CHORDS

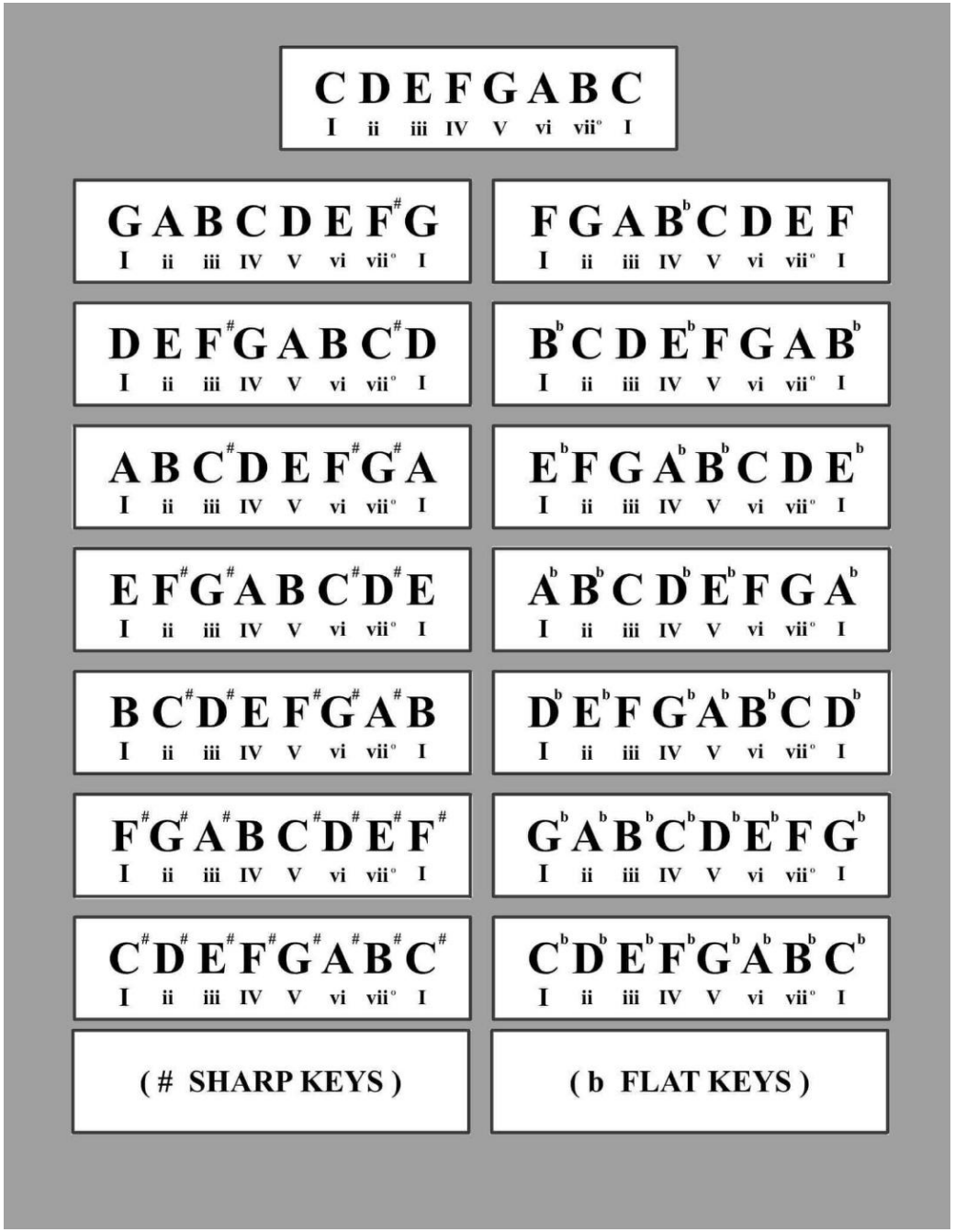
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Diatonic Chords in All Keys



MAJOR SCALE CHORDS IN ALL KEYS

I	♭II	IIm	♭III	IIIm	IV	♭V	V	♭VI	VIm	♭VII	VIIdim	Accidentals
C♭		D♭m		E♭m	F♭		G♭		A♭m		B♭dim	7♭
G♭		A♭m		B♭m	C♭		D♭		E♭m		Fdim	6♭
D♭		E♭m		Fm	G♭		A♭		B♭m		Cdim	5♭
A♭		B♭m		Cm	D♭		E♭		Fm		Gdim	4♭
E♭		Fm		Gm	A♭		B♭		Cm		Ddim	3♭
B♭		Cm		Dm	E♭		F		Gm		Adim	2♭
F		Gm		Am	B♭		C		Dm		Edim	1♭
C		Dm		Em	F		G		Am		Bdim	0
G		Am		Bm	C		D		Em		F♯dim	1♯
D		Em		F♯m	G		A		Bm		C♯dim	2♯
A		Bm		C♯m	D		E		F♯m		G♯dim	3♯
E		F♯m		G♯m	A		B		C♯m		D♯dim	4♯
B		C♯m		D♯m	E		F♯		G♯m		A♯dim	5♯
F♯		G♯m		A♯m	B		C♯		D♯m		E♯dim	6♯
C♯		D♯m		E♯m	F♯		G♯		A♯m		B♯dim	7♯

MINOR SCALE CHORDS IN ALL KEYS

Im	♭II	IIdim	♭III	III	IVm	♭V	Vm	♭VI	VI	♭VII	VII	Accidentals
A♭m		B♭dim	C♭		D♭m		E♭m	F♭		G♭		7♭
E♭m		Fdim	G♭		A♭m		B♭m	C♭		D♭		6♭
B♭m		Cdim	D♭		E♭m		Fm	G♭		A♭		5♭
Fm		Gdim	A♭		B♭m		Cm	D♭		E♭		4♭
Cm		Ddim	E♭		Fm		Gm	A♭		B♭		3♭
Gm		Adim	B♭		Cm		Dm	E♭		F		2♭
Dm		Edim	F		Gm		Am	B♭		C		1♭
Am		Bdim	C		Dm		Em	F		G		0
Em		F♯dim	G		Am		Bm	C		D		1♯
Bm		C♯dim	D		Em		F♯m	G		A		2♯
F♯m		G♯dim	A		Bm		C♯m	D		E		3♯
C♯m		D♯dim	E		F♯m		G♯m	A		B		4♯
G♯m		A♯dim	B		C♯m		D♯m	E		F♯		5♯
D♯m		E♯dim	F♯		G♯m		A♯m	B		C♯		6♯
A♯m		B♯dim	C♯		D♯m		E♯m	F♯		G♯		7♯

Chord	Notes in Scale	Example in Key of C
Major	1,3,5	C, E, G
Major 7	1,3,5,7	C, E, G, B
Major 9	1,3,5,7,9	C, E, G, B, D
Major 11	1,3,5,7,9,11	C, E, G, B, D, F
Major 13	1,3,5,7,9,11,13	C, E, G, B, D, F, A
Suspended 4	1, 3, 4, 5	C, E, F, G
Minor	1, b3, 5	C, Eb, G
Minor 7	1, b3, 5, b7	C, Eb, G, Bb
Minor 9	1, b3, 5, b7, 9	C, Eb, G, Bb, D
Minor 11	1, b3, 5, b7, 9, 11	C, Eb, G, Bb, D, F
Minor 13	1, b3, 5, b7, 9, 11, 13	C, Eb, G, Bb, D, F, A
Dominant 7th	1, 3, 5, b7	C, E. G, Bb
Dominant 9th	1, 3, 5, b7, 9	C, E. G, Bb, D
Dominant 11th	1, 3, 5, b7, 9, 11	C, E. G, Bb, D, F
Dominant 13th	1, 3, 5, b7, 9, 11, 13	C, E. G, Bb, D, F, A
Augmented	1, 3, #5	C, E, G#
Augmented 7th	1, 3, #5, b7	C, E, G#, Bb
Diminished	1, b3, b5	C, Eb, Gb
Diminished 7th	1, b3, b5, bb7 (bb7 = 6)	C, Eb, Gb, A

		Tonic : C [Chords]
Major		
1	major	C - E – G
2	major 7th,maj7	C - E - G – B
3	6th, 6	C - E - G – A
4	6/9	C - E - G - A – D
5	major 9th, maj9	C - E - G - B – D
6	major 13th, maj13	C - E - G - B - D - A
Minor		
7	minor, m	C - Eb – G
8	minor 7th, m7	C - Eb - G – Bb
9	minor 6th, m6	C - Eb - G – A
10	m6/9	C - Eb - G – A – D
11	minor 9th, m9	C - Eb - G - Bb – D
12	minor 11th, m11	C - Eb - G - Bb - D – F
13	minor major 7th, mM7	C - Eb - G – B
14	minor major 9th, mM9	C - Eb - G - B – D
Dominant		
15	dominant, 7	C - E - G – Bb
16	9th, 9	C - E - G - Bb – D
17	11th, 11	C - E - G - Bb - D – F
Diminished		
18	dim	C - Eb – Gb
19	dim7	C - Eb - Gb – A
20	half-diminished	C – Eb – Gb – Bb
Augmented		
21	aug	C - E – G#
22	aug7, 7#5, 7+5	C - E - G# - Bb
Altered		
23	7b5, 7-5	C - E - Gb – Bb
24	7-9	C – E – G – Bb – Db
25	7+9	C – E – G – Bb – D#
26	7#11	C – E – G – Bb – F#
Miscellaneous		
27	5th, 5	C – G
28	add9	C - E - G – D
29	add2	C - D - E - G
30	add11	C - E - G – F
31	add4	C - E - F – G
32	sus4	C - F - G
33	sus2	C - D - G

Chord Formulas

MAJOR

Chord Type	Symbol	Formula
Major	M, Maj	1-3-5
Added Fourth	add4	1-3-4-5
Sixth	6	1-3-5-6
Six Nine	6/9	1-3-5-6-9
Major 7th	Maj7	1-3-5-7
Major Ninth	Maj9	1-3-5-7-9
Major Eleventh	Maj11	1-3-5-7- (9)-11
Major Thirteenth	Maj13	1-3-5-7-(9)-(11)-13
Major seven sharp eleventh	Maj7#11	1-3-5-7- #11
Major Flat Five	-	1-3-b5

Major 7 (1 – 3 – 5 – 7)
Minor 7 (1 – b3 – 5 – b7)
Dominant 7 (1 – 3 – 5 – b7)
Minor 7b5 (1 – b3 – b5 – b7)
Dominant 7b5 (1 – 3 – 5 – b7)
Diminished 7 (1 – b3 – b5 – bb7)
Augmented 7 (1 – 3 – #5 – b7)
Minor Major 7 (1 – b3 – 5 – 7)

( ) = OPTIONAL NOTE

MINOR

Chord Type	Symbol	Formula
Minor	m	1-b3-5
Minor added fourth	madd4	1-b3-4-5
Minor sixth	m6	1-b3-5-6
Minor seventh	m7	1-b3-5-b7
Minor added ninth	madd9	1-b3-5-9
Minor six add nine	m6/9	1-b3-5-6-9
Minor ninth	m9	1-b3-5-b7-9
Minor eleventh	m11	1-b3-5-b7-(9)-11
Minor thirteenth	m13	1-b3-5-b7-(9)-(11)-13
Minor/Major seventh	m/Maj7	1-b3-5-7
Minor/Major ninth	m/Maj9	1-b3-5-7-9
Minor/Major eleventh	m/Maj11	1-b3-5-7-(9)-11
Minor/Major thirteenth	m/Maj13	1-b3-5-7-(9)-(11)-13
Minor seven flat fifth	m7-5 or ø	1-b3-b5-b7

Basic Chord Families

CHORD NAME	FORMULA

Major Chord Family - I , IV

Major	1 3 5
Major 7	1 3 5 7
Major 6	1 3 5 6
Major 9	1 3 5 7 9
Major 6/9	1 3 5 6 9
Major 7+11	1 3 5 7 - +11
Major 6+11	1 3 5 6 - +11
Major 9+11	1 3 5 7 9 +11
Major 6/9+11	1 3 5 6 9 +11
Major 13+11	1 3 5 7 9 +11 13

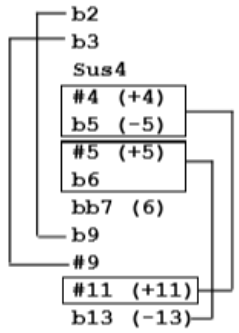
Minor Chord Family - II, III , VI

Minor	1 b3 5
Minor 7	1 b3 5 b7
Minor 6	1 b3 5 6
Minor 9	1 b3 5 b7 9
Minor 6/9	1 b3 5 6 9
Minor 7(add 11)	1 b3 5 b7 - 11
Minor 6(add 11)	1 b3 5 6 - 11
Minor 11	1 b3 5 b7 9 11
Minor 6/9(add 11)	1 b3 5 6 9 11
Minor 13	1 b3 5 b7 9 11 13

Dominant Chord Family - V7

Major	1 3 5
7	1 3 5 b7
6	1 3 5 6
9	1 3 5 b7 9
6/9	1 3 5 6 9
11	1 3 5 b7 9 11
6(add 11)	1 3 5 6 - 11
6/9(add 11)	1 3 5 6 9 11
13	1 3 5 b7 9 11 13

Alterations (Tensions)



Common Altered Chords

Majb5	1 3 b5
Maj7b5	1 3 b5 7
Mi7b5	1 b3 b5 b7
Dim7	1 b3 b5 bb7
Aug	1 3 #5
Aug7	1 3 #5 b7
7b9	1 3 5 b7 b9
7#9	1 3 5 b7 #9
Mi9b5	1 b3 b5 b7 9
7b5	1 3 b5 b7
9+11	1 3 5 b7 9 +11

Chord	®	*b*2/ *b*9	2/9	*b*3	3	4/11	*b*5	5	#5	6/13	*b*7	7
MAJOR CHORDS												
Major	●				●			●				
6	●				●			●		●		
6/9	●		●		●			●		●		
Maj 7	●				●			●				●
Maj 9#11	●		●		●		●	●				●
DOMINANT CHORDS												
Dom 7	●				●			●			●	
9	●		●		●			●			●	
13	●		●		●			●		●	●	
7b9	●	●			●			●			●	
7#9	●			●	●			●			●	
7b5	●				●		●				●	
7#5 (*)	●				●				●		●	
7b13 (*)	●				●			(●)	●		●	
7alt	●	●		●	●		●		●		●	
MINOR CHORDS												
Minor	●			●				●				
m6	●			●				●		●		
m7	●			●				●			●	
m7*b*5	●			●			●				●	
min/Maj 7	●			●				●				●
m9	●		●	●				●			●	
m11	●		●	●		●		●			●	
m13	●		●	●		●		●		●	●	
DIMINISHED CHORDS												
Dim Triad	●			●			●					
Dim 7th	●			●			●			●		
SUSPENDED CHORDS												
Sus 2	●		●					●				
7Sus 4	●					●		●			●	

Major	1	3	5			
Minor	1	♭3	5			
Diminished	1	♭3	♭5			
Augmented	1	3	#5			
Major 6th	1	3	5	6		
Minor 6th	1	♭3	5	6		
7th	1	3	5	♭7		
Major 7th	1	3	5	7		
Minor 7th	1	♭3	5	♭7		
7th with ♭5	1	3	♭5	♭7		
7th with #5	1	3	#5	♭7		
Diminished 7th	1	♭3	♭5	♭♭7		
9th	1	3	5	♭7	9	
7th with ♭9	1	3	5	♭7	♭9	
7th with #9	1	3	5	♭7	#9	
Major 7th with 9th	1	3	5	7	9	
9th with ♭5	1	3	♭5	♭7	9	
11th	1	3	5	♭7	9	11
Augmented 11th	1	3	5	♭7	9	#11
13th	1	3	5	♭7	9	13
13th with ♭9	1	3	5	♭7	♭9	13

Vicpiano

A♭ Major 7th	A♭ C E♭ G	A Major 7th	A C♯ E G♯	A♯ Major 7th	A♯ C♯♯ E♯ G♯♯
A♭ Maj-Min 7th	A♭ C E♭ G♭	A Maj-Min 7th	A C♯ E G	A♯ Maj-Min 7th	A♯ C♯♯ E♯ G♯
A♭ Minor 7th	A♭ C♭ E♭ G♭	A Minor 7th	A C E G	A♯ Minor 7th	A♯ C♯ E♯ G♯
A♭ Half-Dim 7th	A♭ C♭ E♭♭ G♭	A Half-Dim 7th	A C E♭ G	A♯ Half-Dim 7th	A♯ C♯ E G♯
A♭ Dim 7th	A♭ C♭ E♭♭ G♭♭	A Dim 7th	A C E♭ G♭	A♯ Dim 7th	A♯ C♯ E G

B♭ Major 7th	B♭ D F A	B Major 7th	B D♯ F♯ A♯	B♯ Major 7th	B♯ D♯♯ F♯♯ A♯♯
B♭ Maj-Min 7th	B♭ D F A♭	B Maj-Min 7th	B D♯ F♯ A	B♯ Maj-Min 7th	B♯ D♯♯ F♯♯ A♯
B♭ Minor 7th	B♭ D♭ F A♭	B Minor 7th	B D F♯ A	B♯ Minor 7th	B♯ D♯ F♯♯ A♯
B♭ Half-Dim 7th	B♭ D♭ F♭ A♭	B Half-Dim 7th	B D F A	B♯ Half-Dim 7th	B♯ D♯ F♯ A♯
B♭ Dim 7th	B♭ D♭ F♭ A♭♭	B Dim 7th	B D F A♭	B♯ Dim 7th	B♯ D♯ F♯ A

C♭ Major 7th	C♭ E♭ G♭ B♭	C Major 7th	C E G B	C♯ Major 7th	C♯ E♯ G♯ B♯
C♭ Maj-Min 7th	C♭ E♭ G♭ B♭♭	C Maj-Min 7th	C E G B♭	C♯ Maj-Min 7th	C♯ E♯ G♯ B
C♭ Minor 7th	C♭ E♭♭ G♭ B♭♭	C Minor 7th	C E♭ G B♭	C♯ Minor 7th	C♯ E G♯ B
C♭ Half-Dim 7th	C♭ E♭♭ G♭♭ B♭♭	C Half-Dim 7th	C E♭ G♭ B♭	C♯ Half-Dim 7th	C♯ E G B
C♭ Dim 7th	C♭ E♭♭ G♭♭ B♭♭♭	C Dim 7th	C E♭ G♭ B♭♭	C♯ Dim 7th	C♯ E G B♭

D♭ Major 7th	D♭ F A♭ C	D Major 7th	D F♯ A C♯	D♯ Major 7th	D♯ F♯♯ A♯ C♯♯
D♭ Maj-Min 7th	D♭ F A♭ C♭	D Maj-Min 7th	D F♯ A C	D♯ Maj-Min 7th	D♯ F♯♯ A♯ C♯
D♭ Minor 7th	D♭ F♭ A♭ C♭	D Minor 7th	D F A C	D♯ Minor 7th	D♯ F♯ A♯ C♯
D♭ Half-Dim 7th	D♭ F♭ A♭♭ C♭	D Half-Dim 7th	D F A♭ C	D♯ Half-Dim 7th	D♯ F♯ A C♯
D♭ Dim 7th	D♭ F♭ A♭♭ C♭♭	D Dim 7th	D F A♭ C♭	D♯ Dim 7th	D♯ F♯ A C

E♭ Major 7th	E♭ G B♭ D	E Major 7th	E G♯ B D♯	E♯ Major 7th	E♯ G♯♯ B♯ D♯♯
E♭ Maj-Min 7th	E♭ G B♭ D♭	E Maj-Min 7th	E G♯ B D	E♯ Maj-Min 7th	E♯ G♯♯ B♯ D♯
E♭ Minor 7th	E♭ G♭ B♭ D♭	E Minor 7th	E G B D	E♯ Minor 7th	E♯ G♯ B♯ D♯
E♭ Half-Dim 7th	E♭ G♭ B♭♭ D♭	E Half-Dim 7th	E G B♭ D	E♯ Half-Dim 7th	E♯ G♯ B D♯
E♭ Dim 7th	E♭ G♭ B♭♭ D♭♭	E Dim 7th	E G B♭ D♭	E♯ Dim 7th	E♯ G♯ B D

