







# Chord Chart Patterns on Key Maps

**PC-35**

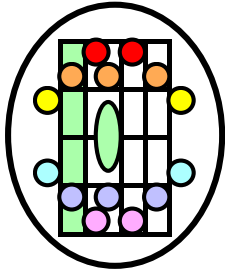
See the Introduction for more information about the several note color codes used in this unit.

*With Interval and Scale Charts*

**Interval Note Colors**

- First Note of Interval (Root) - Yellow >>* 
- Second Note (Makes the Interval):*
- Minor 2nd (key next to root - Indigo) >>* 
- Major 2nd (skip 1 key - Lt Blue) >>* 
- Minor 3rd (skip 2 keys - Green) >>* 
- Major 3rd (skip 3 keys - Orange) >>* 
- Perfect 4th (skip 4 keys - Red) >>* 

**From the MIW Piano Student's Workshop**



## INTRODUCTION - Color Coding of the Notes in this Unit

Several different color codes are used in the notes of this unit. Each different color code has been designed to highlight a certain type of information. These codes are used on the following pages:

- >> Interval Color Code -- Pages 2 thru 7
- >> Fingering Color Code -- Pages 8, 9
- >> Sharp/Flat Color Code -- Pages 10-16

**The Interval Color Code -- Pages 2-7.** The purpose of the interval color code is to help the student see the patterns of the spaces between the notes. These patterns represent the essential logic of how the harmonic system works.

In any progression of notes, whether in an interval, chord, or scale, the color code marks the distance in half-steps from the previous note in its immediate group. Every group of notes has a starting point, which is usually the lowest note in the group. This note is colored yellow. It is the lowest note of an interval, the root of a chord, and the tonic note of a scale. The note after the yellow note is color coded for its distance from the yellow note. The 3rd note is colored coded for its distance from the 2nd note -- and so on.

Here are the color codes, which express the musical distance in half-steps between the two notes in question:

- >> 0 - Yellow -- starting point, no interval
- >> 1 - Indigo -- 1 half-step
- >> 2 - Blue -- 2 half-steps
- >> 3 - Green -- 3 half-steps (a minor third)
- >> 4 - Orange -- 4 half-steps (a major third)
- >> 5 - Red -- 5 half-steps (a perfect fourth)

*Illustrated on the Cover*

Be sure to keep in mind the order of the notes. The distance expressed by the colored note is the distance to it from the LOWER note!

**The Fingering Color Code -- Pages 8 and 9.** On these pages, fingering is shown for the root of the chord, played by the left hand. This is the familiar color code already studied:

- >> 1 - Red -- Thumb
- >> 2 - Yellow -- Index Finger
- >> 3 - Green -- Middle Finger
- >> 4 - Blue -- Ring Finger
- >> 5 - Violet -- Little Finger



**The Sharp/Flat Color Code -- Pages 10-16.** This code colors the sharps and flats:

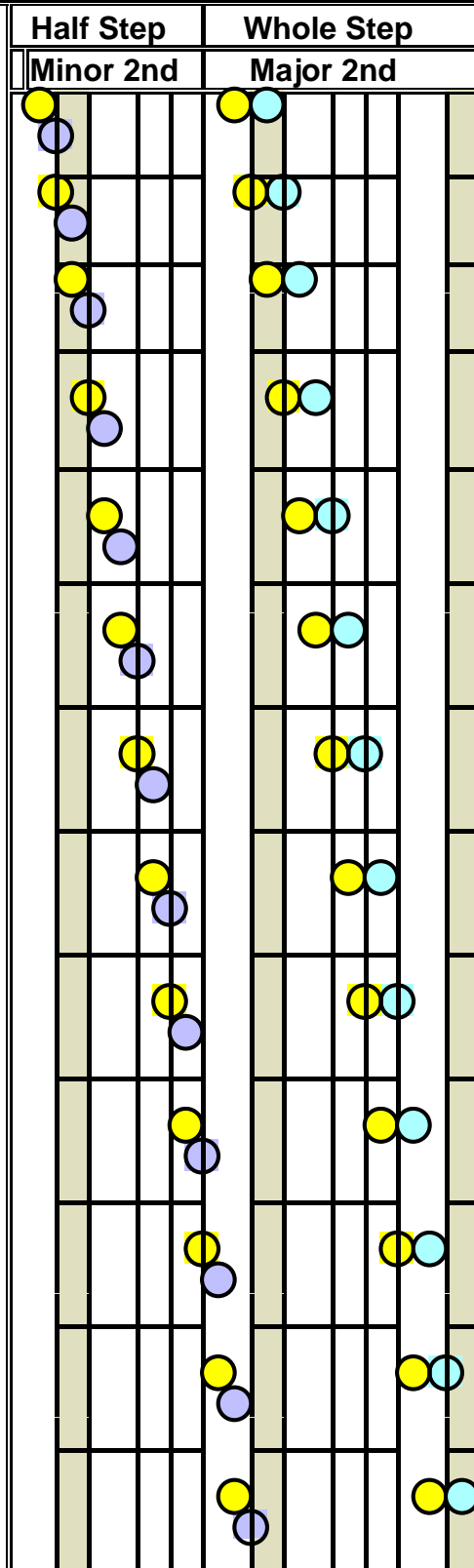
- >> # and x - Sharp and Double Sharp - Yellow



