

scales

Credo Theory of Music training programme

GRADE 4

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Sc.4



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After having completed this module you should be able to:

- Write and identify all **major** and **minor key signatures** in the prescribed clefs.
- Write and identify the following **scales** with as well as without key signature, ascending and/or descending from the tonic in the prescribed clefs, using given note values/rhythmic patterns, with semitone indications within the compass of one octave:

- **All major scales:** C G D A E B F# C#
 F Bb Eb Ab Db Gb Cb

- **All harmonic and melodic minor scales:**

A E B F# C# G# D# A#
 D G C F Bb Eb Ab

- **The Aeolian modes of:** A E B F# D G C

- **Determine the key** of a given passage in a major or minor key, with or without key signature.

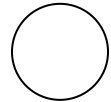
To avoid confusion, we will name a *scale degree* according to its technical name, e.g. a **dominant** or **5th degree**, and not a *5th* or *fifth*. An *interval* is referred to as a *5th*.

Study the **key signature table** in the summary of this module, page 4. Also study your **grade 3 scales summary** once again. Then proceed with the following exercises:

Ex. 57/1

NAME THE TONIC MAJOR KEY OF:

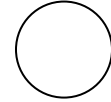
B minor -----



Ex. 57/2

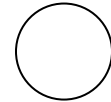
NAME THE RELATIVE MINOR KEY OF:

C # major -----



Ex. 57/3

ANSWER THE FOLLOWING QUESTIONS:



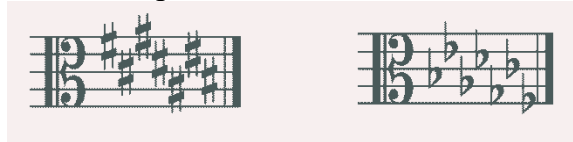
- 1 Which major key has seven sharps in its key signature? -----
- 2 Which minor key has three flats in its key signature? -----

1. KEY SIGNATURES IN THE ALTO CLEF.

Key signatures in the alto clef are almost the same as in the treble clef - ONLY ONE STEP LOWER.

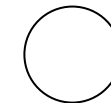
Sharps:

Flats:



Ex. 57/4

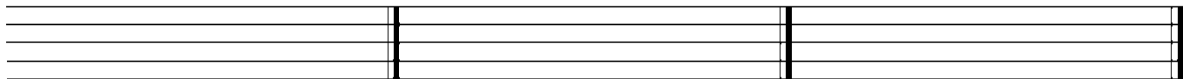
WRITE KEY SIGNATURES IN THE ALTO CLEF, AS REQUIRED:



1

2

3



D major

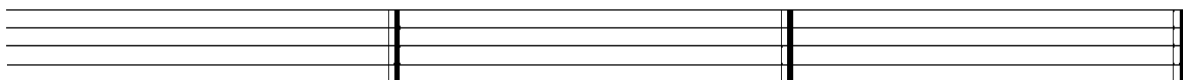
G minor

A major

4

5

6



F # major

C b major

B b minor

Ex. 57/5

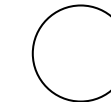
WRITE THE KEY SIGNATURE OF EACH OF THE FOLLOWING KEYS IN THE ALTO CLEF:

1

2

3

4



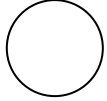
D:

C #:

a:

d:

| | | | |
|------------------|------------------|------------------|------------------|
| 5 | 6 | 7 | 8 |
| | | | |
| E ^b : | d [#] : | A ^b : | f [#] : |



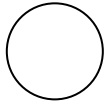
Ex. 58/1

WRITE THE *MINOR* KEY OF EACH OF THE FOLLOWING KEY SIGNATURES:

| | | | |
|-------|---|---|---|
| 1 | 2 | 3 | 4 |
| | | | |
| ----- | | | |
| 5 | 6 | 7 | 8 |
| | | | |
| ----- | | | |

Ex. 58/2

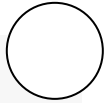
NAME *TWO* KEYS FOR EACH OF THE FOLLOWING KEY SIGNATURES:



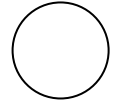
| | | | |
|-------|---|---|---|
| 1 | 2 | 3 | 4 |
| | | | |
| ----- | | | |
| ----- | | | |
| 5 | 6 | 7 | 8 |
| | | | |
| ----- | | | |
| ----- | | | |

Ex. 58/3

THE FOLLOWING DEGREES APPEAR IN *MAJOR* KEYS. WRITE THE KEY SIGNATURE OF EACH IN THE SPACE PROVIDED:



| | |
|---------------------|--------------------|
| 1 | 2 |
| | |
| ----- | |
| ----- | |
| <i>Leading note</i> | <i>Subdominant</i> |



Ex. 59/1

THE FOLLOWING DEGREES APPEAR IN MINOR KEYS. WRITE THE KEY SIGNATURE OF EACH IN THE SPACE PROVIDED:

1 2

Leading note *Mediant*

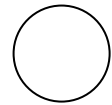
3 4

Subdominant *Supertonic*

Ex. 59/2

NAME THE LEADING NOTE OF EACH OF THE FOLLOWING KEYS:

Remember: There is a semitone between the leading note and the tonic.

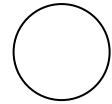


- 1 A major - -----
- 2 E \flat minor - -----
- 3 C \sharp major - -----
- 4 A \flat minor - -----

Ex. 59/3

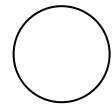
NAME THE ENHARMONIC SCALES OF EACH OF THE FOLLOWING:

- 1 F \sharp major - -----
- 2 A \sharp minor - -----
- 3 B major - -----
- 4 E \flat minor - -----



Ex. 59/4

COMPLETE THE FOLLOWING:



- 1 A scale is divided into _____ (two / three) **tetrachords**. In a major scale the tetrachords consist of _____ (tone + tone + semitone / semitone + tone + tone).
- 2 The **Aeolian mode** is the _____ (natural minor / relative minor) scale. The only difference between the Aeolian and the harmonic minor scale is that the _____ (6th / 7th) degrees are raised in the harmonic minor scale. Descending, the Aeolian scale has the same notes as the _____ (harmonic / melodic) minor scale, as well as the relative major scale.
- 3 The _____ (harmonic / melodic) minor is used for **melodies** (horizontal \longleftrightarrow).

