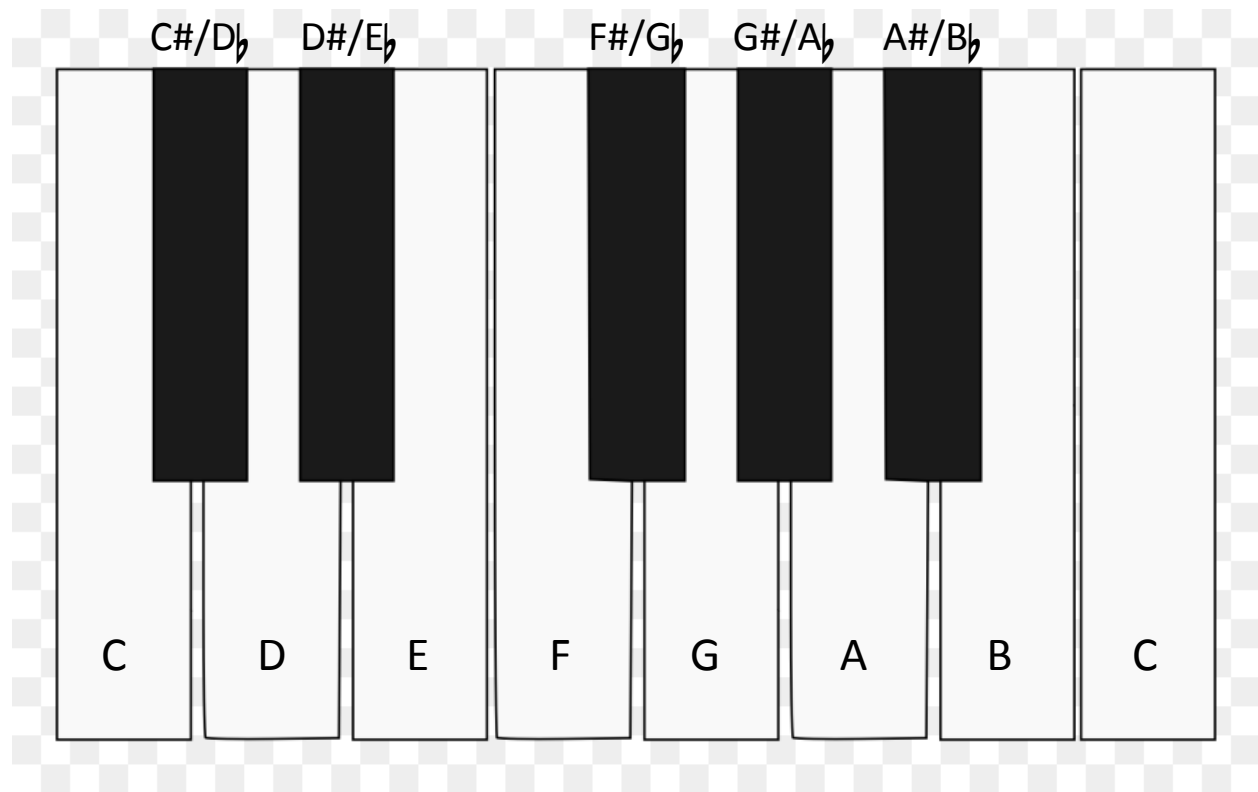


## Scales & Chords: The Building Blocks of Music

The Piano:



# Raises the pitch of a note by a Half-step

♭ Lowers the pitch of a note by a Half-step

♮ Cancels out a # or a ♭

Different types of SCALES are comprised of sets of Half-steps and Whole-steps, which gives each scale type a unique sound.

### C Major Scale:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1

### Minor Scales: There are 3 forms of minor scales.

There are two ways to think about minor scales- Compared to its RELATIVE MAJOR scale, or compared to its PARALLEL MAJOR scale.

First, let's compare a minor scale to its PARALLEL MAJOR scale (which means it starts on the same note as the major scale).

### C Natural Minor Scale:

C	D	E <sub>b</sub>	F	G	A <sub>b</sub>	B <sub>b</sub>	C
1	2	<sub>b</sub> 3	4	5	<sub>b</sub> 6	<sub>b</sub> 7	1

### C Harmonic Minor Scale:

C	D	E <sub>b</sub>	F	G	A <sub>b</sub>	B	C
1	2	<sub>b</sub> 3	4	5	<sub>b</sub> 6	7	1

### C Melodic Minor Scale:

C	D	E <sub>b</sub>	F	G	A	B	C	B <sub>b</sub>	A <sub>b</sub>
1	2	<sub>b</sub> 3	4	5	6	7	1	<sub>b</sub> 7	<sub>b</sub> 6

Next, let's compare a minor scale to its RELATIVE MAJOR scale (which means it starts on a different note as the major scale, but the NATURAL MINOR scale has the same KEY SIGNATURE).

