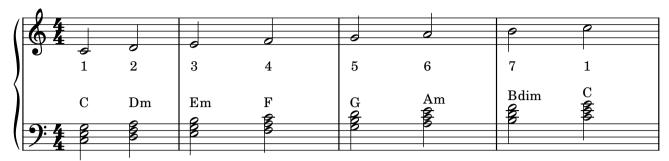
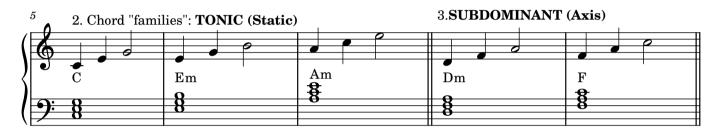
## The Creative Hand: 1

## (Understanding-Composing and Improvising)

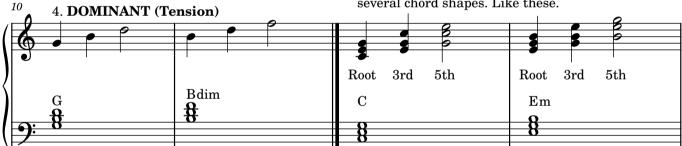
JimO



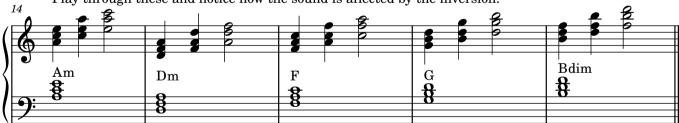
NOTE: In Creative Theory we group these chords into Functional Families. Here are the basic 3.



5. **INVERSIONS:** Shifting the tones around gives us several chord shapes. Like these.

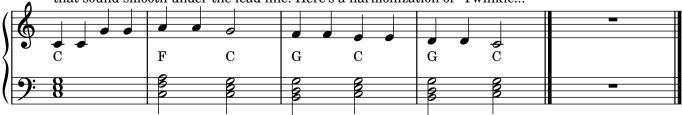


5a. TRIAD inversions have these 3 shapes; Root on bottom note, 3rd or 5th on bottom note. Play through these and notice how the sound is affected by the inversion.



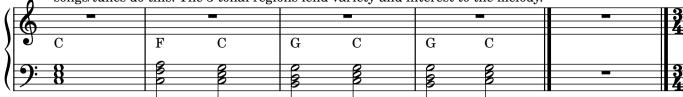
6. A standard simple melody is often accompanied by "Voice-Lead" chords that sound smooth under the lead line. Here's a harmonization of "Twinkle..."

19

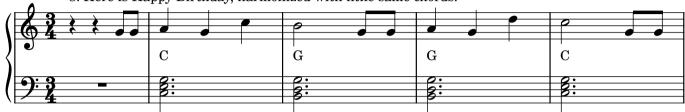


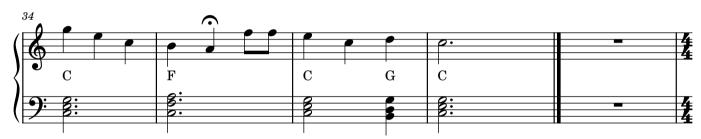
39

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.



29 8. Here is Happy Birthday, harmonized with nthe same chords.





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.



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.



11. Now, you try it. While keeping the tune "in your ear" make up your own variaton. By the way, Mozart created several pages of variations to this tune. They are amazing!

