Augmented Triad (+): A triad featuring a +5 divided into two M3s.

Bass Position: An arrangement of the notes of a triad, identified by the chord member that is in the lowest sounding voice.

Bass-Position Symbols: Not to be confused with figured bass symbols, these symbols are usually used with a roman numeral as part of a harmonic analysis to indicate what inversion a chord is in.

Diminished Seventh Chord (ø7): Diminished triad with a ø7 above the root.

Diminished Triad (ø): A triad with a ø5 divided into two m3s.

Doubled: A chord note that is duplicated in another octave.

Figured Bass (Thoroughbass): A method of abbreviated notation used in the Baroque era. Consists of a bass line and some symbols indicating the chord to be played above each bass note.

First Inversion: A chord with the 3rd as the lowest tone.

Half-Diminished Seventh Chord (ø7): Diminished triad with a m7 above the root.

Inversion: The transfer of the lowest note of a root-position chord to any higher octave.

Inversion Symbols: Numbers used to indicate the bass positions of chords.

Lead Sheet 'Chord Symbols': Used in jazz and most popular music styles to indicate chords to be played under a given melody.

Major-Minor Seventh Chord (Mm7): Major triad with a m7 above the root.

Major Seventh Chord (M7): Major triad with a M7 above the root.

Major Triad (M): A triad featuring a P5 divided into a M3 (bottom) and m3 (top).

Minor Seventh Chord (m7): Minor triad with a m7 above the root.

Minor Triad (m): A triad featuring a P5 divided into a m3 (bottom) and M3 (top).

Pitch Class: Term used to group together all pitches that have an identical sound or that are identical except for the octave or octaves that separate them.

Realization: Originally used in performances during the Baroque period, this term refers to the practice of improvising chords based on a given figured bass part.

Root Position: A chord with the root as the lowest tone.

Second Inversion: A chord with the 5th as the lowest tone.

Seventh Chords: Triads with another 3rd added above the 5th of the triad. The added note is a 7th above the root.

Tertian: A chord structure built of thirds.

Third Inversion: A seventh chord with the 7th as the lowest tone.

Triad: A three-note chord consisting of a 5th divided into two superimposed 3rds. The bottom note of the 5th is the root, the top note is the 5th, and the note between them is the 3rd. There are four possible ways to combine major and minor 3rds to produce a tertian triad.
Chapter 3, Introduction to Triads and Seventh Chords

Important links:
http://highered.mheducation.com/sites/0078025141/information_center_view0/index.html
=or=
http://www.mhhe.com/kostka7e

Chapter 3 'Take-aways':
1. What are the "triad" and "seventh-chord" types? Can you recognize and spell (write) them?
2. What is a "chord progression"?
3. What is a "chord inversion"? What are the 3 positions of a triad? What are the 4 positions of a seventh chord?
4. What is a "chord inversion"? What are the 3 positions of a triad? What are the 3 positions of a seventh chord?
5. What is "figured bass"? What are "lead-sheet 'chord symbols'"?
6. Can you recognize and identify chords that are written on the grand staff? Can you make an inventory of all "pitch classes" of a chord spread across the grand staff?

