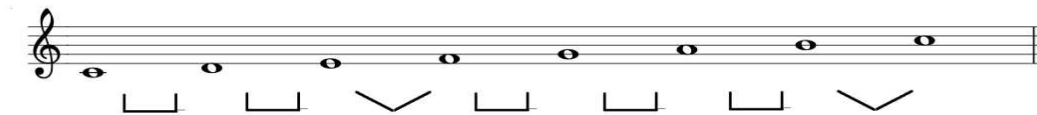


Major Scale

Scales are identified by their unique pattern of intervals. The most common scale in our music is the major scale. Using C major as our model, we can examine the pattern of intervals that make up the major scale.



The distance from the tonic (C) to the 2nd scale step (D) in a major scale is a whole step (WS). Between C and D is the note C# (which can also be identified as Db). From C to C# is a half step (HS) and from C# to D is another half step, so the distance of a whole step is two half steps. In the major scale, whole steps are found between scale steps 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7. Half steps (indicated by the Vs above) are found between scale steps 3 and 4 and 7 and 8 (tonic).

You can build this pattern of whole steps and half steps from any note. Since there are 12 notes in an octave, you can build 12 distinct major scales.

Using this pattern of whole steps and half steps, fill in the blanks below to complete the major scale

Example:

D		F#			B		D
---	--	----	--	--	---	--	---

Answer:

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

Filling in the notes completes the D major scale.

Example 2:

	F	G		Bb		D	
--	---	---	--	----	--	---	--

Answer:

Eb	F	G	Ab	Bb	C	D	Eb
----	---	---	----	----	---	---	----

Filling in the notes completes the Eb major scale.

Problems to solve:

G		B	C		E		
---	--	---	---	--	---	--	--

	Bb		Db		F	G	
--	----	--	----	--	---	---	--

			A			D#	E
--	--	--	---	--	--	----	---

	C	D			G	A	
--	---	---	--	--	---	---	--

F#	G#				D#		
----	----	--	--	--	----	--	--

	B	C#				G#	
--	---	----	--	--	--	----	--

Db							
----	--	--	--	--	--	--	--

		F#					
--	--	----	--	--	--	--	--

Answers to Major Scale Fill-in:

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

Ab	Bb	C	Db	Eb	F	G	Ab
-----------	----	----------	----	-----------	---	---	-----------

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

Bb	C	D	Eb	F	G	A	Bb
-----------	---	---	-----------	---	---	---	-----------

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

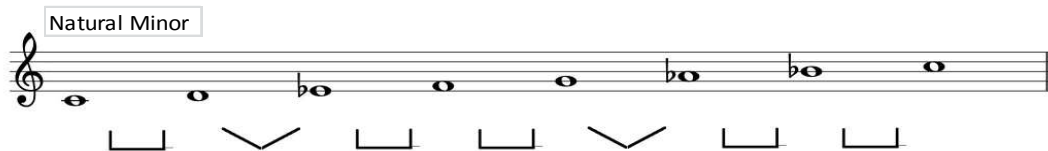
A	B	C#	D	E	F#	G#	A
---	---	----	---	---	-----------	----	---

Db	Eb	F	Gb	Ab	Bb	C	Db
----	-----------	---	-----------	-----------	-----------	---	-----------

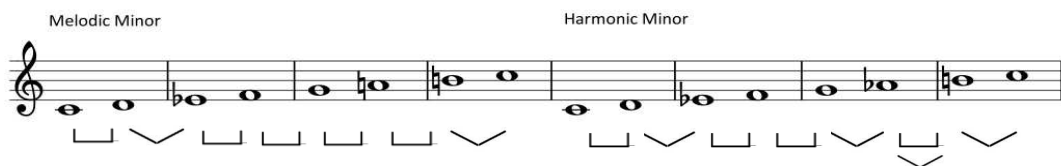
D	E	F#	G	A	B	C#	D
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Minor Scale

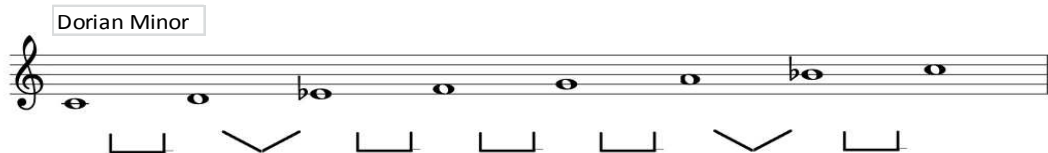
There are many forms of the minor scale. The scale that is usually meant by the term "minor scale" is the Natural Minor scale. The natural minor scale is related to the major scale because it uses the same notes, but starting on the major scale's 6th scale step. Because of this relationship between the major and minor scales that share the same notes, they are referred to as relatives. Below is the C minor scale. Its related major scale is Eb major. C minor is the "relative minor" scale of Eb major.



