

## MINOR KEY SIGNATURES

Below are examples of new minor key signatures in this level. You will see the Major scales and their relative minor scales below.

B Major Do Re Mi Fa Sol La Ti Do

g# minor Do Re Me Fa Sol Le Te Do  
La Ti Do Re Mi Fa Sol La

E $\flat$  Major Do Re Mi Fa Sol La Ti Do

c minor Do Re Me Fa Sol Le Te Do  
La Ti Do Re Mi Fa Sol La

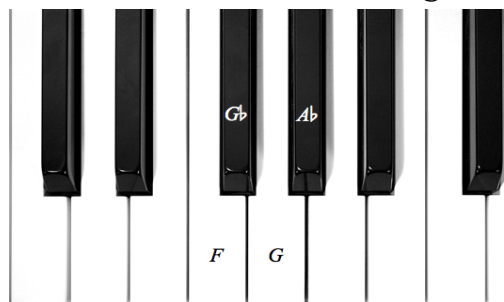
Remember, you can also count 3 notes (or 3 half steps) down to find the relative minor key. f is 3 half steps lower than A $\flat$ , so it is the relative minor key.

A $\flat$  Major

Do Re Mi Fa Sol La Ti Do

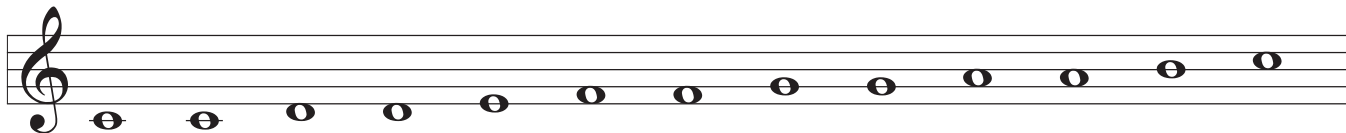
f minor

Do Re Me Fa Sol Le Te Do  
La Ti Do Re Mi Fa Sol La

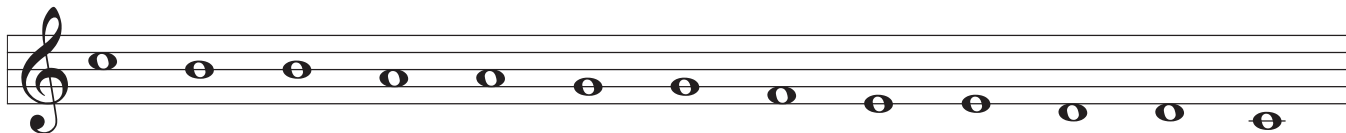


## Review: Lessons 1-4

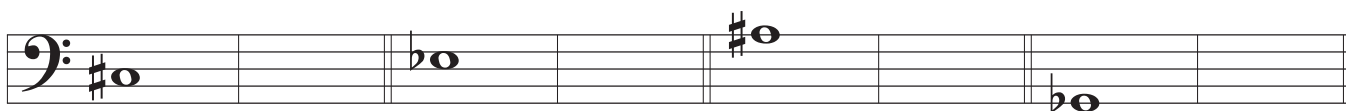
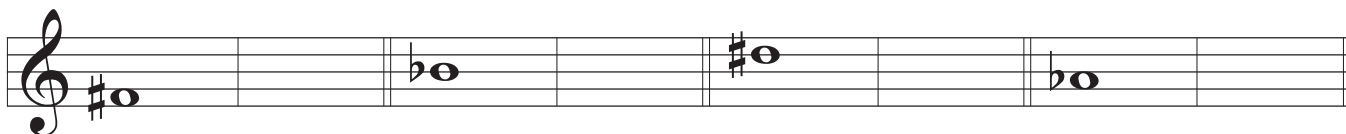
1. Add accidentals to complete the **ascending** chromatic scale beginning on C.



2. Add accidentals to complete the **descending** chromatic scale beginning on C.



3. On the staves below, write the enharmonic note for each given note.



4. Name the Major key for each key signature.



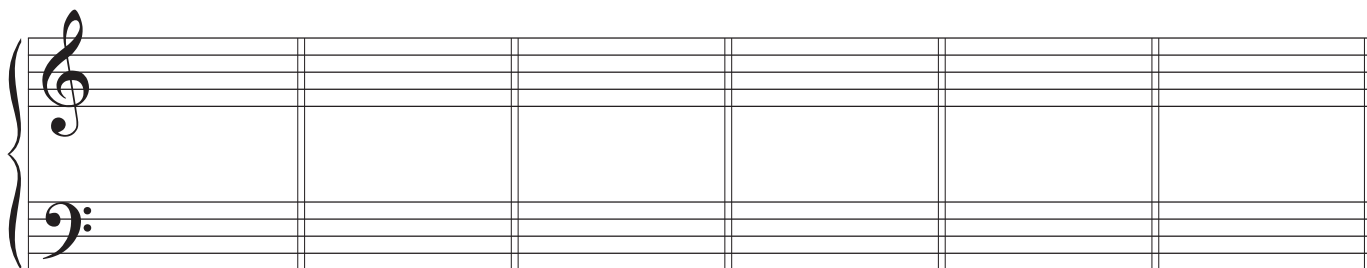
\_\_\_ Major    \_\_\_ Major    \_\_\_ Major    \_\_\_ Major    \_\_\_ Major    \_\_\_ Major

5. Name the minor key for each key signature.



\_\_\_ minor    \_\_\_ minor    \_\_\_ minor    \_\_\_ minor    \_\_\_ minor    \_\_\_ minor

6. Draw the correct key signature, then add the root position triads for each **minor** key.



a minor

f minor

g# minor

c minor

e minor

c# minor

## Review: Lesson 5

Answer the following questions about ornaments.

