

Modal Melodies for Treble and Bass Clef Instruments

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Contains:

- Ionian
- Dorian
- Phrygian
- Lydian
- Mixolydian
- Aeolian
- All 12 key centers
- Wide variety of time signatures

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Foreword

The impetus for creating *Modal Melodies for Treble and Bass Clef Instruments* came from examining many studies and method books for my primary instrument, the French horn. Recognizing that much of the learning being encouraged was of a technical/fundamentals nature and almost always in the same major (Ionian) keys, I chose to write a set of modal melodies that all instrumentalists could utilize. With the purpose of raising musicians' tonal awareness, all 12 key centers are used, as well as a wide variety of time signatures to keep things more interesting. These melodies exclude Locrian mode, as it is unlikely that most musicians will encounter a performance situation that requires familiarity with it.

Examples are written in treble and bass clef. Certain instruments may not be able to use the examples exactly as written (e.g., no alto clef for viola or flute being unable to access some of the lower pitches). Examples also include common harmonies to promote balance of aural musicianship and opportunity for improvisation. These bass line harmonies are common across all musical styles from Baroque (Partamenti) to popular music, blues, and jazz, and are indicated under the titles of the tunes along with the mode. Improvisation is creative musical thought- it can be applied to any songs from folk to classical repertoire, as well as its more typical representations with blues and jazz. We as musicians should embrace this musical equivalent of speaking and conversation to transcend reliance on notation. Music is an aural art form, after all.

A table for tracking progress with songs is available. Additionally, a small set of rating scales is provided for assessing pedagogical outcomes with objective criteria. Teachers are of course encouraged to write their own rating scales as well. In the most ideal representation of this book's purpose, students will be able to perform the melodies, bass lines, inner harmony voices, and create improvisations of their own for every song in multiple key centers. However the book is used, I wish everyone happy playing sessions!

Progress Tracking Table

[illegible]

Assessment Rating Scales

The executive skill, tonality, and rhythmic rating scales below are original for the purposes of this book, and encompass a broad scope of considerations for performers and teachers. The provided expression and improvisation rating scales are adopted from this resource:

- Azzara, C. D. & Grunow, R. F. (2006). *Developing musicianship through improvisation- vocal edition*. GIA Publications.

Modal Melodies for Treble and Bass Clef Instruments compliments other melodic/improvisation books such as *Developing Musicianship Through Improvisation*, as many of the curricular and musical goals are similar. I encourage anyone who uses this book, learns from it, and/or enjoys it to take a look at the series of DMTI books as well.

Executive Skills Dimension (Additive 0-5)

The musician:

- 1) performs with a full, characteristic sound across all necessary ranges.
- 1) demonstrates clear articulation production, where applicable.
- 1) utilizes proper playing posture(s).
- 1) employs healthy physical technique to produce tone (e.g., breath support for winds, bow speed/weight for strings).
- 1) performs all parts of the song: melody, bass line, and inner-voice harmonies correctly.

Tonal Dimension (Continuous 0-5)

The musician:

- 1) performs phrases in one harmonic function and key center correctly.
- 2) performs phrases in two harmonic functions and one key center correctly.
- 3) performs all harmonic functions correctly in one key center.
- 4) performs all harmonic functions correctly in two key centers.
- 5) performs all harmonic functions correctly in multiple key centers.

Rhythm Dimension (Continuous 0-5)

The musician:

- 1) performs beat-level (macro) functions of the song correctly, tempo may be inconsistent.
- 2) performs macro and microbeat functions of the song correctly, tempo may be inconsistent.
- 3) performs all rhythmic functions of the song correctly with an inconsistent tempo.
- 4) performs all rhythmic functions of the song correctly at a different tempo than marked (e.g., slowing down a fast tune to simplify it).
- 5) performs all rhythmic functions of the song correctly at the marked tempo.

Improvisation Dimension (Additive 0-5)

The musician:

- 1) performs a variety of related ideas and reuses material in the context of the overall form (thus the performance contains elements of unity and variety).
- 1) demonstrates motivic development through tonal and rhythm sequences.
- 1) demonstrates effective use of silence.
- 1) demonstrates an understanding of tension and release through resolution of notes in the context of the harmonic progression.
- 1) embellishes notes and performs variations of themes.

Expressive Dimension (Additive 0-5)

The musician:

- 1) demonstrates a sense of musical interaction (e.g., melodic dialogue alone, or musical conversation among performers).
- 1) demonstrates an understanding of dynamics (unmarked in notation to allow individual interpretation).
- 1) demonstrates a sense of appropriate articulation.
- 1) demonstrates an understanding of musical style and characteristic tone quality.
- 1) demonstrates an understanding of appropriate phrasing.

Springtime Breeze

7

Pure Ionian *Rule of the Octave*

Jacob Factor

Simple ♩ = 100

The musical score for "Springtime Breeze" is written in 2/4 time with a key signature of one flat (Bb). It consists of four staves, each representing a different voice part (treble and bass clefs). The melody is composed of eighth and quarter notes, with a final half note and a repeat sign at the end of each line. The harmonic progression is indicated by chords written above the notes and Roman numerals below them. The progression follows the Pure Ionian Rule of the Octave, starting on Bb and moving stepwise through the modes of the scale.

