

Inverted Dominant 7th Chords

Root Position	1st Inversion	2nd Inversion	3rd Inversion

C:V7 V6/5 V4/3 V4/2
 root in bass 3rd in bass 5th in bass 7th in bass

(transferred 7th)

(arpeggiated bass)

V6/5, V4/3, V4/2

Used to expand I, often making stepwise bass motion (P or N in bass) possible.

Will 'weaken' cadential effect, so not the best for a final cadence.

Usually appear complete (all tones present), so don't double any tone, especially *ti* (leading tone).

In minor, make sure to raise *te* to *ti* (leading tone).

ti must resolve to *do* in the soprano or bass.

fa may be approached from below by leap or step, by common tone, or from above by step, but not from above by leap.

fa must resolve to *mi/me*. *fa* may resolve up to *sol* if and only if *fa* is part of the ascending melodic line *mi-fa-sol* coinciding with the ascending bass line *do-re-mi* (parallel 10ths).

Note: this treatment of *fa* applies only to dominant 7th chords and their inversions.