

NAME:.....CLASS:.....

SECOND TERM: MUSIC E – NOTES

JS 2 (BASIC 8)

SUBJECT: MUSIC

SCHEME OF WORK

WEEK TOPIC

1. Revision of work done in First Term.
2. African Musical Instruments- Classification- Idiophone, Aerophone, Chordophone and Membranophone.
3. Keyboard Setting- Tones and Semitones, Enharmonic Notes.
4. Western Musical Instruments-Types and Classifications.
5. Intervals-Definition,Kinds-Major and Minor.
6. Intervals-Perfect, Augmented and Diminished.
7. History of Music 1- Some Nigerian Art Musicians- Echezona, Akin Euba, Nzewi, T. K. E. Philips and Sam Ojukwu.
8. Triads and Chords- Definition, Composition, Types-Primary (Major) and Secondary (Minor)
9. Triads- Triads of Major Keys with Sharps and Flats. Inversion of Triads of Major Keys (Sharp and Flat Keys).
10. Time Signature. Simple and Compound.
11. Revision.
12. Examination.

WEEK 1

Topic: Revision of first term work.

WEEK 2

Topic: **Classification of African Musical Instruments**

Content: -- African Musical Instruments

- Chordophones
- Idiophones
- Membranophones
- Aerophones

Content Development:

African musical instruments are traditional instruments that are made by Africans and used by Africans for various purposes. The instruments are classified into four groups.

Chordophones

These are instruments which produce sound by using chord. Chordophone instruments produce sound by the vibration of a stretched string. The string can be plucked, struck or bowed and it has a sound box as resonator. These instruments are played in towns and villages but mostly used by bands or itinerant musicians in rural areas. Examples are: Kukuma (Among Jukun musicians) Goges (which is often referred to as the African violin), Nwolima among Igbos in Nigeria. Other examples are Zither, Lute, Banjo, Babatone and Kalumbu.

Idiophones

These are instruments whose bodies vibrate when struck, scraped or shaken to produce sound. They are instruments which produce sound by themselves. Idio means itself. These instruments are well designed by the people of Western province in Zambia. Such instruments look like keyboards and the quality of sound is very good. The instruments are used in dances like Siyomboka and during traditional ceremonies.

There are two types of idiophones:

- A. Melodic function idiophones; e.g. xylophone and thumb piano.
- B. Rhythmic function idiophones; e. g. rattles, bells, calabash, pot drum etc.

Evaluation:

1. Define African musical instruments.
2. Mention five chordophone instruments.

Membranophones

These are the instruments which produce sound by beating or scratching skins which covers them. Such instruments are to be found in several different shapes and sizes throughout African countries. Some are cylindrical or semi-cylindrical; some are in form of goblet or barrel.

Others have hour- glass shape, some have the shape of pot drum or cauldron .The body of the drums are made from wood, gourd and calabash to ceramics or clay. Examples are: Igbin drum, Dundun drum, Bata drum, Gbedu Oba drum (Among Yoruba) Igba or Nkwa drum(Igbos) Kuntuku (Hausa) .Other examples are: Namalwa, Itumba, Sensele, Kibitiku, and Mbakule are found outside Nigeria.

Aerophones

These are blowing instruments which produce sound by vibration of a column of air. They produce sound by blowing air into them. These include flutes, horns, trumpets, reeds, pinto (looks like European recorder) Nyelee etc.

Weekend Assignment:

1. List 5 instruments which produce sound by themselves.
2. Name the four main categories of African musical instruments.
3. Mention two membranophone instruments that are not found in Nigeria.
4. The pot drum is a membranophone instrument: True or False.
5. The calabash is used in all four categories of instrument: True or False.

References:

--- www.goggle.com.ng classification of African musical instruments

--- Introduction to Nigerian Music by unknown Author

--- Spectrum Music for Schools, Book One by Amorelle E. Inanga and Glen E. Inanga

WEEK 3

Topic: Keyboard Setting—Tones and Semitones, Enharmonic Notes. Instructional Materials: Keyboard

Contents: ---Definition of Keyboard

---- Keyboard Setting

----Tones and Semitones

----Enharmonic Notes

Definition of Keyboard

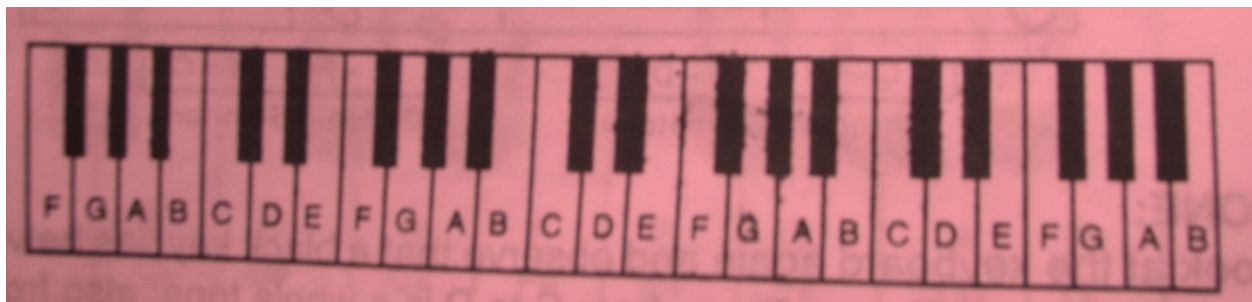
Keyboard refers to an arranged set of keys or notes. Some musical instruments are known as keyboards because they have similar arrangement of the keys. These instruments are piano, organ (harmonium) and accordion. Others include melodion or pianica, clavichord, harpsichord, spinet, and so on.

Keyboard Setting

The keyboard consists of white and black keys or notes. The white notes or keys are called 'Naturals'.

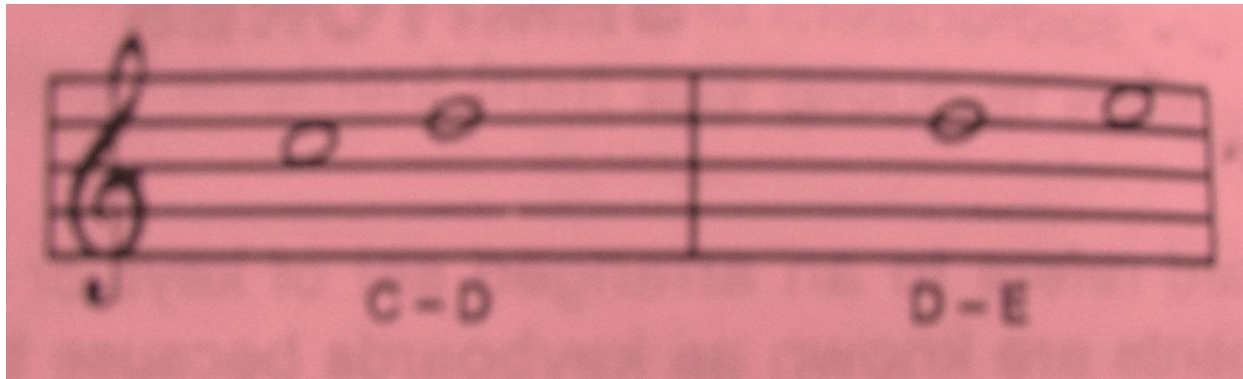
They produce clear natural sounds. The black keys are found between the white keys or notes. They derive their names from the white keys immediately before them or after them. Thus, the black note or key after C is called C sharp (C^\sharp). This same key or note can as well derive its name from the next white key, D. In this instant it is called D flat (D^b). Similarly, the black key, between D and E is either called D sharp (D^\sharp) or E flat (E^b)

You can now see that the black keys have more than one name, e.g. C sharp and D flat, D sharp and E flat, and so on. They serve as sharps and flats of the white keys. They are known as **Enharmonics**



