
HITZAZ SCALES

Hitzaz scales are one of the mostly used scales in Greek music particularly in Laika, Dimotika and Nisiotika and Rembetika. Hitzaz (sometimes written as **Hijaz**) is the main form on which the Hitzaz family of scales is based. These are:

- Hitzaz
- Hitzaskiar
- Pireotiko

This section of the book covers Hitzaz. The Hitzaskiar and Pireotiko scales are covered in separate sections.

The Hitzaz scales are major. The Tone/Semitone pattern is:

S 1½ T S T S T T

Example: The D major Hitzaz scale is: **D, E^b, F[#], G, A, B^b, C, D**



Example: The A major Hitzaz scale is: **A, B^b, C[#], D, E, F, G, A**



The difference between Hitzaz and Ousak is only the third note. If you take the Hitzaz scale and lower the third note one semitone then you will end up with an Ousak scale.

As with all scales, Hitzaz scales can be played in several positions on the bouzouki. To appreciate the various positions study the following patterns for the *D major Hitzaz* scale.

4P 8P 9P 8P 4P

2 3 1 2 4 1 3 4 4 2 1 4 2 1 3 2

[2] [1] [2]

9P 10P 9P

1 2 1 2 3 4 1 3 3 1 4 3 2 1 2 1

[3] [2] [1] [2] [3]

1P 2P 1P

2 3 1 2 3 4 2 4 4 2 4 3 2 #1 3 2

[4] [3] [3] [4]

1P

2 3 1 2 0 1 3 0 0 3 1 0 2 #1 3 2

[4] [3] [2] [1] [2] [3] [4]

The above patterns should be repeatedly practised, memorised and applied to all Hitzaz scales.

It is important that the student learns the scales in all positions as this will be very useful when playing a taximi or solo.

PASSING NOTES

Very often some notes are used in songs but the notes do not belong to the scale being used. Depending how these notes are used they can be very effective and colourful. These notes are called *passing notes*.

In Hitzaz, the passing notes that are mostly used are:



Example: The passing notes of the *D major Hitzaz* scale are shown below:

Scale is: **D** **E^b** **F[#]** **G** **A** **B^b** **C** **D**
 1 2 3 4 5 6 7 8

Passing notes are: **G[#]** **B** **C[#]**

GENERAL RULES FOR USE OF PASSING NOTES

There are some general rules in how the passing notes are used in Hitzaz. These rules may not always be true in all cases but the most popular and conventional rules are as follows:



The note after the raised 4th is normally the 5th note of the scale. The *D major Hitzaz* scale example below demonstrates the general rule.



Sometimes, the pattern is $\#4^{\text{th}} > 6^{\text{th}} > 5^{\text{th}}$. Study the following example.

Raised 4th leads to 5th
Raised 4th leads to 6th then 5th

$\#6^{\text{th}} > 7^{\text{th}}$

The note played after the raised 6th note is normally the 7th note of the scale. The following example in *D major Hitzaz* shows how this is applied.

Raised 6th leads to 7th

Sometimes, but not often, the pattern is $\#6^{\text{th}} > 8^{\text{th}} > 7^{\text{th}}$. Study the following example in *D major Hitzaz*.

Raised 6th leads to 8th then 7th

$\#7^{\text{th}} > 8^{\text{th}}$

The note that is normally played after the raised 7th passing note is the 8th note of the scale as illustrated in the following example in *D major Hitzaz*.

Raised 7th leads to the 8th
Raised 7th leads to the 8th (Octave lower)

Sometimes, the pattern can be $\#7^{\text{th}} > 9^{\text{th}} > 8^{\text{th}}$. Study the following example:

Raised 7th leads to 9th then 8th
Raised 7th leads to 9th then 8th (Octave lower)

NATURAL CHORDS OF HITZAZ SCALES

The natural chords of a scale are all those chords that can be formed from the notes of the scale used in any combination as long as the notes are within the scale. Passing notes are not used for working out the natural chords of a scale.

For the purpose of demonstrating how natural chords are worked out we will use the triad chords. Again, the *D major Hitzaz* scale is used in the example.

Example: Find the natural chords of the *D major Hitzaz* scale.

The natural triad chords can be worked out by first writing the notes of the scale on the staff and then adding notes above in the next space or next line as shown below:

D major I Eb major II F# dim III G minor IV A dim V B^b augmented VI C minor VII D major VIII

Therefore, the natural chords of the *D major Hitzaz* scale are:

D major
E^b major
F[#] diminished
G minor
A diminished
B^b augmented
C minor

The diminished and augmented chords are covered in the Chords section.

