

# UNIT 5

## Rhythmic and Melodic Exercises—Intermediate

Before performing the rhythmic exercises in this unit, review the rules of good practice habits (2a); review also compound meter signatures (1g3). Compound meters involve rhythmic groupings of three beats or divisions of a beat into three equal parts, and may be counted in either of the following ways: count the division values as **1 2 3, 4 5 6 (7 8 9, 10 11 12)** with an accent on 1, 4 (7, 10); or let the sounds “eh” and “ah” represent the second and third division of each group of three—*1-eh-ah, 2-eh-ah (3-eh-ah, 4-eh-ah)*. Both methods have their advantages. Try each method several times and use the one that feels best.


Compound meter signatures convey the feeling of skipping, or of a waltz (*1 2 3, 1 2 3*), or of a word or words (*pineapple, riverboat, Ludwig van Beethoven*). Try to develop a feeling for each meter signature and its characteristic divisions and subdivisions. A simple word pattern or familiar tune may be very helpful in establishing that unique feeling for a particular meter.

### 5a Rhythmic Exercises

#### (1) COMPOUND METERS WITH BEAT DIVISION

1.   
1 (2 3) 4 (5 6) | 1 (2 3 4 5 6) | 1 2 3 4 (5 6) | 1 (2 3 4 5 6) ||

2.   
1 (2 3) 4 (5 6) 7 (8 9) | 1 (2 3 4 5 6) 7 8 9 | 1 2 3 4 5 6 7 (8 9) | 1 (2 3 4 5 6 7 8 9) ||

3.   
1 eh ah 2 eh ah | 1 (eh) ah 2 (eh) ah | 1 eh ah 2 eh ah | 1 (eh ah) 2 (eh ah) ||

4. 

5. 

6. 
  
*1 eh ah 2 eh ah 1 (eh) ah 2 (eh) ah 1 eh ah 2 eh ah 1 eh ah 2 (eh ah)*

7. 

8. 

9. 

10. 

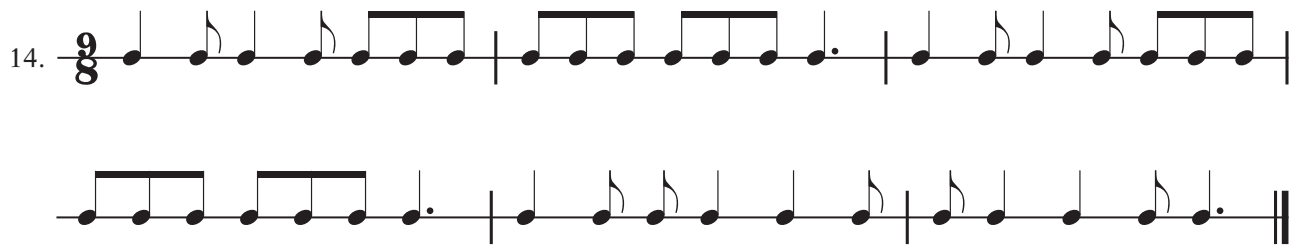
11. 


12. 



13. 



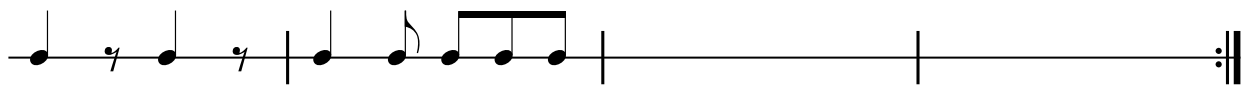
14. 

15. 

## (2) EIGHT-MEASURE EXERCISES

Review page 34.

1. 



2. 



3. 

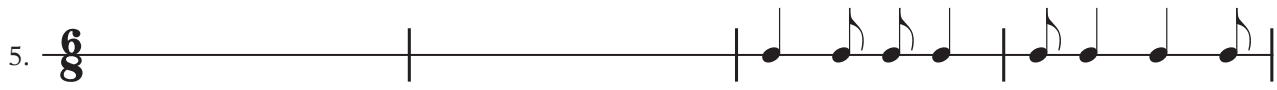



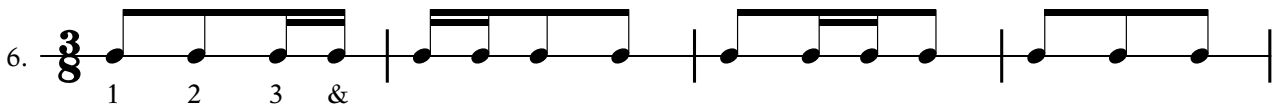

4. 







\*(1m)

\* D.C. al Fine

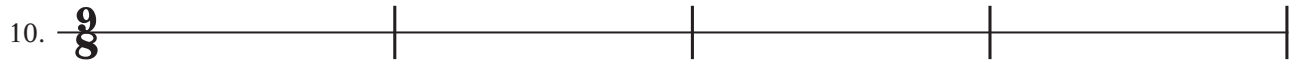
5.   


6.   


7.   


8.   


9.   
  


10. 



11. 



12. 



13. 

*Fine*

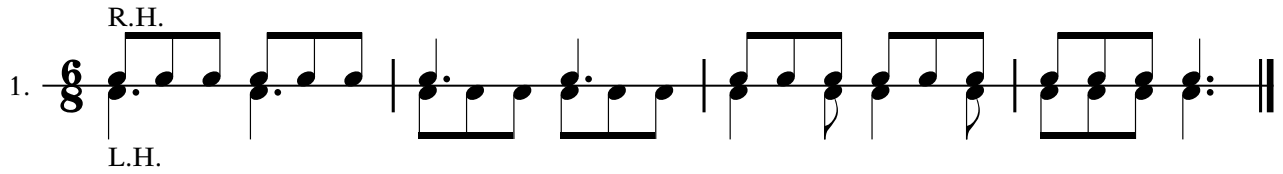



*D.C. al Fine*

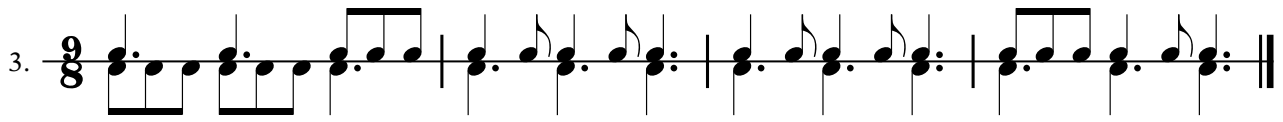
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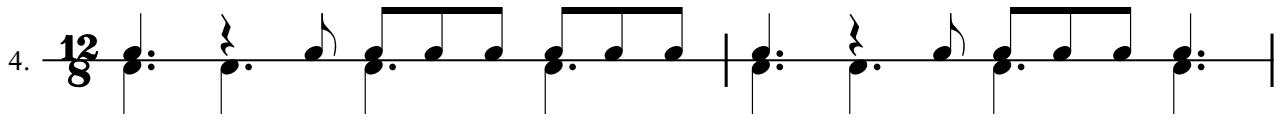


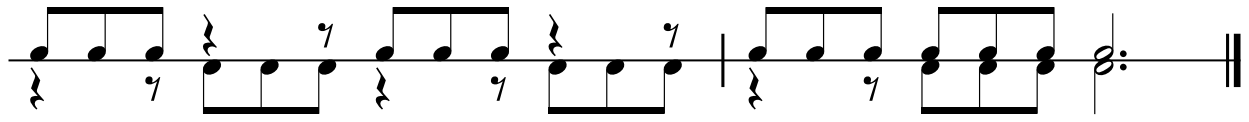
### (3) COORDINATED-SKILL EXERCISES

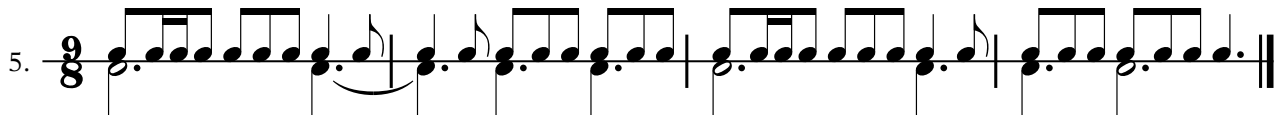
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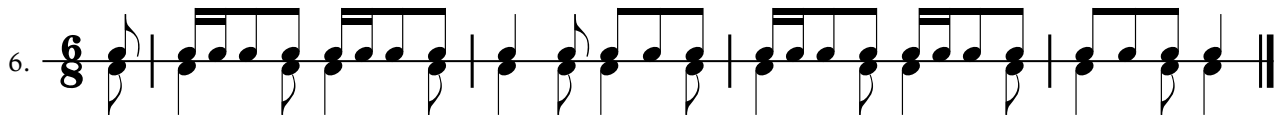
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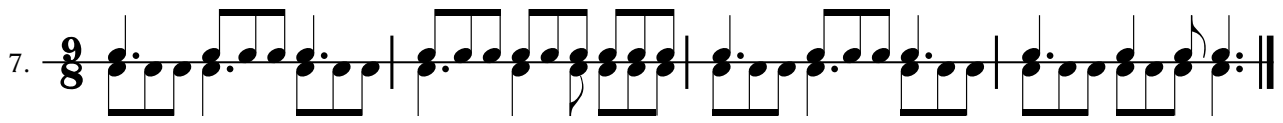
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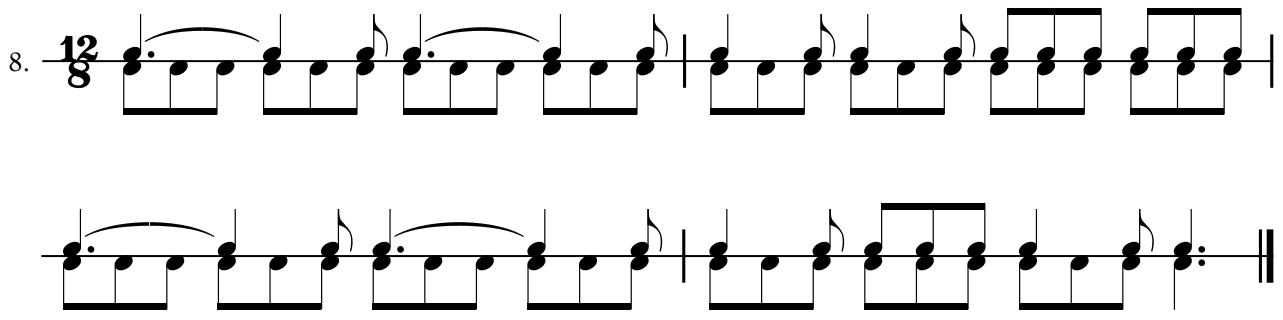
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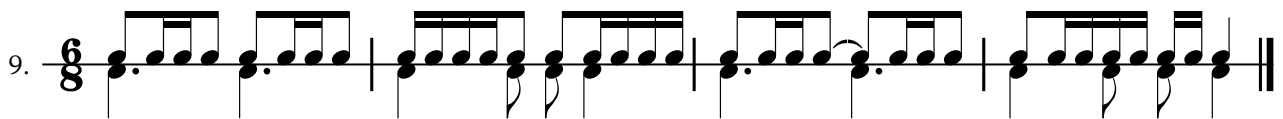


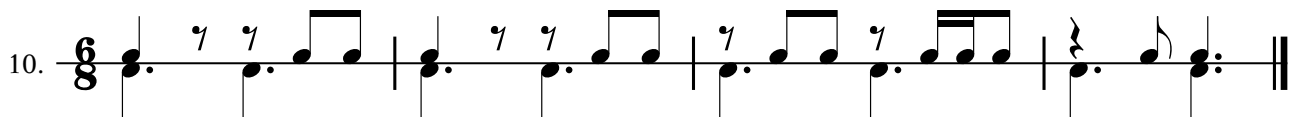
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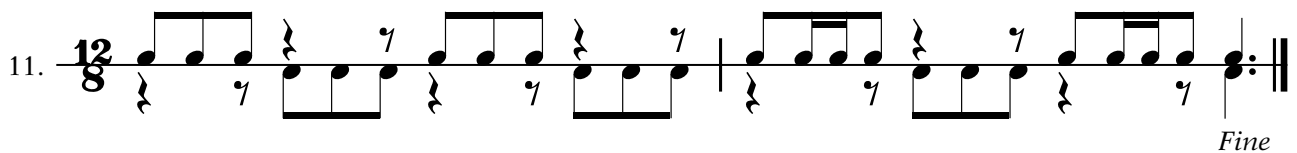
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7. 

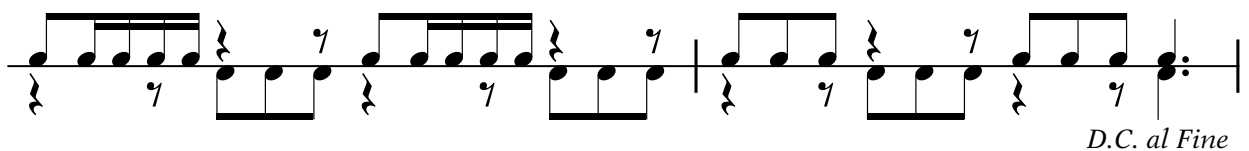
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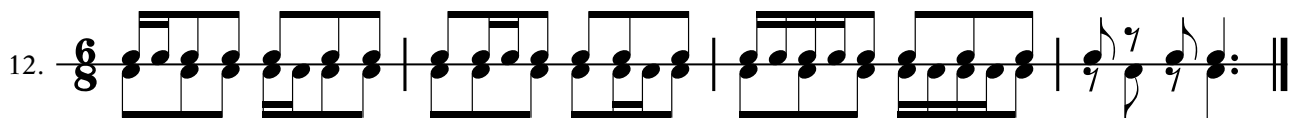
10. 


11. 

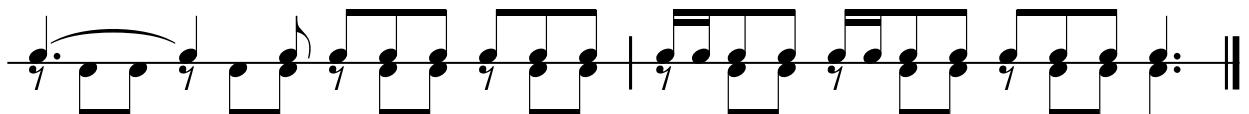
*Fine*



*D.C. al Fine*

12. 

13. 



### (4) NEW MATERIAL—DOTTED NOTES ♪. AND ♪.

For an accurate performance of the dotted eighth and sixteenth (♪. ♪ or ♪. ♪), and the dotted sixteenth and 32nd (♪. ♪. ♪ or ♪. ♪. ♪), count the subdivision of the beat, tapping the note on the appropriate word.



In simple meters  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$ : 1 (eh &) ah



In simple meters  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{8}$ : 1 (eh &) ah

In compound meters  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{12}{8}$ : 1 (2) & 3 4 (5) & 6

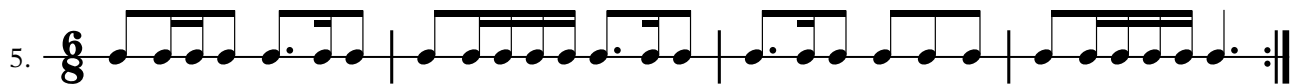


1 & ah 2 & ah



3 (4) &

1 (2) &



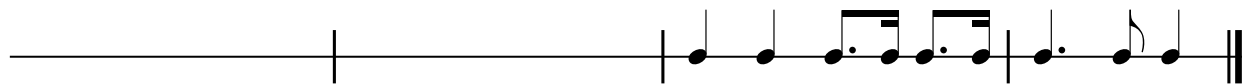


## (5) EIGHT-MEASURE EXERCISES

1.  $\frac{4}{4}$



Exercise 1, first staff: A single staff in 4/4 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).



Exercise 1, second staff: A single staff in 4/4 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

2.  $\frac{6}{8}$



Exercise 2, first staff: A single staff in 6/8 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).



Exercise 2, second staff: A single staff in 6/8 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

3.  $\frac{2}{4}$



Exercise 3, first staff: A single staff in 2/4 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

1 & (2) &

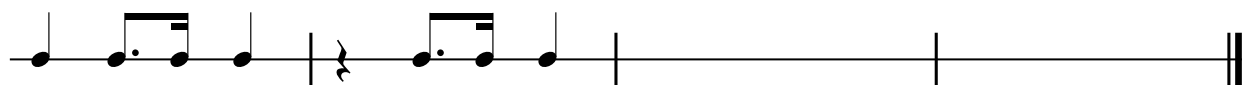


Exercise 3, second staff: A single staff in 2/4 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

4.  $\frac{3}{4}$



Exercise 4, first staff: A single staff in 3/4 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).



Exercise 4, second staff: A single staff in 3/4 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

5.  $\frac{3}{8}$



Exercise 5, first staff: A single staff in 3/8 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).



Exercise 5, second staff: A single staff in 3/8 time with eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

6.  $\frac{2}{4}$

Musical notation for exercise 6 in 2/4 time, consisting of two staves of music.

7.  $\frac{3}{4}$

Musical notation for exercise 7 in 3/4 time, consisting of two staves. The first staff is empty except for bar lines, ending with *Fine*. The second staff contains music, ending with *D.C. al Fine*.

8.  $\frac{4}{4}$

Musical notation for exercise 8 in 4/4 time, consisting of two staves of music.

9.  $\frac{12}{8}$

Musical notation for exercise 9 in 12/8 time, consisting of three staves of music.

10.  $\frac{3}{4}$

Musical notation for exercise 10 in 3/4 time, consisting of two staves. The first staff contains music, and the second staff is empty except for bar lines.

(6) COORDINATED-SKILL EXERCISES

1. R.H.  
L.H.

2.

3.

4.

5.  $\frac{4}{4}$

6.  $\frac{3}{4}$

7.  $\frac{4}{4}$

8.  $\frac{6}{8}$    
*Fine*  
  
*D.C. al Fine*

9.  $\frac{2}{4}$

(7) NEW MATERIAL— $\frac{2}{2}$ ,  $\frac{3}{2}$ ,  $\frac{4}{2}$

1.  $\frac{2}{2}$  1 2 1 & 2 eh & ah (1) & 2 eh & 1 & 2

2.  $\frac{3}{2}$

3.  $\frac{3}{2}$

4.  $\frac{4}{2}$

5.  $\frac{3}{2}$  1 (2) & 3 &

6.  $\frac{4}{2}$

7.  $\frac{2}{2}$

8.  $\frac{4}{2}$

9.  $\frac{3}{2}$

10.  $\frac{2}{2}$

The image contains ten numbered musical exercises. Exercise 1 is in 2/2 time and includes rhythmic markings: '1 2 1 & 2 eh & ah (1) & 2 eh & 1 & 2'. Exercise 2 is in 3/2 time. Exercise 3 is in 3/2 time and features repeat signs. Exercise 4 is in 4/2 time. Exercise 5 is in 3/2 time with markings '1 (2) & 3 &'. Exercise 6 is in 4/2 time. Exercise 7 is in 2/2 time. Exercise 8 is in 4/2 time. Exercise 9 is in 3/2 time. Exercise 10 is in 2/2 time.

## (8) EIGHT-MEASURE EXERCISES

1. 
  
 1 & ah 2 & ah 3 & *Fine*

*D.C. al Fine*

2.

3.

4. 
  
§ *Fine*

\* *D.S. al Fine*

5.

6.

\*(1m)

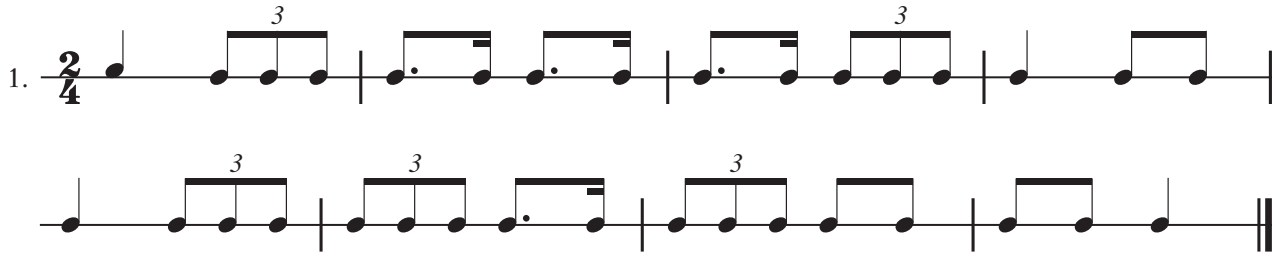
## (9) NEW MATERIAL—THE TRIPLET

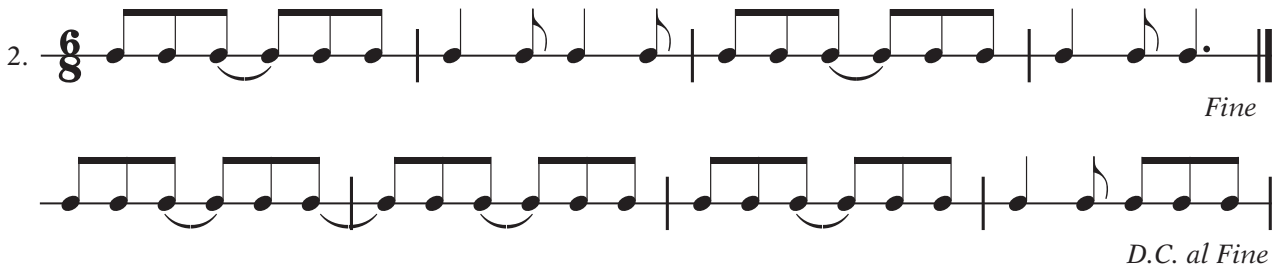
In simple meters, count the triplet 1-eh-ah, 2-eh-ah. Once the triplet division of the beat (three equal notes) has been established, be sure you do not rush or speed up the subdivision (two equal notes) of the beat.

1.  $\frac{6}{8}$  2.  $\frac{2}{4}$  3.  $\frac{3}{4}$  4.  $\frac{5}{4}$  5.  $\frac{6}{4}$  6.  $\frac{12}{8}$  7.  $\frac{2}{2}$  8.  $\frac{3}{8}$  9.  $\frac{4}{4}$  10.  $\frac{3}{8}$

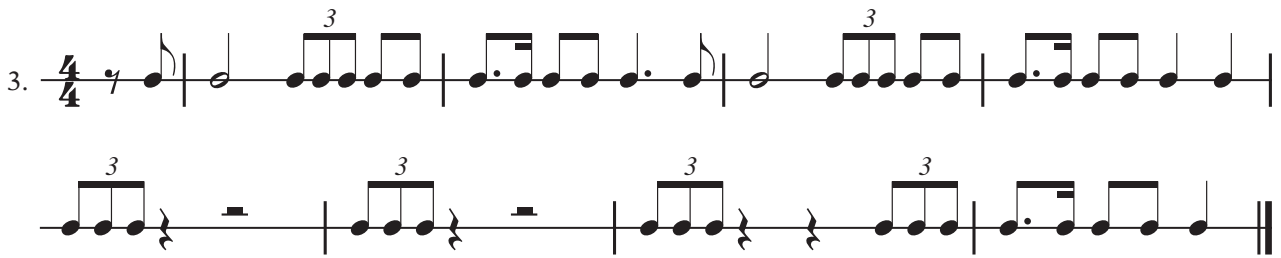
The exercises show various applications of triplets in different time signatures, including dotted rhythms, eighth notes, and sixteenth notes. Exercises 1-10 are numbered 1 through 10 on the left margin.

