

MODERN HARMONY

EXERCISES I

Scales, Modes, Melodic analysis and Reharmonization.

Ricky Schneider

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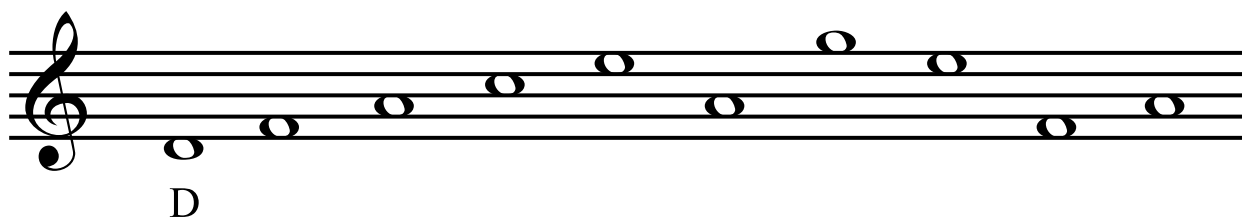
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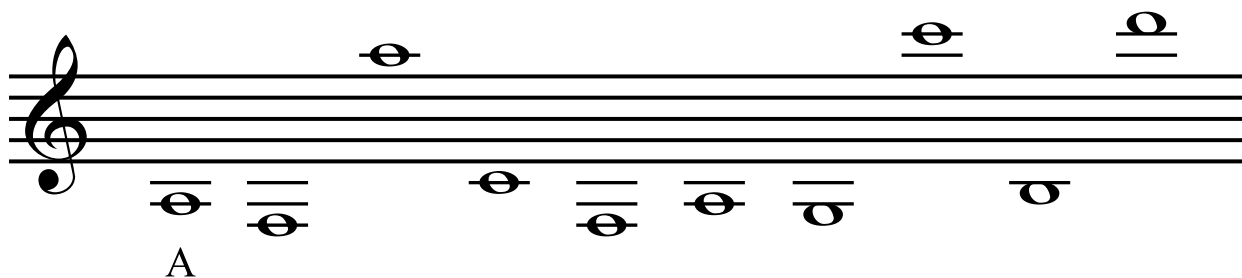
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Chapter I: Basic Concepts

