





LESSON 47



DOTTED EIGHTH NOTES

We already know that a dot adds one half the value of the original note.

In $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ times, an eighth note equals $\frac{1}{2}$ count.
 A dot after the eighth note adds $\frac{1}{4}$ count ($\frac{1}{2}$ of the original value).
 A dotted eighth note equals $\frac{3}{4}$ count.

 = $\frac{1}{2}$ count ()

 = $\frac{3}{4}$ count ()

 = $\frac{3}{4}$ count ()

1. Add the bar lines in the following examples, then count the beats and clap the rhythm.

2. Subtract the number of counts and write the answer under each line.

3. Subtract the number of counts and write one note equal in value to the answer.

LESSON 48

REVIEW OF LESSONS 45-47

1. A sixteenth note looks like an eighth note with a second _____ added to its stem.
2. Two or more sixteenth notes are joined together by two _____.
3. Four sixteenth notes equal _____ eighth notes.
4. Eight sixteenth notes equal one _____ note.
5. One whole note equals _____ sixteenth notes.
6. A dotted _____ note equals $\frac{3}{4}$ of a count.

7. Answer each problem with only one note.

$$\begin{array}{l} \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} = \end{array}$$

$$\begin{array}{l} \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} = \end{array}$$

8. Answer each problem with only one note.

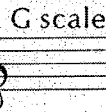
$$\begin{array}{l} \text{♩} + \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} + \text{♩} = \end{array}$$

$$\begin{array}{l} \text{♩} + \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} + \text{♩} = \end{array}$$

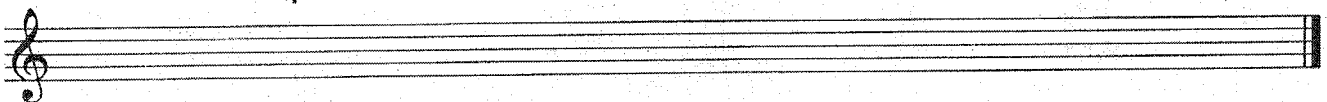
9. Write the correct time signatures for each of the following measures.



10. Write the D & G scales using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the $\frac{4}{4}$ time signature.



11. Write a B \flat scale using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the $\frac{2}{4}$ time signature.



LESSON 49

INTERVALS

In music the term INTERVAL refers to the distance between two notes. Intervals are always counted from the lower note to the higher one, the lower note being counted as one. For example, the interval from C to D is a second (C is 1—to D is 2).

1 1 1 2 1 (2) 3 1 (23) 4 1 (234) 5 1 (2345) 6 1 (23456) 7 1 (234567) 8

Called: prime second third fourth fifth sixth seventh octave

If the two notes are sounded simultaneously, they are called HARMONIC.
 If the two notes are sounded in succession, they are called MELODIC.

Harmonic

Melodic

1. Count the distance from the lower to the higher note and name the interval.

2. Write the note that completes the melodic interval above the indicated note.

Prime 3rd 6th 2nd Octave 4th 7th 5th

3. Indicate whether each interval is harmonic (H) or melodic (M).

LESSON 51

CHROMATIC INTERVALS

If the upper note of an interval is not found in the major scale built on the lower note, it is called a **CHROMATIC INTERVAL**.

If the upper note is $\frac{1}{2}$ step lower than a major interval, it is called a **MINOR INTERVAL**.

Major 2nd minor 2nd Major 3rd minor 3rd Major 6th minor 6th Major 7th minor 7th

If the upper note is $\frac{1}{2}$ step lower than a minor or perfect interval, it is called a **DIMINISHED INTERVAL**.

m2 dim2 m3 dim3 P4 dim4 P5 dim5 m6 dim6 m7 dim7 P8 (octave) dim8 (octave)

If the upper note is $\frac{1}{2}$ step higher than a major or perfect interval, it is called an **AUGMENTED INTERVAL**.

PP aug P M2 aug 2 M3 aug 3 P4 aug 4 P5 aug 5 M6 aug 6 M7 aug 7 P8 (octave) aug 8 (octave)

1. Name the intervals indicated.

2. Write the note that completes the interval above the indicated note.

3. Name the intervals indicated.

LESSON 52

REVIEW OF LESSONS 49-51

1. The term _____ refers to the distance between two notes.
2. Intervals are counted from the _____ note to the higher one.
3. If two notes are sounded simultaneously, they are called _____.
4. If two notes are sounded in succession, they are called _____.
5. If the upper note of an interval is found in the major scale built on the lower note, it is called a _____ interval.
6. If the upper note of an interval is not found in the major scale built on the lower note, it is called a _____ interval.

7. Name the intervals indicated.

8. Write the intervals indicated.

PP dim2 dim4 maj2 aug8 dim5 min3 aug5

9. Name the intervals indicated.

10. Write the intervals indicated.

maj3 min3 aug4 dim6 P5 min2 dim2 dim8

LESSON 53

MORE TIME SIGNATURES

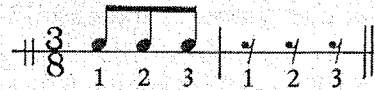


The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.

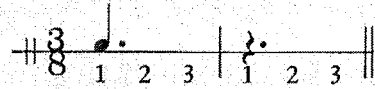


means three beats in each measure.
means an eighth note gets one beat.

In $\frac{3}{8}$ time, an eighth note or rest receives one beat.

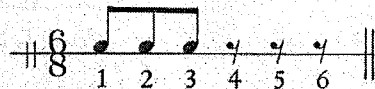


A dotted quarter note or rest receives three beats.

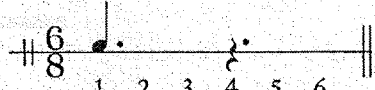


means six beats in each measure.
means an eighth note gets one beat.

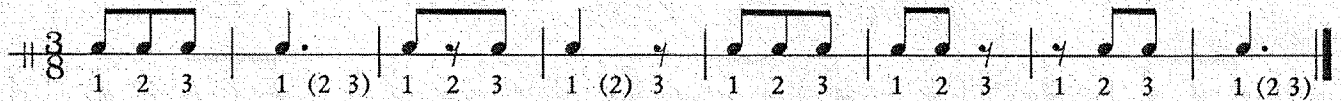
In $\frac{6}{8}$ time, an eighth note or rest receives one beat.



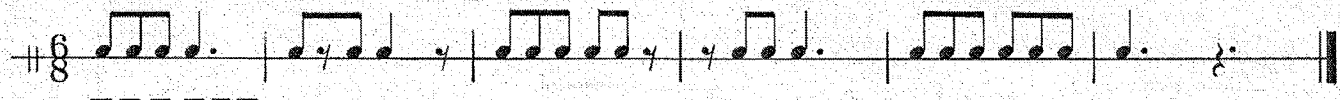
A dotted quarter note or rest receives three beats.



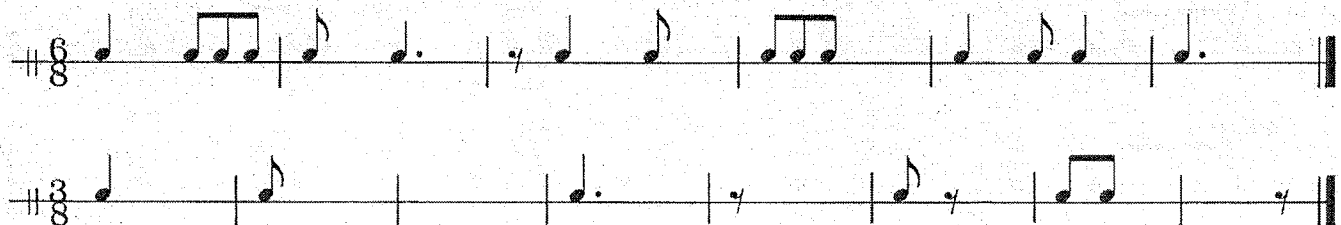
1. Count the beats, then clap the rhythm of the notes and rests while counting the beats.



2. Write the beats under the notes. Remember, there are six beats in each measure.
Count the beats and clap the rhythm.



3. Fill in the missing beats with notes or rests, then clap the rhythm.



LESSON 55

TRIPLETS

A TRIPLET is a group of three notes that are performed in the space normally allotted for two of the same kind of note.

1 1 tri-plet 2 tri-plet

1 tri-plet 2 tri-plet 3 tri-plet 4 tri-plet

1 & 2 1 tri-plet 2 1 & 2 & 1 tri-plet 2 tri-plet

SYNCOPATION

In jazz, rock, and pop, as well as in classical music, the accents sometimes come on the normally weak divisions of the beat, adding new excitement to the music. This is called syncopation.

1 & (2) & 3 4 1 & (2) & 3 4

1 & (2) 3 1 & (2) 3

Add the bar lines in the following lines and write the counting under each measure. Then count the beats and clap the rhythms.

1. 4/4 time signature, measures with triplets and syncopated accents.

2. 3/4 time signature, measures with syncopated accents.

3. 4/4 time signature, measures with syncopated accents and triplets.

4. 2/4 time signature, measures with syncopated accents and triplets.

LESSON 56

REVIEW OF LESSONS 53-55

1. In $\frac{3}{8}$ time, an _____ note receives one beat.
2. In $\frac{3}{8}$ time, there are _____ beats in each measure.
3. In $\frac{6}{8}$ time, there are six beats in each _____.
4. In $\frac{6}{8}$ time, an eighth note receives _____ count.
5. When $\frac{3}{8}$ time is played fast, it is counted "in _____".
6. When $\frac{6}{8}$ is played fast, it is counted "in _____".
7. _____ is the symbol for common time.
8. \mathcal{C} is the symbol for _____ time.
9. Cut time is also called _____ Breve.
10. A triplet is a group of _____ notes.
11. When accents are placed on weak beats, it is called _____.

Add the bar lines and write the counting under each measure. Then count the beats and clap the rhythm.

12. *Fast "in 1"*

13. *Fast "in 2"*

14.

15.

16. Write an E_b scale, using a syncopated rhythm pattern. First write the key signature, then the $\frac{4}{4}$ time signature.

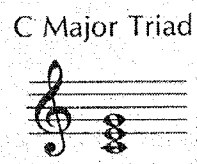
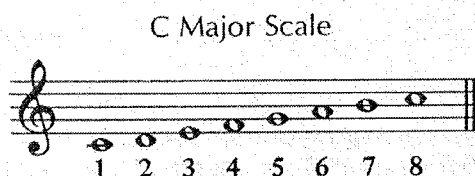
LESSON 57

MAJOR CHORDS — MAJOR TRIADS

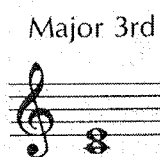
A *chord* is a combination of three or more tones sounded simultaneously.

A *triad* is a 3-note chord.

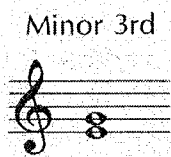
A major triad can be constructed by thinking of the 1st, 3rd and 5th notes of a major scale. It gets its name from the root note.



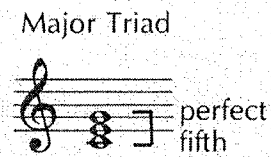
A major triad can also be constructed by thinking of intervals. The major triad is a major 3rd plus a minor 3rd.