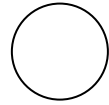
4 The _____ (harmonic / melodic) minor scale is used for **harmonies**
(vertical \updownarrow)

5 To lower a double sharp we use # or _____ (\flat # / \flat).

Ex. 60/1

WRITE THE TECHNICAL NAMES OF THE FOLLOWING TONE DEGREES:

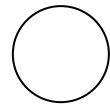
- | | | | |
|---|------------------------|---|-------|
| 1 | 2 nd degree | - | _____ |
| 2 | 3 rd degree | - | _____ |
| 3 | 6 th degree | - | _____ |
| 4 | 7 th degree | - | _____ |



Ex. 60/2

WRITE THE SOLFA SYLLABLES OF THE FOLLOWING TONE DEGREES:

- | | | | |
|---|---|---|-------|
| 1 | 1 st and 8 th degrees | - | _____ |
| 2 | 4 th degree | - | _____ |
| 3 | 5 th degree | - | _____ |



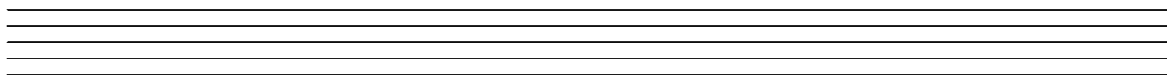
2. MAJOR SCALES.

See the summary of this module, page 4(2).

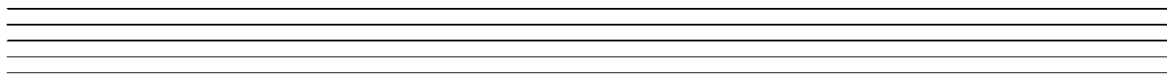
Ex. 60/3

WRITE THE REQUIRED MAJOR SCALES. START ON THE TONIC:

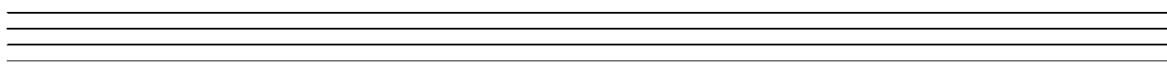
1 E, ascending and descending without key signature in the treble clef, in semibreves.



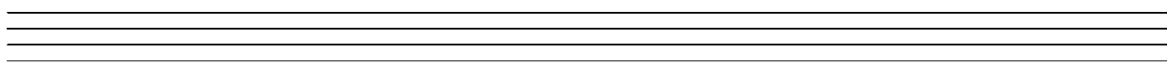
2 The scale of which the dominant chord is D – F # - A, ascending without key signature in the alto clef, in minims.



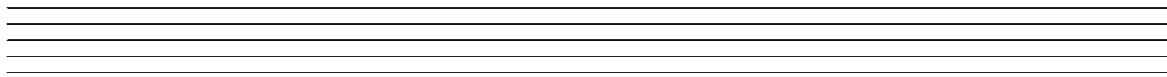
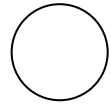
3 F # , descending in the alto clef with key signature, in semibreves.



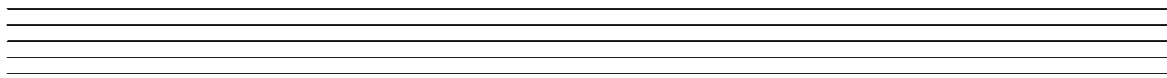
4 The scale with two sharps, ascending and descending with key signature in the G-clef, in semibreves.



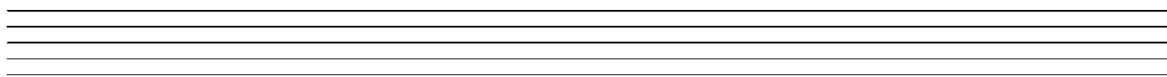
5 F, ascending in the alto clef without key signature, in separate quavers.



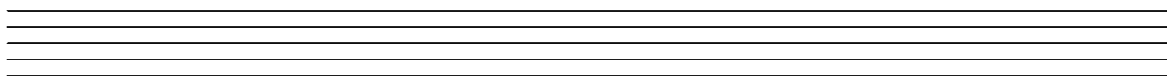
6 The scale with four flats, ascending without key signature in the alto clef, in crotchets.



7 C^b, ascending and descending in the F clef without key signature, in semibreves.

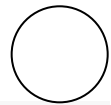


8 D^b, descending with key signature in the violin clef, in minims.



Ex. 61/1

THE FOLLOWING SEMITONES APPEAR BETWEEN THE MEDIANT AND SUBDOMINANT OF MAJOR SCALES. WRITE THE CORRECT MAJOR SCALES ASCENDING, WITHOUT KEY SIGNATURES IN SEMIBREVES:



1

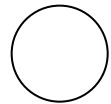


2



3. HARMONIC MINOR SCALES.

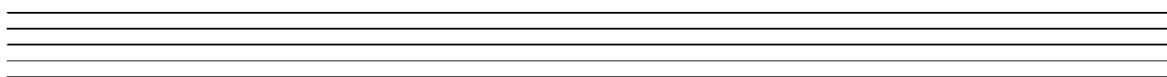
See the summary of this module, page 4(2).

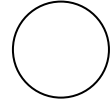


Ex.61 2

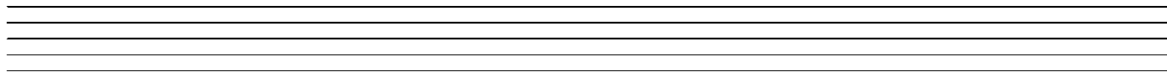
WRITE THE REQUIRED HARMONIC MINOR SCALES. START ON THE TONIC.