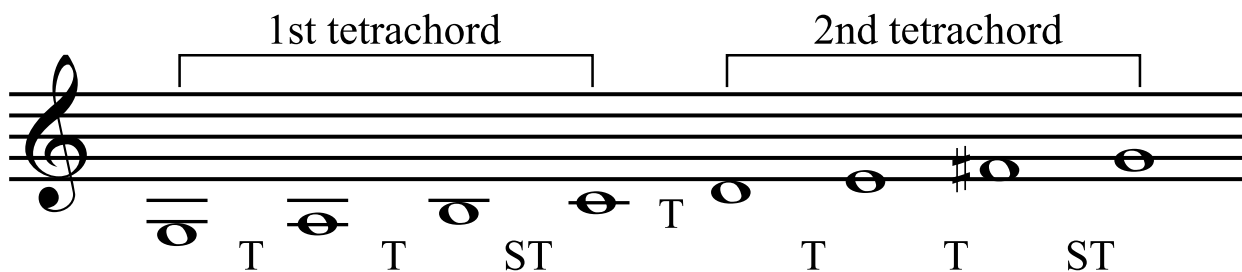
Exercise 1



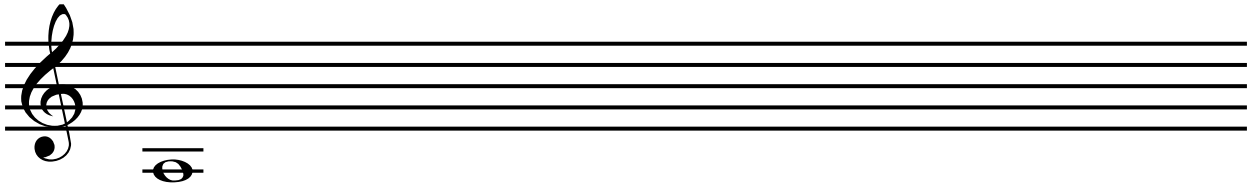
Exercise 2



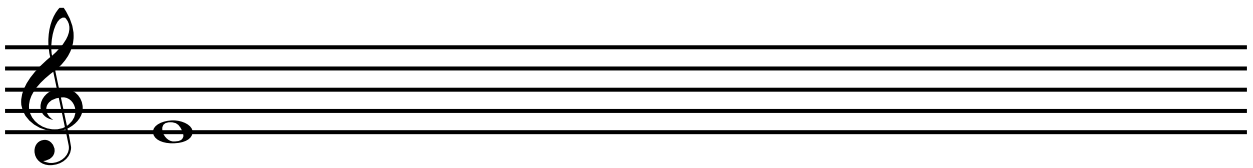
Exercise 3a



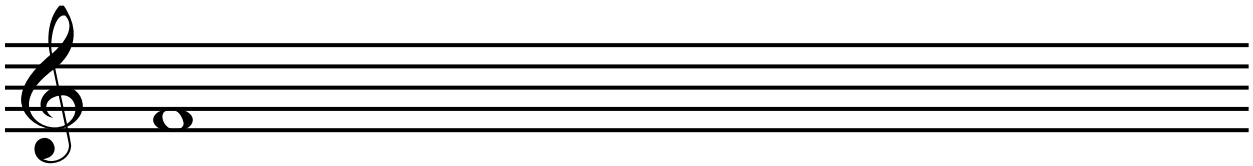
Exercise 3b



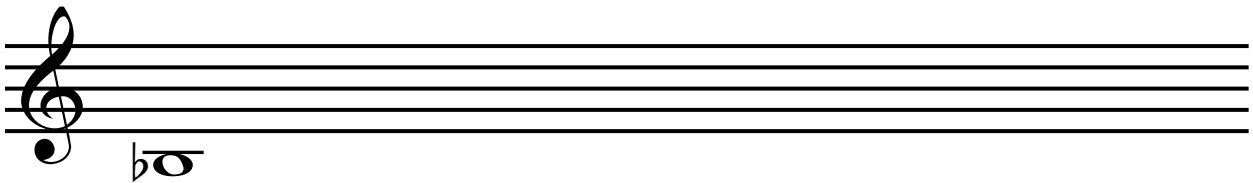
Exercise 3c



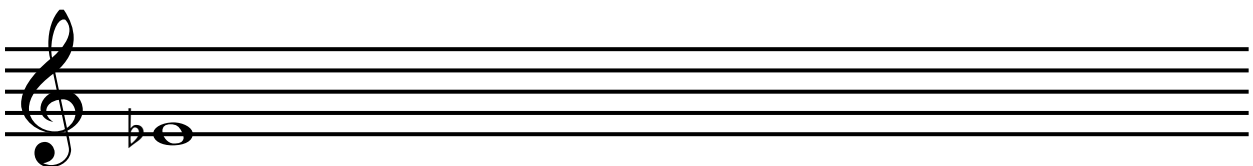
Exercise 3d



Exercise 3e



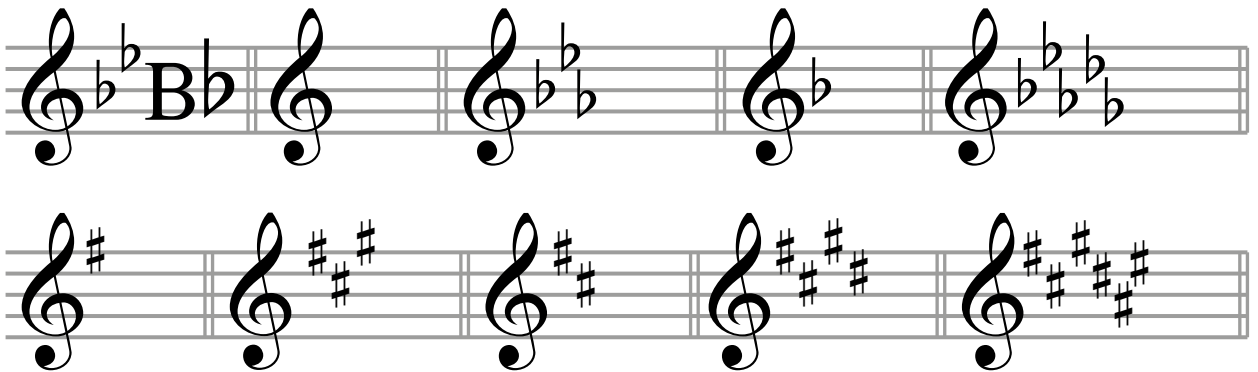
Exercise 3f



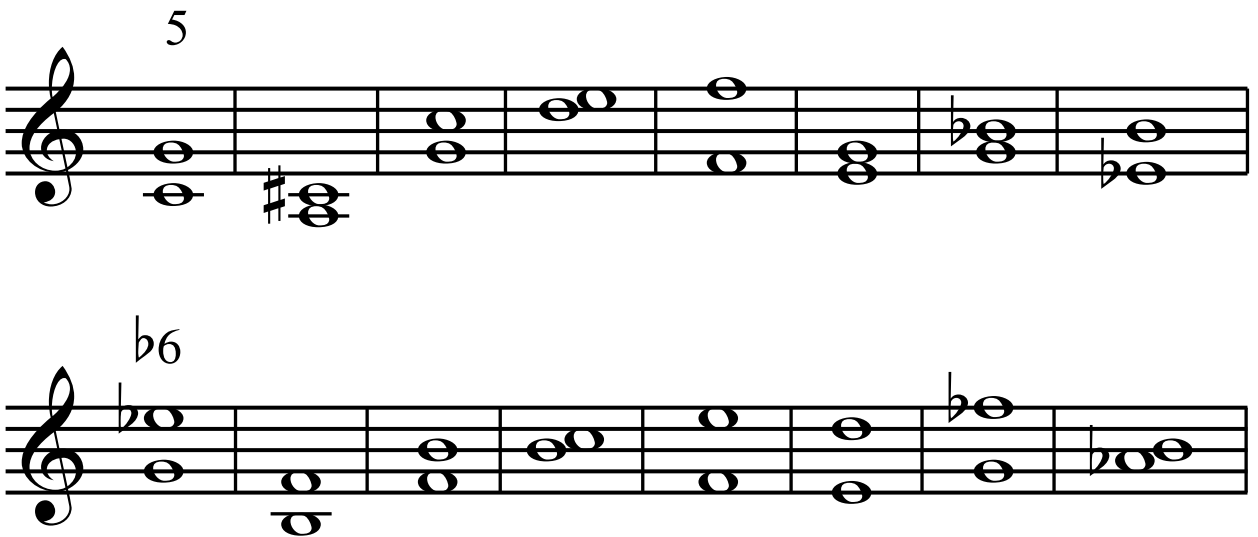
Exercise 4 - Build key signature



Exercise 5



Exercise 6



Exercise 7

2 b3 #4 b2 7 #5 b6 b7

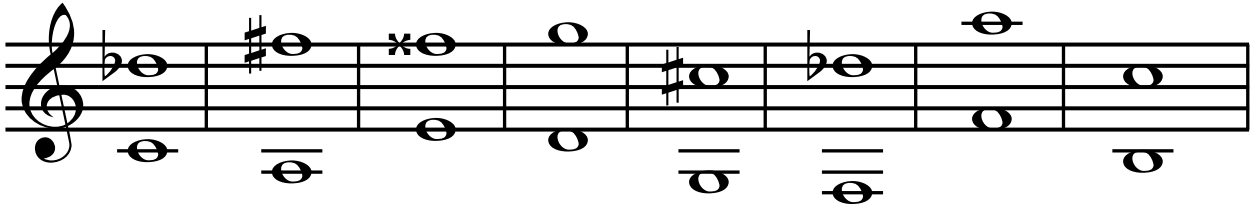
6 b5 #4 b2 bb7 #5 b3 2

Exercise 8

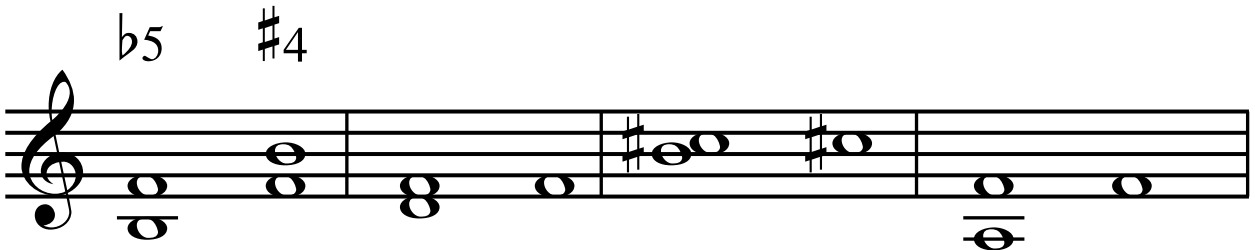
b5 #4

Exercise 9

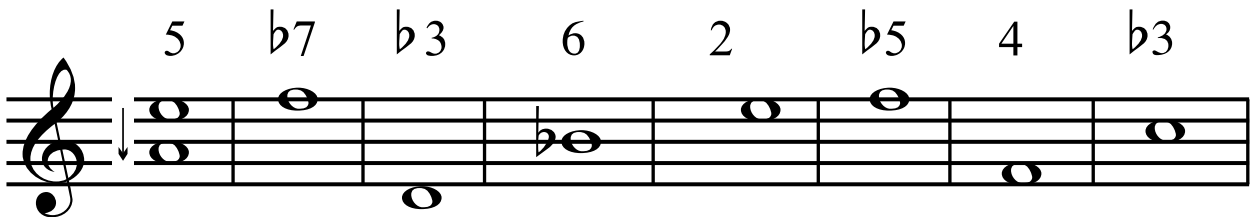
b9



Exercise 10



Exercise 11



Exercise 12

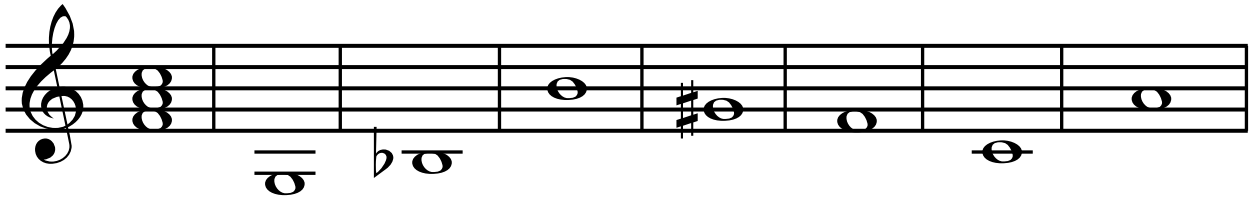
TONAL INTERVALS		
Interval	Name	Note
U	Unison	
$\flat 4$	Disminished fourth	
4	Perfect fourth	
$\sharp 4$	Augmented fourth	
$\flat 5$	Disminished fifth	
5	Perfect fifth	
$\sharp 5$	Augmented fifth	
8	Octave	

MODAL INTERVALS		
Interval	Name	Note
b2	Minor second	
2	Major second	
#2	Augmented second	*
bb3	Diminished third	*
b3	Minor thirth	
3	Major thirth	
#3	Augmented thirth	*
bb6	Diminished sixth	*
b6	Minor sixth	
6	Major sixth	
#6	Augmented sixth	*
bb7	Diminished seventh	
b7	Minor seventh	
7	Major seventh	
#7	Augmented seventh	*
* infrequent		

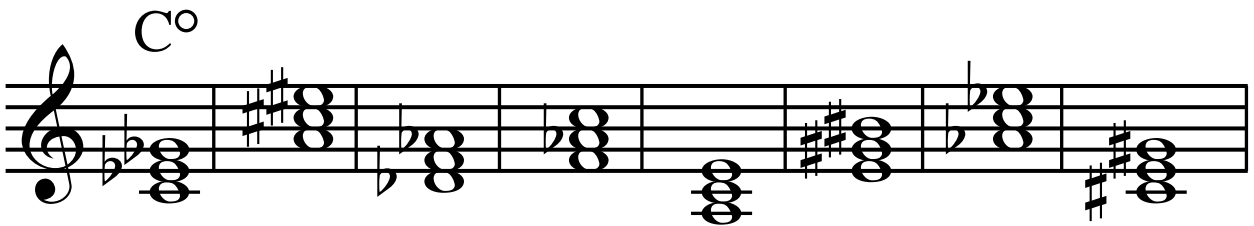
Chapter II: Major Key

Exercise 13a

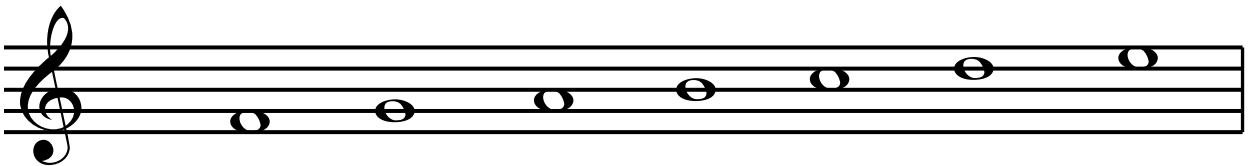
F Gm B \flat m B G \sharp $^{\circ}$ F $^{+}$ Cm A $^{\circ}$



