

Easy Music Theory for Fiddle and Mandolin
By Pete Martin

Please Read First

This book is distributed using the shareware system. Try it out, if you like it please send me \$10.00. Go to www.petimarpress.com for payment info, or send to

Pete Martin
PO Box 33482
Seattle, WA 98177
www.petimarpress.com
email: pete@petimarpress.com

Feel free to copy and distribute to others. See my web site for other instruction materials for fiddle and mandolin.

Copyright© 1995 by Peter Martin

EASY
MUSIC THEORY

FOR
Fiddle and Mandolin

Bluegrass, Old-Time Fiddling, Folk,
Country and Related Musical Styles

Copyright© 1995 by Peter Martin

No part of this publication and/or recording can be duplicated or used in any other way without written permission of the author.

TABLE OF CONTENTS

| | |
|-------------------------------|----|
| Why Learn Music Theory? | iv |
| How To Use This Course | vi |

SECTION ONE

Major Scales and Chord Arpeggios

| | | |
|------------|--------------------|------|
| Chapter 1 | Key of G..... | 1-1 |
| Chapter 2 | Key of D..... | 2-1 |
| Chapter 3 | Key of A..... | 3-1 |
| Chapter 4 | Key of C..... | 4-1 |
| Chapter 5 | Key of F..... | 5-1 |
| Chapter 6 | Key of E..... | 6-1 |
| Chapter 7 | Key of B flat..... | 7-1 |
| Chapter 8 | Key of B..... | 8-1 |
| Chapter 9 | Key of E flat..... | 9-1 |
| Chapter 10 | Key of A flat..... | 10-1 |
| Chapter 11 | Key of D flat..... | 11-1 |
| Chapter 12 | Key of G flat..... | 12-1 |

SECTION TWO

Minor Scales and Chord Arpeggios

| | | |
|------------|---------------------------|------|
| Chapter 13 | Key of A minor..... | 13-1 |
| Chapter 14 | Key of E minor..... | 14-1 |
| Chapter 15 | Key of B minor..... | 15-1 |
| Chapter 16 | Key of D minor..... | 16-1 |
| Chapter 17 | Key of G minor..... | 17-1 |
| Chapter 18 | Key of C minor..... | 18-1 |
| Chapter 19 | Key of F minor..... | 19-1 |
| Chapter 20 | Key of B flat minor..... | 20-1 |
| Chapter 21 | Key of E flat minor..... | 21-1 |
| Chapter 22 | Key of G sharp minor..... | 22-1 |
| Chapter 23 | Key of C sharp minor..... | 23-1 |
| Chapter 24 | Key of F sharp minor..... | 24-1 |

SECTION THREE

Dominant Seventh Scales and Chord Arpeggios

| | | |
|------------|----------------|------|
| Chapter 25 | Key of G..... | 25-1 |
| Chapter 26 | Key of D..... | 26-1 |
| Chapter 27 | Key of A..... | 27-1 |
| Chapter 28 | Key of C..... | 28-1 |
| Chapter 29 | Key of F..... | 29-1 |
| Chapter 30 | Key of E..... | 30-1 |
| Chapter 31 | Key of Bb..... | 31-1 |
| Chapter 32 | Key of B..... | 32-1 |
| Chapter 33 | Key of Eb..... | 33-1 |
| Chapter 34 | Key of Ab..... | 34-1 |
| Chapter 35 | Key of Db..... | 35-1 |
| Chapter 36 | Key of Gb..... | 36-1 |

SECTION FOUR

Practical applications of Music Theory

| | | |
|------------|---|------|
| Chapter 37 | Chord Progressions..... | 37-1 |
| Chapter 38 | Chord Substitutions..... | 38-1 |
| Chapter 39 | Theory analysis of tunes and solos..... | 39-1 |

Index

Why Learn Music Theory?

Have you ever needed to play a familiar song in a different key? Have you ever wanted to play your favorite fiddle or mandolin tune a little differently than you have in the past? Do you want to play your mandolin or fiddle with a friend who plays guitar and sings? Have you heard a song but did not know how to figure out the chords? When you understand music theory, you will be able to do these and more.

A musician who knows music theory understands how music works. This knowledge helps a musician to play in different situations, with new people, on tunes and songs he may never have played or heard before.

Music is a series of events. In music theory you will dissect and study these events. You will learn to apply terms to these events so you can talk about them. When you encounter the same event at a later date, you will know what to do when that event happens.

In today's music, most good players have a working knowledge of music theory. To play well in the music styles listed on the cover, you need not acquire extensive theory knowledge (like a jazz player must), only basic knowledge of scales, chord construction and arpeggios. This text will teach these principles.

SCALES!!! CHORD CONSTRUCTION??? *ARPEGGIOS!?!?!?*
Just the thought of these is enough to send shivers down the spines of many players. Remember the ruthless piano teacher who made you practice scale exercises for hours? This was enough to make you give up the piano forever, right?

This course, however, will not dwell on exercises. You will find simple, short examples. These examples are written in music notation and mandolin tablature. Those who wish to hear the examples may send for a cassette tape (information later on this). You will learn music concepts and at the end of this book show how to put these concepts into real playing situations. These concepts will be applicable to all the music styles listed above.

Theory is not difficult to learn. It does not require hours of study. It **does** require consistent, applied study. Ten minutes before your daily practice session (you do practice daily, do you not?) will show results in a

few short weeks. Your friends will be amazed. Your spouse will be impressed. Your vocabulary will grow (you will understand what people mean by a I, IV, V chord progression) and your confidence on the instrument will grow. You will understand your playing, know why certain note combinations sound good to you, and be able to put those notes into other pieces.

This course will show theory and how to apply theory knowledge into playing. However it does **not** teach improvisation. Improvisation has more variables than can be covered here. Musicians who improvise need to know the language of the musical style (old time fiddle improvisation is a different language than modern Jazz improvisation), learn clichés of that style, learn rhythmic traits of that style, study solos of great players of that style, and more. What the course will do is 1) give non-improvisers enough fundamentals in music to begin studying an improvisational style, and 2) give improvisers more knowledge of music, enabling them to solo better in the style they play.

I have written this book as a result of teaching music theory in private lessons and group workshops around the Northwest for many years. I would appreciate any comments you may have on this course. Drop me a line at the address below.

Thank you and good music to all.

For a CD of all examples in this book, go to:

www.petimarpress.com

HOW TO USE THIS COURSE

PLEASE READ THIS SECTION BEFORE BEGINNING CHAPTER ONE

The materials with this book consist of one book and one optional cassette tape. For information on the cassette tape, see the bottom of page V.

Before you begin, tune your instrument. Those who have the CD, tune to the notes on the tape. Listen to each note as played on the tape, and tune your instrument to that note. If you have a variable speed tape recorder, tune the notes on the tape to standard pitch as follows: 1) Tune your instrument to standard pitch using an electronic tuner, pitch pipe, piano, etc. 2) Play an A note on your fiddle or mandolin and play the A note on the tape. 3) Adjust the tape recorder's pitch control until the tape is in tune to your instrument.

The music events to be studied will be written in music notation and mandolin tablature, and played on the tape.

The image shows two staves. The top staff is a treble clef staff with five quarter notes: G4, A4, B4, C5, and D5. The bottom staff is a mandolin tablature staff with four strings labeled E, A, D, and G from top to bottom. The notes correspond to the following fret numbers: 5 on the D string, 0 on the A string, 2 on the G string, 3 on the E string, and 0 on the A string.

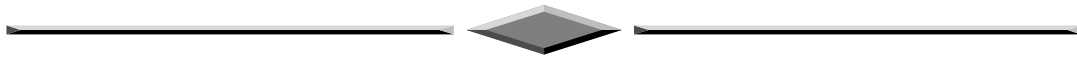
The music is on the top staff and the mandolin *tablature* is on the bottom staff. The mandolin *tablature* (sometimes abbreviated *tab*) represents the four string pairs on the mandolin. When you see a number, it means play that string at that fret. Thus, in the tablature above, the first note is 5 on the D string. That means play the fifth fret on the D string.

If you do not read music or mandolin tablature, you can learn the notes by ear, from the tape. If you want to learn to read music or tablature, I recommend you buy one of the many beginning level violin or mandolin method books on the market. Though there are many different tablature systems for fiddle, I do not use tab for the fiddle. I feel that learning music

notation is just as easy as any fiddle tablature. I urge that players of every instrument learn to read standard music notation.

In the course, I use *examples* and *tables*. Examples are 1) written in music and mandolin tablature, so you can see what a concept looks like and 2) played on the tape, so you can hear what a concept sounds like. Tables are written in the chapter to give you a visual idea of a musical concept.

When you see this divider inserted into the text



it means learn the example, table or preceding text before reading any farther in the book. Please take the time to *thoroughly* learn the example or table.

Each new example builds on previous examples. **I suggest that before learning a new example, you review every previous example until you know them forwards and backwards.** Then listen, sing and play the new example. If you proceed too fast, you will not be able to apply the concept to your playing. You must understand what each example sounds like, then train your hands to find the notes.

Learn each example as follows:

- 1) If you have the CD, listen to it when the example number is mentioned. Listen to the example many times.
- 2) Play the example from the music and/or tab many times. Listen closely to the sound. Memorize all fingerings.
- 3) Sing the example to yourself. Sing it out loud. If you cannot sing the example, repeat steps 1 and/or 2.

Not being able to sing the example means you do not have the sound "internalized", i.e. you do not know it well. **Repeat this process as often as it takes to sing the example aloud.** When you can sing the example aloud, learn note names and/or chord names.

If you follow this method of learning music theory, you will know what a concept sounds like and how to play it. **Both of these are important!** When you are playing and encounter a specific event, you will recognize it (because you have trained yourself to hear it) and will know what to play.

Chord names will be put in quotation marks ("G"). Note names, arpeggio names, etc. will not be in quotation marks (G). "#" means sharp; thus C# means "C sharp". "b" means flat; thus "Bb" means "B flat". If you do not know the terms *chord* and *arpeggio*, do not worry. You will soon.

You may learn chapters in the order presented in the book. However, I have my students learn them as follows: chapters 1, 2, 4, then chapters 37, 38 and 39. Then learn the rest when needed. I have students review chapters 37-39 repeatedly while learning new chapters. Chapters 37-39 help you understand why you need to learn chapters 1-36.

Please take your time when going through this course. It is not like a novel, to be read once and put away. Theory needs to be learned over a period of time. Work on one example at a time, learn it thoroughly, and only then proceed to the next example. **Review frequently.** Remember, each new concept tends to build on the last. If you do not know an old concept well, how will you learn a new one?

Good luck. I am sure you will be pleased with the results.

About the Author

Pete Martin is a musician and music teacher living in Seattle. He has taught fiddle, mandolin, guitar, tenor guitar and banjo professionally since 1980. He plays Bluegrass, Texas style old-time fiddle and Jazz.

Pete has won or placed near the top in many regional and national instrumental competitions. In 1994, Pete was Adult Division National Fiddle Champion, held each year at Weiser Idaho. In 1983, Pete placed in the top 5 at the Walnut Valley Mandolin Contest, Winfield, Kansas.

Pete has recorded with many Northwest artists. With the Skyline Drifters he appeared on the Nashville Network Bluegrass show “Fire on the Mountain”.

SECTION ONE

Major Scales

Chords

and

Arpeggios

Chapter 1

*Please be sure you have read the “**How To Use This Course**” section before reading any farther. It explains how to optimize learning from this book.*

Think of some different music styles. A guitarist playing and singing a beautiful old folk song. A champion fiddler playing a tune with a rhythm guitarist. A bluegrass mandolinist playing a break at blinding speed. Any musician serious enough to study music theory has certain types of music he likes. Even though different musical styles demand different ways of playing an instrument, many items of music are similar. Have you ever stopped to analyze what is happening?

Rhythm, tempo, dynamics, interplay among the musicians. Many things are at work in any music style. Two of the most obvious are melody and chords. Think about it for a moment. Can you recall a music style that does not have melody? Chords? Most types of music have both.

The chords fit the melody and the melody is complemented by the chords. There is a definite relationship between the two. Think of hearing someone play the wrong chord in a song. How can you tell? Because it sounds bad. But why does it sound bad? Because now the melody and chords no longer seem to fit with one another.

Later in this book, you will study the melody - chord relationship. Before this is done, however, you need more background information. You need to analyze chords and melody individually.

A general definition of *melody* is a sequential series of notes expressing a musical idea. Any given melody is a unique series of notes. Think of some of your favorite melodies. Close your eyes and hum a few melodies to yourself. Do you notice anything? A high percentage of good melodies seem to center around certain notes, meaning a melody is not just a random sample of notes. You can use this observation to begin studying melody. Let's begin our study of theory with the G major scale.

G Major Scale

A *scale* is a fixed series of notes that provides a structure for melody and chords. In a number of musical cases, a melody can be viewed in terms

of which scale it fits. There are many scales in music. We will concentrate on one particular scale for the time being, the *major scale*.

Do you remember the melody that goes with the words “**DO RE MI FA SOL LA TI DO**” (pronounced “doe, ray, me, fah sole, lah, tee, doe”)? A grade school singing teacher probably taught you to sing these notes. The movie “The Sound Of Music” featured the song “Do, a deer, a female deer, Re, a drop of golden sun...”. Rent the movie at your local video store.

The notes “do re mi fa sol la ti do” represent a *major scale*. Almost everybody has heard a major scale. You may not know the term, but you will probably recognize the sound of a major scale when you hear one.

PLAY EXAMPLE 1 ON THE TAPE NOW. Play it many times. Sing it to yourself, then sing it out loud. Really listen to how the notes sound.

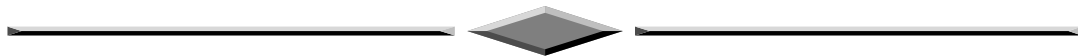
EXAMPLE 1: G Major Scale

Note Names

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

| | | | | | | | | |
|--|--------------|---|---|---|---|---|---|------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| | Scale Degree | | | | | | | |

Find the notes on your instrument using your ear, the music or the mandolin tablature. Play these notes a number of times. *Make sure you can both **play and sing** the notes of example 1 before reading any farther.*



A *key* is defined as a system of related notes based on and named after a certain note. Think of a key as being the note a musical concept revolves around. For instance, in example 1 the major scale starts on the note G and ends on the note G. The note G is therefore the main note in the scale. In

other words, every other note relates back to the G note. It is therefore called a major scale in the key of G, or a *G major scale*.

In example 1, the G major scale, you are learning two things. The first is the musical concept - in example 1 the concept is the major scale. The second is the specific place the concept is to be applied - in example 1 the specific place is the key of G. When studying major scales in other keys (chapters 2 - 12), you will be studying the same musical concept (the major scale) but applying it to new specific places (new keys). If this paragraph is confusing, it will become clear as you progress through the first 12 chapters.

Let's turn our attention back to example 1. Notice in example 1 that above the note staff are letters. These letters are the names of the notes you are playing.

It is vital in music theory that you learn to name each note you play. Later, when we learn which notes are in a "G" chord, how will you know where those notes are located? You will if you take the time to learn the name of each note in the scale. Take the time to learn these now. Play the notes and say the name of each note aloud as you play it.

Below both staves are numbers. These refer to the *scale degree*, which is the position, or step, of each note in the scale. For instance, the 3rd degree of the G major scale would be what note? Look at example 1 if needed. That's right. It's the note B. The 7th degree of the G major scale would be what note? That's right, it's F#.

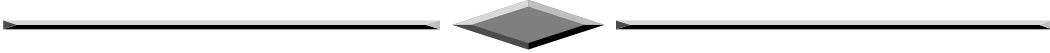
The major scale has 7 notes, or steps. When you get to step 8, notice it is the same note name as step 1, in this case G. These two G notes are said to be one *octave* apart.

You can learn the note names and scale degrees by comparing them to each other. **TABLE 1** does just that:

TABLE 1: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|---|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | G | A | B | C | D | E | F# | G |

Please memorize table 1 now. Quiz yourself on this table often. Find each note on your fiddle or mandolin and play it. Play a note from the G major scale on your instrument, then say aloud the name and scale degree. *Be able to **play and name** all these notes and name **scale degrees** in table 1 and example 1 before proceeding.*



At this point, you may be asking “Why should I learn scales and scale degrees?” Here is one answer. Suppose a friend is playing guitar and singing a song. You may want to join in with your fiddle or mandolin. Which notes do you play? Just play something and hope it will fit?

Music theory to the rescue. Ask what is the key of the song. If your friend replies the key of G, then you know what notes you can play. The notes in table 1 and example 1.

Another answer is this. Suppose you know a song in one key and your friend knows a song in another key. If you knew scales and scale degrees, you could move the song to another key. We will go into how to do this later in the book.

Did you notice in example 1 you only played one note on the D string and no notes on the G string? That is because the G major scale I chose started at that point. Actually, any note contained in the G major scale (the notes G, A, B, C, D, E, F#) anywhere on your instrument should eventually be learned.

For the purposes of this book, we will stick to first position on the fiddle and mandolin. *First position* is all the notes on the fiddle and mandolin that are within easy reach of your fingers. You do not have to move your left hand higher (in pitch terms) on the fingerboard.

EXAMPLE 2 has all the notes of the G major scale that are in easy reach of our fingers (first position). **PLAY EXAMPLE 2 NOW.** Play it many times. Sing it to yourself, then aloud.

EXAMPLE 2: G Major Scale in first position

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|----|---|---|---|---|---|---|----|-----------|---|---|--|
| | | | | | | | | | | | | | | Note Name | | | |
| G | A | B | C | D | E | F# | G | A | B | C | D | E | F# | G | A | B | |

| | | | | | | | | | | | | | | | | |
|--------------|---|---|---|---|---|---|------|---|---|---|---|---|---|------|---|---|
| 0 | 2 | 4 | 5 | 0 | 2 | 4 | 5 | 0 | 2 | 3 | 5 | 0 | 2 | 3 | 5 | 7 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) | 2 | 3 |
| Scale Degree | | | | | | | | | | | | | | | | |

As with example 1, find the notes on your instrument. Use your ear, the music or the mandolin tablature. Play these notes a number of times. *Learn to **play**, **sing**, and call out the **note names** and **scale degrees** of the notes in example 2 now before going any farther in this text. This is a good time to review example 1 and table 1 as well.*

Scales help you to understand how melodies work, but they can also help you to understand chords. For our purposes, a *chord* is a series of three or more notes played simultaneously in harmony. You will learn which notes will be played in chords. Note: as explained in “How to use this book”, chords in this book will be in quotation marks (“G”) and notes are without quotation marks (G).

The *major chord* is constructed of the 1st, 3rd and 5th degrees of the major scale. Please memorize this sentence. It is very important to know. Why? You currently know the G major scale, including note names and scale degrees. That means you should know which notes are contained in the “G” major chord. Can you name them? Use table 1, or examples 1 or 2 if you need. The answer appears in the next paragraph. Try to find the notes now.

The notes contained in the “G” major chord are G, B and D. Did you have these notes? Let’s look at how I found those notes. Remember, the major chord is constructed of the 1st, 3rd and 5th degrees of the major scale. Looking at table 1, you see that G is the 1st degree, B is the third degree, and D is the fifth degree of the scale.

The notes of a chord played individually instead of all at once is called an *arpeggio*. You need to learn arpeggios to know what notes to play when a song goes to a certain chord. We will cover more on this subject later in the book. Let us learn the notes of a “G” major chord. Table 2 shows the notes of the “G” chord.

TABLE 2: MAJOR CHORD ARPEGGIO NOTES

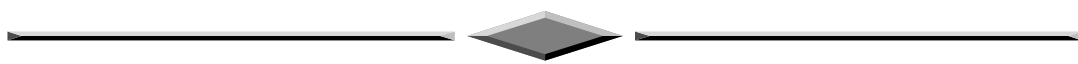
| | | | |
|--------------|---|---|---|
| Scale Degree | 1 | 3 | 5 |
| Chord Name | G | B | D |

Example 3 shows the notes of the “G” major chord in 1st position of the fiddle and mandolin. **Play Example 3 now.**

EXAMPLE 3: “G” Major Chord
arpeggio notes in first position

| | | | | | | | | | | | | | | | |
|---|--|---|--|---|--|---|--|--------------|--|---|--|---|--|---|--|
| | | | | | | | | Note Name | | | | | | | |
| G | | B | | D | | G | | B | | D | | G | | B | |
| | | | | | | | | | | | | | | | |
| 1 | | 3 | | 5 | | 1 | | 3 | | 5 | | 1 | | 3 | |
| | | | | | | | | Scale Degree | | | | | | | |

Learn to play, sing and, name notes and scale degrees now. If you memorized example 2, this should be very easy.



Review Of Chapter 1

G Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name and the scale degrees of all the notes in the following:

Examples:

1, 2, 3,

Tables:

1, 2

Find the answers to the following questions in chapter 1.

Name the notes in a G major scale.

Name the notes in a “G” major chord.

How many notes are in a major scale?

How is a major chord constructed?

What is an arpeggio?

Was the Warren Commission accurate in its findings? If you know, call Oliver Stone immediately.

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 2**

Chapter 2

D Major Scale and Chord Arpeggio

In chapter 1, you learned the G major scale. The major scale can be played in other keys. In this chapter you will learn how to play the D major scale.

Example 4 shows the notes and tablature. **Play Example 4 now.**

EXAMPLE 4: D Major Scale

Note Names

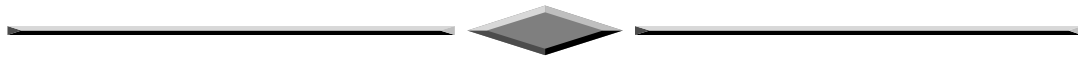
| | | | | | | | |
|---|---|----|---|---|---|----|---|
| D | E | F# | G | A | B | C# | D |
|---|---|----|---|---|---|----|---|

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 0 | 2 | 4 | 5 | 0 | 2 | 4 | 5 |
|---|---|---|---|---|---|---|---|

| | | | | | | | |
|---|---|---|---|---|---|---|------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|---|---|---|---|---|---|---|------|

Scale Degree

Do you notice the similarities in sound between example 4 and example 1? They are the same scale, a *major scale*, just starting on different notes. *Learn to name, play and sing example 4 now, including naming scale degrees.*



Visually compare the two major scales learned thus far. See table 3.

TABLE 3: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|----|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | | | | | | | | |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |

Once again, play both major scales. Do you hear they are the same musical event, a major scale, but are in different keys? Let us analyze table 3 with an illustration. Play scale degrees 1 and 2 of the D major scale (notes D, E). Then play scale degrees 1 and 2 of the G major scale (notes G, A). Play both of these many times.

Do you hear how the musical distance between G and A, and the distance between D and E are the same? Play them again and see if you hear it. The musical distance between two notes is called an *interval*.

The interval between any two specific scale degrees is the same regardless of key. The interval between scale degrees 1 and 5 in the key of G is the same as the interval between scale degrees 1 and 5 in the key of D. In the preceding paragraph, the illustration used scale degrees 1 and 2. The musical distance between scale degrees 1 and 2 is the same in every key.

We can use this fact another way. Play the following sequence: Scale degrees 3, 2, 1, 2, 3, 3, 3. Play it in both keys. Do you recognize the melody? It's the first few notes of "Mary Had a Little Lamb."

When you want to play a melody in a different key, assign the scale degrees to the notes in the original key, change to the new key and play the same scale degrees in the new key. This moving of musical events from one key to another is called *transposing*. This is covered in more detail in chapter 39.

Learn the notes of the D major scale in first position. Example 5 shows those notes. **Play Example 5 now.**

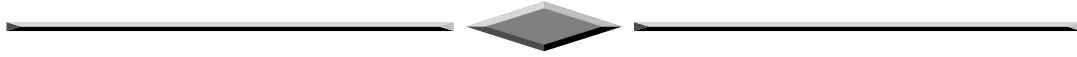
EXAMPLE 5: D Major Scale in first position

Note Names

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

Scale Degree

As with previous examples, find the notes on your instrument. Use your ear, the music or the mandolin tablature. Play these notes a number of times. *Learn to sing, play, name and name scale degrees of the notes in example 5.*



Remember from chapter 1 how a major chord is constructed? *The major chord is constructed of the 1st, 3rd and 5th degrees of the major scale.* Remember also that the notes of a chord played individually instead of together is called an *arpeggio*. Musicians learn arpeggios to know what notes to play when a song goes to a certain chord. This is also covered in detail in chapter 37 to 39. Table 4 shows the notes of the “G” and “D” major chords.

