



A Fun Way to Learn Music Theory

Printable Music Theory Books

Music Theory

Level 3

Student's Name: _____ Class: _____

Printable Music Theory Books Level Three

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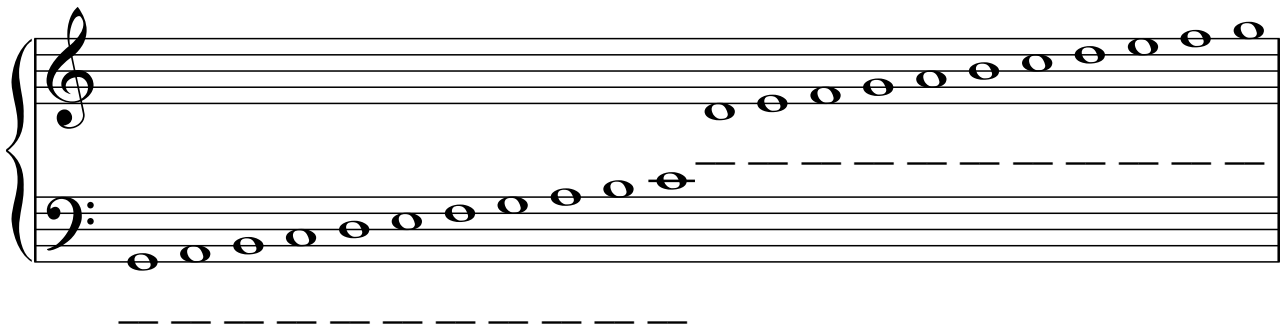
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Notes in the Treble and Bass Clefs

Notes and rests are placed in the lines and spaces of the _____*
 The staff has _____ lines and _____ spaces.
 For the piano, two staves are aligned together with a _____.
 This is called a _____ staff.

Complete the names of all these notes in the treble and bass clefs:



Write two examples of the following notes on the staff below each note name. Use ledger lines and accidentals if needed. (The first one has been done for you):

G	E flat	C sharp	F
G sharp	C	B flat	D
A	D flat	E flat	G sharp

Name the following notes in the space provided below the staff:

_____	_____	_____	_____

**Throughout this text, revision knowledge is presented with "fill in the blanks" exercises. If you don't know the answers refer to the answer key on page 87, where you'll also find a reference to learn more about the topic in level one or two of this theory course.*

Ledger Lines

Notes can sit on lines above or below the staff. These lines are called _____ lines.

True or false: Ledger lines should be spaced by exactly the size of a note. _____

Fill in all the names of the ledger line notes in the treble clef:

_____ C D E F G A B C D E F G _____

Fill in all the names of the ledger line notes in the bass clef:



_____ E F G A B C D E F G A B _____

Rewrite the following excerpt of music in the treble clef:

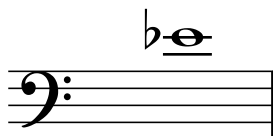
Circle the three poorly written ledger lines in this excerpt of music:

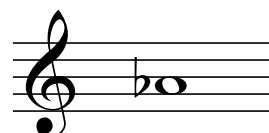
Enharmonic Notes

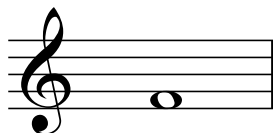
When a note sounds at exactly the same pitch as another, yet has a different letter name it is referred to as an **enharmonic note**.

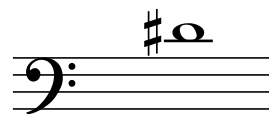
e.g.  is the exactly the same pitch as: 

Draw a line between the note on the left and its enharmonic equivalent note on the right:



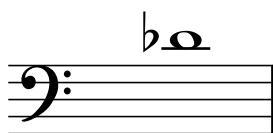








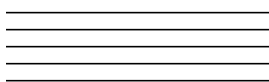


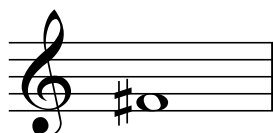


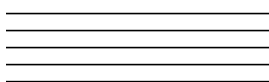


Rewrite the following notes as an enharmonic equivalent:

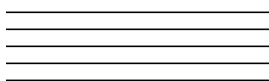


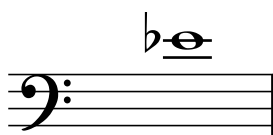


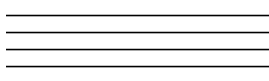















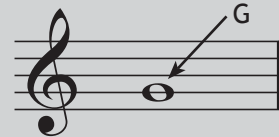
Clefs


A clef is a musical symbol which is used to determine the pitch of written notes. There are three types of clefs used in modern music notation: G clefs, F clefs and C clefs.

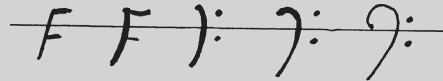
 When it is not placed on five lines, this symbol is NOT called a treble clef! It is called a G clef, because it evolved from a stylized letter "G", and once it is placed on the staff will determine where G is located. In early use (pre 1750) it could be found written on different lines of the staff.




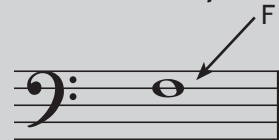
 The only modern use of the G clef is where it is placed surrounding the second line up of the staff, and then it is called a **treble clef**.





 Once again, until it is placed on the staff this symbol is not a bass clef. It is called an F clef, because it is supposed to represent a stylized capital "F".

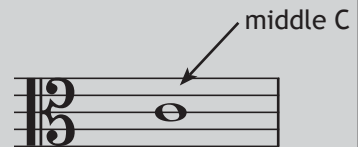


 Once placed on the staff the two dots surround the second line from the top, and therefore determines that this is where F is located.



 The third type of clef used in modern music is a **C clef**, and this clef determines where middle C is located through the use of two curves.

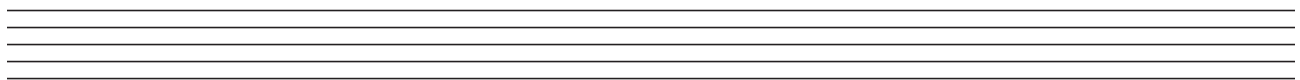
 The most common C clef used is the **Alto Clef**, where it is placed surrounding the middle line of the staff. This clef is used for the Viola and other instruments that require notes equally above and below middle C.



Hand drawn C clefs do not require such elaborate curves as the printed ones have, and as long as the two curves surround the intended line and there is a thick line and a thin line, alto clefs may be drawn like this:

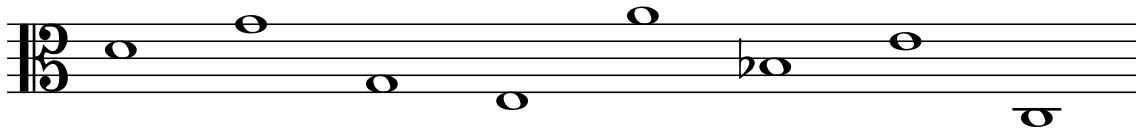


Practice drawing alto clefs:



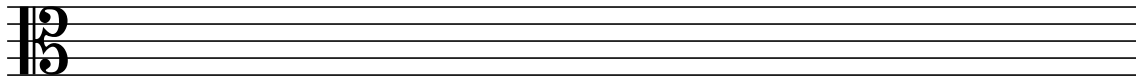
Using The Alto Clef

Name these notes in alto clef:



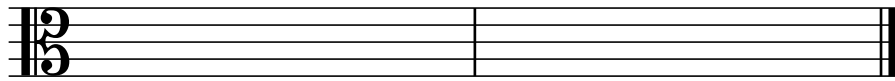
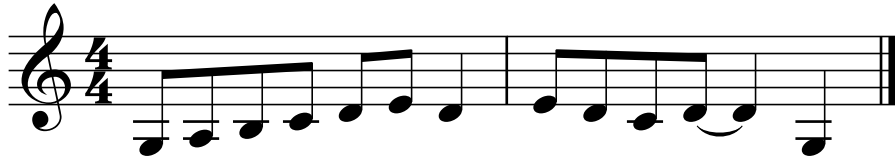
— — — — — — — — — —

Write the notes on the staff above each of the names provided in alto clef:

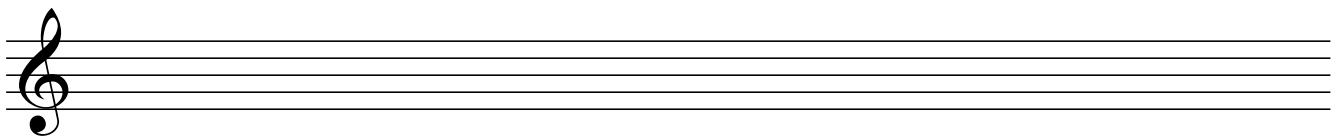


F A B flat A sharp B G D E

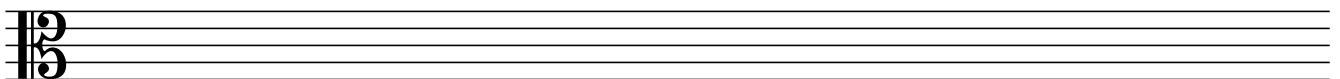
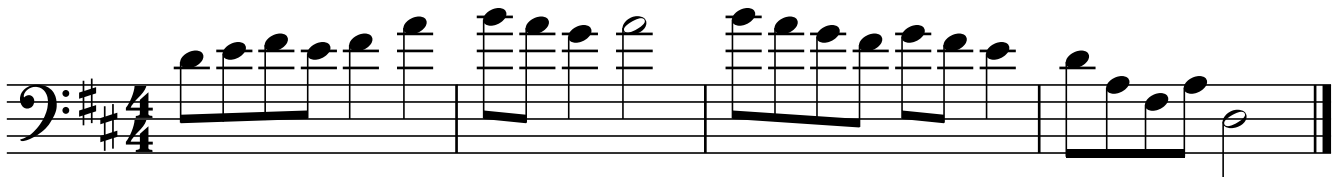
Rewrite the following music into alto clef:



Rewrite the following into treble clef:



Rewrite the following line of music into alto clef:



Accidentals

Draw a line from the name of on the left to its symbol on the right:

Natural	#
Sharp	b
Flat	♮

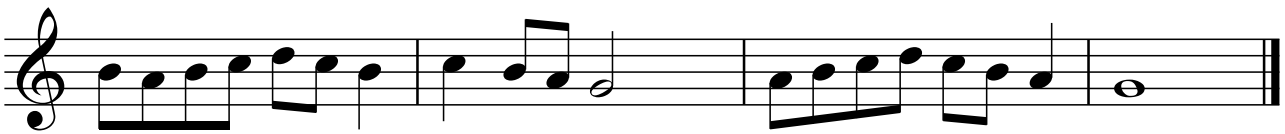
A _____ raises the pitch of a note by one semitone

A _____ lowers the pitch of a note by one semitone

An accidental generally continues for the rest of the _____ ,
unless it is canceled by a _____ sign.

A natural sign can also be used to change a note from the _____ signature.

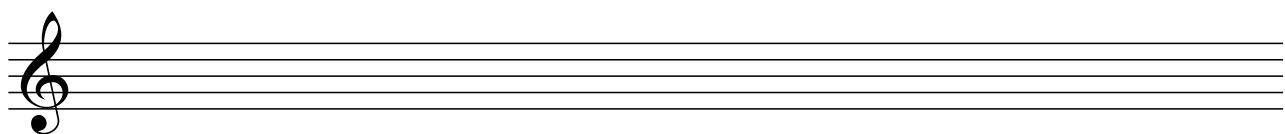
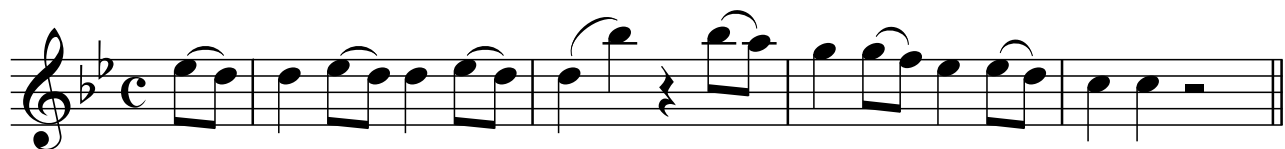
Add the accidentals necessary to make all the Bs in this piece become B flats:



Add accidentals necessary to make all the C sharps become C naturals in this piece:

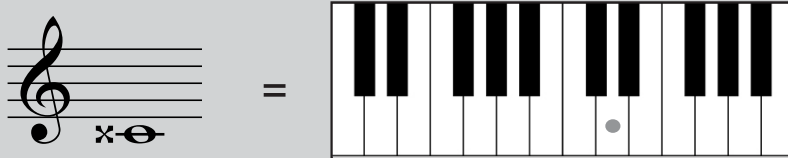
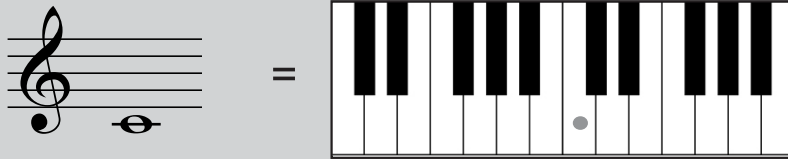


Write the piece of music below again, using accidentals instead of a key signature:

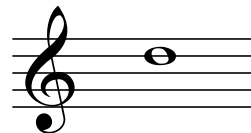
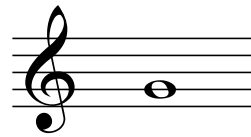
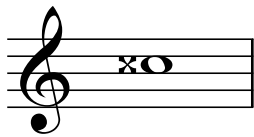
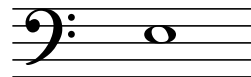
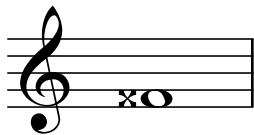


The Double Sharp

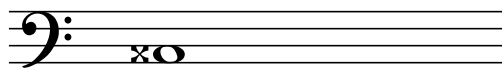
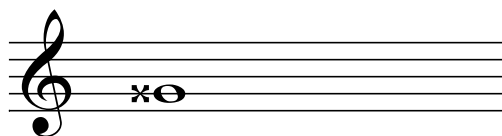
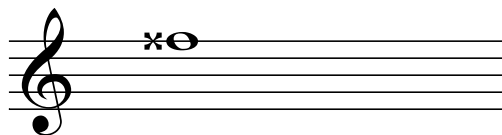
A double sharp raises the pitch of a note by two semitones



Draw a line from the note on the left to its enharmonic equivalent on the right:

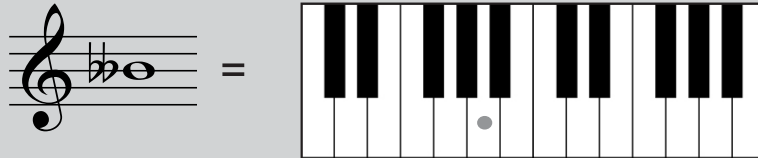
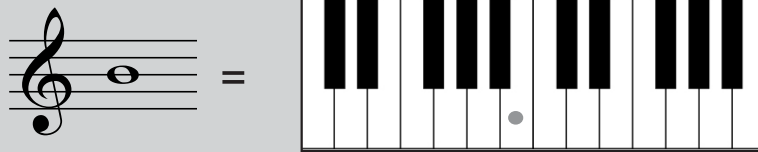


Write the enharmonic equivalent of these double sharp notes after the note:

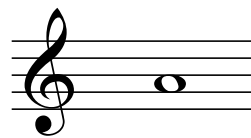
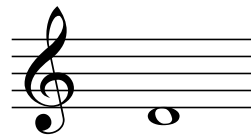
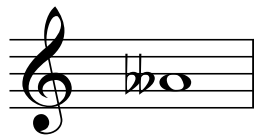
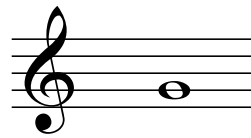


The Double Flat

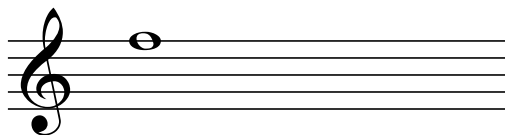
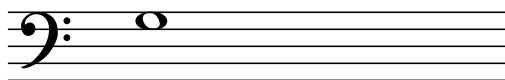
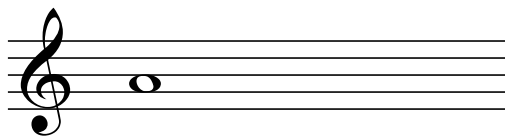
A double flat lowers the pitch of a note by two semitones



Draw a line from the note on the left to its enharmonic equivalent on the right:






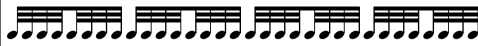


To the right of each of the following notes draw the enharmonic double flat equivalent:








Note and Rest Values

Complete this table:

European Name		American Name
Semibreve		Whole Note
		
		
		
		
Demisemiquavers		32nd Notes

Draw an equivalent rest for each note in the table below:

Note	Rest
	
	
	
	
	

Complete these beat "sums" by writing one note equivalent in value:

 +  +  +  +  +  =

 +  +  +  -  =

 +  +  +  -  -  =






 +  -  -  -  -  =

Dotted Notes and Rests

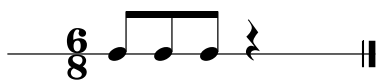
A dot, added to the right hand side of a note, _____ its value by _____ of _____ .

Both notes and _____ may be dotted.

Complete this table by writing one dotted note or rest equal in value to each of these groups:

Complete these rhythms by adding dots to one or more notes or rests where needed, to fill up the bar:



Circle the two incorrectly dotted notes in this piece of music:



Time Signatures

Time Signatures may be described as Simple or _____.

_____ time signatures include $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$.

_____ time signatures include $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$.

*** Refer to Level Two, pages 38-44 for a complete description of these terms*

Group these time signatures as Simple or Compound, by drawing them in the boxes below

$\frac{2}{2}$ $\frac{3}{4}$ $\frac{12}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{2}{4}$

Simple Time Signatures

Compound Time Signatures

Complete this definition:

In a time signature, the top number _____

and the bottom number _____

True or false: The time signature comes before the key signature in a piece of music _____

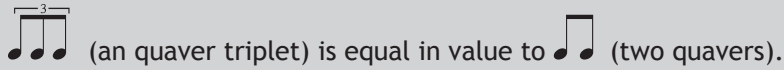
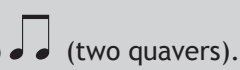
Complete this table:



$\frac{4}{4}$	Simple Quadruple	Four Crotchet Beats per Bar
$\frac{3}{8}$		
$\frac{6}{8}$		
$\frac{2}{2}$		
$\frac{9}{8}$		
$\frac{3}{4}$		
$\frac{12}{8}$		

Tuplets

A _____ is an “irrational rhythm” where a _____ number of notes are fit into the same amount of time as the normal number of notes.


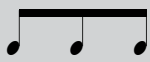
The most common form of tuplet is the _____, where _____ notes are fit into the time of two.

 (an quaver triplet) is equal in value to  (two quavers).

And  (a crotchet triplet) is equal in value to  (two crotchets).

Duplets

In a **Duplet** two notes are expanded to fill the time of three:

Therefore  is equal in value to: 

Triplets are mainly used in Simple Time, while Duplets are **only** found in Compound Time.

