











① Visualize the major scales represented by the following key signatures.






• Fill in the note for the scale degree given, as in example 1a.

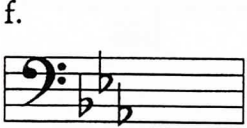

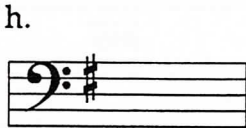


a.  6      b.  5      c.  7      d.  4      e.  3

f.  6      g.  3      h.  2      i.  7      j.  1

② Visualize the natural minor scales represented by the following key signatures.

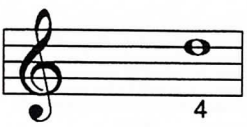

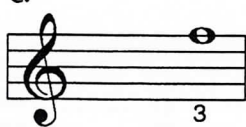

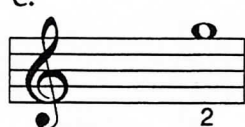
• Fill in the note for the scale degree given.

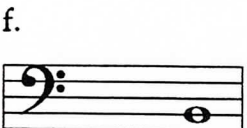

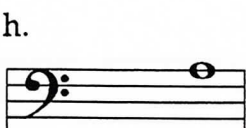

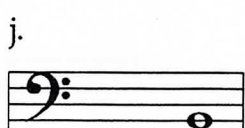
a.  min3      b.  5      c.  2      d.  4      e.  min7

f.  min6      g.  4      h.  min3      i.  5      j.  2





③ The scale degrees of the given notes from major scales are identified.

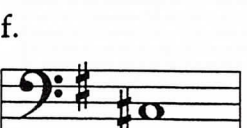

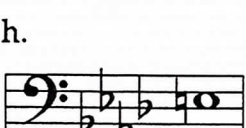

• Write in the key signatures.

a.  4      b.  4      c.  3      d.  6      e.  2

f.  1      g.  7      h.  5      i.  3      j.  2

④ • Identify the scale degrees of the given notes in these minor keys (natural, harmonic, or melodic):

a.       b.       c.       d.       e. 

f.       g.       h.       i.       j. 

① • Identify the following intervals from the A<sup>b</sup> major scale:

a. Tonic is the bottom note:

A musical staff in treble clef showing eight intervals from the A<sup>b</sup> major scale. The bottom note of each interval is the tonic, A<sup>b</sup>. The intervals are: A<sup>b</sup>-B<sup>b</sup>, A<sup>b</sup>-C<sup>b</sup>, A<sup>b</sup>-D<sup>b</sup>, A<sup>b</sup>-E<sup>b</sup>, A<sup>b</sup>-F<sup>b</sup>, A<sup>b</sup>-G<sup>b</sup>, A<sup>b</sup>-A<sup>b</sup>, and A<sup>b</sup>-B<sup>b</sup>.

\_\_\_\_\_

b. Tonic is the top note:

A musical staff in treble clef showing eight intervals from the A<sup>b</sup> major scale. The top note of each interval is the tonic, A<sup>b</sup>. The intervals are: B<sup>b</sup>-A<sup>b</sup>, C<sup>b</sup>-A<sup>b</sup>, D<sup>b</sup>-A<sup>b</sup>, E<sup>b</sup>-A<sup>b</sup>, F<sup>b</sup>-A<sup>b</sup>, G<sup>b</sup>-A<sup>b</sup>, A<sup>b</sup>-A<sup>b</sup>, and B<sup>b</sup>-A<sup>b</sup>.

\_\_\_\_\_

c. Compound intervals from the A<sup>b</sup> scale:

A musical staff in treble clef showing five compound intervals from the A<sup>b</sup> major scale. Each interval consists of two notes on the same staff. The intervals are: A<sup>b</sup>-C<sup>b</sup>, A<sup>b</sup>-D<sup>b</sup>, A<sup>b</sup>-E<sup>b</sup>, A<sup>b</sup>-G<sup>b</sup>, and A<sup>b</sup>-B<sup>b</sup>.

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② • Identify the following intervals from the B major scale:

a. Tonic is the bottom note:

A musical staff in treble clef showing eight intervals from the B major scale. The bottom note of each interval is the tonic, B. The intervals are: B-C, B-D, B-E, B-F, B-G, B-A, B-B, and B-C.

