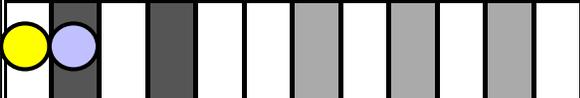
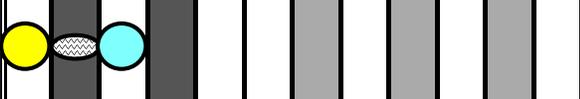
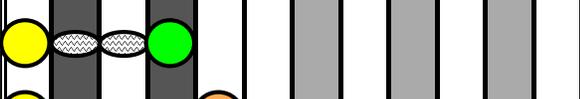
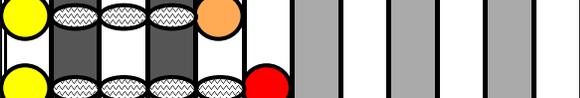
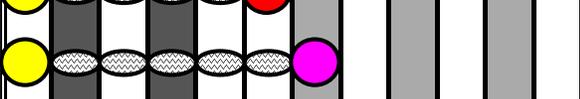
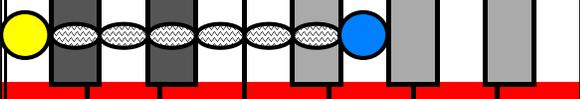
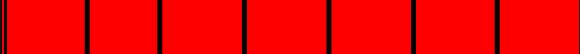


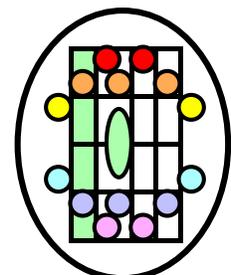
Basic Keyboard Harmony

PC-20

Intervals, Scales, and Chords

The Smaller Intervals	Name
	minor 2nd
	Major 2nd
	minor 3rd
	Major 3rd
	Perfect 4th
	Diminished 5th (Augmented 4th)
	Perfect 5th

*From the Music
Innovator's Workshop*



Introduction

This Unit on basic music theory is about pitches, intervals, scales, and chords, but mostly, it is about chords. Pitches and intervals are the raw materials from which we make scales, and chords. Scales provide basic patterns from which chords are derived. Finally, scales and chords are the basic materials from which we create melodies and harmony.

Why would you study music theory? Actually, for the same reason you would study any theory of how things work. It is to develop your understanding of what you hear when you listen, and your understanding of what you are doing, when you make music -- either by playing, singing, arranging or composing. As with the study of most practical theories, this understanding will help you perform more intelligently, with better skill, and with more assurance. It will help you create things that you could not create without this understanding!

At the beginning, we should draw the distinction between music theory and acoustics. Acoustics is the science of sound. It is about how sound is produced, transmitted, amplified and attenuated, It is about the different qualities and characteristics of sound, and the like.

Music theory, on the other hand, is about pitches and patterns of sound. It is very important that you understand that we will be focusing and concentrating on patterns. If you miss this point, you will miss out on understanding what this Unit is about. As you go through this Unit, make a point to concentrate on finding and seeing patterns in everything that is being discussed. Focus on the patterns!

Scales are patterns, *intervals* are patterns, and *chords* are patterns!

Throughout, we will be using the keyboard as the physical object that represents the musical sound patterns that we are theorizing about. Our system of musical sound patterns and the keyboard are in perfect synchronization. So, in essence, the keyboard is a graphic representation of our musical sounds. Remember, when we make a point about the patterns that we find on the keyboard, we are actually making a point about our subject, music theory.

To get the most benefit from this Unit, you should play and listen to the sounds of the illustrations on a keyboard. You don't have to be a skilled pianist to do this. Just put your fingers on the keyboard in the places shown by the markers in the illustrations. Enjoy!

The "Table of Basic Piano Sounds" below shows all of the sounds of the 88 key piano keyboard. Each of the circular markers stands for one of the keys on the piano and, thus, for one of these musical sounds.

Table of Basic Piano Sounds												
Group	Pitch											
0	Lowest Sounds											
1	White	Black	White	Black	White	Black	White	Black	White	Black	White	
2	White	Black	White	Black	White	Black	White	Black	White	Black	White	
3	White	Black	White	Black	White	Black	White	Black	White	Black	White	
4	White	Black	White	Black	White	Black	White	Black	White	Black	White	
5	White	Black	White	Black	White	Black	White	Black	White	Black	White	
6	White	Black	White	Black	White	Black	White	Black	White	Black	White	
7	White	Black	White	Black	White	Black	White	Black	White	Black	White	
8	Highest Sounds											
	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	B

Notice that the table is placed over a diagram of a section of the keyboard in the background (with the upper part stretched to make room for all of the markers). Each of the rainbow colored rows stands for a different octave group on the keyboard -- starting with the lowest sounds and progressing to the highest. (See an earlier Unit for a discussion of octave groups.) These groups can be identified by the numbers 0 thru 8 shown in the column at the far left of the diagram.

