

Steps to Harmony

by

Nicholas Palmer

**BASS
Volume 1**

MASTERWORKS PRESS

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SERIES CHARACTERISTICS

1. **Part independence:** Each voice part is written to harmonize with the others, while retaining a distinct, melodic character of its own.
2. **Key independence:** No single key is favored. Each page is in a single key, to allow continuity between the exercises. However, the key changes with every page. The intention is to create an arbitrariness as to the location of DO, so that singers will be equally comfortable in any key. This is the main advantage of movable over fixed DO. We expect that students will quickly learn to follow the stepwise sequence of notes, rather than identifying DO with any particular line or space.
3. **Time signature independence:** A variety of time signatures is used from the outset.
4. **Starting pitch:** For your convenience, each voice part in each exercise begins on DO. That should allow your students to sing one exercise after the other without having to stop to establish a new tonal center. It also means that your students do not have to know key signatures to use this series.

The exercises are presented without solfège syllables to teach the students to rely on the notes alone. We recommend against having the students write in the notes' solfège syllable names prior to singing.

5. **Versatility:** The exercises were composed to be used as unison, two-part, and/or three-part compositions. In unison, every line can be used. For two-part singing, the first and second lines of each system are written to go together (partner melodies). For three-part singing, all three lines can be sung simultaneously.

PROGRESSION

The first volume is totally stepwise and diatonic (no skips, no accidentals).

Beginning with quarter notes, the volume gradually adds rhythmic diversity and complexity with a new rhythmic element being added after every few pages. At the point where a new rhythmic value is introduced, a page is devoted to the new note value (see page 8). At the upper left is a description of the new note. On the upper right side of the page is a description of how that note value compares with others, previously learned. The first line of the page gives "chanting" values that can be used to help the student conceptualize the rhythm. Trios on this page can be chanted, allowing students to develop a feel for the new note without pitch concerns. Such pages can also be clapped, tapped, etc.

By the end of the first volume, all rhythmic values, from whole notes and rests through 16th notes and rests are in regular use. The sixteenth notes, however, are optional, and not necessary for proceeding to the next volume(s). Each volume will include a section labelled "Upper Grades." This will review the concepts learned in the current volume in the context of sixteenth note rhythms.

By gradually expanding the singer's musical "vocabulary," this series can elevate the student's music reading skills to a high level of competence.

KEY WARMUPS

Combining our limited, one octave range with a variety of key signatures means that DO will sometimes occur high in the range, sometimes low, and sometimes in the middle. To help students adapt to scalewise singing from these various locations of DO, we have provided two pages of "Key Scales," starting from every potential location of DO within the allowed range. "Key Scales (Upward)" is intended to prepare students for singing the scale when DO is low in the range; "Key Scales (Downward)," for when DO is higher.

If your students can easily sing the solfège scale up and down, the Key Scales sheets will not be necessary. If they do need help in scale singing, the Key Scales sheets should prove useful.

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Key Warmups (Upward)

I

C 
 do re mi fa so la ti do ti la so fa mi re do do

G 
 do re mi fa mi re so ti la so fa so la ti do do

F 
 do re mi fa so fa mi re do ti la so la ti do do

D 
 do re mi fa so la ti do ti la so fa mi re do do

B^b 
 do re mi re do ti la so fa mi fa so la ti do do

A 
 do re mi re do ti la so fa mi fa so la ti do do

E^b 
 do re mi fa so la so fa mi re do ti la ti do do

Key Warmups (Downward)

C  
do ti la so fa me re do re mi fa so la ti do do

G  
do ti la so fa so la ti do re mi fa mi re do do

F  
do ti la so la ti do re mi fa so fa mi re do do

D  
do ti la so fa mi re do re mi fa so la ti do do

B  
do ti la so fa mi re mi fa so la ti do re do do

A  
do ti la so fa mi fa so la ti do re mi re do do

E  
do ti la ti do re mi fa so la so fa mi re do do

Steps to Harmony

1

3

Intervals: 2nds
Notes: ♪
Page: 1

Three staves of musical notation for bass clef, common time. Each staff consists of five horizontal lines. The notes are represented by small black dots. The first staff has notes on the 5th, 4th, and 3rd lines. The second staff has notes on the 4th, 3rd, and 2nd lines. The third staff has notes on the 3rd, 2nd, and 1st lines. Vertical lines connect the notes in each staff, showing a descending pattern of quarter note intervals.

1 2 3

Three staves of musical notation for bass clef, common time. Each staff consists of five horizontal lines. The notes are represented by small black dots. The first staff has notes on the 5th, 4th, and 3rd lines. The second staff has notes on the 4th, 3rd, and 2nd lines. The third staff has notes on the 3rd, 2nd, and 1st lines. Vertical lines connect the notes in each staff, showing a descending pattern of quarter note intervals.

4 5 6

Three staves of musical notation for bass clef, common time. Each staff consists of five horizontal lines. The notes are represented by small black dots. The first staff has notes on the 5th, 4th, and 3rd lines. The second staff has notes on the 4th, 3rd, and 2nd lines. The third staff has notes on the 3rd, 2nd, and 1st lines. Vertical lines connect the notes in each staff, showing a descending pattern of quarter note intervals.

7 8 9

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Steps to Harmony

1

4

Intervals: 2nds
Notes: ♪
Page: 1

Musical staff 1 consists of three measures. Each measure has a bass clef, a key signature of two sharps, and a common time signature. The first measure contains notes on the A, C, and E lines. The second measure contains notes on the D, F, and A lines. The third measure contains notes on the G, B, and D lines.

Musical staff 2 consists of three measures. Each measure has a bass clef, a key signature of two sharps, and a common time signature. The first measure contains notes on the A, C, and E lines. The second measure contains notes on the D, F, and A lines. The third measure contains notes on the G, B, and D lines.

Musical staff 3 consists of three measures. Each measure has a bass clef, a key signature of two sharps, and a common time signature. The first measure contains notes on the A, C, and E lines. The second measure contains notes on the D, F, and A lines. The third measure contains notes on the G, B, and D lines.

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**Steps to
Harmony**

1

Intervals: 2nds
Notes:
Page: 1

5

Musical staff 1-3: Three staves in bass clef, common time, and a key signature of one flat. Each staff consists of five horizontal lines. The notes are black dots placed on the lines. Staff 1 starts at the bottom line and moves up to the top line. Staff 2 starts at the bottom line and moves up to the middle line. Staff 3 starts at the middle line and moves up to the top line.

Musical staff 4-6: Three staves in bass clef, common time, and a key signature of one flat. Each staff consists of five horizontal lines. The notes are black dots placed on the lines. Staff 4 starts at the bottom line and moves up to the middle line. Staff 5 starts at the bottom line and moves up to the top line. Staff 6 starts at the middle line and moves up to the top line.

Musical staff 7-9: Three staves in bass clef, common time, and a key signature of one flat. Each staff consists of five horizontal lines. The notes are black dots placed on the lines. Staff 7 starts at the bottom line and moves up to the middle line. Staff 8 starts at the bottom line and moves up to the top line. Staff 9 starts at the middle line and moves up to the top line.

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Steps to Harmony

1

6

Intervals: 2nds
Notes: 1
Page: 1

Musical staff 1 consists of three measures of music for bass clef (F clef) in common time (indicated by a '4'). The first measure contains four quarter notes on the first, third, fifth, and seventh lines of the staff. The second measure contains four eighth notes on the first, third, fifth, and seventh lines. The third measure contains four quarter notes on the first, third, fifth, and seventh lines.

1 2 3

Musical staff 4 consists of three measures of music for bass clef (F clef) in common time (indicated by a '4'). The first measure contains four eighth notes on the first, third, fifth, and seventh lines of the staff. The second measure contains four quarter notes on the first, third, fifth, and seventh lines. The third measure contains four eighth notes on the first, third, fifth, and seventh lines.

4 5 6

Musical staff 7 consists of three measures of music for bass clef (F clef) in common time (indicated by a '4'). The first measure contains four eighth notes on the first, third, fifth, and seventh lines of the staff. The second measure contains four quarter notes on the first, third, fifth, and seventh lines. The third measure contains four eighth notes on the first, third, fifth, and seventh lines.

7 8 9

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Steps to Harmony

1

7

Intervals: 2nds

Notes:
Page: 1

Musical staff 1 consists of three measures. Measure 1 starts with a bass clef, a common time signature, and a key signature of one flat. It contains a single eighth note on the fourth line. Measures 2 and 3 start with a bass clef, a common time signature, and a key signature of two sharps. Each measure contains a single eighth note on the second line.

Musical staff 2 consists of three measures. Measure 4 starts with a bass clef, a common time signature, and a key signature of one flat. It contains a single eighth note on the third line. Measures 5 and 6 start with a bass clef, a common time signature, and a key signature of two sharps. Each measure contains a single eighth note on the first line.

Musical staff 3 consists of three measures. Measure 7 starts with a bass clef, a common time signature, and a key signature of one flat. It contains a single eighth note on the second line. Measures 8 and 9 start with a bass clef, a common time signature, and a key signature of two sharps. Each measure contains a single eighth note on the first line.

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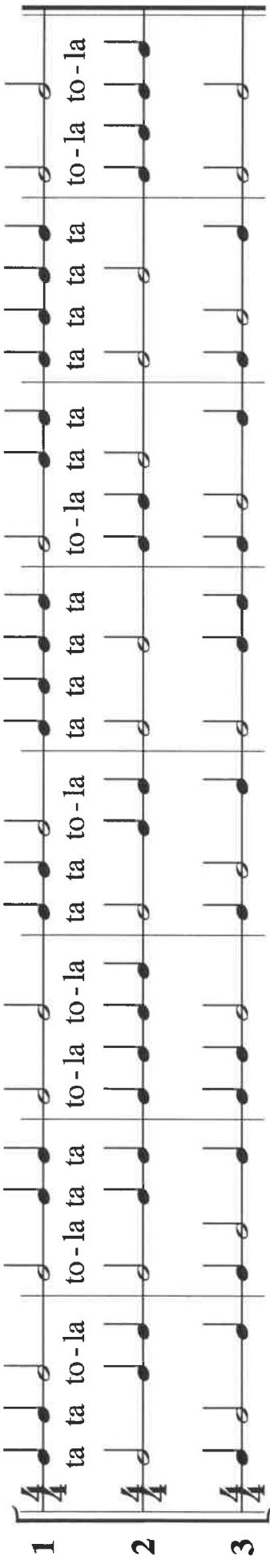
Steps to Harmony

1

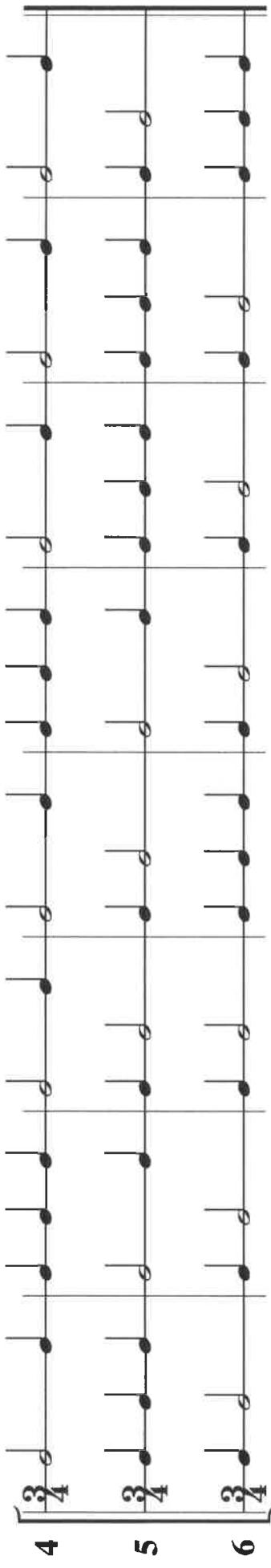
$$\text{d} = \text{d} + \text{d}$$

8

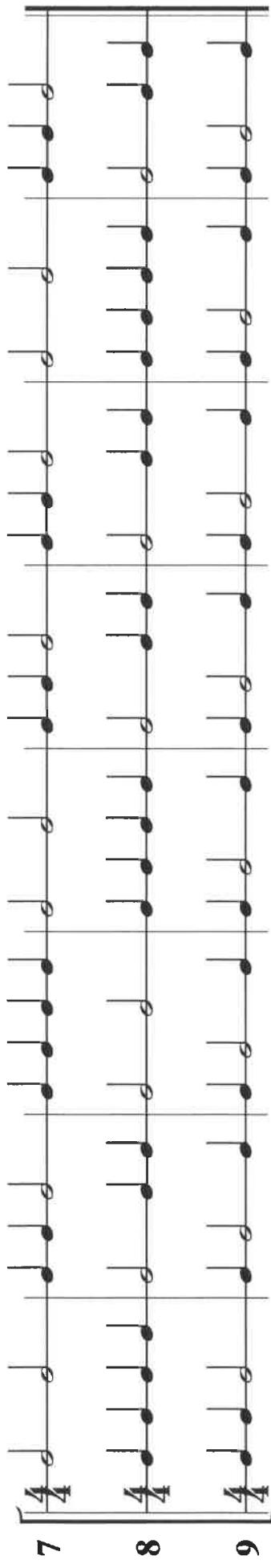
The HALF NOTE () gets two beats.



Musical staff 1 consists of five horizontal lines. It features a half note (two vertical stems) on the second line, followed by a quarter note (one vertical stem) on the fourth line. The lyrics "ta ta to - la" are repeated three times below the staff.



Musical staff 2 consists of five horizontal lines. It features a half note (two vertical stems) on the second line, followed by a quarter note (one vertical stem) on the fourth line. The lyrics "ta ta to - la" are repeated three times below the staff.



Musical staff 3 consists of five horizontal lines. It features a half note (two vertical stems) on the second line, followed by a quarter note (one vertical stem) on the fourth line. The lyrics "ta ta to - la" are repeated three times below the staff.

Steps to Harmony

1

9

Intervals: 2nds
Notes:
Page: 1 8

Musical staff 1 consists of three measures. Measure 1 starts with a quarter note on the A-line (4th line) followed by an eighth note on the G-line. Measure 2 starts with a quarter note on the G-line followed by an eighth note on the F-line. Measure 3 starts with a quarter note on the F-line followed by an eighth note on the E-line.

Musical staff 2 consists of three measures. Measure 4 starts with a quarter note on the D-line followed by an eighth note on the C-line. Measure 5 starts with a quarter note on the C-line followed by an eighth note on the B-line. Measure 6 starts with a quarter note on the B-line followed by an eighth note on the A-line.

Musical staff 3 consists of three measures. Measure 7 starts with a quarter note on the G-line followed by an eighth note on the F-line. Measure 8 starts with a quarter note on the F-line followed by an eighth note on the E-line. Measure 9 starts with a quarter note on the E-line followed by an eighth note on the D-line.

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Steps to Harmony

1

10

Intervals: 2nds
Notes:
Page: 1 8

Musical staff 1 consists of three measures of music for bass clef, common time, and a key signature of two sharps. The notes are quarter notes and half notes, primarily on the A and C lines.

1

2

3

Musical staff 2 consists of three measures of music for bass clef, common time, and a key signature of two sharps. The notes are quarter notes and half notes, primarily on the A and C lines.

4

5

6

Musical staff 3 consists of three measures of music for bass clef, common time, and a key signature of two sharps. The notes are quarter notes and half notes, primarily on the A and C lines.

7

8

9

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Steps to Harmony

1

11

Intervals: 2nds
Notes: 8
Page: 1 8

Canon (Round)

The musical score consists of nine staves of music for bass voices. The key signature is $\text{F} \#$, and the time signature is $\frac{4}{4}$. The music is divided into three sections: section 1 (staves 1-3), section 2 (staves 4-6), and section 3 (staves 7-9). The sections are connected by repeat signs with endings: section 1 ends with ending 2, section 2 ends with ending 3, and section 3 ends with ending 1. The music features eighth-note patterns and quarter notes.

