Key Pages: Prep 1 (C major)

(Major Key definition. Scales, Intervals and Chords)

JimO

1. Ionian Mode. 7 Tones. Formula: (Whole-Half step) Tonic 1-1-1/2-1-1-1/2



3. Scale Structure. 4-Note "Scale Fragments" called TETRACHORDS.

This one is the **MAJOR TETRACHORD**. (Or the Adam's Family Theme, if you like.)

	This one is the MARON TETTAROTORD. (Of the reality Falling Theme, if you like.)								
				-					
•	O	•		(The half-step resolutions give this					
Root	1	1	1/2	tetrachord a feeling of completion.)					
9: 0	0	O	0	•					
Root	2	2	1	·					

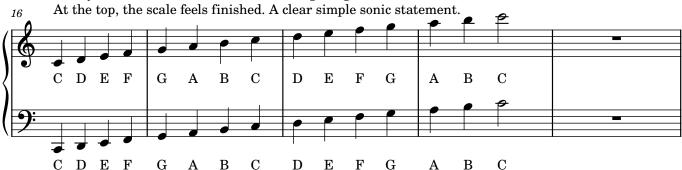
4. The second half of the Ionian (Major) scale consists of another Major Tetrachord.

These Tetrachords are separated by a Whole-Step. This type of structure is called **SYMMETRICAL**.

	O	0	0	-
Root	1	1	1/2	
1000	•	0	•	
): 0				-
Root	2	2	1	

5. Play the scale and listen. It has a feeling of light balance.

11

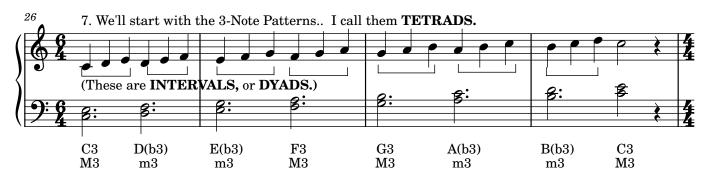


6. This Ionian/Major scale is a Horizontal, or Consecutive Pitch Structure.

We learn it as a 7-Tone (**Heptatonic**) scale, a series of notes revolving around a **Tonic**.

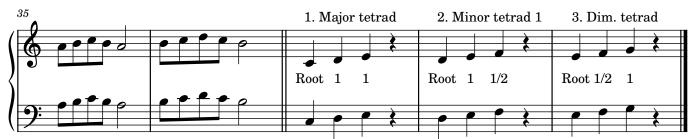


2 <u>Defining Tonality: Scale Fragments: 2, 3 and 4-note Patterns</u>

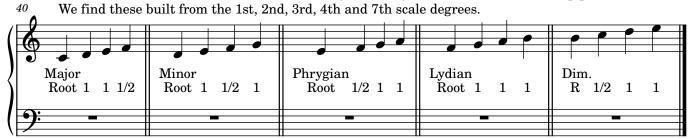


30 8. Practice these patterns in both hands. They are widely used in melodic construction.

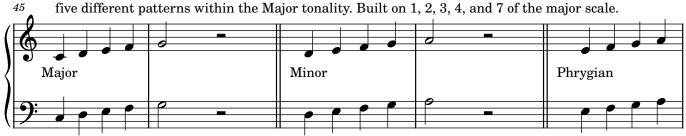




9. **TETRACHORDS** In addition to the Major tetrachords we looked at above, there are 4 more tetrachord formations we encounter in the Major tonality. Each with a different step pattern. We find these built from the 1st, 2nd, 3rd, 4th and 7th scale degrees.



10. Here some 5-note structures. They are now being called **PENTACHORDS.** Again, we can find five different patterns within the Major tonality. Built on 1, 2, 3, 4, and 7 of the major scale.



