

Lesson 71 TRANSPOSITION

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

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

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

1

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

2

do di re fa mi me re ti do

do di re fa mi me re ti do

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

- Step 1- Shows a scale in the key of the original melody (in this example a D major scale) then beginning with the key tone D number the notes from one to eight.
- Step 2- Shows the correct number under each corresponding note in the original melody as they are numbered in the D scale.
- Step 3- Shows a scale in the new key (B \flat). Then beginning with the key tone B \flat number the notes from one to eight.
- Step 4- Shows the original melody transposed to the new key by writing the new notes having the same numbers.

Original melody

3

(step 2) → 1 2 3 4 5 3 5 4 2 4 3 1

Transposed melody

(step 4) → 1 2 3 4 5 3 5 4 2 4 3 1

(step 1) → 1 2 3 4 5 6 7 8

(step 3) → 1 2 3 4 5 6 7 8

STUDENT ASSIGNMENT

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

Date _____

Grade _____

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

Using the Interval method, transpose the melody in Ex. 1 from the key of G to the keys indicated in Ex. 2 and 3.

Using the Syllable method, transpose the melody in Ex. 4 from the key of Ab to the keys indicated in Ex. 5 and 6. Write the correct syllables under each note.

Using the Number method, transpose the melody in Ex. 7 from the key of Eb to the keys indicated in Ex. 8 and 9. Write the correct numbers under each note.

PERFECT AND MAJOR INTERVALS

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

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

The following intervals are PERFECT.

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

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

The following intervals are MAJOR.

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

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

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

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

1 Maj. 3rd Per. 5th

Circle the intervals which are PERFECT in Ex. 2.

2

Circle the intervals which are MAJOR in Ex. 3.

3

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

1

2

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

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

3

4

5

6

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

7

MINOR INTERVALS

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

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

The following intervals are MINOR.

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

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

Minor scales showing all intervals from root or key tone.

Harmonic d minor Scale.

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

Melodic d minor Scale - Ascending.

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

Melodic d minor Scale - Descending.

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

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

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

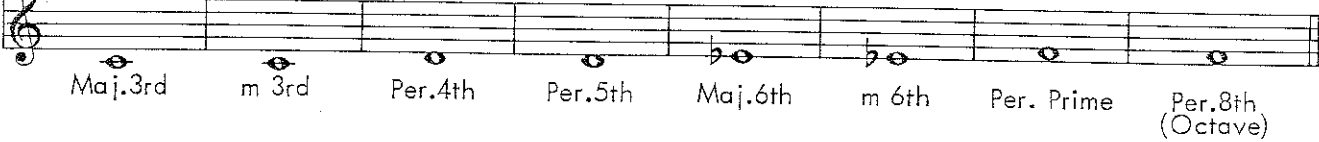
MEMORIZE: Only SECONDS-THIRDS-SIXTHS-SEVENTHS can be made MINOR.


STUDENT ASSIGNMENT

Date	_____
Grade	_____

- The PERFECT INTERVALS in any Major scale are: _____
- The MAJOR INTERVALS in any Major scale are: _____
- The PERFECT INTERVALS in any minor scale are: _____
- The MINOR INTERVALS in the harmonic form of any minor scale are: _____
- The MAJOR INTERVALS in the harmonic form of any minor scale are: _____
- The MINOR INTERVAL in the ascending melodic form of any minor scale is: _____
- The MAJOR INTERVALS in the ascending melodic form of any minor scale are: _____
- The MINOR INTERVALS in the descending melodic form of any minor scale are: _____
- The MAJOR INTERVAL in the descending melodic form of any minor scale is: _____
- A MINOR INTERVAL is one half step _____ than a _____ INTERVAL.

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

11 

12 

AUGMENTED AND DIMINISHED INTERVALS

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

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

Example 1.

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

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

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

Example 2.

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

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

STUDENT ASSIGNMENT

Date _____

Grade _____

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

1

Per.5th Aug.5th

2

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

3

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

4

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

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

1. An AUGMENTED INTERVAL is one half step _____ than a _____ or a _____ interval.
2. The most common AUGMENTED INTERVALS are: _____
3. A DIMINISHED INTERVAL is one half step _____ than a _____ or a _____ interval.
4. The most common DIMINISHED INTERVALS are: _____

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

5

Maj. 2nd Aug. 2nd

6

7

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

8

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

9

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

10

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

TWO-PART HARMONY

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

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

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

Musical notation showing two staves. The top staff contains a melody in 3/4 time, and the bottom staff contains a second part written a third lower than the melody.

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

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

Musical notation showing two staves. The top staff contains a melody in 6/8 time, and the bottom staff contains a second part written a sixth lower than the melody.

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

Musical notation for student assignment 1. It shows two staves in 3/4 time. The top staff has a melody, and the bottom staff is blank for the student to write a second part a third lower.

