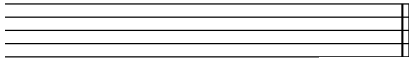
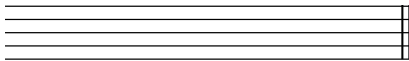


# I, V, V<sup>7</sup>

**I**       $\hat{5}$   
           $\hat{3}$   
Bass:  $\hat{1}$       

**V**       $\hat{2}$   
           $\hat{7}$   
Bass:  $\hat{5}$       

**Summary of function:** The fundamental big-picture and small-picture progression of Western music. I-V-I

Think of I as home and V as the place you always go (the goal) before then returning home.  
This creates a cycle, an arrow of time, the passage of time.

I-V-I happens on the small scale:

it's in just about every phrase, cycling over and over throughout the piece

And on the large scale:

every piece can be thought of as one big I-V-I

in the beginning there was a tonic...then 10 minutes pass...and then: 'the - end'

**Voice leading:**  $\hat{7}$  in the soprano *must* resolve to  $\hat{1}$ .

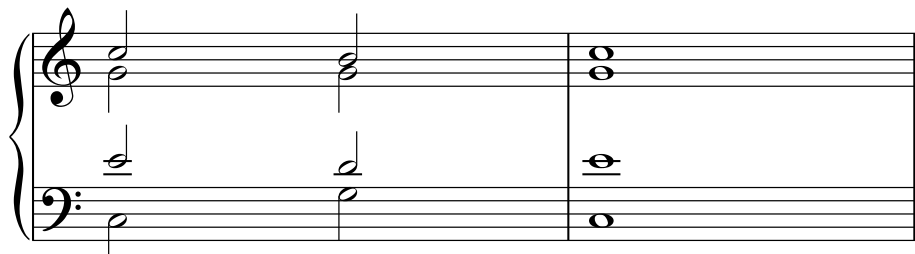
$\hat{7}$  in the inner voices have *one* other option

**Doubling:** *never ever ever* double the leading tone, i.e.  $\hat{7}$ !!!

NOTE: In minor,  $\hat{7}$  must be raised in the V chord to form a leading tone.

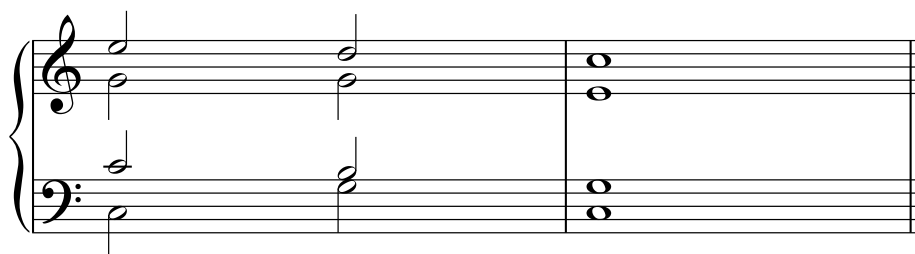
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LT must resolve:



I                      V                      I

LT doesn't have to resolve,  
and has *one* other option:



I                      V                      I

## Cadences

A cadence is the end of a musical phrase or section; a halt in the musical motion. So note: it's a rhythmic thing (slows down/longer values) aligning with a harmonic thing (a couple of chords that can be used at such a pause: like V - I)

V-I is an authentic cadence. If  $\hat{1}$  is in the soprano of the I chord, it is a *perfect* authentic cadence. Otherwise, it is an *imperfect* authentic cadence.

I-V is a half cadence.

authentic cadences

Musical notation showing three measures of authentic cadences (V-I) in a grand staff. Each measure consists of two chords: a dominant chord (V) and a tonic chord (I). The first measure shows a perfect authentic cadence with the tonic note (1) in the soprano of the I chord. The second and third measures show imperfect authentic cadences where the tonic note is not in the soprano. Vertical lines connect the chord symbols V and I to the corresponding chords in the notation.




half cadences

Musical notation showing two measures of half cadences (I-V) in a grand staff. Each measure consists of two chords: a tonic chord (I) and a dominant chord (V). Vertical lines connect the chord symbols I and V to the corresponding chords in the notation.

V<sup>7</sup>

Bass: 5

$\hat{4}$   
 $\hat{2}$   
 $\hat{7}$



**Summary of function:** Similar to V, only with the dissonant seventh above the bass (extra snowball on the snowman). Good at an authentic cadence, *not at a half cadence*.

**Doubling:** V<sup>7</sup> in root position: you can omit the 5th  
 why would you?...you might want to do this if it makes for better voice leading

**Voice leading:** The 7th of every 7th chord is a tendency tone, similar to the leading tone.  
 (resolving V<sup>7</sup>) But this tendency tone is a dissonance (unlike the leading tone).



Dissonances *must* resolve down by step. This applies no matter who has it - inner or outer voice.  
 So, in V<sup>7</sup>, the 7th above the bass, i.e.  $\hat{4}$ , *must* resolve downward to  $\hat{3}$ .

try it:

I      V<sup>7</sup>      I



$\hat{4}$  swimming down to  $\hat{3}$  in the soprano: could be harmonized as V<sup>7</sup> - I

I      V<sup>7</sup>      I      V<sup>7</sup>      I      I      V<sup>7</sup>      I      I      V<sup>7</sup>      I

## Once a 7th makes an appearance....

...it can't disappear back into a regular triad. So  $V^7$  can't immediately go back to  $V$ .  
We all heard the dissonance, and now it must resolve down by step (for now into  $I$ ).



The musical notation shows a sequence of four chords in a grand staff. The first chord is a triad (i). The second chord is a dominant seventh chord (V<sup>7</sup>), marked with a sad face icon above it. The third chord is a dominant triad (V). The fourth chord is a tonic triad (I).

i      V<sup>7</sup>      V      I

## Harmony and rhythm

It's fine to repeat a chord from a strong beat to a weak beat.

Avoid repeating any chord/color from a weak beat to a strong beat (except as a pickup beat with your first tonic).



The musical notation shows two sequences of chords in a grand staff. The first sequence consists of three chords: I, V, and I. A bracket above the V and I is labeled 'S' and 'W'. The second sequence consists of four chords: I, V, V, and I. A bracket above the two V chords is labeled 'W' and 'S'.

I      V      I      I      V      V      I

...think of it this way:  
your color always needs to change when you cross a barline.  
And where else?