

# SEHS BAND THEORY PACKET #3

66

## Lesson 61 CHROMATIC SCALES

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NAME: \_\_\_\_\_

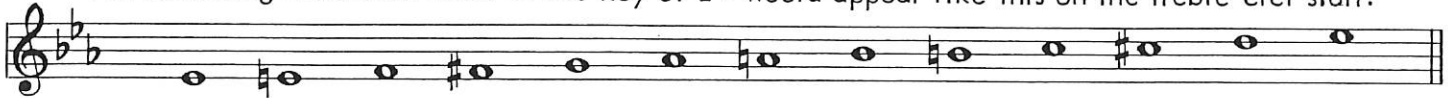
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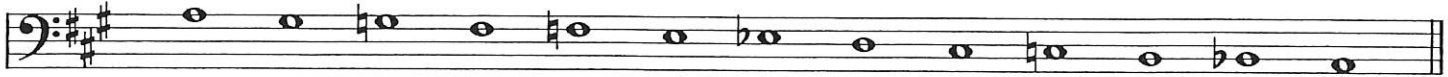
In Lesson 49 (Master Theory Book Two) we learned that a major scale is a succession of tones ascending or descending from a given note to its octave according to a specified pattern.

A CHROMATIC SCALE is a scale which consists entirely of half steps. It may be written by the use of accidentals ( $\sharp$ - $\flat$ - $\natural$ ) in connection with the regular key signature. Sharp and natural signs are used for the ascending scale and flat and natural signs for the descending scale.

An ascending chromatic scale in the key of  $E\flat$  would appear like this on the treble clef staff:



A descending chromatic scale in the key of A would appear like this on the bass clef staff:



### STUDENT ASSIGNMENT

Date	_____
Grade	_____

1. How many notes are there in a chromatic scale including the octave? \_\_\_\_\_
2. What is the interval between the tones of the chromatic scale? \_\_\_\_\_
3. In the examples below place the correct sharps or flats in the key signature and build a chromatic scale ascending in half notes on the treble clef staff and a descending chromatic scale on the bass clef staff.



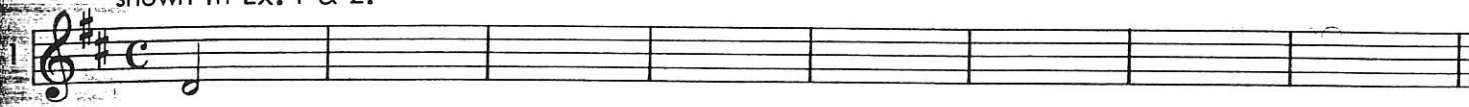
<p>MEMORIZE: Ascending Chromatic Scales use <math>\sharp</math> and <math>\natural</math> signs.          Descending Chromatic Scales use <math>\flat</math> and <math>\natural</math> signs.</p>
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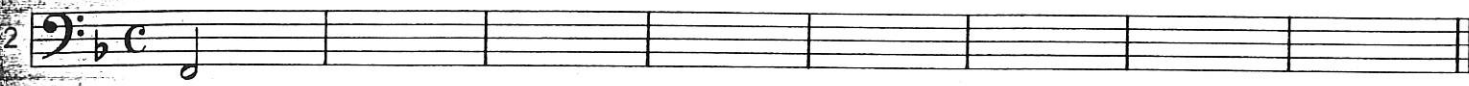
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# STUDENT ASSIGNMENT

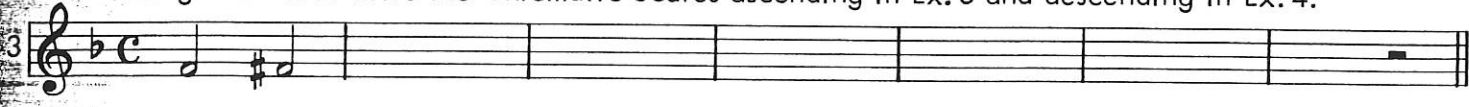
Date	_____
Grade	_____


Using half notes write the Major Scales ascending and descending for the key signatures shown in Ex. 1 & 2.

1 

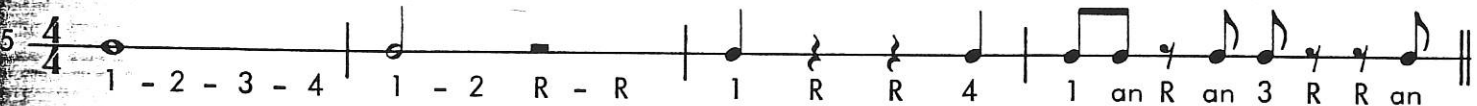
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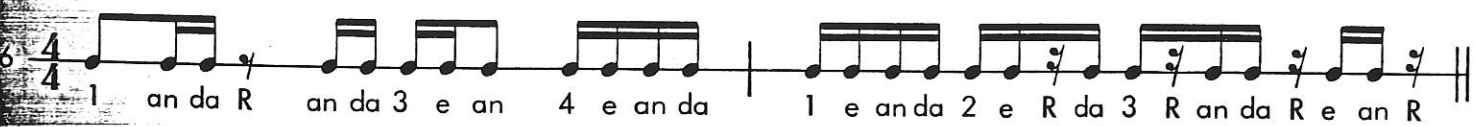
Using half notes write the Chromatic Scales ascending in Ex. 3 and descending in Ex. 4.

3 

4 

The system of counting time used in the Master Method Series is shown in Ex. 5 & 6.

5 

6 

☆☆☆ Use t a for an da ☆☆☆

Write the beats under each note and rest in Ex. 7 & 8. Then count time aloud while tapping your foot.

