



A Fun Way to Learn Music Theory

Printable Music Theory Books

Music Theory

Level 4

Student's Name: _____ Class: _____

Printable Music Theory Books Level Four

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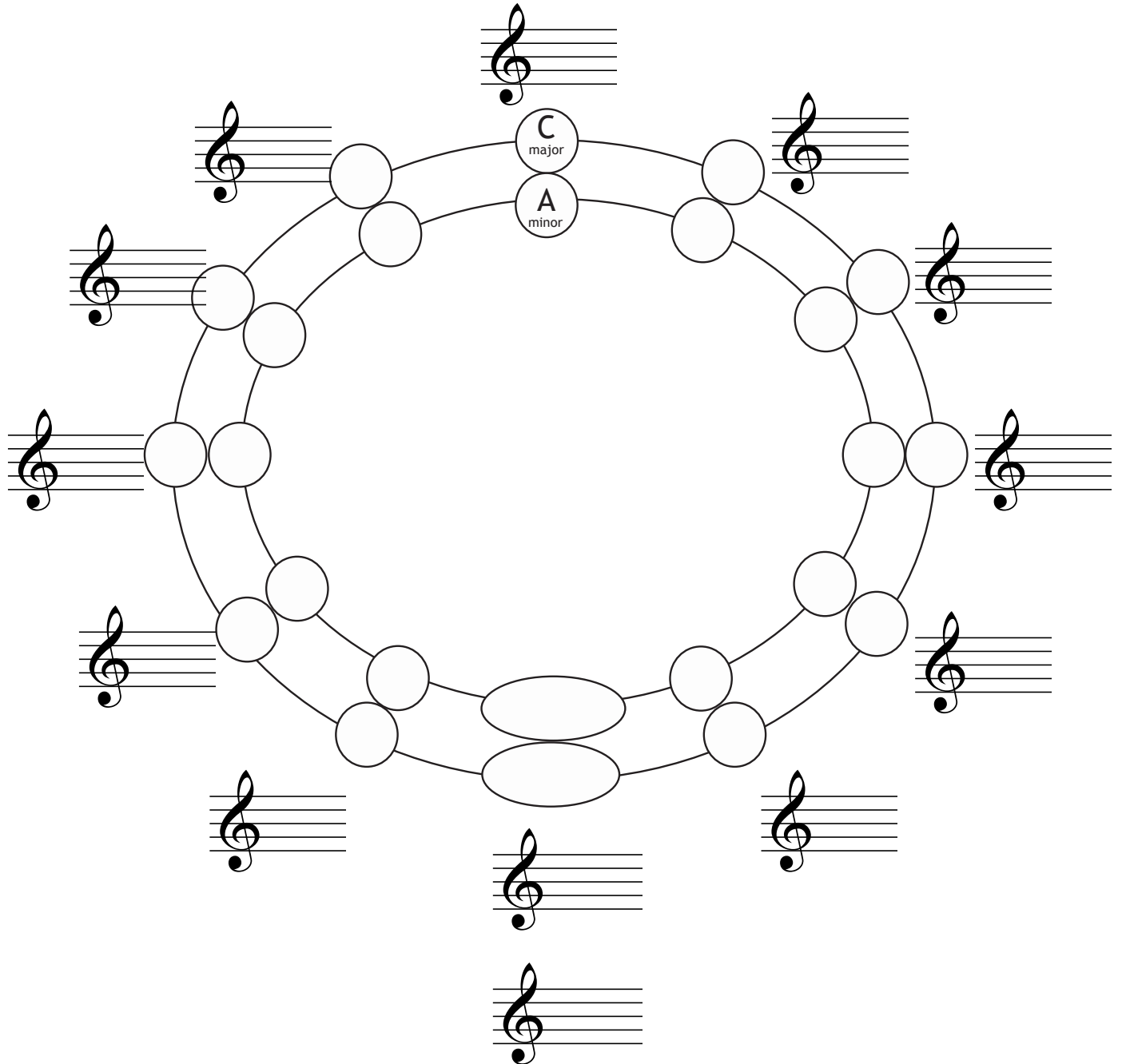
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Section 1

Keys and Scales

The Circle of Fifths

Complete the following circle of fifths diagram, with major keys around the outside, and minor keys on the inside. Include the key signature on the staff attached to each circle.



Modulation

Modulation is the term musicians use for changing key in a piece of music.

The most obvious modulations occur when there is a double bar line, and a change of key signature.



Not all modulations are as easy to see as the above example. Very often modulations will occur in music that are far more subtle. They are often introduced through the use of accidentals and might change more than once. A critical skill for all musicians is to be able to notice modulations as they occur during a piece of music.

This example starts in C major, but has modulated to G major by the end of the example:

Mozart: Piano Sonata in C, K545, first movement

The image shows a piano score for Mozart's Piano Sonata in C, K545, first movement. It consists of three systems of music. The first system shows the beginning in C major. The second system, starting at measure 5, shows a modulation to G major. The third system, starting at measure 9, continues in G major. The score includes both treble and bass clefs for each system.

Finding Modulations

Name the keys found in each of these examples. In each case circle the note or notes that led you to that conclusion.

This example starts in _____ and modulates to _____ .



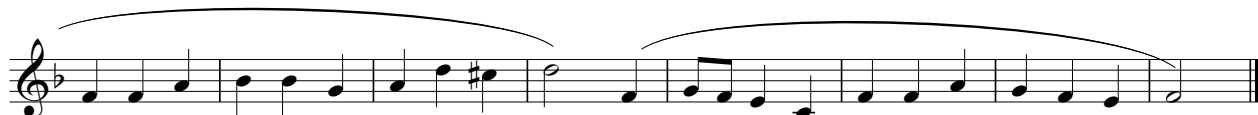
This example starts in _____ and modulates to _____ .



This example starts in _____ and modulates to _____ .



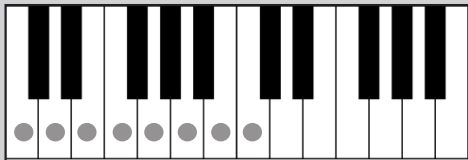
This example starts in _____ modulates to _____ , then returns to _____ .



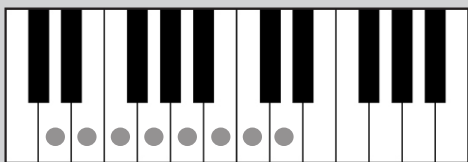
Modal Scales

Commonly used in jazz harmony, the **modal scales** are a series of seven different scales each with their own pattern of tones and semitones. To make them easier to understand we can relate these patterns to the white notes of the piano and the C major scale.

When you play all the white notes on a piano, starting on C and ending on C you have a C major scale. This pattern of tones and semitones is also called the **Ionian mode**.

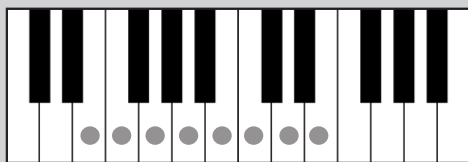


When you play all the white notes on a piano, this time starting on D and ending on D, you have a different order of tones and semitones. Therefore we have a different scale. This is called the **Dorian mode**.

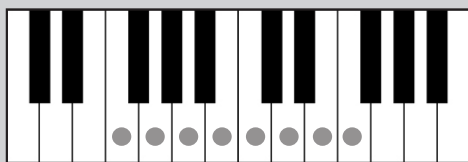


There is a different **modal scale** starting on each of the seven differently named white notes of the piano, each with a distinctive sound. Over the next few pages we will explore the different modes.

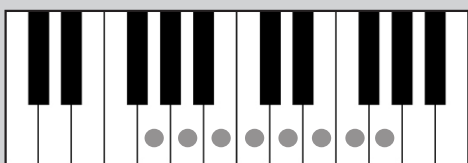
All the white notes starting on E is the **Phrygian mode**



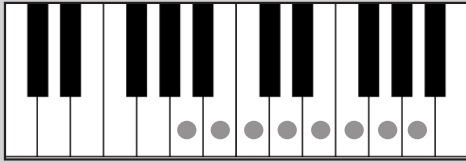
And all the white notes starting on F is the **Lydian mode**



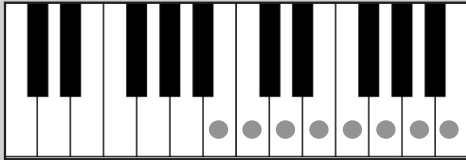
Starting on G is the **Mixolydian mode**



Starting on A is the **Aeolian mode**, which is the same as the natural minor scale.



The final mode starting on B is the **Locrian mode**.

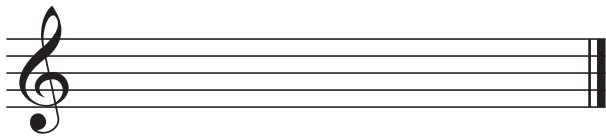


Complete this table:

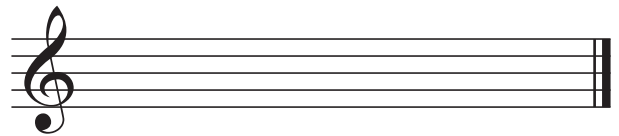
<i>Scale commences on:</i>	<i>Name of mode:</i>	<i>Semitones occur between degrees:</i>
C		
D		
E		
F		
G		
A		
B		

Write out the seven modal scales starting on each of the white notes of the piano beginning on C. Label them with their modal name, and mark the semitones with slurs.

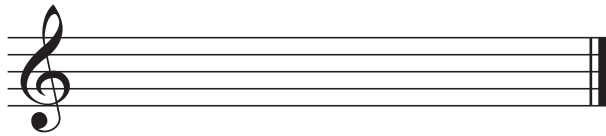
C _____



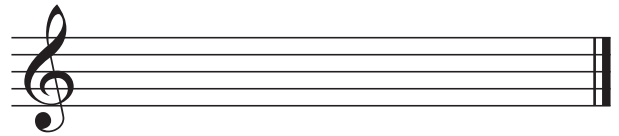
G _____



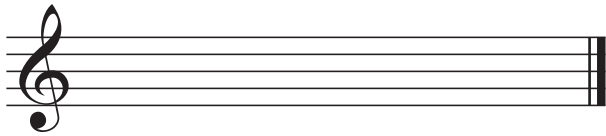
D _____



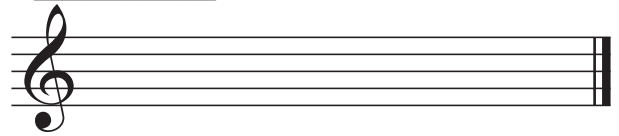
A _____



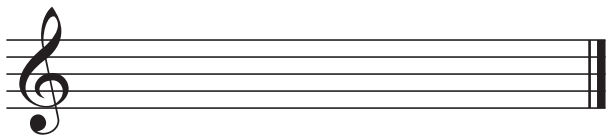
E _____



B _____



F _____



Are Modes Major or Minor?

The Ionian mode is exactly the same as a major scale, so of course it is classed as a major mode.

The Ionian mode:

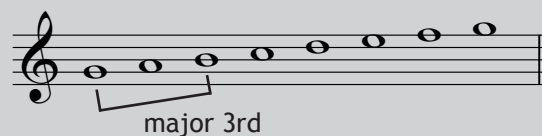


The Lydian and Mixolydian scales, because they have a major third above the tonic, are also classed as major modes:

The Lydian mode:

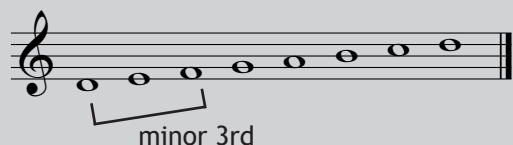


The Mixolydian mode:

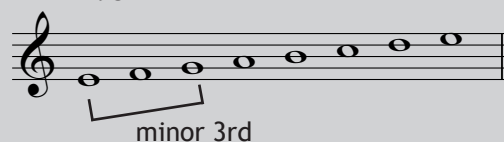


The Dorian, Phrygian, and Aeolian modes are classed as **minor modes**, because they have a minor third above the tonic.

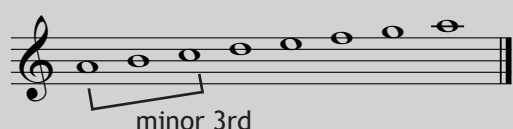
The Dorian mode:



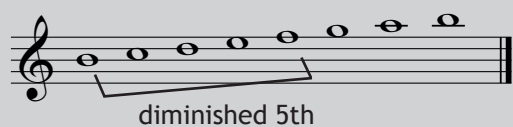
The Phrygian mode:



The Aeolian mode (the natural minor scale)



Even though it begins with a minor third, the Locrian mode is not classed as minor, because it has a diminished fifth between the first and fifth scale degrees, instead of a perfect fifth. It is therefore classed as a **diminished mode**.



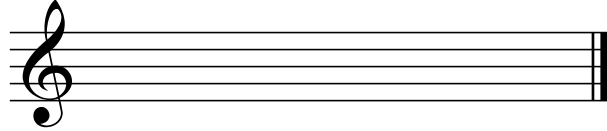
Complete this table:

Major modes:	Minor modes:	Diminished mode:

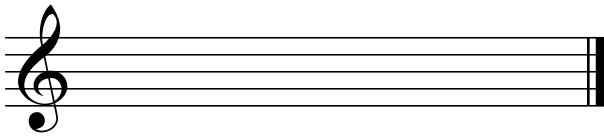
The Ionian Mode (The Major Scale)

Write out the twelve major scales below, using key signatures.

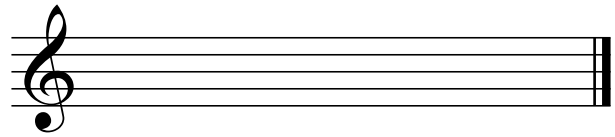
C Ionian (C Major)



F Ionian (F Major)



G Ionian



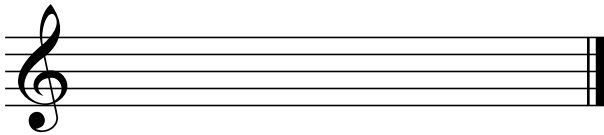
B flat Ionian



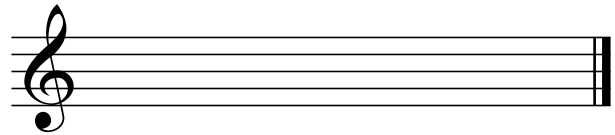
D Ionian



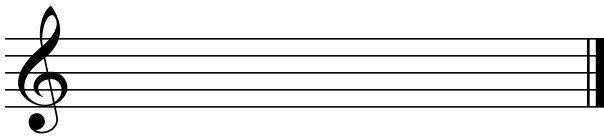
E flat Ionian



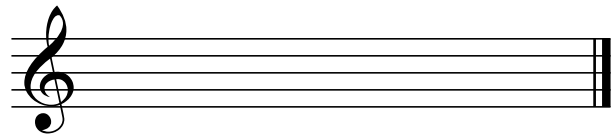
A Ionian



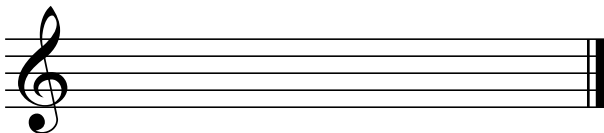
A flat Ionian



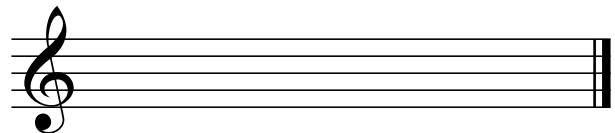
E Ionian



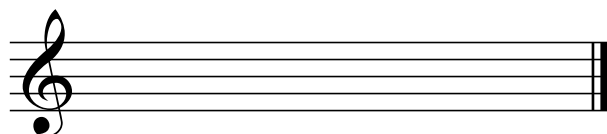
D flat Ionian



B Ionian

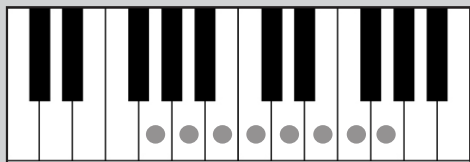


F sharp or G flat Ionian (you choose)



The Mixolydian Mode

As we have already learned, if you play all the white notes beginning on G you will have the Mixolydian mode.

