

Day 5 – Scales

Vocabulary Unit 1E

- | | |
|----------------------|--------------------------|
| 47. Pitch class | 54. Natural minor scale |
| 48. Scale | 55. Relative minor |
| 49. Diatonic | 56. Harmonic minor scale |
| 50. Major scale | 57. Melodic minor scale |
| 51. Major tetrachord | 58. Parallel minor |
| 52. Order of Sharps | 59. Subtonic |
| 53. Order of Flats | 60. Tonal |
| | 61. Tonality |

47. Pitch class

Directions: List all the pitch classes in the excerpt.

EXAMPLE 3.1: Mozart, Piano Sonata in C Major, first movement, mm. 1-4

Pitch-class collection: C

EXAMPLE 3.2: Webern, *Variations for Piano*, second movement, mm. 1-11 (anthology)

Pitch-class collection: B \flat

48. Scale

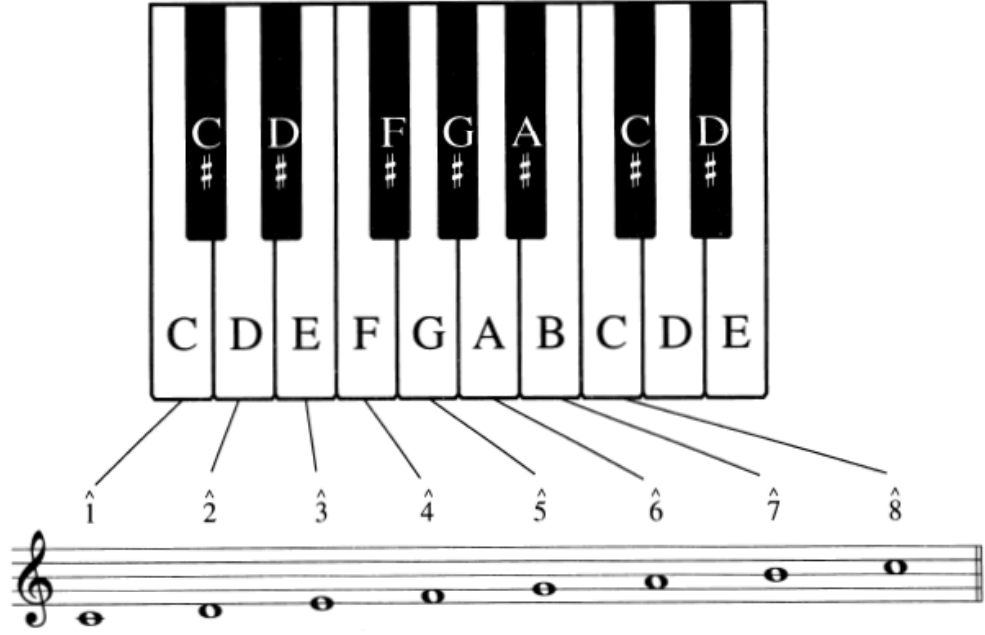
49. Diatonic

50. Major scale


51. Major tetrachord



Figure 2.3



EXAMPLE 3.7: Steps in constructing a major scale (D major)

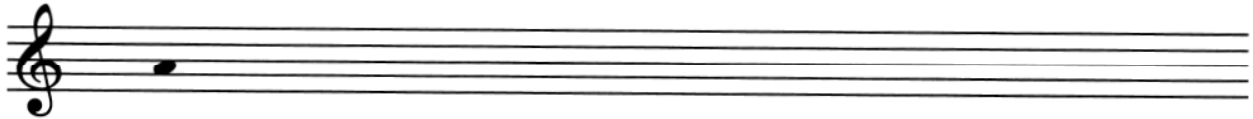
(a) Note heads on staff 



Try it #4

Follow the steps above to write a major scale from the given pitches.