7 

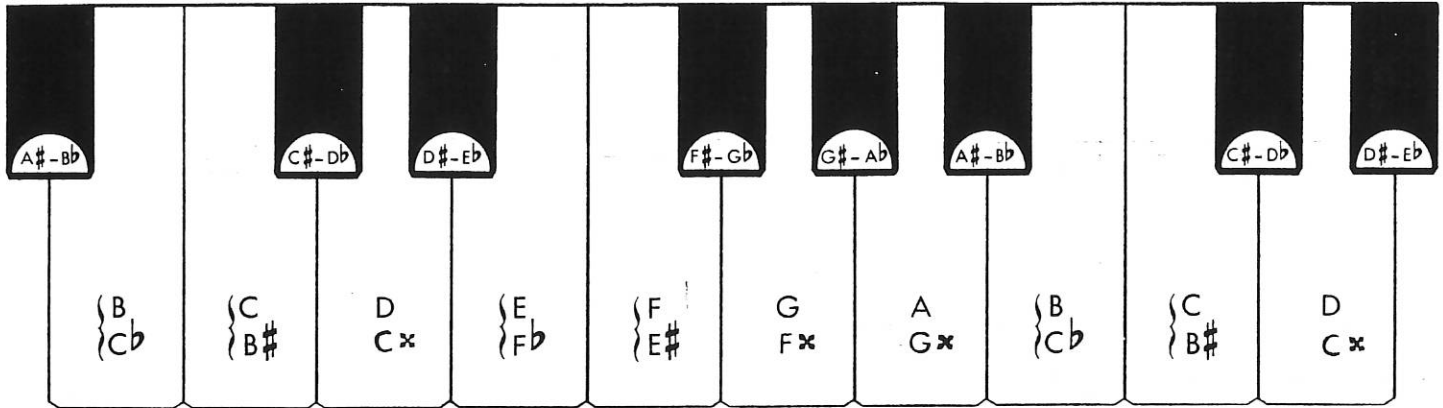
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# ENHARMONIC TONES

Notes which differ in name but sound the same are called ENHARMONIC TONES.

Examples: C# and Db      B and Cb      E# and F

In the partial keyboard below you will notice that each piano key represents two or more different ENHARMONIC notations for the same pitch.



This is a double sharp Cx

This is a double flat Bbb

By using double sharps and double flats we can write several tones which are ENHARMONIC.

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

1. In the staff below write the enharmonic note in each second measure.

2. Write one additional enharmonic note in each of the second and third measures. Use double sharps or double flats where needed.

**MEMORIZE:** Two or more notes differing in name but sounding the same pitch are called enharmonic tones.



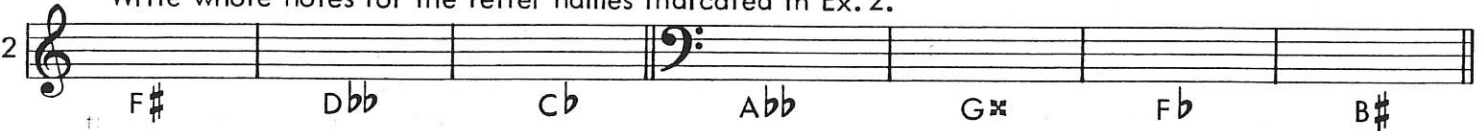
# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the letter names under each note in Ex. 1.

1 

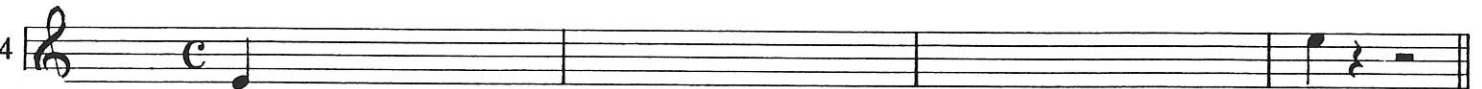
Write whole notes for the letter names indicated in Ex. 2.

2 

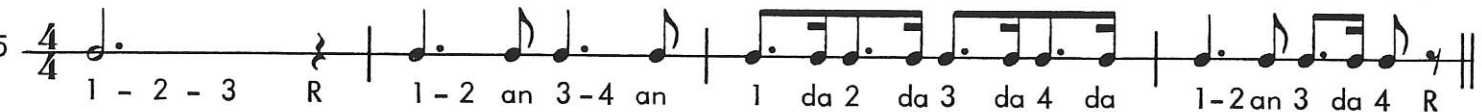
Write one additional enharmonic note in each of the second and third measures in Ex. 3.

3 

In Ex. 4 place the correct sharps for the major key signature and build a chromatic scale ascending in quarter notes.

4 

The system of counting time used in the Master Method Series for dotted notes is shown in Ex. 5.

5 

Write the beats under each note and rest in Ex. 6 through 8. Then count the time aloud while tapping your foot.

6 

7 

8 

# Lesson 65


## SIGNS AND ABBREVIATIONS


In order to read or write music, it is necessary that we understand all of the signs, words and abbreviations sometimes referred to as the musical vocabulary.


The following musical signs and abbreviations will be found in the MARCH below.


*f* (forte) = loud

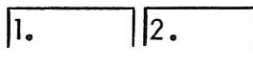
*p* (piano) = soft.

 sforzando = a heavy accent.

 = crescendo sign means to get gradually louder.


*sfz*  
 subdivide = play four eighth notes.

 = decrescendo sign means to get gradually softer.

 = 1st and 2nd endings.

 = staccato means to detach or separate.

FINE  (feenay) = the end.

 accent = to stress or emphasize.

D.C. (Da Capo) = repeat from the beginning.

### March







## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

1. Tell in your own words what each of the following signs indicate.

- (A)  \_\_\_\_\_
- (B)  \_\_\_\_\_
- (C)  \_\_\_\_\_
- (D)  \_\_\_\_\_

MEMORIZE: All signs, words and abbreviations together with their meaning and pronunciation.

# Lesson 66

## SIGNS AND ABBREVIATIONS (CONTINUED)

The following musical signs and abbreviations will be found in the WALTZ below.

D. S. (Dal Segno) = repeat from the sign  $\text{♩}$ .

$\text{⊕}$  Coda = added or final section.  
 $\text{◡}$  fermata = pause or hold.

a tempo = resume strict time.

tenuto  $\text{—}$  = sustain for full value.

legato = smooth, connected style.

cresc. = abbr. of crescendo—means gradually louder.

dim. = abbr. of diminuendo—means gradually softer.

rit. = abbr. of ritardando—means gradually slower.