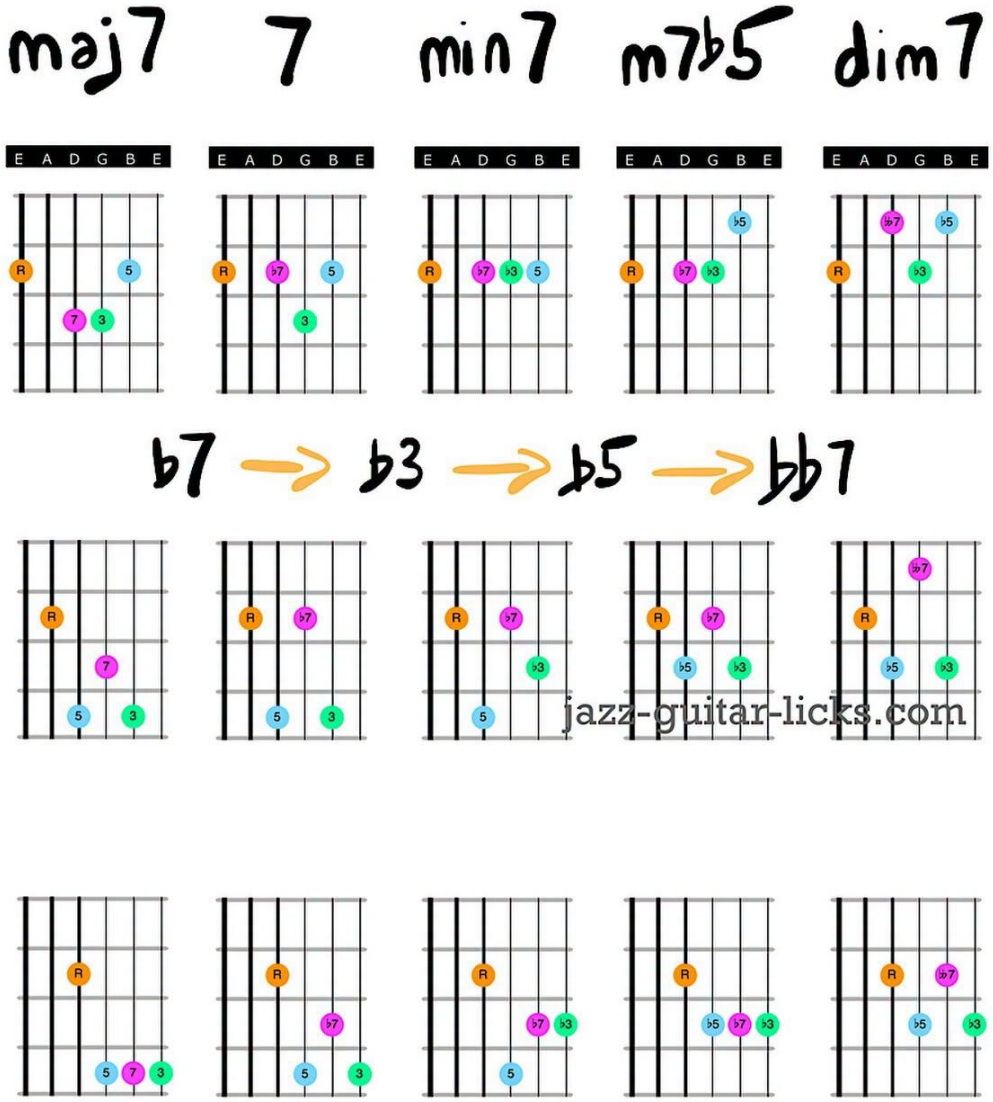
F♭ Major 7th	F♭ A♭ C♭ E♭	F Major 7th	F A C E	F♯ Major 7th	F♯ A♯ C♯ E♯
F♭ Maj-Min 7th	F♭ A♭ C♭ E♭♭	F Maj-Min 7th	F A C E♭	F♯ Maj-Min 7th	F♯ A♯ C♯ E
F♭ Minor 7th	F♭ A♭♭ C♭ E♭♭	F Minor 7th	F A♭ C E♭	F♯ Minor 7th	F♯ A C♯ E
F♭ Half-Dim 7th	F♭ A♭♭ C♭♭ E♭♭	F Half-Dim 7th	F A♭ C♭ E♭	F♯ Half-Dim 7th	F♯ A C E
F♭ Dim 7th	F♭ A♭♭ C♭♭ E♭♭♭	F Dim 7th	F A♭ C♭ E♭♭	F♯ Dim 7th	F♯ A C E♭

G♭ Major 7th	G♭ B♭ D♭ F	G Major 7th	G B D F♯	G♯ Major 7th	G♯ B♯ D♯ F♯♯
G♭ Maj-Min 7th	G♭ B♭ D♭ F♭	G Maj-Min 7th	G B D F	G♯ Maj-Min 7th	G♯ B♯ D♯ F♯
G♭ Minor 7th	G♭ B♭♭ D♭ F♭	G Minor 7th	G B♭ D F	G♯ Minor 7th	G♯ B D♯ F♯
G♭ Half-Dim 7th	G♭ B♭♭ D♭♭ F♭	G Half-Dim 7th	G B♭ D♭ F	G♯ Half-Dim 7th	G♯ B D F♯
G♭ Dim 7th	G♭ B♭♭ D♭♭ F♭♭	G Dim 7th	G B♭ D♭ F♭	G♯ Dim 7th	G♯ B D F

Chord	Notes	Interval spelling
C	C E G	1 3 5
Cm	C E♭ G	1 ♭3 5
Csus4	C F G	1 4 5
C+	C E G♯	1 3 ♯5
Cm6	C E♭ G A	1 ♭3 5 6
C6	C E G A	1 3 5 6
Cm7	C E♭ G B♭	1 ♭3 5 ♭7
Cm7♭5	C E♭ G♭ B♭	1 ♭3 ♭5 ♭7
Cm7♯5	C E♭ G♯ B♭	1 ♭3 ♯5 ♭7
C7	C E G B♭	1 3 5 ♭7
C7♭5	C E G♭ B♭	1 3 ♭5 ♭7
C7♯5	C E G♯ B♭	1 3 ♯5 ♭7
Cmaj7	C E G B	1 3 5 7
C°	C E♭ G♭ B♭♭	1 ♭3 ♭5 ♭♭7
Cm9	C E♭ G B♭ D	1 ♭3 5 ♭7 9
Cm7♭9	C E♭ G B♭ D♭	1 ♭3 5 ♭7 ♭9
Cm7♭5♭9	C E♭ G♭ B♭ D♭	1 ♭3 ♭5 ♭7 ♭9
Cm7♯5♭9	C E♭ G♯ B♭ D♭	1 ♭3 ♯5 ♭7 ♭9
Cm9♭5	C E♭ G♭ B♭ D	1 ♭3 ♭5 ♭7 9
Cm9♯5	C E♭ G♯ B♭ D	1 ♭3 ♯5 ♭7 9
C9	C E G B♭ D	1 3 5 ♭7 9
C7♭9	C E G B♭ D♭	1 3 5 ♭7 ♭9
C7♯9	C E G B♭ D♯	1 3 5 ♭7 ♯9
C7♭5♭9	C E G♭ B♭ D♭	1 3 ♭5 ♭7 ♭9
C7♭5♯9	C E G♭ B♭ D♯	1 3 ♭5 ♭7 ♯9
C7♯5♭9	C E G♯ B♭ D♭	1 3 ♯5 ♭7 ♭9
C7♯5♯9	C E G♯ B♭ D♯	1 3 ♯5 7 ♯9
C9♭5	C E G♭ B♭ D	1 3 ♭5 ♭7 9
C9♯5	C E G♯ B♭ D	1 3 ♯5 ♭7 9
Cmaj9	C E G B D	1 3 5 7 9
C11	C E G B♭ D F	1 3 5 ♭7 9 11
C13	C E G B♭ D F A	1 3 5 ♭7 9 11 13

Understanding 7th Chords

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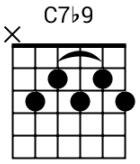
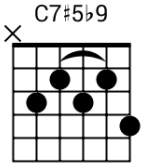
Transposing Key:

-12	-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	Root Note	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11	+12
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A# / Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C# / Db	D	D#	E	F	F#	G	G#	A	A#	B	C	C#
D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D# / Eb	E	F	F#	G	G#	A	A#	B	C	C#	D	D#
E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F# / Gb	G	G#	A	A#	B	C	C#	D	D#	E	F	F#
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G
G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G# / Ab	A	A#	B	C	C#	D	D#	E	F	F#	G	G#

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DOMINANT

Chord Type	Symbol	Formula
Seventh	7	1-3-5-b7
Ninth	9	1-3-5-b7-9
Eleventh	11	1-(3)-5-b7-(9)-11
Thirteenth	13	1-3-5-b7-(9)-(11)-13
Seven sharp five	7#5	1-3-#5-b7
Seven flat five	7b5	1-3-b5-b7
Seven flat ninth	7b9	1-3-5-b7-b9 
Seven sharp ninth	7#9	1-3-5-b7-#9
Nine sharp five	9#5	1-3-#5-b7-9
Nine flat five	9b5	1-3-b5-b7-9
Seven sharp five sharp nine	7#5#9	1-3-#5-b7-#9
Seven sharp five flat nine	7#5b9	1-3-#5-b7-b9 
Seven flat five sharp nine	7b5#9	1-3-b5-b7-#9
Seven flat five flat nine	7b5b9	1-3-b5-b7-b9
Seven sharp eleven	7#11	1-3-5-b7-#11

Symmetrical

Diminished	dim (°)	1-b3-b5
Diminished Seventh	dim7 (°7)	1-b3-b5-bb7
Augmented	aug (+)	1-3-#5

Miscellaneous

This section contains dyadic "fifth" (2 note 'chords'), the "Sus" chords, and the #11. A #11 contains a perfect fifth as well as a sharp eleven, (which is the same note as a flat five but an octave higher). These chords do not have a Major or Minor tonality, since there is no 3rd. However the #11 chord does have a Lydian sound.

Chord Type	Symbol	Formula
Fifth	5	1-5
Flat Fifth	-5	1-b5
Suspended Fourth	sus4	1-4-5
Suspended Second	sus2	1-2(9)-5
Sharp Eleven	#11	1-5-#11

Triads

Triad Types: Major, Minor (b3), Diminished (b3, b5), Augmented (#5)

Chord Types:
Maj7 (1,3,5,7);
Dom7 (b7); **m7** (b3,b7);
mMaj7 (b3,M7); **m7b5** (b3,b5,b7);
Dim7 o7 (b3,b5,bb7);
Maj7#5 (#5);
Dom7#5 (#5,b7)
Common Shell Shapes: Maj7; Dom7; Min7; Dim7
Less Common Shell Shapes: Dim7, mM7, Maj6; Min6

TYPE	FORMULA			
minor 7	1	♭3	5	♭7
minor 7 ♭5	1	♭3	♭5	♭7
dim7	1	♭3	♭5	♭♭7 (6)

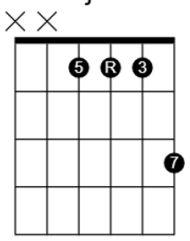
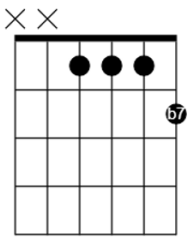
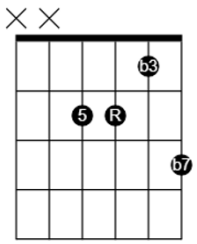
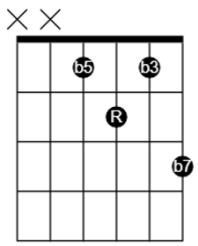
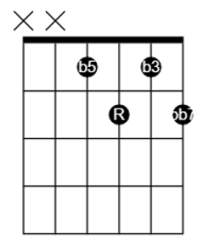
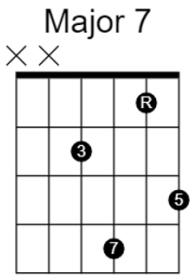
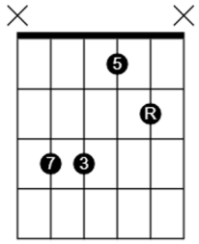
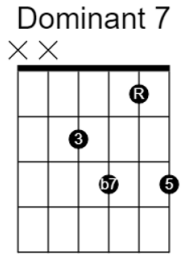
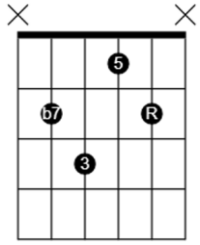
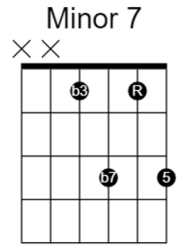
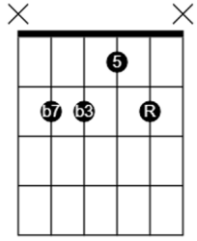
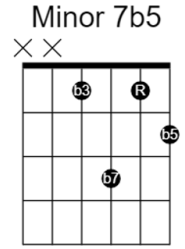
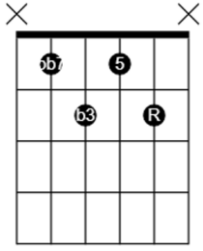
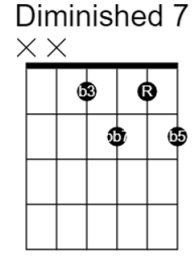
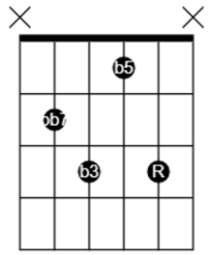
Caged Chord Shapes

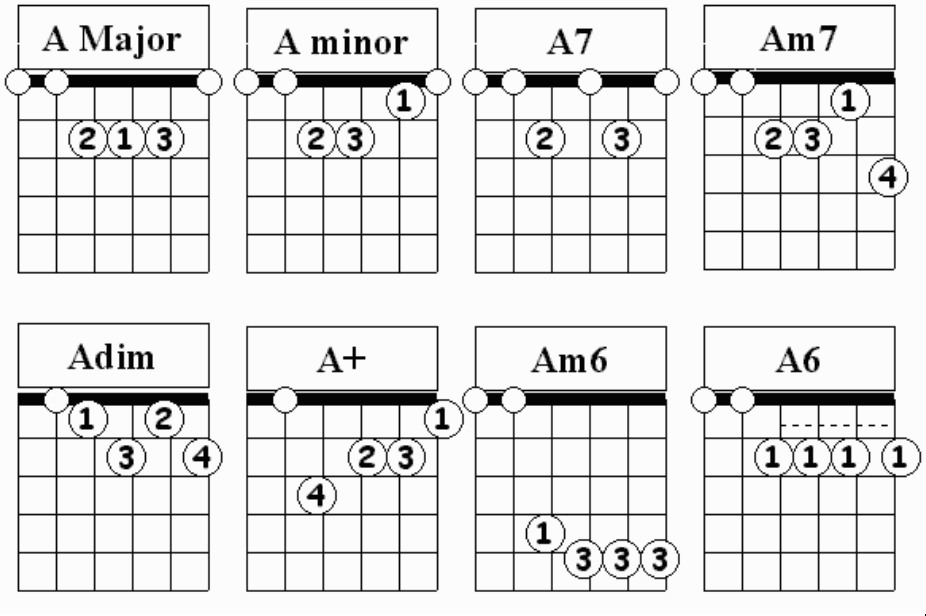
C Major Chord **C Minor**

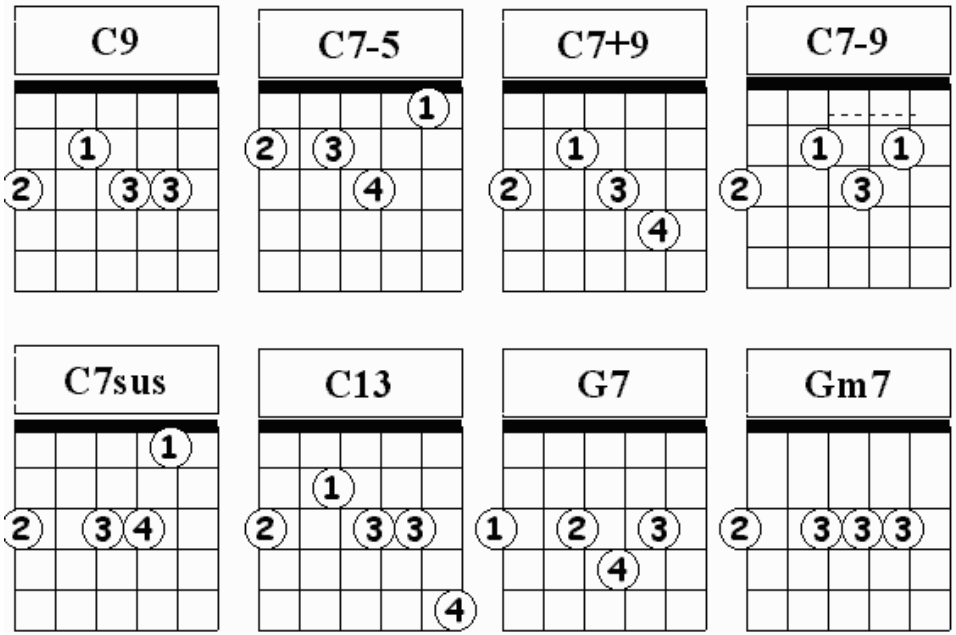
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|---|-3-|-8-|--8-|----||---|-3-|-8-|--8-|----|
|-1-|-5-|-8-|--8-|-13-||-1-|-4-|-7-|--8-|-13-|
|-0-|-5-|-5-|--9-|-12-||-0-|-5-|-5-|--8-|-12-|
|-2-|-5-|-5-|-10-|-10-||-1-|-5-|-5-|-10-|-10-|
|-3-|-3-|-7-|-10-|-10-||-3-|-3-|-6-|-10-|-10-|
|---|---|-8-|--8-|-12-||---|---|-8-|--8-|-11-|

