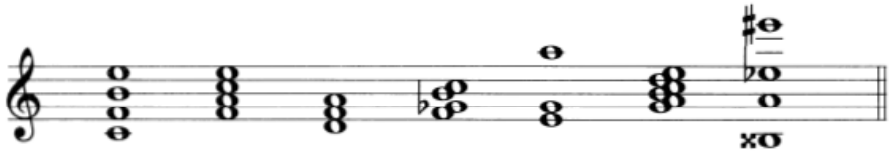
Day 13 – Triads and Inversions

Vocabulary Unit 2B

84. Chord
85. Triad
86. Tertian harmony
87. Root
88. Root position
89. First inversion
90. Second inversion
91. Triad inversion numbers
92. Major triad
93. Minor triad
94. Diminished triad
95. Augmented triad
96. Major Scale Chord Pattern
97. Primary Triads
98. 7th Chord inversion numbers

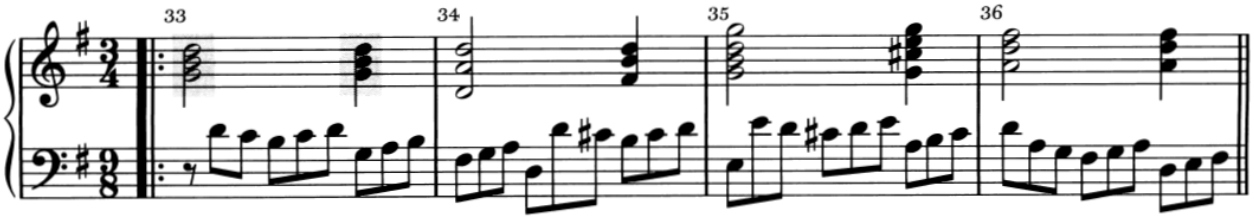
84. Chord

Figure 4.1



KEY CONCEPT A **chord** is a group of pitches that forms a single harmonic idea. The pitches in a chord usually sound all at once, but they may also sound in succession.

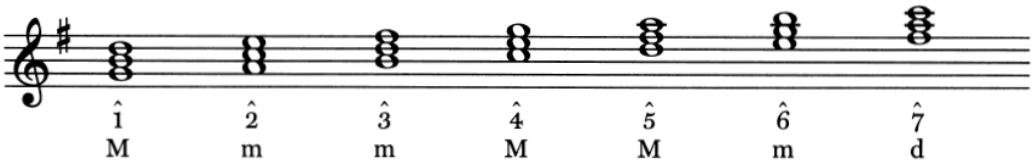
EXAMPLE 7.1: Handel, Chaconne in G Major, Variation 4, mm. 33–36



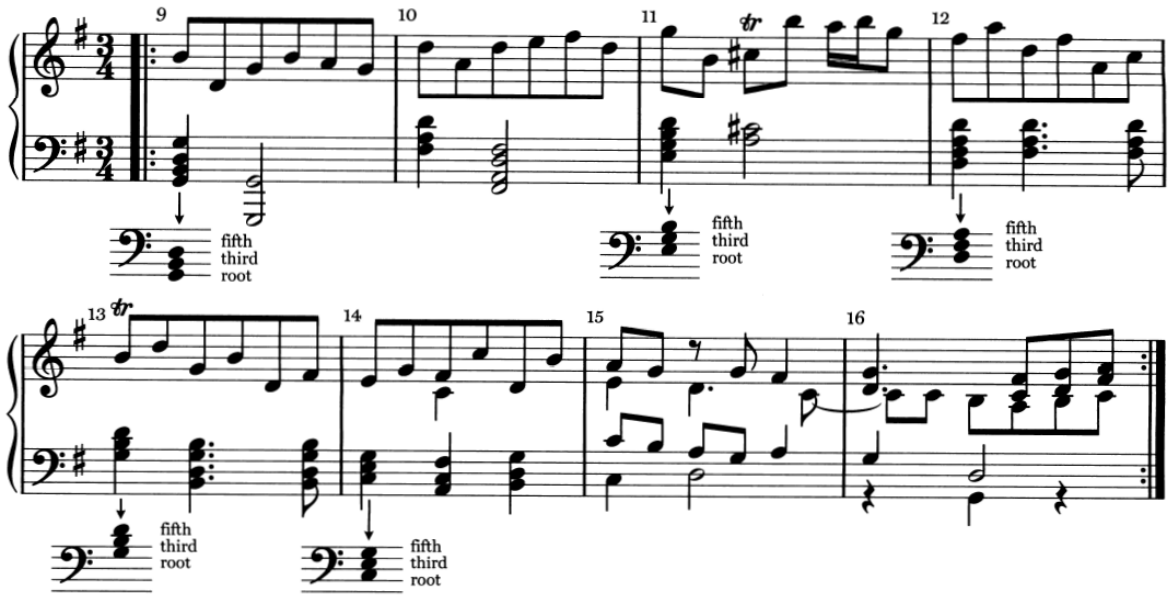
85. Triad

86. Tertian Harmony

EXAMPLE 7.3: Triads above each scale degree in G major



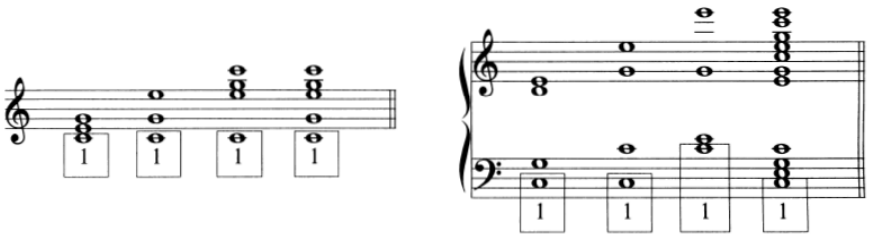
EXAMPLE 7.2: Handel, Chaconne, Variation 1, mm. 9–16



