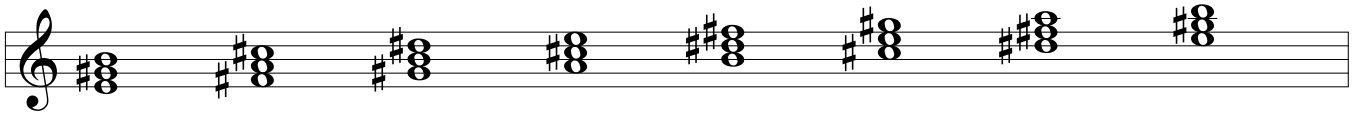
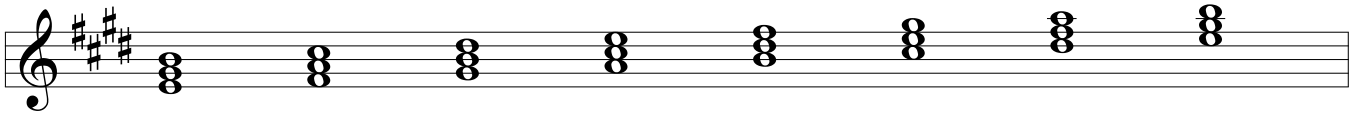
PRIMARY TRIADS

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.

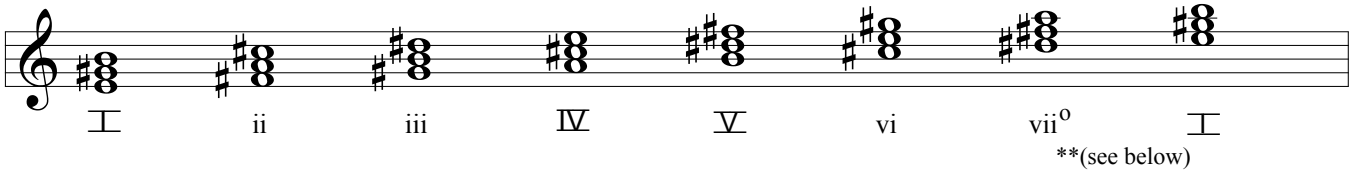
In the example below, there is a triad built on every note of the E Major scale, and the sharps belonging to E Major (F♯, C♯, G♯, D♯) have been added.



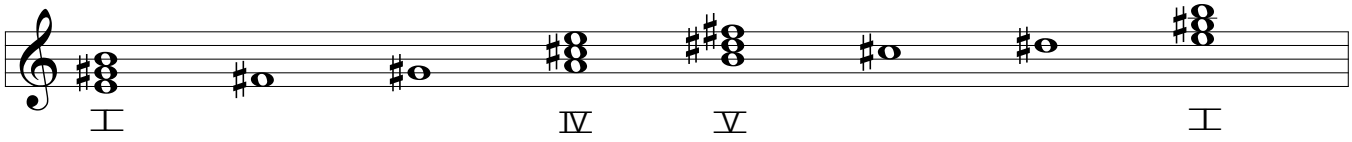
In this example, there is an E Major key signature added, so sharps do not have to be written on the chords themselves.



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 ^{o} means this is a dimished chord, which means that both the top and middle notes have been lowered by a half step. This concept is covered in Level 6.

MINOR KEY SIGNATURES

In music, a key signature is a series of sharp (♯) or flat (♭) 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.

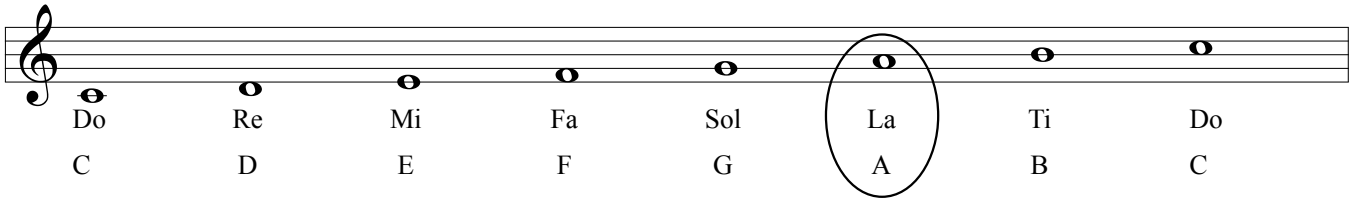
Every Major key has a "relative" minor key. The easiest way to understand the difference between the sound of songs in a Major and minor key is:

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.



