

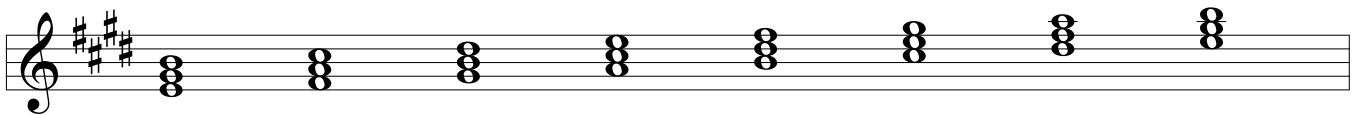
## PRIMARY TRIADS

In Levels 1-4, triads (3-note chords) were built on the first note of the scale. If an example was in the key of E Major, then the triad introduced was an E Major triad, with E, G# and B. Triads are also built on the other seven notes of the scale.

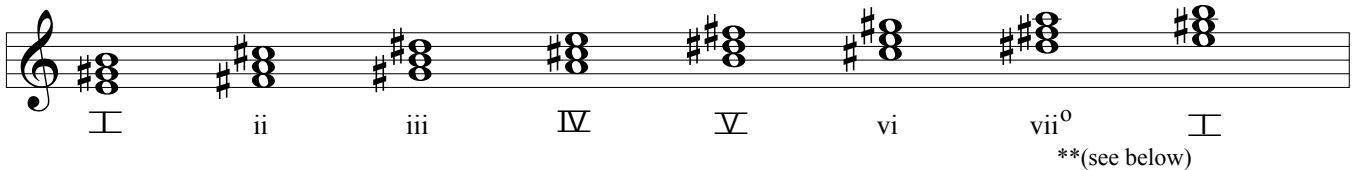
In the example below, there is a triad built on every note of the E Major scale, and the sharps belonging to E Major (F#, C#, G#, D#) have been added.



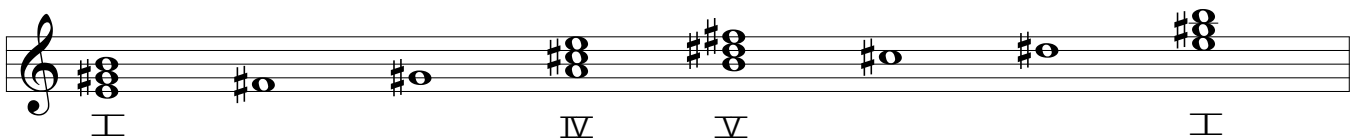
In this example, there is an E Major key signature added, so sharps do not have to be written on the chords themselves.



In music, the triads in a scale are identified or numbered with Roman Numerals. The Major triads are given upper case Roman Numerals and the minor\* triads are given lower case Roman Numerals. The example below shows the E Major chords with their corresponding Roman Numeral numbers.



In a Major Key, the Major triads are the I, IV, & V. These triads are known as the Primary Triads. These three chords happen to be the most important and commonly used accompaniment chords in not only classical music, but in contemporary music today. The example below shows the primary triads in the key of E Major.



The I chord is called the **Tonic**.

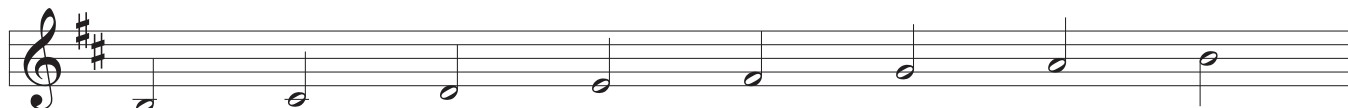
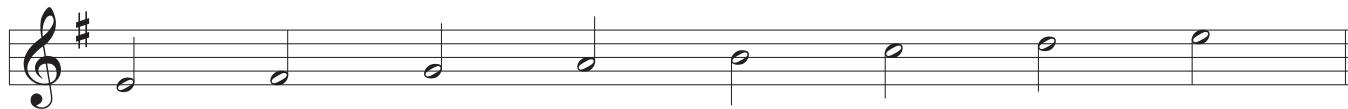
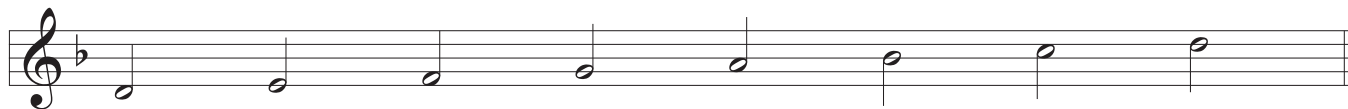
The IV chord is called the **Subdominant**.

The V chord is called the **Dominant**.

\*Minor key signatures and chords will be introduced later in this chapter.

\*\*The ° means this is a diminished chord, which means that both the top and middle notes have been lowered by a half step. This concept is covered in Level 6.