- >> b and bb - Flat and Double Flat - Green

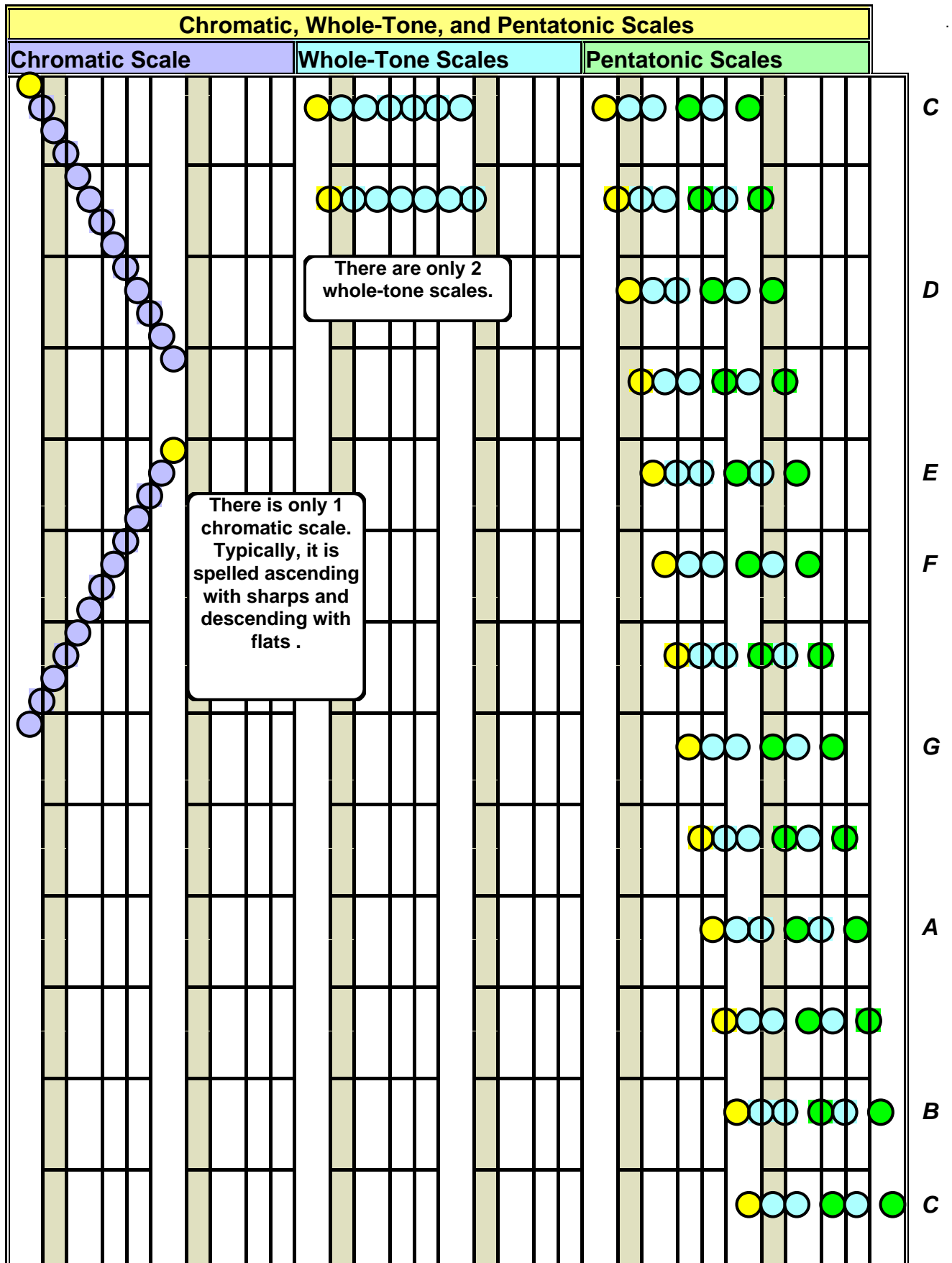


**Basic Intervals Used for Building Scale Patterns --  
All Major and Minor Keys**

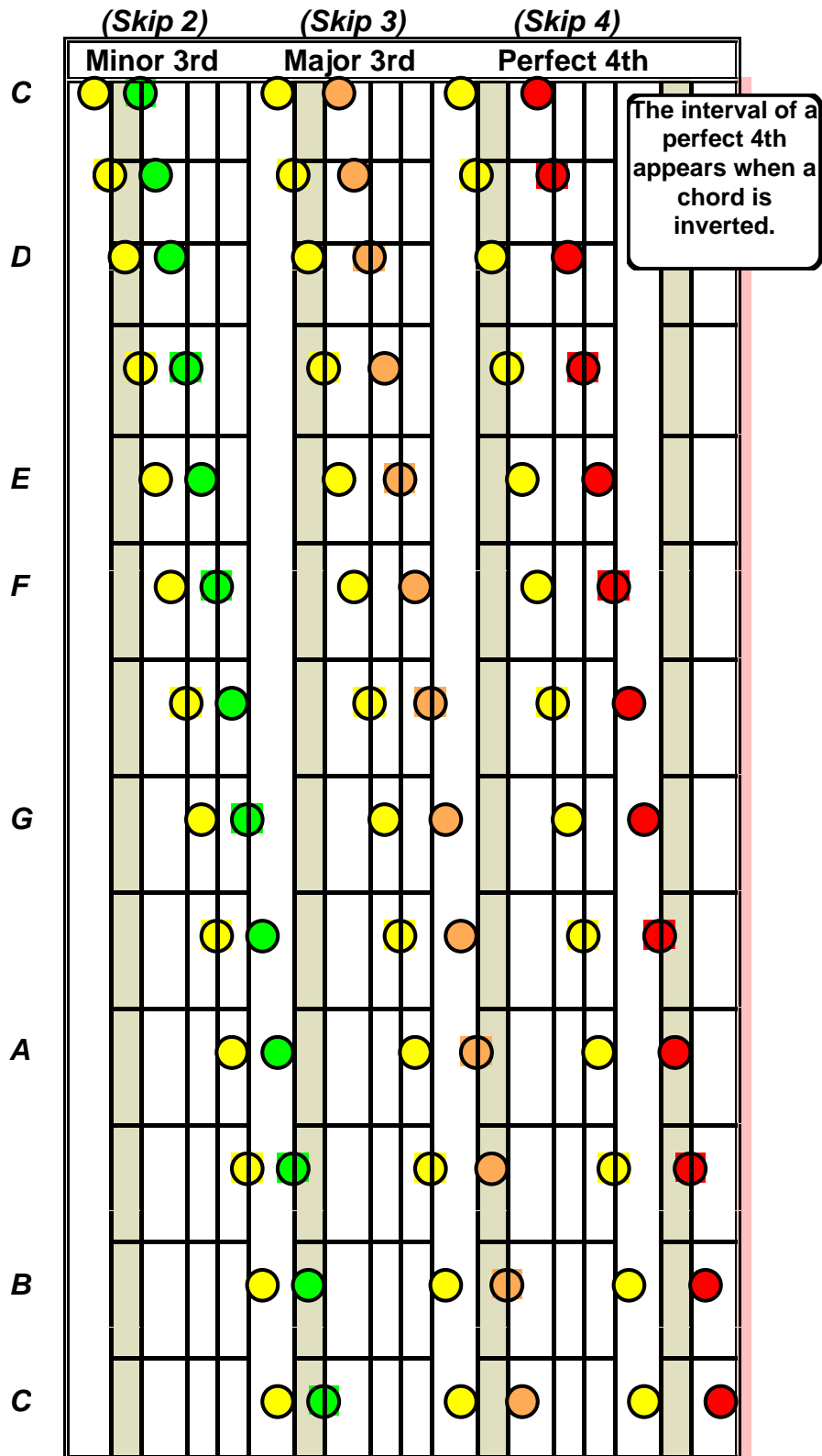


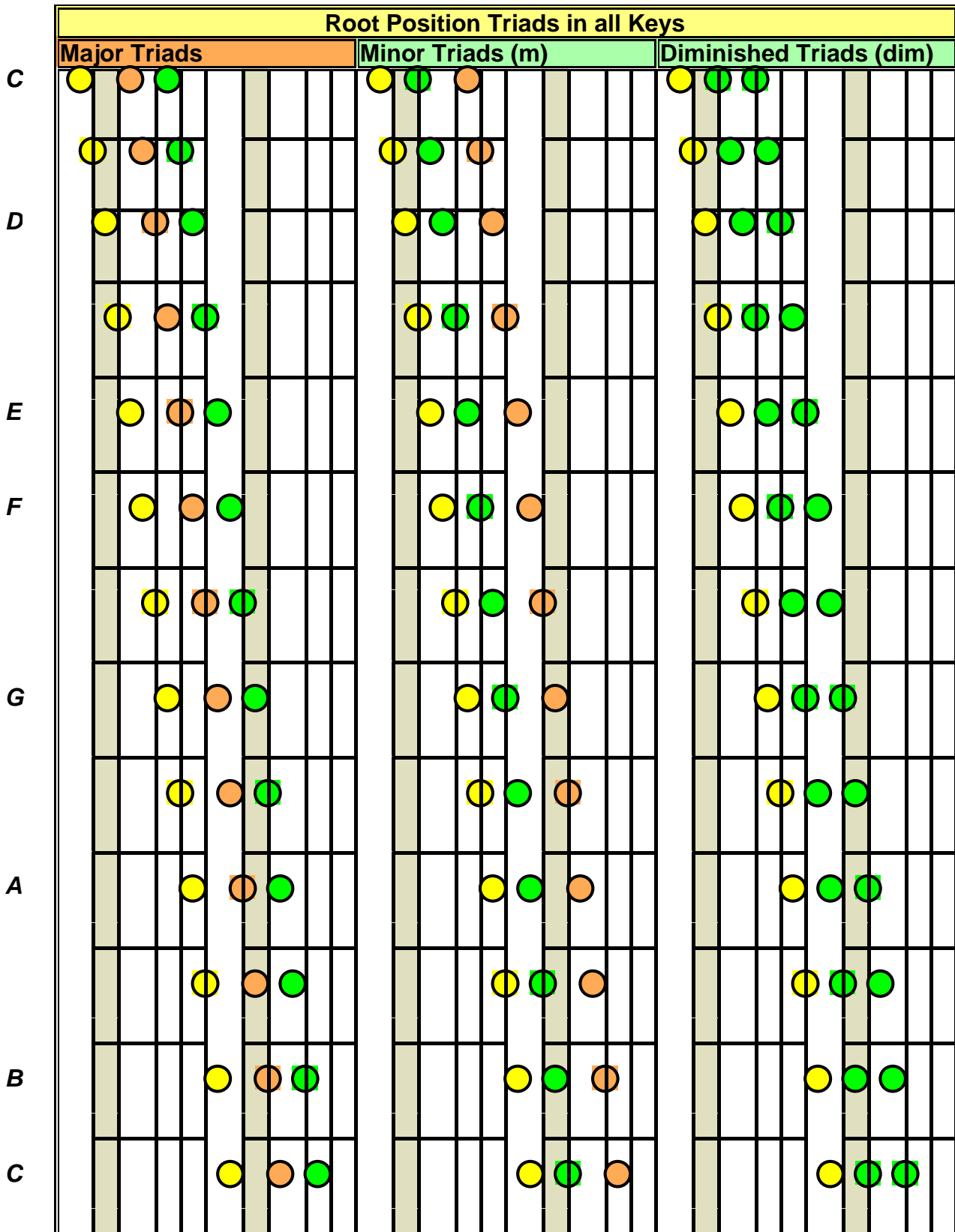
Major and Minor Scales in All Keys											
Major Scales				Harmonic Minor Scales				Melodic Minor Scales			
C				D				E			
F				G				A			
B				C							

In the descending melodic minor scale, the 6th and 7th scale degrees are 1/2 step lower than in the ascending scale.