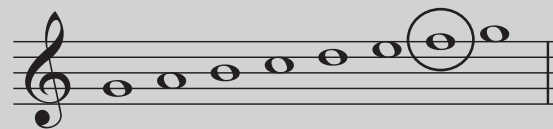


If you compare this to the scale of G major, you'll find that the scales are identical, except that the Mixolydian mode has a flattened seventh degree.

Major scale:



Mixolydian scale:



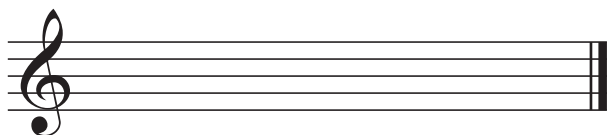
There is a convenient way to remember modal scales: as alterations from the major scale.

The formula for the construction of the Mixolydian scale is therefore:

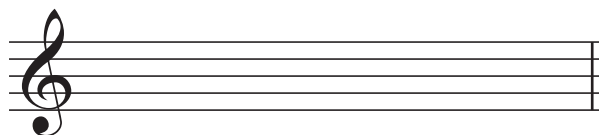
1 - 2 - 3 - 4 - 5 - 6 \flat 7 - 8

Using their major key signatures, and an accidental where necessary to lower the seventh degree, write the following Mixolydian scales:

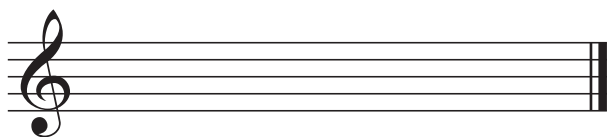
C Mixolydian:



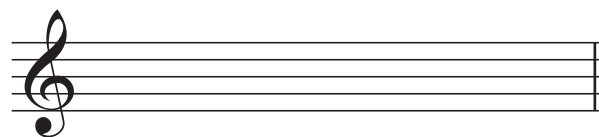
G Mixolydian:



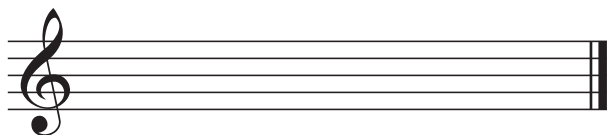
F Mixolydian:



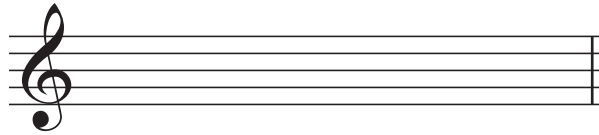
D Mixolydian:



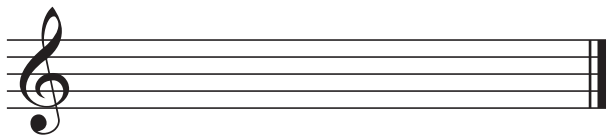
B flat Mixolydian:



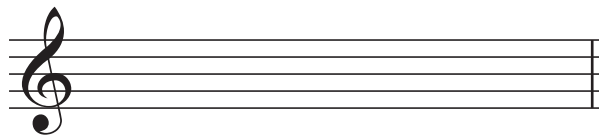
A Mixolydian:



E flat Mixolydian:

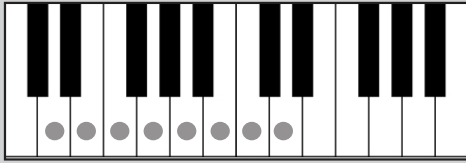


E Mixolydian:



The Dorian Mode

The mode which you get if you start on D and play all the white notes of the piano is the Dorian mode.



Compare this to the D major scale, and you'll notice that the 3rd and 7th degree have been flattened.

D major scale:



D Dorian scale:

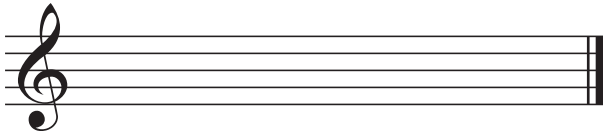


You can therefore remember the following formula to construct a Dorian scale:

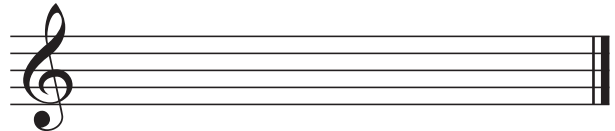
1 - 2 - \flat 3 - 4 - 5 - 6 - \flat 7 - 8

Using accidentals instead of a key signature, write the following Dorian scales:

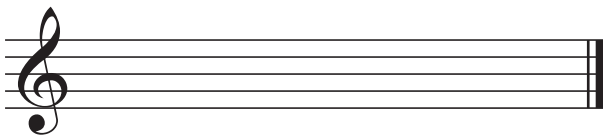
C Dorian:



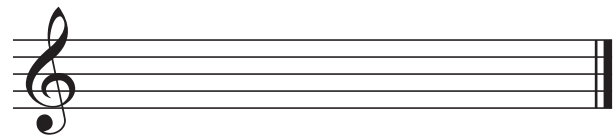
B flat Dorian:



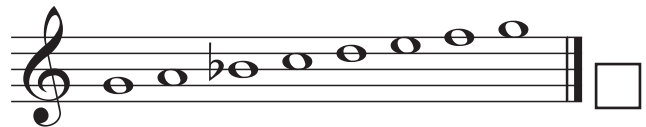
E Dorian:



E flat Dorian:



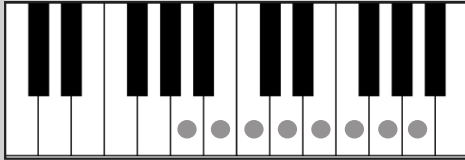
Mark with a tick in the box which of these scales are Dorian scales:



The Aeolian Mode (The Natural Minor Scale)

The Aeolian mode is exactly the same as the natural minor scale.

The A natural minor scale (as A minor is the _____ of C major) is simply all the white notes beginning on A.



A major scale:



A Aeolian minor scale:



You can therefore remember the following formula to construct an Aeolian minor scale:

1 - 2 - \flat 3 - 4 - 5 - \flat 6 - \flat 7 - 8

Using their minor key signatures write the following Aeolian scales (natural minor scales):

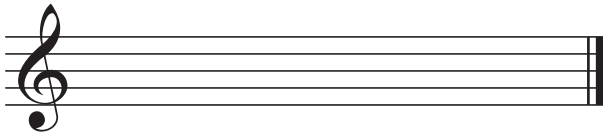
C Aeolian:



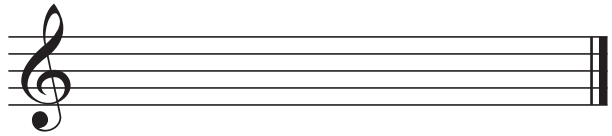
D Aeolian:



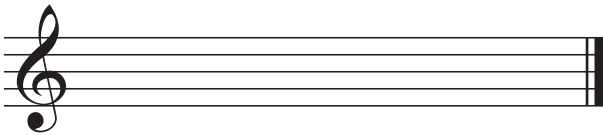
F Aeolian:



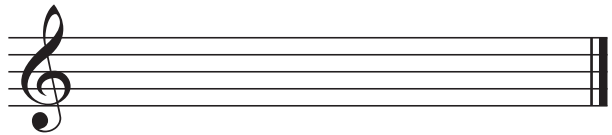
A Aeolian:



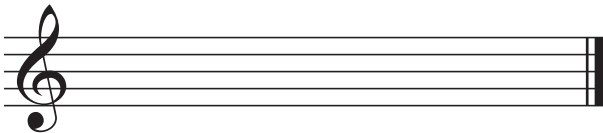
B flat Aeolian:



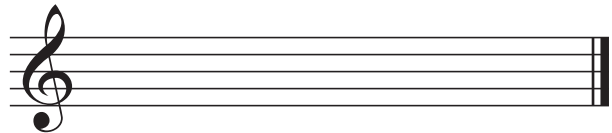
E Aeolian:



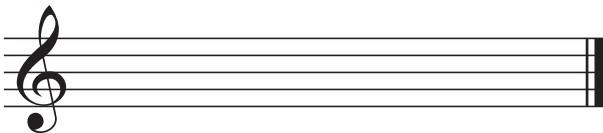
E flat Aeolian:



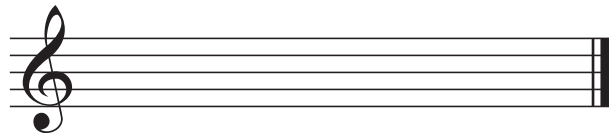
B Aeolian:



G Aeolian:



F-sharp Aeolian:



Scale Summary

Here is a summary of the scales learned so far:

The major scale or the Ionian mode:

1 2 3 4 5 6 7 8

The Mixolydian mode:

1 2 3 4 5 6 b7 8

The Dorian mode:

1 2 b3 4 5 6 b7 8

The natural minor scale or the Aeolian mode:

1 2 b3 4 5 b6 b7 8

The harmonic minor scale :

1 2 b3 4 5 b6 #7 8

The melodic minor scale :

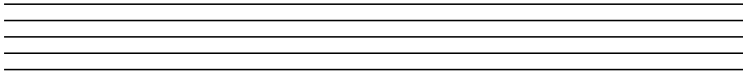
1 2 b3 4 5 #6 #7 8 b7 b6 5 4 b3 2 1

Name the following scales on the line underneath, with both their letter name and type of scale:

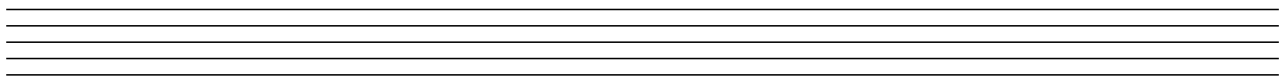
Writing Scales

Write the following scales:

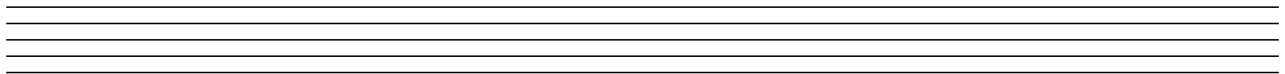
One octave of E natural minor ascending in the treble clef. Write with semibreves, use a key signature and mark the semitones with slurs.



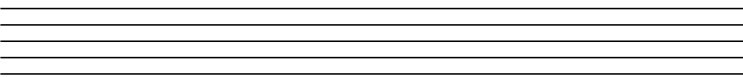
Two octaves of B flat harmonic minor ascending in the bass clef. Write with minims, use a key signature and mark the semitones with slurs.



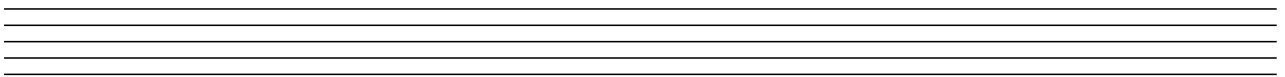
Two octaves of E flat major descending in the bass clef. Write with crotchets, use accidentals instead of a key signature and mark the semitones with slurs.



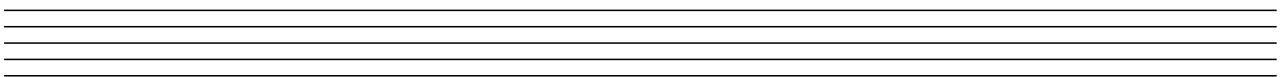
One octave of B Dorian minor ascending in the treble clef. Write with semibreves, use accidentals instead of a key signature and mark the semitones with slurs.



One octave of G melodic minor ascending, and one octave descending in the treble clef. Write with minims, use a key signature and mark the semitones with slurs.



Two octaves of E Mixolydian ascending in the bass clef. Write with semibreves, use the major key signature and add accidentals as required. Mark the semitones with slurs.



Section 2

Intervals

Interval Review

Name the following intervals on the line underneath:







Write a note above each of the following notes to form the interval given:

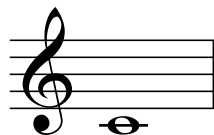
minor 2nd

augmented 4th

major 7th

minor 3rd

diminished 5th



augmented 4th

major 2nd

major 3rd

perfect 5th

major 6th



Circle and draw a line to one example of each of the following melodic intervals in this melody:

major 3rd

minor 3rd

perfect 4th

major 2nd

minor 2nd

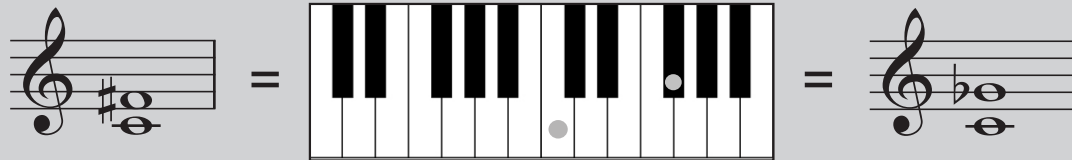


Enharmonic Intervals

An enharmonic note is one that sounds at exactly the _____ pitch as another, yet has a different letter name.

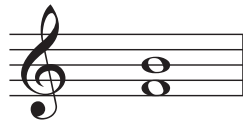
Likewise an **enharmonic interval** is one that sounds the same, but has a different spelling of notes.

For example: the augmented fourth and diminished fifth are enharmonically equivalent.

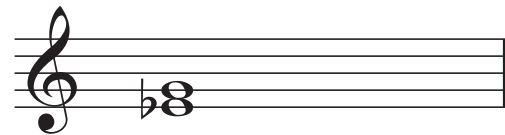


Note: they are not the “same”, even though they sound the same. They are enharmonically equivalent. If you were asked to write an augmented fourth in an examination and you wrote a diminished fifth you would be marked wrong.

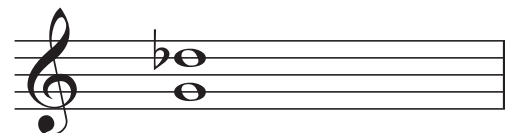
Match the interval on the left with its enharmonic equivalent on the right:



Name the given interval, then rewrite it, changing the upper note enharmonically. Then rename the interval. (The first one has been done for you.)



augmented 4th diminished 5th



Compound Intervals

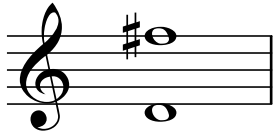
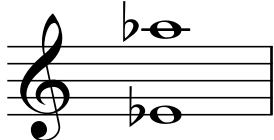
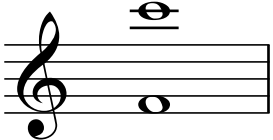
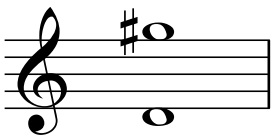
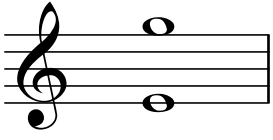
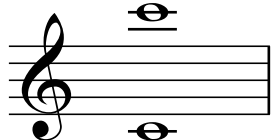
A compound interval is one with a span of greater than an octave.











A compound interval can be named in one of two ways:

- 1) As the actual distance between the notes, with the quality worked out in exactly the same way as a simple interval. For example the interval above would be called a major 9th.
- 2) As the distance less than an octave, with the term "compound". For example the interval above would be named a compound major 2nd.

Write both names for each of the following intervals:
(the first one has been done for you)

	<u>major 10th</u> <u>compound major 3rd</u>		_____
	_____		_____
	_____		_____

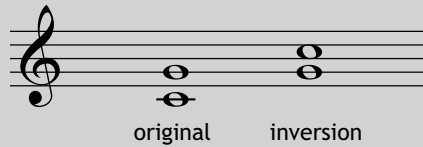
Write a note above each of the lower notes given below to form the intervals named:

compound major 6th	major 10th	compound minor 3rd	augmented 11th
			
compound perfect 4th	augmented 11th	major 9th	minor 13th
			

Interval Inversion

An **interval inversion** is created by either raising the lower note, or lowering the higher note, by one octave.

For example, in this perfect fifth, if we move the C up an octave, we now have the inverted interval, a perfect fourth:



The sum of both the original interval, and the inversion will always equal nine.

