Chapter 3 Composing: Minor and Major

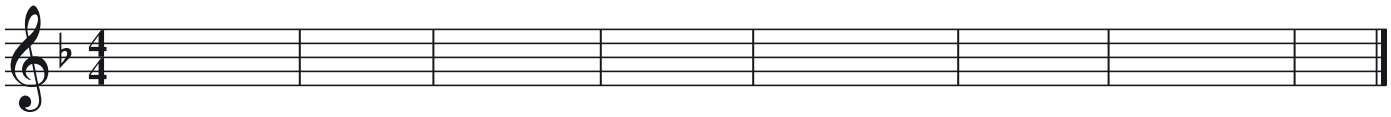
Name _____

A A MELODY IN MINOR

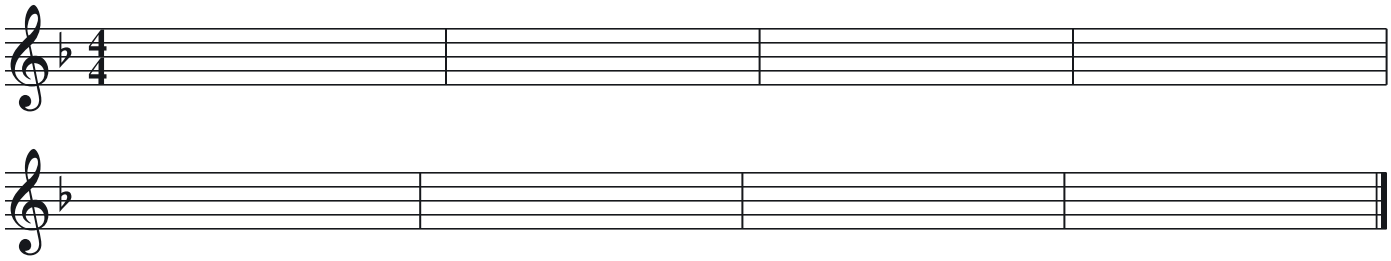
Compose an 8-bar melody in D minor (one flat) in 4/4. Use quarter, half, and whole notes.

Rules for Part A

1. Begin and end on the tonic, D. End with 2̂–1̂ or 7̂–1̂ (C♯–D).
2. When the melody **climbs** through 6̂ and 7̂ to the tonic, raise both: B♮ and C♯ (melodic minor ascending).
3. When it **descends** through 7̂ and 6̂, use the natural forms: C♮ and B♭.
4. Use the leading tone C♯ at least twice, and resolve it up to D each time (or move down by step to B♭ only on the way down).
5. Mostly steps; at least two skips; one high point.
6. Write the scale-degree number under every note.

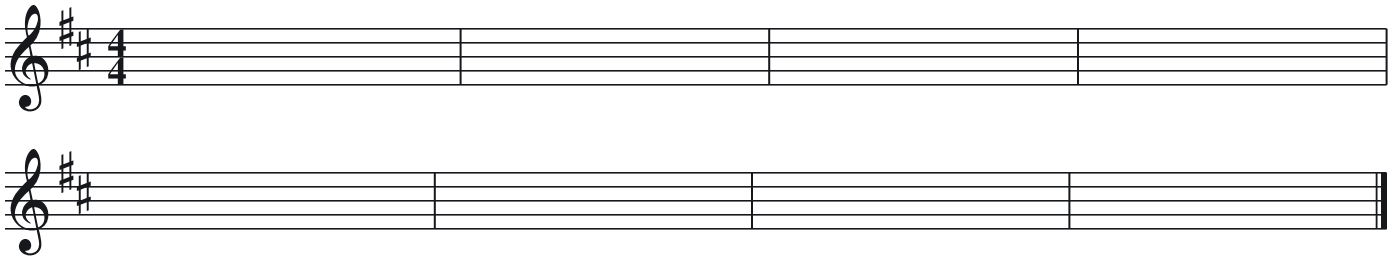


YOUR MELODY



B THE PARALLEL MAJOR

*Rewrite your melody in **D major** (two sharps), the parallel major. Change only what the key requires: F becomes F♯, B♭ becomes B, and so on.*



Play both versions. Describe how the mood changes, and point to the scale degree that changes the color most.

Grading (10 points)

Part A: begins and ends on D; correct cadence	1
Part A: raised $\hat{6}$ and $\hat{7}$ ascending, natural descending	3
Part A: leading tone resolved; singable contour; degree numbers correct	2
Part B: correct transformation to D major	3
Reflection	1