

John Weatherspoon
Lesson Plan
Distinguishing Augmented and Diminished Triads

Materials

1. <http://www.gmajormusictheory.org/Listening/chords/Chords.html>
2. Piano
3. A/V Computer projection with internet connection

I. Objective: The students will be able to distinguish aurally augmented and diminished triads, through written response to audio examples.

II. Prerequisites: Students should have a thorough understanding of major and minor triads.

III. Procedure:

Play major and minor triad examples on the piano in arpeggio and block form. Use major triads to help students hear that major and augmented triads share the interval of a M3 between the root and third, but differ in that the triad is major with a m3 between third and fifth, while being augmented with a M3 between 3rd and 5th.

*Use opening 8 measures of Hadyn's "Surprise Symphony" (Major)

*DeBenedetti's "Tango Argentina" (Augmented)

Similarly, use minor triads to help students hear that minor and diminished triads share the interval of a m3 between the root and third, but differ in that the triad is minor with a M3 between 3rd and 5th, while being diminished with a m3 between 3rd and 5th.

* Use opening 4 measures of Beethoven's "Für Elise" (minor)

*Mozart's "Eine Kleine Nachtmusik" (diminished)

[ascending arpeggiation in the violin – scale degrees 7, 2, 4]

IV. Next Lessons: Students will be quizzed on triad quality distinction through various examples of sample pieces.