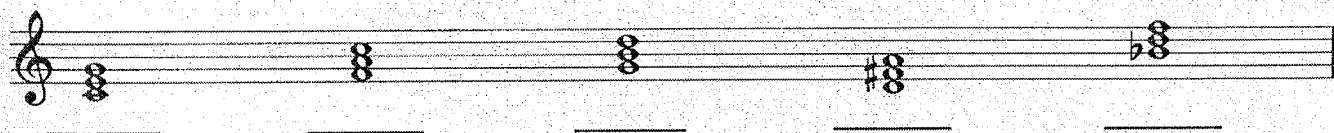
plus



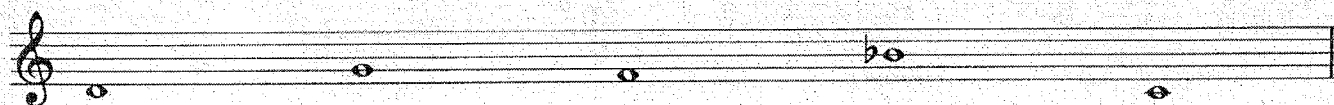
equals



1. Name the following major triads.



2. Build a major triad above the following notes.

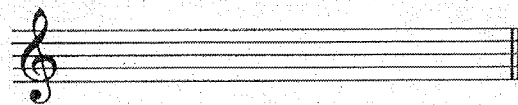


The triad built on D is the only one in the above example that uses an accidental (F#). If you did not write an F#, you either did not think about the D scale or about the major 3rd and minor 3rd.

3. Write a D scale.



4. Write a D major triad.



LESSON 59

CHORD PROGRESSIONS

The movement from one chord to another is called a *chord progression*.

One of the most popular chord progressions used in all styles of music, including pop, folk, rock and jazz as well as classical, is the I IV V I progression.

We have already written this progression in the keys of C, F and G.

Key of C

I IV V I
C F G C

Key of F

I IV V I
F B \flat C F

Key of G

I IV V I
G C D G

1. Write the B \flat scale.

3. Write the D scale.

5. Write the E \flat scale.

7. Write the A scale.

2. Write the I IV V I progression in the key of B \flat . Then give the letter name of each chord.

4. Write the I IV V I progression in the key of D. Then give the letter name of each chord.

6. Write the I IV V I progression in the key of E \flat . Then give the letter name of each chord.

8. Write the I IV V I progression in the key of A. Then give the letter name of each chord.

LESSON 60

REVIEW OF LESSONS 57-59

1. A chord is a combination of _____ or more tones sounded simultaneously.
2. A triad is a _____ note chord.
3. A major triad is made up of a root, _____ and fifth.
4. A major triad gets its name from the _____ note.
5. The natural movement from one chord to another is called a _____.
6. Write the chords indicated.

A musical staff with a bass clef. Below the staff, five chord labels are spaced out: C, D, A, B \flat , and E \flat .

7. Write the chords indicated.

A musical staff with a treble clef. Below the staff, five chord labels are spaced out: A \flat , E, G, D \flat , and F.

8. Write the I IV V I progression in the following keys. Write the Roman numerals below the staff and the letter names of the chords above the staff.

A musical staff with a treble clef and a key signature of one flat (B \flat). Below the staff, the Roman numerals I, IV, V, and I are written.

An empty musical staff with a bass clef.

An empty musical staff with a bass clef and a key signature of two flats (B \flat , E \flat).

An empty musical staff with a treble clef and a key signature of two sharps (F \sharp , C \sharp).

An empty musical staff with a treble clef and a key signature of three flats (B \flat , E \flat , A \flat).

An empty musical staff with a bass clef and a key signature of two sharps (F \sharp , C \sharp).

LESSON 61

DOMINANT SEVENTH CHORD

The term *dominant chord* is another name for the V chord.

The term *tonic chord* is another name for a I chord.

In the key of C, the C chord is the I chord or tonic chord, and the G chord is the V chord or dominant chord.

Up till now, we have only learned triads or 3-note chords. Now, we are going to learn a 4-note chord.

The dominant 7th chord is a 4-note chord that gets its name from its place in the key (built on the 5th note = V chord = dominant chord), and from the interval from its root to its top note (a seventh).

A dominant 7th chord in the key of C is built on the note G.

interval of a 7th

You can also construct a dominant 7th chord by interval. Just add another minor 3rd to a major chord.

G major

plus another minor 3rd

equals

G dominant 7th

1. Write the following chords:

G7

C7

D7

Check your intervals. Both the C7 and D7 chords have an accidental. Besides thinking of the interval, remember that C7 is built on the 5th tone of the F scale, which has a B \flat in its key signature; and the D7 is built on the 5th tone of the G scale which has an F \sharp in its key signature.

2. Write the chord progression indicated, and write the letter name of each chord above the staff.

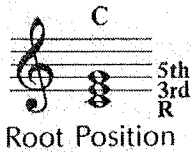
I IV V7 I

I IV V7 I

LESSON 62

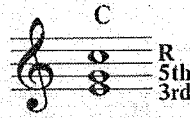
INVERSIONS

When playing chords it is impractical and dull to play all triads and seventh chords in root position. To make chord progressions easier to play at the keyboard or on fretted instruments, and to make them sound smoother, we can rearrange the order of the notes. The rearranged chords are called INVERSIONS.

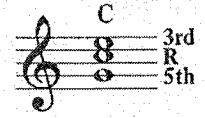


Root Position

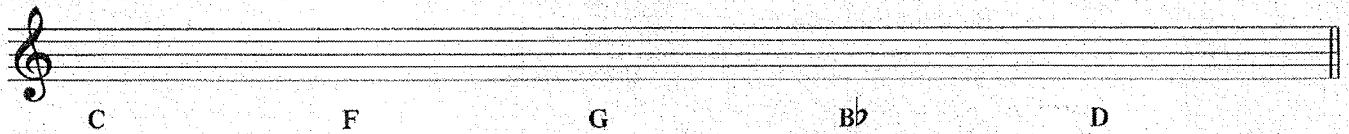
If we move the bottom note to the top of the chord, we get the

1st inversion.
The 3rd is on the bottom.

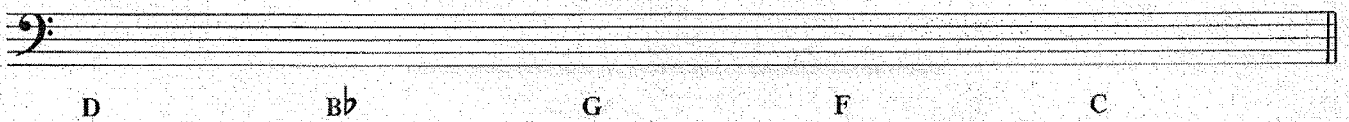
If we move the bottom note to the top again, we get the

2nd inversion.
The 5th is on the bottom.

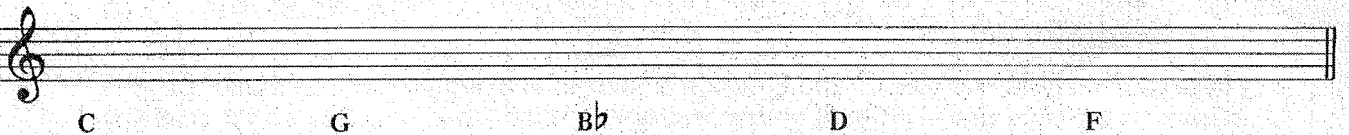
1. Write the chords indicated in the root position.



2. Write the chords indicated in the 1st inversion.



3. Write the chords indicated in the 2nd inversion.




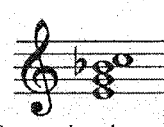
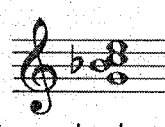
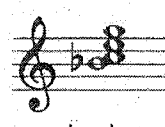
4. Write the chords indicated.

G
1st inversionD
2nd inversionBb
root positionF
1st inversionC
2nd inversion

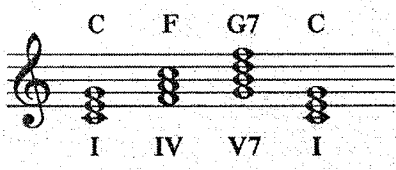
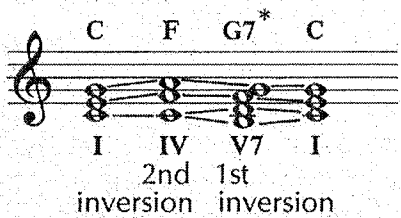
LESSON 63

INVERSIONS OF THE DOMINANT SEVENTH CHORD

The dominant seventh chord has one more inversion than a triad.

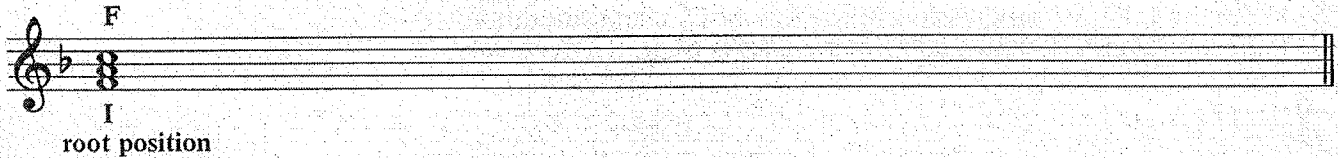
Root Position	1st inversion	2nd inversion	3rd inversion
			
	3rd on the bottom	5th on the bottom	7th on the bottom

By using inversions, we can make the notes of different chords within a chord progression move smoothly from one to another. This is called *smooth voice leading*.

<p>Chord Progression all in root position</p>  <p style="text-align: center;">C F G7 C I IV V7 I</p>	<p>Chord Progression using inversions</p>  <p style="text-align: center;">C F G7* C I IV V7 I 2nd 1st inversion inversion</p>
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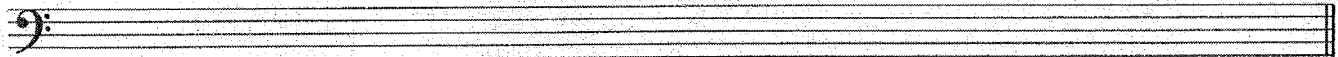
*When played or sung by 3 instruments or vocalists, the 5th (D) would be omitted.

- Write the I, IV, V7, I progression in the key of F, using smooth voice leading. Indicate the chord names and the inversions used.

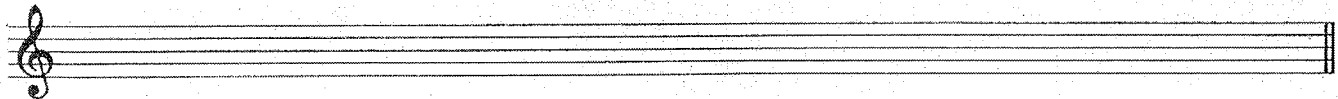


F
I
root position

- Write the I, IV, V7, I progression in the key of G, using smooth voice leading. Indicate the chord names and the inversions used.




- Write the I, IV, V7, I progression in the key of Bb, using smooth voice leading. Indicate the chord names and the inversions used.



