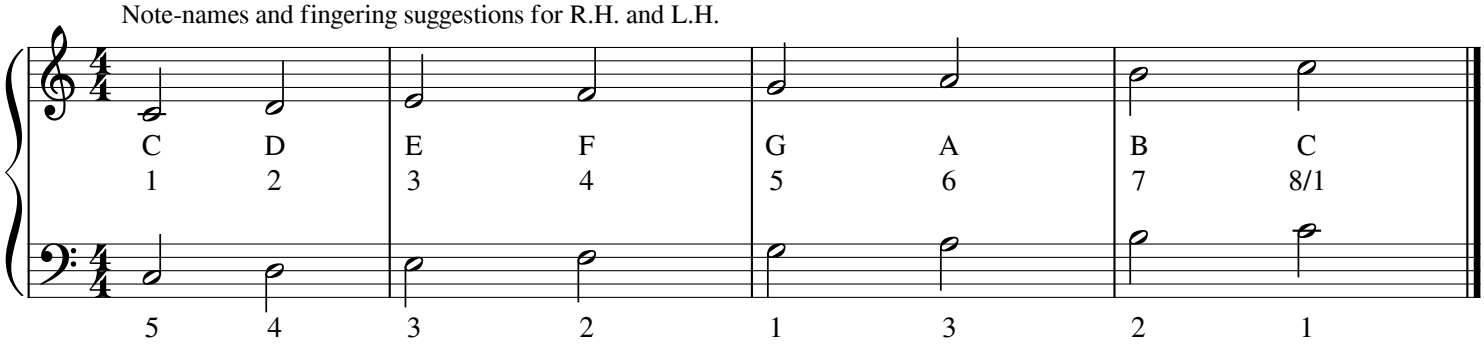
Scales and Dyads and Tetrachords: ScLP1
Organizing Principles for Tonal Music

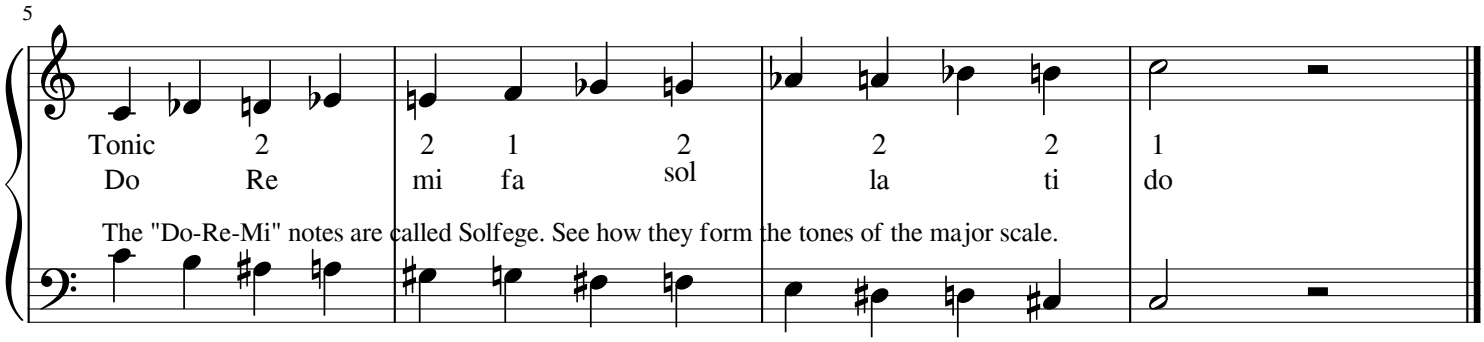
(Use this page as a template/reference for all 15 keys)