1 The scale of which the relative major has one sharp, ascending with key signature in the C clef, in semibreves.

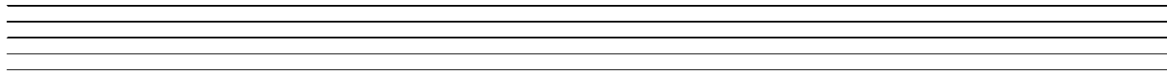




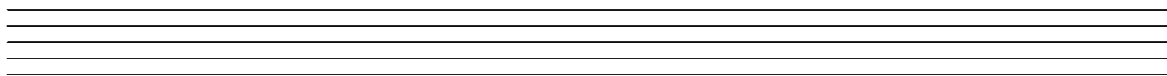
2 F # going up and down, without key signature in the alto clef, in crotchets.



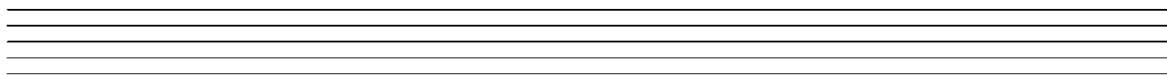
3 The scale of which the leading note is F #, ascending and descending without key signature in the treble clef, in minims.



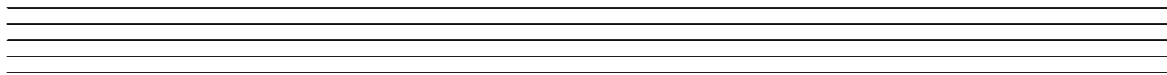
4 The scale which is relevant to C major, ascending and descending in the F clef, in semibreves



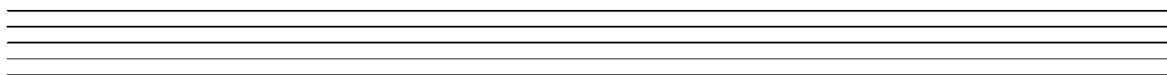
5 The scale with one flat, descending without key signature in the alto clef, in crotchets.



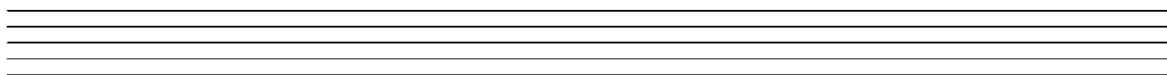
6 The scale of which the leading note is A b, ascending with key signature in the C clef, in minims.



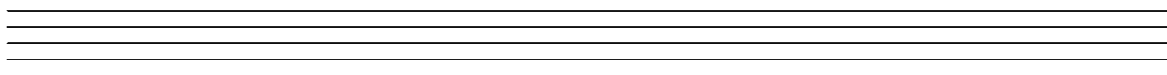
7 The scale with seven sharps ascending and descending, with key signature in the F clef, in semibreves.



8 A b descending without key signature in the soprano clef, in crotchets.



9 The scale with six flats, ascending with key signature in the C clef. Use the given rhythm and indicate semitones.



4. **MELODIC MINOR SCALES.**

See the summary of scales page 4(2).

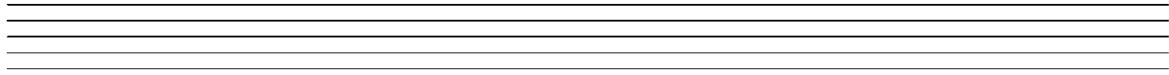
Take note how the 6th and 7th degrees are written in the following scale:
A[#] melodic minor.



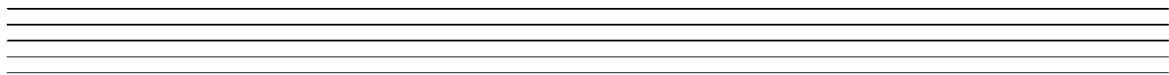
Ex. 63/1

WRITE THE REQUIRED MELODIC MINOR SCALES. START ON THE TONIC:

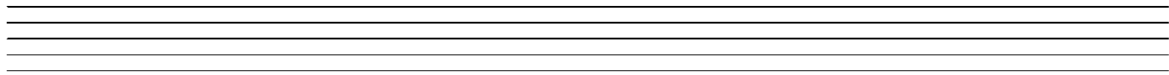
- 1 The scale which is the relevant minor to E major, ascending with key signature in the bass clef, in semibreves.



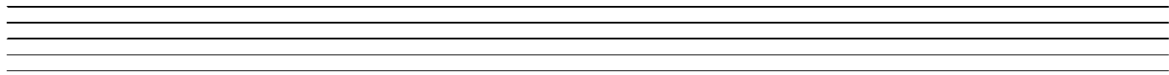
- 2 The relevant minor scale of C^b major, descending with key signature in the F clef, in minims.



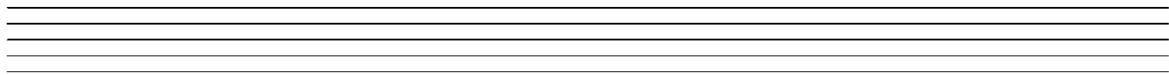
- 3 The scale which has four flats, ascending and descending with key signature in the alto clef, in crotchets.



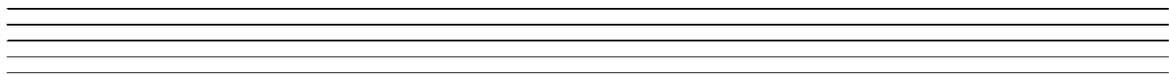
- 4 A, going up then down in the alto clef, in minims.



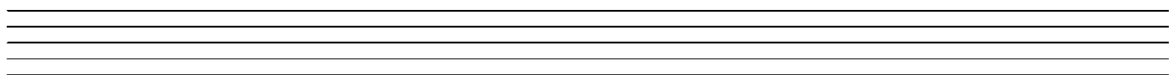
- 5 A[#], ascending and descending with key signature in the G clef, in semibreves.



