

# 4 Chord Diatonic Scale Approach

## Major Scale

1357

Exercise 1357: A 4-chord diatonic scale approach in G major (one sharp). The exercise is written in 4/4 time and consists of two staves. The first staff contains the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the descending scale: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

1375

Exercise 1375: A 4-chord diatonic scale approach in G major (one sharp). The exercise is written in 4/4 time and consists of two staves. The first staff contains the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the descending scale: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

1537

Exercise 1537: A 4-chord diatonic scale approach in G major (one sharp). The exercise is written in 4/4 time and consists of two staves. The first staff contains the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the descending scale: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

1573

Exercise 1573: A 4-chord diatonic scale approach in G major (one sharp). The exercise is written in 4/4 time and consists of two staves. The first staff contains the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the descending scale: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

1735

Exercise 1735: A 4-chord diatonic scale approach in G major (one sharp). The exercise is written in 4/4 time and consists of two staves. The first staff contains the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the descending scale: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

1753

Exercise 1753: A 4-chord diatonic scale approach in G major (one sharp). The exercise is written in 4/4 time and consists of two staves. The first staff contains the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the descending scale: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

1357

Exercise 1357 consists of two staves of music in B-flat major. The first staff contains four measures of music, and the second staff contains four measures. The melody is primarily eighth-note based, with some quarter notes and a final half note in the second staff.

1375

Exercise 1375 consists of two staves of music in B-flat major. The first staff contains four measures of music, and the second staff contains four measures. The melody is primarily eighth-note based, with some quarter notes and a final half note in the second staff.

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1357

Two staves of musical notation for exercise 1357. The first staff contains four measures of music, and the second staff contains four measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes.

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Two staves of musical notation for exercise 1375. The first staff contains four measures of music, and the second staff contains four measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes.

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Two staves of musical notation for exercise 1537. The first staff contains four measures of music, and the second staff contains four measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes.

1573

Two staves of musical notation for exercise 1573. The first staff contains four measures of music, and the second staff contains four measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes.

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Two staves of musical notation for exercise 1735. The first staff contains four measures of music, and the second staff contains four measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes.

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Two staves of musical notation for exercise 1753. The first staff contains four measures of music, and the second staff contains four measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes.

1357

Exercise 1357 consists of two staves of music in B-flat major. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The melody is composed of eighth and quarter notes, with a final half note. The second staff continues the melody with similar rhythmic patterns, ending with a half note.

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