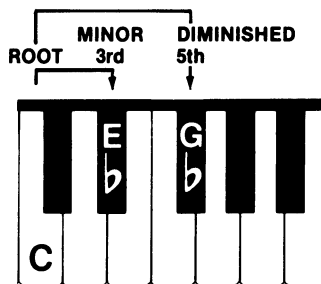


Diminished Triads

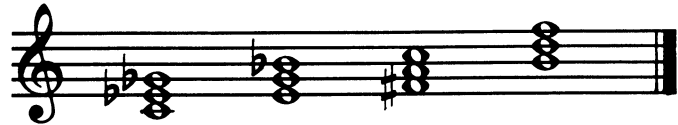
A DIMINISHED TRIAD consists of a ROOT, MINOR 3rd, & DIMINISHED 5th.

C DIMINISHED TRIAD =

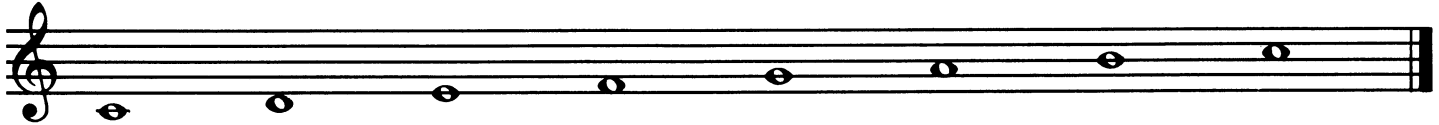


IMPORTANT!
The interval between each note of a DIMINISHED TRIAD is a MINOR 3rd (3 HALF STEPS)!

1. Play the following DIMINISHED TRIADS. Check the intervals. **LISTEN!**



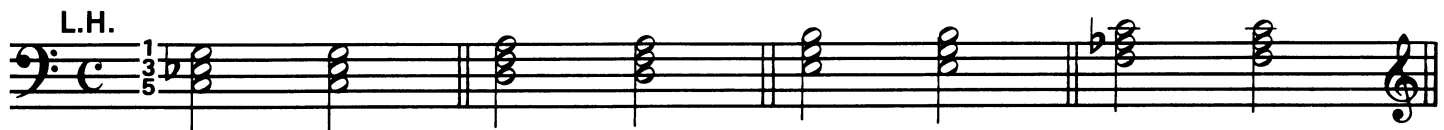
2. Construct a DIMINISHED TRIAD on each note of the following scale.



Any MINOR triad may be changed to a DIMINISHED triad by LOWERING the 5th ONE HALF-STEP!

3. Change the 2nd chord in each measure from MINOR to DIMINISHED by lowering the 5th of the chord 1 half step. Use a FLAT sign to lower a natural note, and use a NATURAL sign to lower a sharped note. Remember: accidentals are in effect for a full measure.

L.H.



R.H.



Any MAJOR triad may be changed to a DIMINISHED triad by LOWERING the 3rd & 5th ONE HALF-STEP!

4. Change the 2nd chord in each measure from MAJOR to DIMINISHED by lowering the 3rd and the 5th of each chord 1 half step. Use flats or naturals, or both.

L.H.



R.H.



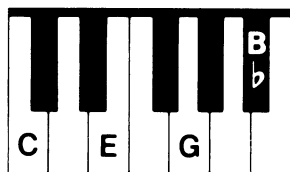
5. Play the above 4 lines of music. Say the name of each chord as you play.

The Diminished Seventh Chord

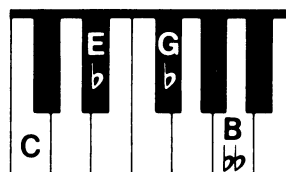
Remember: The DOMINANT SEVENTH CHORD may be formed by adding one note to the major triad, a minor 3rd above the 5th.

The DIMINISHED SEVENTH CHORD may be formed by lowering each note of the DOMINANT SEVENTH chord (V7) 1 half step, except the root, which remains the same.

C DOMINANT 7th (C7)



C DIMINISHED 7th (Cdim7)



1. The chords in the DOMINANT SEVENTH column below are spelled correctly. Add naturals, flats, or double flat signs to the notes of the DIMINISHED SEVENTH column, lowering each note of the DOMINANT SEVENTH column 1 half step, except the root.
2. Play each DOMINANT SEVENTH, followed by the DIMINISHED SEVENTH in the column on the right. Use R.H. 1 2 3 5 or L.H. 5 3 2 1, saying the name of each chord as you play it: "G DOMINANT SEVENTH, G DIMINISHED SEVENTH," etc.

DOMINANT 7ths				DIMINISHED 7ths			
Root	3rd	5th	7th	Root	3rd	5th	7th
D	F#	A	C	D	F	A	C
G	B	D	F	G	B	D	F
C	E	G	Bb	C	E	G	B
F	A	C	Eb	F	A	C	E
Bb	D	F	Ab	Bb	D	F	A
Eb	G	Bb	Db	Eb	G	B	D
Ab	C	Eb	Gb	Ab	C	E	G

A DIMINISHED SEVENTH CHORD may also be formed on any given root by skipping the interval of a MINOR 3rd (3 HALF STEPS) between each note.

