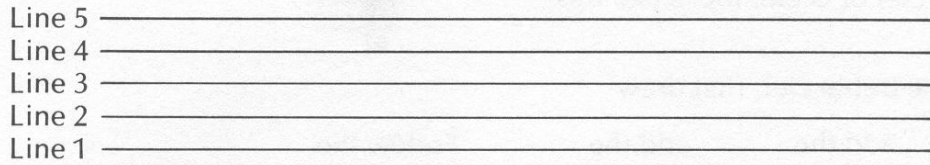


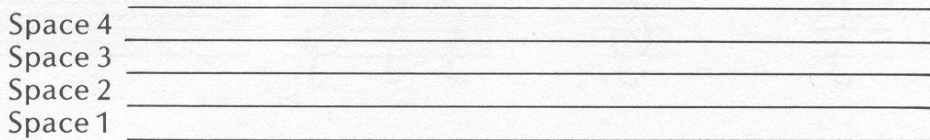
LESSON 1

THE STAFF

Music is written on a five line staff.



Between each line there is a space. There are four spaces on a staff.



Musical sounds (low or high) are shown by the position of notes on the staff. Notes on the higher lines and/or spaces are higher in pitch (sound) than those on the lower lines and/or spaces.

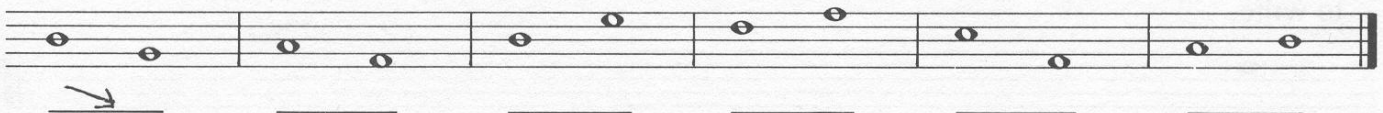


1. Draw a staff using the dots as your guide.

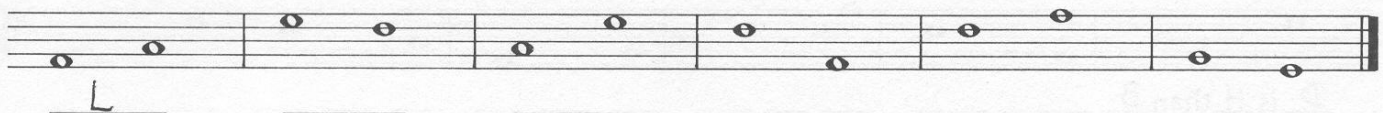


2. On the staff above, number the lines from low to high.
 3. On the staff above, number the spaces from low to high.

4. By using an arrow, indicate whether the second note of each of the following sets sounds higher \rightarrow or lower \leftarrow in pitch than the first note.



5. By using the letter H (high) and L (low) indicate whether the first note of each of the following sets sounds higher or lower in pitch than the second note.



LESSON 2

THE TREBLE CLEF AND STAFF

At the beginning of each staff there is a clef.
The treble clef or G clef looks like this:



To draw the treble clef, first draw

the line
and tail



add the
top loop



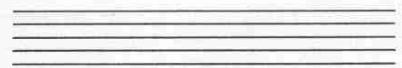
add the
bottom loop.



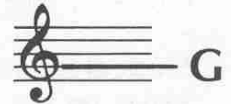
Follow the
dotted lines.



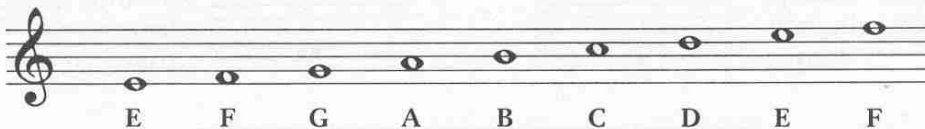
Try drawing five treble clefs.



The treble clef establishes the note G on the 2nd line of the treble staff.



Notes are named after the first seven letters of the alphabet (A through G).

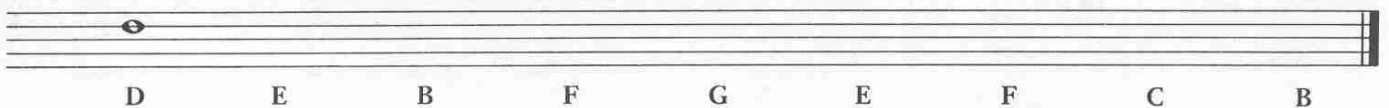


In the beginning, to help you remember the lines and spaces, you may wish to make up a saying that uses the letters of the lines and spaces. For example, to remember the treble clef lines: Every Good Boy Does Fine. The treble clef spaces: FACE.

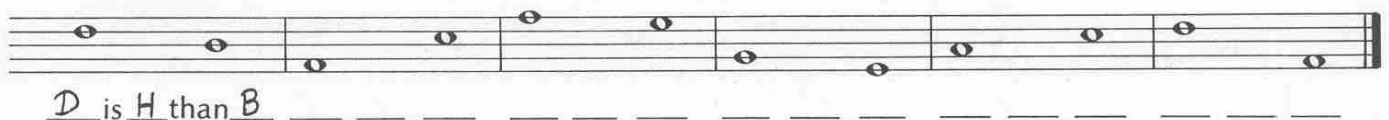
1. Draw the treble clef at the beginning of the line and name the notes indicated.



2. Draw the treble clef at the beginning of the line and draw the notes indicated.
If the note can be drawn on more than one place on the staff, choose which one you want to write.



3. Draw the treble clef at the beginning of the line and name the notes. Then using H and L, indicate if the first note of each set sounds higher or lower than the second note.



LESSON 3

THE BASS CLEF AND STAFF

The bass clef or F clef looks like this:



To draw the bass clef, first draw

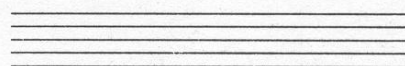
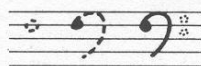
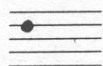
a solid black circle on the 4th line

add the curve

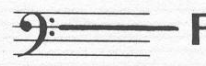
add 2 dots in the 3rd and 4th spaces

follow the dotted lines.

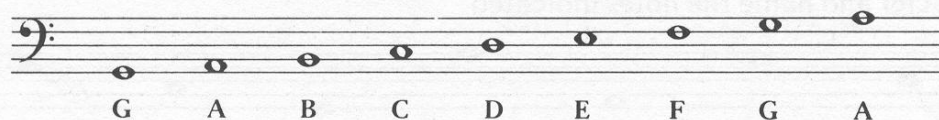
Try drawing five bass clefs.



The bass clef establishes the note F on the 4th line of the bass staff.



Notes are named after the first seven letters of the alphabet (A through G).

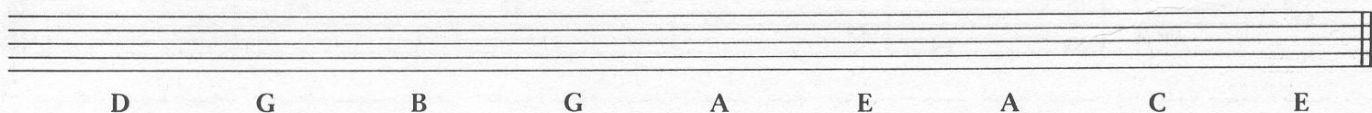


In the beginning, to help you remember the lines and spaces, you may wish to make up a saying that uses the letters of the lines and spaces. For example, to remember the bass clef lines: Good Boys Do Fine Always. The bass clef spaces: All Cows Eat Grass.

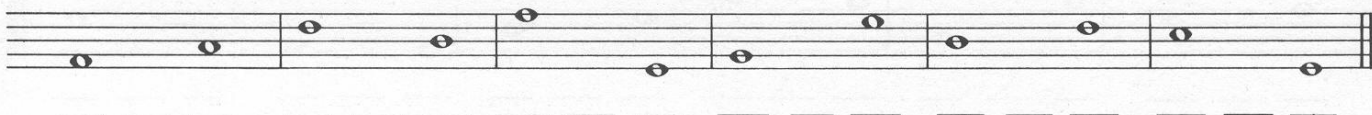
1. Draw the bass clef at the beginning of the line and name the notes indicated.



2. Draw the bass clef at the beginning of the line and draw the notes indicated.
If the note can be drawn on more than one place on the staff, choose which one you want to write.



3. Draw the bass clef at the beginning of the line and name the notes. Then using H and L, indicate if the first note of each set sounds higher or lower than the second note.



LESSON 4

REVIEW OF LESSONS 1-3

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

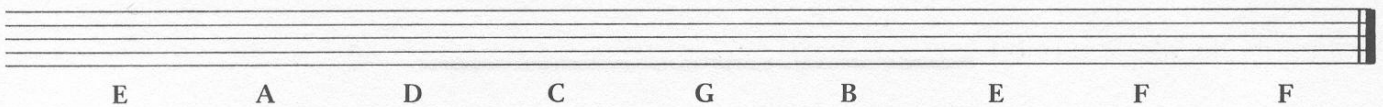
7. Draw the treble clef and name the notes indicated.



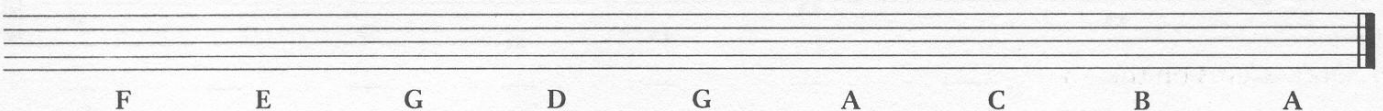
8. Draw the bass clef and name the notes indicated.



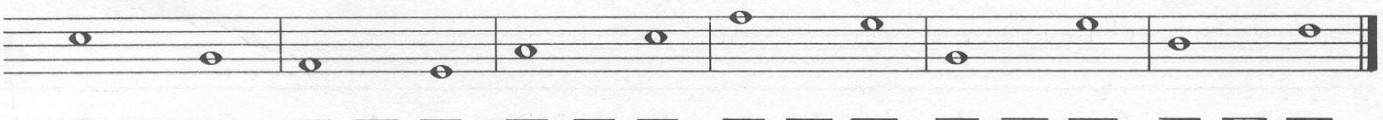
9. Draw the treble clef and write the notes indicated.



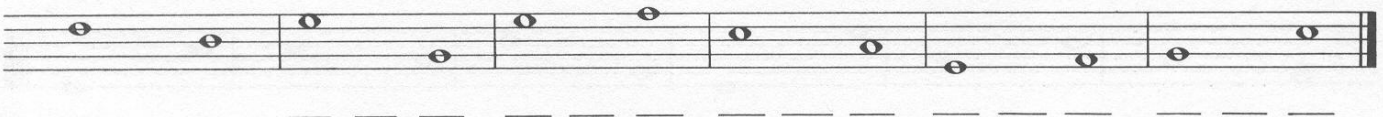
10. Draw the bass clef and write the notes indicated.



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.



LESSON 5

WHOLE—HALF—QUARTER NOTES

The duration of musical sounds (long or short) is indicated by different types of notes.

WHOLE NOTE



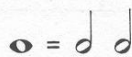
HALF NOTE



QUARTER NOTE



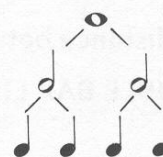
One whole note equals two half notes.



One half note equals two quarter notes.



One whole note equals four quarter notes.



The stems for half notes and quarter notes go up if the notes are below the third line.



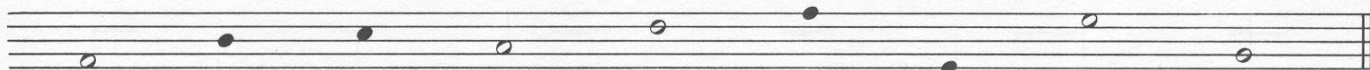
Stems going up are attached to the right side of the note head.

Stems go down if notes are on or above the third line.

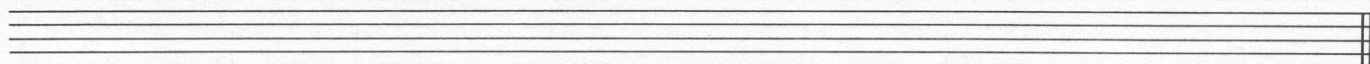


Stems going down are attached to the left side of the note head.

1. One whole note equals _____ half notes.
2. One whole note equals four _____ notes.
3. One half note equals _____ quarter notes.
4. Four quarter notes equal one _____ note.
5. Draw stems on the notes indicated.

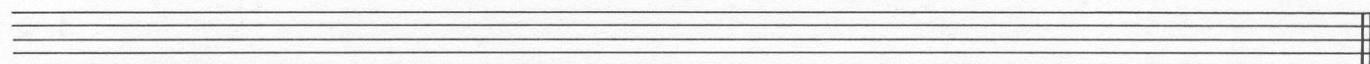


6. Draw the treble clef and draw the notes indicated, using half notes.



A F C B E D F E G

7. Draw the bass clef and draw the notes indicated, using quarter notes.



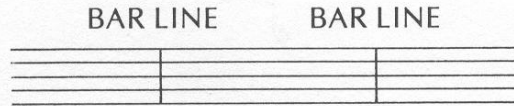
D E C G B F A G A

LESSON 6

MEASURES—BAR LINES—DOUBLE BAR LINES

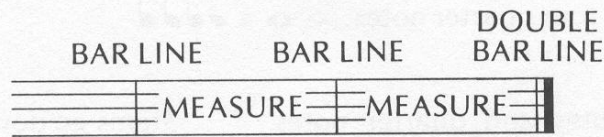
Music is divided into equal parts called MEASURES.

BAR LINES indicate the beginning and end of measures.

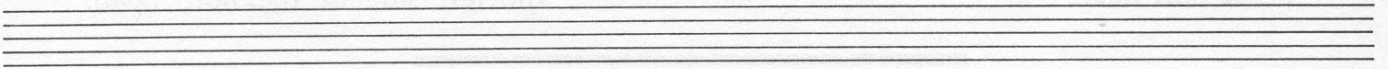


The distance between two bar lines is called a measure.

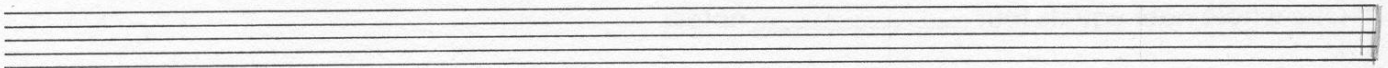
DOUBLE BAR LINES, one thin and one thick, show the end of a piece.



