I. Spelling isolated triads

Write the triads requested below stacked in thirds, using one of the methods described in the chapter. Do not change the given pitch. An example is given for each, with the starting note indicated by an arrow.

A. Each pitch below is the third of a triad.

B. Each pitch below is the fifth of a triad.
II. Spelling isolated seventh chords

A. Each pitch below is the root of a seventh chord. Fill in the seventh chord by one of the methods described in the chapter. Do not change the given pitch. An example is provided, with the starting note indicated by an arrow.

B. Each pitch given is the third of a seventh chord.
C. Each pitch given is the *fifth* of a seventh chord.

D. Each pitch given is the *seventh* of a seventh chord.
III. Scale-degree seventh chords

For each of the following keys, write a seventh chord stacked in thirds above the given root. In minor keys, use the raised ♭7 (leading tone) from harmonic minor to spell the chords built on ♭5 and ♭7. Underneath each seventh chord, write the correct Roman numeral (for example, I7 or iv7). Show the quality and scale-degree function of the seventh chord by using upper- and lowercase Roman numerals, the symbols ø and ˚ where necessary, and a figure. While some of these seventh chords are less often used in common-practice style, they appear frequently in twentieth-century popular styles.
IV. Applying What You Have Learned

One of the best ways to master a skill is to consider how you would teach it to another person. Let’s assume that you are a middle school or high school ensemble director. For each of the following basic skills that you have learned in this chapter, think about how you would teach it to your band, choir, or other ensemble. Write down the steps that are necessary to complete the task, and prepare examples to show how to do each step. Your teacher may ask you to “teach” the skill to your whole class or to another student.

A. How do you know whether a triad is major, minor, diminished, or augmented?
B. What are the steps you should take to spell a triad of any type correctly? (Be prepared to explain this two different ways.)
C. How do you know what Roman numeral to use for a triad in a musical context?
D. How do you decide a triad’s inversion?
E. How do you decide a seventh chord’s quality?

Extra: Perhaps your class could actually arrange to teach these skills to others in a local school, church, or retirement facility. If your school, college, or university has a service-learning program, that office may be able to help you find a place where you can volunteer to share your new skills with others.