

# LESSON 3

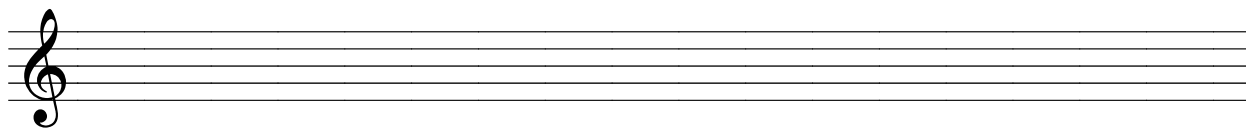
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In addition to major and minor scales (collectively known as diatonic scales) and the chromatic scale, there are a variety of other scale systems widely used in music. Many of these scale systems are borrowed from the music of other cultures. In Level 5 we will study 5 more scale systems and observe how they are related to the major scale.

## WHOLE-TONE SCALE

- uses only six notes
- begins on any note and proceed through a series of whole tones until the octave is reached
- avoid mixing sharps and flats in the same whole-tone scale
- every whole-tone scale will contain one diminished 3rd (Recall: the diminished 3rd sounds the same as a major second. From a theoretical perspective, the diminished 3rd is encountered in whole-tone scales so as to avoid the use of double accidentals and/or to ensure the tonic is not changed enharmonically.)
- use the diminished 3rd whenever you have the opportunity to avoid accidentals and/or when you need to avoid an enharmonic change of the tonic

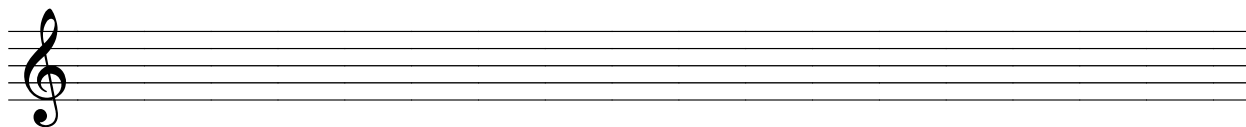
C# whole-tone scale



## BLUES SCALE

- uses only six different notes (two of which will have the same letter name)
- with respect to a major scale:
  - the second and sixth scale degrees are omitted
  - the third, fifth and seventh degrees are lowered by one semitone - these are called the “blues” notes
  - the fifth degree occurs twice (in the ascending scale the blue fifth appears first, then the natural note follows it - the reverse happens in the descending scale)
- with respect to a natural minor scale:
  - the second and sixth degrees are omitted
  - the fifth appears lowered and natural (see above)

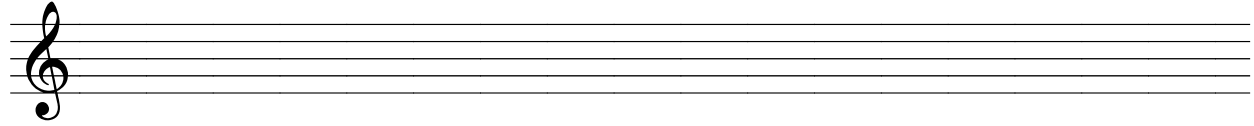
Bb blues



## MAJOR PENTATONIC SCALE

- uses only five different notes
- written by omitting the fourth and seventh degrees of a major scale

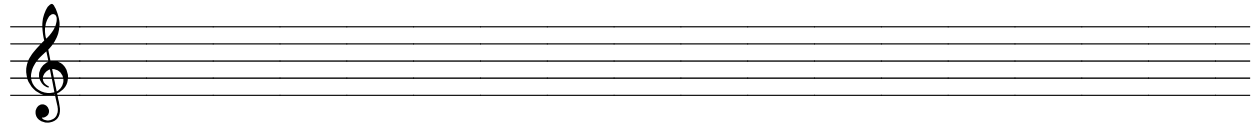
B major pentatonic



## MINOR PENTATONIC

- uses only five different notes
- written by omitting the second and sixth degrees of a natural minor scale
- always begins with the interval of a minor 3rd

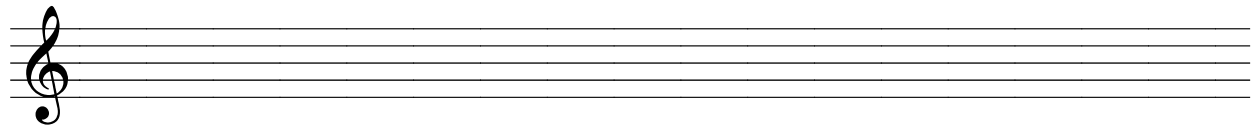
C minor pentatonic



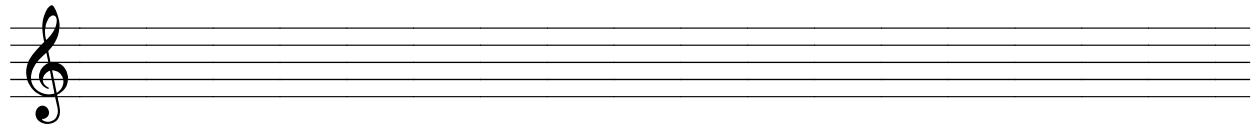
## OCTATONIC SCALE

- uses eight different notes
- beginning with the tonic, the scale is generated by alternating tones and semitones until the octave is reached.
- do not change the tonic note (either starting or at the octave) enharmonically
- the scale can begin with either a semitone or a tone

