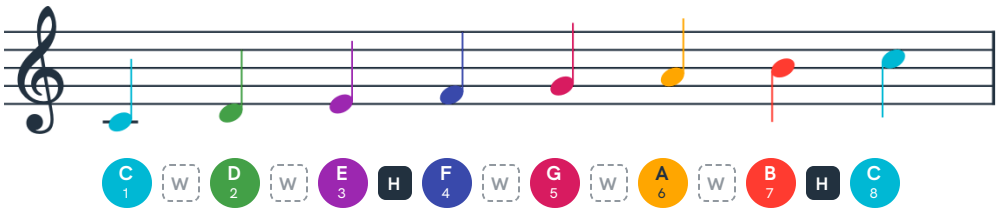
The major scale

Take the five-finger scale and keep walking to the top: **eight notes from C to C**. Its sound comes from one fixed recipe of **whole steps and half steps**.

THE RECIPE: W W H W W W H

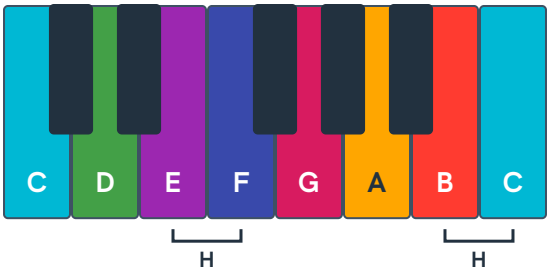


Between the eight notes there are seven moves — and they always come in this order: **whole, whole, half, whole, whole, whole, half**. That exact recipe is what makes a scale sound *major*.

THE HALF STEPS HIDE WHERE THE BLACK KEYS AREN'T

In C major every note is a white key — so where did the two half steps come from? From the keyboard itself: **E–F and B–C are the neighbor pairs with no black key between them**. The recipe's two H's land exactly there (half and whole steps: Handout 353).

And listen to the last one: B leaning into C is the **7 leaning home to 8**. That hungry final half step is what makes the scale feel finished when it arrives.



SAME RECIPE, ANY HOME NOTE

Start the recipe on G and follow W W H W W W H — you'll be forced onto one black key: F♯. Start on F and you'll need B♭. **That's what sharps and flats are for**: keeping this one recipe intact from any home note. Every major scale you'll ever play is this same pattern, relocated.

Try it Play the scale slowly and **sing the numbers 1 to 8**. Then play 1 through 7 — and stop. Feel the pull? Just like the five-finger scale, only the home note sounds finished — and note 7 is the strongest tug toward it there is.

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