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Chord Construction Review

- Major triad (C) = 1 3 5
- Minor triad (Cmi) = 1 b3 5
- Power chord (C⁵) = 1 5
- Chord tones can be arranged in any order.
- Any chord tone can be doubled (or tripled).
Most often, it is the root or 5th that is doubled.
- Chord symbols are a non-specific notation. A C chord can be voiced in at least twenty-eight ways on the guitar fingerboard.

The theoretical understanding of chord construction can be applied to all instruments:

- A piano player plays a C chord by striking the C, E and G keys simultaneously on the piano keyboard.
- A rhythm and blues horn section creates a C chord when the trombone player blows an E, the sax player a G, and the trumpet a C.
- A choir creates a C chord when the basses sing a C, the tenors an E, the altos a G and the sopranos a C.
- A guitarist creates a C chord by playing a C on string three, an E on string two, and a G on string one.

Major 7, 7, Minor (major 7), Minor 7 Chords

Major 7, 7, minor (major 7) and minor 7 chords are constructed with four notes. These chords are major or minor triads with an added natural 7th or flat 7th scale degree, in comparison to the parallel major scale.

Cmaj7 C7 Cmi(maj7) Cmi7

$$\text{maj7} = 1\ 3\ 5\ 7$$

Major triad -- 1 3 5 -- with a natural 7th.

$$\text{mi(maj7)} = 1\ \flat 3\ 5\ 7$$

Minor triad -- 1 $\flat 3$ 5 -- with a natural 7th.

$$7 = 1\ 3\ 5\ \flat 7$$

Major triad -- 1 3 5 -- with a $\flat 7$ th.

$$\text{mi7} = 1\ \flat 3\ 5\ \flat 7$$

Minor triad -- 1 $\flat 3$ 5 -- with a $\flat 7$ th.

maj7 refers to the natural 7th scale degree:

$$\underline{\text{maj7}} = 1\ 3\ 5\ \underline{7}$$

$$\text{mi}(\underline{\text{maj7}}) = 1\ \flat 3\ 5\ \underline{7}$$

minor refers to the $\flat 3$ rd scale degree:

$$\underline{\text{mi}}(\text{maj7}) = 1\ \underline{\flat 3}\ 5\ 7$$

$$\underline{\text{mi7}} = 1\ \underline{\flat 3}\ 5\ \flat 7$$

7 refers to the $\flat 7$ th scale degree:

$$\underline{7} = 1\ 3\ 5\ \underline{\flat 7}$$

$$\text{mi}\underline{7} = 1\ \flat 3\ 5\ \underline{\flat 7}$$

7th chord symbols are written in different ways:

$$\text{Cmaj7} = \text{C}\Delta 7 = \text{C Maj7}$$

$$\text{Cmi7} = \text{C}-7 = \text{Cm7}$$

Answers to p.37

$$Cmaj7 = \underline{C} \quad \underline{E} \quad \underline{G} \quad \underline{B}$$

$$C7 = \underline{C} \quad \underline{E} \quad \underline{G} \quad \underline{Bb}$$

$$Cmi(maj7) = \underline{C} \quad \underline{Eb} \quad \underline{G} \quad \underline{B}$$

$$Cmi7 = \underline{C} \quad \underline{Eb} \quad \underline{G} \quad \underline{Bb}$$

$$Fmaj7 = \underline{F} \quad \underline{A} \quad \underline{C} \quad \underline{E}$$

$$F7 = \underline{F} \quad \underline{A} \quad \underline{C} \quad \underline{Eb}$$

$$Fmi(maj7) = \underline{F} \quad \underline{Ab} \quad \underline{C} \quad \underline{E}$$

$$Fmi7 = \underline{F} \quad \underline{Ab} \quad \underline{C} \quad \underline{Eb}$$

$$Bbmaj7 = \underline{Bb} \quad \underline{D} \quad \underline{F} \quad \underline{A}$$

$$Bb7 = \underline{Bb} \quad \underline{D} \quad \underline{F} \quad \underline{Ab}$$

$$Bbmi(maj7) = \underline{Bb} \quad \underline{Db} \quad \underline{F} \quad \underline{A}$$

$$Bbmi7 = \underline{Bb} \quad \underline{Db} \quad \underline{F} \quad \underline{Ab}$$

$$Emaj7 = \underline{E} \quad \underline{G\#} \quad \underline{B} \quad \underline{D\#}$$

$$E7 = \underline{E} \quad \underline{G\#} \quad \underline{B} \quad \underline{D}$$

$$Emi(maj7) = \underline{E} \quad \underline{G} \quad \underline{B} \quad \underline{D\#}$$