87. Root

88. Root Position

Figure 4.8



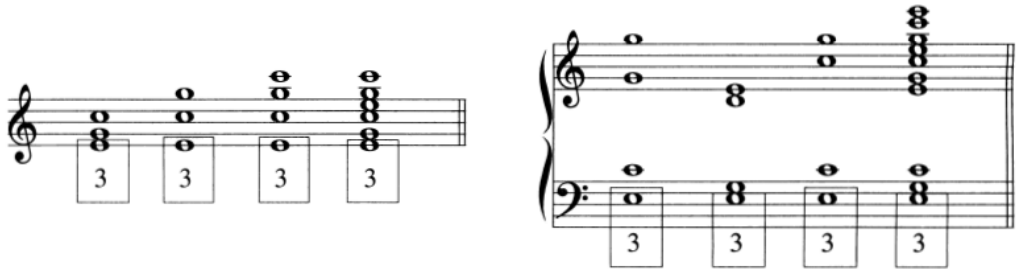
Try it #1

Compare the triads in Example 7.3 with the root-position chords identified in Example 7.2. Write the scale-degree number for the root of each of Handel's chords in the corresponding blank below.

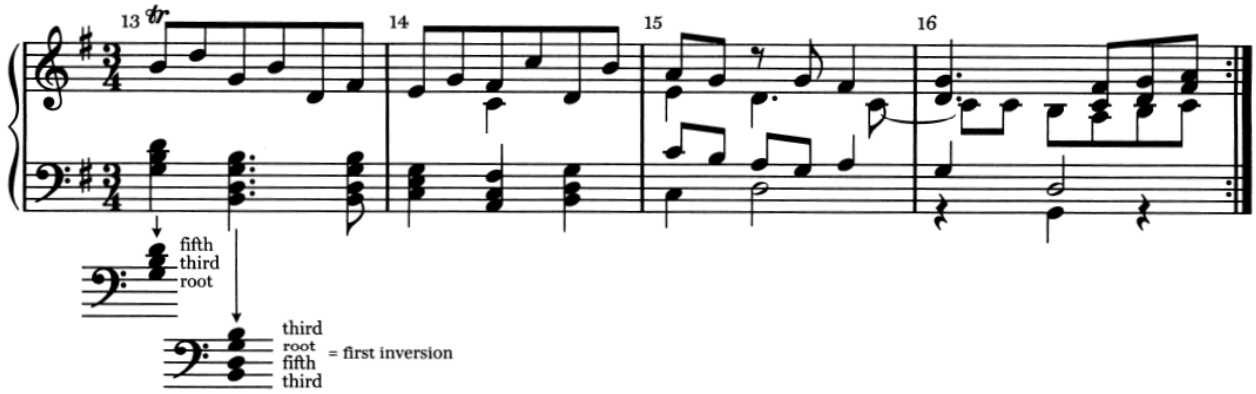
m. 9: $\hat{1}$ m. 11: _____ m. 12: _____ m. 13: _____ m. 14: _____

89. First Inversion

Figure 4.9



EXAMPLE 7.10: Handel, Chaconne, Variation 1, mm. 13–16



90. Second Inversion

Figure 4.10

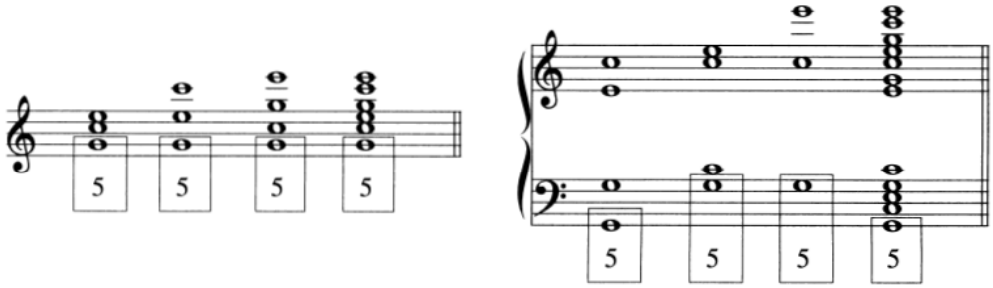
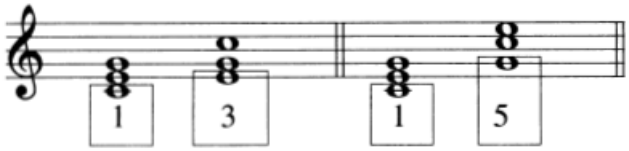
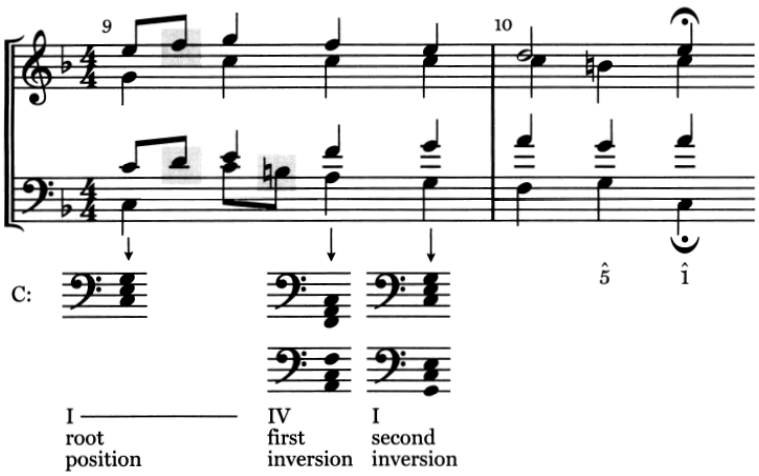
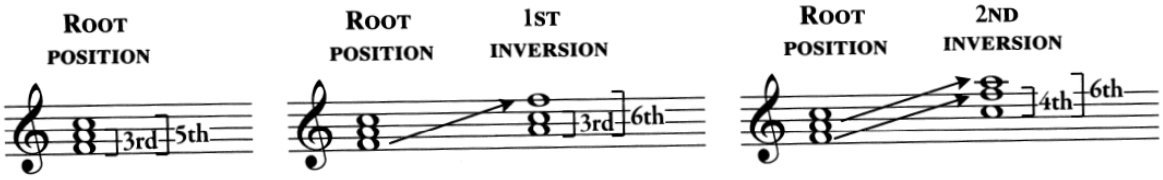