## Basic Intervals for Building Chord Patterns -- All Major and Minor Keys





**Frequently Used Chord Symbols – With Notes for Roots, 3rds and 7ths**



Note colors show suggested fingerings for LH chord roots.

<b>A</b>  <b>Major</b>		<b>Bb</b>  		<b>C</b>  		<b>D</b>  	
<b>A7</b>  <b>Dominant 7th</b>		<b>Bb7</b>  		<b>C7</b>  		<b>D7</b>  	
<b>Am</b>  <b>Minor</b>		<b>Cm</b>  		<b>Dm</b>  			
<b>Am7</b>  <b>Minor 7th</b>		<b>Cm7</b>  		<b>Dm7</b>  			
<b>Eb</b>  <b>Major</b>		<b>E</b>  		<b>F</b>  		<b>G</b>  	
<b>E7</b>  <b>Dominant 7th</b>		<b>F7</b>  		<b>G7</b>  			
<b>Em</b>  <b>Minor</b>		<b>Fm</b>  		<b>Gm</b>  			
<b>Em7</b>  <b>Minor 7th</b>		<b>Fm7</b>  		<b>Gm7</b>  			



**Frequently Used Triads: A, Bb, C, D – With 7ths**

Note colors show suggested fingerings for LH chord roots.



<b>A</b>  Major	<b>Bb</b> 	<b>C</b> 	<b>D</b> 
<b>A7</b>  Dominant 7th	<b>Bb7</b> 	<b>C7</b> 	<b>D7</b> 
<b>Am</b>  Minor	<b>Bbm</b> 	<b>Cm</b> 	<b>Dm</b> 
<b>Am7</b>  Minor 7th	<b>Bbm7</b> 	<b>Cm7</b> 	<b>Dm7</b> 
<b>A dim</b>  Diminished	<b>Bb dim</b> 	<b>C dim</b> 	<b>D dim</b> 

**Frequently Used Triads: Eb, E, F, G – With 7ths**

<b>Eb</b>  Major	<b>E</b> 	<b>F</b> 	<b>G</b> 
<b>Eb7</b>  Dominant 7th	<b>E7</b> 	<b>F7</b> 	<b>G7</b> 
<b>Ebm</b>  Minor	<b>Em</b> 	<b>Fm</b> 	<b>Gm</b> 
<b>Ebm7</b>  Minor 7th	<b>Em7</b> 	<b>Fm7</b> 	<b>Gm7</b> 
<b>Eb dim</b>  Diminished	<b>E dim</b> 	<b>F dim</b> 	<b>G dim</b> 

Colors for Flats, Natural Notes, and Sharps



**Chords Built on Major Triads**

<b>A (#)</b> 	<b>Bb</b> 	<b>B (#)</b> 	<b>C (b)</b> 	<b>Db</b> 	<b>D (#)</b> 
Major	Major	Major	Major	Major	Major
6	6	6	6	6	6
(dom)7	(dom)7	(dom)7	(dom)7	(dom)7	(dom)7
maj7	maj7	maj7	maj7	maj7	maj7

**Chords Built on Minor Triads**

<b>A (#)</b> 	<b>Bb</b> 	<b>B (#)</b> 	<b>C (b)</b> 	<b>Db</b> 	<b>D (#)</b> 
m	m	m	m	m	m
m6	m6	m6	m6	m6	m6
m7	m7	m7	m7	m7	m7

**Chords Built on Diminished and Augmented Triads**

<b>A (#)</b> 	<b>Bb (A#)</b> 	<b>B (#)</b> 	<b>C (b)</b> 	<b>Db (C#)</b> 	<b>D (#)</b> 
dim	dim	dim	dim	dim	dim
dim7	dim7	dim7	dim7	dim7	dim7
+	+	+	+	+	+

Colors for Flats, Natural Notes, and Sharps



**Chords Built on Major Triads**

<b>E<sub>b</sub></b> 	<b>E (#)</b> 	<b>F (b)</b> 	<b>F<sup>#</sup>/G<sub>b</sub></b> 	<b>G (#)</b> 	<b>A<sub>b</sub></b> 
Major	Major	Major	Major	Major	
6	6	6	6	6	
(dom)7	(dom)7	(dom)7	(dom)7	(dom)7	
maj7	maj7	maj7	maj7	maj7	

