

# SP: Theory Pages 1: Tonality

## (Available Chords in a Key or Tonal Center)

JimO

1. Start with a major scale. Each tone gets a sequential Arabic number. The second lyric row gives you the fingering for the scale.

2. This Arabic numbering is sometimes referred to as the "Nashville System."

3. Building 3-Note Structures in 3rds from each scale tone gives the "**DIATONIC TRIADS**" in the key. Study carefully and listen to the chords at the piano. Learn the names of the chords..

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Cmaj I 1(Major)	Dm IIIm 2(minor)	Em IIIIm 3(minor)	Fmaj IV 4(Major)	Gmaj V 5(Major)	Am VIIm 6(minor)	Bdim VIIo 7(Dim.)	Cmaj I 1(Major)
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4. Notice that MAJOR chords are found at the 1st, 4th and 5th scale degrees. These are the PRIMARY CHORDS in the key.

5. The minor chords, and a diminished chord for the SECONDARY TRIADS in the Key.

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Cmaj I	Fmaj IV	Gmaj V	Dm IIIm	Em IIIIm	Am VIIm	Bdim VIIo
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6. Non-Diatonic chords. These are chords, major or dominant 7ths, that are considered "In the Key" for practical purposes. They are widely used by composers and songwriters.

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C7 V/IV I7 1	D7 V/V II7 2	E7 V/VIIm III7 3	A7 V/IIIm VI7 6	B7 V/IIIIm VII7 7
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2 7. Now, the minors. 3 minor scales are considered part of a given Tonality. They are the Parallel Natural minor, Harmonic minor and Melodic minor. The practice of drawing from these scales is called "Modal Interchange".

17 Cm Do Eb Fm Gm Ab Bb Cm

1m 2dim b3 4m 5m b6 b7 Im

**PARALLEL "NATURAL MINOR" OR AEOLIAN MODE.**

21 Cm Do Eb+\* Fm G7 Ab Bo Cm

1m 2dim b3aug. 4m 5 b6 7o Im

**PARALLEL HARMONIC MINOR.** Altered Aeolian mode scale with a "raised" 7th.

25 Cm Dm Eb+ F G Ao Bo Cm

1m 2m b3aug. 4 5 6o 7o 1m

**PARALLEL MELODIC MINOR.** Again, altered from Natural minor with a raised 6 and 7.

10. This is the Foundation Grid for a Tonal "Key". Many more options and chord types than most musicians expect. Here is a quick guide to the triad chord qualities. We have shown a few 7th chords in the examples above. So now let's move on to them.

29 Major Minor Diminished \*Augmented