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 _____

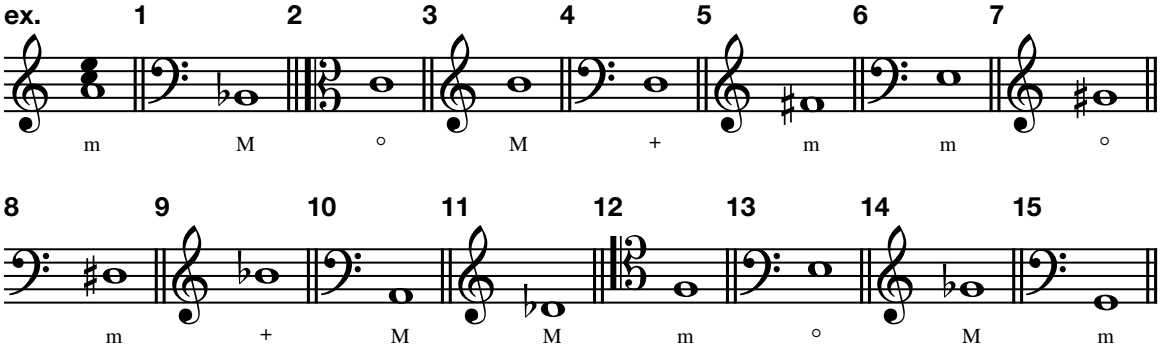
2. E♭ _____ **5.** Fm _____ **8.** A♯° _____ **11.** B^+ _____

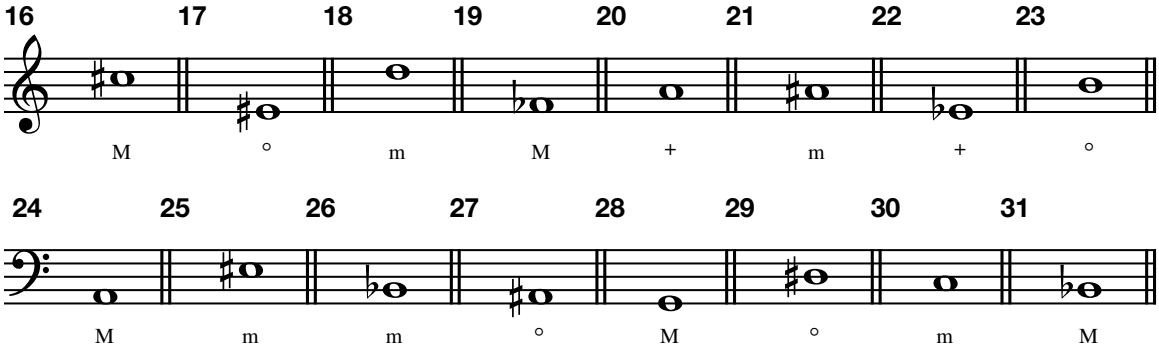
3. D° _____ **6.** D♭ _____ **9.** E _____ **12.** E♭m _____

B. Fill in the blanks.

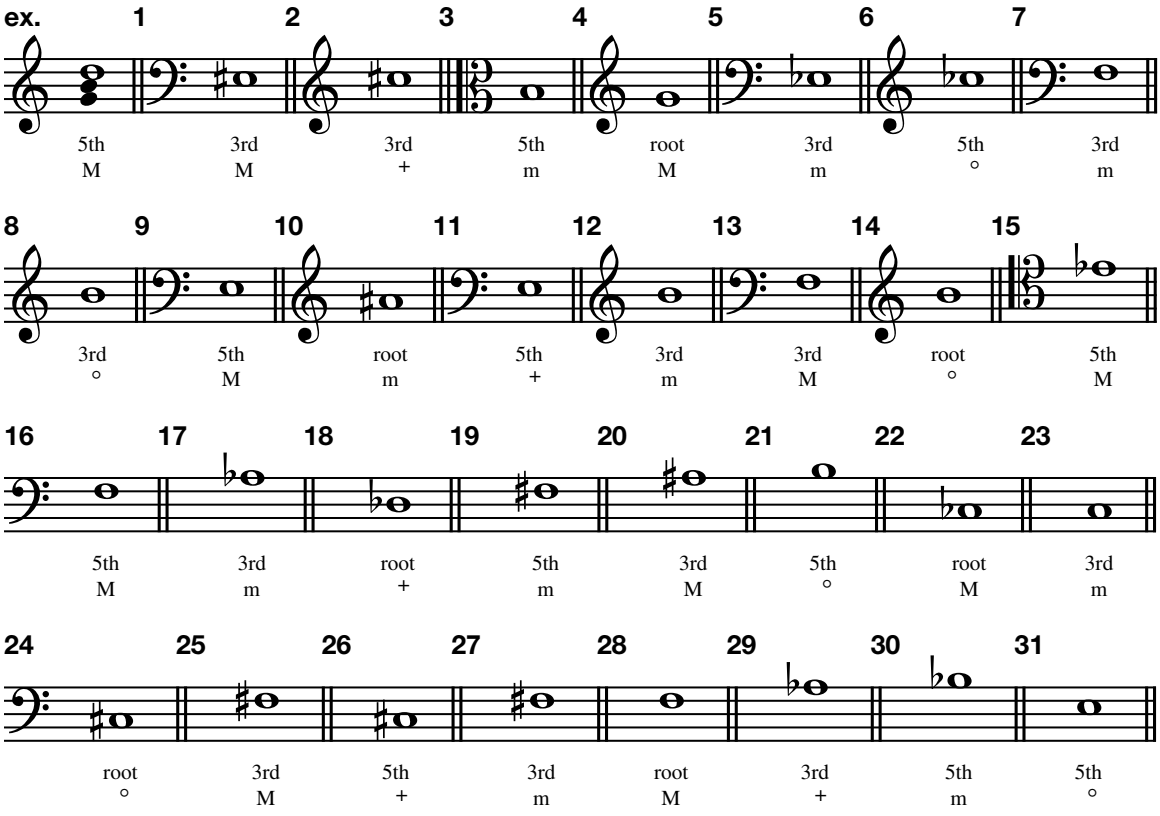
	ex.	1	2	3	4	5	6	7	8	9	10
5th:	~~G♯~~	A♭	____	F♯	____	____	____	____	____	B	____
3rd:	E	____	____	____	____	E♭	____	____	B♭	____	A
Root:	~~C♯~~	____	D	____	A♭	____	G♯	E♭	____	____	____
Type:	m	M	+	m	m	°	m	M	+	m	°

