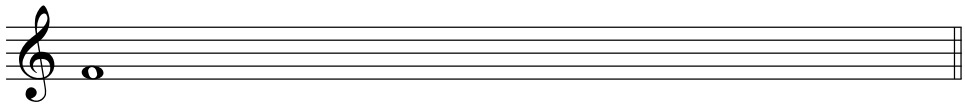
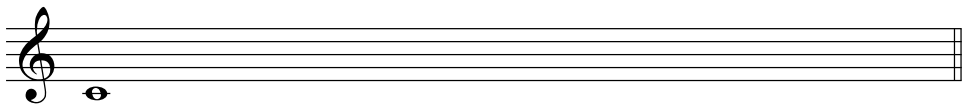
Assignment 2.1

1. Write the scales requested in the ascending form.
2. When the melodic minor scale is requested, add the first three notes of the descending form.
3. Write the accidentals to the left of the notes as they occur in the scale, not as a key signature.

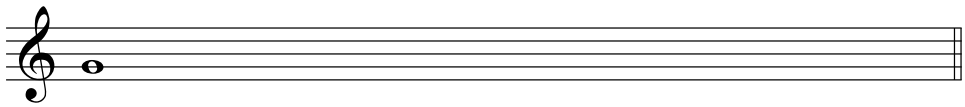
1. F major



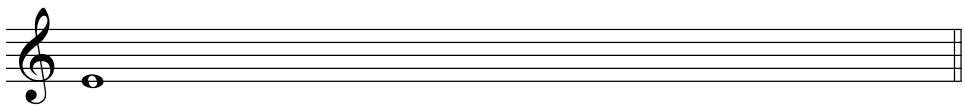
2. C minor (natural)



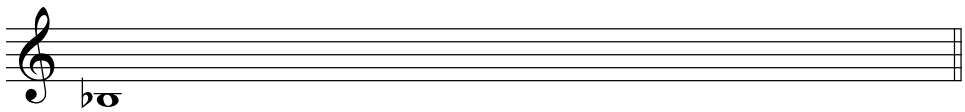
3. G minor (harmonic)



4. E minor (melodic)

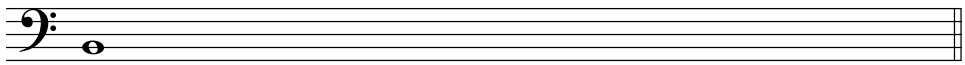


5. B♭ major

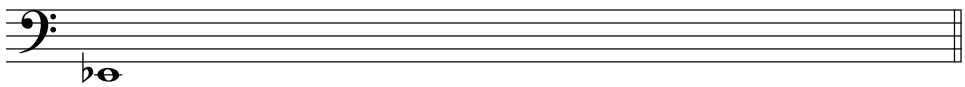


6. D minor (harmonic)

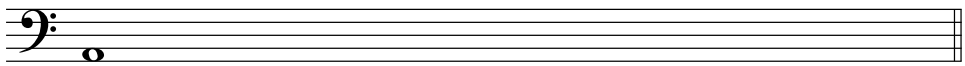
7. B major



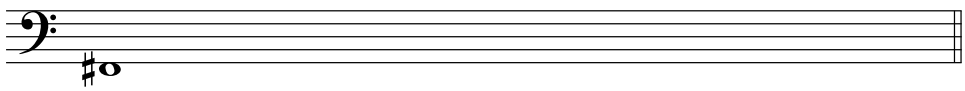
8. E♭ minor (natural)



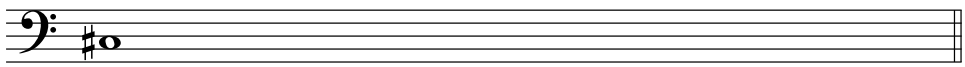
9. A major



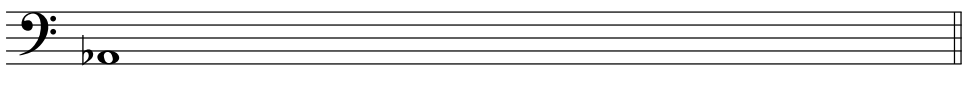
10. F♯ minor (melodic)