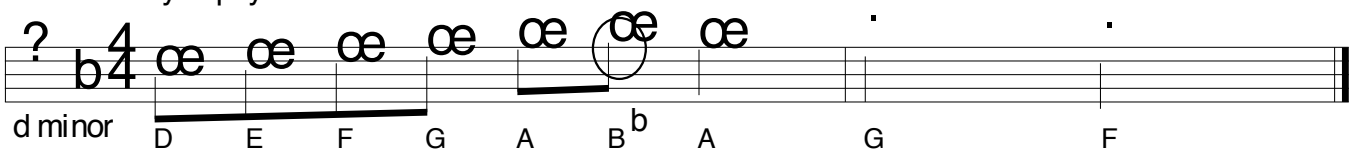
A (La) is the sixth note of the C Major Scale. It is the relative minor key.

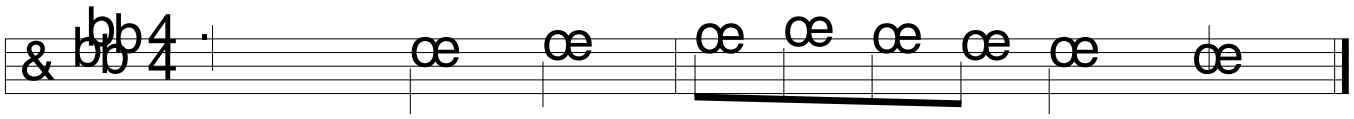
Looking at a keyboard, it is easy to see the distance between the Major and minor keys.

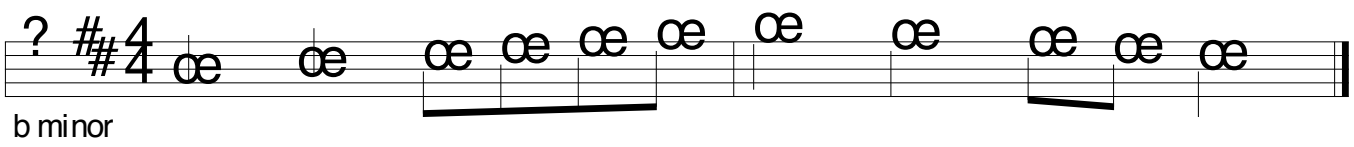
A is 3 half steps (minor 3rd) below C.

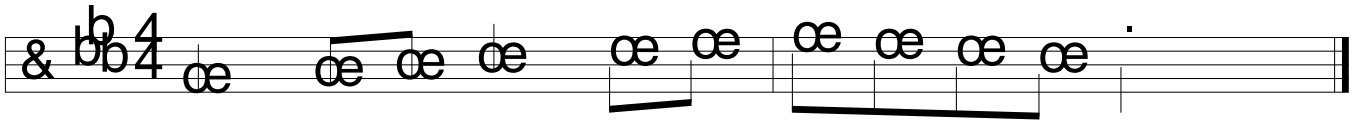
2. For the following examples:
-Circle the notes affected by the key signature.
-Write the note names underneath the notes. Be sure to add the # or b if indicated by the key signature.
-Don't forget to add the # or b AFTER the letter name of the notes. (F#, Bb,...)
The first one is done for you.

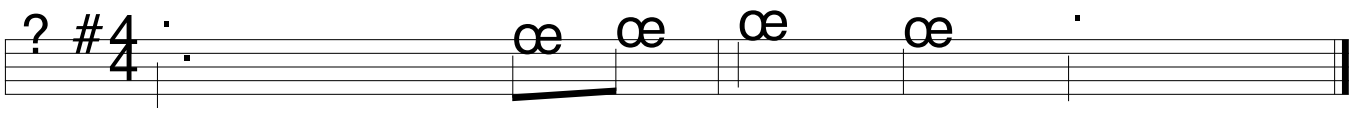
Make sure you pay attention to the clefs!!