TABLE 4: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 |
|--------------|---|----|---|
| Chord Name | | | |
| G | G | B | D |
| D | D | F# | A |

Please memorize these notes now. Learn where they are on your instrument. Arpeggio notes are extremely important to know.

Example 6 shows the notes of the “D” major chord arpeggio in 1st position of the fiddle and mandolin. **Play Example 6 now.**

EXAMPLE 6: “D” Major Chord Arpeggio Notes in first position

Note Name

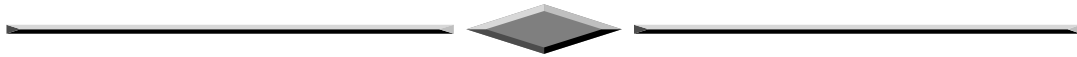
A D F# A D F# A

2 0 4 0 5 2 5

5 1 3 5 1 3 5

Scale Degree

*Please learn to **play**, **sing**, and **name** all notes and **scale degrees** now. If you learned how to do all these in example 5, this should be very easy to learn.*



Review Of Chapter 2

D Major Scale, Chord and Arpeggio

*Make sure you can **play, sing, and name** the notes the **scale degrees** in all the following:*

Examples:

1, 2, 3, 4, 5, 6

Tables:

1, 2, 3

Find the answers to the following questions in chapter 2.

Name the notes in the following major scales: G, D

How is a major chord constructed?

Name the notes in the following major chords: G, D

What is an arpeggio?

What is an interval?

What is transposing?

What is the key ingredient of SPAM?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 3**


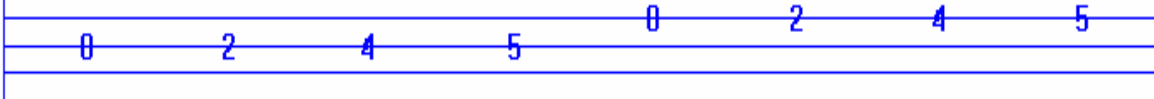
Chapter 3

A Major Scale and Chord Arpeggio

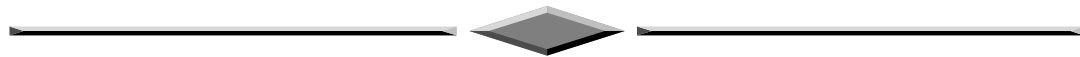
Let's continue learning the major scales and chord arpeggios. So far you know the major scales and chord arpeggios for the keys G and D. In this chapter you will learn the same for the key of A.

Example 7 shows the notes and tablature. **Play Example 7 now.**

EXAMPLE 7: A Major Scale

| | | | | | | | | | |
|--|--|---|----|---|---|----|----|------|--|
| | A | B | C# | D | E | F# | G# | A | |
| | Note Names | | | | | | | | |
| |  | | | | | | | | |
| | 0 | 2 | 4 | 5 | 0 | 2 | 4 | 5 | |
| |  | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) | |
| | Scale Degree | | | | | | | | |

Notice that the fingerings for the A major scale (example 7) and the D major scale (example 4) are identical, except you are on different strings. *Learn to **play, name, sing** and the **scale degrees** for the notes in example 7 now.*



You will now add the key of A to the ever expanding scale degree table. As you can see, your knowledge of the keys is growing rapidly. Do you see any pattern starting to emerge? Study the table for a few minutes.

TABLE 5: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|----|---|---|----|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | | | | | | | | |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |

Notice as you add a new key, the number of sharps in the new key increases by one. That's because there is a relationship between the keys you have studied. We will look into this relationship later in chapter 8.

Let's learn the rest of the notes in 1st position for the A major scale. These are illustrated in Example 8. **Play Example 8 now.**

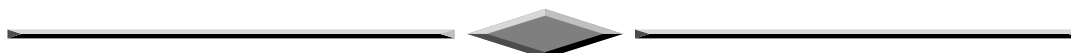
EXAMPLE 8: A Major Scale in first position

Note Names

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

Scale Degree

Learn these notes now as you have learned past examples. Use the index finger on the left hand to finger the first two notes in example 8, notes G# and A. *Learn to sing, play, name and identify the scale degrees of the notes in example 8.*



Let us now learn the notes of the A major chord. Do you remember how to find them? Remember, learn arpeggios so you know what notes to

play when a song goes to a certain chord. Table 6 shows the notes of the major chords you have learned.

TABLE 6: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 |
|--------------|---|----|---|
| Chord Name | | | |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |

Example 9 shows the notes of the “A” major chord arpeggio in 1st position of the fiddle and mandolin. **Play Example 9 now.**

EXAMPLE 9: “A” Major Chord Arpeggio in first position

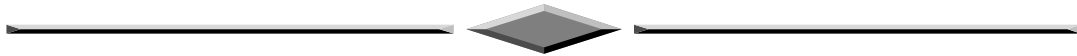
Note Name

A C# E A C# E A

Scale Degree

1 3 5 1 3 5 1

*Please learn to **play, sing, and name** all notes and **scale degrees** now.*



Review Of Chapter 3

A Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name and can say the scale degrees of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9

Tables:

1, 2, 3, 4, 5, 6

Find the answers to the following questions in chapter 3.

Name the notes in the following major scales: G, D, A

Name the notes in the following major chords: G, D, A

What is the meaning of life? Explain in 30 words or less.

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 4**

Chapter 4

C Major Scale and Chord Arpeggio

If you have been learning the examples so far, you know the major scales for G, D and A. The next major scale is the C major scale.

Example 10 shows the notes and tablature for the C major scale. **Play Example 10 now.**

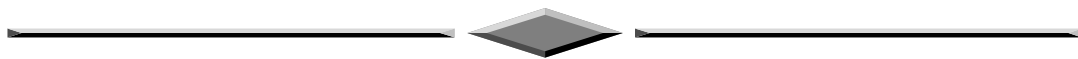
EXAMPLE 10: C Major Scale

Note Names

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

Scale Degree

Learn to play, name, sing and name the scale degrees for example 10. You should notice that the fingerings for the C major scale (example 10) and the G major scale (example 1) are identical.



Now add the key of C to the scale degree table.

TABLE 7: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|----|---|---|----|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | | | | | | | | |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |

I placed the key of C at the first of the table, because it has no sharps and flats. Just like previous tables, as you move down to each new key in table 7, the number of sharps in the key increases by one. That's because there is a relationship between the keys studied. You will look into this relationship later in the book.

Learn the rest of the notes in 1st position for the C major scale. These are illustrated in Example 11. **Play Example 11 now.**

EXAMPLE 11: C Major Scale in first position

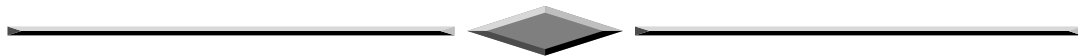
Note Names

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

Scale Degree

5 6 7 1(8) 2 3 4 5 6 7 1(8) 2 3 4 5 6 7

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 11.



You will now learn the notes of the A major chord. Do you remember how to find them? That's right, the 1st, 3rd and 5th degree of the major scale. Can you name those notes? Try to find them before looking at table 8.

Remember, learn arpeggios so you know what notes to play when a song goes to a certain chord. Table 8 shows the notes of the major chords we have learned.

TABLE 8: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 |
|--------------|---|----|---|
| Chord Name | | | |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |

Example 12 shows the notes of the “C” major chord arpeggio in 1st position on the fiddle and mandolin. **Play Example 12 tape now.**

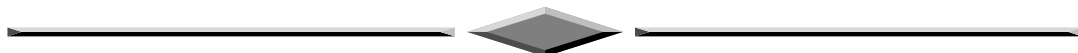
EXAMPLE 12: “C” Major Chord Arpeggio in first position

Note Name

G C E G C E G

Scale Degree

Learn to *play, sing, and name* all notes and *scale degrees* now for example 12.



Review Of Chapter 4

C Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name and can say the scale degrees of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Tables:

1, 2, 3, 4, 5, 6, 7, 8

Find the answers to the following questions in chapter 4.

Name the notes in the following major scales: G, D, A, C

Name the notes in the following major chords: G, D, A, C

Could Ken Griffey, Jr. have broken Babe Ruth's single season home run record had there not been a baseball strike in 1994? Use graphs, tables and scientific theories to support your answer.

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 5**

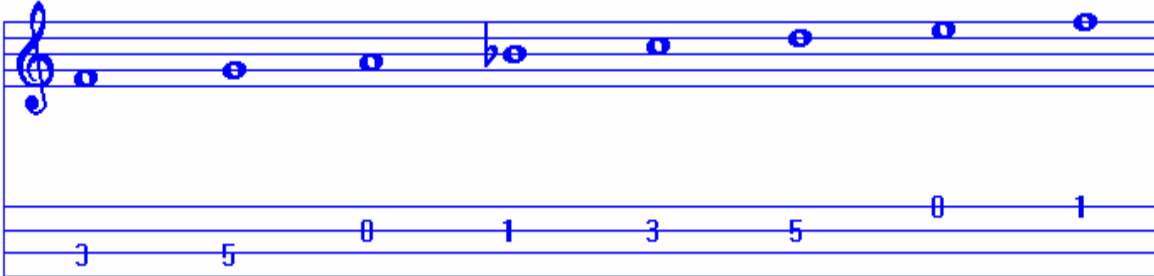
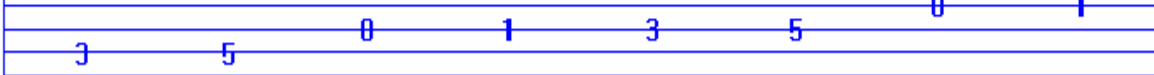
Chapter 5

F Major Scale and Chord Arpeggio

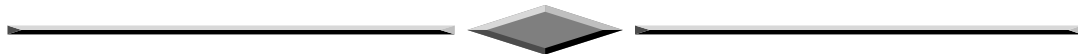
You currently know the major scales and major chord arpeggios for C, G, D, and A. For some types of music, like old time fiddling, these are the main keys. However, any well-rounded musician will be able to play in all keys. That is one of the goals of this text.

With this in mind, let's continue learning new keys, starting with the F major scale. Example 13 shows the notes and tablature for the F Major scale. **Play Example 13 now.**

EXAMPLE 13: F Major Scale

| | | | | | | | | | |
|--|--|---|---|-----------|---|---|---|------|--|
| | F | G | A | B \flat | C | D | E | F | |
| | Note Names | | | | | | | | |
| |  | | | | | | | | |
| |  | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) | |
| | Scale Degree | | | | | | | | |

*Learn to **play, name, sing** and the name the **scale degrees** for example 13 as in previous examples.*



Now, add the key of F to the scale degree table.

TABLE 9: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|---|---|----|----|---|----|----|------|
| Key | | | | | | | | |
| F | F | G | A | Bb | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |

Learn the rest of the notes in 1st position for the F major scale. These are illustrated in Example 14. **Play Example 14 now.**

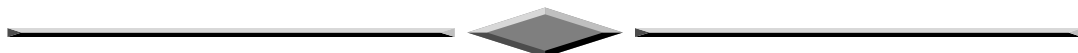
EXAMPLE 14: F Major Scale in 1st position

Note Names

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

Scale Degree

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 14.



Learn the notes of the F major chord. Do you remember how to find them? Yes that's right, the 1st, 3rd and 5th degree of the major scale. Can you say those notes now? Try to find them before looking at table 10.

Remember, learn arpeggios so you know what notes to play when a song goes to a certain chord. Table 10 shows the notes of the major chords you have learned.

TABLE 10: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | |
|--------------|---|---|----|---|
| Chord Name | F | F | A | C |
| | C | C | E | G |
| | G | G | B | D |
| | D | D | F# | A |
| | A | A | C# | E |

Example 15 shows the notes of the “F” major chord arpeggio in 1st position of the fiddle and mandolin. **Play Example 15 now.**

EXAMPLE 15: “F” Major Chord Arpeggio in first position

Note Name

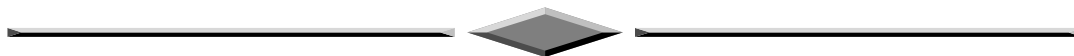
A C F A C F A

2 5 3 0 3 1 5

3 5 1 3 5 1 3

Scale Degree

*Please learn to **play, sing, and name** all notes and **scale degrees** now for example 15.*



Review Of Chapter 5

F Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name and can say the scale degrees of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Find the answers to the following questions in chapter 5.

Name the notes in the following major scales: G, D, A, C, F

Name the notes in the following major chords: G, D, A, C, F

From what University did Dr. Science graduate?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 6**

Chapter 6

E Major Scale and Chord Arpeggio

There are 12 major keys in music in Western Civilization. In this chapter, you learn your sixth major key, the key of F major. Example 16 shows the notes and tablature for the F major scale. **Play Example 16 now.**

EXAMPLE 16: E Major Scale

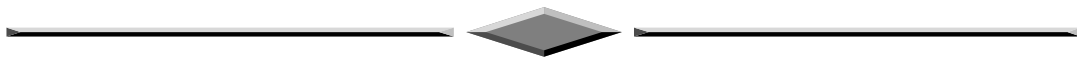
Note Names

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

| | | | | | | | |
|---|---|---|---|---|---|---|------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|---|---|---|---|---|---|---|------|

Scale Degree

*Learn to **play, name, sing** and the **scale degrees** for example 16 just as in previous examples. Remember to say the scale degree number as you play a note.*



We will now add the key of E to the scale degree table.

TABLE 11: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|---|----|----|-----------|---|----|----|------|
| Key | | | | | | | | |
| F | F | G | A | B \flat | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |

Learn the rest of the notes in 1st position for the E major scale. See Example 17. **Play Example 17 now.**

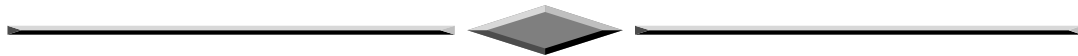
EXAMPLE 17: E Major Scale in first position

Note Names

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

Scale Degree

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 17.



As in previous chapters, you will now learn the notes of the E major chord. Table 12 shows the notes of the major chords you have learned.

TABLE 12: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 |
|--------------|---|----|---|
| Chord Name | | | |
| F | F | A | C |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |
| E | E | G# | B |

Example 18 shows the notes of the “E” major chord arpeggio in 1st position of the fiddle and mandolin. **Play Example 18 now.**

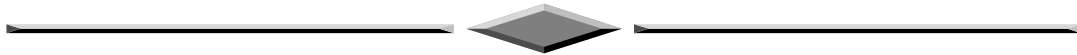
EXAMPLE 18: “E” Major Chord Arpeggio in first position

| | | | | | | | | |
|----|---|---|-----------|---|---|----|---|--|
| | | | Note Name | | | | | |
| G# | B | E | G# | B | E | G# | B | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|--|
| | | | | | | | | |
| | | | | 2 | 0 | 4 | 7 | |
| 1 | 4 | 2 | 6 | 2 | 0 | 4 | 7 | |
| 3 | 5 | 1 | 3 | 5 | 1 | 3 | 5 | |

Scale Degree

*Please learn to **play, sing, and name** all notes and **scale degrees** now for example 18.*



Review Of Chapter 6

E Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name and can say the scale degrees of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Find the answers to the following questions in chapter 6.

Name the notes in the following major scales: G, D, A, C, F, E

Name the notes in the following major chords: G, D, A, C, F, E

Did Mr. Spock and Dr. McCoy ever become friends? Explain your answer.

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 7**

Chapter 7

B Flat Major Scale and Chord Arpeggio

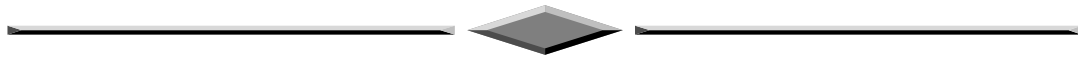
In the first few chapters, you learned keys that had some sharps in the key (review the examples and tables). In Chapter 5, you learned the F major scale had one flat, B flat. Let's continue our study of the keys with flats by learning the key of B flat. Example 19 shows the notes and tablature for the B flat major scale. **Play Example 19 now.**

EXAMPLE 19: B Flat Major Scale

| Note Names | | | | | | | |
|------------|---|---|----|---|---|---|----|
| Bb | C | D | Eb | F | G | A | Bb |

| 3 | 5 | 0 | 1 | 3 | 5 | 0 | 1 |
|--------------|---|---|---|---|---|---|------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Scale Degree | | | | | | | |

*Learn to **play, name, sing** and the **scale degrees** for these notes just as in previous examples.*



Now add the key of Bb to our scale degree table.

TABLE 13: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|----|----|----|----|---|----|----|------|
| Key | | | | | | | | |
| B flat | Bb | C | D | Eb | F | G | A | Bb |
| F | F | G | A | Bb | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |

Learn the rest of the notes in 1st position for the Bb major scale. These are illustrated in Example 20. **Play Example 20 now.**

EXAMPLE 20: Bb Major Scale in first position

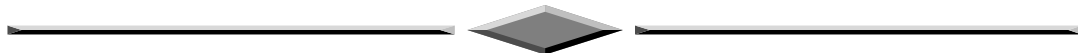
Note Names

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

6 7 1(8) 2 3 4 5 6 7 1(8) 2 3 4 5 6 7 1(8)

Scale Degree

Learn to sing, play, name and identify the scale degrees of the notes in example 20.



Now learn the notes of the Bb major chord.. Table 14 shows the notes of the major chords you have learned including B flat.

TABLE 14: MAJOR CHORD ARPEGGIO NOTES

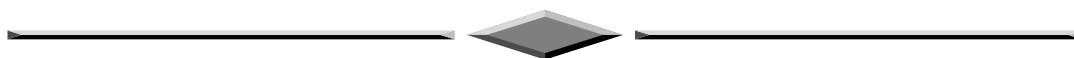
| Scale Degree | 1 | 3 | 5 |
|--------------|----|----|---|
| Chord Name | | | |
| B flat | Bb | D | F |
| F | F | A | C |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |
| E | E | G# | B |

Example 21 shows the notes of the “Bb” major chord arpeggio in 1st position on the fiddle and mandolin. **Play Example 21 now.**

EXAMPLE 21: “Bb” Major Chord Arpeggio in first position

| Note Name | | | | | | |
|--------------|---|---|----|---|---|----|
| Bb | D | F | Bb | D | F | Bb |
| | | | | | | |
| | | | | | | |
| 1 | 3 | 5 | 1 | 3 | 5 | 1 |
| Scale Degree | | | | | | |

Learn to *play*, *sing*, and *name* all notes and scale degrees now for example 21.



Review Of Chapter 7

Bb Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name and can say the scale degrees of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

Find the answers to the following questions in chapter 7.

Name the notes in the following major scales: G, D, A, C, F, E, Bb

Name the notes in the following major chords: G, D, A, C, F, E, Bb

Where do lost laundry socks go?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 8**

Chapter 8

B Major Scale and Chord Arpeggio

I once heard Western Swing fiddle giant Johnny Gimble say “There’s nothing natural about B natural.” By this he was referring to playing in the key of B (called B natural), a key most Western Swing players never play. However, Bluegrass musicians play in B extensively. They know how important the key of B is to their music.

An instrumentalist who plays with vocalists must be able to play in the key comfortable to the singer. Five different singers may sing the same song in five *different* keys. The human voice can only sing so high or low, but an instrumentalist can learn to play in any key. This explains the need to be able to play in all keys.

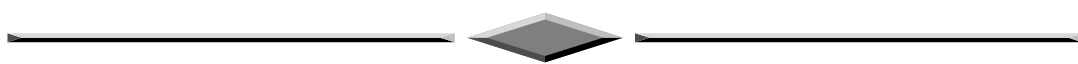
A saying familiar to jazz musicians is; “there are no difficult keys, just unfamiliar keys.” That’s a good approach for learning any key.

Learn the B major scale. Example 22 shows the notes and tablature for the B major scale. **Play Example 22 now.**

EXAMPLE 22: B Major Scale

| Note Names | | | | | | | |
|--------------|----|----|---|----|----|----|------|
| B | C# | D# | E | F# | G# | A# | B |
| | | | | | | | |
| 4 | 6 | 1 | 2 | 4 | 6 | 1 | 2 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Scale Degree | | | | | | | |

Learn to **name, sing, play** and the **scale degrees** for these notes just as in previous examples.



Now add the key of B to the scale degree table.

TABLE 15: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| B flat | Bb | C | D | Eb | F | G | A | Bb |
| F | F | G | A | Bb | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |
| B | B | C# | D# | E | F# | G# | A# | B |

In chapter 3, table 5, I said there was a relationship between each new key you added to the scale degree table. Start with the key of B flat, the top row of table 15. If you go to the fifth degree of the Bb scale, you have the note F. What is the second key from the top in table 15? It is F.

Now, start with the key of F, the second row of table 15. If you go to the fifth degree of the F scale, you have the note C. What is the third key from the top in table 15? It is C.

Continue with the key of C, the third row of table 15. If you go to the fifth degree of the C scale, you have the note G. What is the fourth key from the top in table 15? It is G.

This will continue through every key until you end up where we started, with B flat. This is known as the *Cycle of Fifths* (aka Circle of Fifths). In other words we can cycle through all the keys in intervals of a fifth, and eventually end up in the same key you started. You can check this for yourself if you wish. Turn ahead to chapter 12, table 23, page 12-2. Cycle through the keys as described above and see where you end.

There is a second relationship between each key in the scale degree table. Start with the key of B, the bottom row of table 15. If you go to the fourth degree of the B scale, you have the note E. What is the second key from the bottom in table 15? It is E. If you go to the fourth degree of the E scale, you have the note A. What is the third key from the bottom in table 15? It is A.

Cycle through all the keys in intervals of a fourth, and eventually you will end up in the same key you started. Once again turn ahead to chapter 12, table 23, page 12-2. Cycle through the keys in fourths and see where you end. This is known as the *Cycle of Fourths* (aka Circle of Fourths). You will learn much more about these cycles when we get into chord study in later chapters.

Learn the rest of the notes in 1st position for the B major scale. These are illustrated in Example 23. **Play Example 23 now.**

EXAMPLE 23: B Major Scale in first position

Note Names

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

Scale Degree

Learn to sing, play, name and identify the scale degrees of the notes in example 23. Note on fingering: I use all four fingers on the G and D strings, then use the first finger on both A# and B notes on the A string. You may choose an alternate fingering if that works best for you.

As with previous chapters, you need to learn the major chord arpeggio notes for the Key of B. The 1st, 3rd and 5th degrees of the major scale make these notes. Table 16 shows these notes and scale degrees in the key of B.

TABLE 16: MAJOR CHORD ARPEGGIO NOTES

| | Scale Degree | 1 | 3 | 5 |
|--------|--------------|----|----|----|
| Key | | | | |
| B flat | | Bb | D | F |
| F | | F | A | C |
| C | | C | E | G |
| G | | G | B | D |
| D | | D | F# | A |
| A | | A | C# | E |
| E | | E | G# | B |
| B | | B | D# | F# |

Once again, please take time to learn this table very thoroughly. Yes, it does take some time and takes some study. However, the benefits in the long run are great. You will know which notes to play when a song goes to a certain chord.

