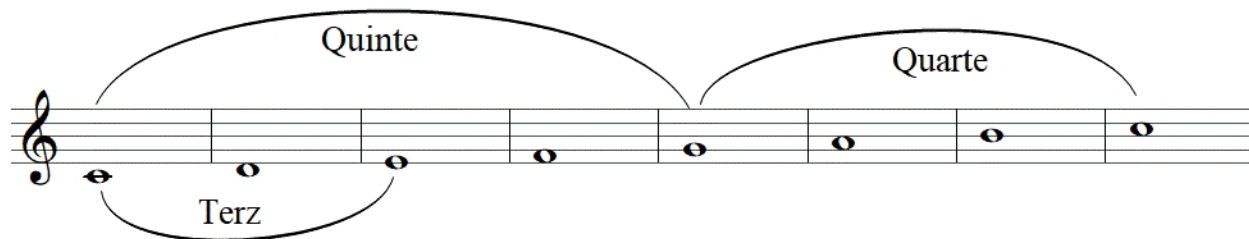
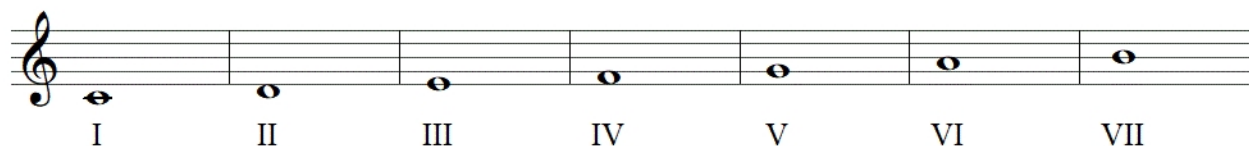


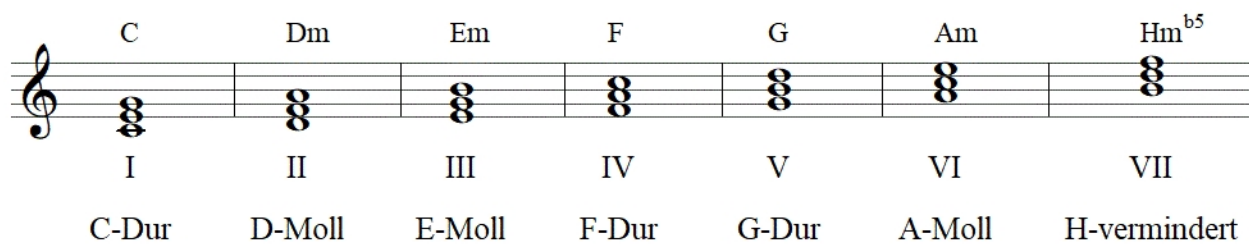
Akkord - Harmonie - Wohlklang



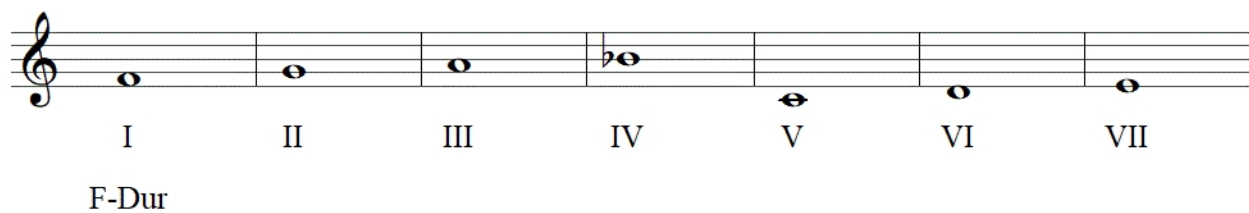
Stufen einer Tonleiter



3-stimmige Stufenakkorde (C-Dur), klassisch

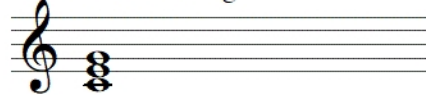
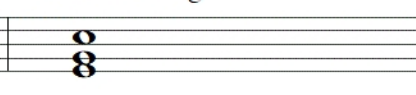
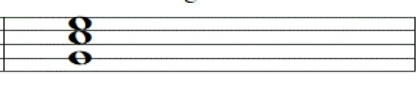