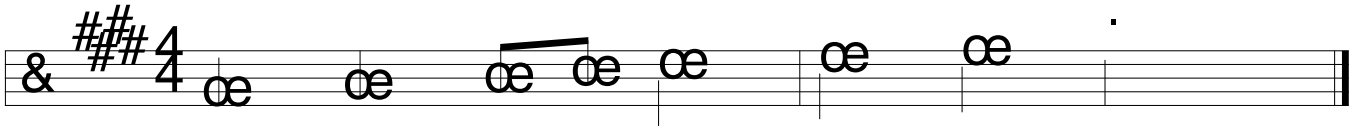










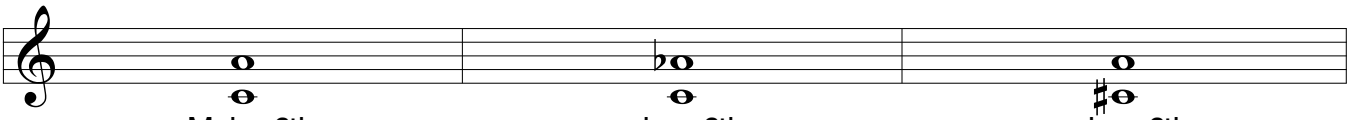


MAJOR & MINOR INTERVALS

An Interval, in music, is the distance between any two notes. In this level, the intervals of a minor 2nd, minor 3rd, minor 6th & minor 7th will be covered, along with a review of Major intervals.

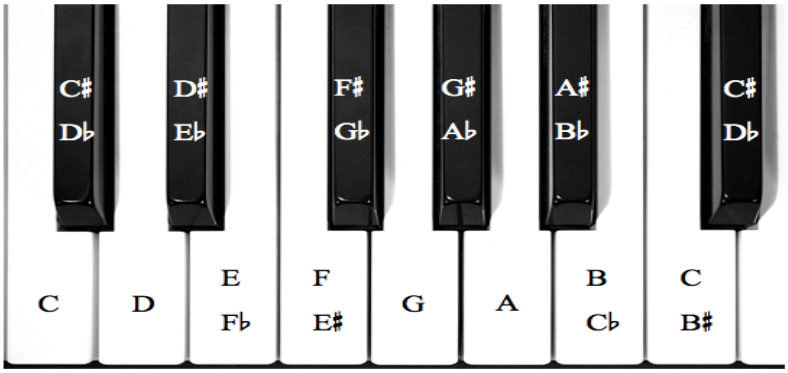
Intervals are sung melodically (one note at a time), or harmonically (two notes at the same time - two singers singing at the same time).

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.



Major 6th | minor 6th | minor 6th

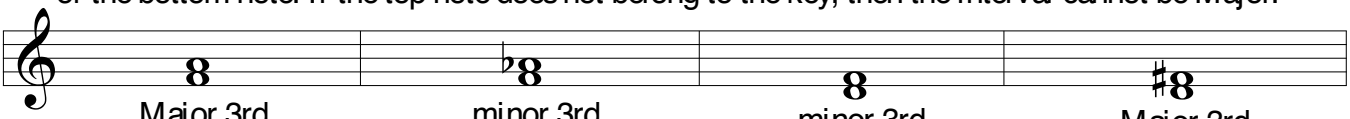
This keyboard may help you understand the distance between the notes.



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

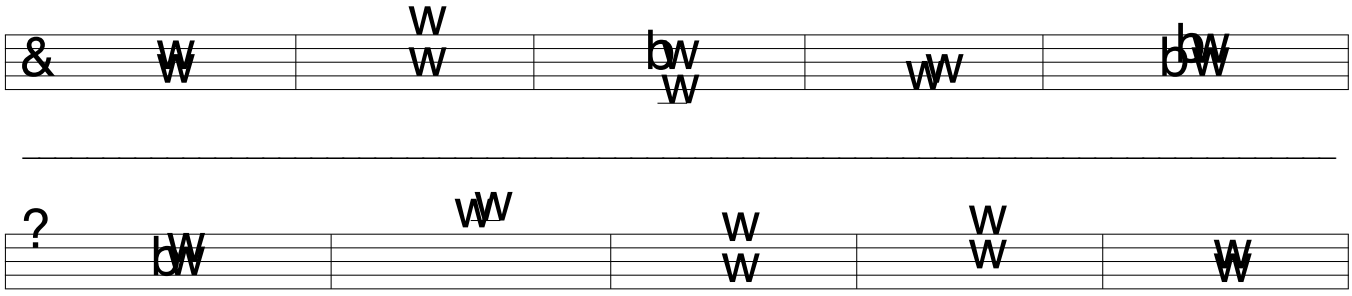
C - D	C - E	C - F	C - G	C - A	C - B	C - C
Maj.2nd	Maj.3rd	Per.4th	Per.5th	Maj.6th	Maj.7th	Per.8th (Octave)

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.