\_\_\_\_\_

b. Tonic is the top note:

A musical staff in treble clef showing eight intervals from the B major scale. The top note of each interval is the tonic, B. The intervals are: C-B, D-B, E-B, F-B, G-B, A-B, B-B, and C-B.

\_\_\_\_\_

c. Compound intervals from the B scale:

A musical staff in treble clef showing five compound intervals from the B major scale. Each interval consists of two notes on the same staff. The intervals are: B-D, B-E, B-G, B-A, and B-C.

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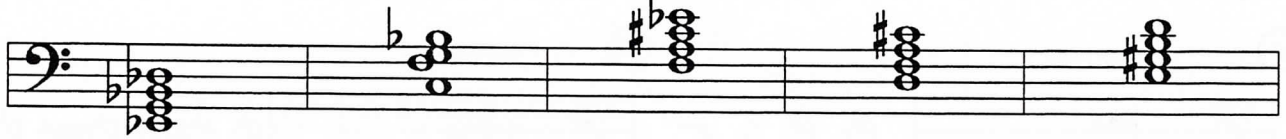
NAME \_\_\_\_\_

① • Identify these seventh chords in root position:

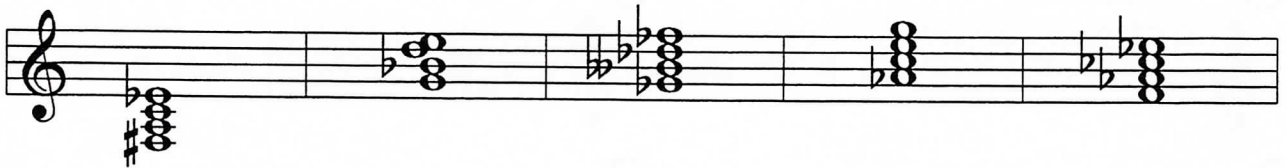
a. \_\_\_\_\_



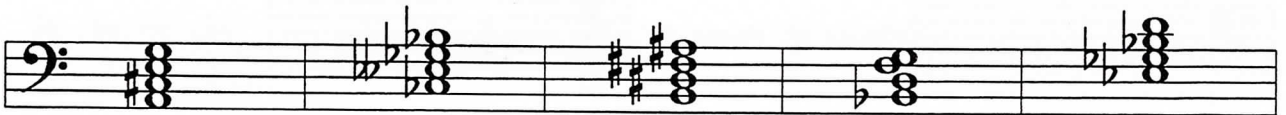
b. \_\_\_\_\_



c. \_\_\_\_\_

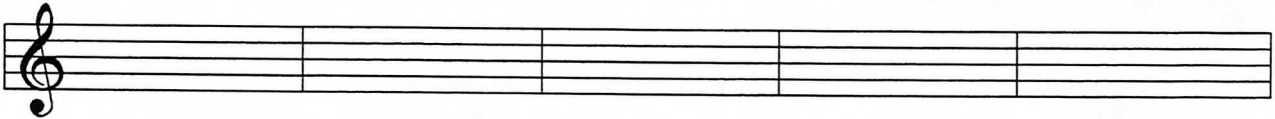


d. \_\_\_\_\_

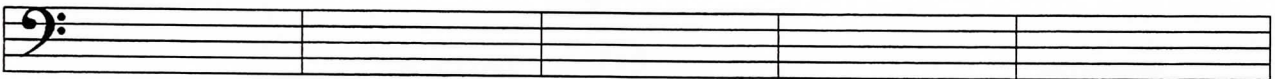


② • Spell these 7th chords in root position:

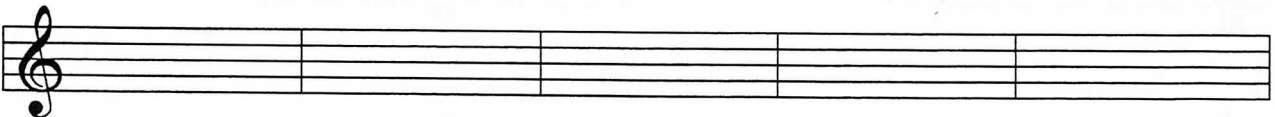
a. B6                  A<sup>b</sup>7(sus4)                  A<sup>o</sup>7                  B<sup>b</sup>-7(<sup>b</sup>5)                  G-7



