

harmonization explained - part two

so let's take a look at the Major scale, and see what chords are made when using triads, and seventh chords. To help your understanding that every key works the same, we are now switching to G Major - which has an F# instead of an F. Instead of only using the notes to work out the chords, we are once again using roman numerals, to prove that even though the note names have changed, the formula remains the same.

G, A, B, C, D, E, F#

I II III IV V VI VII

(Tone = 2 Frets, Semi-tone = 1 Fret, Tone and a half = 3 frets)

major scale

Formula = Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-Tone

G A B C D E F# G

Triads =

I: G Major, ii: A minor, iii: B minor, IV : C Major,

V: D Major, vi: E minor (relative min), vii: F# diminished

Sevenths =

I: G Maj 7, ii: A min 7, iii: B min 7, IV: C Maj 7,

V: D Dominant 7th, vi: E min 7, vii: F# Half-Diminished.

to look how each chord is made - refer to part one.