Chapter 3, homework & test sequence:
1. Students will read Chapter 3 and complete "Chapter 3 'Student Study Guide" worksheet
2. Students will complete the following in Chapter 3 Exercise Packet:
   - all of page 19 (2 points each answer)
   - and EX 3-1 D, 1-20 on page 20 (5 points each answer)
   - Note: this is important practice in writing triads and seventh chords; these skills will help students "realize" chords when we get to 'figured-bass'.
3. Students will complete the following in Chapter 3 Exercise Packet:
   - EX 3-2 A, 1-7 and EX 3-2 B, 1-7 on page 21 (5 points each answer)
   - and EX 3-2 C, 1-7 on page 22 (5 points each answer)
   - Note: this is also invaluable practice for upcoming 'figured-bass' realization skills...
4. Students will complete the following in Chapter 3 Exercise Packet:
   - EX 3-3 A, 1-16 and EX 3-3 B, 1 & 2 on page 23 (100 points on the page)
   - Note: for EX 3-3 B, 1 & 2 students will:
     a. use manuscript paper to write each chord as based on the 'figured-bass symbols'
     b. complete a chord-chart for each Key
     c. refer to (study) the section of the text "Inversion Symbols and Figured Bass"
     d. use and study the following reference hand-outs:
        1. "Figured Bass 'Chromatic' alterations"
        2. "Chord Symbols (Slash Chords)" &
        3. "Lead-Sheet 'CHORD SYMBOL' Definitions".
5. 'Pop-Quiz', classwork: students will complete the following in Chapter 3 Exercise Packet:
   - EX 3-3 B, 3 and EX 3-3 C on page 24 (100 points on the page)
   - Note: for EX 3-3 B, 3 students will:
     a. use manuscript paper to write each chord as based on the 'figured-bass symbols'
     b. complete a chord-chart for each Key
     c. refer to (study) the section of the text "Inversion Symbols and Figured Bass"
     d. use and study the following reference hand-outs:
        1. "Figured Bass 'Chromatic' alterations"
        2. "Chord Symbols (Slash Chords)" &
        3. "Lead-Sheet 'CHORD SYMBOL' Definitions".
6. Recognizing Chords in Various Textures. Students will complete the following in Chapter 3 Exercise Packet:
   - EX 3-4 A, 1-9 on page 25 and provide 'chord-symbols showing inversions' for each. (100 points on the pg)
   - EX 3-4 B 2, 1-8 on page 27 (4 points per blank)
   - EX 3-4 B 2, 9-19 on page 28 (3 points per blank)
   - EX 3-4 C on page 30 (9 points per blank)
7. Chapter 3 Test. Assign homework: read Chapter 4 and complete "Chapter 4 'Student Study Guide'" worksheet.
Chapter Three  
Introduction to Triads and Seventh Chords

Introduction:
• In Chapter Three we learn about the construction of chords, not how they're used in composition (that's later).
• Keep in mind that chords are the basis of harmony
• Tonal harmony makes use of chords built in thirds, which is called 'Tertian' harmony

Triads:
• The most basic chord is called a 'Triad'; a three-note chord consisting of a 5th divided by two superimposed 3rds.
• The four 'Triad' types are illustrated below. Memorize the construction, names, & abbreviations for each type:

Example 1

<table>
<thead>
<tr>
<th></th>
<th>Augmented (+)</th>
<th>Major (M)</th>
<th>Minor (m)</th>
<th>diminished (o)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>G+</td>
<td>G</td>
<td>Gm</td>
<td>G o</td>
</tr>
</tbody>
</table>

• Major triads are indicated by an uppercase letter (G), minor by an uppercase letter followed by the letter "m" (Gm), augmented by a "+" (G+), and diminished by a superscript "o" (G o). 'chord activity'

Example 2

CHECKPOINT
1. Which triad types contain a m3 as the bottom interval? _______ As the top interval? _______
2. Which triad types contain a M3 as the top interval? _______ As the bottom interval? _______
3. Which triad types contain a P5 between the root and the 5th? a o5? a +5?

• Complete Chapter 3 ET 'chord activity'
• Complete Self-Test 3-1; A, B, C & D (review procedures found on page 4 first)

Triad writing Completion Hint #1: first write a major triad, then tweak per Example 1, above, to write m, o or +.
Triad writing Completion Hint #2: major scale degrees 1, 3 & 5 (or do, mi & sol) 'spell' a major triad.
Seventh Chords:
• If we extend a 'tertian' triad by adding another 3rd on top of the 5th of the triad, the result is a four-note chord.
• Because the interval between the added note and the root is some kind of a 7th (M, m, or o) these chords are called seventh chords.
• Tonal harmony makes use of five seventh-chord types.
• The five 'Seventh Chord' types are shown below.
• Memorize the types, symbols, construction & abbreviations for each type:

Example 3

<table>
<thead>
<tr>
<th>Type of chord:</th>
<th>Symbol:</th>
<th>Construction:</th>
<th>Chord symbol:</th>
</tr>
</thead>
<tbody>
<tr>
<td>major seventh</td>
<td>M7</td>
<td>major triad</td>
<td>AM7</td>
</tr>
<tr>
<td>major-minor seventh</td>
<td>Mm7</td>
<td>major triad</td>
<td>A7</td>
</tr>
<tr>
<td>minor seventh</td>
<td>m7</td>
<td>minor triad</td>
<td>Am7</td>
</tr>
<tr>
<td>half-diminished seventh</td>
<td>Ø7</td>
<td>diminished triad</td>
<td>AØ7</td>
</tr>
<tr>
<td>diminished seventh</td>
<td>o7</td>
<td>diminished triad</td>
<td>AØ7</td>
</tr>
</tbody>
</table>

Every seventh chord has a root, 3rd, 5th & 7th.

