

Standard Resolutions of V7 to I (or i)

Ted Greene, 1973-11-16

Generally, the term *resolution* refers to all the notes in one chord moving smoothly to all the notes in a following chord; *specifically* the term is usually applied to certain chord progressions (for reasons that need not be explained here) more than others. The most important of these progressions is the V7 to I (or i); this one progression has dominated the flow of much of Western music for hundreds of years. The ordinary versions of this progression should be understood before the complex variations may be added on with intelligence.

The most important feature is the *bass* movement; the other notes will fall into place (if you know your 3-note triads and also the 4-note ones as well) if your bass line is together. The following principles can be your guidelines:

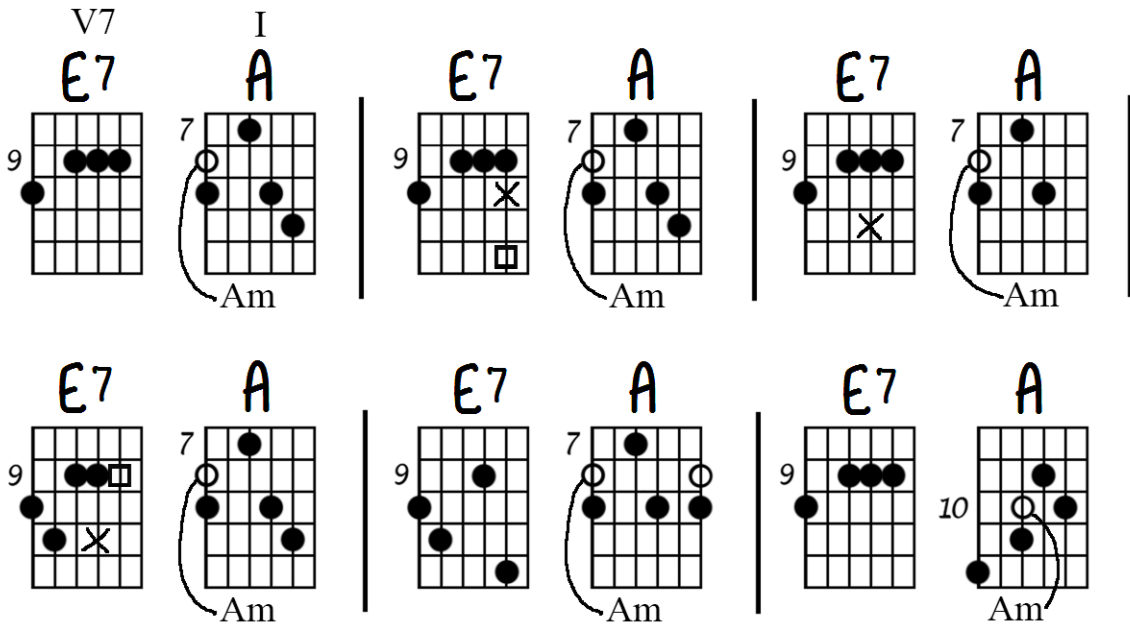
Playing order: ● × □ △
○ = opt.

- 1) If a V7 has its 3rd in the bass, it will move up to the root of the I or i.
Examples:

<p>V7 E7</p>	<p>I A</p>	<p>V7 E7</p>	<p>I or i A</p> <p>Am</p>	<p>V7 E7</p>	<p>i A_m</p>
<p>V7 E7</p>	<p>I or i A</p> <p>Am</p>	<p>V7 E7</p>	<p>I A</p>	<p>V7 E7</p>	<p>i A_m</p>
<p>V7 E7</p>	<p>I A</p>	<p>Notice that the melodies (top voice) in all these examples relate well – this is actually as important as having a smooth bass line, but there are many more possibilities with the melody – your ears are the best guide here.</p>			