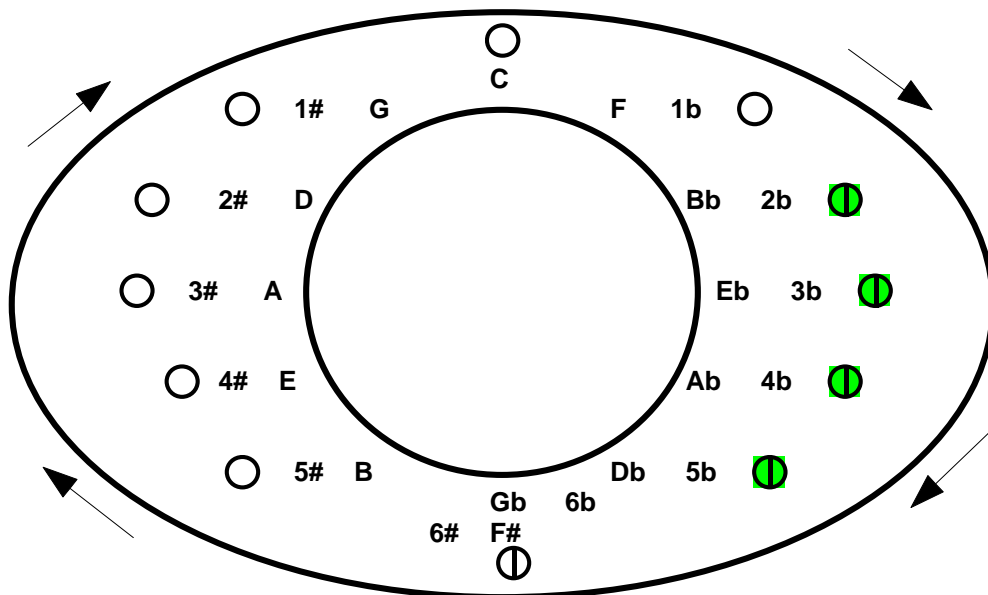
**Chords Built on Minor Triads**

<b>E<sub>b</sub></b> 	<b>E (#)</b> 	<b>F (b)</b> 	<b>F<sup>#</sup>/G<sub>b</sub></b> 	<b>G (#)</b> 	<b>A<sub>b</sub></b> 
m	m	m	m	m	
m6	m6	m6	m6	m6	
m7	m7	m7	m7	m7	

**Chords Built on Diminished and Augmented Triads**

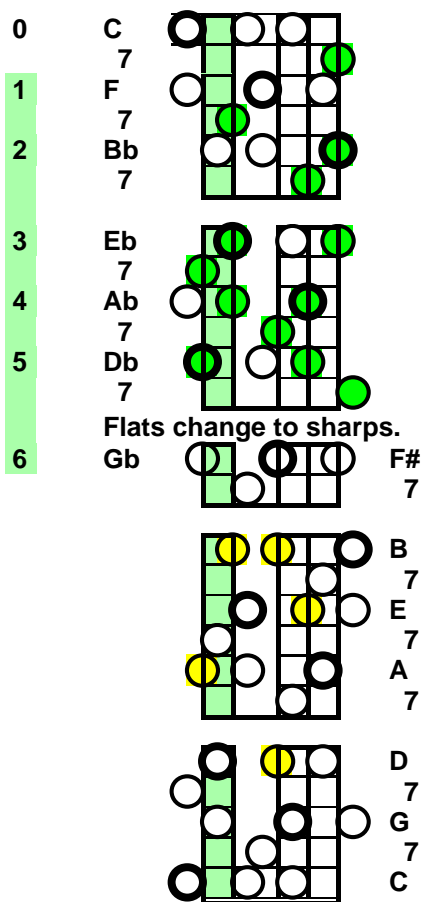
<b>E<sub>b</sub> (D<sup>#</sup>)</b> 	<b>E (#)</b> 	<b>F (b)</b> 	<b>F<sup>#</sup></b> 	<b>G (#)</b> 	<b>A<sub>b</sub> (G<sup>#</sup>)</b> 
dim	dim	dim	dim	dim	
dim7	dim7	dim7	dim7	dim7	
			<b>G<sub>b</sub></b> 		
+	+	+	+	+	

