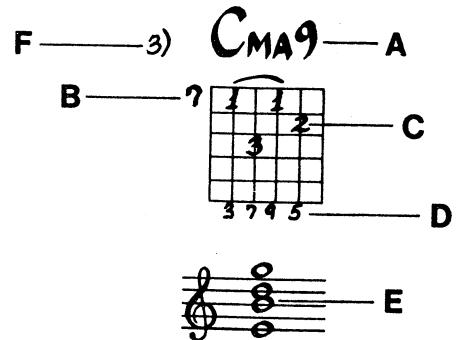


● EXPLANATION OF MUSICAL NOTATION

- A Chord symbol
- B Fret number
- C Finger number
- D Chord construction (intervals)
- E Chord notation
- F Number next to chord form indicates the corresponding example progression.



F

3) CMA9 ? 1 1 2
3 7 9 5

5 C6 ? 1 1
3 6 R 5

? Dm11 ? 1 1 3
b3 5 9 11

? G7 ? 1 1 3
b7 3 5 R

● EXPLANATION OF MUSICAL SYMBOLS

• CHORD NAME SYMBOL

Ma = major
 m = minor
 Ma7 = major 7
 dim = diminished
 + = augmented
 - = flattened (b)

• CHORD CONSTRUCTION (INTERVALS) SYMBOLS

R = root
 b7 = dominant seventh
 7 = major seventh

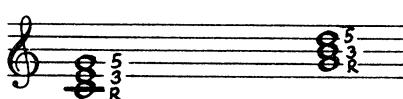
• FINGERING SYMBOLS

— = barre the string

• Keyboard Analysis:

C_{MA}

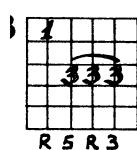
G_{MA}



- Have a friend play the root note in the bass in order to hear the complete chord.

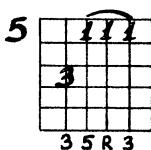
CHORD FORMS

C



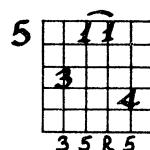
2)

C



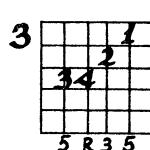
3)

C



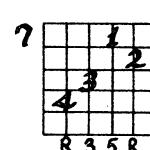
4)

G



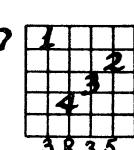
5)

G



6)

C



7)

G

8)

G

9)

G

10)

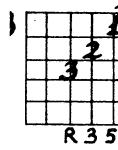
G

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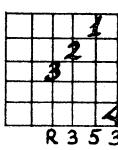
G

12)

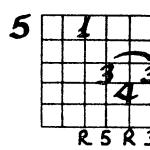
C



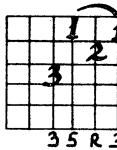
3)



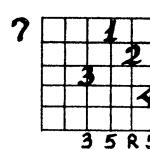
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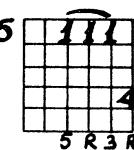
7)



7)



5)



G

14)

C

15)

G

16)

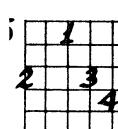
G

17)

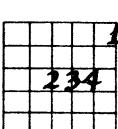
C

18)

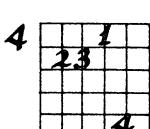
G



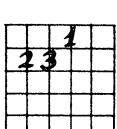
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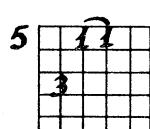
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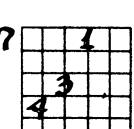
4)



5)



7)



G

20)

C

21)

G

22)

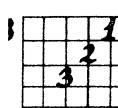
C

23)

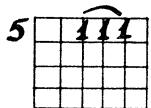
G

24)

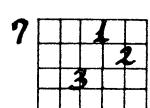
G



5)



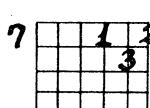
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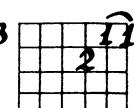
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7)



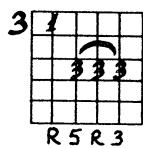
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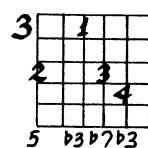
•BASIC MAJOR EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

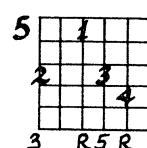
1) C



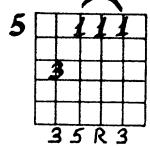
Dm7



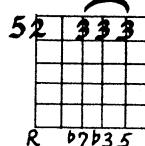
G



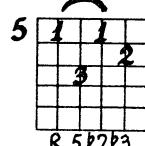
2) C



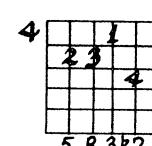
Am7



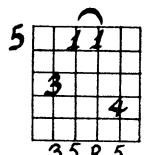
Dm7



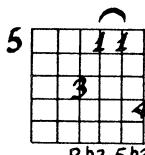
G7



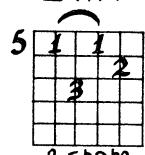
3) C



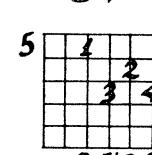
Am



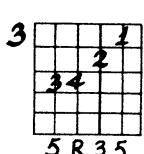
Dm7



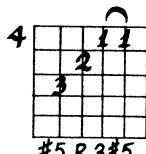
G7



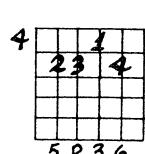
4) G



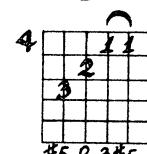
G+



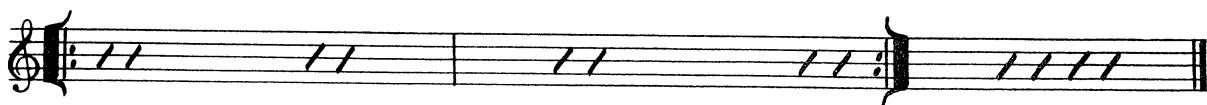
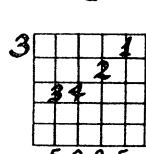
G6



G+

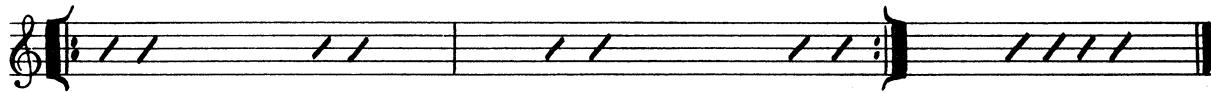


G



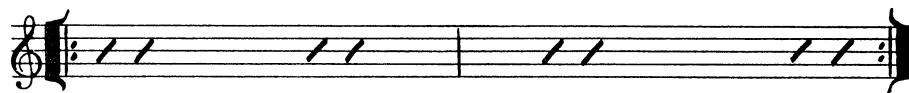
5) G Em7 Am7 D7 G

G: Fret 7, 3, 2; R 3 5 R
Em7: Fret 7, 1, 1, 2; R 5 b7 b3
Am7: Fret 5, 3, 2; R b7 b3 b7
D7: Fret 5, 1, 1; R 5 b7 3
G: Fret 7, 1, 2; R 3 5 R



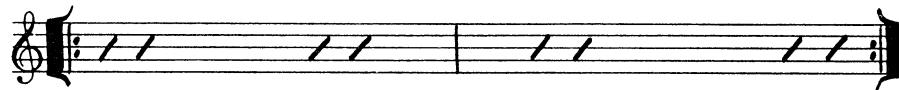
Fm C Fm C7

Fm: Fret 8, 1, 2; R 5 R b3
C: Fret 7, 1, 2; R 3 R 5
Fm: Fret 5, 2, 3; R b3 5 R
C7: Fret 3, 1, 1; R 5 b7 3



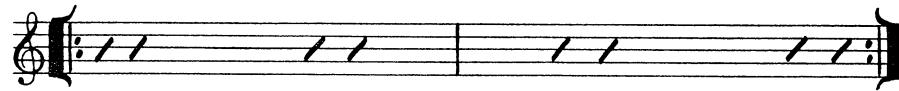
G Em Am9 D9

G: Fret 3, 1, 1; R 3 5 R
Em: Fret 3, 1, 2; R 3 5 R b3
Am9: Fret 5, 1, 1, 1; R b7 b3 5 9
D9: Fret 4, 1, 3, 3; R 3 b7 9 5



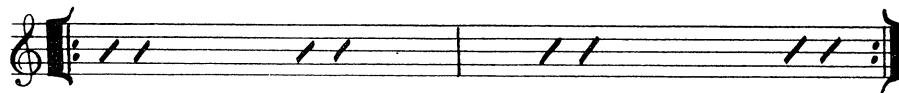
G G+ G6 G+

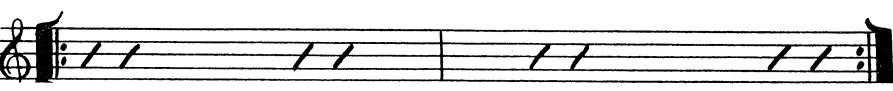
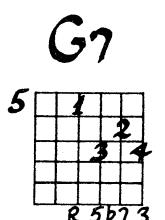
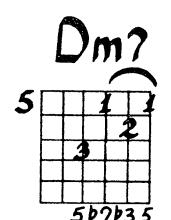
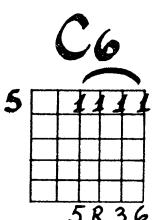
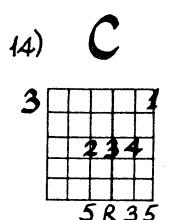
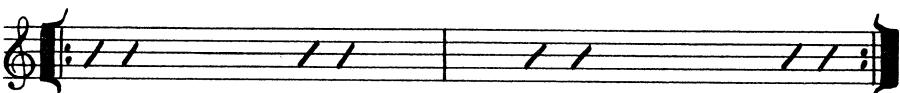
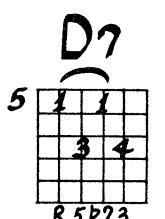
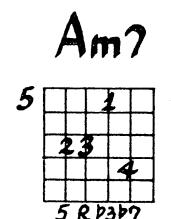
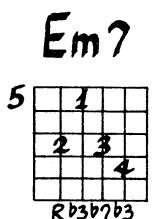
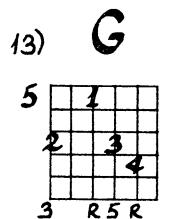
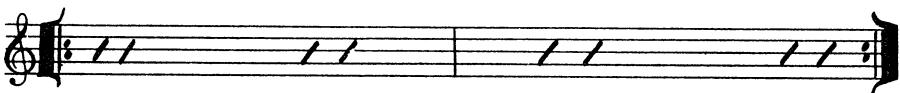
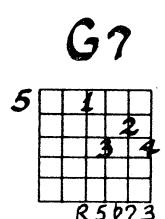
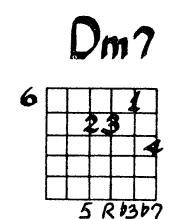
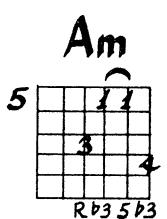
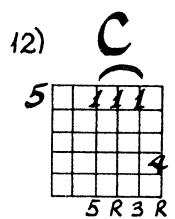
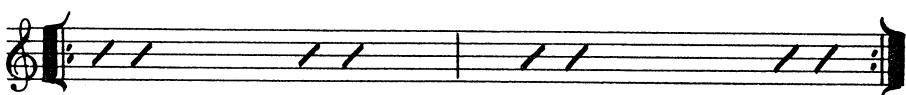
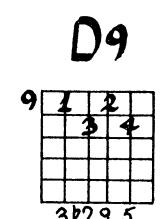
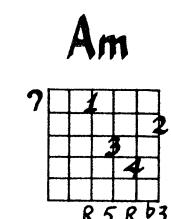
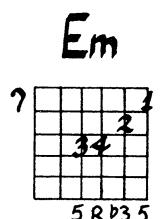
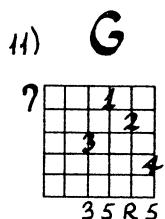
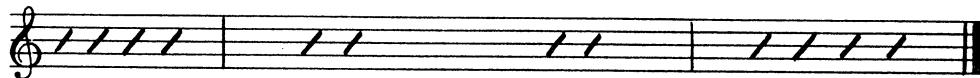
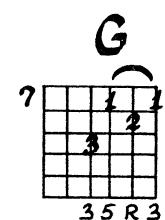
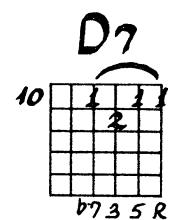
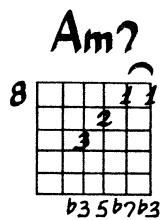
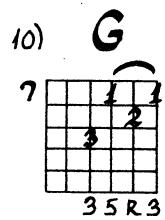
G: Fret 3, 1, 2; R 3 5 3
G+: Fret 4, 1, 1; R 3 #5 3
G6: Fret 4, 1, 2, 3; R 3 6 3
G+: Fret 4, 1, 2; R 3 #5 3



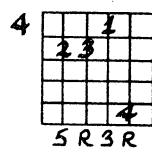
G GMA7 G6 GMA7

G: Fret 5, 1, 3; R 5 R 3
GMA7: Fret 5, 1, 3, 3; R 5 7 3
G6: Fret 5, 1, 1; R 5 6 3
GMA7: Fret 5, 1, 3; R 5 7 3

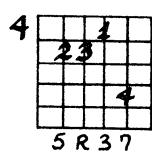




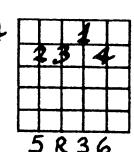
15) G



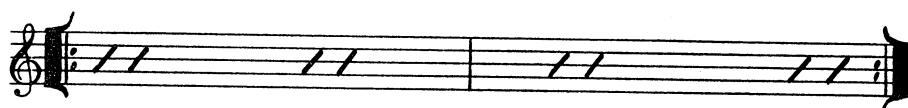
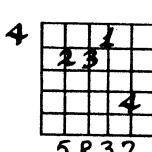
GMA7



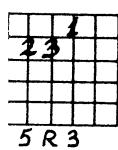
G6



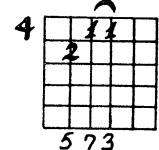
GMA7



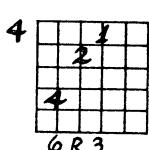
G



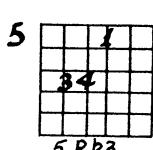
GMA7



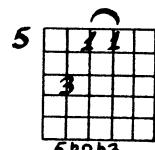
G6



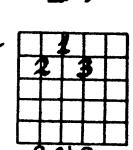
Am



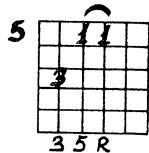
Am7



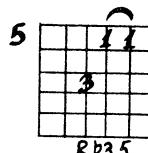
D7



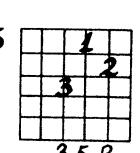
17) C



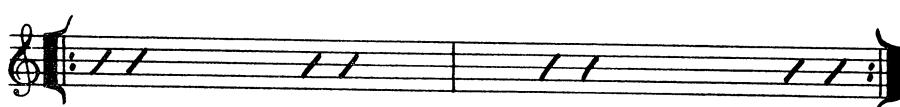
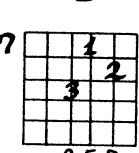
Am



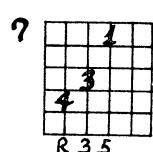
F



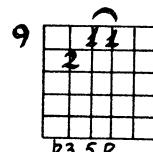
G



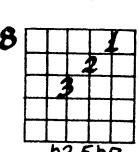
18) G



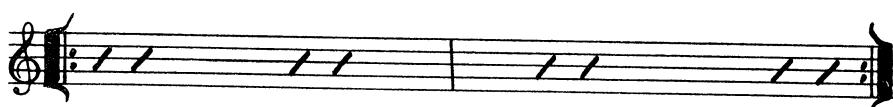
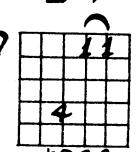
Em



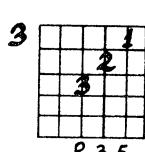
Am7



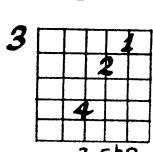
D7



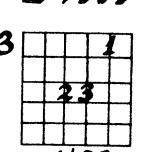
19) G



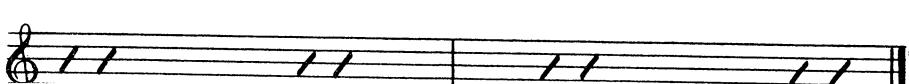
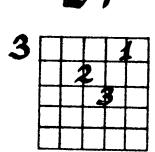
E7

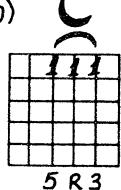
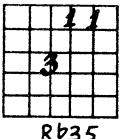
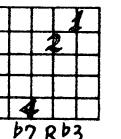


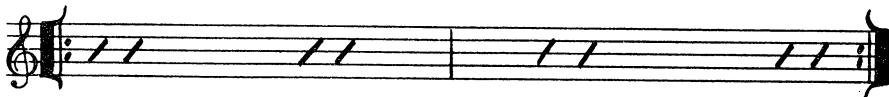
D7sus

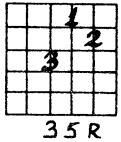
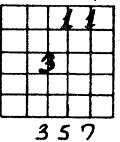
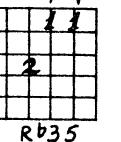
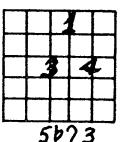


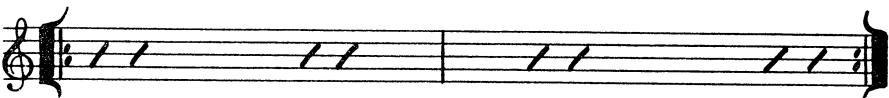
D7

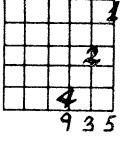
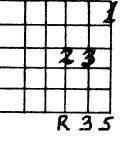
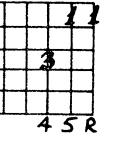
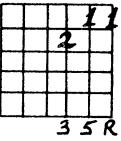


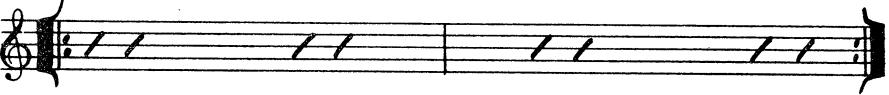
20)  **Am**
 5  **Dm7**
 6  **G7**

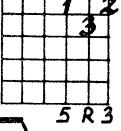
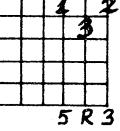
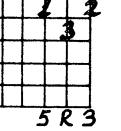
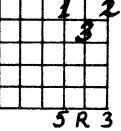


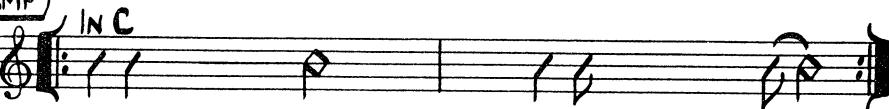
21) **G** **GMA7** **Am** **D7**
 ?  **G**
 ?  **GMA7**
 5  **Am**
 5  **D7**

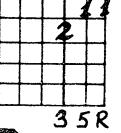
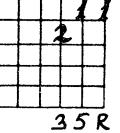
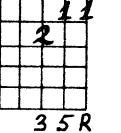
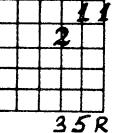


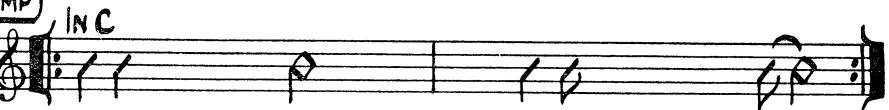
22) **CMA9** **C** **Gsus** **G**
 3  **CMA9**
 3  **C**
 3  **Gsus**
 3  **G**



23) **G** **F** **G** **F**
 ?  **G**
 5  **F**
 ?  **G**
 5  **F**



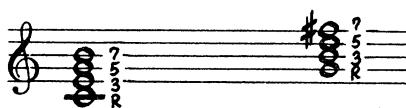
24) **G** **F** **G** **F**
 3  **G**
 1  **F**
 3  **G**
 1  **F**



•MAJOR 7

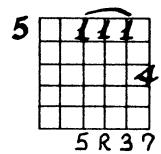
• Keyboard Analysis:

C_{MA7} G_{MA7}

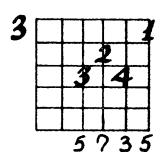


CHORD FORMS

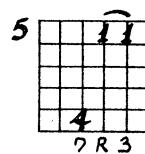
1) C_{MA7}



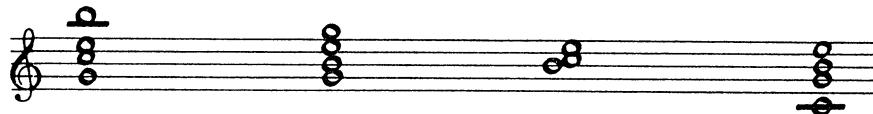
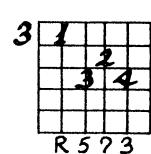
2) C_{MA7}



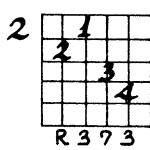
3) C_{MA7}



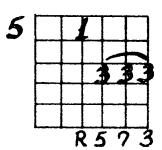
4) C_{MA7}



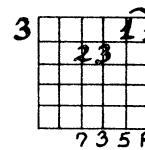
5) C_{MA7}



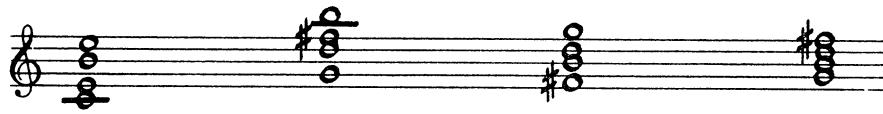
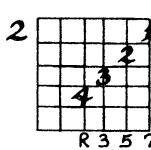
6) G_{MA7}



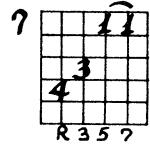
7) G_{MA7}



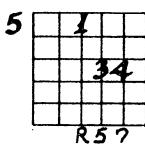
8) G_{MA7}



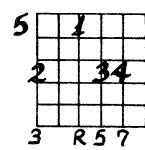
9) G_{MA7}



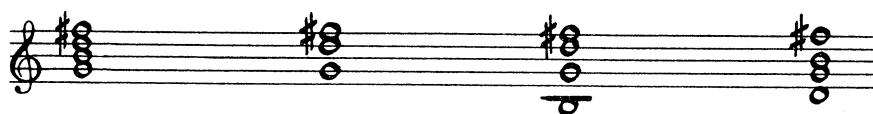
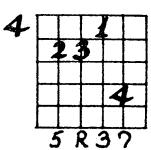
10) G_{MA7}



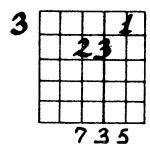
11) G_{MA7}



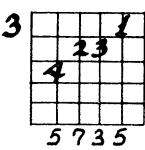
12) G_{MA7}



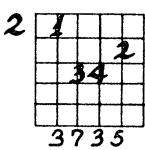
13) G_{MA7}



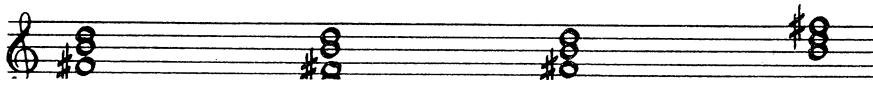
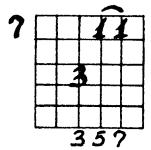
14) G_{MA7}



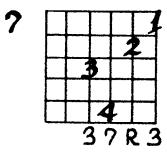
15) G_{MA7}



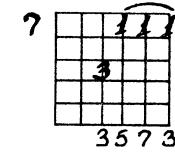
16) G_{MA7}



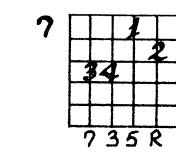
17) GMA7



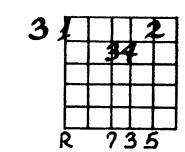
18) GMA7



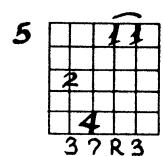
19) GMA7



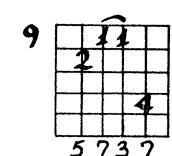
20) GMA7



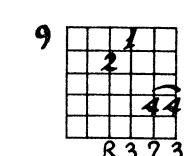
21) CMA7



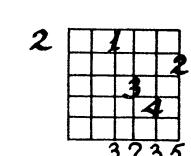
22) CMA7



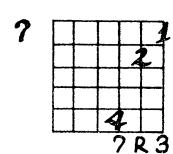
23) CMA7



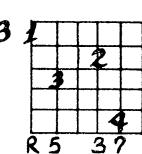
24) CMA7



25) GMA7



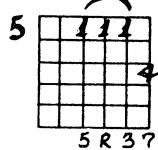
26) GMA7



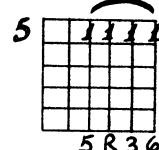
• MAJOR 7 EXAMPLES

- • Have a friend play the root note in the bass in order to hear the complete chord.

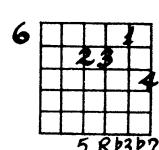
1) C_{Maj7}



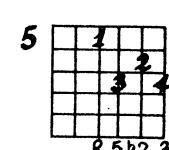
C₆



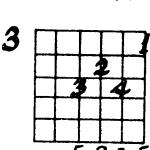
Dm7



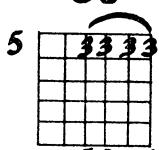
G7



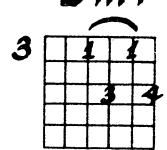
2) C_{Maj7}



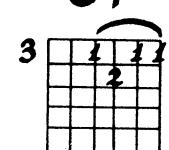
C₆



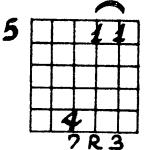
Dm7



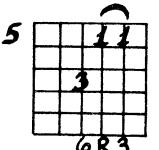
G7



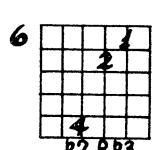
3) C_{Maj7}



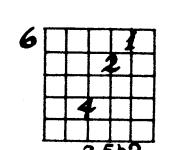
C₆



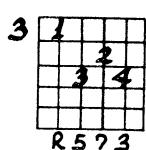
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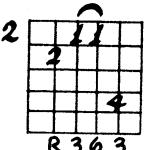
G7



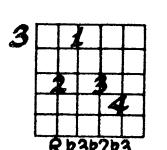
4) C_{Maj7}



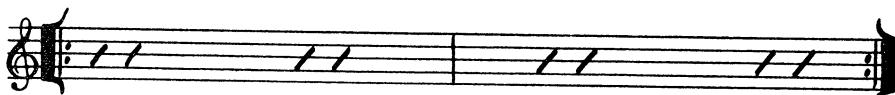
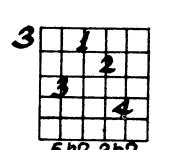
C₆



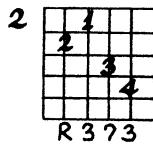
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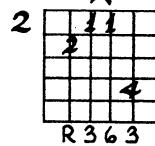
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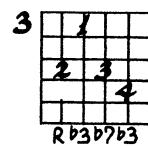
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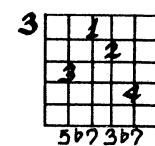
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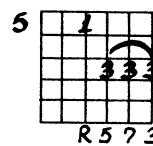
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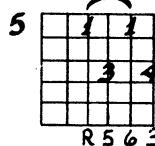
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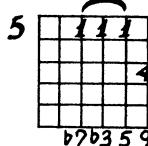
6) GMA7



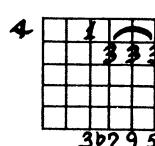
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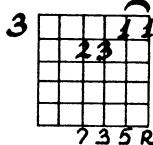
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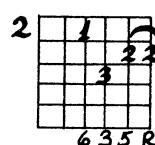
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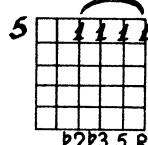
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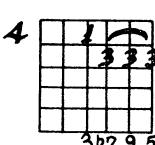
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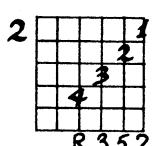
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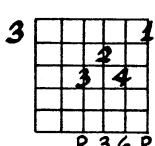
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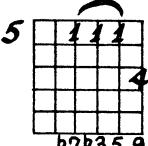
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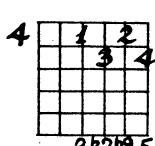
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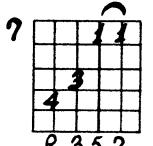
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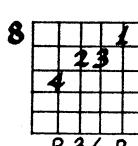
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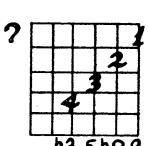
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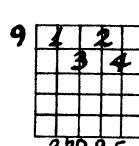
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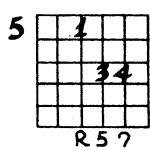
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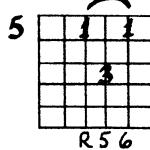
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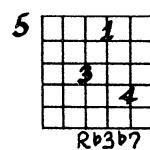
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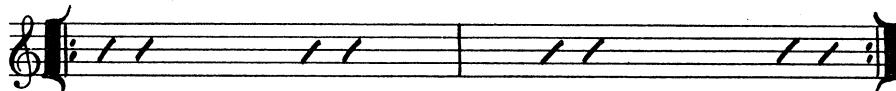
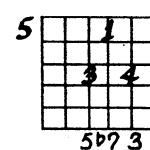
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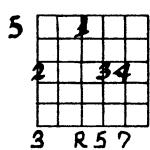
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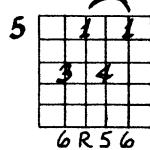
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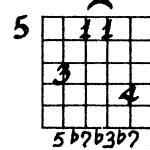
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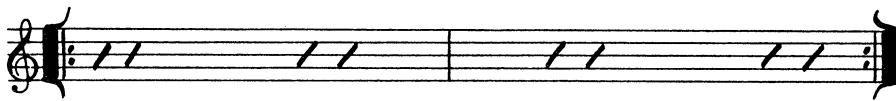
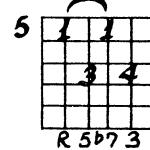
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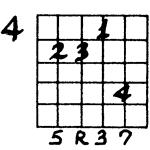
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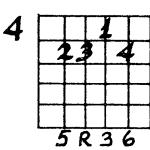
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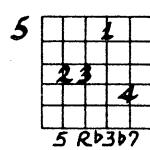
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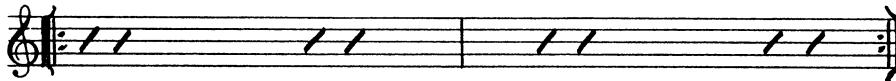
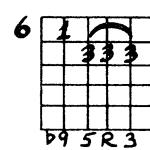
GMA6



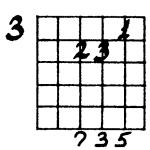
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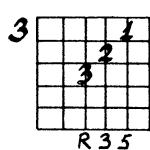
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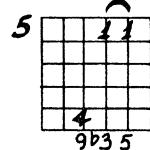
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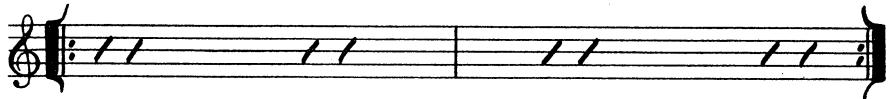
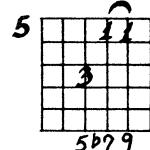
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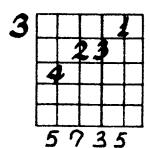
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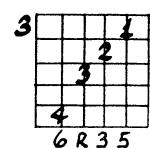
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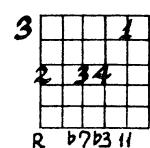
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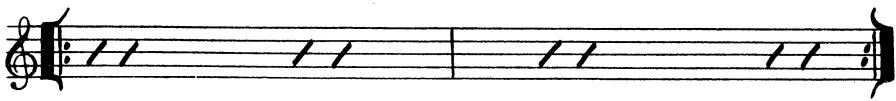
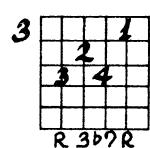
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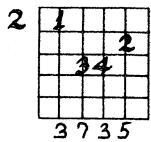
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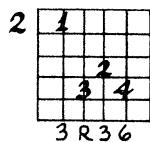
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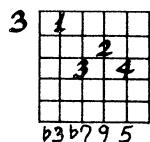
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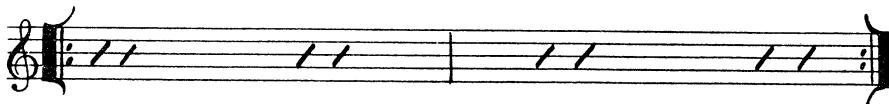
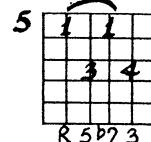
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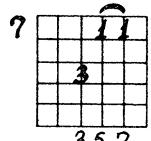
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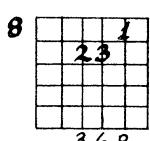
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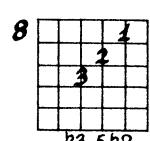
16) GMA7



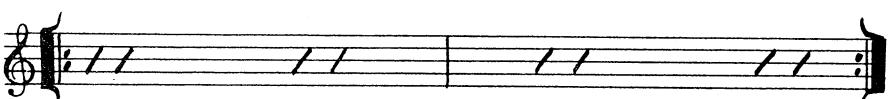
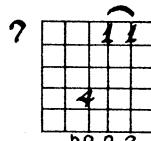
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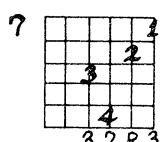
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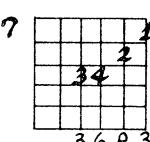
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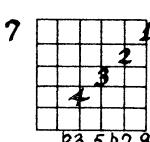
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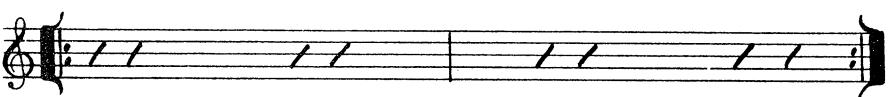
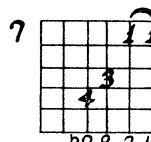
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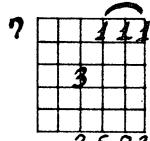
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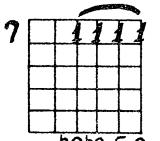
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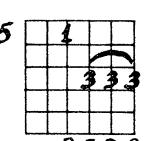
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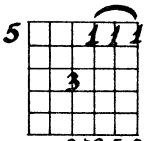
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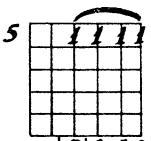
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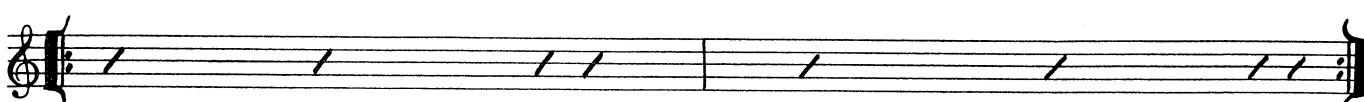
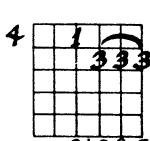
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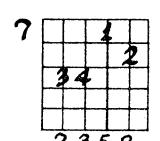
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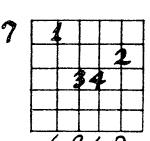
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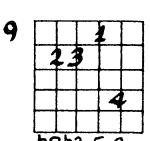
19) GMA7



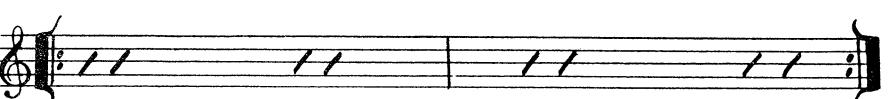
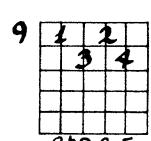
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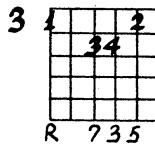
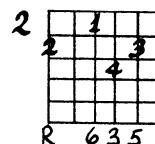
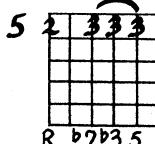
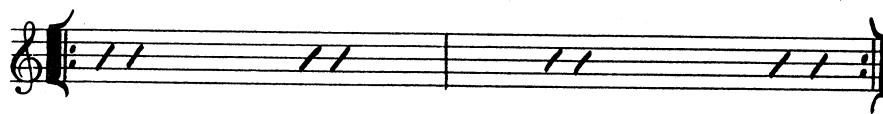
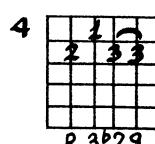
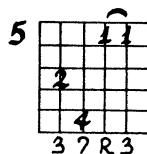
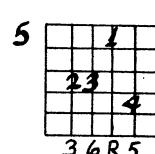
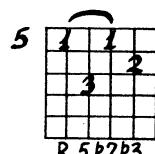
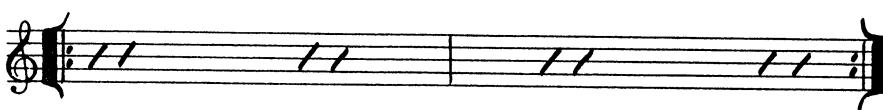
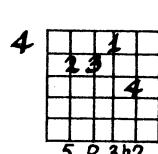
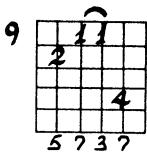
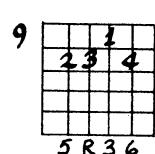
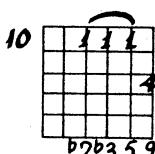
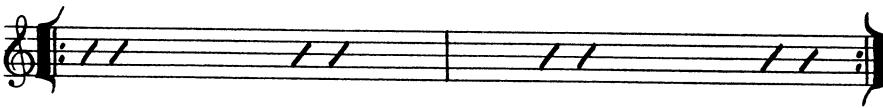
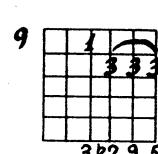
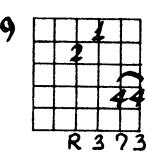
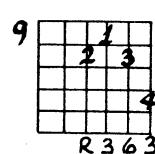
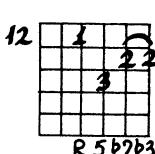
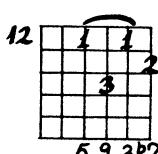
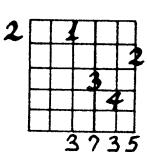
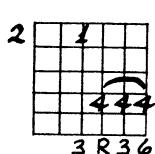
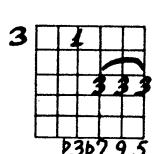
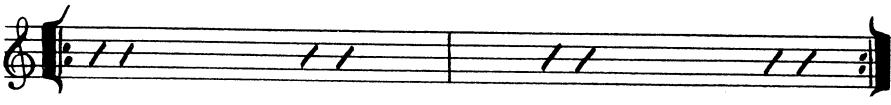
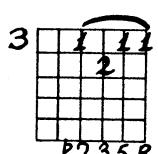


Am9

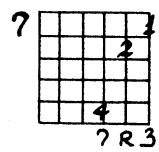


D9

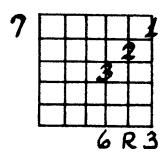


20) **GMA7****G6****Am7****Dm**21) **CMA7****C6****Dm7****G7**22) **CMA7****C6****Dm9****G9**23) **CMA7****C6****Dm7****G9**24) **CMA7****C6****Dm11****G7**

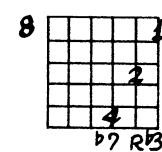
25) GMA?