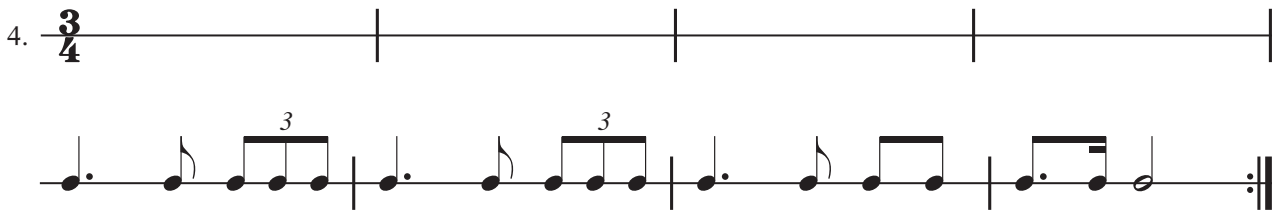
# (10) EIGHT-MEASURE EXERCISES

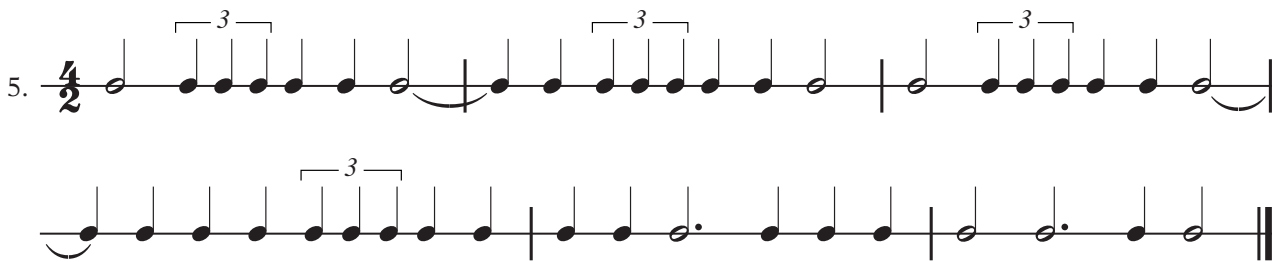
1.  $\frac{2}{4}$  

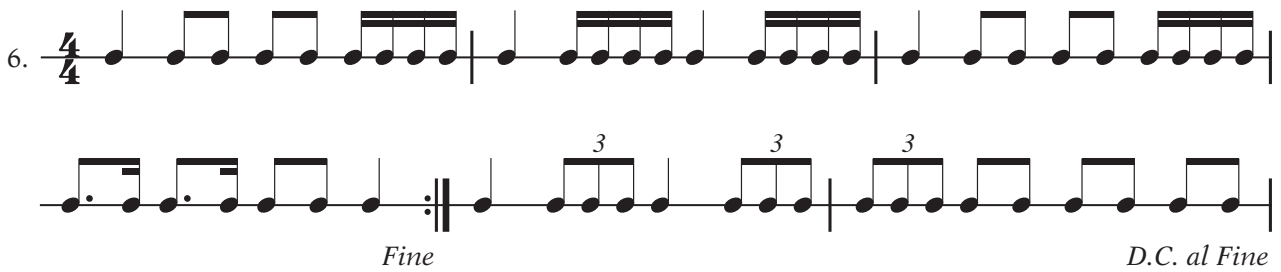
2.  $\frac{6}{8}$  

*Fine*

3.  $\frac{4}{4}$  

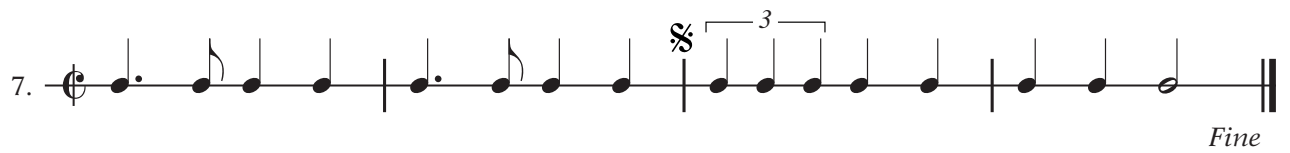
4.  $\frac{3}{4}$  

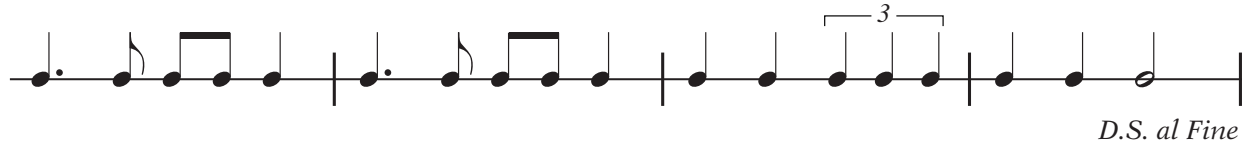
5.  $\frac{4}{2}$  

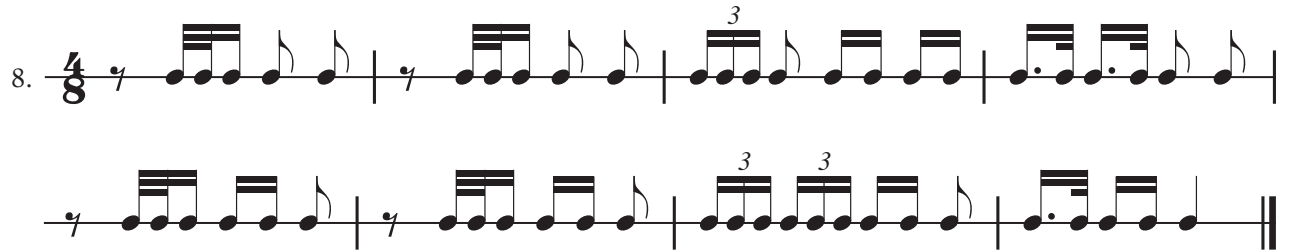
6.  $\frac{4}{4}$  

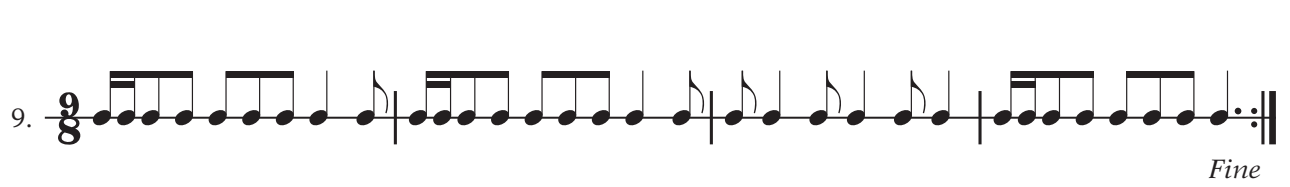
*Fine* *D.C. al Fine*

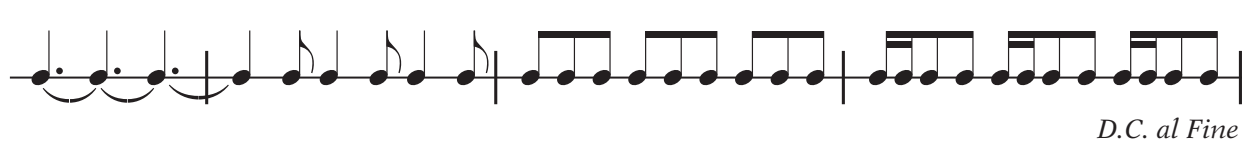


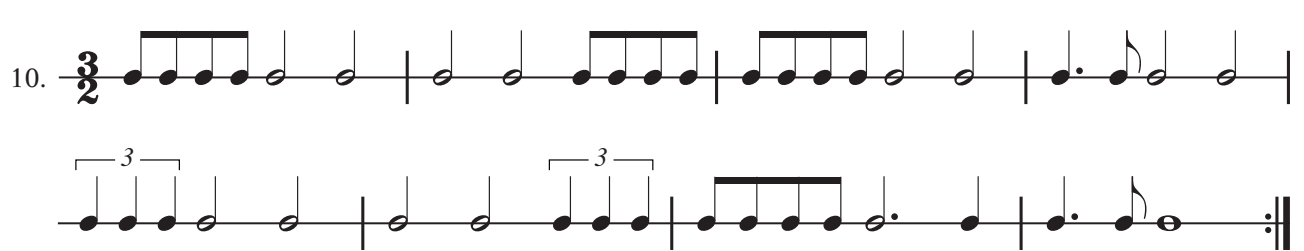
7.  *Fine*

 *D.S. al Fine*

8. 

9.  *Fine*

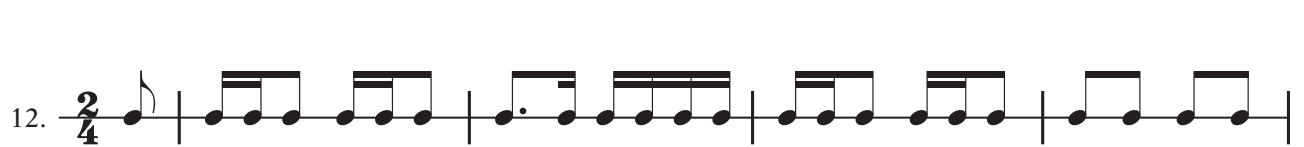
 *D.C. al Fine*


10. 

11. 





12. 



# (11) COORDINATED-SKILL EXERCISES

1. R.H.  
L.H.

2.

3.

4.

5.

6.  $\frac{3}{2}$   $\text{\textcircled{S}}$   $\text{\textcircled{+}}$

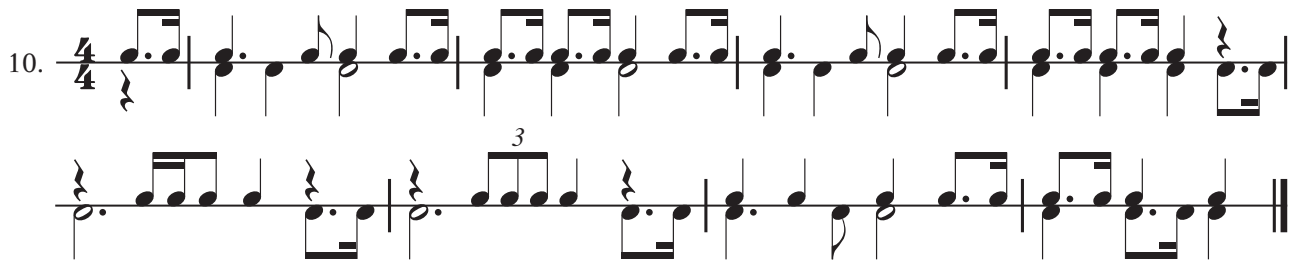
7.  $\text{\textcircled{+}}$  Coda

*D.S. al coda*

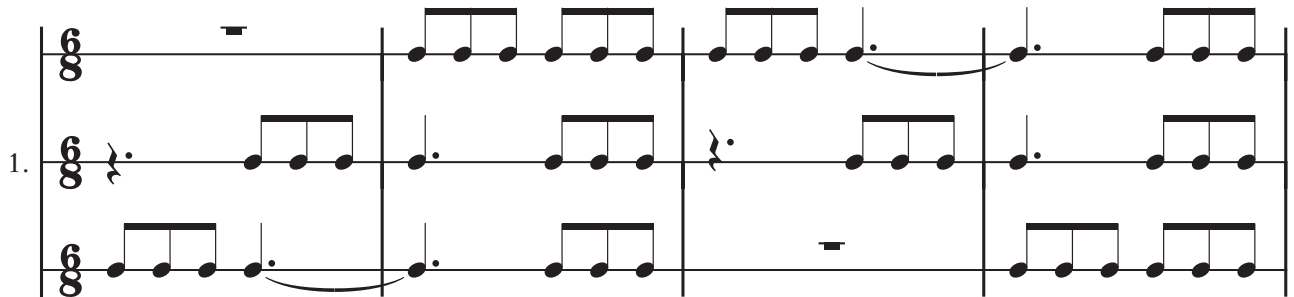
7.  $\frac{9}{8}$

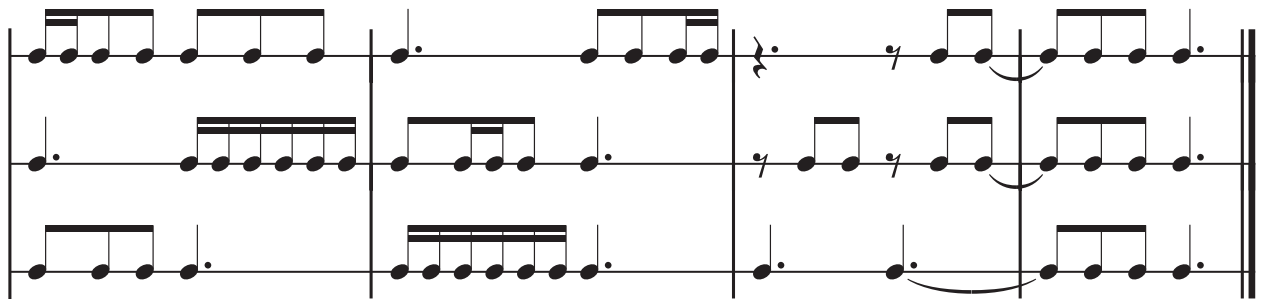
8.  $\frac{4}{8}$

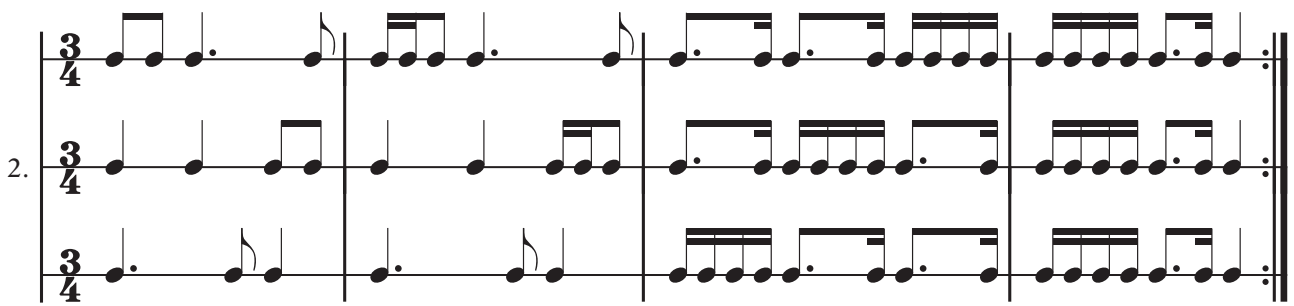
9.  $\frac{12}{8}$

10. 

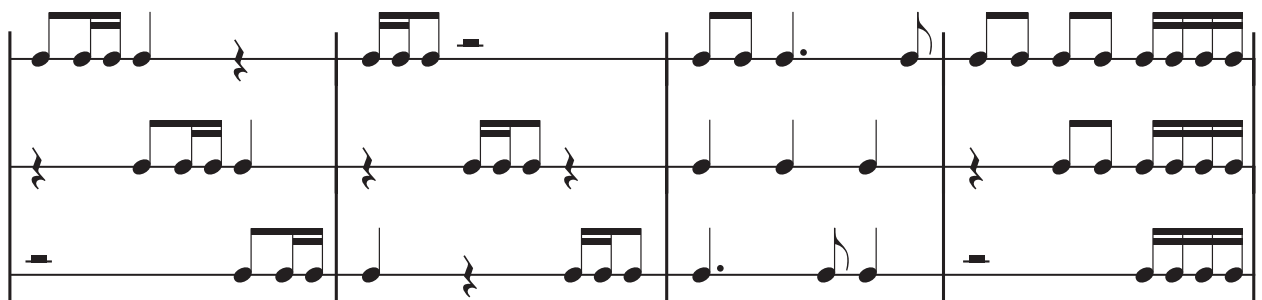
**(12) THREE-PART RHYTHMIC EXERCISES**

1. 



2. 

*Fine*



*D.C. al Fine*

3.

4/2

4/2

4/2

4/2

4/2

4.

2/4

2/4

2/4

2/4

└ with foot

The musical score consists of three systems, each with three staves. The time signature is 4/4. The notation includes various rhythmic figures, rests, and triplets. The first system starts with a measure of sixteenth-note runs on the top staff, followed by eighth-note patterns. The second system features a triplet of eighth notes on the top staff and eighth-note patterns on the middle and bottom staves. The third system continues with eighth-note patterns and triplets. The fourth system shows a mix of eighth and sixteenth notes. The fifth system features a prominent triplet of eighth notes on the top staff, with other staves providing accompaniment. The score concludes with a double bar line.

## 5b Solfeggio with Major Keys

**Solfeggio** (also called solfège or solmization) is a method of sight singing using the syllables *do-re-mi-fa-sol-la-ti(si)-do*. There are two systems. In the *fixed-do* system, *do* is C, regardless of the key. In the *movable-do* system, *do* moves according to the key. In the key of E $\flat$ , for example, E $\flat$  is *do*; in the key of A, A is *do*. The movable-*do* system is best for the elementary student in the study of scales and intervals while in more advanced study, with the addition of frequent chromatics and key changes, the fixed-*do* system offers certain advantages. Both systems are included in the following examples.

The ability to sight-read music is a must for all music students. Not developing this skill will greatly inhibit your ability to learn and understand music literature, history, theory, and all other aspects of music. Solfeggio is an important method in the development of your sight-reading skill.

Sing the following examples by letter names, by numbers (see 2d), and by one of the two solmization methods. Note that *ti* is used in the movable-*do* system and is replaced by *si* in the fixed-*do* system. Also note these pronunciations:

*do* is pronounced “doe”  
*fa* and *la* are pronounced “fah” and “lah”  
*re* is pronounced “ray”  
*mi*, *ti*, and *si* are pronounced “mee,” “tee,” and “see”

## 5c Melodic Exercises

### (1) USING SOLFEGGIO SYLLABLES

1. 

movable *do*: do do re mi mi sol do ti la sol sol  
 fixed *do*: do do re mi mi sol do si la sol sol



*fa* *mi* *fa* *re* *sol* *fa* *sol* *mi* *la* *sol* *la* *ti* *do*  
*fa* *mi* *fa* *re* *sol* *fa* *sol* *mi* *la* *sol* *la* *si* *do*

2. 

movable *do*: sol do do do re mi re do mi sol fa mi re do ti do mi re sol  
 fixed *do*: do fa fa fa sol la sol fa la do si la sol fa mi fa la sol do



*la* *la* *ti* *sol* *do* *re* *mi* *fa* *sol* *fa* *mi* *re* *do* *do* *do*  
*re* *re* *mi* *do* *fa* *sol* *la* *si* *do* *si* *la* *sol* *fa* *fa* *fa*

3. G G G G  
I I I I

C G C G C G C D7 G  
IV I IV I IV I IV \*V7 I

4.

5.

6.

7. D G D A7  
I IV I V7

D A7 D A7 D  
I V7 I V7 I

\*(6f)



8.

Chord symbols for exercise 8:

Staff 1: D, A7, D, D

Staff 2: I, V7, I, I, D, A7

Staff 3: V7, A7, D, I, I, I, D, G, D, A7, D

Staff 4: V7, I, I, IV, I, V7, I

Review p. 70.

9.

10.

11.

12. 

13. 

14. 

**ABA Form, Ternary Form, Song Form**

The *D.C. al Fine* creates an ABA (Ternary/Song) form. The opening “A” section is usually repeated. The following “B” section is of contrasting material and in many cases in a different key. The *D.C.* returns you to the beginning of Section “A” and concludes, without repeat, at the end of the “A” section, therefore it is an AABA form. This form was popular with Classic and Romantic composers and is the most common form for our present-day “pop” ballad.

15. 

16. 

17. 

18. 

19. 

**(2) TWO-PART MELODIC EXERCISES**

1. 

Wolfgang Amadeus Mozart  
(1756–1791)

2.

Musical score for exercise 2 by Wolfgang Amadeus Mozart. It consists of two systems of grand staff notation. The first system has four measures, and the second system has four measures. The key signature is two sharps (D major) and the time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand.

Wolfgang Amadeus Mozart

3.

Musical score for exercise 3 by Wolfgang Amadeus Mozart. It consists of two systems of grand staff notation. The first system has four measures, and the second system has four measures. The key signature is two flats (B-flat major) and the time signature is 2/4. The melody is in the right hand, and the bass line is in the left hand.

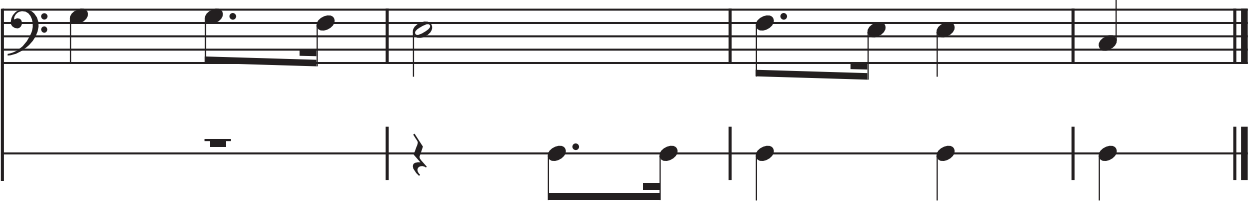
Johann Sebastian Bach  
(1685–1750)


4.

Musical score for exercise 4 by Johann Sebastian Bach. It consists of two systems of grand staff notation. The first system has four measures, and the second system has four measures. The key signature is one sharp (F major) and the time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand.

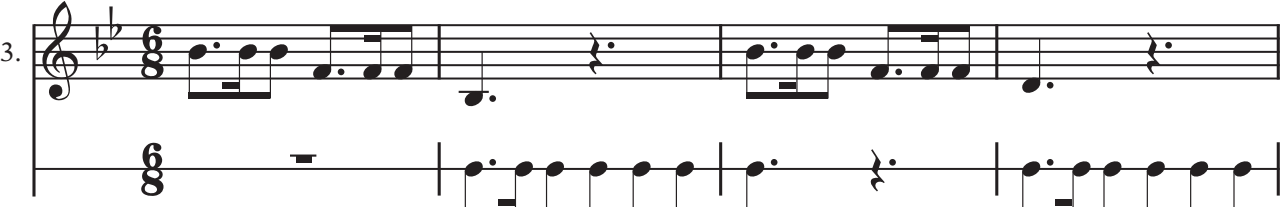
(3) COORDINATED MELODIC-RHYTHMIC EXERCISES

1. 



2. 



3. 



4.

Exercise 4 consists of five measures. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass clef accompaniment starts with a quarter rest, followed by quarter notes G3, F3, E3, D3, C3, B2, and A2.

Exercise 4 continues with five more measures. The melody in the treble clef continues with eighth notes G5, F5, E5, D5, C5, B4, and A4. The bass clef accompaniment continues with quarter notes G3, F3, E3, D3, C3, B2, and A2.

5.

Exercise 5 consists of four measures. The key signature has two sharps (F#, C#) and the time signature is 2/4. The melody in the treble clef starts with quarter notes G4, A4, B4, C5, followed by a quarter rest. The bass clef accompaniment starts with quarter notes G3, F3, E3, D3.

Exercise 5 continues with four more measures. The melody in the treble clef continues with quarter notes D5, C5, B4, A4, G4, F4, E4, and D4. The bass clef accompaniment continues with quarter notes G3, F3, E3, D3, C3, B2, and A2.

6.

Exercise 6 consists of four measures. The key signature has three flats (Bb, Eb, Ab) and the time signature is 5/4. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The bass clef accompaniment starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, and A2.

Exercise 6 continues with four more measures. The melody in the treble clef continues with quarter notes G5, F5, E5, D5, C5, B4, and A4. The bass clef accompaniment continues with quarter notes G3, F3, E3, D3, C3, B2, and A2.


# (4) EIGHT-MEASURE EXERCISES

1.   
*Fine*

  
*D.C. al Fine*

2. 



3.   
Eb Bb7 Bb7 Eb  
I V7 V7 I

  
Eb Bb7 Bb7 Eb  
I V7 V7 I

4. 



5.

(5) NEW MATERIAL—THE TRIPLET

1.

2.

3.

4.



5. 

6. 

7. 

8. 

9. 

10. 

### AB Form, Binary Form

The Binary form has two parts. The opening “A” section is repeated and the “B” section is usually repeated. The opening “A” and closing “B” sections may use similar or contrasting material. This form was popular in certain Baroque dance forms and in many early folk tunes. An example of Binary form is “The Star Spangled Banner.”

11.  **A**

12.  **B**

12.  **A**

12.  **B**

Detailed description: This block contains four staves of musical notation. The first two staves (labeled 11 and 12) are in treble clef, key of D major (three sharps), and 3/4 time. The first staff (11) is the A section, consisting of 8 measures of eighth-note and quarter-note patterns. The second staff (12) is the B section, consisting of 8 measures, including two triplet eighth-note figures. The next two staves (labeled 12) are in treble clef, key of F major (one flat), and 2/4 time. The third staff (12) is the A section, consisting of 8 measures with chords F, F, C7, and F written above the notes, and I, I, V7, and I written below. The fourth staff (12) is the B section, consisting of 8 measures with chords C7, F, C7, and F written above the notes, and V7, I, V7, and I written below.

### (6) TWO-PART MELODIC EXERCISES

1. 

1. 

Detailed description: This block contains two systems of musical notation for exercise 1. Both systems are in treble and bass clefs, key of B-flat major (two flats), and 4/4 time. The first system consists of four measures. The top staff (treble clef) features a melodic line with eighth-note patterns and triplet markings. The bottom staff (bass clef) features a bass line with quarter and eighth notes. The second system also consists of four measures, continuing the melodic and bass line patterns from the first system, with triplet markings in both staves.

Euphemia Allen  
(1861-1949)

2.

1. 2.

1. 2.

1. 2.

Anonymous

3.

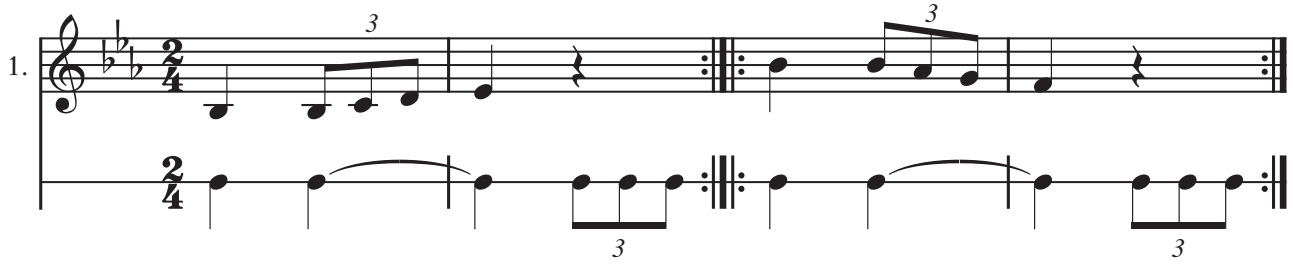
1. 2.