$$Emi7 = \underline{E} \quad \underline{G} \quad \underline{B} \quad \underline{D}$$

$$Amaj7 = \underline{A} \quad \underline{C\#} \quad \underline{E} \quad \underline{G\#}$$

$$A7 = \underline{A} \quad \underline{C\#} \quad \underline{E} \quad \underline{G}$$

$$Ami(maj7) = \underline{A} \quad \underline{C} \quad \underline{E} \quad \underline{G\#}$$

$$Ami7 = \underline{A} \quad \underline{C} \quad \underline{E} \quad \underline{G}$$

$$Dmaj7 = \underline{D} \quad \underline{F\#} \quad \underline{A} \quad \underline{C\#}$$

$$D7 = \underline{D} \quad \underline{F\#} \quad \underline{A} \quad \underline{C}$$

$$Dmi(maj7) = \underline{D} \quad \underline{F} \quad \underline{A} \quad \underline{C\#}$$

$$Dmi7 = \underline{D} \quad \underline{F} \quad \underline{A} \quad \underline{C}$$

$$Gmaj7 = \underline{G} \quad \underline{B} \quad \underline{D} \quad \underline{F\#}$$

$$G7 = \underline{G} \quad \underline{B} \quad \underline{D} \quad \underline{F}$$

$$Gmi(maj7) = \underline{G} \quad \underline{Bb} \quad \underline{D} \quad \underline{F\#}$$

$$Gmi7 = \underline{G} \quad \underline{Bb} \quad \underline{D} \quad \underline{F}$$

$$Bmaj7 = \underline{B} \quad \underline{D\#} \quad \underline{F\#} \quad \underline{A\#}$$

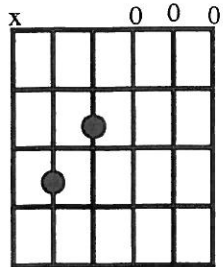
$$B7 = \underline{B} \quad \underline{D\#} \quad \underline{F\#} \quad \underline{A}$$

$$Bmi(maj7) = \underline{B} \quad \underline{D} \quad \underline{F\#} \quad \underline{A\#}$$

$$Bmi7 = \underline{B} \quad \underline{D} \quad \underline{F\#} \quad \underline{A}$$

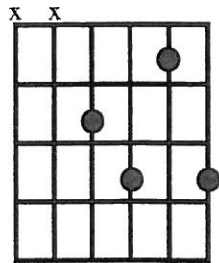
Answers to p.39

Cmaj7



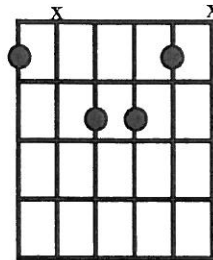
C E G B E
1 3 5 7 3

C7



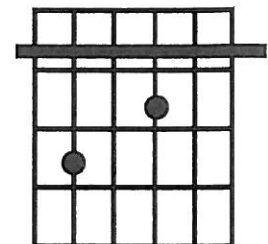
E Bb C G
3 b7 1 5

Fmaj7



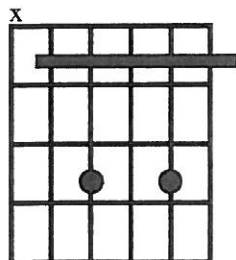
F E A C
1 7 3 5

F7



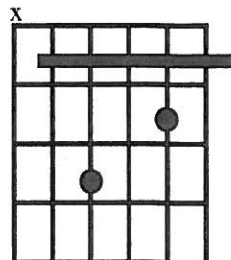
F C Eb A C F
1 5 b7 3 5 1

Bb7



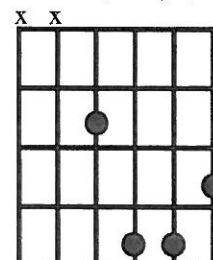
Bb F Ab D F
1 5 b7 3 5

Bbmi7



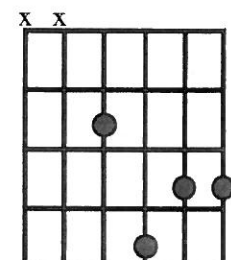
Bb F Ab Db F
1 5 b7 b3 5

Emi(maj7)