Tones and Semitones

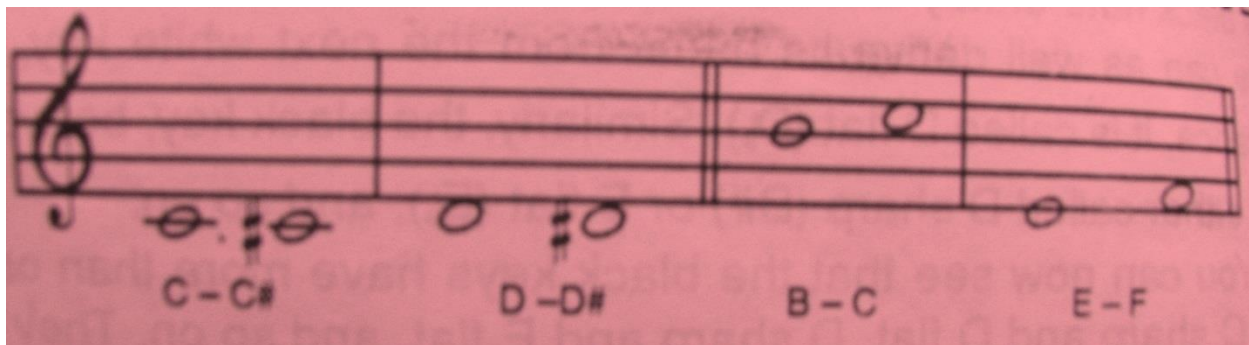
From the keyboard, we can see that the keys or notes lie at intervals. An interval is the distance in pitch between any two notes, e. g. C-D or D-E, and so on.



Semitones

A semitone is the shortest or smallest distance in pitch between any two keys or notes. "Semi" means half. Therefore semitone means half tone. A semitone can be obtained from a white note and its adjacent or closest black note, e. g. C and C sharp, D and D sharp, etc.

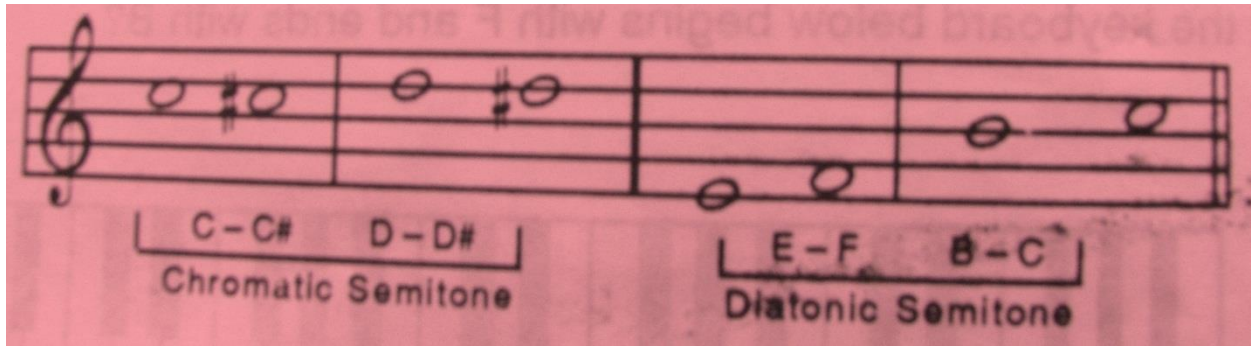
There are two natural semitones on the keyboard. They lie between B-C and E-F;



There are two types of semitones discussed above.

First, the one obtained from two notes bearing the same letter-names, e. g. C-C#, D-D#, F-F#, etc. This type is called '**chromatic semitone**'.

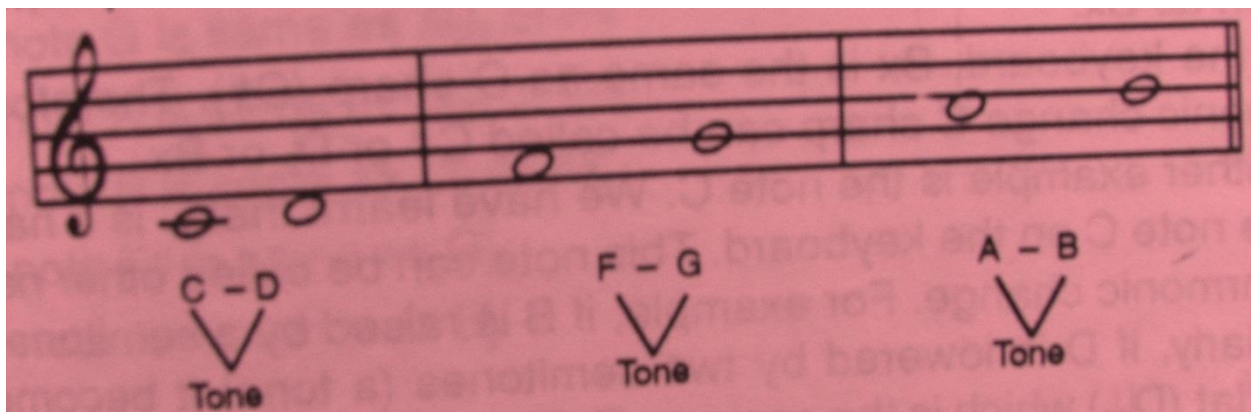
Second, is the type obtained from two different letter names, such as D#-E, E-F, B-C, and so on. This is called '**diatonic semitones**'



Tone

A tone consists of two semitones and there is always a note between them. A tone consists of two semitones. It refers to a whole tone (1 tone). Whole tones are found between the following notes:

C-D, D-E, F-G, G-A and A-B. e.g.

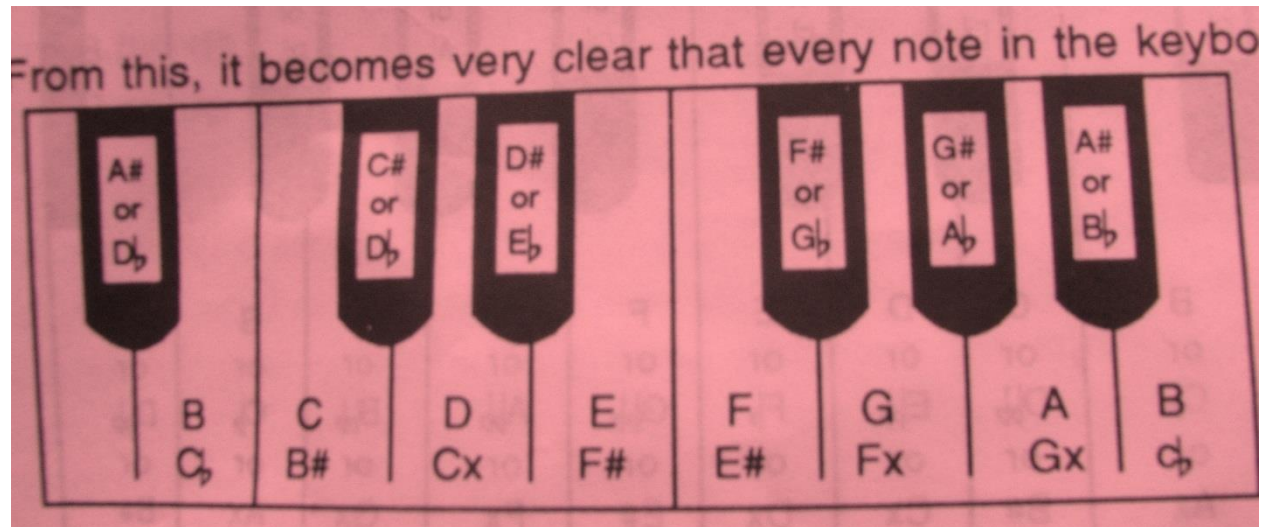


Enharmonic Notes

Enharmonic notes are the notes which have more than one letter-name but produce the same sound. They are all notes that have more than one letter name but in effect produce the same sound. E.g.

C sharp and D flat D sharp and E flat, F sharp and G flat, etc.

