# From Scale To Chords

## Keys Explained

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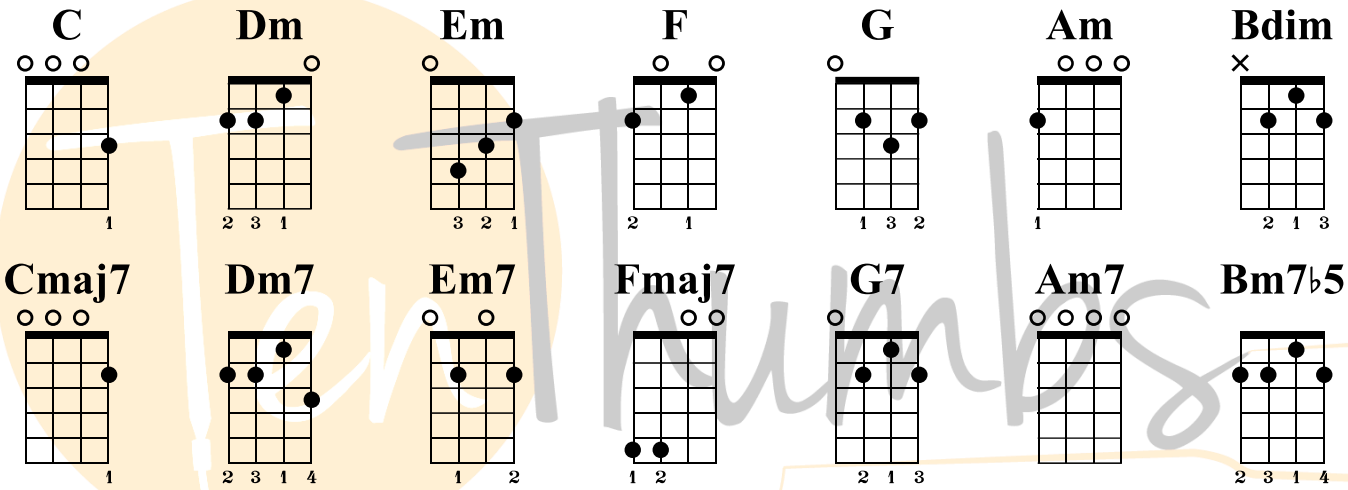
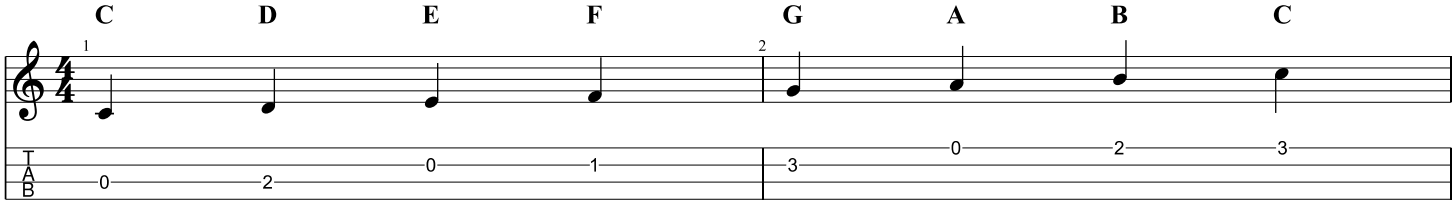
Key of lesson: C
Chords needed: C, Dm, Em, F, G, Am, Bdim, Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, Bm7b5
Video Tutorial: https://www.youtube.com/watch?v=jEIh9JnRwr4
Chord Shapes:




What is a key?

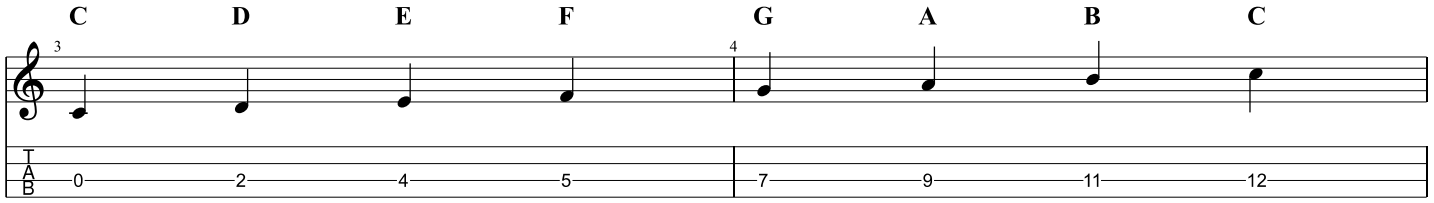
- A musical key gives you two pieces of information, the scale used to create the melody, and the chords that are created from that scale.
- If the key is "C Major" we know that the C major scale is used to create the melody, and we know the chords in the key as well, because those chords are created using that scale.

The Major Scale – Shape 1 with all the notes




Take a second to review this shape if it isn't familiar, but for the exercises it will be easier to play the C major scale across 1 string.

