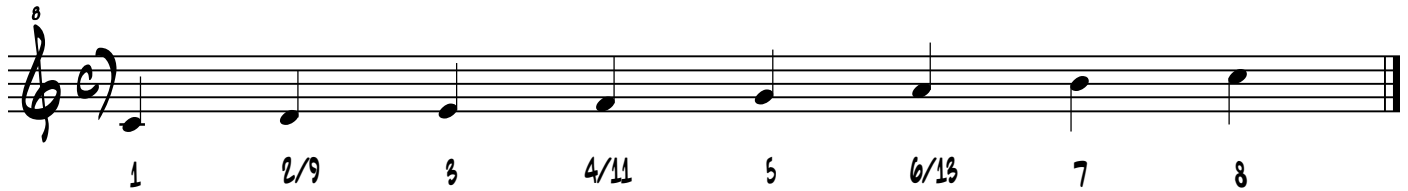


THE MAJOR SCALE



THE MAJOR SCALE IS BASED ENTIRELY ON THE WAY THE OVERTONE SERIES IS STRUCTURED. C IS THE FUNDAMENTAL TONE, THE ROOT THAT DETERMINES THE TONALITY OF THE SCALE. G IS THE FIFTH OF C, AND THE FIRST OVERTONE IN THE HARMONIC SERIES (AFTER THE OCTAVE.) D IS A PRODUCT OF G'S OVERTONES—IT IS G'S FIFTH. FURTHERMORE, A IS THE FIFTH OF D, E IS THE FIFTH OF A, AND B IS THE FIFTH OF E.

FINALLY, THE 11TH OF THE MAJOR SCALE, IN THIS CASE F, DOES NOT EXIST ANYWHERE IN THE OVERTONE SERIES OF THE C. BUT ITS SECOND OVERTONE (CONSIDERING THE OCTAVE TO BE FIRST) IS C. THEREFORE C AS AN OVERTONE CAN BE HEARD WITHIN F, EVEN THOUGH F DOES NOT EXIST IN C. THIS INTERESTING RELATIONSHIP BETWEEN THE FUNDAMENTAL AND ITS ELEVENTH (C AND F) IS THE BASIS OF ALL TONAL HARMONY.

THE ELEVENTH (F) IS AN UNSTABLE NOTE. EVERY CHORD THAT CONTAINS IT AS A CHORD TONE (ROOT, THIRD, FIFTH, OR SEVENTH) HAS EITHER A DOMINANT OR A SUBDOMINANT FUNCTION. IN ADDITION TO THAT, EVERY CHORD THAT CONTAINS BOTH F AND B AS CHORD TONES, HAS A DOMINANT FUNCTION. THIS IS BECAUSE OF THE NATURE OF THE INTERVAL BETWEEN THOSE TWO NOTES, THE TRITONE; AN INTERVAL THAT DIVIDES THE OCTAVE IN TWO EQUAL PARTS, AND BECAUSE B (LEADING TONE) IS ONLY A HALF STEP AWAY FROM C.

E (THE THIRD) IS PROBABLY AS IMPORTANT FOR A FEW REASONS. FIRST OF ALL, IT IS THE 4TH OVERTONE IN THE OVERTONE SERIES OF C, IT IS A LEADING TONE TO F (HALF STEP AWAY), AND IT DETERMINES THE QUALITY OF THE SCALE (MAJOR).

AS A CONCLUSION, ALL OF THE ABOVE ARE UNQUESTIONABLY THE REASONS WHY THE MAJOR SCALE HAS SUCH A STABLE CHARACTER AND HAS BEEN USED SO EXHAUSTIVELY BOTH AS A SOURCE OF MELODIC MATERIALS, AND AS A BASIS OF ANALYSIS OF ALL OTHER SCALES.