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



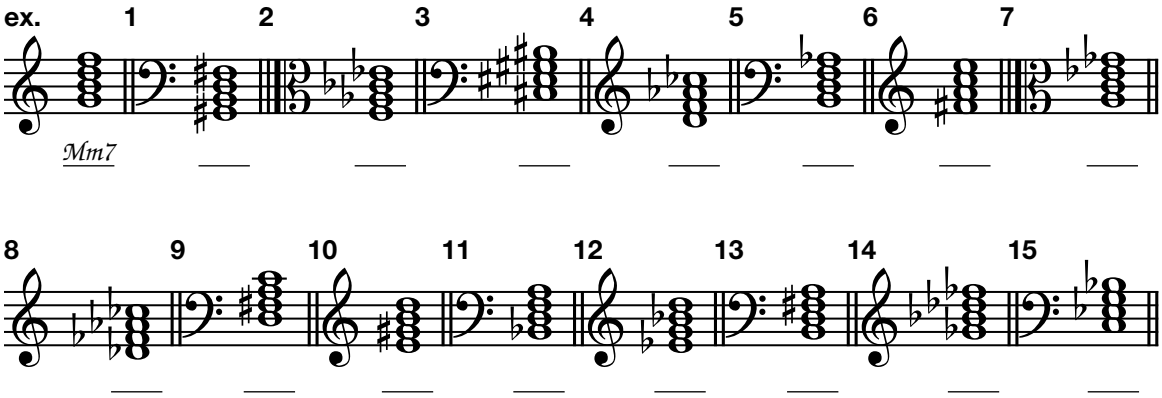


D. Given the chord quality and one member of the triad, notate the remainder of the triad.

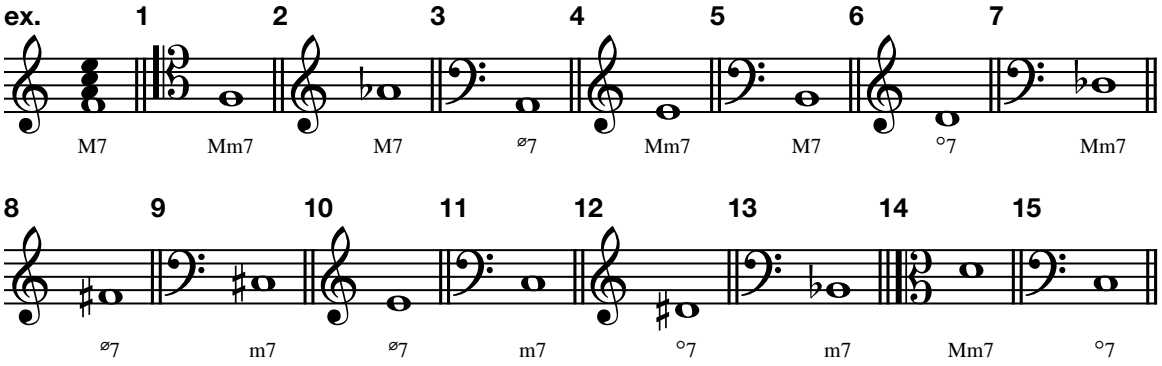


EXERCISE 3–2

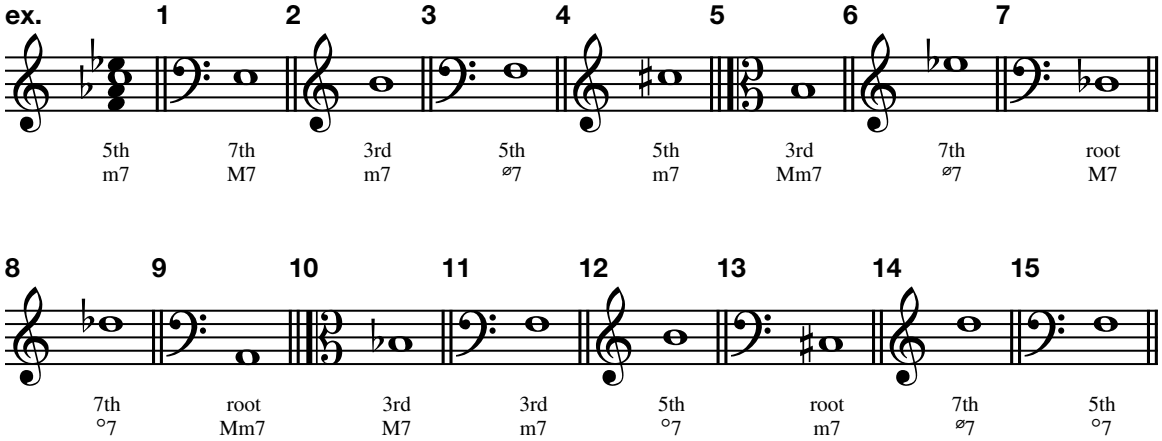
A. Identify the type of seventh chord, using the abbreviations given in Example 3–3.



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

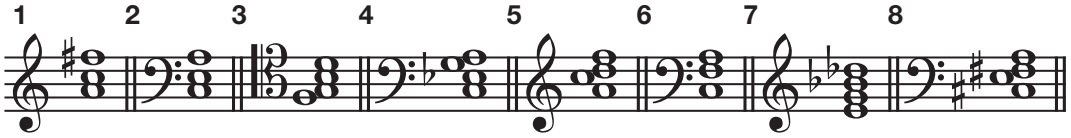


