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System for naming chords This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. "Chord notation" - news · newspapers · books · scholar · JSTOR (November 2019) (Learn how and when to remove this message)
Audio playback is not supported in your browser. You can download the audio file. Letters for triads built on C Musicians use various kinds of chord names and symbols in different contexts to represent musical chords. In most
genres of popular music, including jazz, pop, and rock, a chord quality (e.g. minor or lowercase m, or the symbols o or + for diminished and augmented chords, respectively; chord quality is usually omitted for major chords) whether the
 chord is a triad, seventh chord, or an extended chord (e.g. a slash chord) Macro analysis symbols Triad Root Quality Example Audio Major triad Uppercase C Minor triad Lowercase c Augmented triad Uppercase + C+ Diminished triad
 Lowercase o co Dominant seventh Uppercase 7 C7 For instance, the name C augmented seventh, and the corresponding symbol Caug7, or C+7, are both composed of parts 1 (letter 'C'), 2 ('aug' or '+'), and 3 (digit '7'). These indicate a chord formed by the notes C-E-G$=B$. The three parts of the symbol (C, aug, and 7) refer to the root C, the
augmented (fifth) interval from C to G$, and the (minor) seventh interval from C to B$. Although they are used occasionally in classical music, typically in an educational setting for harmonic analysis, these names and symbols are "universally used in jazz and popular music",[1] in lead sheets, fake books, and chord charts, to specify the chords that
make up the chord progression of a song or other piece of music. A typical sequence of a jazz or rock song in the key of C major might indicate a chord progression such as C - Am - Dm - G7. This chord progression instructs the performer to play, in sequence, a C major triad, an A minor chord, and a G dominant seventh chord. In a
jazz context, players have the freedom to add sevenths, ninths, and higher extensions to the chord. In some pop, rock and folk genres, triads are generally performed unless specified in the chord chart. These chord symbols are used by musicians for a number of purposes. Chord-playing instrumentalists in the rhythm section, such as pianists, use
these symbols to guide their improvised performance of chord voicings and fills. A rock or pop guitarist or keyboardist might literally play the chords as indicated (e.g., the C major chord would be played by playing the notes C, E and G at the same time). In jazz, particularly for music from the 1940s beloop era or later, players typically have latitude to
add in the sixth, seventh, and/or ninth of the chord. Jazz chord voicings often omit the root (leaving it to the bass player) and fifth. As such, a jazz guitarist might voice the C major chord with the notes E, A and D—which are the third, sixth, and ninth of the chord. The bassist (electric bass or double bass) uses the chord symbols to help improvise a
bass line that outlines the chords, often by emphasizing the root and other key scale tones (third, fifth, and in a jazz context, the seventh). The lead instruments, such as a saxophonist or lead guitarist, use the chord chart to guide their improvised solos. The instruments, such as a saxophonist or lead guitarist, use the chord chart to guide their improvised solos.
progressions, according to the chord-scale system. For example, in rock and blues soloing, the pentatonic scale built on the root note is widely used to solo over straightforward chord progressions that use I, IV, and V chords (in the key of C major, these would be the chords C, F, and G7). In a journal of the American Composers Forum the use of
 letters to indicate chords is defined as, "a reductive analytical system that views music via harmonic motion to and from a target chord or tonic".[2] In 2003 Benjamin, Horvit, and Nelson describe the use of letters, "is an analytical technique that
 may be employed along with, or instead of, more conventional methods of analysis such as Roman numeral analysis. The system employs letter names to indicate the roots of chords include:[5] Traditional staff notation. Roman numerals, commonly used in
harmonic analysis.[6] figured bass, widely used in the Baroque era. numbered musical notation, a musical notation that use numbers characters instance of graphical symbols, widely used in China. Nashville Number System, a variant of modern chord symbols, that use Arabic numerals for scale degrees. See also: Major and minor Chord qualities are
related to the qualities of the component intervals that define the chord. The main chord quality are similar to those used for interval quality: No symbol, or sometimes M or Maj for major m, or min for minor aug for augmented
dim for diminished In addition, Δ is used for major seventh,[a] instead of the standard M, or maj – is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or min a lowercase root note is sometimes used for minor, e.g. c instead of the standard m or minor, e.g. c instead of the standard m or minor, e.g. c instead of the standard m or minor, e.g. c instead of the standard m or minor, e.g. c instead of the 
occasionally be used for dominant Chord qualities are sometimes omitted. When specified, they appear immediately after the root note or, if the root is omitted, at the beginning of the chord name or symbol. For instance, in the symbol Cm7 (C minor seventh chord) C is the root and m is the chord quality. When the terms minor, major, augmented,
diminished, or the corresponding symbols do not appear immediately after the root note, or at the beginning of the name or symbol, they should be considered interval qualities. For instance, in CmM7 (minor major seventh chord), m is the chord qualities, rather than chord qualities, rather than chord qualities, rather than chord qualities.