JimO

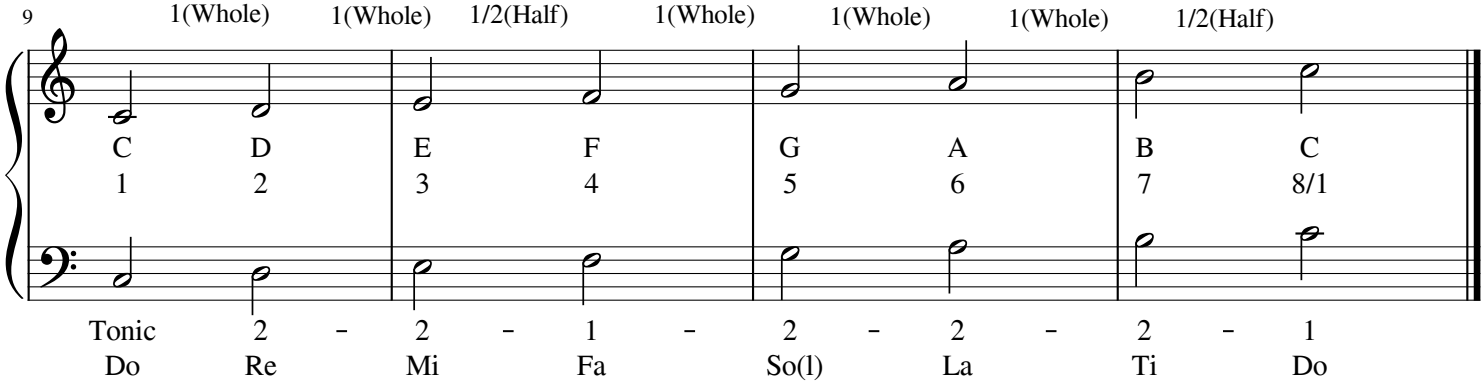
1. Begin with the scale. Here is the standard C major scale.
Note-names and fingering suggestions for R.H. and L.H.



2. The half-step (1) whole-step (2) formula. Tonic-2-2-1-2-2-2-1.
Notice the slightly uneven pattern of the notes.



3.We now have 4 ways to describe the major scale:
1.Note-Names of a given key. 2. Simple numbers (1-8) 3.The Half-step/Whole-step formula and
4. Solfege moveable "Do" system.



4. Each of these learning/numbering/naming systems are used by musicians for various purposes. They help us "pick-out" the scales on the piano. The numbers are used in chord building and harmonizing. Solfege is used in voice-training. The half-whole math formula helps explain the underlying structure of our basic reference scale for Western tonal Music.

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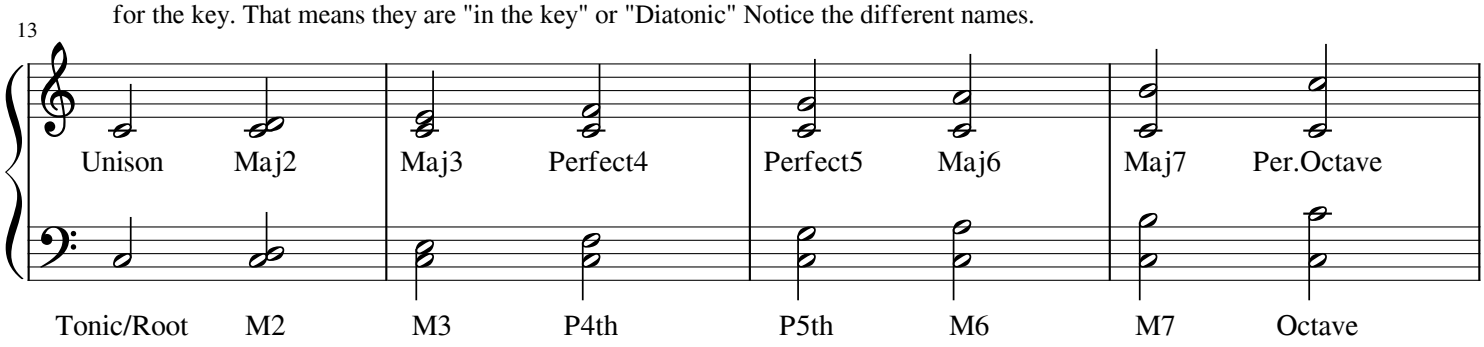
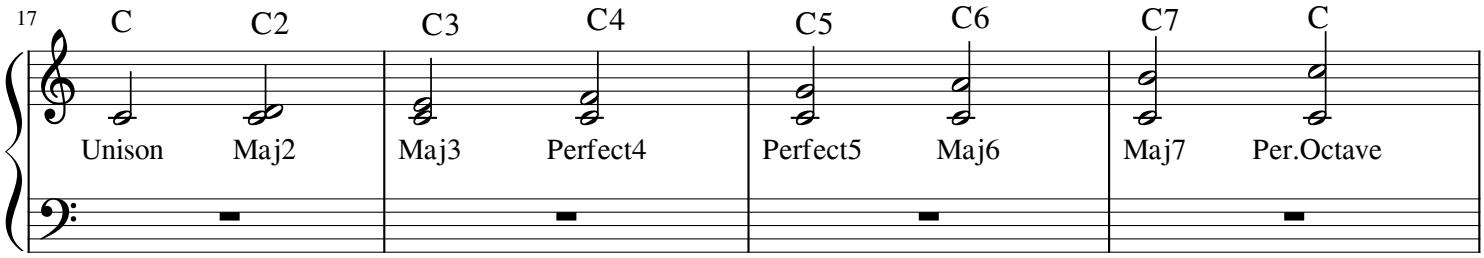
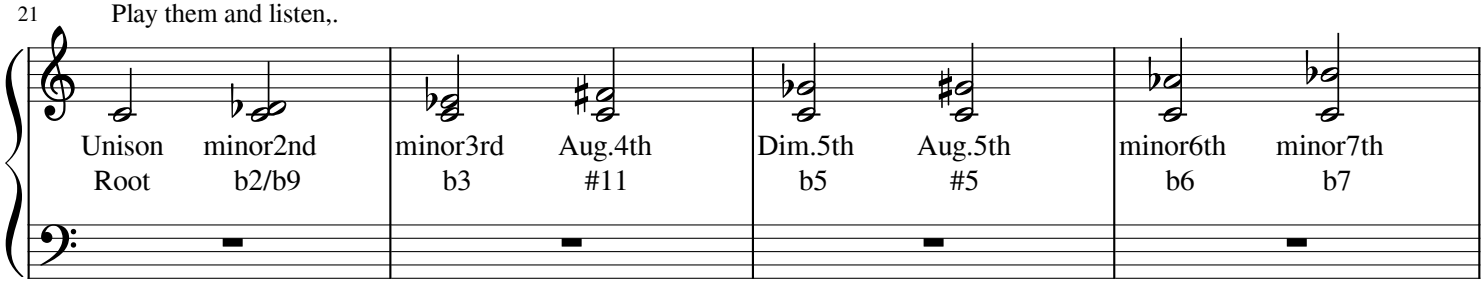
5. Starting with the "Tonic" or "Keytone" place an ascending scale next to a Tonic "partner." These are the "Tonal Dyads" for the key. That means they are "in the key" or "Diatonic" Notice the different names.



