



St Dominic's is a Roman Catholic Sixth Form College committed to the personal and spiritual growth of all its members based on Christian values, academic excellence and high-quality pastoral care

St Dominic's Sixth Form College

[Music] Transition work 2026-2027

A Level Music Year 1

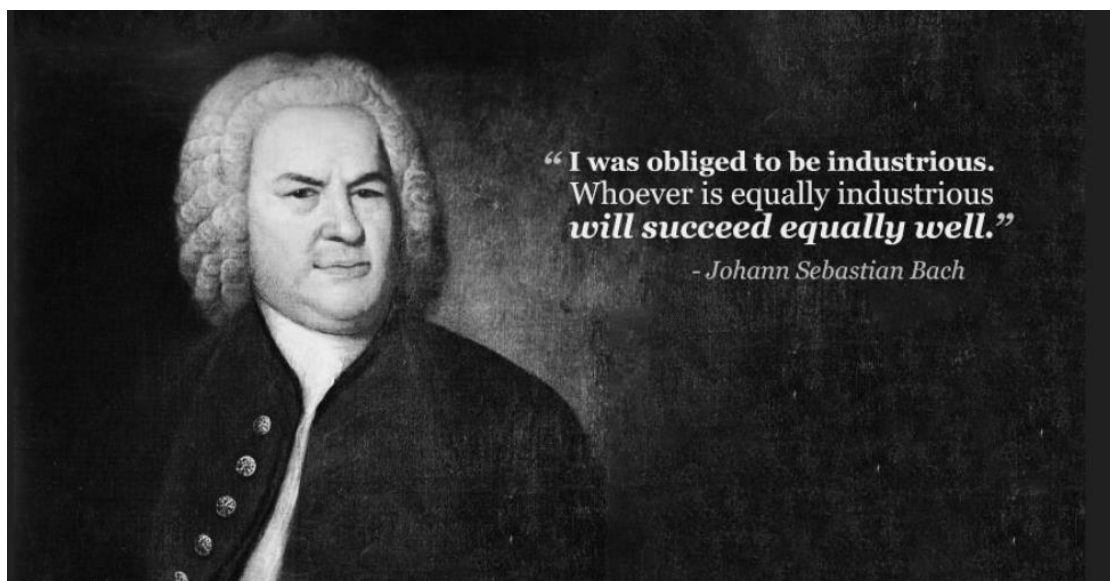
Bridging the Gap

Welcome, year 1! Here is your 'Bridging the Gap' task for A level Music. This pack is designed to give you a flavour of what A level Music is all about. The pack will introduce you to some core musical concepts and skills to aid your understanding of music ready for sixth form. The work in this pack will take a long time, so you can break it up. Don't feel you need to complete it all in one go! You can complete the tasks in this booklet in the spaces provided. You must also MARK your own work from the answer booklets.

There are four compulsory tasks that **MUST** be completed by September 1st:

1. **Performance preparation**
2. **Concert report**
3. **Key word revision**
4. **Theory worksheets**

There are also stretch tasks, and it is highly recommended that you try to complete as many of these as possible.



YOUR NAME	
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INSTRUMENT/S and grades completed	
Ensembles/bands I play/have played in	
Did you do GCSE MUSIC? No Yes	<i>Which exam board? Eduqas/OCR/AQA/Edexcel</i>
Did you do grade 5 Music theory? If so give the date:	No Yes pass merit distinction

Just like GCSE Music, the course has 3 main components: Appraising (listening and analysing); Performance and Composition. Here is an outline of the course over the 2 years:

A Level course outline: Eduqas	
Year 12	Year 13
Music Theory and Aural skills (gr 5/6)	Advanced Music Theory and Aural skills (gr 7/8)
Rock and Pop/Jazz/Music Theatre	Rock and Pop/Jazz/Music Theatre
Performing mocks	Performing – 10 minute recital, February yr 2
Haydn Symphony 104 close analysis Mv 1 & 3	Haydn Symphony 104 close analysis Mv 2 & 4
The Symphony 1750-1830 essay	The Symphony 1830-1900 essay
Harmony for composing	Scoring and textures for composing
Free Composition	Western Classical composition
Into the 20 th Century: Debussy/Schönberg/Stravinsky	Poulenc & Debussy set works close analysis

Component 1 Performing worth 35% (or 25%) of the course. 10min recital in Feb of yr 13.

Component 2 Composing worth 25% (or 35%) of the course. 2 (or 3) compositions.

Component 3 Appraising worth 40% of the course. 2.5 hour exam in June of yr 13.

Here is the EDUQAS website for more detailed information and resources:

https://www.eduqas.co.uk/qualifications/music-asa-level/#tab_keydocuments

Task One: Performance Preparation (must)

Prepare a minimum of 5 minutes of music (at least 2 pieces) to perform as a recital in September.

- Choose pieces of a minimum grade 5 standard
- For accompaniment you can use a backing track or provide a piano accompaniment

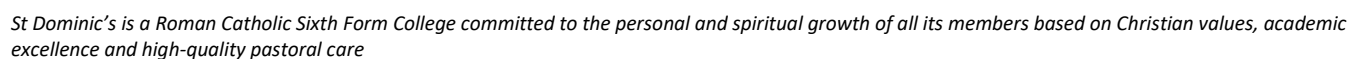


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- You will need to provide printed copies of the music for yourself and the teacher
- If you need support in choosing your pieces, speak to your instrumental teacher

Name of piece	Composer	Approximate level of difficulty (grade)	Why I have chosen this piece

OPTIONAL STRETCH TASK: Write a short programme note about the pieces you will be performing

[illegible]



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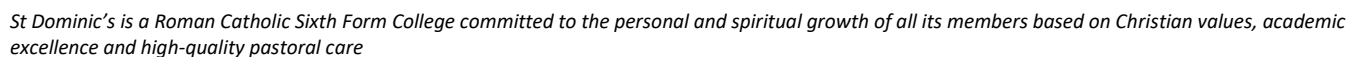
Task Two: Concert report (must)

Watch a live musical performance over the summer and write a short report about it. This could be a pop concert, and music festival, and orchestral classical concert, a solo recital, an opera, a musical, a Prom (highly recommend that you try to watch one BBC Prom concert)

Your report should contain the following:

- Why you watched this performance
- What made the performance compelling (or not!)
- How the performance inspired your own performance preparation (in repertoire choice or performance techniques for example)
- Some background into the genre of music i.e. when and how this style developed, what are the key features of this music and name other significant artists in the genre.
- A description of the music that was performed (including reflections on melody/harmony/tonality/structure/texture/instrumentation/tempo/metre/rhythms)
- Link to the event and artist

Write your report here:

[illegible]



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Task Three: Key Words

Complete and mark these glossary worksheets. The answers will be given to you in a separate booklet.

Write here any questions you have or words you don't understand.

MUSICAL DEVICES SCRAMBLED



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Unscramble the following terms – i.e. put them in the correct category:

Mark yourself from the answer booklet.

Sequence / Pedal / Syncopation / Imitation / Antiphony / Appoggiatura / Cycle of fifths / Cross rhythms / Swung rhythm / Unison / Fragmentation / Suspension / False relation / Inversion / Straight / Polyphonic Rhythmic displacement / Retrograde / Dominant preparation / Tierce de Picardy / 2 part counterpoint Monophonic / Melody dominated homophony / Cross phrasing / Repetition / Variation / Cadential 6/4 Cadence / Hemiola / cross rhythm

Harmonic Devices	Melodic Devices	Rhythmic Devices	Textural Devices



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Complete the vocabulary table and mark your answers from the answer booklet

MELODIC DEVICES

Sequence	
Anacrusis	
Melodic inversion	
Ostinato (riff)	
Fragmentation	
Blue note	
Passing note	
Accented passing note	
Auxilliary note	
Anticipation	
Escape note (echapee)	
Appoggiatura	
Turn	
Mordent	
Acciaccatura	
Trill	

HARMONIC DEVICES

Circle of fifths (cycle of fifths)	
Suspension	
Tierce de Picardy	
Cadential 6/4	
Pedal	
Tonic Pedal	



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Dominant Pedal	
Inner Pedal	
Inverted Pedal	
False relation	
Plagal Cadence	
Perfect Cadence	
Imperfect Cadence	
Interrupted cadence	

TEXTURAL DEVICES

Monophonic texture	
Homophonic texture	
Polyphonic texture	
Melody Dominated Homophony	
Imitation	
Canon	
Unison	
In octaves (octave doubling)	
Solo	
Contrary motion	
Antiphony	
Call and response	
Heterophony	
Stop time	



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RHYTHMIC DEVICES

Ostinato	
Cross Rhythm	
Syncopation	
Scotch Snap	
Dotted rhythm	
Triplet	
Rhythmic augmentation	
Hemiola	
Augmentation	
Diminution	

HOW TO DESCRIBE ACCOMPANIMENTS

Alberti figuration (Alberti bass)	
Broken chords	
Basso Continuo	
Ground Bass	
Comping	
Walking Bass	
Shuffle rhythm	
Riff	
Backbeat	
Four on the floor	
Fill	
Swung rhythm	



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Straight quavers	
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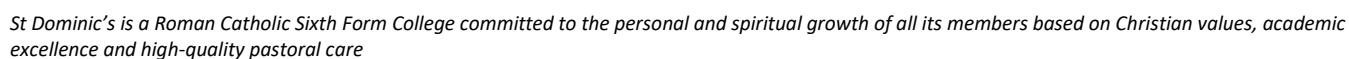
HOW TO DESCRIBE MELODIES

Scalic	
Sustained	
Detached	
Conjunct movement	
Disjunct movement	
Chromatic movement	
Diatonic	
Chromatic	
Pentatonic	
Whole tone	
Triadic figures	
Periodic phrasing	
Antecedent and consequent phrase structure	

For vocal music:

Word painting	
Strophic	
Melismatic	
Syllabic	

PLAYING TECHNIQUES



Optional stretch task: Research extended playing techniques for your instrument and write them here with a description of how to do them and how they sound.

Task Four: Theory Worksheets



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Complete and mark these theory exercises. The answers will be given to you in a separate booklet.

Look carefully at the top right hand corner.

M = MUST + you must complete and mark these pages

S = SHOULD = it is strongly recommended that you complete and mark these pages

C = COULD = It would be helpful for you to complete these pages

Write down here the pages you have completed.

Write here any questions you have / pages you don't understand.



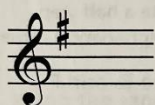
MUST

Key Signatures — The Sharp Keys

When writing the scales on page 44, you added sharp signs before the appropriate notes.

In the **G** scale, you added a sharp sign before each F; in the **D** scale, you added sharp signs before each F and C.

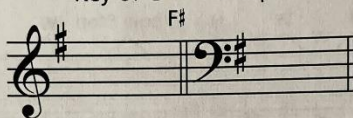
To make writing and reading music easier, you can place all of the sharps used in a scale or piece immediately after the clef sign. This is called the **KEY SIGNATURE**. It indicates the notes that will be sharped each time they appear for the *entire* piece.



In this case, any F will always be played sharp (unless there is a natural sign before the F).

Sharps written in the key signature always appear in a specific order. Here are the sharp key signatures of the scales you know:

Key of G — 1 sharp:



Key of D — 2 sharps:



The order of sharps in the key signature for up to two sharps is **F C**.

Important!

To figure out the name of a major key from the key signature, go up a half step from the last sharp.

As an example: a key signature of **F#** would be the key of G major;

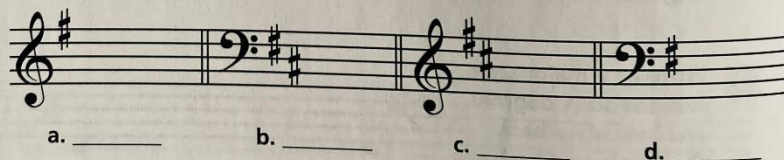
a key signature of **F# and C#** would be the key of D major.

Exercises

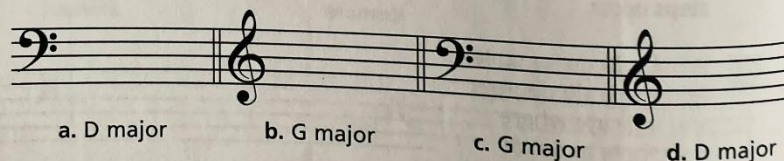
- 1 Write the order of the first two sharps in a key signature. _____

- 2 If **C#** is the last sharp in the key signature, the major key name would be _____.

- 3 Name the following major key signatures.



