

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

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

JimO

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

B \flat Cm Dm E \flat F Gm A \dim B \flat

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

(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

B \flat E \flat A \dim Dm Gm Cm F B \flat

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

B \flat E \flat A \dim Dm Gm Cm F B \flat

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

B \flat E \flat A \dim Dm Gm Cm F B \flat

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

17

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

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

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

21

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

Bb F/A Gm Bb/F Eb Bb/D Cm F

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

29

Bb F/A Gm Bb/F Eb Bb/D Cm F

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

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

Bb

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

37

Bb	F/A	Gm	Bb/F	Eb	Bb/D	Cm	F
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Bb5 F/A G5 Bb/F Eb5 Bb/D C5 F5

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Bb	F/A	Gm	Bb/F	Eb	Bb/D	Cm	F
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Bb5 F/A G5 Bb/F Eb5 Bb/D C5 F5

45

Bb

Bb5