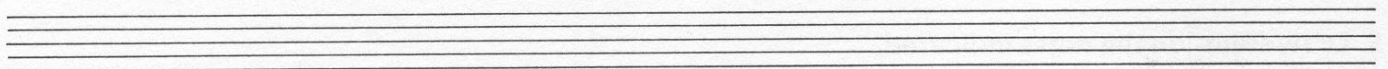
1. Draw six bar lines on the staff below.



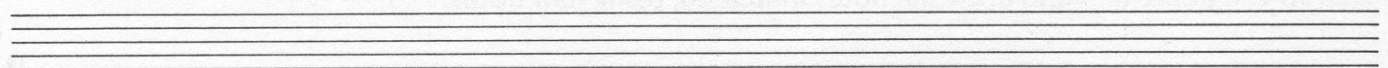
2. Divide the staff below into six measures and end it with a double bar line.



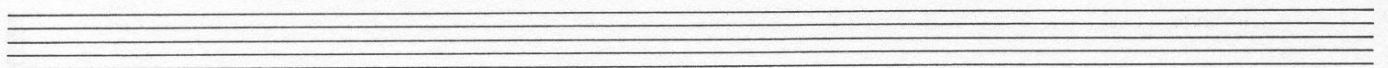
3. Draw a treble clef, divide the staff into six measures, add a whole note in each measure, name the notes, end the staff with a double bar line.



4. Draw a bass clef, divide the staff into six measures, add two notes in each measure, name the notes, end the staff with a double bar line.



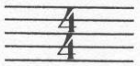
5. Draw a treble clef, divide the staff into six measures, add four quarter notes in each measure, name the notes, end the staff with a double bar line.

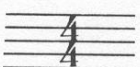


LESSON 7

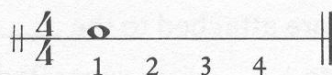
TIME SIGNATURES AND NOTE VALUES

TIME SIGNATURES are placed at the beginning of a piece of music. They contain two numbers that show the number of beats (or counts) in each measure and the kind of note that receives one beat.

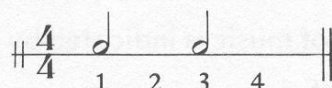
 The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.

 means four beats in each measure.
means a quarter note (♩) gets one beat.

In $\frac{4}{4}$ time, a whole note receives four beats.



A half note receives two beats.



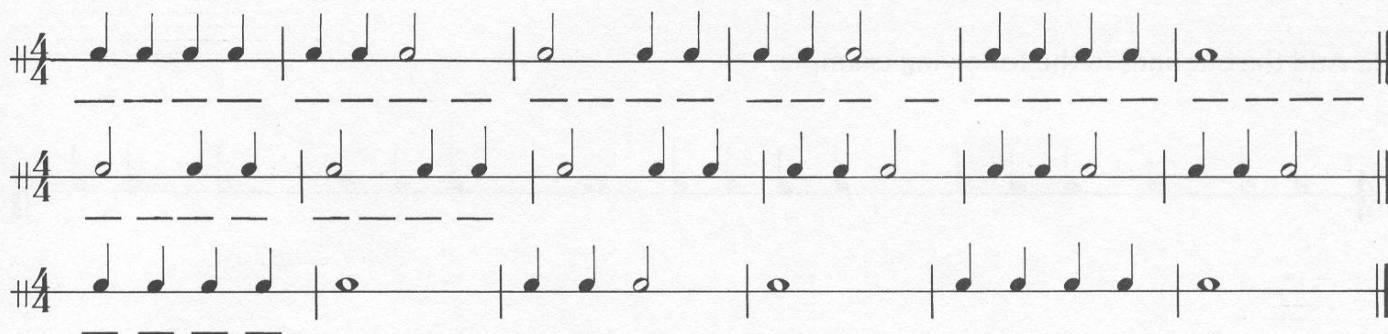
A quarter note receives one beat.



1. First count the beats. You may wish to tap your foot on each beat. Then clap the rhythm of the notes while counting the beats.



2. Write in the beats under the notes indicated — remember, there are four beats in each measure.



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

4. Add the bar lines in the following example.



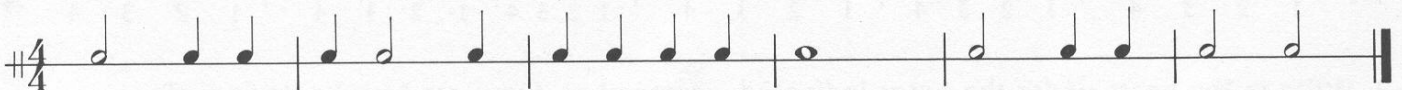
5. Count the beats and clap the rhythm of the line above.

LESSON 8

REVIEW OF LESSONS 5-7

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

LESSON 9

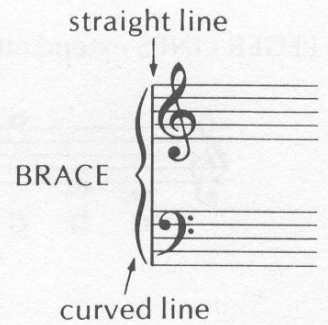
THE GRAND STAFF

The treble staff and the bass staff can be joined together by a BRACE which consists of a straight line and a curved line.

The combined staves are called THE GRAND STAFF.

A LEGER LINE is a small line which is added above or below either the treble or bass staves.

The note MIDDLE C is on the leger line that joins the treble and bass staves.



THE GRAND STAFF

1. Draw the brace, treble clef, bass clef and name the notes indicated.

2. Now add the time signature.

3. Draw the brace, treble clef, bass clef, and draw the notes indicated. Use half notes on both staves. If the note can be drawn on more than one place on the staff, choose which one you want to write.

4. Add the bar lines in their correct place. End the line with a double bar line.

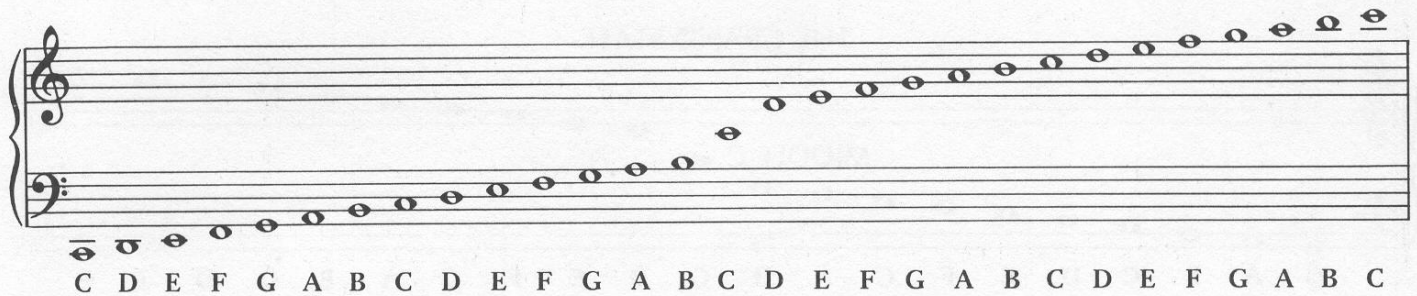
LESSON 10

LEGER LINES

LEGER LINES extend either staff upward or downward.



Here is a grand staff with leger lines, encompassing a very wide range of notes from low to high.



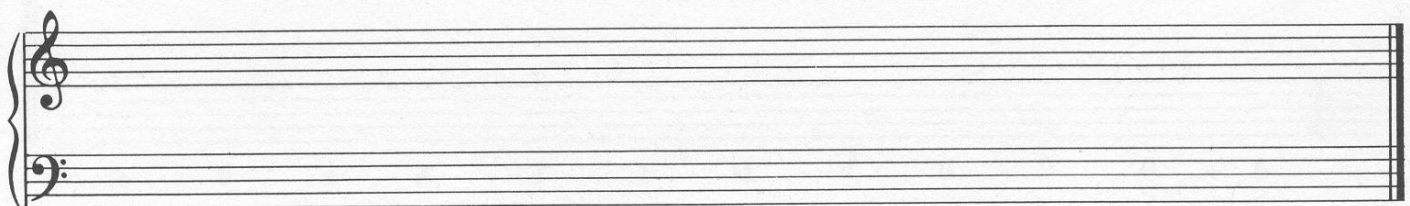
1. On the staff below, name the notes indicated.



2. On the staff below, name the notes indicated.



3. On the grand staff below, draw the notes indicated.



5 – C's

4 – E's

4 – A's

4 – B's

4 – G's

4 – F's

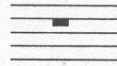
4 – D's

LESSON 11

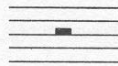
WHOLE—HALF— QUARTER RESTS

The duration of musical silence is indicated by different types of rests.

WHOLE REST



HALF REST



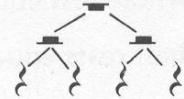
QUARTER REST



One whole rest equals two half rests.



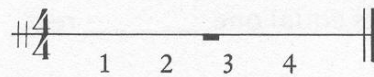
One half rest equals two quarter rests.



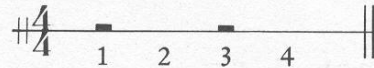
One whole rest equals four quarter rests.



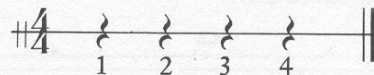
In $\frac{4}{4}$ time, a whole rest receives four beats.



A half rest receives two beats.



A quarter rest receives one beat.



The combination of notes and rests produces sound and silence within a musical composition.

- Fill in the missing beats with the appropriate rests. Use only one rest in each measure. Some measures may already be complete.



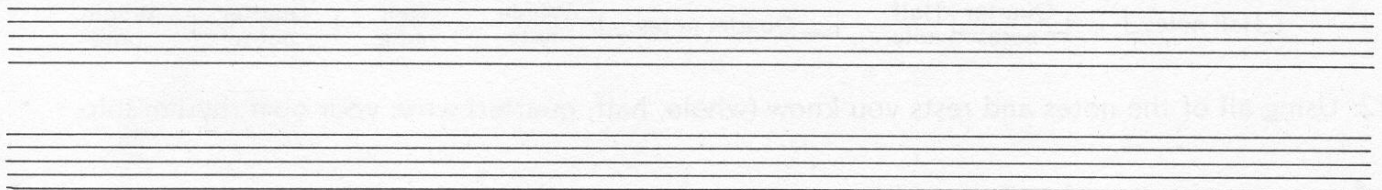
- Fill in the missing beats with the appropriate notes. Use only one note in each measure. Some measures may already be complete.



- Fill in the missing beats with either notes or rests. Use as many as you wish.



- Draw the brace, treble clef, bass clef, and draw the notes indicated. If the pitch indicated can be drawn in more than one place on the staff, choose which one you want to write.



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

[Quarter notes]
[Half notes]
Whole note
[Half notes]
[Quarter notes]
Whole note

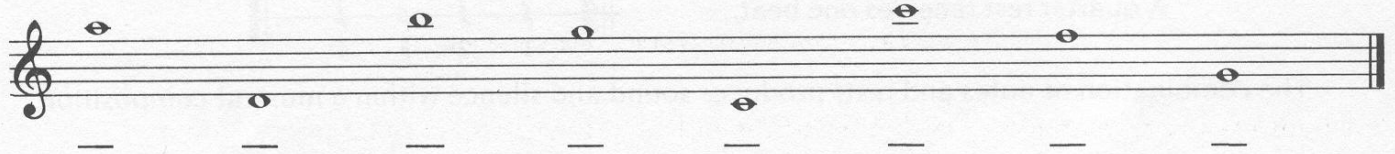
- Now add the time signature ($\frac{4}{4}$) and draw the bar lines. End the line with a double bar line.

LESSON 12

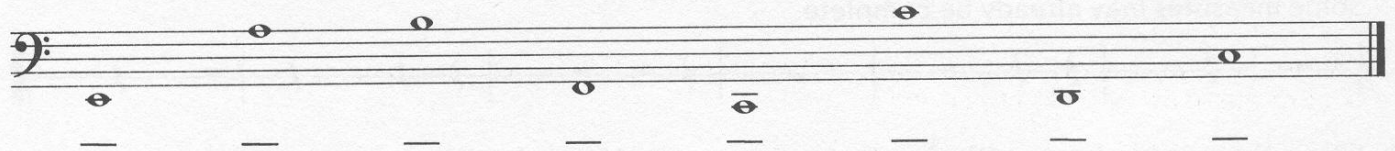
REVIEW OF LESSONS 9-11

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

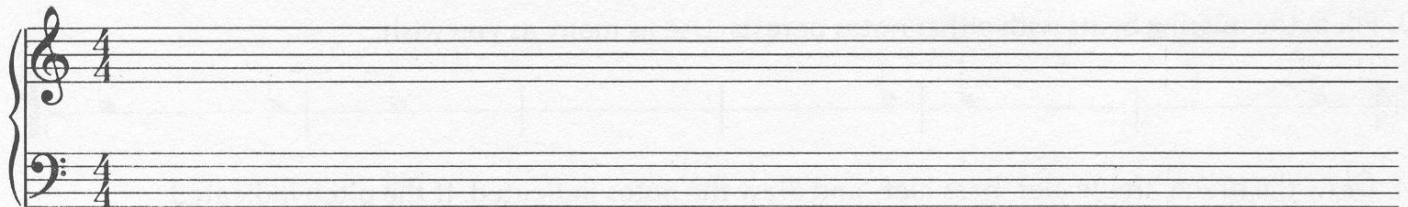
9. Name the notes indicated.



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.



- | | | | | | | | | | | | | | |
|--------------|-----------------|-------------|-----------------|-----------------|--------------|-------------|-----------------|--------------|---|---|---|---|---|
| A | B | E | B | G | C | E | D | G | F | D | A | C | F |
| [Half notes] | [Quarter notes] | [Half note] | [Quarter notes] | [Quarter notes] | [Whole note] | [Half note] | [Quarter notes] | [Whole note] | | | | | |

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.

LESSON 13

ANOTHER TIME SIGNATURE

$\frac{2}{4}$ TIME

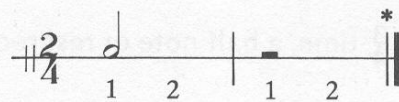


The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.

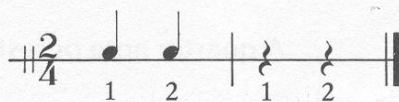


means two beats in each measure.
means quarter note gets one beat.

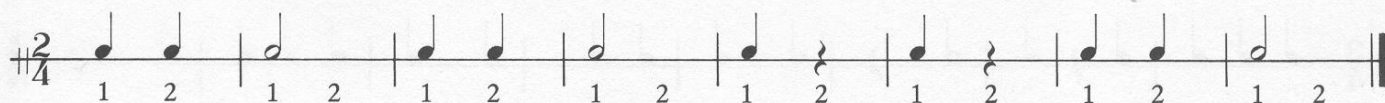
In $\frac{2}{4}$ time, a half note or rest receives two beats.



