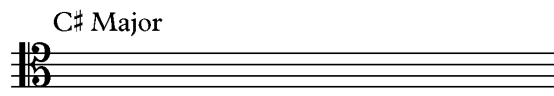
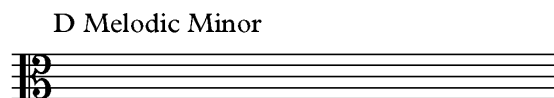
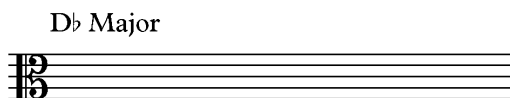
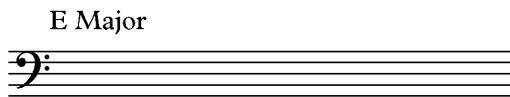
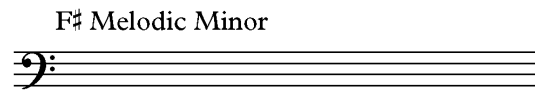
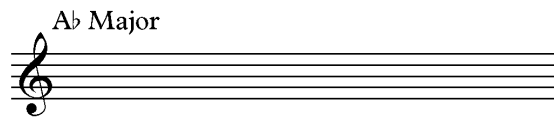
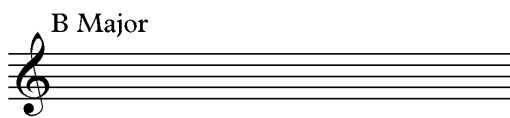
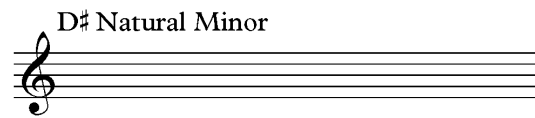
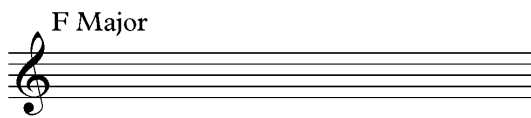


## Chapter 5 Assignment 1

1. Build the following scales:



2. Identify the following scales:



3. Make a video of yourself playing the scalar patterns in the given keys on your instrument.

For each key, play:

- The scale
- The lower pentachord (1-5)

- c. The upper tetrachord (5-8)
- d. The boundary tones (1-5-8)

Major Keys: F Major, G Major, D<sup>b</sup> Major, C<sup>#</sup> Major

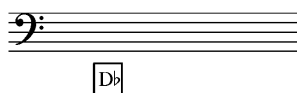
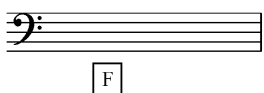
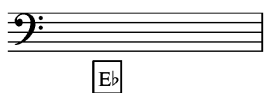
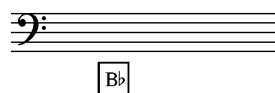
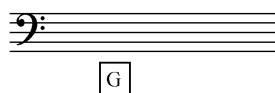
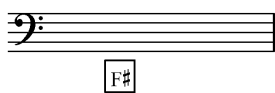
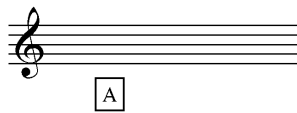
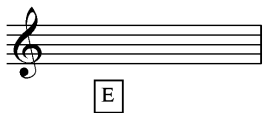
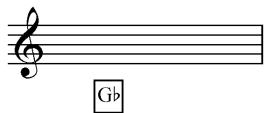
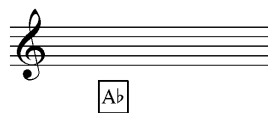
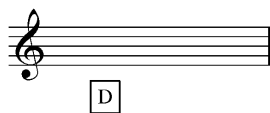
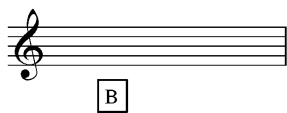
Natural Minor Scales: F Minor, E Minor, G<sup>#</sup> Minor

