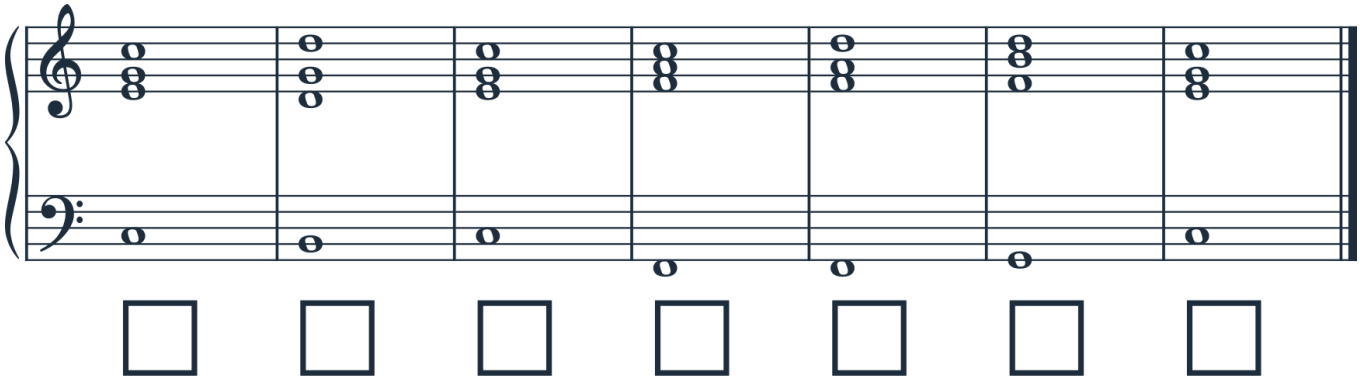
Roman numeral analysis

Name every chord in its key. Stack the notes in thirds to find the **root**, write the **roman numeral** (capital = major, small = minor), then read the **bass note** and add the inversion figure. Example: in C major, a G chord with B in the bass is **V6**.

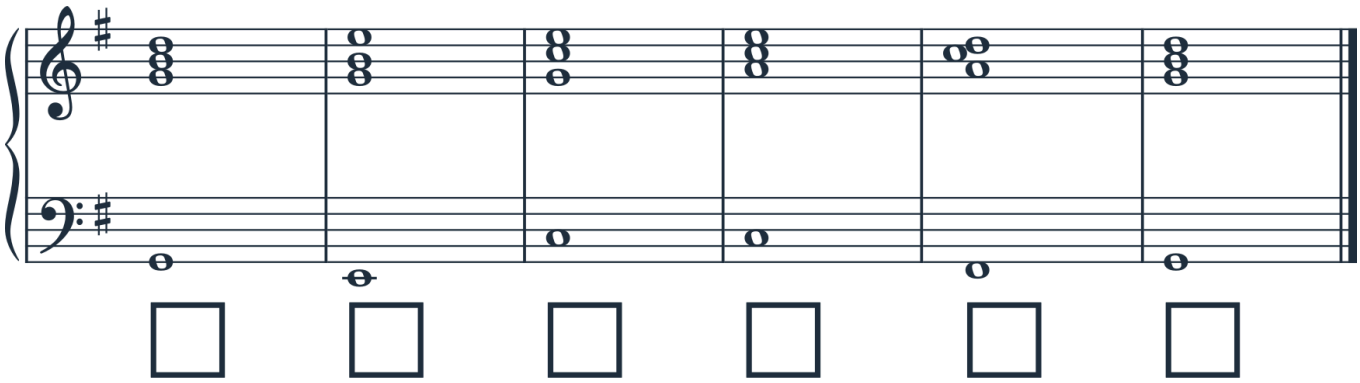
Triads
root in bass: no figure · 3rd in bass: **6** · 5th in bass: **6/4**
(Handout 383; practice: Exercise 70)

Seventh chords
root: **7** · 3rd: **6/5** · 5th: **4/3** · 7th: **4/2** (Handout 388)

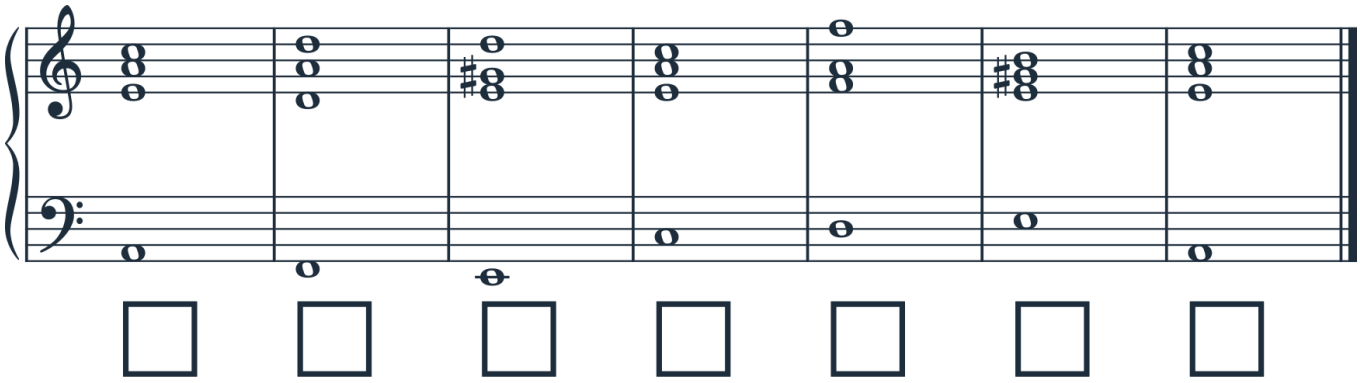
PROGRESSION 1 C major



PROGRESSION 2 G major



PROGRESSION 3 A minor the G♯ is the raised leading tone



Hint The upper notes may be spread out or doubled — collect all the letters first, then stack them (G–B–D–F, not B–D–F–G). The bass decides the figure, never the top note. In minor, V and V7 are **major** because of the raised 7th; iv stays small (Handouts 22, 24, 212, 357 and 394). Next: Exercise 69 (real music) and 73 (chromatic chords).

Answers (flip the page): 1. C major: I – V6 – I – IV – ii6 – V7 – I 2. G major: I – vi – IV – ii6 – V6/5 – I 3. A minor: i – iv6 – V7 – i6 – iv – V – i

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