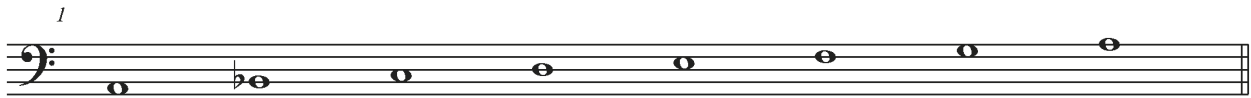


Assignments and Drills

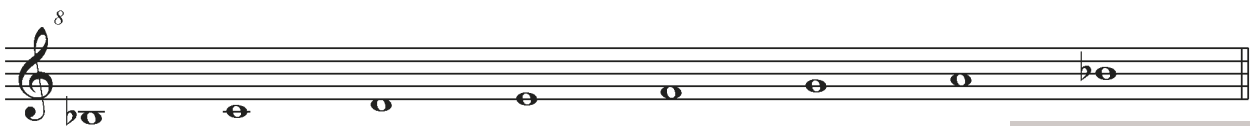
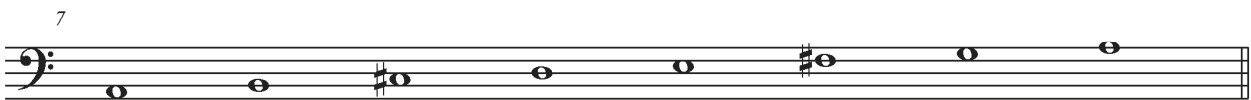
Assignment 4.01

The objective of this assignment is familiarity with the modes.

Instructions: Identify the name of each *mode* below. Number one is done for you. REFER BACK TO EXAMPLES 4.01, 4.02, 4.05, 4.06, AND 4.07 IF NECESSARY.



Phrygian



Assignment 4.02

The objective of this assignment is familiarity with major and minor scales.

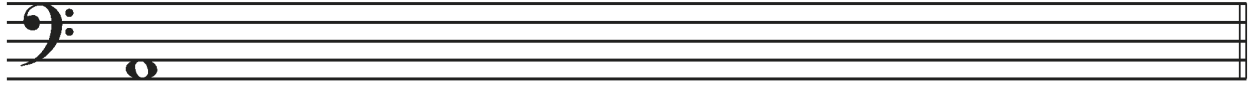
Instructions: Go back through assignment 4.01 and convert numbers two, seven, and eight to *major scales* using accidentals; convert number six to a *natural minor scale* using accidentals. REFER BACK TO EXAMPLES 4.09 AND 4.20 IF NECESSARY.

Assignment 4.03

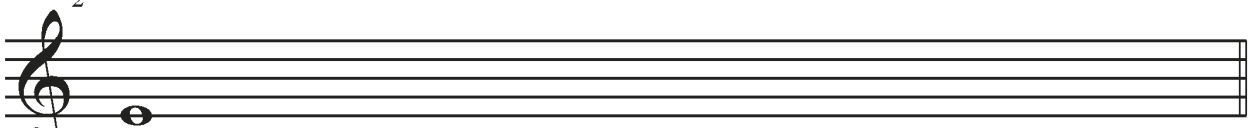
The objective of this assignment is mode construction.

Instructions: Create ascending *Dorian* modes on each note provided below. REFER BACK TO EXAMPLES 4.01 AND 4.05 IF NECESSARY.

