
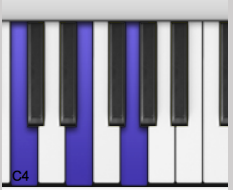





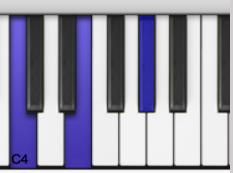


TRIADS (Three Note Tertian Chords)


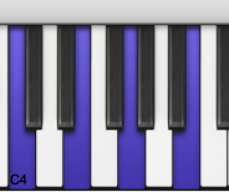


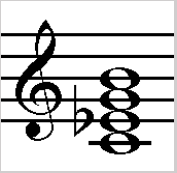
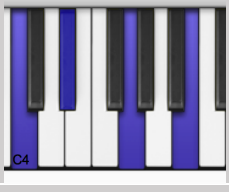

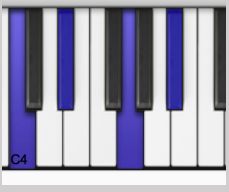
Name	Notation	Chord Tones Intervals	Jazz/Pop Symbol	Keyboard Diagram	Notes+ Integer Notation
Major		1 – 3 – 5 M3+m3	C CM C Δ C _{MA}		N.O. = [0,4,7] Prime = (037)
Minor		1 – $b3$ – 5 m3+M3	C $-$ C _M C _{MI}		N.O. = [0,3,7] Prime = (037)
Diminished		1 – $b3$ – $b5$ m3+m3	C $^{\circ}$ C _{DIM}		N.O. = [0,3,6] Prime = (036) <i>May function as an incomplete Dominant (Major-Minor) seventh chord with the root omitted.</i>
Augmented		1 – 3 – #5 M3+M3	C $+$ C _{AUG}		N.O. = [0,4,8] Prime = (048)










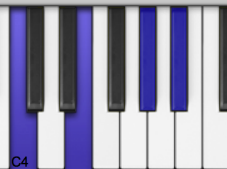
All triads may be inverted in terms of voicing. The inversions of the Major Triad, with a root of C, are given below as a model:


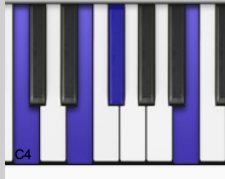


root position	first inversion	second inversion
5 3	6 3	6 4

Note: The figured bass numbers are given as complete. In root position, no figure is necessary. In first inversion, it is enough to write only “6” instead of “6/3”.

SEVENTH CHORDS (Four-Note Tertian Chords)


Name	Notation (root position)	Chord Tones Intervals	Jazz/Pop Symbol	Keyboard Diagram	Notes
Major-Major		1 – 3 – 5 – 7 M3+m3+M3	$C\Delta^7$ C_{MAJ}^7 CM^7		N.O. = [11,0,4,7] Prime = (0158)
Major-Minor (Dominant)		1 – 3 – 5 – $b7$ M3+m3+m3	C^7 CM^7		N.O. = [4,7,10,0] Prime = (0258) <i>This chord, respelled, may also function as a German Augmented Sixth chord (Gr^{+6}), which is voicing for a Dominant flat-9, flat-5, with the root omitted (see Ninth Chords).</i>
Minor-Major		1 – $b3$ – 5 – 7 m3+M3+M3	$C^{-MA}7$ $CM^{-MA}7$		N.O. = [11,0,3,7] Prime = (0148) <i>Not used until the 20th Century.</i>
Minor-Minor		1 – $b3$ – 5 – $b7$ m3+M3+m3	C^{-7} CM^7 Cmi^7		N.O. = [7,10,0,3] Prime = (0358)

<p>Diminished-Major</p>		<p>1 – $b3$ – $b5$ – 7 m3+m3+A3</p>	<p>$C^{\circ MA7}$ C_{DIM}^{MA7}</p>		<p>N.O. = [11,0,3,6] Prime = (0147) <i>Not used until the 20th Century.</i></p>
<p>Half-Diminished</p>		<p>1 – $b3$ – $b5$ – $b7$ m3+m3+M3</p>	<p>$C^{\circ 7}$ $C-7(b5)$ $C_{mi}7(b5)$</p>		<p>N.O. = [10,0,3,6] Prime = (0258) <i>Other names:</i> <i>-Minor Seven flat-5</i></p>
<p>Diminished</p>		<p>1 – $b3$ – $b5$ – $bb7$ m3+m3+m3</p>	<p>$C^{\circ 7}$ $C_{DIM}7$</p>		<p>N.O. = [0,3,6,9] Prime = (0369) <i>This chord often represents a voicing for a rootless Dominant flat-9th chord in the literature.</i></p>
<p>Augmented-Major</p>		<p>1 – 3 – #5 – 7 M3+M3+m3</p>	<p>$C^{+ MA7}$ C_{AUG}^{MA7} $C\Delta 7(\sharp 5)$ $C_{MA\sharp} 7(\sharp 5)$</p>		<p>N.O. = [8,11,0,4] Prime = (0148) <i>Also called a Major 7, sharp 5.</i></p>
<p>Augmented-Minor</p>		<p>1 – 3 – #5 – $b7$ M3+M3+d3</p>	<p>$C7(\sharp 5)$ $C_{M\sharp} 7(\sharp 5)$ C^{+7} $C_{AUG}7$</p>		<p>N.O. = [8,10,0,4] Prime = (0248) <i>Other names:</i> <i>-Major-Minor sharp-5</i> <i>-Dominant sharp-5 (or "Seven sharp 5")</i></p>

<p>Major-Major Flat-5</p>		<p>1 – 3 – \flat5 – 7 M3+d3+A3</p>	<p>$C\Delta 7(\flat 5)$ $C_{MAT} 7(\flat 5)$ $C\Delta 7(\flat 5)$</p>		<p>N.O. = [11,0,4,6] Prime = (0157) <i>Not used until the 20th Century.</i></p>
<p>Major-Minor Flat-5</p>		<p>1 – 3 – \flat5 – \flat7 M3+d3+M3</p>	<p>$C 7(\flat 5)$ $C_{MM} 7(\flat 5)$</p>		<p>N.O. = [4,6,10,0] Prime = (0268) <i>Other names:</i> <i>-Dominant flat-5</i> <i>This chord is also part of the Augmented-Sixth family of altered Dominant and Pre-Dominant chords and is, in this configuration, it functions as a French Augmented Sixth chord ($Fr+^6$).</i></p>

All seventh chords may be inverted in terms of voicing. The inversions of the Major-Major Seventh, with a root of C, are given below as a model:

root position
 first inversion
 second inversion
 third inversion



7
6
4
2

5
3