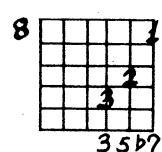
G6



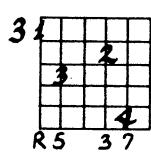
Am7



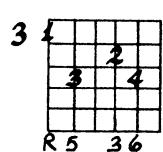
D7



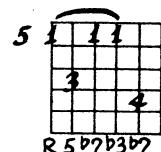
26) GMA?



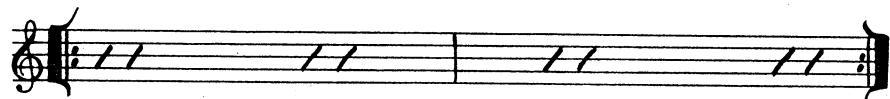
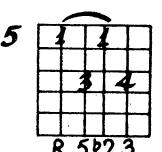
G6



Am7



D7



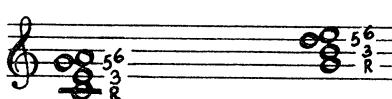
• MAJOR 6

• Keyboard Analysis:

C₆

G₆

• • See Ma7 and Ma9 for examples. The numbers for the Ma6 chords do not correspond to the example numbers.



CHORD FORMS

G₆

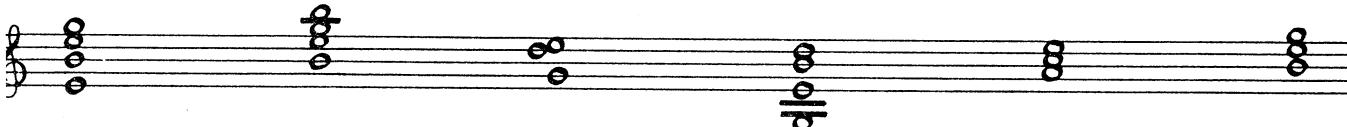
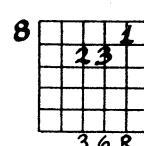
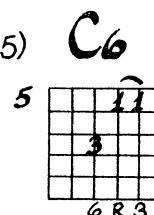
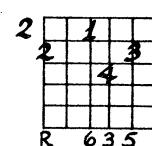
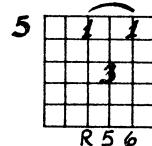
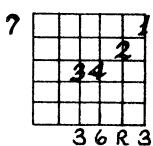
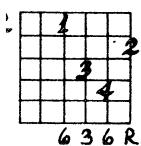
2) G₆

3) G₆

4) G₆

5) C₆

6) G₆



C₆

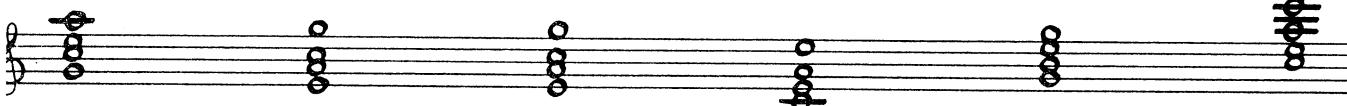
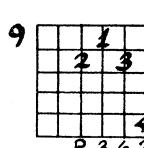
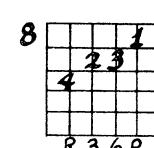
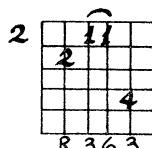
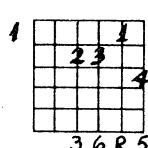
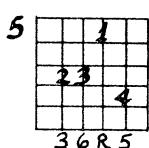
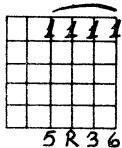
8) C₆

9) C₆

10) C₆

11) G₆

12) C₆



G₆

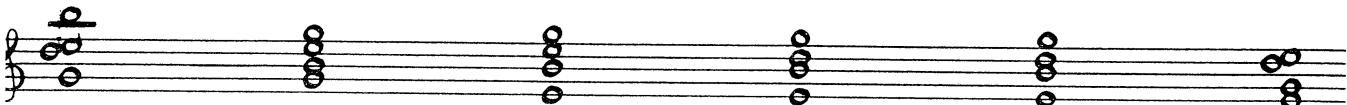
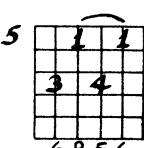
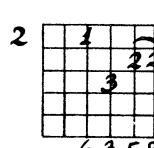
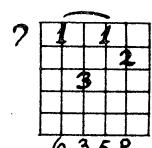
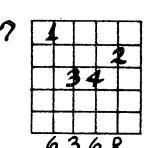
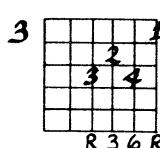
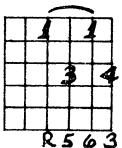
14) G₆

15) G₆

16) G₆

17) G₆

18) G₆



G₆

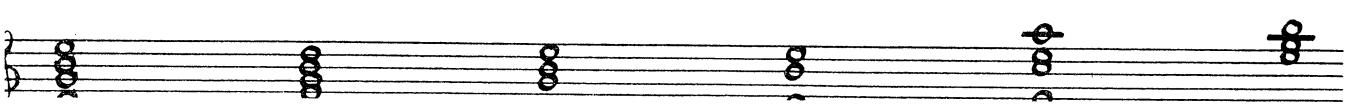
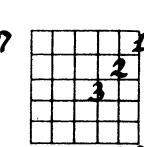
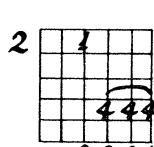
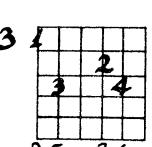
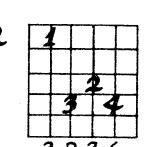
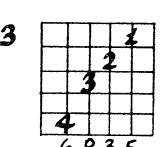
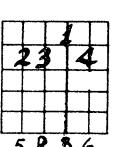
20) G₆

21) G₆

22) G₆

23) C₆

24) G₆

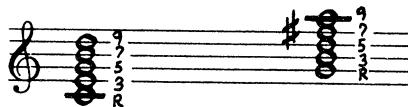


• MAJOR 9

• Keyboard Analysis:

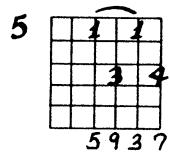
C_{MA9}

G_{MA9}

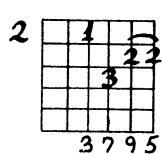


CHORD FORMS

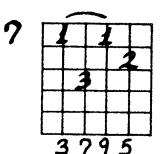
1) C_{MA9}



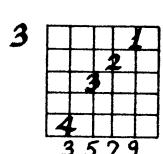
2) C_{MA9}



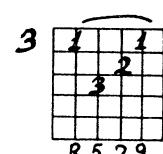
3) C_{MA9}



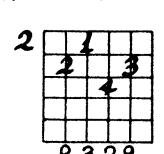
4) C_{MA9}



5) C_{MA9}



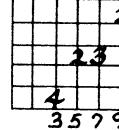
6) C_{MA9}



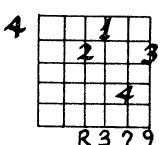
7)

G_{MA9}

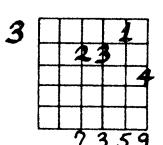
5



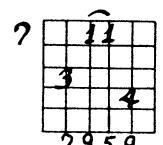
8) G_{MA9}



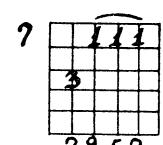
9) G_{MA9}



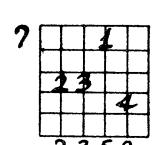
10) G_{MA9}



11) G_{MA9}



12) G_{MA9}



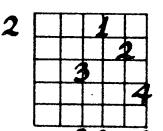
13)

G_{MA9}

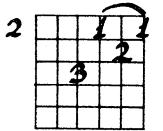
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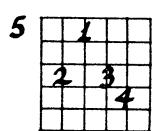
14) G_{MA9}



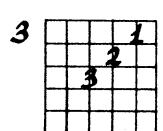
15) G_{MA9}



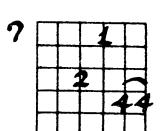
16) C_{MA9}



17) C_{MA9}



18) G_{MA9}



8)

8

8)

8

8)

8

8)

8

8)

8

8)

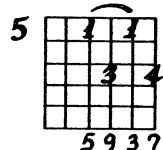
8

●

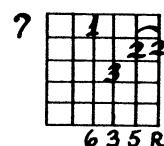
• MAJOR 9 EXAMPLES

- • Have a friend play the root note in the bass in order to hear the complete chord.

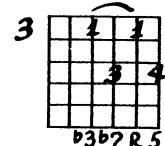
1) C_MA9



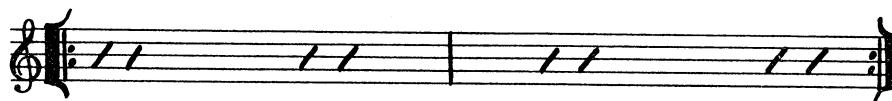
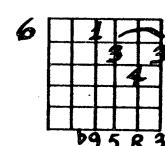
C6



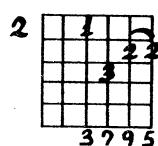
Dm7



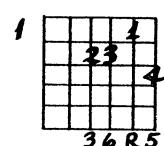
G(-9)



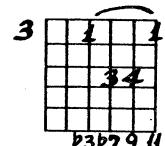
2) C_MA9



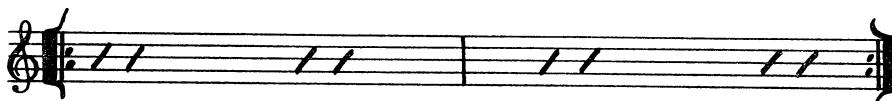
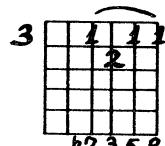
C6



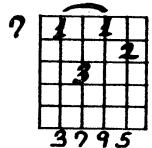
Dm11



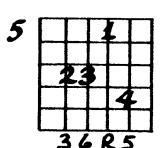
G7



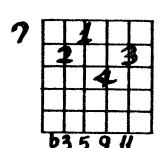
3) C_MA9



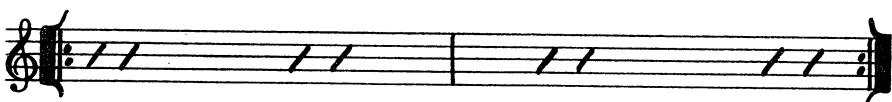
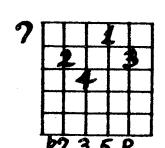
C6



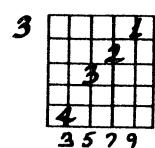
Dm11



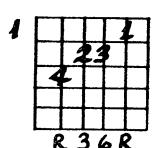
G7



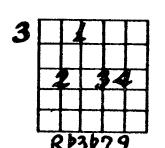
4) C_MA9



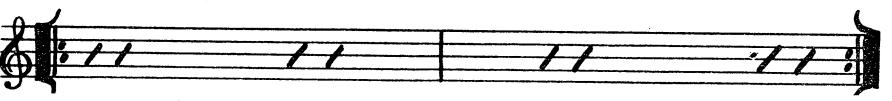
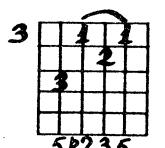
C6



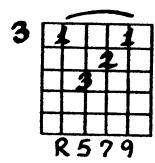
Dm9



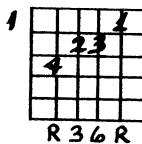
G7



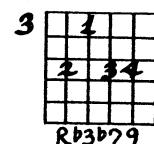
5) CMA9



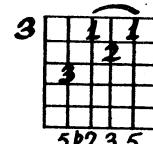
C6



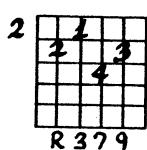
Dm9



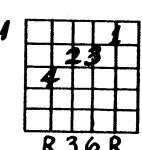
G7



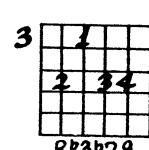
6) CMA9



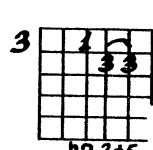
C6



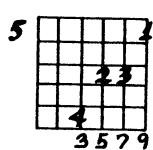
Dm9



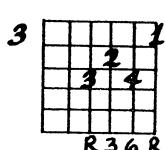
G7(45)



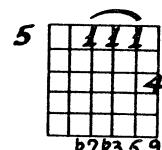
7) GMA9



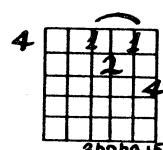
G6



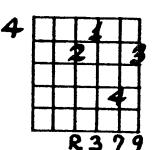
Am9



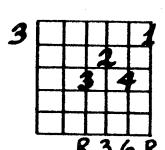
D7(45)



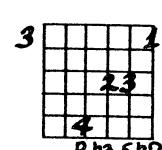
8) GMA9



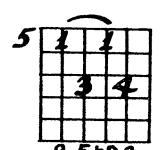
G6



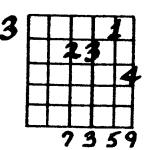
Am7



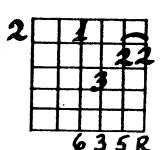
D7



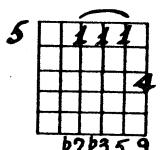
9) GMA9



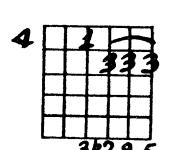
G6



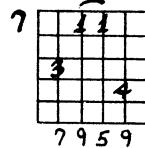
Am9



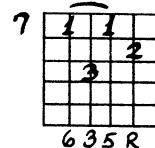
D9



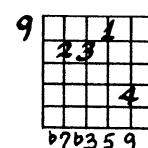
10) GMA9



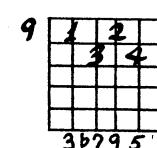
G6



Am9

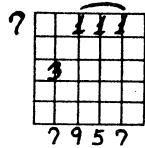


D9

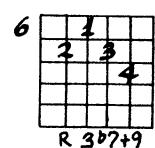


Handwritten musical staff showing a sequence of chords: GMA9, G6, Am9, D9.

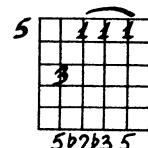
11) GMA9



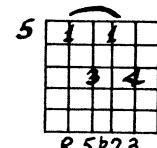
E7(+9)



Am7

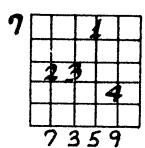


D7

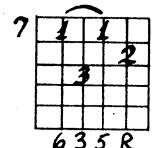


Handwritten musical staff showing a sequence of chords: GMA9, E7(+9), Am7, D7.

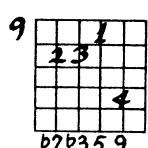
12) GMA9



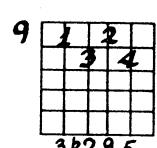
G6



Am9

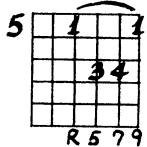


D9

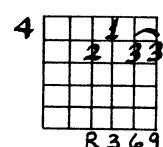


Handwritten musical staff showing a sequence of chords: GMA9, G6, Am9, D9.

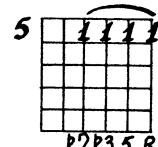
13) GMA9



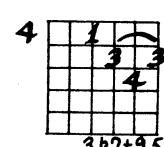
G6/9



Am7

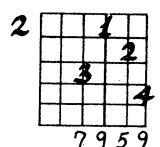


D7(+9)

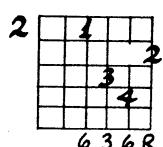


Handwritten musical staff showing a sequence of chords: GMA9, G6/9, Am7, D7(+9).

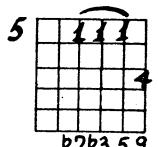
14) GMA9



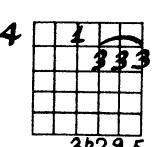
G6



Am9

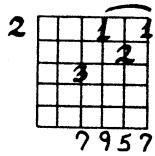


D9

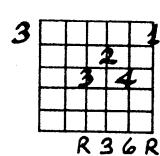


Handwritten musical staff showing a sequence of chords: GMA9, G6, Am9, D9.

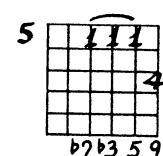
15) GMA9



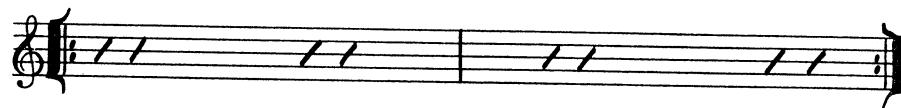
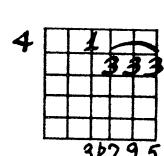
G6



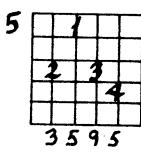
Am9



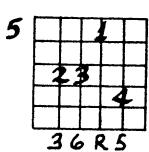
D9



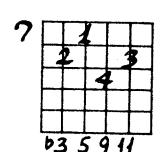
16) CMA9



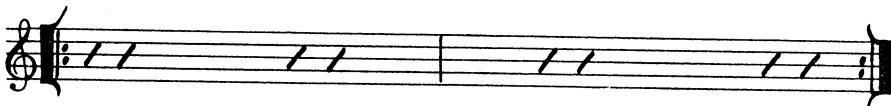
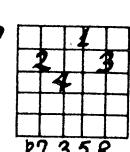
C6



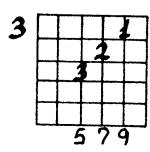
Dm11



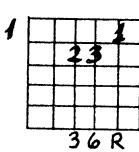
G7



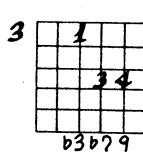
17) CMA9



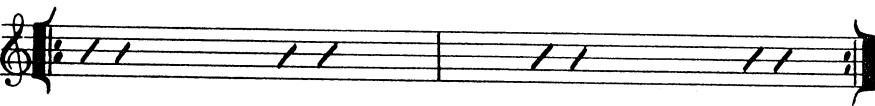
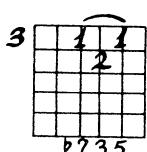
C6



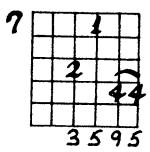
Dm9



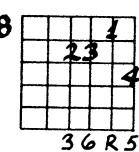
G7



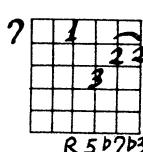
18) GMA9



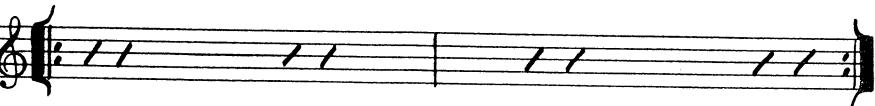
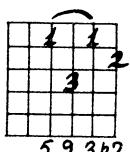
G6



Am7



D9

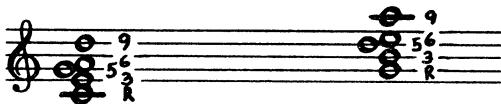


•MAJOR 6/9

• Keyboard Analysis:

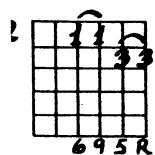
CMA6/9

GMA6/9

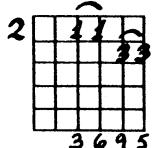


CHORD FORMS

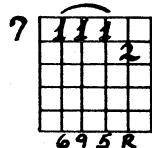
1) G6/9



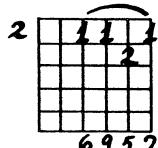
2) C6/9



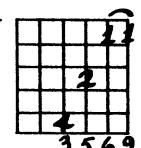
3) G6/9



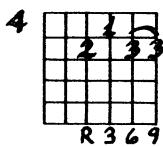
4) G6/9



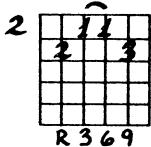
5) G6/9



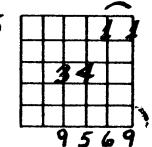
6) G6/9



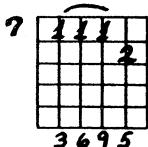
7) C6/9



8) G6/9



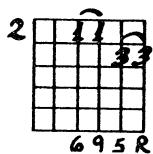
9) C6/9



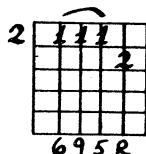
•MAJOR 6/9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

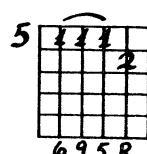
1) **G6/9**



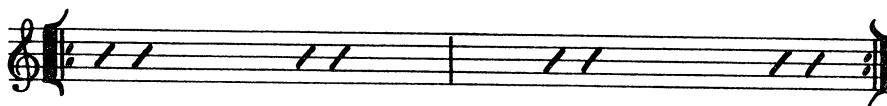
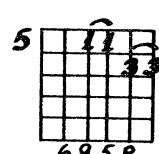
D6/9



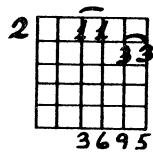
F6/9



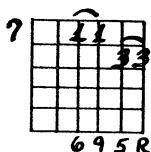
B♭6/9



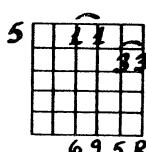
2) **C6/9**



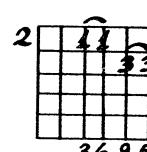
C6/9



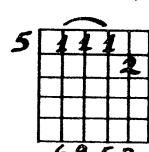
B♭6/9



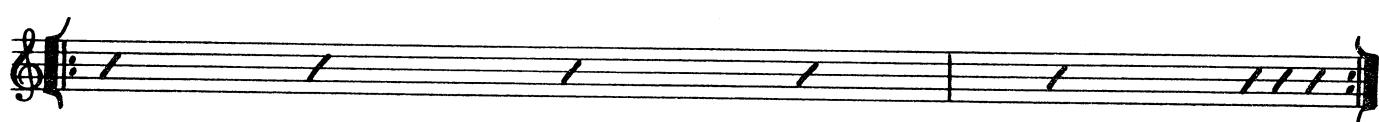
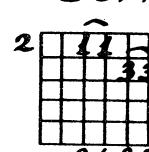
C6/9



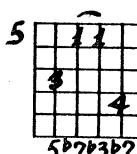
F6/9



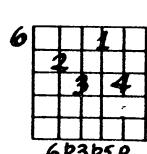
C6/9



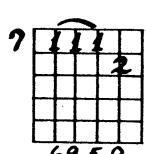
3) **Am7**



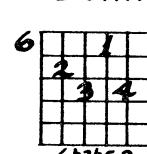
Gdim



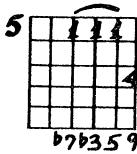
G6/9



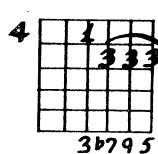
Gdim



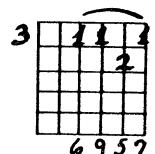
4) **Am9**



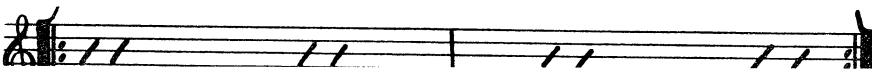
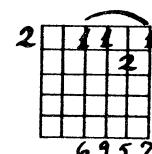
D9



A♭6/9



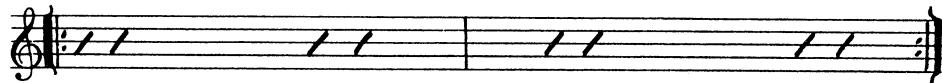
G6/9



5) G_{MA9} 6) G_{6/9} 7) A_{m9} 8) D₁₃

5 6 7 8

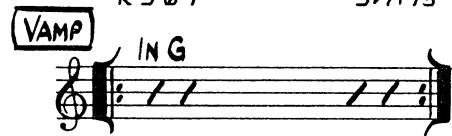
2 3 2 3 2
3 4 4 4 4
5 9 5 6 9 5 b7 b9 7 9 3 13



6) G_{6/9} 7) D₇₍₊₎₉

4 4

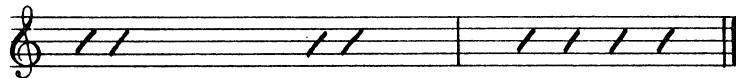
1 2 3 3 1 3 3 4
2 3 6 9 3 b7 b9 5



7) D_{m9} 8) D_{b9} 9) C_{6/9}

3 3 2

1 2 3 4 1 2 3 3 1 2 3
2 3 b7 9 R 3 b7 9 R 3 6 9



8) G_{6/9} 9) C_{6/9} 10) G_{6/9} 11) C_{6/9}

5 7 9 7

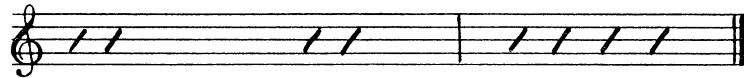
1 2 3 4 1 2 3 3 1 2 3 3 1 2 3 3
9 5 6 9 6 9 5 R 3 6 9 5 6 9 5 R



10) D_{m11} 11) G₉ 12) C_{6/9}

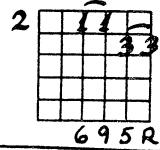
7 7 7

1 2 3 4 1 2 3 1 2 3
b3 5 9 11 b7 9 5 R 3 6 9 5

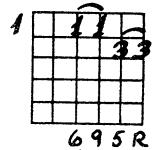


EXTRA

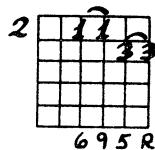
1) G6/9



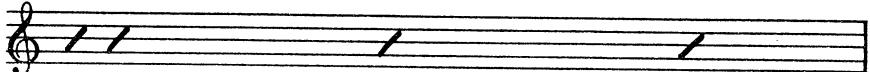
G \flat 6/9



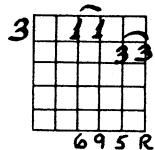
G6/9



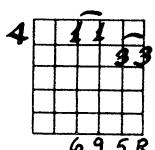
ENDING IN C



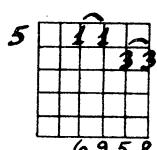
G \sharp 6/9



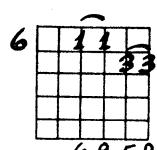
A6/9



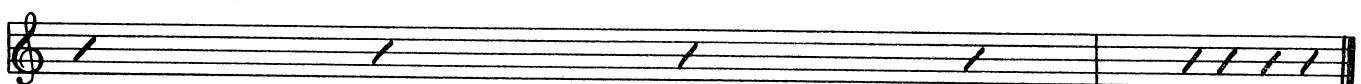
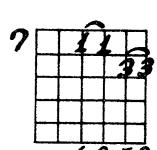
A \sharp 6/9



B6/9



C6/9



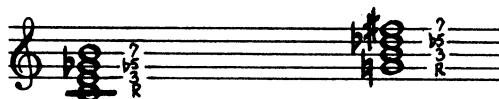
•MAJOR 7 b5

• Keyboard Analysis:

$C\text{MA7}^{(-5)}$

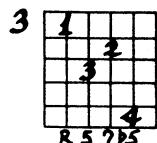
$G\text{MA7}^{(-5)}$

- Used most often as an ending chord and in chorded solos.

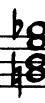
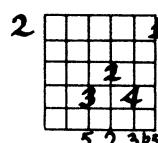


CHORD FORMS

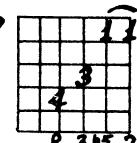
1) $C\text{MA7}^{(-5)}$



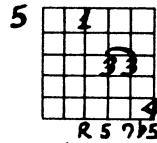
2) $C\text{MA7}^{(-5)}$



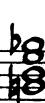
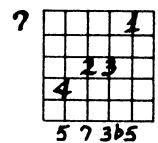
3) $C\text{MA7}^{(-5)}$



4) $G\text{MA7}^{(-5)}$



5) $C\text{MA7}^{(-5)}$



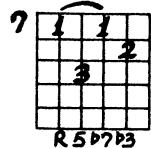
6) $G\text{MA7}^{(-5)}$



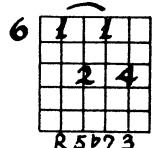
•MAJOR 7^b5 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

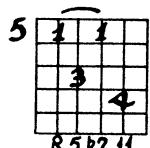
1) Em7



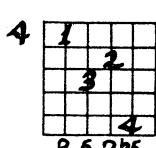
E^b7



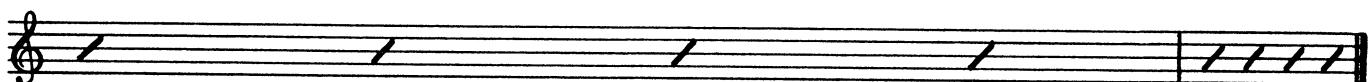
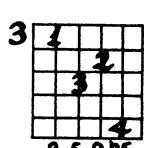
Dm11



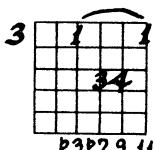
D^bMA7(-5)



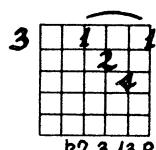
CMA7(-5)



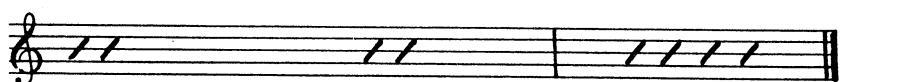
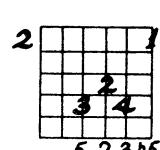
2) Dm11



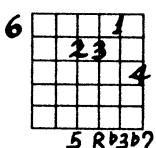
G13



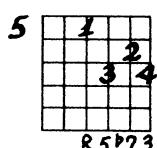
CMA7(-5)



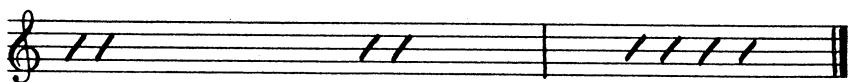
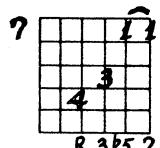
3) Dm7



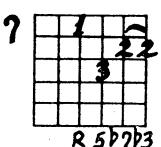
G7



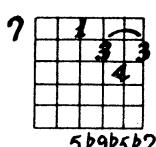
CMA7(-5)



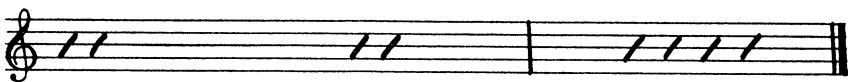
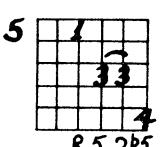
4) Am7



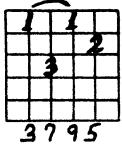
D7(-5)



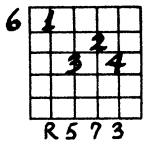
GMA7(-5)



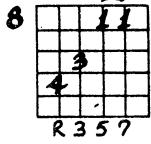
CMA9



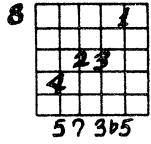
E♭MA7



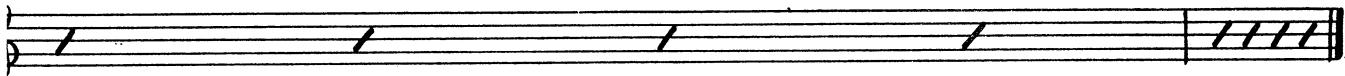
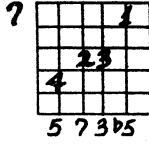
A♭MA7



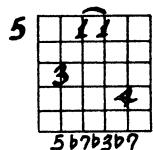
D♭MA7(-5)



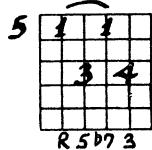
CMA7(-5)



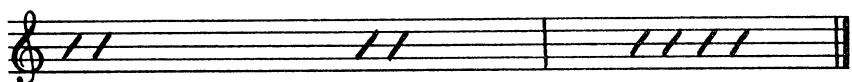
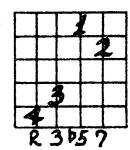
6) Am7



D7



GMA7(-5)



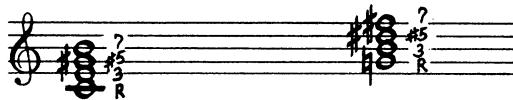
● MAJOR 7 + 5

- Keyboard Analysis:

C_{MAJ}7(45)

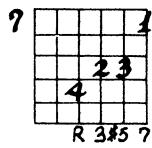
G_{MAJ}7(45)

- Used most often in a deceptive cadence or as an ending chord.

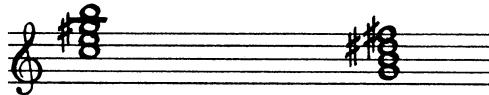
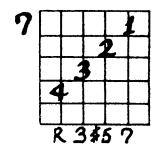


CHORD FORMS

1) C_{MAJ}7(45)



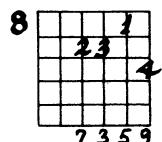
2) G_{MAJ}7(45)



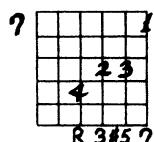
•MAJOR 7 + 5 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

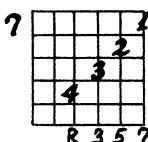
1) CMA9



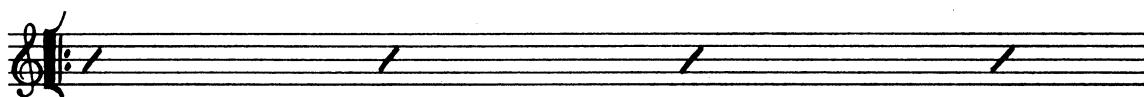
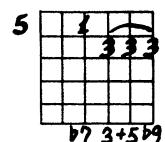
CMA7(+5)



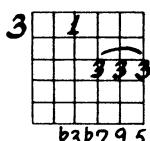
CMA7



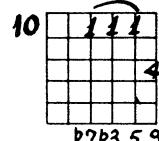
A7(+5)



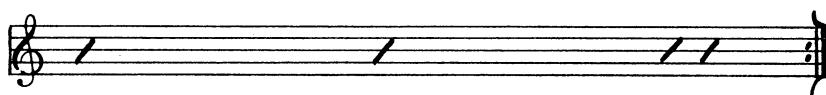
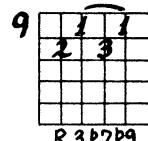
Dm9



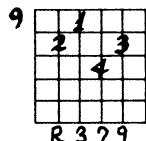
Dm9



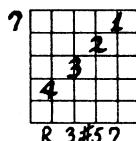
G7(-9)



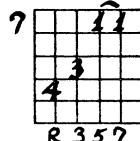
2) GMA9



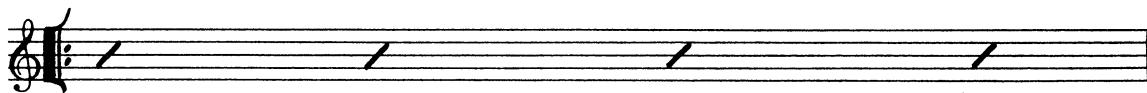
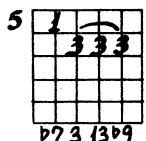
GMA7(+5)



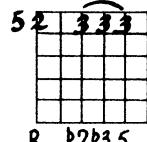
GMA7



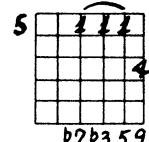
E13(-9)



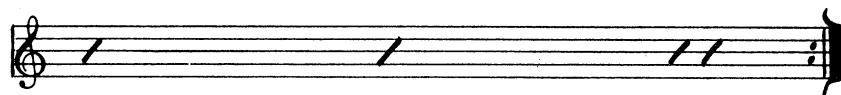
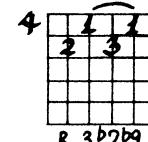
Am7



Am9



D7(-9)



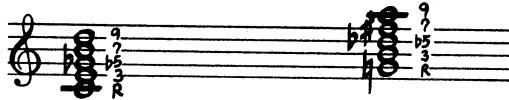
• MAJOR 9 b5

• Keyboard Analysis:

CMA9(-5)

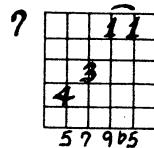
GMA9(-5)

- • Used most often as an ending chord.

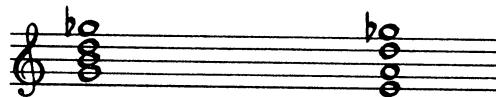
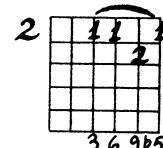


CHORD FORMS

1) CMA9(-5)



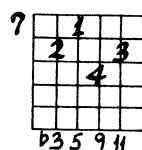
2) CMA9(-5)



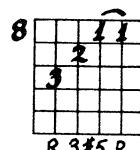
• MAJOR 9 b5 EXAMPLES

- • Have a friend play the root note in the bass in order to hear the complete chord.