Circle the Duplets in this example:



By writing Duplets or Triplets where necessary, fill these bars with the indicated notes:

Seven Quavers:



Five Quavers:



Eight Quavers:

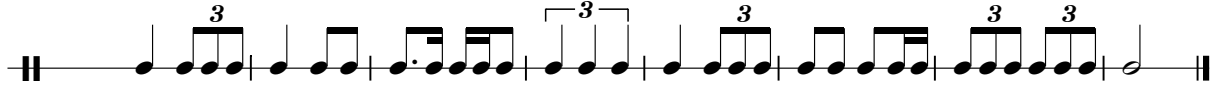


Nine Quavers:

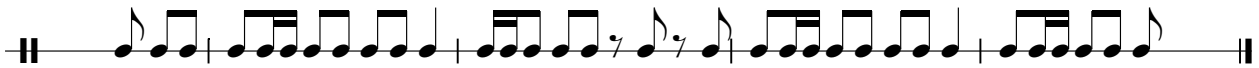


Adding Time Signatures

Add time signatures to the following:



Add the correct time signature to these rhythms, which include an anacrusis:

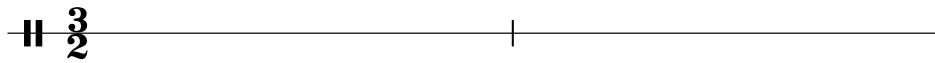


Simple Triple $\frac{3}{2}$

As well as $\frac{3}{4}$ and $\frac{3}{8}$, another time signature which can be described as **Simple Triple** is $\frac{3}{2}$

3 ← Means there are three beats per bar
 2 ← Means that the note value of one beat is a minim

Complete these bars with quavers grouped correctly:



Compound Duple $\frac{6}{4}$

As well as $\frac{6}{8}$, another version of **Compound Duple** is $\frac{6}{4}$

$\frac{6}{4}$ consists of 6 crotchets in a bar, grouped into two beats of three dotted minims

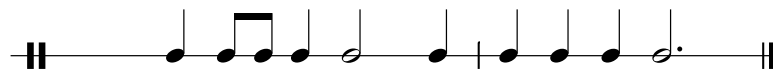
crotchet pulses



Dotted minim beats



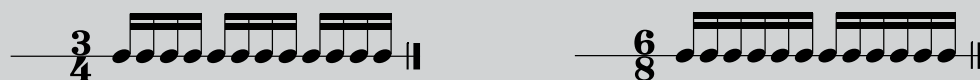
Identify these rhythms as $\frac{3}{2}$ or $\frac{6}{4}$ by adding a time signature:



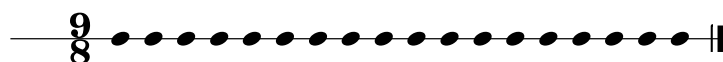
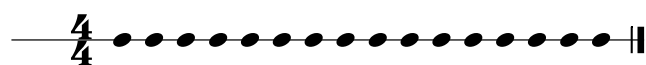
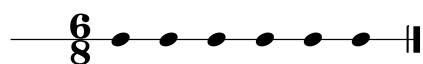
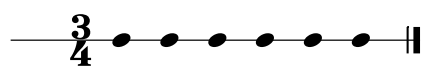
Grouping of Notes

Notes and Rests must be grouped to effectively show their time signature, in order to make it easy for musicians to read.

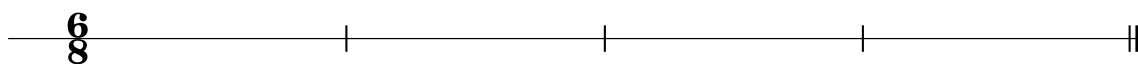
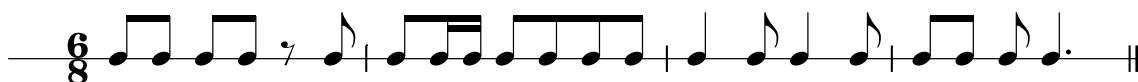
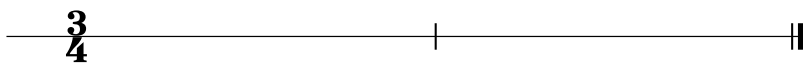
For example there are the same number of semiquavers in $\frac{6}{8}$ as there is in $\frac{3}{4}$ time, but the notes are grouped differently:



Add stems and beams to these note heads to group the notes correctly in each of the time signatures given:



Rewrite these rhythms, grouping the notes correctly:

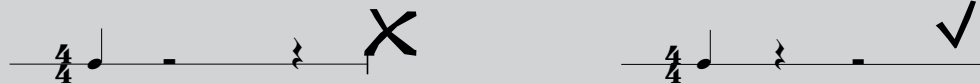


Grouping of Rests

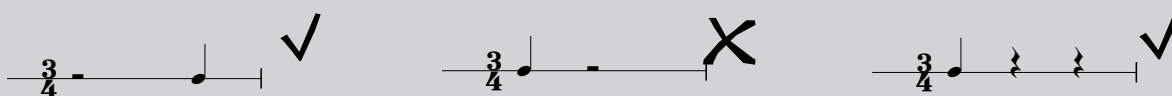
Rests should also be grouped, just as notes are, to show effectively where the beats fall in the bar.

There are some particular rules to watch out for:

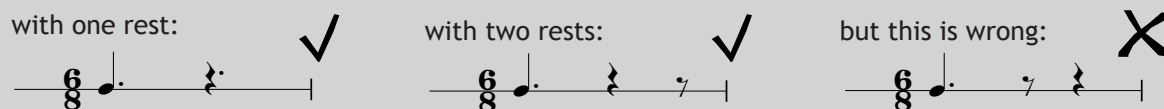
In $\frac{4}{4}$ time you cannot use a minim rest over beats 2 and 3, only over beats 1 and 2 or 3 and 4.



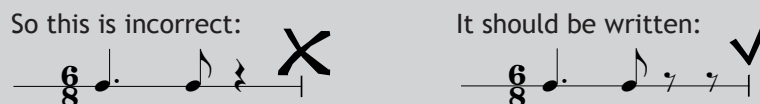
In $\frac{3}{4}$ time you can use a minim rest over beats 1 and 2, but not beats 3 and 4. Two crotchet rests should be used.



In compound time signatures the rests should either be dotted, or written with the longer rest first. For example a beat of silence in compound time can be written:

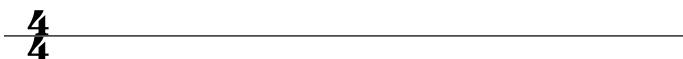
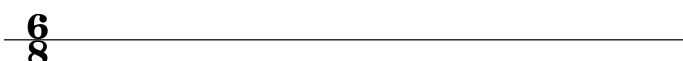
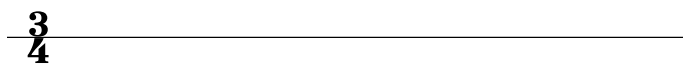


Similarly to $\frac{3}{4}$ time in $\frac{6}{8}$ you cannot use a crotchet rest over pulses two and three of the group of three quavers, it should be written with two quaver rests



Circle the errors in these examples:

Now rewrite them correctly:

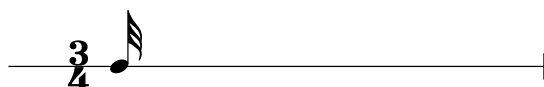
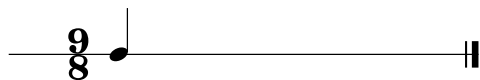
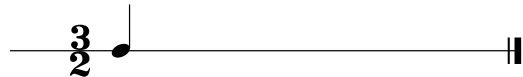


Completing Bars with Rests

When completing bars with rests, remember two general principles:

1. Complete each beat before going onto the next
2. Group notes and rests to clearly show the time signature

Complete each of the following bars with rests, grouping them correctly:



Perfect Intervals

An _____ is the distance between two notes.

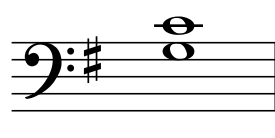
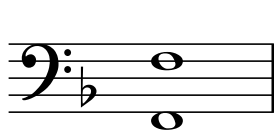
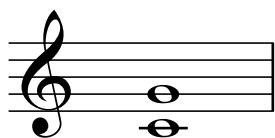
Intervals of a unison, fourth, fifth or octave are normally described as _____ intervals.

A _____ interval is played together, and a _____ interval is played consecutively.

Circle the perfect intervals below:

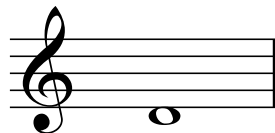


Name these harmonic intervals:



Write the harmonic intervals above the given notes below:

Perfect Fifth



Perfect Fourth



Perfect Unison



Perfect Octave



Perfect Unison



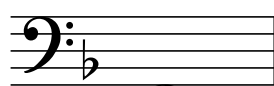
Perfect Octave



Perfect Fourth

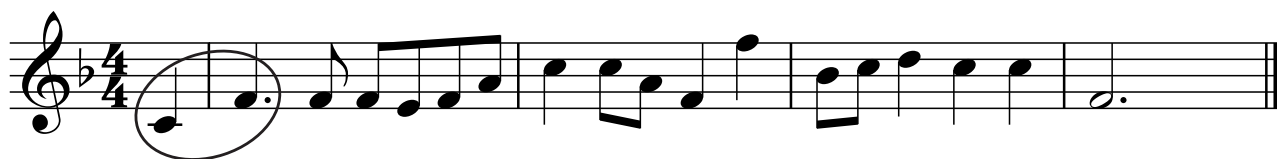


Perfect Fifth



Circle and name the melodic perfect intervals in this melody.
The first one has been done for you:

Perfect 4th



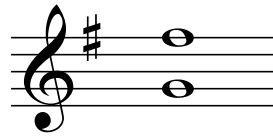
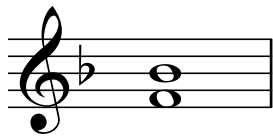
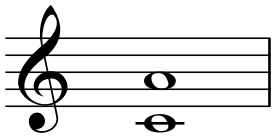
Major Intervals

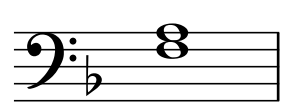
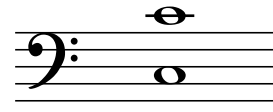
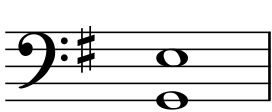
When the upper note is found in the major scale of the lower note, the interval can be either _____ or _____ .

If the upper note is in the major scale of the lower note, the intervals of Unison, 4th, 5th, and Octave are described as _____ .

If the upper note is in the major scale of the lower note, the intervals of 2nd, 3rd, 6th and 7th are described as _____ .

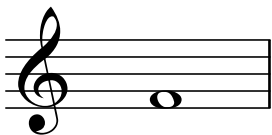
Name these intervals:



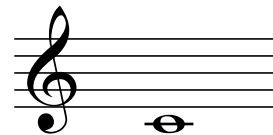


Write the following intervals above the given note, using accidentals as needed:

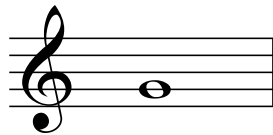
Perfect 5th



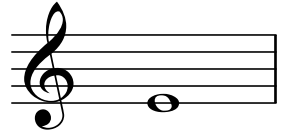
Major 3rd



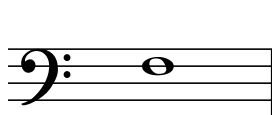
Major 6th



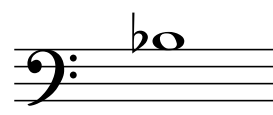
Perfect Unison



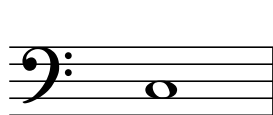
Perfect 4th



Major 2nd



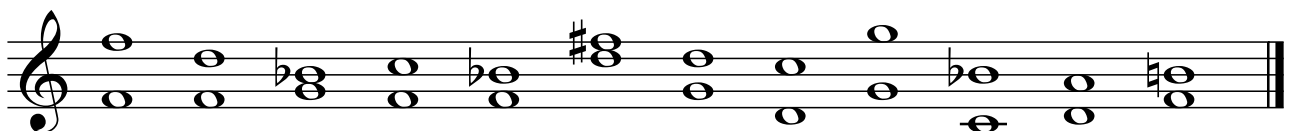
Perfect 8ve



Major 7th



Circle any of these intervals which are NOT major or perfect:

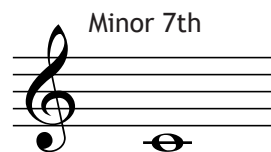
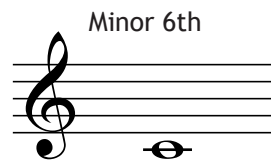
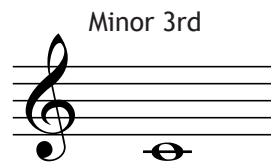
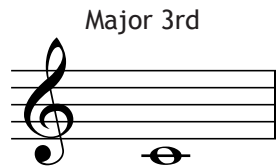
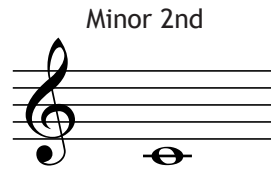
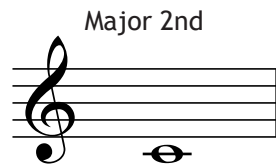


Minor Intervals

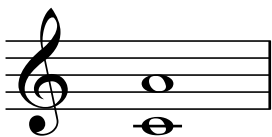
While major intervals can be determined if the upper note is in the major scale of the lower note, **minor intervals** ___ ___ relate to minor scales in the same way.

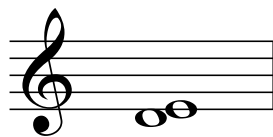
A minor interval has ___ ___ semitone than its equivalent **major interval**.

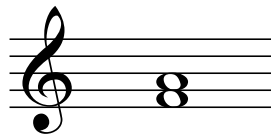
Write these intervals above these notes:

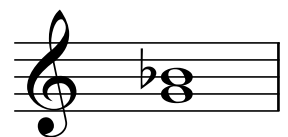


Identify each of these intervals as major or minor:

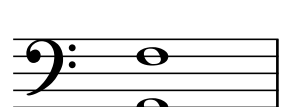




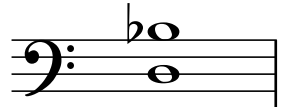












Augmented Intervals

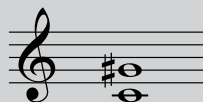
An **augmented interval** is a semitone larger than a major or perfect interval.

Examples:

Perfect Fifth



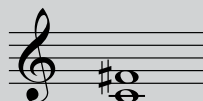
Augmented Fifth



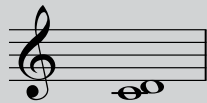
Perfect Fourth



Augmented Fourth



Major Second



Augmented Second



Major Sixth

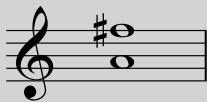


Augmented Sixth

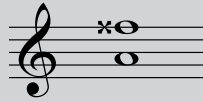


Please note that double sharps may be required for augmented intervals

Major Sixth

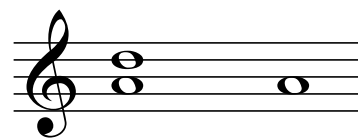
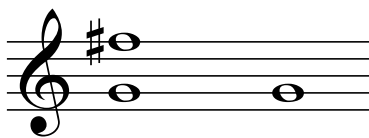
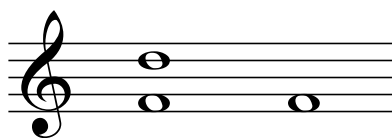


Augmented Sixth

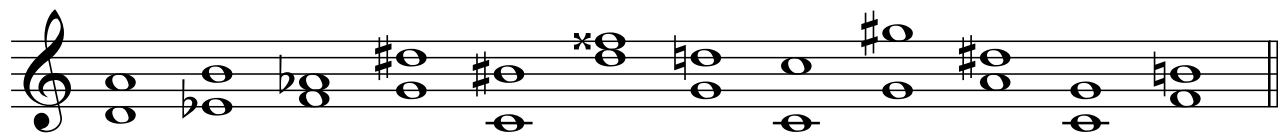


for example,
in A Major:

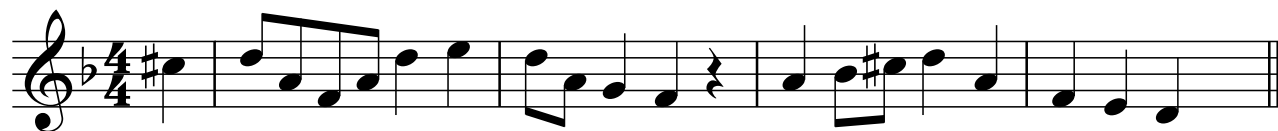
Rewrite these intervals, converting them into augmented intervals:



Circle the augmented intervals below:



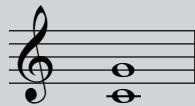
Find the melodic augmented interval in this melody:



Diminished Intervals

A diminished interval has one less semitone than a minor or perfect interval, and two less semitones than a major interval.

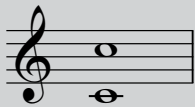
Perfect 5th



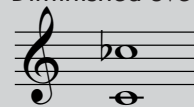
Diminished 5th



Perfect 8ve



Diminished 8ve



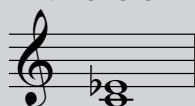
Perfect 4th



Diminished 4th



Minor 3rd



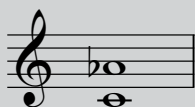
Diminished 3rd



Major 6th



Minor 6th

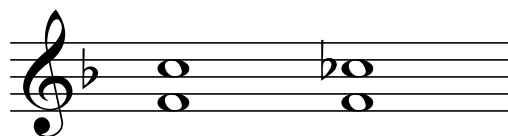


Diminished 6th



Please note: Double flats will often be required for diminished intervals.

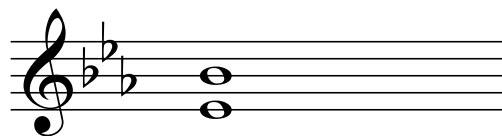
Write diminished versions of these intervals alongside them, and write their names (the first one has been done for you)



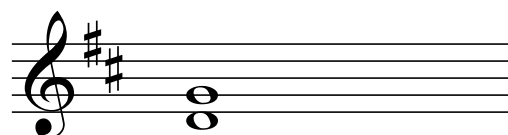
perfect 5th



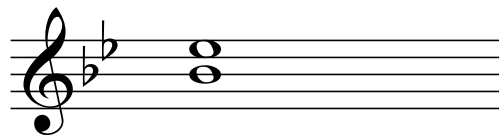
diminished 5th



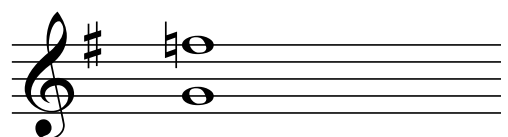
perfect 5th



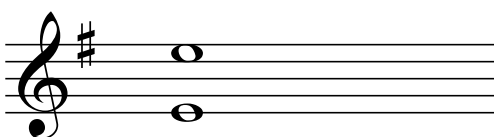
Perfect 4th



Perfect 4th



Minor 7th

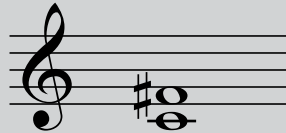


Perfect 8ve

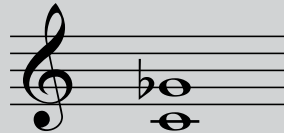
The Tritone

The Augmented 4th and the Diminished 5th can also be called a Tritone.

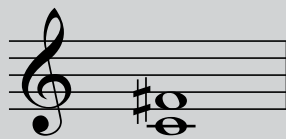
The augmented fourth



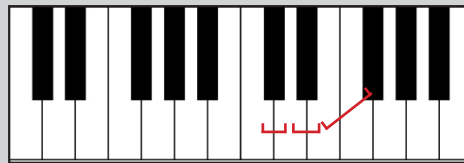
The diminished fifth



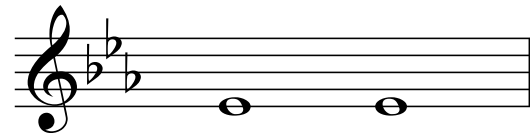
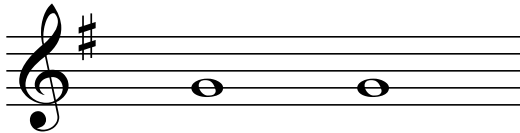
The tritone is named as such because it consists of a gap of three whole tones.



