

## Scale Harmony:

## (Book 3) Lesson 13.

By superimposing two intervals of thirds over every note in the Major Scale, we create triads. The triads are named from their lowest (root) notes. Therefore the triads below are: C-D-E-F-G-A-B. These are the "general names." The "specific" names are determined by their intervals. The root always remains the same but, the thirds and fifths may be raised or lowered and therefore create "specific chords." The notes used in these chords are all drawn from the key of the original scale, in this case, the key of C Major.

C Dm Em F G Am Bdim  
I II III IV V VI VII

To recognize intervals, we assume the lowest note to be the Root of a major scale, regardless of what key the composition may be in.

C  
I

The **I** chord has a major third and a perfect fifth and so is called "C Major" or **I Major** or **C**.

Dm  
II (or ii)

The **II** chord has a minor third, (Key of D = F# & C#). The third has been lowered to F natural), and a perfect fifth, so is called "D Minor" or **II chord** or **Dm**.

Em  
III (or iii)

The **III** chord has a minor third and a perfect fifth, and is called "E Minor" or, **III chord** or **Em**.

F  
IV

The **IV** chord has a major third and a perfect fifth, and so is called "F Major" or **IV chord** or **F**.

G  
V

The **V** chord has a major third and a perfect fifth, and so is called "G Major" or **V chord** or **G**.

Am  
VI (or vi)

The **VI** chord has a minor third and a perfect fifth, and so is called "A Minor" or **VI chord** or **Am**.

Bdim  
VII (or vii)

The **VII** chord has a minor third and a diminished fifth, and so is called "B diminished" or **VII chord** or **Bdim**.

Note: Some books will use small Roman Numerals to designate Minor Chords or Secondary Chords.