LESSON 64


REVIEW OF LESSONS 61-63

1. Write the following dominant 7th chords.



G7 D7 B \flat 7 F7 A7 C7 E7

2. Write the 1st inversions of the following chords.



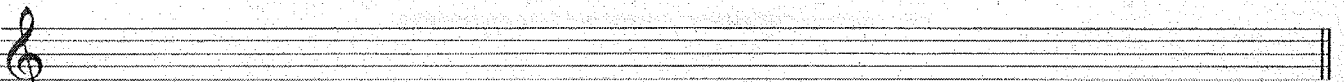
C B \flat E \flat F A \flat G D

3. Write the 2nd inversions of the following chords.



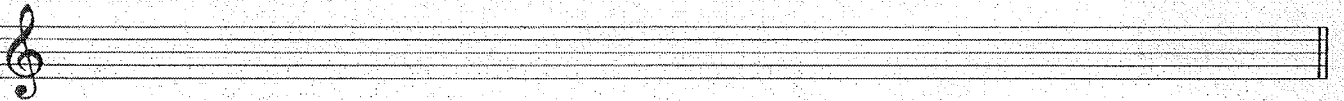
D G A \flat F E \flat B \flat C

4. Write the 3rd inversions of the following chords.

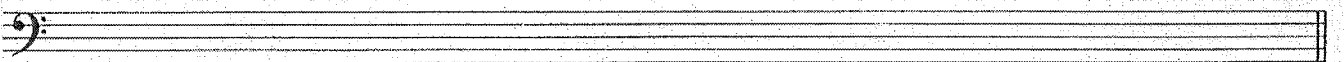


E7 C7 A7 F7 B \flat 7 D7 G7

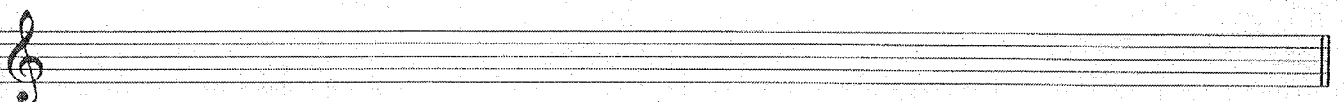
5. Write the I, IV, V7 progression in the key of D, using smooth voice leading.
Indicate the chord names and the inversions used.



6. Write the I, IV, V7 progression in the key of E \flat , using smooth voice leading.
Indicate the chord names and the inversions used.



7. Write the I, IV, V7 progression in the key of A, using smooth voice leading.
Indicate the chord names and the inversions used.



LESSON 65

TRANSPOSITION

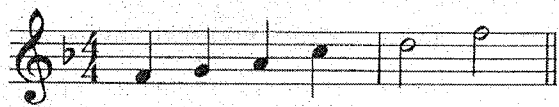
Transposition is the rewriting of music from its original key to another. You may wish to transpose a song to make it easier to sing. You may also wish to transpose it for another instrument. We already know how to transpose harmony or a chord progression. All we have to do is use the Roman numeral names and move the progression to a new key. The same concept can be done with melodies. You may assign the melody the numbers of the scale (1-8) or the scale syllables (do, re, mi, etc.) and just begin on the new beginning note. You may also think of intervals between notes.

Melody in C



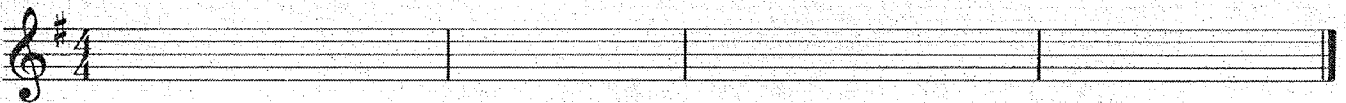
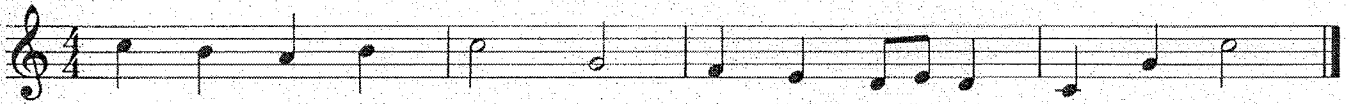
numbers: 1 2 3 5 6 8
 syllables: do re mi sol la do
 intervals: 2nd 2nd 3rd 2nd 3rd

Same Melody transposed to F



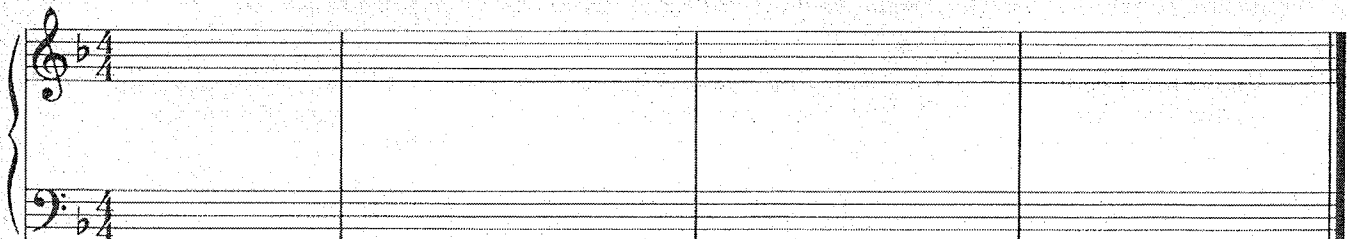
1 2 3 5 6 8
 do re mi sol la do
 2nd 2nd 3rd 2nd 3rd

1. Transpose the following melody to the key of G.



2. Transpose the following melody and harmony to the key of F.

C	F	G7	C
I	IV 2nd inversion	V7 1st inversion	I



LESSON 66

OTHER TRIADS

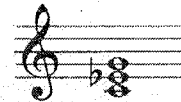
MINOR

Any major triad can be made minor by lowering the third degree $\frac{1}{2}$ step.

C Major Triad

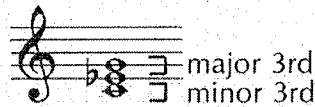


C Minor Triad



You can also construct minor triads by interval.

C Minor Triad



1. Write the following major triads. Then adjust each to make them minor.

D Ab Bb C Eb G A F

2. Write the following minor triads.

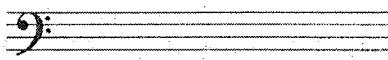
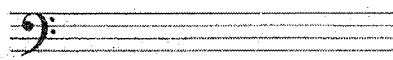
C minor Bb minor D minor Ab minor F minor A minor Eb minor G minor

3. Write the following chords. (Small Roman numerals are used for minor chords.)

The *i* chord in the key of C minor.

The *i* chord in the key of G minor.

The *i* chord in the key of F minor.



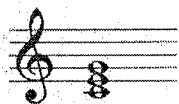
LESSON 67

OTHER CHORDS

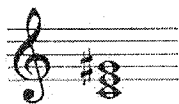
AUGMENTED AND DIMINISHED

Any major triad can be made *augmented* by raising the fifth degree $\frac{1}{2}$ step.

C Major Triad



C Augmented Triad



C Augmented Triad

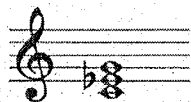
You can also construct augmented triads by interval.

major 3rd
major 3rd

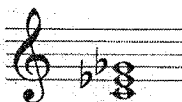
+ = augmented C⁺ = C augmented

Any minor triad can be made *diminished* by lowering the fifth degree $\frac{1}{2}$ step.

C Minor Triad



C Diminished Triad



C Diminished Triad

You can also construct diminished triads by interval.

minor 3rd
minor 3rd

o = diminished C^o = C diminished

1. Write the following augmented triads.

C⁺ B^{b+} D⁺ A^{b+} F⁺ A⁺ E^{b+} G⁺

2. Write the following diminished triads.

G^o A^o F^o A^{b o} D^o B^{b o} C^o

3. Write the following triads.

G⁺ A^o E^{b+} F^o A^{b+} B^{b o} C⁺ D^o

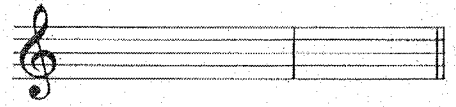
LESSON 68

REVIEW OF LESSONS 65-67

1. Transpose the following melodies to the indicated keys.



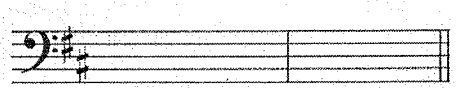
transpose to



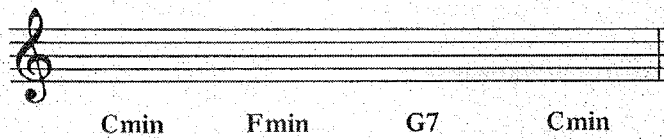
transpose to



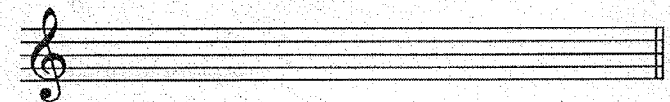
transpose to



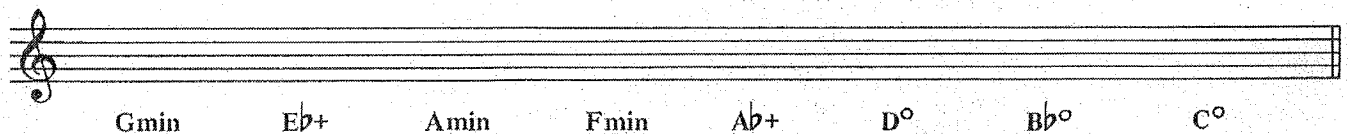
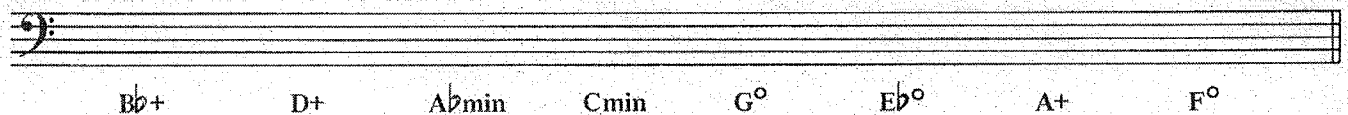
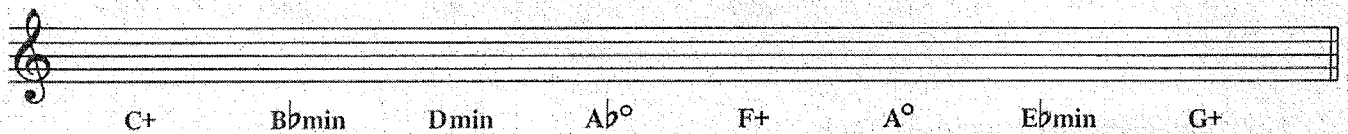
2. Write the following chord progression.



3. Write the same chord progression with smooth voice leading. Indicate the inversions used.



4. Write the following chords.



LESSON 69

ANOTHER CHORD PROGRESSION

Another chord progression that is very popular in all styles of music combines major and minor chords. The progression is I vi ii V⁷ I.

In the key of C, this progression would be:

The diagram shows a single musical staff with a treble clef. Above the staff, five chords are labeled: C, A^{min}, D^{min}, G⁷, and C. Below the staff, the corresponding Roman numerals are written: I, vi, ii, V⁷, and I. Each chord is represented by a vertical stack of three notes on the staff.

