

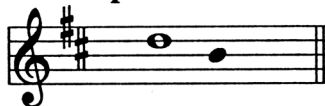
Eight key signatures are given below.

1. Identify the major and minor keys.

2. Notate the tonic pitches of each key, using open noteheads for major tonics and solid noteheads for minor tonics.

An example has been provided.

Example:



major key: DM

minor key: bm



major key: _____

minor key: _____

major key: _____

minor key: _____

major key: _____

minor key: _____

major key: _____

minor key: _____



major key: _____

minor key: _____

major key: _____

minor key: _____

major key: _____

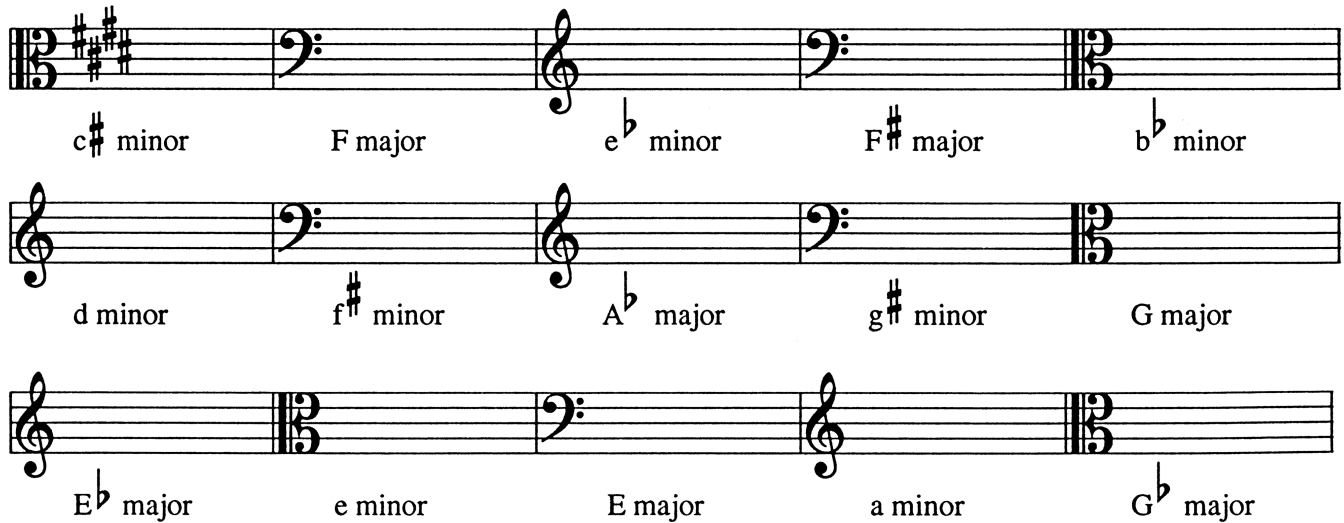
minor key: _____

major key: _____

minor key: _____

Fourteen key signatures are specified below.

Notate the key signature for each key. An example has been provided.

Example:

The example shows three rows of musical staves, each containing five staves. The first staff of each row shows a key signature. The subsequent staves show the key signature for the next key in the sequence. The keys are: c# minor, F major, e b minor, F# major, b b minor, d minor, f# minor, A b major, g# minor, G major, E b major, e minor, E major, a minor, and G b major.

Key Signature	Key Signature	Key Signature	Key Signature	Key Signature
c# minor	F major	e b minor	F# major	b b minor
d minor	f# minor	A b major	g# minor	G major
E b major	e minor	E major	a minor	G b major

Ten major and minor keys are indicated below.

1. Notate the scale of each key, using accidentals in place of a key signature.
2. Write T under the tonic pitch, and D under the dominant pitch.
3. Bracket the melodic semitones.

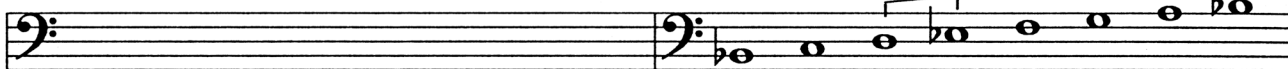
An example has been provided.

Example: Given

B \flat major:

Completed

B \flat major



T

D

(a)

E major:

b \flat minor:



(b)

f minor:

E \flat major:



(c)

G \flat major:

g \sharp minor:



(d)

c \sharp minor:

g minor:



(e)

A major:

B major:



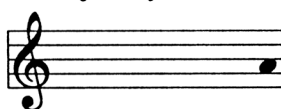
Ten scale degrees are given below. Based on each given scale degree:

1. Complete the indicated major or minor scale, using accidentals in place of a key signature.
2. Identify the key, in the space above the scale.
3. Write T under the tonic pitch, and D under the dominant pitch.
4. Bracket the melodic semitones.

