

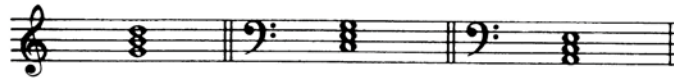
A Creative Approach to Music Fundamentals by William Duckworth, 10th Edition
 Homework Chapter 11, Triads; Chapter 12, Triads in a Musical Context

name, date _____

11-1

Identify the root of each of the following triads, and label each as major (M) or minor (m) in quality. (Make sure that your teacher can distinguish between your uppercase and lowercase "M".)

EXAMPLE:



root	<u>G</u>	<u>C</u>	<u>A</u>
quality	<u>M</u>	<u>M</u>	<u>m</u>

1.

— — — —

— — — —

2.

— — — —

— — — —

3.

— — — —

— — — —

4.

— — — —

— — — —

5.

— — — —

— — — —

6.

— — — —

— — — —

11-2

Complete the indicated major or minor triad in close position, beginning on the root given. Remember: The interval between the root and the fifth of the triad should be

a perfect fifth; the interval between the root and the third of the triad will be a major third for major triads, and a minor third for minor triads.

1. 

2. 

3. 

4. 

5. 

6. 

(No 11-3 or 11-4)

11-5

Identify the root of each of the following triads, and label the triads as augmented (A) or diminished (d) in quality.

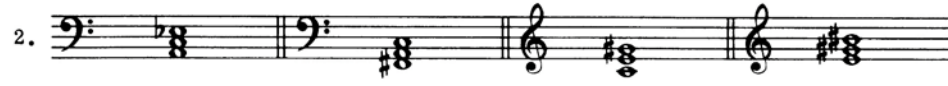
EXAMPLE:



root	<u>B</u>	<u>F</u>
quality	<u>d</u>	<u>A</u>



— — — —
— — — —



— — — —
— — — —



— — — —
— — — —



— — — —
— — — —



— — — —
— — — —



— — — —
— — — —

(No 11-6)

Complete the indicated augmented or diminished triad starting from the given root. Remember that the augmented triad is a major third above the root plus an augmented fifth above the root, and that the diminished triad is a minor third above the root plus a diminished fifth above the root.

1. 

 2. 

 3. 

 4. 

 5. 

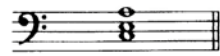
 6. 

(No 11-8 & 11-9)

11-10

The following triads are in either first inversion or second inversion. Identify the inversion, the root of the triad, and the quality of the triad.

EXAMPLE:



inversion	<u>1st</u>
root	<u>A</u>
quality	<u>m</u>

1.

— — — —

— — — —

— — — —

2.

— — — —

— — — —

— — — —

3.

— — — —

— — — —

— — — —

4.

— — — —

— — — —

— — — —

5.

— — — —

— — — —

— — — —

6.

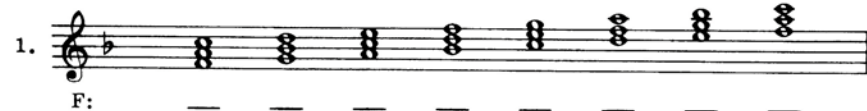
— — — —

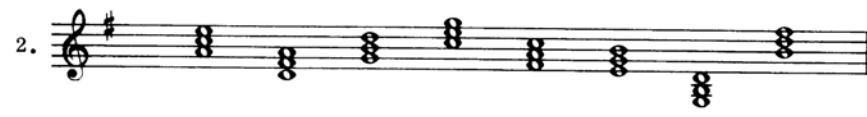
— — — —

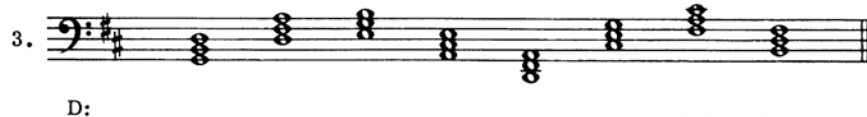
— — — —


12-1


Use roman numerals to label the triads in the following major keys.

1. 
F: — — — — — — — —

2. 
G: — — — — — — — —


3. 
D: — — — — — — — —


4. 
Bb: — — — — — — — —


5. 
E: — — — — — — — —

12-2

Use roman numerals to label the triads in the following minor keys.

