

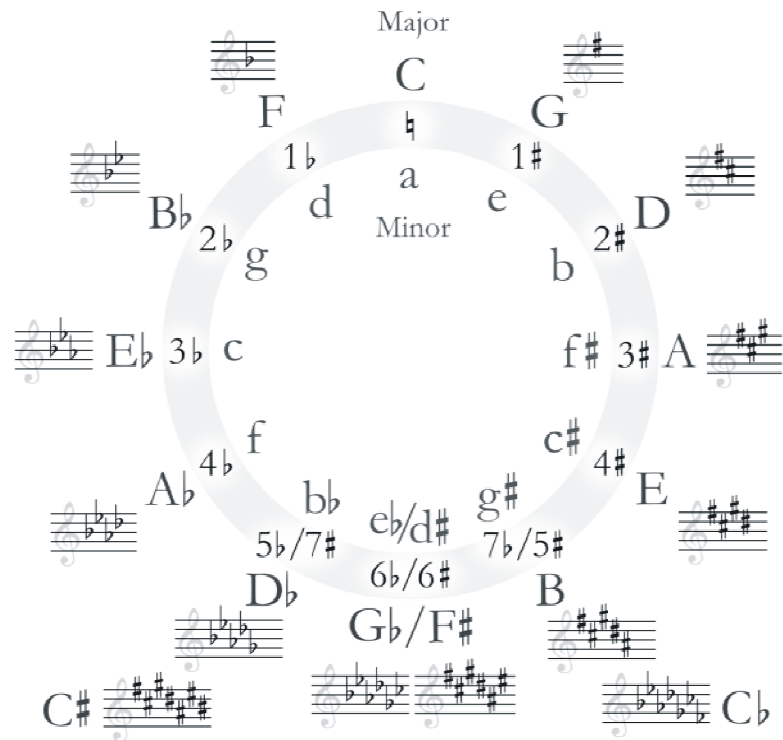
MUSICAL KEYS AND KEY SIGNATURES

Order of Flats - BEADGCF (the order in which they go on the staff, with B-flat being first)

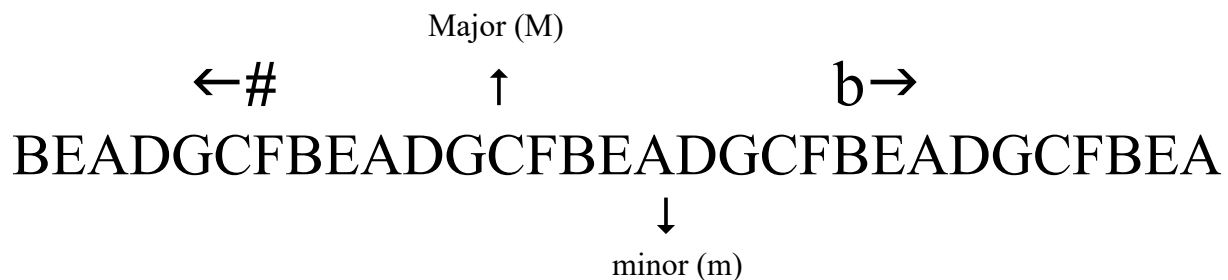
Order of Sharps - FCGDAEB (order of flats, backwards)

Circle of 5ths

A tool to remember
Key Signatures.
Each key is separated
from its neighbors
by a Perfect Fifth
(P5)



Another way to think of this
is an endless line:



Terms

Tonic - First note of the scale

Parallel Keys - have the same Tonic

Relative Keys - have the same Key Signature

Enharmonic - Sounds the same, spelled differently (F#/Gb, Bb/A#, E#/F)

Shortcuts

Parallel Major keys have three more *sharps* than parallel minor keys

Parallel minor keys have three more *flats* than parallel Major keys

Relative Major keys are three half-steps (m3) *higher* than relative minor keys

Relative minor keys are three half-steps (m3) *lower* than relative Major keys

INTERVALS

An INTERVAL is the distance between two pitches.