All of the sounds (musically called "pitches") in each column have the same musical name. They all have the same name because they are all physically related to each other -- the number of vibrations making each sound is an exact multiple of the lowest sound in the column. This physical relationship gives these pitches a similarity of sound that has to be heard to be understood and appreciated. This relationship is called an "octave" relationship.

The common names of these pitches are shown at the bottom of each column. Notice that 5 of the columns show two names. Each of the pitches in each of these 5 columns is known by the two common names shown. The # sign is pronounced, "sharp." The b sign is pronounced, "flat."

This is an important starting point for music theory. The sounds represented in this table are the basic elements of pitch from which music is made.

The first important patterns that we will look at are the interval patterns. The interval patterns we will focus on in this Unit are those used in the formation of the scales and chords. Thus, we will be looking only at the smaller intervals. For simplicity, all intervals are illustrated as beginning on the key named C. A table of these intervals is shown below:

A Simplified Terminology

The traditional terminology for describing small intervals and chords is shown at the left under the heading, "Traditional." Especially unwieldy is the expression of the smallest interval as a fraction, that is, as a half-step, as 1/2 step, or as a semitone.

The explanations in this Unit use simplified terminology that expresses the intervals in terms of whole numbers -- the number of keys skipped over in making the interval.

This interval code is simple and direct. You simply count the number of keys skipped to get the size of the interval. The code will not replace the terminology of traditional music theory, but it is a more practical means of learning to play the intervals and chords.

Interval	The Smaller Intervals	Traditional
S0		minor 2nd (half-step) (semitone)
S1		Major 2nd (whole-step) (whole tone)
S2		minor 3rd
S3		Major 3rd
S4		Perfect 4th
S5		Diminished 5th (Augmented 4th)
S6		Perfect 5th

The lower part of the keyboard, colored red here, does NOT represent the interval distances that we are discussing -- and it is colored red to remind you of this. Interval distances are ALWAYS "read" at the "upper part of the keyboard, where the white and black keys mingle together.

Symbols and Color Codes Used Above:

>> Interval Code -- The "S" at the beginning of the code stands for the word "skip." It stands for -- Skip over a key. The number following the "S" how many keys to skip over to play the interval. This means that between the 2 keys that you play to make the interval, there are zero or more keys skipped over -- keys that you do NOT play. Thus, S0 (Skip zero) means play the next key; you don't skip over any keys -- in traditional terminology the interval is a minor 2nd. Likewise, S2 means skip over 2 keys; a minor 3rd. S3 means skip over 3 keys; a major 3rd.

>> Yellow Marker -- key note of a scale; root of an interval or chord. (A root is the note that gives its name to a chord. A key note is the note that gives its name to a scale.)

>> Colored Marker -- marks a key to be played. Each color, except yellow, is coded to indicate the size of the interval that it makes from the colored marker to its left -- green is for an S2 interval; orange is for an S3 interval. For all of the interval color codes, see the chart above.

>> Small Oval Marker -- a spacer. It marks keys that are not played. It separates the keys to be played and provides a means of reading the skip size of the interval. The skip size of the interval simply is the number of spacers in the interval. Colored markers are NOT counted when determining the size of an interval.

When we combine two basic sounds, as in playing two keys on the keyboard at the same time, we get an interval. This is like creating a compound out of two chemicals. The two sounds played together gives a listening experience entirely different from hearing the two sounds played separately. We have created a simple musical "compound" by playing the two sounds at the same time.

Here's the process. We combine two sounds to get intervals; but this is just an intermediate step. What we really want are chords and melodies. We get the chords by combining the intervals, which are really the building blocks that we use to make the chords. We get chords by playing the sounds of the intervals at the same time. We get the melodies by playing the sounds of the intervals one after the other. Then we play the chords and the melodies at the same time -- and we have MUSIC!

It's really a very simple, natural, orderly process when you stop to think about it.

You will want to remember that the size of an interval is color coded into the colored markers. The most important of these codes to remember are the green markers for S2 intervals and the orange markers for S3 intervals. These are by far the most common intervals for chords.

