

TRANSPOSITION

Dr. Rulon Christiansen
A.G.O. Super Saturday
August 6, 2011

Musical Examples

Moderate to key a half step higher

D--1st note of D scale

D--3rd note of B-flat scale (D=common tone)

1.

D Major: I E-flat Major: V7 I

2.

4 Melodic intervals: ascending

m2 M2 m3 M3 P4 aug4 P5 m6 M6 m7 M7 P8

3.

Melodic intervals: descending

4.

10 Harmonic intervals: ascending

m2 M2 m3 M3 P4 Aug4 P5 m6 M6 m7 M7 P8

5.

Harmonic intervals: descending

6.

16 Triad: 3-note chords: 1st degree--root; 3rd degree--third; 5th degree--fifth (degree=note of scale)

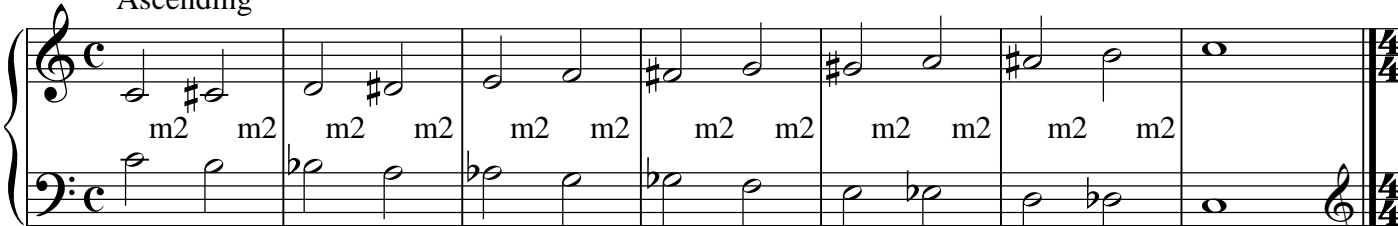
3rd (III) 5th (V) root (I)


7.

17 Seventh Chord: 4-note chords: 1st degree--root; 3rd degree--third; 5th degree--fifth; 7th degree--seventh.

3rd (III) 5th (V) 7th (VII) root (I)

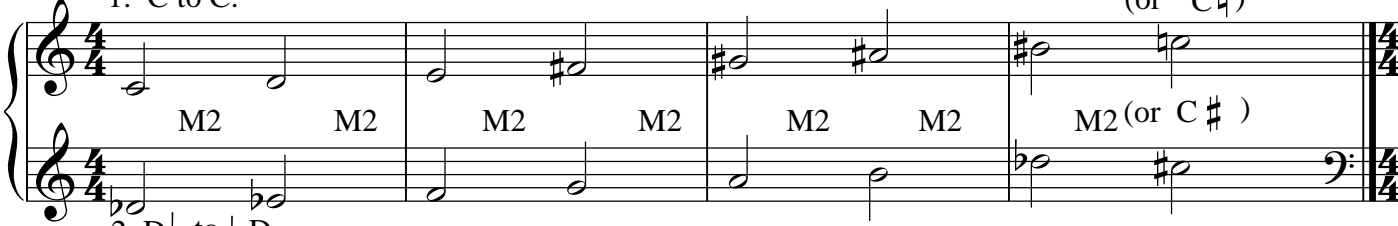
18 Chromatic Scale: half steps (m2)
Ascending

8. 

9. 

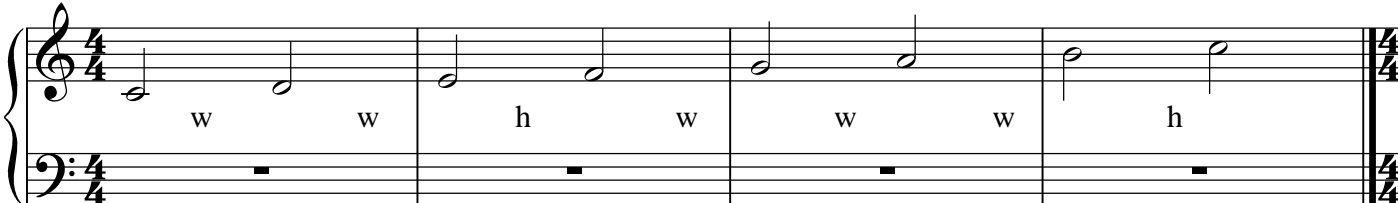
Chromatic Scale:
Descending

25 Two (2) Whole Tone Scales : whole steps (M2). Whole step=2 half steps.

10. 

1. C to C. (or C#)
2. D \flat to \flat D


29 Major Scale: Half Steps and Whole steps. Pattern: w-w-h-w-w-w-h

11. 


Minor scales: three forms. 1. Natural 2. Harmonic 3. Melodic

Natural Minor: same key signature and notes as relative major. Pattern: w-h-w-w-h-w-w

33 (the key a m3 above the minor key) This example is in A minor: the relative major is C Major.

