

# The Creative Hand: 1

## (Understanding-Composing and Improvising)

JimO

1 2 3 4 5 6 7 1

C Dm Em F G Am Bdim C

**NOTE: In Creative Theory we group these chords into Functional Families. Here are the basic 3.**

5 2. Chord "families": **TONIC (Static)** 3. **SUBDOMINANT (Axis)**

C Em Am Dm F

10 4. **DOMINANT (Tension)** 5. **INVERSIONS:** Shifting the tones around gives us several chord shapes. Like these.

G Bdim C Em

Root 3rd 5th Root 3rd 5th

5a. **TRIAD** inversions have these 3 shapes; Root on bottom note, 3rd or 5th on bottom note. Play through these and notice how the sound is affected by the inversion.

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Am Dm F G Bdim

6. A standard simple melody is often accompanied by "Voice-Lead" chords that sound smooth under the lead line. Here's a harmonization of "Twinkle..."

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C F C G C G C

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7. Notice how the chords move from one family to another. Most well-written songs/tunes do this. The 3 tonal regions lend variety and interest to the melody.

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8. Here is Happy Birthday, harmonized with the same chords.

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9. Now the fun begins. By quickening the rhythm to eighth-notes, here is a "variation" of Twinkle Twinkle Little Star. Play through it and listen. The goal here is to create an ornamentation of the song that retains the same melodic shape and structure.

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10. Here is another variation. This process is where **IMPROVISATION** begins.

We call this starting point **VARIATION**. You move from a known tune/song to your own version.

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11. Now, you try it. While keeping the tune "in your ear" make up your own variation.

By the way, Mozart created several pages of variations to this tune. They are amazing!

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