The musical score consists of nine staves of music for bass voices. The key signature is $\text{F} \#$, and the time signature is $\frac{4}{4}$. The music is divided into three sections: section 1 (staves 1-3), section 2 (staves 4-6), and section 3 (staves 7-9). The sections are connected by repeat signs with endings: section 1 ends with ending 2, section 2 ends with ending 3, and section 3 ends with ending 1. The music features eighth-note patterns and quarter notes.

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Steps to Harmony

12

The WHOLE NOTE (**o**) gets four beats.

$$o = \text{♩} + \text{♩} + \text{♩} + \text{♩}$$

Hand-drawn musical staff for measure 1. It consists of five horizontal lines and four spaces. There are vertical stems extending downwards from each line. Four whole notes (represented by a circle with a dot) are placed on the first, second, third, and fourth spaces. Vertical lines connect the notes in pairs: one pair between the first and second spaces, and another pair between the third and fourth spaces. The measure is in common time, indicated by a '4' with a vertical line through it.

1 ta ta ta to - la - ro - la
2 ta ta ta to - la - ro - la
3 ta ta ta to - la - ro - la

Hand-drawn musical staff for measure 4. It consists of five horizontal lines and four spaces. There are vertical stems extending downwards from each line. Three whole notes are placed on the first, second, and third spaces. Vertical lines connect the notes in pairs: one pair between the first and second spaces, and another pair between the second and third spaces. The measure is in common time, indicated by a '4' with a vertical line through it.

4 ta ta ta to - la - ro - la
5 ta ta ta to - la - ro - la
6 ta ta ta to - la - ro - la

Hand-drawn musical staff for measure 7. It consists of five horizontal lines and four spaces. There are vertical stems extending downwards from each line. Three whole notes are placed on the first, second, and third spaces. Vertical lines connect the notes in pairs: one pair between the first and second spaces, and another pair between the second and third spaces. The measure is in common time, indicated by a '4' with a vertical line through it.

7 ta ta ta to - la - ro - la
8 ta ta ta to - la - ro - la
9 ta ta ta to - la - ro - la

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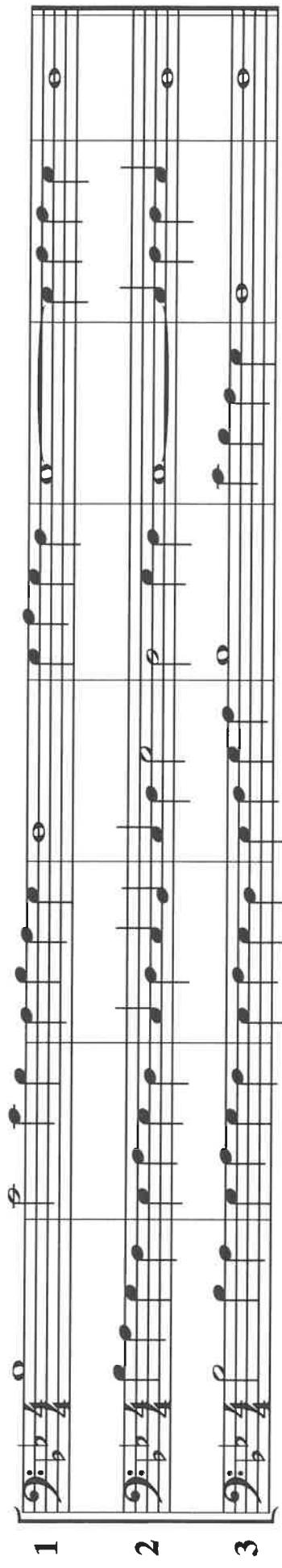
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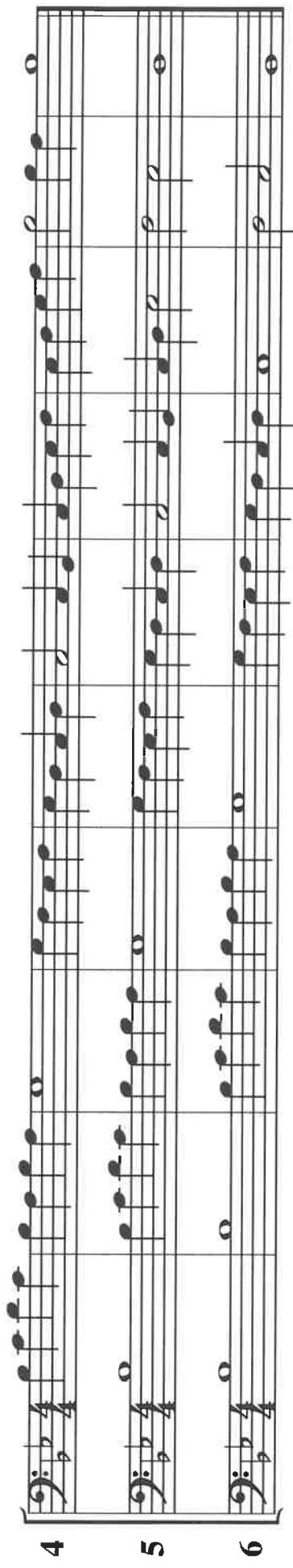
I

13

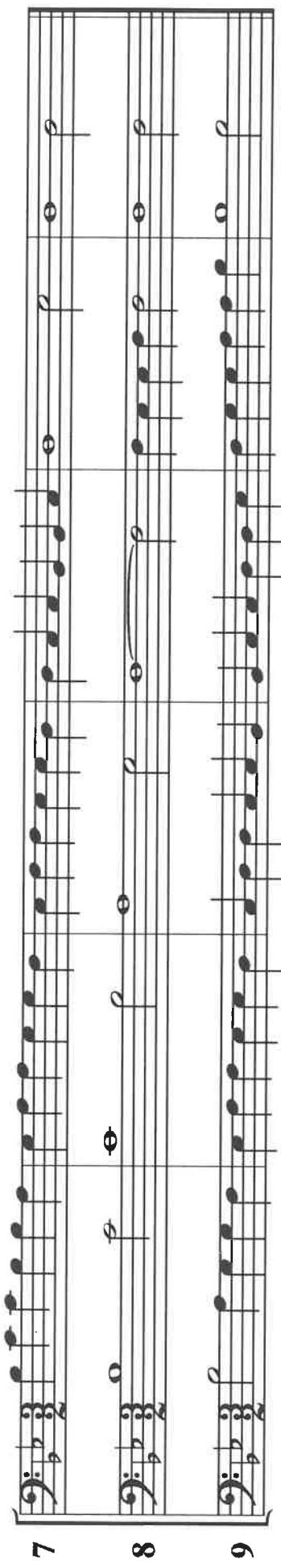
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Notes:  
Page: 1 8 12



Musical score for exercises 1, 2, and 3. The score consists of three staves, each in common time (indicated by a '4'). The bass clef is used. The first staff (measures 1-2) shows a descending scale from G4 to C3. The second staff (measures 2-3) shows an ascending scale from C3 to G4. The third staff (measures 3-4) shows a descending scale from G4 to C3. Measures are separated by vertical bar lines.



Musical score for exercises 4, 5, and 6. The score consists of three staves, each in common time (indicated by a '4'). The bass clef is used. The first staff (measures 4-5) shows a descending scale from G4 to C3. The second staff (measures 5-6) shows an ascending scale from C3 to G4. Measures are separated by vertical bar lines.



Musical score for exercises 7, 8, and 9. The score consists of three staves, each in common time (indicated by a '4'). The bass clef is used. The first staff (measures 7-8) shows a descending scale from G4 to C3. The second staff (measures 8-9) shows an ascending scale from C3 to G4. Measures are separated by vertical bar lines.

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Steps to
Harmony

2

4
1

Intervals: 2nds
Notes: ♭ ♯ o
Page: 1 8 12

The image shows three identical staves of musical notation. Each staff begins with a bass clef, followed by a key signature of one sharp (F major). The time signature is 4/4. The notes are quarter notes, and the stems are vertical. The first staff starts with an open circle (whole note), followed by a solid black note on the second line, another open circle, and a solid black note on the fourth line. The second staff starts with an open circle, followed by a solid black note on the third line, another open circle, and a solid black note on the fifth line. The third staff starts with an open circle, followed by a solid black note on the second line, another open circle, and a solid black note on the fourth line.

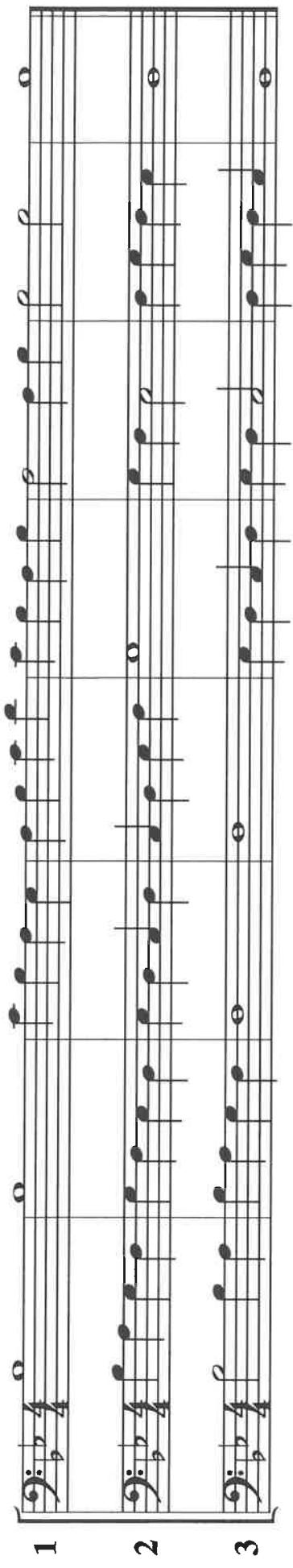
The image shows three vertical staves of musical notation for bassoon, labeled 7, 8, and 9 from left to right. Each staff begins with a bass clef and a key signature of one sharp. The notation consists of vertical stems with small dots representing pitch, and horizontal dashes indicating slurs or grace notes. The staves are separated by vertical bar lines.

**Steps to
Harmony**

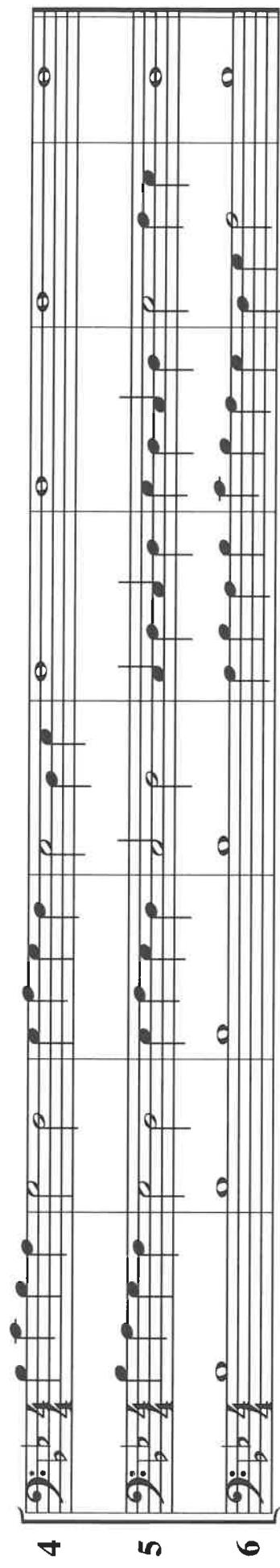
1

15

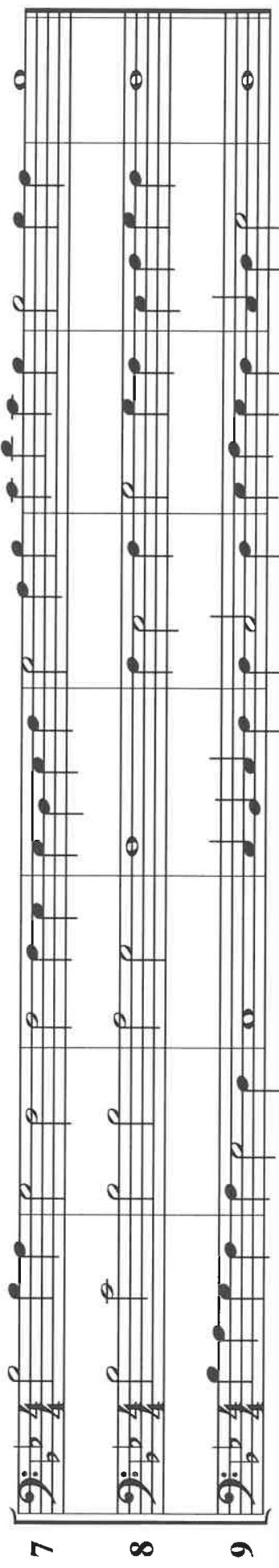
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1 2 3



4 5 6



7 8 9

Steps to Harmony

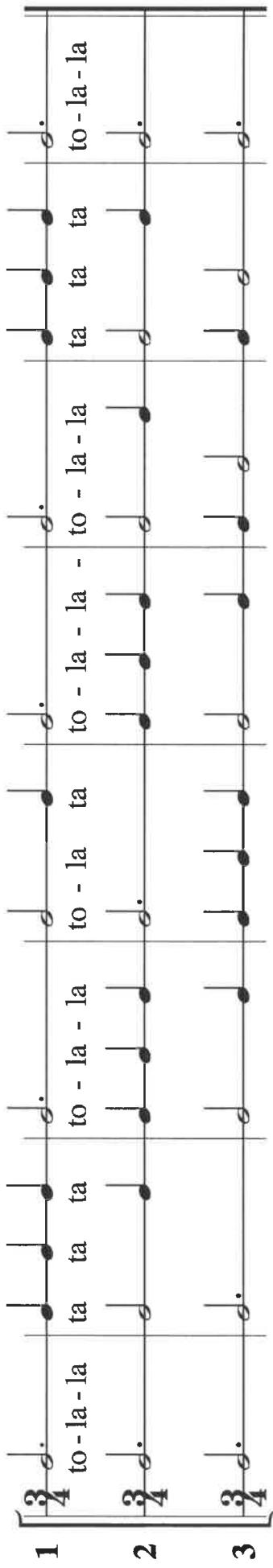
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16

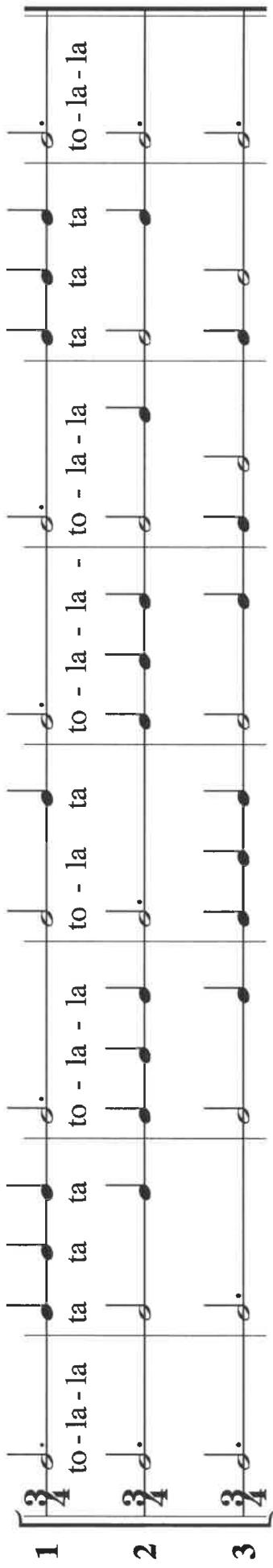
$$\text{d} = \text{d} + \text{d}$$

The DOTTED HALF NOTE () gets three beats.