- 4 Write the following major key signatures.





LESSON 30

UNIT 7

47

MVST

Key Signatures — The Flat Keys

When writing the scales on page 45, you added flat signs before the appropriate notes.

In the F scale, you added a flat sign before each B; in the B $\flat$ scale, you added flat signs before each B and E.

Just like sharp signs, you can place all of the flats used in a scale or piece in the KEY SIGNATURE. It indicates the notes that will be flattened each time they appear for the *entire* piece.



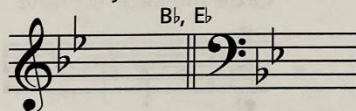
In this case, any B will always be played flat (unless there is a natural sign before the B).

Flats written in the key signature always appear in a specific order. Here are the flat key signatures of the scales you know:

Key of F — 1 flat:



Key of B $\flat$ — 2 flats:



The order of flats in the key signature for up to two flats is B E.

Important!

To figure out the name of a major key from the key signature, remember that one flat is the key of F; for two or more flats, the next-to-last flat is the name of the key. As an example, a key signature of B $\flat$ and E $\flat$ would be the key of B $\flat$ major.

Exercises

- 1 Write the order of the first two flats in a key signature. _____

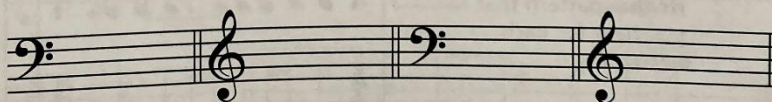
- 2 If B $\flat$ is the next-to-last flat in the key signature, the major key name would be _____.

- 3 Name the following major key signatures.



a. _____ b. _____ c. _____ d. _____

- 4 Write the following major key signatures.



a. F major b. B $\flat$ major c. B $\flat$ major d. F major



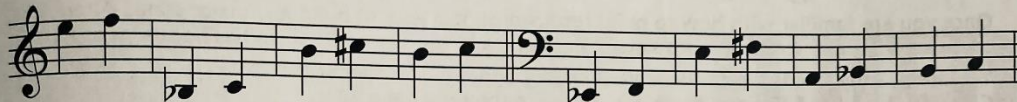
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REVIEW OF LESSONS 26-30

UNIT 7

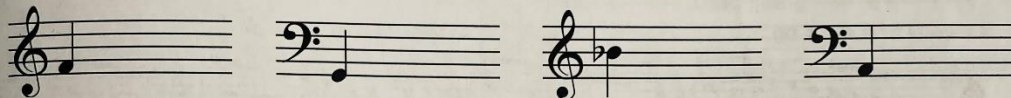
49

- 1 Indicate whether the distance between each note is a whole step (W) or half step (H).



- 2 The pattern of a tetrachord is whole step, _____, _____, _____.

- 3 Write tetrachords below starting on the following notes. Remember to include the accidentals.



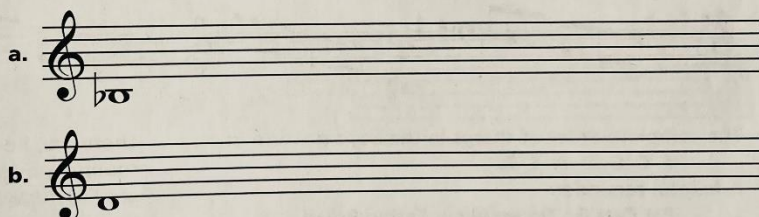
- 4 Draw a line to match each of the following:
- | | |
|------------------------|---------------------------|
| The 2nd tetrachord of: | Is the 1st tetrachord of: |
| D major | D major |
| G major | G major |
| C major | A major |

- 5 The major scale is made up of _____ tetrachords joined by a _____.

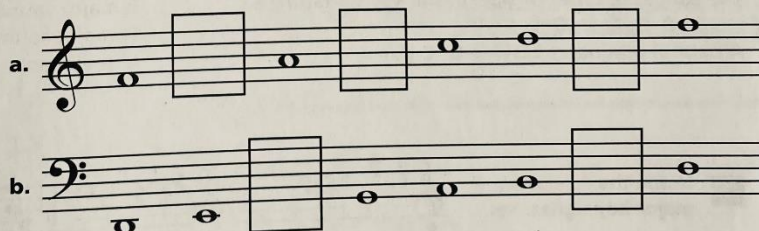
- 6 How many notes are in a major scale? _____

- 7 In a major scale, half steps occur between the _____ & _____ and _____ & _____ scale degrees.

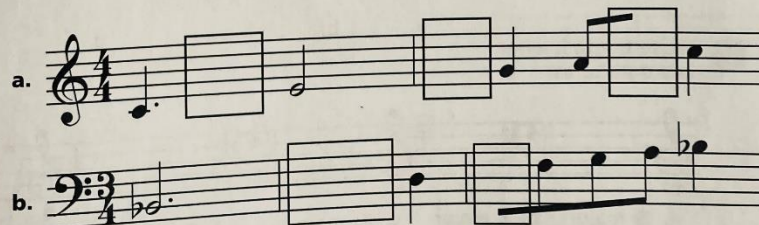
- 8 Write major scales (without key signatures) beginning on the following notes using whole notes.



- 9 Fill in the missing notes in the major scales and indicate with an H above the staff where the half steps occur.



- 10 Fill in the missing notes and note values in the major scales.





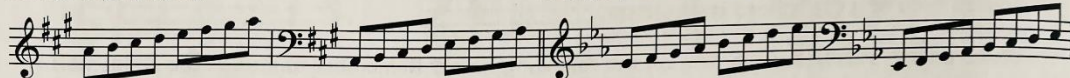
The Remaining Major Scales with Key Signatures

Once you are familiar with how to build tetrachords, it is easy to build any major scale. Altogether, there are 15 major scales: 7 sharp keys, 7 flat keys, and the key of C, which has no sharps or flats.

You are already familiar with the scales and key signatures of five of the 15: C, G (F#), D (F#, C#), F (Bb) and Bb (Bb, Eb). Here are the remaining 10.

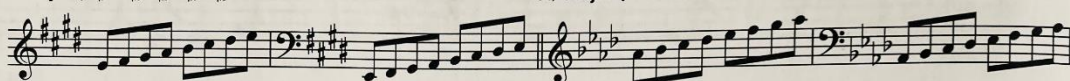
A Major (3 #s: F#, C#, G#)

Eb Major (3 bs: Bb, Eb, Ab)



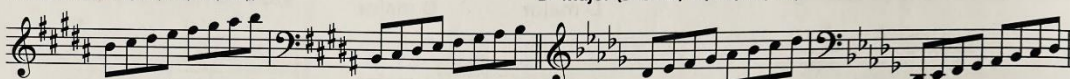
E Major (4 #s: F#, C#, G#, D#)

Ab Major (4 bs: Bb, Eb, Ab, Db)



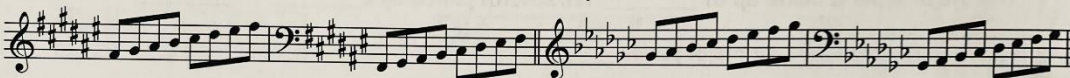
B Major (5 #s: F#, C#, G#, D#, A#)

Db Major (5 bs: Bb, Eb, Ab, Db, Gb)



F# Major (6 #s: F#, C#, G#, D#, A#, E#)

Gb Major (6 bs: Bb, Eb, Ab, Db, Gb, Cb)



C# Major (7 #s: F#, C#, G#, D#, A#, E#, B#)

Cb Major (7 bs: Bb, Eb, Ab, Db, Gb, Cb, Fb)



The complete order of sharps in the key signature is:

F C G D A E B.

A helpful reminder:

Fat Cats Go Down Alleys Eating Bread.

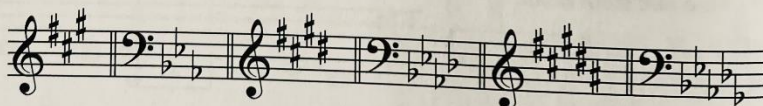
The complete order of flats in the key signature is:

B E A D G C F.

A helpful reminder: BEAD + G C F.

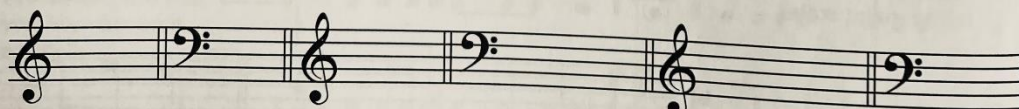
There are, however, only 12 unique sounding major scales. The following are ENHARMONIC SCALES; they sound the same but are written differently:
B major sounds the same as Cb major
F# major sounds the same as Gb major
C# major sounds the same as Db major

- 1 Name the following major key signatures.



a. _____ b. _____ c. _____ d. _____ e. _____ f. _____

- 2 Write the following key signatures.



a. Eb major b. E major c. Ab major d. C# major e. Cb major f. A major



LESSON 32

UNIT 8

51

Chromatic Scale

The CHROMATIC SCALE is made up entirely of half steps in consecutive order. On a keyboard, therefore, it uses every key, black and white. When the scale goes up, it is called *ascending*; when the scale goes down, it is called *descending*.

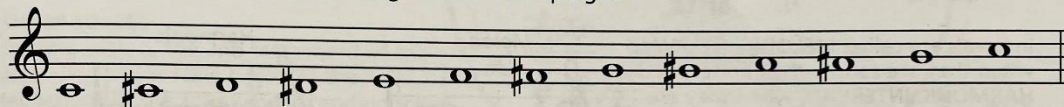
The chromatic scale may begin on any note.
In a chromatic scale, there are 12 tones.



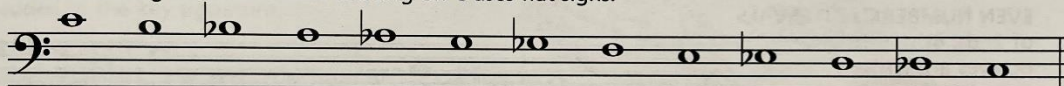
C Chromatic Scale



The ascending chromatic scale starting on C uses sharp signs.



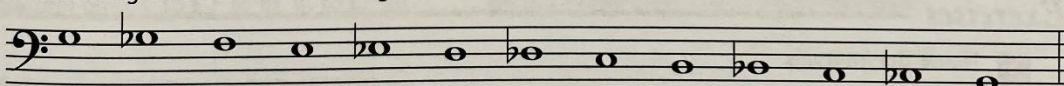
The descending chromatic scale starting on C uses flat signs.



An ascending chromatic scale starting on F looks like this:



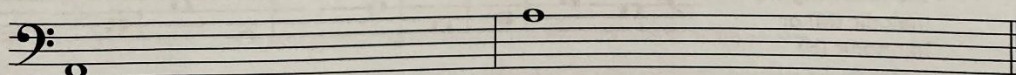
A descending chromatic scale starting on G looks like this:



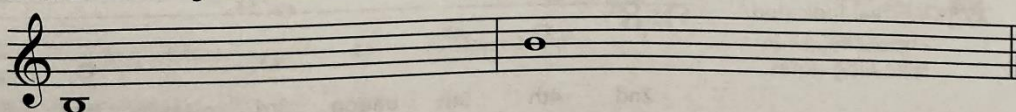
Exercises

1 What is the distance between each pitch in a chromatic scale? _____

2 Write an ascending and descending chromatic scale starting on A.



3 Write an ascending and descending chromatic scale starting on B.

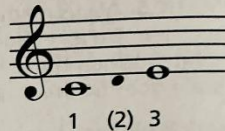
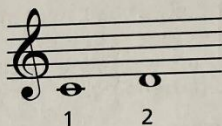




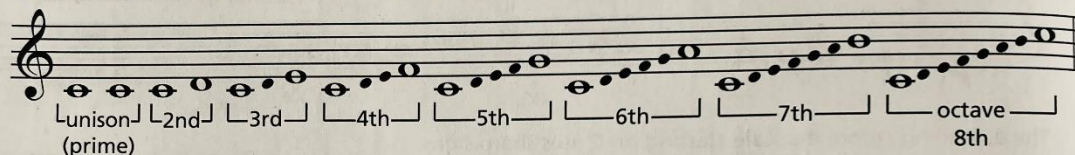
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Intervals

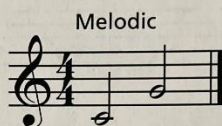
An INTERVAL in music is the distance in pitch between two notes. The interval is counted from the lower note to the higher one, with the lower note counted as 1.



