

Basic Chord Chart

Arnold V. Klingler

Key	Triads			Sechths			Septims			Ninths		
	Major	Minor	Augmented	Major	Minor	Dominant	Minor	Major	Diminished	Dominant	Diminished (Flatted)	
C	C	Cm	C+	C ⁶	Cm ⁶	C7	Cm7	CM7	C ⁹	C ⁹	C ⁹ -	
13	C [#]	C [#] m	C ⁺ #	C ⁶ #	Cm ⁶ #	C7 [#]	Cm7 [#]	CM7 [#]	C ⁹ #	C ⁹ #	C ⁹ #-	
25	D ^b	D ^b m	D ⁺ b	D ⁶ b	Dm ⁶ b	D7 ^b	Dm7 ^b	DM7 ^b	D ⁹ b	D ⁹ b	D ⁹ b-	
37	D	Dm	D+	D ⁶	Dm ⁶	D7	Dm7	DM7	D ⁹	D ⁹	D ⁹ -	
49	D [#]	D [#] m	D ⁺ #	D ⁶ #	Dm ⁶ #	D7 [#]	Dm7 [#]	DM7 [#]	D ⁹ #	D ⁹ #	D ⁹ #-	
61	E ^b	E ^b m	E ⁺ b	E ⁶ b	E ⁶ m ^b	E7 ^b	E ⁶ m7 ^b	E ⁶ M7 ^b	E ⁹ b	E ⁹ b	E ⁹ b-	
73	E	Em	E+	E ⁶	Em ⁶	E7	Em7	EM7	E ⁹	E ⁹	E ⁹ -	
85	F	Fm	F+	F ⁶	Fm ⁶	F7	Fm7	FM7	F ⁹	F ⁹	F ⁹ -	
97	F [#]	F [#] m	F ⁺ #	F ⁶ #	F ⁶ m [#]	F7 [#]	F ⁶ m7 [#]	F ⁶ M7 [#]	F ⁹ #	F ⁹ #	F ⁹ #-	
109	G ^b	G ^b m	G ⁺ b	G ⁶ b	G ⁶ m ^b	G7 ^b	G ⁶ m7 ^b	G ⁶ M7 ^b	G ⁹ b	G ⁹ b	G ⁹ b-	
121	G	Gm	G+	G ⁶	Gm ⁶	G7	Gm7	GM7	G ⁹	G ⁹	G ⁹ -	
133	G [#]	G [#] m	G ⁺ #	G ⁶ #	G ⁶ m [#]	G7 [#]	G ⁶ m7 [#]	G ⁶ M7 [#]	G ⁹ #	G ⁹ #	G ⁹ #-	
145	A ^b	A ^b m	A ⁺ b	A ⁶ b	A ⁶ m ^b	A7 ^b	A ⁶ m7 ^b	A ⁶ M7 ^b	A ⁹ b	A ⁹ b	A ⁹ b-	
157	A	Am	A+	A ⁶	Am ⁶	A7	Am7	AM7	A ⁹	A ⁹	A ⁹ -	
169	A [#]	A [#] m	A ⁺ #	A ⁶ #	A ⁶ m [#]	A7 [#]	A ⁶ m7 [#]	A ⁶ M7 [#]	A ⁹ #	A ⁹ #	A ⁹ #-	
181	B	Bm	B+	B ⁶	Bm ⁶	B7	Bm7	BM7	B ⁹	B ⁹	B ⁹ -	
193	C ^b	C ^b m	C ⁺ b	C ⁶ b	C ⁶ m ^b	C7 ^b	C ⁶ m7 ^b	C ⁶ M7 ^b	C ⁹ b	C ⁹ b	C ⁹ b-	

While creating this chord chart, I followed the most strict engraving rules possible, while attempting to maintain clear, clean notation. After all, this is the most important consideration in notation.

I avoided double sharps (## vs. x) & double flats (bb vs. x) whenever possible. This does not always illustrate a change to a chord as simply. However it makes reading the chord much easier, and with a little comparison, the changes should become apparent. You will also notice that I did not use key signatures at the beginning of staves. This allowed me to make clear the notes which were either sharp or flat, without you having to check back with the key signature, as would be the case if I had notated with the key signature and accidentals. Do keep in mind, however, that this also means each measure is of itself and does not have to correct from the previous measure, with naturals, etc.

There are many styles of chord symbols in existence (Standard, Jazz, Nashville, French, German, etc.), and many thousands of individual symbols, I used those most widely accepted in jazz (or standard) notation today. Some examples being: CM = C Maj = C major = C Major, Cm = C min = C minor, C+ = C aug = C augmented, etc. Further, using mixed symbols for the sixth, seventh, ninth, thirteenth, etc., allows the use of symbols to describe changes to those specific notes rather than to the basic chord, as in the flatted ninth (-9). This provides a clear definition, the ninth is being flatted, as opposed to the basic chord being flat. Of equal importance, using a notation style which is both clear and concise, allows the musician to grasp the meaning of the grouped symbols at a glance, without actually having to "read" the symbol. This allows for much faster sight reading. In fact, most accomplished musicians do not actually read each note and symbol on the page, but rather take in large groups of measures in a single glance, much like someone speed-reads a book.

It is equally important to realize that this chart was prepared with the purpose of demonstrating basic chord structures, there are many more. Also, remember many of these chords "do not exist" in real life. By this I mean chords such as Ch, D# and G#, etc., are commonly notated as Db, Eb and Ab, respectively. Any group of notes played together simultaneously (a chord) can be named in many ways. An example of this is a C diminished seventh, which is also Eb diminished seventh, Gb diminished seventh, and A diminished seventh. No one of these names is more or less correct for that chord. Largely the choice of chord symbols used is dictated by the key and particular passage of the music in question.