Study this keyboard more carefully :



Evaluation:

1. What is a keyboard? Write four keyboard instruments.
2. Write the following on a Treble staff:
 - (a) A chromatic semitone
 - (b) A diatonic semitone
 - (c) A natural semitone
3. Define these terms:
 - (a) Semitone
 - (b) Tone
4. What is enharmonic note?
5. Write ONE enharmonic equivalent of the following notes:
 - (a) F sharp (F#) =
 - (b) A flat (A \flat) =
 - (c) B flat (B \flat) =
 - (d) D sharp (D#) =

WEEK: 4

Topic: Classification of Western Musical Instruments

Content: --The String Family

--The Woodwind Family

--The Brass Family

--The Percussion

The String Family

This family produces sounds by the vibration of the strings. Different notes are produced by placing finger on different points of the string. It forms the backbone of the orchestra. There are four different instruments in the string family; they are: violin, viola, cello and double bass.



The Woodwind Family

Woodwind instruments produce sounds when air is blown into the tubes through the mouthpiece. These instruments were formerly largely made of wood, ebonite and a few of them made of metal. Some of the instruments are: piccolo, flute, oboe, CorAnglais, clarinet, bassoon, double bassoon, saxophone and the recorder family.



Saxophone is partly woodwind and partly brass and is used mostly in jazz bands.

Evaluation:

1. How many instruments are there in string family, list them.
2. Name two wood instruments that use single reeds.

The Brass Family

Brass instruments are made of brass. They are always used in the military bands and for procession because their sound is heard well in the open air. All brass instruments have a mouthpiece through which the player blows. Brass instruments are perhaps more difficult to play because for most of them, a player must press one of three different stops or valves which will make it possible to play certain notes. Brass instruments include: French horn, Trumpet, Trombone, and Tuba which is the lowest pitched and the largest of the brass family.



The Percussion Family

Percussion instruments are the instruments that are struck, shaken, scraped or beaten to produce sounds. This family has varieties: Definite Pitch- Percussion and Indefinite Pitch- Percussion.

- a. Definite Pitch- Percussion: They are varieties of percussion instruments that can be tuned. For example timpani or kettle drum can be tuned by turning large screws attached to the side. Usually there are two kettledrums with one tuned to doh and the other to soh. Other examples are: Glockenspiel, Xylophone, Bells, Celesta and Marimba.



Timpani

- b. Indefinite Pitch- Percussion: These varieties cannot be tuned. They are; Side Drum (Snare Drum), Bass Drum, Triangle, Tambourine, Gong, Rattle and Castanets

Evaluation:

1. Which one does not belong to the group: side drum, marimba, glockenspiel, kettle drum?
2. Which brass instrument plays the lowest notes?

References:

---Spectrum Music for Schools, Book One by Amorelle E. Inangaand Glen E. Inanga

Weekend Assignment:

1. How many sections are there in western orchestra? Name them.
2. Classify each of the following instruments under the column provided below:

Name	Classification
Clarinet	
Tuba	
Double Bass	
Trombone	
French horn	
Timpani	
Bells	
Trumpet	
Cello	
Xylophone	

WEEK 5

Topic: Intervals. Instructional Material: Keyboard

Content: --Definition of Intervals.

--Kinds of Intervals.

---Major and Minor Intervals

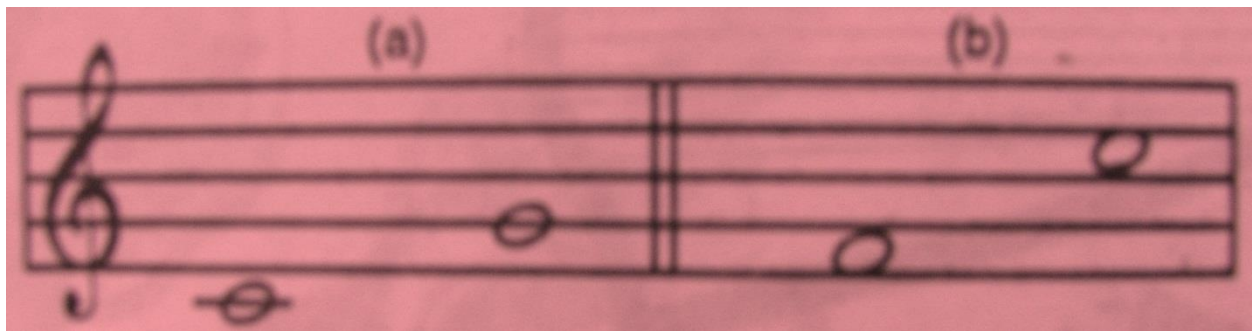
Definition of Intervals

An interval is the distance in pitch between two notes. It is also defined as the difference in pitch between two notes or sounds. These two definitions mean the same.

An interval can be melodic or harmonic, depending on how it is written or sounded.

Melodic Interval

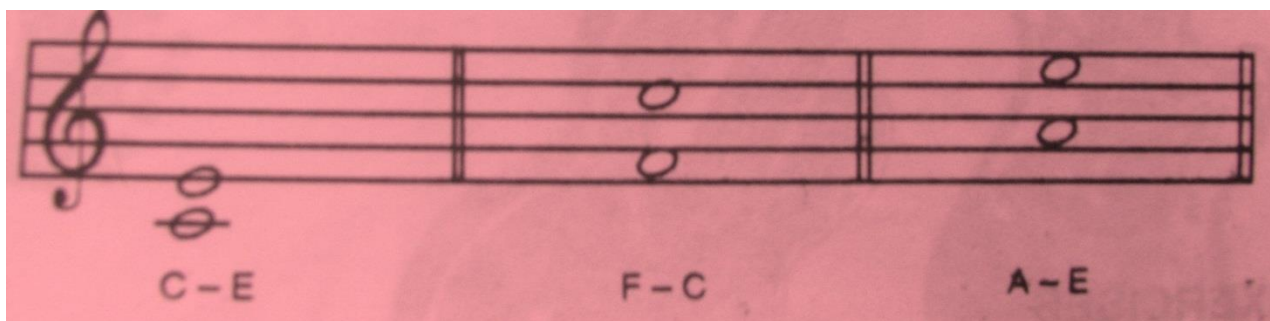
An interval is melodic if the two notes are written or sounded one after the other. In other words, a melodic interval occurs when the first note is sounded or written separately followed by the second note, for example:



Notice in the above example (a and b) that the first note is played or sounded before the second one in each case.

Harmonic Interval

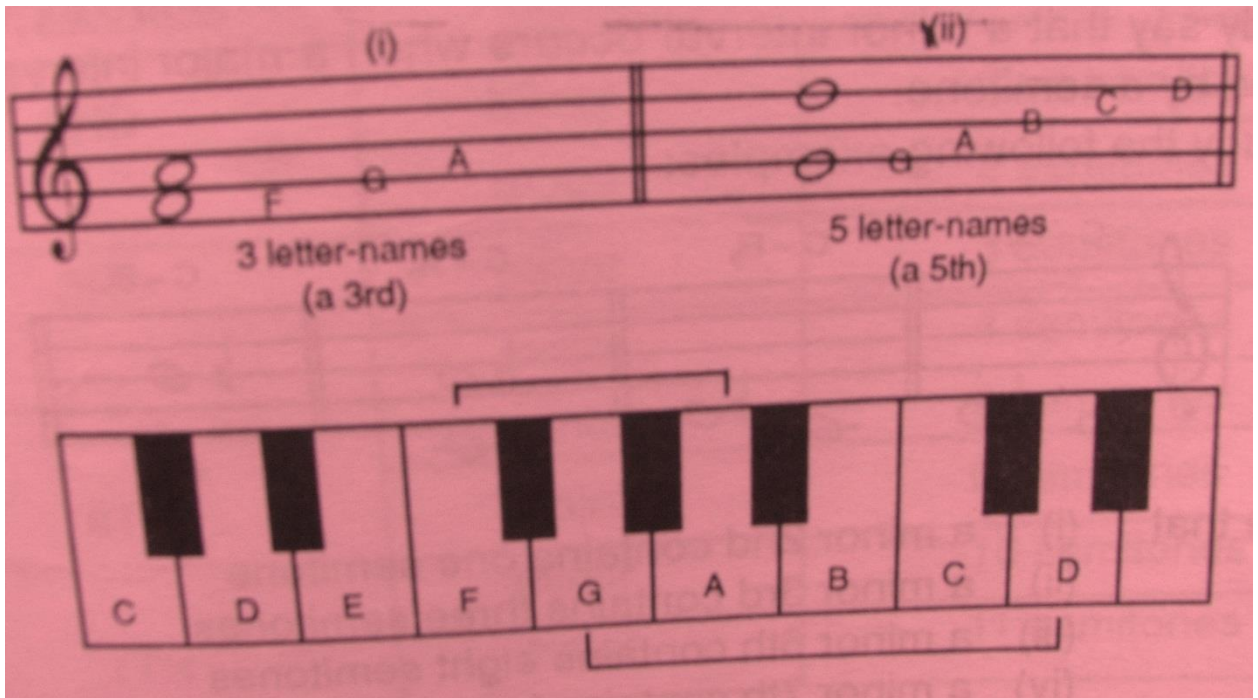
An interval is harmonic if the two notes are placed vertically on the staff or sounded together at the same time. This is to say that a harmonic interval occurs when the two notes are sounded at the same time.e.g.



