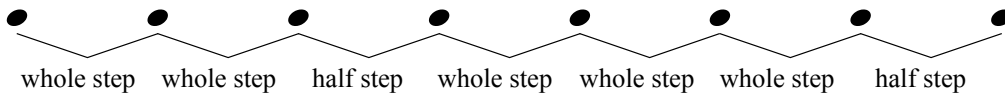


Name _____

Date _____

Major Scale

Tutte le Scale Maggiori seguono questa struttura di Toni (whole steps) e semitoni (half steps):



Aggiungere le alterazioni diesis o bemolle nei seguenti esercizi per creare una Scala Maggiore
Usate la struttura riportata sopra per capire quali alterazioni inserire.

Example

W W H W W W H

1

2

3

4

5

6

Triadi in Stato Fondamentale -

Le Triadi sono accordi composti da sovrapposizioni di terze.

La nota più bassa viene chiamata tonica o fondamentale (a seconda del contesto) in inglese **root**.

La nota ad una terza di distanza dalla tonica prende il nome di terza o **third**.

La nota ad una quinta di distanza dalla tonica prende il nome di quinta o **fifth**.



Quando la triade è costruita partendo dalla fondamentale come nota più grave si dice che si trova in Stato Fondamentale o **Root-Position**.

Close position indica invece che l'accordo è formato da intervalli posizionati alla minore distanza possibile gli uni da gli altri.

Diatonic invece indica che non vi sono alterazioni presenti oltre quelle segnalate in armatura di chiave.

1. Ogni nota indicata sotto è la **Fondamentale** dell'accordo.

Costruisci la triade **diatonica** in **Close position** e indica nome e natura dell'accordo: min,maj,dim o aug

Riicorda che nel caso di triadi maggiori NON devi scrivere il suffisso maj ma basta indicare la nota fonamentale

1 (vedi esempio sopra!!!)



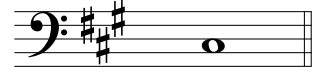
2



3

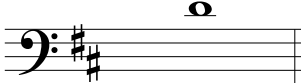


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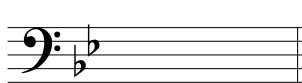


2. La nota indicata sotto è la **Quinta** dell'accordo. Completa l'accordo diatonico (senza quindi inserire ulteriori alterazioni) e indica il nome dell'accordo.

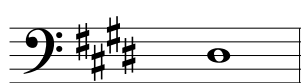
1



2



3

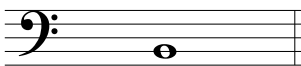


4



3. La nota indicata è la **Terza** dell'accordo. Completa l'accordo diatonico e indicane il nome

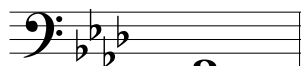
1



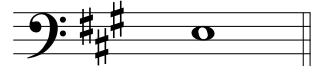
2



3

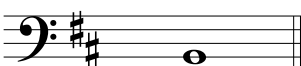


4



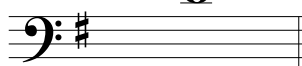
4. Aggiungi le note mancanti e eventuali alterazioni per completare l'accordo così come segnalato

1 B dim



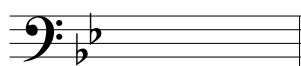
root

2 G m



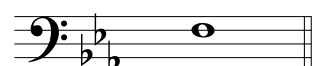
fifth

3 F m



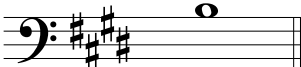
root

4 D^baug



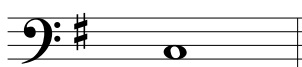
third

5 E



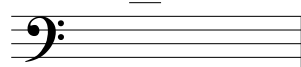
fifth

6 A dim



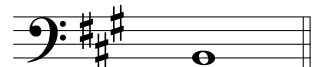
third

7 A



fifth

8 G



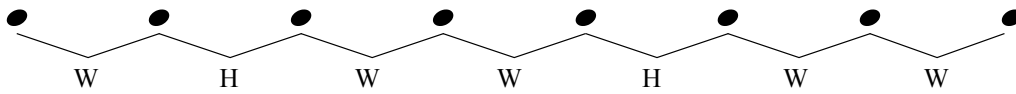
third

Name _____

Date _____

Natural Minor Scale

Tutte le Scale Minori Naturali sono create seguendo lo schema di toni (whole steps) e semitoni (half steps) riportato sotto:



Alterare le note aggiungendo i diesis o i bemolle per creare una scala minore naturale..
Usate la struttura della scala Min. Nat. di riferimento per capire quali alterazioni inserire-

Example

Musical notation for the example natural minor scale in bass clef. The notes are G2, A2, Bb2, C3, D3, Eb3, F3, G3. The interval pattern W H W W H W W is indicated below the notes.

