

















































































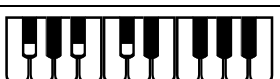
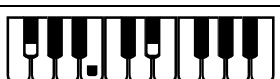
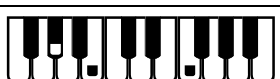
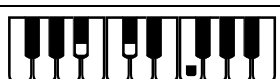








Basic Diatonic Chords

key	tonic	subdominant	incomplete dominant	parallel of the dominant	parallel of the tonic	parallel of the subdominant	dominant
scale degree (chord quality)	I (major)	IV (major)	vii [°] (diminished)	iii (minor)	vi (minor)	ii (minor)	V7 (major)
C major	C = CEG 	F = FAC 	B [°] = BDF 	Em = EGB 	Am = ACE 	Dm = DFA 	G7 = GBDF 
	F major	F = FAC 	B ^b = B ^b DF 	E [°] = EGB ^b 	Am = ACE 	Dm = DFA 	Gm = GB ^b D 
B ^b major		B ^b = B ^b DF 	E ^b = E ^b GB ^b 	A [°] = ACE ^b 	Dm = DFA 	Gm = GB ^b D 	Cm = CE ^b G 
	E ^b major	E ^b = E ^b GB ^b 	A ^b = A ^b CE ^b 	D [°] = DFA ^b 	Gm = GB ^b D 	Cm = CE ^b G 	Fm = FA ^b C 
A ^b major		A ^b = A ^b CE ^b 	D ^b = D ^b FA ^b 	G [°] = GB ^b D ^b 	Cm = CE ^b G 	Fm = FA ^b C 	B ^b m = B ^b D ^b F 
	D ^b major	D ^b = D ^b FA ^b 	G ^b = G ^b B ^b D ^b 	C [°] = CE ^b G ^b 	Fm = FA ^b C 	B ^b m = B ^b D ^b F 	E ^b m = E ^b G ^b B ^b 
G ^b major		G ^b = G ^b B ^b D ^b 	C ^b = C ^b E ^b G ^b 	F [°] = FA ^b C ^b 	B ^b m = B ^b D ^b F 	E ^b m = E ^b G ^b B ^b 	A ^b m = A ^b C ^b E ^b 
	C ^b major	C ^b = C ^b E ^b G ^b 	F ^b = F ^b A ^b C ^b 	B ^b [°] = B ^b D ^b F ^b 	E ^b m = E ^b G ^b B ^b 	A ^b m = A ^b C ^b E ^b 	D ^b m = D ^b F ^b A ^b 

tonic = home

subdominant and dominant = can both lead away from and toward home. In classical and most European folk, the dominant is the leading-toward-home chord. In blues and rock, the subdominant is usually the leading-toward-home chord.

































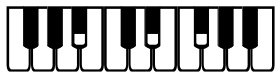
















Basic Diatonic Chords

key	tonic	subdominant	incomplete dominant	parallel of the dominant	parallel of the tonic	parallel of the subdominant	dominant
scale degree (chord quality)	I (major)	IV (major)	vii [°] (diminished)	iii (minor)	vi (minor)	ii (minor)	V7 (major)
G major	G = GBD 	C = CEG 	F# [°] = F#AC 	Bm = BDF# 	Em = EGB 	Am = ACE 	D7 = DF#AC 
	D major	D = DF#A 	G = GBD 	C# [°] = C#EG 	F#m = F#AC# 	Bm = BDF# 	Em = EGB 
A major		A = AC#E 	D = DF#A 	G# [°] = G#BD 	C#m = C#EG# 	F#m = F#AC# 	Bm = BDF# 
	E major	E = EG#B 	A = AC#E 	D# [°] = D#F#A 	G#m = G#BD# 	C#m = C#EG# 	F#m = F#AC# 
B major		B = BD#F# 	E = EG#B 	A# [°] = A#C#E 	D#m = D#F#A# 	G#m = G#BD# 	C#m = C#EG# 
	F# major	F# = F#A#C# 	B = BD#F# 	E# [°] = E#G#B 	A#m = A#C#E# 	D#m = D#F#A# 	G#m = G#BD# 
C# major		C# = C#E#G# 	F# = F#A#C# 	B# [°] = B#D#F# 	E#m = E#G#B# 	A#m = A#C#E# 	D#m = D#F#A# 

tonic = home

subdominant and dominant = can both lead away from and toward home. In classical and most European folk, the dominant is the leading-toward-home chord. In blues and rock, the subdominant is usually the leading-toward-home chord.










































