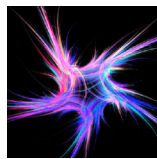


GuitarGuide


Music Improvisation Tool - MIT



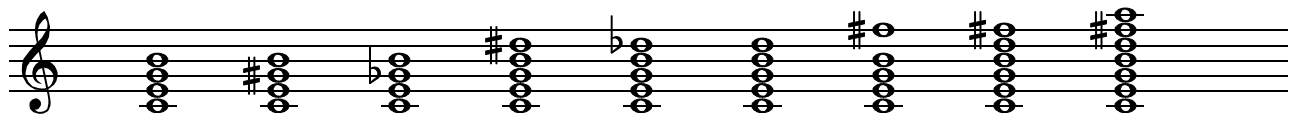
Chord structure and Tonality

Music Improvisation Tool - MIT: Chord structure and Tonality

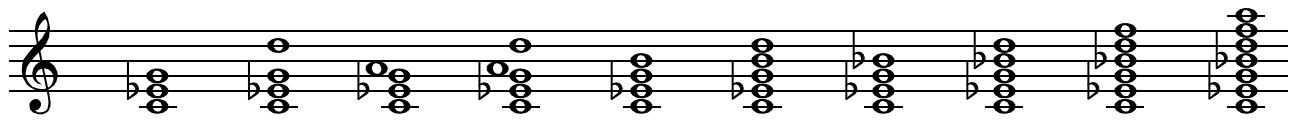
The **CHORDS** in MIT shown as chord structures with C as the chords fundamental note. See about additional chords below.



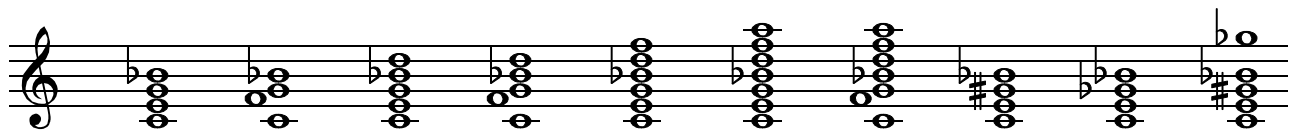
Cpower5	Csus2	Csus4	Csus4#5 addb9	~ Dbmaj7	C	Cadd9	C6	C6add9	C6add9 based on fourths
1	2	3	4		5	6	7	8	



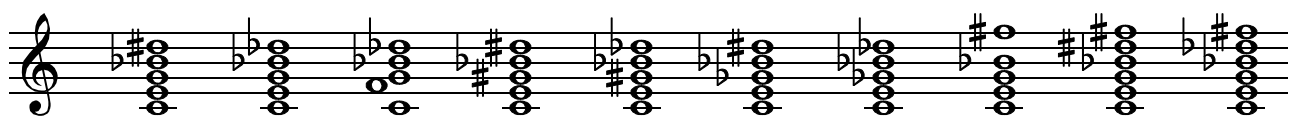
Cmaj7	Cmaj7#5	Cmaj7b5	Cmaj7#9	Cmaj7b9	Cmaj9	Cmaj7 add#11	Cmaj9#11	Cmaj13 #11
9	10	11	12	13	14	15	16	17



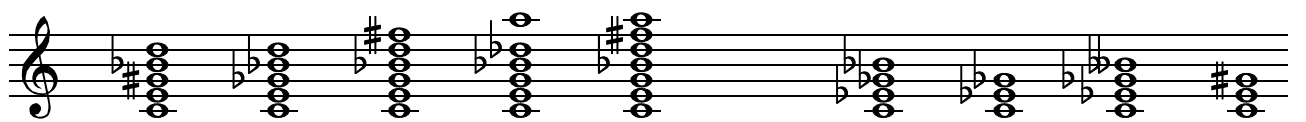
Cm	Cmadd9	Cm6	Cm6add9	Cmmaj7	Cmmaj9	Cm7	Cm9	Cm11	Cm13
18	19	20	21	22	23	24	25	26	27



C7	C7sus4	C9	C9sus4	C11	C13	C13sus4	C7#5	C7b5	C7#5b5
28	29	30	31	32	33	34	35	36	37



C7#9	C7b9	C7b9sus4	C7#5#9	C7#5b9	C7b5#9	C7b5b9	C7add#11	C7#9#11	C7b9#11
38	39	40	41	42	43	44	45	46	47