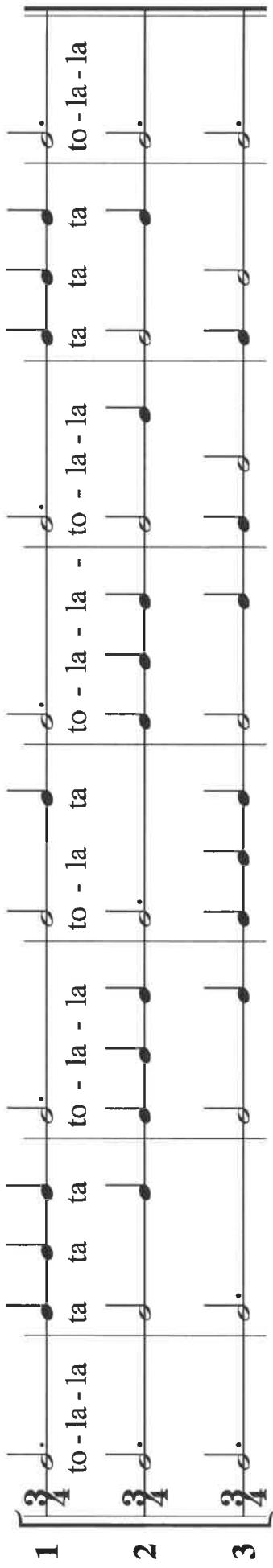
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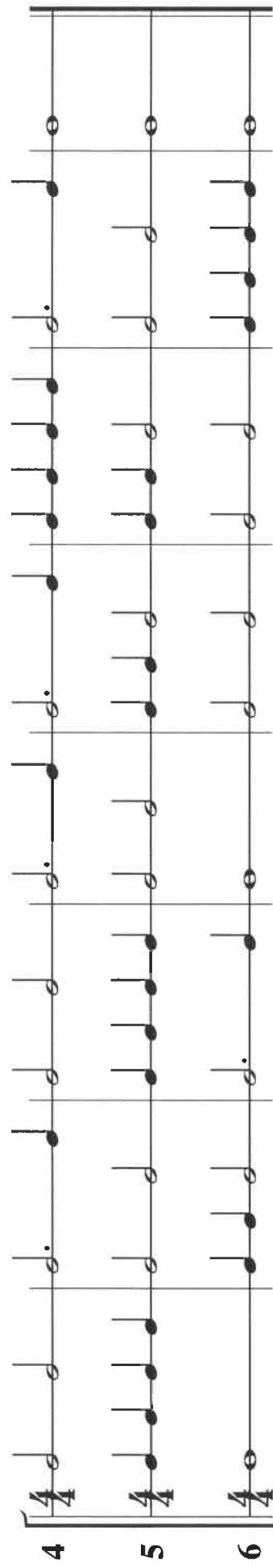
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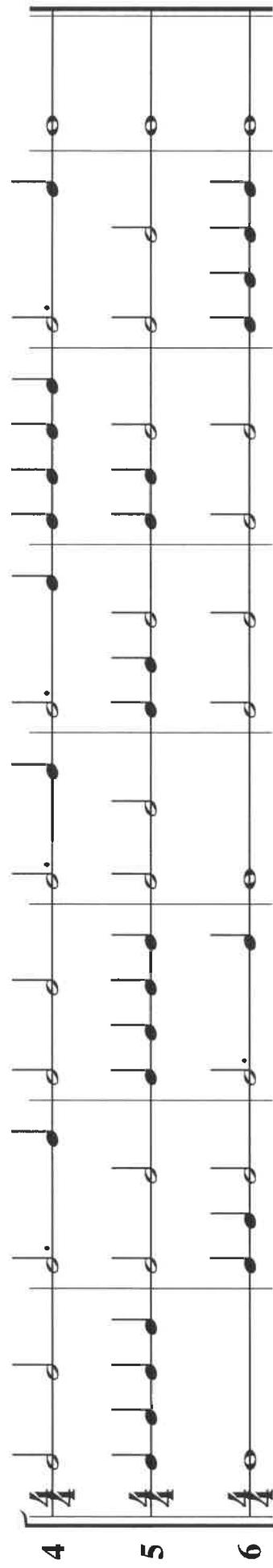
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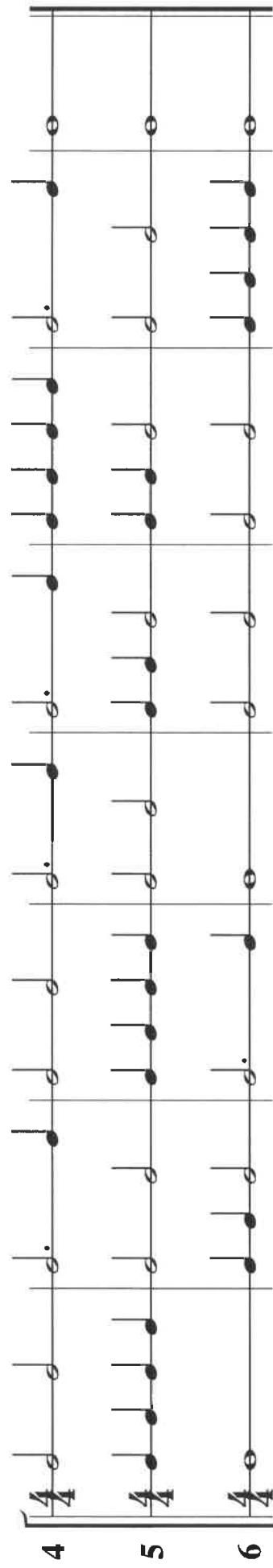
4



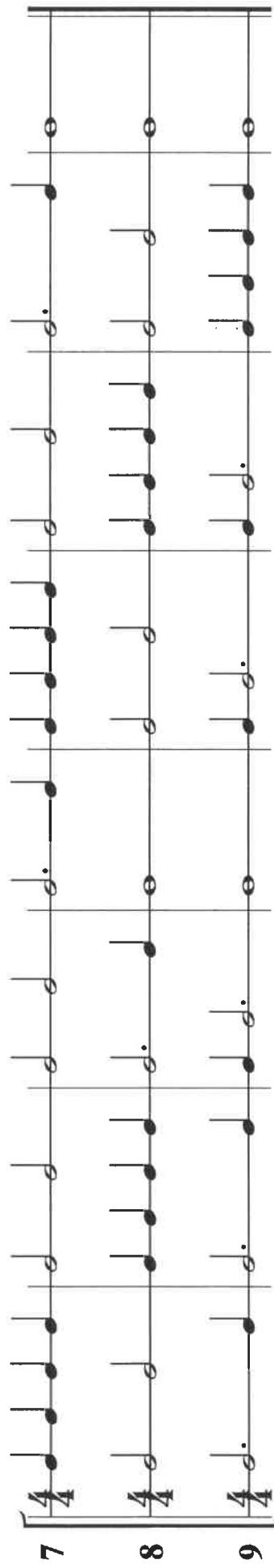
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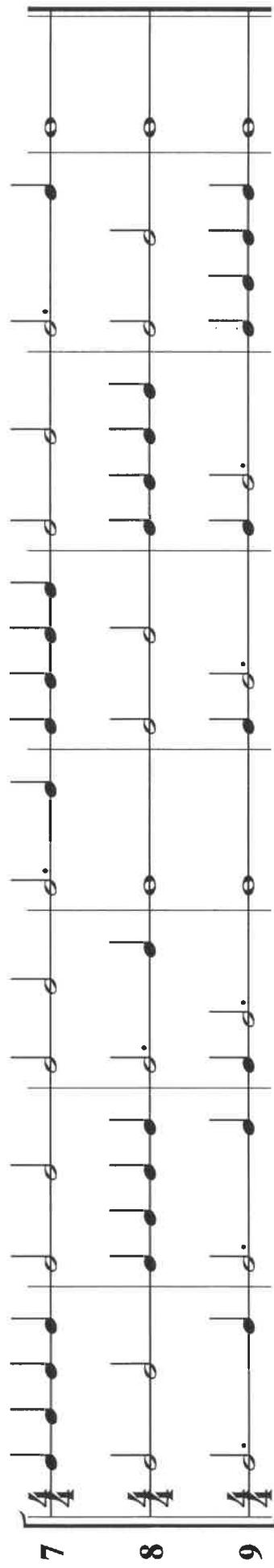
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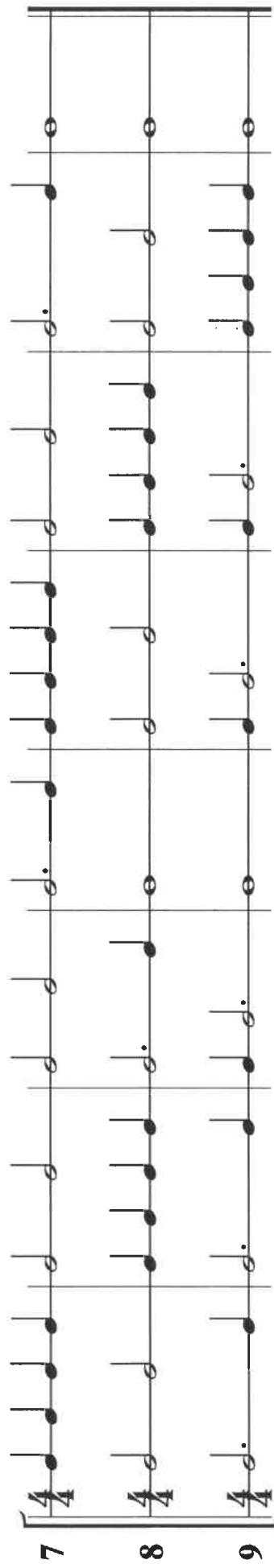
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8



9

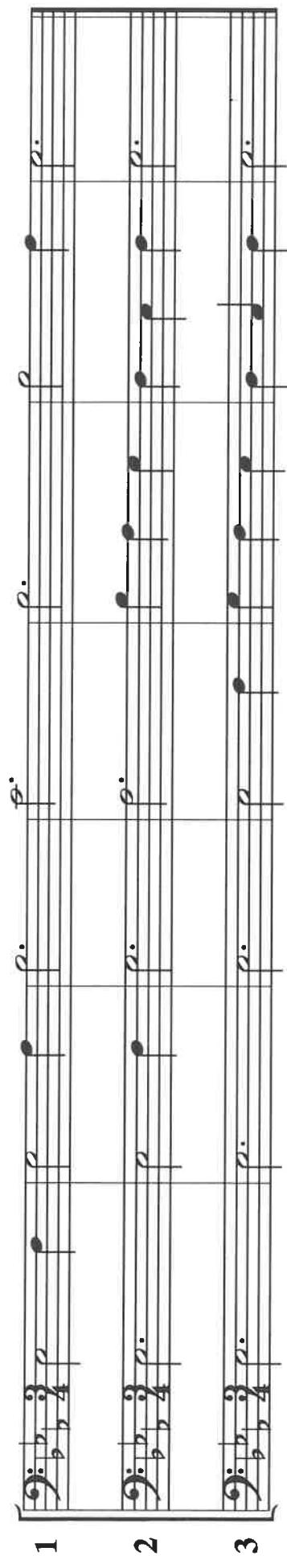


Steps to Harmony

1

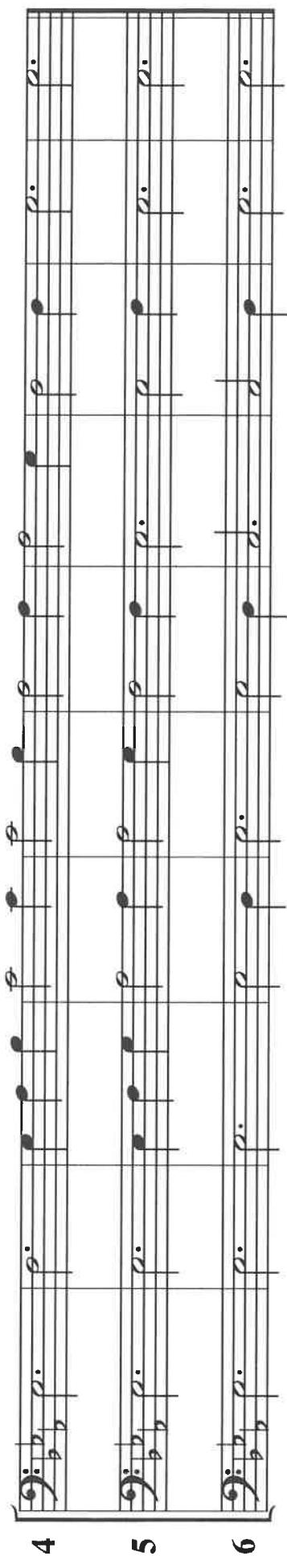
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 Notes:  o 
 Page: 1 8 12 16

17



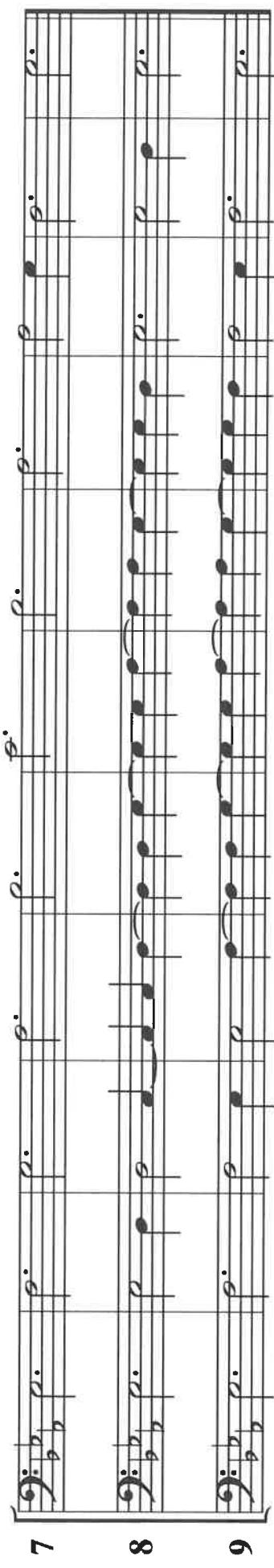
1 2 3

Measures 1-3: Bass clef, 2/4 time, key signature of B-flat major (two flats). The notes are: measure 1: F, A; measure 2: G, B; measure 3: E, G.



4 5 6

Measures 4-6: Bass clef, 2/4 time, key signature of B-flat major (two flats). The notes are: measure 4: G, B; measure 5: F, A; measure 6: D, F.



7 8 9

Measures 7-9: Bass clef, 2/4 time, key signature of B-flat major (two flats). The notes are: measure 7: E, G; measure 8: C, E; measure 9: B, D.