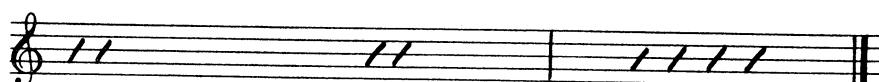
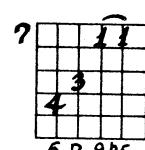
1) Dm11



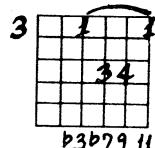
G+



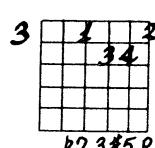
CMA9(-5)



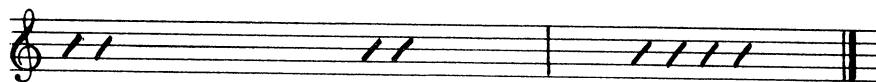
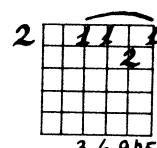
2) Dm11



G7(+5)



CMA9(-5)

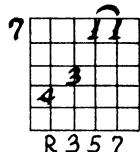


•PASSING MAJOR CHORDS (Ascending)

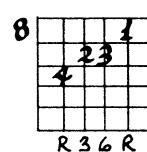
Major chords are typically passed from the ninth, root or the fifth of the chord. An ascending passing major chord will be passed from the fifth of the chord up. A descending passing major chord will be passed from the ninth or root of the chord down. Use the passing chord sequences to substitute for a single chord.

- • Have a friend play the root note in the bass in order to hear the complete chord.

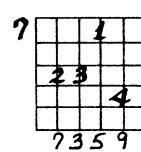
1) GMA7



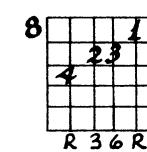
G6



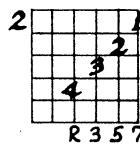
GMA9



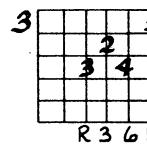
G6



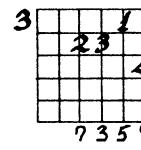
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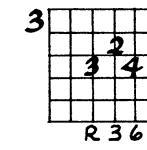
G6



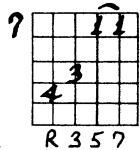
GMA9



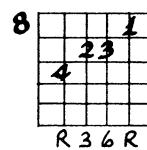
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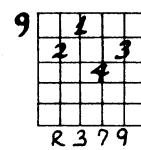
3) GMA7



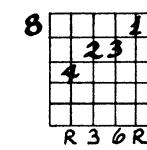
G6



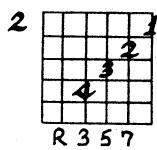
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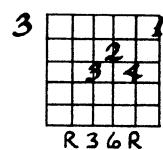
G6



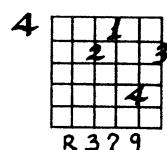
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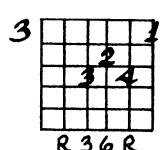
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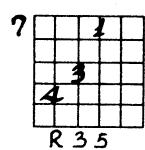
GMA9



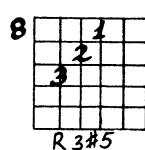
G6



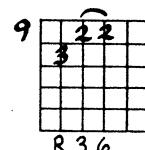
5) G



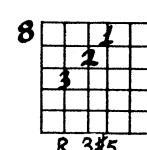
G+



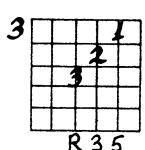
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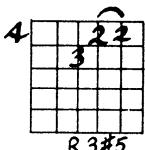
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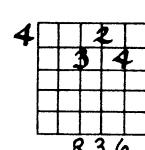
6) G



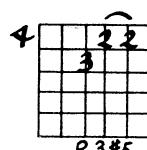
G+



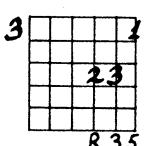
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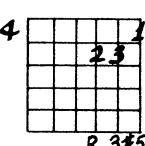
G+



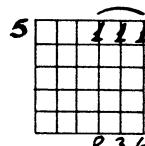
7) C



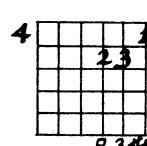
C+



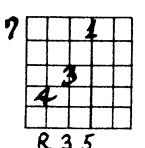
C6



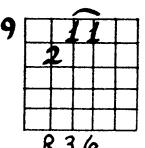
C+



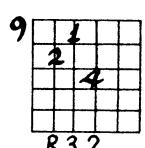
8) G



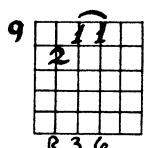
G6



GMA7



G6



9) G G6 GMA7 G6

Chord diagrams:

- G: Fret 3, strings 1, 2, 3 (R 3 5)
- G6: Fret 4, strings 2, 3, 4 (R 3 6)
- GMA7: Fret 4, strings 1, 2, 3, 4 (R 3 7)
- G6: Fret 4, strings 3, 4 (R 3 6)

Musical notation:

Bass line: B → B → #B → B

10) C C6 CMA7 C6

Chord diagrams:

- C: Fret 3, strings 2, 3 (R 3 5)
- C6: Fret 5, strings 1, 2, 3 (R 3 6)
- CMA7: Fret 5, strings 1, 2, 3 (R 3 7)
- C6: Fret 5, strings 1, 2, 3 (R 3 6)

Musical notation:

Bass line: B → B → #B → B

11) C C+ C6 C+

Chord diagrams:

- C: Fret 5, strings 1, 2, 3 (3 5 R 3)
- C+: Fret 5, strings 1, 2, 3 (3 #5 R 3)
- C6: Fret 5, strings 1, 2, 3, 4 (3 6 R 3)
- C+: Fret 5, strings 1, 2, 3 (3 #5 R 3)

Musical notation:

Bass line: B → B → #B → B

12) G G+ G6 G+

Chord diagrams:

- G: Fret 7, strings 1, 2, 3 (3 5 R 3)
- G+: Fret 7, strings 1, 2, 3 (3 #5 R 3)
- G6: Fret 7, strings 1, 2, 3, 4 (3 6 R 3)
- G+: Fret 7, strings 1, 2, 3 (3 #5 R 3)

Musical notation:

Bass line: B → B → #B → B

13) GMA7 G GMA9 G

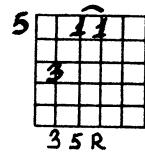
Chord diagrams:

- GMA7: Fret 7, strings 1, 2, 3 (3 5 7 3)
- G: Fret 7, strings 1, 2, 3 (3 5 R 3)
- GMA9: Fret 7, strings 1, 2, 3, 4 (3 5 9 3)
- G: Fret 7, strings 1, 2, 3 (3 5 R 3)

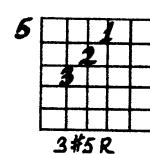
Musical notation:

Bass line: #B → B → #B → B

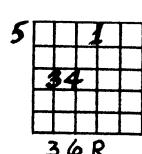
14) C



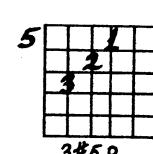
C+



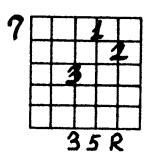
C6



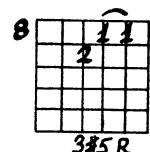
C+



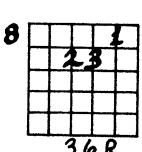
15) G



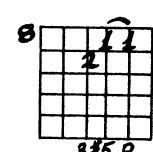
G+



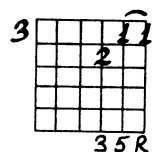
G6



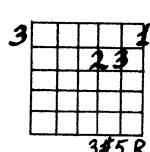
G+



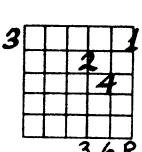
16) G



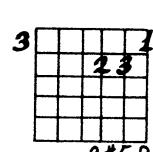
G+



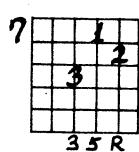
G6



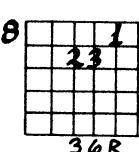
G+



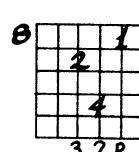
17) G



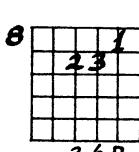
G6



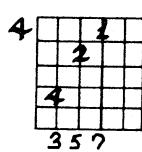
GMA7



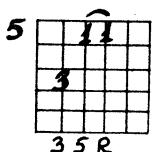
G6



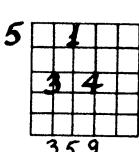
18) CMA7



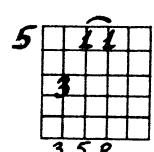
C



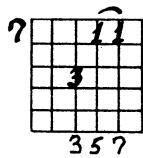
CMA9



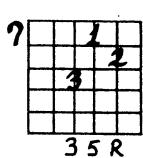
C



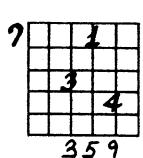
19) GMA7



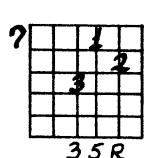
G



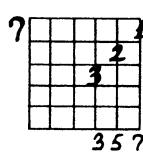
GMA9



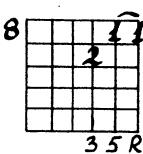
G



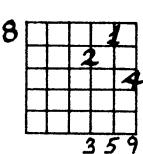
20) CMA7



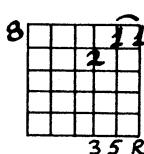
C



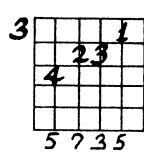
CMA9



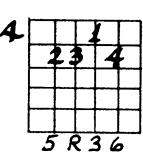
C



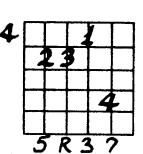
21) GMA7



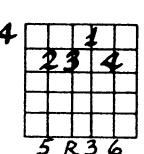
G6



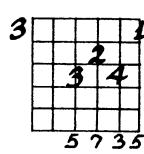
GMA7



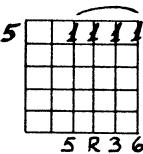
G6



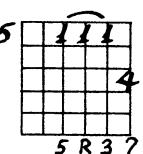
22) CMA7



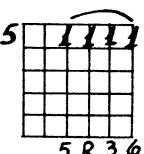
C6



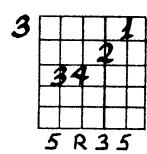
CMA7



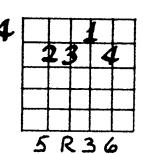
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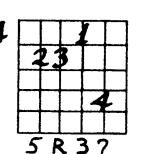
23) G



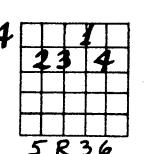
G6



GMA7



G6



24) **G** **G+** **G6** **G+**

4 4 4 4

5 R 3 *#5 R 3* *6 R 3* *#5 R 3*

25) **C** **C+** **C6** **C+**

5 5 5 5

5 R 3 *#5 R 3* *6 R 3* *#5 R 3*

26) **G** **G+** **G6** **G+**

7 7 7 7

5 R 3 *#5 R 3* *6 R 3* *#5 R 3*

27) **C** **C6** **CMA7** **C6**

5 5 5 5

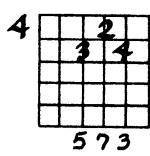
5 R 3 *6 R 3* *7 R 3* *6 R 3*

28) **G** **G6** **GMA7** **G6**

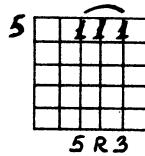
7 7 7 7

5 R 3 *6 R 3* *7 R 3* *6 R 3*

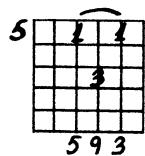
29) CMA7



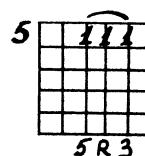
C



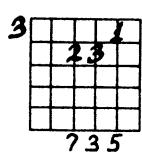
CMA9



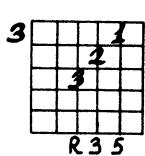
C



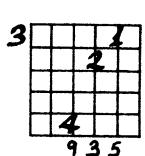
30) GMA7



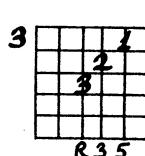
G



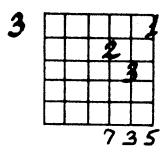
GMA9



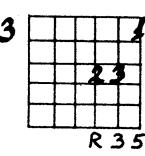
G



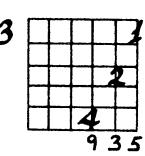
31) CMA7



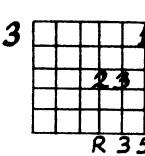
C



CMA9



C



B

B

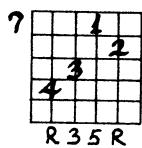
B

B

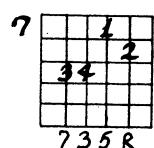
• PASSING MAJOR CHORDS (Descending)

- Have a friend play the root note in the bass in order to hear the complete chord.

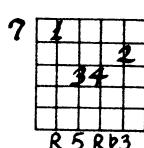
1) G



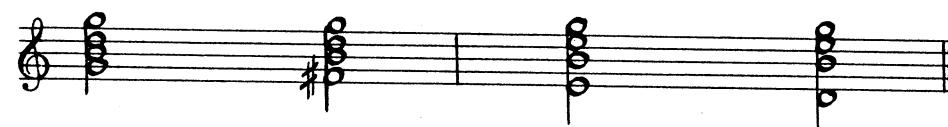
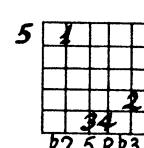
GMA7



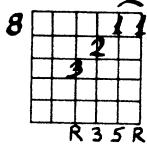
Em



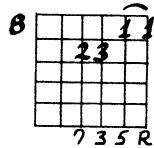
Em7



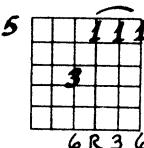
2) C



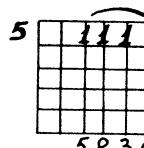
CMA7



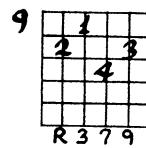
C6



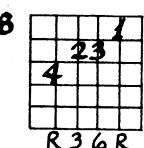
C6



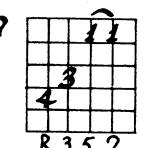
3) GMA9



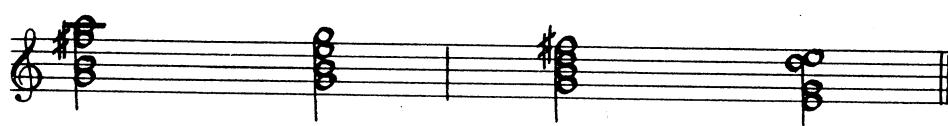
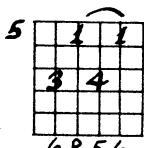
G6



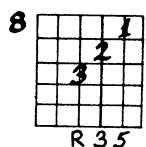
GMA7



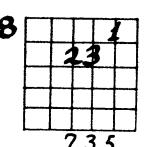
G6



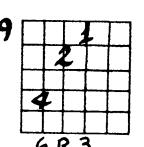
4) C



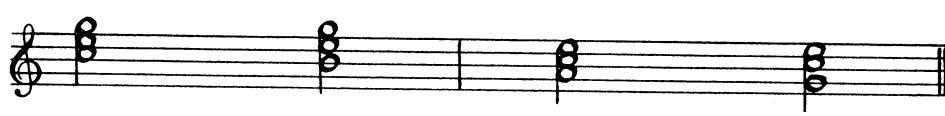
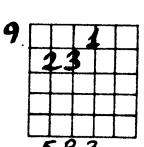
CMA7



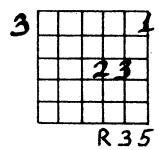
C6



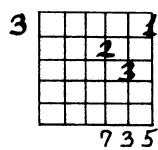
C



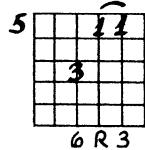
5) C



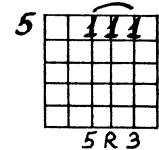
CMA7



C6



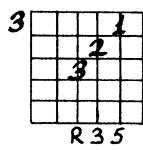
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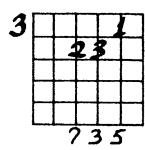
6) G



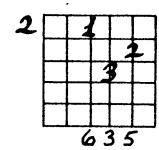
G



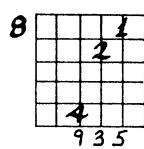
GMA7



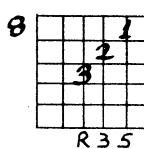
G6



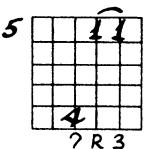
7) CMA9



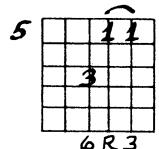
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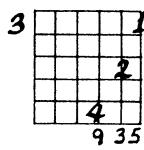
CMA7



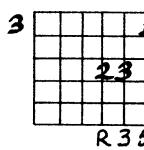
C6



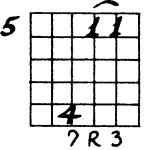
8) CMA9



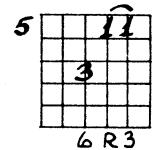
C



CMA7

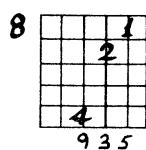


C6

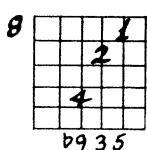


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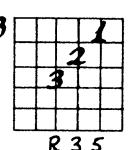
CMA9



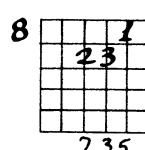
C PASSING



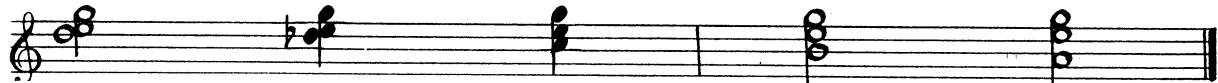
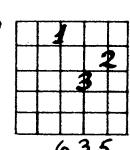
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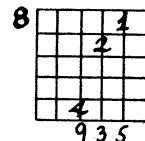
CMA7



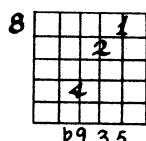
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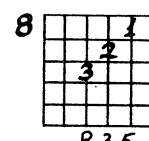
10) CMA9



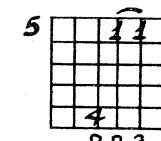
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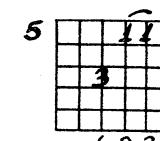
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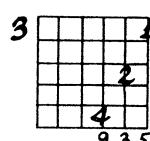
CMA7



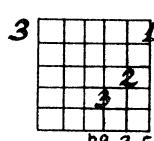
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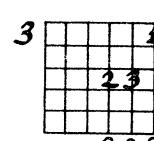
11) CMA9



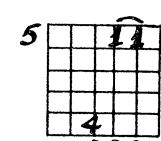
C PASSING



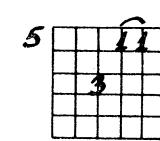
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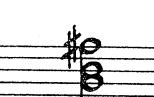
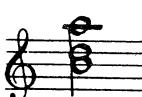
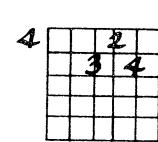
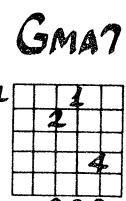
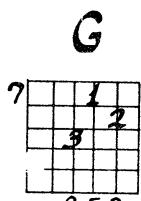
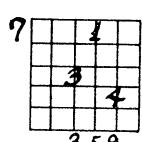
CMA7



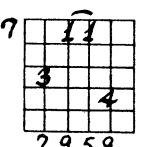
C6



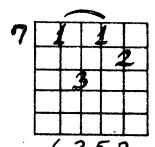
12) GMA9



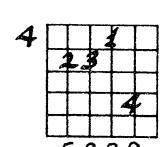
13) GMA9



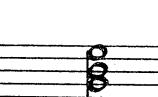
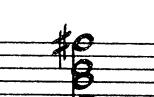
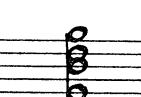
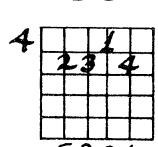
G6



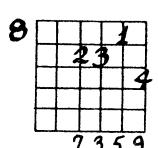
GMA7



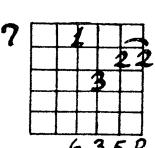
G6



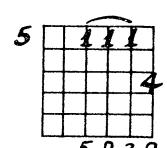
14) CMA9



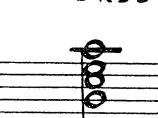
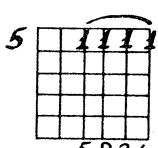
C6



CMA7



C6



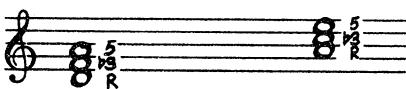
•BASIC MINOR

• Keyboard Analysis:

Dm

Am

- Have a friend play the root note in the bass in order to hear the complete chord.



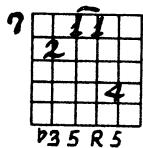
CHORD FORMS

1) Dm	2) Am	3) Dm	4) Dm	5) Am	6) Am
7) Am	8) Am	9) Dm	10) Dm	11) Am	12) Dm
13) Dm	14) Am	15) Dm	16) Dm	17) Am	18) Dm
19) Dm	20) Dm	21) Am	22) Dm		

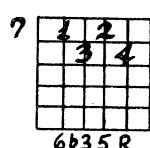
•BASIC MINOR EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

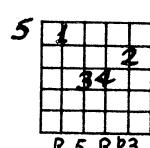
1) Dm



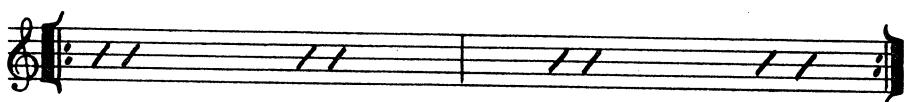
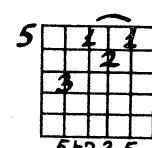
Gm6



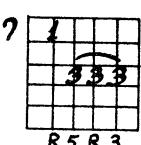
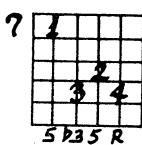
Dm



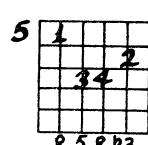
A7



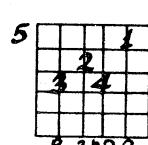
2) Am



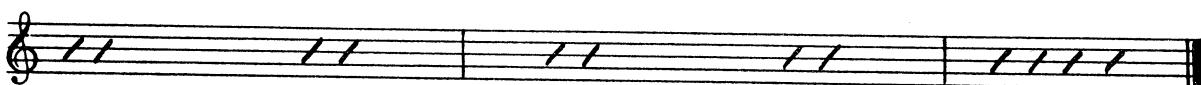
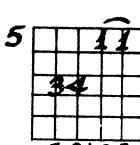
Dm



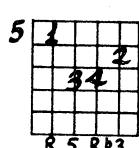
E7



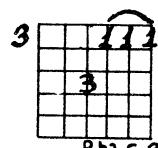
Am



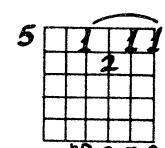
3) Dm



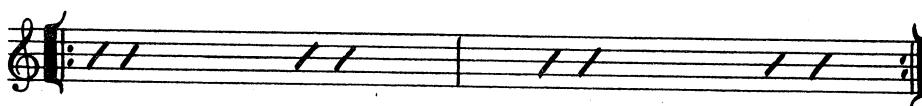
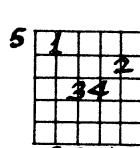
Gm



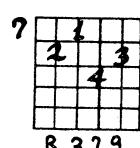
A7



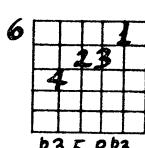
Dm



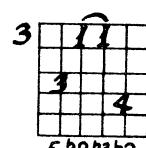
4) FmA9



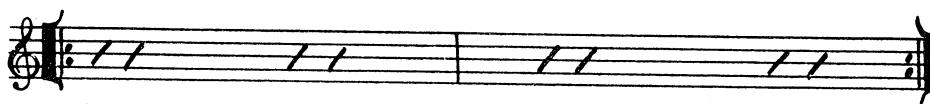
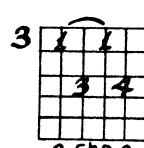
Dm



Gm7

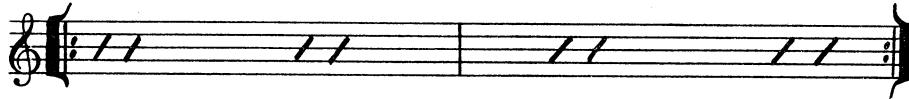


C7



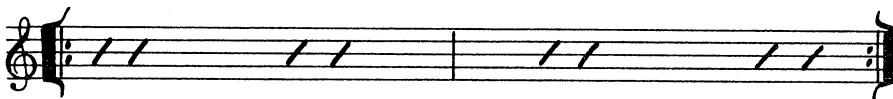
5) Am Em Am G?

5 R b3 5 R 5 R b3 5 R b3 5 5 b7 3 5



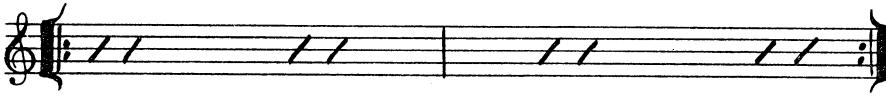
6) Am Am F? E?

8 b3 5 R b3 5 R b3 5 R 6 3 b7 R 5 5 3 b7 R 5



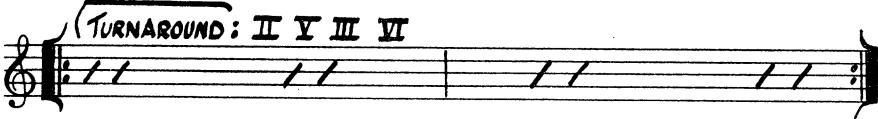
7) Am Dm E? Am

5 R b3 5 R 5 R b3 5 7 5 b7 3 5 8 b3 5 R b3



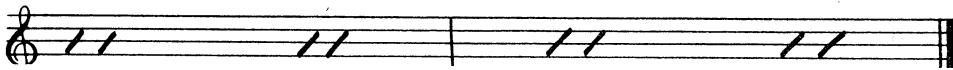
8) Am D? Bm E?

5 R b3 5 b3 7 5 R 3 b7 7 R b3 5 b3 9 5 R 3 b7



9) Dm B? A? Dm

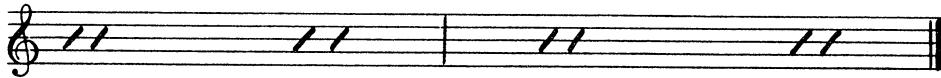
5 5 R b3 5 6 R 3 5 R 7 R 5 b7 3 7 5 b3 5 R



10) Dm Gm A? Dm

2 3 2 2

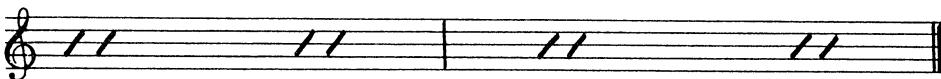
b3 5 R 5 R b3 5 b7 5 R 3 b7 b3 5 R 5



11) Am Dm E Am

7 7 9 7

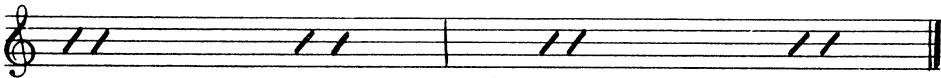
R 5 R b3 5 b3 5 R 5 R 3 R R 5 R b3



12) Dm Gm A?(-9) Dm

2 3 3 5

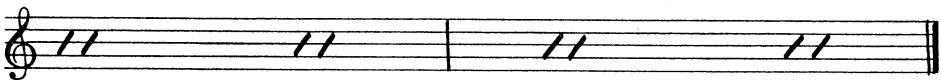
R b3 5 R 5 R b3 5 3 b7 b9 5 R 5 R b3



13) Dm A? A?(-9) Dm

7 7 5 5

5 b3 5 R R 5 b7 3 b7 3 5 b9 5 R b3 5



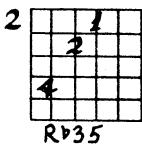
14) Am Dm E? Am

5 7 5 5

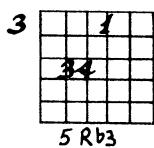
5 R b3 b3 5 R 3 b7 R R b3 5



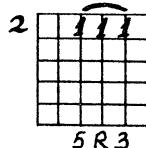
15) Dm



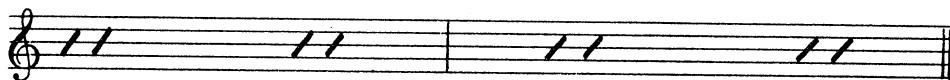
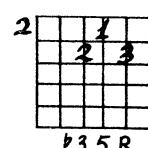
Gm



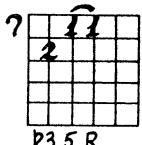
A



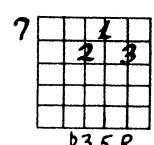
Dm



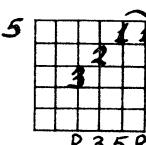
16) Dm



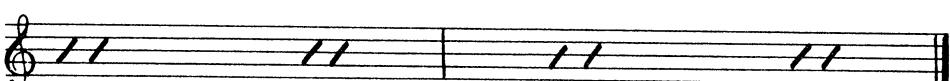
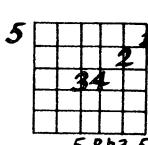
Gm



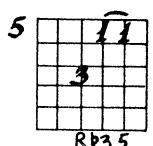
A



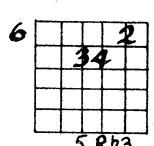
Dm



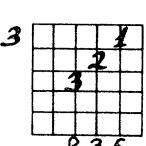
17) Am



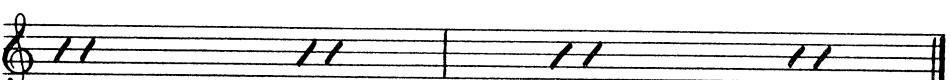
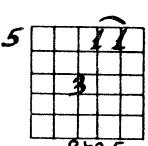
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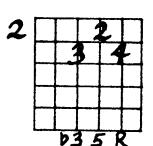
G



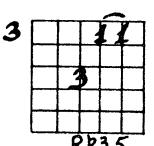
Am



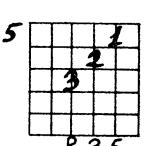
18) Dm



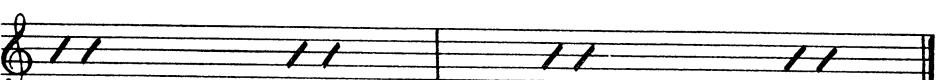
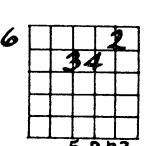
Gm



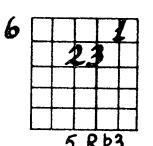
A



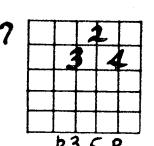
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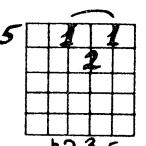
19) Dm



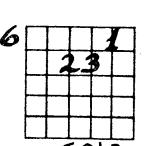
Gm



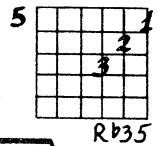
A7



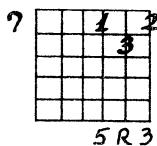
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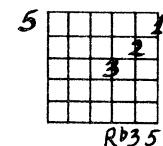
20) Dm



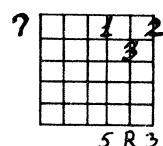
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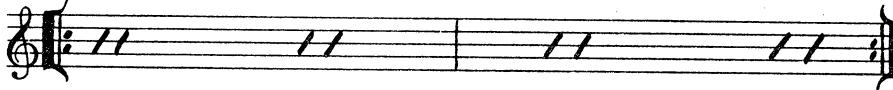
Dm



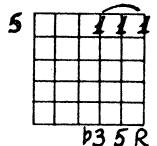
G



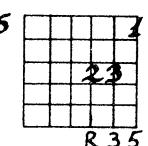
(VAMP)



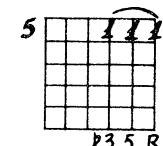
21) Am



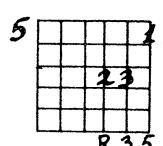
D



Am



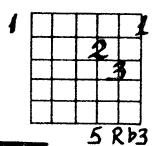
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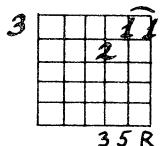
(VAMP)



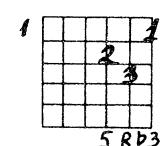
22) Dm



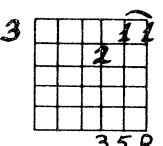
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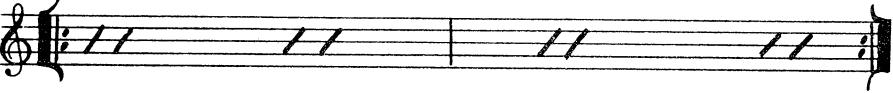
Dm



G



(VAMP)

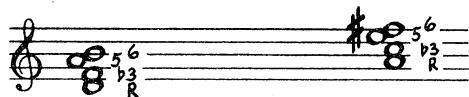


• MINOR 6

• Keyboard Analysis:

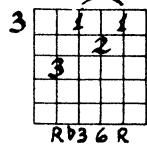
Dm6

Am6

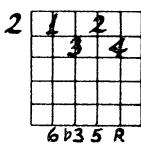


CHORD FORMS

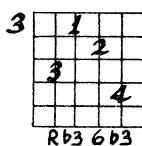
Dm6



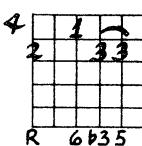
2) Dm6



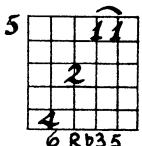
3) Dm6



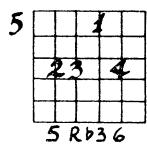
4) Am6



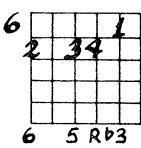
5) Am6



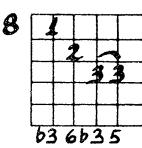
1) Am6



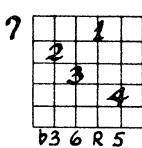
7) Dm6



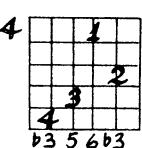
8) Dm6



9) Dm6



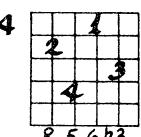
10) Dm6



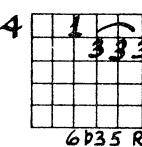
6



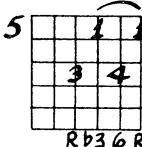
12) Dm6



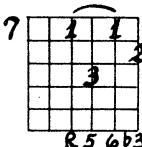
13) Am6



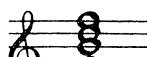
14) Am6



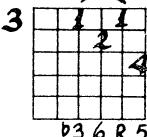
15) Am6



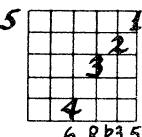
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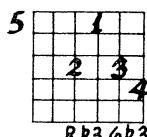
16) Dm6



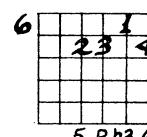
17) Dm6



18) Am6



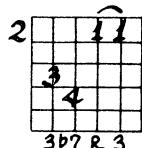
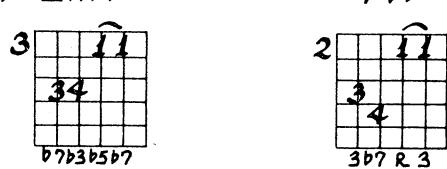
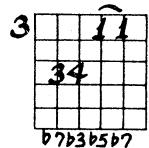
19) Dm6



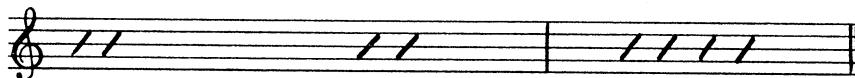
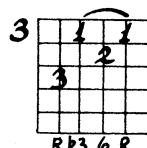
• MINOR 6 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

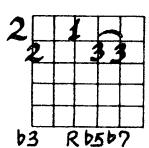
1) Em7(-5)



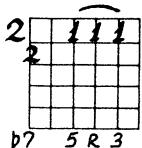
Dm6



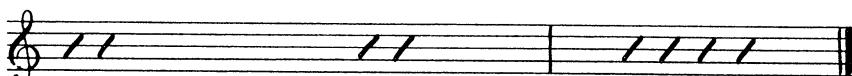
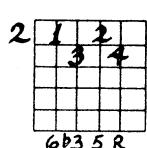
2) Em7(-5)



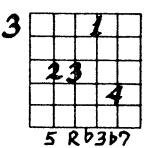
A7



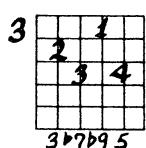
Dm6



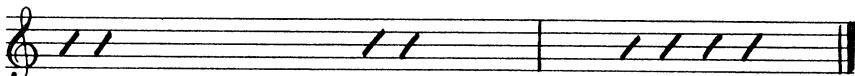
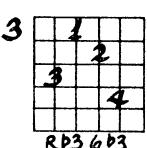
3) Gm7



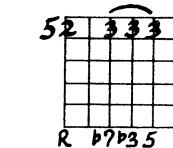
A7(-9)



Dm6

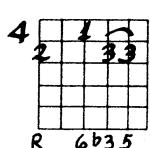


4) Am7

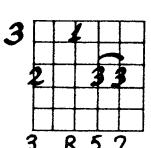


(INTRO)

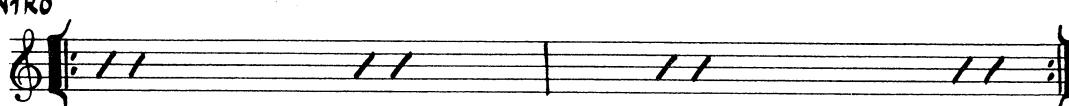
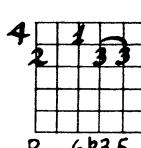
Am6



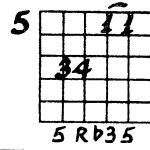
F#Maj7



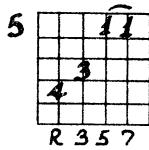
Am6



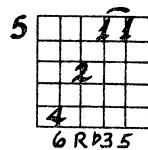
5) Am



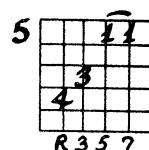
FMA?