How to Determine Intervals

Intervals can be determined in two ways, they are ; (a) Quality (b) Quantity (Numerically)

- (a) Quantity : Numerically, an interval involves two notes- the lower and upper notes. The quantity of an interval depends on the number of letter names contained in the interval. That is to say that the number of letter names from the lower note to the upper note are involved in the counting. Study the following examples:



From the above examples, you will observe that (i) F-A contains three letter- names (F, G, A), and thus it is a 3rd of a sort. Similarly, (ii) G-D contains five letter names (G,A, B, C, D) and so, it is a type of 5th.

- (b) Quality : In terms of quality, an interval is determined by the number of semitones contained by the intervals. There are five kinds of intervals -Major, Minor, Perfect, Augmented and Diminished.

Major Intervals

Major interval is more than a minor interval by a semitone. There are four major intervals, namely,

Major 2nd , major 3rd , major 6th , and major 7th . A major interval is determined by the

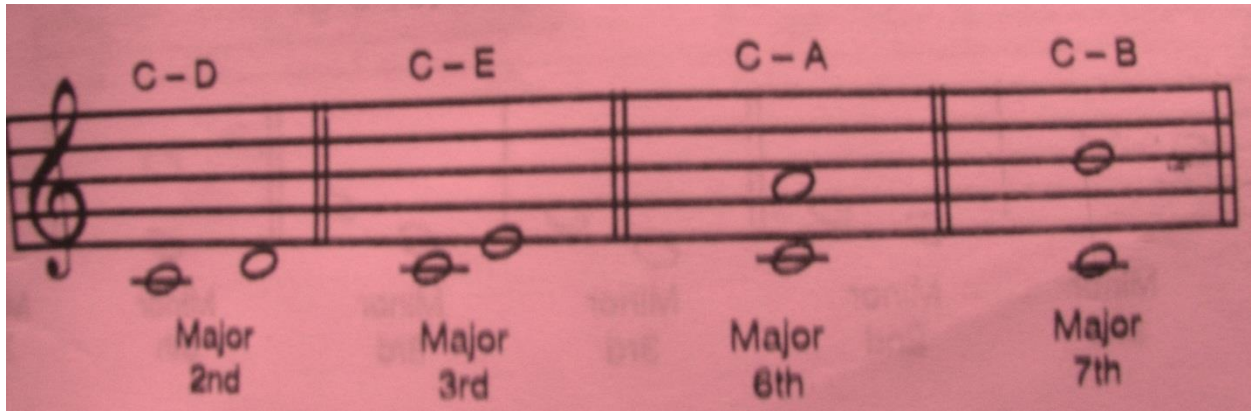
Number of semitones it contains, For example:

A major 2nd contains 2 semitones.

A major 3rd contains 4 semitones.

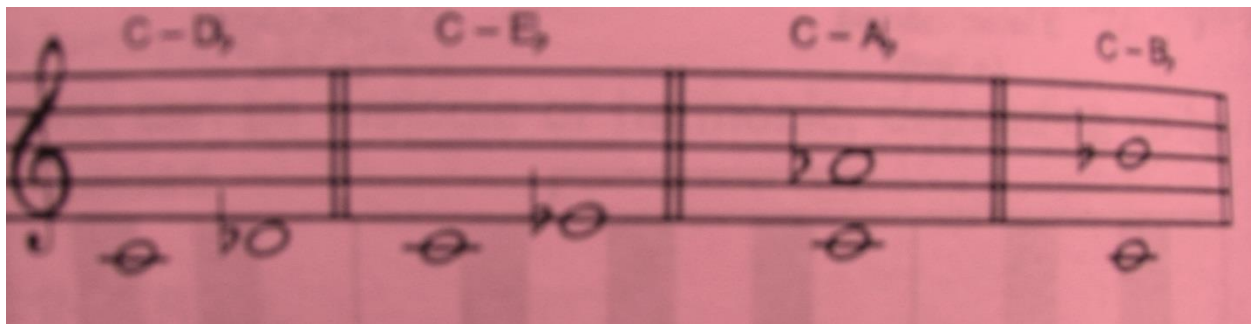
A major 6th contains 9 semitones.

A major 7th contains 11 semitones.



Minor Intervals

A minor interval is smaller than a major interval by a semitone. There are also four kinds of minor intervals- namely, **minor 2nd**, **minor 3rd**, **minor 6th**, **minor 7th**. We can certainly say that a minor interval occurs when a major interval is decreased by a semitone. Study the following examples:



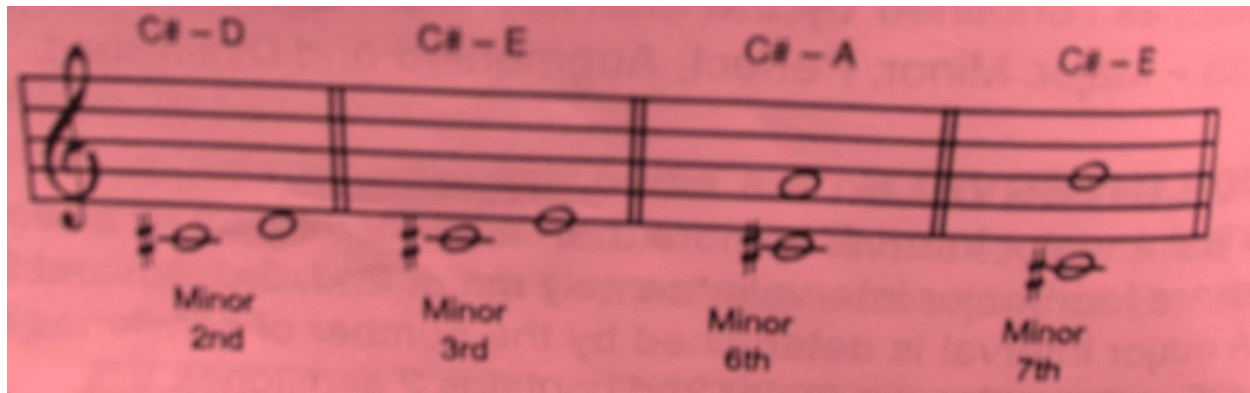
Notice that (i) a minor 2nd contains one semitone.

(ii) a minor 3rd contains three semitones.

(iii) a minor 6th contains eight semitones.

(≥) a minor 7th contains ten semitones.

From the above minor intervals you will notice that the minor intervals are obtained by lowering the upper note of the intervals. Similarly, another method of obtaining minor intervals is by raising the lower note of the major intervals. For example:



However, it does not matter whether the upper note is lowered or the lower note is raised. The important thing is the number of semitones involved. There are also minor intervals that are not obtained by lowering the upper note or raising the lower note, e.g. Page 58c

Summary of Intervals Treated

Study this table again: Page 59a

Evaluations

1. What is an interval?
2. What is the difference between melodic and harmonic intervals?
3. How many semitones are there in the following intervals?
 - (i) Major 2nd
 - (ii) Minor 3rd
 - (iii) Major 6th
 - (≥) Minor 7th
4. Name these intervals. Page 59b

WEEK 6

Topic: INTERVALS

CONTENT: -- Perfect Interval

- Augmented interval
- Diminished interval

In the previous week, we learnt major and minor intervals. The number of the semitones must not be forgotten. You will recall that an interval is the distance in pitch between two notes. Let us now study perfect, augmented and diminished intervals.