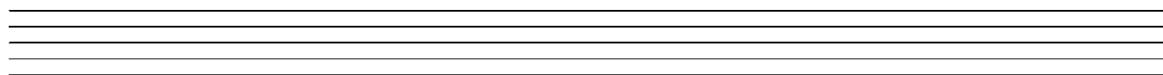
- 6 F[#], ascending and descending with key signature in the C clef, in semibreves.



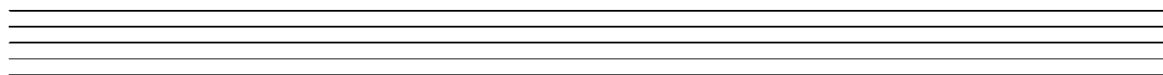
- 7 The scale which has G as subdominant, descending and ascending without key signature in the treble clef, in minims. (Read the question carefully!)



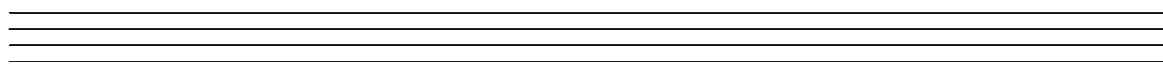
8 G # , descending without key signature in the F clef, in separate quavers.



9 The tonic minor scale of B \flat major, ascending and descending without key signature in the alto clef, in semibreves.



10 The scale which has F $\sharp\sharp$ as leading note, ascending and descending with key signature in the bass clef, in semibreves.



5. CHROMATIC SCALES.

See the summary of this module, page 4(3).

In a chromatic scale the notes follow one another in **semitones**. The distance between each degree of the scale and the next is a semitone.

On the piano, and play **every** note in the octave from A – A or E \flat - E \flat etc. (play white and black notes). These are chromatic scales.

Composers use chromatic notes or passages to **colour** and **enrich** their compositions. Chromatic means “coloured”. Such notes make the music more **expressive** and **interesting**. Usually composers use a number of chromatic notes in their music, but when they use many such notes, the sense of key becomes disturbed. We call this kind of music “atonal”.

You should be able to **recognize** a chromatic scale or passage. Royal Schools learners also need to **write** chromatic scales.

A **chromatic passage** is a part of a piece that moves up or down in semitones. There may even be more than one note on each degree of the chromatic scale.

EXAMPLE: *chromatic passage*



Always check the clef and key signature! Some accidentals are already taken care of.

Ex. 64/1

PLACE A BRACKET OVER THE CHROMATIC PASSAGE IN THE FOLLOWING EXAMPLE:



Ex. 65/1

THE FOLLOWING SCALE IS D CHROMATIC IN CROTCHETS. COPY IT ON THE LOWER STAVE:

A treble clef staff containing a D chromatic scale in crotchets: D, E \flat , E, F, F \sharp , G, G \sharp , A, A \flat , B, B \sharp , C. Below the staff are two empty staves for copying.

Ex. 65/2

COPY THE FOLLOWING CHROMATIC SCALE IN E \flat ON THE LOWER STAVE:

A bass clef staff containing a chromatic scale in E \flat : E \flat , F, F \sharp , G, G \sharp , A, A \flat , B, B \sharp , C, C \sharp , D, D \flat , E \flat . Below the staff are two empty staves for copying.

Ex. 65/3

THE FOLLOWING CHROMATIC PATTERNS MOVE IN SIMILAR MOTION (PARALLEL / IN THE SAME DIRECTION). REPEAT THE PATTERNS IN THE EMPTY BARS:

1

A treble clef staff in C major showing a chromatic pattern: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

2

A treble clef staff in G major showing a chromatic pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Ex. 65/4

THE FOLLOWING CHROMATIC OSTINATI MOVE IN CONTRARY MOTION (AWAY FROM EACH OTHER, THEN TOWARDS EACH OTHER). WRITE TWO MORE REPEATS OF EACH ONE:

1

A treble clef staff in 4/4 time showing a chromatic ostinato: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

2

A bass clef staff in 4/4 time showing a chromatic ostinato: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

How to write a chromatic scale.

Note: Only Royal Schools learners need to do this section. Unisa and Trinity learners may skip it and proceed to Ex. 68/3.

A chromatic scale could be written with or without key signature, ascending and/or descending. There are no semitone indications since all notes are semitones apart.

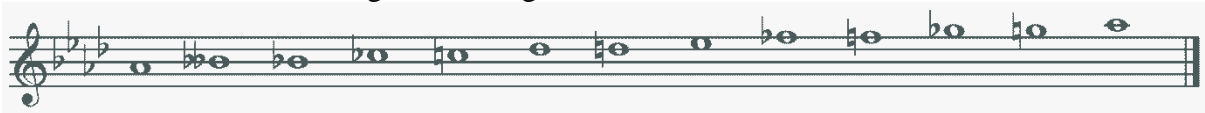
There is more than one correct way to write a chromatic scale. All you need to remember is to make sure that for every line and space there is **at least one note, but not more than two**. The notes could be:

- All notes twice except 1 and 5 which are single.
- All notes twice except 3 and 6 which are single.
- All notes twice except 3 and 7 which are single.
- All notes twice except 2 and 5 which are single.

Composers are not very particular about which of these forms to use, but will usually select the one which, under the circumstances, uses the **least number of accidentals**.

Any of the following chromatic scales, starting on A \flat , are correct. Normally the unaltered 4th and 5th degrees are among those included. The 8th degree is always written **once** only.

- 1st and 5th degrees are single:



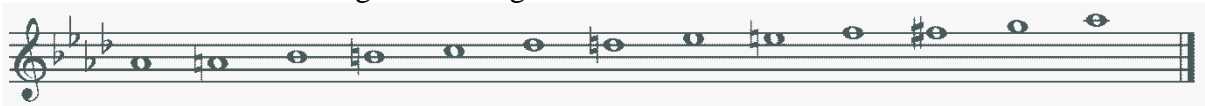
- 3rd and 5th degrees are single:



- 3rd and 6th degrees are single:



- 3rd and 7th degrees are single:



Ex. 66/1

ADD ACCIDENTALS TO THE NOTES IN THE FOLLOWING EXAMPLES TO MAKE CHROMATIC SCALES:

Hint: Remember the key signature!