1. Write the following chords.

A single musical staff with a treble clef. Below the staff, six chord names are listed: G^{min}, D^{min}, E^{min}, A^{min}, C^{min}, and B^{min}. The staff is empty, intended for the student to write the chord voicings.

2. Write the I vi ii V⁷ I progression in the key of F.

A single musical staff with a treble clef. The staff is empty, intended for the student to write the I vi ii V⁷ I chord progression in the key of F.

3. Write the I vi ii V⁷ I progression in the key of G.

A single musical staff with a treble clef. The staff is empty, intended for the student to write the I vi ii V⁷ I chord progression in the key of G.

4. Write the I vi ii V⁷ I progression in the key of C.

A single musical staff with a bass clef. The staff is empty, intended for the student to write the I vi ii V⁷ I chord progression in the key of C.

LESSON 70

MORE ON INVERSIONS

The movement from one chord to the next in the I vi ii V⁷ I progression can be made to sound smoother by using inversions.

The diagram shows a treble clef staff with five chords: C, A^{min}, D^{min}, G⁷, and C. Below the staff, Roman numerals and inversion labels are provided: I, 1st vi inversion, ii, 1st V⁷ inversion, and I. The notes are: C (C4), A^{min} (C4, E4, G4), D^{min} (C4, D4, F4), G⁷ (C4, D4, F4, G4), and C (C4). This illustrates smooth voice leading where the bass line moves stepwise (C, C, C, C, C) and the upper voices move in parallel motion.

When Roman numerals are used, the first inversion is indicated with the number $\text{\textcircled{6}}$, the second inversion with the numbers $\text{\textcircled{6}_4}$. (Ex: I chord in 1st and 2nd inversions— $\text{\textcircled{6}}$, $\text{\textcircled{6}_4}$)

When chord symbols are used, the first inversion is indicated with the letter name of the chord first, followed by a diagonal line and the letter name of the bass note. (Ex: G chord in 1st inversion—G/B)

The first inversion of the dominant seventh chord is indicated as a $\text{\textcircled{V}_5}$.

- Write the I, vi, ii, V⁷, I progression in the key of F, using smooth voice leading. Indicate the chord names and the inversions used.

- Write the I, vi, ii, V⁷, I progression in the key of G, using smooth voice leading. Indicate the chord names and the inversions used.

- Write the I, vi, ii, V⁷, I progression in the key of B^b, using smooth voice leading. Indicate the chord names and the inversions used.

- Write the I, vi, ii, V⁷, I progression in the key of D, using smooth voice leading. Indicate the chord names and the inversions used.

LESSON 71

MORE TRANSPOSITION

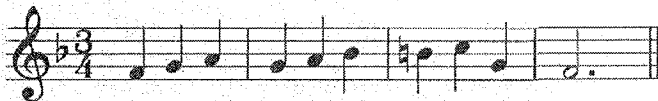
By using the Roman numerals, we can transpose the two progressions we know to any key. By using numbers, syllables, or intervals, we can transpose any melody to any other key. If something new occurs, like a sharp or flat within the melody, or an augmented or diminished chord within the harmony, they would be treated the same way.

Melody in C



In the melody in C, the F in bar 3 is raised $\frac{1}{2}$ step to F \sharp .

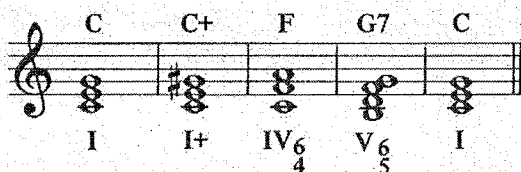
Melody transposed to the key of F



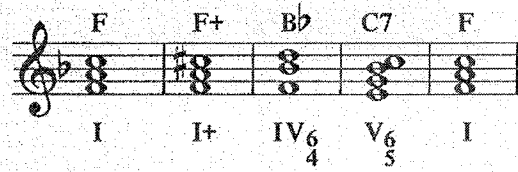
In the key of F, the B \flat would have to be raised $\frac{1}{2}$ step to B \natural .

In the example below, look at each chord and think the Roman numerals. Then think the letter names.

Harmony in C



Harmony transposed to the key of F.



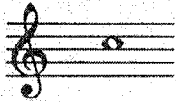

1. Transpose this melody and harmony to the key of B \flat .

LESSON 73

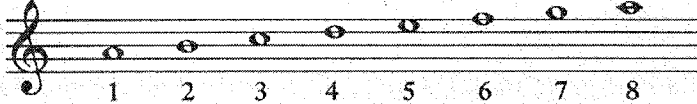
RELATIVE MINOR KEY SIGNATURES

NATURAL MINOR

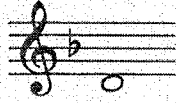
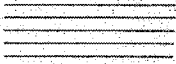

All major keys have a relative minor key which uses the same key signature. The key tone of the minor key is a minor third, or 3 half steps, below the key tone of its relative major.

C Major	down a minor 3rd from C is A	A Minor	A minor and C major both have the same key signature.
			

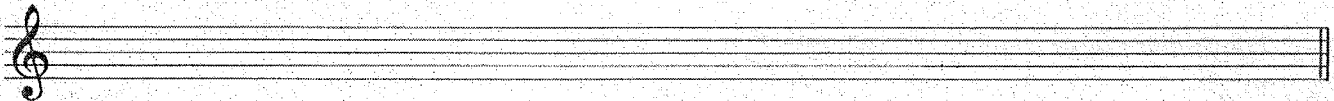
The *natural minor* scale uses the key signature of the relative major scale.

A natural minor 

1. Write the name, key signature, and key tone of the relative minor of the following major keys.

Major Key	Minor Key	Key Tone
F	<u>D</u>	
C	_____	
G	_____	

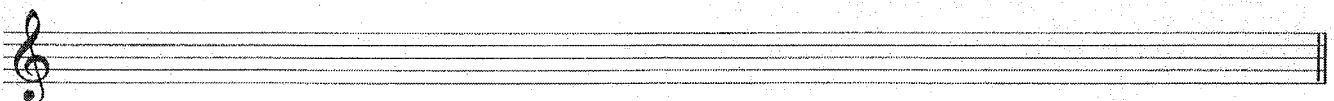
2. Write the A natural minor scale.



3. Write the D natural minor scale.



4. Write the E natural minor scale.

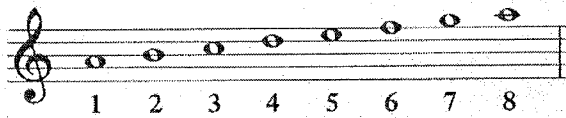


LESSON 74

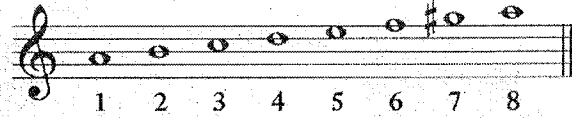
HARMONIC MINOR

The *harmonic minor* is the most commonly used minor scale in Western music. It is based on the natural minor, but the 7th scale degree is raised $\frac{1}{2}$ step.

A Natural Minor

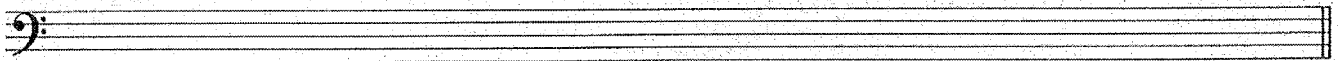


A Harmonic Minor

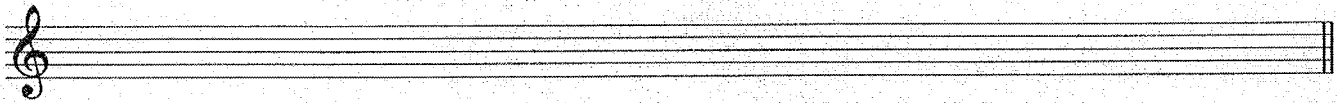


Write the following harmonic minor scales. First write the relative major key signature. Then write the natural minor scale. Then raise the 7th scale degree $\frac{1}{2}$ step.

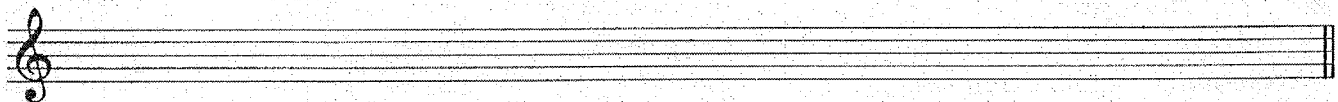
1. D Harmonic Minor



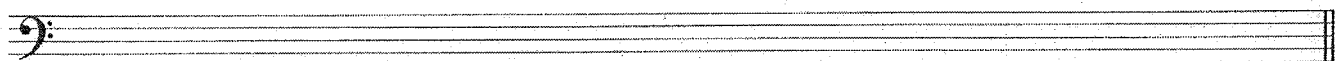
2. E Harmonic Minor



3. G Harmonic Minor



4. C Harmonic Minor

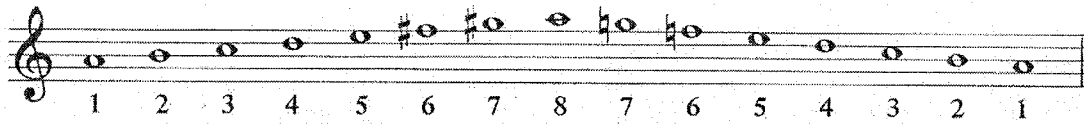


LESSON 75

MELODIC MINOR

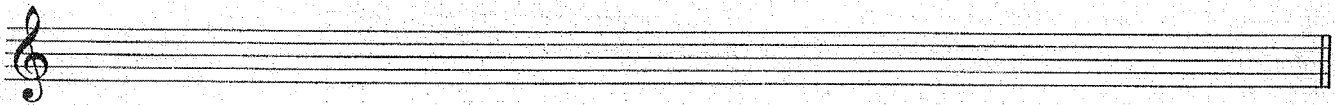
The *melodic minor* scale is different ascending and descending. Ascending, the 6th and 7th degrees of the natural minor scale are raised $\frac{1}{2}$ step; descending, the natural form of the minor is used (both accidentals are cancelled).

A Melodic Minor

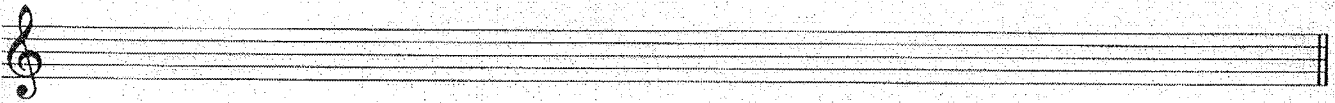


Write the ascending and descending form of the following melodic minor scales. First write the relative major key signature. Then write the natural minor scale ascending and descending. Then raise the 6th and 7th scale degrees ascending and return them to their original form descending.