are four basic triads (major, minor, augmented, diminished). They are all tertian—which means defined by the root, a third, and a fifth. Since most other chords are made by adding one or more notes to these triads, the name and symbol of a triad. For instance, a C
augmented seventh chord is a C augmented triad with an extra note defined by a minor seventh interval (minor, in the example) is provided. For instance, a C
augmented major seventh chord is a C augmented triad with an extra note defined by a major seventh interval: C+\Delta 7 = C+ + augmented majorseventh chord augmented triad it contains. This is not true for all chord qualities: the chord qualities half-
diminished and dominant refer not only to the quality of the basic triad but also the 
 with an augmented fifth (8 semitones). A diminished triad can be viewed as a minor triad in which the perfect fifth has been substituted with a diminished fifth (6 semitones). In this case, the augmented fifth (6 semitones). In this case, the augmented triad can be named minor
triad flat five, or minor triad diminished fifth (mb5, mo5, mindim5). Again, the terminology and notation used for triads affects the terminology affects the terminology and notation used for triads affects the terminology affe
augmented fifth. The corresponding symbol is CM7+5, CM7\sharp5, or Cmaj7aug5: CM7+5 = C + M3 + A5 + M7 augmentedchord chordroot majorinterval (In chord symbols, the symbol A, used for augmented intervals, is typically replaced by + or \sharp) In this case, the chord is viewed as a C major seventh chord (CM7) in
 which the third note is an augmented fifth from root (G*), rather than a perfect fifth from root (G). All chord names and symbols including altered fifths, i.e., augmented ($5, +5, aug5) or diminished ($5, o5, dim5) fifths can be interpreted in a similar way. Audio playback is not supported in your browser. You can download the audio file. The four triads,
all built on C: major (C), minor (C-), augmented (C+), and diminished (Co)As shown in the table below, there are four triads, each made up of the root, the third (either major [M3] or minor [m3]) above the root, and the fifth (perfect [P5], augmented [A5], or diminished (Co)As shown in the table below, there are four triads, each made up of the root, the third (either major [M3] or minor [m3]) above the root. The table below shows the names, symbols, and definition for
the four triads, using C as the root. Name Semi-tones[citation needed] Symbols (on C) Definitions Short Long Alteredfifth Component intervals Notes(on C) Third Fifth Major triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 037 Cm C- Cmin m3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 P5 C-E-G Minor triad 047 C CM[b] CA[a] Cmaj[b] M3 
Diminished triad (minor triad flat five) 036 Co Cdim Cmb5 Cmo5 m3 d5 C-Eb-Gb Audio playback is not supported in your browser. You can download the audio file. Five of the most common seventh chord, all built on C: major (CA7), dominant (C7), minor (C-7), half-diminished (C07)A seventh chord is a triad with a seventh. The
 seventh is either a major seventh [M7] above the root, a minor seventh [m7] above the root (flatted 7th), or a diminished seventh note is enharmonically equivalent to the major sixth above the root of the chord. The table below shows the names, symbols, and definitions for the
various kinds of seventh chords, using C as the root. Name Semi-tones[citation needed] Symbols (on C) Definitions Short Long Alteredfifth Component intervals Notes (on C) Third Fifth Seventh 047X C7CMm7 Cmajb7Cmajm7 M3 P5 m7 C-E-G-B Minor-
major seventh 037N CmM7 Cm^{\sharp}7 C-B^{\dagger}8 Augmented seventh (major seventh o37X Cm7 C-Z Cminmaj7 m3 P5 M7 C-E^{\dagger}8 Augmented seventh (dominant seventh sharp five) 048X C+7 Caug7 C7^{\sharp}5 CM7+5 C^{\sharp}5 CM7+5 C^{\dagger}7 C-E^{\dagger}8 Augmented seventh (major seventh o37X Cm7 C-Z Cminmaj7 m3 P5 M7 C-E^{\dagger}8 Augmented seventh o37X Cm7 C-Z Cminmaj7 m3 P5 M7 C-E^{\dagger}9 Cminmaj7 m3 P5 M7 C-E^
C7+5 M3 A5 m7 C-E-G♯-B♭ Half-diminished seventh (minor seventh flat five) 036X CØ CØ7 Cmin7dim5 Cm7♭5 Cm7o5 C −7♭5C−7o5 m3 d5 m7 C-E♭-B♭ Diminished seventh flat five 046X C7♭5 C7dim5 M3 d5 m7 C-E♭-B♭ Extended chords add further notes to seventh chords. Of the seven
notes in the major scale, a seventh chord uses only four (the root, third, fifth, and seventh). The other three notes (the second, fourth, and sixth) can be added in any combination; however, just as with the triads and seventh implies that there is a fifth and a root. In practice, especially
in jazz, certain notes can be omitted without changing the quality of the chord. In a jazz ensemble with a bass player typically plays it. Ninth, eleventh, and thirteenth chords are known as extended tertian chords. These notes are enharmonically
equivalent to the second, fourth, and sixth, respectively, except they are more than an octave above the root. However, this does not mean that they must be played in the higher octave. Although changing the octave of certain notes in a chord (within reason) does change the way the chord sounds, it does not change the essential characteristics or
tendency of it. Accordingly, using the ninth, eleventh in chord notation implies that all the other lower odd numbers are also included. Thus C13 implies that 3, 5, 7, 9, and 11 are also there. Using
an even number such as 6, implies that only that one extra note has been added to the base triad e.g. 1, 3, 5, 6. Remember that this is theory, so in practice they do not have to be played in that ascending order e.g. 5, 1, 6, 3. Also, to resolve the clash between the third and eleventh, one of them may be deleted or separated by an octave. Another way
to resolve might be to convert the chord to minor by lowering the third, which generates a clash between the β3 and the 9. Audio playback is not supported in your browser. You can download the audio file. Four of the most common ninth chords, all built on C: major (CΔ9), dominant minor ninth (C7), dominant minor ninth (C7), and minor (C-9). Ninth chords are
built by adding a ninth to a seventh chord, either a major ninth [M9] or a minor ninth [m9]. A ninth chord is not an extended chord but are most commonly seen with major, minor, and dominant seventh chords. The
