Chapter 13 Triad Inversions, 2: Roman Numerals for Roots

In this chapter you will:
1. Identify inverted triads with Roman numerals
2. Write Inverted triads given keys and Roman numerals
3. Identify inversions with wide spacings and doublings
4. Identify inverted triads in four parts
5. Review identifying and writing triad qualities and inversions

13.1 Identify inverted triads with Roman numerals

- To find the Roman numeral of a triad call the key note "one" and count up from the key to the root.
- The Roman numeral is named after the root of the triad, not the bottom note.

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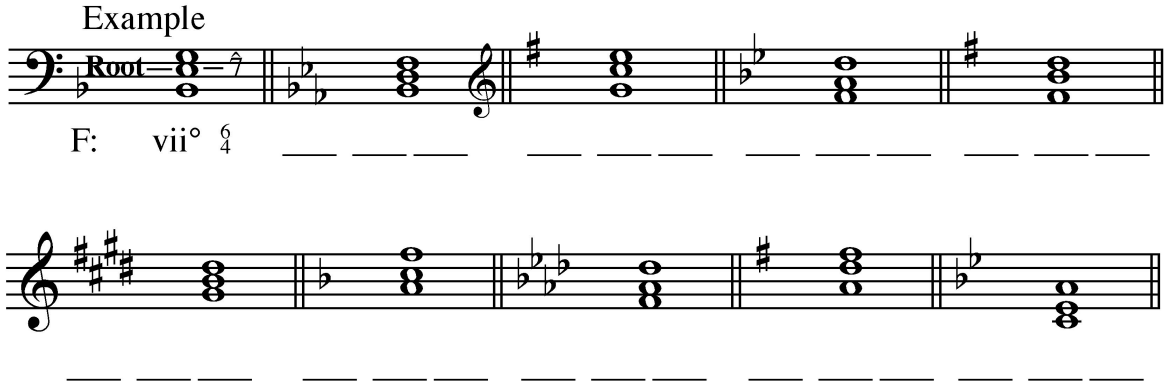
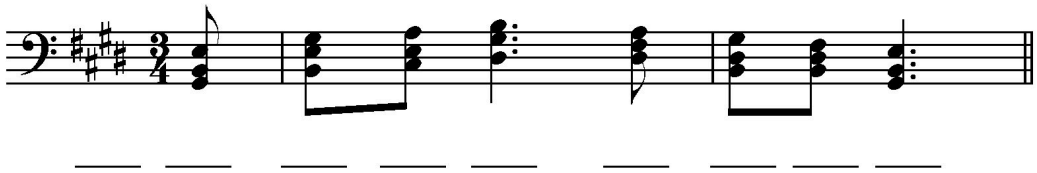
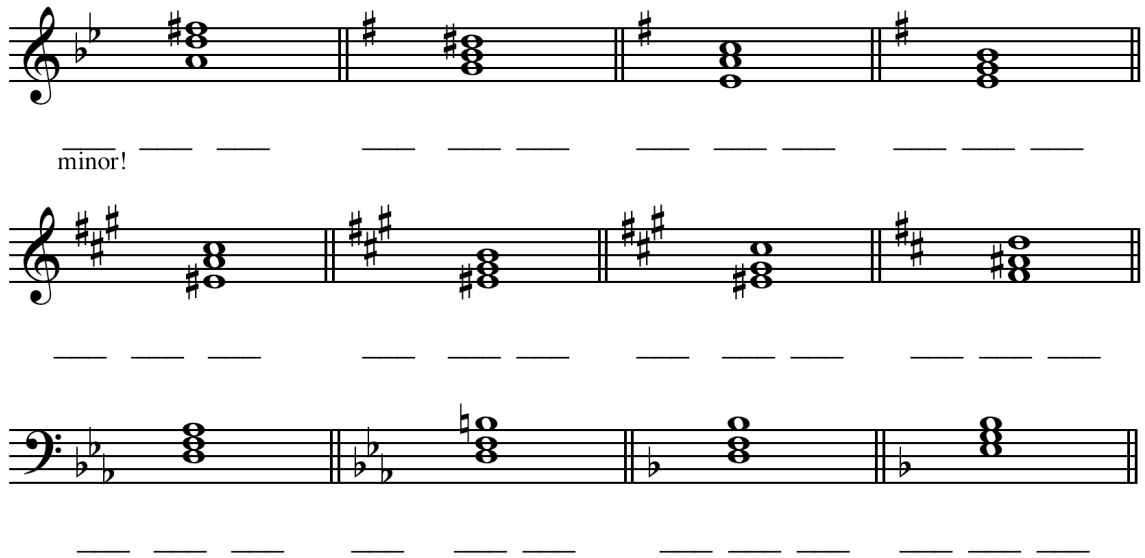
1. WRITE the major key, the Roman numeral, and the figures ($\frac{6}{4}$, 6 or blank) for these triads.



