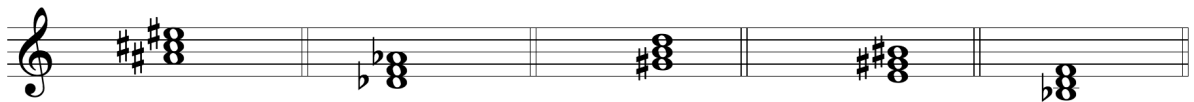
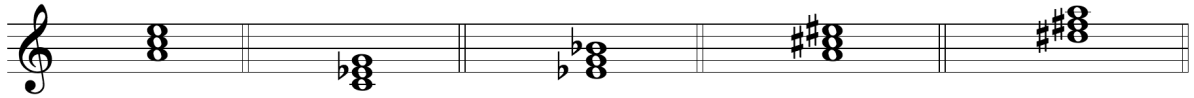
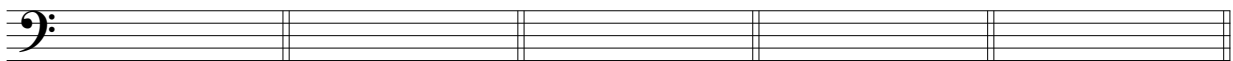


Chpt. 5 Exercises Part 2

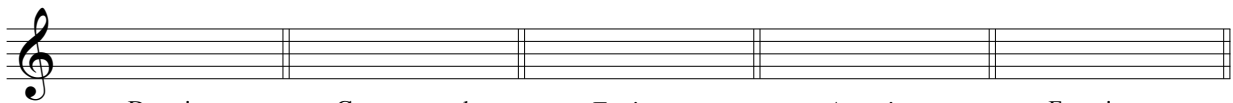
I. Identify the notated triads by root name and quality.



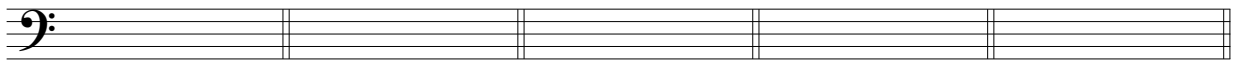
II. Given the root name and quality, correctly notate the following triads.



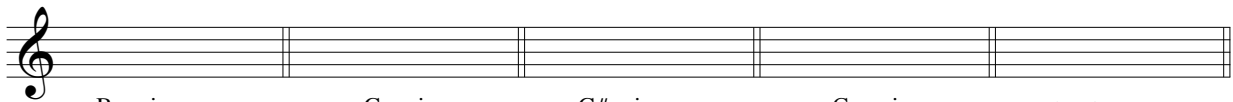
C augmented A major C minor G minor D major



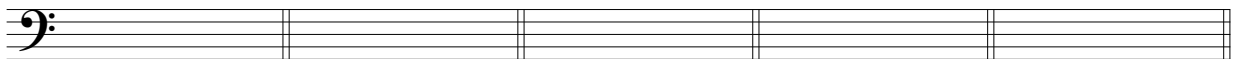
D, major G augmented F minor A, major F# major



A, minor F# minor G# diminished E, minor B, augmented



B major C major G# minor C# major A minor



A, diminished B diminished G# major B, minor E major

III. Notate triad in root position when given the root pitch and the quality.

Exercise III shows five triads in root position on five staves. Each staff contains five triads with their quality labeled below:

- Staff 1 (Treble clef): Major, Diminished, Minor, Augmented, Minor
- Staff 2 (Bass clef): Augmented, Minor, Augmented, Diminished, Major
- Staff 3 (Bass clef): Major, Diminished, Major, Augmented, Minor
- Staff 4 (Treble clef): Diminished, Augmented, Major, Minor, Minor
- Staff 5 (Bass clef): Major, Minor, Diminished, Augmented, Major

IV. Given the root, third, or fifth of the triad and the quality, notate the correct triad on the staff.

Exercise IV shows five triads on five staves. Each staff contains five triads with their quality and a label (3rd, 5th, or root) above them:

- Staff 1 (Bass clef): Minor (3rd), Diminished (3rd), Augmented (5th), Major (root), Major (5th)
- Staff 2 (Treble clef): Augmented (3rd), Minor (3rd), Augmented (root), Minor (5th), Major (root)
- Staff 3 (Bass clef): Minor (3rd), Diminished (root), Diminished (5th), Augmented (3rd), Major (3rd)
- Staff 4 (Treble clef): Major (root), Diminished (5th), Augmented (root), Diminished (root), Minor (5th)
- Staff 5 (Bass clef): Major (5th), Augmented (root), Diminished (3rd), Minor (3rd), Major (5th)

V. Identify the notated triads by root name, quality, and correct inversion.

VI. Notate triads when given the root, quality, position, and inversion.

root position closed position	2nd inversion open position	1st inversion open position	root position closed position	root position open position
D, major	F minor	G# diminished	C augmented	F# major
1st inversion closed position	root position open position	root position closed position	1st inversion closed position	1st inversion open position
E, diminished	E major	F minor	E, diminished	C# augmented
1st inversion closed position	root position closed position	root position open position	root position closed position	1st inversion open position
C# minor	D, minor	C major	B, augmented	A diminished

Analysis

Study the following piece composed in the early part of the 1600s. After following along in the score while listening to the excerpt, answer the questions that follow each example.

Francesca Caccini, "Maria, dolce Maria" from *Il Primo Libro*, Mm. 1-17

Ma - ria, dol - ce Ma - ri - a, no - me so - a - ve tan - to

che - a pro - nun - ciar ti im - pa - ra di sil co - re No - me

sa - cra to, e san - to chel cor m'in - fiam - mi di ce - les - te a - mor - e

1. Considering only the keyboard accompaniment, provide the root, quality, and inversion of the chords below the staff (e.g., Cm 1st inversion).
2. Now, while you listen again to the recording, circle any notes in the voice part that do not fit into the triads below.

3. Discuss how the voice part does or does not fit together with the keyboard accompaniment. How would this piece be different without any of the circled notes?