Figure 4.7



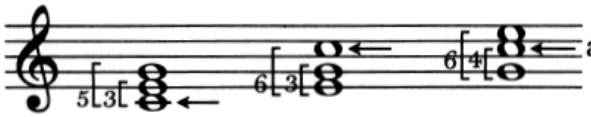
EXAMPLE 7.11: Bach, "O Haupt voll Blut und Wunden," mm. 9–10a





EXAMPLE 7.15: Figured bass for triads

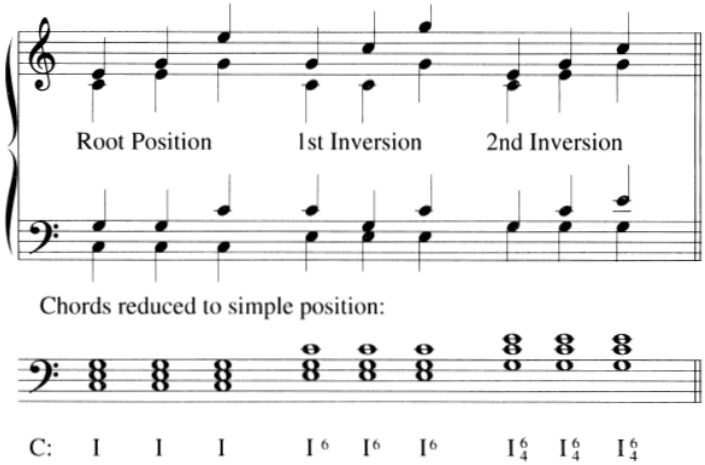
(a) Triads and inversions in three voices



arrow denotes the root

91. Triad Inversion Numbers

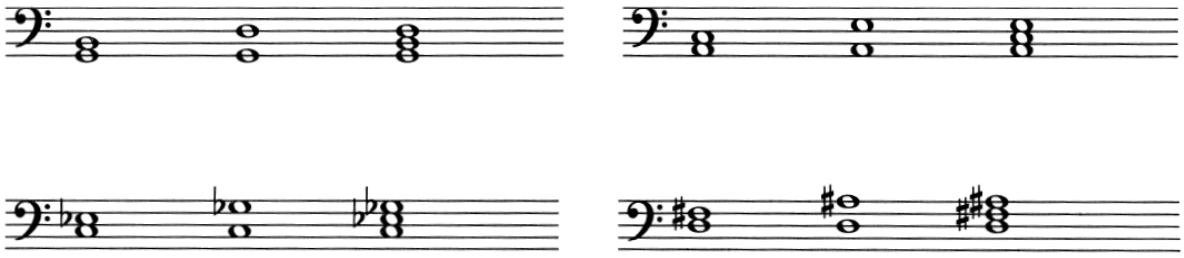
KEY CONCEPT To identify the root of an inverted chord, look for the interval of a fourth. The upper note of the fourth is the root.



HOW TO BUILD A TRIAD

1. Build the "snowman" in thirds above the root. **Tertian harmony thirds will either be all lines or all spaces.**
2. Identify the quality of the lower third as major or minor.
3. Identify the quality of the fifth (between the root of the triad and the fifth) as perfect, diminished, or augmented.
4. Identify the chord with a letter (the root of the "snowman").
5. Identify the quality of the triad:

How to Build a Triad



92. Major Triad

93. Minor Triad

94. Diminished Triad

95. Augmented Triad

(a) Spelling triads as fifths and thirds

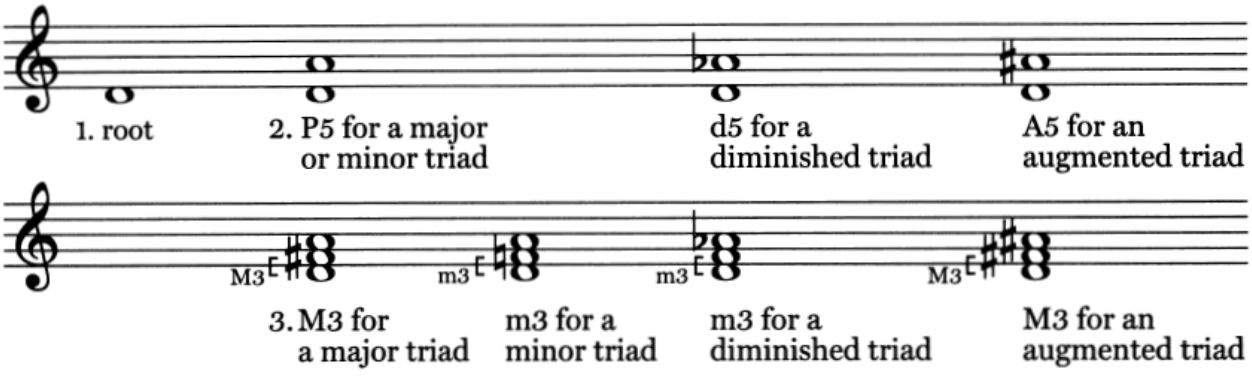
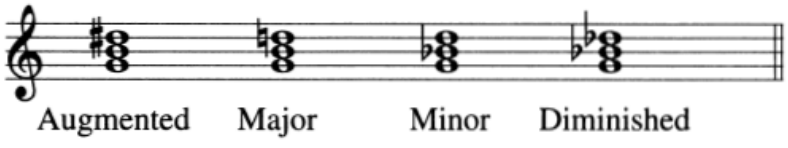
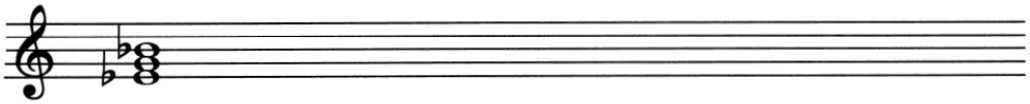


Figure 4.6



Try it #2

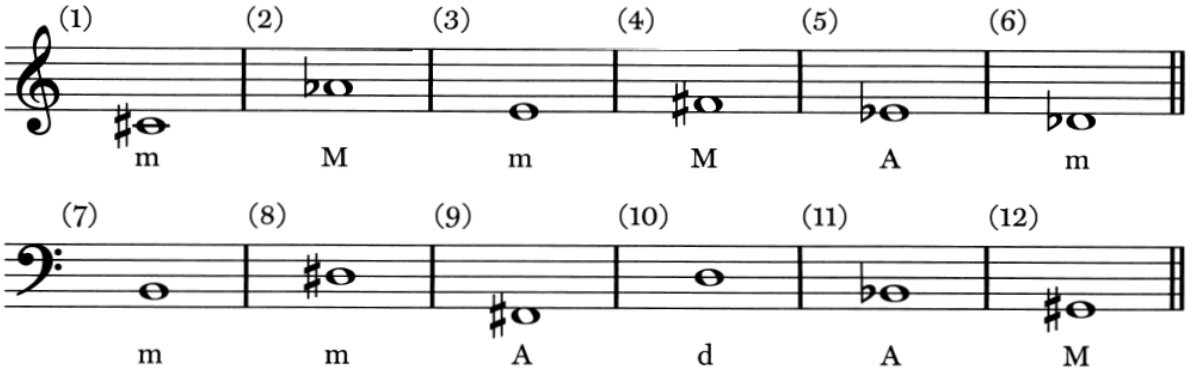
Write the appropriate triad above each scale degree in E♭ major, in whole notes. Write the accidentals next to the note as needed. Label each triad's quality in the blank provided: M, m, or d.



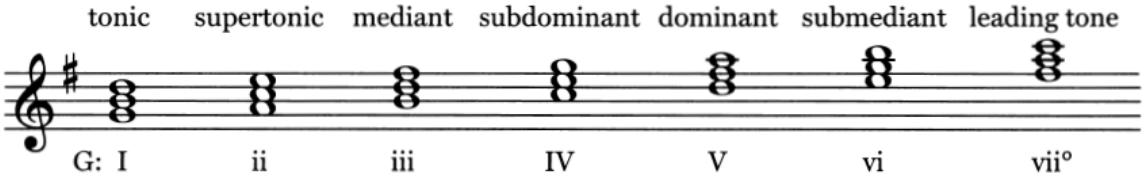
E♭ major: M ____ ____ ____ ____ ____ ____ ____

Try it #4

Spell the following triads.



