

# LESSON 4: REVIEW

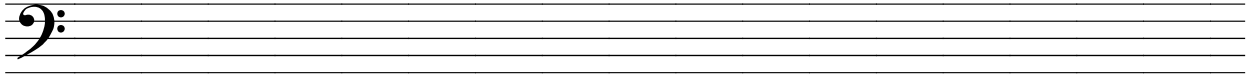
Date: \_\_\_\_\_

1. 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.

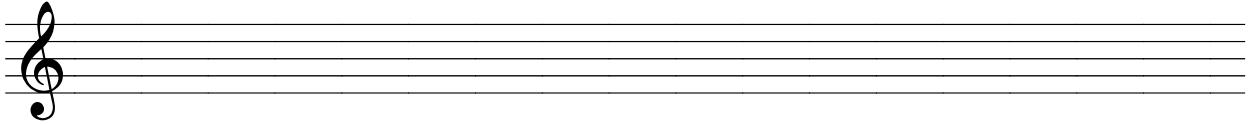
Scale	No. of Scale Degrees	Relation to Major Scale [Scale Degree Summary]	Relation to Natural Minor Scale [Scale Degree Summary]
major	7	<ul style="list-style-type: none"> <li>beginning with any tonic, scale is formed by using the following pattern of tones (T) and semitones (ST): T T ST T T T ST</li> </ul> $\begin{matrix} \wedge & \wedge & \wedge & \wedge & \wedge & \wedge & \wedge \\ [1 & 2 & 3 & 4 & 5 & 6 & 7 & 1] \end{matrix}$	
natural minor	7	<ul style="list-style-type: none"> <li>related to major scale</li> <li>tonic is 3 semitones and 3 letters lower than related major scale</li> </ul>	$\begin{matrix} \wedge & \wedge & \wedge & \wedge & \wedge & \wedge & \wedge \\ [1 & 2 & \flat 3 & 4 & 5 & \flat 6 & \flat 7 & 1] \end{matrix}$
harmonic minor			
melodic minor			
chromatic			
whole-tone			
blues			
major pentatonic			
minor pentatonic			
octatonic			

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

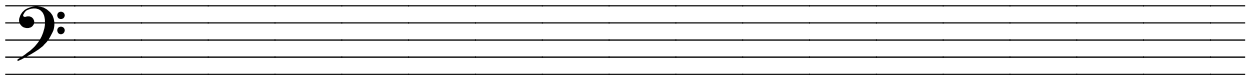
a) G $\flat$  +, using accidentals



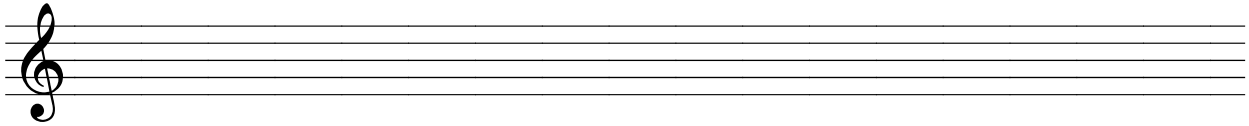
b) B+, using a key signature



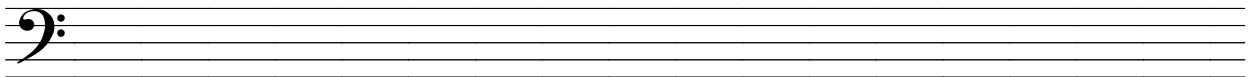
c) e $\flat$  natural -, using a key signature



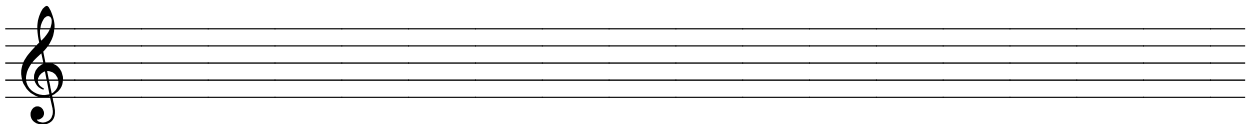
d) d $\sharp$  harmonic minor, using accidentals



