

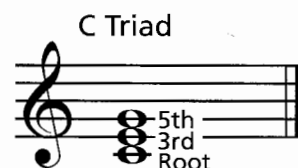
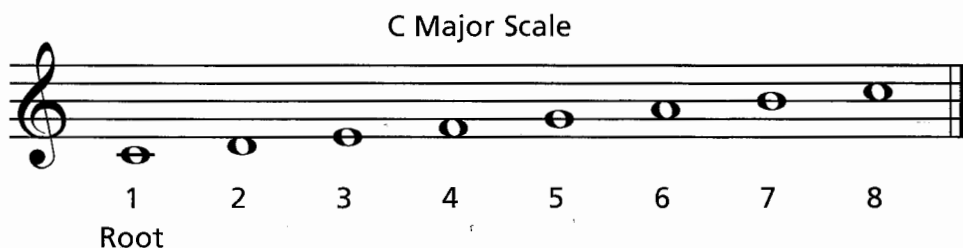
Triads

When three or more notes are sounded together, the combination is called a CHORD. When a 3-note chord consists of a ROOT, a 3rd and a 5th, it is called a TRIAD.

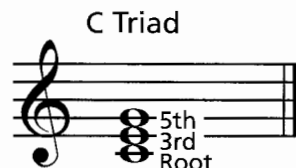
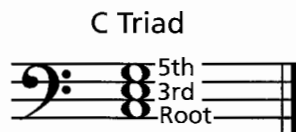


The root is the note from which the triad gets its name.

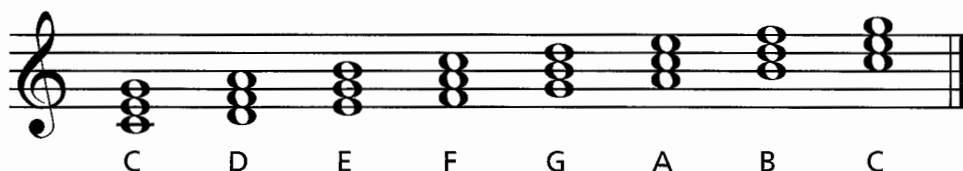
To build a triad, measure the 3rd and the 5th upward from the root.



The root of a C triad is C. When a triad is in ROOT POSITION, it will include every other note (C-E-G, D-F-A, E-G-B, etc.). All the notes will be on lines or all the notes will be in spaces.

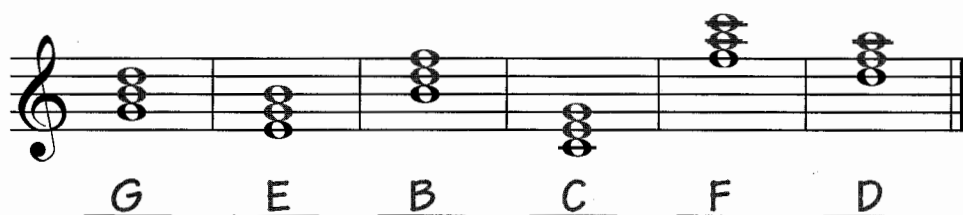


Triads may be built on any note of the scale. In the C major scale, the root position triads are:

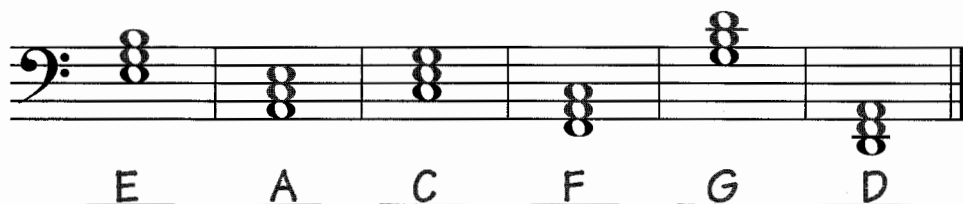


Exercises

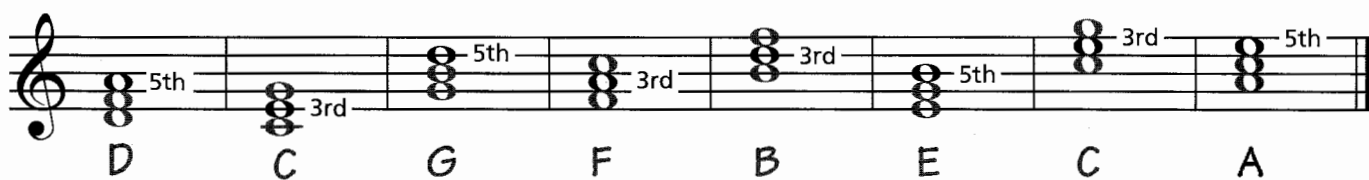
- 1** Build triads using each of the following *line* notes as the root. Name the root note.