EXAMPLE 7.8: Scale-degree triads in G major

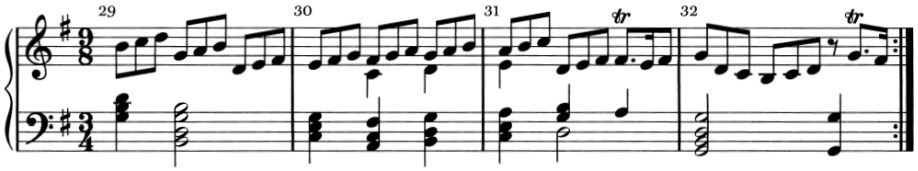


96. Major Scale Pattern

Try it #5

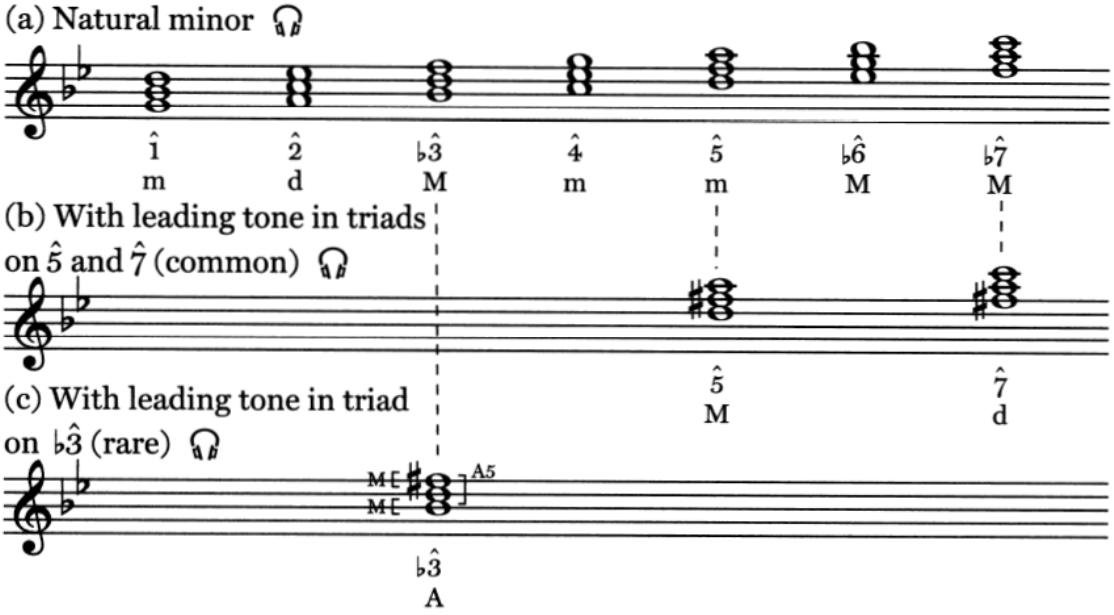
Identify the Roman numeral and inversion for each left-hand triad specified below. Be sure that the Roman numeral shows the correct chord quality (major, minor, or diminished).

Handel, Chaconne, Variation 3, mm. 29–32



	ROMAN NUMERAL	POSITION OR INVERSION
1. m. 30, beat 1		
2. m. 30, beat 2		
3. m. 30, beat 3		
4. m. 31, beat 1		
5. m. 32, beat 1		

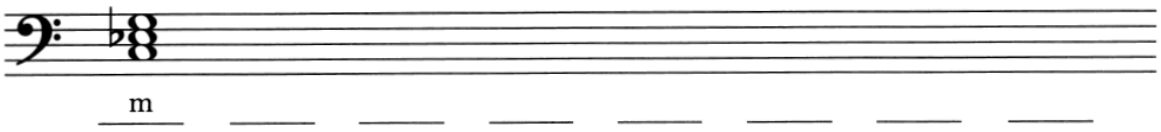
EXAMPLE 7.5: Triads above each scale degree in G minor



Try it #3

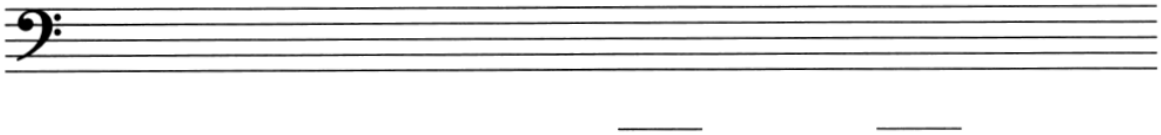
Write the appropriate triad above each scale degree in C minor. Add the accidentals before each note as needed. On the first staff, write all the triads in natural minor; on the second, add the appropriate accidental to spell a major triad on $\hat{5}$ and a diminished one on $\hat{7}$. Write the triad qualities (M, m, or d) in the blanks provided.

Natural minor:



m _____ _____ _____ _____ _____ _____ _____ _____

With leading tone:



_____ _____

Day 14 – Harmonic Analysis

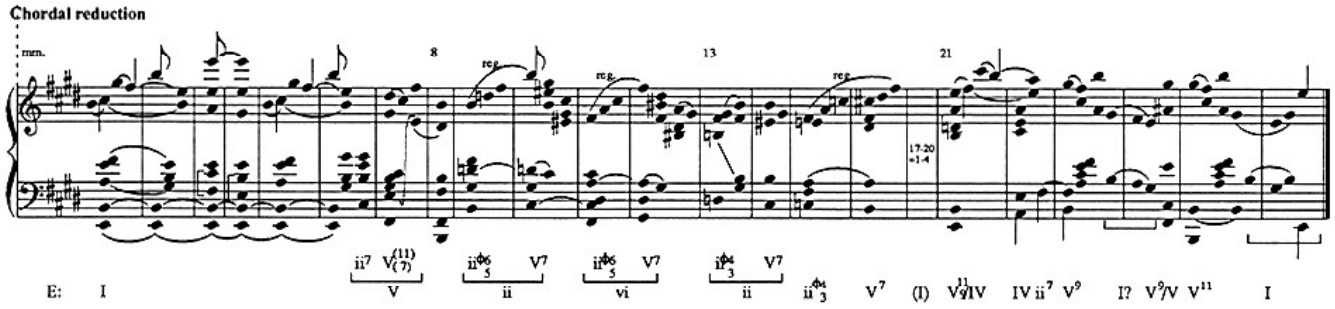
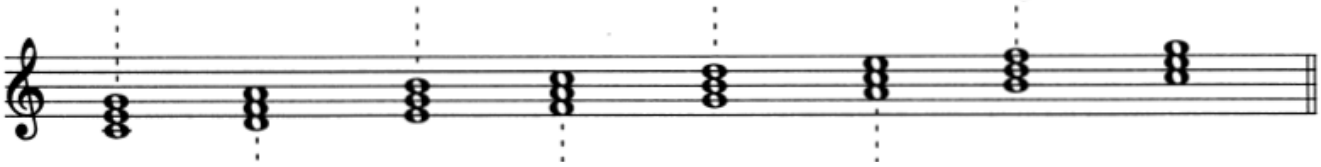
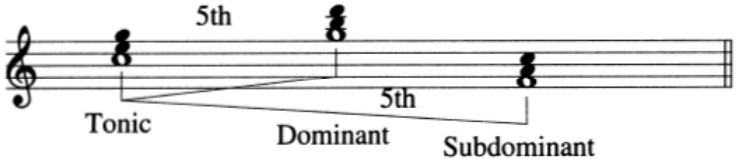


