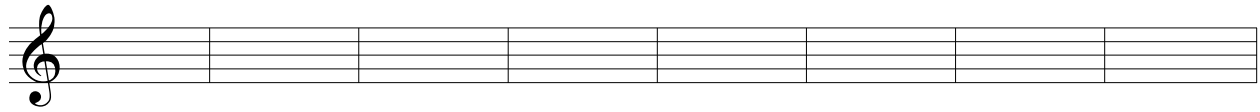


Exercise 3.1 - Identify the following triads as major (M), minor (m), augmented (A), or diminished (d)

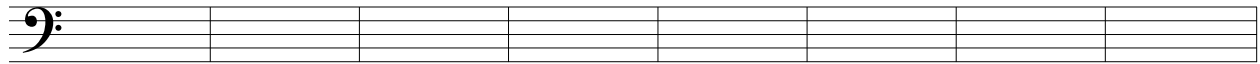
The exercise consists of ten staves of music, each containing ten triads. The staves are arranged in pairs: Treble and Bass clefs for the first four staves, Treble and Bass clefs for the next four staves, and a single Bass clef for the final staff. The triads are as follows:

- Staff 1 (Treble): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 2 (Bass): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 3 (Treble): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 4 (Bass): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 5 (Treble): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 6 (Bass): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 7 (Treble): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 8 (Bass): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 9 (Bass): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.
- Staff 10 (Bass): C major, D major, E major, F major, G major, A major, B major, C major, D major, E major.

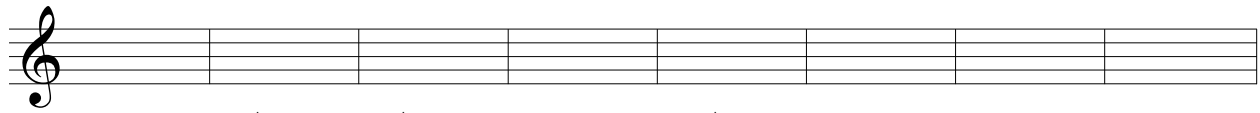
Exercise 3.2 - Notate the requested triads



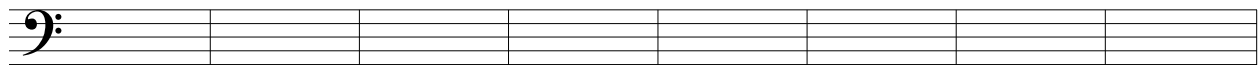
G major B \flat major C \sharp minor D major F \sharp major B \flat minor A aug. D dim.



C minor D \flat major C \sharp dim. A \flat major F minor D dim. E minor D major



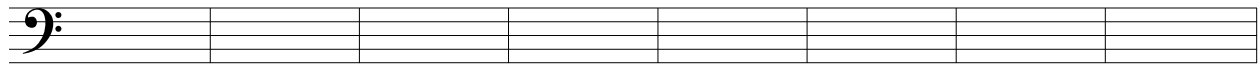
D minor G \sharp minor E \flat major E dim. G \sharp major C dim. F major D aug.



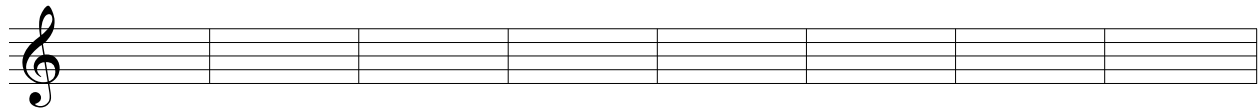
C major G minor A minor D major B \flat major G \flat major D aug. C dim.



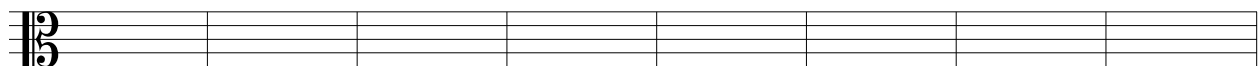
C \sharp minor E \flat major D dim. B minor B major C \flat major F minor G aug.



E \flat minor C \sharp major B dim. A dim. C major F aug. F \sharp minor G dim.