PRINCIPAL CHORDS

Not all of the natural chords of scales are used in songs. Usually, only a few chords are used. These chords are called the *Principal Chords*. Any note of the scale can be found in at least one of the principal chords. Therefore, for any note of the scale found in the melody of the song there is a principal chord that will suit the accompaniment.

Hitzaz scales have only four principal chords. These chords are:

I MAJOR	IV MINOR
II MAJOR	VII MINOR

Therefore, for *D major Hitzaz* the principal chords are:

D major- this is the I major
E^b major – this is the II major
G minor – this is the IV minor
C minor – this is the VII minor

As a whole, these four chords contain all the notes of the *D major Hitzaz* scale.

Another Example: Find the principal chords of the *A major Hitzaz* scale.

The notes of the *A major Hitzaz* scale are:

A	B^b	C[#]	D	E	F	G	A
I	II	III	IV	V	VI	VIII	VIII

From the above rule the principal chords are:

A major

B^b major

D minor

G minor

HITZAZ CADENCE

Songs played in Hitzaz scales very often have an ending with one chord followed by another chord. This ending with the two chords is called the *Cadence*. A cadence is sometimes found within the song as an ending to a passage.

The last chord is always the root chord of the scale. That is, if the song is in *F major* then the last chord is always *F major*.

The rule for the Hitzaz cadence chords is:

VII minor > I major



The cadence chords for *D major Hitzaz* are: *C minor > D major*.

The cadence chords for *A major Hitzaz* are: *G minor > A major*.

The above examples are in *D major* and *A major* but the same pattern applies to all Hitzaz scales.

Sometimes, Hitzaz songs may end as **II major > I major**. This cadence is that of the Hitzazskiar and Pireotiko. The three scales belong to the Hitzaz family and they do share the same cadence chords of II major > I major.

The image shows a musical staff in treble clef with a key signature of one flat (Bb). The melody consists of four groups of triplets, each containing three eighth notes. The notes in the triplets are: G4, A4, Bb4; G4, A4, Bb4; G4, A4, Bb4; and G4, A4, Bb4. The final note of the fourth triplet is Bb4. The staff concludes with two chords: Eb major (5P) and D major (4P). A bracket below the staff indicates the final two notes of the melody (Bb4 and A4) are part of the Eb major chord.

HITZAZ SCALES

E major



B major



A major



G major



D major



C major



F major



HITZAZ SCALES

QUICK REFERENCE TABLE

SCALE	NOTES OF SCALE	PASSING NOTES	PRINCIPAL CHORDS	CADENCE CHORDS (See note below)
E major	E F G [#] A B C D E	A [#] > B C [#] > D D [#] > E	E F Am Dm	Dm > E (F > E)
B major	B C D [#] E F [#] G A B	E [#] > F [#] G [#] > A A [#] > B	B C Em Am	Am > B (C > B)
A major	A B ^b C [#] D E F G A	D [#] > E F [#] > G G [#] > A	A B ^b Dm Gm	Gm > A (B ^b > A)
G major	G A ^b B C D E ^b F G	C [#] > D E > F F [#] > G	G A ^b Cm Fm	Fm > G (A ^b > G)
D major	D E ^b F [#] G A B ^b C D	G [#] > A B > C C [#] > D	D E ^b Gm Cm	Cm > D (E ^b > D)
C major	C D ^b E F G A ^b B ^b C	F [#] > G A > B ^b B > C	C D ^b Fm B ^b m	B ^b m > C (D ^b > C)
F major	F G ^b A B ^b C D ^b E ^b F	B > C D > E ^b E > F	F G ^b B ^b m E ^b m	E ^b m > F (G ^b > F)

Note: Cadence chords shown in brackets are those that are used sometimes.

EXERCISES IN D MAJOR HITZAZ

Exercise No. 1

3 1 3 3 2 3 1 3 1 2 1 2 3 1 3 2 1 2 4 2 4 3 1 3 2 1 2 4 2 1 2 1 1 3
 [2] [1] [2][1]

4 2 1 4 2 1 4 3 1 4 2 1 2 1 3 1 3 2 4 3 1 4 2 1
 [1] [2] [1] [2]

2 1 2 3 1 3 3 2 3 2 1 3 1P
 [2] D

Exercise No. 2

3 1 3 4 3 4 3 1 3 4 3 1 3 2 1 2 3 4 3 2 1 2 4 2 1 2
 [3] [2] [3] [2]

2 1 2 3 4 3 2 1 2 4 2 1 2 3 1 1 2 4 2 1 1 3 4 3 1 3
 [1]

2 1 2 3 2 1 2 4 2 1 2 4 3 2 3 4 2 1 2 4 1 3 1 2 3 2 3 1 3 1 3 4
 [1] [2] [1] [2] [1] [2]

3 3 1 3 2 2 1 3 2 3 1 2 3 4 1 2 4
 [2] [3] [4] [3] [2]

Exercise No. 3

2 3 1 2 2 4 1 2 2 4 1 2 3 4 2 4 1 2 3 1 2 3 1 2 4 2 3 4 2
 [1] [2] [1] [2] [3] [2] [3] [2]

Exercise No. 4 (Using arpeggios)

2 1 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4

[2] [1] [2][1] Continue with same pattern. The first note of each group is on the second string.