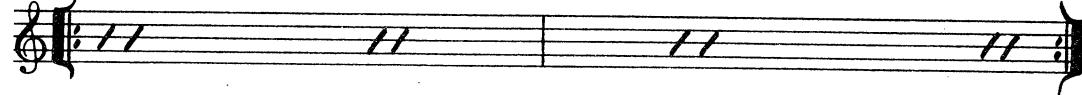
Am6



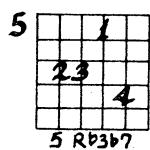
FMA?



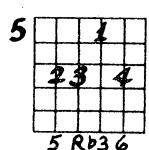
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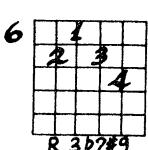
6) Am?



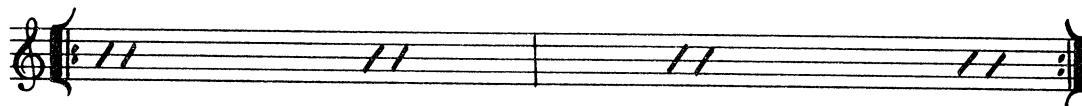
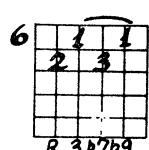
Am6



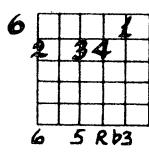
E7(+9)



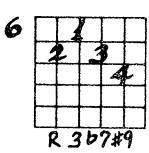
E7(-9)



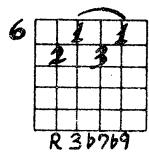
7) Dm6



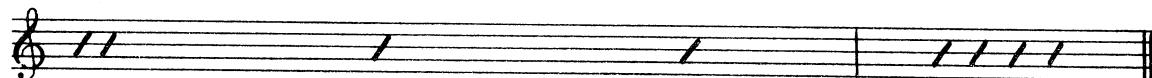
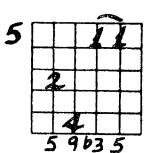
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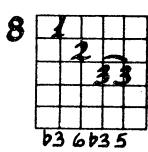
E7(-9)



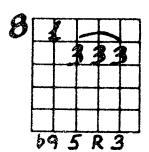
Am9



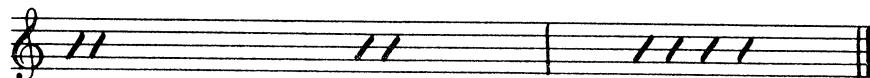
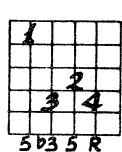
8) Dm6



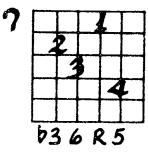
E(-9)



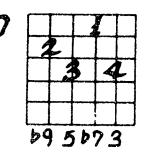
Am



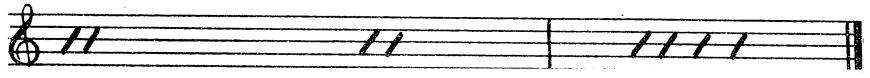
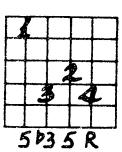
9) Dm6



E7(-9)



Am



10) Dm A+ F Dm6

6 2 3
4
b3 5 R b3

6 2
3
#5 R 3 #5

5 1 2
3
R 3 5 R

4 1 2
3
b3 5 6 b3

6 1
3
b3 6 R b3

(IF STRETCH IS TOO HARD)

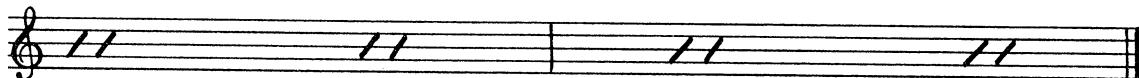
11) Dm A+ F Dm6

6 2 3
4
b3 5 R b3

6 2
3
#5 R 3 #5

5 1 2
3
R 3 5 R

6 1 2
3
b3 6 R b3



12) Dm7 Dm6 B♭Maj7 Dm6

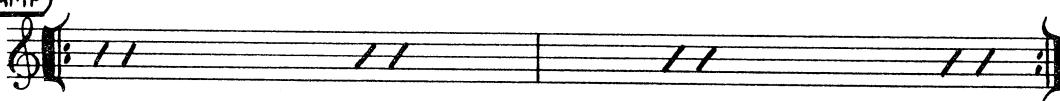
5 1 2 3
4
R 5 b7 b3

4 2 1
3
R 5 6 b3

3 1
2
4 3
3 2 R 5

4 1
2
4 3
R 5 6 b3

VAMP



13) Am7 Am6 F Maj7 Am6

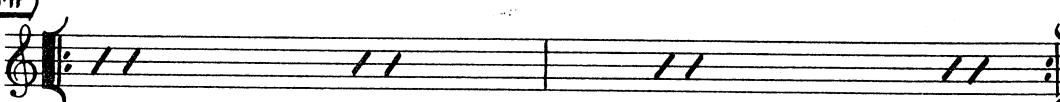
5 1 2 3 3
R b7 b3 5 R

4 1 3 3
6 b3 5 R

3 1
2
3 3 3
R 5 7 3

4 1 3 3
6 b3 5 R

VAMP



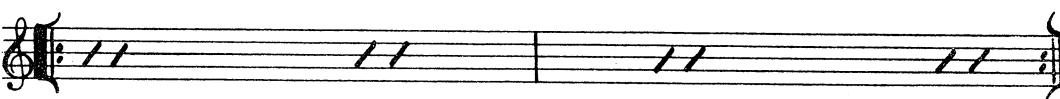
14) Am Am7 Am6 Am(+)5

5 1 2 2
3
R b3 5 R

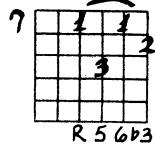
5 1 2 2
3
R b3 b7 R

5 1 2
3 4
R b3 6 R

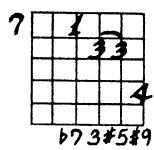
5 1 2
3 2
R b3 #5 R



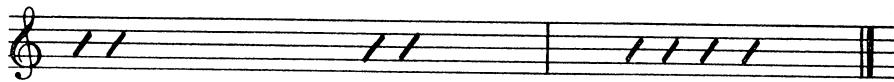
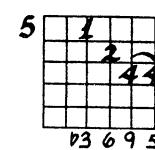
15) Am6



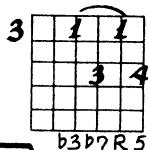
B7(±5)



Em6/9

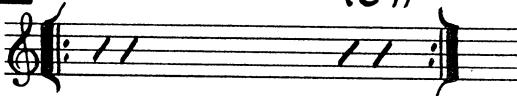
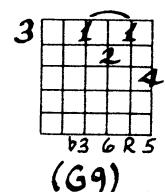


16) Dm7

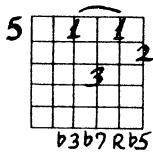


VAMP

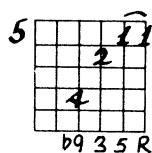
Dm6



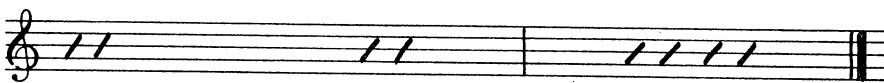
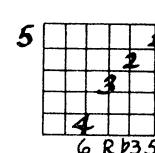
17) Em7(-5)



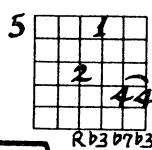
A(-9)



Dm6



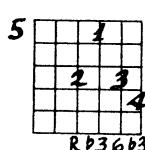
18) Am7



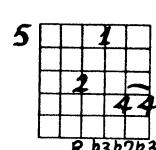
VAMP

IN G

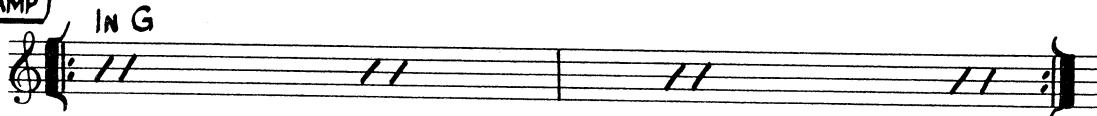
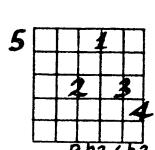
Am6



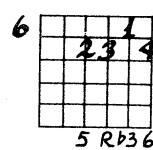
Am7



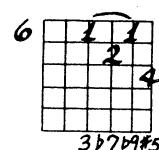
Am6



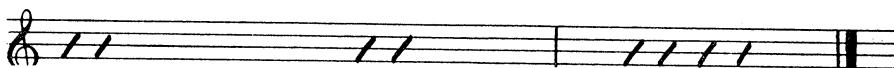
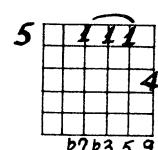
19) Dm6



E7(±5)



Am9

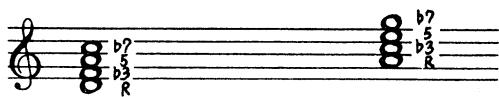


• MINOR 7

• Keyboard Analysis:

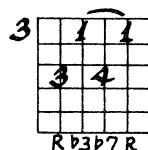
Dm7

Am7

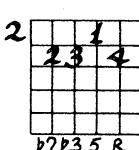


CHORD FORMS

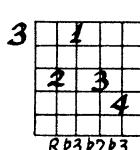
1) Dm7



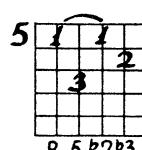
2) Dm7



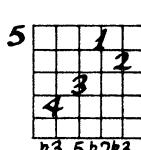
3) Dm7



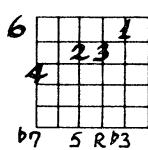
4) Dm7



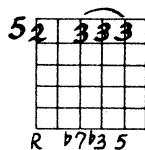
5) Dm7



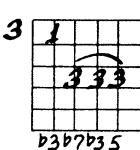
6) Dm7



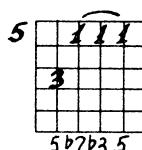
7) Am7



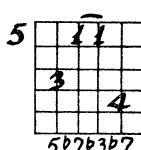
8) Am7



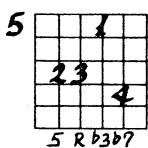
9) Am7



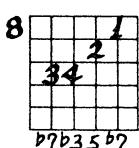
10) Am7



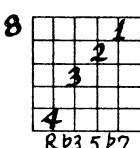
11) Am7



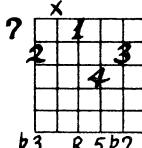
12) Am7



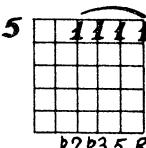
13) Am7



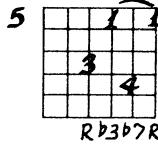
14) Am7



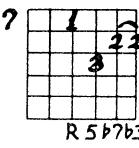
15) Am7



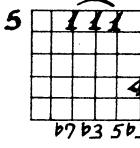
16) Am7



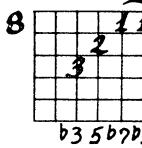
17) Am7



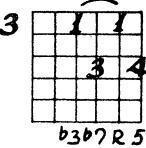
18) Am7



19) Am7



20) Dm7



1) Dm7 22) Dm7 23) Dm7 24) Dm7 25) Am7

Chord diagrams (left side):

- 1: 3 (b3 b7 b3 5)
- 22: 5 (5 b7 b3 5)
- 23: 6 (5 b7 b3 b7)
- 24: 5 (5 b7 b3 b7)
- 25: 3 (R b3 5 b7)

Musical notation (right side):

- 1: Treble clef, G note, eighth note.
- 22: Treble clef, G note, eighth note.
- 23: Treble clef, G note, eighth note.
- 24: Treble clef, G note, eighth note.
- 25: Treble clef, G note, eighth note.

1) Am7 27) Dm7 28) Dm7 29) Am7 30) Am7

Chord diagrams (left side):

- 1: 5 (2 R b3 b7 b3)
- 27: 3 (b3 b7 R)
- 28: 5 (5 b7 b3)
- 29: 5 (b7 b3 5)
- 30: 5 (R b3 b7)

Musical notation (right side):

- 1: Treble clef, G note, eighth note.
- 27: Treble clef, G note, eighth note.
- 28: Treble clef, G note, eighth note.
- 29: Treble clef, G note, eighth note.
- 30: Treble clef, G note, eighth note.

1) Am7 32) Dm7 33) Am7 34) Dm7 35) Dm7

Chord diagrams (left side):

- 1: 8 (b3 5 b7)
- 32: 6 (b7 R b3)
- 33: 8 (b7 R b3)
- 34: 1 (5 b7 b3)
- 35: 5 (b7 b3 5)

Musical notation (right side):

- 1: Treble clef, G note, eighth note.
- 32: Treble clef, G note, eighth note.
- 33: Treble clef, G note, eighth note.
- 34: Treble clef, G note, eighth note.
- 35: Treble clef, G note, eighth note.

Dm7 37) Am7 38) Am7 39) Am7

Chord diagrams (left side):

- 36: 6 (R b3 b7)
- 37: 3 (b3 5 b7)
- 38: 5 (b3 b7 R)
- 39: 8 (b3 b7 R b3)

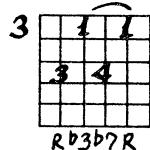
Musical notation (right side):

- 36: Treble clef, G note, eighth note.
- 37: Treble clef, G note, eighth note.
- 38: Treble clef, G note, eighth note.
- 39: Treble clef, G note, eighth note.

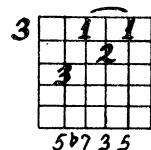
•MINOR 7 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

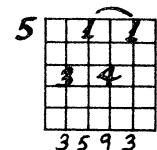
1) Dm7



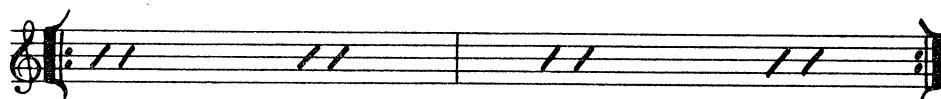
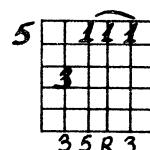
G7



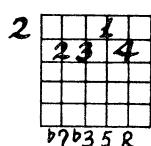
CMA9



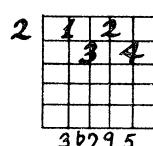
C



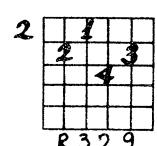
2) Dm7



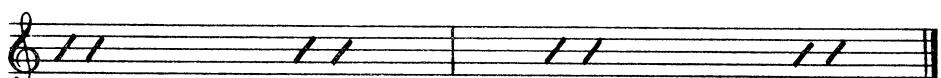
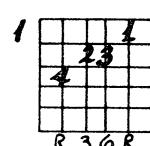
G9



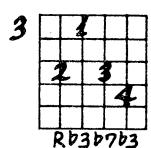
CMA7



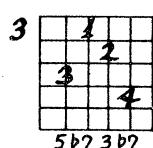
C6



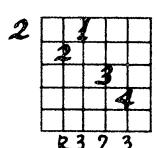
3) Dm7



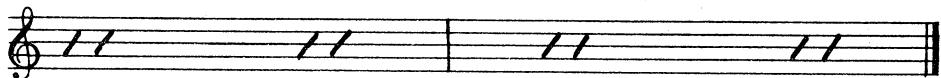
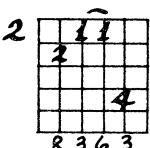
G7



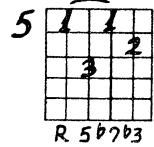
CMA7



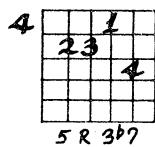
C6



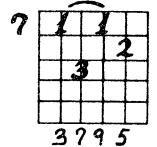
4) Dm7



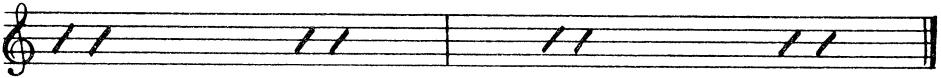
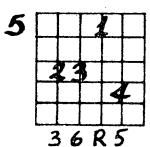
G7



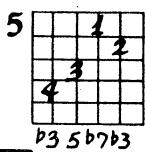
CMA9



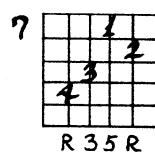
C6



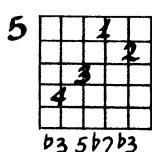
5) Dm7



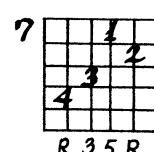
G



Dm7



G

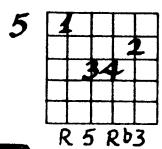


(VAMP)

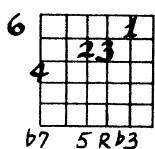
IN C



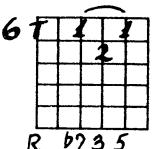
6) Dm



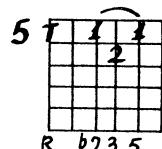
Dm7



B♭7

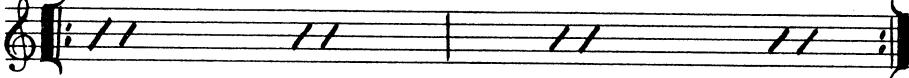


A7

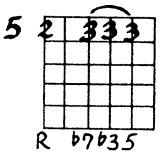


(VAMP)

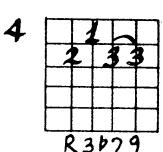
IN Dm



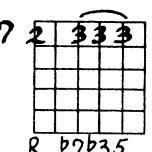
7) Am7



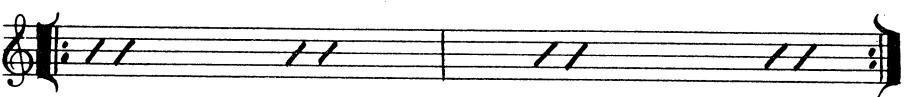
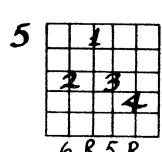
D9



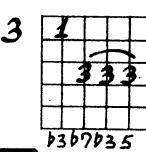
Bm7



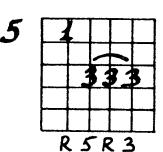
G6



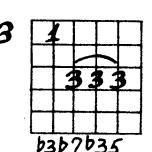
8) Am7



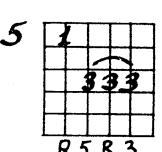
D



Am7



D

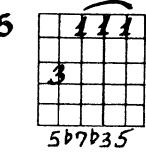


(VAMP)

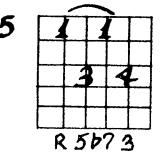
IN G



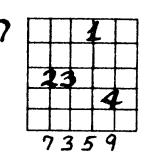
9) Am7



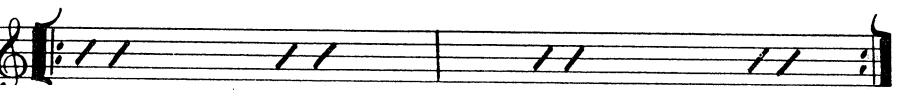
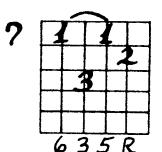
D7



GMA9



G6



10) Am7 D^(b9) GMA7 G6

5 1
3 4
5 b7 b3 b7

6 1
3 3 3
b9 5 R 3

4 1
2 3
5 R 3 7

4 1
2 3 4
5 R 3 6

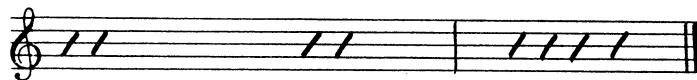


11) Am7 D9(+11) GMA9

5 1
2 3
5 R b3 b7

4 1
2 3
5 b7 9 #11

5 1
2 3
3 5 7 9



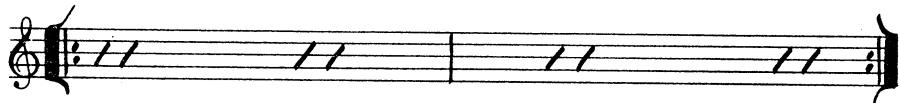
12) Am7 D9 GMA9 GMA7

8 1
3 4
b7 b3 b7

9 1 2
3 4
3 b7 9 5

9 1
2 3
R 3 7 9

10 1
2 3
R 5 7 3



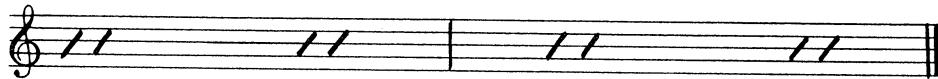
13) Am7 D9(+11) GMA9 G6

8 1
3 4
R b3 5 b7

9 1 2 1
2
3 b7 9 #11

9 1
2 3
R 3 7 9

8 1
2 3
R 3 6 R



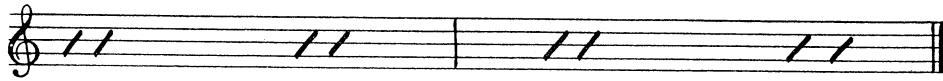
14) Am7 D7 Bm7 G6

7 1
2 3
b3 R 5 b7

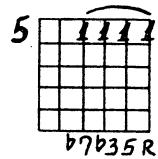
7 1 2 1
2
b7 5 R 3

7 2 3 3 3
R b7 b3 5

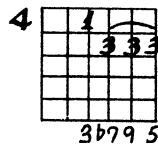
5 1 1
3 4
6 R 5 6



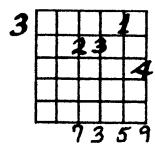
15) Am7



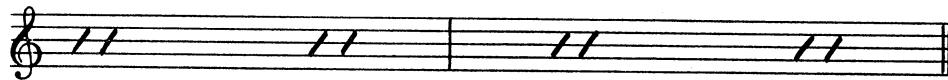
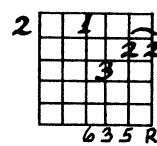
D9



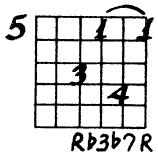
GMA7



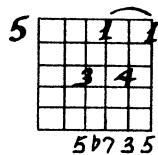
G6



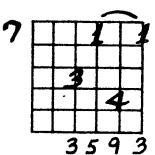
16) Am7



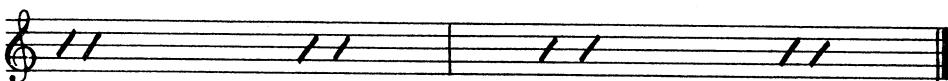
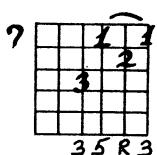
D7



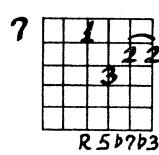
GMA9



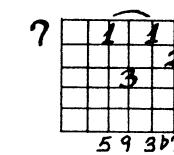
G



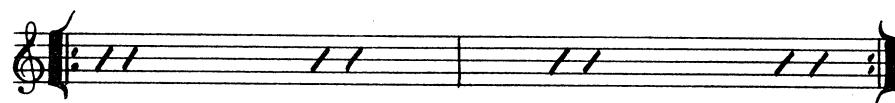
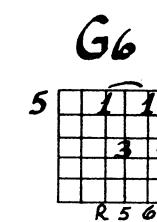
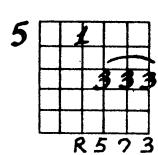
17) Am7



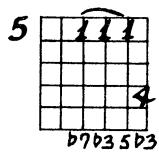
D9



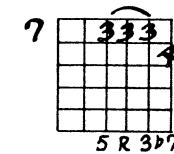
GMA7



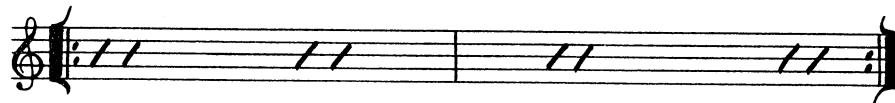
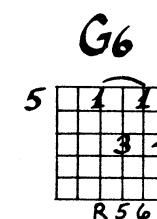
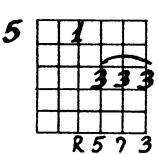
18) Am7



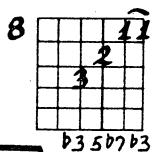
D7



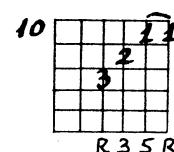
GMA7



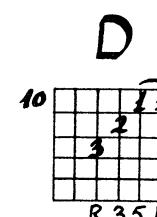
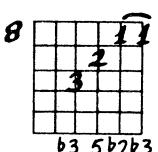
19) Am7



D

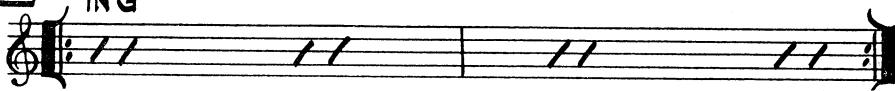


Am7



VAMP

ING



20) Dm?

3 b3b7R5

G9

3 b7359

CMA9

5 593?

CMA7

5 5R37

21) Dm?

3 b3b7b35

G

5 R5R3

Dm?

3 b3b7b35

G

5 R5R3

VAMP

IN C

22) Dm?

5 5b7b35

G?

5 R5b73

Em?

7 5b7b35

A?

7 R5b73

23) Dm?

6 5RB3b7

G?

5 R5b73

CMA9

8 7359

C6

7 635R

24) Dm?

5 5b7b3b7

G(-9)

6 b95R3

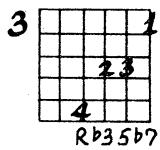
CMA7

5 5R37

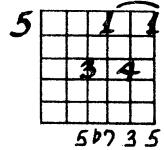
C6

5 5R36

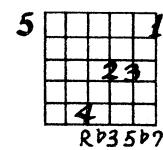
25) Am7



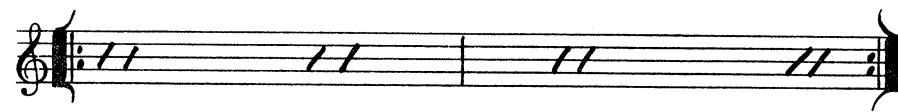
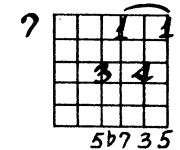
D7



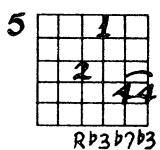
Bm7



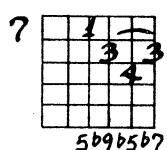
E7



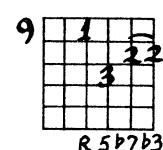
26) Am7



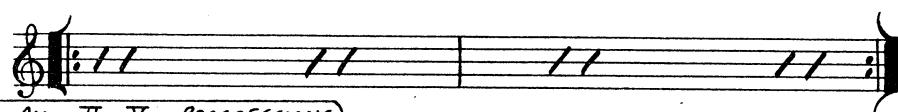
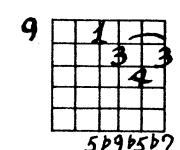
D7(-5)



Bm7

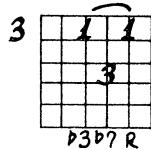


E7(-5)

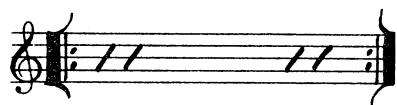
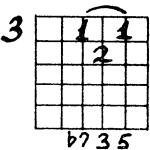


(AMPLES 27 - 37 ARE ALL II-V PROGRESSIONS)

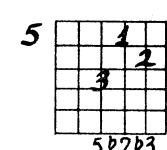
27) Dm7



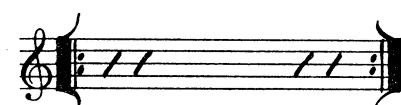
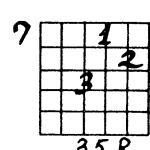
G7



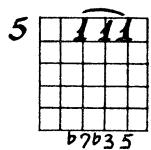
28) Dm7



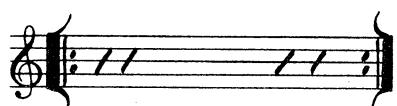
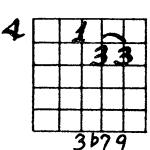
G



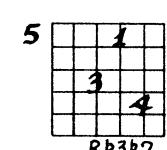
29) Am7



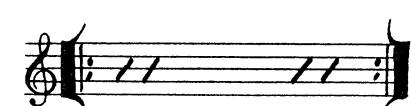
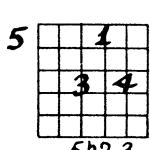
D9



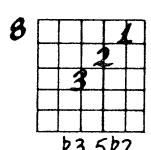
30) Am7



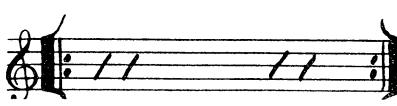
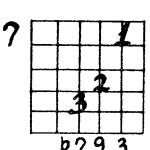
D7



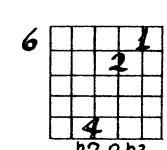
31) Am7



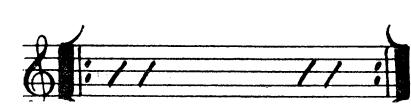
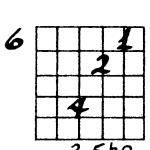
D9



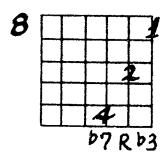
32) Dm7



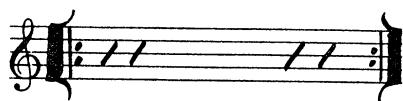
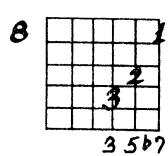
G7



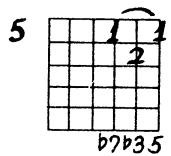
33) Am?



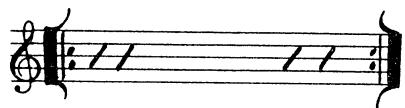
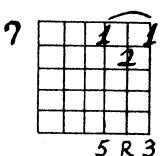
D?



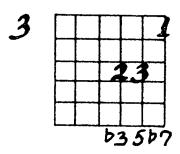
35) Dm?



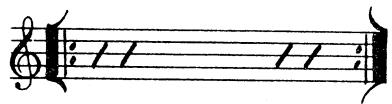
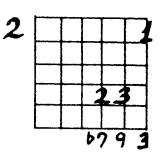
G



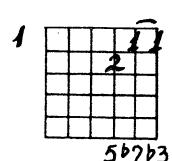
37) Am?



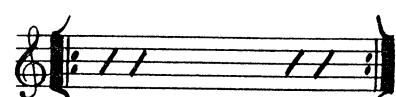
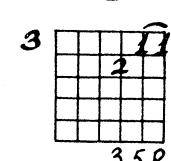
D9



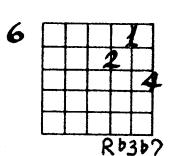
34) Dm?



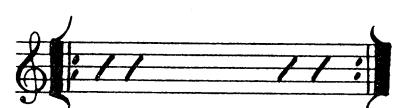
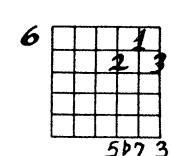
G



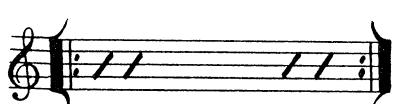
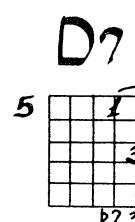
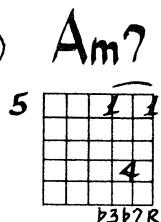
36) Dm?



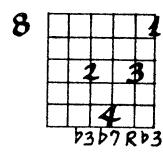
G?



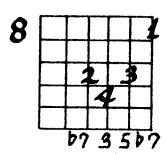
38) Am?



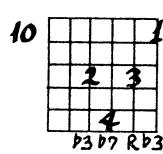
39) Am?



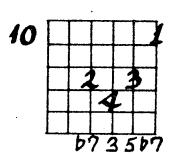
D?



Bm



E?

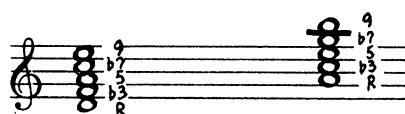


• MINOR 9

• Keyboard Analysis:

Dm9

Am9



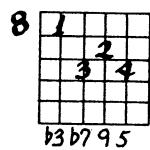
CHORD FORMS

1) Dm9	2) Am9	3) Dm9	4) Dm9	5) Dm9	6) Dm9
7) Am9	8) Dm9	9) Dm9	10) Dm9	11) Dm9	12) Am9
13) Am9	14) Am9	15) Am9	16) Am9	17) Am9	18) Am9
19) Am9	20) Dm9	21) Dm9	22) Dm9		

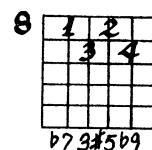
•MINOR 9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

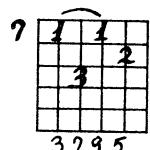
1) Dm9



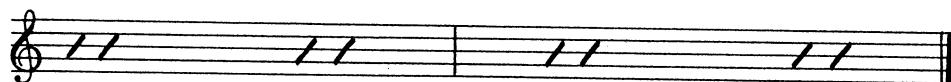
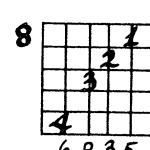
G7(+5)



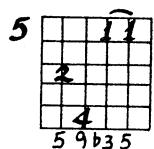
CMA9



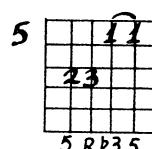
C6



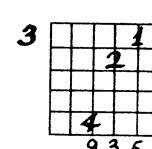
2) Am9



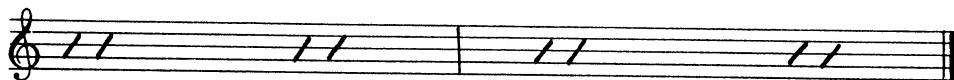
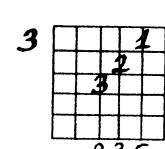
Am



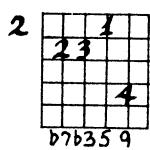
GMA9



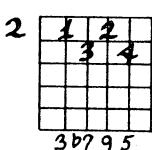
G



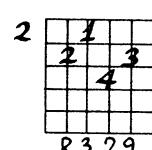
3) Dm9



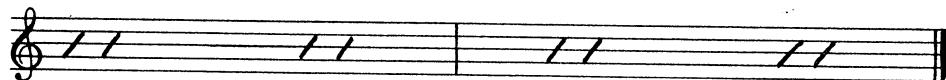
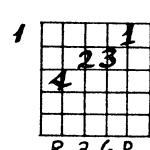
G9



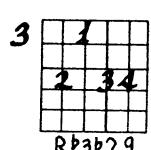
CMA9



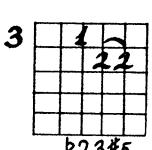
C6



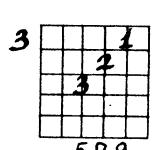
4) Dm9



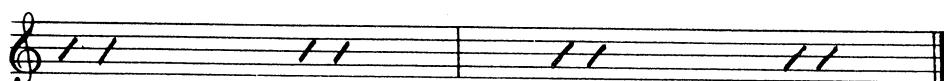
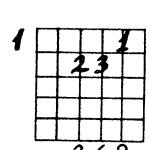
G7(+5)



CMA9



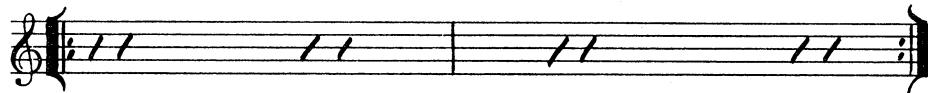
C6



5) Dm9 6) G13 7) Em9 8) A13

5 6 7 8

b3 5 b7 9 b7 9 3 13 b3 5 b7 9 b7 9 3 13

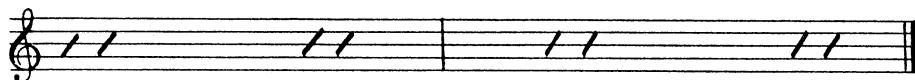


9) Dm9 10) Dm 11) CMA9 12) C

5 5 3 3

1 2 3 4 1 2 3 1 2 3 1 3 3 3

R 5 9 b3 R 5 R b3 R 5 9 3 R 5 R 3

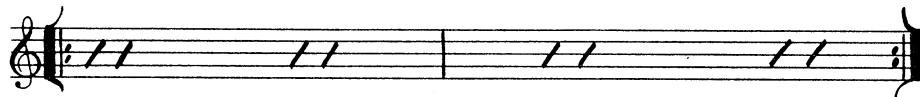


13) Am9 14) D7 15) GMA9 16) G6

8 7 7 5

1 2 3 4 1 2 1 2 3 3 3 1 2 3 4

b3 9 5 b7 b7 5 R 3 3 9 5 7 6 R 5 R

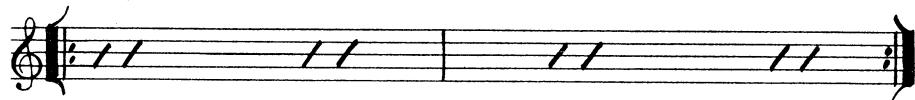


17) Dm9 18) Dm9(45) 19) Dm6/9 20) Dm9(45)

2 3 3 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

R b3 5 9 R b3 #5 9 R b3 6 9 R b3 #5 9

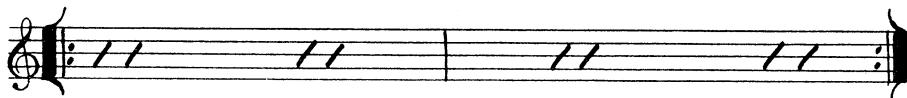


21) Dm9 22) Dm 23) Em7(-5) 24) A7

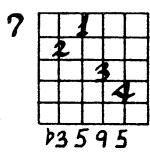
6 6 7 6

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

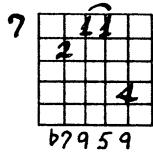
b3 5 9 b3 b3 5 R b3 R b5 b7 b3 5 R 3 b7



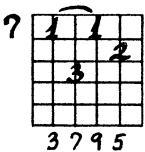
10) Dm9



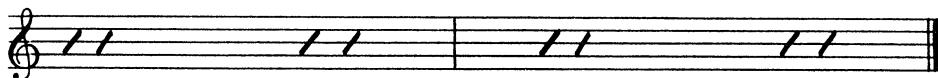
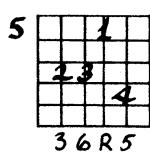
G9



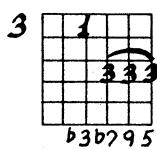
CMA9



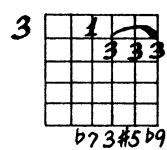
C6



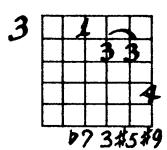
11) Dm9



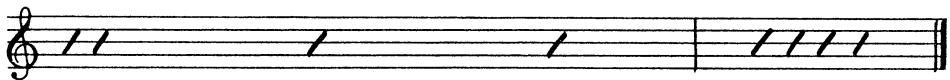
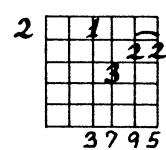
G7(±9)



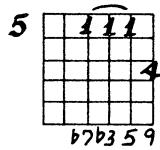
G7(±9)



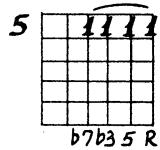
CMA9



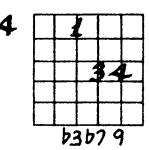
12) Am9



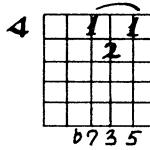
Am7



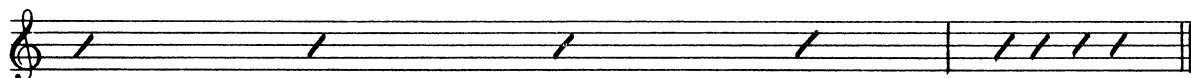
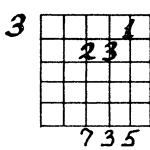
E♭m9



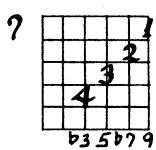
A♭7



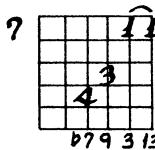
GMA7



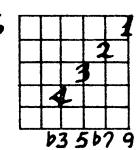
13) Am9



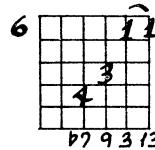
D13



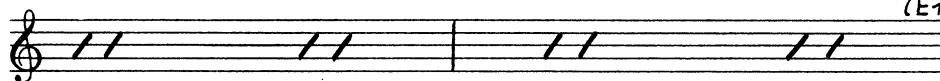
A♭m9



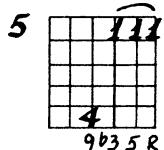
D♭13



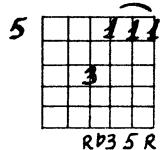
(etc.)



