

Identifying Triads and Seventh Chords

MUTH 104

Types of Triads

Types of 7th Chords

Major Minor Dim. Aug. Dom7 m7 M7 ø7 o7

Triad Inversions

7th Chord Inversions

I I⁶ I₄ V⁷ V₆ V₄ V₂

1. Identify the Triadic Root and Chord Quality (no need for inversions)

GM C#m F#m EM FM D#° BbM Eb° Cm Gm Gb°

2. Identify the 7th Root and Chord Quality (no need for inversions)

G Dom7 C#m7 AM7 F#7 G#°7 G#ø7 Bbø7 EbM7 E°7 Ab7 Fm7

3. Identify the Roman Numeral Given a Major Key Signature

V_5^6 IV vii°_5 vi^6 ii^6_5 vii°_4 Eb: V^4_2 Bb: iii^6_4 Db: V^6_4 F: I Ab: vii°_4

4. Identify the Roman Numeral Given a Minor Key Signature

i^6 b: ii°_6 f#: V^6_4 g#: III^6 e: VI^6 b: vii°_6 f: iv^7 d: ii°_4 c: V^6_5 g: iv^6 bb: v^6_4

5. Identify the Roman Numerals for this Chord Progression

gm i IV iv^6 ii°_6 i^6_4 V VI iv ii°_5 V^7 I

$V^6_4 \begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

NAME: Trevor

b. Hector Berlioz, *Le carnaval romain*



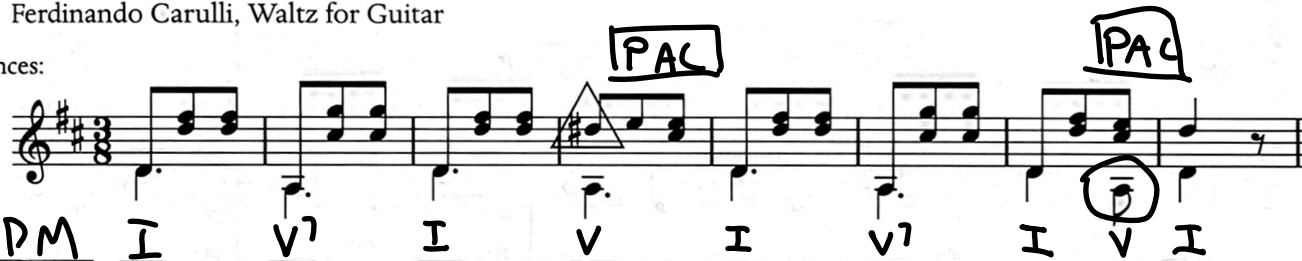
key: CM I I V⁷ I

2. Each of the following excerpts consists of two phrases of four measures each.

- Determine the key of each excerpt and label the Roman numerals. Also, label each cadence as either a PAC, IAC, or HC.
- Compare the two phrases within each excerpt: how are they similar, and how are they different? Is the first or second phrase more complete?

a. Ferdinando Carulli, *Waltz for Guitar*

cadences:



key: DM I V⁷ I V I V⁷ I V I

b. W. A. Mozart, "Sehnsucht nach dem Frühlänge"

In each measure, the lowest note of the arpeggio in the bass-clef staff serves as the bass note of the chord for the entire measure.

cadences:



key: Fm I I V I I I V⁷ I

c. Carl Maria von Weber, *Variations sur un Air Russe*, Op. 40

Locate and label the embellishing tones in the melody in measures 2 and 6.

Note that both staves use two treble clefs.

cadences:



key: CM i V⁷ i V⁷ i

C

Listen to Chopin's Prelude Op. 28, No. 4 and answer the following questions.

What do you think the mood of the prelude is?

It seems to be quite melancholic. It begins very uneasily and eventually develops into a deep sad reflection then returns to the same uneasiness from the beginning.

What musical tools does Chopin use in order to create the mood of this piece? (An example could be related to the rhythm, melody, and or harmony)

He uses a lot of non-chord tones to give a feeling of uneasiness as well as a constantly descending bass line which to me feels like falling

Where is the high-point, or climatic moment of the prelude? Include measure numbers.

I would say measures 16-18 are the climax to the piece, it is dynamically louder as well as more melodically interesting.