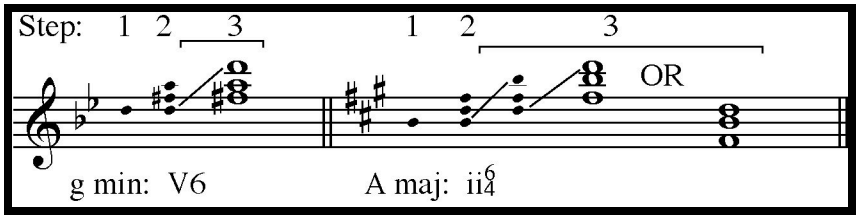
2. WRITE the key. PLACE the Roman numeral and the figures for each triad on the same line:



3. WRITE the MINOR key, the Roman numeral, and the figures ($\frac{6}{4}$, 6 or blank)



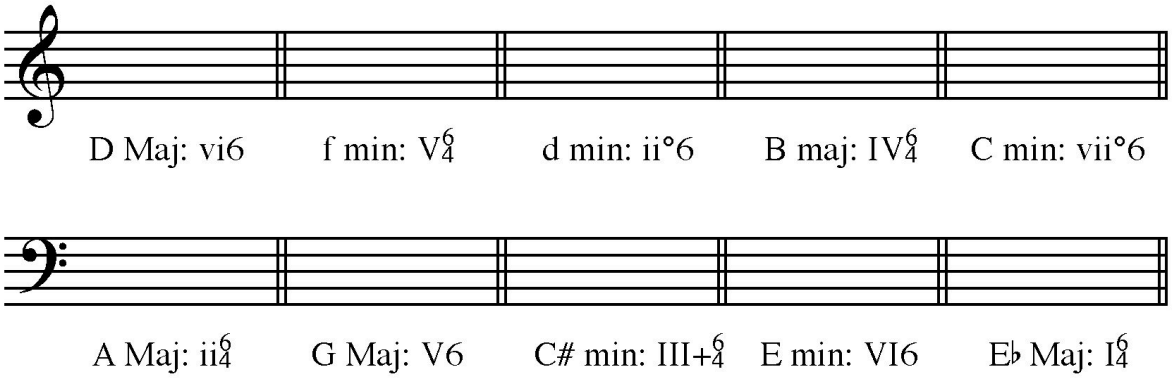
13.2 Write inverted triads given keys and Roman numerals



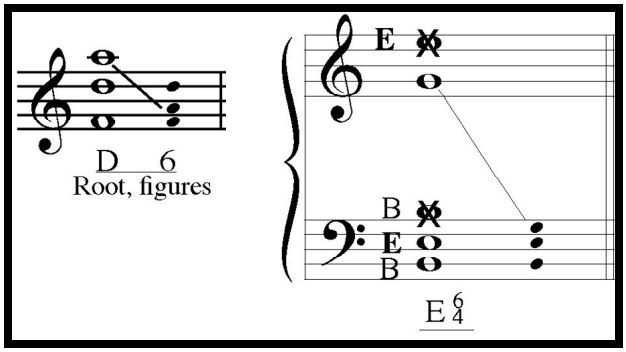
To write an inverted triad given a key, Roman numeral and figures:

1. Find the root by calling the key note "one" and counting up from the key to the note specified by the Roman numeral. Put a dot (a chord tone) on that note.
2. Draw dots for the third and fifth to form a root position triad. Raise any of the three notes a half-step if it is the seventh note of a minor key. Frequently these raised notes will not be reflected in the figures.
3. Invert the triad:
   - For first inversion (6) invert once by raising the root an octave.
   - For second inversion (6/4) EITHER invert twice OR bring the fifth down an octave.

WRITE the indicated key signatures and inverted triads.
CAREFUL: the figures on this page will not indicate raised notes in minor.

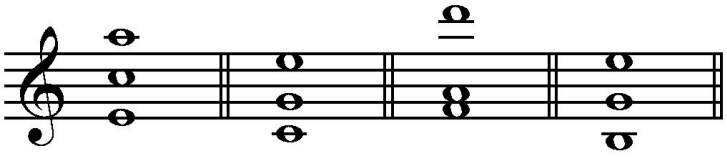


13.3 Identify inversions with wide spacings and doublings



- The notes of a triad are not always as close as possible. The distance between notes in a chord is called the chord's spacing.
  - To identify inversions of triads whose notes' spacing is spread out, bring high notes down as many octaves as needed to be close to the lowest note, but not below the lowest note. Then analyze the triad as in previous pages. See the first example above.
- While a triad has only three chord tones—three letter names—each chord tone may appear any number of times in different octaves in a chord. Chord tones which appear twice in the same triad are called doublings.
  - To identify inversions of triads whose notes are doubled, cross out higher octaves of doubled notes--never eliminate the lowest note. See the second example above.

