













CHORDS

Instructions: These worksheets assume that you have watched the music theory videos posted on Cascadia's website. If you don't understand everything on the worksheet, review the video or email me. I will also be scheduling Zoom sessions for discussions. Happy Music Learning!!

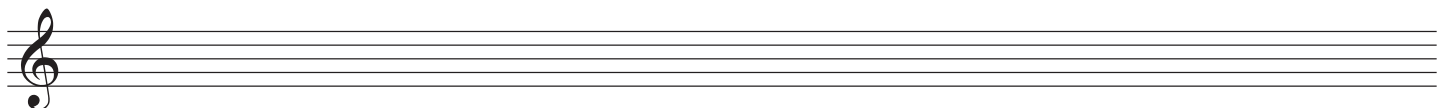
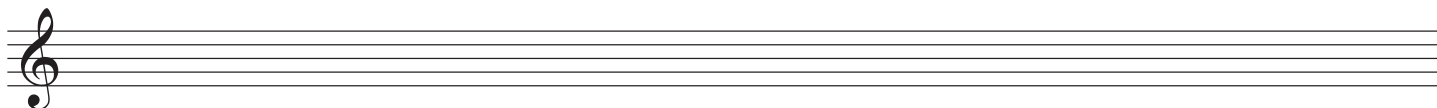
1. A **CHORD** is a group of three or more notes, usually played simultaneously, and almost always defined by its relationship to a musical key. A **TRIAD** is a three-note chord. In our system of **TERTIAN HARMONY** (built in 3rds), there are four **TYPES** of triads, as follows. Write the following chords: D, Dm, Ddim, Daug.

| | | | |
|---|---|---|---|
| C | C m | C dim | C aug |
|  |  |  |  |
| Major | Minor | Diminished | Augmented |
| M3 + m3 | m3 + M3 | m3 + m3 | M3 + M3 |
| M3 + P5 | m3 + P5 | m3 + d5 | M3 + A5 |

2. Every **KEY** has a set of triads built upon the notes of the scale. Following are the **DIATONIC** chords for the Key of F Major. Notice that they are built in 3rds. The bottom note of each triad is called the **ROOT**. The middle note of each triad is called the **3rd**, and the top note of each triad is called the **5th**. The pattern for all majors keys is the same.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| F | G m | A m | B \flat | C | D m | E dim | F |
|  |  |  |  |  |  |  |  |
| I | ii | iii | IV | V | vi | vii | (I) |

3. Write the diatonic chords for two major keys of your choice. You can use a key signature or accidentals to construct the major scale. Label each chord by its Roman Numeral below the staff and by the chord name above the staff.

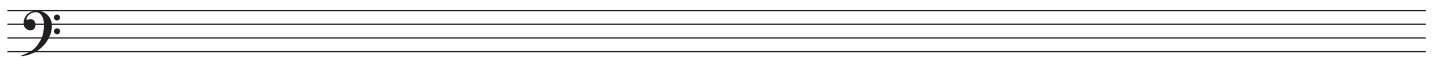
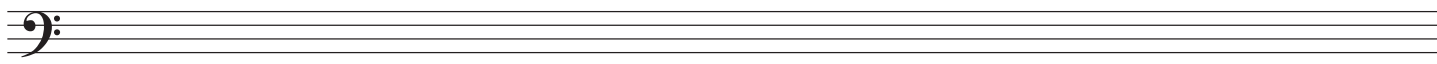


4. Chords made of 4 notes (stacked in 3rds) are called 7th CHORDS. 7th chords are common in all styles of music. Below are the 7th chords for the key of Bb Major.

| | | | | | | | |
|--------|-----|-----|--------|----|-----|--------|--------|
| BbMaj7 | Cm7 | Dm7 | EbMaj7 | F7 | Gm7 | A dim7 | BbMaj7 |
|--------|-----|-----|--------|----|-----|--------|--------|

| | | | | | | | |
|-------|------|-------|--------|----|------|---------|-------|
| IMaj7 | iim7 | iiim7 | IVMaj7 | V7 | vim6 | viidim7 | IMaj7 |
|-------|------|-------|--------|----|------|---------|-------|

5. Write the diatonic 7th chords for two major keys of your choice. Use a key signature or accidentals, and label the chords.



6. Chords can be INVERTED to form different arrangements of the voices. Following are the three possible positions of an E Major triad. The numbers below the chords indicate the intervals ABOVE THE BOTTOM NOTE.

| | | |
|-----------------------------|----------------------------|----------------------------|
| ROOT POSITION | 1st INVERSION | 2nd INVERSION |
| has the root on the bottom. | has the 3rd on the bottom. | has the 5th on the bottom. |

7. Write and label some chord inversions!