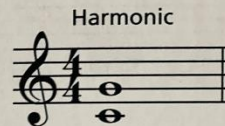
Intervals are named by the number of the upper note (2nds, 3rds, etc.) with two exceptions. The interval between notes that are identical is called a UNISON (also called a PRIME INTERVAL); the interval of an 8th is called an OCTAVE. The intervals below are all written with C as the lower note.



Intervals are called MELODIC INTERVALS when they are sounded separately and HARMONIC INTERVALS when they are sounded together.



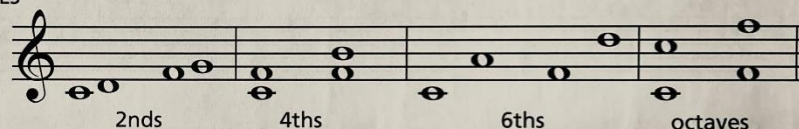
Melodic



Harmonic

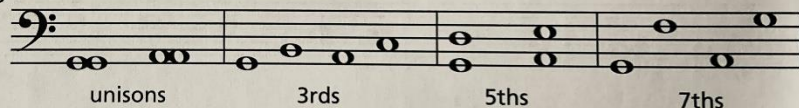
EVEN NUMBERED INTERVALS

of 2nds, 4ths, 6ths and octaves are written from line to space or space to line.



ODD NUMBERED INTERVALS

of unisons, 3rds, 5ths and 7ths are written from line to line or space to space.

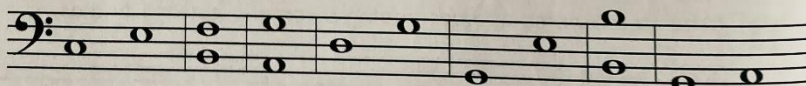


Exercises

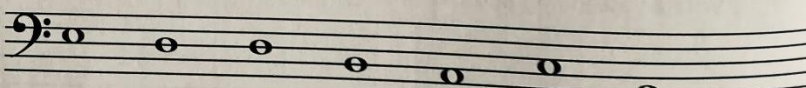
- 1 Name the intervals.



- 2 Indicate whether the following are melodic (M) or harmonic (H) intervals.



- 3 Write the harmonic interval indicated above the following notes.





LESSON 34

UNIT 8

53

Circle of Fifths

The CIRCLE OF FIFTHS is useful in understanding scales and key signatures. It shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps or flats occur.

SHARP KEYS

Start with C and go clockwise in ascending tetrachord order.

FLAT KEYS

Start with C and go counterclockwise in descending tetrachord order.

The sharp keys ascend by 5ths (W W H W);* the flat keys descend by 5ths (H W W W).

SHARP SCALES

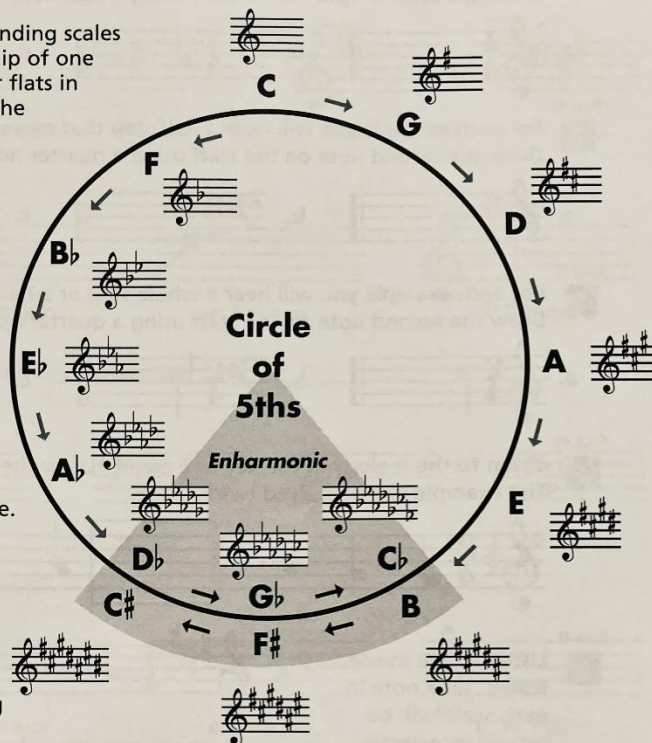
Starting with C, the 2nd tetrachord of the ascending major scale becomes the 1st tetrachord of the following ascending scale. The scale's name is derived from the 1st note of that tetrachord, and one sharp is added to the key signature.

FLAT SCALES

Starting with C, the 2nd tetrachord of the descending major scale becomes the 1st tetrachord of the following descending scale. The scale's name is derived from the 1st note of that descending tetrachord, and one flat is added to the key signature.

OPTIONAL

Another way to determine the order of the flat keys is to ascend by 4ths (W W H). Starting on C: C to F, F to B $\flat$, B $\flat$ to E $\flat$, etc.



The order of sharps in the key signature:

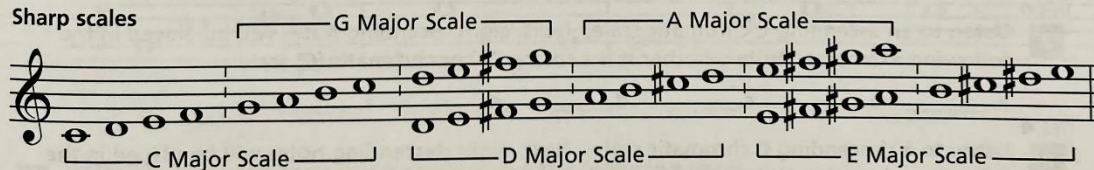
F C G D A E B.

The order of flats in the key signature:

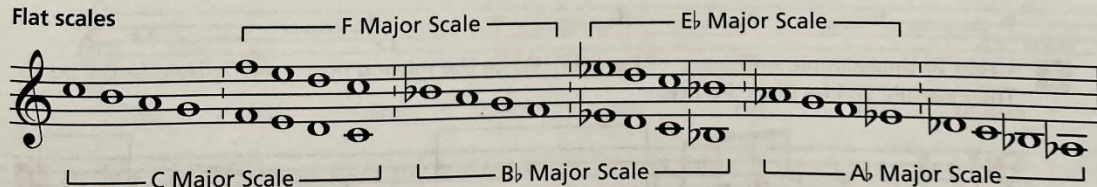
B E A D G C F.

OVERLAPPING TETRACHORD PATTERNS

Sharp scales



Flat scales



*W=Whole Step. H=Half Step.



SHOULD

REVIEW OF LESSONS 31-34

UNIT 8

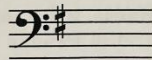
55

1 What is the complete order of sharps in a key signature? _____

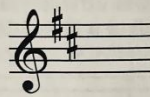
2 Name the following major key signatures.



a. _____



b. _____

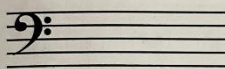


c. _____

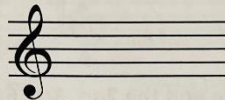


d. _____

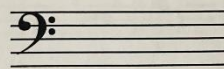
3 Write the following key signatures.



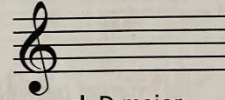
a. A major



b. G major



c. E major



d. D major

4 What is the complete order of flats in a key signature? _____

5 Name the following major key signatures.



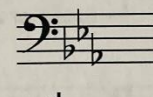
a. _____



b. _____

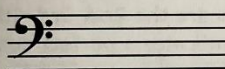


c. _____

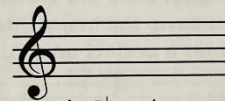


d. _____

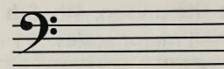
6 Write the following key signatures.



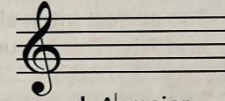
a. E $\flat$ major



b. B $\flat$ major



c. F major



d. A $\flat$ major

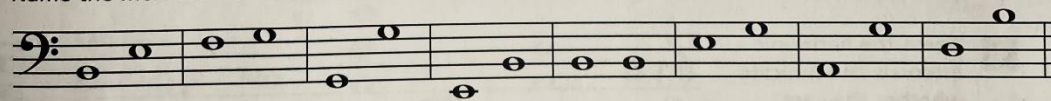
7 The C $\flat$ major scale sounds the same as which other major scale? _____

8 The G $\flat$ major scale sounds the same as which other major scale? _____

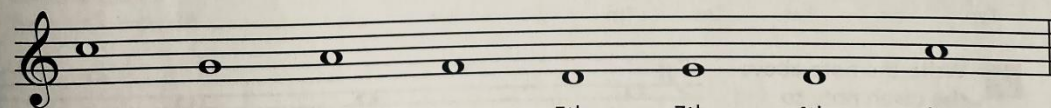
9 The D $\flat$ major scale sounds the same as which other major scale? _____

10 The chromatic scale is made up entirely of _____ in consecutive order.

11 Name the melodic intervals.



12 Write the indicated harmonic interval above the following notes.



2nd

6th

3rd

octave

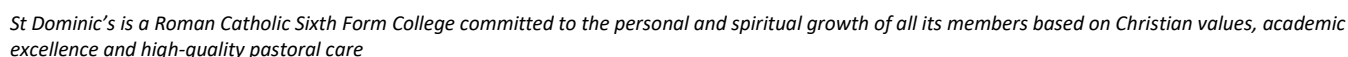
5th

7th

4th

unison

13 In the circle of fifths, go clockwise and ascend by 5ths for the _____ keys, and counterclockwise and descend by 5ths for the _____ keys.



-



LESSON 36

UNIT 9

57

COULD

Minor Intervals

When the interval between the two notes of a major interval (2nd, 3rd, 6th or 7th) is decreased by a *half step*, they become MINOR INTERVALS. For example, a major 3rd (M3) becomes a minor 3rd (m3) when decreased by a half step. A small letter "m" is used to signify a minor interval. Only major intervals may be made into minor intervals—perfect intervals may not.

How major intervals may be changed to minor intervals:

2nds: M2, m2, M2, m2, M2, m2

3rds: M3, m3, M3, m3, M3, m3

6ths: M6, m6, M6, m6, M6, m6

7ths: M7, m7, M7, m7, M7, m7

Exercises

- 1 Name the intervals.

m6

- 2 Write the note above the given note to complete the harmonic interval.

m3 m6 m2 m7 m2 m6 m3 m7

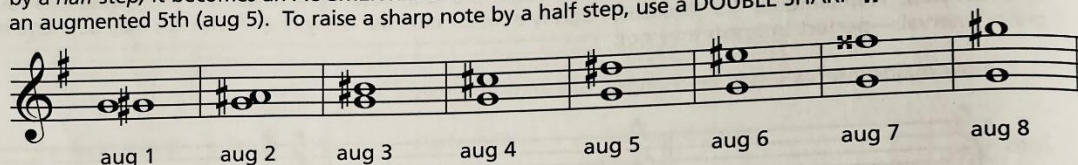
- 3 Name the intervals, indicating whether they are perfect (P), major (M) or minor (m).

P5

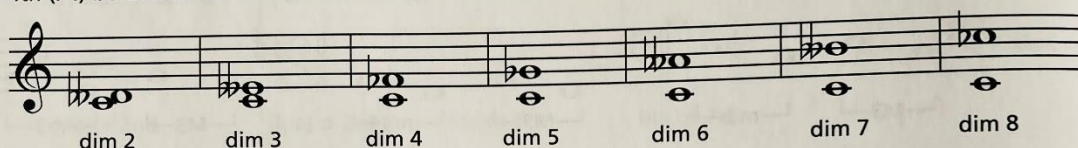


Augmented and Diminished Intervals

The word *augmented* means "made larger." When a perfect or major interval is made larger by a *half step*, it becomes an **AUGMENTED INTERVAL**. For example, a perfect 5th (P5) becomes an augmented 5th (aug 5). To raise a sharp note by a half step, use a **DOUBLE SHARP** $\times$.



The word *diminished* means "made smaller." With the exception of the perfect unison, any perfect or minor interval that is made smaller by a *half step* becomes a **DIMINISHED INTERVAL**. For example, a perfect 4th (P4) becomes a diminished 4th (dim 4). To lower a flat note by a half step, use a **DOUBLE FLAT** $\flat\flat$.



Since lowering either note of a perfect unison would actually *increase* its size, the perfect unison cannot be diminished, only augmented.

