

2. Draw a note above the given one to form each interval.

3. Draw a note below the given one to form each interval.

4. Write the name of each interval on the lines above or below these music excerpts.

From Tarantella by Mendelssohn
(Piano Repertoire: Romantic & 20th Century, Level 7, page 7)

From Sonata, Op. 49, No. 2 by Beethoven
(Piano Repertoire: Baroque & Classical, Level 7, page 42)

Unit 6 Triads

A **triad** is a three note chord. The notes of a triad are called the root, 3rd, and 5th. The root names the triad.

Triad Qualities

Triads may be Major, minor, diminished or Augmented. The **Major** triad has a Perfect 5th and a Major 3rd. The **minor** triad has a Perfect 5th and a minor 3rd. The **diminished** triad has a diminished 5th and minor 3rd. The **Augmented** triad has an Augmented 5th and a Major 3rd.

1. Name each triad. Write **M** for Major, **m** for minor, **dim.** for diminished and **Aug.** for Augmented.

2. Write these triads.

Triads and Inversions

All triads have two **inversions**. A triad is in **root position** when the root of the triad is the lowest note. A triad is in **1st inversion** when the 3rd of the triad is the lowest note. A triad is in **2nd inversion** when the 5th of the triad is the lowest note.

3. Draw the inversions of each root position triad.

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.

4. Name each triad. Circle the triads that are in 2nd inversion.

Unit 7 Triads of the Scale

Triads of Major Scales

A triad may be built on each degree of the Major scale. Each triad is labeled with a Roman numeral.

Major = upper case Roman numeral
minor = lower case Roman numeral
diminished = lower case Roman numeral and °

Each triad is named after the scale degree name of its root.

1. Label each triad of the Eb Major scale with a Roman numeral.

2. Draw the triad indicated by the scale degree name. Label each triad with a Roman numeral.

3. Write the Roman numeral and scale degree name for each triad of the D Major scale.

2. Name the chords used for the left hand accompaniment in this music excerpt. Five of the chords are types of seventh chords.

From *Waltz in A minor* by Schubert
(Piano Repertoire: Romantic & 20th Century, Level 7, page 5)

3. Name each underlined chord in this music excerpt. Name the two boxed chords: a. B#o7
b. E#o7

From *Impromptu in E-flat major* by Schumann
(Piano Repertoire: Romantic & 20th Century, Level 7, page 12)

5. Name the key signature. Then write the Roman numerals and figured bass for the chords used in the left hand accompaniment of this music excerpt.

From *Nocturne, Op. Post* by Chopin
(Piano Repertoire: Romantic & 20th Century, Level 7, page 25)

6. This music excerpt is from the same piece as the excerpt above. In this section of the piece, the music has modulated to the key of F minor. Write the Roman numerals and figured bass for the left hand accompaniment according to the key to which the music has modulated, not the key signature.

From *Nocturne, Op. Post* by Chopin
(Piano Repertoire: Romantic & 20th Century, Level 7, page 24)

4. Name the key signature. Then write the Roman numerals and figured bass for the chords used in the left hand accompaniment of this music excerpt. Include the bass note on the first count of each measure to determine if the chord is in root position or an inversion. For example:

From *Waltz, Op. 69, No. 2* by Chopin
(Piano Repertoire: Romantic & 20th Century, Level 7, page 18)

7. Write Roman numerals and figured bass for the underlined chords in this music excerpt. Notice the use of secondary dominants in measures 1 and 5.

From *Waltz in C, Op. 77, No. 1* by Schubert
(Piano Repertoire: Romantic & 20th Century, Level 7, page 6)

8. Write Roman numerals and figured bass for the underlined chords in the music excerpt below. Notice the use of many secondary dominants throughout this excerpt.

9. Write the chord names on the lines above the staff. Notice the pattern created by the root movement from one chord to the next.

From *Tarantella* by Mendelssohn
(Piano Repertoire: Romantic & 20th Century, Level 7, page 9)