

## Lesson GGG: Seventh Chords

### Exam:

**Question 1a:** Move one of the upper voices to create a  $V^7$  chord:



A: V

[Answer: soprano should be changed from E to D. Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. A  $V^7$  chord in A major contains the pitches E,  $G^\sharp$ , B, and D. You should have moved the soprano from E to D."]

**Question 1b:** Move one of the upper voices to create a  $ii^{o7}$  chord:



f#:  $ii^{\circ}$

[Answer: alto should be changed from  $G^\sharp$  to  $F^\sharp$ . Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. A  $ii^{o7}$  chord in  $F^\sharp$  minor contains the pitches  $G^\sharp$ , B, D, and  $F^\sharp$ . You should have moved the alto from  $G^\sharp$  to  $F^\sharp$ ."]

**Question 2a:** Describe the intervallic content of this seventh chord by identifying the quality of the triad and the quality of the seventh.



G:  $vii^{o7}$

[Multiple choice question] The quality of the triad is \_\_\_\_\_.

[Options: "major," "minor," and "diminished." Answer: "diminished." Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. This triad is diminished."]

[Multiple choice question] The quality of the seventh is \_\_\_\_\_.

[Options: "major," "minor," and "diminished." Answer: "minor." Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. This seventh is minor."]

**Question 2b:** Describe the intervallic content of this seventh chord by identifying the quality of the triad and the quality of the seventh.



b#:  $V^7$

[Multiple choice question] The quality of the triad is \_\_\_\_\_.

[Options: "major," "minor," and "diminished." Answer: "major." Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. This triad is major."]

[Multiple choice question] The quality of the seventh is \_\_\_\_\_.

[Options: “major,” “minor,” and “diminished.” Answer: “minor.” Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. This seventh is minor.”]

**Question 3a:** What roman numeral should appear in place of the question mark? Be sure to indicate the inversion in your answer.

B $\flat$ : ?

[Answer: vii $^{\circ}_5$ . Feedback if correct: “Correct!” Feedback for correct roman numeral but wrong inversion: “That is the correct roman numeral, but the wrong inversion. This is a vii $^{\circ}_5$  in B $^b$  major.” Feedback for correct inversion but wrong roman numeral: “That is the correct inversion, but the wrong roman numeral. This is a vii $^{\circ}_5$  in B $^b$  major.” Feedback if entirely incorrect: “Incorrect. This is a vii $^{\circ}_5$  in B $^b$  major.”]

**Question 3b:** What roman numeral should appear in place of the question mark? Be sure to indicate the inversion in your answer.

g: ?

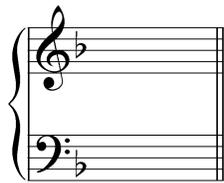
[Answer: V $^4_3$ . Feedback if correct: “Correct!” Feedback for correct roman numeral but wrong inversion: “That is the correct roman numeral, but the wrong inversion. This is a V $^4_3$  in G minor.” Feedback for correct inversion but wrong roman numeral: “That is the correct inversion, but the wrong roman numeral. This is a V $^4_3$  in G minor.” Feedback if entirely incorrect: “Incorrect. This is a V $^4_3$  in G minor.”]

**Question 4a:** Write a V $^6_5$  in D minor in four-part SATB voicing.

d: V $^6_5$

[Answer: C $^{\#}$  in the bass with A, E, and G in the upper voices in any arrangement. Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. A V $^6_5$  in D minor will have C $^{\#}$  in the bass with A, E, and G in the upper voices.”]

**Question 4b:** Write a ii $^6_5$  in F major in four-part SATB voicing.



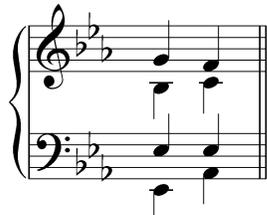
F:  $ii_5^6$

[Answer:  $B^b$  in the bass with G, D, and F in the upper voices in any arrangement. Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. A  $ii_5^6$  in D minor will have  $B^b$  in the bass with G, D, and F in the upper voices."]

**Question 5:** Complete the following progression from I to  $ii_5^6$ . Remember to prepare the seventh of the  $ii_5^6$  as a common tone from the I chord. (The bass has been provided for you.)

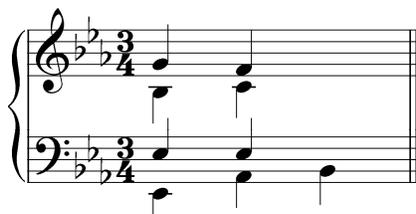


$E^b$ : I  $ii_5^6$

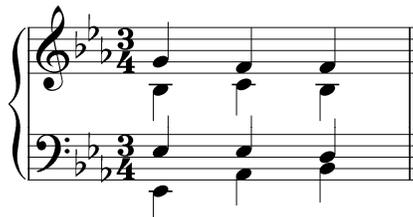
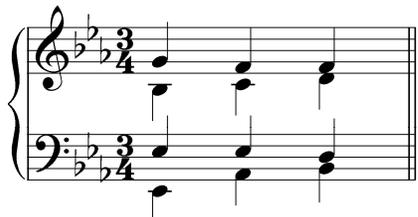


[Answer:  $E^b$ : I  $ii_5^6$ . Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. The seventh of the  $ii_5^6$  chord should be introduced as a common tone  $E^b$  in the tenor. The soprano should step down to F and the alto up to C."]

**Question 6:** Continue the following progression from  $ii_5^6$  V. Remember to resolve the seventh of the  $ii_5^6$  properly. (The bass has been provided for you.)



$E^b$ : I  $ii_5^6$  V



[Answer:  $E^b$ : I  $ii_5^6$  V or  $E^b$ : I  $ii_5^6$  V. Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. The seventh of the  $ii_5^6$  chord should resolve down to D in the tenor. The soprano should remain on F and the alto should step up to D or down to  $B^b$ ."]

**Question 7:** Complete this “I - IV<sup>7</sup> - V” progression in four voices. The voicing of the I chord and the bass line have been provided. (Remember, the seventh of the IV<sup>7</sup> chord must be prepared as a common tone and must resolve downwards by step. Also, be sure to avoid parallel fifths in the move from IV<sup>7</sup> to V.)

A: I IV<sup>7</sup> V

[Answer: A: I IV<sup>7</sup> V . Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. This progression should be voiced as follows:

A: I IV<sup>7</sup> V .”]

**Question 8:** Identify the tritones in this vii<sup>o7</sup> chord:

b: vii<sup>o7</sup>

[Answer: A<sup>#</sup>/E and C<sup>#</sup>/G. Feedback if correct: “Correct! A<sup>#</sup> and E form a diminished fifth while C<sup>#</sup> and G also form a diminished fifth.” Feedback if incorrect: “Incorrect. The two tritones are formed by A<sup>#</sup> and E (diminished fifth) and C<sup>#</sup> and G (another diminished fifth).”]

**Question 9:** Complete the resolution of vii<sup>o7</sup> to i keeping the proper resolutions of the tritones in mind:

b: vii<sup>o7</sup> i

[Answer:  $b: vii^{\circ} i$  . Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. Both tritones should resolve inwards by step, like so:

$b: vii^{\circ} i$  ."]