C. Given the seventh-chord quality and one member of the chord, notate the rest of the chord.



EXERCISE 3–3

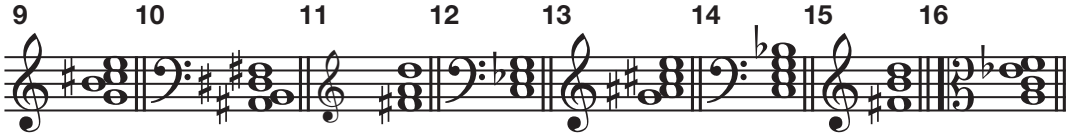
A. Identify the root and type of each chord and show the correct bass-position symbol (Bps).



Root ____ ____ ____ ____ ____ ____ ____ ____

Type ____ ____ ____ ____ ____ ____ ____ ____

Bps ____ ____ ____ ____ ____ ____ ____ ____



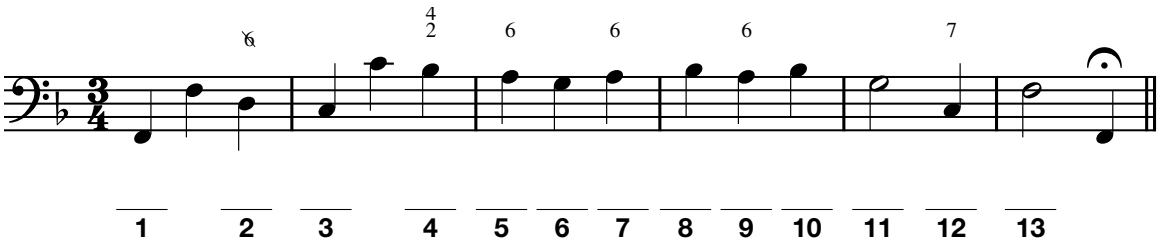
Root ____ ____ ____ ____ ____ ____ ____ ____