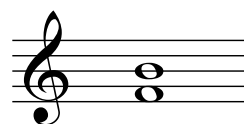
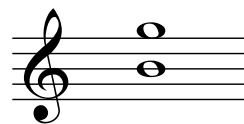
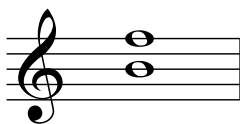
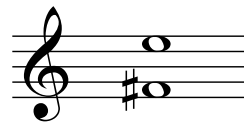
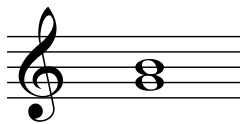
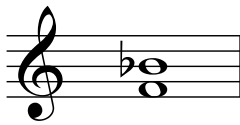
Therefore:

- a unison inverted is an 8ve ($1+8=9$)
- a 2nd inverted is a 7th ($2+7=9$)
- a 3rd inverted is a 6th ($3+6=9$)
- a 4th inverted is a 5th ($4+5=9$)
- a 5th inverted is a 4th ($5+4=9$)
- a 6th inverted is a 3rd ($6+3=9$)
- a 7th inverted is a 2nd ($7+2=9$)
- an 8ve inverted is a unison ($8+1=9$)

The quality of the interval may also change:

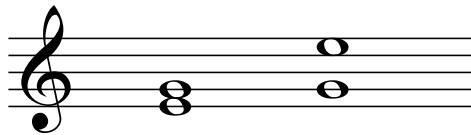
- Major intervals become minor
- Minor intervals become major
- Perfect intervals remain perfect
- Diminished intervals become augmented
- Augmented intervals become diminished

Match the interval on the left with its inversion on the right:

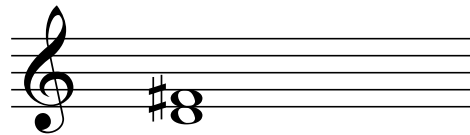


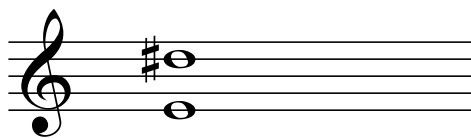
Writing Interval Inversions

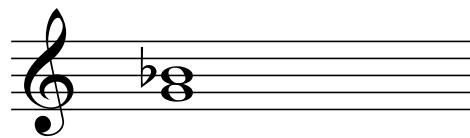
After each of these intervals write its inversion, and then name both the original and the inversion below:
(the first one has been done for you)

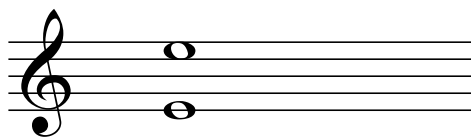


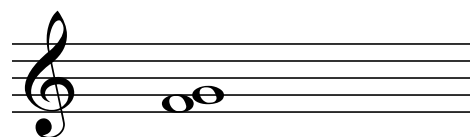
minor 3rd major 6th











Complete the following table:

<i>Original</i>	<i>Inversion</i>
perfect unison	perfect 8ve
minor 2nd	
major 2nd	
minor 3rd	
major 3rd	
perfect 4th	
augmented 4th	
diminished 5th	
perfect 5th	
minor 6th	
major 6th	
minor 7th	
major 7th	
perfect 8ve	

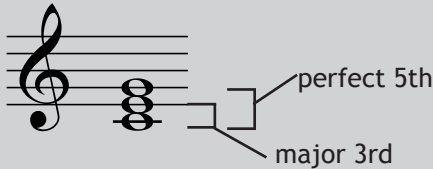
Triads

The simplest form of chord is called a _____

A triad consists of a _____ note, with a _____ and a _____ on top.

There are several different types of triads:

A major triad has a _____ 3rd and a _____ 5th.

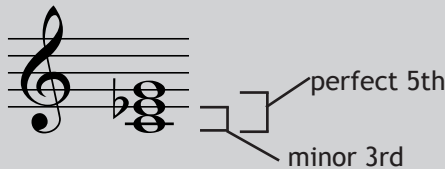


The naming convention for a major triad is simply the letter name with nothing afterwards

e.g. this triad:

C

A minor triad has a _____ 3rd and a _____ 5th.

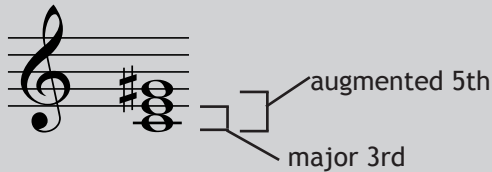


The naming convention for a minor triad is the letter name followed by a lower case "m"

e.g. this triad:

Cm

An augmented triad has a major 3rd and an augmented 5th.

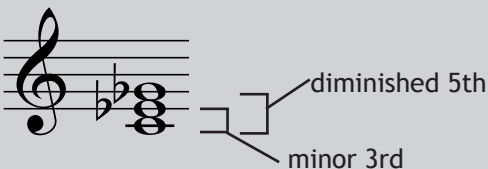


Augmented triads are usually labelled with a plus sign (+) or the three letters "aug."

e.g. this triad:

C+ or **Caug.**

A diminished triad has a minor 3rd and a diminished 5th.

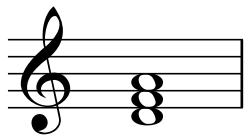


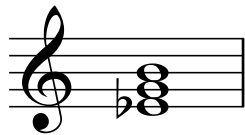
Diminished triads are normally labelled with a small circle (°) or the three letters "dim."

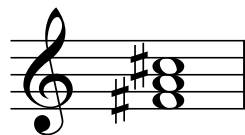
e.g. this triad:

C° or **Cdim.**

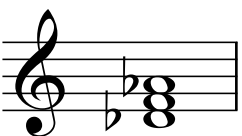
Identify each of these triads as major, minor, augmented or diminished.

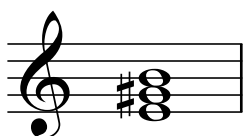


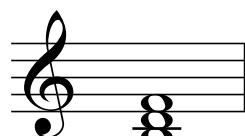


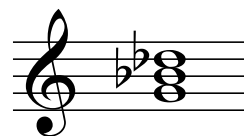






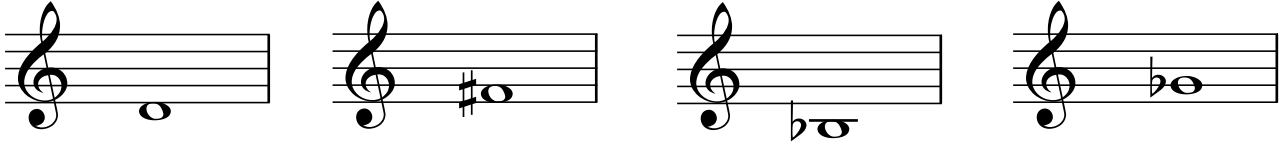




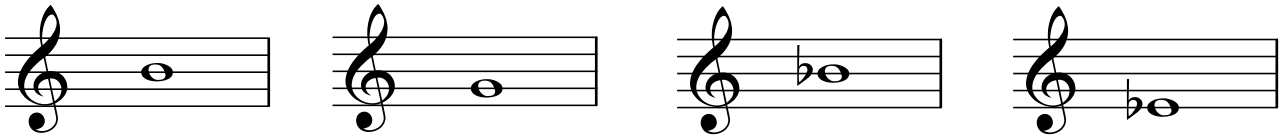


Writing and Naming Triads

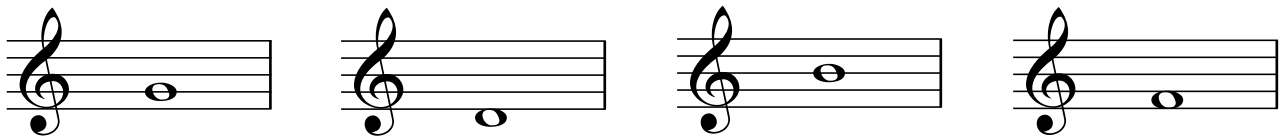
Write major triads above these root notes, using accidentals where necessary:



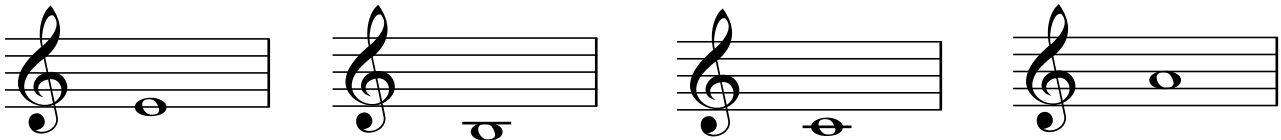
Write minor triads above these root notes, using accidentals where necessary



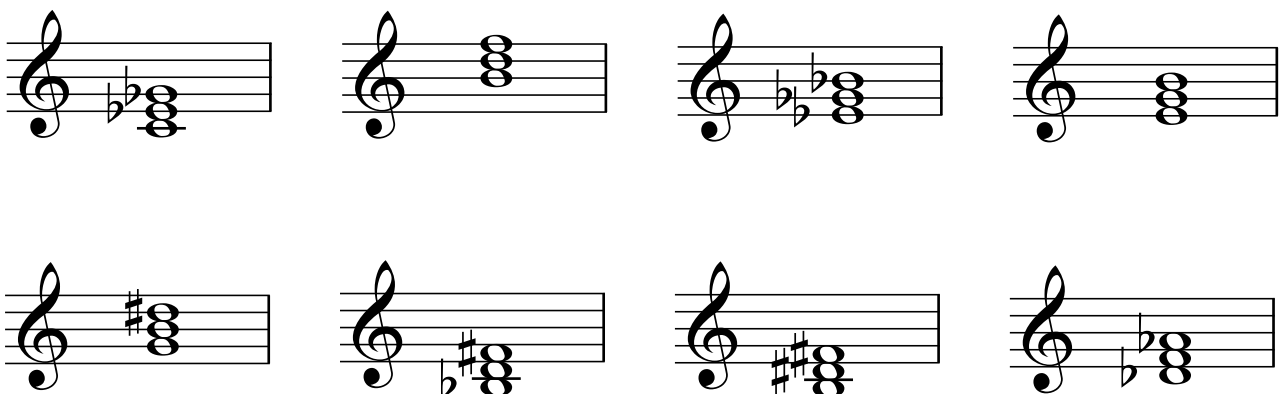
Write augmented triads above these root notes, using accidentals where necessary



Write diminished triads above these root notes, using accidentals where necessary



Name each of the following triads with chord symbols above, using standard naming conventions:



Primary and Secondary Triads

Triads built on the root, fourth or fifth degrees of the scale are known as _____ triads.

Triads built on the other degrees (the second, third, sixth & seventh) are known as **secondary triads**.

primary secondary secondary primary primary secondary secondary primary

The three primary triads also have other names:

The triad built on the first degree is known as the _____ triad.

The triad built on the fourth degree is known as the _____ triad.

The triad built on the fifth degree is known as the _____ triad.

Circle the secondary triads below from the key of B flat major:

Write the following triads:

tonic triad
F major

tonic triad
E minor

dominant triad
G major

dominant triad
E major

subdominant triad
D major

subdominant triad
C minor

dominant triad
D minor
(harmonic form)

dominant triad
G major

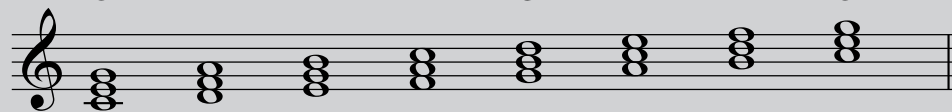
Write the three primary triads from each of the following keys, then name them with chord symbols above and Roman Numerals below:

A major

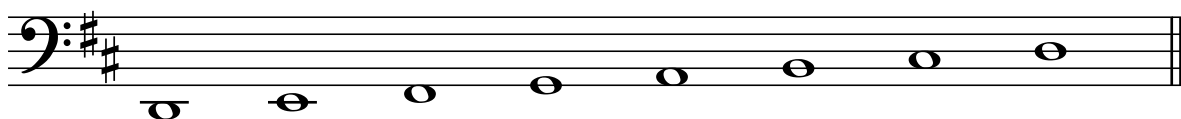
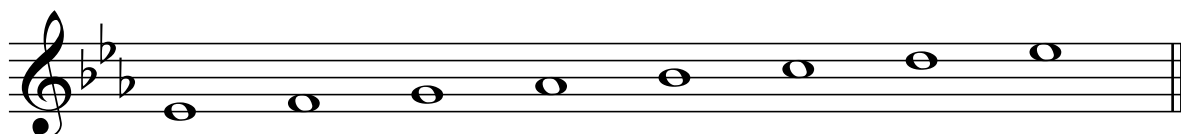
G minor (harmonic form)

Primary and Secondary Triads in Major Keys

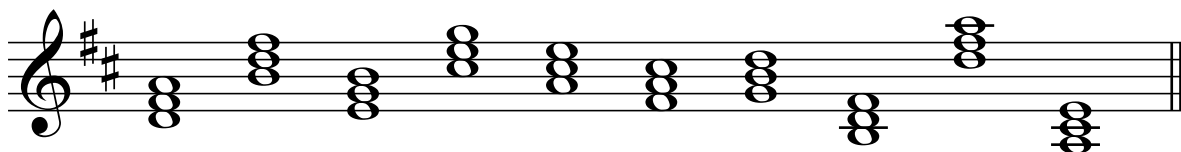
In a major scale, if you build diatonic chords according to the key signature, the three primary triads (the root, fourth and fifth) are all **major**. The chords built on the second, third and sixth degrees are **minor**. The chord on the seventh degree is **diminished**.

C	Dm	Em	F	G	Am	B ^o	C
							
I	ii	iii	IV	V	vi	vii ^o	I

Build diatonic triads on every degree of the two major scales below. Then name the chords with Roman Numerals below, and chord symbols above:

Label the following chords from the key of D major with chord symbols above and Roman Numerals below:



Primary and Secondary Triads in Natural Minor

Some of the primary and secondary triads in minor keys are different, depending on which version of the minor scale you are using.

Using the natural minor scale (or Aeolian mode) the tonic, subdominant and dominant triads are all minor. The chord on the second degree is diminished, and the chords on the third, sixth and seventh degrees are all major.

Am	B ^o	C	Dm	Em	F	G	Am
----	----------------	---	----	----	---	---	----

i	ii	III	iv	v	VI	VII	i
---	----	-----	----	---	----	-----	---

Write diatonic triads on each degree of the D natural minor scale below. Then label each chord with a chord symbol above and a Roman Numeral below:

Write the scale of E natural minor in the bass clef, then draw triads on top of each scale degree. Then label each chord with a chord symbol above and a Roman Numeral below.

Label each chord below in the key of G minor with a chord symbol above and a Roman Numeral below:

Primary and Secondary Triads in Harmonic Minor

The raised seventh degree of the harmonic minor scale changes the qualities of some of the triads.

The dominant triad is now **major**.

The triad on the third degree is now **augmented** instead of major.

the triad on the seventh degree is now **diminished** instead of major.

Draw diatonic triads on each degree of the E harmonic minor scale below. Label the chords with chord symbols above and Roman Numerals below.

Draw the ascending scale of G harmonic minor in the treble clef. Then draw diatonic triads on each degree of the scale, and then label them with chord symbols above and Roman Numerals below:

Look at the following chord progressions in minor keys and determine if the harmonic minor or natural minor scale has been used:

Scale: _____

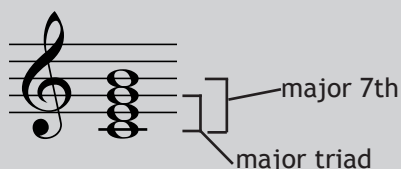
Scale: _____

Seventh Chords

Adding an interval of a seventh on top of a triad results in a seventh chord.

There are three commonly used seventh chords:

Major seventh chords are constructed with a major triad, with a major seventh on top:

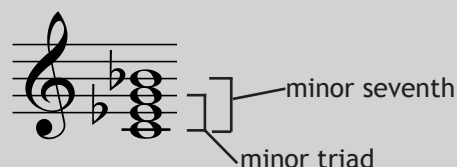


The symbol of a triangle (Δ) may be used in the chord symbol of a major seventh chord.