CHECKPOINT
1. Which seventh-chord types have a diminished triad on the bottom? _______
2. Which ones have a M3 between the 5th and the 7th of the chord? _______
3. Which ones have a m3 between the 3rd and the 5th of the chord? _______
4. Which ones contain at least one P5? Which contain two? __________
5. Which one consists entirely of a stack of minor thirds? __________

• Complete Chapter 3 ET 'seventh-chord activity'
• Complete Self-Test 3-2, and Exercise packet 3-2.

Seventh-chord writing Completion Hint #1: first write a M7, then tweak per EX 3, above, to write Mm7, m7, Ø7 or o7.
Seventh-chord writing Completion Hint #2: major scale degrees 1, 3, 5 & 7 (or do, mi, sol & ti) 'spell' a M7 chord.

Self-Test 3-2 A; Identify the type of each seventh chord, using these abbreviations: M7, Mm7, m7, Ø7, o7

EX: 

<table>
<thead>
<tr>
<th>Mm7</th>
</tr>
</thead>
</table>

Hint: look at the bottom note and 'build' a M7 above (SD 1, 3, 5 & 7 of Major scale) & compare!
Triad shortcuts
Quick method for 'spelling' or writing any Triad quality (M, m, dim, or Aug):
1. Look at the bottom note & spell (build) a Major Triad. **Hint:** scale degrees 1, 3 & 5 of any Major scale will 'spell' or build any Major Triad. (memorize this!)
2. Then tweak per the 'quality'
   a. M to m: lower the 3rd by 1/2 step
   b. M to d: lower the 3rd and 5th by 1/2 step
   c. M to A: raise the 5th by 1/2 step
3. Do the same, as above, in order to identify Triad qualities

NEXT: try the exercises below

Spell these 'triads' as class-activity, then complete ST 3-1, pages 1 & 2:

Identify these 'triads' as class-activity, then complete ST 3-1, pages 2:

Seventh Chord shortcuts
Quick method for 'spelling' or writing any 'Seventh Chord' quality (M7, Mm7, m7, Ø7 or 07):
1. Look at the bottom note & spell (build) a M7. **Hint:** scale degrees 1, 3, 5 & 7 of any Major scale will 'spell' or build a M7. (memorize this!)
2. Then tweak per the 'quality'
   a. M7 to Mm7: lower the 7th by 1/2 step
   b. M7 to m7: lower the 7th and the 3rd by 1/2 step
   c. M7 to Ø7: lower the 3rd, 5th & 7th by 1/2 step
   d. M7 to 07: lower the 3rd & 5th by 1/2 step, and the 7th by 2 1/2 steps.
3. Do the same, as above, in order to identify 'Seventh Chord' qualities

NEXT: try the exercises below
Inversions of Chords

• In a musical context, any part of a chord might appear as the lowest tone. The three possible 'bass positions' of the triad are illustrated in EX 3-4, below.

Memorize this term:

Bass Position: An arrangement of the notes of a triad, identified by the chord member that is in the lowest sounding voice.

Example 3-4

Note: triads have 3 'bass positions'

Inversions of Triads

• When the 'root' is the lowest tone (or "in the bass") of a triad, we call that root position.
• When the 'third' is the lowest tone (or "in the bass") of a triad, we call that first inversion.
• When the 'fifth' is the lowest tone (or "in the bass") of a triad, we call that second inversion.

Example 3-5

Note: these are the names of a triad's 3 'bass positions'

Triads spaced across the "Grand Staff"

• All the chords in Example 3-6 are first inversion F major triads.
• Notice that the upper notes of the chord can be spaced in any way without altering the bass position.
• Also, any of the notes can be duplicated (or doubled) in different octaves.

