

Harmony Part 1

Harmony Part 1 is your introduction to the world of harmony. Harmony, like everything else in composition is a vast subject. Many people will get bogged down in the details and eventually give up before they get to the good stuff. I want to make sure that doesn't happen. So the goal of this section, is to get you to understand the basics quickly, so you can move onto what you really want to know - how to create chord progressions. Creating progressions is a skill that every composer must have. The good part is, it isn't that complicated. You'll see, as we move onto functional harmony in Harmony Part 2, how simple it actually is. But you need to have a solid framework to start with. Don't worry if you don't get everything perfect, that will come with time and practice. The goal is to be using these concepts quickly.

Beyond the exercises that deal with writing out and composition directly, there are also supplemental piano exercises that I highly recommend working through. These will serve you well in the long run. Take your time, and have fun.

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Harmony Part 1: Exercise 2-1-1

Purpose

The purpose of this worksheet is to solidify the concepts of intervals. An exercise like this uses brute force to ensure that you have a solid understanding of what each interval looks like over every possible note. You get out of this, what you put in. It may seem basic, but it is still important. If however, you are 100% comfortable with all your intervals, you can skip it, or only complete part of it.

Due to the nature of this exercise, there is no check your work section. You'll know if it makes sense or not.

Instructions

1. You are given a lower note, and you are to write out the specified interval above that note.
2. You are not in that key, it is only a lower note, so you must write in the correct accidental on the upper note.
3. There is a correct answer for every note.

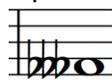
Tips For Completing This Exercise

1. Watch the exercise video in the lesson. This shows a detailed example of completing the exercise.
2. Remember, there are more than just single sharps and flats.

1. You have double sharps. 

2. You have double flats. 

3. You even have triple sharps. 

4. And triple flats. 

Exercise 2-1-1 - Understanding Intervals

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

This block shows the first system of a chord progression exercise. The top staff contains ten chords: P1, A1, m2, M2, m3, M3, P4, A4, d5, and P5. The bottom staff contains eight chords: A5, m6, M6, A6, m7, M7, d8, and P8. Each chord is represented by a single note on a treble clef staff with a sharp sign on the first line.

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

This block shows the second system of a chord progression exercise, identical in structure to the first. The top staff contains ten chords: P1, A1, m2, M2, m3, M3, P4, A4, d5, and P5. The bottom staff contains eight chords: A5, m6, M6, A6, m7, M7, d8, and P8. Each chord is represented by a single note on a treble clef staff with a sharp sign on the first line.

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

This block shows the third system of a chord progression exercise, identical in structure to the first. The top staff contains ten chords: P1, A1, m2, M2, m3, M3, P4, A4, d5, and P5. The bottom staff contains eight chords: A5, m6, M6, A6, m7, M7, d8, and P8. Each chord is represented by a single note on a treble clef staff with a sharp sign on the first line.

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

This block shows the fourth system of a chord progression exercise, identical in structure to the first. The top staff contains ten chords: P1, A1, m2, M2, m3, M3, P4, A4, d5, and P5. The bottom staff contains eight chords: A5, m6, M6, A6, m7, M7, d8, and P8. Each chord is represented by a single note on a treble clef staff with a sharp sign on the first line.

P1 A1 m2 M2 m3 M3 P4 A4 d5 P5

A5 m6 M6 A6 m7 M7 d8 P8

This block shows the fifth system of a chord progression exercise, identical in structure to the first. The top staff contains ten chords: P1, A1, m2, M2, m3, M3, P4, A4, d5, and P5. The bottom staff contains eight chords: A5, m6, M6, A6, m7, M7, d8, and P8. Each chord is represented by a single note on a treble clef staff with a sharp sign on the first line.

Harmony Part 1: Exercise 2-2-1

Purpose

The purpose of this worksheet is to make you familiar with the possible triads that can harmonize a single note in a specific key. It is easy to get tunnel vision, and view a given note as the tonic when harmonizing a melody. A simple exercise like this will help to break that habit.

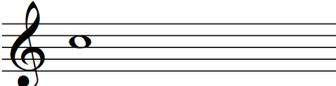
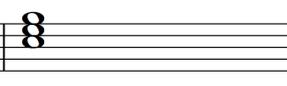
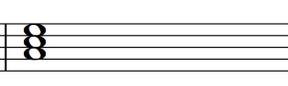
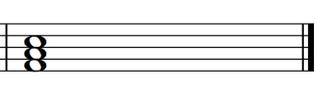
Due to the nature of this exercise, there is no check your work section. You'll know if it makes sense or not.

Instructions

1. You are given a starting note. Using only major or minor triads, you are to harmonize the note. This starting note is also the key signature. I am not writing in they key signature accidentals, so you must write them for each chord.
2. We are using the major key for this exercise.
3. In the 2nd bar for each line, write a triad, with the given note as the root.
4. In the 3rd bar for each line, write a triad with the given note as the third.
5. In the 4th bar for each line, write a triad with the given note as the fifth.