D. S. al Coda = repeat from the  $\text{♩}$  sign, play to the coda sign  $\text{⊕}$  then skip and play the coda.

### Waltz

## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

Place the number of the sign or abbreviation beside the correct definition.

- |                |                 |
|----------------|-----------------|
| 1. <i>f</i>    | 9. legato       |
| 2. $\text{⊕}$  | 10. D. S.       |
| 3. cresc.      | 11. $\text{1.}$ |
| 4. rit.        | 12. dim.        |
| 5. staccato    | 13. $\text{◡}$  |
| 6. D. C.       | 14. <i>sfz</i>  |
| 7. a tempo     | 15. <i>p</i>    |
| 8. $\text{2.}$ | 16. $\text{—}$  |

- |                                 |                          |
|---------------------------------|--------------------------|
| _____ repeat from the beginning | _____ gradually slower   |
| _____ a heavy accent            | _____ resume strict time |
| _____ soft                      | _____ second ending      |
| _____ play detached             | _____ repeat from sign   |
| _____ first ending              | _____ pause or hold      |
| _____ coda sign                 | _____ gradually louder   |
| _____ gradually softer          | _____ sustain full value |
| _____ loud                      | _____ play smoothly      |

# Lesson 67

## MINOR SCALES

For every major scale there are three relative minor scales.

A relative minor scale has the same key signature as its relative major scale.

All minor scales begin on the 6th degree of their relative major scales.

1. The NATURAL or PURE MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale. We usually use small letters to indicate minor keys.

c minor (natural)



2. The HARMONIC MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that the 7th tone is raised 1/2 step. (See arrow in the example below)

c minor (harmonic)



3. The MELODIC MINOR SCALE also begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that in ascending the 6th and 7th tones are raised 1/2 step and in descending the 6th and 7th tones return to the natural or pure minor scale form.

c minor (melodic)



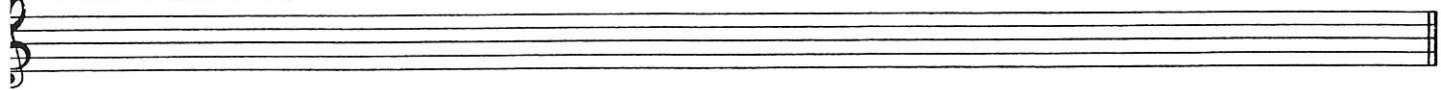
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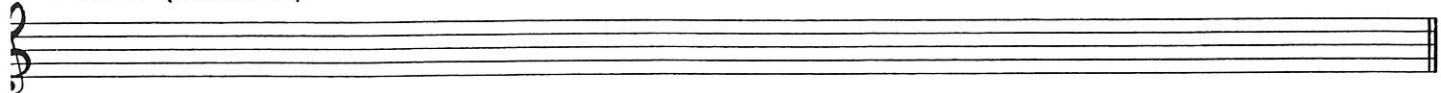
Grade \_\_\_\_\_

Write the following minor scales, ascending and descending and place the necessary flats and sharps in the key signature.

e minor (melodic)



f minor (harmonic)



MEMORIZE: All minor scales are built on the 6th degree of their relative major scales.  
Harmonic minor scales - raise the 7th tone 1/2 step ascending and descending.  
Melodic minor scale - raise the 6th and 7th tones 1/2 step ascending but return to the natural scale when descending.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

The letter name of each relative minor scale is found on the 6th degree of its relative major scale.

1. Complete this table of relative minor keys using small letters and proper accidentals.

Major Scale	Relative minor Scale	Major Scale	Relative minor Scale
C	a	G	_____
F	_____	D	_____
B $\flat$	_____	A	_____
E $\flat$	_____	E	_____
A $\flat$	_____	B	_____
D $\flat$	_____	F $\sharp$	_____
G $\flat$	_____	C $\sharp$	_____
c $\flat$	_____		

In Ex. 2-3-4 name the major scales then name and write the relative minor scale of each in the form indicated both ascending and descending.

2. Key of **major**                      Key of **minor (harmonic)**

3. Key of **major**                      Key of **minor (melodic)**

4. Key of **major**                      Key of **minor (natural)**

In Ex. 5-6-7 use the Master Method Series system of counting time to write the notes and rests represented by the counting below the line.

5.  $\frac{4}{4}$  1 - 2 R 4 an | 1 2 an 3 R | 1 e an da R an 3 - 4 | R 2 an da 3 R

6.  $\frac{3}{4}$  R 2 an 3 | 1 an 2 R | R an R an R an | 1 - 2 - 3 | R 2 3 | 1 e an da 2 3

7.  $\frac{8}{8}$  1-2-3 4-5-6 | R 2 an 3 R 5 an 6 | 1 an 2 an 3 4 R 6 | 1 an 2 3 an 4 - 5 - 6

(slow counting)

# Lesson 69 SYLLABLES

In many schools students learn to read music through the use of syllables in place of letter names for the notes.

The syllables used for all major scales ascending and descending are:

DO RE MI FA SOL LA TI DO DO TI LA SOL FA MI RE DO

These syllables are sounds taken from the Italian language and are pronounced as follows:  
DO (dough) - RE (ray) - MI (me) - FA (fa) - SOL (so) - LA (la) - TI (tee) - DO (dough).

In the United States most teachers use the "movable DO system" which means that the key tone of the major scale is always called "DO". Thus in the key of F major, F is called "DO" and in the key of D $\flat$  major, D $\flat$  is called "DO", etc. All minor scales start on the tone "LA".

The syllables used for the chromatic scale ascending and descending are:

Ascending  $\rightarrow$  DI RI FI SI LI

DO - RE - MI  $\leftrightarrow$  FA - SOL - LA - TI  $\leftrightarrow$  DO

RA ME SE LE TE  $\leftarrow$  Descending

Note: In the chromatic syllables the "i" sounds like eee - the "a" sounds like ahh - and the "e" sounds like aye.

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the syllable names under the notes in Ex. 1 and 2.

DO

**MEMORIZE:** The syllables and their correct pronunciation for the chromatic scale both ascending and descending.



# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the syllables under the notes in Ex.1 through 3, then sing the syllables.