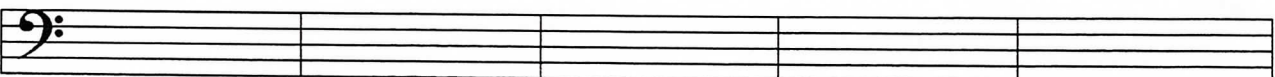
b. D+7                  E+<sup>+</sup>maj7                  C<sup>#</sup>7                  E<sup>b</sup>-6                  A<sup>b</sup>-7



c. F7(sus4)                  G<sup>o</sup>7                  B<sup>b</sup>-(maj7)                  E<sup>b</sup>7(sus4)                  G+7



d. B-7                  F<sup>#</sup>6                  E<sup>b</sup>o7                  G7                  C<sup>o</sup>7



- Identify the interval.
- Circle all the triads that contain the interval (consider all inversions, do not consider enharmonics).

① min 3



F+ D° A<sup>b</sup>- F°

⑨ \_\_\_\_\_



B<sup>b</sup>+ E° B<sup>b</sup>° G-

② \_\_\_\_\_



E<sup>b</sup>+ E<sup>b</sup>- C- A<sup>b</sup>°

⑩ \_\_\_\_\_



D<sup>b</sup>- A<sup>b</sup>sus4 D<sup>b</sup>sus4 D<sup>b</sup>

③ \_\_\_\_\_



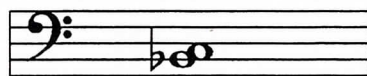
D<sup>b</sup>+ F- D<sup>b</sup>° D<sup>b</sup>sus4

⑪ \_\_\_\_\_



F<sup>#</sup>sus4 B+ D+ B°

④ \_\_\_\_\_



B<sup>b</sup>sus4 B<sup>b</sup>- Fsus4 G°

⑫ \_\_\_\_\_



G<sup>b</sup>+ C<sup>b</sup> G<sup>b</sup>- E<sup>b</sup>-

⑤ \_\_\_\_\_



C<sup>#</sup>sus4 F<sup>#</sup>+ A+ F<sup>#</sup>-

⑬ \_\_\_\_\_



C<sup>#</sup>- F<sup>#</sup>sus4 Bsus4 B-

⑥ \_\_\_\_\_



A C<sup>#</sup> C<sup>#</sup>- C<sup>#</sup>°

⑭ \_\_\_\_\_



F<sup>#</sup>° D° B<sup>b</sup>+ F<sup>#</sup>sus4

⑦ \_\_\_\_\_



B<sup>b</sup>+ G<sup>b</sup>- G<sup>b</sup>° D<sup>b</sup>sus4

⑮ \_\_\_\_\_



Fsus4 B<sup>b</sup>- B<sup>b</sup>sus4 B<sup>b</sup>

⑧ \_\_\_\_\_



E+ G<sup>#</sup> G<sup>#</sup>° B<sup>#</sup>+

⑯ \_\_\_\_\_



D<sup>b</sup>+ B<sup>b</sup>- B<sup>b</sup>° Fsus4

- Identify the triads and their inversions in the first two columns.
  - Spell the chords in the given inversion in column three.
- (R = root position, 1 = 1st inversion, 2 = 2nd inversion).

①		F (2)			D <sup>b</sup> - (R)
②					E <sup>b</sup> + (1)
③					G(sus4)(2)
④					F° (1)
⑤					G <sup>b</sup> (2)
⑥					A+ (R)
⑦					B- (1)
⑧					E° (2)

- There are one or two incorrect chord spellings in each line.
  - Circle the wrong chords, then spell them correctly. (Add the necessary clef.)
- (Optional: Mark the inversion of each chord.)

Wrong chords  
corrected:

① F#7 G-7 F7(sus4) Emaj7

② F#-(maj7) G°7 A<sup>b</sup>-7(<sup>b</sup>5) B-6

③ C#°7 B<sup>b</sup>-7 D<sup>b</sup>7 E-7(<sup>b</sup>5)

④ D+7 A<sup>b</sup>-6 B<sup>b</sup>-(maj7) G7(sus4)

⑤ F-6 B7(sus4) E<sup>b</sup>+maj7 F#°7

⑥ F#-7(<sup>b</sup>5) A<sup>b</sup>-7 C-(maj7) A°7

⑦ B+maj7 C#-7(<sup>b</sup>5) E<sup>b</sup>7(sus4) B<sup>b</sup>+7

⑧ D<sup>b</sup>7(sus4) C#6 G6 D°7

- Write chord symbols for the following triads.
  - Roots are in the bass clef. Note the key signatures.
- (Optional: Mark inversions of the treble clef triads between the clefs.)

