

Close Position and Open Position Triads

A triad is in **close position** when the notes are spaced within an octave.



A triad is in **open position** when the notes are spaced larger than an octave.



One or more notes in an open position triad may often be doubled.

A triad in open position may be identified by arranging the notes into close position.



6. Draw a close position triad after each open position triad. Name the triad and identify the inversion. Remember that the bass (lowest) note determines the inversion.

Handwritten musical notation for exercise 6:

- Open position triad: Bb Major 3 (Bb, D, F) → Close position triad: Bb Major 3 (Bb, D, F)
- Open position triad: A Major 4 (A, C, E) → Close position triad: A Major 4 (A, C, E)
- Open position triad: F minor 4 (F, Ab, C) → Close position triad: F minor 4 (F, Ab, C)

Handwritten musical notation for exercise 6 (continued):

- Open position triad: F# minor 3 (F#, Ab, C) → Close position triad: F# minor 3 (F#, Ab, C)
- Open position triad: Eb Major 3 (Eb, G, Bb) → Close position triad: Eb Major 3 (Eb, G, Bb)
- Open position triad: Db Major 3 (Db, F, Ab) → Close position triad: Db Major 3 (Db, F, Ab)

Augmented Triads

The word *augment* means "to make bigger". **Augmented triads** are formed by raising the 5th of a Major triad one half step.



Augmented triads in root position have the intervals of an **Augmented 5th** and a **Major 3rd**.



10. Draw an Augmented triad after each Major triad.

Handwritten musical notation for exercise 10:

- Major triad: Eb Major → Augmented triad: Eb Aug.
- Major triad: A Major → Augmented triad: A Aug.
- Major triad: F Major → Augmented triad: F Aug.
- Major triad: Bb Major → Augmented triad: Bb Aug.
- Major triad: G Major → Augmented triad: G Aug.
- Major triad: B Major → Augmented triad: B Aug.
- Major triad: D Major → Augmented triad: D Aug.
- Major triad: C# Major → Augmented triad: C# Aug.

11. Draw the inversions for these root position Augmented triads.

Handwritten musical notation for exercise 11:

- Root Position: Db Aug. → 1st Inversion: Db Aug. → 2nd Inversion: Db Aug.
- Root Position: E Aug. → 1st Inversion: E Aug. → 2nd Inversion: E Aug.
- Root Position: Bb Aug. → 1st Inversion: Bb Aug. → 2nd Inversion: Bb Aug.
- Root Position: F# Aug. → 1st Inversion: F# Aug. → 2nd Inversion: F# Aug.

12. Name each triad and the inversion. Write **M** for Major and **Aug.** for Augmented.

Handwritten musical notation for exercise 12:

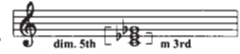
- Triad 1: C Aug. 3
- Triad 2: E Aug. 4
- Triad 3: Db M 3
- Triad 4: Ab M 4
- Triad 5: G Aug. 3
- Triad 6: Bb Aug. 4

Diminished Triads

The word *diminish* means "to make smaller". **Diminished triads** are formed by lowering the 5th of a minor triad one half step.



Diminished triads in root position have the intervals of a **diminished 5th** and a **minor 3rd**.



7. Draw a diminished triad after each minor triad.

Handwritten musical notation for exercise 7:

- Minor triad: E minor → Diminished triad: E dim.
- Minor triad: Bb minor → Diminished triad: Bb dim.
- Minor triad: F# minor → Diminished triad: F# dim.
- Minor triad: Eb minor → Diminished triad: Eb dim.
- Minor triad: G minor → Diminished triad: G dim.
- Minor triad: F minor → Diminished triad: F dim.
- Minor triad: G# minor → Diminished triad: G# dim.
- Minor triad: B minor → Diminished triad: B dim.

8. Draw the inversions for these root position diminished triads.

Handwritten musical notation for exercise 8:

- Root Position: C# dim. → 1st Inversion: C# dim. → 2nd Inversion: C# dim.
- Root Position: D dim. → 1st Inversion: D dim. → 2nd Inversion: D dim.
- Root Position: G# dim. → 1st Inversion: G# dim. → 2nd Inversion: G# dim.
- Root Position: A dim. → 1st Inversion: A dim. → 2nd Inversion: A dim.