Staff 1 (Treble Clef):

- Chords: Bb, F/A, Gm, F, Eb, Dm7, Cm, F
- Figured Bass: I, V⁶, vi, V, IV, iii⁷, ii, V

Staff 2 (Treble Clef):

- Chords: Bb, Cm7, Dm7, Eb6, F, Cm7/G, F7/A, Bb
- Figured Bass: I, ii⁷, iii⁷, IV⁶, V, ii⁴₃, V⁶₅, I

Staff 3 (Bass Clef):

- Chords: Bb, F/A, Gm, F, Eb, Dm7, Cm, F
- Figured Bass: I, V⁶, vi, V, IV, iii⁷, ii, V

Staff 4 (Bass Clef):

- Chords: Bb, Cm7, Dm7, Eb6, F, Cm7/G, F7/A, Bb
- Figured Bass: I, ii⁷, iii⁷, IV⁶, V, ii⁴₃, V⁶₅, I

Timeless

8

Modified *Passamezzo Modero* Ionian

Jacob Factor

Celebratory ♩ = 100

The musical score is written for a single melodic line in treble and bass staves. The key signature is C# (three sharps: F#, C#, G#). The time signature is 3/2. The tempo is marked 'Celebratory' with a quarter note equal to 100 beats per minute. The piece consists of two systems, each with a treble and a bass staff. The melody is characterized by eighth-note patterns and slurs. Chord symbols are placed above or below the notes to indicate harmonic structure. The first system has four measures, and the second system has five measures. The piece ends with a double bar line.

System 1:

- Measure 1: Treble staff starts with C# (I). Bass staff starts with C# (I).
- Measure 2: Treble staff has G# (V). Bass staff has G# (V).
- Measure 3: Treble staff has G# (V). Bass staff has G# (V).
- Measure 4: Treble staff has C# (I). Bass staff has C# (I).

System 2:

- Measure 5: Treble staff has C# (I). Bass staff has C# (I).
- Measure 6: Treble staff has F#sus4-3 (IV⁴⁻³). Bass staff has F# (IV⁴⁻³).
- Measure 7: Treble staff has C#/G# (I₄). Bass staff has C#/G# (I₄).
- Measure 8: Treble staff has G# (V). Bass staff has G# (V).
- Measure 9: Treble staff has C# (I). Bass staff has C# (I).

Fresh Take

Rhythm Changes Ionian

9

Jacob Factor

Swing ♩ = 160

Sheet music for "Fresh Take" in Ionian mode, featuring 8 staves of music. The key signature is B-flat major (two flats). The tempo is marked "Swing" with a quarter note equal to 160 beats per minute. The music is written in treble clef with a 4/4 time signature. Chord changes are indicated above the staff, and Roman numerals are indicated below the staff. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, the sixth staff contains measures 21-24, the seventh staff contains measures 25-28, and the eighth staff contains measures 29-32. The music concludes with a double bar line at the end of the eighth staff.

Chord changes and Roman numerals for each staff:

- Staff 1: B♭, G+7, C+7, F7, Dm7, G7, Cm7, F7. Roman numerals: I, VI^{#5}, II^{#5}, V⁷, iii⁷, VI⁷, ii⁷, V⁷.
- Staff 2: B♭6, B♭7, E♭6, Edim7, B♭/F, G7, Cm7, F7. Roman numerals: I, vi⁷, IV⁶, vii^{o7}/V, I⁴, VI⁷, ii⁷, V⁷.
- Staff 3: B♭, Gm7, Cm7, F7, Dm7, G7, Cm7, F7. Roman numerals: I, vi⁷, ii⁷, V⁷, iii⁷, VI⁷, ii⁷, V⁷.
- Staff 4: B♭6, B♭7, E♭6, Edim7, B♭/F, F7, B♭. Roman numerals: I, vi⁷, IV⁶, vii^{o7}/V, I⁴, V⁷, I.
- Staff 5: D7, G7. Roman numerals: III⁷, VI⁷.
- Staff 6: C7, F7. Roman numerals: V⁷/V, V⁷.
- Staff 7: B♭, G+7, C+7, F7, Dm7, G7, Cm7, F7. Roman numerals: I, VI^{#5}, II^{#5}, V⁷, iii⁷, VI⁷, ii⁷, V⁷.
- Staff 8: B♭6, B♭7, E♭6, Edim7, B♭7/F, F7, B♭. Roman numerals: I, vi⁷, IV⁶, vii^{o7}/V, I⁴, V⁷, I.

