

NAME: _____
WS: V7 and Inversions - 8 - Resolutions

Resolve the following dominant seventh chords in SATB in the *most normal way* possible
(i.e., without acceptable, but exceptional, voice leading).
Do not use a key signature. All of these examples are in *major*.

LABEL both the given chord *and* the chord of resolution.

First exercise: A grand staff with treble and bass clefs. The first measure contains a dominant seventh chord in root position (G4, B4, D5, F#4). The second measure is empty. The third measure contains a dominant seventh chord in first inversion (B4, D5, F#4, G4). The fourth measure is empty. The fifth measure contains a dominant seventh chord in second inversion (D5, F#4, G4, B4). The sixth measure is empty.

Second exercise: A grand staff with treble and bass clefs. The first measure contains a dominant seventh chord in root position (Bb4, Db5, Fb5, Ab4). The second measure is empty. The third measure contains a dominant seventh chord in first inversion (Db5, Fb5, Ab4, Bb4). The fourth measure is empty. The fifth measure contains a dominant seventh chord in second inversion (Fb5, Ab4, Bb4, Db5). The sixth measure is empty.

Third exercise: A grand staff with treble and bass clefs. The first measure contains a dominant seventh chord in root position (D#4, F#4, A#4, C#5). The second measure is empty. The third measure contains a dominant seventh chord in first inversion (F#4, A#4, C#5, D#4). The fourth measure is empty. The fifth measure contains a dominant seventh chord in second inversion (A#4, C#5, D#4, F#4). The sixth measure is empty.