

Assignments and Drills

Assignment 5.01

The objective of this assignment is efficient identification of triad qualities in root position.

Instructions: Identify the quality of each root position triad below. The first two are done for you. Try to complete the assignment in less than fifteen minutes. REFER BACK TO EXAMPLES 5.01 — 5.05 IF NECESSARY.

1 m 2 M 3 4 5

6 7 8 9 10

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

The objective of this assignment is efficient triad creation in root position.

Instructions: Create root position *major* triads as indicated below. Do not alter the note provided. Numbers 1, 11, and 21 are done for you. Try to complete the assignment in less than fifteen minutes. REFER BACK TO EXAMPLES 5.01 AND 5.02 IF NECESSARY.

The note supplied in measures 1 - 10 is the *root*.

Measures 1-10: Treble clef (measures 1-5) and Bass clef (measures 6-10). Key signature: one sharp (F#). Measure 1 shows a triad with root F#4. Measures 2-10 show single notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5.

The note supplied in measures 11 - 20 is the *third*.

Measures 11-20: Treble clef (measures 11-15) and Bass clef (measures 16-20). Key signature: one sharp (F#). Measure 11 shows a triad with root F#4 and third A4. Measures 12-20 show single notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6.

The note supplied in measures 21 - 30 is the *fifth*.

Measures 21-30: Treble clef (measures 21-25) and Bass clef (measures 26-30). Key signature: one sharp (F#). Measure 21 shows a triad with root F#4 and fifth A4. Measures 22-30 show single notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6.

The objective of this assignment is efficient triad creation in root position.

Instructions: Create root position *minor* triads as indicated below. Do not alter the note provided. Numbers 1, 11, and 21 are done for you. Try to complete the assignment in less than fifteen minutes. REFER BACK TO EXAMPLES 5.01 AND 5.02 IF NECESSARY.

The note supplied in measures 1 - 10 is the *root*.

Measures 1-10: Treble clef (measures 1-5) and Bass clef (measures 6-10). Measure 1 shows a complete C minor triad (C, E-flat, G). Measures 2-10 show the root note of the triad in various positions on the staff.

The note supplied in measures 11 - 20 is the *third*.

Measures 11-20: Treble clef (measures 11-15) and Bass clef (measures 16-20). Measure 11 shows a complete C minor triad (C, E-flat, G). Measures 12-20 show the third note of the triad in various positions on the staff.

The note supplied in measures 21 - 30 is the *fifth*.

Measures 21-30: Treble clef (measures 21-25) and Bass clef (measures 26-30). Measure 21 shows a complete C minor triad (C, E-flat, G). Measures 22-30 show the fifth note of the triad in various positions on the staff.

The objective of this assignment is efficient triad creation in root position.

1. Create root position *diminished* triads as indicated in measures 1 - 15.
2. Create root position *augmented* triads as indicated in measures 16 - 30.
3. Do not alter the note provided.

Try to complete the assignment in less than fifteen minutes.

REFER BACK TO EXAMPLES 5.01 — 5.05 IF NECESSARY.

The note supplied in measures 1 - 5 is the *root*.

1 2 3 4 5

The note supplied in measures 6 - 10 is the *third*.

6 7 8 9 10

The note supplied in measures 11 - 15 is the *fifth*.

11 12 13 14 15

The note supplied in measures 16 - 20 is the *root*.

16 17 18 19 20

The note supplied in measures 21 - 25 is the *third*.

21 22 23 24 25

The note supplied in measures 26 - 30 is the *fifth*.

26 27 28 29 30

The objective of this assignment is efficient triad creation in root position.

Instructions: Create root position triads as indicated below. Do not alter the note provided. Try to complete the assignment in less than fifteen minutes. REFER BACK TO EXAMPLES 5.01 — 5.05 IF NECESSARY.

The note supplied in measures 1 - 5 is the *root*.

1 2 3 4 5

M m d A M

The note supplied in measures 6 - 10 is the *third*.

6 7 8 9 10

m d A M m

The note supplied in measures 11 - 15 is the *fifth*.

11 12 13 14 15

d A M m d

The note supplied in measures 16 - 20 is the *root*.

16 17 18 19 20

A M m d A

The note supplied in measures 21 - 25 is the *third*.

