Color Score Melody Harmonization System & User Guide

Melody Harmonization System
(Key of C Major) & User Guide

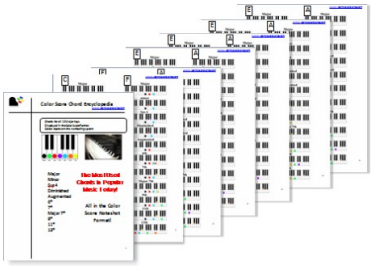
The Color Score Visual Chord System is available with the following bonues for a limited time.

Instructional manual with approximately 85 Pages packed with illustrations & just the essential information that you need to know to get started learning and playing like a professional right away!

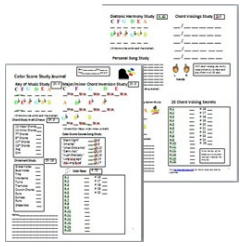
The Color Score Melody Harmonization System: You get:
The Melody Harmonization System in all 12 keys!
The Instructional Guide!
The Instructional Video!
Play Hymns, Pop songs or any melody that comes into your head!

Color Quiz is a numbering system training course that gives you the tools to create chords and voicings the easy way that only professionals know how to do!

25 Chord Voicing Secrets will show you little known shortcuts on how to play pro sounding chords step by step!
You get:
The 25 Chord Voicing Secrets instructional guide!
The complete 25 Chord Voicing Secrets Video!



The Color Score Encyclopedia has all of the most commonly used chords in popular music today and they're also in the Keyshot format! You'll get to know all of your chords in color!



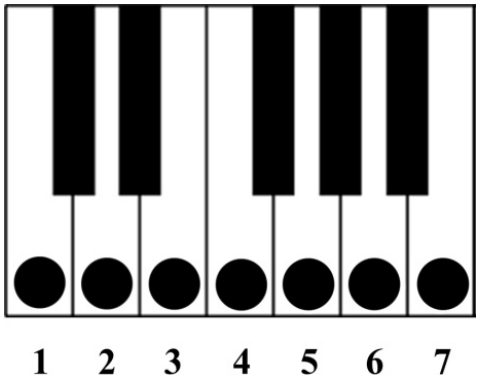
The Color Score Journal helps you keep track of your studies as you learn:
Major & minor chords
All 12 Major keys
Extended chords
Course songs
Melody Harmonization Study
Color Quiz
And More!

Download Now

This product is soon to be part of a membership package so order yours now before it's discontinued.

Module 1 How Melodies Work

Melodies come from the key of music in which they reside in.
Think of a key of music as a menu.
A Major Key of music consists of 7 different notes.
Those 7 different notes are what you draw from to play a song.
Here is the key of C Major:



The key of C Major is not *necessarily* the easiest key to play in but *it is* the easiest key to visualize because it consists of all white notes. It's also very easy to see the 5 different notes that are not in the key of C.

You can have notes in a song that are *outside* of the key.
These care called accidentals. They don't show up very often and there's usually no more than one or two of them.

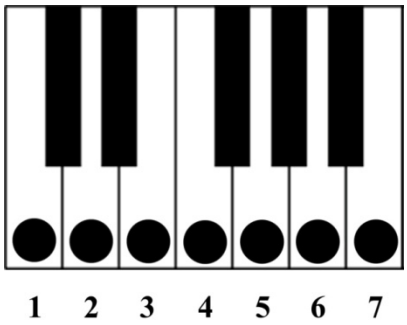
When a melody veers outside of the key it comes back because the nature of popular western music as we know it moves along this path that we know of as a *key*.

If you have too many accidentals in a song, then it's likely in a different key than the one that it's thought to be in.

Module 2 The Numbering System (simplified)

Let's look at the numbering system

Each Major Key of music has a numbering sequence. The numbering sequence in a key of music is just as importance as the notes themselves. Here are those 7 different notes again:



Knowing the numbering sequence is absolutely key to understanding how to create and play chord voicings in any and all keys.