Aufgabe: Schreibe die 3-stimmigen Stufenakkorde auf "f"

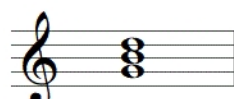




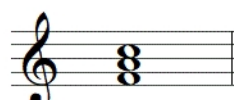
## Umkehrungen 3 -stimmige Akkorde (C-Dur)

Grundstellung	1. Umkehrung	2. Umkehrung
		

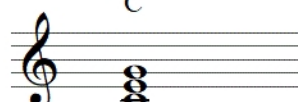
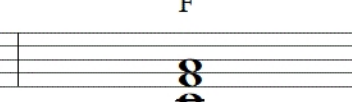
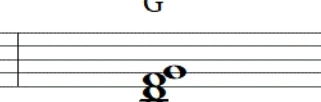
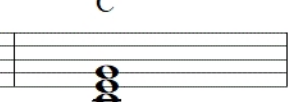
Aufgabe: Schreibe die Umkehrungen in G-Dur

		
G-Dur		

Aufgabe: Schreibe die Umkehrungen in F-Dur

		
F-Dur		

## Klassische Kadenz

C	F	G <sup>7</sup>	C
			
I	IV	V	I
Tonika	Subdominante	Dominante	Tonika

**Leittöne, Auflösungen:** Terz, Quinte - aufwärts  
Septime - abwärts

## 4-stimmige Stufenakkorde (C-Dur), Jazz

C<sup>maj7</sup>    Dm<sup>7</sup>    Em<sup>7</sup>    F<sup>maj7</sup>    G<sup>7</sup>    Am<sup>7</sup>    Bm<sup>7b5</sup>