Swing ♩ = 160

Chord symbols and musical notation for the first system (staves 1-4):

- Staff 1: Bb , $G+7$, $C+7$, $F7$, $Dm7$, $G7$, $Cm7$, $F7$
 I , $VI^{\sharp 5}$, $II^{\sharp 5}$, V^7 , iii^7 , VI^7 , ii^7 , V^7
- Staff 2: $Bb6$, $Bb7$, $Eb6$, $Edim7$, Bb/F , $G7$, $Cm7$, $F7$
 I , vi^7 , IV^6 , vii^{o7}/V , I_4^6 , VI^7 , ii^7 , V^7
- Staff 3: Bb , $Gm7$, $Cm7$, $F7$, $Dm7$, $G7$, $Cm7$, $F7$
 I , vi^7 , ii^7 , V^7 , iii^7 , VI^7 , ii^7 , V^7
- Staff 4: $Bb6$, $Bb7$, $Eb6$, $Edim7$, Bb/F , $F7$, Bb
 I , vi^7 , IV^6 , vii^{o7}/V , I_4^6 , V^7 , I

Chord symbols and musical notation for the second system (staves 5-8):

- Staff 5: $D7$, $G7$
 III^7 , VI^7
- Staff 6: $C7$, $F7$
 V^7/V , V^7 (with a triplet of eighth notes)
- Staff 7: Bb , $G+7$, $C+7$, $F7$, $Dm7$, $G7$, $Cm7$, $F7$
 I , $VI^{\sharp 5}$, $II^{\sharp 5}$, V^7 , iii^7 , VI^7 , ii^7 , V^7
- Staff 8: $Bb6$, $Bb7$, $Eb6$, $Edim7$, $Bb7/F$, $F7$, Bb
 I , vi^7 , IV^6 , vii^{o7}/V , I_4^6 , V^7 , I

Olde Castle

11

Pure Dorian

Jacob Factor

Adagio ♩ = 80

The musical score for "Olde Castle" is written in Pure Dorian mode, Adagio tempo (♩ = 80). The key signature has two flats (Bb and Eb), and the time signature is 3/4. The score is presented in four staves, with the first two in treble clef and the last two in bass clef. The chords and fingerings are as follows:

Staff 1 (Treble):

- Chords: Cm, Bb, Cm, Cm, Bb, Cm Gm, Cm
- Fingerings: i, VII, i, i, VII, i, v, i

Staff 2 (Treble):

- Chords: Eb, Bb, Cm, Gm, Cm, Bb, Cm Gm, Cm
- Fingerings: III, VII, i, v, i, VII, i, v, i

Staff 3 (Bass):

- Chords: Cm, Bb, Cm, Cm, Bb, Cm Gm, Cm
- Fingerings: i, VII, i, i, VII, i, v, i

Staff 4 (Bass):

- Chords: Eb, Bb, Cm, Gm, Cm, Bb, Cm Gm, Cm
- Fingerings: III, VII, i, v, i, VII, i, v, i

Rise, Ye Bearn

12

Greensleeves Dorian

Jacob Factor

Andante ♩ = 60

The musical score is written for a single melodic line in 6/8 time, featuring a Dorian mode (F#m, E, C#m). The piece is divided into two systems, each with four staves. The first system contains staves 1 through 19, and the second system contains staves 20 through 44. Each staff begins with a measure number and is annotated with chords (F#m, E, C#m, A, III, VII, i, v) and figured bass notation (i, VII, i, v, i, VII, i, v). The notation includes eighth and sixteenth notes, often beamed together, and rests. The key signature consists of three sharps (F#, C#, G#), and the time signature is 6/8. The tempo is marked 'Andante' with a metronome marking of ♩ = 60.

Cobbletown Bustle

13

Scarborough Fair Dorian

Jacob Factor

Fervently ♩ = 160

The musical score is written for Treble and Bass clefs in 6/4 time, with a tempo of 160. The key signature is D major (two sharps). The mode is Scarborough Fair Dorian, which uses the notes D, E, F#, G, A, B, C, D. The score is organized into four systems, each containing two staves (Treble and Bass). Chord names (Bm, D, A, E) and scale degrees (i, III, VII, IV) are indicated above the notes. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The score ends with a double bar line and repeat dots.

