

## §ii – Option d) Realisation of Chord Symbols

For this option, you will be given a series of chord symbols (e.g. C, Am, G7, etc.) of approximately eight bars. You are required to realise this chord sequence, using conventional notation, for ANY instrument, or combination of voices and/or instruments, of your choice. However, your realisation MUST outline the full harmonic texture; a single melody line, for example, would not be an acceptable answer. Openings will be given for electronic organ and guitar. You may use one of these openings if you wish or you may compose your own.

Link to:

[Practice exercises – Organ](#) / [Practice exercises – Guitar](#) / [Sample Examination Questions](#)

### Study and Preparation

In the pages that follow, we concentrate on writing for organ and [guitar](#). However, there are many other possibilities, including vocal and choral textures, instrument or voice plus piano, or a group of two to three instruments (e.g. a woodwind trio). There is no limit to the number of voices you may use, although bear in mind the constraints of time in the exam.

We recommend that you study some arrangements and/or original compositions for the voices or instrument(s) you select. These may be taken from any appropriate source. Study and play the following examples, noting the observations on the harmony and patterns used.

Detailed guidelines on the study of functional harmonic progressions and chord voicings are contained in the LCM handbooks for both Classical and Popular Music Theory, grades 6-8. See also §i) Chorale Harmonisation as this may also prove useful. Remember that the given harmonies may be adapted, depending on the style and instrumentation chosen; however, any alterations of chords must be indicated in your answer. Also, you are permitted to choose your own time signature, tempo and dynamics. These should be indicated in your answer.

See also the [reference chart of chord symbols](#).

### Writing for Electronic Organ

Following are some examples of electronic organ pieces, with chord symbols printed above, for study. Note how the predominant texture in all these pieces is a RH melody, LH block chords or arpeggiated figuration, and simple pedal bass line (usually one note per change of harmony).

#### Example 1 **Suo Gan (Welsh Lullaby)**

Tranquillo e cantabile (♩ = 80) Trad arr. Penelope Weedon

D                      G                      D                      G

Upper

Lower

Pedal

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5

D Bm7 G A7 D Bm7 G6 A7 D

*mp*

9

G D Bm Em7 A7

*mf*

13

D Bm7 G A7 D Bm7 G6 A7 D

17

D G D G

*p*

21

D Bm G A7 D Bm G6 A7 D

*mp*

25 D G D G A7

29 Bm E7 A7 D7 Gm(♭6) A7 D

33 G D G

37 Em A7 D9


This is a simple lullaby. The piece is clearly structured with an introduction (bars 1-4), verse 1 (bars 5-16) linking passage (bars 17-20), verse 2 (bars 21-32) and coda (bars 33-40). Notice how the texture is varied in order to accentuate this structure: the introduction, linking passage and coda use RH minim chords with a prominent LH rising figure on beat 4, while in the verses, the RH moves in two melodic parts over LH chords.

During the introduction, linking passage and coda, the predominant harmony is decorated by means of chordal appoggiaturas in the RH, resolving on the third crotchet of the bar. A full chordal analysis of the [opening two bars](#) would look like this: | Dmaj9 D6 | Gmaj11 G |

This oscillating harmony is a feature of these sections, and is picked up in the verses, for example at bars 5-6.

Each verse is structured in an AABA pattern (also known as 'popular song form'). The A sections end with a clear iib7 - V7 - I cadence in D major (iib7 is expressed here as G6 rather than Em7/G), while the B sections end on an imperfect cadence. At [bar 32](#), the final cadence of the second verse is lent additional emphasis with a chromatic alteration to the G6 chord – the B is flattened so the chord becomes Gm6 (or E half-diminished).

Note the varied rate of harmonic change. The introduction, linking passage and coda use one chord per bar. In the verses, the A sections use two chords per bar, while the B sections use a mixture of one and two chords per bar.

Notice also the figure  which is used in the introduction, linking passage and coda. In bar 38 it is adapted to become a rising scalar figure; the second note (B) becomes a passing note. This change helps to accentuate the final cadence.