Most chords are MADE UP ENTIRELY OF THESE TWO INTERVALS stacked on top of one another in various patterns! Other intervals in chords are rare.



Green – S2 interval



Orange – S3 interval

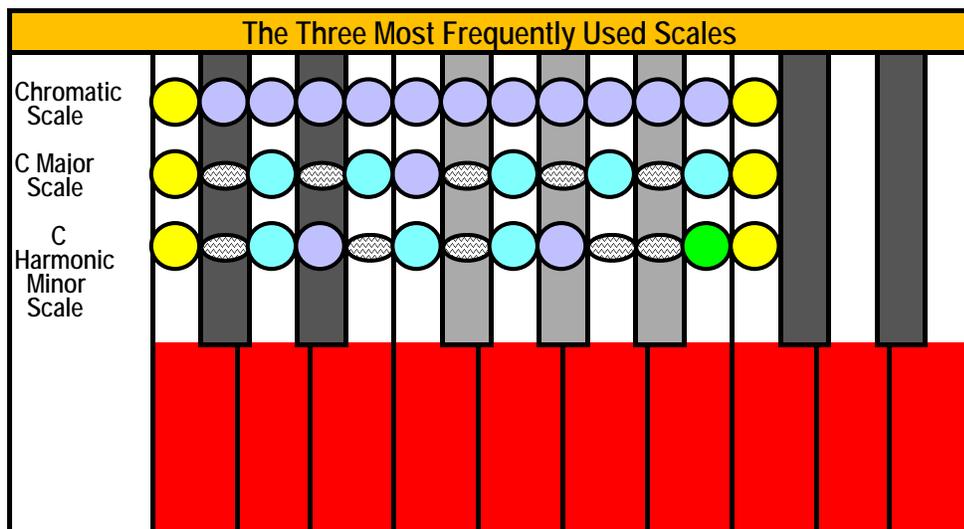
Scales are fundamental basic sound patterns used in the creation of music. They are most closely associated with melodies, but they also provide the fundamental basis on which chords are constructed. So they are extremely important in music theory!

A scale pattern is normally thought of as a row of closely spaced notes, from low to high, extending for a distance of an octave. The root word that "scale" comes from means "ladder." It is a ladder in sound. You can play it beyond the octave, but this is simply considered a repetition of the pattern, not a new pattern. You can go down the pattern, and it is still the same scale (except for the melodic minor scale, which changes a bit on the way down).

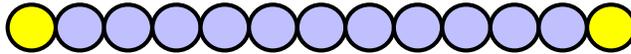
Melodies are created from a combination of scale patterns, interval patterns and chord patterns, with the sounds played one after the other. Scales are made up of fixed patterns of S0 and S1 intervals -- with an occasional S2 pattern thrown in for good measure. Actually, there is one S2 pattern in the harmonic minor scale. A pattern is what defines a scale. If you don't follow the pattern; you don't have the scale, you have something else.

Scale patterns have not been fixed scientifically, but aesthetically. They have been developed for us over thousands of years of human history. People have sung and played instruments since before our written histories began. These scales have been developed by those of our ancestors who were active in making music in one way or the other. They reflect our human history.

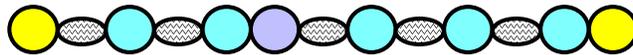
Many different scale patterns exist; but 3 of them stand out as being used most frequently. These are the chromatic scale, the major scale, and the harmonic minor scale shown below.



We always *spell* the succession of intervals that are scales and chords from the *lowest* to the *highest* sound. On the diagrams, that's from LEFT to RIGHT! Of course, you can *play* them in either direction.

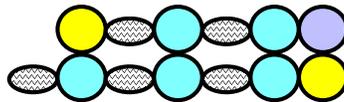


Let's look at the C Chromatic Scale first because it is the simplest one. As you can see above and on the Important Scales diagram, it is just a succession of S0 (zero) intervals. An octave span of this scale (as illustrated) contains 12 intervals. It is played simply by playing every key after the starting key until you have played it plus the next 12 keys (in either direction). Be sure to play each scale on a keyboard so that you can get a sense of how it sounds.



Let's look at the C Major Scale next. The major scale is by far and away the most used and most important scale in the Western World. It is a succession of S0 and S1 intervals in the fixed pattern shown above and in the diagram.