Type ____ ____ ____ ____ ____ ____ ____ ____

Bps ____ ____ ____ ____ ____ ____ ____ ____

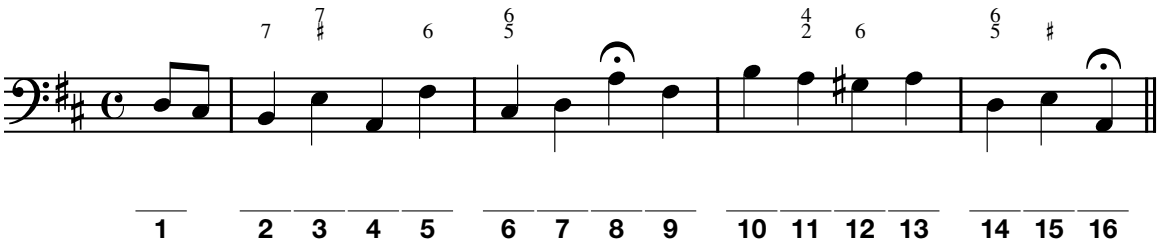
B. Fill in the blanks below each figured bass with the lead-sheet symbol of the chord that would be played at the corresponding point in the excerpt by using lead-sheet symbols. The figures 5 and $\frac{5}{3}$ both mean to use a root position triad.

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

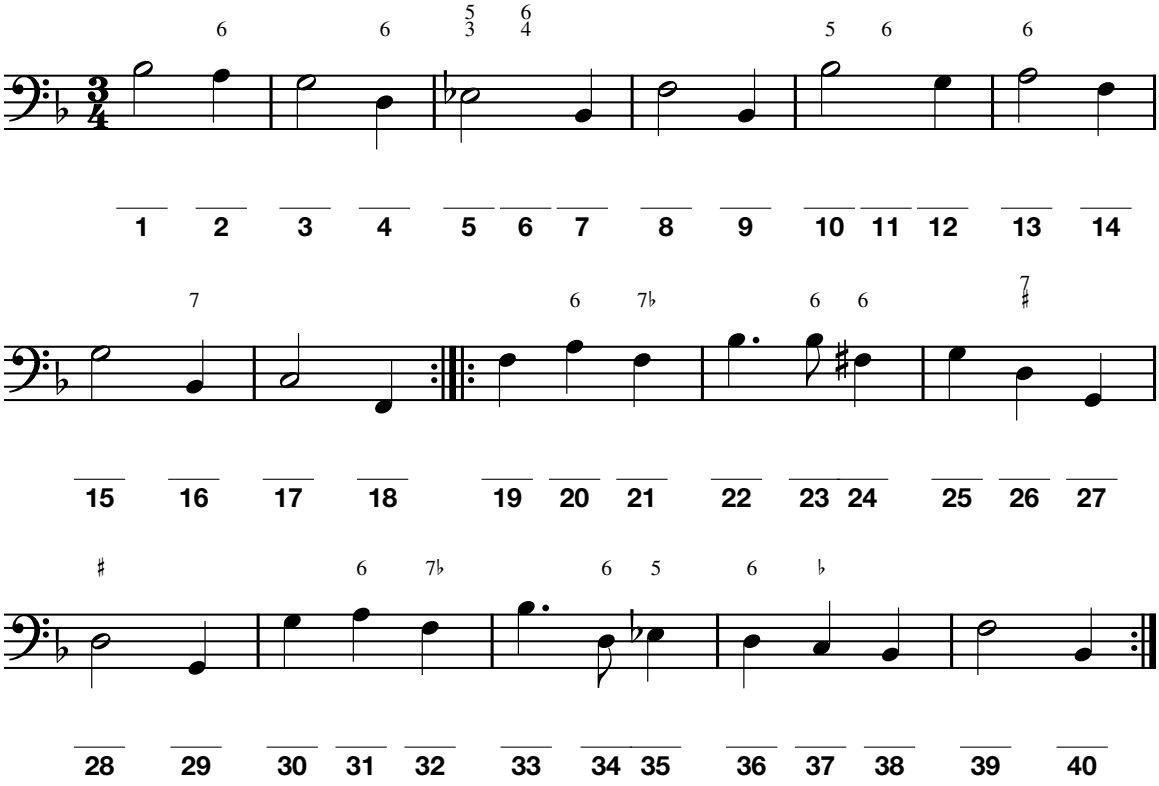


2. Bach, "Dich bet' ich an, mein höchster Gott"

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



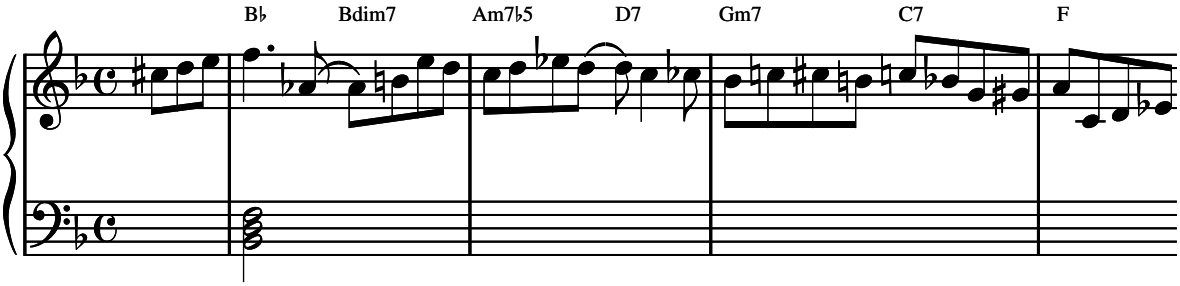
3. Corelli, Sonata V, op. 2, Sarabande



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"