### Example 2 Pavane

Fauré arr. Penelope Weedon

Tranquillo (♩ = 75)

Upper

Lower

Pedal

*pp* *molto legato*

*sempre staccato*

Gm E♭ F Dm E♭ Cm

D7 B♭ Gm7 Cm Fm7 B♭7 E♭maj7 A7

8

D7 Gm Eb F Dm Eb Cm

12

D7 Bb Gm Ab Fm Bb7

15

Eb D7

1. Gm 2 and 3. Gm

Fine

18

D Gm A7 Dm F

*mp*

This famous piece is presented here in a ternary (ABA) form as follows: A, bars 1-16 (repeated); B, bars 18-26; A (D.C. al Fine). There is no introduction to the theme.

Section A consists of four regular 4-bar phrases, of which the first and third are exactly the same, finishing with an imperfect cadence in the tonic key of G minor (iv - V7). The second phrase refers to the relative major (B $\flat$ ) before modulating briefly to the dominant, while the fourth is the only phrase to end with a perfect cadence in G minor. The internal form of Section A might therefore be expressed as ABAC, (or ABAB'), however, it will be obvious that Fauré uses essentially the same melody four times, with minimal changes to suit the varied harmony.

The B section is more fluid; the phrase structure becomes less rigid, and the harmony moves through dominant-related areas, with no clear cadences. The melody is closely related to that of the A section.

The texture is similar throughout. Note the prominent three quaver staccato figure in the LH. This expands at cadence points to a 7 or 8 note legato figure, which helps the music to move smoothly into the next phrase (this is akin to a 'turnaround' figure in jazz). This quaver figure is completed by staccato pedal crotchets on the first and third beats of the bar, moving to a sustained semibreve at cadence points. The RH generally employs 2-part melodic writing, with chains of thirds prominent. This adds warmth and colour to the whole.

For the most part, the rate of harmonic change is two chords per bar. This slows to one chord per bar at cadence points, accentuating the changes of texture described above.

Example 3 A Child of the Summer

Penelope Weedon

♩ = 80

Upper

Lower

Pedal

B F#m7 B F#m7

No rhythm

*pp* tempo rubato e sempre legato

Pedal tacet

5

B F#m7 B A

*mp*

Pedal

9

B F#m7 B F#m7

*pp*

13

B F#m7 B A

16 *mf* *mf cantabile*

Add rhythm

E A G#m7 C#m7

20 F#m7 B7 E A G#m C#m7

24 F#m7 A B A *mp*

28 G#m F#m D B7 E A *f*

32 B A *dim. molto* stop rhythm *pp*



36

G#m C#m F#m

40

B7 E Synchro rhythm start A B7 G#m C#m

*f*

44

G#m C#m7 F#m7 B7 E A

*ff*

48

G#m7 C#m7 F#m7 B7 E

*allargando*

This piece uses a variety of textures. At the opening, the composer exploits the two keyboards of the organ, using high register LH chords to accompany the RH melody. (This would not be possible on the piano as written). The pedal enters for the first time at bar 7; the RH semiquaver figure and the rising LH scale produce an unusual and effective texture. This leads in to a restatement of the first eight bars, now with a simple alto countermelody added to the RH, lower register LH chords, and pedal.

The main theme, beginning in bar 17, is notable for its irregular phrasing. The first section is divided into four phrases of 4, 5, 4 and 4 bars. Note how the **third phrase** (bar 26) provides contrast by inverting the melody figure of bar 17 (repeated notes and an ascending arpeggio) and gives the main theme AABA (popular song) form. The music remains in E major during this section. All four phrases end with an imperfect cadence in the tonic key, although the third phrase is emphasised using a chromatic approach via a chord of the flattened leading note.

At bar 34 a new, related melody is introduced and continues in a descending sequence. This is repeated from bar 42, with altered harmony, and the restatement is cut short at bar 45 by a climactic return to the main theme.

From bar 17 onwards, the texture generally takes the form of two-part melodic writing in the RH (although chordal textures are occasionally used, e.g. at bars 32-33), with a fluid arpeggiated LH part; and the pedal line provides forward momentum by using a dotted crotchet rhythm.

When realising a chord sequence, the principle of good harmonic progression must be paramount. While block chords are at times appropriate, it is important to develop rhythmic patterns or figures from the chords, and these patterns may be recurrent or contrasting. Try to produce movement in the accompanying voices where the melody sustains a long note or rests.

Following are two examples for keyboard, showing the working of figures, based on Example 4.