Exercise 13b



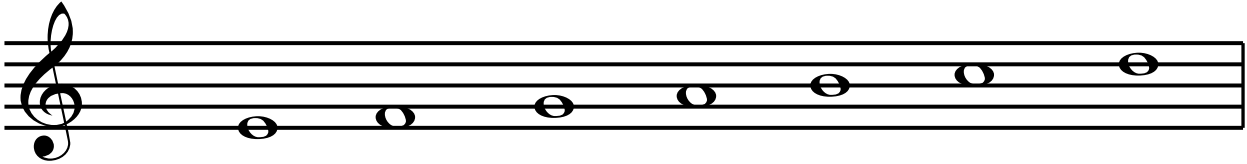
Exercise 14



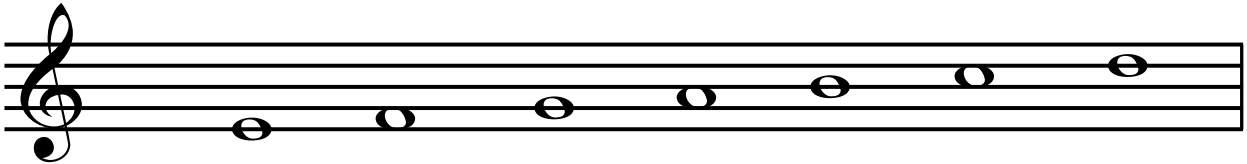
Exercise 15



Exercise 16

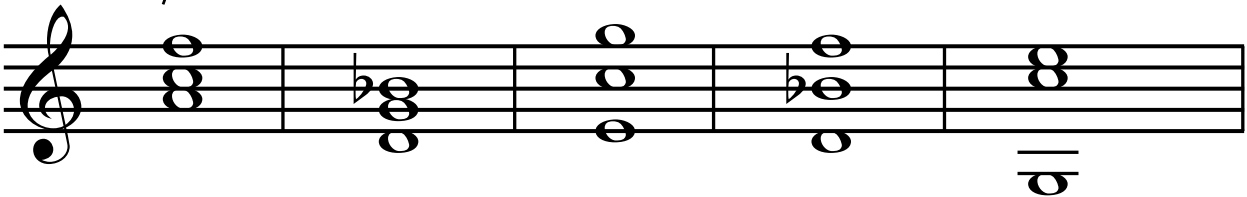


Exercise 17

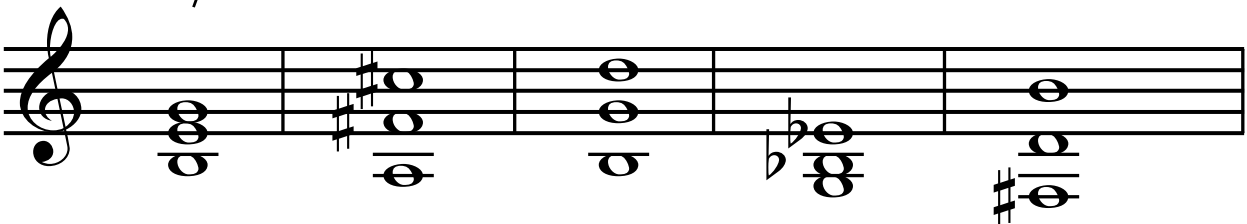


Exercise 18

F/A

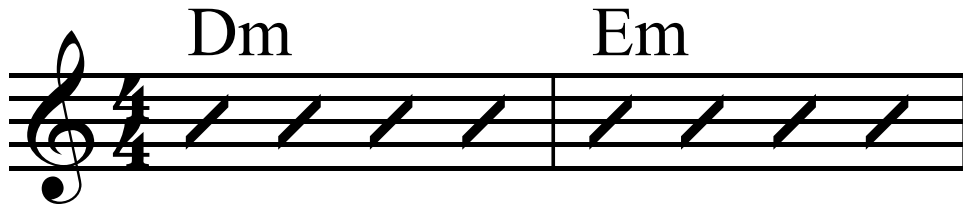


Em/B



Exercise 19a

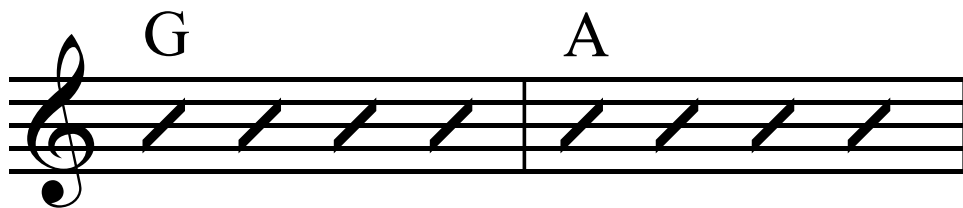
Dm Em



Key =

Exercise 19b


G A



Key =

Exercise 19c

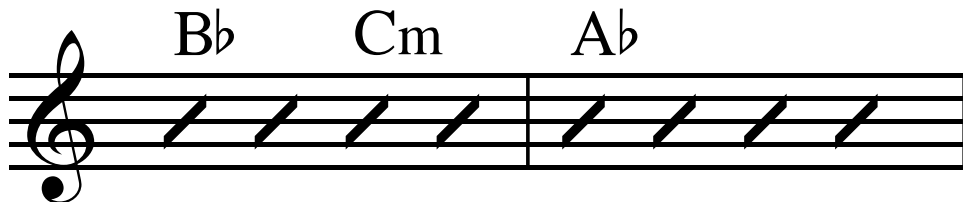
E^o



Key =

Exercise 19d

B^b Cm A^b



Key =

Exercise 20a

Musical staff for Exercise 20a. The staff is in treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains four measures of music, each with a chord symbol above it: G, G, C, and D. The notes in each measure are represented by diagonal slashes.

Exercise 20b

Musical staff for Exercise 20b. The staff is in treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains four measures of music, each with a chord symbol above it: C, Am, G, and C. The notes in each measure are represented by diagonal slashes.

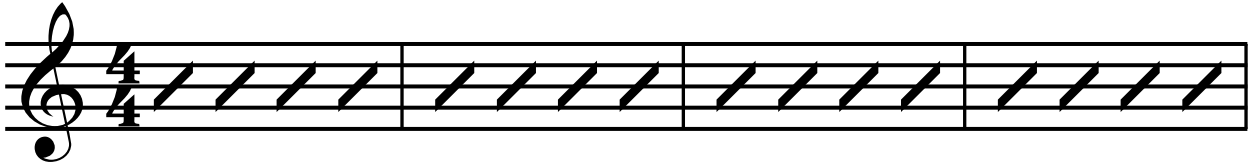
Exercise 20c

Musical staff for Exercise 20c. The staff is in treble clef, key signature of two flats (Bb), and 4/4 time signature. It contains four measures of music, each with a chord symbol above it: Am, Bb, F, and C. The notes in each measure are represented by diagonal slashes.

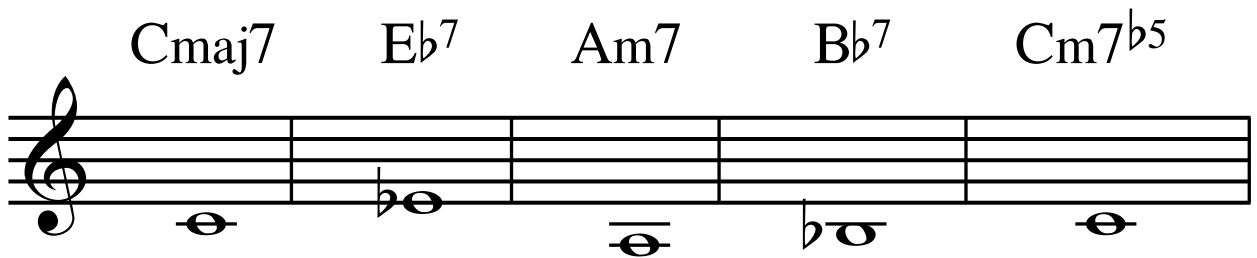
Exercise 21a

Musical staff for Exercise 21a. The staff is in treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains four measures of music, each with diagonal slashes representing notes.

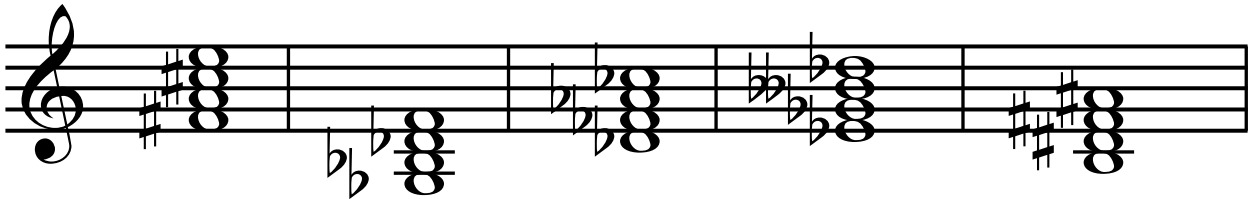
Exercise 21b



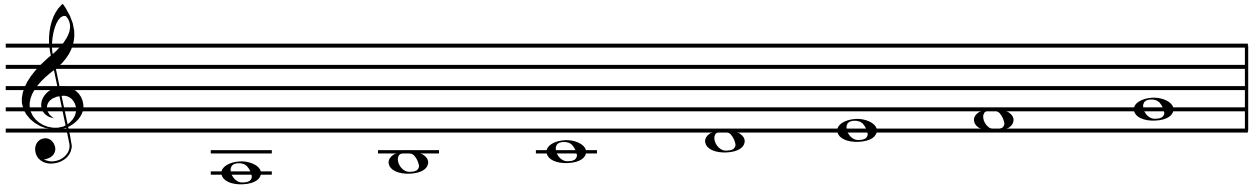
Exercise 22a



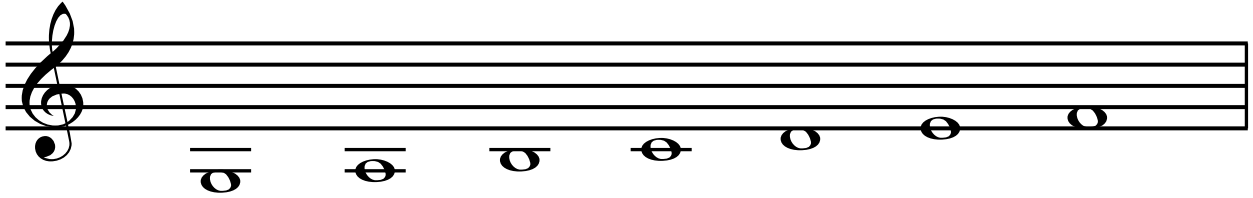
Exercise 22b



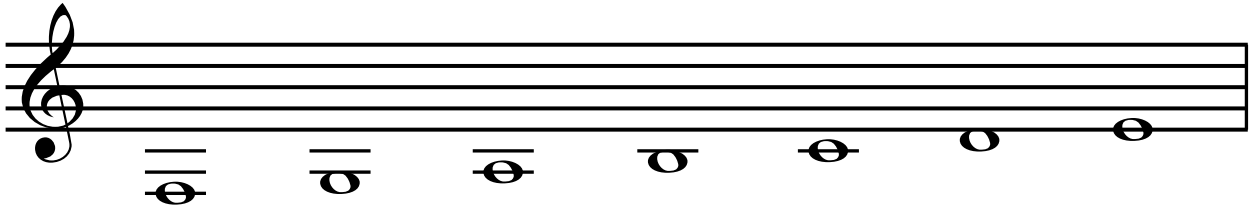
Exercise 23



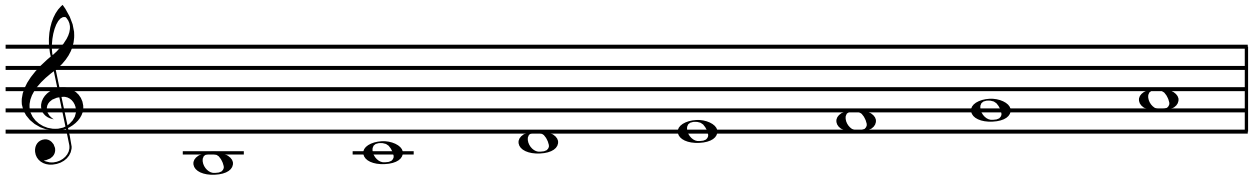
Exercise 24



Exercise 25



Exercise 26




Exercise 27a

Cmaj7 Bm7

A musical staff in treble clef with a 4/4 time signature. The first measure contains a Cmaj7 chord and the second measure contains a Bm7 chord. The notes are represented by diagonal slashes. To the right of the staff, the text "Key =" is written.

