

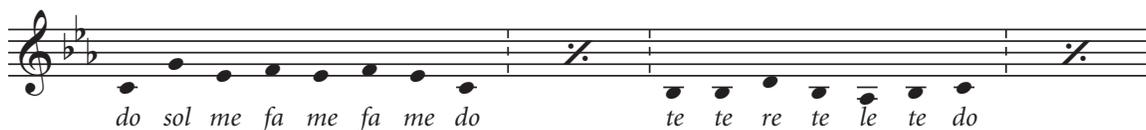
do' 1
te b7
le b6
sol 5
fa 4
me b3
re 2
do 1
te, b7
le, b6
sol, 5

ACTIVITY FIVE: *Takin' It to the Streets*

What would our practice be if we didn't "take it to the streets?" Let's explore the following minor key melodies and transcribe them. Remember to first spend time listening thoroughly to each melody, until you're able to confidently "la, la, la" it back from memory. Then follow the transcription steps suggested below.

1. First, find *do*, the tonic of the key. Remember, *do* is most likely to be found at the end of the phrase.
2. With *do* established, next determine how the scale notes relate to each other, using numbers or solfege syllables. All melodies will remain 100% in the natural minor scale. I'll give you the first few starting notes for each melody in solfege. Use the tone ladder for guidance. This is the step where our inner hearing is really being put to the test.
3. Next, write out the melodies in their actual key. This is an opportunity to experience notating in a variety of keys, increasing our fluency in writing, reading and ultimately playing in different keys. I'll tell you the key for each melody, but you will need to provide the template from scratch, setting up the key signature.
4. We won't notate the rhythmic details of the melodies; let's simply focus on the pitches for now. Just write note heads on the lines and spaces in the staff. Remember, there are only seven pitches to choose from in natural minor.
5. Before referring to the Answer Key (pp.175–178), play through your transcriptions to double check your answers. Playing along with the actual recordings will help capture the rhythmic feel as well. There is no substitute for the hands-on practice of playing your instrument. To get things started I've done the first example, "Afro Blue," shown below. Enjoy!

ex. 1



Tip: A couple of these songs will incorporate the blue note, "se," b5 of the scale. There is a close relationship between the sound of the minor scale and the blues scale (*do, me, fa, se, sol, te*). We will delve into the blues in greater detail in Chapter 10 when we discuss popular song forms. The 12-bar blues form is at the top of the list.

1. "Afro Blue," Abbey Lincoln, *Abbey Is Blue* (key of C–, A section: *do, sol, me*)
2. "Ain't No Sunshine When She's Gone," Bill Withers, *The Best of Bill Withers* (key of A–, A section: *sol, te, do*)
3. "Another Day in Paradise," Phil Collins, ...*But Seriously* (key of F#–, verse: *sol, le, te*)
4. "Billie Jean," Michael Jackson, *Thriller* (key of F#–, 1-bar bass line: *do, sol, te*)
5. "Blue Bossa," Joe Henderson, *Back Road* (key of C–, A section: *sol, sol, fa, me*)
6. "Evil Ways," Santana, *Santana* (key of G–, verse: *sol, fa, sol*)
7. "Equinox," John Coltrane, *Coltrane's Sound* (key of C#–, 12-bar blues: *sol, me, do*)
8. "Farandole," Georges Bizet, *The Best of Bizet* (key of D–, 2 A sections: *do, sol, do*)
9. "Fever," Peggy Lee, *The Best of Peggy Lee* (key of A–, first 8 bars: *fa, me, fa*)
10. "Kiss from a Rose," Seal, *Seal: Hits* (key of G#–, intro: *do, re, me*)