

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°

[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°_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°_5 in B \flat major.” Feedback for correct inversion but wrong roman numeral: “That is the correct inversion, but the wrong roman numeral. This is a vii°_5 in B \flat major.” Feedback if entirely incorrect: “Incorrect. This is a vii°_5 in B \flat major.”]

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

g: ?

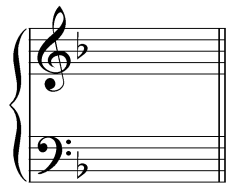
[Answer: V^4_3 . Feedback if correct: “Correct!” Feedback for correct roman numeral but wrong inversion: “That is the correct roman numeral, but the wrong inversion. This is a V^4_3 in G minor.” Feedback for correct inversion but wrong roman numeral: “That is the correct inversion, but the wrong roman 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 \sharp 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 \sharp 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: ii⁶₅

[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 ii⁶₅ 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 ii⁶₅. Remember to prepare the seventh of the ii⁶₅ as a common tone from the I chord. (The bass has been provided for you.)

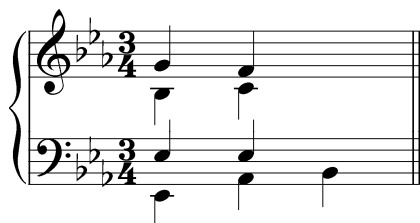


E^b: I ii⁶₅

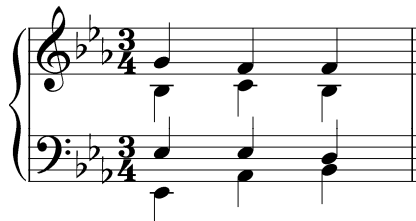
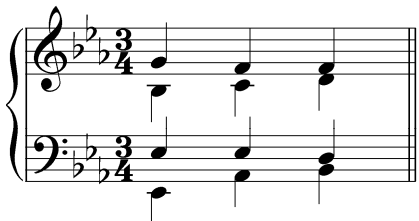


[Answer: E^b: I ii⁶₅. Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. The seventh of the ii⁶₅ chord should be introduced as a common tone E^b in the tenor. The soprano should step down to F and the alto up to C.”]

Question 6: Continue the following progression from ii⁶₅ V. Remember to resolve the seventh of the ii⁶₅ properly. (The bass has been provided for you.)



E^b: I ii⁶₅ V



[Answer: E^b: I ii⁶₅ V or E^b: I ii⁶₅ V. Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. The seventh of the ii⁶₅ 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 - IV⁷ - V” progression in four voices. The voicing of the I chord and the bass line have been provided. (Remember, the seventh of the IV⁷ 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 IV⁷ to V.)

A: I IV⁷ V

[Answer: A: I IV⁷ V . Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. This progression should be voiced as follows:

A: I IV⁷ V .”]

Question 8: Identify the tritones in this vii^{o7} chord:

b: vii^{o7}

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

Question 9: Complete the resolution of vii^{o7} to i keeping the proper resolutions of the tritones in mind:

b: vii^{o7} i

[Answer: b: vii^{o7} i . Feedback if correct: "Correct!" Feedback if incorrect: "Incorrect. Both tritones should resolve inwards by step, like so:

b: vii^{o7} i ."]