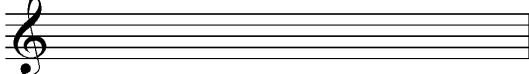


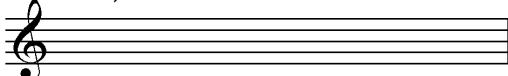
Chapter 5 Assignment 1

1. Build the following scales:

F Major



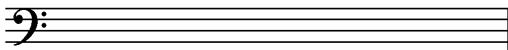
B Major



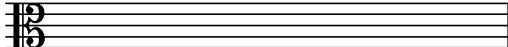
G Harmonic Minor



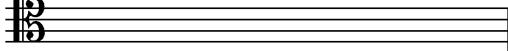
E Major



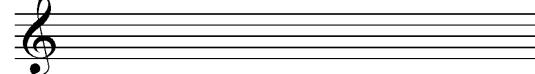
D♭ Major



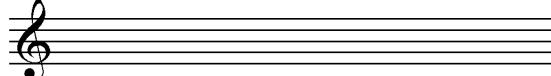
C Harmonic Minor



D♯ Natural Minor



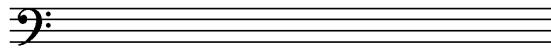
A♭ Major



F♯ Melodic Minor



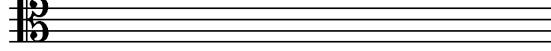
E♭ Harmonic Minor



D Melodic Minor



C♯ Major



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^b Major, C[#] Major

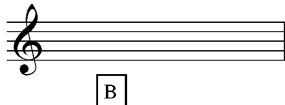
Natural Minor Scales: F Minor, E Minor, G[#] Minor

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

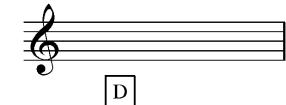
Melodic Minor Scales: E^b Minor, A Minor, F[#] Minor

Chapter 5 Assignment 2

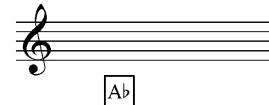
1. Write the major key signature.



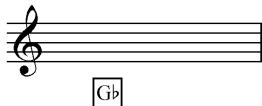
A treble clef staff with a box below it containing the letter 'B'.



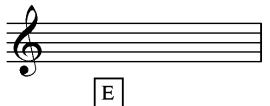
A treble clef staff with a box below it containing the letter 'D'.



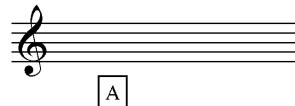
A treble clef staff with a box below it containing the letter 'A♭'.



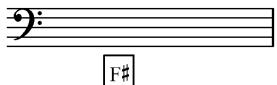
A treble clef staff with a box below it containing the letter 'G♭'.



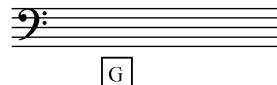
A treble clef staff with a box below it containing the letter 'E'.



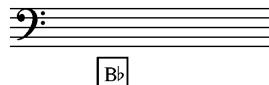
A treble clef staff with a box below it containing the letter 'A'.



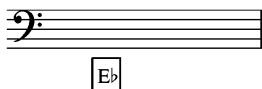
A bass clef staff with a box below it containing the letter 'F♯'.



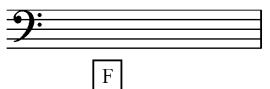
A bass clef staff with a box below it containing the letter 'G'.



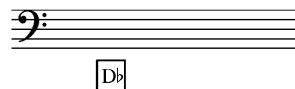
A bass clef staff with a box below it containing the letter 'B♭'.



A bass clef staff with a box below it containing the letter 'E♭'.

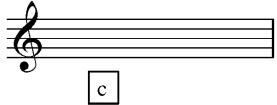


A bass clef staff with a box below it containing the letter 'F'.

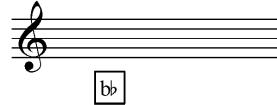


A bass clef staff with a box below it containing the letter 'D♭'.

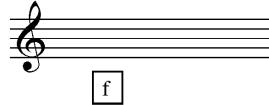
2. Write the minor key signature.



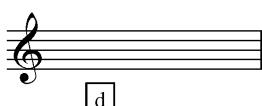
A treble clef staff with a box below it containing the letter 'c'.



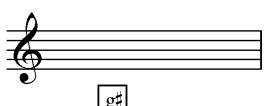
A treble clef staff with a box below it containing the letter 'b♭'.