2 1 4 2 1 4 3 1 4 3 1 4 2 1 4 2 1 4 4 1 2 4 1 2 4 1 3 4 1 3

[1] [2][1] [2]

Continue with same pattern

4 1 2 4 1 2 4 1 3 4 1 3 4 1 3 4 1 3

4 1 3 4 1 3 4 1 2 4 1 2 4 1 2 4 1 2

Exercise No.5

2 3 1 2 3 4 1 2 3 4 3 1 3 3 1 2 1 2 3 4 1 2 3 4 3 1 3 3

[4] [3] [2] [3] [2] [1]

4 2 1 1 4 2 1 1 4 3 1 1 4 2 1 3 2 1 3 2 1 3 2 1 4 3 1 3 3 1 3 2

[1] [2] [1] [2] [1][2] [3][2][3]

2 4 3 1 4 3 2 1 4 2 1 3 2 1 3 2 1 3 2

[2] [3] [4] [3] [4]

1P
D

Example No.4 (Introduction of *Barba Yiannis* - Nikolopoulos)

Key of E major

Chords: E, Dm, E, Dm, E

Example No.5 (Introduction of *Se Ida Na Kladevis* - Popular Kalamatiano)

Key of D major

Chords: D, Eb, D, D, Eb, D, Gm

Example No.6 (Introduction of *Mia Kaliviotissa* - Popular Sirto)

Key of F major

Chords: Ebm, F, Ebm, F, Bbm

TYPICAL HITZAZ PHRASES

Phrase No.1 - Tsifteteli
D major Hitzaz

Phrase No.2 - Tsifteteli
D major Hitzaz

Phrase No.3 - Sirto Tsifteteli
D major Hitzaz

Phrase No.4 - Sirto Tsifteteli
D major Hitzaz

Phrase No.5 - Sirto Tsifteteli
D major Hitzaz

Phrase No.6 - Sirto Tsifteteli

D major Hitzaz

(The D on the 1st String is played open.)

Musical notation for Phrase No. 6 in 2/4 time. The melody consists of eighth notes on the 2nd string. The notes are D4 (open), E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4. There are two measures of rests indicated by a double slash (/) in the middle of the staff. Fingering numbers are: [1] [2] [1] [2] [1] [2] [1] [2] [1] for the first eight notes, and [2] [1] [2] [1] [2] for the last five notes.

Observe the Staccato for notes on the 2nd String

Phrase No.7 - Tsifteteli

D major Hitzaz

Musical notation for Phrase No. 7 in 4/4 time. The melody consists of eighth notes on the 2nd string. The notes are D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4. There are two measures of rests indicated by a double slash (/) in the middle of the staff. Fingering numbers are: [2] for the first note and [1] for the rest of the phrase.

Phrase No.8 - Sirto Tsifteteli

D major Hitzaz

(Play the A on the 1st String with the 1st finger and keep the finger pressed throughout the phrase.)

Musical notation for Phrase No. 8 in 2/4 time. The melody consists of eighth notes on the 2nd string. The notes are D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4. There are two measures of rests indicated by a double slash (/) in the middle of the staff. Fingering numbers are: [1] [2] [1] [2] [1] [3] [1] [3] [1] for the first eight notes, and [2] [1] [2] [1] [3] [1] [3] for the last seven notes.

Observe the Staccato for notes on the 2nd String

Phrase No.9 - Sirto Tsifteteli

D major Hitzaz

Musical notation for Phrase No. 9 in 2/4 time. The melody consists of eighth notes on the 2nd string. The notes are D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4. There are two measures of rests indicated by a double slash (/) in the middle of the staff. Fingering numbers are: [1] for the first note and [2][1][2] for the last three notes.

Phrase No.10 - Sirto Tsifteteli

D major Hitzaz

Musical notation for Phrase No. 10 in 2/4 time. The melody consists of eighth notes on the 2nd string. The notes are D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4. There are two measures of rests indicated by a double slash (/) in the middle of the staff. Fingering numbers are: [3] [2] [1] for the first three notes and [2] for the last note.