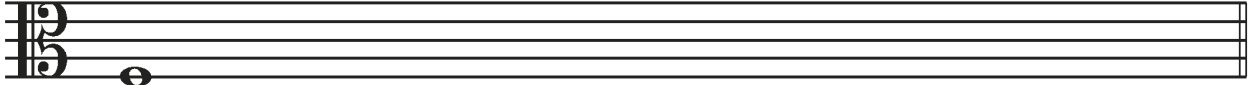
1



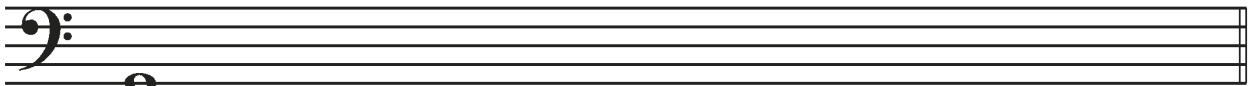
2



3



4

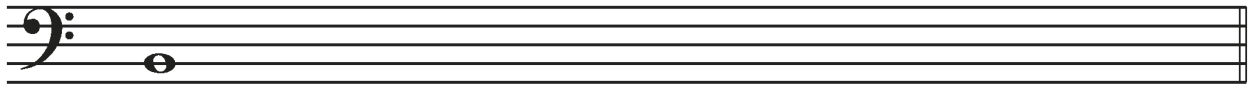


Assignment 4.04

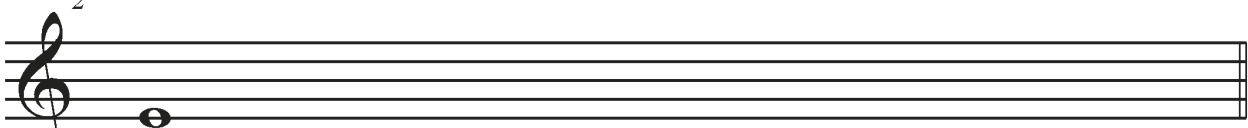
The objective of this assignment is mode construction.

Instructions: Create ascending *Phrygian* modes on each note provided below. REFER BACK TO EXAMPLES 4.01 AND 4.05 IF NECESSARY.

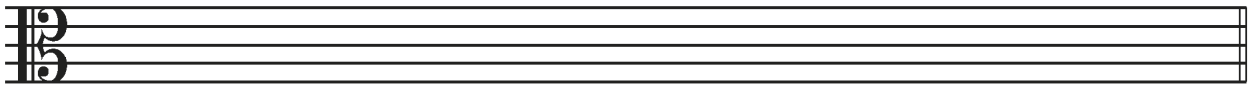
1



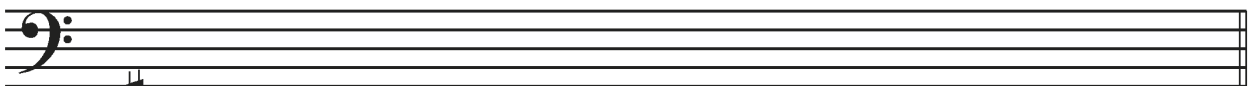
2



3



4



Assignment 4.05

The objective of this assignment is mode construction.

Instructions: Create ascending *Lydian* modes on each note provided below. REFER BACK TO EXAMPLES 4.01 AND 4.06 IF NECESSARY.

1

2

3

4

Assignment 4.06

The objective of this assignment is mode construction.

Instructions: Create ascending *Mixolydian* modes on each note provided below. REFER BACK TO EXAMPLES 4.01 AND 4.06 IF NECESSARY.

1

2

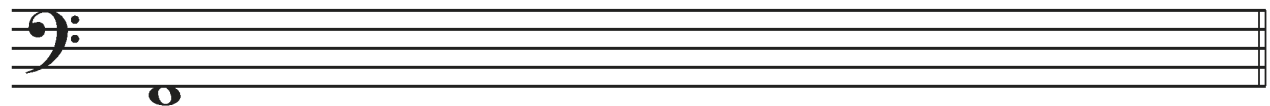
3

4

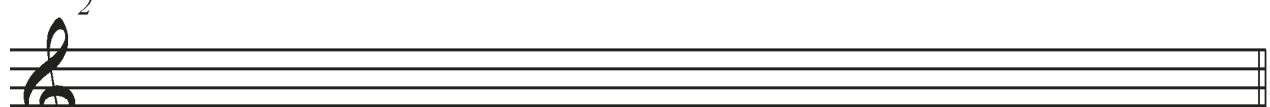
The objective of this assignment is major scale construction.

Instructions: Create ascending *major scales* on each note provided below. REFER BACK TO EXAMPLES 4.07—4.10 IF NECESSARY.

