

## BASIC FUNCTIONAL HARMONY IN MAJOR KEYS

A family of "Diatonic" chords can be created by building a series of triads on the notes of any scale. The DIATONIC chords in a MAJOR SCALE are as follows (using C major as the model):

In C major

Triads: C Dmi Eri F G Ari B diminished

The standard way that these chords function in a MAJOR KEY is:

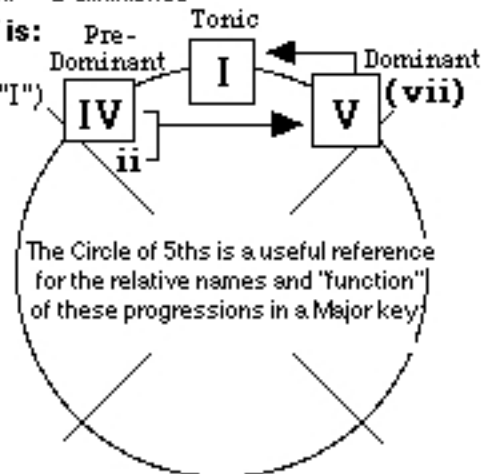
- "ii" or "IV" set up "V"
- "V" or "vii" resolve to "I" ("*V7*" works better than "V" if going to "I")
- Other chords in the key progress either by step (alphabetically) or by "circle of 5ths" motion

In the key of C major, for example:

- G7 (V7) resolves to C (I)
- B diminished (vii) resolves to C (I)
- Dmi (ii) sets up G or G7 (V)
- F (IV) sets up G or G7 (V)

The most common progressions are:

ii - V7 - I or IV - V7 - I



## BASIC FUNCTIONAL HARMONY IN MINOR KEYS

A family of "Diatonic" chords can be created by building a series of triads on the notes of any scale. The DIATONIC chords in a MINOR SCALE are as follows (using C "harmonic" minor as the model):

In C minor (harmonic)

Triads: Cmi D dim Eb Fmi G Ab B diminished

Note: In harmonic minor, the "raised 7th" ("leading tone") is primarily used on "V" and "vii"—only rarely will it affect the "III" chord, which is usually left as a major triad.

The standard way that these chords function in a MINOR KEY is:

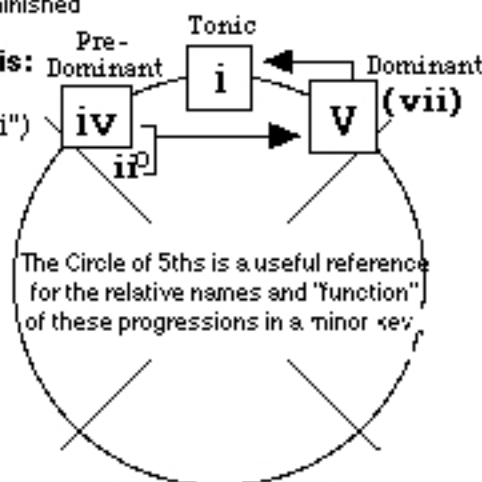
- "ii" or "iv" set up "V"
- "V" or "vii" resolve to "i" ("*V7*" works better than "V" if going to "i")
- Other chords in the key progress either by step (alphabetically) or by "circle of 5ths" motion

In the key of C minor (harmonic), for example:

- G7 (V7) resolves to Cmi (i)
- B diminished (vii) resolves to Cmi (i)
- D diminished (ii) sets up G or G7 (V)
- F (IV) sets up G or G7 (V)

The most common progressions are:

ii - V7 - I or IV - V7 - I



So here is how the following chord types can function in MAJOR and MINOR (Harmonic):

- Major triad: [in major keys: I, IV, V] or [in minor keys: III, V, VI]
- Minor triad: [in major keys: ii, iii, vi] or [in minor keys: i, iv]
- Diminished triad: [in major keys: vii] or [in minor keys: ii, vii]
- Augmented triad: [III in harmonic minor, but it is not commonly used]
- "Major 7" chord: [in major keys: I7, IV7] or [in minor keys: III7, VI7]
- "Minor 7" chord: [in major keys: ii7, iii7, vi7] or [in minor keys: i7, iv7]
- "Dominant 7" chord: [can only function as V7 in major and harmonic minor] or as "secondary dominant 7" chords

Note: "half-diminished 7th" chords are "vii7" in major or "ii7" in minor; "Fully-diminished 7ths" are "vii7" in minor, but can be borrowed as "vii7" in major or used as "secondary leading-tone chords"

[\*V7" and "fully-dim vii7" chords both function as Dominants resolving ONLY to their Tonic chord]