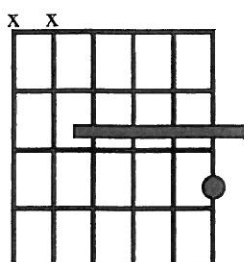
E B D# G
1 5 7 b3

Emi7



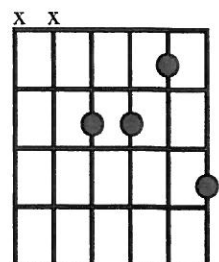
E B D G
1 5 b7 b3

A7



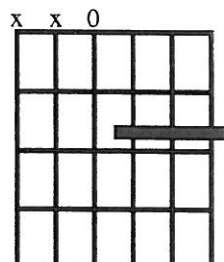
E A C# G
5 1 3 b7

Ami7



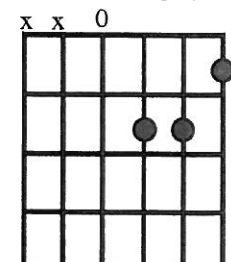
E A C G
5 1 b3 b7

Dmaj7



D A C# F#
1 5 7 3

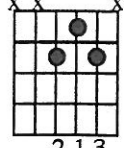
Dmi(maj7)



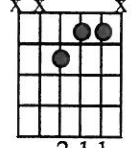
D A C# F
1 5 7 b3

Play this page:

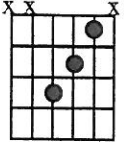
Notice the smooth connection of one chord to the next.

9 X X X

 Fingering 2 1 3

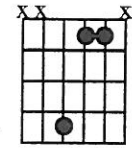
Ami

9 X X X

 2 1 1


Ami(maj7)

8 X X X

 2 1 1

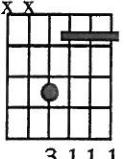
Ami7

7 X X X

 4 1 1

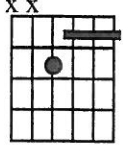
D7



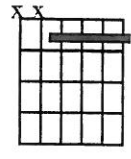
Here the moving voice -- A(1) to G#(7) to G(b7) to F#(3) -- is on top.

5 X X

 3 1 1 1

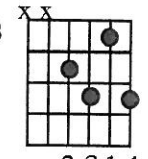
Ami

5 X X

 3 1 1 1

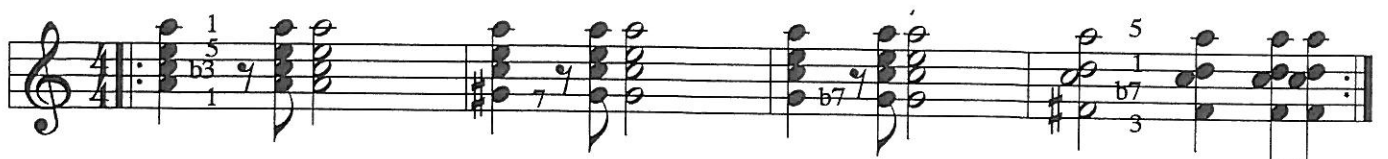
Ami(maj7)

5 X X

 3 1 1 1

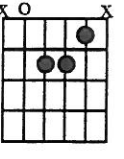
Ami7

3 X X

 2 3 1 4

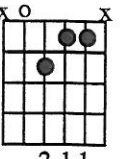
D7



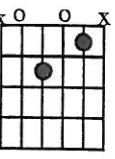
Here the moving voice -- A(1) to G#(7) to G(b7) to F#(3) -- is on the bottom.

X O X

 2 1 1

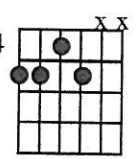
Ami

X O X

 2 1 1

Ami(maj7)

X O X

 2 1 1

Ami7

4 X X X

 2 3 1 4

D7



Here the moving voice -- A(1) to G#(7) to G(b7) to F#(3) -- is in the middle.

Half Diminished / mi7b5 Chords

1 b3 b5 b7

Half diminished / mi7b5 chords are constructed with four notes. These chords are a *diminished triad* -- 1 b3 b5 -- with a b7th, in comparison to the parallel major scale.

Notice the difference in the 7th scale degree between a *half diminished / mi7b5 chord* -- 1 b3 b5 b7 -- and a *diminished 7 chord* -- 1 b3 b5 bb7.

Half diminished / mi7b5 chord symbols are written in different ways:

Cmi7b5 = C-7b5 = C \emptyset

"C minor seven, flat five" "C half diminished"

Name the notes in these half diminished / mi7b5 chords:

See p. 10 for major scales reference.

1 b3 b5 b7

Cmi7b5 = ___ ___ ___ ___

Bmi7b5 = ___ ___ ___ ___

Fmi7b5 = ___ ___ ___ ___

Emi7b5 = ___ ___ ___ ___

Bb \emptyset = ___ ___ ___ ___

A \emptyset = ___ ___ ___ ___

Ab \emptyset = ___ ___ ___ ___

D \emptyset = ___ ___ ___ ___

Name these chords:

Suspended Chords

Suspensions can be viewed as chord alterations. In a suspended chord, the 3rd (or b3rd) is replaced by the 2nd or the 4th scale degree, in comparison to the parallel major scale.