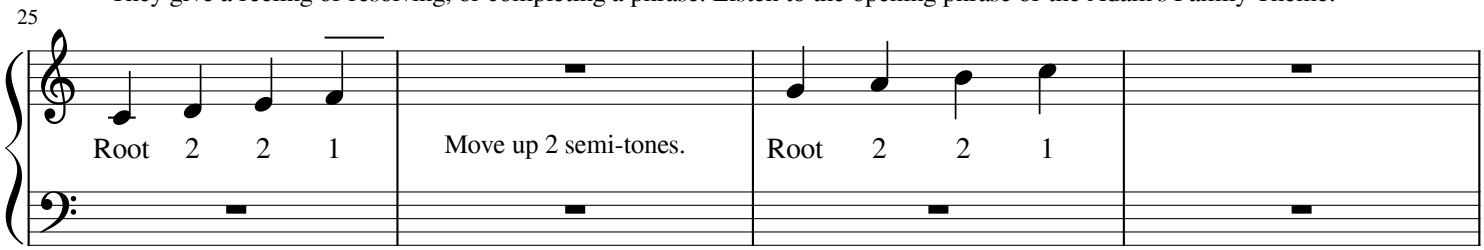
6. These "Intervals" are more correctly called **"Dyads"**, or 2-Note chords. Sometimes also called "**partials" or "Shells".**
Two-Part chords are beginning to show up on musical scores with the following names. They are not fully standardized yet.



7. This second group of Dyads are the **"Non-Diatonic Dyads."**
Notice they give us a whole new set of Dyads with different names and functions
Line 1 shows the classical names, while Line 2 shows their Harmonic functional names.
Play them and listen,.

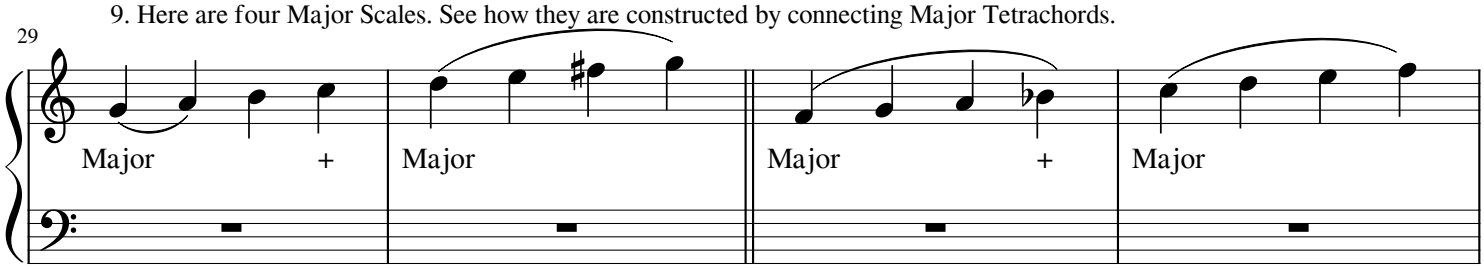


8 The Major Scale uses 2 "Resolving Patterns". They are called **Tetrachords**--4-Note scale fragments.
They give a feeling of resolving, or completing a phrase. Listen to the opening phrase of the Adam's Family Theme.



