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1. Transpose the first 4 measures of *Demonstration Melody 1a* to the keys indicated below. Follow the steps for transposition already shown. Play each version.



To G



To E \flat



To E

Notice these are identical except for the key signature.

2. Transpose the first 8 measures of the *Ode to Joy* (SB 42) to the keys indicated, and play each version.

Bass Clef



To C



To F



To G



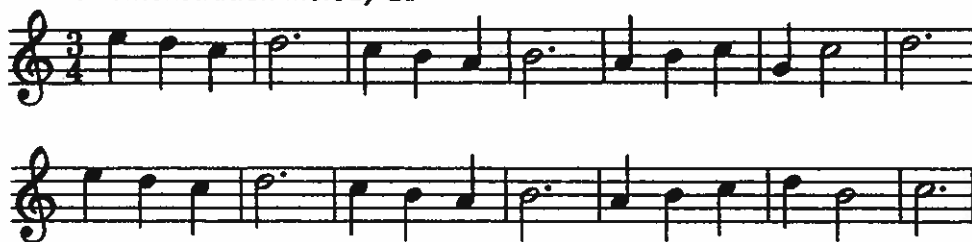
To D

If you have done the examples above correctly, the only accidentals you had to write are those in the key signatures. However, if an accidental other than those in the key signature should appear in a piece that you are transposing, you must perform the same alterations in the new version. Remember, an accidental is a symbol that alters the pitch of a note. The accidental in the transposed melody may be a different symbol than the one in

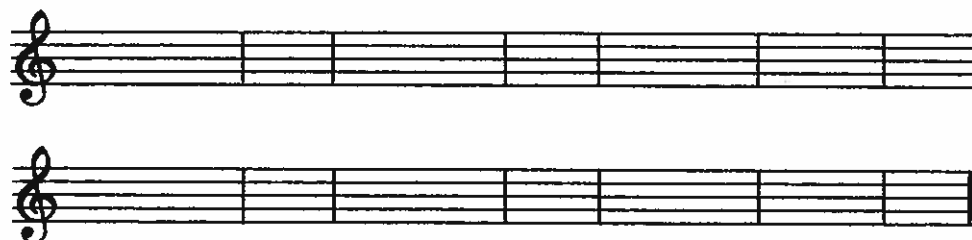
"Ode to Joy" begins on the 3rd scale degree.

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Transpose to the key indicated. Play the original and the transposed version. Write the scale degree under the first note of each.

1. *Demonstration Melody 2a*

To D

2. *Dona nobis pacem*

Traditional

G major



All notes
down one step.

To F



3. Traditional



To Bb:



4. *A Mighty Fortress*

Hymn tune

D major

should be
half noteShift all notes
up one step.To E \flat :G# becomes
A \flat (up 1
half step)D \rightarrow E \flat is
one half step**ACCIDENTALS: TWO DEFINITIONS**

1. An accidental is a symbol which alters the pitch of a note in a scale previously defined by a key signature. This is the more traditional definition of an accidental.
2. In a more modern usage, the term accidental refers to any chromatic alteration. This usage has special relevance to much contemporary music, where often no key signatures (or even keys) are used.

MELODIC SHAPE

Another aspect of melodic design is *shape* or *contour*. This characteristic can be represented graphically by outlining the pitch direction of the melody.