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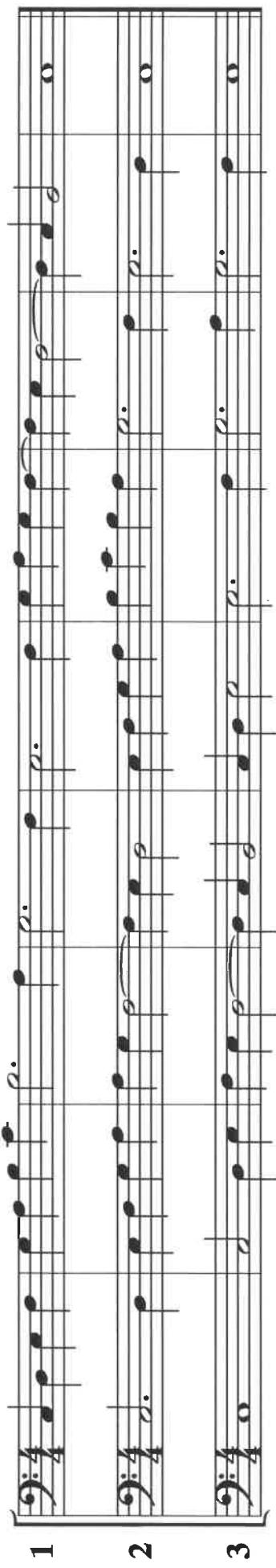
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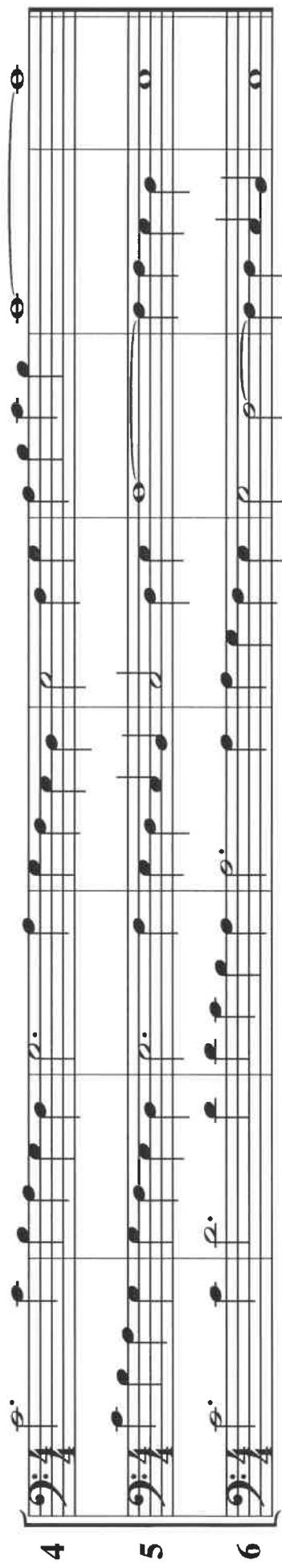
1

18

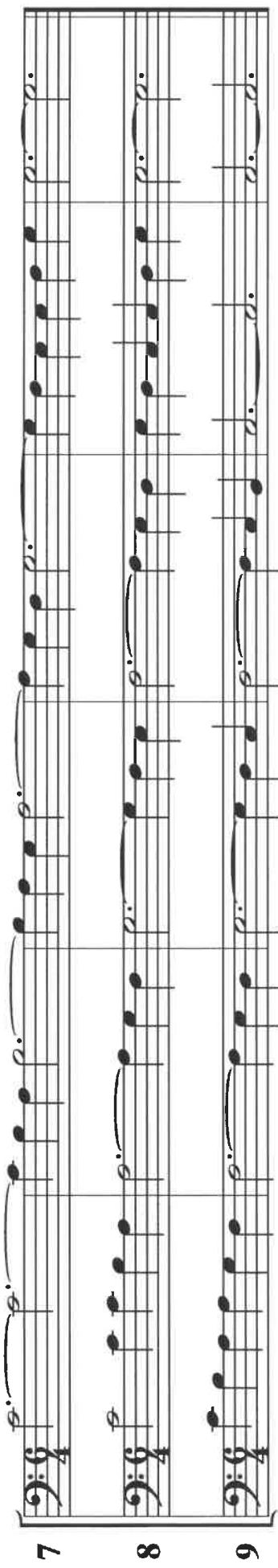
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Notes:   
Page: 1 8 12 16



1 2 3



4 5 6



7 8 9

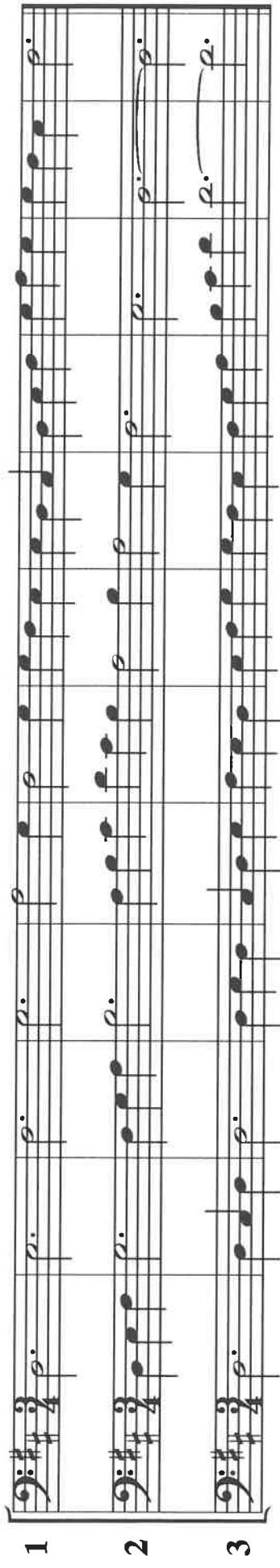
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Steps to Harmony

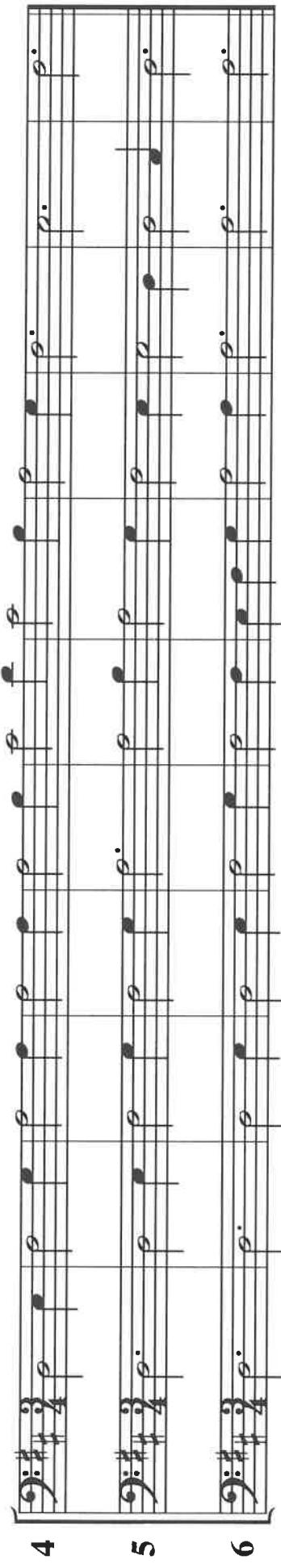
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19

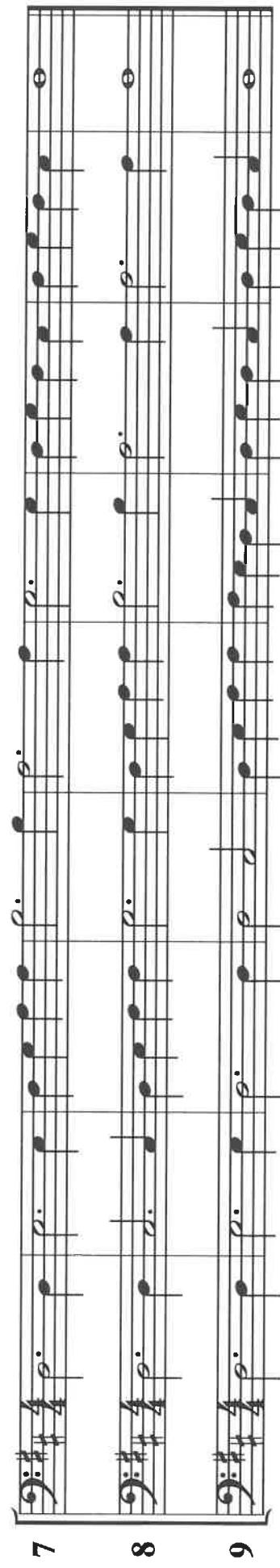
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1 2 3



4 5 6



7 8 9

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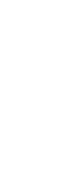
20

A pair of EIGHTH NOTES () gets two beats.

1
2
3

4
5
6

7
8
9



=

♩

Steps to Harmony

1

21

Intervals: 2nds
Notes:
Page: 1 8 12 16 20

1 2 3

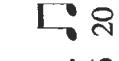
4 5 6

7 8 9

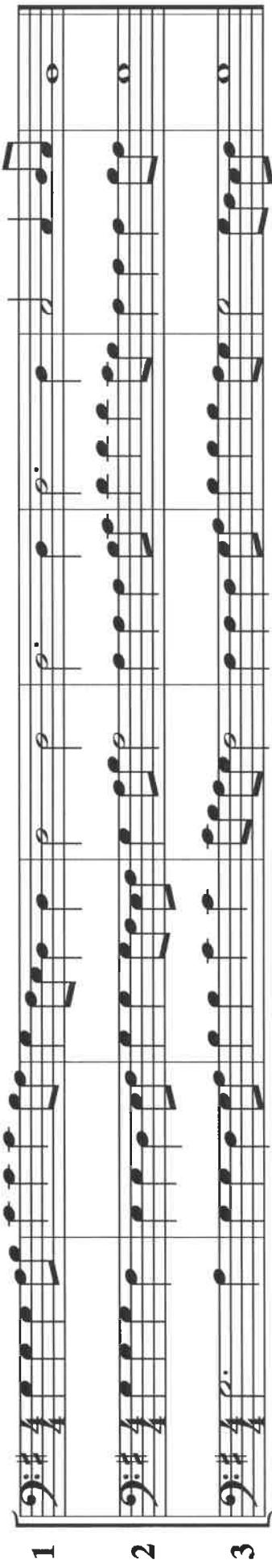
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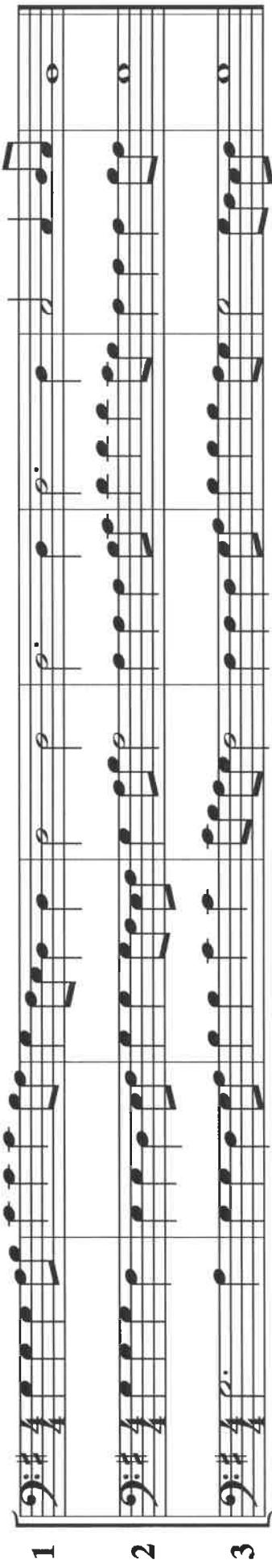
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Intervals: 2nds
Notes: 
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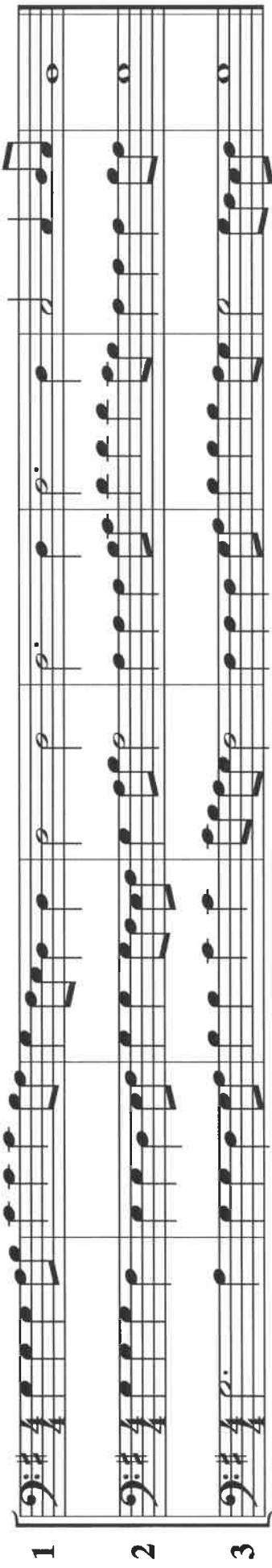
1



2



3



4



5



6



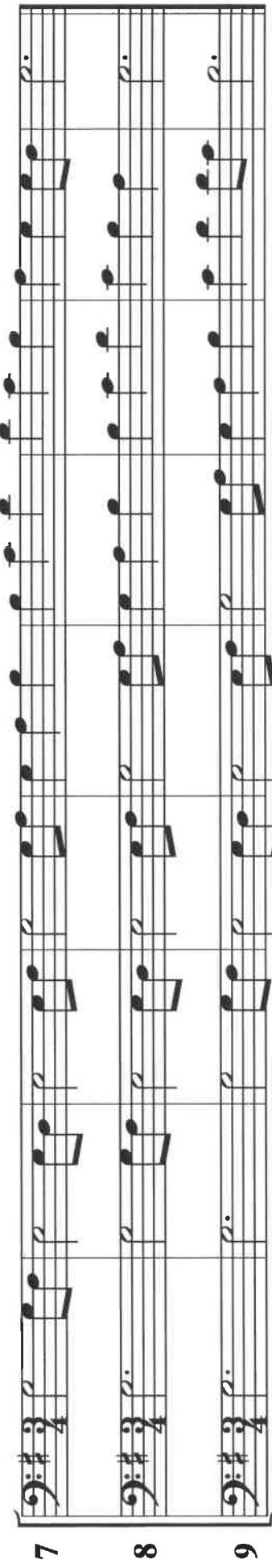
7



8



9



Steps to Harmony

1

23

Intervals: 2nds
Notes:
Page: 1 8 12 16 20

Musical score for exercise 1, measures 1-3. The score consists of three staves, each in common time (indicated by a '4'). The bass clef is used. Measures 1-3 show a progression of chords: G major (G-B-D), C major (C-E-G), and F major (F-A-C). The vocal parts are represented by quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1 starts with a G major chord. Measure 2 starts with a C major chord. Measure 3 starts with an F major chord.

Musical score for exercise 1, measures 4-6. The score continues with three staves in common time (4). The bass clef is used. Measures 4-6 show a progression of chords: B-flat major (B-flat-D-F-sharp), E major (E-G-B), and A major (A-C-E). The vocal parts continue with quarter notes and eighth notes, maintaining the harmonic progression established in the first three measures.

Musical score for exercise 1, measures 7-9. The score concludes with three staves in common time (4). The bass clef is used. Measures 7-9 show a progression of chords: D major (D-F-A), G major (G-B-D), and C major (C-E-G). The vocal parts continue with quarter notes and eighth notes, providing a satisfying conclusion to the harmonic sequence.

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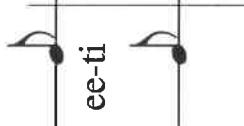
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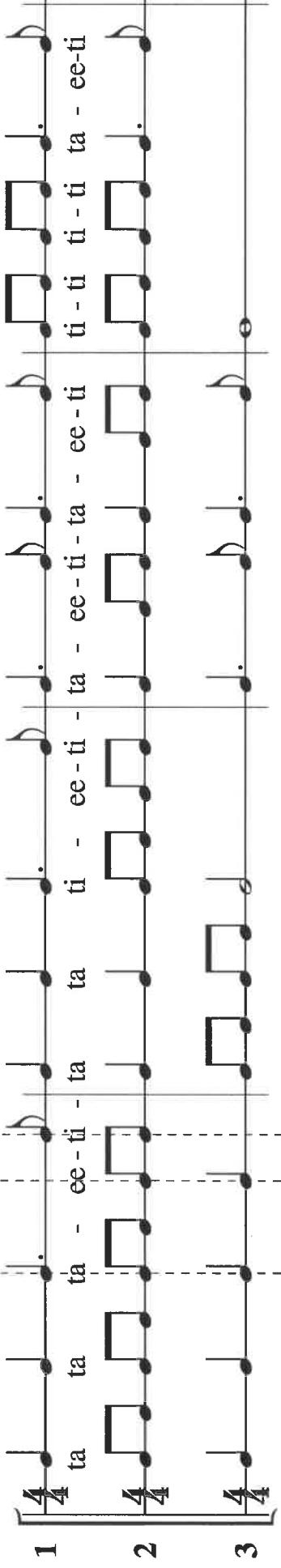
Steps to Harmony

24

The DOTTED QUARTER NOTE () gets one half beat.

