Identify the root of each of the following triads, and label each as major (M) or minor (m) in quality. (Make sure that your teacher can distinguish between your uppercase and lowercase “M”.)

**EXAMPLE:**

\[
\begin{array}{c|c|c|c}
\text{root} & \text{G} & \text{C} & \text{A} \\
\text{quality} & \text{M} & \text{M} & \text{m} \\
\end{array}
\]

1. \[
\begin{array}{c|c|c|c|c}
\text{root} & \text{G} & \text{C} & \text{A} \\
\text{quality} & \text{M} & \text{M} & \text{m} \\
\end{array}
\]

2. \[
\begin{array}{c|c|c|c|c}
\text{root} & \text{G} & \text{C} & \text{A} \\
\text{quality} & \text{M} & \text{M} & \text{m} \\
\end{array}
\]

3. \[
\begin{array}{c|c|c|c|c}
\text{root} & \text{G} & \text{C} & \text{A} \\
\text{quality} & \text{M} & \text{M} & \text{m} \\
\end{array}
\]

4. \[
\begin{array}{c|c|c|c|c}
\text{root} & \text{G} & \text{C} & \text{A} \\
\text{quality} & \text{M} & \text{M} & \text{m} \\
\end{array}
\]

5. \[
\begin{array}{c|c|c|c|c}
\text{root} & \text{G} & \text{C} & \text{A} \\
\text{quality} & \text{M} & \text{M} & \text{m} \\
\end{array}
\]

6. \[
\begin{array}{c|c|c|c|c}
\text{root} & \text{G} & \text{C} & \text{A} \\
\text{quality} & \text{M} & \text{M} & \text{m} \\
\end{array}
\]
Complete the indicated major or minor triad in close position, beginning on the root given. Remember: The interval between the root and the fifth of the triad should be a perfect fifth; the interval between the root and the third of the triad will be a major third for major triads, and a minor third for minor triads.

1. \[ \begin{array}{c}
m & M & m & M \\
\end{array} \]

2. \[ \begin{array}{c}
m & M & M & M \\
\end{array} \]

3. \[ \begin{array}{c}
M & M & M & m \\
\end{array} \]

4. \[ \begin{array}{c}
M & m & M & M \\
\end{array} \]

5. \[ \begin{array}{c}
m & M & M & m \\
\end{array} \]

6. \[ \begin{array}{c}
m & m & m & m \\
\end{array} \]

(No 12-3 or 12-4)
Identify the root of each of the following triads, and label the triads as augmented (A) or diminished (d) in quality.

**EXAMPLE:**

\[
\text{root} \quad B \quad F \\
\text{quality} \quad d \quad A
\]

1. 

2. 

3. 

4. 

5. 

6. 

---
Complete the indicated augmented or diminished triad starting from the given root. Remember that the augmented triad is a major third above the root plus an augmented fifth above the root, and that the diminished triad is a minor third above the root plus a diminished fifth above the root.
The following triads are in either first inversion or second inversion. Identify the inversion, the root of the triad, and the quality of the triad.

**EXAMPLE:**

```
 inversion  1st
 root       A
 quality    m
```

1. __________

2. __________

3. __________
Write the indicated triad for each figured bass symbol. Remember that each given note is the lowest-sounding pitch of a major triad, and that the subscript numeral indicates whether the triad is in root position or in an inversion. When you have finished, write the letter name of the triad above it.

1.

2.

3.

4.

5.

6 6 6 6
Use roman numerals to label the triads in the following major keys.

1. \(\text{F:} \quad \) \\
2. \(\text{G:} \quad \) \\
3. \(\text{D:} \quad \) \\
4. \(\text{Bb:} \quad \) \\
5. \(\text{E:} \quad \)
Use roman numerals to label the triads in the following minor keys.

1. f#: _____  _____  _____  _____  _____  _____  _____  _____

2. d: _____  _____  _____  _____  _____  _____  _____  _____

3. e: _____  _____  _____  _____  _____  _____  _____  _____
Write the indicated triads for each given key. Begin by writing in the correct key signature.

1. G:\n I \ V_6 \ iii \ vii^\circ \ IV

2. c:\n V \ i \ ii^\circ \ III \ VI

3. b:\n iv \ vii^\circ \ V \ i_6 \ ii^\circ

4. c^\#: III \ VI \ ii^\circ \ V \ iv

5. D^\#: ii \ vi \ I_4 \ V \ iii

6. g^\#: III \ VI \ ii^\circ \ V \ iv
(No 13-4 or 13-5)

13-6

Practice writing dominant seventh chords in root position in the keys indicated. When dealing with a minor key, remember to use the harmonic minor version. Remember also that the dominant seventh chord is always a major triad with an added minor seventh.

**EXAMPLE:**

```
\begin{music}
\text{C: V}_7
\end{music}
```

1.

```
\begin{music}
\text{F: V}_7 \quad \text{a: V}_7 \quad \text{c: V}_7 \quad \text{E: V}_7
\end{music}
```

2.

```
\begin{music}
\text{g: V}_7 \quad \text{D: V}_7 \quad \text{b: V}_7 \quad \text{Db: V}_7
\end{music}
```

3.

```
\begin{music}
\text{e: V}_7 \quad \text{F}_\#: V}_7 \quad \text{A: V}_7 \quad \text{B}_b: V}_7
\end{music}
```

4.

```
\begin{music}
\text{d: V}_7 \quad \text{G: V}_7 \quad \text{E}_b: V}_7 \quad \text{C}_\#: V}_7
\end{music}
```

5.

```
\begin{music}
\text{B: V}_7 \quad \text{A}_b: V}_7 \quad \text{G}_b: V}_7 \quad \text{f: V}_7
\end{music}
```
Practice writing inversions of the following dominant seventh chords. Remember that the dominant seventh chord is always a major triad with an added minor seventh. When working in minor keys, this means you must use the harmonic minor version of the scale.

**EXAMPLE:**

\[\text{G: } V_6\]

\[\begin{array}{cccc}
A: & V_6 & \text{c: } V_4 & a: V_4 & d: V_2 \\
Bb: & V_4 & D: & V_4 & E: V_6 & C#: V_4 \\
g: & V_2 & F#: & V_4 & c: V_6 & F: V_6 \\
\end{array}\]