

Omit		
Chord:	Writing:	Chord Structure (L-H)
C7sus4 (omit5) or (No5)	C <sup>7</sup> <sub>sus4</sub> (omit5), C <sup>7</sup> <sub>sus4</sub> (no5)	C, E, F, B <sup>b</sup>

Triads (Using C as the Chord root)	
Chord:	Writing:
Major:	C, CM, CMaj, CΔ
Minor:	c, Cm, Cmin, C-
Diminished:	Cdim, C <sup>o</sup> , Cm <sup>(b5)</sup> , C <sup>-(b5)</sup>
Augmented:	Caug, C+, C <sup>(#5)</sup>
Major b5	CM <sup>b5</sup> , C <sup>b5</sup>

Seventh Chords (Using C as the chord root)	
Chord:	Writing:
Dominant:	C <sup>7</sup>
Dominant Flat 5	C <sup>7(b5)</sup>
Dominant Sus 2/ Sus 4	C <sup>7sus2</sup> , C <sup>7sus4</sup>
Dominant Seven/Six	C <sup>7/6</sup>
Major:	C <sup>maj7</sup> , CΔ <sup>7</sup> , CΔ
Major Seventh Flat Five:	CM <sup>7(b5)</sup>
Major sus 2/ Sus 4	CM <sup>7sus2</sup> , CM <sup>7sus4</sup>
Minor:	Cm <sup>7</sup> , Cmin <sup>7</sup> , C <sup>-7</sup>
Minor Major:	CmM <sup>7</sup> , Cmin <sup>Maj7</sup> , C <sup>-M7</sup>
Minor Seven/Six	Cm <sup>7/6</sup>
Minor Major Seventh Sharp 5	Cm <sup>M7(#5)</sup> , Cmin <sup>M7(#5)</sup>
Augmented:	Caug <sup>7</sup> , C+ <sup>7</sup> , C <sup>7#5</sup>
Augmented Major Seventh	CM <sup>7(#5)</sup> , Caug <sup>M7</sup> , C+ <sup>M7</sup> , C+ <sup>Δ7</sup>
Half-Diminished:	C <sup>o7</sup> , C <sup>o7</sup> , Cm <sup>7(b5)</sup> , C <sup>-7(b5)</sup>
Diminished:	C <sup>o7</sup> , Cdim <sup>7</sup>
Diminished Major Seventh:	C <sup>oM7</sup>

**Upper Chord Extensions (9,11,13)**

When editing Upper chord extensions, unless it says (add), we stack up to the chord. C<sup>9</sup> would be: C, E, G, B<sup>b</sup>, 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.



By **This.Musician**  
(This.Musician.21)  
[cheatography.com/this-musician-21/](http://cheatography.com/this-musician-21/)

Published 28th August, 2022.  
Last updated 31st August, 2023.  
Page 2 of 4.

Sponsored by **CrosswordCheats.com**  
Learn to solve cryptic crosswords!  
<http://crosswordcheats.com>

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

Upper Chord Extensions 11		
Chord:	Writing:	Chord Structure (L-H)
11 <sup>ths</sup>	C <sup>11</sup>	C, E, (G), B <sup>b</sup> , (D), F
Major Eleventh	CM <sup>11</sup> , CMaj <sup>11</sup>	C, E, (G), B, (D), F
Minor Eleventh	Cm <sup>11</sup> , Cminaj <sup>11</sup> , C- <sup>11</sup>	C, E <sup>b</sup> , (G), B <sup>b</sup> , (D), F
Minor Major Eleventh	Cm <sup>M11</sup> , Cmin <sup>Maj11</sup>	C, E <sup>b</sup> , (G), B, (D), F
Lydian Dominant	C <sup>7(#11)</sup> , C <sup>#11</sup>	C, E, (G), B <sup>b</sup> , (D), F <sup>#</sup>
Major Seventh Sharp 11	CM <sup>7(#11)</sup> , C <sup>Δ7(#11)</sup>	C, E, (G), B, (D), F <sup>#</sup>
Minor Ninth Sharp 11	Cm <sup>9(#11)</sup>	C, E <sup>b</sup> , (G), B <sup>b</sup> , (D), F <sup>#</sup>
Dominant Eleventh Flat 5	C <sup>11(b5)</sup>	C, E, G <sup>b</sup> , B <sup>b</sup> , (D), F
Diminished Eleventh	C <sup>o11</sup> , C <sup>dim11</sup>	C, E <sup>b</sup> , G <sup>b</sup> , B, (D), F
Half-Diminished eleventh	C <sup>o11</sup> , Cmin <sup>11(b5)</sup>	C, E <sup>b</sup> , G <sup>b</sup> , B <sup>b</sup> , (D), F
Augmented Major Eleventh	CM <sup>11(#5)</sup>	C, E, G <sup>#</sup> , B, (D), F
Augmented Dominant Eleventh	C <sup>aug11</sup> , C <sup>11(#5)</sup>	C, E, G <sup>#</sup> , B <sup>b</sup> , (D), F
Major Eleventh Flat 9	CM <sup>11(b9)</sup>	C, E, (G), B, D <sup>b</sup> , F
Minor Eleventh Flat 9	Cm <sup>11(b9)</sup>	C, E <sup>b</sup> , (G), B <sup>b</sup> , D <sup>b</sup> , 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 <sup>th</sup>	$C^5$	C, G
6 <sup>ths</sup> :	$C^6$ , $CM^6$ , $CMaj^6$	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 <sup>th</sup> and 9 <sup>th</sup>	$C^6/9$ , $C^{(add(+)\flat 6/add(+)\flat 9)}$	C, E, G, A, D
Minor $^6/9$	$Cmi^6/9$ , $C^-6/9$	C, E $\flat$ , G, A, D

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



By **This.Musician**  
(This.Musician.21)  
[cheatography.com/this-musician-21/](http://cheatography.com/this-musician-21/)

Published 28th August, 2022.  
Last updated 31st August, 2023.  
Page 4 of 4.

Sponsored by **CrosswordCheats.com**  
Learn to solve cryptic crosswords!  
<http://crosswordcheats.com>

### 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 7<sup>th</sup> chord.

### Slash/Inverted Triad Chords:

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

**DO NOT write a fraction symbol.**

### Slash/Inverted Seventh Chords:

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

Note the inversion symbols are different. Note that unless specified, all inversions are based off of the Dominant 7<sup>th</sup> 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 <sup>6</sup> , bII6, bII <sup>6</sup>	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 N<sup>6</sup>) and you're done!