1. Ornaments are only included in music from the Baroque period. (Circle True or False)

True

False

2. Ornaments are part of the main melody in music. (Circle True or False)

True

False

3. Singers often add ornaments to what type of song? (Circle your answer)

Folk Songs

Da capo Arias

4. Draw a line connecting the ornament on the left to its correct written out version on the right.



5. Write the name under each ornament in the following musical example:  
Appoggiatura, Mordent & Grace Note.

## Lesson 7: Chord Progressions

A Chord Progression is a series of chords that helps to establish tonality within a song. For singers, chord progressions can usually be found in the piano accompaniment, or in the vocal line within a choral piece. In this lesson, you will learn about the most commonly found chord progression:

$\text{I} - \text{IV} - \text{V} - \text{I}$  (Major)

$\text{i} - \text{iv} - \text{V} - \text{i}$  (minor)

### Major Keys:

The Tonic chord ( $\text{I}$ ) consists of the Root, 3rd and 5th notes of the Major Scale, and is a Major triad.

The Subdominant chord ( $\text{IV}$ ) is a Major triad built on the 4th note of the Major Scale.

The Dominant chord ( $\text{V}$ ) is a Major triad built on the 5th note of the Major Scale.

Look at the example below in C Major.

A musical score for a piano accompaniment in C Major. It consists of two staves, Treble and Bass. The progression is: I (C major triad), IV (F major triad), V (G major triad), and I (C major triad). Each chord is shown as a triad with a root note and a bass note. The Roman numerals I, IV, V, and I are written below the corresponding chords.

**minor Keys:** Notice how the Tonic and Subdominant use lower case Roman numerals to indicate minor chords.

The Tonic chord ( $\text{i}$ ) consists of the Root, 3rd and 5th notes of the minor Scale, and is a minor triad.

The Subdominant chord ( $\text{iv}$ ) is a minor triad built on the 4th note of the minor Scale.

The Dominant chord ( $\text{V}$ ) is a Major\* triad built on the 5th note of the Major Scale.

Look at the example below in a minor.

A musical score for a piano accompaniment in a minor key. It consists of two staves, Treble and Bass. The progression is: i (minor triad), iv (minor triad), V (Major triad with a raised 3rd), and i (minor triad). Each chord is shown as a triad with a root note and a bass note. The Roman numerals i, iv, V, and i are written below the corresponding chords.

\*In minor chord progressions, the Dominant chord ( $\text{V}$ ) is typically a Major chord with a raised 3rd. This will be covered in more depth in Level 8.

# Review: Lesson 8

1. Write the correct Roman Numerals under the chords then label each cadence as "Authentic," "Plagal," or "Half." Remember, the  $\text{I}$  chord is whatever key you are in. Look at the bottom note to find the root of each chord (all chords are in root position). You can write the name of the bottom note of each triad, or color it in to help you identify it. The first one is done for you.

**B $\flat$  Major** (in a B $\flat$  scale, B $\flat$  is 1, F is 5)    **C Major**    **E Major**

$\text{I}$      $\text{V}$

Authentic     Authentic     Plagal  
 Half     Half     Authentic

**G Major**    **F Major**    **D Major**

Authentic     Authentic     Plagal  
 Half     Half     Authentic

**B Major**    **E $\flat$  Major**    **A Major**

Authentic     Authentic     Plagal  
 Plagal     Half     Authentic

**G $\flat$  Major**    **F $\sharp$  Major**    **A $\flat$  Major**

Authentic     Authentic     Plagal  
 Half     Half     Half

**C Major**    **B $\flat$  Major**    **C $\sharp$  Major**

Authentic     Authentic     Plagal  
 Half     Half     Authentic

**D $\flat$  Major**    **D Major**    **C $\flat$  Major**

Authentic     Authentic     Plagal  
 Half     Half     Authentic

## Review: Lesson 9

1. Match the following voice classifications with their definitions.

- a. Coloratura Soprano \_\_\_\_\_ (F) a very agile, light voice with a high range, capable of very fast coloratura; bel canto roles were written for this voice.
- b. Lyric Soprano \_\_\_\_\_ (M) a light, agile tenor with ability to sing difficult passages of high velocity.
- c. Dramatic Soprano \_\_\_\_\_ (M) a deep, heavy bass voice with an exceptionally low range, the lowest bass voice type.
- d. Mezzo Soprano \_\_\_\_\_ (M) a tenor with the brightness and height of a lyric tenor but a heavier vocal weight which can be "pushed" to dramatic climaxes.
- e. Contralto (alto) \_\_\_\_\_ (F) a type of operatic soprano voice who specializes in music with leaps, runs and trills.
- f. Countertenor \_\_\_\_\_ (M) a type of male singing voice that lies between bass and tenor voices-the most common male voice.
- g. Lyric Tenor \_\_\_\_\_ (F) meaning "middle" soprano, with a darker color and ability to extend the range.
- h. Dramatic Tenor \_\_\_\_\_ (M) a voice that is richer and fuller and sometimes harsh, with a darker quality.
- i. Baritone \_\_\_\_\_ (F) the deepest female classical voice, falling between tenor and mezzo-soprano.
- j. Bass/Baritone \_\_\_\_\_ (M) a male singing voice whose vocal range is equivalent to a contralto, mezzo soprano or soprano.
- k. Bass (Basso Profundo) \_\_\_\_\_ (F) a coloratura soprano of great flexibility in high velocity passages, with great sustaining power. A powerful, rich voice, able to be heard over an orchestra. This voice type takes the longest to develop.