MU 009 (Feurzeig) dominant seventh chords & 12-bar blues (2 pages)

Build Mm⁷ chords using the given pitch as a root.



Do the same below, in **bass clef**.



Realize the chord symbols below.

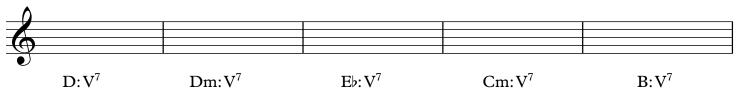


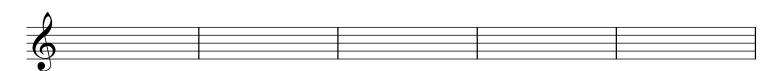
Write the appropriate key signature and realize the roman numerals.

Remember to raise scale degree $\hat{7}$ to create the leading tone in minor keys.

Otherwise the chord will not be a major-minor7th chord.

Remember: scale degree 7—which is not the chord seventh.



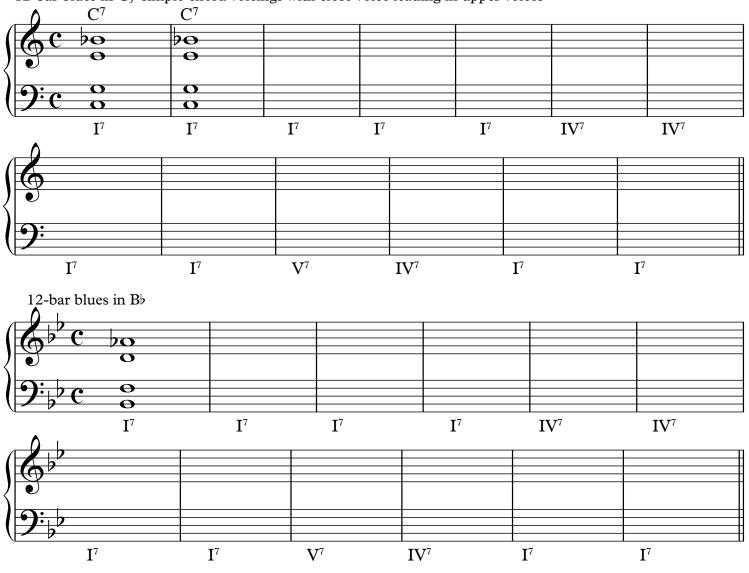


$$Bm: V_{4\atop 3}^{\,6}$$

$$C \sharp m: V_3^4$$

In a simple 12-bar blues, **all** chords are **dominant-seventh quality**, including the I and the IV chords. We will complete the realization of the C blues progression in class. Realize the progressions in the other keys based on the model. Add chord symbols above the staff. All chords should be dominant quality (major triad with minor seventh). Different accidentals will be necessary in different keys.

12-bar blues in C, simple chord voicings with close voice leading in upper voices



Note the <u>variants</u> in the chord pattern below, and the flipped arrangement of the $3^{\rm rd}$ and $7^{\rm th}$ in the RH. 12-bar blues in E