An example has been provided.

Example: Given

major key: _____ $\hat{5}$

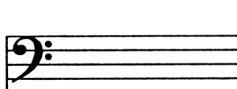


Completed

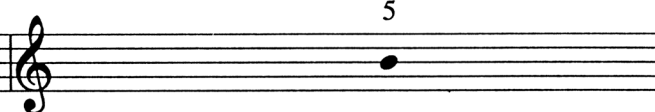
major key: DM $\hat{5}$



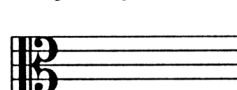
(a) minor key: _____ $\hat{4}$



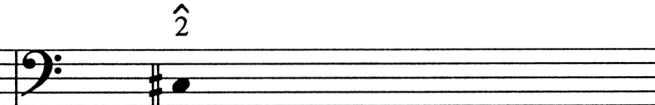
major key: _____ $\hat{5}$



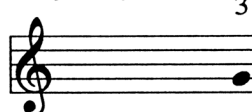
(b) major key: _____ $\hat{6}$



major key: _____ $\hat{2}$



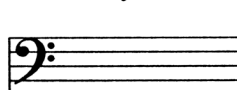
(c) major key: _____ $\hat{3}$



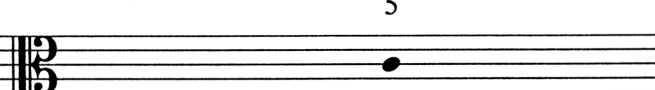
major key: _____ $\hat{4}$



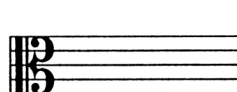
(d) minor key: _____ $\hat{7}$



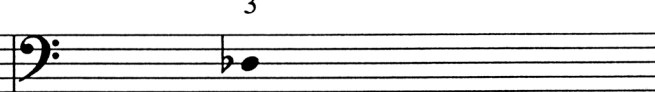
minor key: _____ $\hat{5}$



(e) minor key: _____ $\hat{6}$



minor key: _____ $\hat{3}$

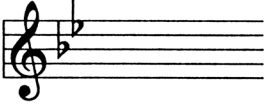
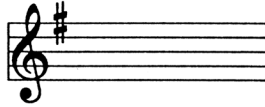
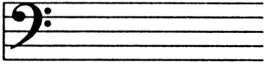
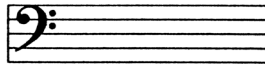
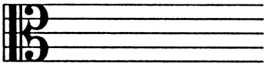
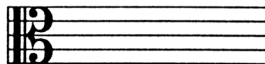
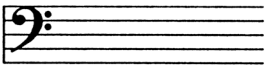
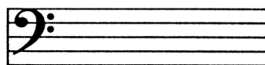
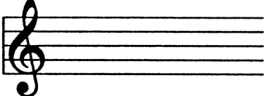
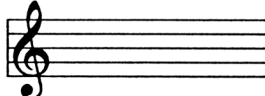
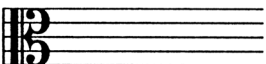
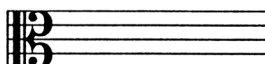
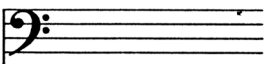
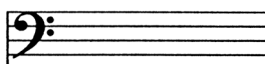
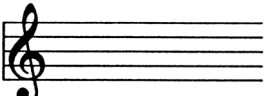
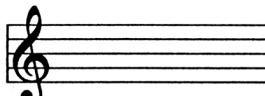
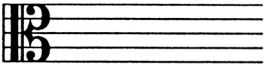
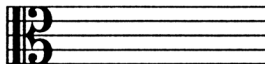
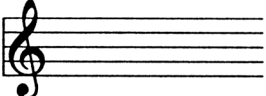
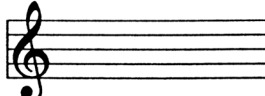
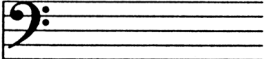
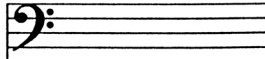


Ten major and minor keys are indicated below. For each key:

1. Notate the appropriate key signature.
2. Name the relative and parallel keys.
3. Notate the appropriate key signature for the parallel key.

An example has been provided.