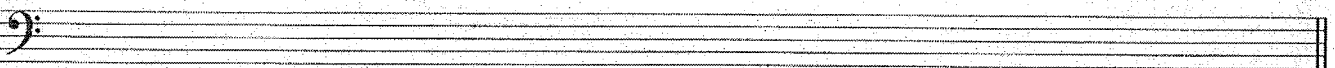
1. D Melodic Minor



2. G Melodic Minor



3. C Melodic Minor



4. E Melodic Minor



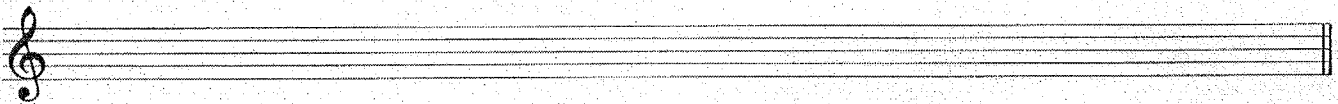
LESSON 76

REVIEW OF LESSONS 73-75

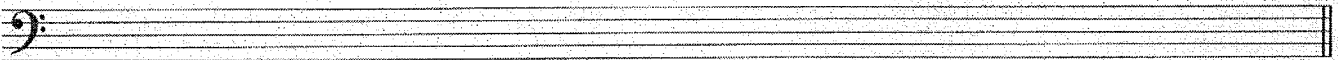
1. The key tone of a relative minor scale is a minor _____ below the key tone of its relative major scale.
2. The _____ minor scale uses the key signature of the relative major scale without any accidentals.
3. The harmonic minor scale raises the _____ scale degree of a natural minor scale _____ step.
4. The _____ minor is different ascending and descending.
5. The ascending version of the melodic minor scale raises the _____ and _____ scale degrees _____ step.
6. The descending version of the _____ minor scale is the same as the _____ minor.

Write the following scales:

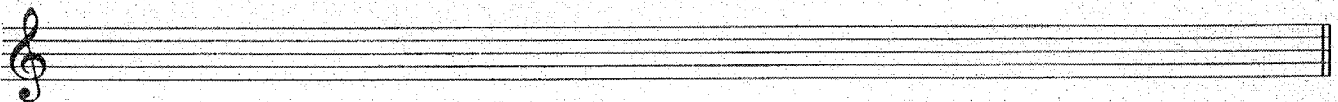
7. A Melodic Minor (Ascending and Descending)



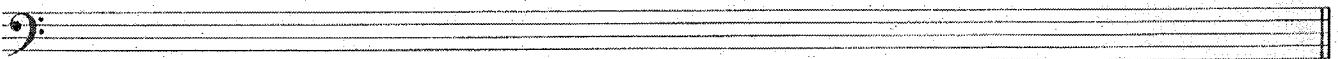
8. C Natural Minor



9. F# Harmonic Minor



10. B Melodic Minor (Ascending and Descending)



LESSON 77

HARMONIZING A MELODY

It is relatively easy to harmonize a melody. Since you know the notes in the chords, you can analyze the melody to see if the notes outline a chord you know. Usually chords change in each measure.

C E G A F D F G F E C

In measure 1 the notes C, E, G are all found in the C chord.
 In measure 2 the notes A & F are all found in the F chord.
 In measure 3 the notes D, F, G are all found in the G⁷ chord.
 In measure 4 the notes E & C are all found in the C chord.
 The chord progression of the melody is C F G⁷ C or I IV V⁷ I.

1. Harmonize the following melody. First analyze the notes in each measure. After you have decided the name of the chord, write it above the top staff, and write the notes of the chord on the bottom staff. Then write the Roman numeral to show the chord's function within the key. The first measure is done for you.

I

2. Harmonize the following melody in the same manner as you did above.

3. On the staff below, rewrite the harmony with smooth voice leading and name the inversions of the chords used.

LESSON 78

PASSING TONES AND NEIGHBORING TONES

Melodies often contain notes that are not contained in the chord. Sometimes, these notes pass from one chord tone to another and are called *passing tones*.

Sometimes notes are above or below a chord tone. They immediately return to the chord tone and are called *upper neighbors* and *lower neighbors*, or simply *neighboring tones* or *auxiliary tones*.

1. Circle the upper neighbors and passing tones.

2. Circle the lower neighbors and passing tones.

3. Harmonize the following melody, circling any passing tones and neighboring tones. Indicate the chord names above the top staff and write the notes of the chord, with smooth voice leading, on the bottom staff. Write the Roman numerals to show the chord's function within the key and indicate the inversions used.

LESSON 79

COMPOSING A MELODY

In the past lessons, we have added harmony to an existing melody. It is also possible to compose a melody over an existing harmony. The process is the same: first think of the notes in the chord, then add passing tones and/or neighboring tones to make the melody more interesting.

The example shows a melody in 3/4 time over a harmonic progression of C (I), F (IV), G7 (V7), and C (I). The melody starts on C4, moves to E4, then G4, and continues with passing tones and neighboring tones to connect the chords.

1. Compose a melody over the existing harmony.

Exercise 1: Compose a melody over the existing harmony. The harmony consists of four chords: C (I), F (IV), G7 (V7), and C (I).

2. Compose a melody over the existing harmony.

Exercise 2: Compose a melody over the existing harmony. The harmony consists of five chords: C (I), Dm (vi), Em (ii), G7 (V7), and C (I).

3. On the staff below, rewrite the harmony with smooth voice leading and name the inversions of the chords used.

Exercise 3: Rewrite the harmony with smooth voice leading and name the inversions of the chords used.

LESSON 80

REVIEW OF LESSONS 77-79

1. Notes that pass from one chord to another are called _____ tones.
2. Notes that are above and immediately return to a chord tone are called upper _____.
3. Notes that are below and immediately return to a chord tone are called lower _____.
4. Circle the passing tones in the following melody.

5. Circle the neighboring tones in the following melody.

6. Harmonize the following melody, circling any passing tones and neighboring tones. Indicate the chord names above the top staff and write the notes of the chord, with smooth voice leading, on the bottom staff. Write the Roman numerals to show the chord's function within the key and indicate the inversions used.

7. Compose a melody over the existing harmony.

LESSON 81

CHORD PROGRESSIONS IN MINOR KEYS

The i iv v7 chord progression in a minor key is derived from the scale the same as it is in a major key.

The above is based on the natural minor scale. The most popular minor scale is the harmonic minor because the raised 7th makes the last two notes of the scale sound more final (ti, do). If we changed the above scale to harmonic minor, the G would become G \sharp and the v7 chord would become E7 (V7). This major five chord also gives the key a better sense of finality and is the one you will usually use.

1. Write the i iv V7 i chord progression in the key of A minor.

2. Write the i iv V7 i chord progression in the key of D minor.

3. Write the i iv V7 i chord progression in the key of E minor, using smooth voice leading. Indicate the inversions used.

4. Write the i iv V7 i chord progression in the key of G minor, using smooth voice leading. Indicate the inversions used.

LESSON 82

HARMONIZING A MELODY IN MINOR

To harmonize a melody in a minor key, use the same procedure as you did for a major key. Analyze the melody to see if it outlines a chord you know. Look for passing tones and neighboring tones which are not members of the chord and are sometimes called nonchord tones.

A B C E D F G F E F G# A
 ↑ ↑ ↑
 passing upper passing
 tone neighbor tone

In measure 1 the notes A, C, E are all found in the A minor chord, the B is a passing tone. In measure 2, the notes D & F are all found in the D minor chord, the C is an upper neighbor. In measure 3 the notes E & G# are all found in the E7 chord, the F is a passing tone. In measure 4 the note A is found in the A minor chord. The chord progression of the melody is A minor, D minor, E7, A minor; or $i\ iv\ V^7\ i$ in A minor.

1. Harmonize the following melody. First analyze the notes in each measure, circling all nonchord tones. After you have discovered the name of the chord, write it above the top staff and write the notes of the chord on the bottom staff. Then write the Roman numeral to show the chord's function within the key.

2. Harmonize the following melody in the same manner as you did above, but write the harmony with smooth voice leading. Name the inversions used.

LESSON 83

COMPOSING A MELODY IN MINOR

In the past lessons, we have added harmony to an existing melody. It is also possible to compose a melody over an existing harmony. The process is the same: first think of the notes in the chord, then add passing tones and/or neighboring tones to make the melody more interesting.

Amin Dmin E7 Amin

i iv₆/₄ V₆/₅ i

1. Compose a melody over the existing harmony.

i iv₆ V₆/₅ i

2. Compose a melody over the existing harmony.

i iv V7 i

3. On the staff below, rewrite the harmony in smooth voice leading and name the inversions of the chords.

LESSON 84

REVIEW OF LESSONS 81-83

COMPOSING A COMPLETE SONG

You now have the knowledge to compose many songs in many keys. You can begin by writing a melody and harmonizing it, or by writing a harmonic progression and adding a melody over it. The only thing we still need is a lyric or the words to the song. Some composers write the lyric first and others write the music first. You should try both ways until you see what is the best for you. A fun way to begin is to take a poem you like and set that to music before you try to create your own lyric.

The following is a suggested plan for you to use:

1. Pick a lyric you like (either an existing poem or a lyric you created).
2. Say it aloud many times until you feel its rhythmic flow.
3. Decide on the time signature that fits the lyric's flow.
4. Underline the strong beats of the lyric—these words should fall on the strong beats of the measure.
5. Sketch the rhythm of the melody.

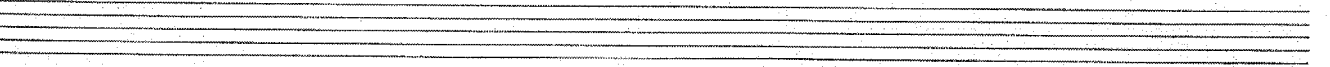
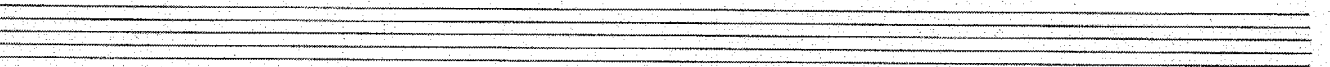
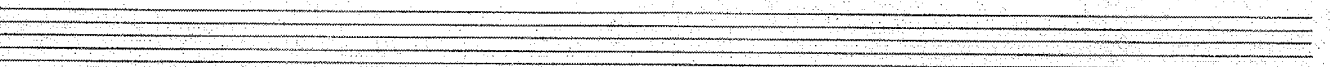
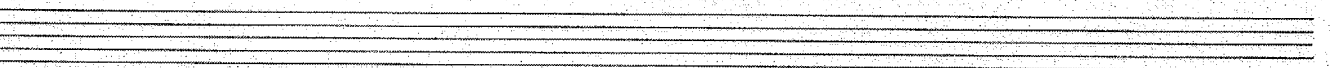
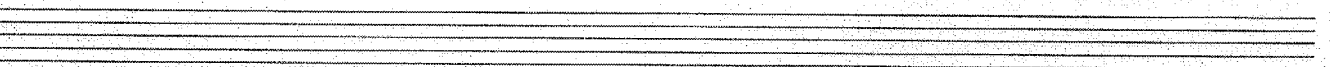
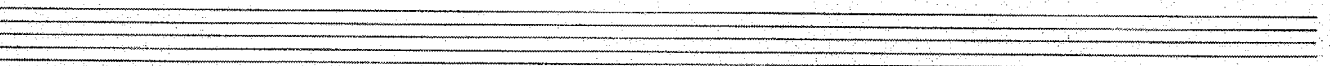
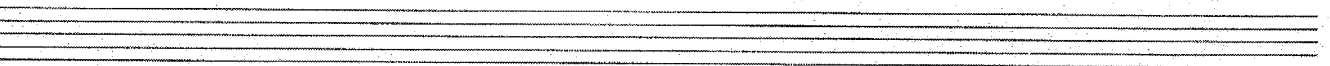
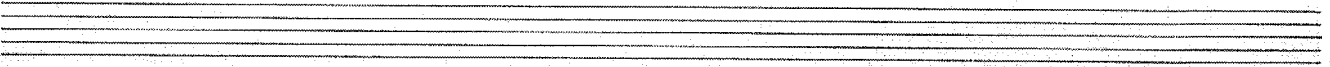
At this point, you have to decide whether you want to write the melody first, or the harmony first.