21 22 23 24 25

M m d A M

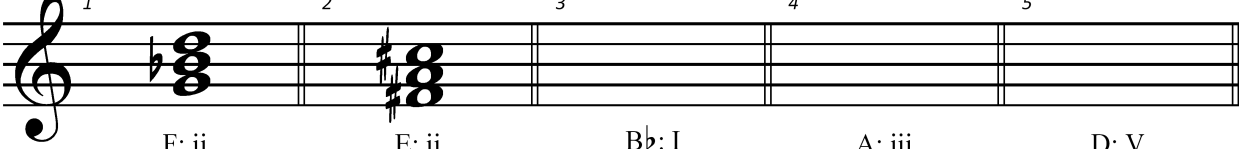
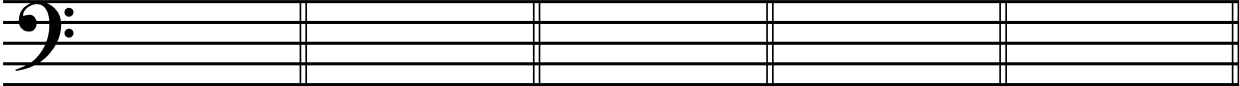
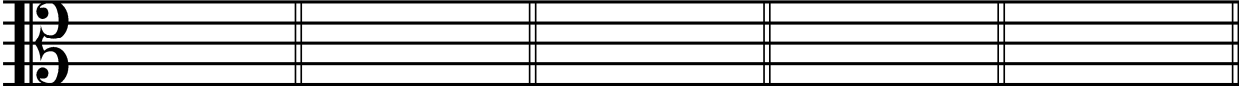
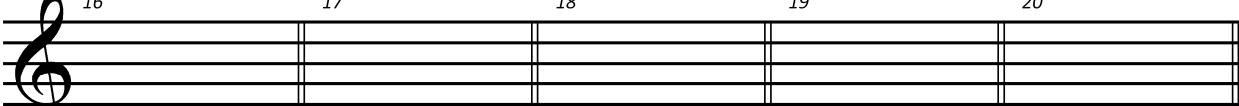
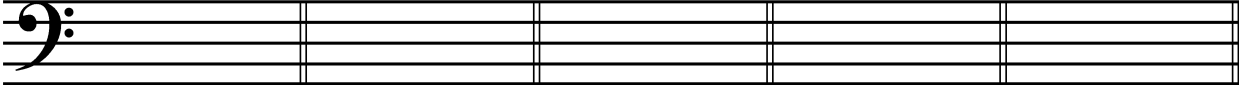
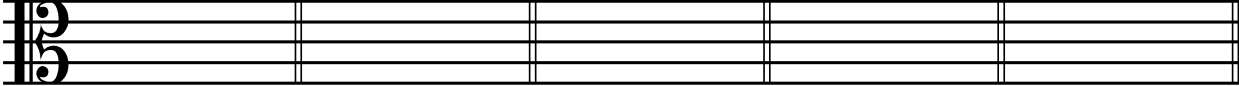
The note supplied in measures 26 - 30 is the *fifth*.

26 27 28 29 30

m d A M m

The objective of this assignment is efficient triad creation in root position.

Instructions: Create root position triads as indicated below using accidentals instead of key signatures. Numbers one and two are done for you. Try to complete the assignment in less than 40 minutes. REFER BACK TO EXAMPLES 5.01 — 5.07 IF NECESSARY.

| | | | | |
|--|-----------------|----------------|------------------------------|---------------------|
| 1 | 2 | 3 | 4 | 5 |
|  | | | | |
| F: ii | E: ii | B \flat : I | A: iii | D: V |
| 6 | 7 | 8 | 9 | 10 |
|  | | | | |
| F: vi | E \flat : IV | B: ii | B: iii | G: vii ⁰ |
| 11 | 12 | 13 | 14 | 15 |
|  | | | | |
| A \flat : vi | C: iii | D: vi | F \sharp : V | C \flat : ii |
| 16 | 17 | 18 | 19 | 20 |
|  | | | | |
| F: IV | G: iii | E \flat : vi | A \flat : vii ⁰ | B \flat : IV |
| 21 | 22 | 23 | 24 | 25 |
|  | | | | |
| B: V | C \flat : vi | C \sharp : I | G \flat : V | E: iii |
| 26 | 27 | 28 | 29 | 30 |
|  | | | | |
| E: vi | A \flat : iii | D: ii | A: IV | A: ii |