Major 3rd	minor 3rd	minor 3rd	Major 3rd
F = B♭	F = B♭	D = F♯, C♯	D = F♯, C♯
The bottom note is F Key Signature for F = B♭ Top note is an A A belongs to the key of F This is a Major 3rd	The bottom note is F Top note is an A♭ A♭ does not belong to the key of F This is a minor 3rd	The bottom note is D Top note is F F does not belong (it's missing the ♯) This is a minor 3rd	The bottom note is D Top note is F♯ F♯ does belong This is a Major 3rd

13. Name the following intervals. Indicate whether the interval is Major or minor using Maj. or min. For example, min.3rd. (20 points-one point each for name, one point each for type)



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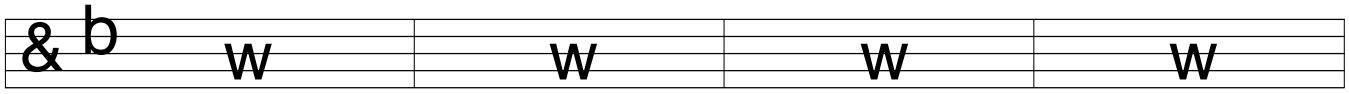
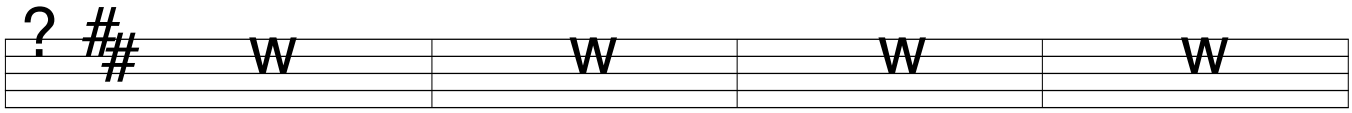
14. Draw a whole note above the given note to complete the requested harmonic interval. Pay attention to the key signatures, you may have to add an accidental. (8 points)

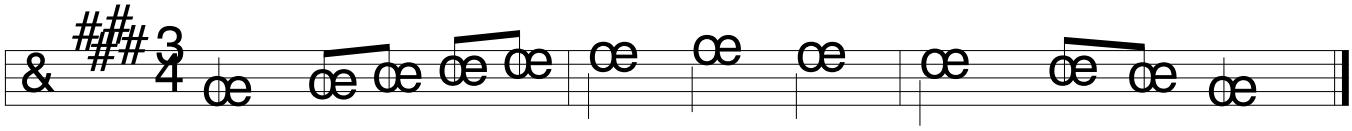


minor 3rd | Major 6th | minor 7th | Major 2nd



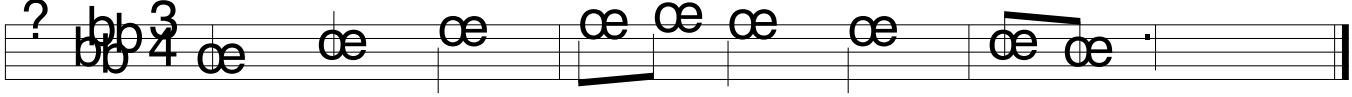
minor 7th | Major 2nd | minor 3rd | Major 6th

15. Write the note names and solfege under each note in the following examples.
(9 points-1 point per correct measure: both solfege and notes must be correct)



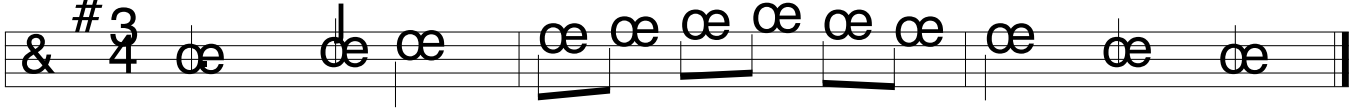
Notes:_____

Solfege:_____



Notes:_____

Solfege:_____



Notes:_____

Solfege:_____