You should know the numbered sequence of a key of music in and out context. Not only should you know it while you're sitting at the keyboard, you should know it by heart and be able to reel off any tone by memory.

For example:

What is the Root?

What is the 2nd?

What is the 3rd?

What is the 4th?

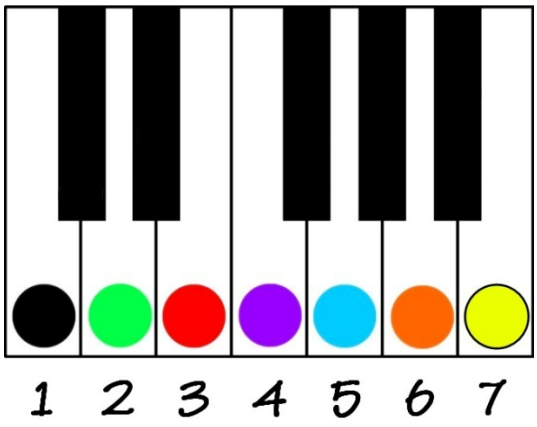
What is the 5th?

What is the 6th?

What is the 7th?

Be able to answer any of these numbering system questions even when you're not sitting at the keyboard.

To correspond with Color Score we'll show a graphic that is known as a Keyshot. Each note in the key is represented by a different color.

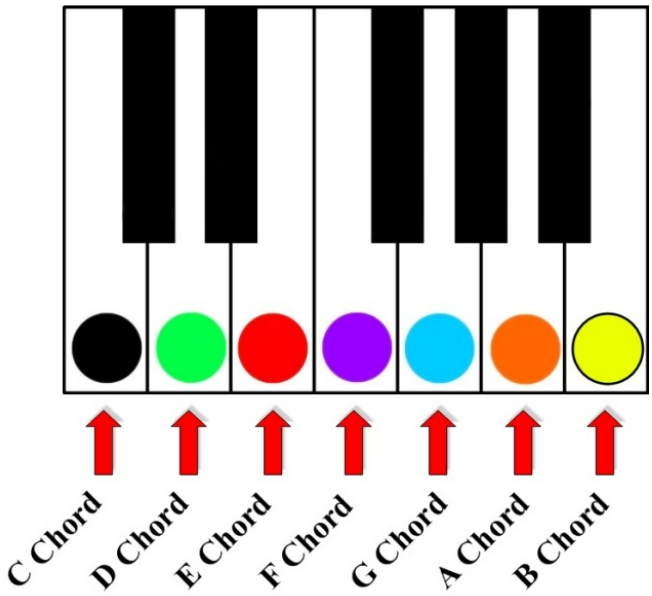


The Colors simplify the numbering sequence by representing them visually

The 1 is also referred to the root

Module 3 Corresponding Chords

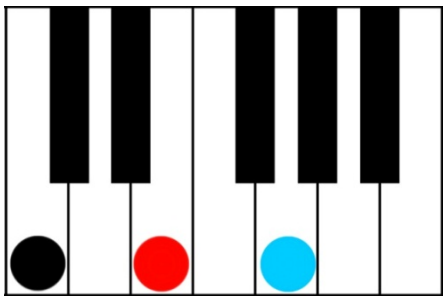
Each note in a Major Key has a corresponding chord.



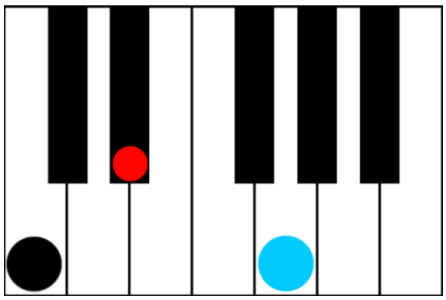
These are combinations of Major & minor chords

This collection of chords is also known as diatonic harmony. Diatonic is just another way of saying “in the key”