Learn these notes in first position on the fiddle and/or mandolin. These are shown in example 24, at the top of the next page. **Play Example 24 now.**

EXAMPLE 24: “B” Major Chord Arpeggio in first position

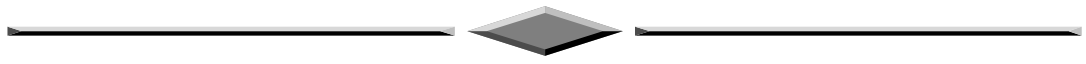
Note Names

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

Scale Degree

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 3 | 5 | 1 | 3 | 5 | 1 |
|---|---|---|---|---|---|---|

*Learn to **name, sing, play** and the **scale degrees** for these notes just as in previous examples. Now would be a good time to review all the other keys you have learned as well.*



Review Of Chapter 8

B Major Scale, Chord and Arpeggio

Make sure you can **play, sing, and name** the notes and **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16

Find the answers to the following questions in chapter 8.

Name the notes in the following major scales: G, D, A, C, F, E, Bb, B

Name the notes in the following major chords: G, D, A, C, F, E, Bb, B

Describe the cycle of fifths.

Describe the cycle of fourths.

Was Elvis spotted recently in the Bermuda Triangle?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 9**



Chapter 9

E flat Major Scale and Chord Arpeggio

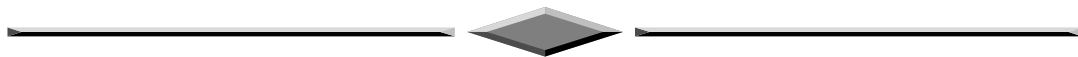
From now to the end of section one, you will be learning the rest of the major keys. Congratulations are in order; you have already learned eight keys. E flat will be the ninth.

Learn the Eb major scale. Example 25 shows the notes and tablature for the Eb Major scale. **Play Example 25 now.**

EXAMPLE 25: Eb Major Scale

| | | | | | | | | |
|--|---|---|------------|----|---|---|------|--|
| | | | Note Names | | | | | |
| Eb | F | G | Ab | Bb | C | D | Eb | |
|  | | | | | | | | |
|  | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) | |
| Scale Degree | | | | | | | | |

*Learn to **play, name, sing** and the **scale degrees** for these notes just as in previous examples.*



Now add the key of Eb to the scale degree table.

TABLE 17: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| E flat | Eb | F | G | Ab | Bb | C | D | Eb |
| B flat | Bb | C | D | Eb | F | G | A | Bb |
| F | F | G | A | Bb | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |
| B | B | C# | D# | E | F# | G# | A# | B |

Learn the rest of the notes in 1st position for the B major scale. These are illustrated in Example 26. **Play Example 26 now.**

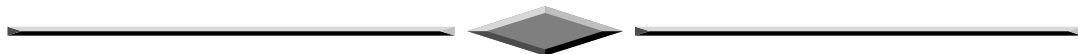
EXAMPLE 26: Eb Major Scale in first position

Note Names

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

Scale Degree

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 26.



Learn the major chord arpeggio notes for the Key of E flat. The 1st, 3rd and 5th degrees of the major scale make these notes. You can see these in table 18.

TABLE 18: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 |
|--------------|----|----|----|
| Key | | | |
| E flat | Eb | G | Bb |
| B flat | Bb | D | F |
| F | F | A | C |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |
| E | E | G# | B |
| B | B | D# | F# |

Example 27 shows these notes and scale degrees in the key of Eb.

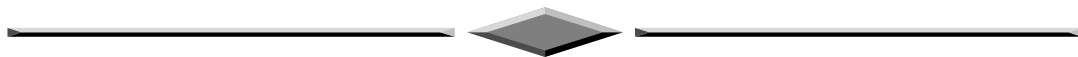
EXAMPLE 27: “Eb” Major Chord Arpeggio in first position

Note Names

G Bb Eb G Bb Eb G Bb

Scale Degree

*Learn to **name, sing, play** and the **scale degrees** for these notes just as in previous examples.*



Review Of Chapter 9

Eb Major Scale, Chord and Arpeggio

Make sure you can **play, sing, and name** the notes and **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18

Find the answers to the following questions in chapter 9.

Name the notes in the following major scales: G, D, A, C, F, E, Bb, B, Eb

Name the notes in the following major chords: G, D, A, C, F, E, Bb, B, Eb

Does Batman sleep upside down in his cave?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 10**

Chapter 10

A Flat Major Scale and Chord Arpeggio

As you have seen, there are a lot of similarities between some keys. Some have notes that are almost identical. For instance, compare example 2 (page 1-4, key of G) with example 11 (page 4-2, key of C). Take all the notes in example 11, sharp all the F notes, and you have example 2. Another thing to notice is they are next to each other in the cycle of fifths. Review the cycle of fifths on page 8-2.

Learn the Ab major scale. Example 28 shows the notes and tablature for the Ab major scale. **Play Example 28 now.**

EXAMPLE 28: Ab Major Scale

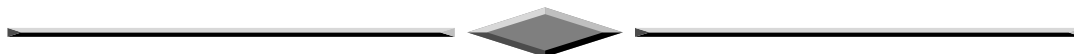
Note Names

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

1 2 3 4 5 6 7 1(8)

Scale Degree

*Learn to **play, name, sing** and the **scale degrees** for these notes just as in previous examples.*



Now add the key of Ab to our scale degree table.

TABLE 19: SCALE DEGREE

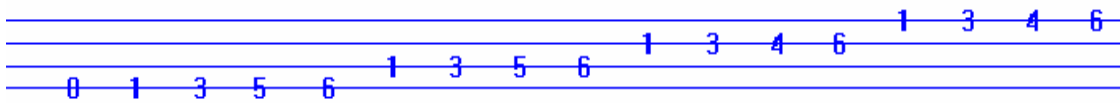
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| A flat | Ab | Bb | C | Db | Eb | F | G | Ab |
| E flat | Eb | F | G | Ab | Bb | C | D | Eb |
| B flat | Bb | C | D | Eb | F | G | A | Bb |
| F | F | G | A | Bb | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |
| B | B | C# | D# | E | F# | G# | A# | B |

Learn the rest of the notes in 1st position for the Ab major scale. These are illustrated in Example 29. **Play Example 29 now.**

EXAMPLE 29: Ab Major Scale in first position

Note Names

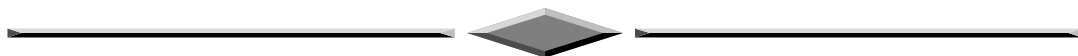
G Ab Bb C Db Eb F G Ab Bb C Db Eb F G Ab Bb



7 1(8) 2 3 4 5 6 7 1(8) 2 3 4 5 6 7 1(8) 2

Scale Degree

Learn to sing, play, name and identify the scale degrees of the notes in example 29.



Learn the major chord arpeggio notes for the Key of A flat. Example 30 shows us these notes and scale degrees in the key of Ab.

EXAMPLE 30: “Ab” Major Chord Arpeggio in first position

Note Names

| | | | | | | |
|----|---|----|----|---|----|----|
| Ab | C | Eb | Ab | C | Eb | Ab |
|----|---|----|----|---|----|----|

Scale Degree

*Learn to **name, sing, play** and the **scale degrees** for example 30.*

Table 20 shows the arpeggio notes for the keys studied so far.

TABLE 20: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| A flat | Ab | C | Eb |
| E flat | Eb | G | Bb |
| B flat | Bb | D | F |
| F | F | A | C |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |
| E | E | G# | B |
| B | B | D# | F# |

Review Of Chapter 10

Ab Major Scale, Chord and Arpeggio

Make sure you can **play, sing, and name** the notes and **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

Find the answers to the following questions in chapter 10.

Name the notes in the following major scales:

G, D, A, C, F, E, Bb, B, Eb, Ab

Name the notes in the following major chords:

G, D, A, C, F, E, Bb, B, Eb, Ab

Is Sasquatch really Jimmy Hoffa?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 11**

Chapter 11

D FLAT MAJOR SCALE AND CHORD ARPEGGIO

Example 31 shows the notes and tablature for the Db Major scale.
Play Example 31 now.

EXAMPLE 31: Db MAJOR SCALE

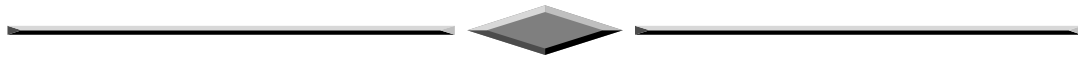
Note Names

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

Scale Degree

| | | | | | | | |
|---|---|---|---|---|---|---|------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|---|---|---|---|---|---|---|------|

Learn to *name, play and sing* and the *scale degrees* for these notes just as in previous examples.



Now add the key of Db to the scale degree table.

TABLE 21: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| D flat | Db | Eb | F | Gb | Ab | Bb | C | Db |
| A flat | Ab | Bb | C | Db | Eb | F | G | Ab |
| E flat | Eb | F | G | Ab | Bb | C | D | Eb |
| B flat | Bb | C | D | Eb | F | G | A | Bb |
| F | F | G | A | Bb | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |
| B | B | C# | D# | E | F# | G# | A# | B |

Learn the rest of the notes in 1st position for the Db major scale. These are illustrated in Example 32. **Play Example 32 now.**

EXAMPLE 32: Db MAJOR SCALE IN FIRST POSITION

Note Names
 Ab Bb C Db Eb F Gb Ab Bb C Db Eb F Gb Ab Bb

Scale Degree
 5 6 7 1(8) 2 3 4 5 6 7 1(8) 2 3 4 5 6

Learn to *sing*, *play*, *name* and identify the *scale degrees* of the notes in example 32.

Learn the major chord arpeggio notes for the “D” major chord. The 1st, 3rd and 5th degrees of the major scale make these notes. Example 33 shows these notes and scale degrees in the key of Db.

EXAMPLE 33: “Db” MAJOR CHORD ARPEGGIO IN FIRST POSITION

Note Names

| | | | | | | |
|----|----|---|----|----|---|----|
| Ab | Db | F | Ab | Db | F | Ab |
|----|----|---|----|----|---|----|

Scale Degree

Learn to *name, sing, play* and the *scale degrees* for example 33. Table 22 shows the 1 - 3 - 5 notes for all the major scales we have learned so far.

TABLE 22: MAJOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| D flat | Db | F | Ab |
| A flat | Ab | C | Eb |
| E flat | Eb | G | Bb |
| B flat | Bb | D | F |
| F | F | A | C |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |
| E | E | G# | B |
| B | B | D# | F# |

REVIEW OF CHAPTER 11

Db Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name the notes and scale degrees of all the notes in the following:

Examples:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33*

Tables:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22*

Find the answers to the following questions in chapter 11.

Name the notes in the following major scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db

Name the notes in the following major chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db

Could the Flying Nun really fly?

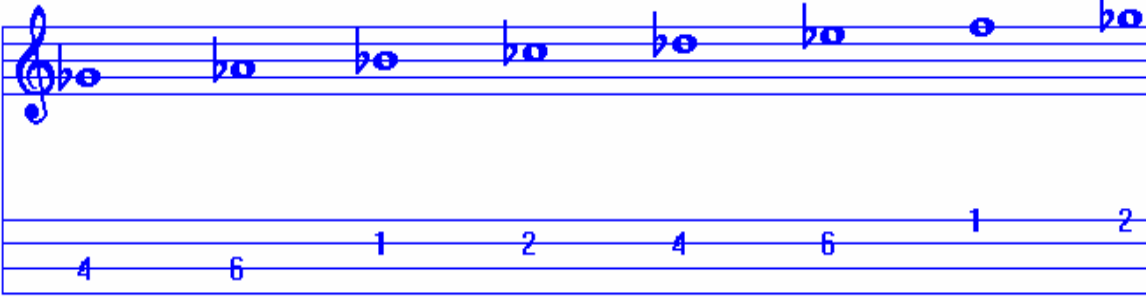
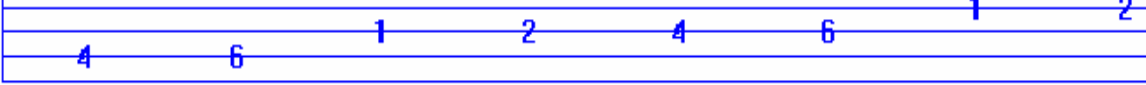
**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 12**

Chapter 12

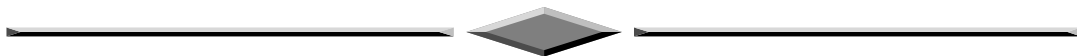
G FLAT MAJOR SCALE AND CHORD ARPEGGIO

The final key in your major scale learn-a-thon is the key of G flat. Learn the Gb major scale. Example 34 shows the notes and tablature for the Gb Major scale. **Play Example 34 now.**

EXAMPLE 34: Gb MAJOR SCALE

| | | | | | | | | |
|--|----|----|------------|----|----|---|------|--|
| | | | Note Names | | | | | |
| Gb | Ab | Bb | Cb | Db | Eb | F | Gb | |
|  | | | | | | | | |
|  | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) | |
| Scale Degree | | | | | | | | |

Learn to *play, name, sing* and the *scale degrees* for these notes just as in previous examples.



Now add the key of Gb to the scale degree table. Look for the cycle of fifths and the cycle of fourths as described in Chapter 8. Read again page 8-2 if you need review on the cycles of fourths and fifths.

TABLE 23: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| G flat | Gb | Ab | Bb | Cb | Db | Eb | F | Gb |
| D flat | Db | Eb | F | Gb | Ab | Bb | C | Db |
| A flat | Ab | Bb | C | Db | Eb | F | G | Ab |
| E flat | Eb | F | G | Ab | Bb | C | D | Eb |
| B flat | Bb | C | D | Eb | F | G | A | Bb |
| F | F | G | A | Bb | C | D | E | F |
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |
| B | B | C# | D# | E | F# | G# | A# | B |

Learn the rest of the notes in 1st position for the Ab major scale. These are illustrated in Example 35. **Play Example 35 now.**

EXAMPLE 35: Gb MAJOR SCALE IN FIRST POSITION

Note Names

Ab Bb Cb Db Eb F Gb Ab Bb Cb Db Eb F Gb Ab Bb

Scale Degree

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 35.

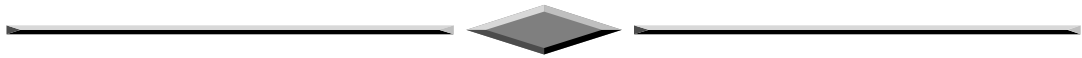



TABLE 24: MAJOR CHORD ARPEGGIO NOTES

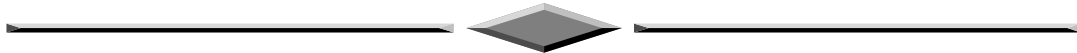
| Scale Degree | 1 | 3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| G flat | Gb | Bb | Db |
| D flat | Db | F | Ab |
| A flat | Ab | C | Eb |
| E flat | Eb | G | Bb |
| B flat | Bb | D | F |
| F | F | A | C |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |
| A | A | C# | E |
| E | E | G# | B |
| B | B | D# | F# |

Learn the 1 - 3 - 5 scale degree notes for the key of Gb like you have the previous keys. Use Table 24 to learn the note names, then example 33 to learn the notes. **Play example 36 now.**

EXAMPLE 36: “Gb” MAJOR CHORD ARPEGGIO IN FIRST POSITION

| | | | | | | | | | | | | | |
|--|--|----|--|----|--|----|--------------|----|--|----|--|----|--|
| | | | | | | | Note Names | | | | | | |
| Bb | | Db | | Gb | | Bb | | Db | | Gb | | Bb | |
|  | | | | | | | | | | | | | |
| | | | | | | | 1 | | | | | | |
| | | | | | | | 2 | | | | | | |
| | | | | | | | 3 | | | | | | |
| | | | | | | | 4 | | | | | | |
| | | | | | | | 5 | | | | | | |
| | | | | | | | 6 | | | | | | |
| | | | | | | | Scale Degree | | | | | | |

*Learn to **name, sing, play** and the **scale degrees** for these notes just as in previous examples.*



REVIEW OF CHAPTER 12

Gb Major Scale, Chord and Arpeggio

Make sure you can play, sing, and name the notes and scale degrees of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24

Find the answers to the following questions in chapter 12.

Name the notes in the following major scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb

Name the notes in the following major chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb

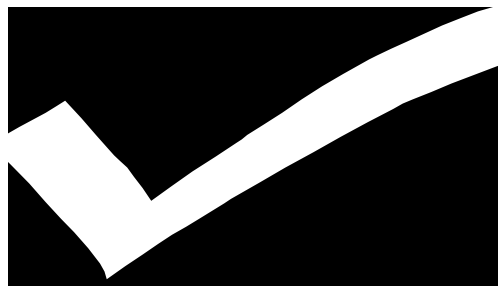
Did Godzilla ever die? When is his next movie?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 13**

CONGRATULATIONS

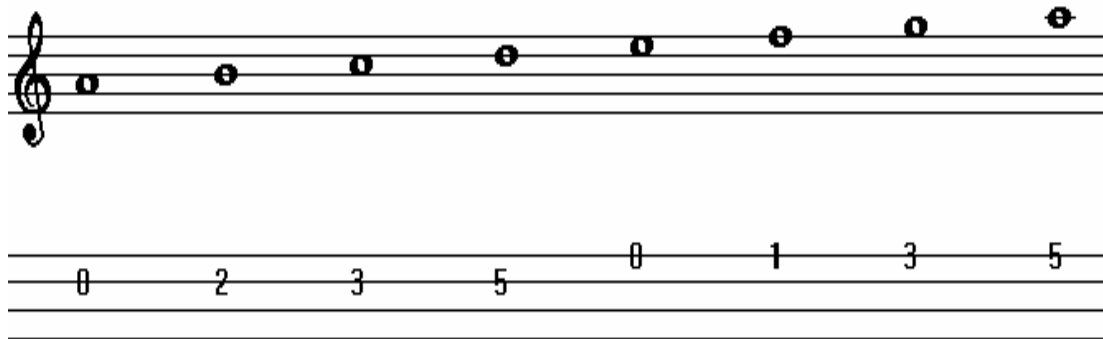
FOR LEARNING
ALL THE

MAJOR KEYS



SECTION TWO

Minor Scales



Chords and Arpeggios

Chapter 13

A MINOR SCALE AND CHORD ARPEGGIO

Up to now, you have learned major scales and major chord arpeggio notes. If you play tunes and songs with only major chords, this is all you need to know. However, there are also minor chords in many songs and tunes. That means you need to learn minor scales and chord arpeggio notes. That way you will know how to play against minor chords when you encounter them.

There are many types of minor scales. You will focus in section 2 on one type of minor scale, the *Aeolian mode*. If you are not familiar with this term, do not worry. It is not the scope of this book, Music Theory, Volume One, to delve deeply into scales and modes. For playing Folk, Bluegrass, Old-Time Fiddle, Country and related types of music, you need not have a large vocabulary of different scales. You need to know a few, and then learn them in all keys.

There are many books of Jazz and Classical theory that look more into other modes and scales. Those kinds of music require a thorough knowledge of scales and modes. Anyone interested in pursuing theory further can look these up in a library or a good sheet music store.


The minor scale you will study is based upon a major scale. Let's take the C major scale and turn it into the A minor scale. Name the notes in the C major scale. If needed, review example 10, chapter four, page 4-1. They are C, D, E, F, G, A, and B.

Look at example 11, chapter 4, page 4-2. Here you have the C major scale in first position. Let's take the same notes, play them in the same order, but start on the A note instead of the C note. You would have the following: A, B, C, D, E, F, G. All the same note names are here, correct?

What you have done is locate the A minor scale. You used the notes of the C major scale, started in a different place (A) and played the notes in the same order. This gives us the A minor scale. Learn the A minor scale now. Example 37 shows the notes and tablature for the A minor scale. **Play Example 37 now.**

EXAMPLE 37: A MINOR SCALE

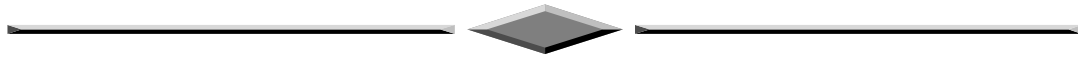
| | | | | | | | | | |
|---|---|---|---|---|---|---|---|------------|--|
| | | | | | | | | Note Names | |
| A | B | C | D | E | F | G | A | | |



| | | | | | | | | | |
|---|---|---|---|---|---|---|---|--|--|
| 0 | 2 | 3 | 5 | 0 | 1 | 3 | 5 | | |
|---|---|---|---|---|---|---|---|--|--|

| | | | | | | | | | |
|--------------|---|----|---|---|----|----|------|--|--|
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) | | |
| Scale Degree | | | | | | | | | |

Learn to *play, name, sing* and the *scale degrees* in example 37 just like previous examples.



Compare example 37 with example 11. Do you see the notes in example 37 are all in example 11? Make sure you see this before reading any farther.

This is one way of learning any *minor scale*.

1. take a major scale
2. start on the 6th degree of the major scale
3. play the major scale from that point. The name of the minor scale will be the name of the 6th degree of the major scale.

What I did was take the C major scale, example 11. I counted up the C major scale to the 6th degree, the note A. Then I played the notes of the C major scale from the note A to the note A. This gave me example 37, the A minor scale. Review examples 10, 11 and 37 if needed. Re-read this section until you understand what I mean.

There is a second way to find a minor scale. Review example 37. Do you see the scale degrees “b3”, “b6” and “b7”. This is read “flat 3”, “flat 6” and “flat 7”, respectively. This means that the 3rd, 6th and 7th degrees of the scale are lowered one note (flatted).

Let’s compare the A minor scale (example 37) to the A major scale (example 7, chapter 3, page 3-1). In the A major scale, the notes names are A, B, C#, D, E, F#, G#. You will now turn the A major scale into an A minor scale.

1. Flat the 3rd degree of the major scale (C# becomes C)

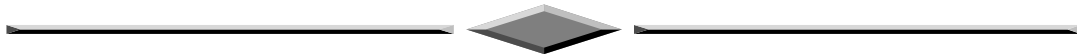
2. Flat the 6th degree of the major scale (F# becomes F)
3. Flat the 7th degree of the major scale (G# becomes G)

You are left with the notes A, B, C, D, E, F, G. You now have the A minor scale, as in example 37. You can compare the A major scale and A minor scale in Table 25.

TABLE 25: SCALE DEGREE

| | | | | | | | | | | | |
|--------------|---|---|----|----|---|---|----|----|----|----|------|
| Scale Degree | 1 | 2 | b3 | 3 | 4 | 5 | b6 | 6 | b7 | 7 | 1(8) |
| Key | | | | | | | | | | | |
| A Minor | A | B | C | | D | E | F | | G | | A |
| A Major | A | B | | C# | D | E | | F# | | G# | A |

Learn to *play, name, sing* and the *scale degrees* for table 25 just like previous tables.



You now have **two ways to construct a minor scale**. 1) a) take a major scale, b) start on the 6th degree of the major scale and b) play the notes of the major scale in the same order from that point. The name of the minor scale is the 6th degree of the major scale. 2) a) take a major scale, b) flat the 3rd, 6th and 7th degrees of the major scale. The name of the minor scale is the first note played in the scale, or the same name as the major scale.

Remember how a major chord is constructed? That's right. With the 1st, 3rd and 5th degrees of the major scale. How do you think the minor chord is constructed? As you may have guessed, with the 1st, flatted 3rd and 5th degree of the minor scale.

You will now start a new scale degree table with the key of A minor. Look at table 26.

TABLE 26: MINOR CHORD ARPEGGIO NOTES

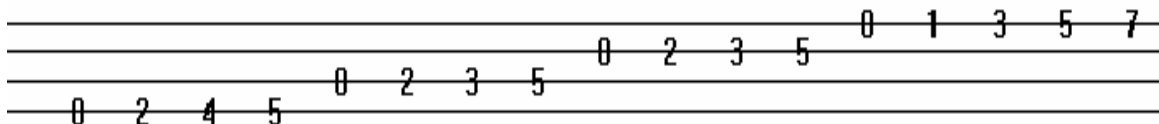
| | | | | |
|--------------|---------|----|---|---|
| Scale Degree | 1 | b3 | 5 | |
| Chord Name | A minor | A | C | E |

The **minor chord** is constructed with the **1st, flatted 3rd and 5th** degrees of the scale. Please memorize this sentence. It is very important for you to know.