Two other forms of the minor scale are the melodic minor and the harmonic minor. Melodic minor uses the form below for ascending and uses the natural minor scale for descending. This is because of the differing melodic tendencies of ascending notes and descending notes. The harmonic minor scale is given this name because the chords formed from this scale have very distinct and strong harmonic feelings. Notice the distinctive whole step + half step between scale steps 6 and 7.



Yet another form of the minor scale is the dorian minor scale, shown below. This is the most common form of minor used in jazz. Its pattern of whole steps and half steps is found by starting on the second note of the major scale and continuing up to the next octave. The resulting scale differs from the natural minor because of the whole step between notes 5 and 6.



The reason the dorian scale is important and widely used in jazz is because the most common chord progression in jazz is the ii - V - I progression. This is the chord built in ascending thirds from the 2nd note of the major scale (the ii chord), followed by the chord built from the 5th note of the scale (the V chord), followed by the chord built on the tonic (the I chord). Together, these chords create a strong feeling of motion and resolution upon arrival at the I chord, and are all based on the notes of the major scale of the I chord.

As with the major scale, you can create the pattern of the dorian minor scale on any of the twelve chromatic notes.

Using this pattern of whole steps and half steps, fill in the blanks below to complete the dorian scale

Example:

D		F			B		D
---	--	---	--	--	---	--	---

Answer:

D	E	F	G	A	B	C	D
---	---	---	---	---	---	---	---

Filling in the notes completes the D dorian scale.

Example 2:

	F	G \flat		B \flat		D \flat	
--	---	-----------	--	-----------	--	-----------	--

Answer:

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

Filling in the notes completes the E \flat dorian scale.

Problems to solve:

G		B \flat	C		E		
---	--	-----------	---	--	---	--	--

	A \sharp		C \sharp		E \sharp	F \sharp	
--	------------	--	------------	--	------------	------------	--

			A			D	E
--	--	--	---	--	--	---	---

	C	D \flat			G	A \flat	
--	---	-----------	--	--	---	-----------	--

F \sharp	G \sharp				D \sharp		
------------	------------	--	--	--	------------	--	--

	B	C				G	
--	---	---	--	--	--	---	--

C \sharp							
------------	--	--	--	--	--	--	--

		F					
--	--	---	--	--	--	--	--

Answers to Dorian Minor Scale Fill-in:

G	A	Bb	C	D	E	F	G
---	---	----	---	---	---	---	---

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

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

Bb	C	Db	Eb	F	G	Ab	Bb
----	---	----	----	---	---	----	----

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

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

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

D	E	F	G	A	B	C	D
---	---	---	---	---	---	---	---

Dominant (V) Scale

The dominant scale is based on the pattern of whole steps and half steps found by starting on the fifth note of the major scale and ascending an octave. The resulting pattern is shown below:



The only difference between the dominant scale and the major scale is the lowered 7th tone in the dominant scale. The dominant scale is very important in jazz, however, because the chord built in thirds starting on the first note of the dominant scale (the V chord) has a very distinctive sound and has strong melodic tendencies leading it to resolve to the I chord.

As with the major scale, you can create the pattern of the dominant scale on any of the twelve chromatic notes.

Using this pattern of whole steps and half steps, fill in the blanks below to complete the dominant scale.

Example:

D		F#			B		D
---	--	----	--	--	---	--	---

Answer:

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

Filling in the notes completes the D dominant scale.

Example 2:

	F	G		Bb		D	
--	---	---	--	----	--	---	--

Answer:

Eb	F	G	Ab	Bb	C	Db	Eb
----	---	---	----	----	---	----	----

Filling in the notes completes the Eb dominant scale.

Problems to solve:

G		B	C		E		
---	--	---	---	--	---	--	--

	Bb		Db		F	Gb	
--	----	--	----	--	---	----	--

			A			D	E
--	--	--	---	--	--	---	---

	C	D			G	Ab	
--	---	---	--	--	---	----	--

F#	G#				D#		
----	----	--	--	--	----	--	--

	B	C#				G	
--	---	----	--	--	--	---	--

Db							
----	--	--	--	--	--	--	--

		F#					
--	--	----	--	--	--	--	--

Answers to Dominant Scale Fill-in:

G	A	B	C	D	E	F	G
Ab	Bb	C	Db	Eb	F	Gb	Ab
E	F#	G#	A	B	C#	D	E
Bb	C	D	Eb	F	G	Ab	Bb
F#	G#	A#	B	C#	D#	E	F#
A	B	C#	D	E	F#	G	A
Db	Eb	F	Gb	Ab	Bb	Cb	Db
D	E	F#	G	A	B	C	D