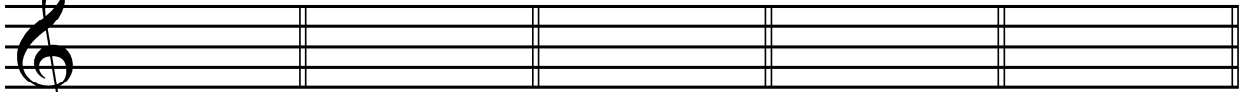
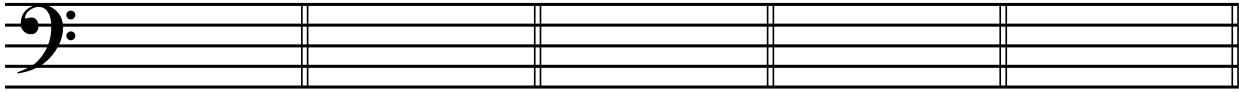
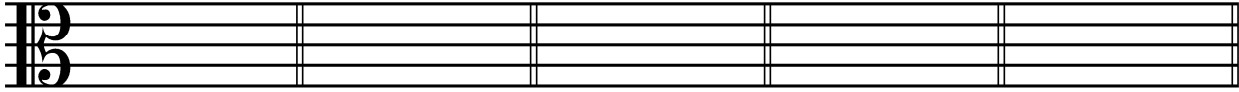
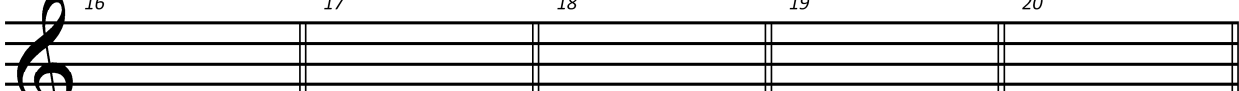
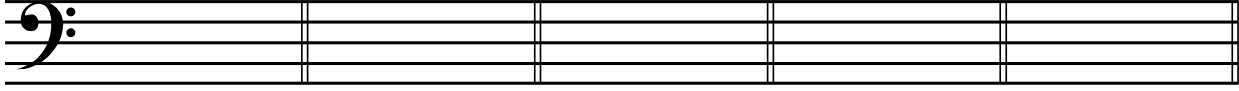
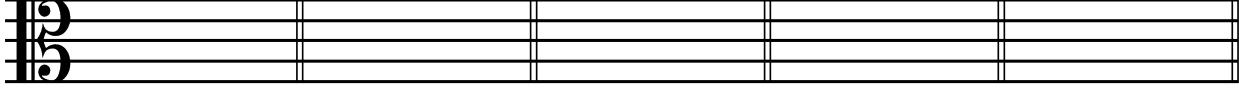
The objective of this assignment is efficient triad creation in root position.

Instructions: Create root position triads as indicated below using accidentals instead of key signatures. Most answers will be in *harmonic* minor, but some will be in *natural* minor. Numbers one and two are done for you. Try to complete the assignment in less than 30 minutes. REFER BACK TO EXAMPLES 5.01 — 5.07 IF NECESSARY.

| | | | | | |
|----|----------------------|-----------------------|---------|----------------------|-----------------------|
| 1 | 2 | 3 | 4 | 5 | |
| | | | | | |
| | Cm: III+ | Em: V | Dm: VI | Am: vii ⁰ | Bm: iv |
| 6 | 7 | 8 | 9 | 10 | |
| | | | | | |
| | Fm: ii ⁰ | C#m: i | Gm: VII | Bbm: V | F#m: VI |
| 11 | 12 | 13 | 14 | 15 | |
| | | | | | |
| | Cm: vii ⁰ | Fm: iv | Dm: V | Em: v | A#m: III |
| 16 | 17 | 18 | 19 | 20 | |
| | | | | | |
| | Bm: V | Bm: ii ⁰ | Ebm: i | Gm: iv | Am: III+ |
| 21 | 22 | 23 | 24 | 25 | |
| | | | | | |
| | G#m: VI | Ebm: vii ⁰ | Dm: III | Dm: iv | Gm: III+ |
| 26 | 27 | 28 | 29 | 30 | |
| | | | | | |
| | Fm: VI | Abm: VII | Em: VI | Em: ii ⁰ | Abm: vii ⁰ |

The objective of this assignment is efficient triad creation in root position.