Learn the rest of the notes in 1st position for the A minor scale. These are illustrated in example 38. **Play example 38 now.**

EXAMPLE 38: A MINOR SCALE IN FIRST POSITION

Note Names
G A B C D E F G A B C D E F G A B



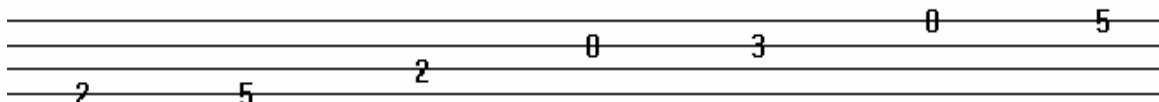
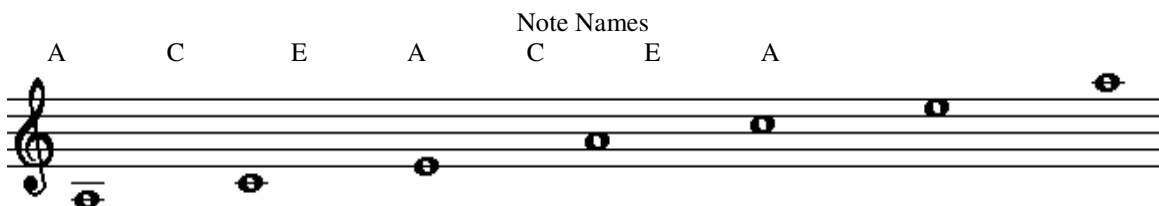
b7 1 2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6 b7 1(8) 2

Scale Degree

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 38. Compare example 38 with example 11. Play both of them. Notice anything? They are the same. You don't need to learn anything new, just rename what you already know.

Learn the 1 - b3 - 5 scale degree notes for the key of Am like you have the previous keys. The symbol "Am" stands for the chord A minor. **Play example 39 now.**

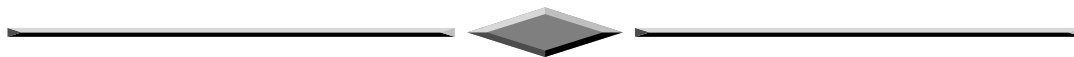
EXAMPLE 39: "Am" CHORD ARPEGGIO IN FIRST POSITION



1 b3 5 1 b3 5 1

Scale Degree

Learn to **name, sing, play** and the *scale degrees* for example 39 just as in previous examples.



REVIEW OF CHAPTER 13

A Minor Scale, Chord and Arpeggio

Make sure you can **play, sing, and name** the notes and **call scale degrees** of all the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26

Find the answers to the following questions in chapter 13.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am

Name the two ways to construct a minor scale.

Name how to construct a minor chord.

How tall are aliens?

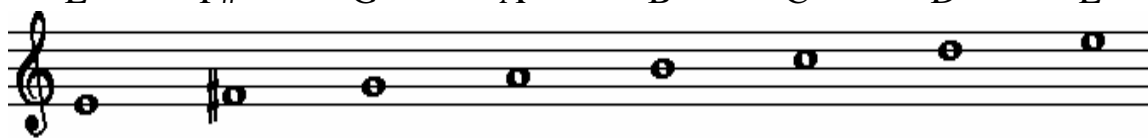
**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 14**

Chapter 14

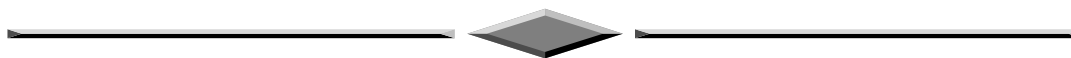
E MINOR SCALE AND CHORD ARPEGGIO

Continue your exploration into minor scales, arpeggios and chords with the key of E minor. Example 40 has the E minor scale. **Play example 40 now.**

EXAMPLE 40: E MINOR SCALE

| | | | | | | | |
|--|----|----|------------|---|----|----|------|
| | | | Note Names | | | | |
| E | F# | G | A | B | C | D | E |
|  | | | | | | | |
| <hr/> | | | | | | | |
| | | | 0 | 2 | 3 | 5 | 0 |
| 2 | 4 | 5 | | | | | |
| <hr/> | | | | | | | |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
| Scale Degree | | | | | | | |

Learn to *play, name, sing* and the *scale degrees* for example 40 just like previous examples.



Learn the rest of the notes in 1st position for the E minor scale. These are illustrated in Example 41. **Play Example 41 now.**

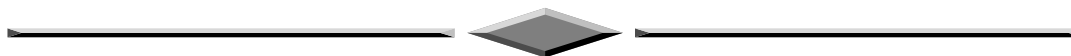
EXAMPLE 41: E MINOR SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 41.



Compare example 41 with example 2, page 1-4. Just as you discovered in chapter 13, they are the same.

You will add the scale of Em to your scale degree table in example 27.

TABLE 27: SCALE DEGREE

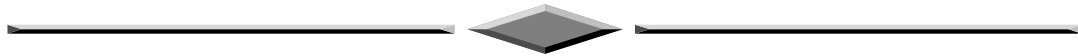
| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|---|----|----|---|---|----|----|------|
| Key | | | | | | | | |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |

Remember which notes make up the minor chord? That's right, the 1 b3 and 5. Learn the 1 - b3 - 5 scale degree notes for the key of Em like you have the previous keys. The scale degrees are shown in table 28.

TABLE 28: MINOR CHORD ARPEGGIO NOTES

| | | | |
|--------------|---|----|---|
| Scale Degree | 1 | b3 | 5 |
| Chord Name | | | |
| A minor | A | C | E |
| E minor | E | G | B |

Learn to *play, name, sing* and the *scale degrees* for table 28 just like previous tables.



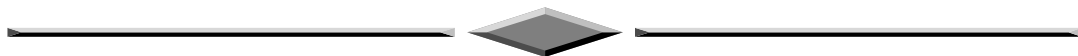
Learn all the 1 - b3 - 5 notes in first position for the key of Em. **Play example 42 now.**

EXAMPLE 42: “Em” CHORD ARPEGGIO IN FIRST POSITION

| | | | | | | | | |
|------------|---|---|---|---|---|---|---|--|
| Note Names | | | | | | | | |
| G | B | E | G | B | E | G | B | |

| | | | | | | | | |
|--------------|---|---|----|---|---|----|---|--|
| 0 | 4 | 2 | 5 | 2 | 0 | 3 | 7 | |
| b3 | 5 | 1 | b3 | 5 | 1 | b3 | 5 | |
| Scale Degree | | | | | | | | |

Learn to *name, sing, play* and the *scale degrees* for example 39 just as in previous examples.



REVIEW OF CHAPTER 14
E Minor Scale, Chord and Arpeggio

*Make sure you can **play, sing, and name** the notes and call **scale degrees** of all the following:*

Examples:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42*

Tables:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28*

Find the answers to the following questions in chapter 14.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em

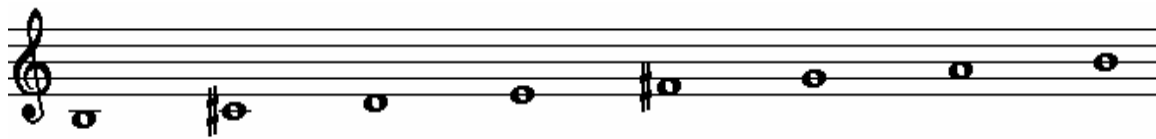
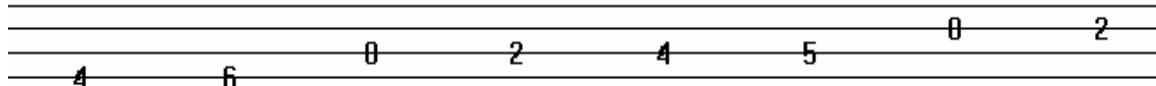
**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 15**

Chapter 15

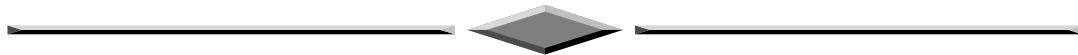
B MINOR SCALE AND CHORD ARPEGGIO

Continue your exploration into minor scales, arpeggios and chords with the key of B minor. Example 43 has the B minor scale. **Play example 43 now.**

EXAMPLE 43: B MINOR SCALE

| Note Names | | | | | | | |
|--|----|----|---|----|----|----|------|
| B | C# | D | E | F# | G | A | B |
|  | | | | | | | |
|  | | | | | | | |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
| Scale Degree | | | | | | | |

Learn to *play, name, sing* and the *scale degrees* for example 43 just like previous examples.

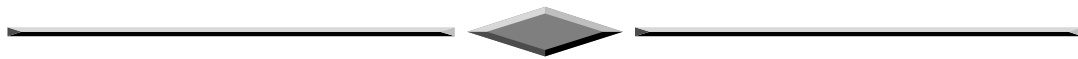


The scale degrees for the B minor scale are shown in table 29.

TABLE 29: SCALE DEGREE

| | | | | | | | | |
|--------------|---|----|----|---|----|----|----|------|
| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
| Key | | | | | | | | |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 29 just like previous tables.



Learn the rest of the notes in 1st position for the B minor scale. These are illustrated in Example 44. **Play Example 44 now.**

EXAMPLE 44: B MINOR SCALE IN FIRST POSITION

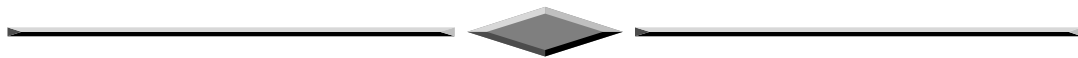
Note Names

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

Scale Degree

b6 b7 1 2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6 b7 1(8)

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 44.



Compare example 44 with example 5, page 2-2. They are the same.

Remember which notes make up the minor chord? That is right, the 1 b3 and 5. Learn the 1 - b3 - 5 scale degree notes for the key of Bm like you have the previous keys. Table 30 shows these notes.

TABLE 30: MINOR CHORD ARPEGGIO NOTES

| | | | |
|--------------|---|----|----|
| Scale Degree | 1 | b3 | 5 |
| Chord Name | | | |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Learn the 1 - b3 - 5 scale degree notes in first position for the key of Bm. **Play example 45 now.**

EXAMPLE 45: “Bm” CHORD ARPEGGIO IN FIRST POSITION

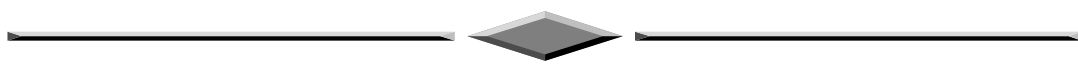
Note Names

B D F# B D F# B

Scale Degree

1 b3 5 1 b3 5 1

Learn to **name, sing, play** and the **scale degrees** for example 45 just as in previous examples.



REVIEW OF CHAPTER 15
B Minor Scale, Chord and Arpeggio

*Make sure you can **play, sing, and name** the notes and **call scale degrees** of all the following:*

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30

Find the answers to the following questions in chapter 15.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Bm

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Bm

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 16**

Chapter 16

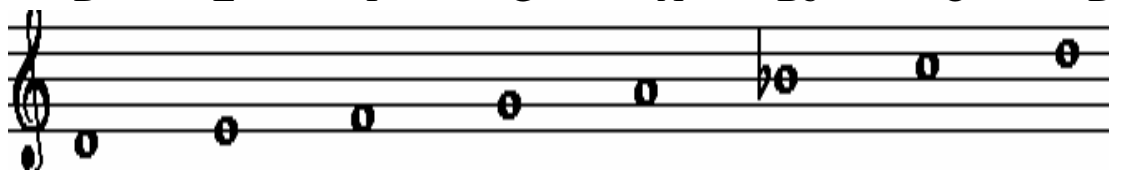
D MINOR SCALE AND CHORD ARPEGGIO

You continue your exploration into minor scales, arpeggios and chords with the key of D minor. Example 46 has the D minor scale. **Play example 46 now.**

EXAMPLE 46: D MINOR SCALE

Note Names

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

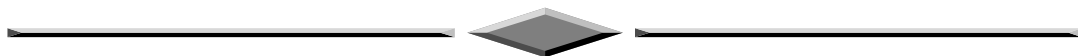


| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 0 | 2 | 3 | 5 | 0 | 1 | 3 | 5 |
|---|---|---|---|---|---|---|---|

| | | | | | | | |
|---|---|----|---|---|----|----|------|
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|---|---|----|---|---|----|----|------|

Scale Degree

Learn to *play, name, sing* and the *scale degrees* for example 46 just like previous examples.

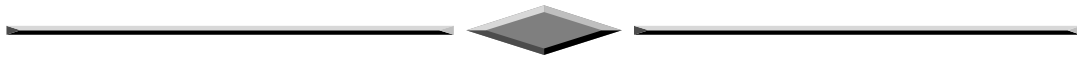


The scale degrees are shown in table 31.

TABLE 31: SCALE DEGREE

| | | | | | | | | |
|--------------|---|------------|----|---|------------|-----------|----|------|
| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
| Key | | | | | | | | |
| D minor | D | E | F | G | A | B \flat | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F \sharp | G | A | B | C | D | E |
| B minor | B | C \sharp | D | E | F \sharp | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 31 just like previous tables.



Learn the rest of the notes in 1st position for the D minor scale. These are illustrated in Example 47. **Play Example 47 now.**

EXAMPLE 47: D MINOR SCALE IN FIRST POSITION

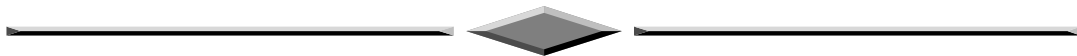
Note Names

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

Scale Degree

4 5 b6 b7 1 2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 47. Compare example 47 with example 14, page 5-2. They are the same.



Learn the 1 - b3 - 5 scale degree notes for the key of Dm like you have the previous keys. These are illustrated in table 32.

TABLE 32: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|---|----|----|
| Chord Name | | | |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Now learn the 1 - b3 - 5 notes in first position. **Play example 48 now.**

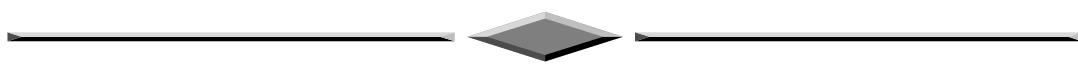
EXAMPLE 48: “Dm” CHORD ARPEGGIO IN FIRST POSITION

Note Names

Scale Degree

Detailed description: The image shows a musical staff in treble clef with a key signature of one flat (Bb). The notes are A (2nd fret), D (0), F (1st fret), A (2nd fret), D (5th fret), F (6th fret), and A (7th fret). Below the staff, two lines of fret numbers are provided: the first line has 0, 1, 2, 3, 5, 7, 9 and the second line has 2, 0, 3, 0, 5, 1, 5. Below these are the scale degrees: 5, 1, b3, 5, 1, b3, 5.

Learn to **name, sing, play** and the **scale degrees** for example 48 just as in previous examples.



REVIEW OF CHAPTER 16
D Minor Scale, Chord and Arpeggio

*Make sure you can **play, sing, and name** the notes and **call scale degrees** of all the following:*

Examples:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48*

Tables:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32*

Find the answers to the following questions in chapter 16.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 17**

Chapter 17

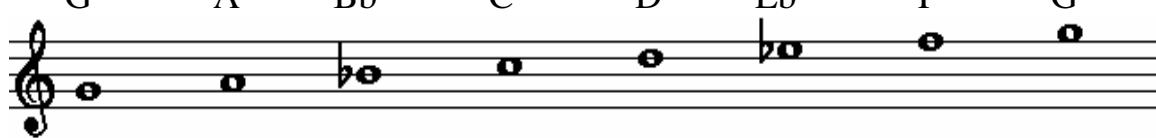
G MINOR SCALE AND CHORD ARPEGGIO

Next on your list of minor scales, arpeggios and chords is the key of G minor. Example 49 has the G minor scale. **Play example 49 now.**

EXAMPLE 49: G MINOR SCALE

Note Names

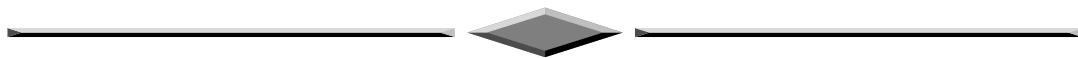
| | | | | | | | |
|---|---|----|---|---|----|---|---|
| G | A | Bb | C | D | Eb | F | G |
|---|---|----|---|---|----|---|---|



| | | | | | | | |
|---|---|----|---|---|----|----|------|
| | | | | | | 1 | 3 |
| 5 | 0 | 1 | 3 | 5 | 6 | | |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and the *scale degrees* for example 49 just like previous examples.

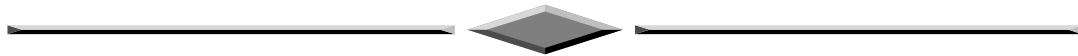


The scale degrees are shown in table 33.

TABLE 33: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|---|----|----|---|----|----|----|------|
| Key | | | | | | | | |
| G minor | G | A | Bb | C | D | Eb | F | G |
| D minor | D | E | F | G | A | Bb | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 33 just like previous tables.



Learn the rest of the notes in 1st position for the G minor scale. These are illustrated in Example 50. **Play Example 50 now.**

EXAMPLE 50: G MINOR SCALE IN FIRST POSITION

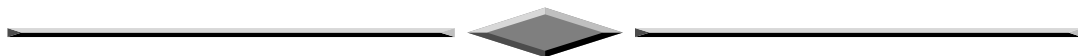
Note Names

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

1 2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6 b7 1(8) 2 b3

Scale Degree

Learn to *sing, play, name* and identify the *scale degrees* of the notes in example 50. Compare example 50 with example 20, page 7-2. They are the same.



Learn the 1 - b3 - 5 scale degree notes for the key of Gm.
 These are illustrated in table 34.

TABLE 34: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|---|----|----|
| Chord Name | | | |
| G minor | G | Bb | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Now learn the 1 - b3 - 5 notes in first position. **Play example 51 now.**

EXAMPLE 51: “Gm” CHORD ARPEGGIO IN FIRST POSITION

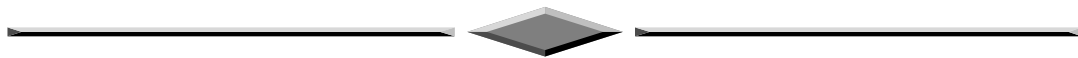
Note Names

G Bb D G Bb D G Bb

Scale Degree

1 b3 5 1 b3 5 1 b3

*Learn to **name, sing, play** and the **scale degrees** for example 51 just as in previous examples.*



REVIEW OF CHAPTER 17
G Minor Scale, Chord and Arpeggio

*Make sure you can **play, sing, and name** the notes and **call scale degrees** of all the following:*

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34

Find the answers to the following questions in chapter 17.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 18**

Chapter 18


C MINOR SCALE AND CHORD ARPEGGIO

Next on our list of minor scales, arpeggios and chords is the key of C minor. Example 52 has the C minor scale. **Play example 52 now.**

EXAMPLE 52: C MINOR SCALE

Note Names

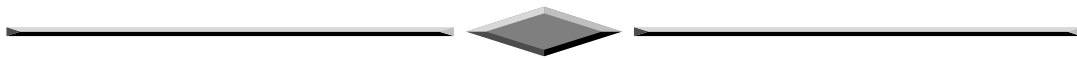
| | | | | | | | |
|---|---|----------------|---|---|----------------|----------------|---|
| C | D | E ^b | F | G | A ^b | B ^b | C |
|---|---|----------------|---|---|----------------|----------------|---|



| | | | | | | | |
|---|---|----|---|---|----|----|------|
| | | | | | | 1 | 3 |
| 5 | 0 | 1 | 3 | 5 | 6 | | |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 52.



The scale degrees are shown in table 35.

TABLE 35: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|---|----------------|----------------|---|----------------|----------------|----------------|------|
| Key | | | | | | | | |
| C minor | C | D | E ^b | F | G | A ^b | B ^b | C |
| G minor | G | A | B ^b | C | D | E ^b | F | G |
| D minor | D | E | F | G | A | B ^b | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F [#] | G | A | B | C | D | E |
| B minor | B | C [#] | D | E | F [#] | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 35.

Learn the rest of the notes in 1st position for the C minor scale. These are illustrated in Example 53. **Play Example 53 now.**

EXAMPLE 53: C MINOR SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 53. Compare example 53 with example 26, page 9-2. They are the same.

Learn the 1 - b3 - 5 scale degree notes for the key of Cm as you have the previous keys. These are illustrated in table 36.

TABLE 36: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|---|-----------|------------|
| Chord Name | | | |
| C minor | C | E \flat | G |
| G minor | G | B \flat | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F \sharp |

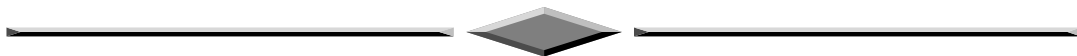
Learn the 1 - b3 - 5 notes in first position. **Play example 54 now.**

EXAMPLE 54: “Cm” CHORD ARPEGGIO IN FIRST POSITION

Note Names

Scale Degree

Learn to name, sing, play and the scale degrees for example 54.



REVIEW OF CHAPTER 18

C Minor Scale, Chord and Arpeggio

Make sure you can **play, sing, and name** the notes and **call scale degrees** of all the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36

Find the answers to the following questions in chapter 18.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 19**

Chapter 19

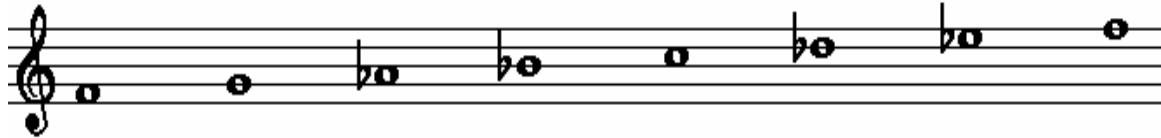
F MINOR SCALE AND CHORD ARPEGGIO

Next on your list of minor scales, arpeggios and chords is the key of F minor. Example 55 has the F minor scale. **Play example 55 now.**

EXAMPLE 55: F MINOR SCALE

Note Names

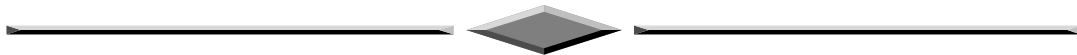
| | | | | | | | |
|---|---|-----------|-----------|---|-----------|-----------|---|
| F | G | A \flat | B \flat | C | D \flat | E \flat | F |
|---|---|-----------|-----------|---|-----------|-----------|---|



| | | | | | | | |
|---|---|----|---|---|----|----|------|
| 3 | 5 | 6 | 1 | 3 | 4 | 6 | 1 |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 55.



The scale degrees are shown in table 37.

TABLE 37: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|---|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| F minor | F | G | Ab | Bb | C | Db | Eb | F |
| C minor | C | D | Eb | F | G | Ab | Bb | C |
| G minor | G | A | Bb | C | D | Eb | F | G |
| D minor | D | E | F | G | A | Bb | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 37.

Learn the rest of the notes in 1st position for the F minor scale. These are illustrated in Example 56. **Play Example 56 now.**

EXAMPLE 56: F MINOR SCALE IN FIRST POSITION

Note Names

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

Scale Degree

2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6 b7 1(8) 2 b3 4

Learn to *sing, play, name* and call the *scale degrees* in example 56. Compare example 56 with example 29, page 10-2. They are the same.

Learn the 1 - b3 - 5 scale degree notes for the key of Fm.
 These are illustrated in table 38.

TABLE 38: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|---|----|----|
| Chord Name | | | |
| F minor | F | Ab | C |
| C minor | C | Eb | G |
| G minor | G | Bb | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Now learn the 1 - b3 - 5 notes in first position. **Play example 57 now.**

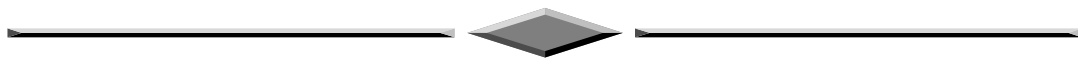
EXAMPLE 57: “Fm” CHORD ARPEGGIO IN FIRST POSITION

Note Names

Ab C F Ab C F Ab

Scale Degree

Learn to name, sing, play and the scale degrees for example 57.