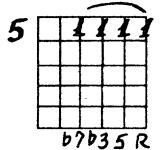
14) Am9



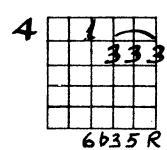
Am



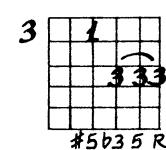
Am7



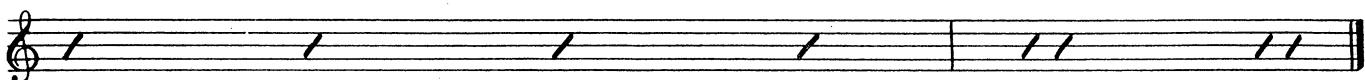
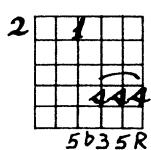
Am6



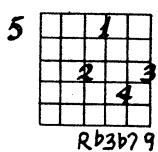
Am(±5)



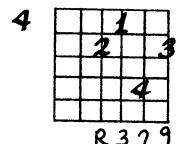
Am



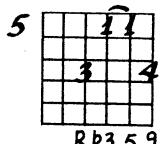
15) Am9



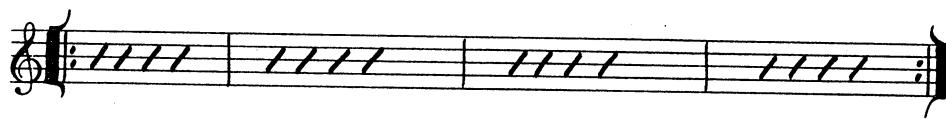
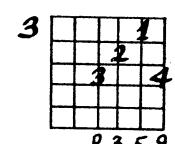
GMA9



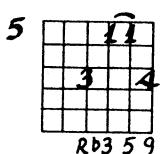
Am9



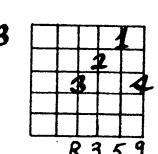
GMA9



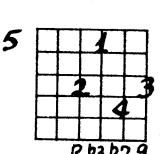
16) Am9



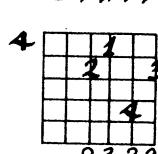
GMA9



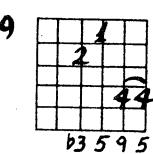
Am9



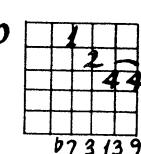
GMA9



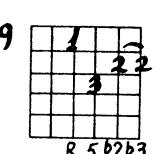
17) Am9



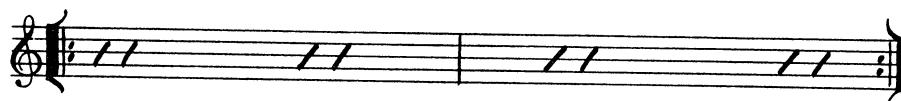
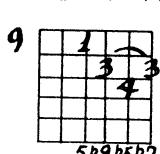
D13



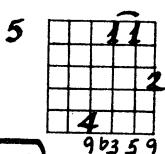
Bm7



E7(-5)

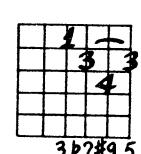


18) Am9

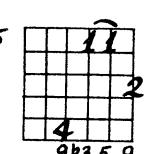


VAMP

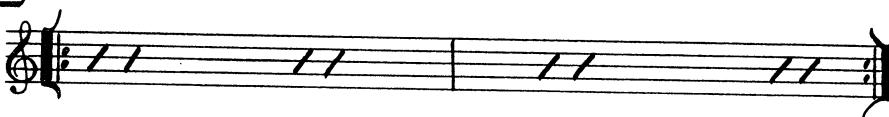
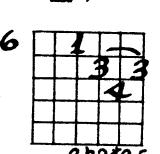
E7(+9)



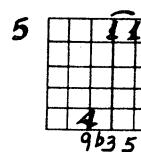
Am9



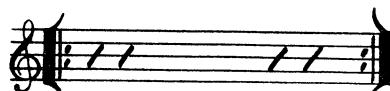
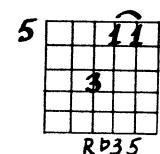
E7(+9)



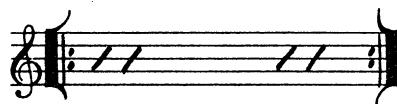
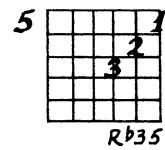
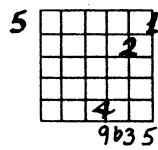
19) Am9



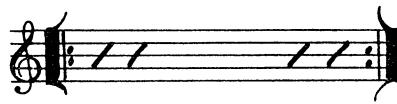
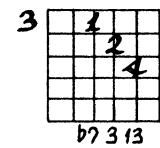
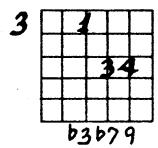
Am



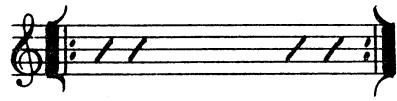
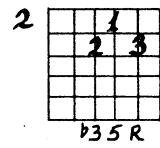
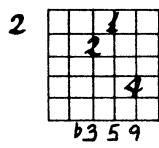
20) Dm9 Dm



21) Dm9 G13



22) Dm9 Dm

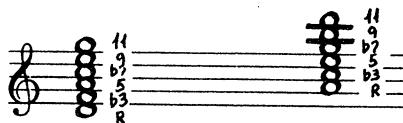


• MINOR 11

• Keyboard Analysis:

Dm11

Am11



- Dm11 can usually be called G11 or G7sus.
- Am11 can usually be called D11 or D7sus.
- The exceptions here are Chords 2, 14, 20 which are not Dominant 11 chords.

CHORD FORMS

Am11

3 1
2 3 4
R b7 b3 11

2) Dm11

7 1 3
2 4 3
b3 5 9 11

3) Am11

3 1 2
2 3
b3 b7 9 11

4) Dm11

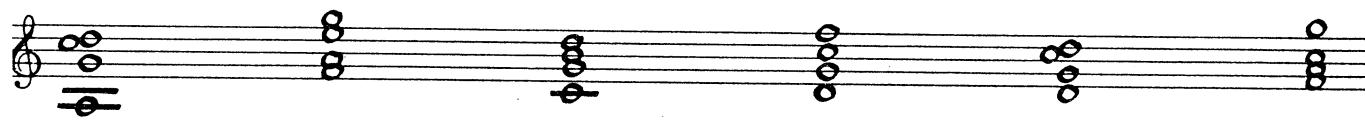
5 1 2 2
2 3
R 11 b7 b3

5) Am11

3 1
2 3 4
11 b7 b3 11

6) Dm11

5 1
3 2 4
b3 5 b7 11



Dm11

1 1
3 4
R 5 b7 11

8) Am11

5 1 1
3 4
11 R b3 b7

9) Dm11

7 2 1 3
4
b3 b7 R 11

10) Am11

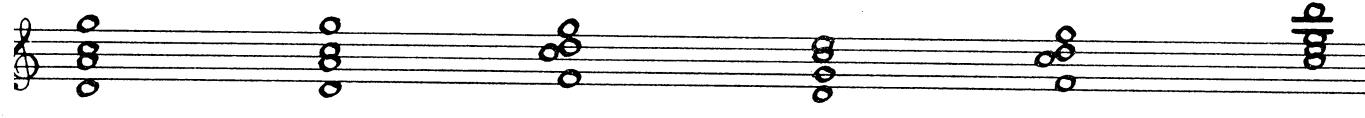
5 1 1 1 1
11 b7 b3 5

11) Dm11

3 1 1 1
3
b3 b7 R 11

12) Am11

8 1 1
3 4
b3 5 b7 11



Dm11

1 1
3 4
b3 b7 9 11

14) Dm11

2 1 3 3
b3 5 R 11

15) Am11

3 1
2 3 4
b7 b3 11 R

16) Dm11

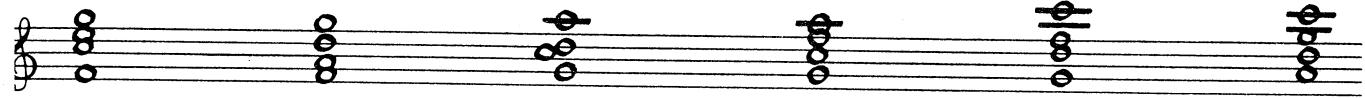
5 1 1 2
11 b7 b3 5

17) Dm11

5 1 2
3 4
11 R b3 b7

18) Am11

7 1 1 3 3
R 11 b7 b3



Am11

1 2
3 4
R 5 b7 11

20) Dm11

2 1 3 3
b3 5 9 11

21) Dm11

3 1
2 3 4
11 b7 b3 11

22) Am11

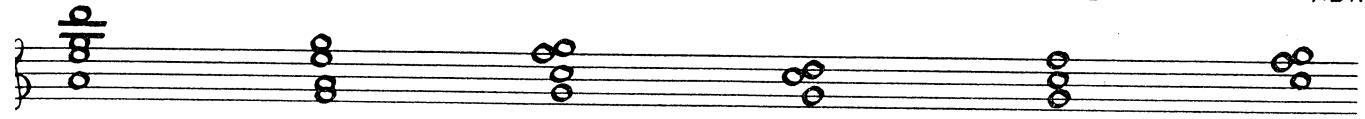
3 1
3 4
b7 b3 11

23) Dm11

5 1 1 2
11 b7 b3

24) Dm11

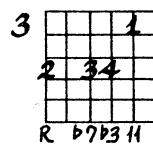
3 1
3 4
b7 b3 11



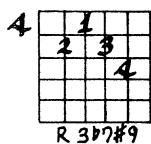
• MINOR 11 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

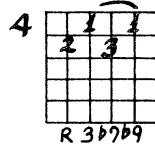
1) Am11



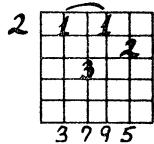
D7(+)9



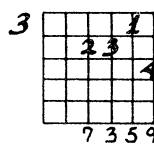
D7(-9)



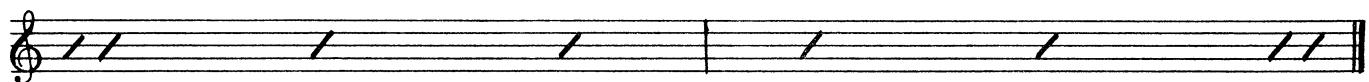
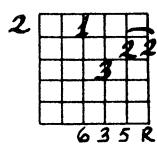
GMA9



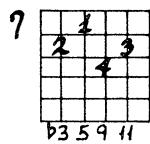
GMA9



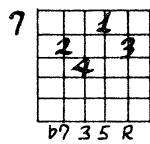
G6



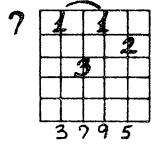
2) Dm11



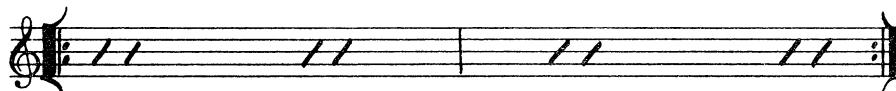
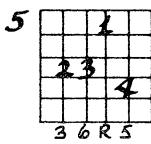
G7



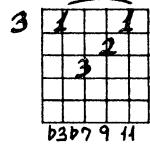
CMA9



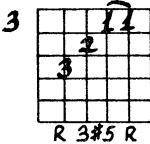
C6



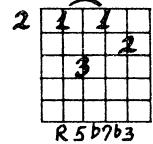
3) Am11



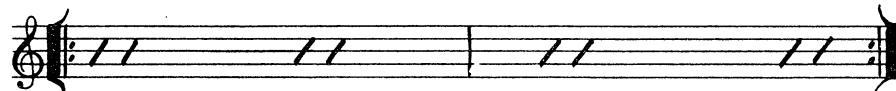
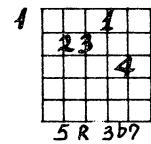
D+



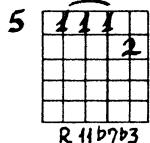
Bm7



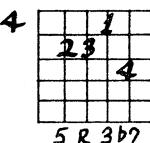
E7



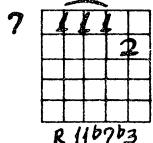
4) Dm11



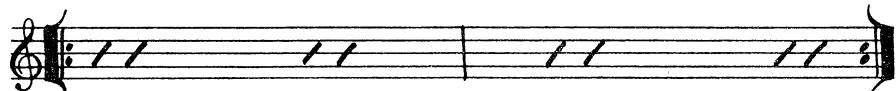
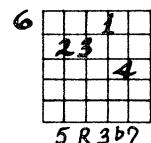
G7



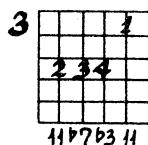
Em11



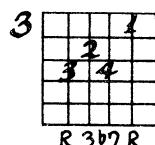
A7



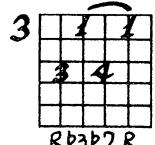
5) Am11



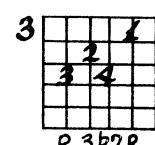
D7



Dm7

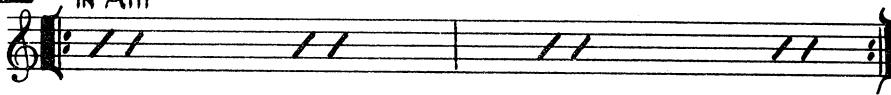


D7

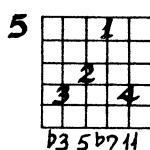


(VAMP)

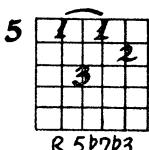
IN Am



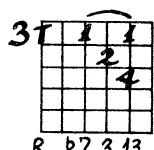
6) Dm11



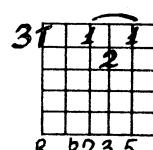
Dm7



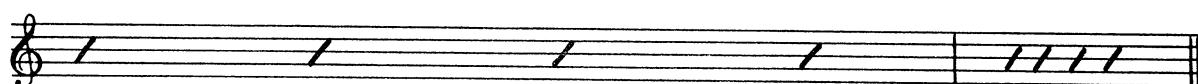
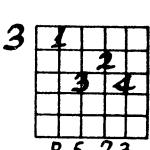
G13



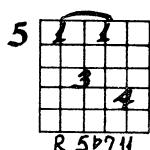
G7



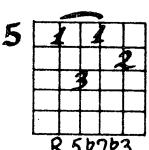
CMA7



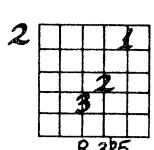
7) Dm11



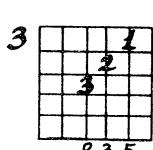
Dm7



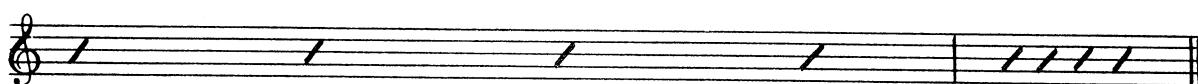
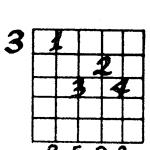
G(-5)



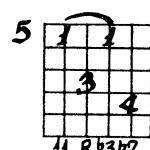
G



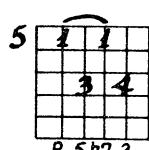
CMA7



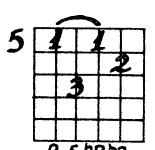
8) Am11



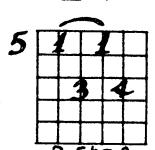
D7



Dm7

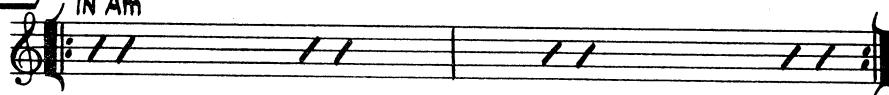


D7

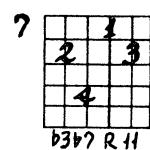


(VAMP)

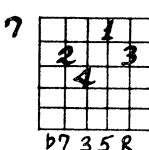
IN Am



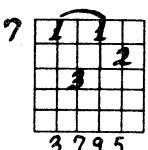
9) Dm11



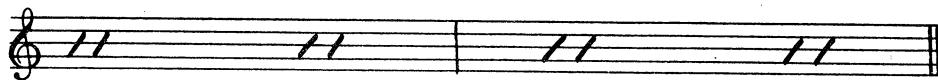
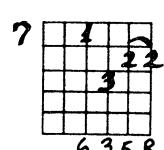
G7



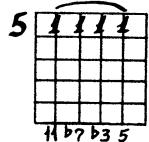
CMA9



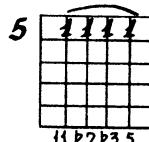
C6



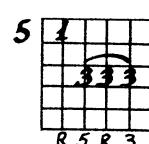
(10) Am11



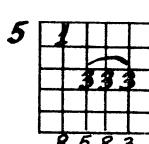
Am11



D



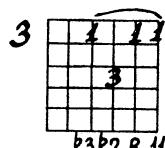
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**VAMP**

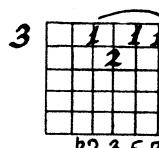
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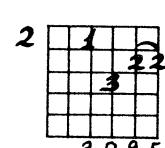
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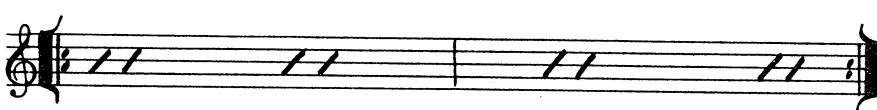
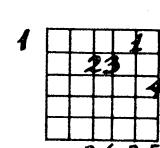
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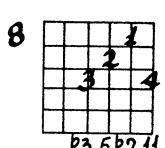
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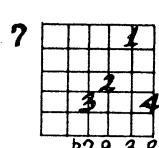
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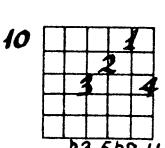
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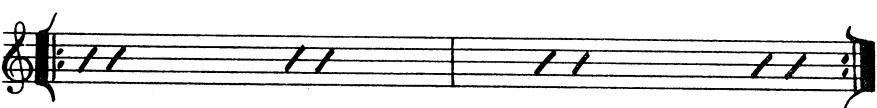
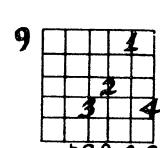
D9



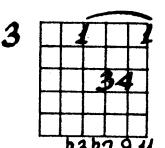
Bm11



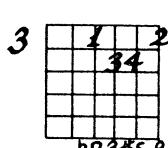
E9



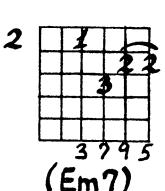
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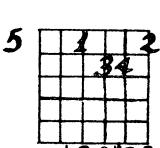
G7(+5)



CMA9



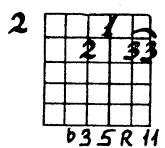
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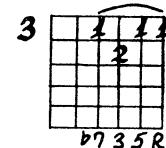
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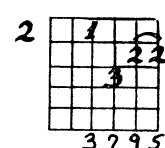
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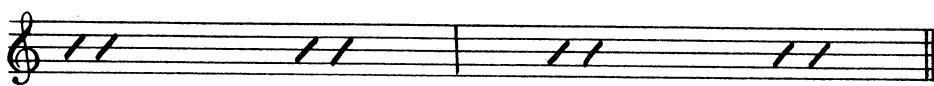
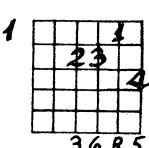
G7



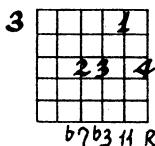
CMA9



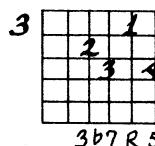
C6



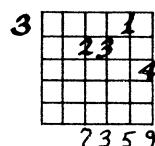
15) Am11



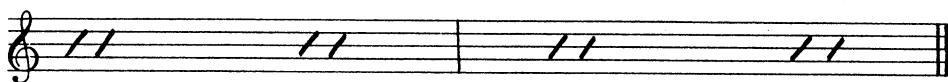
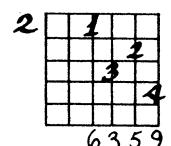
D7



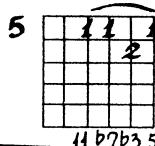
GMA9



G6/9

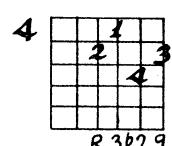


16) Dm11

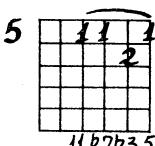


VAMP IN Dm

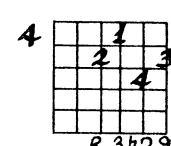
G9



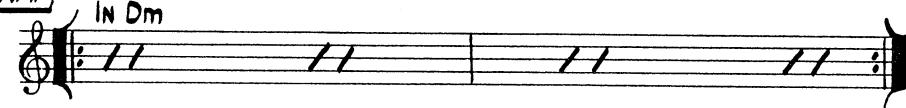
Dm11



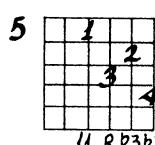
G9



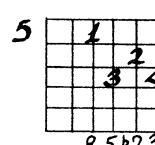
VAMP
IN Dm



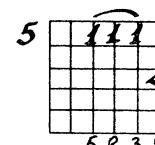
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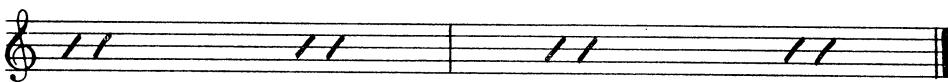
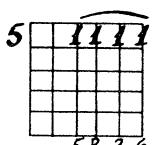
G7



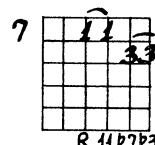
CMA7



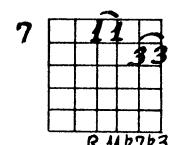
C6



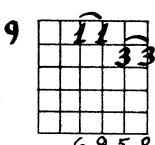
18) Am11

VAMP
IN Am

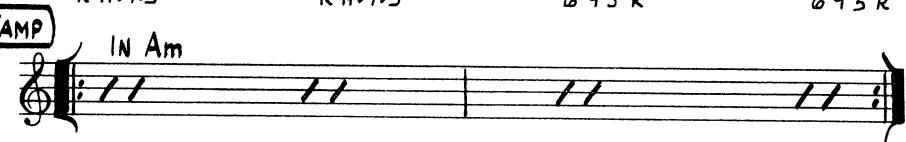
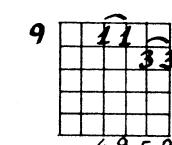
Am11



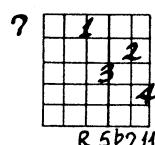
D6/9



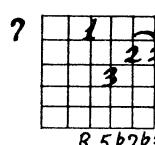
D6/9



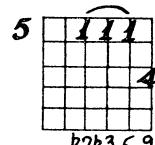
19) Am11



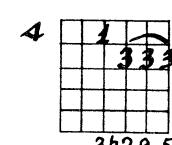
Am7



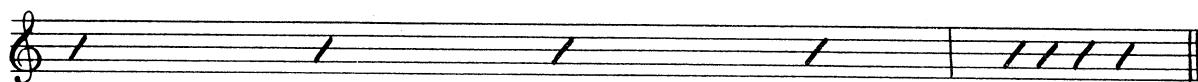
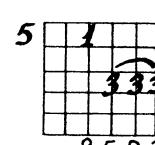
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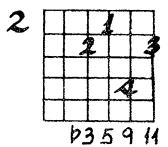
D9



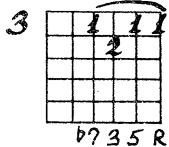
GMA7



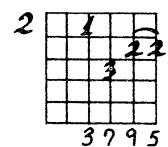
20) Dm11



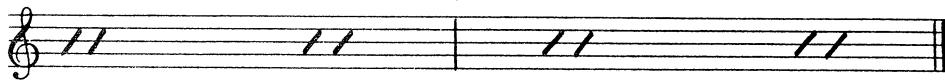
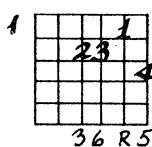
G7



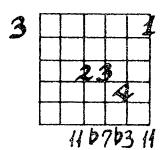
CMA9



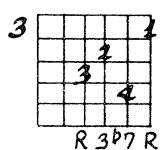
C6



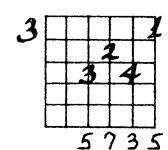
21) Dm11



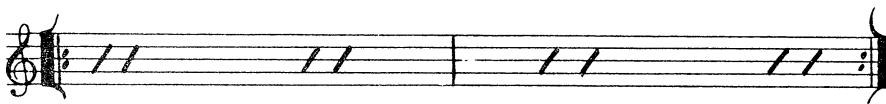
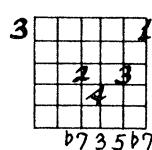
G7



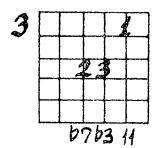
CMA7



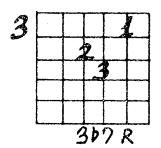
A7



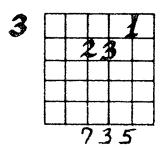
22) Am11



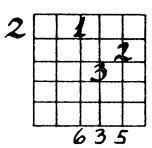
D7



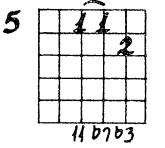
GMA7



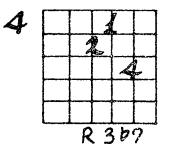
G6



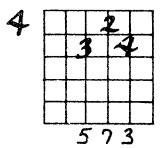
23) Dm11



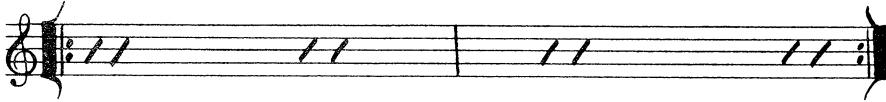
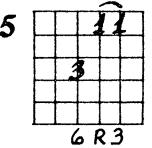
G7



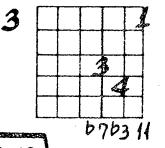
CMA7



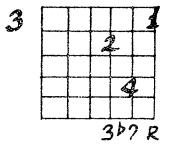
C6



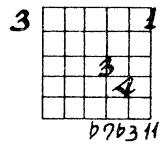
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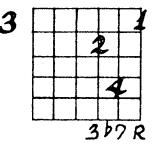
G7



Dm11

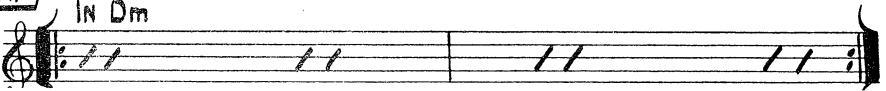


G7



VAMP

IN Dm

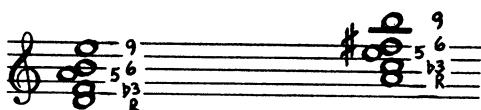


• MINOR 6/9

• Keyboard Analysis:

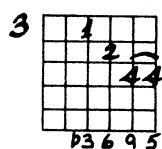
Dm6/9

Am6/9

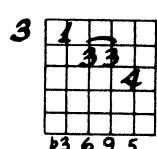


CHORD FORMS

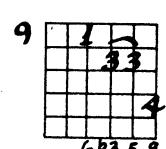
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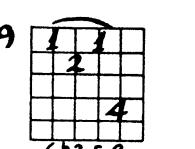
2) Am6/9



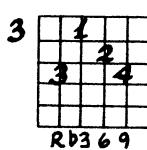
3) Dm6/9



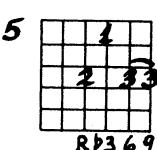
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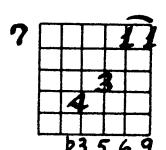
5) Dm6/9



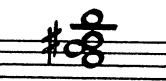
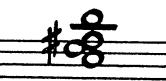
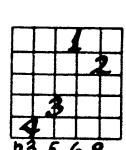
6) Am6/9



7) Am6/9



8) Dm6/9

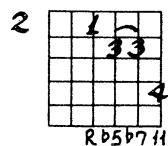


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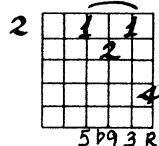
• MINOR 6/9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

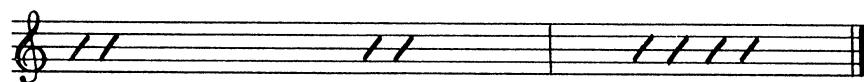
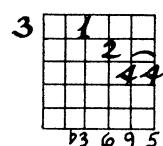
1) Em11⁽⁻⁵⁾



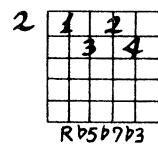
A⁽⁻⁹⁾



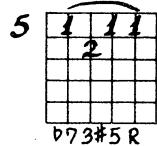
Dm6/9



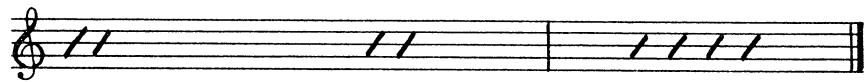
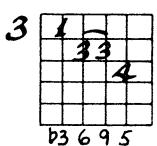
2) Bm7⁽⁻⁵⁾



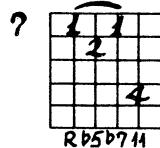
E7⁽⁺⁵⁾



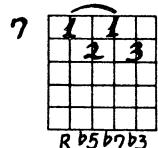
Am6/9



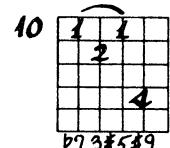
3) Em11⁽⁻⁵⁾



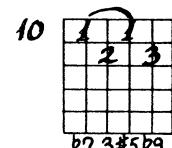
Em7⁽⁻⁵⁾



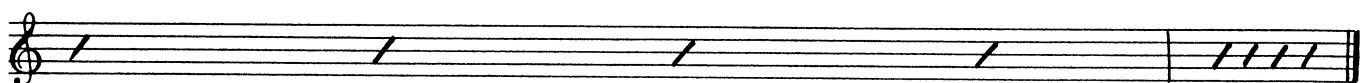
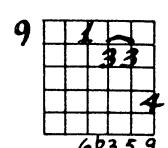
A7⁽⁺⁵⁾



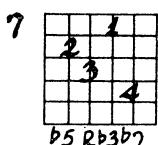
A7⁽⁺⁵⁾



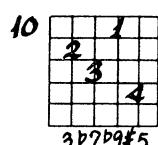
Dm6/9



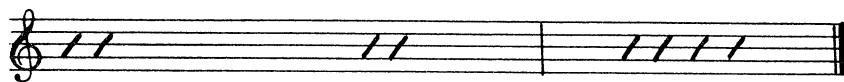
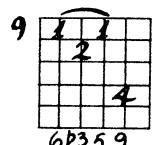
4) Bm7⁽⁻⁵⁾



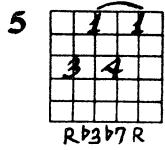
E7⁽⁺⁵⁾



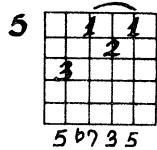
Am6/9



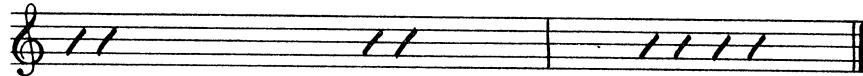
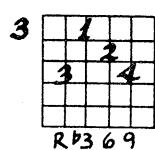
5) E_m?



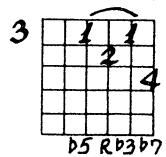
A7



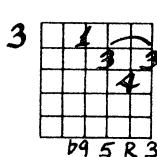
Dm6/9



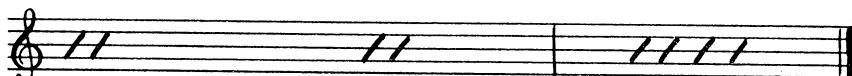
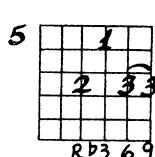
6) B_m7(±5)



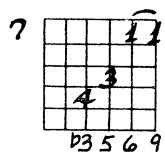
E(±9)



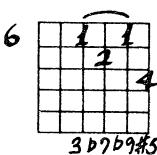
Am6/9



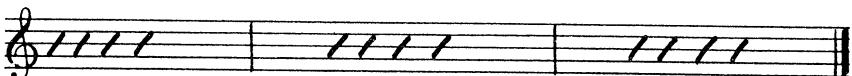
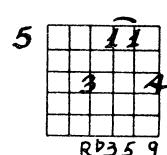
7) Am6/9



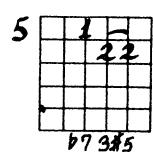
E7(±9)



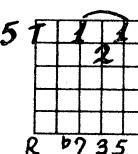
Am9



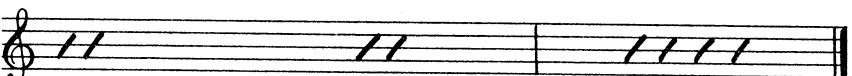
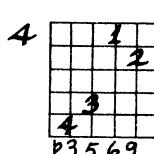
8) A7(±5)



A7



Dm6/9



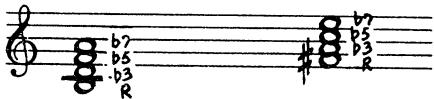
•MINOR 7**♭**5

• Keyboard Analysis:

Bm7(**-5**)

F#m7(**-5**)

• Many Minor 7**♭**5 forms are also used as Dom 9ths or Minor 6ths.