*Example 4*

Example 4 shows a four-measure phrase in E major, 3/4 time. The right hand has a melody with a long note in the first measure and a descending sequence in the second, third, and fourth measures. The left hand has a dotted crotchet rhythm. Chords D, G, D/A, and A are indicated above the staff.

*Example 4A*

Example 4A shows a four-measure phrase in E major, 3/4 time. The right hand has a block chord texture. The left hand has a dotted crotchet rhythm.

*Example 4B*

Example 4B shows a four-measure phrase in E major, 3/4 time. The right hand has a melody with a long note in the first measure and a descending sequence in the second, third, and fourth measures. The left hand has a dotted crotchet rhythm.

Example 4B is the most appropriate for electronic organ.

Example 5 contains two chords per bar:

D Dmaj7 Bm7 Gmaj7 Em D/F# D/A A7

Example 5

Musical notation for Example 5, showing a piano accompaniment in 4/4 time. The key signature is two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is a simple line of notes, while the bass staff provides a harmonic accompaniment with chords. A large bracket spans the entire piece, indicating it is a single musical example.

These examples are based on the same chord progression:

Example 5A

Musical notation for Example 5A, showing a piano accompaniment in 4/4 time. The key signature is two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex, rhythmic bass line with many chords and notes, while the bass staff provides a simple harmonic accompaniment with chords.

Example 5B

Musical notation for Example 5B, showing a piano accompaniment in 4/4 time. The key signature is two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex, rhythmic melody with many notes and chords, while the bass staff provides a simple harmonic accompaniment with chords.

You may find it useful to choose an harmonic progression of some four to five chords and practise devising patterns based on these chords. Example 8 is taken from a tune you will probably know. Play these chords and try to improvise some patterns and figures based on the chords.

Example 6

Example 6 shows a harmonic progression of four chords in 3/4 time, key of D major. The chords are: G (I), Em (vi), Am/C (iib), and D (V). The notation is presented in a grand staff with treble and bass clefs. The bass line consists of single notes, while the treble line consists of chords.

Example 6A

Example 6A shows a rhythmic pattern and a bass line for the harmonic progression from Example 6. The rhythmic pattern is in the treble clef, and the bass line is in the bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

Example 6B

Example 6B shows a rhythmic pattern and a bass line for the harmonic progression from Example 6. The rhythmic pattern is in the treble clef, and the bass line is in the bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

## Practice exercises: Organ

Complete the following by adding parts for left hand and pedal. Maintain the style of the opening and suggest suitable voices and rhythms.

1.

Adagio  
N.C.

A7 Dm A7 A7sus4 Dm

Upper

Lower

Pedal

*p*

*pp*

maintain left hand quaver movement

2.

Moderato

E7 Bm7b5 E7 E7sus4 E7b9 Am E7 Am

Upper

Lower

Pedal

*mp*

*p*

3.

Moderato

Dm F G7 C7sus4 C7 Dm7 F C+7 F

Upper

Lower

Pedal

*mp*

*p*

4.

Maestoso

G7 C Eb7b5 D7 G7 Cm Fm7 F7

Upper *f* *sf*

Lower

Pedal

E6 F7 Bb7 Eb6

5.

Allegro

A F#m7 A A6

Upper *pp*

Lower

Pedal

Eb7b5 G#7 C#m Bm7b9 E7 A

*pp* *pp*

6.

Allegro ( ♩ = ♩ )

Upper

Lower

Pedal

D Bm7 F#m7 Bm7 B7

Em7 A7 A+7 D7 G7 A7 D7

7.

With movement

Upper

Lower

Pedal

Bb/C F6 C+ F6 F E7b9

F Dm7 G7 Gm7 G7 C7 C9 C7 F Bb F

8.

Andante

C C7sus4 C7 F F+ F F6 F7

Upper

Lower

Pedal

*p espress.*

Bb C7 Bb Bbdim F6

*mf*

G9 Db7 F C7 C7b9 F

*mp* *p*



# Writing for Guitar

The following examples are pieces for guitar which you should study, looking carefully at the harmony. We provide some comments on the harmony and methods used, which we hope you will find useful. All the examples are extracts from previous LCM/RGT classical guitar handbooks.