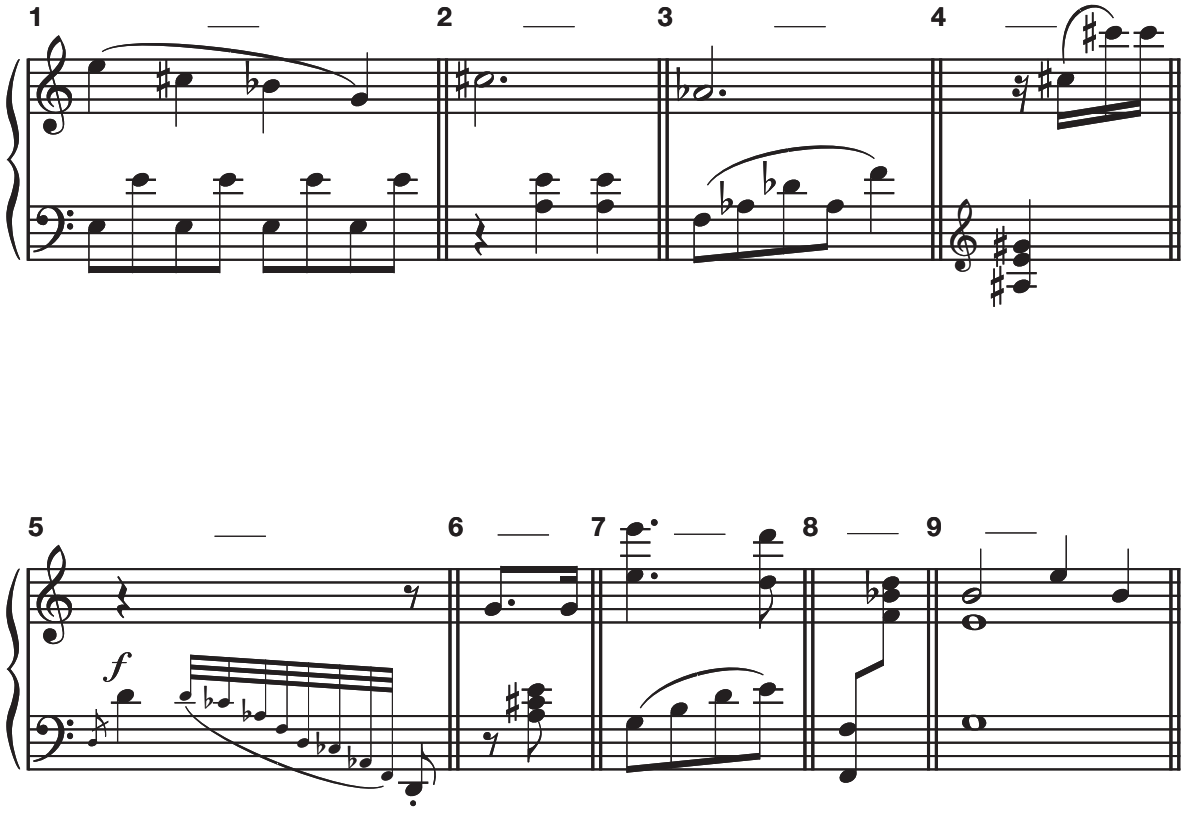
DISK: 1 TRACK: 1



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

EXERCISE 3–4

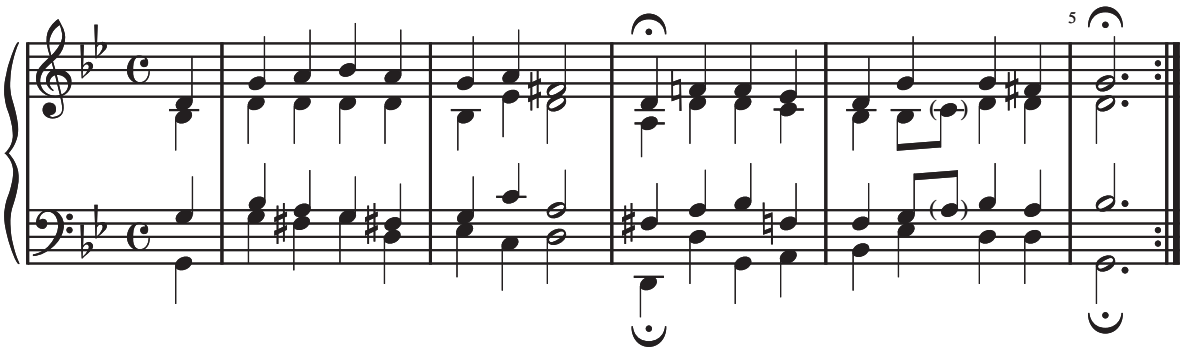
A. Label each chord with an appropriate lead-sheet symbol in the space above the chord. You do not need to show bass positions. All the notes in each exercise belong to the same chord.