4. Circle the three notes in the minor scales below that make up a root position triad.

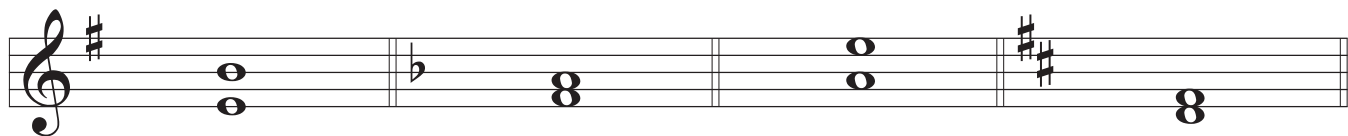


5. Each of these Major and minor triads should have 3 notes (Do-Mi-Sol/root-middle-top).  
 Fill in the missing note to create a root position triad for the given key.

**Major keys**



**minor keys**



## MINOR KEY SIGNATURES

In music, a key signature is a series of sharp (#) or flat (b) symbols placed on the staff immediately after the Treble and Bass clefs.

-This shows which notes are to be played a half step higher (sharp) or a half step lower (flat) for the duration of the piece. The Key Signature also creates the tonal center for a piece.

-For singers, in moveable Do (solfege), Do is the same as the Key Signature. For example, if a piece is in the key of C Major, Do is C.

Every Major key has a "relative" minor key. The easiest way to understand the difference between the sound of songs in a Major and minor key is:

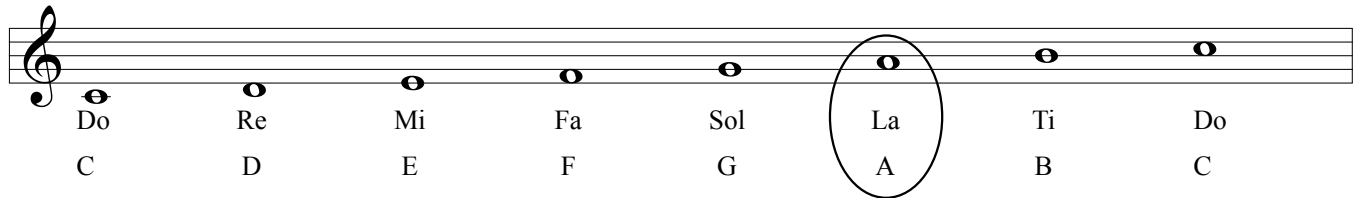
Major Key=Happy  
minor Key=Sad

Every Major key is related to a minor key because they share the same key signature (sharps/flats). For instance, C Major and a minor are related because they both do not have any sharps or flats. If you sing a scale starting on A (as Do) A-B-C-D-E-F-G-A (no sharps), it will sound sad (minor). If you sing the same scale starting on C (as Do) it will sound happy (Major).

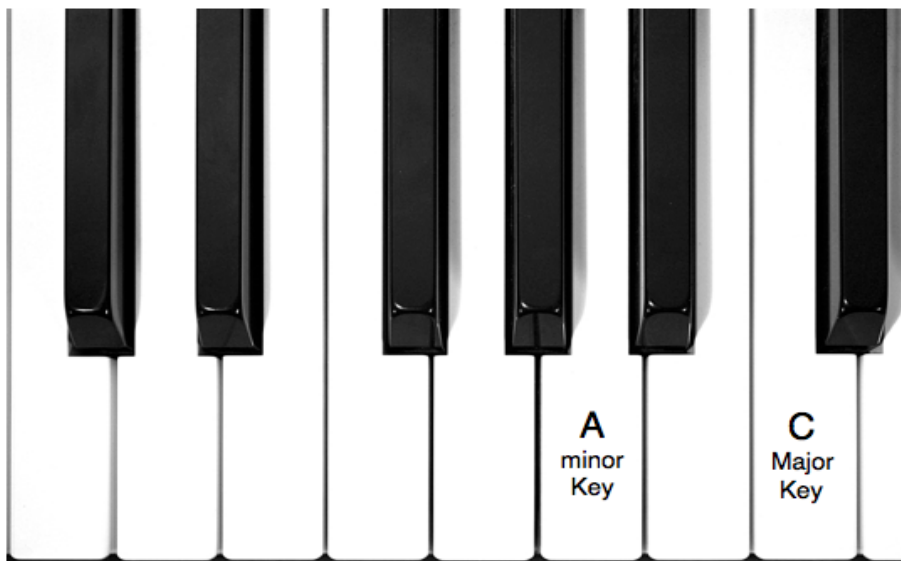
There are two ways to find a Major key's relative minor key.

1. The relative minor key is the 6th note of a Major key's scale. In solfege, this is the "La."
2. You can also find the relative minor key by singing the note that is a minor third (or 3 half steps) lower than the Major Key's Do.

Either way, you will find the Major key's relative minor. Look at the examples below.



A (La) is the sixth note of the C Major Scale. It is the relative minor key.