Figure 4.12



97. Primary Triads

Figure 4.13



Roman Numeral Analysis

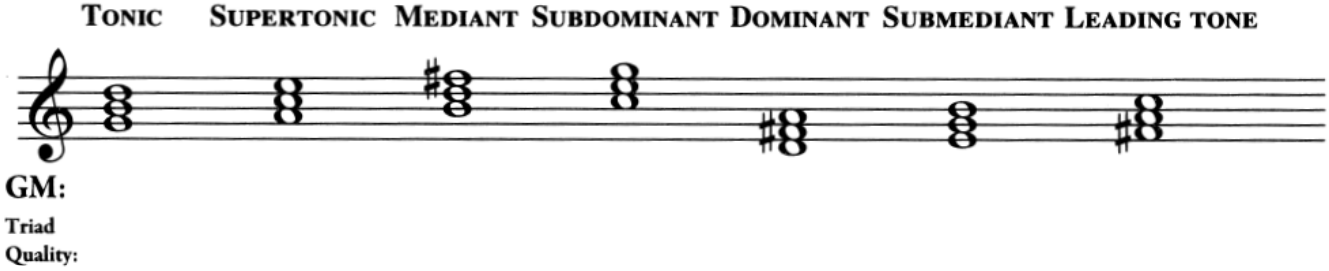
Major =

minor =

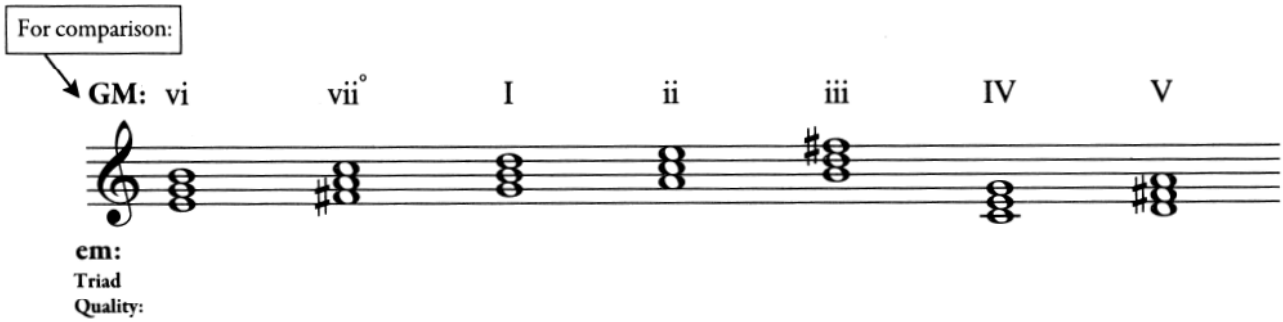
diminished =

Augmented =

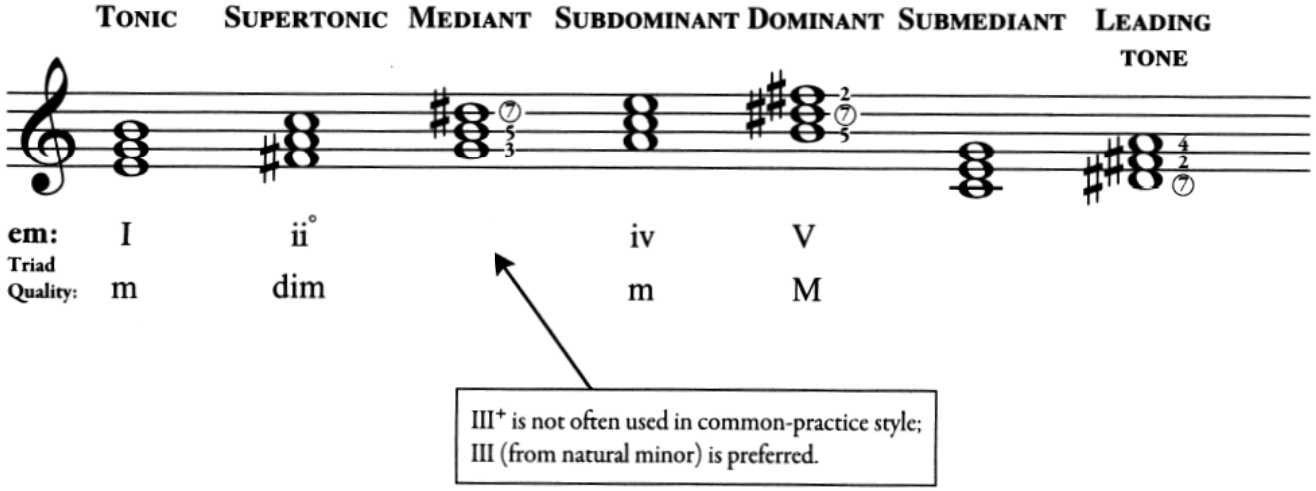
Diatonic Triads
in the Key of G Major



Diatonic Triads
in the Key of E Natural Minor



Diatonic Triads
in the Key of E Harmonic Minor



