

**MUS120 — Music Theory and Sight Singing I**  
**Study Guide for Exam 4 — Kostka/Payne chapter 4**

The exam will include short answer, analysis questions, and ear training bonus questions.

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**Memorize the chart of diatonic triads and seventh chords on the back.**

**TRIADS**

In major keys, I IV and V are major.

ii iii and vi are minor.

vii<sup>o</sup> is diminished.

In minor keys, i and iv are minor (sometimes v in natural minor, for modal sound).

III and VI are major (if we add LT, III -> III+... for special effect only!)

ii<sup>o</sup> and vii<sup>o</sup> are diminished (sometimes VII is built on lowered 7<sup>th</sup> from natural minor scale)

**SEVENTHS**

In major keys, I<sub>7</sub> and IV<sub>7</sub> are MAJOR 7<sup>ths</sup> (Mtriad+M7)

ii<sub>7</sub> iii<sub>7</sub> and vi<sub>7</sub> are minor 7<sup>ths</sup> (mtriad+m7)

V<sub>7</sub> is a dominant 7<sup>th</sup> (Mtriad+m7)

vii<sup>o</sup><sub>7</sub> is a half-diminished 7<sup>th</sup> (dtriad+m7)

In minor keys, i<sub>7</sub> and iv<sub>7</sub> are minor 7<sup>ths</sup> (see above)

III<sub>7</sub> and VI<sub>7</sub> are MAJOR 7<sup>ths</sup>

V<sub>7</sub> is a dominant 7<sup>th</sup> (rarely minor 7<sup>th</sup>, with subtonic, not LT)

ii<sup>o</sup><sub>7</sub> is a half-diminished 7<sup>th</sup>

vii<sup>o</sup><sub>7</sub> is a fully-diminished 7<sup>th</sup> (dtriad+d7)

\*hint\*—different accidentals often appear together!

sharp+flat, natural+flat...

**When building triads and seventh chords — and writing lead sheet symbols:**

1. Remember the key signature! C ≠ C#
2. Remember the bass!  
—Always tell me which inversion with “root/bass” and figured bass numbers
3. Remember the clef!

**When analyzing music:**

1. Tell me what key we're in or the Roman numerals mean nothing! :{
2. Remember the key signature and bass!
3. Look for harmonic rhythm — how often do the bass notes change? Is there a figuration pattern in the accompaniment? (You'll have a Bach chorale to analyze so this is less relevant to the exam, but you should know how to do it for the final.)
4. Choose the right case for your Roman numeral.
  - UPPER CASE is major, lower case is everything else, <sup>o</sup> is half and <sup>o</sup> is fully diminished
  - major seventh chords need a maj7
  - if a new accidental appears that is not in the key signature, include it in the figured bass numbers (slash, flat, or natural it) — often appears in minor.

**Listening:**

Practice identifying M, m, <sup>o</sup>, + triads and all 5 types of seventh chords by ear. Sing them.