

Omit		
Chord:	Writing:	Chord Structure (L-H)
C7sus4 (omit5) or (No5)	C ⁷ _{sus4} (omit5), C ⁷ _{sus4} (no5)	C, E, F, B \flat

Triads (Using C as the Chord root)	
Chord:	Writing:
Major:	C, CM, CMaj, C Δ
Minor:	c, Cm, Cmin, C-
Diminished:	Cdim, C ^o , Cm ^(b5) , C ⁻ (b5)
Augmented:	Caug, C+, C ^(#5)
Major b5	CM ^{b5} , C ^{b5}

Seventh Chords (Using C as the chord root)	
Chord:	Writing:
Dominant:	C ⁷
Dominant Flat 5	C ⁷ (b5)
Dominant Sus 2/ Sus 4	C ⁷ _{sus2} , C ⁷ _{sus4}
Dominant Seven/Six	C ⁷ /6
Major:	C ^{maj7} , C Δ ⁷ , C Δ
Major Seventh Flat Five:	CM ⁷ (b5)
Major sus 2/ Sus 4	CM ⁷ _{sus2} , CM ⁷ _{sus4}
Minor:	Cm ⁷ , Cmin ⁷ , C ⁻⁷
Minor Major:	CmM ⁷ , Cmin ^{Maj7} , C ^{-M7}
Minor Seven/Six	Cm ⁷ /6
Minor Major Seventh Sharp 5	Cm ^{M7} (#5), Cmin ^{M7} (#5)
Augmented:	Caug ⁷ , C+ ⁷ , C ⁷ #5
Augmented Major Seventh	CM ⁷ (#5), C _{aug} ^{M7} , C+ ^{M7} , C+ Δ ⁷
Half-Diminished:	C ^o , C ^{o7} , Cm ⁷ (b5), C ⁻⁷ (b5)
Diminished:	C ^{o7} , Cdim ⁷
Diminished Major Seventh:	C ^o M ⁷

Upper Chord Extensions (9,11,13)

When editing Upper chord extensions, unless it says (add), we stack up to the chord. C⁹ would be: C, E, G, B \flat , D, with D being the ninth. When it says (add) or has an (add) symbol, we use the root chord and add the note notated on top. **All of these are based on a Dominant 7th chord.** If we wanted a Major 7th we would notate that and the added note.



9ths		
Chord	Chord Symbol	Notes in Chord (L-H)
9 ^{ths} :	C ⁹	C, E, G, B ^b , D
Major Ninth	CM ⁹ , CMaj ⁹	C, E, G, B, D
Minor Ninth	Cm ⁹ , Cmin ⁹	C, E ^b , G, B ^b , D
Minor-Major Ninth	Cm ^{M9} , Cmin ^{Maj9}	C E ^b , G, B, D
Minor Seventh Flat 9	Cm ^{7(b9)} , Cmin ^{7(b9)}	C, E ^b , G, B ^b , D ^b
Major Seventh Flat 9	CM ^{7(b9)}	C, E, G, B, D ^b
Major Seventh Sharp 9	CM ^{7(#9)}	C, E, G, B, D [#]
Dominant Seventh Sharp 9	C ^{7(#9)}	C, E, G, B ^b , D [#]
Dominant Seventh Flat 9	C ^{7(b9)}	C, E, G, B ^b , D ^b
Minor-Major Seventh Flat 9	Cm ^{M7(b9)}	C, E ^b , G, B, D ^b
Dominant Ninth Flat 5	C ^{9(b5)}	C, E, G ^b , B ^b , D
Major Ninth Flat 5	CM ^{9(b5)}	C, E, G ^b , B, D
Diminished Ninth	C ^{o9} , C ^{dim9}	C, E ^b , G ^b , (^{b7})A, D
Half-Diminished Ninth	C ^{o9} , Cmin ^{9(b5)}	C, E ^b , G ^b , B ^b , D ^b
Augmented Dominant Ninth	C ^{9(#5)}	C, E, G [#] , B ^b , D
Augmented Major Ninth	CM ^{9(#5)}	C, E, G [#] , B, D

Upper Chord Extensions 11		
Chord:	Writing:	Chord Structure (L-H)
11 ^{ths}	C ¹¹	C, E, (G), B ^b , (D), F
Major Eleventh	CM ¹¹ , CMaj ¹¹	C, E, (G), B, (D), F
Minor Eleventh	Cm ¹¹ , Cminaj ¹¹ , C- ¹¹	C, E ^b , (G), B ^b , (D), F
Minor Major Eleventh	Cm ^{M11} , Cmin ^{Maj11}	C, E ^b , (G), B, (D), F
Lydian Dominant	C ^{7(#11)} , C ^{#11}	C, E, (G), B ^b , (D), F [#]
Major Seventh Sharp 11	CM ^{7(#11)} , C ^{Δ7(#11)}	C, E, (G), B, (D), F [#]
Minor Ninth Sharp 11	Cm ^{9(#11)}	C, E ^b , (G), B ^b , (D), F [#]
Dominant Eleventh Flat 5	C ^{11(b5)}	C, E, G ^b , B ^b , (D), F
Diminished Eleventh	C ^{o11} , C ^{dim11}	C, E ^b , G ^b , B, (D), F
Half-Diminished eleventh	C ^{o11} , Cmin ^{11(b5)}	C, E ^b , G ^b , B ^b , (D), F
Augmented Major Eleventh	CM ^{11(#5)}	C, E, G [#] , B, (D), F
Augmented Dominant Eleventh	C ^{aug11} , C ^{11(#5)}	C, E, G [#] , B ^b , (D), F
Major Eleventh Flat 9	CM ^{11(b9)}	C, E, (G), B, D ^b , F
Minor Eleventh Flat 9	Cm ^{11(b9)}	C, E ^b , (G), B ^b , D ^b , F