1

The EIGHTH NOTE () gets one half beat.



2

3

4

5

6

7

8

9

10

11

12

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Steps to Harmony

1

25

Intervals: 2nds
Notes:
Page: 1 8 12 16 20 24

Musical score for exercises 1, 2, and 3. It consists of three staves, each with a bass clef and a key signature of two sharps. The music is in common time. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1 starts with a quarter note followed by an eighth note. Measure 2 starts with an eighth note followed by a quarter note. Measure 3 starts with a quarter note followed by an eighth note.

Musical score for exercises 4, 5, and 6. It consists of three staves, each with a bass clef and a key signature of two sharps. The music is in common time. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 4 starts with a quarter note followed by an eighth note. Measure 5 starts with an eighth note followed by a quarter note. Measure 6 starts with a quarter note followed by an eighth note.

Musical score for exercises 7, 8, and 9. It consists of three staves, each with a bass clef and a key signature of two sharps. The music is in common time. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 7 starts with a quarter note followed by an eighth note. Measure 8 starts with an eighth note followed by a quarter note. Measure 9 starts with a quarter note followed by an eighth note.

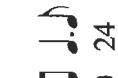
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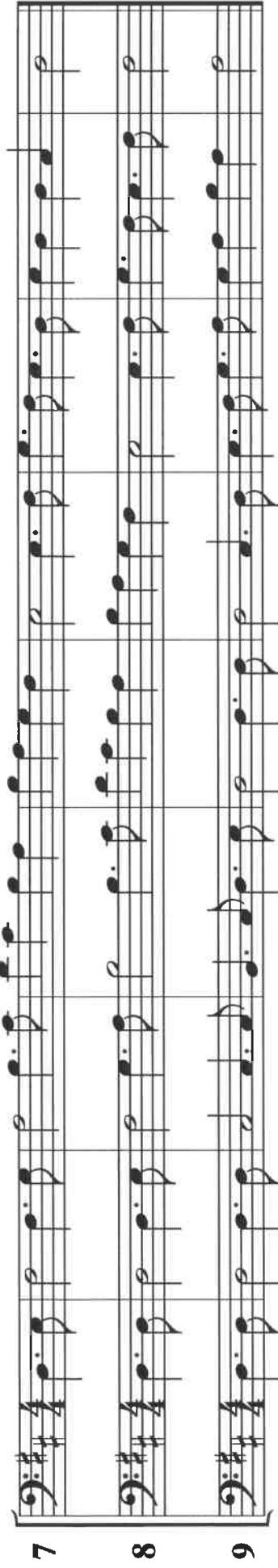
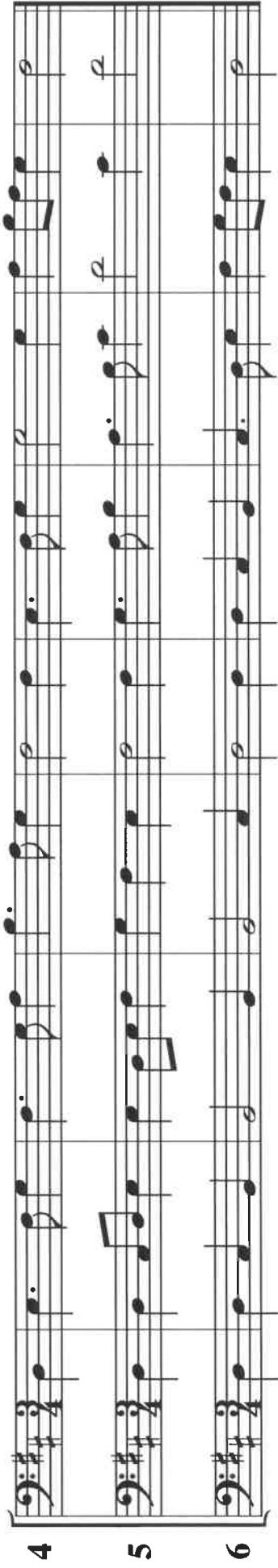
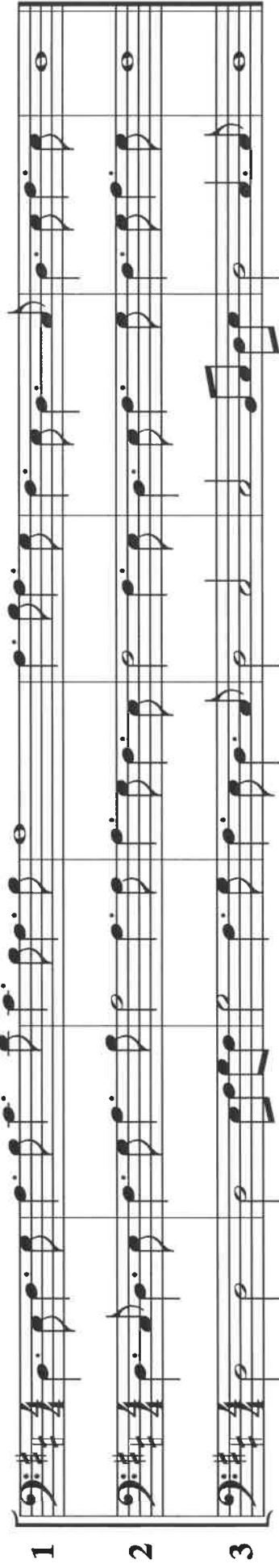
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Steps to Harmony

1

26

Intervals: 2nds
Notes: 
Page: 1 8 12 16 20 24



Steps to Harmony

1

27

Intervals: 2nds
Notes:
Page: 1 8 12 16 20 24

A musical score for three voices (SATB) in common time (indicated by a '4'). The bass clef is used for all voices. Measure 1 consists of four half notes. Measure 2 consists of two quarter notes followed by a half note. Measure 3 consists of a half note followed by a quarter note.

A musical score for three voices (SATB) in common time (indicated by a '4'). The bass clef is used for all voices. Measure 4 consists of a half note followed by a quarter note. Measure 5 consists of a half note followed by a quarter note. Measure 6 consists of a half note followed by a quarter note.

A musical score for three voices (SATB) in common time (indicated by a '4'). The bass clef is used for all voices. Measure 7 consists of a half note followed by a quarter note. Measure 8 consists of a half note followed by a quarter note. Measure 9 consists of a half note followed by a quarter note.

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Steps to Harmony

28

The WHOLE REST (—) gets four beats.

1

4 4 4

1 2 3 4

This staff shows a whole rest (a horizontal line) followed by a dotted half note (a vertical line with a small circle at its top). The measure is in common time (indicated by '4'). The notes are numbered 1 through 4 under them.

4 4 4

1 2 3 4

This staff shows a whole rest (a horizontal line) followed by a dotted half note (a vertical line with a small circle at its top). The measure is in common time (indicated by '4'). The notes are numbered 1 through 4 under them.

4 4 4

1 2 3 4

This staff shows a whole rest (a horizontal line) followed by a dotted half note (a vertical line with a small circle at its top). The measure is in common time (indicated by '4'). The notes are numbered 1 through 4 under them.

Steps to Harmony

1

29

Intervals: 2nds
Notes: -
Page: 1 8 12 16 20 24 28

Musical score for measures 1-3. The score consists of three staves, each with a bass clef and a key signature of one flat. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note. Measure 3 starts with a half note followed by a quarter note.

Musical score for measures 4-6. The score consists of three staves, each with a bass clef and a key signature of one flat. Measure 4 starts with a half note followed by a quarter note. Measure 5 starts with a half note followed by a quarter note. Measure 6 starts with a half note followed by a quarter note.

Musical score for measures 7-9. The score consists of three staves, each with a bass clef and a key signature of one flat. Measure 7 starts with a half note followed by a quarter note. Measure 8 starts with a half note followed by a quarter note. Measure 9 starts with a half note followed by a quarter note.

Steps to Harmony

30

The HALF REST (—) gets two beats.

1

1 2 3

4 4 4

This staff shows three measures of 4/4 time. Measure 1 starts with a half note (two vertical stems), followed by a quarter note (one vertical stem), another half note, and a quarter note. Measures 2 and 3 follow the same pattern: half note, quarter note, half note, quarter note.

2

4 4 4

5 5 5

6 6 6

This staff shows three measures of 2/4 time. Measure 1 consists of six eighth notes. Measures 2 and 3 show eighth note patterns starting with a half note (two vertical stems).

3

7 7 7

8 8 8

9 9 9

This staff shows three measures of 4/4 time. Measures 1 and 2 consist of quarter notes. Measure 3 starts with a half note, followed by a quarter note, another half note, and a quarter note.

Steps to Harmony

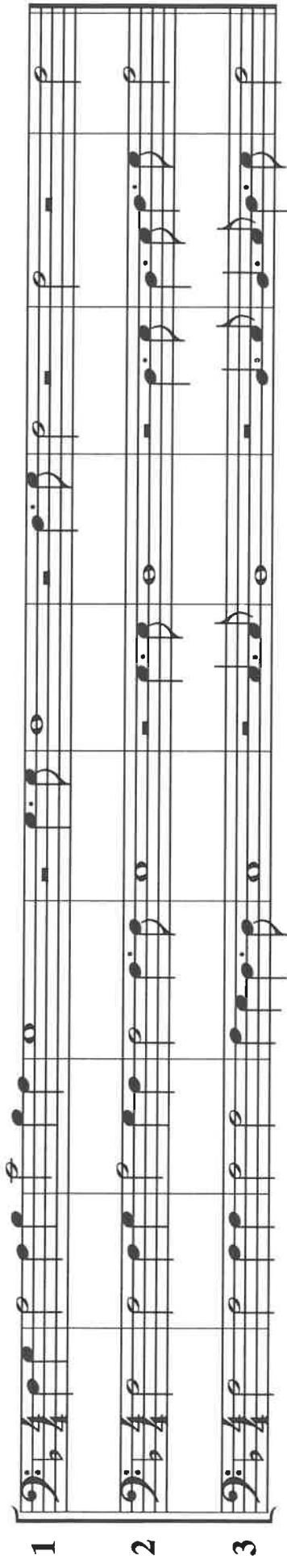
1

31

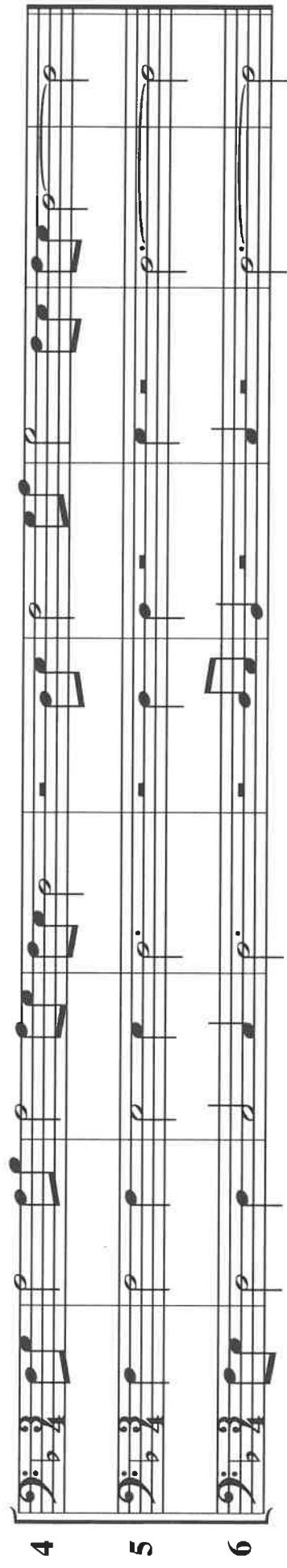
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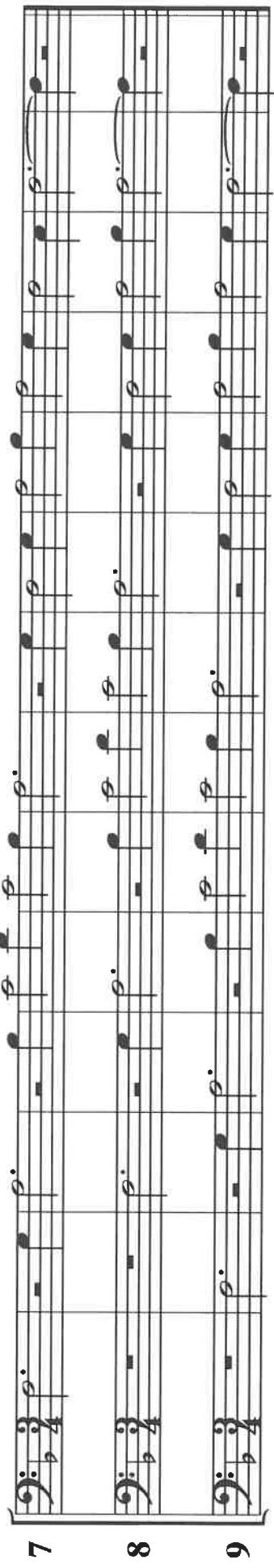
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1 2 3



