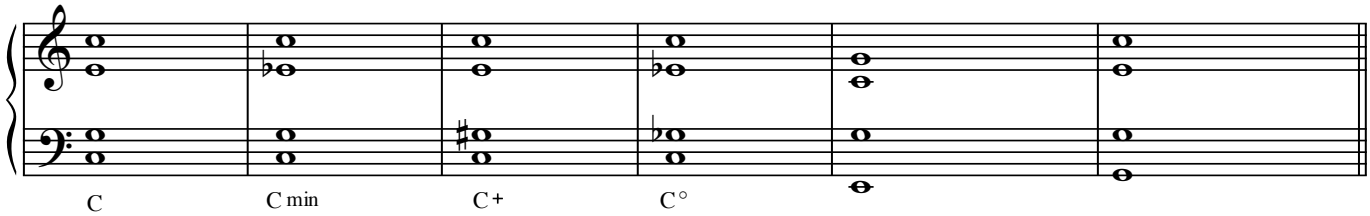
Chord Nomenclature

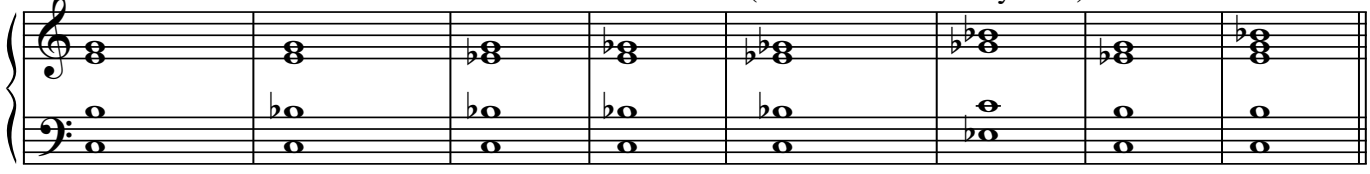
Theory IV - University of Houston

I. Triads

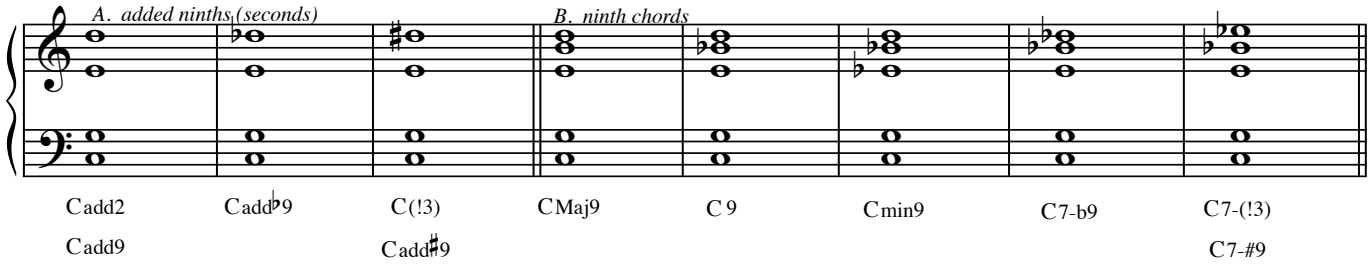


II. Seventh Chords

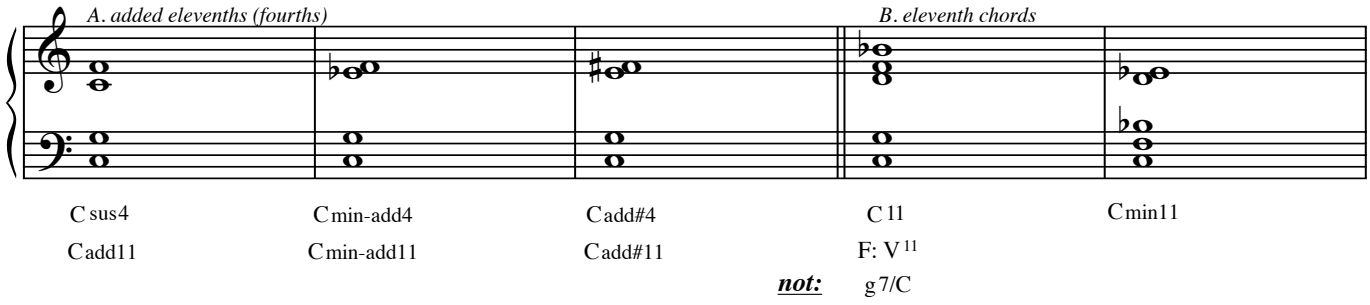
* (notice the similarity here)