Harmonic Minor Scales: C Minor, B Minor, D Minor

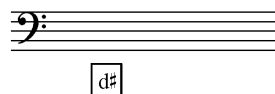
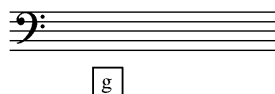
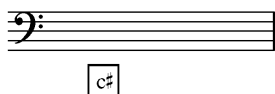
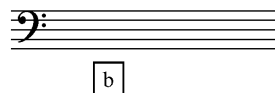
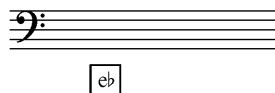
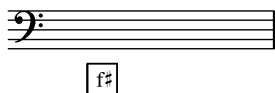
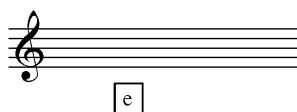
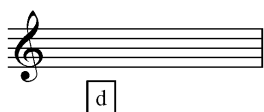
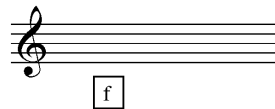
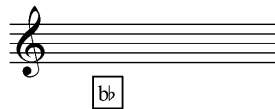
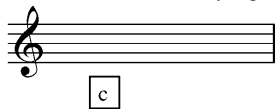
Melodic Minor Scales: E<sup>b</sup> Minor, A Minor, F<sup>#</sup> Minor

## Chapter 5 Assignment 2

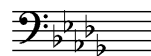
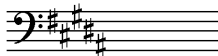
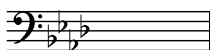
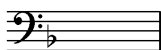
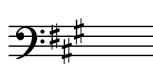
1. Write the major key signature.



2. Write the minor key signature.



3. Identify the major and minor keys associated with each signature.



4. For each of the following keys, name the relative key.

- a. G Major
- b. D Minor
- c. E Major
- d. F Minor
- e. B Minor
- f. C# Minor
- g. E Minor
- h. F# Minor
- i. Bb Minor
- j. D# Minor

4. **Composition:** Compose an 8-measure melody that consists of two 4-measure phrases. Give your composition a title, a tempo, and dynamics. Use treble clef, a 12/8 time signature and use only dotted quarter notes, quarter notes, and eighth notes. The first phrase should be in A Minor, using the melodic minor scale, and end on A. The second phrase should be in C Major and end on C. Use mostly stepwise motion and leaps of 3rds.

For each of the following examples, determine the key and the specific scale used.

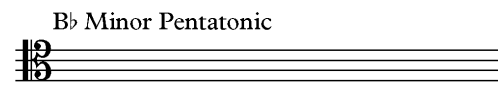
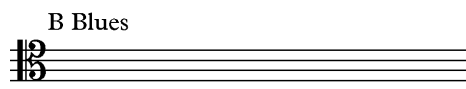
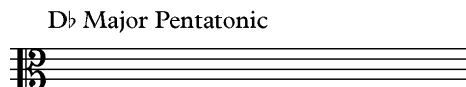
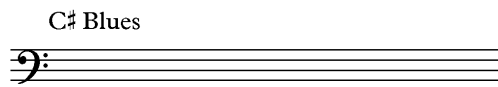
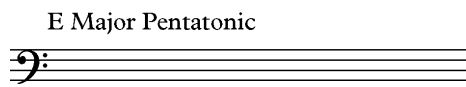
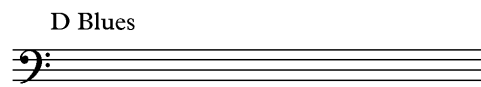
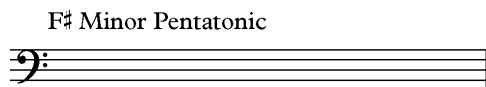
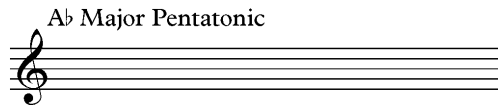
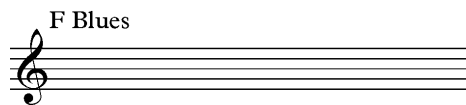
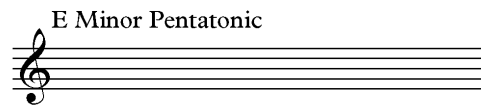
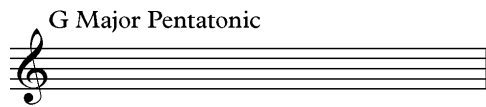
Oh the wheel in the sky keeps on turn-in'. I don't know what I'll be to-mor-row. Wheel in the sky keeps on turn-in'.

