

# Diatonic Triads in Major Keys

## A. Diatonic Triads in Major Keys

The following key signatures are supposed to represent major keys. Look at the signature and put a key indicator beneath it (such as "F:"). Then, look at the given triad and give it a roman numeral to indicate its function in that key.

Example

## B. Making Diatonic Triads

Make the key signature and chord that is requested.

B $\flat$ : iii    C: V    B: vi    D: V    F: ii    E $\flat$ : vii $^\circ$

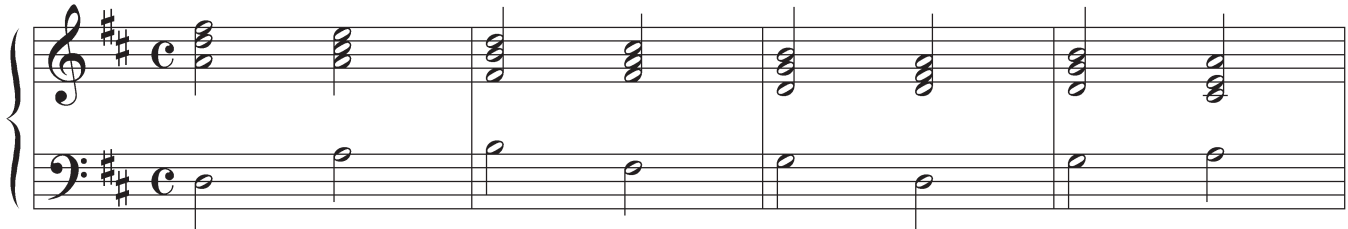
BASS CLEF!

E: iii    A: IV    G: vii $^\circ$     D: ii    F: IV    C: vi

## C. Analyzing Diatonic Chords in Real Music

It is actually very atypical to see simple, neatly-stacked triads in real music. More often, the notes in the harmony will be all spread out, with some redundant notes (or “doublings.”)

I’ve created a somewhat inauthentic arrangement of Pachelbel’s “Canon in D” for you below. The harmony changes with each chord. Give each chord a roman numeral which indicates its function in D major.



The image shows a musical score for Pachelbel's Canon in D, arranged in a simple, inauthentic style. It consists of four measures, each with a different chord. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The score is written for a grand staff (treble and bass clefs). The chords are: Measure 1: D major triad (D, F#, A); Measure 2: G major triad (G, B, D); Measure 3: F# major triad (F#, A, C#); Measure 4: D major triad (D, F#, A). The notes are spread out across the staves, with some doubling of notes.

D: