

Chapter 3

INTRODUCTION TO TRIADS AND SEVENTH CHORDS

EXERCISE 3-1

A. Spell the triad, given the root and the type. Major triads are indicated by an uppercase letter (G), minor by an uppercase letter followed by the letter “m” (Gm), augmented by a “+” (G+), and diminished by a “°” (G°).

- | | | | |
|-------------|-------------|--------------|---------------|
| 1. Gm _____ | 4. A° _____ | 7. C+ _____ | 10. F#m _____ |
| 2. E♭ _____ | 5. Fm _____ | 8. A#° _____ | 11. B+ _____ |
| 3. D° _____ | 6. D♭ _____ | 9. E _____ | 12. E♭m _____ |

B. Fill in the blanks.

	ex.	1	2	3	4	5	6	7	8	9	10
5th:	<u>G#</u>	A♭	_____	F#	_____	_____	_____	_____	_____	B	_____
3rd:	E	_____	_____	_____	_____	E♭	_____	_____	B♭	_____	A
Root:	<u>C#</u>	_____	D	_____	A♭	_____	G#	E♭	_____	_____	_____
Type:	m	M	+	m	m	°	m	M	+	m	°

C. Notate the triad, given the root and the type.

ex.	1	2	3	4	5	6	7
 m	 M	 °	 M	 +	 m	 m	 °
8	9	10	11	12	13	14	15
 m	 +	 M	 M	 m	 °	 M	 m

16 17 18 19 20 21 22 23

M ° m M + m + °

24 25 26 27 28 29 30 31

M m m ° M ° m M

D. Given the chord quality and one member of the triad, notate the remainder of the triad.

ex. 1 2 3 4 5 6 7

5th M 3rd M 3rd + 5th m root M 3rd m 5th ° 3rd m

8 9 10 11 12 13 14 15

3rd ° 5th M root m 5th + 3rd m 3rd M root ° 5th M

16 17 18 19 20 21 22 23

5th M 3rd m root + 5th m 3rd M 5th ° root M 3rd m

24 25 26 27 28 29 30 31

root ° 3rd M 5th + 3rd m root M 3rd + 5th m 5th °

EXERCISE 3-2

A. Identify the type of seventh chord, using the abbreviations given in Example 3-3.

ex. 1 2 3 4 5 6 7

Mm7 _____

8 9 10 11 12 13 14 15

B. Notate the seventh chord, given the root and type.

ex. 1 2 3 4 5 6 7

M7 Mm7 M7 ø7 Mm7 M7 ø7 Mm7

8 9 10 11 12 13 14 15

ø7 m7 ø7 m7 ø7 m7 Mm7 ø7

C. Given the seventh-chord quality and one member of the chord, notate the rest of the chord.

ex. 1 2 3 4 5 6 7

5th m7 7th M7 3rd m7 5th ø7 5th m7 3rd Mm7 7th ø7 root M7

8 9 10 11 12 13 14 15

7th ø7 root Mm7 3rd M7 3rd m7 5th ø7 root m7 7th ø7 5th ø7

EXERCISE 3-3

A. Identify the root and type of each chord and show the correct bass-position symbol (Bps).

1 2 3 4 5 6 7 8

Root	_____	_____	_____	_____	_____	_____	_____	_____
Type	_____	_____	_____	_____	_____	_____	_____	_____
Bps	_____	_____	_____	_____	_____	_____	_____	_____

9 10 11 12 13 14 15 16

Root	_____	_____	_____	_____	_____	_____	_____	_____
Type	_____	_____	_____	_____	_____	_____	_____	_____
Bps	_____	_____	_____	_____	_____	_____	_____	_____

B. Fill in the blanks below each figured bass with the lead-sheet symbol of the chord that would be played at the corresponding point in the excerpt by using lead-sheet symbols. The figures 5 and $\frac{5}{3}$ both mean to use a root position triad.

1. Bach, "Gott lebet noch" (adapted)

1 2 3 4 5 6 7 8 9 10 11 12 13

2. Bach, "Dich bet' ich an, mein höchster Gott"

(The first C#3 in the bass is not to be harmonized.)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

3. Corelli, Sonata V, op. 2, Sarabande

6 6 $\frac{5}{3}$ $\frac{6}{4}$ 5 6 6

1 2 3 4 5 6 7 8 9 10 11 12 13 14

7 6 7 \flat 6 6 7

15 16 17 18 19 20 21 22 23 24 25 26 27

6 7 \flat 6 5 6 \flat

28 29 30 31 32 33 34 35 36 37 38 39 40

C. Notate using half notes on the bottom staff the chords indicated by the lead-sheet symbols. Notate all chords in root position.