CHORD FORMS

1) Bm7(**-5**)

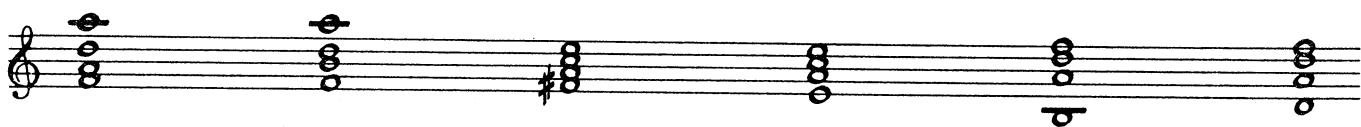
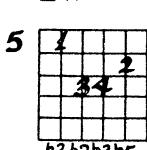
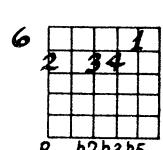
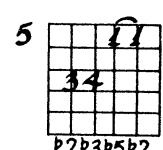
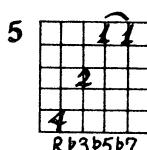
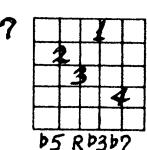
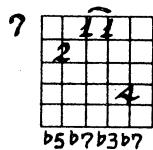
2) Bm7(**-5**)

3) F#m7(**-5**)

4) F#m7(**-5**)

5) Bm7(**-5**)

6) Bm7(**-5**)



7) Bm7(**-5**)

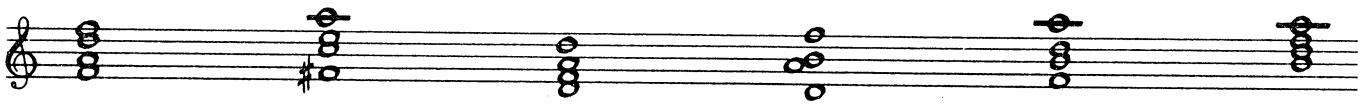
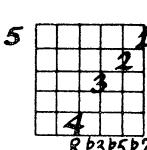
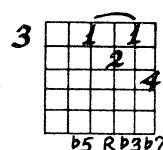
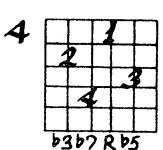
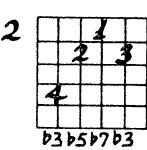
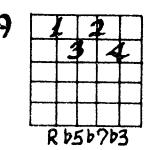
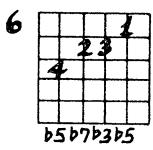
8) F#m7(**-5**)

9) Bm7(**-5**)

10) Bm7(**-5**)

11) Bm7(**-5**)

12) Bm7(**-5**)



13) F#m7(**-5**)

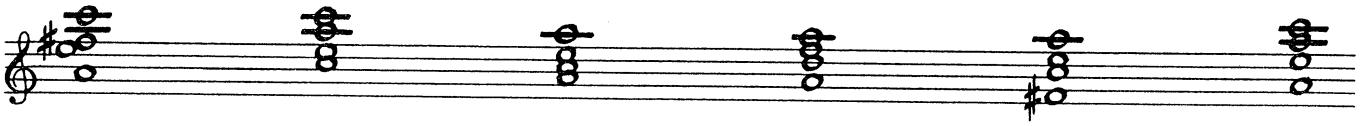
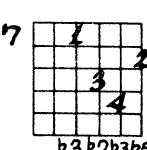
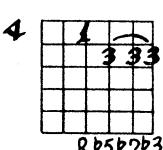
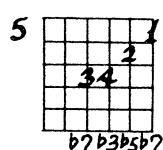
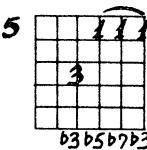
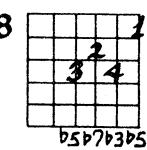
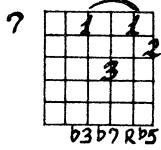
14) F#m7(**-5**)

15) F#m7(**-5**)

16) Bm7(**-5**)

17) F#m7(**-5**)

18) F#m7(**-5**)



19) Bm7(**-5**)

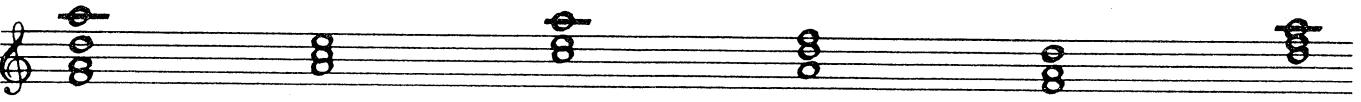
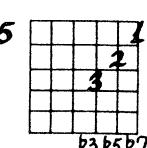
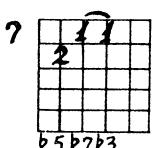
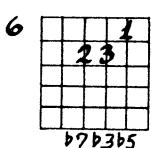
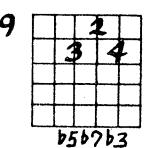
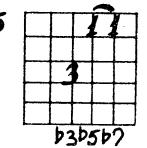
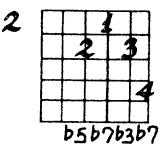
20) F#m7(**-5**)

21) F#m7(**-5**)

22) Bm7(**-5**)

23) Bm7(**-5**)

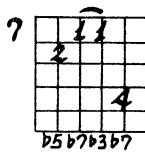
24) Bm7(**-5**)



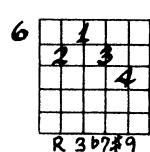
• MINOR 7^b5 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

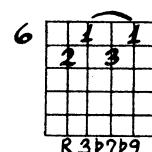
1) Bm7(-5)



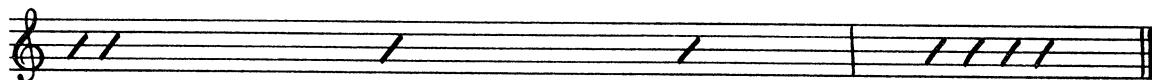
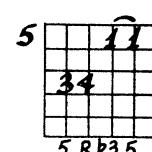
E7(+9)



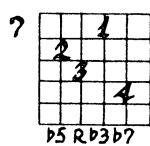
E7(-9)



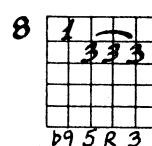
Am



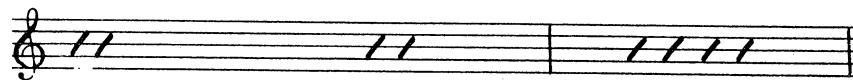
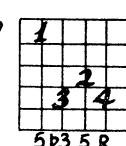
2) Bm7(-5)



E(-9)

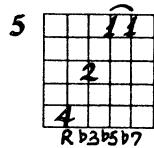


Am

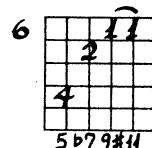


(VERY MODERN)

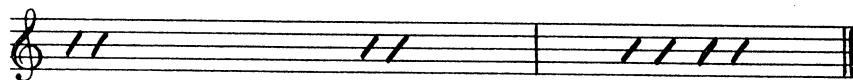
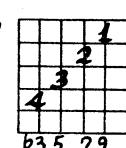
3) F#m7(-5)



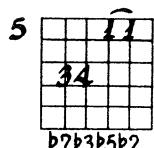
B9(+11)



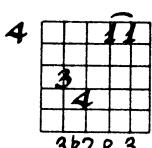
E_m9(MA?)



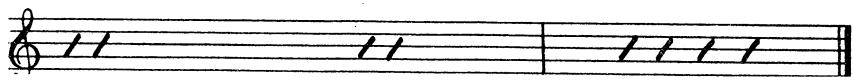
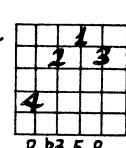
4) F#m7(-5)

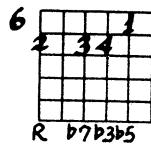
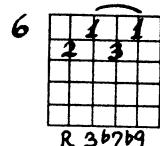
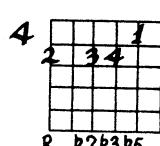
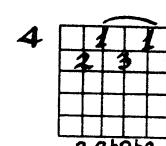
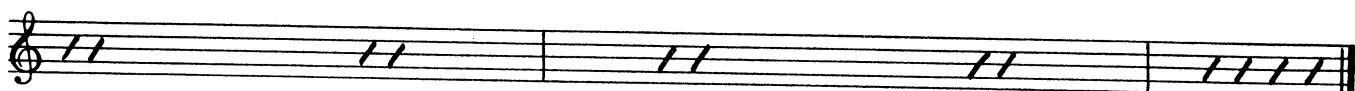
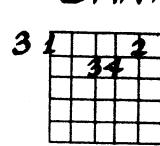
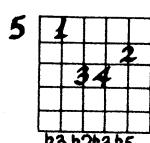
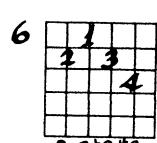
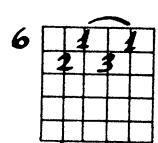
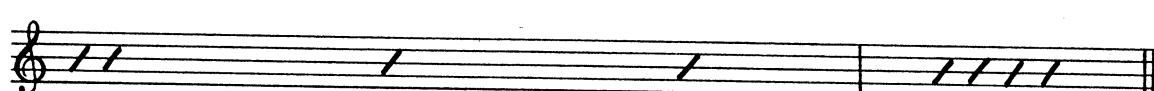
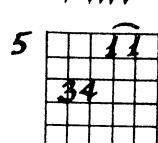
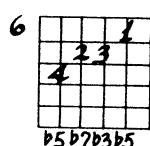
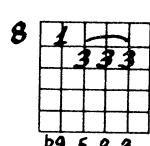
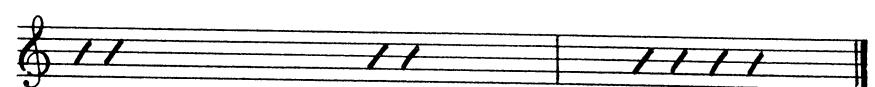
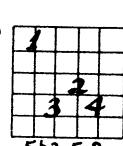
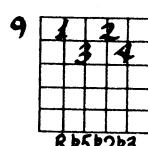
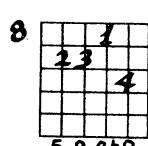
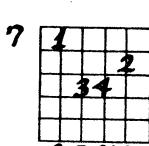
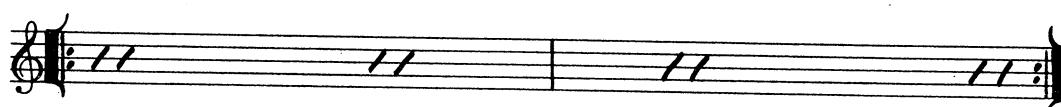
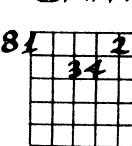
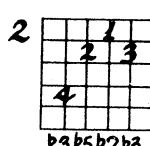
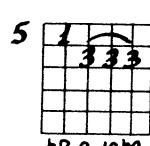
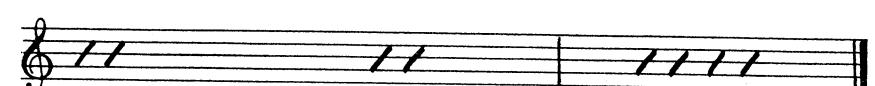
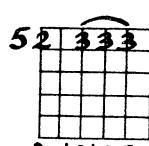


B7



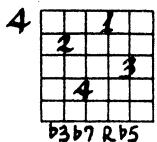
Em



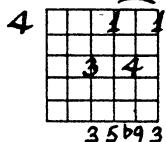
5) $Bm7^{(-5)}$ 6) $E7^{(-9)}$ 7) $Am7^{(-5)}$ 8) $D7^{(-9)}$ 9) $GMA7$ 10) $Bm7^{(-5)}$ 11) $E7^{(+9)}$ 12) $E7^{(-9)}$ 13) Am 14) $Bm7^{(-5)}$ 15) $E^{(-9)}$ 16) Am 17) $F\#m7^{(-5)}$ 18) $B7$ 19) Em 20) $CMA7$ (UNCOMMON)21) $Bm7^{(-5)}$ 22) $E13^{(-9)}$ 23) $Am7$ 

(UNCOMMON)

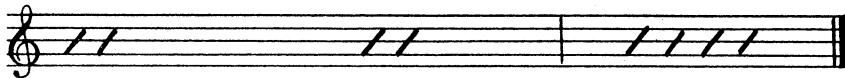
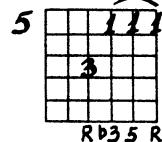
10) $Bm7(-5)$



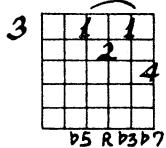
$E(-9)$



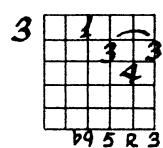
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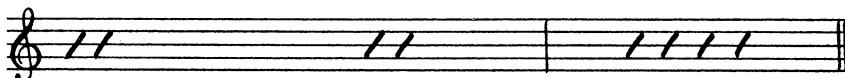
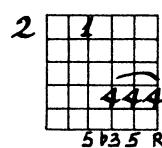
11) $Bm7(-5)$



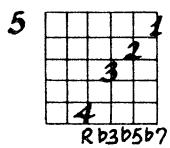
$E(-9)$



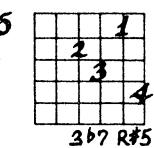
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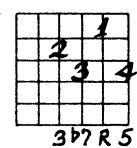
12) $Bm7(-5)$



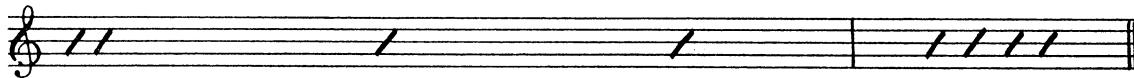
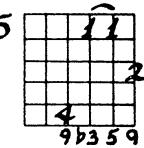
$E7(45)$



$E7$

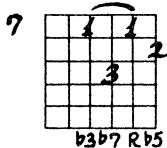


$Am9$

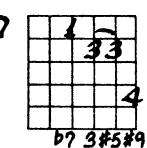


(VERY MODERN)

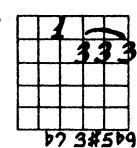
13) $F\#m7(-5)$



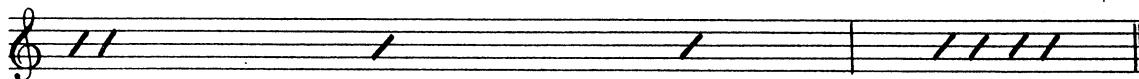
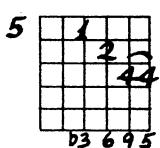
$B7(75)$



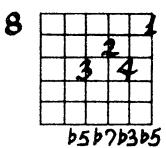
$B7(79)$



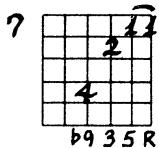
$Em6/9$



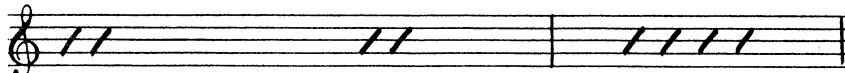
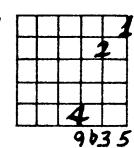
14) $F\#m7(-5)$



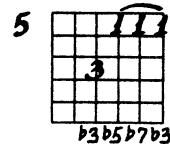
$B(-9)$



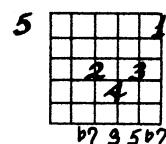
$Em9$



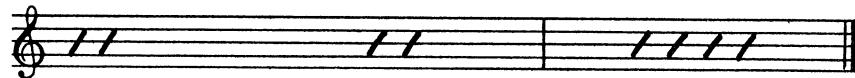
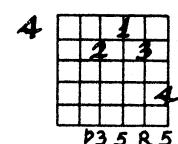
15) F#m7(-5)



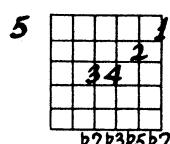
B7



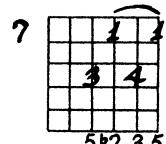
Em



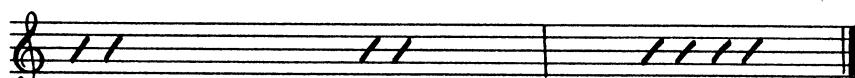
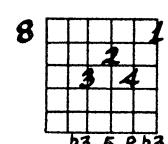
16) Bm7(-5)



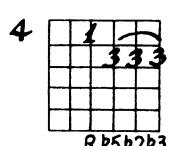
E7



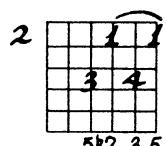
Am



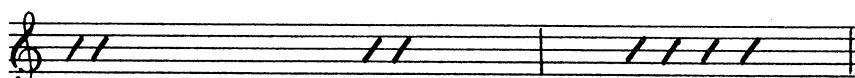
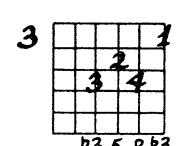
17) F#m7(-5)



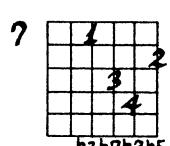
B7



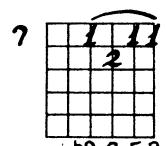
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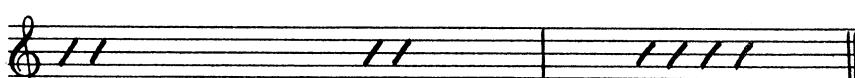
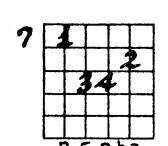
18) F#m7(-5)



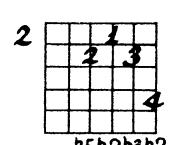
B7



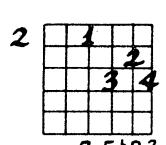
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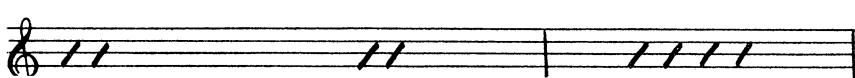
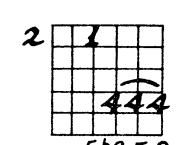
19) Bm7(-5)



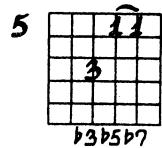
E7



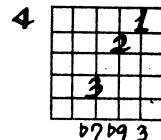
Am



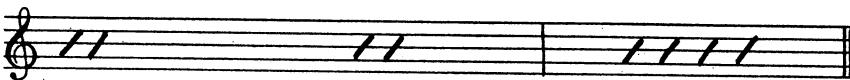
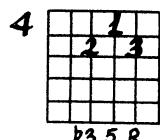
20) F#m7(-5)



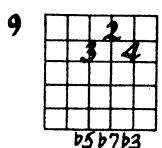
B7(-9)



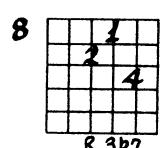
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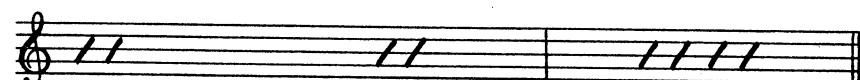
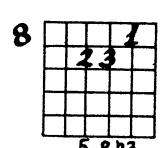
21) F#m7(-5)



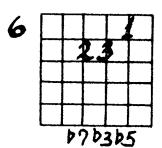
B7



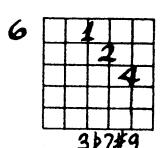
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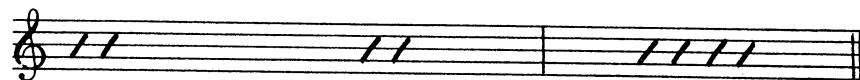
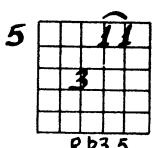
22) Bm7(-5)



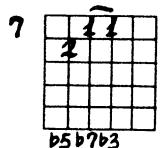
E7(+9)



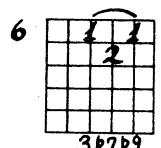
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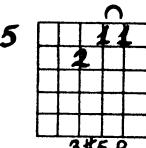
23) Bm7(-5)



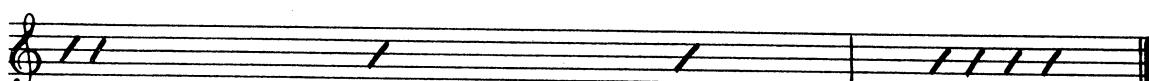
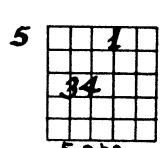
E7(-9)



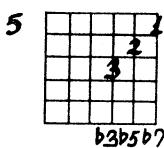
E+



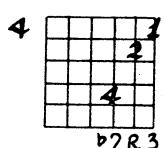
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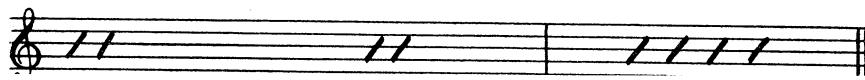
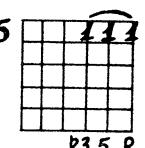
24) Bm7(-5)



E7



Am



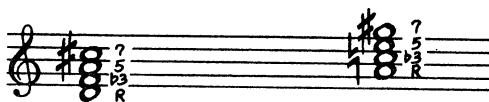
• MINOR (MAJOR 7)

- Keyboard Analysis:

D_m(MA7)

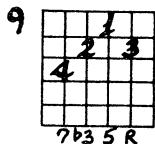
A_m(MA7)

- See Chromatic Passing Minor-Descending for examples. Note alternate callings in example.

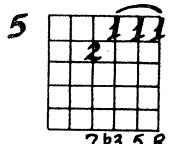


CHORD FORMS

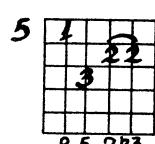
1) A_m(MA7)



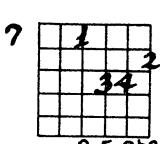
2) A_m(MA7)



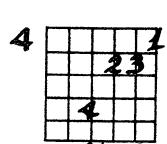
3) D_m(MA7)



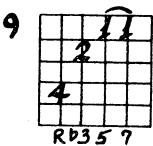
4) A_m(MA7)



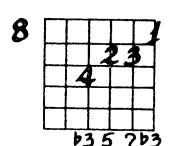
5) A_m(MA7)



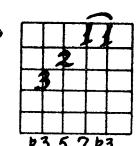
6) A_m(MA7)



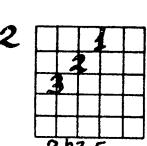
7) A_m(MA7)



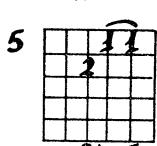
8) D_m(MA7)



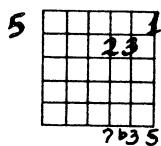
9) D_m(MA7)



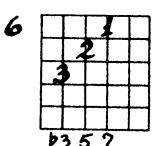
10) A_m(MA7)



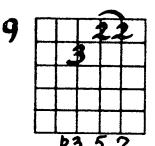
11) D_m(MA7)



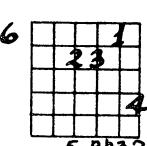
12) D_m(MA7)



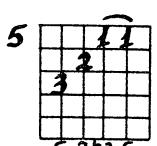
13) A_m(MA7)



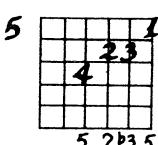
14) D_m(MA7)



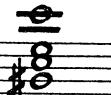
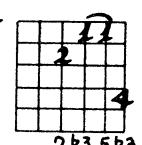
15) A_m(MA7)



16) D_m(MA7)



17) A_m(MA7)

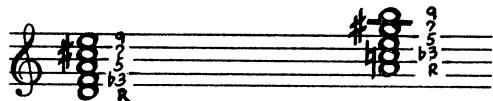


• MINOR 9 (MAJOR 7)

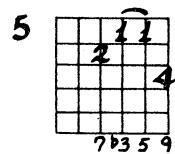
• Keyboard Analysis: Dm9(MA7)

Am9(MA7)

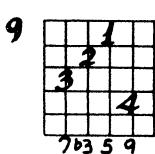
• • See Chromatic Passing Minor 9-
Descending for examples.



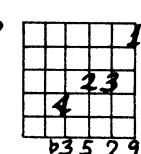
1) Am9(MA7)



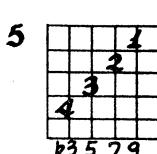
2) Am9(MA7)



3) Am9(MA7)



4) Dm9(MA7)



• PASSING MINOR CHORDS (Ascending)

Minor chords are typically passed from the ninth, root or fifth of the chord. An ascending passing minor chord will be passed from the fifth of the chord up. A descending passing minor chord will be passed from the ninth or root of the chord down. A chromatic, descending passing minor will be passed from the root of the chord down. Refer to examples.

- Have a friend play the root note in the bass in order to hear the complete chord.

1) Am7 Am6 Am9 Am6

8 10 9 10

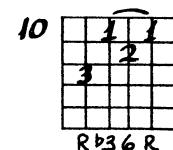
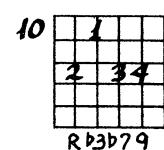
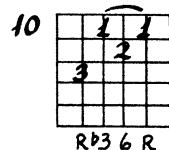
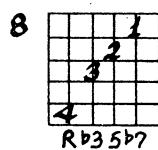
R b3 5 b7 R b3 6 R b7 b3 5 9 R b3 6 R

Am7 Am6 Am9 Am6

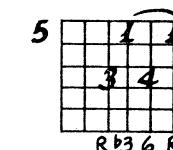
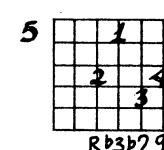
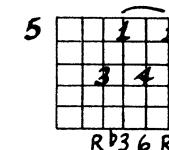
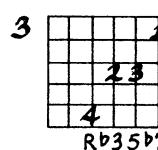
3 5 5 5

R b3 5 b7 R b3 6 R b7 b3 5 9 R b3 6 R

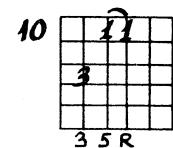
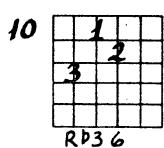
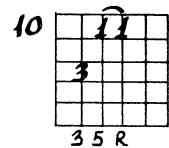
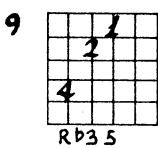
3) Am7 Am6 Am9 Am6



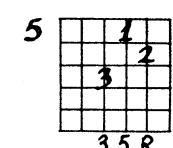
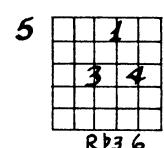
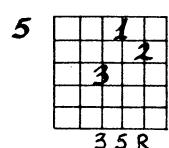
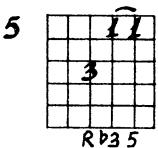
4) Am7 Am6 Am9 Am6



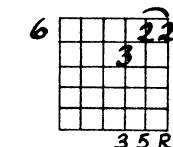
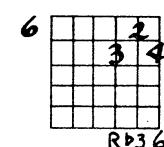
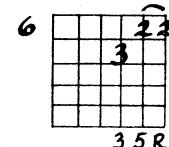
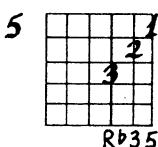
5) Am F Am6 F



6) Am F Am6 F



7) Dm Bb Dm6 Bb



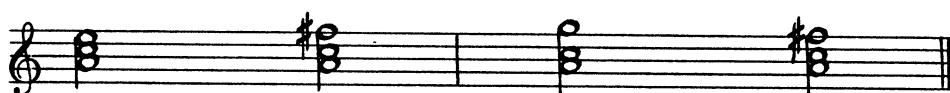
8) Am Am6 Am7 Am6

9
2
4
R b3 5

10
1
3
R b3 6

10
1
3 4
R b3 b7

10
1
3
R b3 6



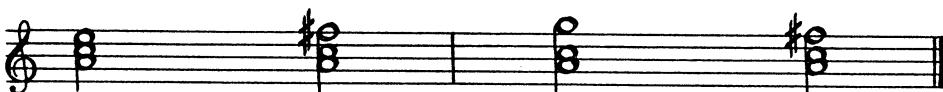
9) Am Am6 Am7 Am6

5
1
3
R b3 5

5
1
3 4
R b3 6

5
1
3
R b3 b7

5
1
3 4
R b3 6



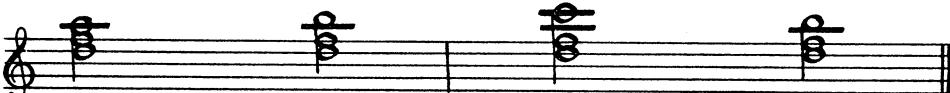
10) Dm Dm6 Dm7 Dm6

5
2
R b3 5

6
3 4
R b3 6

6
2
R b3 b7

6
3 4
R b3 6



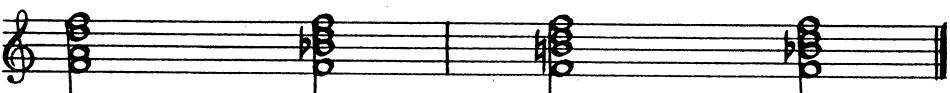
11) Dm B♭ Dm6 B♭

6
2 3
b3 5 R b3

6
2
5 R 3 5

6
2
b3 6 R b3

6
2
5 R 3 5



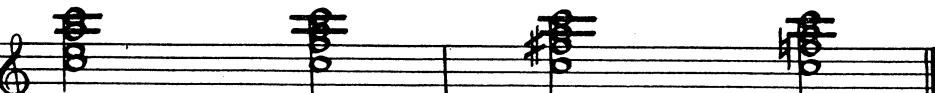
12) Am F Am6 F

8
2 4
b3 5 R b3

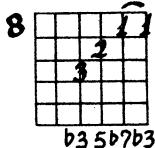
8
2 3 4
5 R 3 5

8
2 3
b3 6 R b3

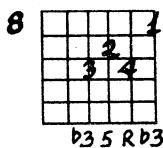
8
2 3 4
5 R 3 5



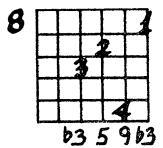
13) Am?



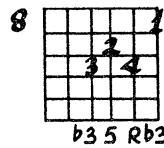
Am



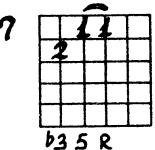
Am9



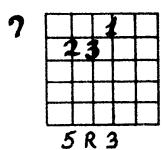
Am



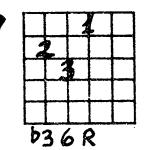
14) Dm



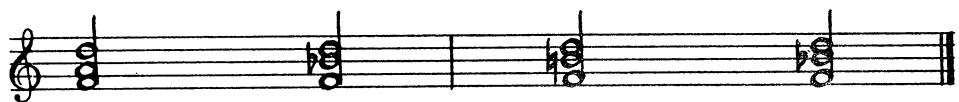
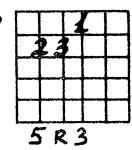
Bb



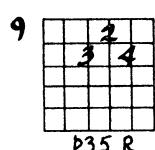
Dm6



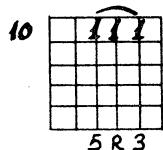
Bb



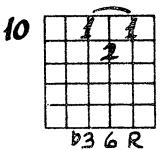
15) Am



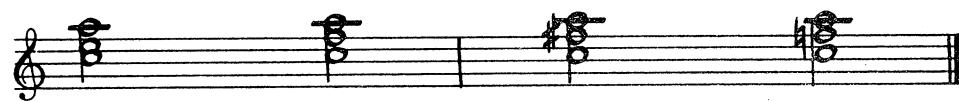
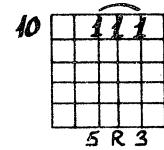
F



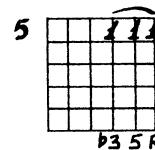
Am6



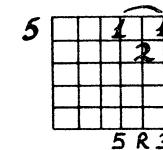
F



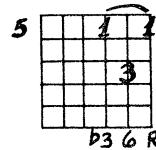
16) Am



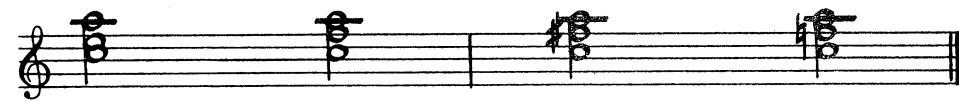
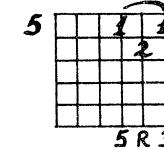
F



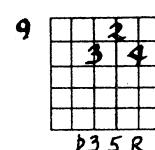
Am6



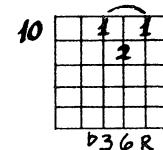
F



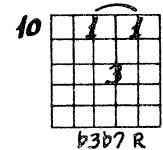
17) Am



Am6



Am?



Am6

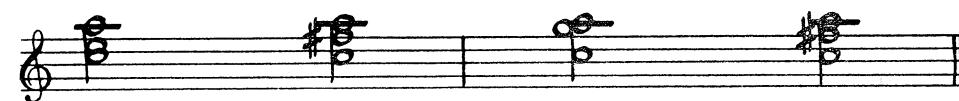
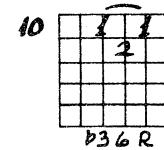
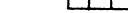


Diagram illustrating four guitar chords:

- Dm7**: Grid shows notes 1, 3, 5, and b7. Below: b3 5 b7
- Dm**: Grid shows notes 1, 3, and 5. Below: b3 5 R
- Dm9**: Grid shows notes 1, 3, 5, and 9. Below: b3 5 9
- Dm**: Grid shows notes 1, 3, and 5. Below: b3 5 R

(19) $A_m?$ A_m A_{m^9} A_m

8  b3 5b7
 9  b3 5 R
 9  b3 5 9
 9  b3 5 R

20) Dm? Dm Dm9 Dm

21) Am? Am6 Am? Am6

5		5		5		5	
5 b7 b3 5	5 R b3 6	5 R b3 b7	5 R b3 6	5 R b3 6	5 R b3 6	5 R b3 6	5 R b3 6

A musical staff consisting of five horizontal lines. On the far left is a treble clef. To its right is a circle containing a sharp sign, indicating a key signature of one sharp. To the right of that is a vertical bar line. To the right of the bar line is another circle containing a sharp sign, followed by another vertical bar line. The staff ends with a final circle containing a sharp sign.

22) Dm7 Dm6 Dm7 Dm6

5		6		6		6	
	5 b7 b3 5		5 R b3 6		5 R b3 b?		5 R b3 6

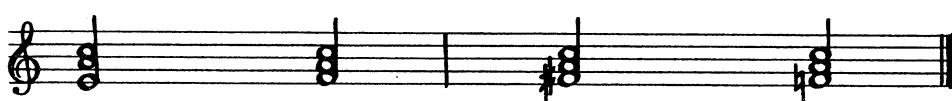
23) Am Am6 Am7 Am6

5 5 5 5



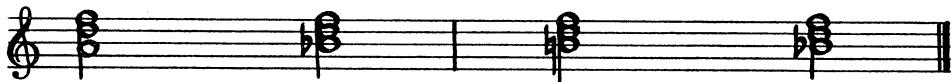
24) Am F Am6 F

5 5 5 5



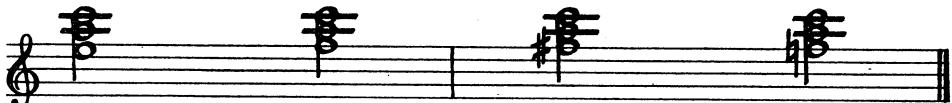
25) Dm B♭ Dm6 B♭

6 6 6 6



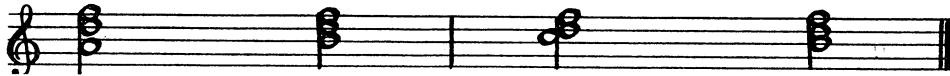
26) Am F Am6 F

8 8 8 8

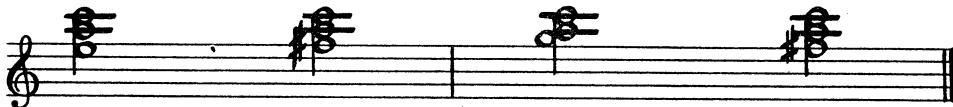
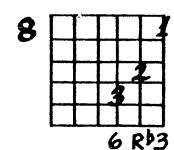
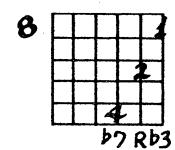
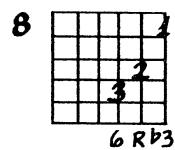
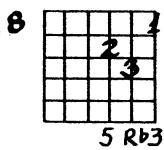


27) Dm Dm6 Dm7 Dm6

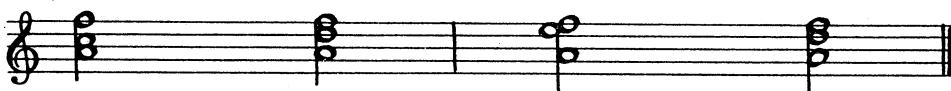
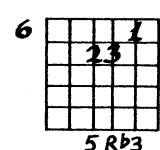
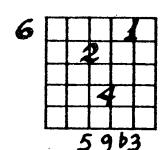
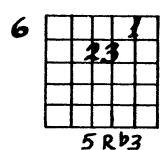
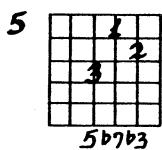
6 6 6 6



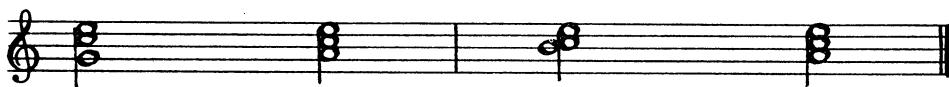
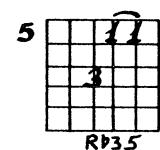
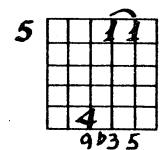
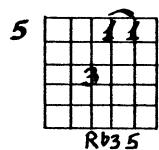
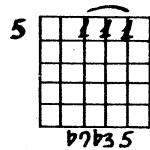
28) Am Am6 Am7 Am6



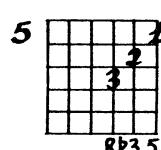
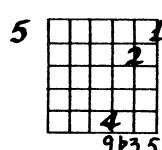
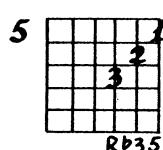
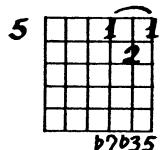
29) Dm7 Dm Dm9 Dm



30) Am7 Am Am9 Am



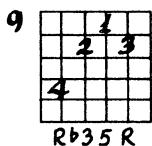
31) Dm7 Dm Dm9 Dm



•CHROMATIC PASSING MINOR CHORDS (Descending)

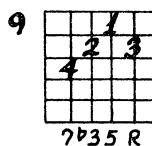
- Have a friend play the root note in the bass in order to hear the complete chord.

1) Am



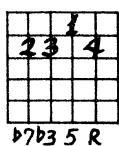
R b3 5 R

Am(MA?)



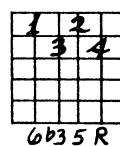
7 b3 5 R

Am?



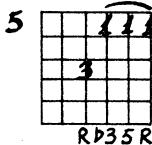
b7 b3 5 R

Am6



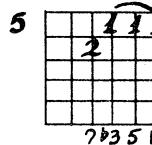
6 b3 5 R

2) Am



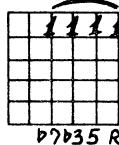
R b3 5 R

Am(MA?)



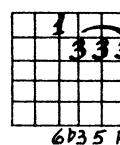
7 b3 5 R

Am?