An example chord is:

$C\Delta$, $C\Delta7$ or C_{maj7}

Minor seventh chords are constructed with a minor triad, with a minor seventh on top:

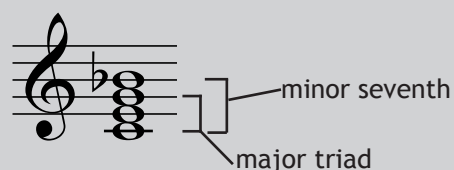


The minor seventh chord is usually named with a lower case "m" and then a 7.

An example chord is:

$Cm7$

Dominant seventh chords are constructed with a major triad, and a minor seventh on top:



The dominant seventh is always presented with just the number "7".

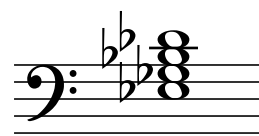
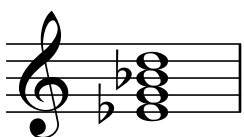
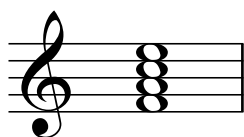
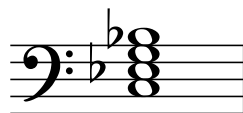
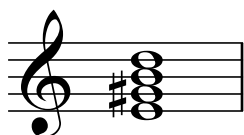
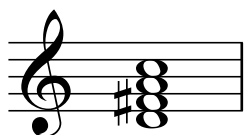
An example chord is:

$C7$

There are other types of sevenths as well, but they are beyond the scope of this level.

Sevenths are one example of **chord extensions**. There are many more chord extensions which are used extensively in popular and jazz music.

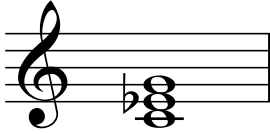
Name the following seventh chords using chord symbols above:



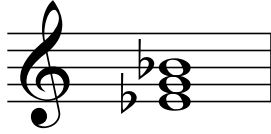
Writing Seventh Chords

Add the correct 7th on top of the triad below to form the named chord:

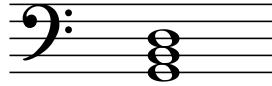
Cm7



E♭7



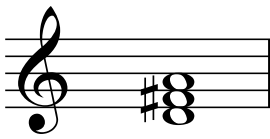
G7



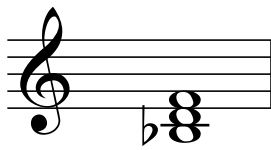
B7



D△



B♭△7



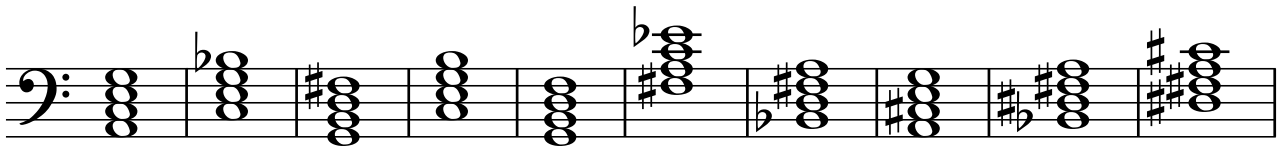
Fm7



G♭7

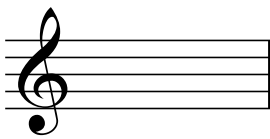


Circle the dominant seventh chords below:

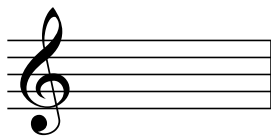


Construct the following chords:

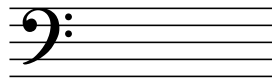
Dm7



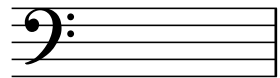
F7



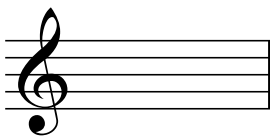
E△7



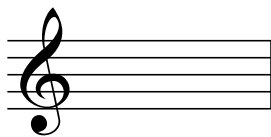
C7



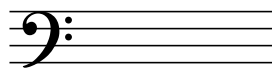
Amaj7



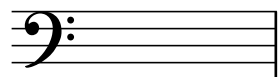
D♭7



Gm7



A♭△



Inversions

When the root note is the lowest note (“in the bass”) we have a _____ chord.

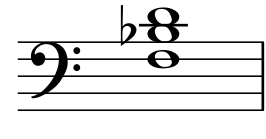
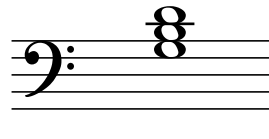
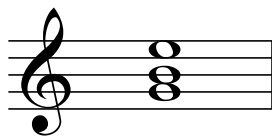
When the third is in the bass we have a _____ .

When the fifth is in the bass we have a _____ .

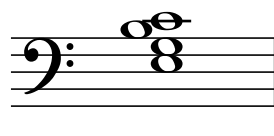
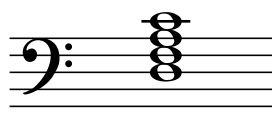
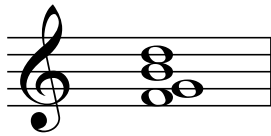
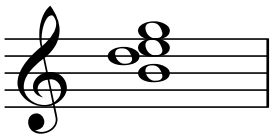
Seventh chords may also be inverted in the same way.

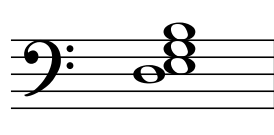
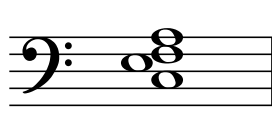
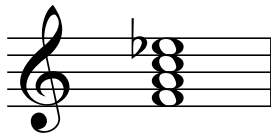
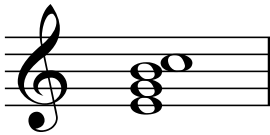
When the seventh is in the bass we have a **3rd inversion**.

Identify the following triads as root position, first or second inversion:

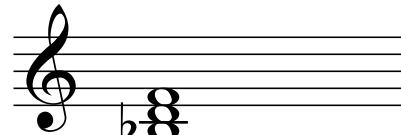
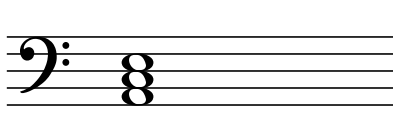
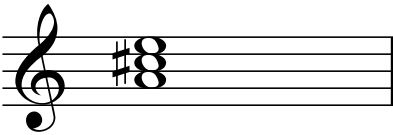


Identify the following seventh chords as root position, first, second or third inversion:

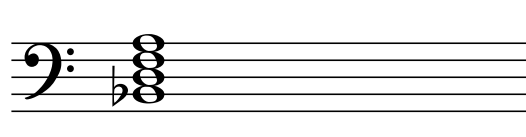
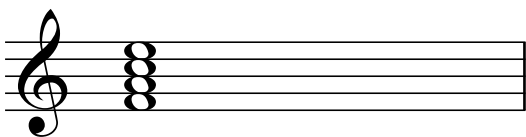




Write first and second inversions of each root position triad given below:



Write first, second, and third inversions of these two seventh chords:



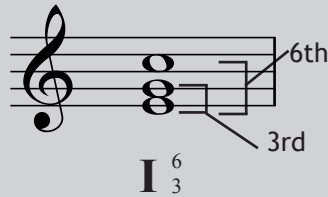
Naming Conventions for Inversions

When naming inversions next to the Roman Numerals, _____ is used.

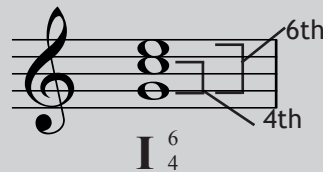
When naming inversions in the chord symbols, **slash chords** are used.

Figured Bass

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

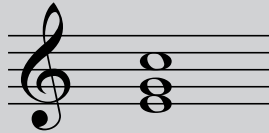


Slash Chords

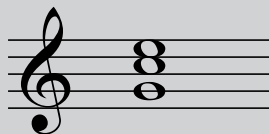
When identifying an inversion in the chord symbol, it is simply notated with a “/” after the chord, with the bass note following.

E.g. this chord:

C/E



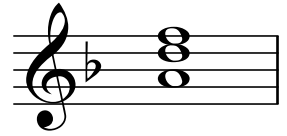
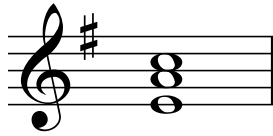
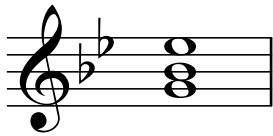
C/G

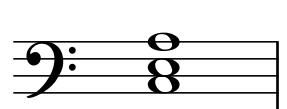
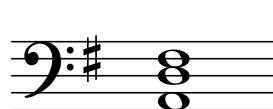
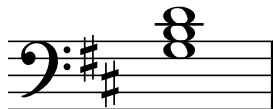
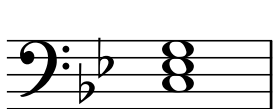


Note: These chord shapes are often seen in the right hand of a piano part, with the left hand playing the root note in the bass. Such chords should not be notated with slash chord notation, since they are in fact root position chords. Only use slash notation when the bass note is NOT the root.

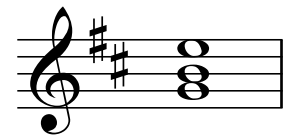
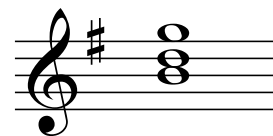
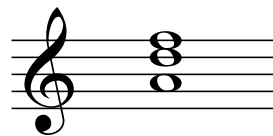
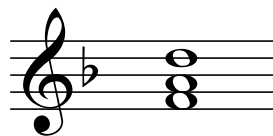
Naming Chords

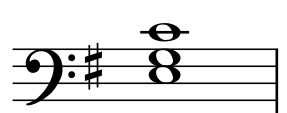
Identify these triads within the given major key signature using Roman Numerals and figured bass notation:



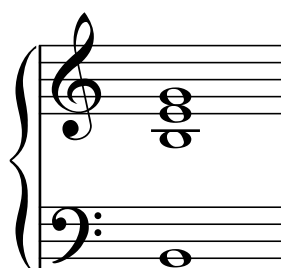
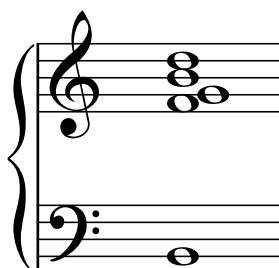
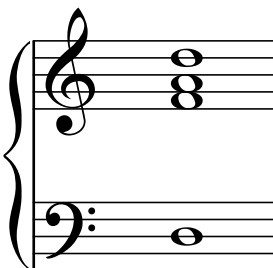


Identify these triads within the given minor key signature using Roman Numerals and figured bass notation:





Name the following chords using chord symbols, indicating their bass notes with slash notation:



Section 4

Classical Approach to Harmony

Four Part Vocal Style

Four part vocal style is the presentation of music for choir, where the music is split into _____, _____, _____ and _____ parts.

The stems on the soprano part always point _____

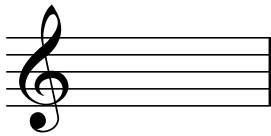
The stems on the alto part always point _____

The stems on the tenor part always point _____

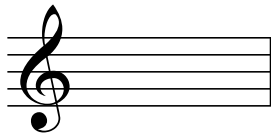
The stems on the bass part always point _____

Write the range of each of the voices in the staves below:

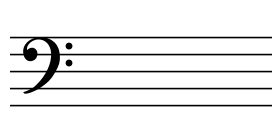
Soprano



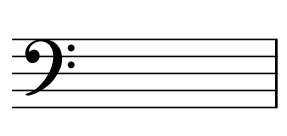
Alto



Tenor



Bass



True or False: When voicing chords there may be more than an octave between bass & tenor, but not between tenor & alto or alto & soprano parts.

True

False

True or False: Parts are not allowed to cross. E.g. if the soprano has a G in one chord, the alto is not permitted to have an A one tone higher in the next chord.

True

False

True or False: The most common note to be doubled in four part chords is the root note, but other notes may sometimes be doubled.

True

False

True or False: parts should move as smoothly as possible.

True

False

Circle and name five errors in this example of four part writing:

Cadence Review

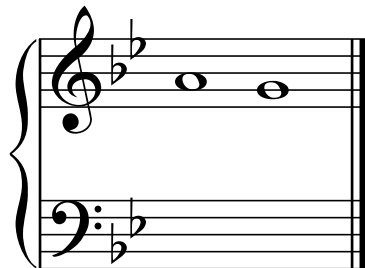
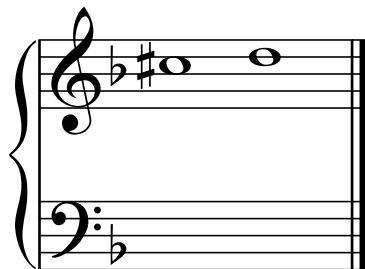
The most common ending to a phrase or piece of music is a _____ cadence.

A perfect cadence starts with chord ____, and finishes with chord ____.

An alternative ending, often used in church music is a _____ cadence.

This cadence starts with chord ____, and also ends on chord ____.

Complete the following perfect cadences under the given soprano part:



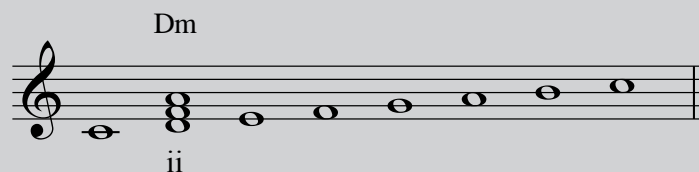
Complete the inner parts of these plagal cadences:



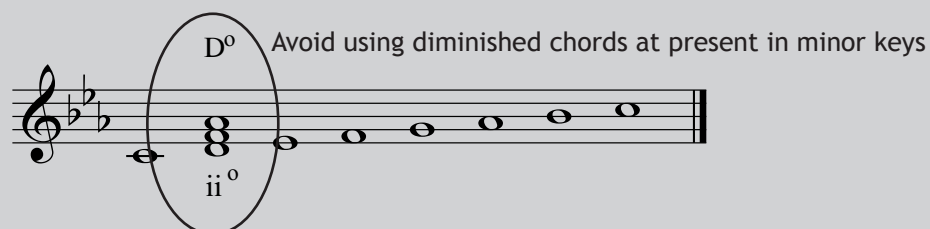
Chord ii (Major Keys Only)

When we start harmonizing longer phrases, we will need a larger choice of chords to choose from than just the primary triads (chords I, IV, V).

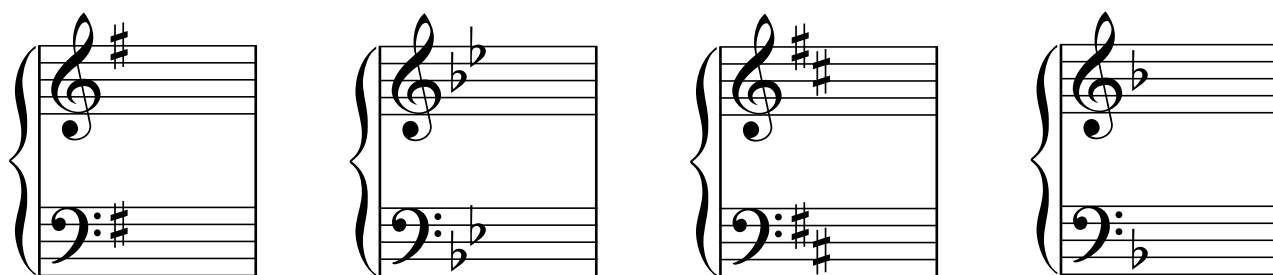
Chord ii is an excellent chord to use in a major key - it works well as a lead up to a perfect or plagal cadence. We learned on page 22 that chord ii is a minor chord in a major key. This will give good contrast to our piece of music.