Perfect Intervals

There are four types of perfect intervals. These include unison, fourth, fifth, octave (eight).

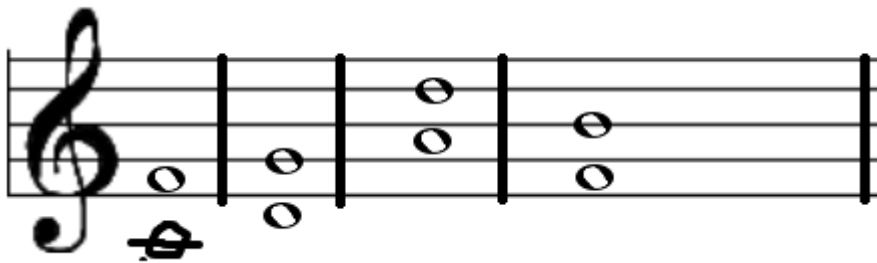
- Perfect Unison: This is also called 'prime' interval. The notes of a unison are at one place, either on a line or a space on the staff. It does not contain any semitone. In a vocal music, two or more parts may be sounding the same note at the same time as unison.



- Perfect Fourths (4ths):

A perfect fourth contains five semitones. In a perfect 4th, four letter names are involved, e.g. C – F involves C, D, E, F.

All 4ths are perfect except one. The interval of 4th between F – B is more than a perfect 4th by a semitone. It contains six semitones instead of five. Thus, it is an augmented 4th. It is also called "tritone" because it contains three whole tones, e.g. F – G, G – A, A – B.



(C – F) (D – G) (A – D) (F – B)

P. 4TH

P. 4TH

P. 4TH

Aug. 4TH

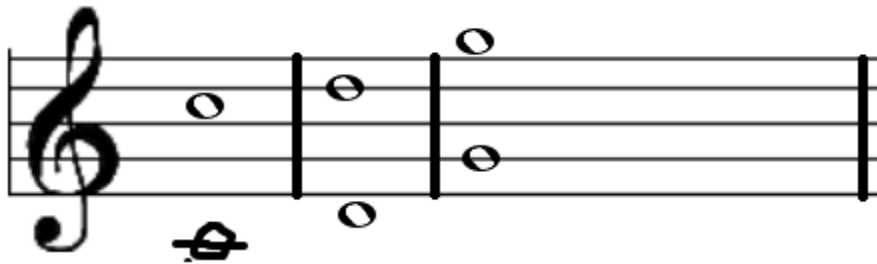
Perfect Fifth (5th): A perfect fifth involves five letter-names and contains seven semitones, e.g. C-G, D-A, E-B, F-C, G-D, A-E.

(C – C)	(D – A)	(E – B)	(F – C)	(G – D)
P. 5 TH	P. 5 TH	P. 5 TH	P. 5 TH	P. 5 TH

All fifth are perfect except B – F. It is less than a perfect fifth by semitone and it contain six semitones instead of seven, therefore it is a diminished fifth.

Perfect octaves (8ths)

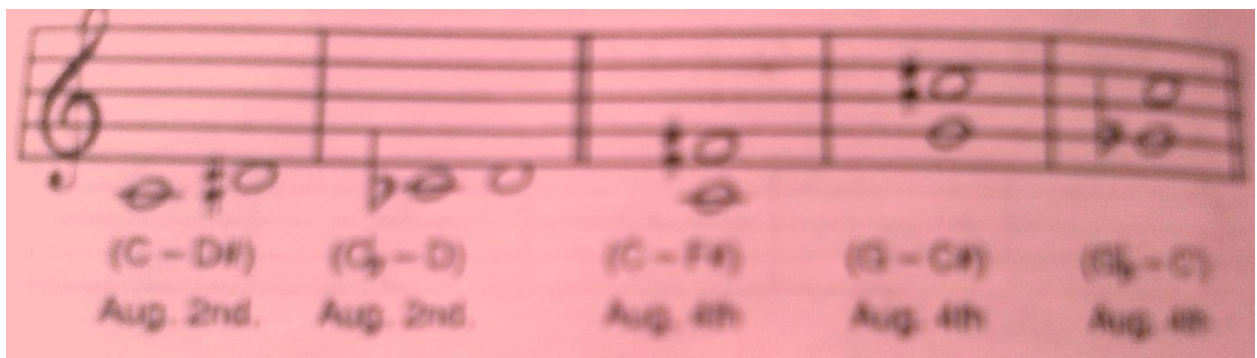
A perfect 8th (perfect octave) involves eight letter-names and contains twelve semitones. All 8th are perfect, e.g. C – C[^], D – D[^], G – G[^], and so on.



(C – C)	(D – D)	(G – G)
P. 8 th	P. 8 th	P. 8 th

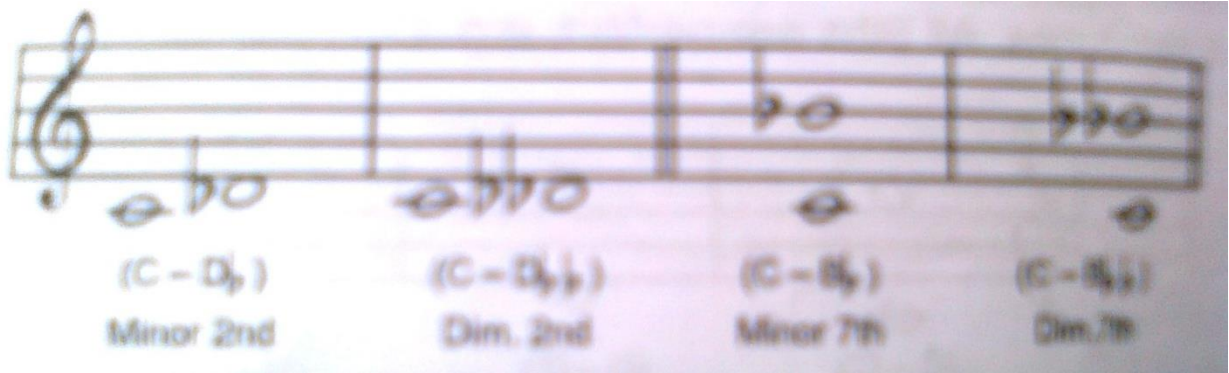
Augmented Intervals

An augmented interval is larger than a major or a perfect interval by a semitone. Thus, only major and perfect intervals can be augmented.



DIMINISHED INTERVALS

A diminished interval is a semitone lesser than a minor or perfect interval. In other words, diminished intervals occur, when a perfect or minor interval is decreased by a semitone. So, only minor and perfect interval can be diminished.



TYPES OF INTERVALS	NUMBER OF SEMITONES
Minor 2 nd	1 semitone
Major 2 nd	2 semitones
Augmented 2 nd	3 semitones
Diminished 3 rd	2 semitones
Minor 3 rd	3 semitones
Major 3 rd	4 semitones
Diminished 4 th	4 semitones
Perfect 4 th	5 semitones
Augment 4 th	6 semitones
Diminished 5 th	6 semitones
Perfect 5 th	7 semitones
Augmented 5 th	8 semitones
Minor 6 th	8 semitones
Major 6 th	9 semitones
Augmented 6 th	10 semitones
Diminished 7 th	9 semitones
Minor 7 th	10 semitones
Major 7 th	11 semitones
Perfect 8 th	12 semitones

Evaluation

1. Mention the four perfect intervals.
2. Give two examples of a diminished interval.
3. How semitones are there in a Diminished 7th.