9. Name each triad and the inversion. Write **m** for minor and **dim.** for diminished.

Handwritten musical notation for exercise 9:

- Triad 1: Em 3
- Triad 2: A dim. 3
- Triad 3: Eb m 3
- Triad 4: D dim. 3
- Triad 5: G dim. 3
- Triad 6: Cm 3

7. Name the triad formed by the notes in each measure.

From Bagatelle, Op. 119, No. 3, by Beethoven (Piano Repertoire: Baroque and Classical, Level Six, Page 45)

Handwritten musical notation for exercise 7:

- Measure 1: D M 3
- Measure 2: G M 3
- Measure 3: E M 3
- Measure 4: A M 3
- Measure 5: F# M 3
- Measure 6: B m 3

8. In this example, there are two triads in each measure. Name each triad.

From Sonata in C, by Handel (Piano Repertoire: Baroque and Classical, Level Six, Page 12)

Handwritten musical notation for exercise 8:

- Measure 1: B dim. 3, Am 3
- Measure 2: G M 3, Cm 3
- Measure 3: B dim. 3, Am 3
- Measure 4: G M 3, D M 3

9. Name each underlined chord.

From Northern Song, Op 68, No 41, by Schumann (Piano Repertoire: Romantic & 20th Century, Level Six, Page 14)

Handwritten musical notation for exercise 9:

- Chord 1: Gm 3
- Chord 2: Am 3
- Chord 3: Dm 3
- Chord 4: AM 4
- Chord 5: Dm 3
- Chord 6: G M 3
- Chord 7: FM 3
- Chord 8: Bb M 3
- Chord 9: Cm 3
- Chord 10: F# dim. 3
- Chord 11: Gm 3
- Chord 12: Gm 3
- Chord 13: AM 3

2. Play these chord progressions and transpose to all Major and minor keys.

C Major **C minor** *Continue chromatically through all Major and minor keys.*

3. Play these chord progressions and transpose to all Major and minor keys.

C Major **C minor** *Continue chromatically through all Major and minor keys.*

4. Play these chord progressions and transpose to all Major and minor keys.

C Major **D^b Major** *Continue chromatically through all Major keys.*

C minor **C# minor** *Continue chromatically through all minor keys.*

Unit 13 Modulation

Modulation is a change of key within a composition: one key is left and a new one is established.

Modulation with a Secondary Dominant

Modulation is frequently established by the introduction of the dominant chord of the new key. The dominant chord that establishes the new key is called a **secondary dominant**. Recurring accidentals are used to create the new key, rather than a change of key signature.

The chord progression below modulates from C Major to G Major. The modulation is established with a secondary dominant: the V chord in G Major.

The music example below modulates from C Major to G Major. The modulation is established with a secondary dominant: the V7 chord in G Major

From Sonatina, Op. 20, No. 1 by Kuhlau (Piano Repertoire Baroque & Classical, Level Six, page 46)

Modulation with a Pivot Chord

Modulation can be established with a chord that exists in both the original key and the new key. This chord is used to transition, or **pivot**, from the original key to the new key.

This chord progression modulates from A Minor to C Major. The modulation is established with a pivot chord: the iv chord in A minor is also the ii chord in C Major.

Pivot Chord

A minor: i iv V7 I
C Major: ii V7 I

The music example below modulates using the same chord progression shown above.

From Waltz in A minor, Op. Post., by Chopin (Piano Repertoire: Romantic & 20th Century, Level Six, Page 6)

A minor: i iv V7 I
C Major: ii V7 I

1. Write the Roman numerals and figured bass for each of the modulating phrases below. Name the key to which each phrase modulates. Notice if the modulation is established with a secondary dominant or a pivot chord.

D Major: I V3 I V3 of V V
A Major: V3 I

D minor: i iv V7 I
F Major: ii V7 I

Unit 14 Melodic Phrase Structure

Motive (motif)

A **motive** (or *motif*) is a short melodic or rhythmic pattern that appears throughout a piece. When the motive appears in the music, it may begin on a different note, the rhythm may change slightly, or the motive may even appear upside down.

The melody below is from the first theme of the *Sonatina, Op. 20, No. 1*, by Kuhlau. This melody contains several motives that appear throughout the first movement of the sonatina. Two of these motives are shown below the melody.

Motive 1 - broken triad

Motive 2 - repeated notes

In this example, motive 1 appears in the bass staff.

From Sonatina, Op. 20, No. 1, by Kuhlau (Piano Repertoire: Baroque & Classical, Level Six, page 46, measures 9-16)