I was work-ing part - time in a five - and - dime, my boss was Mis - ter Mcc- Gee.---

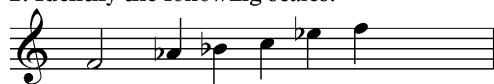
[https://www.youtube.com/watch?v=l7vRSu\\_wsNc](https://www.youtube.com/watch?v=l7vRSu_wsNc)

## Chapter 5 Assignment 4

1. Build the following scales:



2. Identify the following scales:



3. Given the tonic, determine the scale used in each example below.



**Example 1.** Stephen Foster, “Oh! Susanna,” mm. 1-8 (1848). Tonic = C

<https://www.youtube.com/watch?v=qSIj17xbAyk>



**Example 2.** “Ai Hai Yo” (traditional Chinese folk song), mm. 1-4. Tonic = D

[https://www.youtube.com/watch?v=D-EJ\\_I5eaus](https://www.youtube.com/watch?v=D-EJ_I5eaus)



**Example 3.** “Keep Your Eyes on the Prize” (American folk song), mm. 1-8. Tonic = E

[https://www.youtube.com/watch?v=xbq4vDG65\\_A](https://www.youtube.com/watch?v=xbq4vDG65_A)



**Example 4.** Jack Bruce, Pete Brown, and Eric Clapton, “Sunshine of Your Love,” mm. 1-2 (1967). Tonic = D

[https://www.youtube.com/watch?v=y\\_u1eu6Lpds](https://www.youtube.com/watch?v=y_u1eu6Lpds)

4. **Composition:** Compose an 8-measure melody that consists of two 4-measure phrases. Give your composition a title, a tempo, and dynamics. Use bass clef, common time, and rhythms including half notes, quarter notes, and eighth notes. The first phrase should begin and end on F and use the F pentatonic scale. The second phrase should begin and end on F and use an F blues scale. Use mostly stepwise motion with an occasional leap for dramatic effect.

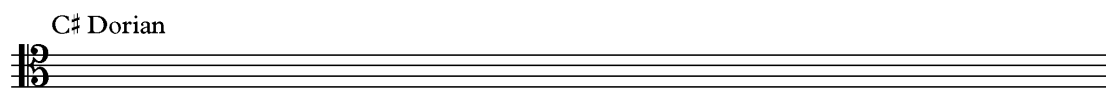
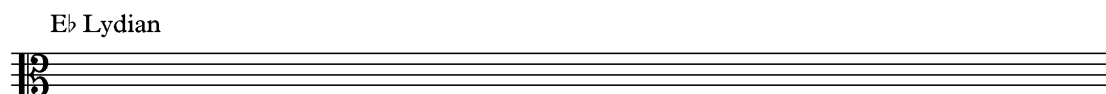
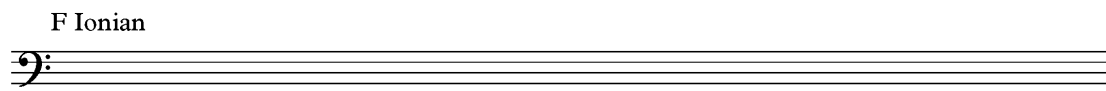
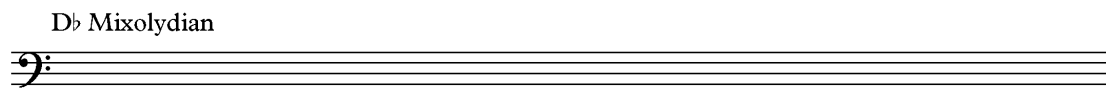
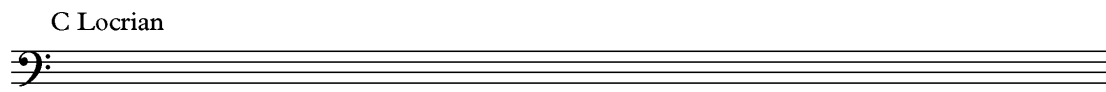
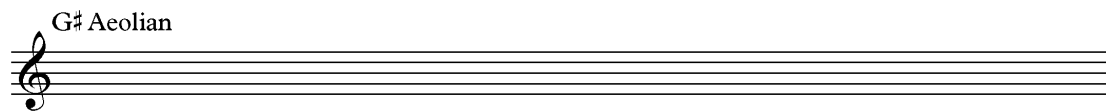
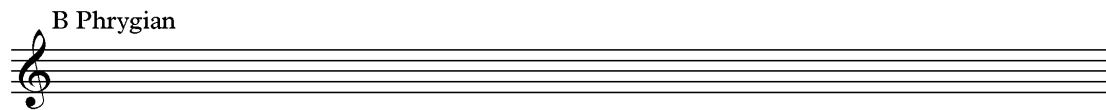
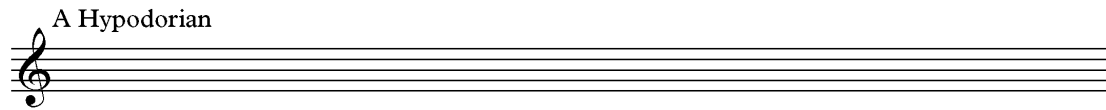
5. Convert each stack of 5ths into a pentatonic scale.