WRITE the letter of the root and figures, if needed, for these triads.



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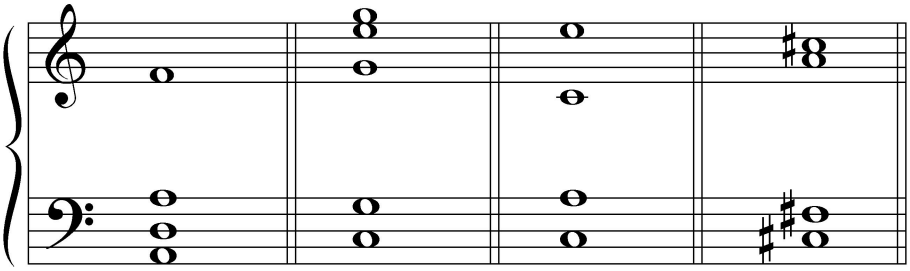

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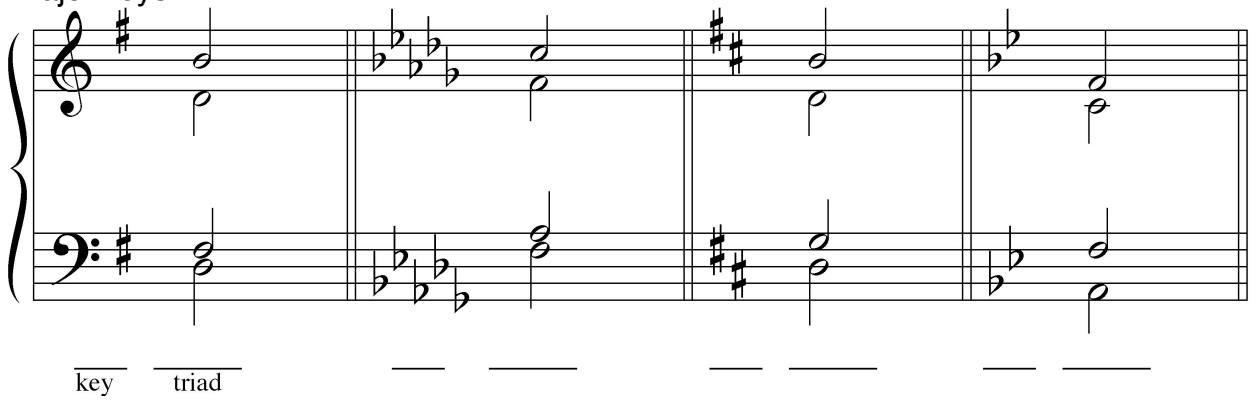
13.4 Identify inverted triads in four parts

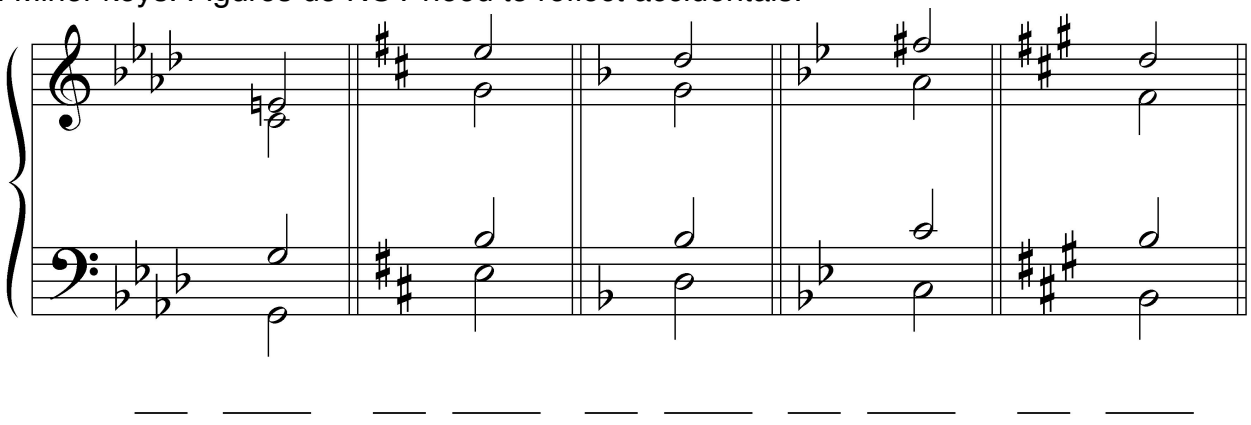
- When analyzing chords it is sometimes helpful to write the letter name of each note.