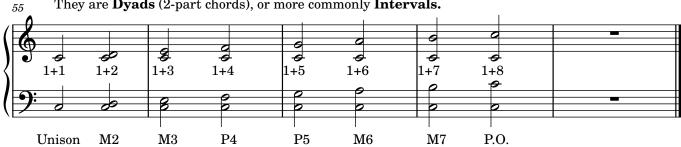


11. When we place a Tonic note and run a Diatonic (in the key) scale next to it we generate the first **Vertical structures** for creating music.

They are **Dyads** (2-part chords), or more commonly **Intervals**.

60

65



NOTE: Terms and language are important here. The key to this group of Dyads is the music theory definitions: U=Unison, M=Major, m=minor, P=Perfect. The tonics are designated as Unisons or Perfect Octaves.

12. Considering the full 12-Tone chromatic note system in Western Harmony, There is another set of Vertical tones that are available to a given key. Called Modal Variants.

0							
(1.	Do .	
	- lbo	# 2	-	- #a		100	
-00 -00	8	#4	0	" 	0	0	
	m3	A4	Dim5	A5	m6	lm7	
)						l L	
\vdash_{\frown}		<u> </u>		1+0			
():	100	1 #2		1 #12			
(7 400		"0		<u> </u>			
		!		-		I	

NOTE: Again, we have definitions for this shorthand. A= augmented, Dim= Diminished. We will work with these soon. Here we will focus mostly on the Diatonic tones in the key.

13. Notice that certain Dyads have a "pleasant" or "neutral" sound quality.

The major 3rds and 6ths, the Perfect 4ths, 5ths, Octaves and unisons. The

theory term for these is **Consonant**. These are pleasant, or consonant sounding.

	n							
(X 				0				
\ (0) 								
1 4 -	O							
• •	O	O	O	→				
⟨ M3	P4th	P5th	M6	P.O.				
1				•				
110.			- 0					
1 ΄ ΄ Υ 	_							
\								
\L								

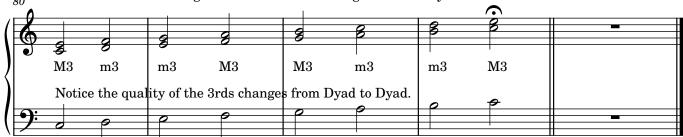
70		d 7th have a little called " Dissonance.	The modal variants also have the same kind of "bite."		This one is different the Augmented 4th.	
/ 🔀		_				
		- О		 ••	Ц	
1 4		_	l	_	10	
N e	ΘO	•	ν <u>·</u> Θο	•	^π •	
月	M2nd	M7th	m2nd	m7th	Tritone	
<i>y</i>						
1		O		20	.1	
1 ∩:			<u> </u>	•	#o	
	00	O	700	0	¹¹ 0	

15. The Augmented 4th Dyad has another name in music theory-- the TRITONE. Tritones suggest "harmonic motion". They want to move or "resolve". Play them and listen.

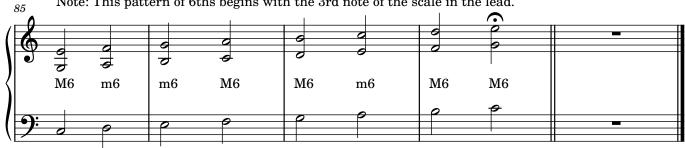
<i>75</i>	i ritones sugge	st narmome motion.	They want to move of	resolve. Flay them a	and listen.
/ -					1
	О	0	0	ÞΩ	-
1	0	О	0	9	
) •	110 = 111 = =				
$\langle $	NOTE: VIP. Th	e "Tonal Tritone" is	formed with the4th a:	hd 7th scale degrees.	
11	0	•	o	bo	
l ∋ ::	0	O	О	0.0	_
$\backslash \!$					

4 Foundational Interval Sets: 3rds, 6ths, 5ths. 4ths

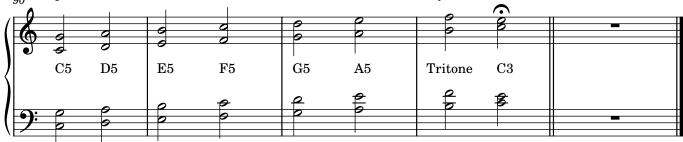
1. Start with Ascending 3rds in the R.H... Placing the scale in your L.H..