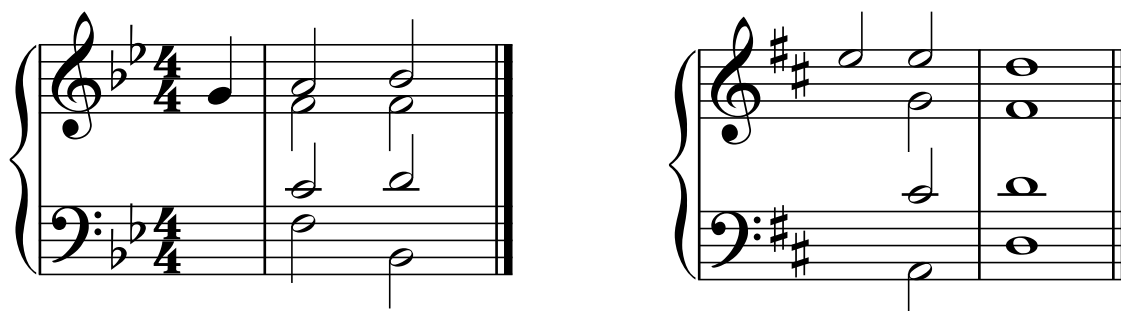
Chord ii is not such a great choice when you are working in a minor key. No matter if you are using the natural or harmonic form of the scale, chord ii is a **diminished** triad in a minor key. It is best to avoid using it completely in minor keys at present.



Voice chord ii in four part vocal style in the following major keys:



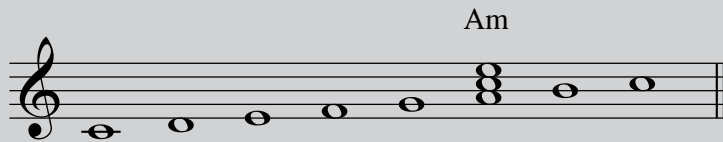
Add chord ii as a lead up to the following cadences:



Chord vi or VI

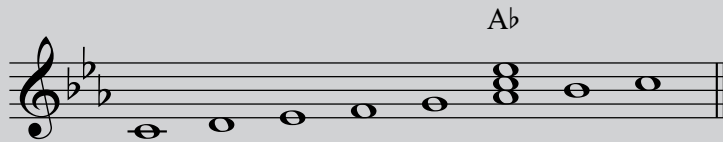
The chord built on the sixth degree of the scale is also one of the most useful when learning how to harmonize phrases.

In major keys the chord on the sixth degree of the scale is a **minor** chord, and is therefore written as vi in Roman Numerals (lower case).



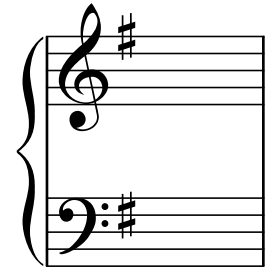
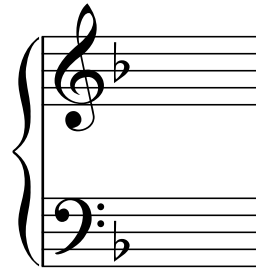
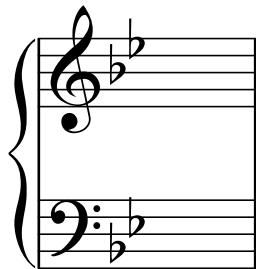
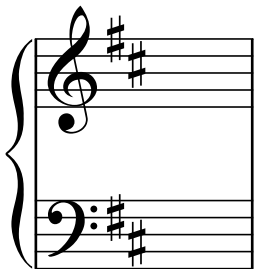
vi

In minor keys the chord on the sixth degree of the scale is a **major** chord, and is therefore written as VI in Roman Numeral notation (upper case). This is quite an acceptable chord to choose for your harmonization.

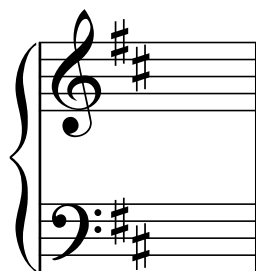
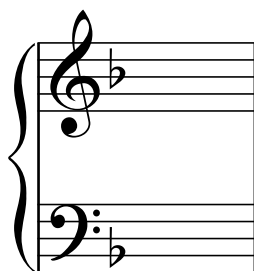


VI

Voice chord vi in four part vocal style in the following major keys:



Voice chord VI in four part vocal style in the following minor keys:



Harmonizing Complete Phrases

Basic steps to harmonization:

- Step 1. Determine the key
- Step 2. Write down the chords you have available on a scrap piece of paper
- Step 3. Choose an appropriate cadence for the conclusion, and the ends of other phrases
- Step 4. Choose chords that suit each note in the soprano line
- Step 5. Fill in the bass line
- Step 6. Fill in the inner parts
- Step 7. Check thoroughly for errors: consecutive fifths and octaves, crossing parts and distance between parts.

A Worked Example

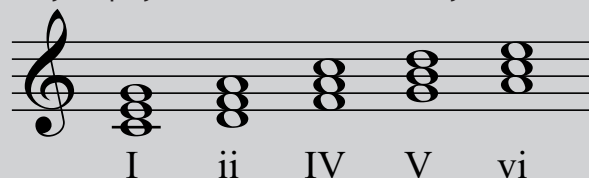
Step 1. Determine the key.

There is no key signature, so that suggests C major or A minor. As the piece starts and ends on a C we're going to choose C major.



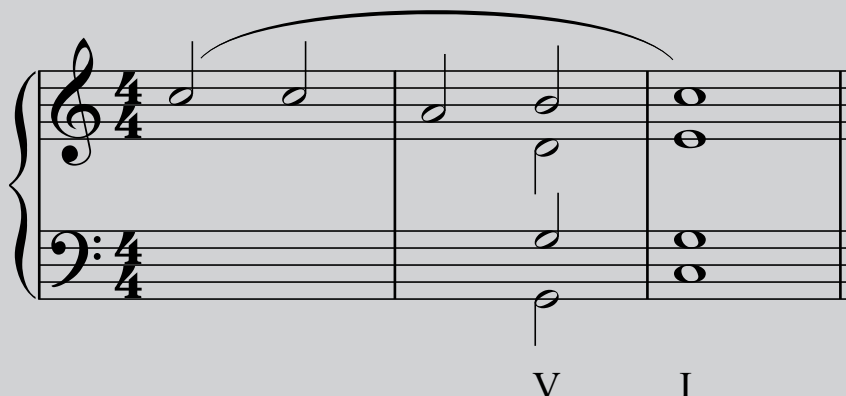
Step 2. Write out chord choices.

For this example we are just going to use I, ii, IV, V, and vi. Having the chords written down as a visual reference really helps you to know which chord you can use.



Step 3. Cadence points

As this example is only one phrase, and the notes are B - C (leading note to tonic) it is pretty clear that a perfect cadence will work well. Fill in the bass line first, then the other notes as you've learned how to do already.



A Worked Example

Step 4. Choosing other chords

Nearly every piece begins on a tonic chord, unless it has an anacrusis. Therefore always start with chord I on the first chord, as long as it fits the soprano note given.

On the second minim of this example is a repeated C. This may suggest that the chord should change, as otherwise the composer of the melody probably would have just held the note through. Chord vi also has a C in it, so it would be a good contrast.

The first chord of the next bar has an A in the soprano. If we look at the chords we wrote down the three chords that contain an A in C major are ii, IV, and vi. We know that chord ii works well as a lead up to a perfect cadence, so let's choose ii.

Step 5. Fill in the bass line

We then fill in the bass line. Try to have the bass flowing in **contrary motion** to the soprano part where possible.

I vi ii V I

Step 6. Fill in the other parts.

(1) Working back from the cadence, we notice that chord ii has one tone in common with chord V, the D, so we put it in the alto part. This leaves the F for the tenor.

(2) We then have an A and an E to put in chord vi, so we write an A in the tenor and E in the alto. To do it any other way would result in a gap of more than an octave between alto and tenor.

(3) Chord I and chord vi have two common notes - C and E, so we write the E in the alto, and complete the chord with a G in the tenor.

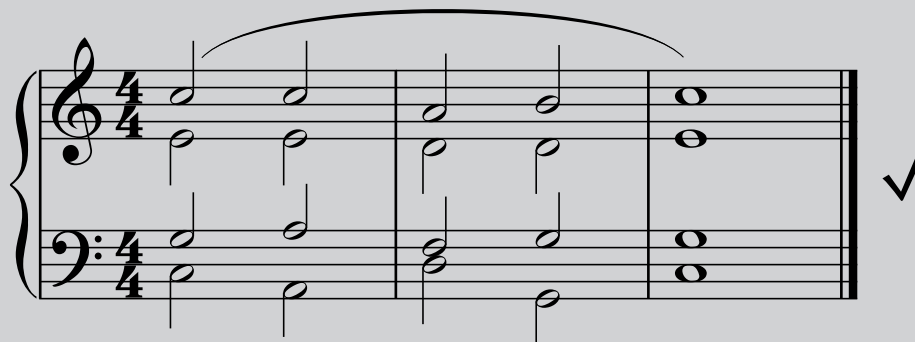
I vi ii V I

A Worked Example (cont'd)

Step 7. Check thoroughly for errors

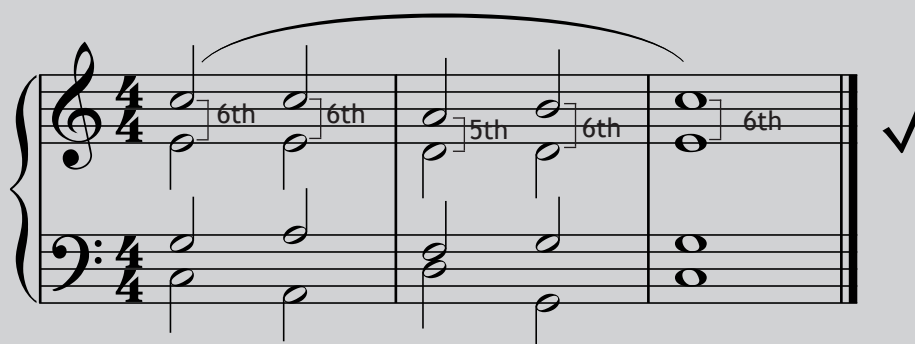
It is very important to look through your harmony example for common four part writing errors.

- 1) Look for gaps of more than an octave between soprano & alto, alto & tenor, and parts crossing one another.



A musical score in 4/4 time, showing four parts: soprano, alto, tenor, and bass. The soprano part has a melodic line with a slur over the first four notes. The alto, tenor, and bass parts provide harmonic support with chords. A checkmark is visible to the right of the score.

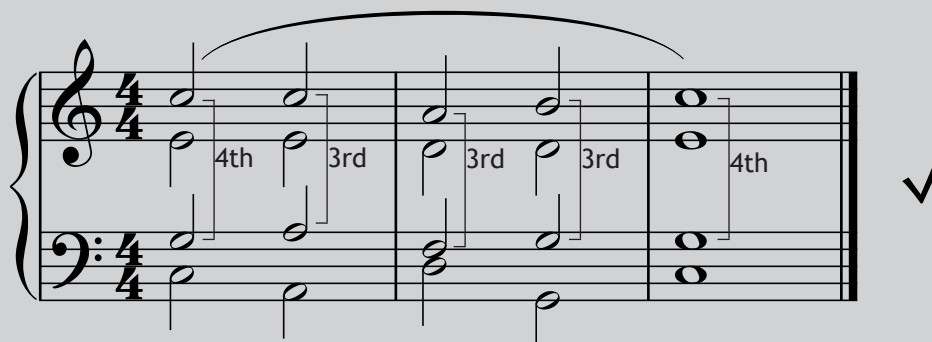
- 2) Look for consecutive 5ths and octaves between soprano and alto, alto and tenor, and tenor and bass. These should be quite easy to see.



A musical score in 4/4 time, showing four parts: soprano, alto, tenor, and bass. The soprano part has a melodic line with a slur over the first four notes. Brackets between the soprano and alto parts indicate intervals: 6th, 6th, 5th, 6th, 6th. A checkmark is visible to the right of the score.

- 3) A little harder to spot are those between soprano & bass, alto & bass and soprano & tenor. Go through and check each parts relationship with each other part to see if consecutive fifths or octaves appear.

Here we are looking at the intervals between soprano & tenor. Do this process again for soprano & bass, and alto & bass.



A musical score in 4/4 time, showing four parts: soprano, alto, tenor, and bass. The soprano part has a melodic line with a slur over the first four notes. Brackets between the soprano and tenor parts indicate intervals: 4th, 3rd, 3rd, 3rd, 4th. A checkmark is visible to the right of the score.

For more examples and practice exercises looking for errors in four part writing, refer to level three of this course, pages 58, 59, 66, 67.

Simple Phrases For Harmonizing

Harmonize these phrases using just chords I, ii, IV, V and vi.

Staff 1: Treble clef, 4/4 time, key signature of two flats (Bb, Eb). Melody: quarter note Bb4, quarter note Eb5, quarter note Eb5, quarter note Bb4, half note Bb4. Bass line is empty.

Staff 2: Treble clef, 4/4 time, key signature of one sharp (F#). Melody: quarter note F#4, quarter note A4, quarter note A4, quarter note F#4, half note F#4. Bass line is empty.

Staff 3: Treble clef, 4/4 time, key signature of two sharps (F#, C#). Melody: quarter note F#4, quarter note A4, quarter note A4, quarter note F#4, half note F#4. Bass line is empty.

Staff 4: Treble clef, 3/4 time, key signature of one sharp (F#). Melody: quarter note F#4, quarter note A4, quarter note B4, quarter note F#4, quarter note A4, quarter note B4, quarter note F#4, quarter note A4. Bass line is empty.

First Inversion $\frac{6}{3}$ Chords in Four Part Writing

We use inversions in a four part vocal piece to create more interesting melodic lines in the bass.

1st Inversion $\frac{6}{3}$ chords are used quite a lot in longer pieces of harmony.

Here is one example. The second chord is simply an inversion of the first - the E has been put in the bass, and the alto has a C.



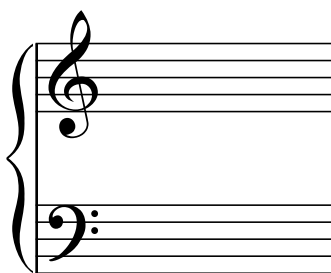
In this second example the third has been doubled in the $\frac{6}{3}$ chord. Doubling the third is common, or the root or fifth can be doubled.



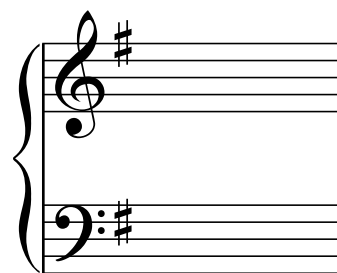
Voice the following chords in four part vocal style, as indicated by the major key signatures and Roman Numerals.



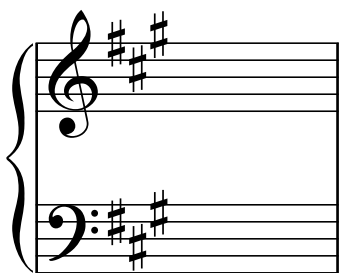
I $\frac{6}{3}$



IV $\frac{6}{3}$



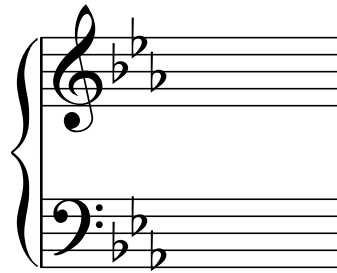
vi $\frac{6}{3}$



V $\frac{6}{3}$



ii $\frac{6}{3}$



IV $\frac{6}{3}$

Chord ii_3^6 as an Approach Chord to Cadences

The first inversion of chord ii makes an excellent lead up to a cadence, thanks to the smooth movement of the bass by step:



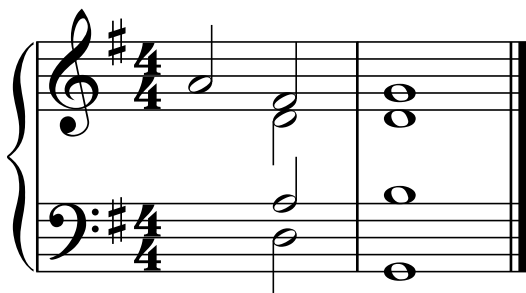
ii_3^6 V I

It is normal to double the 3rd (the bass note in chord ii_3^6)



ii_3^6 V I

Use chord ii_3^6 to harmonize the lead up chord to these cadences:



Harmonize these cadences and lead up chords:



More Phrases for Harmonizing

Here are some more phrases for harmonizing. This time you can use root position chords I, ii, IV, V or vi, plus first inversions of any of them.