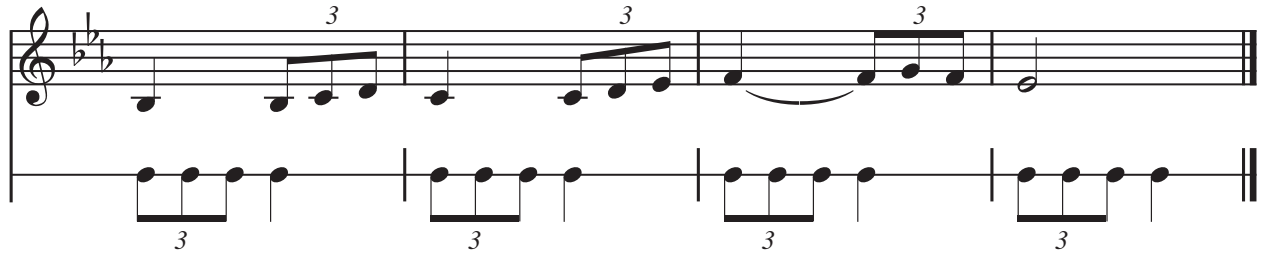
*Fine*

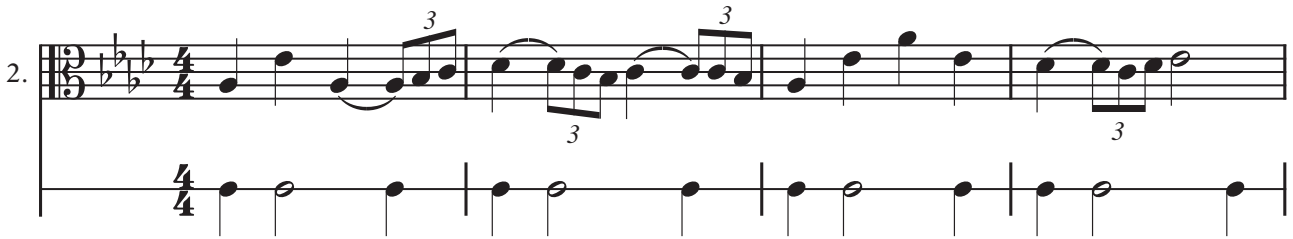
1. 2.

*D.C. al Fine*

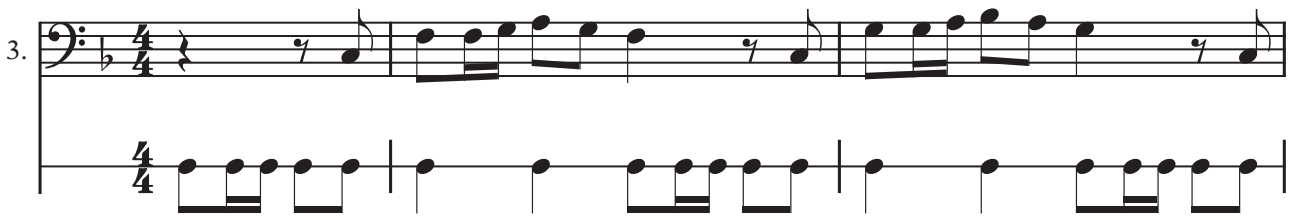
# (7) COORDINATED MELODIC-RHYTHMIC EXERCISES

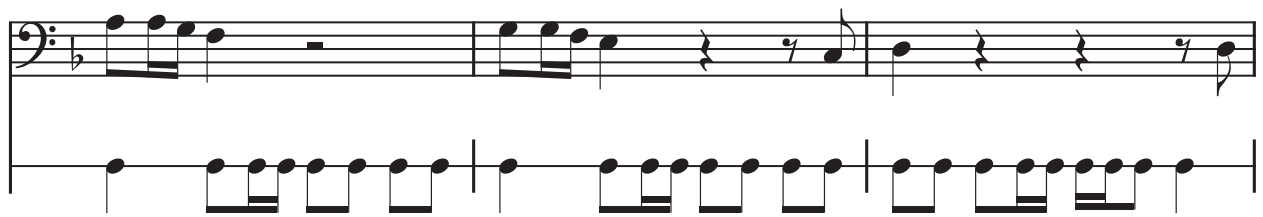
1. 



2. 



3. 



The first system consists of two staves. The upper staff is in bass clef and contains a melodic line with a dotted quarter note, a quarter rest, a quarter note, a dotted quarter note, and a half note. The lower staff is in bass clef and contains a piano accompaniment of eighth notes.

4.

The second system consists of two staves. The upper staff is in bass clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line of eighth notes. The lower staff is in bass clef and contains a piano accompaniment of eighth notes.

The third system consists of two staves. The upper staff is in bass clef with a key signature of three sharps and contains a melodic line with a slur over the last two notes. The lower staff is in bass clef and contains a piano accompaniment of eighth notes.

5.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of three sharps and contains a melodic line of eighth notes. The lower staff is in bass clef and contains a piano accompaniment of eighth notes.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of three sharps and contains a melodic line with a slur over the last two notes. The lower staff is in bass clef and contains a piano accompaniment of eighth notes.

6.

The sixth system consists of two staves. The upper staff is in treble clef with a key signature of three sharps and contains a melodic line of eighth notes. The lower staff is in bass clef and contains a piano accompaniment of eighth notes.

The seventh system consists of two staves. The upper staff is in treble clef with a key signature of three sharps and contains a melodic line of eighth notes. The lower staff is in bass clef and contains a piano accompaniment of eighth notes.

## 5d Solfeggio with Minor Keys

The fixed-*do* system does not alter any syllable for chromatic alterations. In the movable-*do* system, the chromatic alterations of the diatonic major scale are as shown below. There is no chromatic tone between *mi* and *fa* or between *ti* and *do*; therefore, no altered syllables are necessary.

The image shows two musical staves. The first staff is in treble clef with a key signature of one sharp (F#), representing the fixed-do system. The notes are: do (di), re (ri), mi, fa (fi), sol, (si), la (li), ti, do. The second staff is in treble clef with a key signature of one flat (Bb), representing the movable-do system. The notes are: do, ti (te), la (le), sol (se), fa, mi (me), re (rah), do.

In the three minor forms, the syllables are altered as shown below.

The image shows four musical staves. The first staff is in treble clef with a key signature of two sharps (D major). The notes are: do re mi fa sol la ti do. The second staff is in treble clef with a key signature of one flat (D minor), showing the natural minor form: do re me fa sol le te do. The third staff is in treble clef with a key signature of one flat (D minor), showing the harmonic minor form: do re me fa sol le ti do. The fourth staff is in treble clef with a key signature of one flat (D minor), showing the melodic minor form: do re me fa sol la ti do te le sol fa me re do.

# (1) MELODIC EXERCISES

D Major

1.

d minor (melodic)

2.

3.

Roman numerals and letters are upper-case for major chords and lower-case for minor chords (6b). For the minor letters, a lower-case *m* or *mi* should be added.

4.

5.  (ti)



6.  *Fine*

 *D.C. al Fine*

7. 

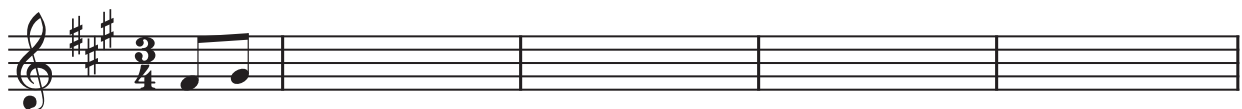


8. 



9.  (Dorian)



10. 





11. (fi)

(ri)

12. (ti) (le)

13. a mi d mi E7 a mi d mi a mi  
i iv V7 i iv i

 a mi D d mi E7 a mi d mi E7 a mi  
i IV iv V7 i iv V7 i

14.

15. (fi)

(di)

16. 3 3 3 3 3

17. FOUR-PART ROUND (see page 78)

Charles Gounod  
(1818–1893)

(1)

(2)

(3)

(4)

Four-part round musical notation in bass clef, 3/4 time, G minor. Staff (1) starts with a half note G2, quarter note A2, quarter note Bb2, quarter note C3. Staff (2) starts with a half note D3, quarter note E3, quarter note F3, quarter note G3. Staff (3) starts with a half note Ab3, quarter note Bb3, quarter note C4, quarter note D4. Staff (4) starts with a half note E4, quarter note F4, quarter note G4, quarter note A4. The piece ends with a double bar line and repeat dots.

**(2) COORDINATED MELODIC-RHYTHMIC EXERCISES**

1.

2.

Three musical exercises in treble clef. Exercise 1 is in G major, 6/8 time. Exercise 2 is in Bb major, 3/4 time. Exercise 3 is in Bb major, 3/4 time. Each exercise consists of a melodic line and a rhythmic accompaniment line.

3.

4.

*Fine*

*D.S. al Fine*

5.

d mi                      A7                      d mi                      d mi

i                                      V7                                      i                                      i

g mi                      d mi                      A7                      d mi

iv                                      i                                      V7                                      i

6.

6. Musical score for exercise 6, measures 1-4. It consists of two systems of two staves each. The top staff is in bass clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of one flat. Both systems feature triplets in the top staff and eighth-note patterns in the bottom staff.

7.

7. Musical score for exercise 7, measures 1-4. It consists of two systems of two staves each. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp. The bottom staff is in bass clef with a 3/4 time signature and a key signature of one sharp. Both systems feature eighth-note patterns in the top staff and eighth-note patterns in the bottom staff.

8.

8. Musical score for exercise 8, measures 1-4. It consists of two systems of two staves each. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. Both systems feature eighth-note patterns in the top staff and eighth-note patterns in the bottom staff.

9. Musical notation for system 9, measures 1-4. Bass clef, 2/4 time signature, key signature of two flats. Treble clef accompaniment. Measures 1-4 contain eighth notes and triplets.

Musical notation for system 9, measures 5-8. Bass clef, 2/4 time signature, key signature of two flats. Treble clef accompaniment. Measures 5-8 contain eighth notes and triplets.

10. Musical notation for system 10, measures 1-4. Treble clef, 5/8 time signature, key signature of three flats. Bass clef accompaniment. Measures 1-4 contain eighth notes and dotted rhythms.

Musical notation for system 10, measures 5-8. Treble clef, 5/8 time signature, key signature of three flats. Bass clef accompaniment. Measures 5-8 contain eighth notes and dotted rhythms.

11. Musical notation for system 11, measures 1-4. Treble clef, 4/4 time signature, key signature of one sharp. Bass clef accompaniment. Measures 1-4 contain eighth notes and dotted rhythms.

Musical notation for system 11, measures 5-8. Treble clef, 4/4 time signature, key signature of one sharp. Bass clef accompaniment. Measures 5-8 contain eighth notes and dotted rhythms.

1.

Musical score for system 1, first system. It consists of three staves. The top staff is in bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It contains a melody with eighth notes and a triplet of eighth notes. The middle staff is in bass clef with a 2/2 time signature and contains a bass line with half notes and a triplet of eighth notes. The bottom staff is in bass clef with a 2/2 time signature and contains a bass line with eighth notes and a triplet of eighth notes.

Musical score for system 1, second system. It consists of three staves. The top staff is in bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It contains a melody with eighth notes and a triplet of eighth notes. The middle staff is in bass clef with a 2/2 time signature and contains a bass line with half notes and a triplet of eighth notes. The bottom staff is in bass clef with a 2/2 time signature and contains a bass line with eighth notes and a triplet of eighth notes.

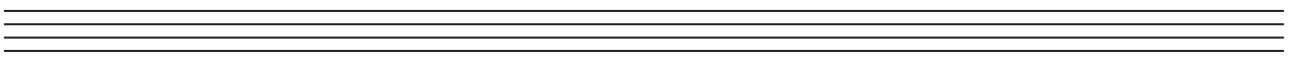
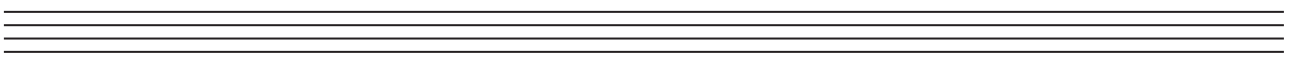
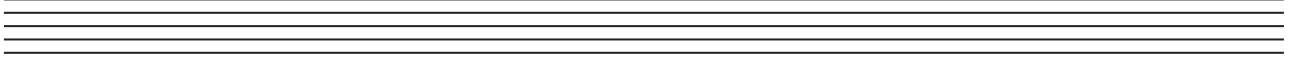
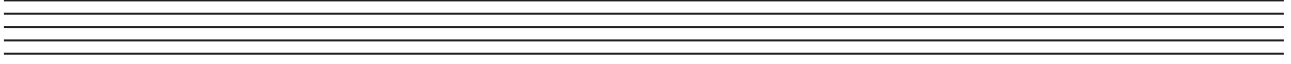
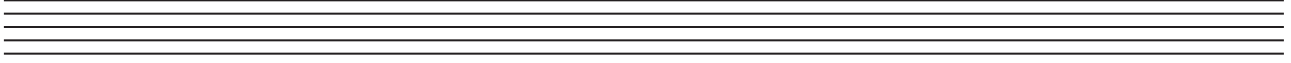
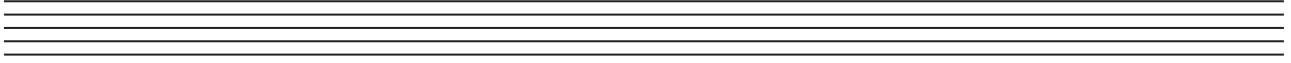
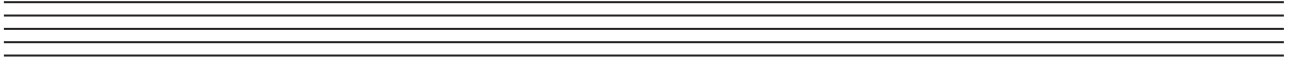
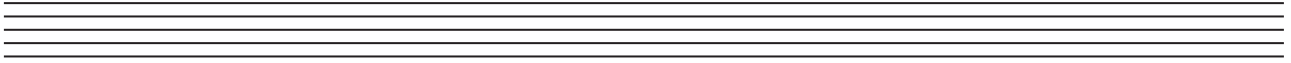
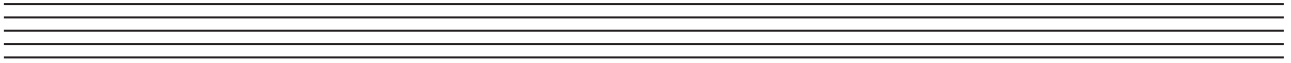
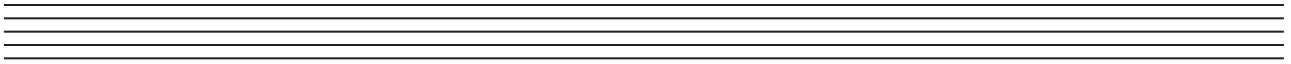
2.

Musical score for system 2, first system. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It contains a melody with eighth notes and a dotted quarter note. The middle staff is in treble clef with a 2/2 time signature and contains a bass line with eighth notes. The bottom staff is in treble clef with a 2/2 time signature and contains a bass line with eighth notes.

Musical score for system 2, second system. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It contains a melody with eighth notes and a dotted quarter note. The middle staff is in treble clef with a 2/2 time signature and contains a bass line with eighth notes. The bottom staff is in treble clef with a 2/2 time signature and contains a bass line with eighth notes.

3.

The image shows three systems of musical notation, each consisting of three staves. The first system is marked with a '3.' and a bass clef. The time signature is 2/4, and the key signature has one flat (B-flat). The first staff of the first system contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second and third staves provide harmonic accompaniment with quarter and eighth notes. The second system continues the piece with similar rhythmic patterns. The third system concludes the piece with a double bar line at the end of the third staff.





# UNIT 6

## Chords

A **chord** is several tones (three or more) played at the same time. The most common chord, the kind to be discussed in this unit, is constructed of consecutive intervals of the third. Chords can be, and are, constructed of intervals other than thirds, the most common being chords of intervals of the fourth (quartal harmony). You may find it interesting to experiment with the construction and sounds of chords of the fourth.

### 6a Triads

A **triad** is a three-tone chord combining a root and the intervals of a third and a fifth above the root. The *root* is the tone from which the chord is both constructed and named. All the chords in the following examples are F chords in root position (6d).

#### (1) MAJOR TRIADS

When the quality of the third is major and the quality of the fifth is perfect, the triad is **major**. A major triad may be constructed from any pitch by building these intervals above a given root. The major triad is the first, third, and fifth of any major scale.

A musical staff in treble clef showing the construction of a major triad. It starts with a single note labeled 'root'. The next measure shows two notes: the root and a note above it labeled 'M3'. The third measure shows three notes: the root, the M3, and a note above that labeled 'P5'. The fourth measure shows two intervals: 'M3 + m3'. The final measure shows a chord of three notes labeled 'major triad' and 'F' above it.

#### (2) MINOR TRIADS

When the quality of the third is minor and the quality of the fifth is perfect, the triad is **minor**. A minor triad may be constructed from any pitch by building these intervals above a given root. The minor triad is the first, third, and fifth of any minor scale. It is a major triad with a lowered third.

A musical staff in treble clef showing the construction of a minor triad. It starts with a single note labeled 'root'. The next measure shows two notes: the root and a note above it labeled 'm3'. The third measure shows three notes: the root, the m3, and a note above that labeled 'P5'. The fourth measure shows two intervals: 'm3 + M3'. The final measure shows a chord of three notes labeled 'minor triad' and 'f mi' above it.

### (3) DIMINISHED TRIADS

When the quality of the third is minor and the quality of the fifth is diminished, the triad is **diminished**. A diminished triad may be constructed from any pitch by building these intervals above a given root. It is a major triad with a lowered third and fifth.

### (4) AUGMENTED TRIADS

When the quality of the third is major and the quality of the fifth is augmented, the triad is **augmented**. An augmented triad may be constructed from any pitch by building these intervals above a given root. It is a major triad with a raised fifth.

## 6b Chord Names and Symbols

Each scale step and its corresponding chord have a name that indicates their relationship to the tonic, the name of the main tone of a key.

*tonic*—the beginning pitch

*supertonic*—the pitch *above* the tonic

*mediant*—the pitch halfway between the tonic and the dominant

*subdominant*—the dominant (five pitches) *below* the tonic

*dominant*—the fifth pitch *above* the tonic

*submediant*—the pitch a fifth *below* the mediant

*leading tone*—half-step below the tonic; the pitch that “leads” back to the tonic

or *subtonic*—whole-step below the tonic; the lowered seventh pitch in natural minor

Roman numerals are used to represent each chord constructed above the pitches of a scale. Capital numerals are used for major chords, lower-case numerals for minor chords, lower-case numerals plus a small circle (°) for diminished chords, and capital numerals plus a small plus sign (+) for augmented chords.

Major scale degrees	Chord symbols	Chord names
1	I	tonic
2	ii	supertonic
3	iii	mediant
4	IV	subdominant
5	V	dominant
6	vi	submediant
7	vii°	“leading tone”

The triads built above the C major scale and their corresponding numbers are shown in the following example.

## 6c Primary Triads

The three most important triads are the **primary triads**—those constructed above the first, fourth, and fifth pitches of the major or minor scale. Those constructed above the second, third, sixth, and seventh pitches are called *secondary chords*. The primary triads are the three major triads in the diatonic major scale, and they have a particularly close harmonic relationship: the dominant (V) lies a perfect fifth above the tonic, and the subdominant (IV) lies a perfect fifth below the tonic.

The tonic triad (I), constructed on the first scale degree, ranks first in importance. Tonal musical compositions (music with a clearly defined key) often begin and almost invariably end on the tonic chord. The dominant triad exercises great harmonic influence, especially with the addition of a seventh (see 6f). The dominant chord is second in importance, and the subdominant is third.

Below is a list of the primary triads of all the major scales. Play these triads on the piano until your hand and ear are thoroughly familiar with them.

In the *natural* minor form, all of the primary triads are minor (i-iv-v). This is the least used of the minor forms. In the *harmonic* minor form, the tonic and subdominant are minor and the dominant is major (i-iv-V). In the ascending *melodic* minor form, the tonic is minor and the subdominant and dominant are major (i-IV-V). In the descending *melodic* minor form, all of the primary triads are minor (the *natural* minor form i-iv-v).

C: I IV V      G: I IV V      D: I IV V

A: I IV V      E: I IV V      B: I IV V

F#: I IV V      C#: I IV V      F: I IV V

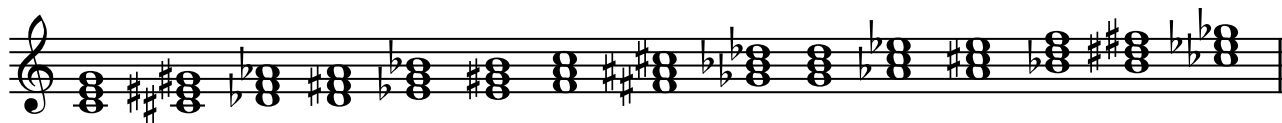
Bb: I IV V      Eb: I IV V      Ab: I IV V

Db: I IV V      Gb: I IV V      Cb: I IV V

i iv v      i IV V      i iv V

a: (natural minor)      a: (melodic minor-ascending)      a: (harmonic minor)

## 6d Root Position Triad Table



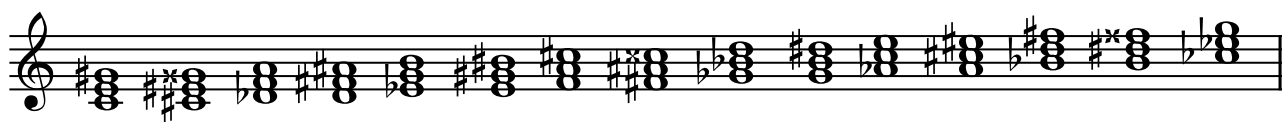
major



minor



diminished



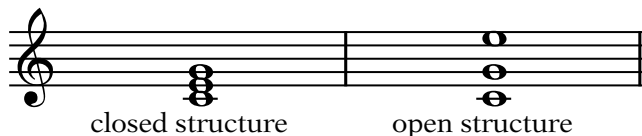
augmented

## 6e Root Position and Inversion

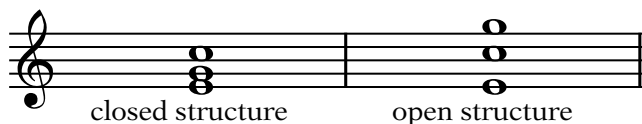
When the root of a triad is in the bass—that is, when the root is the lowest tone sounded—the triad is in **root position**. If any other tone is in the bass the triad is **inverted**. If the third of the triad is in the bass, the triad is in **first inversion**; if the fifth is in the bass, the triad is in **second inversion**.

Root-position and inverted C major triads are shown below in two positions—*closed structure*, in which all the notes are within one octave, and *open structure*, in which the notes span more than an octave.

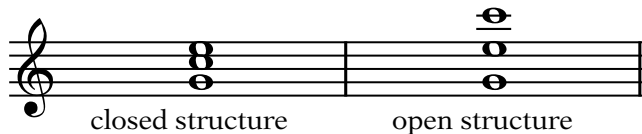
*Root position*—C, on which the C major triad is built, is the lowest tone sounded.



*First inversion*—E, the third of the triad, is the lowest tone sounded.



*Second inversion*—G, the fifth of the triad, is the lowest tone sounded.

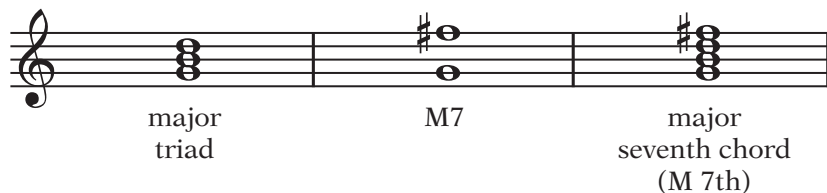


## 6f Seventh Chords

A four-tone chord combining a triad and the interval of a seventh above the root is called a **seventh chord**. Like all chords, seventh chords can be constructed on any given pitch.

### (1) MAJOR SEVENTH CHORDS

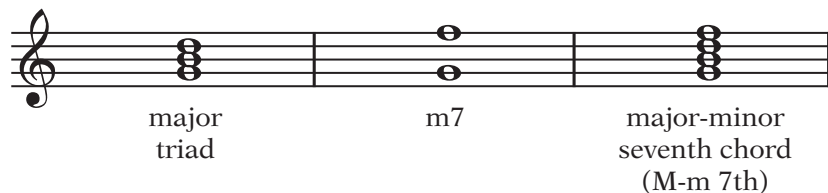
When the quality of the triad is major and the quality of the seventh is major, the chord is called a **major seventh chord**.



### (2) MAJOR-MINOR SEVENTH CHORDS— THE DOMINANT SEVENTH CHORD

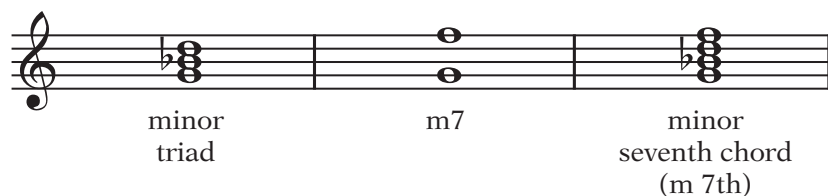
When the quality of the triad is major and the quality of the seventh is minor, the chord is called a **major-minor seventh chord**. Of all the seventh chords, it is the most frequently used.

This chord is called the **dominant seventh chord** when it is built above the *fifth* scale degree. As we have seen, the dominant triad (V) is second in importance only to the tonic triad; similarly, the dominant seventh is harmonically a very important chord.



### (3) MINOR SEVENTH CHORDS

When the quality of the triad is minor and the quality of the seventh is minor, the chord is called a **minor seventh chord**.



#### (4) HALF-DIMINISHED SEVENTH CHORDS

When the quality of the triad is diminished and the quality of the seventh is minor, the chord is called a **half-diminished seventh chord**. The half-diminished seventh chord can also be considered a minor seventh chord with its fifth pitch lowered—therefore, a minor seventh, flat five.

diminished triad                      m7                      half-diminished seventh chord (1/2-d 7th)

The diagram shows three musical staves in treble clef. The first staff shows a diminished triad (Bb, Db, Eb) with a flat sign before the first two notes. The second staff shows a minor seventh chord (Bb, Db, Eb, Gb) with a flat sign before the first two notes. The third staff shows a half-diminished seventh chord (Bb, Db, Eb, Gb) with a flat sign before the first two notes.

