

① C, C<sup>M</sup>, C<sup>MA</sup> | C<sup>aug</sup>, C<sup>+</sup> | C<sup>m</sup>, C<sup>mi</sup> | C<sup>o</sup>, C<sup>dim</sup> | C<sup>7</sup>, C<sup>M7</sup>, C<sup>Δ7</sup>, C<sup>MA7</sup>, C<sup>MA7</sup> | C<sup>7</sup> | C<sup>m7</sup>, C<sup>mi7</sup> | C<sup>min7(b5)</sup>, C<sup>mi7(b5)</sup>, C<sup>m7(b5)</sup> | C<sup>ø7</sup>, C<sup>m7(b5)</sup>

② C<sup>o7</sup>, C<sup>dim7</sup> | C<sup>min/MA7</sup>, C<sup>m/M7</sup>, C<sup>-/Δ7</sup> | C<sup>sus</sup> | C<sup>sus7</sup> | C<sup>add9</sup> (also)

③ 1 2 3 4 5 6 7 8

C<sup>MA7</sup> 7, 9, #11, 13

2=9 4=11 6=13

Tonic	Supertonic	Mediant	Sub-Dominant	Dominant	Sub-Mediant	Leading-Tone
I	ii	iii	IV	V	vi	vii <sup>o</sup>

⑤ MAJ<sup>7</sup> MAY HAVE: min<sup>7</sup> MAY HAVE: DOMINANT<sup>7</sup>

4 9, #11, 13

4 9, 11, 13

DOMINANT<sup>7</sup> continued below  
MAY HAVE:  
4 9, b 9, # 9,  
# 11, 13, b 13.

- ⑥ a) THERE ARE ONLY TWO WHOLE STEP SCALES.  
b) THERE ARE ONLY FOUR AUGMENTED TRIADS.

- c) THERE ARE ONLY THREE FULL, DIMINISHED SEVENTH CHORDS.  
d) THERE ARE ONLY THREE DIMINISHED SCALES.

- e) THERE ARE ONLY SIX TRI-TONES.