THEORY 102 - Triads in Major and Minor; Classifications

Minor

4th class
III

3rd class altered
V (tonic)

2nd class
IV, II

1st class
V, VII

Major

4th class
III, (III)

3rd class
VI

2nd class
IV, (IV), II, (II)

1st class
V, (V), (VII)

Tonic
I

Minor

4th class
III (II)

3rd class
VI

2nd class
IV, (IV), II, (II)

1st class
V, (V), (VII)

Tonic
I (I)
The Circle of 5ths—Major Keys

The CIRCLE OF FIFTHS is a useful tool for memorizing the order or sharp or flat keys, as well as the order in which the sharps or flats occur within the key signatures.

The circle is easy to memorize. Starting with F (the first sharp that occurs in any key signature containing sharps) and moving CLOCKWISE, the keys on the circle can be learned by saying “Fat Cats Go Down Alleys, Eating Bread.” The keys COUNTERCLOCKWISE beginning with B (the first flat that occurs in any key signature containing flats) are easily learned by spelling “B E A D,” then finishing with “G C F.”

There are TWELVE different MAJOR keys, but three of them have 2 different names. Notice the bottom 3 keys of the circle. Db Major may also be called C# Major. Gb may be called F#, and Cb may be called B. (These keys also have 2 names on the keyboard.) Keys that have 2 names are called ENHARMONIC KEYS.

Beginning with the key of C MAJOR at the top of the circle, and moving CLOCKWISE, each new key has one more sharp than the one before. Moving COUNTERCLOCKWISE, each key has one more flat than the one before.
A. Identify the following intervals:

B. Supply the upper note of the following intervals:

C. Supply the lower note of the following intervals:
THEORY 101 - Partwriting Checklist

After you have written a triad, be sure that:

1. All tones of the triad are present

2. The voices are not crossed:
   the soprano is higher than the alto,
   the alto is higher than the tenor, and
   the tenor is higher than the bass.

3. The proper note is doubled:
   in root position, double the bass;
   in first inversion, double the soprano; and
   in second inversion, double the bass.

4. The structure of the triad is appropriate:
   close structure - soprano and tenor within
   one octave
   neutral structure (first inversion) - soprano
   and tenor an octave apart
   open structure - soprano and tenor more than
   an octave apart, but soprano and alto or
   alto and tenor not an octave or more apart.
THEORY 101 - Partwriting Checklist

After you have written a triad, be sure that:

1. All tones of the triad are present

2. The voices are not crossed:
   the soprano is higher than the alto,
   the alto is higher than the tenor, and
   the tenor is higher than the bass.

3. The proper note is doubled:
   in root position, double the bass;
   in first inversion, double the soprano; and
   in second inversion, double the bass.

4. The structure of the triad is appropriate:
   close structure - soprano and tenor within
   one octave
   neutral structure (first inversion) - soprano
   and tenor an octave apart
   open structure - soprano and tenor more than
   an octave apart, but soprano and alto or
   alto and tenor not an octave or more apart.
Theory Worksheet #6  Repeated Triads

Harmoize the following pairs of notes - 1st major 2nd minor

\[ \text{[Musical notation]} \]
Supplement the inner voices.

Perfect Authentic Cadence

Imperfect Authentic Cadence Plagal Cadence

Half Cadence

Phrygian Cadence

Deceptive Cadence
Theory Worksheet #8: Partwriting

I–IV–V in Root

Notation of the musical piece:

\[\text{Notation as per the image.}\]
THEORY WORKSHEET #9  Harmonize, using root position, I, IV, V. Supply analysis and figures.