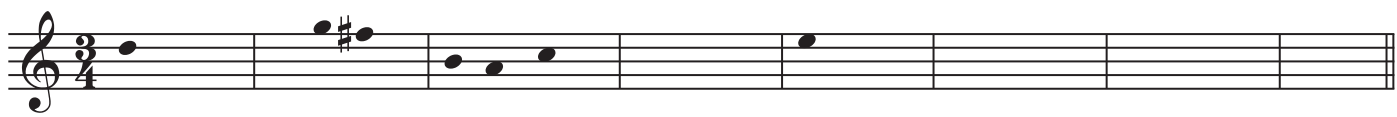


# The Major Scale

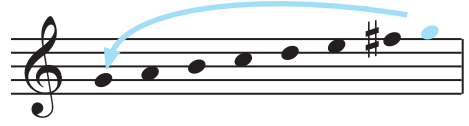
ONE OF THE REASONS THAT A PARTICULAR PIECE OF MUSIC **SOUNDS THE WAY IT DOES** HAS TO DO WITH THE **GROUP OF NOTES** THE COMPOSER DECIDED TO USE.



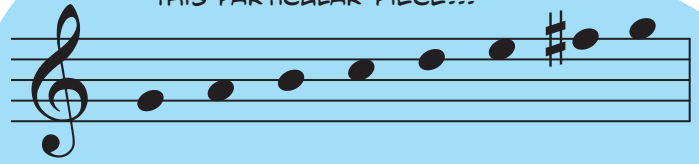
TAKE **THIS MELODY**, FOR EXAMPLE...  
LET'S FIRST REMOVE ALL THE **DUPLICATE NOTES**, REGARDLESS OF WHICH **OCTAVE** THEY'RE IN.



NEXT, LET'S PUT THE NOTES IN **ALPHABETICAL ORDER**, STARTING ON THE NOTE THAT THE MELODY SOUNDED LIKE IT WAS **CENTERING** ON.



WHAT WE END UP WITH IS THE **"PALETTE"** FOR THIS PARTICULAR PIECE...

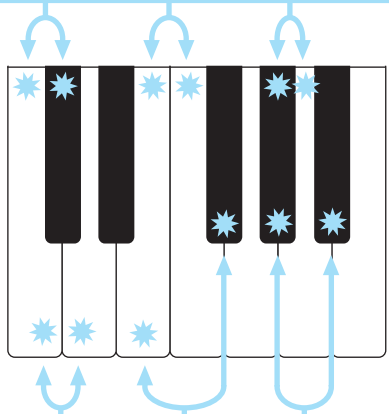


THERE ARE ACTUALLY MANY DIFFERENT **TYPES** OF SCALES, EACH WITH A DIFFERENT PATTERN OF **WHOLE STEPS** AND **HALF STEPS**.

LIKE THE **BOARD** ON WHICH A PAINTER HOLDS THE **BITS OF PAINT** BEING USED IN THE PAINTING BEING CREATED.

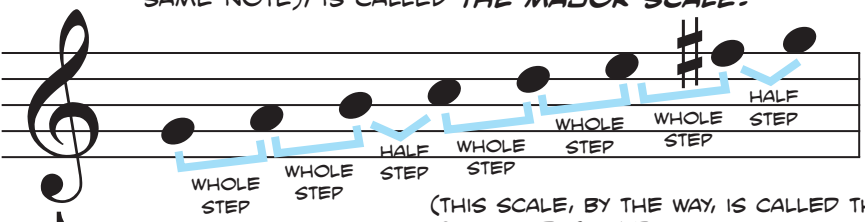
IN MUSIC, THIS "PALETTE" IS CALLED A **SCALE**. THOUGH WE USUALLY WRITE SCALES FROM **LOW TO HIGH**, THE ORDER IS ACTUALLY **UNIMPORTANT**; IT'S THE **NOTES** CONTAINED IN THE SCALE THAT HELP MAKE A PIECE SOUND THE WAY IT DOES.

A **HALF STEP** IS THE DISTANCE BETWEEN **TWO ADJACENT KEYS** ON THE **PIANO KEYBOARD**, REGARDLESS OF **COLOR**.



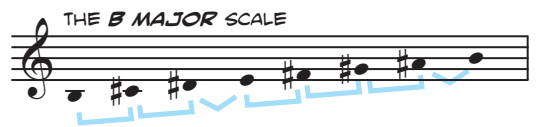
**THIS PARTICULAR ARRANGEMENT**, WHERE HALF STEPS OCCUR BETWEEN STEPS **THREE AND FOUR** AND BETWEEN STEPS **SEVEN AND EIGHT** (OR BETWEEN SEVEN AND **ONE**, SINCE EIGHT AND ONE ARE THE SAME NOTE), IS CALLED **THE MAJOR SCALE**.

A **WHOLE STEP** IS THE EQUIVALENT OF **TWO HALF STEPS**.



(THIS SCALE, BY THE WAY, IS CALLED THE **G MAJOR SCALE**, BECAUSE IT STARTS ON **G**.)

KNOWING THIS FORMULA, YOU CAN CREATE A MAJOR SCALE ON **ANY NOTE!**



BUT REMEMBER... WITH **GREAT POWER** COMES **GREAT RESPONSIBILITY!**