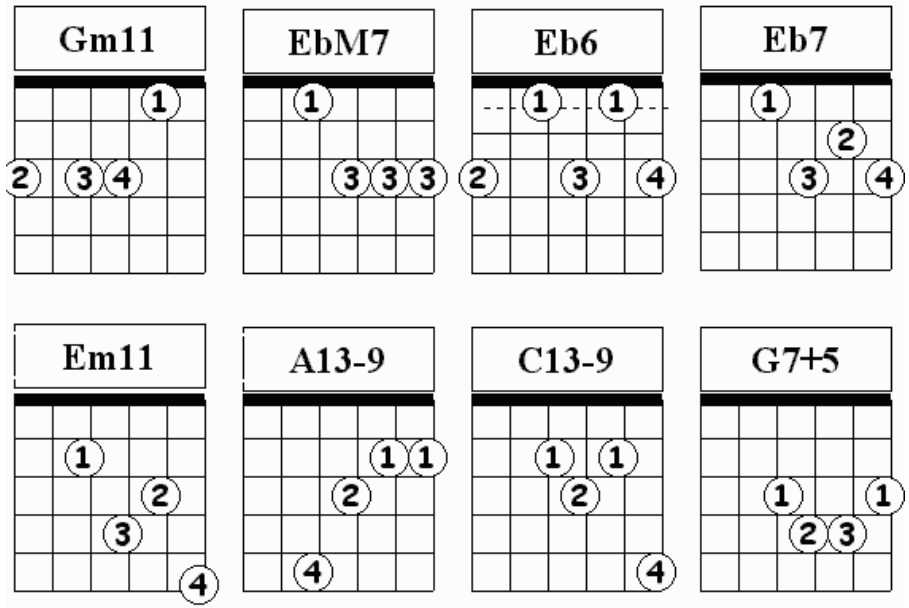
|-C---A---G----E----D----C---A---G----E----D-|
```

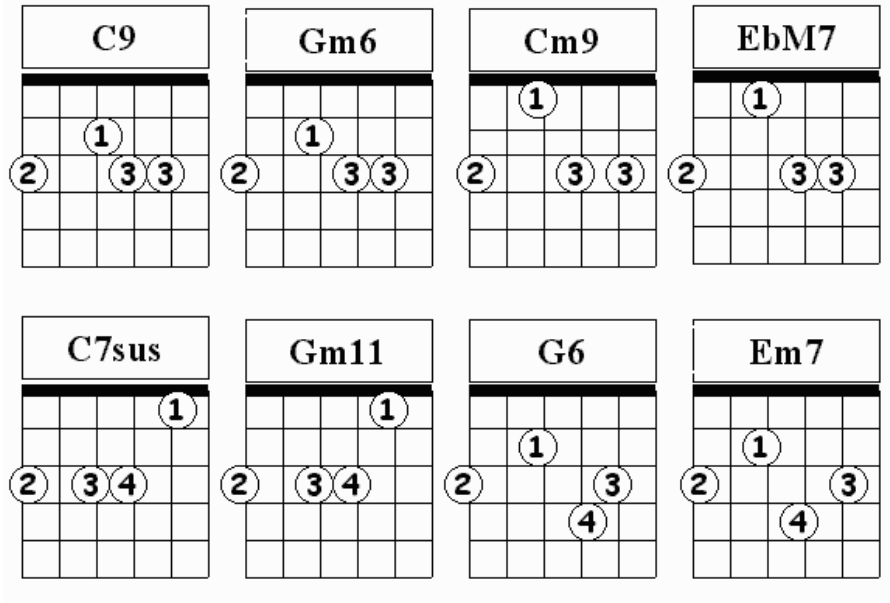
6th String Root	CM7 7fr Major 7	C7 7fr Dominant 7	Cm7 7fr Minor 7	Cm7b5 7fr Minor 7b5	Co7 7fr Diminished 7
5th String Root	CM7 3fr	C7 3fr	Cm7 3fr	Cm7b5 3fr	Co7 2fr
4th String Root	CM7 10fr	C7 10fr	Cm7 10fr	Cm7b5 10fr	Co7 10fr

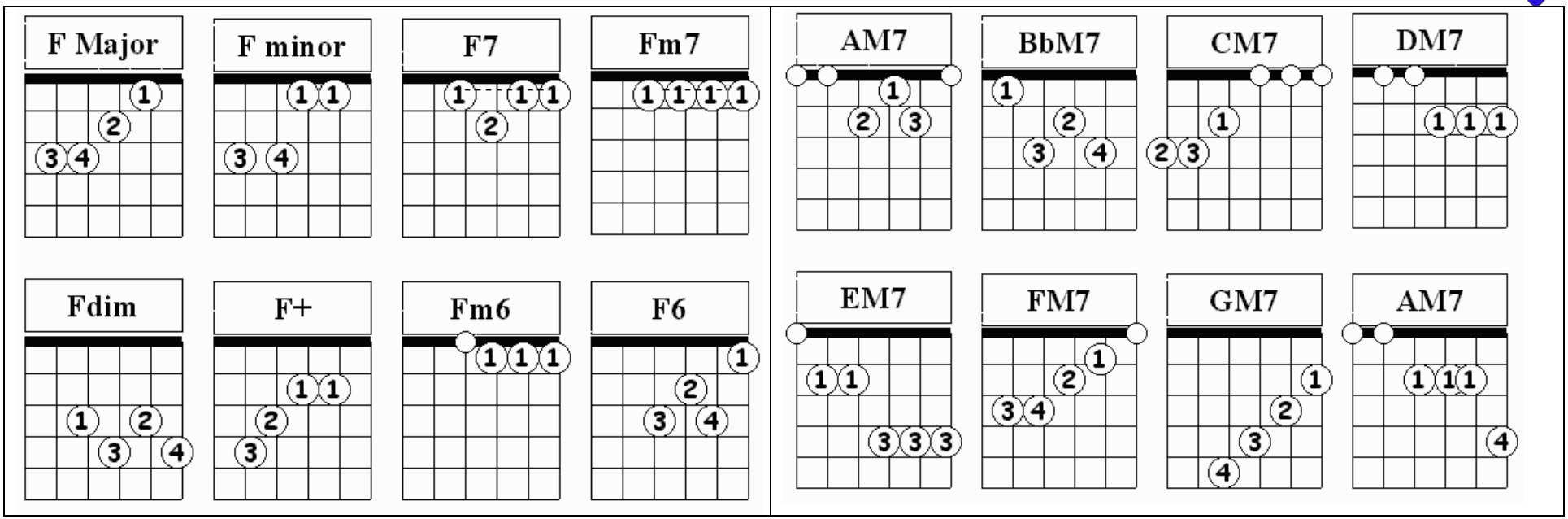
3rd String Root	Major 7 	Dominant 7 	Minor 7 	Minor 7b5 	Diminished 7 
2nd String Root	Major 7  Major 7 	Dominant 7  Dominant 7 	Minor 7  Minor 7 	Minor 7b5  Minor 7b5 	Diminished 7  Diminished 7 


A Major
A minor
A7
Am7
Adim
A+
Am6
A6

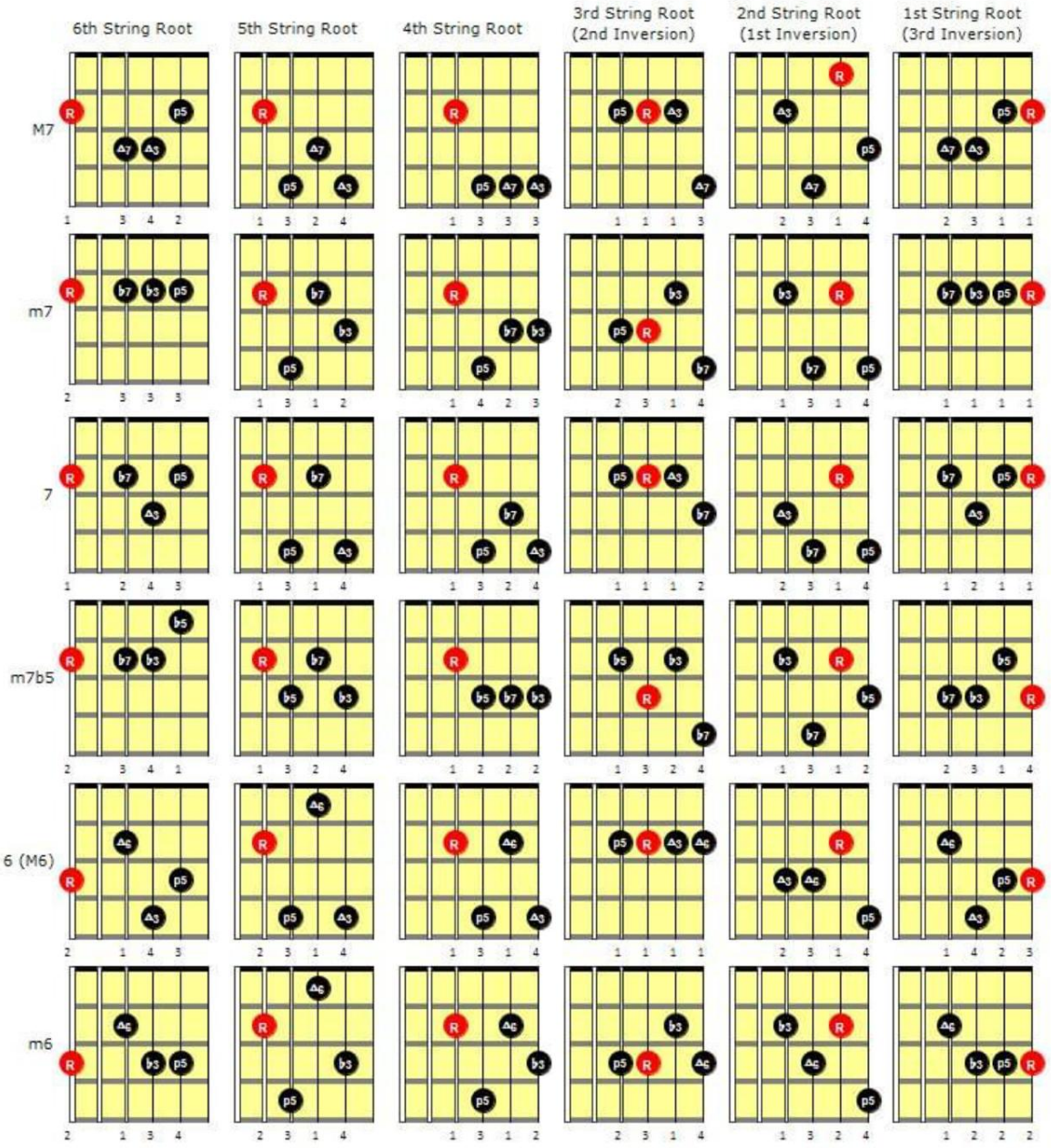

C9
C7-5
C7+9
C7-9
C7sus
C13
G7
Gm7


Gm11
EbM7
Eb6
Eb7
Em11
A13-9
C13-9
G7+5

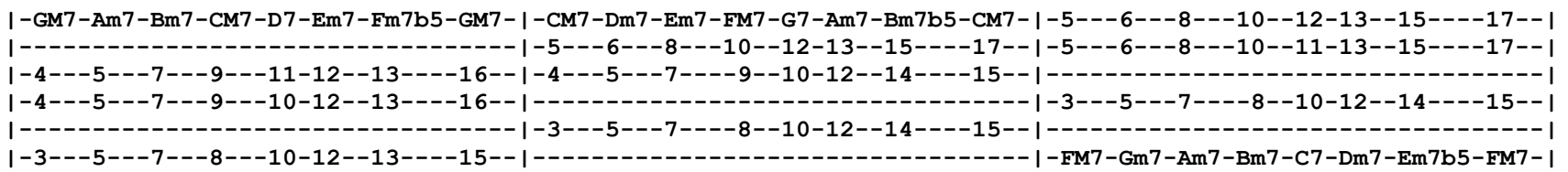

C9
Gm6
Cm9
EbM7
C7sus
Gm11
G6
Em7

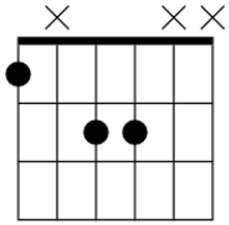
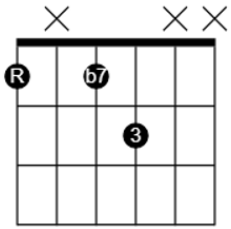
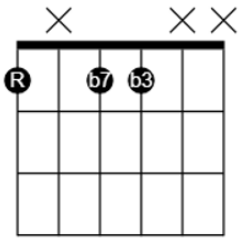
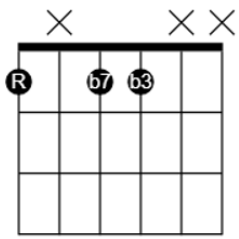
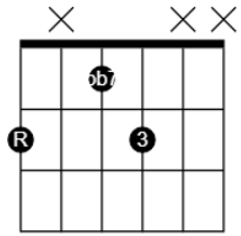
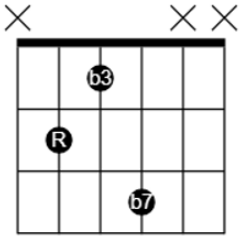
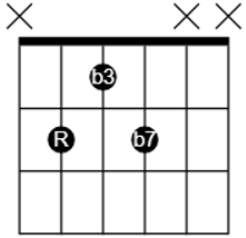
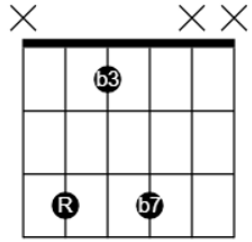
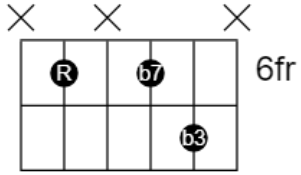
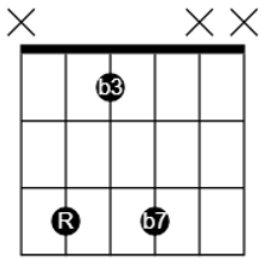
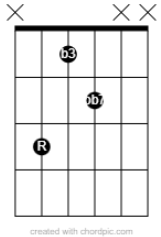

F Major
F minor
F7
Fm7
AM7
BbM7
CM7
DM7
Fdim
F+
Fm6
F6
EM7
FM7
GM7
AM7

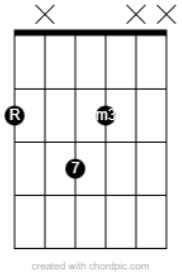
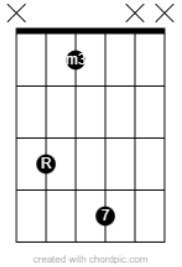
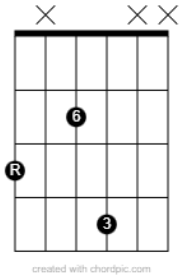
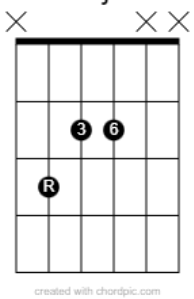
Essential Jazz Chords

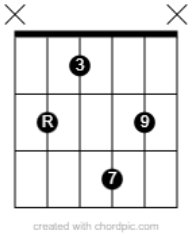
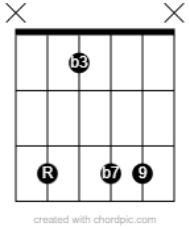
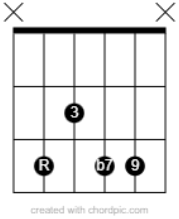
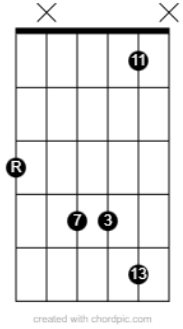
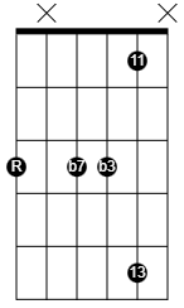
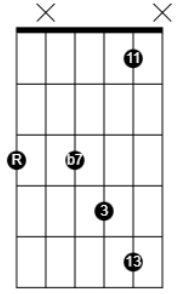
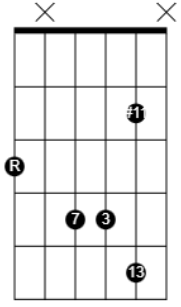
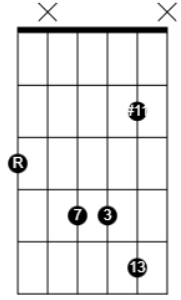
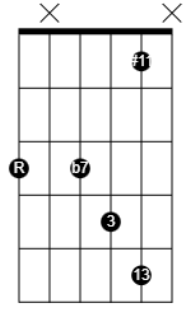


Shell Voicings



Major 7 Shell  **Also M7#5; M9; M7#11, M13**	Dominant 7 Shell  **Also: 9; #9; b9; #5; 11; #11; 13; b13**	Minor 7 Shell  **Also m7b5; m9; m11; m13**	Minor 7b5 Shell  **Also M9; m11; m7#11; m7b13**	Dim 7 Shell  **Also m6; m6/9**
Major 7 Shell  **Also M9; M7#11, M13, M7#5**	Dominant 7 Shell  **Also: 9; #9; b9; #5; 11; #11; 13; b13**	Minor 7 Shell  m7  6fr **Also m7b5; m9; m11; m13**	Minor 7b5 Shell  **Also M9; m11; m7#11; m7b13**	Dim7 or o7  **Also m6; m6/9**

MinMaj7  Also mM9	MinMaj7  Also mM9	Maj 6  Also Maj13; M6/9	Maj 6  Also Maj13; M6/9	

Major 9th  	Minor 9th  	Dom 9th  	Major 11 & 13  	
Minor 11 & 13  	Dominant 11 & 13  	Major #11 & 13  	Major #11 & 13  	Dominant #11 & 13 

Shell Voicing Exercise with 2-5-1's

2-5-1's moving in 4ths through all keys https://www.youtube.com/watch?v=S3Yxvrv8RPA (Traveling down the cycle of 4ths)

```
|-Dm7-G7-CM7-|-Gm7-C7-FM7-|-Cm7-F7-BbM7-|-Fm7-Bb7-EbM7-|-BbM7-Eb7-AbM7-|-Ebm7-Ab7-DbM7-|-Abm7-Db7-GbM7-|
|------------|------------|-------------|--------------|---------------|---------------|---------------|
|-10--10--9--|-10--9--9---|-8---8--7----|-8---7---7----|-6----6---5----|-6----5---5----|-4----4---3----|
|-10---9--9--|--8--8--7---|-8---7--7----|-6---6---5----|-6----5---5----|-4----4---3----|-4----3---3----|
|-----10-----|-10-----8---|-----8-------|-8-------6----|------6--------|-6--------4----|------4--------|
|-10------8--|-----8------|-8------6----|-----6--------|-6--------4----|------4--------|-4--------2----|
```

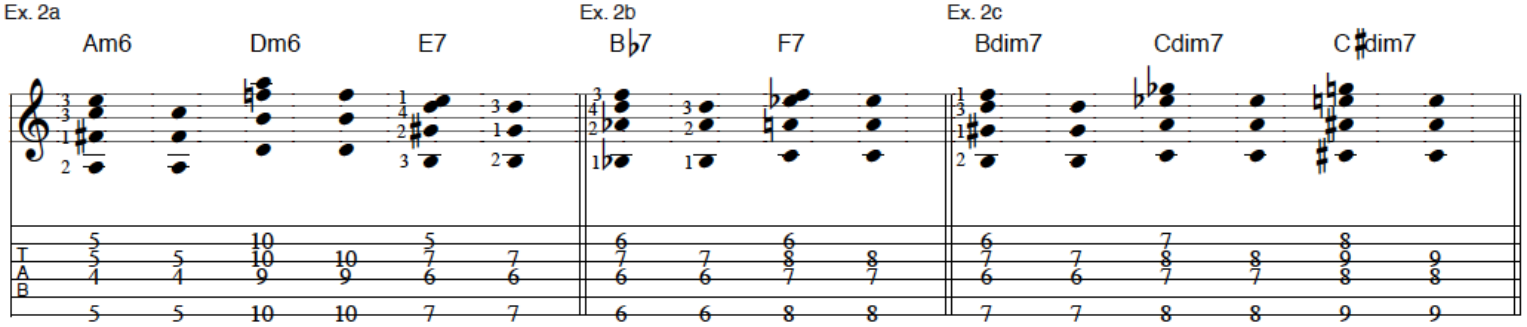
```
|-C#m7-F#7-BM7-|-F#m7-B7-EM7-|-Bm7-E7-AM7-|-Em7-A7-DM7-|-Am7-D7-GM7-|
|--------------|-------------|------------|------------|------------|
|-4----3---3---|-2----2--8---|-7---7--6---|-7---6--6---|-5---5--4---|
|-2----2---1---|-2----1--6---|-7---6--6---|-5---5--4---|-5---4--4---|
|-4--------2---|------2--7---|-----7------|-7------5---|-----5------|
|------2-------|-2-----------|-7------5---|-----5------|-5------3---|
```

Afternoon in Paris - Shell Voicings

https://www.youtube.com/watch?v=LLSFYmJCEjI

```
|-CM7-|-Cm7-F7-|-BbM7-|-Bbm7-Eb7-|-Am7-|-Dm7-G7-|-CM7-Am7-|-Dm7-G7-|-AbM7-|-Dm7-G7-|-CM7-Am7-|-Dm7-G7-|
|-----|--------|------|----------|-----|--------|---------|--------|------|--------|---------|--------|
|-9---|-8--8---|-7----|-6----6---|-5---|-5---4--|-4---5---|-5---4--|-5----|-5---4--|-4---5---|-5---4--|
|-9---|-8--7---|-7----|-6----5---|-5---|-3---3--|-2---5---|-3---3--|-5----|-3---3--|-2---5---|-3---3--|
|-----|----8---|------|------6---|-----|-5------|-3-------|-5------|------|-5------|-3-------|-5------|
|-8---|-8------|-6----|-6--------|-5---|-----3--|-----5---|-----3--|-4----|-----3--|-----5---|-----3--|
```

Django Chords



Djangology

```
|-A---Cm6-|-G---Bbm6-|-Am6-D7--|-3-3-3-3-|---|-4-4-4-4-|-5-5-5-5-|
|---------|----------|---------|-3-3-3-3-|---|-4-4-4-4-|-5-5-5-5-|
|-9-9-8-8-|-7-7-6-6--|-5-5-5-5-|-2-2-2-2-|-%-|-3-3-3-3-|-4-4-4-4-|
|-7-7-7-7-|-5-5-5-5--|-4-4-4-4-|---------|-%-|---------|---------|
|---------|----------|-----5-5-|-3-3-3-3-|---|-4-4-4-4-|-5-5-5-5-|
|-9-9-8-8-|-7-7-6-6--|-5-5-----|-G6/9----|---|-Ab6/9---|-A6/9----|

|-A---Cm6-|-G---Bbm6-|-Am6-D7--|-3-3-3-3-|
|---------|----------|---------|-3-3-3-3-|
|-9-9-8-8-|-7-7-6-6--|-5-5-5-5-|-2-2-2-2-|
|-7-7-7-7-|-5-5-5-5--|-4-4-4-4-|---------|
|---------|----------|-----5-5-|-3-3-3-3-|
|-9-9-8-8-|-7-7-6-6--|-5-5-----|-G6/9----|

|-F7-Gm7-Ao-BbM7-Cm7-Dm7-EbM7-F7--|-Cm7-Dm7-EbM7-F7-Gm7-Ao-BbM7-Cm7-|
|---------------------------------|---------------------------------|
|-2--3---5--7----8---10--12---14--|-3---5---7----8--10--12-14---15--|
|-1--3---5--7----8---10--12---13--|-1---3---5----7---8--10-12---13--|
|---------------------------------|-3---5---6----8--10--12-13---15--|
|-1--3---5--6----8---10--11---13--|---------------------------------|

|-C6--C6-----|
|---------1--|
|-2---9---2--|
|-2---7---2--|
|-3-------3--|
|-----8---C6-|
```

Shell Voicings Larsen: https://www.youtube.com/watch?v=F8fvQI-pgHg

```
|-CM7-Dm7-Em7-FM7-G7-Am7-Bm7b5-CM7-|-FM7-Gm7-Am7-BbM7-C7-Dm7-Em7b5-FM7-||-C6--C6-----|
|----------------------------------|----------------------------------||---------1--|
|-4---5---7---9---10-12--14----16--|-2---3---5---7----9--10--12----14--||-2---9---2--|
|-2---3---5---7----9-10--12----14--|-2---3---5---7----8--10--12----14--||-2---7---2--|
|-3---5---7---8---10-12--14----15--|----------------------------------||-3-------3--|
|----------------------------------|-1---3---5---6----8--10--12----13--||-----8---C6-|

|-F7-Gm7-Ao-BbM7-Cm7-Dm7-EbM7-F7--|-Cm7-Dm7-EbM7-F7-Gm7-Ao-BbM7-Cm7-|
|---------------------------------|---------------------------------|
|-2--3---5--7----8---10--12---14--|-3---5---7----8--10--12-14---15--|
|-1--3---5--7----8---10--12---13--|-1---3---5----7---8--10-12---13--|
|---------------------------------|-3---5---6----8--10--12-13---15--|
|-1--3---5--6----8---10--11---13--|---------------------------------|
```

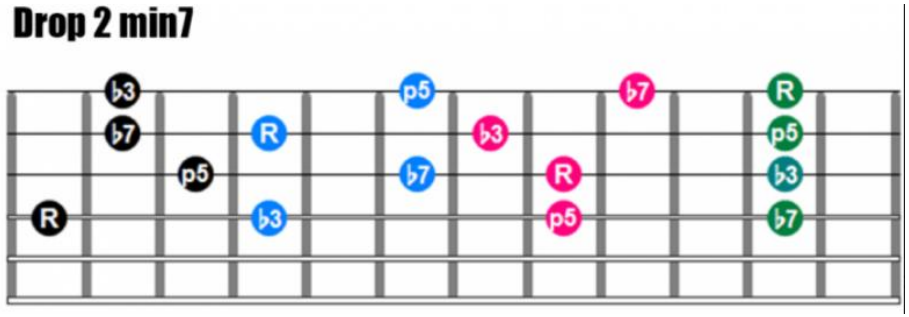
Exercise - Strings 1-4 Root

```
|-3--5--8--12-|-1--5--8--10-|-3--7--10--13-|-3--7--8--12-|-1--5--8--12-|-1--5--7--10-|-7--10-|-3--8--3--9-|
|-1--5--8--10-|-1--3--6--10-|-3--6---8--12-|-1--5--8--12-|-1--5--6--10-|-0--3--6--10-|-6---9-|-1--8--2--8-|
|-2--5--9--12-|-2--5--7--10-|-4--7--10--12-|-4--5--9--12-|-2--5--9--10-|-2--4--7--10-|-7--10-|-2--9--2--9-|
|-2--5--7--10-|-0--3--7--10-|-3--5---9--12-|-2--5--9--10-|-2--3--7--10-|-0--3--7---9-|-6---9-|-2--7--2--7-|
|-------------|-------------|--------------|-------------|-------------|-------------|-------|------------|
|-Am7---------|-Dm7---------|-G7-----------|-CM7---------|-FM7---------|-Bm7b5-------|-E7b9--|-Am7---A7---|

|-5--8--10--13-|-3--7--10--13-|-7--8--5--12-|-7--10--5--12-|-5--8-|-7--10-|-8--12-|-10---10----|
|-3--6--10--13-|-3--6---8--12-|-5--8--5--10-|-5---8--5--10-|-3--6-|-6---8-|-8--12-|-10----9----|
|-5--7--10--14-|-4--7--10--12-|-5--9--5--10-|-7---9--6--12-|-5--7-|-7--10-|-9--12-|-10---10----|
|-3--7--10--12-|-3--5---9--12-|-5--9--3--10-|-5---9--5--11-|-3--7-|-5---9-|-9--10-|--9----9----|
|--------------|--------------|-------------|--------------|------|-------|-------|------------|
|-DM7----------|-G7-----------|-CM7---FM7---|-Em7----A7----|-Dm7--|-G7----|-CM7---|-Bm7b5-E7b9-|
```

Now replace the Root with the b9 (makes a diminished chord) where it works:

