You already know about the names and qualities of triads built on the notes of the major scale. The names are exactly the same in the minor scale (i.e., the tonic is built on the first degree of the minor scale, the dominant is built on the fifth, etc.), but for most of them, their qualities are different.

Before you construct triads, however, you need to decide what form of minor scale to use. Because the relationship among the triads determines their harmonic function, the harmonic minor scale is used to construct the triads. Follow the same procedure as you used for major keys; use only the notes found in the scale (but remember the raised seventh degree of the harmonic minor):

In comparing these qualities with those of the parallel major key, you will notice that only the dominant and the leading tone are the same. The tonic and subdominant are minor, the submediant and the dominant are major, and the supertonic is, like the leading tone, diminished. The mediant is an augmented triad, composed of two superimposed major thirds, with interval between the top and bottom notes an augmented fifth. To show that an augmented triad most closely resembles a major triad, we use an upper case Roman numeral; to show that it isn’t exactly the same, a + (plus sign) follows the Roman numeral.
Provide a harmonic analysis.

An excerpt from "real music" - from a Nocturne by Chopin
Write the specified scale. Use accidentals, not key signatures.

**MELODIC MINOR**

Construct a triad of the specified quality above the given note.

Construct the specified triads.

Write the key signatures requested.

C-sharp minor

F-sharp major

G-sharp minor

B minor

B major

F-sharp minor