#### (5) DIMINISHED SEVENTH CHORDS

When the quality of the triad is diminished and the quality of the seventh is diminished, the chord is called a **diminished seventh chord**.

diminished triad                      d7                      diminished seventh chord (d 7th)

The diagram shows three musical staves in treble clef. The first staff shows a diminished triad (Bb, Db, Eb) with a flat sign before the first two notes. The second staff shows a diminished seventh chord (Bb, Db, Eb, Gb) with a flat sign before the first two notes. The third staff shows a diminished seventh chord (Bb, Db, Eb, Gb) with a flat sign before the first two notes.

### 6g Root-Position Seventh Chord Table

Major seventh (M 7th)

A musical staff showing the root-position major seventh chord for all twelve major keys. The chords are: C7 (C, E, G, Bb), F7 (F, A, C, Eb), G7 (G, B, D, F), C#7 (C#, E#, G#, B), F#7 (F#, A#, C#, E), G#7 (G#, B#, D#, F#), C7b9 (C, E, G, Bb, Ab), F7b9 (F, A, C, Eb, Eb), G7b9 (G, B, D, F, Fb), C#7b9 (C#, E#, G#, B, Ab), F#7b9 (F#, A#, C#, E, Ab), G#7b9 (G#, B#, D#, F#, Ab).

Major-minor seventh (M-m 7th)—dominant seventh

A musical staff showing the root-position major-minor seventh chord for all twelve major keys. The chords are: C7 (C, E, G, Bb), F7 (F, A, C, Eb), G7 (G, B, D, F), C#7 (C#, E#, G#, B), F#7 (F#, A#, C#, E), G#7 (G#, B#, D#, F#), C7b9 (C, E, G, Bb, Ab), F7b9 (F, A, C, Eb, Eb), G7b9 (G, B, D, F, Fb), C#7b9 (C#, E#, G#, B, Ab), F#7b9 (F#, A#, C#, E, Ab), G#7b9 (G#, B#, D#, F#, Ab).

minor seventh (m 7th)

A musical staff showing the root-position minor seventh chord for all twelve major keys. The chords are: C7 (C, Eb, G, Bb), F7 (F, Ab, C, Eb), G7 (G, Bb, D, F), C#7 (C#, F#, A#, C#), F#7 (F#, Bb, D, F#), G#7 (G#, B, D, F#), C7b9 (C, Eb, G, Bb, Ab), F7b9 (F, Ab, C, Eb, Eb), G7b9 (G, Bb, D, F, Fb), C#7b9 (C#, F#, A#, B, Ab), F#7b9 (F#, Bb, D, F#, Ab), G#7b9 (G#, B, D, F#, Ab).

diminished seventh (d 7th)

A musical staff showing the root-position diminished seventh chord for all twelve major keys. The chords are: C7 (C, Eb, Gb, Bb), F7 (F, Ab, Cb, Eb), G7 (G, Bb, Db, F), C#7 (C#, F#, Ab, C#), F#7 (F#, Bb, Db, F#), G#7 (G#, B, Db, F#), C7b9 (C, Eb, Gb, Bb, Ab), F7b9 (F, Ab, Cb, Eb, Eb), G7b9 (G, Bb, Db, F, Fb), C#7b9 (C#, F#, Ab, B, Ab), F#7b9 (F#, Bb, Db, F#, Ab), G#7b9 (G#, B, Db, F#, Ab).

half-diminished seventh (1/2-d 7th)

A musical staff showing the root-position half-diminished seventh chord for all twelve major keys. The chords are: C7 (C, Eb, Gb, Bb), F7 (F, Ab, Cb, Eb), G7 (G, Bb, Db, F), C#7 (C#, F#, Ab, C#), F#7 (F#, Bb, Db, F#), G#7 (G#, B, Db, F#), C7b9 (C, Eb, Gb, Bb, Ab), F7b9 (F, Ab, Cb, Eb, Eb), G7b9 (G, Bb, Db, F, Fb), C#7b9 (C#, F#, Ab, B, Ab), F#7b9 (F#, Bb, Db, F#, Ab), G#7b9 (G#, B, Db, F#, Ab).

# 6h Root Position and Inversion

When the root of a seventh chord is in the bass—that is, when it is the lowest tone sounded—the seventh chord is in root position. If any other tone is in the bass, the chord is **inverted**. If the third of the seventh chord is in the bass, the chord is in first inversion. If the fifth is in the bass, the chord is in second inversion. If the seventh is in the bass, the chord is in third inversion.

Root-position and inverted major-minor seventh chords are shown below in both closed and open structure.

*Root position*—The tone on which the chord is built is the lowest tone sounded.

closed structure      open structure

*First inversion*—The third of the chord is the lowest tone sounded.

closed structure      open structure

*Second inversion*—The fifth of the chord is the lowest tone sounded.

closed structure      open structure

*Third inversion*—The seventh of the chord is the lowest tone sounded.

closed structure      open structure

Inversions of closed-structure seventh chords will inevitably lead to the interval of the second. According to the general rule, the top note of the second is to the right.

correct    incorrect    correct    incorrect    correct    incorrect

If a stem is added, *all notes must touch the stem*, but the rule of the top note of the second remains.

correct    incorrect    correct    incorrect    correct    incorrect

## 6i Commercial Chord Symbols

The chord symbols used in commercial music are different from those used in theory classes. The symbols are not completely uniform in all printed commercial music, but the principles are standard. Symbols are always placed above the staff. (For simplicity, all the examples below are notated in C.) Upper-case letters are used for all chords, regardless of their quality.

A capital letter stands for a major triad. When the root is flat or sharp, the flat or sharp is added to the letter name even if it is in the key signature.



**Common**

C

**Less Common**

CM-CMa-CMaj-C $\Delta$

Minor, augmented, and diminished triads, respectively, are indicated by adding one of the following to the letter name: *m*, *min*, or *mi*; + or *aug*;  $\circ$  or *dim*.



Cm

Cmi-Cmin-C-



Caug

C+



Cdim

C $\circ$

A 6 adds a major sixth above the root of a major or minor triad.



C6

CM6-CMa6



Cm6

Cmin6-Cmi6

The number 7, by itself, normally implies a major triad with an added minor seventh.



C7

Cdom7

The number 7 preceded by the letters **Ma** normally implies a major triad with an added major seventh.



CMa7

CMaj7-CM7-C $\Delta$ 7

The number 7 preceded by a lower-case **m** normally implies a minor triad with an added minor seventh.



Cm7

Cmi7-Cmin7-C-7

The number 7 preceded by the letters **dim** normally implies a diminished triad with an added diminished seventh.



Cdim7

C $\circ$ 7-Cd7



# 6j Chord Symbol Chart

Please note that there are other ways to notate these seventh chords, and that there are other seventh chord forms. This chart illustrates most of the common chords, and their typical symbols, currently used in commercial music.

CMa7 C7 Cm7 Cm7(b5) Cdim7 Cm(Ma7) Cdim(Ma7) CMa7(#5)  
 C7(#5) C7sus4 CMa9 C9 C7(b9) C7(#9) C7(b9)(#5) C7(#9)(#5)  
 Cm9(Ma7) Cm9 C9sus4 CMa9(#11) C9(#11) Cm11 CMa13(#11) C13(#11)  
 C13sus4 C13(b9) C7(b9)(b13) C7(b9)(#13) C9 6

In commercial music, letters are placed above the staff to indicate the desired chord. Inversions of the chord are indicated by first the chord letter, a slash mark, and then the desired *root note* (bass note) placed below. C over E would be a first inversion, C over G a second inversion.

C C/E C/G C7 C7/E C7/G C7/Bb

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Construct the indicated triads *above* the following notes. Please note that a majority of diminished triads above *flat notes* will require double flats (bb). Augmented chords above a *sharp note* will require a double sharp (\*).

In writing the required accidentals for a given note the accidentals should be staggered from right to left to right and should not be written in a straight vertical line. If the two upper notes alone are altered the middle note accidental appears to the left. If the two lower notes are altered the lower note accidental appears to the left.

correct      incorrect

Correct order of accidentals

2	1	2	1	3	2
	3				

correct    incorrect    correct    incorrect

M      m      d      A

sample

M      m      d      A      M      m      d      A

M      m      d      A      M      m      d      A

M      m      d      A      M      m      d      A

M      m      d      A      M      m      d      A

M      m      d      A      M      m      d      A

M      m      d      A      M      m      d      A



6a

Construct major triads *above* the following notes.

sample

A musical staff in treble clef with a key signature of one flat (Bb). The first measure contains a major triad (F4, A4, C5) labeled 'sample'. The following five measures each contain a single quarter note: F4, A4, Bb4, C5, and Bb4.

A musical staff in bass clef with a key signature of one flat (Bb). The first measure contains a major triad (Bb3, D4, F4) labeled 'sample'. The following five measures each contain a single quarter note: Bb3, D4, E4, F4, and G4.

Construct minor triads *above* the following notes.

sample

A musical staff in treble clef with a key signature of two flats (Bb, Eb). The first measure contains a minor triad (Bb4, D5, Eb5) labeled 'sample'. The following five measures each contain a single quarter note: Bb4, D5, Eb5, F5, and G5.

A musical staff in bass clef with a key signature of two flats (Bb, Eb). The first measure contains a minor triad (Bb3, D4, Eb4) labeled 'sample'. The following five measures each contain a single quarter note: Bb3, D4, Eb4, F4, and G4.

Construct diminished triads *above* the following notes.

sample

A musical staff in treble clef with a key signature of two flats (Bb, Eb). The first measure contains a diminished triad (Bb4, D5, F5) labeled 'sample'. The following five measures each contain a single quarter note: Bb4, D5, Eb5, F5, and G5.

A musical staff in bass clef with a key signature of two flats (Bb, Eb). The first measure contains a diminished triad (Bb3, D4, F4) labeled 'sample'. The following five measures each contain a single quarter note: Bb3, D4, Eb4, F4, and G4.

Construct augmented triads *above* the following notes.

sample

A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains an augmented triad (F#4, A4, C5) labeled 'sample'. The following five measures each contain a single quarter note: F#4, A4, B4, C5, and D5.

A musical staff in bass clef with a key signature of one sharp (F#). The first measure contains an augmented triad (F#3, A3, C4) labeled 'sample'. The following five measures each contain a single quarter note: F#3, A3, B3, C4, and D4.



Construct the following triad chords using the given note as the *root* of the chord.

Treble clef staff with notes: G4, F4, E4, D4, C4, B3. Labels below: M, m, M, d, A, M

Bass clef staff with notes: G2, F2, E2, D2, C2, B1. Labels below: M, d, A, M, m, m

Treble clef staff with notes: G4, A4, B4, C5, D5, E5. Labels below: m, A, M, A, M, d

Bass clef staff with notes: G2, F2, E2, D2, C2, B1. Labels below: m, M, d, m, M, A

Treble clef staff with notes: G4, F4, E4, D4, C4, B3. Labels below: m, A, d, A, d, m

Bass clef staff with notes: G2, F2, E2, D2, C2, B1. Labels below: d, d, A, d, d, d

Treble clef staff with notes: G4, F4, E4, D4, C4, B3. Labels below: A, m, d, M, d, A

Bass clef staff with notes: G2, F2, E2, D2, C2, B1. Labels below: d, d, M, A, d, A

Treble clef staff with notes: G4, F4, E4, D4, C4, B3. Labels below: d, A, m, A, d, A

Answers for line one.

Answers for line one: W, V, p, W, m, W. Chord symbols: G#4, F#4, E4, D4, C4, B3.



6a  
(1)

Construct major triads using the given note as the *root* of the triad.

sample

Construct major triads using the given note as the *third* of the triad.

sample

Construct major triads using the given note as the *fifth* of the triad.

sample



Construct minor triads using the given note as the *root* of the triad.

sample

Construct minor triads using the given note as the *third* of the triad.

sample

Construct minor triads using the given note as the *fifth* of the triad.

sample



Construct diminished triads using the given note as the *root* of the triad.

sample

Construct diminished triads using the given note as the *third* of the triad.

sample

Construct diminished triads using the given note as the *fifth* of the triad.

sample





Construct augmented triads using the given note as the *root* of the triad.

Treble clef staff with a sample augmented triad (F, A, C#) and six empty staves for practice.

sample

Bass clef staff with six empty staves for practice.

Treble clef staff with six empty staves for practice.

Bass clef staff with six empty staves for practice.

Construct augmented triads using the given note as the *third* of the triad.

Treble clef staff with a sample augmented triad (D, F#, A) and six empty staves for practice.

sample

Bass clef staff with six empty staves for practice.

Treble clef staff with six empty staves for practice.

Construct augmented triads using the given note as the *fifth* of the triad.

Bass clef staff with a sample augmented triad (C, E, G) and six empty staves for practice.

sample

Treble clef staff with six empty staves for practice.

Bass clef staff with six empty staves for practice.



6c

Identify the following triads.

Answers for line one.

c dim

EM

b<sup>b</sup>m

g<sup>m</sup>

A aug

F<sup>M</sup>



Identify the inversion of each of the original chords; then reduce them to single closed root-position triads. Identify each chord by name and quality.

sample: 1st inv      FM

Root position sample      CM



6c

Write the three major triads—tonic (I), subdominant (IV), and dominant (V)—in each of the following major keys. Label each with the key and the proper Roman numerals.

Bass clef staff with three triads: F major (F, A, C), B-flat major (B-flat, D, F), and C major (C, E, G). A double bar line separates the first two from the last one.

F: I IV V  
sample

Treble clef staff with two blank triad positions for B-flat major and C major.

Treble clef staff with two blank triad positions for F major and B-flat major.

Bass clef staff with two blank triad positions for F major and B-flat major.

6e

Write the three minor triads and the one diminished triad—supertonic (ii), mediant (iii), submediant (vi), and leading tone (vii°)—in each of the following major keys. Label each with the key and the proper Roman numerals.

Bass clef staff with four triads: D minor (D, F, A), E minor (E, G, B), F minor (F, A-flat, C), and D-diminished (D, F, A-flat). A double bar line separates the first three from the last one.

D: ii iii vi vii°  
sample

Bass clef staff with two blank triad positions for E minor and F minor.

Treble clef staff with two blank triad positions for D minor and E minor.

Treble clef staff with two blank triad positions for D minor and E minor.



Write the two minor triads—tonic (i) and subdominant (iv)—and the one major triad—dominant (V)—for each of the following *harmonic* minor keys. Label each with the key and the proper Roman numerals.

e: i      iv      V  
 sample

Write the two diminished triads—supertonic (ii°) and leading tone (vii°)—the augmented triad—mediant (III<sup>+</sup>) and the major triad (VI)—for each of the following *harmonic* minor keys. Label each with the key and the proper Roman numerals.

a: ii°      III<sup>+</sup>      VI      vii°  
 sample



6f

Construct the following seventh chords using the given note as the *root* of the chord.

Bass clef staff with five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d. The word "sample" is written below the first chord.

Treble clef staff with five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d.

Bass clef staff with five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d.

Treble clef staff with five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d.

Bass clef staff with five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d.

Bass clef staff with a key signature of one sharp (F#). Five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d.

Bass clef staff with five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d.

Treble clef staff with a key signature of one sharp (F#). Five chords: M, M-m, m, 1/2-d, d. A double bar line follows, then five more chords: M, M-m, m, 1/2-d, d.



Construct major seventh chords above the following notes.

6f  
(1)

Bass clef staff with notes: G2, A2, B2, C3, D3, E3. Labeled "sample".

Treble clef staff with notes: G4, A4, B4, C5, D5, E5.

Bass clef staff with notes: F2, G2, A2, B2, C3, D3.

Treble clef staff with notes: F4, G4, A4, B4, C5, D5.

Construct major-minor seventh chords above the following notes.

6f  
(2)

Treble clef staff with notes: C#3, D#3, E3, F3, G3, A3. Labeled "sample".

Bass clef staff with notes: C#2, D#2, E3, F3, G3, A3.

Treble clef staff with notes: C#4, D#4, E5, F5, G5, A5.

Bass clef staff with notes: B#1, C#2, D#2, E3, F3, G3.



6f  
(3)

Construct minor seventh chords above the following notes.

sample

6f  
(4)

Construct half-diminished seventh chords above the following notes.

sample

6f  
(5)

Construct diminished seventh chords above the following notes.

sample





Construct the following seventh chords using the given note as the *root* of the chord.

6f  
(1)  
(2)  
(3)  
(4)  
(5)

M-m	m	M-m	d	M	m
1/2-d	d	M	M	m	M-m
d	M	1/2-d	M-m	m	m
1/2-d	M	M-m	m	d	d
1/2-d	m	d	M-m	M	1/2-d
m	1/2-d	M-m	M	d	M-m
M	m	M	d	M-m	1/2-d
M-m	M	d	m	1/2-d	m
d	M-m	1/2-d	m	M	d

Answers for line one.

m	M	d	M-m	m	M-m



6f  
(1)  
(2)  
(3)  
(4)  
(5)

Construct the following seventh chords using the given note as the *root* of the chord.

(1) || || || || ||

m sample                      M                      d                      M-m                      m                      M-m

(2) || || || || ||

M-m                      m                      M                      M                      d                      1/2-d

Construct seventh chords using the given note as the *third* of the chord.

(3) || || || || ||

m sample                      m                      M-m                      1/2-d                      M                      d

(4) || || || || ||

M                      d                      m                      M-m                      d                      1/2-d

Construct seventh chords using the given note as the *fifth* of the chord.

(5) || || || || ||

1/2-d sample                      M                      M-m                      d                      m                      1/2-d

(6) || || || || ||

M-m                      d                      M                      M-m                      1/2-d                      m

Construct seventh chords using the given note as the *seventh* of the chord.

(7) || || || || ||

M sample                      d                      M-m                      m                      M-m                      M

(8) || || || || ||

M-m                      M                      1/2-d                      m                      1/2-d                      d



Identify the following seventh chords.

6f  
(6)

Answers for line one.

e#m7      FM7      dm7      GM/m7      CM/m7      GM7



6h

Identify the inversion of each of the original chords; then reduce them to single closed root-position chords. Identify each chord by name and quality.

3rd inv sample      d min 7

1st inv sample      CM/m7

or



Construct the primary chords—I-IV-V7 for major, i-iv-V7 for harmonic minor, i-iv-v7 for natural minor, and i-IV-V7 for (ascending) melodic minor—for the following major and minor keys.

6c  
6f  
(2)

d: (har.)  
sample i iv V7



6i  
6j

Identify the following chords using the commercial chord symbols found on page 208–209.

The image shows 14 musical staves, alternating between bass and treble clefs. Each staff contains a sequence of six chords for identification. The chords are as follows:

- Staff 1 (Bass): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7
- Staff 2 (Treble): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7
- Staff 3 (Bass): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7
- Staff 4 (Treble): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7
- Staff 5 (Bass): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7
- Staff 6 (Treble): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7
- Staff 7 (Bass): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7
- Staff 8 (Treble): Eb7, F#7, A7sus4, Fm9, Bb7(#5), Ebm7

Answers for line one.

Chord symbols: Ebm7, Bb7(#5), Fm9, A7sus4, F#7, C#m7(b5)

The image shows a musical staff in bass clef with the following chord symbols written as notes: Ebm7, Bb7(#5), Fm9, A7sus4, F#7, and C#m7(b5).



Construct the chords above the given notes according to the commercial symbols below them.

6i  
6j

	Dm7	A $\flat$ m7(b5)	FMa7	F#7	E9	C7(#5)
	B $\flat$ dim7	Am9	Gm11	E $\flat$ Ma7(#5)	A $\flat$ Ma7	B7sus4
	C#m(Ma7)	F9	D7(#5)	Bm7(b5)	Gm9(Ma7)	C7
	EMa9	E $\flat$ 7(#9)	B $\flat$ dim7	Fm7	A7(b9)	F#9(#11)
	C#Ma9	B7	A7( $\begin{smallmatrix} \flat 13 \\ \flat 9 \end{smallmatrix}$ )	F#m(Ma7)	E9sus4	G7(b9)
	A $\flat$ Ma9	D13(#11)	C#7( $\begin{smallmatrix} \flat 13 \\ \# 9 \end{smallmatrix}$ )	B $\flat$ 7	E $\flat$ 13sus4	C7( $\begin{smallmatrix} \# 9 \\ \# 5 \end{smallmatrix}$ )
	D $\flat$ m(Ma7)	Gm7	A $\flat$ 7sus4	B $\flat$ Ma13(#11)	CMa7(#5)	E7( $\begin{smallmatrix} \flat 9 \\ \# 5 \end{smallmatrix}$ )
	F#7(#5)	A9	F13(b9)	C $\flat$ dim7	E $\flat$ 7sus4	D7(#9)

Answers for line one.

C7(#5)    E9    F#7    FMa7    A $\flat$ m7(b5)    Dm7

6a

1. Construct the indicated triads *above* the following notes. Please note that a majority of diminished triads above *flat notes* will require double flats ( $\flat\flat$ ). Augmented chords above *sharp notes* will require double sharps ( $\sharp\sharp$ ).

M m d A M m d A

M m d A M m d A

6a

2. Construct the indicated triads using the given note as the *root* of the triad.

d m M m d A

A M A d m M

6a

3. Construct the indicated triads using the given note as the *third* of the triad.

d M m m A M

M m A m m d M

6a

4. Construct the indicated triads using the given note as the *fifth* of the triad.

m M A d m M

A d m M d A



5. Identify the following triads.

Exercise 5 shows six triads arranged in two rows of three. The first row is in treble clef and the second row is in bass clef. The triads are: 1. C major (C4, E4, G4), 2. D major (D4, F#4, A4), 3. E major (E4, G#4, B4), 4. F major (F4, A4, C5), 5. G major (G4, B4, D5), 6. A major (A4, C#5, E5).

6. Identify the inversion of each of the original chords; then reduce them to single closed root-position triads. Identify each chord by name and quality.

Exercise 6 shows six chords in two rows. The first row is in bass clef and the second row is in treble clef. The chords are: 1. C major (root position), 2. D major (second inversion), 3. E major (first inversion), 4. F major (second inversion), 5. G major (first inversion), 6. A major (second inversion).

7. Construct the following seventh chords using the given note as the *root* of the chord.

Exercise 7 shows two rows of seventh chords. The first row is in bass clef and the second row is in treble clef. The chords are: 1. C major 7 (C4, E4, G4, Bb4), 2. D minor 7 (D4, F4, Ab4, C5), 3. E minor 7 (E4, G4, Bb4, D5), 4. F major 7 (F4, Ab4, C5, Eb5), 5. G minor 7 (G4, Bb4, D5, F5), 6. A major 7 (A4, C#5, E5, G#5).

8. Construct the following seventh chords using the given note as the *root* of the chord.

Exercise 8 shows two rows of seventh chords. The first row is in bass clef and the second row is in treble clef. The chords are: 1. C major 7 (C4, E4, G4, Bb4), 2. D minor 7 (D4, F4, Ab4, C5), 3. E minor 7 (E4, G4, Bb4, D5), 4. F major 7 (F4, Ab4, C5, Eb5), 5. G minor 7 (G4, Bb4, D5, F5), 6. A major 7 (A4, C#5, E5, G#5).

6a

6e

6f

6f

6f 9. Construct seventh chords using the given note as the *third* of the chord.

Bass staff notes: m, M, d, M-m, m, 1/2-d  
 Treble staff notes: M-m, 1/2-d, m, M, d, M

6f 10. Construct seventh chords using the given note as the *fifth* of the chord.

Bass staff notes: m, d, M, 1/2-d, m, M-m  
 Treble staff notes: M, 1/2-d, M-m, d, m, M

6f 11. Construct seventh chords using the given note as the *seventh* of the chord.

Treble staff notes: M, m, M-m, d, 1/2-d, M  
 Bass staff notes: m, M-m, d, 1/2-d, M, m

6f 12. Identify the following seventh chords.

(6)

13. Identify the inversion of each of the original chords; then reduce them to single closed root-position chords. Identify each chord by name and quality.

Exercise 13 shows three chords in treble and bass clefs. The first chord in the treble clef is a triad with notes G4, B4, and D5. The second chord in the treble clef is a triad with notes C#4, E4, and G4. The third chord in the treble clef is a triad with notes F#4, A4, and C5. The first chord in the bass clef is a triad with notes B2, D3, and F3. The second chord in the bass clef is a triad with notes G2, B2, and D3. The third chord in the bass clef is a triad with notes E2, G2, and B2.

6h

14. Construct the primary chords—I-IV-V7 for major, i-iv-V7 for harmonic minor, and i-IV-V7 for (ascending) melodic minor—for the following major and minor keys.

Exercise 14 shows key signatures and chord symbols. The first key signature is B-flat (Bb). The second key signature is G (no sharps or flats). The third key signature is F-sharp (F#). The chord symbols are: Bb: (B-flat major), G: (G major), F# (mel.) (F-sharp melodic minor), Eb: (E-flat major), d: (har.) (d harmonic minor), and B: (B major).