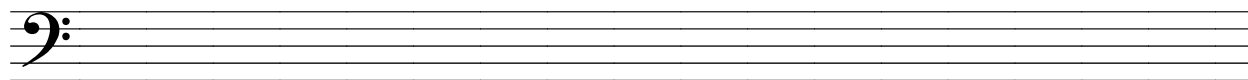
e) g $\sharp$  melodic minor, using a key signature



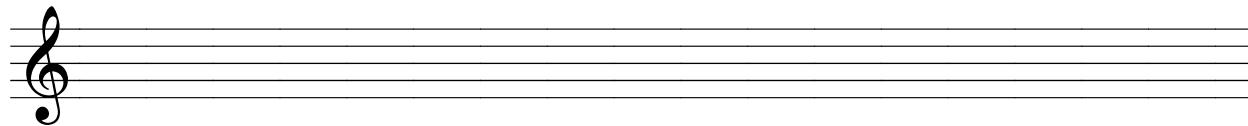
f) F $\sharp$  chromatic, using accidentals (not based on a key)



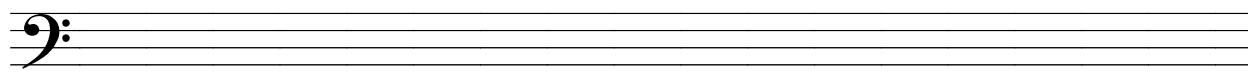
g) D $\flat$  chromatic, using accidentals (based on a key)



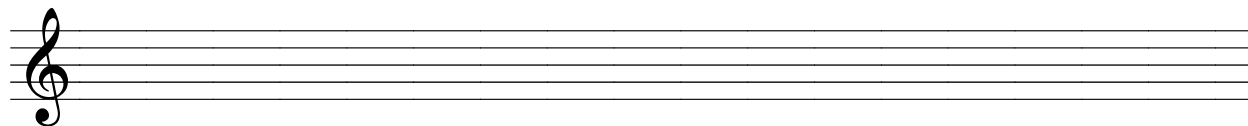
h) B chromatic, using a key signature (based on B $\natural$ )



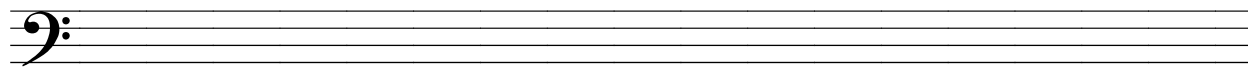
i) G whole-tone, using accidentals



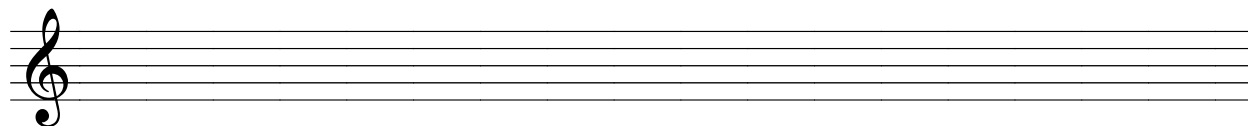
j) D blues scale, using a key signature



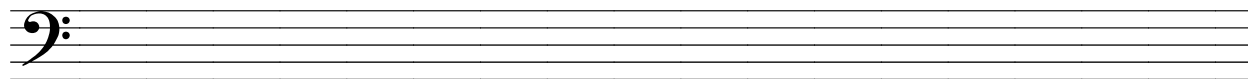
k) E $\flat$  blues scale, using accidentals



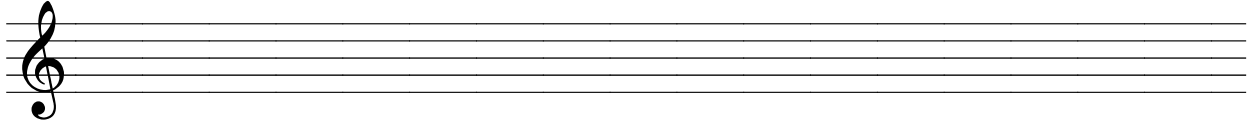
l) A major pentatonic, using a key signature