Upper Chord Extensions 11 (cont)

Dominant Eleven Flat 9	$C^{11(b9)}$	C, E, (G), B \flat , D \flat , F
Diminished Eleventh Flat 9	$C^{o11(b9)}$, $C_{dim}^{o11(b9)}$	C, E \flat , G \flat , ($\flat 7$) A, D \flat , F
Dominant Seventh Flat 9 Sharp 11	$C^{7(b9\#11)}$	C, E, (G), B \flat , D \flat , F \sharp
Dominant Seventh Sharp 9 Sharp 11	$C^{7(\#9\#11)}$	C, E, (G), B \flat , D \sharp , F \sharp
Minor Major Ninth Sharp 11	$Cm^{M9(\#11)}$	C, E \flat , (G), B, (D), F \sharp
Major Eleventh Flat 5	$CM^{11(b5)}$	C, E, G \flat , B, (D), F

Notes in parenthesis can be omitted.

Suspended Chords

Chord:	Writing:	Chord Structure (L-H)
Sus/Sus4	C^{sus} , C^{sus4}	C, F, G
Sus2	C^{sus2}	C, D, G

Upper Chord Alterations, (#, \flat)

These apply to the note that is either sharpened or flattened. **Note that alterations go AFTER the ENTIRE chord is built**

Upper Chord Alterations

Chord:	Writing:	Chord Structure (L-H)
7(#9)	$C^{7(\#9)}$	C, E, G, B \flat , D \sharp
11(\flat 13)	$C^{11(\flat 13)}$	C, E, G, B \flat , D, F, A \flat
9#11 \flat 13	$C^{9(\#11\flat 13)}$	C, E, G, B \flat , D, F \sharp , A \flat

Power/6th Chords:

Chord:	Writing:	Chord Structure (L-H):
Root and 5 th	C^5	C, G
6 ^{ths} :	C^6 , CM^6 , $CMaj^6$	C, E, G, A
Minor 6th:	$Cmin6$, Cm^{M6}	C, E \flat , G, A
Minor chord plus Minor 6th:	$Cm(-)^{(\flat 6)}$, $Cm(-)^{(add\flat 6)}$, $Cm(-)^{(+\flat 6)}$	C, E \flat , G, A \flat
C Major Sixth Flat 5	$CM^{6(\flat 5)}$	C, E, G \flat , A
Add 6 th and 9 th	$C^6/9$, $C^{(add(+)\flat 6/add(+)\flat 9)}$	C, E, G, A, D
Minor $^6/9$	$Cmi^6/9$, $C^{-6/9}$	C, E \flat , G, A, D

A note for 6th chords: When something is m6, the chord itself is minor, NOT the 6th interval. When we want a minor chord plus a minor 6th, we put the flat 6 in parenthesis.



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Altered Chords:

Chord:	Writing:	Chord Structure (L-H)
Altered	Calt	C, E, Gb/#, Bb, OR, C, G, Gb/#, Bb, Db/#

An altered chord is a variety of chords that can be created with either a flat or sharpened 5th and 9th, built on a dominant 7th chord.

Slash/Inverted Triad Chords:

Chord:	Writing:	Chord Structure (L-H):	How to find the Key Root
3 rd On top:	C/E, C ⁶	E, G, C	5 th above chord root.
5 th On top:	C/G, C ⁶ ₄	G, C, E	4 th above chord root.

DO NOT write a fraction symbol.

Slash/Inverted Seventh Chords:

Chord	Writing:	Chord Structure:	How to find the key root:
3 rd on top:	C ⁷ /E, C ⁶ ₅	E, G, Bb, C	6 th above the chordal root.
5 th on top:	C ⁷ /G, C ⁴ ₃	G, Bb, C, E	4 th above the chordal root.
7 th on top:	C ⁷ /Bb, C ⁴ ₂	Bb, C, E, G	2 nd above the chordal root.

Note the inversion symbols are different. Note that unless specified, all inversions are based off of the Dominant 7th chord. So in C, that means the B will be flat. The key root is not the same as the chordal root.

Neopolitan Chord:

Writing:	Chord Structure (L-H):
N ⁶ , bII6, bII ⁶	In C: F, Ab, Db,

The Neopolitan Chord is built upon the flattened 2nd degree of any scale. So in Bb, that would be Cb. In C, it would be Db. It has a **Pre-Dominant** harmonic function, and is voiced as follows:

In C, take the 2nd, (D), lower it a half step (Db). Take the Db, and make a major Db triad, (Db, F, Ab). Use first inversion (Known as N⁶) and you're done!