A quarter note or rest receives one beat.



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

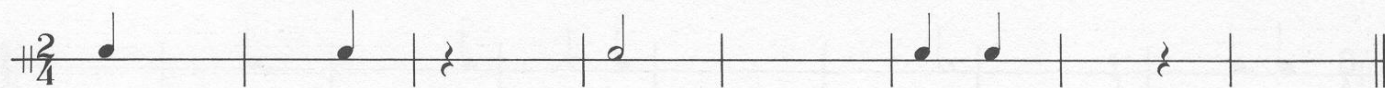


2. Write the beats under the notes. Remember, there are two beats in each measure.

3. Count the beats and clap the rhythm.



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



5. Draw the brace, treble clef, bass clef and a $\frac{2}{4}$ time signature, then name the notes and add the stems where needed.



*In actual music notation a whole rest is used to indicate a whole measure of rest regardless of the time signature.

LESSON 14

ANOTHER TIME SIGNATURE

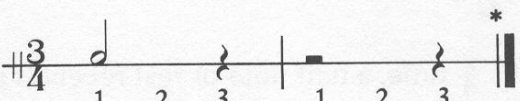
3/4 TIME




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 quarter note gets one beat.

In $\frac{3}{4}$ time, a half note or rest receives two beats. 

A quarter note or rest equals one beat. 

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



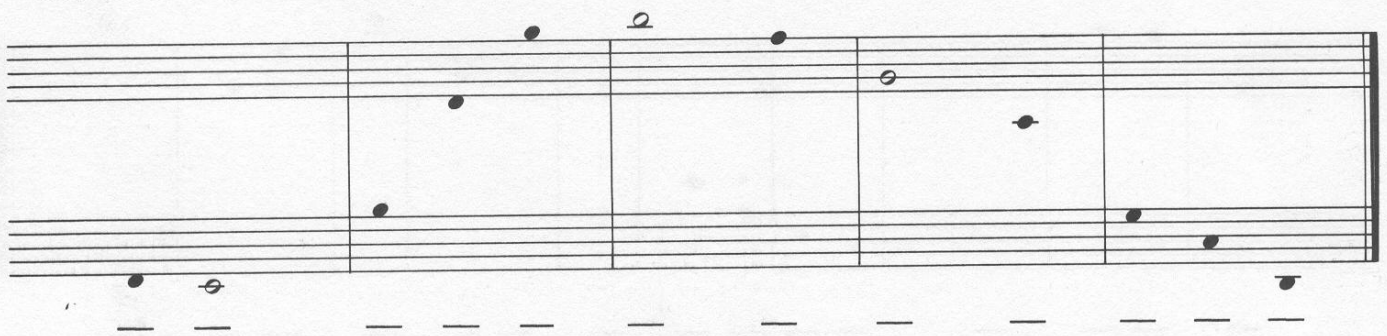
2. Write the beats under the notes. Remember, there are three beats in each measure.
3. Count the beats and clap the rhythm.



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



5. Draw the brace, treble clef, bass clef and a $\frac{3}{4}$ time signature. Then name the notes and add stems where needed.



*In actual music notation a whole rest is used to indicate a whole measure of rest regardless of the time signature.

LESSON 15

THE DOTTED HALF NOTE

A DOT placed after a note adds one half the value of the original note.

In $\frac{4}{4}$ time, a half note (♩) equals two counts.

A dot after a half note (·) adds one count (half of the original value).

Therefore, a dotted half note (♩·) equals 3 counts.

Count the beats and clap the rhythm.

1. Write the beats under the notes. Count the beats and clap the rhythm.

2. Fill in the missing beats with notes or rests, then write the beats and clap the rhythm.

3. Draw the treble clef, name the indicated notes, add the bar lines and double bar line at the end of the line.

4. Draw the bass clef, name the indicated notes, add the bar lines and double bar line at the end of the line.

5. Name the notes indicated, then draw the bar lines and clap the rhythm.

LESSON 16

REVIEW OF LESSONS 13-15

1. In $\frac{2}{4}$ time, there are _____ beats in each measure. A quarter note receives _____ beat.
2. In $\frac{3}{4}$ time, there are _____ beats in each measure. A _____ note receives one beat.
3. A dot placed after a note adds _____ 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.

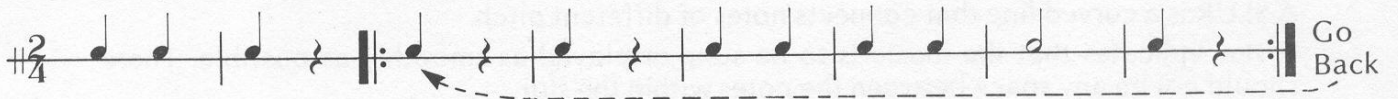
LESSON 18

REPEAT SIGNS

Two dots placed before a double bar line  means go back to the beginning and play again.



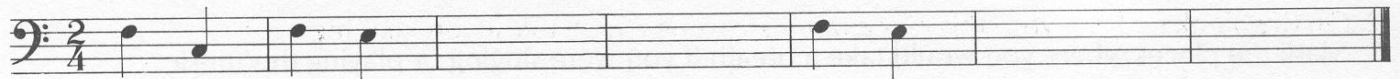
Sometimes, you repeat back to another repeat sign.



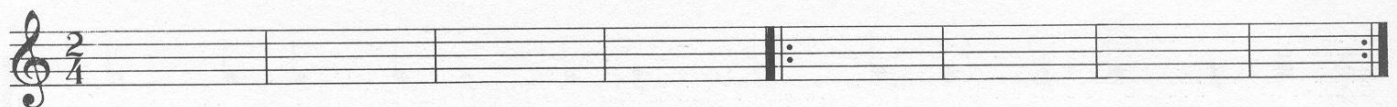
1. On the blank staff below, write the indicated piece of music as it would appear without using a repeat sign. (Some notes are indicated as a guide.)




2. On the blank staff below, write the indicated piece of music as it would appear without using the repeat signs. (Some notes are indicated as a guide.)

3. On the blank staff below, rewrite this piece of music using a repeat sign.

LESSON 19

FIRST AND SECOND ENDINGS

The repeat sign tells you to go back to the beginning. On the repeat, skip the first ending and play the second ending.

The musical notation is on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. A dashed line with arrows indicates a first ending from the first measure to the end of the piece. A second ending is marked with a repeat sign and a first ending bracket labeled '1.' above it, leading to a second ending bracket labeled '2.' above it. The second ending consists of quarter notes: F#4, G4, A4, B4. Labels 'FIRST TIME ONLY' and 'SECOND TIME' are placed above and below the first ending bracket respectively. The text 'PLAY THIS ENDING SECOND TIME ONLY' is placed above the second ending. A thick black horizontal bar is positioned below the staff.

1. On the blank staff, write this piece of music as it would appear without the first and second endings.

The musical notation is on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. A first ending bracket labeled '1.' above it covers the last two measures. A second ending bracket labeled '2.' above it covers the last two measures. Below the staff are two blank musical staves for writing.

2. On the blank staff, rewrite this piece of music using a first and second ending.

The musical notation is on two staves in 4/4 time. Both staves begin with a bass clef and a key signature of one sharp (F#). The melody consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. Below the staves are two blank musical staves for writing. A first ending bracket labeled '1.' above it covers the last two measures. A second ending bracket labeled '2.' above it covers the last two measures.

LESSON 20

REVIEW OF LESSONS 17-19

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

$$\text{quarter} + \text{quarter} = 5$$

$$\text{quarter} + \text{quarter} =$$

$$\text{quarter} + \text{quarter} =$$

$$\text{quarter} + \text{quarter} =$$

$$\text{half} + \text{quarter} =$$

$$\text{half} + \text{quarter} =$$

$$\text{quarter} + \text{quarter} =$$

$$\text{quarter} + \text{quarter} =$$

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

$$\text{quarter} - \text{quarter} = 2$$

$$\text{half} - \text{quarter} =$$

$$\text{quarter} - \text{quarter} =$$

$$\text{quarter} - \text{quarter} =$$

$$\text{half} - \text{quarter} =$$

$$\text{quarter} - \text{quarter} =$$

$$\text{quarter} - \text{quarter} =$$

$$\text{half} - \text{quarter} =$$

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

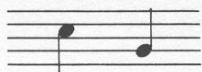
12. Each measure has one mistake. Make changes or additions so each measure is correct.

LESSON 21

EIGHTH NOTES

An EIGHTH NOTE looks like a quarter note with a flag added to its stem.

To draw an eighth note first draw a quarter note.



Then add a flag.



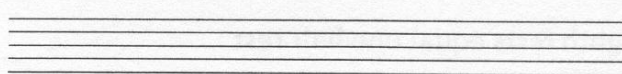
Try making these quarter notes into eighth notes.



Two or more eighth notes are joined together by a beam.



Try drawing two pairs of beamed eighth notes (1 pair stems up – 1 down).



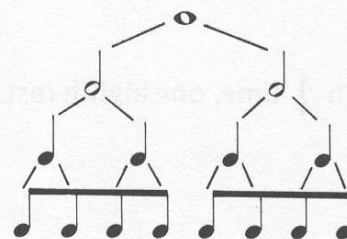
Two eighth notes equal one quarter note.



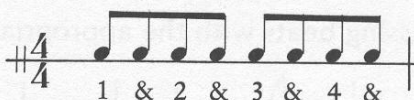
Four eighth notes equal one half note.



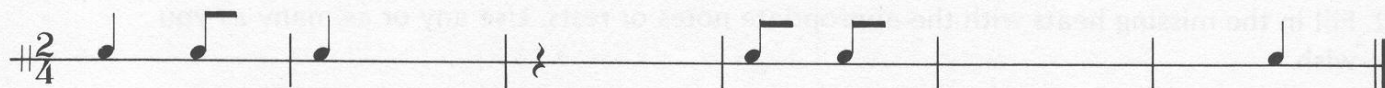
Eight eighth notes equal one whole note.



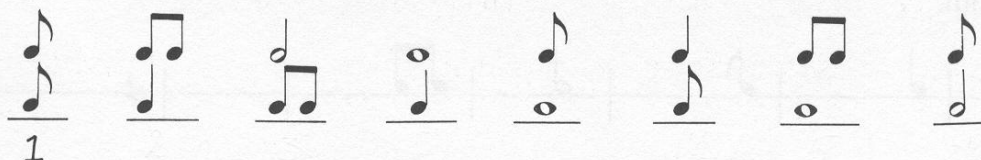
In $\frac{4}{4}$ time, an eighth note receives $\frac{1}{2}$ of a beat.



1. Fill in the missing beats with the appropriate notes. Use only quarter and/or eighth notes.



2. Add the number of counts and write the sum under each line.



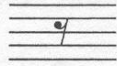
3. Add the number of counts and write one note equal in value to the sum.



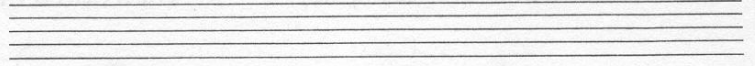
LESSON 22

EIGHTH REST

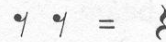
An EIGHTH REST looks like this.



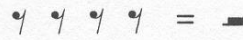
Try drawing 5 eighth rests.



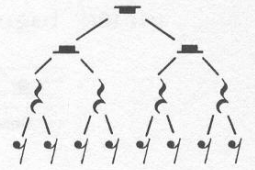
Two eighth rests equal one quarter rest.



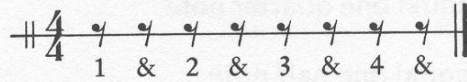
Four eighth rests equal one half rest.



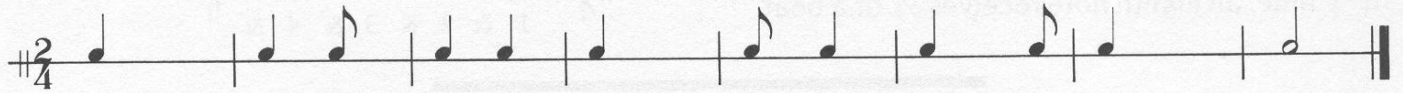
Eight eighth rests equal one whole rest.



In $\frac{4}{4}$ time, one eighth rest equals $\frac{1}{2}$ of a beat.



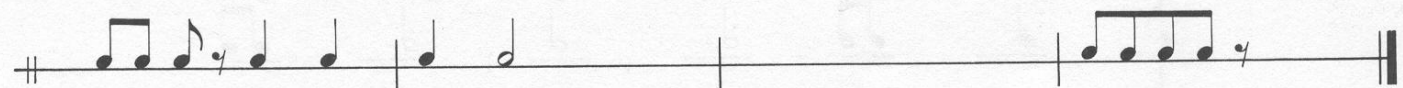
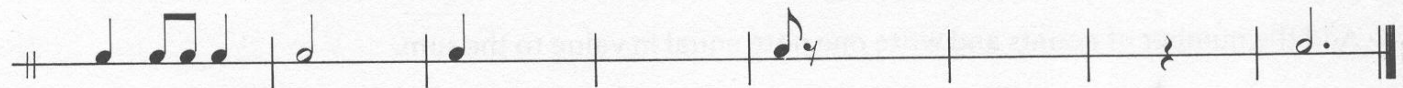
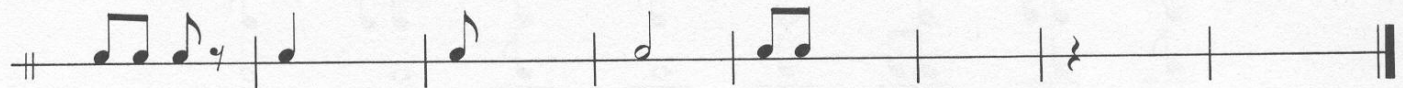
1. Fill in the missing beats with the appropriate rests. Use only quarter and/or eighth rests.



2. Fill in the missing beats with the appropriate notes or rests. Use any or as many as you wish.



3. The first measure in each of the lines below is complete. Add the correct time signature and complete the remaining measures. Write in the counting. Then count the beats and clap the rhythm.



LESSON 23

DOTTED QUARTER NOTES

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

In $\frac{1}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ times, a quarter note equals one count.

$\text{♩} = \text{one count} (\text{♩})$

A dot after the quarter note adds $\frac{1}{2}$ count
($\frac{1}{2}$ of the original value).

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

A dotted half note equals $1\frac{1}{2}$ counts.

$\text{.} = 1\frac{1}{2} \text{ counts} (\text{.})$

Two musical staves illustrating rhythmic exercises. The first staff is in 2/4 time and the second is in 4/4 time. Both staves contain quarter notes, eighth notes, and dotted quarter notes with corresponding counting and clapping symbols (& for the 'and' beat).