```
|-4--4----7--7----10---9---12--13--|------------------------------|
|-3--3----5--6-----9--10---12--12--|------------------------------|
|-4--4----7--7-----9---9---13--13--|------------------------------|
|-2--3----6--6-----9--10---12--12--|------------------------------|
|----------------------------------|----------------------|
|-E7-E7b9-E7-E7b9- E7-E7b9-E7-E7b9-|------------------------------------------------|
```

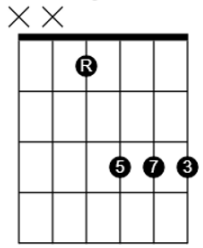
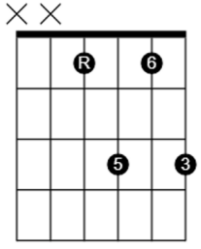
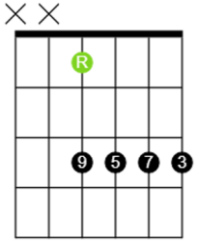
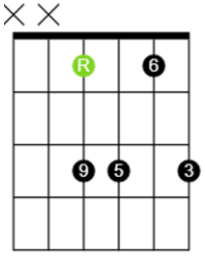
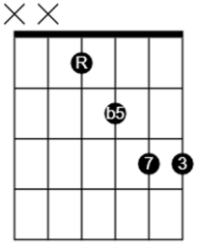
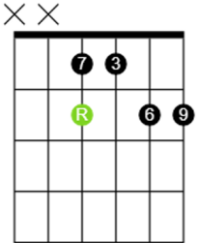
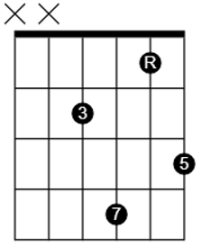
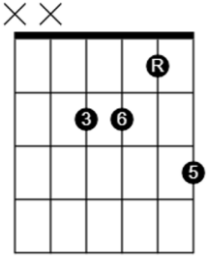
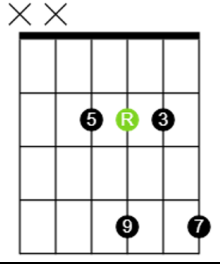
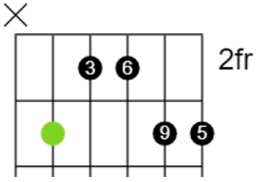
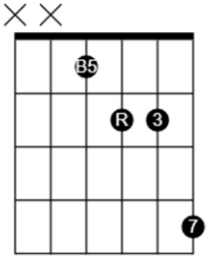
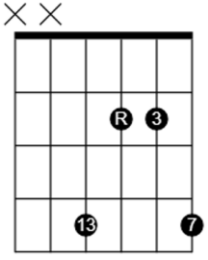
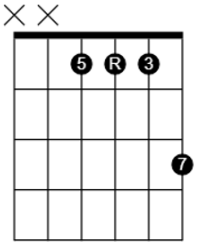
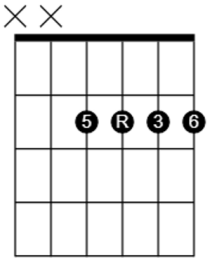
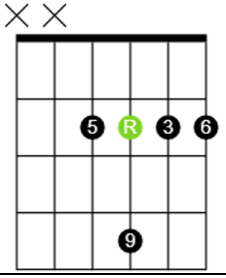
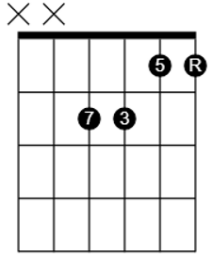
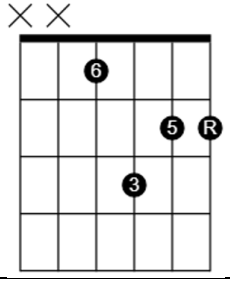
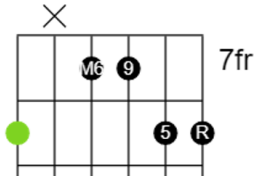


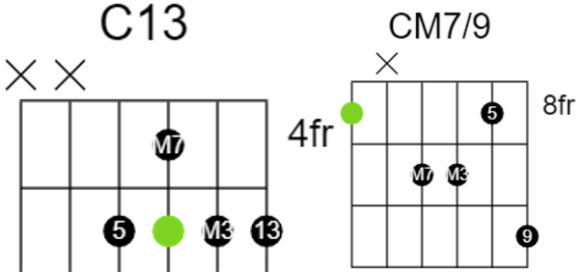
Upper Structure Chords

The Root can be replaced with the 9th
The 5th can be replaced with the 11th (#11 if a Major chord and the #11 is the same as a b5), or the 13th.
In Dominant chords, take the most important notes - the 3rd and 7th - and add the extension(s).

Major Chord Upper Structures:

https://www.youtube.com/watch?v=rFsV4xpS0rs

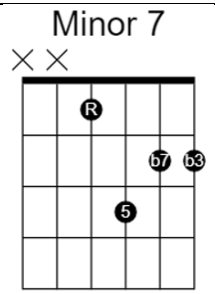
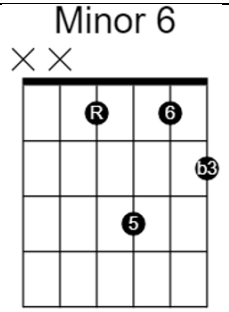
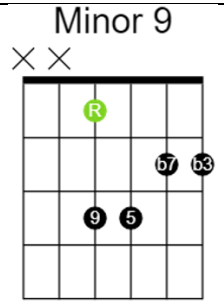
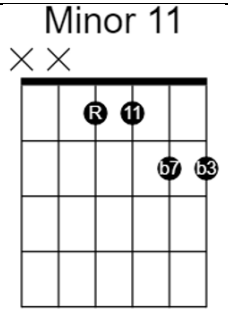
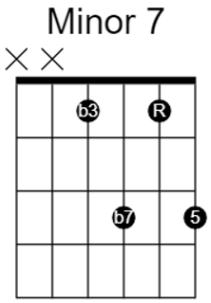
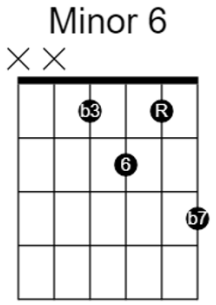
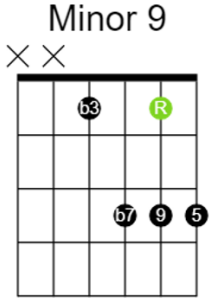
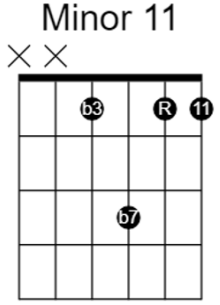
Major 7 	Major 6 	Major 9 	Major 6/9 	Major #11 (= b5) 	Major 13 
Major 7 	Major 6 	Major 9 	C6/9 	Major #11 (B5) 	Major 13 
Major 7 	Major 6 		Major 6/9 		
Major 7 	Major 6 		C6/9 		

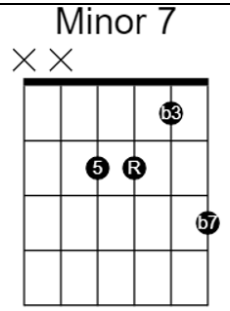
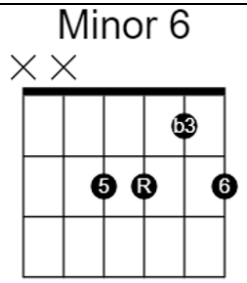
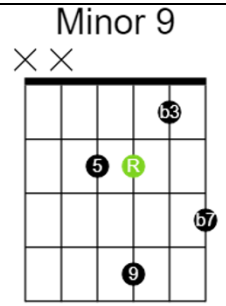
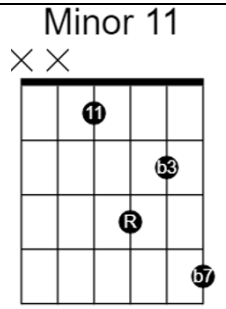
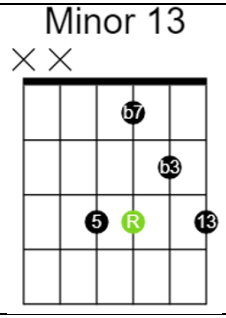
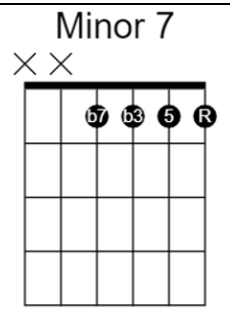
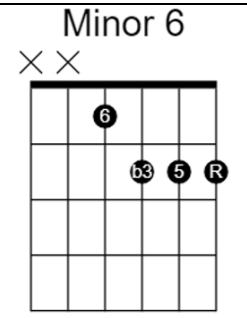
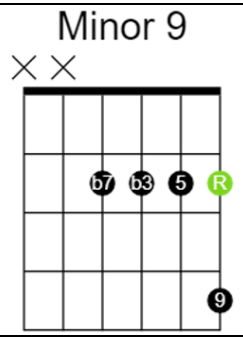
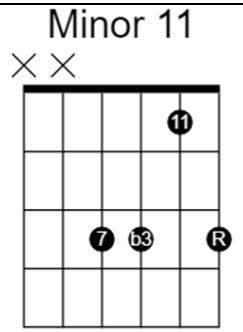


Minor Chords Upper Structures

m6, m7, m9, m11, m13

Sherman: https://www.youtube.com/watch?v=ALVW1fLjOCY&t=939s

Takeaways:

Minor 9 is the same notes as a Major 7. The Minor 9 is built on the 6 of the Major 7

Minor 6 is the same notes as a Minor 7b5 The Minor 6 is built on the b3 of the Minor 7b5

```
|-------|-1--11--|--3---5--|-5--6--3--5-|-6--b7-||-Cm7---|-8---R-|-10---9-|-11--b3-|-13--11-|-Cm6-|
|-4--b3-|-3---9--|--3---9--|-4-b3--4-b3-|-4--b3-||-8---5-|-8---5-|--8---5-|-11--b7-|-11--b7-|-11--|
|-3--b7-|-3--b7--|--3--b7--|-5--R--2--6-|-5---R-||-8--b3-|-8--b3-|--8--b3-|-12---5-|-12---5-|-12--|
|-1--b3-|-1--b3--|--1--b3--|-5--5-------|-5---5-||-8--b7-|-8--b7-|--8--b7-|-10---R-|-10---R-|-10--|
|-3---R-|--------|-(3)-(R)-|-------3--R-|-------||-------|-------|--------|--------|--------|-----|
|-Cm7---|-Cm9/11-|-Cm9-----|-Cm6--------|-Cm7---||-8---R-|-Cm7---|-Cm9----|-Cm7----|-Cm11---|-11--|
```

Minor Chord Upper Structure Exercises

```
|-1---3-----|-5---6-----|-6---5-----|-3---1-----||-----------|-3-3--1---||-------------|---1-3-6---|
|-3---3-----|-4---4-----|-4---4-----|-3---3-----||-4---3-----|-3-----3---||---3-----4---|---3---4---|
|-3---3-----|-5---5-----|-5---5-----|-3---3-----||-3---3-----|-3-----3---||---3-----3---|---3---5---|
|-1--1----|-5--5----|-5--5----|-1--1----||-1---1-----|-1-----1---||---1-----1---|-1-----5---|
|-----------|-----------|-----------|-----------||-3--3----|-----------||---3--3-----|-----------|
|-----------|-----------|-----------|-----------||-----------|-----------||-------------|-----------|

|---6-----5-3--|---1---------||-8---10---|-11---13---||-----------|-10-8--------||-----------|-13-11--10-----||
|---4-----4-----|---3-3--4---||-8----8---|-11---11---||-8---8-----|--8-----8-----||---8--11---|-11-------8-----||
|---5----5-----|---3-----3---||-8----8---|-12---12---||-8---8-----|--8-----8-----||---8--12---|-12-------8-----||
```

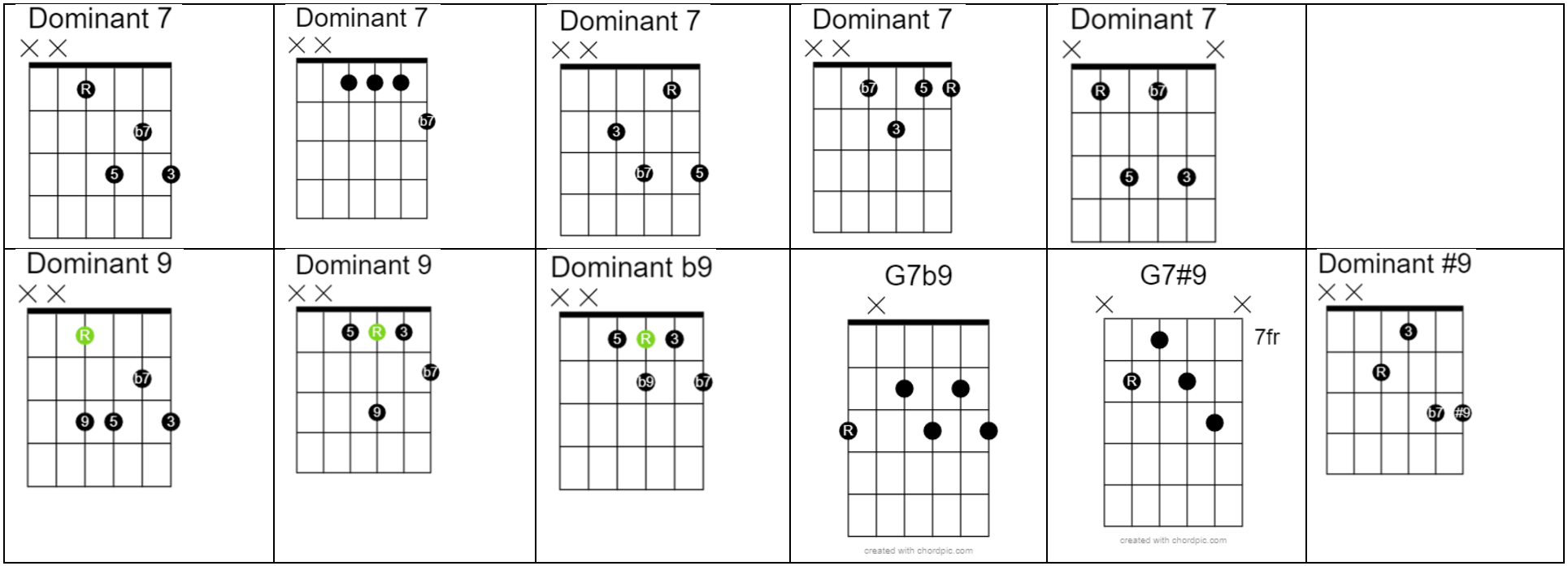
```
|-5-----5-------|-1-------1---||-8---8---|-10--10--||-8---8-----|--8-----8----||---8--10---|-10-------8----||
|---------------|---------3---||---------|---------||---------|-------------||------11---|----------------||
|---------------|-------------||---------|---------||-8--8----|-------------||--8------|----------------||

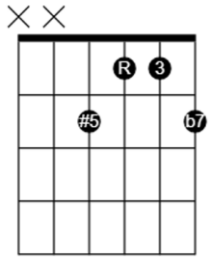
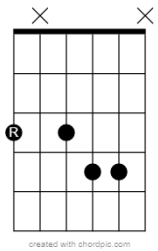
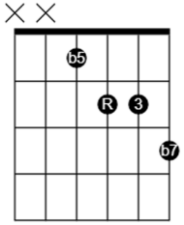
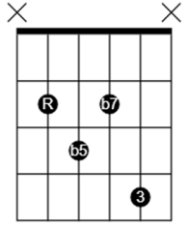
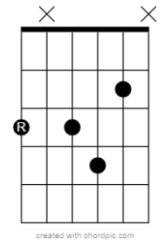
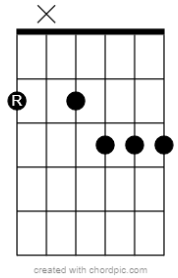
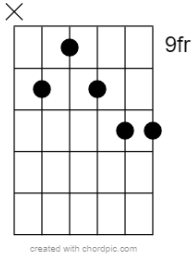
||-13---11---|-10-8---------||
||-11---11---|--8----8--6---||
||-12---12---|--8----8--8---||
||-10---10---|--8----8--8---||
||-----------|-------------||
||-Cm11-Cm7--|Cm9--Cm7-Cm11-||
```

“Skip & Return”

```
|-1--5--3--6--5--8--6--10--8--13--10--11--13-|-13--10--11--8--10--6--8--5--6--3--5--1--|
|-3--4--3--4--4--8--4---8--8--11---8--11--15-|-15---8--11--8---8--4--8--4--4--3--4--3--|
|-3--5--3--5--5--8--5---8--8--12---8--12--15-|-15---8--12--8---8--5--8--5--5--3--5--3--|
|-1--5--1--5--5--8--5---8--8--10---8--10--13-|-13---8--10--8---8--5--8--5--5--1--5--1--|
|-------------------------------------------|-----------------------------------------|
|-------------------------------------------|-----------------------------------------|
```

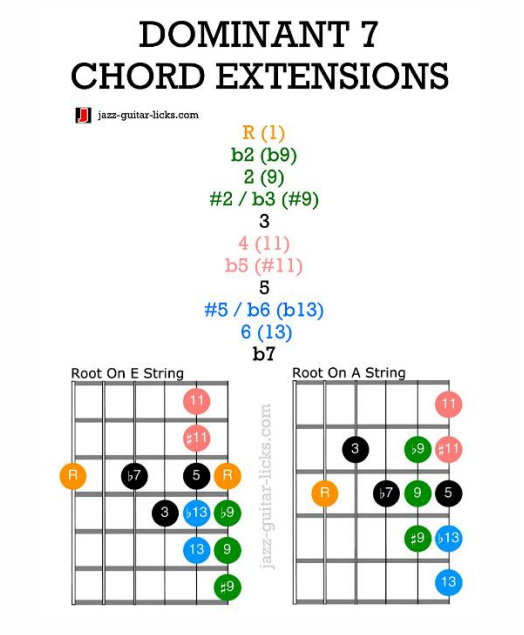
Dominant Chords



Dominant #5 	G7#5 		Dominant b5 	Dominant 7b5 	G7b5 
G7#5b9 	G7#5#9 				

Dominant 7th Chords

```
|-0-----4--------4-----------------|
|-3--3--3--5--5--5--9------12--12--|
|-1--4--4--4--7--7--7---9---9--13--|
|-0--2--2--6--6--6--9--12--12--12--|
|-2--------5--7-----7--11--11------|
|-0--4-----------------12------12--|
```



Chords - Inversions

First Inversion is the 3rd in the Bass
Second Inversion is 5th in the Bass
Third Inversion is 7th in the Bass

https://www.youtube.com/watch?v=s3bFRKuTS5I
1) Take a standard M7 chord, e.g. GM7
2) Determine the notes in the chord, here, G, F#, B, D. That's the root position
3) Put the notes in alpha order: B, D, F#, G.
4) Take the 6th string G and find the first note in the alpha order, or (starting over), B on 7th fret.
5) Find the other notes close by:

```
|-GM7--|------|-----------------------------------------|
|-3-D--|-7-F#-|-----------------------------------------|
|-4-B--|-7-D--|-----------------------------------------|
|-4-F#-|-5-G--|-----------------------------------------|
|------|------|-----------------------------------------|
|-3-G--|-7-B--|-----------------------------------------|
```

https://www.facebook.com/matt.landon.106/videos/310094147546582

Use top four strings only. Take EM7. Notes are E G#, B D#, 1, 3, 5, M7.

Play Root position with notes in order from 4th string.
Then the notes move in order, e.g.,
E goes to G#, goes to B, goes to D#.
G# goes to B, goes to D#, goes to E.
B goes to D#, goes to G#, goes to B
Like D# always goes to E, B always goes to D#
Next is first inversion, with the 3rd (D#) on the D string

```
|-EM7-----|---------|-----------------------------------|
|-Root----|-1st Inv-|-----------------------------------------|

|-4-G#-|-7-B--|-11-D#-|-12-E--|-----------------------------------|
|-4-D#-|-5-E--|--9-G#-|-12-B--|-----------------------------------|
|-4-B--|-8-D#-|--9-E--|-13-G#-|-----------------------------------|
|-2-E--|-6-G#-|--9-B--|-13-D#-|-----------------------------------|
|------|------|-------|-------|--------------------------|
|------|------|-------|-------|--------------------------|
```

Rollie Brown - Nuts and Bolts Chords https://guitarworkshop.digital/play/5032

```
|-0--1--3--5--7---8--10--12-||--------------------8---10----12--|
|-1--3--5--6--8--10--12--13-||-5---6---8---10---7--8---10----12--|
|-0--2--4--5--7---9--10--12-||-4---5---7----9---6--9---10----12--|
|---------------------------||-5---7---9---10---7--7----9----10--|
|---------------------------||-3---5---7----8---5---------------|
|---------------------------||-CM7-Dm7-Em7-FM7--G7-Am7-Bm7b5-CM7-|
```

First String Set: 6,4,3,2

Practice going up and down with the same chord.
The 7th, M7 and 6 move the Bb 7th.
The minors move the E 3rd.
Underscores show the moving degree from 7 to M7 to M6 to m7 to m6
Root
NB: C6 = Am7

```
|-C7-------------|-CM7------------|-CM6------------|-Cm7------------|-Cm6-----------|
|-1---5---8---11--|-1---5---8---12--|-1---5---8---10--|-1---4---8---11--|-1---4---8---10-|
|-3---5---9---12--|-4---5---9---12--|-2---5---9---12--|-3---5---8---12--|-2---5---8---12-|
|-2---5---8---10--|-2---5---9---10--|-2---5---7---10--|-1---5---8---10--|-1---5---7---10-|
|-----------------|-----------------|-----------------|-----------------|----------------|
|-3---6---8---12--|-3---7---8---12--|-3---5---8---12--|-3---6---8---11--|-3---5---8---11-|

|------------------|---|
|-1---1---1---1---1-|-R-|
|-3---4---2---3---2-|-7-|
|-2---2---2---1---1-|-3-|
|------------------|---|
|-3---3---3---3---3-|-5-|
```

Second string set - 4,3,2,1

Moves whatever was on the 6th string over to the first string

