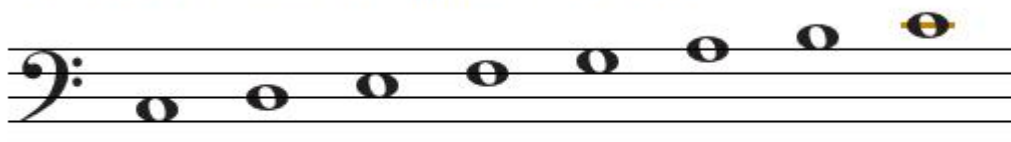


Scales are the building blocks of music.

From them we get melodies or themes, improvisations, chords and harmonies.

You can build all chords from the Tonic (naming) Major Scale. Simple!

### C Major Scale Ascending (Bass Clef)



C D E F G A B C

Major	1	3	5	
Minor	1	<b>b3</b>	5	
Augmented	1	3	<b>#5</b>	
Diminished	1	<b>b3</b>	<b>b5</b>	
7th & minor 7 <sup>th</sup>	1	3/b3	5	<b>b7</b>
Maj & Aug 7 <sup>th</sup>	1	3	5/#5	<b>7</b>
Half Dim 7 <sup>th</sup>	1	b3	b5	<b>b7</b>
Dim 7 <sup>th</sup>	1	b3	b5	<b>bb7 (6<sup>th</sup>)</b>

The Dominant 7<sup>th</sup> and Minor 7<sup>th</sup> TetraChords are the Dominant or 5<sup>th</sup> chords of another key which is why they use the b7 note of their scales to form the chord. Eg C7 and C-7 are in the F family of chords because C is the 5<sup>th</sup> or dominant note of the key of F.

Hence using the notes of the F scale to build the C7 chord would be:

F G A Bb C D E F - G A Bb C D E F (1 3 5 7)

where as using the notes of the C scale it has to be flat 7<sup>th</sup> note to match the F Major Key Signature of 1 flat, Bb.

The Diminished 7<sup>th</sup> is the exception to the rule.

It uses the Double Flat 7<sup>th</sup> or 6<sup>th</sup> note of the scale so that all the intervals are minor thirds to create the saddest sound of all tetra-chords.

Simple rules:

1. Always use 1 or Tonic/Naming note
2. Always 3 for happy chords (major and augmented)
3. Always b3 for sad chords (minor and diminished)
4. Always use b7 for 7<sup>th</sup> TetraChords (they are dominant chords)
5. Always use 7 for Major 7 TetraChords (they are tonic chords)