These are the MAJOR Tetrachords, and they give a balanced and pleasing sound to the seven tones of the Ionian mode.

9. Here are four Major Scales. See how they are constructed by connecting Major Tetrachords.



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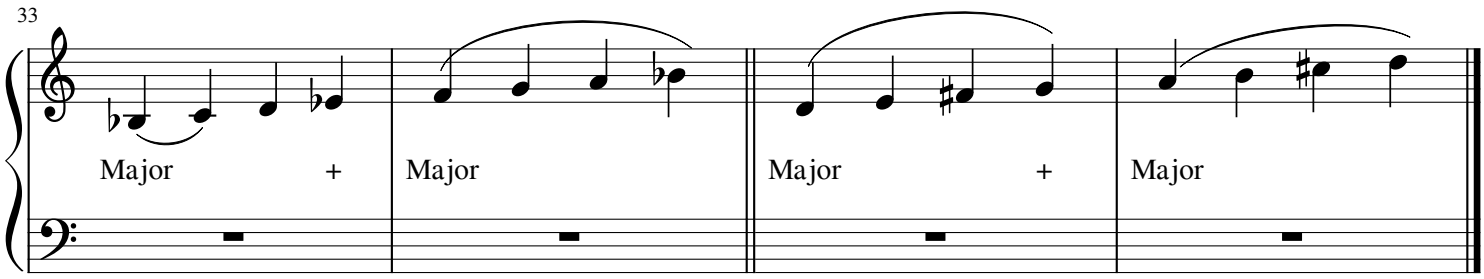
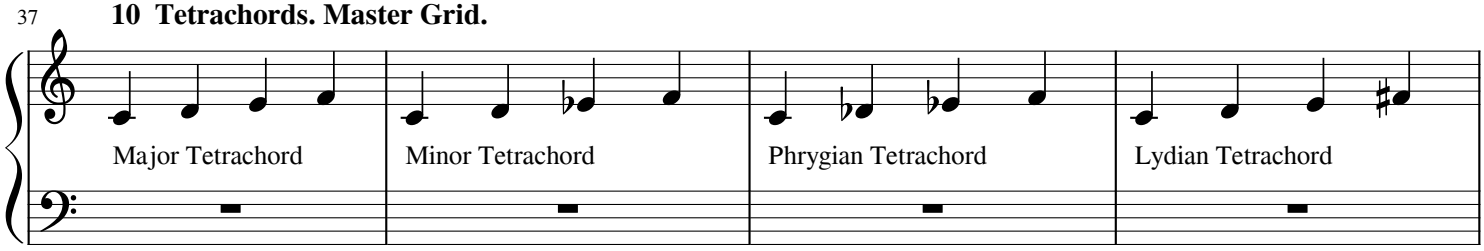
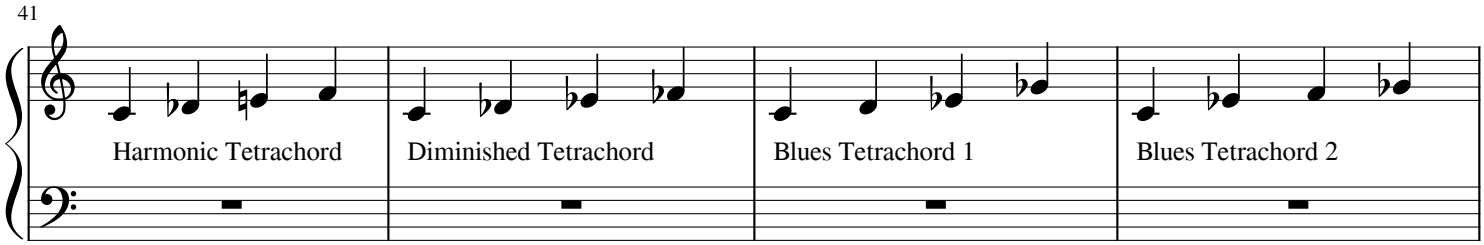