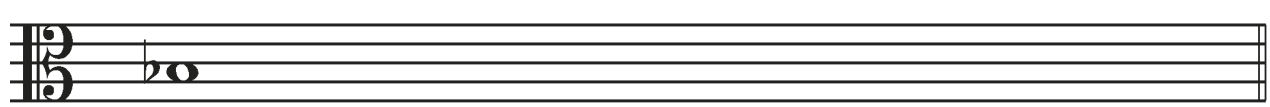
1



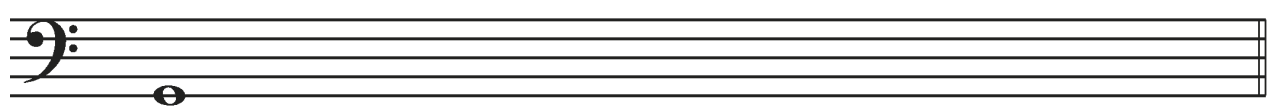
2



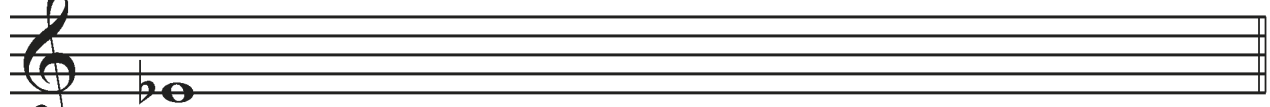
3



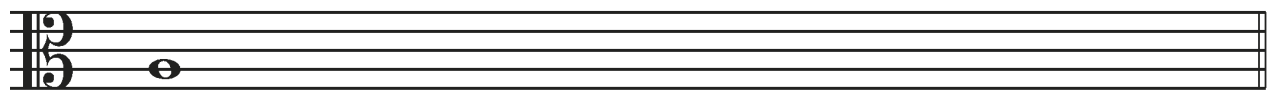
4



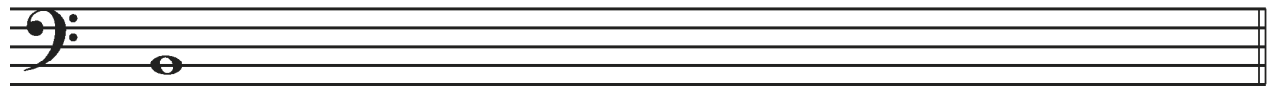
5



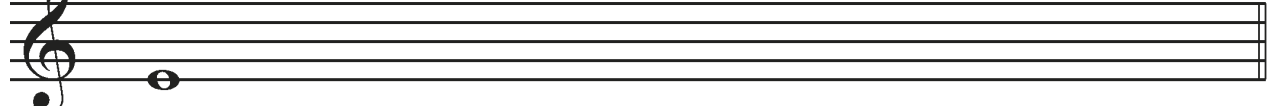
6



7



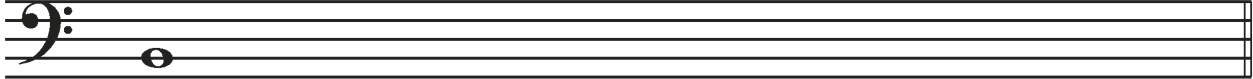
8



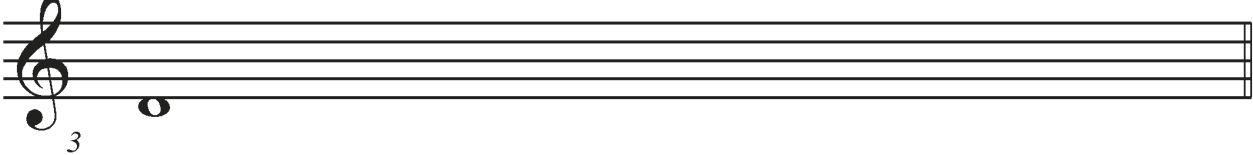
The objective of this assignment is minor scale construction.

Instructions: Create ascending *natural minor* scales on each note provided below. REFER BACK TO EXAMPLE 4.20 IF NECESSARY.

