

Major Flat Scales and Key Signatures

9. Add the correct flats to form each Major scale, then write the key signature.

F Major Key Signature

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Cb Major

Unit 3 Minor Key Signatures

The same key signature is used for **relative** Major and minor keys. The minor key is found **three half steps below** the Major key.

G Major E Minor

1. Write the name of these Major and minor key signatures. Find the relative minor key by counting three half steps down from the Major key.

 C Major	 A minor	 F Major	 D minor
 G Major	 E minor	 D Major	 B minor
 Bb Major	 G minor	 Eb Major	 C minor
 A Major	 F# minor	 E Major	 C# minor
 Ab Major	 F minor	 Db Major	 Bb minor
 B Major	 G# minor	 Gb Major	 Eb minor

2. Write these minor key signatures in treble and bass staff.

 A minor	 E minor	 D minor
 B minor	 G minor	 C minor
 F# minor	 C# minor	 F minor
 Bb minor	 G# minor	 Eb minor

Unit 4 Minor Scales

Major and Relative Minor Scales

Each Major scale has a **relative minor** scale with the same key signature. The 6th note of the Major scale is the 1st note of the minor scale.

G Major Scale

E minor Scale (Relative to G Major)

1. Draw each Major and relative minor scale.

C Major Scale

A minor Scale (Relative to C Major)

G Major Scale

E minor Scale (Relative to G Major)

Identifying 1st and 2nd Inversion Triads

1st and 2nd inversion triads may be identified by their intervals. The intervals are measured from the lowest note.

- 1st inversion triads have the intervals of a 6th and a 3rd.

6th + 3rd = 1st inversion

- 2nd inversion triads have the intervals of a 6th and a 4th.

6th + 4th = 2nd inversion

2. Name the root in these 1st inversion triads.

Ab C F Bb G E

3. Name the root in these 2nd inversion triads.

C A Bb G D F

4. Draw these triads.

F Major 1st inversion D minor 2nd inversion Bb Major 1st inversion A Major 2nd inversion C minor 1st inversion G Major 2nd inversion

5. Name the root and the inversion of each triad.

G 2nd F 1st A 1st Bb 1st Eb 1st E 2nd

Primary Triads in Minor Keys

In minor keys, the tonic and subdominant triads are **minor** triads. The dominant triad is **Major**.*

Lower case Roman numerals are used to label minor triads.

Primary Triads in A minor

i tonic iv subdominant V dominant

3. Name the minor key signature, then draw the primary triads for that key.

Key of G minor Key of A minor

i iv V i iv V

Key of D minor Key of E minor

i iv V i iv V

4. Add the correct sharps or flats to form primary triads in these minor keys.

C minor A minor

i iv V i iv V

B minor E minor

i iv V i iv V

* The harmonic minor scale is used when forming the primary triads in a minor key. The raised 7th note of the harmonic minor scale creates a dominant triad that is Major.

Unit 8 Primary Triads

Triads built on the first, fourth, and fifth notes of a scale are called **primary triads**. Primary triads are labeled with Roman numerals: I, IV, V. Each triad has a name: I = tonic, IV = subdominant, V = dominant.

Primary Triads in Major Keys

In Major keys, the primary triads are **Major** triads.

Primary Triads in C Major

I tonic IV subdominant V dominant

1. Name the Major key signature, then draw the primary triads for that key.

Key of D Key of G

I IV V I IV V

Key of F Key of C

I IV V I IV V

2. Add the correct sharps or flats to form primary triads in these Major Keys.

Bb Major E Major

I IV V I IV V

Eb Major A Major

I IV V I IV V

Unit 9 Cadences

A **cadence** is the combination of chords used at the end of a phase, section, or piece of music. Three types of cadences use primary triads: V - I, IV - I, I - V. Each cadence has a name: V - I = **authentic**, IV - I = **plagal**, I - V = **half***.

Root Position Cadences

Key of C Major

authentic plagal half

V I IV I I V

1. Draw these cadences with primary triads in root position. Label the triads with Roman numerals.

authentic plagal half

D Major

V I IV I I V

G Major

V I IV I I V

F Major

V I IV I I V

A minor (harmonic)

V i iv i i V

D minor (harmonic)

V i iv i i V

* A **half cadence** is any cadence which ends on the dominant. Another example of half cadence is IV-V.