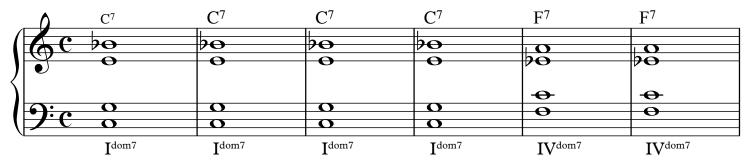
MU 1310: dominant seventh chords & 12-bar b	r blues	12-bar	& 1	chords	ant seventh	dominan	1310:	MIJ
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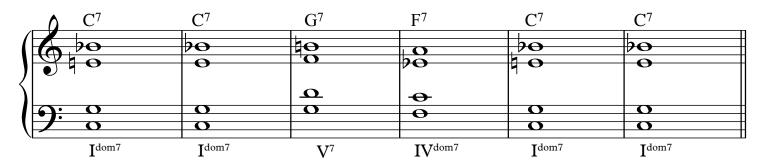
Name: _____

In a simple 12-bar blues, all the main chords (I, IV, and V) are **dominant-seventh quality** seventh chords.

Since only the V^7 chord is naturally a dominant-seventh quality (that's why this quality is called <u>dominant</u> seventh) the other chords (I^{dom^7} and IV^{dom^7}) require <u>alterations</u> to create chords of the appropriate quality.

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





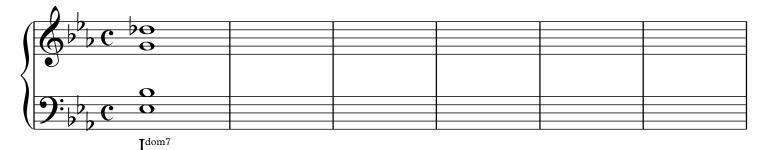
Write a 12-bar blues progression in Eb, based on the C-blues model above.

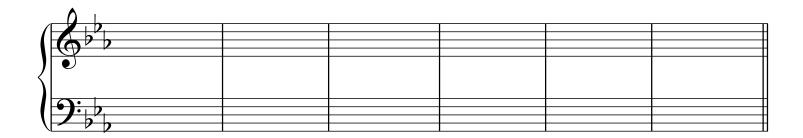
Add chord symbols above the staff and roman numeral analysis below the staff.

All chords should be dominant quality (major triad with minor seventh).

Use **courtesy accidentals** to show when a recently altered pitch should return to its usual form.

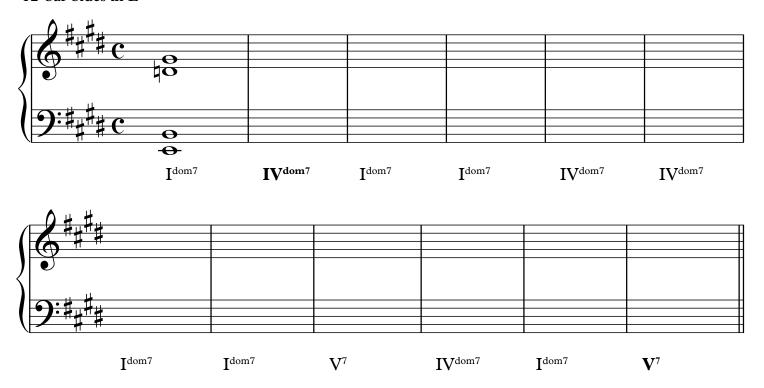
12-bar blues in Eb





Note the <u>variants</u> in the 12-bar pattern below, and the flipped arrangement of the 3rd and 7th in the RH. Realize the chords indicated by the roman numerals. Use **close voice leading**: the notes in the RH should not move more than a step from chord to chord. Add **chord symbols** above the staff.

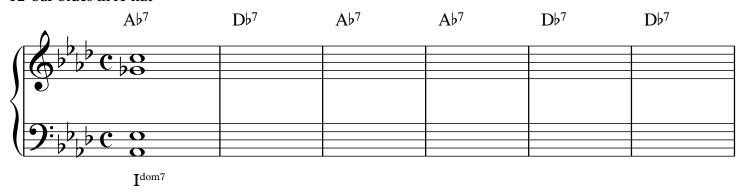
12-bar blues in E



In the following example, the lead-sheet symbols are given.

Realize the chords with close voice leading and provide appropriate roman numerals below the staff.s

12-bar blues in A-flat



	Ab^7	Ab^7	$\mathbf{E}\flat^7$	$\mathbf{E}\flat^7$	$\mathbf{A}\flat^7$	$\mathbf{A}\flat^7$
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