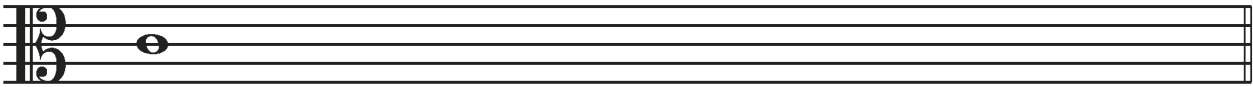
1



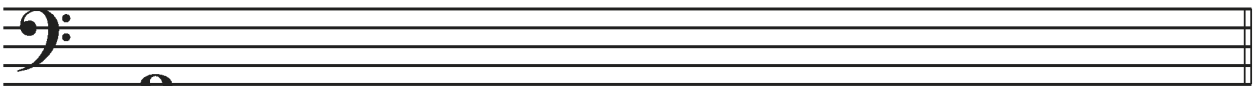
2



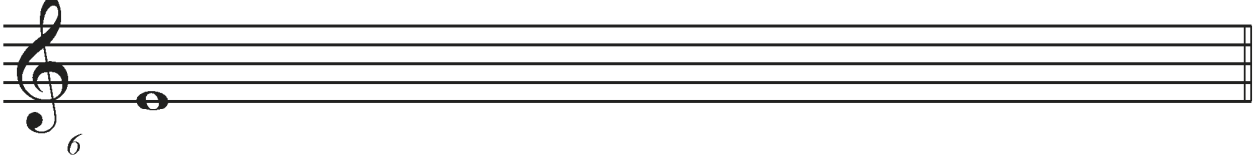
3



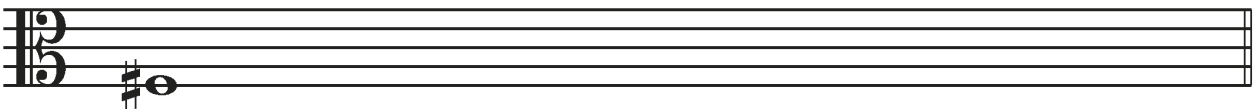
4



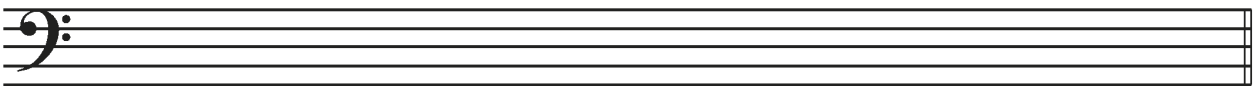
5




6



7



8



The objective of this assignment is minor scale construction.

Instructions: Create ascending *harmonic minor* scales on each note provided below. REFER BACK TO EXAMPLE 4.21 IF NECESSARY.

1

2

3

4

5

6

7

8

The objective of this assignment is minor scale construction.

Instructions: Create complete *melodic minor* scales (ascending and descending) on each note provided below. REFER BACK TO EXAMPLES 4.22 AND 4.23 IF NECESSARY.

1

2

3

4

5

6

7

8

Assignment 4.11

The objective of this assignment is fluent notation of sharp key signatures in various clefs.

Instructions: Practice writing the order of sharps on each staff below (five times). ONLY REFER BACK TO EXAMPLE 4.12 ONCE FOR EACH CLEF.

