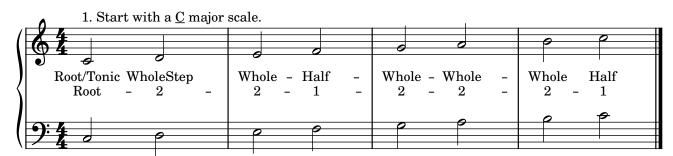
Chord Shapes 2: Basic Progressions (C) (Foundational knowledghe. Apply to all 12 keys)

JimO



2. Build Major and Minor 3rds on each note of the scale to create 3-Part **Tertial Chords.** These are the **Diatonic major, minor and diminished triads/chords for the key.**

8			0	8	8		
1	2m	3m	4	5	6m	7dim	1
Imaj	iim	iiim 2	IVmaj	Vmaj	vim	viidim	IMaj
8	8	8					

3. First we'll assign **Sheet music chord symbols** to these chords.

5

17

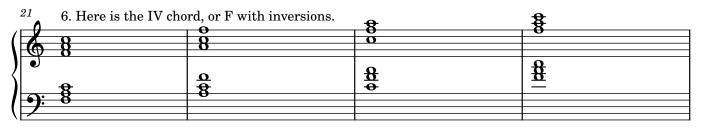
9	С	Dm	Em	\mathbf{F}	G	Am	Bdim	С
					0	8	8	8
	8	8	8	- Second	- 8	8	8	
	9 1	2m	3m	4	5	6m	7dim	1
	Imaj	iim	iiim 0	IVmaj 🕏	Vmaj B	vim B	viidim	IMaj
	B	80		8	8			

4. Next, let's pull out the 3 Major chords from this scaler grid. They are the 1, 4 and 5 chords. We will also add a V7 chord to these major chords. This is widely used in folk and children's music.

₁₃ C	\mathbf{F}	G	$\mathbf{G7}$	
/ 0			<u>8</u>	
	8	8		
	0	0	8	
) <u>a</u> . o	8	<u> </u>	<u> </u>	

5. Each chord in a Triad has three "shapes". They are called **INVERSIONS**. Here's the first one. When these chords are accompaning a song they receive these chord symbols.

	o 8	8	8
RootPosition	1stInversion	2ndInversion	RootPosition
С	C/E	C/G	C S
9:8	8	0	



25 7. Now the	e V chord, or G.	0	8	
0	0	8	8	
		0		
		ŭ		
) • 	8	8 0	¢¢¢	

8. And the V7 chord. This 7th chord is the first important 7th chord we use in early harmonizing. We will see below how it's shapes can provide more energy to progressions.

9. Now, actually playing these shapes in the positions above does not render very good music "flow". So pianists will select from inversion position to assemble Progressions that VOICE-LEAD. In this process you work from a starting position and try to keep the voices close to each other

33 _	In this process you work from a starting position and try to keep the voices close to each other.					
Ĩ∧ F	fere is FIRST	POSITION.				
)	8	-0	- O		
	}	•	8	8		
		F/C	G/B	C		
			, D	-		
/ 🕀 🗧 🖌	₹	8	0	8		
	5	0	8	ŏ		

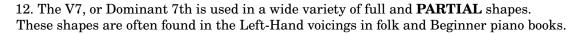
³⁸ 10. Here is a progression starting from 1st inversion. Call it **SECOND POSITION**.

				i
	a			
	<u> </u>		0	
	<u> </u>	A		
	U		X	
		0	U	
	F			
<1 U/Ε	r	G/)	1 U/E	
II V			- • -	
	Q		0	
1 •]. X	- U		X	
			V	
\				

43 11. Here is **THIRD POSITION**.

	8	8	8	
C/G	F/A •	G	C/G	
	8	8		

29



48

58

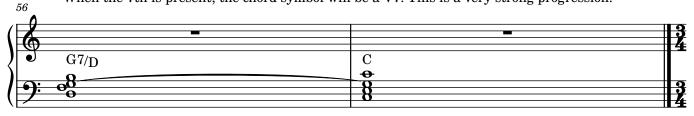
		-		
//● G7/B		G7/F	C/E	
	U	U //F	C/E	
			→	
		8		
	<u> </u>		<u> </u>	
	<u> </u>		V	
\⊢∕───	V			

(The voicings in measures 48 and 50 are called PARTIAL VOICINGS or CHORD SHELLS. We use this term to describe L.H. voicings that omit one or more chord tones.).

52			
	~		
	C/G	m G7/ m F	C/E
	*	8	ф
		00	8

13. These chord progressions usually move from the \boldsymbol{V} to the \boldsymbol{I} chord in a given key.

When the 7th is present, the chord symbol will be a V7. This is a very strong progression.



14. Diatonic Progressions: Exercise 1. Starting with the I chord in the key of C,

Play chords with this melody. Pick from the above progressions or try your own.

The	more we get to -	ge - ther to -	ge - ther to -
	• •		

(NOTE: The task here is to find chord/inversion shapes that "fit" the melody. Your hands may "bump" into melody notes as you play the chords. This is how harmonizing is done. 62First, you listen and look at the melody, then find chords that sound good with it.) - ther The we'll ge more we get to ge ther the hap – pi – er _

(Sorry: Raffi won't let us write out the whole song. lol