4 5 6



7 8 9

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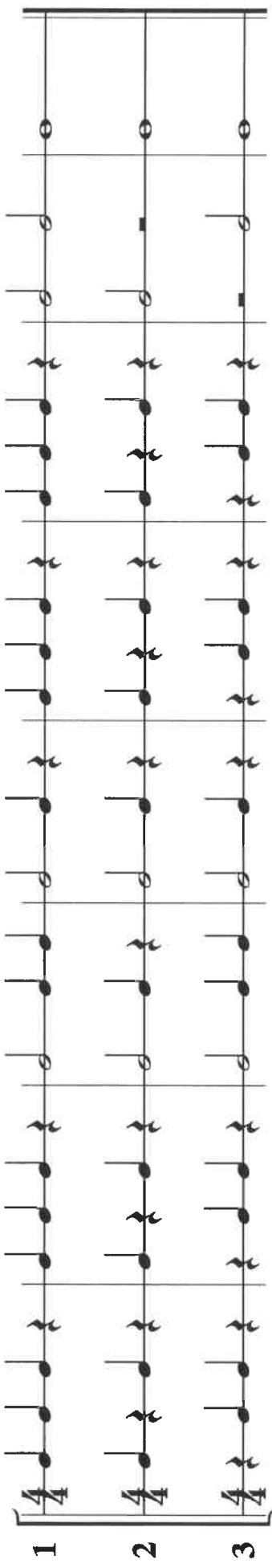
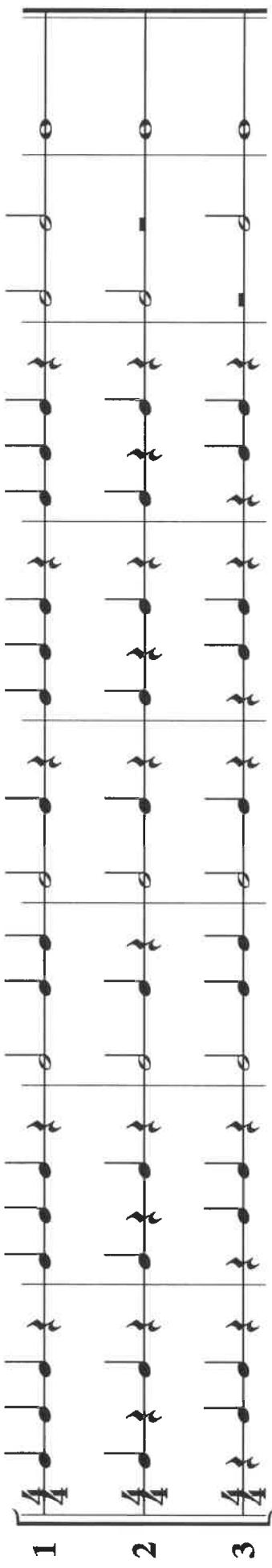
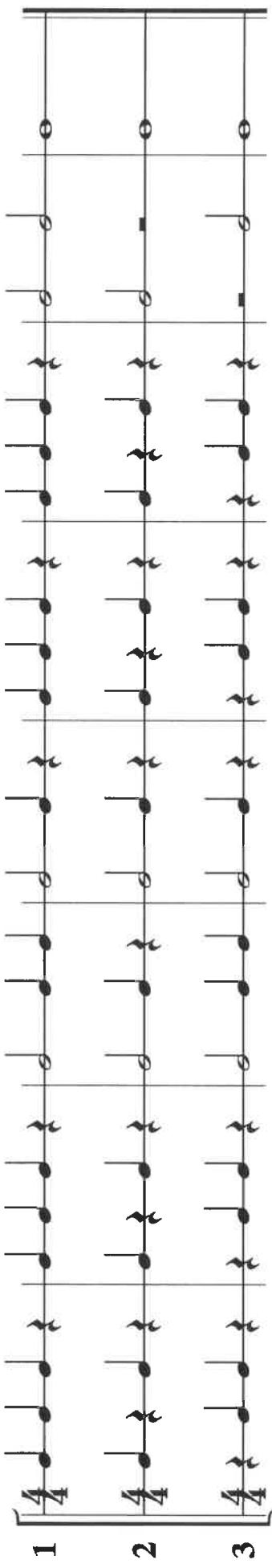
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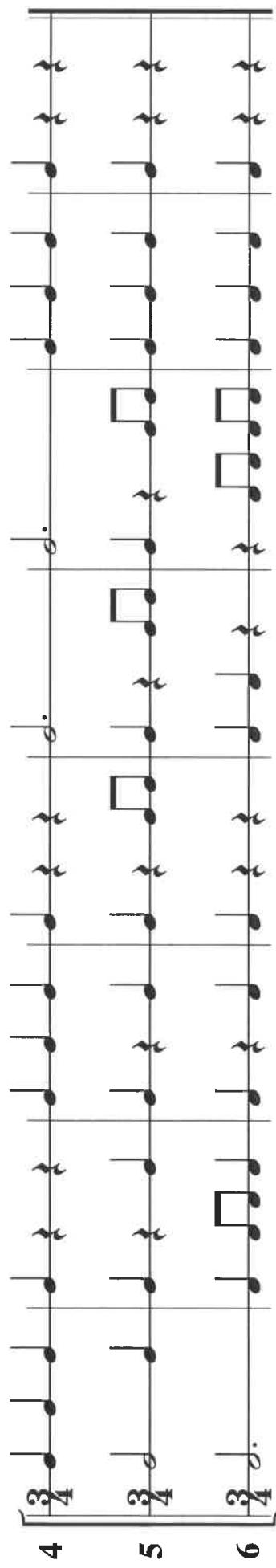
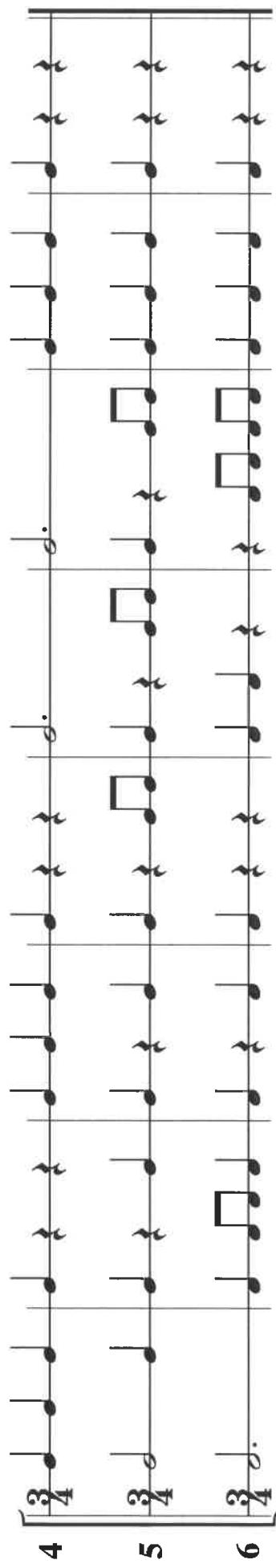
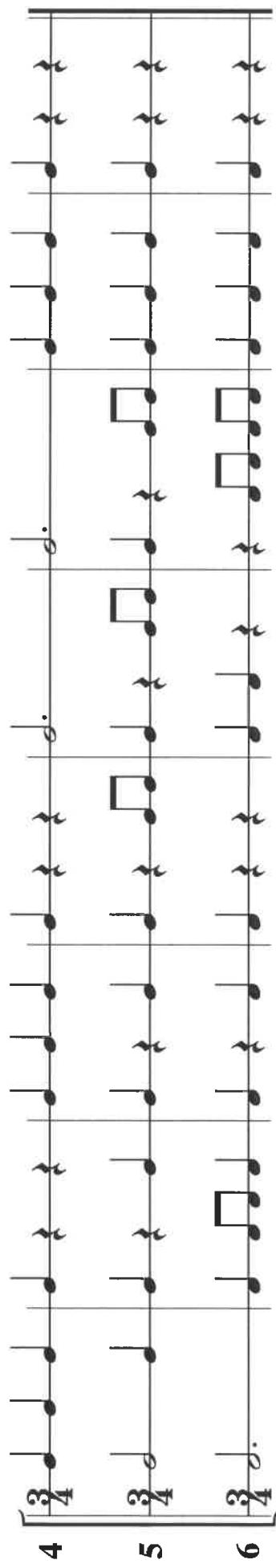
Steps to Harmony

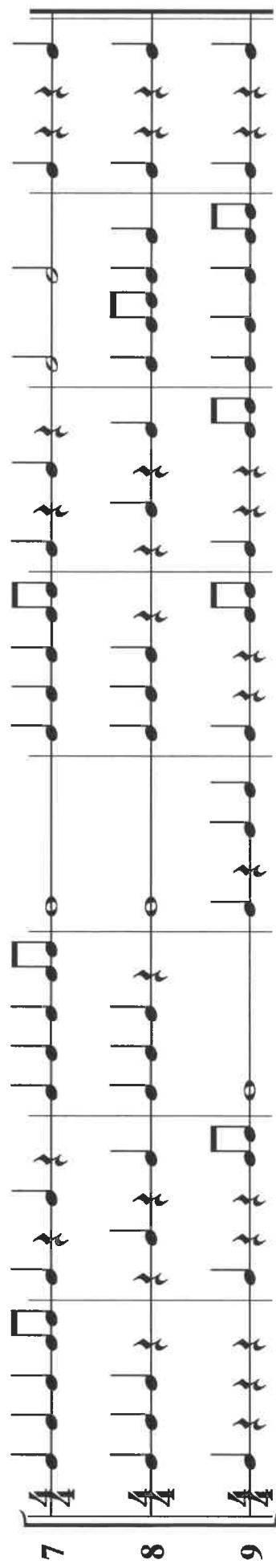
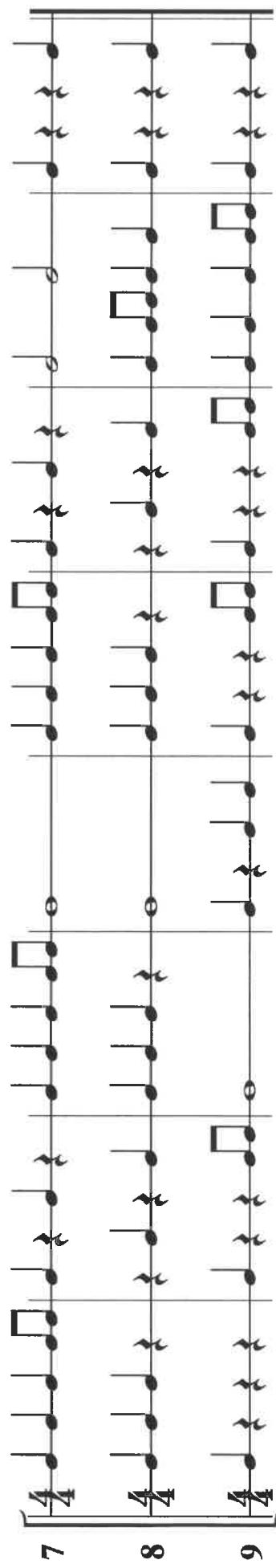
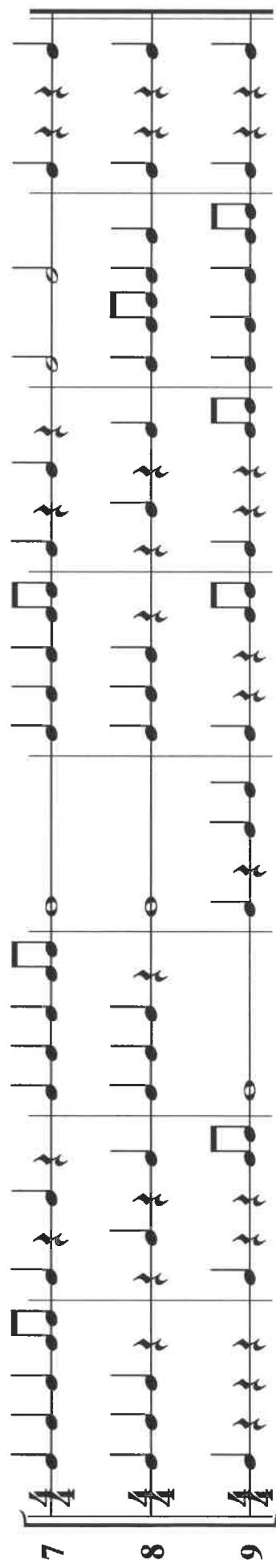
32

The QUARTER REST () gets one beat.

 = 

1 
2 
3 

4 
5 
6 

7 
8 
9 

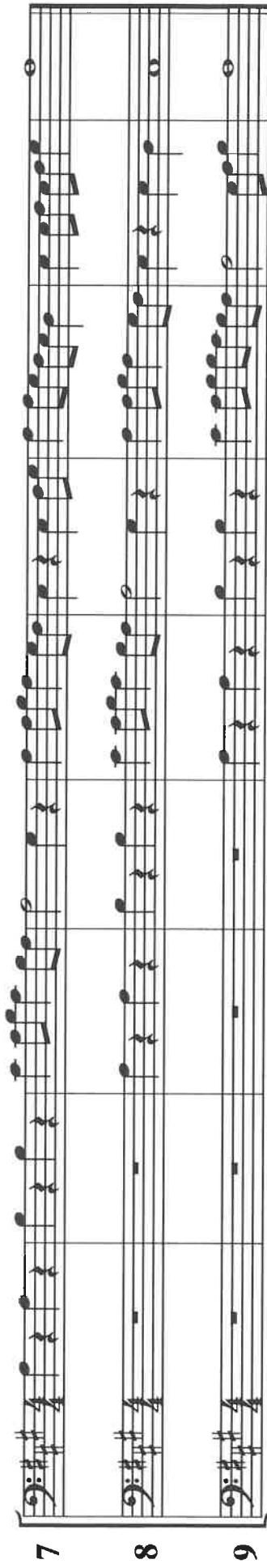
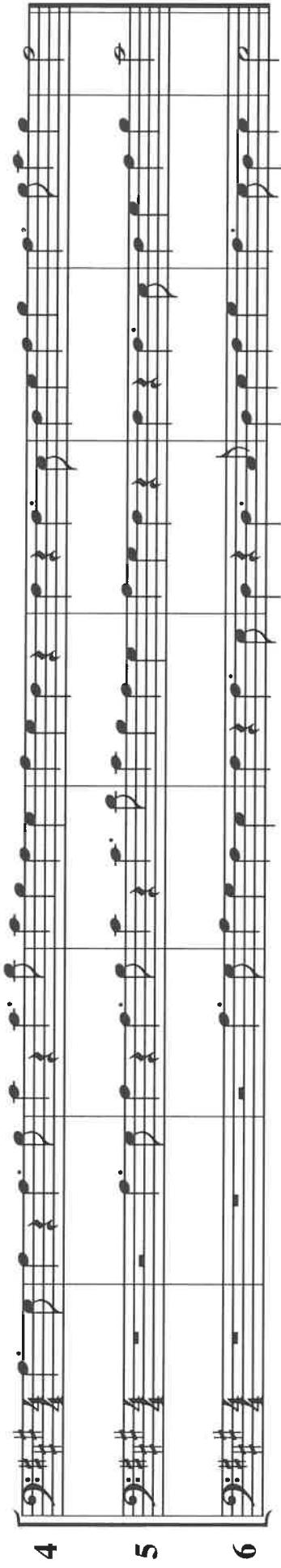
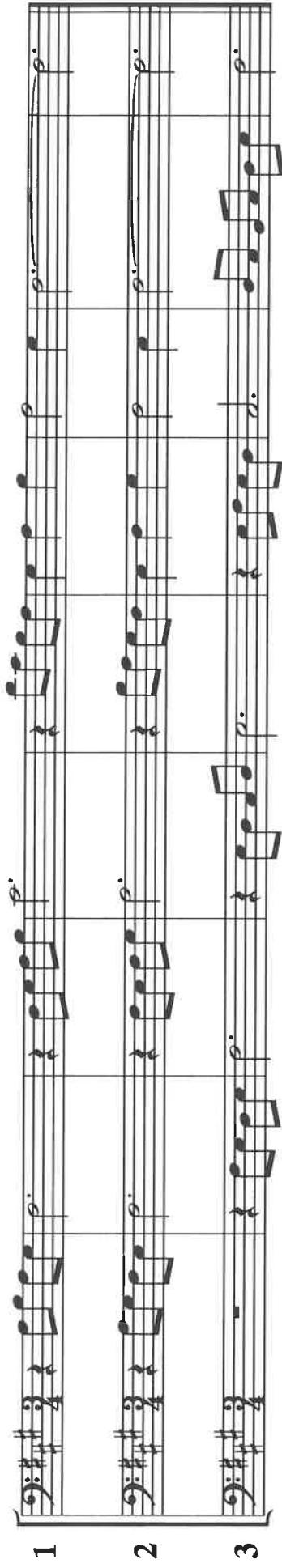
Steps to Harmony

1

33

Intervals: 2nds

Notes: 
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Steps to Harmony

34

The EIGHTH REST (γ) gets one half beat.

$\gamma = \bullet$

1

4

4

4

1 2 3

This staff shows a sequence of eighth notes and rests. It begins with a quarter note, followed by a rest, then a quarter note, a rest, another quarter note, a rest, and finally a quarter note. The time signature is 4/4 throughout.

4

5

6

2
3
3

This block contains three staves. Staff 4 starts with a half note, followed by a rest, then a half note, a rest, a half note, a rest, and a half note. Staff 5 starts with a half note, followed by a rest, then a half note, a rest, a half note, a rest, and a half note. Staff 6 starts with a half note, followed by a rest, then a half note, a rest, a half note, a rest, and a half note. The time signatures are 2/4, 3/4, and 3/4 respectively.