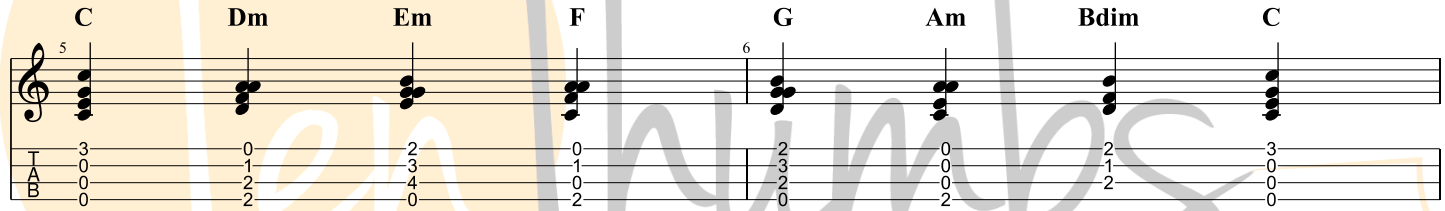
**The C major scale played on the C string**




**This is the scale written out across one string. To turn into chords we do something called "play a note skip a note"**

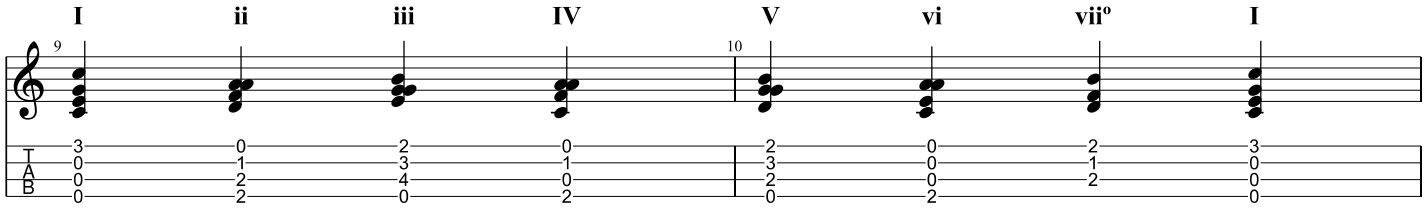
- **Start on the C note, we are going to use this as the root note.**
- **Skip the D note and play the E note.**
- **Skip the F note and play the G note.**
- **What we have is C – E – G, when this three notes are played together it creates the C major chord.**
- **You can repeat this process for every single note in the scale.**
- **7 notes in the scale will create 7 chords, with each note having its own chord.**

**When you repeat the process for every single note you get these chords.**



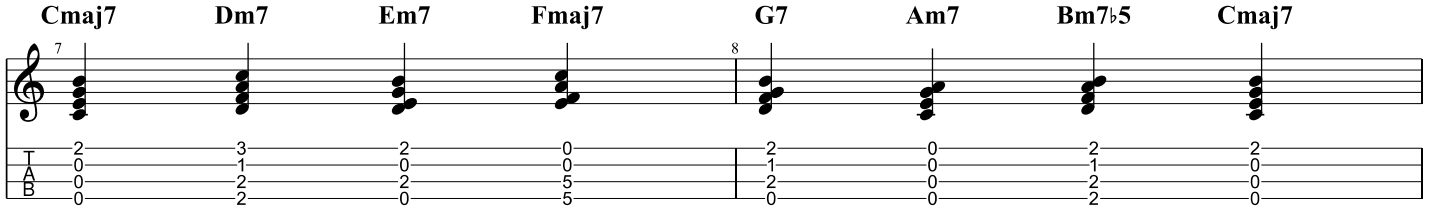

**Note the two chords, it really wasn't necessary but because I put the octave in there I thought we would just finish where we start.**

**The major scale will always produce the same pattern, Major Chord, Minor Chord, Minor Chord, Major Chord, Major Chord, Minor Chord, Diminished chord. There is a roman numeral system used for these chords as well.**



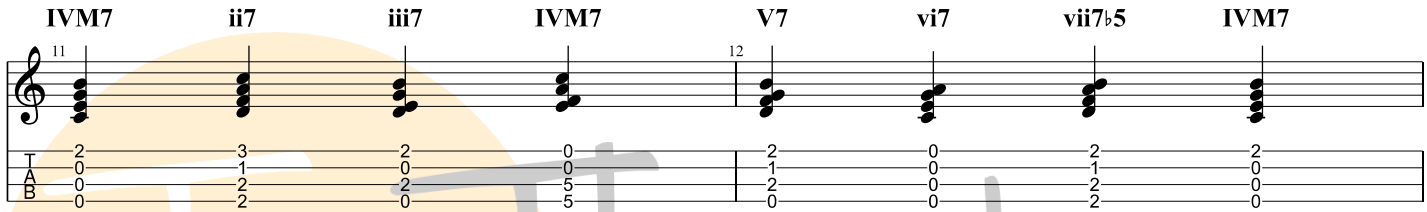

**Note, capital letters for major chord, lower case for minor and a strange degree symbol for diminished.**

If you take the scale a step further and skip a note and play another note, so instead of triad (three note chords) we play the 7th extensions we get this.




This pattern will also be the same for all major scales, Major7 chord, Minor7, Minor7, Major7, Dominant7, Minor7, Minor7b5.

As a result we can use a roman numeral system for these chords, too.




The roman numeral system makes transposing chord progressions instantaneous. If you have a progression in C that is C – G – Am – F you can also think of it as a I – V – vi – IV and can plug in that formula to any major key.

This also answers the mystery of certain scales sound good with certain keys. The C major sounds great with chords of the key of C because it literally created the chords.

Where does the pentatonic fit in all of this?

The pentatonic is scale that is made for jamming. If you take the C major scale C D E F G A B and remove two notes, the F and B, you get C D E G A, the C major pentatonic.

Why the F and the B?

Because they are the 4th and 7th intervals, and they are the most dissonant. By removing them we remove all half steps and get a scale that will sound great when played over any chord, that is why it is tailor made for improvisation!