## Example 1 *Aria* by Johann Anton Logy (Grade 3)

♩ = 76

The musical score is presented in three staves, each with guitar-specific chord voicings and annotations below the notes. The first staff (measures 1-3) starts with an A minor chord (Am) and includes notes marked with an asterisk (\*). The second staff (measures 4-6) features a variety of chords including Dm/F, E, Am/C, and G, with some notes marked as 'ivb' or 'V in C'. The third staff (measures 7-8) continues with chords like C/E, Dm/F, C/G, G, and C, with notes marked as 'Ib in C', 'iib', 'Ic', and 'V'. A bracket in measure 3 indicates a specific rhythmic treatment for the notes G and F.

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This extract consists of two balanced phrases. Phrase 1 ends with an imperfect cadence in the tonic key (bar 4), while phrase 2 modulates to the relative major (C). Both cadences are clearly defined. The pivot chord is in bar 6 where Dm/F functions both as ivb in A minor, and iib in C major.

The rate of harmonic change is generally two chords per bar, although the harmony is sometimes anticipated in order to emphasise the cadential approaches. Bar 1 consists of A minor harmony throughout; which helps to establish the tonic key.

In bars 1 and 8, the stars indicate accented passing notes, while in bar 2 the unaccented passing note D functions briefly as the 7th of chord V. At the bracket in bar 3, the quaver G is an accented passing note, and the crotchet F becomes a suspension on the fourth beat.

Texturally, the spacing is fairly close. The bass line is printed with downward stems, while the upper parts have upward stems – this is standard in guitar notation. The texture in the upper parts ranges freely between one and three voices.

In accordance with the Baroque style, where only one voice is used, the composer tends to employ warm-sounding thirds and sixths when coinciding with a bass note. This is why, for instance, the G# is used in bar 5; without it, the resulting perfect fifth (E-B) would sound rather bare.

The quaver motion, distributed between the voices, helps to maintain forward movement. In bar 3, the combination of the syncopated melody and crotchet bass produces the effect of continuous quavers.

**Example 2 Valse Op.45 No.6 by Fernando Sor (Grade 6)**

♩ = 120

[ I                      V7                      V7                      I


I                      IV                      V7                      I

V                      II7b (V7b in E)                      I in E                      V7b

I                      IV                      V7                      I ]

This extract is in a lively, dance-like style. The rate of harmonic change is simple and consistent: one chord per bar. The music modulates from A major to E major via B7 (the dominant of the dominant) in bar 10. The harmonic progression in bars 13-16 is a transposition of that in bars 5-8.

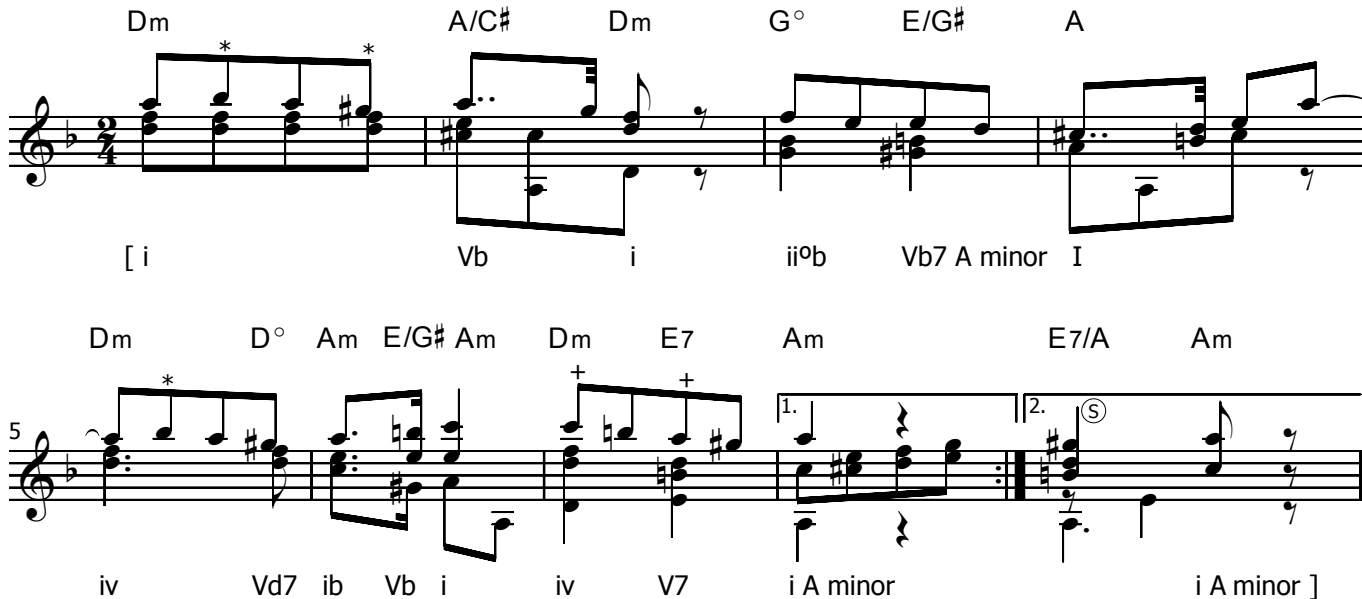
The lower voice is mostly in a waltz accompaniment style. This figuration is occasionally varied, which produces musical variety and idiomatic writing for the instrument. The last variation of the 'oom-pah-pah' rhythm is the most striking, and clearly accentuates the perfect cadence in the new key. If you play through the lower part without the melody, you should be able to hear the harmonic progression more clearly.