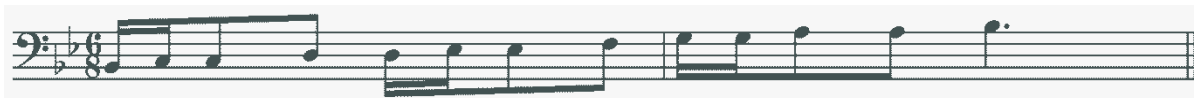
1



2



3

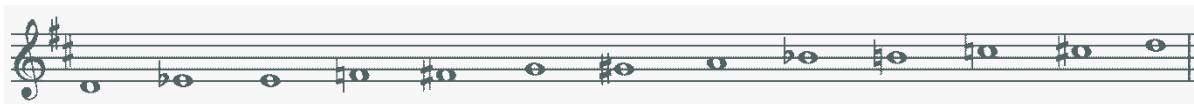


You are now going to write chromatic scales.

The chromatic scale may have a **major key signature** in a major key, or a **minor key signature** in a minor key. It *sounds* the same whether it occurs in a major or in a minor key.

EXAMPLE: Play both on your instrument

D chromatic with **major** key signature (in D major).



D chromatic with **minor** key signature (in D minor).



The following method is a simple way of writing a chromatic scale. The 1st and 5th degrees are written **once** only. It is called the **harmonic chromatic** scale.

METHOD:

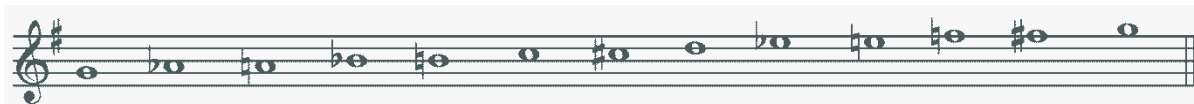
EXAMPLE: G harmonic chromatic with major key signature, ascending in the G clef.

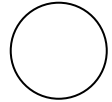
Step 1: Prefix the clef and major key signature.

Step 2: Write each letter name twice, except for degrees 1 and 5 which is written **once** only.



Step 3: **Visualize the keyboard**, remembering to add in the necessary accidentals to ensure that the notes move in semitones. Always bear the key signature in mind.





Ex. 68/1

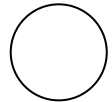
WRITE C HARMONIC CHROMATIC ASCENDING IN THE BASS CLEF.
USE THE GIVEN RHYTHM:

Ex. 68/2

WRITE THE FOLLOWING HARMONIC CHROMATIC SCALES, USING THE GIVEN RHYTHMS:

Hint:

You may use rough notes in the treble clef first and then transpose it into the alto clef.



1 Ascending, starting on the tonic of E major in the alto clef, with key signature.

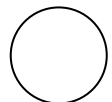
2 Descending, starting on the subdominant of B \flat major in the G clef, with key signature.

3 Ascending, starting on the dominant of B minor in the bass clef, with key signature.

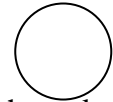
In the following exercise **any scale** could be required. Read the instructions carefully. If no specific note values are requested, you may use semibreves.

Ex. 68/3

WRITE THE FOLLOWING SCALES AS REQUIRED:



1 E \flat major, ascending without key signature in the C clef, in minims.



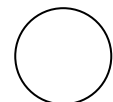
2 The melodic minor scale with two flats, ascending and descending without key signature in the alto clef. Use the given note pattern and indicate semitones.

3 F harmonic minor, ascending and descending with key signature in the G clef. Use the given rhythmic pattern and indicate semitones. Write the 8th degree twice.

4 (Royal Schools learners only)
The chromatic scale in the major key which has three flats, going up, in semibreves, in the bass clef. Start on the tonic.

Ex. 69/1

COMPLETE THE FOLLOWING SCALE BY ADDING THE CORRECT NOTES BELOW THE *. THE SCALE BEGINS AND ENDS ON THE TONIC. ALSO WRITE THE NAME OF THE SCALE:



Harmonic minor ascending.

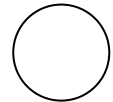
* * * * * * *

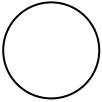
Name: _____

Ex. 69/2

THE GIVEN NOTE PATTERN OCCURS IN A HARMONIC MINOR SCALE. WRITE THE MINOR SCALE WITHOUT KEY SIGNATURE, ASCENDING. ALSO WRITE THE NAME OF THE SCALE: (Note the clefs!)

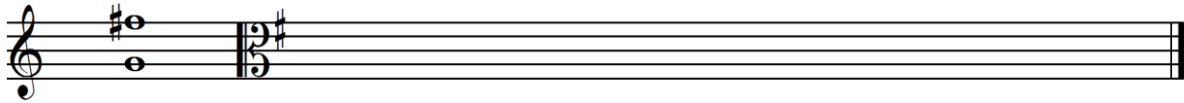
Name: _____





Ex. 70/1

THE GIVEN 7th INTERVAL APPEARS IN A MAJOR SCALE. WRITE THE SCALE WITH KEY SIGNATURE, DESCENDING. ALSO WRITE THE NAME OF THE SCALE:



Name:

Ex. 70/2

WRITE THE DESCENDING MELODIC MINOR SCALE IN WHICH THE GIVEN TRIAD IS THE DOMINANT, WITH KEY SIGNATURE. ALSO WRITE THE NAME OF THE SCALE:



Name:

Ex. 70/3

WRITE THE ENHARMONIC SCALE OF C # MAJOR ASCENDING, WITH KEY SIGNATURE, IN THE ALTO CLEF IN MINIMS. ALSO THE NAME OF THE SCALE:



Name:

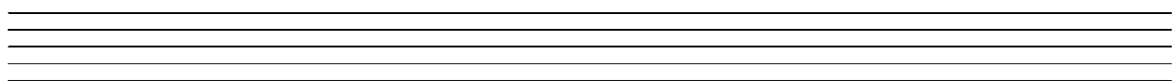
6. AEOLIAN MODE.