IDENTIFY the key, the Roman numeral and inversion figures. PLACE the Roman numerals and inversions on the same line.

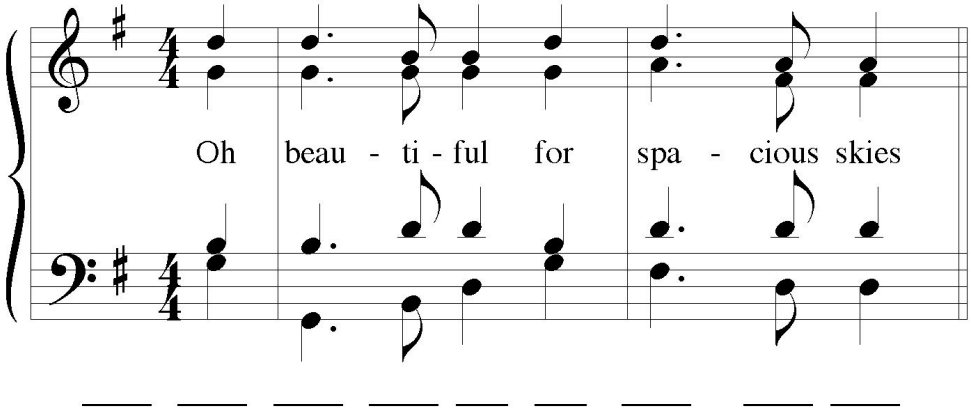
1. Major keys



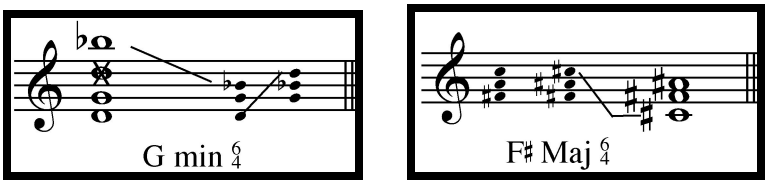
2. Minor keys. Figures do NOT need to reflect accidentals.



3. In a musical context



13.5 Review identifying and writing triad qualities and inversions



To identify a triad's root, inversion and quality (major, minor, diminished or augmented):

- cross out higher octaves of doubled chord tones,
- bring down chord tones so they are close to, but not below the lowest note,
- find the root: if in root position, the bottom note; if inverted, the top of the fourth,
- find the inversion by counting intervals above the bottom note
- put in root position if needed and analyze the quality as in Chapter 10.

To write a triad given its root, quality and inversion:

- draw dots for chord tones in root position, including the accidental, if needed, for the root.
  Hint: Do not immediately write an inverted triad.
- while still in root position place accidentals if needed according to the given chord quality,
- invert the triad as in Worksheet 13.2, step 3.

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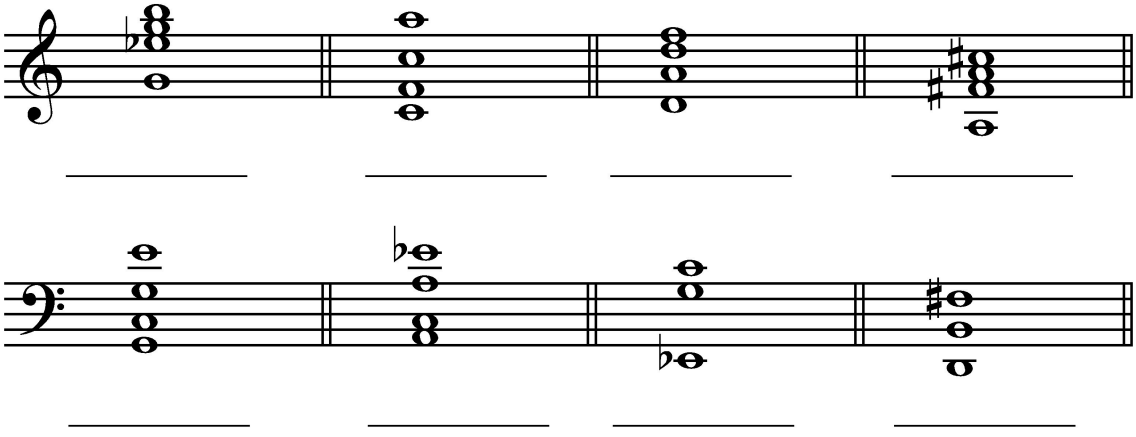
1. IDENTIFY the letter of the triad's root, its quality and its inversion.



2. WRITE the triad given its root, quality and inversion.