

LESSON 14

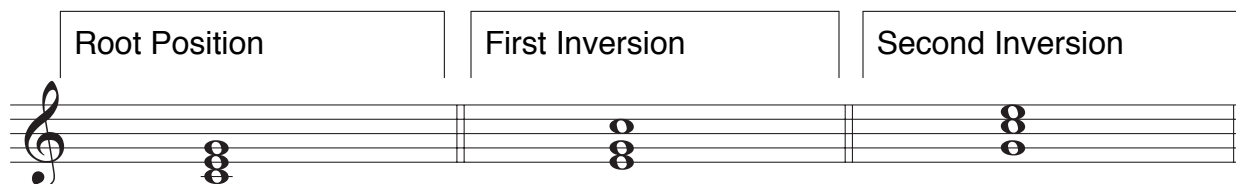
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Roman numeral analysis in music involves the analysis of scale degrees, chords, and harmony using Roman numerals. Using Roman numerals is one system that allows musicians to represent harmony within the context of a key and makes it easy to understand harmony in any key.

Triads are named based on their root, or the scale degree they are built on. Uppercase Roman numerals (I, II, III, IV, V, VI, VII) denote major triads, while lowercase Roman numerals (i, ii, iii, iv, v, vi, vii) denote minor triads.

Superscripts, using Arabic numerals, are used to denote triad inversions. Superscripts indicate the interval of each note in a triad with respect to the bass note.

Consider the tonic chord of C+.



Uppercase Roman numeral indicates a major triad. I indicates a triad built on C, the first note of the scale.

I^5_3 The triad contains a note that is a 3rd above the bass note (E) and a 5th above the bass note (G).

I^6_3 The triad contains a note that is a 3rd above the bass note (G) and a 6th above the bass note (C).

I^6_4 The triad contains a note that is a 4th above the bass note (C) and a 6th above the bass note (E).

The above Roman numeral symbols are always simplified to the following:

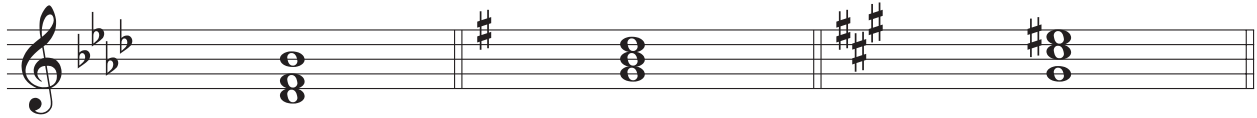
I
It is understood that a Roman numeral figure with no superscript denotes a triad in root position.

I^6
First inversion triads do not include the 3.

I^6_4
Both the 6 and 4 must be included to differentiate a triad in 2nd inversion from the 1st inversion triad.

In Level 3 you will be studying tonic (I, i), subdominant (IV, iv), or dominant (V) chords in a variety of keys. Using Roman numeral notation allows several pieces of information to be condensed into one symbol.

For each triad, name the key, the scale degree on which the triad is built [tonic (T), subdominant (SD), or dominant (D)], the quality (+/-), and the position (R/1st/2nd).



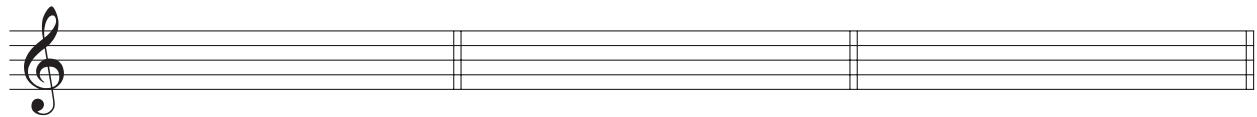
key:	_____	_____	_____
degree:	_____	_____	_____
quality:	_____	_____	_____
position:	_____	_____	_____

Now, represent each of the above triads using Roman numerals. Note: It is assumed that any necessary Arabic numerals to indicate inversions are included when representing harmony using Roman numerals.

Roman numeral:	_____	_____	_____
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Similarly, we can translate Roman numeral figures into musical notation.

Using key signatures, write the triad indicated by each of the following Roman numerals in the given key.



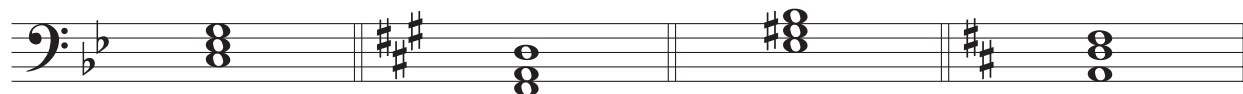
d-: V⁶

b-: i⁴

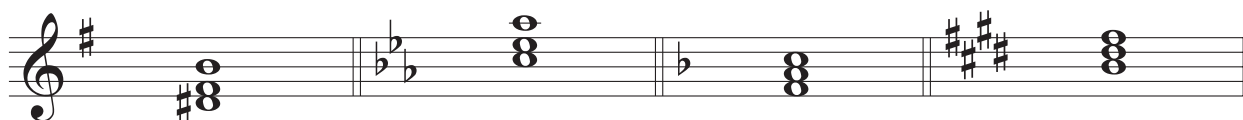
E+: IV

PRACTICE

1. For each triad, name the key, the scale degree on which the triad is built [tonic (T), subdominant (SD), or dominant (D)], the quality (+/-), and the position (R/1st/2nd). Then, write the Roman numeral that represents the triad.



key:	_____	_____	_____	_____
degree:	_____	_____	_____	_____
quality:	_____	_____	_____	_____
position:	_____	_____	_____	_____
Roman numeral:	_____	_____	_____	_____



key:	_____	_____	_____	_____
degree:	_____	_____	_____	_____
quality:	_____	_____	_____	_____
position:	_____	_____	_____	_____
Roman numeral:	_____	_____	_____	_____

2. Write the Roman numeral that represents each of the following triads.



Roman numeral:	_____	_____	_____	_____
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3. Using key signatures, write the triad indicated by each of the following Roman numerals in the given key.



D+: V⁶

d-: i

E \flat +: IV⁴⁶

c# -: V



g-: V⁴⁶

A+: IV⁴⁶

A \flat +: I⁶

e-: iv

4. Analyze the following musical excerpt. Reduce each block of harmony to a triad in root position. If the harmony is tonic, subdominant, or dominant, figure the chord using a Roman numeral. Hint: Use the bass line to determine when the harmony changes.

Key: f# -