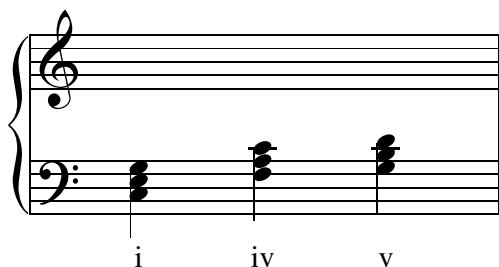


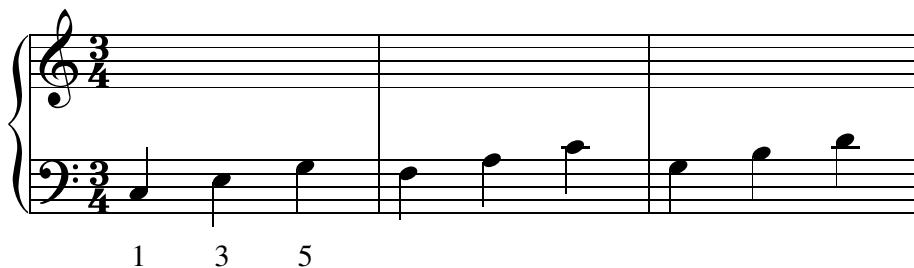
Chords.....

and how they relate to scales and accompaniments

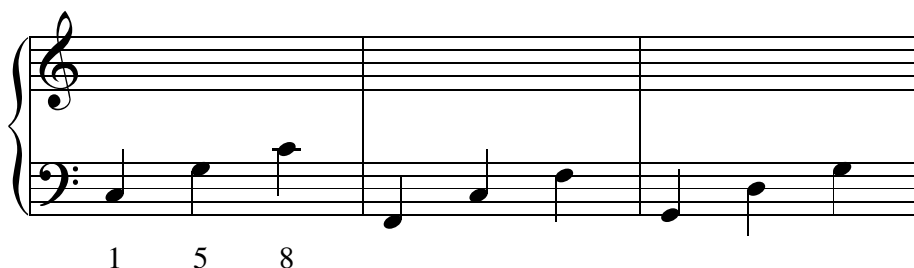
We number the notes in a scale, as a scale is a moveable pattern (we can start in G, or F or D) and the pattern of semitones and tones stays the same. The sound of the scale is the same - as long as we remember to put up or down the correct levers. We can often hear when the levers are wrong and just need to change a lever by moving it up or down a semitone. Notes are numbered with whole numbers.



The most important chords (primary chords) in each key are chord one, four and five. In the key of C major, these are the chords C, F and G. Root position triads (1,3,5)
Chords are numbered with lower case Roman numerals or with the letter which describes the chord ie: C, F, G
(We're not dealing with the difference between majors and minors here yet!)

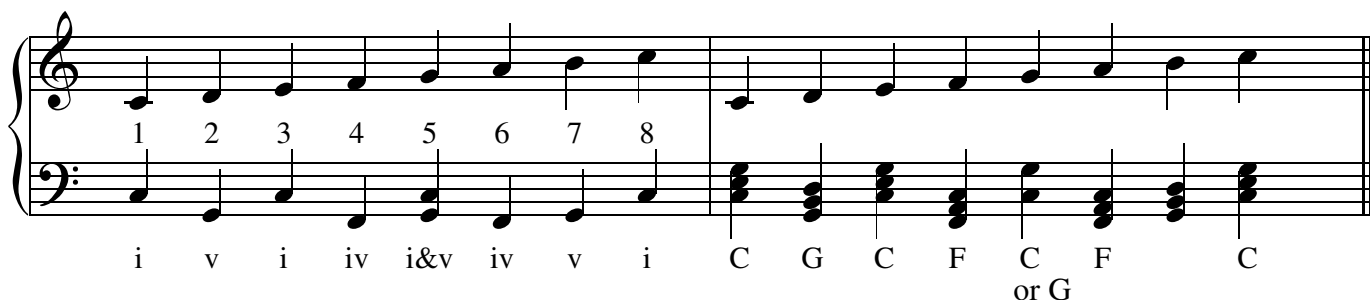


We often play chords arranged like these broken chords, using notes 1,3,5 of the scale.



Or like these chords arranged as 1,5,8

Why are chords I, IV and V important? You can accompany each note of the scale (tune) with one of the 3 primary chords.



C Major scale

C Major scale, single note bass - chords i,iv,v

i v i iv i&v iv v i

C Major scale, root position chord bass - chords i,iv,v

C Major scale, broken chord bass - chords i,iv,v

(its quite clunky in here - lots of jumping around)

C Major scale, bass chords i,iv,v (using blocks 1 and 2 from the Building Blocks of Accomp. sheet)

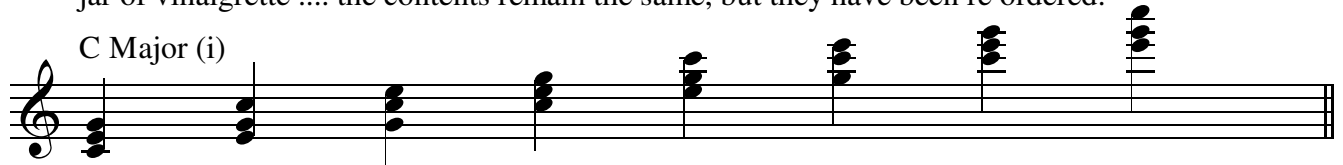
(its quite clunky in here too - lots of jumping around again)

See page 4 line 3
for a smoother way
and then keep reading!

