

Chord Shapes 1: Basic Scales and Triads:(D)

(Foundational Knowledge. Apply to all 12 keys)

JimO

1. Start with a D major scale. The basic "Major" scale in Western Music uses this note grouping.

Root/Tonic WholeStep
Root - 2 - Whole - 2 - Half - 1 - Whole - 2 - Whole - 2 - Whole - 2 - Half - 1

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.

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

3. EXERCISES: Play the following with **broken chords** in 2 time signatures.

1 2 3 4 5 6 7 1/8

NAME	_____	_____	_____	_____	_____	_____	_____
CHORDS:	_____	_____	_____	_____	_____	_____	_____

Name: _____

4. These shapes are called **Arpeggios**.

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Name: _____ etc.

5. NEW CONCEPT: Each chord has it's own **CHORD-SCALE**. They all have different **NAMES**.

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1=IONIAN (Major) 2=DORIAN (Minor nat.6)

(Play through each scale. Notice how well they "fit" the chords.)

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3=PHRYGIAN (Minor b2) 4=LYDIAN (Major#4)

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5=MIXOLYDIAN (Majorb7) 6=AEOLIAN (Nat.minor)*

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7=LOCRIAN (Minorb2andb5) 8/1=IONIAN (Major)

6. These scales contain **CHORD-TONES (Passive)** and **NON-CHORD TONES (Active)**.

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7. **Chord-Tones** often begin melodies or stop at "rest points". See below.

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8. **Non-Chord-Tones** create tensions and energy to melodies. See Below.

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9. The general category here is **CHORD-SCALE-AGREEMENT**. When harmonizing melodies we try to find chords that "fit" the melody. Chord-Tones totally "agree", for the most part. The Non-Chord-Tones will normally "lead" to Chord-Tones by creating tensions like the ones shown above. **Now, try to fit some chords to this melody.**

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* Natural minor can also be called "relative" minor or simply, Aeolian mode.