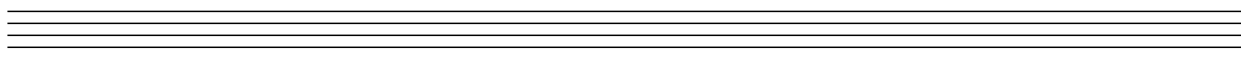
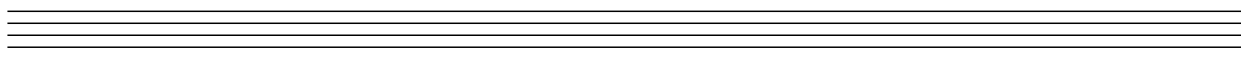
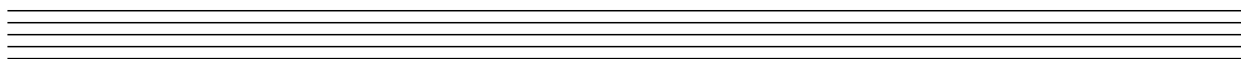


WORKBOOK

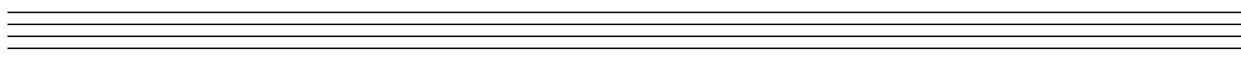
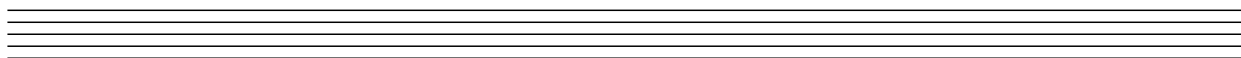
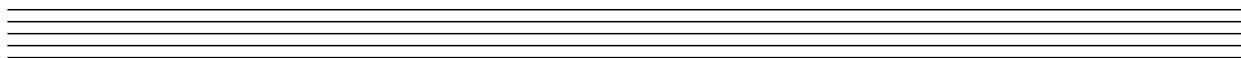
Again, work away from an instrument. Work on hearing the melodies and the scale degree functions in your head.

1. Choose two of the minor melodies in Appendix A. Analyze each based on the five traits of a good classical melody and also on the role of tendency tones $L\hat{6}$ and $R\hat{7}$. Do all melodic traits and scale degree functions pertain? Is the melody a period? If the piece is not classical music, do you think any differences result from stylistic issues, or are they just particular to this piece?

2. Find a minor 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 and also on the role of tendency tones $L\hat{6}$ and $R\hat{7}$. Do all melodic traits and scale degree functions pertain? Is your melody a period? If you chose a piece that is not classical music, what traits are characteristic to that style?

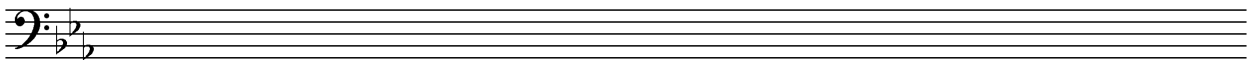
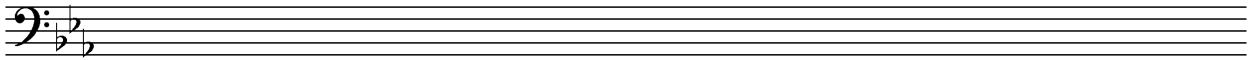
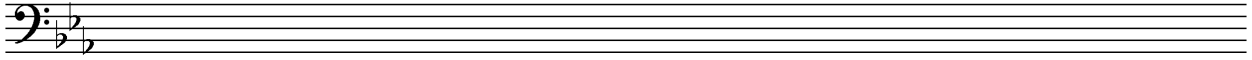


3. Compose an eight-bar melody in any minor key besides A-minor. Do not use a time signature with 2 as the top number. You may do two four-bar phrases. Remember, it is better to think about the entire next measure rather than just the next pitch when deciding how to proceed. Once you are finished, analyze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



4. Transpose the following melodies twice, both up and down a perfect fifth. Use accidentals instead of a key signature. As you transpose each melody, think in terms of scale degrees, not by moving each pitch by a certain interval.

A



B

