

5. B FRIGIO INC. INC. INC. COMP. INC. INC. COMP.
N/C N/C (C/NDA)

Exercise 5: B Frigio mode. The exercise consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The progression is as follows:
1. Treble: D4, F#4; Bass: B2, D3 (INC.)
2. Treble: E4, G4; Bass: C3, E3 (INC. N/C)
3. Treble: F#4, A4; Bass: D3, F#3 (INC. N/C)
4. Treble: G4, B4; Bass: E3, G3 (COMP.)
5. Treble: A4, C5; Bass: F#3, A3 (INC.)
6. Treble: B4, D5; Bass: G3, B3 (INC. N/C)
7. Treble: C5, E5; Bass: A3, C4 (INC. N/C)
8. Treble: D5, F#5; Bass: B3, D4 (COMP. C/NDA)

6. A LIDIO INC. INC. INC. COMP. INC. INC. COMP.
N/C N/C N/C

Exercise 6: A Lidio mode. The exercise consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The progression is as follows:
1. Treble: A4, C#5; Bass: F#2, A2 (INC. N/C)
2. Treble: B4, D#5; Bass: G#2, B2 (INC.)
3. Treble: C#5, E#5; Bass: A#2, C#3 (INC.)
4. Treble: D#5, F#5; Bass: B#2, D#3 (COMP. N/C)
5. Treble: E#5, G#5; Bass: C#3, E#3 (INC. N/C)
6. Treble: F#5, A#5; Bass: D#3, F#3 (INC.)
7. Treble: G#5, B#5; Bass: E#3, G#3 (INC.)
8. Treble: A#5, C#6; Bass: F#3, A#3 (COMP.)

7. F DORICO INC. INC. INC. COMP. INC. INC. COMP.
N/C N/C N/C

Exercise 7: F Dorico mode. The exercise consists of two staves (treble and bass clef) with a key signature of two flats (Bb, Eb). The progression is as follows:
1. Treble: F4, Ab4; Bass: Bb2, F3 (INC.)
2. Treble: Gb4, Bb4; Bass: Cb3, Gb3 (INC.)
3. Treble: Ab4, Cb5; Bass: Db3, Ab3 (INC. N/C)
4. Treble: Bb4, Db5; Bass: Eb3, Bb3 (COMP.)
5. Treble: Cb5, Eb5; Bass: Fb3, Cb4 (INC.)
6. Treble: Db5, Fb5; Bass: Gb3, Eb4 (INC. N/C)
7. Treble: Eb5, Ab5; Bass: Ab3, Fb4 (INC.)
8. Treble: Fb5, Ab5; Bass: Bb3, Ab4 (COMP. N/C)

8. E MIXO INC. INC. INC. COMP. INC. INC. COMP.
N/C N/C (C/NDA) N/C

Exercise 8: E Mixo mode. The exercise consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The progression is as follows:
1. Treble: E4, G#4; Bass: F#2, E3 (INC. N/C)
2. Treble: F#4, A4; Bass: G#2, F#3 (INC.)
3. Treble: G#4, B4; Bass: A#2, G#3 (INC.)
4. Treble: A4, C#5; Bass: B#2, A3 (COMP. C/NDA)
5. Treble: B4, D#5; Bass: C#3, B3 (INC.)
6. Treble: C#5, E#5; Bass: D#3, C#4 (INC.)
7. Treble: D#5, F#5; Bass: E#3, D#4 (INC.)
8. Treble: E#5, G#5; Bass: F#3, E#4 (COMP. N/C)

5. B \flat MIXO INC. INC. COMP. N/C INC. N/C INC. INC. COMP. (C/NDA)

6. A DORICO INC. INC. N/C COMP. N/C INC. INC. INC. N/C COMP.

7. D \flat LIDIO INC. N/C INC. COMP. INC. N/C INC. INC. INC.

8. G# FRIGIO INC. INC. N/C COMP. (C/NDA) INC. INC. N/C INC. N/C COMP.

20. ARMONIA MODAL: ARMONIZAR Y ANALIZAR LOS SIGUIENTES ACORDES CUARTALES (2DA + 4TA)

1. A MIXO INC. INC. COMP. (c/NDA) INC. INC. COMP. N/C INC. N/C

2. B DORICO INC. INC. N/C COMP. INC. INC. N/C COMP. N/C INC.

3. Eb LIDIO INC. INC. COMP. N/C INC. N/C INC. COMP. INC. N/C

4. F EOLICO INC. INC. N/C COMP. INC. INC. N/C COMP. N/C INC.

5.
C# FRIGIO

INC. N/C INC. N/C COMP. INC. INC. N/C COMP. (C/NDA) INC.

