

	PURITY OF SOUND / 2:1 = OCTAVE / 3:2 = CYCLE OF 5THs / 4:3 P. 4th's 12 PITCHES / PERFECT CLOSURE / RELATIVE MAJOR MINOR KEYS Cycle of 5 th s pitches C G D A E B Gb Db Ab Eb Bb F C Chromatic Scale C Db D Eb E F Gb G Ab A Bb B C Enharmonic Chromatic Scale C C# D D# E F F# G G# A A# B C All the following theory is equally projectable from each of the 12 pitches.
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Pentatonic Minor Scale (5)	A C D E G A / the core five pitches of the minor tonality.
Add 1 pitch tritone	A C D Eb E G A evolves minor pentatonic to pure Blues.
Pentatonic major scale	C D E G A C / the core five pitches of the major tonality.
Add 2 pitch tritone interval	C D E F G A B C evolves major pentatonic major scale.
Relative major ~ minor scales	C D E F G A B C / A B C D E F G A ~ Yin / Yang balance.
Interval formula / major scale	1 1 1/2 1 1 1 1/2

1 = whole step (2 frets) 1/2 = half step (1 fr.)

		1	1	1/2	1	1	1	1/2
Scale degree	1	2	3	4	5	6	7	8
C major	C	D	E	F	G	A	B	C
Arpeggio degrees	1	3	5	7	9	11	13	15
C arpeggio major pitches	C	E	G	B	D	F	A	C
Chord quality / 3 and 7	I major7	ii min 7	iii min 7	IV major7	V 7	vi min 7	vii min 7b5	VIII
7 th chord pitches	C E G B	D F A C	E G B D	F A C E	G B D F	A C E G	B D F A	C E G B

Lesson 1. The diatonic / non-diatonic / 12 - 7 = 5 / the other 5 pitches / Db Eb Gb Ab Bb / blue notes / altered or color tones.