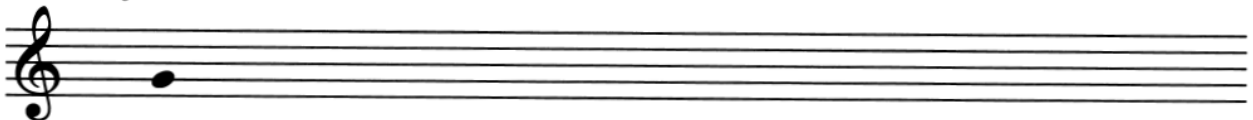
(a) A major



(b) A \flat major




(c) G major



(d) B major



EXAMPLE 3.10: Parton, "I Will Always Love You," mm. 1-5a 

key signature

If I should stay, I would
on - ly be in your way. So I'll go,

1 2 3 4 5

Key Signatures

Major Sharp Key Signatures

A musical staff with two systems (treble and bass clefs) showing the key signatures for major keys with sharp accidentals. The notes are: C (no sharp), G (F#), D (F#, C#), A (F#, C#, G#), E (F#, C#, G#, D#), B (F#, C#, G#, D#, A#), F# (F#, C#, G#, D#, A#, E#), and C# (F#, C#, G#, D#, A#, E#, B#).

52. Order of Sharps

Major Flat Key Signatures

A musical staff with two systems (treble and bass clefs) showing the key signatures for major keys with flat accidentals. The notes are: C (no flat), F (Bb), Bb (Bb, Eb), Eb (Bb, Eb, Ab), Ab (Bb, Eb, Ab, Db), Db (Bb, Eb, Ab, Db, Gb), Gb (Bb, Eb, Ab, Db, Gb, Cb), and Cb (Bb, Eb, Ab, Db, Gb, Cb, Fb).

53. Order of Flats

Another Way

One fact that can help you remember the order of symbols at the beginning of the staff is that they occur in alphabetical order: clef, key, meter. A helpful mnemonic (or memory device) for the first four flats is that they spell the word "bead." A handy sentence to remember for the

order of sharps and flats is "Father Charles Goes Down And Ends Battle." When you read it forward, the first letter of each word gives you the order of the sharps; when you read it backward ("Battle Ends And Down Goes Charles' Father"), it gives you the order of the flats.

Try it #6

On the staves below, copy the major key signatures requested, taking Figure 3.1 as your model. Center each accidental on the appropriate line or space.

Two musical staves for copying key signatures. The first staff has a treble clef and four measures: (a) B, (b) Db, (c) Ab, (d) D. The second staff has a bass clef and four measures: (f) Bb, (g) F#, (h) E, (i) Gb.

54. Natural Minor Scale

Figure 2.7

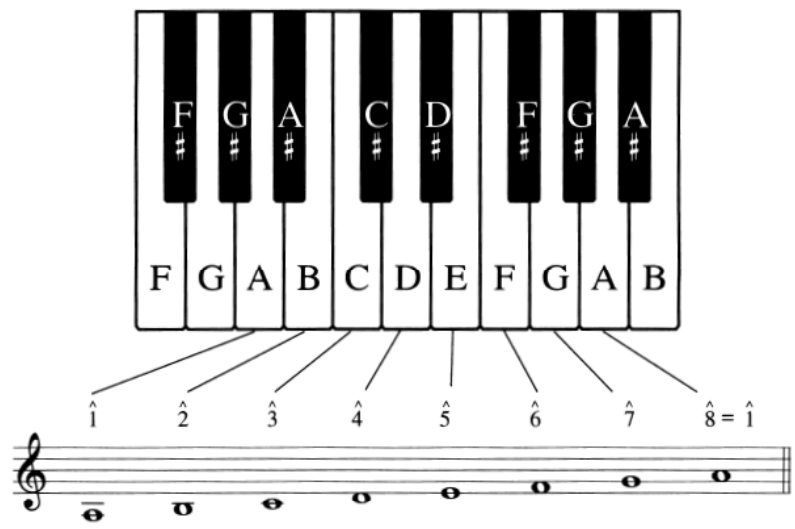
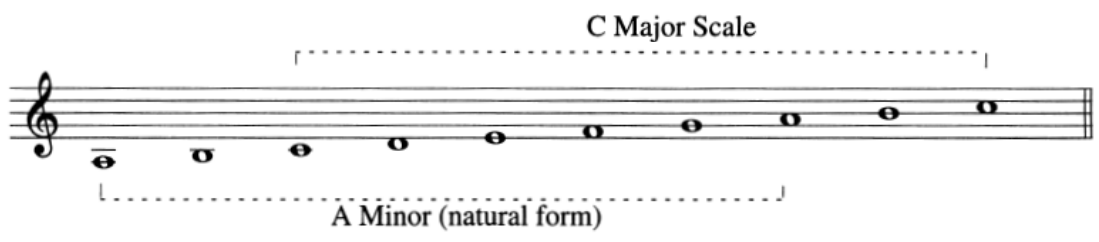