6c

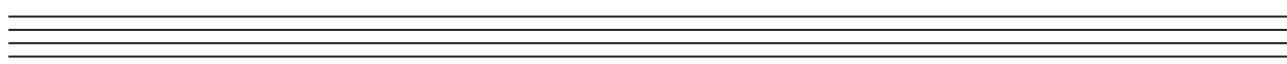
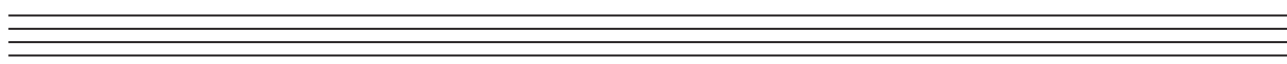
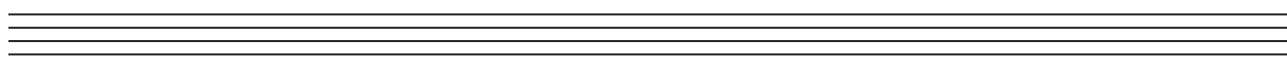
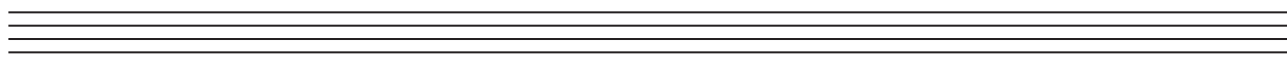
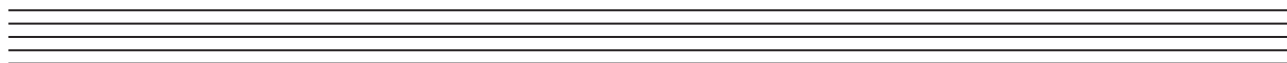
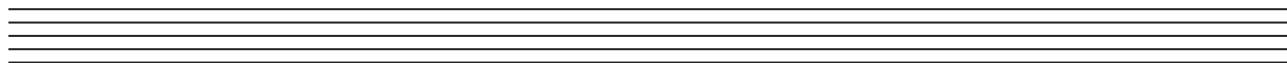
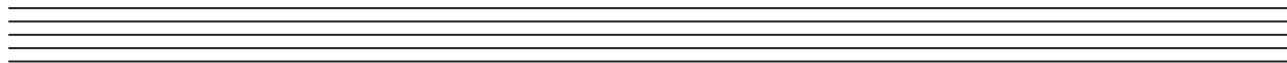
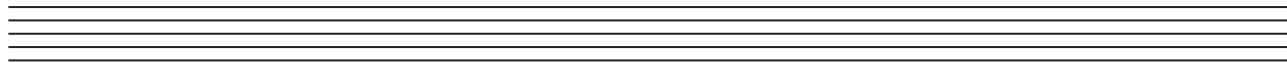
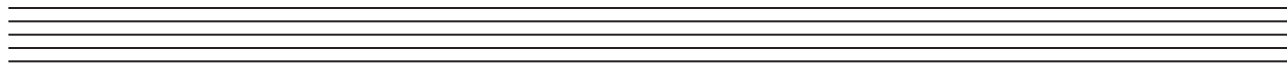
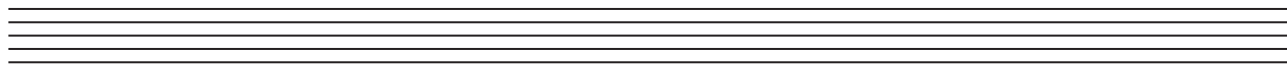
15. Identify the following chords using the commercial chord symbols found on page 208–209.

Exercise 15 shows various chords in bass and treble clefs. The bass clef chords are: Eb7(b9), Eb7(b9), Eb7(b9), Eb7(b9), Eb7(b9), and Eb7(b9). The treble clef chords are: Eb7(b9), Eb7(b9), Eb7(b9), Eb7(b9), Eb7(b9), and Eb7(b9).

6i  
6j

16. Construct the chords above the given notes according to the commercial symbols below them.

Exercise 16 shows notes and chord symbols. The bass clef notes are: E, Bb, Bb, F, A, F#. The chord symbols are: EMa9, Eb7(#9), Bbdim7, Fm7, A7(b9), and F#9(#11). The treble clef notes are: C#, B, A, F#, E, G. The chord symbols are: C#Ma9, B7, A7(b13/b9), F#m(Ma7), E9sus4, and G7(b9).



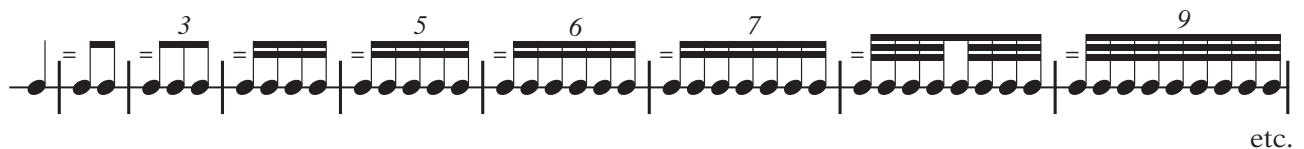
# UNIT 7

## Rhythmic and Melodic Exercises—Difficult

### 7a Mixed Rhythmic Units

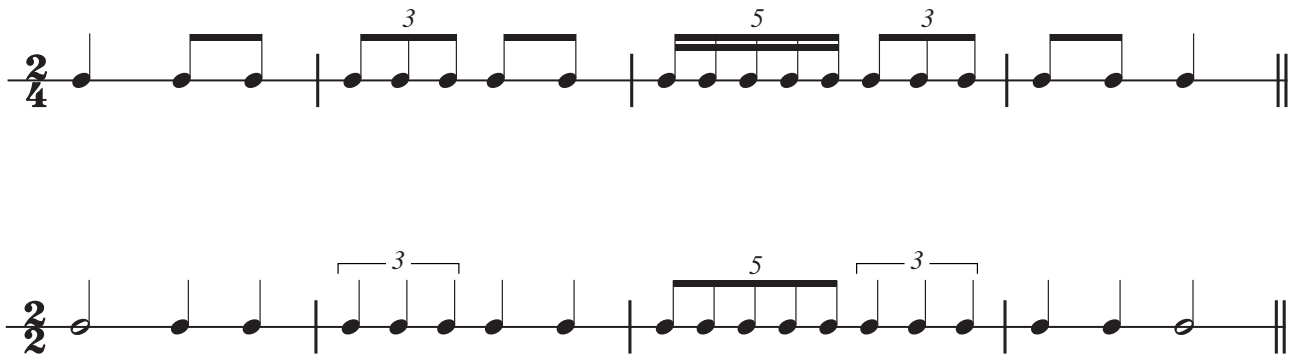
Any note may be subdivided into any number of notes. A quarter note, for example, regularly divides into two and subdivides into four, eight, and sixteen. But a quarter note may also be subdivided into three, five, six, seven, nine, etc. The desired number of notes is beamed or bracketed, with a number placed above the beam or bracket to indicate the number of notes in the group.

In simple meters, the total durational value of the triplet (division into three) is always the same as the value of the duplet (division into two). For example, the three eighths of a quarter-note triplet have the same total value as the two eighths of the normal division. If the number of subdivided notes exceeds twice the number in a regular division, the irregular group uses the next smaller note value. Thus, a quarter note subdivides into four, five, six, or seven sixteenth notes; for eight or more subdivisions, into 32nd notes; and for sixteen or more subdivisions, into 64th notes.

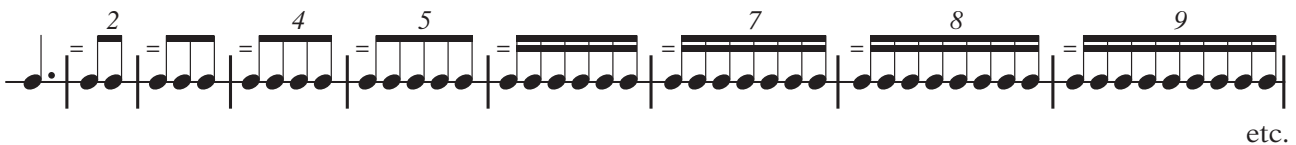


The following examples show the same rhythmic pattern in three simple duple meters.



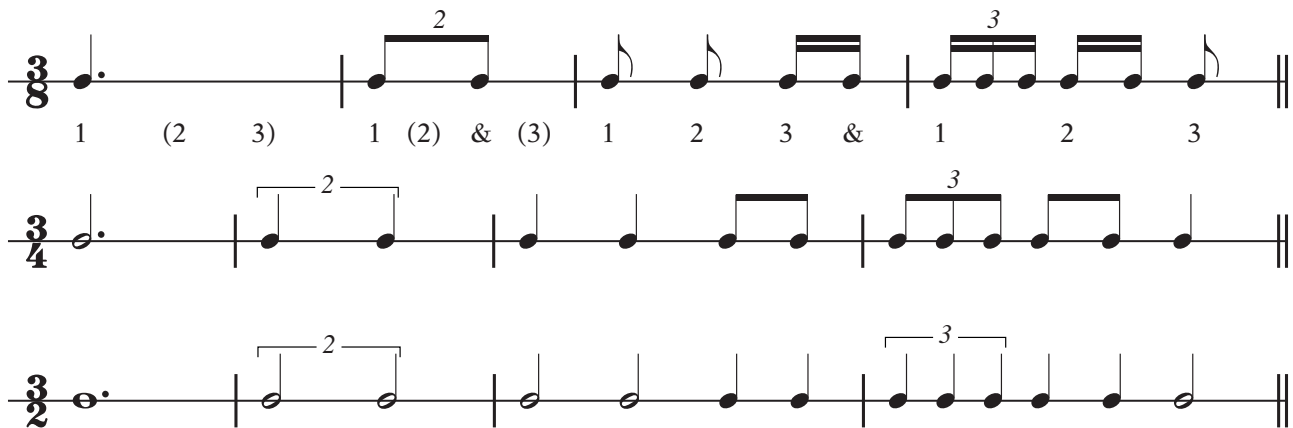


In compound meters, the total durational value of the duplet (two) is always the same as the value of the triplet (the first division in compound meters). For example, the two eighths of a dotted-quarter-note duplet have the same value as the three eighths of the normal division. If the number of subdivided notes exceeds twice the number in a regular division, the same rule applies as in the simple duplet meter. That is, a dotted quarter note subdivides into two, three, four, or five eighths notes; for six or more subdivisions, into sixteenth notes; and for twelve or more subdivisions, into 32nd notes.



etc.

The following examples show the same rhythmic pattern in three simple triple meters.



# (1) SIMPLE AND COMPOUND METERS

1.  $\frac{9}{8}$

2.  $\frac{5}{4}$

3.  $\frac{2}{4}$

4.  $\frac{4}{4}$

5.  $\frac{2}{4}$

6.  $\frac{6}{8}$

7.  $\frac{3}{4}$

8.  $\frac{2}{4}$

9.  $\frac{4}{4}$

## (2) EIGHT-MEASURE RHYTHMIC EXERCISES

1.  $\frac{3}{4}$

2.  $\frac{6}{8}$

3.  $\frac{2}{2}$

*Fine*

*D.C. al Fine*

4.  $\frac{3}{4}$

5.  $\frac{12}{8}$



### (3) COORDINATED-SKILL EXERCISES

1. 

2. 

3. 

4. 

5. 

## 7b Mixed Meters—Constant Note Values

A form of rhythmic and metric embellishment occurs when two different meter signatures are used in the same work. Changing meter signatures during a work serves to shift the location of the strong beat. In the following examples of mixed meters, the *note value* of the beat remains constant.

1.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

2.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

3.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

4.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{3}{8}$

5.  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$

6.  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$

7.  $\frac{9}{8}$   $\frac{8}{8}$   $\frac{7}{8}$   $\frac{6}{8}$

8.  $\frac{2}{2}$   $\frac{3}{2}$   $\frac{2}{2}$   $\frac{3}{2}$

9.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

# (1) EIGHT-MEASURE RHYTHMIC EXERCISES

1.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

2.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

2.  $\frac{2}{2}$

*Fine*

3.  $\frac{3}{2}$   $\frac{2}{2}$

*D.S. al Fine*

3.  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $\frac{9}{8}$

4.  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $\frac{9}{8}$

4.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

5.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

## (2) COORDINATED-SKILL EXERCISES

1. R.H. L.H.

3/4 2/4 3/4 2/4

2.

6/8 5/8 6/8 7/8

3.

3/4 2/4 3/4 2/4

4. *Fine*

6/8 3/8 7/8 6/8

*D.S. al Fine*

6/8 3/8 7/8 6/8

# 7c Mixed Meters—Changing Note Values

If simple and compound meter signatures are combined, the composer may indicate the relationship between note values above the staff. In the first example below, for instance, the notes above the staff indicate that the dotted quarter note in measure 2 equals the preceding quarter note, and that the quarter note in measure 3 equals the preceding dotted quarter note with the fundamental pulse or beat staying the same.

1.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

2.  $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$

3.  $\frac{4}{4}$   $\frac{9}{8}$   $\frac{4}{4}$

4.  $\frac{5}{4}$   $\frac{12}{8}$   $\frac{5}{4}$

5.  $\frac{2}{4}$   $\frac{2}{2}$   $\frac{2}{4}$

6.  $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$

7.  $\frac{4}{4}$   $\frac{12}{8}$

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

# (1) EIGHT-MEASURE RHYTHMIC EXERCISES

1.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

3 3  $\dot{=} \dot{}$   $\dot{=} \dot{}$

2.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$

$\dot{=} \dot{}$   $\dot{=} \dot{}$  3 3

3.  $\frac{3}{2}$

$\dot{=} \dot{}$   $\dot{=} \dot{}$

4.  $\frac{6}{8}$   $\frac{3}{4}$

$\dot{=} \dot{}$   $\dot{=} \dot{}$

5.  $\frac{4}{4}$   $\frac{9}{8}$

$\dot{=} \dot{}$   $\dot{=} \dot{}$

*Fine*

$\frac{4}{4}$

$\dot{=} \dot{}$   $\dot{=} \dot{}$

*D.C. al Fine*

## (2) COORDINATED-SKILL EXERCISES

1. **R.H.**  
**L.H.**

2.

3.

4.

3

## 7d Syncopation

**Syncopation** is, generally speaking, a deliberate displacement of the normal pulse or beat of the meter. Our sense of rhythm depends on the recurrence of groups of two or three equal beats each, with an accent on the first beat of each group. Any shifting of the accent to the normally weak beat(s) of the measure is syncopation. The following examples show the same syncopated rhythmic pattern in three simple duple meters.

The first staff is in 2/8 time, showing a sequence of eighth notes with accents on the first and third beats of each measure. The second staff is in 2/4 time, showing a sequence of quarter notes with accents on the first and third beats. The third staff is in common time (C), showing a sequence of half notes with accents on the first and third beats.

The following examples show the same syncopated rhythmic pattern in three simple triple meters.

The first staff is in 3/8 time, showing a sequence of eighth notes with accents on the first and third beats. The second staff is in 3/4 time, showing a sequence of quarter notes with accents on the first and third beats. The third staff is in 3/2 time, showing a sequence of half notes with accents on the first and third beats. The fourth staff is in 4/4 time, showing a sequence of quarter notes with accents on the first and third beats. The fifth staff is in 4/2 time, showing a sequence of half notes with accents on the first and third beats. The sixth staff is in 6/8 time, showing a sequence of eighth notes with accents on the first and third beats.

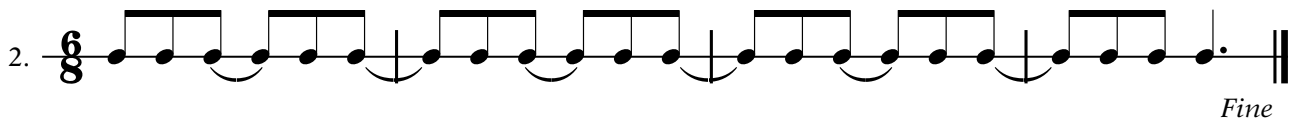


4.  5.  6.  7.  8.  9.  10.  11.  12. 

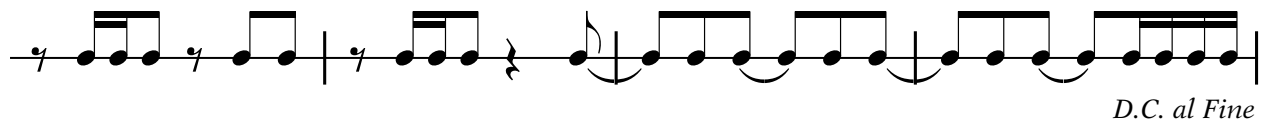
# (1) EIGHT-MEASURE RHYTHMIC EXERCISES

1. 

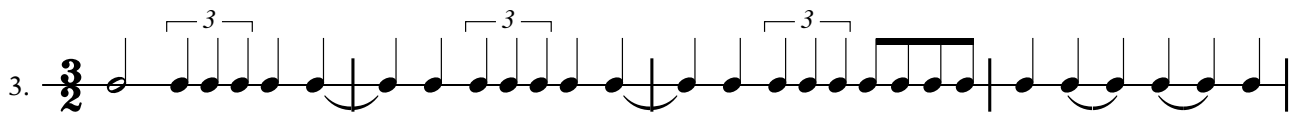


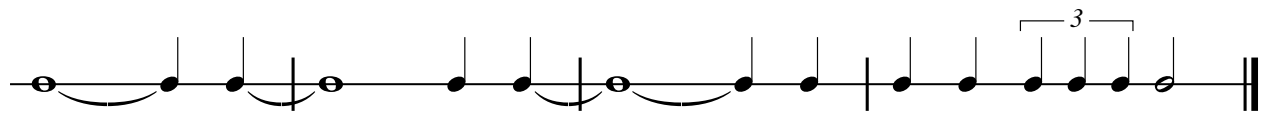
2. 

*Fine*



*D.C. al Fine*

3. 

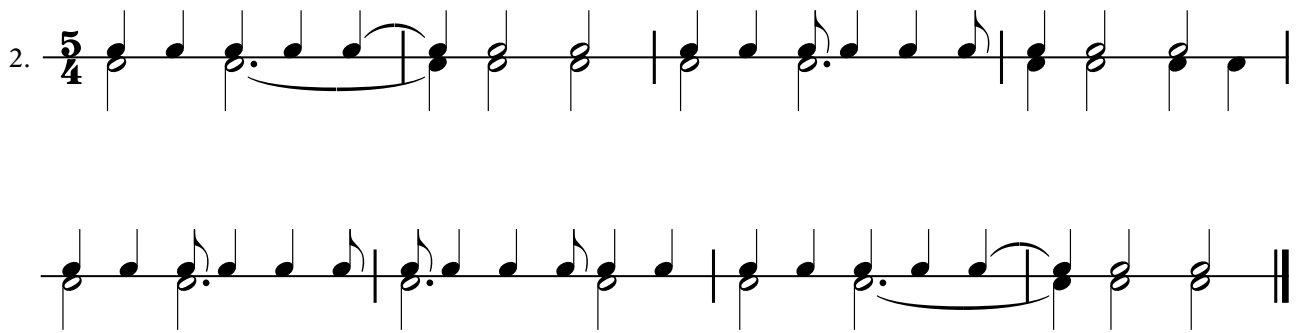


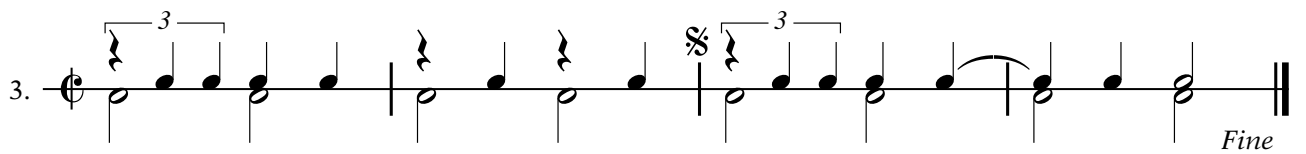
4. 



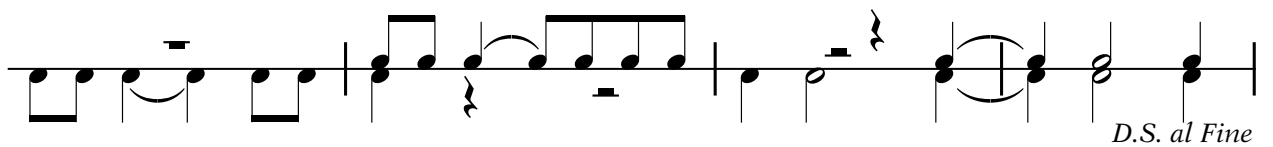
## (2) COORDINATED-SKILL EXERCISES

1. 

2. 

3. 

*Fine*



*D.S. al Fine*

4. 

### (3) THREE-PART RHYTHMIC EXERCISES

These exercises are for group participation, with at least one person on each line. Divide the parts among the performers, establish a beat, and begin. Perform each exercise a second and third time, with the performers tapping a different part each time.

A real test of your coordinated skills is to practice the exercises by yourself, tapping the bottom line with your foot, the middle line with your left hand, and the top line with your right hand.

1.

2.

\*See page 327.

3.

Musical score for system 3, measures 1-4. It features three staves in 7/8 time. The top staff has quarter notes and eighth notes. The middle and bottom staves have eighth-note patterns. There are repeat signs and accents (>) in the bottom staff.

Musical score for system 3, measures 5-8. It features three staves in 7/8 time. The top staff has eighth-note patterns. The middle and bottom staves have eighth-note patterns. There are repeat signs and accents (>) in the middle and bottom staves.

4.

Musical score for system 4, measures 1-4. It features three staves in 3/2 time. The top staff has quarter notes and eighth notes. The middle and bottom staves have quarter notes and eighth notes. There are repeat signs and accents (>) in the middle and bottom staves.

*Fine*

Musical score for system 4, measures 5-8. It features three staves in 3/2 time. The top staff has quarter notes and eighth notes. The middle and bottom staves have quarter notes and eighth notes. There are repeat signs and accents (>) in the middle and bottom staves.

*D.C. al Fine*

5.

System 5, measures 1-4. The first staff contains eighth-note patterns in 7/8 and 5/8, followed by rests in 3/4. The second and third staves have eighth-note patterns in 7/8 and 3/4, and eighth-note patterns in 5/8.

System 6, measures 1-4. The first staff has eighth-note patterns in 6/8, 7/8, and 8/8. The second staff has eighth-note patterns in 6/8, 7/8, and 8/8. The third staff has eighth-note patterns in 6/8, 7/8, and 8/8.

System 7, measures 1-4. The first staff has eighth-note patterns in 6/8, 3/4, and 7/8. The second staff has eighth-note patterns in 6/8, 3/4, and 7/8. The third staff has eighth-note patterns in 6/8, 3/4, and 7/8.

System 8, measures 1-4. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The system ends with a double bar line.

# 7e Melodic Exercises

## (1) MIXED RHYTHMIC UNITS

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

5. *d mi* *d mi* *G* *d mi* *A7*  
*i* *i* *IV* *i* *V7*

*d mi* *g mi* *d mi* *A7* *d mi* *A7* *d mi*  
*i* *iv* *i* *V7* *i* *V7* *i*

6. *4*

*4*

7. *3* *3*

*3* *3*

8. *3* *3*

*3* *3* *3*



(2) COORDINATED MELODIC-RHYTHMIC EXERCISES

The image displays four numbered musical exercises, each consisting of two staves. Exercise 1 is in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff contains a melodic line with eighth and quarter notes, and the second staff contains a rhythmic accompaniment with eighth notes and triplets. Exercise 2 is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The first staff has a melodic line with eighth and quarter notes, while the second staff features a dense eighth-note accompaniment with triplet markings. Exercise 3 is in bass clef with a key signature of one flat (Bb) and a common time (C) signature. The first staff shows a melodic line with quarter and eighth notes, and the second staff has a rhythmic accompaniment with eighth notes and triplets. Exercise 4 is in treble clef with a key signature of two flats (Bb and Eb) and a 5/4 time signature. The first staff contains a melodic line with eighth and quarter notes, and the second staff has a rhythmic accompaniment with quarter notes and triplets.

### (3) TWO-PART MELODIC EXERCISES

Stephen Foster  
(1826–1864)

1.

2.

#### (4) MIXED METERS—CONSTANT NOTE VALUES

1. 



2. 



3. 



4. 



# (5) COORDINATED MELODIC-RHYTHMIC EXERCISES

1.   
*Fine*

  
*D.C. al Fine*

2. 

3. 

4. 

# (6) TWO-PART MELODIC EXERCISE

18th Century Melody

1.

# (7) MIXED METERS—CHANGING NOTE VALUES


1.  *Fine*

 *D.C. al Fine*

2. 



3. 



4. 



# (8) COORDINATED MELODIC-RHYTHMIC EXERCISES

1. 

2. 

3. 

4. 

*Fine*

*D.C. al Fine*

# (9) TWO-PART MELODIC EXERCISES

1.

5

3

Leonard Bernstein  
(1918–1990)

2.

3



## (10) SYNCOPATION

1.  Musical notation for exercise 1, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of eighth notes and quarter notes with various syncopations. A fermata is placed over the first measure, and the letter "(fi)" is written below it.

 Musical notation for exercise 1, second staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with eighth and quarter notes.

2.  Musical notation for exercise 2, first staff. Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. The melody consists of eighth notes with various syncopations.

 Musical notation for exercise 2, second staff. Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. The melody continues with eighth notes.

3.  Musical notation for exercise 3, first staff. Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes with various syncopations.

 Musical notation for exercise 3, second staff. Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody continues with quarter notes.

4.  Musical notation for exercise 4, first staff. Treble clef, key signature of four sharps (F#, C#, G#, D#), 2/4 time signature. The melody consists of eighth notes with various syncopations and triplets. The number "3" is written above the triplet groups.

 Musical notation for exercise 4, second staff. Treble clef, key signature of four sharps (F#, C#, G#, D#), 2/4 time signature. The melody continues with eighth notes and triplets.

5. 



6. 



7. 



8. 



# (11) COORDINATED MELODIC-RHYTHMIC EXERCISES

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

# (12) TWO-PART MELODIC EXERCISES

Robert Schumann  
(1810–1856)

1.

Traditional Folk Melody

2.

