

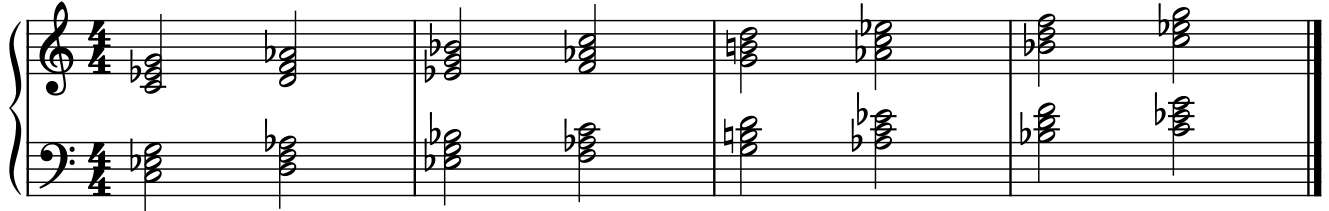
# Key Pages 6: Parallel Minor (C)

(Developing chord patterns in 4ths, 5ths and Steps.)

JimO

♩ = 80 1. Here is the Parallel minor for C major.

Cm Ddim Eb Fm G Ab Bb Cm



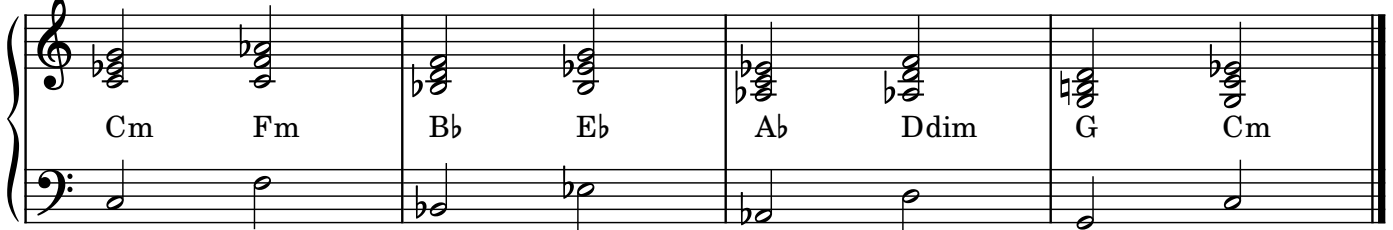
5 2. Here is the Diatonic Circle of 5ths pattern in its "raw" shape.

Cm Fm Bb Eb Ab Ddim G Cm



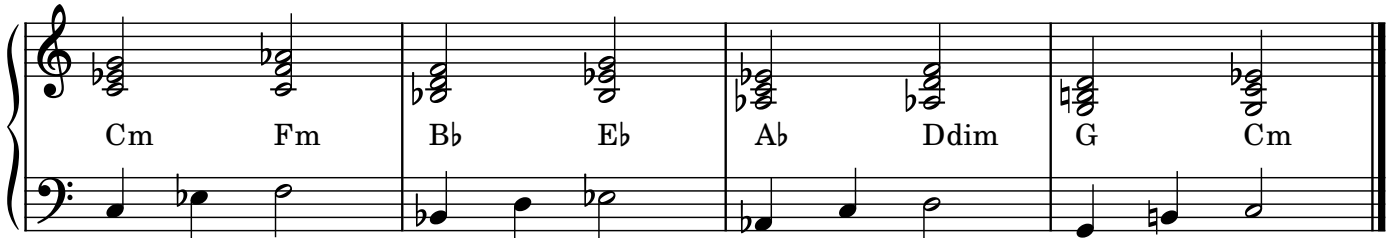
9 3. Now, try playing through the R.H. Voice-lead form.

Cm Fm Bb Eb Ab Ddim G Cm



13 4. Adding some root movement to the L.H..

Cm Fm Bb Eb Ab Ddim G Cm



17 5. Now, a little more L.H. Movement.

Cm Fm Bb Eb Ab Ddim G Cm



2

6. Next, place the chords in the L.H. and create a melody in the R.H.

21 These chords are "Close position" voicings. Connect them as smoothly as possible.

Cm/E<sub>b</sub> Fm B<sub>b</sub>/D E<sub>b</sub> Ab/C Ddim G/B Cm

7. The second most common chord movement concept is Stepwise motion.

Here is a sample step pattern that moves down in the L.H..

25 Cm Eb/B<sub>b</sub> Ab Cm/G Fm Cm/E<sub>b</sub> Ddim G

(Using Dyads in the L.H. "Opens" the sound. Start a melody on the Tonic/Root.)

1 5/3rd 6m 1/5th 4 1/3rd 2m 1

29 Cm Eb/B<sub>b</sub> Ab Cm/G Fm Cm/E<sub>b</sub> Ddim G

(Continue with a melodic line beginning on the 3rd of the key.)

33 Cm

8. Now, try your own melody with this L.H. arrangement. You may need some help with the scales in this tonality. They will be listed at the end of the exercise for reference.

37 Cm Eb/B<sub>b</sub> Ab Cm/G Fm Cm/E<sub>b</sub> Ddim G

(Using Dyads in the L.H. "Opens" the sound. Start a melody on the Tonic/Root.)

1 5/3rd 6m 1/5th 4 1/3rd 2m 1

41 Cm Eb/Bb Ab Cm/G Fm Cm/Eb Ddim G

(Continue with a melodic line beginning on the 3rd of the key)

45 Cm

**Scales for Parallel minor.**

Cm Aeolian

Im

(These scales for the Parallel Minor Tonality are not drawn from one tonality. NOTICE that the V/5 chord in minor is normally played as a Mixolydian b6 scale.)

49

Ddim Locrian Eb Major

iiidim bIIIM

53

Fm Dorian G Mixolydianb6

ivm V7

57

Ab Lydian Bb Mixolydian

bVIM bVII7