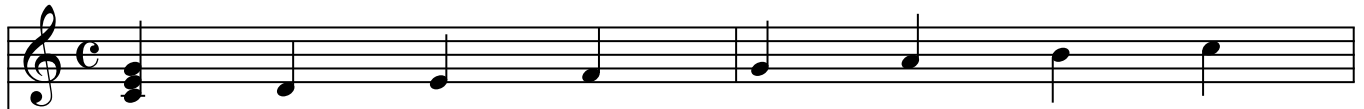
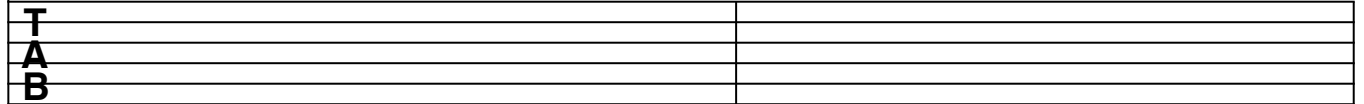


# HARMONY AND CHORD CONSTRUCTION

B. STORY



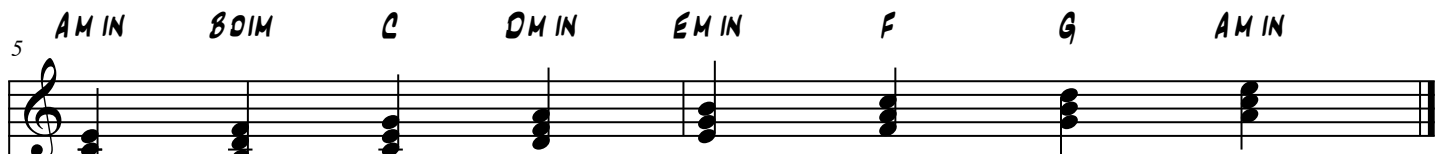
STACKING THIRDS ALLOWS US TO BUILD HARMONY. WRITE IN THE THIRD AND FIFTH OF EACH NOTE ABOVE.



KEY OF C

HARMONIZED C MAJOR SCALE/THESE SHAPES CONTAIN ROOT, 3RD AND 5TH.  
ANY OF THESE CHORDS YOU ALREADY KNOW WILL WORK AS WELL.

0	2	4	5	7	9	10	12
2	3	5	7	9	10	12	14
3	5	7	8	10	12	14	15



KEY OF A MIN

SAME CHORDS AS ABOVE WITH AMIN AS THE I CHORD. THIS IS THE RELATIVE MINOR KEY OF C MAJOR.  
THEY SHARE THE SAME KEY SIGNATURE OF NO SHARPS OR FLATS

1	3	5	6	8	10	12	13
2	4	5	7	9	10	12	14
2	3	5	7	9	10	12	14

ROMAN NUMERALS ARE SOMETIMES USED TO INDICATE A WRITTEN CHORDS POSITION WITHIN A KEY.

SO A III CHORD IN THE KEY OF C IS E MIN, THE IV IN A MIN IS E MIN. A CHORD PROGRESSION IN C THAT WENT II, V, I, VI WOULD BE D MIN, G, C AND A MIN.

## GOAL

WRITE AND CREATE YOUR OWN CHORD PROGRESSIONS AND ANALYZE YOUR FAVORITE SONGS.

THIS WILL AID YOU IN CREATING MELODYS AND IMPROVISING SOLOS.