

Let's summarize the **C Chord Family**. I'm supposed to label these 7 chords using Roman numerals, but I don't *like* 'em, and it's *my* book, so I'm sticking with the Arabic:

C	Dm	Em	F	G	Am	Bdim
1	2	3	4	5	6	7

As long as a tune is in the **Key of C**, these are the chords you can expect to appear. *They belong to other keys as well, but this is the **only** key that they **all** belong to.*

The **Major chords** are the most common, and they occupy the **1st**, **4th** and **5th** slots. In the **Key of C**, these chords are **C**, **F** and **G**. Major chords all have the same bright, sunny, happy dispositions. It's their **Chord Quality**. Cock-eyed optimists, cocker spaniel puppies. Many, many pop, folk and country tunes can be played with just the three Major chords, and these tunes are familiarly known as **1 - 4 - 5** tunes. Many, many, *many*.

Point of Order: It's easy to confuse this **1 - 4 - 5** business with the **1 - 3 - 5** business. "**1 - 3 - 5**" refers to the *notes within a Triad*, the scale degrees we've been discussing. "**1 - 4 - 5**" refers to *Triads within a key*, chords *already* constructed from the notes.

In other words, each member of the **1 - 4 - 5** group is composed of its own **1 - 3 - 5**. So, in the **Key of C**, the **1 chord**, **C**, is made up of the **1 - 3 - 5** triad, **C - E - G**, and the **4 chord** is made up of its own **1 - 3 - 5** triad, **F - A - C**, and the **5 chord** is made up of its own **1 - 3 - 5** triad, **G - B - D**.

The **Minor chords** are used less often in Major keys, more so in the Minor keys that we'll discuss later. They occupy the **2nd**, **3rd** and **6th** positions in the Chord Family; in the **C Chord Family**, they happen to be **Dm**, **Em** and **Am**. The Minor Chord Quality is darker. These are the sad chords, the blue chords, the *scary* chords, the *war* chords.

Then there is the **7 chord**, the **Diminished chord**. The Diminished Chord Quality is darker still, but in a more dissonant, jarring way than the Minor Chord Quality. We'll revisit the **Bdim** chord on page 30, and figure out what to do with it then.

Very important: The "7 chord" should not be confused with the "7th chord" (page 31).

The **7 chord** is a *Triad* and member of the Chord Family, like the **1**, **4** and **5 chords**. In contrast, the term **7th chord** refers to a different category of chord from the Major, Minor and Diminished qualities. In fact, Major, Minor and Diminished Triads can all be turned *into* 7th chords (page 68). *There is even a **Bdim7** chord (a 7-7th chord).*