

In addition to the exercises here: [go to the course website](#) and follow the instructions for the listening portion of Asst. 4.

Write the following modes, starting from the given note. Observe clef changes.

WT (= WT₀) WT (= WT₁)

Octatonic (WH) This collection is called **Octatonic T₀** Octatonic (WH) This collection is called **Octatonic T₁**

Octatonic (WH) This collection is called **Octatonic T₂** Octatonic (WH)

Which of the three octatonic collections is this?

Octatonic **HW** (not WH) Minor pentatonic

Which of the three octatonic collections is this?

Major pentatonic Pentatonic mode IV

B \flat Lydian-Mixolydian E Lydian-Mixolydian

Write all seven modes of the C Lydian-Mixolydian collection. Name any that you recognize (you probably know mode V, for example). For modes you do not recognize, make up your own descriptive name for each.

mode I mode II

C Lydian-Mixolydian *or* C Acoustic Scale

mode III mode IV

mode V mode VI

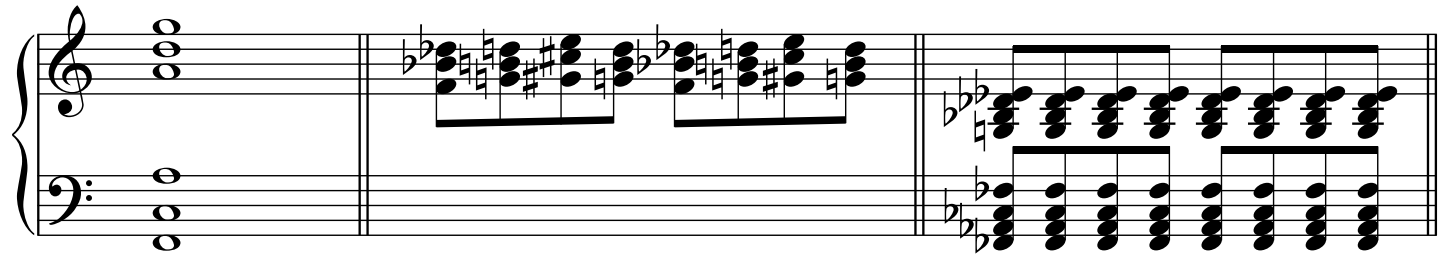
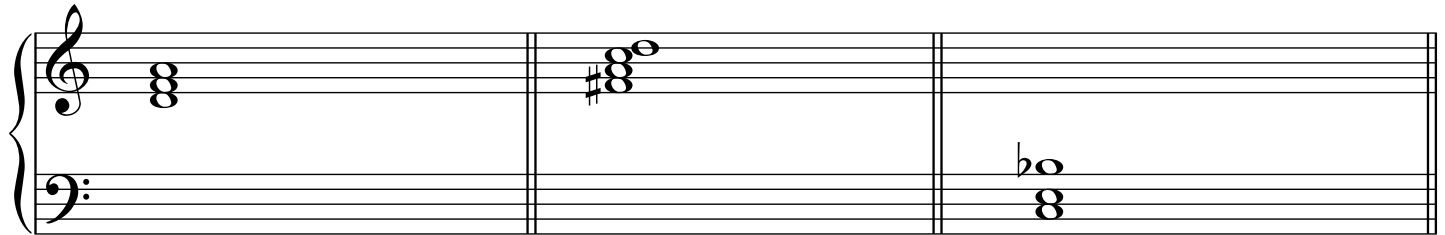
mode VII

Analyze the following pitch sets and determine whether each one belongs to:

- a “standard” pentatonic collection (i.e. the traditional Western pentatonic)
- a standard diatonic collection—specify which transposition (for ex. “the D \flat major collection”)
- a WT collection
- an octatonic collection—specify which transposition
- none of these

A set of pitches may belong to more than one of these collections.

Analyze without regard to spelling. For example, [C-C \sharp -E \flat -F] belongs to the D \flat and A \flat major diatonic collections.



Determine which of the following can be formed from the octatonic collection (indicate yes or no). Because of the symmetric (repetitive) nature of the collection, you can do this by trying it first on the first, then on the second degree of any octatonic scale. If it doesn't work on either degree, it won't work anywhere else in the collection either. Likewise, the symmetry of the collection tells us that when any such musical object can be formed, there are at least 3 other transpositions (i.e. a total of at least 4 instances) of that musical object within the same collection.

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant seventh chord
- major seventh chord
- minor seventh chord
- half-diminished seventh chord
- fully-diminished seventh chord
- minor-major seventh chord (minor triad with major seventh)
- dominant seventh with flatted fifth (same pitch structure as a Fr+6 chord)