A major F \sharp major B minor D \sharp dim. A \flat minor C minor D \flat major A minor



C major A major A \flat major D \sharp minor G dim. E aug. C dim. D major

Exercise 3.3 - Write the Roman numeral analysis for each triad in the given key

G: F: c#: Ab: A:

g: e: C: f#: Bb:

E: c: d: D: a:

G: f: Bb: A: e:

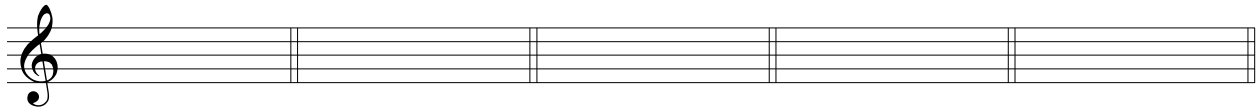
B: Ab: b: g: C:

Eb: f: bb: c#: F:

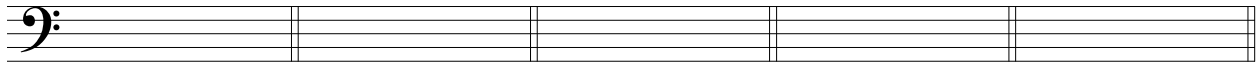
Gb: D: a: c: e:

F#: d: b: Ab: C:

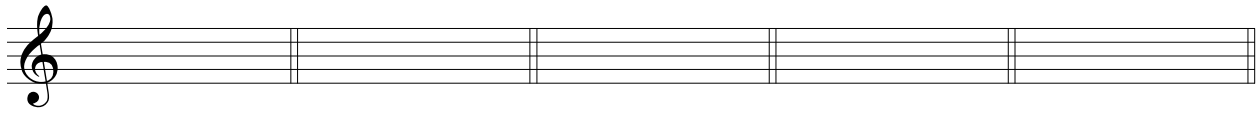
Exercise 3.4 - Write the key signature and notate the requested triads



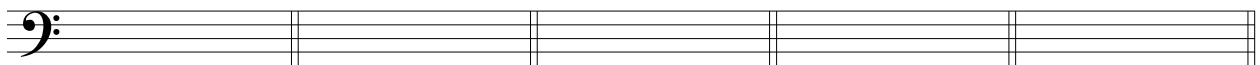
a: i G: IV b: V B \flat : IV g \sharp : V



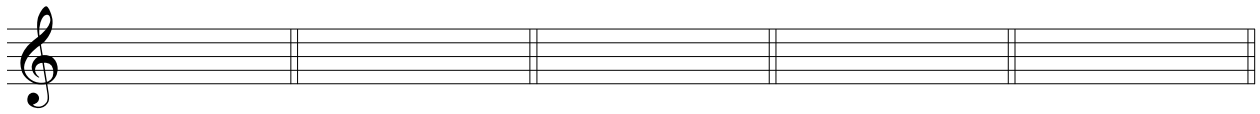
C: vi E \flat : vii $^\circ$ d: ii $^\circ$ g: VI F: iii



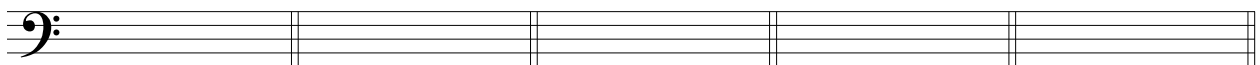
A \flat : V B: ii D: vii $^\circ$ c: V a \flat : ii $^\circ$



A: IV B \flat : vi a \sharp : i b: V d \sharp : vii $^\circ$



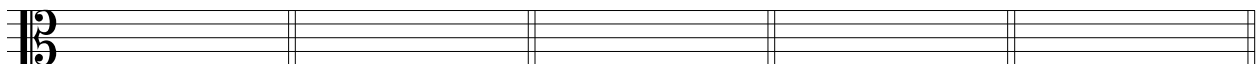
c \sharp : V E: vii $^\circ$ f \sharp : III B: I c: VI



F: ii G \flat : IV g \sharp : iv d: V G: vi



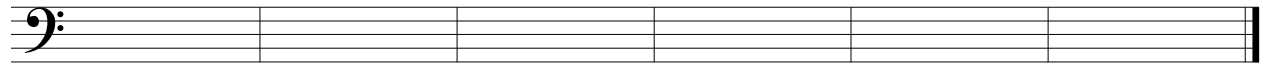
e \flat : vii $^\circ$ c: III D: V e: vii $^\circ$ f: iv



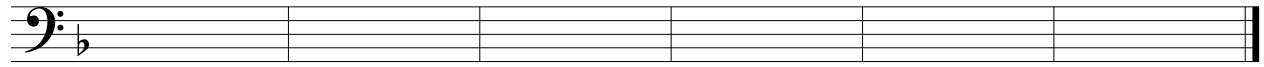
C: V d: i a: V F: vi C \sharp : IV

Exercise 3.5 - Identify the key of each phrase, analyze using Roman numerals, circle the errors in harmonic progression, and identify the cadences (AC, HC, or PC)
HINT: Only primary triads and the dominant seventh are used

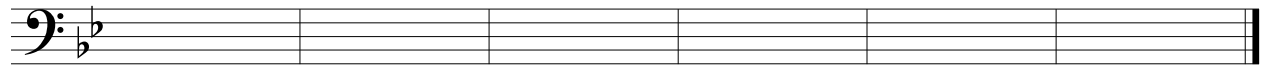
Exercise 3.6 - Notate the requested chords, circle the errors in the harmonic progression, and identify the cadences (AC or HC)