Brave the Storm

14

Phrygian With Major Modulation

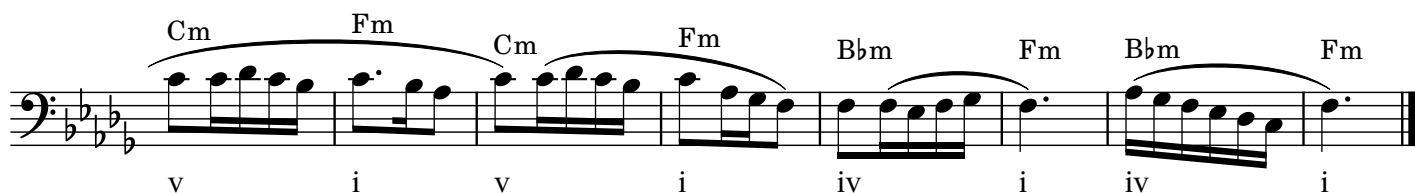
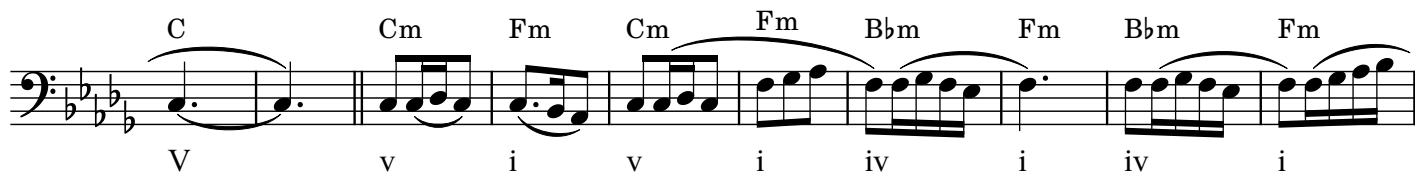
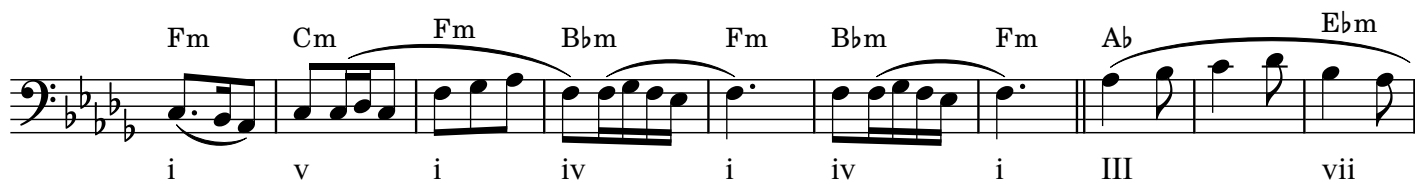
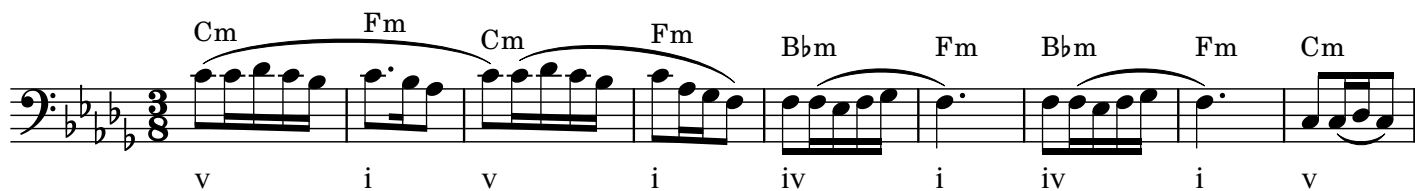
Jacob Factor

Lento ♩ = 95

The musical score is written in 3/8 time with a tempo of Lento (♩ = 95). The key signature is three flats (B-flat, E-flat, A-flat), indicating a Phrygian mode. The score consists of five staves of music, each with a treble clef and a key signature of three flats. The chords and their corresponding scale degrees are as follows:

- Staff 1: Cm (v), Fm (i), Cm (v), Fm (i), Bbm (iv), Fm (i), Bbm (iv), Fm (i).
- Staff 2: Cm (v), Fm (i), Cm (v), Fm (i), Bbm (iv), Fm (i), Bbm (iv), Fm (i), Ab (III).
- Staff 3: Ebm (vii), Ab (III), Fm (i), Ab (III), Ebm7 (vii⁷), Db (VI).
- Staff 4: C (V), Cm (v), Fm (i), Cm (v), Fm (i), Bbm (iv), Fm (i), Bbm (iv).
- Staff 5: Fm (i), Cm (v), Fm (i), Cm (v), Fm (i), Bbm (iv), Fm (i), Bbm (iv), Fm (i).

Lento ♩ = 95



Desolation

16

Phrygian with an Altered V

Jacob Factor

Lento ♩ = 50

The musical score is written for guitar and bass. The key signature is D major (F# C# G# D), and the time signature is common time (C). The tempo is Lento, with a quarter note equal to 50 beats per minute. The score consists of six systems, each with a guitar staff and a bass staff. Chords are indicated above the notes, and fingerings are indicated below the notes. The guitar staff uses a standard tuning (E A D G B E) and the bass staff uses a standard tuning (E A D G B E). The score is divided into two main sections by a double bar line. The first section contains the first four systems, and the second section contains the last two systems. The guitar staff in the first system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The bass staff in the first system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The guitar staff in the second system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The bass staff in the second system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The guitar staff in the third system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The bass staff in the third system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The guitar staff in the fourth system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The bass staff in the fourth system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The guitar staff in the fifth system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The bass staff in the fifth system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The guitar staff in the sixth system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system. The bass staff in the sixth system has a key signature change from D major to D minor (F# C# G# D) for the first measure, then back to D major for the rest of the system.