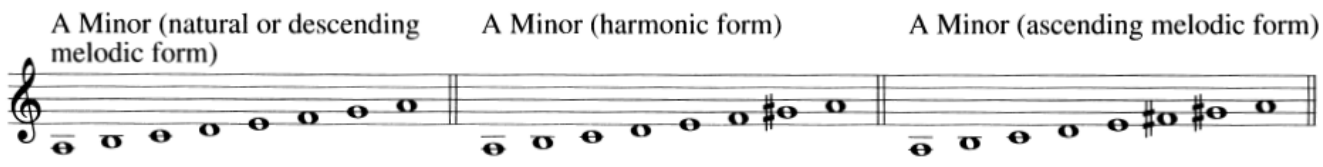
Figure 2.8



55. Relative Minor

56. Harmonic Minor Scale

57. Melodic Minor Scale



Herr, ich habe missgehandelt

Johann Sebastian Bach
(1685-1750)



Figure 2.14

Bach: *Herr Jesu Christ, du höchstes Gut* (Lord Jesus Christ, Thou Highest Good) BWV 113, m. 1-2 (Transposed).



Try it #1

(a) Given the major key below, supply the name of the relative minor.

KEY	RELATIVE MINOR	KEY	RELATIVE MINOR
E major	_____	A \flat major	_____

(b) Given the key signature below, supply the name of the minor key.

KEY SIGNATURE	MINOR KEY	KEY SIGNATURE	MINOR KEY
	_____		_____

Try it #2

Given the minor key below, supply the name of the relative major.

KEY	RELATIVE MAJOR	KEY	RELATIVE MAJOR
A minor	_____	C# minor	_____
G# minor	_____	F minor	_____

EXAMPLE 5.3: Corelli, Allemanda, from Trio Sonata in A Minor

(a) Mm. 1-3a

A minor: $\hat{1}$ $\hat{2}$ $\hat{b}3$ $\hat{7}$ $\hat{1}$

(b) Mm. 13-15a

C major: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{7}$ $\hat{1}$

58. Parallel Minor

EXAMPLE 5.1: Schubert, “Der Lindenbaum,” mm. 8b-12a

(a) Vocal line with piano accompaniment

Am Brunnen vor dem Thore da steht ein Lindenbaum;

(b) Major pentachord: Scale degrees $\hat{1}$ to $\hat{5}$ from vocal line

do re mi fa sol
 $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$
W W H W

EXAMPLE 5.2: Schubert, “Der Lindenbaum,” mm. 28b-32a

(a) Vocal line with piano accompaniment

Ich musst' auch heute wandern vorbei in tiefer Nacht,

(b) Minor pentachord: Scale degrees $\hat{1}$ to $\hat{5}$ from vocal line

do re me fa sol
 $\hat{1}$ $\hat{2}$ $\hat{b}3$ $\hat{4}$ $\hat{5}$
W H W W

Relative Minor Scales

EXAMPLE 3.13: "My Country, 'Tis of Thee"

(a) Mm. 1-4

melody: $\hat{1}$

My coun - try, 'tis of thee, Sweet land of lib - er - ty,

bass: $\hat{1}$

(b) Mm. 13-14

melody: $\hat{3}$ $\hat{2}$ $\hat{1}$

Let free - dom ring.