11. C♯ minor (harmonic)

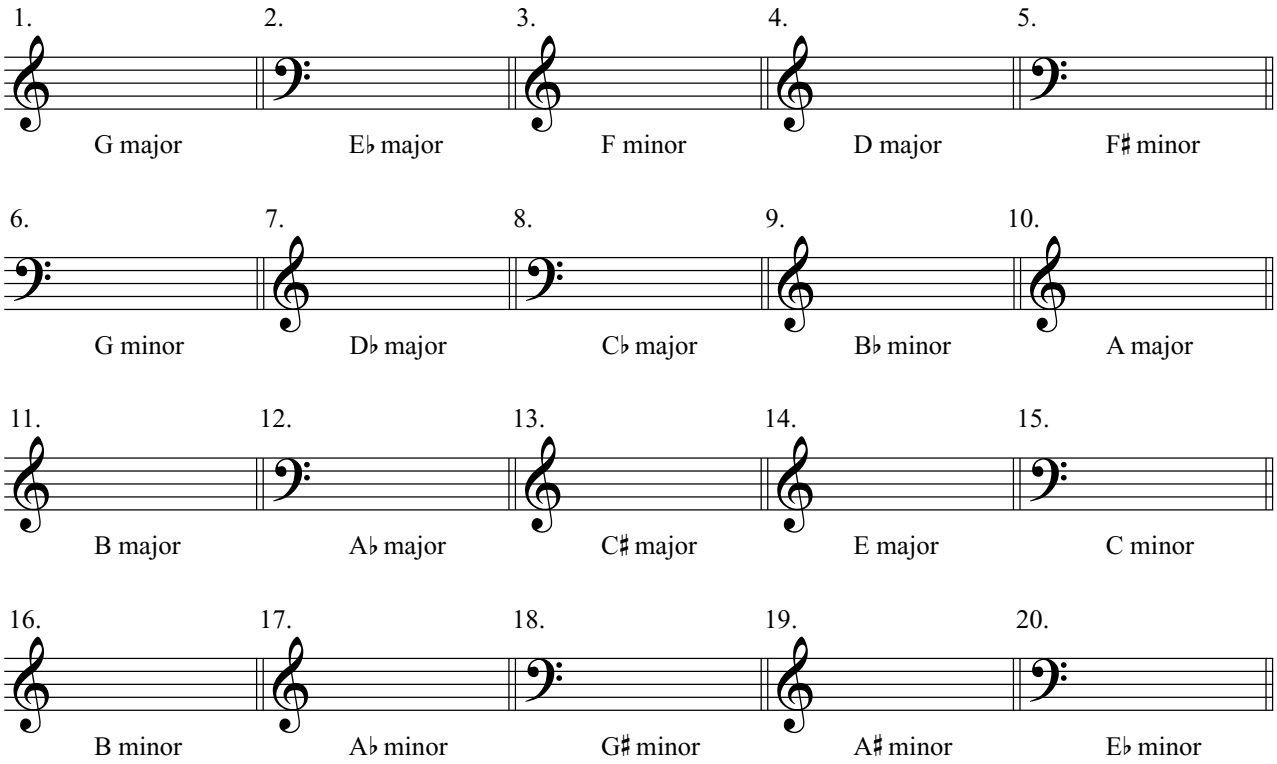


12. A♭ major



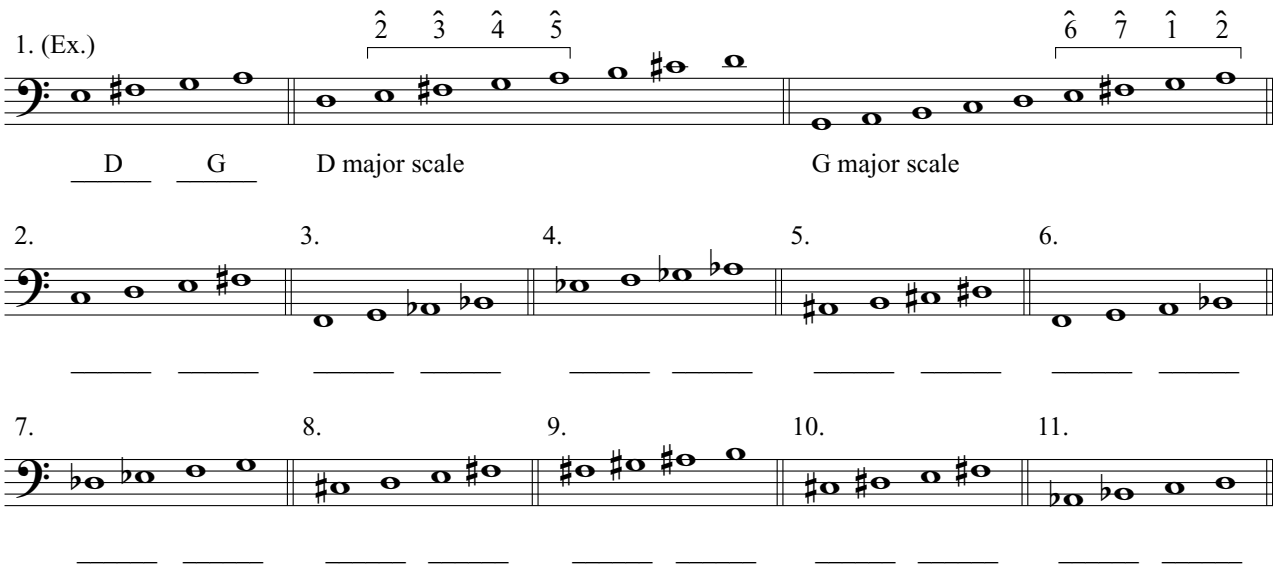
Assignment 2.2

Write the key signature for each of the following major and minor scales.



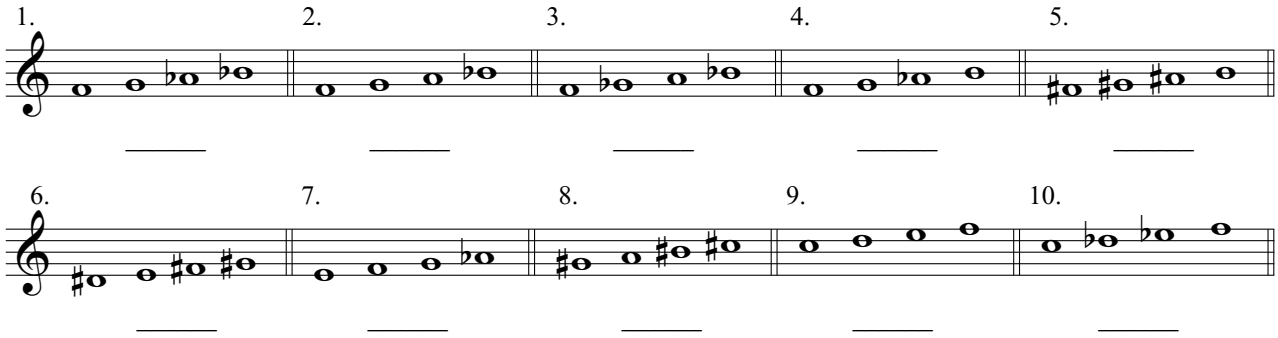
Assignment 2.3

Following are groups of four successive notes of major scales. Most of these tetrachords are part of two major scales, but three examples are part of only one major scale. Name the scales of which each example is a part. (See the example for the pattern.)



Assignment 2.4

Each of the following groups of four tones is part of a harmonic minor scale. Name the harmonic minor scale of which it is a part.



Assignment 2.5

The scale and scale degree are given, but the letter name of the note is missing. Fill in the letter name. Be sure to consider both ascending and descending forms of the melodic minor scales.

Scale	Scale Degree	Letter Name	Scale	Scale Degree	Letter Name
1. G minor (harmonic)	Submediant	_____	6. C♯ minor (harmonic)	Dominant	_____
2. B major	Supertonic	_____	7. G♯ minor (melodic)	Submediant	_____
3. B♭ minor (natural)	Subdominant	_____	8. D major	Mediant	_____
4. F♯ minor (melodic)	Submediant	_____	9. F minor (natural)	Subtonic	_____
5. E♭ major	Leading tone	_____	10. D♯ minor (harmonic)	Subdominant	_____

Assignment 2.6

1. Match the column at right with the column at left. The left column refers to key signatures.
2. Number 1 is completed correctly as an example.

