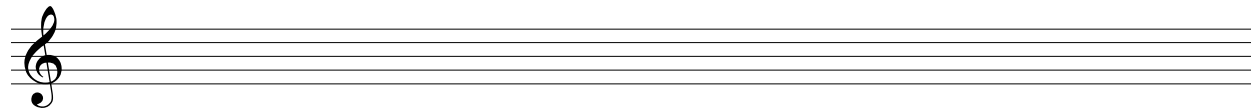
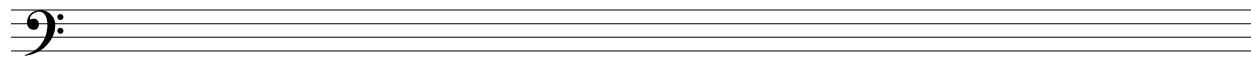


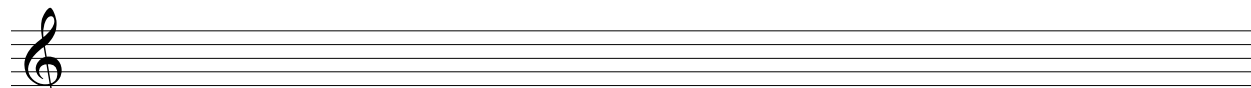
Exercise 2.1 - Write the following scales *without* key signatures



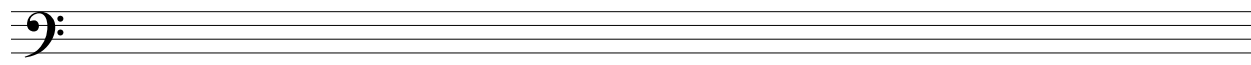
F natural minor



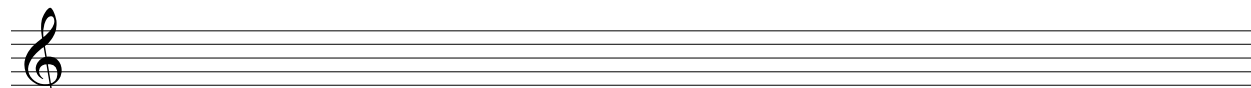
B harmonic minor



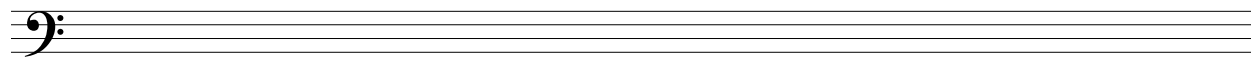
C# melodic minor



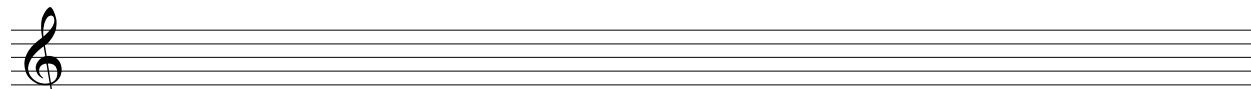
D major



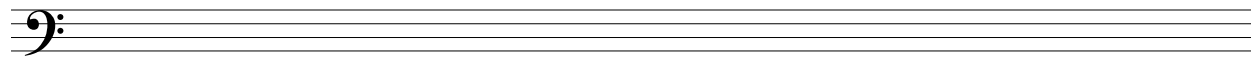
G natural minor



Bb harmonic minor

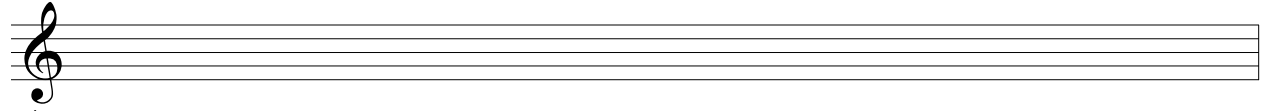


A melodic minor

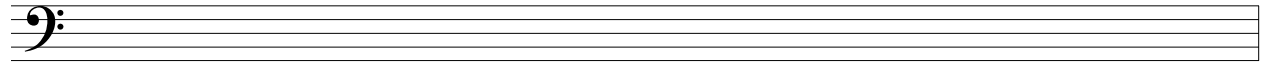


F# major

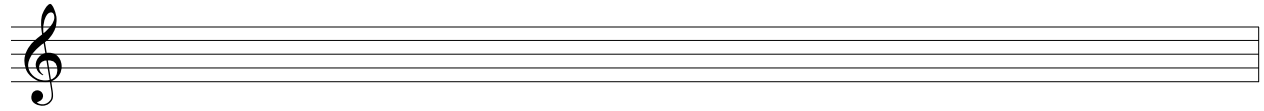
Exercise 2.2 - Write the following scales *with* keysignatures



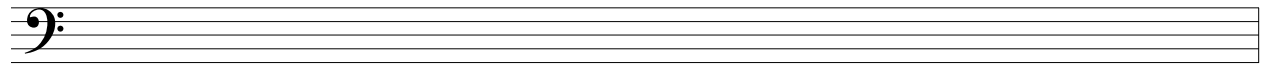
E $\flat$  natural minor



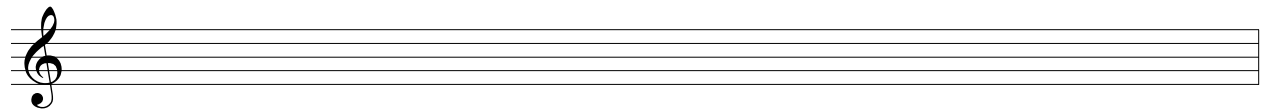
D harmonic minor



G $\sharp$  melodic minor



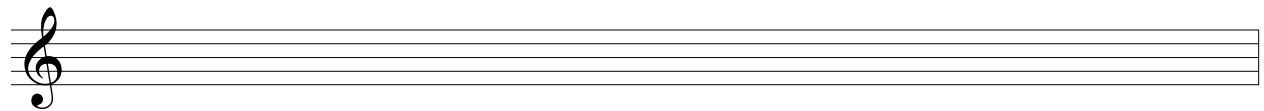
A $\flat$  major



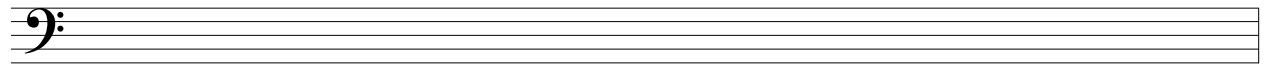
E natural minor



F $\sharp$  harmonic minor



C melodic minor



B major

Exercise 2.3 - Identify the key of each melody and sing or play each on your instrument

HINTS: - narrow your search to the two keys represented by the keysignature

- think of the tonic and dominant pitches in those keys and see which are prominent

- remember that minor has a raised leading tone



Exercise 2.4 - Identify the keys in which each modulating melody begins and ends

HINTS: - major melodies usually modulate to the dominant, minor melodies to the relative major

- observe which consistent accidentals are employed during the second part of the melody



Exercise 2.5 - Draw the circle of fifths for major and minor keys

Exercise 2.6 - Compose a scale study for any instrument that starts in G-flat major and goes around the circle of fifths to end in F-sharp major