1

2

3

An interval in music is the distance between two tones with regard to pitch. The interval is always counted from the lower note to the upper, including both.

Write the interval under the notes in Ex.4 and 5.

4

5

Write the second note to complete the intervals in Ex.6 and 7.

6

7

# Lesson 71

## TRANSPOSITION

Transposition is the act of changing music from one key to another key. The three most widely used methods of transposition are as follows:

1. By INTERVAL                      2. By SYLLABLE                      3. By NUMBER

In Example 1. we will transpose three measures of music from the key of E $\flat$  major to the key of G major by the INTERVAL method. Because the key of G major is a third higher than the key of E $\flat$  major, we must write each note of the melody in G major a third higher than it was written in E $\flat$  major.

In Example 2. we will transpose three measures of music from the key of F major to the key of C major by the SYLLABLE method. First we will write the syllable names under each note in the original key of F. Then by using the "Movable DO System" we can write each note of the melody in C major having the same syllable.

In Example 3. we will transpose three measures of music from the key of D major to the key of B $\flat$  major by the NUMBER method.

Step 1- Shows a scale in the key of the original melody (in this example a D major scale) then beginning with the key tone D number the notes from one to eight.

Step 2- Shows the correct number under each corresponding note in the original melody as they are numbered in the D scale.

Step 3- Shows a scale in the new key (B $\flat$ ). Then beginning with the key tone B $\flat$  number the notes from one to eight.

Step 4- Shows the original melody transposed to the new key by writing the new notes having the same numbers.

### STUDENT ASSIGNMENT

Using either the Interval, Syllable, or Number method transpose the following Ex. in C major to E $\flat$  major. Check all accidentals.

Date \_\_\_\_\_

Grade \_\_\_\_\_

**MEMORIZE:** Transposition is the act of changing music from one key to another key without changing the rhythm or tonal patterns.





# COMPLEX TIME SIGNATURES

Some of the more complex time signatures now in use are:  $\frac{2}{2}$   $\frac{3}{2}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{8}$   $\frac{7}{8}$

In each case the top number always tells the number of beats in a measure, and the bottom number always tells the kind of note that gets one beat.

The beats may be written under the notes like this:

$\frac{2}{2}$  1 2 1-2 1 an 2 an R e da 2 e an da 1 an da R an R e R da 2

$\frac{3}{2}$  1 2 3 1-2-3 1 an R an 3 an 1 e an da 2 an da 3 e an 1-2 R R

$\frac{5}{4}$  1 2 3 4 5 1-2 3-4-5 1 2 an R 4 an 5 1 an 2 an R an R an 5 1-2-3 4 an 5

$\frac{7}{8}$  2 3 4 5 6 7 1-2-3-4-5-6-7 1 R 3 an 4 R 6 an 7 1 an 2 an 3 R 5 an 6 an 7

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the beats under each note and rest in Ex. 1 through 6. Then count the time aloud while tapping your foot.

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

$\frac{5}{4}$   $\frac{7}{4}$

$\frac{5}{8}$   $\frac{7}{8}$

<p><b>MEMORIZE:</b> The top number always tells the number of beats in a measure. The bottom number always tells the kind of note that gets one beat.</p>
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# Lesson 75

## PERFECT AND MAJOR INTERVALS

In Lesson 44 (Book Two) we learned that an interval in music is the distance between two tones with regard to pitch. The interval is counted from the lower note, which is called the root or key tone, to the upper, including both.

When the interval is a PRIME-FOURTH-FIFTH-OCTAVE and the upper note is in the same key as the root, it is called a PERFECT INTERVAL. (We use the abbreviation Per. to designate a PERFECT INTERVAL). The examples below are all taken from the major scale.

The following intervals are PERFECT.

Per. 5th      Per. 8th (Octave)      Per. 4th      Per. Prime      Per. 5th      Per. 4th

When the interval is a SECOND - THIRD - SIXTH - SEVENTH and the upper note is in the same key as the root, it is called a MAJOR INTERVAL. (We use the abbreviation Maj. to designate a MAJOR INTERVAL as found in the major scale).

The following intervals are MAJOR.

Maj. 2nd      Maj. 6th      Maj. 7th      Maj. 3rd      Maj. 7th      Maj. 2nd

All of the intervals in the Major scale are either PERFECT or MAJOR INTERVALS.

The F Major scale showing all intervals from root or key tone.

Per. Prime      Maj. 2nd      Maj. 3rd      Per. 4th      Per. 5th      Maj. 6th      Maj. 7th      Per. 8th (Octave)

### STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

Write the name and number of each interval in Ex. 1.

Maj. 3rd      Per. 5th

Circle the intervals which are PERFECT in Ex. 2.

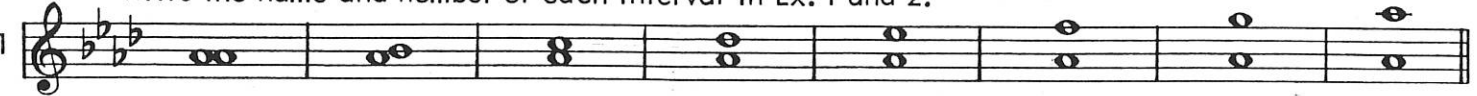
Circle the intervals which are MAJOR in Ex. 3.

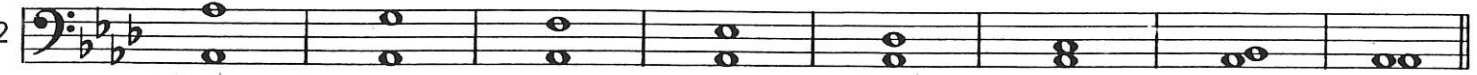
**MEMORIZE:** When the upper tone is in the same key as the root,  
 PRIMES - FOURTHS - FIFTHS - OCTAVES are PERFECT, and  
 SECONDS - THIRDS - SIXTHS - SEVENTHS are MAJOR.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

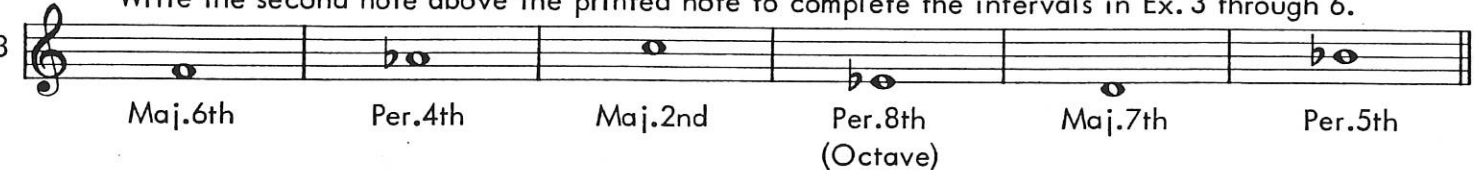
Write the name and number of each interval in Ex. 1 and 2.

