

# Where Chords Come From #1

Diatonic Chords and Single Key Centers

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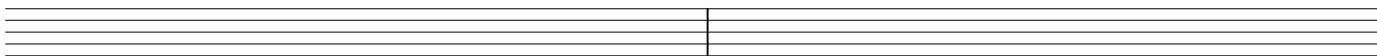
**Where The Chords Come From #1 - Diatonic Chords of Major & Minor Scales** - Chords can be built on each note of a scale, and these are the chords that function totally within the key center. The primary chords for harmonization are I, IV and V. Other diatonic chords will appear, but most are actually functioning in the place of I (iii & vi), IV (ii) or V (vii). Below are diatonic triads and seventh chords for both major and minor. **Note: Most simple songs can be harmonized with the I, IV and V.** These are the three chords being referred to when you hear the term, 'three-chord rock and roll.' Examples are very common, so this sheet is devoted to more complex chord changes.

## C Major Diatonic Triads

C Dm Em F G Am B<sup>0</sup>

## C Major Diatonic Seventh Chords

Cmaj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Bm<sup>7b5</sup>



I ii iii IV V vi vii

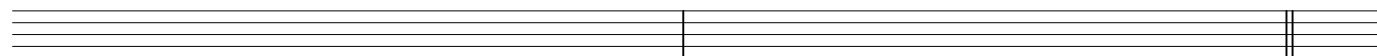
I ii iii IV V vi vii

## C Minor Diatonic Triads

Cm D<sup>0</sup> E<sup>b</sup> Fm Gm A<sup>b</sup> B<sup>b</sup>

## C Minor Diatonic Seventh Chords

Cm<sup>7</sup> Dm<sup>7b5</sup> Em<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7



i ii <sup>b</sup>III iv v <sup>b</sup>VI <sup>b</sup>VII

i ii <sup>b</sup>III iv v <sup>b</sup>VI <sup>b</sup>VII

**Typical progression of I, IV and V** - very much like the interlude in *You've Lost That Lovin' Feelin'*

C F G F C

Hang on Sloo - py, Sloo - py hang on!

**Standard Major Progression: I-vi-IV-V** - The chords that defined the fifties. Every little girl learns them playing "Heart & Soul" on the piano

C Am F G<sup>7</sup>

Earth An - gel, Earth An - gel, Will you be mine?

**Modified I-vi-IV-V** contains the all-important **ii-V-I** progression (bracketed)

C Am Dm<sup>7</sup> G<sup>7</sup> C F C

You would cry too, if it hap - pened to you!

**C major song borrowing chords from parallel minor** - The flat VII (B<sup>b</sup>) and flat III (E<sup>b</sup>) chords are borrowed from C minor

C B<sup>b</sup> E<sup>b</sup> C

Hel - lo, I love you, won't you tell me your name?

**Minor Song borrowing chords from the parallel major key** - The F and G<sup>7</sup> chords are borrowed from the key of C major

Cm E<sup>b</sup> F A<sup>b</sup> Cm E<sup>b</sup> G

There is a house in New Or - leans, they call the ri - sing sun

**Standard Minor Progression: i-<sup>b</sup>VII-<sup>b</sup>VI-V<sup>7</sup>** - Also standard is the borrowing of the V chord from the major key. Similar to 'Sixteen Tons'

Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup> Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

Hit the Road, Jack! And dont - cha come back no more, no more, no more, no more!