See the summary of this module, page 4(2).

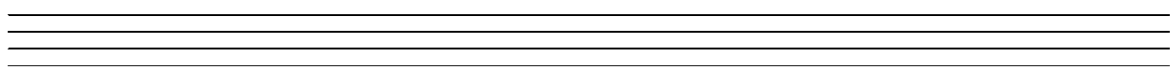
Ex. 70/4

WRITE THE FOLLOWING NATURAL MINOR SCALES IN SEMIBREVES:

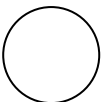
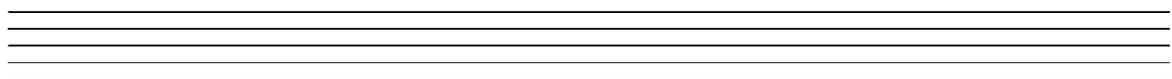
1 E going up and down in the treble, with key signature.



2 F # going up in the alto clef, without key signature.



3 G going down in the F clef, without key signature.



7. HOW TO DETERMINE A KEY.

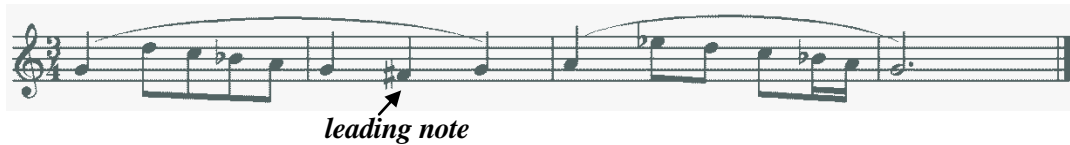
You are expected to determine the key of a melody, **with** or **without** a key signature. Major and minor keys up to and including **five sharps** and **five flats** may be required.

When an example has no key signature, the necessary sharps or flats will appear as accidentals. The notes with accidentals must then be analyzed.

Hints on determining a key:

- The **7th degree of a minor key will probably be raised**. Look out for a raised note such as a sharp, or a natural in a flat key. It's likely to be the leading note. Once the leading note is established, it is easy to determine the key. The tonic is only a **semitone** higher. This example is thus in G minor:

EXAMPLE:



- There may be **chromatic notes**, which do not belong to the key.
- **A melody usually ends on the tonic**, with a V – I (perfect cadence) implied chordal basis. The penultimate bar centres around the dominant chord, and the last note is usually the **tonic** itself. Suppose the last note is G. The melody may then be in G major or G minor (tonic minor key). If there is no key signature to help you, there is another very easy way to establish if it's the major or it's tonic minor key. **Look at the mediant:**
 - In the major key there will be a **maj. 3rd** between the 1st and 3rd degrees (e.g. G – B).
 - In the minor key there will be a **min. 3rd** between the 1st and 3rd degrees (e.g. G – B^b).
- The last note **can** be an indication of the key, but this is not always the case. When the given passage is only an extract from a melody, the last note will not necessarily be the tonic, as it's very likely not the end of the melody.
- It is also important to remember that an **upbeat** usually implies the **dominant chord**. The first strong beat of the phrase usually implies the **tonic chord**.

EXAMPLE:



- See the **Methods to determine sharp keys and flat keys** in the summary of this module, page 4 (4).
- If the melody is in a minor key, it will be in the **melodic minor** and not in the harmonic minor, because the harmonic minor contains the interval of an augmented 2nd between

the 6th and 7th degrees which is difficult to sing. Ascending, the melodic minor's 6th and 7th degrees are both raised. Descending, neither the 6th nor 7th degrees are raised.

Example in C minor:



- Sometimes the melody is in a minor key, but the raised ascending 6th and 7th degrees are lacking. The descending 6th and 7th degrees are present. In such a case it may appear to be the **relative major** key, as the *descending* melodic minor uses precisely the same notes as the relative major key.

Therefore you must always take the **first** and **last** notes into account. Examine which chords are implied by the first notes of the melody. Also bear in mind the concluding V – I cadence.

EXAMPLE:

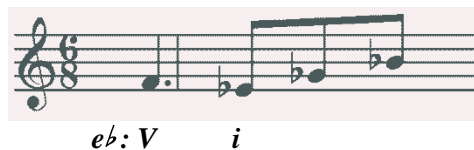


The flats that occur are: B^b E^b A^b D^b G^b and C^b.

It appears to be G^b major as all the flats up to the last flat are present, but it is not.

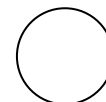
It is **E^b minor** - The melody ends on E^b.

- The second last beat implies chord V in E^b minor (B^b – D – F).
- The melody begins with an upbeat that implies V i:



- The only leading note in this passage is the descending D^b which is not raised, because it is a descending passage.

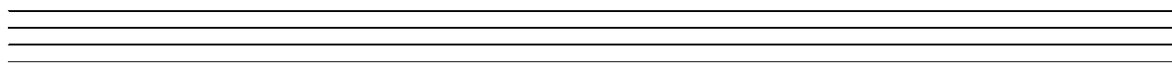
- When writing the **name** of a minor **scale**, it is important to write “*harmonic minor*” or “*melodic minor*”.
- When writing the **key** of a minor **melody**, only “*minor*” is written (e.g. C minor). It is taken for granted that it is the melodic form of the minor.