Suspended chords are not constructed in thirds.

The diatonic chords of a key are constructed in thirds (i.e., by taking every-other-note from a scale). See pp.100 - 101 and pp.115 - 116

Triads -- major, minor, augmented and diminished -- are constructed in thirds:

C Cmi C+ C⁰

7th chords -- major 7, 7, minor (major 7), minor 7, major 7#5, diminished 7 and minor 7b5 -- are constructed in thirds:

Cmaj7 C7 Cmi(maj7) Cmi7 Cmaj7#5 C⁰7 Cmi7b5

Suspended triads and suspended 7th chords are not constructed in thirds:

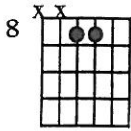
Csus2 Csus4 C7sus2 C7sus4 Cmaj7sus2 Cmaj7sus4

These triads and 7th chords are altered -- the 3rd has been replaced by the 2nd or 4th.

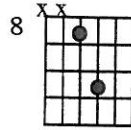
Complete / embellish these voicings:

Jazz Standard

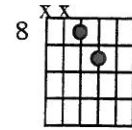
First, play this page as written. Play these two note voicings -- constructed with the 3rd and 7th -- on strings four and three. Then, write two notes -- the 9th plus one chord tone, on strings two and one -- to complete the music notation and fingerboard diagrams. See pp.73 - 74



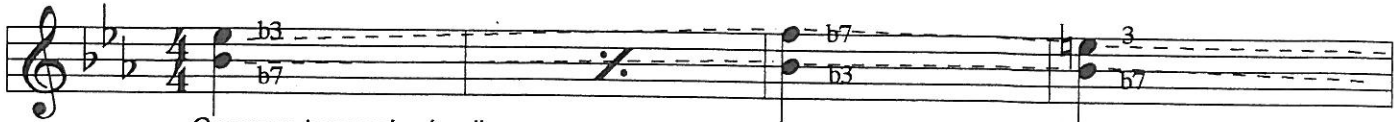
Cmi7 (9) = C Eb G Bb (D)
Cmi9



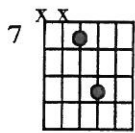
Gmi7 (9) = G Bb D F (A)
Gmi9



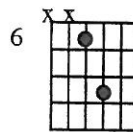
C7 (9) = C E G Bb (D)
C9



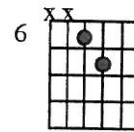
Common tone voice leading:
 • Eb (b3) moves up one whole step to F (b7).
 • Bb (b7) and Bb (b3) is in common and stays.



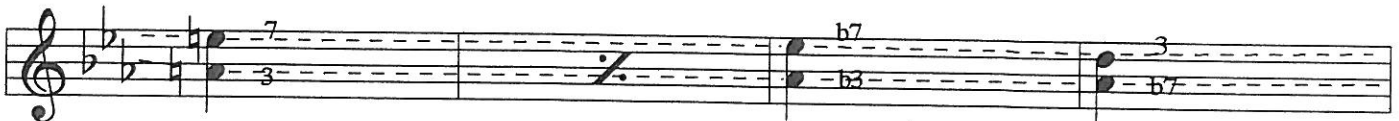
Fmaj7 (9) = F A C E (G)
Fmaj9



Fmi7 (9) = F Ab C Eb (G)
Fmi9

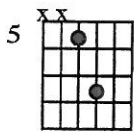


Bb7 (9) = Bb D F Ab (C)
Bb9

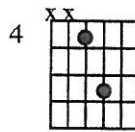


Parallel voice leading:
 • E (7) moves down one half step to Eb (b7).
 • A (3) moves down one half step to Ab (b3).

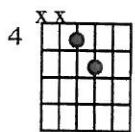
Common tone voice leading:
 • Eb (b7) moves down one half step to D (3).
 • Ab (b3) and Ab (b7) is in common and stays.



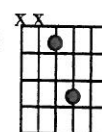
Ebmaj7 (9) = Eb G Bb D (F)
Ebmaj9



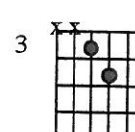
Ebmi9



Ab9



Dbmaj9



G7b9

Ebmaj7 (9) = Eb G Bb D (F) Eb Gb Bb Db (F) Ab C Eb Gb (Bb) Dbmaj7 (9) = Db F Ab C (Eb) G7 (b9) = G B D F (Ab)



Parallel voice leading:
 • D (7) moves down one half step to Db (b7).
 • G (3) moves down one half step to Gb (b3).