①

F F<sup>o</sup>

②

- Realize chord symbols for the following harmonizations.
- The root of each chord is in the bass clef.
- Important:
  - 1 – Pay careful attention to key signatures.
  - 2 – Remember the “rules” for accidentals.

(Optional: Mark the inversion of the chord voicing in the “right-hand”, treble clef.)

B<sup>b</sup> maj7

1

5

9

13



Play or have a friend play these progressions. Listen to the sound of the different voicings.

- Write in chord symbols above each chord. (Chord symbols for inversions are written: B<sup>b</sup>/D, chord – slash – chord tone that is in the bass voice.)
- Write any tensions in parentheses: G7 (b<sup>9</sup>13)

①

Triads voiced in close position with independent bass.

②

Seventh chords voiced in close position with independent bass.

③

Open position with inversions and doublings.

④

Open position with roots in bass, some 5ths omitted, tensions added.

- Indicate the number of each chord tone and tension in the following two melodies.
- Use 1 – 3 – 5 – 7 for chord tones (<sup>b</sup>3 for minor 3rd, <sup>b</sup>7 for minor 7th.)
- Use 9 (<sup>b</sup>9 #9) – 11 (#11) – 13 (<sup>b</sup>13) for tensions.

①

Dmaj7                      Gmaj7                      F<sup>#</sup>-7                      B7                      E-7                      E<sup>b</sup>7

Dmaj7                      C<sup>#</sup>7                      F<sup>#</sup>-7                      F7                      B<sup>b</sup>-7                      E<sup>b</sup>7                      A-7(<sup>b</sup>5)                      D7

Gmaj7                      G-7                      Fmaj7                      E<sup>b</sup>maj7

Dmaj7                      D-7                      B<sup>b</sup>7                      C7                      Dmaj7

②

A-                      D-                      E-                      G                      A-

F                      D-                      G                      G(sus4)                      A-

- Write in chord symbols above the chords in the following progression.
- Place tensions in parentheses beside the chord symbols.
- Note: the root of each chord is in the bass voice. Some chords do not have 5ths.

Fmaj7(<sup>#11</sup><sub>9</sub>)

Musical staff 1: Treble and bass clefs, 3/4 time signature. Chords: Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7, Fmaj7(<sup>#11</sup>), Fmaj7(<sub>9</sub>).

Musical staff 2: Treble and bass clefs, 3/4 time signature. Chords: Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup>), Fmaj7(<sup>#11</sup><sub>9</sub>).

Musical staff 3: Treble and bass clefs, 3/4 time signature. Chords: Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup><sub>9</sub>).

Musical staff 4: Treble and bass clefs, 3/4 time signature. Chords: Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup><sub>9</sub>), Fmaj7(<sup>#11</sup><sub>9</sub>).

Relative is an adjective applied to scales/modes that contain the same pitches but have different starting notes. For example: D aeolian, G dorian and F ionian are all relative to each other. They have the same notes. They have only one accidental, B<sup>b</sup>.

- Write the following modes. All the scales in the left column are relative to each other. All the scales in the right column are relative to each other. Watch clefs!!

① A ionian

⑧ E<sup>b</sup> ionian

② B dorian

⑨ F dorian

③ C<sup>#</sup> phrygian

⑩ G phrygian

④ D lydian

⑪ A<sup>b</sup> lydian

⑤ E mixolydian

⑫ B<sup>b</sup> mixolydian

⑥ F<sup>#</sup> aeolian

⑬ C aeolian

⑦ G<sup>#</sup> locrian

⑭ D locrian

The following pair of scales (a. and b.) are relative to each other.

- Name each scale/mode.
- Mark the  $\frac{1}{2}$  steps as in #1. Watch clefs!!

(This exercise continues on the next page.)

①

a. \_\_\_\_\_

b. \_\_\_\_\_

②

a. \_\_\_\_\_

b. \_\_\_\_\_

③

a. \_\_\_\_\_

b. \_\_\_\_\_

④

a. \_\_\_\_\_

b. \_\_\_\_\_

⑤

a. \_\_\_\_\_

b. \_\_\_\_\_

The scales (a. and b.) in each of these pairs are also relative.

