

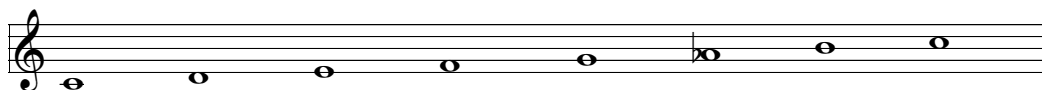
THE HARMONIC MAJOR SCALE

The harmonic major scale is a bit of a rarity, but a useful scale to have up your sleeve. Find out more. Read on.

THE HARMONIC MAJOR SCALE

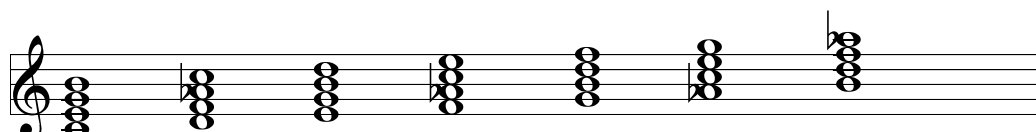
The harmonic major scale is not very well-known but is very interesting because it has a slightly exotic feel to it, even though it is quite simple. Think of the first four notes of the major scale and the last four notes of the harmonic minor scale and you have it, voila:

C harmonic major scale (C H or C Harm)



As it is very rare, it is advisable to spell out the notes to anyone who has not come across it before.

The four-note chords which can be built on it are as follows:



C Δ D \emptyset Em 7 Fm Δ G 7 A $\flat\Delta(+5)$ B $^{\circ}$

Ninths which are drawn from the scale can be added to most of them, except the B $^{\circ}$ - but check how ninths added to the Em 7 and A $\flat\Delta(+5)$ sound in the context.

These chords can be used in arpeggio form as part of a solo-line, together with their inversions.

The chords also show which chords will fit this scale, or the other way around - which scales will go against these chords. It is helpful to make generalisations from this. For example, against an A $\flat\Delta(+5)$ you can use the C harmonic major scale, could be generalised by saying that for a major chord with a sharpened fifth you can use a harmonic major scale a major third above the root of the chord. This is a bit of a mouthful but you do need to know what the scale is, what the chord is and the interval between the root notes/starting notes of each.

Here is a tune, the first part of which is based solely on this scale (with the exception of the F# in the 7th bar which is a lower neighbouring note and sounds better than the F would do.)

The last section is a bit more frightening, but you only need to know a few other scales to play over it (see scale/chord chart). I included this section to add variety, knowing that a bass player would revolt if he had to play mainly root-notes for the entire tune.

Concert

QANA

BROKEN-UP STRAIGHT 8's FEEL

Paul Busby
PRS

♩ = 120

Piano/Guitar sustained chords

Bass

Chords: C_{sus4} , B^b7 / A^b , A^b7 / G^b , $F^\# / E^6$ ($E^{13(+5)}$), $B^\Delta(-5) / D^\#$, $A^\Delta(-5) / C^\#$

Chords: $B^\Delta(+5)$, $F^\#\Delta(-5) / A^\#$, $E^\Delta / G^\#$, $D^\Delta / F^\#$, C^Δ / E , $B^b / B^\Delta(D^\# \text{ bass})$

Chords: B^bm , C^b / A , D^b / G , E^b / G , $D^b\Delta(+5)$, $G7(b9-5)$

Solos - as in tune (25 bars = 1st section)

or play 16 bars on C harmonic major scale, using sequence $\text{||: C | } \text{/:| Fm or Fo | } \text{/:| played 4 times}$
 C harmonic major scale; (C D E F G Ab B C) ↑ C last time

play 1st time only and for ending etc

then:

B^b7 / A^b A^b7 / G^b $F^\# / E^6$ $B^\Delta(+5) / D^\#$ $A^\Delta(-5) / C^\#$ $B^\Delta(+5)$

$G^b\Delta / B^b$ $E^\Delta / G^\#$ $D^\Delta / F^\#$ C^Δ / E $B^b / B^\Delta(D^\# \text{ bass})$ /:|

B^bm / B B / A D^b / G E^b / F $D^b\Delta(+5)$ $G7(b9-5)$ ||:

Alternatively, you could just play open-ended on the C harmonic major scale and ignore the second section.

SCALE
CHORD

QANA

Concert pitch

: $\frac{CH \text{ (C harmonic major)}}{C^\Delta}$		/		Fm ⁶ (C bass)		/	
C ^Δ		F ^o (C bass)		C ^Δ		F ^o (C bass)	
C ^Δ F ^o (C bass)		C ^Δ		/			
C ^Δ		/		Fm ⁶ (C bass)		/	
C ^Δ		F ^o (C bass)		C _{sus4}		F ^o (C bass)	
Fm ⁶ (C bass)		C ^Δ		Fm ⁶ (C bass)		C ^Δ Fm ⁶ (C bass)	
C _{sus4}		/		$\frac{E^\flat}{B^\flat 7 \text{ (A}^\flat \text{ bass)}}$ $\frac{D^\flat}{A^\flat 7 \text{ (G}^\flat \text{ bass)}}$		$\frac{B}{E^6}$	
$\frac{F^\sharp}{B^\Delta \text{ (D}^\sharp \text{ bass)}}$ $\frac{E}{A^\Delta \text{ (C}^\sharp \text{ bass)}}$		$\frac{G^\sharp m}{B^\Delta (+5)}$		$\frac{D^\flat}{G^\flat \Delta \text{ (B}^\flat \text{ bass)}}$ $\frac{B}{E^\Delta \text{ (G}^\sharp \text{ bass)}}$			
$\frac{A}{D^\Delta \text{ (F}^\sharp \text{ bass)}}$ $\frac{G}{C^\Delta \text{ (E bass)}}$		$\frac{E^\flat mH}{B^\Delta \text{ (D}^\sharp \text{ bass)}}$		/			
$\frac{F^\sharp}{B^\Delta (+11)}$ $\frac{E}{B^7 \text{ (A bass)}}$		$\frac{A^\flat m}{G^7}$ $\frac{A^\flat}{F^7 \text{ sus4}}$		$\frac{B^\flat m}{D^\flat \Delta (+5)}$		$\frac{A^\flat m}{G^7}$:	

QANA

Piano
(Rhodes if possible)

This is part of the piano part of the arrangement in the 4 horn section
to show piano voicings

STRAIGHT 8's
Paul Busby
PRS

$\text{♩} = 120$

4 ♩ 10

mp $Fm6$ C

$C\Delta$ F° $Csus4$

F° $Fm6$ $C\Delta$ $Fm6$

$C\Delta$ $Fm6$ $Csus4$

$B^{\flat 9}$ (A^{\flat} bass) $A^{\flat 9}$ (G^{\flat} bass) $E69(+11)$ B^{Δ} (D^{\sharp} bass) A^{Δ} (C^{\sharp} bass) $B^{\Delta(+5)}$ add F^{\sharp}

mf

$G^{\flat\Delta(-5)}$ (B^{\flat} bass) $F^{\flat\Delta(-5)}$ (A^{\flat} bass) $D^{\Delta 9}$ (F^{\sharp} bass) $C^{\Delta 9}$ (E bass) B^{\flat} B^{Δ} (D^{\sharp} bass)

trio 3 mf

B^{\flat} C^{Δ} D^{\flat} $F7sus4$ $D^{\flat\Delta(+5)}$ $G7(b9-5)$

B add F^{\sharp} A add E G add D

8vb