

## Diatonic Triads

### A. Learning the qualities of the diatonic triads

Review Chapter 12 (pp. 41-42) in the Theory Anthology for these “fancy” names, and Chapter 15 (pp. 58-59) for the pattern of diatonic triads. Indicate the quality (major, minor, et cetera) for these different triads.

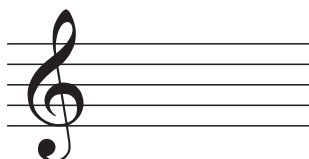
- 1) The subdominant triad in major keys is usually \_\_\_\_\_.
- 2) The submediant triad in major keys is usually \_\_\_\_\_.
- 3) The dominant triad in major keys is usually \_\_\_\_\_.
- 4) The supertonic triad in major keys is usually \_\_\_\_\_.
- 5) The supertonic triad in minor keys is usually \_\_\_\_\_.
- 6) The mediant triad in minor keys is usually \_\_\_\_\_.
- 7) The subdominant triad in minor keys is usually \_\_\_\_\_.
- 8) The dominant triad in minor keys is usually \_\_\_\_\_.

### B. Makin' some triads

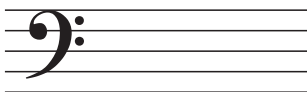
Make the triads indicated by the key indicator and roman numeral. Uppercase key indicators (like B $\flat$ :) indicate major keys, lowercase (like g:) indicate minor keys. Apply any accidentals directly to the notes.

Don't forget to *raise your leading tone* for V and vii $^\circ$  in minor keys.

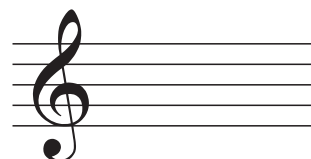
9)

A $\flat$ : vi

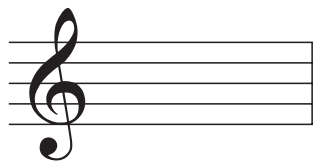
10)

f $\sharp$ : ii $^\circ$ 

11)

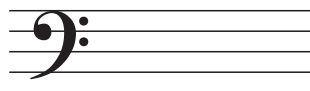
c $\sharp$ : III

12)



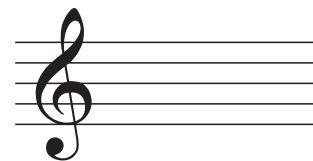
g: V

13)



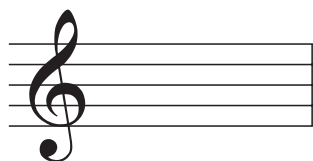
D: vi

14)



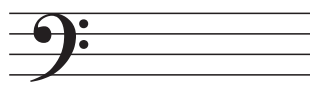
E $\flat$ : IV

15)



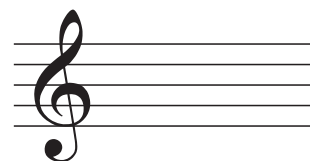
c: vii $^{\circ}$

16)



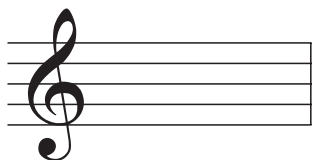
B $\flat$ : vii $^{\circ}$

17)



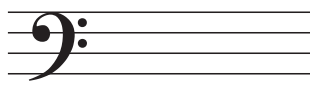
b: V

18)



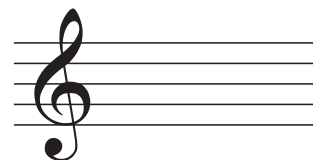
F: vi

19)



e: VI

20)



A: V