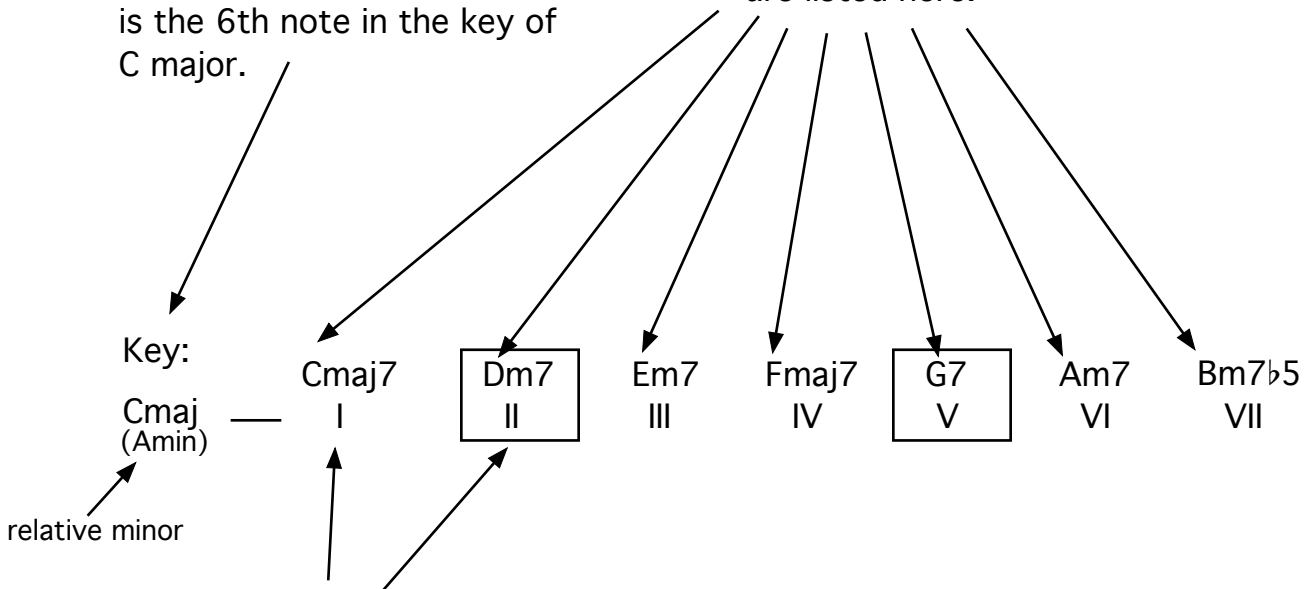


How to use and interpret the major and minor harmonization chart

At first glance these charts may look like a mathematical maze. Perhaps your eyes and brain have already glazed over. However, these charts contain some musical secrets that will give you an amazing amount of musical insight if you take the time to think about chord progressions. When I first learned about how chords are constructed in major and minor keys I gained the ability to look at a chord progression and know 1) what key the progression is in, 2) knowing this enabled me to choose a scale or mode that I could use to improvise over the progression. This knowledge removed the guess work from trying to figure out what scales/modes to use. In other words, I now could use my brain (along with my ear) to navigate songs with more complex moving harmony.

Each major and minor key has a relative key. The major key has a relative minor, which is based off the 6th note of the major key. For the key of C major, the relative minor is A because A is the 6th note in the key of C major.

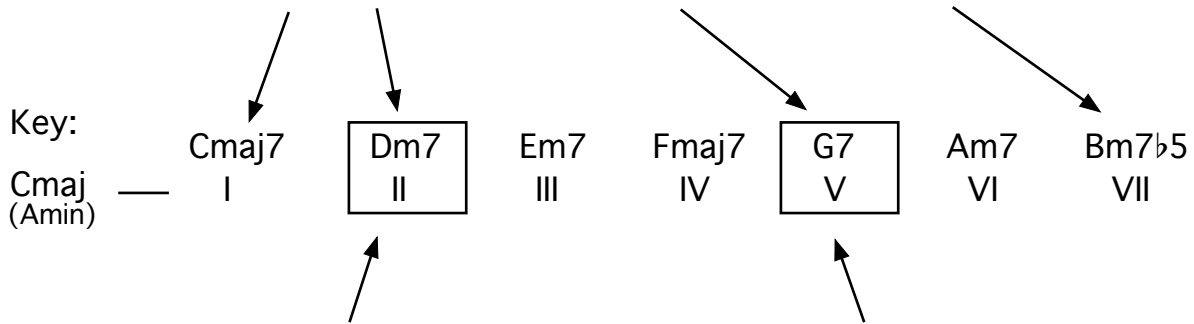
The note names that make up the 7 notes in the key are listed here.



