

LESSON 4: REVIEW

Date: _____

- Complete the following chart. The first two entries are given as an example. If applicable, explain how each scale relates to a major or natural minor scale. For the chromatic, whole-tone, and octatonic scales, summarize the key points necessary to construct each scale.

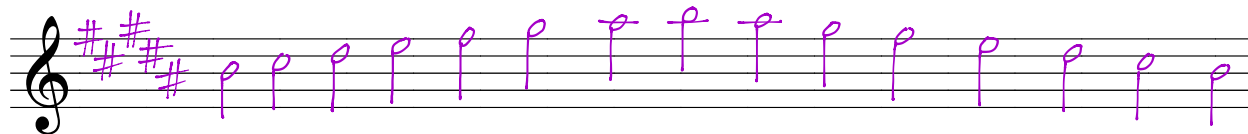
Scale	No. of Scale Degrees	Relation to Major Scale [Scale Degree Summary]	Relation to Natural Minor Scale [Scale Degree Summary]
major	7	beginning with any tonic, scale is formed by using the following pattern of tones (T) and semitones (ST): T T ST T T T ST $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7} \hat{1}$	
natural minor	7	- related to major scale - tonic is 3 semitones and 3 letters lower than related major scale $\hat{6} \hat{7} \hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6}$	$\hat{1} \hat{2} \hat{b3} \hat{4} \hat{5} \hat{b6} \hat{b7} \hat{1}$
harmonic minor	7	II $\hat{6} \hat{7} \hat{1} \hat{2} \hat{3} \hat{4} \hat{\#5} \hat{6}$	- identical to natural minor 7th degree is raised by one semitone on ascending and descending scale $\hat{1} \hat{2} \hat{b3} \hat{4} \hat{5} \hat{b6} \hat{7} \hat{1}$
melodic minor	7	II $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7} \hat{1}$ $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7} \hat{1}$	- identical to natural minor 6th and 7th degrees are raised by one semitone on ascending scale, then lowered to their natural minor form for the descending scale $\hat{1} \hat{2} \hat{b3} \hat{4} \hat{5} \hat{b6} \hat{7} \hat{1}$ $\hat{1} \hat{2} \hat{b3} \hat{4} \hat{5} \hat{b6} \hat{7} \hat{1}$
chromatic	12	- begin on any tonic, then move by semitones until the octave is reached 2 different notation conventions: #1 - use #s when ascending and b's when descending, as early as permitted in the scale #2a - tonic/dominant notes appear singly and unaltered, two notes on each remaining linespace with accidentals as required #2b - same as #2a, but using a key signature (will result in the use of different accidentals)	
whole-tone	6	- begin on any tonic, then move by whole tones until the octave is reached - diminished 3rd will be required - use opportunistically to minimize the use of accidentals	
blues	6	$\hat{6} \hat{1} \hat{2} \hat{b3} \hat{4} \hat{5} \hat{6}$	- omit $\hat{2}$ and $\hat{6}$ - flatten and retain natural $\hat{5}$ $\hat{1} \hat{b3} \hat{4} \hat{b5} \hat{5} \hat{b7} \hat{1}$
major pentatonic	5	omit $\hat{4}$ and $\hat{7}$ $\hat{1} \hat{2} \hat{3} \hat{5} \hat{6} \hat{1}$	
minor pentatonic	5	omit $\hat{4}$ and $\hat{7}$ $\hat{6} \hat{1} \hat{2} \hat{3} \hat{5} \hat{6}$	omit $\hat{2}$ and $\hat{6}$ $\hat{1} \hat{b3} \hat{4} \hat{5} \hat{b7} \hat{1}$
octatonic	8	begin on any tonic and move by alternating tones and semitones (or semitones and tones) until octave is reached	

2. Write the following scales, one octave ascending and descending, using half notes.

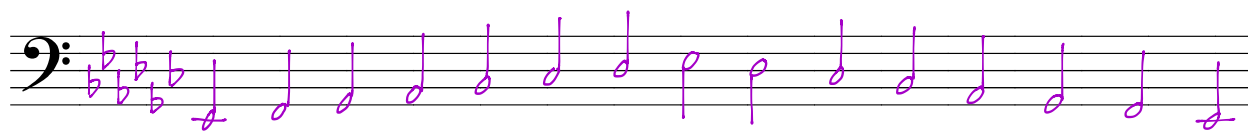
a) G $\flat$ +, using accidentals



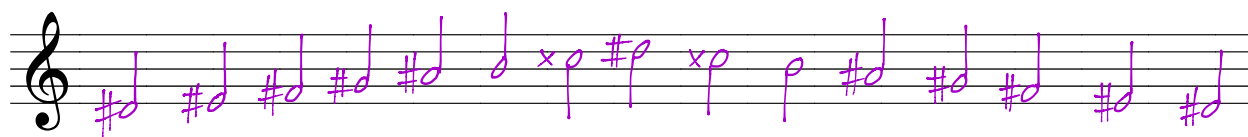
b) B+ , using a key signature



c) e $\flat$ natural -, using a key signature



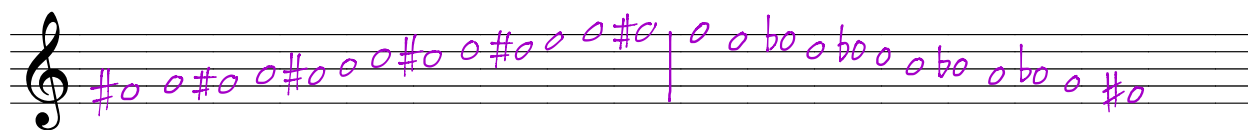
d) d $\sharp$ harmonic minor, using accidentals



e) g $\sharp$ melodic minor, using a key signature



f) F $\sharp$ chromatic, using accidentals (not based on a key)