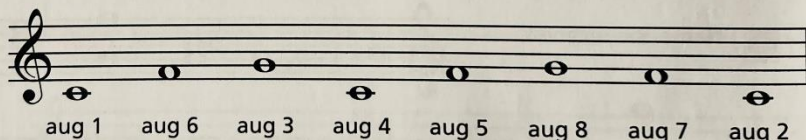
When the keynote and the upper note of an interval are *not* from the same major scale, it is called a **CHROMATIC INTERVAL**. Minor, diminished, and augmented intervals are always chromatic intervals in major keys.

Exercises

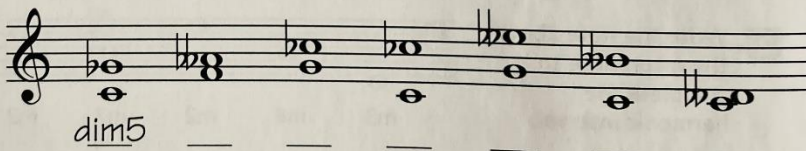
- 1 Name the augmented intervals.



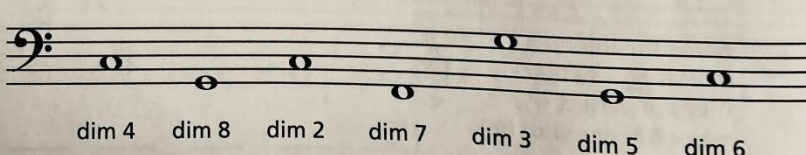
- 2 Write the note above the given note to complete the augmented harmonic interval.



- 3 Name the diminished intervals.



- 4 Write the note above the given note to complete the diminished harmonic interval.





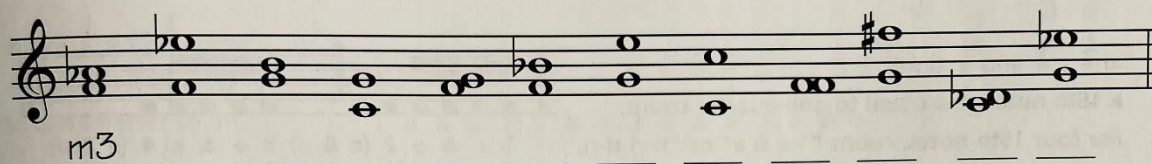
REVIEW OF LESSONS 35-38

UNIT 9

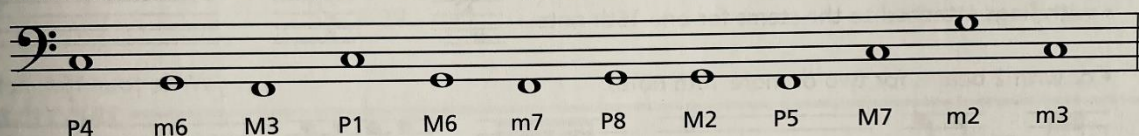
61

- 1** A perfect interval is the distance between the root of a major scale and the _____ , _____ , _____
or _____ .
- 2** A major interval is the distance between the root of a major scale and the _____ , _____ , _____
or _____ .
- 3** The two types of diatonic intervals are _____ and _____ .

- 4** Name the intervals below and indicate whether they are major (M), perfect (P) or minor (m).



- 5** Write the notes above the given notes to complete the harmonic interval.



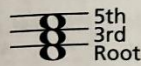
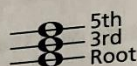
- 6** A diminished interval occurs when a perfect or minor interval is made: (circle one) larger smaller
- 7** An augmented interval occurs when a major or perfect interval is made: (circle one) larger smaller
- 8** Minor, diminished, and augmented intervals are called _____ intervals.



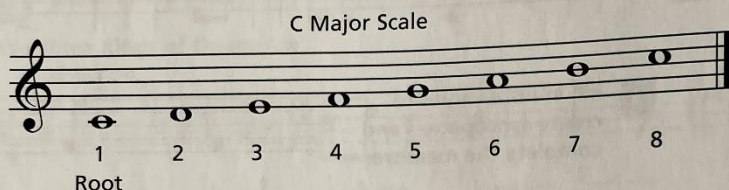
most

Triads

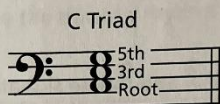
When three or more notes are sounded together, the combination is called a CHORD. When a 3-note chord consists of a ROOT, a 3rd and a 5th, it is called a TRIAD.



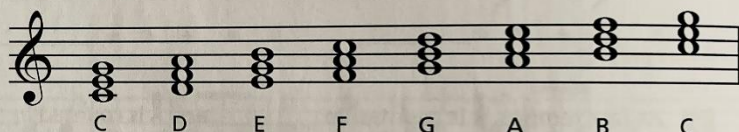
The root is the note from which the triad gets its name. To build a triad, measure the 3rd and the 5th upward from the root.



The root of a C triad is C. When a triad is in ROOT POSITION, it will include every other note (C-E-G, D-F-A, E-G-B, etc.). All the notes will be on lines or all the notes will be in spaces.

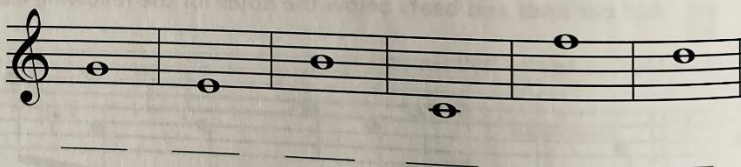


Triads may be built on any note of the scale. In the C major scale, the root position triads are:

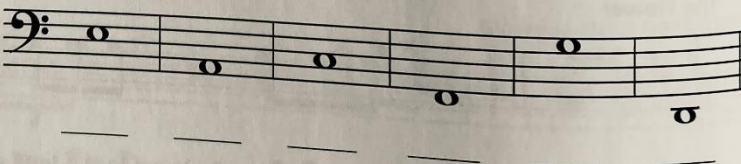


Exercises

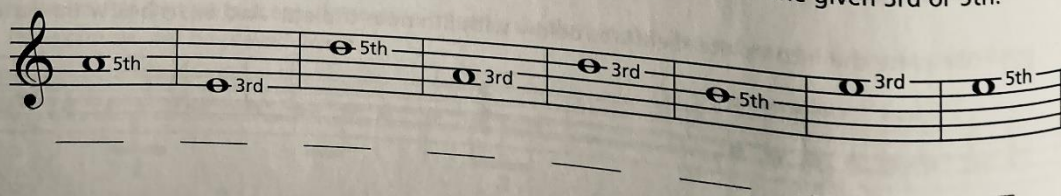
- 1 Build triads using each of the following *line* notes as the root. Name the root note.



- 2 Build triads using each of the following *space* notes as the root. Name the root note.



- 3 Add two notes (above or below) to create a triad in root position from the given 3rd or 5th. Name the root note.





must

LESSON 48

UNIT 12

75

Primary and Major Triads

The most important triads of a key are built on the 1st, 4th and 5th scale degrees of the major scale. They are called the PRIMARY TRIADS or PRIMARY CHORDS of the key and are identified by the ROMAN NUMERALS I (1), IV (4) and V (5). These three triads contain every tone in the major scale.

The primary triads are MAJOR TRIADS because they consist of the root, a major 3rd and a perfect 5th (see page 56).

Major 3rd + Perfect 5th = Major Triad

There are two other ways of forming a major triad:

1. select the 1st, 3rd and 5th notes of a major scale.
2. add the interval of a minor 3rd (see page 57) on top of a major 3rd.

In the key of C major, the

- I triad (or chord) is the C triad (C-E-G).
- IV triad (or chord) is the F triad (F-A-C).
- V triad (or chord) is the G triad (G-B-D).

The primary triads in the key of C major:

I 2 3 IV V 6 7 8
C Major F Major G Major

I 2 3 IV V 6 7 8
C Major F Major G Major

Exercises

- 1 Build the primary triads in root position for each scale by adding two notes to the 1st, 4th and 5th notes of each scale to complete the triad. Name each triad.

a.

I 2 3 IV V 6 7 8

b.

I 2 3 IV V 6 7 8

c.

I 2 3 IV V 6 7 8

d.

I 2 3 IV V 6 7 8

- 2 Write the primary triads in root position for each key. Name each triad.

a.

I IV V

b.

I IV V

c.

I IV V

d.

I IV V



Scale Degree Names

Each tone of a scale can be identified by a name as well as by a **numbered** scale degree (see page 43). The most important scale degrees are the same as those on which the primary chords are built: 1, 4 and 5. The three most important scale degree names are the **Tonic (I)**, **Subdominant (IV)** and **Dominant (V)**.

TONIC (I)

The keynote of a scale is called the TONIC. It is the lowest *and* highest tone of the scale. Since the tonic is the **1st** scale degree, it is given the Roman numeral I. In C major, C is the tonic note or chord.

DOMINANT (V) and SUBDOMINANT (IV)

The tone a 5th **above** the tonic is called the DOMINANT. Since the dominant is the **5th** scale degree, it is given the Roman numeral V. In C major, G is the dominant note or chord.

The tone a 5th **below** the tonic is called the SUBDOMINANT. Since the subdominant is the **4th** scale degree, it is given the Roman numeral IV. In C major, F is the subdominant note or chord. The prefix "sub" means under or below.

Important!

The names of scale degrees were derived from an arrangement in which the tonic was the central tone. The subdominant was given its name because it is the same distance **below** the tonic as the dominant is **above** the tonic. It is not called subdominant because it is just below the dominant. See bottom staff.

MEDIANT (iii) and SUBMEDIANT (vi)*

The tone a 3rd degree **above** the tonic (midway between the tonic and the dominant) is called the MEDIANT (a Latin word meaning "in the middle"). Since the mediant is the **3rd** scale degree, it is given the Roman numeral iii. In C major, E is the mediant note or chord.

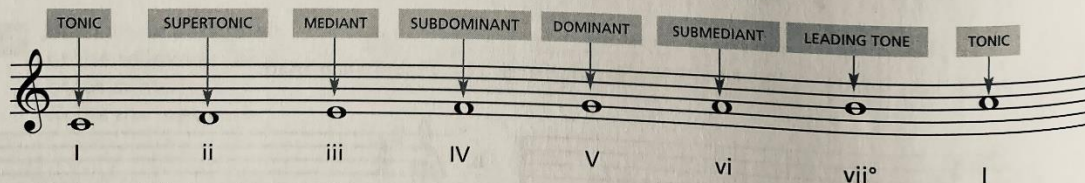
The tone a 3rd degree **below** the tonic (midway between the tonic and the subdominant) is called the SUBMEDIANT. Since the submediant is the **6th** scale degree, it is given the Roman numeral vi. In C major, A is the submediant note or chord.

SUPERTONIC (ii) and LEADING TONE (vii)

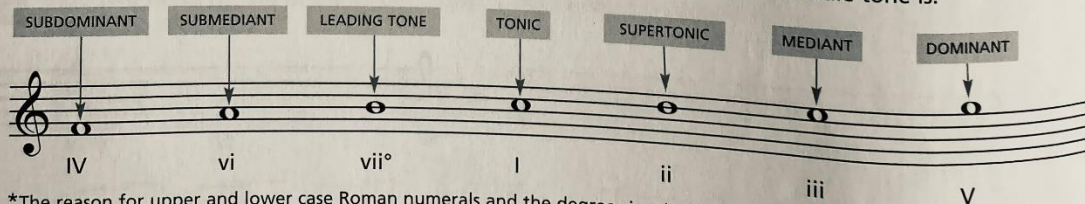
The tone a 2nd degree **above** the tonic is called the SUPERTONIC. Since the supertonic is the **2nd** scale degree, it is given the Roman numeral ii. In C major, D is the supertonic note or chord. The prefix "super" means over or above.

The tone a 2nd degree **below** the tonic is called the LEADING TONE - sometimes called the SUBTONIC. Leading tone is most often used since the note has a strong tendency to "lead" to the tonic, as it does in an ascending scale. Since the leading tone is the **7th** scale degree, it is given the Roman numeral vii°. In C major, B is the leading tone or chord.

In **scale degree order**, the name and Roman numeral of each scale tone is:



With the tonic being the central tone, the name and Roman numeral of each scale tone is:



*The reason for upper and lower case Roman numerals and the degree sign (°) is explained in Unit 14, Lessons 58 & 59.



SHOULD

LESSON 50

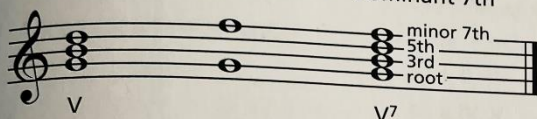
UNIT 12

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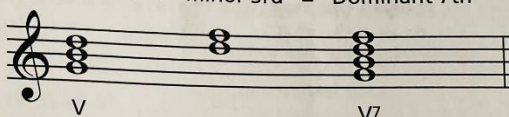
The V7 (Dominant 7th) Chord

In many pieces, a V7 (dominant 7th) chord is used instead of a V (dominant) triad. To build a V7 chord, add a minor 7th above the root of the V triad (or a minor 3rd above the 5th). The V7 is a chord and not a triad because it has 4 notes rather than 3.