I    II    III    IV    V    VI    VII

C-Dur    D-Moll    E-Moll    F-Dur    G-Dur    A-Moll    H-halbvermindert

## Jazz-Kadenz (II-V-I)

Dm<sup>7</sup>    G<sup>7</sup>    C<sup>maj7</sup>    C<sup>6</sup>

II    V    I    I

Aufgabe: Schreibe eine II-V-I Verbindung auf G-Dur

G<sup>maj7</sup>

I


Aufgabe: Schreibe eine II-V-I Verbindung auf F-Dur

F<sup>maj7</sup>

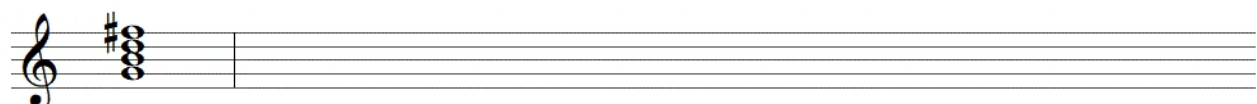
I

## Umkehrungen 4 -stimmige Akkorde (C-Dur)

Grundstellung      1. Umkehrung      2. Umkehrung      3. Umkehrung

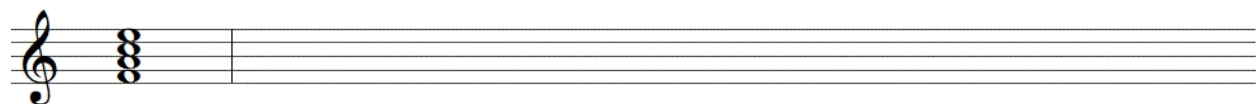


Aufgabe: Schreibe die Umkehrungen in G-Dur



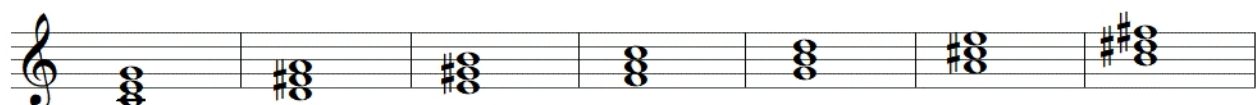
G-Dur

Aufgabe: Schreibe die Umkehrungen in F-Dur



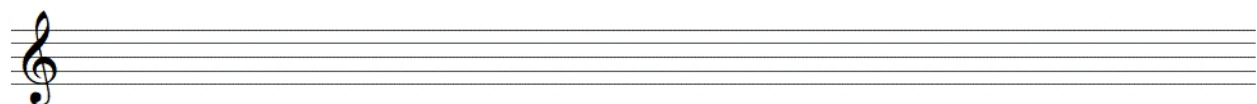
F-Dur

## Medianten (Gegenklänge, parallele Akkorde)

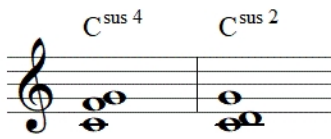


C-Dur      D-Dur      E-Dur      F-Dur      G-Dur      A-Dur      H-Dur

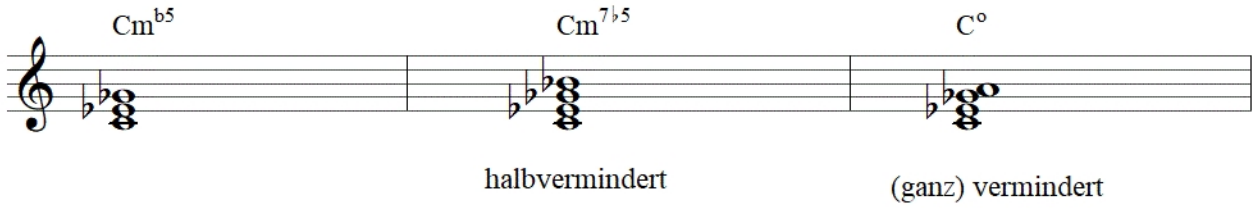
Aufgabe: Schreibe die parallelen Mollakkorde auf



