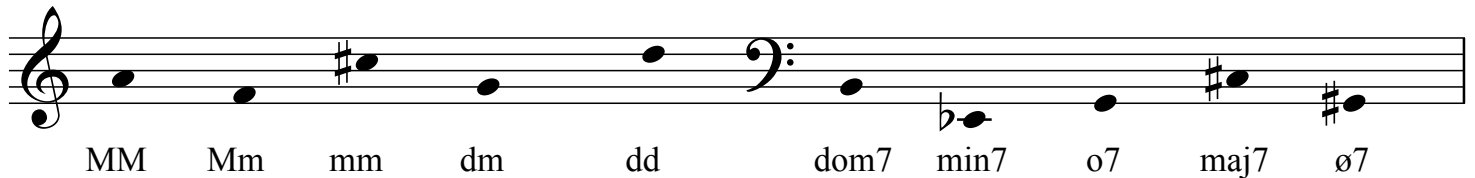


Music 110 Assignment 1 (2 pages)

Name _____

READ chapter 17 (pp. 340-352)

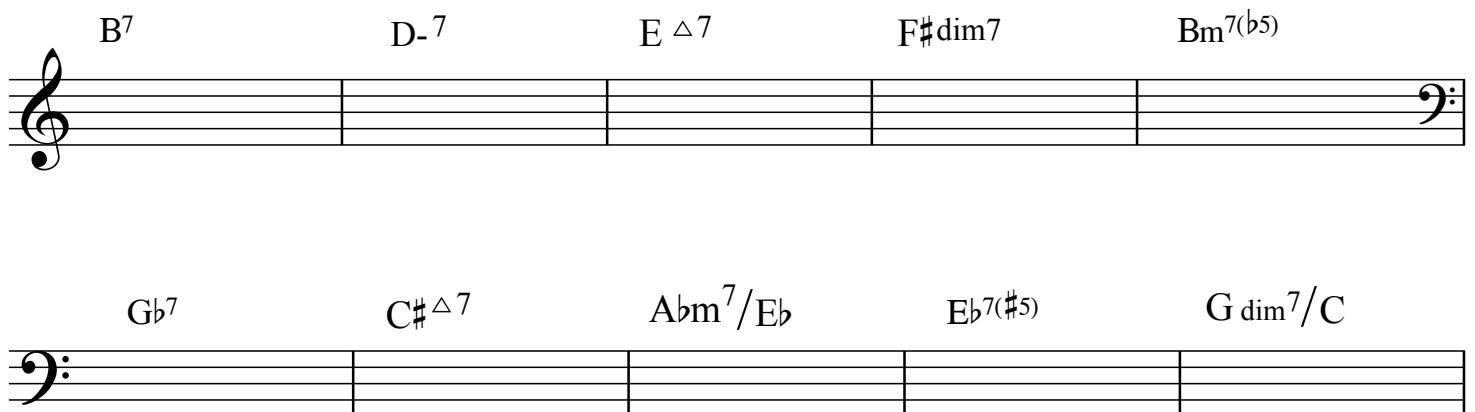
Write seventh chords of the indicated quality over the given note as root. Do **not** alter the given note.



A musical staff with 11 notes. The notes are: C4 (treble clef), D4, E4 (sharp), F4, G4, A4 (bass clef), B4 (flat), C5, D5 (sharp), E5 (sharp), and F5. Below each note is a seventh chord quality symbol.

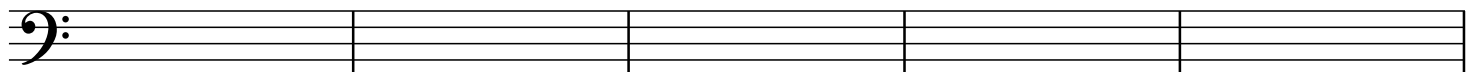
| Note | Quality |
|----------------|---------|
| C4 | MM |
| D4 | Mm |
| E4 (sharp) | mm |
| F4 | dm |
| G4 | dd |
| A4 (bass clef) | dom7 |
| B4 (flat) | min7 |
| C5 | o7 |
| D5 (sharp) | maj7 |
| E5 (sharp) | ø7 |

Realize from these lead-sheet symbols:



A musical staff with five empty measures. Above each measure is a lead-sheet symbol.

