Practice the following exercises in various keys (all keys for the serious musician) with different meters, pulses, and harmonic rhythms as discussed on the previous page [part 3]. Many of these are sequences, and you will find that they work out best in keys where the 1st chord can be started on a reasonably high or reasonably low fret, depending on whether they are descending sequences or ascending sequences—this will become clear as you try them. You might try “setting up” the home key first (play a diatonic progression to get the sound of the key in your ears) to help you hear the main tonal center of these examples.

**Major Key:**

1) \( I \ V^7_3 \text{ of vi vi} \ V^7_3 \text{ of IV IV} \ V^7_3 \text{ of ii ii} \ IVmaj^7_5 \text{ vii}^7 \ V^7_3 \text{ of V V V}^7_5 \text{ I} \)

2) \( I \ V^7_5 \text{ of vi vi} \ V^7_5 \text{ of IV IV} \ V^7_5 \text{ of ii ii} \ IVmaj^7_5 \text{ vii}^7 \ V^7_5 \text{ of V I}^6_4 \text{ V7 I} \)

2a) \( I \ V^7_5 \text{ of vi vi} \ V^7_5 \text{ of IV IV} \ V^7_5 \text{ of ii ii} \ IVmaj^7_5 \text{ vii}^7 \ V^7_5 \text{ of I}^6_4 \ V7 \text{ I} \)

2b) \( I \ V^7_5 \text{ of vi vi} \ V^7_5 \text{ of IV IV} \ V^7_5 \text{ of II7}_2 \ V^7_5 \text{ I IV} \ #iv^7 \ #iv^7_5 \ I^6_4 \ V7 \text{ I} \)

3) \( I_6 V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of ii ii} \ V^7_5 \text{ I I}_6 \ #iv^7_5 \ #iv^7 \ I^6_4 \ V7 \text{ I} \)

Try 1st inversion triads in place of 6’s occasionally; also 7b9’s on V of ii, iii, and vi. (See #2a).

4) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of ii ii} \ V^7_2 \text{ I V}^7_2 \text{ I6} \text{ V7 I} \)

4a) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4b) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of III7}_2 \ I^6_4 \text{ V7 I} \)

4c) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4d) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4e) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4f) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4g) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4h) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4i) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)

4j) \( I \ V^7_2 \text{ of vi vi} \ V^7_2 \text{ of IV IV} \ V^7_2 \text{ of I I}^6_4 \text{ V7 I} \)
5) I V7 of ii ii6 V7 of IV IV6 V7 of vi vi6

5a) I V7 of ii ii V7 of IV IV V7 of vi vi

5b) I V7 of ii ii6 V7 of IV IV6 V7 of vi vi6

6) I V7 of IV IV V7 of V V V7 of vi vi

7) I V7 of ii V7 of IV IV V7 of V V V7 of vi vi V7 I V7 of V (II7) V

8) I V7 of IV IV V7 of ii V7 of IV IV V7 of iiii V7 of ii V7 of vi V7 of IV IV4 #iv7 I4 V7 I

8a) I V7 of IV IV V7 of ii II V7 of IV IV V7 of iiii V7 of ii V7 of vi V7 of IV IV4 #iv7 I4 V7 I

9) I V7 of vi vi V7 of IV IV V7 of iiii V7 of ii V7 of iiii V7 of ii6 I6 V7 I

9a) I V7 of vi VI V7 of IV IV V7 of iiii V7 of ii V7 of iiii I6 IV I4 V7 I

9b) I6 V7 of vi vi6 V7 of V V7 of IV IV6 V7 of iiii V7 of ii6 V7 of iiii V7 of iiii I6 IV I4 V7 I

9c) I6 V7 of vi vi6 V7 of VI V7 of IV IV6 V7 of iiii ii6 V7 of vi ii6 V7 of iiii V7 of iiii I6 vii6 IV4 V7 I

9d) I6 V7 of vi VI6 V7 of IV IV6 V7 of iiii III6 V7 of ii II6 V7 of iiii VI6 V7 of iiii I6 vii6 IV4 V7 I

10) I V7 of IV | V6 V7 of iiii | iiii V7 of VI6 V7 of vi vi6 V7 of IV |
IV6 V7 of ii ii6 vii6 of ii | ii vii6 IV6 | #iv7 I4 V7b9 of vi | vi / / / / / /

