

Get **20% off** annual membership before your trial ends – **Only 1 day left**

Back to all courses

Harmony

Guitar Skills

 Recently viewed



 Theatre mode

 Backing tracks

Practice summary

+ Add

You haven't logged any practice time for this lesson yet. There's no time like the present to [start](#)

Major Progressions

UNIT 3 • **LESSON 4** << PREVIOUS NEXT >>

Lesson notes Interactive tab Diagrams

Building Major Melodies

Before we dive in, let's take a look at the answers to the homework Franco set you last time! The progressions were:

Track 1 =

| | |
|-----|-----|
| I | IV |
| maj | maj |

 in the key of G major.

Track 2 =

| | | |
|-----|-----|-----|
| I | V | IV |
| maj | maj | maj |

 in the key of A major.

Well done if you got it correct, and don't worry if you didn't! These skills take time to develop. Use this opportunity to go back and listen again with the answer in your head. Follow the process and see where you went wrong, ready to do better next time!



“ A strong melody is usually a simple

Course navigation

UNIT 1

Essential Theory

0%



UNIT 2

Fretboard Mapping

0%



UNIT 3

Major Progressions

0%



In this third unit we're going to focus entirely on the major side of the 12 keys.

Lessons:

- Simple Progression
- Common Progressions
- Ear Training in Major
- Building Major Melodies
- Melody to Song

UNIT 4

Minor Progressions

0%



melody.

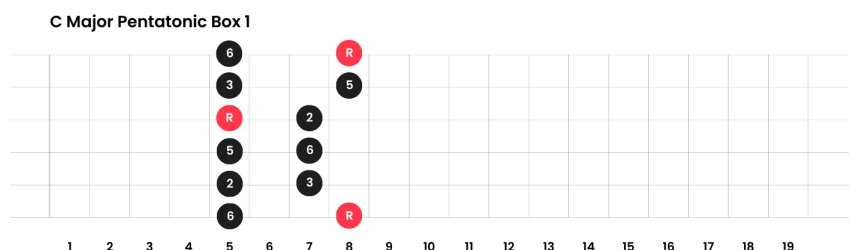
This is some advice I got when I was learning, and it's stuck with me ever since.

Let's use this concept as we work through the lesson.

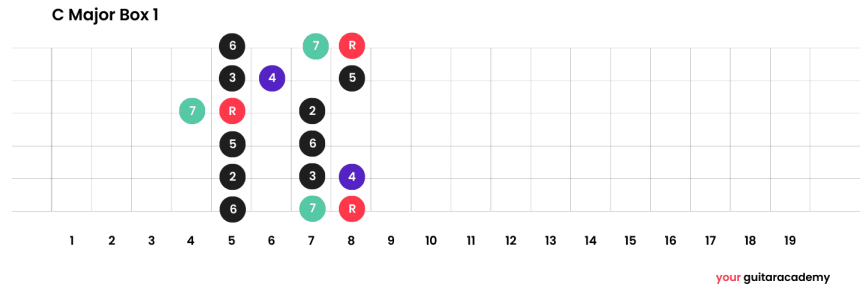
Franco



For our melody, we will be mainly using the C major pentatonic box 1, as this is a great place to start when building a simple but effective melody in a major key. As a reminder, here is the scale shape with all the scale degrees detailed:



As well as this, we'll also reference notes from the full C major diatonic scale, which we've highlighted on the scale diagram below. These extra notes allow us to use semitones within our melody, which can create even more interest and potentially even a bit of tension (via the 7th degree) to be resolved.



The melody

The melody we are working with is all about understanding a few core principals. We need to understand call and response, using wider intervals, and repetition. We'll use this melody to try and get to grips with those ideas, so let's break it down with the tab:

INTERVALS

In the first two bars we use the same melody. Firstly, the melody uses a combo of close intervals (5 to 4) and then a wider interval. This is a great balance to the melody.

REPEAT REPEAT

Notice how the first two bars are identical. This establishes the initial melody, which we can think of as the "call". All we then need is a response!

RESPONSE

Finally we have our response to the first two repeated melodies. It retains the same theme, but then resolves it to the root note of C.



“ I invite you to take this key of C major, using the scales above, and try to create your own melody. Use the principles above and have some fun with it! We'll progress this next time!

Franco

”



**All
done?**

Click here to mark this lesson as complete.

Not quite done? Check the toolbox for more practice options.

Next lesson

guitar club

Made with ❤️ by Your Guitar Academy © 2025



COURSES

- Guitar Skills
- Player Studies
- Theory Lab
- Challenges
- Masterclasses

TOOLS

- Scale Builder
- Practice History

PRICING

- Subscriptions
- Prepaid

BLOG

- Latest Posts
- All Posts

ACCOUNT

- Settings
- Manage subscription
- Order history
- Logout

COMPANY

- Terms & Conditions
- Privacy Policy
- Cookie Preferences

GET IN TOUCH

contact@guitarclub.io

Currency: £GBP \$USD