REVIEW OF CHAPTER 19
F Minor Scale, Chord and Arpeggio

*Make sure you can **play, sing, and name** the notes and **call scale degrees** of all the following:*

Examples:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57*

Tables:

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38*

Find the answers to the following questions in chapter 19.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 20**

Chapter 20

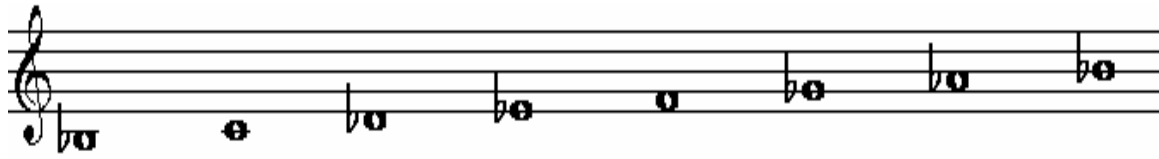
B FLAT MINOR SCALE AND CHORD ARPEGGIO

Add to your list of minor scales, arpeggios and chords with the key of B flat minor. Example 58 has the B flat minor scale. **Play example 58 now.**

EXAMPLE 58: B FLAT MINOR SCALE

Note Names

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

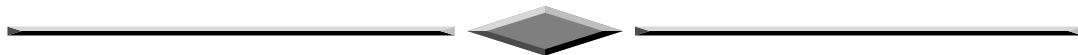


3 5 6 1 3 4 6 1

| | | | | | | | |
|---|---|----|---|---|----|----|------|
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|---|---|----|---|---|----|----|------|

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 58.



The scale degrees are shown in table 39.

TABLE 39: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| Bb minor | Bb | C | Db | Eb | F | Gb | Ab | Bb |
| F minor | F | G | Ab | Bb | C | Db | Eb | F |
| C minor | C | D | Eb | F | G | Ab | Bb | C |
| G minor | G | A | Bb | C | D | Eb | F | G |
| D minor | D | E | F | G | A | Bb | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

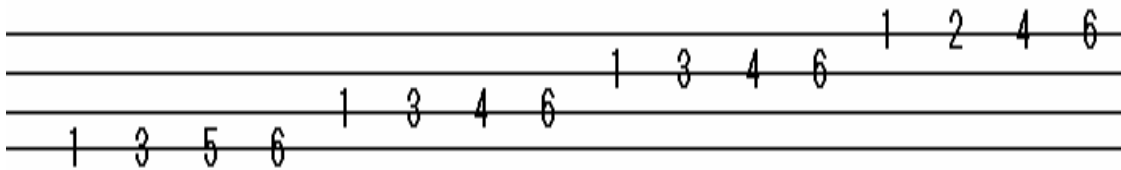
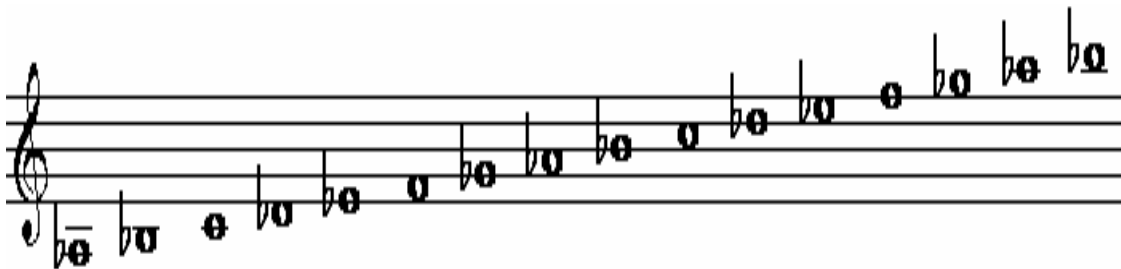
Learn to *play, name, sing* and the *scale degrees* for table 39.

The notes in 1st position for the B flat minor scale are illustrated in Example 59. **Play Example 59 now.**

EXAMPLE 59: B FLAT MINOR SCALE IN FIRST POSITION

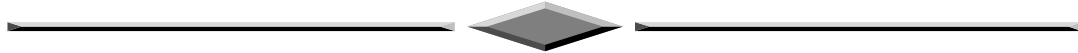
Note Names

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



b7 1(8) 2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6 b7 1(8)
Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 59. Compare example 59 with example 32, page 11-2. They are the same.



Learn the 1 - b3 - 5 scale degree notes for the key of Bbm. These are illustrated in table 40.

TABLE 40: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| B flat minor | Bb | Db | F |
| F minor | F | Ab | C |
| C minor | C | Eb | G |
| G minor | G | Bb | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Now learn the 1 - b3 - 5 notes in first position. **Play example 60 now.**

EXAMPLE 60: “Bbm” CHORD ARPEGGIO IN FIRST POSITION

Note Names

Bb Db F Bb Db F Bb

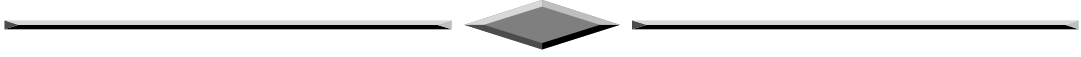
3 6 3 1 4 1 6

3 6 3 1 4 1 6

1 b3 5 1 b3 5 1

Scale Degree

Learn to *name, sing, play* and the *scale degrees* for example 60.



REVIEW OF CHAPTER 20

Bb Minor Scale, Chord and Arpeggio

Make sure you can ***play, sing, name*** and call the ***scale degrees*** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40

Find the answers to the following questions in chapter 20.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 21**

Chapter 21


E FLAT MINOR SCALE AND CHORD ARPEGGIO

Now learn the key of E flat minor. Example 61 has the E flat minor scale. **Play example 61 now.**

EXAMPLE 61: E FLAT MINOR SCALE

Note Names

| | | | | | | | |
|----|---|----|----|----|----|----|----|
| Eb | F | Gb | Ab | Bb | Cb | Db | Eb |
|----|---|----|----|----|----|----|----|

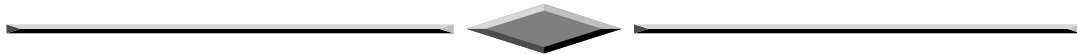


| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | 3 | 4 | 6 | 1 | 2 | 4 | 6 |
|---|---|---|---|---|---|---|---|

| | | | | | | | |
|---|---|----|---|---|----|----|------|
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|---|---|----|---|---|----|----|------|

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 61.



The scale degrees are shown in table 41.

TABLE 41: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| Eb minor | Eb | F | Gb | Ab | Bb | B | Db | Eb |
| Bb minor | Bb | C | Db | Eb | F | Gb | Ab | Bb |
| F minor | F | G | Ab | Bb | C | Db | Eb | F |
| C minor | C | D | Eb | F | G | Ab | Bb | C |
| G minor | G | A | Bb | C | D | Eb | F | G |
| D minor | D | E | F | G | A | Bb | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 41.

The notes in 1st position for the E flat minor scale are illustrated in Example 62. **Play Example 62 now.**

EXAMPLE 62: E FLAT MINOR SCALE IN FIRST POSITION

Note Names

Ab Bb Cb Db Eb F Gb Ab Bb Cb Db Eb F Gb Ab Bb



4 5 b6 b7 1(8) 2 b3 4 5 b6 b7 1(8) 2 b3 4 5

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 62. Compare example 62 with example 35, page 12-2. They are the same.

Learn the 1 - b3 - 5 scale degree notes for the key of Ebm. These are illustrated in table 42.

TABLE 42: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| E flat minor | Eb | Gb | Bb |
| B flat minor | Bb | Db | F |
| F minor | F | Ab | C |
| C minor | C | Eb | G |
| G minor | G | Bb | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Learn the 1 - b3 - 5 notes in first position. **Play example 63 now.**

EXAMPLE 63: “Ebm” CHORD ARPEGGIO IN FIRST POSITION

Note Names

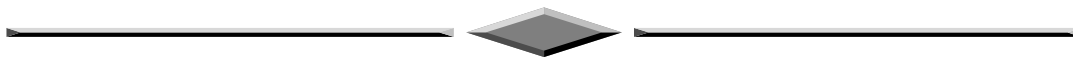
Bb Eb Gb Bb Eb Gb Bb

3 1 4 1 6 2 6

5 1 b3 5 1 b3 5

Scale Degree

*Learn to **name, sing, play** and the **scale degrees** for example 63.*



REVIEW OF CHAPTER 21

Ebm Minor Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40, 41, 42

Find the answers to the following questions in chapter 21.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 22**

Chapter 22


G SHARP MINOR SCALE AND CHORD ARPEGGIO

Next on your list of minor scales, arpeggios and chords is the key of G sharp minor. Example 64 has the G sharp minor scale. **Play example 64 now.**

EXAMPLE 64: G SHARP MINOR SCALE

Note Names

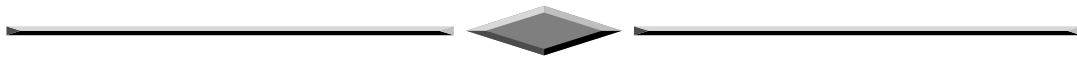
| | | | | | | | |
|----|----|---|----|----|---|----|----|
| G# | A# | B | C# | D# | E | F# | G# |
|----|----|---|----|----|---|----|----|



| | | | | | | | |
|---|---|----|---|---|----|----|------|
| 1 | 3 | 4 | 6 | 1 | 2 | 4 | 6 |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 64.



The scale degrees are shown in table 43.

TABLE 43: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| G# minor | G# | A# | B | C# | D# | E | F# | G# |
| Eb minor | Eb | F | Gb | Ab | Bb | B | Db | Eb |
| Bb minor | Bb | C | Db | Eb | F | Gb | Ab | Bb |
| F minor | F | G | Ab | Bb | C | Db | Eb | F |
| C minor | C | D | Eb | F | G | Ab | Bb | C |
| G minor | G | A | Bb | C | D | Eb | F | G |
| D minor | D | E | F | G | A | Bb | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 43.

The notes in 1st position for the G sharp minor scale are illustrated in Example 65. **Play Example 65 now.**

EXAMPLE 65: G SHARP MINOR SCALE IN FIRST POSITION

Note Names

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

1 3 4 6 1 2 4 6 1 2 4 6 0 2 4 6 7

1 2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6 b7 1(8) 2 b3

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 65. Compare example 65 with example 23, page 8-3. They are the same.

Learn the 1 - b3 - 5 scale degree notes for the key of G#m. These are illustrated in table 44.

TABLE 44: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| G sharp min. | G# | B | D# |
| E flat minor | Eb | Gb | Bb |
| B flat minor | Bb | Db | F |
| F minor | F | Ab | C |
| C minor | C | Eb | G |
| G minor | G | Bb | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Now learn the 1 - b3 - 5 notes in first position. **Play example 66 now.**

EXAMPLE 66: “G#m” CHORD ARPEGGIO IN FIRST POSITION

Note Names

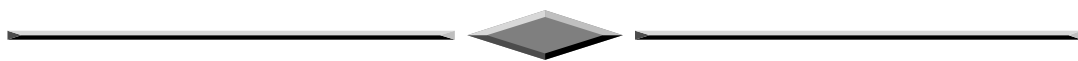
G# B D# G# B D# G# B

1 4 1 6 2 6 4 7

1 b3 5 1 b3 5 1 b3

Scale Degree

Learn to name, sing, play and the scale degrees for example 66.



REVIEW OF CHAPTER 22

G# Minor Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63,
64, 65, 66

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44

Find the answers to the following questions in chapter 22.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 23**

Chapter 23


C SHARP MINOR SCALE AND CHORD ARPEGGIO

Now move on to the key of C sharp minor. Example 67 has the C sharp minor scale. **Play example 67 now.**

EXAMPLE 67: C SHARP MINOR SCALE

Note Names

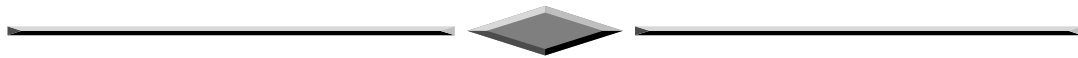
| | | | | | | | |
|----|----|---|----|----|---|---|----|
| C# | D# | E | F# | G# | A | B | C# |
|----|----|---|----|----|---|---|----|



| | | | | | | | |
|---|---|----|---|---|----|----|------|
| 6 | 1 | 2 | 4 | 6 | 0 | 2 | 4 |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 67.



The scale degrees are shown in table 45.

TABLE 45: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| C# minor | C# | D# | E | F# | G# | A | B | C# |
| G# minor | G# | A# | B | C# | D# | E | F# | G# |
| Eb minor | Eb | F | Gb | Ab | Bb | B | Db | Eb |
| Bb minor | Bb | C | Db | Eb | F | Gb | Ab | Bb |
| F minor | F | G | Ab | Bb | C | Db | Eb | F |
| C minor | C | D | Eb | F | G | Ab | Bb | C |
| G minor | G | A | Bb | C | D | Eb | F | G |
| D minor | D | E | F | G | A | Bb | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 45.

The notes in 1st position for the C sharp minor scale are illustrated in Example 68. **Play example 68 now.**

EXAMPLE 68: C SHARP MINOR SCALE IN FIRST POSITION

Note Names

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

5 b6 b7 1 2 b3 4 5 b6 b7 1(8) 2 b3 4 5 b6 b7

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 68. Compare example 68 with example 17, page 6-2. They are the same.

Learn the 1 - b3 - 5 scale degree notes for the key of C#m. These are illustrated in table 46.

TABLE 46: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| C# minor | C# | E | G# |
| G# minor | G# | B | D# |
| Eb minor | Eb | Gb | Bb |
| Bb minor | Bb | Db | F |
| F minor | F | Ab | C |
| C minor | C | Eb | G |
| G minor | G | Bb | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Now learn the 1 - b3 - 5 notes in first position. **Play example 69 now.**

EXAMPLE 69: "C#m" CHORD ARPEGGIO IN FIRST POSITION

Note Names

G# C# E G# C# E G#

5 6 2 6 4 0 4

1 6 2 6 4 0 4

5 1 b3 5 1 b3 5

Scale Degree

Learn to name, sing, play and the scale degrees for example 69.

REVIEW OF CHAPTER 23

C# Minor Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63,
64, 65, 66, 67, 68, 69

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44,
45, 46

Find the answers to the following questions in chapter 23.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 24**

Chapter 24

F SHARP MINOR SCALE AND CHORD ARPEGGIO

The final minor key is F sharp minor. Example 70 has the F sharp minor scale. **Play example 70 now.**

EXAMPLE 70: F SHARP MINOR SCALE

Note Names

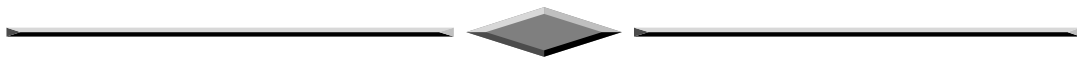
| | | | | | | | |
|----|----|---|---|----|---|---|----|
| F# | G# | A | B | C# | D | E | F# |
|----|----|---|---|----|---|---|----|

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 4 | 6 | 0 | 2 | 4 | 5 | 0 | 2 |
|---|---|---|---|---|---|---|---|

| | | | | | | | |
|---|---|----|---|---|----|----|------|
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|---|---|----|---|---|----|----|------|

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 70.



The scale degrees are shown in table 47.

TABLE 47: SCALE DEGREE

| Scale Degree | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| F# minor | F# | G# | A | B | C# | D | E | F# |
| C# minor | C# | D# | E | F# | G# | A | B | C# |
| G# minor | G# | A# | B | C# | D# | E | F# | G# |
| Eb minor | Eb | F | Gb | Ab | Bb | B | Db | Eb |
| Bb minor | Bb | C | Db | Eb | F | Gb | Ab | Bb |
| F minor | F | G | Ab | Bb | C | Db | Eb | F |
| C minor | C | D | Eb | F | G | Ab | Bb | C |
| G minor | G | A | Bb | C | D | Eb | F | G |
| D minor | D | E | F | G | A | Bb | C | D |
| A minor | A | B | C | D | E | F | G | A |
| E minor | E | F# | G | A | B | C | D | E |
| B minor | B | C# | D | E | F# | G | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 47.

The notes in 1st position for the F sharp minor scale are illustrated in Example 71. **Play Example 71 now.**

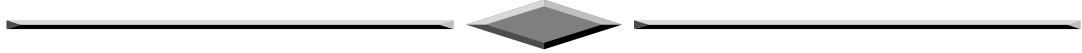
EXAMPLE 71: F SHARP MINOR SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 71. Compare example 71 with example 8, page 3-2. They are the same.



Learn the 1 - b3 - 5 scale degree notes for the key of F#m, in table 48.

TABLE 48: MINOR CHORD ARPEGGIO NOTES

| Scale Degree | 1 | b3 | 5 |
|--------------|----|----|----|
| Chord Name | | | |
| F# minor | F# | A | C# |
| C# minor | C# | E | G# |
| G# minor | G# | B | D# |
| Eb minor | Eb | Gb | Bb |
| Bb minor | Bb | Db | F |
| F minor | F | Ab | C |
| C minor | C | Eb | G |
| G minor | G | Bb | D |
| D minor | D | F | A |
| A minor | A | C | E |
| E minor | E | G | B |
| B minor | B | D | F# |

Learn the 1 - b3 - 5 notes in first position. **Play example 72 now.**

EXAMPLE 72: “F#m” CHORD ARPEGGIO IN FIRST POSITION

Note Names

A C# F# A C# F# A

b3 5 1 b3 5 1 b3
Scale Degree

REVIEW OF CHAPTER 24

F# Minor Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63,
64, 65, 66, 67, 68, 69, 70, 71, 72

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44,
45, 46, 47, 48

Find the answers to the following questions in chapter 24.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 25**

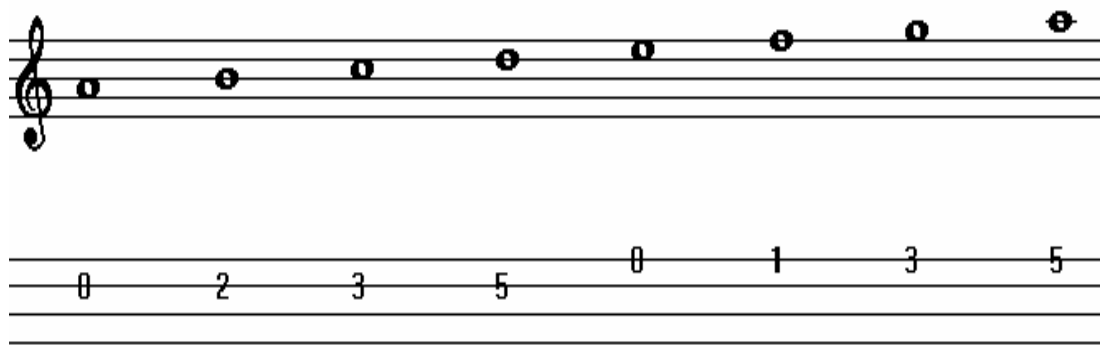
CONGRATULATIONS

FOR LEARNING
ALL THE

Minor Keys

SECTION THREE

Dominant Seventh Scales



Chords and Arpeggios

Chapter 25

DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Up to now, you have learned scales and arpeggios for all the major and minor keys. There is one more set of scales and chord arpeggios to learn before analyzing the music, starting in chapter 37.

The *Dominant Seventh* scale you learn will be the mixolydian mode. This scale is like the major scale with one alteration. The seventh degree of the major scale is lowered one note, thus becoming a flatted seventh. Compare the major, minor and dominant seventh scales in table 49.

TABLE 49: SCALE DEGREE FOR MAJOR, MINOR
AND DOMINANT SEVENTH SCALES

| | Scale Degree | | | | | | | |
|--------------|--------------|---|----|---|---|----|----|------|
| Major | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Minor | 1 | 2 | b3 | 4 | 5 | b6 | b7 | 1(8) |
| Dominant 7th | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |

Now put this knowledge of dominant seventh scale construction into a specific scale, the G dominant seventh scale.

G DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Example 73 has the G dominant seventh scale. **Play Example 73 now.**

EXAMPLE 73: G DOMINANT SEVENTH SCALE

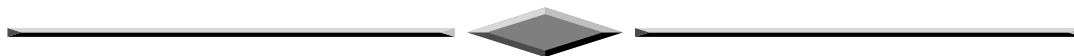
Note Names

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

| | | | | | | | | |
|---|---|---|---|---|---|---|----|------|
| E | | | | | | 0 | 1 | 3 |
| A | 0 | 2 | 3 | 5 | | | | |
| D | 5 | | | | | | | |
| G | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 73.

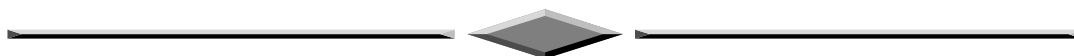


The scale degrees are shown in table 50.

TABLE 50: SCALE DEGREE

| | | | | | | | | |
|---------------------|---|---|---|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
| Key | G | A | B | C | D | E | F | G |

Learn to *play, name, sing* and the *scale degrees* for table 50.



The notes in 1st position for the G dominant seventh scale are illustrated in Example 74. **Play Example 74 now.**

EXAMPLE 74: G DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|----|------|---|---|---|---|---|----|------|---|---|
| 0 | 2 | 4 | 5 | 0 | 2 | 3 | 5 | 0 | 2 | 3 | 5 | 0 | 1 | 3 | 5 | 7 |
| 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) | 2 | 3 |

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 74.

◆

I will show two ways to construct a dominant seventh scale. You saw one already, take a major scale and flat the seventh degree. Now for the other.

Compare example 74 with example 11, page 4-2. They are the same. Thus, the G dominant seventh scale is the same as the C major scale. C is the fourth degree of the G major scale, correct? *To construct a dominant seventh scale, play the major scale of the fourth degree of the current major scale, starting on the first degree of the current major scale.*

Dazed and confused by the last sentence? You must be, because I am and I wrote it! Let's step through it. You are going to construct a G dominant seventh scale. Play the major scale of the fourth degree of the current major scale, {*Our current major scale is the G major scale. The major scale of the fourth degree of the G major scale is the C major scale*} starting on the first degree of the current major scale. {*This means play the C major scale starting on the note G!!!*} Whew. It isn't so confusing after all.

◆

The arpeggio notes for a dominant seventh chord are slightly different than you have learned before. The major chord was spelled 1-3-5 notes of

the scale, and the minor chord was the 1-b3-5 notes of the scale. Each chord contained only three different notes. The dominant seventh chord has four notes. *The dominant seventh chord arpeggio is spelled 1-3-5-b7 notes of the scale.*

Whenever you see a chord name with a ‘7’ afterwards, it means a dominant seventh chord. Thus “C7” means a C dominant seventh chord, “G7” means a G dominant seventh chord and so on.

Learn the 1-3-5-b7 scale degree notes for the G dominant seventh chord. These are illustrated in table 51.

TABLE 51: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

| | | | | |
|--------------|---|---|---|----|
| Scale Degree | 1 | 3 | 5 | b7 |
| Chord Name | G | B | D | F |

Now learn the 1-3-5-b7 notes in first position. **Play Example 75 now.**

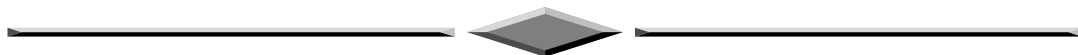
EXAMPLE 75: “G7” CHORD ARPEGGIO IN FIRST POSITION

Note Names

G B D F G B D F G B

Scale Degree

Learn to name, sing, play and the scale degrees for example 75.



REVIEW OF CHAPTER 25

G Dominant Seventh Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

Examples:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43,
44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63,
64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75

Tables:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44,
45, 46, 47, 48, 49, 50, 51

Find the answers to the following questions in chapter 25.