Hint: None of the scales are ionian, but there is one related ionian scale to each pair.

- Identify each scale.
- Mark  $\frac{1}{2}$  steps.

⑥

a. \_\_\_\_\_

b. \_\_\_\_\_

⑦

a. \_\_\_\_\_

b. \_\_\_\_\_

⑧

a. \_\_\_\_\_

b. \_\_\_\_\_

⑨

a. \_\_\_\_\_

b. \_\_\_\_\_

⑩

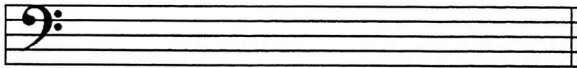
a. \_\_\_\_\_

b. \_\_\_\_\_

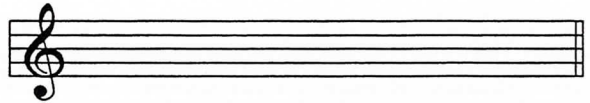
Parallel is an adjective applied to scales/modes that start on the same note, but have at least one different pitch.

- Write the following modes. In the left column all the scales are parallel to each other, and start on “F”. In the right column, the parallel scales all start on “E”. Watch clef!!

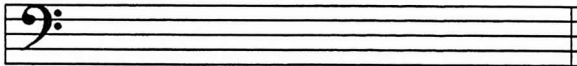
① F ionian



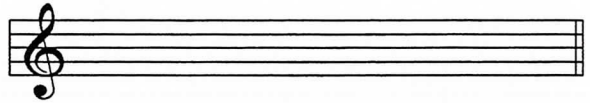
⑧ E ionian



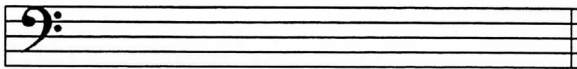
② F lydian



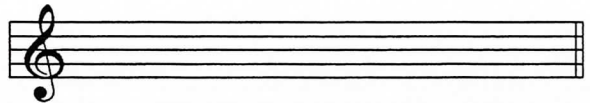
⑨ E lydian



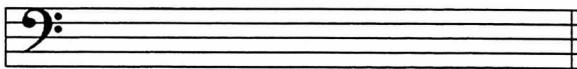
③ F mixolydian



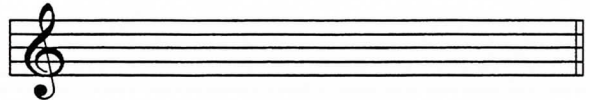
⑩ E mixolydian



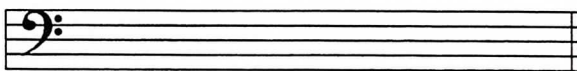
④ F dorian



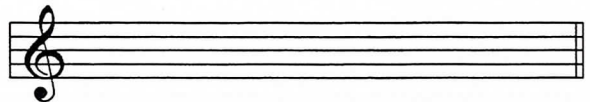