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

Three musical staves with various rhythmic patterns of quarter, eighth, and dotted quarter notes, intended for bar line addition and clapping.

2. Add the bar lines and name the pitches.

A musical staff in 2/4 time with a treble clef and a bass clef. The treble clef part contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3.

3. Add the bar lines and draw the pitches indicated. If the pitch indicated can be drawn in more than one place on the staff, choose which one you want to write. Use the rhythm indicated.

A musical staff in 4/4 time with a treble clef and a bass clef. Above the staff are rhythmic patterns and pitch letters: F, G, A, G, A, G, C, D, C, A, G, F, C, F, C, D, E, F, F, F.

4. Count the beats and clap the rhythm of the lines above.

LESSON 24

REVIEW OF LESSONS 21-23

1. An eighth note looks like a quarter note with a _____ added to its stem.
2. Two or more eighth notes are joined together by a _____.
3. Two eighth notes equal _____ quarter note.
4. Four eighth notes equal _____ quarter notes.
5. One whole note equals _____ half notes, or _____ quarter notes, or _____ eighth notes.
6. A dotted _____ note receives 1½ 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 25

FLAT

A FLAT SIGN (b) lowers the pitch of a note a half step.

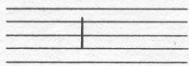
If we look at a piano keyboard, we see that the black key to the left of a white key is a half step lower.



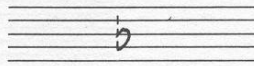
When saying a flatted note's name, we say the letter name first and the flat next — B flat. When we write it on the music, the flat sign comes first.



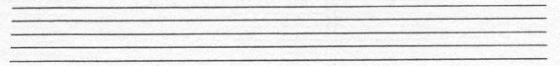
To draw a flat, first draw the vertical line.



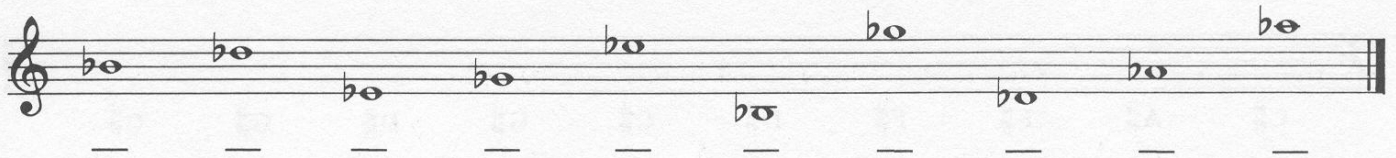
Then add a curve.



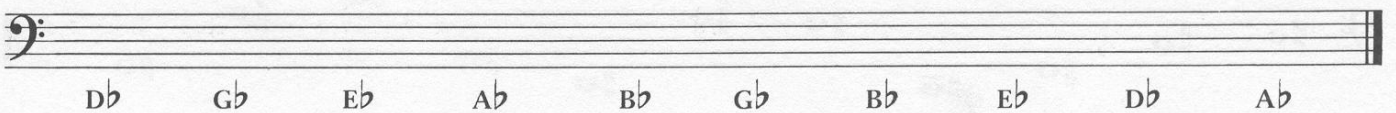
Try drawing 5 flats.



1. Write the names of the notes indicated.



2. Draw the notes indicated.



3. Draw the brace and clefs, then name the notes and draw the bar lines. End the line with a double bar.

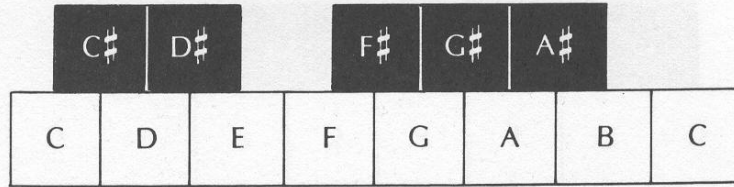


LESSON 26

SHARP

A SHARP sign (#) raises the pitch of a note a half step.

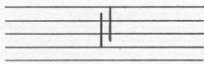
If we look at a piano keyboard, we see that the black key to the right of a white key is a half step higher.



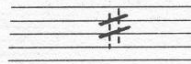
When saying a sharp note's name, we say the letter name first and the sharp next — C sharp. When we write it on the music, the sharp sign comes first.



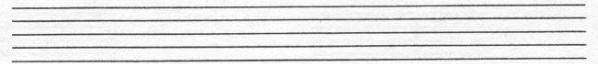
To draw a sharp, first draw the two vertical lines.



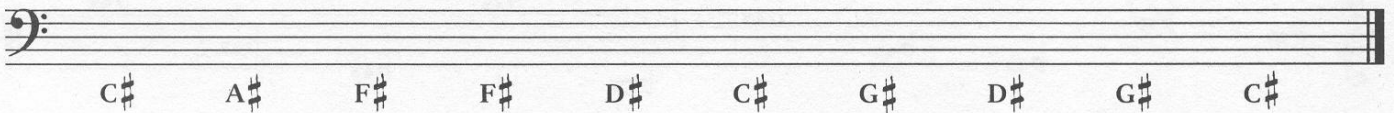
Then add the slanted lines.



Try drawing 5 sharps.



1. Draw the notes indicated.



2. Write the names of the notes indicated.



3. Draw the brace and the clefs, then name the notes and draw the bar lines. End the line with a double bar.

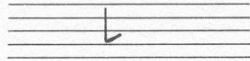


LESSON 27 NATURAL

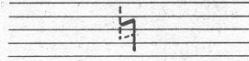
A NATURAL sign (♮) cancels the effect of a flat or sharp.



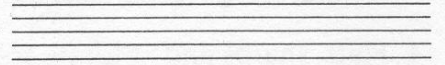
To draw a natural, first draw an L.



Then add another 7 upside down.



Try drawing 5 naturals.



A natural is centered on the line or space it affects. Flats, sharps and naturals are called ACCIDENTAL signs.

When they are placed before a note, they affect every note on the same line or space for an entire measure.



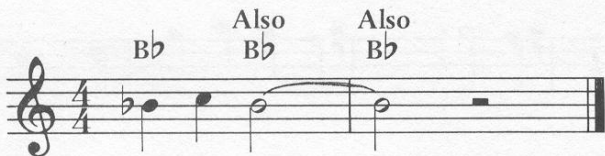
A natural sign cancels the flat or sharp within the same measure.



A bar line also cancels an accidental.



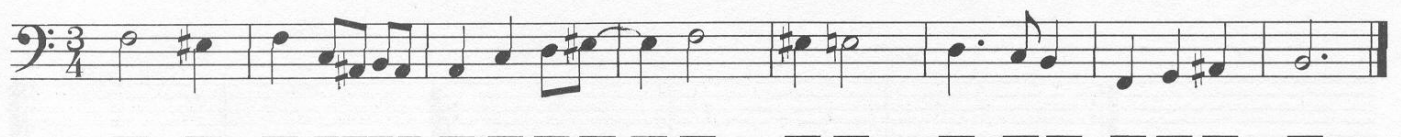
When a note is tied across the bar line, it's accidental carries across also.



1. Write the names of the notes indicated.



2. Write the names of the notes indicated.



LESSON 28

REVIEW OF LESSONS 25-27

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

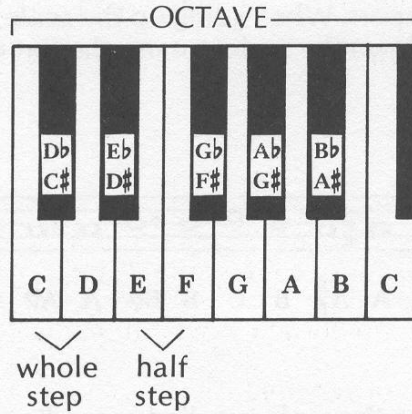
CULMINATION COMPOSITION

CULMINATION COMPOSITION WITH REPEATS

LESSON 29

WHOLE AND HALF STEPS

Tones of the scale are separated by whole and half steps which are easily seen on a piano keyboard.



Adjacent piano keys are a half step apart; therefore, E to F is a half step while C to D, which includes C# (two keys or two half steps), is a whole step. You will notice that the black keys get their names from the white keys. Each black key has two names. When going up the keyboard, the black keys are a half step higher than the white keys and are called by their sharp names—C, C#, D, D#, etc. When going down the keyboard the black keys are a half step lower than the white keys and are called by their flat names—B, Bb, A, Ab, etc. Although the black keys have two names, they have only one sound. Two notes that sound the same but are written differently are called ENHARMONIC notes.

1. Name the notes and indicate if the distance between the first and second notes is a whole step (w) or a half step (½).

C ½ C#

2. Name the notes and indicate the distance between them.

C w D

3. Indicate the distance between the notes.

w

LESSON 30

CHROMATIC SCALE

The chromatic scale is made up of all of the notes on the keyboard. Therefore, every note of the scale is a half step apart. When going up the scale, we use the sharp name for the black keys. When coming down the scale, we use the flat names.



Going up the scale is called ascending.

Going down the scale is called descending.

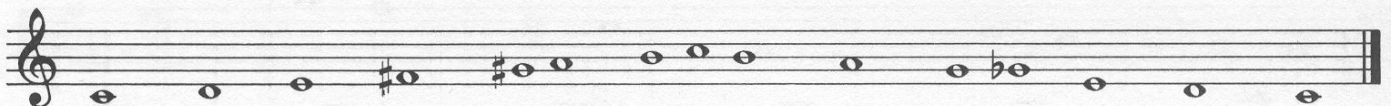
1. Write the ascending version of the chromatic scale starting on the note C, then name the notes.



2. Write the descending version of the chromatic scale starting on the note C, then name the notes.



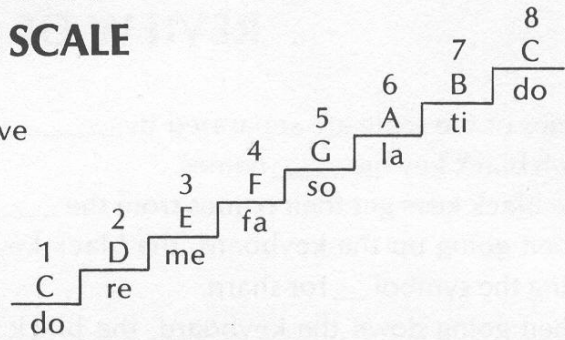
3. Fill in the missing notes in this chromatic scale.



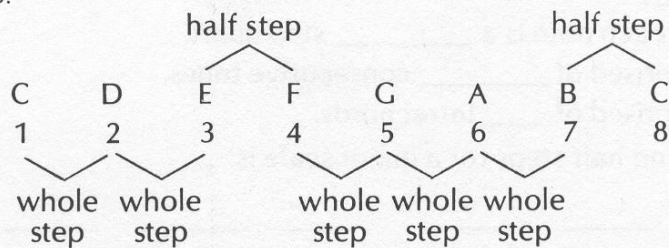
LESSON 31

THE MAJOR SCALE

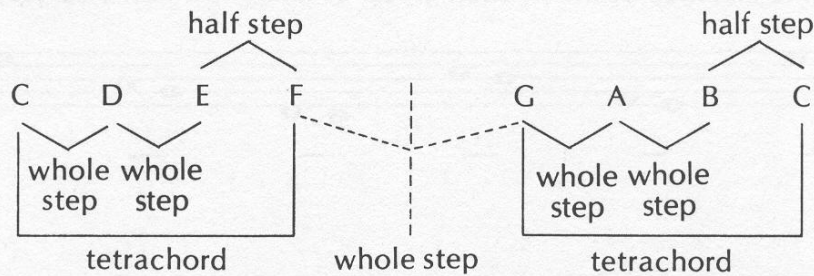
The major scale is comprised of eight consecutive tones in alphabetical order, from "do" to "do" one octave higher.



If we start at C and go up the keyboard playing the white notes, we see that all of the tones in the C scale are separated by a whole step with the exception of E to F and B to C, which are half steps.

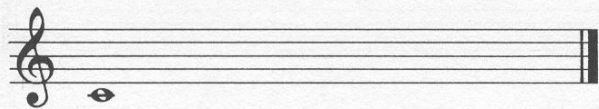


If we divide the eight notes into two groups of four, we see the pattern of whole and half steps is the same for each group (whole step, whole step, half step).

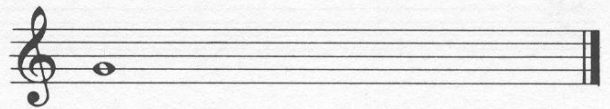


This group of four notes is called a TETRACHORD. When two tetrachords are joined together by a whole step, they make up a major scale. In the C scale, the C tetrachord and the G tetrachord are joined by the whole step between F & G.

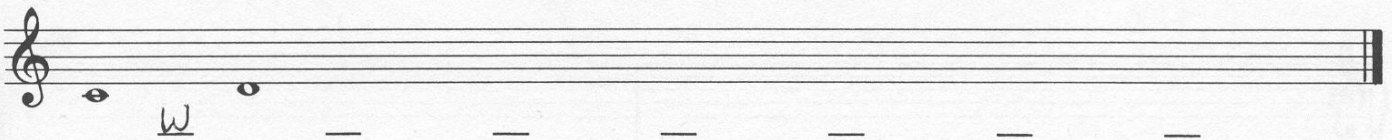
1. Write a tetrachord beginning on C.



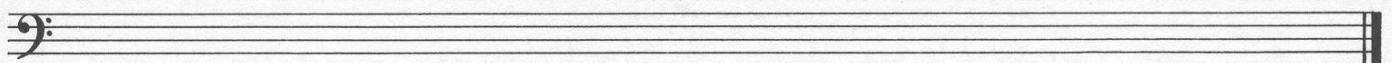
Write a tetrachord beginning on G.



2. Write a C scale and indicate the whole (W) or half (1/2) steps between each note.



3. Write a C scale in the bass clef.



LESSON 32

REVIEW OF LESSONS 29-31

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

11. Indicate whether the distance between each group of notes is a half step ($\frac{1}{2}$) or a whole step (W).

A musical staff in treble clef containing the following notes: C4, D4, E4, F4, G4, A4, B4, C5. There are gaps between the notes, and a gap between the final note and the end of the staff. Below the staff are nine horizontal lines for marking the intervals.

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

A musical staff in treble clef with a single note C4 on the first line. The rest of the staff is blank for writing an ascending chromatic scale.

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

A musical staff in bass clef with a single note C4 on the first line. The rest of the staff is blank for writing a descending chromatic scale.

