**I, V, V\textsuperscript{7}**

Throughout these progressions, all triads must be in either closed position or open position unless otherwise noted. As a result, common tones may not be able to be kept in the same voice due to a set soprano melody. As before, avoid parallel P5ths and P8va's. Contrary motion between soprano and bass is preferred.

**I - V - I**: an expansion of I

- If \(ti\) is in the soprano in V it must resolve up to do in I/i in order to preserve open or close position.
- If \(ti\) is in the alto or tenor, it may resolve down to sol in order to achieve closed position.
- When soprano leaps, make sure bass moves in the opposite direction.

**Dominant 7th chord:**

\[\text{sol} \ \text{ti} \ \text{re} \ \text{fa}\]

\(fa\) in V7 may be prepared from above by step.

\(fa\) in V7 must resolve down to mi/me in I/i.

If \(ti\) resolves to do, then either V7 or I will be incomplete in order to avoid parallel 5ths.

\(fa\) may be prepared from below by step.

When soprano is do - re - mi, and since \(fa\) must resolve to mi/me a doubled 3rd in I results. Make sure mi's/me's are approached via contrary motion.

\(fa\) may be prepared from below by leap (\(fa\) may not be prepared from above by leap).

Make sure mi's/me's are approached via contrary motion.

All of the above progressions work in minor as well; V remains sol ti re, V7 remains so ti re fa, thus harmonic minor is generally used.