

CHORD NAMING

Rule #1 Kissy Note Chords: Name the top kissy note and add a "7" to the name of the chord.

Rule #2 Seven Notes From the Bottom to the Top: Name the bottom note and add a "7" to the chord.

Rule #3 Not Rule 1 or Rule 2: Name all of the notes in the chord and figure out what it is (playing it on the keyboard helps).

Homework to review: Magenta 23 29 Green 14 24A Blue 17A

If the directions tell you to NUMBER the chords, count on your fingers to figure out which roman numeral to place below the

INTERVALS

Step One Count on your fingers from the bottom note to the top note - write this number underneath with a "th", "nd", or "rd" after it. (example: from Mi to Do is a 6th)

Step Two Count the half-steps from the bottom note to the top note - write this number above (example: from Mi to Do is 8 half-steps)

Step Three Look up the number of half-steps on the Half-step chart. Finish the process by writing the correct "o", "m", "M" or "A" next to the number underneath (example: the "6th" from step one becomes a "m6th" because 8 half-steps equals a m6th)

DRAWING CHORDS FROM ROMAN NUMERALS

Step One Figure out what key the exercise is in

Step Two Count on your fingers to figure out the names of the chords (in the correct key). Write the names of the chords over the measures. Remember to figure out if the chord name is Major, minor or diminished

(see homework Green 19)

MAJOR KEY:	MINOR KEY:
I - major	I - minor
II - minor	II - diminished
III - minor	III - major
IV - major	IV - minor
V - major	V - minor
VI - minor	VI - major
VII - diminished	VII - major

Step Three Draw the correct notes for the chords.

SECONDARY CHORDS

Step One Figure out what key the exercise is in

Step Two Look at the second roman numeral at the bottom of the problem. This roman numeral tells you the name of the secondary key. Count on your fingers to figure out the name of the secondary key- cross off the roman numeral and write it's letter name next to it.

Step Three Read the "sentence" at the bottom of the problem OUT LOUD - the "sentence" tells you the name of the chord that you will draw. Count on your fingers to figure out the name of the chord you will draw. Write the name of the chord over the staff.

Step Four Draw the notes for the chord

Step Five Figure out how the secondary key is different from the primary key - write the correct accidental next the the correct note in the chord.

AUTHENTIC CADENCES

An Authentic Cadence is: V I -always in that order (never I,V)

Step One Draw V, I under the measures

Step Two Count on your fingers to figure out the names of the two chords (in the correct key). Write the names of the two chords over the measures

Step Three Draw the correct notes for the two chords.

Homework to review: Green 23A

NAMING KEYS FROM SHARPS

Name the last sharp in the key signature - go up one note in the musical alphabet - this is the name of the key.

OR

PLAY the last sharp in the key signature - go up one half-step on the keyboard - the note you are playing is the name of the key

NAMING KEYS FROM FLATS

Name the second-to-the-last flat - this note is the name of the key

FINDING MINOR KEYS

Find the major key (see above directions)

INVERSIONS

6/3 - move the bottom note to the top

6/4 - move the top note to the bottom

6/5 - Draw the name of the chord - make a kissy-note under the first note - make a snowman under the kissy note.

ORDER OF SHARPS and FLATS

Sharps: F C G D A E B Flats: B E A D G C F

These must be drawn in the correct places on the lines and spaces - look at Blue 2A and 2B for examples

Go down three finger-steps from the major key - check your key signature to find out if the note is sharp or flat - add an "m" (for minor).

DRAWING MAJOR KEY SIGNATURES

FLAT KEYS

Flat keys have flats in their names
(key of B-flat, key of A-flat etc)

Step One Draw the Order of Flats until you get to the name of the key.

Step Two Draw one more flat in the Order of Flats

SHARP KEYS

Sharp keys are either plain letters or they have sharps in their names
(key of G, key of F-sharp)

Step One ON THE KEYBOARD, play the name of the key on the keyboard

Step Two Go down one half-step

Step Three Name the SHARP that you are playing

Step Four Draw the Order of Sharps until you get to the sharp that you named in Step Three.

Homework to review: Purple 7A and 7B

DRAWING MINOR KEY SIGNATURES

Step One FIND THE NAME OF THE MAJOR KEY.

Minor keys get their sharps or flats from their "relative major keys". To find the major key:

- Count up three fingers from the minor key (example: Cm - three fingers up is E) Write the letter on the paper... *the next step will help you decide if this letter will be flat, sharp or just natural.*

- Count up three half-steps from the minor key (example: Cm - three half-steps up is E-flat - the relative major key that goes with Cm is E-flat major).

Step Two Draw the key signature for the relative major key (look at the box before for instructions on how to do this).

Homework to review: Purple 13

BUILDING CHORDS

Start by drawing a "snowman". Whenever we build chords in this way, we start with a "snowman".

Sit at the keyboard and use your EARS to tell if you are building correctly:

MAJOR CHORDS

Major Third on the bottom, Minor Third on the Top

MINOR CHORDS

Minor Third on the bottom, Major Third on the Top

SEVENTH CHORDS

Major Third on the bottom, Minor Third in the middle, Minor Third on the top

BUILDING SCALES

MAJOR SCALES

- Figure out the key signature for the scale. Make a note of which sharps or flats are in the key by writing their names above the scale.

- Carefully add the sharps or flats that you wrote above the scale to the notes - remember to put them BEFORE each note (never after)

- PLAY the scale and LISTEN. If it sounds correct, you are done!

NATURAL MINOR SCALES

All minor scales start out as NATURAL minor scales. Learn how to build natural minor scales very well before you attempt to build any other kind of minor scale:

- Find the name of the relative major key (review "drawing minor key signatures" for directions on how to do this)

- Figure out the key signature for the relative major key and make a note of which sharps or flats are in the key by writing their names above the scale.

- Carefully add the sharps or flats that you wrote above the scale to the notes - remember to put them BEFORE each note (never after)

- PLAY the scale and LISTEN. It will sound strange on the "upside", so you might want to play only the downside. If it sounds correct, you are done!

HARMONIC MINOR SCALES

- Build the scale as a NATURAL minor scale (play the downside to be sure that you have it correct.)

- Circle the seventh note in the scale on BOTH sides of the scale.

- Using sharps, or naturals, raise the notes in the circles ONE half-step.

- PLAY the scale and LISTEN. If it sounds like "Aladdin", you are done!

MELODIC MINOR SCALES

- Build the scale as a NATURAL minor scale (play the downside to be sure that you have it correct.)

- Circle the sixth note and the seventh note on the UPSIDE of the scale only

- Using sharps, or naturals, raise the circled notes ONE half-step.

- PLAY the scale and LISTEN. You have been playing Melodic minor scales every day since the Red Book. This scale will sound "normal" to your ears. If it sounds correct, you are done!