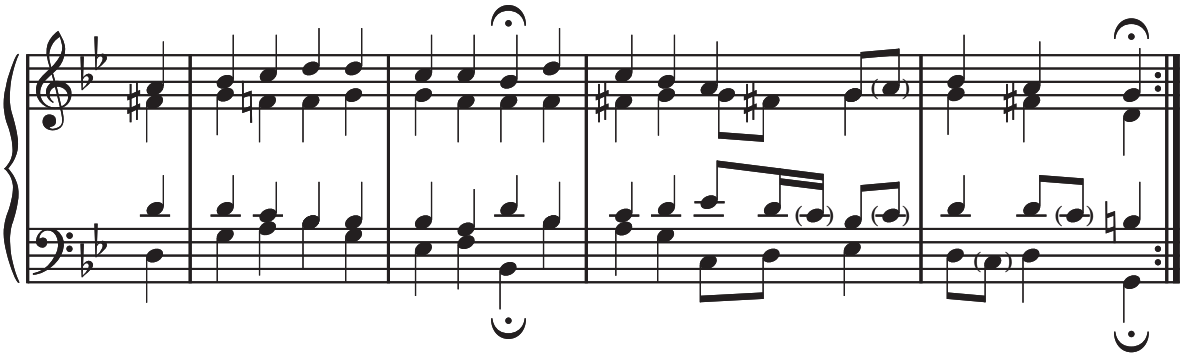
B. Provide the root, type, and bass-position symbol (Bps) for each chord in the following excerpts. Each chord is numbered. Put your analysis of the chords in the blanks below each excerpt.

DISK: 1 TRACK: 2

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



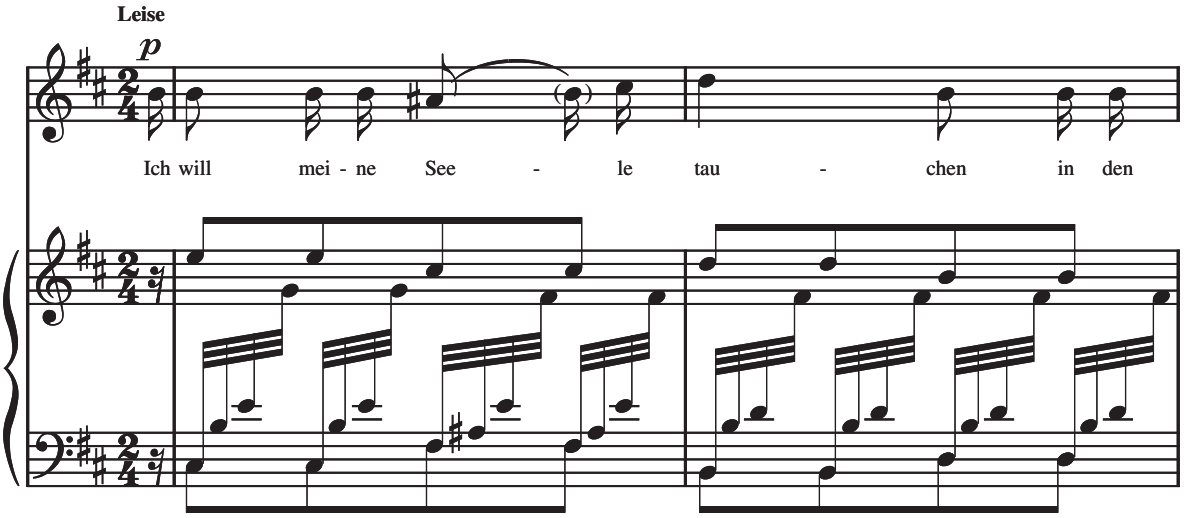
Root																
Type																
Bps	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17