# Circular Progression of Dominant to Tonic - 1



## Progression Confined to a Single Octave Group

### Flats

*Chords - Subdominant to Dominant*


### Sharps

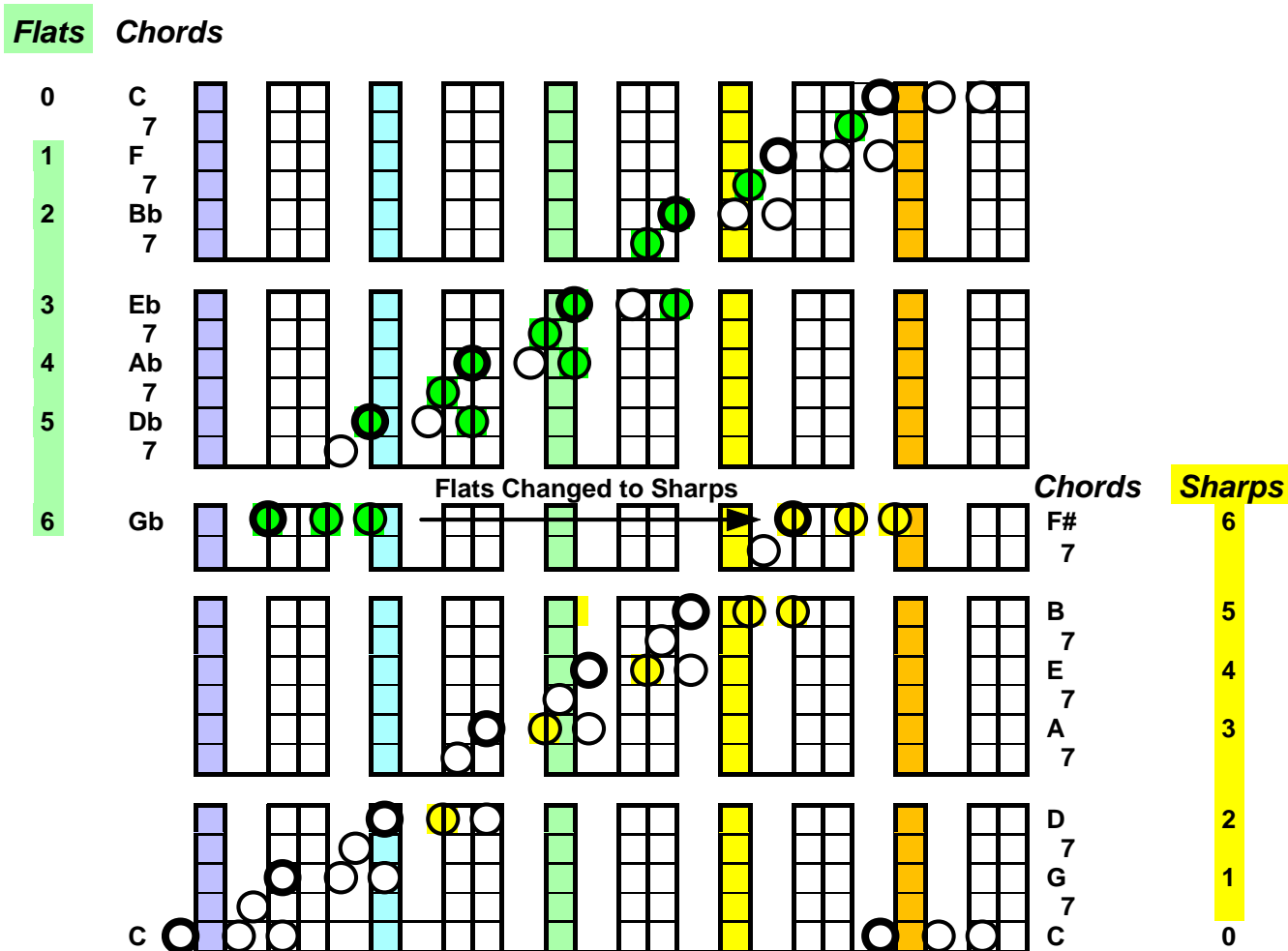


# Circular Progression of Dominant to Tonic - 2

Colors for Flats, Natural Notes, and Sharps



## Chord Progression Spread Across the Keyboard





# Primary Chord Groups for all Major Keys

Colors for Flats, Natural Notes, and Sharps



**Chain of Thirds**

**Subdominant Chords**

**Tonic Chords**

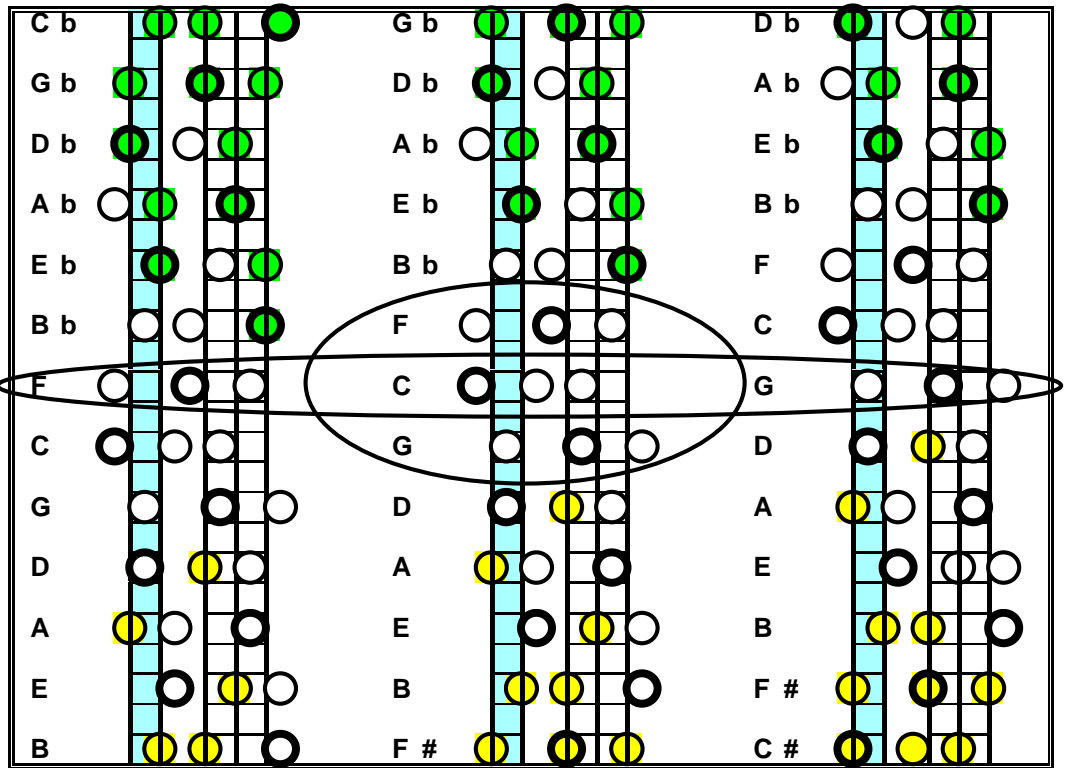
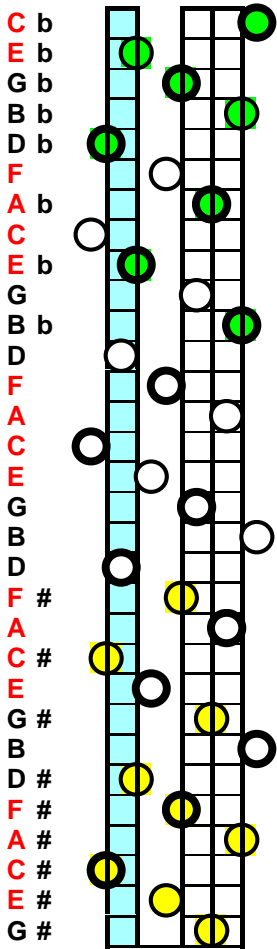
**Dominant Chords**

IV

I

V

"Face GBD" Sequence



**Basic Chord Sequences in All Major Keys: I - IV - V7 - I**

Colors for Flats, Natural Notes, and Sharps



**Chords for the Major Keys From A Thru D**

A (#) 	I	Bb 	I	B (#) 	I	C 	I	Db 	I	D (#) 
D 	IV	Eb 	IV	E 	IV	F 	IV	Gb 	IV	G 
E 	v7	F 	v7	F# 	v7	G 	v7	Ab 	v7	A 
A 	I	Bb 	I	B 	I	C 	I	Db 	I	D 