The melody is composed using a single voice for the most part. It is largely constructed from arpeggio figures, and also exploits a distinctive  rhythm. Some 'non-essential' notes are introduced in bars 7 and 15.

Note the exact repetition in bars 9-12.

*Examples 3A and 3B* **Andante by Fernando Sor (Grade 8)**

3A ♩ = 60



Chord symbols above the first staff: Dm, A/C#, Dm, G°, E/G#, A

Figured bass below the first staff: [i], Vb, i, ii°b, Vb7 A minor I

Chord symbols above the second staff: Dm, D°, Am, E/G#, Am, Dm, E7, Am, E7/A, Am

Figured bass below the second staff: iv, Vd7, ib, Vb, i, iv, V7, i A minor, i A minor ]

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The melody is generally composed using a single voice, but occasionally expands into a two-voice texture, usually in thirds (bars 2, 4, 6) and on one occasion (bar 9) into a three-part chord. Below this, the accompaniment uses a variety of chords and single notes, and also uses a range of rhythmic figures, from quavers (e.g. bar 1) to crotchets (e.g. bar 3) and, on one occasion, shadowing the dotted rhythm of the melody exactly (bar 6). Interest is thereby maintained by varying the rhythmic counterpoint of both parts. Note that overall textural balance is maintained; the composer tends to use single notes in one part where chords are used in another.

In the example above, \* indicates auxiliary notes, while + indicates accented passing notes. The extract starts in D minor and modulates to the dominant minor (A minor), with a V-I cadence in the new key at bars 7-8/9. The C# in bar 8 is a Tierce de Picardie. Note that on the repeat, the composer uses a triple suspension, producing a chord of E7/A, marked (S).

The rate of harmonic change varies between one and two chords per bar. In bar 6, the homophonic rhythmic movement of all parts produces a distinct change of harmony on the fourth semiquaver of beat 1.

3B

The musical score for 3B is written in 2/4 time and consists of two systems. The first system contains two bars, both with a D major chord. The melody in the first bar has two accented passing notes marked with asterisks (\*). The bass line consists of a steady eighth-note triplet pattern. The second system contains four bars. The first bar has a D major chord, the second an A/E chord, the third an E7 chord, and the fourth an A major chord. The melody in the fourth bar features a first ending bracket and a triplet. The bass line continues with eighth-note triplets, with a change in the pattern in the final bar.

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The figuration in this second extract looks complicated, but the underlying harmony is simple: a basic D major is maintained for the first three bars, while bars 4-5 move via Ic in A major to a perfect cadence in A major (the dominant).

The bass line consists simply of minim Ds in bars 1-3, while in bar 4 the composer uses two crotchet Es before moving to the A in bar 5. The melody is written using one voice throughout. The inner triplet movement, which produces a 'rippling' effect, is based entirely on the notes of the chords, and almost always coincides with the melody notes (the one exception is the demisemiquaver C# in bar 3). In effect this is a two-part texture.

The unessential notes in the melody are marked with a \*. The opening E and subsequent C# are accented passing notes, while the B is an unaccented passing note. (Another way of looking at the B would be to say that the harmony briefly moves to B minor on the second quaver of bar 1).



