1. Triads and Seventh Chords

<table>
<thead>
<tr>
<th>Type</th>
<th>Symbol</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Triad</td>
<td>C, Cmaj or C∆</td>
<td>1 - 3 - 5</td>
</tr>
<tr>
<td>Minor Triad</td>
<td>Cm or C-</td>
<td>1-♭3 - 5</td>
</tr>
<tr>
<td>Major 7th</td>
<td>Cmaj7 or C∆7</td>
<td>1 - 3 - 5 - 7</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>C7</td>
<td>1 - 3 - 5 - ♭7</td>
</tr>
<tr>
<td>Minor 7th</td>
<td>Cm7 or C-7</td>
<td>1 - ♭3 - 5 - ♭7</td>
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</table>

- Each number above indicates a note from the major scale.
- We can rearrange the same group of notes and still have the same chord. A chord with a different arrangement of the same notes is called an inversion.
- The notes in each type of chord are called chord tones.

Practice

1a) Find each of these chord types in any key
1b) Find each of these chord types in any inversion (e.g. 1-3-5/3-5-1/5-1-3)

Start with the chord in your right hand, and the root note low in the left hand.

Application

Play chords along to All of Me from the Real Book. Play the chord in your right hand, and the root note in the left.

- When playing a sequence of chords, choose inversions that keep each chord near to the previous one.

Application

Play along to All of Me again, keeping each chord near to the previous one.
2. Practicing Chords
To cover the many different ways you will experience chords, we can practice them in three ways: randomly, systematically and in context.

Randomly
Practicing chords randomly trains your mind to be agile.
You can generate a ‘random’ chord by using bits of paper – one pile consisting of root notes, and one pile consisting of chord types. Choose one from each pile and you get your next chord to find.
Be self-aware and only include what you need – for example, if you know you are comfortable with all your major triads, leave that bit of paper out.

Systematically
Practicing chords systematically gives you the thoroughness of practicing randomly, but in patterns that actually make musical sense. Some good examples are:
- One chord type in ascending fourths
- The three chords that make up any 2-5-1 sequence (explained later)

In Context
Practicing chords in the context of a real piece of music benefits you very directly.
Use any piece from the Real Book, especially ones mentioned in these notes.
As well as working out chords individually, practice them in pairs and larger groups.

3. Guide Tones
- The combination of third and seventh notes is unique for each type of chord.
- The third and seventh notes are called the guide tones of the chord.
- Alongside the root note, guide tones define the chord – it cannot be anything else.

Practice
3a) Find any major seventh, dominant or minor seventh chord (in any key) with just the root, third and seventh notes.
3b) Practice these new voicings randomly, systematically and in context
   - Systematically – e.g. dominant sevenths in ascending fourths
   - In context - e.g. All of Me or All The Things You Are
4. Playing the melody, bass and chords together

- Playing the melody, bass and whole chord voicing is quite a lot to handle.
- We reduce the chord to just the third and seventh.
  - Right hand – melody notes
  - Left hand – bass note of each chord
  - Either or both hands – third and seventh notes of each chord

Application

Play Misty in this way.
Think in the following order: melody, bass, third, seventh.

Good practice technique

- Don’t allow yourself to guess. Think it through, even if it takes a long time.
- Use your ears as well as your eyes to check if you are correct.

Some notes about this method

- Avoid habitually or accidentally adding in any other notes
- If the third or seventh are in the melody, there is no need to repeat them
- You can repeat the third or seventh, especially if the melody is moving
- Try to make the chord evenly spread
- There will usually be more than one way to play the notes you need. Try out different configurations, and decide which work and which do not.

Application

Apply the same method to How High the Moon and All the Things You Are.

Note

- Once you are comfortable playing some of these tunes in this way, you can add the root or fifth note to the chord if it sounds too thin.
5. Other Triads and Seventh

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<tbody>
<tr>
<td>Sixth</td>
<td>C6</td>
<td>1 - 3 - 5 - 6</td>
</tr>
<tr>
<td>Minor Sixth</td>
<td>Cm6</td>
<td>1 - b3 - 5 - 6</td>
</tr>
<tr>
<td>sus4</td>
<td>Csus or Csus</td>
<td>1 - 4 - 5</td>
</tr>
<tr>
<td>Augmented Triad</td>
<td>Caug or C+</td>
<td>1 - 3 - #5</td>
</tr>
<tr>
<td>Diminished Triad</td>
<td>Cdim or CØ</td>
<td>1 - b3 - b5</td>
</tr>
<tr>
<td>Half Diminished</td>
<td>CØ or Cm7b5</td>
<td>1 - b3 - b5 - b7</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>CØ7</td>
<td>1 - b3 - b5 - b7</td>
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- You can combine ideas to make even more types of chord.

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<tbody>
<tr>
<td>7sus</td>
<td>C7sus</td>
<td>1 - 4 - 5 - b7</td>
</tr>
<tr>
<td>Minor/Major 7th</td>
<td>Cm(maj7) or C-(∆7)</td>
<td>1 - b3 - 5 - 7</td>
</tr>
<tr>
<td>Augmented Dom 7th</td>
<td>C+7</td>
<td>1 - 3 - #5 - b7</td>
</tr>
</tbody>
</table>

- You must include enough notes to define the chord. e.g. a half diminished chord must include the b5, otherwise it just sounds like a minor seventh chord.

**Practice**

5a) Find any of these chord types in any key and any inversion.
5b) Practice them randomly, systematically and in context (examples below).

Do you notice any patterns with augmented triads or diminished sevenths when you look at their various inversions?

**Application**

- Play the chords only along to any of the following tunes.
  - Have You Met Miss Jones
  - A Foggy Day
  - Stella By Starlight (harder).
- Play the same tunes with the melody – by following the method from section 3.
6. Chord Extensions
- You might see a chord like C9, C13, C7(b9) or C7#11. These instruct us to add extra notes to our chord, such as the 9\textsuperscript{th}, 13\textsuperscript{th}, flattened 9\textsuperscript{th} or sharpened 11\textsuperscript{th}.

Numbers higher than 8 refer to extensions to a chord.
For example, the 9\textsuperscript{th} is the same note as the 2\textsuperscript{nd}. Count up the scale to see why. This does not mean that extensions have to come at the top of the chord.

- To understand which type of chord you are dealing with, replace any number higher than 7 with the number 7 itself, and remove any extra bits.
  - e.g. C13(#11) is a dominant 7\textsuperscript{th} chord
  - e.g. Cm11 is a minor 7\textsuperscript{th} chord

Investigating Chord Extensions
- Start with any voicing for the original chord type, and add the extension.
- Try out various different voicings – some work better than others.
- Things you can try:
  - Start with different inversions of the original chord
  - Start with just root, 3\textsuperscript{rd} and 7\textsuperscript{th}
  - Try moving notes of the chord up or down an octave
  - Try removing a note from the chord (some extensions clash with other notes)
  - Try adding other extensions as well – e.g. #9 works best alongside #5.

Notes
- Different extensions change the sound of the chord in different ways.
- The sound of the chord depends on the voicing as well as the extensions.

Application
Play Blue in Green, applying the extensions that are given with its chords.