Reference

Fundamentals of Music, for junior secondary schools, Upper Basic Education 1, Dr.H.C. Nwafor

WEEK: 7

TOPIC: History of Music 1

Content

- List of some Nigerian art Musicians
- Prof. Wilberforce Echezona
- Prof. Akin Euba
- Dr Chukwuemeka Nzewi

Content Development

In Nigeria today, there are many art musicians. Majority of them are music educators in various institutions. They have made great landmarks in their various areas of specialization, such as music composition, music technology, music education, and so on. Some are instrumentalists, while some others are musicologists, and so on. Some are professors, and many are doctors

These art musicians include,

- Prof. Wilberforce Echezona
- Prof. Lazarus Ekwueme
- Prof. Samuel Akpabot
- Prof. Akin Euba
- Prof. Richard Okafor
- Prof. Mrs. Omibiyi- Obidike
- Dr. Chukwuemeka Nzewi
- Dr. Azubike O. Ifionu
- Rev. Dr. Clement C. Ezegbe
- Dr. Achinivu K. Achinivu
- Dr. Daniel C.C. Agu
- Fela Sowande
- Ayo Bankole and so on.

Some of these musicians will be briefly discussed.

- **Prof. Wilberforce Echezona**

Wilberforce William Chukudinka Echezona is a [Nigerian musicologist](#) and a pioneer teacher of music in Nigerian universities. He was the first [Igbo](#) man to be educated at London's [Trinity College of Music](#), and the first African to obtain a degree in music education in the United States, where he received a PhD from [Michigan State University](#) in 1963.

He taught at secondary school level in Nigeria^[3] and later at the department of Music at the [University of Nigeria](#). His work has included the development and promotion of choral music in Nigeria, including by setting the works of young Nigerian lyricists to music. See Pg 66 of Fundamentals of Music, for junior secondary schools, Upper Basic Education 2, by Dr.H.C. Nwafor .

Prof. Akin Euba

Dr Chukwuemeka Nzewi (See Pages 67 – 69 of fundamental of music book 2)

Reference

Fundamentals of Music, for junior secondary schools, Upper Basic Education 1, Dr.H.C. Nwafor

WEEK 8

Triads and Chords- Definition, Composition, Types- Primary[Major] and Secondary [minor].

A Triad can be defined as a three –note chord, which also means a chord containing three notes only.

A Chord is produced when two, three or more notes are sounded together.

A Triad contains three different notes only while a chord contains two three or more notes.

See page 74 and 75.

A Triad consist of three notes only. The fundamental note of a triad is the Root. [That is the note on which the three notes are built. A triad can be built on any degree of the scale. That is to say that any degree can be a root of the triad. [Tonic to Octave].When the root is chosen, then you add a third [3rd]and a fifth [5th] above the root.These three notes will produce a triad. In other words, a triad consist of the root, a third [3rd] and a fifth [5th].A Root +a 3rd +a 5th .

We have primary and secondary triads,[Major and minor triads]

1 Major or Primary triad consists of a root, a major 3rd and a perfect 5th. There are seven degrees of the scale that form the roots of the triads. Three of these seven triads are known to be primary or major triads. They are Tonic triads [I], Subdominant triads, [IV] and Dominant triads [V].

Secondary or minor triads: Three out of the seven are primary or major. The remaining four triads are called secondary or minor triads. They are Supertonic ii, Mediant iii, Submediant vi and Leading note.

A minor triad is composed a root, a minor 3rd and a perfect 5th. That is a root + a minor 3rd + a perfect 5th.

There are other triads called Augmented triads and Diminished triads.

Augmented triad is composed of a root, a major 3rd and an augmented 5th. Augmented triad, therefore = A root + a major 3rd + an augmented 5th.

TAKE NOTE THESE:

1 A Triad consist of three different notes only It is a three notes chord.

2 A chord is the product of two, three ,or more notes sounded together .

3 The fundamental note of a triad is the Root.

4 A triad is composed of the root, a 3rd and a 5th.

5 Triads are built on the degrees of the scale.

6 A major triad consist of a root, a major 3rd and a perfect 5th.

7 A minor triad consists of a root, a minor 3rd and a perfect 5th .

8 A diminished triad consists of a root, a minor 3rd and a diminished 5th .

9 An augmented triad consists of a root, a major 3rd and augmented 5th .

Evaluation:

Define the term triad and chord.

Write the three primary triad and the four secondary triads.

WEEK 9

Topic: TRIADS (TYPES & INVERSION OF TRIADS)

What is a Triad?

A triad is a chord constructed with 3 notes. When in root position (the root note is on the bottom) each note is a third away from the last (Though, any note of the degree can serve as the root of a triad .i.e. inversion). Triads are a basic chord structure and the basis of how other types of chords are constructed. There are four types of triads:

- Major
- Minor
- Augmented
- Diminished

Major Triads:

To create a major triad, simply stack the 1st, 3rd, and 5th notes of a major scale on top of each other.

The most basic chord is called a **TRIAD**. There are four possible triads:

major: **R - 3 - 5**

minor: **R - b3 - 5**

augmented: **R - 3 - #5**

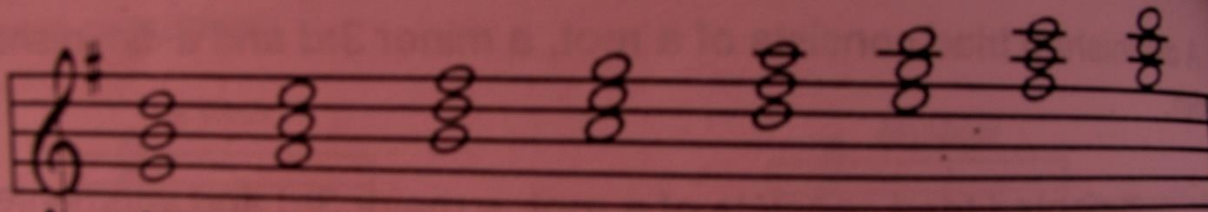
diminished: **R - b3 - b5**

A practical example of the above note are:



MAJOR TRIADS

THE TRIADS OF KEY G MAJOR

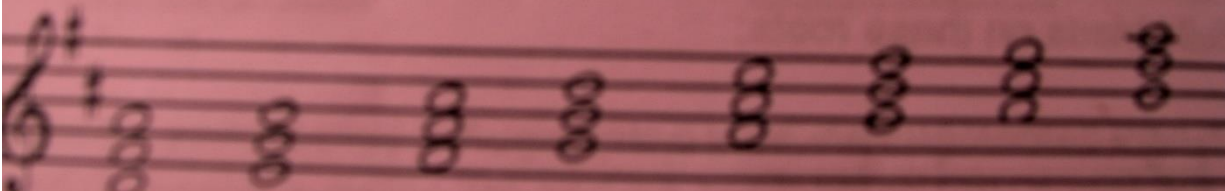


The diagram shows a musical staff in G major with eight triads. The notes are: I (G, B, D), II (A, C, E), III (B, D, F#), IV (C, E, G), V (D, F#, A), VI (E, G, B), VII (F#, A, C), and VIII (G, B, D).

Scale Degree	Notes	Quality
i	GBD	dms
ii	ACE	nfl
iii	BDF#	mst
iv	CEG	fid
v	DF#A	str
vi	EGB	ldm
vii	F#AC	trf
viii	GBD	dms

THE TRIADS OF KEY D MAJOR

Construct the scale of key D major, and then add a major 3rd and perfect 5th above each degree of the scale, thus:



The diagram shows a musical staff in D major with eight triads. The notes are: I (D, F#, A), II (E, G, B), III (F#, A, C#), IV (G, B, D), V (A, C#, E), VI (B, D, F#), VII (C#, E, G), and VIII (D, F#, A).

