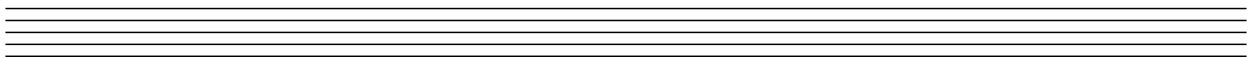
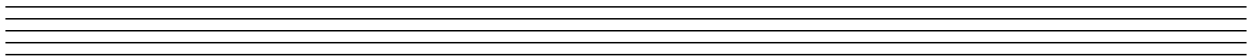
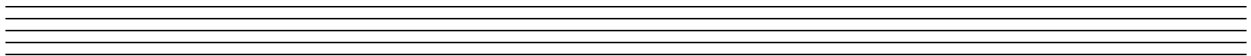


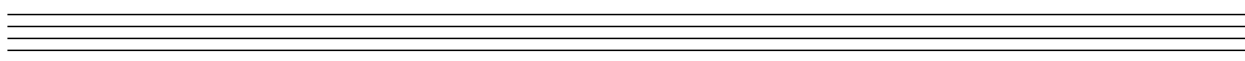
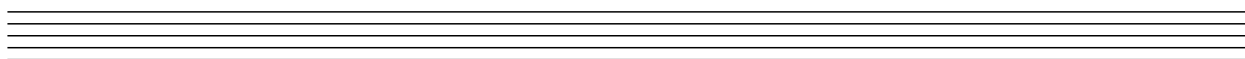
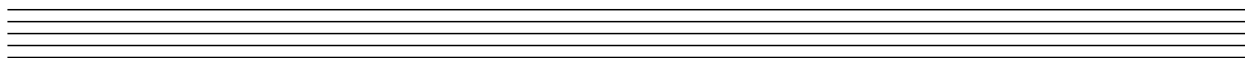
WORKBOOK

For these assignments, work away from an instrument. Double-check yourself afterward, but work on hearing the melodies and the scale degree functions in your head. The better you get at this skill, the more your musicianship will improve, and the easier these assignments will be.

1. Choose two of the major melodies in Appendix A. Analyze each based on the five traits of a good classical melody. Do they all pertain? Analyze it in relation to scale degree functionality. Does it end on the tonic or another pitch? Does the leading tone appear, and if so, when does it resolve? Is the melody a period?
2. Find a major melody you enjoy, from any genre of tonal music, and notate it below. Analyze it based on the five traits of a good classical melody. Do they all pertain? Analyze it in relation to scale degree functionality. Does it end on the tonic or another pitch? Does the leading tone appear, and if so, when does it resolve? Is your melody a period?



3. Compose an eight-bar melody in any major key besides C-major. Do not use a time signature with 2 as the top number. You may do two four-bar phrases. It is better to think about the entire next measure rather than just the next pitch when deciding how to proceed. Once you are finished, analyze your melody, as in questions 1 and 2.



4. The following melodies are in a different key than the one implied by the key signature. Sing the melody, identify the tonic, and correct the key signature.



5. Transpose the following melodies three times. The first time, transpose up a perfect fifth, using accidentals instead of a key signature. The second time, transpose down a perfect fifth, again using accidentals rather than a key signature. Which scale degree is affected when you transpose it up a fifth? Which scale degree does it become? Which one is affected when you transpose it down? Which one does it become? For the third transposition, use a key signature and write the melody in the key of A-major. As you transpose each melody, think in terms of scale degrees, not by moving each pitch by a certain interval.