Name the notes in the following scales: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7

Name the notes in the following chords: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7

Name two ways to construct a dominant seventh scale.

How is a dominant seventh chord spelled? Use scale degrees to spell the chord.

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 26**

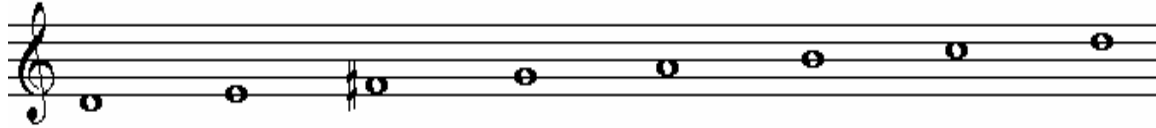
Chapter 26

D DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

You will now move through all the keys learning the dominant seventh scale and chord arpeggio like you learned the major and minor keys. Example 76 has the D dominant seventh scale. **Play Example 76 now.**

EXAMPLE 76: D DOMINANT SEVENTH SCALE

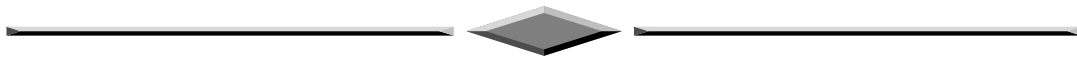
| | | | | | | | |
|---|---|----|------------|---|---|---|---|
| | | | Note Names | | | | |
| D | E | F# | G | A | B | C | D |



| | | | | | | | |
|---|---|---|---|---|---|----|------|
| | | | | | | | |
| 0 | 2 | 4 | 5 | 0 | 2 | 3 | 5 |
| 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 76.

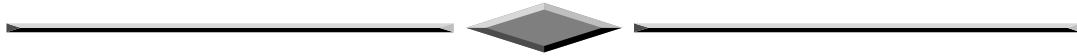


The scale degrees are shown in table 52.

TABLE 52: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|----|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
| Key | | | | | | | | |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |

Learn to *play, name, sing* and the *scale degrees* for table 52.



The notes in 1st position for the D dominant seventh scale are illustrated in Example 77. **Play Example 77 now.**

EXAMPLE 77: D DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

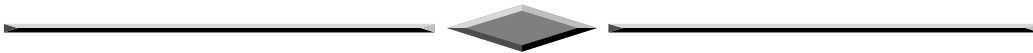
0 2 3 5 0 2 3 5 0 2 3 5 7

0 2 4 5 0 2 4 5 0 2 3 5 0 2 3 5 7

4 5 6 b7 1(8) 2 3 4 5 6 b7 1(8) 2 3 4 5 6

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 77.



Learn the 1-3-5-b7 scale degree notes for the D dominant seventh chord. These are illustrated in table 53.

**TABLE 53: DOMINANT SEVENTH CHORD
ARPEGGIO NOTES**

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|---|----|---|----|
| Chord Name | | | | |
| G | G | B | D | F |
| D | D | F# | A | C |

Now learn the 1-3-5-b7 notes in first position. **Play Example 78 now.**

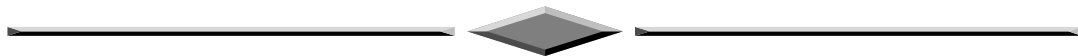
EXAMPLE 78: “D7” CHORD ARPEGGIO IN FIRST POSITION

Note Names

A C D F# A C D F# A

Scale Degree

*Learn to **name, sing, play** and the **scale degrees** for example 78.*



REVIEW OF CHAPTER 26

D Dominant Seventh Scale, Chord and Arpeggio

Make sure you can ***play, sing, name*** and call the ***scale degrees*** of all the notes in the following:

Examples:
1 through 78

Tables:
1 through 53

Find the answers to the following questions in chapter 26.

Name the notes in the following ***scales*** and ***chords***: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 27**

Chapter 27

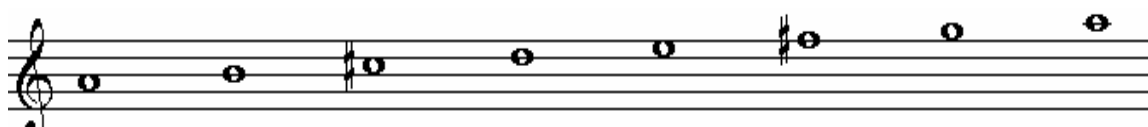
A DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Moving through all the keys learning the dominant seventh scale and chord arpeggio, the third key you will cover is the key of A. Example 79 has the A dominant seventh scale. **Play Example 79 now.**

EXAMPLE 79: A DOMINANT SEVENTH SCALE

Note Names

A B C# D E F# G A



0 2 4 5 0 2 4 5

1 2 3 4 5 6 b7 1(8)

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 79.

The scale degrees are shown in table 54.

TABLE 54: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|---|---|----|---|---|----|----|------|
| Key | | | | | | | | |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |

Learn to *play, name, sing* and the *scale degrees* for table 54.

The notes in 1st position for the A dominant seventh scale are illustrated in Example 80. **Play Example 80 now.**

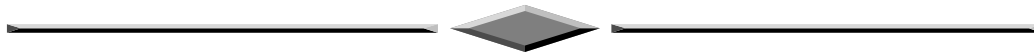
EXAMPLE 80: A DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 80.



Learn the 1-3-5-b7 scale degree notes for the A dominant seventh chord. These are illustrated in table 55.

TABLE 55: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|---|----|---|----|
| Chord Name | | | | |
| G | G | B | D | F |
| D | D | F# | A | C |
| A | A | C# | E | G |

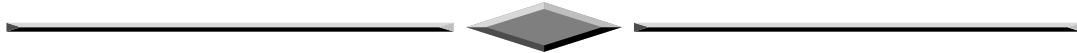
Now learn the 1-3-5-b7 notes in first position. **Play Example 81 now.**

EXAMPLE 81: "A7" CHORD ARPEGGIO IN FIRST POSITION

Note Names

| | | | | | | | | | |
|--------------|---|----|---|----|---|----|---|----|---|
| G | A | C# | E | G | A | C# | E | G | A |
| | | | | | | | | | |
| | | | | | | | | | |
| 0 | 2 | 6 | 2 | 5 | 0 | 4 | 0 | 3 | 5 |
| b7 | 1 | 3 | 5 | b7 | 1 | 3 | 5 | b7 | 1 |
| Scale Degree | | | | | | | | | |

*Learn to **name, sing, play** and the **scale degrees** for example 81.*



REVIEW OF CHAPTER 27

A Dominant Seventh Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

*Examples:
1 through 81*

*Tables:
1 through 55*

Find the answers to the following questions in chapter 27.

Name the notes in the following ***scales*** and ***chords***: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 28**

Chapter 28

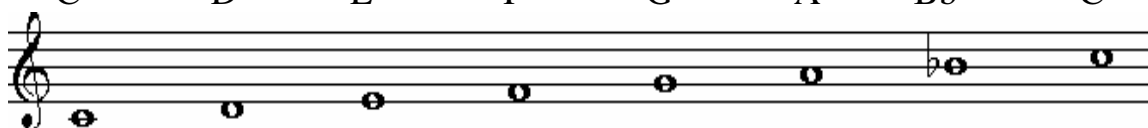
C DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Now learn the C dominant seventh scale and chord arpeggio.
 Example 82 has the C dominant seventh scale. **Play Example 82 now.**

EXAMPLE 82: C DOMINANT SEVENTH SCALE

Note Names

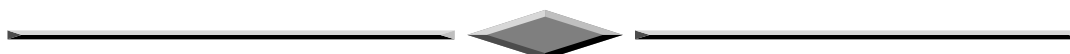
| | | | | | | | |
|---|---|---|---|---|---|-----------|---|
| C | D | E | F | G | A | B \flat | C |
|---|---|---|---|---|---|-----------|---|



| | | | | | | | |
|---|---|---|---|---|---|----|------|
| 5 | 0 | 2 | 3 | 5 | 0 | 1 | 3 |
| 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 82.

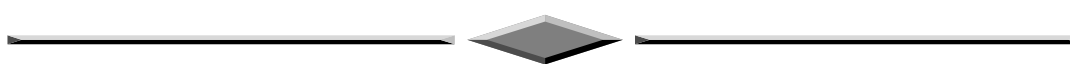


The scale degrees are shown in table 56.

TABLE 56: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|------------|---|---|------------|-----------|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
| Key | | | | | | | | |
| C | C | D | E | F | G | A | B \flat | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F \sharp | G | A | B | C | D |
| A | A | B | C \sharp | D | E | F \sharp | G | A |

Learn to *play, name, sing* and the *scale degrees* for table 56.



The notes in 1st position for the C dominant seventh scale are illustrated in Example 83. **Play Example 83 now.**

EXAMPLE 83: C DOMINANT SEVENTH SCALE IN FIRST POSITION

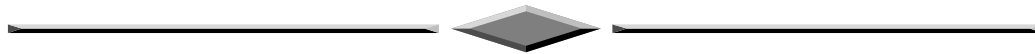
Note Names

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

Scale Degree

5 6 b7 1(8) 2 3 4 5 6 b7 1(8) 2 3 4 5 6 b7

Learn to *sing, play, name* and call the *scale degrees* in example 83.




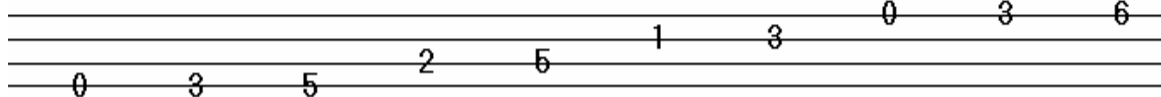
Learn the 1-3-5-b7 scale degree notes for the C dominant seventh chord. These are illustrated in table 57.

TABLE 57: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

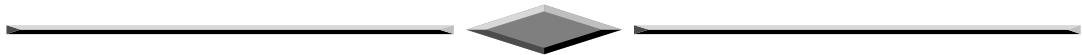
| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|---|------------|---|-----------|
| Chord Name | | | | |
| C | C | E | G | B \flat |
| G | G | B | D | F |
| D | D | F \sharp | A | C |
| A | A | C \sharp | E | G |

Now learn the 1-3-5-b7 notes in first position. **Play Example 84 now.**

EXAMPLE 84: "C7" CHORD ARPEGGIO IN FIRST POSITION

| | | | | | | | | | | | |
|--|----|---|---|---|----|---|---|---|----|--------------|--|
| | | | | | | | | | | Note Names | |
| G | Bb | C | E | G | Bb | C | E | G | Bb | | |
|  | | | | | | | | | | | |
|  | | | | | | | | | | | |
| 5 | b7 | 1 | 3 | 5 | b7 | 1 | 3 | 5 | b7 | | |
| | | | | | | | | | | Scale Degree | |

*Learn to **name, sing, play** and the **scale degrees** for example 84.*



REVIEW OF CHAPTER 28

C Dominant Seventh Scale, Chord and Arpeggio

Make sure you can ***play, sing, name*** and call the ***scale degrees*** of all the notes in the following:

Examples:

1 through 84

Tables:

1 through 57

Find the answers to the following questions in chapter 28.

Name the notes in the following ***scales*** and ***chords***: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 29**

Chapter 29

F DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

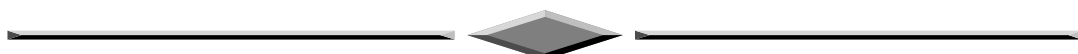
Learn the F dominant seventh scale and chord arpeggio. Example 85 has the F dominant seventh scale. **Play Example 85 now.**

EXAMPLE 85: F DOMINANT SEVENTH SCALE

Note Names

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 85.



The scale degrees are shown in table 58.

TABLE 58: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|---|---|----|----|---|----|----|------|
| Key | | | | | | | | |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |

Learn to *play, name, sing* and the *scale degrees* for table 58.

The notes in 1st position for the F dominant seventh scale are illustrated in Example 86. **Play Example 86 now.**

EXAMPLE 86: F DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 86.

Learn the 1-3-5-b7 scale degree notes for the F dominant seventh chord. These are illustrated in table 59.

TABLE 59: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|---|---|---|-----------|
| Chord Name | | | | |
| F | F | A | C | E \flat |
| C | C | E | G | B \flat |
| G | G | B | D | F |

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

Now learn the 1-3-5-b7 notes in first position. **Play Example 87 now.**

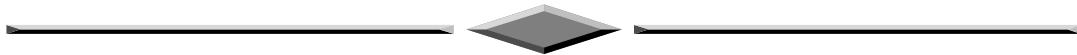
EXAMPLE 87: "F7" CHORD ARPEGGIO IN FIRST POSITION

Note Names

A C Eb F A C Eb G A

Scale Degree

Learn to name, sing, play and the scale degrees for example 87.



REVIEW OF CHAPTER 29

F Dominant Seventh Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

*Examples:
1 through 87*

*Tables:
1 through 59*

Find the answers to the following questions in chapter 29.

Name the notes in the following **scales** and **chords**: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 30**

Chapter 30

E DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

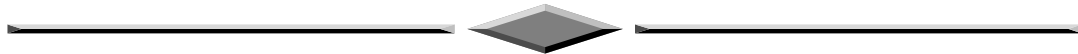
Example 88 has the E dominant seventh scale. **Play Example 88 now.**

EXAMPLE 88: E DOMINANT SEVENTH SCALE

Note Names

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 88.



The scale degrees are shown in table 60.

TABLE 60: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|---|----|----|----|---|----|----|------|
| Key | | | | | | | | |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |
| E | E | F# | G# | A | B | C# | D | E |

Learn to *play, name, sing* and the *scale degrees* for table 60.

The notes in 1st position for the E dominant seventh scale are illustrated in Example 89. **Play Example 89 now.**

EXAMPLE 89: E DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 89.

Learn the 1-3-5-b7 scale degree notes for the E dominant seventh chord. These are illustrated in table 61.

TABLE 61: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|---|----|---|----------------|
| Chord Name | | | | |
| F | F | A | C | E ^b |
| C | C | E | G | B ^b |
| G | G | B | D | F |
| D | D | F# | A | C |
| A | A | C# | E | G |
| E | E | G# | B | D |

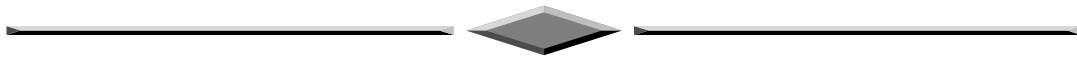
Now learn the 1-3-5-b7 notes in first position. **Play example 90 now.**

EXAMPLE 90: “E7” CHORD ARPEGGIO IN FIRST POSITION

| | | | | | | | | | |
|------------|---|---|---|----|---|---|---|----|---|
| Note Names | | | | | | | | | |
| G# | B | D | E | G# | B | D | E | G# | B |

| | | | | | | | | | |
|--------------|---|----|---|---|---|----|---|---|---|
| | | | | | | | 0 | 4 | 7 |
| | | 0 | 2 | 6 | 2 | 5 | | | |
| 1 | 4 | | | | | | | | |
| 3 | 5 | b7 | 1 | 3 | 5 | b7 | 1 | 3 | 5 |
| Scale Degree | | | | | | | | | |

*Learn to **name, sing, play** and the **scale degrees** for example 90.*



REVIEW OF CHAPTER 30

E Dominant Seventh Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

Examples:

1 through 90

Tables:

1 through 61

Find the answers to the following questions in chapter 30.

Name the notes in the following ***scales*** and ***chords***: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7, E7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 31**

Chapter 31

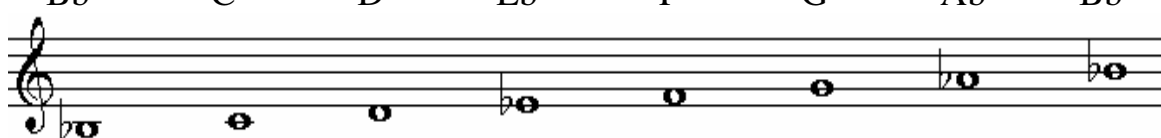
B FLAT DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Now learn the Bb dominant seventh scale and chord arpeggio.
Example 91 has the Bb dominant seventh scale. **Play Example 91 now.**

EXAMPLE 91: Bb DOMINANT SEVENTH SCALE

Note Names

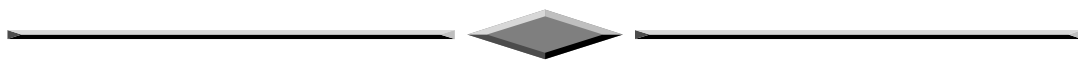
| | | | | | | | |
|----|---|---|----|---|---|----|----|
| Bb | C | D | Eb | F | G | Ab | Bb |
|----|---|---|----|---|---|----|----|



| | | | | | | | |
|---|---|---|---|---|---|----|------|
| 3 | 5 | 0 | 1 | 3 | 5 | 6 | 1 |
| 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 91.



The scale degrees are shown in table 62.

TABLE 62: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|----|----|----|----|---|----|----|------|
| Key | | | | | | | | |
| B flat | Bb | C | D | Eb | F | G | Ab | Bb |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |
| E | E | F# | G# | A | B | C# | D | E |

Learn to *play, name, sing* and the *scale degrees* for table 62.

The notes in 1st position for the Bb dominant seventh scale are illustrated in Example 92. **Play Example 92 now.**

EXAMPLE 92: Bb DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 92.

Learn the 1-3-5-b7 scale degree notes for the Bb dominant seventh chord. These are illustrated in table 63.

TABLE 63: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

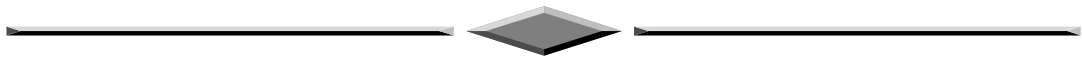
| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|----|----|---|----|
| Chord Name | | | | |
| B flat | Bb | D | F | Ab |
| F | F | A | C | Eb |
| C | C | E | G | Bb |
| G | G | B | D | F |
| D | D | F# | A | C |
| A | A | C# | E | G |
| E | E | G# | B | D |

Learn the 1-3-5-b7 notes in first position. **Play example 93 now.**

EXAMPLE 93: “Bb7” CHORD ARPEGGIO IN FIRST POSITION

| | | | | | | | | | | | | |
|--------------|----|---|---|----|----|---|---|----|----|------------|---|---|
| | | | | | | | | | | Note Names | | |
| Ab | Bb | D | F | Ab | Bb | D | F | Ab | Bb | | | |
| | | | | | | | | | | | | |
| | | | | | | | | | | 1 | 4 | 6 |
| | | | | | | | | | | 0 | 3 | 6 |
| 1 | 3 | | | 6 | 1 | 5 | 1 | 4 | 6 | | | |
| b7 | 1 | 3 | 5 | b7 | 1 | 3 | 5 | b7 | 1 | | | |
| Scale Degree | | | | | | | | | | | | |

*Learn to **name, sing, play** and the **scale degrees** for example 93.*



REVIEW OF CHAPTER 31

Bb Dominant Seventh Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

*Examples:
1 through 93*

*Tables:
1 through 63*

Find the answers to the following questions in chapter 31.

Name the notes in the following **scales** and **chords**: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7, E7, Bb7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 32**

Chapter 32

B DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Example 94 has the B dominant seventh scale. **Play Example 94 now.**

EXAMPLE 94: B DOMINANT SEVENTH SCALE

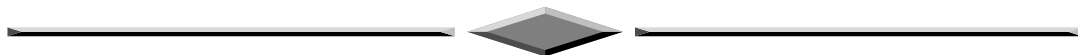
Note Names

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

| | | | | | | | |
|---|---|---|---|---|---|----|------|
| 4 | 6 | 1 | 2 | 4 | 6 | 0 | 2 |
| 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 94.



The scale degrees are shown in table 64.

TABLE 64: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| B flat | Bb | C | D | Eb | F | G | Ab | Bb |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |
| E | E | F# | G# | A | B | C# | D | E |
| B | B | C# | D# | E | F# | G# | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 64.

The notes in 1st position for the B dominant seventh scale are illustrated in Example 95. **Play Example 95 now.**

EXAMPLE 95: B DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 95.

Learn the 1-3-5-b7 scale degree notes for the B dominant seventh chord. These are illustrated in table 65.

TABLE 65: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|----|---|---|----|
| Chord Name | | | | |
| B flat | Bb | D | F | Ab |
| F | F | A | C | Eb |
| C | C | E | G | Bb |
| G | G | B | D | F |

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

Now learn the 1-3-5-b7 notes in first position. **Play Example 96 now.**

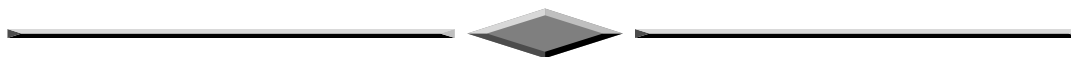
EXAMPLE 96: “B7” CHORD ARPEGGIO IN FIRST POSITION

Note Names

A B D# F# A B D# F# A B

Scale Degree

Learn to name, sing, play and the scale degrees for example 96.



REVIEW OF CHAPTER 32

B Dominant Seventh Scale, Chord and Arpeggio

Make sure you can ***play, sing, name*** and call the ***scale degrees*** of all the notes in the following:

Examples:

1 through 96

Tables:

1 through 65

Find the answers to the following questions in chapter 32.

Name the notes in the following ***scales*** and ***chords***: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7, E7, Bb7, B7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 33**

Chapter 33

E FLAT DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Now move on to the Eb dominant seventh scale and chord arpeggio. Example 97 has the Eb dominant seventh scale. **Play Example 97 now.**

EXAMPLE 97: Eb DOMINANT SEVENTH SCALE

Note Names

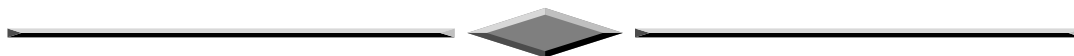
Eb F G Ab Bb C Db Eb

1 3 5 6 1 3 4 6

1 2 3 4 5 6 b7 1(8)

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 97.



The scale degrees are shown in table 66.

TABLE 66: SCALE DEGREE

| | | | | | | | | |
|--------|----|----|----|----|----|----|----|----|
| E flat | Eb | F | G | Ab | Bb | C | Db | Eb |
| B flat | Bb | C | D | Eb | F | G | Ab | Bb |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |
| E | E | F# | G# | A | B | C# | D | E |
| B | B | C# | D# | E | F# | G# | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 66.

The notes in 1st position for the Eb dominant seventh scale are illustrated in Example 98. **Play Example 98 now.**

EXAMPLE 98: Eb DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 98.

Learn the 1-3-5-b7 scale degree notes for the Eb dominant seventh chord. These are illustrated in table 67.

TABLE 67: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|----|----|----|----|
| Chord Name | | | | |
| E flat | Eb | G | Bb | Db |
| B flat | Bb | D | F | Ab |
| F | F | A | C | Eb |
| C | C | E | G | Bb |
| G | G | B | D | F |
| D | D | F# | A | C |
| A | A | C# | E | G |

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

Now learn the 1-3-5-b7 notes in first position. **Play example 99 now.**

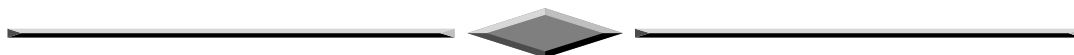
EXAMPLE 99: “Eb7” CHORD ARPEGGIO IN FIRST POSITION

Note Names

G Bb Db Eb G Bb Db Eb G Bb

Scale Degree

*Learn to **name, sing, play** and the **scale degrees** for example 99.*



REVIEW OF CHAPTER 33

Eb Dominant Seventh Scale, Chord and Arpeggio

Make sure you can ***play, sing, name*** and call the ***scale degrees*** of all the notes in the following:

Examples:
1 through 99

Tables:
1 through 67

Find the answers to the following questions in chapter 33.