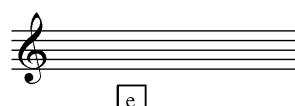
A treble clef staff with a box below it containing the letter 'f'.



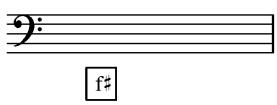
A treble clef staff with a box below it containing the letter 'd'.



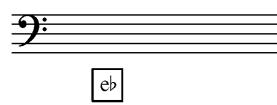
A treble clef staff with a box below it containing the letter 'g♯'.



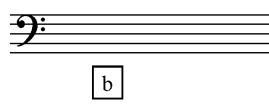
A treble clef staff with a box below it containing the letter 'e'.



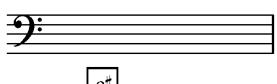
A bass clef staff with a box below it containing the letter 'f♯'.



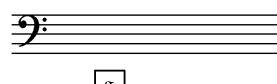
A bass clef staff with a box below it containing the letter 'e♭'.



A bass clef staff with a box below it containing the letter 'b'.



A bass clef staff with a box below it containing the letter 'c♯'.

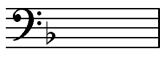


A bass clef staff with a box below it containing the letter 'g'.



A bass clef staff with a box below it containing the letter 'd♯'.

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. B^{flat} 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.

Chapter 5 Assignment 3

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



Example 1. Luiz Bonfá and Antônio Maria, “Manha de Carnaval,” mm. 3-6 (1959).

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

A musical staff in common time (C) with a treble clef. The melody consists of eighth and sixteenth notes. The lyrics are: "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'." A three-measure bracket is placed over the first three measures of the melody.

Example 2. Robert Fleischman, Neal Schon, and Diane Valory, “Wheel in the Sky,” chorus (1977).

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

A musical staff in common time (C) with a treble clef. The melody consists of eighth and sixteenth notes. The lyrics are: "I was work-ing part - time in a five - and - dime, my boss was Mis - ter McC- Gee." A three-measure bracket is placed over the first three measures of the melody.

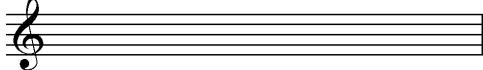
Example 3. Prince, “Raspberry Beret,” verse 1, mm. 1-4 (1985).

https://www.youtube.com/watch?v=l7vRSu_wsNc

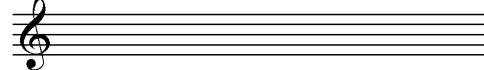
Chapter 5 Assignment 4

1. Build the following scales:

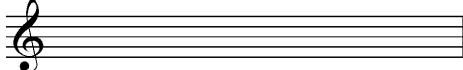
G Major Pentatonic



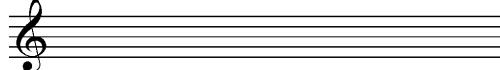
E Minor Pentatonic



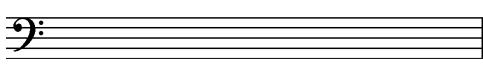
F Blues



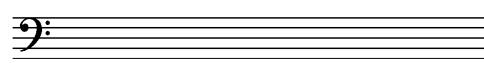
A♭ Major Pentatonic



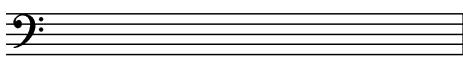
F♯ Minor Pentatonic



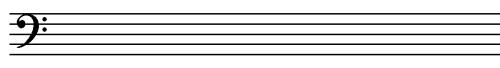
D Blues



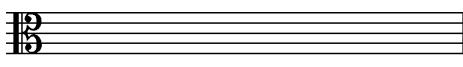
E Major Pentatonic



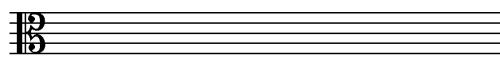
C♯ Blues



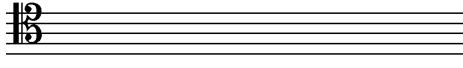
D♭ Major Pentatonic



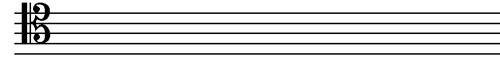
A Minor Pentatonic



B Blues



B♭ Minor Pentatonic



2. Identify the following scales:



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



I come from Al - a - ba - ma with a ban - jo on my knee, I'm
gone to Lou - si - a - na my Su - san - na for to see.