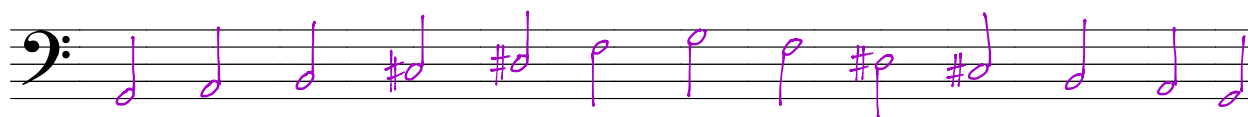
g) D $\flat$ chromatic, using accidentals (based on a key)



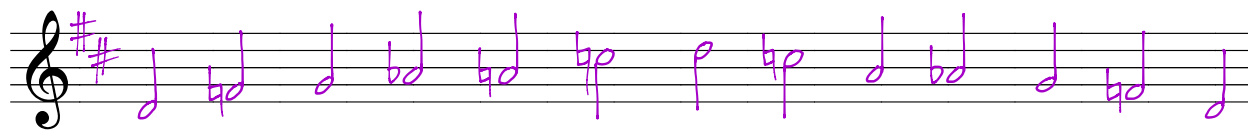
h) B chromatic, using a key signature (based on B $\sharp$)



i) G whole-tone, using accidentals



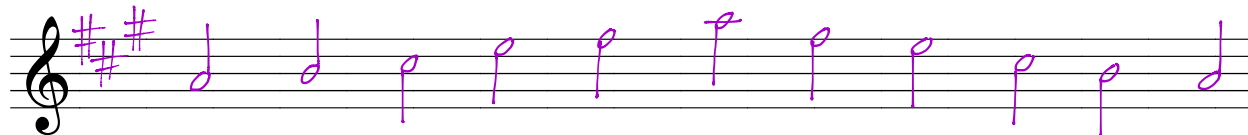
j) D blues scale, using a key signature



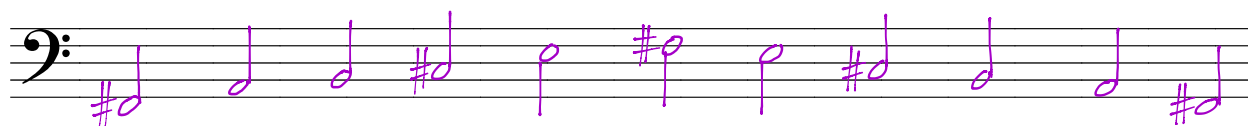
k) E $\flat$ blues scale, using accidentals



l) A major pentatonic, using a key signature



m) F $\sharp$ minor pentatonic, using accidentals



Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of the following notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, 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G134, A134, B

Antonín Dvořák
1841 – 1904

Scale System: Db major pentatonic

Scale System: C whole tone

4. Identify each of the following scales as major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone, blues, major pentatonic, minor pentatonic, or octatonic. Include the tonic in the name of the scale.

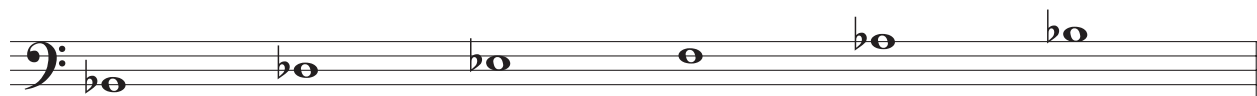
a) G natural minor

b) A♭ major

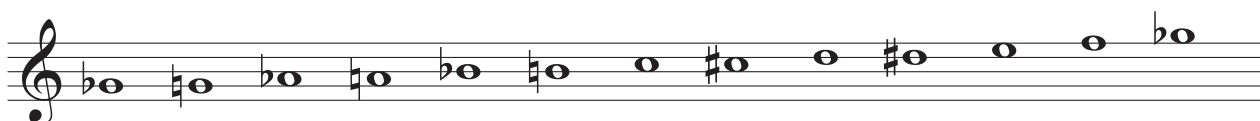
c) b melodic minor



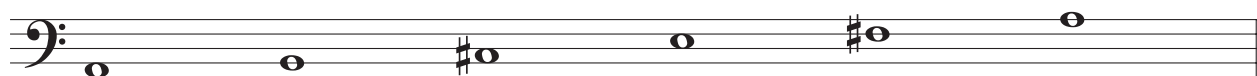
d) Bb minor pentatonic



e) Gb chromatic



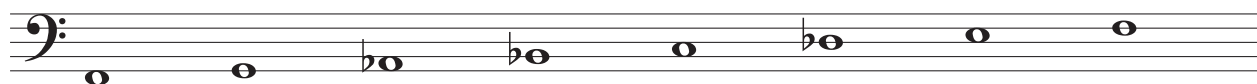
f) A major pentatonic



g) A blues



h) f harmonic minor



i) Eb octatonic (starting with a tone)