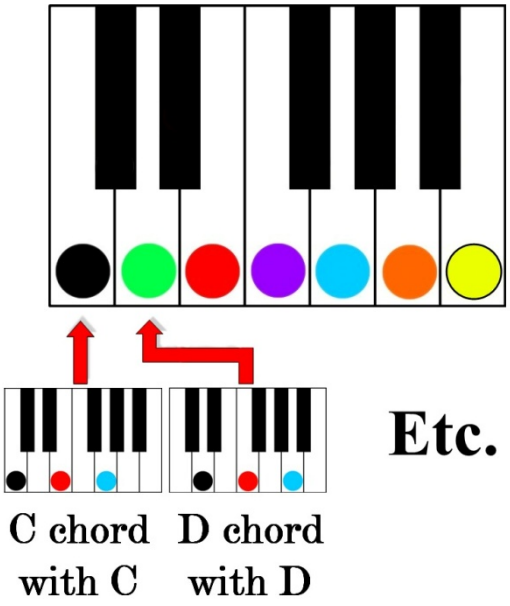
Major Chords have a bright happy sound to them.



Minor Chords have a sad dark sound to them.

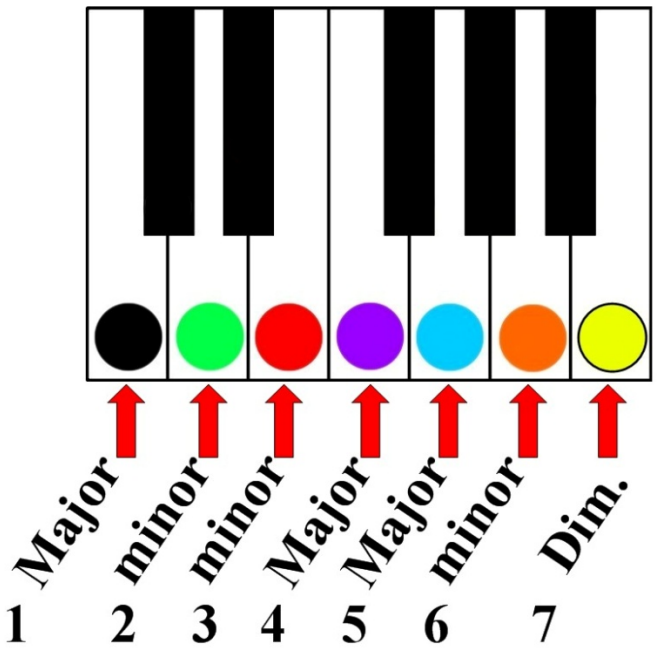


Chords are also known as harmony. Harmonizing a melody is the process of adding chords to it. At its most basic level you can take the 7 different notes in a key and harmonize them with their corresponding chord.



Harmonizing each melody note with its corresponding chord is good way to illustrate how harmony works but *is not* always a good way to harmonize melodies. It produces a very static overly predictable sound.

Harmonizing melody notes with its corresponding chords doesn't mean playing a different chord with each and every melody note. Instead the chords change on the strongest beats in the measure which is often on beat 1. For songs where the harmonic rhythm is every two beats, it's common change chords on beats one and three of every measure. The corresponding chords are combinations of Major and minor.



"Dim." stands for diminished. For now, think of a diminished chord as a special kind of minor chord.

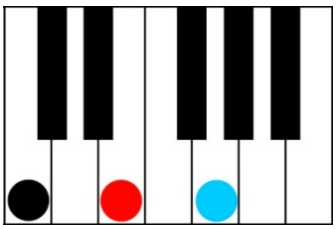
Just as each note in a key of music has a number, so does each corresponding chord. *(1 chord, 2 chord etc.)*

Module 4 Primary Chords

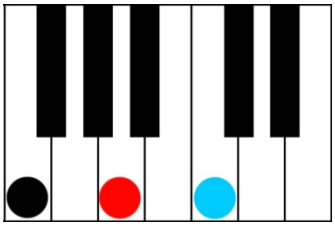
Even though there are 7 diatonic chords in a key of music, we're only going to be using 3 of them. These are known as the primary chords. The primary chords consist of the 1, 4 and 5 chord.