1

Musical notation for exercise 1: natural minor scale in bass clef. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

2

Musical notation for exercise 2: natural minor scale in bass clef. Notes: A2, B2, C3, D3, E3, F3, G3, A3.

3

Musical notation for exercise 3: natural minor scale in bass clef. Notes: B2, C3, D3, E3, F3, G3, A3, B3.

4

Musical notation for exercise 4: natural minor scale in bass clef. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

5

Musical notation for exercise 5: natural minor scale in bass clef. Notes: D3, E3, F3, G3, A3, B3, C4, D4.

6

Musical notation for exercise 6: natural minor scale in bass clef. Notes: E3, F3, G3, A3, B3, C4, D4, E4.

Che accordo è??

Parti Strette, stato Fondamentale

Indicare il tipo di accordo utilizzando le abbreviazioni seguenti.

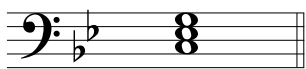
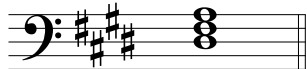

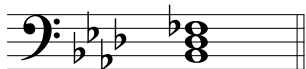
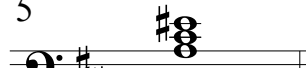

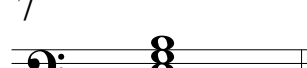
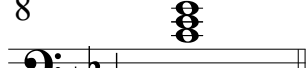





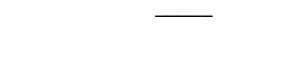

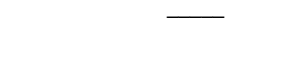
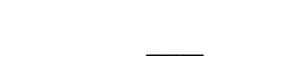
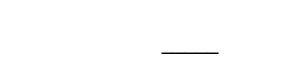

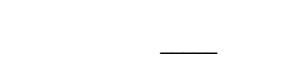
Maj (major)

min (minor)

dim (diminished)

Aug (augmented)

Example 
dim

1  _____	2  _____	3  _____	4  _____
5  _____	6  _____	7  _____	8  _____
9  _____	10  _____	11  _____	12  _____
13  _____	14  _____	15  _____	16  _____
17  _____	18  _____	19  _____	20  _____

Identificare la Scala Modale

Basandosi sulle note e quindi anche su gli intervalli e la struttura, indicare la Scala Modale di appartenenza

1 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



2 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



3 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



4 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



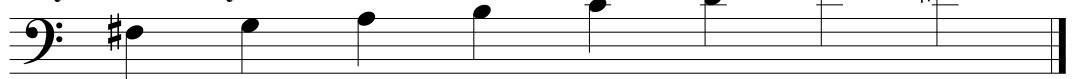
5 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



6 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



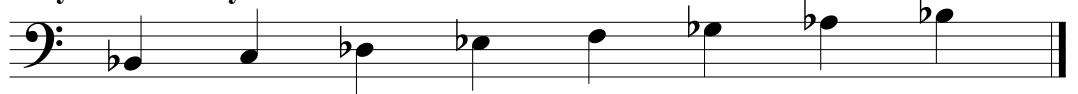
7 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



8 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**



9 **Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian**

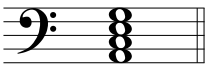



Chord Quality Puzzles

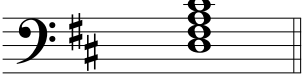
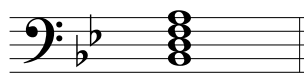


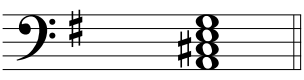

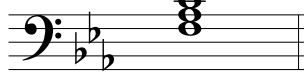
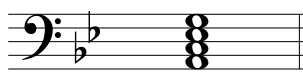
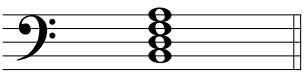

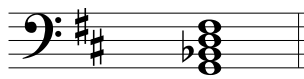
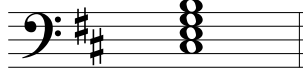
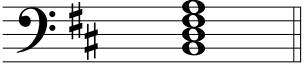

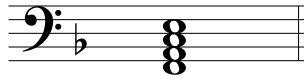

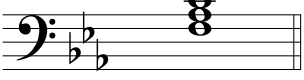



Quadriadi a parti strette

Usare le seguenti alterazioni, alterando una o più note, per creare gli accordi indicati

♭ ♮ × ♭♭

	Problem	Solution
Example		
	A [°] 7	A [°] 7

Attenzione! non alterare nessun accidente già inserito (ad esempio il C# nell'esercizio n°5).

1  Dmin7	2  Bb7(#5)	3  Bb [°] 7	4  A7
5  Amaj7	6  C#7b5	7  F [°] 7	8  A7
9  Bmin7	10  Bmmaj7	11  G [°] 7	12  Cmin7
13  Bm7b5	14  Abmin7	15  Fmaj7(#5)	16  G#min7
17  F7(#5)	18  Abmaj7	19  Bbmaj7	20  Bm7b5