- 2** Build triads using each of the following *space* notes as the root. Name the root note.



- 3** Add two notes (above or below) to create a triad in root position from the given 3rd or 5th. Name the root note.



Primary and Major Triads

The most important triads of a key are built on the 1st, 4th and 5th scale degrees of the major scale. They are called the PRIMARY TRIADS or PRIMARY CHORDS of the key and are identified by the ROMAN NUMERALS I (1), IV (4) and V (5). These three triads contain every tone in the major scale.

The primary triads are MAJOR TRIADS because they consist of the root, a major 3rd and a perfect 5th (see page 56).

Major 3rd + Perfect 5th = Major Triad

- There are two other ways of forming a major triad:
1. select the 1st, 3rd and 5th notes of a major scale.
 2. add the interval of a minor 3rd (see page 57) on top of a major 3rd.

In the key of C major, the

I triad (or chord) is the C triad (C-E-G).

IV triad (or chord) is the F triad (F-A-C).

V triad (or chord) is the G triad (G-B-D).

The primary triads in the key of C major:

Exercises

- 1** Build the primary triads in root position for each scale by adding two notes to the 1st, 4th and 5th notes of each scale to complete the triad. Name each triad.

a.

b.

c.

d.

- * 2** Write the primary triads in root position for each key. Name each triad.

a.

b.

c.

d.

Scale Degree Names

Each tone of a scale can be identified by a name as well as by a **numbered** scale degree (see page 43). The most important scale degrees are the same as those on which the primary chords are built: 1, 4 and 5. The three most important scale degree names are the **Tonic (I)**, **Subdominant (IV)** and **Dominant (V)**.

TONIC (I)

The keynote of a scale is called the TONIC. It is the lowest *and* highest tone of the scale. Since the tonic is the **1st** scale degree, it is given the Roman numeral I. In C major, C is the tonic note or chord.

DOMINANT (V) and SUBDOMINANT (IV)

The tone a 5th **above** the tonic is called the DOMINANT. Since the dominant is the **5th** scale degree, it is given the Roman numeral V. In C major, G is the dominant note or chord.

The tone a 5th **below** the tonic is called the SUBDOMINANT. Since the subdominant is the **4th** scale degree, it is given the Roman numeral IV. In C major, F is the subdominant note or chord. The prefix "sub" means under or below.

Important!

The names of scale degrees were derived from an arrangement in which the tonic was the central tone. The subdominant was given its name because it is the same distance **below** the tonic as the dominant is **above** the tonic. It is not called subdominant because it is just below the dominant. See bottom staff.

MEDIANT (III) and SUBMEDIANT (VI)

The tone a 3rd degree **above** the tonic (midway between the tonic and the dominant) is called the MEDIANT (a Latin word meaning "in the middle"). Since the mediant is the **3rd** scale degree, it is given the Roman numeral III. In C major, E is the mediant note or chord.

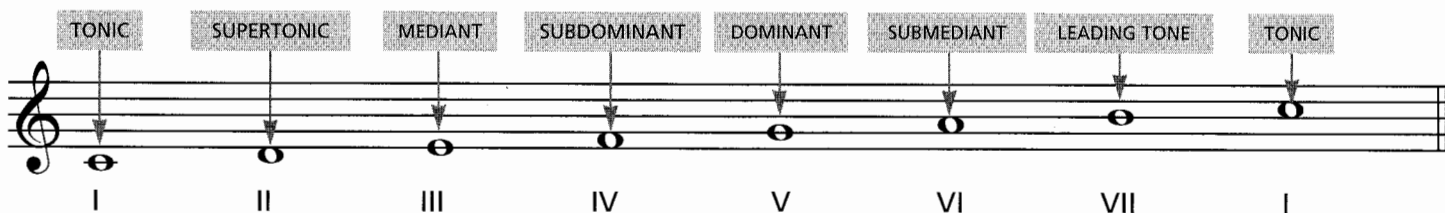
The tone a 3rd degree **below** the tonic (midway between the tonic and the subdominant) is called the SUBMEDIANT. Since the submediant is the **6th** scale degree, it is given the Roman numeral VI. In C major, A is the submediant note or chord.