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

Musical notation for student assignment 2. It shows two staves in 3/4 time. The top staff has a melody, and the bottom staff is blank for the student to write a second part a sixth lower. There are first and second endings marked.

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

1

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

2

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

3

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

4

- (a) 1 _____
- (b) DO _____
- (c) Eb _____

MAJOR CHORDS-TRIADS

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

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

The following are major triads:

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

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

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

Major chords in the key of E^b

Major chords in the key of D

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

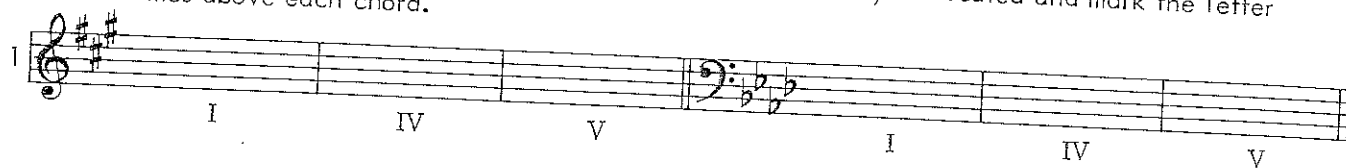
Build a major chord on the first, fourth and fifth degrees of the following keys. Mark the Roman Numeral below and the letter name above each chord.

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

STUDENT ASSIGNMENT

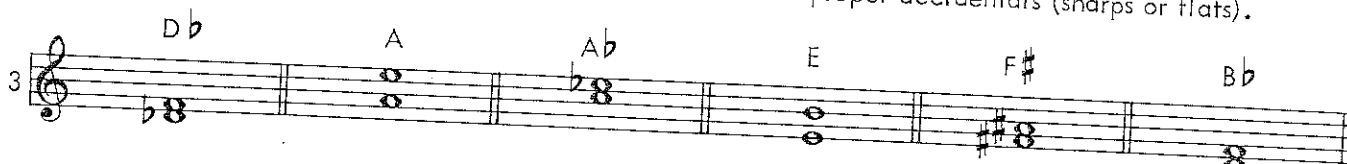
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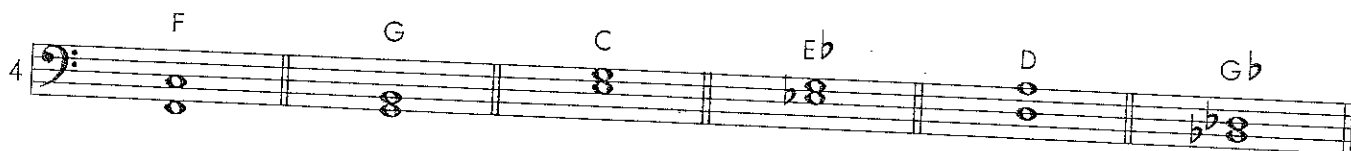
In Ex. 1 and 2 write the major chords of I - IV - V in the keys indicated and mark the letter names above each chord.

1 

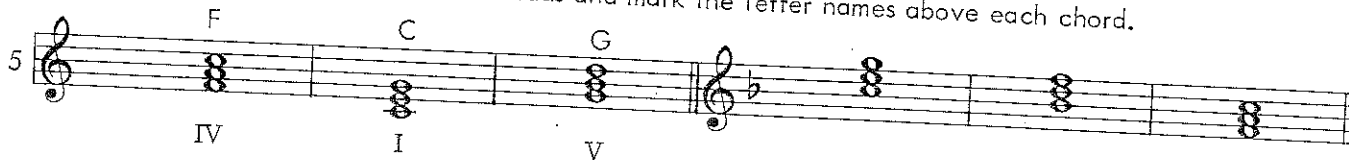
2 

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

3 

4 

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

5 

6 

7 

8 

SCALE OF TRIADS

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

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

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

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

A single musical staff in C major with a treble clef and common time signature. The notes of the C major scale are written from left to right: C, D, E, F, G, A, B, C. Below each note is a Roman numeral: "I or IV" under C, "V" under D, "I" under E, "IV" under F, "I or V" under G, "IV" under A, "V" under B, and "I or IV" under the final C.

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

A musical staff in C major with a treble clef and common time signature. The notes of the C major scale are written from left to right: C, D, E, F, G, A, B, C. Below each note is a Roman numeral: "I" under C, "V" under D, "I" under E, "IV" under F, "I" under G, "IV" under A, "V" under B, and "I" under the final C.

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

A musical staff in F major with a treble clef and common time signature. The notes of the F major scale are written from left to right: F, G, A, B, C, D, E, F. Below each note is a blank space for writing a Roman numeral.

