

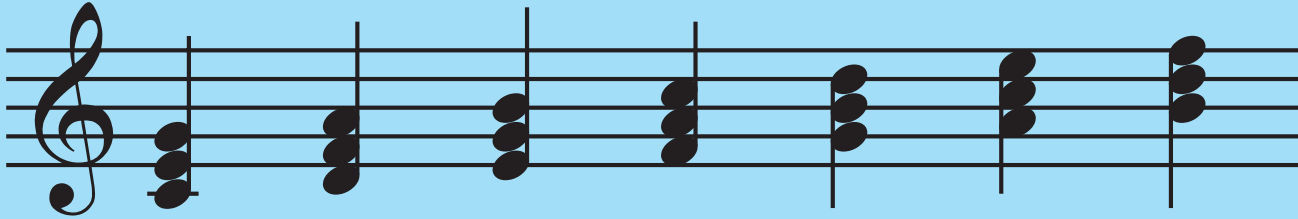
Triads Within Tonality

NOW THAT WE'RE FAMILIAR WITH HOW **TRIADS** WORK, IT'S TIME TO PUT THEM INTO THE CONTEXT OF A **KEY**.

SINCE WRITING MUSIC IN A PARTICULAR **KEY** MEANS USING THE NOTES IN THAT **KEY SIGNATURE**, IT STANDS TO REASON THAT MOST OF THE **CHORDS** WILL BE BUILT FROM **THOSE SAME NOTES!**

CHORDS WHICH USE NOTES FROM A PARTICULAR **KEY SIGNATURE** ARE SAID TO BE **DIATONIC** TO THAT KEY. **DIATONIC** MEANS "**FROM THE KEY.**" THAT MEANS **NO ACCIDENTALS!**

WE CAN QUICKLY SHOW ALL THE **DIATONIC TRIADS** IN A PARTICULAR KEY BY WRITING A **SCALE** IN THAT KEY AND BUILDING **TRIADS** ON **EACH NOTE**, USING ONLY THE NOTES IN THAT KEY.



WE REFER TO THESE CHORDS WITH **ROMAN NUMERALS** AS SHOWN HERE.

NOTICE HOW **CHORD TYPE** IS SHOWN BY **CAPITALS** OR **LOWER CASE?**

THESE CHORDS ARE ALSO SOMETIMES REFERRED TO BY THEIR **OFFICIAL NAMES!**

TONIC

SUPERTONIC

MEDIANT

SUBDOMINANT

DOMINANT

SUBMEDIANT

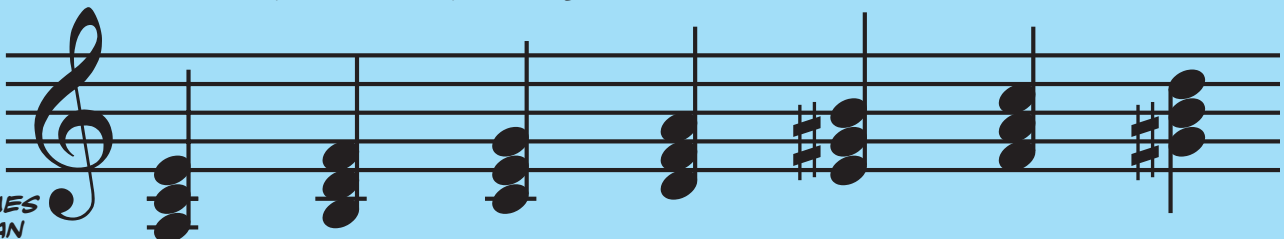
LEADING-TONE

THIS PATTERN OF **MAJOR, MINOR** AND **DIMINISHED** TRIADS IS THE **SAME** IN **EVERY MAJOR KEY!** THE **SUBDOMINANT TRIAD** IS ALWAYS **MAJOR**, AND THE **LEADING-TONE TRIAD** IS ALWAYS **DIMINISHED**, WHETHER YOU'RE IN **C MAJOR** OR **F SHARP MAJOR!**

WHY IS THE SIXTH CHORD CALLED THE **SUBMEDIANT**? WELL, JUST AS THE **MEDIANT** CHORD IS HALFWAY BETWEEN THE **TONIC** AND **DOMINANT** CHORDS, THE **SUBMEDIANT** CHORD IS HALFWAY BETWEEN THE **TONIC...** AND THE **SUBDOMINANT** A FIFTH **BELOW!**

BECAUSE THE **DOMINANT** AND **LEADING-TONE** TRIADS BOTH HAVE A STRONG TENDENCY TO RESOLVE TO **TONIC**, WE SAY THEY HAVE A "**DOMINANT FUNCTION.**" THE **SUBDOMINANT** AND **SUPERTONIC** CHORDS BOTH TEND TO RESOLVE TO THE **DOMINANT**, SO WE SAY THEY BOTH HAVE A "**SUBDOMINANT FUNCTION.**"

THE **DIATONIC TRIADS** IN **MINOR** WORK THE SAME WAY... SINCE WE'RE DEALING WITH **CHORDS**, WE USE THE **HARMONIC MINOR SCALE**. HOWEVER, IT'S IMPORTANT TO NOTE THAT COMMON PRACTICE PERIOD COMPOSERS **RAISED THE LEADING TONE** ONLY OVER **DOMINANT FUNCTION HARMONY**: THE **DOMINANT** AND **LEADING-TONE TRIADS!**



SAME NAMES AND **ROMAN NUMERALS...** DIFFERENT **CAPITALIZATION!**

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ii°

III

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VI

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