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

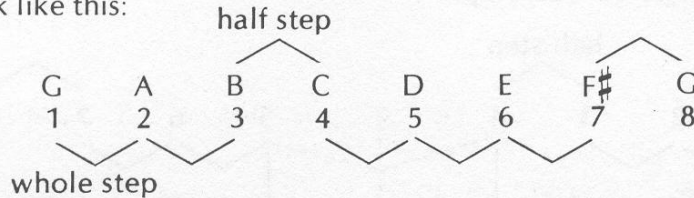
A grand staff (treble and bass clefs) with a C4 note on the first line of the bass clef and a C6 note on the first line of the treble clef. The rest of the staff is blank for writing a C major scale in two octaves.

LESSON 33

MORE MAJOR SCALES

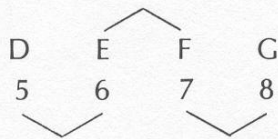
(F & G)

The pattern of whole and half steps that we saw in the key of C is the same for any major scale, no matter which note we start on. If, for example, we started on the note G, the scale would look like this:

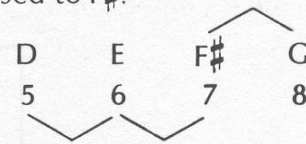


You can see that the note F has been changed to F#.

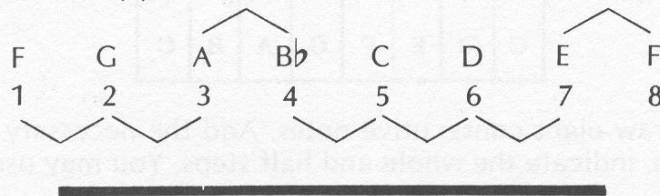
If it were F \flat , the second tetrachord would have been:



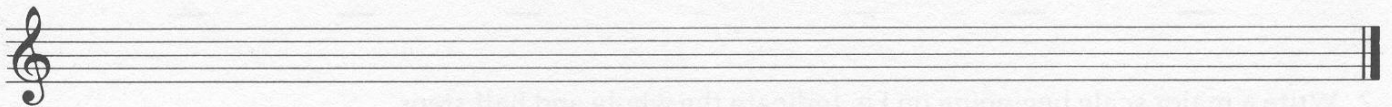
Since the formula is whole step, whole step, half step — the F had to be raised to F#.



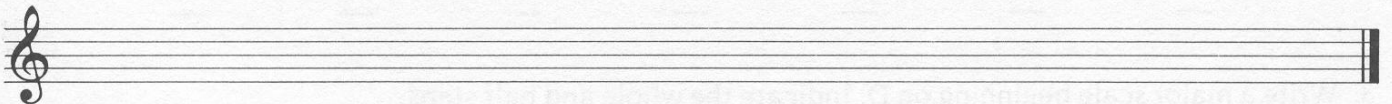
Applying the same formula to a scale beginning on F results in the F major scale. Notice that the B has been lowered (\flat) to B \flat .



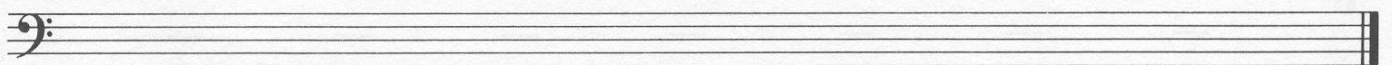
1. Draw eight notes on the staff from G to G. Check the whole and half step formula and add any necessary accidentals to make these eight notes a G major scale.



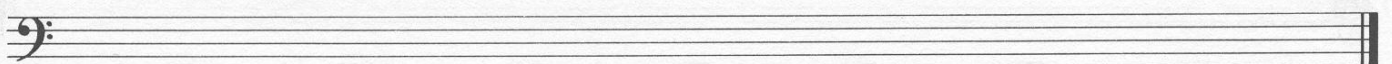
2. Draw eight notes on the staff from F to F. Check the whole and half step formula and add any necessary accidentals to make these eight notes a F major scale.



3. Write a G major scale ascending and descending.



4. Write an F major scale ascending and descending.

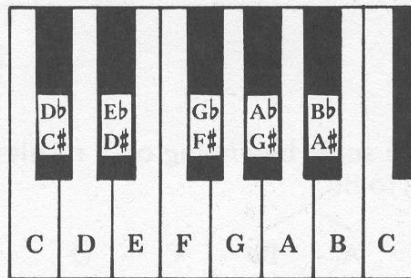
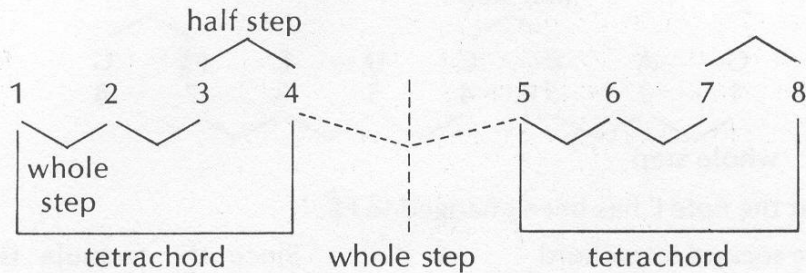


LESSON 34

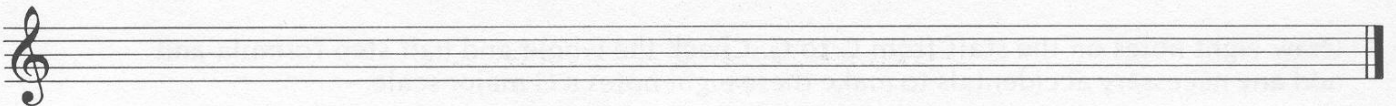
OTHER MAJOR SCALES

(B \flat –E \flat –D–A)

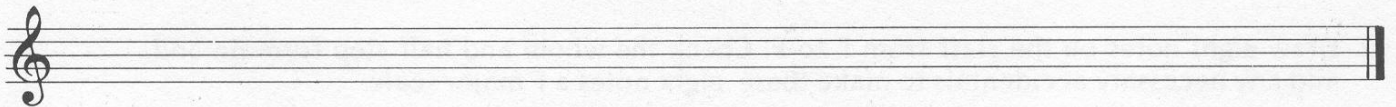
If we use the pattern of whole and half steps, we can construct scales beginning on any note. Remember, a major scale is made up of eight consecutive tones. Think of two tetrachords separated by a whole step.



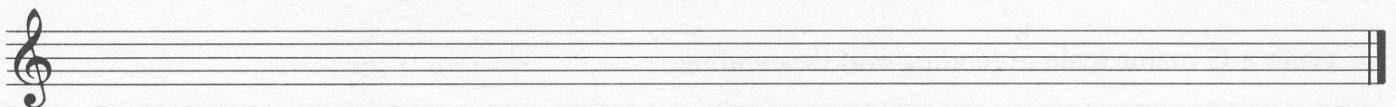
1. Start on the note B \flat . Draw eight consecutive notes. Add the necessary accidentals to make it a B \flat scale. Then, indicate the whole and half steps. You may use the keyboard to check your scales.



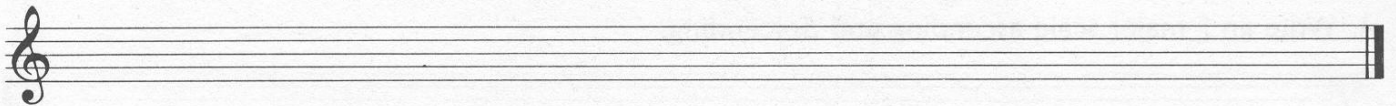
2. Write a major scale beginning on E \flat . Indicate the whole and half steps.



3. Write a major scale beginning on D. Indicate the whole and half steps.



4. Write a major scale beginning on A. Indicate the whole and half steps.



LESSON 35

KEY SIGNATURES

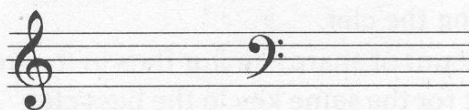
When constructing the scales, we wrote the sharps and flats before each note in the music. To make the writing process easier, we can indicate the flats or sharps to be used in a composition at the beginning of the piece. This is called a **KEY SIGNATURE** and tells the performer that the accidentals indicated are in effect throughout the piece.

For example, the $F\sharp$ in this key signature, which appears on the top line of the staff immediately following the clef, indicates that all of the F's in this composition are to be played $F\sharp$.



The key signatures of the scales we already know are:

The key of C — no sharps or flats.



The key of G — 1 sharp



The key of D — 2 sharps



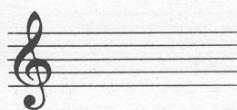
The key of F — 1 flat



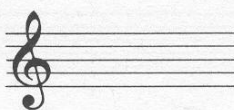
The key of $B\flat$ — 2 flats



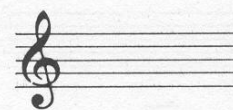
1. Write the key signatures for each key.



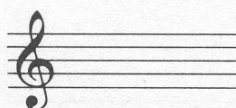
The key of C



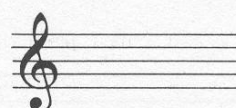
The key of G



The key of D

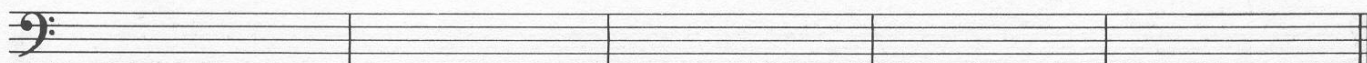


The key of F



The key of $B\flat$

2. Write the key signatures in bass clef.



The keys of: C

G

D

F

$B\flat$

LESSON 36

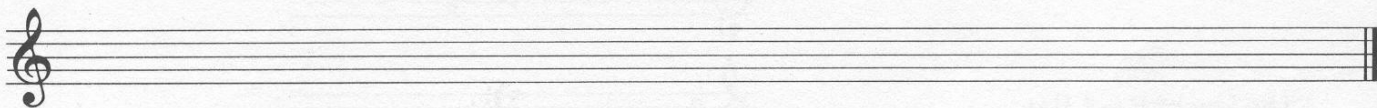
REVIEW OF LESSONS 33-35

True or false

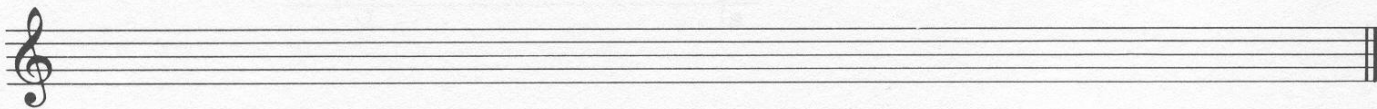
1. _____ The formula of whole and half steps is the same for all major scales.
2. _____ The key of F contains 1 sharp.
3. _____ The key of B \flat contains 2 flats.
4. _____ The key of D contains 2 flats.
5. _____ The key of E \flat contains 3 flats.
6. _____ The key signature is placed at the beginning of a composition, immediately following the clef.
7. _____ 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.

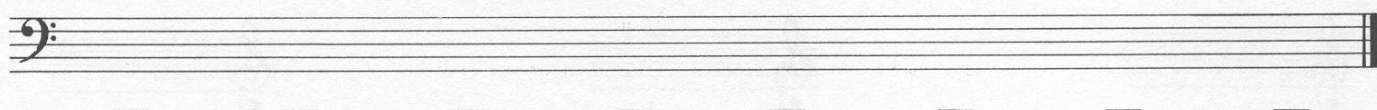
B \flat major scale



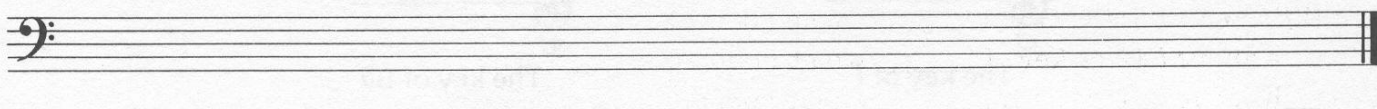
D major scale



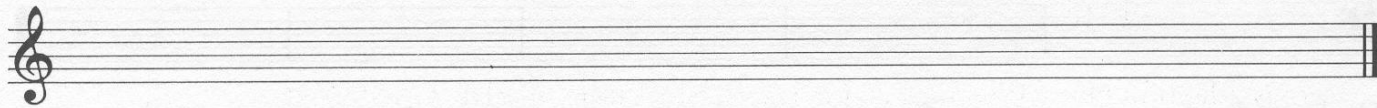
F major scale



G major scale



E \flat major scale

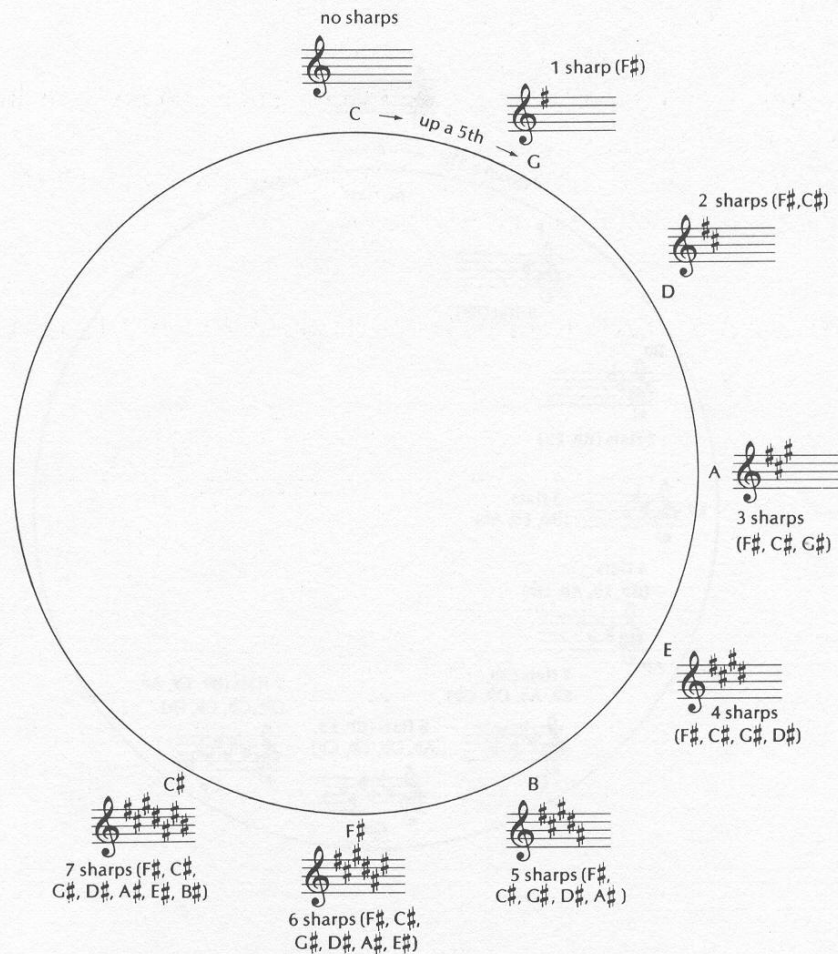


LESSON 37

CIRCLE OF FIFTHS

MAJOR SHARP KEYS

Keys are related by fifths. If we start on C (whose key signature has no sharps or flats) and go up the scale five notes, we come to the note G (whose key signature has 1 sharp). If we go five notes up the G scale, we come to D (whose key signature has 2 sharps). This pattern continues throughout all of the sharp keys.