7

8

9

4
4
4

This block contains three staves. Staff 7 starts with a half note, followed by a rest, then a half note, a rest, a half note, a rest, and a half note. Staff 8 starts with a half note, followed by a rest, then a half note, a rest, a half note, a rest, and a half note. Staff 9 starts with a half note, followed by a rest, then a half note, a rest, a half note, a rest, and a half note. The time signatures are 4/4, 4/4, and 4/4 respectively.

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Steps to Harmony

1

35

Intervals: 2nds

Notes: Notes: 1 8 12 16 20 24 28 30 32 34
Page: 1 2 3 4 5 6 7 8 9

Musical score for exercises 1 through 3. The score consists of three staves, each in common time (indicated by a '4') and in bass clef (indicated by a 'B'). The music is composed of eighth notes and sixteenth notes. Measure 1 starts with a whole note followed by a half note. Measures 2 and 3 continue the pattern of whole and half notes.

Musical score for exercises 4 through 6. The score consists of three staves, each in common time (indicated by a '4') and in bass clef (indicated by a 'B'). The music is composed of eighth notes and sixteenth notes. Measure 4 starts with a whole note followed by a half note. Measures 5 and 6 continue the pattern of whole and half notes.

Musical score for exercises 7 through 9. The score consists of three staves, each in common time (indicated by a '4') and in bass clef (indicated by a 'B'). The music is composed of eighth notes and sixteenth notes. Measure 7 starts with a whole note followed by a half note. Measures 8 and 9 continue the pattern of whole and half notes.

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Steps to Harmony

I

Four SIXTEENTH NOTES () get one beat.

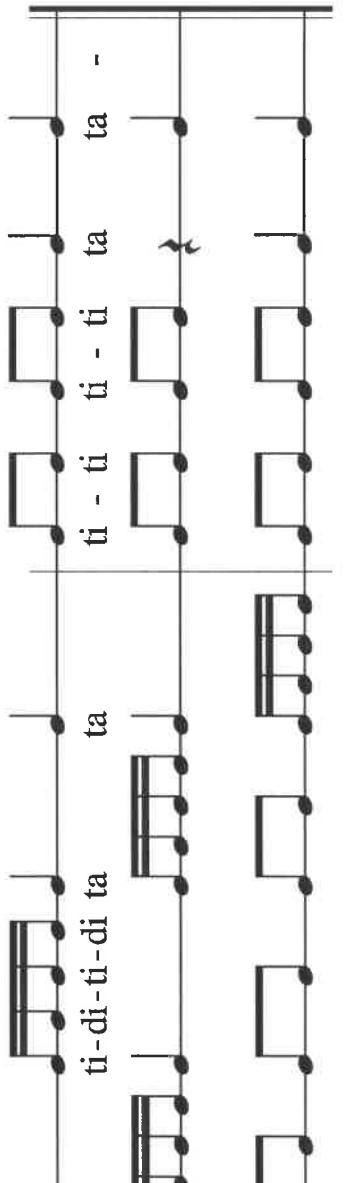
36

 = 

1  ta ti - ti ti - di ti - di ta ta -

2 

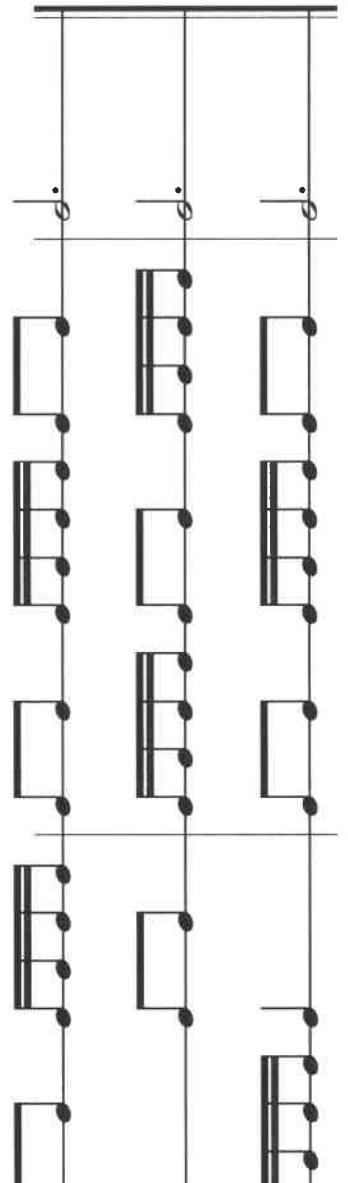
3 



4 

5 

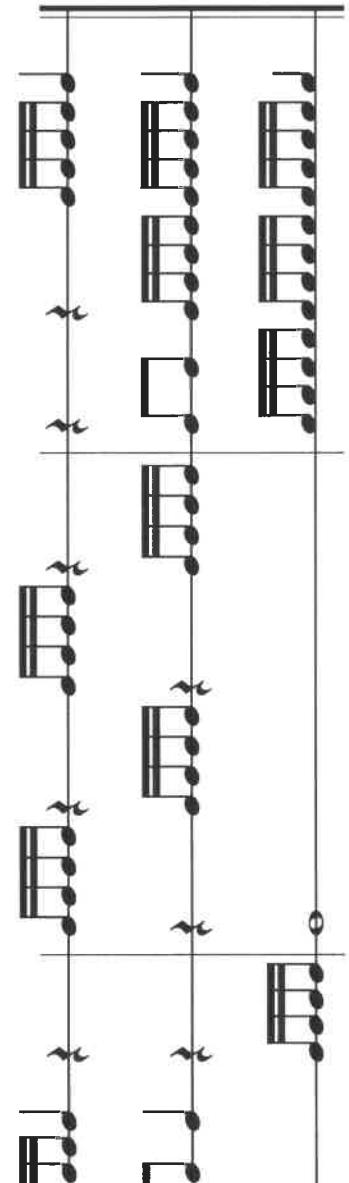
6 



7 

8 

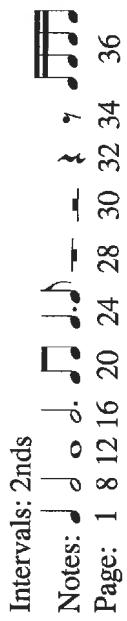
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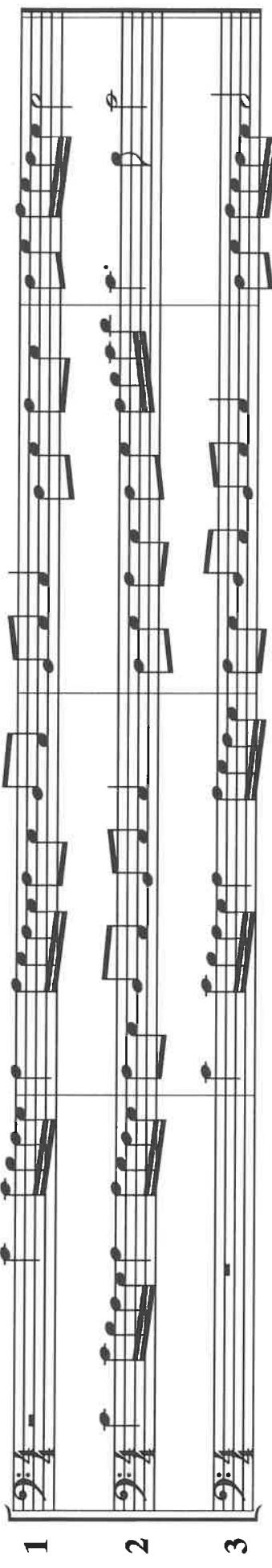


Steps to Harmony

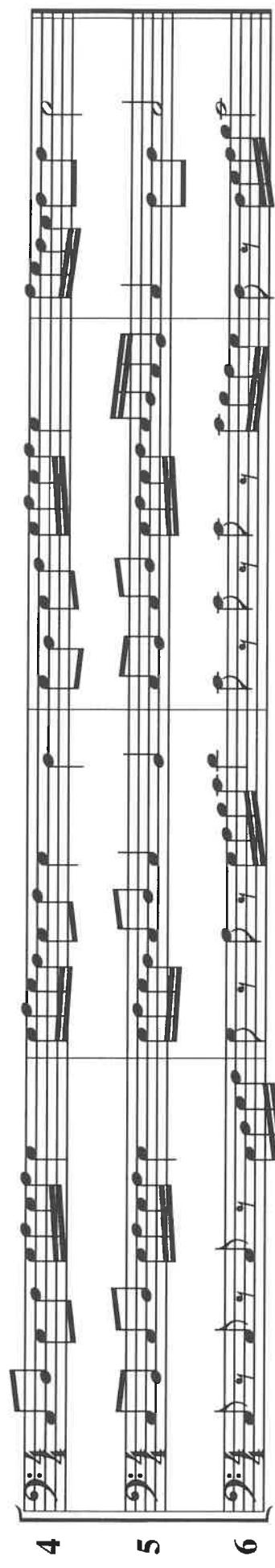
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37

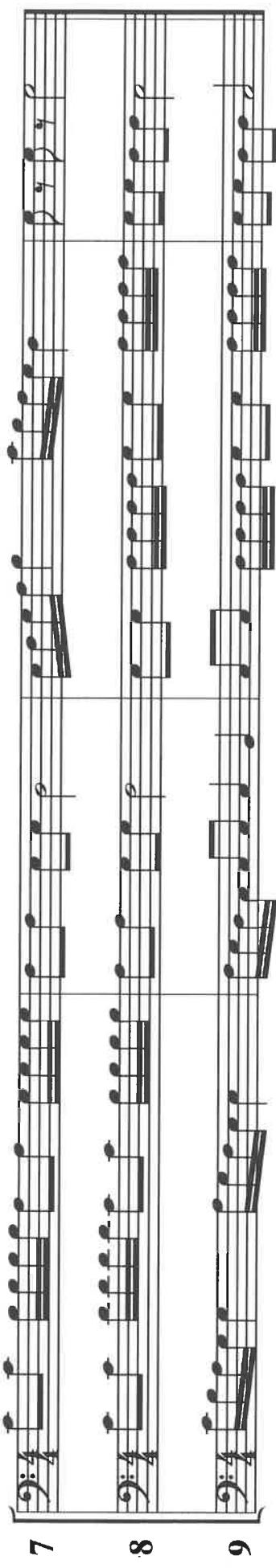
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1 2 3



4 5 6



7 8 9

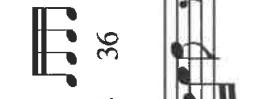
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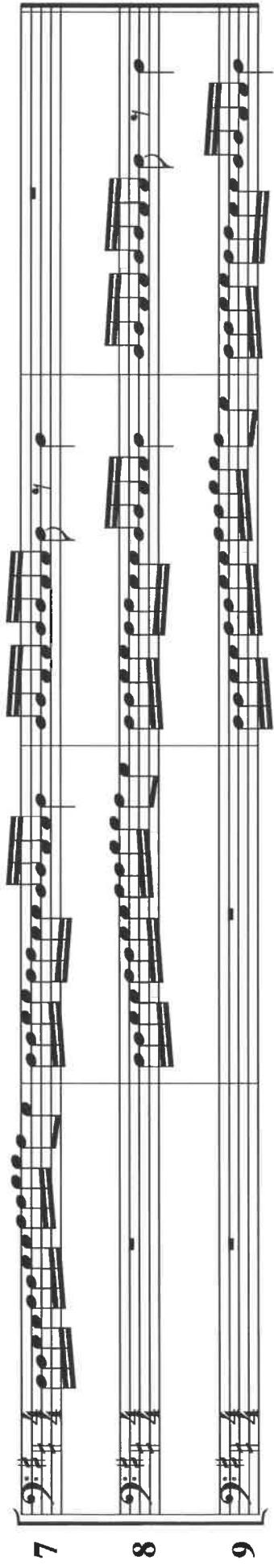
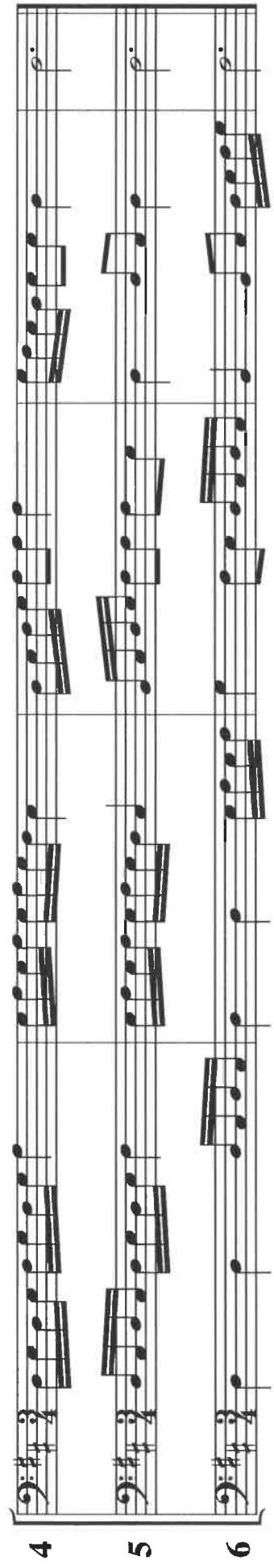
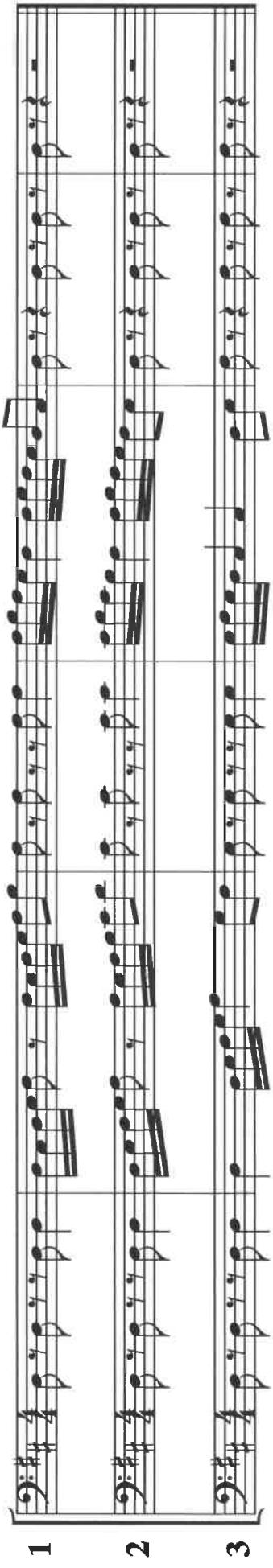
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Steps to Harmony

1

38

Intervals: 2nds
Notes: 
Page: 1 8 12 16 20 24 28 30 32 34 36



Steps to Harmony

39



Two SIXTEENTHS and an EIGHTH get one beat.