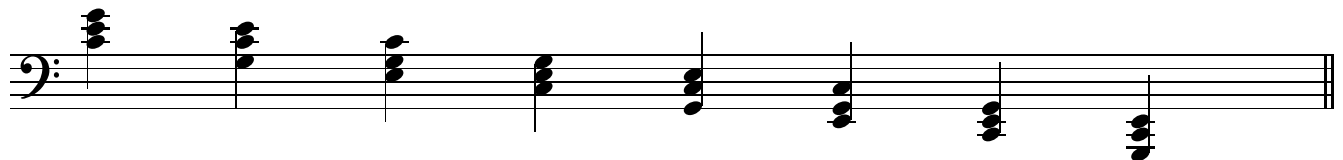
Chords..... and their inversions

In inverting a chord, we keep all the parts of it, but they take a different order. Imagine shaking a jar of vinaigrette the contents remain the same, but they have been re ordered.

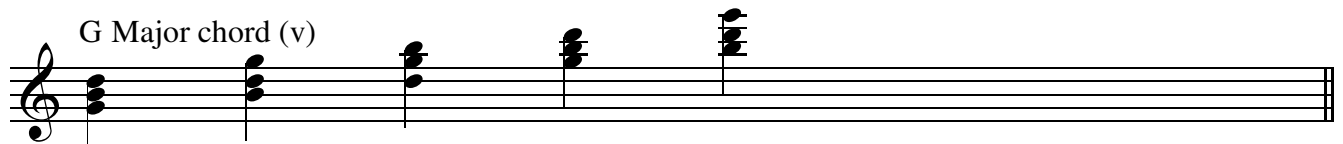
C Major (i)



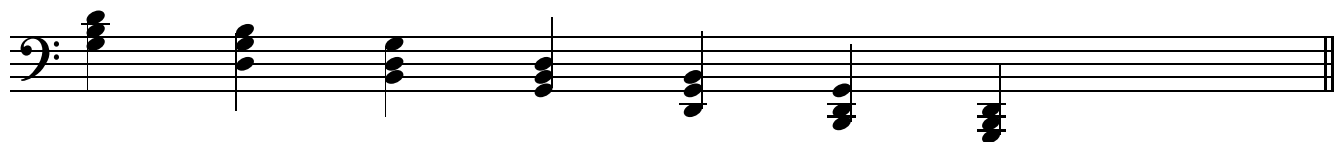
These are all inversions of the same chord, played in different places all over the harp... CEG



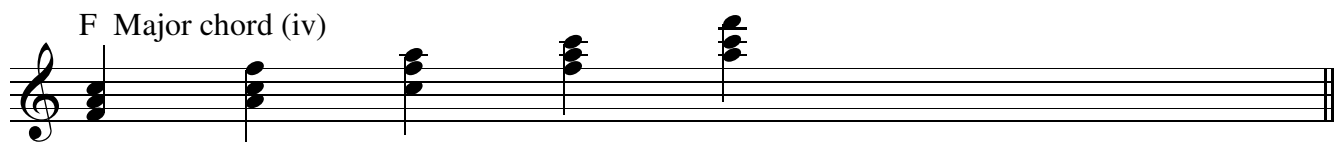
G Major chord (v)



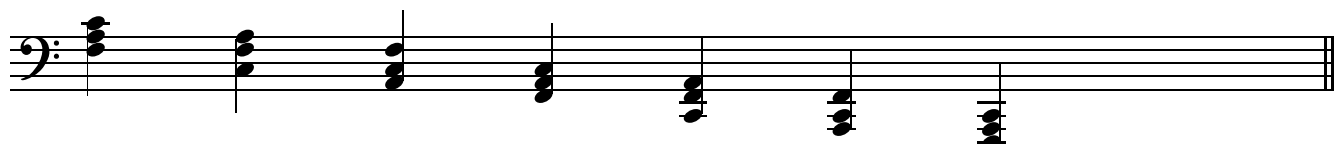
G B D



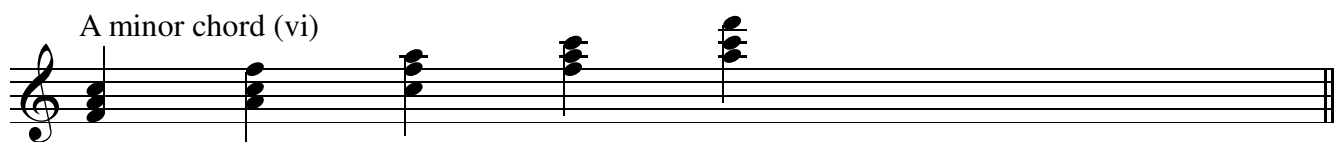
F Major chord (iv)



F A C



A minor chord (vi)



A C E



C Major scale, bass chords i,iv,v (using inversions - attempting to keep the bass hand from jumping all over the place (easier on the ear))

Firstly - the old way.....

Musical notation for the C Major scale with bass chords i, iv, v using inversions. The right hand plays the scale, and the left hand plays chords in first, second, and third inversions, resulting in a jumpy bass line.

C Major scale, root position chord bass - chords i,iv,v - less movement in the bass hand

Musical notation for the C Major scale with root position chords i, iv, v. The right hand plays the scale, and the left hand plays chords in root position, resulting in a smoother bass line.

Musical notation for the C Major scale with a smoother left hand accompaniment. The right hand plays the scale, and the left hand plays a continuous eighth-note accompaniment pattern.

Compared to here - now the l.h accompaniment moves in a smoother way - not so jumpy

Try using some of the other building blocks....

Musical notation for the C Major scale with the right hand playing the scale and the left hand playing a simple eighth-note accompaniment pattern.

Musical notation for the C Major scale with the right hand playing the scale and the left hand playing a simple eighth-note accompaniment pattern.