1. A fifth above C is the key of _____ which contains _____ sharp.
2. A fifth above G is the key of _____ which contains _____ sharps.
3. A fifth above D is the key of _____ which contains _____ sharps.
4. A fifth above A is the key of _____ which contains _____ sharps.
5. A fifth above E is the key of _____ which contains _____ sharps.
6. A fifth above B is the key of _____ which contains _____ sharps.
7. A fifth above F# is the key of _____ which contains _____ sharps.
8. Write the sharps in the order they are added to the key signatures.

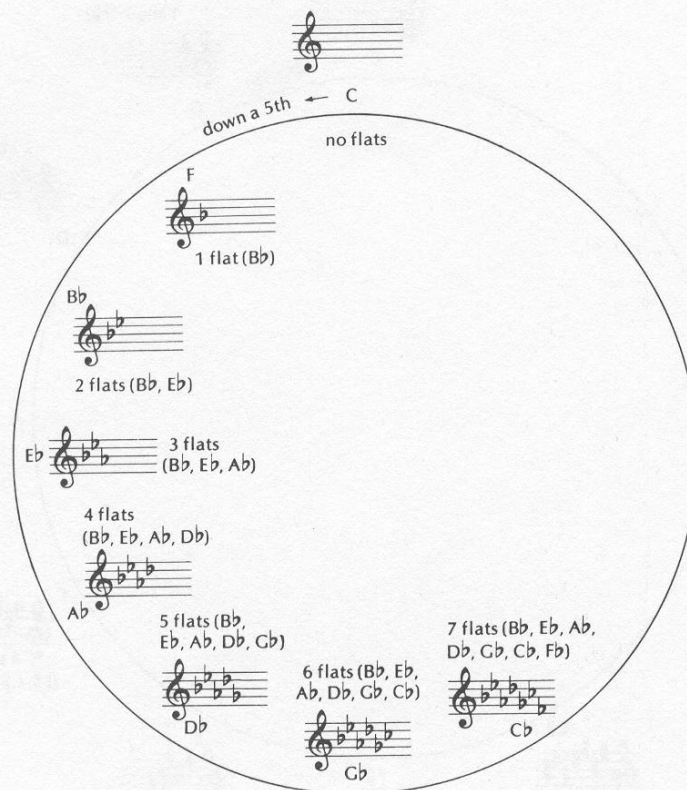
F# C# _____

Here is a helpful hint for naming sharp keys: THE NAME OF THE KEY IS ONE LETTER NAME HIGHER THAN THE LAST SHARP IN THE KEY SIGNATURE.

LESSON 38

CIRCLE OF FIFTHS MAJOR FLAT KEYS

If we start on C and go down the scale five notes, we come to the note F (whose key signature has 1 flat). If we go five notes down the F scale, we come to B \flat (whose key signature has 2 flats). This pattern continues throughout all of the flat keys.



1. A fifth below C is the key of _____ which contains _____ flat.
2. A fifth below F is the key of _____ which contains _____ flats.
3. A fifth below B \flat is the key of _____ which contains _____ flats.
4. A fifth below E \flat is the key of _____ which contains _____ flats.
5. A fifth below A \flat is the key of _____ which contains _____ flats.
6. A fifth below D \flat is the key of _____ which contains _____ flats.
7. A fifth below G \flat is the key of _____ which contains _____ flats.
8. Write the flats in the order that they are added to the key signatures.

B \flat E \flat _____

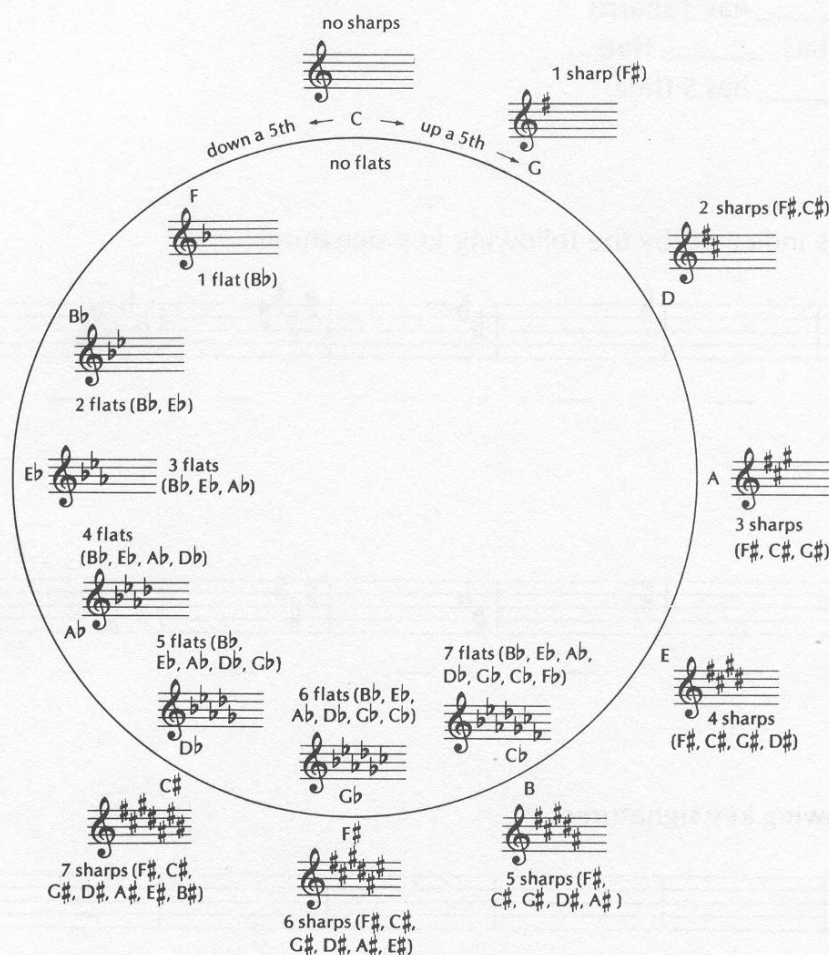
Here is a helpful hint for naming flat keys: THE KEY OF F MAJOR HAS ONE FLAT. KEYS WITH MORE THAN ONE FLAT ARE NAMED BY THE NEXT TO THE LAST FLAT IN THE KEY SIGNATURE.

LESSON 39

CIRCLE OF FIFTHS

ALL MAJOR KEYS

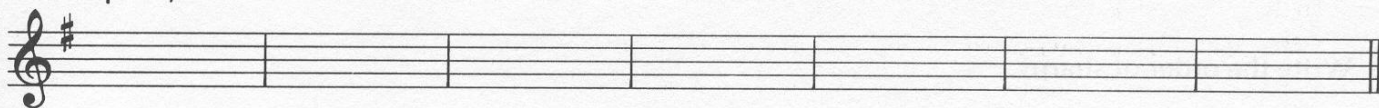
If we put the sharp keys and the flat keys together, the circle would look like this:



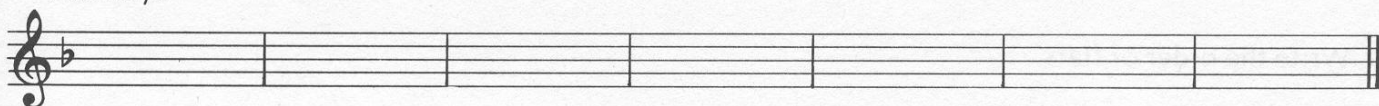
The following keys are enharmonic equivalents: $D\flat$ & $C\sharp$, $G\flat$ & $F\sharp$, $C\flat$ & B . They sound the same but are spelled differently.

- Write the names of the keys in the circle of 5ths under the staff. Then write the key signatures of all of the keys.

Sharp Keys



Flat Keys



LESSON 40

REVIEW OF LESSONS 37-39

1. _____ are related by fifths.
2. The key of E has _____ sharps.
3. The key of _____ has 3 sharps.
4. The key of $A\flat$ has _____ flats.
5. The key of _____ has 5 flats.

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

7. Write the following key signatures:

G $D\flat$ E $B\flat$ $E\flat$ B D F

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

8. Write the order of sharps.



9. Write the order of flats.

LESSON 41

DYNAMICS

Dynamic signs indicate how loudly or softly music should be played.

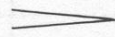

The symbol	<i>pp</i>	pianissimo	—	means: very soft
The symbol	<i>p</i>	piano	—	means: soft
The symbol	<i>mp</i>	mezzo piano	—	means: moderately soft
The symbol	<i>mf</i>	mezzo forte	—	means: moderately loud
The symbol	<i>f</i>	forte	—	means: loud
The symbol	<i>ff</i>	fortissimo	—	means: very loud

A crescendo  means: gradually get louder
 A decrescendo  means: gradually get softer

1. Write the dynamic symbols for the following volume indications:

soft	_____	loud	_____
very loud	_____	very soft	_____
moderately soft	_____	moderately loud	_____
gradually louder	_____	gradually softer	_____

2. Define the following dynamic markings:

	_____		_____
<i>mf</i>	_____	<i>mp</i>	_____
<i>pp</i>	_____	<i>ff</i>	_____
<i>f</i>	_____	<i>p</i>	_____

3. Clap or tap the following lines, carefully observing the dynamic markings.



The first staff is in 2/4 time, starting with a piano (*p*) dynamic, followed by a mezzo-forte (*f*) dynamic, and then a crescendo leading to fortissimo (*ff*) dynamics.

The second staff is in 3/4 time, starting with mezzo-forte (*mf*), then piano (*pp*), mezzo-forte (*mf*), fortissimo (*ff*), mezzo-forte (*mf*), and finally fortissimo (*ff*) with a decrescendo.

The third staff is in 4/4 time, starting with mezzo-piano (*mp*), then fortissimo (*f*), piano (*p*), fortissimo (*f*), fortissimo (*ff*) with a decrescendo, and finally piano (*pp*).

LESSON 42

D.C. AND D.S., CODA AND FINE

The following symbols and terms are often used in music:

- D.C. = Da Capo — means: go back to the beginning
- D.S. = Dal Segno — means: go back to the sign (§)
- Fine = the end

If we put them together, we get:

- D.C. al fine = Go back to the beginning and play to the end, indicated by *Fine*.
- D.S. al fine = Go back to the sign (§) and play to the end, indicated by *Fine*.

Sometimes a composition ends with a separate closing section. This is called a Coda and is indicated by a Coda sign (⊕).

If we combine Coda with D.C. and D.S., we get:

- D.C. al Coda = Go back to the beginning and play to the Coda sign (⊕), then skip to the Coda to end the piece.
- D.S. al Coda = Go back to the sign (§) and play to the Coda sign (⊕), then skip to the Coda to end the piece.

1. On the blank lines below, write the first line as it would be played.

Fine *D.C. al Fine*

Two blank musical staves are provided for practice, each with a 2/4 time signature and vertical bar lines indicating the measures.

2. On the blank lines below, write the first line as it would be played.

§ *Fine* *D.S. al Fine*

Two blank musical staves are provided for practice, each with a 4/4 time signature and vertical bar lines indicating the measures.

3. On the blank lines below, write the first line as it would be played.

D.C. al Coda ⊕ *Coda*

Two blank musical staves are provided for practice, each with a 3/4 time signature and vertical bar lines indicating the measures.

LESSON 43

TEMPO MARKINGS AND OTHER MUSICAL SYMBOLS

Tempo markings tell how slow or fast to play the music.

Largo = very slow — broadly
Adagio = slow
Moderato = moderate

Allegro = fast
Presto = very fast
Accelerando = gradually get faster

Ritardando = gradually get slower

Other musical symbols guide the performer in interpreting the composer's wishes.

- ◡ = Fermata — means: hold the note longer than its normal value
- > = Accent — means: play the note a little louder
- = Staccato — means: play the note short
- = Tenuto — means: hold the note for its full value

1. Write the tempo markings for the following speeds:

fast _____	gradually getting faster _____
very slow _____	moderate _____
very fast _____	slow _____
gradually getting slower _____	

2. Draw the symbol that means:

- _____ hold the note longer than its normal value
- _____ hold the note for its full value
- _____ play the note short
- _____ play the note a little louder

3. Sing the following lines on the syllable "Tah" carefully observing the tempo markings, dynamics, and other musical symbols.

Adagio



Allegro

Moderato

LESSON 44

REVIEW OF LESSONS 41-43

Define the following symbols:

- | | |
|--------------------|--|
| 1. <i>ff</i> _____ | 5. <i>p</i> _____ |
| 2. <i>f</i> _____ | 6. <i>pp</i> _____ |
| 3. <i>mf</i> _____ | 7.  _____ |
| 4. <i>mp</i> _____ | 8.  _____ |


Define the following terms:

- | | |
|-----------------|-------|
| 1. D.C. | _____ |
| 2. D.S. | _____ |
| 3. Fine | _____ |
| 4. D.C. al Fine | _____ |
| 5. D.S. al Fine | _____ |
| 6. Coda | _____ |
| 7. D.C. al Coda | _____ |
| 8. D.S. al Coda | _____ |
| 9. Presto | _____ |
| 10. Allegro | _____ |
| 11. Moderato | _____ |
| 12. Adagio | _____ |
| 13. Largo | _____ |
| 14. Ritardando | _____ |
| 15. Accelerando | _____ |

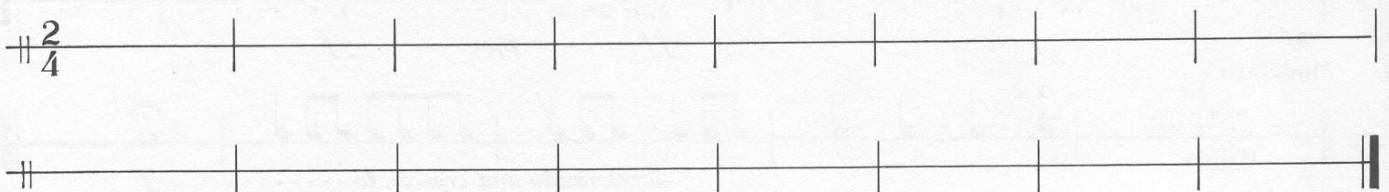
Define the following symbols:

> _____  _____ • _____ - _____

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



A musical staff in 2/4 time. The first measure has an accent (>) above it. The second measure contains a repeat sign. The third measure contains a section symbol (§). The fourth measure contains a D.S. (Da Capo) symbol (⊕). The fifth measure contains a Coda symbol (⊙). Below the staff, the text 'D.S. al Coda' is written. The staff ends with a double bar line.



