

THREE NOTE CHORDS OF THE NATURAL MINOR SCALE

C MIN D DIM E^b F MIN G MIN A^b B^b C MIN
 imin iidim bIII ivmin vmin bVI bVII imin

CHORD SYMBOLS ABOVE THE STAFF, REPRESENT THE ROOT AND THE QUALITY OF THE CHORD (MAJ, MIN AND DIM.) WHEN THERE IS NO SYMBOL FOR THE QUALITY, THE CHORD IS IDENTIFIED AS A MAJOR (E.G. C INSTEAD OF CMAJ.) ROMAN NUMERALS REPRESENT THE ANALYSIS OF EACH CHORD/WHAT DEGREE OF THE SCALE THEY ARE BUILT ON.

CHORDS IN TONAL HARMONY ARE DISTINGUISHED IN THREE DIFFERENT TYPES ACCORDING TO THEIR FUNCTION: TONIC, SUBDOMINANT AND DOMINANT CHORDS:

CHORDS WITH A TONIC FUNCTION:

C MIN E^b
 imin bIII

CHORDS WITH SUBDOMINANT FUNCTION:

D DIM F MIN
 iidim ivmin

CHORDS WITH DOMINANT FUNCTION:

G MIN B^b
 vmin bVII

THE bVI CHORD (IN THE KEY OF CMINOR THAT WOULD BE A^b.) CAN FUNCTION BOTH AS A TONIC AND AS A SUBDOMINANT CHORD—BUT NOT AT THE SAME TIME. THE FUNCTION IS DETERMINED BY THE CHORD PRECEDING THE VMIN. IF IT IS PRECEDED BY A DOMINANT CHORD, IT WILL SOUND AND FUNCTION AS A TONIC CHORD; IF IT IS PRECEDED BY A TONIC CHORD, IT WILL SOUND AND FUNCTION AS A SUBDOMINANT CHORD.

THREE NOTE CHORDS OF THE MAJOR SCALE

ALL CHORDS CAN BE USED IN DIFFERENT INVERSIONS. THIS MEANS THAT THE ORDER OF THE NOTES CONTAINED IN THE VOICING, CAN BE MANIPULATED. THIS IS VERY USEFULL BECAUSE IT HELPS CREATE BETTER VOICE LEADING.

C MIN

5 ROOT POSITION 1ST INVERSION 2ND INVERSION

D DIM

6 ROOT POSITION 1ST INVERSION 2ND INVERSION

Eb

7 ROOT POSITION 1ST INVERSION 2ND INVERSION

F MIN

8 ROOT POSITION 1ST INVERSION 2ND INVERSION

G MIN

9 ROOT POSITION 1ST INVERSION 2ND INVERSION

Ab

10 ROOT POSITION 1ST INVERSION 2ND INVERSION

Bb

11 ROOT POSITION 1ST INVERSION 2ND INVERSION