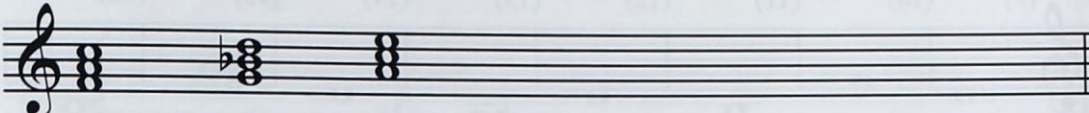


# Workbook

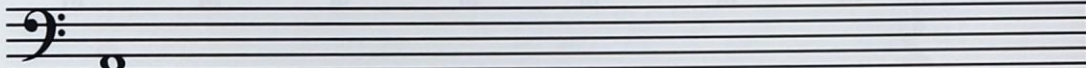
## ASSIGNMENT 9.1

### A. Building triads above major scales


Write the requested ascending major scale in whole notes. Above each scale degree, write the third and fifth to create a triad, adding accidentals as needed for that key. Triad qualities and Roman numerals are provided below the staff. Check that the chord you have written matches the specified quality.

(1) 

Triad quality:	M	m	m	M	M	m	d
Roman numeral:	F: I	ii	iii	IV	V	vi	vii <sup>o</sup>

(2) 

Triad quality:	M	m	m	M	M	m	d
Roman numeral:	A: I	ii	iii	IV	V	vi	vii <sup>o</sup>

(3) 

Triad quality:	M	m	m	M	M	m	d
Roman numeral:	E: I	ii	iii	IV	V	vi	vii <sup>o</sup>

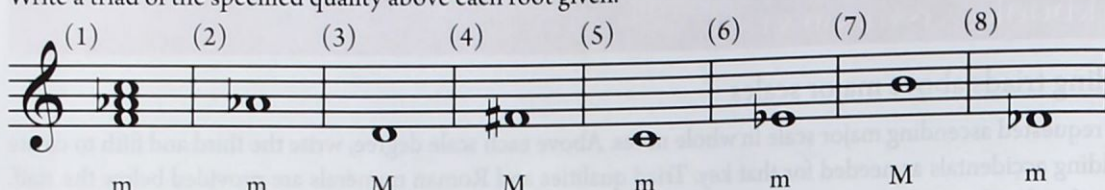
(4) 

Triad quality:	M	m	m	M	M	m	d
Roman numeral:	D <sup>b</sup> : I	ii	iii	IV	V	vi	vii <sup>o</sup>

## B. Writing triads

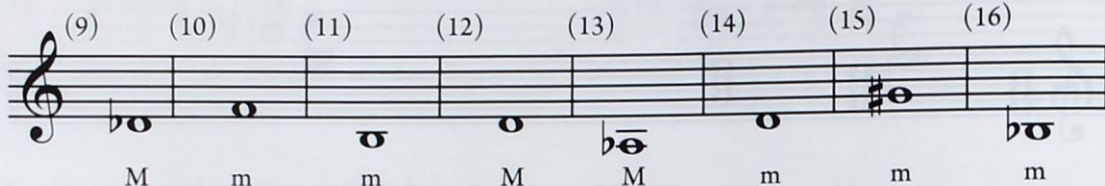
Write a triad of the specified quality above each root given.

(1) (2) (3) (4) (5) (6) (7) (8)



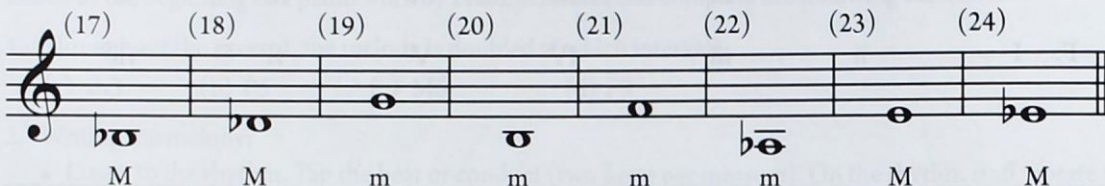
m m M M m m M m

(9) (10) (11) (12) (13) (14) (15) (16)



M m m M M m m m

(17) (18) (19) (20) (21) (22) (23) (24)