Inversions Revisited

Figure 4.15

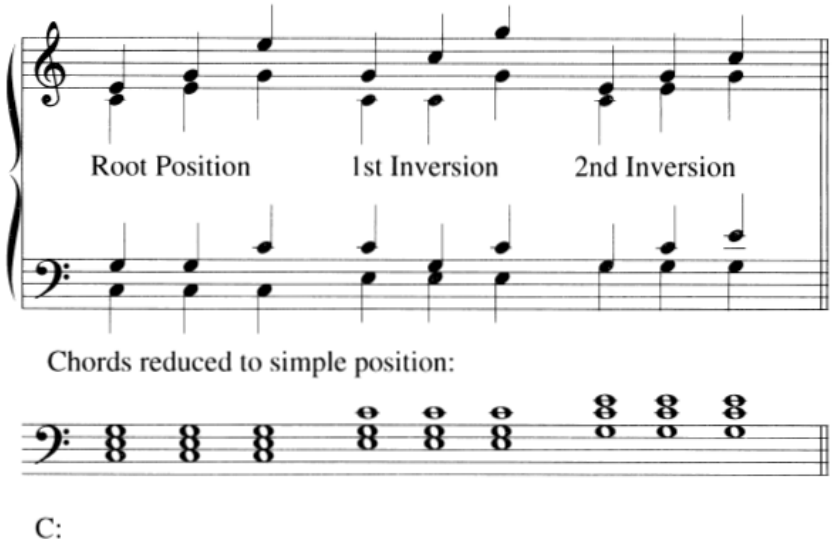
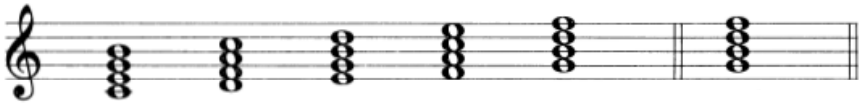
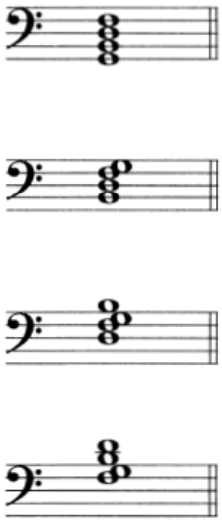


Figure 4.16



Seventh Chord Inversions

Position



98. 7th Chord Inversion Numbers

Day 15 – Figured Bass

means

3

means

4

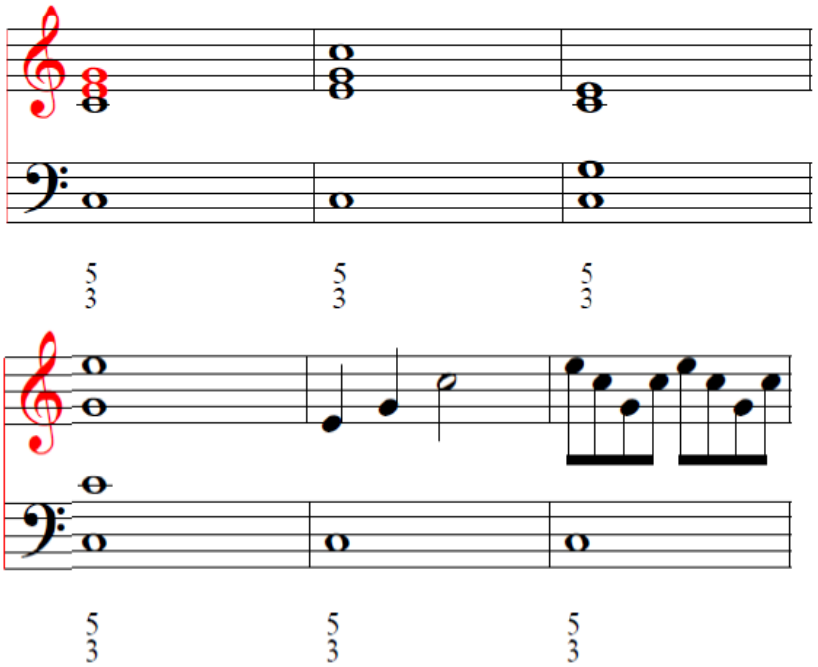
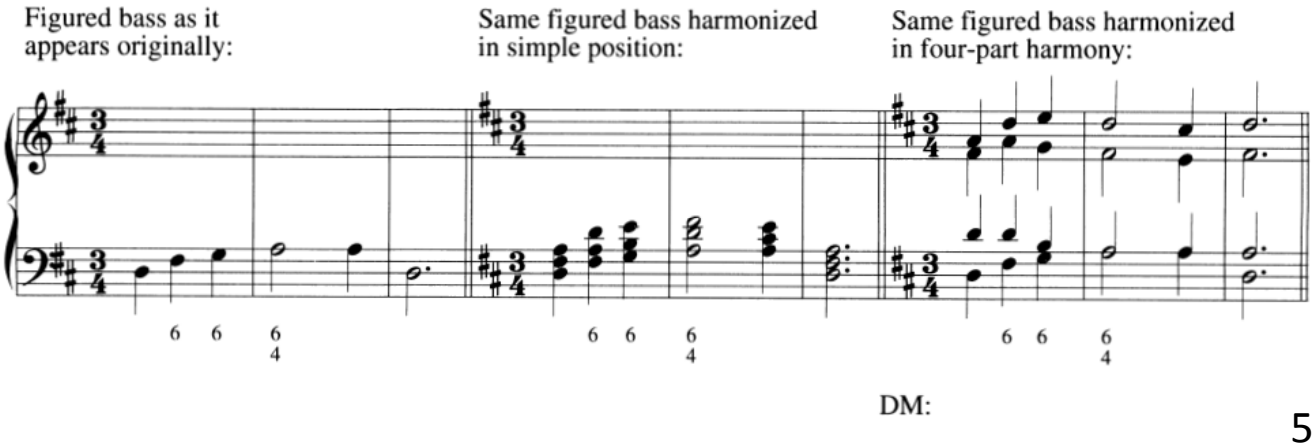