### C Major Scale:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1

A is the RELATIVE MINOR of C MAJOR  
*We will discuss how we know this in a moment*

### A Natural Minor Scale:

A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	1

A Harmonic Minor Scale:

A	B	C	D	E	F	G#	A
1	2	3	4	5	6	#7	1

A Melodic Minor Scale:

A	B	C	D	E	F#	G#	A	G	F
1	2	3	4	5	#6	#7	1	b7	b6

*How do we know that A minor is the RELATIVE MINOR of C MAJOR (that it has the same key signature as C Major)?*

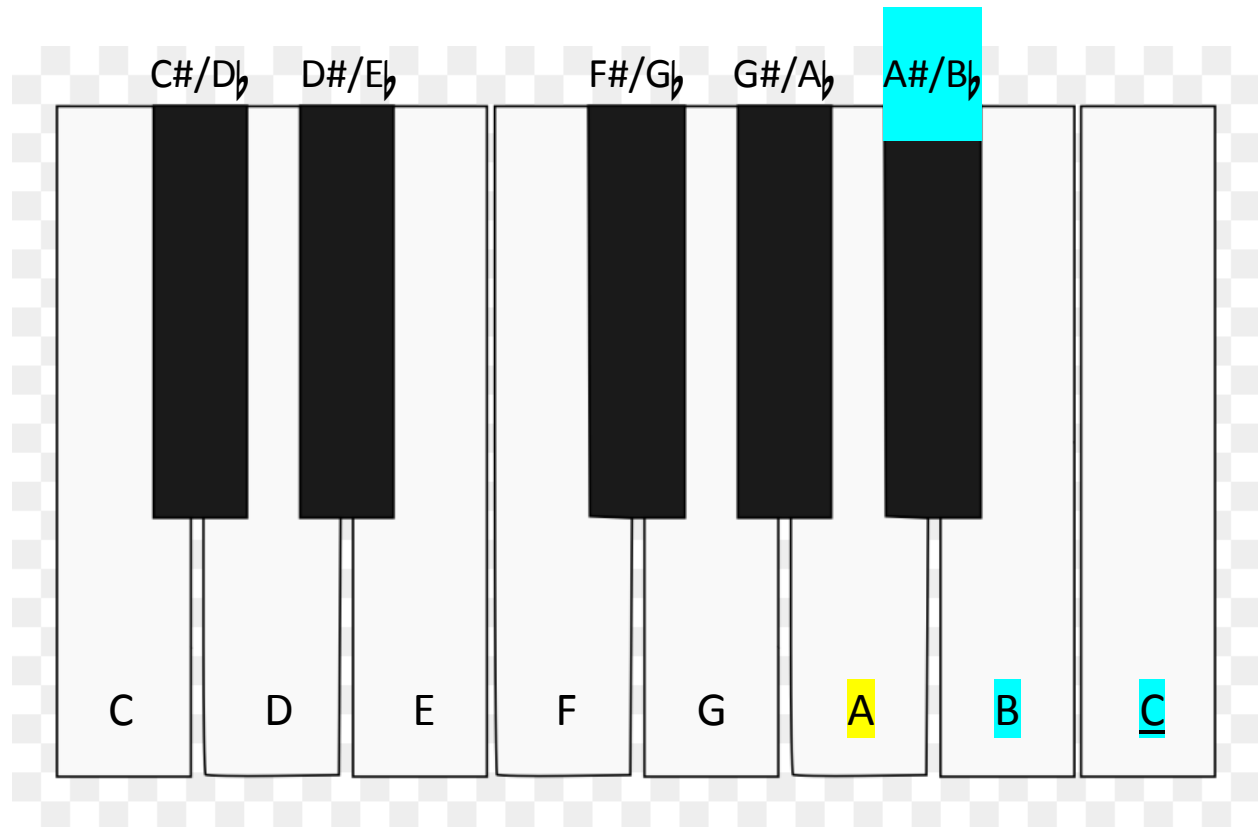
Two ways to think about this:

1. The RELATIVE MINOR key starts on the 6<sup>th</sup> note of the Major Scale.

C Major Scale:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1

2. Go down *three* Half-steps from the first note of your Major Scale.



*Questions so far??*

Other types of Scales...

- Modes of the Major Scale
- Modes of the Minor Scale

Lenny asked about “Seventh Scales”... more commonly known as Mixolydian Modes. This is the FIFTH MODE of the Major Scale. This sound is commonly heard over Dominant Seventh chords.

C7 chord:      C            E            G            B $\flat$

                  C    D    E    F    G    A    B $\flat$     C

Compared to its PARALLEL MAJOR, these notes are:

                  C    D    E    F    G    A    B $\flat$     C

                  1    2    3    4    5    6     $\flat$ 7    1

Compared to its RELATIVE MAJOR (F), these notes are:

                  C    D    E    F    G    A    B $\flat$     C

                  5    6    7    1    2    3    4    5

*How do we know that F MAJOR is the RELATIVE MAJOR of C MIXOLYDIAN?*

1. They both have the same KEY SIGNATURE.
2. The MIXOLYDIAN MODE starts on the FIFTH note of the RELATIVE MAJOR Scale.

## Freygish Scales:

A Freygish Scale is the FIFTH MODE of the HARMONIC MINOR scale. Freygish Scales are commonly used in Klezmer music and in many melodies throughout the Jewish tradition.

Let's look at the HARMONIC MINOR scale again:

### A Harmonic Minor Scale:

A B C D **E** F G# A  
**5**

### E Freygish Scale:

**E** F G# A B C D **E**

## Chords:

Most chords are constructed using the FIRST, THIRD, FIFTH, and sometimes SEVENTH notes of a scale.

C Major:

C   E   G

1   3   5

C Minor:

C   E $\flat$    G

1    $\flat$ 3   5

C7 (dominant 7):

C   E   G   B $\flat$

1   3   5    $\flat$ 7

C Minor 7:

C   E $\flat$    G   B $\flat$

1    $\flat$ 3   5    $\flat$ 7

*Questions??*

*Practice this stuff this week! Our class next week will break down effective strategies for practice.*

*Week 3 will address improvisation using these Scales & Chords.*