

MUS 2501/2502 **RAH1** Name _____

I. Dorian - Pattern W h W W W h W Transpose to C Maj. w/low. 3rd and 7th .

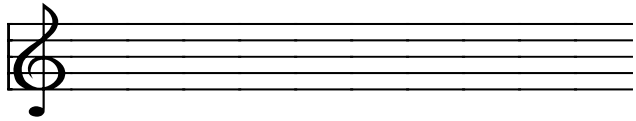
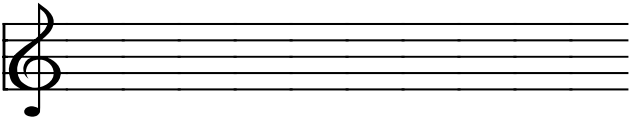
EX: LABEL:  

WRITE SCALE:



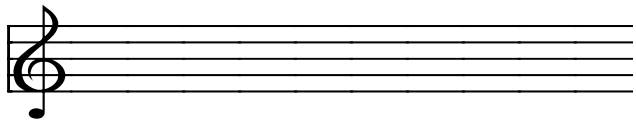
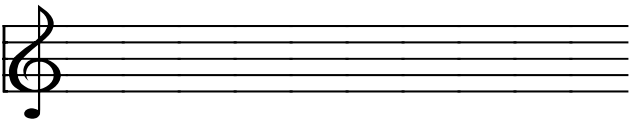

Phrygian - Pattern _____ Transpose to Eb _____



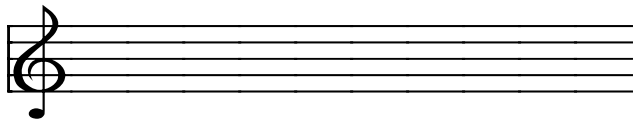
Lydian - Pattern _____ Transpose to D _____



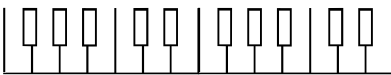
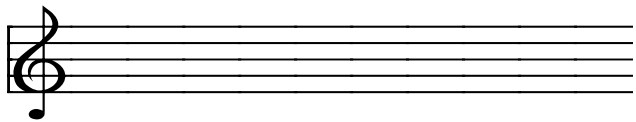
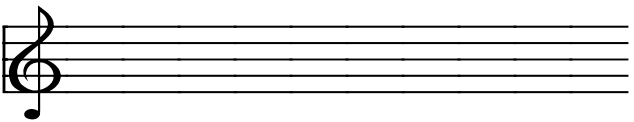



Mixolydian - Pattern _____ Transpose to Gb _____

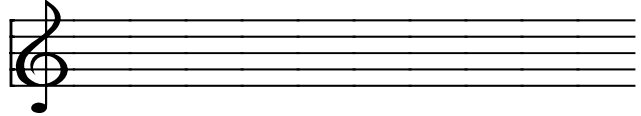
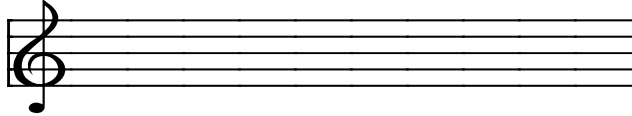
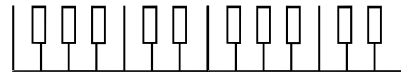
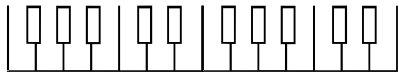





Aeolian - Pattern _____ Transpose to F _____

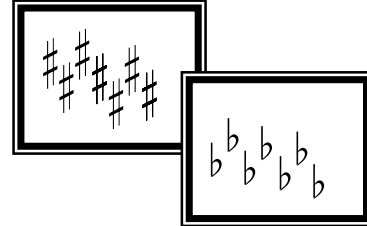





Locrian Pattern _____ Transpose to C _____



II.

ORDER OF SHARPS: F, C, G, F, A, E, B
 (Fat College Girls Don't Always Eat Breakfast)
ORDER OF FLATS: B, E, A, D, G, C, F
 (sharps backward)



III.

Chord Groups



I = F, C, G

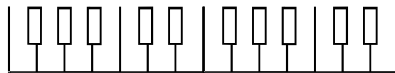
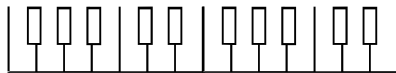
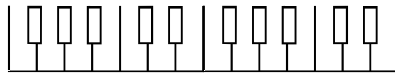
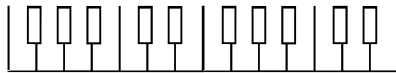
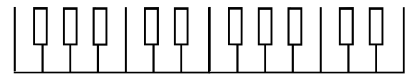
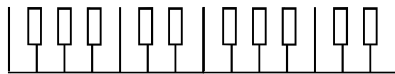
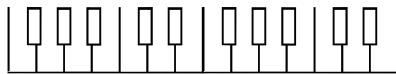