3. Minuet

D A D Bm G A D A

D A D Bm G A D

4. Valse

Dm A Dm A Dm A Dm E7

A E A A7 Ddim (D°) A7 Dm

5. Allegretto

Em Em B7 Em

Em Am D D7b9 G

6. Andante

Am E E7 Am

Dm/A Am Dm E7#9 Am

## Other Instrumental Combinations

Following are some examples of how a chord sequence might be realised for other instruments.

### Chord Sequence

C      Am      |      Fm/maj7      G7      ||

a) Piano

Moderato

*mf*

This musical score is for a piano in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody consists of quarter notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line consists of quarter notes: C3, E3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The score is divided into two measures by a bar line. The first measure contains the first eight notes, and the second measure contains the last six notes. A dynamic marking of *mf* is placed in the first measure.

b) Clarinet in B $\flat$  and piano

Moderato

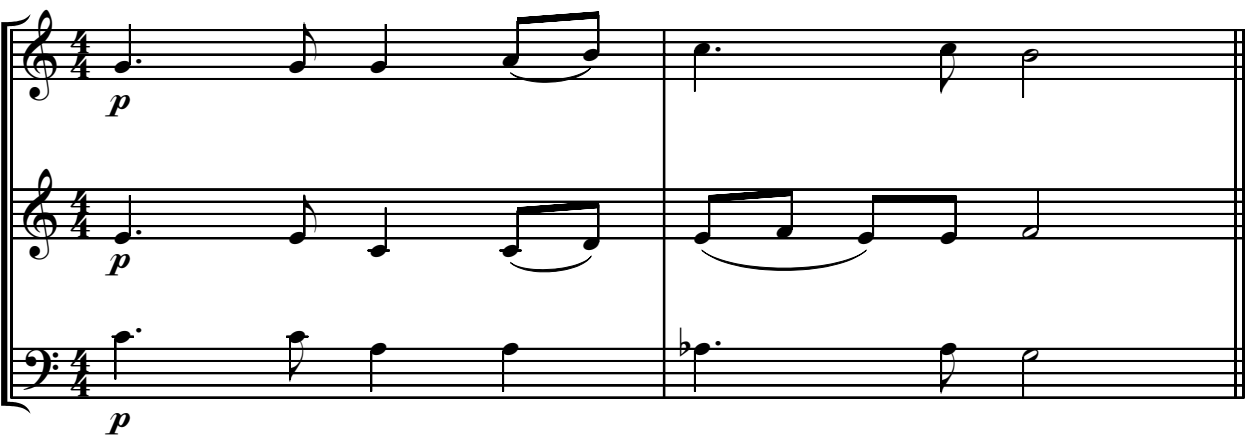
*mf*

*mp*

This musical score is for a clarinet in B $\flat$  and piano in 4/4 time, marked Moderato. The clarinet part is in the treble clef and consists of quarter notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano part is in the grand staff (treble and bass clefs). The right hand of the piano consists of quarter notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand of the piano consists of quarter notes: C3, E3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The score is divided into two measures by a bar line. The first measure contains the first eight notes, and the second measure contains the last six notes. Dynamic markings of *mf* and *mp* are placed in the first measure.

c) Three-part vocal group (*NB words are not required in the examination*).

Sostenuto



Sop *p*

Alto *p*

Baritone *p*

d) String quartet

Vivace



*f*

*f*

*f*

*f*



## Sample Examination Questions

Using conventional notation, realise the following chord sequences for voice(s) and instrument(s) of your choice. You may use one of the given openings for electric organ or guitar if you wish. Ensure that the full harmonic texture is outlined in your answer. Mark clearly the voice(s) and/or instrument(s) you have chosen, together with tempo and all performance indications.

### 1. C minor

Cm | G7 | Cm6 G7 | Cm |

Fm7 | Bb7 | Eb G7 | Cm ||

Electronic organ

With movement

Guitar

With movement



### 3. F major

C | F | F7 D7<sup>b9</sup> D7 | G7 |

G7 | C<sup>11</sup> | C7 | F ||

#### Electronic organ

Vivace

Musical score for Electronic organ in 3/8 time, F major. The score consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Vivace'. The first two measures feature a melody in the treble staff and a rhythmic accompaniment in the bass staff. The third measure has a melodic change in the treble staff. The fourth measure is a whole rest in the treble staff. The dynamic marking *mf* is present in the first measure.