3. Play the following DIMINISHED 7th CHORDS, using R.H. 1 2 3 5. Check each chord to be sure that the interval between each note is a MINOR 3rd.

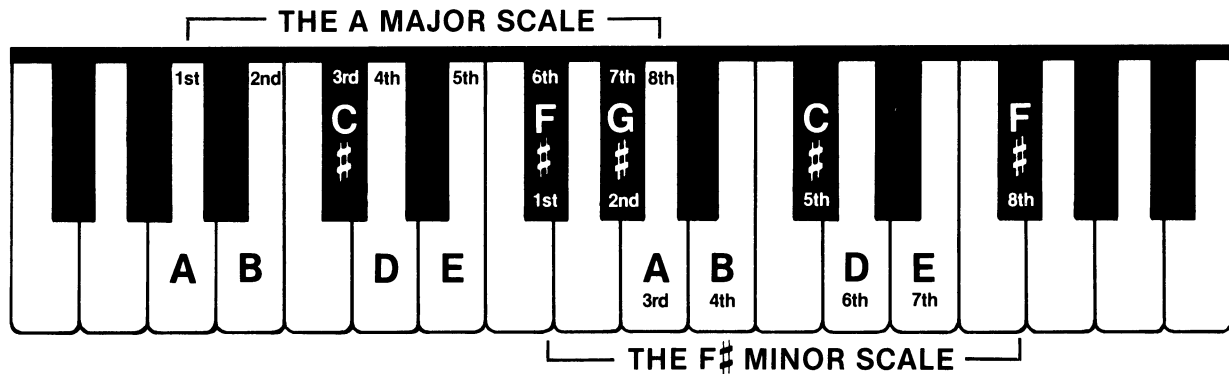


The Key of F# Minor (Relative of A Major)

F# MINOR is the relative of A MAJOR.

Both keys have the same key signature (3 sharps, F#, C#, & G#).

REMEMBER: The RELATIVE MINOR begins on the 6th tone of the MAJOR SCALE.



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

1. Play with hands separate.
2. (OPTIONAL) Play with hands together.

NOTE: Fingering in parentheses is optional, and should be used when continuing these scales upward or downward for two or more octaves.

THE HARMONIC MINOR SCALE. The 7th tone (E) is raised one half step, ASCENDING & DESCENDING.

3. Add accidentals needed to change these NATURAL MINOR scales into HARMONIC MINOR scales.
4. Play with hands separate.
5. (OPTIONAL) Play with hands together.

THE MELODIC MINOR SCALE. 6th (D) and 7th (E) raised one half step ASCENDING; DESCENDS like natural minor.

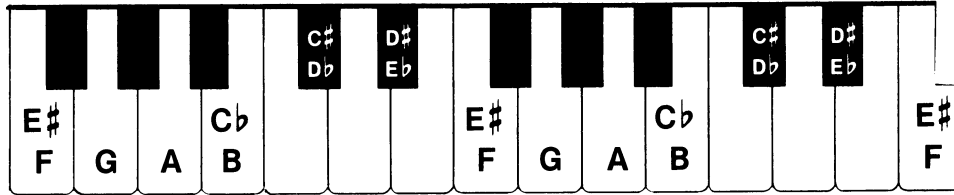
6. Add accidentals needed to change these NATURAL MINOR scales into MELODIC MINOR scales.
7. Play with hands separate.
8. (OPTIONAL) Play with hands together.

Note that the R.H. fingering for the MELODIC MINOR SCALE differs from the two other minor scales. It is played this way to avoid using the thumb on the raised 6th (D#).

Atonal Music

ATONAL music is not in any definite key. It avoids using notes of any particular major or minor scale, or using progressions leading to the tonic chord of any key.

One of the easiest ways to write ATONAL MUSIC is to use the **WHOLE TONE SCALE**. All triads built by skipping one note between each tone will then be **AUGMENTED TRIADS**.



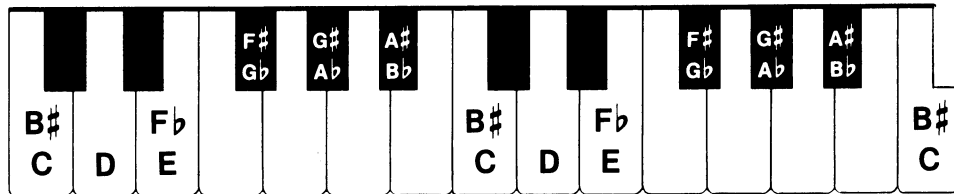
1. Play the following piece, which is built on the notes of the above **WHOLE TONE SCALE**. Notice that all the L.H. triads are **AUGMENTED TRIADS**.

Atonal Sketch No. 1

Andante

p *f*

F+ G+ A+



2. The following piece is built on the above **WHOLE TONE SCALE**. Add **AUGMENTED TRIADS** on the lower staff, as indicated. Tie the last chord so it is held for the last 2 measures.
3. Play.

Atonal Sketch No. 2

Andante

p *f*

C+ D+ E+