A musical staff in 4/4 time, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass line is empty.

A musical staff in 3/4 time, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass line is empty.

A musical staff in 6/8 time, key of Bb major. The melody consists of dotted quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. The bass line is empty.

A musical staff in 3/4 time, key of Bb major. The melody consists of quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. The bass line is empty.

The Interrupted Cadence

While perfect and plagal cadences are usually found at the end of a piece of music, there are two other types of cadence which are found in the middle - the **interrupted cadence** and the **imperfect cadence**.

The interrupted cadence has the chord pattern:

V - vi (major keys)

or V - VI (minor keys)

The interrupted cadence is named as such because it “interrupts” the ear, and instead of chord V leading to chord I as we expect, it moves to another chord, usually chord VI.

Note that the chord on the sixth degree is a minor chord in a major key, and a major chord in a minor key, hence notated as chord vi in major keys and chord VI in minor keys.

An interrupted cadence can also be called a **deceptive cadence** or a **false cadence**.

Bach - from Cantata 140 (1731)

The musical notation shows a sequence of chords: G major (I), B minor (vi), and D7 (V7). The D7 chord is circled, and the vi chord is also circled, illustrating the interrupted cadence where the expected resolution to the tonic is avoided.

How to Write An Interrupted Cadence

The process for an interrupted cadence is similar to that of the other cadences.

There are four things to remember about interrupted cadences:

- 1) Always double the third in chord vi
- 2) The leading note should always go to the tonic
- 3) The bass should always step up
- 4) Two parts should step up, and two parts should step down

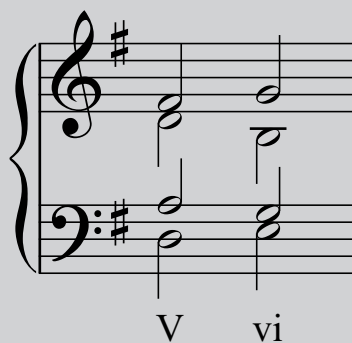
Let's use this as an example. It has the leading note already going to the tonic in the soprano:



Next, fill in the bass notes. The bass notes should always move up by step because both chords are in root position.

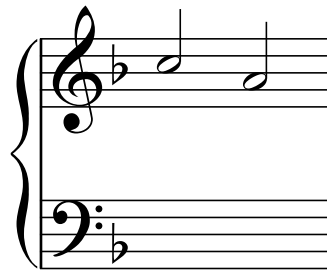
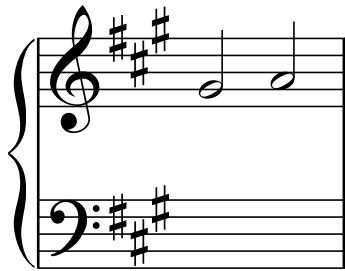


Next, fill in the other parts. Since we already have two parts moving up, we need to make sure that the two remaining parts (alto and tenor) step downwards.



Writing Interrupted Cadences

Complete interrupted cadences under the given soprano parts:

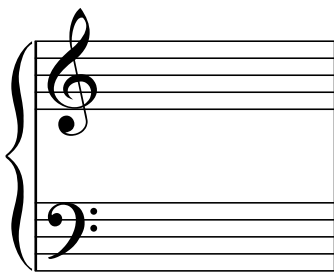


Write interrupted cadences from scratch in the following keys:

A minor

B minor

E flat major



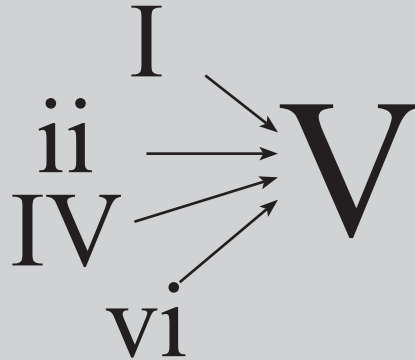
Choose two appropriate cadences (perfect, plagal or interrupted), to complete the harmony in this example:

A musical example in 3/4 time, consisting of two phrases. The first phrase has three measures: a half note chord (V⁶₃), a quarter note chord (I), and a quarter note chord (ii⁶₃). The second phrase has three measures: a half note chord (I⁶₃), a quarter note chord (IV), and a quarter note chord (ii⁶₃). The bass line provides harmonic support for the chords. The first phrase ends with a fermata over the final chord.

Imperfect Cadences

Another way to end a phrase in the middle of a piece is with an imperfect cadence.

The imperfect cadence ends on chord V, and could have a number of chords before it



A I-V imperfect cadence is just like a perfect cadence in reverse.

Musical notation for an I-V imperfect cadence in root position. The treble clef contains a C4 quarter note and an E4 quarter note. The bass clef contains a C3 quarter note and an E3 quarter note. Below the notes are the Roman numerals I and V.

A vi-V imperfect cadence is just like an interrupted cadence in reverse. Notice that two parts move up, two move down.

Musical notation for a vi-V imperfect cadence in root position. The treble clef contains a B4 quarter note and a D5 quarter note. The bass clef contains a B3 quarter note and a D4 quarter note. Below the notes are the Roman numerals vi and V.

Notice in this harmonization of the ii-V imperfect cadence we have tripled the root in chord V. This is not essential, but does work well in imperfect cadences.

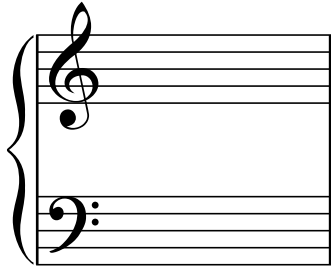
Musical notation for a ii-V imperfect cadence with a tripled root in the V chord. The treble clef contains a D4 quarter note and a D4 quarter note. The bass clef contains a D3 quarter note and a D3 quarter note. Below the notes are the Roman numerals ii and V.

When harmonizing IV-V in root position you'll have to be careful to watch out for consecutive fifths and octaves. Notice that in this example only the bass moves up, and all three other parts move downwards.

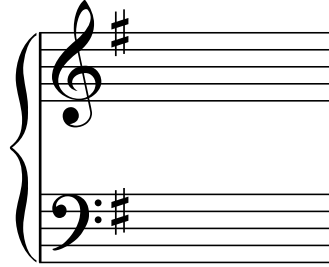
Musical notation for an IV-V imperfect cadence in root position. The treble clef contains a C4 quarter note and a B4 quarter note. The bass clef contains a C3 quarter note and a D3 quarter note. Below the notes are the Roman numerals IV and V.

Writing Imperfect Cadences

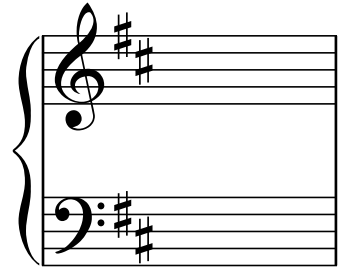
Write the following imperfect cadences as indicated by the Roman Numerals below:



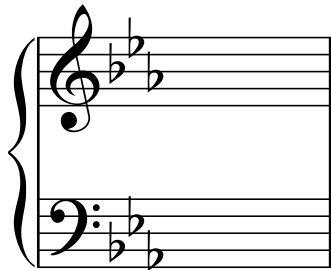
C: ii V



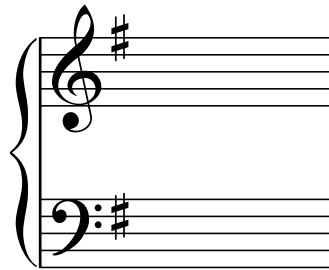
G: I₃⁶ V



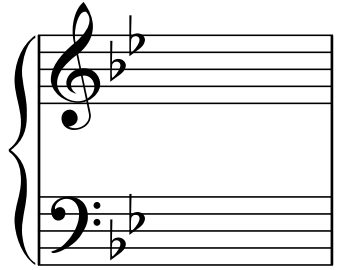
D: IV V



Cm: i V



Em: iv V



Gm: i₃⁶ V

Choose an appropriate imperfect cadence and use it to fill in the gap in the harmony example below:

A musical staff in 3/4 time with a key signature of one sharp (F#). The staff contains a sequence of chords: V₃⁶, I, I₃⁶, a gap, I₃⁶, IV, V, and I. The gap is between the second and third measures.

Complete this Christmas carol with an imperfect cadence in the gap in the middle, and a perfect cadence at the end.

'O Little Town of Bethlehem'

English traditional carol

A musical staff in 4/4 time with a key signature of two flats (Bb). The staff contains a sequence of chords: V₃⁶, I, IV, I₃⁶, ii, I, vi, V, vi, ii, I₃⁶, ii₃⁶, V, and I. There is a gap between the second and third measures.

The Cadential $\frac{6}{4}$

Second inversion chords are used in two common places in four part harmony:

- 1) They can be used in cadences - i.e. **The cadential $\frac{6}{4}$**
- 2) They can be used in passing - i.e. **The passing $\frac{6}{4}$**

There are also two other cases where second inversion chords are used: The auxiliary $\frac{6}{4}$ and the appoggiatura $\frac{6}{4}$, however they are outside the scope of this text.

The cadential $\frac{6}{4}$ is where the second inversion chord is used as a lead up chord, or as the first chord of a cadence. The second chord of the cadence is never inverted.

e.g. a perfect cadence:

As the 5th of the tonic chord is also the root of the dominant chord it can often be held through as in this example:

ii₃⁶ I₄⁶ V I

an interrupted cadence:

ii₃⁶ I₄⁶ V vi

an imperfect cadence:

'Adeste Fidelis'

Traditional Carol

I₄⁶ V

Note in each of these cases:

- * The fifth (or the bass note) is doubled
- * The 6th above the bass falls to the 5th, the 4th falls to the third.

Writing Cadential $\frac{6}{4}$ Progressions

Complete the following cadences, as indicated by the Roman Numerals and figured bass below:

1) As the first chord of an imperfect cadence:

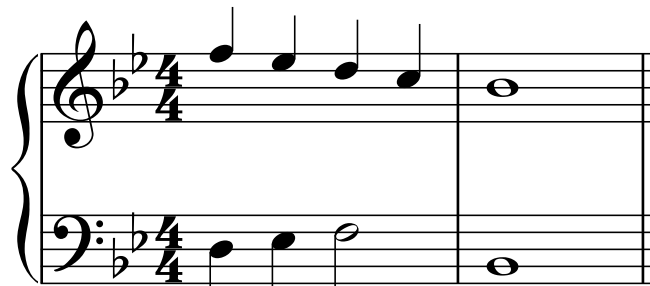


$ii \frac{6}{3}$ $I \frac{6}{4}$ V



I $I \frac{6}{3}$ IV ii $I \frac{6}{4}$ V

2) As a lead up to chord V in a perfect cadence:



$I \frac{6}{3}$ IV $I \frac{6}{4}$ V I



$I \frac{6}{4}$ V I

The Passing $\frac{6}{4}$

The passing $\frac{6}{4}$ is one way that second inversion chords can be used in harmony.

Some typical progressions where second inversion chords can be used are:

$I \frac{6}{3}$ $V \frac{6}{4}$ I

I $V \frac{6}{4}$ $I \frac{6}{3}$

IV $I \frac{6}{4}$ $IV \frac{6}{3}$

$IV \frac{6}{3}$ $I \frac{6}{4}$ IV

$I \frac{6}{3}$ $V \frac{6}{4}$ I

I $V \frac{6}{4}$ $I \frac{6}{3}$

IV $I \frac{6}{4}$ $IV \frac{6}{3}$

$IV \frac{6}{3}$ $I \frac{6}{4}$ IV

Note:

* In each of these progressions there is a nice stepwise bass movement that runs in contrary motion to the soprano line. Look for opportunities to use these in your harmony examples when you see scale degrees 1-2-3, 3-2-1, 4-5-6, or 6-5-4 in the melody.

Writing Passing $\frac{6}{4}$ Progressions

Harmonize the following progressions using the passing $\frac{6}{4}$:

G major:

Musical notation for G major in 3/4 time. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of three quarter notes: G4, A4, and B4. The bass clef is empty.

D minor:

Musical notation for D minor in 3/4 time. The treble clef has a key signature of two flats (Bb, Fb) and a 3/4 time signature. The melody consists of three quarter notes: D4, E4, and F4. The bass clef is empty.

E minor:

Musical notation for E minor in 3/4 time. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of three quarter notes: E4, F4, and G4. The bass clef is empty.

E flat major:

Musical notation for E flat major in 3/4 time. The treble clef has a key signature of two flats (Bb, Fb) and a 3/4 time signature. The melody consists of three quarter notes: E4, F4, and G4. The bass clef is empty.

Find a place to use the passing $\frac{6}{4}$ when harmonizing the following example:

Musical notation for a 4/4 time progression. The treble clef has a 4/4 time signature. The melody consists of four measures: 1) G4, A4, B4, A4; 2) G4, F4, E4; 3) D4, C4, B3, A3; 4) G3, F3, E3. The bass clef is empty.

Longer Pieces of Harmony

Musical notation for a 4/4 piece. The treble clef has a key signature of one sharp (F#). The melody consists of two phrases, each spanning four measures and marked with a slur. The first phrase is a half-note scale: F#4, G4, A4, B4, C5, B4, A4, G4. The second phrase is a half-note scale: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef is empty.

Musical notation for a 3/4 piece. The treble clef has a key signature of one sharp (F#). The melody consists of two phrases, each spanning four measures and marked with a slur. The first phrase is a half-note scale: F#4, G4, A4, B4, C5, B4, A4, G4. The second phrase is a half-note scale: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef is empty.

Musical notation for a 4/4 piece. The treble clef has a key signature of two sharps (F# and C#). The melody consists of two phrases, each spanning four measures and marked with a slur. The first phrase is a half-note scale: F#4, G#4, A4, B4, C5, B4, A4, G#4. The second phrase is a half-note scale: F#4, G#4, A4, B4, C5, B4, A4, G#4. The bass clef is empty.

Musical notation for a 4/4 piece. The treble clef has a key signature of one sharp (F#). The melody consists of two phrases, each spanning four measures and marked with a slur. The first phrase is a half-note scale: F#4, G4, A4, B4, C5, B4, A4, G4. The second phrase is a half-note scale: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef is empty.

Section 5

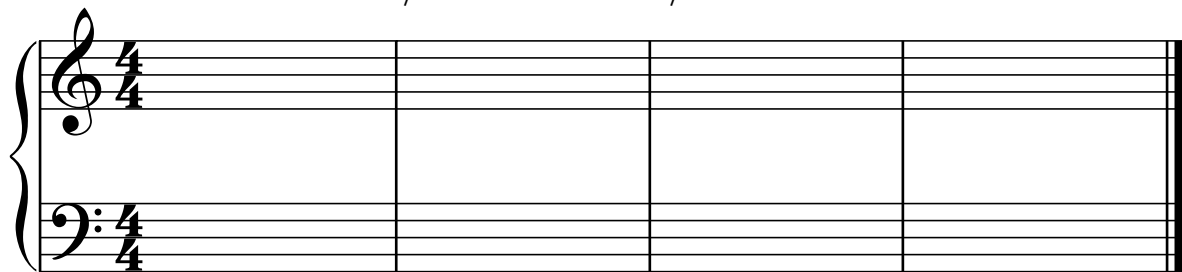
Modern Approach to Harmony Writing for Piano

When you are writing music for piano, there should be not more than an _____ between all the notes in the right hand, or it will be impossible to play!

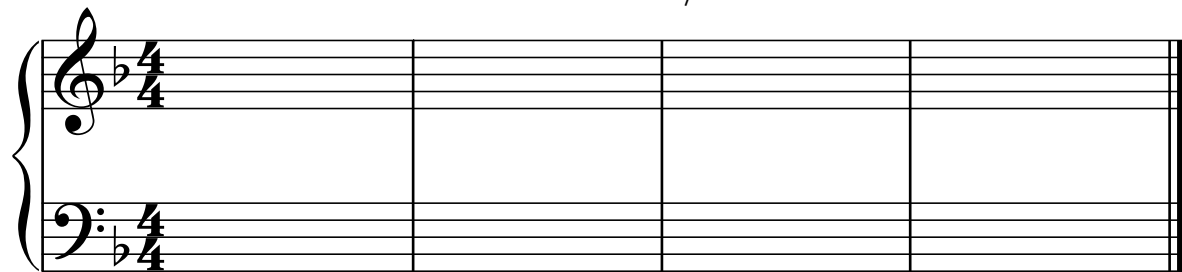
The bass notes should be in the left hand, and generally the right hand should have three notes, but it can have more or less.