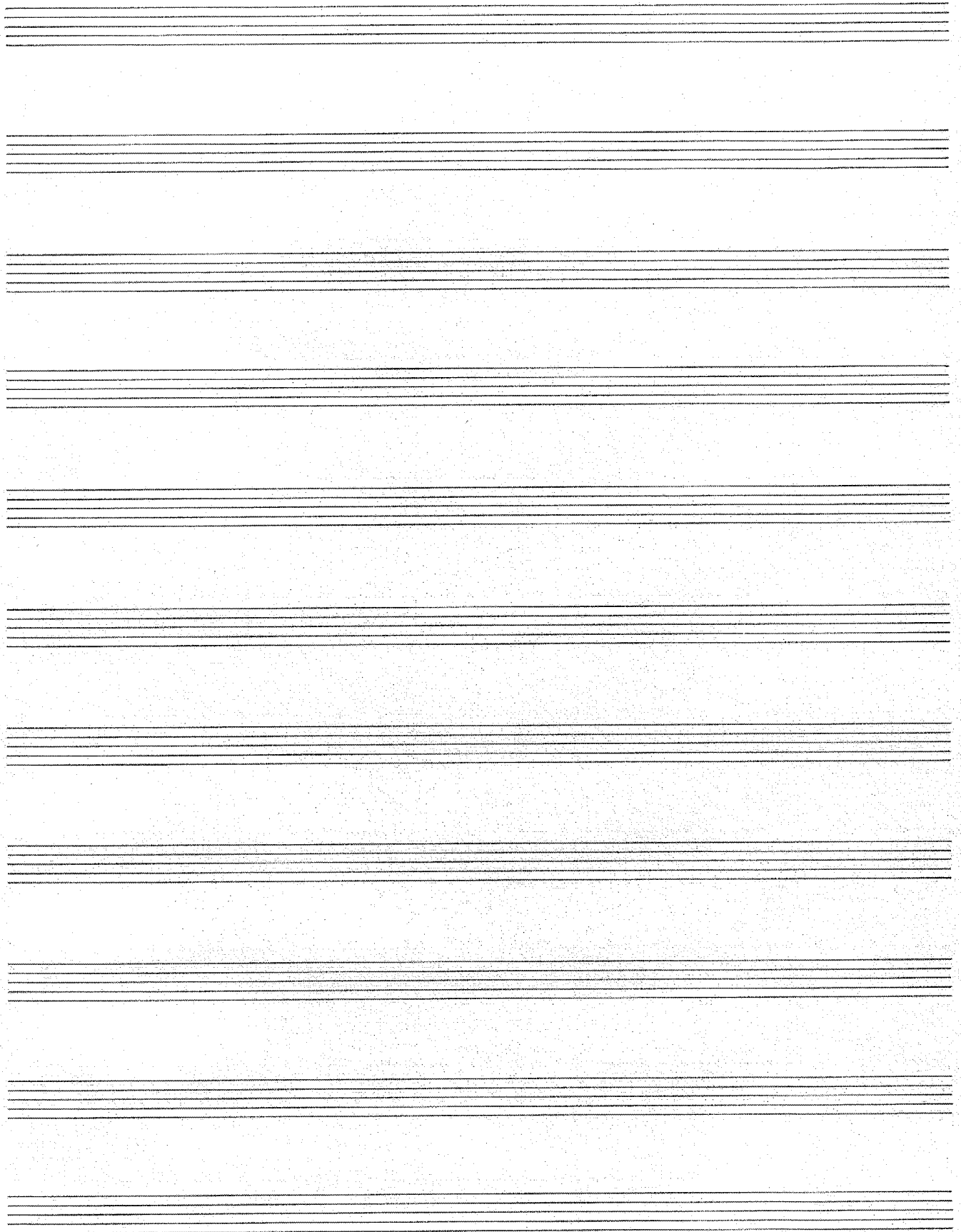
Melody First

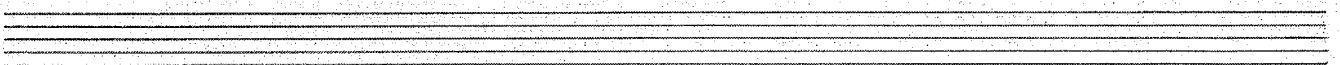
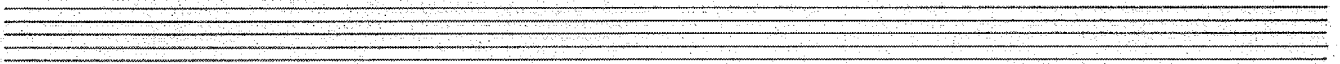
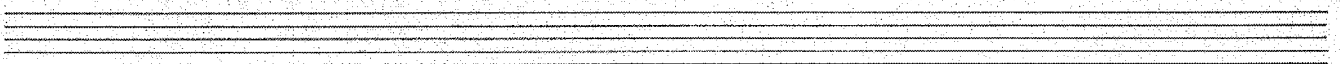
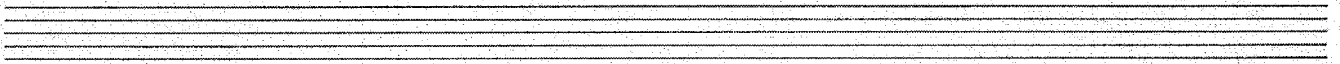
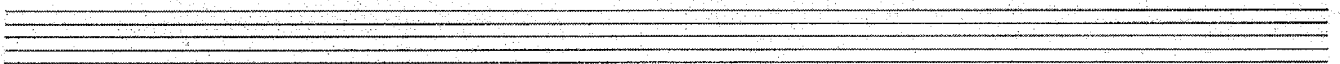
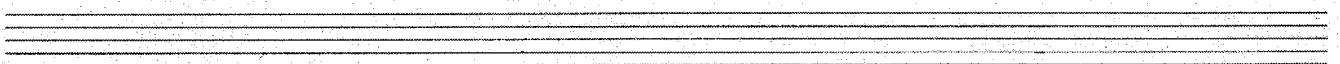
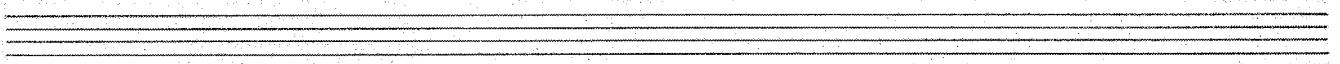
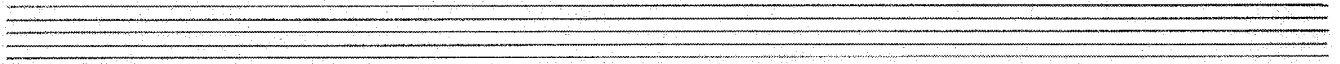
6. Pick a key and decide whether your song will be in major or minor.
7. Create your melody, remembering the feeling of the lyric and the mood you are trying to depict.
8. Analyze the melody to see what harmony will sound the best.
9. Write the harmony in smooth voice leading.
10. Go back and adjust the melody, chords, and lyric until it is just the way you want it.
11. Add a title to your song; sing it and play it.

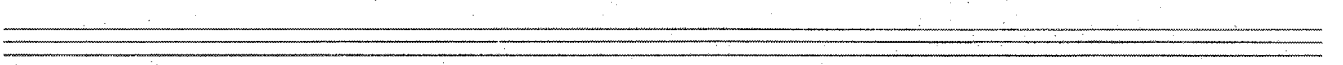
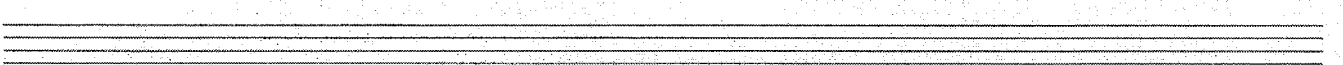
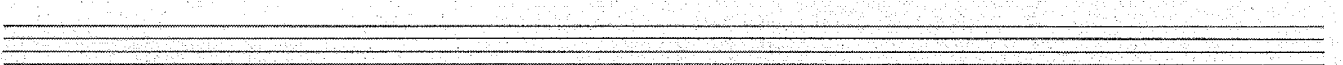
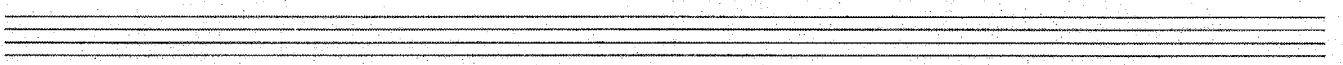
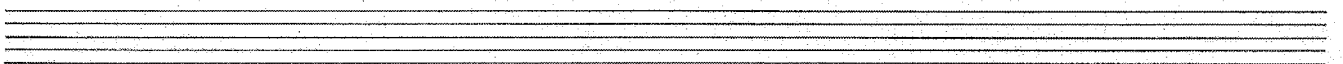
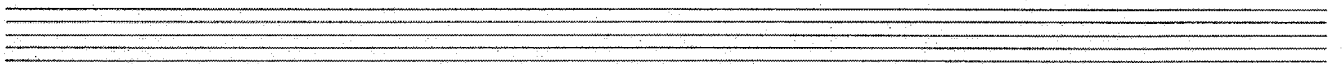
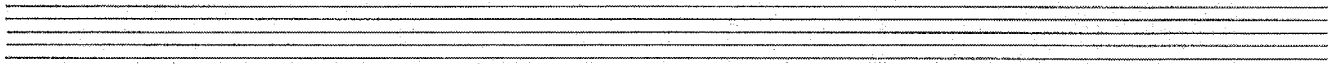
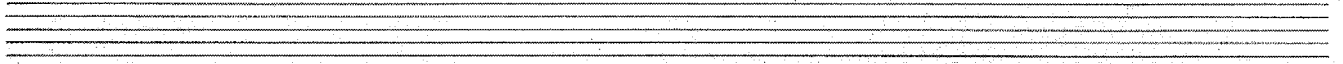
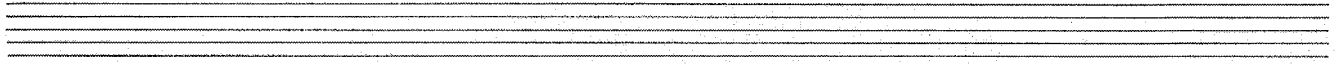
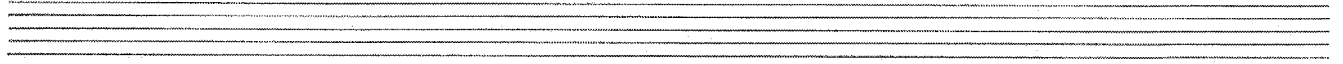
Harmony First

6. Pick a key and decide whether your song will be in major or minor.
7. Create your harmonic progression with smooth voice leading.
8. Create your melody based on the harmonic progression, remembering the feeling of the lyric and the mood you are trying to depict.
9. Go back and adjust the melody, chords, and lyric until it is just the way you want it.
10. Add a title to your song; sing it and play it.