E octatonic (starting with a semitone)



E octatonic (starting with a tone)

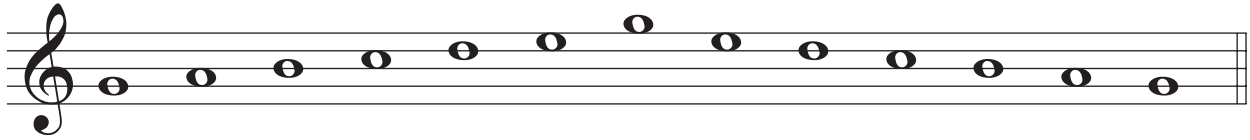


All of the above scales can be used in music containing a key signature. Be sure to analyze the use of accidentals carefully and avoid redundant accidentals.

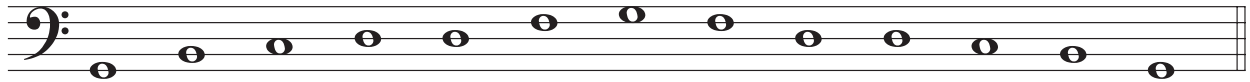
# PRACTICE

1. Add accidentals to each of the following to create the indicated scale.

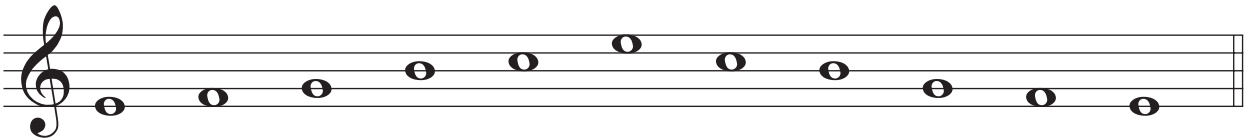
a) G $\flat$  whole-tone



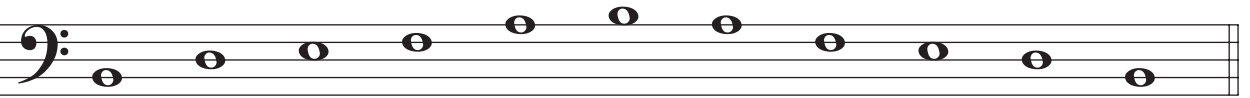
b) G blues



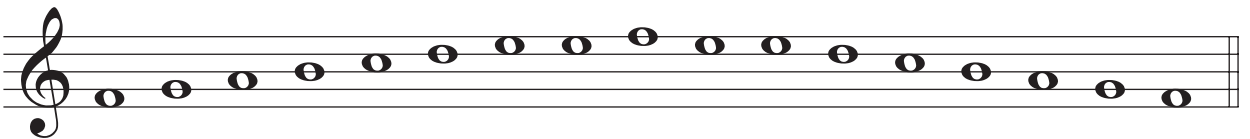
c) E $\flat$  major pentatonic



d) B minor pentatonic

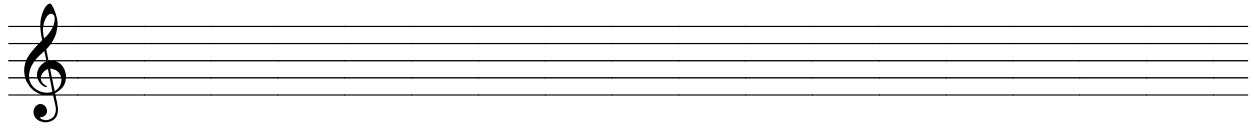


e) F $\sharp$  octatonic (starting with semitone)