Key Signature	Key
H 1. 1 sharp	A. Relative major of D minor
_____ 2. 4 sharps	B. Relative major of B-flat minor
_____ 3. 2 flats	C. Parallel minor of C-sharp major
_____ 4. 5 sharps	D. Parallel minor of F major
_____ 5. l flat	E. Relative major of E-flat minor
_____ 6. 2 sharps	F. Parallel major of A minor
_____ 7. 6 flats	G. Relative minor of B-flat major
_____ 8. 3 sharps	H. Relative minor of G major
_____ 9. 5 flats	I. Parallel major of B minor
_____10. 4 flats	J. Parallel minor of B major

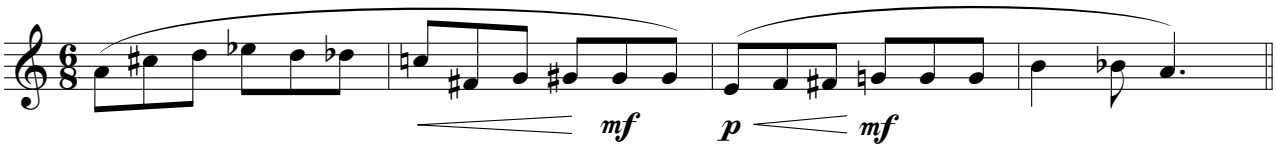
Assignment 2.7

1. Each of the following seven melodies is based on one of the following scales:

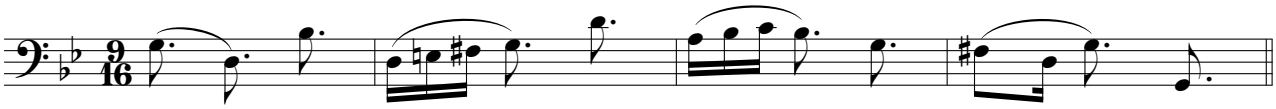
   pentatonic chromatic whole tone minor

2. Determine the scale upon which each melody is based and place the name in the blank provided.
3. For melodies in minor, indicate the form that predominates.

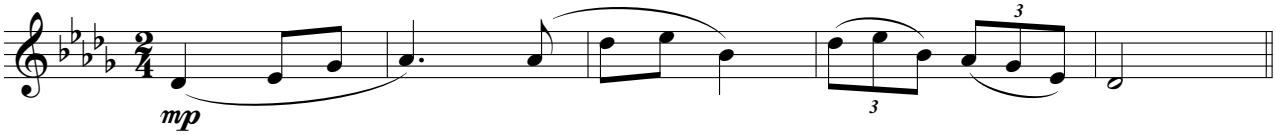
1. _____



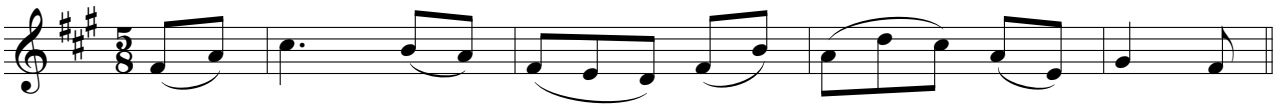
2. _____



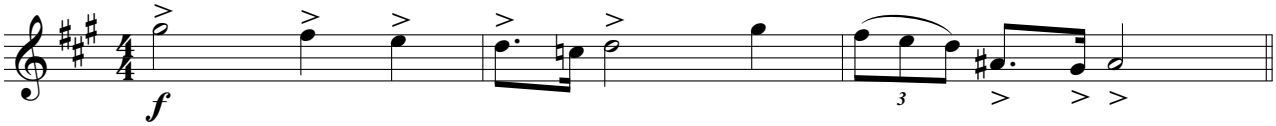
3. _____



4. _____

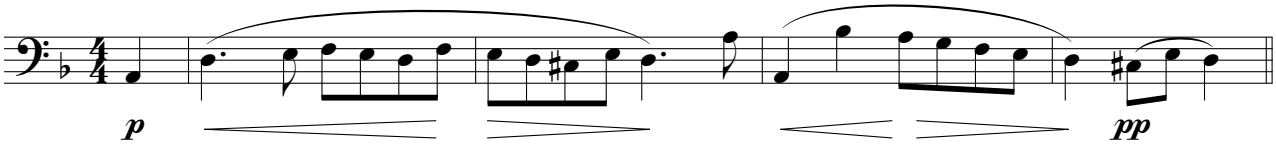


5. _____



6. _____

7. _____



Assignment 2.8

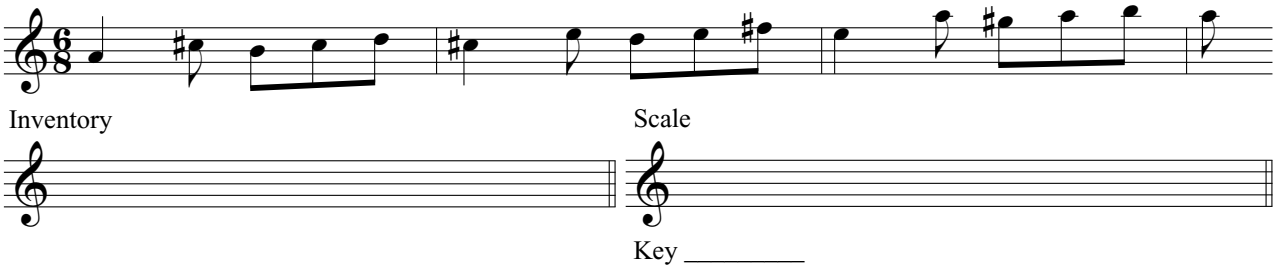
On the blank staff under each of the following melodies, write:

1. The pitch inventory beginning on A (or A-flat or A-sharp).
2. The scale with the tonic as the first note. (Indicate scale degrees with carets.)
3. The key. (For melodies in minor keys, indicate the form that predominates.)

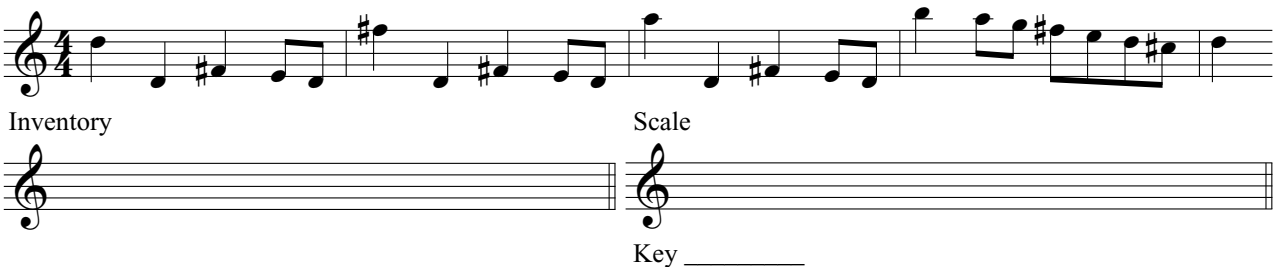
Suggested procedure:

1. Sing each melody enough times to be familiar with it.
2. Look carefully at the pitch inventory to determine the number of sharps or flats.
3. Reconstruct the key signature if possible. Remember that the raised seventh degree in the harmonic minor might mislead you.
4. When you think you have the correct key signature, you should then try to determine whether the melody is major or minor.
5. Go back to the melody itself and sing it again. Your ear can be a great help. Sometimes the first and last note will be a clue as to the tonic note. If this fails, try to find outlined triads in the melody line—such outlined triads are often either tonic or dominant.
6. When you have decided the key signature and the tonality (whether major or minor), write the scale on the blank staff.

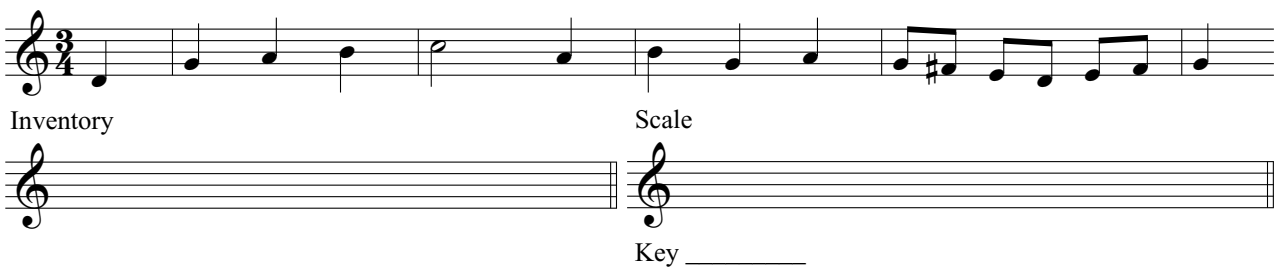
1. Haydn: Symphony no. 28, IV: Presto assai, mm. 1–4. CD Track 8