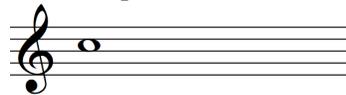
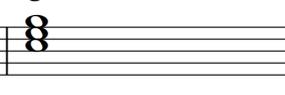
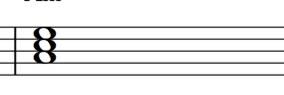
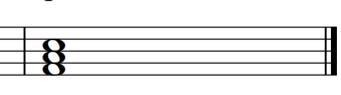
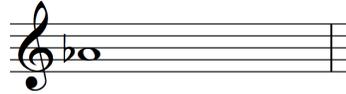
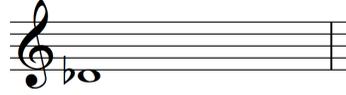
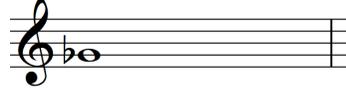
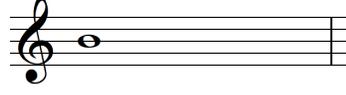
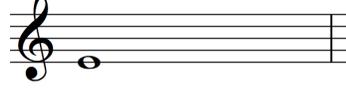
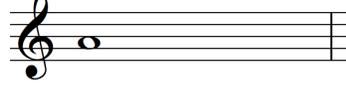
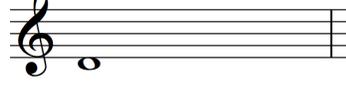
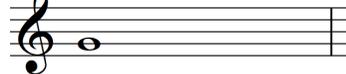
Tips For Completing This Exercise

1. Watch the exercise video in the lesson. This shows a detailed example of completing the exercise.
2. Because we are using the major key, we know the first chord will be major, the 2nd chord will be minor, and the third chord major.

Starting note	As the root	As the third	As the Fifth
Example	C	Am	F
			

3. You can also complete the supplemental piano exercises 2-2-1P, and 2-2-2P. They will reinforce what you learn here. See the table of contents for their page numbers.

Exercise 2-2-1 - Harmonizing with Triads

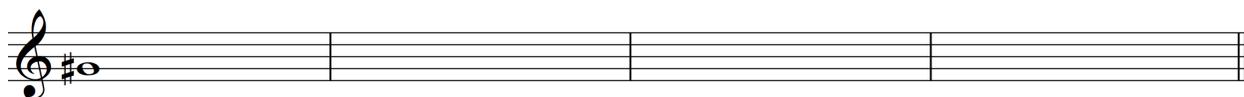
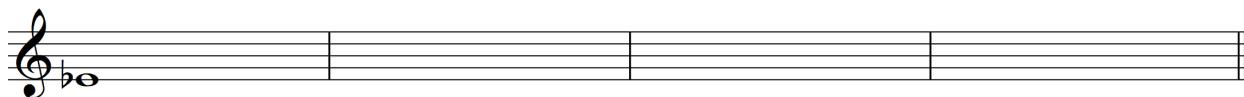
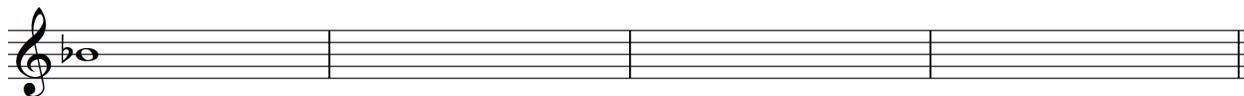
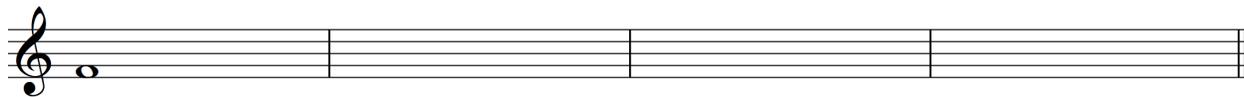
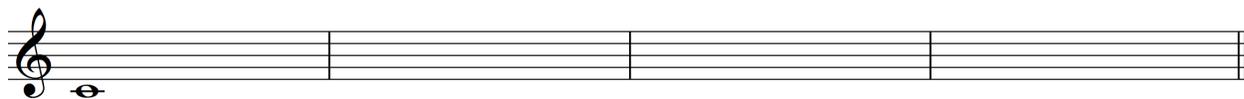
Starting note	As the root	As the third	As the Fifth
Example	C	Am	F
			
			
			
			
			
			
			
			
			

Starting note

As the root

As the third

As the Fifth



Harmony Part 1: Exercise 2-3-1

Purpose

The purpose of this exercise is to make you very familiar with the dominant seventh chord in each key. Regardless of whether the key is major or minor, the dominant seventh is always a major chord. You must know the dominant seventh of each key. You don't want to have to think about it when you are composing, you want it to be automatic.

Due to the nature of this exercise, there is no check your work section. You'll know if it makes sense or not.

Instructions

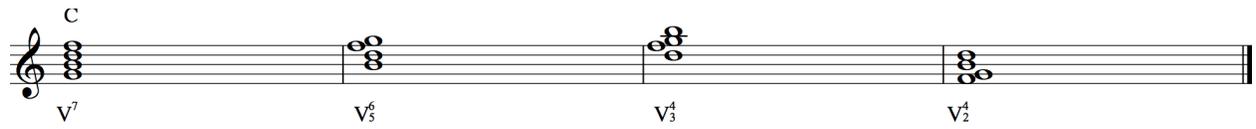
1. At the beginning of each line, you are given the key.
2. From this key, you must write the dominant seventh in root position, 1st inversion, 2nd inversion, and 3rd inversion.
3. Label the roman numerals below.

Tips For Completing This Exercise

1. Watch the exercise video in the lesson. This shows a detailed example of completing the exercise.

Exercise 2-3-1 - Dominant 7th Chords

C



V⁷ V⁵ V⁴ V²

F



B \flat



E \flat



A \flat



D \flat



F \sharp



B



E



A



D



G



C



Exercises 2-3-1: Check Your Work

The image displays 12 rows of musical notation, each representing a different chord. Each row contains four chord voicings: V⁷, V⁶, V⁴, and V². The chords are: C, F, B^b, E^b, A^b, D^b, F[#], B, E, A, D, and G. The voicings are shown in treble clef with a key signature of one flat (B^b).