Terry, "Serenade to a Bus Seat"

DISK: 1 TRACK: 1

B \flat Bdim7 Am7 \flat 5 D7 Gm7 C7 F

By Clark Terry. © 1958 (renewed 1986) Orpheum Music, Berkeley, CA.

EXERCISE 3-4

- A. Label each chord with an appropriate lead-sheet symbol in the space above the chord.
You do not need to show bass positions. All the notes in each exercise belong to the same chord.

Musical exercise 1-4. Four measures of music in a grand staff. Measure 1: Treble clef has a half note chord (F4, A4, C5) and a half note (G4); Bass clef has a half note chord (F3, A3, C4) and a half note (G3). Measure 2: Treble clef has a half note chord (G4, B4, D5) and a half note (C5); Bass clef has a half note chord (G3, B3, D4) and a half note (C4). Measure 3: Treble clef has a half note chord (A4, C5, E5) and a half note (D5); Bass clef has a half note chord (A3, C4, E4) and a half note (D4). Measure 4: Treble clef has a half note chord (B4, D5, F#5) and a half note (E5); Bass clef has a half note chord (B3, D4, F#4) and a half note (E4). Each measure has a blank line above the treble clef staff for labeling.

Musical exercise 5-9. Five measures of music in a grand staff. Measure 5: Treble clef has a whole rest; Bass clef has a half note chord (F3, A3, C4) and a half note (G3). Measure 6: Treble clef has a half note chord (G4, B4, D5) and a half note (C5); Bass clef has a half note chord (G3, B3, D4) and a half note (C4). Measure 7: Treble clef has a half note chord (A4, C5, E5) and a half note (D5); Bass clef has a half note chord (A3, C4, E4) and a half note (D4). Measure 8: Treble clef has a half note chord (B4, D5, F#5) and a half note (E5); Bass clef has a half note chord (B3, D4, F#4) and a half note (E4). Measure 9: Treble clef has a half note chord (C5, E5, G5) and a half note (F#5); Bass clef has a half note chord (C4, E4, G4) and a half note (F#4). Each measure has a blank line above the treble clef staff for labeling.

B. Provide the root, type, and bass-position symbol (Bps) for each chord in the following excerpts. Each chord is numbered. Put your analysis of the chords in the blanks below each excerpt.



1. Bach, "Wer weiss, wie nahe mir mein Ende"

DISK: 1 TRACK: 2

Musical score for measures 1-17. The score is in G minor, 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily chordal in nature. A fermata is placed over the final chord of measure 17. The number '5' is written above the final chord.

Root _____

Type _____

Bps _____

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Musical score for measures 18-34. The score is in G minor, 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chordal textures. A fermata is placed over the final chord of measure 34.

Root _____

Type _____

Bps _____

18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34



2. Schumann, "Ich will meine Seele tauchen," op. 48, no. 5

DISK: 1 TRACK: 3

Leise
p

Ich will mei - ne See - le tau - chen in den

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Root	___	___	___	___
Type	___	___	___	___
Bps	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>

Kelch der Li - lie hin - ein, die

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with the lyrics "Kelch der Li - lie hin - ein, die". The piano accompaniment maintains its rhythmic pattern.

Root	___	___	___	___
Type	___	___	___	___
Bps	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>

5

Li - lie soll klin - gend hau - chen ein

Root	___	___	___	___
Type	___	___	___	___
Bps	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>

Lied von der Lieb - sten mein. Das

Root	___	___	___	___	___	___	
Type	___	___	___	___	___	___	
Bps	<u>13</u>	<u>14</u>	<u>15</u>	<u>16</u>	<u>17</u>	<u>18</u>	<u>19</u>






3. Gottschalk, "Jerusalem"

DISK: 1 TRACK: 4

Root	_____	_____	_____	_____
Type	_____	_____	_____	_____
Bps	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>

Root	_____	_____	_____	_____	_____
Type	_____	_____	_____	_____	_____
Bps	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>

C. Time signature review. Fill in the blanks.

	<i>Beat and Meter Type</i>	<i>Beat Note</i>	<i>Division of the Beat</i>	<i>Time Signature</i>
1.	Simple triple			
2.				9
3.				6
4.				4 16