Exercise 27b

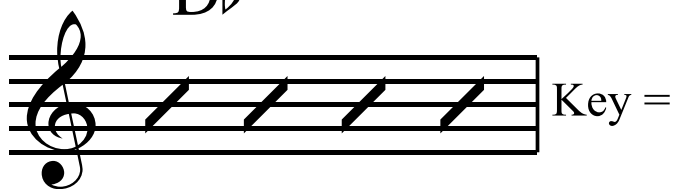
F#m7^b5



Key =

Exercise 27c


D^b7



Key =

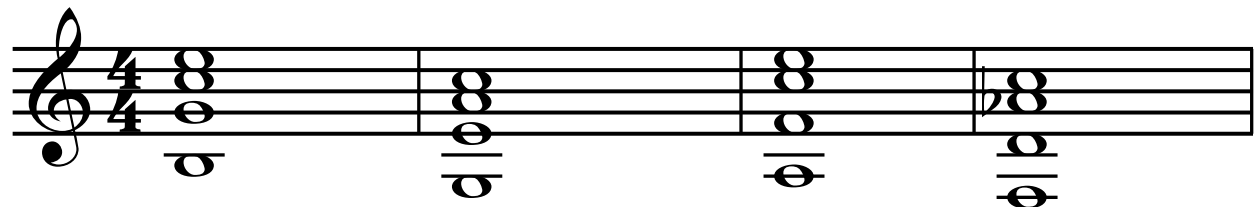
Exercise 27d

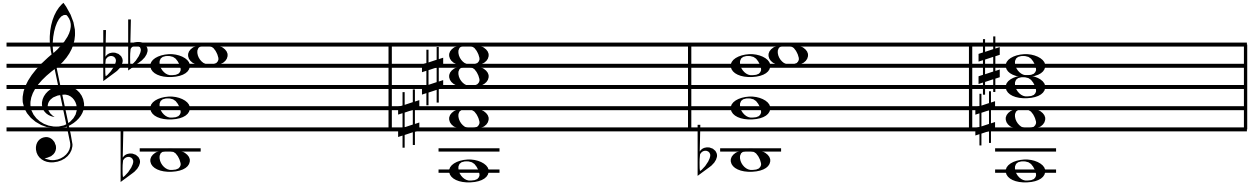
Dm7 Am7 B^bmaj7



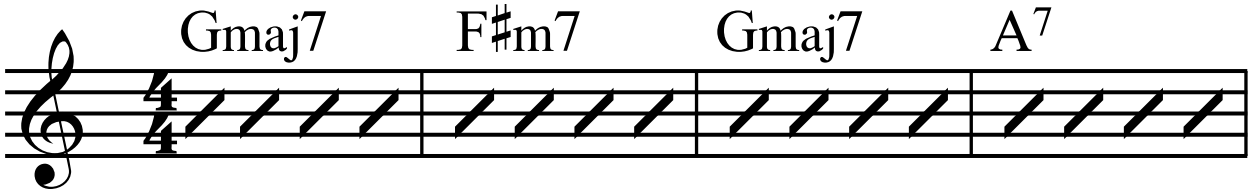
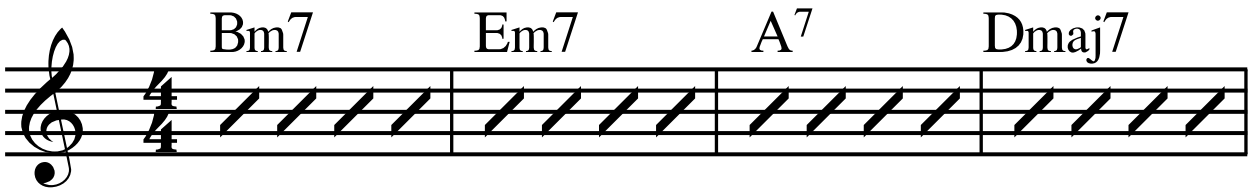
Key =

Exercise 28

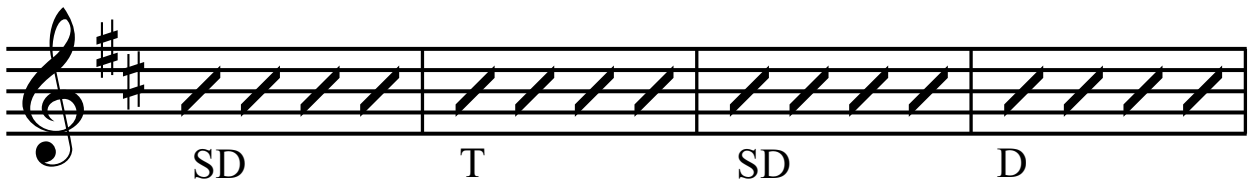
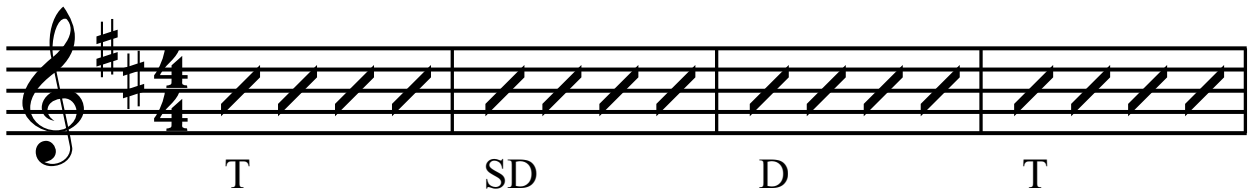




Exercise 29



Exercise 30



Exercise 31

Exercise 31 consists of two staves of musical notation. The first staff shows a sequence of chords: G⁷, C, A, and B^b. Arched arrows above the notes indicate fingerings: G⁷ (index, middle, ring), C (index, middle, ring), A (index, middle, ring), and B^b (index, middle, ring). The second staff shows a sequence of chords: G, D^b, and F[#]. Arched arrows above the notes indicate fingerings: G (index, middle, ring), D^b (index, middle, ring), and F[#] (index, middle, ring).

Exercise 32

Exercise 32 consists of two staves of musical notation in 4/4 time. The first staff shows a sequence of chords: Dm⁷, G⁷, Cmaj⁷, and Fmaj⁷. Below the staff, the chords are labeled as IIm⁷, V⁷, Imaj⁷, IIm⁷, V⁷, and Imaj⁷. The second staff shows a sequence of chords: E^bmaj⁷ and Gmaj⁷. Below the staff, the chords are labeled as IIm⁷, V⁷, Imaj⁷, IIm⁷, V⁷, and Imaj⁷. The notes in the staves are represented by diagonal slashes.

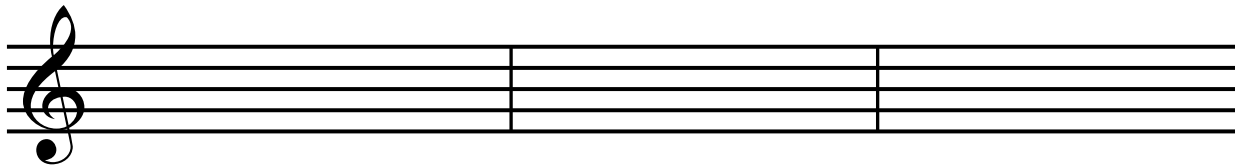
A musical staff in treble clef with a key signature of one flat. The staff is divided into six measures. The first two measures are grouped by a bracket above and labeled $D^{\flat}maj7$. The last two measures are grouped by a bracket above and labeled $E^{\flat}maj7$. The notes in the staff are indicated by diagonal slashes. Below the staff, the chord symbols $IIm7$, $V7$, and $I^{\flat}maj7$ are written under the first, second, and third measures respectively, and then repeated under the fourth, fifth, and sixth measures.

Exercise 33a

A musical staff in treble clef. The first measure contains a $D^{\flat}maj7$ chord. The second measure contains a $D^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The third measure contains a $D^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The fourth measure contains a $D^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The fifth measure contains a $D^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The sixth measure contains a $D^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The notes in the staff are indicated by diagonal slashes.

Exercise 33b

A musical staff in treble clef. The first measure contains a $B^{\flat}maj7$ chord. The second measure contains a $B^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The third measure contains a $B^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The fourth measure contains a $B^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The fifth measure contains a $B^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The sixth measure contains a $B^{\flat}maj7$ chord with a 9th extension, indicated by the number 9 above the chord. The notes in the staff are indicated by diagonal slashes.



Exercise 34

Dmaj7 (Imaj7) Dmaj7 (IVmaj7) Dm7 (IIIm7) Dm7 (IIIIm7)

F7 (v7) Abm7 (VIIm7) Em7^{b5} (VIIIm7^{b5}) E7 (v7)

Bbmaj7 (IVmaj7) Bm7 (IIIm7) Cm7 (IIIIm7) Abmaj7 (Imaj7)

Exercise 35

Amaj7 F#m7¹¹ Bm7 E⁷

Amaj7 F#m7 Bm7 E⁷

Exercise 36

Amaj7⁹ F#m7¹¹ Bm7 E⁷

Amaj7 F#m7 Bm7 E⁷

Exercise 37a

Tríada mayor

A musical staff in treble clef showing three whole notes: f (first space), 3 (third space), and 5 (fifth space).

Pentatónica mayor

A musical staff in treble clef showing five whole notes: f (first space), 9 (second space), 3 (third space), 5 (fifth space), and 13 (ninth space).

Escala mayor

Tritono

A musical staff in treble clef showing seven whole notes: f (first space), 9 (second space), 3 (third space), d4 (fourth space), 5 (fifth space), 13 (ninth space), and 7 (seventh space). A bracket labeled "Tritono" spans the notes d4 and 7.

Exercise 37b

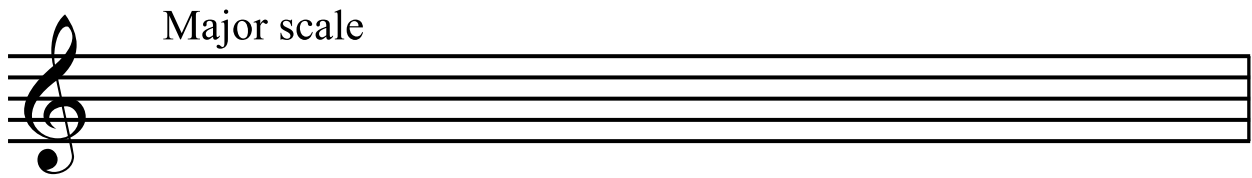
Major triad

An empty musical staff in treble clef.