most commonly omitted note for a voicing is the perfect fifth. The table below shows the names, symbols, and definitions for the various kinds of ninth 047N2 CM9 CΔ9 Cmaj9 M9 C-E-G-B-D Dominant ninth 047X2
C9 M9 C-E-G-Bb-D Dominant minor ninth 047X1 C7b9 m9 C-E-G-Bb-D Minor-major ninth 037X2 Cm9 C-9 Cmin9 M9 C-Eb-G-Bb-D Minor ninth 048X2 C+9C9#5 Caug9 M9 C-E-G#-Bb-D Half-diminished
ninth 036X2 Cø9 M9 C-Eb-Gb-Bb-D Half-diminished minor ninth 036X1 Cøb9 m9 C-Eb-Gb-B-Db Diminished minor ninth 036X1 Cøb9 m9 C-Eb-Gb-B-Db Diminishe
(C11), a major eleventh chord (CM11), and a minor eleventh chord (C-11)Eleventh chords with the 11th (or fourth) added. However, it is common to leave certain notes out. The major third is often omitted because of a strong dissonance with the 11th, making the third an avoid note. [citation needed] Omission of the third
reduces an 11th chord to the corresponding 9sus4 chord (suspended 9th chord[7]). Similarly, omission of the third as well as fifth in C11 results in a major chord with alternate base B_b/C, which is characteristic in soul and gospel music. For instance: C11 without 3rd = C-(E)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-G-B<sub>b</sub>-D-F \rightarrow C-F-G-B<sub>b</sub>-D = C9sus4 C11 without 3rd and 5th = C-(E)-(G)-C-D-F \rightarrow C-F
B_b-D-F \rightarrow C-F-B_b-D = B_b/C If the ninth is omitted, the chord is no longer an extended tone chord but an added tone chord but an added tone chord but an added tone chord below shows
the names, symbols, and definitions for the various kinds of eleventh 047X25 C11 P11 C-E-G-Bb-D-F Major elevent
D-F Minor eleventh 037X25 Cm11 C-11 Cmin11 P11 C-E-G-B-D-F Augmented major eleventh 048X25 C+11 C11#5 Caug11 P11 C-E-G#-B-D-F Augmented eleventh 036925 Co11 Cdim11 P11 C-E-G#-B-D-F Augmented eleventh 036825 Cm11 C-E-G#-B-D-F Augmented eleventh 036925 Co11 Cdim11 P11 C-E-G-B-D-F Augmented major eleventh 036925 Co11 Cdim11 P11 C-E-G#-B-D-F Augmented eleventh 036825 Cm11 C-E-G#-B-D-F Augmented eleventh 036925 Co11 Cdim11 P11 C-E-G#-B-D-F Augmented el
Alterations from the natural diatonic chords can be specified as C9 \sharp 11, A \trianglerighteq M9 \sharp 11 ... etc. Omission of the fifth in a raised 11th chord reduces its sound to a \trianglerighteq 5 chord.[8] C9 \sharp 11 = C - E - G - B - D - F \sharp \Rightarrow C - E - G - B - D - F = C - E - G - B - D - F = C - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - B - D - E - G - D - E - G - D - E - G - D - E - G - D - E - G - D - E - D - E - G - D - E - D - E - G - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E - D - E
thirteenth chord (C13), a major thirteenth chord (C13), a major thirteenth chord (C-13)Thirteenth chord (C-13)Thirteenth chord (C13), and a minor thirteenth chord (C13), and 
commonly omitted note is the 11th (fourth). The ninth (second) may also be omitted. A very common voicing on guitar for a 13th chord is just the root, third, seventh and 13th (or sixth). For example: C-E-(G)-B_{\flat}-(D)-(F)-A, or C-E-(G)-B_{\flat}-(D)-(F)-A, or C-E-(G)-B_{\flat}-(D)-(F)-A. The table below shows the names, symbols, and
definitions for some thirteenth chords, using C as the root. Name semi-tones Symbols (on C) Quality ofadded 13th Notes (on C) Short Long Major thirteenth 047X259 C13 M13 C-E-G-B-D-F-A Minor major thirteenth 037N259 CmM13 C-M13 Cminmaj13 M13 C-E-G-B-D-F-A Minor
thirteenth 037X259 Cm13 C-13 Cmin13 M13 C-E-G+B-D-F-A Augmented thirteenth 048X259 C+13 C13$5 Caug13 C13$5 
specified as C11113, Gm111913, Gm111913 ... etc. Audio playback is not supported in your browser. You can download the audio file. Added ninth chord built on C, written as Cadd 9 There are two ways to show that a chord is an added tone chord, and it is very common to see both methods on the same score. One way is to simply use the word 'add', for example
Cadd 9. The second way is to use 2 instead of 9, implying that it is not a seventh chord, for instance, C2. Note that this provides other ways of showing a ninth chord, for instance, C7add 2, or C7/9. Generally however, this is shown as simply C9, which implies a seventh in the chord. Added tone chord notation is useful with seventh chords to
indicate partial extended chords, for example, C7add 13, which indicates that the 13th is added to the 7th, but without the 9th and 11th. The use of 2, 4, and 6 rather than 9, 11, and 13 indicates that the chord does not include a seventh unless explicitly specified. However, this does not mean that these notes must be played within an octave of the
root, nor the extended notes in seventh chords should be played outside of the octave, although it is commonly the case. 6 is particularly common in a minor sixth chord (also known as minor/major sixth interval). Audio playback is not supported in your browser. You can download the audio file.6/9 chord built on
C, written as C6/9 It is possible to have added tone chords with more than one added tone chords with the added tone chords with the chord with the chords with the chord with the chords with the chords with the chords with the chords
added note is less than 7, then no seventh is implied, even if there are some notes shown as greater than 7. Audio playback is not supported in your browser. You can download the audio file.sus2 and csus4 chords built on C, written as Csus4, respectivelySuspended chords are notated with the symbols "sus4" or "sus2". When "sus" is alone,
the suspended fourth chord is implied. This "sus" indication can be combined with any other notation. For example, the notation C9sus4 refers to a ninth chord with the third replaced by the fourth: C-F-G-Bb-D-E. A sus4 chord with the
added major third (sometimes called a major 10th) can also be voiced quartally as C-F-Bb-E. Though power chords are not true chords per se, as the term "chord contains only two (the root, the fifth, and often a doubling of the root at the octave),
power chords are still expressed using a version of chord notation. Most commonly, power chords (e.g., C-G-C) are expressed using a "5" (e.g., C5). Power chords are also referred to as fifth chords, indeterminate chords, or neutral chords (e.g., C5). Power chords are also referred to as fifth chords, indeterminate chords, or neutral chords (e.g., C5).