Name the notes in the following ***scales*** and ***chords***: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7, E7, Bb7, B7, Eb7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 34**


Chapter 34

Ab7 SCALE AND CHORD ARPEGGIO

Example 100 has the Ab dominant seventh scale. **Play Example 100 now.**

EXAMPLE 100: Ab DOMINANT SEVENTH SCALE

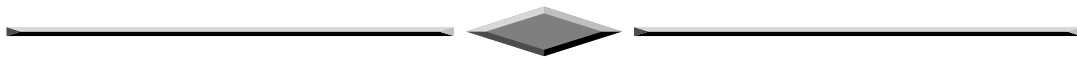
| Note Names | | | | | | | |
|------------|----|---|----|----|---|----|----|
| Ab | Bb | C | Db | Eb | F | Gb | Ab |



| | | | | | | | |
|---|---|---|---|---|---|----|------|
| 1 | 3 | 5 | 6 | 1 | 3 | 4 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 100.



The scale degrees are shown in table 68.

TABLE 68: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| A flat | Ab | Bb | C | Db | Eb | F | Gb | Ab |
| E flat | Eb | F | G | Ab | Bb | C | Db | Eb |
| B flat | Bb | C | D | Eb | F | G | Ab | Bb |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |
| E | E | F# | G# | A | B | C# | D | E |
| B | B | C# | D# | E | F# | G# | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 68.

The notes in 1st position for the Ab dominant seventh scale are illustrated in Example 101. **Play Example 101 on the tape now.**

EXAMPLE 101: Ab DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

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

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 101.

Learn the 1-3-5-b7 scale degree notes for the Ab7 chord, table 69.

TABLE 69: DOM. SEVENTH ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|----|----|----|----|
| Chord Name | | | | |
| A flat | Ab | C | Eb | Gb |
| E flat | Eb | G | Bb | Db |
| B flat | Bb | D | F | Ab |
| F | F | A | C | Eb |
| C | C | E | G | Bb |
| G | G | B | D | F |
| D | D | F# | A | C |
| A | A | C# | E | G |
| E | E | G# | B | D |
| B | B | D# | F# | A |

Learn the 1-3-5-b7 notes in first position. **Play example 102 now.**

EXAMPLE 102: “Ab7” CHORD ARPEGGIO IN FIRST POSITION

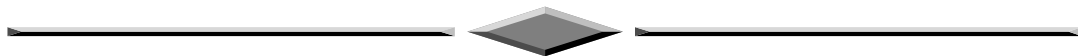
Note Names

Ab C Eb Gb Ab C Eb Gb Ab

Scale Degree

1 3 5 b7 1 3 5 b7 1

Learn to name, sing, play and the scale degrees for example 102.



REVIEW OF CHAPTER 34

Ab Dominant Seventh Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

*Examples:
1 through 102*

*Tables:
1 through 69*

Find the answers to the following questions in chapter 34.

Name the notes in the following ***scales*** and ***chords***: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7, E7, Bb7, B7, Eb7, Ab7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 35**

Chapter 35

D FLAT DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

Example 103 has the Db dominant seventh scale. **Play Example 103 now.**

EXAMPLE 103: Db DOMINANT SEVENTH SCALE

Note Names

Db Eb F Gb Ab Bb Cb Db

6 1 3 4 6 1 2 4

1 2 3 4 5 6 b7 1(8)

Scale Degree

Learn to *play, name, sing* and call the *scale degrees* for example 103.

The scale degrees are shown in table 70.

TABLE 70: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| D flat | Db | Eb | F | Gb | Ab | Bb | Cb | Db |
| A flat | Ab | Bb | C | Db | Eb | F | Gb | Ab |
| E flat | Eb | F | G | Ab | Bb | C | Db | Eb |
| B flat | Bb | C | D | Eb | F | G | Ab | Bb |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |
| E | E | F# | G# | A | B | C# | D | E |
| B | B | C# | D# | E | F# | G# | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 70.

The notes in 1st position for the Db dominant seventh scale are illustrated in Example 104. **Play Example 104 now.**

EXAMPLE 104: Db DOMINANT SEVENTH SCALE IN FIRST POSITION

Note Names

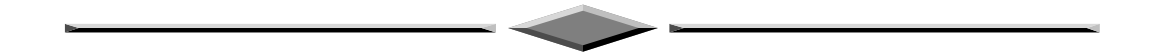
Ab Bb Cb Db Eb F Gb Ab Bb Cb Db Eb F Gb Ab Bb



1 2 3 4 5 6 b7 1(8) 2 3 4 5 6 b7 1(8) 2

Scale Degree

Learn to *sing, play, name* and call the *scale degrees* in example 104.



Learn the 1-3-5-b7 scale degree notes for the Db dominant seventh chord. These are illustrated in table 71.

TABLE 71: DOMINANT SEVENTH CHORD ARPEGGIO NOTES

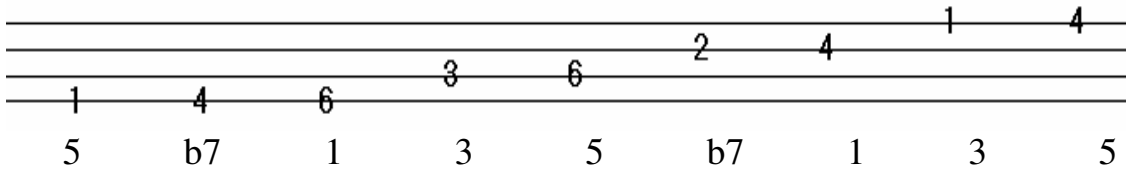
| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|----|----|----|----|
| Chord Name | | | | |
| D flat | Db | F | Ab | B |
| A flat | Ab | C | Eb | Gb |
| E flat | Eb | G | Bb | Db |
| B flat | Bb | D | F | Ab |
| F | F | A | C | Eb |
| C | C | E | G | Bb |
| G | G | B | D | F |
| D | D | F# | A | C |
| A | A | C# | E | G |
| E | E | G# | B | D |
| B | B | D# | F# | A |

Learn the 1-3-5-b7 notes in first position. **Play Example 105 now.**

EXAMPLE 105: “Db7” CHORD ARPEGGIO IN FIRST POSITION

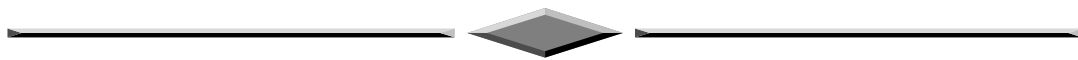
Note Names

Ab Cb Db F Ab Cb Db F Ab



Scale Degree

Learn to **name, sing, play** and the **scale degrees** for example 105.



REVIEW OF CHAPTER 35

Db Dominant Seventh Scale, Chord and Arpeggio

Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:

Examples:

1 through 105

Tables:

1 through 71

Find the answers to the following questions in chapter 35.

Name the notes in the following **scales** and **chords**: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7, E7, Bb7, B7, Eb7, Ab7, Db7

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 36**


Chapter 36

G FLAT DOMINANT SEVENTH SCALE AND CHORD ARPEGGIO

The final dominant seventh scale and chord arpeggio is for the key of G flat. Example 106 has the Gb dominant seventh scale. **Play Example 106 now.**

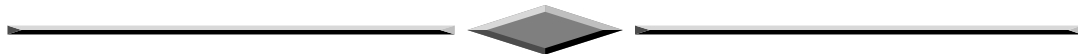
EXAMPLE 106: Gb DOMINANT SEVENTH SCALE

| | | | | | | | | |
|----|----|----|------------|----|----|----|----|--|
| | | | Note Names | | | | | |
| Gb | Ab | Bb | Cb | Db | Eb | Fb | Gb | |



| | | | | | | | | |
|--------------|---|---|---|---|---|----|------|--|
| | | | | | | 0 | 2 | |
| 4 | 6 | 1 | 2 | 4 | 6 | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) | |
| Scale Degree | | | | | | | | |

Learn to *play, name, sing* and call the *scale degrees* for example 106.



Notice the note name F flat in example 106. If you play the notes Fb and E, you hear the same pitch. So why isn't the note named E?

The note is named Fb because you altered G flat major scale (which contains the note F) to get the G flat dominant seventh scale (which contains the note F flat). Go back to example 34, page 12-1 if you need to see the G

flat major scale. Remember, to build a dominant seventh scale, flat the seventh degree of the major scale.

This is an example of enharmonic equivalents. *Enharmonic equivalents* are notes which sound alike, but have different names. In example 106, the notes E and F flat sound the same, but are two different names. Here are more enharmonic equivalents:

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

The scale degrees are shown in table 72.

TABLE 72: SCALE DEGREE

| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | b7 | 1(8) |
|--------------|----|----|----|----|----|----|----|------|
| Key | | | | | | | | |
| G flat | Gb | Ab | Bb | Cb | Db | Eb | Fb | Gb |
| D flat | Db | Eb | F | Gb | Ab | Bb | Cb | Db |
| A flat | Ab | Bb | C | Db | Eb | F | Gb | Ab |
| E flat | Eb | F | G | Ab | Bb | C | Db | Eb |
| B flat | Bb | C | D | Eb | F | G | Ab | Bb |
| F | F | G | A | Bb | C | D | Eb | F |
| C | C | D | E | F | G | A | Bb | C |
| G | G | A | B | C | D | E | F | G |
| D | D | E | F# | G | A | B | C | D |
| A | A | B | C# | D | E | F# | G | A |
| E | E | F# | G# | A | B | C# | D | E |
| B | B | C# | D# | E | F# | G# | A | B |

Learn to *play, name, sing* and the *scale degrees* for table 72.

TABLE 73: DOMINANT SEVENTH CHORD
ARPEGGIO NOTES

| Scale Degree | 1 | 3 | 5 | b7 |
|--------------|----|----|----|----|
| Chord Name | | | | |
| G flat | Gb | Bb | Db | E |
| D flat | Db | F | Ab | B |
| A flat | Ab | C | Eb | Gb |
| E flat | Eb | G | Bb | Db |
| B flat | Bb | D | F | Ab |
| F | F | A | C | Eb |
| C | C | E | G | Bb |
| G | G | B | D | F |
| D | D | F# | A | C |
| A | A | C# | E | G |
| E | E | G# | B | D |
| B | B | D# | F# | A |

Learn the 1-3-5-b7 notes in first position. **Play Example 108 now.**

EXAMPLE 108: “Gb7” CHORD ARPEGGIO IN FIRST POSITION

Note Names

Bb Db Fb Gb Bb Db Fb Gb Bb

3 5 b7 1 3 5 b7 1 3

Scale Degree

*Learn to **name, sing, play** and the **scale degrees** for example 108.*

REVIEW OF CHAPTER 36

Gb Dominant Seventh Scale, Chord and Arpeggio

*Make sure you can **play, sing, name** and call the **scale degrees** of all the notes in the following:*

Examples:

1 through 108

Tables:

1 through 73

Find the answers to the following questions in chapter 36.

Name the notes in the following *scales* and *chords*: G, D, A, C, F, E, Bb, B, Eb, Ab, Db, Gb, Am, Em, Dm, Gm, Cm, Fm, Bbm, Ebm, G#m, C#m, F#m, G7, D7, A7, C7, F7, E7, Bb7, B7, Eb7, Ab7, Db7, Gb7

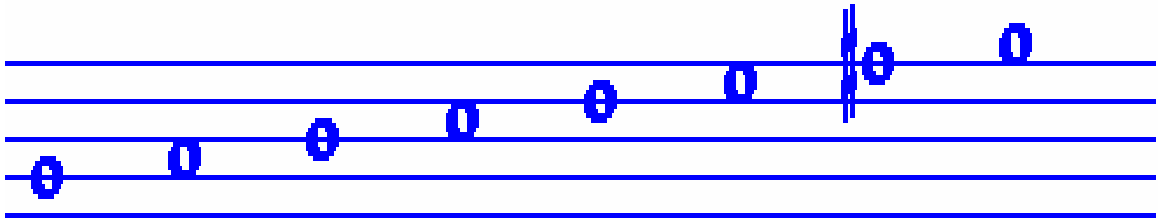
**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 37**

CONGRATULATIONS

FOR LEARNING
ALL THE

DOMINANT SEVENTH SCALES AND ARPEGGIOS

SECTION
FOUR
PRACTICAL
APPLICATIONS



of
MUSIC THEORY

Chapter 37

Chord Progressions

As stated in Chapter 1, two basic components of music are melody and chords. Melodies are constructed from scales. Chords are certain notes from a scale played together. In the first 36 chapters, you have seen how major, minor and dominant seventh scales and chords are constructed. In chapter 37, you will take a closer look at chords themselves.

Chords are a very big part of many types of music. They are the foundation melodies rest upon. Whether playing a set melody or improvising, you need to know which chord is being played at all times. If you are a mandolinist, you need to know chords so you can play the proper chord when accompanying someone. If you are playing a solo, you need to know the chords to know the “safe” notes (arpeggio notes) to play in that solo. If you know the chords to a song and know what notes are in a chord, then you know what the “safe” notes are when playing that song. More about this subject in chapter 39.

If you have a knowledge of chords and chord progressions, you can make educated guesses when playing a song you have never heard before. Later in this chapter you will look at how to use knowledge of chord progressions to predict chords in a song.

Up to now in this book, you have learned many of the basic building blocks of music. You should know the major, minor and dominant seventh scales and arpeggios in all keys. **If you don't, please review the first 36 chapters until you know these well.** It is time to put this information to use.

In section four, you take a closer look at the melody-chord relationship. See how chords work in greater detail now. You will start with chord progressions.

A chord progression is the order in which a series of chords occur. Every song or tune has a unique melody and a chord progression which fits that melody. Once you have learned a specific song or tune, you can look closer at how the chords work.

You analyze chord progressions in much the same way you analyze scales. Remember how you looked at the notes in a major scale? To refresh you, table 1 is reprinted here.

TABLE 1: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|---|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | G | A | B | C | D | E | F# | G |

Remember G is the first degree of the G major scale, A the second degree, E the sixth degree, etc. If you don't remember this, review chapter 1. Let's now apply this thinking to chords. Look now at Table 74.

TABLE 74: CHORD DEGREE

| | | | | | | | |
|--------------|---|----|-----|----|---|----|-----|
| Chord Degree | I | II | III | IV | V | VI | VII |
| Key | G | A | B | C | D | E | F# |

As you can see, the Arabic Numbers in table 1 have been replaced by Roman Numerals in table 74. It is standard in music theory to talk about chords in terms of Roman Numerals. This way, we avoid confusion of whether we are talking about scale degree or chord degree. Otherwise they are the same.

Say a guitarist friend is playing a song and you want to play along. We will call this **SONG 1**. Not a very interesting title, I know. It will never make MTV. If that is your goal, this is the wrong book for you. Work on your dance steps, not music theory.

You have never heard Song 1 before, but still want to play along. You first ask the key of Song 1. Your friend replies the key is G. Next, you ask what the chords are. Your friend says the chords are "G", "C", and "D".

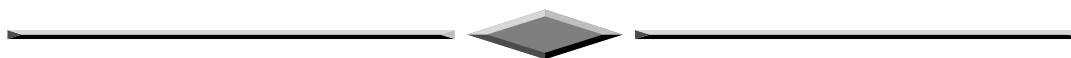
If you look at table 74, the chord "G" is the I chord. The chord "C" is the IV chord. The chord "D" is the V chord. So what, you say? Now look at Table 75, chord degree for every key.

TABLE 75: CHORD DEGREE

| Chord Degree | I | II | III | IV | V | VI | VII |
|--------------|----|----|-----|----|----|----|-----|
| Key | | | | | | | |
| G flat | Gb | Ab | Bb | Cb | Db | Eb | F |
| D flat | Db | Eb | F | Gb | Ab | Bb | C |
| A flat | Ab | Bb | C | Db | Eb | F | G |
| E flat | Eb | F | G | Ab | Bb | C | D |
| B flat | Bb | C | D | Eb | F | G | A |
| F | F | G | A | Bb | C | D | E |
| C | C | D | E | F | G | A | B |
| G | G | A | B | C | D | E | F# |
| D | D | E | F# | G | A | B | C# |
| A | A | B | C# | D | E | F# | G# |
| E | E | F# | G# | A | B | C# | D# |
| B | B | C# | D# | E | F# | G# | A# |

Your friend wants to do a second song, called **Song 2**. You ask the key of Song 2. Your friend replies the key of F. You ask the chords. Your friend says the chords are “F”, “Bb” and “C”. Look again table 75. In the key of F, “F” is the I chord, “Bb” is the IV chord and “C” is the V chord.

I, IV and V chords. You may have heard that before somewhere. *The I, IV and V are the most commonly played chords in many types of music.* This means you should memorize the I, IV and V chords in all keys. Do this now using Table 75 before reading on.



Now, your friend wants to play **Song 3**. You ask the key. Your friend answers the key of C. What are the three most likely chords? Use table 75. In the key of C, the I chord is “C”, the IV chord is “F” and the V chord is “G”. For Song 3, you didn’t need your friend to tell you the chords!

Go back to the key of G. Can you name the I, IV and V chords? They are “G”, “C”, and “D”, respectively. Can you name all the notes of these chords? You should have these memorized by now, but if you don’t, refer to Table 24. Part of table 24 is reprinted here.

TABLE 24: MAJOR CHORD ARPEGGIO NOTES

| | | | |
|--------------|---|----|---|
| Scale Degree | 1 | 3 | 5 |
| Chord Name | | | |
| C | C | E | G |
| G | G | B | D |
| D | D | F# | A |

If you compare Tables 1 (see below) and 24, you see some interesting phenomena.

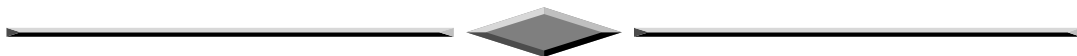
TABLE 1: SCALE DEGREE (G Major Scale)

| | | | | | | | | |
|--------------|---|---|---|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | | | | | | | | |
| G | G | A | B | C | D | E | F# | G |

Only the notes of the G major scale (Table 1) are contained in the “G”, “C” and “D” chords (Table 24), which happen to be the I, IV, V chords in the key of G (Table 25). What this tells us is *when any tune or song contains just the I, IV and V chords, we can find the notes of any of those chords contained in the major scale of the key in which we are playing!*

Go back to Song 1. You used the I, IV and V chords for Song 1, played in the key of G. Up to now, you may have believed that every time your friend played a different chord, you had to play a different scale to match that chord. However, look back at the previous paragraph. When any tune or song contains just the I, IV and V chords, you can find the notes of any of those chords contained in the major scale of the key in which you are playing. This means you can play just the G major scale throughout all of Song 1! You play the same scale, just playing around the notes of the chord currently being played. This idea is covered in much greater detail in chapter 39.

PRACTICE EXERCISE: Have a guitarist friend play I, IV, V chords in many different keys. Play along, using only the notes of the major scale of the key you are in.

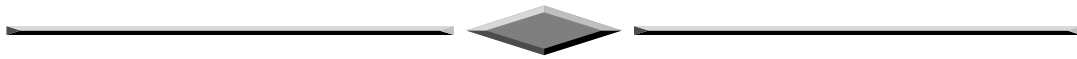


Now, let's expand on this line of thinking. The I, IV and V chords occur the most in many types of music. What are the next most common? *They are the II_m, III_m and VI_m.* These are simply the minor chord versions of the II, III and VI. Let's find out why they are commonly used chords.

For our example here, let's take the key of C. The notes for the C major scale C are C, D, E, F, G, A, B. The notes for the II_m chord ("D_m") are D, F, A. (If you don't know this review chapter 16). The notes for the III_m chord ("E_m") are E, G, B. The notes for the VI_m chord ("A_m") are A, C, E. Note that each note in the "D_m", "E_m" and "A_m" chords are also in the C major scale.

The most commonly occurring chords in most styles of music are the I, IV, and V. The next most likely to occur chords are the II_m, III_m, and the VI_m. All these chords occur naturally in the major scale of the key being played. Therefore, we need not alter the current keys major scale when playing against any of these chords.

Please take the time now to review Table 75. Learn the degrees of every key. *Be able to call the I, II_m, III_m, IV, V, and VI_m chords for EVERY KEY.* Do this now before reading more.



Now you will put this chord numbering system to work. Let's look at a common old folk song most everyone has heard, Red River Valley. I'll print the words and chords, then you will look at how to analyze the chord progression and how to play the same song in other keys. As seen in Example 109, the chords to the chorus are as follows:

Example 109: Red River Valley Chorus, Key of G

G / / / / / / /
Come and sit by my side if you love me
/ / / / / D / /
Do not hasten to bid me adieu
/ G / / / C / /
Just remember the Red River Valley
/ D / / / G / / /
And the cowboy that loves you so true

Above the words in each line of the chorus notice a capital letter or a slash (/). Each letter or slash stands for one beat. This means in the Red River Valley chorus is the chord “G” is played 12 beats (one “G” and eleven slashes), “D” is played 4 beats, “G” is played 4 beats, “C” is played 4 beats, “D” is played 4 beats, and “G” is played 4 beats. This is the chord progression played in the key of G.

Look at the chord progression itself. Remember in the key of G the chord “G” is the I chord, “C” the IV chord and “D” the V chord. In Example 110, you view just the chord progression.

Example 110: Red River Valley Chorus

I / / / / / / /
Come and sit by my side if you love me
/ / / / / V / /
Do not hasten to bid me adieu
/ I / / / IV / /
Just remember the Red River Valley
/ V / / / I / / /
And the cowboy that loves you so true

In example 110 you think only of the chord progression without placing that progression in a key. This I chord is 12 beats, the V chord 4

beats, the I chord 4 beats, the IV chord 4 beats, the V chord 4 beats, and the I chord 4 beats.

If you know the chord progression of a song (i.e. example 110) and know the chord scale degrees of all the keys (i.e. table 75) then you will know the chords for that song in any key instantly!

As an exercise, take the chorus of the Red River Valley and figure out the chords for the key of A. Please do this now. Check yourself in Example 111.

Example 111: Red River Valley Chorus

A
I / / / / / / /

Come and sit by my side if you love me

E
/ / / / / V / /

Do not hasten to bid me adieu

A D
/ I / / / IV / /

Just remember the Red River Valley

E A
/ V / / / I / / /

And the cowboy that loves you so true

Transposing is playing the music event in a different key. It is a valuable skill to be able to transpose a chord progression to a different key. You will undoubtedly find singers who play the same song in different keys, and instrumentalists who play tunes in keys different than you. If you can transpose quickly, you will have a much easier time playing along.

To transpose the chords in a song to a new key: 1) figure out the chord progression in Roman Numerals, 2) find the new key, 3) place the new chords to the appropriate Roman Numerals. If needed, refer to table 75.

Now transpose Red River Valley to the key of B flat. This is shown in Example 112.

Example 112: Red River Valley Chorus

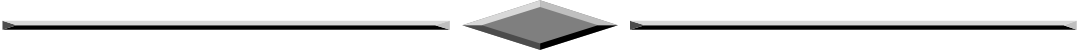
Bb
I / / / / / /
Come and sit by my side if you love me

F
/ / / / / V / /
Do not hasten to bid me adieu

Bb Eb
/ I / / / IV / /
Just remember the Red River Valley

F Bb
/ V / / / I / / /
And the cowboy that loves you so true

PRACTICE EXERCISE: You have seen Red River Valley transposed to different keys. Now take a song you know, figure out the chords and transpose it to many different keys.



So far, you have studied the chords most likely to occur in a given key. Can you name the Roman Numerals of these chords? If you can not, please review this chapter. As studied, these chords all contain notes that fall in the major scale of the key in which we are playing.

These, however, are not the only chords that can occur. The possibilities are endless, limited only by creativity and (hopefully) good taste. Many songs and tunes have chords that contain notes outside the key you are playing. These have the effect of a temporary key change. Let's look at some (but definitely not every!) other possibilities.

Probably the most used chord outside the key is the bVII chord. This chord is the VII played one note lower, or for you mandolin players, one fret lower. Find the bVII chord for the key of G. Refer once again to table 75. You see the VII chord for the key of G is the chord "F#". If you lower F# one note, we get F. Therefore the chord "F" is the bVII of the key of G.

