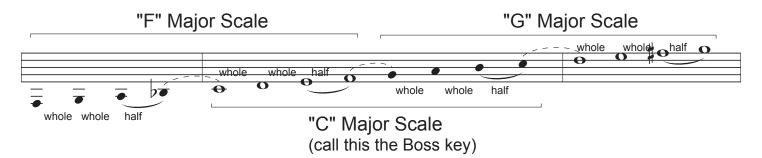
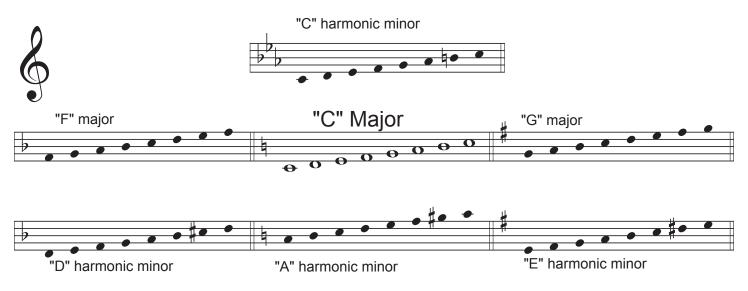
## (Book 5.) Lesson 2b.

## "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.



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)



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).