Looking at a keyboard, it is easy to see the distance between the Major and minor keys.

A is 3 half steps (minor 3rd) below C.

## **Lesson 9: Musical Terms**

A crucial part of understanding music is being able to recognize and define musical terms. Below is a list of terms covered in this level.

**alla breve / cut time** (♩) - the same as 2 / 2 time

**arietta** - a short aria

**bel canto** - brilliant, lyric vocal style originating in Italy in the 18th & early 19th centuries

**coda** - a separate section at the end of a song, usually indicated by the symbol (⦿)

**common time** (C) - the same as 4 / 4 time

**da capo (D.C.)** - return to the beginning

**da capo aria** - a vocal form popular in the Baroque era, with an ABA form

**D.C. al fine** - return to the beginning and sing to the fine

**dal segno (D.S.)** - return to the sign (♯)

**D.S. al coda** - return to the sign, proceed to the coda sign, then skip to the coda and finish the song

**D.S. al fine** - return to the sign and sing to the fine

**fine** - end

**grazioso** - gracefully

**IPA**- the International Phonetic Alphabet: a standard representation of the sounds of spoken language

**Late Romantic/Impressionistic period of music** - a movement in European classical music, mainly in France, that began in the late 19th century and continued into the middle of the 20th century

**operetta** - a genre of light opera: the precursor to Musical Theatre

**primary triad** - one of three triads, (tonic, subdominant, dominant) built from thirds

**repetition** - a compositional technique accomplished by repeating the same melodic patterns exactly

**sequence** - a compositional technique consisting of repeating the same melodic patterns at a different pitch

**simile** - to continue in the same manner

**vivace** - lively, quick, brisk tempo

# Lesson 5: Major and minor Intervals

An Interval in music, is the distance between any two notes. In this level, minor intervals will be introduced. We will review Major intervals and focus on minor 2nds, minor 3rds, minor 6ths & minor 7ths.

**When counting intervals, be sure to include the bottom and top notes.**

Minor intervals are closer together than Major intervals. In order to make an interval minor, you must either lower the top note or raise the bottom note. Look at the example below.

This keyboard may help you understand the distance between the notes.

All intervals in a Major scale are either Major or \*Perfect. In the key of C Major for example:

C - D    C - E    C - F    C - G    C - A    C - B    C - C  
 Maj.2nd   Maj.3rd   Per. 4th   Per. 5th   Maj.6th   Maj.7th   Per.8th  
 (Octave)

In order to determine whether an interval is Major or minor, you can consider the Major key signature of the bottom note. If the top note does not belong to the key, then the interval cannot be Major.

<p><b>Major 3rd</b> F = A</p> <p>The bottom note is F Key Signature for F=A Top note is an A A belongs to the key of F This is a Major 3rd</p>	<p><b>minor 3rd</b> F = Ab</p> <p>The bottom note is F Key Signature for F=Ab Top note is an Ab Ab does not belong to the key of F This is a minor 3rd</p>	<p><b>Major 3rd</b> D = F# &amp; C#</p> <p>The bottom note is D Top note is F# F# belongs to the key of D This is a Major 3rd</p>	<p><b>minor 3rd</b> D = F# &amp; C#</p> <p>The bottom note is D Top note is F F does not belong (it's missing the #) This is a minor 3rd</p>
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<p><b>Major 6th</b> E = F#, C#, G#, D#</p> <p>The C# belongs to E Major, so it is a Major 6th</p>	<p><b>minor 6th</b> E = F#, C#, G#, D#</p> <p>The C on top is missing the C#, so it is a minor 6th</p>	<p><b>Major 7th</b> A = Bb, Eb, Ab, Db</p> <p>The G belongs to Ab Major, so it is a Major 7th</p>	<p><b>minor 7th</b> A = Bb, Eb, Ab, Db</p> <p>There isn't a Gb in the key of Ab, so it is a minor 7th</p>
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\*4ths & 5ths can also be diminished or augmented. These will be covered in Level 6.

# Level 5 Review Test

Answer the questions about the following musical example. (9 points)

1. The time signature is missing from this piece. What is it? \_\_\_\_\_ 4/4  
 \_\_\_\_\_ 3/4
2. Look at the vocal line in measures 1 & 5. What is this an example of? \_\_\_\_\_ Repetition  
 \_\_\_\_\_ Sequence
3. Define the tempo "Grazioso." \_\_\_\_\_
4. There is a D.C. al Fine in measure 8. What measure do you sing after measure 8? \_\_\_\_\_
5. In which measure does the song end? \_\_\_\_\_
6. What Major key is this song in? \_\_\_\_\_
7. Name the circled Primary chords in m.5-7. Use Roman Numerals. \_\_\_\_\_  
 Remember to add the lines above and below the Roman Numerals to indicate they are Major.  
 a. \_\_\_\_\_  
 b. \_\_\_\_\_  
 c. \_\_\_\_\_