(Here are the primary chords in the key of C)

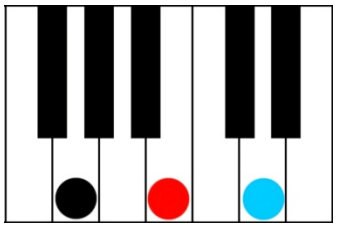
1 Chord



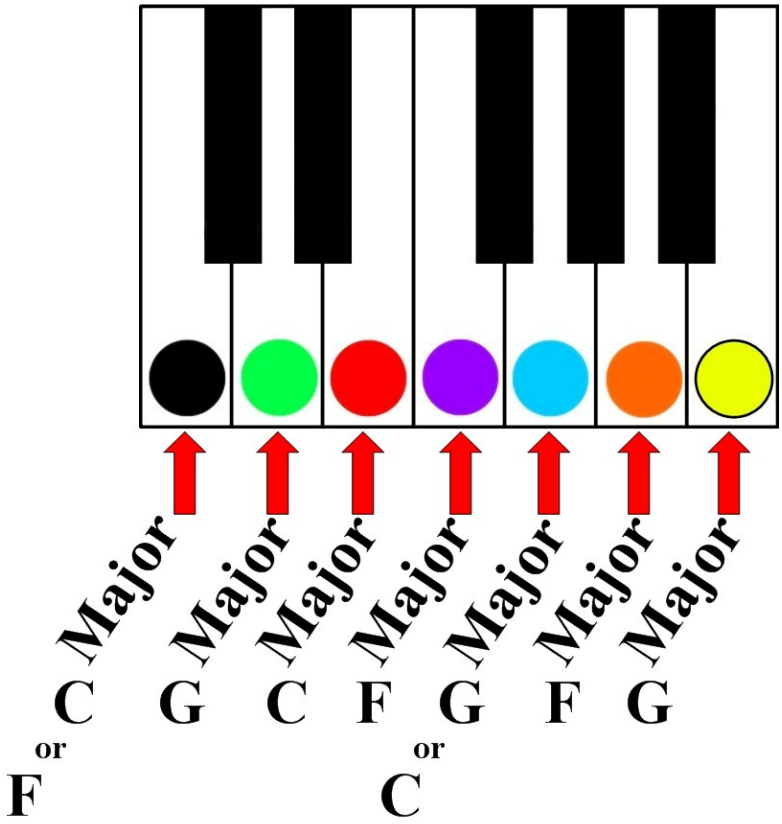
4 Chord



5 Chord



The primary chords are all Major. One or more of them will harmonize every note in a key of music. This is because every note in a key of music can be found in one or more of these chords.



This diatonic pattern is the same in every Major Key of music

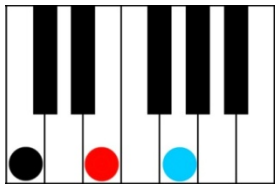
The Major chords are also defined as "Major Triads" simply because they contain 3 notes.

Module 5 Inversions

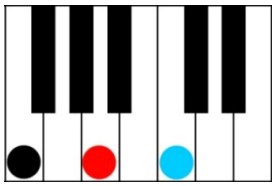
Chords can be constructed in any order. This is known as playing them in inversions.

