

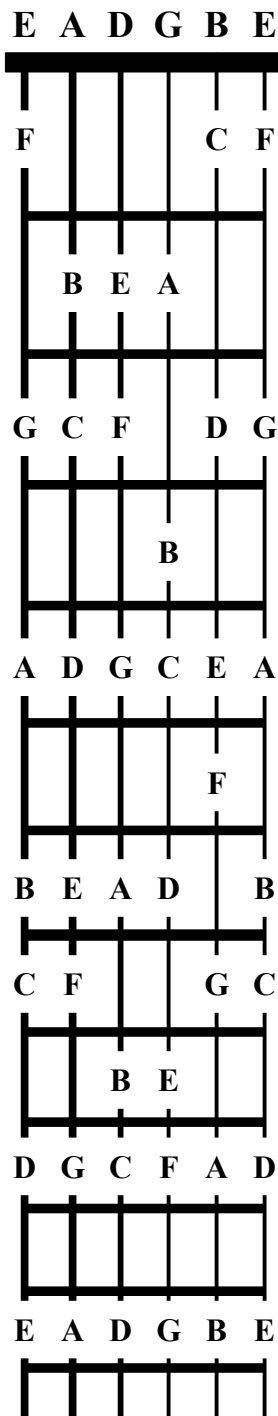
# CHORD CONSTRUCTION QUICK REFERENCE

## INTERVALS

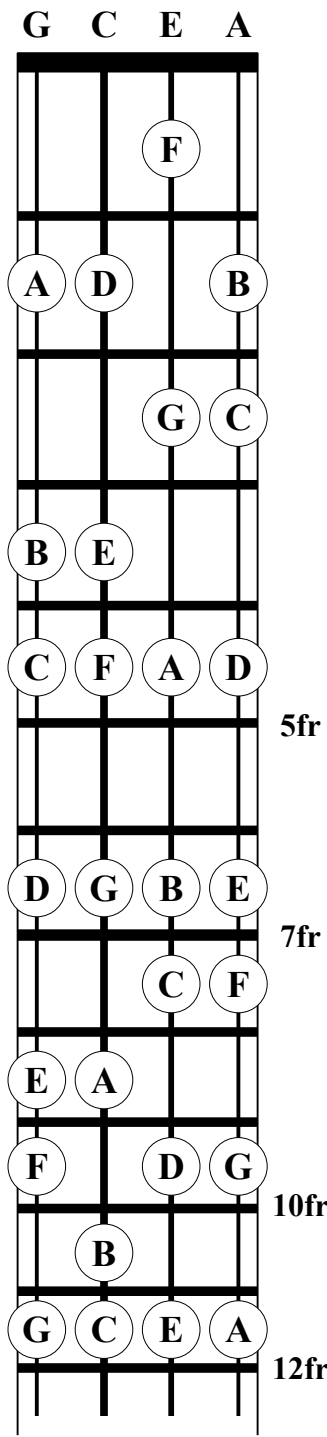
root	minor 2nd	major 2nd	minor 3rd	major 3rd	perfect 4th	aug 4 <sup>th</sup> /dim 5th	perfect 5th	minor 6th	major 6th	minor 7th	major 7th
1	b2	2	b3	3	4	b5	5	b6	6	b7	7
C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B
Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B	C
D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C#
Eb	E	F	Gb	G	Ab	A	Bb	B	C	Db	D
E	F	F#	G	G#	A	A#	B	C	C#	D	D#
F	Gb	G	Ab	A	Bb	B	C	Db	D	Eb	E
Gb	G	Ab	A	Bb	Cb	C	Db	D	Eb	E	F
G	Ab	A	Bb	B	C	Db	D	Eb	E	F	F#
Ab	A	Bb	B	C	Db	D	Eb	E	F	Gb	G
A	A#	B	C	C#	D	D#	E	F	F#	G	G#
Bb	B	C	Db	D	Eb	E	F	Gb	G	Ab	A
B	C	C#	D	D#	E	F	F#	G	G#	A	A#

Key signature  
-  
5b  
2#  
3b  
4#  
1b  
6b  
1#  
4b  
3#  
2b  
5#

## GUITAR



## UKULELE



Principal chords in major key are [1], [4], and [5]7  
Principal chords in relative minor are [6]m, [2]m, and [3]7  
Common Chord Progressions:  
I-IV-V I-IV-V7 I-VIm-IV-V I-VIm-IIm-V

## CHORD QUALITIES

TYPE	ABBR	FORMULA
Major	C	1 3 5
Minor	Cm	1 b3 5
Augmented	C+,Caug	1 3 #5
Diminished	C°,Cdim	1 b3 b5
Seventh	C7	1 3 5 b7
Major 7th	Cmaj7	1 3 5 7
Minor 7th	Cm7	1 b3 5 b7
Suspended 4th	Csus4	1 4 5
Suspended 2nd	Csus2	1 2 5
Sixth	C6	1 3 5 6
Minor 6th	Cm6	1 b3 5 6

The circle of fifths is a visualization of relations between keys

At the top, at "12 o'clock", is the key of C, with no sharps or flats. Then there is always a perfect fifth to the neighboring key. If you move with the clock, you go up one fifth. If you go the other way, you go down a fifth.

If you look at the C on the top, you find the sub+dominant F to the left, and the dominant G to the right. In the circle of fifth you will always have the three primary chords next to each other: The tonic or root in the centre, the subdominant to the "left" (counterclockwise) and the dominant to the "right" (clockwise).

Another way to look at the circle of fifths is the relations between keys, illustrated with sharps and flats. If we move one step with the clock, we add one sharp (#) or deduct one flat (b). If we go one step against the clock, we deduct one sharp or add one flat. This tells us that there is only one note that is different from one key to the key one fifth away from it.

When we modulate to another key, it is easier to modulate to a neighboring key with many notes in common, than to a remote key with only a few notes in common.

The circle of fifths is a very useful tool to illustrate relations between keys and chords.