Ex. 73/1

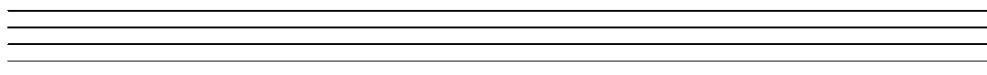
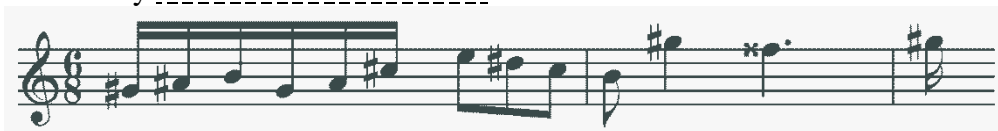
NAME THE KEYS OF THE FOLLOWING PASSAGES. THEN WRITE THEM OUT AGAIN WITH KEY SIGNATURE. LEAVE OUT UNNECESSARY ACCIDENTALS:

1 Key: _____

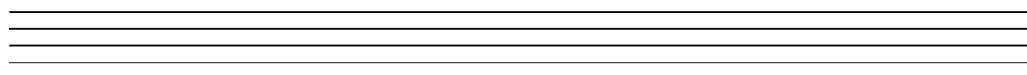
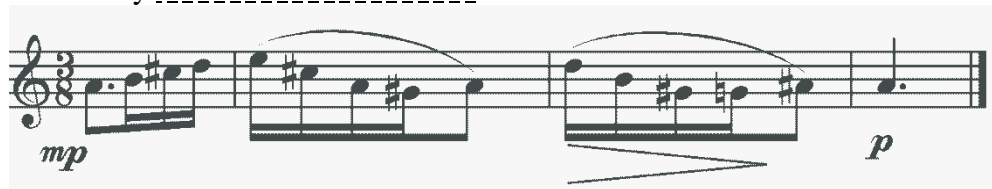


2 Key: _____

J.S. Bach



3 Key: _____

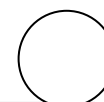
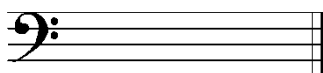


Ex. 73/2

NAME THE KEYS OF THE FOLLOWING FRAGMENTS AND WRITE THE KEY SIGNATURE ON THE LOWER STAVE:



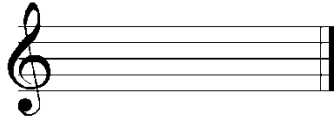
Key: _____



2



Key: _____



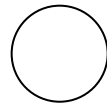
Ex. 74/1

NAME THE KEY OF THE FOLLOWING PASSAGE AND WRITE THE TECHNICAL NAMES OF THE CIRCLED NOTES MARKED 1 - 8:



Key: _____

- | | |
|---------|---------|
| 1 _____ | 5 _____ |
| 2 _____ | 6 _____ |
| 3 _____ | 7 _____ |
| 4 _____ | 8 _____ |



8. SOLFA NOTATION.

(Only Unisa learners will be examined on this section.)

Learn the solfa notation in the summary of this module on page 4(3) and do the following exercise:

Ex. 74/2

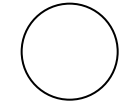
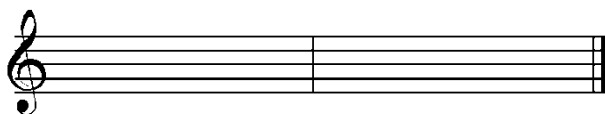
TRANSCRIBE THE FOLLOWING TWO-BAR PHRASES FROM SOLFA NOTATION TO STAFF NOTATION:

1

| |
|---|
| Doh is C |
| 4 m : s d ¹ : t d ¹ : — — : |

2

| |
|--|
| Doh is G |
| 4 d : r m : f — : s d ¹ : — |



3 Doh is G

4 | m.s: d¹ | t.l: s | — : d¹.t | : d¹ |

4 Doh is C

4 | d¹:s.l | s :m.f | m :r.m | d : — |

5 Doh is G

4 | d¹ :m.f | s : d¹ | — : t | d¹ : |

6 Doh is C

3 | s :—.l :s.f | m.s: d : d |

7 Doh is C

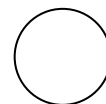
4 | s.l:s.m | : d¹ | — :t.s | d¹: — |

8 Doh is G

2 | s . : l . t | d¹ : — |

Ex. 75/1

TRANSCRIBE EX.74/2 AGAIN FROM SOLFA NOTATION TO STAFF NOTATION, FIRST IN D MAJOR, AND THEN IN A MAJOR, F MAJOR, B^b MAJOR AND E^b MAJOR. USE YOUR OWN MUSIC PAPER.



You have now completed the module on **scales**. Learn the **summary** on the next page. Cut it out and place it in your "**Summary File**" for safekeeping. Also learn the summary on **musical terms** once again. When you are ready, ask your teacher for the **module test** on scales.



*

*

*



SUMMARY

Scales

Credo Theory of Music training programme

GRADE 4

By S. J. Cloete

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Sc.4

KEY SIGNATURE TABLE:

A key signature sharpens or flattens **all** the indicated notes in a piece, in **all** octaves.

Sharp keys:

Major scales: C major, G major, D major, A major, E major, B major, F# major, C# major.

Minor scales: a minor, e minor, b minor, f# minor, c# minor, g# minor, d# minor, a# minor.
 Leading note: G# D# A# E# B# F## C## G##

Flat keys:

Major scales: C major, F major, Bb major, Eb major, Ab major, Db major, Gb major, Cb majeur.