1

$\frac{4}{4}$ ti - ti ti - di - ti ta ti - di - ti ti - ti ta ti - di - ti to - la

$\frac{4}{4}$

$\frac{4}{4}$

2

$\frac{4}{4}$

3

$\frac{4}{4}$

4

$\frac{2}{4}$

$\frac{3}{4}$

5

$\frac{2}{4}$

6

$\frac{3}{4}$

7

$\frac{4}{4}$

$\frac{4}{4}$

8

$\frac{4}{4}$

9

$\frac{4}{4}$

Steps to Harmony

1

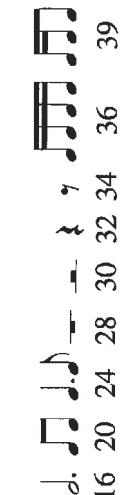
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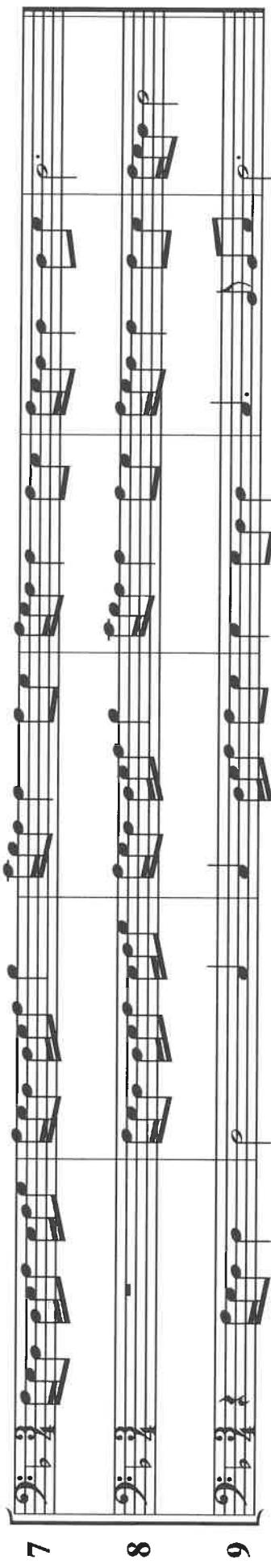
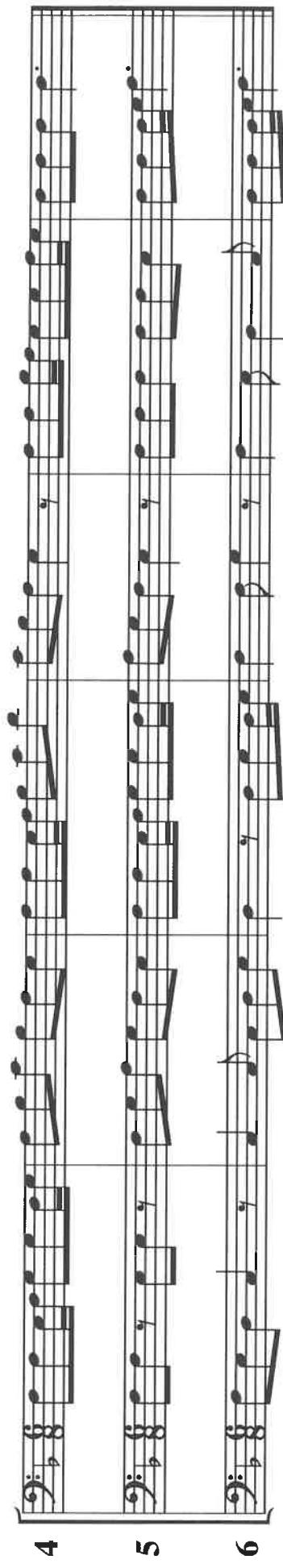
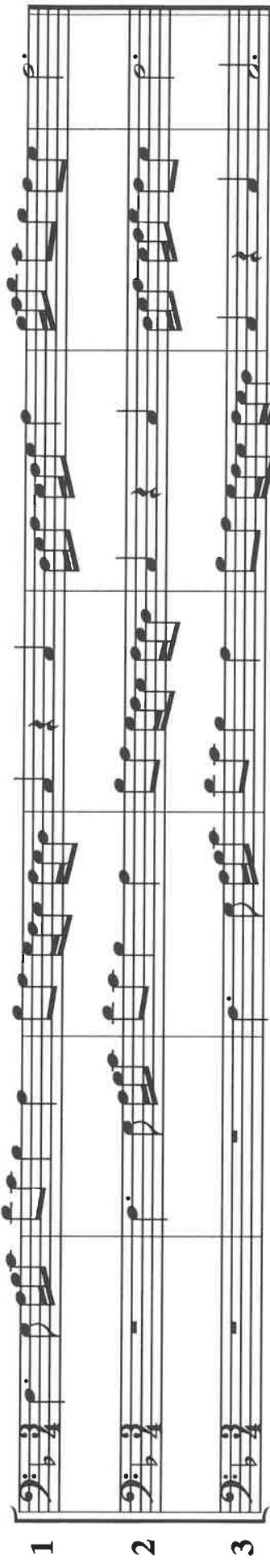
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Notes:
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Steps to Harmony

1

41

Intervals: 2nds
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**Steps to
Harmony**

42

An EIGHTH and two SIXTEENTHS get one beat.

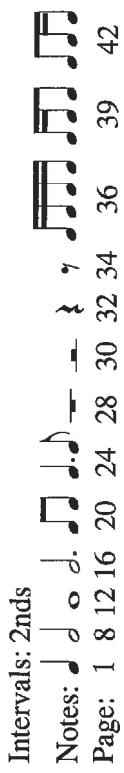
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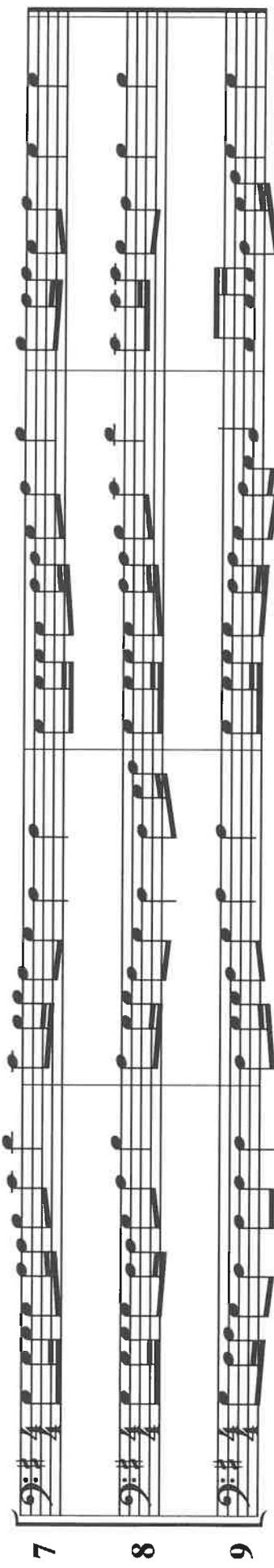
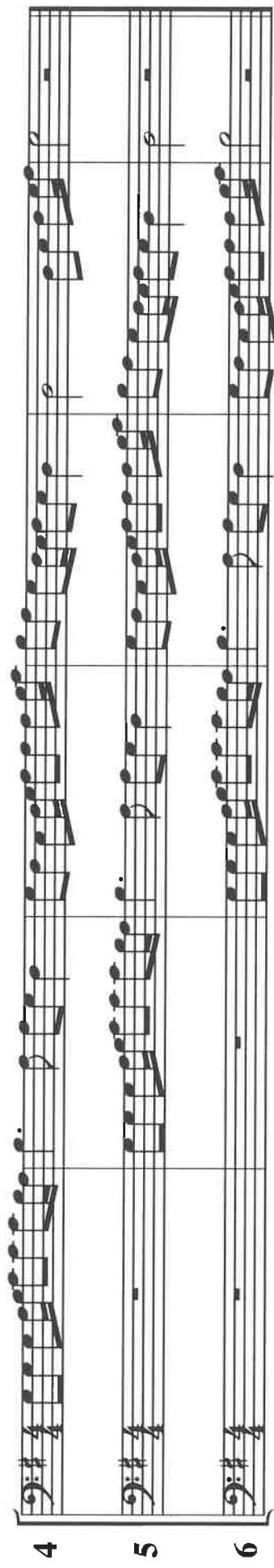
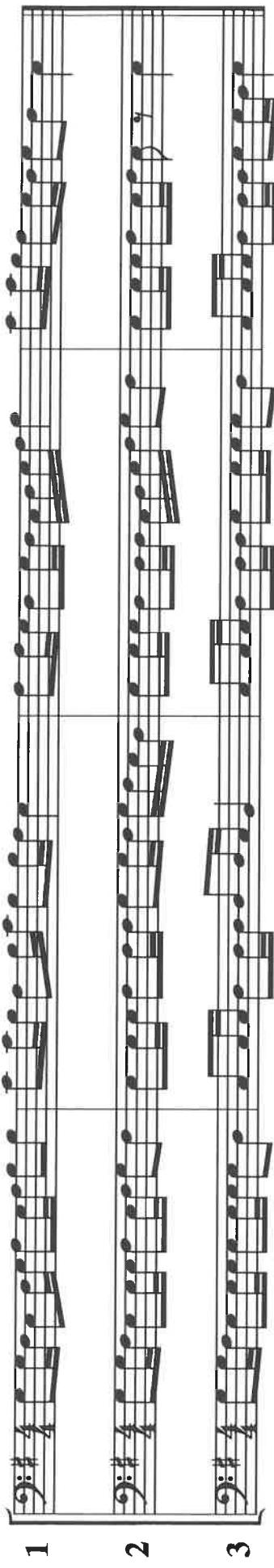
The image shows three vertical columns of musical notation, each consisting of four staves of 16th notes. The first column is labeled '7' at the bottom, the second '8', and the third '9'. Each column contains a different sequence of eighth-note chords and sixteenth-note patterns. The notation is primarily black and white, with some gray shading used for certain note heads and stems.

Steps to Harmony

1

43

Intervals: 2nds
Notes: 
Page: 1 8 12 16 20 24 28 30 32 34 36 39 42

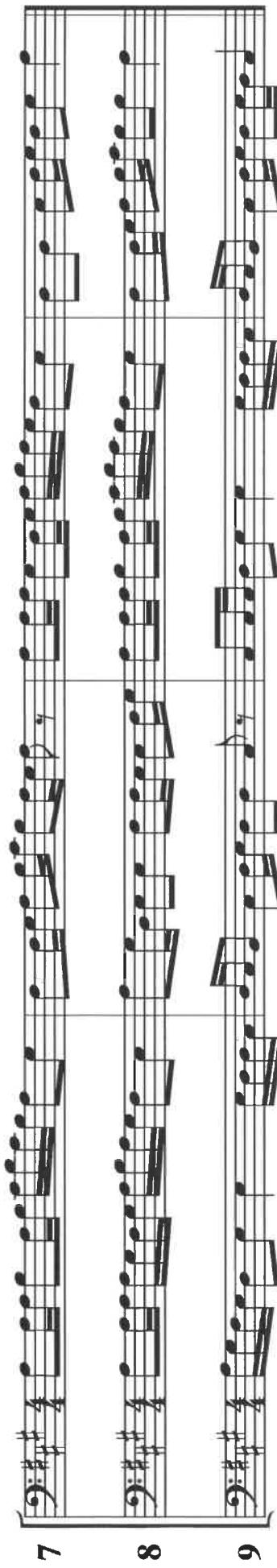
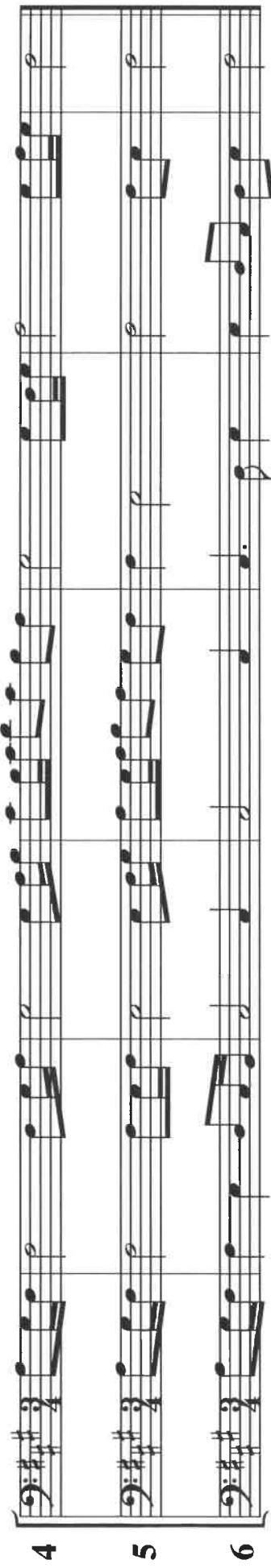
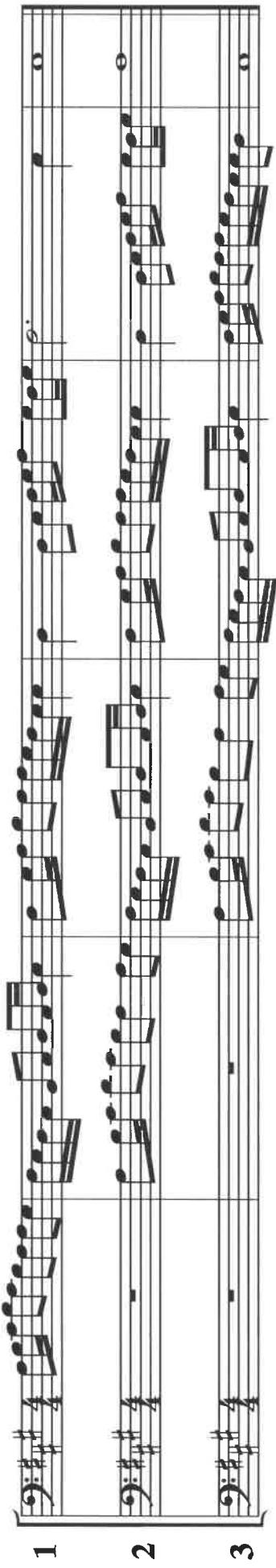


Steps to Harmony

1

44

Intervals: 2nds
Notes: 
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Steps to Harmony

45

A DOTTED EIGHTH and SIXTEENTH get one beat.

1

Musical staff 1 consists of three measures in common time (4/4). The first measure contains a dotted eighth note followed by a sixteenth note. The second measure contains a dotted eighth note followed by a sixteenth note. The third measure contains a dotted eighth note followed by a sixteenth note.

2

Musical staff 2 consists of three measures in common time (4/4). The first measure contains a dotted eighth note followed by a sixteenth note. The second measure contains a dotted eighth note followed by a sixteenth note. The third measure contains a dotted eighth note followed by a sixteenth note.

3

Musical staff 3 consists of three measures in common time (4/4). The first measure contains a dotted eighth note followed by a sixteenth note. The second measure contains a dotted eighth note followed by a sixteenth note. The third measure contains a dotted eighth note followed by a sixteenth note.

7

2

3

4

9

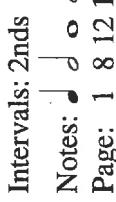
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Steps to Harmony

1

46

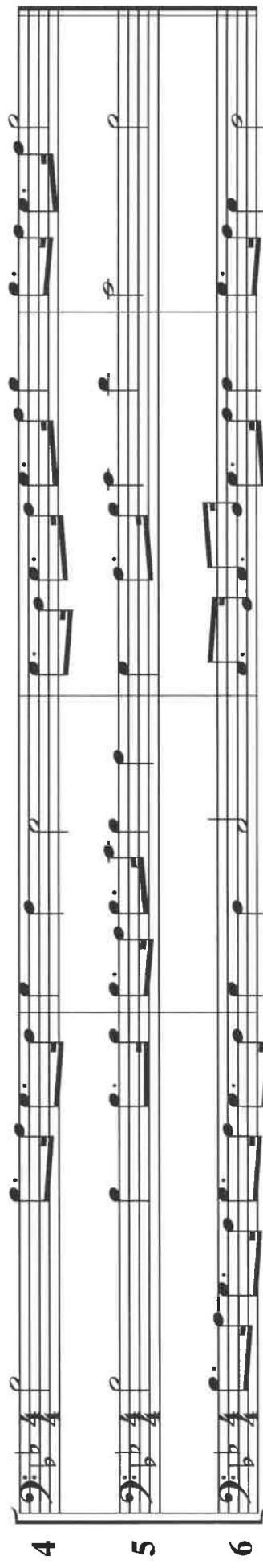
Intervals: 2nds
Notes: 
Page: 1 8 12 16 20 24 28 30 32 34 36 39 42 45



1

2

3



4

5

6



7

8

9

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**Steps to
Harmony**

1

47

Intervals: 2nds
Notes: 
Page: 1 8 12 16 20 24 28 30 32 34 36 39 42 45