Instructions: Create root position triads as indicated below using accidentals instead of key signatures. Try to complete the assignment in less than 20 minutes. REFER BACK TO EXAMPLES 5.01 — 5.07 IF NECESSARY.

| | | | | |
|--|----------------------|----------------------|---------------------|----------------------|
| 1 | 2 | 3 | 4 | 5 |
|  | | | | |
| G#m: III | F: IV | Em: iv | B: vii ⁰ | B♭m: ii ⁰ |
| 6 | 7 | 8 | 9 | 10 |
|  | | | | |
| Dm: III+ | B: ii | G: vii ⁰ | Cm: III+ | Fm: VI |
| 11 | 12 | 13 | 14 | 15 |
|  | | | | |
| A: vi | D: iii | Dm: iv | G: V | C#m: iv |
| 16 | 17 | 18 | 19 | 20 |
|  | | | | |
| E: vii ⁰ | D♭: vi | F#m: ii ⁰ | A: ii | Em: iv |
| 21 | 22 | 23 | 24 | 25 |
|  | | | | |
| Dm: VI | Gm: v | B: vii ⁰ | Bm: VII | F: vii ⁰ |
| 26 | 27 | 28 | 29 | 30 |
|  | | | | |
| Fm: iv | G#m: ii ⁰ | D: IV | Am: III+ | C: vi |

The objective of this assignment is efficient triad creation in root position.

Instructions: Create root position triads as indicated below using accidentals instead of key signatures. Try to complete the assignment in less than fifteen minutes. REFER BACK TO EXAMPLES 5.01— 5.07 IF NECESSARY.

1 2 3 4 5

supertonic in Em mediant in C mediant in G subdominant in Bm dominant in A \flat

6 7 8 9 10

subtonic in Fm leading tone in Fm supertonic in B supertonic in Am submediant in B

11 12 13 14 15

submediant in Cm submediant in E \flat supertonic in F mediant in Gm (har) dominant in C

16 17 18 19 20

subdominant in Fm leading tone in Bm submediant in A supertonic in Bm dominant in F \sharp m (nat)

21 22 23 24 25

dominant in D \flat subdominant in D \flat leading tone in Cm tonic in F \sharp tonic in Fm

26 27 28 29 30

supertonic in Dm subtonic in G \sharp m mediant in F \sharp submediant in G \flat supertonic in F \sharp m

Assignment 5.10

The objective of this assignment is efficient identification of triad relationships within a key.

Instructions: Indicate the key for each chord below. Numbers one and two are done for you.

Try to complete the assignment in less than 10 minutes. REFER BACK TO EXAMPLES 5.01— 5.07 IF NECESSARY.

1 C: iii 2 Am: VI 3 III 4 ii 5 ii^o

6 iii 7 V 8 VI 9 IV 10 iv

11 III+ 12 vii^o 13 ii^o 14 vi 15 III+

16 III+ 17 ii 18 iv 19 v 20 VI

21 vii^o 22 iii 23 IV 24 ii^o 25 III+

26 I 27 III 28 ii^o 29 vii^o 30 vi

Assignment 5.11

The objective of this assignment is recollection of triad qualities according to their scale degrees in major and minor keys.

Instructions: Fill in the blanks in the charts below. Only refer back to examples 5.06 and 5.07 to check your work when finished.

| SCALE DEGREE | MAJOR | natural minor | harmonic minor |
|--------------|-------|---------------|----------------|
| TONIC | I | i | i |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

| Key of C | C | C#/D \flat | D | D#/E \flat | E | F | F#/G \flat | G | G#/A \flat | A | A#/B \flat | B |
|-----------------------------------|---|--------------|---|--------------|---|---|--------------|---|--------------|---|--------------|---|
| DIATONIC TRIADS in major | I | | | | | | | | | | | |
| DIATONIC TRIADS in natural minor | i | | | | | | | | | | | |
| DIATONIC TRIADS in harmonic minor | i | | | | | | | | | | | |

Assignment 5.12

The objective of this assignment is identification of quality, inversion, and spacing of triads in chorale style, as well as accurate labeling of triads using pop-chord symbols.

1. Indicate the triad *root*, *quality*, and *inversion* by labeling each chord with *pop-chord symbols* above.
2. Indicate the *spacing* of each triad by writing open or close between the staves.
3. Indicate the *inversion* of each triad *below* the grand staff. Root position should be left blank, first inversion indicated with $\overset{6}{\underset{\cdot}{\cdot}}$, and second inversion indicated with $\underset{4}{\overset{\cdot}{\cdot}}$.

Measures 1 through 3 have been done for you.

REFER BACK TO EXAMPLES 5.01— 5.05, 5.08, 5.12—5.14, AND 5.20 IF NECESSARY.