USING THE COMPUTER DISKETTE

IBM Floppy Disk: After installing DOS on your system, insert the ALFRED disk, type ALFRED and press ENTER.

Hard Drive: Copy each Alfred program disk to its own subdirectory on hard drive. At prompt, type ALFRED and press ENTER.

MACINTOSH Insert the ALFRED disk. Double click on the ALFRED icon to run the program. To copy to the hard disk drive: Make a new folder on the hard drive. Insert the first ALFRED disk, select the SELECT ALL Option from the edit menu, and drag the files into the new folder on the hard disk. Make a new folder and repeat this process for each disk.

APPLE This is a "floppy" (APPLE/COMMODORE) disk. Insert the disk in the disk drive of your computer (Apple side up) and turn the computer on. The disk will boot automatically.

SPECIAL TIPS FOR APPLE IIGS USERS: Enter the Control Panel by holding down the Ctrl, Open-Apple and Esc keys simultaneously. Set SLOT 2 to YOUR CARD (vs. Modem) in the Control Panel. Your MIDI interface card must be in slot 2. Set SYSTEM SPEED to NORMAL (vs. Fast). This program will not function with an external MIDI device attached to the external port on the back of the Apple IIGS.

COMMODORE This is a "floppy" (APPLE/COMMODORE) disk. Turn the computer on, insert the disk (Commodore side up) and type: LOAD "Start," 8, 1 then press RETURN. The disk will boot automatically.

For your convenience, the Alfred computer program disks are not copy protected. As the owner of this program diskette, you are encouraged to make a back-up copy for your personal use. You may also install the program on your hard disk. Remember: Store your original disk in a safe place.

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Alfred Publishing appreciates your cooperation in this matter. It will ensure our ability to continue to provide high-quality educational software.

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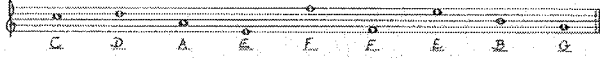
ANSWERS TO REVIEW LESSONS

6

LESSON 4 REVIEW OF LESSONS 1-3

1. Music is written on a 5 line staff.
2. There are 4 spaces on the staff.
3. Notes on higher lines and/or spaces sound higher than notes on lower lines and/or spaces.
4. The treble clef establishes the note G on the second line.
5. The bass clef establishes the note F on the 4th line.
6. Notes are named after the first 7 letters of the alphabet (A through G).

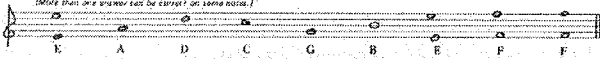
7. Draw the treble clef and name the notes indicated.



8. Draw the bass clef and name the notes indicated.



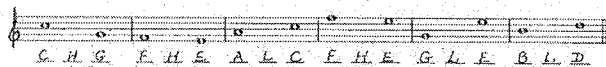
9. Draw the treble clef and write the notes indicated.



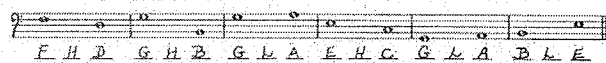
10. Draw the bass clef and write the notes indicated.



11. Draw the treble clef, name the notes and indicate if the first note sounds higher (H) or lower (L) than the second note.



12. Draw the bass clef, name the notes and indicate if the first note sounds higher (H) or lower (L) than the second note.

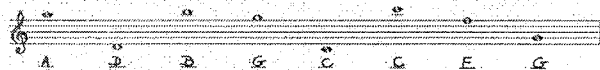


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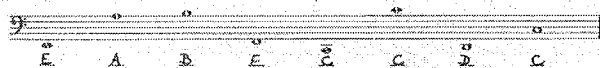
LESSON 12 REVIEW OF LESSONS 9-11

1. The treble clef and bass clef can be joined together by a brace.
2. When the treble clef and bass clef are combined, they form the grand staff.
3. A leger line is added above or below either staff.
4. The duration of musical silence is indicated by different types of rests.
5. One whole rest equals two 1/2 rests.
6. Two half rests equal 1 whole rest.
7. Four quarter rests equal 2 half rests.
8. Two quarter rests equal one 1/2 rest.

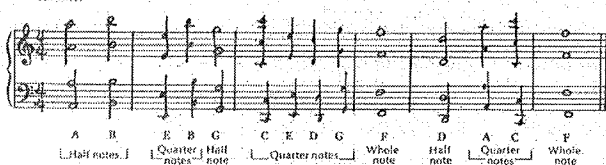
9. Name the notes indicated.



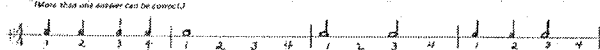
10. Name the notes indicated.



11. Draw the notes indicated. If one pitch can be drawn in more than one place on the staff, choose which one you wish to write. Add the bar lines and end the line with a double bar line.



12. Using all of the notes and rests you know (whole, half, quarter) write your own rhythm solo.



13. Add the counting under each measure of your solo, then clap the rhythm.

(For the remaining answer sheets, when more than one answer can be correct, one possible rhythm will be given.)

10

LESSON 8 REVIEW OF LESSONS 5-7

1. The duration of musical sound is indicated by different types of notes.
2. One whole note equals two 1/2 notes.
3. Two half notes equal 1 whole note.
4. Four quarter notes equal 2 half notes.
5. Two quarter notes equal one 1/2 note.
6. Stems go up if notes are below the third line.
7. Stems go down if the notes are on or above the third line.
8. Stems going up are attached to the right side of the note head.
9. Stems going down are attached to the left side of the note head.
10. Music is divided into measures separated by bar lines.
11. The end of a piece of music is indicated by a double bar line.
12. The top number of a time signature shows the number of beats in each measure.
13. The bottom number of a time signature shows what kind of note gets 1 beat.
14. In $\frac{3}{4}$ time, there are 4 beats in each measure and a 1/4 note gets one beat.

15. Write the beats under the notes below.



16. Add the bar lines in the following example



17. Fill in the missing beats with the correct note values. Write only one note in each measure.



18. Count the beats and clap the rhythm of all the lines above.

18

LESSON 16 REVIEW OF LESSONS 13-15

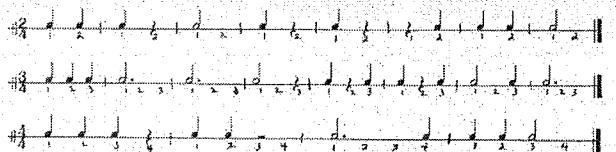
1. In $\frac{3}{4}$ time, there are 2 beats in each measure. A quarter note receives 1 beat.
2. In $\frac{3}{4}$ time, there are 3 beats in each measure. A 1/4 note receives one beat.
3. A dot placed after a note adds 1/2 the value of the original note.
4. Add the number of counts and write the sum under each line.



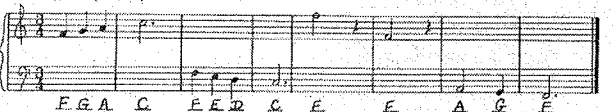
5. Add the number of counts and write one note equal in value to the sum.



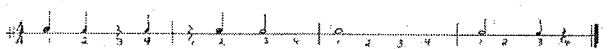
6. On the following lines, draw the bar lines to complete each measure and write the counting under each measure.



7. Draw the brace, treble clef, bass clef, and name the notes indicated. Then add the bar lines and clap the rhythm.



8. Complete the following rhythmic line with notes and rests, then add the counting under each measure.



LESSON 20
REVIEW OF LESSONS 17-19

1. A tie is a curved line that connects two notes of the same pitch.
2. The tone is held as though the two notes were one.
3. A slur is a curved line that connects two notes of different pitch.
4. A slur indicates that the music is to be sung or played as smoothly as possible.
5. Two dots placed before a double bar is a repeat sign.
6. A repeat sign means go back to the beginning and play again.
7. Sometimes, you repeat back to another repeat sign.
8. If a piece has a first and second ending, you play the first ending the first time only. On the repeat you skip the first ending and play the second ending.

9. Add the number of counts and write the sums

10. Subtract the number of counts and write the remainder.

11. Write the word tie or slur, describing the curved line in each measure.

12. Each measure has one mistake. Make changes or additions so each measure is correct.

LESSON 28
REVIEW OF LESSONS 25-27

1. A flat sign (b) lowers the pitch of a note one half step.
2. A sharp sign (#) raises the pitch of a note one half step.
3. A natural sign (n) cancels the effect of a sharp or flat.
4. Flats, sharps and naturals are called accidentals.
5. Answer the following four questions true or false.
 True. A flat or sharp affects every note on the same line or space for an entire measure.
 True. A natural sign cancels a sharp or flat within the same measure.
 False. A bar line does not cancel an accidental.
 False. When a note is tied across the bar line, its accidental is cancelled.
6. On the blank staves below, write the following piece, using three repeat signs and 1st and 2nd endings. Then name the notes.

CULMINATION COMPOSITION

CULMINATION COMPOSITION
WITH REPEATS

LESSON 24
REVIEW OF LESSONS 21-23

1. An eighth note looks like a quarter note with a flag added to its stem.
2. Two or more eighth notes are joined together by a beam.
3. Two eighth notes equal 1 quarter note.
4. Four eighth notes equal 2 quarter notes.
5. One whole note equals 2 half notes, or 4 quarter notes, or 8 eighth notes.
6. A dotted 1/4 note receives 1 1/2 counts.