10a) I V7 of IV | V V7 of iiii | iiii V7 of IV | V7 of iiii V7 of IV |
IV V7 of ii ii V7 of IV | IV4 V76 I4 V7 I

10b) I6 V7 of IV | V V7 of iiii | iiii V7 of IV | V7 of iiii V7 of IV |
IV V7 of ii ii V7 of IV | IV4 V76 I4 V7 I

11) I IV6 I V7 of IV VI6 V7 of IV VI6 V7 of iiii i7 i7 V7 I

12) I V7 of IV VI6 V7 of IV VI6 V7 of iiii i7 i7 V7 I
Minor Keys:
Before you go any further in minor keys it would be good to know about a few other choice sounds:

Play the following example:

Notice the colorful sound built on the bII of Gm (Ab)—it is called a Neapolitan 6th. It is built by lowering the root of a ii\(^\circ\) (thereby forming a major triad on bII). The name comes from the fact that, it was supposedly first heavily used by composers around Naples in the late 1600’s and it was most often used in 1st inversion (chord of the 6th). It is subdominant in function, since it is a derivative of ii\(^\circ\) (also, compare it with iv). The 3rd is often doubled in the chord.

The N\(_6\) often progresses to V\(_7\), V\(_7b9\), V\(_7\), i\(^6\), II\(_7b9\), iv\(_7\) V\(_7\), II\(_7b9\), i\(^6\), ii\(^7\), I\(_7b9\) (and others to be discussed in the sections on secondary sub-dominants and modulation).

Make up progressions using the N\(_6\) progressing to each one of the above sounds; for now, keep the N\(_6\) in 1st inversion.

In the classical period of music (1750-1825), N\(_6\)’s began to appear more often in root position, even in 2nd inversion, and 7ths or b7th were sometimes added; also, bII came to be used as a temporary tonic and preceded with its own dominant forms of harmony. Some of these sounds are going to be incorporated in the exercises on the next page [part 5], to enable you to have some kind of temporary key center on the 2nd degree (V of II sounds too distant). Although chronologically, the sounds are out of place, to the ear, they fit very nicely, and it is only a quirk of musical evolution, that mankind waited till the classical period to make heavy use of them.

Secondary dominants of bII —

V of bII = VI

V\(_7\) of bII: Formed by lowering the 7th of VImaj7, creating V17.

vii\(^\#7\) and vii\(^\circ\) of bII are more rare.
Practice the following exercises in various keys (all keys for the serious musician) with different meters, pulsing harmonic rhythms, as discussed on the previous page. Many of these are sequences and you will find that they work out best in keys where the 1st chord can be placed on a reasonably high or reasonably low part, depending on whether they are ascending sequences or descending sequences. This will become clear as you try them. You might try setting up the home key first (play a tonic progression to get the sound of the key ringing in your ear) to help you hear the main tonal center of these examples.

**MAJOR KEYS:**

1. I, vi, vii, ii, iii, iv, v, vi, vii
2. I, vi, ii, iii, iv, v, vi, vii
3. I, ii, vi, iv, vii
4. I, ii, iii, vi, vii

**MINOR KEYS:**

Before you go any further in minor keys it would be good to know about a few other choice sounds. Play the following example:

Notice the colorful sound built on the bII of Cm (Ab) - it is called a NEAPOLITAN 6th. It is built by lowering the root of V/V (thereby forming a major triad on V)

The name comes from the fact that it was supposedly first heavily used by composers around Naples in the late 16th/17th centuries, thereby forming a major triad on V.


Make up progressions using the 6th progressing to each one of the above sounds, for now keep the 6th in 1st inversion.

In the CLASSICAL period of music (1750-1825), the Neapolitan 6th began to appear more often in root position, even in inversion and in the Neapolitan 6th, often added, often used as a temporary tonic + preceded with its own dominant form of harmony. Some of those sounds are going to be incorporated in the exercises on the next page, to enable you to use a certain kind of temporary key center on the 2nd degree (V of II sounds too distant). Although chronologically, the sounds are out of place, if the ear takes them very quickly, it is only a stage of musical evolution, that mankind waited till the CLASSICAL period to make heavy use of them.

See Demy of bII - [V of bII = VI] [V of II] - Formed by lowering the 7th of VI, creating VII.

VII or VII of bII are more rare.