

# Jazz Chords in C

Minor Seventh	Cmin <sup>7</sup> Cm <sup>7</sup> C <sub>-</sub> <sup>7</sup>	Minor Seventh Minor Triad				
Dominant Seventh	C <sup>7</sup>	Minor Seventh Major Triad				C <sup>7</sup> b <sup>5</sup> : dim 5 <sup>th</sup> C <sup>7</sup> - <sup>5</sup> : dim 5 <sup>th</sup> C <sup>7</sup> # <sup>5</sup> : aug 5 <sup>th</sup> C <sup>7</sup> + <sup>5</sup> : aug 5 <sup>th</sup>
Major Seventh	Cmaj <sup>7</sup> CM <sup>7</sup> CΔ <sup>7</sup>	Major Seventh Major Triad				
Major Sixth	C <sup>6</sup>	Major Sixth Major Triad				Cm <sup>6</sup> : dim 3 <sup>rd</sup> C <sup>6</sup> /9: add 9 <sup>th</sup>
Diminished	C <sup>o</sup> Cdim	Diminished Fifth Minor Third Root				interchangeable with C <sup>o7</sup>
Fully Diminished Seventh	C <sup>o7</sup> Cdim <sup>7</sup>	Diminished Seventh Diminished				interchangeable with C <sup>o</sup>
Half Diminished Seventh	C <sup>ø7</sup> Cm <sup>7</sup> b <sup>5</sup> C <sub>-</sub> <sup>7</sup> b <sup>5</sup>	Minor Seventh Diminished				can also be thought of as Cm <sup>7</sup> with a dim 5 <sup>th</sup>
Minor Ninth	Cm <sup>9</sup>	Major Ninth Minor Seventh				
Dominant Ninth	C <sup>9</sup>	Major Ninth Dominant Seventh				opt. 5 <sup>th</sup>
Major Ninth	Cmaj <sup>9</sup>	Major Ninth Major Seventh				
Eleventh	C <sup>11</sup>	Perfect Eleventh Dominant Ninth				omit 3 <sup>rd</sup> opt. 1 <sup>st</sup> opt. 5 <sup>th</sup> opt. 9 <sup>th</sup>
Thirteenth	C <sup>13</sup>	Major Thirteenth Dominant Ninth				opt. 1 <sup>st</sup> opt. 5 <sup>th</sup> opt. 9 <sup>th</sup>
Augmented	C <sup>+</sup> Caug C <sup>#5</sup>	Augmented Fifth Major Third Root				Caug <sup>7</sup> is identical to C <sup>7</sup> + <sup>5</sup>
Suspended	Csus2	Perfect Fifth Major Second Root				
Suspended	Csus4	Perfect Fifth Perfect Fourth Root				

## 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: Am<sup>7</sup>/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 C<sup>6</sup>; that is, a C major chord, with an added 6<sup>th</sup> 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.