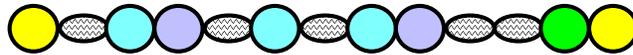
The pattern of intervals expressed as units (from left to right) is S110 1 110. The spacing in this expression is designed to help you see the patterns. Here's the description in words: The major scale consists of two S110 patterns separated by one S1 interval. This similarity of the two S110 patterns is shown graphically below:



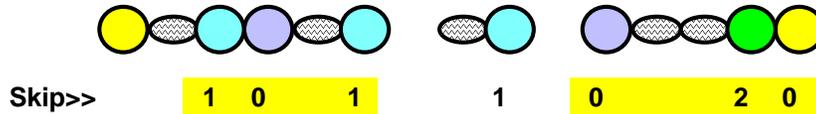
You can see that the first half and the second half of the scale pattern have identical interval spacing. This fact can help you remember the fixed pattern of a major scale. But be sure to remember the spacer at the beginning of the 2nd pattern because the two parts must be separated by a whole step.

Here's a point worth noting. Notice that the illustrations on this page don't show the keyboard in the background. So how do you know what keys to play?

The REALLY IMPORTANT FACT IS that every pattern that we are showing in this Unit can be played ANYWHERE on the keyboard! We are illustrating the patterns as though they all begin with the C key, to keep it simple. But the fact is that the patterns can all begin on any key, yes, even on any of the black keys!



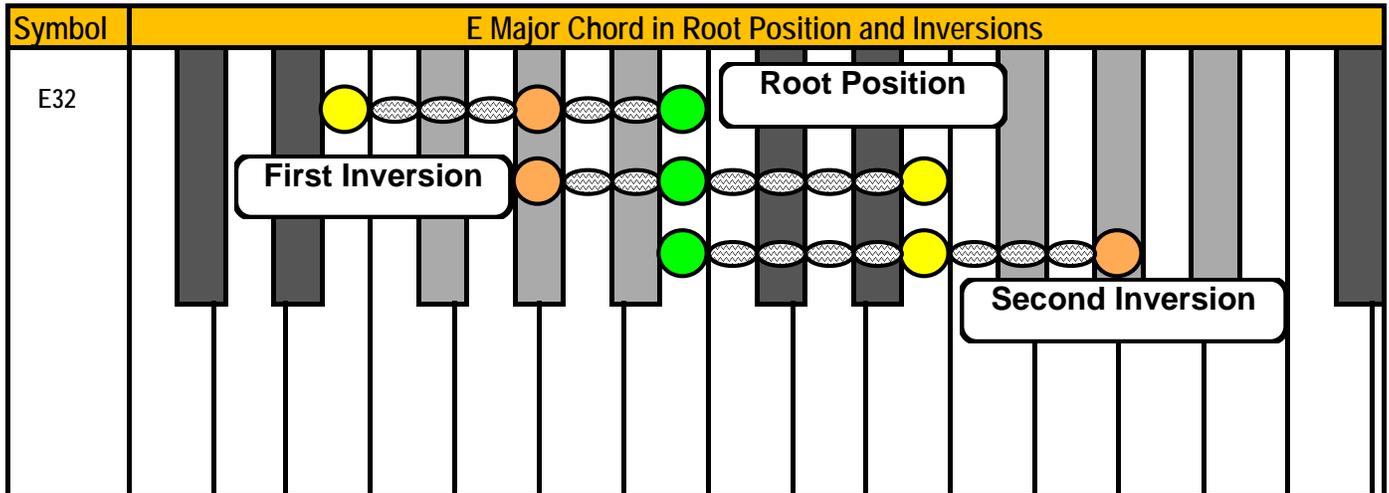
The third important scale pattern is the Harmonic Minor scale shown above. It is an unusual scale because it contains the S2 interval; most scales are made up only of S0 (zero) and S1 intervals. Its interval pattern can be expressed as S101 1 020. Notice the repetition in the first and last group: the number 1 starts and ends the first group; the number 0 starts and ends the last group. There is an S1 interval between the groups, just as there is for the major scale.



We are now ready to look at chords. Chords are combinations of intervals, just as are scales. But there are some differences. One difference is that all the sounds of a chord can all occur at the same time, whereas all the sounds of scales do not. The intervals between adjacent scale sounds are so small that several adjacent scale sounds played together can be unpleasant to hear.

The sounds of chords can occur at the same time or one after the other. When the sounds occur one after the other, the chords are often referred to as "broken chords." This doesn't mean that there is something wrong with them; it just means that they are broken apart to make the sounds occur in sequence.

The main difference between chords and scales is in the size of the intervals used to create them. Scales are made up of S0 and S1 intervals, and an occasional S2 interval. Chords are made up mainly of S2 and S3 intervals. All of the most commonly used chords are entirely made up of the S2 and S3 intervals. Other intervals occur only occasionally -- as you will see when we look at the many different chord patterns.