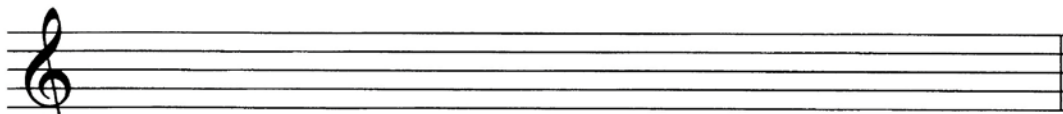
1. 
f#: — — — — — — — —

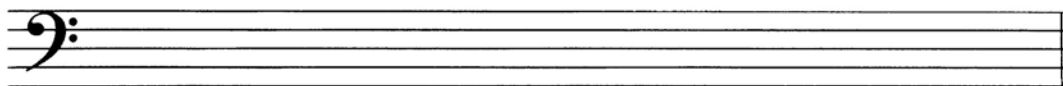
2. 
d: — — — — — — — —

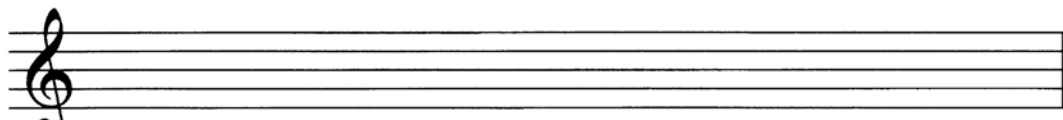
3. 
e: — — — — — — — —

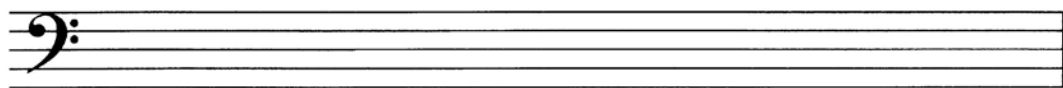
12-3

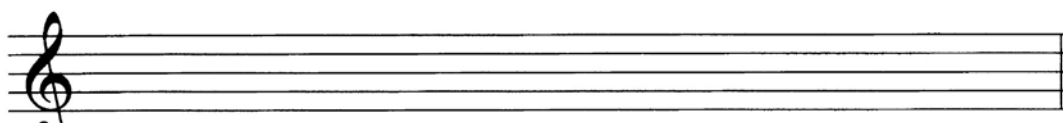
Write the indicated triads for each given key. Begin by writing in the correct key signature.

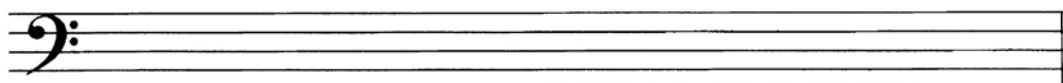
1. 
G: I V₆ iii vii° IV

2. 
c: V i ii° III VI

3. 
b: iv vii° V i₆ ii°

4. 
c#: III VI ii° V iv

5. 
D^b: ii vi I₆₄ V iii

6. 
g#: III VI ii° V iv

(No 12-4 or 12-5)

12-6

Practice writing dominant seventh chords in root position in the keys indicated. When dealing with a minor key, remember to use the harmonic minor version. Remember also that the dominant seventh chord is always a major triad with an added minor seventh.

EXAMPLE:



C: V₇

1. A treble clef staff divided into four measures. Below each measure is a label for a dominant seventh chord: F: V₇, a: V₇, c: V₇, and E: V₇.

2. A bass clef staff divided into four measures. Below each measure is a label for a dominant seventh chord: g: V₇, D: V₇, b: V₇, and D^b: V₇.

3. A bass clef staff divided into four measures. Below each measure is a label for a dominant seventh chord: e: V₇, F[#]: V₇, A: V₇, and B^b: V₇.

4. A treble clef staff divided into four measures. Below each measure is a label for a dominant seventh chord: d: V₇, G: V₇, E^b: V₇, and C[#]: V₇.

5. A bass clef staff divided into four measures. Below each measure is a label for a dominant seventh chord: B: V₇, A^b: V₇, G^b: V₇, and f: V₇.

12-7

Practice writing inversions of the following dominant seventh chords. Remember that the dominant seventh chord is always a major triad with an added minor seventh. When working in minor keys, this means you must use the harmonic minor version of the scale.

EXAMPLE:

G: $V_{\frac{6}{5}}$

A: $V_{\frac{6}{5}}$

e: $V_{\frac{4}{2}}$

a: $V_{\frac{4}{3}}$

d: V_2

Bb: $V_{\frac{4}{3}}$

D: $V_{\frac{4}{2}}$

E: $V_{\frac{6}{5}}$

C#: $V_{\frac{4}{3}}$

g: V_2

F#: $V_{\frac{4}{3}}$

c: $V_{\frac{6}{5}}$

F: $V_{\frac{6}{5}}$