

Key Pages 6: Full Diatonic Major (C)

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

JimO

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

C Dm Em F G Am Bdim C

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

(Standard "Classical" symbols)

I iim iim 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

C F Bdim Em Am Dm G C

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

C F Bdim Em Am Dm G C

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

C F Bdim Em Am Dm G C

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

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.

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 C G/B Am C/G F C/E Dm G

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

29 C G/B Am C/G F C/E Dm G

(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 C

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

37 C G/B Am C/G F C/E Dm G

41 C G/B Am C/G F C/E Dm G

45 C

C5