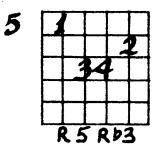
b7 b3 5 R

Am6



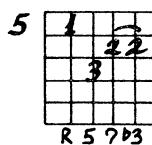
6 b3 5 R

3) Dm



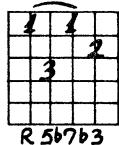
R 5 R b3

Dm(MA?)



R 5 7 b3

Dm?



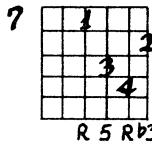
R 5 b7 b3

G7



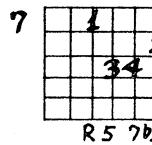
5 R 3 b7

4) Am



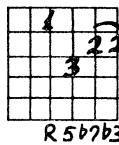
R 5 R b3

Am(MA?)



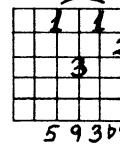
R 5 7 b3

Am?



R 5 b7 b3

D9



5 9 3 b7

5) Am Am^(MA7) Am? D?

5 1 1 1
3
R b3 5 R

4 2 3 1
4
R b3 5 ?

3 1 1
2 3
R b3 5 b7

5 1 1
3 4
R 5 b7 3



6) Am Am^(MA7) Am? D?

9 2 1 3
4
R b3 5 R

9 1 1
2
R b3 5 ?

8 1 1
2 3
R b3 5 b7

10 1 1 2
3
R 5 b7 3



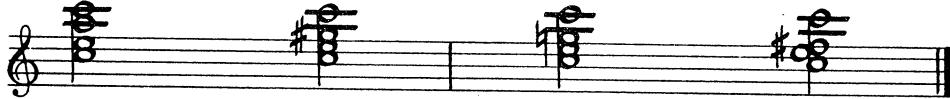
7) Am Am^(MA7) Am? Am6

8 1 1
3 4
b3 5 R b3

8 1 1
4 2 3
b3 5 7 b3

8 1 1
4 2
b3 5 b7 b3

7 1 2
3 4
b3 5 6 b3



8) Dm Dm^(MA7) Dm? Dm6

6 2 1 1
4
b3 5 R b3

6 1 1
4
b3 5 7 b3

5 1 2
3 4
b3 5 b7 b3

4 1 2
3 4
b3 5 6 b3



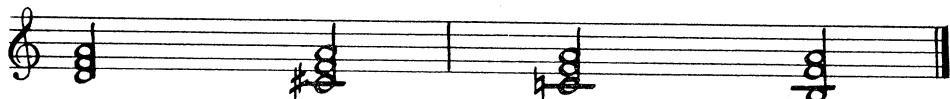
9) Dm A+ Dm? G9

2 1 1
2 3
R b3 5

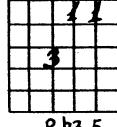
2 1 1
3
3 #5 R

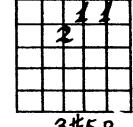
2 1 1
2 3
b7 b3 5

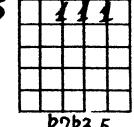
2 1 2
3
3 b7 9

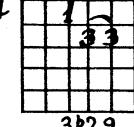


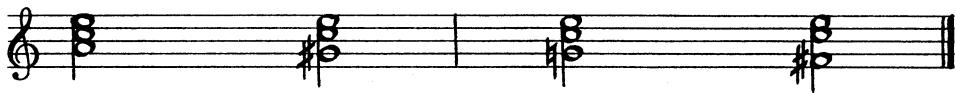
10) **A_m** **E+** **A_{m?}** **D₉**

5 
R b3 5

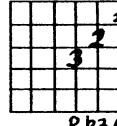
5 
3 #5 R

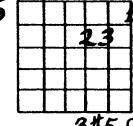
5 
b7 b3 5

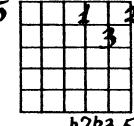
4 
3 b7 9

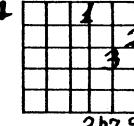


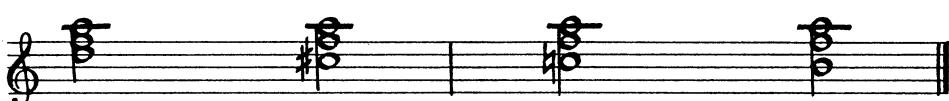
11) **D_m** **A₊** **D_{m7}** **G₉**

5 
R b3 5

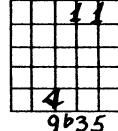
5 
3 #5 R

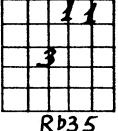
5 
b7 b3 5

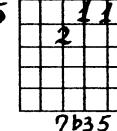
4 
3 b7 9

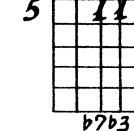


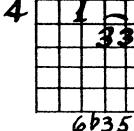
12) **A_{m9}** **A_m** **A_{m(MA?)}** **A_{m7}** **A_{m6}**

5 
9 b3 5

5 
R b3 5

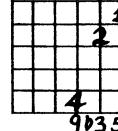
5 
7 b3 5

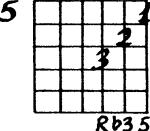
5 
b7 b3 5

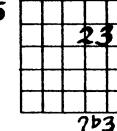
4 
6 b3 5

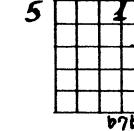


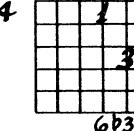
13) **D_{m9}** **D_m** **D_{m(MA?)}** **D_{m7}** **D_{m6}**

5 
9 b3 5

5 
R b3 5

5 
7 b3 5

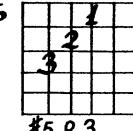
5 
b7 b3 5

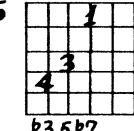
4 
6 b3 5

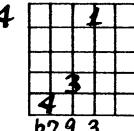


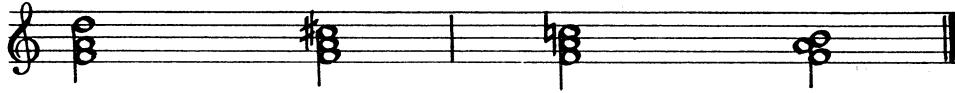
14) **D_m** **A₊** **D_{m7}** **G₉**

7 
b3 5 R

6 
#5 R 3

5 
b3 5 b7

4 
b7 9 3



15) Am E+ Am? D9

9

9

8

7

16) Dm Dm(MA?) Dm? G?

6

6

6

5

17) Am Am(MA?) Am? D9

5

5

5

4

18) Dm A+ Dm? G9

5

5

5

4

19) Am Am(MA?) Am? D9

5

5

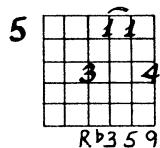
5

4

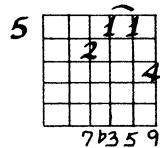
• CHROMATIC PASSING MINOR 9 (Descending)

• • • Have a friend play the root note in the bass in order to hear the complete chord.

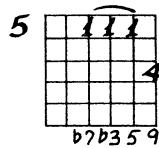
1) Am9



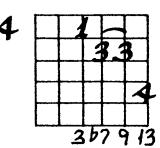
Am9(MA?)



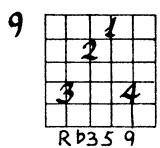
Am9



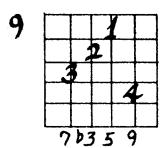
D13



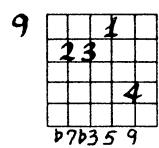
2) Am9



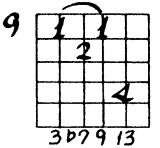
Am9(MA?)



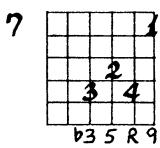
Am9



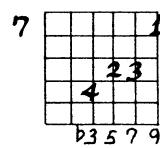
D13



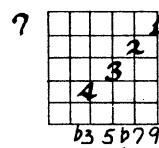
3) Am9



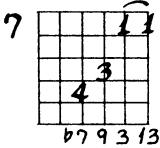
Am9(MA?)



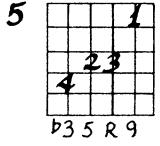
Am9



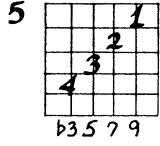
D13



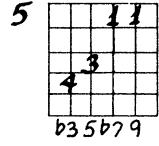
4) Dm9



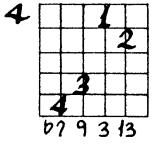
Dm9(MA?)



Dm9



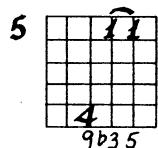
G13



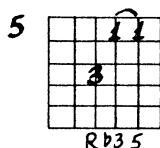
• DIATONIC PASSING MINOR (Descending)

- • Have a friend play the root note in the bass in order to hear the complete chord.

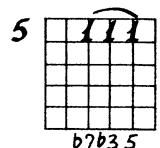
1) Am9



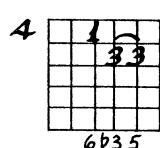
Am



Am?



Am6



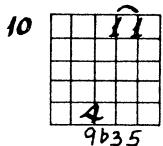
B

B

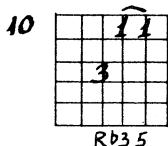
B



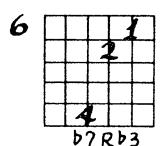
2) Dm9



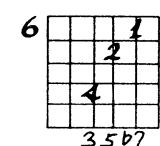
Dm



Dm?



G?



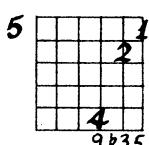
B

B

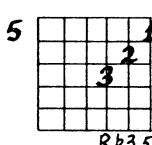
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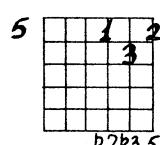
3) Dm9



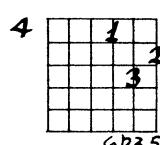
Dm



Dm?



Dm6



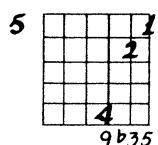
B

B

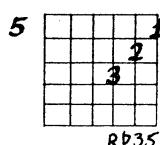
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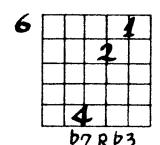
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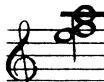
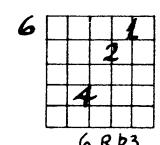
Dm



Dm?



Dm6



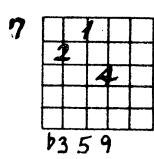
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B

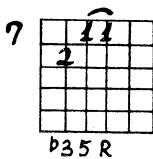
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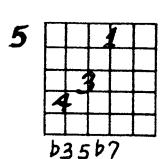
5) Dm9



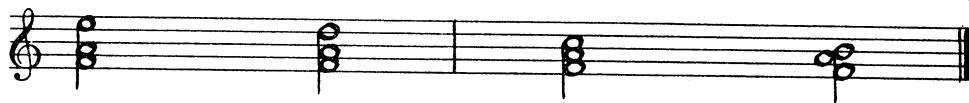
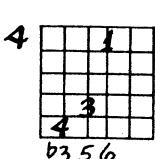
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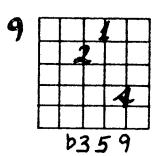
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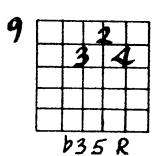
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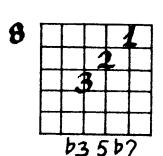
6) Am9



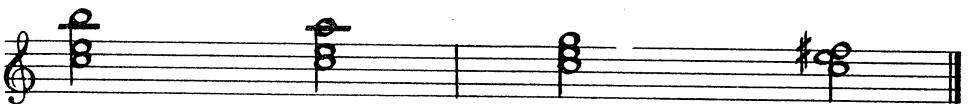
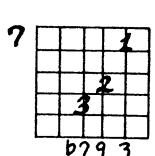
Am



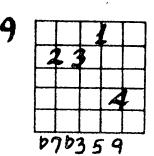
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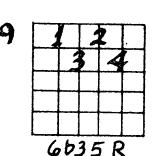
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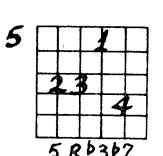
7) Am9



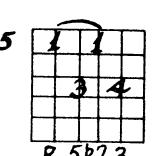
Am6



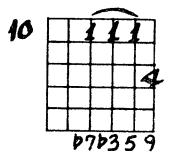
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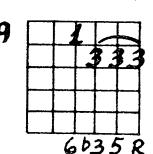
D?



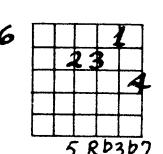
8) Dm9



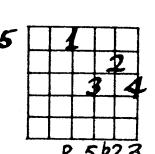
Dm6



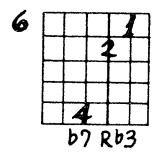
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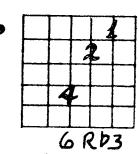
G?



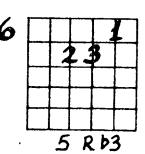
9) Dm?



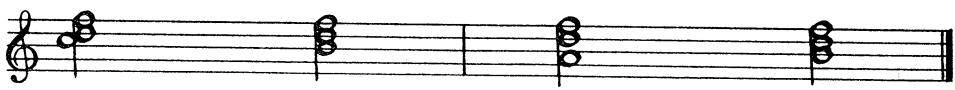
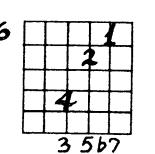
Dm6



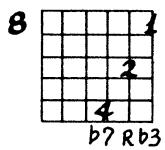
Dm



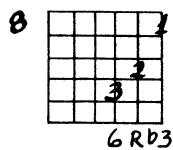
G?



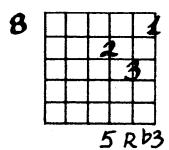
10) Am7



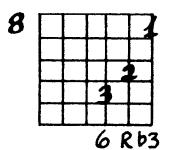
Am6



Am



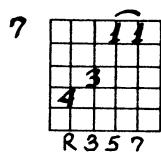
Am6



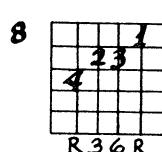
•PASSING MAJOR & MINOR COMBINED (Ascending)

- Have a friend play the root note in the bass in order to hear the complete chord.

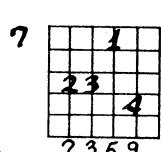
1) GMA7



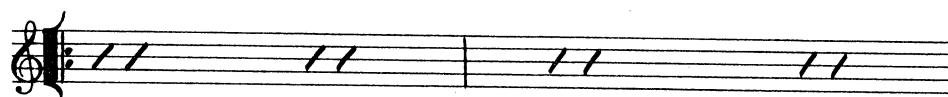
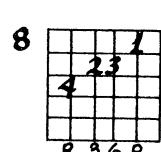
G6



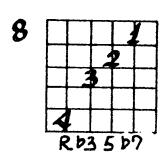
GMA9



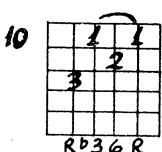
G6



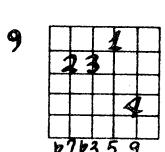
Am7



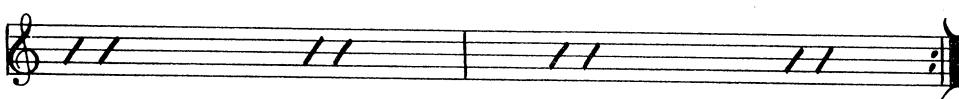
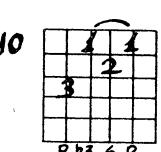
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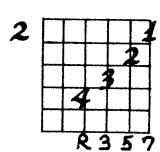
Am9



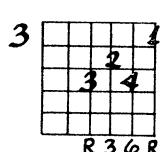
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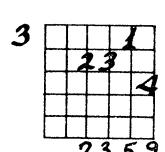
2) GMA7



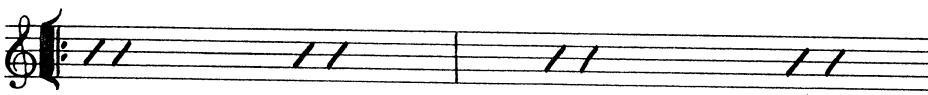
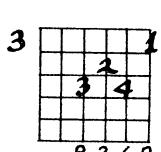
G6



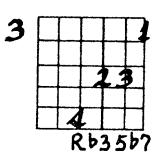
GMA9



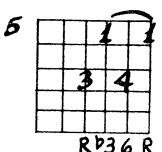
G6



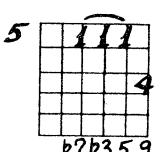
Am7



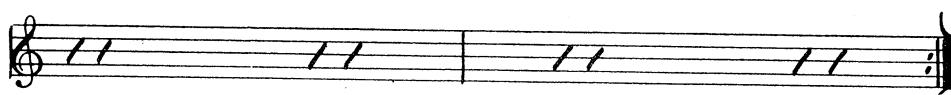
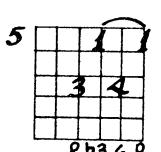
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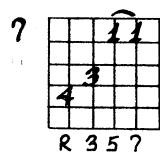
Am9



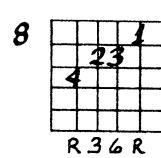
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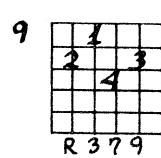
3) GMA7



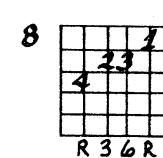
G6



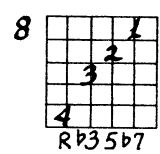
GMA9



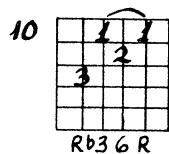
G6



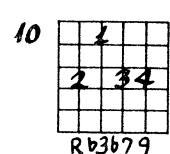
Am7



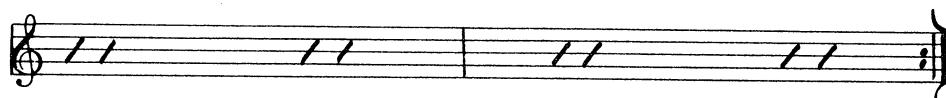
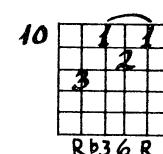
Am6



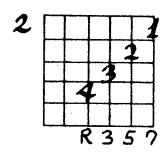
Am9



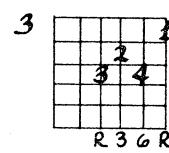
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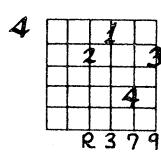
4) GMA7



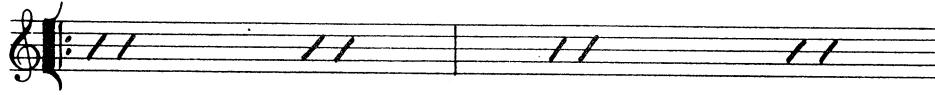
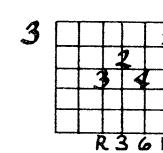
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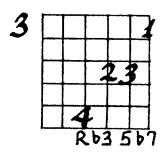
GMA9



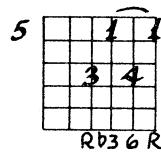
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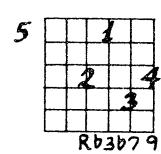
Am7



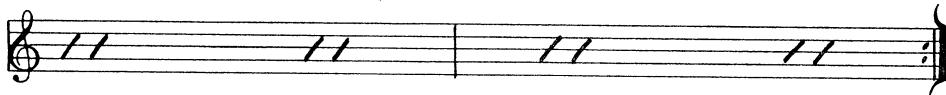
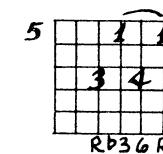
Am6



Am9



Am6

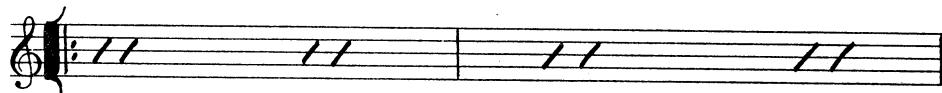


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5) G G+ G6 G+

7 8 9 8

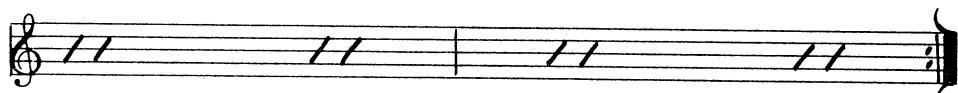
R 3 5 R 3#5 R 3 6 R 3#5



Am F Am6 F

9 10 10 10

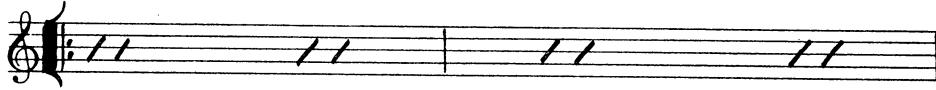
R b3 5 3 5 R R b3 6 3 5 R



6) G G+ G6 G+

3 4 4 4

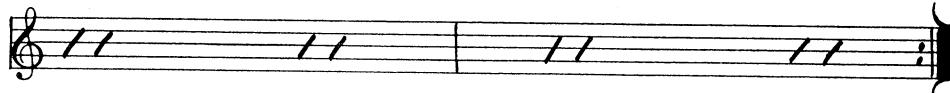
R 3 5 R 3#5 R 3 6 R 3#5



Am F Am6 F

5 5 5 5

R b3 5 3 5 R R b3 6 3 5 R

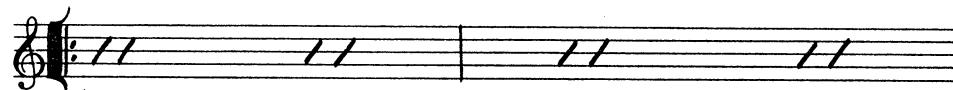


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7) C C+ C6 C+

3 4 5 4

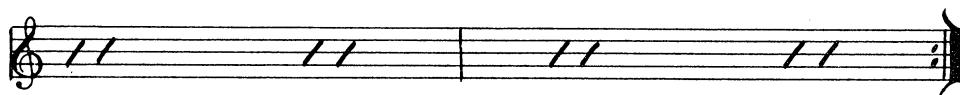
R 3 5 R 3#5 R 3 6 R 3#5



Dm B♭ Dm6 B♭

5 6 6 6

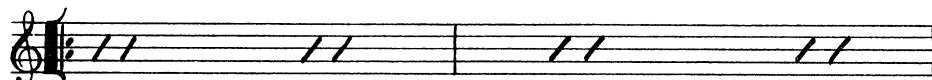
R b3 5 3 5 R R b3 6 3 5 R



8) G G6 GMA7 G6

7 9 9 9

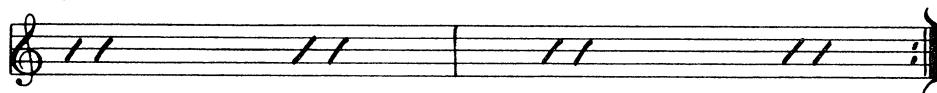
R 3 5 R 3 6 R 3 7 R 3 6



Am Am6 Am7 Am6

9 10 10 10

R b3 5 R b3 6 R b3 7 R b3 6

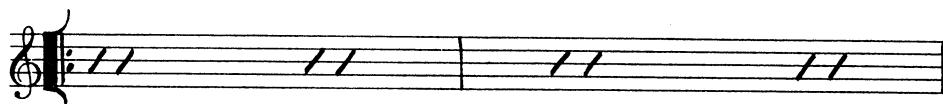


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9) G G6 GMA? G6

3 4 4 4

R 3 5 R 3 6 R 3 7 R 3 6



Am Am6 Am? Am6

5 5 5 5

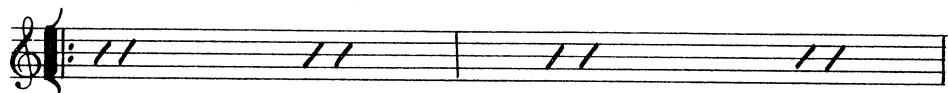
R b 3 5 R b 3 6 R b 3 b 7 R b 3 6



10) C C6 CMA? C6

3 5 5 5

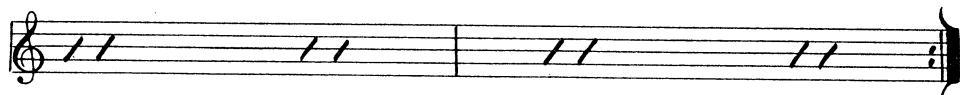
R 3 5 R 3 6 R 3 7 R 3 6



Dm Dm6 Dm? Dm6

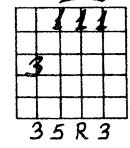
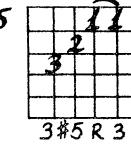
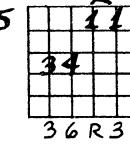
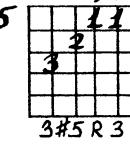
5 6 6 6

R b 3 5 R b 3 6 R b 3 b 7 R b 3 6



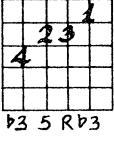
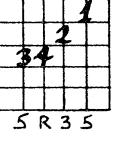
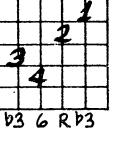
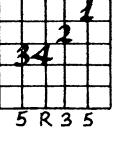
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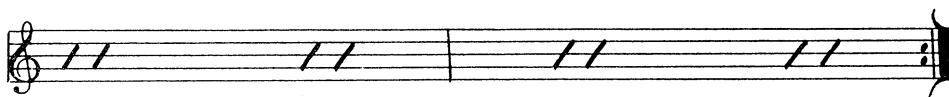
(11) **C** **C+** **C6** **C+**

5  5  5  5 

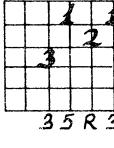
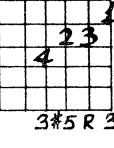
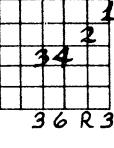
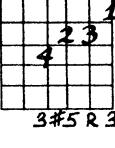


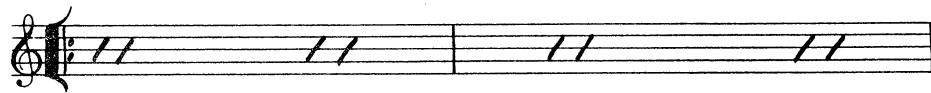
Dm **B♭** **Dm6** **B♭**

6  6  6  6 

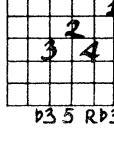
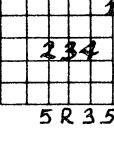
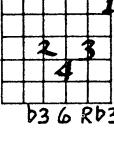
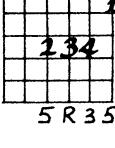


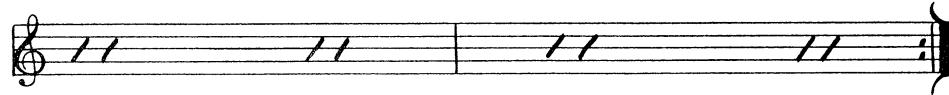
(12) **G** **G+** **G6** **G+**

7  7  7  7 



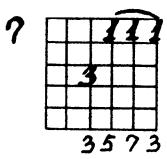
Am **F** **Am6** **F**

8  8  8  8 

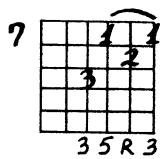


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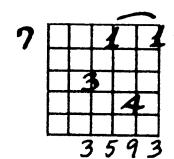
13) GMA?



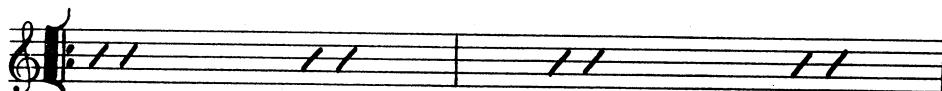
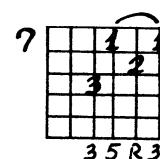
G



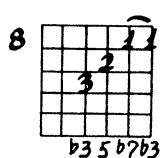
GMA9



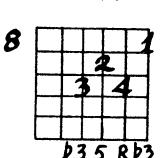
G



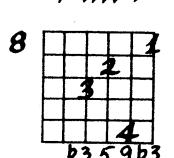
Am?



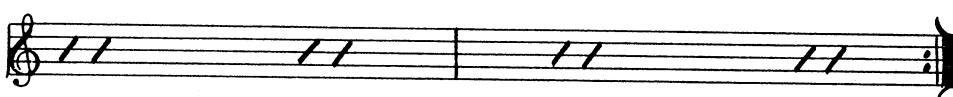
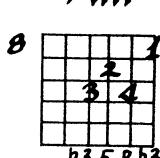
Am



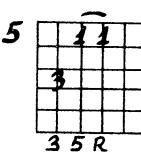
Am9



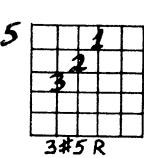
Am



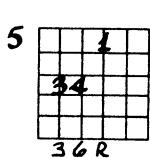
14) C



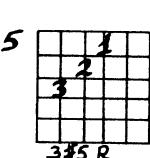
C+



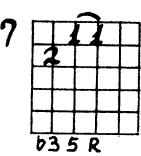
C6



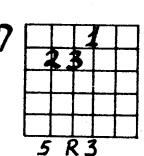
C+



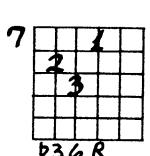
Dm



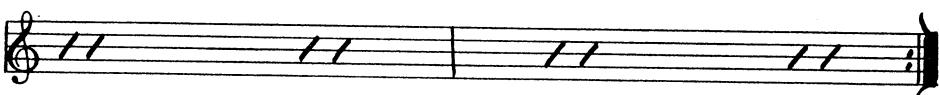
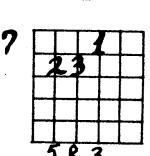
Bb



Dm6



Bb



:

15) **G** **G+** **G6** **G+**

7 8 8 8

G: 1 2
3 5 R

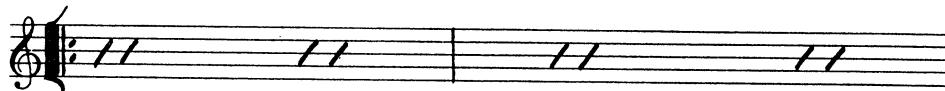
G+: 1 1
2

G6: 1
2 3

G+: 1 1
2

3 6 R

3 #5 R



Am F Am6 F

9 10 10 10

Am: 2 4
3 4

F: 1 1 1

Am6: 1 1
2

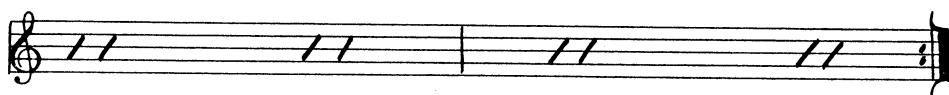
F: 1 1 1

b3 5 R

5 R 3

b3 6 R

5 R 3



16) **G** **G+** **G6** **G+**

3 3 3 3

G: 1 1
2

G+: 2 3

G6: 2 1
4

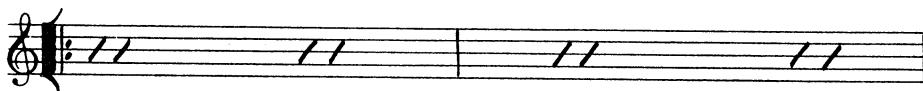
G+: 2 3
1

3 5 R

3 #5 R

3 6 R

3 #5 R



Am F Am6 F

5 5 5 5

Am: 1 1 1

F: 1 1 1
2

Am6: 1 1
3

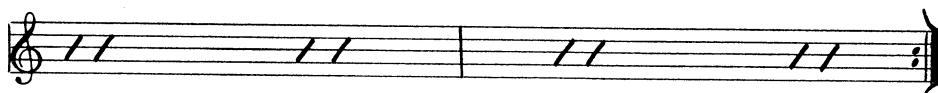
F: 1 1 1
2

b3 5 R

5 R 3

b3 6 R

5 R 3



:

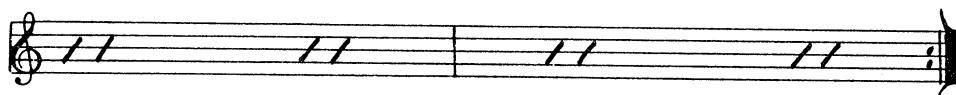
17) G G6 CMA? G6

7 3 5 R
8 3 6 R
8 3 7 R
8 3 6 R



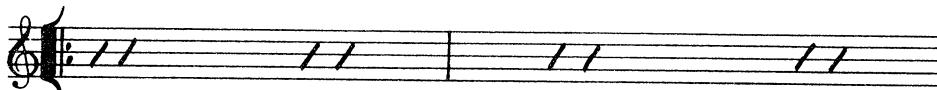
Am Am6 Am? Am6

9 b3 5 R
10 b3 6 R
10 b3 b7 R
10 b3 6 R



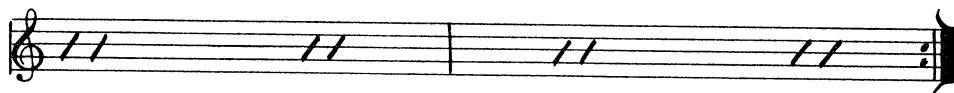
18) CMA? C CMA9 C

4 3 5 7
5 3 5 R
5 3 5 9
5 3 5 R



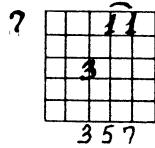
Dm? Dm Dm9 Dm

5 b3 5 b7
7 b3 5 R
7 b3 5 9
7 b3 5 R

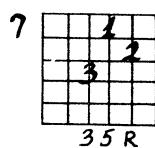


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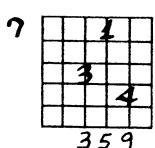
19) GMA7



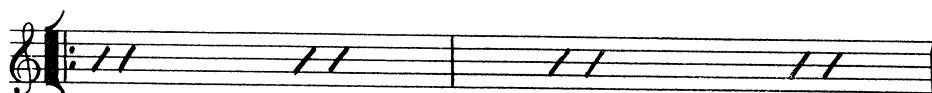
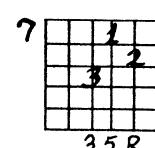
G



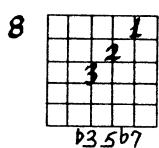
GMA9



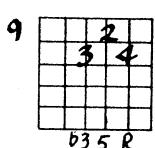
G



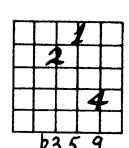
Am7



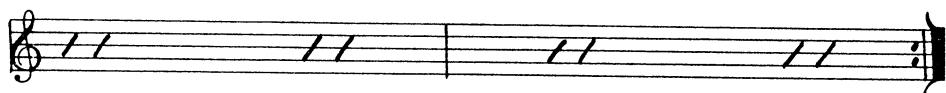
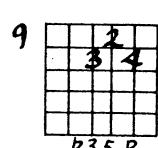
Am



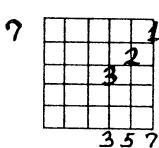
Am9



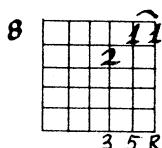
Am



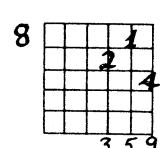
20) CMA7



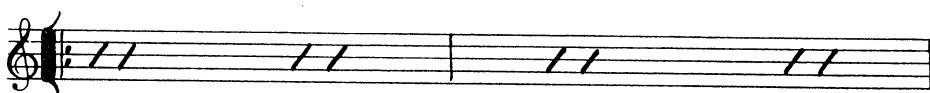
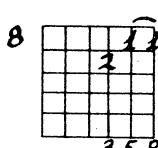
C



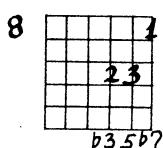
CMA9



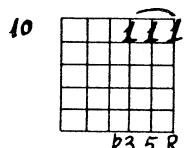
C



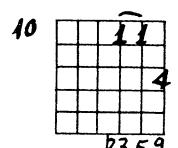
Dm7



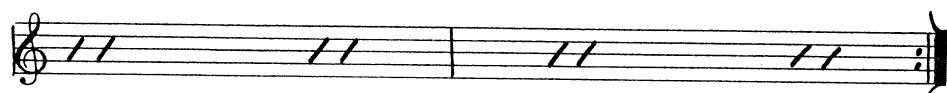
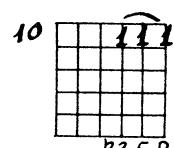
Dm



Dm9



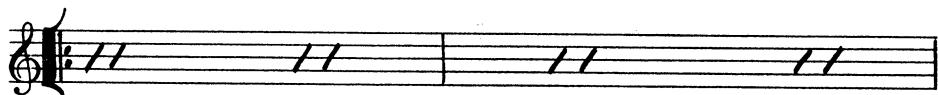
Dm



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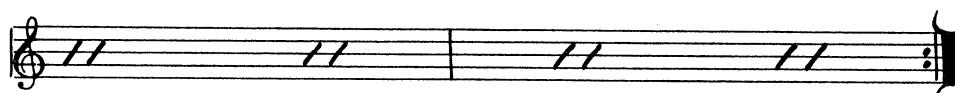
23) G G6 Gm7 G6

3 5 R 3 5 4 5 R 3 6 4 5 R 3 7 4 5 R 3 6



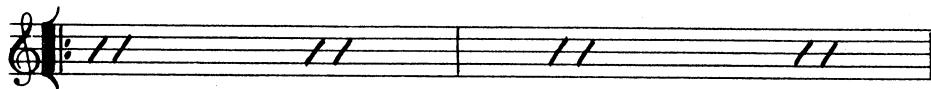
Am Am6 Am7 Am6

5 5 R b3 5 5 5 R b3 6 5 5 R b3 b7 5 5 R b3 6



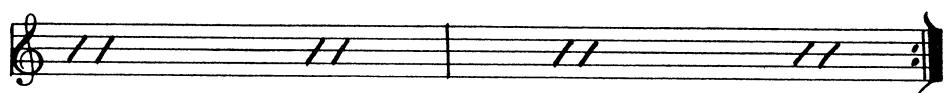
24) G G+ G6 G+

4 5 R 3 4 #5 R 3 4 6 R 3 4 #5 R 3



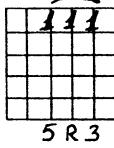
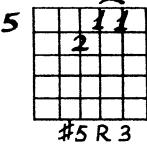
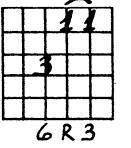
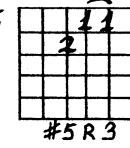
Am F Am6 F

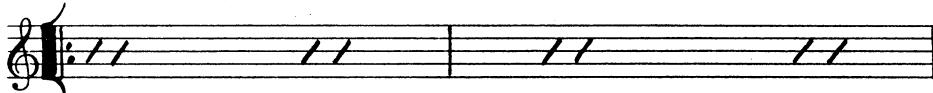
5 5 R b3 5 R 3 5 5 6 R b3 5 R 3 5



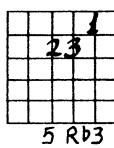
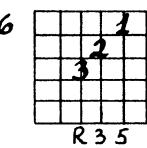
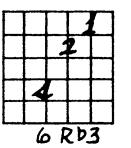
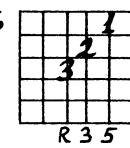
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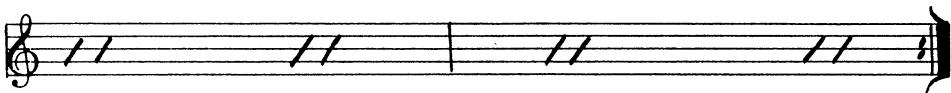
25) **C** **C+** **C6** **C+**

5  5  5  5 

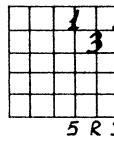
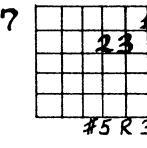
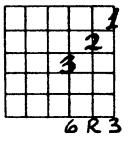
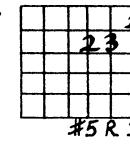


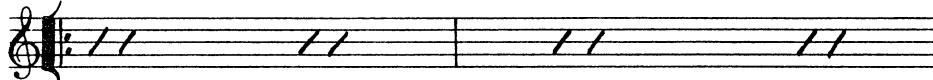
Dm **B♭** **Dm6** **B♭**

6  6  6  6 

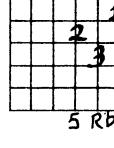
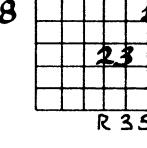
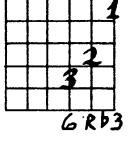
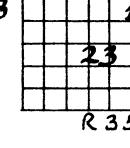


26) **G** **G+** **G6** **G+**

7  7  7  7 



Am **F** **Am6** **F**

8  8  8  8 



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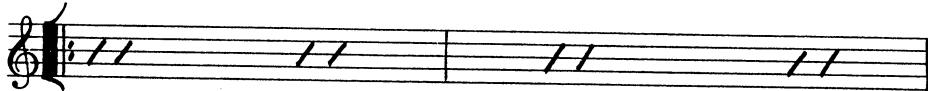
27) **C**

5

5

5

5



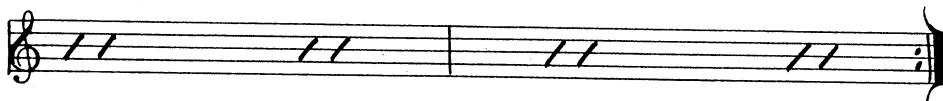
Dm

6

6

6

6



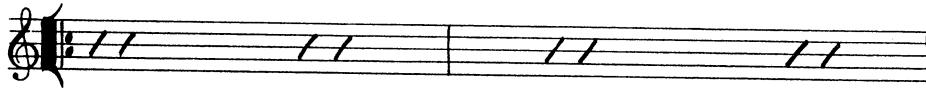
28) **G**

7

7

7

7



Am

8

8

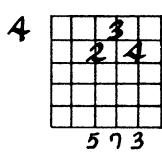
8

8

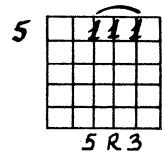


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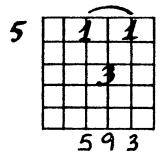
29) CMA?