Voice the following progressions for piano, using bass notes in the left hand and block chords in the right hand. Don't forget to put the correct note in the bass for the slash chords (refer to pg. 30).

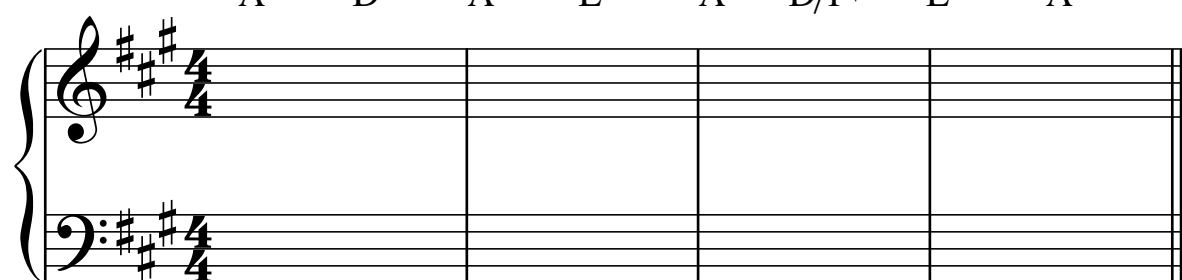
C F G/B C C/G G⁷ C



Dm Gm Dm Dm/F A⁷ Dm



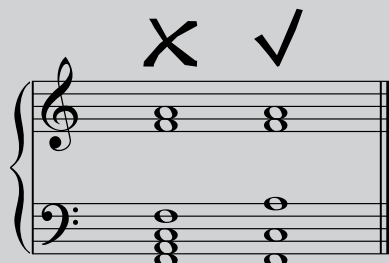
A D A E⁷ A D/F# E⁷ A



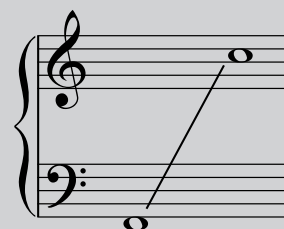
Piano Voicing

When voicing chords for piano, you can of course use more than one note in the left hand.

However, close position chords in the left had are generally avoided, as they cause a “muddy” sound. It is usual to have the 3rd of the chord placed up an octave.

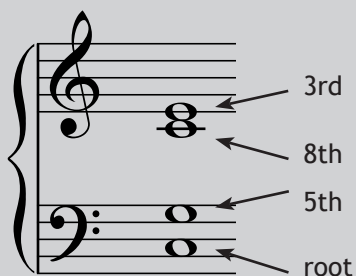


When voicing chords for piano, also try and voice chords within the following middle to moderately low range:

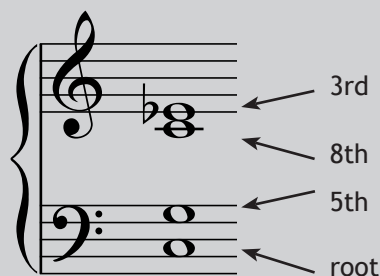


Here are some ideal chord voicings that work particularly well:

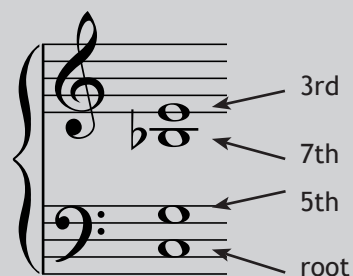
Major chord:



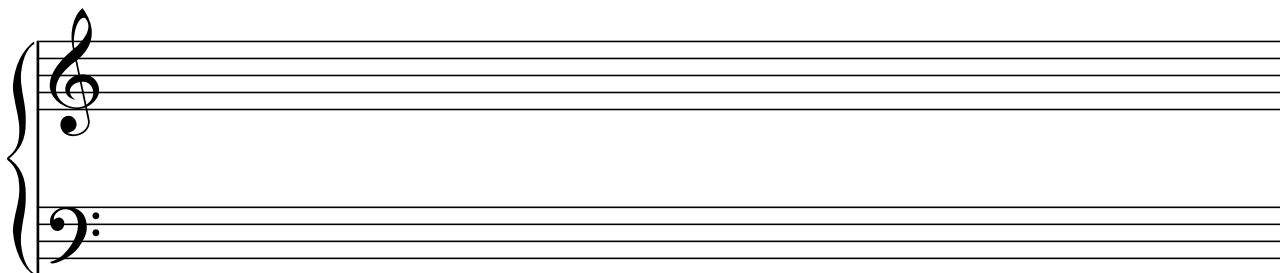
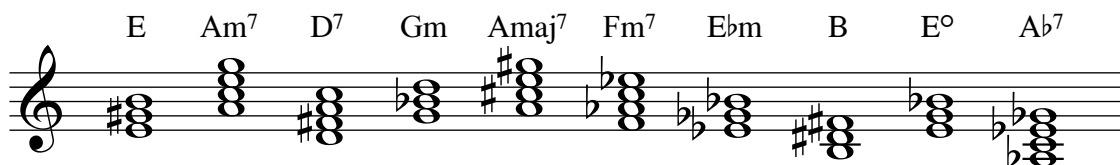
Minor chord:



Dominant 7th chord:



Voice the following chords in the middle to moderately low range on the piano stave below, using the ideal chord voicings indicated above:



Voice Leading

It is not desirable to have the piano part “jump around” and have the upper parts move in leaps between notes. Rather, like in traditional harmony, it is desirable to have each part move to the closest note of the new chord.

In this example the chords have been harmonized without thinking about voice leading:

Dm⁷ G⁷ C

And in this example the voices move smoothly to the closest available note in the next chord:

Dm⁷ G⁷ C

Write the following chord progressions using block chords, using good chord voicing and leading principles:

D G F^{#m} Bm Em⁷ A⁷ D

Dm Gm⁷ A⁷ Dm

Cm Fm E^b A^b D^o Gm⁷ Cm

Piano Accompaniment Styles

Here are few different styles of piano accompaniment:

“Show 2”

This is for fast tunes where the left hand will play the root note on beat 1 of the bar, and the 5th on beat 3. The right hand plays chords off the beat.



“Jazz”

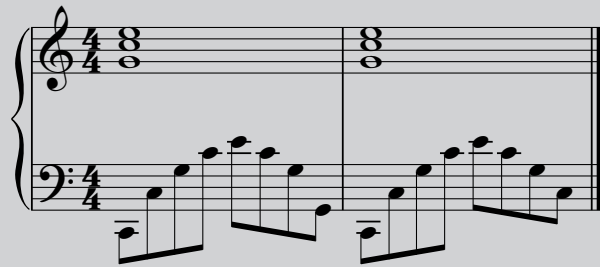
In this style the right hand plays chords in a sparse fashion, and the left hand may take the role of the double bass playing a walking pattern.



If a bass player is present the pianist will simply utilize both hands to play the chords.

“Ballad”

In this style the right hand may play block chords, support the melody, or fill in the gaps in the melody.

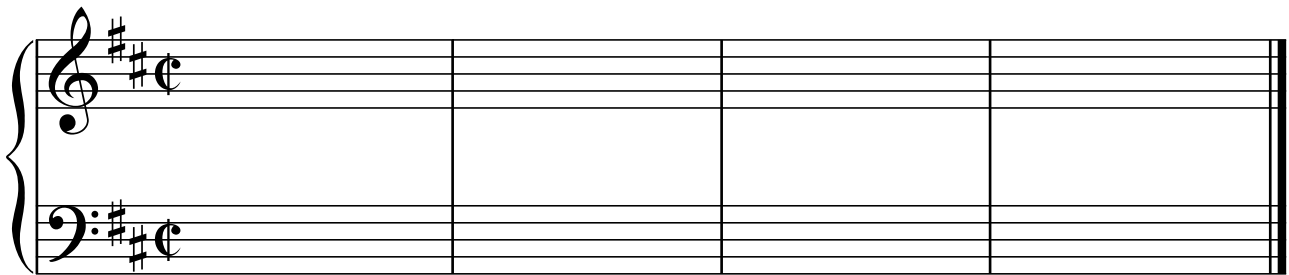


The left hand plays the chords in an arpeggio style, always employing a large gap between notes in the lower register, to avoid it sounding “muddy”.

Write out the following progressions in the given piano accompaniment style:

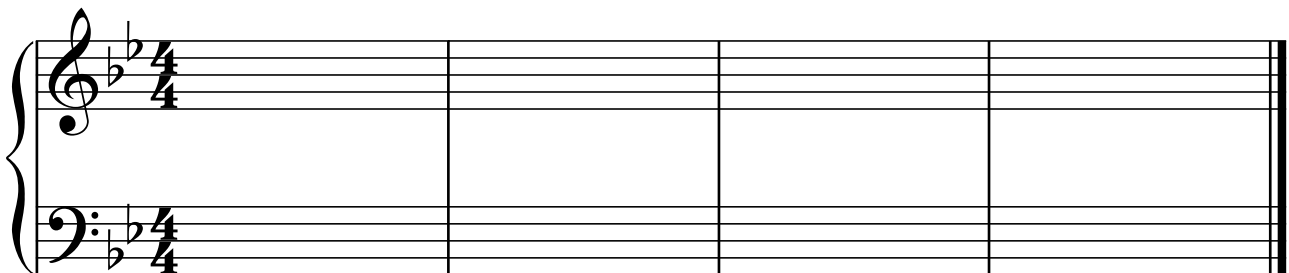
1. “Show 2”

D G A⁷ D



2. “Ballad”

B^b E^b F⁷ B^b



Primary Chord Harmonization

The most simple form of harmonization uses just three chords: chords I, IV and V, which are called the **primary chords**. Chord V7 may also be used. These are the chords used in thousands of songs, in all different styles of music.

Choose appropriate primary chords for the following melody, then continue the harmony in the style of the given opening.

Silent Night

The first system of musical notation for 'Silent Night' is in 3/4 time and B-flat major. The melody is written on a single treble clef staff. The piano accompaniment is written on grand staff notation (treble and bass clefs). The first two measures of the piano part show a chord progression: a B-flat major triad in the right hand and a B-flat major triad in the left hand.

The second system of musical notation continues the melody on a single treble clef staff. The piano accompaniment is written on grand staff notation, with both the treble and bass clef staves left empty for the student to write the harmony.

The third system of musical notation continues the melody on a single treble clef staff. The piano accompaniment is written on grand staff notation, with both the treble and bass clef staves left empty for the student to write the harmony.

Using Secondary Chords in Harmonization

To make harmony more interesting, it is possible to break away from using just chords I, IV and V7 and start using some of the secondary triads from the key.

C major primary chords:

C F G G⁷
I IV V or V7

C major secondary chords:

Dm Em Am B[°]
ii iii vi vii[°]

Chord ii can be used in place of chord IV, as it shares two of the same notes.

F Dm
IV ii

Likewise, chord iii or chord vi can be substituted for chord I, as they both contain common notes.

C Em C Am
I iii I vi

Secondary chords are just that - secondary. Therefore they should never take over completely from the primary chords, and most pieces will still start on chord I, and end with a V-I or V7-I perfect cadence.

Circle the chord symbols of the secondary chords in the tune below:

C Am Dm G⁷ F G⁷ C G⁷
C Am Dm G⁷ Dm G⁷ C

Using Secondary Chords - A Worked Example

Here is an example of how secondary chords can be substituted for primary chords to vary or add interest to a piece of music.

When the Saints Go Marching In

Musical notation for the melody of 'When the Saints Go Marching In' in 4/4 time. The first line contains 7 measures, and the second line starts at measure 8 and contains 7 measures.

Simplest harmonization - primary chords only:

Musical notation for the melody of 'When the Saints Go Marching In' in 4/4 time, with primary chords indicated above the notes: C, F, G7, C.

Substitutions:

Chord ii7 (Dm7) in this example can be substituted for the chord IV (F) in the second last bar. This makes one of the strongest possible progressions of ii7-V7-I.

To add more variety, chords iii and vi can be employed in bars 3 and 5 respectively. This does change the character of the tune. Play the chords on the piano so you can hear the effect of these substitutions.

When the Saints Go Marching In

Musical notation for the melody of 'When the Saints Go Marching In' in 4/4 time, with substituted chords indicated above the notes: Em, Am7, Dm7.

Using Secondary Chords

Harmonize this traditional tune ("Hey Diddle Diddle") using just primary chords, with one chord per bar:

The first system of musical notation for "Hey Diddle Diddle" in G major, 6/8 time. The melody is written on a single treble clef staff. Below it are two empty piano accompaniment staves (treble and bass clefs) for harmonic practice. The melody consists of four measures: G4-A4-B4, A4-G4-A4-B4, G4-A4-B4-A4, and G4-A4-B4.

The second system of musical notation for "Hey Diddle Diddle" in G major, 6/8 time. The melody is written on a single treble clef staff. Below it are two empty piano accompaniment staves. The melody consists of four measures: B4-A4-G4, A4-B4-A4-G4, B4-A4-G4-A4, and B4-A4-G4.

Harmonize the same tune again using up to two chords per bar, incorporating some secondary chords:

The third system of musical notation for "Hey Diddle Diddle" in G major, 6/8 time. The melody is written on a single treble clef staff. Below it are two empty piano accompaniment staves for harmonic practice. The melody consists of four measures: G4-A4-B4, A4-G4-A4-B4, G4-A4-B4-A4, and G4-A4-B4.

The fourth system of musical notation for "Hey Diddle Diddle" in G major, 6/8 time. The melody is written on a single treble clef staff. Below it are two empty piano accompaniment staves. The melody consists of four measures: B4-A4-G4, A4-B4-A4-G4, B4-A4-G4-A4, and B4-A4-G4.

“Amazing Grace” with Primary Chords

Harmonize this tune using just primary chords, then write out an accompaniment in “Ballad” style. Note that this first example has an opportunity for a cadential $\frac{6}{4}$ in the third to last bar (see traditional harmony section, page 47).

Amazing Grace

The first system of musical notation for 'Amazing Grace' consists of three staves. The top staff is a single treble clef staff in G major (one sharp) and 3/4 time, containing the melody. The bottom two staves are a grand staff (treble and bass clefs) in the same key and time, which are currently empty for accompaniment.

The second system of musical notation for 'Amazing Grace' consists of three staves. The top staff is a single treble clef staff in G major (one sharp) and 3/4 time, containing the melody. The bottom two staves are a grand staff (treble and bass clefs) in the same key and time, which are currently empty for accompaniment.

The third system of musical notation for 'Amazing Grace' consists of three staves. The top staff is a single treble clef staff in G major (one sharp) and 3/4 time, containing the melody. The bottom two staves are a grand staff (treble and bass clefs) in the same key and time, which are currently empty for accompaniment.

“Amazing Grace” with Primary and Secondary Chords

Substitute some secondary chords for the primary chords and harmonize “Amazing Grace” again.

Amazing Grace

The first system of musical notation for 'Amazing Grace' is presented in a grand staff format. The top staff is a single treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains the melody: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bottom two staves are empty, providing space for a piano accompaniment.

The second system of musical notation continues the melody in the top staff. It begins with a half note C4, followed by a quarter note D4, and a half note E4. A slur covers the next two notes: a half note F#4 and a half note G4. This is followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom two staves are empty for accompaniment.

The third system of musical notation concludes the melody in the top staff. It starts with a quarter note C4, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom two staves are empty for accompaniment.

"All through the Night" with Primary Chords

Harmonize this traditional tune ("All Through the Night") using just primary chords.

The first system of music features a single melodic line in the treble clef, 4/4 time, with a key signature of one flat (Bb). The melody consists of the following notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), and a whole rest. Below the melody are two empty staves, one for the treble clef and one for the bass clef, for harmonic accompaniment.

The second system of music is identical to the first, showing the melodic line and two empty accompaniment staves.