Two blank musical staves in 2/4 time, each with a double bar line at the beginning and end, intended for transcribing the rhythmic composition above.

LESSON 45

SIXTEENTH NOTES

A sixteenth note looks like an eighth note with a second flag added to its stem.

To draw a sixteenth note, first draw an eighth note,



then add a second flag.



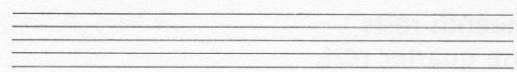
Try making these eighth notes into sixteenth notes.



Two or more sixteenth notes are joined together by two beams.



Try drawing two pairs of beamed sixteenth notes (1 pair stems up, 1 down).



Two sixteenth notes equal one eighth note.



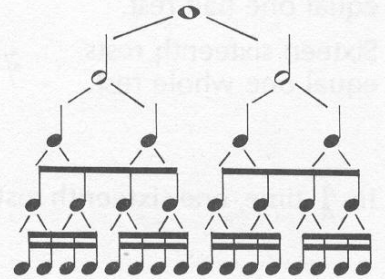
Four sixteenth notes equal one quarter note.



Eight sixteenth notes equal one half note.



Sixteen sixteenth notes equal one whole note.



In $\frac{4}{4}$ time, a sixteenth note receives $\frac{1}{4}$ of a beat.



1. Fill in the missing beats with the appropriate notes. Use only quarter, eighth, and sixteenth notes.



2. Add the number of counts and write the sum under each line.



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



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

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

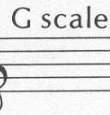
$$\begin{array}{l} \text{♩.} + \text{♩} + \text{♩} = \\ \text{♩.} + \text{♩} + \text{♩} = \\ \text{♩} + \text{♩} + \text{♩} = \end{array}$$

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

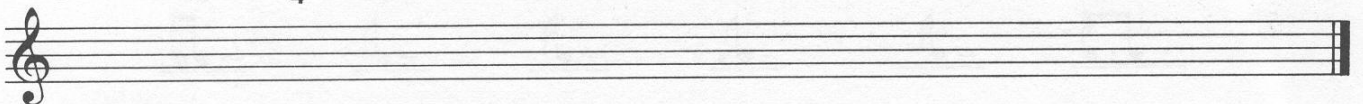
9. Write the correct time signatures for each of the following measures.



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.

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 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 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) dim 8 (octave)

If the upper note is 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.

dim4 aug5 dim2 aug6 augP dim3 dim P

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

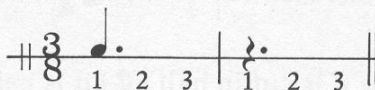
 The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.



 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.

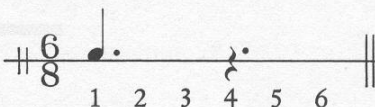


 means six beats in each measure.
 means an eighth note gets one beat.

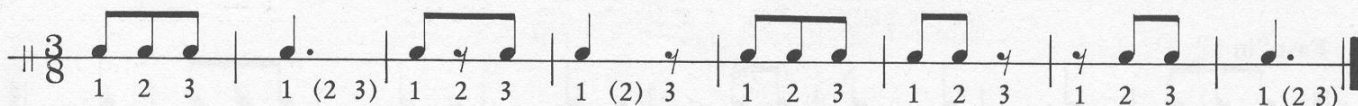
In $\frac{6}{8}$ time, an eighth note or rest receives one beat.



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 54

ANOTHER WAY TO COUNT



When $\frac{3}{8}$ time is played at a fast tempo, it is usually counted "in 1".



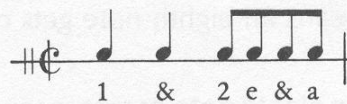
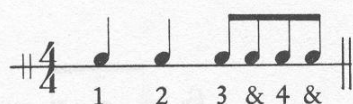
When $\frac{6}{8}$ time is played at a fast tempo, it is usually counted "in 2".



Sometimes $\frac{4}{4}$ time is indicated with the letter C which stands for COMMON TIME. It is

just another way of saying $\frac{4}{4}$ time.  and  mean exactly the same thing.

If the C is cut in half (C) it is called CUT TIME or ALLA BREVE. It means the $\frac{4}{4}$ is cut in half to $\frac{2}{2}$. The music would sound the same but it is counted "in two".



Write the counting under the following lines. Then count the beats and clap the rhythm.

Slowly "in 3"



Fast "in 1"



Slowly "in 6"



Fast "in 2"



Slowly "in 4"



Fast "in 2"



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 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

Detailed description: This section shows four examples of triplets. The first two are in 2/4 time: the first shows two groups of a quarter note triplet followed by an eighth rest and another quarter note; the second shows a quarter note triplet followed by an eighth rest and another quarter note. The next two are in 4/4 time: the first shows four groups of a quarter note triplet followed by an eighth rest and another quarter note; the second shows a quarter note triplet followed by an eighth rest and another quarter note. The final example is in 2/4 time and shows a sequence of four measures: 1. quarter, eighth rest, quarter; 2. quarter triplet, quarter; 3. quarter, eighth rest, quarter; 4. quarter triplet, quarter triplet.

SYNCOPIATION

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

Detailed description: This section shows two examples of syncopation. The first is in 4/4 time and shows two measures. The first measure has accents on the first, second, and third beats. The second measure has accents on the first, second, and third beats. The second example is in 3/4 time and shows two measures. The first measure has accents on the first, second, and third beats. The second measure has accents on the first, second, and third beats.

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

2. 3/4

3. 4/4

4. 2/4

Detailed description: This section contains four musical lines for a syncopation exercise. Line 1 is in 4/4 time and contains a sequence of notes with accents on the second, third, and fourth beats. Line 2 is in 3/4 time and contains a sequence of notes with accents on the first, second, and third beats. Line 3 is in 4/4 time and contains a sequence of notes with accents on the first, second, and third beats. Line 4 is in 2/4 time and contains a sequence of notes with accents on the first, second, and third beats.

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. 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.

Fast "in 1"

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

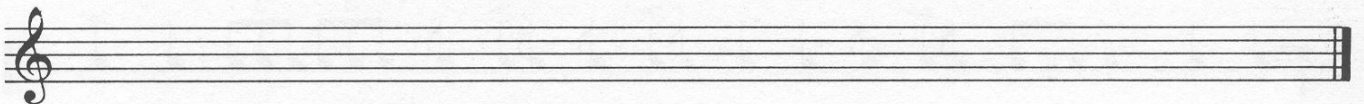
Fast "in 2"

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

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

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

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



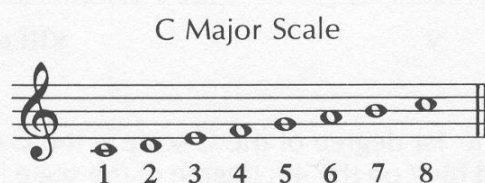
LESSON 57

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.



C Major Triad



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

Major 3rd



plus

Minor 3rd



equals

Major Triad



1. Name the following major triads.

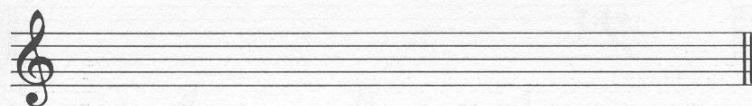


2. Build a major triad above the following notes.

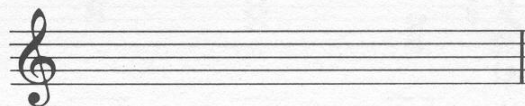


The triad built on D is the only one in the above example that uses an accidental (F#). If you did not write an F#, you either did not think about the D scale or about the major 3rd and minor 3rd.

3. Write a D scale.



4. Write a D major triad.



LESSON 58

CHORDS RELATED TO A KEY

A chord's relationship to a key and to other chords within that key is indicated by numbering the chords from 1 to 8. The numbers are shown with Roman numerals.

The diagram shows a single musical staff in treble clef with a key signature of one sharp (F#). The notes of the C major scale are written: C, D, E, F, G, A, B, C. Above the notes C, F, and G are their respective chord names: C, F, and G. Below the notes C, F, and G are their Roman numerals: I, IV, and V. The final C chord is labeled "VIII or I".

This example shows that the chord built on the 1st degree of the C scale is the C chord, which is the I chord in the key of C. The chord built on the 4th degree of the scale is the F chord, which is the IV chord in the key of C, and the chord built on the 5th degree of the scale is the G chord, which is the V chord in the key of C.

1. Write the chords indicated.

A musical staff in treble clef with a key signature of one sharp (F#). Below the staff, the letters C, F, and G are placed under three different positions on the staff, indicating where to write the chords.

2. Write the chords indicated in the key of C.

A musical staff in treble clef with a key signature of one sharp (F#). Below the staff, the Roman numerals I, IV, and V are placed under three different positions on the staff, indicating where to write the chords in the key of C.

3. Give the letter name of each of the following chords.

A musical staff in bass clef with a key signature of one flat (Bb). Three chords are shown. Below each chord is a blank line for labeling.

4. Write the chords indicated in the key of F.

A musical staff in treble clef with a key signature of one flat (Bb). Below the staff, the Roman numerals I, IV, and V are placed under three different positions on the staff, indicating where to write the chords in the key of F.

5. Give the letter names of each of the following chords.

A musical staff in treble clef with a key signature of two sharps (D). Three chords are shown. Below each chord is a blank line for labeling.

6. Write the chords indicated in the key of G.

A musical staff in bass clef with a key signature of one sharp (F#). Below the staff, the Roman numerals I, IV, and V are placed under three different positions on the staff, indicating where to write the chords in the key of G.

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.

C D A B \flat E \flat

7. Write the chords indicated.

A \flat E G D \flat 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.

I IV V I

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.

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

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.

1st inversion 2nd inversion root position 1st inversion 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



3rd on the bottom

2nd inversion



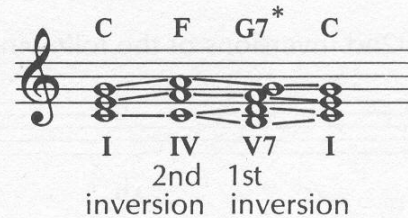
5th on the bottom

3rd inversion



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*.

Chord Progression
all in root positionChord Progression
using inversions

*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

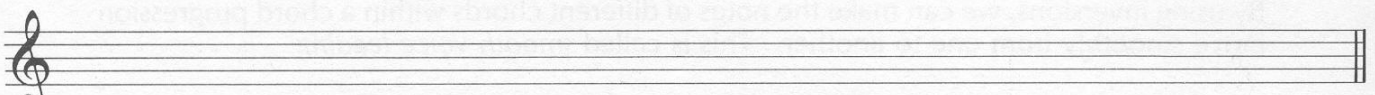
REVIEW OF LESSONS 61-63

1. Write the following dominant 7th chords.



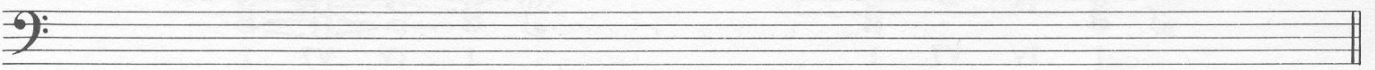
G7 D7 B \flat 7 F7 A7 C7 E7

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



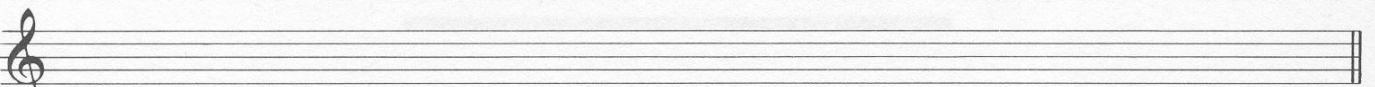
C B \flat E \flat F A \flat G D

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



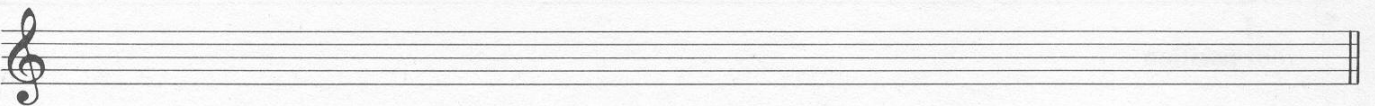
D G A \flat F E \flat B \flat C

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

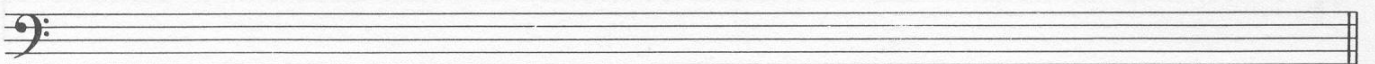


E7 C7 A7 F7 B \flat 7 D7 G7

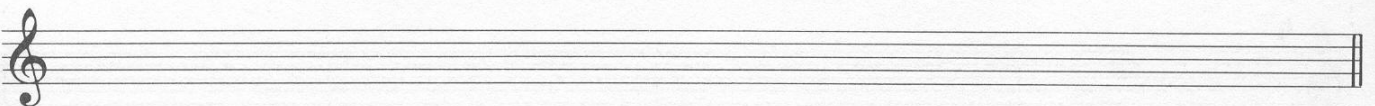
5. Write the I, IV, V⁷ progression in the key of D, using smooth voice leading.
Indicate the chord names and the inversions used.



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.

LESSON 66

OTHER TRIADS

MINOR

Any major triad can be made minor by lowering the third degree 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.

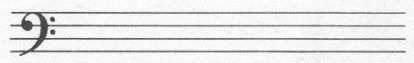
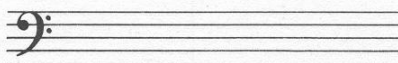
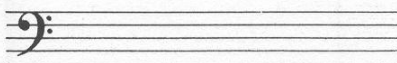
C minor Bb minor D minor Ab minor F minor A minor Eb minor G minor

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 1/2 step.

C Major Triad



C Augmented Triad



C Augmented Triad

You can also construct augmented triads by interval.



major 3rd
major 3rd

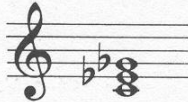
+ = augmented C⁺ = C augmented

Any minor triad can be made *diminished* by lowering the fifth degree 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

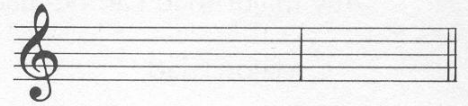
LESSON 68

REVIEW OF LESSONS 65-67

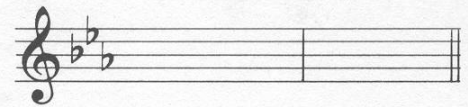
1. Transpose the following melodies to the indicated keys.



