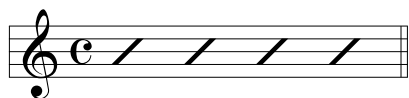


# Upper structure triades and Slash chords

## Major triades

1-  $D^b/C$



This chord could be  
call C phrygian as well

Here the symbol of the  
chord with the extensions:

$D^b_{MA}7(\#11)/C$

$C_{phryg}$



2-  $D/C$



$C_{MA}7(\#11)$

$C_{13}(\#11)$



Lydian

Lydian dominante

3-  $E^b/C$  or  $E^b_{MA}7(\#11)/C$



$C_{mi}9$



C dorian

4- E/C C<sub>MA</sub>7(#5)

3e mode minor melodic:

5- F/C

C<sub>mi</sub>11 or C<sub>sus</sub>13

Dorian Mixolydian

6- G<sup>b</sup>/C

G<sup>b</sup><sub>MA</sub>7(#11)/C G<sup>b</sup>13(#11)/C or C<sub>7alt</sub>

Locrian Altered

7- G/C

C<sub>MA</sub>9 C<sub>min</sub>Δ9

Major scale Minor melodic

8- A<sup>b</sup>/C

A<sup>b</sup><sub>add 2</sub>/C or C<sub>mi</sub>7(b6) C<sub>7alt</sub>

Eolien Altered scale

9- A/C



C<sup>13(b9)</sup>



Diminish half-whole

5th mode min harmonic. I start this scale on the tonic of the upper structure triade (A)

10-

B<sup>b</sup>/C



Here we have many choices of 3rd and 5th. Let's look at the main one:

C<sub>sus</sub><sup>9</sup>

C<sub>mi</sub><sup>9</sup><sub>11</sub>

C<sub>mi</sub><sup>9(b5)</sup>



Mixolydian

Dorian

Locrian (#2) or  
VIe mode minor melodic

11- B/C



C<sup>o</sup>



Diminish whole-half

5th mode minor harmonic starting the the upper triade B.

# Minor Triads

12- D<sup>b</sup><sub>mi</sub>/C

C<sup>7</sup><sub>alt</sub>



Altered

Hardly ever use is:

13- D<sub>mi</sub>/C

C<sub>sus</sub><sup>9</sup><sub>13</sub>

C<sub>mi</sub><sup>9</sup><sub>13</sub>



Mixolydian

Dorian

14- E<sup>b</sup><sub>mi</sub>/C

C<sub>mi</sub><sup>7</sup><sub>(b5)</sub>

C<sub>mi</sub><sup>9</sup><sub>(b5)</sub>



Locrian

Locrian #2

Be-bop player often use this sound over min(b5) chords

15- E<sub>mi</sub>/C

C<sub>MA</sub><sup>7</sup>



Major (lydian could be use as well)

16- F<sub>mi</sub>/C

C<sub>mi</sub><sup>11</sup><sub>(b6)</sub>



Minor natural

less common would be:  
Locrian, locrien #2, dim whole-half

Rare

17- G<sup>b</sup><sub>mi</sub>/C

C<sup>13</sup><sub>(b9 #11)</sub>



Dim. half-whole

18- G<sub>mi</sub>/C

C<sup>9</sup>



Lydian dominante

Also on Csus9 and Cmin9. But this sound is use a lot on dom. chords that don't resolve on I. For example C7 to Dmaj or Bmaj

19- A<sup>b</sup><sub>mi</sub>/C

C<sup>o</sup>



Dim. whole half

20- A<sub>mi</sub>/C

C<sub>MA</sub><sup>6</sup>



Major

Use a lot on Imaj as a tonic substitute

21- B<sup>b</sup><sub>mi</sub>/C

C<sub>phryg</sub>



Phrygian

Again the most commun

22- B<sub>mi</sub>/C

C<sub>MA</sub><sup>7(#11)</sup>



Lydian