

Name: _____

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Instructor's Name: _____

LESSON 31: EXERCISES

- 31-1. Create major-minor (dominant) seventh chords by adding accidentals (if needed) to the upper three notes. Do not alter the lowest note. Remember that a major-minor seventh chord has a major triad and a minor seventh above its root.



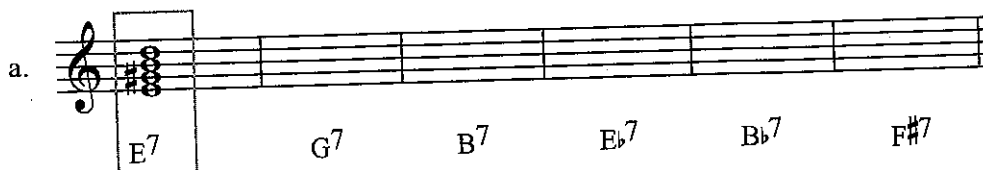
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- 31-2. Write major-minor (dominant) seventh chords as indicated (root position only). Remember that a major-minor seventh chord has a major triad and a minor seventh above its root.



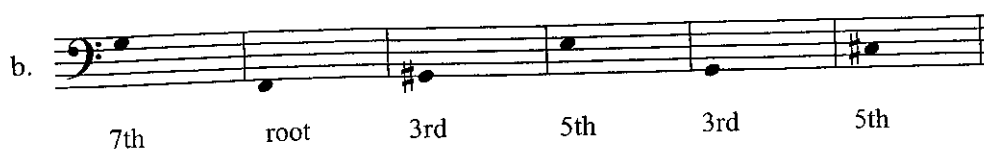
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- 31-3. You are given a note as the root, third, fifth, or seventh of a major-minor (dominant) seventh chord. Write the rest of the chord in root position. Do not alter the note you are given.



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31-4. You are given major-minor (dominant) seventh chords in root position. Rewrite them in first inversion (the third of the chord is in the bass), second inversion (the fifth of the chord is in the bass), and third inversion (the seventh of the chord is in the bass).

a. 

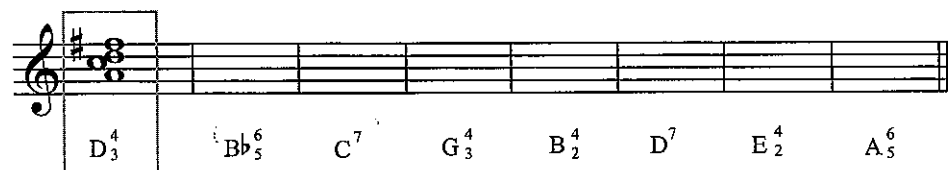
b. 

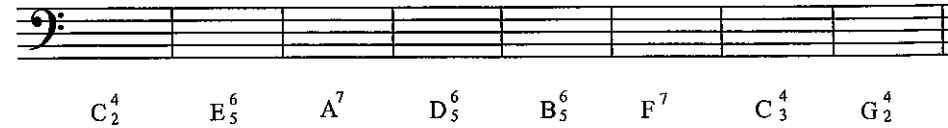
c. 




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31-5. Write major-minor (dominant) seventh chords as indicated (root position and all three inversions). Remember that 7 means root position, $\frac{6}{5}$ means first inversion, $\frac{4}{3}$ means second inversion, and $\frac{2}{4}$ means third inversion.

a. 

b. 

c. 



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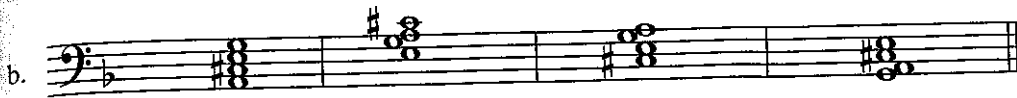
31-6. Use Roman numerals and figured bass numbers to identify these seventh chords in major and minor keys (V^7 and its inversions only). Remember that 7 means root position, $\frac{6}{5}$ means first inversion, $\frac{4}{3}$ means second inversion, and $\frac{2}{4}$ means third inversion. And notice that, in minor keys, scale-degree $\hat{7}$ is raised when forming the dominant seventh chord in all of its positions.

a. 