Guitar Staff:

System 1: D#m E D#m C#m D#m E D#m C#m D#m G#m A#7
Fingerings: i II i vii i II i vii i iv V⁷

System 2: G#m C#m G#m A#7 C#m A# D#m E D#m C#m
Fingerings: iv vii iv V⁷ vii V i II i vii

System 3: D#m E D#m C#m D#m
Fingerings: i II i vii i

System 4: D#m E D#m C#m D#m C#m D#m G#m A#7
Fingerings: i II i vii i II i vii i iv V⁷

System 5: G#m C#m G#m A#7 C#m A# D#m E D#m C#m
Fingerings: iv vii iv V⁷ vii V i II i vii

System 6: D#m E D#m C#m D#m
Fingerings: i II i vii i

Bass Staff:

System 1: D#m E D#m C#m D#m E D#m C#m D#m G#m A#7
Fingerings: i II i vii i II i vii i iv V⁷

System 2: G#m C#m G#m A#7 C#m A# D#m E D#m C#m
Fingerings: iv vii iv V⁷ vii V i II i vii

System 3: D#m E D#m C#m D#m
Fingerings: i II i vii i

System 4: D#m E D#m C#m D#m C#m D#m G#m A#7
Fingerings: i II i vii i II i vii i iv V⁷

System 5: G#m C#m G#m A#7 C#m A# D#m E D#m C#m
Fingerings: iv vii iv V⁷ vii V i II i vii

System 6: D#m E D#m C#m D#m
Fingerings: i II i vii i

The Whirling Dervish

17

Phrygian Modified *Rule of the Octave*

Jacob Factor

Fierce Dance ♩ = 180

Chord symbols: C#m, Bm, A, E/G#, C#m, Bm7, A, E/G#, F#m, F#m, E, Esus4-3, D, E, F#m, E, D, E/G#, C#m, Bm, A, E/G#, C#m.

Figured bass: i, vii, VI, III⁶, i, vii⁷, VI, III⁶, iv, iv, III, III⁴⁻³, II, III, iv, III, II, III⁶, i, vii, VI, III⁶, i.

Chord symbols: C#m, Bm, A, E/G#, C#m, Bm7, A, E/G#, F#m, F#m, E, Esus4-3, D, E, F#m, E, D, E/G#, C#m, Bm, A, E/G#, C#m.

Figured bass: i, vii, VI, III⁶, i, vii⁷, VI, III⁶, iv, iv, III, III⁴⁻³, II, III, iv, III, II, III⁶, i, vii, VI, III⁶, i.

Scherzo

18

Pure Lydian

Jacob Factor

Joyful ♩ = 46

The musical score is written for a single melodic line, with the treble staff in the upper system and the bass staff in the lower system. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Joyful' with a quarter note equal to 46 beats per minute. The score is divided into two systems, each containing four staves. Chords are indicated by letters above the notes, and fingering is indicated by numbers 1, 2, and 3 below the notes. The first system ends with a 'Fine' marking, and the second system ends with a 'D.C. al Fine' marking. The score is copyrighted by Jacob Factor Music in 2025.

System 1 (Treble Staff):

- Staff 1: G, A/G, D/G, A/G, G. Chords: G, A/G, D/G, A/G, G. Fingering: 1, 1, II⁴, V⁷, II⁴, 1.
- Staff 2: A/G, D/G, A/G, D/G, A/G, D/G, A/G, G. Chords: A/G, D/G, A/G, D/G, A/G, D/G, A/G, G. Fingering: II⁴, V⁷, II⁴, V⁷, II⁴, V⁷, II⁴, 1. Ends with 'Fine'.
- Staff 3: G, A/G, D/G, G, G. Chords: G, A/G, D/G, G, G. Fingering: 1, II⁴, V⁷, 1, 1.
- Staff 4: A/G, D/G, G. Chords: A/G, D/G, G. Fingering: II⁴, V⁷, 1. Ends with 'D.C. al Fine'.

System 2 (Bass Staff):

- Staff 5: G, A/G, D/G, A/G, G, A/G. Chords: G, A/G, D/G, A/G, G, A/G. Fingering: 1, 1, II⁴, V⁷, II⁴, 1, II⁴.
- Staff 6: D/G, A/G, D/G, A/G, G/D, A/G, D/G, A/G, G. Chords: D/G, A/G, D/G, A/G, G/D, A/G, D/G, A/G, G. Fingering: V⁷, II⁴, V⁷, II⁴, G/D, A/G, D/G, A/G, 1. Ends with 'Fine'.
- Staff 7: G, A/G, D/G, G, G. Chords: G, A/G, D/G, G, G. Fingering: 1, II⁴, V⁷, 1, 1.
- Staff 8: A/G, D/G, G. Chords: A/G, D/G, G. Fingering: II⁴, V⁷, 1. Ends with 'D.C. al Fine'.