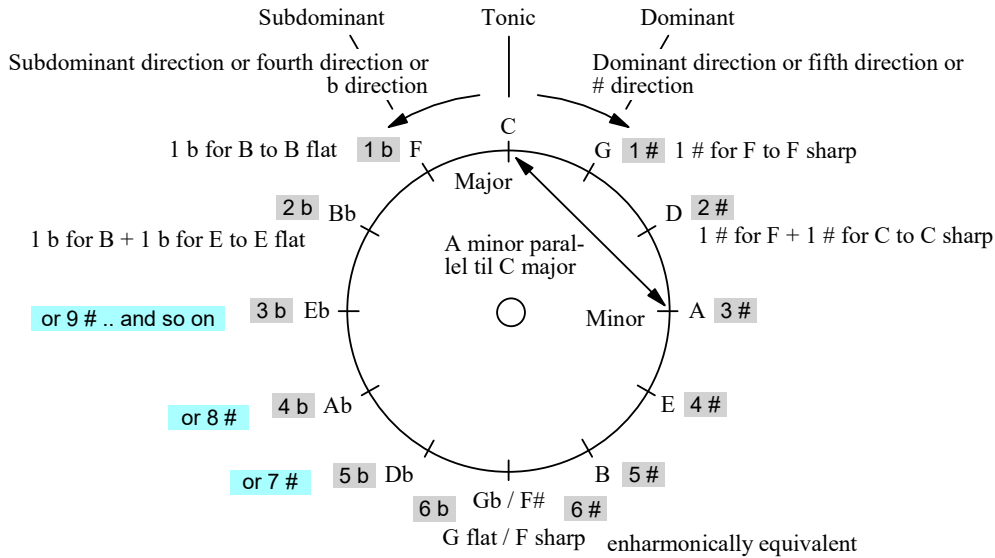


C9#5	C9b5	C9#11	C13b9 omit#11	C13#11	Cm7b5	Cdim ~ Cmb5	Cdim7	Caug (C+)
48	49	50	51	52	53	54	55	56

Added in MIT to above 56 chords are the chords: *majb5*, *majadd4*, *maj7b5#9*, *mi7b9* and *mi9b5*.

Tonality

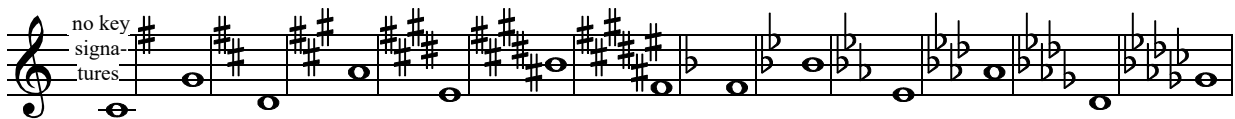
The leading theoretical principle behind the connection between the 12 keys in western music emerge from the 'Circle of Fifths'. The circle of fifths is a clockface arrangement of the twelve pitches in the order of the number of accidentals in the key signature.



The circle of fifths with its 12 keys and an arrow showing the parallelism between the tonality genders A minor and C major (general principle).

The interval between the 12 tonics, i.e. the 12 scales or tonalities, are an ascending fifth in the clockwise direction and an ascending fourth in the counterclockwise direction. The western musical system thus contains 12 major and 12 parallel minor tonalities, from which the 12 + 12 melodic and harmonic minor scales are derived.

These principles reveals the following list over the Circle of Fifths 12 tonalities, their fixed key signatures, and their parallel pure minor tonalities.



#/b	0	1 #	2 #	3 #	4 #	5 #	6 #	1 b	2 b	3 b	4 b	5 b	6 b
M:	C maj	G maj	D maj	A maj	E maj	B maj	F# maj	F maj	Bb maj	Eb maj	Ab maj	Db maj	Gb maj
P:	A min	E min	B min	F# min	C# min	G# min	D# min	D min	G min	C min	F min	Bb min	Eb min

The 12 major tonalities (M), their fixed key signatures and their parallel minor tonalities (P).

The tonality F sharp major with its 6 #'s are enharmonically equivalent to G flat major with 6 b's. Instead of the tonalities F# maj and D# min the harmonically equivalent tonalities Gb maj and Eb min are used all over. This is indicated by the hatched fields in the table above.

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The **grey** fields in the table above - the P-line - indicates the three minor tonalities whose names are different from the major tonalities with the same fundamental note. E.g.: The tone C# is enharmonically the same tone as Db. But the C# (sharp) minor tonality is the derived parallel from E major with # accidents, wherefore the tonic in E majors minor parallel is C# not Db.

The **blue** fields in the Circle of Fifths indicates that the allotment of fixed accidents may have been continued 'endless' around the circle, so that all 12 (11 minus C) tonalities could have either #'s or b's. But for the matter of notational convenience the development is stopped at 6 b's resp. 5 #'s.