## (13) CHURCH MODES AND OTHER SCALE FORMS

The solfeggio system (see 5b) can also be used for sight singing music in the church modes (see 3o). In examples 1–5 below, the syllables indicated are for the movable-*do* and fixed-*do* systems. In singing these examples either system may be used, or use *la* as a substitute for solfeggio or letter names.

1. (A Dorian)

movable: (do do re me)  
fixed: (la la si do)

(sol la te do)

2. (C Phrygian)

movable: (sol)  
fixed: (sol)

(rah)  
(re)

3. (C Lydian)

movable: (do)  
fixed: (do)

3

4. (G Mixolydian)

movable: (do)  
fixed: (sol)

5. Aeolian (natural)

movable: (do)  
fixed: (la)

# (14) COORDINATED MELODIC-RHYTHMIC EXERCISES

Phrygian

1.

Lydian

2.

Dorian

3.

Mixolydian

4.

Musical score for example 4, Mixolydian mode. It consists of two systems of two staves each. The first system has a treble staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody starts with a dotted quarter note, followed by eighth notes, and then a 2/4 time signature change. The bass staff has a 4/4 time signature and contains a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, ending with a double bar line.

**(15) TWO-PART MELODIC EXAMPLES**

Igor Stravinsky  
(1882–1971)

1.

Musical score for example 1, Igor Stravinsky. It consists of two systems of two staves each. The first system has a treble staff with a key signature of one flat (Bb) and a 3/4 time signature. The melody starts with a quarter rest, followed by a half note, and then a quarter note. The bass staff has a 3/4 time signature and contains a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

Béla Bartók  
(1881–1945)

2.

Phrygian

Musical score for example 2, Béla Bartók, Phrygian mode. It consists of two systems of two staves each. The first system has a treble staff with a key signature of one flat (Bb) and a 2/2 time signature. The melody starts with a quarter rest, followed by a half note, and then a quarter note. The bass staff has a 2/2 time signature and contains a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

# UNIT 8

## Melodic Writing and Transposition

### 8a Melodic Writing

Writing melodies is a goal of most beginning students of music theory. Composing the “great” melody is as much luck as it is a skill, but some very general rules may help you begin this rather personal and complex task. Remember that some of the most memorable melodies are the simplest and most direct in form.

1. Melodic lines are divided into “periods,” comparable to a sentence of written prose. A completed melody will be made up of several periods, usually of even numbers, 2, 4, or 8.
2. A “period” will be four, eight, or possibly 16 measures in length.
3. Each “period” has two or sometimes more “phrases.” Phrases are usually structured in a question (antecedent)—answer (consequent) format. The first phrase (antecedent) ends on a pitch other than the tonic (see 6b) and the second phrase (consequent) ends on the tonic.

A musical staff in 2/4 time with a key signature of one flat (Bb). The melody consists of 8 measures. The first four measures are marked as the 'antecedent' phrase, and the last four measures are marked as the 'consequent' phrase. The antecedent phrase ends on a half note G4, and the consequent phrase ends on a half note F4.

4. A period may be parallel in form (first and second phrases are similar) or contrasting in form (first and second phrases are not similar).

A musical staff in 2/4 time with a key signature of one flat (Bb). The melody consists of 8 measures. The first four measures are marked as the 'antecedent' phrase, and the last four measures are marked as the 'consequent' phrase. The word 'parallel' is written below the staff, indicating that the two phrases share a similar melodic contour.

A musical staff in 2/4 time with a key signature of one flat (Bb). The melody consists of 8 measures. The first four measures are marked as the 'antecedent' phrase, and the last four measures are marked as the 'consequent' phrase. The word 'contrasting' is written below the staff, indicating that the two phrases have different melodic contours.



5. Melodic lines have an overall “architecture.” A few possible shapes are: an undulating line, an arching line, a falling line, and a rising line. Differing shapes can be combined and the possibilities of differing shapes and combinations are extensive.

*Undulating Line:*

Two staves of music in G major (one sharp) and 2/4 time. A wavy line above the staff indicates an undulating melodic shape. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes.

*Arching Line:*

One staff of music in B-flat major (two flats) and 6/8 time. A large arch above the staff indicates an arching melodic shape. The melody features dotted rhythms and eighth notes.

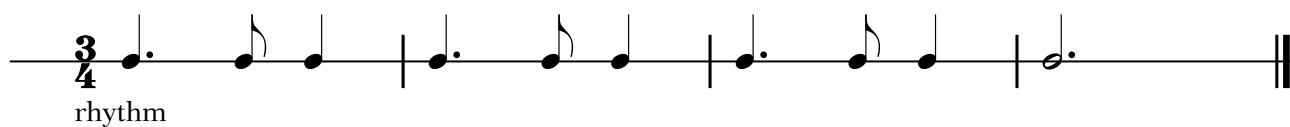
*Falling Line:*

Two staves of music in B-flat major (two flats) and 3/4 time. A straight line sloping downwards above the staff indicates a falling melodic shape. The melody is composed of quarter and eighth notes.

*Rising Line:*

Two staves of music in D major (two sharps) and 2/2 time. A straight line sloping upwards above the staff indicates a rising melodic shape. The melody includes quarter notes, eighth notes, and sixteenth notes.

6. A melody is made up of two components—pitch and rhythm. Many times the strength of a melody lies in a repeated rhythmic pattern, or a unique pattern of pitches or intervals, but most often, a combination of both.



7. Melodic lines may move by (a) scale steps with few interval skips (conjunct motion), (b) outlined chords, or (c) wide interval leaps (disjunct motion—more common in instrumental music than in vocal), or in combination. The overall range (lowest to highest note) of a melody will be dictated by the instrument or voice for which you are writing. The vocal range (tessitura) of the untrained voice is at maximum approximately an octave and a fifth.

Ludwig van Beethoven  
(1770–1827)

(a) from *Symphony No. 9* (conjunct motion)



Joseph Haydn  
(1732–1809)

(b) from *Symphony No. 94* (outlined chords)

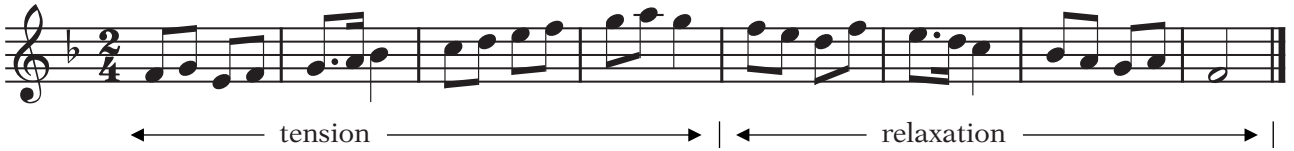


Sergei Prokofiev  
(1891–1953)

(c) from *Romeo and Juliet* (ballet) (disjunct motion)



8. Ascending musical lines generate more energy and drama, descending musical lines less energy and a sense of repose.



## 8b Transposition

To **transpose** a melody or composition is to rewrite or perform it in a different key than the original. Transposition is an essential skill for singers who wish to perform a piece in a more comfortable range, and it is a skill required for accompanists, conductors, composers, and some instrumentalists.

### (1) SHIFTING NOTES ON THE STAFF

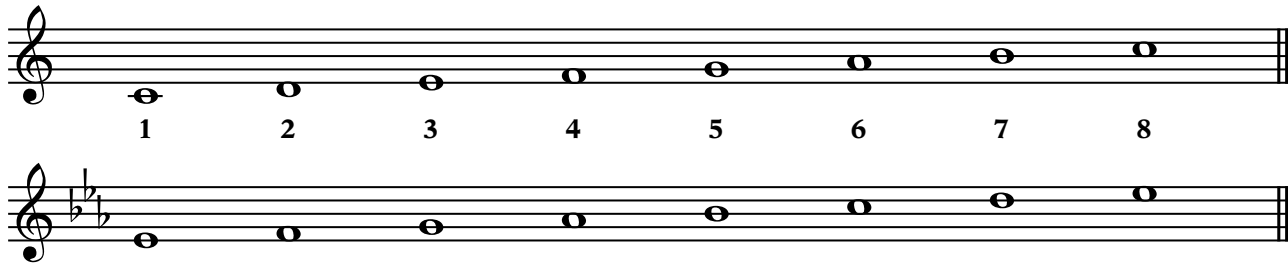
There are three methods of transposition. The first, and most common, is the shifting of notes on the staff to the new key. For example, if you wanted to transpose a melody from C to E $\flat$  major (up a minor third), you would write every note *up* a minor third and add the new key signature (three flats), as in the example below. Note that you could also write every note *down* a major sixth, in accordance with the principles of interval inversion (see 4f3).

#### Melody to Be Transposed

It is easy to check your work in this method of transposition by remembering that the movable-*do* solfeggio syllables and the scale-degree numbers of the transposed melody will always be the same as those of the original key. In the example above, the melody begins do-re-mi-re-mi-fa-sol-fa (1-2-3-2-3-4-5-4) in both C and E $\flat$ , and in whatever other key you transpose the melody to—if you have moved the notes correctly.

## (2) TRANSPOSITION BY SCALE DEGREES

A second method of transposition is through the use of scale degrees; exchanging the appropriate scale degree of the original key with the scale degree of the new one.

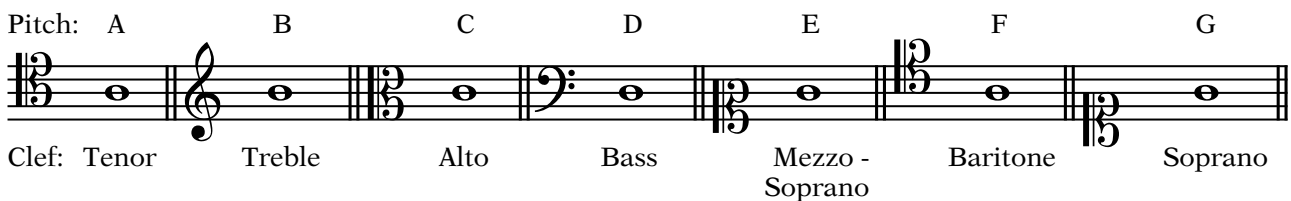


For example, in the melody below, the first scale degree (tonic) of the original key is exchanged for the first scale degree of the new one, the fifth scale degree (dominant) of the original key is exchanged for the fifth scale degree of the new one, and so on.



## (3) CHANGING THE CLEF

A third method of transposition is to change the *clef* instead of the notes on the staff. In this method, to change a melody, you would simply alter the clef sign and add the new key signature. This method, which is used in some conservatories, has the advantage of not requiring the complete rewriting of a melody or piece, but you must be familiar with all seven clefs (see 1b).

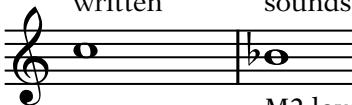




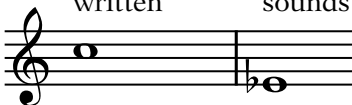

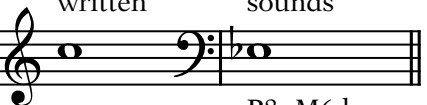
## (4) INSTRUMENTAL TRANSPOSITION

There are a number of orchestral instruments that *transpose*. These instruments, for historical and acoustical reasons, were written in keys other than that of their actual sound. The clarinet, French horn, trumpet, and saxophone are transposing instruments. Their *given* key, based on their individual overtone series (see 3c), is the pitch they play if they play the note C. The B $\flat$  clarinet is a B $\flat$  instrument. If the B $\flat$  clarinet plays C it will sound B $\flat$ , a major 2nd *lower*. Therefore, if you write for the B $\flat$  clarinet you must transpose *up* a major 2nd. If the F French horn plays C it will sound F, a perfect 5th *lower*. Therefore, if you write for the F French horn you must transpose *up* a perfect 5th.

Instruments that sound their actual pitch are nontransposing, *concert-pitched*, or C instruments. The violin, viola, cello, flute, oboe, bassoon, trombone, and tuba are nontransposing. The piccolo and string bass are also C instruments. The piccolo sounds one octave higher than written and the string bass sounds one octave lower than written.

Following is a list of the transposing instruments. For each, the note C is given and the *actual sounding pitch* is also given.

B $\flat$ Clarinet written	sounds	F French Horn written	sounds	B $\flat$ Trumpet written	sounds
					
	M2 lower		P5 lower		M2 lower

E $\flat$ Alto Saxophone written	sounds	B $\flat$ Tenor Saxophone written	sounds	E $\flat$ Baritone Saxophone written	sounds
					
	M6 lower		M9 lower		P8+M6 lower

example: "C" concert part	F French Horn
	

B $\flat$ Clarinet	E $\flat$ Alto Saxophone
	

B $\flat$ Trumpet	B $\flat$ Tenor Saxophone
	

Please note that the baritone saxophone is a bass instrument but is written in the treble clef. The saxophones are all written in treble clef to allow the performer to play all of the instruments without the need of clef changes.

example: "C" concert part	E $\flat$ Baritone Saxophone
	

In this excerpt from *Götterdämmerung* (*Twilight of the Gods*) by Richard Wagner (1813–1883), French horns and trumpets vary transpositions throughout the work. The different transpositions are indicated separately throughout the score. The tenor (B $\flat$ ) and bass (F) tubas sound an octave lower *plus* the B $\flat$  and F transpositions. (All transpositions are below the given note.) The string bass sounds an octave lower than written.

Mässig langsam.

The score is for the orchestra of *Götterdämmerung*. It features the following instruments and parts:

- Flutes:** 3 gr. FLÖTEN (1. and 2.u.3. parts). Dynamics: *p*.
- Oboes:** 3 HOBOEN. (1. and 2.u.3. parts). Dynamics: *f*.
- English Horn (F) – P5:** ENGLISCHES HORN. Dynamics: *p*.
- Clarinets (B $\flat$ ) M2:** 3 CLARINETTEN. (1.(B.) and 2.u.3.(B.) parts). Dynamics: *f*.
- Bass Clarinet (B $\flat$ ) M2:** 1 BASS-CLARINETTE.(B). Dynamics: *p*.
- French Horns:** 4 HÖRNER. (1.u.2. and 3.u.4. parts). Dynamics: *f*. Transpositions: (F) and (F) B $\flat$ .
- Bassoons (Tenor and Bass Clefs):** 3 FAGOTTE. (1.u.2. and 3. parts). Dynamics: *p*.
- Tenor Tuba (B $\flat$ ) M9:** 2 Tenor.(B). Dynamics: *pp*.
- Bass Tuba (F) P12:** 4 TUBEN. (2 Bass.(F.)). Dynamics: *pp*.
- Double Bass Tuba:** 1 CONTRABASS-TUBA.(C.). Dynamics: *pp*.
- Trumpets:** 3 TROMPETEN. (1.(Es.) and 2.u.3.(Es.) parts). Dynamics: *f*.
- Bass Trumpet:** 1 BASS-TROMPETE.(Es.). Dynamics: *f*.
- Tenor Trombones (Tenor and Bass Clefs):** 3 TENOR-BASS-POSAUNEN. (1. and 2.u.3. parts). Dynamics: *f*.
- Bass Trombone:** 1 CONTRABASS-POSAUNE.(C.). Dynamics: *f*.
- Violins:** 16 erste and 16 zweite VIOLINEN.
- Violas (Alto Clef):** 12 BRATSCHEN.
- Celli:** 12 VIOLONCELLE. Dynamics: *p*.
- String Basses:** 8 CONTRABÄSSE.

Mässig langsam.

## 8c Melodic Writing in Modes

Music before approximately 1600 utilized a system of eight modes. The modes were numbered one to eight. The modes discussed in this text (see 3o), Dorian, Phrygian, Lydian, and Mixolydian, were paired with modes called hypomodes, i.e., Hypodorian, Hypophrygian, Hypolydian, Hypomixolydian. The Dorian mode, d to d, implies a range as well as a beginning and closing note. The Hypodorian utilizes the same notes of the Dorian but implies its range as well as its beginning and closing notes, beginning on the fourth below, a to a.

The image displays eight modes of music, each represented by a seven-note scale on a treble clef staff. The modes are arranged in four rows, with two modes per row. The modes are: Dorian I, Hypodorian II, Phrygian III, Hypophrygian IV, Lydian V, Hypolydian VI, Mixolydian VII, and Hypomixolydian VIII. Each mode is shown as a sequence of seven notes, with a double bar line at the end of each scale.

Some of these scales might seem similar to our modern scales, e.g., the Hypodorian is similar to the modern minor (Aeolian) and the Hypolydian is similar to the modern major (Ionian). But, the major and minor modes did not become prevalent until the Baroque period (1600–1750).

In addition to being a system of scales, the modes were thought to have psychological and emotional effects. It was believed that listening to the music of certain modes could influence a person's behavior and character. For example, the Dorian was thought to have a calming effect, whereas the Phrygian was thought to create excitement.

In modern practice, each mode may be transposed to any of the remaining half-steps of the octave.

Today, the most frequently used modes are the Dorian and Mixolydian. There are two simple reasons for their use: one is that they sound melodically less predictable and the other is that they alter the primary chords.

The image shows primary chords for four modes. The first row shows C Major and C Mixolydian. The second row shows d minor and D Dorian. Each mode is represented by three chords (I, IV, V) on a treble clef staff. The chords are shown as triads, and the Roman numerals are written below them.

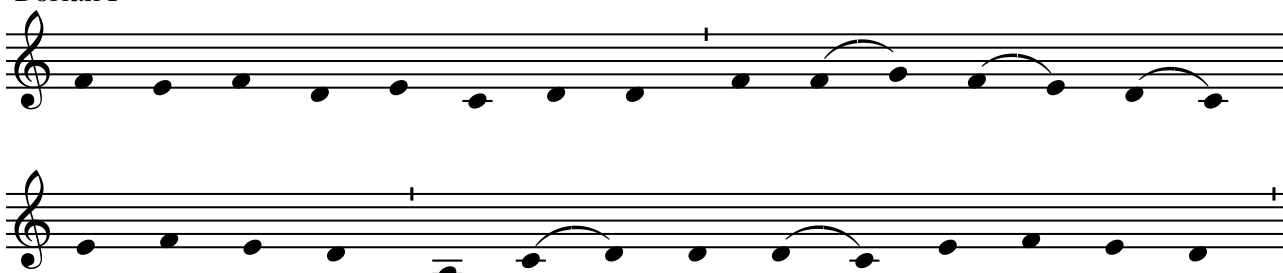
Mode	Chord	Notes	Roman Numeral
C Major	I	C-E-G	I
	IV	F-A-C	IV
	V	G-B-D	V
C Mixolydian	I	C-E-G	I
	IV	F-A-C	IV
	v	G-Bb-D	v
d minor	i	d-f-a	i
	iv	g-bb-d	iv
	v	a-c-e	v
D Dorian	i	d-f-a	i
	IV	G-B-D	IV
	v	a-c-e	v

A modern way of thinking about the modes might be to think of them as altered major or minor scales. For example, the Dorian might be thought of as a minor scale with a raised 6th scale degree, or the Mixolydian as a major scale with a lowered 7th.

When writing using the modes, it is important to emphasize those aspects of the mode which make it unique and different from the major or minor scale. For example, the raised 4th of the Lydian makes it sound different from the major scale. This raised 4th should be exploited in any melody written in this mode. Below are some examples of modal writing.

**DIES IRAE**

Dorian I



The image shows two staves of musical notation for the 'Dies Irae' melody. The first staff begins with a treble clef and a common time signature. The melody consists of a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff continues the melody with a treble clef and a common time signature. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The melody is written in a Dorian mode, which is a minor scale with a raised 6th degree (B4).

The *Dies irae* has been used as a thematic element in a great number of works in the last two centuries. For example, Hector Berlioz's (1803–1869) *Symphonie Fantastique* and more recently many of the orchestral works of Sergei Rachmaninov (1873–1943) have used this melody.

**THEME FROM EXODUS**

Ernest Gold  
(1921–1999)

Dorian I



The image shows two staves of musical notation for the 'Theme from Exodus' melody. The first staff begins with a treble clef and a common time signature. The melody consists of a series of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff continues the melody with a treble clef and a common time signature. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The melody is written in a Dorian mode, which is a minor scale with a raised 6th degree (B4).





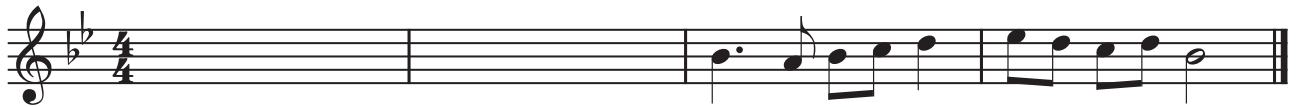
1. Complete the following periods in *parallel* form.



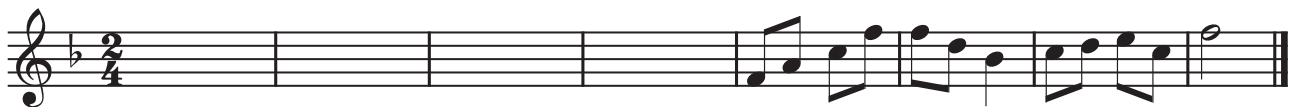
2. Complete the following periods in *contrasting* form.



3. Write an opening phrase for the following periods in *parallel* form.



4. Write an opening phrase for the following periods in *contrasting* form.





8a

1. Write two phrases based on the given rhythmic pattern in *undulating* lines.

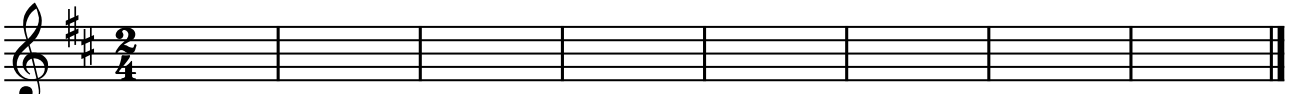
2. Write two phrases based on the given rhythmic pattern in *arching* lines.

3. Write two phrases based on the given rhythmic pattern in *falling* lines.

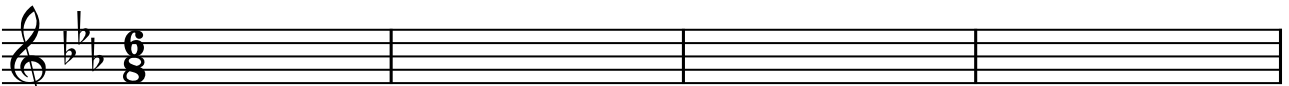
4. Write two phrases based on the given rhythmic pattern in *rising* lines.




1. Write a period with antecedent and consequent phrases in undulating lines.



  
 b min:

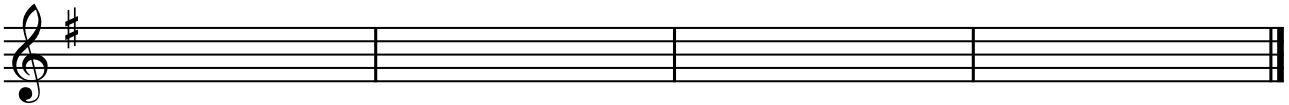
2. Write a period with antecedent and consequent phrases in arching lines.


  
 Eb:




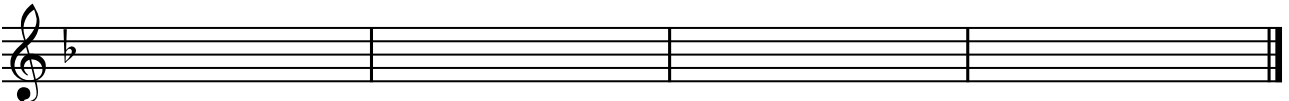
3. Write a period with antecedent and consequent phrases in falling lines.


  
 e min:



4. Write a period with antecedent and consequent phrases in rising lines.


  
 F:





8b  
(1)  
(2)

In the following exercises, establish the new key signature and transpose the notes up or down as indicated.



1. Transpose up from C to E.



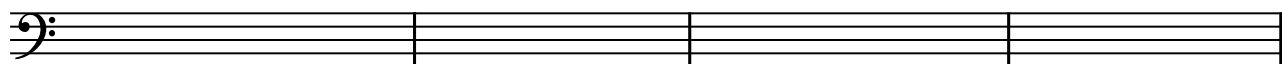
2. Transpose down from C to F.



3. Transpose up from C to A $\flat$ .



4. Transpose down from C to D.



5. Transpose up from C to G.



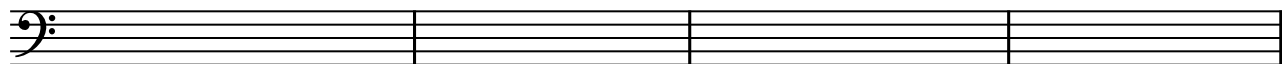
6. Transpose down from C to B $\flat$ .



7. Transpose up from C to A.



8. Transpose down from C to E $\flat$ .





In the following exercise, establish the new key signature and transpose the notes up or down as indicated.

8b  
(1)  
(2)

1. Transpose up from B $\flat$  to E.

2. Transpose down from B $\flat$  to F.

3. Transpose up from B $\flat$  to C.

4. Transpose down from B $\flat$  to D.



8b  
(1)  
(2)

In the following exercise, establish the new key signature and transpose the notes up or down as indicated.

1. Transpose up from F to G.

2. Transpose down from F to Bb.

3. Transpose up from F to A.

4. Transpose down from F to Eb.



In the following instrumental transpositions, establish the new key and transpose the notes as required.

1.

B $\flat$  Clarinet

2.

B $\flat$  Trumpet

3.

E $\flat$  Baritone Saxophone

4.

F French Horn

5.