For old-time fiddlers, the B part of Old Joe Clark is a good example of a bVII chord occurring in a tune. There are thousands of tunes and songs containing this bVII chord. I'm going to use the standard Folk and Bluegrass song "Little Maggie" as a demonstration. The chorus to "Little Maggie" is Example 113.

Example 113: Little Maggie Chorus

I / / / bVII / /
 Yonder stands little Maggie

/ I / V / I / /
 With a dram glass in her hand

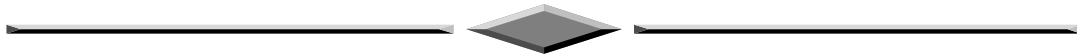
/ I / / / bVII / /
 She's drinkin' away her troubles

/ I / V / I / / /
 And courtin' another man

Can you determine the chords to "Little Maggie" in the key of G? Try to do so on your own. Compare your results to Example 114.

Notice that the 3rd and 5th degrees of the “F” chord **are** contained in the G major scale. Only one note alters, F# to F. This means you need alter only one note in the G major scale to play against this chord. When playing against the “F” chord (the bVII chord) in the key of G, do so by modifying the F# note to F in the G major scale. This gives us the notes G, A, B, C, D, E and F. Do any of you recognize which scale this is? It is a C major scale (starting on G) and is also a G dominant seventh scale.

*When playing against a bVII chord, simply alter the 7th degree of the major scale to the bVII degree, **or** play the dominant seventh scale, **or** play the major scale of the key of the IV chord.* I know this is confusing, but it is all the same scale! You now have several different ways of naming it.



Your friend now wants to play Song 4. Now armed with this information about chord progressions, you think “what will the chords be?” A quick review of this chapter will help.

The most commonly occurring chords are these:

1. I, IV, V
2. IIm, IIIIm, VIIm
3. bVII
4. VI, II, III

Other non key related chords

Now all you need to do is put these Roman Numerals into the proper key.

To learn more about the wonderful world of chord progressions, learn all the songs and tunes you can. For each one learned, figure out the chord progression in Roman Numerals. Transpose it to many different keys. Play along with that song in all keys. If you do this often, I guarantee you will become a much better player.

REVIEW OF CHAPTER 37

Chord Progressions

*Make sure you can call the **chord degrees** of all the keys. To do this, memorize Table 75.*

Find the answers to the following questions in chapter 37.

Define a chord progression.

Why do you use Roman Numerals for chord degree and Arabic numbers for scale degree?

Name the most commonly used chords in chord progressions (by Roman Numeral). Name chords less often used.

What scale is played when using the I, II^m, III^m, IV, V and VI^m chords?

What is transposing? Why is it valuable to a musician?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 38**

Chapter 38

Simple Chord Substitution

The term *chord substitution* means playing one or more chords in place of another. How is this done? Can you just pick any chord at random and substitute it for another? NO!!!!

When you substitute chords, the new chord or chords fill the same musical function as the original chords. Think of planning a cross country journey. You look at a map and pinpoint your eventual destination. You see many possible routes. Each one is different but all will end up going to the same place.

Chord substitution is similar. You need to know the path (chord progression) of the song. Then you can determine how to slightly alter the path, but make it goes to the same place. You will look at some common chord substitutions for Folk, Country, Old-Time Fiddling and Bluegrass music.

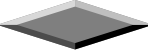
Probably the most common chord substitution: *When the original chord progression goes from the current chord to a chord a fourth higher, substitute a dominant seventh type chord of the same root for the current chord.* The two most common occurrences of this rule are moving from a I to a IV and moving from a V to a I.

What? A fourth? What does this hogwash mean? First, let's define a fourth. Remember our old friend the G major scale?

TABLE 1: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|---|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | G | A | B | C | D | E | F# | G |

Start on the note G. If you count four scale steps higher you get what note? C! G is step 1, A is 2, B is 3, C is 4. As seen in Chapter 37, these same steps hold for chords, the only difference was using Roman Numerals instead of Arabic Numbers.



What implications does this have for fiddle and mandolin players? If you are playing along with someone singing Red River Valley, how do you make this chord substitution? If you play mandolin, one easy way to do this is simply learn a “G7” chord and play it where indicated above. But let’s do more.

Suppose your friend is playing and singing the Red River Valley in the key of G. You are playing a counter melody line behind the voice. This means you are not just playing chords, you are playing notes different from the melody. As in example 116, when the chord progression goes to the “G7” chord, you can indicate this as well in your playing. How? Chord analysis to the rescue!

Name the notes in the chords “G”, “G7”, and “C”. Imagine the theme music from Final Jeopardy playing while you answer. Times up!

| Chord | | Scale Degree | | | |
|-------|--------------------|--------------|---|---|----|
| | | 1 | 3 | 5 | b7 |
| “G” | contains the notes | G | B | D | |
| “G7” | contains the notes | G | B | D | F |
| “C” | contains the notes | C | E | G | |

You can play any note in the “G” (G, B, or D) chord while the song requires the “G” chord played. (In example 116, this would be the words “member the”). Play any note in the “G7” chord when the song goes to “G7” (the words “Red River”). Play any note in the “C” chord when the song goes to “C” (the word “Valley”).

You can take this line of thinking one step farther. You can 1) play a different note for each new chord and 2) make these notes into a logical musical line.

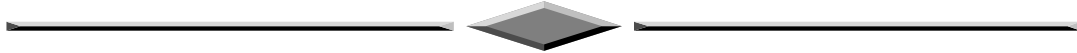
For instance, play the note G against the “G” (I) chord. Play the note F against the “G7” (IV) chord. Play the note E against the “C” (IV) chord. You now have the musical line G F E. Play those notes. Have a friend play the chords “G”, “G7”, “C” while you play those notes. See how they fit against the chords.

What you have done here is to play a musical line that *is not the melody*. That line fits the chords, and has logic by itself. This is the way you play behind a singer or another lead instrument.

You can view what you just played and make a general rule . *When going from a I to a IV chord, play the b7 note of the major scale to indicate the change.* Let’s see what you did. In example 116 you went from the I

chord (“G”) to the IV chord (“C”). You substituted the I7 chord (“G7”). When you substituted this chord, you played the note F (the b7 of the G scale).

This is one small example. There are countless other variations possible. Using this method, find other non-melody lines on many different chord progressions. *Don’t forget to play EACH chord progression in ALL keys.* The more of this you do, the more you will understand how chords and notes fit together.



Here was one very applicable use of music theory. With a little thought on your part, you can think of many others. While it is not the intent of this book to teach a music style, you can see some of the tools musicians use when practicing their craft.

Now let’s look at where Red River Valley switches from the V chord (“D”) to the I chord (“G”). You see this in example 117.

Example 117: Red River Valley Chorus, Key of G

V
I
 / D / / / G / / /

And the cowboy that loves you so true

Review the rule again: When the original chord progression goes from the current chord to a chord a fourth higher, substitute a dominant seventh type chord of the same root for the current chord. How can you tell a chord a fourth higher? In this instance, by counting! Lets review table 1 again, seen below.

TABLE 1: SCALE DEGREE

| | count: | | | | 1 | 2 | 3 | 4 |
|--------------|--------|---|---|---|---|---|----|------|
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | | | | | | | | |
| G | G | A | B | C | D | E | F# | G |

You can see by this that the distance between the notes D and G is a fourth, because you counted to four. That also means the distance between

the “D” and “G” chords is a fourth. Using our rule, you can substitute a dominant seventh for “D” in Red River Valley. You do this in example 118.

Example 118: Red River Valley Chorus, Key of G

| | | | |
|---|-----|------|---------|
| | V | V7 | I |
| / | D / | D7 / | G / / / |

And the cowboy that loves you so true

Play example 118. Again, when you hear the dominant seventh chord (“D7”), you can hear a change coming to the “G” chord.

The chord “D7” is made of the notes D, F#, A, C. If needed review chapter 26. Notice all these notes are contained in the G major scale. That means when going from “D7” to “G”, you need not alter the G major scale. You need only highlight the note C, the b7 of the “D” chord. This leads us to another general rule. *When going from a V to a I, do not alter the major scale of the key in which you are playing. Simply play the b7 note of the V chord.*

There are many possibilities of chord substitutions. Let’s look at one more very common substitution. *When staying on the I chord for few beats, you can substitute the chords III_m and VI_m for the I.* This is usually done as follows:

| | | | | |
|-----------------------|---|------------------|-----------------|---|
| Original Progression: | I | I | I | I |
| Substitute chords: | I | III _m | VI _m | I |

For our example you will use an Old-Time Fiddle piece, Westphalia Waltz. See Example 119.

Example 119: Westphalia Waltz, Normal Chords

G

E
A
D
G

Now let's take the same melody and substitute the III^m and VI^m.
Listen to example 120 on the tape now.

Example 120: Westphalia Waltz:

I, III^m, VI^m Chord Substitutions

G Bm Em G

Listen closely to examples 119 and 120. Can you see the chords serve the same purpose in both? Do you hear how the addition of the substitution chords add a nice movement to the tune without distracting from it? In example 120, there is more chord movement, but the chords come back to the original, the I.

Remember from chapter 37, the notes contained in the III_m and VI_m chords all occur in the major scale of the key in which you are playing? If not, you need to review chapter 37. This brings us to yet another generalization. *When playing against chords whose notes occur naturally in the scale you are playing, don't alter the major scale. Simply highlight the arpeggio notes of the chord being played.* We will cover this more in our next chapter.

These are just two of examples of chord substitution. No chord substitution rule works in every song, because some melodies accept substitution better than others. Your playing experience and personal taste will help you determine what sounds good and what doesn't.

Once again, learn all the songs you can. Study the chord progressions. Learn different versions of the same song. You may find some interesting substitutions taking place.

REVIEW OF CHAPTER 38

Simple Chord Substitutions

Review all examples and tables in chapter 38.

Find the answers to the following questions in chapter 38.

What is chord substitution? What is the role of the substitute chords?

Name some instances when you can substitute chords.

Take many different chord progressions and find a non-melody line to play against these chords. Do this with each progression in every key.

When going from the I to IV chords, what note of the major scale indicates this change?

**PLEASE LEARN ALL THE ABOVE
BEFORE READING CHAPTER 39**

Chapter 39

Theory Analysis of Tunes and Solos

Have you ever wondered how a good player fits notes together in a tune or an improvised solo? How do they know what note combinations will sound good? Do their fingers just magically only hit the right notes? How can you even begin to know what to play for a solo?

Music Theory can allow us to analyze what happens in tunes and solos of outstanding players. You can follow how composers think when they put together melodies and chords. Using these ideas, you can start to build your own solos. In this chapter, you will cover some interesting topics, including:

- Melodic structure of tunes and solos
- Finding chords for a tune
- Improvising using scales and arpeggios
- Transposing melodies

Please read and understand each section of this chapter. Do not read further in the chapter until you have a firm grasp of each topic.

Melodic Structure of Tunes and Solos

The placement of notes in a tune or a solo is very critical to the success of the music. A well designed solo adds interest and excitement to a piece. A good version of a tune captivates both listeners and players. To understand basics of solo construction, you need to see how notes fit together logically. When you see some examples of this, you can then start to do the same.

Before you look at the placement of notes, let's isolate the role of individual instruments playing together in a band. You need to know how each instrument makes the music fit together. Bluegrass, Old-Time Fiddling, Country and Folk music have many things in common. They all contain melody and chords. There is a rhythm section (instruments that play chords *and* keep the beat) and a solo section (instruments that play melodies). Some instruments do both, but each is done at a different time. The rhythm section keeps the beat, in other words you can tap your foot with

the rhythm section. Each instrument in the rhythm section has a role to play, and the instruments fit together into an ensemble sound when each instrument plays its role.

I need to define some terms here. If you are hearing some music and tapping your foot, you tap when you hear the pulse of the music. Your foot hits the floor when it hears this pulse, called the *on beat*. You raise your foot off the floor so you can tap it again at the next on beat. The point your foot is at its highest position above the floor (presumably half way between each on beat) is called the *off beat*. The on beat is the music's pulse, the off beat is half way between each on beat.

Now let's look how the instruments fit together in Bluegrass music. Folk, Old-Time Fiddling and Country musics have similar rhythm sections. As a general rule:

- * The guitar plays one bass note (on beat) and a one chord (off beat) per beat.
- * The bass plays one note (on beat) each beat.
- * The mandolin plays 1 chord (off beat) each beat.
- * The soloist usually plays four equally spaced notes per beat. The first note occurs with the on beat, the third note occurs with the off beat. Notes two and four are spaced equally between the on beats and off beats.

In Example 121, page 39-3, you look at a traditional fiddle tune, Red Apple Rag. It is written in tablature and music notation. Notice you are playing in the key of G. Play Red Apple Rag and then you will see what makes it tick.

Example 121: Red Apple Rag

Traditional

Fiddle

The first system of music for fiddle is in 2/4 time, key of G major. It consists of two measures. The first measure has a G chord above it and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a C chord above it and contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are 'x' marks above the notes in the second measure, indicating natural harmonics.

EADG

The mandolin tablature for the first system is as follows:
Measure 1: 4 2 | 0 4 | 0 5 2 4 5 | 0 2 5 2 0 | 5 2 0 | 4 | 5 4 5 | 0 2 5 | 3 5 | 5

Mandolin Tablature

The second system of music for fiddle is in 2/4 time, key of G major. It consists of two measures. The first measure has a D chord above it and contains a quarter note D4, a quarter note E4, and a quarter note F#4. The second measure has a G chord above it and contains a quarter note G4, a quarter note A4, and a quarter note B4. There are 'x' marks above the notes in the second measure, indicating natural harmonics.

The mandolin tablature for the second system is as follows:
Measure 1: 0 4 | 0 5 2 3 5 | 0 2 0 2 5 2 0 | 5 2 | 3 2 0 | 5 3 2 0 | 4 | 5 2 0 | 4 5

The third system of music for fiddle is in 2/4 time, key of G major. It consists of two measures. The first measure has a G chord above it and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a C chord above it and contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are 'x' marks above the notes in the second measure, indicating natural harmonics.

The mandolin tablature for the third system is as follows:
Measure 1: 0 2 | 5 | 0 2 5 3 | 5 2 5 | 3 2 3 5 7 3 5 3 | 0 3 0 | 5 3 2 3 5 | 0 3 0 | 5 3 2 0 | 5

The fourth system of music for fiddle is in 2/4 time, key of G major. It consists of two measures. The first measure has a D chord above it and contains a quarter note D4, a quarter note E4, and a quarter note F#4. The second measure has a G chord above it and contains a quarter note G4, a quarter note A4, and a quarter note B4. There are 'x' marks above the notes in the second measure, indicating natural harmonics.

The mandolin tablature for the fourth system is as follows:
Measure 1: 0 4 | 0 5 2 3 5 | 0 2 0 2 5 2 0 | 5 2 | 3 2 0 | 5 3 2 0 | 4 | 5 2 0 | 4 5

Example 121 is in 2/4 time. This means there are two beats per measure. The melody has eight notes per measure, or four notes per beat. Remember, the rhythm guitar plays two events per beat, a bass note and a chord per beat. Where these happen are marked by the letter **X** placed above the melody note. The chords to Red Apple Rag are placed above the music staff.

Look at the first two full measures of Red Apple Rag, example 121. Notice the chord being played is “G”. The melody notes which occur beneath the X’s are either G, B, D, or E. These notes are the 1, 3, 5 and 6 degrees of the G major scale (if you don’t remember this, you need to review chapter 1).

Look at the third and fourth full measures of Red Apple Rag. Notice the chord being played is “C”. The melody notes which occur beneath the X’s are either C, E, G, or A. These notes are the 1, 3, 5 and 6 degrees of the key of C (chapter 4).

Look at the fifth and sixth full measures of Red Apple Rag. Notice the chord being played is “D”. The melody notes which occur beneath the X’s are either D, F#, A, or B. These notes are the 1, 3, 5 and 6 degrees of the key of D (chapter 2).

A general rule can be implied from this observation. For this rule, you assume the following: there are two beats per measure and eight melody notes fall evenly in those two beats. The general rule for **major chords**: *the first, third, fifth and sixth degrees of the current chords major scale fall on the first, third, fifth and seventh melody notes of each measure.*

Whew! You probably think I’d lost all my marbles when I wrote this sentence. However, my marbles were gone long before this!

Let’s look at Red Apple Rag and see if this rule applies. Once again look at the first two full measures of example 121. The *current chord*. The current chord is “G”. You see this by looking above the first measure and seeing the letter “G”. The *current chords major scale*. The current chord is “G”, the current chords major scale must be G. *The first, third, fifth and sixth degrees of the current chords major scale*. The first, third, fifth and sixth degree of the G major scale are the notes G, B, D, and E, respectively. Remember? Once again, you review table 1.

TABLE 1: SCALE DEGREE

| | | | | | | | | |
|--------------|---|---|---|---|---|---|----|------|
| | * | | * | | * | | * | |
| Scale Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1(8) |
| Key | | | | | | | | |
| G | G | A | B | C | D | E | F# | G |

The first, third, fifth and sixth degrees of the current chords major scale fall on the first, third, fifth and seventh note of each measure. The notes G, B, D, or E fall on the first, third, fifth and seventh notes of the measure. Look at example 121 to verify this.

This is only a generalization, but in analyzing hundreds of fiddle tunes and solos of great players in many different styles, I find this happens most of the time. This holds true for major chords.

However, not every chord progression contains just major chords. Like you saw in chapters 37 and 38, you can also play minor and dominant seventh chords. You need rules for them as well.

- * The general rule for **minor chords**: the first, flatted third, fifth and flatted seventh degrees of the current chords scale fall on the first, third, fifth and seventh melody note of each measure
- * The general rule for **dominant seventh chords**: the first, third, fifth and flatted seventh degrees of the current chords scale fall on the first, third, fifth and seventh melody note of each measure

What you can tell from these general rules is another general rule.

- * Chord tones of the current chord fall on the first, third, fifth and seventh melody note of each measure

This is true no matter what type of chord you are playing, even many types you have not discussed. The reason these rules work is simple. You are playing chord tones where the rhythm section is playing their notes. The rhythm section notes are all chord tones, so the notes reinforce each other.

Of course, these are not the only note possibilities. A good soloist will *occasionally* play non chord tone notes in these places, but only in a logical music line. If the overall line doesn't make sense, then these notes serve no useful purpose.

Please read this discussion of chord tones in solos and tunes many times. Make sure you understand it before reading further.

Finding Chords for a Tune

Now that you know chord tones fall on the first, third, fifth and seventh beats of a measure, you can put this to use. Suppose someone is playing a tune you have never heard.

1. Learn the first, third, fifth and seventh notes of a measure
2. Learn (from chapters 1 through 36) what notes are contained in every major, minor and dominant seventh chord
3. Put that chord to that melody

What you're doing here is just the reverse of the previous section. There, you took a chord progression and saw how to make notes fit against that progression. Here, you analyze the notes and fit the chords to it. Let's look at Example 122.

Example 122

Fiddle

Mandolin Tablature

Can you find the chords to these notes? Follow the rules in the previous section? A hint, there is only one chord for these notes. The answer appears at the end of the chapter on page 39-10.

In examples 121 and 122, you had melodies with lots of notes. How do you find chords to melodies that contain fewer notes? Exactly the same way. Look for the notes that fall at the on beat and off beat. Then follow previously discussed rules.

As you can see, finding the chords to a melody is not that hard to do. First, listen closely to the melody. Get it firmly in mind. If possible, let your ear tell you what chord to play. If that doesn't work, analyze the melody as you have seen. Put the proper chords to it and play away.

Improvising Using Scales and Arpeggios

You have seen some of this topic in this chapter. Now let's look in more detail. Once again, it is not the scope of this book to teach an improvising style, just give you the tools to begin improvising on your own.

We have discussed what I feel is the most important element of improvising: the arpeggios of the current chord fall at the on beat and off beat. The scale tones fall in between the on beat and off beat. But how do you know what scales to use?

First of all, you need to know the chord progression for a tune. Learn this as described in previous sections. Then you need to know the scales which naturally contain the chord tones. You did this in chapters 37 and 38, where you discussed chord progressions. Review those chapters if necessary. Next you place the arpeggio notes of the current chord at the on beat and off beat. This is what you have talked about previously in this chapter. Last, you put non arpeggio scale tones in between the on beat and off beat.

The scale should be the naturally occurring scale for that section of the chord progression. Let's say for instance the chord progression is "C", "Am", "Dm", "G7". What major scale is implied by these chords? The major scale is C. Once again review chapters 37 and 38 if necessary.

If the "C" chord is occurring where you are currently improvising, you could chose the notes C and E to fall at the on beat and off beat. These notes work because they are arpeggio tones of the "C" chord. Say you want to insert a scale tone in between the notes C and E. You chose a note in the C major scale (the scale that fits the chords) in between the notes C and E. That would be the note D.

Once you have done this a few times, it gets to be second nature. You will be able to improvise scale and arpeggio patterns easier and easier the more you do it.

In review, to improvise on any tune:

- Learn the chord progression
- Know the scales the chords fall naturally in
- Place the current chords arpeggio notes at the on beat and off beat
- In between the on beat and off beat place scale tones that best suit that chord progression

Transposing melodies

Have you ever learned a melody in one key but all your friends play that same melody in a different key? Can you talk them into learning the piece in your key? Probably you will need to learn it in their key (unless you are a recent Lotto winner, then all your “friends” will do exactly what you say).

In earlier chapters, I talked about playing the same chord progression in many keys. I said *transposing* is playing the same musical event in two different keys. The last topic you will cover in this chapter is how to transpose melodies from one key to another.

The easiest way to do this for most people is simply play the melody by ear in a different key. If you are experienced in different keys, this is fine. If not, then you have a good system for transposing.

In Example 123, you may recognize “Row, Row, Row” in the key of F.

Example 123: “Row, Row, Row”

The image shows the musical notation for the melody "Row, Row, Row" in the key of F major. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a single line and consists of the following notes: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Below the staff is a guitar fretboard diagram with two lines representing the strings. The fret numbers for the notes are: 3, 3, 3, 5, 0 for the first five notes, and 0, 5, 0, 1, 3 for the last five notes.

First, assign scale degree numbers to the notes. You do this in example 124.

Example 124: “Row, Row, Row”

Next, think of the new key. Let’s move this to the key of A. Assign the scale degrees to the specific notes of the new key. In other words scale degree 1 in the key of A is the note A. Scale degree 2 is B. Scale degree 3 is C# and so on. In example 125, is our melody now transposed to A.

Example 125: “Row, Row, Row”

To transpose melody notes from one key to another:

1. First, assign scale degree numbers to the notes.
2. Assign the scale degrees to the specific notes of the new key.

REVIEW OF CHAPTER 39

Theory Analysis of Tunes and Solos

Review examples 121, 122, 123, 124, and 125 in chapter 39.

Where do arpeggio tones occur in solos and tunes? Where do non arpeggio scale tones occur in solos and tunes? Review all rules for when scale and arpeggio tones occur.

Find the chords for a song or tune you have not played before.

Practice improvising using scales and chord tones as described in the chapter.

Transpose a familiar melody to a different key, then many different keys.

The chord for example 122 is “C”.

Publications and CDs from Pete Martin

“superb transcriptions” Devil’s Box Magazine

Texas Style Fiddle Tunes for Mandolin

Cotton Patch Rag, Grey Eagle, Dusty Miller, Leather Britches, more.
Complete arrangements with music notation and mandolin tablature. CD available.

Oldtime Tunes for Fiddle and Mandolin, Vol. 1 and 2

50 great tunes each volume with music notation and mandolin tablature.

Easy Music Theory for Fiddle and Mandolin

Good introductory theory book for oldtime and bluegrass players. CD available.

Texas Style Fiddle Transcriptions, Vol. 1 and 2,

Benny Thomasson Fiddle Transcriptions

Great Texas style fiddle tunes transcribed from great players, in music notation only.

Cedar Grove

CD by Harley Bray, Pete Martin and Shera Bray. Uncommon Bluegrass instrumental and originals tunes.

www.petimarpress.com

pete@petimarpress.com