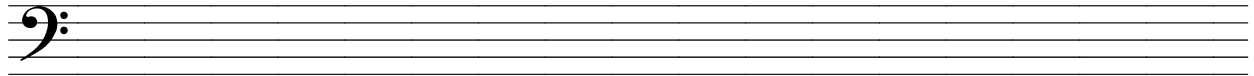


2. Write the following scales ascending and descending using whole notes. Use key signatures unless specified otherwise.

a) F whole-tone



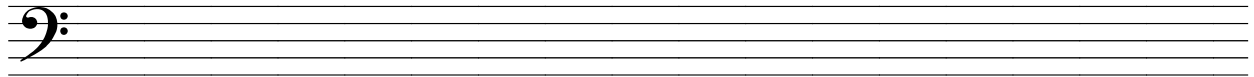
b) A blues



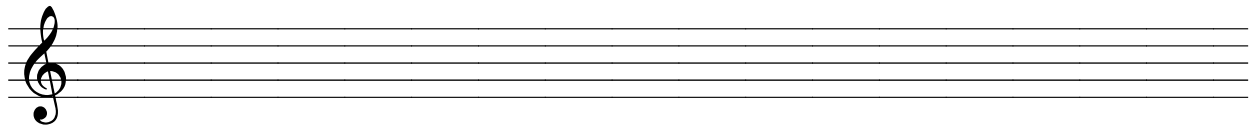
c) D $\flat$  major pentatonic



d) F minor pentatonic

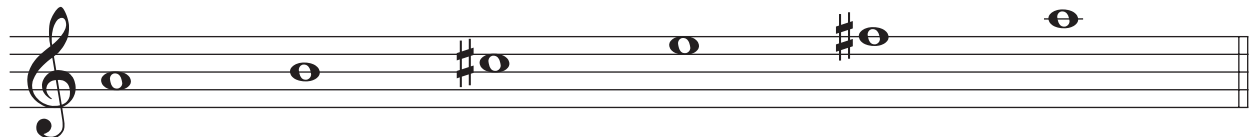


e) D octatonic (starting with a tone), using accidentals

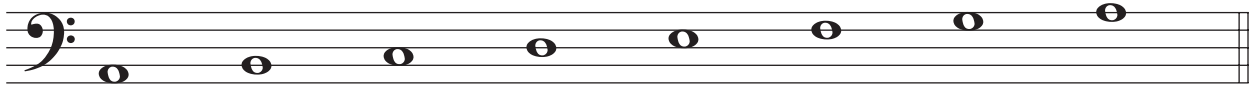


3. Identify each of the following scales as major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone, blues, major pentatonic, minor pentatonic, or octatonic. Include the tonic in the name of the scale.

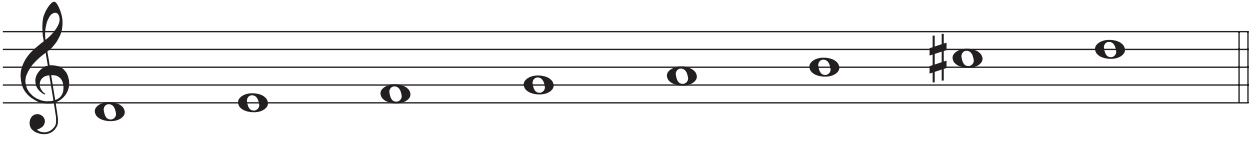
a) \_\_\_\_\_



b) \_\_\_\_\_



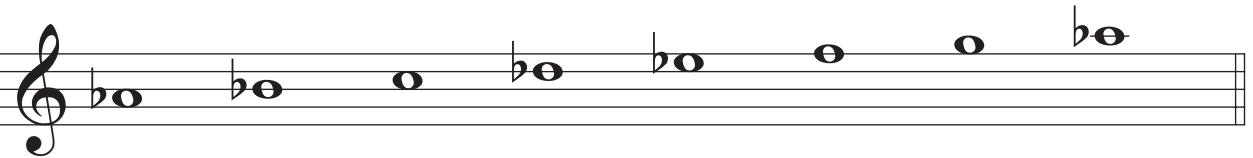
c) \_\_\_\_\_



d) \_\_\_\_\_



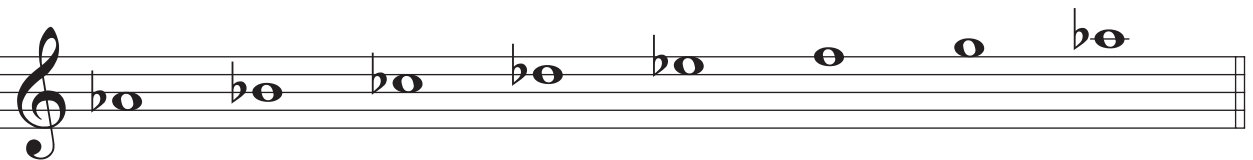
e) \_\_\_\_\_



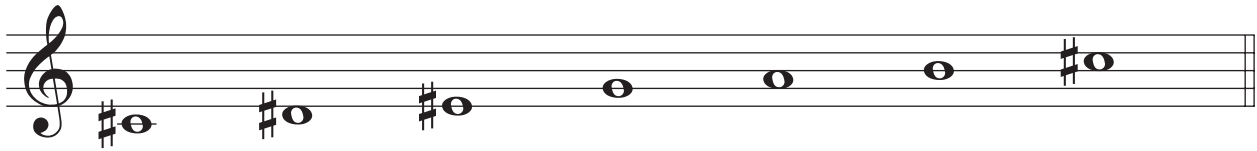
f) \_\_\_\_\_



g) \_\_\_\_\_



h) \_\_\_\_\_



i) \_\_\_\_\_

