

ANALYSIS AND LISTENING

5.8 Error Detection and Notation

The labels that appear beneath the following root-position and inverted triads do not agree with the pitches above each label. On a separate sheet of manuscript paper, renotate the pitches in order to agree with each label.

F	A	E	B \flat	D	C	A \flat	F \sharp	E \flat	C \sharp
Major	Major	minor	Major 1st inversion	minor	diminished	Major 2nd inversion	minor	Major	minor 1st inversion

PERFORMING

5.9 Arpeggiation of Inverted Triads

Given any pitch, sing or play root-position major, minor, or diminished triads. Next, arpeggiating from the root-position triad, sing or play first-inversion then second-inversion triads, ending with root position. For example, to arpeggiate a minor triad from the pitch D, you would sing or play D–F–A, F–A–D, A–D–F, and end by ascending to root position (D–F–A).

5.10 Reinterpreting Pitches to Create Triads



WORKBOOK
5.1–5.3

Given a pitch, treat it as the root, the third, or the fifth of a major, minor, or diminished triad. For example, given the pitch G, consider it to be the root of major, minor, and diminished triads. Then treat it as the third of an E \flat -major triad and the third of E-minor and E diminished triads. Finally, treat G as the fifth of C-major and C-minor triads and as the fifth of a C \sharp -diminished triad.

Figured Bass

Many composers who were writing between 1600 and 1800 used a shorthand notation to describe the intervals above bass notes. This type of shorthand, known as **figured bass** (or sometimes *thoroughbass*), is a handy way of understanding chordal construction as well as the melodic movement between chords. Today, the lead-sheet symbols of jazz and popular music serve a similar purpose.

Analyzing and Composing Using Figured Bass

Figured bass is predicated on the fact that the bass, the lowest-sounding voice, is harmonically the most important voice of any texture. To create a figured bass, count the generic (numerical) intervals that appear between the bass and