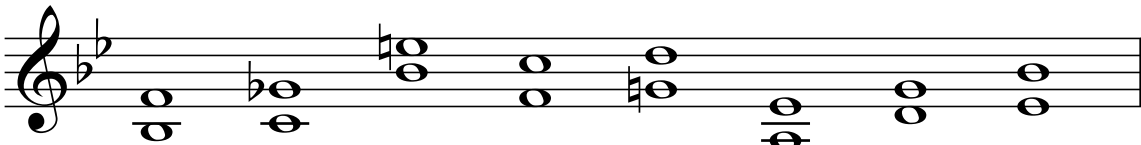
=



Write a tritone above these notes in two different ways:
(i.e. as an augmented fourth and as a diminished fifth)



Circle the tritones below:

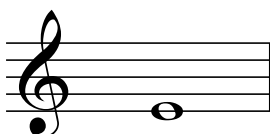


Circle the melodic interval of a tritone in the following melody:



Write the following intervals above the given note:

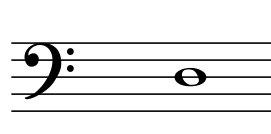
Augmented 4th



Augmented 4th



Diminished 5th



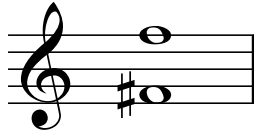
Diminished 5th

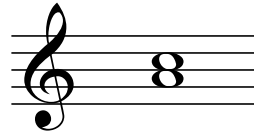


Practicing Intervals

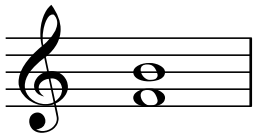
Name these intervals:





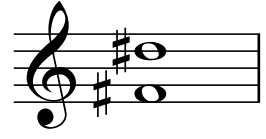


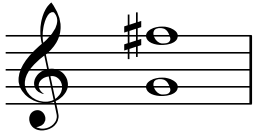






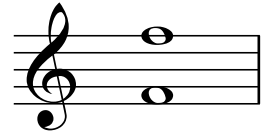






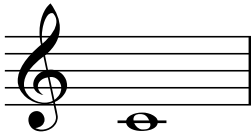




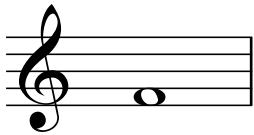


Write these intervals:

Minor 2nd



Augmented 4th



Major 6th



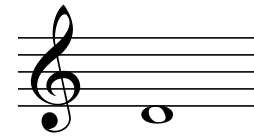
Minor 3rd



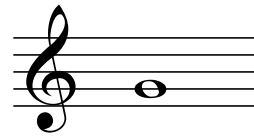
Minor 6th



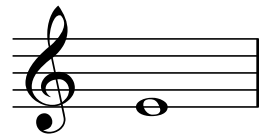
Major 3rd



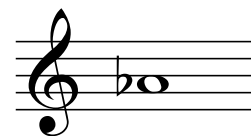
Minor 7th



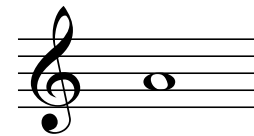
Perfect 8ve



Diminished 5th



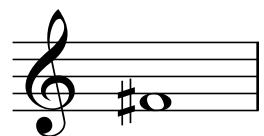
Major 2nd



Perfect 4th

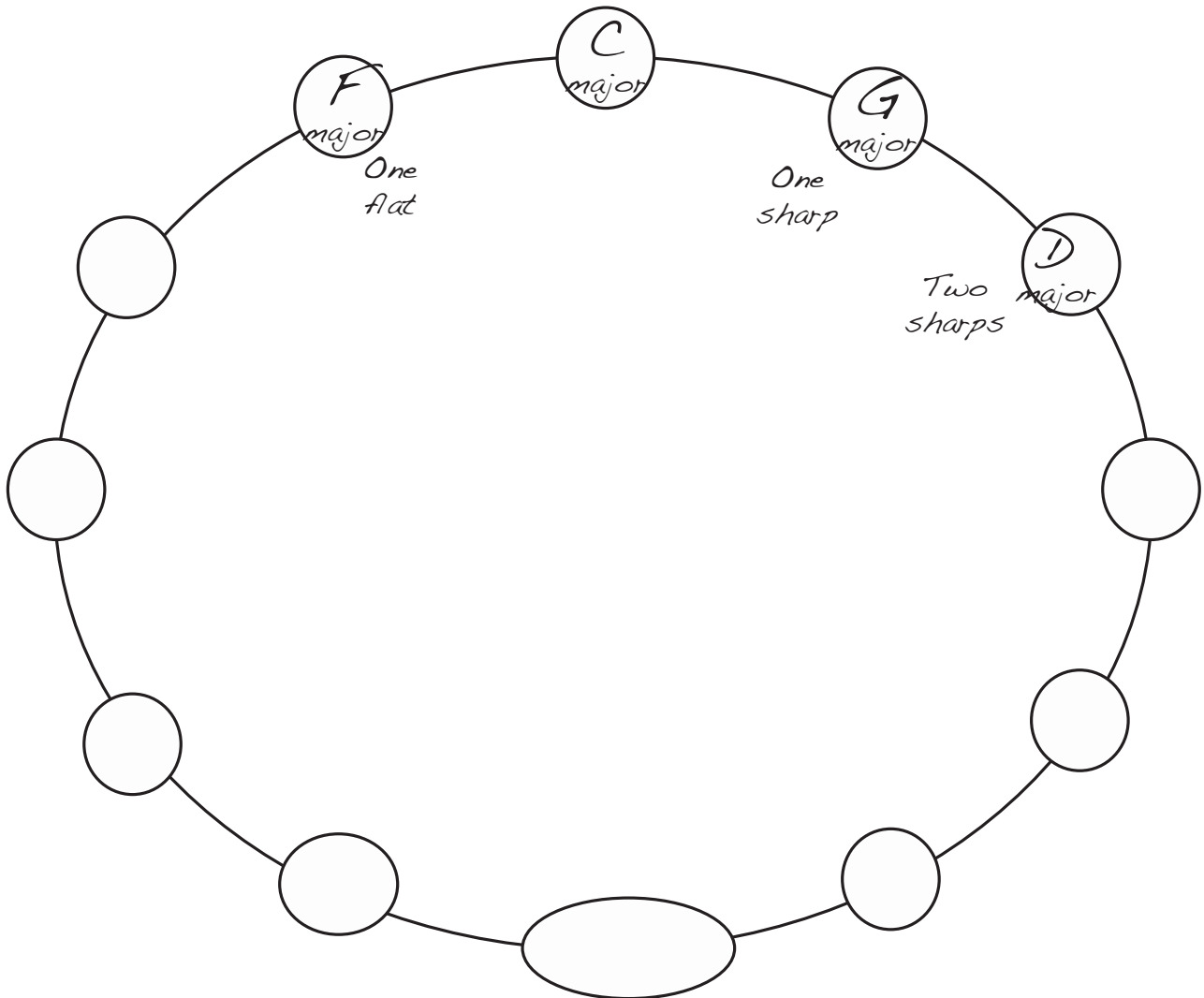


Perfect 5th



Major Keys and the Circle of 5ths

Complete the circle of 5ths for major keys below, and add the number of sharps and flats for each key:



What is the order of sharps in a key signature? _____

Draw the key signature of seven sharps:

Write down a rhyme to help you remember:

What is the order of flats in a key signature? _____

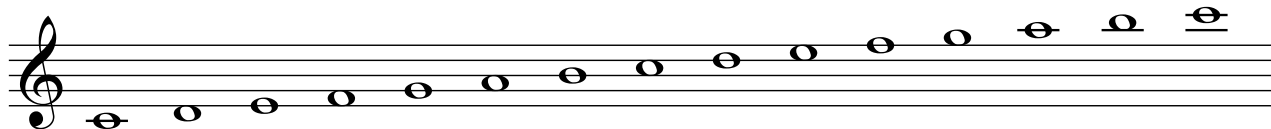
Draw the key signature of seven flats:

Write down a rhyme to help you remember:

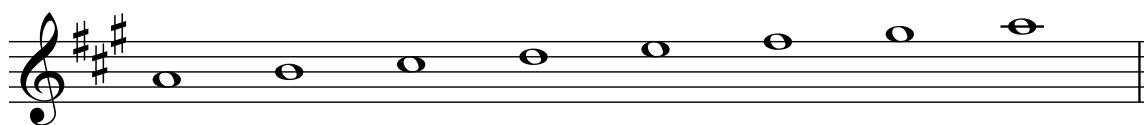
Major Scales

In a major scale, the semitones fall between the ___ and ___,
and the ___ and ___ degrees of the scale.

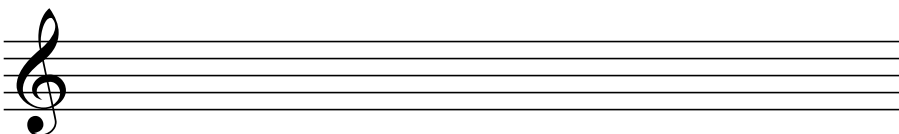
Mark the semitones with a slur in this two octave C major scale:



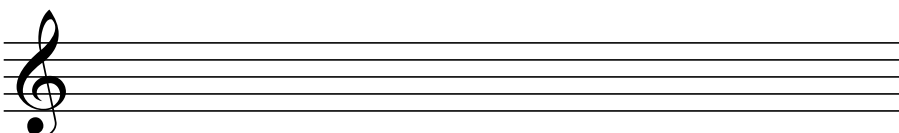
Write the pattern of tones and semitones underneath this scale:



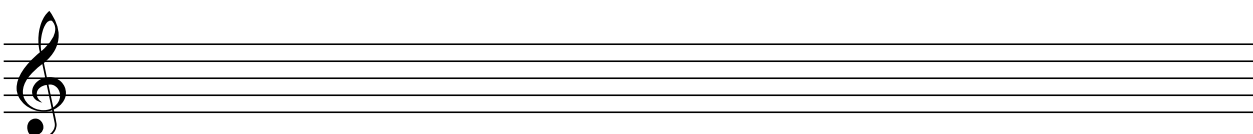
Write the key signature and scale of F major, one octave ascending in semibreves, marking the semitones with slurs:



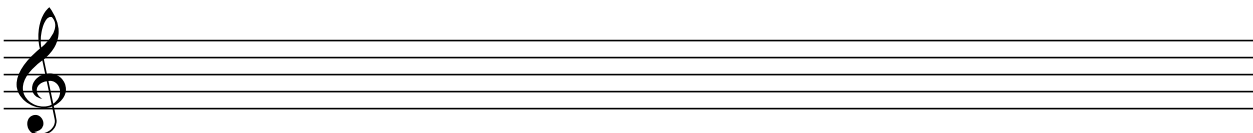
Write the scale of G major, one octave descending in semibreves, marking the semitones with slurs. Use accidentals instead of a key signature:



Write the key signature and scale of D major for two octaves ascending in semibreves, marking the semitones with slurs:



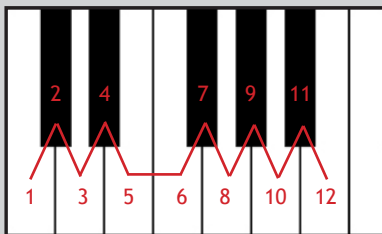
Write the scale of B flat major for two octaves descending in semibreves. Use accidentals instead of a key signature, and mark the semitones with slurs:



The Chromatic Scale

The chromatic scale is made up of twelve equally spaced notes, each a semitone apart.

This is equivalent to playing every single note on the piano keyboard in sequence.



There are two ways a chromatic scale can be written:

- 1) Write the scale with sharps when ascending, with flats when descending:

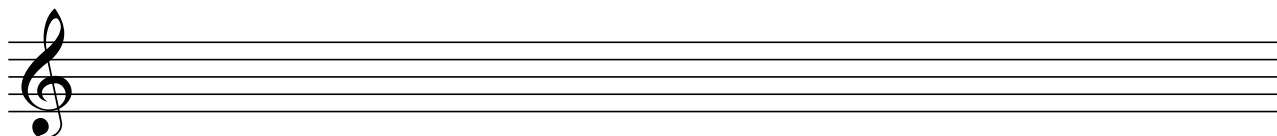


OR

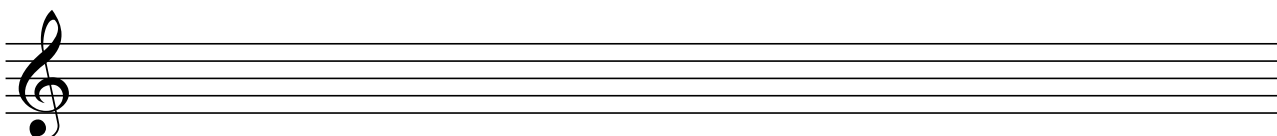
- 2) Write the scale within the context of the key signature, adding accidentals as necessary for the semitones.



Write the chromatic scale beginning on E, ascending to the next E:



Write the chromatic scale beginning on A descending to the next A:



Diatonic & Chromatic Notes

Diatonic means “within the key”

and usually refers to notes, intervals or chords that fall within the scale or key of the music.

For example, in this melody the only note that is not diatonic to C major is the F sharp which has been circled.

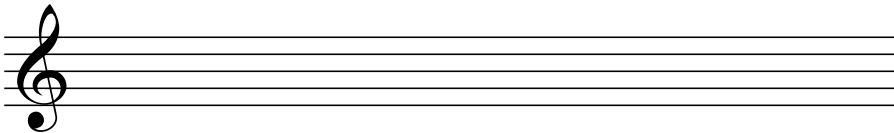


Circle all the notes that are not diatonic to the scale of A major in this music:

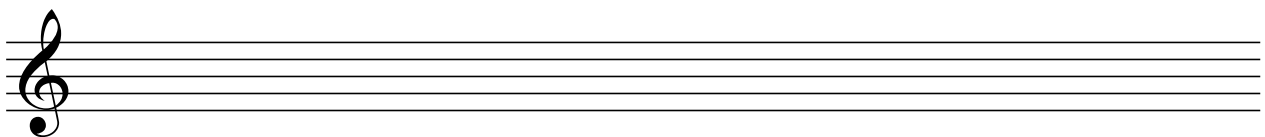


Chromatic refers to any note which can be found in the chromatic scale, or any note which is not within the diatonic scale.

Write the diatonic scale of G major for one octave ascending:



Now write the chromatic scale beginning on G for one octave ascending, and compare them. Circle the notes in the chromatic scale that are not diatonic to G major:



Technical Names for Scale Degrees: The Tonic

Musicians have a system of referring to degrees of a diatonic scale with names as follows:

tonic supertonic mediant sub dominant dominant sub mediant leading note upper tonic

Write out the scale of F major, and name the scale degrees as they are above:

The **tonic** or the **root note** is the note that the scale starts and ends on, and the higher one is usually referred to as the upper tonic.

Circle the **tonic** every time it occurs in this melody in G major:

Write the key signature and tonic note of the following keys:

A major

D major

F major

D minor

A minor

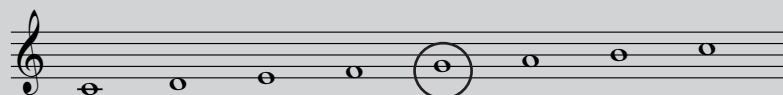
B minor

G minor

E major

Technical Names for Scale Degrees: The Dominant and Leading Note

The next most important name to know is the **dominant**. This is a perfect fifth above the tonic. It is called the dominant because it can “dominate” the ear.

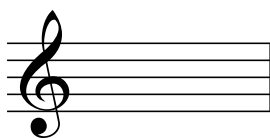


Write the key signature and the **dominant** note of each of the following keys:

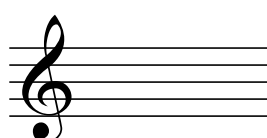
D major



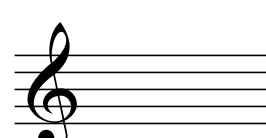
E major



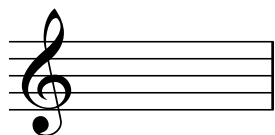
A minor



D minor



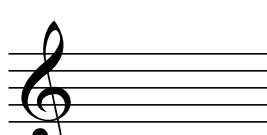
A major



B minor



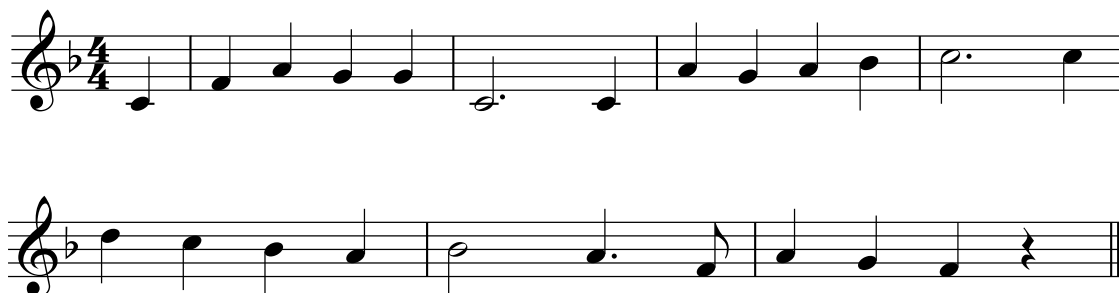
G minor



F major



Circle the dominant every time it occurs in this melody in F major:



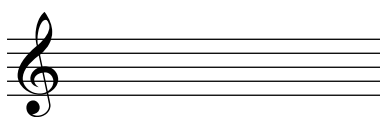
The seventh note of the scale is called the **leading note**. It is called this because it “leads” the ear to the tonic. In minor scales the leading note is often raised, as in the harmonic minor scale.

Write the leading note and upper tonic of the following keys:
(the first one has been done for you)

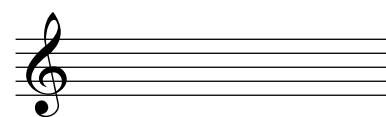
C major



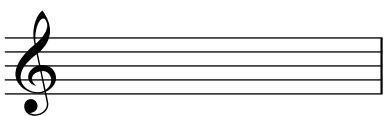
A minor
(harmonic form)



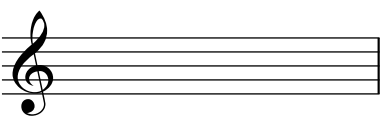
D minor
(harmonic form)



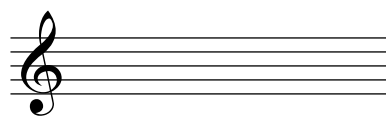
A major



G minor
(harmonic form)



E major

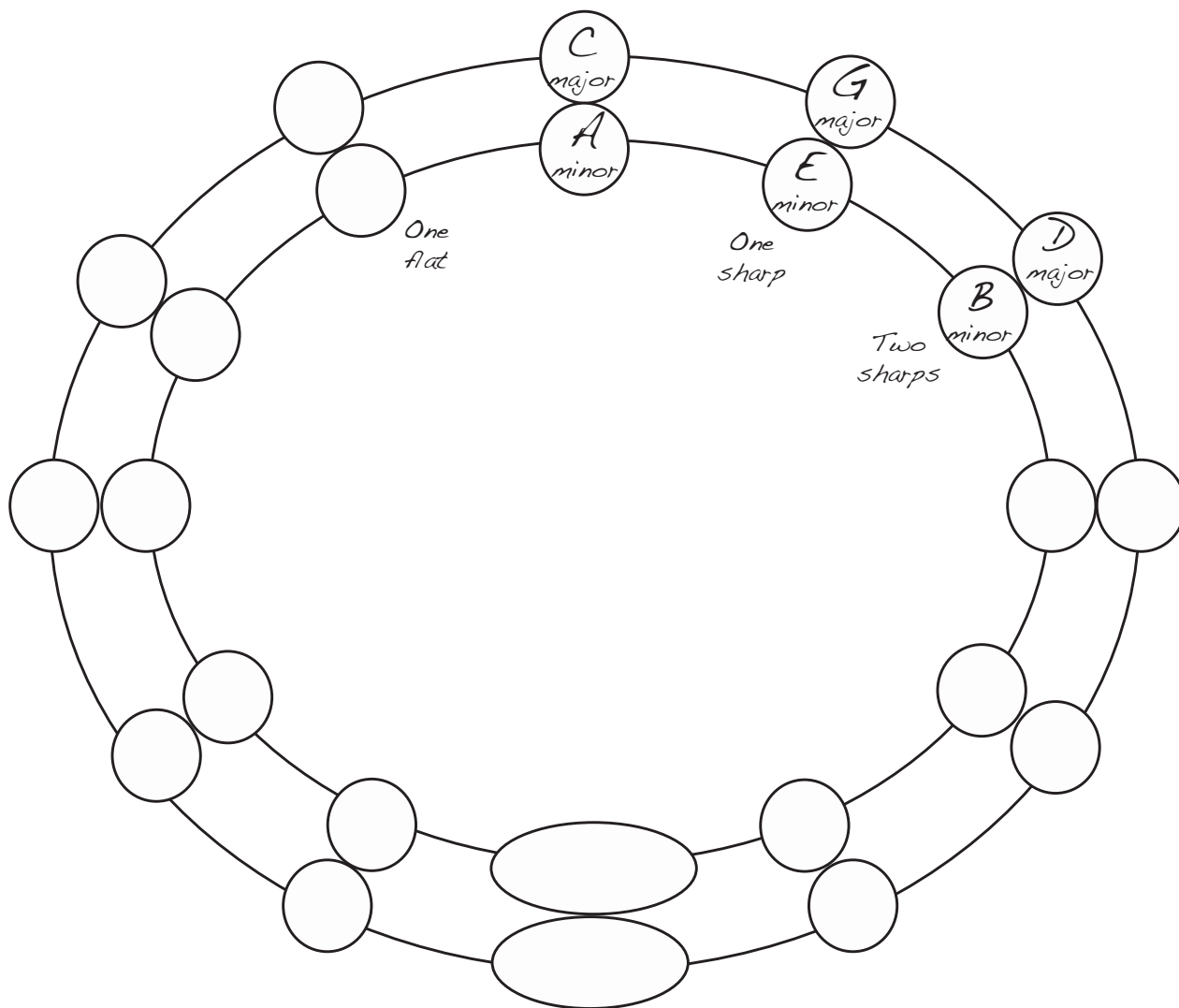


Major/Minor Key Relationship

Every major key has a _____ minor key, which shares the same _____

To find the relative minor of a major key you can count down the interval of a _____, or up the interval of a _____.