Major pentatonic

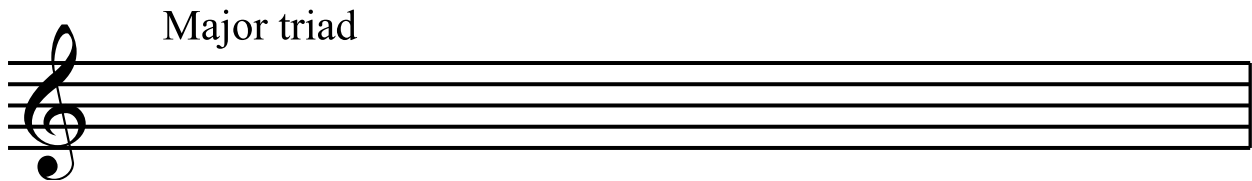
An empty musical staff in treble clef.

Major scale



Exercise 37c

Major triad



Major pentatonic

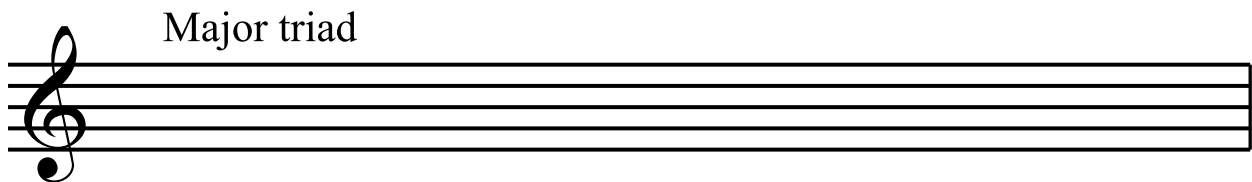


Major scale

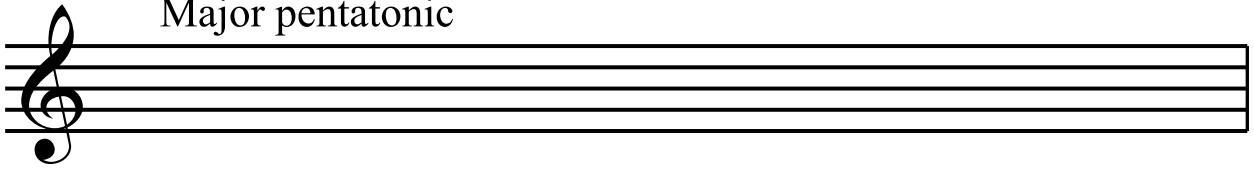


Exercise 37d

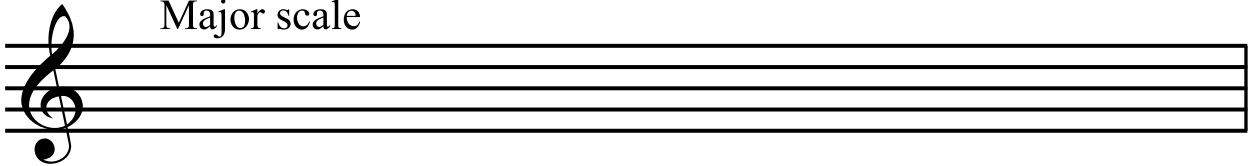
Major triad



Major pentatonic

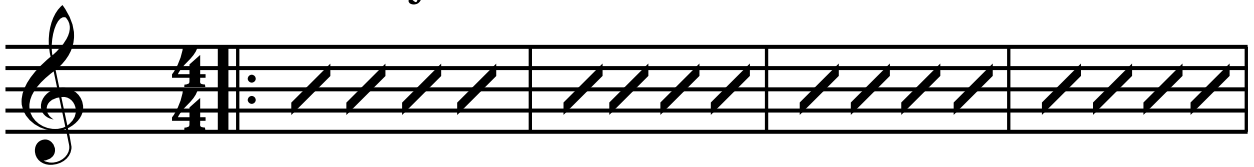


Major scale



Exercise 38a

E♭maj7 Cm7 Fm7 B♭7

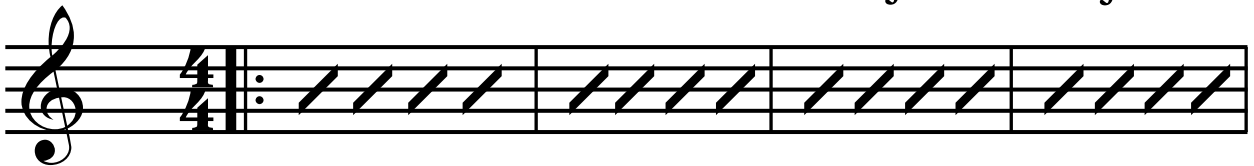


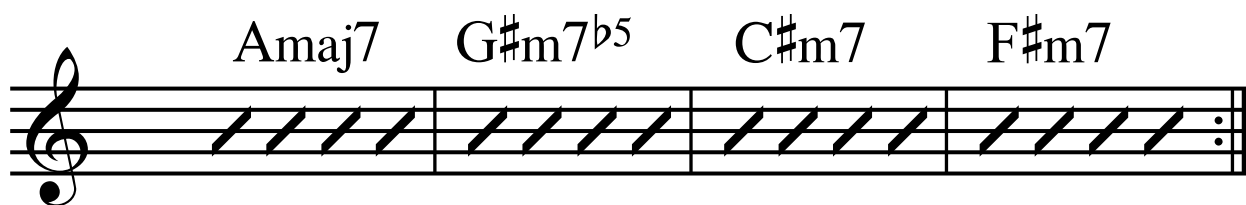
E♭maj7 A♭maj7 Gm7 B♭7



Exercise 38b

Bm7 E7 Amaj7 Dmaj7





Exercise 39a in C

V7 / II = A7

V7 / III =

V7 / IV =

V7 / V =

V7 / VI =

Exercise 39b in A

V7 / II =

V7 / III =

V7 / IV =

V7 / V =

V7 / VI =

Exercise 39c in E^b

V7 / II =

V7 / III =

V7 / IV =

V7 / V =

V7 / VI =

Exercise 39d in G^b

V7 / II =

V7 / III =

V7 / IV =

V7 / V =

V7 / VI =

Exercise 40

Exercise 40 is a guitar exercise in E-flat major, 4/4 time. It consists of two staves of music, each with four measures of rhythmic patterns (diagonal lines).
 The first staff starts with a repeat sign. Above the staff, the chords Ebmaj7 and Abmaj7 are written. Below the staff, the Roman numerals V/IV and V/VI are indicated. Arrows show voice leading from Ebmaj7 to Abmaj7 and from Abmaj7 to V/VI.
 The second staff has Cm7 above the first measure, Ebmaj7 above the third measure, and V/II below the first and fourth measures. Arrows show voice leading from Cm7 to Ebmaj7 and from Ebmaj7 to V/II.

Exercise 41

Exercise 41 is a guitar exercise in D major, 4/4 time. It consists of two staves of music, each with four measures of rhythmic patterns (diagonal lines).
 The first staff has the chords D, Bm7, Em7, and A7 written above the measures. A bracket connects Em7 and A7.
 The second staff has the chords Dmaj7, Gmaj7, Bm7, and A7 written above the measures.

Exercise 42

E E Emaj7 E7

Amaj7 Amaj7 F#m7 B7

Exercise 43

G7 C Db7 Gb A7 D Eb7 Ab

F#7 Bmaj7 C7 Fmaj7 Bb7 Eb E7 A

Exercise 44

G⁷ C D^{b7} C A⁷ D E^{b7} D

F^{#7} Bmaj⁷ C⁷ Bmaj⁷ B^{b7} E^b E⁷ E^b

Exercise 45

E^bmaj⁷ E^bmaj⁷ C^{m7} B^{b7}

Imaj⁷ Imaj⁷ VIIm⁷ V⁷

E^bmaj⁷ E^bmaj⁷ A^bmaj⁷ B^{b7}

Imaj⁷ Imaj⁷ IVmaj⁷ V⁷

$E\flat\text{maj}7$ $C\text{m}7$
 $I\text{maj}7$ $V7/VI$ $VI\text{m}7$ V/V $\text{sust}V7$

$E\flat\text{maj}7$ $A\flat\text{maj}7$ $B\flat7$
 $I\text{maj}7$ $V7/IV$ $IV\text{maj}7$ $V7$

Exercise 47

C C G C
 I I V I

C F G C
 I IV V $V7$

Exercise 47a

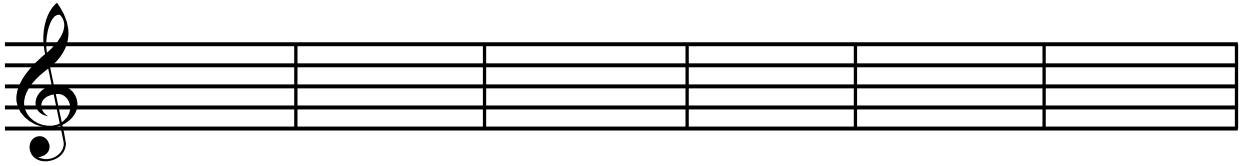
Exercise 47a consists of two staves of musical notation in 4/4 time, each containing four measures of rhythmic patterns (diagonal lines).
 The first staff has the following chords: Cmaj7, G7, Cmaj7. An arrow connects the G7 in the third measure to the Cmaj7 in the fourth measure.
 The second staff has the following chords: (V7/II), (V7/V), G7, Cmaj7. Arrows connect (V7/II) to (V7/V), (V7/V) to G7, and G7 to Cmaj7.

Exercise 47b

Exercise 47b consists of two staves of musical notation in 4/4 time, each containing four measures of rhythmic patterns (diagonal lines).
 The first staff has the following chords: Cmaj7, G7, Cmaj7. Arrows connect Cmaj7 to G7, G7 to Cmaj7, and a dashed arrow connects the final Cmaj7 to the next measure.
 The second staff has the following chords: V7/II, subV7/II, V7/V, subV7/V, V7, subV7, IMaj7. Dashed arrows connect V7/II to subV7/II, subV7/II to V7/V, V7/V to subV7/V, subV7/V to V7, and V7 to subV7.