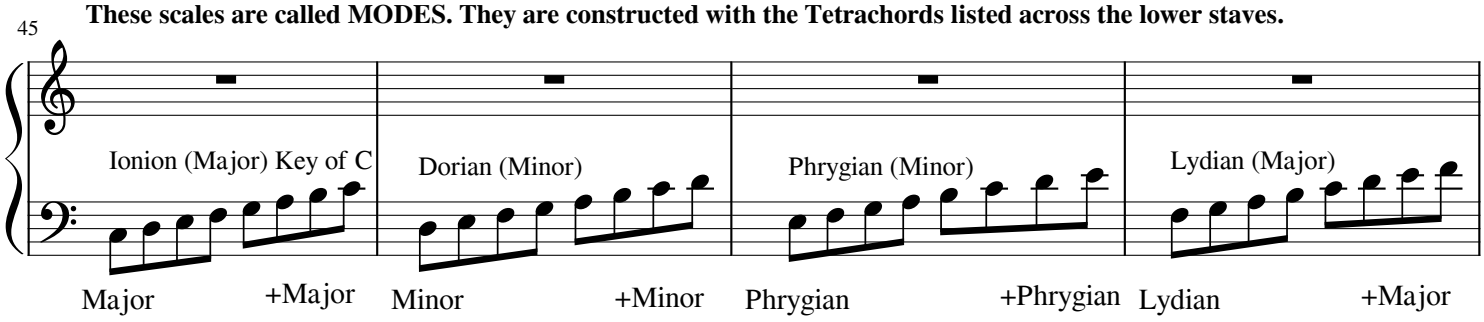


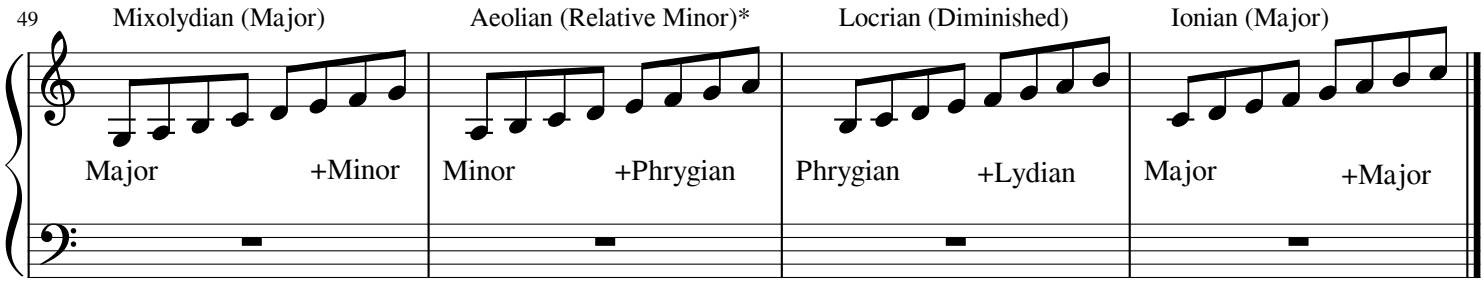
10 Tetrachords. Master Grid.

These Tetrachords are the building blocks for all of the standard HEPTATONIC Scales.
They also form melodic "motifs" or "phrases" for many songs.



11. Now the fun begins. Each Major Scale generates 7 scales. Starting from each scale tone in order, here they are with their "real" names. Examples below in keys of C, G and F Major. These scales are called MODES. They are constructed with the Tetrachords listed across the lower staves.





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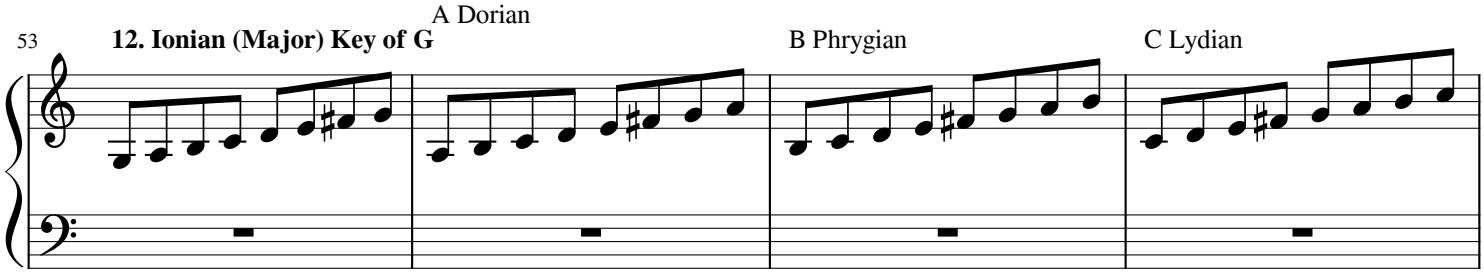
53 **12. Ionian (Major) Key of G**



