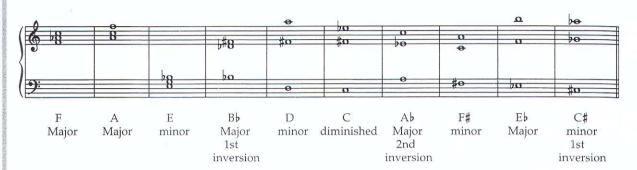
ANALYSIS AND LISTENING

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.



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).



5.1 - 5.3

WORKBOOK

5.10 Reinterpreting Pitches to Create Triads

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^b -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‡-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