Exercise 48

C^{o7} G^{o7} F^{o7} B^{o7} E^{o7} A^{o7}



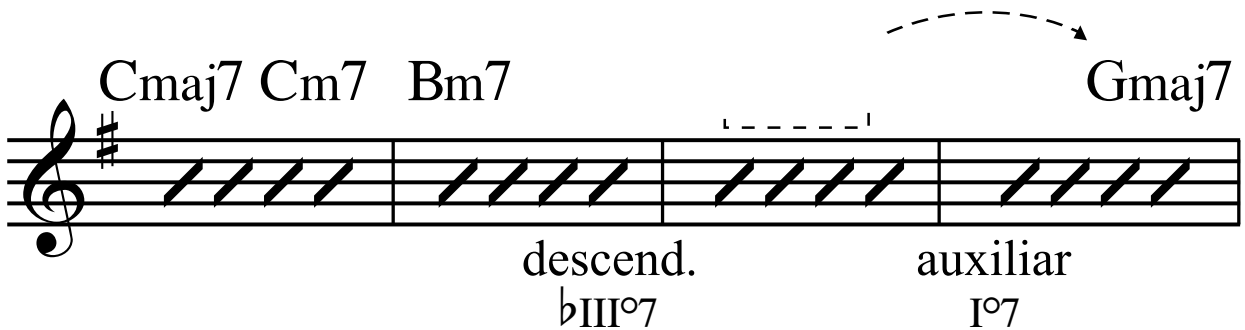
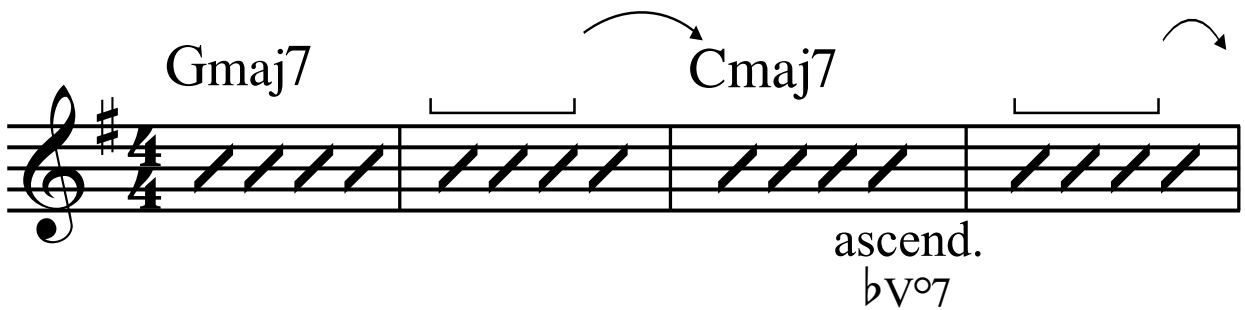
Exercise 49

C^{o7} = = =

E^{o7} = = =

D^{o7} = = =

Exercise 50



Exercise 51a

E♭maj7 B♭m7 E♭7 A♭maj7 B♭7

E♭maj7 A♭maj7 Gm7 C7 Fm7 B♭7

Exercise 51b

Gmaj7^{#11} Dmaj7/F# F^{o7} Em7 E♭7

D6 C#m7^{b5} C7^{#11} Bm7⁹ E7 Em7 A7¹³

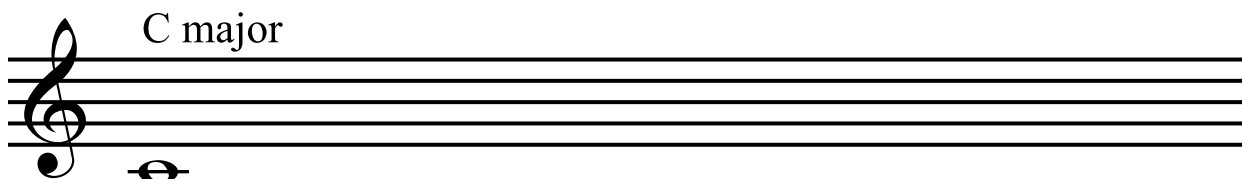
Chapter III: Minor key

Exercise 52

major	minor	major	minor	major	minor	major	minor
C		G			Dm		Bm
D \flat		E \flat			Gm		Fm
A		E			G \sharp m		C \sharp m

Exercise 53a

C major



A musical staff in treble clef with a C-clef. A whole note is written on the first line (C4).

C natural minor



A musical staff in treble clef with a C-clef. A whole note is written on the first line (C4).

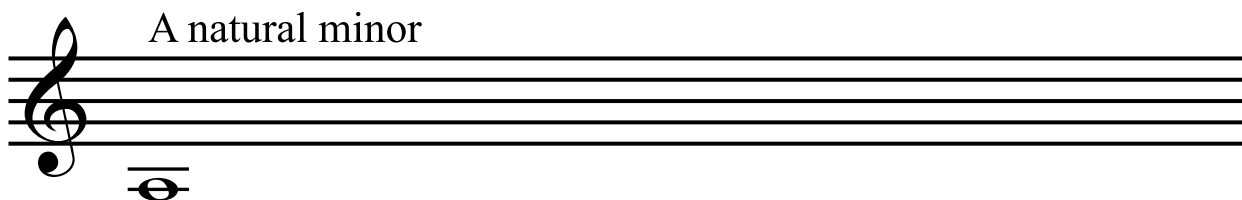
Exercise 53b

A major



A musical staff in treble clef with an A-clef. A whole note is written on the second line (A4).

A natural minor



A musical staff in treble clef with an A-clef. A whole note is written on the second line (A4).

Exercise 53

E major

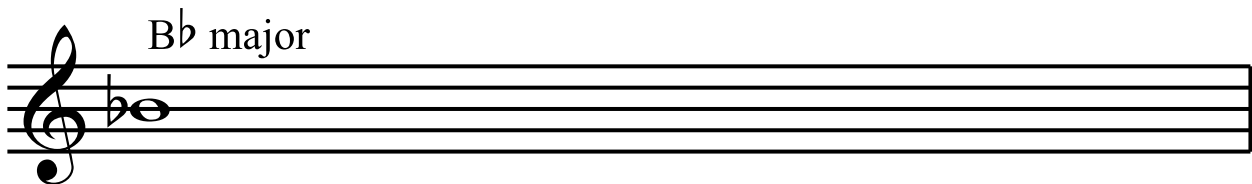
A musical staff in treble clef with a single whole note on the second line, representing the E major chord.

E natural minor

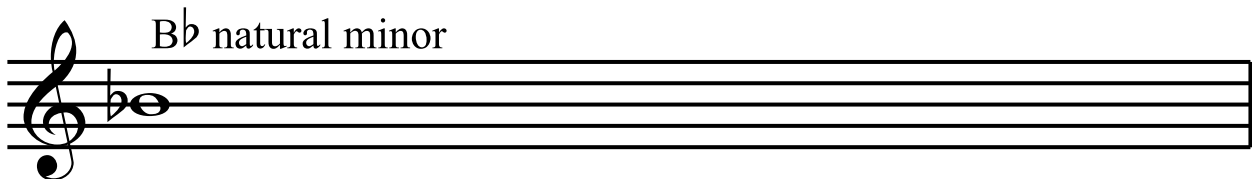
A musical staff in treble clef with a single whole note on the second line, representing the E natural minor chord.

Exercise 53

B \flat major

A musical staff in treble clef with a flat sign on the first line and a whole note on the second line, representing the B-flat major chord.

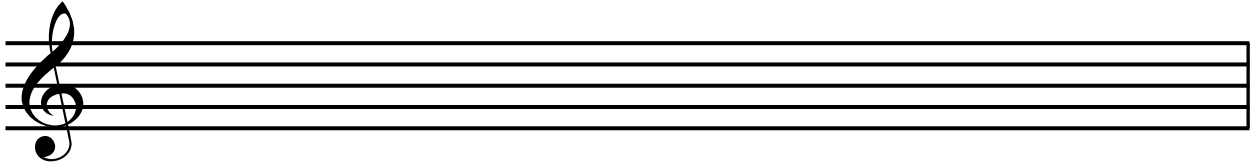
B \flat natural minor

A musical staff in treble clef with a flat sign on the first line and a whole note on the second line, representing the B-flat natural minor chord.

Exercise 54a

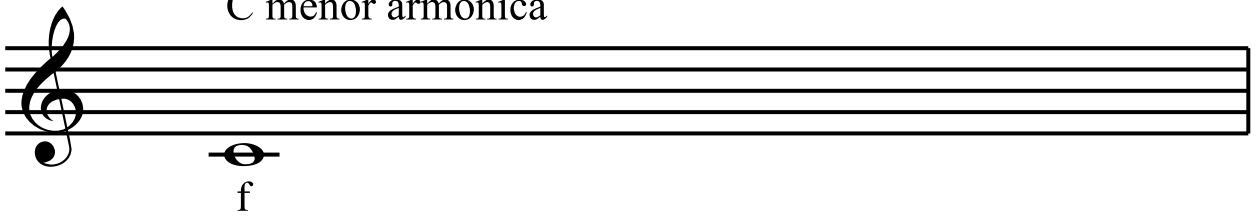
An empty musical staff in treble clef.