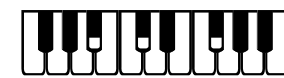

Basic Diatonic Chords

key	tonic	subdominant	parallel of the dominant	parallel of the tonic	parallel of the subdominant	incomplete dominant of the dominant	dominant
scale degree (chord quality)	i (minor)	iv (minor)	VII (major)	III (major)	VI (major)	ii [°] (diminished)	V7 (major)
A minor	Am = ACE 	Dm = DFA 	G = GBD 	C = CEG 	F = FAC 	B [°] = BDF 	E7 = EG#BD 
	D minor	Dm = DFA 	Gm = GB ^b D 	C = CEG 	F = FAC 	B ^b = B ^b DF 	E [°] = EGB ^b 
G minor		Gm = GB ^b D 	Cm = CE ^b G 	F = FAC 	B ^b = B ^b DF 	E ^b = E ^b GB ^b 	A [°] = ACE ^b 
	C minor	Cm = CE ^b G 	Fm = FA ^b C 	B ^b = B ^b DF 	E ^b = E ^b GB ^b 	A ^b = A ^b CE ^b 	D [°] = DFA ^b 
F minor		Fm = FA ^b C 	B ^b m = B ^b D ^b F 	E ^b = E ^b GB ^b 	A ^b = A ^b CE ^b 	D ^b = D ^b FA ^b 	G [°] = GB ^b D ^b 
	B ^b minor	B ^b m = B ^b D ^b F 	E ^b m = E ^b G ^b B ^b 	A ^b = A ^b CE ^b 	D ^b = D ^b FA ^b 	G ^b = G ^b B ^b D ^b 	C [°] = CE ^b G ^b 
E ^b minor		E ^b m = E ^b G ^b B ^b 	A ^b m = A ^b C ^b E ^b 	D ^b = D ^b FA ^b 	G ^b = G ^b B ^b D ^b 	C ^b = C ^b E ^b G ^b 	F [°] = FA ^b C ^b 
	A ^b minor	A ^b m = A ^b C ^b E ^b 	D ^b m = D ^b F ^b A ^b 	G ^b = G ^b B ^b D ^b 	C ^b = C ^b E ^b G ^b 	F ^b = F ^b A ^b C ^b 	B ^b [°] = B ^b D ^b F ^b 

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Basic Diatonic Chords

key	tonic	subdominant	parallel of the dominant	parallel of the tonic	parallel of the subdominant	incomplete dominant of the dominant	dominant
scale degree (chord quality)	i (minor)	iv (minor)	VII (major)	III (major)	VI (major)	ii [°] (diminished)	V (major)
E minor	Em = EGB 	Am = ACE 	D = DF#A 	G = GBD 	C = CEG 	F# [°] = F#AC 	B7 = BD#F#A 
	B minor	Bm = BDF# 	Em = EGB 	A = AC#E 	D = DF#A 	G = GBD 	C# [°] = C#EG 
F# minor		F#m = F#AC# 	Bm = BDF# 	E = EG#B 	A = AC#E 	D = DF#A 	G# [°] = G#BD 
	C# minor	C#m = C#EG# 	F#m = F#AC# 	B = BD#F# 	E = EG#B 	A = AC#E 	D# [°] = D#F#A 
G# minor		G#m = G#BD# 	C#m = C#EG# 	F# = F#A#C# 	B = BD#F# 	E = EG#B 	A# [°] = A#C#E 
	D# minor	D#m = D#F#A# 	G#m = G#BD# 	C# = C#E#G# 	F# = F#A#C# 	B = BD#F# 	E# [°] = E#G#B 
A# minor		A#m = A#C#E# 	D#m = D#F#A# 	G# = G#B#D# 	C# = C#E#G# 	F# = F#A#C# 	B# [°] = B#D#F# 

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