

Key Pages: Prep 1 (C major)

(Major Key definition. Scales, Intervals and Chords)

JimO

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

Tonic 1 1 1/2 1 1 1 1/2

2. **Semi-Tone Formula**: Tonic 2-2-1-2-2-2-1

Tonic 2 2 1 2 2 2 1

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

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

Root 1 1 1/2 (The half-step resolutions give this tetrachord a feeling of completion.)

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**.

Root 1 1 1/2

Root 2 2 1

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

At the top, the scale feels finished. A clear simple sonic statement.

C D E F G A B C

C D E F G A B C

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**.

1/C 2/D 3/E 4/F 5/G 6/A 7/B - 8/1/C

2 Defining Tonality: Scale Fragments: 2, 3 and 4-note Patterns

26 7. We'll start with the 3-Note Patterns.. I call them **TETRADS**.

(These are **INTERVALS**, or **DYADS**.)

C3 M3 D(b3) m3 E(b3) m3 F3 M3 G3 M3 A(b3) m3 B(b3) m3 C3 M3

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

35 1. Major tetrad 2. Minor tetrad 1 3. Dim. tetrad

Root 1 1 Root 1 1/2 Root 1/2 1

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.

40 We find these built from the 1st, 2nd, 3rd, 4th and 7th scale degrees.

Major Root 1 1 1/2 Minor Root 1 1/2 1 Phrygian Root 1/2 1 1 Lydian Root 1 1 1 Dim. R 1/2 1 1

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.

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Major Minor Phrygian

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Lydian Diminished

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**.

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1+1 1+2 1+3 1+4 1+5 1+6 1+7 1+8

Unison M2 M3 P4 P5 M6 M7 P.O.

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**.

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m2 m3 A4 Dim5 A5 m6 m7

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 .

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M3 P4th P5th M6 P.O.

14. The M2 and 7th have a little "bite" in them--called **Dissonance**.

The modal variants also have the same kind of "bite."

This one is different. the Augmented 4th.

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M2nd M7th m2nd m7th Tritone

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.

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NOTE: VIP. The **"Tonal Tritone"** is formed with the 4th and 7th scale degrees.

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

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

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M3 m3 m3 M3 M3 m3 m3 M3

Notice the quality of the 3rds changes from Dyad to Dyad.

2. Now play through 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.

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M6 m6 m6 M6 M6 m6 M6 M6

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.

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C5 D5 E5 F5 G5 A5 Tritone C3

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.

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C4 D4 E4 F#4* G4 A4 B4 C4

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.

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C/E Dm/F Em/G F/A G/B Am/C Bdim/D C

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.

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F/A G/B Am/C Bdim/D C/E Dm/F Em/G F/A

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.

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M3 m3 m3 M3 M3 m3 m3 M3

C5 D5 E5 F5 G5 A5 B5 M3

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.

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C Dm Em F G Am Bdim C

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**.

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(RAISE the root tone one-octave to get the **FIRST INVERSION**.)

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

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C Dm Em F G Am Bdim C

6 11. Music Arrangers often use a different language for **VOICES**. They will number the chord parts starting with the top or LEAD voice. Here is a structure with VOICE 2 Dropped.

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(These notes are the DROP 2, or 3rds of the chords.
Play through them and listen to the more OPEN quality,

SUMMARY: CHORD VOICINGS for TRIADS (Terital Structures)

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A. Root Position	B. 1st Inversion	C. 2nd Inversion	D. Drop 2	E. Drop 1 and 3 10th Chord shape.
CLOSE	CLOSE	CLOSE	OPEN	OPEN

(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.)

12. Here is a standard I-IV-V-I progression with a IV-V-I closing or **CADENCE**.

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C/E	F	G/B	C	F
I	IV	V/3	I	IV

(DROP2)

(DROP2)

13. Here is a Pop classic progression. Basically a I-V-VIm-IV.

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Gsus4	G	C	C	G	Am	F
Vsus4	V	I	I	V	VIm	IV

(Play though these voicings and listen to the feeling. These are very common patterns in today's music.)

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C	G	F	F	C
I	V	IV	IV	I