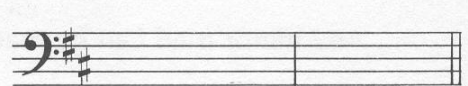
transpose to



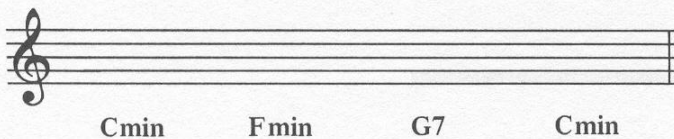
transpose to



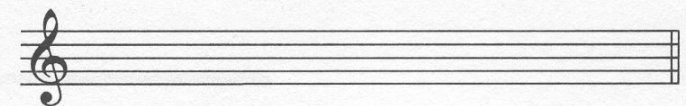
transpose to



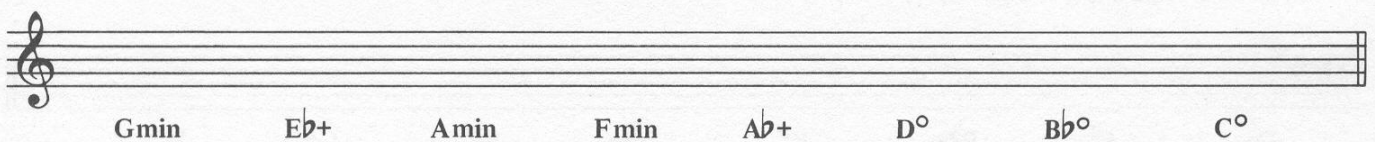
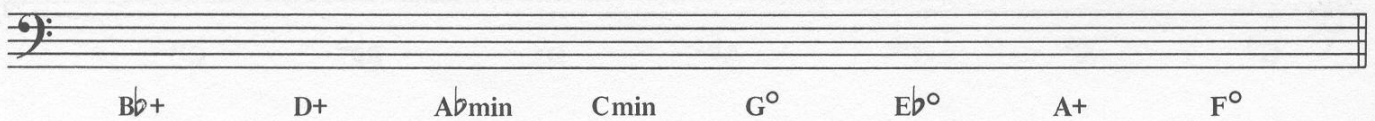
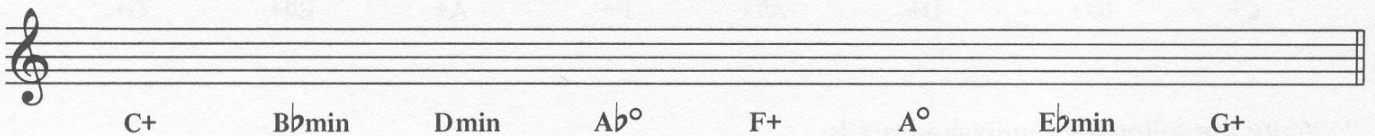
2. Write the following chord progression.



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:

C Amin Dmin G7 C

I vi ii V7 I

1. Write the following chords.

Gmin Dmin Emin Amin Cmin Bmin

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

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

4. Write the I vi ii V7 I 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.

C Amin Dmin G7 C
 I vi ii V⁷ I
 1st inversion 1st inversion

When Roman numerals are used, the first inversion is indicated with the number $\text{\textsubscript{6}}$, the second inversion with the numbers $\text{\textsubscript{4}}$. (Ex: I chord in 1st and 2nd inversions— $\text{I}_{\text{\textsubscript{6}}}$, $\text{I}_{\text{\textsubscript{4}}}$)

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 $\text{V}_{\text{\textsubscript{6}}}$.

- 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 \flat , 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 1/2 step to F#.

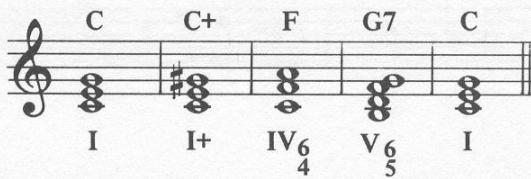
Melody transposed to the key of F



In the key of F, the Bb would have to be raised 1/2 step to B.

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.



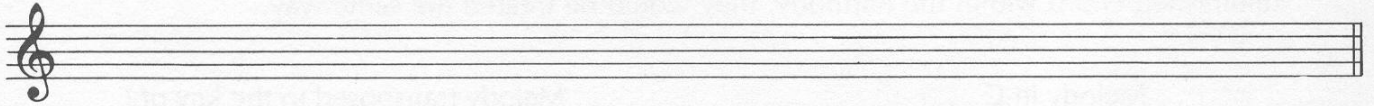
1. Transpose this melody and harmony to the key of Bb.



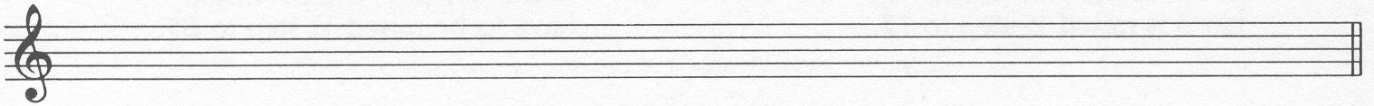
LESSON 72

REVIEW OF LESSONS 69-71

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



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.



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



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

I

vi₆

ii

V₆₅

I

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.


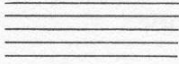
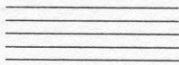
<p>C Major</p> 	<p>down a minor 3rd from C is A</p>	<p>A Minor</p> 	<p>A minor and C major both have the same key signature.</p>
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The *natural minor* scale uses the key signature of the relative major scale.

A natural minor



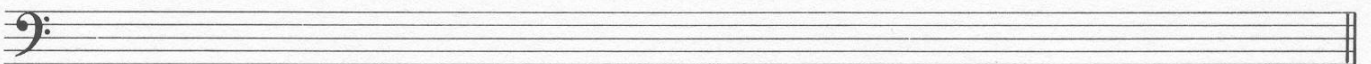
1. Write the name, key signature, and key tone of the relative minor of the following major keys.

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

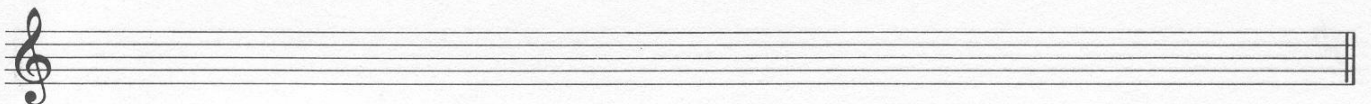
2. Write the A natural minor scale.



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

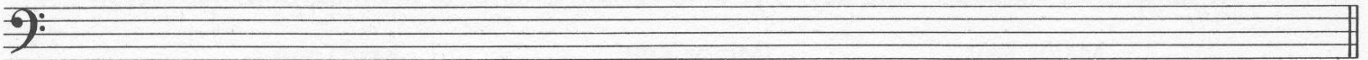


A Harmonic Minor

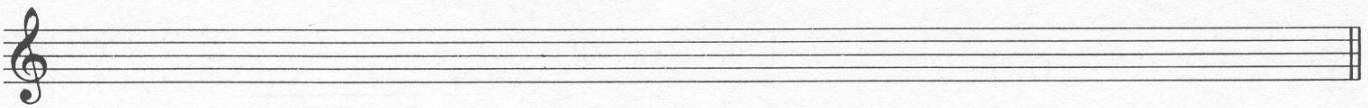


Write the following harmonic minor scales. First write the relative major key signature. Then write the natural minor scale. Then raise the 7th scale degree $\frac{1}{2}$ step.

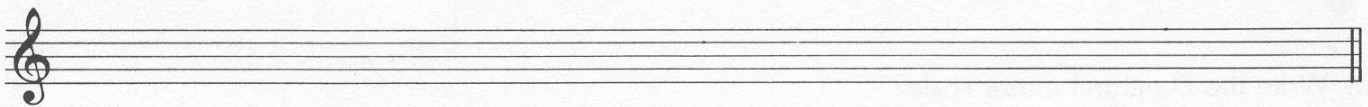
1. D Harmonic Minor



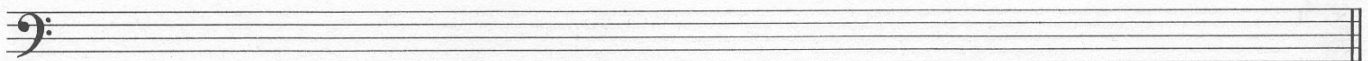
2. E Harmonic Minor



3. G Harmonic Minor



4. C Harmonic Minor

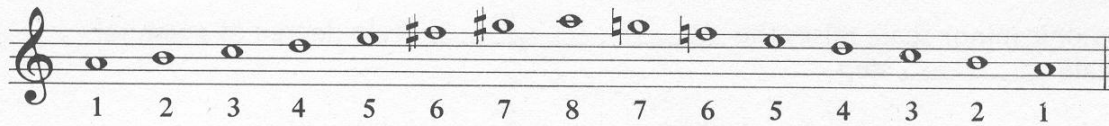


LESSON 75

MELODIC MINOR

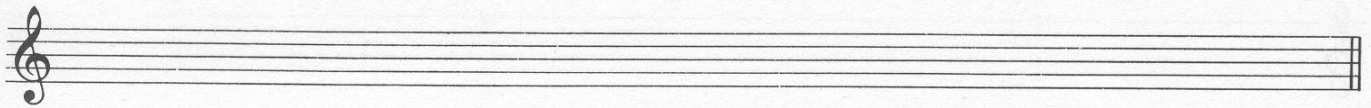
The *melodic minor* scale is different ascending and descending. Ascending, the 6th and 7th degrees of the natural minor scale are raised $\frac{1}{2}$ step; descending, the natural form of the minor is used (both accidentals are cancelled).

A Melodic Minor

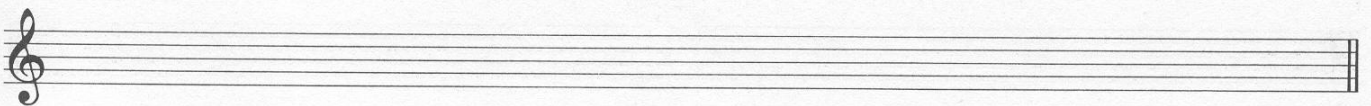


Write the ascending and descending form of the following melodic minor scales. First write the relative major key signature. Then write the natural minor scale ascending and descending. Then raise the 6th and 7th scale degrees ascending and return them to their original form descending.

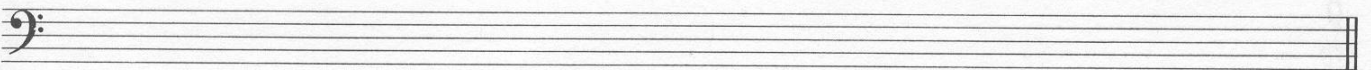
1. D Melodic Minor



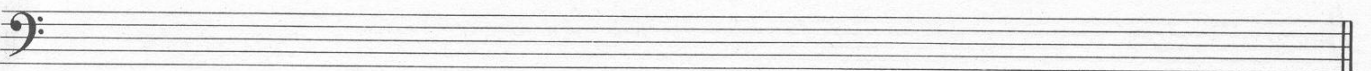
2. G Melodic Minor



3. C Melodic Minor



4. E Melodic Minor



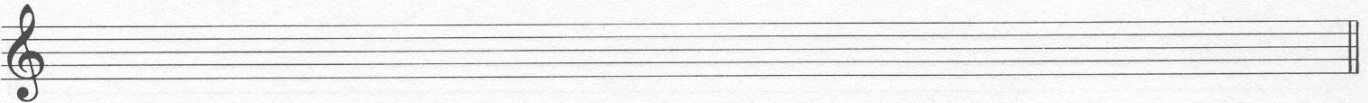
LESSON 76

REVIEW OF LESSONS 73-75

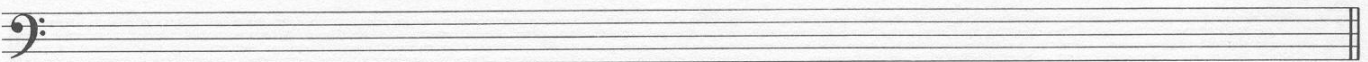
1. The key tone of a relative minor scale is a minor _____ below the key tone of its relative major scale.
2. The _____ minor scale uses the key signature of the relative major scale without any accidentals.
3. The harmonic minor scale raises the _____ scale degree of a natural minor scale _____ step.
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:

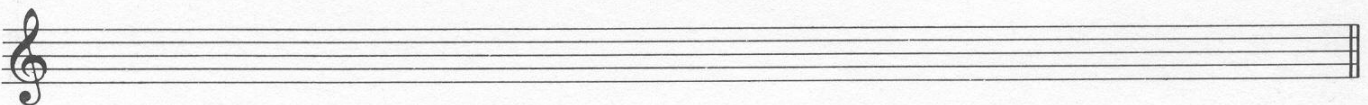
7. A Melodic Minor (Ascending and Descending)



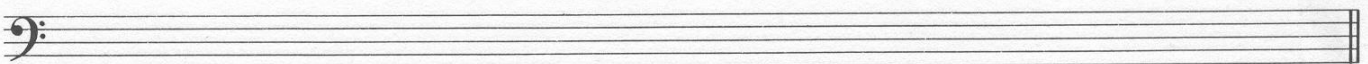
8. C Natural Minor



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.

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.

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 the treble clef over a pre-existing harmony in the bass clef. The harmony consists of four chords: C (I), F (IV), G7 (V7), and C (I). The melody is written in 3/4 time and includes passing tones and neighboring tones.

1. Compose a melody over the existing harmony.

Exercise 1: Compose a melody over the existing harmony. The bass clef shows four chords: C (I), F (IV), G7 (V7), and C (I). The treble clef is empty for the student to compose a melody.

2. Compose a melody over the existing harmony.

Exercise 2: Compose a melody over the existing harmony. The bass clef shows five chords: C (I), Dm (vi), Em (ii), F#7 (V7), and C (I). The treble clef is empty for the student to compose a melody.

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

Exercise 3: On the staff below, rewrite the harmony with smooth voice leading and name the inversions of the chords used. The bass clef shows five chords: C (I), Dm (vi), Em (ii), F#7 (V7), and C (I). The treble clef is empty for the student to rewrite the harmony with smooth voice leading.

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.

D Bmin Emin A7 D A7 D

5. Circle the neighboring tones in the following melody.

Eb Ab Bb7 Eb Bb7 Eb

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.

I IV V7 I

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 G 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 V7 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.