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

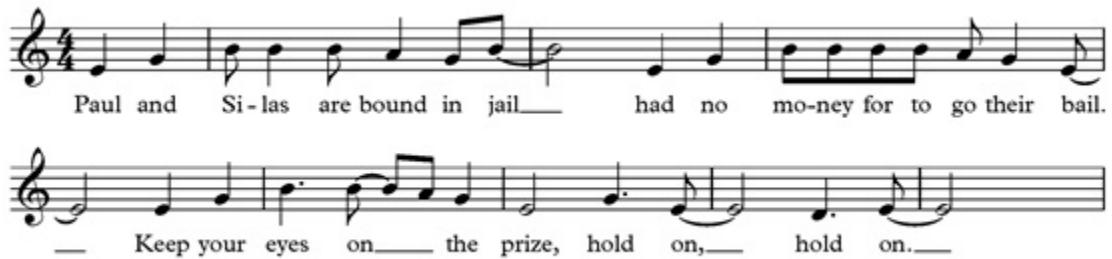
<https://www.youtube.com/watch?v=qSIj17xbAyk>



Ai Hai Yo

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

https://www.youtube.com/watch?v=D-EJ_I5eaus



Paul and Silas are bound in jail, had no money for to go their bail.
Keep your eyes on the prize, hold on, hold on.

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

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

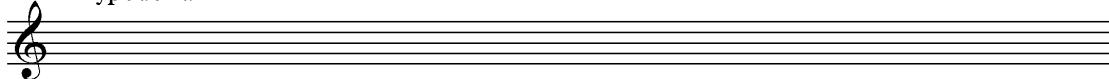
4. Composition: Compose an 8-measure melody that consists of two 4-measure phrases. Give your composition a title, a tempo, and dynamics. Use bass clef, common time, and rhythms including half notes, quarter notes, and eighth notes. The first phrase should begin and end on F and use the F pentatonic 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.

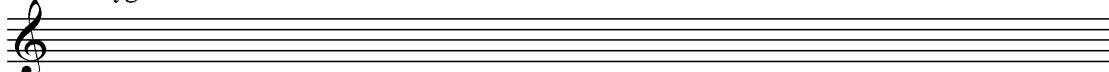
Chapter 5 Assignment 5

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

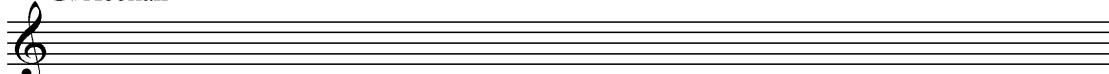
A Hypodorian



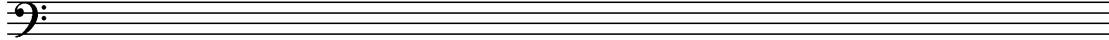
B Phrygian



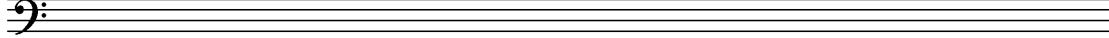
G♯ Aeolian



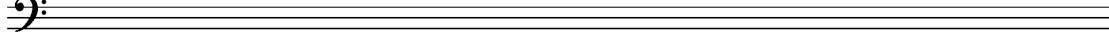
C Locrian



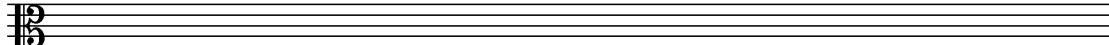
D♭ Mixolydian



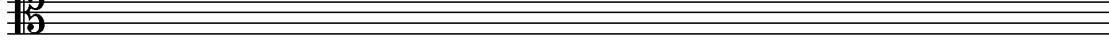
F Ionian



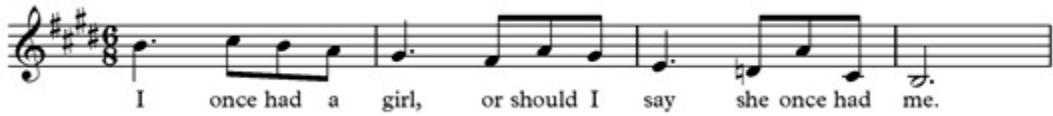
E♭ Lydian



C♯ Dorian



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



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

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



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

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

The image shows a musical score for 'The Star-Spangled Banner' in common time. The key signature is F major (one sharp). The music is divided into measures by vertical bar lines. Measure 4 (measures 11-12) consists of two half notes followed by a quarter note, then a half note, a quarter note, and a half note. Measure 5 (measures 13-14) begins with a half note, followed by a quarter note, a half note, a quarter note, and a half note. The vocal line is supported by a piano accompaniment, with the piano part providing harmonic context and rhythmic support.