The third system of music features a single melodic line in the treble clef, 4/4 time, with a key signature of one flat (Bb). The melody consists of the following notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), and a whole rest. Below the melody are two empty staves, one for the treble clef and one for the bass clef, for harmonic accompaniment.

The fourth system of music is identical to the second system, showing the melodic line and two empty accompaniment staves.

"All through the Night" with Primary & Secondary Chords

Harmonize this traditional tune ("All Through the Night") using primary and secondary chords.

The first system of musical notation consists of a single treble clef staff in 4/4 time, containing the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Below this are two empty staves, a grand staff (treble and bass clefs), for harmonic accompaniment.

The second system of musical notation is identical to the first, showing the melody on a single treble clef staff and two empty grand staff staves for accompaniment.

The third system of musical notation features a single treble clef staff with the melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Below are two empty grand staff staves for accompaniment.

The fourth system of musical notation is identical to the first, showing the melody on a single treble clef staff and two empty grand staff staves for accompaniment.

When to Use Seventh Chords

Seventh chords (see page 27) are widely used in jazz and modern harmony to add harmonic interest to the music. There are a few guidelines about when you should use them when adding chords to a tune.

Dominant sevenths should only be used at cadence points, for modulations, and implied modulations. (*Refer to page 72 for more about modulations).

Cadence point:

Chords: G⁷ C

Modulation to G major, so D7 is used:

Chords: C F Am D⁷ G

Minor sevenths can be used in place of minor triads, to add richness to the harmony.

Chords: Dm⁷ Gm⁷ A⁷ Dm

Major sevenths can be used in place of major triads, when the third or the fifth is in the melody. When the tonic of the chord is in the melody, then the addition of a seventh will clash, so a major seventh should be avoided in this situation.

The major seventh is good in this situation, as the melody does not have a "C" in it above the chord.

Chords: Cmaj⁷ F

The major seventh in this chord will clash with the C in the melody, so a C triad would have been better.

Chords: Cmaj⁷ F

Choosing When to Add Seventh Chords

Circle the inappropriate use of two seventh chords in this example:

Gmaj⁷ C Em G Am⁷ D⁷ G

G Gmaj⁷ Em⁷ G⁷ Am⁷ D⁷ G

Circle the four chords in this example that could have sevenths added:

D G F[#]m Bm Em A⁷ D

Include secondary chords and seventh chords to make a more interesting, yet still tasteful, jazzy arrangement of “Jingle Bells” below.

Jingle Bells

Adding Seventh Chords to Harmony

Harmonize "Amazing Grace" again, this time utilizing seventh chords where you can fit them, to create a more "jazzy" arrangement.

Amazing Grace

The first system of musical notation for "Amazing Grace" consists of three staves. The top staff is a single treble clef staff in G major (one sharp) and 3/4 time, containing the melody. The bottom two staves are a grand staff (treble and bass clefs) in the same key and time, which are currently empty for harmonic accompaniment.

The second system of musical notation for "Amazing Grace" consists of three staves. The top staff is a single treble clef staff in G major (one sharp) and 3/4 time, containing the melody. The bottom two staves are a grand staff (treble and bass clefs) in the same key and time, which are currently empty for harmonic accompaniment.

The third system of musical notation for "Amazing Grace" consists of three staves. The top staff is a single treble clef staff in G major (one sharp) and 3/4 time, containing the melody. The bottom two staves are a grand staff (treble and bass clefs) in the same key and time, which are currently empty for harmonic accompaniment.

The 'Phone Number' Progression: 14736251

One of the strongest progressions found in all types of music is a cyclic progression, when the bass moves up a fourth, or down a fifth.

In a major key:

C F B^o Em Am Dm G C

I IV vii^o iii vi ii V I

In a minor key (harmonic form):

Am Dm G^{#o} C+ F B^o E Am

i iv vii^o III+ vi ii^o V i

This progression appears everywhere, from classical music through to rock.

Here it is found in Mozart's Piano Sonata, K545, in the key of G major:

G C F^{#o} Bm Em Am D⁷ G

Write out the 14736251 progression in each of the following keys. Use a key signature, and indicate the chords with chord symbols above and Roman Numerals below:

A major:

E minor:
(harmonic)

Harmonizing Using 14736251

Each of the following tunes may be harmonized using the 14736251 pattern. To begin, write out the progression, then write out the chords underneath the melody using block chords with good voicing.

The first exercise is in 4/4 time and the key of Bb (two flats). The melody is written on a single treble clef staff. It consists of 16 measures: a half note Bb, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note Bb, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note Bb, and a quarter note A. Below the melody are three empty piano staves (treble and bass clefs) for harmonicization.

The second exercise is in 4/4 time and the key of Bb (two flats). The melody is written on a single treble clef staff. It consists of 16 measures: a half note Bb, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note Bb, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note Bb, and a quarter note A. Below the melody are three empty piano staves (treble and bass clefs) for harmonicization.

The third exercise is in 3/4 time and the key of B (one sharp). The melody is written on a single treble clef staff. It consists of 16 measures: a half note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, and a quarter note A. Below the melody are three empty piano staves (treble and bass clefs) for harmonicization.

Partial 'Phone Number' Progressions

The principle of the 14736251 progression, which is the strong movement of the bass line down a fourth or up a fifth, is used in many other, smaller progressions.

The important progressions to memorize are:

<p style="text-align: center;">251</p> <p>Major Key: ii - V - I</p> <p>minor Key: ii^o - V - i</p>	<p>This is one of the most important, and most common progressions found in all types of music. It is used at the conclusion of many jazz pieces, and in classical music, as already discovered in the classical harmony section of this book.</p>
<p style="text-align: center;">16251</p> <p>Major Key: I - vi - ii - V - I</p> <p>Minor Key: i - VI- ii^o - V - i</p>	<p>This is widely used in jazz and popular music.</p> <p>It is often used as a "turn around" at the end of a piece, to bring about a repeat.</p>
<p style="text-align: center;">1436</p> <p>Major Key: I - IV - iii - vi</p> <p>Minor Key: i - iv - III - VI</p>	<p>This is a strong progression, thanks to the semitone bass movement from IV-iii, or iv-III.</p> <p>This is simply the first part of 14736251 with chord 7 omitted.</p>

Write the Roman Numerals for the chords and place a bracket around the familiar progressions above (251, 16251, 1436) you can find in these excerpts from famous jazz tunes:

Jerome Kern - "Long Ago and Far Away"

F Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷ F⁶ Gm⁷C⁷ F⁶

Harold Arlen - "It's Only a Paper Moon"

Gmaj⁷ E⁷ Am⁷ D⁷ Am⁷ D⁷ Gmaj⁷

Harmonizing with Partial 'Phone Numbers'

Add chord symbols above the following melodies, using 251, 16251 and 1436 as much as possible, then voice the harmony using block chords.

The first exercise consists of a melody in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is written on a single treble clef staff and contains several accents. Below the melody are three empty grand staff systems (treble and bass clefs) for harmonic accompaniment.

The second exercise consists of a melody in 4/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The melody is written on a single treble clef staff. Below the melody are three empty grand staff systems for harmonic accompaniment.

The third exercise consists of a melody in 4/4 time with a key signature of one flat (B-flat). The melody is written on a single treble clef staff. Below the melody are three empty grand staff systems for harmonic accompaniment.

Modulation

As we learned on page 5, modulation is the changing of key during a piece of music. This is common, and it is important to learn how to add modulation into harmony examples.

Sometimes a melody will demand a modulation, because it has an accidental in it, and other times a modulation will fit without being actually required by the melody.

The presence of an accidental does not necessarily mean that there is a modulation, as accidentals can appear for other reasons.

This melody demands a modulation, thanks to the accidental present:



Adding the chords may look like this:

This is the 'pivot' chord, available in both C major and G major. It is chord vi in C Major, and chord ii in G major.

				G major:	ii	V7	I
C Major:	I	IV	I	iii	vi		
	C	F	C	Em	Am7	D7	G

The following melody does not demand a modulation, as no accidental is present, but one is possible in it, modulating to C major at the end of the first phrase.

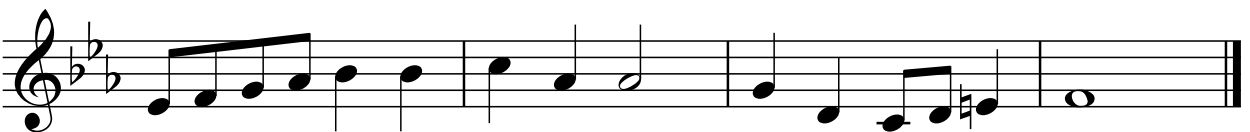
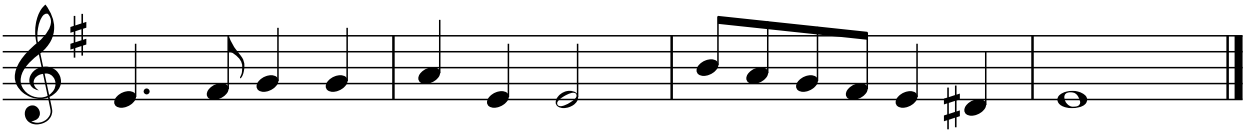
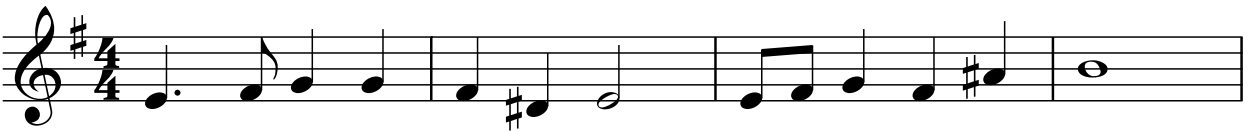
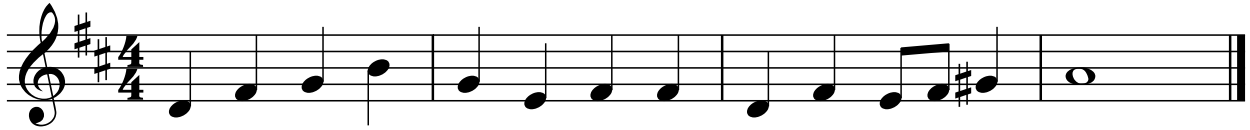


with chords added:

	C Major:	ii	V	I				
F Major:	I	vi		V	I	ii	V7	I
	F	Dm	G7	C	F	Gm	C7	F

Finding Modulations in Melodies

Add chord symbols to the melodies below, and include a modulation in each one.



Steps to Harmonizing a Melody

Here are 8 steps to use when harmonizing a melody in piano style:

Step 1 - Identify the main key and write out the primary and secondary chords of that key.

Step 2 - Write down the common chord progressions, for example 14736251, 16251, 1436.

Step 3 - Look for accidentals that demand a modulation. Once you've identified what key it modulates to, write out the chords of that key, and see if 251 of that key fits in.

Step 4 - If there is no modulation required by an accidental look for possible other modulations, to the dominant key, or the relative major or minor.

Step 5 - Enter the chords at the cadence points and at any modulation points.

Step 6 - Work backwards from those cadence points and see if any of the common chord progression patterns fit.

Step 7 - Work from the beginning and fill in the rest of the chords that fit the melody.

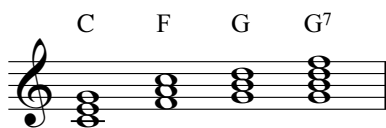
Step 8 - Write out the harmony in the chosen style.

A Worked Example

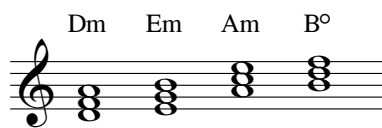


Step 1: Identify the key and write out the primary and secondary chords of that key:

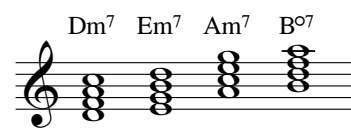
Primary Chords:



Secondary Chords:



Secondary Chords with 7ths:



Step 2: Write out common chord progressions:

251: Dm7 - G7 - C

14736251: C - F - Bdim - Em - Am - Dm - G7 - C

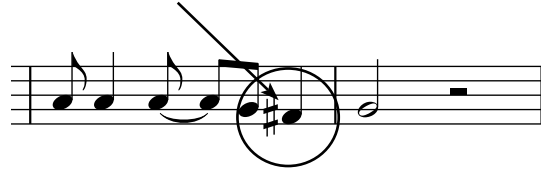
16251: C - Am - Dm - G7 - C

1436: C - F - Em - Am

A Worked Example (cont'd)

Step 3: Look for a modulation.

The presence of an F sharp in bar 3 suggests a modulation to G major, the dominant.



Chords for G Major:

G C D D⁷ Am Bm Em F^{♯o} Am⁷ Bm⁷ Em⁷ F^{♯o7}

And, yes 2-5-1 in G major fits nicely: G major: ii

V I
Am⁷ D⁷ G



Steps 4,5,6,7:

There is no need for another modulation after the modulation to G, although you could include another modulation to A minor in bar 6.

We can put in the cadence point in the last two bars, ii-V-I in C major works well.

Working backwards from our 251 in G major in bars 3 and 4, we see that Am is also chord vi of our main key, C major.

Therefore 14736 will fit in bars 1 and 2, ending on the pivot chord of A minor.

That only leaves bars 5 and 6 to complete. We find that 1436 fits well.

Complete melody with chords:

C F B^o Em Am⁷ D⁷ G

C F Em Am Dm⁷ G⁷ C

A Worked Example (cont'd)

Step 8 - Complete the harmony.

In this case we have looked at the rhythm of the melody and written a chordal pattern that fits.

We also added a G7 chord on the third beat of bar 4, to prepare for the return to C major at bar 5.

C F B^o Em Am⁷ D⁷ G G⁷

The first system of music is in 4/4 time. The melody line (treble clef) starts with a quarter note C, followed by eighth notes D and E, quarter notes F and G, quarter notes A and B, a quarter rest, quarter notes C and D, eighth notes E and F#, quarter notes G and A, and a quarter rest. The piano accompaniment (grand staff) features chords in the right hand and a bass line in the left hand. The chords are: C (bar 1), F (bar 2), B degree (bar 3), Em (bar 4), Am7 (bar 5), D7 (bar 6), G (bar 7), and G7 (bar 8).

C F Em Am Dm⁷ G⁷ C

The second system of music is in 4/4 time. The melody line (treble clef) starts with a quarter note C, followed by eighth notes D and E, quarter notes F and G, quarter notes A and B, a quarter rest, quarter notes C and D, eighth notes E and F, quarter notes G and A, and a half note C. The piano accompaniment (grand staff) features chords in the right hand and a bass line in the left hand. The chords are: C (bar 1), F (bar 2), Em (bar 3), Am (bar 4), Dm7 (bar 5), G7 (bar 6), and C (bar 7).

Tunes to Harmonize

Add chords and write a piano accompaniment for the following melodies. Write the chord symbols above and include a modulation if possible.

Musical notation for the first exercise. It consists of a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4-F#4 (beamed eighth notes), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment is provided as two empty staves (treble and bass clef) with the same key signature and time signature.

Musical notation for the second exercise. It consists of a single melodic line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), D5 (half). The piano accompaniment is provided as two empty staves (treble and bass clef) with the same key signature and time signature.

Musical notation for the third exercise. It consists of a single melodic line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), D5 (half). The piano accompaniment is provided as two empty staves (treble and bass clef) with the same key signature and time signature.

Reference Answers for “Fill in the Blanks”

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

Page	Topic	Answers to “Fill in the Blanks”	Learn More about this Topic:
13	Aeolian Mode	Relative Minor	Level two, page 17
17	Enharmonic Intervals	Same	Level three, page 6
21	Triads	triad, root,3rd, 5th,major, perfect,minor,perfect	Level three, page 51
23	Primary and Secondary Triads	primary, tonic, subdominant, dominant	Level three, page 52
29	Inversions	root position, 1st inversion, 2nd inversion	Level three, page 54
30	Naming conventions for Inversions	Figured Bass, 1st, 2nd	Level three page 55
32	Four Part Vocal Style	Soprano, Alto, Tenor, Bass, Up, Down, Up, Down	Level three page 57
33	Cadence Review	Perfect, V, I, Plagal, IV, I	Level three page 63, 70
53	Writing for Piano	Octave	Level three page 72

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