Name: _____

Date: _____

Instructor's Name: _____

LESSON 28: EXERCISES

28-1. You are given triads in root position (the figured bass is $\frac{5}{3}$). Rewrite them in first inversion (figured bass: $\frac{6}{3}$) and second inversion (figured bass: $\frac{6}{4}$).

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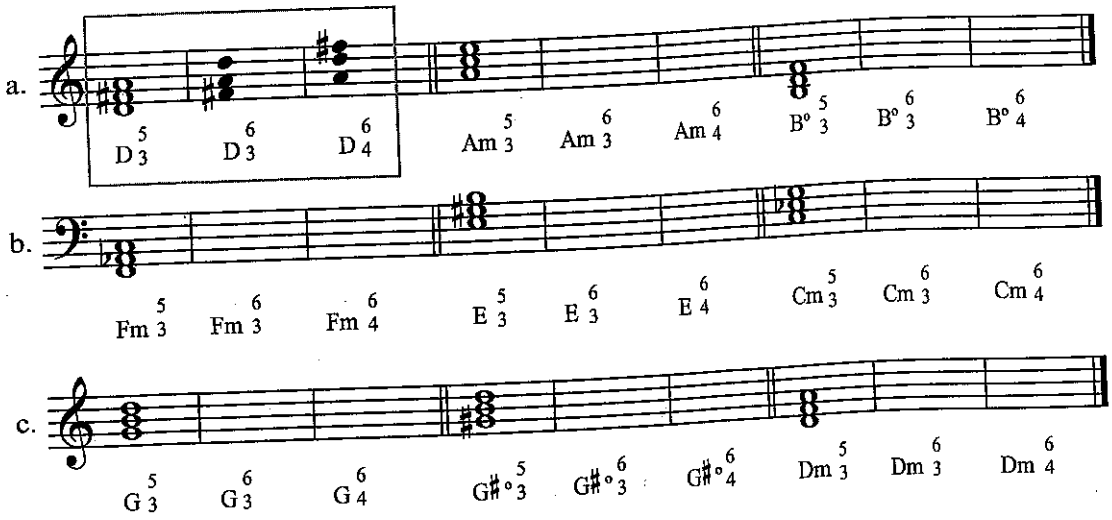

28-2. Write triads as indicated. Remember that $\frac{5}{3}$ signifies root position, $\frac{6}{3}$ signifies first inversion, and $\frac{6}{4}$ signifies second inversion. In the alphabetic chord symbols, a capital letter stands for a major triad, a lowercase m for a minor triad, and ° for a diminished triad. If there is a letter after a slash, that is the bass note.

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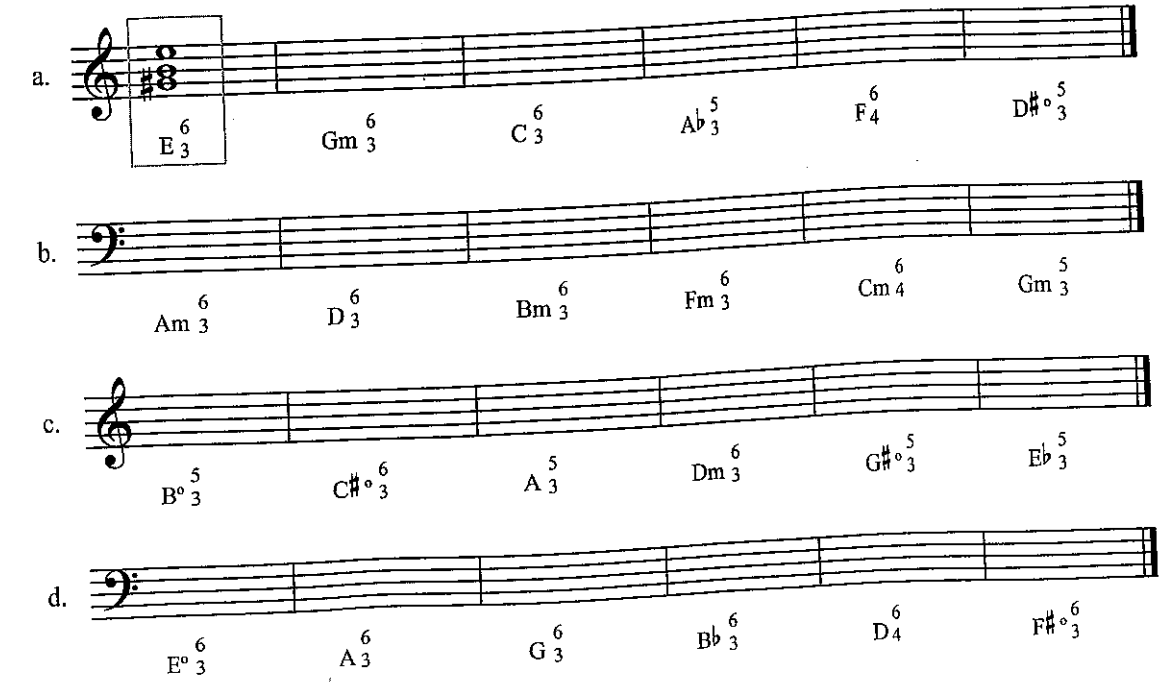