12. 

37 Harmonic minor: same as natural minor but with 7th degree raised a half step. w-h-w-w-h-w+- h

13. 

7th raised

Melodic Minor: Ascending form same as Harmonic Minor, but with both 6th and 7th degrees raised a half step. The descending form is exactly the same notes as the natural minor scale.

41

14. a. Ascending

b. Descending

Primary Triads: chords built on scale degrees I, IV and V.

These are in Root position. On the piano, inversions are used to connect them more smoothly.

45

15. a. Root position (to show scale degrees on which chords are based--root is the bottom note of a triad.)

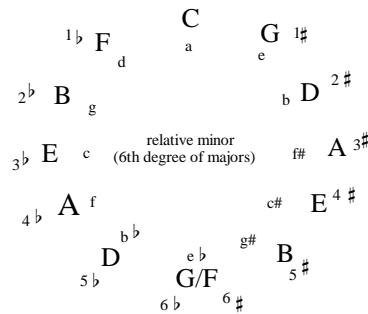
b. Keyboard voicing: inversions used to connect chords by common tones (tied notes=common tones)

v7 also used--for sake of contrary motion.

48 c. Keyboard voicing: triad in r.h., bass in l.h. Transpose into all major keys: (key signatures--d. below)

I IV I 6/4 V7 I

d. Circle of Fifths
(order of sharps and flats
in all twelve major keys)



Secondary Triads: minor chords in the minor mode built on scale degrees ii, and vi. (iii and vii used less frequently). The following progressions integrate the secondary and primary triads. Transpose.

51 (keyboard voicing)

16.

I vi IV ii I 6/4 V7 I

TECHNIQUES FOR TRANSPOSITION

A. Change of Key signature

Transpose a half step up (or down) by changing key signature in keys with same letter name (E-flat and E) but a half step apart.

8th degree (E-flat) becomes 3rd degree (D-sharp) of key a half step higher with same letter name (E-flat major and E major).

17. 55 E-flat Major to E Major.

E-flat Major: I ii 6 I 6/4 V I
E Major: V7 I ii 6 I 6/4 V I

B. Interval

Transpose notes melodically by the number of lines/spaces above or below for that interval.

18. 61

a. 2nds b. 3rds c. 4ths

line to next space space to next line line to next line space to next space line to 2nd space space to 2nd line

67

d. 5ths e. 6ths f. 7ths

line to 2nd line space to 2nd space line to 3rd space space to 3rd line line to 3rd line space to 3rd space

19. C. Chord Structure:
1. Triads and their inversions.

73 g. 8ves

1. root position 2. 1st inversion 3. 2nd inversion

3rd [] 3rd 3rd [] 4th 4th [] 3rd

line to 4th space space to 4th line root in bass (scale degree 1) third in bass (scale degree 3) 5th in bass (scale degree 5)

3rd [] 3rd 3rd [] 4th 4th [] 3rd

I I₆ I_{6/4}

2. Triads: keyboard style and choral voicing. Roman numerals for ease of playing in new key.
 Playing a progression or hymn in different keys can be simplified by using the same fingering.

78

20. a. Keyboard voicing b. Choral voicing

I IV I 6/4 V7 I I IV I 6/4 V7 I

3. Seventh chord and inversions.

84

21. a. root position b. 1st inversion c. 2nd inversion d. 3rd inversion

root in bass 3rd in bass 5th in bass 7th in bass

I 7 I 7 I 7 I 7

6 5 4 3

4 3 2 1

4 3 2 1

4. Seventh chords:

88

22. a. Keyboard voicing. Roman numerals for ease in playing in new key.

C Major: I V7 I V7 I6 V7 I6 V7 I

6 5 4 3 4 4 4 2

93

b. Choral voicing

C Major: I V7 I V7 I6 V7 I6 V7 I

6 5 4 3 4 4 4 2

D. By ear

Decide on new key, and note scale step of first note of melody. Play in original key, then try to play the melody by hearing it in your head (from tonal memory). Note melodic contour, high and low notes.

98

23. 1. scale step: 3 2. 3

C Major: I V7 6 5

F Major: I V7 6 5 I

E. Movable C clef. Centers notes on the staff, avoiding placement on leger lines above and below staff.

1. Treble clef: note heads on leger lines below staff. 2. Movable C clef: note heads centered on staff. (same passage read in tenor clef)

102

24.

middle C

F. Other: transpose with a combination of movable C clef and substituting the treble clef for the bass clef (or the bass clef for the treble clef.)

106 "Silent Night"--Franz Gruber (B-flat Major)

25.

B-flat Major: I V7 I

Transpose "Silent Night" to G Major (m3 lower). Read treble clef in movable C clef. Read bass clef in treble clef, but play two (2) octaves lower.

110 "Silent Night"--Franz Gruber (G Major)

26.

middle C

8^{va}

G Major: I V7 I