1. Read chapters 12 and 13 in the textbook
2. Using specific triads as examples, describe (in the space below) how a major, minor, diminished, and augmented triad is constructed. Be sure to note the intervallic content/relationships of each of these triads. Diagrams may be helpful.
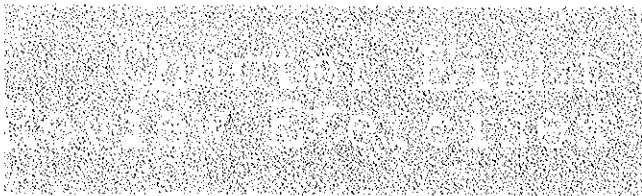
3. Complete the written assignments attached here (copies in my mailbox outside my door).

Re: Question 5.

A **nonchord** tone is a note that may appear in a melody, but that is not included in its underlying harmony. These notes can be sounded at the same time as a chord/triad, or can be sounded while a chord is being held, creating a brief moment of dissonance before the melody continues back to a chord tone (i.e. a note that is part of the sounding chord).

For question 5, you will need to first know which **are** the chord tones of the chords written above the brackets. Then go through the melodies and circle the notes that are **not** part of that chord.

4. Oh the final page you will find a series of chords and melodies (separated by double bar lines). For the sections that are just chords (m. 1-17) write a melody to go with them. When you write melodies, use only chord tones simultaneously with triads (i.e. if on beat 3 of a measure there is a G major triad, your melody should only include a G, B, or D at that particular moment. If you use smaller note values, you may use non chord tones between or to connect chord tones (see example on page).
5. Then add triads to the melodies (starting m. 18). You have complete freedom with respect to the rhythm of your triads, but be sure that they correspond with chord tones in the melody.
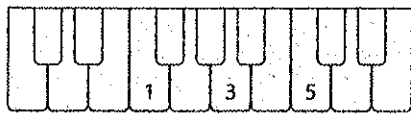
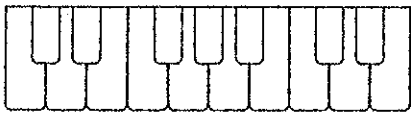**1** Write the following major and minor triads on the keyboard and staff. Do not use key signatures.
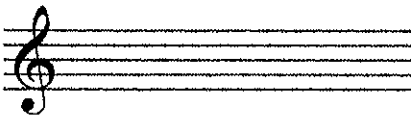
Example

F major

a.

G minor

b.

D major
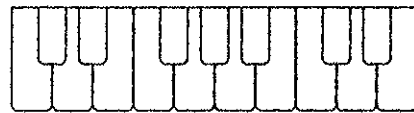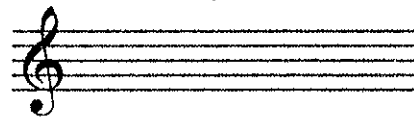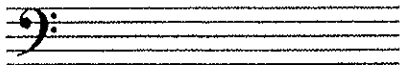
c.

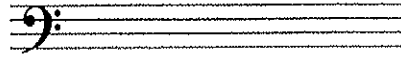F♯ minor

d.

E♭ major

e.

B♭ major
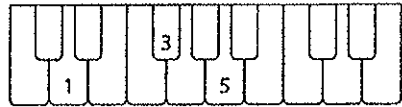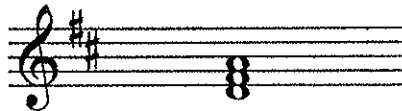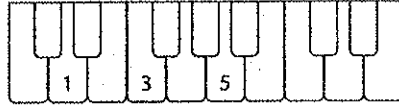
f.

A major

g.

F minor

h.

B major

2

Write the triad on the keyboard and staff. Take notice of the key signatures.
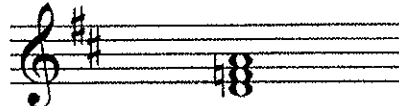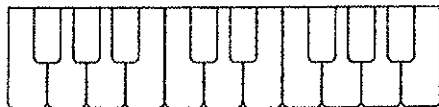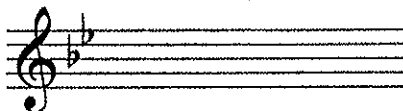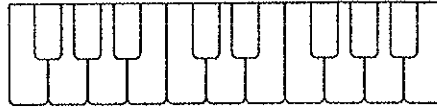
Example

D major

D minor

a.

Bb major

Bb minor

b.

E major

E minor

c.

Eb major

Eb minor

d.

G major
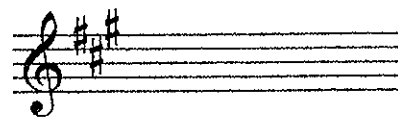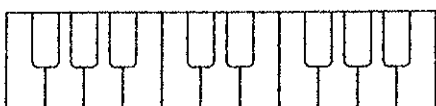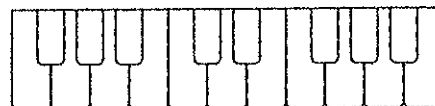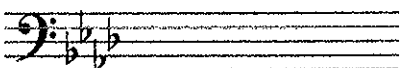
G minor

e.

A major

A minor

f.

Ab major

Ab minor

3

Rewrite each chord in its simplest triadic form in both clefs. Name the triad in the box provided, then label each note in the given chord as root (R), 3rd (3), or 5th (5). (See exercise 9, p. 155, for an example.)

a.   b.   c.

d.   e.   f.

4 Write the first and second inversions of each triad. Name the triad. (See exercise 10, p. 157, for an example.)

5

Circle all nonchord tones in the following melody.

Composing with Triads