


# LEAD SHEET SYMBOLS

Published in Stefan Kostka and Dorothy Payne, *Tonal Harmony*, Fifth Edition (New York: McGraw Hill, 2003) as Appendix B: *Lead Sheet Symbols*.

*Accidentals apply only to notes they immediately precede.*

## TRIADS

Chord Symbols: C C- C° C(#5)  
 C C<sup>b</sup> or C<sup>b</sup>i C<sup>o</sup> C<sup>oi</sup> C<sup>#5</sup> C<sup>+</sup>



Triad Quality: M m d A


## ADDED-TONE TRIADS

C<sup>6</sup> C<sup>b6</sup> C<sup>9</sup> C<sup>b9</sup> C<sup>(add2)</sup>




## SEVENTH CHORDS

Triad/Seventh Quality: Mm MM mm dm dd Am AM mM xm




## COMMON ALTERATIONS

CM7(#5) Cm(CM7) C7(b9)




## NINTH CHORDS

Triad/Seventh/Ninth Quality: MmM MMM mmM Mmm MmA AmM AmA Amm




## COMMON ALTERATIONS

C7(b9) C7(#9) C+9 C+7(#9) CALT C+7(b9)




## ELEVENTH CHORDS

C<sup>11</sup> C<sup>b11</sup> C<sup>9(#11)</sup> C<sup>MA9(#11)</sup> C<sup>M9(#11)</sup>



## COMMON ALTERATIONS

C<sup>MA9(#11)</sup> C<sup>M9(#11)</sup>



## SUS CHORDS

C<sup>SUS4</sup> C<sup>7SUS4</sup> C<sup>(No3rd)</sup>  
 C<sup>SUS2</sup> C<sup>7SUS2</sup> C<sup>SUS2</sup> C<sup>S</sup>



\* - Chord member frequently omitted because of the dissonance it creates with another chord member.

## THIRTEENTH CHORDS

C<sup>13</sup>




Notice that the dominant thirteenth chord (left) contains all seven tones of an F major (diatonic) scale. Other types of thirteenth chords may be created by altering members of this basic sonority. Chord symbols for these sonorities are created in a manner consistent with the principles demonstrated above.

## CHORD MEMBER NAMES AND ALTERATION SYMBOLS

Alteration symbol: (b5) (#5) (b9) (#9) (#11) (b13)

Chord member: root third fifth seventh ninth eleventh thirteenth



Interval quality: major minor perfect dim. aug. major minor dim. major minor aug. perfect aug. major minor

Alteration name: flat sharp flat sharp sharp sharp sharp flat