Dominant + minor 7th = Dominant 7th

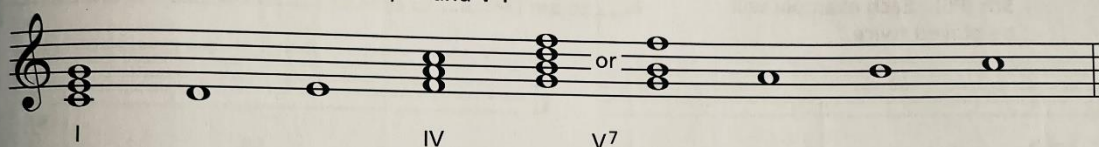


Dominant + minor 3rd = Dominant 7th



Often, the 5th of the V7 chord is omitted. The V7 chord then would have the same number of tones as the I and IV chords while still retaining the quality of a 7th chord. This also allows the music to be sung or performed by as few as three singers or instrumentalists.

The three primary chords are now I, IV and V7.



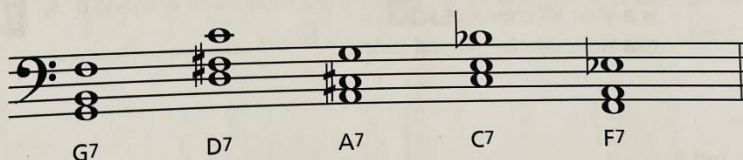
Exercises

- 1 Write the V7 chord for each key. Write the key name and letter name of each chord.

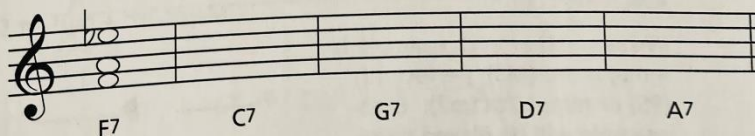
Key of: C Major



- 2 Fill in the missing notes in the following V7 chords. Which interval did you add? _____



- 3 Write the following V7 chords with the 5th omitted—include the accidentals.





SHOULD

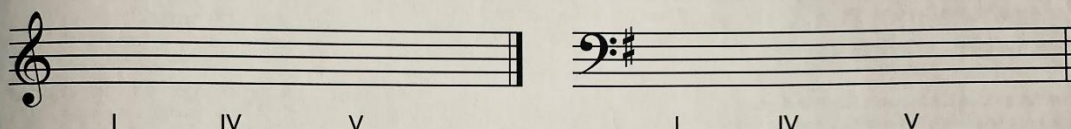
REVIEW OF LESSONS 47-50

UNIT 12

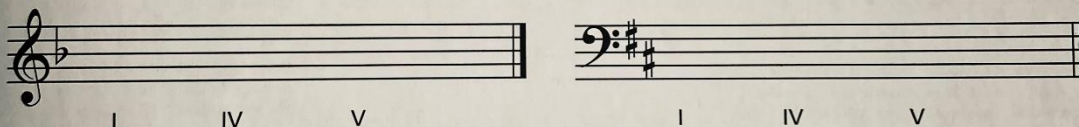
79

- 1 A chord consists of _____ or more notes sounded together.
- 2 A triad consists of a root, a _____ and a _____.
- 3 If the root of a triad is D, the 5th is the note _____.
- 4 If the 3rd of a triad is B, the root is the note _____.
- 5 Primary triads are built on the following notes of the scale: (circle one)
a. I, II, V b. I, IV, VI
c. I, IV, V d. II, IV, VI
- 6 A major 3rd + a _____ = a major triad.
- 7 In a major key, primary triads are always _____ triads.
- 8 Another way to form a major triad is by adding the interval of a _____ on top of the interval of a _____.

- 9 Write the primary triads in the keys of C and G major.

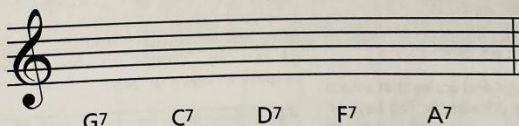


- 10 Write the primary triads in the keys of F and D major.



- 11 A I chord is also called the _____ chord.
- 12 A V chord is also called the _____ chord.
- 13 A IV chord is also called the _____ chord.
- 14 A II chord is also called the _____ chord.
- 15 A III chord is also called the _____ chord.
- 16 A VI chord is also called the _____ chord.
- 17 A VII chord is also called the _____ chord.

- 18 Write the following V⁷ chords. Include the accidentals.





GLOSSARY & INDEX OF TERMS & SYMBOLS

Includes all the terms and symbols used in Book 2 and the page on which they are first introduced.

ALLA BREVE see CUT TIME. (p. 65).

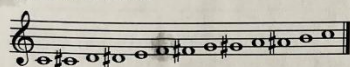
AUGMENTED INTERVAL When a perfect or major interval is made larger by one half step (p. 58).

CHORD 3 or more notes sounded together (p. 74).



CHROMATIC INTERVAL When the keynote and the upper note of an interval are not from the same major scale. Minor, diminished and augmented intervals are always chromatic intervals in major keys (p. 58).

CHROMATIC SCALE



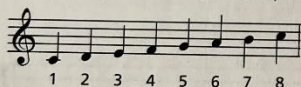
A scale made up entirely of half steps in consecutive order. On the keyboard it uses every key, black or white (p. 51).

CIRCLE OF FIFTHS Shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps or flats occur (p. 53).

COMMON TIME C Means the same as the time signature of $\frac{4}{4}$ (p. 65).

CUT TIME C cut in half to $\frac{2}{2}$. It indicates there are two beats per measure and the half note receives 1 beat (p. 65).

DEGREES The tones or steps of a scale. There are eight degrees in a major scale (p. 43).



DIATONIC INTERVAL When the keynote and the upper note of an interval are from the same major scale. All diatonic intervals in the major scale are either perfect or major (p. 56).

DIMINISHED INTERVAL When a perfect or minor interval is made smaller by one half step. (p. 58).

DOMINANT The tone a 5th above the tonic (p. 76).

DOMINANT 7th CHORD A chord built on the 5th scale degree consisting of a root, major 3rd, perfect 5th (sometimes omitted), minor 7th (V⁷) (p. 77).

DOTTED EIGHTH NOTE ♪ . In time signatures with 4 as the bottom number, it receives $\frac{3}{4}$ of a beat (p. 64).

DOUBLE FLAT ♭♭ Lowers a flat note by a half step (p. 58).

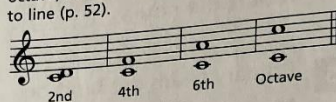
DOUBLE SHARP ♯♯ Raises a sharp note by a half step (p. 58).

EIGHTH NOTE TRIPLET ♪♪♪

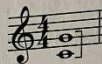
When 3 8th notes are grouped together with a figure "3" above or below the notes (p. 70).

ENHARMONIC KEYS Keys and scales that sound the same but are written differently. The keys of C $\sharp$, F $\sharp$ and B sound the same as the keys of D $\flat$, G $\flat$ and C $\flat$ respectively (pp. 50 & 53).

EVEN NUMBERED INTERVALS (2nd, 4th, 6th and octave) Are written from line to space or space to line (p. 52).



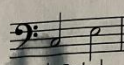
HARMONIC INTERVAL Two notes sounded together (p. 52).



INCOMPLETE MEASURE See Pick-up Notes (p. 71).

INTERVAL

The distance in pitch between two notes (p. 52).



KEYNOTE The note on which a scale begins and ends (p. 43).

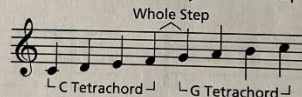
KEY SIGNATURE Indicates the notes that will be sharpened or flattened each time they appear. These are placed right after the clef sign (pp. 46 & 47).



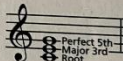
LEADING TONE The 7th scale degree (vii) (p. 76).

MAJOR INTERVAL The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale (p. 56).

MAJOR SCALE A scale made up of eight notes—two tetrachords joined by a whole step (p. 43).

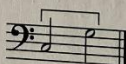


MAJOR TRIAD Triad consisting of a root, major 3rd and perfect 5th (p. 75).



MEDIANT The 3rd scale degree (iii) (p. 76).

MELODIC INTERVAL Two notes sounded separately (p. 52).



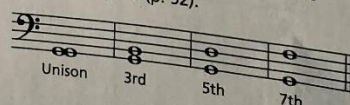
MINOR INTERVAL When the interval between the two notes of a major interval (2nd, 3rd, 6th or 7th) is decreased by a half step (p. 57).

MOVEABLE DO In Solfège, Moveable Do means the syllables apply to the same scale degrees, regardless of the key. For example, in the key of C, the keynote C is called "do". In the key of F, the keynote F is also called "do" (p. 59).

OCTAVE The interval of an 8th (p. 52).



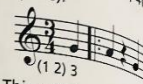
ODD NUMBERED INTERVALS (unison, 3rd, 5th and 7th) Written from line to line or space to space (p. 52).



PERFECT INTERVAL The interval between the keynote of a major scale and the unison, 4th, 5th or octave of that scale (p. 56).

PICK-UP NOTES

Some musical pieces begin with an incomplete measure. This note (or notes) is known as a pick-up note (p. 71).



PRIMARY TRIAD/CHORD

Triads built on the 1st, 4th or 5th notes of the major scale, identified by the Roman numerals I, IV and V (p. 75).



PRIME INTERVAL See UNISON (p. 52).

ROMAN NUMERALS Numbering system used to identify the scale degree on which the chord is built (p. 75).

ROOT The note from which the chord gets its name (p. 74).

ROOT POSITION A triad where the order of notes from lowest to highest are: root, 3rd, 5th (p. 74).

SIXTEENTH NOTE ♪

In time signatures with 4 as the bottom number, it receives $\frac{1}{4}$ beat (p. 62).

SIXTEENTH REST ♪ In time signatures with 4 as the bottom number, it receives $\frac{1}{4}$ beat of silence (p. 63).

SOLFÈGE A system of reading musical notes by assigning a different syllable to each note (p. 59).

SUBDOMINANT The 4th scale degree (IV) (p. 76).

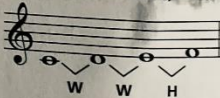
SUBMEDIANT The 6th scale degree (vi) (p. 76).

SUPERTONIC The 2nd scale degree (ii) (p. 76).

SYNCOPIATION When the accent in a musical passage falls on the weak beat (&) rather than the strong beat (1,2,etc.) (p. 71).

TETRA Four (p. 43).

TETRACHORD A series of four notes having a pattern of whole step, whole step, half step. The four notes of a tetrachord must be in alphabetical order (p. 43).



TIME SIGNATURE C or $\frac{4}{4}$, C or $\frac{2}{2}$, $\frac{3}{8}$ and $\frac{6}{8}$ appears at the beginning of a piece of music after the clef sign. It contains two numbers. The upper number tells how many beats are in each measure and the lower number indicates what type of note receives 1 beat (pp. 65, 68, 69).

TONIC The first scale degree or keynote of a scale (I) (p. 76).

TRANSPOSITION When a melody is rewritten with the exact same sequence of notes and intervals into another key (p. 59).

TRIAD A 3-note chord consisting of a root, 3rd and 5th (p. 74).

TRIPLET See 8th note triplet (p. 70).

UNISON The interval between two identical notes (p. 52).





LESSON 51

UNIT 13

83

Triads — 1st Inversion

Any root position triad may be changed by moving the root (bottom note) of the chord to another position. This is called an **INVERSION**—it means the notes are rearranged and a tone other than the root is the bottom note of the chord.

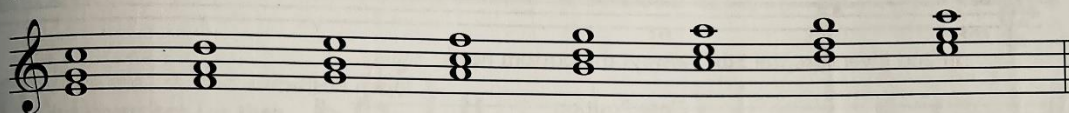
The first inversion can be made from a C triad by moving the root (C) to the top of the chord.

