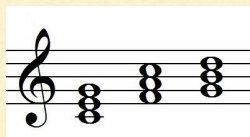


Triads in Major Keys

- Triads (like intervals) can be **major**, **minor**, **diminished** or **augmented**:

Major Triads consist of a major 3rd and a perfect 5th

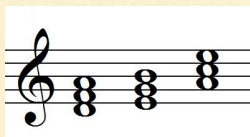
In the Key of C major



I IV V

Minor Triads consist of a minor 3rd and a perfect 5th

In the Key of C major



ii iii vi

Diminished Triads consist of a minor 3rd and a diminished 5th

In the Key of C major



vii°

Harmonic Minor Triads

Major Triads consist of a major 3rd and a perfect 5th

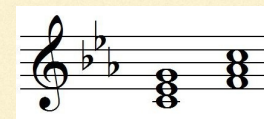
In the Key of C minor



V VI

Minor Triads consist of a minor 3rd and a perfect 5th

In the Key of C minor



i iv

Diminished Triads consist of a minor 3rd and a diminished 5th

In the Key of C minor



ii° vii°

Augmented Triads consist of a major 3rd and an augmented 5th

In the Key of C minor



III+

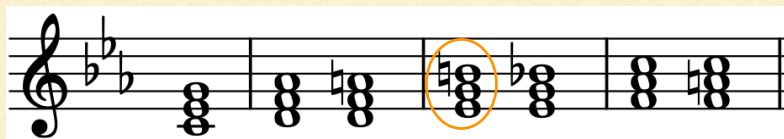
hardly ever used in Baroque or Classical music (too dissonant!)

Triads in Minor Keys

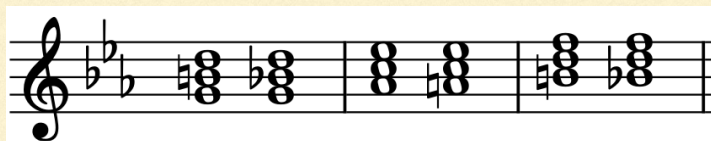
In minor keys there two possible triads for each degree (except the 1st) depending on whether the harmonic or melodic minor scale is used:

C harmonic minor:
raised 7th (B \natural) ascending and descending

C melodic minor:
raised 6th & 7th (A \natural) (B \natural) ascending
normal 6th & 7th (A \flat) (B \flat) descending