Complete the following circle of fifths diagram, with major keys around the outside, and relative minor keys on the inside. Complete it by adding the number of sharps or flats in each key signature:



Refer to your new diagram to answer the following questions:

What is the relative minor of F Major ? _____

What is the relative minor of A Major ? _____

What is the relative major of G minor ? _____

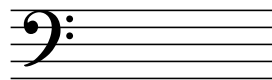
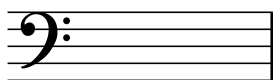
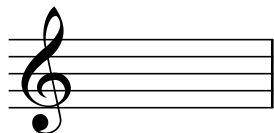
What is the relative major of B flat minor ? _____

The Key of E Major

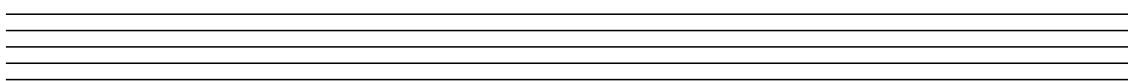
The key of E major has a key signature of _____ sharps.

Its relative minor is _____ minor.

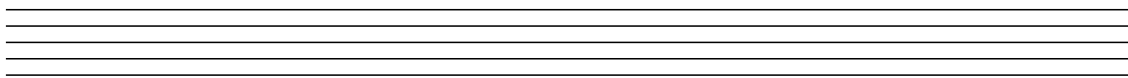
Write the key signature of E major four times:



Write the scale of E major in the treble clef, one octave ascending using a key signature:



Write the scale of E major in the bass clef, one octave ascending using accidentals:

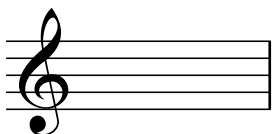


True or false: this piece of music is in E major: _____

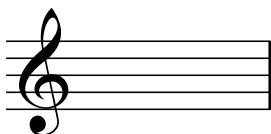


Write these individual notes from E major:

The Tonic



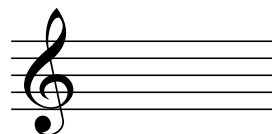
The Dominant



The Upper Tonic



The Leading Note

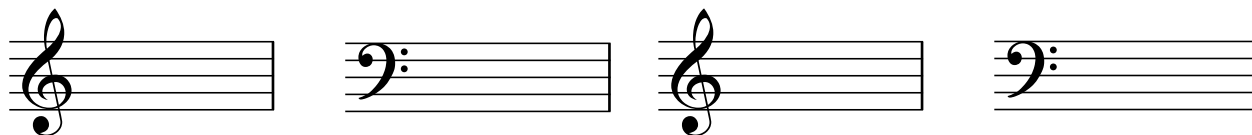


The Key of B Major

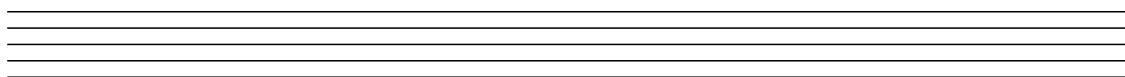
The key of B major has _____ sharps.

Its relative minor is _____ minor.

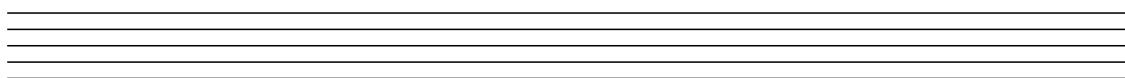
Write the key signature of B major four times:



Write the scale of B major using a key signature in the bass clef:



Write the scale of B major using accidentals instead of a key signature in the treble clef:



Add all necessary accidentals to make this piece diatonic to the scale of B major:



Circle and name all the tonic notes and dominant notes in this melody in B major:

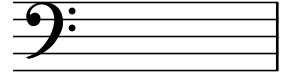
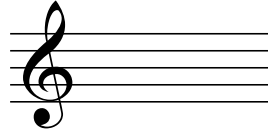
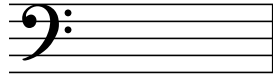
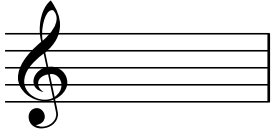


The Key of A flat Major

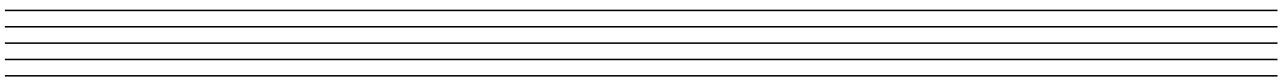
The key of A flat major has _____ flats.

Its relative minor is ____ minor.

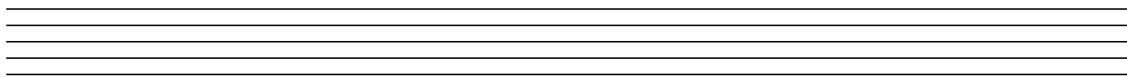
Write the key signature of A flat major four times:



Write a two octave A flat major scale in the treble clef, using a key signature, and marking the semitones with slurs:



Write one octave of the scale of A flat major in the bass clef, using accidentals instead of a key signature, and marking the semitones with slurs:



True or false: this music is in A flat major: _____



Circle all the leading notes found in this melody in A flat major.

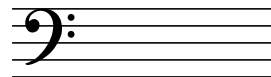
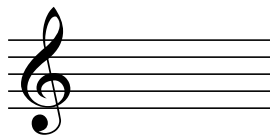
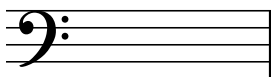
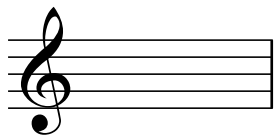


The Key of D flat Major

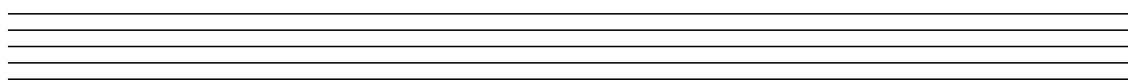
The Key of D flat major has _____ flats.

Its relative minor is _____ minor.

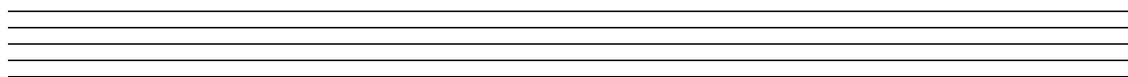
Write the key signature of D flat major four times:



Write the scale of D flat major in the treble clef for one octave ascending using accidentals instead of a key signature:

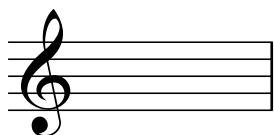


Write the scale of D flat major using a key signature in the bass clef, one octave descending:

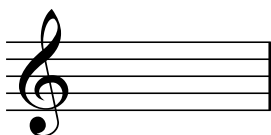


Write the following notes in the key of D flat major:

The Tonic



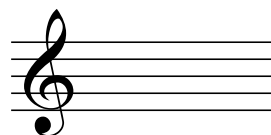
The Dominant



The Upper Tonic

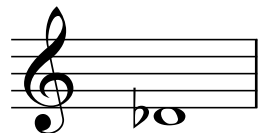


The Leading Note



Write the following intervals above D flat:

Major 2nd



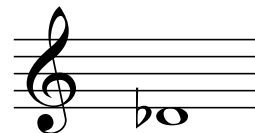
Major 3rd



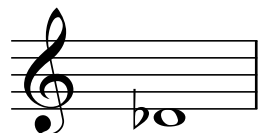
Major 6th



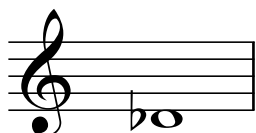
Minor 7th



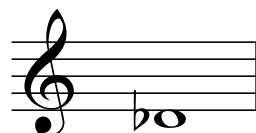
Minor 6th



Augmented 4th



Minor 3rd



Perfect 8ve

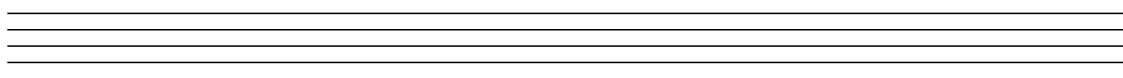


The Natural Minor Scale

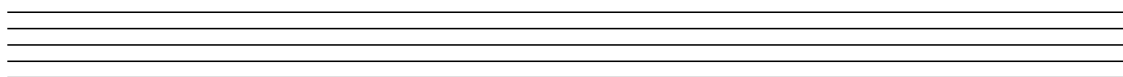
The natural minor scale has ___ altered notes from the key signature.

In the natural minor scale the semitones occur between the ___ and ___, and ___ and ___ degrees.

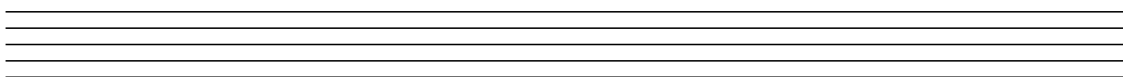
Write the scale of E natural minor in the treble clef, using a key signature:



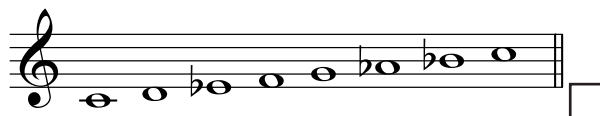
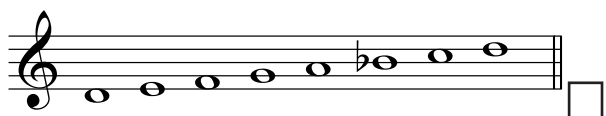
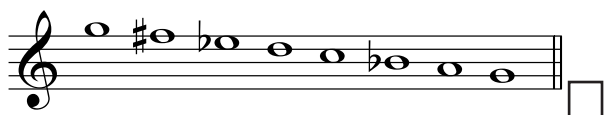
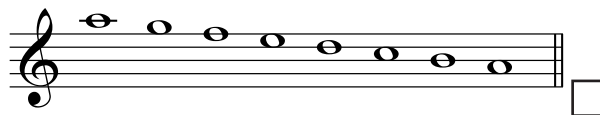
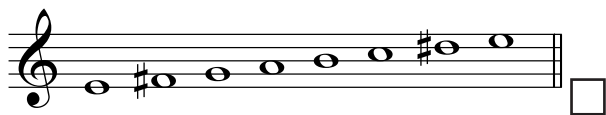
Write the scale of D natural minor in the treble clef, using accidentals instead of a key signature:



Write the scale of A natural minor in the bass clef for one octave descending:



Mark with a tick in the box which of these scales are natural minor scales:



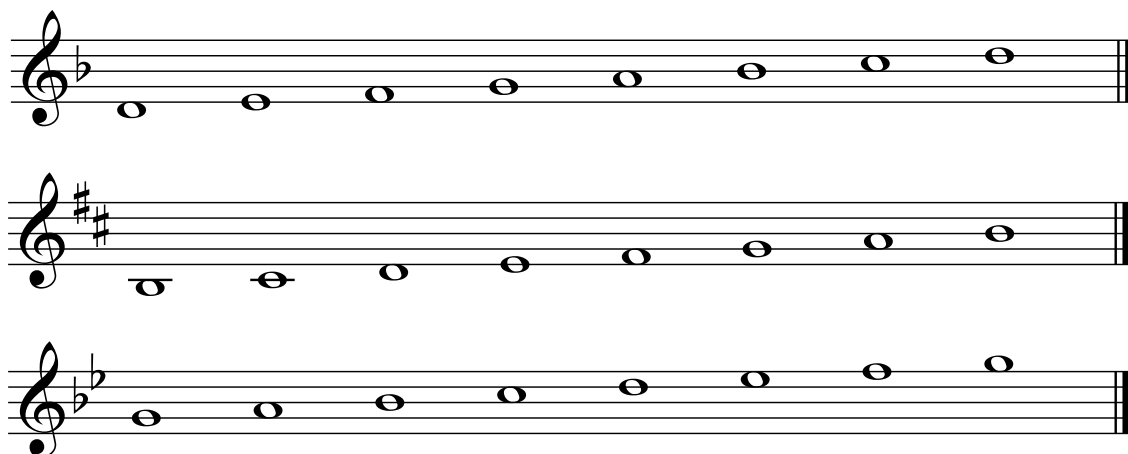
The Harmonic Minor Scale

The harmonic minor scale is the _____ common form of minor scale.

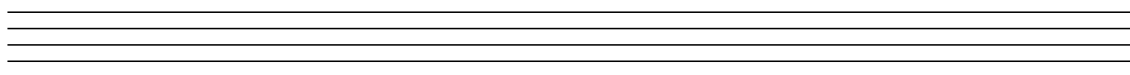
The harmonic minor is the _____ as the natural minor, except that it has the _____ degree (or _____ note) raised by one semitone. This raised seventh is always written with an _____, not in the key signature.

The semitones occur between the ___ & __, ___ & ___ and ___ & ___ degrees.

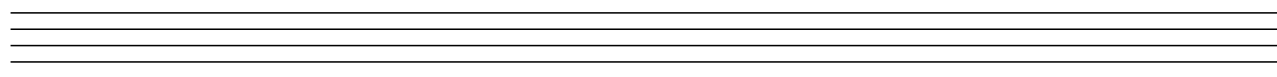
Add sharps where necessary to raise the leading notes of these scales, turning them from natural minor scales into harmonic minor scales:



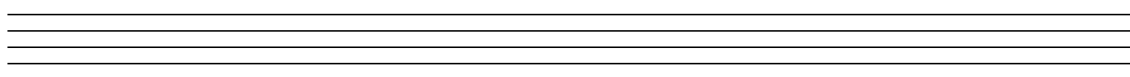
Write the scale of E harmonic minor in the bass clef, one octave ascending:



Write two octaves of the scale of A harmonic minor ascending in the treble clef, and mark the semitones with slurs:



Write the scale of D harmonic minor in the bass clef, one octave descending:



The Melodic Minor Scale

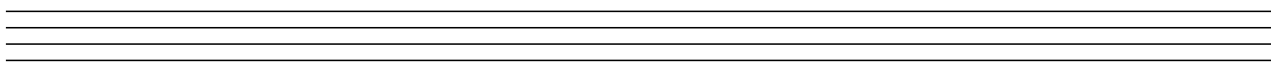
The melodic minor scale is different to all the other scales in that it is **different** when ascending than when descending.

Start with the natural minor scale. When **ascending**, raise BOTH the 6th and 7th Degrees

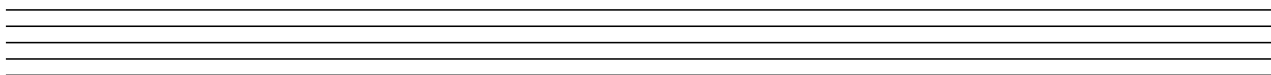
When **descending**, go back down to the normal notes of the natural minor scale.



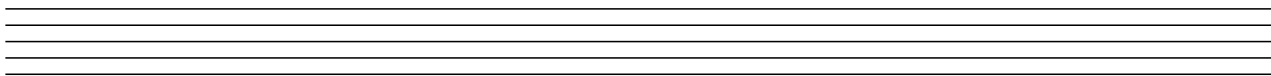
Write the scale of D melodic minor in the treble clef, ascending and descending:



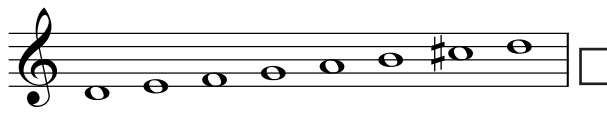
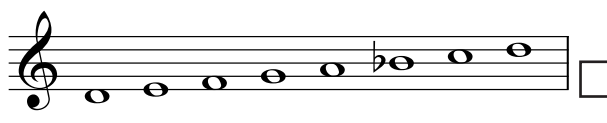
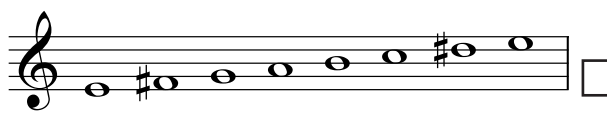
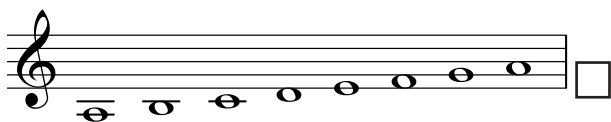
Write the scale of E melodic minor in the treble clef, ascending and descending:



Write the A melodic minor scale in the bass clef, ascending and descending:



Mark which of these is an ascending melodic minor scale with a tick in the box:

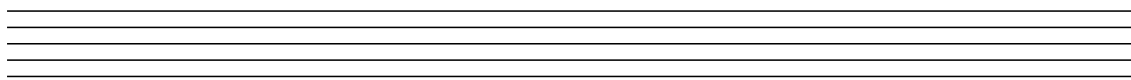


The Key of G Minor

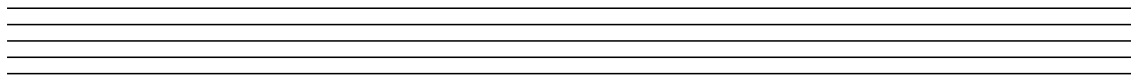
The key of G minor has a key signature of ____ flats.

Its relative major is _____ major.

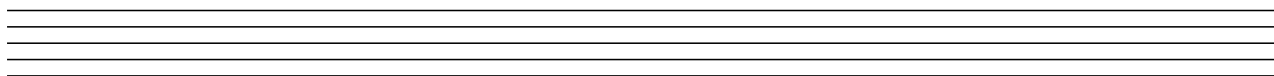
Write the scale of G natural minor for one octave ascending in the bass clef, using accidentals instead of a key signature:



Write the scale of G harmonic minor for one octave descending in the treble clef, using a key signature:

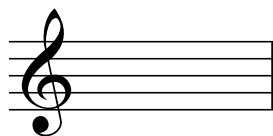


Write the scale of G melodic minor for one octave ascending and descending in the treble clef, using a key signature:

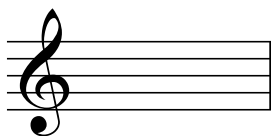


Write the following notes from the key of G minor:

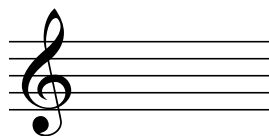
The Tonic



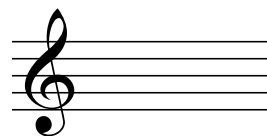
The Dominant



Raised Leading Note



Natural Leading Note



True or False: This music is in G minor : _____

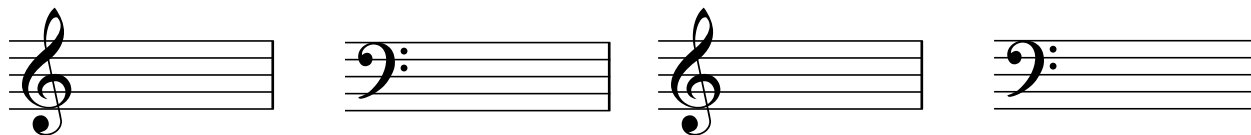


The Key of C Minor

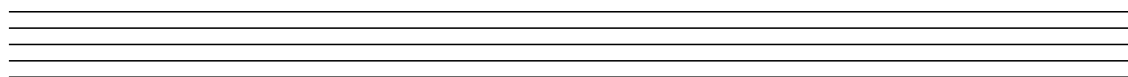
The key of C minor has a key signature of ____ flats.

Its relative major is _____ major.