Exercise 54b

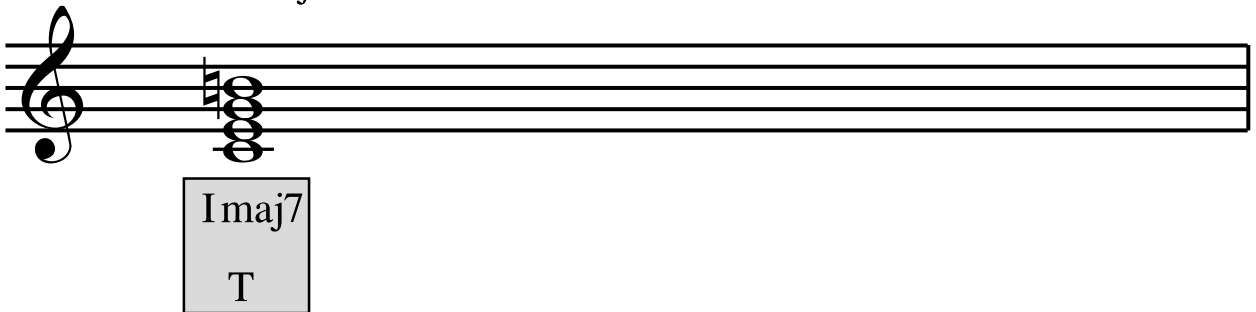


Exercise 55a

C menor armónica

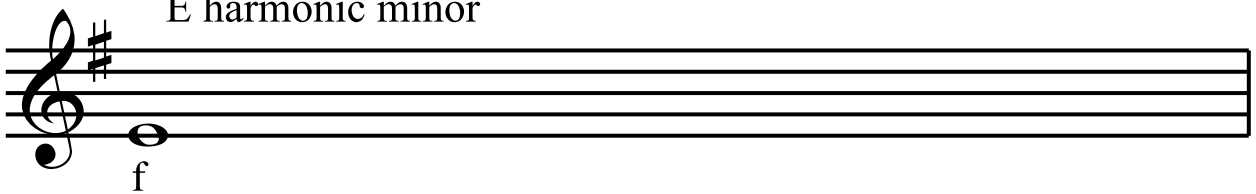


Cm maj7



Exercise 55b

E harmonic minor



Emmaj7

A musical staff in treble clef with a key signature of one sharp (F#). The chord Emmaj7 is written as a whole note chord. A grey box is positioned below the staff, containing the text "Imaj7" and "T" on two lines.

Exercise 55c

B \flat harmonic minor

A musical staff in treble clef with a key signature of two flats (B \flat , E \flat). The B \flat harmonic minor scale is written as a whole note chord. A dynamic marking "f" is placed below the staff.

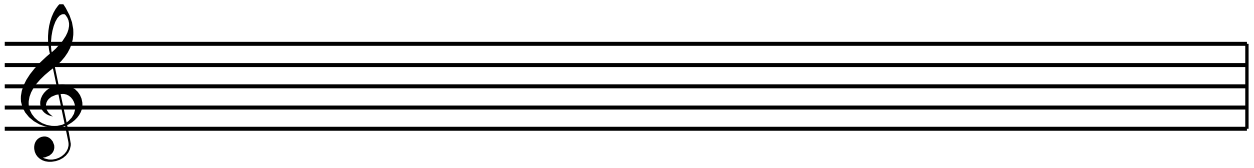
B \flat m maj7

A musical staff in treble clef with a key signature of two flats (B \flat , E \flat). The chord B \flat m maj7 is written as a whole note chord. A grey box is positioned below the staff, containing the text "Imaj7" and "T" on two lines.

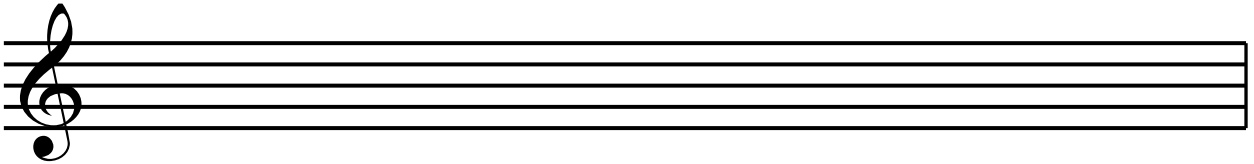
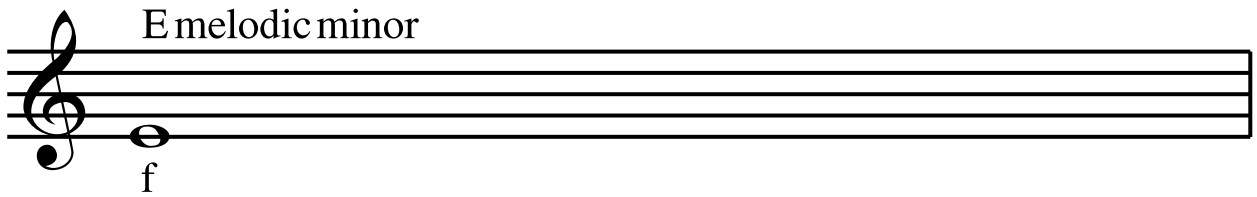
Exercise 56a

C melodic minor

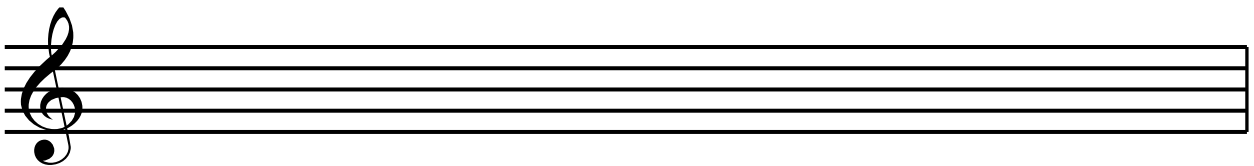
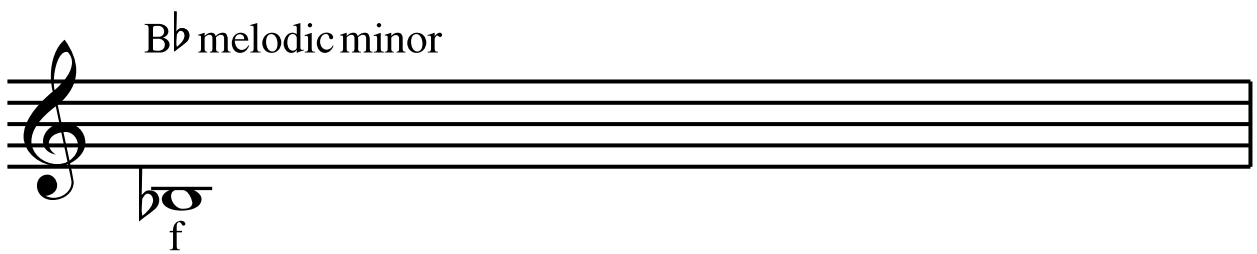
A musical staff in treble clef with a key signature of no sharps or flats (C major). The C melodic minor scale is written as a whole note chord. A dynamic marking "f" is placed below the staff.



Exercise 56b



Exercise 56c



Exercise 57

- Complete the following chords table by degrees.

DIATONIC CHORDS COMPARATIVE TABLE							
SCALE	I	II	III	IV	V	VI	VII
MAJOR	I maj7						
NATURAL MINOR	I m7						
HARMONIC MINOR	I m maj7						
MELODIC MINOR	I m6						

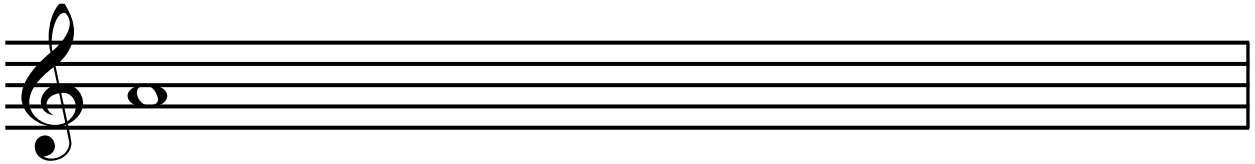
Exercise 58

- Complete the following resolutions with $b9$ dominants.

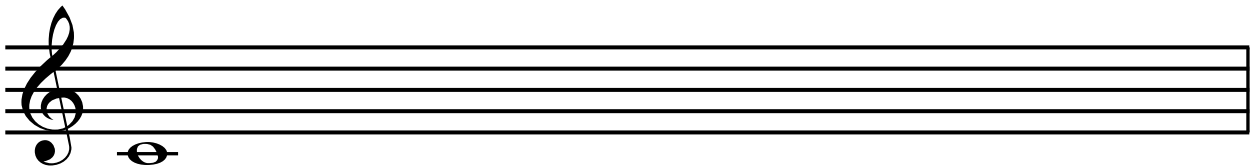
- Resolve by semitone the three tritone notes.

The image shows two musical staves in treble clef. The first staff has a key signature of one flat (Bb). It starts with a G7 $b9$ chord (notes: Bb, D, F, Ab, G) and an arrow pointing to Cm (notes: C, Eb, G). From Cm, an arrow points to Dm (notes: D, F, Ab). From Dm, an arrow points to Am (notes: A, C, Eb). The second staff has an Eb key signature. It starts with Ebm (notes: Eb, G, Bb) and an arrow pointing to Gm (notes: G, Bb, D). From Gm, an arrow points to Fm (notes: F, Ab, C).

Exercise 59a



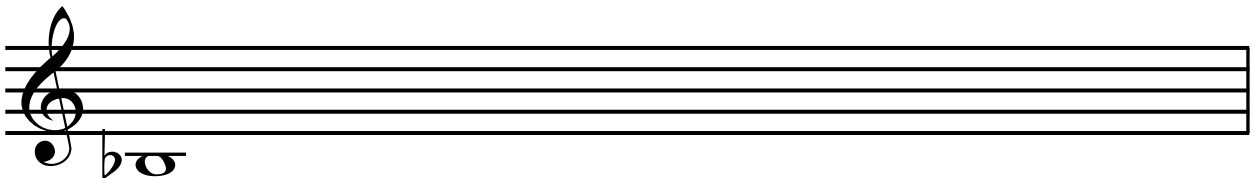
Exercise 59b



Exercise 59c



Exercise 59d - B \flat Blues



Exercise 60a

minor triad minor pentatonic

The first staff contains two musical exercises. The first is a minor triad, represented by a treble clef, a single note on the first line (F), and a dynamic marking 'f' below it. The second is a minor pentatonic scale, represented by a treble clef and a single note on the first line (F) with a dynamic marking 'f' below it. The staff is divided into two sections by a vertical line.

natural minor scale

The second staff shows the natural minor scale, starting with a treble clef and a single note on the first line (F) with a dynamic marking 'f' below it.

harmonic minor scale

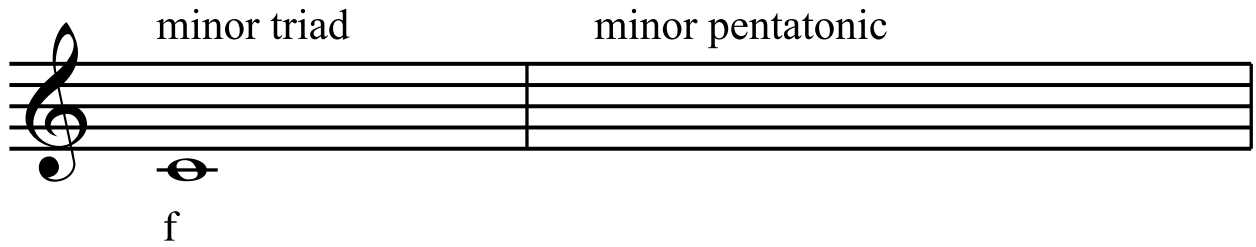
The third staff shows the harmonic minor scale, starting with a treble clef and a single note on the first line (F) with a dynamic marking 'f' below it.

melodic minor scale

The fourth staff shows the melodic minor scale, starting with a treble clef and a single note on the first line (F) with a dynamic marking 'f' below it.