2nds, 3rds, 6ths, and 7ths come in
diminished (d), minor (m), Major (M), and Augmented (A)

Unisons (1sts), 4ths, 5ths, and Octaves (8ths) come in
diminished (d), Perfect (P) and Augmented (A)

Half-Step = the smallest interval in Western Music

Whole-Step = two Half-Steps

m2 = Half-Step

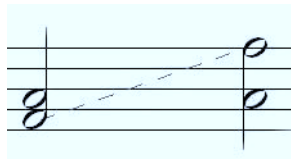
M2 = Whole-Step

3rds, 6ths, and 7ths are Major (M) or minor (m) if:
the *upper* note is in the *lower* note's M or m scale

4ths and 5ths are Perfect (P) if the upper note is in *either* M or m scale.

Inversions

Move the upper note of an interval below the lower note, or move the lower note above the upper note to get an *Inversion*.



When inverting:

m $\leftrightarrow$ M

d $\leftrightarrow$ A

P $\leftrightarrow$ P

Unison $\leftrightarrow$ Octave

2 $\leftrightarrow$ 7

3 $\leftrightarrow$ 6

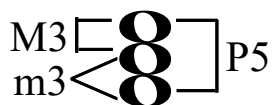
4 $\leftrightarrow$ 5

TRIADS - Two Super-imposed Thirds



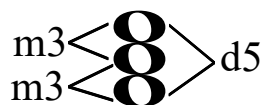
Major

M



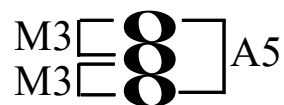
minor

m



diminished

d



Augmented

A

Inversions



Name: Root Position

Bass: Root

Figured Bass (nothing)



1st inv.

Third

6



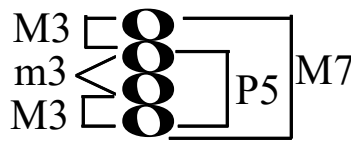
2nd inv.

Fifth

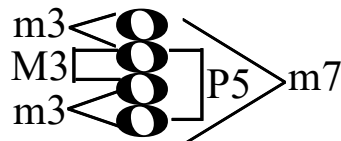
6
4

Find the root? Note on TOP of the largest interval

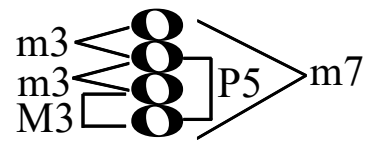
Seventh Chords - 7th Chords



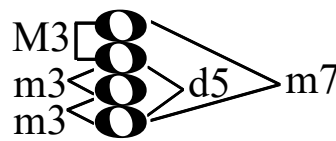
M_7 - Major
M triad + M7



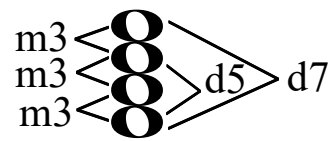
m_7 - minor
m triad + m7



V_7 - Dominant
M triad + m7



7° - half diminished
d triad + m7



7° - full diminished
d triad + d7
(only three in existence)

Inversions



Name:

Root Position

1st inv.

2nd inv.

3rd inv.

Bass:

Root

Third

Fifth

Seventh

Figured
Bass

7

6
5

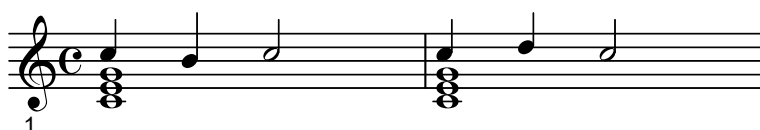
4
3

4
2

Find the root? Note on TOP of the SMALLEST interval

Non-Chord Tones

Neighbor Tone



Moves step-wise away from a chord tone, then moves back to the *same* chord tone.

Passing Tone



Moves step-wise away from a chord tone, then continues moving to a *different* chord tone.

Appoggiatura



An unprepared, leaped-to, strong-beat Neighbor Tone. Resolves in the opposite direction from leap. (this word also has some other Music Theory definitions)

Suspension



Note changes *after* the chord.

Anticipation



Note changes *before* the chord.