```
|-3---6---8---12--|-3---7---8---12--|-3---5---8---12--|-3---6---8---11--|-3---5---8---11-|
|-1---5---8---11--|-1---5---8---12--|-1---5---8---10--|-1---4---8---11--|-1---4---8---10-|
|-3---5---9---12--|-4---5---9---12--|-2---5---9---12--|-3---5---8---12--|-2---5---8---12-|
|-2---5---8---10--|-2---5---9---10--|-2---5---7---10--|-1---5---8---10--|-1---5---7---10-|
|-----------------|-----------------|-----------------|-----------------|----------------|
|-C7-------------|-CM7------------|-CM6------------|-Cm7------------|-Cm6-----------|
```

31:00

Third string set - 5,4,3,2

```
|------------------|----------------------|------------------|
|-5---8---11---13--|-5E---8G---12B---13C--|----------------------------------|
|-3---5----9---12--|-4B---5C----9E---12G--|----------------------------------|
|-5---8---10---14--|-5G---9B---10C---14E--|----------------------------------|
|-3---7---10---13--|-3C---7E---10G---14B--|----------------------------------|
|-C7---------------|-CM7------------------|--------------------------|
```

Fourth string set - 6,5,4,3

```
|-C7---------------|-CM7--------------|-C6---------------|-Cm7--------------|-Cm6--------------|
|------------------|------------------|------------------|------------------|------------------|
|-3---5----9---12--|--4---5---9---12--|--2---5---9---12--|--3---5---8---12--|--2---5---9---13--|
|-2---5----8---10--|--2---5---9---10--|--2---5---7---10--|--1---5---8---10--|--1---7---7---10--|
|-3---7---10---13--|--3---7--10---14--|--3---7--10---12--|--3---6--10---14--|--3---6--10---12--|
|-3---6----8---12--|--3---7---8---12--|--3---5---8---12--|--3---6---8---11--|--3---5---8---11--|
```

Fifth string set - 5,3,2,1

```
|-3---6---8---12--|--3-----------------------------------------|
|-5---8--11---13--|--5-----------------------------------------|
|-3---5---9---12--|--4-----------------------------------------|
|-----------------|------------------------------------------|
|-3---7--10---13--|--3-----------------------------------------|
|-C7--------------|-CM7---------------------------------------|
```

46:54
Went thru 2-5-1

Practice 2-5-1's with First string set:

```
|-Dm7-G7--CM7|-Dm7-G7--CM7-|-Dm7-G7--CM7-|-Am7-D7-Bm7-E7-Am7-D7-GM7-|----------------------------|
|-3---3---1--|-6---6---5---|-10---8---8--|-5---3--7---5--5---3--3---|---------------|
|-5---4---4--|-7---7---5---|-10--10---9--|-5---5--7---7--5---5--4---|---------------|
|-3---3---2--|-7---5---5---|-10---9---9--|-5---4--7---6--5---4--4---|---------------|
|------------|-------------|-------------|--------------------------|--------------------------|
|-5---3---3--|-8---7---7---|-10--10---8--|-5---5--7---7--5---5--3---|-----------------|
```

Relative Minors

1:00:00
6th degree of major scale is the relative minor
Walk down three steps from root.
Relative minor VI chord can substitute for the I Chord

Chord Movement

II-V-I
I-VI-II-V-I (each chord is based on the same scale)
Scalar Movement IM7-IIm7-IIm7-IV-etc incl Diminished Chords

```
|-----------------------|
|-5---5----6----7----8---|
|-4---3----5----5----7---|
|-5---5----7----7----9---|
|-3---4----5----6----7---|
|-CM7-C#o7-Dm7--D#o7-Em7-|
```

Cycle of Fifths Movement (each chord is based on a different scale)
C-A7-Dm7-G7-C

Chord Substitution

Chromatic **Don't Get Around Much**

```
|--8---8---8------|------------------|--------------------------|
|-10---9---8------|------------------|--------------------------|
|--9---8---7------|------------------|--------------------------|
|-----------------|------------------|----------------------|
|--9---8---7------|------------------|--------------------------|
|-C6b5-Fm7-Cadd9--|-CM7-Dm7--D#o7-C6-|------------------------------------------|
```

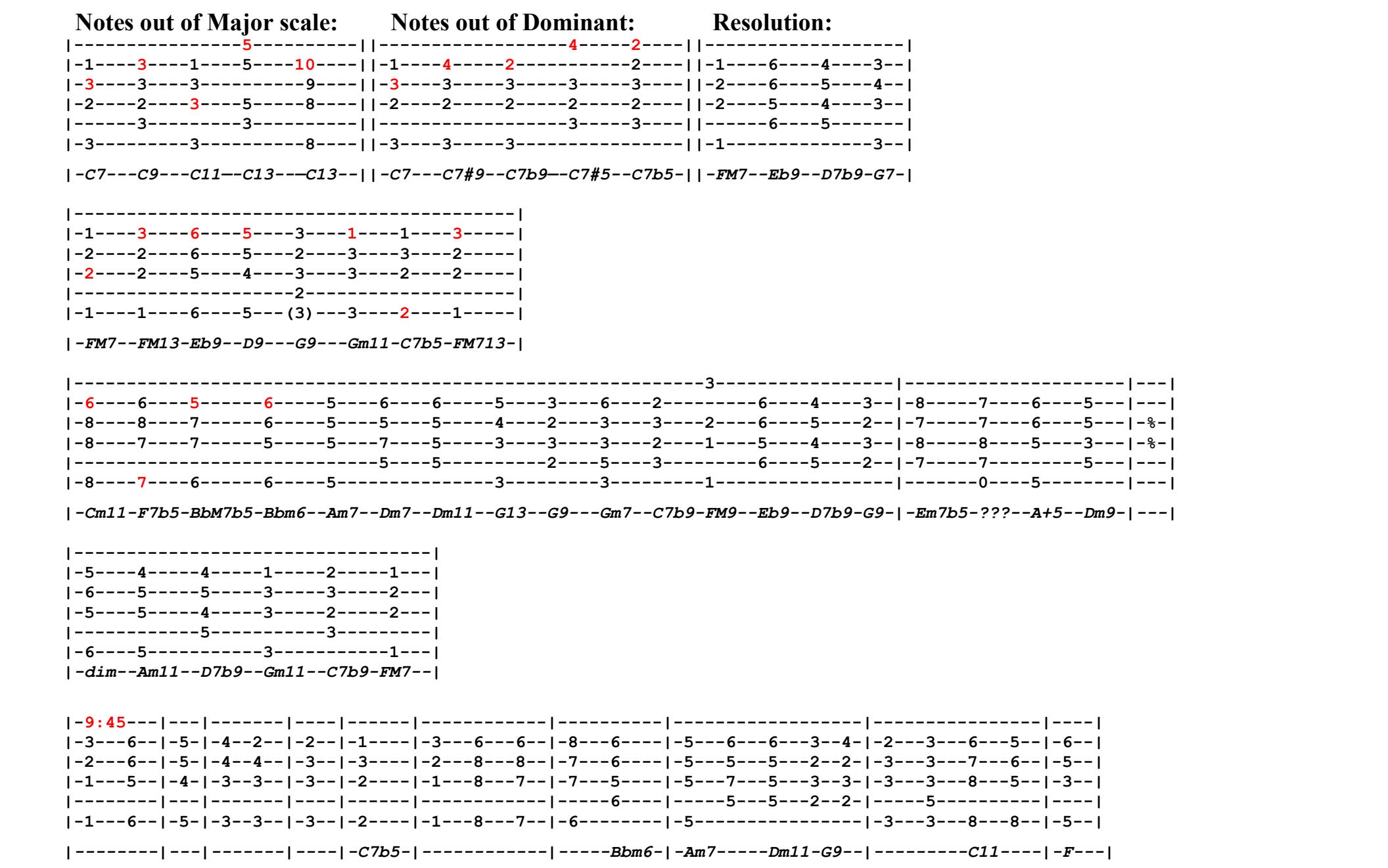
Flat 5 Sub Each chord substituted by its b5.

The Flat Five

Major Seventh Flat Five 1, 3, b5, 7	Dominant Seventh Flat Five 1, 3, b5, b7	Minor Seventh Flat Five (half-diminished) 1, b3, b5, b7	Diminished Seventh 1, b3, b5, bb7 (Same patterns every 4 frets) Every note is a root.

`|-1---7-------12--|`
`|-4---7---7---12--|`
`|-3---9---9---11--|`
`|----10---9---10--|`
`|-2---------------|`
`|---------8-------|`
	`|-1---------------12--|`
	`|-3--5---7---11---11--|`
	`|-2--3---9----9---11--|`
	`|----4---8---10---10--|`
	`|-2--3--------9-------|`
	`|--------8------------|`
		`|-2---2---4---6-------8---11--|`
		`|-1---4---3---4---7---7---11--|`
		`|-3---3---4---5---8---8---11--|`
		`|-1-----------4---8---8---10--|`
		`|-----3---3-------------------|`
		`|-----------------8-----------|`
			`|-2----------|`
			`|-1---4---1--|`
			`|-2---2---2--|`
			`|-1---4---1--|`
			`|-----3------|`
			`|---------2--|`

Dominant 9th - the Ninth is the degree above the root (2), if C is the root, 9th is D (To get the scale degree of the extension, subtract 7)


Notes out of Major scale:
Notes out of Dominant:
Resolution:
|-C7---C9---C11--C13---C13--||-C7---C7#9--C7b9--C7#5--C7b5-||-FM7--Eb9--D7b9-G7-|
|-FM7--FM13-Eb9--D9---G9---Gm11-C7b5-FM713-|
|-Cm11-F7b5-BbM7b5-Bbm6--Am7--Dm7--Dm11--G13--G9---Gm7--C7b9-FM9--Eb9--D7b9-G9-|-Em7b5-???--A+5--Dm9-|
|-dim--Am11--D7b9--Gm11--C7b9-FM7--|
|-C7b5-|
|-Bbm6-|-Am7-----Dm11-G9--|
|-C11----|-F---|

Understanding Chord Harmonies, Embellishments and Substitutions

A two octave C major scale would contain the following notes going from low to high:
C1 - D2 - E3 - F4 - G5 - A6 - B7 - C8 - D9 - E10 - F11 - G12 - A13 - B14 - C15.
Notice that there is a number following each of the notes.
These are the scale degrees that will be used to explain the "spelling" of the various chords.

A C major chord would consist of the 1st, 3rd and 5th degrees of the major scale or C, E and G. Instead of just playing a C major chord you could "embellish" the song by using any of the following chords which will sound richer and fuller:

C major 6th - which contains the 1st, 3rd, 5th, and 6th degrees
or C, E, G and A
C major 7th - which contains the 1st, 3rd, 5th and 7th degrees
or C, E, G and B
C major 6/9 - which contains the 1st, 3rd, 5th, 6th and 9th degrees
or C, E, G, A, and D
C major 9th - which contains the 1st, 3rd, 5th, 7th and 9th degrees
or C, E, G, B and D
C major 13th - which contains the 1st, 3rd, 5th, 7th, 9th, and 13th
degrees or C, E, G, B, D and A

A C minor chord would consist of the 1st, b3rd and 5th degrees of the major scale or C, Eb, and G.
Instead of just playing a C minor chord you could "embellish" the song by using any of the following chords which will sound richer and fuller:

C minor 6th - which contains the 1st, b3rd, 5th and 6th degrees
or C, Eb, G and A.
C minor 7th - which contains the 1st, b3rd, 5th, and b7th degrees
or C, Eb, G and Bb
C minor 6/9 - which contains the 1st, b3rd, 5th, 6th and 9th
degrees or C, Eb, G, A and D
C minor 9th - which contains the 1st, b3rd, 5th, b7th and 9th
degrees or C, Eb, G, Bb, and D
C minor 11th - which contains the 1st, b3rd, 5th, b7th, 9th and 11th
degrees or C, Eb, G, Bb, D and F
C minor 13th - which contains the 1st, b3rd, 5th, b7th, 9th and 13th
degrees or C, Eb, G, Bb, D and A

A C 7th chord would consist of the 1st, 3rd, 5th and b7th degrees of the major scale or C, E, G and Bb.
Instead of just playing a C7th chord you could "embellish" the song by using any of the following chords which will sound richer and fuller:

C 9th - which contains the 1st, 3rd, 5th, b7th, and 9th degrees
or C, E, G, Bb, and D
C 13th - which contains the 1st, 3rd, 5th, b7th, 9th and 13th degrees
or C, E, G, Bb, D and A

A C 7th sus4, C9th sus4 and C13th sus4 are merely the above C7th, C9th, and C13th chords with the 4th degree of the major scale or F added to them.
By the way, a C9sus4 and a C11th chord are really the same chord since they contain the same notes.

Often you will see the symbols +5, b5, +9 or b9 following the chord name.
When you see a C 7th+5 you would now sharp the 5th degree or G and use a G# in the chord instead.
The C7th+5 chord would consist of the 1st, 3rd, #5th and b7th degrees of the major scale or C, E, G# and Bb.
The same principle would apply to the following examples:

C 7th b5 chord - consists of the 1st, 3rd, b5th and b7th degrees
of the major scale or C, E, Gb, and Bb
C 7th +9 chord - consists of the 1st, 3rd, 5th, b7th and #9th degrees
of the major scale or C, E, G, Bb, and D#
C 7th b9 chord - consists of the 1st, 3rd, 5th, b7th and b9th degrees
of the major scale or C, E, G, Bb and Db

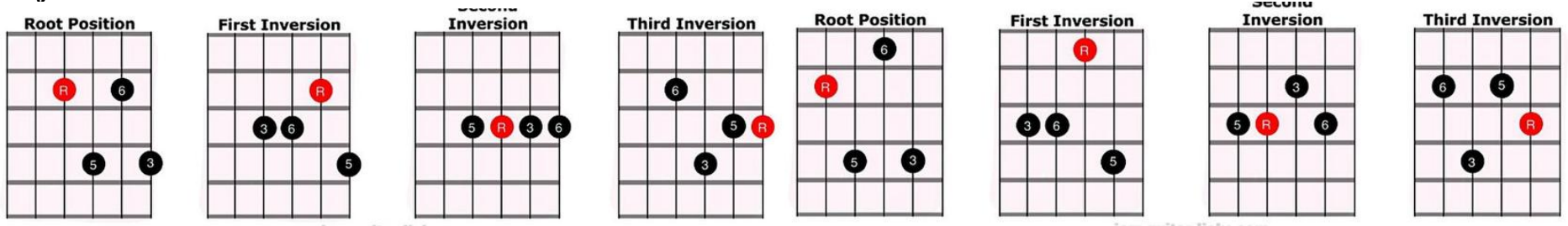
A C Dim 7th chord would consist of the 1st, b3rd, b5th and bb7th degrees of the major scale or C, Eb, Gb, and Bbb (A). Notice that this chord is unique in that it repeats itself every 3 frets up or down the guitar neck.

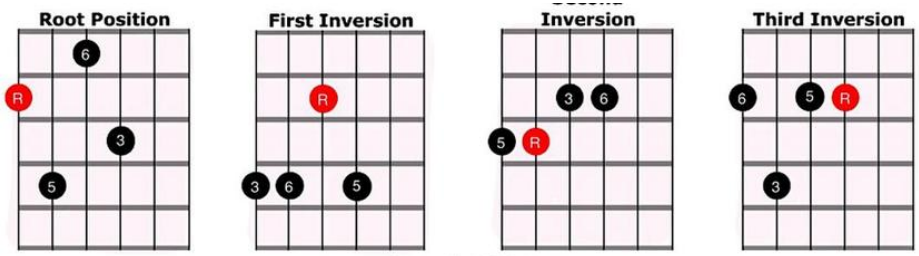
A C Minor (maj 7th) chord would consist of the 1st, b3rd, 5th and 7th degrees of the major scale or C, Eb, G and B. This chord is often used to connect a C minor to a C minor 7th. The chord passage is typically played C minor-->C minor (maj 7th)-->C minor 7th-->C minor 6th.

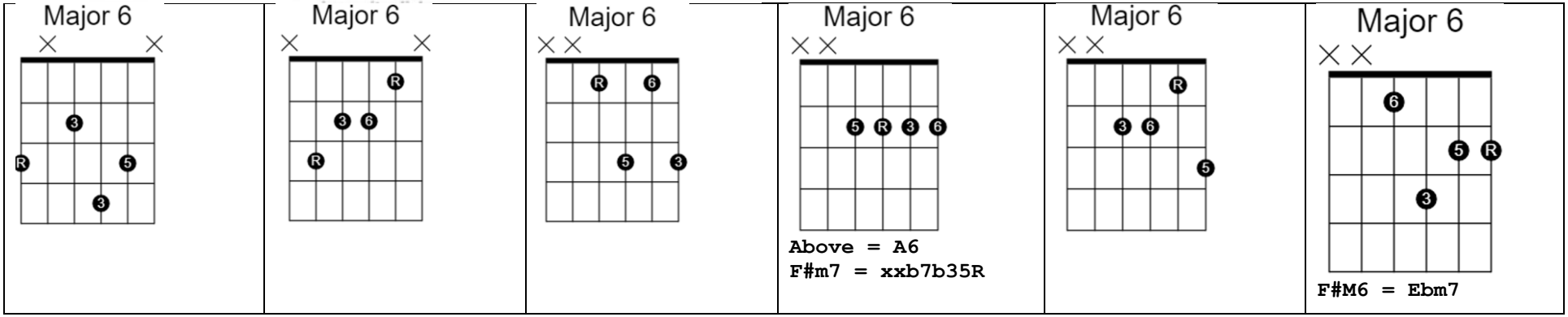
A C Aug (add 9) chord would consists of the 1st, 3rd, #5th and 9th degrees of the major scale or C, E, G# and D. Notice that this chord is unique in that it repeats itself every 4 frets up or down the guitar neck.

Diminished	**Augmented**
|----------7-*2nd*----|	**|----|**
|-6-*6th*------6-*6th*----|	**|-5--|**
|-4-*2nd*------7-*4th*----|	**|-5--|**
|-6—*7th*------6—*7th*----|	**|-6--|**
|-5—*4th*--------------|	**|-7--|**
|--------------------|	**|----|**

Major 6th Chords








```
|----3--5--5-----8--12-||-G--3--7------10--12------||-4------7--11--12--|
|-1--1--5--5--8--8--10-||-3--3--5---8---8--12------||-4---7--7---9--13--|
|-2--2--5--5--9--9--12-||-4--4--7---9---9--12------||-4---8--8--11--13--|
|-2--2--5--5--7--7--10-||-2--2--5---9---9--12------||-4---6--6---9--14--|
|-3-----3--------------||----------10--------------||-2-----------------|
|-C-----------8--------||-3-M6--------------------||-B6--7-------------|
```

Major 6th and Minor 7th Pairs

Any *minor 7th* chord is an inversion of a *major 6th* chord located a minor third (3 semitones) higher.
Any major 6th chord is an inversion of a minor 7th chord located a major third (3 semitones) lower.

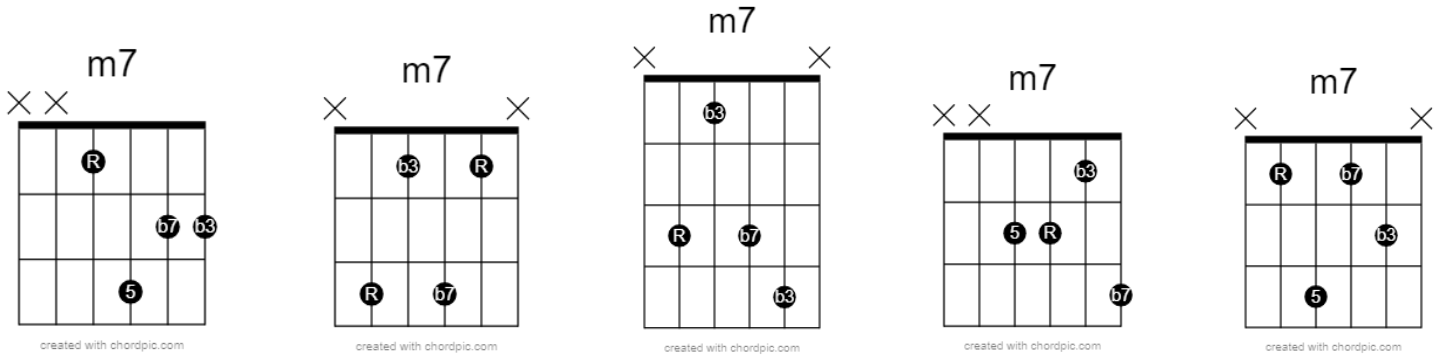
m7 Chord	M6 Chord	M6 Chord	m7 Chord
A	C	A	F#
B	D	B`	G#
C	Eb	C	A
D	F	D	B
E	G	E	C#
F	A	F	D
G	Bb	G	E

Cm7 and **Eb6** (Notes: C - E - G - A)

Am7 and **C6** (Notes: A – C – E – G)
Gm7 and **Bb6** (Notes: G – Bb – D – F)
Em7 and **G6** (Notes: E – G – B – D)
Takeaway: A **Major 6th** chord is the same as a **minor seventh m7 built on** the **6th** of the Root of the Major **6** chord:
e.g. C6 = CGAE Am7 = AEGC

Minor 7th Chords