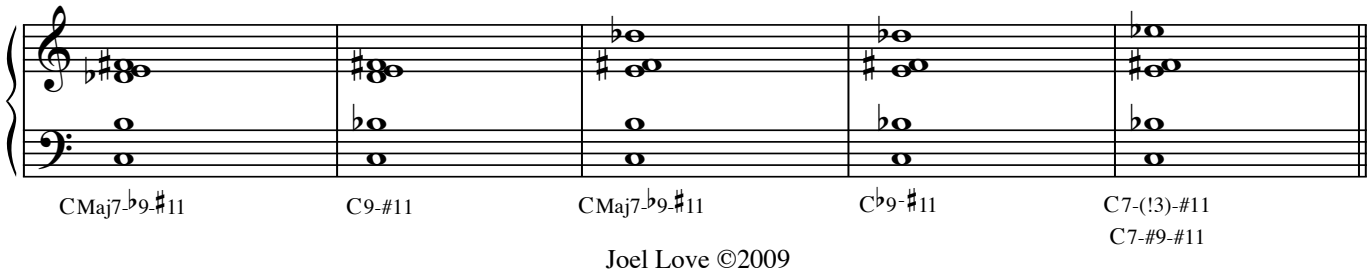


III. Added Ninths(Seconds), and Ninth Chords



IV. Sus4, Added Eleventh (Fourths), and Eleventh Chords





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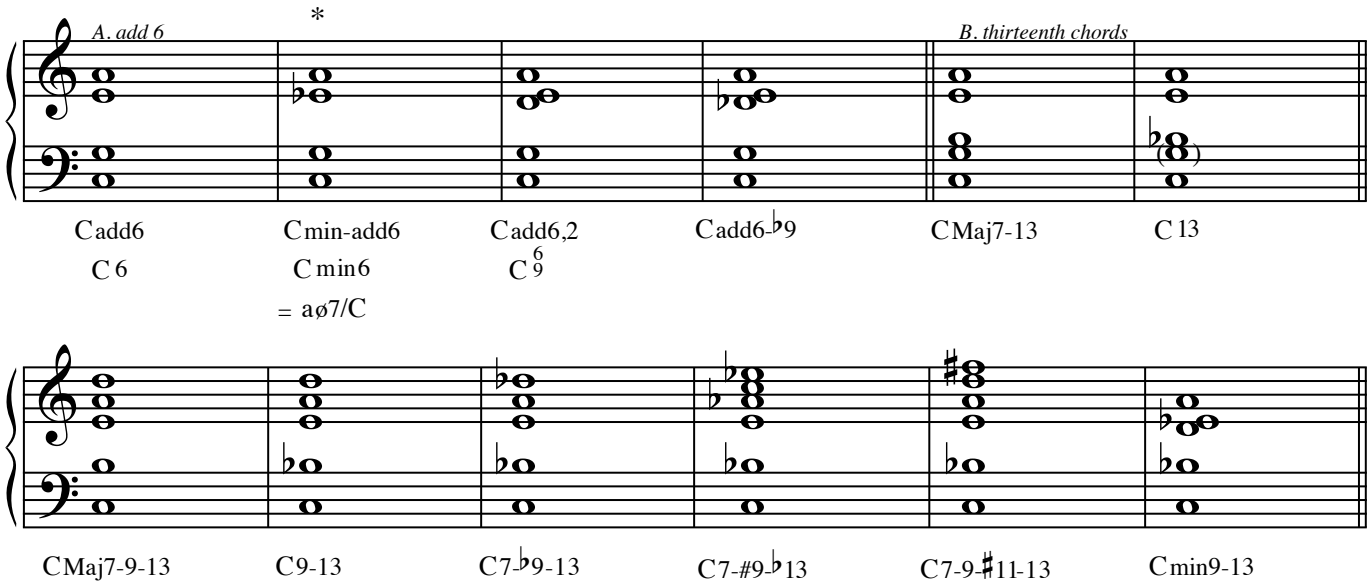
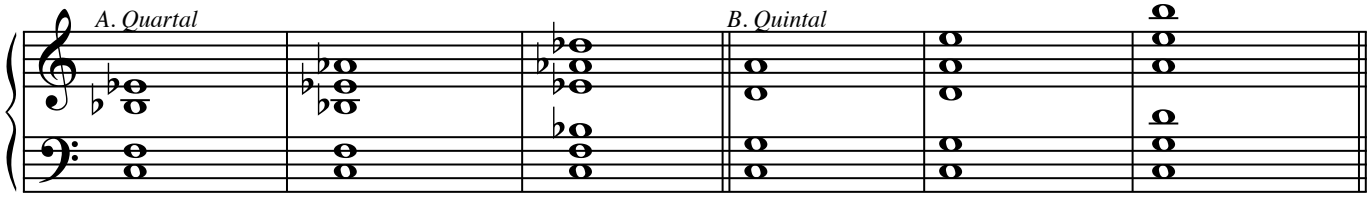
V. Thirteenths



