

inversions of V^7

Summary of function: 1) The inversions of V^7 give you an arsenal of ways to expand tonic at the beginning of a phrase.

2) In general, they give you even more possibilities in creating a stepwise bass.

3) In addition to expanding tonic, the inversions of V^7 can also act as a "soft" dominant so everything is not so final sounding (still only use $V^{(7)}$ at your final cadence).

Doubling: As usual, never double a tendency tone (the leading tone or a 7th of any chord)!

For root position V^7 , you can omit the 5th, but **all inversions must be complete**.

Voice leading: As usual, resolve your tendency tones correctly (the leading tone, and all dissonant 7ths must resolve down by step, in both inner and outer voices).


As usual, to learn how to use these, just make "bass shapes", i.e. smooth bass melodies.

- Think about what is in the bass of each inversion of V^7 .

- Then think how you would use that to smoothly connect bookends of tonic.

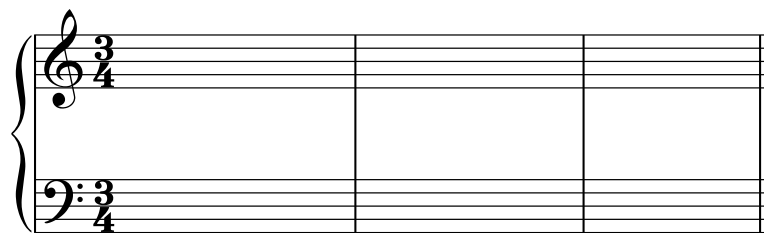
V_5^6

$\hat{5}$
 $\hat{4}$
 $\hat{2}$
 $\hat{7}$




- V^6 and V_5^6 both have $\hat{7}$ in the bass and are interchangeable in how they expand tonic harmony.
- This is the same bass shape you saw before.

try it:



I V_5^6 I V 7 I

and in minor:

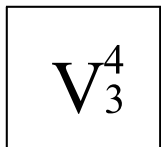


i V_5^6 i V i

this shape is possible too...



I^6 V_5^6 I V I



- Like $\text{vii}^{\text{o}6}$ and V_4^6 , V_3^4 has $\hat{2}$ in the bass. All of these chords are interchangeable in how they expand tonic harmony.
- These are the same bass shapes you saw before.

// 10ths with bass:

Only exception
that 7th doesn't
have to resolve:

I V_3^4 I^6 V^7 I

I V_3^4 I^6 V 7 I

i^6 V_3^4 i V i


I V_3^4 I V I

I^6 V_3^4 I^6 V 7 I

V_2^4

$\hat{2}$
 $\hat{7}$
 $\hat{5}$
 $\hat{4}$

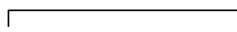
Bass:

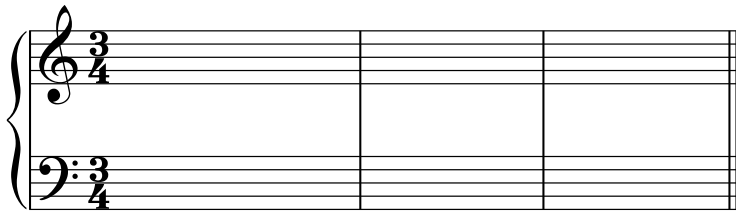


- V_2^4 has $\hat{4}$ in the bass, and this is the first time we've seen this. This creates new possibilities for writing smooth bass lines.
- The bass of V_2^4 is also the 7th of the chord, which we know must resolve down to $\hat{3}$. This means V_2^4 must move to a chord whose bass tone is $\hat{3}$. What's that chord?
- So what are the new bass shapes that are possible with this chord?



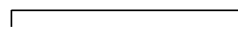
tonic expansion

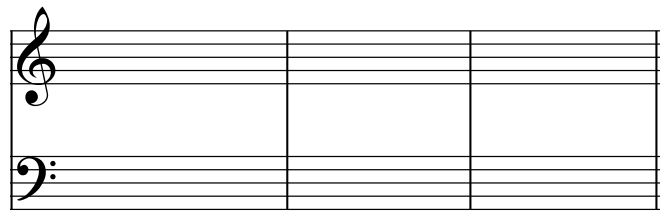




a:
V
i

tonic expansion





V
i

Using inversions of V^7 as "soft cadences" (mid-piece cadences)

The inversions of V^7 don't have to only expand tonic harmony. They can act as a dominant in their own right, but only in the middle of your piece (not as your final cadence).

These "soft cadences" are often even preferable to root position V in the middle of your piece so that everything won't sound so strong and final.



Remember, V_4^6 wasn't functional as a dominant in its own right; however if you add a 7th to this second inversion chord, it can be used as a functional dominant! V_3^4 is functional. This is a handy trick to keep in mind.

The example below shows inversions of V^7 expanding tonic harmony, then used as a cadential "soft" dominant, and then a root position dominant creates the final cadence.

The musical score is in 3/4 time and consists of two staves. The chords are labeled below the staff as follows:

I V_3^4 I^6 V_2^4 I^6 I^6 V_3^4 I V I

Brackets above the staff indicate:

- "soft cadence" mid-phrase: spans from V_2^4 to I^6 .
- root position dominant required for final cadence: spans from V to I.