MUSIC NOTES

SCALES

❖ HOW TO BUILD A MAJOR SCALE

- WS – WHOLE STEP
- HF – HALF STEP
- R – ROOT NOTE
- FORMULA - R, **WS, WS, HF, WS, WS, WS, HF**

❖ HOW TO BUILD A MINOR SCALE – (NATURAL)

- WS – WHOLE STEP
- HF – HALF STEP
- R – ROOT NOTE
- FORMULA - R, **WS, HF, WS, WS, HF, WS, WS**

NOTE -

- C MAJOR SCALE AND A MINOR SCALE HAS SAME SET OF UNIQUE KEYS
- COUNT 3 HALF STEPS FROM MINOR KEY TO GET THE MAJOR KEY WHICH HAS UNIQUE KEYS.
- A + HF + HF+ HF = C
- SO A MINOR AND C MAJOR HAVE SAME KEYS

❖ HOW TO BUILD HARMONIC MINOR SCALE

- WS – WHOLE STEP
- HF – HALF STEP
- R – ROOT NOTE
- FORMULA - R, **WS, HF, WS, WS, HF, 1.5 WS, WS**

NOTE –

- THE DIFFERENCE BETWEEN THE NATURAL AND HARMONIC MINOR SCALE IS ONLY THE SEVENTH NOTE .
- SEVENTH NOTE IS HALF STEP HIGHER.

❖ HOW TO BUILD A MELODIC MINOR SCALE

- WS – WHOLE STEP
- HF – HALF STEP
- R – ROOT NOTE
- FORMULA - R, **WS, HF, WS, WS, WS, WS, HF**

NOTE –

- THE DIFFERENCE BETWEEN THE NATURAL AND MELOIC MINOR SCALE IS ONLY THE SIXTH AND SEVENTH NOTES.
- SIXTH AND SEVENTH NOTES ARE A HF HIGHER.

- If we play the ascending melodic minor scale then we can play the descending natural minor scale

❖ **How to build jazz minor scale**

- It is derived from ascending melodic minor scale.
- The ascending and the descending are the melodic minor scales

Summary of all the scales –

- **Major -** R, WS, WS, HF, WS, WS, WS, HF
- **Minor -** R, WS, HF, WS, WS, HF, WS, WS
- **Harmonic minor -** R, WS, HF, WS, WS, HF, 1.5 WS, WS
- **Melodic minor -** R, WS, HF, WS, WS, WS, WS, HF
- **Jazz minor -** R, WS, HF, WS, WS, WS, WS, HF

Scale Degrees

❖ **Major scale degrees -**

- Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading tone , Tonic

❖ **Natural minor scale degrees –**

- Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Sub tonic , Tonic

❖ **Harmonic minor scale degrees –**

- Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading tone , Tonic

❖ **Melodic minor scale degrees –**

- Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading tone (asc) or Suntonic (desc) , Tonic

Music Intervals

➢ **Major, minor and perfect intervals –**

- Reference/starting key = Perfect unison
- Major 2nd – 2 HF away from perfect unison
- Major 3rd – 4 HF away from perfect unison
- Perfect 4th - 5 HF away from perfect unison
- Perfect 5th - 7 HF away from perfect unison
- Major 6th - 9 HF away from perfect unison
- Major 7th - 11 HF away from perfect unison
- Perfect 8th - 12 HF away from perfect unison

Note – A minor interval is a HF less than a major interval

- **Diminished and Augmented Intervals –**
  - A diminished interval is a hf less than a perfect interval
  - A diminished interval is a hf less than a minorinterval
  - An augmented interval is a hf morethan a perfect interval
  - An augmented interval is a hf morethan a major interval

- **Tritone –**
  - Tritone is 3 ws from the original key
  - It is same as the diminished 5th or augment 4th

Chord and Harmony

- **Chord –**
  - A chord consists of 3 or more musical notes played simultaneously at same time
  - Power chord consists of only 2 musical notes simultaneously at same time
  - Broken chord is a sequence of notes that a chord consists of
  - An arpeggio is a type of broken chord in which the notes that make up the chord is played in asc and desc order
- **Harmony –**
  - A harmony is when you play two or more notes simultaneously at same time

Triad Chords (key)

- **Major Triad Chord** – Root + Major 3rd + Perfect 5th
- **Minor Triad Chord** – Root + Minor 3rd + Perfect 5th
- **Diminished Triad Chord** – Root + Minor 3rd + Diminished 5th
- **Augmented Triad Chord** – Root + Major 3rd + Augmented 5th