Cadd6 C6 | Cmin-add6 Cmin6 = aø7/C | Cadd6,2 C 6/9 | Cadd6-♭9 | CMaj7-13 | C13

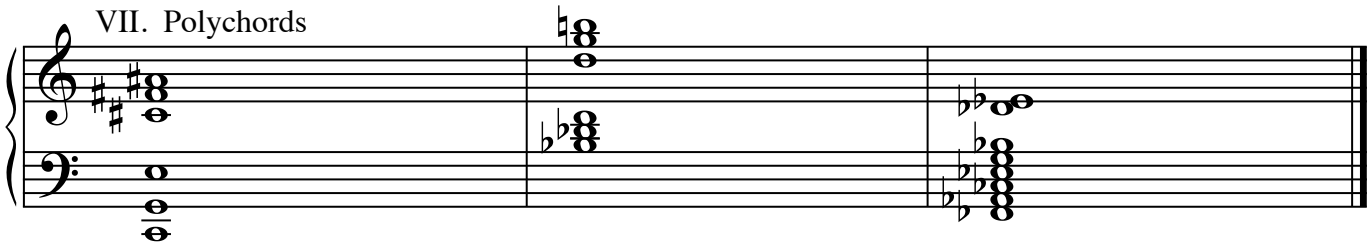
CMaj7-9-13 | C9-13 | C7-♭9-13 | C7-#9-♭13 | C7-9-♯11-13 | Cmin9-13

VI. Quartal and Qunital



Kostka	4 x 4 on C	5 x 4 on C	6 x 4 on C	4 x 5 on C	5 x 5 on C	6 x 5 on C
BHN	quartal tetrad on C	quartal pentad on C	quartal hexad on C	quintal tetrad on C	quintal pentad on C	quartal hexad on C

VII. Polychords



F#Maj/CMaj | GMaj/B♭min | E♭7/F♭Maj or (F♭Δ7-♯9-♯11-13) ?

A few points for consideration:

1) Although this sheet contains many of the sonorities that we will encounter, it still is not exhaustive.

2) Some of these voicings found above are typical, some are atypical, and all are variable.

3) In terms of nomenclature, all chords are designated with reference to root and quality.

4) Alternate symbols are given in some cases. Prefence is a personal matter. Being *consistent* is more important.

*- The similarity of a half-diminished seventh chord in first inversion to a minor add6 six chord is worthy of note.