## Vorhaltakkorde / sus-Akkorde



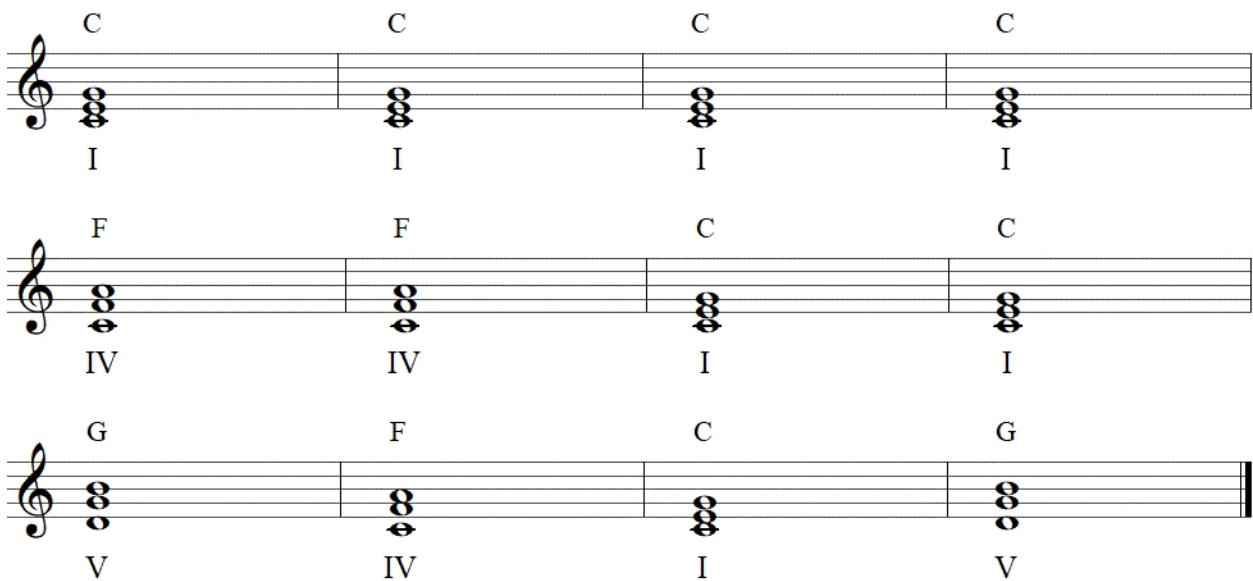
## Verminderte Akkorde



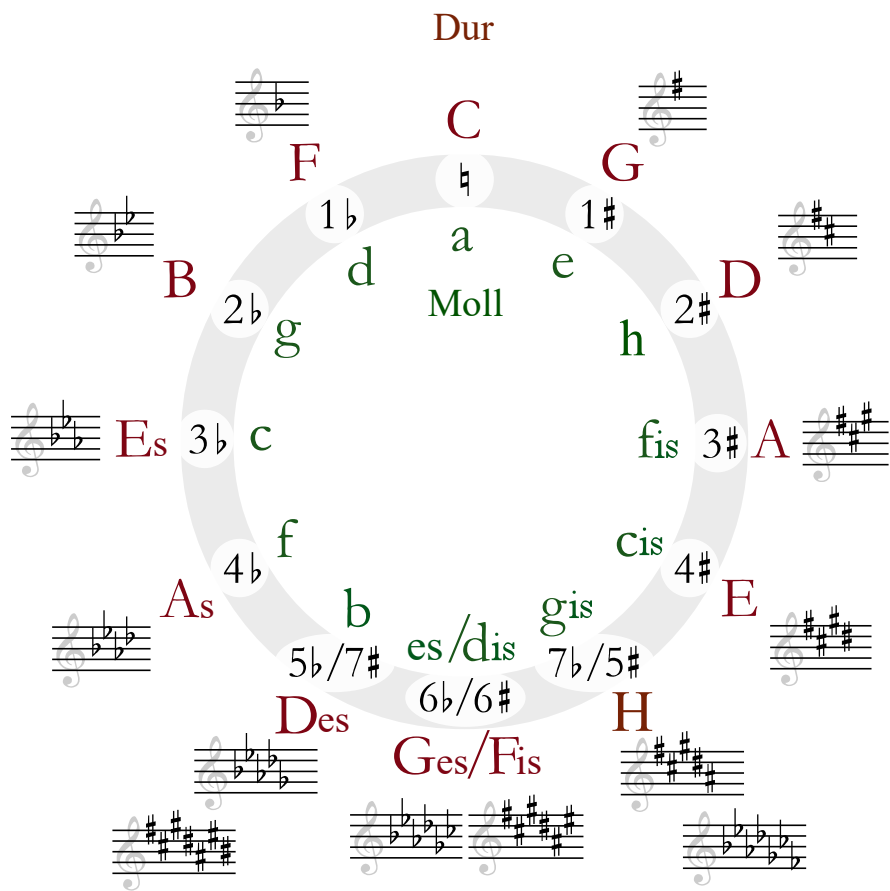
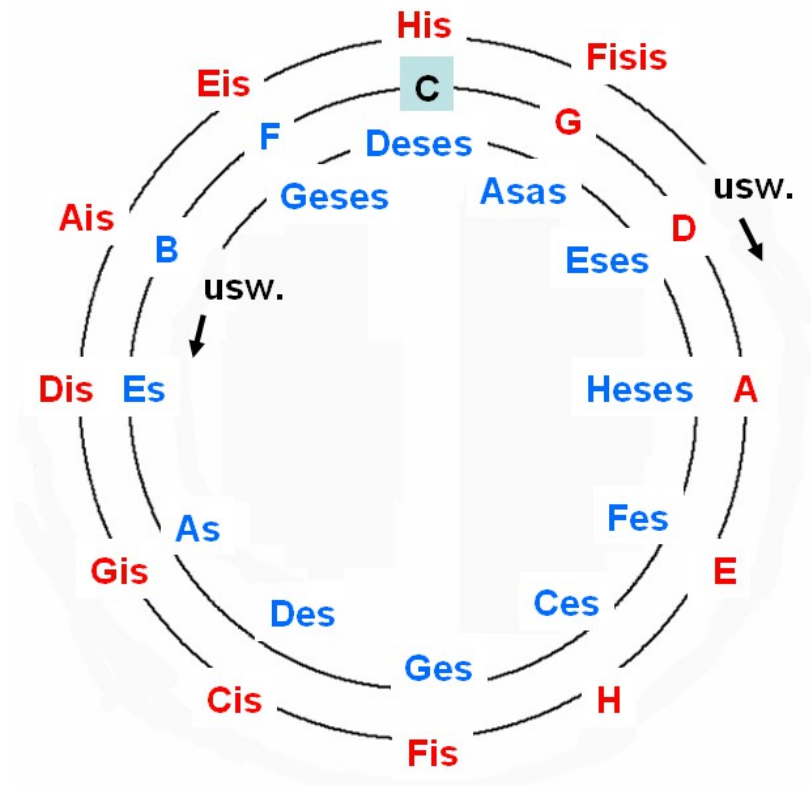
## Übermäßiger Akkord