Root position of the primary chords:

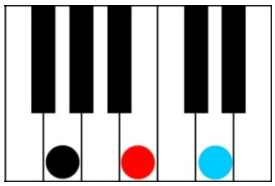
1 Chord



4 Chord

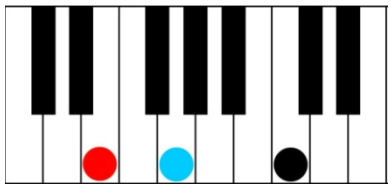


5 Chord

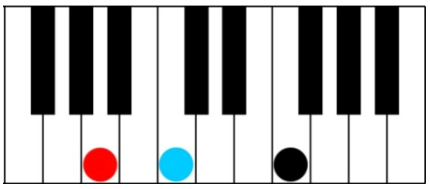


1st inversion of the primary chords:

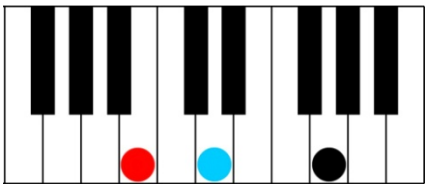
1 Chord



4 Chord

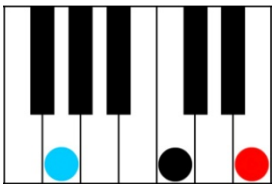


5 Chord

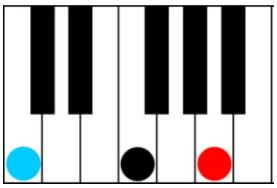


2nd inversion of the primary chords:

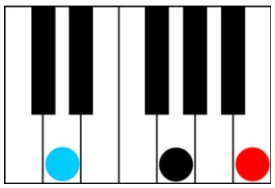
1 Chord



4 Chord



5 Chord

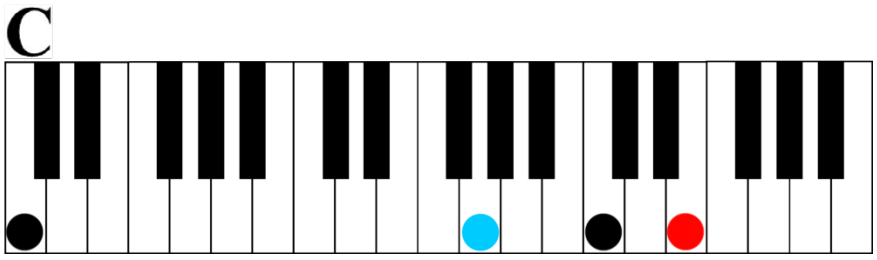


The key to building and recognizing inverted chords is to identify the location of the root in each inversion.

Module 6 Harmonizing Against the Melody

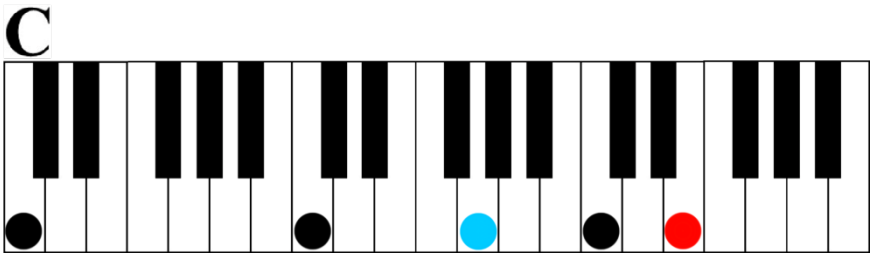
We've established that each note in the Major key can be harmonized by the primary chords and that those chords can be inverted. Now we have the possibility of harmonizing melody notes with the right hand.

This really fills out a melody and makes it sound professional as opposed to just playing single melody notes in the right hand and chords in the left hand.



Spreading a chord out this way is also referred to as an open voicing. Also, by playing the root of the chord an octave lower, it adds more bass to the chord than if it were played in a higher register.

You can also play the root of the chord in octaves for a fuller sound.