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D minor: _____



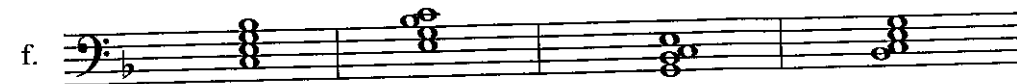
Bb major: _____



B minor: _____



G minor: _____

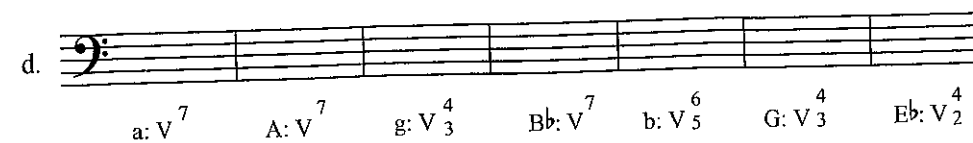
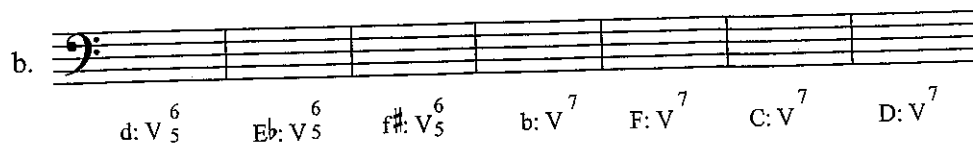


F major: _____

31-7. You are given a major or minor key and a Roman numeral with figured bass numbers. Write the appropriate seventh chord (V^7 and its inversions only). In minor keys, the dominant seventh chord is always made with raised $\hat{7}$ (the leading tone).



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31-8. You are given a V^7 chord (or one of its inversions). Name the tonic note of the key to which it belongs. (The key may be either major or minor).

a.

b.

c.



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31-9. Use Roman numerals and figured bass numbers to identify triads and seventh chords in these works.

a. Schubert, "Heidenröslein" (this piece begins in one key [G major], moves to another [D major], then returns to where it began. This process is called "modulation." In the second measure, the harmony is an inversion of a seventh chord built on scale-degree $\hat{2}$. Each harmony lasts for one full beat and includes both the bass note in the left hand and the chord in the right).

Lieblich (Sweetly) $\text{♩} = 69$

Voice

Sah ein Knab' ein Rös - lein stehn, Rös - lein auf der Hei - den,
 A boy saw a wild rose, a wild rose amid the hea - ther,

Piano

pp

G major: I ii²

5

war so jung und mor - gen - schön, lief er schnell es nah' zu sehn,
 it was so fresh and beau - ti - ful he ran quickly to gaze at it,

D major: IV

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sah's mit vie - len Freu - den. Rös - lein, Rös - lein, Rös - lein roth,
gaze with great joy. Lit - tle rose, little red rose,

cresc. *pp*

_____ G major: _____

13

Rös - lein auf der Hei - den.
rose amid the hea - ther.

V I

- b. Rodríguez, "La Cumparsita" (within both tonic and dominant harmonies, the D in the melody is embellished with notes above and below it. Disregard the notes in parentheses).

p

G minor: _____

- c. Lang, Song (one unfamiliar chord—the first inversion of ii^7 —is identified for you. Ignore the notes in parentheses—they embellish the harmonies you are asked to identify).

Langsam und Ausdrucksvoll (Slowly and expressively)

p *p*

Ob ich manch-mal dein Ge-den-ke? wüsst est Du wie sehr ich's thu!
Do I some-times think of you? If on-ly you knew how much!

p *p*

E♭ major: _____ ii^6_5 _____

- d. Mendelssohn, Piano Trio (ignore the notes in parentheses—they embellish the harmonies you are asked to identify).

Allegretto

D major: _____

- e. Chopin, Prelude in A Major (the notes in parentheses embellish the harmonies. The fact that these embellishing tones occur on the downbeat gives them particular expressive force).

Chopin, Prelude in A Major

p dolce

A major: _____