## Blues-Schema



Quintenzirkel:



# CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

The following table lists the chord symbols shown in the image, organized by staff:

- Staff 1: N.C., C bass, C, C<sup>6</sup>, C<sup>6/9</sup>, C(add 9)
- Staff 2: C<sup>MA7</sup>, C<sup>MA7(add 13)</sup>, C<sup>MA9</sup>, C<sup>MA13</sup>, C<sup>7</sup>, C<sup>9</sup>, C<sup>13</sup>
- Staff 3: C<sup>mi</sup>, C<sup>mi6</sup>, C<sup>mi6/9</sup>, C<sup>mi(add 9)</sup>, C<sup>mi7</sup>, C<sup>mi7(add 11)</sup>, C<sup>mi7(add 13)</sup>
- Staff 4: C<sup>mi9</sup>, C<sup>mi11</sup>, C<sup>mi13</sup>, C<sup>mi(MA7)</sup>, C<sup>mi9(MA7)</sup>, C<sup>mi7(b5)</sup>, C<sup>mi9(b5)</sup>, C<sup>mi11(b5)</sup>
- Staff 5: C<sup>dim.</sup>, C<sup>°7</sup>, C<sup>°7(add MA7)</sup>, C<sup>+</sup>, C<sup>sus</sup>, C<sup>7sus</sup>, C<sup>9sus</sup>, C<sup>13sus</sup>, C<sup>7sus4-3</sup>
- Staff 6: C<sup>MA7(b5)</sup>, C<sup>MA7(#5)</sup>, C<sup>MA7(#11)</sup>, C<sup>MA9(#11)</sup>, C<sup>MA13(#11)</sup>, C<sup>7(b5)</sup>, C<sup>9(b5)</sup>
- Staff 7: C<sup>7(#5)</sup>, C<sup>9(#5)</sup>, C<sup>7(b9)</sup>, C<sup>7(#9)</sup>, C<sup>7(b9)</sup>, C<sup>7(#9)</sup>, C<sup>7(b9)</sup>
- Staff 8: C<sup>7(#11)</sup>, C<sup>9(#11)</sup>, C<sup>7(#11)</sup>, C<sup>7(#11)</sup>, C<sup>13(b5)</sup>, C<sup>13(b9)</sup>, C<sup>13(#11)</sup>, C<sup>7sus(b9)</sup>, C<sup>13sus(b9)</sup>
- Staff 9: C/E, C/G, E/C, B<sup>b</sup>/C, C(add 9), C(add 9), C<sup>7(omit 3)</sup>, C<sup>mi7(omit 5)</sup>
- Staff 10: C<sup>#MA7sus(b5)</sup>, F<sup>#7sus(add 3)</sup>, B<sup>b(add b13)</sup>, A<sup>+(add #9)</sup>, G<sup>#mi7(add 11)</sup>
- Staff 11: F/F#, E<sup>+</sup>/G, G<sup>7sus/A</sup>, G<sup>MA7(#5)</sup>, E<sup>bMA7(#5)</sup>, B<sup>MA7sus/F#</sup>