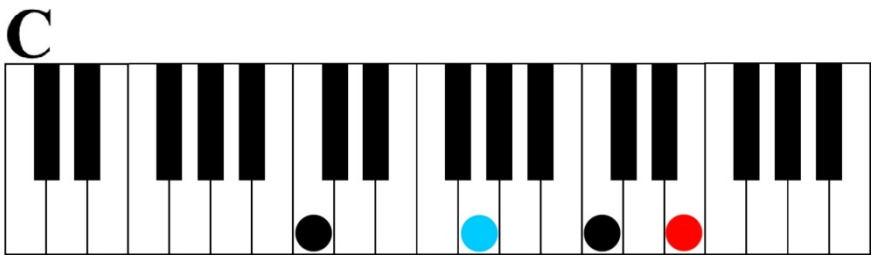


Module 7 Major to minor

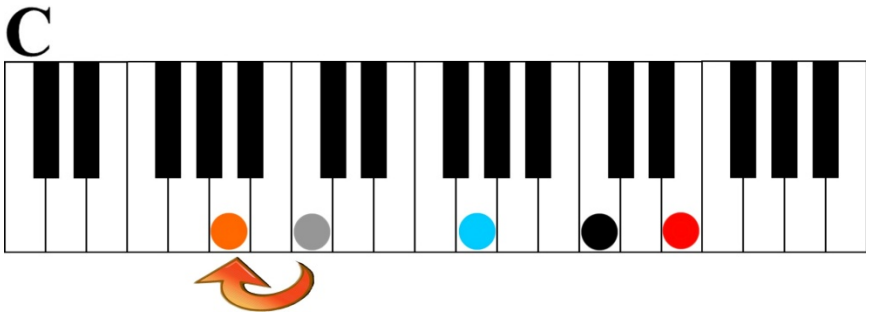
By now the chords and voicing structure that we've covered up to this point will make any melody that you play sound better than just a single note with a chord.

However, there is a problem harmonizing exclusively with the primary chords. *Can you guess what it is?* Popular music is a contrast of Major *and* minor harmonies. That contrast is what makes any song sound interesting.

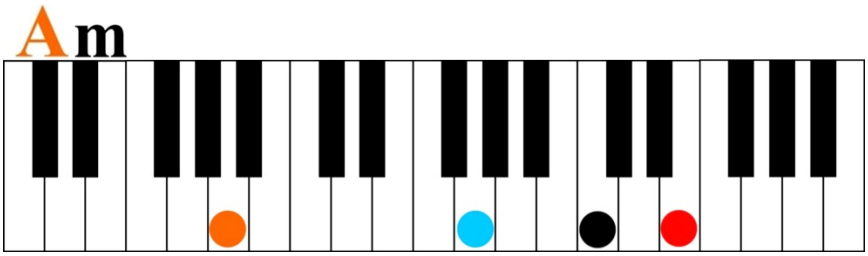
In light of that fact, there is one simple trick you can use to turn a Major chord into a minor chord and still stay in the key.



All you have to do is change 1 note to move from Major to minor



To create a minor harmony while still keeping the same melody note on top of the chord, move the root down the keys. *(three half steps)* Every note in the right hand remains exactly the same.



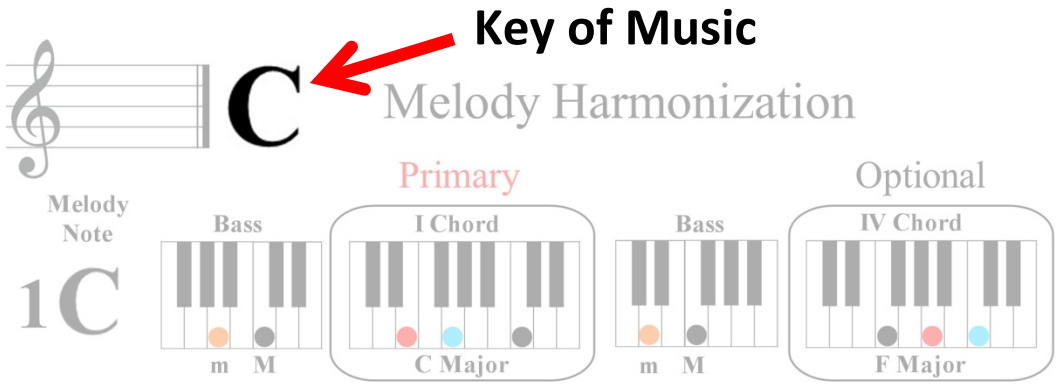
You then have a bass note that is different than the root of the triad that you're playing in your right hand. Instead of a Major chord, you now have a minor 7 chord. (A minor 7 in this example)