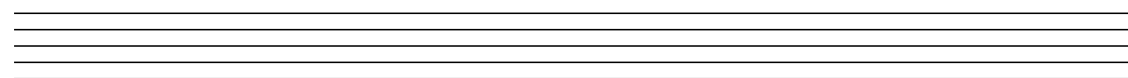
Write the key signature of C minor four times:



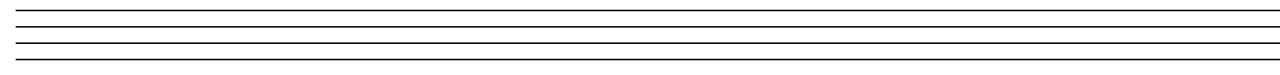
Write the scale of C natural minor for one octave ascending in the treble clef, using a key signature:



Write the scale of C harmonic minor for one octave ascending in the bass clef, using accidentals instead of a key signature:

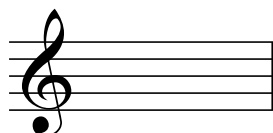


Write the scale of C melodic minor for one octave ascending and descending in the treble clef, using a key signature:

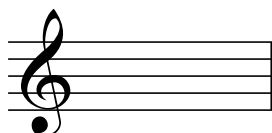


Write the following individual notes from C minor:

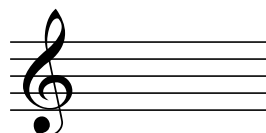
The Tonic



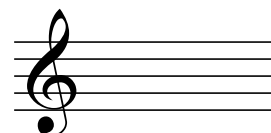
The Dominant



Raised Leading Note



Natural Leading Note

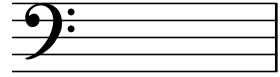
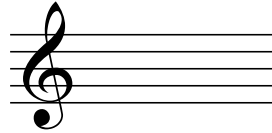
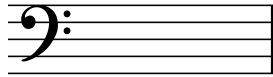
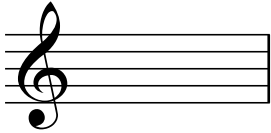


The Key of B Minor

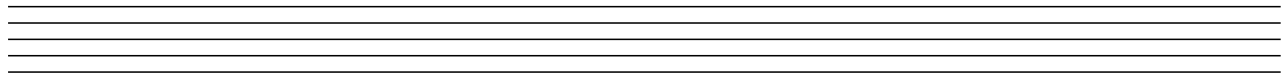
The key of B minor has a key signature of ____ sharps.

Its relative major is _____ major.

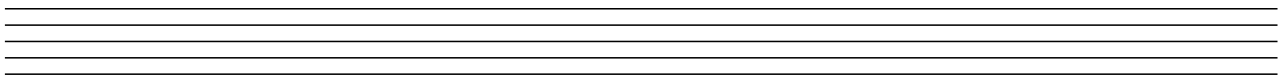
Write the key signature of B minor four times:



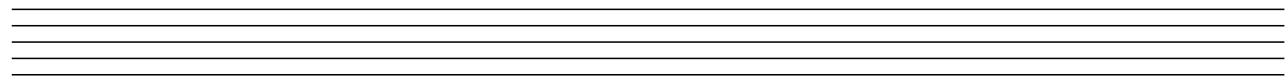
Write the scale of B natural minor in the bass clef, two octaves ascending and mark the semitones with slurs.



Write the scale of B harmonic minor in the treble clef, two octaves ascending and mark the semitones with slurs.

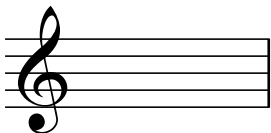


Write the scale of B melodic minor in the treble clef, ascending for one octave and descending for one octave.

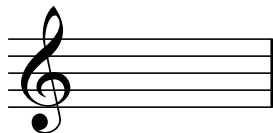


Write the following notes from the key of B minor:

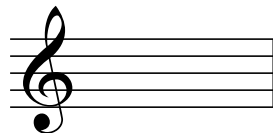
The Tonic



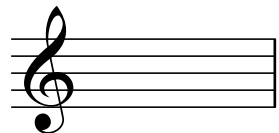
The Dominant



Raised Leading Note



Natural Leading Note

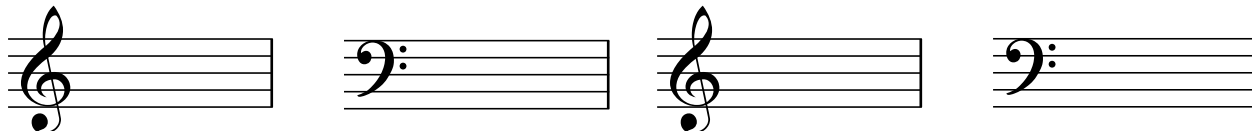


The Key of F sharp Minor

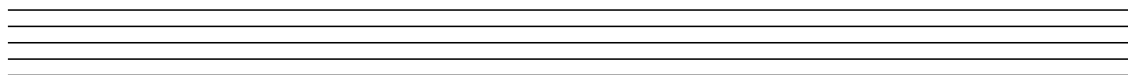
The key of F sharp minor has a key signature of ____ sharps.

Its relative major is _____ major.

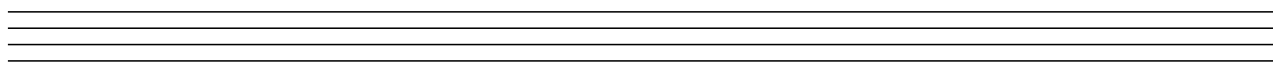
Write the key signature of F sharp minor in the treble and bass:



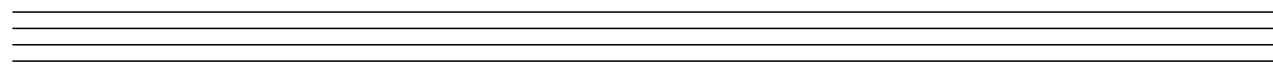
Write the scale of F sharp natural minor in the treble clef, one octave descending:



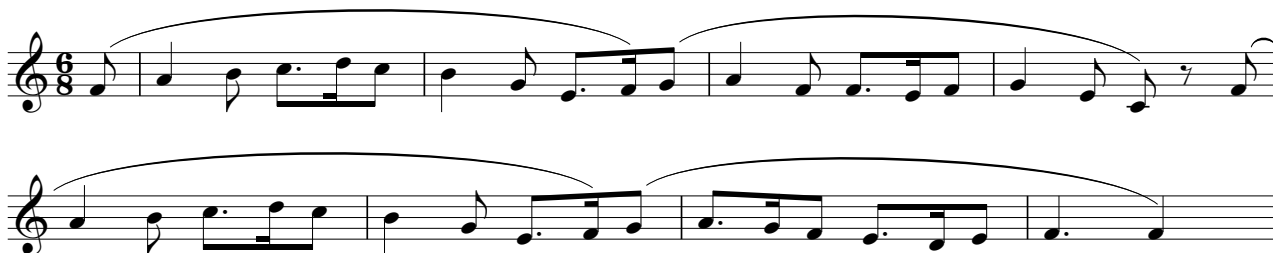
Write the scale of F sharp harmonic minor in the bass clef, two octaves ascending and mark the semitones with slurs:



Write the scale of F sharp melodic minor in the treble clef, ascending for one octave and descending for one octave:



Add accidentals necessary to make this piece sound correctly in F sharp minor (harmonic form):

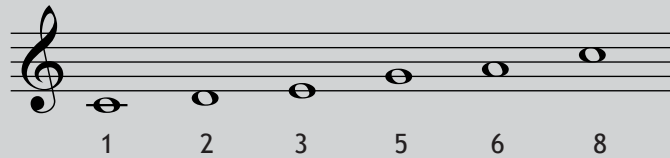


The Major Pentatonic Scale

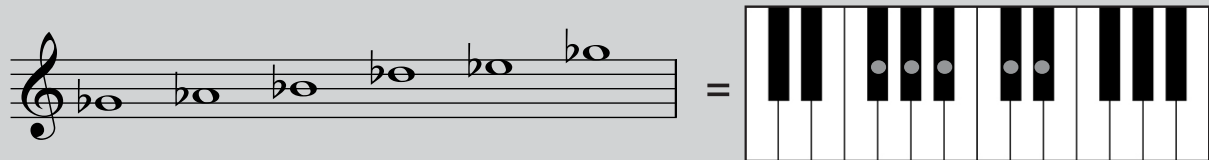
Pentatonic scales have just five notes per octave (“penta” meaning five, as in pentagon etc)

The most basic form of the pentatonic scale is the **major pentatonic scale**, which is essentially the same as a major scale, omitting the fourth and seventh degrees. Or you could think of it as degrees 1, 2, 3, 5 and 6 of the major scale.

The major pentatonic scale sounds quite tuneful and is great for improvisation, as you can’t really play any wrong notes if you stay within the scale. For this reason the pentatonic scales are commonly used in all types of music.

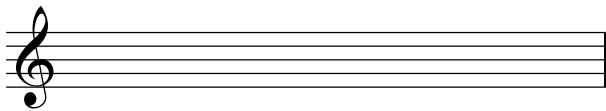


The major pentatonic scale starting on G flat is equivalent to playing just the black notes on a piano. This explains how someone can make up a tune that sounds tuneful playing on just the black notes, even if they have never played the piano before!

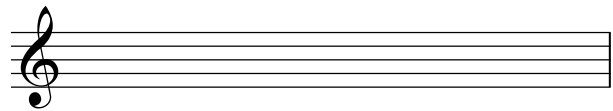


Write out major pentatonic scales in the following keys, using key signatures:

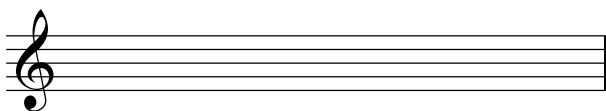
G Major



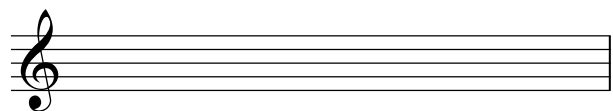
F Major



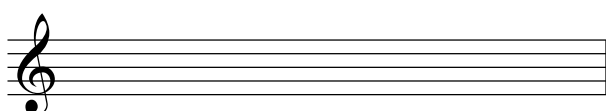
D Major



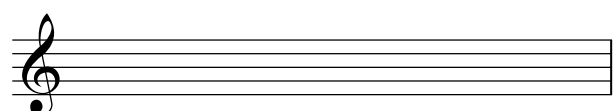
B Flat Major



A Major



E Flat Major



True or False: The following tune (the first two lines of the folk song “Oh Susannah!”) is constructed using the major pentatonic scale: _____



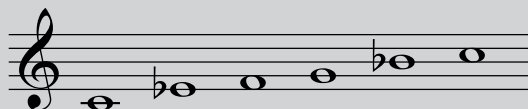
The Minor Pentatonic Scale

Just like the major scale, the **minor pentatonic scale** can be thought of as the same as the natural minor, omitting the second and sixth degrees.

Starting with the C natural minor scale:

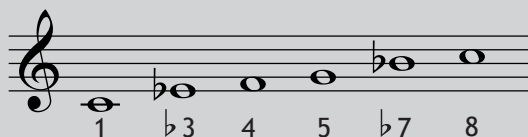


Omitting the 2nd and 6th degrees leaves us with:



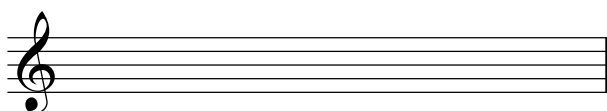
Another way to construct the minor pentatonic scale is to start with the major scale, and construct it using the following degrees:

1 \flat 3 4 5 \flat 7 8

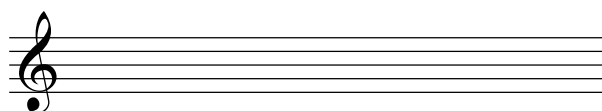


Write out minor pentatonic scales using accidentals in the following keys:

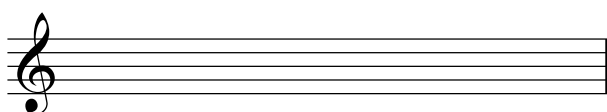
A minor



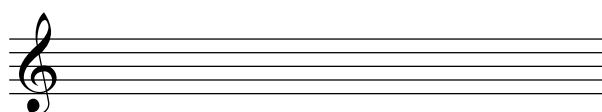
E minor



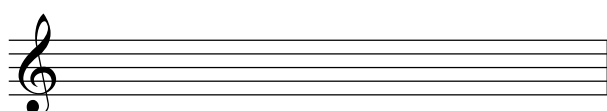
D minor



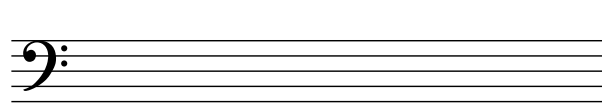
B minor



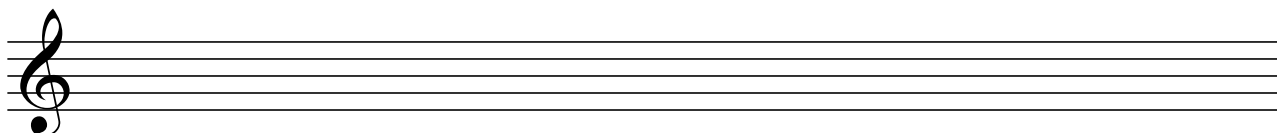
G minor



C minor



Compose your own short tune using the minor pentatonic scale:



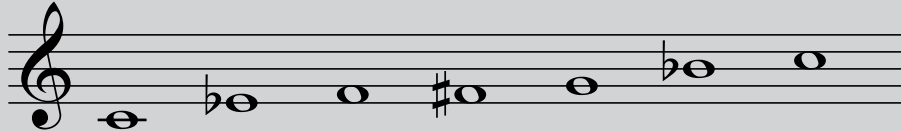
The Blues Scale

To write a **blues scale**, start with a minor pentatonic scale, and then add in a sharpened fourth scale degree. This extra note is the 'blue note' that gives the scale its characteristic sound:

The "formula" for its construction is therefore:

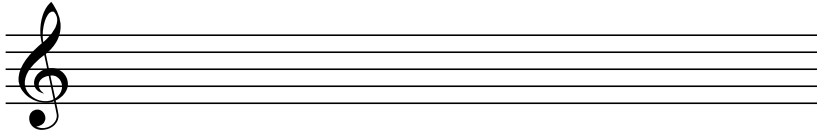
1 \flat 3 4 \sharp 4 5 \flat 7 8

Written out in C:

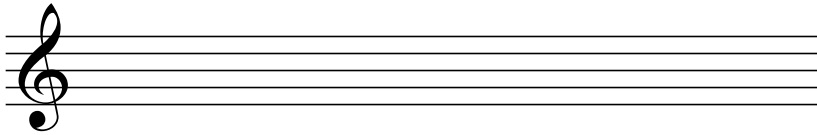


Construct the following blues scales, using accidentals where needed:

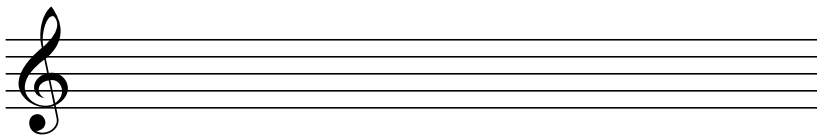
F blues:



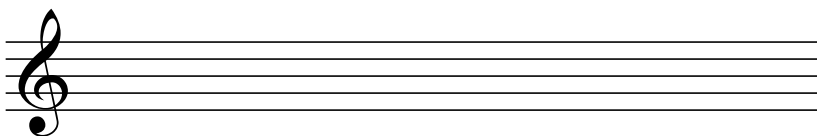
B flat blues:



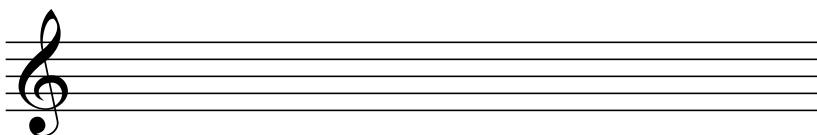
E flat blues



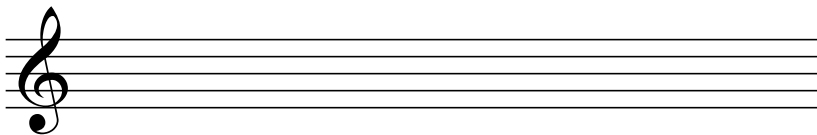
G blues



D blues



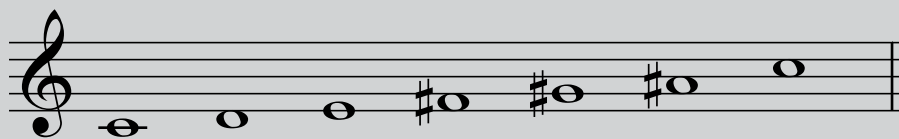
A blues



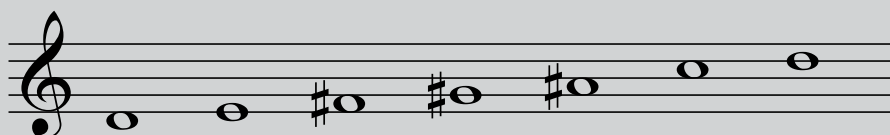
The Whole Tone Scale

Another unusual scale which is used extensively in all types of music is the **whole tone scale**.

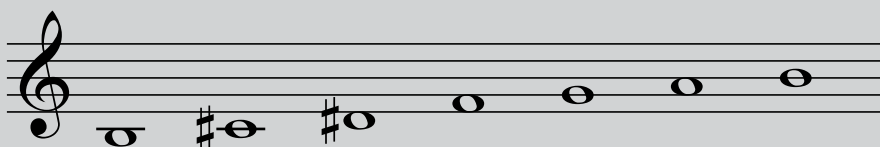
This scale is constructed with each note being one tone from its neighbours. Starting on C and progressing up by tones therefore results in the following scale:



Starting on D results in exactly the same notes, just starting on a different note:



Starting on B, however, does result in a different scale:

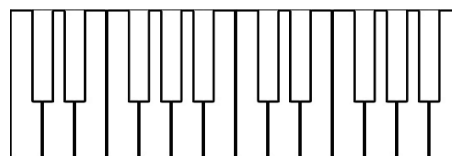
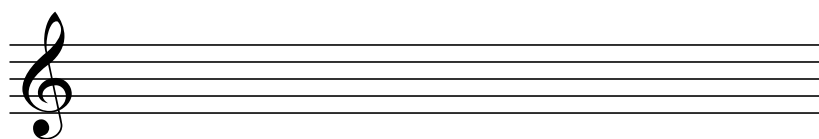


If you have access to a piano, experiment with these by playing whole tone scales starting on different notes. You'll discover there are essentially only two scales:

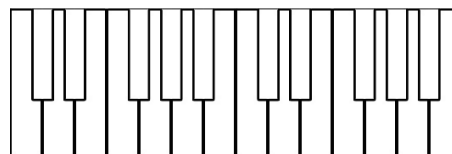
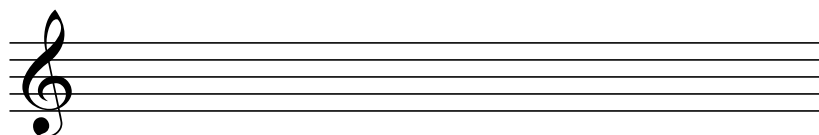
One with the notes C, D, E, F#, G# and A#

and the other one has B, C#, D#, F, G and A.

Write the whole tone scale starting on C, going up two octaves. Then colour in the piano keys corresponding to those notes.



Write the whole tone scale starting on C sharp, going up two octaves. Then colour in the piano keys corresponding to those notes.



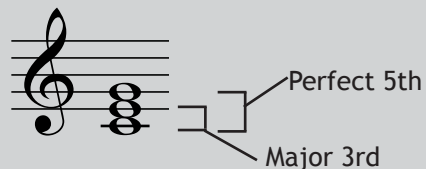
Triads

The most basic form of chord is called a _____ .

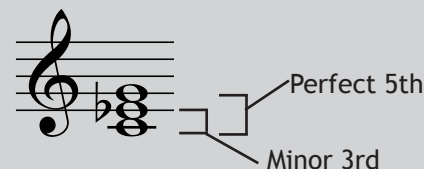
A triad consists of a _____ note, with a 3rd and a 5th built upon it.

