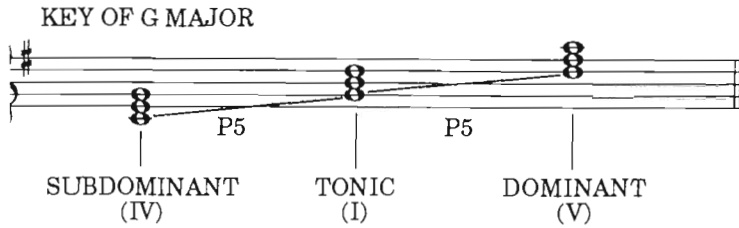


1 Roman numerals are used chiefly for harmonic analysis. In addition to Roman numeral terminology, each triad has a proper name. The name in each case is either derived from the harmonic function of the triad or determined by its position in the scale. You will understand the full significance of these names later in this study, but the diagram below will shed some light upon their meaning and also the structure of tonality.



The triad which is built on the first degree of the scale

(the keynote) is called the \_\_\_\_\_.

The word TONIC means "tone." This is the proper name given to the triad built on the keynote of the scale. Since the keynote predominates over the remaining tones, the tonic triad is the principal triad of the key.

The tonic triad is built on the \_\_\_\_\_ degree of the scale.

2.3 Notice in frame 2.1 that the root of the DOMINANT triad is a perfect fifth *above* the keynote (G). Triads whose roots are related by the interval of a perfect fifth have a close relation to one another. This is due to the "fundamental" nature of the perfect fifth.

The triad whose root is a perfect fifth above the keynote is called the \_\_\_\_\_.

\*In acoustics (the scientific study of sound), intervals are expressed by the ratio of frequencies between the two tones. The ratio of the perfect fifth is 3:2. This represents the simplest relationship of all intervals except the unison (1:1) and the octave (2:1). The student may read more about this by referring to the Acoustics section of the Bibliography.

2.4 The *dominant* triad is so called because of its "dominant" position in the tonality.

The root of the dominant triad is the interval of a \_\_\_\_\_ above the keynote.

2.5 Notice in Frame 2.1 that the root of the SUBDOMINANT triad is a perfect fifth *below* the keynote.

The subdominant triad is so called because it occupies the same position *below* the tonic that the dominant has \_\_\_\_\_ the tonic.

2.6 The triad whose root is a perfect fifth *below* the keynote is called the \_\_\_\_\_.

2.7 The *tonic*, *dominant*, and *subdominant* triads are the PRIMARY triads in any key. The importance of this statement will become clear as we progress.

Since the tonic triad is built on the keynote (the center of the tonality), it has less harmonic activity than triads built on other degrees of the scale. It is the final chord of most compositions. Because of its position at the center of the tonality the tonic triad may be regarded as a "chord of repose."

The three primary triads possess harmonic activity of approximately the same degree. (True/False) \_\_\_\_\_.

2.8 The *dominant* and *subdominant* triads are both active and tend to progress to the *tonic*. The structure of tonality rests upon the three primary triads. This is due to the fundamental interval by which the roots of the dominant and subdominant chords are related to the tonic. What is this

interval? \_\_\_\_\_.

2.9 The structure of tonality rests upon the foundation of three chords. Name these chords.

- (1) \_\_\_\_\_
- (2) \_\_\_\_\_
- (3) \_\_\_\_\_

2.14 Write on the staff the *tonic* triad in the key of A major. Supply, also, the appropriate Roman numerals.

A: \_\_\_\_\_

2.10 Write on the staff the *tonic* triad in the key of E minor. Supply, also, the appropriate Roman numeral.

e: \_\_\_\_\_

2.15 Write on the staff the *dominant* triad in the key of F major. Supply, also, the appropriate Roman numeral.

F: \_\_\_\_\_

2.11 Write on the staff the *subdominant* triad in the key of B-flat major. Supply, also, the appropriate Roman numeral.

B<sup>b</sup>: \_\_\_\_\_

2.16 The triads which are built on tones midway between the tonic and dominant, and the tonic and subdominant, are called the **MEDIANT** and **SUBDMEDIANT** respectively.

KEY OF G MAJOR

SUBDOMINANT (IV)      SUBMEDIANT (vi)      TONIC (I)      MEDIANT (iii)      DOMINANT (V)

The triad whose root is on the sixth scale degree is called the submediant. The triad whose root is on the third scale is called the \_\_\_\_\_.

2.12 Write on the staff the *dominant* triad in the key of G minor (use the *harmonic minor scale*). Supply, also, the appropriate Roman numeral.

g: \_\_\_\_\_

2.17 Write the *mediant* and *submediant* triads in the key of A major.

MEDIANT      SUBMEDIANT

A:      iii      vi

2.13 Write on the staff the *subdominant* triad in the key of B-flat minor (use the *harmonic minor scale*). Supply, also, the appropriate Roman numeral.

b<sup>b</sup>: \_\_\_\_\_

2.18 Write the *mediant* and *submediant* triads in the key of B minor (use the *harmonic minor scale*).

MEDIANT SUBMEDIANT

b: III<sup>+</sup> VI

2.19 Write the *mediant* and *submediant* triads in the key of G minor (use the *natural minor scale*).

MEDIANT SUBMEDIANT

g: III<sup>+</sup> VI

2.20 Write the *mediant* and *submediant* triads in the key of E-flat major.

MEDIANT SUBMEDIANT

E<sup>b</sup>: iii vi

2.21 Five of the seven triads have been named. The relation of these triads to one another, and particularly to the key center, is reflected in the special order of the list below.

Write the name for each triad.

The triad on the 5th degree: \_\_\_\_\_

The triad on the 3rd degree: \_\_\_\_\_

THE TRIAD ON THE 1st DEGREE: \_\_\_\_\_

The triad on the 6th degree: \_\_\_\_\_

The triad on the 4th degree: \_\_\_\_\_

2.22 The two triads yet to be named are shown below:

KEY OF G MAJOR

LEADING TONE (vii<sup>o</sup>) TONIC (I) SUPERTONIC (ii)

The triad whose root is a half-step *below* the tonic is called the LEADING TONE. The triad built on the second

degree of the scale is called the \_\_\_\_\_.

2.23 The prefix *super* means over, above, or on top of. Thus it is natural that the triad whose root is a second above the tonic should be called the SUPERTONIC.

The LEADING TONE triad derives its name from the fact that its root, being a half-step below the tonic, has a very strong tendency to "lead back" to the keynote.

Which of the triads below is the *supertonic* triad in the key of E major? \_\_\_\_\_.

2.24 Which of the triads below is the *leading tone* triad in the key of F major? \_\_\_\_\_.

2.25 Which of the triads below is the *leading tone* in the key of B-flat minor? \_\_\_\_\_.