#### Guitar

Vivace

Musical score for Guitar in 3/8 time, F major. The score consists of a single treble clef staff. The tempo is marked 'Vivace'. The first two measures feature a melody with a dotted quarter note and an eighth rest. The third measure has a melodic change with accents (>) over the notes. The fourth measure is a whole rest. The dynamic marking *f* is present in the first measure.

#### 4. C major

C<sub>6</sub> | G<sub>9</sub> | G<sub>7</sub><sup>#5</sup> | C<sub>6</sub> |

C<sub>maj7</sub> E<sub>b6</sub> | D<sub>m7</sub> | G<sub>7</sub> G<sub>7</sub><sup>#5</sup> | C<sub>6</sub> ||

Electronic organ

Allegro cantabile (♩ = c.132)

Musical score for Electronic organ in 4/4 time. The tempo is Allegro cantabile (♩ = c.132) and the dynamics are marked *mf*. The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody starts with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The accompaniment consists of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Guitar

Lively (♩ = c.92)

Musical score for Guitar in 3/8 time. The tempo is Lively (♩ = c.92) and the dynamics are marked *f*. The score consists of a single treble clef staff with a melody. The melody starts with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The accompaniment consists of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

## Reference chart of chord symbols

Following is a table of some of the most common chord types and symbols, using examples of chords with a root of C. Further information on the construction and use of these chords may be found in the *Popular Music Theory Handbook* (grades 6-8), published by Registry Publications; and in the *LCM Theory Handbooks* (grades 6-8), published by LCM Publications.

Chord type	Symbol	Pitches
Major triad	C	C E G
Minor triad	Cm	C E $\flat$ G
Diminished triad	C $^\circ$	C E $\flat$ G $\flat$
Augmented triad	C+	C E G $\sharp$
Sus2	Csus2	C D G
Sus4	Csus4	C F G
5th 'power chord'	C5 / C $^{\text{no 3rd}}$	C G
Major 7th	Cmaj7	C E G B
Minor 7th	Cm7	C E $\flat$ G B $\flat$
Dominant 7th	C7	C E G B $\flat$
Minor 7th $\flat$ 5 (half-diminished 7th)	Cm7 $\flat$ 5	C E $\flat$ G $\flat$ B $\flat$
Major 6th	C6	C E G A
Minor 6th	Cm6	C E $\flat$ G A
Major 9th	Cmaj9	C E G B D
Minor 9th	Cm9	C E $\flat$ G B $\flat$ D $\flat$
Dominant 9th	C9	C E G B $\flat$ D
Minor/major 7th	Cm/maj7	C E $\flat$ G B
Major 7th $\sharp$ 5	Cmaj7 $\sharp$ 5	C E G $\sharp$ B
Diminished 7th	C $^\circ$ 7	C E $\flat$ G $\flat$ A
Major 11th	Cmaj11	C E G B D F
Minor 11th	Cm11	C E $\flat$ G B $\flat$ D F
Dominant 11th	C11	C E G B $\flat$ D F
Major 13th	Cmaj13	C E G B D F A
Minor 13th	Cm13	C E $\flat$ G B $\flat$ D F A
Dominant 13th	C13	C E G B $\flat$ D F A
Dominant 7th $\sharp$ 5	C7 $\sharp$ 5	C E G $\sharp$ B $\flat$
Dominant 7th $\flat$ 5	C7 $\flat$ 5	C E G $\flat$ B $\flat$
Minor 7th $\sharp$ 5	Cm7 $\sharp$ 5	C E $\flat$ G $\sharp$ B $\flat$
C dominant 7th $\flat$ 9	C7 $\flat$ 9	C E G B $\flat$ D $\flat$
C dominant 7th $\sharp$ 9	C7 $\sharp$ 9	C E G B $\flat$ D $\sharp$
C minor 7th $\flat$ 9	Cm7 $\flat$ 9	C E $\flat$ G B $\flat$ D $\flat$
C major 7th $\sharp$ 11	Cmaj7 $\sharp$ 11	C E G B D F $\sharp$
C dominant 7th $\sharp$ 11	C7 $\sharp$ 11	C E G B $\flat$ D F $\sharp$