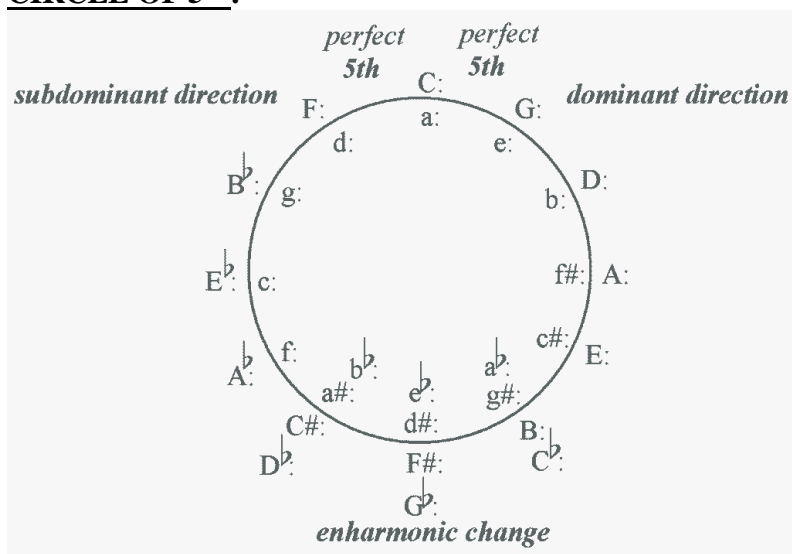
Minor scales: a minor, d minor, g minor, c minor, f minor, bb minor, eb minor, ab minor.
 Leading note: G# C# F# Bb Eb Ab Db Gb

- **SHARPS** = "Father Charl Goes Down And Ends Battle"
The last sharp is the **leading note** of the **major** key.
- **FLATS** = "Battle Ends And Down Goes Charl's Father"
The last flat is the **subdominant** of the **major** key.



4(2)

CIRCLE OF 5^{ths}:



SCALES:

- **Major scales:**
Semitones 3 - 4 , 7 - 8 / 8 - 7 , 4 - 3
- **Aeolian mode:**
Semitones: 2 - 3 , 5 - 6 / 6 - 5 , 3 - 2

This is the **natural minor scale**. The notes are the same as the **relative major** scale.
E.g. the Aeolian scale of D starts and ends on D and has B \flat .

The only difference between the Aeolian mode and the harmonic minor scale is that the 7th degree is raised in the harmonic minor.

- **Harmonic minor scales:**
Semitones 2 - 3 , 5 - 6 , 7 - 8 / 8 - 7 , 6 - 5 , 3 - 2
7th degree is raised ascending and descending. The scale is used for **harmonies** (vertical \updownarrow). The **augmented 2nd** between 6 - 7 is difficult to sing, so the scale is not suitable for melodies.
- **Melodic minor scales:**
Semitones 2 - 3 , 7 - 8 / 6 - 5 , 3 - 2

The 6th and 7th degrees are raised ascending and both lowered descending. It is used for **melodies** (horizontal \leftrightarrow). There is no big leap between two adjacent tone degrees, making it smooth and easy to sing.

When writing the **descending** melodic minor scale, only use the notes indicated by the **key signature**, as in the natural minor scale.

To lower a double sharp, use # or $\sharp\sharp$.



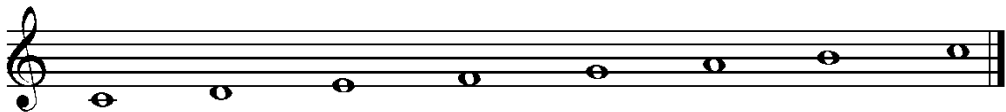
4(3)

- Chromatic scales:**

The notes follow one another in **semitones**. Composers use chromatic passages in a piece to enrich the music.

Write every note at least once, but not more than twice. In the *harmonic chromatic scale* all notes are written twice, except the 1st and 5th degrees which are single. Other forms may have the 3rd and 6th degrees single, or the 3rd and 7th degrees, etc. Chromatic scaled can be with **major key signature** (in a major key) or with **minor key signature** (in a minor key).

SOLFA NOTATION:

Staff notation: 

Solfa syllable: doh ray me fah soh lah te doh

Abbreviation: d r m f s l t d¹ or d²

Pitches and key indication:

The keys of C, G, D, A, F B^b and E^b majors are required.













EXAMPLE:

Doh is C

$\frac{3}{4}$ | d : r : m | f : s : — | 

Beats:




- Notes:**

| | | <i>Solfa notation:</i> | <i>Staff notation:</i> |
|---|----------|---|--|
|  | 1 beat | $\frac{2}{4}$ d : d |  |
|  | 2 beats | $\frac{2}{4}$ d : — |  |
|  | 2 beats | $\frac{2}{4}$ d : d — : d |  |
|  | 3 beats | $\frac{3}{4}$ d : — : — |  |
|  | ½ a beat | $\frac{2}{4}$ d . d : d . d |  |
|  | 1½ beats | $\frac{2}{4}$ d ¹ : — . s l . t : d ¹ |  |



4(4)

- Rests are indicated by *empty spaces*.

| | <i>Solfa notation:</i> | <i>Staff notation:</i> |
|---|---|--|
| z | 2/4 s : d ¹ : |  |
| — | 3/4 d ¹ : l : t d ¹ : : |  |
| y | 2/4 m. : r . d . : |  |

DETERMINING THE KEY:

Hints:

- The **first strong beat** of the first phrase usually implies the **tonic triad**. An upbeat normally implies the **dominant chord**.
- There may be **chromatic notes**, which do not belong to the key.
- A melody usually **ends** on the **tonic** and the penultimate bar centres around the **dominant** chord.
- A passage might perhaps **not** end on the tonic.
- An accidental lasts only to the **end of the bar**.
- Look out for a **raised 7th degree**, or a **raised 6th and 7th degree ascending** and **lowered descending**.
- A key signature may indicate a major **or** a minor key.
- A melody is in a *melodic* minor key, and not in a harmonic minor key.

Methods to determine sharp keys and flat keys:

- **Sharp keys:**

Name the sharps **in order** until you reach the sharpest one. The sharpest sharp is the:

| LEADING NOTE OF THE MAJOR KEY - | LEADING NOTE OF THE MINOR KEY - |
|---|---|
| if all the sharps up to the sharpest one are present . | if some of the sharps are absent . |

- **Flat keys:**

Name the flats **in order** until you reach the flattest one. The flattest flat is the:

| SUBDOMINANT (4 th degree) OF THE MAJOR KEY - | SUBMEDIANT (6 th degree) OF THE MINOR KEY - |
|--|--|
| if all the flats up to the flattest one are present . | if some of the flats are absent . |

* * *