B $\flat$  Tenor Saxophone



8c  
30

Identify the following modes by letter name and beginning note.

sample Dorian A Phrygian Dorian Lydian

Phrygian Lydian Phrygian Dorian

Lydian Mixolydian Phrygian Mixolydian

Mixolydian Dorian Lydian Mixolydian

8c  
30

Write the key signature for the following modes.

sample G Lydian C# Mixolydian Cb Dorian E Phrygian

F Phrygian D Mixolydian Bb Lydian B Dorian

Eb Mixolydian Db Dorian F# Phrygian Gb Mixolydian

Ab Phrygian A Dorian Db Lydian C Dorian





Identify the mode and then write the key signature for the following modal key examples.

sample E Dorian

8b  
(1)  
(2)

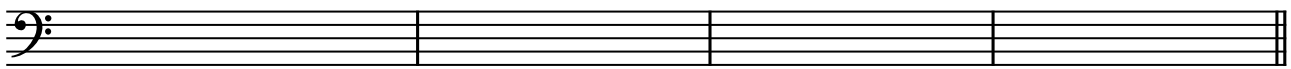
1. In the following exercises, establish the new key signature and transpose the notes up or down as indicated.



Transpose up from G to B $\flat$ .



Transpose down from g mi to a mi.



8b  
(4)

2. In the following instrumental transpositions, establish the new key and transpose the notes as required.



E $\flat$  Alto Saxophone



B $\flat$  Trumpet



3. Identify the following modes by letter name and beginning note.

8c  
30

Dorian                      Phrygian                      Dorian                      Mixolydian

Lydian                      Mixolydian                      Lydian                      Phrygian

4. Write the key signature for the following modes.

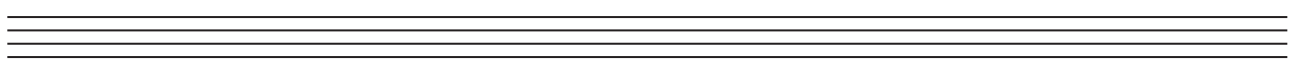
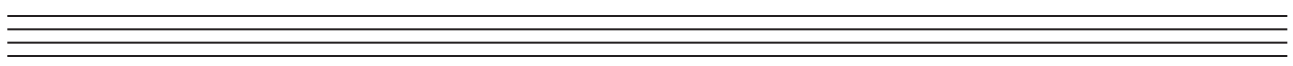
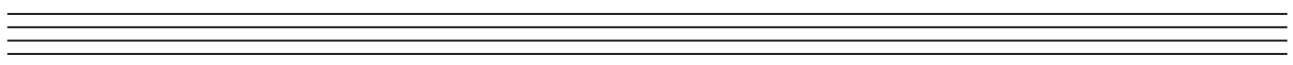
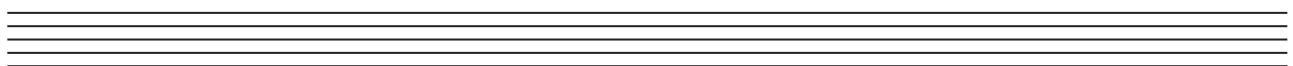
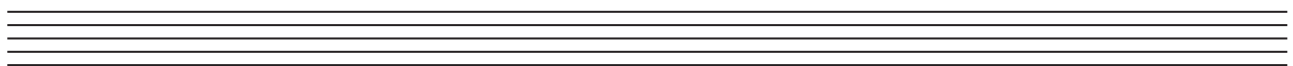
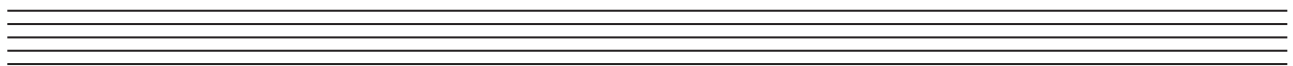
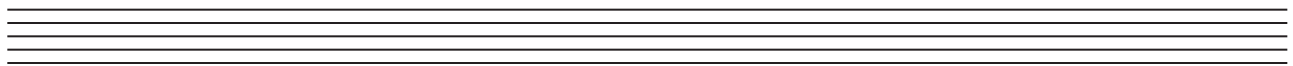
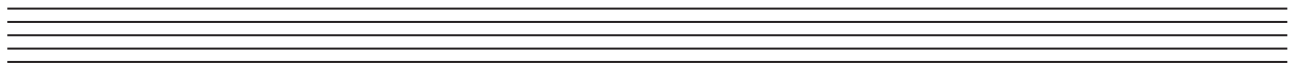
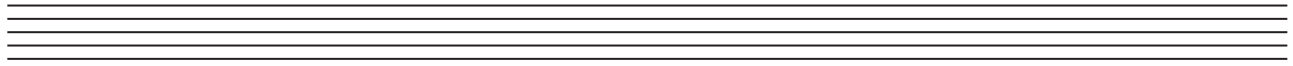
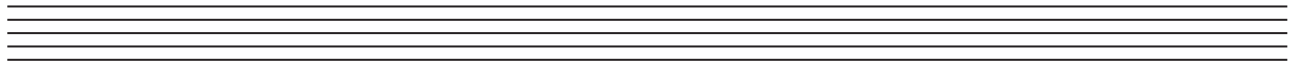
8c  
30

E Lydian                      F Phrygian                      C# Mixolydian                      B Dorian

Eb Mixolydian                      F# Phrygian                      C Dorian                      Db Lydian

5. Identify the mode and then write the key signature for the following modal key examples.

8c  
30



# UNIT 9

## Chord Progressions and Harmonization

### 9a Doubling Triads and Seventh Chords

Traditional harmony is usually framed in four parts: bass, tenor, alto, and soprano; therefore, doubling a note in a triad will be necessary. There are good reasons why certain doublings in both traditional and commercial music are preferable. The following generally apply to triads:

1. A triad in root position doubles the root. In the root position it is not unusual to triple the root and exclude the fifth. This tripling of the root is allowable because the second overtone (3c), the perfect fifth above the root, is so powerful that its presence is easily heard.
2. A triad in its first inversion doubles the soprano note.
3. A triad in its second inversion doubles the fifth.
4. In seventh chords there is no need for doubling; however, the fifth of the root position seventh chord may be excluded and the root doubled for the same reason that the root may be tripled in the root-position triad.
5. Avoid doubling the leading tone (3a) and the seventh of any seventh chord.
6. In traditional four-part writing, spacing—distance between notes—is generally greater between the lower two notes and closer in the upper notes. Intervals larger than an octave are common between the two lowest notes, but should be avoided between the tenor and alto, alto and soprano.

Triad in root position

Musical notation for a triad in root position. The notation is presented in a grand staff with treble and bass clefs. It shows three measures of music. In the first measure, the bass clef has a C4 and an E4, and the treble clef has a G4. In the second measure, the bass clef has a C4 and an E4, and the treble clef has a G4. In the third measure, the bass clef has a C4 and an E4, and the treble clef has a G4. In the fourth measure, the bass clef has a C4 and an E4, and the treble clef has a G4.

Triad in first inversion

Musical notation for a triad in first inversion. The notation is presented in a grand staff with treble and bass clefs. It shows three measures of music. In the first measure, the bass clef has a C4 and an E4, and the treble clef has a G4. In the second measure, the bass clef has a C4 and an E4, and the treble clef has a G4. In the third measure, the bass clef has a C4 and an E4, and the treble clef has a G4.

Triad in second inversion

Musical notation for a triad in second inversion. The notation is presented in a grand staff with treble and bass clefs. It shows three measures of music. In the first measure, the bass clef has a C4 and an E4, and the treble clef has a G4. In the second measure, the bass clef has a C4 and an E4, and the treble clef has a G4. In the third measure, the bass clef has a C4 and an E4, and the treble clef has a G4.

Chord spacing

weak                      strong                      weak                      strong

## 9b Chord Progressions

Moving from one chord to another, a progression, is best accomplished with but a few basic rules. These rules represent traditional practices, but one may find many exceptions in music literature.

### (1) COMMON TONES

When common tones are found between adjoining chords, it is best to maintain them from one chord to the other.

I                      IV                      IV6                      V7

### (2) HORIZONTAL LINE MOVEMENT

For a better melodic line, it is preferable to move voices smoothly, avoiding large intervallic leaps. However, the lowest voice may frequently move by larger intervals. Outer voices should move in contrary motion.

weak                      strong

I                      V7                      I                      V7

### (3) PARALLEL MOVEMENT

Avoid parallel fifths and parallel octaves.

The diagram illustrates two types of parallel movement between chords I and IV. In the 'weak' case, both the upper and lower voices move in the same direction (upward), creating parallel motion. In the 'strong' case, the upper voice moves up while the lower voice moves down, creating contrary motion.

### (4) THE CADENCE

A cadence is the last two chords found at the end of (2) phrase(s) or a period (8a). The three most common cadences are the *authentic* cadence, *half* cadence, and *plagal* cadence.

#### Authentic Cadence

The last two chords of a work. The chords in *root* position are dominant to tonic.

A musical staff showing a sequence of notes. A box labeled 'cadence' is placed over the final two measures, which are labeled 'V' and 'I' respectively.

The authentic cadence is *perfect* if the tonic tone, in the final tonic chord, is in the soprano (top voice). The cadence is *imperfect* if, in the final tonic chord, the soprano note is the third or fifth of the chord.

Three musical examples of authentic cadences in C major (C: V I):

- perfect authentic:** The soprano voice has the tonic note (C) in the final tonic chord.
- imperfect authentic:** The soprano voice has the third (E) of the final tonic chord.
- imperfect authentic:** The soprano voice has the fifth (G) of the final tonic chord.

## Half Cadence

A half cadence ends on any chord other than the tonic. This cadence is frequently found at the end of the first phrase of a period or the end of a first ending (1m2), and most commonly is tonic to dominant.

half cadence

I      V

half cadence

I      V

Detailed description: The image shows two musical staves. The first staff is labeled 'half cadence' and shows a sequence of seven empty staves. Below the staves, the Roman numerals 'I' and 'V' are positioned under the second and seventh staves respectively. The second staff is also labeled 'half cadence' and shows a sequence of seven empty staves. Below the staves, the Roman numerals 'I' and 'V' are positioned under the sixth and seventh staves. Above the sixth and seventh staves, there are boxes labeled '1.' and '2.' indicating first and second endings. A double bar line with repeat dots is placed at the end of the seventh staff.

The dominant chord is an *active* chord demanding an answer or forward motion. Placing the dominant at the end of the first phrase or first ending creates a feeling of a continuation of the musical line (i.e., like a comma in a sentence). Half cadences are not perfect or imperfect.

## Plagal Cadence

In the plagal cadence the chord progression is from subdominant to tonic. This is not a frequently seen cadence but is added to the end of a hymn—the “*amen*” cadence.

plagal  
cadence

V    I      IV    I

Detailed description: The image shows a musical staff with eight empty staves. Below the staves, the Roman numerals 'V', 'I', 'IV', and 'I' are positioned under the sixth, seventh, eighth, and ninth staves respectively. The label 'plagal cadence' is positioned above the staff on the right side.

Similar to the authentic cadence, the plagal cadence is *perfect* if the tonic tone in the final chord is in the soprano. The cadence is *imperfect* if in the final tonic chord the soprano note is the third or fifth of the chord.

<p>perfect plagal</p> <p>C: IV    I</p>	<p>imperfect plagal</p> <p>C: IV    I</p>	<p>imperfect plagal</p> <p>C: IV    I</p>
---	---	---

Detailed description: The image shows three musical staves, each representing a different type of plagal cadence. Each staff has a treble clef and a bass clef. The first staff is labeled 'perfect plagal' and shows a progression from a C major IV chord (F2, C3, F3) to a C major I chord (C3, E3, G3). The second staff is labeled 'imperfect plagal' and shows a progression from a C major IV chord (F2, C3, F3) to a C major I chord (C3, G3, E3). The third staff is labeled 'imperfect plagal' and shows a progression from a C major IV chord (F2, C3, F3) to a C major I chord (C3, E3, G3). Below each staff, the Roman numerals 'C: IV' and 'I' are written.



## 9c Harmonization

Adding an accompaniment, or musical background, to a melody is called **harmonization**. Most melodies can be harmonized simply, using only the primary triads I, IV, and V (see 6c). Being able to improvise an accompaniment to a song or folk tune is fun, and you need not be an expert pianist to learn to do it. The following guidelines are very general, but they will help you to establish the key of a melody and to decide which chord or chords you will use in each measure.

1. Establish the key of the melody in any or all of the following three ways:
  - a. Look at the key signature.
  - b. Look at the first and the last tones of the melody.
  - c. See if the implied chords at the beginning of the first full measure and at the end of the last measure are the same. Generally they are, and this chord is the tonic (I).
2. Once you have verified the key, establish the primary chords (I, IV, V, or V7) in that key.
3. The accompaniment chords should contain the tones found in the melody. Tones on strong beats are more important than tones on weaker beats (see 1g).
4. Some tones in the melody may not belong to the accompaniment chords. These are nonharmonic tones, which are discussed in the following section.

### (1) NONHARMONIC TONES

**Nonharmonic tones** are any tones in a melody that are not included in the underlying chord (or harmony). There are many kinds of nonharmonic tones. Seven of the most important are discussed here.

#### (a) Passing Tones

*Passing tones* occur stepwise between two chord tones. In the examples below, the passing tones are circled. In each case, they “pass” from one tone of the C major triad to another tone of the triad. All the passing tones in these examples are *unaccented* passing tones, since they occur on the weak part of the beat.



*Accented* passing tones occur on the strong part of the beat, as in the following examples.



#### (b) Neighboring Tones

*Neighboring tones*, or auxiliary tones, occur stepwise above or below a repeated chord tone. A neighboring tone may be diatonic or chromatic, unaccented or accented. In the following example, (a) shows upper neighboring tones and (b) shows lower neighboring tones. All are unaccented.

(a) (b)

upper diatonic upper chromatic lower diatonic lower chromatic

A musical staff in treble clef showing four examples of neighboring tones. Each example consists of a repeated chord tone with a neighboring tone above or below it. The notes are circled. The examples are: (a) upper diatonic (C4, E4, G4, F4, E4, C4), (a) upper chromatic (C4, E4, G4, F#4, E4, C4), (b) lower diatonic (C4, E4, G4, F4, E4, C4), and (b) lower chromatic (C4, E4, G4, F4, E4, C4).

In examples (c) and (d) below, the neighboring tones are accented, occurring on the strong part of the beat.

(c) upper diatonic upper chromatic lower diatonic lower chromatic

(d) upper diatonic upper chromatic lower diatonic lower chromatic

**(c) Escape Tones**

An *escape tone* is a nonharmonic note approached by *step* that resolved by *leap*; the resolution is usually in the opposite direction.

**(d) Appoggiatura**

An *appoggiatura* is a note approached by a *leap* and resolved by a *step*, usually in the opposite direction.

**(e) Anticipation**

An *anticipation* is a nonharmonic note that anticipates a harmonic note of the following chord.

**(f) Suspension—Retardation**

A *suspension* is a harmonic note that has been suspended into the following chord and is resolved stepwise down. A *retardation* is similar but resolves stepwise up.

suspension retardation

**(g) Pedal Point**

A *pedal point* is a note, generally in the bass, that is sustained while other parts have changing harmonies.

Pedal Point Inverted Pedal

## Examples of Music with Nonharmonic Tones

UPT	unaccented passing tone	E	escape tone
APT	accented passing tone	App	appoggiatura
UN	upper neighboring (auxiliary) tone	A	anticipation
LN	lower neighboring (auxiliary) tone	S	suspension
		R	retardation

Johann Sebastian Bach  
(1685–1750)

Figured bass symbols: F: \* I I V<sup>6</sup> V<sup>4</sup>/<sub>2</sub>/V IV<sup>6</sup> V V<sup>6</sup> I IV

Annotations: UPT (circled notes in treble and bass staves)

Figured bass symbols: I<sup>6</sup> vii<sup>o6</sup> I V I I V<sup>6</sup>/<sub>5</sub>/V V vi iii

Annotations: S (circled notes in treble and bass staves), UPT (circled notes in treble and bass staves)

Figured bass symbols: vi<sup>6</sup>/<sub>5</sub> V/V V I vii<sup>o6</sup> I<sup>6</sup> ii<sup>o6</sup>/<sub>5</sub> V I

Annotations: S (circled notes in treble and bass staves), UPT (circled notes in treble and bass staves)

Ludwig van Beethoven  
(1770–1827)

Figured bass symbols: G: I V<sup>6</sup>/<sub>5</sub> I V7 I<sup>6</sup>/<sub>4</sub> V

Annotations: App (circled note in treble staff), LN (circled notes in treble staff), E (circled notes in treble staff), S (circled notes in treble staff)

\* The Roman numerals and Arabic numbers below the music are figured bass symbols and will be covered later in this unit. (9d)

LN UPT App LN UPT S  
 I V7/IV IV<sup>6</sup>/<sub>4</sub> ii<sup>6</sup>/<sub>5</sub> I<sup>6</sup> IV I<sup>6</sup>/<sub>4</sub> V7 I

## (2) ADDING AN ACCOMPANIMENT

An accompaniment consisting only of root-position primary chords is dull to listen to and awkward to play. For these reasons, the most common accompaniment progression is root-position tonic, second-inversion subdominant, and first-inversion dominant seventh. For further ease in performance, the *fifth* of the dominant seventh is usually omitted. This progression is shown below in all major keys, in circle-of-fifths order. (The starred progressions are enharmonic equivalents.) Although the progression is generally played with the left hand, it can readily be played with the right hand if the melody is in the bass. Left-hand fingerings are included in the first example, and the same fingerings should be used in every key.

Practice this pattern until you are comfortable with it in all major keys. You should also practice it throughout the *minor* circle of fifths.

C G D  
 A E B  
 C<sup>b</sup>\* F<sup>#</sup> G<sup>b</sup>\*  
 C<sup>#</sup> D<sup>b</sup>\* A<sup>b</sup>  
 E<sup>b</sup> B<sup>b</sup> F

The following two-hand progression is useful in accompanying an instrumental or vocal soloist or group. This progression is shown in all major keys, in circle-of-fifths order. (The starred progressions are enharmonic equivalents.) Practice until you are comfortable in all major keys; then also practice it throughout the *minor* circle of fifths.

C I IV I V7 I G

A E B

F# G#

C# D# A

E B F



## (4) COMMERCIAL ACCOMPANIMENT PATTERNS

The following 16-measure rhythmic exercises can be the basis of a complete catalog of patterns found within a  $\frac{4}{4}$  measure beginning with a dotted quarter note.

First, clap through the complete exercise until you are comfortable. Then, return to the beginning adding chords as shown below. At first, do not do the whole exercise at one time. Begin with the first four measures, practicing until you are comfortable; then add four more measures and continue this pattern until you can complete the full 16 measures.

The image shows four staves of rhythmic exercises in 4/4 time, each starting with a dotted quarter note. Above each staff are four measures of the exercise. The first staff has C7 chords above it. The second staff has F7 chords. The third staff has C7 chords. The fourth staff has G7, G7, F7, and F7 chords. Below these is a grand staff showing three chords: C7, F7, and G7. The bass line has notes corresponding to the root of each chord: C, F, and G. Below the grand staff are the Roman numerals I7, IV7, and V7.

Below is one way of applying these patterns to a twelve-bar blues with chords placed in the right hand. The first four measures are tonic (I), the next two are subdominant (IV), then two more of tonic (I), followed by one measure of dominant (V), one measure of subdominant, one measure of tonic (I), and one final measure of dominant (V). This will force you to return to the beginning and start the full twelve-bar blues chord progression again. You are free to use any of the sixteen rhythmic patterns to be included in the twelve-bar blues. In commercial music, it is common to add the minor 7th to the I-IV and V chords.

The image shows a twelve-bar blues progression in 4/4 time. The right hand (treble clef) has chords: C7 for 4 measures, F7 for 2 measures, C7 for 2 measures, G7 for 1 measure, F7 for 1 measure, C7 for 1 measure, and G7 for 1 measure. The bass line (bass clef) has notes: C, F, C, G, F, C, G. The key signature has one flat (Bb).

The rhythms below are the same as on the previous page, but with typical jazz articulations (see 10e). Sustained notes are indicated by the dash (-) and short notes are indicated by the dot (.).

Four staves of music in 4/4 time. Each staff shows a sequence of four measures with specific articulations (dots and dashes) above the notes. Above each measure, the chord is labeled: C7, F7, C7, F7, C7, F7, C7, F7, G7, G7, F7, F7.

A grand staff showing a three-measure blues progression. The right hand has whole notes on C4, F4, and G4. The left hand has chords: I7, IV7, V7.

These same rhythmic patterns with articulations can be applied to a twelve-bar blues as on the previous page, but with chords in the left hand.

A grand staff showing a twelve-bar blues progression. The right hand has whole notes on C4, F4, G4, C4, F4, C4, G4. The left hand has chords: I7, IV<sub>3</sub><sup>4</sup>, I7, V<sub>3</sub><sup>4</sup>, IV<sub>3</sub><sup>4</sup>, I7, V<sub>3</sub><sup>4</sup>. Above the staff, the chord and measure count are listed: C7 (4 measures), F7 (2 measures), C7 (2 measures), G7 (1 m.), F7 (1 m.), C7 (1 m.), G7 (1 m.).

\*The Roman numerals and Arabic numbers below the music are figured bass symbols and will be covered later in this unit. (9d)



# 9d Figured Bass

**Figured bass** (or thorough bass) is a numerical method of indicating the chords to be played above a given bass line. In the Baroque period (roughly 1600–1750), keyboard players improvised their parts from these figures—that is, their part was not written out in their score; it consisted only of the bass line of the composition with figures for the chords beneath it. These figured-bass symbols are still extensively used in the early stages of the study of music theory.

The figures are simple indications of the *intervals above the bass tone* of a chord. Not every interval is indicated in the figured bass, which is abbreviated for ease of reading. For example, a bass tone without any figures indicates a triad in root position, and the other figures that are in parentheses in the examples below are also generally omitted. Chromatic alterations are indicated by the symbols shown.

## (1) FIGURED-BASS SYMBOLS FOR TRIADS



(5) root-position triad;  
(3) the bass tone is the root of the triad



6 first inversion of the triad;  
(3) the bass tone is the third of the triad



6 second inversion of a triad;  
4 the bass tone is the fifth of the triad

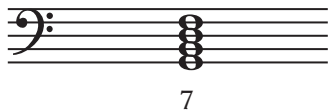
## (2) REALIZATION

Translating the Arabic numbers into the correct notes above the given bass line is simple, but in performance practice can be very difficult. In “realization,” the performer uses the figured bass only as an outline for a more complex “improvised” accompaniment that complements the overall musical work.

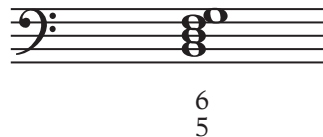
realization

realization

### (3) FIGURED-BASS SYMBOLS FOR SEVENTH CHORDS



$\begin{matrix} 7 \\ (5) \\ (3) \end{matrix}$  root-position seventh chord; the bass tone is the root of the chord



$\begin{matrix} 6 \\ 5 \\ (3) \end{matrix}$  first inversion of a seventh chord; the bass tone is the third of the chord

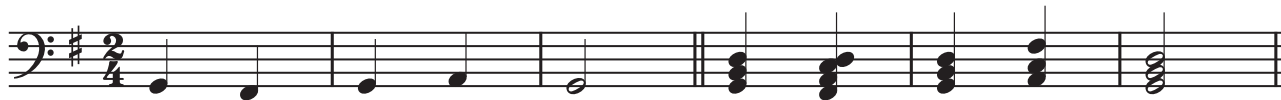


$\begin{matrix} (6) \\ 4 \\ 3 \end{matrix}$  second inversion of a seventh chord; the bass tone is the fifth of the chord



$\begin{matrix} (6) \\ 4 \\ 2 \end{matrix}$  third inversion of a seventh chord; the bass tone is the seventh of the chord

realization



G: I V<sub>5</sub><sup>6</sup> I vii<sup>o6</sup> I I V<sub>5</sub><sup>6</sup> I vii<sup>o6</sup> I

realization



G: I V<sub>5</sub><sup>6</sup> I vii<sup>o6</sup> I I V<sub>5</sub><sup>6</sup> I vii<sup>o6</sup> I

## (4) CHROMATIC ALTERATIONS

ii°      I+

the chord is  
 ° diminished or  
 + augmented

♯  
 /  
 4  
 3

a diagonal line through  
 a number raises the tone  
 one half step

♯      ♭      7  
 ♭

♯ when used *alone*, these accidentals affect the  
 ♭ *third* of a root-position chord  
 ♭

♯6/4      6/5/3      ♭6

♯ when *preceding a number*, these accidentals  
 ♭ indicate a corresponding alteration of the tone  
 ♭ represented by that number

## (5) INVERSIONS

In the study of music theory, the figured bass is used to indicate if a chord is root position or an inversion. In commercial music, letters are placed above the staff to indicate the desired chord. Inversions of the chord are indicated by first the chord letter, a slash mark, and then the desired *root note* (bass note) placed below. C over E would be a first inversion, C over G a second inversion.

C      C/E      C/G      C7      C7/E      C7/G      C7/B<sub>b</sub>

6      6/4      7      6/5      4/3      4/2

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In the following examples, circle and label the nonharmonic tones.

- |     |                                    |     |              |
|-----|------------------------------------|-----|--------------|
| UPT | unaccented passing tone            | E   | escape tone  |
| APT | accented passing tone              | App | appoggiatura |
| UN  | upper neighboring (auxiliary) tone | A   | anticipation |
| LN  | lower neighboring (auxiliary) tone | S   | suspension   |
|     |                                    | R   | retardation  |

Musical notation examples with chord symbols (I, V7, IV, etc.) for analysis. The examples are arranged in pairs of staves (treble and bass clef) for various time signatures and key signatures.