Triads can be major or minor, depending on their interval structure:

Major Triad

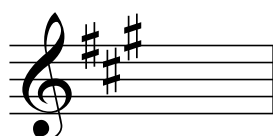
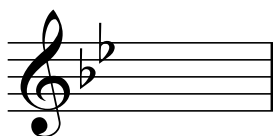
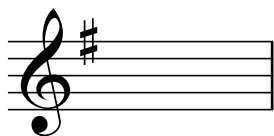


Minor Triad

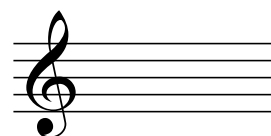
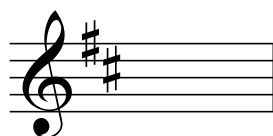
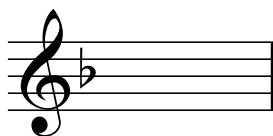
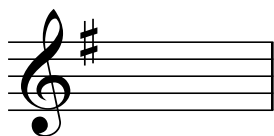


A tonic triad is the triad built on the first degree of the scale.

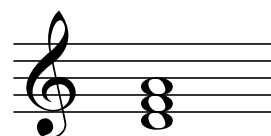
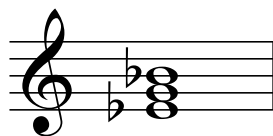
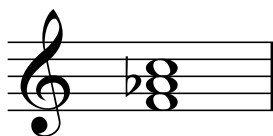
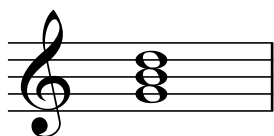
Build major tonic triads for each of the major key signatures below:



Build minor tonic triads in each of the minor key signatures below:



Identify each of these triads as major or minor:



Chords are labelled with their chord symbol above the staff, (which is just their root note for triads), or with Roman Numerals below the staff.



C

Chord Symbol

I

Roman Numeral of the chord

Primary Triads in Major Keys

Triads built on the first (tonic), fourth (subdominant) and fifth (dominant) degrees of the scale are called the **primary triads**, as these are the most useful and commonly used chords.

As you know, the chord built on the first degree of the scale is called the **tonic triad**. The chord built on the fifth degree of the scale is called the **dominant triad**, and the chord built on the fourth degree of the scale is the **subdominant triad**.

Primary triads in C major:

A musical staff in treble clef showing the primary triads in C major. The notes are C, D, E, F, G, A, B. Above the notes, the chord symbols C, F, and G are written above the first, fourth, and fifth notes respectively. Below the notes, the Roman numerals I, IV, and V are written below the first, fourth, and fifth notes respectively. The triads are represented by three notes each: C (C4, E4, G4), F (F4, A4, C5), and G (G4, B4, D5).

In major keys all three of the primary triads are **major triads**.

Write the scale of F major, and build the three primary triads on the 1st, 4th and 5th degrees. Label the chords with both chord symbols above the notes and Roman Numerals below:

A blank musical staff in treble clef for writing the F major scale and building the three primary triads on the 1st, 4th, and 5th degrees.

Write the key signature and the three primary triads of all the major keys below, labelling them with the chord symbols above and the Roman Numerals below. (The first one has been done for you.)

G Major

A musical staff in treble clef for G Major. The key signature has one sharp (F#). The primary triads are shown: G (G4, B4, D5), C (C4, E4, G4), and D (D4, F#4, A4). The chord symbols G, C, and D are written above the notes, and the Roman numerals I, IV, and V are written below the notes.

D Major

A blank musical staff in treble clef for D Major.

B flat Major

A blank musical staff in treble clef for B flat Major.

E flat Major

A blank musical staff in treble clef for E flat Major.

A Major

A blank musical staff in treble clef for A Major.

E Major

A blank musical staff in treble clef for E Major.

Primary Triads in Minor Keys

In minor keys:

The tonic triad is **minor**;

The subdominant triad is **minor**;

but... the dominant triad is **major**, thanks to the raised leading note of the harmonic minor scale (which is the most commonly used form of the minor scale).

A musical staff in treble clef showing three triads. Above the staff are the chord symbols: Am, Dm, and E. Below the staff are the Roman numerals: i, iv, and V. The Am triad consists of notes A, C, and E. The Dm triad consists of notes D, F, and A. The E triad consists of notes E, G, and B.

Note the chord labelling:

- In the chord symbols a minor triad is represented by a lower case “m” placed after the letter name of the chord.
- It is common practice to use upper case Roman numerals i.e. I, IV, and V for Major Triads, and lower case Roman Numerals i, iv, and v for minor triads.

Write the scale of G harmonic minor using a key signature, and write the three primary triads above the 1st, 4th and 5th degrees. Label the chords using chord symbols above and Roman Numerals below:

A blank musical staff in treble clef for writing the G harmonic minor scale and its primary triads.

Write the scale of D natural minor using a key signature, and write the three primary triads above the 1st, 4th and 5th degrees. After you’ve labeled the chords note the difference that this makes to the dominant triad.

A blank musical staff in treble clef for writing the D natural minor scale and its primary triads.

Identify the key of each of these sets of triads, and label each chord:

Key: _____

Key: _____

Key: _____

A musical staff showing three triads: F#m (F#, A, C), Dm (D, F, A), and E (E, G, B).

A musical staff showing three triads: Bm (B, D, F), Gm (G, Bb, D), and E (E, G, B).

A musical staff showing three triads: C (C, E, G), F#m (F#, A, C), and Dm (D, F, A).

Inversions of Triads

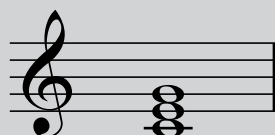
All the triads we have seen so far have had the root as the lowest note which is called the **bass note**.

It is also possible for one of the other notes to be the lowest note. This new arrangement of a chord, which no longer has the root as the bass note, is called an **inversion**.

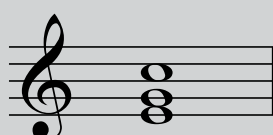
When the third is in the bass, and the root note is moved to the top, we have a **first inversion**.

When the fifth is in the bass, and the root and third are moved up we have a **second inversion**.

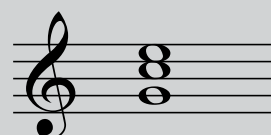
Root
Position



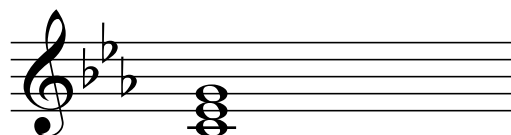
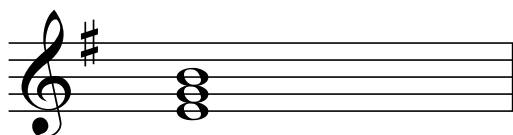
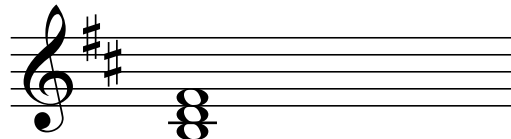
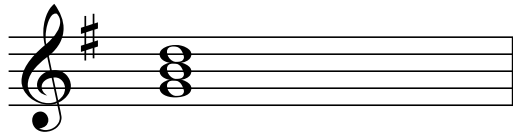
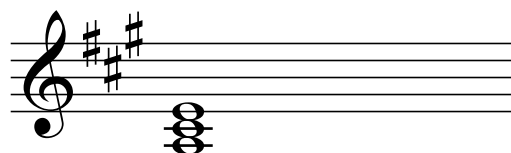
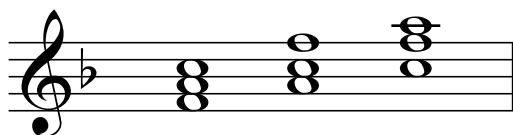
First
Inversion



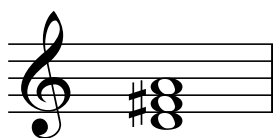
Second
Inversion



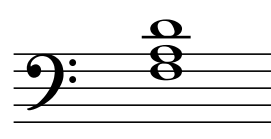
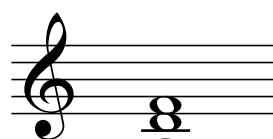
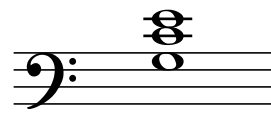
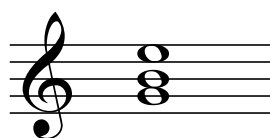
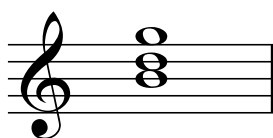
Write the two inversions after each of the following root position triads:
(the first one has been done for you)



Name these chords as root position, 1st inversion or 2nd inversion on the line underneath:



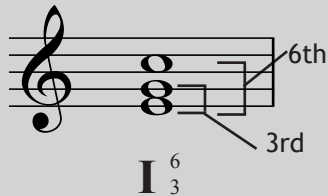
root position



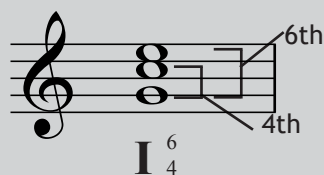
Figured Bass Naming for Inversions

Classical music has a system of labeling for inversions which is called **figured bass**. In this system two figures are added alongside the roman numeral to represent the inversion.

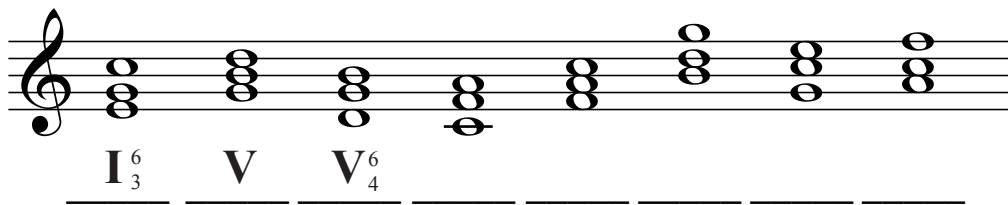
A first inversion is labelled as a $\overset{6}{3}$ chord, as it involves an interval of a 3rd and a 6th above the bass note:



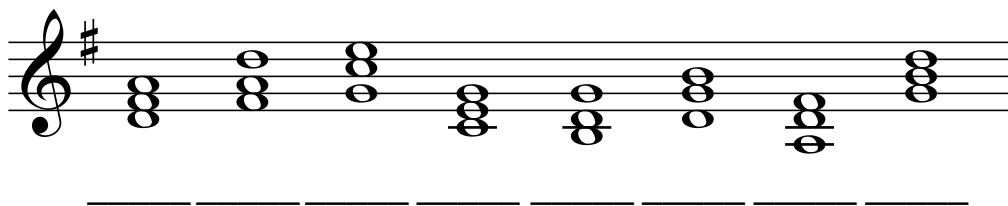
A second inversion is labelled as a $\overset{6}{4}$ chord, as it involves an interval of a 4th and a 6th above the bass note:



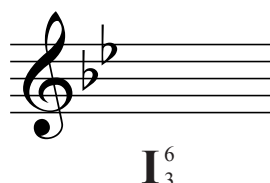
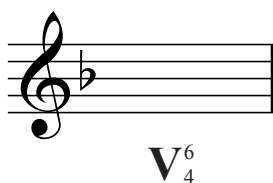
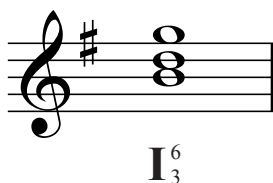
Identify the following triads in C Major by placing Roman Numerals and figured bass on the line underneath.



Identify the following triads in G Major by placing Roman Numerals and figured bass on the line underneath.



Write major triads as indicated by the key signature, Roman Numerals and figured bass given below the staff. (the first one has been done for you)



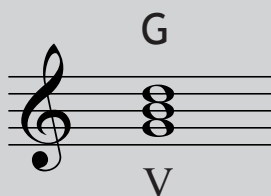
The Dominant Seventh Chord

A seventh chord is when you build the interval of a seventh on top of a triad, making it into a four note chord.

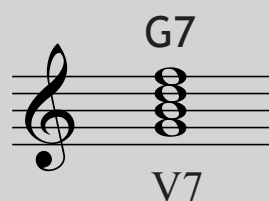
Seventh chords come in many different types, but to start with we are dealing with the most important, the **Dominant Seventh Chord**.

The Dominant Seventh Chord consists of the normal dominant major triad, with a minor seventh built on top.

The Dominant Triad
of C Major



The Dominant Seventh
of C Major



Using a key signature, write the tonic triad, the dominant triad and the dominant seventh in each of the following keys. Label them with chord symbols above and Roman Numerals below (the first one has been done for you):

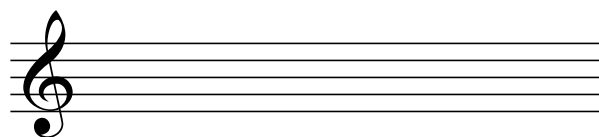
F major:

F C C⁷

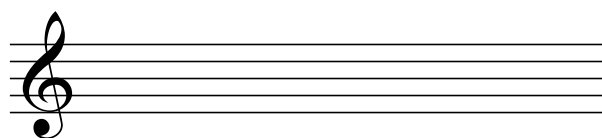
I V V7

A musical staff in treble clef with a key signature of one flat (Bb). It contains three chord positions. Above the first is 'F', above the second is 'C', and above the third is 'C⁷'. Below the first is 'I', below the second is 'V', and below the third is 'V7'.

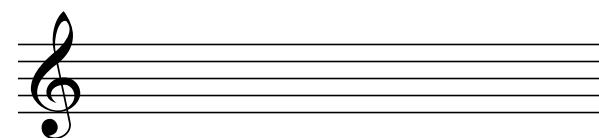
G major:



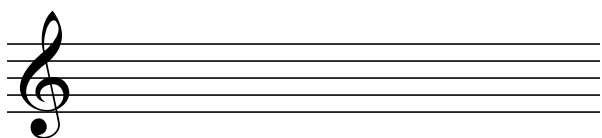
B flat major



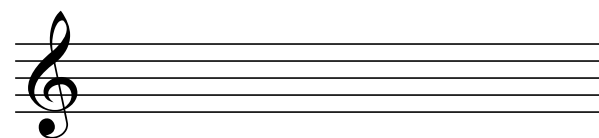
E minor



D major



D minor



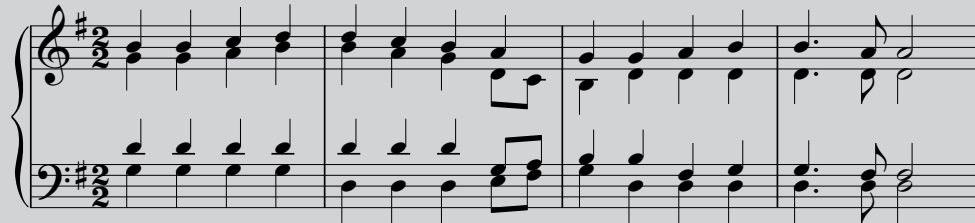
Interesting note.... Because of the raised leading note in the harmonic minor scale the dominant seventh is **the same** in both minor and major keys.

Section 6

Classical Approach to Harmony Four Part Vocal Style

Four part vocal style is the presentation of music for choir, where the chords are split between Soprano, Alto, Tenor and Bass voices.

An example of four part vocal writing:

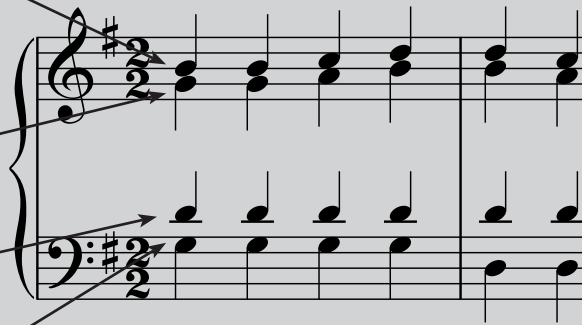


The **soprano** part is on top in the treble clef, and the stems of the soprano line go up.

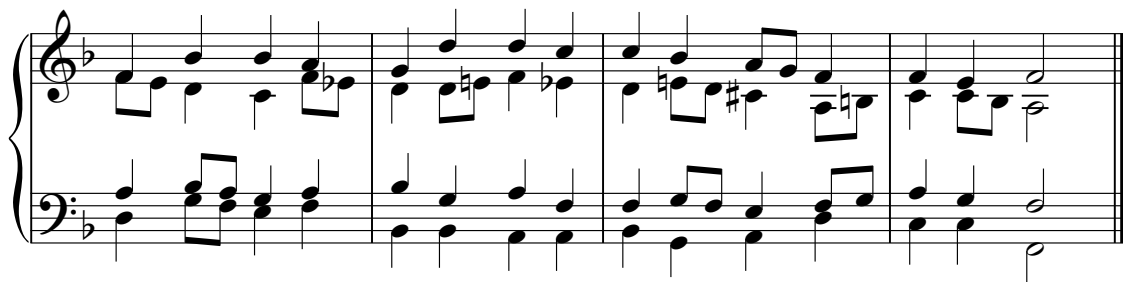
Below that still in the treble clef we have the **alto** part, and its stems go down.

On the lower staff we have the **tenor** line with its stems up.

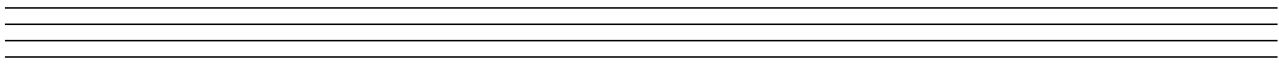
Finally the lowest part, which has its stems written down is called the **bass** part.



Circle all the notes that are part of the tenor voice in this example:



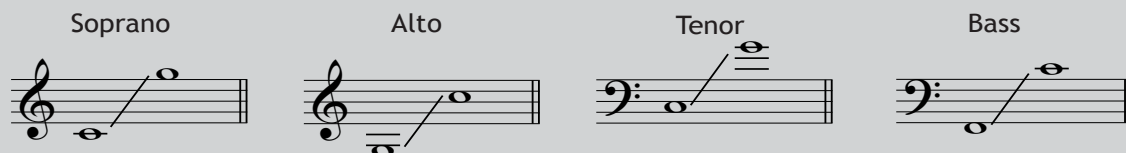
Rewrite the soprano voice from the above example onto its own staff:



Writing Within Vocal Ranges

When writing in four part vocal style, it is important to write within the standard range for each voice.

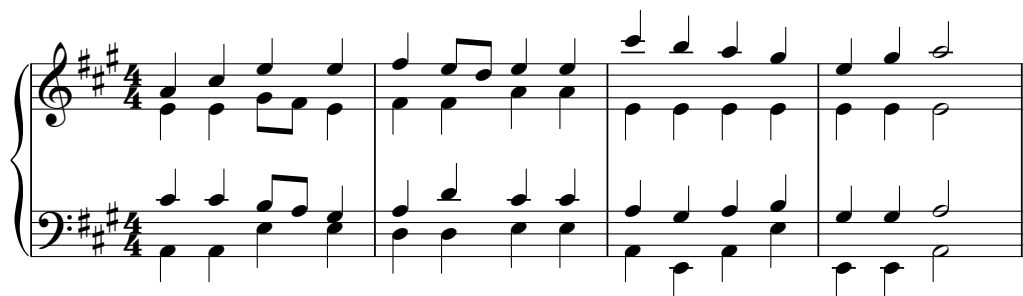
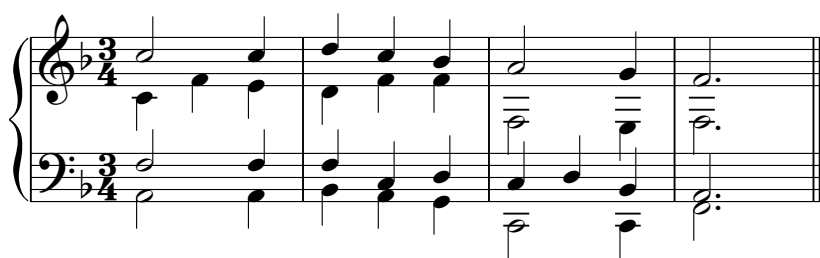
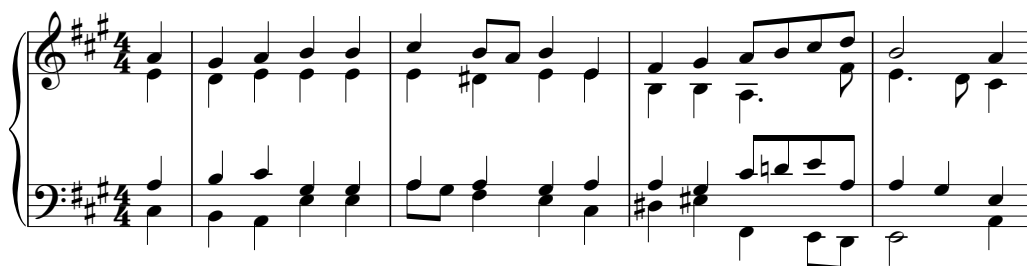
The safe ranges for each voice are*:



In this example you can see that the soprano voice has been asked to sing an "A" and a "B-flat - higher than would be comfortable to sing.