Example 5. Hirokazu Tanaka, “Tetris Theme,” mm. 1-8 (1989), arrangement of a 19th-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

A blank musical staff consisting of five horizontal lines. Above the staff, the word "Lydian" is written in a black, sans-serif font. To the left of the staff, there is a treble clef symbol and a "3/4" time signature.

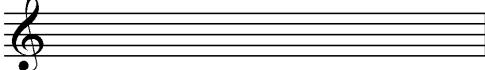
A blank musical staff with a treble clef, a '3' in the time signature, and the word 'Phrygian' above it.

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.

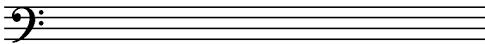
Chapter 5 Assignment 6

1. Build the following scales:

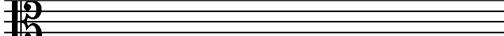
E Whole Tone



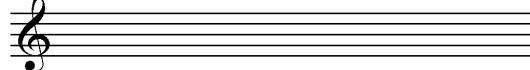
G♭ H-W Octatonic



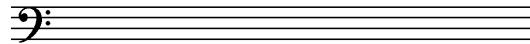
D♭ Whole Tone



F W-H Octatonic



A Chromatic



B W-H Octatonic



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♭

https://www.youtube.com/watch?v=BIdz11_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.



Musical notation for Example 1, mm. 10-17 of Dvořák's Symphony No. 9. The notation is in common time, key of E major (two sharps). The dynamic is ff. The melody consists of eighth and sixteenth notes.

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

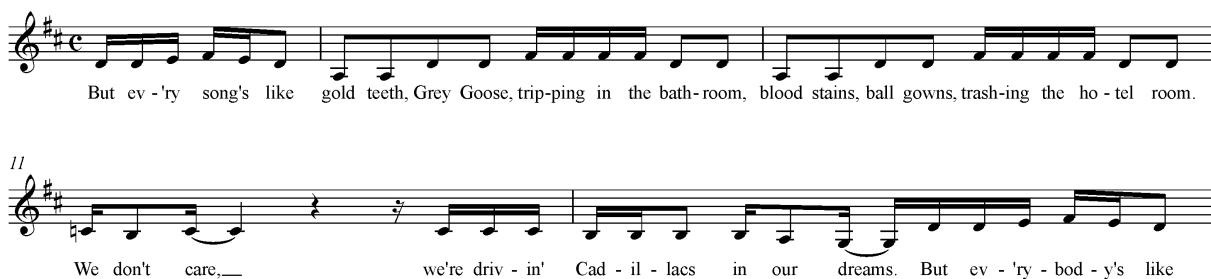
<https://www.youtube.com/watch?v=89jOPAGJq-M>



Musical notation for Example 2, "Wah Ta Ho" (Zuni Sunrise Song). The notation is in common time, key of A major (no sharps or flats). The melody consists of eighth and sixteenth notes. The lyrics are: Wah ta ho ta ho, Wah ta ho ta ho, Wah oo ta ho, mah ya tan a lo, Wah oo ta ho, mah ya tan a lo, Mah ya na wee, sah na tan a lee, Mah ya na wee, sah na tan a lee.

Example 2. "Wah Ta Ho" (Zuni Sunrise Song).

<https://www.youtube.com/watch?v=G1iCWiZrA8o>



Musical notation for Example 3, "Royals" by Lorde and Joel Little. The notation is in common time, key of G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: But ev -'ry song's like gold teeth, Grey Goose, trip-ping in the bath-room, blood stains, ball gowns, trash-ing the ho - tel room. We don't care, we're driv - in' Cad - il - lacs in our dreams. But ev -'ry - bod - y's like

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

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

Lux aeterna - na* lu - ce - at e - is Do - mi - ne: * Cum sanc - tis
 tu - is in ae - ter - num____ qui - a pi - us es.

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

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

In splen do - ri - bus* san - cto - rum, ex - u - te - ro____
 an - te____ lu - ci - fe- rum____ ge - nu - i - te.

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

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