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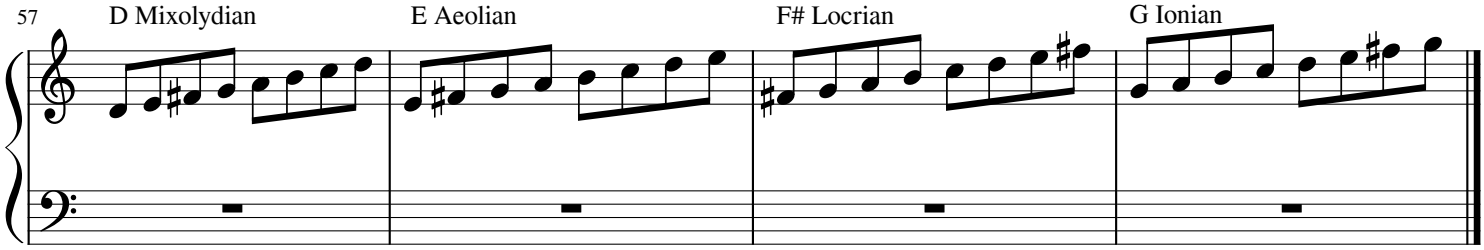
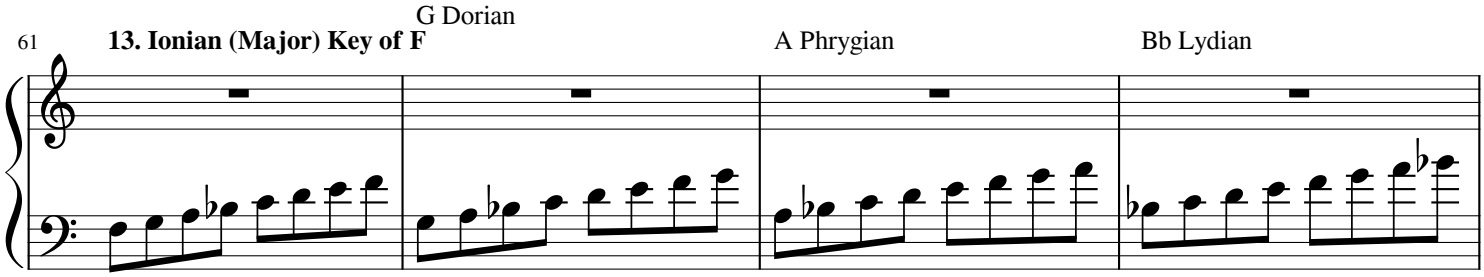


61 **13. Ionian (Major) Key of F**



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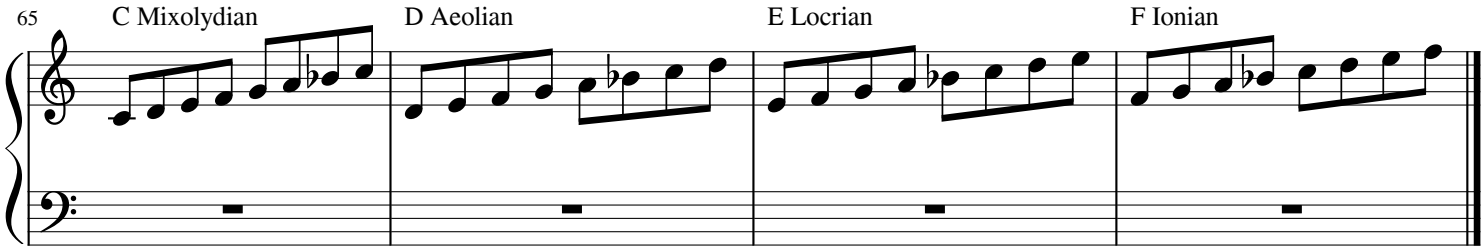

14. Now the REAL fun begins. Here are the seven "PARALLEL" Modes of Major built from one root-tone. This is the best way to visualize the modal variations. Most Contemporary Musicians use a simple Arabic number system to learn these patterns.