Memorize this important term:

Doubled: A chord note that is duplicated in another octave.

Example 3-6

(all are in first inversion)

Inversions of 'Seventh Chords'

• The inversions of 'seventh chords' works just like the inversion of triads, except that three inversions (four bass positions) are possible. (Example 3-7)

Example 3-7

Note: seventh chords have 4 'bass positions'
Inversion Symbols and Figured Bass (read pages 47-49 in the text)

Figured Bass (Thoroughbass): A method of abbreviated notation used in the Baroque era. Consists of a bass line and some symbols indicating the chord to be played above each bass note.

Inversion Symbols: Numbers used to indicate the bass positions of chords.

• In analyzing music we often use numbers to indicate the 'bass positions' of chords. Instead of using 1 for first inversion, 2 for second inversion, and so on, we use numbers derived from the Baroque system called 'figured bass' or 'thoroughbass'. During the Baroque period (1600-1750), the keyboard player in an ensemble read from a part consisting only of a bass line and some symbols indicating the chord to be played. (see examples on page ____)

• In the Baroque system, the symbols consisted basically of numbers representing 'intervals above the bass' to be formed by the members of the chord, but the notes could actually be played in any octave above the bass. The system deals only with intervals, not with roots of chords, because 'chord symbols' or 'lead-sheet symbols' had not been developed. (see examples on page ____)

• Look at an oversimplified example, below, of a 'part' that the keyboard player would read:

Example 3-7A:

```
5  6  6  7  6  6  6
3  3  4  5  5  4  4
3  3  3  2
```

• The harpsichord player would read from a 'bass part' as shown above, but would 'realize' or play the chords as shown in Chart 3-1, below.

• The following table illustrates the 'figured-bass symbols' (numbers) for root position and inverted triads and seventh chords for a G major triad (G) and a G Mm7 (G7):

<table>
<thead>
<tr>
<th>Sonority desired</th>
<th>Chart 3-1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complete 'figured bass' symbol</td>
<td></td>
</tr>
<tr>
<td>Symbol most often used (memorize!)</td>
<td></td>
</tr>
<tr>
<td>How to find the root</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sonority desired</th>
<th>Complete 'figured bass' symbol</th>
<th>Symbol most often used (memorize!)</th>
<th>How to find the root</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass note</td>
<td>5 3 6 3 6 4 5 3 6 6 4 6</td>
<td>6 6 4 7 6 5 4 3 4 4</td>
<td>Bass note</td>
</tr>
<tr>
<td>6th above bass</td>
<td>6 4 5 3 4 4</td>
<td>4 4</td>
<td>6th above bass</td>
</tr>
<tr>
<td>4th above bass</td>
<td>7 6 5 4 3 2</td>
<td>2</td>
<td>4th above bass</td>
</tr>
<tr>
<td>2nd above bass</td>
<td></td>
<td></td>
<td>2nd above bass</td>
</tr>
</tbody>
</table>

Memorize the 'inversion Hot-Line Number':

(664) 765-4342

Study the 'figured-bass' 'inversion numbers' in the exercise below and provide both the 'chord symbol' and roman numerals

<table>
<thead>
<tr>
<th>DM:</th>
<th>6 6 7 6 7 4 4 6 7 4 6 6 7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 4 3 2 4 3 5 4</td>
</tr>
</tbody>
</table>

Hint: use or create a chord chart in the key of DM!
Students: study the following Chapt 3 reference 'hand-out':

Figured Bass 'Chromatic' alterations

Most of the time FB numbers indicate chord notes that belong to the given Key Signature. Sometimes, though, if a Baroque composer wanted the Keyboardist to raise or lower a note, the following methods are used:

1. An accidental next to an arabic FB numeral could be used to raise or lower a note.

   A.  
   B.  
   C.  

   CM $7_b = $  
   DM $7_b = $  
   DM $7 = $  

   'unrealized' --- 'realized'

   Take a CAREFUL look at the Key Signature, then at the accidental next to the FB number!

