

Larger Intervals + Roman Numerals in Major

A. Inverting intervals consult our Theory Anthology pp. 54-55 for information about “inverting” intervals

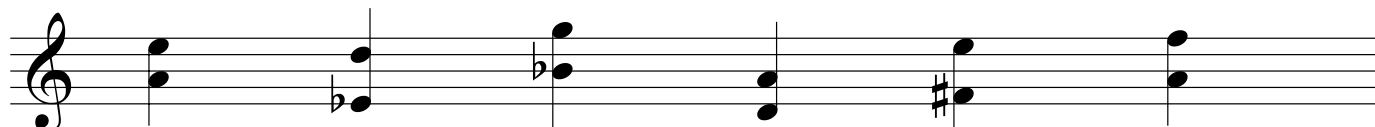
1) A major 3rd would invert to _____ 3) A perfect 5th would invert to _____

2) A minor 7th would invert to _____ 4) A diminished 5th would invert to _____

B. Recognizing “large” intervals (5ths and larger)

Indicate what each interval is in the blank. Assume that accidentals do not carry over from one interval to the next.

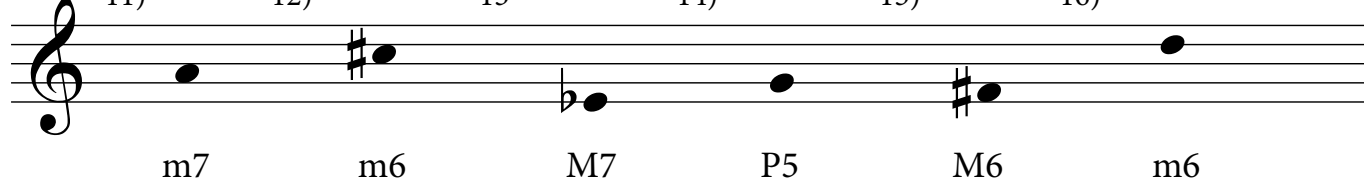
5) 6) 7) 8) 9) 10)



Detailed description: A musical staff in treble clef with six intervals. Interval 5: G4 to B4. Interval 6: G4 to Bb4. Interval 7: G4 to Bb4. Interval 8: G4 to D5. Interval 9: G4 to A#4. Interval 10: G4 to B4.

C. Build intervals Create these intervals **up** from the given note.

11) 12) 13) 14) 15) 16)



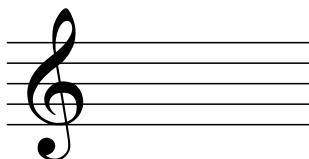
m7 m6 M7 P5 M6 m6

Detailed description: A musical staff in treble clef with six notes. Note 11: G4. Note 12: A#4. Note 13: Bb4. Note 14: D5. Note 15: A#4. Note 16: B4. Below each note is an interval label: m7, m6, M7, P5, M6, m6.

D. Makin' some triads in major keys

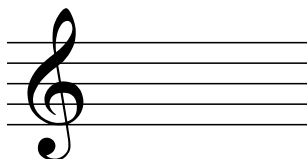
Make the triads indicated by the key indicator and roman numeral. These key indicators are all in uppercase letters (like B \flat : or G: or F \sharp :) so they indicate *major* keys. Apply any accidentals directly to the notes.

17)



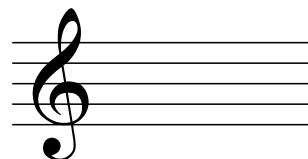
A: V

18)



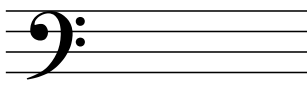
F: vi

19)



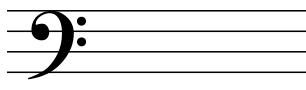
D \flat : ii

20)



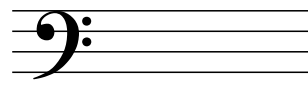
E \flat : vii $^\circ$

21)



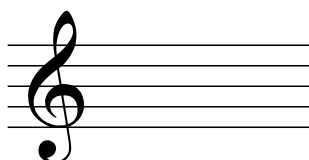
B: iii

22)



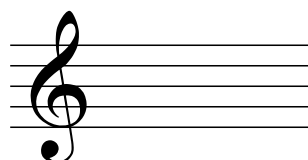
E: ii

23)



B \flat : vi

24)



F: vii $^\circ$