Example:

Key	Key Signature	Relative Key	Parallel Key and Key Signature
gm		B \flat M	GM 
AM		_____	_____ 
bm		_____	_____ 
E \flat M		_____	_____ 
fm		_____	_____ 
EM		_____	_____ 
cm		_____	_____ 
A \flat M		_____	_____ 
f \sharp m		_____	_____ 
DM		_____	_____ 
B \flat M		_____	_____ 

Twenty pitches are notated below, ten in major keys and ten in minor keys.

1. Identify each key.
2. Identify each pitch by its modal degree in the key.

An example has been provided.

Example: Given

major key

Completed



key:

degree:

key: GM

degree: subdominant

Major keys



key: degree:

key: degree:

key: degree:



key: degree:

key: degree:

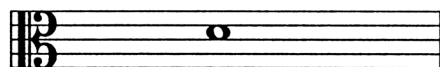
key: degree:



key: degree:

key: degree:

key: degree:



key: degree:

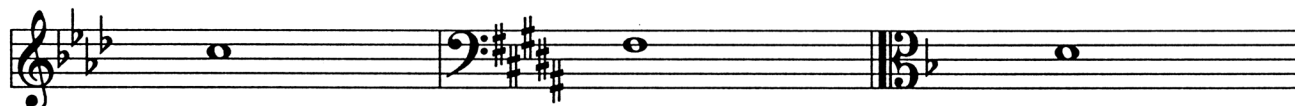
Minor keys



key: degree:

key: degree:

key: degree:



key: degree:

key: degree:

key: degree:



key: degree:

key: degree:

key: degree:



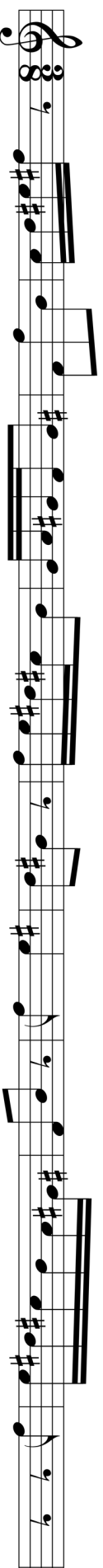
key: degree:

The melodies given below have been notated with accidentals in place of key signatures. Both melodies end on their tonic pitches. For each melody:

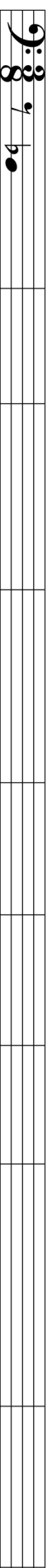
1. Identify the key.
2. On the staff following, transpose the melody to begin on the given pitch, using accidentals in place of a key signature.
3. Identify the key of the transposed version.

(a) G.F. Handel, “Quel torrente, che cade dal monte” from *Giulio Cesare* (18th c.)

Key: _____



Key: _____



(b) G. F. Handel, “The flocks shall leave the mountains” from *Acis and Galatea* (18th c.)

Key: _____



Key: _____



The melodies given below have been notated with accidentals in place of key signatures. Both melodies end on their tonic pitches. For each melody:

1. Identify the key.
2. On the staff following, transpose the melody to begin on the given pitch, using accidentals in place of a key signature.
3. Identify the key of the transposed version.

(a) G. F. Handel, “Che veggio?” from *Floridante* (18th c.)

Key: _____

A musical staff in bass clef with a 3/4 time signature. The melody consists of 16 measures. The notes and accidentals are: G4 (flat), A4 (flat), B4 (flat), C5 (flat), D5 (flat), E5 (flat), F5 (flat), G5 (flat), A5 (flat), B5 (flat), C6 (flat), D6 (flat), E6 (flat), F6 (flat), G6 (flat), A6 (flat). The melody ends on G4.

Key: _____

An empty musical staff in treble clef with a 3/4 time signature, intended for transposing the melody from the previous staff.

(a) G. F. Handel, “See, the conqu’ring hero comes” from *Judas Maccabaeus* (18th c.)

Key: _____

A musical staff in bass clef with a 4/4 time signature. The melody consists of 16 measures. The notes and accidentals are: G4 (flat), A4 (flat), B4 (flat), C5 (flat), D5 (flat), E5 (flat), F5 (flat), G5 (flat), A5 (flat), B5 (flat), C6 (flat), D6 (flat), E6 (flat), F6 (flat), G6 (flat), A6 (flat). The melody ends on G4.