Scale Degree	Notes	Quality
i	DF#A	dms
ii	EGB	nfl
iii	F#ACE	mat
iv	GBD	fid
v	AC#E	str
vi	BDF#	ldm
vii	C#EG	trf
viii	DF#A	dms

THE TRIADS OF KEY D MAJOR

Construct the scale of key D major, and then add a major 3rd and perfect 5th above each degree of the scale, thus:

i	ii	iii	iv	v	vi	vii	viii
DF#A	EGB	F#AC#	GBD	AC#E	BDF#	C#EG	DF#A
dms	nfl	mst	fld	str	ldm	trf	dms

i	ii	iii	iv	v	vi	vii	viii
FAC	GBD	ACE	Bb,DF	CEG	DFA	EGB	FAC
dms	nfl	mst	fld	str	ldm	trf	dms

TRIADS OF KEY Bb MAJOR

Here also, use the same process of writing the key signature of key Bb major, construct the scale, and then add a major 3rd and a perfect 5th above each degree of the scale, as follows:

i	ii	iii	iv	v	vi	vii	viii
Bb,DF	CEb,G	DFA	E,GBb	FAC	GBb,D	ACEb	Bb,DF
dms	nfl	mst	fld	str	ldm	trf	dms

TRIADS OF KEY B_♭ MAJOR

Here also, use the same process of writing the key signature of key major, construct the scale, and then add a major 3rd and a perfect 5th above each degree of the scale, as follows:

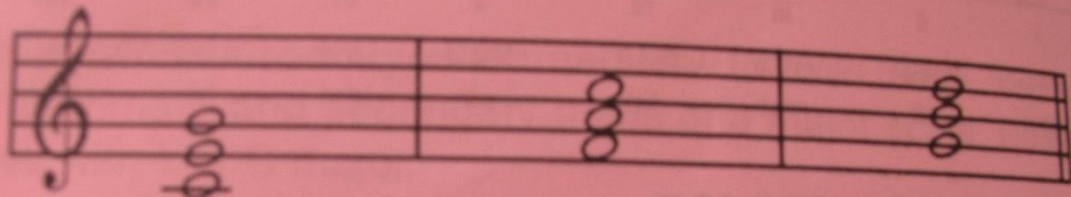
B _♭ ,DF	CE _♭ ,G	DFA	E _♭ ,GB _♭	FAC	GB _♭ ,D	ACE _♭	B _♭ ,DF
dms	nfl	mst	fld	str	ldm	trf	dms
i	ii	iii	iv	v	vi	vii	viii

TRIADS OF KEY B_♭ MAJOR

Here also, use the same process of writing the key signature of key major, construct the scale, and then add a major 3rd and a perfect 5th above each degree of the scale, as follows:

B _♭ ,DF	CE _♭ ,G	DFA	E _♭ ,GB _♭	FAC	GB _♭ ,D	ACE _♭	B _♭ ,DF
dms	nfl	mst	fld	str	ldm	trf	dms
i	ii	iii	iv	v	vi	vii	viii

PRIMARY TRIADS OF KEY C MAJOR

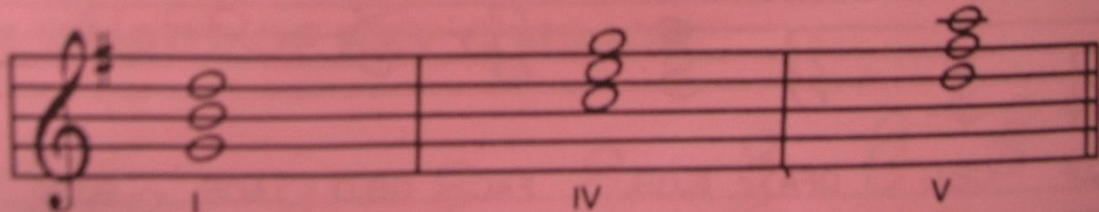


I
CEG
(dms)

IV
FAC
(fld)

V
GBD
(str)

PRIMARY TRIADS OF KEY G MAJOR

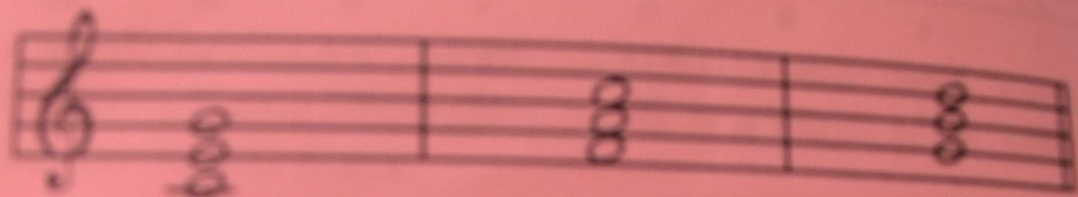


I
GBD
(dms)

IV
CEG
(fld)

V
DF#A
(str)

PRIMARY TRIADS OF KEY C MAJOR



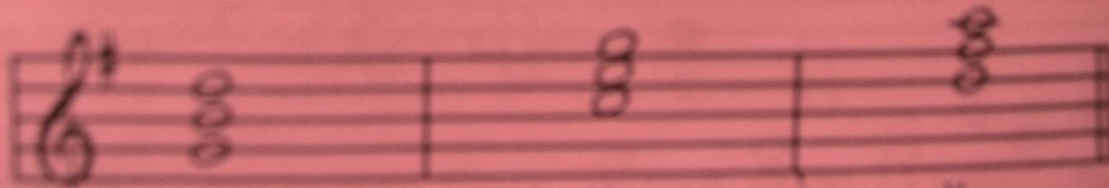
The diagram shows a single musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into three measures. The first measure contains a triad of notes C4, E4, and G4. The second measure contains a triad of notes F4, A4, and C5. The third measure contains a triad of notes G4, B4, and D5.

I
CEG
(Im)

IV
FAC
(Iv)

V
GBD
(V)

PRIMARY TRIADS OF KEY G MAJOR



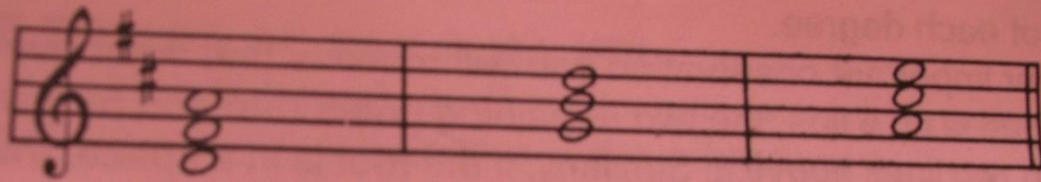
The diagram shows a single musical staff in treble clef with a key signature of two sharps (F# and C#). The staff is divided into three measures. The first measure contains a triad of notes G4, B4, and D5. The second measure contains a triad of notes C5, E5, and G5. The third measure contains a triad of notes D5, F#5, and A5.

I
GBD
(Im)

IV
CEG
(Iv)

V
DF#A
(V)

PRIMARY TRIADS OF KEY D MAJOR

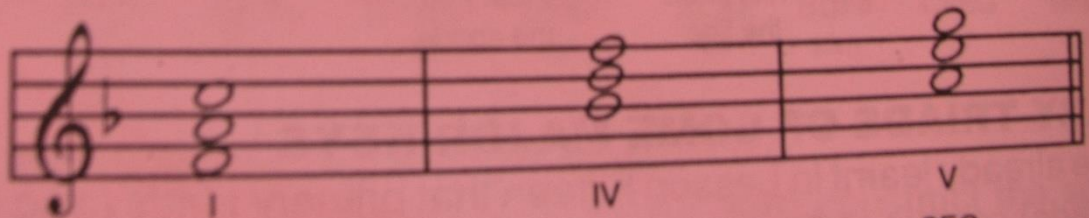


I
DF#A
(dms)

IV
GBD
(fld)

V
AC#E
(str)

PRIMARY TRIADS OF KEY F MAJOR



I
FAC
(dms)

IV
B_b,DF
(fld)

V
CEG
(str)

PRIMARY TRIADS OF KEY B \flat MAJOR

I
 B \flat , D \flat
 (dms)

IV
 E \flat , G \flat , B \flat
 (fld)

V
 F, A, C
 (str)

PRIMARY TRIADS OF KEY E \flat MAJOR

I
 E \flat , G \flat , B \flat
 (dms)

IV
 A \flat , C, E \flat
 (fld)

V
 B \flat , D \flat , F
 (str)

It is already explained that a triad consists of three notes – a Root, 3rd and 5th. This means that two additional notes are placed above the root, namely the 3rd and 5th. Thus, each triad has two inversions—first inversion and second inversion, e.g.