Major Scale Triad Chords

- **Chord 1 - Major**
- **Chord 2 - Minor**
- **Chord 3 - Minor**
- **Chord 4 - Major**
- **Chord 5 - Major**
- **Chord 6 - Minor**
- **Chord 7 - Diminished**
- **Hint – Root + skip next note in the scale + skip next note in the scale**

NATURAL MINOR SCALE TRIAD CHORDS

- CHORD 1 - MINOR
- CHORD 2 - DIMINISHED
- CHORD 3 - MAJOR
- CHORD 4 - MINOR
- CHORD 5 - MINOR
- CHORD 6 - MAJOR
- CHORD 7 - MAJOR
- HINT – ROOT + SKIP NEXT NOTE IN THE SCALE + SKIP NEXT NOTE IN THE SCALE

MELODIC MINOR SCALE TRIAD CHORDS

- CHORD 1 - MINOR
- CHORD 2 - MINOR
- CHORD 3 - AUGMENTED
- CHORD 4 - MAJOR
- CHORD 5 - MAJOR
- CHORD 6 - DIMINISHED
- CHORD 7 - DIMINISHED
- HINT – ROOT + SKIP NEXT NOTE IN THE SCALE + SKIP NEXT NOTE IN THE SCALE (AUG 1.5 HS)

HARMONIC MINOR SCALE TRIAD CHORDS

- CHORD 1 - MINOR
- CHORD 2 - DIMINISHED
- CHORD 3 - AUGMENTED
- CHORD 4 - MINOR
- CHORD 5 - MAJOR
- CHORD 6 - MAJOR
- CHORD 7 - DIMINISHED
- HINT – ROOT + SKIP NEXT NOTE IN THE SCALE + SKIP NEXT NOTE IN THE SCALE (AUG 1.5 HS)

SUMMARY -

- MAJOR CHORDS FAMILY - M, m , m, M, M, m, d
- MINOR CHORDS FAMILY - m, d, M, m, m, M, M
- HINT – THE 1ST CHORD IN MINOR SCALE IS SAME AS THE 6TH CHORD IN MAJOR SCALE (+5)
- MELODIC MINOR CHORDS FAMILY - m, m, A, M, M, d, d
- HARMONIC MINOR CHORDS FAMILY – m, d, A, m, M, M, d

❖ **DIATONIC CHORD –**

- A CHORD WHICH IS PRESENT IN BOTH MAJOR AND MINOR SCALES IS A DIATONIC CHORD

OTHER CHORDS

- **MAJOR SIXTH CHORD** - ROOT + MAJOR 3RD + PERFECT 5TH + MAJOR 6TH
- **MINOR SIXTH CHORD** - ROOT + MINOR 3RD + PERFECT 5TH + MAJOR 6TH
- **MAJOR SEVENTH CHORD** - ROOT + MAJOR 3RD + PERFECT 5TH + MAJOR 7TH
- **MINOR SEVENTH CHORD** - ROOT + MINOR 3RD + PERFECT 5TH + MINOR 7TH
- **SUSPENDED 2ND CHORD** -
  - MAJOR 3RD OR MINOR 3RD IS REPLACED BY MAJOR 2ND
  - ROOT + MAJOR 2ND + PERFECT 5TH
- **SUSPENDED 4TH CHORD –**
  - MAJOR 3RD OR MINOR 3RD IS REPLACED BY PERFECT 4TH
  - ROOT + PERFECT 4TH + PERFECT 5TH
- **DOMINANT SEVENTH CHORD** - ROOT + MAJOR 3RD + PERFECT 5TH + MINOR 7TH
- **DIMINISHED SEVENTH CHORD** -
  - ROOT + MINOR 3RD + DIMINISHED 5TH + DIMINISHED 7TH
- **HALF DIMINISHED SEVENTH CHORD** -
  - ROOT + MINOR 3RD + DIMINISHED 5TH + MINOR 7TH
- **AUGMENTED MAJOR SEVENTH CHORD** -
  - ROOT + MAJOR 3RD + AUGMENTED 5TH + MAJOR 7TH
- **AUGMENTED MINOR SEVENTH CHORD** -
  - ROOT + MAJOR 3RD + AUGMENTED 5TH + MINOR 7TH
- **MINOR MAJOR SEVENTH CHORD** -
  - ROOT + MINOR 3RD + PERFECT 5TH + MAJOR 7TH
- **SCALE SEVENTH CHORDS** -
  - TRIAD + 1WS
- **ADDED TONE CHORD –**
  - IT IS A CHORD WHEN A NOTE IS ADDED TO IT
  - ADDED NOTE CAN ONLY BE A 2ND, 4TH, 6TH, 9TH, 11TH, OR 13TH.
  - TRIAD CHORD + ADDED NOTE