 E-G) since they are inherently neither major nor minor; generally, a power chord refers to a specific doubled-root, three-note voicing of a fifth chord. To represent an extended chord notation with the addition of the words "no3rd," "no3" or the like. The
 aforementioned chord, for instance, could be indicated with C7no3. Audio playback is not supported in your browser. You can download the audio file. First- and second-inversion C major triads, written as C/E and C/GAn inverted chord is a chord with a bass note that is a chord tone but not the root of the chord. Inverted chords are noted as slash
chords with the note after the slash being the bass note. For instance, the notation C/E bass indicates a C major triad in first inversion i.e. a C major triad with an E in the bass (second inversion). See figured bass for alternate method of notating specific notes in the
bass. Upper structures are notated in a similar manner to inversions, except that the bass note is not necessarily a chord tone. For example: C/Ab bass (B-C-E-G), which is equivalent to AbM7#5, C#/E bass (E-G#-C#-E#), and Am/D bass (D-A-C-E). Chord notation in jazz usually gives a certain amount of freedom to the player for how the chord is
voiced, also adding tensions (e.g., 9th) at the player's discretion. Therefore, upper structures are most useful when the composer wants musicians to play a specific tension array. These are also commonly referred as "slash chords". A slash chord is simply a chord placed on top of a different bass note. For example: D/F# is a D chord with F# in the
bass, and A/C# is an A chord with C# in the bass. Slash chords generally do not indicate a simple inversion (which is usually left to the chord to play on top. The bass note may be played instead of or in addition to the chord's usual root note,
 though the root note, when played, is likely to be played only in a higher octave to avoid "colliding" with the new bass note. Polychords, as the name suggests, are combinations of two or more chords. The most commonly found form of a polychord is a bichord (two chords played simultaneously) and is written as follows: upper chord/lower chord, form of a polychord is a bichord (two chords played simultaneously) and is written as follows:
 would mean that the C chord symbol lasts two beats while F and G last one beat each. The slash is separated from the surrounding chord symbols so as not to be confused with the chord-over-a-bass-note notation that also uses a slash. Some fake books extend this slash rhythm notation further by indicating chords that are held as a whole note with a
 diamond, and indicating unison rhythm section rhythmic figures with the appropriate note heads and stems. Simile marks simile mark in the musician to repeat the chord or chords of the preceding measure. When seen with two slashes instead of one it indicates that the previous measure's chords
should play no chord. The duration of this symbol follows the same rules as a regular chord symbol. This is used by composers and songwriters to indicate that the chord-playing musicians (guitar, keyboard, etc.) and the bass player should stop accompanying for the length covered by the "No Chord" symbol. Often the "No Chord" symbol is used to
enable a solo singer or solo instrumentalist to play a pickup to a new section or an interlude without accompaniment. An even more stringent indicates that the entire band, including the drummer and percussionist, should stop playing to allow a
solo instrumentalist to play a short cadenza, often one or two bars long. This rhythm section tacet creates a change of texture and gives the soloist great rhythmic freedom to speed up, slow down, or play with a varied tempo. Alberti bass Jazz chord Tablature Universal key a b c The symbol \( \Delta \) is ambiguous, as it is used by some as a synonym for M
 (e.g., C\Delta = CM and C\Delta = CM7), and by others as a synonym of M7 (e.g., C\Delta = CM7). a b Rarely used symbol. A shorter symbol exists and is used more frequently. Benward, Bruce; Saker, Marilyn Nadine (2003). Music in Theory and Practice (7th ed.). Boston: McGraw-Hill. p. 78. ISBN 0072942622. OCLC 61691613. "The Forum". Sounding
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and Clinton Roemer (1976). Standardized Chord Symbol Notation. Roevick Music Co. ISBN 978-0961268428. Cited in Benward & Saker (2003), p. 76. Retrieved from "2Form of musical chord that encompasses the interval of a ninth when arranged
in close position with the root in the bass.[1] The ninth chord and its inversions exist today, or at least they can exist. The pupil will easily find examples in the literature [such as Schoenberg's Verklärte Nacht and Strauss's opera Salome]. It is not necessary to set up special laws for its treatment. If one wants to be careful, one will be able to use the
laws that pertain to the seventh chords: that is, dissonances resolve by step downward, the root leaps a fourth upward.—Arnold Schoenberg (1948)[2] Heinrich Schenker and also Nikolai Rimsky-Korsakov allowed the substitution of the dominant seventh, leading-tone, and leading tone half-diminished seventh chords, but rejected the concept of a
 ninth chord on the basis that only that on the fifth scale degree (V9) was admitted and that inversion was not allowed of the ninth chords in the common practice period.[5] Ninth (C9) vs added-ninth chord (Cadd9), distinguished, in academic
 textbooks and jazz & rock sheet music, by the presence or absence of a seventh.[6] Dominant ninth chord in four-part writing[7] Major ninth chord on C Dominant ninth chord on C Dominant ninth chord on C Problems playing these files? See media help. There is a difference between a major ninth chord and a dominant ninth chord. A dominant ninth is the combination of a