Triads derive their name from the fact that each one contains only three intervals and the fact that the intervals in each are a **3rd** apart:

Formular for the construction of triads:

Major: **3 + b3** (Maj 3rd + min 3rd)

Minor: **b3 + 3** (min 3rd + Maj 3rd)

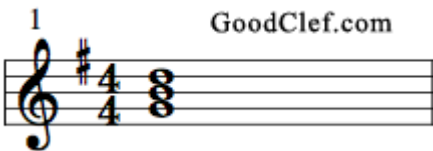
Diminished: **b3 + b3** (min 3rd + min 3rd)

Augmented: **3 + 3** (Maj 3rd + Maj 3rd)

Let's take the G major scale: G – A – B – C – D – E – F# – G.

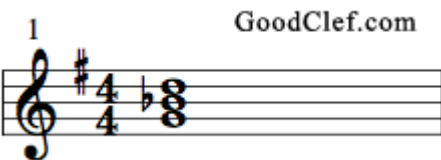
Take the 1st, 3rd, and 5th scale degrees out: G – A – B – C – D – E – F#

The G major triad would be **G – B – D**.



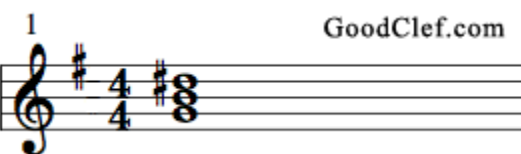
Minor Triads:

Minor triads are constructed in the same fashion as major triads, only based off the [minor scale](#). Take the 1st, 3rd, and 5th notes of the scale and you end up with the minor triad.



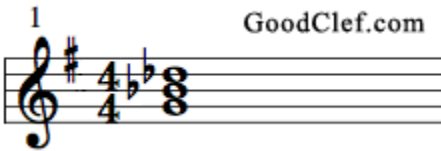
Augmented Triads:

Augmented triads have a cool sound, very *mysterious*. An augmented triad is a major third on top of another major third. So basically, you can take a major triad and raise the 5th note by a half step to get the augmented version (since a major triad is a major third on the bottom and a minor third on the top). The augmented triad has lots of uses and can resolve in many ways. By 'resolve', I mean it naturally has the tendency to lead into another chord. We'll get into that later. Just familiarize yourself with how the augmented triad is constructed in comparison to the major and minor triads.



Diminished Triads:

A diminished triad has a dissonant sound to it. It's built using two minor thirds.



INVERSION OF TRIADS.

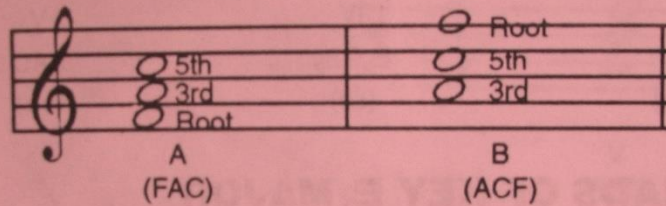
A chord inversion simply means re-arranging the notes in a given chord. Inversions can also be applied to [intervals](#) and melodies. For this class, we will focus on inverting triads.

FACTS ABOUT TRIAD INVERSION.

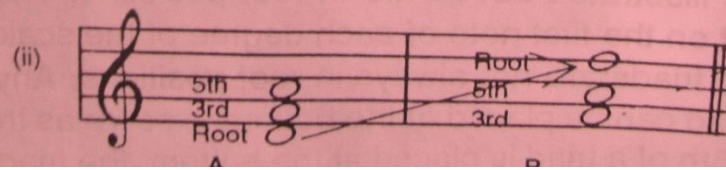
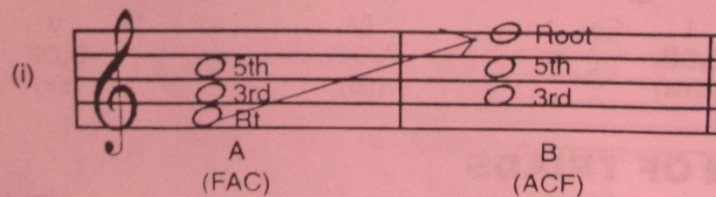
1. Learn the root position of triads in both [major](#) and [minor](#) keys. When we say root position it refers to the normal position of chords in which the root note is at the bottom; root + third + fifth (1+3+5). For example a C major triad is C+E+G, with C as the root note.
2. For the first inversion of a triad simply move the root note at the top an octave higher. So if the root position of a C major chord is C+E+G, moving the root note (C) at the top makes the first inversion as E+G+C (3+5+1).
3. For the second inversion of a triad move the lowest note and place it on top of the root note. Let's take the C major chord as an example again, the first inversion of this chord is E+G+C with E being the lowest note. Move E above the root note which is C to make the second inversion of G+C+E (5+1+3).
4. Usually, triads are referred to as having only two inversions. This is because when you invert a triad a third time you return to the root position an octave higher.

FIRST INVERSION OF TRIADS

In the example below, triad A is in the root position (FAC). Triad B is the same triad A but the notes are placed in a different order. Here, the 3rd (A) is in the bass while the root (F) is at the top and the 5th (C) retains its original position:



Thus, in the first inversion of a triad, the root is transferred to the octave, leaving the 3rd as the bass while the 5th remains in its original position:



SECOND INVERSION OF TRIADS

The second inversion of a triad is derived from the first inversion triad. In this case, the 3rd which serves as the bass in the first is now transferred to its octave at the top, thereby leaving the triad in the bass. The root retains its position as the first inversion the following examples:

(i)

The diagram shows a musical staff with a treble clef. It is divided into two measures. The first measure shows a B triad in first inversion with notes F (labeled '5th'), A (labeled '3rd'), and B (labeled 'Rt'). Below the staff, it is identified as 'B (FAD) 1st inversion'. The second measure shows a C triad in second inversion with notes A (labeled '3rd'), D (labeled 'Rt'), and F (labeled '5th'). Below the staff, it is identified as 'C (ADF) 2nd inversion'. Arrows indicate the movement of notes: the A note from the first measure moves up an octave to become the 3rd of the second measure, and the F note from the first measure moves down an octave to become the 5th of the second measure. The B note from the first measure remains in the same position as the root of the second measure.

B
(FAD)
1st inversion

C
(ADF)
2nd inversion

5th
 3rd
 Root
A
 DFA
 Root
 Position

Root
 5th
 3rd
B
 FAD
 First
 Inversion

3rd
 Root
 5th
C
 ADF
 Second
 Inversion

INVERSIONS OF TRIAD \bar{i}

5th
 3rd
 Root
A
 CEG
 Root
 Position

Root
 5th
 3rd
B
 EGC
 First
 Inversion

3rd
 Root
 5th
C
 GCE
 Second
 Inversion

A
DFA
Root
Position

B
FAD
First
Inversion

C
ADF
Second
Inversion

INVERSIONS OF TRIAD \bar{i}

A
CEG
Root
Position

B
EGC
First
Inversion

C
GCE
Second
Inversion

INVERSIONS OF TRIAD I

A
 CEG
 Root
 Position

B
 EGC
 First
 Inversion

C
 GCE
 Second
 Inversion

INVERSIONS OF TRIAD V

A
 GBD
 Root
 Position

B
 BDG
 First
 Inversion

C
 DGB
 Second
 Inversion

Key: G-major F-minor A-major E-minor

v_4^6 ii^6 IV VI^6

Key: B-flat major E-major E-flat major D-minor

iii_4^6 I_4^6 v^6 v

EVALUATION

1. Construct the primary triads of key F major.
2. What is a triad?

ASSIGNMENT

1. Construct the primary triads of G major and F major.

2. How many types of triad do we have? Name them.
3. Construct the 1st inversion of Bb (B flat).