Root Positions and Inversions

Chords and scales are named for the sounds that their patterns begin with. We have viewed the patterns forming scales and we will soon look at the patterns forming chords. Each of these patterns has a starting point for the sequence of intervals that defines its character.

For example, if the starting sound of a chord pattern is an E, the chord will be an E chord. The type of chord will determine exactly what other sounds will be a part of that chord. If we are building an E Major chord, the other sounds will have to be G# and B, based on the major chord pattern -- an S3 interval followed by an S2 interval. The E chord is said to be in root position when we build it this way. The E is called the root. This is illustrated by the first chord shown at the top of the page.

We will be looking at the rules for forming chords. These rules are absolute -- but only for the purpose of defining the pattern for each individual chord that you want. Once you have used the rules to find exact sounds for the chord, you are free to move any of these sounds to any other octave group on the keyboard and still have an E Major chord -- even though the intervals have changed -- as shown by the second and third chords above. These chords (illustrated) are called "inversions" of the E Major chord. They use the same sounds -- thus they still form an E Major chord.

We do not intend to discuss inversions further at this point. The reason for mentioning them up now is to help you understand the nature of the chord in root position by seeing it contrasted with its inversions. Root position is for defining the chord, that is, for finding the sounds that make up the chord.

A chord is in root position as long as the root remains the lowest sound (farthest to the left) in the chord -- even though the sounds may have been moved to other octaves. As we continue our discussion of chords, remember that the illustrations are for root position chords -- but know that the inversions also exist and provide great flexibility for creating the variety of sounds that you may wish to create.

You need to be aware of one more basic fact before you study the actual chords. As stated before, the examples will be for C chords, that is, the root will be C in each of the chords presented. You will learn about the patterns of sounds (or notes) that make up the various kinds of C chords. So as we discuss the chords, we will be presenting the patterns of the various chords that have C as their root.

Obviously, chords can be built on other sounds besides C. Here is the basic fact that you need to be aware of: All of the INTERVAL PATTERNS of C chords you study and learn will apply equally and unchanged to all of the other roots. (This statement also applies to the interval patterns of the scales.) Learning the interval patterns of the C chords and scales is, in effect, the same as learning the interval patterns of all of the other chords and scales -- because all of the patterns of intervals making up each type of chord and scale are the same, no matter which roots you build the chords on.

How many roots are there? Each one of the keys (sounds) in the span of an octave on the keyboard can be a root. Beyond the octave, the keys just start over -- all of the keys in one octave group are the same as in any other octave group. There are just 12 keys in an octave group, including C -- count them. This means that whatever you learn about C chords will apply unchanged to all eleven of the other keys (of the keyboard) that can act as roots for chords.

The first chords that you'll study, shown in the table on the next page, could be considered to be the fundamental building blocks of the entire chord structure. We're going to call them the "Basic Chord Patterns", and you'll see why in a moment.

These 4 basic chord patterns are used as the basis for most of the chord types in existence. (Notice, not the C chords themselves, but the patterns of intervals from which they are formed.) These 4 patterns form the basis of the harmony for most of the music that we hear and play -- both classical and popular. Most songs can be harmonized reasonably well using only these 4 patterns.

The other chords that you will learn about next are built from these chords. In other words, additional sounds (intervals made by higher sounds) are added to the right ends of these patterns to form the additional chords that can be formed. These additional chords add sound colors that make the music more varied and interesting. We wouldn't want to do without them, even though we can harmonize without them.

Symbol	The 4 Basic Chord Patterns (Triads)						Traditional
C22							C Diminished or Cdim
C23							C Minor or Cmin
C32							C Major or C
C33							C Augmented or C+

The 4 chords above are often referred to as "triads." As you know, "tri" often stands for the number 3. These chords are referred to as triads because each is made up of 3 sounds. We'll often refer to 3-note chords as triads. Just remember, when you see the term, "triad," we are referring to a 3-note chord. By the way, this is the full set of triad patterns. These are the only triad patterns that you will need to learn, because they represent virtually all of the triads in common use.

Be sure to play these triads on a keyboard to become familiar with how they sound. Play them with other roots as well. It's easy to do -- even if you don't play the keyboard or read music yet. Try it!

Here's more about our chord naming system. You can see that the 4 chord patterns above are identified by the symbols C22, C23, C32, and C33. You are already familiar with interval naming; for example, an interval that skips 2 keys would be S2, for "skip 2 keys." You can see that the chords above are all made by combining 2 intervals -- thus the 2 numbers in each symbol.

