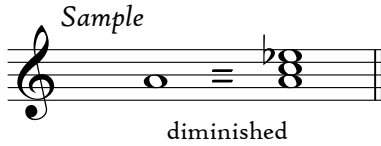


name _____

Assignment 5, Part I: In this exercise, you will provide a root-position triad for each of the given notes.

1. Given: root and quality. Build triads **up** from the given note.

Sample



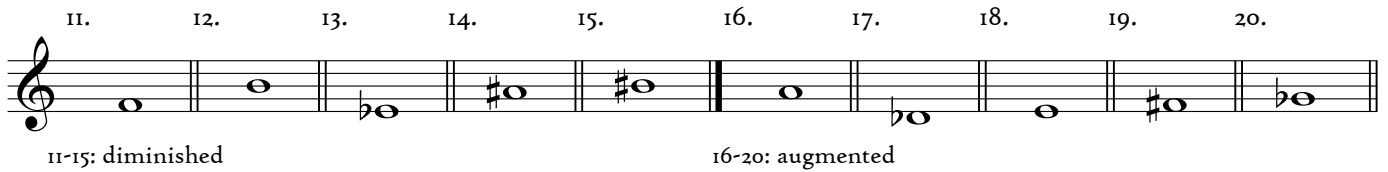
diminished

I. 2. 3. 4. 5. 6. 7. 8. 9. 10.



1-5: major 6-10: minor

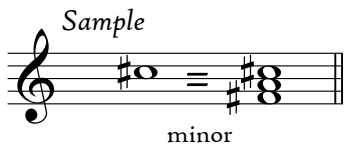
11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



11-15: diminished 16-20: augmented

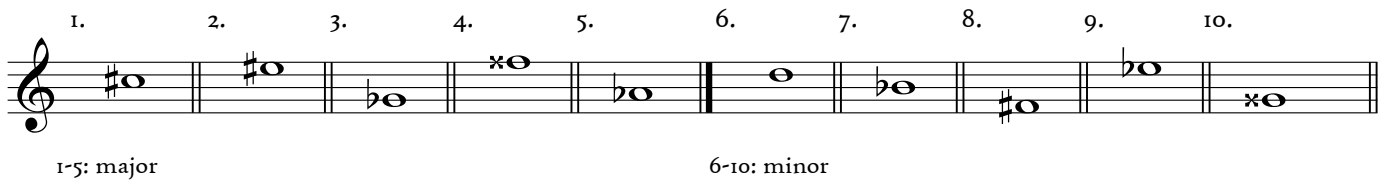
2. Given: fifth and quality. Build triads **down** from the given note.

Sample



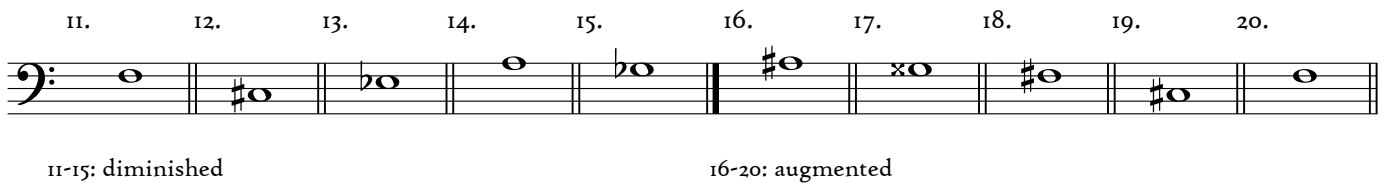
minor

I. 2. 3. 4. 5. 6. 7. 8. 9. 10.



1-5: major 6-10: minor

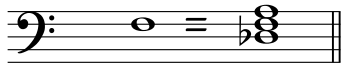
11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



11-15: diminished 16-20: augmented

3. Given: third and quality. Build triads **around** the given note.

Sample



augmented

I. 2. 3. 4. 5. 6. 7. 8. 9. 10.



1-5: major

6-10: minor

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



11-15: diminished

16-20: augmented

Assignment 5, Part II: In this exercise, you will be given a chord in four parts. Render the notes of the chord as a triad written on the treble staff; the lowest note of the triad must be the same pitch class as the bass of the given chord. Indicate the inversion of the triad using figured-bass symbols. Finally, give the common name of the chord.

Sample

B \flat minor

Assignment 5, Part III: In this exercise, you will be given a triad to use as the basis for a four part setting. You must double the indicated element of the triad in your setting and must use the lowest note of the triad for your bass, but you may dispose the other notes as you wish; the sample, for instance, shows three possible solutions. *Be sure to observe appropriate vocal ranges and spacing in your setting.*

Sample: double the fifth

Double the fifth in 1 & 2.

Double the third in 3 & 4.

Double the root in 5 & 6.

Double the fifth in 7 & 8.

Double the fifth in 9-12.