Root Position 1st Inversion

C E G becomes E G C

All letter names are the same, but the 3rd (E) is now on the bottom, and the root (C) is now on top. This is called 1st **INVERSION**.

1st Inversion Triads in C major
(3rd is on the bottom).



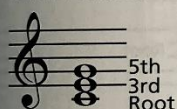
In 1st inversion, the 3rd is *always* the bottom note.

OPEN and CLOSE POSITIONS

When the notes of a chord are spaced within an octave, it is in **CLOSE POSITION**.

When the notes of a chord are spaced larger than an octave, it is in **OPEN POSITION**.

Close Position



Root Position

Open Position



Root Position

Close Position



1st Inversion

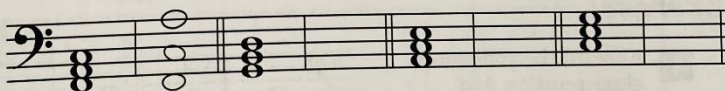
Open Position



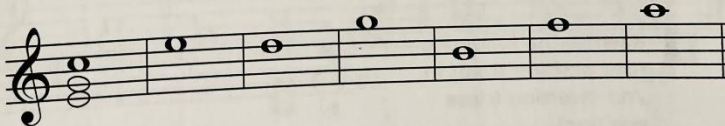
1st Inversion

Exercises

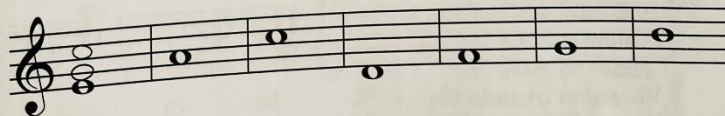
- 1 Rewrite the following root position triads in open position.



- 2 Using the given notes as the root, add the 3rd and 5th *below* each note to make 1st inversion triads in the key of C.



- 3 Using the given notes as the 3rd, add the 5th and root *above* each note to make 1st inversion triads in the key of C (close position).



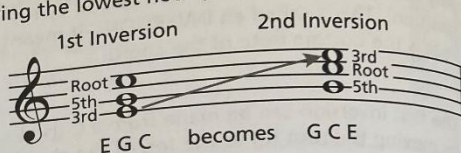


SHOULD

Triads — 2nd Inversion

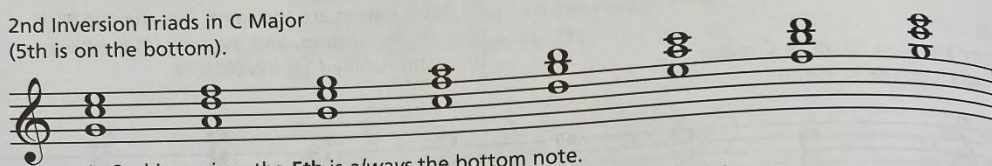
Any 1st inversion triad may be inverted again by moving the lowest note (3rd) to the top.

The second inversion can be made from a 1st inversion C triad by moving the 3rd (E) to the top of the chord.



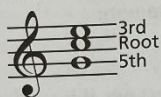
All letter names are the same, but the 5th (G) is now on the bottom, and the root (C) is now in the middle. This is called 2nd INVERSION.

2nd Inversion Triads in C Major (5th is on the bottom).



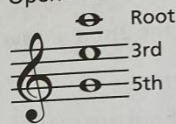
In 2nd inversion, the 5th is always the bottom note.

Close Position



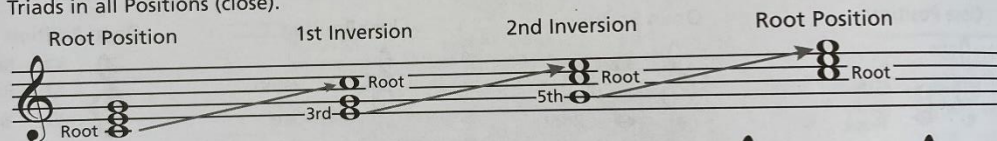
2nd Inversion

Open Position



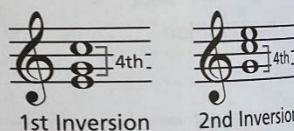
2nd Inversion

Triads in all Positions (close).



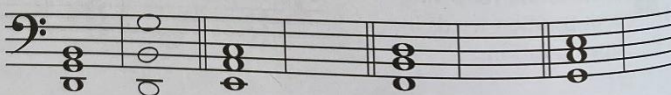
Root position: root is on the bottom.
1st inversion: 3rd is on the bottom.
2nd inversion: 5th is on the bottom.

Both inversions: In close position, the root is always the upper note of the interval of a 4th.

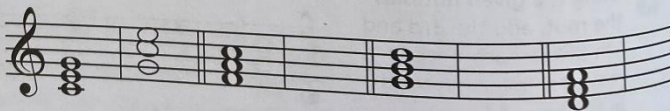


Exercises

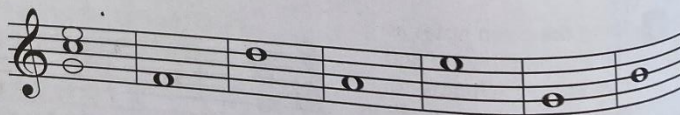
- 1 Rewrite the following close position 2nd inversion triads in open position.



- 2 Rewrite the following root position triads in 2nd inversion (close position).



- 3 Using the given notes as the root, add the 5th below and the 3rd above to make 2nd inversion triads in the key of C.





COULD

LESSON 53

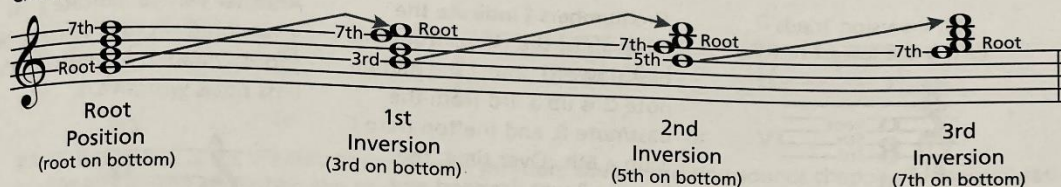
UNIT 13

85

V⁷ Chord—1st, 2nd and 3rd Inversions

The V⁷ chord can also be inverted. Since the V⁷ chord is a 4-note chord, it can be written in four different positions: root, 1st inversion, 2nd inversion and 3rd inversion (7th at the bottom).

Close Position



In 1st, 2nd and 3rd inversions in close position, the **root** is always the upper note of the interval of a 2nd.

Exercises

- 1 Write the 1st, 2nd and 3rd inversions for the following V⁷ chords in close position.

a. Treble clef, 4/4 time, D⁷ chord. Staff with four measures: Root, 1st, 2nd, 3rd inversions.

b. Bass clef, 4/4 time, A⁷ chord. Staff with four measures: Root, 1st, 2nd, 3rd inversions.

c. Treble clef, 4/4 time, C⁷ chord. Staff with four measures: Root, 1st, 2nd, 3rd inversions.

d. Bass clef, 4/4 time, F⁷ chord. Staff with four measures: Root, 1st, 2nd, 3rd inversions.

- 2 Indicate the inversion of the following V⁷ chords.

Treble clef staff with seven measures of V⁷ chords: C⁷, A⁷, F⁷, D⁷, A⁷, F⁷, D⁷. Below each measure is a line for the inversion, with '1st' written under the first measure.

- 3 Write the following V⁷ chords in the given inversions. The bottom note is given. Add accidentals where needed

Bass clef staff with seven measures. Each measure contains a single note and an inversion label below it: F⁷ 3rd, C⁷ 1st, A⁷ 2nd, D⁷ 1st, C⁷ 3rd, F⁷ 2nd, D⁷ 3rd.



COULD

LESSON 55

UNIT 13

87

Major Chord Progressions

Chords that move (or progress) from one to another are called a CHORD PROGRESSION. Because the I, IV and V chords contain all the notes of the major scale, they can be used to ACCOMPANY (play along with) most simple melodies. In many chord progressions, a V⁷ chord is used in place of the V chord.

C I F IV C I G V or V⁷ C I

When the IV and V (or V⁷) chords are in root position, the progression sounds choppy. To make it easier to play and sound smoother, the IV chord often is moved to the 2nd inversion, and the V (or V⁷) chord often is moved to the 1st inversion.

In the IV chord, the 5th (C) is moved down an octave.

2nd inversion
1 octave lower

IV IV²

In the V chord, the 3rd (B) and 5th (D) are moved down an octave.

1st inversion
1 octave lower

V V⁶

In the V⁷ chord, the 3rd (B), 5th (D) and 7th (F) are moved down an octave.

1st inversion
1 octave lower

V⁷ V⁵

The following positions are often used for smooth progressions. Notice there is a common tone between each chord.

Root Position 2nd Inversion Root Position 1st Inversion Root Position

I IV² I V⁶ or V⁵ I

Exercises

- Write the chords in root position in the key of G major. Write the chord symbol for each above the staff.

I IV I V and V⁷ I

- Rewrite the above chord progression to make it sound smoother. Add chord symbols.

I IV² I V⁶ and V⁵ I

- Write the chords in root position in the key of F major. Write the chord symbol for each above the staff.

I IV I V and V⁷ I

- Rewrite the above chord progression to make it sound smoother. Add chord symbols.

I IV² I V⁶ and V⁵ I



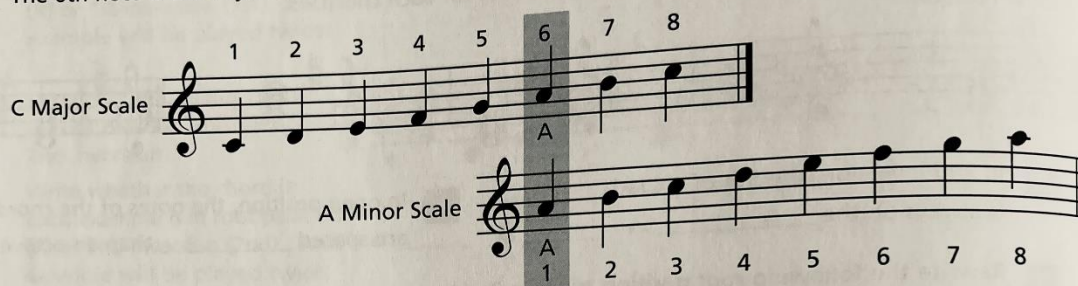
SHOULD

Minor Scales

Remember, there are 15 major scales with unique key signatures—see Book 2, page 50. For every major key, there is a **RELATIVE MINOR KEY** that has the *same* key signature.

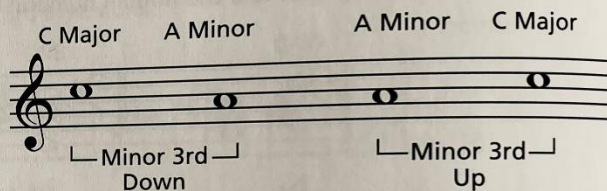
Each relative minor scale begins on the 6th note of the **RELATIVE MAJOR SCALE**.

The 6th note is the keynote of the minor scale and the note from which the scale gets its name.



The keynote of a relative minor scale may also be found by *descending* a minor 3rd from the keynote of the major scale.

Conversely, the keynote of the relative major scale may be found by *ascending* a minor 3rd from the keynote of the minor scale.

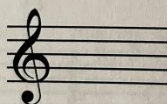


The keys of C major and A minor are relatives because they have the same key signature (no #s, no bs).

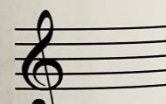
Exercises

- 1 Write the relative minor key name and the key signature for each major key.

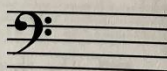
G major: _____ minor



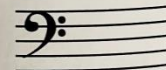
F major: _____ minor



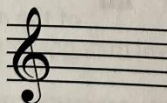
D major: _____ minor



B $\flat$ major: _____ minor



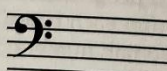
A major: _____ minor



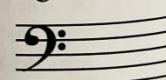
E $\flat$ major: _____ minor



E major: _____ minor

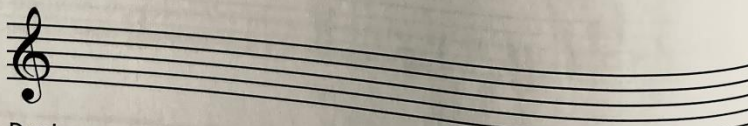


A $\flat$ major: _____ minor

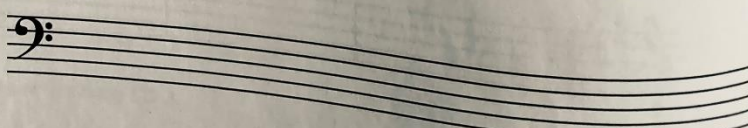


- 2 Write the following minor key signatures and scales.

