



*Introduction to Music Theory/Assignment 3.2 Key*

3. Do a pitch inventory of the following melodies (by underlining the names of the pitches used) to determine what *scale* is being used in each. Keep in mind that an accidental is good for an entire measure, and then the bar line negates the accidental. (Hint: The number of pitches used varies from scale to scale). (6 pts.)

**Moderato**

Underline pitches used: A A#/B<sup>b</sup> B C C#/D<sup>b</sup> D D#/E<sup>b</sup> E F F#/G<sup>b</sup> G G#/A<sup>b</sup>

a. Scale: octatonic

**Lento**

Underline pitches used: A A#/B<sup>b</sup> B C C#/D<sup>b</sup> D D#/E<sup>b</sup> E F F#/G<sup>b</sup> G G#/A<sup>b</sup>

b. Scale: diatonic (Mixolydian)

**Allegro**

Underline pitches used: A A#/B<sup>b</sup> B C C#/D<sup>b</sup> D D#/E<sup>b</sup> E F F#/G<sup>b</sup> G G#/A<sup>b</sup>

c. Scale: chromatic

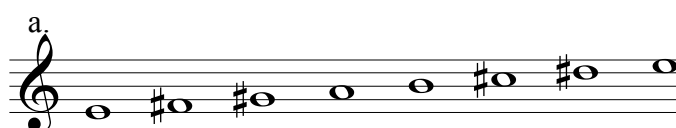

4. REVIEW TERMS (9 pts.)



Answer the following questions concerning the melodies of question 3 (a, b or c):

- a. Which melody should be performed *very loudly* throughout? C
- b. What is the highest pitch found in Melody B? D
- c. Which melody is *repeated* in its entirety? A
- d. Which melody should be performed *softly* throughout? A
- e. Which melody has an *anacrusis* (upbeat)? B
- f. Which melody is mostly *staccato*? C
- g. Which melody has an error in stem direction? C
- h. Which melody has *two* beats per measure? A
- i. Which melody should be performed at a *slow* tempo? A

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5. Convert each of the following into a *major scale* by adding the necessary accidentals. Mark the location of the half steps. Do not add or delete an accidental to the first note of each scale. (4 pts.)

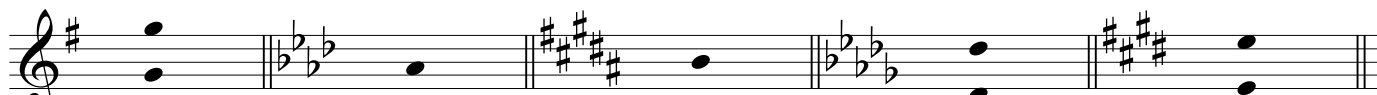
a.  b. 

c.  d. 


6. Indicate the number of sharps or flats that each major key has. (9 pts.)

- a. 1# G major      d. 5b D<sup>b</sup> major      g. 2b B<sup>b</sup> major  
 b. 7b C<sup>b</sup> major      e. 6# F<sup>#</sup> major      h. 6b G<sup>b</sup> major  
 c. 3b E<sup>b</sup> major      f. 4b A<sup>b</sup> major      i. 1b F major

7. Name the major key for each of the following key signatures and write a note on the staff to show the location of tonic. (10 pts.)


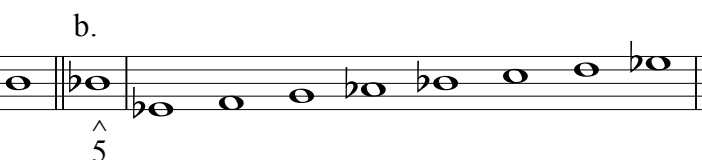


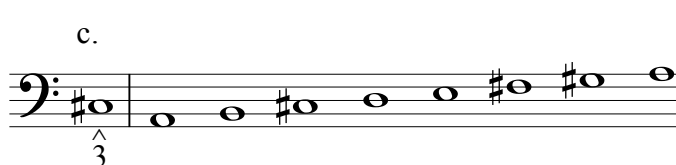

a. G      b. A<sup>b</sup>      c. B      d. D<sup>b</sup>      e. E



f. E<sup>b</sup>      g. F      h. G<sup>b</sup>      i. C<sup>#</sup>      j. D

8. Given the pitch and major scale-degree, write the ascending major scale. (4 pts.)

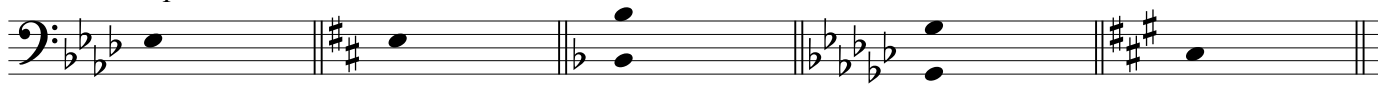
a.  b. 

c.  d. 

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9. Write the correct key signature for each *major key* and write a note to show the scale degree requested for each. (38 pts.)

sample



A<sup>b</sup> major  
dominant

D major  
supertonic

F major  
subdominant

G<sup>b</sup> major  
tonic

A major  
mediant



A<sup>b</sup> major  
subdominant

B major  
dominant

B<sup>b</sup> major  
leading tone

E major  
supertonic

C<sup>b</sup> major  
submediant



C<sup>#</sup> major  
tonic

E<sup>b</sup> major  
mediant

C<sup>b</sup> major  
supertonic

D major  
submediant

E major  
subdominant



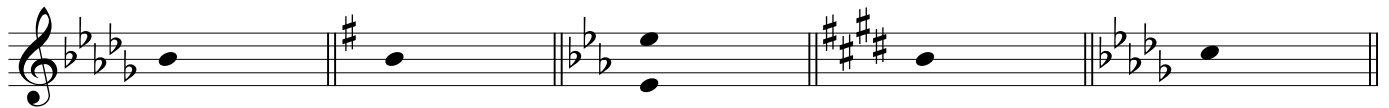
B major  
mediant

G major  
subdominant

F<sup>#</sup> major  
tonic

F major  
leading tone

C major  
dominant



D<sup>b</sup> major  
submediant

G major  
mediant

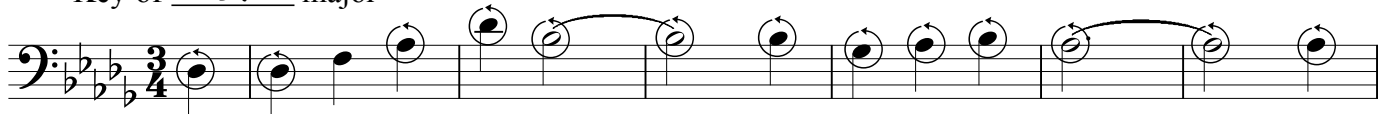
E<sup>b</sup> major  
tonic

E major  
dominant

D<sup>b</sup> major  
leading tone

10. For the following melody segment, indicate the major key and then circle each pitch that is *altered due to the key signature*. (2 pts.)

Key of D<sup>b</sup> major



11. Give the name of the major key that has the number of sharps or flats indicated: (9 pts.)

a. B<sup>b</sup> 2 flats

d. G 1 sharp

g. D 2 sharps

b. E 4 sharps

e. F<sup>#</sup> 6 sharps

h. B 5 sharps

c. C<sup>b</sup> 7 flats

f. A<sup>b</sup> 4 flats

i. E<sup>b</sup> 3 flats