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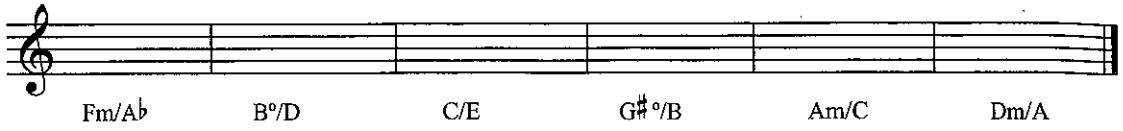

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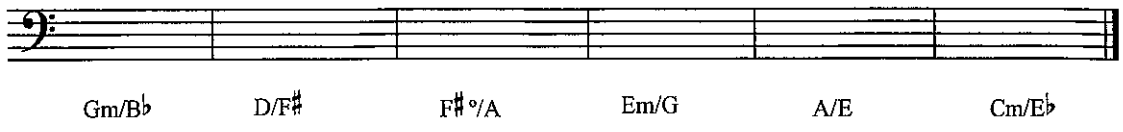

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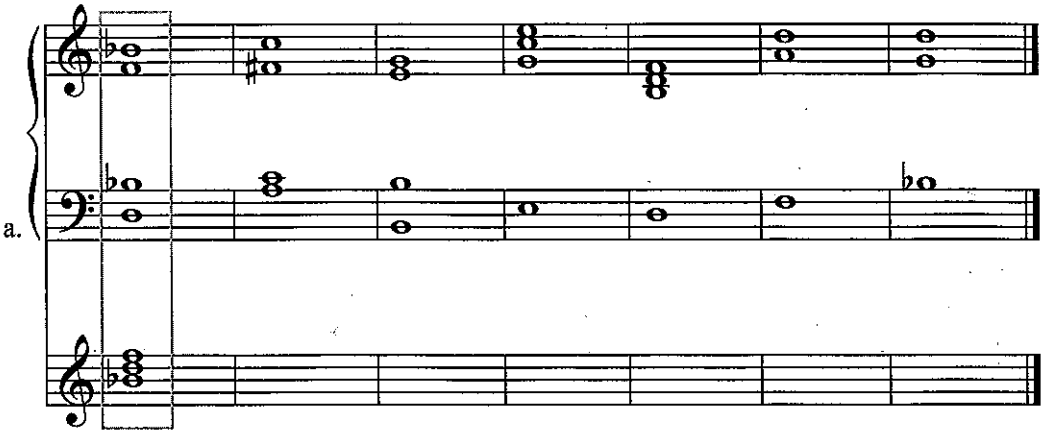
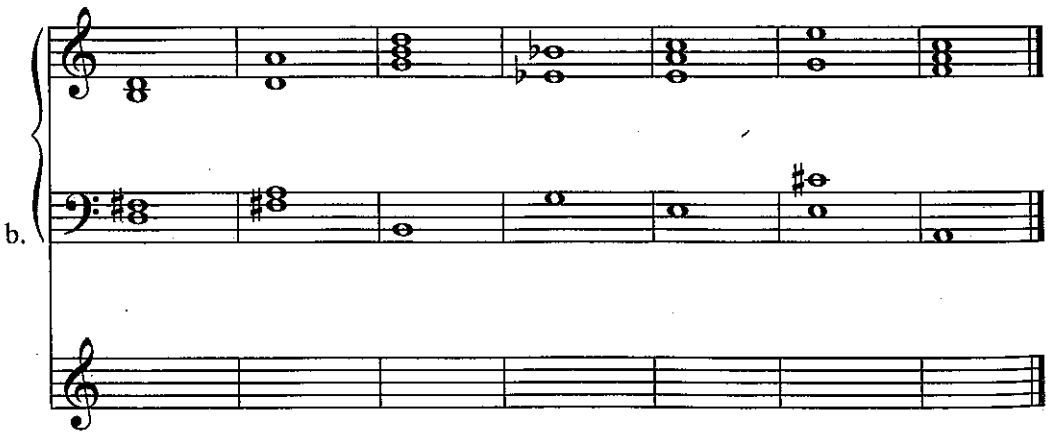
28-3. You are given triads in first or second inversion. Rewrite them in root position. Remember that you can always write a triad in root position on three adjacent lines or spaces of the staff.