E minor



D minor





LESSON 57

UNIT 14

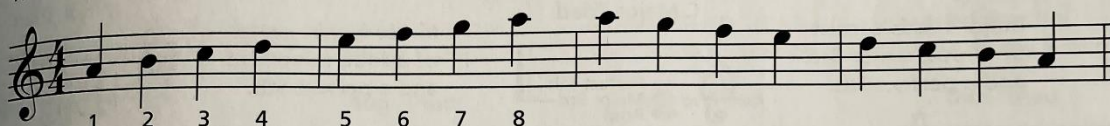
91

SHOULD

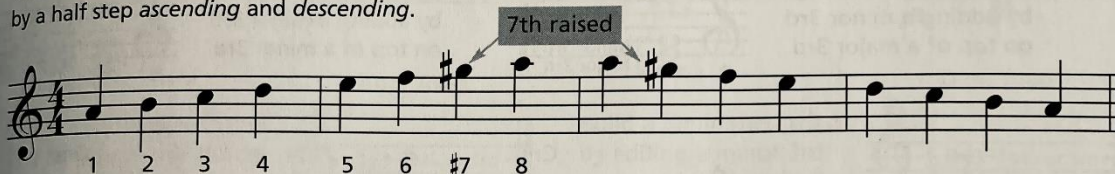
Natural, Harmonic and Melodic Minor Scales

There are three types of minor scales: the NATURAL, HARMONIC and MELODIC.

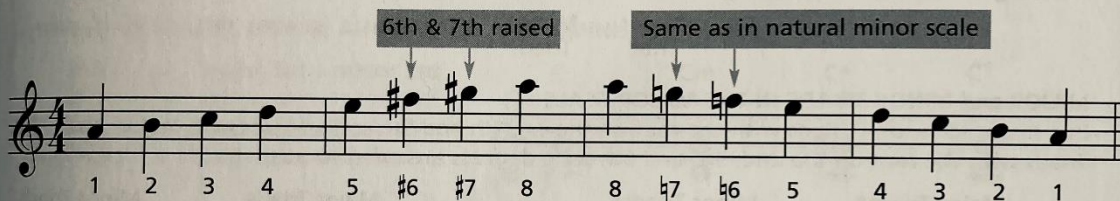
The NATURAL MINOR SCALE uses *only* the tones of the relative major scale.



The HARMONIC MINOR SCALE raises the 7th tone (G) by a half step *ascending* and *descending*.



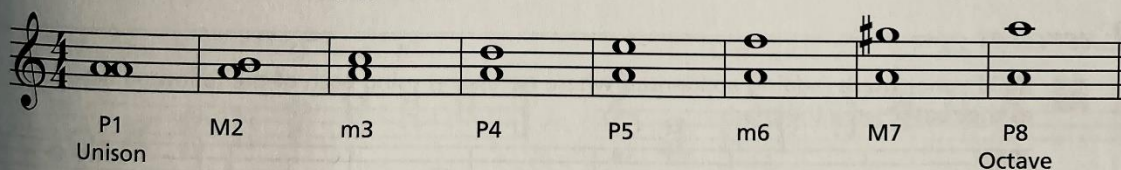
The MELODIC MINOR SCALE raises the 6th (F) and 7th (G) tones by a half step *ascending*. It *descends* like the natural minor scale.



The Harmonic Minor Scale is the most frequently used of the three minor scales.

THE DIATONIC INTERVALS OF THE HARMONIC MINOR SCALE

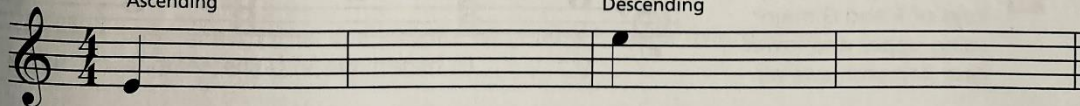
All diatonic intervals in the harmonic minor scale are either perfect (P), major (M) or minor (m). The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd and 7th; the minor intervals are the 3rd and 6th. This is true for all harmonic minor scales. Compare with the major scale intervals in Book 2, page 56.



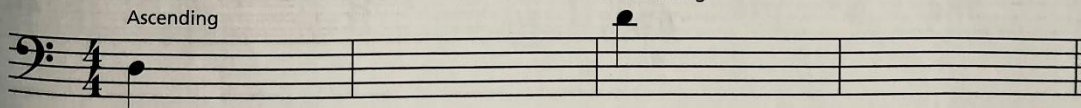
Exercises

1 Write the following harmonic minor scales with key signatures using quarter notes.

E Harmonic Minor
Ascending



D Harmonic Minor
Ascending





SHOULD

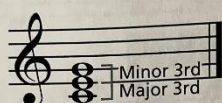
Minor Triads

Just as a major triad can be built from the 1st, 3rd and 5th scale degrees of a major scale, a MINOR TRIAD can be built from the 1st, 3rd and 5th scale degrees of a minor scale.

Major triads consist of a root, major 3rd and a perfect 5th.



Build a major triad by adding a minor 3rd on top of a major 3rd.



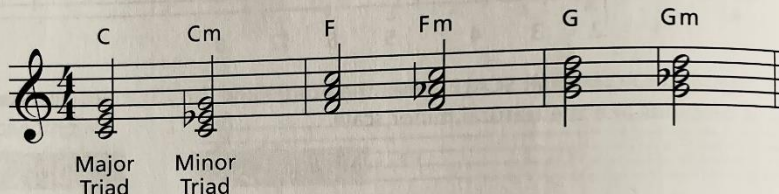
Minor triads consist of a root, minor 3rd and a perfect 5th.



Build a minor triad by adding a major 3rd on top of a minor 3rd.



Any major triad may be changed to a minor triad by lowering the 3rd by $\frac{1}{2}$ step.



MAJOR and MINOR TRIADS IN THE MAJOR SCALE

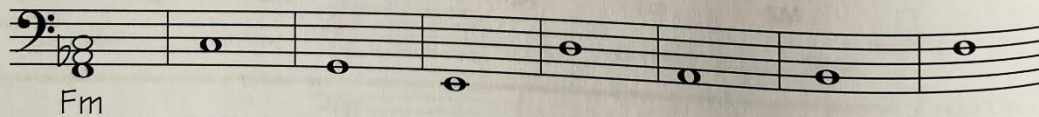
In a major scale, only triads with the root on the 1st, 4th and 5th scale degrees are *major triads*. Triads with the root on the 2nd, 3rd and 6th scale degrees are *minor triads*.



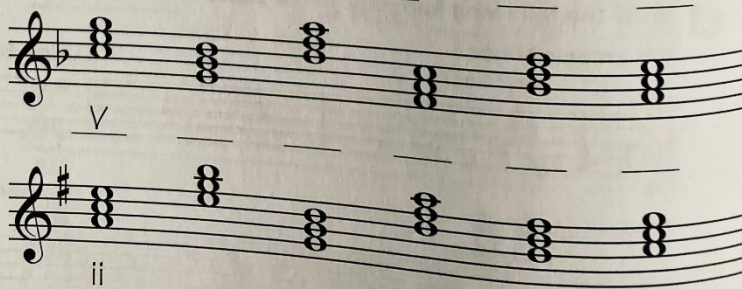
*Major triads are numbered with upper case Roman numerals (I), minor triads with lower case Roman numerals (ii).

Exercises

- 1 Build minor triads (adding accidentals where necessary) using each of the following notes as the root. Name the triad.



- 2 Label each triad in the keys of F and G major using upper and lower case Roman numerals.



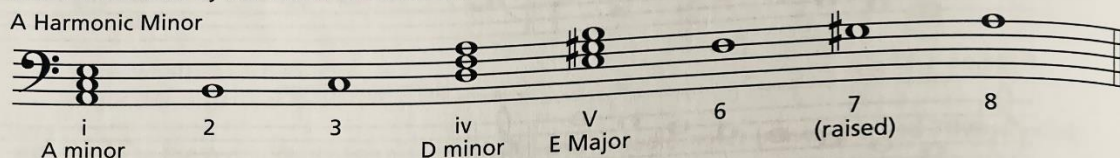


COULD

The Primary Triads in Minor Keys

As in the major keys (see Book 2, page 75), the most important triads of a minor key are built on the 1st, 4th and 5th scale degrees of the minor scale. They are called the PRIMARY TRIADS or primary chords of the key and are identified by the Roman numerals i, iv and V. These three triads contain every note of the minor scale.

A Harmonic Minor

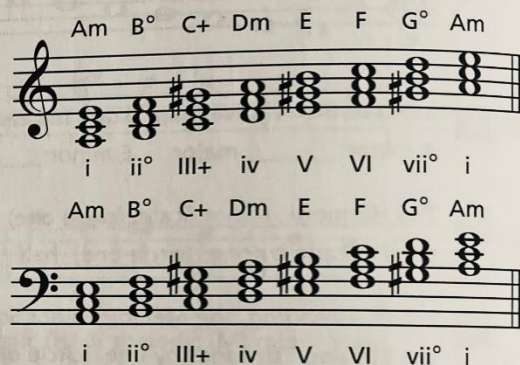


- Notice that the i and iv chords are minor chords because they consist of the root, a minor 3rd and a perfect 5th (see page 92).
- The V chord is a major triad, as in the major scale, because it consists of a root, major 3rd and perfect 5th. The G is sharpened because the A harmonic minor scale has the 7th raised a half step.

HARMONIC MINOR TRIAD SCALE

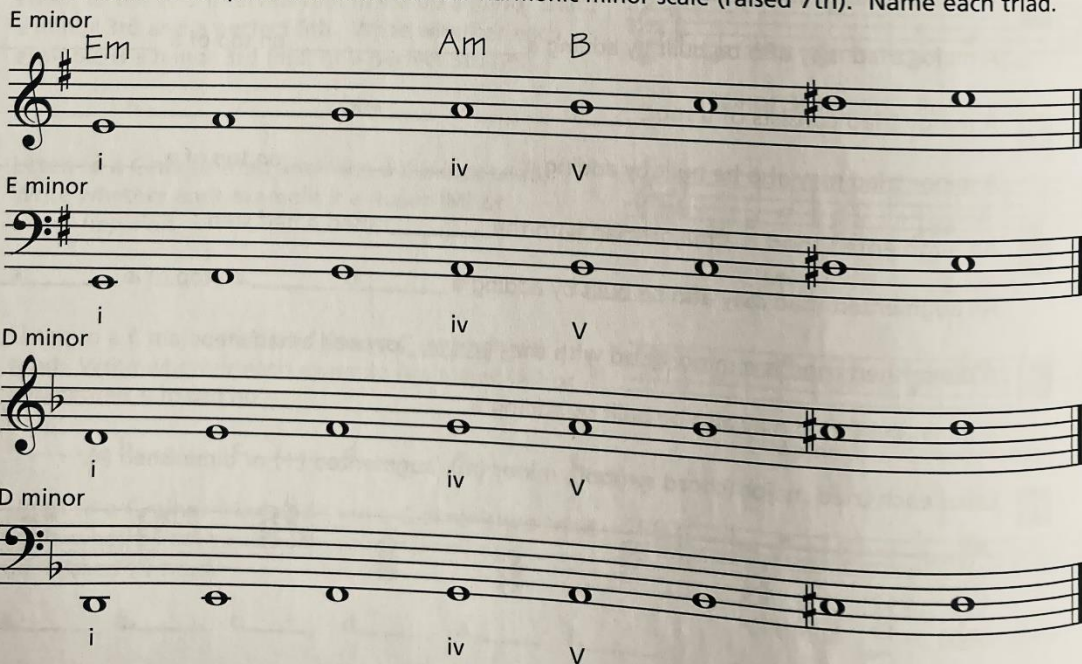
In the harmonic minor scale, triads built on the:

- 1st and 4th scale degrees are minor triads,
- 5th and 6th scale degrees are major triads,
- 2nd and 7th scale degrees are diminished triads (see page 93),
- 3rd scale degree is an augmented triad (see page 93).



Exercises

- 1 Build the primary triads for each minor scale by adding two notes to the 1st, 4th, and 5th notes of each scale to complete the triad. Use the harmonic minor scale (raised 7th). Name each triad.