Key: _____

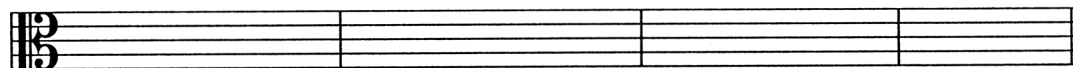
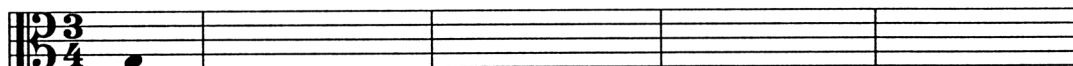
An empty musical staff in bass clef with a 4/4 time signature, intended for transposing the melody from the previous staff.

Four modal melodies are given below. Each melody ends on its tonic pitch. For each melody:

1. Identify the mode.
2. Renotate the melody on the staff following, transposing it to begin on the given first pitch.

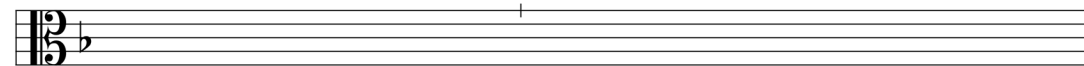
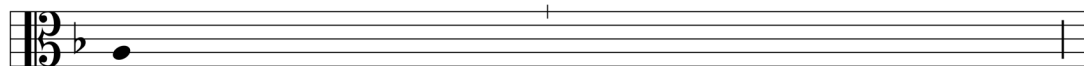
(a) Traditional Welsh folk song, “A Lad So Young and Gentle”

Mode: _____



(b) Office Hymn, *Sarum Rite*

Mode: _____



(continued on next page)

Assignment 3.9 (continued)

(c) Medieval Latin hymn, “Iam radix”

Mode: _____

Two systems of musical notation for the hymn "Iam radix". Each system consists of a treble staff and a bass staff. The first system shows a melody in the treble staff and a single note in the bass staff. The second system shows a complete melody in the treble staff and a corresponding melody in the bass staff.

(d) “Ecce sic benedictur” from the *Liber Usualis*

Mode: _____

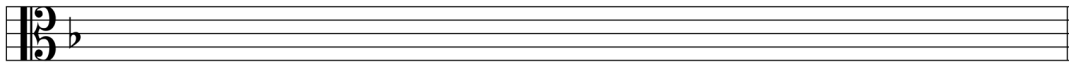
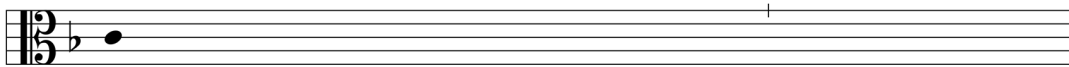
Two systems of musical notation for the hymn "Ecce sic benedictur". Each system consists of a tenor staff (C-clef on the third line) and a soprano staff (C-clef on the first line). The first system shows a melody in the tenor staff and a single note in the soprano staff. The second system shows a complete melody in the tenor staff and a corresponding melody in the soprano staff.

Four modal melodies are given below. Each melody ends on its tonic pitch. For each melody:

1. Identify the mode.
2. Renotate the melody on the staff following, transposing it to begin on the given first pitch.

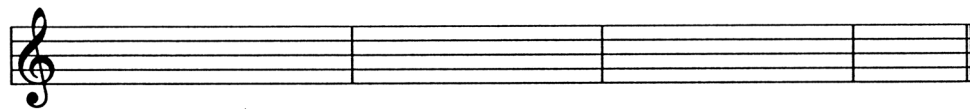
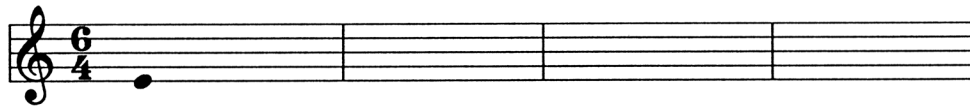
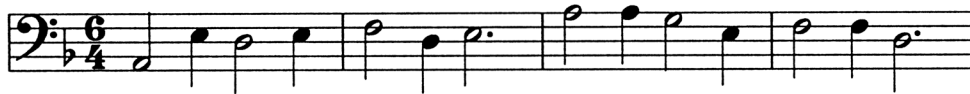
(a) “Hosanna in excelsis” from the *Liber Usualis*

Mode: _____



(b) 13th century song (anon.)

Mode: _____



(continued on next page)

Assignment 3.10 (continued)

(c) “Alleluia” from the *Liber Usualis*

Mode: _____

Two systems of musical notation for the Alleluia from the Liber Usualis. Each system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff contains a single note (C) with a long horizontal line above it, indicating a sustained or repeated note.

(d) Office Hymn, *Sarum Rite*

Mode: _____

Three systems of musical notation for the Office Hymn from the Sarum Rite. Each system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff contains a single note (C) with a long horizontal line above it, indicating a sustained or repeated note.