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

DISK: 1 TRACK: 3

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

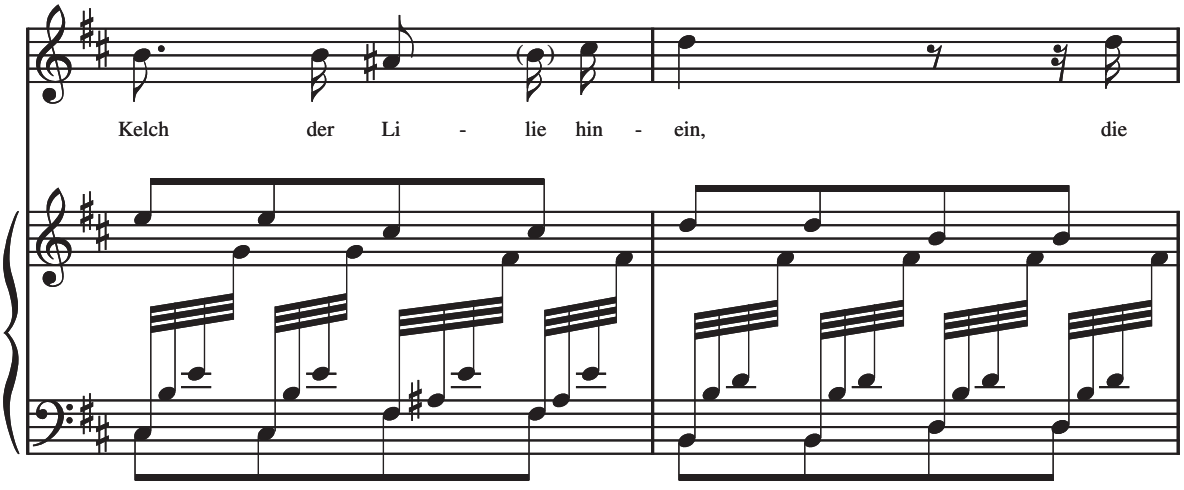


Root ____ ____ ____ ____

Type ____ ____ ____ ____

Bps ____ ____ ____ ____

1 **2** **3** **4**

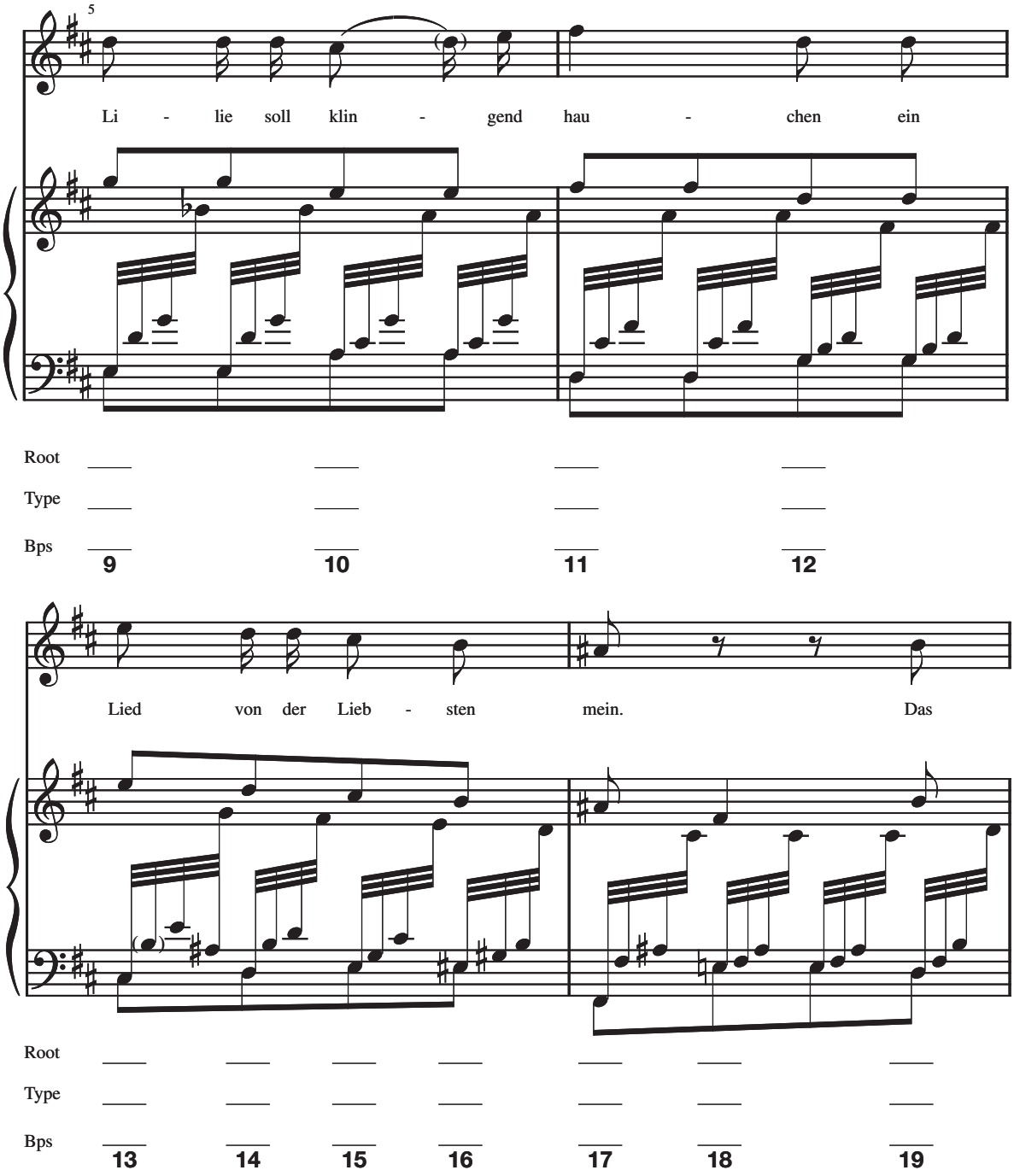


Root ____ ____ ____ ____

Type ____ ____ ____ ____

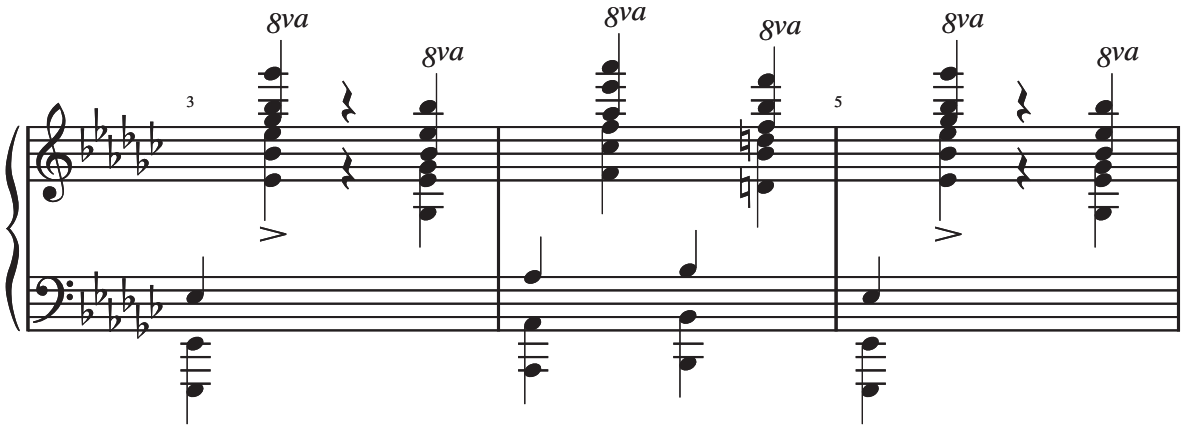
Bps ____ ____ ____ ____

5 **6** **7** **8**


5
Li - lie soll klin - gend hau - chen ein
Root