bass: $\hat{5}$ $\hat{5}$ $\hat{1}$

EXAMPLE 3.14: Bach, Invention in D Minor

(a) Mm. 1-5

D, not F

D, not F $\hat{1}$

(b) Mm. 51-52

$\hat{3}$ $\hat{2}$ $\hat{1}$

$\hat{5}$ $\hat{1}$ D, not F

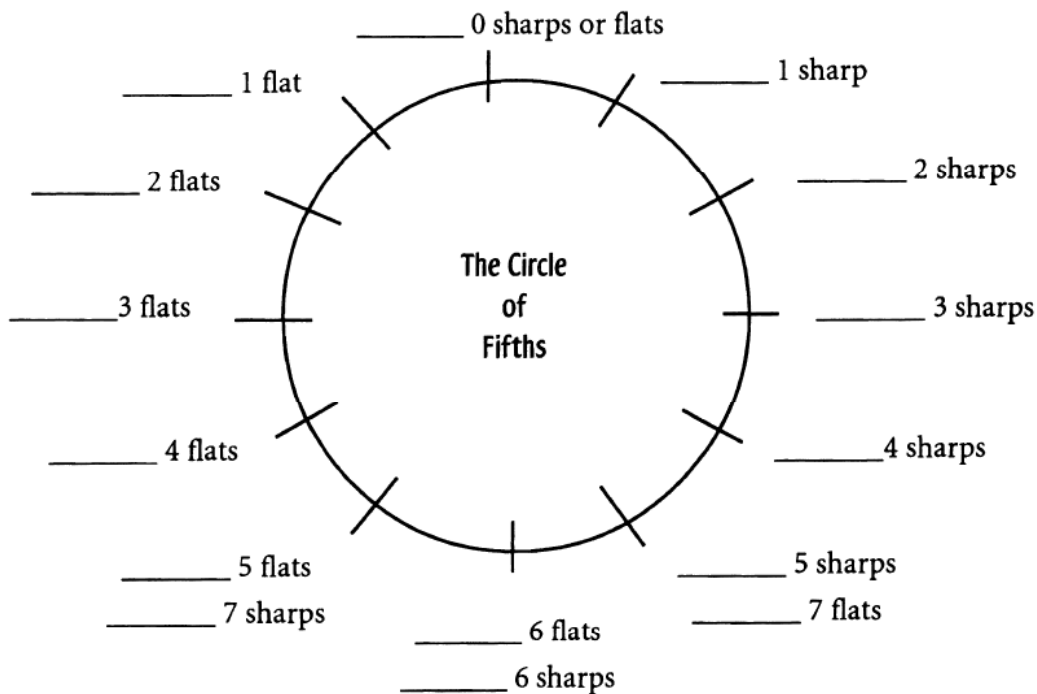
Try it #8

In what key is "Simple Gifts" notated? (The excerpt below is the clarinet solo from Copland's *Appalachian Spring*, which sounds one whole step lower.)

- Key signature suggests what key? _____
- First two scale degrees? _____
- Last scale degree? _____ Key of piece: _____

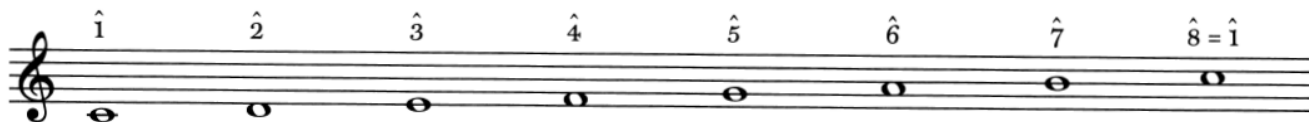
1 p 2 3 4 5

Circle of Fifths



EXAMPLE 3.15: Scale-degree names

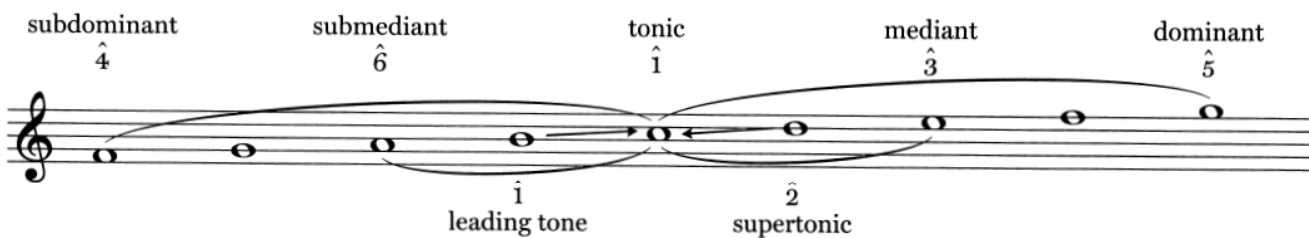
(a) Arranged $\hat{1}$ to $\hat{8}$



59. Subtonic

60. Tonal

(b) Arranged with $\hat{1}$ in the middle



61. Tonality

Day 6 – Other Scales and Modes

62. Pentatonic Scale

Vocabulary Unit 1F

- 62. Pentatonic Scale
- 63. Chromatic Scale
- 64. Whole Tone Scale
- 65. Modality
- 66. Church Modes

Example:

Example: Chopin "Etude Op. 10 No. 5"

5. **Vivace.** $\text{♩} = 116.$
brillante
f *p* *cresc.* *sempre legato*
poco rall. *pp*

The score for Chopin's Etude Op. 10 No. 5 is presented in two systems. The first system shows the right hand playing a pentatonic scale in G minor (B-flat, C, D-flat, E-flat, F) with various fingering patterns (e.g., 3 1 2 4 1 2 3 5, 3 4 1 2 3 4 1) and dynamics from forte (f) to piano (p). The left hand provides a rhythmic accompaniment with chords and single notes. The second system continues the piece, ending with a piano (pp) dynamic and a poco rallentando (poco rall.) marking.

Example: Ravel "Laideronette"

Mouv de Marche $\text{♩} = 116$
pp *f* *pp*

The score for Ravel's Laideronette is presented in three systems. The right hand features a pentatonic scale in G major (A, B, C, D, E) with various fingering patterns (e.g., 1 2 3 4 5, 4 3 2 1, 5 4 3 2 1). The left hand provides a rhythmic accompaniment with chords and single notes. The dynamics range from piano-piano (pp) to forte (f).

63. Chromatic Scale



Use sharps ascending: C C# D D# E F F# G G# A A# B C



And flats descending: C B Bb A Ab G Gb F E Eb D Db C

Purcell: "Thy Hand, Belinda" from *Dido and Aeneas*, Z. 626, m. 1-10.

DIDO

Thy hand, Bel-in - da! dark - - - - - ness shades me, On thy

bos - om let me rest, More I would, - but death ___ in -

vades me Death _ is now ___ a wel - come _ guest! *pp*

(f# missing)

Chord symbols: b, b7, b, b9, 5, 7, 6, b7, b6, b3, b5, 7, b3, b, 56, 7, #

*Note the chromatic descent.

64. Whole Tone Scale

Example:


Example: Debussy "Voiles"

The musical score for Debussy's "Voiles" features a whole tone scale in both hands. The piece is marked *très doux*. The right hand plays a sequence of chords and single notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is written in a grand staff with treble and bass clefs.

Example: Rebikov "Une Fete – VI"

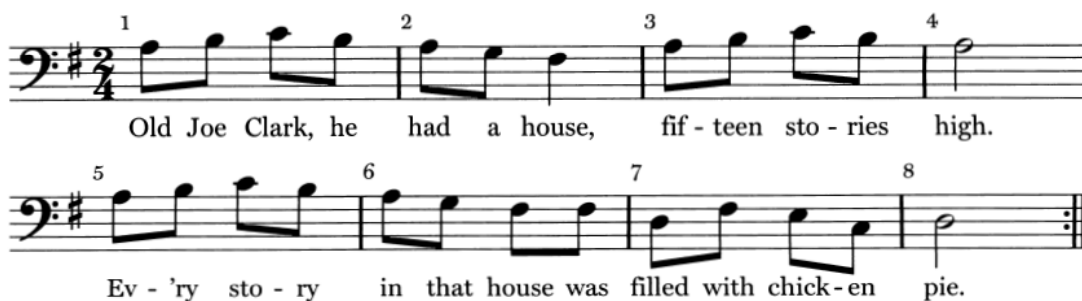
The musical score for Rebikov's "Une Fete – VI" features a whole tone scale in both hands. The piece is marked *Vivo. M. 138.*. The right hand plays a sequence of chords and single notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is written in a grand staff with treble and bass clefs.

65. Modality

EXAMPLE 5.16: Dorian melody, “Greensleeves,” mm. 1-8 



EXAMPLE 5.17: “Old Joe Clark” (melody) 



Old Joe Clark, he had a house, fif - teen sto - ries high.

Ev - 'ry sto - ry in that house was filled with chick - en pie.

66. Church Modes



Phrase	Mode	C Pattern	W/H Pattern

Steps to Writing a Modal Scale

- 1.
- 2.
- 3.
- 4.

Try it #8

Use one of the methods described above to write each of the following modes.

(a) E Dorian

(b) B \flat Lydian



(c) B Aeolian

(d) A Mixolydian



EXAMPLE 5.22: Lennon and McCartney, "Eleanor Rigby," mm. 9–12a

Pitch classes: _____
 Ordered pitch classes: _____
 Half/Whole pattern: _____
 Modal Scale: _____