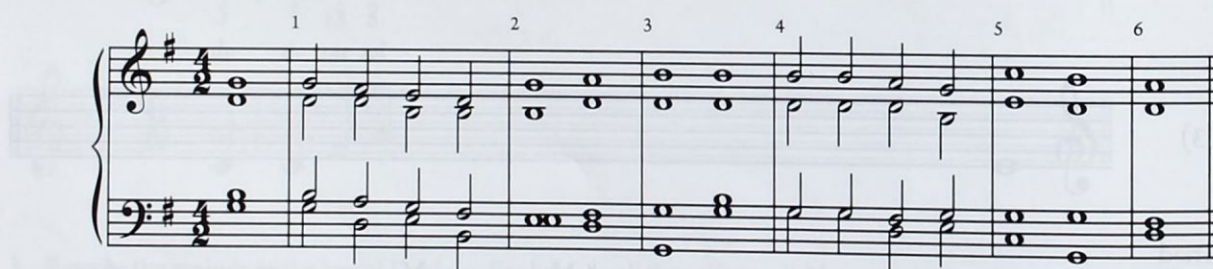


M M m m m m M M

## C. Identifying major and minor triads in musical contexts

In the following excerpt, identify each chord by writing the triad as letters (root, third, fifth) below the staff. Then in the blanks for the triad quality, write M (for major) or m (minor) to indicate the chord quality. Remember to apply accidentals from the key signature. Finally, write a Roman numeral for each chord in the key specified.

"Old Hundredth," mm. 1–6



Triad letters: D B G D B G A B F# G D

Triad quality: M M M

Roman numeral: G: I I V



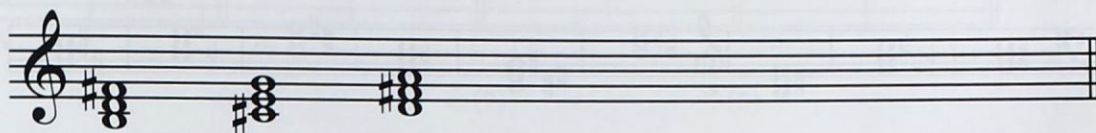
# Workbook

## ASSIGNMENT 9.2

### A. Building triads above minor scales

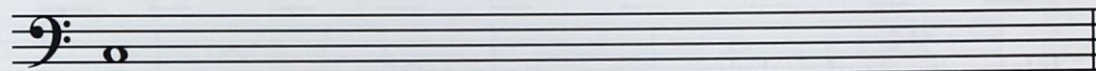
Write the requested ascending harmonic minor scale in whole notes. Above each scale degree, write the third and fifth to create a triad, adding accidentals as needed for that key. Use the leading tone (raised) for triads built on  $\hat{5}$  and  $\hat{7}$ . Triad qualities and Roman numerals are provided below the staff. Check that the chord you have written matches the specified quality.

(1)



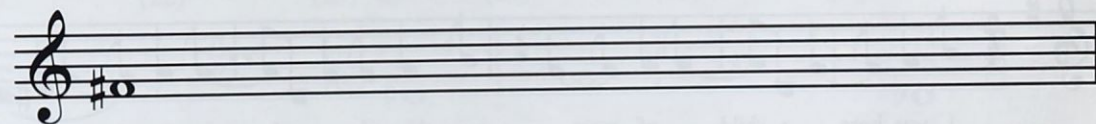
Triad quality:	m	d	M	m	M	M	d
Roman numeral:	b: i	ii <sup>o</sup>	III	iv	V	VI	vii <sup>o</sup>

(2)



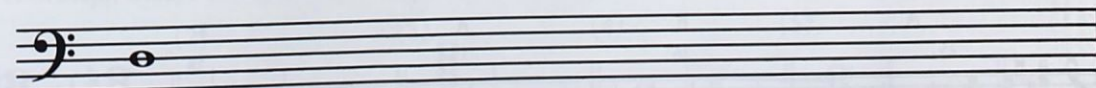
Triad quality:	m	d	M	m	M	M	d
Roman numeral:	c: i	ii <sup>o</sup>	III	iv	V	VI	vii <sup>o</sup>

(3)



Triad quality:	m	d	M	m	M	M	d
Roman numeral:	f#: i	ii <sup>o</sup>	III	iv	V	VI	vii <sup>o</sup>

(4)



Triad quality:	m	d	M	m	M	M	d
Roman numeral:	d: i	ii <sup>o</sup>	III	iv	V	VI	vii <sup>o</sup>

## B. Identifying major and minor triads

Identify the root and quality of each of the following triads (e.g., B $\flat$ m).