Figure 4.19



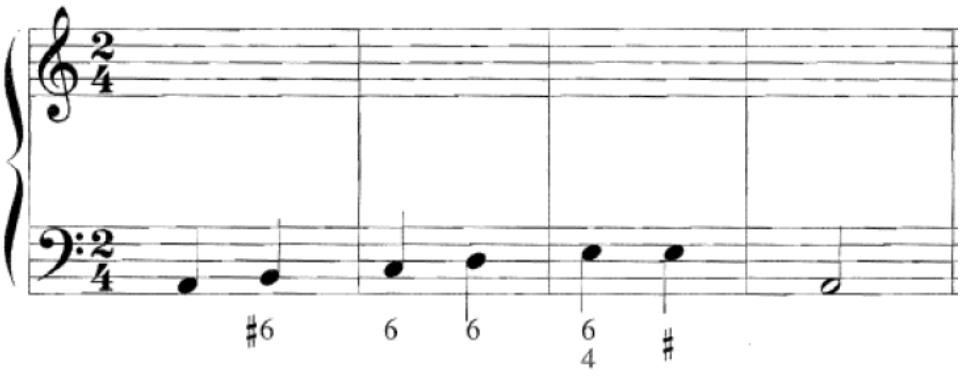
KEY CONCEPT **Figured bass** consists of a bass line with numbers written under it or over it; the numbers represent the intervals to be played above the bass to make the chords. (We will return to this example later to determine its chords.)

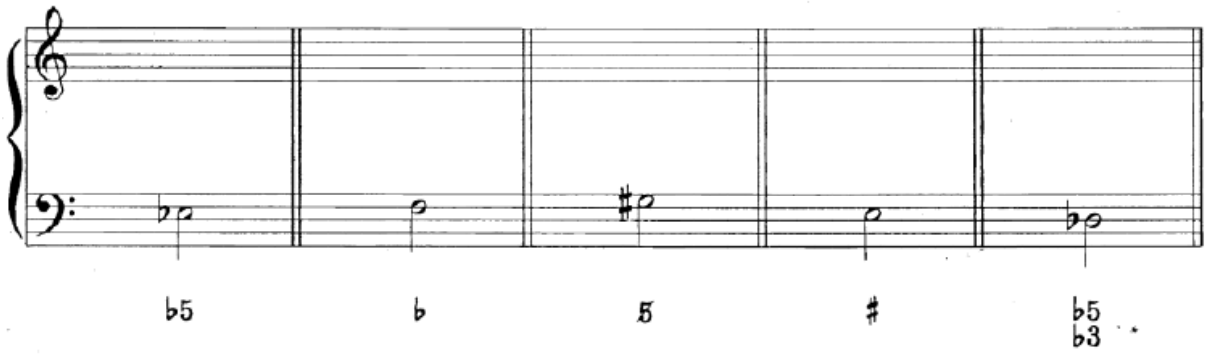
Did You Know?

The idea of the invertible triad, with its three forms—root position, first inversion, and second inversion—first appears in writings about music in the early seventeenth century (the early Baroque era), but was not widely accepted among musicians until the mid-eighteenth century (at the end of the Baroque and beginning of the Classical era). The invertible triad is described by Otto Siegfried Harnish (c. 1568–1623) in 1608, and the term *trias harmonica* (harmonic triad) is used by Johannes Lippius (1585–1612) in 1610. Lippius, a theologian and musician, characterized the triad as being like the Holy Trinity: three elements but also one.

The French composer Jean-Philippe Rameau (1683–1764) is often credited with the idea of chord inversion, because his controversial writings (published between 1722 and 1760) brought this idea to the forefront at a time when the music being composed was increasingly built on chords rather than independent lines. Rameau labeled the chords with a separate bass-clef staff underneath the music, where he wrote in the roots of each chord; this practice was called "fundamental bass," not to be confused with figured bass. Roman numerals were not used for analysis until after Rameau's death.

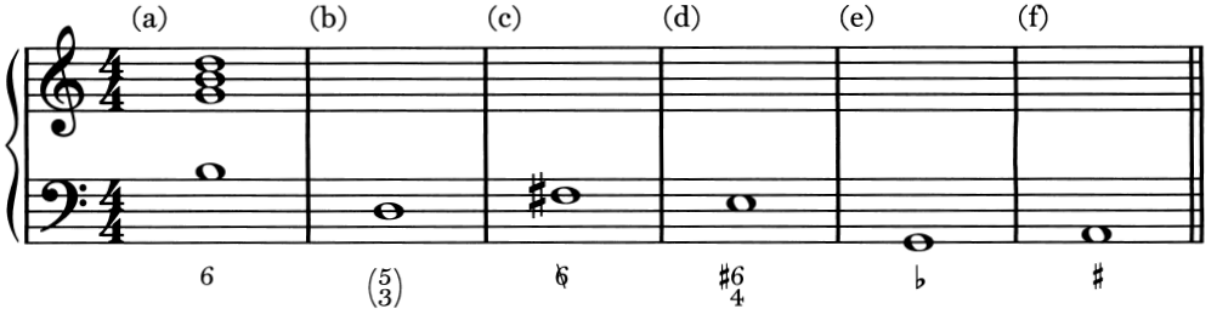
Symbol	Meaning
♯, ♭, or ♮	
6 6 6 ♯, ♭, or ♮	
♯6, ♭6, ♮6 4	
ø, Ø, 4+	





Try it #6

In the treble-clef staff, write the three notes (in whole notes) of the triad indicated by the bass and figures. Write all three notes of the triad (line-line-line or space-space-space) plus any accidentals specified.



Going Backwards ….