The Royal Parade

19

Lydian with Implied Motion

Jacob Factor

Jubilant ♩ = 70

The musical score is written in 12/8 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked 'Jubilant' with a quarter note equal to 70 beats per minute. The score is divided into two systems, each with three staves. The first system (treble staff) contains measures 1-6, and the second system (bass staff) contains measures 7-12. The notation includes various chords and scale runs. The chords are labeled as follows:

- Measure 1: Ab (I)
- Measure 2: Bb (II)
- Measure 3: Ab (I)
- Measure 4: Ab (I)
- Measure 5: Cm (iii), C7 (V⁷/vi)
- Measure 6: Fm (vi)
- Measure 7: Fm (vii^o/vi)
- Measure 8: Edim (vi)
- Measure 9: Fm (Gr⁺⁶)
- Measure 10: E7 (I₄)
- Measure 11: Ab/Eb (II)
- Measure 12: Bb (I)

Quixotic

20

Lydian with Blue Notes

Jacob Factor

Intense, with Swing ♩ = 155

Sheet music for "Quixotic" in E Lydian with Blue Notes, featuring a swing feel and tempo of 155 bpm. The music is written in treble and bass staves, with a key signature of three sharps (F#, C#, G#) and a time signature of 7/8.

The score is divided into six systems, each starting with a measure rest and a key signature change to E Lydian (three sharps). The first system is marked with a "1" below the staff. The second system includes a key signature change to E Lydian with Blue Notes (three sharps and one flat) and a "V" below the staff. The third system is marked with a "1" below the staff. The fourth system is marked with a "1" below the staff. The fifth system includes a key signature change to E Lydian with Blue Notes and a "V" below the staff. The sixth system is marked with a "1" below the staff.

East Ave Blues

21

Mixolydian with Altered Thirds

Jacob Factor

Swing ♩ = 108

Chord progression for the first staff:

- Measure 1: F7 (I⁷)
- Measure 2: Bb7 (IV⁷)
- Measure 3: F7 (I⁷)
- Measure 4: Bb7 (IV⁷)

Chord progression for the second staff:

- Measure 1: F7 (I⁷)
- Measure 2: C7 (V⁷)
- Measure 3: Bb7 (IV⁷)
- Measure 4: F7 Dm7 Gm7 C7 (I⁷)

Chord progression for the third staff:

- Measure 1: F7 (I⁷)
- Measure 2: Bb7 (IV⁷)
- Measure 3: F7 (I⁷)
- Measure 4: Bb7 (IV⁷)

Chord progression for the fourth staff:

- Measure 1: F7 (I⁷)
- Measure 2: C7 (V⁷)
- Measure 3: Bb7 (IV⁷)
- Measure 4: F7 Dm7 Gm7 C7 (I⁷)

Peace and Love

Mixolydian with Parallel Minor

22

Jacob Factor

Smooth ♩ = 160

The musical score for "Peace and Love" is written in Mixolydian with Parallel Minor, featuring seven staves of music. The key signature is B major (three sharps: F#, C#, G#), and the time signature is 6/8. The tempo is marked "Smooth" with a quarter note equal to 160 beats per minute. The score includes various chords and fingering instructions:

- Staff 1:** Chords B, A, B, A, B. Fingering: I, VII, I, VII, I.
- Staff 2:** Chords B, A, B, A, B. Fingering: I, VII, I, VII, I.
- Staff 3:** Chords Bm, E. Fingering: i, IV.
- Staff 4:** Chords Bm, C#m7, F#. Fingering: i, ii⁷, V.
- Staff 5:** Chords B, A, B, A. Fingering: I, VII, I, VII.
- Staff 6:** Chords B, B, A. Fingering: I, I, VII.
- Staff 7:** Chords B, A, B. Fingering: I, VII, I.

Smooth $\text{♩} = 160$

The musical score is written for a bass line in 6/4 time, with a tempo of 160 beats per minute. The key signature is three sharps (F#, C#, G#). The score consists of seven staves, each containing a melodic line and a series of chords indicated by Roman numerals and letter names.

Staff 1: Chords: B, A, B, A, B, B. Roman numerals: I, VII, I, VII, I, I.

Staff 2: Chords: A, B, A, B, Bm. Roman numerals: VII, I, VII, I, i.

Staff 3: Chords: E, Bm. Roman numerals: IV, i.

Staff 4: Chords: C#m7, F#, B. Roman numerals: ii⁷, V, I.

Staff 5: Chords: A, B, A, B. Roman numerals: VII, I, VII, I.

Staff 6: Chords: B, A, B. Roman numerals: I, VII, I.

Staff 7: Chords: A, B. Roman numerals: VII, I.