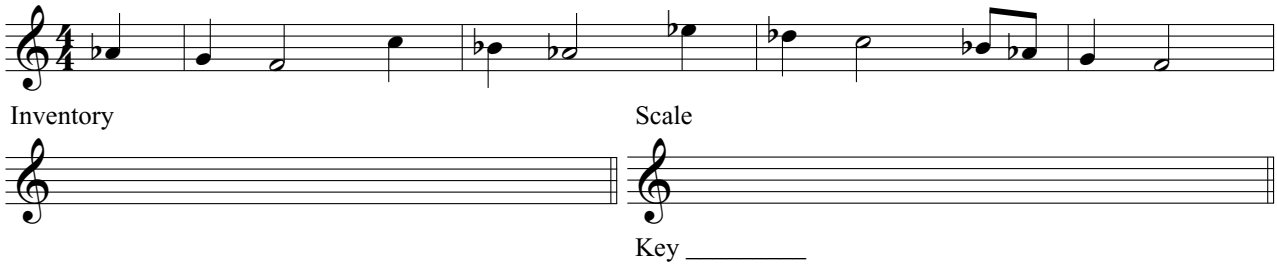
2. D. Scarlatti: Sonata, K. 53, L. 261, mm. 1–5. CD Track 9



3. Mozart: *Eine kleine Nachtmusik*, K. 525, II: Menuetto, mm. 1–5. CD Track 10



4. Franck: Quintet for Piano and Strings, mm. 7–10. CD Track 11

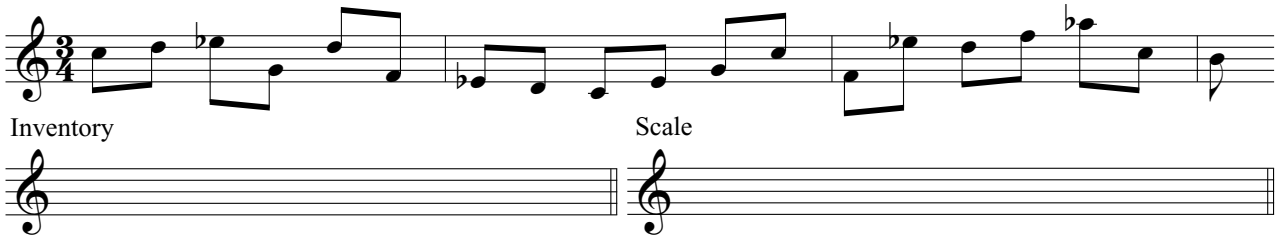


Inventory

Scale

Key _____

5. Bach: Little Prelude, BWV 943, mm. 1–5. CD Track 12

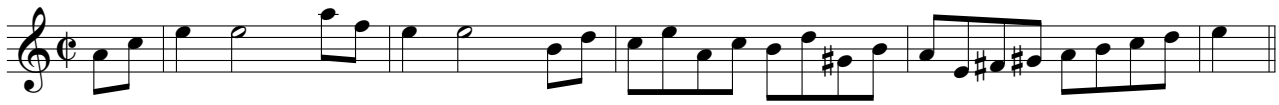


Inventory

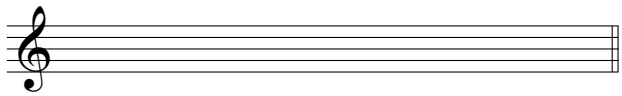
Scale

Key _____

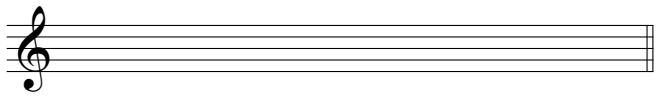
6. Kirnberger: *Les Carillons* (The Bells), mm. 21–25. CD Track 13



Inventory



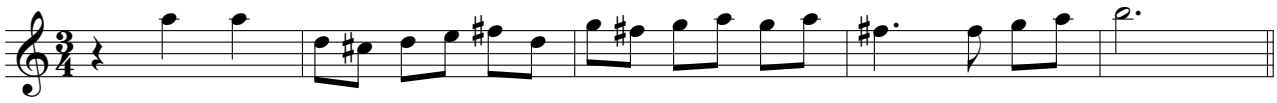
Scale



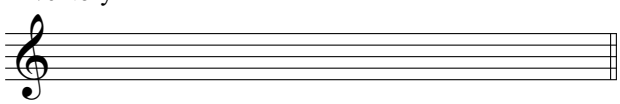
Key _____

7. Couperin: *Concerts Royaux*, no. 8. CD Track 14

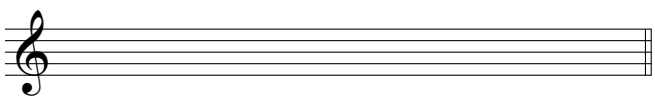
Number 7 is slightly more difficult than the first six. Your best clue is the contour of the melody notes and the notes on the accented beats.



Inventory



Scale



Key _____