SUPERTONIC (II) and LEADING TONE (VII)

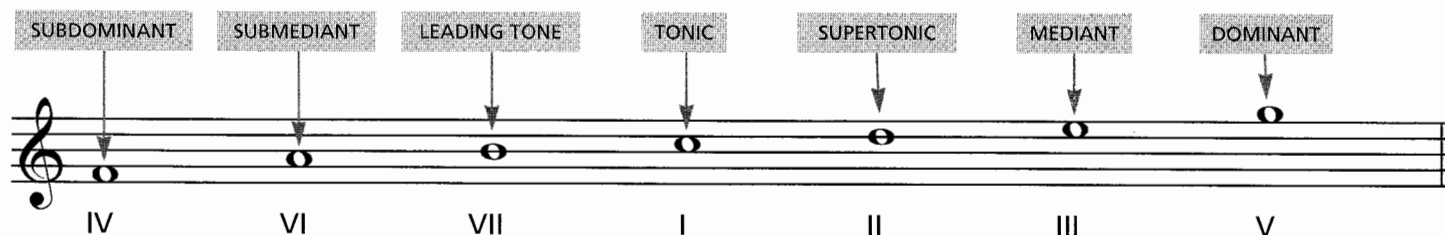
The tone a 2nd degree **above** the tonic is called the SUPERTONIC. Since the supertonic is the **2nd** scale degree, it is given the Roman numeral II. In C major, D is the supertonic note or chord. The prefix "super" means over or above.

The tone a 2nd degree **below** the tonic is called the LEADING TONE - sometimes called the SUBTONE. Leading tone is most often used since the note has a strong tendency to "lead" to the tonic, as it does in an ascending scale. Since the leading tone is the **7th** scale degree, it is given the Roman numeral VII. In C major, B is the leading tone or chord.

In **scale degree** order, the name and Roman numeral of each scale tone is:



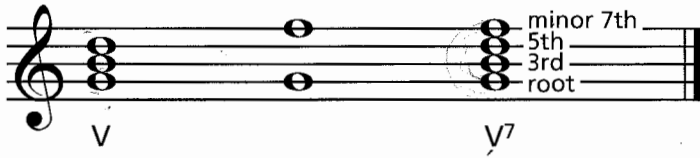
With the tonic being the central tone, the name and Roman numeral of each scale tone is:



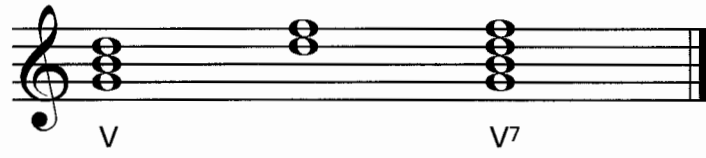
The V7 (Dominant 7th) Chord

In many pieces, a V⁷ (dominant 7th) chord is used instead of a V (dominant) triad. To build a V⁷ chord, add a minor 7th above the root of the V triad (or a minor 3rd above the 5th). The V⁷ is a chord and not a triad because it has 4 notes rather than 3.

Dominant + minor 7th = Dominant 7th

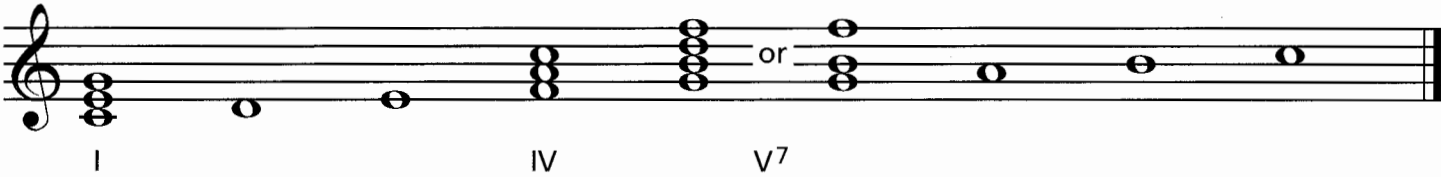


Dominant + minor 3rd = Dominant 7th



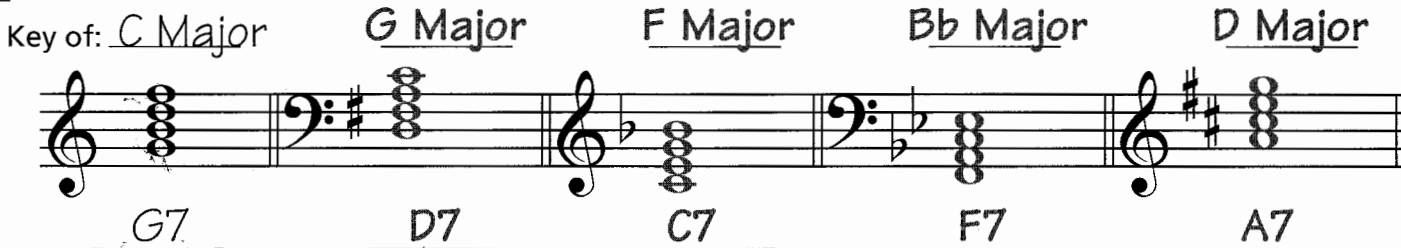
Often, the 5th of the V⁷ chord is omitted. The V⁷ chord then would have the same number of tones as the I and IV chords while still retaining the quality of a 7th chord. This also allows the music to be sung or performed by as few as three singers or instrumentalists.