dominant chord (with a minor seventh) and a major ninth. A major ninth chord (e.g., Cmaj9), as an extended chord, adds the major seventh along with the ninth to the major rinad. Thus, a Cmaj9 consists of C, E, G, B and D. When the symbol "9" is not preceded by the word "major" or "maj" (e.g., C9), the chord is a dominant ninth. That is, the implied
 seventh chord is a dominant seventh, i.e. a major triad plus the minor seventh, to which the ninth is added: e.g., a C9 consists of C, E, G, B, and D. C dominant ninth (C9) would usually be expected to resolve to an F major chord (the implied key, C being the dominant of F). The ninth is commonly chromatically altered by half-step either up or down to
 Bobbie Gentry's "Ode to Billie Joe" and Wild Cherry's "Play That Funky Music".[9] James Brown's "I Got You (I Feel Good)" features a striking dominant 9th arpeggio played staccato at the end of the opening 12-bar sequence. The opening phrase of Chopin's well-known "Minute Waltz" climaxes on a dominant 9th chord: Chopin Waltz in Db, Op. 64, No
1 Chopin Waltz in Db, Op. 64, No. 1 César Franck's Violin Sonata in A Major opens with a dominant ninth chord (E9) in the piano part. When the violin Sonata in A major, opening bars Cesar Franck Violin Sonata in A major, opening bars Debussy's "Hommage a
 Rameau", the second of his first Book of Images for piano solo climaxes powerfully on a dominant 9th, expressed both as a wide-ranging arpeggio: Debussy, from Hommage a Rameau Debussy, from Hommage a Rameau
notes Bb, F, Bb, D, Ab and C.[11] According to Nicholas Cook,[12] Stimmung could, in terms of conventional tonal harmony, be viewed as "simply a dominant ninth chord that is subject to timbral variation. The notes the performers sing are harmonics 2, 3, 4, 5, 7, and 9 of the implied but absent fundamental—the B flat below the bass clef." Dominant
minor ninthComponent intervals from rootminor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth chord consists of a dominant seventh chord and a minor ninth chord on C) A dominant minor ninth c
ninth. In C: C E G Bb Db. Fétis tuned the chord 8:10:12:14:17.[8] In notation for jazz and popular music, this chord is often denoted, e.g., C7b9. In Schubert's Erlkönig, a terrified child calls out to his father when he sees an apparition of the sinister Elf King. The dissonant voicing of the dominant minor ninth chord used here (C7b9) is particularly
effective in heightening the drama and sense of threat. The chord of the ninth ... is merely an additional note added to the flat seventh, which in the minor keys almost as frequently as the flat seventh is in the major keys; but as its
effect on the ear, when the fundamental tone or root is used, is rather harsh, its inversions alone are generally used. This latter chord, when occasionally changed enharmonically for the purpose of making sudden transitions or modulations into distant keys, gratifies the ear more than any other chord.—John Smith (1853)[13] Audio playback is not
supported in your browser. You can download the audio file. (Excerpt from Schubert's Erlkönig - Link to passage, Taruskin (2010, p. 149) remarks on the unprecedented ... level of dissonance at the boy's outcries ... The voice has the ninth, pitched above, and the left hand has the seventh, pitched below. The result is a
virtual 'tone cluster' ... the harmonic logic of these progressions, within the rules of composition Schubert was taught, can certainly be demonstrated. That logic, however, is not what appeals so strongly to the listener's imagination; rather it is the calculated impression (or illusion) of wild abandon.[14] Audio playback is not supported in your browser.
 chord) The minor ninth chord consists of a minor seventh chord and a major ninth. The formula is 1, 5, 5, 7, 9. This chord is written as Am9. This chord is written as Am9. This chord has a more "bluesy" sound and fits very well with the dominant ninth. Major ninthComponent intervals from rootmajor ninthmajor seventhperfect fifthmajor thirdrootTuning8:10:12:15:18Forte no. /
Complement 5-27 / 7-27 Audio playback is not supported in your browser. You can download the audio file. "Wedding Day at Troldhaugen" (Edvard Grieg) "In una stanza con poca luce" (Ennio Morricone: Once Upon a Time in the West soundtrack no. 18) Cmaj9 chord Parallel root-position bop voicings that open the choruses of Thelonious Monk's 1959.
 "Monk's Mood" feature a (C) major ninth chord.[15] The major ninth chord consists of a major seventh chord and a major ninth. The formula is 1, 3, 5, 7, 9. This chord is written as Cmaj9. Minor 6/9 C chord, featuring the major sixth degree of the jazz minor scale.[16] Play Second factor (D), in red, of a C added second chord, Cadd2. Play The 6/9
chord is a pentad with a major triad joined by a sixth and ninth above the root, but no seventh. For example, C6/9 is C-E-G-A-D. It is not a tense chord requiring resolution, and is considered a substitute for the tonic in jazz. The minor tonic
in jazz.[17] The second degree is octave equivalent to the ninth. The ninth chord could be alternatively notated as seventh added second chord (C7sus2). An add9 chord, or added ninth chord, is any chord with an added ninth - Cadd9 consists of C, E, G and D,
 Cmadd9 consists of C, E flat, G, and D, Cdimadd9 consists of C, E flat, G flat, and D, etc. Added ninth chords because the seventh is not necessarily included. An add9 can also be added to an interval, like a C5, resulting in a C5add9 chord which consists of C and G (C5) with D as an added 9 (C, G, D). Note that if the note
is within an octave from the root, it is a second, not a ninth. In the case of C, D, G within a fifth rather than spanning a ninth, this is a Csus2 chord Dominant seventh sharp ninth chord, E (C, D, G instead of C, E, G). Jazz chord Dominant seventh sharp ninth chord, E (C, D, G instead of C, E, G). Jazz chord Dominant seventh sharp ninth chord, E (C, D, G instead of C, E, G). Jazz chord Dominant seventh sharp ninth chord, E (C, D, G instead of C, E, G).