Take the second chord above, for example. It's called, C23. You probably have figured out that the 2 stands for the S2 interval and the 3 stands for the S3 interval just to the right of it. Just as we build our chords up from left to right, we do the same with chord symbols. C23, then, means "play a skip 2 interval, and then to the right of it, using just one more key, play a skip 3 interval."

Just one further thing to explain. The root of the chord is C (the name of the key on the keyboard). All of the chords in the chart above have C as their root, so they all are "C" chords; and, thus, the letter C in their symbols. Therefore, the symbol C23 does not just represent a minor triad, it represents a C minor triad. Likewise, Eb23 (E flat 23) identifies a minor triad with the root, Eb.

When we identify "any" minor triad, we will use the symbol, S23 -- for "skip 2 and skip 3." This pattern is good for any minor triad on the keyboard -- it just doesn't specify any particular one. In practical terms, you can play the triad S23 anywhere on the keyboard and you will hear a minor triad every time.

Symbol	The 5 Most Popular Chord Patterns	Traditional
C22		C Diminished or Cdim
C22-2		C Diminished 7 or Cdim7
C23		C Minor or Cmin or Cm
C32		C Major or C
C32-2		C Dominant 7 or C7

Here's a look at the 5 most important chord patterns. The chords on the above chart are probably the most frequently used of all chords. You can harmonize nearly any piece of music adequately with these five patterns -- though not with all of the sound color you might like to have. If you learn these 5 patterns, you will be well on your way toward mastery of the keyboard.

You will see these patterns over and over again in the music that you play. They could be elected the most popular chords of the last few centuries. They're used in all types of music: from classical to folk to pop to hymns -- and so on.

Let's compare these chords with the ones on the previous list, the 4 triads. First, notice that the list above contains 3 of the 4 triads on the previous list. The augmented chord, C33, has been removed because it is just not very popular.

Two very important chords have been added: the C22-2 and the C32-2. These are called 7th chords, and they add a great deal of sound color to our music. Notice how they are constructed. The C22-2 is the C22 with an S2 added on top of it. Similarly, the C32-2 is a C32 with an S2 also added on top of it. Notice how simply these patterns can be built up. It is really an amazing thing, how readily our musical vocabulary can be built up from very simple parts. The dash in the symbol is included to provide a visual separation between the triad and the upper part of the chord and to emphasize which triad the chord is built on.

On the next few pages you will see examples of nearly all of the chord patterns that are used to make music. They have been arranged into groups to help you see how their patterns are put together. Interestingly enough, the chord symbols themselves, when placed in numerical order (treating them as decimal numbers), arrange the chords into groups based on the 4 triads. The 6 chord patterns that you have just learned will be included with them, in their proper places.

Notice, as was stated earlier, nearly all of these chords are built up on top of one of the 4 triads that are the foundation for our entire harmonic structure.

Symbol	Patterns on the S22 (Diminished) Triad	Traditional
C22		C Diminished or Cdim
C22-2		C Diminished 7 or Cdim7
C22-3		C Minor 7b5 or Cm7b5 (b5 = flat 5)

You may notice that the first two chord patterns, C22 and C22-2, appeared on the list of popular chords on the previous page.

The C22-3 chord may need some explanation. In music, anything can happen -- because music is an artistic thing, and people like to vary their art. Often the standard chord patterns are varied in one way or another to make new and different sounds. Sometimes notes are left out of standard chord patterns, often standard chord patterns are inverted -- as mentioned earlier. Sometimes an extra note is thrown into a standard pattern to make a different sound or one of the sounds of a chord is lowered or raised.

In the case of the C22-3 chord, a note from a standard pattern, the C23-2 (C minor 7) chord is lowered a semitone (half-step). The note G of the C23-2 is lowered a semitone to the next note to the left, which is Gb. This changes the interval spacing to that shown by the symbol C22-3. In the traditional chord symbol, this alters the Cm7 to Cm7b5, with the b5 indicating the lowered 5th note of the C scale, which is G. The altered chord is included here because it is commonly used in this form.