1 

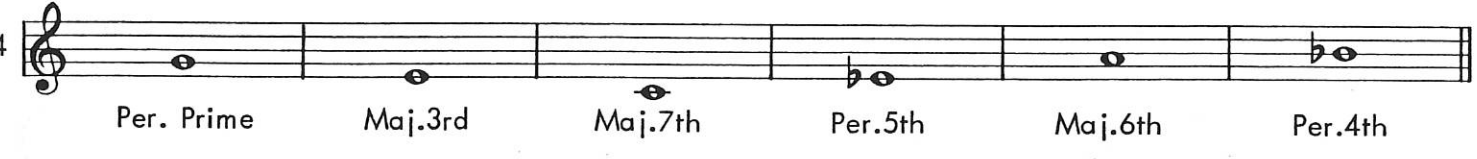
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Remember: The lower note establishes the key for each interval.


Write the second note above the printed note to complete the intervals in Ex. 3 through 6.

3 

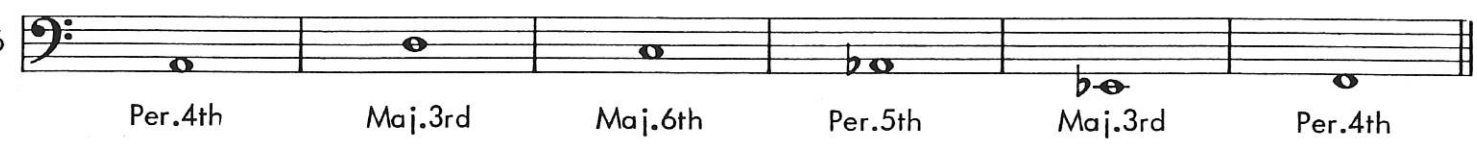
Maj.6th      Per.4th      Maj.2nd      Per.8th (Octave)      Maj.7th      Per.5th

4 

Per. Prime      Maj.3rd      Maj.7th      Per.5th      Maj.6th      Per.4th

5 

Maj.2nd      Per.8th (Octave)      Per. Prime      Maj.3rd      Per.5th      Maj.7th


6 

Per.4th      Maj.3rd      Maj.6th      Per.5th      Maj.3rd      Per.4th

Write the syllable names under the notes in Ex.7 then sing the syllables.

7 

Sol    Fi    Fa    Mi





# MINOR INTERVALS

When the distance between two notes of a Major interval is made one half step smaller, it is called a MINOR INTERVAL.

Only SECONDS - THIRDS - SIXTHS - SEVENTHS or Major intervals can be made minor. (We use a small letter "m" to designate a MINOR INTERVAL).

The following intervals are MINOR.

m 3rd    m 6th    m 7th    m 2nd    m 3rd    m 6th    m 3rd    m 7th

In the minor scales we have PERFECT, MAJOR and MINOR INTERVALS.

Minor scales showing all intervals from root or key tone.

Harmonic d minor Scale.

Per. Prime    Maj.2nd    m 3rd    Per.4th    Per.5th    m 6th    Maj.7th    Per.8th (Octave)

Melodic d minor Scale - Ascending.

Per. Prime    Maj.2nd    m 3rd    Per.4th    Per.5th    Maj.6th    Maj.7th    Per.8th (Octave)

Melodic d minor Scale - Descending.

Per.8th (Octave)    m 7th    m 6th    Per.5th    Per.4th    m 3rd    Maj.2nd    Per. Prime

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the name and number of each interval in Ex. 1.

Using G as the root or key tone, write the intervals indicated.

m 3rd    Maj.7th    Per.5th    Per.8th    m 6th    Per. Prime    Maj.2nd    Per.4th

MEMORIZE: Only SECONDS-THIRDS-SIXTHS-SEVENTHS can be made MINOR.

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

1. The PERFECT INTERVALS in any Major scale are: \_\_\_\_\_
2. The MAJOR INTERVALS in any Major scale are: \_\_\_\_\_
3. The PERFECT INTERVALS in any minor scale are: \_\_\_\_\_
4. The MINOR INTERVALS in the harmonic form of any minor scale are: \_\_\_\_\_
5. The MAJOR INTERVALS in the harmonic form of any minor scale are: \_\_\_\_\_
6. The MINOR INTERVAL in the ascending melodic form of any minor scale is: \_\_\_\_\_
7. The MAJOR INTERVALS in the ascending melodic form of any minor scale are: \_\_\_\_\_
8. The MINOR INTERVALS in the descending melodic form of any minor scale are: \_\_\_\_\_
9. The MAJOR INTERVAL in the descending melodic form of any minor scale is: \_\_\_\_\_
10. A MINOR INTERVAL is one half step \_\_\_\_\_ than a \_\_\_\_\_ INTERVAL.

Write the second note above the printed note to complete the intervals in Ex. 11 and 12.

1. 

2. 



# Lesson 79

## AUGMENTED AND DIMINISHED INTERVALS

When the distance between two notes of either a Perfect or Major interval is made one half step larger, it is called an AUGMENTED INTERVAL. (We use the abbreviation Aug. to designate an AUGMENTED INTERVAL).

The four most common AUGMENTED INTERVALS are shown in Example 1.

Example 1.

Maj.2nd   Aug.2nd   Per.4th   Aug.4th   Per.5th   Aug.5th   Maj.6th   Aug.6th

When the distance between two notes of either a perfect or minor interval is made one half step smaller, it is called a DIMINISHED INTERVAL. (We use the abbreviation Dim. to designate a DIMINISHED INTERVAL).