```
|----3--5-----8----------12-||--------------3--6--8--11-----m9-----------||-3--5--8--12--|
|-1--1--5--5--8--10--13--10-||-1--4--8--11--1--4--8--11-----3------------||-1--5--8--10--|
|-0--2--5--5--9--12--12--12-||-3--5--8--12--3--5--8--12--3--3--5---8--12--||-2--5--9--12--|
|-2--2--5--5--7--10--10--10-||-1--5--8--10--1--5--8--10--1--1--5---8--10--||-2--5--7--10--|
|-0-------------12--12-----||---------------------------3--3--6--10--14--||--------------|
|----------5----------------||-3--6--8--11---------------3-----6---8--11--||-Am7----------|
```



Em7: 05545x

Minor 6th Chords - Minor 7th b5 Chords - Rootless Dominant 9th Chords - SEE SEPARATE FILE

Diminished Chords

Diminished chords (Dim) have a minor 3rd and a diminished (flat) 5th.

Diminished 7th Chords

A diminished chord (or more correctly called a diminished 7th chord) is a four note chord that consists of a root, a minor third, a flat fifth, and a diminished 7th. This results in three minor thirds.
The symbol for a diminished chord is the root followed by a small circle (like a degree mark) or the abbreviation dim.
The diminished chord is best known for its unresolved tension.

Diminished chords repeat every four frets (minor 3rd).

This means that the 4 notes that are in a diminished chord form four diminished chords, one for each root note.
So the C-Gb-A-Eb that form the Co7 also form the Ebo7, the Gbo7 and the Ao7.
So take the first Cdim fingering example above and slide everything up 3 frets to the 6th position.
The notes are now: Eb-A-C-Gb. Hey! Look at that! It's an Eb diminished chord but it contains the same notes as a C diminished.

Here are some other diminished chord notes:
Do7 D-F-Ab-B (includes F, Ab and B diminished chords)
Eo7 E-G-Bb-Db (includes E, G and Db diminished chords)
These three diminished chords (Co7, Do7 and Eo7) include all the notes for all twelve dim chords!

This DIMINISHED Chord Trick Is Mindblowing! https://www.youtube.com/watch?v=rQLeINOejgg
Diminished chords resolve a couple of ways:
Take a Do7.
Raise the D a half step to Eb and resolve on an EbM7.
Raise the Ab a half step to A and resolve to A.
Raise the B a half step to C and resolve to C.
Raise the F a half step to F# and resolve to F.
Same thing works resolving to the minor chord. Do7 > Ebm

There are 24 different landing spots for the 3 diminished chords

```
|------|------|-------------------------------------------------|
|-6-F--|-8----|-------------------------------------------------|
|-4-Cb-|-7----|-------------------------------------------------|
|-6-Ab-|-8----|-------------------------------------------------|
|-5-D--|-6----|-------------------------------------------------|
|-Do7--|-EbM7-|-------------------------------------------------|
```

How do we use diminished chords? Here are a few progressions that you can use to try out a few diminished chords.

Simple #1 (use a funky jazz strum)

```
   C  C#o7  Dm7  G7       C   C#o7    Dm7  D#o7    C  D#o7   Dm7  G7
|--0---0---|--5---3---||--0---0---|--5--------||--0-------|--5---3--|
|--1---5---|--6---3---||--1---5---|--6----7---||--1---7---|--6---3--|
|--0---3---|--5---4---||--0---3---|--5----5---||--0---5---|--5---4--|
|--2---5---|--7---3---||--2---5---|--7----7---||--2---7---|--7---3--|
|--3---4---|--5---5---||--3---4---|--5----6---||--3---6---|--5---5--|
|----------|------3---||----------|----------||----------|------3--|
```

```
     r m3 b5 m7
Co7  C-Eb-Gb-A
|-----|--2--|-----|--3--|-----|
|--4--|-----|-----|--2--|--7--|
|--2--|--2--|--8--|--3--|--8--|
|--4--|--1--|--7--|--2--|--7--|
|--3--|--3--|--9--|-----|-----|
|-----|-----|--8--|-----|--8--|
```

Simple #2

```
   C  C#dim  Dm7  D#dim   C   E7    F    Fm
|--0---0---|--5--------|--0---0---|--1----1---|
|--1---5---|--6----7---|--1---3---|--1----1---|
|--0---3---|--5----5---|--0---1---|--2----1---|
|--2---5---|--7----7---|--2---0---|--3----3---|
|--3---4---|--5----6---|--3---2---|--3----3---|
|----------|-----------|------0---|--1----1---|

   C  Ebdim  Dm7  G7      C  C#dim  Dm7   G7
|--0-------|--5----1---|--0---0---|--1----1---|
|--1---7---|--6----0---|--1---5---|--1----0---|
|--0---5---|--5----0---|--0---3---|--2----0---|
|--2---7---|--7----0---|--2---5---|--0----0---|
|--3---6---|--5----2---|--3---4---|-------2---|
|----------|-------3---|----------|-------3---|
```

Simple #3

```
                                                  alternate
  C#dim    Fm6    Bdim    C    C7   Fm6  (Fm6)    C     D7   G7
|---0---|---4---|------|--3----3--|--4--|--1--|---0---|--5---3---|
|---5---|---3---|--3---|--5----5--|--3--|--3--|---1---|--7---3---|
|---3---|---5---|--1---|--5----3--|--5--|--1--|---0---|--5---4---|
|---5---|---3---|--3---|--5----5--|--3--|--3--|---2---|--7---3---|
|---4---|-------|--2---|--3----3--|-----|--3--|---3---|--5---5---|
|-------|-------|------|----------|-----|--1--|-------|------3---|
```

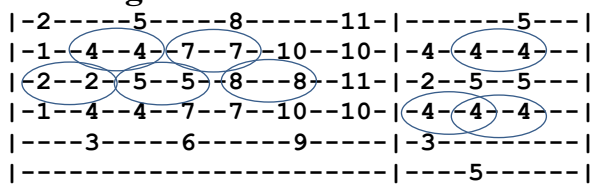
Try playing these again but instead of playing a C#dim, play an Edim (7th fret)... same notes.
Here's a more complex (kind of jazzed up) version of the first chord progression using substituted chords.

Substitute

```
   C6 C#dim  Dm7  G13   C6  C#dim   Dm7 D#dim  C6 D#dim  Dm7   G13-9
|--5---0---|--5---5---|--5---0---|--5--------|--5-------|--5-----4--|
|--5---5---|--6---5---|--5---5---|--6-----7--|--5---7---|--6-----5--|
|--5---3---|--5---4---|--5---3---|--5-----5--|--5---5---|--5-----4--|
|--5---5---|--7---3---|--5---5---|--7-----7--|--5---7---|--7-----3--|
|--3---4---|--5-------|--3---4---|--5-----6--|--3---6---|--5--------|
|----------|------3---|----------|-----------|----------|--------3--|
```

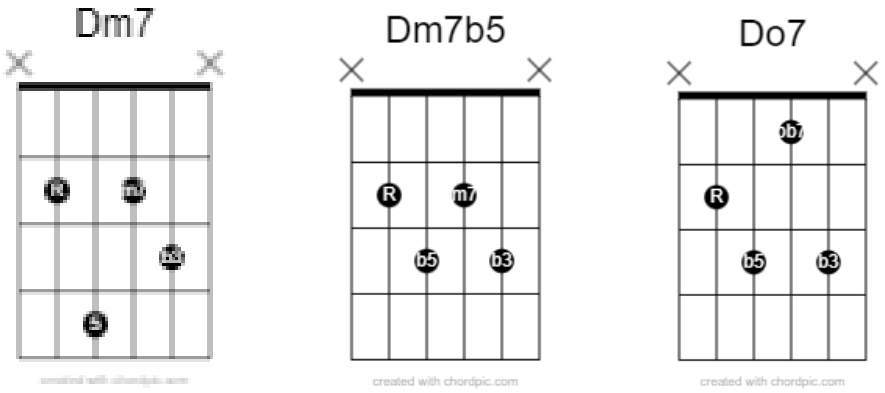
Diminished 7th chords can often be used to connect one chord to another chord.
Let's say your chord progression was: CM7 > Dm7 > Em7 > FM7 > G7 > CM7
You could now play: CM7 > C#o7 > Dm7> D#o7 > Em7 > Fo7 >FM7 > G7 > CM7 instead.

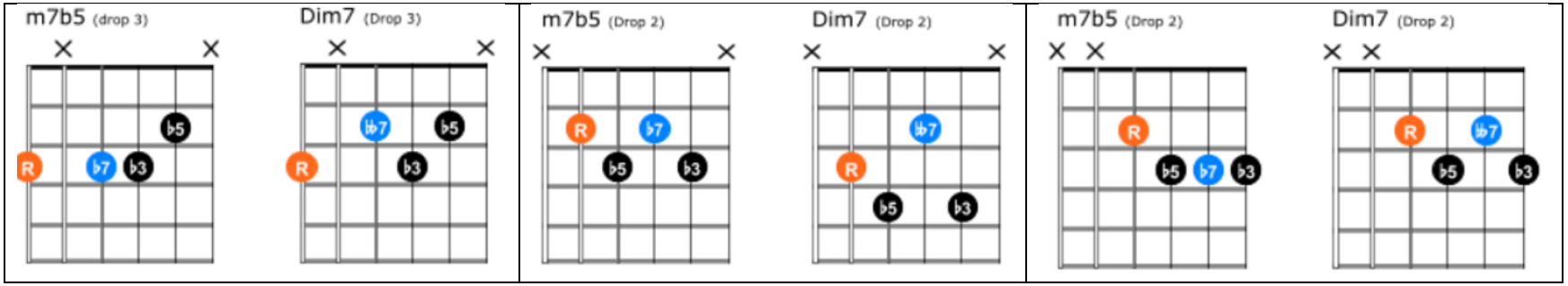
Running the diminished chords - the shapes tie together



Minor 7th Flat 5 <u>half</u> diminished vs <u>Diminished</u> seventh

The difference between a diminished seventh chord [o7] and a half-diminished [o] or [m7b5] lies in the *seventh*.
The half diminished chord (m7b5) has a *minor* seventh (7) - it's a m7 chord *with a flat five* (b5).
The diminished chord is a m7b5 with a diminished (double-flatted) seventh (dim7, °7).

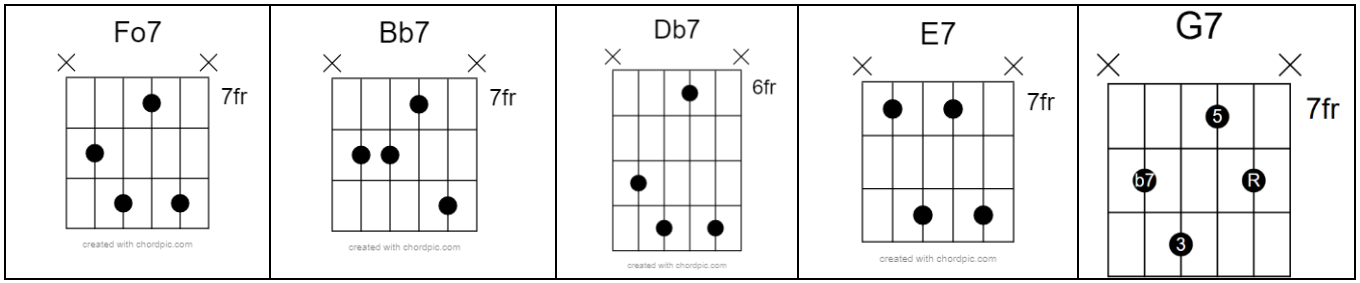




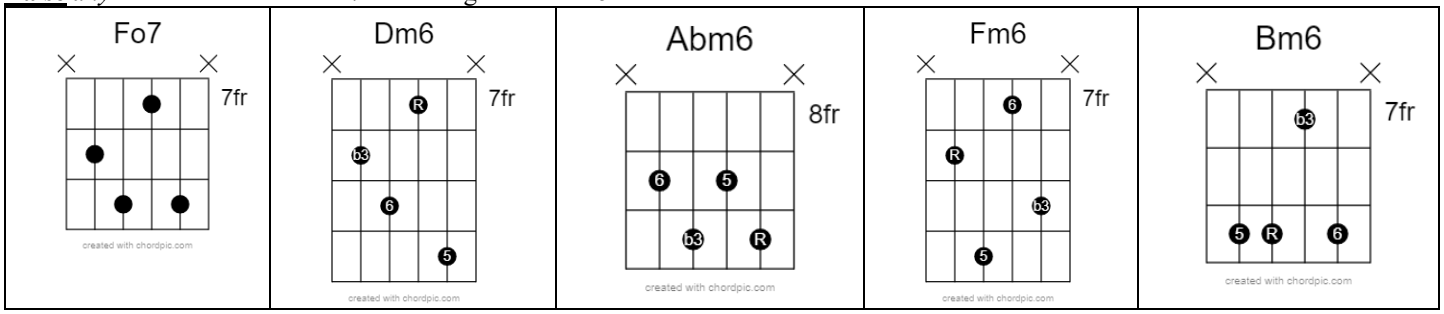
`|--3--|-3----|`
`|--2--|-2----|`
`|--3--|-3----|`
`|--3--|-2----|`
`|-----|------|`
`|-----|------|`
Gm7b5 Go7
	`|-----|-----|`
	`|--2--|-2---|`
	`|--3--|-3---|`
	`|--3--|-2---|`
	`|-----|-----|`
	`|--3--|-3---|`
	Gm7b5 Go7
		`|--6--6-------|`
		`|--6--5--5--5-|`
		`|--6--6--3--6-|`
		`|--5--5--5--5-|`
		`|--------4----|`
		`|-----------6-|`
		Gm7b5 Go7
			`|--9--9------|`
			`|--8--8-8--8-|`
			`|-10--9-6--9-|`
			`|--8--8-8--8-|`
			`|-------7----|`
			`|----------9-|`
			Gm7b5 Go7
				`|--9------|`
				`|-11--11--|`
				`|-10---9--|`
				`|-----11--|`
				`|-10--10--|`
				`|---------|`
				Gm7b5 Go7
					`|----------|`
					`|-11---11--|`
					`|-10----9--|`
					`|-11---11--|`
					`|-10---10--|`
					`|----------|`
					Gm7b5 Go7
						`|-13--12--|`
						`|-11--11--|`
						`|-12--12--|`
						`|-11--11--|`
						`|---------|`
						`|---------|`
						Gm7b5 Go7

Diminished Seventh Chord vs Dominant Seventh Chord & Minor Sixth Chord

<u>Lower</u> *any* note of a Diminished 7 chord to get a Dominant 7 chord:



Raise *any* note of a Diminished 7 chord to get a Minor 6 chord:



Dominant 7b5 Secrets

Take a Dominant 7 and lower the 5 to b5.

E string root: A7 5x565x > A7b5 5x564x
A string root: D7 x5757x > D7b5 x5657x
D string root: G7 xx5767 > G7b5 xx5667

Dominant 7b5 works well going to a major chord a semitone lower.

G#7b5 4x453x > GM7
C#7b5 x4546x > CM7 x3545x
G7b5 xx5667 > CM7xx5557

The Dominant 7b5 chord has a twin based on the tritone:

Take the A7b5. A-G-Db-Eb. The b5 (the tritone) is Eb.
Make an Eb7b5. It has the exact same notes, in all the voicings.

Apply to the 2-5-1
Major 2-5-1: Am7 > D7 > GM7 Swap out the D7 with Abm7b5
Am7 > Abm7b5 > GM7

Ebm7 > Ab7 > DbM7

Ebm7 > D7b5 > DbM7

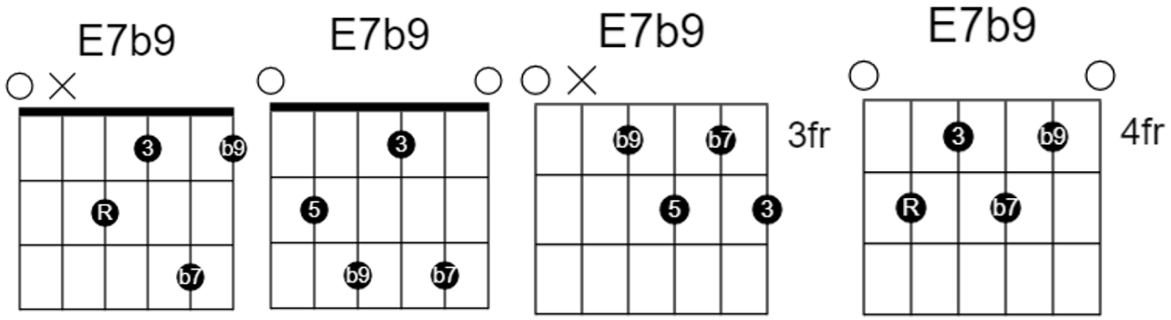
Major 7th Flat 5

`|----2--7---9--|`
`|-2--2--6--12--|`
`|-4--4--6--11--|`
`|-4--5--5------|`
`|----------10--|`
`|-3-----------|`
`|-GM7b5--------|`
	`|-------7---------|`
	`|-2--5--6---8--12-|`
	`|-4--3--6--10--10-|`
	`|-3--4--5---9--11-|`
	`|----3---------10-|`
	`|-3---------9-----|`
	
	`|-G7b5-----------|`

NB: G7b5 resolves to the M7 a half-step below (F#M7) or M7 a whole step below (FM7) or to itself (G7) (and others)
NB: GM7b5 resolves to the I if G is the IV (D); substitutes for the V (A)

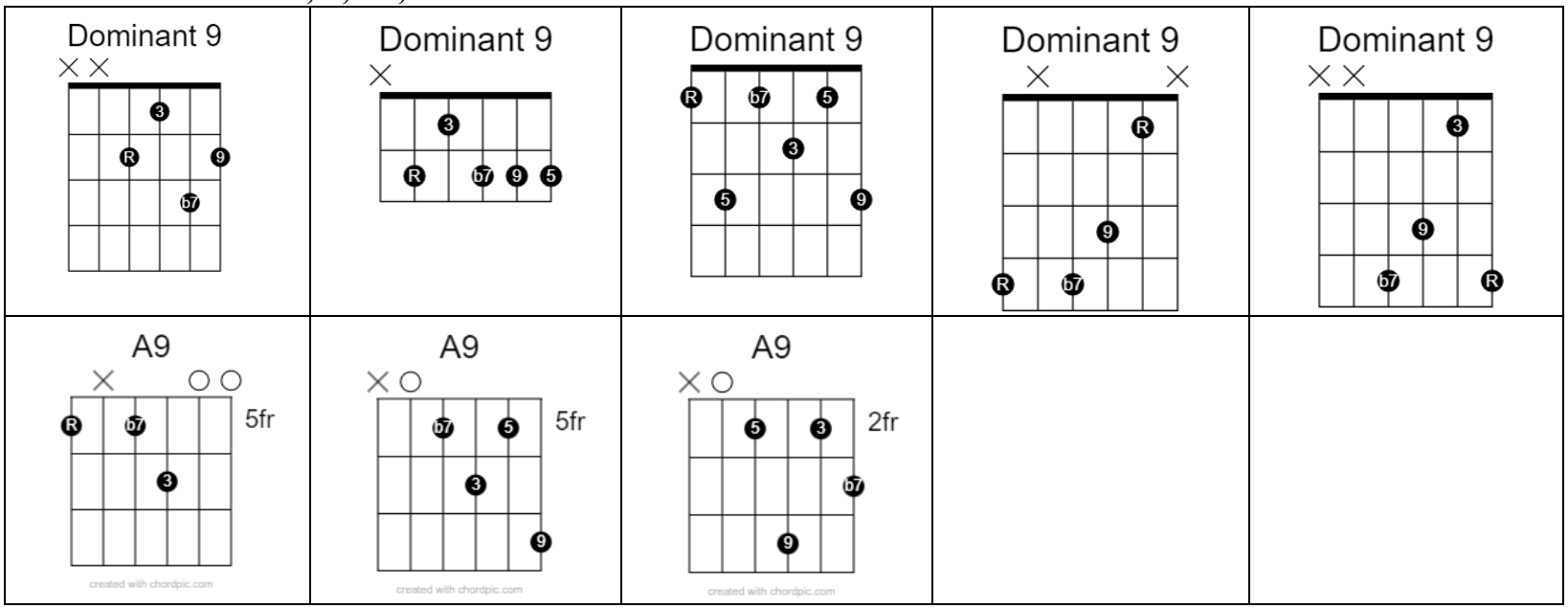
Dominant 7 Flat 9 Chords

Resolves nicely to Am

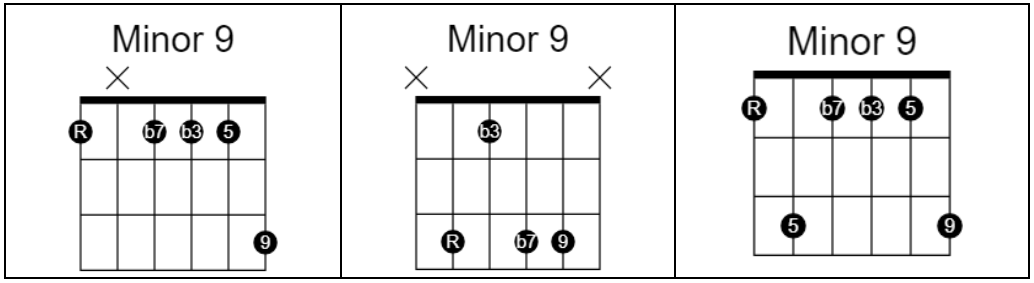


Ninth Chords - Major, Minor, Dominant

Dominant Ninth R, 3, b7, 9

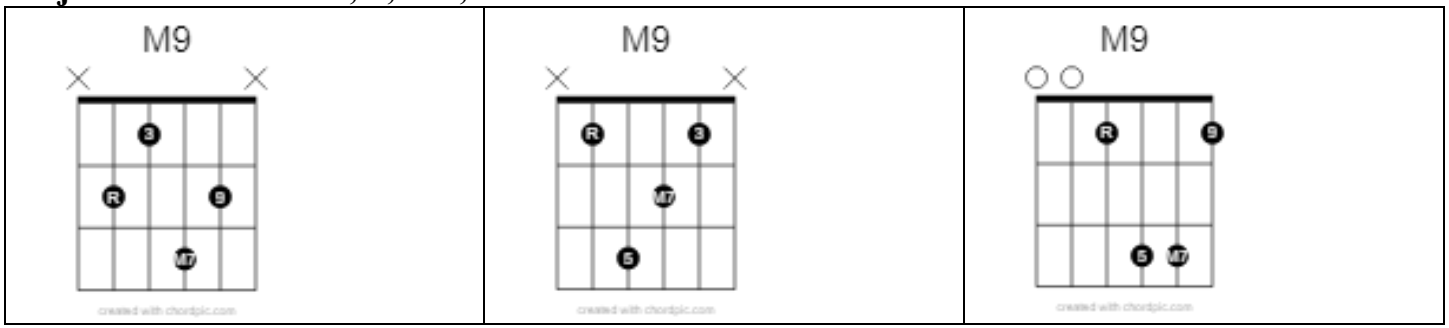


Minor 9th chord 1 2 3b 5 7b



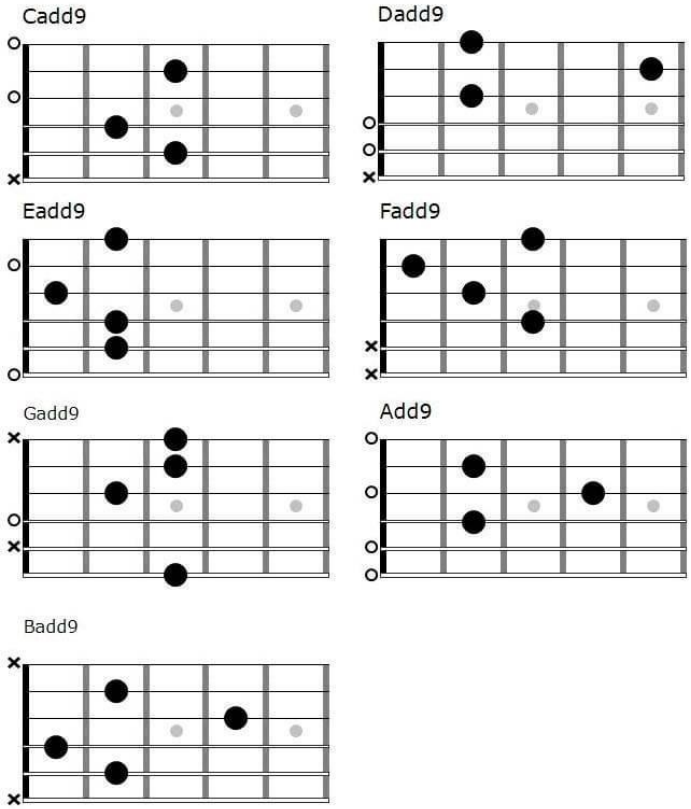
The Major 9th chords are chords made up of a major triad plus a major seventh and a ninth.
A full 9th chord consists of five notes, but sometimes the fifth or third are left out.

Major 9th chords R, 3, M7, 9

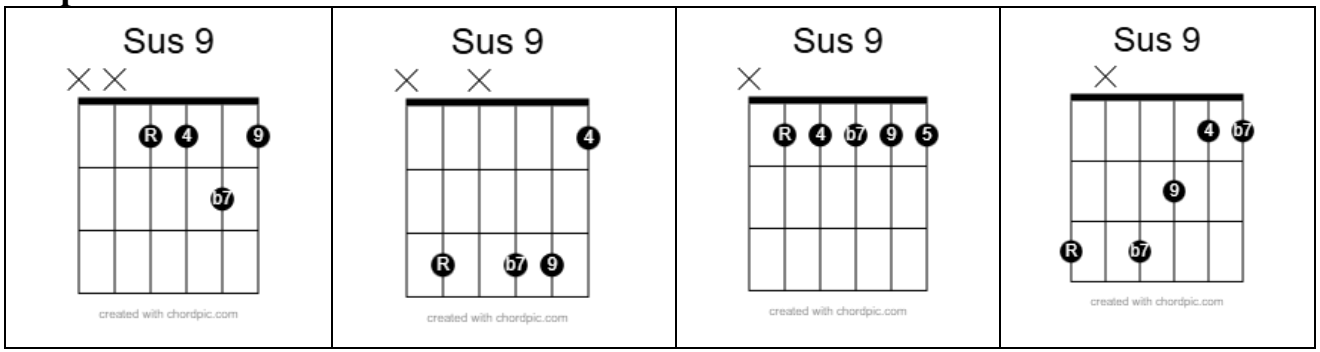


Flat 9 Chords

Add 9 Chords



Suspended 9 Chords



Dominant 11th Chords