Ex:	Major		Minor

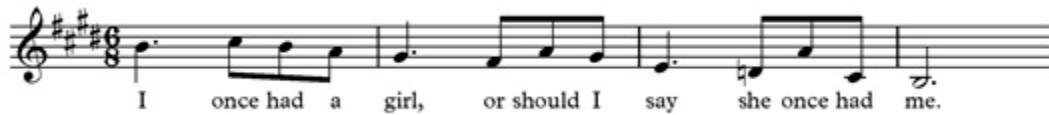


## Chapter 5 Assignment 5

1. Write the following modes, indicating the final with an open notehead.



2. Given the tonic, determine the mode of each example below.



**Example 1.** John Lennon and Paul McCartney, “Norwegian Wood,” mm. 1-4 (1965). Tonic = E

[https://www.youtube.com/watch?v=B\\_RQv7OMJFI](https://www.youtube.com/watch?v=B_RQv7OMJFI)



**Example 2.** Mongo Santamaria, “Afro Blue,” mm. 5-12 (1959). Tonic = F

[https://www.youtube.com/watch?v=YbE7jf\\_Hp5w](https://www.youtube.com/watch?v=YbE7jf_Hp5w)



**Example 3.** Anton Bruckner, *Symphony No. 6 in A Major*, I, mm. 3-6 (1879-81). Tonic = A

[https://www.youtube.com/watch?v=dxCTUr\\_6S9M&list=PLivVD0mYOxlrQu5vByrt\\_PN7XX\\_a37WTw&index=8](https://www.youtube.com/watch?v=dxCTUr_6S9M&list=PLivVD0mYOxlrQu5vByrt_PN7XX_a37WTw&index=8)



**Example 4.** Howard Shore, “The Fellowship Theme” from *The Lord of the Rings* (2001). Tonic = C

<https://www.youtube.com/watch?v=vVwKbdBpNWE>



**Example 5.** Hirokazu Tanaka, “Tetris Theme,” mm. 1-8 (1989), arrangement of a 19<sup>th</sup>-century Russian folk song “Korobeiniki.” Tonic = A

<https://www.youtube.com/watch?v=NmCCQxVBfyM>

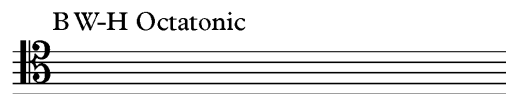
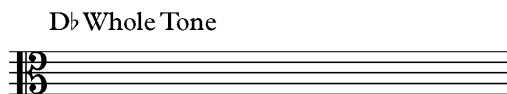
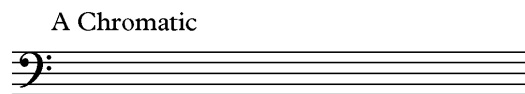
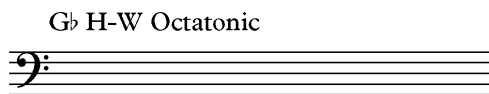
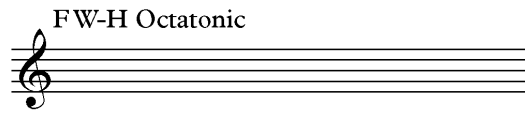
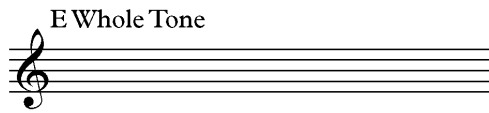
4. Determine the mode of the melody below and then re-write it in the other indicated modes, keeping the same tonic. Tonic = C



5. **Composition:** Compose an 8-measure melody that consists of two 4-measure phrases. Give your composition a title, tempo, and dynamics. Use bass clef, a 2/4 time signature, and only quarter notes, eighth notes, and sixteenth notes. The first phrase should begin and end on A and use either A Dorian or A Phrygian. The second phrase should begin and end on A and use either A Lydian or A Mixolydian. Use mostly stepwise motion with an occasional leap.