II = D, A, E

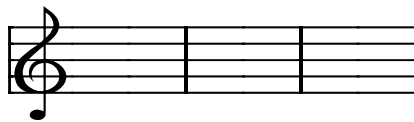
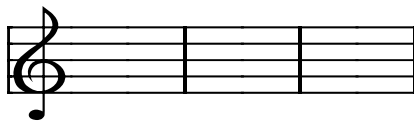


III = B

Place an X on each chord member of these 7 chords:

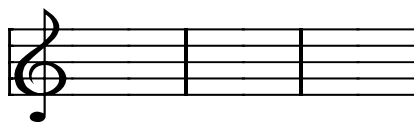
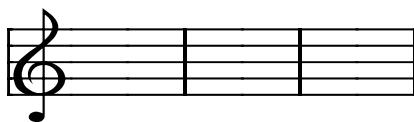


1. Write the chords, using whole notes and label them underneath each chord:



2. The same, but, raise each 1/2 step. Lower each 1/2 step.

Lower it 1/2 step.



IV. Chord Qualities of the Chords in a Scale--Fill in the blanks.

REF: Tonic Supertonic Mediant Sub Dominant Dominant Sub Mediant Leading Tone

In Major Keys:

I, ii, iii, IV, V, vi, vii°

In Natural Minor Keys:

i, ii°, III, iv, v, VI, VII

INVERSIONS: Triads: R - 6 - 6/4 Seventh Chords R - 6/5 - 4/3 - 4/2

Maj. Keys ii vi⁶ iii vii⁰ V ⁴/₃

min. keys: ii⁰ VI III VII v ⁶/₄

Mixed ___ M ___ ___ m ___ ___ M ___ ___ m ___ ___ M ___

NOTE: The 7th of a Dominant Seventh Chord resolves downward to the interval of a 6th. or, to the 3rd note of the scale. However, the 3rd of the V₇ chord is the "leading tone" of the key and resolves upward to the Tonic, which has caused some confusion. TIP: You resolve by 1/2 step in either case. Hope this helps! Mrs. B. ☺

V. Total 7 Chart

	# # # # # # # #	b b b b b b b	
G₁	D₂	A₃	E₄
B₅	F#₆	C#₇	C₀
G_{b6}	D_{b5}	A_{b4}	E_{b3}
B_{b2}	F₁	C_{b7}	C₀
			The Math
			1+6
			2+5
			3+4
			4+3
			5+2
			6+1
			7+0 & 0+7

Fill in the blanks:

The key of G has 1 #. V7/V A7 Rel. min. em

The key of Bb has . V7/V Rel. min.

The key of D has . V7/V Rel. min.

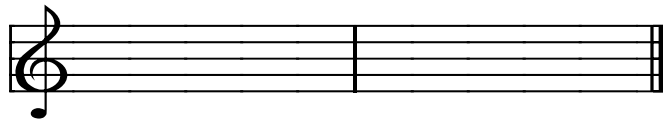
The key of Ab has . V7/V Rel. min.

The key of F has . V7/V Rel. min.

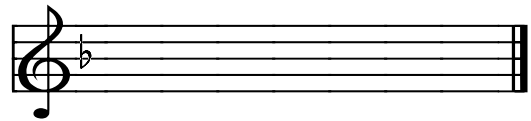
The key of Gb has . V7/V Rel. min.

The key of E has . V7/V Rel. min.

The key of Eb has . V7/V Rel. min.

VI. Chord Qualities/Cadences-One Hand (from F Maj.)

M m d A M m d A
(Up by 1/2 step)



I IV I V(7) I
(in nearest inversions)

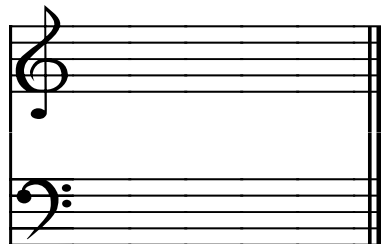
Always use fingers 1, 3, 5 !

RH: Use fingers as marked !

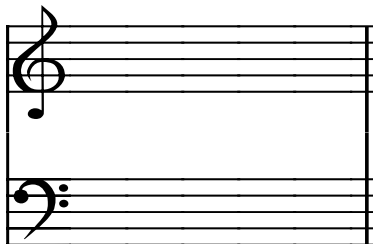
5	5	5	5	5
3	4	3	2(4)	3
1	1	1	1	1

VII. Cadences/4 part writing - (find or write)

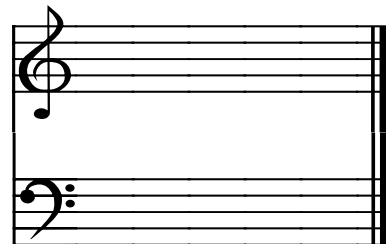
Plagal Cad.-Key of D



Authentic Cad.-Key of G



Deceptive Cad.-Key of F



(Either Perfect or Imperfect)