Example 1: Treble clef, 2/4 time, key of Bb. Chords: I, V7, I, V7, I.

Example 2: Bass clef, 4/4 time, key of Bb. Chords: I, V7, I, IV, I, IV, I, V7, I, V7, I.

Example 3: Treble clef, 6/8 time, key of D major. Chords: I, V7, V7, I, V7, V7, I.

Example 4: Bass clef, 3/4 time, key of Bb. Chords: I, IV, I, IV, V7, I.

Example 5: Treble clef, 2/4 time, key of Bb. Chords: I, IV, V7, I.

Example 6: Bass clef, 3/4 time, key of D major. Chords: I, V7, V7, I, IV, V7, I.

Example 7: Treble clef, 3/4 time, key of Bb. Chords: I, V7, V7, I, IV, I.

Example 8: Bass clef, 6/8 time, key of Bb. Chords: I, I, V7, I, V7, V7, I.

Example 9: Treble clef, 4/4 time, key of D major. Chords: I, IV, V7, I.



9c  
(1)  
(2)

In the following melodies, establish the correct primary chords, circle and label the nonharmonic tones, and then write two possible accompaniment patterns.

example      UPT      LN      UPT      LN      UN      UPT

1.

2.

3.

Musical notation for exercise 3, measures 1-4. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes.

Musical notation for exercise 3, measures 5-8. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with eighth and quarter notes.

4.

Musical notation for exercise 4, measures 1-4. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes.

Musical notation for exercise 4, measures 5-8. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with eighth and quarter notes.

5.

Musical notation for exercise 5, measures 1-4. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter and eighth notes.

Musical notation for exercise 5, measures 5-8. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody continues with quarter and eighth notes.



Construct appropriate chords above the following figured-bass symbols. Label the chords to indicate their root-position name and quality.

sample  $\frac{6}{4}$  GM  $\flat 5$  6  $\sharp 6$   $\sharp 6$   
4

6 6 6 6/4  $\flat 6$  4 #

6 6 6 6 6

6 6 #6 6 #4 6 #3

6 #6 6 #4 #3 6

Note the key in each of the following exercises, then label the chords by Roman numerals and add Arabic numbers to indicate the inversion.

F:  $IV\frac{6}{4}$  iii  $V^6$   $ii^6$  f#: sample

Bb: C:

Eb: c#:

E: C:





Construct appropriate chords above the following figured-bass symbols. Label the chords to indicate their root-position name and quality.

9d  
(3)

sample || || || || ||

6 5 b<sup>1/2</sup>-dim 7 6 7 # b7 4 3

|| || || || ||

6 5 #4 7 4 7 # #6 3 5

|| || || || ||

4 2 4 3 7 b5 6 5 b4 4 3 b2

|| || || || ||

#6 #7 4 b7 6 6 #5 #5 3 b5 b3 5 #3

|| || || || ||

b6 b6 7 7 #6 4 4 3 4 b5 #5 3 2

Note the key in each of the following exercises, then label the chords by Roman numerals and add Arabic numbers to indicate the inversion.

|| || || || || ||

D: IV I<sup>6</sup> V<sup>6</sup>/<sub>5</sub> vi<sup>6</sup>/<sub>4</sub> e:

|| || || || || ||

Db: B:

|| || || || || ||

G: a:

|| || || || || ||

c: Ab:

9d  
(3)  
(4)



9d

Write the bass line from the figured bass given.

C: I I<sup>6</sup> IV V I I V<sub>4</sub><sup>6</sup> I<sup>6</sup> IV I  
sample

G: I V V<sub>2</sub><sup>4</sup> I<sup>6</sup> I I V<sub>5</sub><sup>6</sup> I IV I

Bb: I IV I<sup>6</sup> I<sub>4</sub><sup>6</sup> V I I IV<sub>4</sub><sup>6</sup> I V7 I

A: IV<sup>6</sup> I<sub>4</sub><sup>6</sup> IV V I V I IV<sup>6</sup> IV V7 I

9d

Using only the I-IV-V7 chords, write the correct figured bass numbers. In some examples, there may be more than one correct answer.

C: I I<sup>6</sup> IV V7 I  
sample

E<sub>b</sub>:

F:

D:



Fill in the inner voices—alto and tenor—according to the figured bass given.

C: I V<sup>6</sup> I I G: I IV V I F: IV I<sup>6</sup><sub>4</sub> V I  
sample

B $\flat$ : I IV<sup>6</sup><sub>4</sub> I V D: V V<sup>4</sup><sub>2</sub> I<sup>6</sup> I A: I<sup>6</sup> V<sup>4</sup><sub>3</sub> I V

Each of the following chord progressions contains one or more errors. Find the error(s) and re-write the progression using correct voicing and voice leading.

C: I V<sup>6</sup> I V<sup>6</sup> F: I IV V  
sample

D: V I E $\flat$ : I V<sup>6</sup> I

9  
a  
b

9  
a  
b



Analyze the following examples using Roman numerals and Arabic numbers below the staff as well as commercial chord symbols above the staff (6i-j).

9  
d  
6  
i

Wolfgang Amadeus Mozart  
(1756–1791)

1.

C: I      V<sub>3</sub><sup>4</sup>

Johann Friedrich Burgmüller  
(1806–1874)

2.

Peter Ilyich Tchaikovsky  
(1840–1893)

3.

1. In the following examples circle and label nonharmonic tones.

2. In the following melodies, establish the correct primary chords, circle and label the nonharmonic tones, and write an accompaniment.

3. Note the key given, then label the chords by Roman numerals and Arabic numbers to indicate the inversion.

4. Construct appropriate chords above the following figured-bass symbols. Label the chords and indicate their root-position name and quality.

9c  
(1)

9c  
(1)  
(2)

9d  
(1)  
(3)  
(4)

9d  
(1)  
(3)  
(4)

5. Write the bass line from the figured bass given.

9d

G: I IV I<sup>6</sup> V I D: V I IV V I

Bb: I IV I<sup>6</sup><sub>4</sub> V7 I F: I V V<sup>4</sup><sub>2</sub> I<sup>6</sup> I

6. Using only the I-IV-V7 chords, write the correct figured bass numbers. In some examples, there may be more than one correct answer.

9d

7. Fill in the inner voices—alto and tenor—according to the figured bass given.

9 a b

I IV<sup>6</sup><sub>4</sub> I I<sup>6</sup><sub>4</sub> V I I IV V I<sup>6</sup> V<sup>4</sup><sub>3</sub> I V

8. Each of the following chord progressions contains an error. Find the error and re-write the progression correctly with correct voicings and voice leading without changing the bass.

9 a b

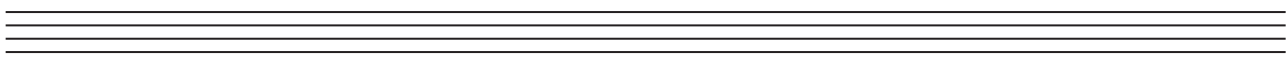
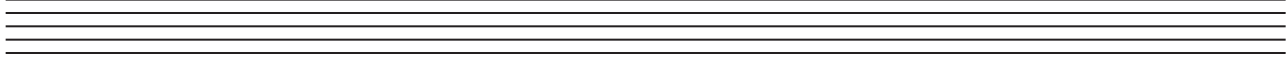
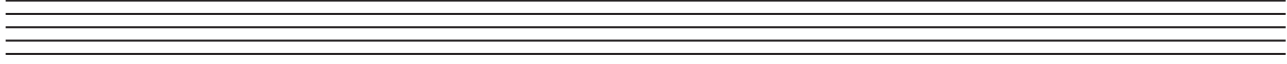
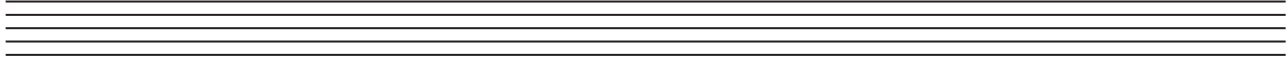
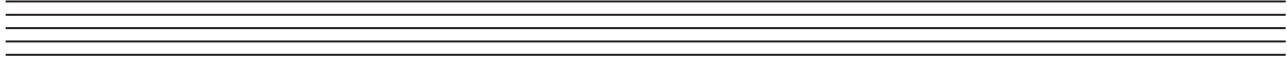
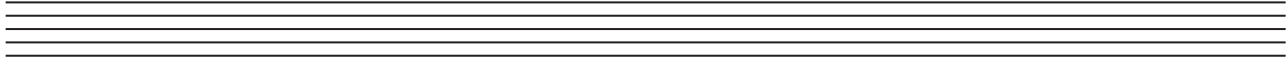
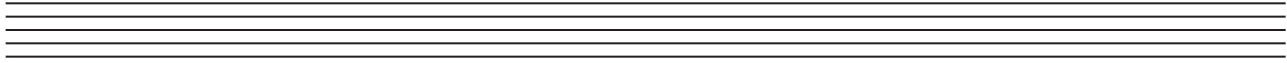
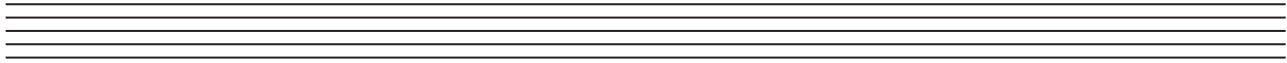
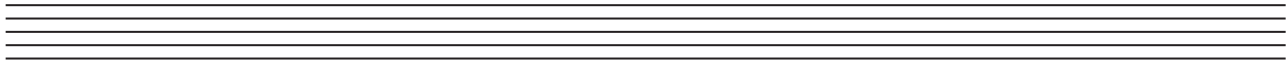
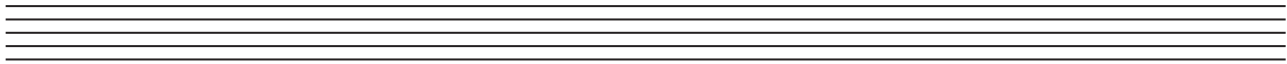
V I I V

9. Analyze the Bach chorale below. Circle and label all nonharmonic tones.

Johann Sebastian Bach  
(1685–1750)

a:

9c (1)  
9d





# UNIT 10

## Appendix: Terms, Signs, and Symbols

The following lists are necessarily not comprehensive. You should consult the Contents for terms and concepts defined and discussed in the text, and one of the standard music dictionaries for other terms, instruments, and symbols not included here.

### 10a General Music Terms

- a cappella* (It., “in chapel style”) for unaccompanied voices
- accidental* a sharp, flat, or natural introduced within a work—in contrast to the sharps or flats found in the key signature
- Alberti bass* a keyboard accompaniment played by the left hand, in which chord tones alternate in a fixed pattern
- alla breve* (cut time,  $\text{C}$ ) simple duple meter with the half note as the beat
- anacrusis* upbeat or pick-up
- aria* song from opera or oratorio with instrumental accompaniment
- arpeggio* see Signs and Symbols (10e)
- asymmetric meter* a meter such as  $\frac{5}{8}$  or  $\frac{7}{4}$ , with unequal division of the measure so that accents occur irregularly
- atonal* without tonality; not in a key
- augmentation* increasing, usually doubling, the length of a note or passage
- authentic cadence* the harmonic progression V7-I used at the end of a phrase or composition
- basso continuo* same as figured bass (see 9d)
- beam* a horizontal line, in place of flags, for groups of notes shorter than quarter notes
- cadence* a point of repose at the end of a phrase, section, or composition
- cadenza* a solo passage in improvisatory style
- chord* a group of notes sounding simultaneously
- chromatic* any nondiatonic tone introduced into a scale
- chromatic scale* a scale including all twelve tones within an octave
- clavier* any keyboard instrument
- clef* a sign written at the beginning of the staff to indicate the pitch name for a given line
- coda* a strongly conclusive final section of a movement or composition; *codetta*: a small coda
- common time* (C)  $\frac{4}{4}$  time
- compound interval* an interval greater than an octave
- consonance* a stable combination of tones that does not require resolution
- contrapuntal* pertaining to counterpoint
- counterpoint* music consisting of two or more independent lines
- cut time* see *alla breve*
- deceptive cadence* the harmonic progression V-VI (instead of V-I) at the end of a phrase
- diatonic* a term describing the notes of the major or natural minor scale, excluding all chromatic alterations
- diminution* decreasing, usually halving, the length of a note or passage
- dissonance* an unstable combination of tones that requires resolution
- doppio* double
- downbeat* the first beat of a measure
- duplet* a group of two notes in compound meter equal to three of the same notes
- enharmonic equivalents* tones that are named differently but sound the same
- equal temperament* a system of tuning in which the octave is divided into twelve equal intervals
- figured bass* numerical indication of intervals above a bass tone
- flag* or *hook* a small flag added to a stem for notes shorter than a quarter note

- grace note* see Signs and Symbols (10e)
- Great Staff* a double staff with both a treble clef and a bass clef
- ground bass* a phrase continuously repeated in the bass
- half cadence* an incomplete cadence, usually on dominant harmony
- homophony* music in which a melody, usually in the highest voice, is supported by a chordal accompaniment
- interval* distance between two notes
- intonation* accuracy of pitch in singing or playing tones
- key signature* one or more sharps or flats grouped at the beginning of the staff indicating what notes are to be altered throughout the piece
- ledger line* a small line for notes added above or below the staff
- maggiore* major
- meter signature* the two numbers at the beginning of a piece indicating a recurring pattern of accented and unaccented beats. The top number indicates the number of beats grouped into each measure; the bottom number indicates the note value of the beat
- metronome* a pendulum or electronic device used to determine and regulate tempo
- minore* minor
- mode* any scale form; before about 1600, usually one of the church modes; after about 1600, usually major or minor
- modulation* change of key in the course of a composition
- monophony* music consisting of a single unaccompanied melody
- opus* (op.) a musical composition (usually accompanied by a number); the works of a composer are numbered consecutively—op. 1, op. 2, etc.—in order of composition or publication
- ostinato* (It., “obstinate”) a figure or phrase continuously repeated throughout a passage or composition
- ottava* (8, 8va) octave
- pentatonic* five-pitch scale—in contrast to the seven-pitch major and minor scales
- pianoforte* the original, unabbreviated name for the piano
- pitch* a musical sound as measured by how low or high it is within a scale
- plagal cadence* the harmonic progression IV-I (the “amen” cadence)
- polychord* a combination of two or more different chords
- polyphony* see *counterpoint*
- polytonality* the simultaneous use of two or more tonal centers or keys
- primary triads* triads above the first, fourth, and fifth pitches of a major or minor scale
- prime* perfect unison
- resolution* the progression of a dissonant interval or chord to a consonant (stable) interval or chord
- root* the lowest note of a chord
- scale* an ordered series of pitches going either up or down
- scherzo* (It., “joke”) a brusque or humorous composition in triple meter; a scherzo is sometimes used in symphonies, sonatas, etc., in place of a minuet
- segno* sign
- sequence* the immediate duplication of a tonal pattern in the same part(s) at a different pitch
- simple interval* an interval of an octave or less
- slur* a curved line connecting two or more notes of different pitch. Indicates that the notes are to be played smoothly connected
- staff* a series of five lines and four spaces on which notes are written
- stem* a vertical line added to the note head on all notes except the whole note
- tempo* the rate of speed of a musical composition
- thorough bass* same as figured bass (see 9d)
- tie* a curved line connecting two notes of the same pitch
- timbre* tone color or quality
- tone row* same as twelve-tone row (see 3q)
- tonic* the name and beginning pitch of a major or minor scale
- transposition* performance in a key other than the original
- triad* a three-note chord combining a root and the intervals of a third and a fifth above the root
- triplet* a group of three notes in simple meter equal to two of the same notes
- tritone* an interval of three whole steps—A4 or d5

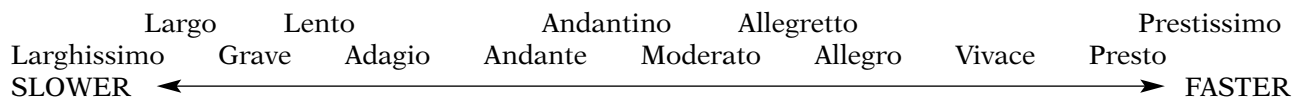
## 10b Performance Terms

- accelerando* (accel.) increasing in tempo  
*adagio* leisurely, slow; *adagietto*: a little faster than *adagio*  
*ad libitum* (ad lib.) at will; at the performer's discretion  
*affrettando* (affrett.) hurrying  
*agitato* in an agitated or excited manner  
*al fine* (repeat) to the end  
*allargando* (allarg.) decreasing in tempo  
*allegro* fast; *allegretto*: slightly slower than *allegro*  
*all'ottava* (8va---) when above the notes: play an octave higher; when below the notes: play an octave lower  
*andante* moderately slow; *andantino*: slightly faster than *andante*  
*animato* with animation  
*a piacere* at pleasure; without measured tempo  
*appassionata* passionately  
*arco* bow; with the bow  
*assai* very  
*a tempo* return to the first tempo  
*attacca* proceed to the next section or movement without pause  
*brio* fire; vigor  
*calando* (cal.) decreasing in tempo and loudness  
*cantabile* (cantab.), *cantando*, *cantante* in singing style  
*con* with  
*crescendo* (cresc.) increasing in loudness  
*da capo* (D.C.) (repeat) from the beginning  
*dal segno* (D.S.) (repeat) from the sign  
*decrescendo* (decresc.) decreasing in loudness  
*diminuendo* (dim., dimin.) decreasing in loudness  
*divisi* (div.) divided; an indication that a vocal or instrumental section is to divide and perform two or more parts  
*dolce* (dol.) sweetly  
*doloroso* sadly; plaintively  
*energico* with energy  
*espressivo* (espr., espress.) expressively  
*fermata* see Signs and Symbols (10e)  
*fine* the end; the concluding point after a return to the beginning or to a sign  
*forte* (**f**) loud; *fortissimo* (**ff**): very loud  
*forte-piano* (**fp**) loud, then immediately soft  
*forza* fire; forcefulness  
*giocoso* playfully  
*giusto* strict; exact  
*glissando* a sliding-pitch effect  
*G.P.* (grand pause) silence; a rest for the entire orchestra or ensemble  
*grave* slow; solemnly, seriously  
*grazioso* gracefully  
*hold* same as *fermata* (see Signs and Symbols, 10e)  
*largo* broad; very slow; *larghetto*: slightly faster than *largo*; *larghissimo*: the slowest tempo indication  
*legato* (leg.) very smooth, with no separation between notes (see Signs and Symbols, 10e)  
*lento* slow, but not as slow as *largo*  
*l'istesso tempo* the same tempo  
*loco* as written (used after *all'ottava*)  
*maestoso* majestically  
*marcato* (marc.) marked; stressed  
*marziale* martially  
*meno mosso*, *meno moto* with less movement; slower  
*mezzo* half; moderately  
*mezzo forte* (**mf**) not as loud as *forte*; *mezzo piano* (**mp**): not as soft as *piano*  
*misterioso* mysteriously  
*M.M.* (Maelzel metronome) used with a number to indicate tempo; the number indicates beats per minute  
*moderato* moderate (tempo)  
*molto* very  
*morendo* (mor.) dying away; fading  
*mosso*, *moto* motion  
*non* not  
*ossia* otherwise; indicates another way of performing a passage  
*pesante* (pes.) heavily  
*piano* (**p**) soft; *pianissimo* (**pp**): very soft  
*più* more  
*più mosso*, *più moto* with more movement; faster  
*pizzicato* (pizz.) plucked (instead of bowed, in string parts)  
*poco* little; a little  
*presto* very fast; *prestissimo*: faster than *presto*; the fastest tempo indication  
*quasi* in the manner of  
*rallentando* (rall.) gradually slowing  
*rinforzando* (rf., rfz., rinf.) reinforced; suddenly stressed  
*ritardando* (rit., ritard.) gradually slowing  
*ritenuto* holding back; immediately slower  
*rubato* with rhythmic freedom  
*scherzando* playfully  
*secco* dry; drily  
*segue* follows; continues in the same way  
*sempre* (sem., semp.) always; throughout  
*senza* without  
*sforzando* (**sf**, **sfz**) with force; with an explosive accent  
*simile* similarly; in the same way  
*sordino* mute

*sostenuto* (sost.) sustained  
*sotto* under; below  
*staccato* (stacc.) detached; separated (see Signs and Symbols, 10e)  
*stringendo* (string.) accelerating markedly; hastening  
*subito* suddenly  
*tacet* silent; a part so marked is silent for the entire section or movement  
*tanto* much; so much  
*tempo I, tempo primo* return to the first tempo

*tenuto* (ten.) held; sustained for full value  
*tremolo* (“trembling”) the rapid repetition of one note or the rapid alternation of two notes  
*troppo* too much  
*una corda* (u.c.) a piano indication of the use of the soft pedal  
*vibrato* (vib.) slight fluctuation of pitch or intensity  
*vivace* spirited, lively; *vivacissimo*: very spirited, very lively  
*vivo* lively

## (1) A SCALE OF SPEEDS (TEMPOS)



## (2) TERMS REFERRING TO TEMPO

*larghissimo* very slow  
*largo* slow  
*grave* slow and solemn  
*lento* slow, but not dragging  
*adagio* slow, leisurely, a slow rate of movement  
*andante* a moderately slow rate of movement, with the feeling of moving along or flowing  
*andantino* moderately slow, but with a little more motion than andante (diminutive of andante)

*moderato* moderately, in moderate tempo  
*allegretto* moderately fast (diminutive of allegro)  
*allegro* rapid, lively, a brisk rate of movement  
*vivace* fast, vivaciously  
*presto* very fast, quickly, rapidly  
*prestissimo* very quickly, as fast as possible

## (3) TERMS REFERRING TO VARIATIONS IN TEMPO

*a tempo* in time, return to the previous tempo after a deviation or relaxation  
*tempo primo* (tempo I<sup>mo</sup>) return to the original tempo of the piece  
*accelerando* (accel.) a gradual quickening of tempo  
*stringendo* (string.) hastening, accelerating the movement, usually suddenly and rapidly with a crescendo

*ritardando* (rit. or ritard.) a gradual slowing of tempo  
*ritenuto* a holding back of the tempo, but without a continuous slowing down  
*allargando* (allarg.) gradually slower and louder, with a sense of increasing power  
*morendo* gradually slower and softer, dying away

## 10c Instruments of the Orchestra

English Name	Italian Name	French Name	German Name
Flute	Flauto	Flûte	Flöte
Oboe	Oboe	Hautbois	Oboe (or Hoboe)
Clarinet	Clarinetto	Clarinette	Klarinette
Bassoon	Fagotto	Basson	Fagott
Horn	Corno	Cor	Horn
Trumpet	Tromba	Trompette	Trompete
Trombone	Trombone	Trombone	Posaune
Tuba	Tuba	Tuba	Tuba (or Bass tuba)
Timpani (or kettledrums)	Timpani	Timbales	Pauken
Harp	Arpa	Harpe	Harfe
Violin	Violino	Violon	Geige (or Violine)
Viola	Viola	Alto	Bratsche (or Viole)
Violoncello (or cello)	Violoncello	Violoncelle	Violoncello
Double Bass (or contrabass)	Contrabasso	Contrebasse	Kontrabass

## 10d Voice Types

*Soprano* high female voice  
*Mezzo-soprano* medium female voice  
*Alto* low female voice  
*Contralto* lowest female voice

*Tenor* high male voice  
*Baritone* medium male voice  
*Bass* low male voice

## 10e Signs and Symbols

accent > or – either mark, placed above or below a note, indicates that emphasis should be added to the affected note.



legato slur a curved line placed over or under several different notes. The slur indicates that the notes should be played very smoothly. Legato is the opposite of staccato (see below).



staccato dot • a dot placed above or below a note. Staccato dots indicate that the affected note should be shortened and detached from the other notes.



appoggiatura

a nonharmonic, ornamental tone that precedes a chord tone. Unlike the grace note (see below), the appoggiatura is subject to a strict beat.



grace note



a nonharmonic, ornamental tone that precedes a chord tone. The grace note is not subject to a strict beat.



breath mark

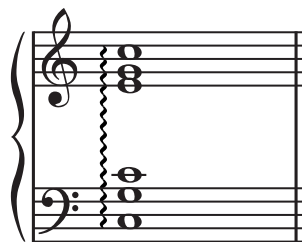


indicates that the notes should be separated, as for a breath.



arpeggio

the wavy line indicates that the notes should be played from bottom to top in rapid succession.



measured tremolo

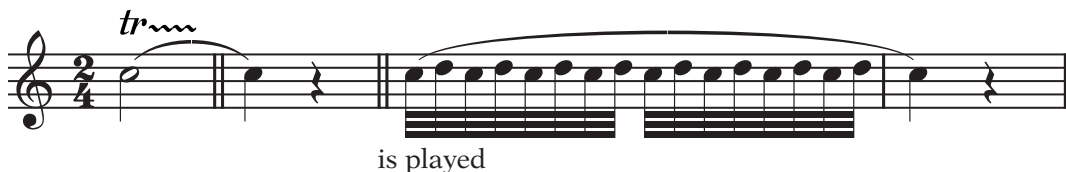
a single slash above or below a note indicates a subdivision into eighth notes; a double slash indicates sixteenth notes; and a triple slash indicates either thirty-second notes or that the note(s) should be played as fast as possible.



trill

*tr*

the abbreviation *tr*, with or without a wavy line following it, indicates a rapid alternation with the diatonic second (or chromatic second if an accidental is included) above a written note. Performance practices and styles vary, but in general, seventeenth- and eighteenth-century trills begin on the diatonic step above and the modern trill begins with the note indicated.



fermata

indicates that a note should be held for longer than its normal value.



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