Absolute Chord Symbols

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| **Triads** |
| Major | C |  |  |
| Minor | Cm | C- | Cmin |
| Diminished | C° | Cdim |  |
| Augmented | C+ | C#5 | Caug |
| **Seventh Chords** |
| Dominant Seventh | C7 |  |  |
| Major Seventh | Cmaj7 | CΔ7 |  |
| Minor Seventh | Cm7 | C-7 | Cmin7 |
| Fully Diminished Seventh | C°7 | Cdim7 |  |
| Half Diminished Seventh | Cm7(b5) | CØ7 | C-7 (b5) |
| **Added Tone Chords** |
| Added 2 (Could imply that the 2 is below the third)  | C2 | Cadd2 |  |
| Added 9 – Implies that there is no seventh in that chordDiffers from added 2 because the added tone is above the third | Cadd9 |  |  |
| **Suspended Chords** |
| C with a suspended third – Otherwise, the third has been replaced by the 4th | Csus |  |  |
| **Power Chords** |
| Triad with no fifth  | C5 |  |  |

Slash chords

The use of the slash in chord writing simply means that whatever is below the slash must be the bass note. Consequently, C/E indicates a C major triad with an E in the bass (first inversion). Be aware that there need not be a harmonic relationship between the chord above the slash and the note below it. This makes it possible to write chords that would be impossible to analyze in Roman numerals such as Cm/F#. Slash Chord Notation is necessary to correctly notate inversions.

In popular music inversions are very often not indicated. It is up to the performer to include inversions.

ASSIGNMENT 1

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Transcribe the following chord progressions into absolute chords

Example: Transcribe into e minor

|  |
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|  |
| Em | D#°7/F# | Em/G | F#m7(b5)/A | Em/B | B7 | C |

Transcribe into A major

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Transcribe into Bb Major

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Transcribe into A minor

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Transcribe into D minor

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Transcribe into G minor

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Transcribe into F major

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Transcribe into B minor

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Transcribe into C minor

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Transcribe the following chord progressions into Roman Numerals

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