

Chapter 3 – Musical Density: Triads, Seventh Chords, and Texture

Exercise 1: Each given pitch can function as the root, third, or fifth of major, minor, and diminished triads as shown in the sample solution. On a separate sheet of manuscript paper, notate and label the nine possible triads that can be generated from each given pitch.

Example:

A musical staff in treble clef showing nine triads. Below each triad is a label: G, GM, g, g°, Eb, e, e°, C, c, and C#°.

A. B. C. D.

A musical staff in treble clef with four empty measures labeled A, B, C, and D.

Exercise 2: Identify the root, type of triad (major, minor, diminished, or augmented), and inversion (if any). Then, transpose each given sonority down a perfect fifth or its compound (or up a perfect fourth, or its compound), notating it on the given empty staff (above or below).

A. B. C. D. E. F. G.

A musical staff in grand staff (treble and bass clefs) showing seven triads labeled A through G. The first triad is labeled 'gm'.

Exercise 3: Error detection. Each of the following labeled triads is notated with various doublings. However, one of the pitch classes in each example is incorrect. Circle and correct the error in each example.

A. B. C. D. E. F. G.

A musical staff in grand staff showing seven triads labeled A through G. Each triad has multiple doublings of its notes.

D₃⁶ B₄⁶ A₃⁵ C#Major₃⁶ e₃⁵ c⁰₃⁶ a₄⁶

Exercise 4: Triad construction. Each triad notated below can occur in several keys (see the sample solution, in which an E minor triad is found in at least six different keys). Notate the given triad, the key, the key signature, and the Roman numeral of every major and minor key in which the given triad may occur. Use a separate sheet of manuscript paper.

sample solution

A. B. C. D. E. F. G.

Exercise 5: Analysis. A major or minor key is given as well as a triad. Add accidentals necessary to conform to the given key (do not add a key signature) and a Roman numeral and figured bass analysis.

A. B. C. D. E. F. G. H. I. J. K. L.

D: F: Ab: f#: B: f: eb: E: Db: Gb: b: eb:

Exercise 6: Writing Triads. Construct triads as indicated by the given major or minor key and the Roman numeral. Use accidentals, not key signatures.

A. B. C. D. E. F. G.

D:IV Eb:vi d:III A:V b:vii° F:ii B:V

H. I. J. K. L. M. N.

Ab:I f:III Eb:IV C#:IV b:VI B:vii° Cb:vi

Exercise 7: Analysis. Determine the key, then, for each sonority marked with an arrow, add a complete figured bass (e.g., even root-position chords will receive 5_3).

Allegro assai

Horns in C
Flute
Violin I
Violin II
Viola
Double Bass

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

Exercise 8: Notation. Realize the following figured basses by notating two pitches at the required intervals immediately above the bass pitch to create complete triads (notate in the bass clef). Observe chromatic alterations in the figured bass. Then, add Roman numerals based on your realization.

A.

e: δ 6 6 6 # 6 6 6 4 5 #

B.

D: 6 6 6 6 6 4 6

Exercise 9: Triads within a key. In chorale style (SATB), notate the following triads based on the Roman numerals in the given key. Double the root of the chord except in vii, when you will double the third of the chord. Follow the indicated spacing: "O" for open and "C" for close.

A.

D: IV (o) I (c) iii (c) V⁶ (o) I⁶ (o) vii⁶ (c) IV⁶ (c) I₄⁶ (o)

B.

g: III⁶ (o) V (o) i⁶ (o) ii⁶ (c) V₄⁶ (o) vii⁶ (c) iv⁶ (o) V (c) VI (o) i (o)

Exercise 10: Triads within a key. In chorale style (SATB), notate the following triads based on the Roman numerals in the given key. Double the root of the chord except in vii, when you will double the third of the chord. The goal is to move from one chord to the next using as little motion as possible. This can be accomplished by holding common tones between chords and by moving to the next chord's members by step.

A.

I V⁶ I iii vi ii V IV vii⁶ I⁶ I₄⁶ V i

B.

V⁶ i iv ii⁶ V VI VI⁶ i iv⁶ V V⁶ i

Exercise 11: Building seventh chords. Construct seventh chords based on the figured bass. Identify each type of seventh chord.

A. B.

7 #7 6 7 4 4 ♭6 #6 4 6 ♭7 4
 # 5 ♭5 3 2 ♭5 5 2 #5 ♭5 3

Exercise 12: Analysis of seventh chords. Given the key and seventh chords (all of which appear in inversion), circle the root of each chord, then identify the following:

- type of seventh chord
- figured bass
- Roman numeral

A. B.

e: F:

C. D.

B♭: d:

Exercise 13: Verticalization. Each excerpt is cast in a florid style, yet depends on the flow of harmonies. Circle each harmony and provide an analysis of each chord type and inversion. Do not use Roman numerals.

A.

Soprano
 E - ter - ni - ty, O thun - d'rous word, O sword that through my

Alto
 E - ter - ni - ty, O thun - d'rous word, O sword that through my

Tenor
 E - ter - ni - ty, O thun - d'rous word, O sword that through my

Bass
 E - ter - ni - ty, O thun - d'rous word, O sword that through my

Exercise 13: Verticalization. Circle each harmony and provide an analysis of each chord type and inversion. Do not use Roman numerals. Cont'd

A. Cont'd

soul doth pierce, Be - gin - ning with - out end.

soul doth pierce, Be - gin - ning with - out end.

soul doth pierce, Be - gin - ning with - out end.

soul doth pierce, Be - gin - ning with - out end.

B.

C.

p
Non è ver? Quan - do as -

C. Cont'd

si - so a te vi - cin Ti par - lai, ben_ mio, d'a - mor,

The musical score for section C consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

D.

The musical score for section D is a piano solo in 4/4 time. It is arranged in three systems, each with three staves (treble, middle, and bass clef). The music is marked with a forte (*f*) dynamic. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes. The left hand provides a harmonic and rhythmic foundation with a mix of eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.