

Chapter 3

Pitch Collections, Scales, and Major Keys

BASIC ELEMENTS

Scale degrees

A. Given the scale degree notated below, write the rest of the scale to which it belongs. Begin by writing whole notes on the lines and spaces above and below the given pitch, then fill in the necessary accidentals (either by the whole- and half-step method or by knowing the key signatures). Don't change the given pitch.

Two musical staves in treble clef. The first staff contains a whole note on the second line (F4) with a scale degree symbol $\hat{6}$ below it. The second staff contains a whole note on the second space (B \flat 4) with a scale degree symbol $\hat{4}$ below it.

Two musical staves. The first staff is in treble clef and contains a whole note on the second space (D4) with a scale degree symbol $\hat{4}$ below it. The second staff is in bass clef and contains a whole note on the second line (F \sharp 3) with a scale degree symbol $\hat{2}$ below it.

B. For each key listed in the left column, write the pitch-class name of the scale degree given in the middle column.

E \flat Major submediant _____

A \flat Major $\hat{6}$ _____

D Major supertonic _____

G Major mediant _____

D \flat Major $\hat{4}$ _____

C \sharp Major $\hat{7}$ _____

E Major dominant _____

A Major tonic _____

B Major $\hat{2}$ _____

B \flat Major $\hat{3}$ _____

WRITING EXERCISES

Writing melodies from scale degrees

A. The sequence of scale degrees and solfège syllables below represents a well-known melody. (For solfège, the abbreviations are: d = do, r = re, m = mi, and so on.) On the staff, in the key requested, write out the melody. (For now, rhythm is optional.) If you know the name of the tune, write it in the blank provided.

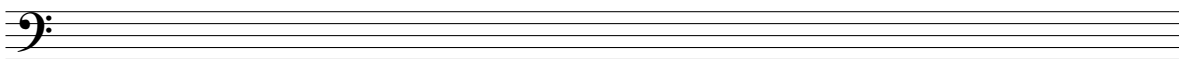
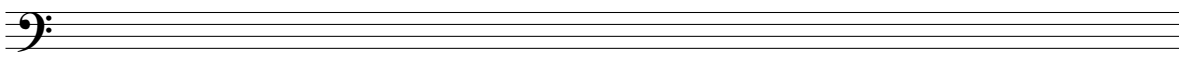
Identify one of the following designs, based on the position of the major pentachord and its surrounding pitches: P (pentachord), P+ (pentachord with an extra pitch above or below, or both), PT (pentachord beneath a tetrachord), or TP (tetrachord beneath a pentachord).

1 – 2 – 3 – 5 – 5 – 6 – 5 – 3 – 1 – 2 – 3 – 3 – 2 – 1 – 2,

d – r – m – s – s – l – s – m – d – r – m – m – r – d – r,

1 – 2 – 3 – 5 – 5 – 6 – 5 – 3 – 1 – 2 – 3 – 3 – 2 – 2 – 1

d – r – m – s – s – l – s – m – d – r – m – m – r – r – d



G Major

Name of melody: _____

Circle one: P P+ PT TP

B. Write out another familiar folk tune in solfège or scale-degree notation in the space below.

Ask a classmate to guess which tune you have written.

ANALYSIS

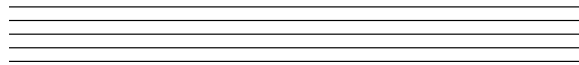
Brief analysis

Scale and key identification

Each of the following pieces features a prominent scale or scale segment as part of its melody.

Consider both the treble and bass melodies. Write the scale on the staff below. Is it chromatic or major? If major, name the key.

1. Bach, Invention No. 6, mm. 1–4a (ignore the D \flat in the descending scale)



Scale type or major key: _____

2. Joplin, "The Easy Winners," mm. 1-4

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of four measures. The right hand plays a melody of eighth and sixteenth notes, often beamed together, with a dynamic marking of *mf*. The left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Two empty musical staves, one for the treble clef and one for the bass clef, provided for student input.

Scale type or major key: _____