```
|-1---3-----|
|-3---3--6--|
|-3---3--7--|
|-----3--8--|
|-3---3-----|
|-C11----8--|
```

The 11th is the 4th

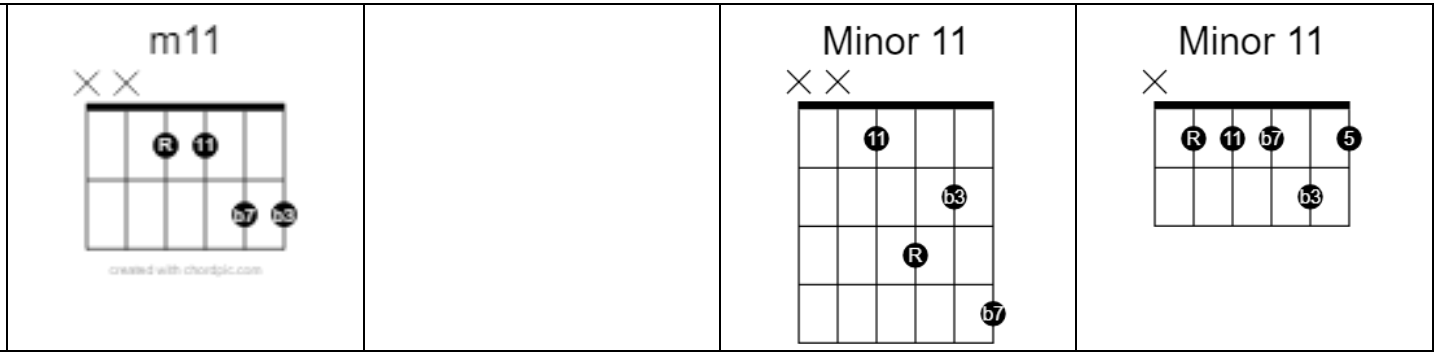
```
|-3-----5--4--10--15-|-4--4--4--------10------|------|--5--5---|-4----|------14--|
|-0--3--3--5--10--12-|-3--3--6--6--9---9------|-11---|--3--6---|-2----|-7----12--|
|-2--2--4--4--10--14-|-4--4--4--4--7--10------|-10---|--4--4---|-2----|-7----12--|
|-3--3--3--5---9--15-|-3--3--5--6--9---9------|--9---|--3--5---|-2----|-5----12--|
|----2--5-----10-----|----------5--8--10--etc-|-10---|--5------|-2----|-7--------|
|-G9-3--3------------|-3T---G7b9--------------|-G7#9-|--3—Gb9--|-AM9--|-Em9---0--|
```

The 9th is the 2nd.
A flat-9 chord is a diminished chord
The flat-9 is a half step above the root
Gb9 chord resolves to A or to Db or to C or to F# (half step up from any note in b9 chord)

Minor 11th Chords

```
|-3----7------12--|
|-3----8--10--12--|
|-2----7--12--12--|
|-2----7--12--12--|
|------7------12--|
|-Em11----12--12--|
```

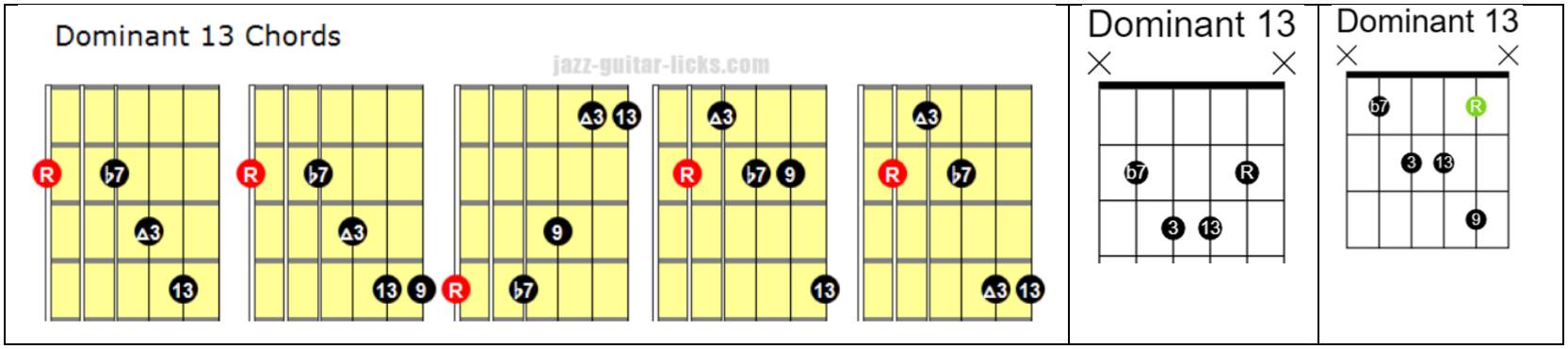
Can sub for Cm7, Cm9



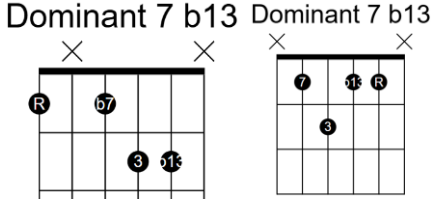
Dominant 13th Chords

The 13th is the 6th

```
|----1--3--1-------|-10--10--|--4--B13--||-2----------5-----7-----14----A13--|-G13------|
|-3--3--3--3--6-R--|--8--10--|--4--9--9-||-2----7-----7-----7-----12---------|--9----9--|
|-2--2--2--2--7-13-|--8---8--|--6--8--6-||-4----6-----6-----6-----12---------|--8---10--|
|-1--1--1--1--7----|--7--10--|--7--7--7-||-5----5-----5-----5-----11---------|--8---10--|
|----------3--6----|--8---8--|--------6-||------------0-----0-----12---------|--9---11--|
|-1--F13---1-------|---------|--7--7----||-5----5--------------------------|----------|
```



Dominant b13th aka #5 Chords



The Jazz Guitar Chord 2-5-1 Exercise

The exercise is a fairly straightforward concept but applying it to the fretboard can take some time and effort in the practice room.
Here is the exercise:

- 01. Pick a chord shape such as Drop 2
- 02. Pick a string set, top four strings for example
- 03. Play the root position **iim7** chord, such as Dm7
- 04. Move to the closest **V7** chord, G7 in this case, without moving your hand if possible
- 05. From there, move to the closest Cmaj7 **I** chord without moving your hand
- 06. Repeat but start on the next inversion of iim7, Dm7 in this key
- 07. Repeat until you've covered all four inversions of the iim7 chord and the closest V7 and Imaj7 chords from those four shapes.

Playing and memorizing these shapes in four areas on the neck can take some time in the woodshed.
So, let's take this exercise and see how it lays on the fretboard in the next section of this lesson.

Drop 2 Chord Exercises

Now that you understand what exercise is, let's take it to the fretboard, beginning with Drop 2 chords on the top four strings. Drop 2 chord voicings are formed by taking a chord and then dropping the next to the highest note, or voice, to the lowest note of the chord. (Otherwise, the chord is very hard to play and not a flexible fingering.) Drop 2 voicings are important because most of these chords are easy for a guitarist to play on 4 adjacent strings.

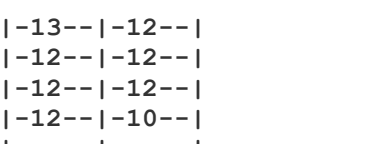
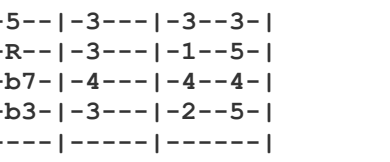
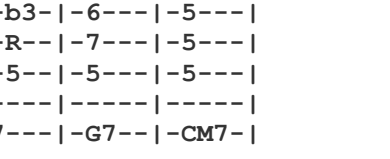
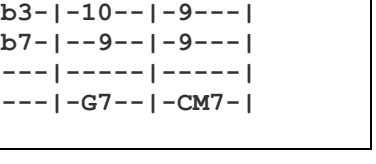
Drop 2 Voicings for C major:

```
|-----------------7--8---10----12--|
|-5---6---8---10--6--8---10----12--|
|-4---5---7----9--7--9---10----12--|
|-5---7---9---10--5--7----9----10--|
|-3---5---7----8-------------------|
|-CM7-Dm7-Em7-FM7-G7-Am7-Bm7b5-CM7-|
```

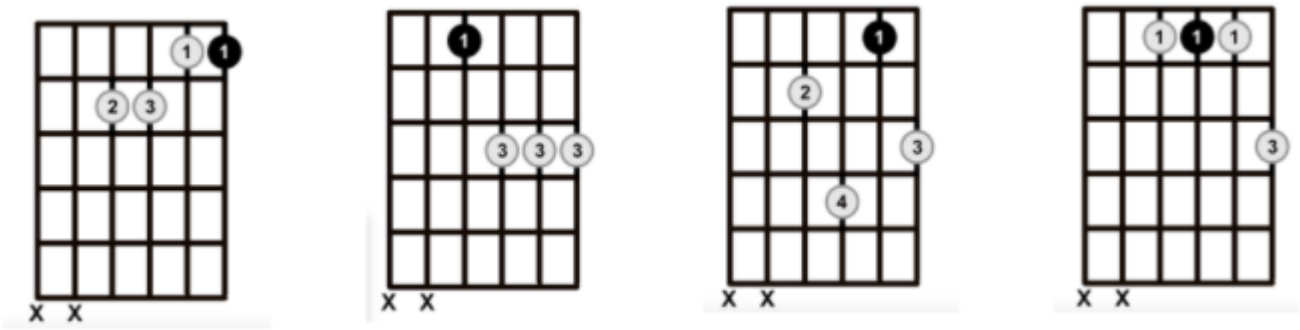
Drop-2 Voicings:

Minor 7th	Dominant 7th	Major 7th	Minor 7b5
|-3--5--8--12--|	|-5--8--10--14--|	|-3--7--10-|	|-2--5--8--12-|
|-1--5--8--10--|	|-3--7--10--13--|	|-3--7---8-|	|-1--5--7--10-|
|-2--5--9--12--|	|-5--7--11--14--|	|-4--7--11-|	|-2--5--9--11-|
|-2--5--7--10--|	|-4--7--10--12--|	|-4--5---9-|	|-2--4--7--10-|
|-------------|	|-------------|	|---------|	|-----------|
|-Am7---------|	|-D7----------|	|-GM7-----|	|-F#m7b5-----|

2-5-1's:
|-5---5----3---|-8---8--7---|-12--10--10-|-15--14--14--|
|-5---3----3---|-8---7--7---|-10--10---8-|-13--13--12--|
|-5---5----4---|-9---7--7---|-12--11--11-|-14--14--12--|
|-5---4----4---|-7---7--5---|-10--10--10-|-14--12--12--|
|-------------|-----------|-----------|-----------|
|-Am7-D7---GM7-|-Am7-D7-GM7-|-Am7-D7-GM7-|-Am7-D7--GM7-|

You begin with a root position Dm7 chord, moving to the closest G7 chord, and finally landing on the closest Cmaj7 chord from there. (2-5-1)	
Now you move on to the first inversion Dm7 chord, with the other chords being as close to that initial chord as possible.	
Next, you are playing a second inversion Dm7 chord and following on to the closest G7 and Cmaj7 chords from that initial shape on the fretboard.	
Lastly, here is a third inversion Dm7 chord that then leads to the closest G7 and Cmaj7 chords from there.	

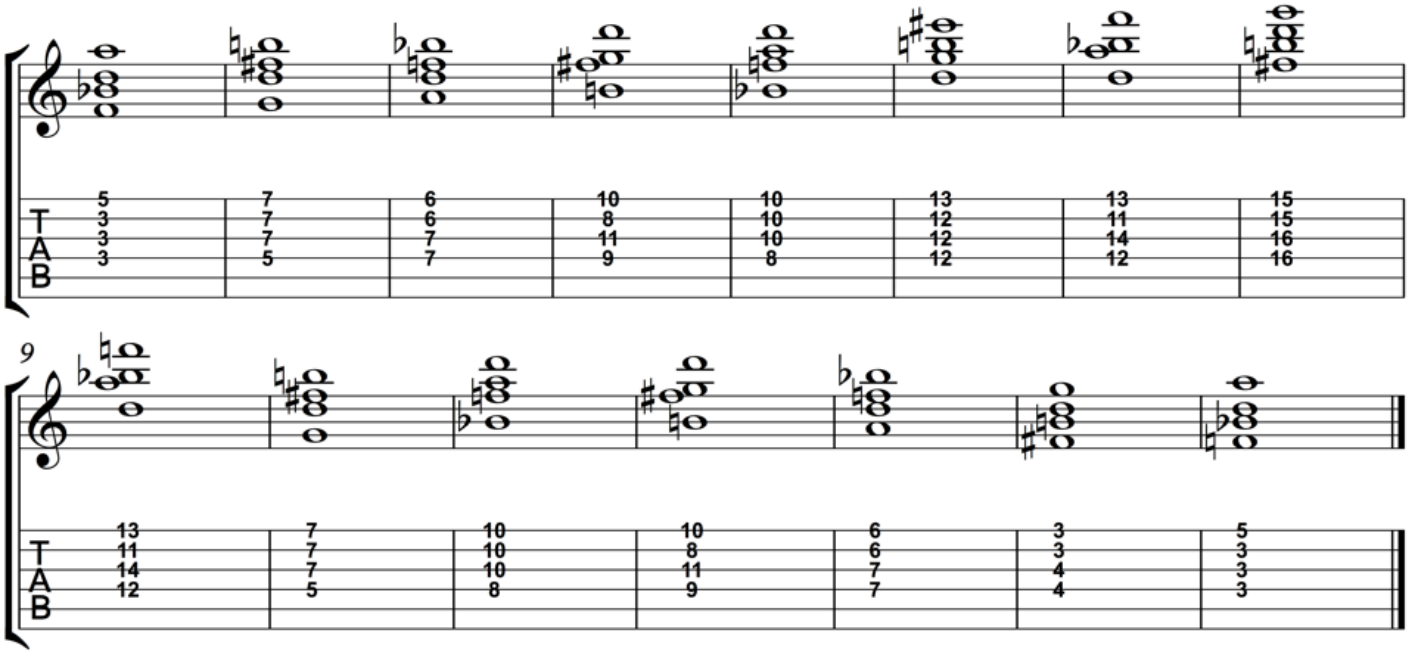
Major 7th Drop 2 Voicings:



Practice Playing Chord Progressions

The next thing to do is to practice playing chord progressions with the shapes.
I recommend starting with just two chords, as there are many possible combinations of movements with only two chords.
Pick two major 7 chords, such as Bb Major 7 and G Major 7.
Then move between these two chords, using the 4 shapes that you have just learned.
To start with, you should try to keep the movements small, as there should always be an available shape close by.
After a while though, it can be a good exercise to try big movements, just for the sake of experimentation.

Jazz Bossa Nova C Minor | Guitar Jam Track https://www.youtube.com/watch?v=H0j_xIm4fW0



Drop 3 Chord Exercises

To help you take this exercise to another common jazz chord shape, here are four examples of applying this idea to Drop 3 chords on the 6th-string root groupings.

Again, you can take these shapes to other keys on the sixth-string root, as well as apply them to other string sets for Drop 3 chords as you expand on them in your studies.

To begin, here is a root-position Dm7 chord that then moves to the closest G7 and Cmaj7 chords from there.	**|-Dm7-|-G7--|-CM7-|** **|-10--|--8--|-8---|** **|-10--|-10--|-9---|** **|-10--|--9--|-9---|** **|-----|-----|-----|** **|-10--|-10--|-8---|**
Then, you can move on to a first inversion Dm7 chord, which moves to the closest G7 and Cmaj7 from that initial shape.	**|-Dm7-|-G7--|-CM7-|** **|-13--|-12--|-12--|** **|-14--|-12--|-12--|** **|-12--|-12--|-10--|** **|-----|-----|-----|** **|-13--|-13--|-12--|**
Following our pattern, the next example uses a second inversion Drop 3 Dm7 chord, which moves to the closest G7 and Cmaj7 chords from there.	**|-Dm7-|-G7--|-CM7-|** **|-3---|-3---|-1---|** **|-5---|-4---|-4---|** **|-3---|-3---|-2---|** **|-----|-----|-----|** **|-5---|-3---|-3---|**
And finally, you can start with a third inversion Dm7 chord that moves to the closest G7 and Cmaj7 shapes from that starting point.	**|-Dm7-|-G7--|-CM7-|** **|-6---|-6---|-5---|** **|-7---|-7---|-5---|** **|-7---|-5---|-5---|** **|-----|-----|-----|** **|-8---|-7---|-7---|**

Here's a simple jazz guitar chords warm up that I personally use *almost* everyday to get my fingers ready for the practice session. The PDF below depicts five different ways of playing the same seven chords. They are the 7 diatonic, 4-note, 7th chords in the key of C major**.... *for a total of 35 chords!***

I used five distinct closed voicings (as opposed to spread voicings) that are common on jazz guitar ... and they all remain on the same string set throughout one exercise. Just remember, one staff = one exercise. Keeping the same voicing moving up and down on the same staff makes it easier to "see" on the fretboard (rather than jumping between string sets).

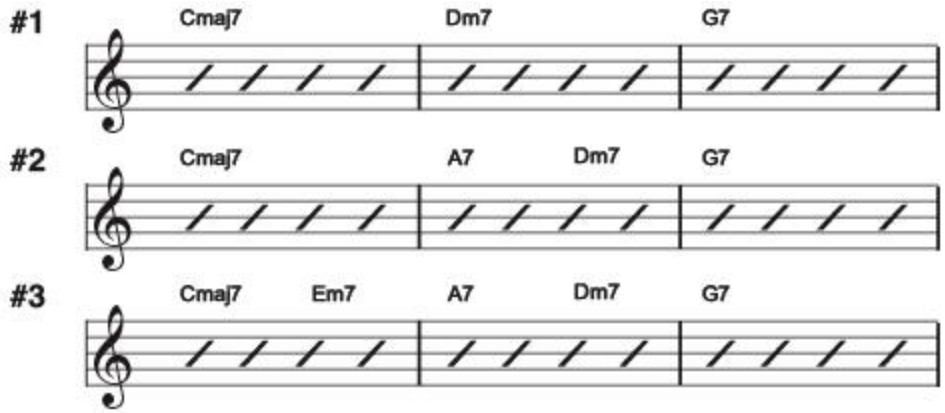
The voicings are as follow (line by line) :

1. Drop-2 in root position on strings 5-4-3-2 (a classic!)
2. Drop-2 in first inversion on strings 4-3-2-1
3. Drop-3 root position on strings 5-3-2-1 (notice the skip)
4. Drop-3 in second inversion on strings 6-4-3-2
5. Drop-2 in second inversion on strings 6-5-4-3

Note: #4 and #2 are the same in a subtle way. The notes on the first string and sixth string are interchangeable (both "E" strings).

Secondary Dominant Chords & Backcycling

If you want to add a stronger sense of harmonic movement in your compositions, you will want to add **secondary dominant chords**.
Dominant chords have a special tension about them that is relieved by the chord following it, usually a tonic.
These chords cause the listener to anticipate the tonal center to come.
Specifically, you can create this dominant-to-tonic (secondary dominant) movement to any major or minor chord **by inserting a major chord whose root is a fifth above the root** of the chord you are going to. It's the V of the next chord if the next chord were the I.



In the above example line #1 shows a I - ii - V chord progression. Each chord takes up one measure.
In line #2 a secondary dominant chord (A7) is inserted before the Dm7.
The reason why this secondary dominant has an A as its root is because A is a fifth above D.
Harmonically, going from A7 to a D chord creates a dominant-to-tonic feeling even though Dm is not the tonic chord of the progression.

Line #3 has a special kind of trick that creates a mini-chord progression called **backcycling**.

Once you insert the dominant chord, (the A7 in this case) it can be considered the V (five) chord of a progression that points to a major or minor tonic chord. Thinking of the dominant chord this way, we can backcycle and insert the IIm chord in front of it.
This iim chord comes from the second scale degree of the mode that the V chord is derived from.

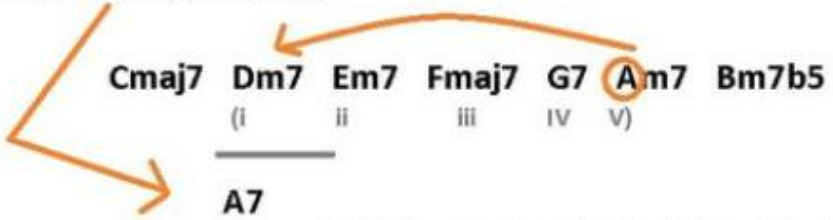
The complete backcycling process goes like this. "I'm playing along and I see a Dm7 chord.
I decide to throw in a secondary dominant in front of it. I think to myself, what note is a fifth above D. It's A. So I get ready to play an A7.
But wait, why don't I add more movement and backcycle.
Ok, A7 is the V chord of D Major (and often D Minor).
Now, what's the two chord of D Major (or Minor). Em.
I'll extend the chord and play an Em7.
The Em7 - A7 combination is the IIm - V chord progression in the key of D Major (or Minor.)"

Secondary Dominant 7th Chords

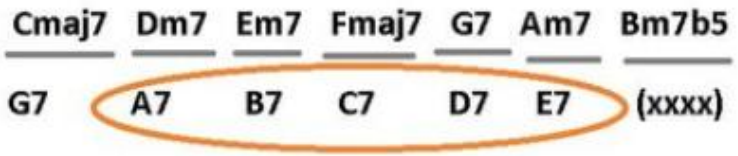
Diatonic chords in C Major:



G7 is the *primary dominant* of Cmaj7. Every other diatonic chord in this key has its own dominant 7th chord too. These are called *secondary dominants.*

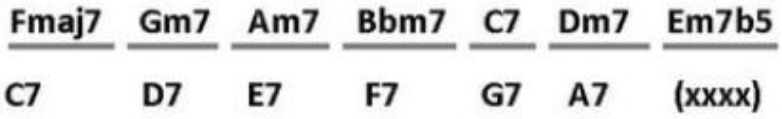


To find the *secondary dominant* of any diatonic chord, go up five notes of the scale and build a dominant 7th chord off that note.



These are the *secondary dominant* chords for the key of C major. Think of them like, "B7 is the V7 chord of Em7, which is the iii chord of C Major."

Practice this in all keys. Here are the secondary dominants for the key of F:



Backcycling

https://www.youtube.com/watch?v=oqwGCAf5IYg

“Backcycling" is another way to find substitute chords.

A 2-5-1: Am7 - D7 - GM7
A Backcycle: Bm7 - E7 - Am7 - D7 - GM7
Another: Bm7 - E7 -Bbm7 - Eb7 - Am7 - D7 - GM7

Let's say your chord progression was C major > G7 > C major.
Find the note that's a perfect 5th above G and add a chord based on that note which would be a D note in the key of C.
Now your chord progression could be C major-->D minor 7th-->G7th--> C major.

Next, let's find the note that's a perfect 5th above D and add a chord based on that note. which would be an A note.
Now your chord progression could be
C major > A7 > Dm7 >G7 > C major.

Next, let's find the note that's a perfect 5th above A and add a chord based on that note which would be an E note.
Now your chord progression could be
C major-->E minor 7th-->A 7th-->D minor 7th--> G 7th -->C major.

To round out this report, let's go back to where we started with our C major scale and harmonize the entire scale with chords.
Using each scale tone as the lowest note of the chord, our C major scale would harmonize like this:
CM7 > Dm7 > Em7 > FM7 > G7 > Am7 > Bm7b5 > CM7.

The B minor 7b5 could also be called a B half-diminished 7th.

Backdoor Dominants

https://www.youtube.com/watch?v=-cRHKWOh1Uc&t=17s

A backdoor dominant is a dominant chord on the b7 degree of the scale.
In the key of C, it is Bb7. Bb7 > C.
Ex: C > Dm7 The V chord of D is A7. The A7 can be preceded by the ii chord of D or Em7.
Thus, C > Em7 A7 > Dm7. That’s a “2-5” thinking of the Dm7 as the I.
Another Ex: the progression Fm7 > Bb7 is a 2-5 in the key of Eb.
If the Fm7 > Bb7 is in the key of C, Fm7 > Bb7 > C, it is the ivm of C > bVII7 of C.
We call if a 2-5 because of their relationship to each other.

In the key of Eb, we could have Eb > Cm7 > Fm7 Abm7 Db7 > Eb

Tritone Substitution

Tritone Chord Substitution

Shown in ii - V - I - VI Turnaround

Chart excerpted from Basic Musicianship

Key	ii (tritone)	V (tritone)	I	VI (tritone)
C	Dm^7 (A^{b7})	G^7 (D^{b7})	C	A^{7alt} (E^{b7alt})
D^b	E^bm^7 (A^7)	A^{b7} (D^7)	D^b	B^{b7alt} (E^{7alt})
D	Em^7 (B^{b7})	A^7 (E^{b7})	D	B^{7alt} (F^{7alt})
E^b	Fm^7 (B^7)	B^{b7} (E^7)	E^b	C^{7alt} (G^{b7alt})
E	$F^{\#}m^7$ (C^7)	B^7 (F^7)	E	$C^{\#7alt}$ (G^{7alt})
F	Gm^7 (D^{b7})	C^7 (G^{b7})	F	D^{7alt} (A^{b7alt})
G^b	A^bm^7 (D^7)	D^{b7} (G^7)	G^b	E^{b7alt} (A^{7alt})
G	Am^7 (E^{b7})	D^7 (A^{b7})	G	E^{7alt} (B^{b7alt})
A^b	B^bm^7 (E^7)	E^{b7} (A^7)	A^b	F^{7alt} (B^{7alt})
A	Bm^7 (F^7)	E^7 (B^{b7})	A	$F^{\#7alt}$ (C^{7alt})
B^b	Cm^7 (G^{b7})	F^7 (B^7)	B^b	G^{7alt} (D^{b7alt})
B	$C^{\#}m^7$ (G^7)	$F^{\#7}$ (C^7)	B	$G^{\#7alt}$ (D^{7alt})

The tritone substitution is a dominant, or secondary dominant 7th chord whose root is a tritone (3 whole steps) away from the original chord. These chords are interchangeable because the tritone interval pitches are identical in each. In Blues and Jazz turnarounds, it's common practice to use harmonic substitutions for any of the chords.

Approach Chords

https://www.youtube.com/watch?v=fEdCVnOrCBQ

Diatonic Above: C (I) > G (V) > F (IV) > Dm7 (ii)
Diatonic Below: C (I) > Em7 (iii) > F (IV) > Bm7b5 (vii)
Secondary Dominant: C (I) > C7 (V of F) > F (IV) > G7sus4
Secondary ii-V/ ii-V CM9 > Gm11 > C7 > FM9 > Dm11 > G7b9s4
X3243x 3x331x
Tritone Substitution: CM9 > Gb13 > F6/9 > Db13
Tritone 2-5:
Screen Door: C E F B

Gospel Chords

GM7 G9s4 (GDFA) Db9#11 CM7 F13#11 G/B F9s4 E9s4 E+#9 Bb9(13) A7 D7 GM7

GM7 Am7 B7b13 CM7

GM7 Am7 B7b13 C7

GM7 Am7 B7b13 CM7 F7 GM7

Resolve Do7 > C

C Bo7 C#o7 Dm7 C

7-3-6-2-5-1-4 gospel chord progressions

https://www.reddit.com/r/musictheory/comments/6nxiyb/question_about_7362514_gospel_chord_progressions/

Bmin7b5 - E7 - Am7 - D7 - Gm7 - C7 - FM7

Bmin7b5 - E7 - AM7 - Dm7 - G7 - CM7 - FM7

Because each of these chords are a fifth above the chord they precede, they can either act as the V of that chord, or they and that chord can act as a ii - V to the chord which comes after them, depending on their quality.

When you look at Bmin7b5 - E7 - Am7 - D7 - Gm7 - C7 - FM7, it's clear that the Bmin7b5 and F△7 comes from the home key of C, and Am7 could be said to as well, but E7, D7, Gm7, and C7 don't. So where do they come from?

E7 is the V of the following Am7, D7 is the V of the following Gm7, and Gm7 - C7 is a nice ii - V into the following F△7.
So what you've got there is: viiº - V/vi - vi - V/ii/IV - ii/IV - V/IV - IV.

https://www.youtube.com/watch?v=iq9XoTWAJuY

Listen to Stuff - Montreaux 76