COULD

LESSON 61

UNIT 15

97

Minor Chord Progressions

Because the i, iv and V triads contain all the notes of the harmonic minor scale, they can be used to accompany most simple melodies in minor keys. In many chord progressions, the V7 chord is used instead of the V triad.

Am Dm Am E E7 Am

i iv i V or V7 i

To make this minor chord progression sound smoother, the iv chord is moved to the 2nd inversion, and the V (or V7) chord is moved to the 1st inversion.

In the iv chord, the 5th (A) is moved down an octave.

2nd inversion
1 octave lower

iv iv^{6/4}

In the V chord, the 3rd (G#) and 5th (B) are moved down an octave.

1st inversion
1 octave lower

V V⁶

In the V7 chord, the 3rd (G#), 5th (E) and 7th (D) are moved down an octave.

1st inversion
1 octave lower

V7 V^{6/5}

The following positions are often used for smooth progressions. Notice there is a common tone between each chord.

Root Position	2nd Inversion	Root Position	1st Inversion	Root Position
i	iv^{6/4}	i	V⁶ or V^{6/5}	i

Remember, when a triad is not in root position (close position), the root is always the upper note of the interval of a 4th. When a V7 chord is not in root position (close position), the root is always the upper note of the interval of a 2nd.

Exercises

- Write the chords in root position in the key of E minor. Write the chord symbols for each above the staff.

Em

i iv i V and V7 i

- Rewrite the above chord progression to make it sound smoother. Add chord symbols.

i iv^{6/4} i V⁶ and V^{6/5} i

- Write the chords in root position in the key of D minor. Write the chord symbols for each above the staff.

Dm

i iv i V and V7 i

- Rewrite the above chord progression to make it sound smoother. Add chord symbols.

i iv^{6/4} i V⁶ and V^{6/5} i



COULD

Modes Related to the Major Scale: Ionian, Mixolydian and Lydian

Just like a major or minor scale, a MODE is a scale of eight notes in alphabetical order. A mode can begin on any scale degree of a major scale using the key signature of the parent scale.

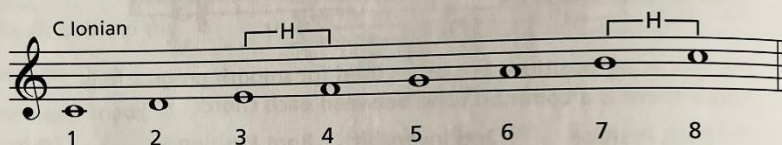
In the key of C, for example, a mode can begin and end on C (i), on D (ii), on E (iii), etc.—no sharps or flats would be used. There are seven modes altogether and each has a Greek name. In the key of C, the modes are:

Beginning on	C	—	Ionian mode (major scale)
	D	—	Dorian mode
	E	—	Phrygian mode
	F	—	Lydian mode
	G	—	Mixolydian mode
	A	—	Aeolian mode (natural minor scale)
	B	—	Locrian mode

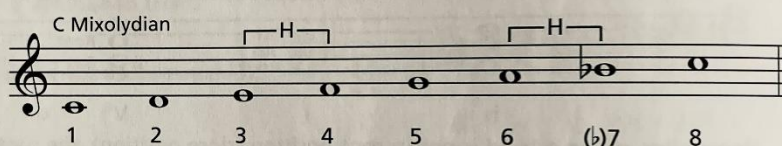
To easily learn how to build any mode on a keynote, it is helpful to relate the keynote to a major or natural minor scale with slight alterations.

The following three modes relate to the major scale. (H = half step.)

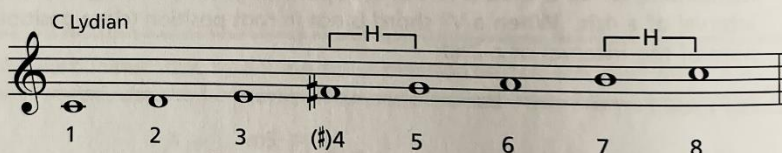
IONIAN MODE—
a major scale.



MIXOLYDIAN MODE—
a major scale with the
7th lowered a half step.



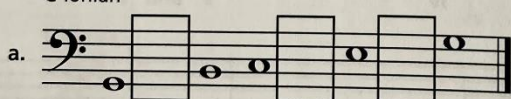
LYDIAN MODE—
a major scale with the
4th raised a half step.



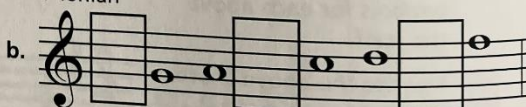
Exercises

1 Fill in the missing notes in the following Ionian modes.

G Ionian

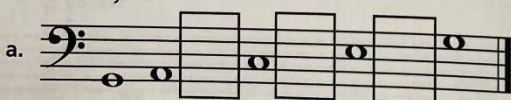


F Ionian

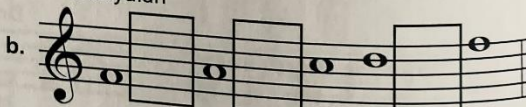


2 Fill in the missing notes in the following Mixolydian modes.

G Mixolydian

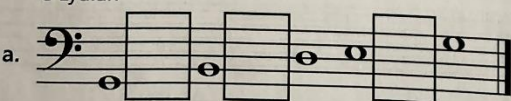


F Mixolydian



3 Fill in the missing notes in the following Lydian modes.

G Lydian



F Lydian





COULD

LESSON 63

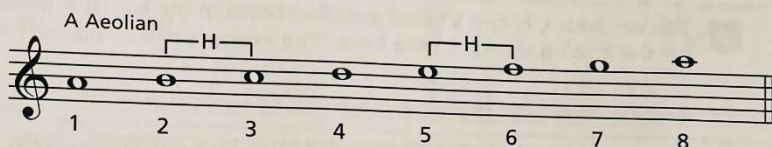
UNIT 15

99

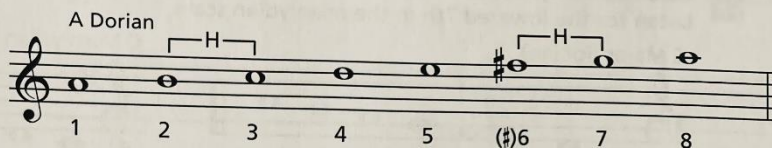
Modes Related to the Minor Scale: Aeolian, Dorian, Phrygian and Locrian

The following four modes relate to the natural minor scale.

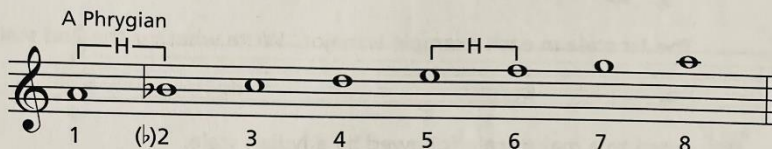
AEOLIAN MODE—
a natural minor scale.



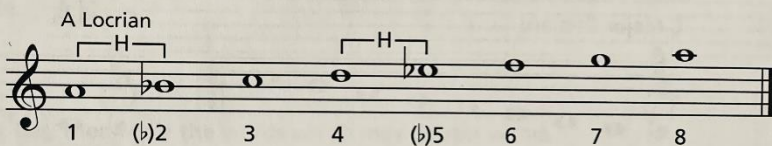
DORIAN MODE—
a natural minor scale with
the 6th raised a half step.



PHRYGIAN MODE—
a natural minor scale with
the 2nd lowered a half step.



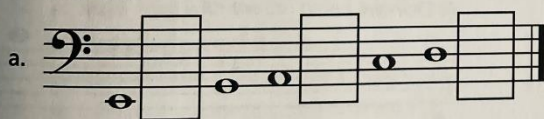
LOCRIAN MODE—
a natural minor scale with
the 2nd and 5th lowered a
half step. This mode was
not used in ancient times
and is only occasionally
used in modern music.



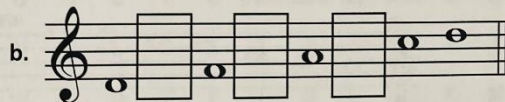
Exercises

- 1 Fill in the missing notes in the following aeolian modes.

E Aeolian

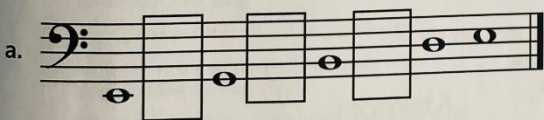


D Aeolian

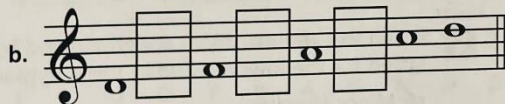


- 2 Fill in the missing notes in the following dorian modes.

E Dorian

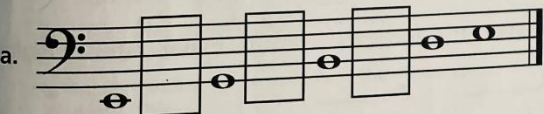


D Dorian

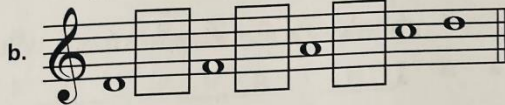


- 3 Fill in the missing notes in the following phrygian modes.

E Phrygian



D Phrygian





COULD

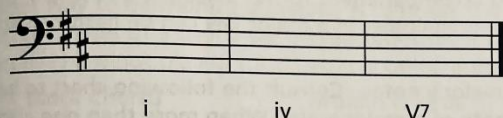
REVIEW OF LESSONS 60-63

UNIT 15

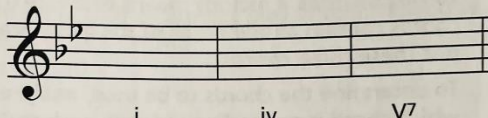
101

- 1 Write the primary chords in the keys of B and G harmonic minor in root position.

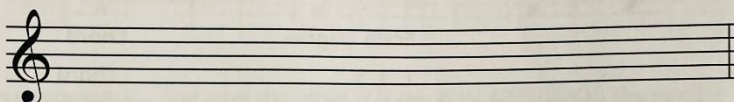
B minor



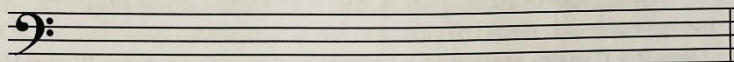
G minor



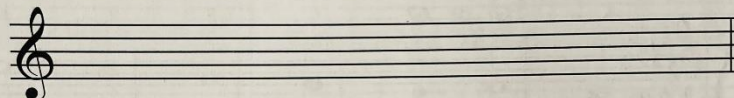
- 2 Write a D mixolydian mode.



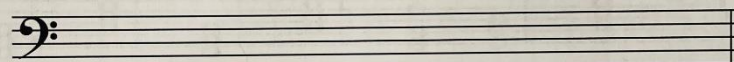
- 3 Write a B $\flat$ lydian mode.



- 4 Write a B dorian mode.



- 5 Write a G phrygian mode.



- 6 Word Search: Solve the clues, then circle the words which may appear across, down, diagonally or backwards in the puzzle. Words may overlap.

- Mode that is a natural minor scale.
- Numbers to the right of chord symbols—⁶.
- Three note chord consisting of a root, 3rd, 5th.
- I IV I V7 I = a chord _____.
- Major triad with the 5th raised a half step.
- Mode that is a major scale.
- Three or more notes sounded together.
- I, IV and V are the _____ triads in any key.
- A G7 chord with the F in the bass = _____ inversion.
- Mode that is a major scale with the 7th lowered a half step.
- A _____ triad: root, minor 3rd, perfect 5th
- Mode that is a natural minor scale with the 6th raised a half step.
- Minor triad with the 5th lowered a half step.
- Minor scale with the 7th raised a half step.
- Mode that is a natural minor scale with the 2nd lowered a half step.
- When the root of a chord is not the bottom note.
- Mode that is a major scale with the 4th raised a half step.

F	N	O	I	S	S	E	R	G	O	R	P
I	U	D	U	Y	C	R	O	N	I	M	R
G	N	A	E	O	L	I	A	N	Z	I	I
U	W	D	D	T	F	I	G	F	J	X	M
R	H	R	I	O	N	I	A	N	R	O	A
E	N	O	I	S	R	E	V	N	I	L	R
D	E	H	S	I	N	I	M	I	D	Y	Y
B	I	C	O	Q	T	K	A	G	W	D	D
A	M	E	G	E	H	M	H	N	U	I	F
S	P	D	I	C	I	N	O	M	R	A	H
S	B	X	P	H	R	Y	G	I	A	N	T
I	F	E	O	J	D	A	I	R	T	M	X