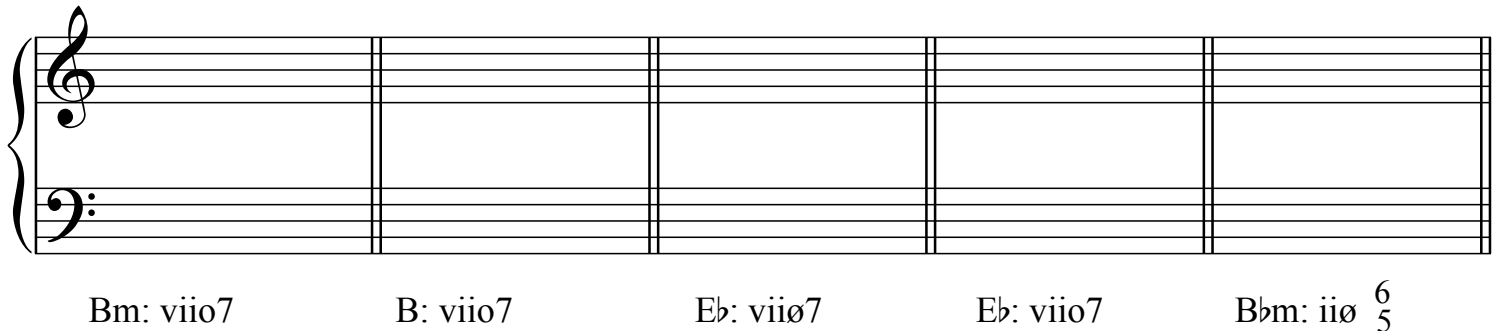
| Measure | Lead-sheet Symbol |
|---------|----------------------|
| 1 | B ⁷ |
| 2 | D- ⁷ |
| 3 | E Δ ⁷ |
| 4 | F#dim7 |
| 5 | Bm ⁷ (b5) |



A musical staff with five empty measures. Above each measure is a lead-sheet symbol.

| Measure | Lead-sheet Symbol |
|---------|-----------------------|
| 1 | Gb ⁷ |
| 2 | C#Δ ⁷ |
| 3 | Abm ⁷ /Eb |
| 4 | Eb ⁷ (#5) |
| 5 | G dim ⁷ /C |

First write the **key signature**, then the indicated chord in four voices, SATB. For dim. *triads*, use the preferred doubling.

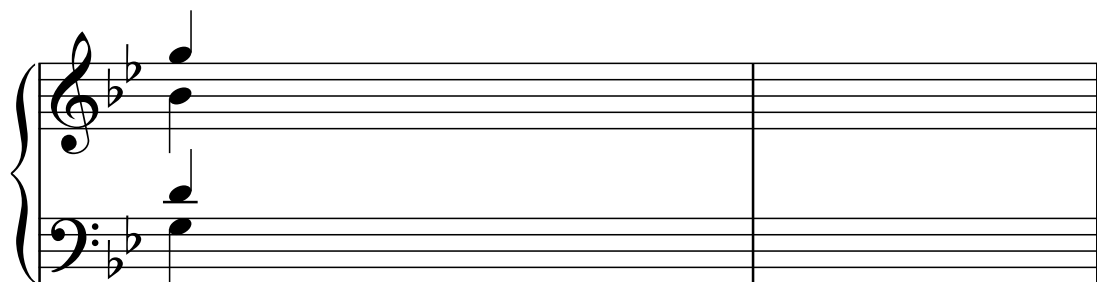


A musical staff with five empty measures. Each measure is divided into four staves for SATB voices.

| Measure | Chord |
|---------|------------------------|
| 1 | Bm: viio7 |
| 2 | B: viio7 |
| 3 | Eb: viiø7 |
| 4 | Eb: viio7 |
| 5 | Bbm: iiø $\frac{6}{5}$ |

(over)

Realize the following progression SATB:



Gm: i ii \emptyset $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ V $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ — $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ VI
*watch for illegal //s
 and augmented 2nd*

Realize the figured bass below in four voices in **keyboard texture** and **provide roman numerals** (in the appropriate key!). Resolve all tendency tones carefully. All parts should be correct, and the soprano in particular should be a smooth line. Use **voice exchange** in the opening 3 chords.

♭6/3 6/3 4 — ♭3 5 — 6 — 5 / 3 — 4 — 3