2. Now play throught the 6th chords in the R.H... Again notice how the quality changes. Note: This pattern of 6ths begins with the 3rd note of the scale in the lead.

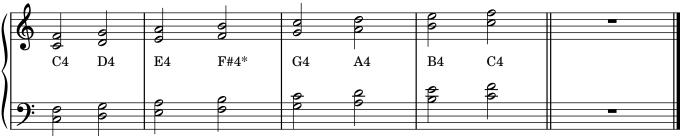


3...Now the critical Perfect 5ths. They sound open and neutral, which provides a stable foundation for chords and melodies. Here they are for both hands.



4. Now the critical Perfect 4ths. They sound open and neutral, which provides a stable foundation for chords and melodies. Here they are for both hands.

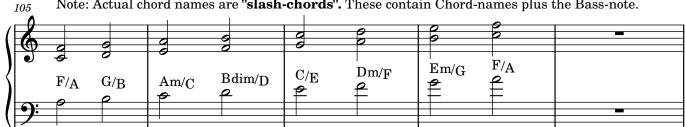
95



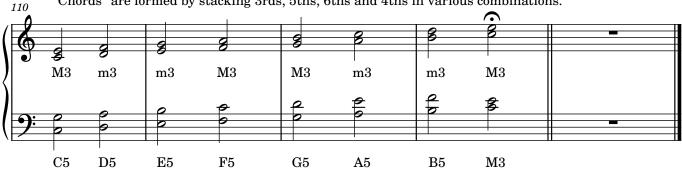
5. Above are the CONSONANT intervals for the key of C. **CHORDS** (Tertial) are constructed with these intervals. Here a few lines of **COMBINATION INTERVALS** for your eyes and ears.



6. Another chord structure can be formed by placing a 3rd under the root of these 4th intervals. Note: Actual chord names are "slash-chords". These contain Chord-names plus the Bass-note.



7. Now, combine the intervals, 3rds and 5ths. You can hear the basic sound of the chords. "Chords" are formed by stacking 3rds, 5ths, 6ths and 4ths in various combinations.



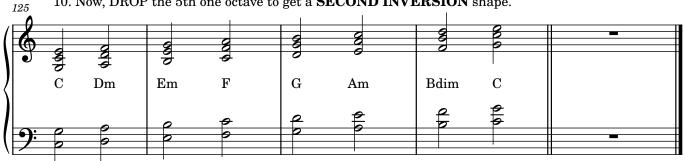
8. Here, in the right hand, are the basic **Triads** for our key. Notice that these triads combine 4ths and 3rds to build **ROOT POSITION** chords.

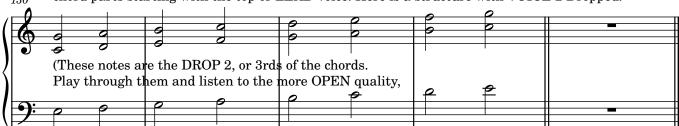


9. After the Root Position forms are comfortable we can move to other widely used chord forms. These can be thought of as RAISED TONES and DROP TONES.

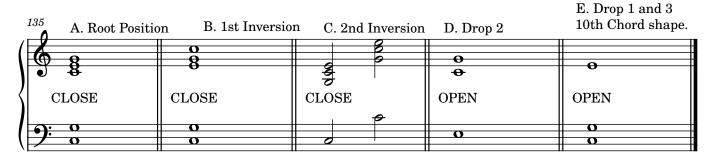


10. Now, DROP the 5th one octave to get a **SECOND INVERSION** shape.





SUMMARY: CHORD VOICINGS for TRIADS (Terital Structures)



(This is the basic musician's language for voicing types. CLOSED and OPEN Voicings. CLOSE voicings are consecutive chord tone. OPEN voicings space them out wider. Most songs use a combination of Close and Open forms. The examples below will illustrate a few of the common voicing patterns used in actual music.)