(1) (2) (3) (4) (5) (6) (7) (8) (9)

D $\flat$  — — — — — — — — — —

(10) (11) (12) (13) (14) (15) (16) (17) (18)

— — — — — — — — — —

(19) (20) (21) (22) (23) (24) (25) (26) (27)

— — — — — — — — — —

## C. Interpreting chord symbols

On the following staves, write each chord specified by the chord symbols above the melody. Write all necessary accidentals, including those in the key signature.

(1) Bono and U2, "All Because of You," mm. 5–8

Em<sub>5</sub> D A Em<sub>7</sub> D A

I was born a child — of grace, no - thing else a - bout — the place. —

(2) Bono and U2, "One Step Closer," mm. 25–28

A<sub>25</sub> E<sub>26</sub> A<sub>27</sub> E<sub>28</sub>

One step clos - er to know - ing. One step clos - er to know - ing.



# Workbook

## ASSIGNMENT 9.3

### A. Writing major triads

Write the major key signature requested, then write the tonic triad (built from scale degrees  $\hat{1}$ ,  $\hat{3}$ , and  $\hat{5}$ ), using accidentals from the key signature.

(1) (2) (3) (4)

A B $\flat$  C $\sharp$  F

(5) (6) (7) (8)

D E $\flat$  B E

Write major triads above each given note. First draw the note heads (line-line-line or space-space-space), then think of the major key signature of the bottom note to help you spell the chord.

(9) (10) (11) (12) (13) (14)

(15) (16) (17) (18) (19) (20)

(21) (22) (23) (24) (25) (26)

(27) (28) (29) (30) (31) (32)

### B. Writing minor triads

Rewrite each major triad, and lower its third to make a minor triad.

(1) (2) (3) (4) (5)

(6) (7) (8) (9) (10)

Consider each pitch as the root of a minor triad, then complete the triad.

(11) (12) (13) (14) (15) (16) (17) (18)

(19) (20) (21) (22) (23) (24) (25) (26)

(27) (28) (29) (30) (31) (32) (33) (34)

(35) (36) (37) (38) (39) (40) (41) (42)

### C. Writing triads in inversion

Write the specified triads in keyboard style (three notes in the right hand and one in the left).

(1) (2) (3) (4) (5) (6)

Triad:	Em	C#m	Bb	D	Am	E
Inversion:	$\frac{6}{4}$	6	6	$\frac{5}{3}$	$\frac{6}{4}$	$\frac{5}{3}$

(7) (8) (9) (10) (11) (12)

Triad:	Abm	F°	Eb	F#m	B	Db
Inversion:	6	6	$\frac{5}{3}$	$\frac{6}{4}$	$\frac{6}{4}$	6



# Workbook

## ASSIGNMENT 9.4

### A. Writing major and minor triads

Write each triad specified.

(1) (2) (3) (4) (5) (6) (7) (8)

Fm D G#m A $\flat$  C# Gm B E

(9) (10) (11) (12) (13) (14) (15) (16)

A E $\flat$ m C#m F# D $\flat$  Em F Cm

### B. Writing dominant seventh chords

Write a dominant seventh chord above each given root, following one of the methods described in the chapter. Don't change the given pitch.

(1) (2) (3) (4) (5) (6) (7) (8)

(9) (10) (11) (12) (13) (14) (15) (16)

### C. Writing triads

Write the requested triads, following one of the methods described in the chapter. Don't change the given pitch. An example is shown for each set of triads, with the starting note indicated by an arrow.

Each pitch provided is the root of a triad.

(1) (2) (3) (4) (5) (6) (7) (8)

Aug m M dim M m dim M

Each pitch provided is the third of a triad.

(9) (10) (11) (12) (13) (14) (15) (16)

m Aug M dim m m dim Aug

Each pitch provided is the fifth of a triad.

(17) (18) (19) (20) (21) (22) (23) (24)

m M M dim m m dim M

#### D. Identifying major and minor triads in musical contexts

In the following excerpt, identify each chord by writing the triad as letters (root, third, fifth) below the staff. Then in the blanks underneath, write M (for major) or m (minor) to indicate the chord quality. Remember to apply accidentals from the key signature. Finally, write a Roman numeral for each chord in the key specified.

Johann Pachelbel, Canon in D Major, mm. 1–2

Triad letters:	A F# D	—	—	—	—	—	—
Triad quality:	M	—	—	—	—	—	—
Roman numeral:	D: I	—	—	—	—	—	—