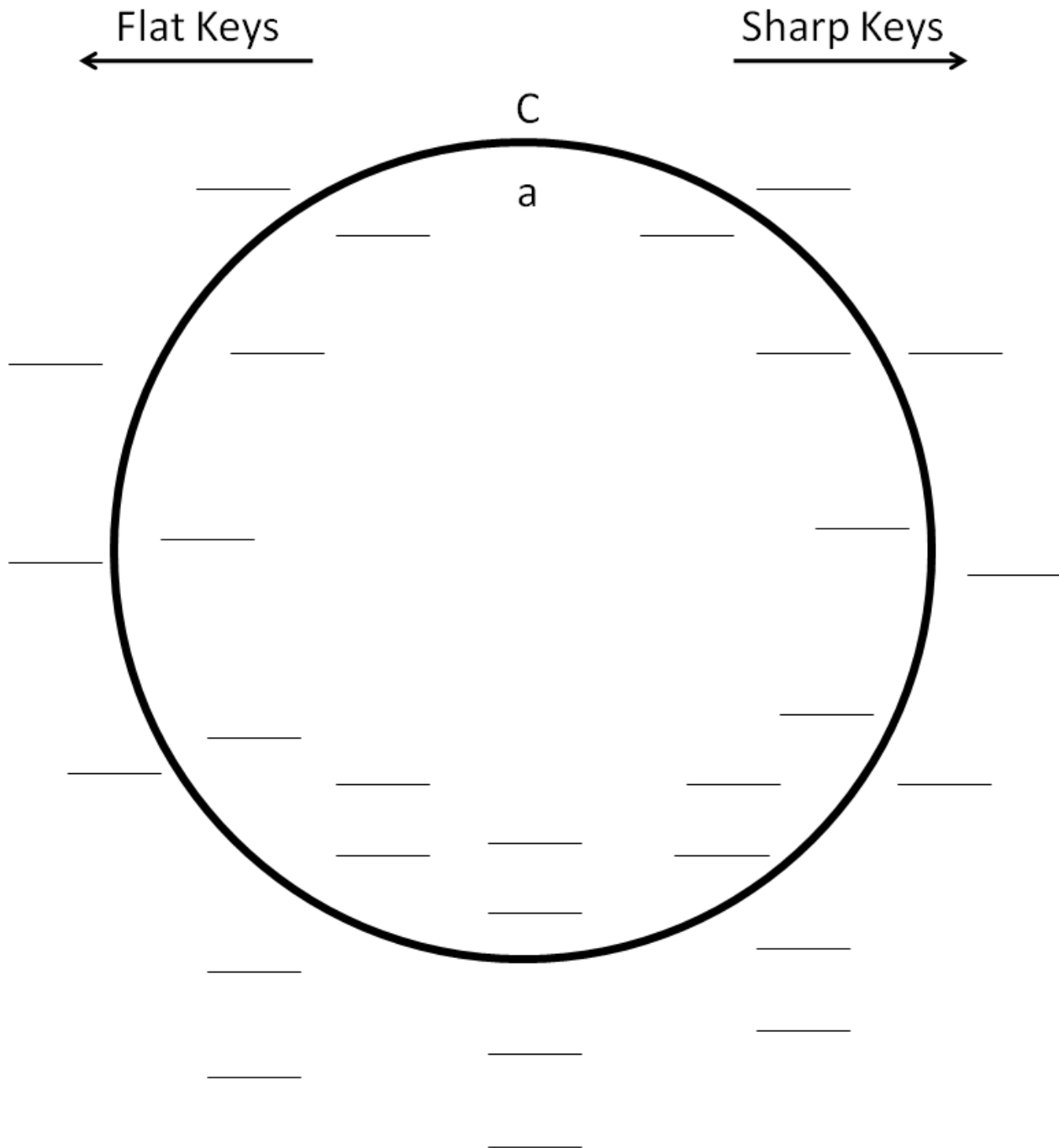
Assignment 4.12

The objective of this assignment is fluent notation of flat key signatures in various clefs.

Instructions: Practice writing the order of flats on each staff below (five times). ONLY REFER BACK TO EXAMPLE 4.14 ONCE FOR EACH CLEF.

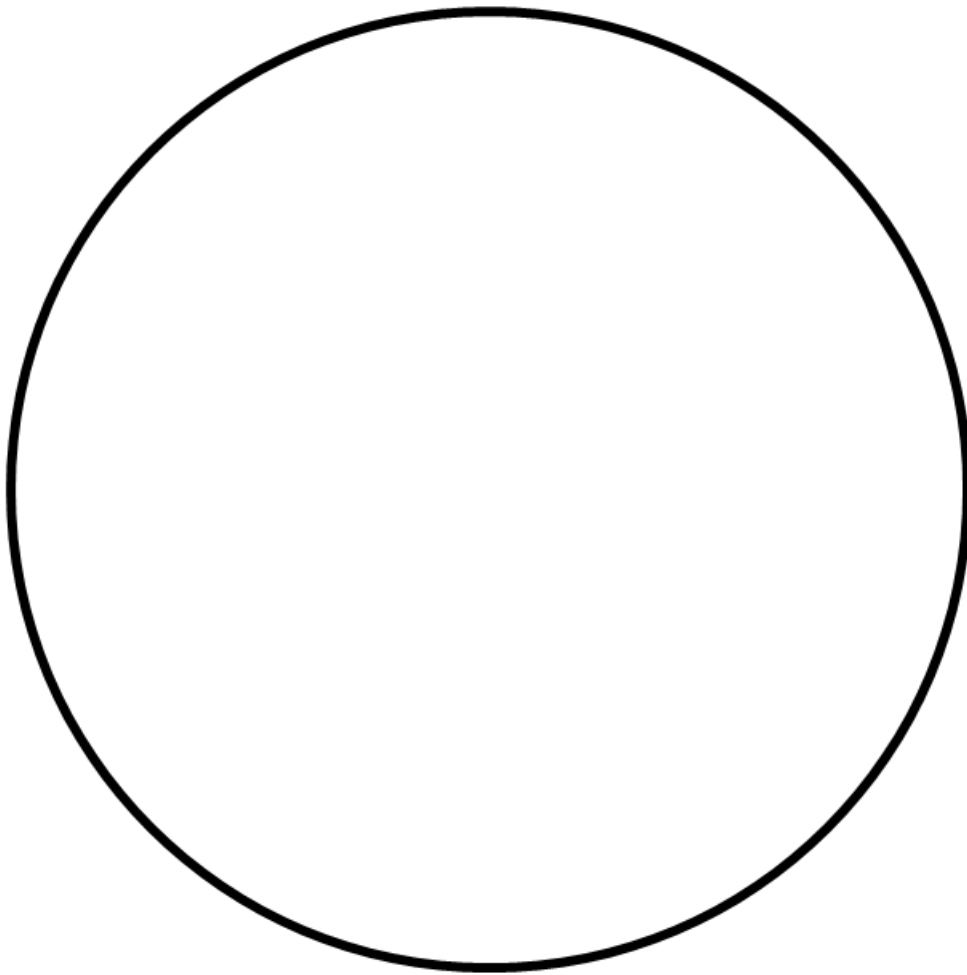
The objective of this assignment is fluent replication of the circle of fifths.