Symbol	Comparison of the C23-2 with the C22-3	Traditional
C23-2		C minor 7 Cm7
C22-3		C minor 7b5 or Cm7b5

Symbol	Chord Patterns Built on the S23 (Minor) Triad													Traditional	
C23															C minor or Cm
C23-1															C minor 6 or Cm6
C23-14															C minor 6/9 or Cm6/9
C23-2															C minor 7 or Cm7
C23-23															C minor 9 or Cm9
C23-232															C minor 11 or Cm11
C23-236															C minor 13 or Cm13 (13=thirteen)
	1	2	3	4	5	6	7	8	9	10	11	12	13		
	C	D	E	F	G	A	B	C	D	E	F	G	A		

This chart shows chord patterns up to the largest ones in use -- the 13th chord -- as you can see above. From this visual arrangement you can see exactly how the largest and most complicated chords are constructed. Actually, they may seem a lot less complicated when you can see them in this way.

Notice the patterns. These chords are all built on top of the first chord, the C23 (minor) triad. Notice that these chords are built from only two intervals -- the S2 and the S3 -- with just three exceptions. This is how ordered and simple chord construction is -- when you focus on measuring the number of keys skipped.

You may be wondering about the numbers in the traditional chord names and symbols given in the right hand column. Here's a brief explanation. Notice the numbers and letters on the keyboard above. The letters, as you know, are the names of the white keys, and they are fixed, that is, the names can't be put on some other keys, they apply only to the ones that they are shown on.

On the other hand the numbers shown above are not fixed. They are here only for counting the number of keys from C for this example. If, for example, we were illustrating D chords, the numbers would begin on D, not on C -- and so on.

The point is this. The numbers in the traditional symbols shown above, 6,7,9,11, and 13 represent the highest sound in each of those chords. The numbers are for the number of key names from the root to the highest sound in the chord. For example, consider the minor 6 chord above. You will find the highest sound in a minor 6 chord by counting the key names (representing the white keys) from the root (including the root, C) up six keys (including the 6th key, A). Notice on the keyboard above that the blue marker shows the highest sound, and this is on the A key right above the 6 on the keyboard. The other intervals are all counted in this same way.

There is more meaning to the symbol than just finding the first and last keys, though. You also have to find the keys between -- actually a formidable task for some chords. Just use our simple code. It will work fine for you.

Symbol	Chord Patterns Built on the S32 (Major) Triad													Traditional
C32														C major or C
C32-1														C6
C32-14														C69
C32-2														C7
C32-23														C9
C32-232														C11 (11=eleven)
C32-236														C13 (13=thirteen)
<hr/>														
C32-3														Cmaj7
C32-32														Cmaj9
C32-322														Cmaj11 (11=eleven)
C32-326														Cmaj13 (13=thirteen)
	1	2	3	4	5	6	7	8	9	10	11	12	13	
	C	D	E	F	G	A	B	C	D	E	F	G	A	

Let's look first at the first 7 chord patterns shown above (down to the double line). These patterns have a close similarity with the 7 S23 patterns shown on the last page. One way to describe the similarity is to note that the first 7 patterns on this page are all nearly identical to the S23 patterns. The only difference in sound is that in each chord, the Eb (E flat) has been replaced by an E.

Another way to express this similarity is to say that the triad that each chord was built upon was changed from a C23 to a C32. Either way you describe it, the similarity is remarkable. And, of course, this similarity will be a great help in memorizing these patterns -- for that is what you will need to do if they are to be of any use to you.

But in spite of all of this -- what a wonderful difference in sound between the two sets of patterns. The slight change in the lowest interval from S2 to S3 completely changes the character of each of these chords -- from being Minor chords to being Major chords -- a very great difference indeed!

Be sure to play these examples to hear the differences!

Now, looking at the last 4 C32 chord patterns on the previous page, we find another remarkable and memorable similarity. This is the similarity of these 4 patterns relative to the group of 4 patterns immediately above them on the diagram. The patterns are identical except that in each case the Bb has been changed to a B.

Again, this similarity is remarkable, but the sound difference is also quite notable. The change alters the underlying 7th chord (S322) from having the character of a dominant 7th to that of a major 7th (S323)-- quite a difference in sound. Be sure to listen to the differences (and similarities) between the matching chords in each group.

Symbol	Remaining Chord Patterns	Traditional
C33		C Aug or C+
C41		C suspension or Csus
C412		C7 suspension or C7sus

The chords that we have shown you cover most of the territory. You will still find chords that we haven't shown. Musicians are a creative lot. They will always come up with new and different chord arrangements. Sometimes they'll use a chord we've shown -- but leave out a note, or alter a note. The creative process is a continuing one.

Finally, we come to the last of the chords in our little catalog of chord patterns. The first chord pattern above (C33) is the 4th of our original 4 basic triads. Typically it exists by itself -- without having other chords built on top of it.