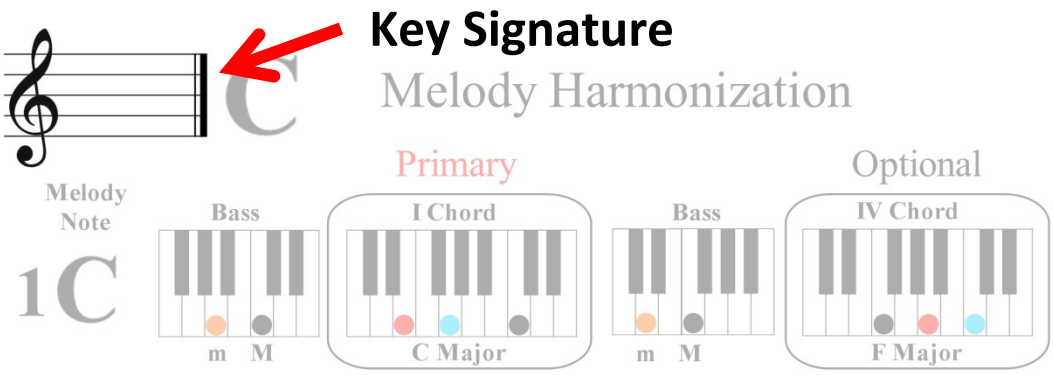
Special Announcement: **I Tricked You.** *But don't be mad because I tricked you in a good way. I implied that we weren't going to be playing any other chords but the primary chords. However every time that you change the note in the bass to create a minor harmony that's exactly what you're doing.*

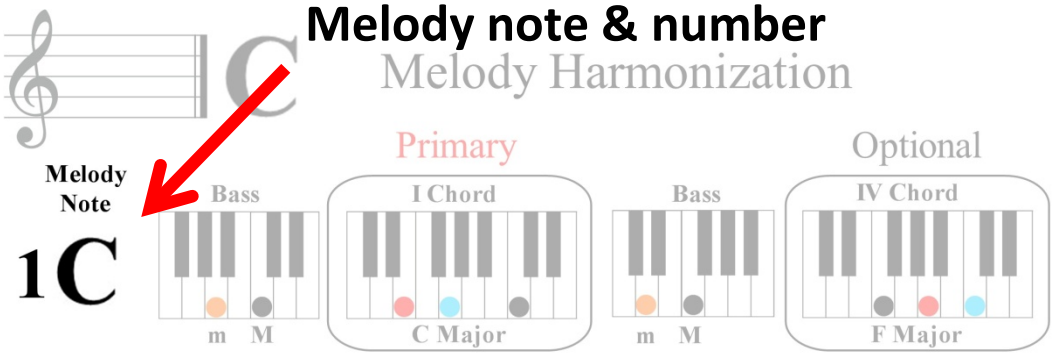
By playing the optional bass note instead of the root of the triad, you're playing one of the secondary chords. You're also playing an added tone called a 7th. Don't be concerned if you're not yet familiar with 7ths. Just follow the principals that I've covered and any melody you play will sound professional!

