

## Chapter Three: Other Keys

First, let's take one more pass at the *Key of C* to create a template for going forward. Let's review how to generate the **C Chord Family** from the **C Major Scale** (page 18).

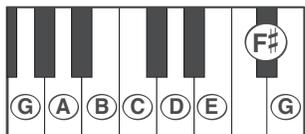
We assemble the 7 Triads, one for each scale degree, using the **1 - 3 - 5** formula:

- 1 chord: (C) D (E) F (G) A B C D E F = C - E - G = **C**
- 2 chord: C (D) E (F) G (A) B C D E F = D - F - A = **Dm**
- 3 chord: C D (E) F (G) A (B) C D E F = E - G - B = **Em**
- 4 chord: C D E (F) G (A) B (C) D E F = F - A - C = **F**
- 5 chord: C D E F (G) A (B) C (D) E (F) = G - B - D / F = **G / G7**
- 6 chord: C D E F G (A) B (C) D (E) F = A - C - E = **Am**
- 7 chord: C D E F G A (B) C (D) E (F) = B - D - F = **Bdim**

### Key of G

NOW. Let's investigate the **Key of G**, which is up a **Fifth** from **C** (one step clockwise around the Circle of Fifths, from 12 to 1 o'clock) and has one sharp (**F#**). (Review page 8.)

**G**  
Major  
Scale



G	A	B	C	D	E	(F#)	G
1	2	3	4	5	6	(7)	8/1



Let's go through the same process to generate the **G Chord Family**. Start by rotating the **G** chord around to the Tonic position, then change all the **F** notes to **F#** notes.

- 1 chord: (G) A (B) C (D) E F# G A B C = G - B - D = **G**
- 2 chord: G (A) B (C) D (E) F# G A B C = A - C - E = **Am**
- 3 chord: G A (B) C (D) E (F#) G A B C = B - D - F# = **Bm**
- 4 chord: G A B (C) D (E) F# (G) A B C = C - E - G = **C**
- 5 chord: G A B C (D) E (F#) G (A) B (C) = D - F# - A (C) = **D or D7**
- 6 chord: G A B C D (E) F# (G) A (B) C = E - G - B = **Em**
- 7 chord: G A B C D E (F#) G (A) B (C) = F# - A - C = **F#dim**