The Briny Deep

24

Mixolydian Neighbor Tone Harmony

Jacob Factor

Sea Chantey ♩ = 120

Chord progression for Treble Clef:

- Measure 1: E(2) / I²
- Measure 2: D6(9) / VII[♯]
- Measure 3: E / I
- Measure 4: D6 / VII⁶
- Measure 5: E / I
- Measure 6: C[♯]m / vi
- Measure 7: Bm / v
- Measure 8: C[♯]m / vi
- Measure 9: Bm / v
- Measure 10: A6 / IV⁶
- Measure 11: A / A
- Measure 12: E(2) / I²
- Measure 13: D6(9) / VII[♯]
- Measure 14: E / I

Chord progression for Bass Clef:

- Measure 1: E(2) / I²
- Measure 2: D6(9) / VII[♯]
- Measure 3: E / I
- Measure 4: D6 / VII⁶
- Measure 5: E / I
- Measure 6: C[♯]m / vi
- Measure 7: Bm / v
- Measure 8: C[♯]m / vi
- Measure 9: Bm / v
- Measure 10: A6 / IV⁶
- Measure 11: A / A
- Measure 12: E(2) / I²
- Measure 13: D6(9) / VII[♯]
- Measure 14: E / I

Revelations

25

Aeolian with Relative Major

Jacob Factor

With Great Emotion ♩ = 160

The musical score for "Revelations" is written in G minor (one flat) and 5/4 time. It consists of five staves of music, each with a treble clef and a key signature of one flat. The tempo is marked "With Great Emotion" and the tempo indicator is ♩ = 160. The score includes chord symbols above the notes and figured bass notation below the notes. The chords and figures are as follows:

- Staff 1: Gm (i), D/F# (V⁶), D (V), Gm (i), Gm (i), Bb/F (III⁴), F (VII).
- Staff 2: Bb (III), Bb (III), A (II), Am (ii), Gm (i), Gm (i).
- Staff 3: D/F# (V⁶), D (V), Gm (i), Gm (i), D/F# (V⁶), D (V), Gm (i).
- Staff 4: Gm (i), Bb/F (III⁴), F (VII), Bb (III), Bb (III), A (II), Am (ii).
- Staff 5: Gm (i), Gm (i), D/F# (V⁶), D (V), Gm (i).

With Great Emotion ♩ = 160

The musical score is written in the bass clef with a 5/4 time signature. The tempo is marked as ♩ = 160. The key signature has one flat (B-flat). The score is divided into five staves, each containing a melodic line and a series of chords indicated by letters and numbers below the staff.

Staff 1: Chords: i, V⁶, V, i, i, III⁴, VII. Melody: Gm, D/F#, D, Gm, Gm, Bb/F, F.

Staff 2: Chords: III, III, II, ii, i, i, V⁶. Melody: Bb, Bb, A, Am, Gm, Gm, D/F#.

Staff 3: Chords: V, i, i, V⁶, V, i, i. Melody: D, Gm, Gm, D/F#, D, Gm, Gm.

Staff 4: Chords: III⁴, VII, III, III, II, ii, i. Melody: Bb/F, F, Bb, Bb, A, Am, Gm.

Staff 5: Chords: i, V⁶, V, i. Melody: Gm, D/F#, D, Gm.

Court of Westminster

27

La Folia Aeolian

Jacob Factor

Regal ♩ = 96

Chord symbols and figured bass for the first system:

- Measure 1: Dm, i
- Measure 2: A, V
- Measure 3: Dm, i
- Measure 4: C, V/III
- Measure 5: F, III
- Measure 6: C, VII

Chord symbols and figured bass for the second system:

- Measure 1: Dm, i
- Measure 2: A, V
- Measure 3: Dm, i
- Measure 4: A, V
- Measure 5: Dm, i

Chord symbols and figured bass for the third system:

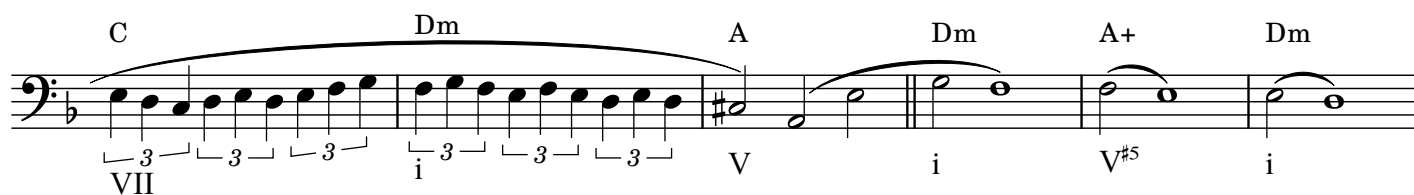
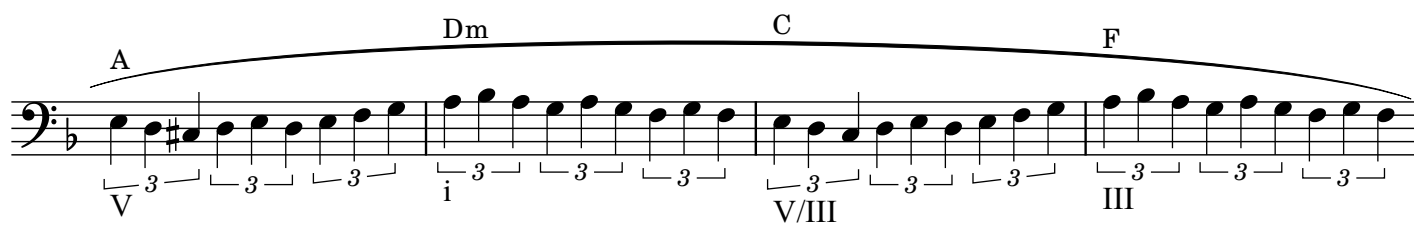
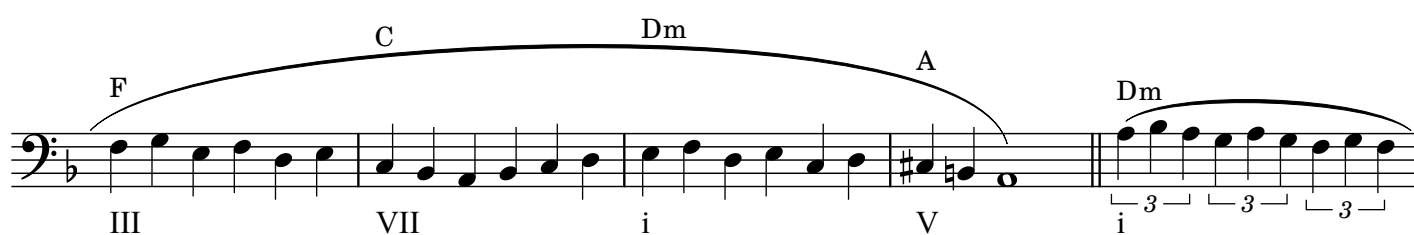
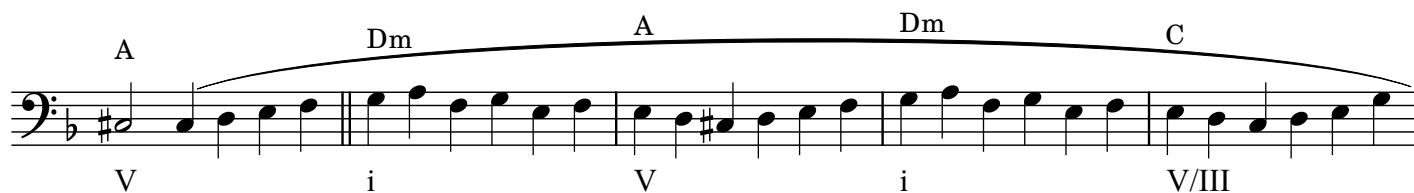
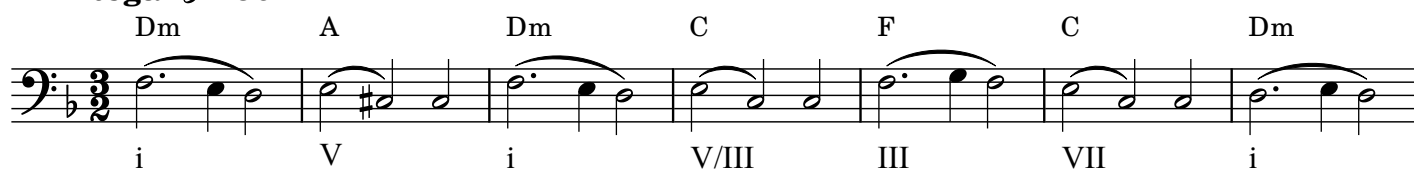
- Measure 1: C, V/III
- Measure 2: F, III
- Measure 3: C, VII
- Measure 4: Dm, i
- Measure 5: A, V

Chord symbols and figured bass for the fourth system:

- Measure 1: Dm, i
- Measure 2: A, V
- Measure 3: Dm, i
- Measure 4: C, V/III

Chord symbols and figured bass for the fifth system:

- Measure 1: F, III
- Measure 2: C, VII
- Measure 3: Dm, i
- Measure 4: A, V
- Measure 5: Dm, i
- Measure 6: A+, V#5
- Measure 7: Dm, i
- Measure 8: C, V/III
- Measure 9: F#sus, III⁴⁻³
- Measure 10: C, VII
- Measure 11: Dm, i
- Measure 12: A+, V#5
- Measure 13: A, V
- Measure 14: Dm, i

Regal $\text{♩} = 96$ 

Pure Aeolian

Jacob Factor

The first system of the musical score is written in treble clef. It begins with a 6/8 time signature. The first measure contains a half note G4 (labeled 'iv' below) and a half note A4 (labeled 'III' below). The second measure contains a half note B4 (labeled 'VI' below) and a half note C5 (labeled '4' below). The third measure contains a half note D5 (labeled 'F' above) and a half note E5 (labeled 'F' above). The fourth measure contains a half note F5 (labeled 'F' above) and a half note G5 (labeled 'F' above). The fifth measure contains a half note A5 (labeled 'Am' above) and a half note B5 (labeled 'Am' above). The sixth measure contains a half note C6 (labeled 'G' above) and a half note D6 (labeled 'Am' above). The system ends with a double bar line.