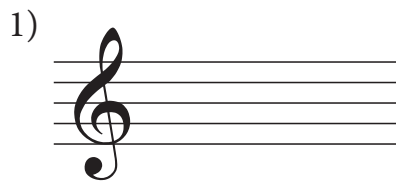


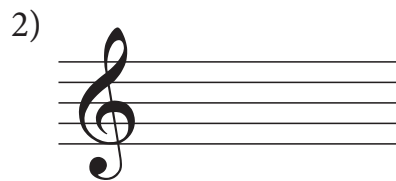
Fancy Names and Weird Triads

A. Diminished and Augmented Triads

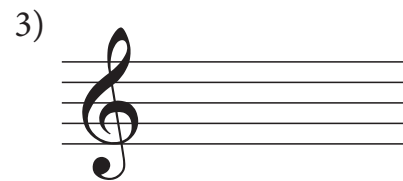
Let's make a few of the weirder triads, the ones that seem either "too big" or "too small." Read pp. 47-48 in the theory anthology for an explanation on how to make them.



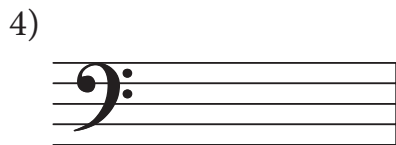
C aug



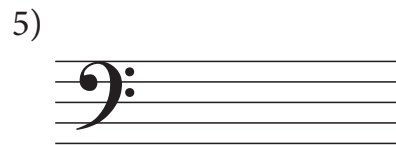
E dim



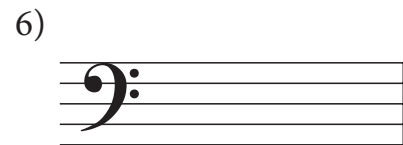
D aug



C# dim



A \flat aug



A dim

B. Fancy Note Names

Please read our theory anthology Chapter 12 (pp. 42-43) for info on the fancy note names. Then calculate which note I'm referring to in these questions.

Example: What note is the *leading-tone* in G major? Answer: F# (The leading-tone means scale-degree $\hat{7}$, and in G major the seventh note is F#.)

- 7) What note is the *tonic* in A minor?
- 8) What note is the *dominant* in D minor?
- 9) What note is the *subdominant* in B \flat major?
- 10) What note is the *supertonic* in D major?
- 11) What note is the *mediant* in F# major?
- 12) What note is the *submediant* in E \flat major?

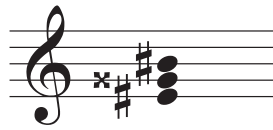
C. Hardcore Major and Minor Triads

Some of these triads require a double flat or double sharp! (Some don't, though.) Make the requested triad on the staff.

Examples:

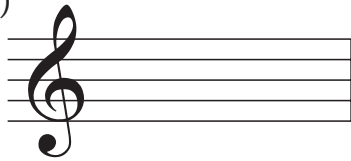


C \flat minor



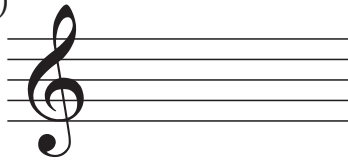
E# major

13)



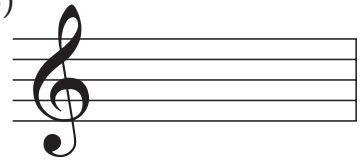
B \flat minor

14)



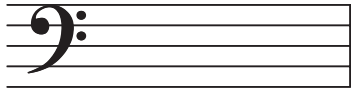
D# major

15)



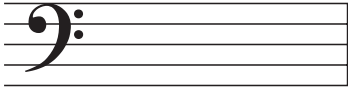
G \flat minor

16)



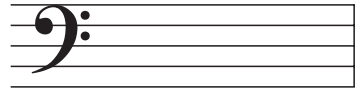
A# major

17)



F# major

18)



D \flat minor