

Chord Choices for Songwriting

Scale Degree		1	2	3	4		5	6	7
1	Triads in Maj Key	I	ii	iii	IV		V	vi	vii ⁰
		C	Dm	Em	F		G	Am	B ⁰
2	7th Chords in Maj Key	IM7	iim7	iiim7	IVM7		V7	vim7	vii ⁰ m7b5
		Cmaj7	Dm7	Em7	FMaj7		G7	Am7	Bm7b5
3	Secondary Dominant 7	C7	D7	E7	F7	F#7	G7	A7	B7
		V7/IV	V7/V	V7/vi	V7/bVII	V7/vii	V7/I	V7/ii	V7/iii
4	Borrowed Chords	i	iim7b5	bIII	iv		v	bVI	bVII
		Cm	Dm7b5	Eb	Fm		Gm	Ab	Bb

Negative Harmony allows substitution of chords in the major key with chords borrowed from the parallel minor mode. If mapped as shown above, the consonant notes and tension notes are retained functionally in the new chord.

Chord Quality Substitutions Altered and added tones for color

Tonic	Major	M7	M9	M13	M6	M6/9		
Subdominant	minor	m7	m7b5	Mm7	m9	m6		
Dominant	Dom7	7b9	7#9	m7b5	7#5	7b5	dim7	

Notation Conventions for Chord Inversions Figured Bass

Inversions are notated using FIGURED BASS (numbers right of the Roman numeral)

Symbol	Definition	Bass Note	
(no figured bass)	Triad in root position	Root	TRIADS
6	Triad in 1st inversion	3rd	
$\frac{6}{4}$	Triad in 2nd inversion	5th	
7	7th Chord in root position	Root	7TH CHORDS
$\frac{6}{5}$	7th Chord in 1st inversion	3rd	
$\frac{4}{3}$	7th Chord in 2nd inversion	5th	
$\frac{4}{2}$	7th Chord in 3rd inversion	7th	

Lower any note of a diminished 7th chord by 1/2 step and it becomes the root of a Dominant 7th chord