⑪ E dorian



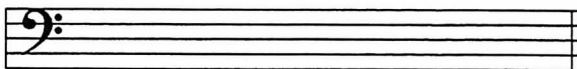
⑤ F aeolian



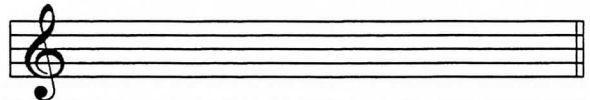
⑫ E aeolian



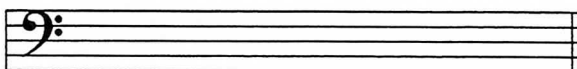
⑥ F phrygian



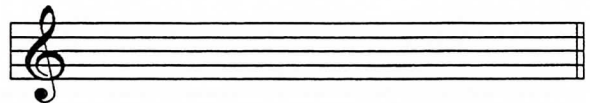
⑬ E phrygian

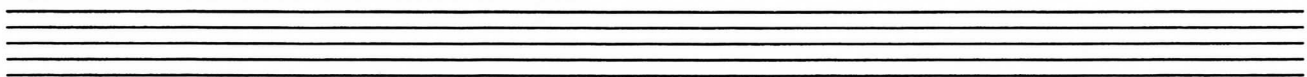
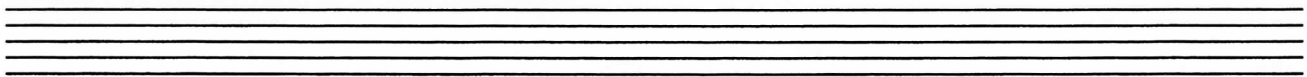
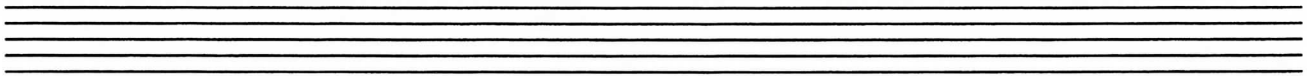
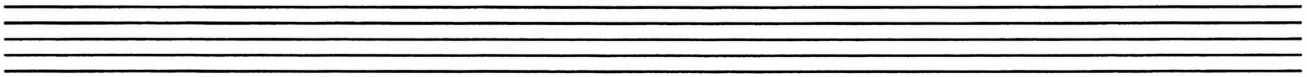
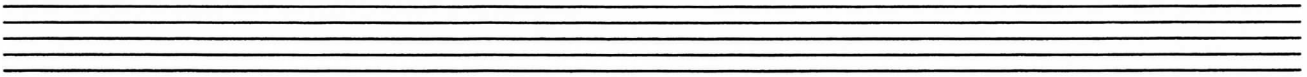
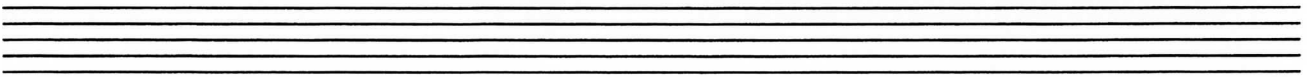
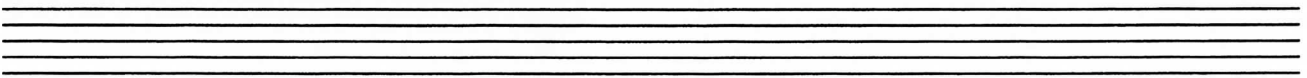
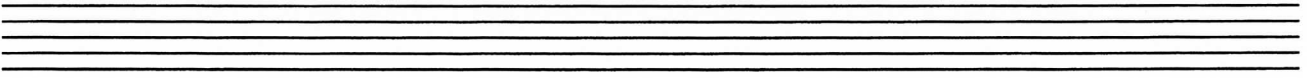
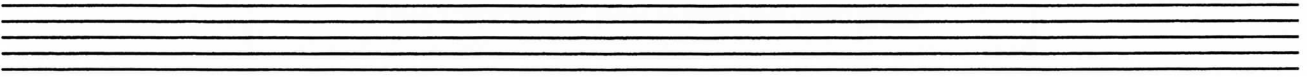


⑦ F locrian



⑭ E locrian





2





These pairs are still parallel, but in the last three examples the comparison is made to other modes besides ionian and aeolian.

- Follow the same directions as the previous page.

⑥

a. \_\_\_\_\_

b. \_\_\_\_\_

⑦

a. \_\_\_\_\_

b. \_\_\_\_\_

⑧

a. \_\_\_\_\_

b. \_\_\_\_\_

⑨

a. \_\_\_\_\_

b. \_\_\_\_\_

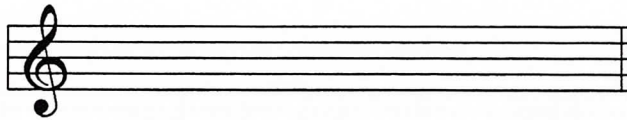
⑩

a. \_\_\_\_\_

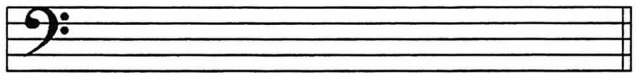
b. \_\_\_\_\_

• Write these modes using accidentals and whole notes:

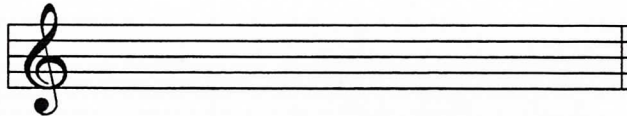
① F phrygian



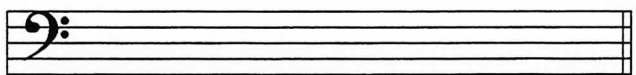
② G dorian



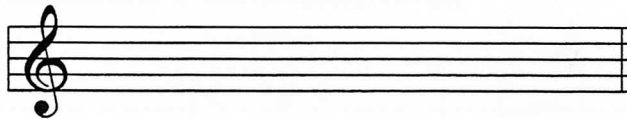
③ C<sup>♯</sup> mixolydian



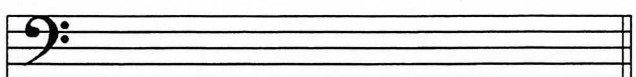
④ E<sup>♭</sup> lydian



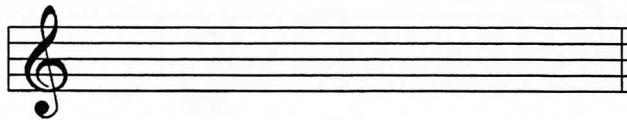
⑤ B aeolian



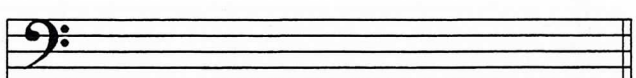
⑥ D locrian



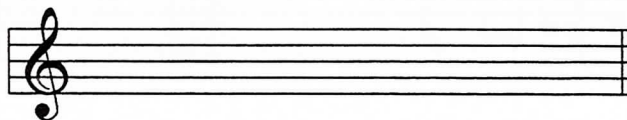
⑦ F<sup>♯</sup> phrygian



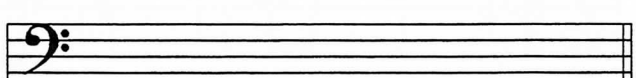
⑧ B ionian



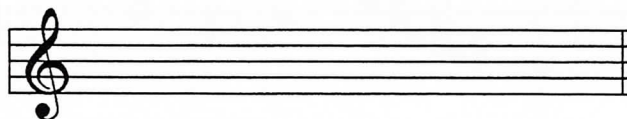
⑨ G<sup>♭</sup> ionian



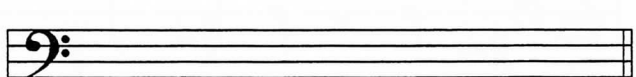
⑩ E dorian



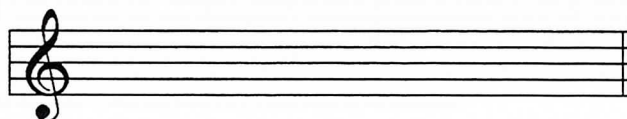
⑪ B<sup>♭</sup> phrygian



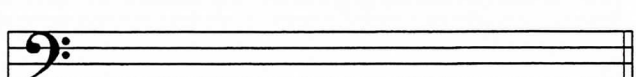
⑫ A<sup>♭</sup> mixolydian



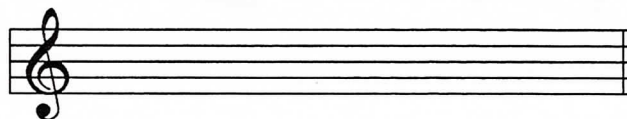
⑬ D<sup>♭</sup> mixolydian



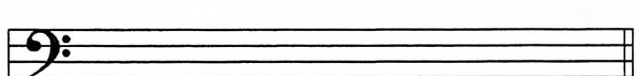
⑭ C<sup>♯</sup> aeolian



⑮ G locrian



⑯ F lydian



The following modal melodies end on "do".

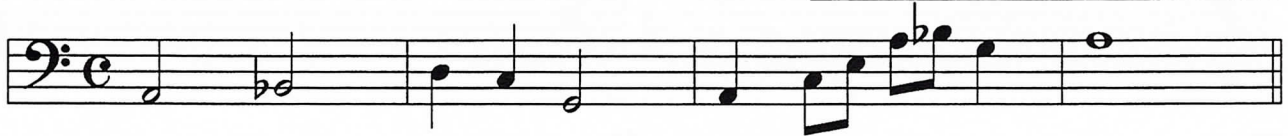
- Identify the modes:

(Optional: Indicate the scale degree of each melody note.)

①



②



③



④



⑤



⑥



⑦



⑧

