

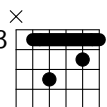


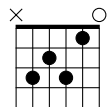


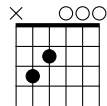


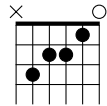


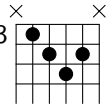


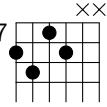


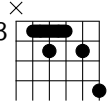


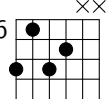


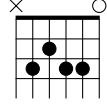


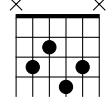


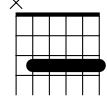


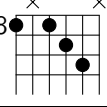


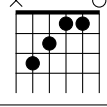


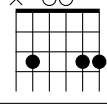


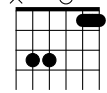


Jazz Chords in C

Minor Seventh	C_{min}^7 C_{m7} $C-^7$	1 m3 5 m7 C E^b G B^b Minor Triad	  
Dominant Seventh	C^7	1 M3 5 m7 C E G B^b Major Triad	   <div> C^{7-5}: dim 5th C^{7+5}: aug 5th </div>
Major Seventh	C_{maj}^7 CM^7 $C\Delta^7$	1 M3 5 M7 C E G B Major Triad	  
Major Sixth	C^6	1 M3 5 M6 C E G D Major Triad	   <div> Cm^6: dim 3rd $C^{6/9}$: add 9th </div>
Diminished	C^o $Cdim$	1 m3 d5 C E^b G^\sharp	   interchangeable with C^{o7}
Fully Diminished Seventh	C^{o7} $Cdim^7$	1 m3 d5 d7 C E^b G^b B^{bb} Diminished	   interchangeable with C^o
Half Diminished Seventh	$C^{\circ 7}$ C_{m7b5} $C-^7b5$	1 m3 d5 m7 C E^b G^b B^b Diminished	   can also be thought of as Cm^7 with a dim 5 th
Minor Ninth	Cm^9	1 m3 5 m7 M9 C E^b G B^b D Minor Seventh	  
Dominant Ninth	C^9	1 M3 5 m7 M9 C E G B^b D Dominant Seventh	   opt. 5 th
Major Ninth	C_{maj}^9	1 M3 5 M7 M9 C E G B D Major Seventh	  
Eleventh	C^{11}	1 5 m7 M9 11 C G B^b D F Dominant Ninth	   omit 3 rd optional 1 st , 5 th , 9 th
Thirteenth	C^{13}	1 M3 5 m7 M9 M13 C E G B^b D A Dominant Ninth	   optional 1 st , 5 th , 9 th
Augmented	C^+ C_{aug} $C^\sharp 5$	1 M3 d5 C E G^\sharp	   C_{aug}^7 is identical to C^{7+5}
Suspended	C_{sus2}	1 M2 5 C D G	  
Suspended	C_{sus4}	1 4 5 C F G	  

Other Info

”Slash” chords: the use of the slash in chord writing simply means that whatever is below the slash must be the bass note. Consequently, C/E indicates a C major triad with an E in the bass (first inversion). Be aware that there need not be a harmonic relationship between the chord above the slash and the note below it. This makes it possible to write chords that would be impossible to analyze in Roman numerals such as Cm/F \sharp .

A special situation arises when a minor seventh chord is placed in first inversion (for example: Am⁷/C). While this notation will agree with traditional Roman numeral analysis, it will only rarely appear in jazz chord symbols. This type of chord would almost always be written as C⁶; that is, a C major chord, with an added 6th scale degree.

In Jazz, most chords are voiced with four pitches (regardless of the chord) and are played in the left hand near middle C. This sometimes means leaving out pitches and sometimes means adding pitches (triads are rare in jazz). See a chord glossary for specifics. The right hand would either play the tune, play a solo, or emphasize roots and 5ths.