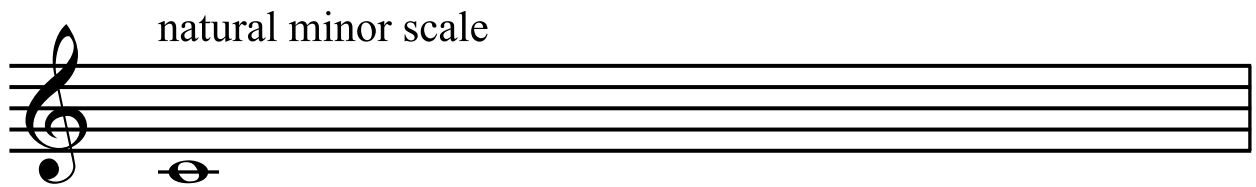
Exercise 60b

minor triad minor pentatonic



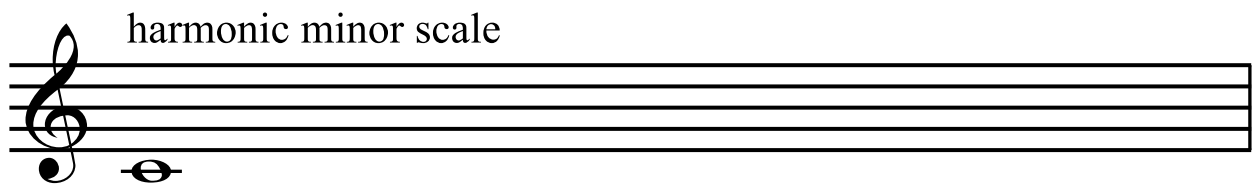
f

natural minor scale



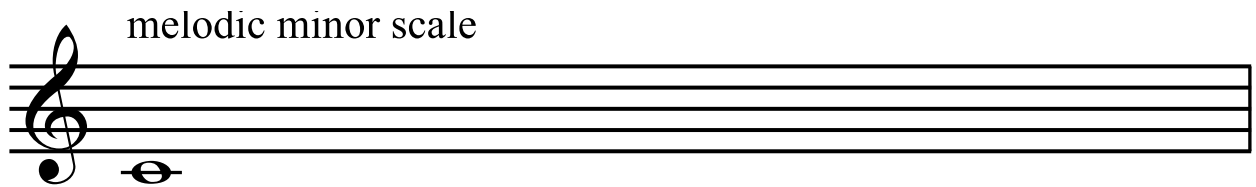
f

harmonic minor scale



f

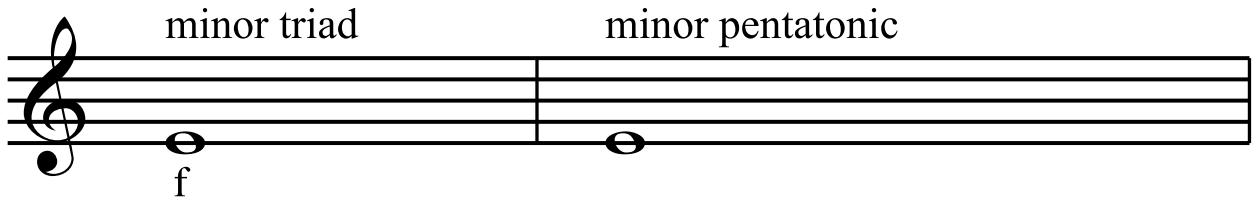
melodic minor scale



f

Exercise 60c


minor triad minor pentatonic



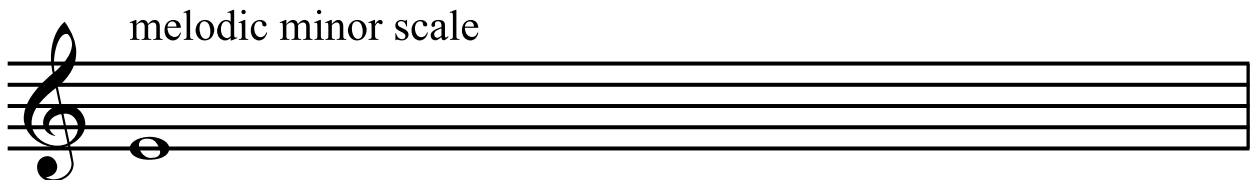
natural minor scale



harmonic minor scale



melodic minor scale



Exercise 61a

Cm7 F7 B \flat maj7 E \flat maj7

Am7 \flat 5 D7 \flat 9 Gm7 G7


Exercise 61b

Gm Gm maj7 Gm7 Gm6


Cm7 F7 B \flat maj7 G7 Cm Cm/B \flat Am7 \flat 5 A \flat 7

Exercise 61c

Dm7 Gm7 C7 Fmaj7 F7 B \flat maj7 A7



Dm G7 \sharp 11 Em7 \flat 5 A7 \flat 9



Thank you !

Thank you for the time you have invested to read '*Modern Harmony, EXERCISES I*'. If you have liked this book and you have found it useful I would be grateful if you would put your opinion in **Amazon.com**.

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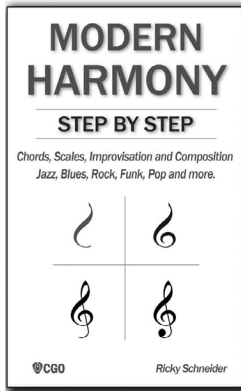
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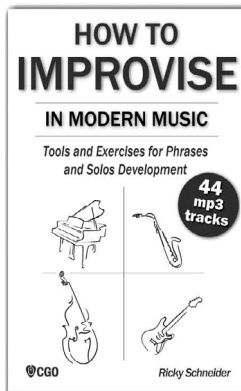
MODERN HARMONY STEP BY STEP is a book devoted to the study and understanding of modern harmony and its different musical styles, including **Jazz, Blues, Rock, Funk, Pop** among others.

All topics are oriented to **improvisation, composition, arrangements** and the **analysis** of this styles.

This book is divided into five chapters which are organized to help you progress step by step, as if you were taking a course.

Hundreds of examples illustrate the different concepts explained in each section, providing a practical way to bring theory to your musical instrument.

Major and minor scales - Modals and artificial scales - Diatonic and non diatonic chords, your tensions and your scales - Composition tools, Modern music analysis - Improvisation, and more.



HOW TO IMPROVISE IN MODERN MUSIC is a book oriented towards learning and practice of musically improvising on any instrument in every style of modern music: Jazz, Blues, Rock, etc.

The examples and exercises in this book are accompanied by **44 tracks in mp3** format which will help you understand every concept and transfer it to your instrument.

Application of these tools for the development of phrases and solos are grouped in 5 chapters where we shall work on the elements indispensable for a creative musical development.

In each chapter, information will be ordered by degree of difficulty, accompanied by theoretical concepts which will help you understand their application.

IMPROVISATION: To play or to study? Creativity. How to use this book? The “Diary of practices.”

FORM: Recognizing the parts of the themes.

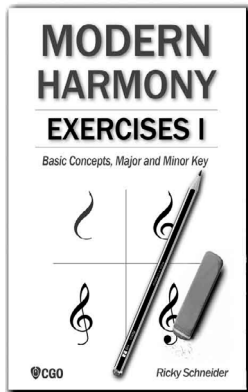
EAR: Recognizing notes, scales and chords.

RHYTHM: Phrasing beyond scales employed.

NOTES AND SCALES: Different scales and the tensions they generate on the chords.

CADENCES: Melodic lines chords. The solo.

You may work, independently, on those points you may consider necessary to develop from any level, creating your own diary of practices: **Scales** (pentatonic, modal, Mixolydian, artificial, chromatic, etc.), **arpeggios** and their combinations, **tensions** and resolutions, **guide notes**, **target tones**, **modulation**, **Swing**, **Blues**, **Turnarounds**, “**The Solo**” and its guidelines, etc.



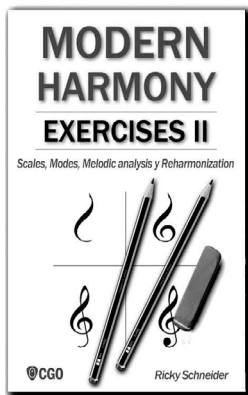
Modern Harmony, EXERCISES I This first exercise book is based on the first three chapters of **Modern Harmony Step by Step**: Basic concepts, Major key and Minor key.

You can practice in different keys and chords progressions all the modern harmony concepts:

Intervals, major and minor scales, its alterations; triads and 7th chords, tonal functions, secondary dominants, chain of dominants, substitute dominants, harmonic analysis, themes and melodies reharmonization, etc.

Ever since I wrote *Modern Harmony Step by Step* I had in mind to complete this work with an exercise book. Many readers also wrote me asking for it to put into practice all the theory I advanced in this first publication.

The main need was to practice the concepts in different keys, note combinations, chords, etc. Also to analyse different chord progressions and reharmonise them, chord substitution practice, resolutions, etc. Both in major and minor keys.



Modern Harmony, EXERCISES II In this second harmony exercise book we will transit the path that will lead us from calculation to creativity, both composing or arranging music, searching scales in order to compose or improvise melodic lines, and interchange harmonies to comping them.

You can practice in different keys and progressions:

Scales: modals, relative to the minor modes, Diminished, Mixolydians with their alterations, Harmonics, etc.

Harmonic and melodic analysis, modal harmony, hybrid chords, modulation, modal interchange and reharmonization.

Analyzing themes or creating your own cadences and progressions to apply these points.

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