6.
F# DORICO

INC. INC. N/C INC. INC. INC. N/C COMP. N/C INC.

7.
Gb LIDIO

INC. INC. COMP. N/C INC. N/C INC. COMP. INC. N/C

8.
Bb DORICO

INC. INC. N/C COMP. INC. INC. N/C COMP. N/C INC.

21. ARMONIA MODAL: COMPLETAR LAS SIGUIENTES PROGRESIONES UTILIZANDO ACORDES CUARTALES (4TA + 4TA), INDICANDO LOS GRADOS DE LAS TRES VOCES SUPERIORES

1. DORICO I-7 II-7 I-7 bVII I-7
 D-7 E-7 D-7 C D-7

11, b7, b8 5, 1, 11 13, 9, 5 11, b7, b8 11, b7, b8 13, 9, 5 11, b7, b8

2. A FRIGIO I- II- I- bII I-
 A- G- A- Bb A-

1, 11, b7 9, 5, 1 1, 11, b7 6, 9, 5 1, 11, b7 b9, 5, 1 1, 11, b7

3. G LIDIO IMA7 IV7 IMA7 VI-7 VII-7 II IMA7
 GMA7(#11) A/G GMA7(#11) E-7 F#-7 A GMA7(#11)

1, #11, 7 9, 5, 1 1, #11, 7 11, b7, b8 1, 11, b7 6, 9, 5 1, #11, 7

4. F MIXO I V- I7 VI-7 bVII II- I
 F C-7 F7 D-7 Eb G- F

3, 6, 9 5, b7, 11 1, 11, b7 11, b7, b8 5, 1, #11 11, b7, b8 3, 6, 9

22. ARMONIA MODAL: COMPLETAR LAS SIGUIENTES PROGRESIONES UTILIZANDO ACORDES CUARTALES EN LAS TRES VOCES SUPERIORES
(4TA+ 4TA, 4TA + 2 O 2DA + 4TA)

1. E FRIGIO I- bII I- IV- VII-7 I-

E- F E- A- D- E-

2. D LIDIO I II VII- III- II VII- I

D E C#- F#- E C#- D

3. A DORICO I- II- I- bVII I-

A- B- A- G A-

4. F MIXO I II- I bVII I7 V-7 I

F G- F Eb F7 C-7 F

5.
F# EOLICO

I- bVII bVI V- IV- V- I-

F#- E D C#- B- C#- F#-

6.
G FRIGIO

I- bII bIII bII bVII- I-

G- Ab Bb Ab F- G-

7.
E LIDIO

I VI- VII- I II I

E C#- D#- E F# E

8.
C MIXO

I bVII V- I II- V- I

C Bb G- C D- G- C

23. ACORDES CUARTALES EN PROGRESIONES TONALES: COMPLETAR LAS SIGUIENTES PROGRESIONES UTILIZANDO ACORDES CUARTALES EN LAS TRES VOCES SUPERIORES (4TA + 4TA, 4TA + 2 O 2DA + 4TA)

1. I VI- II- (V7) $\overset{\curvearrowright}{\text{bVIIb9MA7}}$ bIIb9MA7 I
 C A- D- G7 Ab Db C

2. I III- IV (V) IV- bVII I
 C E- F G F- Bb C

3. I bVIIb9MA7 VII-7(b9) V7/V VI- (V7/V) II- bIIb9MA7
 F EbMA7 Eø A7 D- G7 G- GbMA7

4. I IV III- SUBV7/II II- SUBV/V V7
 F Bb A- Ab7 G- Db7 C7

5. I II-7 IV I VI- III- IV V7(sus4)
 G A C G E- B- C D7(sus4)

6. I IV7 I #10ism7 II- III VI V7(ALT.)
 G C7 G G#°7 A- Bb Eb D7(ALT.)

7. I VI- IV II- VII-7(b5) V7/VI VI-
 Bb G- Eb C- A° D7 G-

8. VI- IV I (V) VI-7 IV V(sus4)
 G- Eb Bb F G-7 Eb F(sus4)

24. ACORDES CUARTALES EN PROGRESIONES TONALES: COMPLETAR LA SIGUIENTE PROGRESION UTILIZANDO ACORDES CUARTALES EN LAS TRES VOCES SUPERIORES (4TA + 4TA, 4TA + 2 O 2DA + 4TA)

C BLUES C7 C7(#9) F C7 G-7 C7

F7 F7(sus4) F7 C7(#9) C7(sus4) C7 C7(#9)

G7 F7 C7 C7(sus4) G7