

ANSWERS TO CHAPTER ELEVEN
PATHWAYS TO HARMONY
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11.1

$\hat{3} \hat{2} \hat{1} \hat{5} \hat{6} \hat{7} \hat{1}$ Bass clef: $\hat{1} \hat{3} \hat{5} \hat{4} \hat{2} \hat{7} \hat{1}$
 $\hat{1} \hat{5} \hat{3} \hat{1} \hat{2} \hat{4} \hat{3} \hat{2} \hat{7} \hat{1}$
 $\hat{1} \hat{3} \hat{2} \hat{4} \hat{5} \hat{5} \hat{1}$

11.2

1.

Example

$D: \hat{3}$ $F: \hat{4}$ $E: \hat{6}$ $d: \hat{1}$ $b: \hat{7}$ $f: \hat{2}$
minor minor minor

2.

Example

$D: \hat{5}$ $Bb: \hat{2}$ $A: \hat{5}$ $g\#: \hat{4}$ $gm: \hat{1}$ $cm: \hat{3}$

3. $B: \hat{7}$ (ex.), $Eb: \hat{4}$, $D: \hat{7}$, $fm: \hat{5}$, $em: \hat{6}$

11.3

- | | |
|-----------------|------------------|
| 1. tonic | 7. subdominant |
| 2. dominant | 8. mediant |
| 3. submediant | 9. supertonic |
| 4. leading tone | 10. leading tone |
| 5. tonic | 11. tonic |
| 6. dominant | |

11.4

1. tonic, supertonic (ex.), mediant, subdominant, submediant, dominant

2. $Bb: \hat{5}$ maj., $D: \hat{5}$ maj., $B: \hat{7}$ dim.
 $em: \hat{7}$ dim., $cm: \hat{7}$ dim., $c\#: \hat{5}$ maj.

11.5

I ii iii IV V vi vii°

The sequence of chords is the same for ALL major keys.

11.6

i ii° III+ iv V VI vii°

The sequence of chords is the same for all minor keys as well .

11.7

A: vii° (ex.), D: iii, Bb: I, F: vi

G: vii°, B: vii°, Bb: IV, G: IV, Eb: vii°

Minor keys:

bm: V, em: ii°, cm: vii°, gm: VI, f#: III+

dm: iv, fm: i, bm: III+, gm: V, c#: iv

11.8

1.

2.

dm: III+, em: VI, fm: iv, f#: ii°, cm: V(♯), bm: vii°
mediant submediant subdominant supertonic dominant leading tone

3. Heart and Soul!

C: I vi IV V