

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

Build Mm^7 chords using the given pitch as a root.

= V^7 in
key of: G

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

= V^7 in
key of:

Realize the chord symbols below.

E⁷ B^{b7} F⁷/A F^{#7}/C[#] D^{b7}/C^b G⁷/B

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-minor^{7th} chord.

Remember: **scale degree $\hat{7}$** —which is not the **chord seventh**.

D:V⁷ Dm:V⁷ E^b:V⁷ Cm:V⁷ B:V⁷

A:V⁶₅₃ Bm:V⁶₄₃ E:V⁶₄₂ Fm:V⁶₅ C[#]m:V⁴₃

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

Chord symbols above the staff: C⁷ C⁷

Chord symbols below the staff: I⁷ I⁷ I⁷ I⁷ I⁷ IV⁷ IV⁷

Chord symbols below the staff: I⁷ I⁷ V⁷ IV⁷ I⁷ I⁷

12-bar blues in B \flat

Chord symbols above the staff: B \flat 7 B \flat 7

Chord symbols below the staff: I⁷ I⁷ I⁷ I⁷ IV⁷ IV⁷

Chord symbols below the staff: I⁷ I⁷ V⁷ IV⁷ I⁷ I⁷

Note the **variants** in the chord pattern below, and the flipped arrangement of the 3rd and 7th in the RH.

12-bar blues in E

Chord symbols above the staff: E⁷ E⁷

Chord symbols below the staff: I⁷ IV⁷ I⁷ I⁷ IV⁷ IV⁷

Chord symbols below the staff: I⁷ I⁷ V⁷ IV⁷ I⁷ V⁷