Circle the errors in vocal range in the four part vocal examples below:



* Please note that these ranges can vary in different texts/exam syllabi. Please check these with your local examination board if preparing for external examinations.

Gaps Between Voices

When we are writing and voicing chords in four part vocal style we must also consider the gap that occurs **between** the voices.

A gap of more than an octave between the tenor and bass is permissible, but not between the soprano and alto, or alto and tenor.

So this chord is acceptable:

but this one is not:

Look at the following chords and mark them with a tick or a cross in the box if they are spaced correctly:

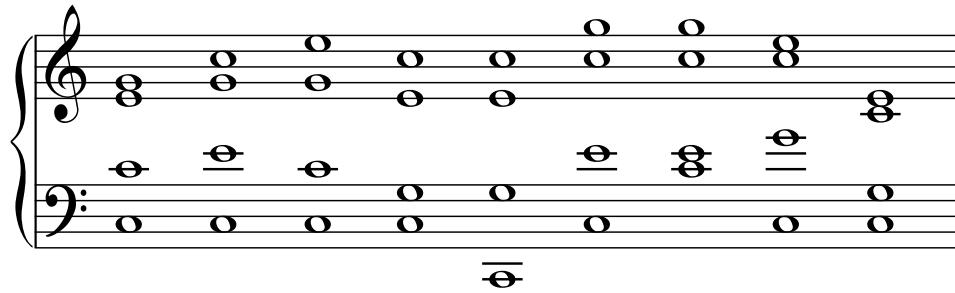
Circle the five chords in this example which are voiced with incorrect spacing:

Doubling: Giving a Triad a Fourth Note

When we are writing in four part vocal style obviously we are going to need four notes. As a triad only has three we are going to have to **double** one of them (use it twice).

In most instances it is usual to double the root note.

The root note must be placed in the bass in a root position chord, and therefore the doubled note can be placed in any one of the other three voices.



Look at the above example of various voicings of a C major triad, then answer these questions:

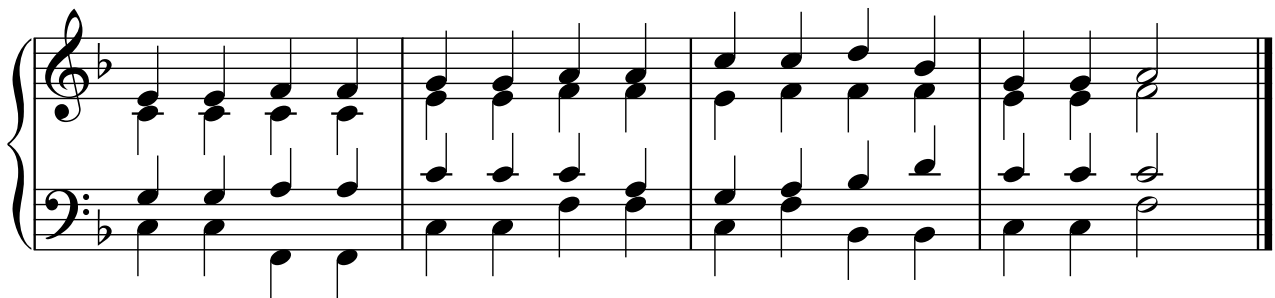
Is the root doubled in all these chords? _____

How many times does the tenor have the doubled root note? _____

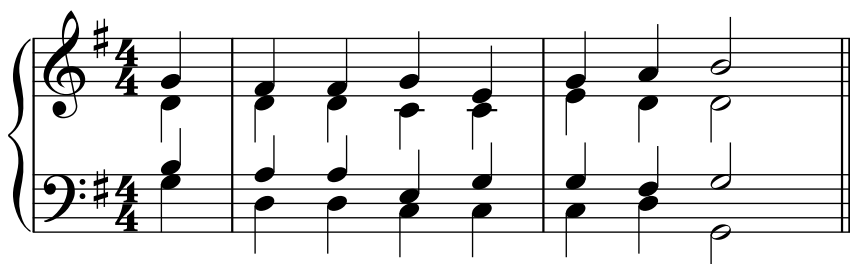
How many times does the alto have it? _____

How many times does the soprano have it? _____

In the following example of four part vocal writing, circle the root note and the doubled root note of every chord:



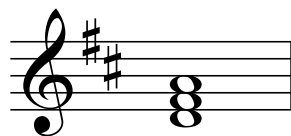
In this example find one chord where a note other than the root note has been doubled:



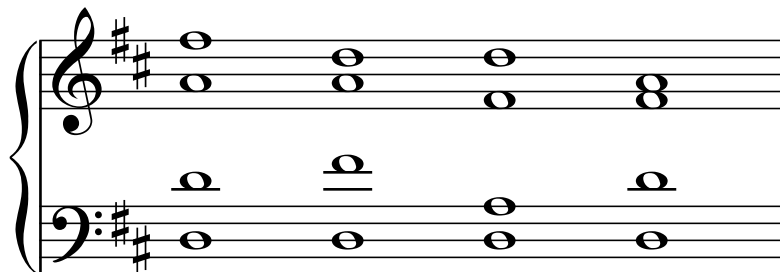
Voicing Triads in Four Part Vocal Style

Take the following triads, and voice them in four part vocal style in four different ways:
Remember the rules about gaps and the range of the voices, and double the root in every chord.
(the first one has been done for you)

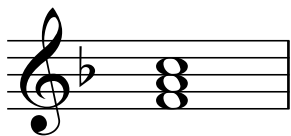
D



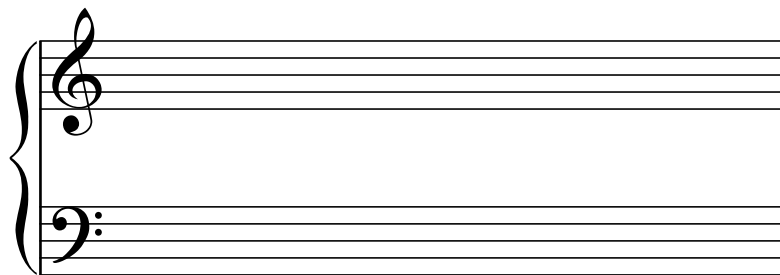
I



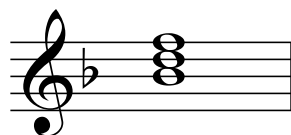
F



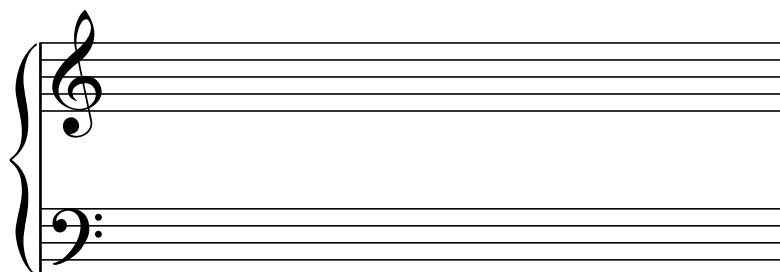
I



Bb



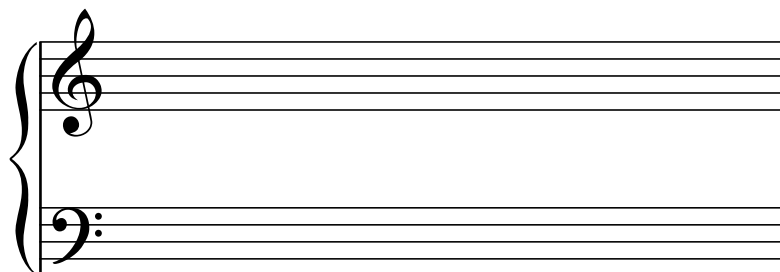
IV



A



I



Primary Triads in Four Part Vocal Style

Write the three primary triads of each of the keys below: first as triads on the left, and then in four part vocal style on the right.

1. G major

G C D

I IV V

G C D

I IV V

2. A major

* When working in minor keys don't forget the raised leading note which occurs in Chord V

3. E minor

4. D minor

Perfect Cadences

A **cadence** is a progression of chords that is usually found at an end of a phrase, a section or a piece of music.

A **perfect cadence** is the most common “ending” progression of chords which is found in all types of music.

Its chord progression is:

V - I

(Or sometimes V7 - I)

This is a dominant chord, followed by a tonic chord. It gives a sense of completion to the music or the phrase.

Example: Beethoven: “Ode To Joy”

A musical score for Beethoven's "Ode To Joy" in C major. The score is written for piano and consists of two staves. The final two measures are circled in red. Above the circled measures are the chord letters 'C' and 'F'. Below the circled measures are the Roman numerals 'V' and 'I'. The circled measures show a C major chord in the first measure and an F major chord in the second measure, with a double bar line at the end of the second measure.

Example: “All Through The Night”

A musical score for "All Through The Night" in D major. The score is written for piano and consists of two staves. The final two measures are circled in red. Above the circled measures are the chord letters 'D (D7)' and 'G'. Below the circled measures are the Roman numerals 'V' and 'I'. The circled measures show a D7 chord in the first measure and a G major chord in the second measure, with a double bar line at the end of the second measure.

How to Write a Perfect Cadence

When you write a perfect cadence the idea is to have each voice lead smoothly from one note to another, so that there are not any large jumps.

You may find it helpful to write down the notes of each chord in this fashion, then cross them out as you use them. Notice that we have doubled the root in both chords:

G	C
D	G
B	E
G	C
✓	I

Step 1: Bass Notes

In these simple root position cadences the bass always sings the root, so there is no choice to be made here.

G	C
D	G
B	E
A	F
✓	I

Step 2: Leading note > Tonic

The leading note, always present in Chord V, must lead to the tonic. Here we have put it in the soprano voice:

G	F
D	G
B	E
A	F
✓	I

Step 3: Common Tones

In a perfect cadence there is always a common tone - i.e in this example G appears in both chord V and Chord I. Put this in one of the remaining voices:

A	F
D	A
B	E
A	F
✓	I

Step 4: Remainder Notes

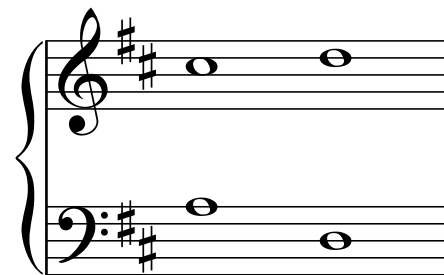
Complete the cadence by filling in the remainder notes in the final voice:

A	F
D	A
B	E
A	F
✓	I

Writing Perfect Cadences


Fill in the alto and tenor parts of these two perfect cadences, following steps three and four from the previous page (as steps 1 and 2 have already been done for you).

A D



V I


E Am



It is preferable to have the leading note rising to the tonic in the soprano voice. However if we are given the top part to harmonize without this in the soprano then it can be placed in the alto or tenor parts.


Harmonize the following perfect cadences:

C F



V I

B Em



V i

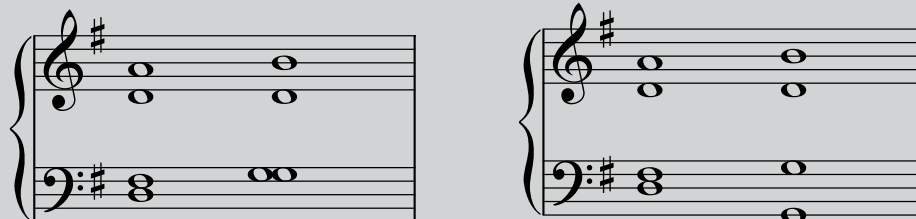
Common Errors in Harmony: Overlapping Parts

There are a few common errors that we must look out for when we start harmonizing cadences, and eventually harmonizing whole phrases of music.

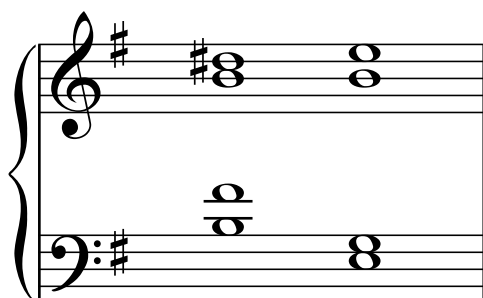
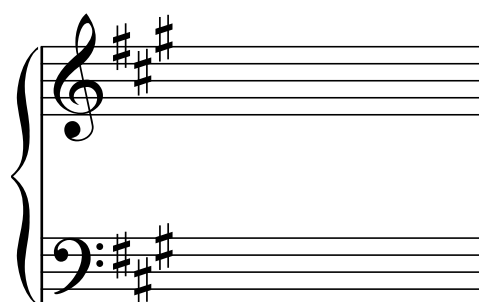
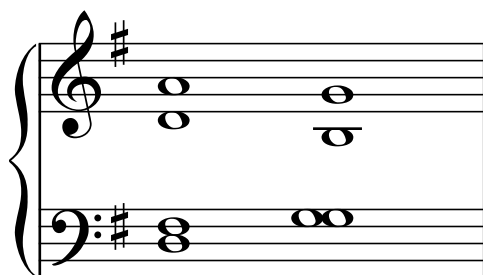
1. Parts must not overlap.

In the following example cadence you'll see that the cadence has been written with the bass note in the second chord going higher than the tenor part in the first chord. This is called overlapping parts, and must be avoided.

Luckily in this case, it is a simple matter to put the bass part down an octave in the second chord, thus avoiding the problem.



Rewrite the following poorly written cadences, avoiding the error of overlapping parts:

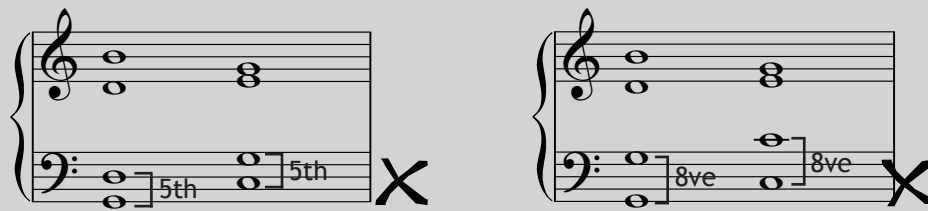


Common Errors in Harmony: Consecutive Fifths and Octaves

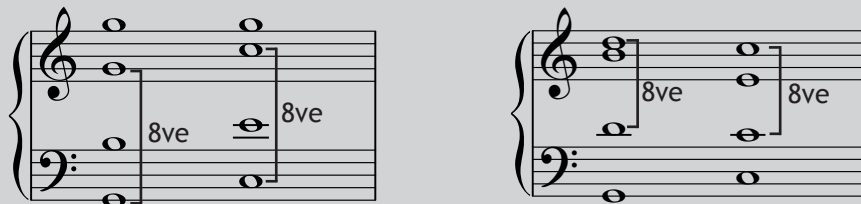
In Western music it has been common practice to avoid consecutive fifths and octaves, and when writing all harmony we must learn to watch out for them.

This occurs when an interval of a fifth or octave appears in one chord, followed by an interval of a fifth or octave in the same two voices.

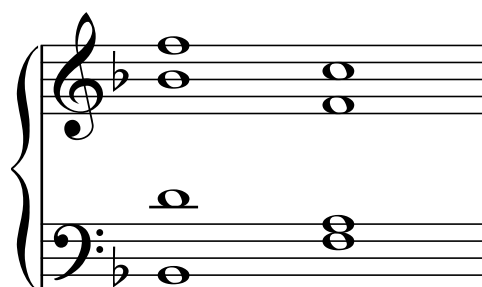
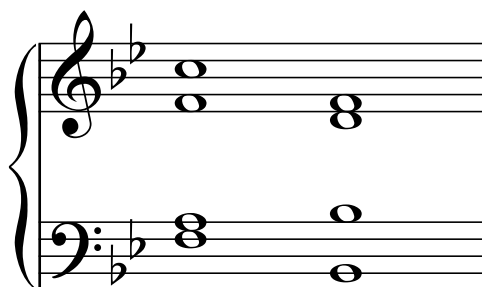
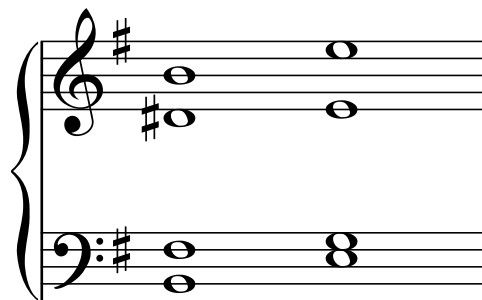
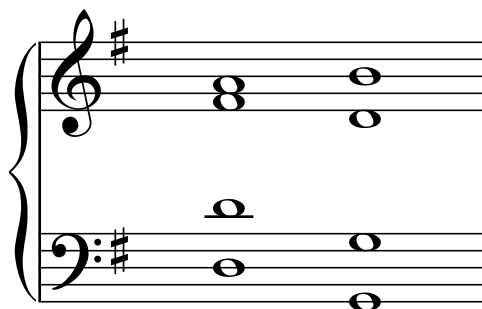
If you follow the steps given on pg 64 for writing perfect cadences, then this shouldn't occur, however it is a good idea to learn to check for this now:



They are easy to spot when occurring in the bass and tenor, or the soprano and alto, however consecutive 5ths and octaves can occur between tenor and soprano, or alto and bass, even if they are an octave apart.



Mark the consecutive fifths and octaves with a bracket in these poorly written cadences:

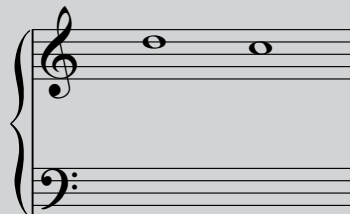


A Special Perfect Cadence: Supertonic to Tonic

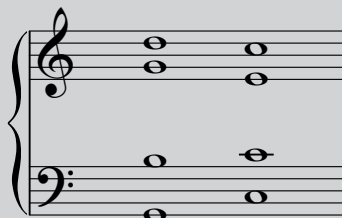
There is one “special case” perfect cadence which we have to look out for. In this particular cadence we do things a little differently in order to avoid problems.

This occurs when you need to harmonize the soprano line going from the supertonic falling to the tonic.

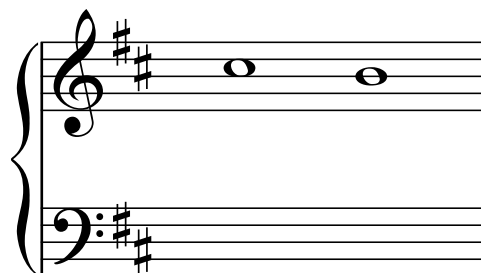
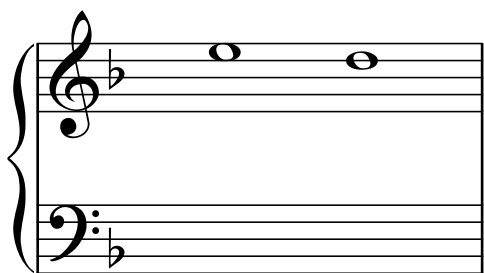
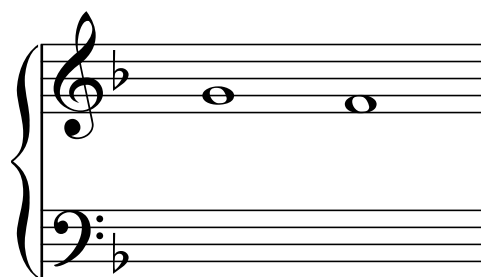
i.e. we are asked to harmonize:



In this cadence you need to triple the root in Chord I, as the bass needs to have the tonic, the leading note must rise to the tonic, and the soprano already has the tonic. You must never leave the 3rd out of a chord, so in this case you have to leave the 5th out of Chord I, and the resulting cadence is:



Harmonize the following supertonic to tonic perfect cadences:



Practice Harmonizing Perfect Cadences

Harmonize the perfect cadence at the end of each one of these phrases, above where the chords have been indicated for you:

V I

V I

V I

Plagal Cadences

A **plagal cadence** is an alternative ending chord progression used mostly in classical music.

Its chord progression is:

IV - I

Plagal cadences have a very pleasant definite ending, and traditionally this progression is used when singing "Amen" at church.