a.



b.



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28-4. Identify the boxed triads by chord symbol (e.g., G for G major, Gm for G minor, and G° for G diminished) and figured bass numbers to indicate position ($\frac{5}{3}$ for root position, $\frac{6}{3}$ for first inversion, and $\frac{6}{4}$ for second inversion).

a. Mozart, "Dove sono" (chords 7, 13, 20, 22, and 26 are seventh chords—they contain an additional note a seventh above the root. Disregard this note. Chords 5, 11, and 12 contain only two notes—they are incomplete. Assume that the fifth of the triad has been omitted. Ignore the notes in parentheses—they function as decorative embellishments, not as members of any triad).

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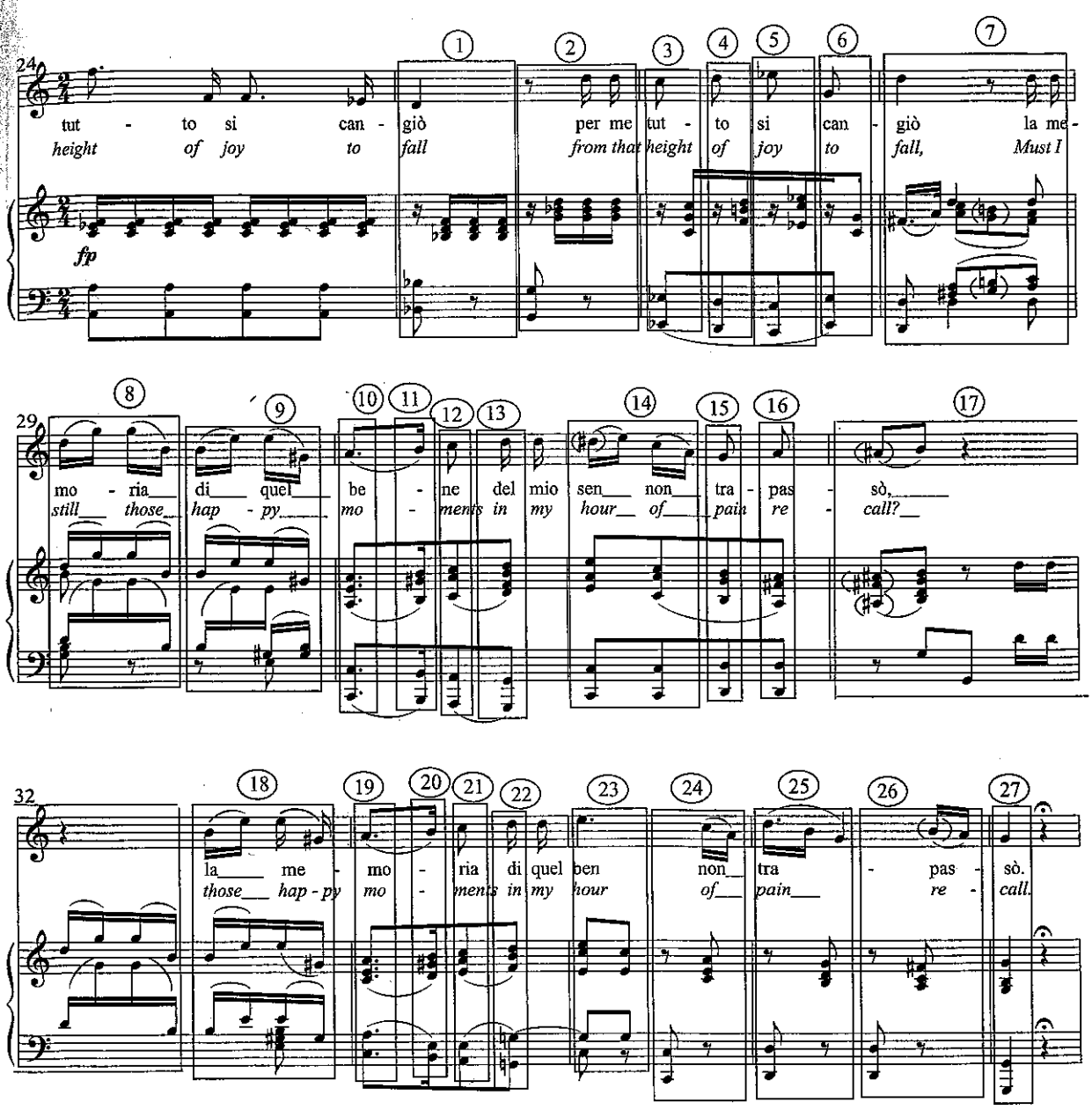
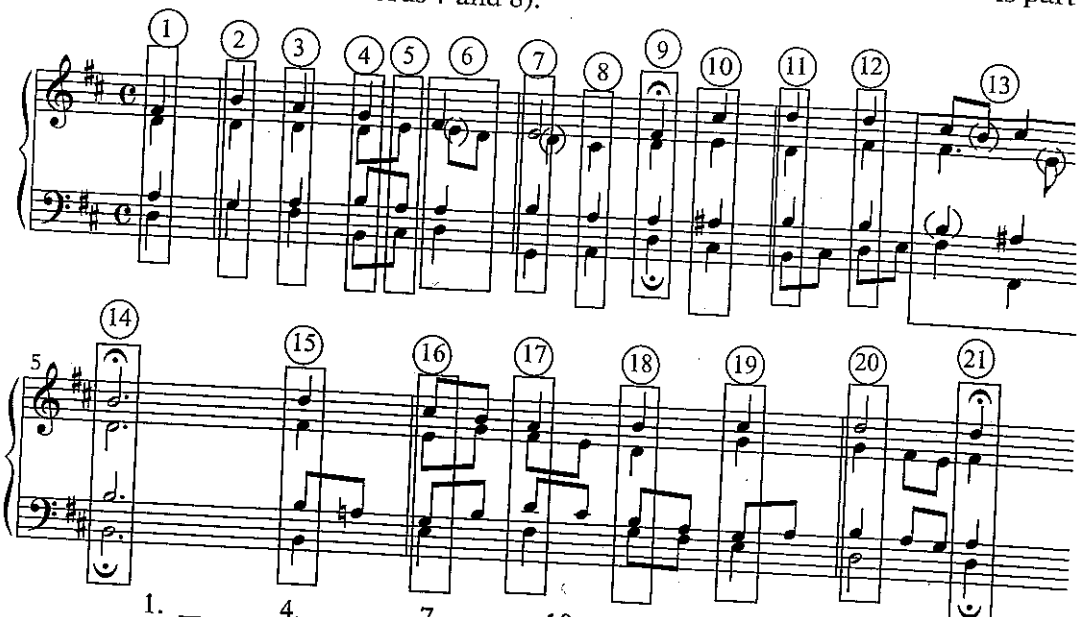