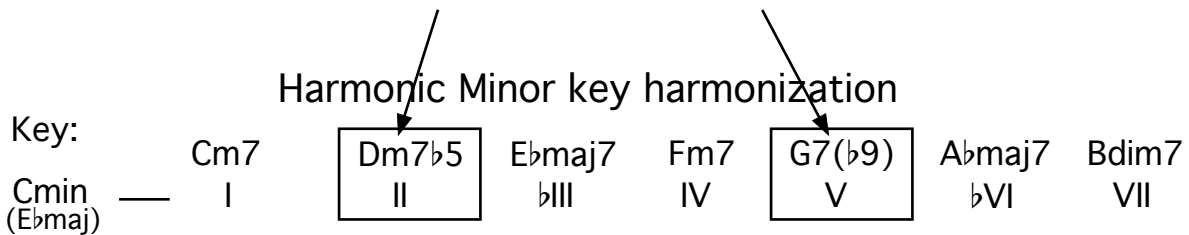
The Roman numerals represent the 7 different scale tones. When writing down a chord sequence, Roman numerals are used. For example, a simple folk tune might look like this:



Each chord has a specific quality. In the major key there are four different qualities when playing 7th chords: major, minor, dominant, and half-diminished (also known as min7 \flat 5).



The chords which have a box around them are on the II and V degrees. In jazz tunes much of the chord movement revolves around sequences of II and V chords in both major and minor keys. (notice that the II and V chords are slightly different in the minor key harmonization.)



Once you learn 1) the sequential names of the notes in both the major and minor keys, 2) the chord qualities (major, minor, dominant, half-diminished, diminished) which occur on each scale degree, you'll be able to quickly determine the key from which the chords are found! This is huge if you want to improvise over songs that have jazz type chord movement.

Oh yeah, minor keys have a relative key as well, but it is a relative major. (Remember, major keys have a relative minor.)

How to move forward?

- 1) Learn the names of the notes in the major keys first. Focus on these keys: C, G, D, A, E, F, B \flat , E \flat , and A \flat .
- 2) Learn the chord qualities associated with each scale degree in the major key. The I and IV chords are major. The II, III and VI chords are minor. The V chord is dominant and the VII chord is half-diminished.
- 3) Learn the names of the notes in the minor keys next. Focus on these keys: D minor, G minor, C minor, and F minor.
- 4) Learn the chord qualities associated with each scale degree in the minor key. The I and IV chords are minor. The \flat III and \flat VI chords are major. The V chord is dominant and the VII chord is fully diminished.

Major key harmonizations:

Key:								
Cmaj (Amin)	—	Cmaj7 I	Dm7 II	Em7 III	Fmaj7 IV	G7 V	Am7 VI	Bm7b5 VII
Gmaj (Emin)	—	Gmaj7 I	Am7 II	Bm7 III	Cmaj7 IV	D7 V	Em7 VI	F#m7b5 VII
Dmaj (Bmin)	—	Dmaj7 I	Em7 II	F#m7 III	Gmaj7 IV	A7 V	Bm7 VI	C#m7b5 VII
Amaj (F#min)	—	Amaj7 I	Bm7 II	C#m7 III	Dmaj7 IV	E7 V	F#m7 VI	G#m7b5 VII
Emaj (C#min)	—	Emaj7 I	F#m7 II	G#m7 III	Amaj7 IV	B7 V	C#m7 VI	D#m7b5 VII
Bmaj (G#min)	—	Bmaj7 I	C#m7 II	D#m7 III	Emaj7 IV	F#7 V	G#m7 VI	A#m7b5 VII
F#maj (D#min)	—	F#maj7 I	G#m7 II	A#m7 III	Bmaj7 IV	C#7 V	D#m7 VI	E#m7b5 VII
C#maj (A#min)	—	C#maj7 I	D#m7 II	E#m7 III	F#maj7 IV	G#7 V	A#m7 VI	B#m7b5 VII
Fmaj (Dmin)	—	Fmaj7 I	Gm7 II	Am7 III	Bbmaj7 IV	C7 V	Dm7 VI	Em7b5 VII
Bbmaj (Gmin)	—	Bbmaj7 I	Cm7 II	Dm7 III	Ebmaj7 IV	F7 V	Gm7 VI	Am7b5 VII
Ebmaj (Cmin)	—	Ebmaj7 I	Fm7 II	Gm7 III	Abmaj7 IV	Bb7 V	Cm7 VI	Dm7b5 VII
Abmaj (Fmin)	—	Abmaj7 I	Bbm7 II	Cm7 III	Dbmaj7 IV	Eb7 V	Fm7 VI	Gm7b5 VII
Dbmaj (Bbmin)	—	Dbmaj7 I	Ebm7 II	Fm7 III	Gbmaj7 IV	Ab7 V	Bbm7 VI	Cm7b5 VII
Gbmaj (Ebmin)	—	Gbmaj7 I	Abm7 II	Bbm7 III	Cbmaj7 IV	Db7 V	Ebm7 VI	Fm7b5 VII
Cbmaj (Abmin)	—	Cbmaj7 I	Dbm7 II	Ebm7 III	Fbmaj7 IV	Gb7 V	Abm7 VI	Bbm7b5 VII