	F	C
	IV	I

Step 1: Write out the chords on a scrap of paper, and fill in the bass notes and cross them out

F	C
C	G
A	E
F	C
IV	I

Step 2. There is no leading note to worry about in a plagal cadence, however there is a common note. Choose a voice and put that in next. In this example, we've put it in the soprano.

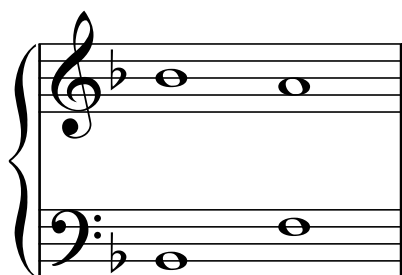
F	C
C	G
A	E
F	C
IV	I

Step 3. Complete the other two parts. Both the other two parts should fall by step

F	C
C	G
A	E
F	C
IV	I

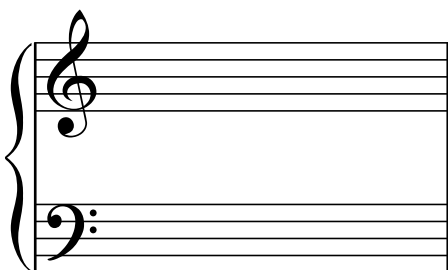
Writing Plagal Cadences

Complete the following plagal cadences by filling in their inner parts:

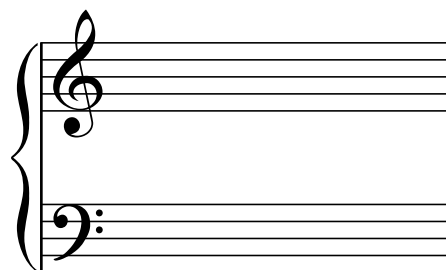


Write a plagal cadence from scratch in the following keys:

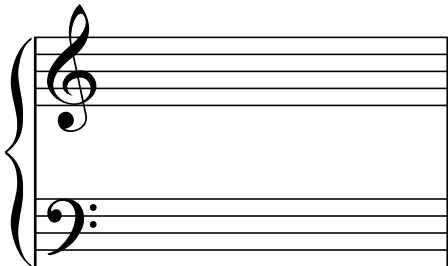
D minor



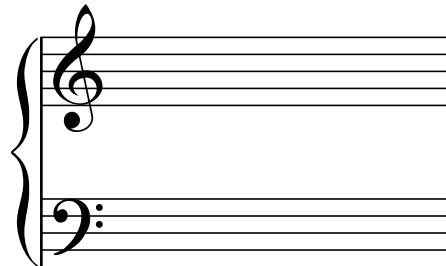
B minor



A major



G major

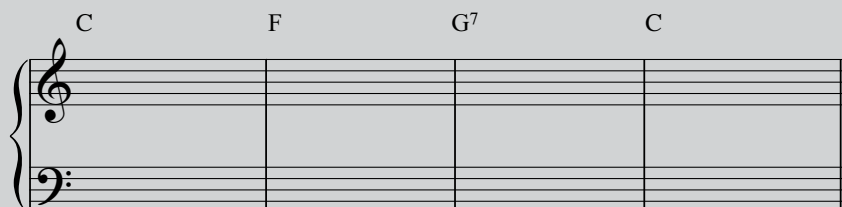


Section 7

A Modern Approach to Harmony Piano Style Harmony

Imagine now that we now have to apply our new knowledge about chords and harmony to a more modern setting, and we've been asked to write a piano part for a song.

We are going to show you an example using just a simple chord progression like this:



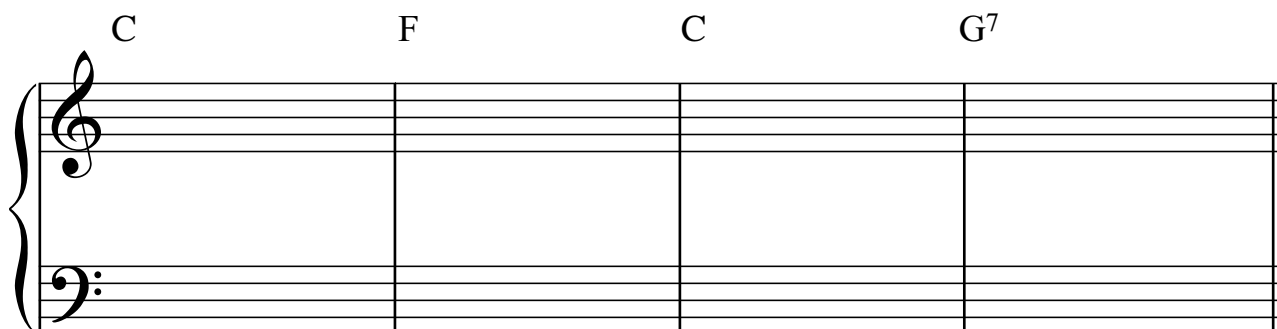
The easiest way to harmonize it is simply with block chords, moving as smoothly as you can from one chord to another. Notice in the example below that the common tones between chords stay the same.



When writing for piano style chords:

- Generally there are three notes for the right hand, and the bass note for the left hand
- Make sure that your notes in the right hand are not spaced more than an octave apart, as it will be very difficult to play!

Add block chord harmony to the following phrase, with two chords per bar:



Practice Writing Piano Style Harmony

Practice writing block chord harmony with two chords per bar for piano to the following chord progressions:

B \flat F⁷ B \flat

Dm Gm A⁷ Dm

A E E⁷ A

Bm Em Bm F \sharp 7

Piano Accompaniment Styles

We can now begin to explore a few different styles of piano accompaniment:

#1 - "Show 2"

This is for fast tunes where you'll generally have the left hand playing the root on beat 1 of the bar, and the 5th on beat 3. The right hand plays chords off the beat.

#2 - Latin

In this keyboard accompaniment style the left hand plays off beat chords.

#3 - Jazzy

In this style the right hand plays chords in a sparse fashion, and the left hand often takes the role of the bass doing a walking pattern.

#4 - Ballad

In this style the right hand plays block chords, and the left hand plays the chords as an arpeggio.

Choose one of the above styles and write a piano part using the chords below:

B \flat F 7 B \flat

Adding Chords to a Tune

Harmonization is the process of adding chords to a piece of music.

The easiest type of harmony uses just the three primary triads (chord I, IV and V) as well as V7 to harmonize the tune.

Steps to adding chords to a tune:

Step 1 - Determine the key.

Step 2 - Write out the primary chords for that key.

Step 3 - Work out the **harmonic rhythm** of the music, that is: How often the chords change.

Step 4 - Choose appropriate chords based on the notes in the melody.

Step 5 - Write an accompaniment pattern voicing the chords appropriately.

A worked example: "You Are My Sunshine"

Let's say we have the task of writing a piano part to the traditional song "You Are My Sunshine". We've been given the melody, and nothing else.

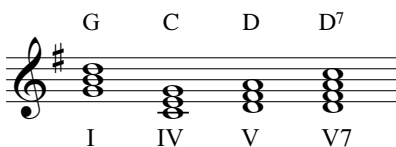
The melody looks like this:

You Are My Sunshine



Step 1: The key is G Major. We can see that from the key signature & the fact that the song ends on a "G".

Step 2: G major primary chords are:



Step 3: This piece is quite fast, so it does not need to change chords very often. Even one chord per bar would be too fast for this piece.

Step 4:

The anacrusis does not need a chord at all, so the chords will start at bar 1, with a tonic chord G. The "B"s and "G"s" fit with that chord, and the A sharp is simply a passing inflection in the melody, that doesn't need a chord change.

The first change will come at bar 5, where the C and E in the melody suggest a C chord, chord IV.

Bar 7 has a B in the melody again, so chord I will work again.

Bar 9 goes back to an E, so a C chord will fit again.

Bar 11 goes back to G

The A's in bar 14 suggest a D or D7 chord, which would be a good perfect cadence finishing on G in bar 15.

Adding Chords to a Tune: A Worked Example

You Are My Sunshine

Musical notation for the melody of "You Are My Sunshine" in G major, 2/4 time. The melody is written on a single staff. Chords are indicated above the notes: G, C, G, C, G, D7, G.

Step 5. Writing out the harmony in suitable piano style.

As this is in alla breve time, a “show 2” style would probably be appropriate, with the root and 5th bass notes, and off beat chords in the right hand. Notice how we have still kept the right hand chords moving as smoothly as possible, keeping common tones where we can.

You Are My Sunshine

Piano accompaniment for "You Are My Sunshine" in G major, 2/4 time. The score is written for piano and includes a melody line and a piano accompaniment. The piano accompaniment is in a "show 2" style, with the right hand playing chords on the off-beat and the left hand playing the root and fifth notes. Chords are indicated above the melody line: G, C, G, C, G, D7, G.

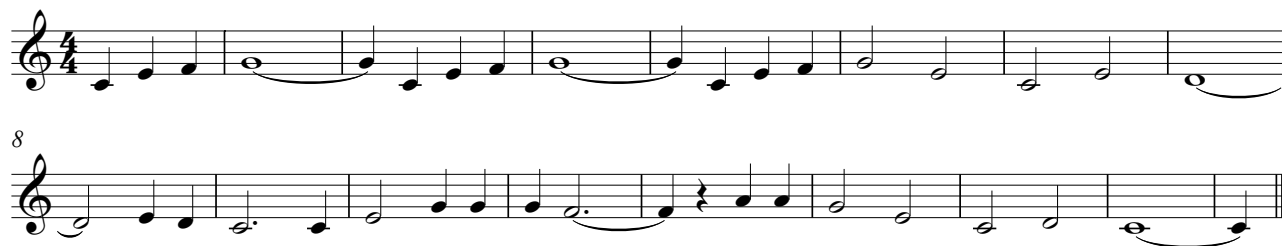
“Three Chord Tunes” for Harmonizing

Using separate manuscript paper, harmonize and write a piano accompaniment for the following traditional tunes using just chords I, IV, V and V7:

1. When the Saints:

This tune can be harmonized simply, or in a more complicated fashion. In this simplest version there is no chord change at all until you get to the “D” in bar 7.

When the Saints go Marching in



2. Jingle Bells:

Hint: When harmonizing this tune don't get tricked in bar 6 by the fact that the first note isn't part of the chord for the whole bar. You still change chord on beat one of the bar, but the F is called a “suspension”. Bar 6 should be harmonized with a C chord, and the F simply resolves itself by falling to the E on beat 2, which is part of the chord for the bar. The same thing happens in bar 7 with a different chord, and then again in bar 14.

Jingle Bells



More “Three Chord Tunes” for Harmonizing

3. Happy Birthday:

Just like in “Jingle Bells” do not get tricked by the suspensions in this piece either. Bar 1 obviously needs a tonic chord, and the E is just a suspension resolving down to the D. The same thing happens in Bar 3, but this time with the dominant chord. Because it slows down in Bar 5, and pauses on the second beat of bar 6 you can if you wish have two chords on the first two beats of bar 6.

Happy Birthday

5
rit... *A tempo*

4. Camptown Races:

Camptown Races

5
9
13

Transposition

Transposition means to raise or lower all of the notes of a piece of music to play it in another key, higher or lower than the original.

Sometimes singers and instrumentalists may need pieces transposed to suit their range, and some instruments require their music to be transposed.

This is an example of transposition:

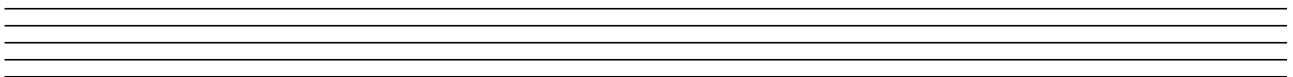
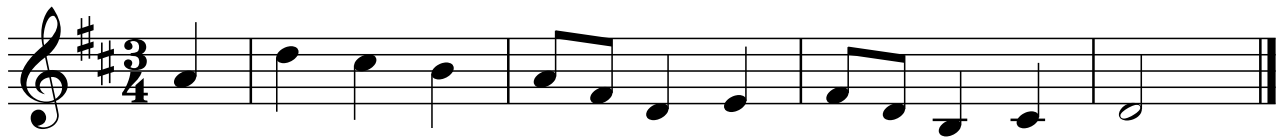
This is the original
in D Major:



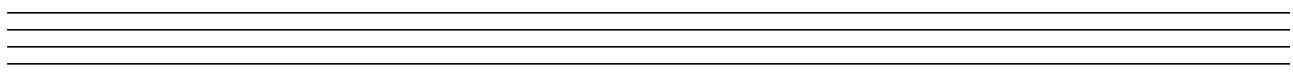
Here it has been
transposed down one
tone to C Major:



Transpose the following music down one tone:



Transpose the following music up one tone:



Transposing Chords

Whenever you transpose a tune, you must also transpose the chord symbols that go along with the tune.

For example, *Happy Birthday* in F Major looks like this:

F C⁷ C⁷ F

Notice when transposed a tone higher into G Major the chords also change.

G D⁷ D⁷ G

Practice transposing these chord sequences into another key. This is typical of the type of chord chart a guitarist would read:

Transpose this chord chart down a tone:

G D⁷ G D⁷ G

Transpose this chord chart down a perfect fourth:

C Am Dm⁷ G⁷ C

Transpose this melody and chords a tone higher:

B^b B^b6 Cm⁷ F⁷ B^b6 Edim⁷ Cm⁷ F

Transposing for Clarinet or Trumpet in B flat

The Clarinet and the Trumpet are both **transposing instruments**. This means that their music is written in a different key from the sounding pitch.

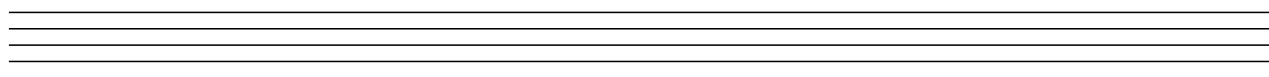
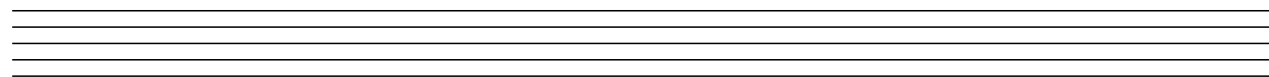
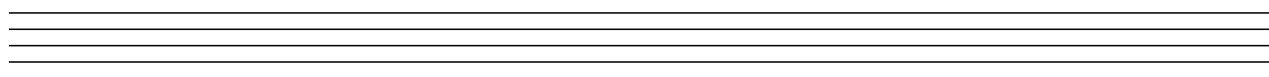
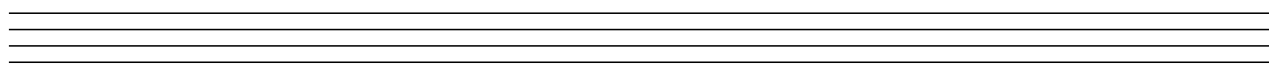
Musicians say these instruments are in “B flat” because the notes that they play sound one tone lower than written, i.e. if you play a C on the trumpet, you hear a B flat.

This means that all music for Clarinet and Trumpet to play needs to be transposed **one tone higher** to sound correctly while other musicians are playing.

Transpose this piece for a trumpet in B flat:

Trumpet Voluntary

Jeremiah Clarke



Transposing for Alto Saxophone in E flat

The Alto Saxophone is also a transposing instrument, but this time in E flat.

That means that when you play a C on the saxophone, you hear an E flat, a major sixth lower than written.

Music for Alto Saxophone therefore needs to be written up a major sixth, in order to be heard correctly with other musicians.

Transpose this piece for a saxophone in E flat:

Greensleeves

The image shows the first four staves of the piece 'Greensleeves' in G major, 6/8 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. The second and third staves continue the melody, and the fourth staff concludes with a double bar line. The piece is written in a style suitable for a transposition exercise.

A single empty musical staff with five lines, provided for the student to write the transposed melody.

A single empty musical staff with five lines, provided for the student to write the transposed melody.

A single empty musical staff with five lines, provided for the student to write the transposed melody.

A single empty musical staff with five lines, provided for the student to write the transposed melody.

Music Terminology

The international language for music terms is _____.

When we talk about the speed of music we talk about its _____, which means 'time' and the plural of which is _____.

When we discuss the volume of music we talk about _____.

New Italian terms for level three:

<i>Italian Term</i>	<i>Definition</i>
attaca	go on at once
cantabile	in a singing style
con forza	with force
con anima	with feeling
con brio	with spirit
con moto	with movement
tranquillo	calmly
risoluto	with resolution
ben marcato	well marked
calando	getting softer and slower
animato	with animation

Write the meaning for the following Italian terms, learned in level two:

Legato	
Staccato	
Mezzo Staccato	
Cantabile	
Maestoso	
Sostenuto	
Leggiero	
Sempre	
Poco	
Poco a poco	
Molto	
Senza	

**Refer to level two, page 51 of this theory course if needed.*

Italian Terms for Tempi

Fill in the gaps in this table of Italian terms for Tempi*:

<i>Italian Term</i>	<i>Definition</i>
Largamente	broadly
Larghetto	rather broadly
Largo	slow, broad
	slow (and Stately - literally "at ease")
Andante	
	at a moderate pace
Allegro	
	a little faster than allegro
Vivace	
	lively, brisk
Presto	
Prestissimo	extremely fast, or as fast as possible
Con moto	with movement
Accelerando	
	gradually becoming slower
	immediately slower, held back
Allargando	
Piu Mosso	
	slower
A Tempo	

Write these Italian terms in order of speed from slow to very fast:

- | | |
|----------------|----------|
| 1 Andante | 1 _____ |
| 2 Allegretto | 2 _____ |
| 3 Presto | 3 _____ |
| 4 Vivace | 4 _____ |
| 5 Adagio | 5 _____ |
| 6 Lento | 6 _____ |
| 7 Moderato | 7 _____ |
| 8 Vivo | 8 _____ |
| 9 Allegro | 9 _____ |
| 10 Prestissimo | 10 _____ |

*Refer to level two, page 50 of this theory course if needed.

Italian Terms Bubble Game

Draw a line from each bubble with an Italian term to the bubble with its meaning

The game consists of 28 bubbles containing the following text:

- con anima
- with force
- go on at once
- well marked
- light and delicate
- in a singing style
- sempre
- poco a poco
- getting softer and slower
- without
- cantabile
- risoluto
- 8va
- always
- poco
- an octave higher
- calando
- leggerio
- with spirit
- calmly
- animato
- tranquillo
- with animation
- ben marcato
- senza
- little
- con forza
- with feeling
- with resolution
- con brio
- attaca
- little by little

Reference Answers for “Fill in the Blanks”

This book contains quite a few revision exercises, which are covered in more detail in Levels One and Two of this course. If you find yourself looking up the answers on this page, then read more about the topic by referring to the suggested page numbers in the earlier levels.

Page		Answers to “Fill in the Blanks”	Learn More about this topic:
Page 4	Notes in treble and bass	<i>stave, five, four, brace, grand</i>	Level One pages 4, 9
Page 5	Ledger Lines	<i>Ledger, True</i>	level One page 10
Page 9	Accidentals	<i>sharp, flat, measurebar, natural, key</i>	Level One page 12, 13
Page 13	Dotted Notes and Rests	<i>increases, half, itself, rests</i>	Level One page 35
Page 14	Time Signatures	<i>compound, simple, compound. The top number indicates how many beats there are in a bar The bottom number indicates the note value which represents one beat. false.</i>	Level Two pages 37-44
Page 15	Tuplets	<i>Tuplet, different, triplet, three</i>	Level Two page 46
Page 22	Perfect Intervals	<i>Interval, Perfect, hamonic, melodic</i>	Level Two, page 5, 27
Page 23	Major Intervals	<i>major, perfect, perfect, major</i>	Level Two, page 24
Page 24	Minor Intervals	<i>Do Not, one less</i>	Level Two, page 25
Page 30	Major Scales	<i>3rd and 4th, 7th and 8th</i>	Level One, Page 17
Page 35	Major/Minor Keys	<i>relative, key signature, minor third, major sixth</i>	Level Two, Page 17 & 18
Page 40	Natural Minor Scales	<i>no (or 0), 2nd and 3rd, and 5th and 6th</i>	level Two, Page 19
Page 41	Harmonic Minor Scale	<i>most, same, seventh, leading, accidental, 2nd & 3rd, 5th & 6th, 7th & 8th</i>	Level Two, Page 20
Page 51	Triads	<i>triad, root</i>	Level One, Page 26
Page 84	Music Terminology	<i>Italian, tempo, tempi, dynamics</i>	Level Two Pages 50-51

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