

# Roman Numerals

## MAJOR MODE

Scale degrees:  $\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$

### TRIADS

Key → C: I ii iii IV V vi vii<sup>o</sup>  
 Roman numeral → M m m M M m d  
 Chord type →

### SEVENTH CHORDS

C: I<sup>(7)</sup> ii<sup>7</sup> iii<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> vi<sup>7</sup> vii<sup>o7</sup>  
 MM mm mm MM Mm mm dm

## MINOR MODE

$\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$

$\flat\hat{6}$   $\flat\hat{6}$   $\flat\hat{7}$   $\flat\hat{7}$   
 Alterations →

### COMMON TRIADS

c: i ii<sup>o</sup> III iv V VI vii<sup>o</sup>  
 m d M m M M d

### COMMON SEVENTH CHORDS

c: i<sup>(7)</sup> ii<sup>o7</sup> III<sup>7</sup> iv<sup>7</sup> V<sup>7</sup> VI<sup>7</sup> vii<sup>o7</sup>  
 mm dm MM mm Mm MM dd

### OTHER TRIADS AND SEVENTH CHORDS

c: ii<sup>7</sup> ii<sup>7</sup> rare III<sup>+</sup> IV IV<sup>7</sup> v vi<sup>o</sup> vi<sup>o7</sup> VII VII<sup>7</sup>  
 m mm A M Mm m d dm M Mm

### Notes:

- In *equal temperament*, other keys may be viewed as *transpositions* of these two keys (C: & c:).
- In this Roman numeral system, there is no typographical distinction between MM & Mm chords.

\* - Although I<sup>7</sup> (in major) and i<sup>7</sup> (in minor) are common in jazz and popular music, they were rarely employed in the common-practice period as a stable tonic chord.