## Chapter 5 Assignment 6

1. Build the following scales:



2. Identify the following scales:



3. Given a starting pitch, determine the scale used in each example below.



**Example 1.** Thelonious Monk, “In Walked Bud” from *Thelonious Monk: Genius of Modern Music, Volume I* (1947). Starting pitch = A $\flat$

[https://www.youtube.com/watch?v=BI dz11\\_E-vQ](https://www.youtube.com/watch?v=BI dz11_E-vQ)



**Example 2.** Igor Stravinsky, *Les Noces*, rehearsal 35 (1923). Starting pitch = C

<https://www.youtube.com/watch?v=gNBDJNHeZmo>

## Chapter 5 Assignment 7

For each of the following examples, use your ears and eyes to determine the tonic (or final). Then determine the scale or mode used in each.



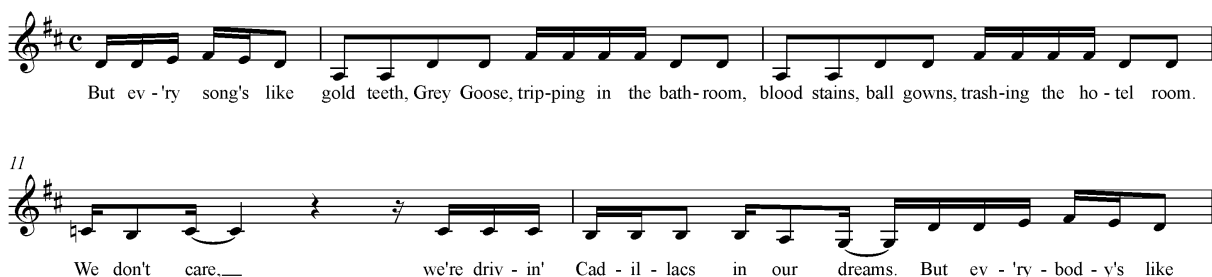
**Example 1.** Antonín Dvořák, *Symphony No. 9 in E Minor, Op. 95, IV*, mm. 10-17 (1893).

<https://www.youtube.com/watch?v=89jOPAGJq-M>



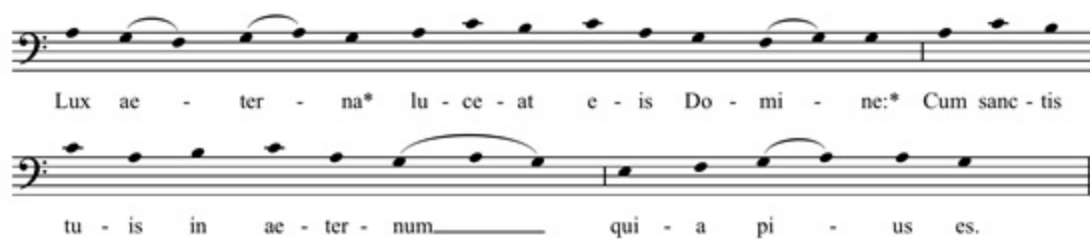
**Example 2.** “Wah Ta Ho” (Zuni Sunrise Song).

<https://www.youtube.com/watch?v=G1iCWZrA8o>



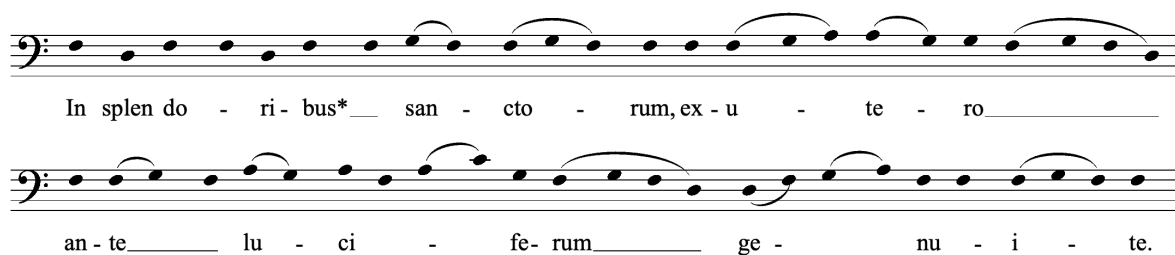
**Example 3.** Lorde and Joel Little, “Royals,” mm. 9-12 (2012).

<https://www.youtube.com/watch?v=nlcIKh6sBtc>



**Example 4.** “Lux aeterna” from *Missa pro defunctis*, *Liber Usualis*.

<https://www.youtube.com/watch?v=m-Pykme36Lw>



**Example 6.** “In splendoribus sanctorum,” *Liber Usualis*.

<https://www.youtube.com/watch?v=nrtqADDCjdU>