The last two don't fit any of the foregoing patterns. They are not built on one of the basic triads as are all of the other chord patterns in our catalog. Maybe, they aren't even chords -- but are anticipations of the C32 or the C32-2 chords, respectively. Listen to all three of them. They're interesting and colorful. You'll want to use them some day.

A couple of final thoughts on the chord patterns. Remember, although all of the examples are based on C chords, the patterns apply anywhere on the keyboard. You can put the root of any pattern on any key of the keyboard, then build the chord you want using the interval numbers in our chord symbols to skip over the keys you don't play.

Also keep in mind that these chords all exist in all of their inversions. The patterns that are shown in our catalog are for finding the sounds of the chords on the keyboard. After you find the correct keys, you can play them anywhere on the keyboard -- without altering the name or basic character of the chord.

Skip-Key Chord Chart												
For Reading and Playing Sheet Music and Lead Sheet Chord Symbols												
Basic Triad >	Diminished		Minor		Major				Augmented		Suspensions	
Triads	dim	22	m	23			Major	32	aug	33	sus	41
Sixths			m6	23-1			6	32-1				
			m69	23-14			69	32-14				
Sevenths					Dominant							
	dim7	22-2	m7	23-2	7	32-2	maj7	32-3			7sus	41-2
	m7b5	22-3										
Ninths			m9	23-23	9	32-23	maj9	32-32				
Elevenths			m11	23-232	11	32-232	maj11	32-322				
Thirteenthths			m13	23-236	13	32-236	maj13	32-326				

The above chart provides a summary of the information presented in this unit. It also provides a way of making practical use of this information. If you have read this Unit, a brief review of the chart will make its use clear to you.

It is designed to help you interpret the chord symbols that you find in sheet music and in lead sheets used by bands. Each of the major columns of the chart is separated into two parts. At the left side of each of these columns you will find the standard chord symbols used in sheet music -- minus the identifier of the root of the chord, that is, minus the letter name of the chord.

At the right side of each of these major columns, you will find the Symbol that tells you which keys to skip when playing the chord. To use the chart, you look at the chord symbol on the sheet music and then find its equivalent on the chart; then read the Symbol telling you which keys to skip when playing the chart. Naturally, the root of the chord is the one designated by the chord symbol on the sheet music.

Most of the chords that you will be playing are, obviously, the most common ones. The 5 most common chords are designated in yellow in the body of the chart to make them easiest to find.

You will notice that one of the entries marked in yellow reads, "Major." This is the only entry in the body of the chart that is not part of a standard chord symbol. The reason is probably obvious to you. For major chords, there is no symbol other than the letter name of the chord. Since we have omitted the letter names of the chords from the chart because the entries on the chart are for ANY chord name, this leaves us with no entry at all for this item. Rather than leave that item blank on the chart, we decided to put the word, "Major" in that spot.

Skip-Key Chord Chart

For reading and playing sheet music and lead sheet chord symbols. Note that the plus (+) signs in front of the skip-key numbers indicate how many keys to skip ABOVE the TRIAD on which the chord is based.

Skip-Key Chord Chart									
Diminished		Minor		Major				Other	
Skip 22		Skip 23		Skip 32				Skip	
dim	+none	m	+none			Major	+none	aug	33
		m6	+1			6	+1		
		m69	+14			69	+14	sus	41
				Dominant					
dim7	+2	m7	+2	7	+2	maj7	+3	7sus	41-2
m7b5	+3								
		m9	+23	9	+23	maj9	+32		
		m11	+232	11	+232	maj11	+322		
		m13	+236	13	+236	maj13	+326		

This chart is a condensed version of the chart shown on the previous page. It shows less detail and is set in larger type. Once you have reviewed the other chart and understand how it works, you may prefer to work with this chart, even though it shows less detail. Use whichever one you like best.

Triads	Skip	Summary of all Chord Patterns Shown in this Unit													
Dim.	S22 S22-2														
	S22-3														
Minor	S23 S23-1 S23-14														
	S23-2 S23-23 S23-232 S23-236														
	Major	S32 S32-1													
		S32-14 S32-2 S32-23 S32-232 S32-236													
S32-3 S32-32 S32-322 S32-326															
S33															
Other	S41 S41-2														
	Alpha Interval	Root	2	3	4	5	6	7	8	9	10	11	12	13	
Name of Key	C	D	E	F	G	A	B	C	D	E	F	G	A		

The most-common chords are highlighted

Triads included in larger chords are not shown separately.

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