Type
Bps
9
10
11
12
Lied von der Lieb - sten mein. Das
Root
Type
Bps
13
14
15
16
17
18
19

3. Gottschalk, “Jerusalem”

DISK: 1 TRACK: 4

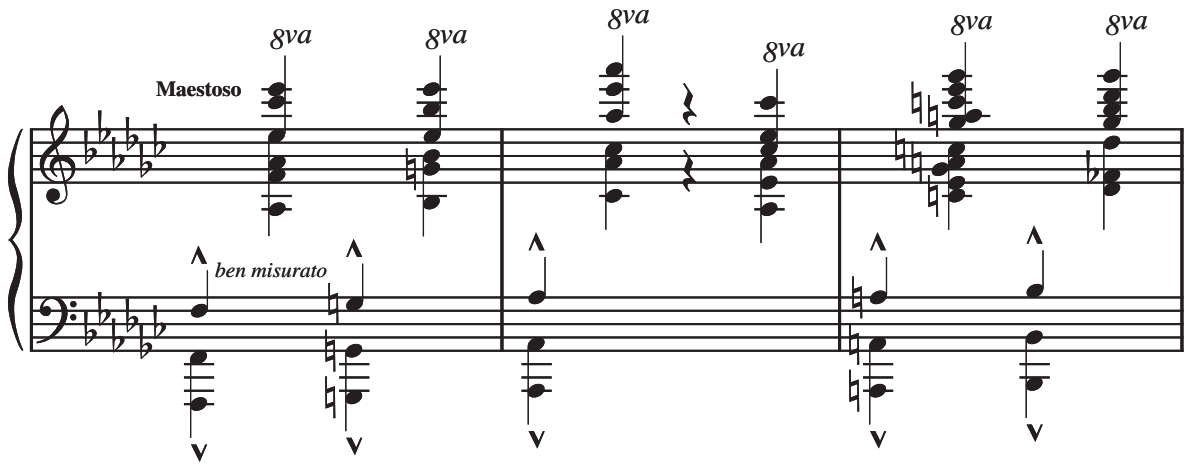


Root ____ ____ ____ ____

Type ____ ____ ____ ____

Bps ____ ____ ____ ____

1 **2** **3** **4**



Root ____ ____ ____ ____ ____

Type ____ ____ ____ ____ ____

Bps ____ ____ ____ ____ ____

5 **6** **7** **8** **9**

C. Time signature review. Fill in the blanks.

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