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Smith, John (1853). A Treatise on the Theory and Practice of Music, p. 27. J. McGlashan. [ISBN unspecified]. ^ Taruskin, R. (2010) The Oxford University Press. ^ Walter Everett (Autumn, 2004). "A Royal Scam: The Abstruse and Ironic Bop-Rock Harmony of Steely Dan".
pp. 208-209, Music Theory Spectrum, vol. 26, no. 2, pp. 201-235. Serg, Shelly (2005). Alfred's Essentials of Jazz Theory, Book 3, p. 90. ISBN 978-0-7390-3089-9. Jazz Lessons Retrieved from When I first started playing jazz from lead sheets I got confused by all the different symbols I saw next to the chord names. Triangles, dashes, circles and
 more! Here are some common chord symbols you'll find on lead sheets: Lead Sheet Chord Symbols Many of these symbols mean the same thing. It's up to the composer or engraver to determine which symbol is constructed from 3 parts, a chord letter, a chord symbol (optional), and a number (also optional)
Chord Letter: The note that is the root of the chord equality, such as major, minor, or diminished. If this is omitted it implies a major tonality. Chord Number: A number indicates additional notes, or extensions to the base chord. If no number is displayed, it
classically means to play a triad. But, in jazz circles, its common to assume a 7th chord symbols do not need to be followed literally. # Jazz is the art of improvisation in performance. It's different from classical in that these lead sheet music, the lead sheet does no
literally dictate what you should play. This gives you freedom and responsibility to use your ear and decide for yourself how you want to play this tune. There are many ways a jazz musician may deviate from these chords: Chord extensions and alterations. Even if not notated explicitly, you may choose to include additional notes from the scale, or even
altered extensions outside of the scale. Chord substitutions. Swapping one chord for another chords in places where the chords are not notated to change. For example, turning a Vchord into a ii-V. Because you want to. The lead sheet is a recommendation, not a requirement. Play whatever you
desire and whatever pleases your ear. Make it your own! Major chord symbols # One of the most common ways major chord are indicated are without any symbol or number. For example, C on its own would imply a C major chord are indicated are without any symbol or number. For example, C on its own would imply a C major chord are indicated are without any symbol or number.
it's not notated as such. So, any of those previous examples could also be played as major-7th chords. It's also quite common to see the major 7th explicitly called for as in the following examples could also be played as major-7th chords. It's also quite common to see the major 7th explicitly called for as in the following examples. * You'll come across a lead sheets which use both a plain C as well as an explicit 7th. This is ambiguous, and may be done accidentally. But in my experience
this is also used to indicate that the plain version is intended to be a simple triad. Use your best judgement in this confusing situation! There's another kind of major chord used in jazz, the major-6th chord is automatically substituted whenever you see a major-7th chord notated, and
the root is in the melody. So, even though you see CM7 notated, if the melody note is C, it usually means C6 anyway. Minor chords are very similar to major chords, usually means C6 anyway. Minor chord symbols # Minor chord symbols # Minor chord symbols # Diminished chord symbols # Diminished chord symbols # Minor chord symbols #
# Half-diminished chords usually take two forms, either a circle with a slash (cutting it in "half") or spelled out as a minor-7-flat-5 chord. Augmented chords with an augmented chord symbols # Dominant 7th chords are when the symbols
 start to get a bit unwieldy. They start off simple enough, with a simple numeric extension: Anytime you see a number larger than 7, it still means dominant, but extended to include the 9. The symbol may include extended chord alterations as well, such as a
flat-9: When it comes to these altered extensions, there are a couple of things I've observed over the years. First, many times when you see an extension on a dominant chord in a lead sheet it's because the melody note is an Eb. If you are playing a blues
tune, it would be really common to see that flat-3rd (the same as the #9) in the melody. It's part of the blues scale. For this reason, sometimes it's just easier to ignore all the extensions on chords is because it's notated
from a specific recording. Even though the extension isn't required, or even part of the original tune, they are included to represent an iconic sound from a specific recording. The Real Booktells you at the bottom of the sheet which recording it was based on, and if you listen to that track, you'll hear those specific voicings. It's up to you if you want to
honor that sound, or make it your own. Suspended chords # Sus chords are most commonly notated simply with a "sus" suffix. Sometimes they will be more specific, telling you which pitch is suspended, such as the 2nd or the 4th. The most popular way to voice a suspended chord is as a slash chord, which we'll get to next. Slash chord symbols # A
 slash chord simply indicates that the chord shouldn't have the root in the bottom instead. The note after the slash is the root note. For example C7/G would mean to play a C7 chord, with a G on the bottom. Sometimes this indicates a
 specific chord inversion that should be used (such as 2nd inversion, in our previous example). Other times, it may indicate voice leading for the root in a chord progression. Here's an example showing the root moving in a scale: CM7 - G7/D - A-7/E - FM7 - F-7/Ab There are twelve different pitches, or notes, in music. In chord names, the root note is
always written out and chords are often referred to as a C chord, a D chord and so on. Choose from note (no flats or sharps): C# / DbD# / EbF# / GbG# / AbA# / Bb In music, we are using the letters C, D, E, F, G, A and B (in some countries H). These are names of notes, or pitches, as well as name of
 chords, or part of chord names. It's not the same thing, though. A C note is just a note, while a C chord includes a couple of notes with C as the root note. Sharps are written in the symbols # and b, respectively. A flat means that a note is flattened, and a sharp means
 that a note is raised. So, a Db is a D that is flattened by one semi-step (a whole step would make it to an E). Often confusing is the fact that b and # can occur in different chord names but refer to identical chords. D# and Eb are actually the same tone or
chord (if read as chord symbols). The reason why two symbols are used for the same thing is that the musical context, in this case the key, changes. For example, in the key of B major D# is used for the same thing is that the musical context, in this case the key, changes. For example, in the key of B major D# is used, while Eb is used for the same note in the key of B major. If you're still confused, just remember that D# and Eb are, practically speaking, the same thing.