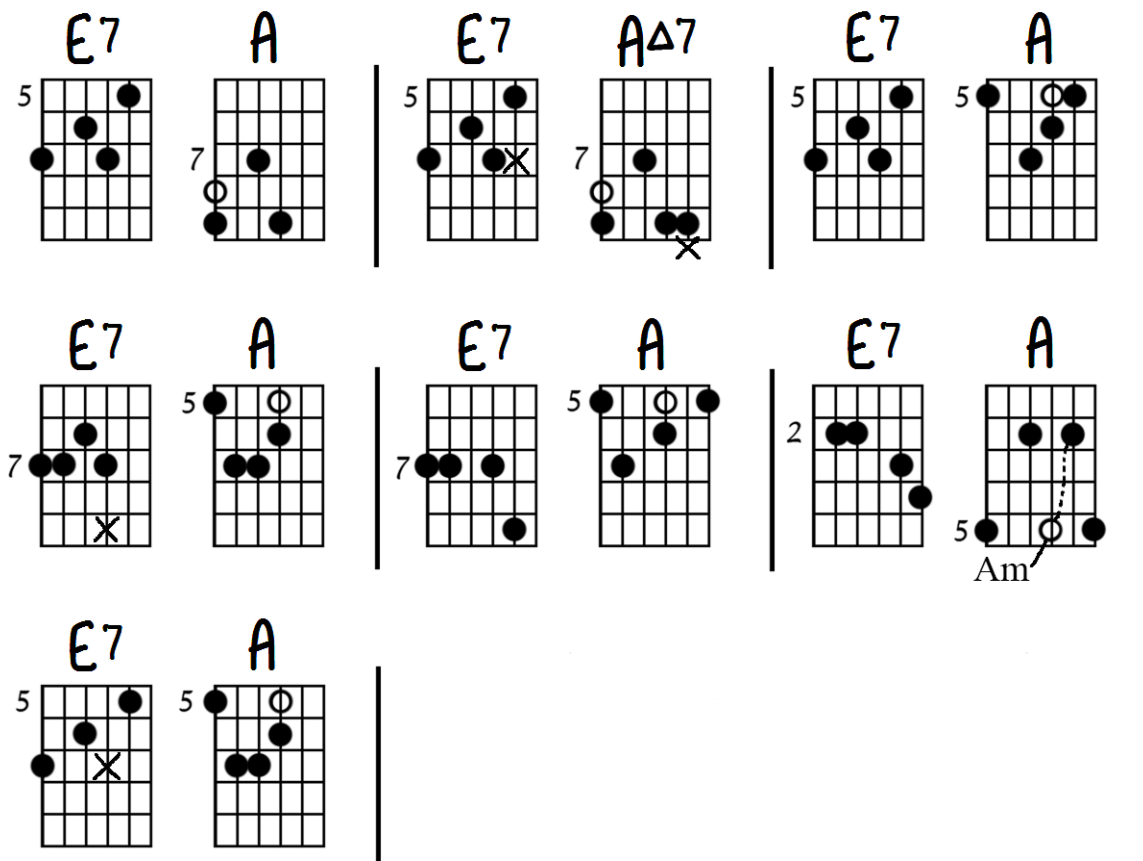
- 2) If a V7 has its $b7$ th in the bass, it will move down to the 3rd or $b3$ rd of the I or i.
 Or more rarely, it will move up to the 5th of the I or i.

Examples:



- 3) If a V7 has its 5th in the bass, it will come up to the 3rd or $b3$ rd of the I or I,
 or it will drop down to the root of the I or i.

Examples:



- 4) If a V7 has its root in the bass, it will stay put and become the 5th of I or i, or more commonly, it will jump to the root of the I or i.

Examples:

Notice that some of these E7's have two roots, a 3rd, and a $b7$ th. These are known as *incomplete 7ths*. (Also the last E7 in the 4th in the bass examples is a form of an incomplete 7th.)

Practice making resolutions of all forms of V7 chords in all major and minor keys.

Standard Resolutions of $V7$ to I (or i)

11-16-73

Generally, the term resolutions refers to all the notes in one chord moving smoothly to all the notes in a following chord; specifically the term is usually applied to certain chord progressions (four reasons that need not be explained here) more than others. The most important of these progressions is the $V7$ to I (or i), this one progression has dominated the flow of much of Western music for hundreds of years. The ordinary versions of this progression should be understood before the complex variations may be added on with intelligence.

The most important feature is the bass movement, the other notes will fall into place (if you know your 3 note triads and also the 4 note ones as well) if your bass line is together. The following principles can be your guidelines:

① If a $V7$ has its 3rd in the bass, it will move up to the root of the I or i .

EXAMPLES:

Notice that the melodies (top voice) in all these examples relate well - this is actually as important as having a smooth bassline but there are many more possibilities with the melody - your ears are the best guide here.

② If a $V7$ has its 6th in the bass, it will move up to the 3rd or 6th of the I or i . Or more rarely, it will move up to the 5th of the I or i .

EXAMPLES:

③ If a $V7$ has its 5th in the bass, it will come up to the 3rd or 6th of the I or i , or it will drop down to the root of the I or i . EXAMPLES:

④ If a $V7$ has its root in the bass, it will stay put and become the 5th of I or i , or more commonly, it will jump to the root of the I or i .

Notice that some of these E7's have 2 roots, a 3rd, and a 6th. These are known as incomplete 7th's. (also the last E7 in the 5th in bass examples) is a form of an incomplete 7th.

Practice making resolutions of all forms of $V7$ chords in all major + minor keys.