

**The Nashville Number System** is a method of transcribing music by denoting the scale degree on which a chord is built. It was developed by Neal Matthews, Jr. in the late 1950s as a simplified system for The Jordanaires to use in the studio and further developed by Charlie McCoy.

It resembles the Roman numeral and figured bass systems traditionally used to transcribe a chord progression since as early as the 1700s.

In Western Music there are **12 notes total** starting with **“A”** and going to **“G#”** - between every pair of natural notes there is a sharp or a flat - except between **“B”** and **“C”** & **“E”** and **“F”**.

For every sharp (#) there is a flat (b) that represents the same note/chord. Sharp means it's higher than the note/chord, flat means it's lower.

To sharp any note/chord (ex: A to A#) move the note/chord position up a half step - (asend)  
 To flat any note/chord (ex: B to Bb) move the note/chord poistion down a half step - (desend)

DIATONIC SCALE DEGREES	TONIC	SUPER TONIC	MEDIANT	SUB DOMINATE	DOMINATE	SUB MEDIANT	LEADING TONE	TONIC	SUPER TONIC	MEDIANT	SUB DOMINATE	DOMINATE	SUB MEDIANT
SOLFEGE	DO	RE	MI	FA	SOL	LA	TI	DO (octave)	RE	MI	FA	SOL	LA
NASHVILLE NUMBERS MAJOR DEGREES	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>1</b> (8)	<b>2</b> (9)	<b>3</b> (10)	<b>4</b> (11)	<b>5</b> (12)	<b>6</b> (13)

DIATONIC SCALE DEGREES	TONIC	SUPER TONIC	MEDIANT	SUB DOMINATE	DOMINATE	SUB MEDIANT	LEADING TONE	TONIC	SUPER TONIC	MEDIANT	SUB DOMINATE	DOMINATE	SUB MEDIANT
SOLFEGE	DO	RE	MI	FA	SOL	LA	TI	DO (octave)	RE	MI	FA	SOL	LA
NASHVILLE NUMBERS MAJOR DEGREES	1	2	3	4	5	6	7	1 (8)	2 (9)	3 (10)	4 (11)	5 (12)	6 (13)
KEY													
A	A	B	C#/Db	D	E	F#/Gb	G#/Ab	A	B	C#/Db	D	E	F#/Gb
A#/Bb	A#/Eb	C	D	D#/Eb	F	G	A	A#/Bb	C	D	D#/Eb	F	G
B	B	C#/Db	D#/Eb	E	F#/Gb	G#/Ab	A#/Bb	B	C#/Db	D#/Eb	E	F#/Gb	G#/Ab
C	C	D	E	F	G	A	B	C	D	E	F	G	A
C#/Db	C#/Db	D#/Eb	F	F#/Gb	G#/Ab	A#/Bb	C	C#/Db	D#/Eb	F	F#/Gb	G#/Ab	A#/Bb
D	D	E	F#/Gb	G	A	B	C#/Db	D	E	F#/Gb	G	A	B
D#/Eb	D#/Eb	F	G	G#/Ab	A#/Bb	C	D	D#/Eb	F	G	G#/Ab	A#/Bb	C
E	E	F#/Gb	G#/Ab	A	B/B	C#/Db	D#/Eb	E	F#/Gb	G#/Ab	A	B/B	C#/Db
F	F	G	A	A#/Bb	C	D	E	F	G	A	A#/Bb	C	D
F#/Gb	F#/Gb	G#/Ab	A#/Bb	B/B	C#/Db	D#/Eb	F	F#/Gb	G#/Ab	A#/Bb	B/B	C#/Db	D#/Eb
G	G	A	B	C	D	E	F#/Gb	G	A	B	C	D	E
G#/Ab	G#/Ab	A#/Bb	C	C#/Db	D#/Eb	F	G	G#/Ab	A#/Bb	C	C#/Db	D#/Eb	F