PENTATONIC SCALES

- **MAJOR PENTATONIC SCALES –**
  - IT IS MADE UP OF 1ST, 2ND, 3RD, 5TH, 6TH AND THE 8TH NOTES OF A MAJOR SCALE
  - 4TH AND 7TH NOTES ARE NOT USED

- **MINOR PENTATONIC SCALES –**
  - IT IS MADE UP OF 1ST, 3RD, 4TH, 5TH, 7TH AND THE 8TH NOTES OF A MAJOR SCALE
  - 2ND AND 6TH NOTES ARE NOT USED

BLUES SCALE

- ADDING THE NOTE BETWEEN THE 3RD AND 4TH NOTES OF THE MINOR PENTATONIC SCALE WILL GIVE YOU THE BLUES SCALE
- FORMULA - R, 1.5WS, WS, HF, HF, 1.5 WS, WS

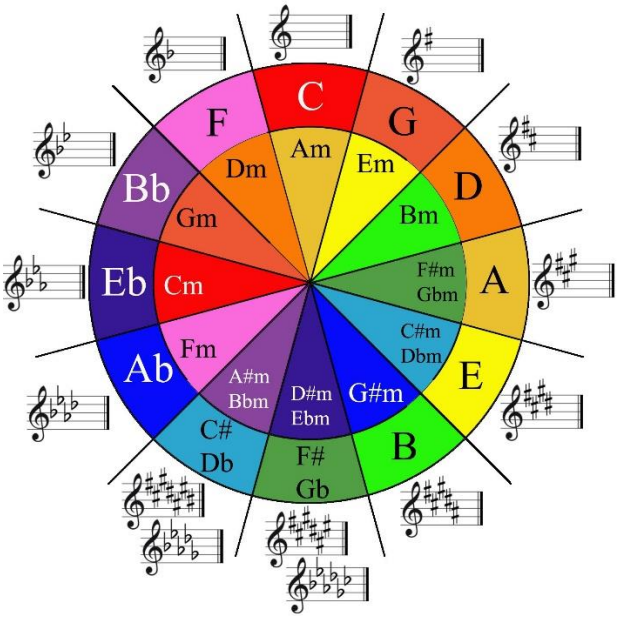
CHROMATIC SCALE

- **FORMULA –** R,HF, HF, HF, HF, HF, HF, HF, HF, HF, HF, HF, HF

TRIAD/SEVENTH CHORD INVERSIONS

- CHANGING THE ORDER OF THE NOTES OF A CHORD
- C-E-G → E-G-C (1ST INV) → G-C-E (2ND INV)
- C-E-G-B → E-G-B-C (1ST INV) → G-B-C-E (2ND INV) →B-C-E-G (3RD INV)

CIRCLE OF FIFTHS



- **CREATE MAJOR TRIAD CHORDS USING CIRCLE OF FIFTHS**
  - C – C + G + COUNT 4 FORWARD FROM C = C + E + G
- **CREATE MINOR TRIAD CHORDS USING CIRCLE OF FIFTHS**
  - C – C + G + COUNT 3 BACKWARD FROM C = C + Eb + G
- **FIND OUT HOW MANY SHARPS OR FLATS ARE THERE IN A MAJOR SCALE**
  - C – 0#, G – 1#, D – 2#, A – 3#, E – 4#, B – 5#, F# - 6#
  - C – 0b, F – 1b , Bb – 2b, Eb – 3b, Ab – 4b, Db – 5b

FIND OUT THE RELATIVE MAJOR AND MINOR SCALES USING CIRCLE OF FIFTHS

- **Major key + count 3 forward**
  - C + 3 = A so C major is relative to A minor
  - Ab + 3 = F so Ab major is relative to F minor
- **Minor key + count 3 backward**
  - **Eb + 3 = F# so Eb minor is relative to F# major**

Primary and secondary chords in scales

- Primary chords – 1, 4 and 5
- Secondary chords – 2, 3, 6 and 7
- Applicable to all the scales
- Primary chords are very important