 Here are all the cases of sharps and flats being the "same thing": C# and Db D# and Eb F# and Bb Does that mean that B#, Cb, E# and Fb are sometimes used as an alternative reference to notes. For example, in the chord C#13 the notes are written either
C# - F - G# - B - D# - F# - A# or C# - E# - G# - B - D# - F# - A# or C# - E# - G# - B - D# - F# - A#. The second version includes an E# and this is to avoid that F is included twice, which in some cases can confuse things. The instrument and the notes A guitar in standard tuning will favor some chords and disfavour other in terms of how smoothly the chords can be fingered. In
general, chords with natural root notes are easier to play. See The Chord Reference ebook (over 800 chord shapes more logical to your instrument and learn the notes on the fingerboard, you will begin to find the chord shapes more logical
 In addition, it's not only about memorizing exact positions, since many shapes will return in various configurations. Over time, you will recognize such shapes and more often remember what to play. Advertisement Advertisement Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix,
transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests
the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not
 have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you
use the material. Guitar Chord is the site for anyone who wants to learn guitar chords or wishes to discover new ones. You will find diagrams and the chords are put in context with chord progressions so you can instantly begin to practice. All the theoretical substance has been minimized, and you are given straightforward facts that help you to get
into guitar playing right away. Latest content Guide: Start playing chords Beginner: The easiest guitar chords Intermediate chord progressions - lesson 8 New article: Guide tones New guide: Chords in standard notation Free useful tools:
 Chord progressions generator | Reversed guitar chord finder Free ebooks: The Chord Training ebook | The Power Chords are groups of notes and these deliver harmony when played together. They can be used for everything from one-chord grooves to
 long progressions with key changes. Let's look at the C major chord, which includes the notes C, E and G. C Major chord In this specific C chord (a chord can be played in many ways), there are five notes but in different octaves to get a richer sound
A common way to separate quitar chords is in major and minor. There is a difference in sound between these: the major chords in fast rock songs and lots of minor chords in ballads. To achieve new tone colors, additional notes can
be added. As in this guitar chord: C7 chord The name of this chord is C7 and if you hear some blues in it, you're completely on the spot - these kinds of chords are regularly used in the style of the blues. C7 also represents a third chord category: dominant chords. These add tension to a chord sequence. When the letter is followed by a number, but
 without the "maj" or "m "abbreviations, it's often a dominant chord. The C7 chord consists of the note that is commonly skipped in these cases. (Even
on the piano, when things like this aren't forced, notes are sometimes left out because there would otherwise be too many harmonic notes together with additional melody notes.) For the C chord, a B note can be added to create another flavor and that chord is called Cmaj7 ('maj' stands for major). Cmaj7 chord By releasing the second string (B-string)
melancholy ballads? If we add the note D to the Cmaj7 chord we get yet another flavour: Cmaj9 chord The major 9th is for example used in jazz. There are lots of them; all you really need to do is place your fingers in a random position on the fretboard and you accomplish a guitar chord. But it's not until you do it with control and in organized form
that music is created. The guitar chords are categorized in names (e.g. C, C7) and bigger groups. There are also different types of chords are categorized in names (e.g. C, C7) and bigger groups. There are also different types of chords are categorized in names (e.g. C, C7) and bigger groups. There are also different types of chords are categorized in names (e.g. C, C7) and bigger groups.
to be familiar with is the sharps (#) and the flats (b). If you see a chord like C#, it's spelled "C sharp". And if you see a chord like Db, it's spelled "D flat". The next thing you should know is that C# and Db are the same thing. They are written differently because of the changing of keys. Start playing chords If you have just begun playing guitar,
 learning some chords is a very good way to start. Try to memorize a few and then practice on switching between them. 1st step: Play one chord and try some different strumming patterns. A strumming pattern usually consists of a mix of down- and upstrokes. The
            ations of down- and upstrokes together with pauses and emphasizing some strokes creates a rhythm. If you don't play anything that sounds rhythmically satisfactory, it won't sound good regardless of how many chords you move around with. So, first of all, choose an easy chord and try to create some strumming sequences. The diagram belo
chord, it's time to expand with a second. To make it sound good when playing chords on the guitar, you must be able to move between these two
chords, but don't stress. Strum slowly and wait several beats before switching to the next chord and do the same until you switch back again. 3rd step: Learn other common chords You may only know these two chords, but you have already adopted the two most fundamental parts of guitar chord playing: rhythmic strumming and switching between
chords. The goal is to do it with higher dexterity and with more chords. When expanding your chord knowledge, a recommendation is to start by looking at some easy open chords will be and how much your range of techniques to execute them will
widen. For the intermediate guitar player Learning a new chord is always a good way to improve as a guitar player. Look around on this site and you will find several categories. Besides that, on Guitar-chord.org, you also find articles, guides, lessons and ebooks. Advertisement, the free encyclopedia that anyone can edit. 117,937 active editors