7. Answer each problem with only one note.

8. Answer each problem with only one note.

9. Write the correct time signature for each of the following measures.

10. Write the following rhythm on the blank staff using any notes you wish.

LESSON 32
REVIEW OF LESSONS 29-31

1. Tones of the scale are separated by whole or half steps.
2. Each black key has 2 names.
3. The black keys get their names from the white keys.
4. When going up the keyboard, the black key names are raised a half step by using the symbol # for sharp.
5. When going down the keyboard, the black key names are lowered a half step by using the symbol b for flat.
6. When two notes sound the same but have different letter names, they are called enharmonic.
7. In the chromatic scale, each note is a 1/2 step apart.
8. The major scale is comprised of 8 consecutive tones.
9. The major scale is comprised of 2 tetrachords.
10. The formula of whole and half steps for a major scale is:

W W 1/2 W W W 1/2

11. Indicate whether the distance between each group of notes is a half step (1/2) or a whole step (W)

12. Write an ascending chromatic scale beginning on the note C

13. Write a descending chromatic scale beginning on the note C

14. Write a C major scale in the two octaves that are indicated by the starting and ending notes.

LESSON 36 REVIEW OF LESSONS 33-35

True or false

1. *True* The formula of whole and half steps is the same for all major scales
2. *False* The key of F contains 1 sharp
3. *True* The key of B \flat contains 2 flats
4. *False* The key of D contains 2 flats
5. *True* The key of E \flat contains 3 flats
6. *True* The key signature is placed at the beginning of a composition, immediately following the clef
7. *False* The amount of sharps and/or flats in the treble clef signature is different from the amount for the same key in the bass clef

8. Write the following scales, first write the key signature, then name the notes.

B \flat major scale

D major scale

F major scale

G major scale

E \flat major scale

LESSON 44 REVIEW OF LESSONS 41-43

Define the following symbols:

- | | |
|------------------------------|------------------------------------|
| 1. <i>f</i> very loud | 5. <i>p</i> soft |
| 2. <i>f</i> loud | 6. <i>pp</i> very soft |
| 3. <i>mf</i> moderately loud | 7. <i>mfz</i> gradually get louder |
| 4. <i>mp</i> moderately soft | 8. <i>mpz</i> gradually get softer |

Define the following terms:

1. D.C. go back to the beginning
2. D.S. go back to the sign
3. Fine the end
4. D.C. al Fine go back to the beginning and play to the end (fine)
5. D.S. al Fine go back to the sign (if) and play to the end (fine)
6. Coda closing section
7. D.C. al Coda go back to the beginning, play to the coda sign, skip to the coda
8. D.S. al Coda go back to the sign, play to the coda sign, skip to the coda
9. Presto very fast
10. Allegro fast
11. Moderato moderate
12. Adagio slow
13. Largo very slow - broadly
14. Ritardando gradually get slower
15. Accelerando gradually get faster

Define the following symbols:

mfz - play louder - hold longer - play short - hold for full value

On the blank lines below, write this rhythmic composition as it would be played.

LESSON 40 REVIEW OF LESSONS 37-39

1. *Keys* are related by fifths
2. The key of F has *4* sharps
3. The key of A has *3* sharps
4. The key of A \flat has *4* flats
5. The key of D \flat has *5* flats

6. Name the keys indicated by the following key signatures:

7. Write the following key signatures:

8. Write the order of sharps

F# C# G# D# A# E# B#

9. Write the order of flats

Bb Eb Ab Db Gb Cb Fb

LESSON 48 REVIEW OF LESSONS 45-47

1. A sixteenth note looks like an eighth note with a second *flag* added to its stem.
2. Two or more sixteenth notes are joined together by two *beams*.
3. Four sixteenth notes equal *2* eighth notes.
4. Eight sixteenth notes equal one *1/8* note.
5. One whole note equals *16* sixteenth notes.
6. A dotted *1/8* note equals *3/4* of a count.

7. Answer each problem with only one note

8. Answer each problem with only one note.

9. Write the correct time signatures for each of the following measures.

10. Write the D & G scales using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the $\frac{3}{4}$ time signature

11. Write a B \flat scale using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the $\frac{3}{4}$ time signature

LESSON 52 REVIEW OF LESSONS 49-51

- The term interval refers to the distance between two notes.
- Intervals are counted from the lower note to the higher one.
- If two notes are sounded simultaneously, they are called harmonic.
- If two notes are sounded in succession, they are called melodic.
- If the upper note of an interval is found in the major scale built on the lower note, it is called a diatonic interval.
- If the upper note of an interval is not found in the major scale built on the lower note, it is called a chromatic interval.

7. Name the intervals indicated.

Aug5 Maj7 Dim7 Major Major Major PP PP

8. Write the intervals indicated.

PP dim2 dim4 maj2 aug8 dim5 min3 aug5

9. Name the intervals indicated.

Aug5 Min3 Dim5 PP Maj7 Dim4 Triad PP

10. Write the intervals indicated.

maj3 min3 aug4 dim6 P5 min2 dim2 dim8

LESSON 60 REVIEW OF LESSONS 57-59

- A chord is a combination of 3 or more tones sounded simultaneously.
- A triad is a 3 note chord.
- A major triad is made up of a root, third, and fifth.
- A major triad gets its name from the root note.
- The natural movement from one chord to another is called a chord progression.

6. Write the chords indicated.

C D A Bb Eb

7. Write the chords indicated.

Ab E G Db F

8. Write the I-IV-V-I progression in the following keys. Write the Roman numerals below the staff and the letter names of the chords above the staff.

F major: I (F), IV (C), V (F), I (F)
 C major: I (C), IV (F), V (C), I (C)
 Bb major: I (Bb), IV (Eb), V (Bb), I (Bb)
 Eb major: I (Eb), IV (Ab), V (Eb), I (Eb)

LESSON 56 REVIEW OF LESSONS 53-55

- In $\frac{2}{4}$ time, an 8th note receives one beat.
- In $\frac{3}{8}$ time, there are 3 beats in each measure.
- In $\frac{6}{8}$ time, there are six beats in each measure.
- In $\frac{8}{8}$ time, an eighth note receives 1 count.
- When $\frac{3}{8}$ time is played fast, it is counted "in 1".
- When $\frac{6}{8}$ is played fast, it is counted "in 2".
- C is the symbol for common time.
- ϕ is the symbol for cut time.
- Cut time is also called alla Breve.
- A triplet is a group of 3 notes.
- When accents are placed on weak beats, it is called syncopation.

Add the bar lines and write the counting under each measure. Then count the beats and clap the rhythm.

LESSON 64 REVIEW OF LESSONS 61-63

1. Write the following dominant 7th chords.

G7 D7 Bb7 F7 A7 C7 E7

2. Write the 1st inversions of the following chords.

C Bb Eb F Ab G D

3. Write the 2nd inversions of the following chords.

D G Ab F Eb Bb C

4. Write the 3rd inversions of the following chords.

E7 C7 A7 F7 Bb7 D7 G7

5. Write the I, IV, V7 progression in the key of D, using smooth voice leading. Indicate the chord names and the inversions used.

D major: I (D), IV (G), V7 (A7)

6. Write the I, IV, V7 progression in the key of Eb, using smooth voice leading. Indicate the chord names and the inversions used.

Eb major: I (Eb), IV (Ab), V7 (Eb7)

7. Write the I, IV, V7 progression in the key of A, using smooth voice leading. Indicate the chord names and the inversions used.

A major: I (A), IV (D), V7 (A7)

LESSON 68 REVIEW OF LESSONS 65-67

1. Transpose the following melodies to the indicated keys.

Three musical staves showing melody transposition exercises. Each staff has a 'transpose to' label and a target key signature.

2. Write the following chord progression.

Two musical staves showing chord progressions. The first staff has handwritten labels: Cmin, Fmin, G7, Cmin. The second staff has handwritten labels: C, F, G7, C.

3. Write the same chord progression with smooth voice leading. Indicate the inversions used.

4. Write the following chords.

Three musical staves showing various chords with handwritten labels: C+, Bbmin, Dmin, Ab°, F+, A°, Ebmin, G+, Bb+, D+, Abmin, Cmin, G°, Eb°, A+, F°, Gmin, Eb+, Amin, Fmin, Ab+, D°, Bb°, C°.

LESSON 76 REVIEW OF LESSONS 73-75

- The key tone of a relative minor scale is a minor third below the key tone of its relative major scale.
- The natural minor scale uses the key signature of the relative major scale without any accidentals.
- The harmonic minor scale raises the 7th scale degree of a natural minor scale 1/2 step.
- The melodic minor is different ascending and descending.
- The ascending version of the melodic minor scale raises the 6th and 7th scale degrees 1/2 step.
- The descending version of the melodic minor scale is the same as the natural minor.

Write the following scales:

7. A Melodic Minor (Ascending and Descending)

8. C Natural Minor

9. F# Harmonic Minor

10. B Melodic Minor (Ascending and Descending)

LESSON 72 REVIEW OF LESSONS 69-71

1. Write the I vi ii V7 I progression in the key of Eb, using smooth voice leading. Indicate the chord names and the inversions used.

Musical staff showing I vi ii V7 I progression in Eb with handwritten labels: Eb, Cmin, Fmin, Eb7, Eb.

2. Write the I vi ii V7 I progression in the key of C, using smooth voice leading. Indicate the chord names and the inversions used.

Musical staff showing I vi ii V7 I progression in C with handwritten labels: C, Am, Dm, C7, C.

3. Transpose the following melody to the key of A.

Two musical staves showing a melody to be transposed to the key of A.

4. Transpose the following melody and harmony to the key of F.

Two musical staves showing a melody and harmony to be transposed to the key of F.

LESSON 80 REVIEW OF LESSONS 77-79

- Notes that pass from one chord to another are called passing tones.
- Notes that are above and immediately return to a chord tone are called upper neighbors.
- Notes that are below and immediately return to a chord tone are called lower neighbors.

4. Circle the passing tones in the following melody.

Musical staff with handwritten labels: D, Bmin, Emin, A7, D, A7, D. Passing tones are circled.

5. Circle the neighboring tones in the following melody.

Musical staff with handwritten labels: Eb, Ab, Bb7, Eb, Bb7, Eb. Neighboring tones are circled.

6. Harmonize the following melody, circling any passing tones and neighboring tones. Indicate the chord names above the top staff and write the notes of the chord, with smooth voice leading, on the bottom staff. Write the Roman numerals to show the chord's function within the key and indicate the inversions used.

Two musical staves showing harmonic analysis with handwritten labels: C, F, B7, C, C.

7. Compose a melody over the existing harmony.

Two musical staves showing a melody composed over existing harmony with handwritten labels: I, IV, V7, I.

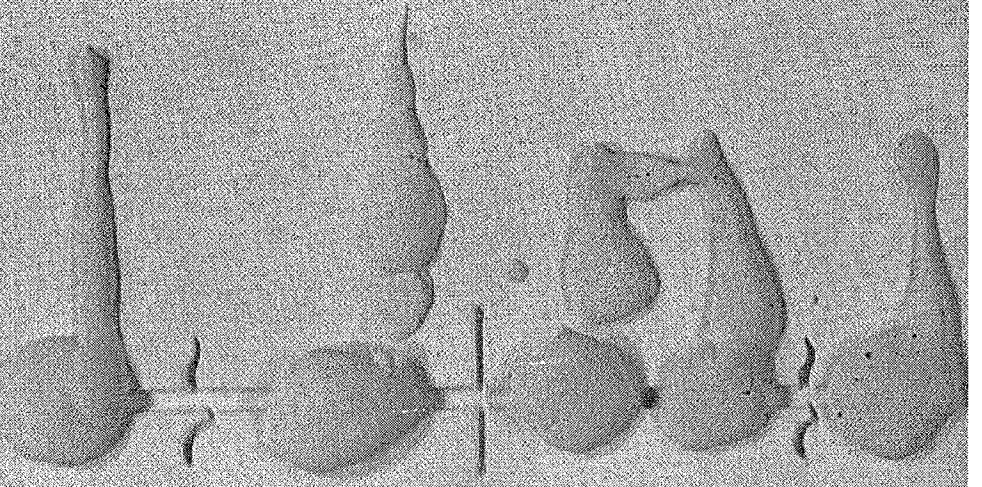
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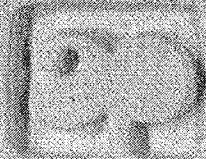
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