2. An accidental **BY ITSELF** always refers to the 3rd above the bass note and could be used to alter that note.

   A.  
   B.  
   C.  

   CM $# = $  
   CM $b = $  
   FM $b = $  

3. A slash or plus sign in connection with an arabic numeral means to RAISE that note...

   A.  
   B.  
   C.  

   CM $6 = $  
   CM $6 = $  
   FM $4^+ = $  
   CM $4^+ = $  
   CM $4^+ = $  
   CM $3 = $  
   FM $3 = $  
   CM $3 = $  

4. Sometimes you'll see a short horizontal line that means to either keep the same note, as in EX A, (3 -) in the Tenor line, or keep the specified intervals in the same voice, as in all the other examples.

   A.  
   B.  
   C.  
   D.  

   CM $5 - 6 = 6 - 7 = 6 - 5 = 6 - 5$  
   FM $6 - 5 = 6 - 7 = 6 - 5$  
   CM $4 - 3 + = 4 - 3 + = 4 - 3 + = 4 - 3 +$  
   DM $6 - 5 = 6 - 5 = 3 - # = 3 - #$

   A 'Chromatic' note means that the note DOES NOT belong to the given Key Signature.
**Figured Bass 'Realizations'** (read page 48-49 in the text)

**Realization:** Originally used in performances during the Baroque period, this term refers to the practice of improvising chords based on a given figured bass part.

- Example 3-8 illustrates a portion of an actual *figured bass part* from the Baroque period, along with a possible 'realization' that would have been *improvised* by the keyboardist.
- Some keyboard players may have added embellishments not shown in this realization. Bach included the numeral 5 at several places to remind the player to play a root position triad.

**Example 3-8**  
Bach, *Easter Oratorio, II*

---

**Bass Position Symbols** (read page 49 in the text)

- **Bass-Position Symbols:** Not to be confused with figured bass symbols, these symbols are usually used with a roman numeral as part of a harmonic analysis to indicate what inversion a chord is in.
- The 'realization' of figured basses (parts) is still considered to be an effective way to learn certain aspects of tonal composition, and we will complete some for homework...
- A few *figured-bass symbols* have been adopted for use in harmonic analysis. We call these *bass-position symbols* to distinguish them from figured bass, which is not the same thing. 'Bass-position symbols' are usually used with a roman numeral (as in I\(^6\) or V\(^65\)) as part of a harmonic analysis.
- Study the chart below and memorize the *figured-bass symbols*.

**Chart 3-2**

<table>
<thead>
<tr>
<th>Bass position</th>
<th>Triad symbol</th>
<th>Seventh chord symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root position</td>
<td>(none)</td>
<td>7</td>
</tr>
<tr>
<td>First Inversion</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Second Inversion</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>or just &quot;2&quot;</td>
</tr>
</tbody>
</table>

**Example 3-8A**  
Telemann Sonate aus "Der Getreue Music" - can you correlate BP symbols with 'chord' symbols?
Examples of 'Figured Bass Parts' & their 'realizations' from music literature...

1. Play the finale file "Passepied" from Chapter 3 folder
2. Play the Corelli 'Christmas' Concerto from the YouTube example

• Discuss the use of 'Figured Bass' and the amazing *improvisation* by the keyboardists!

Next: students will 'realize' some 'figured bass' parts....as classwork & homework

*Prep-work:* complete a 'chord-chart' and learn why they can be helpful!
1. "Figured Bass Assignment #1" -- (note: pull up pdf and start in class)
2. "Figured Bass Assignment #2"
3. "Figured Bass Assignment #3"
4. Chapter 3 Exercise Packet & Self-Test Packet

Note: students will study the text, use their hand-out references, and complete chord-charts as needed

Next: pass out 'Chord-Chart' hand-out reference (found in 'Finale' folder in Chapt 3...

**Lead Sheet 'Chord Symbols':** Used in jazz and most popular music styles to indicate chords to be played under a given melody.

*Prep-work:*
1. Pass out the "Chord Symbols/Slash Chords Hand-out" & "Chord Symbols Definitions" reference
2. Students will complete "Chord Symbol Review Quiz"
3. Study the "Lead-Sheet" examples below....

**EXAMPLE 10-26:** Gershwin, "I Loves You Porgy"

Example 10-24: Auld Lang Syne
Lead Sheet 'Chord Symbols', continued. . .