The three most common DIMINISHED INTERVALS are shown in Example 2.

Example 2.

Per.4th   Dim.4th   Per.5th   Dim.5th   m 7th   Dim.7th

\* The Dim.7th on C must be written B double flat and not A natural.

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the name and number of each interval in Ex. 1 and 2.

1 Per.5th   Aug.5th

2 Per.4th   Dim.4th   Per.5th   Dim.5th   m 7th   Dim.7th

Write the second note above the printed note to complete the intervals in Ex. 3 and 4.

3 Per.5th   Dim.5th   m 7th   Dim.7th   Per.4th   Dim.4th

4 Per.4th   Aug.4th   Maj.6th   Aug.6th   Per.5th   Aug.5th   Maj.2nd   Aug.2nd

**MEMORIZE:** The four most common AUGMENTED INTERVALS and the three most common DIMINISHED INTERVALS in all keys.



# STUDENT ASSIGNMENT

Date	_____
Grade	_____


1. An AUGMENTED INTERVAL is one half step \_\_\_\_\_ than a \_\_\_\_\_ or a \_\_\_\_\_ interval.

2. The most common AUGMENTED INTERVALS are: \_\_\_\_\_ .

3. A DIMINISHED INTERVAL is one half step \_\_\_\_\_ than a \_\_\_\_\_ or a \_\_\_\_\_ interval.

4. The most common DIMINISHED INTERVALS are: \_\_\_\_\_ .

Write the name and number of each interval in Ex. 5 through 7.

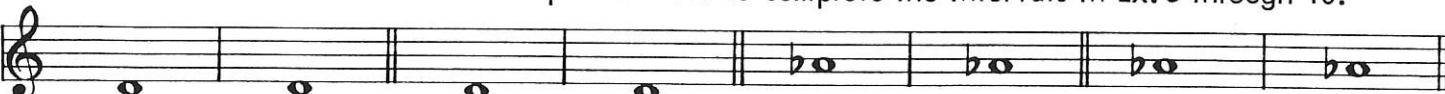
5 

Maj.2nd Aug.2nd


6 

7 

Write the second note above the printed note to complete the intervals in Ex. 8 through 10.

8 

Per.5th Dim.5th m 7th Dim.7th Maj.2nd Aug.2nd Per.5th Aug.5th

9 

Maj.6th Aug.6th Per.4th Dim.4th Per.5th Dim.5th m 7th Dim.7th

10 

Per.4th Dim.4th Per.5th Dim.5th m 7th Dim.7th Per.5th Aug.5th

## TWO-PART HARMONY

The simplest harmony used in music today is called TWO-PART HARMONY.

It consists of a simple line of melody with a second part added which runs along in parallel harmony usually a "third" lower than the melody.

The following melody (top notes) is harmonized with a second part written a "third" lower than the melody.

Another simple, but pleasing parallel harmony runs a "sixth" lower than the melody.

The following melody is harmonized with a second part written a "sixth" lower than the melody.

## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

Harmonize the following melody with a second part a "third" lower.

Harmonize the following melody with a second part a "sixth" lower.

**MEMORIZE:** A simple line of melody harmonized in either "thirds" or "sixths" is called TWO-PART HARMONY.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Harmonize the following melody with a second part a "third" lower.

1

Harmonize the following melody with a second part a "sixth" lower.  
Begin the harmony part on first full measure.

2

Write the syllables under the notes in the following melody, then sing the syllables.

3

In the following melody complete all three parts under each note. Part (a) write the beats. Part (b) write the syllables. Part (c) write the letter names.

4

- (a) 1 \_\_\_\_\_
- (b) DO \_\_\_\_\_
- (c) Eb \_\_\_\_\_

# Lesson 83

## MAJOR CHORDS-TRIADS

A CHORD consists of two or more tones sounded together. A TRIAD is a chord using three tones.

A major chord or triad contains a root, a major third and a perfect fifth.

The following are major triads:

If we build a chord consisting of a root-third-fifth on every degree of a major scale we will find just three major chords.

Study the following example. Note the use of ROMAN NUMERALS to help identify the scale degree.

The three major chords occur on the first, I, fourth, IV, and fifth, V, degrees of the major scale. These three major chords take their letter names from the root of the chord in each case. (See letter above chord).

Major chords in the key of E $\flat$

Major chords in the key of D

Because these three major chords (I-IV-V) form the basis for most harmony, we will use them more than any of the others.

## STUDENT ASSIGNMENT

Date \_\_\_\_\_  
Grade \_\_\_\_\_

Build a major chord on the first, fourth and fifth degrees of the following keys. Mark the Roman Numeral below and the letter name above each chord.

MEMORIZE: A major chord or triad contains a root, a major third and a perfect fifth. Major chords occur only on the I-IV-V degrees of the major scale.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

In Ex. 1 and 2 write the major chords of I - IV - V in the keys indicated and mark the letter names above each chord.

1

2

In Ex. 3 and 4 fill in the missing note in the following major chords. Since there is no key signature indicated it will be necessary to write in the proper accidentals (sharps or flats).

3

4

In Ex. 5 through 8 number the triads and mark the letter names above each chord.

5

6

7

8

## SCALE OF TRIADS

The three major chords I-IV-V contain every tone of the major scale. Therefore we can harmonize any major scale using these three chords.

	<u>Key of C</u>	<u>Key of F</u>	<u>Key of G</u>
I chord contains	C E G	F A C	G B D
IV chord contains	F A C	B $\flat$ D F	C E G
V chord contains	G B D	C E G	D F $\sharp$ A

Note that two tones are found in more than one chord.

Chords that may be used to harmonize the C Major Scale.

A single musical staff in C major with a treble clef and common time signature. The notes of the C major scale are written as half notes. Below each note is a Roman numeral: C (I or IV), D (V), E (I), F (IV), G (I or V), A (IV), B (V), and C (I or IV).