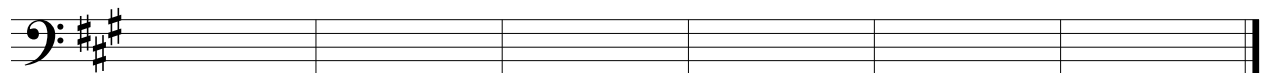
a: i V i iv i V



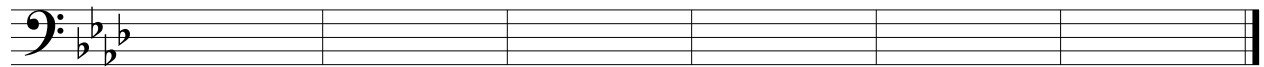
F: I IV V⁷ I I V



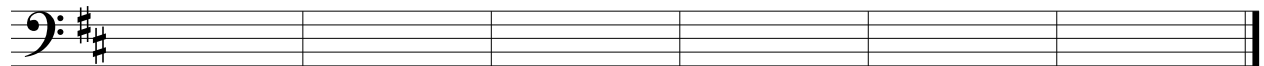
g: V i V⁷ iv i V



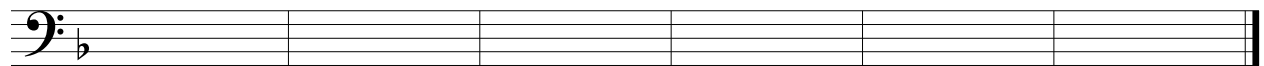
A: I V IV I V⁷ I



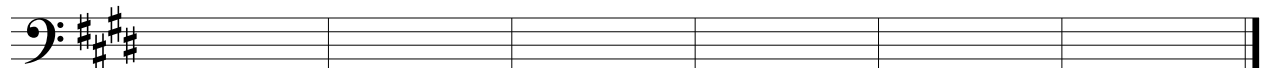
f: i iv V⁷ iv V⁷ i



D: V⁷ IV I IV V I



d: i V⁷ iv i iv V



c#: i V i iv i V

Exercise 3.7 - Write the Roman numeral (with inversion symbol if necessary) for each chord in the given key
HINT: only primary triads and the dominant seventh are used

e: D: B \flat : A: f:

G: F: a: A \flat : c \sharp :

E \flat : e: g: b: C:

E: B \flat : F \sharp : g: A:

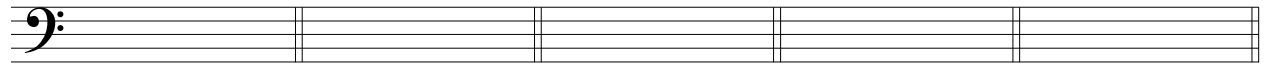
D \flat : a: c \sharp : B \flat : G:

c: a: D: g \sharp : d:

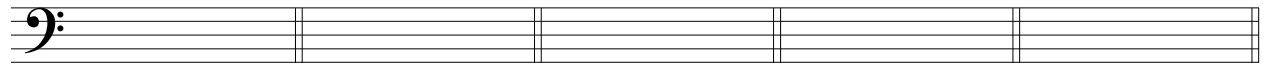
f: b: C \sharp : E \flat : f \sharp :

e: D: B \flat : B: e \flat :

Exercise 3.8 - Write the keysignature and notate the request chords using Roman numerals
(with inversion symbols if necessary)



D: V a: i^6 E \flat : I_4^6 b: V^7 C: V^6



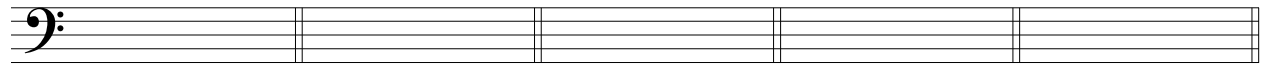
b \flat : iv^6 d: V^7 c \sharp : i_4^6 D \flat : V^6 F \sharp : V^7



E: V_3^6 B: IV G \flat : V_4^6 c: iv^6 F: V_2^4



A \flat : IV_4^6 e: i g \sharp : V_3^4 C \flat : IV D: V_2^4



A: I_4^6 g: V_2^4 f \sharp : iv^6 B \flat : IV^6 G: V^7



D \flat : V C: IV_4^6 b: i_4^6 f: V_3^4 a: V_5^6



F: V^6 e \flat : V_3^6 C: I_4^6 E: I b \flat : V_2^4



a \flat : V^7 G: V_4^6 E \flat : IV^6 A: I_4^6 c \sharp : V

Exercise 3.9 - Compose an arpeggio study in C major for any instrument,
using primary triads and the dominant seventh, in various inversions
Divide it into two big phrases, with a different cadence for each

