

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^o
 Roman numeral → M m m M M m d
 Chord type →

SEVENTH CHORDS

C: I⁽⁷⁾ ii⁷ iii⁷ IV⁷ V⁷ vi⁷ vii^{o7}
 MM mm mm MM Mm mm dm

MINOR MODE

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

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

COMMON TRIADS

c: i ii^o III iv V VI vii^o
 m d M m M M d

COMMON SEVENTH CHORDS

c: i⁽⁷⁾ ii^{o7} III⁷ iv⁷ V⁷ VI⁷ vii^{o7}
 mm dm MM mm Mm MM dd

OTHER TRIADS AND SEVENTH CHORDS

c: ii⁷ ii⁷ III⁺ IV IV⁷ v vi^o vi^{o7} VII VII⁷
 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 I⁷ (in major) and i⁷ (in minor) are common in jazz and popular music, they were rarely employed in the common-practice period as a stable tonic chord.