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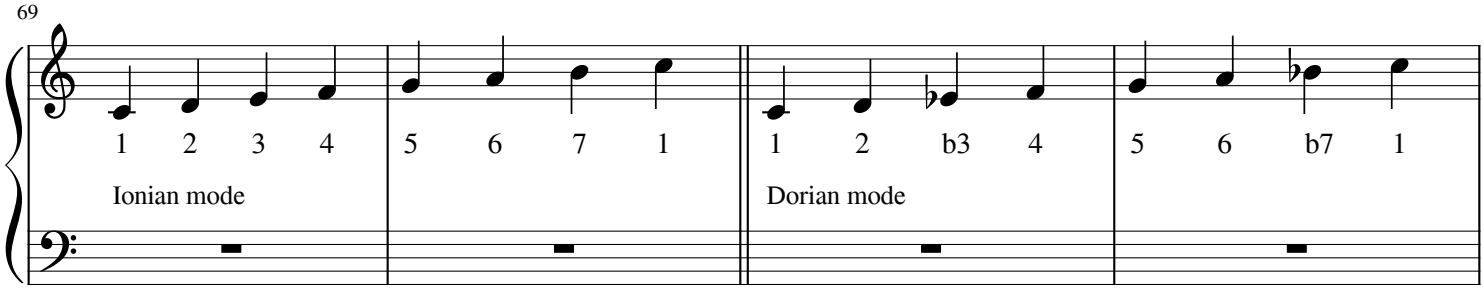

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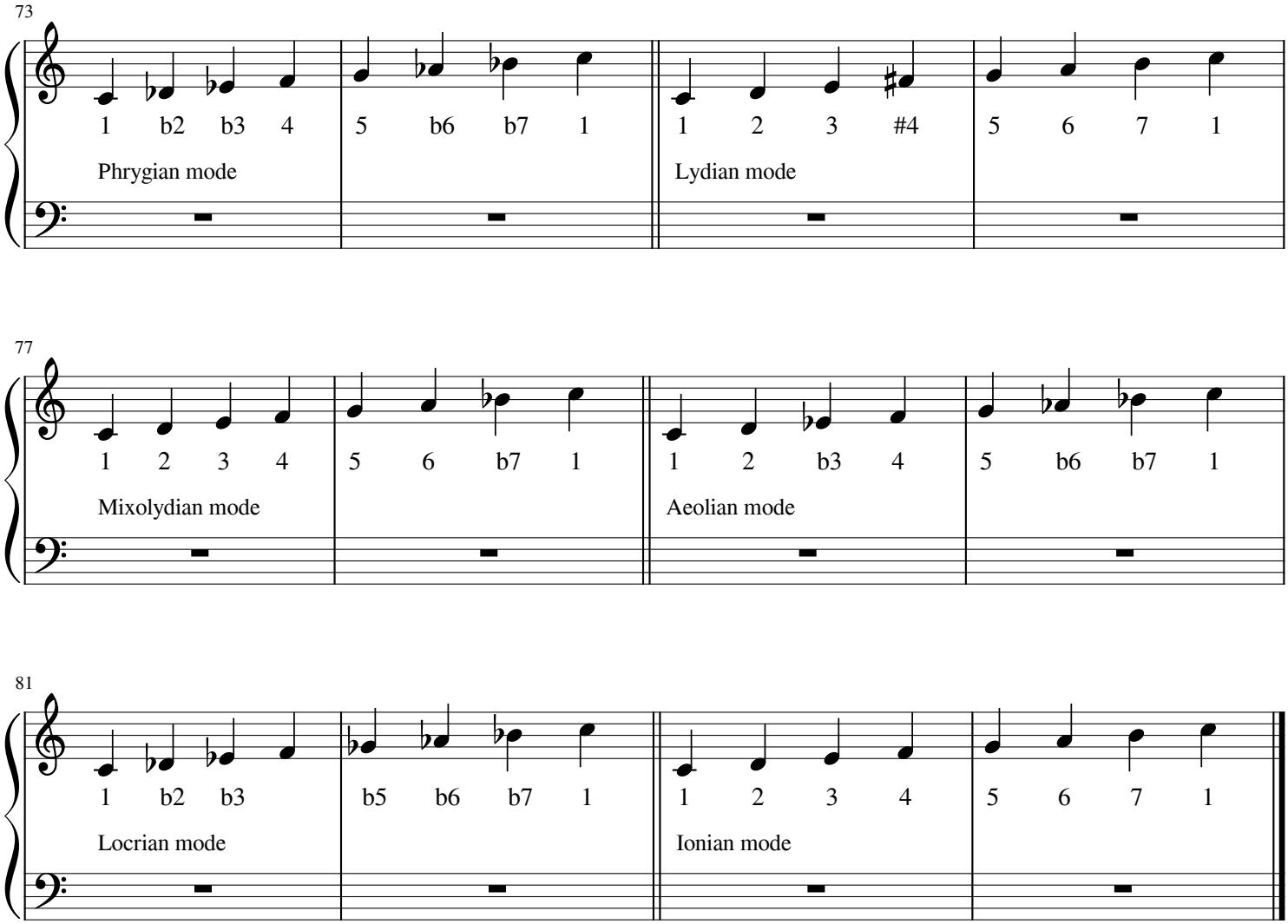
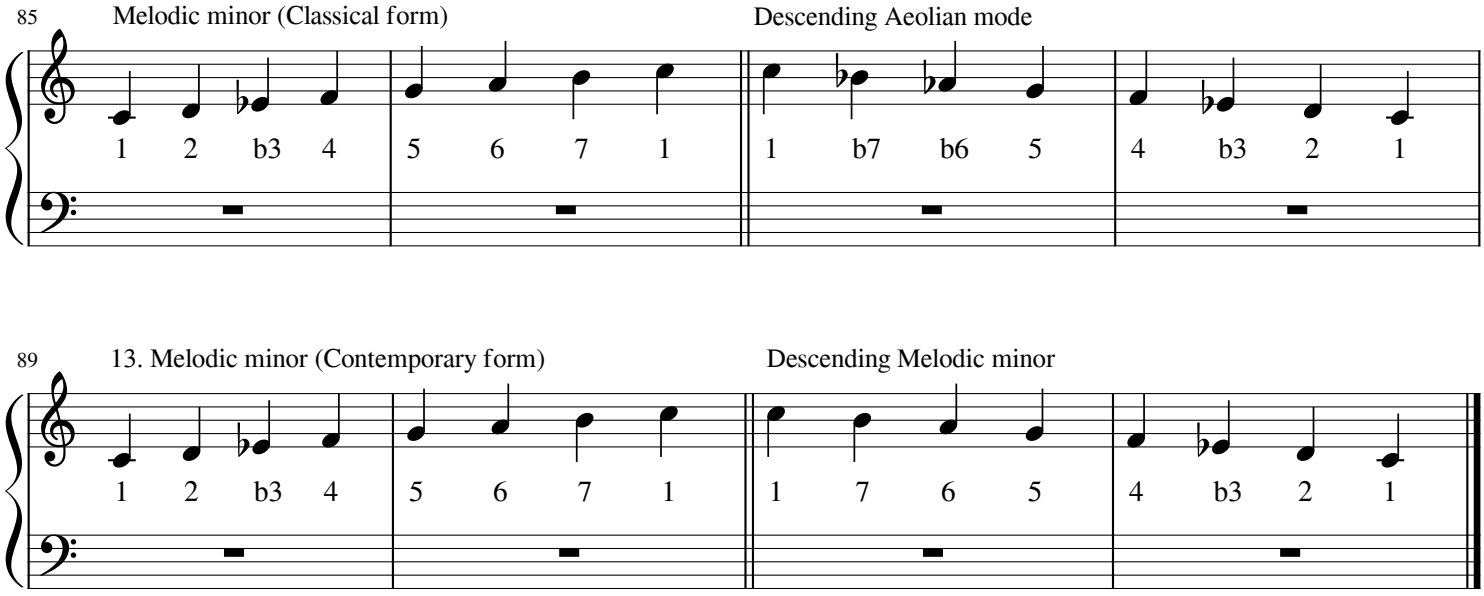