We most always begin and end an exercise or composition with a I chord. A V chord usually occurs before the I chord at the end. Therefore, we will harmonize the C major scale as follows:

A musical staff in C major with a treble clef and common time signature. The notes of the C major scale are written as half notes. Below each note is a Roman numeral: C (I), D (V), E (I), F (IV), G (I), A (IV), B (V), and C (I). The bass line shows the corresponding triads for each chord.

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

Harmonize the following scale of F major and write the Roman numeral used under each chord.

A musical staff in F major with a treble clef and common time signature. The notes of the F major scale are written as half notes. The bass line is empty, and there is space below the staff for writing Roman numerals.

**MEMORIZE:** We most always begin and end an exercise or composition with a I chord and a V chord usually occurs before the I chord at the end.

# STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

Harmonize the following scales in Ex.1 through 3 and write the Roman numerals under each chord. Play them on the piano so that you will begin to learn how they sound.

1

2

3

Harmonize the Melody in Ex. 4 using chords of your choice and write the Roman numerals under each chord. Then play the Melody in the right hand while you play the chords in the left hand on the piano. Use whole notes in the bass clef.

4



# THE DOMINANT SEVENTH CHORD

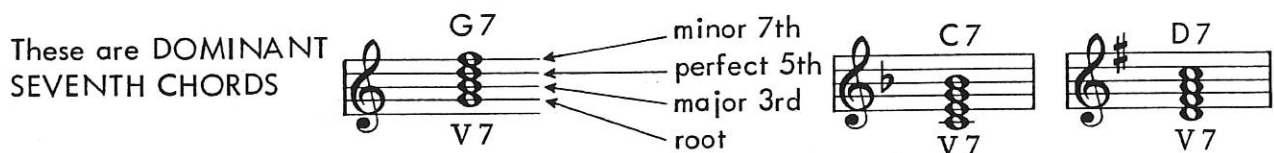
Besides the Roman Numerals and letters, there is a name for each tone of the scale or root tone of the chord.



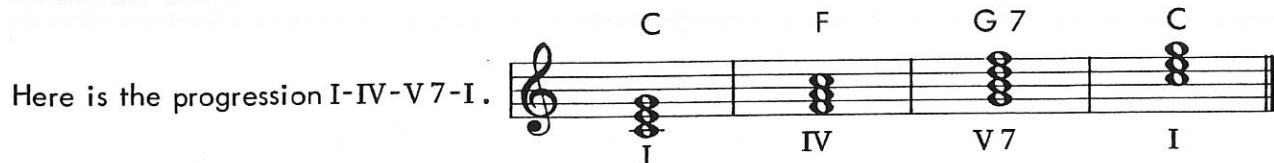
We have learned that the I chord is the most important chord in a melody because we nearly always begin and end with a I chord.

The second most important chord is the V chord or Dominant triad. Both the I chord and the V chord are three-toned chords. Now we are going to learn about a four-toned chord, the DOMINANT SEVENTH CHORD.

If we add a minor seventh to the Dominant or V chord, it is then called the DOMINANT SEVENTH and is marked V7. The figure 7 is also used after the letter name G7 or C7 or D7 etc.



The DOMINANT SEVENTH is an active chord which usually moves to the tonic (I). This is called the resolution of the V7.



## STUDENT ASSIGNMENT

Date \_\_\_\_\_  
Grade \_\_\_\_\_

Write the progression I-IV-V7-I in the following major keys. Place the Roman numerals under each chord, and the letter name above.



MEMORIZE: A Dominant Seventh chord consists of a root, major 3rd, perfect 5th, and minor 7th. It usually moves to the tonic or I chord.



# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Fill in the missing notes in the following V7 chords (Dominant Seventh). Since there is no key signature in these exercises it will be necessary to write in the proper accidentals. Watch the clef signs.

In the following song complete the duet part a third below the melody in the treble clef staff. Next harmonize with the chords indicated below the bass clef staff. Use dotted half notes only for the harmony in the bass clef staff. Then play the complete arrangement on the piano.

## CONDUCTING

Conducting involves the responsibility of having the music performed at the correct tempo with appropriate dynamic effects, with precise attacks and releases, and in the correct style.

An understanding of how the conductor accomplishes his responsibilities with the use of a baton as well as through such changes of facial expression, bodily posture, et cetera, will better enable the performers in a band, orchestra or chorus to play or sing together correctly.

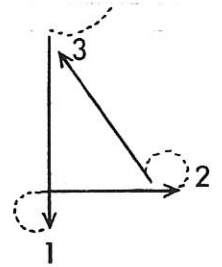
The baton is always held in the right hand between the tip of the index and second finger and held in place by the thumb. The lower part of the baton should be against the palm of the hand.

### BATON TECHNIC

A preliminary up-beat must be made before the first beat is given. See example at the right.



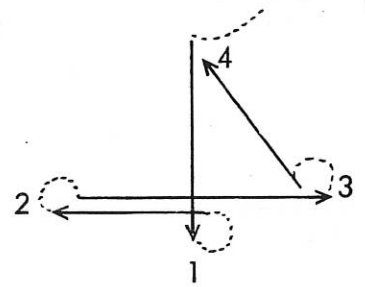
When there are three beats to each measure as in 3/4 or 9/8 fast time, the baton follows the general outline of a triangle.



When there are two beats to each measure as in 2/4 or 6/8 fast time, the baton direction is down on count one and up on the count of two.



When there are four beats to each measure as in 4/4 or 12/8 fast time, the baton follows the following pattern.



The left hand is used to indicate volume levels and expression in the music.

In playing softly, small motions of the baton are used. In playing loudly, larger motions of the baton are used. Each student should practice conducting and be able to conduct the band, orchestra or chorus.

## STUDENT ASSIGNMENT

Date \_\_\_\_\_  
Grade \_\_\_\_\_

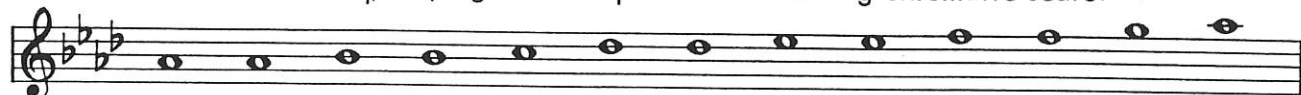
1. Practice the correct baton technic for 2/4 - 3/4 - 4/4 time.
2. Pick a familiar melody in each time signature and practice directing while singing each song.
3. Practice in front of a full length mirror.