Instructions: Complete the circle of fifths by filling in the blanks below. Try *not* to refer back to examples 4.16 and 4.17. Start with **C** at the top of the circle and go clockwise around the circle using ascending perfect fifths until you get to C-sharp. Then go counter-clockwise around the circle using descending fifths until you get to C-flat. In the case of enharmonic keys near the bottom, keep the *sharp* keys closest to the rim of the circle on both sides.



The objective of this assignment is fluent replication of the circle of fifths.

Instructions: Complete the circle of fifths below. Try to do the entire circle from memory.



Assignment 4.15

The objective of this assignment is key signature recognition for major keys.

Instructions: Identify each *major* key below by writing the name of the key above each measure. Try to complete the assignment *without* referring back to any examples in chapter four. Remember that the *last sharp* in the key signature is the *leading tone* of the key (tonic is just a half step up) and that the *second-to-last flat* in the key signature equals the name of the key.

The image shows 15 measures of musical notation in treble clef, each with a key signature. The measures are numbered 1 through 15. Measure 1 has three sharps (F#, C#, G#). Measure 2 has one flat (Bb). Measure 3 has one sharp (F#). Measure 4 has two flats (Bb, Eb). Measure 5 has four sharps (F#, C#, G#, D#). Measure 6 has two sharps (F#, C#). Measure 7 has one flat (Bb). Measure 8 has two flats (Bb, Eb). Measure 9 is empty. Measure 10 has three sharps (F#, C#, G#). Measure 11 has two flats (Bb, Eb). Measure 12 has four sharps (F#, C#, G#, D#). Measure 13 has three flats (Bb, Eb, Ab). Measure 14 has four sharps (F#, C#, G#, D#). Measure 15 has two flats (Bb, Eb).

Assignment 4.16

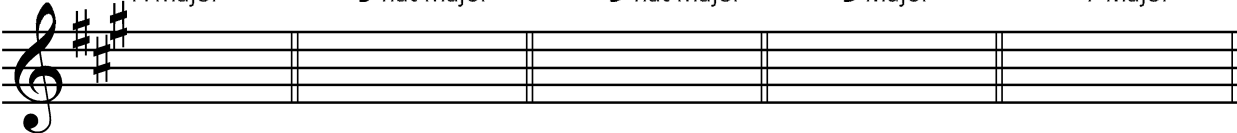
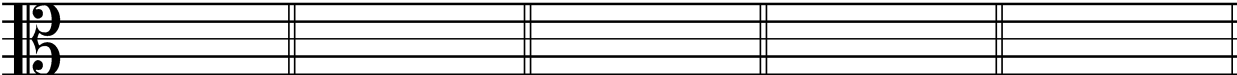
The objective of this assignment is key signature recognition for minor keys.

Instructions: Go back through assignment 4.15 and write the name of the *minor* key below each measure. Try to complete the assignment *without* referring back to any examples in chapter four. Remember that the *relative minor* key is always a *minor third below* the relative major key.

Assignment 4.17

The objective of this assignment is fluent notation of major key signatures in various clefs.

