

## Chapter 4

# DIATONIC CHORDS IN MAJOR AND MINOR KEYS

### EXERCISE 4-1

- A. Given the key and the triad, supply the roman numeral *below* the staff. Be sure your roman numeral is of the correct type (correct case and so on), and include bass-position symbols (6 or  $\frac{6}{4}$ ) where needed. Finally, provide an appropriate lead-sheet symbol *above* the staff, using slash-chord notation where appropriate.

ex.  $G^{\circ}$  1  $C_m$  2  $B_m$  3  $D^{\#0}$  4  $BbM/F$  5  $CM$  6  $Em/G$  7  $Fm/C$

Ak:  $vii^{\circ}$  Eb:  $vi_m$  f#:  $iv_m$  E:  $vii^{\circ}$  g:  $III_M$  F:  $IV_M$  G:  $vi_m$  c:  $iv_m$

8  $G^{\#0}$  9  $EM$  10  $Fm/A$  11  $Ebm$  12  $Bbm$  13  $AbM$  14  $CM/b$  15  $AM$

A:  $vii^{\circ}$  c#:  $III_M$  Bb:  $IV_M$  g:  $VI_M$  Db:  $vi_m$  c:  $IV_M$  f#:  $VI_M$  E:  $IV_M$

- B. In the following exercise you are given the name of a key and a scale degree number (in parentheses). *Without using key signatures*, notate the triad on that scale degree, and provide the roman numeral. In minor keys, be sure to use the triad types circled in Example 4-7. (p. 57)

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

ck:  $VI$  ab:  $ii^{\circ}$  Ck:  $vii^{\circ}$  G:  $vii^{\circ}$  c:  $III_M$  F#:  $ii_m$  e:  $IV_M$  F:  $iii_M$

(6) (2) (7) (7) (3) (2) (6) (3)

f:  $IV_M$  Ck:  $iii_m$  g#:  $VI_M$  Db:  $IV_M$  f#:  $VI_M$  Bb:  $ii_m$  D:  $vi_m$  Eb:  $vii^{\circ}$

(7) (3) (6) (4) (5) (2) (6) (7)



C. Analysis. Write roman numerals in the spaces provided, making sure each roman numeral is of the correct type and includes a bass-position symbol if necessary.



1. Handel, "Wenn mein Stündlein vorhanden ist"

5 6 6 5 6 6 5 5