

DIMINISHED SEVENTH TYPE CHORD: a chord having a minor third and a diminished fifth.

F^o G^{o7} C^{o7}(9)

LEADING TONE SEVENTH TYPE CHORD: a chord having a minor third, diminished fifth, and a minor seventh.

C min.7 (b5) B min.9 (b5) A min.7 (b5) (b9)

These are the abbreviations for the six types of chords:

- MAJOR TYPE CHORD MAJ
- MINOR TYPE CHORD MIN
- MINOR SEVENTH TYPE CHORD MS
- DOMINANT SEVENTH TYPE CHORD DS
- DIMINISHED SEVENTH TYPE CHORD DIM
- LEADING TONE SEVENTH TYPE CHORD LTS

ELABORATION OF THE SIX TYPES OF CHORDS

This chapter will deal with the adding of tones to the various chords—tones which will not alter the nature of the chord. These added tones may be used melodically or harmonically.

The previous chapter makes possible the treatment of chords as groups rather than as countless individual structures. Below are six sets of rules governing the additions to and alterations of the six chord types.

TYPE OF CHORD ADDITIONS OR ALTERATIONS

MAJ a major 6th, major 7th, major 9th

MIN a major 6th, major 7th, major 9th, perfect 11th

MS a major 9th, perfect 11th

DS a major 9th, perfect 11th, major 13th; the 5th may be raised or lowered, the 9th may be raised or lowered, the 11th may be raised (the raised 11th is usually preferred on DS type chords)

DIM a major 7th, major 9th, perfect 11th, minor 13th

LTS a major 9th, perfect 11th, minor 13th; the 9th may be lowered