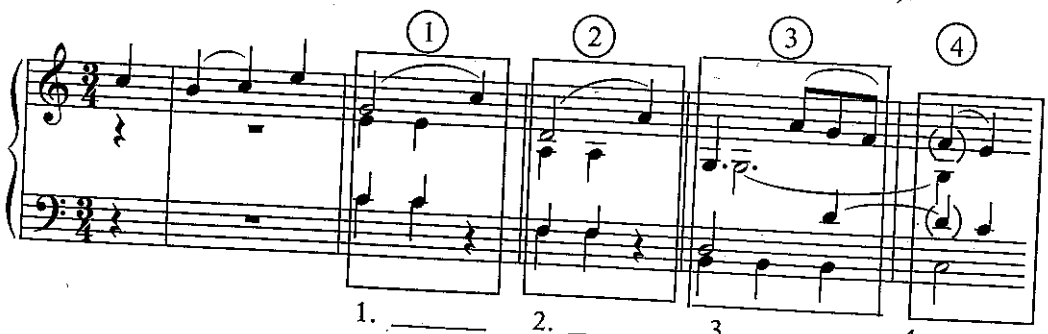
1. $B\flat\frac{5}{3}$	5. _____	9. _____	13. _____	17. _____	21. _____	25. _____
2. _____	6. _____	10. _____	14. _____	18. _____	22. _____	26. _____
3. _____	7. _____	11. _____	15. _____	19. _____	23. _____	27. _____
4. _____	8. _____	12. _____	16. _____	20. _____	24. _____	

b. Bach, Chorale (ignore the decorative notes in parentheses. Cho
11 and 14 are incomplete—the fifth of the triad is omitted. Not
that in chord 8, the soprano is still singing its E—that note is part
both chords 7 and 8).



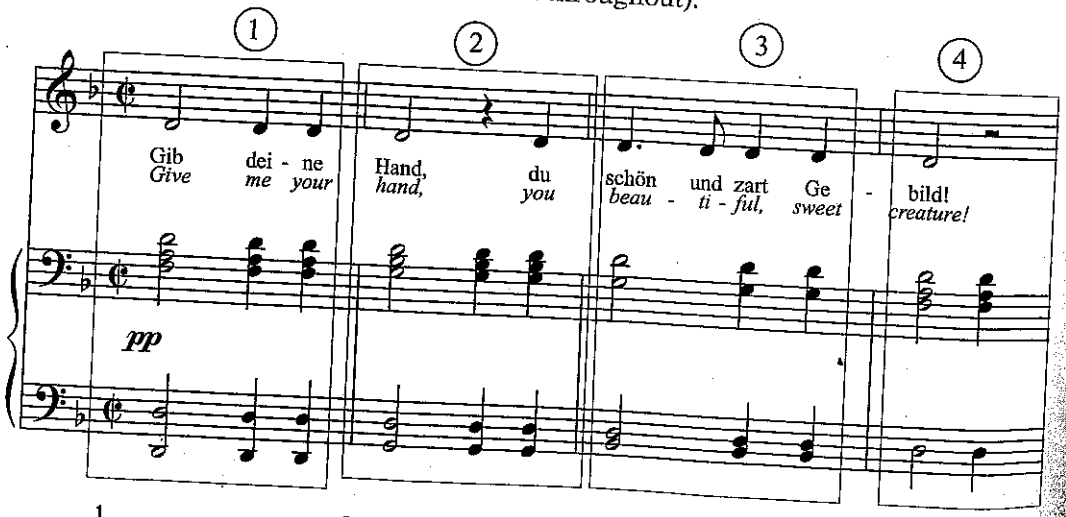
1. ____ 4. ____ 7. ____ 10. ____ 13. ____ 16. ____ 19. ____
2. ____ 5. ____ 8. ____ 11. ____ 14. ____ 17. ____ 20. ____
3. ____ 6. ____ 9. ____ 12. ____ 15. ____ 18. ____ 21. ____

c. Haydn, String Quartet (ignore the notes in parentheses).



1. ____ 2. ____ 3. ____ 4. ____

d. Schubert, "Death and the Maiden" (notice that the upper staff of the piano part is in bass clef throughout).



1. ____ 2. ____ 3. ____ 4. ____