

Key Pages 6: Full Diatonic Major (F.KS)

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

JimO

1. Here is the "dictionary" version of the major tonality. Chords up the scale.

F Gm Am B \flat C Dm Edim F
 IM 2m 3m 4M 5M 6m 7dim 1M
 ♩ = 80
 (Standard "Classical" symbols)
 I iim iiim IV V vim viidim I

2. Now, set them up in the "Diatonic Circle of Fifths." Sounds better, but still a bit "stiff."

The chord symbols under the bass clef will be in "Nashville" system* going forward.)

5

F B \flat Edim Am Dm Gm C F
 1 4 7dim 3m 6m 2m 5 1

3. Try a variation of the "circle" that moves up a 4th and down a 5th.

To make this work you will need to employ some chord inversions in the R.H..

9

F B \flat Edim Am Dm Gm C F
 1 4 7dim 3m 6m 2m 5 1

4. Now, try a "walking" tone in the L.H. to create a little "Harmonic Rhythm."

13

F B \flat Edim Am Dm Gm C F
 1 4 7dim 3m 6m 2m 5 1

5. Now, try walking the L.H. a little more by adding some additional tones.

17

1 4 7dim 3m 6m 2m 5 1

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.

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 F C/E Dm F/C Bb F/A Gm C

29 F C/E Dm F/C Bb F/A Gm C

Summary Note: These exercises are based on the most common chord movement patterns in music through the centuries-- 4ths, 5ths and steps. Notice how the chords have more forward energy with these patterns, and notice how the "beats work together."

33 F

8. Now it's your turn. Play through the "Chord Shells" below and create your own melody.

37 F C/E Dm F/C Bb F/A Gm C

41 F C/E Dm F/C Bb F/A Gm C

45 F

F5