

# INTERVAL CONSTRUCTION CHART

1. Major	1	3	5							blank; Maj
2. Five	1		5							5
3. Sixth	1	3	5	6						6th
4. Major Seventh	1	3	5		7					Maj7th
5. Major Ninth	1	3	5		7	9				Maj9th
6. Six Nine	1	3	5	6		9				6,9; 6/9
7. Add Nine	1	3	5			9				add 9
8. Major Thirteenth	1	3	5		7	(9)	(11)	13		Maj13th
9. Suspended Second	1	2	5							sus2nd
10. Suspended Fourth	1		4	5						sus 4
11. Major 7th Flat 5	1	3	b5		7					Maj7th; b5
1. Minor	1	b3	5							-; Min
2. Minor Seventh	1	b3	5		b7					-7th; Min7th
3. Minor Ninth	1	b3	5		b7	9				-9th; Min9th
4. Minor Eleventh	1	b3	5		b7	(9)	11			-11th
5. Minor Sixth	1	b3	5	6						-6th; Min6th
6. Minor Six add 9	1	b3	5	6		9				-6th add 9
7. Minor Thirteenth	1	b3	5		b7	(9)	(11)	13		-13th; Min13th
8. Minor 7th Flat 5	1	b3	b5		b7					-7th b5
9. Minor Major 7th	1	b3	5		7					-Maj7th
10. Minor 9th Maj 7th	1	b3	5		7	9				-9th Maj7th
1. Seventh	1	3	5		b7					7th; sev
2. Seventh Sus 4	1		4	5	b7					7th sus 4
3. Seventh Flat 5	1	3	b5		b7					7th b5
4. Seventh Sharp 5	1	3	#5		b7					7th #5
5. Ninth	1	3	5		b7	9				9th; Ninth
6. Seventh Flat 9	1	3	5		b7	b9				7th b9
7. Seventh Sharp 9	1	3	5		b7	#9				7th #9
8. Ninth Aug. Fifth	1	3	#5		b7	9				9th #5
9. Ninth Flat Five	1	3	b5		b7	9				9th b5
10. Eleventh	1	(3)	5		b7	(9)	11			11th
11. Thirteenth	1	3	5		b7	(9)	(11)	13		13 th
1. 7th Flat 9 Flat 5	1	3	b5		b7	b9				7th b9b5
2. 7th Sharp 9 Sharp 5	1	3	#5		b7	#9				7th #9#5
3. 7th Sharp 9 Flat 5	1	3	b5		b7	#9				7th #9b5
4. 7th Flat 9 Sharp 5	1	3	#5		b7	b9				7th b9#5
1. Augmented	1	3	#5							+; Aug
2. Diminished	1	b3	b5							o; Dim
3. Diminished 7th	1	b3	b5		bb7					o; Dim7th

**NOTE:** Jazz guitarists commonly delete chord tones from larger chord structures (9th, 11th, and 13th). The critical tones, which should be maintained at all costs, are the 3rd, 7th and any altered tones (#5, b5, #9, etc.). The characteristic tone of the chord (7th in a 7th chord, 9th in a 9th chord, 11th in an 11th chord and 13th in a 13th chord) must be included. The most commonly deleted tones are the 5th and root. It may seem odd to delete the root, however the bass player or the pianist usually plays this tone. Also the root is implied by the tritone between the 3rd and 7th in dominant 7th chords and their extensions.

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