NOTE: give students the 2 hand-outs: "Chord Symbol Definitions" & "Chord Symbols - Slash Chords hand-out"

- There are parallels and contrasts between the 'figured-bass system' and the 'lead-sheet 'chord symbols'
  (sometimes called "pop symbols") developed for use with jazz and other types of popular music in the 20th century.
- Both facilitated the notation process and served to provide sufficient information to allow the performer to
  improvise within certain bounds.
- However, whereas the 'figured-bass system' provided the bass line with symbols indicating the chords that were
  to be constructed above it, 'lead-sheet chord symbols' appear along with a melody and indicate the chords that
  are to be constructed below. Note: look at examples on page 10
- Example 3-9 illustrates some 'lead-sheets chord symbols' for the nine chord types we've studied so far...
- Study Appendix B in the back of the text-book (page 595-596 in edition 6) for more detailed examples...

![Example 3-9](chart)

Slash Chords

- Lead-sheet chord symbols will occasionally specify a particular bass note, as in C/G, which calls for a
  C major triad over a G in the bass--a triad in second inversion.
- Lead-sheet chord symbols frequently differ from one edition to the next... although we present a consistent method
- Example 3-10, below, is from the beginning of a typical American "standard" ballad, and it uses five of the chord
  types seen in Example 3-9, above.
- Note that the ∩ in F#m7b5 does not literally mean to flat the fifth but to lower it from C# to C.

![Example 3-10](chart)

Pitch Classes (open and read pages 52-53 in the text)

- Complete corresponding Exercise Packet examples...
Recognizing Chords in Various Textures' (open and read pages 52-53 in the text)

= or =  How to Inventory Pitch Classes

• Those students without keyboard experience might find it difficult to analyze a chord that's distributed over two or more staves, as in Example 3-11, below.
• One procedure is to grab manuscript paper, and make an 'inventory' of all the pitch classes found in the chord (Bb, G & D).
• Next, notate the chord on manuscript with each pitch class in turn as the lowest note. The version that consists only of stacked 3rd will be in root position, and that'll be the chord!
• We can see from Example 3-12 that the chord in Example 3-11 is a g minor triad in first inversion.

Example 3-11

Example 3-12

Example 3-13

Example 3-14

Pitch Class: Term used to group together all pitches that have an identical sound or that are identical except for the octave or octaves that separate them.

Suggestion: take an 'inventory' of all pitches in Example 3-13 in order to identify the chord. How? Well, count each note once, even if it occurs in more than one octave. The pitch class of Example 3-13 is: E, A, C#, & G. Next, try each note in turn as the bottom note of a 4-note chord, and look to see which note creates a 4-note chord stacked in thirds, as in EX 3-14.

Class Activity:
• Next, complete ST 3-4 A, 1-11 (pg 3 of 7), & then ST 3-4 B, 1-12 (pg 3 of 7)
• Then a few exercises in ST 3-4 B, 2-3 (pg 4 of 7)

Then assign homework:
6. Recognizing Chords in Various Textures. Students will complete the following in Chapter 3 Exercise Packet:
- EX 3-4 A, 1-9 onpage 25 and provide 'chord-symbols showing inversions' for each. (100 points on the pg)
- EX 3-4 B 2, 1-8 on page 27 (4 points per blank)
- EX 3-4 B 2, 9-19 on page 28 (3 points per blank)
- EX 3-4 C on page 30 (9 points per blank)
'Baroque' jokes
- A guitarist was so Baroque, he robbed a music store and ran off with the lute. His percussionist friend took a drum and beat it. (credits to http://www.badpuns.com)
- Q: What do you get if Bach dies and is reincarnated as twins?
  A: A pair of Re-bachs.
- Q: What do you get if Bach falls off a horse, but has the courage to get on again and continue riding?
  A: Bach in the saddle again. (credits to http://www.ahajokes.com/muscn.html)
- Beethoven's favourite
  What is Beethoven's favourite fruit? "Ba-na-na-naaaaa"
- Handel goes shopping
  Why didn't Handel go shopping? Because he was Baroque. Image credit: Elliott Brown