Note -- Chords are: I = Tonic IV = Subdominant v7 = Dominant 7th

**Chords for the Major Keys From Eb Thru Ab**

Eb 	I	E (#) 	I	F 	I	Gb 	I	G (#) 	I	Ab 
Ab 	IV	A 	IV	Bb 	IV	Cb 	IV	C 	IV	Db 
Bb 	v7	B 	v7	C 	v7	Db 	v7	D 	v7	Eb 
Eb 	I	E 	I	F 	I	Gb 	I	G 	I	Ab 



**The Four Basic Triads Plus the Dominant 7th Chord in All Keys**

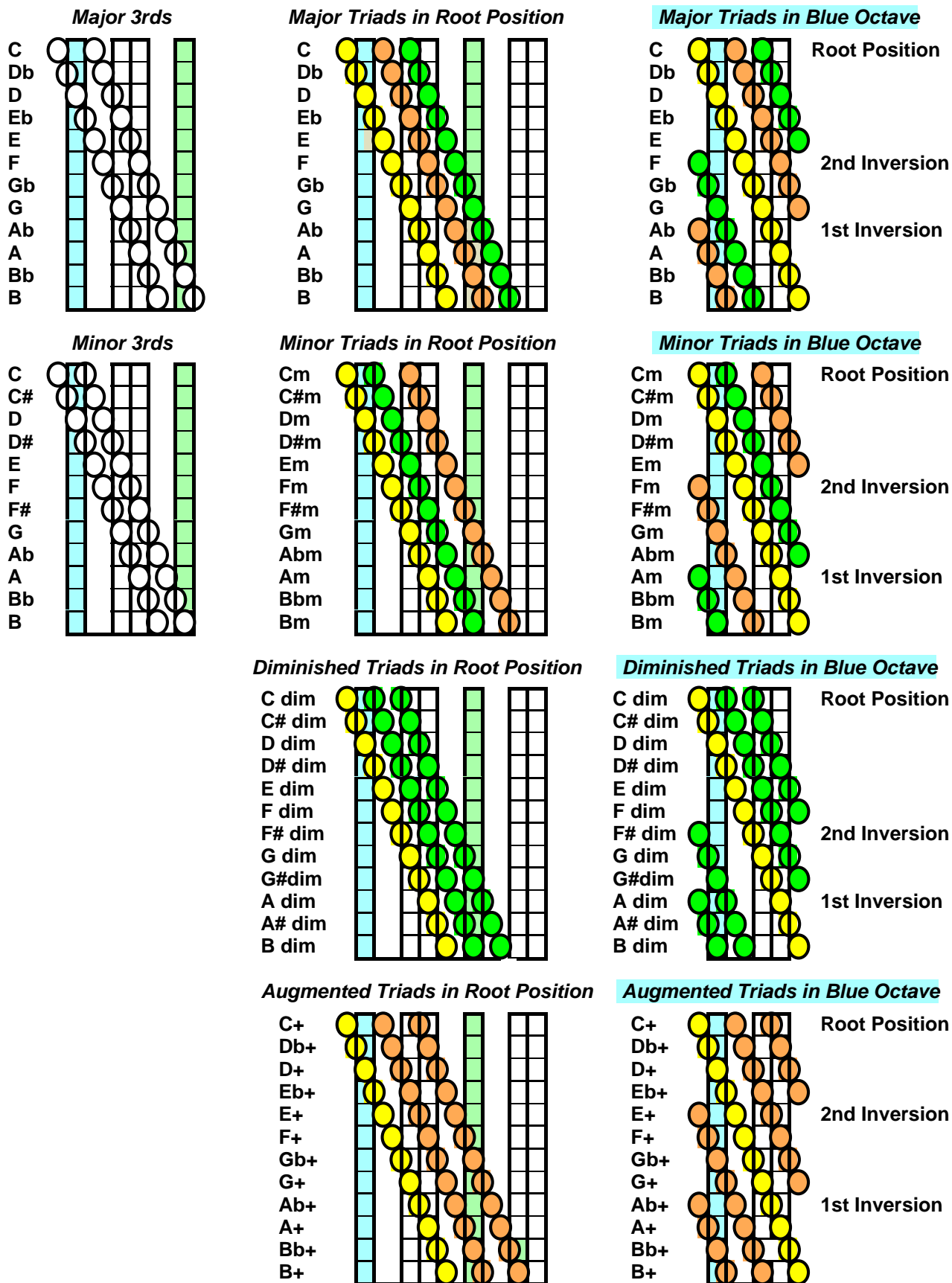
**Chords From A Thru D**

<b>A (#)</b> 	Major	<b>Bb</b> 	Major	<b>B (#)</b> 	Major	<b>C (b)</b> 	Major	<b>Db</b> 	Major	<b>D (#)</b> 
	(dom)7		(dom)7		(dom)7		(dom)7		(dom)7	
	m		m		m		m		m	
	dim	<b>A#</b> 	dim		dim		dim	<b>C#</b> 	dim	
+		+		+		+		+		

**Chords From Eb Thru G#/Ab**

<b>Eb</b> 	Major	<b>E (#)</b> 	Major	<b>F (b)</b> 	Major	<b>Gb</b> 	Major	<b>G (#)</b> 	Major	<b>Ab</b> 
	(dom)7		(dom)7		(dom)7		(dom)7		(dom)7	
	m		m		m		m		m	
<b>D#</b> 	dim		dim		dim	<b>F#</b> 	dim		dim	<b>G#</b> 
+		+		+		+		+		