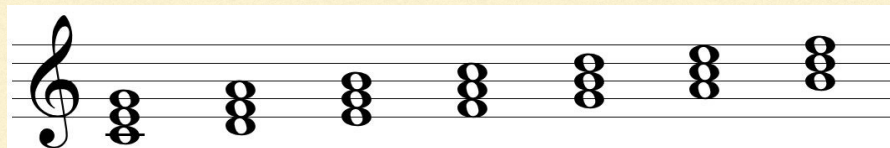


min | dim | min | Aug | Maj | min | Maj
i | ii° or ii | III+ or III | iv or IV

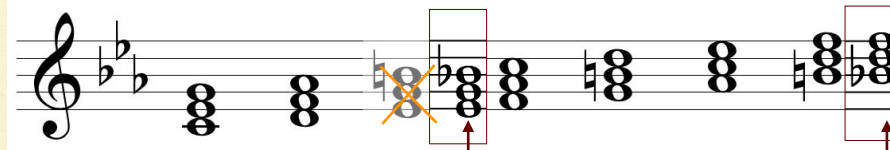


Maj | min | Maj | dim | dim | Maj
V or v | VI or vi° | vii° or VII

Revision of Triads



M | m | m | M | M | m | o
I | ii | iii | IV | V | vi | vii°

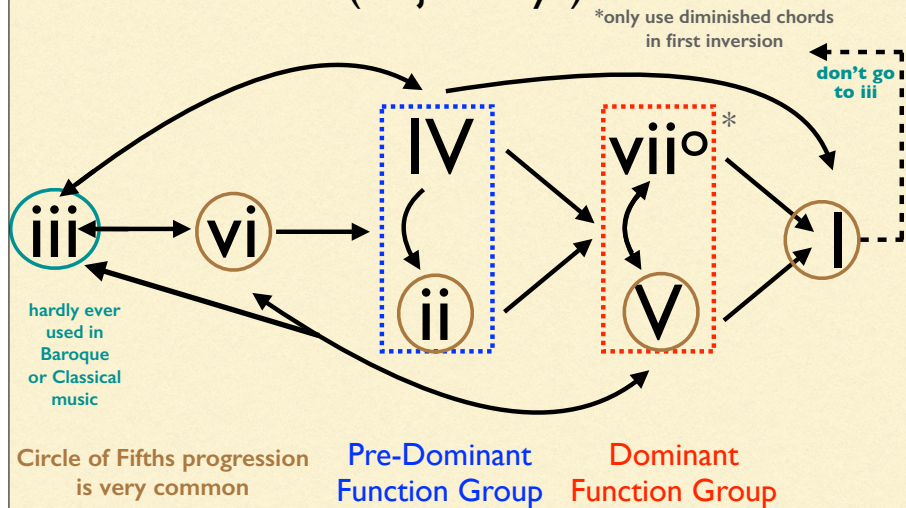


using the harmonic minor scale except for III+

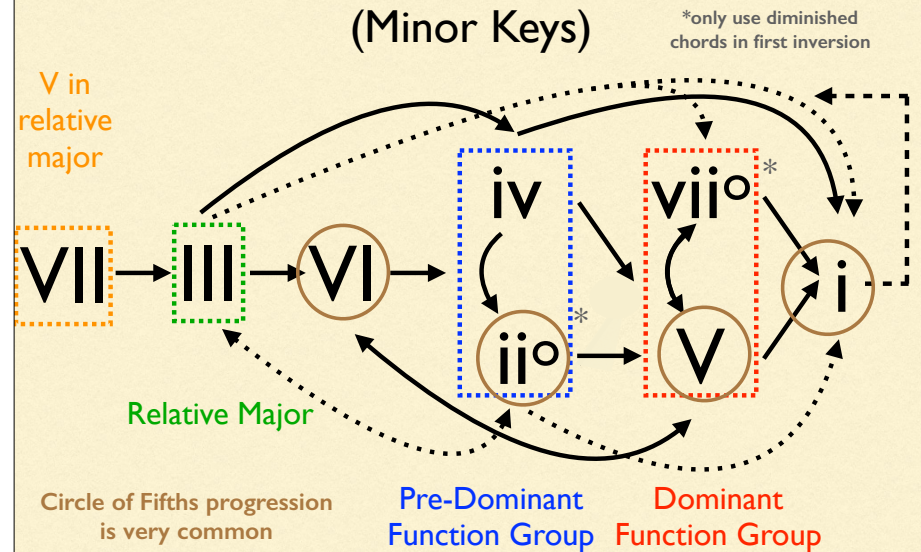
m | o | + | m | M | M | o
i | ii° | III+ | iv | V | VI | vii°
Melodic Minor version (III) used INSTEAD because it sounds more consonant and it's the relative major

Melodic Minor version (VII) ALSO used because it sounds more consonant and it's the dominant of the relative major

'Standard' Progressions using Circle of Fifths (Major Keys)

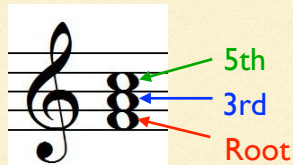


'Standard' Progressions using Circle of Fifths (Minor Keys)

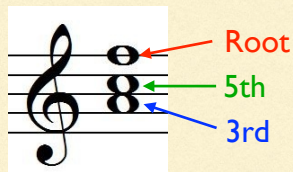


Inversions

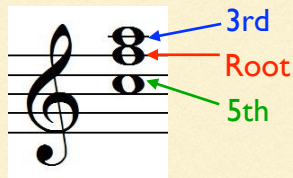
1. So far we've seen **root position** (with the root at the bottom). Take for example F triad with the notes F, A and C:



2. A triad can also have the 3rd at the bottom. This is called **first inversion**. In the F triad this would be A at the bottom, with C and F somewhere above it:



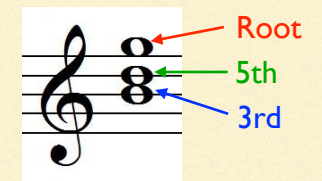
3. A triad can also have the 5th at the bottom. This is called **second inversion**. In the F triad this would be C at the bottom with F and A somewhere above it:



Inversions

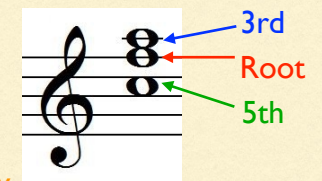
4. When using Roman Numerals to denote triads it is also possible to use small letters, **a**, **b** and **c** to indicate root position, first inversion and second inversion respectively.

For example, V_b means the **first inversion of the Dominant Triad**. In the key of C major, V = GBD, therefore V_b = BDG



V_b in the key of C major

For example, IV_c means the **second inversion of the Subdominant Triad**. In the key of C major, IV = FAC, therefore IV_c = CFA



IV_c in the key of C major

For Grade 6 ONLY USE I_c (ic), and only use it at cadences: I_c-V-I, I_c-V etc

Cadences

Perfect Cadence

Plagal Cadence

Imperfect Cadence

Interrupted Cadence

Cadences With Inversions

The **Cadential** $\frac{6}{4}$

- The cadential $\frac{6}{4}$ chord is always followed by a root chord using the **same bass note**.
- The **6th** moves to the **5th**
The **4th** moves to the **3rd**

V⁷ Chords in Cadences

- Due to the **tritone** (dim 5th or aug 4th) in V⁷ chords, the pitches require special **resolution**.

- The **leading note** of the key needs to **rise!** (as usual)
- The **7th** of the chord needs to **fall!**
- This resolution can mean the **5th of chord I** is omitted.

Parallel 5ths & 8ves

Avoid all parallel perfect 5ths and 8ves

Consecutive perfect **5ths** and **8ves** are sometimes called parallel perfect **5ths** and **8ves**. Be careful of consecutive perfect **5ths** and **8ves** in **opposite directions!**