```
|--------------7-----------------------------------------------|-12----------------------4-------------|
|-5--5------6--7-------8---8--10---8--12--13--13-------------|-10--10--13--13--10--13---8--6--5-----5-|
|-5--3------7--5-------9--10---8---9--10--11--12-------------|-11--10--12--12---8--11---9--4--5-----5-|
|-5--5------7--7------10--10--10--10--12--13--10-------------|-12------12------10--13--10--6--5-----4-|
|-3--4------5--6-------7---8---9--10--11------12--12-11-10-9-|--9--10--11--12---9--12--10--5----7-6-5-|
|-C--C#dim7-Dm-D#dim7-CM7----------8------10--13-------------|-------------13--------------4--5-------|
```

C, C#dim7, Dm, D#dim7, Cmaj7, Csus4, Cdim7, C, Ddim7, D7b5b9, D#m6/9,

```
|-------------------------|
|-----7---8-----9------10-|
|-------------------------|
|-6/7---7/8-8/9---9/10----|
|-------------------------|
|-------------------------|

|-12--10---8------------------------|
|-13--10---8--\6--5-----------------|
|-12--10---9--\7--5-----------------|
|-14--12--10--\7--5--7--5--3--2\1/2-|
|--------------------8--7--5--3\2/1-|
|--C--Dm---C--Dm--C---------------C-|
```

INSIDE FINGER BREAKERS & RESOLUTIONS

```
|-GM9-G6-|--------|-3-----3--|-3-----|-Am11-D7-|-Am11-D7b5--GM7-|-Am7b5-D7-Gm7-|----3---|
|-3---3--|-3---3--|-2-->--4--|-4-----|-3----3--|-3----3-----3---|-4-----3--5---|-2--2---|
|-2->-4--|-4->-2--|-4-->--2--|-2-----|-5----5--|-5----5-->--4---|-5-----5--5---|-2--3---|
|-4->-2--|-2->-4--|-3-----3--|-Cm6---|-5->>-4--|-5->--4-----4---|-5-----4--5---|-3--4---|
|--------|-3---3--|-G7b5-----|-3-----|---------|-----------------|-------5------|-4--0---|
|-3---3--|-CM9-C7-|-C#7b5-F9-|-Am7b5-|-5----5--|-5->--4-->--3---|-5--------5---|-A+-D---|
```

3 Note Approaches to C Major Triad

Basic 3 note to Triad

```
|-------|---------|---------|---------|---------|---------|---------|---|
|-------|---------|---------|---------|---------|---------|---------|---|
|-------|---------|---------|---7-6-4-|-5-------|---------|---------|---|
|-------|---------|---7-6-4-|-5-------|---7-6-4-|-5-3-----|---------|---|
|-5-4-2-|-3-8-5-6-|-7-------|---------|---------|-----5-6-|-7-5-4-2-|-3-|
|-------|---------|---------|---------|---------|---------|---------|---|

|-----------------------------0-----1-----3---|
|-----------------1-----1---1-----1-----3---5-|
|-----0-----0---0-----2---0-----2-----4-----5-|
|---2-----0---2-----3-----------------------5-|
|-3-----0-------------------------------------|
|---------------------------------------------|
```

The Most Useful Gypsy Jazz Chord Voicing Ever!

https://www.youtube.com/watch?v=2882VnCx_tg

```
|-----||-------|Ex:-------1p0-----E7------0---------Am------5-|-------A7----||-3-G--||---------5-|-----------5-|
|-3-D-||-3-----|-------3------2p1-------0---3-1-0---------1---|-8-----5--6--||-3----||-5-E-4-3-2-|-4/5-4-3-2---|
|-2---||-2-----|-----2----------------1-----------------2-----|-7-----6--5--||-2----||-4---4-4-4-|-3/4-4-4-4---|
|-3---||-3-----|---3----------------0-----------------2-------|-8-----5--7--||-3----||-5---5-5-5-|-4/5-5-5-5---|
|-2---||-2-B---|-2-----------------------------------0---------|-7-E------5--||-2----||-4---------|-3/4---------|
|-Dm6-||-Bm7b5-|------------------0---------------------------|-Em7b5-5--Dm-||-G7---||-Em6-------|---Em6-------|
```

ADDING CHORD COLORS TO LEAD SHEET CHANGES

One of the biggest misconceptions when first learning how to read jazz chords is that the chords you see are the chords you play, which isn't necessarily the case. When playing through lead sheet chords, you need to develop the ability to see a basic chord and play it in a creative way by adding colors to the chord.

The first thing to know when adding chord colors to basic changes is the options you have for each of these chords.

To help you understand your options, here are the most common chord colors:

- **Major 7** = maj7, maj6, maj9, maj6/9
- **Dominant 7** = 7, 9, 13, 7#11
- **Minor 7** = m7, m6, m9, m6/9, m11, mMaj7 (if in place of a tonic m7 chord)
- **Half Diminished** = m7b5, m11b5
- **Altered Chords (7alt)** = 7b9, 7#9, 7b5, 7#5, 7b9b5, 7b9#5, 7#9b5, 7#9#5

- **Bm7+5**
- **1,b3,+5,b7**

```
|--3--G--+5--|------------|
|--3--D--b3--|--8--G--+5--|
|--2--A--b7--|--7--D--b3--|
|------------|--7--A--b7--|
|--2--B--R---|------------|
|------------|--7--B--R---|
```

CHORD SUBSTITUTION

As well as "embellishing" or "extending" chords you can also "substitute" certain chords for other chords. This can really start to enhance your playing because it affords you the ability to create more harmonic movement.

When you see a C major chord you could substitute a minor chord based on the 3rd degree (E) or 6th degree (A) of the major scale. So, instead of just playing a C major 7th you could now substitute an E minor 7th or an A minor 7th instead.

When you see a C7th chord you could substitute a minor chord based on the 5th degree (G) of the major scale. So instead of just playing a C7th, you could now substitute a G minor 7th instead.

When you see a C minor chord, you could substitute a major chord based on the b3rd (Eb) of the major scale. So, instead of playing a C minor 7th, you could now substitute an Eb major 7th.

For any chord type, you can always substitute another chord based on the b5th degree (Gb) of the major scale. So, when you see a C7th, C major 7th or C minor 7th chord, you could substitute a Gb7th, Gbmajor 7th or Gbminor 7th instead.

Here's another tip. For a "jazzier" sound try substituting 7th#9 chords for minor 7th chords. In other words, instead of playing C minor 7th, substitute C 7th#9 instead.

"Three to Nine" Chords - Substitutions

3 to 9 chords are shapes that contains the 3rd, 5th, 7th, and 9th of the underlying chord.
You find the 3rd of the underlying and that's the root of the substitution.
Over a M7, the substitution is a m7; Over a m7, the substitution is a M7; Over a dominant, the substitution is a m7b5.
The substitution chord contains the 9th of the underlying chord and replaces the root of the underlying chord, taking out a "plain" note and adding in a "color" note in the process.
NB: Don't confuse a minor note with a minor chord. E.g., going

Here are shortcuts to find "3 to 9" chords:

• **From a maj7, play a m7 with a root = the 3rd of the Maj7.** (Dm7 over Bb = BbM9)

Over BbM7, just go B-C-D. D is the 3rd. Use Dm7 which is same notes (D, F, A, C) as BbM9 without the Bb root.

• **From a m7, play a maj7 with a root = the b3 of the m7.**

Over Cm7, just go C-D-E. The b3 of Cm7 is Eb. Eb is the root of a M7 chord, EbM7.
EbM7 has same notes (Eb, G, Bb, D) as Cm9 without the C root.

• **From a dominant 7, play a m7b5 with a root = the 3rd of the dominant 7.**

The 3rd of F is A. Just F-G-A to find the 3rd. A is the root of a m7b5 "3-9" chord.
Am7b5 has same notes (A, C, Eb, G) as F9 without the F root.

NB: Don't confuse a sharp or flat note with a minor chord. Pay attention to the scale.
E.g., going from A7 to Am7b5, the 3rd of A7 is C, but it is C#.

In any key here are good rules to follow:
Imaj7 can be iiim7 or vim7.
iim7 can be IVm7 and vice versa.
And V7 can be viim7b5

Take *Autumn Leaves*, A section = Cm7, F7, BbM7, EbM7

```
|-Cm7-5--10---8-----|-Cm7-F7-10---8-----|-BbM7------Dm7-Gm7-|----------------------|
|-4---4---8---8-----|-8---6---8---8-----|-6----8----6---6---|----------|
|-3---5---8---8-----|-8---8---8---8-----|-7----7----5---3---|----------|
|-5---3---8---7-----|-8---7---8---7-----|-7----8----7---5---|----------|
|-3-----------------|-----8-------------|------6----5---5---|-----|
|-----F7-EbM7-Am7b5-|-8---F--EbM7-Am7b5-|-6----EM7----------|-------------------------|
```

Here are shortcuts to find any minor ii-V-I 3 to 9 chords, with m7b5 exception.
• m7b5 = Raise 3rd by 2 frets to make m11b5
• 7alt = dim7 from 3rd (F#dim7 over D = D7b9)
• m7 = maj7 from b3 (Bbmaj7 over G = Gm9)
• m7 = maj7#11 from b3 (Bbmaj7#11 over G = Gm6/9)

Take Autumn Leaves, B section =

```
|---------|-Gm7-BM7-|-----------------------------------------|
|---------|-3---3---|-----------------------------------------|
|---------|-3---2---|-----------------------------------------|
|---------|-3---3---|-----------------------------------------|
|---------|-----1---|-----------------------------------------|
|---------|-3-------|-----------------------------------------|
```

Funk Chords

Chords: http://www.youtube.com/watch?v=fMdU_lS3Izk
http://www.youtube.com/watch?v=KtycOMOe6z8
Strumming: http://www.youtube.com/watch?v=OAQOqrj9-zI
Grooves http://www.youtube.com/watch?v=mCKhk0a_8Ow
http://www.youtube.com/watch?v=SBuPJGV3rec&list=EC23F593E31775AC25

E9 (1) x7678x (2) x76777 (3) xx12-11-9-12

E9sus or E11 xx12-11-10-12

E13 x76779 x4665x

E7 (1) x7675x (2) 79797 (3) xx999-10

Esus4/E11 x797-10-x

Scale Tones: E7, E9., E7, E11, E9, E13

VINNY RANIOLO - Rhythm on Three Strings

```
|-C--G7--Am7-|-G--Am7-Dm7-G7-|-D7-Em7-|-Fm7-Bb7-Eb-|
|------------|---------------|--------|------------|
|-5--44--5---|-5--5---5---4--|-5--4---|-8---7---8--|
|-2--33--5---|-2--5---3---3--|-4--2---|-6---6---5--|
|------------|---------------|--------|------------|
|-3--32--5---|-3--5---5---3--|-5--4---|-8---6---6--|

|-I--V---ii--|-I--ii--vi--V--|--------|------------|
```

Blue Moon A1A2BA1

```
Verse in C:        |-I--ii--vi--V--|-%-|-%-|-I--vi--I--I-|
Bridge:            |-ii--V--I--vi--|-ii--V--I--I--|
(Key Change to Eb)
                   |-ii--V--I--I---|
(Key Change to C)
                   |-V--D7--Em7--I-|
Verse in C:        |-I--ii--vi--V--|-%-|-%-|-I--vi--I--I-|
```

Sherman: **https://www.youtube.com/watch?v=VwrQ9jPw0-k**

```
|-Dm-|-Gm6-----------------------------------------------------|
|----|-----------------------------------------------------|
|-7--|-3-------------------------------------------------|
|-3--|-2-------------------------------------------------|
|----|-----------------------------------------------------|
|-5--|-3-------------------------------------------------|
```

Dark Eyes Key: Dm

```
|-A7-|-A7-|Dm--|-A7--|-Dm--|--Gm6--|-Dm-|Dm-|--A7-|-A7-|-Dm-|--------------------------------|
|----|----|----|-----|-----|-------|----|---|-----|----|----|---------------|
|-6--|----|7---|-----|-----|-------|----|---|-----|----|----|---------------|
|-5--|----|3---|-----|-----|-------|----|---|-----|----|----|---------------|
```

```
|----|----|----|-----|-----|-------|----|---|-----|----|----|---------------|
|-5--|----|5---|-----|-----|-------|----|---|-----|----|----|---------------|
|-V-------------------------------------------------------------------------|
```

Sweet Georgia Brown in G

```
|-E7--A7--D7-----------------------------------------------------|
|-------------------------------------------------------|
|-------------------------------------------------------|
|-------------------------------------------------------|
|-------------------------------------------------------|
|-------------------------------------------------------|
```