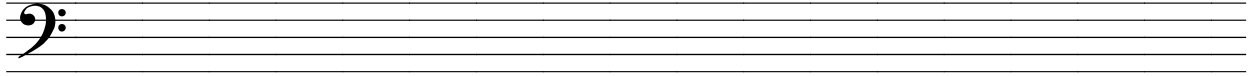
m) F $\sharp$  minor pentatonic, using accidentals



n) G octatonic, starting with a semitone, using accidentals



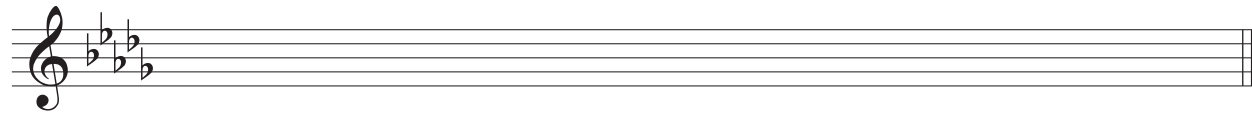
o) G octatonic, starting with a tone, using a key signature



3. Identify the scale systems used in the following excerpts. Hint: Arrange the notes from lowest to highest on the staff provided to determine which scale system most closely related.

Symphony No. 9 in E minor, From the New World, Op. 95, II: Largo

Antonín Dvořák  
1841 – 1904



Scale System: \_\_\_\_\_

Based on Symphony No. 4 in A minor, Op. 63, I

Jean Sibelius  
1865 – 1957

The musical score is in A minor, 4/4 time. It consists of three systems. The first system shows the right hand with whole rests and the left hand with a melodic line. The second system continues the melodic line in the left hand with some right-hand accompaniment. The third system shows the left hand with whole notes and the right hand with whole rests.

Scale System: \_\_\_\_\_

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) \_\_\_\_\_

Musical staff for scale a) in treble clef, showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5.

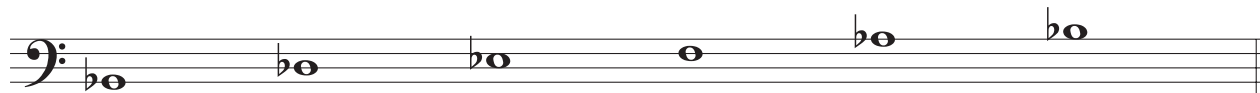
b) \_\_\_\_\_

Musical staff for scale b) in bass clef, showing a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4.

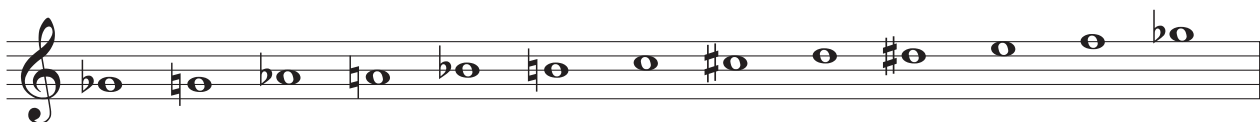
c) \_\_\_\_\_



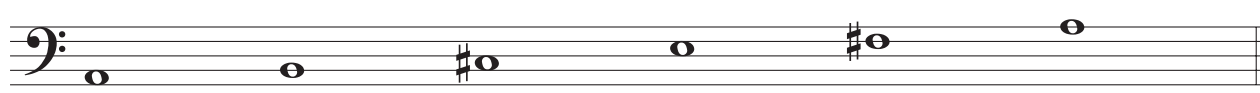
d) \_\_\_\_\_



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



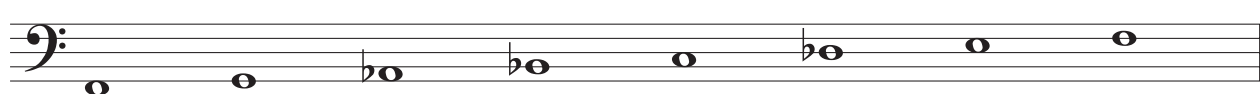
f) \_\_\_\_\_



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



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



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