## Complete Sets of 12 Triads in all Keys



Skipkey Patterns		Major Triads in Root Position		Skipkey Patterns		Major Triads in Blue Octave	
<b>C</b>	3 2	C		<b>C</b>	3 2	C	
<b>1</b>	3 2	Db		<b>1</b>	3 2	Db	
<b>D</b>	3 2	D		<b>D</b>	3 2	D	
<b>2</b>	3 2	Eb		<b>2</b>	3 2	Eb	
<b>E</b>	3 2	E		<b>E</b>	3 2	E	
<b>F</b>	3 2	F		<b>F</b>	3	F	
<b>3</b>	3 2	Gb		<b>4</b>	3	Gb	
<b>G</b>	3 2	G		<b>4</b>	3	G	
<b>4</b>	3 2	Ab		<b>4</b>	3	G	
<b>A</b>	3 2	A		<b>4</b>	3	Ab	
<b>5</b>	3 2	Bb		<b>2</b>	4	A	
<b>B</b>	3 2	B		<b>2</b>	4	A	
				<b>4</b>	4	Bb	
				<b>2</b>	4	B	

Skipkey Patterns		Minor Triads in Root Position		Skipkey Patterns		Minor Triads in Blue Octave	
<b>c</b>	2 3	Cm		<b>c</b>	2 3	Cm	
<b>1</b>	2 3	C#m		<b>1</b>	2 3	C#m	
<b>d</b>	2 3	Dm		<b>d</b>	2 3	Dm	
<b>2</b>	2 3	D#m		<b>2</b>	2 3	D#m	
<b>e</b>	2 3	Em		<b>e</b>	2 3	Em	
<b>f</b>	2 3	Fm		<b>4</b>	2	Fm	
<b>3</b>	2 3	F#m		<b>4</b>	2	Fm	
<b>g</b>	2 3	Gm		<b>4</b>	2	F#m	
<b>4</b>	2 3	Abm		<b>4</b>	2	Gm	
<b>a</b>	2 3	Am		<b>4</b>	2	Gm	
<b>5</b>	2 3	Bbm		<b>3</b>	4	Abm	
<b>b</b>	2 3	Bm		<b>3</b>	4	Am	
				<b>3</b>	4	Am	
				<b>4</b>	5	Bbm	
				<b>3</b>	4	Bm	

Skipkey Patterns		Diminished Triads in Root Position		Skipkey Patterns		Diminished Triads in Blue Octave	
<b>c</b>	2 2	C dim		<b>c</b>	2 2	C dim	
<b>1</b>	2 2	C# dim		<b>1</b>	2 2	C# dim	
<b>d</b>	2 2	D dim		<b>d</b>	2 2	D dim	
<b>2</b>	2 2	D# dim		<b>2</b>	2 2	D# dim	
<b>e</b>	2 2	E dim		<b>e</b>	2 2	E dim	
<b>f</b>	2 2	F dim		<b>f</b>	2 2	F dim	
<b>3</b>	2 2	F# dim		<b>5</b>	2	F# dim	
<b>g</b>	2 2	G dim		<b>5</b>	2	F# dim	
<b>4</b>	2 2	G# dim		<b>5</b>	2	G dim	
<b>a</b>	2 2	A dim		<b>5</b>	2	G dim	
<b>5</b>	2 2	A# dim		<b>2</b>	5	G# dim	
<b>b</b>	2 2	B dim		<b>2</b>	5	A dim	
				<b>2</b>	5	A dim	
				<b>5</b>	5	A# dim	
				<b>2</b>	5	B dim	

Skipkey Patterns		Augmented Triads in Root Position		Skipkey Patterns		Augmented Triads in Blue Octave	
<b>C</b>	3 3	C+		<b>C</b>	3 3	C+	
<b>1</b>	3 3	Db+		<b>1</b>	3 3	Db+	
<b>D</b>	3 3	D+		<b>D</b>	3 3	D+	
<b>2</b>	3 3	Eb+		<b>2</b>	3 3	Eb+	
<b>E</b>	3 3	E+		<b>3</b>	3	E+	
<b>F</b>	3 3	F+		<b>3</b>	3	E+	
<b>3</b>	3 3	Gb+		<b>3</b>	3	F+	
<b>G</b>	3 3	G+		<b>3</b>	3	F+	
<b>4</b>	3 3	Ab+		<b>3</b>	3	Gb+	
<b>A</b>	3 3	A+		<b>3</b>	3	Gb+	
<b>5</b>	3 3	Bb+		<b>3</b>	3	G+	
<b>B</b>	3 3	B+		<b>3</b>	3	G+	
				<b>3</b>	3	Ab+	
				<b>3</b>	3	Ab+	
				<b>3</b>	3	A+	
				<b>3</b>	3	A+	
				<b>3</b>	3	Bb+	
				<b>3</b>	3	Bb+	
				<b>3</b>	3	B+	
				<b>3</b>	3	B+	

Major and Minor Scales in All Keys		
Major Scales	Harmonic Minor Scales	Melodic Minor Scales
<p>b/#: 0</p> <p>b: 5</p> <p>#: 2</p> <p>b: 3</p> <p>#: 4</p> <p>b: 1</p> <p>#: 6</p> <p>#: 1</p> <p>b: 4</p> <p>#: 3</p> <p>b: 2</p> <p>#: 5</p> <p>b/#: 0</p>	<p>b: 3</p> <p>#: 4</p> <p>b: 1</p> <p>b: 6</p> <p>#: 1</p> <p>b: 4</p> <p>#: 3</p> <p>b: 2</p> <p>#: 5</p> <p>#: 0</p> <p>b: 5</p> <p>#: 2</p> <p>b: 3</p>	<p>b: 3</p> <p>#: 4</p> <p>b: 1</p> <p>b: 6</p> <p>#: 1</p> <p>b: 4</p> <p>#: 3</p> <p>b: 2</p> <p>#: 5</p> <p>#: 0</p> <p>b: 5</p> <p>#: 2</p> <p>b: 3</p>
<div style="border: 1px solid black; background-color: yellow; padding: 5px; float: right; width: 150px;"> <p>Note: In the descending melodic minor scale, the 6th and 7th scale degrees are 1/2 step lower than in the ascending scale.</p> </div>		