15. Additional "Altered or Synthetic" scales used in Classical and Contemporary music.



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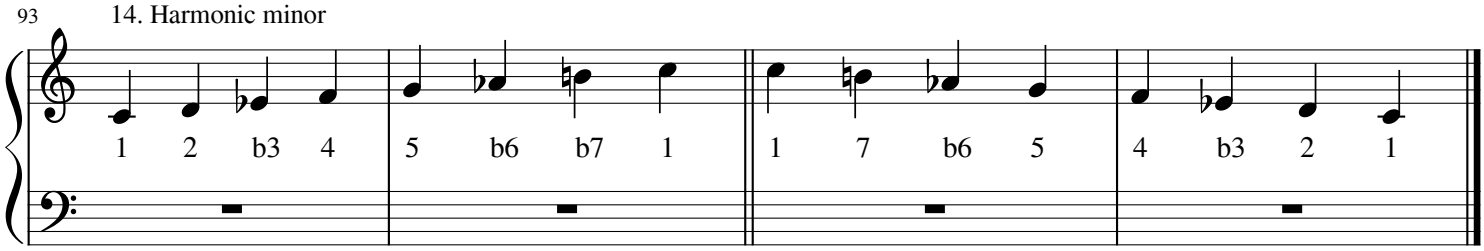
93 14. Harmonic minor



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