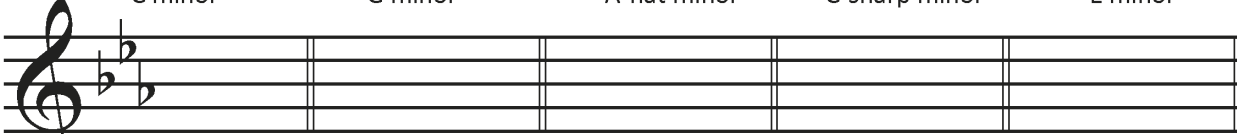
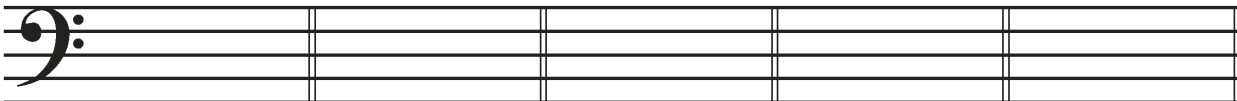
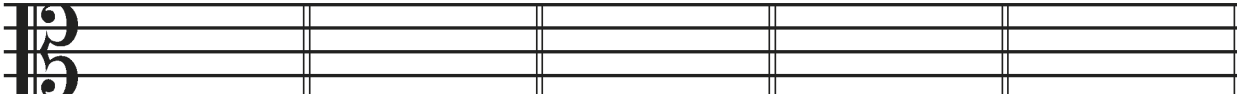
Instructions: Write each key signature on the staff as indicated below. Number one is completed for you. Try to complete the assignment *without* referring back to any examples in chapter four. Remember that the note that is a half step below tonic will be the *last sharp* in the key signature and that the name of the flat key will equal the *second-to-last flat* in the key signature.

	A major	B-flat major	D-flat major	D major	F major
					
	B major	E major	E-flat major	C-flat major	F-sharp major
					
	C major	G major	G-flat major	A-flat major	C-sharp major
					

Assignment 4.18

The objective of this assignment is fluent notation of minor key signatures in various clefs.

Instructions: Write each key signature on the staff as indicated below. Number one is completed for you. Try to complete the assignment *without* referring back to any examples in chapter four. Remember that each minor key is a minor third below its relative major key. Figure out the major key that shares the same key signature and write that key signature on the staff.

	C minor	G minor	A-flat minor	C-sharp minor	E minor
					
	E-flat minor	F-sharp minor	B minor	D minor	A-sharp minor
					
	D-sharp minor	F minor	A minor	G-sharp minor	B-flat minor
					

Assignment 4.19

The objective of this assignment is fluent notation of parallel key signatures in various clefs.

1. Write the key signature indicated on the upper staff.
2. Write the key signature for *the parallel* key on the lower staff and label it.

The first two are done for you. Try to complete the assignment without referring back to any examples in chapter four.

E major	D minor	C minor	B-flat major	G major	C-sharp major
E minor	D major				

F minor	B major	A-flat minor	A major	F-sharp minor	E-flat major

Assignment 4.20

The objective of this assignment is identification of scale degrees by name.

Instructions: Write the name of each scale degree in the blanks provided.

REFER BACK TO EXAMPLES 4.03 AND 4.04 IF NECESSARY.

Scale degree one: Tonic _____ Scale degree five: _____

Scale degree two: _____ Scale degree six: _____

Scale degree three: _____ Scale degree seven (major): _____

Scale degree four: _____ Scale degree seven (nat. minor): _____

The objective of this assignment is identification of scale degrees in major keys.

Instructions: Identify the name of the note requested. Number one is done for you.

REFER BACK TO EXAMPLES 4.03, 4.04, 4.18, AND 4.19 IF NECESSARY.

1. Mediant in the key of D major. F#
2. Supertonic in the key of B major. _____
3. Dominant in the key of A major. _____
4. Leading tone in the key of E major. _____
5. Subdominant in the key of F major. _____
6. Tonic in the key of C-sharp major. _____
7. Mediant in the key of E-flat major. _____
8. Submediant in the key of A-flat major. _____
9. Dominant in the key of D-flat major. _____
10. Supertonic in the key of G-flat major. _____
11. Subdominant in the key of B major. _____
12. Mediant in the key of B major. _____
13. Subdominant in the key of E-flat major. _____
14. Leading tone in the key of B-flat major. _____
15. Leading tone in the key of D major. _____
16. Dominant in the key of B major. _____
17. Tonic in the key of A major. _____
18. Submediant in the key of A major. _____
19. Submediant in the key of G major. _____
20. Mediant in the key of C-sharp major. _____

The objective of this assignment is identification of scale degrees in minor keys.

Instructions: Identify the name of the note requested. For all keys, supply the answer in *harmonic* minor. Number one is done for you.

REFER BACK TO EXAMPLES 4.03, 4.04, 4.18, AND 4.19 IF NECESSARY.