MEMORIZE: The basic baton direction for 2/4 - 3/4 - 4/4 time.

# STUDENT TEST

Date	_____
Grade	_____

- Lesson 61 1. The interval between any two tones of a chromatic scale is a \_\_\_\_\_.
2. Insert the correct  $\flat$  -  $\sharp$  -  $\natural$  signs to complete the following chromatic scale:



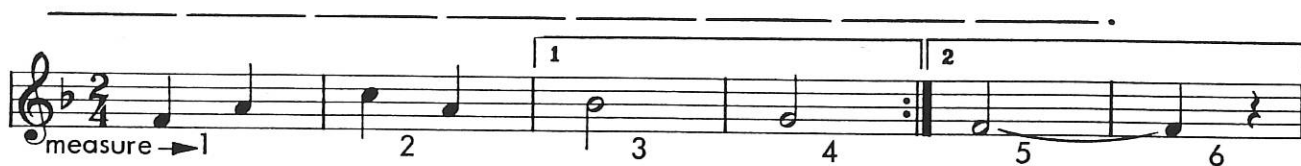
- Lesson 63 1. Two or more notes differing in name but sounding the same pitch are called \_\_\_\_\_ tones.
2. In the following examples circle all enharmonic tones:

C $\sharp$ & D $\flat$	B $\sharp$ & C $\flat$	A & B $\flat\flat$	G $\sharp$ & A	F $\times$ & G	D $\flat\flat$ & C
E & F $\flat$	B $\flat$ & A $\sharp$	C $\flat$ & B $\sharp$	D $\times$ & E $\flat$	G & A $\flat\flat$	A $\times$ & B $\flat$

- Lesson 65 1. Match the following signs with their correct definition:

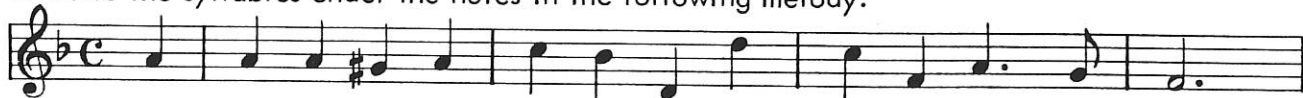
A - D. C.	_____	from the sign
B - rit.	_____	gradually louder
C - dim.	_____	coda sign
D - $\oplus$	_____	gradually softer
E - D. S.	_____	from the beginning
F - cresc.	_____	gradually slower

2. Write the order that you would play the measures in the following music



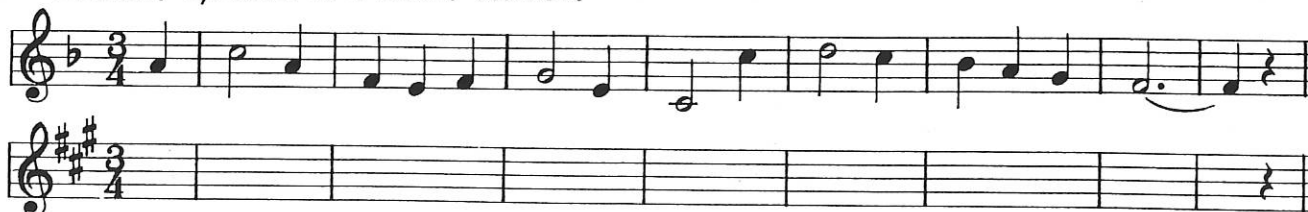
- Lesson 67 1. Name the three relative minor scales \_\_\_\_\_.
2. All minor scales begin on the \_\_\_\_\_ degree of their relative major scales.
3. The \_\_\_\_\_ minor scale raises the 7th tone both ascending and descending while the \_\_\_\_\_ minor scale raises the 6th and 7th tones ascending but returns them both to the natural form when descending.

- Lesson 69 1. Write the syllables under the notes in the following melody:



2. Starting with C write the syllables for the chromatic scale both -  
 ascending \_\_\_\_\_  
 descending \_\_\_\_\_

- Lesson 71 1. Transpose the following melody from F Major to A Major using either the Interval, Syllable or Number method.



STUDENT TEST

Date	_____
Grade	_____

Lesson 73 1. Write the beats under each note and rest in the following example.



Lesson 75 1. The four perfect intervals in a Major scale are \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ .

2. The four Major intervals in a Major scale are \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ .

3. Identify the following perfect and Major intervals:



Lesson 77 1. The only intervals that can be made minor are \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ .

2. Complete the following intervals:



Lesson 79 1. The four most common augmented intervals are \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ .

2. The three most common diminished intervals are \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ .

Lesson 81 1. Simple two-part harmony is usually written in \_\_\_\_\_ or \_\_\_\_\_ .

2. Harmonize the following with a second part a "sixth" lower.



Lesson 83 1. A triad is a chord using \_\_\_\_\_ tones.

2. A major chord contains a \_\_\_\_\_ , a major \_\_\_\_\_ and a perfect \_\_\_\_\_ .

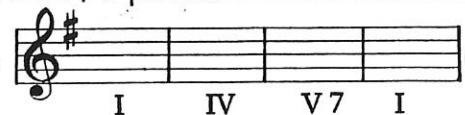
3. The three major chords occur on the \_\_\_\_\_ degrees of the major scale.

Lesson 85 1. Using the I - IV - V chords harmonize the following melody and write the Roman numeral under each measure. Use half notes in the bass clef.



Lesson 87 1. A dominant seventh chord contains a \_\_\_\_\_ , a major \_\_\_\_\_ , a perfect \_\_\_\_\_ and a minor \_\_\_\_\_ .

2. Write the progression I - IV - V7 - I in the following key:



Lesson 89 1. When there are two beats to each measure the general direction of the baton is \_\_\_\_\_ on count one and \_\_\_\_\_ on count two.

L-175 2. When there are three beats to each measure the baton follows the outline of a \_\_\_\_\_ .