

Welcome To Major Metropolis

The Tonics

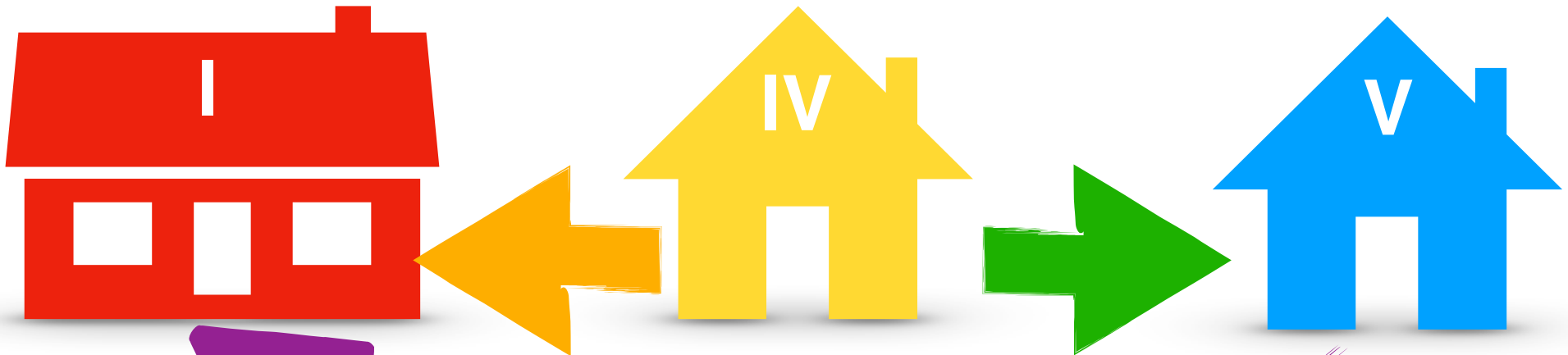
I - Tonic
iii - Mediant
vi - Submediant

The Subdominants

IV - Subdominant
ii - Supertonic

The Dominants

V - Dominant
vii^o - Leading Tone



Harmony Street

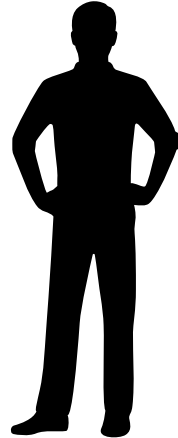
Meet the Tonic Family

Parent

Tonic I

Quality: Major

Solfège: Do Mi So



Children

Mediant iii

Quality: minor

Solfège: Mi So Ti



Submediant vi

Quality: minor

Solfège: La Do Mi

The Tonics prefer to stay **home**.

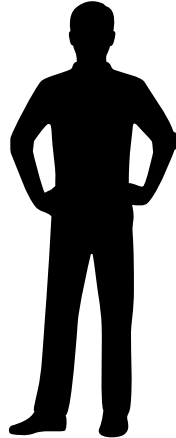
Meet the Subdominant Family

Parent

Subdominant IV

Quality: Major

Solfège: Fa La Do



Child

Supertonic ii

Quality: minor

Solfège: Re Fa La

The Subdominants go to the Dominants' house, but the Dominants rarely visit them. They also visit the Tonics.

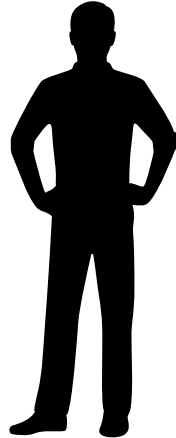
Meet the Dominant Family

Parent

Dominant V

Quality: Major

Solfège: So Ti Re



Baby

Leading Tone vii°

Quality: diminished

Solfège: Ti Re Fa



The Dominants love going to the Tonics'. The Tonics are usually visited by Dominant and Leading Tone together (**V7**) and sometimes the Tonics babysit Leading Tone at their house.

Technical Reasoning

Major Metropolis = Major Scale

Harmony Street = Common Practice Harmony guidelines

Houses

- Tonics are the largest house. They are firm and don't like to move around. They are typically at the end of a cadence. They are stable. A progression ending on vi is a Deceptive Cadence.
- Subdominants - Plagal Cadence IV-I. IV also typically precedes V in a progression. ii-V-I is a common jazz progression.
- Dominants - Authentic Cadence - V-I or V7-I. Half Cadence - ends on V.

Families

- Parents = Major
- Children = minor
- Baby = diminished

Descriptions

- Tonics like to stay home because they are stable and often end progressions. Mediant may be a bit of an oddball though, so I'm interested if anyone has a better description or role for iii.
- Subdominants going to Dominant is a nod to the 50s pop chord progression I-IV-V-I. ii-V-I is a jazz progression as noted above. Going to tonic is a Plagal Cadence when it's IV to I (Amen Cadence).
- Dominant and Leading Tone going to the tonics together is a nod to the V7 chord which contains the Leading Tone chord. The Leading Tone very strongly feels like it needs to go the the home note in the scale. Because it would be awkward to say the baby crawled by himself to the Tonics house, I said they "babysit". It seems uncommon to hear the Leading Tone chord, but it typically resolves to tonic.

I hope this is an entertaining visual. As with any analogy, I acknowledge that there are limits.

Enjoy!

Jenny Melton

Note to teachers:

This printable is a fun visual and introduction in the form of an analogy for explaining scale degrees, chords in solfège, quality, cadences, and chord functions in a diatonic major scale to young students.

My goal is to provide an early understanding of chord relationships to preparatory level piano students. I believe that the earlier a student has an understanding of chord functions, the earlier they can improvise and compose. This is also helpful with analyzing music, giving a framework for understanding a piece and supporting solid memorization.

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