The three primary chords are now I, IV and V⁷.

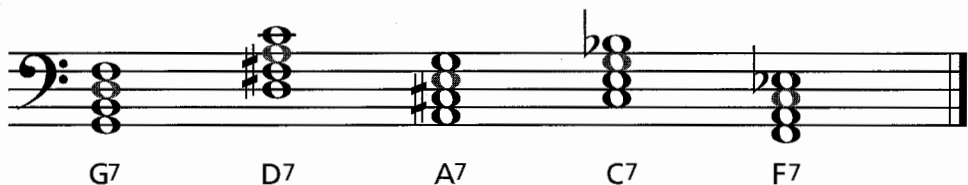


Exercises

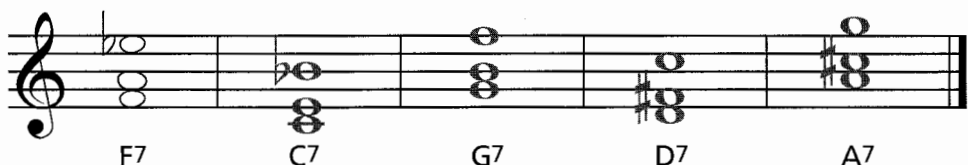
- * **1** Write the V⁷ chord for each key. Write the key name and letter name of each chord.



- 2** Fill in the missing notes in the following V⁷ chords. Which interval did you add? 5th



- 3** Write the following V⁷ chords with the 5th omitted—include the accidentals.

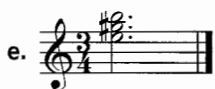
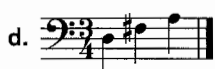
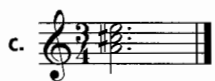
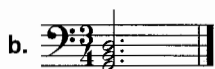
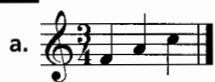


*Correct student answers may vary.

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Examples:

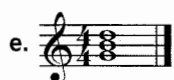
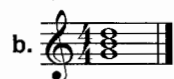
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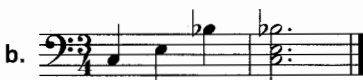
2



3



4



Page 78 from the Student Book:

78

UNIT 12

EAR TRAINING FOR LESSONS 47-50

Track 74

1 Listen to a C major triad. It will first be played one note at a time, and then as a chord (all notes together).

Write whether each example is played one note at a time (1), or as a chord (C).

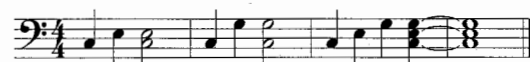


a. 1 b. C c. C d. 1 e. C

Track 75

2 Listen to the two intervals that make up a major triad: the major 3rd and perfect 5th.

Write whether each example is a major 3rd (M3) or perfect 5th (P5). Each example will be played twice.



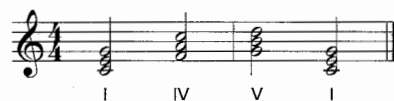
Major 3rd + perfect 5th = C major chord

a. M3 b. P5 c. M3 d. P5 e. P5

Track 76

3 Listen to the C major primary triads in root position.

Write whether each chord is a I, IV or V chord. Each example will be played twice.

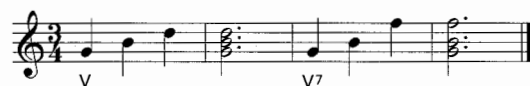


a. I b. V c. I d. IV e. V

Track 77

4 Listen to the V and the V7 chords (with the 5th omitted), played one note at a time and as a chord.

Write whether each chord is a V or V7 chord. Each example will be played twice.



a. V b. V7 c. V7 d. V e. V7

Track 78

5 Listen to the three intervals that make up a V7 chord: the major 3rd, perfect 5th and minor 7th.

Write whether each example is a major 3rd (M3), perfect 5th (P5) or minor 7th (m7). Each example will be played twice.



Major 3rd + perfect 5th + minor 7th = G7 Chord

a. M3 b. m7 c. P5 d. M3 e. m7

5

