

**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°

(2)

Triad quality:	M	m	m	M	M	m	d
Roman numeral:	A: I	ii	iii	IV	V	vi	vii°

(3)

Triad quality:	M	m	m	M	M	m	d
Roman numeral:	E: I	ii	iii	IV	V	vi	vii°

(4)

Triad quality:	M	m	m	M	M	m	d
Roman numeral:	D: I	ii	iii	IV	V	vi	vii°

## 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 D A

B B F#

G 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°	III	iv	V	vii°

(2)

Triad quality:	m	d	M	m	M	M	d
Roman numeral:	c:	i	ii°	III	iv	V	vii°

(3)

Triad quality:	m	d	M	m	M	M	d
Roman numeral:	f#:	i	ii°	III	iv	V	vii°

(4)

Triad quality:	m	d	M	m	M	M	d
Roman numeral:	d:	i	ii°	III	iv	V	vii°

#### 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)

A musical staff with ten measures. The first measure has a treble clef, a key signature of one flat, and a common time signature. It contains a single eighth note. The second measure starts with a bass clef, a key signature of one flat, and a common time signature. It contains a single eighth note. The third measure starts with a treble clef, a key signature of two sharps, and a common time signature. It contains a single eighth note. The fourth measure starts with a treble clef, a key signature of two sharps, and a common time signature. It contains a single eighth note. The fifth measure starts with a bass clef, a key signature of one sharp, and a common time signature. It contains a single eighth note. The sixth measure starts with a bass clef, a key signature of one flat, and a common time signature. It contains a single eighth note. The seventh measure starts with a bass clef, a key signature of one flat, and a common time signature. It contains a single eighth note. The eighth measure starts with a bass clef, a key signature of one flat, and a common time signature. It contains a single eighth note. The ninth measure starts with a bass clef, a key signature of one flat, and a common time signature. It contains a single eighth note. The tenth measure starts with a bass clef, a key signature of one flat, and a common time signature. It contains a single eighth note.

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

A musical score for 'The Star-Spangled Banner' featuring a vocal line and a piano accompaniment. The vocal line consists of lyrics in a cursive font: "O say can you see, by the dawn's early light, our flag was still there, on the field of battle won't be blotted out by the hand of time or the base hand of man." The piano accompaniment is written in a standard musical notation with notes and rests.

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

A musical staff in bass clef and common time. It features nine chords: C major (two stacked eighth notes), B-flat major (two stacked eighth notes), F major (two stacked eighth notes), D minor (two eighth notes), G-flat major (two eighth notes), C minor (two eighth notes), E minor (two eighth notes), D-flat major (two eighth notes), and G major (two stacked eighth notes).

### 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

A musical score for a hymn. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The melody consists of two lines of music. The first line starts with an Em chord (5), followed by a D chord (6), an A chord (7), another Em chord (5), a D chord (6), and an A chord (7). The second line continues from the first, ending with an A chord (7). The lyrics are: "I was born a child of grace, no - thing else a - bout the place." The melody uses eighth and sixteenth notes.

A musical staff in treble clef with five horizontal lines. It features a vertical bar line near the center. On the first line from the left, there is a note consisting of three vertical stems pointing down. To its right is a sharp sign followed by a note with two vertical stems pointing up. Further to the right is another sharp sign followed by a note with two vertical stems pointing down. A double bar line with repeat dots is positioned to the right of the second note. After the double bar line, there is a sharp sign followed by a note with two vertical stems pointing up.

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

A 25 E 26 A 27 E 28

One step clos-er to know - ing.

A musical staff with a treble clef and a key signature of one sharp (G major). The staff consists of five horizontal lines. Measure 1 starts with a quarter note on the second line. Measure 2 starts with a half note on the first line. Measure 3 starts with a quarter note on the third line. Measure 4 starts with a half note on the fourth line.

**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)

A

(2)

B $\flat$ 

(3)

C $\sharp$ 

(4)

F

(5)

D

(6)

E $\flat$ 

(7)

B

(8)

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)

(15)

(10)

(16)

(11)

(17)

(12)

(18)

(13)

(14)

(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	B♭	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:	A♭m	F°	E♭	F♯m	B	D♭
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<sup>#</sup>m Ab C<sup>#</sup> Gm B E

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

A E<sup>b</sup>m C<sup>#</sup>m F<sup>#</sup> D<sup>b</sup> Em F C<sup>m</sup>

**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)

F C G D A E B F

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

B E A D G C F B

**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

1                          2

Triad  
letters:

A	E	F#	F#	C#	D	A	F#	D	B	G	F#	B	E	C#
F#	C#	D	A	A	F#	F#	D	G	G	B	G	B	A	A
D	A	B	R	R	F#	F#	F#	G	G	D	D	D	C#	C#

Triad  
quality:

M      M      m      m      M      M      M      M

Roman  
numeral: D: I

V      vi      iii      IV      I      IV      V