The musical score consists of four systems, each with five measures. The first system (measures 1-5) is partially completed. Measure 1 contains a Dm triad (D, F, A) with 'Dm' above, 'close' between staves, and '6' below. Measure 2 contains an F/A triad (F, A, C) with 'F/A' above, 'open' between staves, and '6' below. Measure 3 contains an E#°/B triad (E#, G, B) with 'E#°/B' above, 'open' between staves, and '4' below. Measures 4 and 5 are empty. The second system (measures 6-10) is empty. The third system (measures 11-15) is empty. The fourth system (measures 16-20) is empty.

Assignment 5.13

The objective of this assignment is triad creation in first inversion.

Instructions: Write the chord requested in *simple position* on the staves below. The first two have been completed for you. REFER BACK TO EXAMPLES 5.13—5.19 IF NECESSARY.

1 2 3 4 5

B \flat m: iv⁶ A: vi⁶ Em: v⁶ Cm: ii⁰⁶ A: vii⁰⁶

6 7 8 9 10

C#m: VI⁶ Eb: iii⁶ Am: ii⁰⁶ D: vi⁶ G \flat : I⁶

11 12 13 14 15

F#: IV⁶ D: ii⁶ Gm: iv⁶ B \flat m: III⁺6 F#m: VII⁶

16 17 18 19 20

Am: vii⁰⁶ Eb: iii⁶ Gm: vii⁰⁶ C \flat : ii⁶ C#m: V⁶

21 22 23 24 25

E \flat m: i⁶ Cm: v⁶ B: vii⁰⁶ Dm: III⁶ E: vii⁰⁶

26 27 28 29 30

A \flat m: V⁶ F#m: ii⁰⁶ F: IV⁶ D#m: VI⁶ G: vi⁶

Assignment 5.14

The objective of this assignment is triad identification using pop-chord symbols.

Instructions: Go back through assignment 5.13 and label each chord above the staff according to pop-chord symbols. For example, number one is Ebm/Gb and number two is F#m/A. REFER BACK TO EXAMPLES 5.20—5.25 IF NECESSARY.

Assignment 5.15

The objective of this assignment is triad creation in second inversion.

Instructions: Write the chord requested in *simple position* on the staves below. The first two have been completed for you. REFER BACK TO EXAMPLES 5.13—5.19 IF NECESSARY.

1 $B\flat: ii^6_4$ 2 $F\sharp:m: iv^6_4$ 3 $G: V^6_4$ 4 $C: vii^0_6_4$ 5 $Dm: ii^0_6_4$

6 $Gm: III^+_6_4$ 7 $B: ii^6_4$ 8 $A: vii^0_6_4$ 9 $D: vi^6_4$ 10 $F: vi^6_4$

11 $Em: VI^6_4$ 12 $D: iii^6_4$ 13 $Dm: iv^6_4$ 14 $B\flat:m: V^6_4$ 15 $C\sharp:m: iv^6_4$

16 $E: vii^0_6_4$ 17 $E\flat: vi^6_4$ 18 $G\sharp:m: ii^0_6_4$ 19 $C: ii^6_4$ 20 $G\sharp:m: iv^6_4$

21 $Am: VI^6_4$ 22 $Gm: v^6_4$ 23 $B\flat: vii^0_6_4$ 24 $Dm: VII^6_4$ 25 $C\#: vii^0_6_4$

26 $E\flat:m: iv^6_4$ 27 $G\sharp:m: ii^0_6_4$ 28 $D: IV^6_4$ 29 $Cm: III^+_6_4$ 30 $G\flat: vi^6_4$

Assignment 5.16

The objective of this assignment is triad identification using pop-chord symbols.

Instructions: Go back through assignment 5.15 and label each chord above the staff according to pop-chord symbols. For example, number one is Cm/G and number two is Bm/F#. REFER BACK TO EXAMPLES 5.20—5.25 IF NECESSARY.

Questions for Review

1. What are the four functional *qualities* of triads and how is each constructed?
2. What is meant by *first inversion* and what is the numeric symbol for a first inversion triad?
3. What is meant by *second inversion* and what is the numeric symbol for a second inversion triad?
4. What is meant by *open* and *close spacing*?
5. What is *simple position*?
6. What is the term used when analyzing music for tones that *do not* belong to the chords? Notes representing these tones were circled in the examples.
7. What is the technical term for the use of roman numerals and inversion symbols?
8. What is the term for symbols above the staff that use letter names for triads and slashes to indicate inversions?
9. What do roman numerals indicate that pop-chord symbols do not? What are some advantages of using roman numerals?