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

1

2

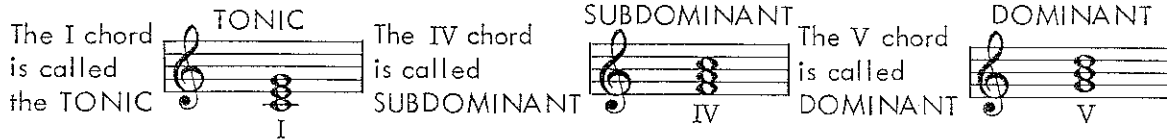
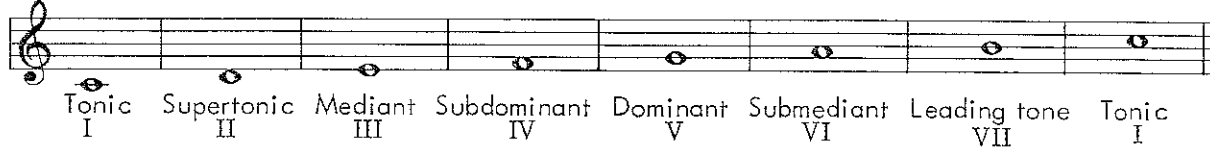
3

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

4

THE DOMINANT SEVENTH CHORD

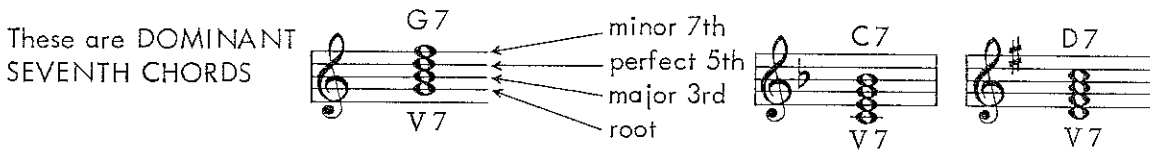
Besides the Roman Numerals and letters, there is a name for each tone of the scale or root tone of the chord.



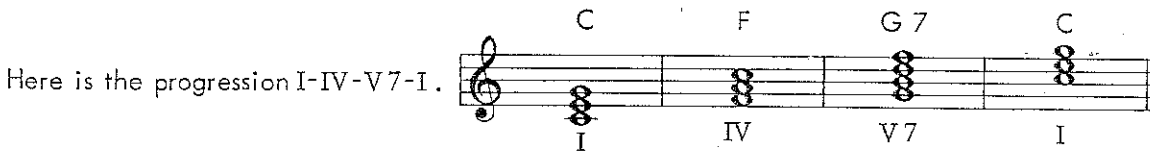
We have learned that the I chord is the most important chord in a melody because we nearly always begin and end with a I chord.

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

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



The DOMINANT SEVENTH is an active chord which usually moves to the tonic (I). This is called the resolution of the V 7.



STUDENT ASSIGNMENT

Date _____
Grade _____

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



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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

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

CONDUCTING

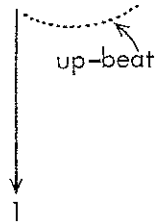
Conducting involves the responsibility of having the music performed at the correct tempo with appropriate dynamic effects, with precise attacks and releases, and in the correct style.

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

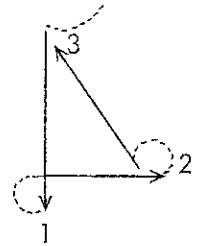
The baton is always held in the right hand between the tip of the index and second finger and held in place by the thumb. The lower part of the baton should be against the palm of the hand.

BATON TECHNIC

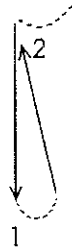
A preliminary up-beat must be made before the first beat is given. See example at the right.



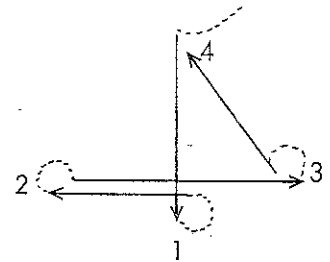
When there are three beats to each measure as in 3/4 or 9/8 fast time, the baton follows the general outline of a triangle.



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



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



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

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

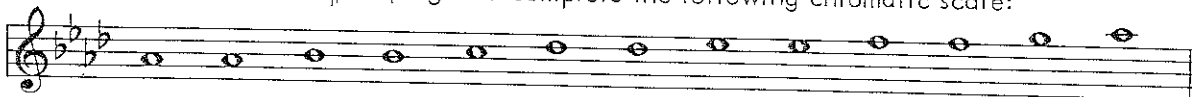
1. Practice the correct baton technic for 2/4 - 3/4 - 4/4 time.
2. Pick a familiar melody in each time signature and practice directing while singing each song.
3. Practice in front of a full length mirror.

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

STUDENT TEST

Date	_____
Grade	_____

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



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

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

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

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

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



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

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



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

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



