

LESSON 17

Date: _____

Diatonic triads are triads that are built on the seven degrees of a major or minor scale. There are only seven different possible triad spellings, not including accidentals. Memorize these letter patterns.

To discover the qualities of diatonic triads, we will consider the triads formed from a major scale, and those formed from a harmonic minor scale. Although triads can be built on natural and melodic minor scales, in Level 4 we will only consider the harmonic form of the minor scale.

Diatonic Triads – Major Scales

Examine the resulting triads formed in C+. We will determine the quality of the triads by analyzing the intervals as well as aurally. Then from this point on, memorize this pattern as it will be identical in every major scale.

A musical staff in treble clef showing seven diatonic triads in C major. The triads are: C major (+), D minor (-), E minor (-), F major (+), G major (+), A minor (-), and B diminished (o). Each triad is represented by three notes on a staff, and a purple symbol is written below each triad on a horizontal line.

Diatonic Triads – Harmonic Minor Scales

Examine the resulting triads form in c harmonic -. This pattern will be identical in every harmonic minor scale. A reminder accidental is used for the raised 7th in all applicable triads.

A musical staff in treble clef showing seven diatonic triads in c harmonic minor. The triads are: C minor (-), D diminished (o), E diminished (x), F minor (-), G major (+), A major (+), and B diminished (o). Each triad is represented by three notes on a staff, and a purple symbol is written below each triad on a horizontal line.

Conclusion:

	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$	$\hat{7}$
Major Scales:	+	-	-	+	+	-	o
Minor Scales:	-	o	x	-	+	+	o

To build analysis skills, it is more efficient to memorize the above conclusions when analyzing triads, rather than analyzing intervals.

PRACTICE

1. Name the possible key(s) for each triad, then list the root, degree (T, ST, M, SD, D, SM, LN), type (+/-/0/x), and position (R/1st/2nd) of each.

key:	D+	b-	c-	N/A	A ^b +	N/A	e-	N/A	E+	c#-	F+	d-
root:	E	E	G	—	A ^b	—	G	—	D#	D#	B ^b	B ^b
degree:	ST	SD	D	—	T	—	M	—	LN	ST	SD	SM
type:	-	-	+	—	+	—	x	—	0	0	+	+
position:	1st	1st	2nd	—	R	—	1st	—	R	R	2nd	2nd

2. Draw solid triads for each of the following, using a key signature.

- the subdominant triad of b-, in second inversion
- the supertonic triad of g-, in root position
- the dominant triad of c#-, in second inversion
- the submediant triad of A+, in root position
- the mediant triad of f-, in second inversion
- the leading note triad of B^b+, in first inversion

a) b) c) d) e) f)

3. Name each key, then circle the one triad that each of the keys have in common.

Key: D+ Key: A+

Key: G+ Key: g-

Key: f#-