Harmonic Minor key harmonizations:

Key:							
Cmin (Ebmaj)	Cm7 I	Dm7b5 II	Ebmaj7 bIII	Fm7 IV	G7(b9) V	Abmaj7 bVI	Bdim7 VII
Gmin (Bbmaj)	Gm7 I	Am7b5 II	Bbmaj7 bIII	Cm7 IV	D7(b9) V	Ebmaj7 bVI	F#dim7 VII
Dmin (Fmaj)	Dm7 I	Em7b5 II	Fmaj7 bIII	Gm7 IV	A7(b9) V	Bbmaj7 bVI	C#dim7 VII
Amin (Cmaj)	Am7 I	Bm7b5 II	Cmaj7 bIII	Dm7 IV	E7(b9) V	Fmaj7 bVI	G#dim7 VII
Emin (Gmaj)	Em7 I	F#m7b5 II	Gmaj7 bIII	Am7 IV	B7(b9) V	Cmaj7 bVI	D#dim7 VII
Bmin (Dmaj)	Bm7 I	C#m7b5 II	Dmaj7 bIII	Em7 IV	F#7(b9) V	Gmaj7 bVI	A#dim7 VII
F#min (Amaj)	F#m7 I	G#m7b5 II	Amaj7 bIII	Bm7 IV	C#7(b9) V	Dmaj7 bVI	E#dim7 VII
C#min (Emaj)	C#m7 I	D#m7b5 II	Emaj7 bIII	F#m7 IV	G#7(b9) V	Amaj7 bVI	B#dim7 VII
Fmin (Abmaj)	Fm7 I	Gm7b5 II	Abmaj7 bIII	Bbm7 IV	C7(b9) V	Dbmaj7 bVI	Edim7 VII
Bbmin (Dbmaj)	Bbm7 I	Cm7b5 II	Dbmaj7 bIII	Ebm7 IV	F7(b9) V	Gbmaj7 bVI	Adim7 VII
Ebmin (Gbmaj)	Ebm7 I	Fm7b5 II	Gbmaj7 bIII	Abm7 IV	Bb7(b9) V	Cbmaj7 bVI	Ddim7 VII
Abmin (Cbmaj)	Abm7 I	Bbm7b5 II	Cbmaj7 bIII	Dbm7 IV	Eb7(b9) V	Fbmaj7 bVI	Gdim7 VII
Dbmin (Fbmaj)	Dbm7 I	Ebm7b5 II	Fbmaj7 bIII	Gbm7 IV	Ab7(b9) V	Bbbmaj7 bVI	Cdim7 VII
Gbmin (Bbmaj)	Gbm7 I	Abm7b5 II	Bbbmaj7 bIII	Cbm7 IV	Db7(b9) V	Ebbmaj7 bVI	Fdim7 VII
Cbmin (Ebbmaj)	Cbm7 I	Dbm7b5 II	Ebbmaj7 bIII	Fbm7 IV	Gb7(b9) V	Abbmaj7 bVI	Bbdim7 VII