

(Book 5.) Lesson 2b.

"Tonality of C Major" (cont'd)

All major scales are constructed from two major tetra-chords which are separated by a whole tone. Notice that the lower major tetra-chord of C major is the upper tetra-chord of F major. Similarly, the upper tetra-chord of C major is the lower tetra-chord of G major.

"F" Major Scale

"G" Major Scale

"C" Major Scale
(call this the Boss key)

Each major scale is related to its own relative minor scale. The other close relationship to the original major key is its "parallel" minor. (C major is closely related to C minor through a common alphabet)

"C" harmonic minor

"F" major

"C" Major

"G" major

"D" harmonic minor

"A" harmonic minor

"E" harmonic minor

Although only the Harmonic Minor scales are shown in the above chart, remember that there is also the possibility of the Melodic Minor.

- C melodic would contain the note "A natural" rather than the "Ab"
- D melodic would contain the note "B natural" rather than the "Bb"
- A melodic would contain the note "F#" rather than the "F natural"
- E melodic would contain the note "C#" rather than the "C natural"

(Remember that the melodic minor scales contain a musica ficta raised 6th and 7th degrees.)

This group of 7 closely related keys is called the "tonality." Notice that with the exception of the parallel minor of the original key (in this case the key of C minor) the other keys of the tonality of C Major are of the same name as the principal and secondary triads that are found in the key of C major.

Principal chords in "C" are: C (I), E (IV), G (V). Secondary chords are: Dm (ii), Em (iii), Am (vi).