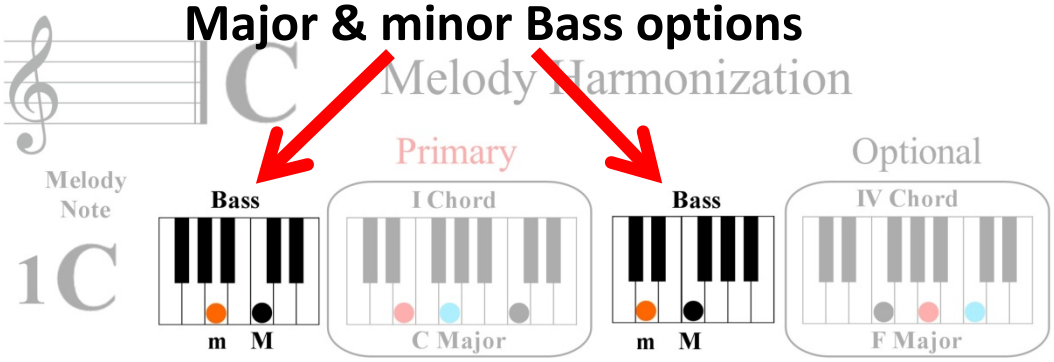
Module 8 How to Use the Melody Harmonization Guide

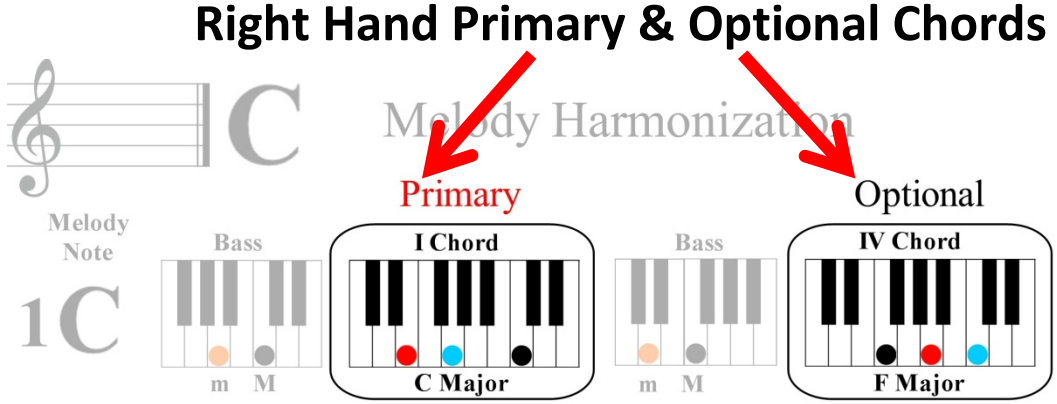
Here's the breakdown of how to follow the melody harmonization guide:

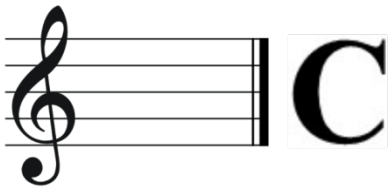



Key Signature
C
Melody Harmonization
Primary
Optional
Melody Note
Bass
I Chord
Bass
IV Chord
1C
m M
C Major
m M
F Major


Melody note & number
C
Melody Harmonization
Primary
Optional
Melody Note
Bass
I Chord
Bass
IV Chord
1C
m M
C Major
m M
F Major


Major & minor Bass options
C
Melody Harmonization
Primary
Optional
Melody Note
Bass
I Chord
Bass
IV Chord
1C
m M
C Major
m M
F Major


Right Hand Primary & Optional Chords
C
Melody Harmonization
Primary
Optional
Melody Note
Bass
I Chord
Bass
IV Chord
1C
m M
C Major
m M
F Major



Melody Harmonization

Melody Note	Primary		Optional	
1 C	Bass: m M	I Chord: C Major	Bass: m M	IV Chord: F Major
2 D	Bass: m M	V Chord: G Major	Bass: m sus	II Chord: D minor
3 E	Bass: m M	I Chord: C Major		
4 F	Bass: m M	IV Chord: F Major		
5 G	Bass: m M	I Chord: C Major	Bass: m M	V Chord: G Major
6 A	Bass: m M	IV Chord: F Major		
7 B	Bass: m M	V Chord: G Major		

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