

MAJOR SCALE DEGREES NUMBER SYSTEM

MAJOR	minor	minor	MAJOR	MAJOR	minor	diminished
I	ii	iii	IV	V	vi	vii ^o

ROOT 1	super tonic 2 (9)	mediant 3 (10)	sub dominant 4 (11)	dominant 5 (12)	sub mediant 6 (13)	leading tone 7	OCTAVE 8
<u>DO</u>	<u>RE</u>	<u>MI</u>	<u>FA</u>	<u>SOL</u>	<u>LA</u>	<u>TI</u>	<u>DO</u>
C	D	E	F	G	A	B	C
G	A	B	C	D	E	F#	G
D	E	F#	G	A	B	C#	D
A	B	C#	D	E	F#	G#	A
E	F#	G#	A	B	C#	D#	E
B	C#	D#	E	F#	G#	A#	B
F#/Gb	G#/Ab	A#/Bb	B	C#/Db	D#/Eb	F	F#/Gb
C#/Db	D#/Eb	F	F#/Gb	G#/Ab	A#/Bb	C	C#/Db
G#/Ab	A#/Bb	C	C#/Db	D#/Eb	F	G	G#/Ab
D#/Eb	F	G	G#/Ab	A#/Bb	C	D	D#/Eb
A#/Bb	C	D	D#/Eb	F	G	A	A#/Bb
F	G	A	Bb	C	D	E	F

WHOLE STEP	WHOLE STEP	HALF STEP	WHOLE STEP	WHOLE STEP	WHOLE STEP	HALF STEP
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CHORD BUILDING:

Two notes played together make a harmony.

Three or more notes played together make a chord.

Major chords are built using the 1-3-5 of the Major Scale. (major triad)

Minor chords are built using the 1-b3-5. (minor triad)

More complex chords are built by adding additional scale degrees to any triad.

Patience, momentum, and doing the small things well.