1. Mediant in the key of F minor. Ab
2. Supertonic in the key of C-sharp minor. _____
3. Dominant in the key of B minor. _____
4. Leading tone in the key of A minor. _____
5. Subdominant in the key of B-flat minor. _____
6. Tonic in the key of G-sharp minor. _____
7. Mediant in the key of C minor. _____
8. Submediant in the key of D minor. _____
9. Dominant in the key of E minor. _____
10. Supertonic in the key of F-sharp minor. _____
11. Subdominant in the key of G minor. _____
12. Mediant in the key of F-sharp minor. _____
13. Subdominant in the key of D-sharp minor. _____
14. Leading tone in the key of A-flat minor. _____
15. Leading tone in the key of G-sharp minor. _____
16. Dominant in the key of F minor. _____
17. Tonic in the key of F minor. _____
18. Submediant in the key of C minor. _____
19. Submediant in the key of E minor. _____
20. Mediant in the key of B minor. _____

The objective of this assignment is identification of major and minor keys by their specific scale degrees.

Instructions: Identify the name of the key requested. Numbers one and two are done for you.

REFER BACK TO EXAMPLES 4.03, 4.04, 4.18, AND 4.19 IF NECESSARY.

1. B is the mediant of what minor key? G-sharp minor
2. B-flat is the supertonic of what major key? A-flat major
3. C is the submediant of what major key? _____
4. C-sharp is the submediant of what major key? _____
5. G is the subdominant of what minor key? _____
6. F is the dominant of what minor key? _____
7. A-flat is the mediant of what minor key? _____
8. F-sharp is the leading tone of what major or minor key? _____
9. F-sharp is the mediant of what major key? _____
10. D is the leading tone of what major or minor key? _____
11. E is the submediant of what major key? _____
12. E is the submediant of what minor key? _____
13. B is the leading tone of what major or minor key? _____
14. D-flat is the supertonic of what major key? _____
15. E-flat is the subdominant of what minor key? _____
16. F-sharp is the dominant of what major key? _____
17. B-flat is the dominant of what minor key? _____
18. B-flat is the submediant of what minor key? _____
19. G is the leading tone of what major or minor key? _____
20. D is the mediant of what major key? _____

The objective of this assignment is key signature identification.

Instructions: Identify the number of sharps or flats in each key. Numbers one and two are done for you. Try to complete the assignment without referring back to any examples in chapter four.

1. B major: five sharps
2. G minor: two flats
3. E-flat major: _____
4. B minor: _____
5. F-sharp major: _____
6. A minor: _____
7. D-flat major: _____
8. C minor: _____
9. E major: _____
10. D-sharp minor: _____
11. G major: _____
12. F minor: _____
13. C-sharp major: _____
14. C-sharp minor: _____
15. A-sharp minor: _____
16. A major: _____
17. D major: _____
18. F major: _____
19. F-sharp minor: _____
20. B-flat major: _____

The objective of this assignment is key signature identification.

Instructions: Identify the keys requested. Numbers one and two are done for you. Try to complete the assignment without referring back to any examples in chapter four.

1. The minor key with two sharps: B minor
2. The major key with four flats: A-flat major
3. The minor key with one flat: _____
4. The major key with four sharps: _____
5. The minor key with two flats: _____
6. The major key with six flats: _____
7. The minor key with three sharps: _____
8. The major key with seven sharps: _____
9. The minor key with five flats: _____
10. The major key with five flats: _____
11. The minor key with one sharp: _____
12. The major key with seven flats: _____
13. The minor key with three flats: _____
14. The major key with three sharps: _____
15. The minor key with six flats: _____
16. The major key with three flats: _____
17. The minor key with five sharps: _____
18. The minor key with seven flats: _____
19. The major key with one flat: _____
20. The minor key with no flats or sharps: _____

Questions for Review

1. Define the term *pitch class*.
2. Why do no two modes sound alike even though they all utilize identical pitch classes?
3. Which mode sounds like major with a lowered seventh?
4. Which mode sounds like major with a raised fourth?
5. True or false: the lower tetrachord of a major scale is identical to the upper tetrachord of another major scale.
6. How do you determine the key signature for a major sharp key?
7. How do you determine the key signature for a major flat key?
8. How do you determine the key signature for a minor key?
9. What is the difference between the subtonic and leading tone?
10. Why is there no such key as G-sharp major?
11. What is the difference between parallel keys and relative keys?