7,001,122 articles in English The English-language Wikipedia thanks its contributors for creating more than seven million articles! Learn how you can take part in the encyclopedia's continued improvement. GL Mk. II transmitter van Radar, Gun Laying, Mark I, or GL Mk. I for short, was an early World War II radar system developed by the British
Army to provide information for anti-aircraft artillery. There were two upgrades, GL/EF (elevation finder) and GL Mk. II (pictured), both improving the ability to determine a target's bearing and elevation. GL refers to the radar's ability to direct the guns onto a target, known as gun laying. The first GL sets were developed in 1936 using separate
transmitters and receivers mounted on gun carriages. Several were captured in 1940, leading the Germans to believe falsely that British radar was much less advanced than theirs. The GL/EF attachment provided bearing and elevation measurements accurate to about a degree; this caused the number of rounds needed to destroy an aircraft to fall to
4,100, a tenfold improvement over early-war results. The Mk. II, which was able to directly guide the guns, lowered the rounds-per-kill to 2,750. About 410 Mk. Is and 1,679 Mk. IIs were produced. (Full article...) Recently featured: About
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South Vietnam in Saigon, the first open demonstration against President Ngô Đình Diệm. 2008 - The Convention on Cluster Munitions, prohibiting the use, transfer, and stockpiling of cluster bombs, was adopted. Ma Xifan (d. 947)Colin Blythe (b. 1879)Norris Bradbury (b. 1909)Wynonna Judd (b. 1964) More anniversaries: May 29 May 30 May 31
Archive By email List of days of the year About Seventeen performed a showcase for their debut EP 17 Carat in front of a crowd of 1,000 people. Since then, the group have held 9 concert tours, 13 fan meetings, and have performed at a
number of music festivals and awards shows. Their concert tours include the Right Here World Tour, which sold over one million tickets, and the Follow Tour, which was noted by Billboard as being the top grossing K-pop tour of 2023. In 2024, Seventeen made their first appearances at festivals in Europe, when they were the first South Korean act to
perform at Glastonbury Festival's Pyramid Stage and as headliners for Lollapalooza Berlin. Seventeen's live performances are well regarded by fans and critics alike, and garnered them the award for Top K-pop Touring Artist at the 2024 Billboard Music Awards. (Full list...) Recently featured: Accolades received by Top Gun: Maverick National
preserve 76th Primetime Emmy Awards Archive More featured lists Ignace Tonené (1840 or 1841 - 15 March 1916), also known as Nias or by his Ojibwe name Maiagizis ('right/correct sun'), was a Teme-Augama Anishnabai chief, fur trader, and gold prospector in Upper Canada. He was a prominent employee of the Hudson's Bay Company. Tonené
 was the elected deputy chief before being the lead chief and later the life chief of his community. In his role as deputy, he negotiated with the Canadian federal government and the Ontario provincial government, advocating for his community were
thwarted by the Ontario premier Oliver Mowat. Tonené's prospecting triggered a 1906 gold rush and the creation of Kerr Addison Mines Ltd., although one of his claims was stolen from him by white Canadian prospectors. This photograph shows Tonené in 1909. Photograph credit: William John Winter; restored by Adam Cuerden Recently featured:
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hopLength16:48LanguageKoreanLabelPledis EntertainmentLOEN EntertainmentSeventeen chronology 17 Carat is the debut extended play (EP) by South Korean boy group Seventeen. It was released on May 29, 2015, by Pledis Entertainment and distributed by
LOEN Entertainment. "Adore U" serves as the lead single for the EP. 17 Carat features five tracks written, and co-produced by Seventeen's group members. "Adore U" was chosen as the lead single for the EP and was performed on multiple music shows by the group. "Shining Diamond" was used as a pre-single on the group's reality debut
show. The group stated that the tracklist was chosen to reflect Seventeen's core concept of "boys' passion".[1] The album has two physical versions: one with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" themed photo card set, and the other with a "black" the other wi
the extended play. It was written by Woozi, S.Coups, and Yeon Dong-geon.[2] The Korea Herald states "'Adore U' is a funky pop song about a teenage boy trying to navigate through puppy love."[3] It marks the beginning of the group's trilogy composed of the singles Adore U, Mansae, and Pretty U about a boy meeting, falling in love and asking out a
girl. The track was composed and arranged by Woozi, Bumzu, and Yeon Dong-geon. The music video for the single was released on May 29, 2015, and was directed by Dee Shin. The dance choreography accompaniment to the song was choreography accompaniment to the song was choreography accompaniment to the song was released on May 29, 2015, and was directed by Dee Shin. The dance choreography accompaniment to the song was choreography accompanient to the song was choreography 
single has sold more than 38,000 digital copies and peaked at number 13 on the EP has sold over 82,972 copies in South Korea.[5] It peaked at number 4 on the Korean Gaon Album Chart. The EP has sold over 82,972 copies in South Korea.[5] It peaked at number 4 on the Korean Gaon Album Chart.
Album of 2015 Placed [8] Hoshi participated in the choreography of "Adore U" and "Shining Diamond", Dino choreographed "Jam Jam".[9] Official track list[10]No.TitleLyricsMusicArrangementsLength1."Shining Diamond"WooziVernonS.CoupsKim Min-jeongWooziMasterKeyRishiMasterKeyRishi3:242.""Adore U"" (;
Akkinda)WooziVernonS.CoupsBumzuWooziBumzuYeon Dong-geonWooziBumzuYeon Dong-geonWooziBumzuYeon Dong-geon3:073."Ah Yeah" (Hip-Hop unit)S. CoupsVernonWooziHoshiDinoVernonWooziCream DoughnutCream Doughn
unit)WooziWooziWooziWon Yeong-heonWon Yeong-heonDong Ne-hyeong3:23 Weekly chart performance for 17 Carat Chart (2015-2023) Peakposition Japanese Albums (Gaon)[12] 4 US World Albums (Gaon)[13] 8 Year-end chart performance for 17 Carat Chart (2015) Peakposition South Korean Albums (Gaon)[14]
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