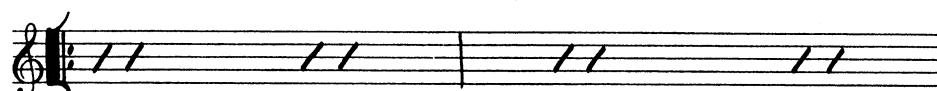
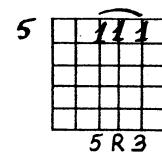
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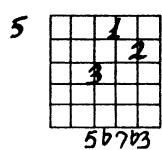
CMA9



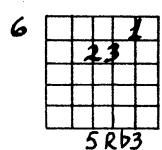
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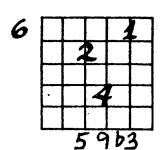
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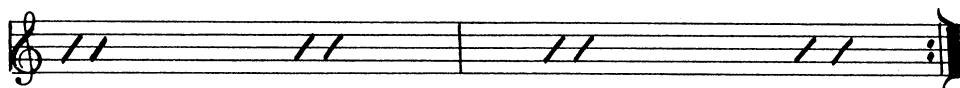
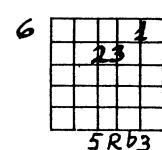
Dm



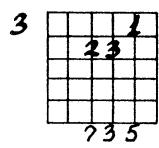
Dm9



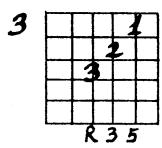
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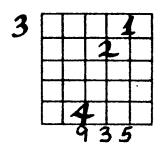
30) GMA?



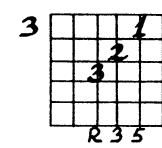
G



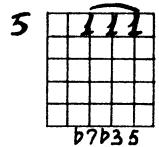
GMA9



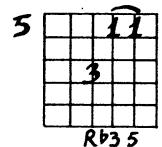
G



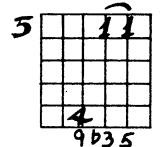
Am?



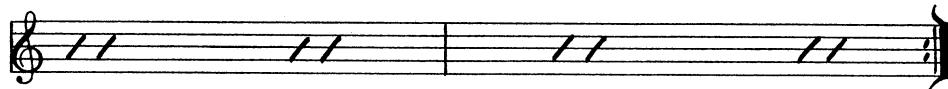
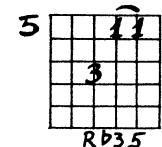
Am



Am9

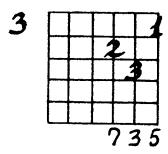


Am

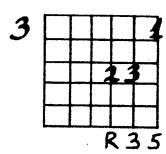


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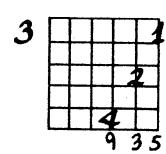
31) C_{MA7}



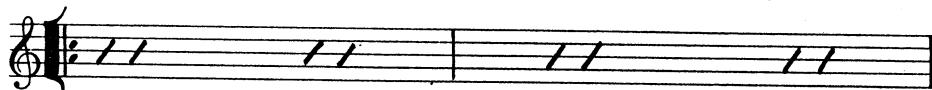
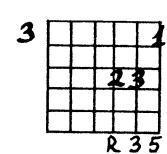
C



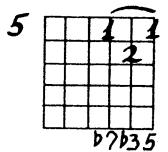
C_{MA9}



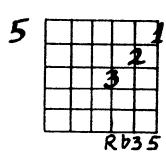
C



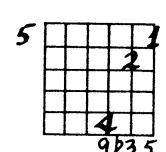
D_{m7}



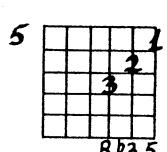
D_m



D_{m9}



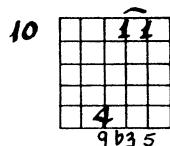
D_m



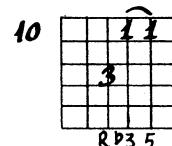
•PASSING MAJOR & MINOR COMBINED (Descending)

- Have a friend play the root note in the bass in order to hear the complete chord.

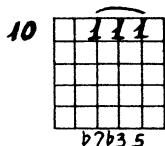
1) Dm9



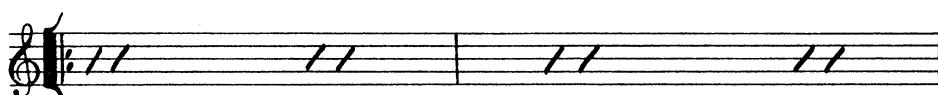
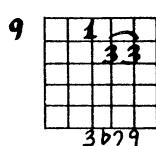
Dm



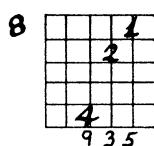
Dm7



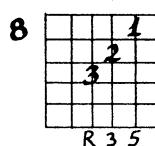
G9



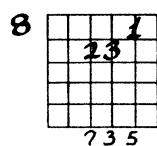
CMA9



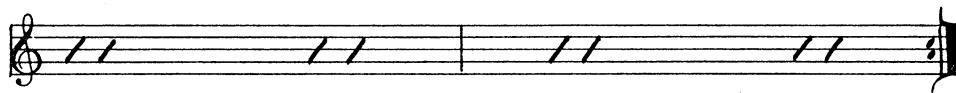
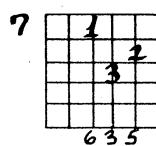
C



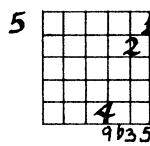
CMA7



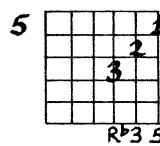
C6



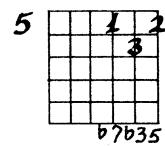
2) Dm9



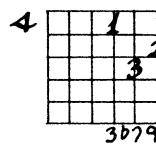
Dm



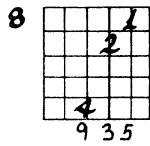
Dm7



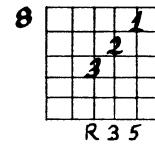
G9



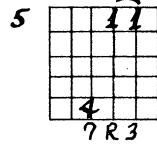
CMA9



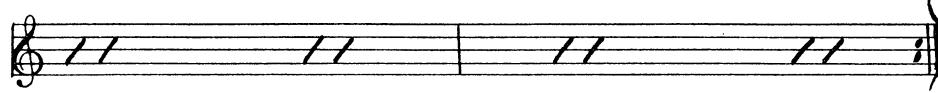
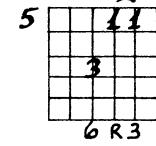
C



CMA7



C6



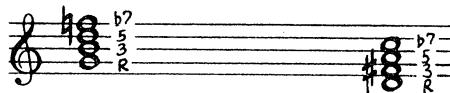
• DOMINANT 7

• Keyboard Analysis:

G7

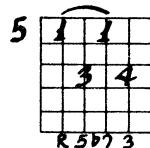
D7

- • Have a friend play the root note in the bass in order to hear the complete chord.

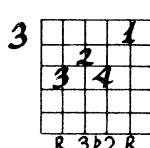


CHORD FORMS

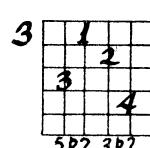
1) D7



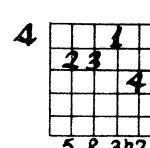
2) D7



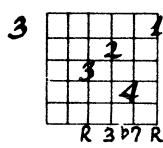
3) G7



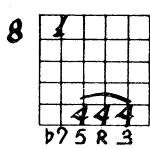
4) G7



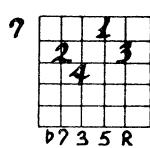
5) G7



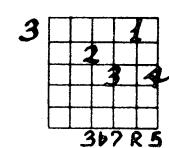
6) G7



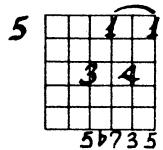
7) G7



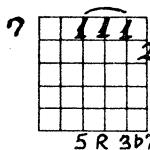
8) D7



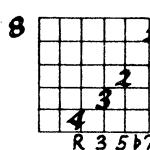
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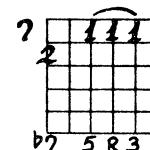
10) D7



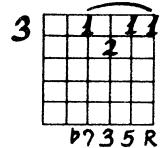
11) D7



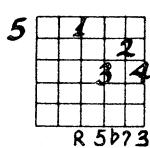
12) D7



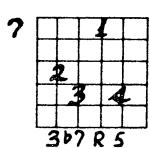
13) G7



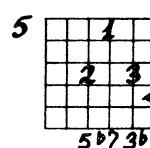
14) G7



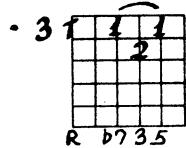
15) D7



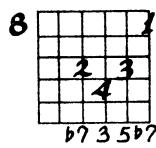
16) D7



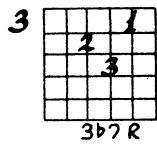
17) G7



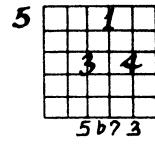
18) D7



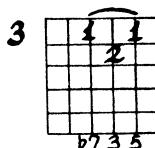
19) D7



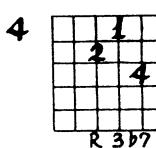
20) D7



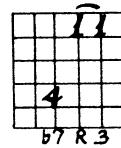
21) G7



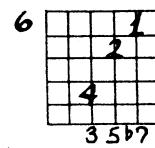
22) G7



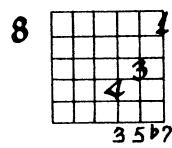
23) D7



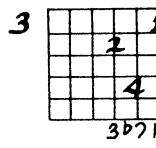
24) G7



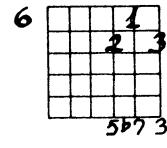
25) D7



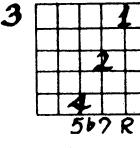
26) G7



27) G7



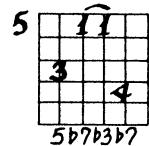
28) D7



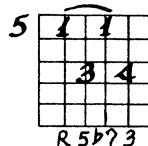
• DOMINANT 7 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

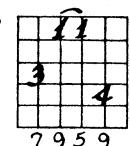
1) Am7



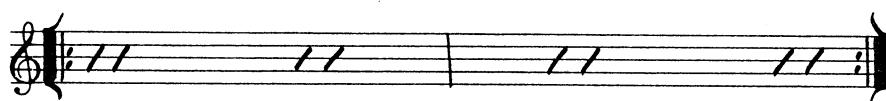
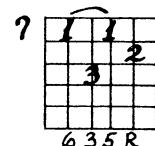
D7



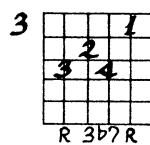
Gm9



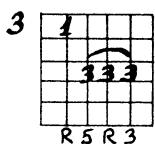
G6



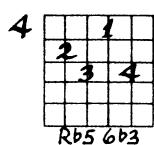
2) D7



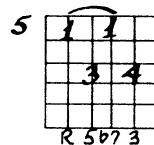
C



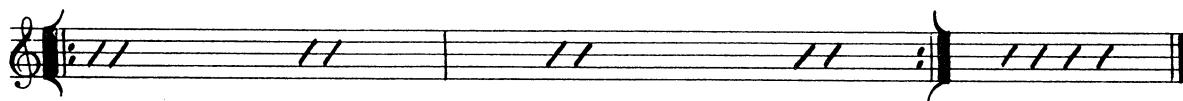
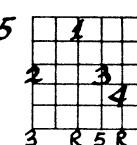
Ddim



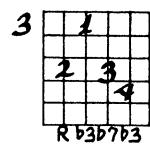
D7



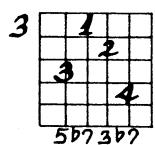
G



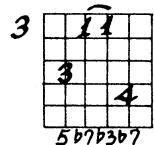
3) Dm7



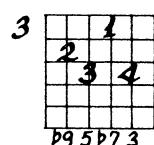
G7



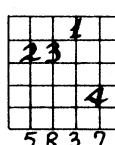
Gm7



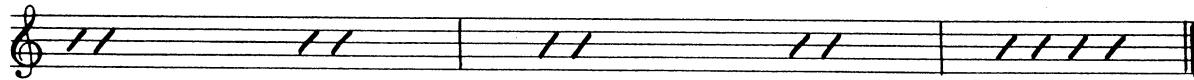
C7(-9)



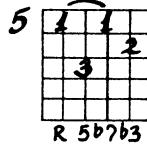
FmA?



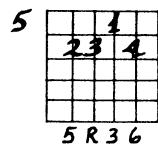
(CYCLE)



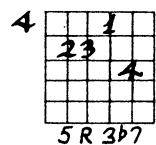
4) Dm7



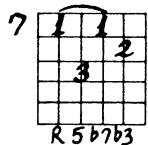
A♭6



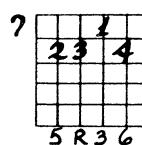
G7



Em7



B♭6



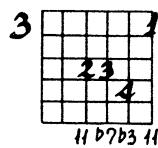
A?



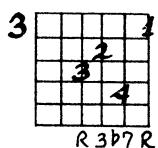
TURNAROUND



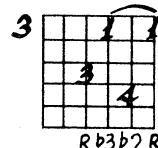
5) Dm11



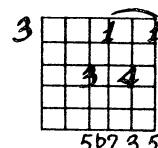
G7



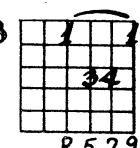
Gm7



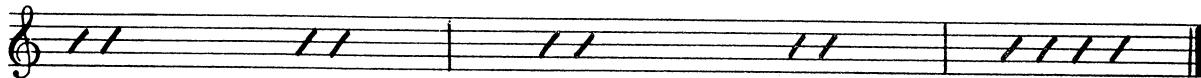
C7



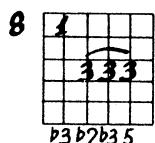
FMA9



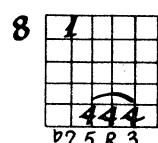
(CYCLE)



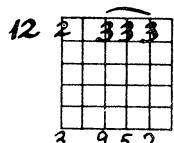
6) Dm7



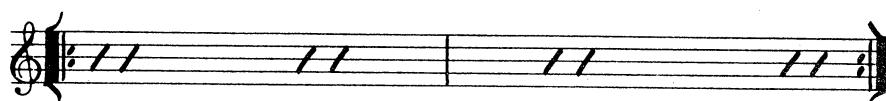
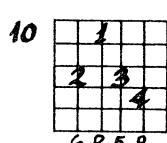
G7



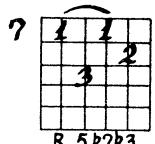
CMA9



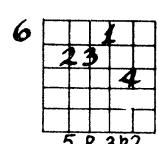
C6



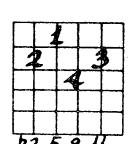
7) Em7



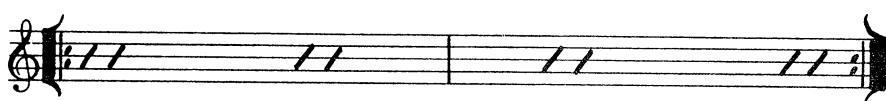
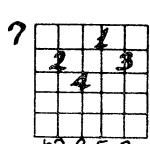
A7



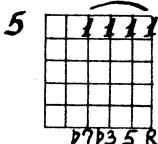
Dm11



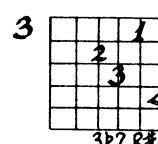
G7



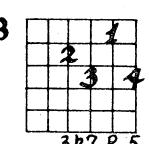
8) Am7



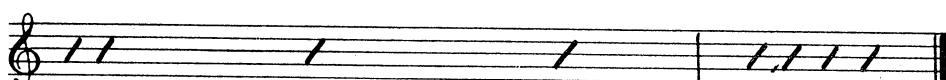
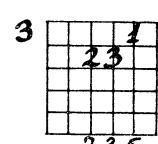
D7(45)



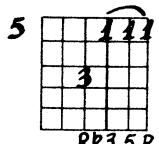
D7



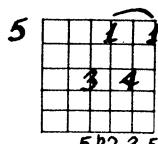
GMA7



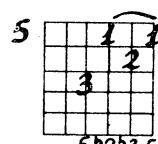
9) Am



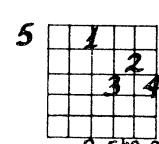
D7



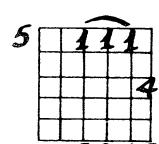
Dm7



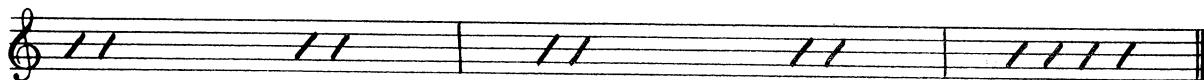
G7



CMA7

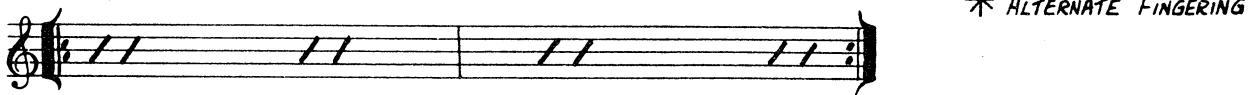


(CYCLE)



10) Am D7 * Bm E7 *

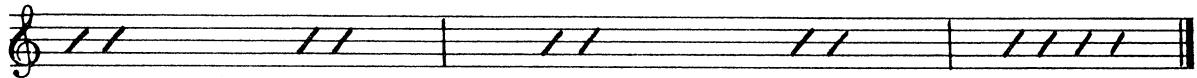
R b3 5 b3 5 R 3 b7 R b3 5 b3 5 R 3 b7



* ALTERNATE FINGERING

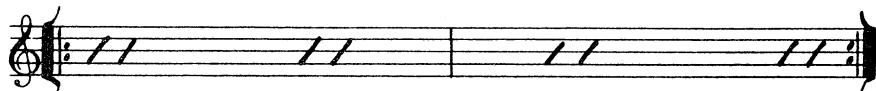
11) Am7 D7 Dm7 G9(+) CMA9

b3 5 b7 b3 R 3 5 b7 R b3 5 b7 3 b7 9 #11 7 3 5 9



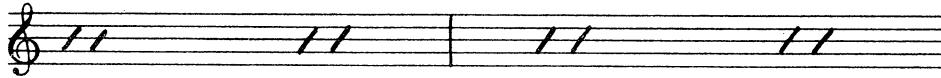
12) Am7 D7 Bm7 E7(+)

R b7 b3 5 b7 5 R 3 R b7 b3 5 R 3 b7 #9



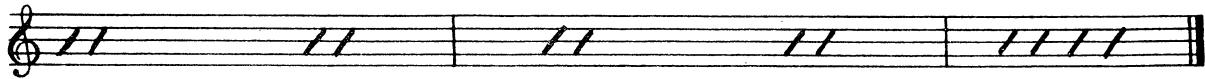
13) Dm11 G7 CMA9 C6

b3 b7 R 11 b7 3 5 R 3 7 9 5 3 6 R 5

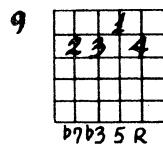


14) Dm7 G7 Gm7 C9 FMA9

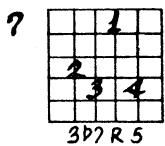
5 R b3 b7 R 5 b7 3 R 5 b7 b3 5 9 3 b7 R 5 7 3



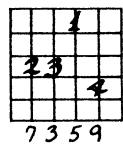
15) Am7



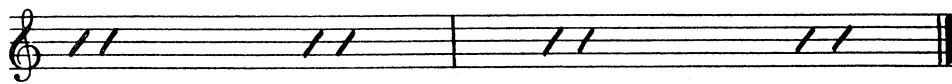
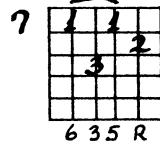
D7



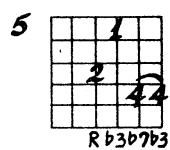
GMA9



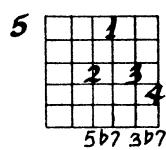
G6



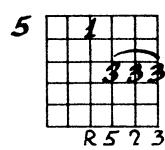
16) Am9



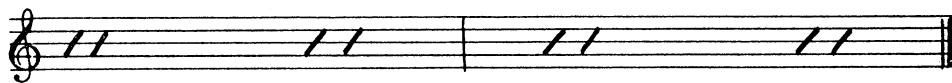
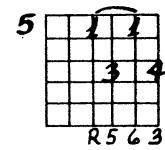
D7



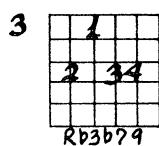
GMA9



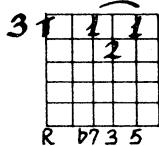
G6



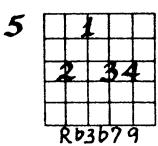
17) Dm9



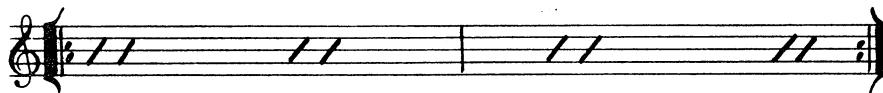
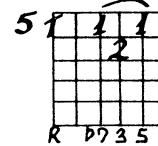
G7



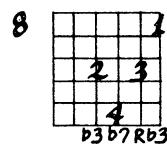
Em9



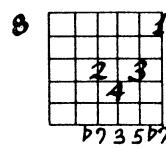
A7



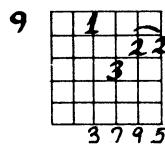
18) Am7



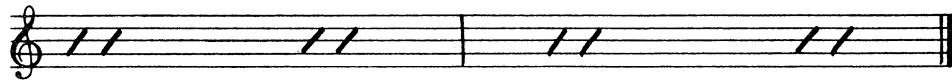
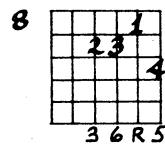
D7



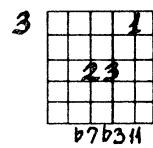
GMA9



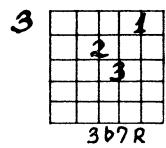
G6



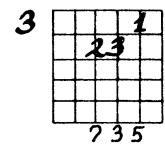
19) Am11



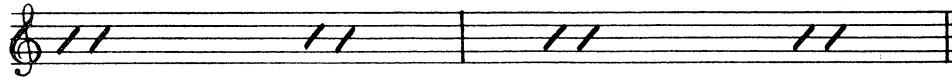
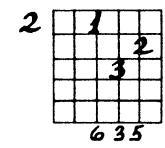
D7



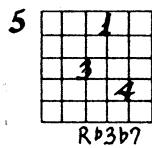
GMA9



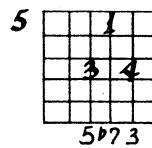
G6



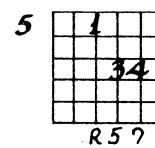
20) Am7



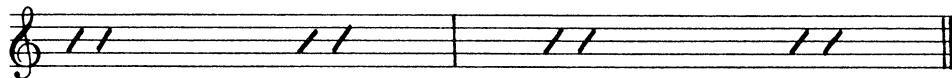
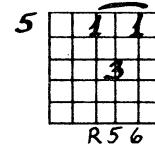
D7



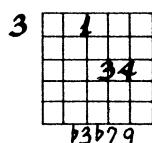
GMA7



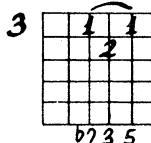
G6



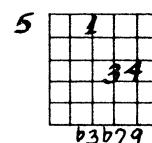
21) Dm9



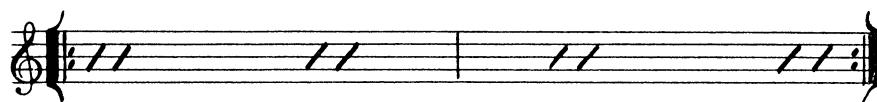
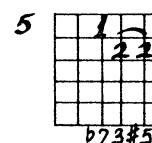
G7



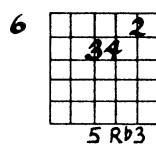
Em9



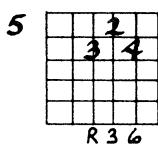
A7(+)5



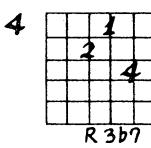
22) Dm



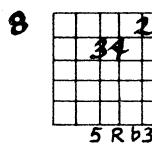
A♭6



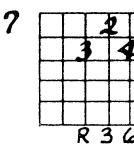
G7



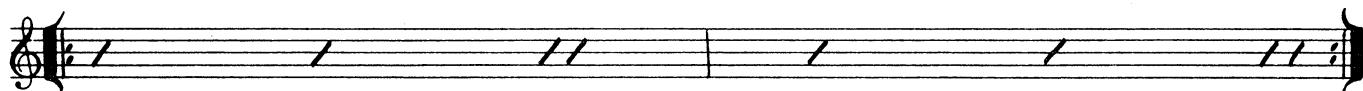
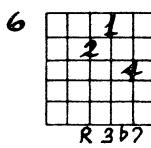
Em



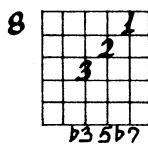
B♭6



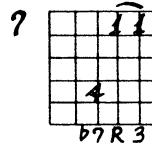
A7



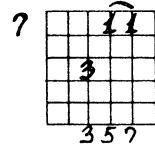
23) Am7



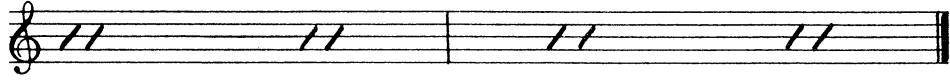
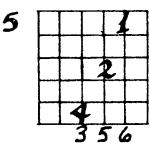
D7



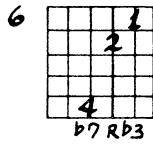
GMA7



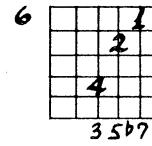
G6



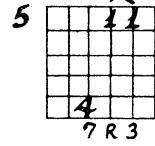
24) Dm7



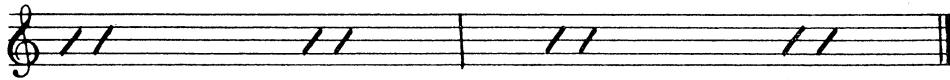
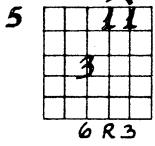
G7



CMA7



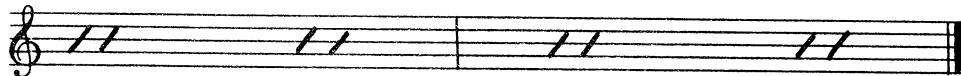
C6



25) A_{m7} D₇ G_{MA7} G₆

8 8 ? ?

b7 R b3 3 5 b7 7 R 3 6 R 3



26) D_{m11} G₇ D_{m11} G₇

3 3 3 3

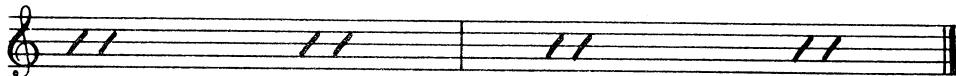
b7 b3 11 3 b7 R b7 b3 11 3 b7 R

VAMP IN D_m

27) D_{m7} G₇ C_{MA7} C₆

5 6 ? 5

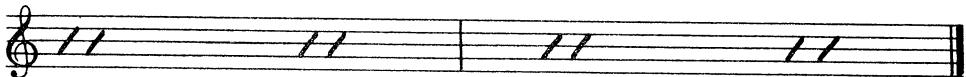
b7 b3 5 5 b7 3 3 5 7 R 3 6



28) A_{m11} D₇ G_{MA9} G

3 3 3 3

R b3 11 5 b7 R 9 3 5 R 3 5

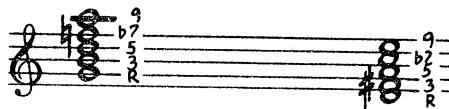


•DOMINANT 9

• Keyboard Analysis:

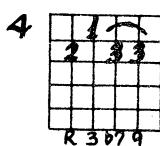
G9

D9

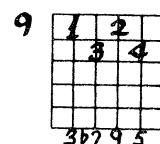


CHORD FORMS

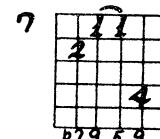
1) D9



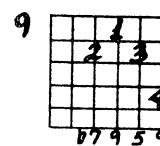
2) D9



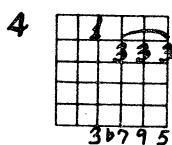
3) G9



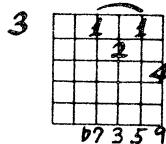
4) D9



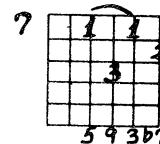
5) D9



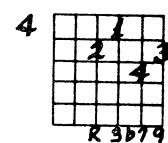
6) G9



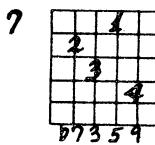
7) D9



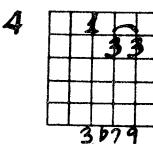
8) G9



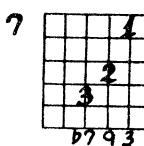
9) G9



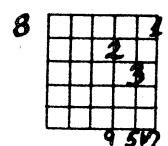
10) D9



11) D9



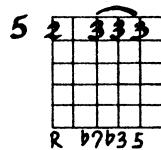
12) D9



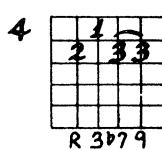
• DOMINANT 9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

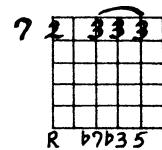
1) Am7



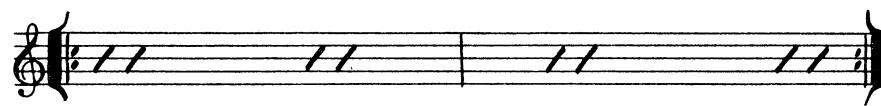
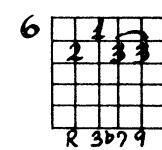
D9



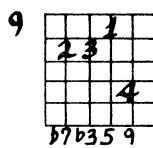
Bm7



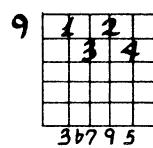
E9



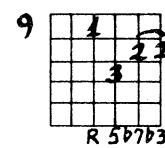
2) Am9



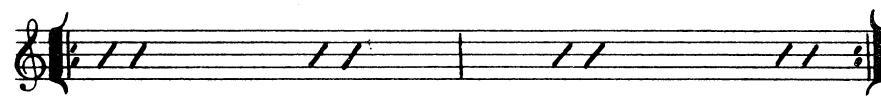
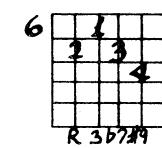
D9



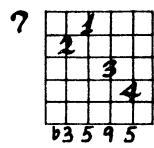
Bm7



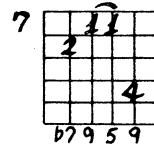
E7(+)9



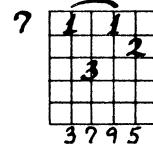
3) Dm9



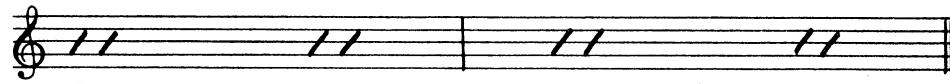
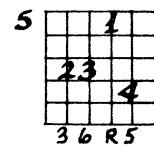
G9



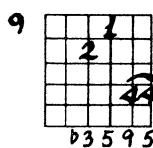
Cm9



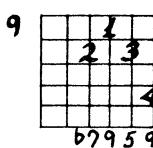
C6



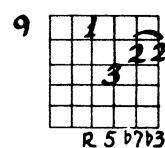
4) Am9



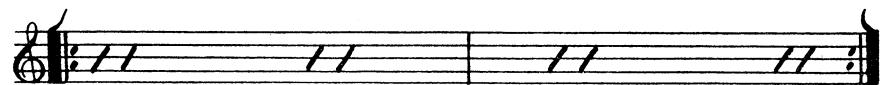
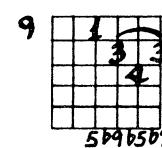
D9



Bm7



E7(-9)

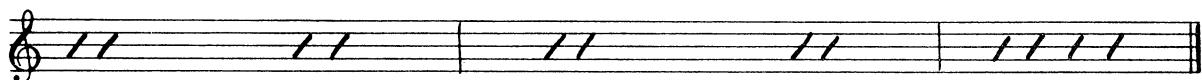


5) Am D9 Bm E9

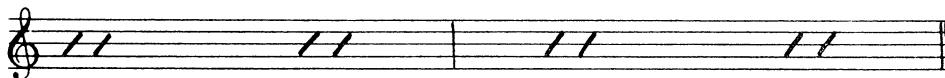


6) Dm? G9 Gm9 C13 FMA?

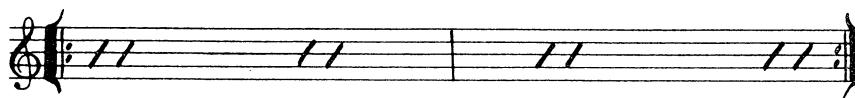
(CYCLE)



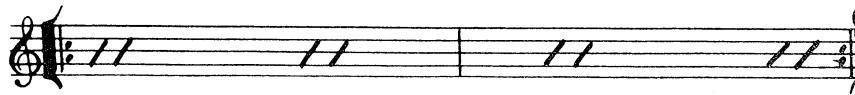
7) Am? D9 GMA? G6



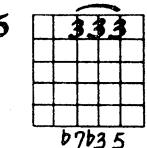
8) Dm? G9 Em? A9

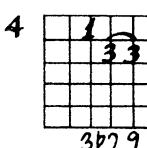


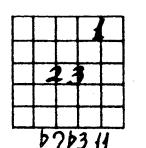
9) Dm9 G9 Em? A?(-9)

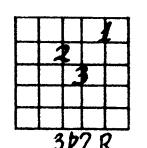


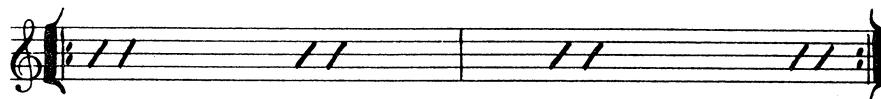
10) **A_m?**

5 

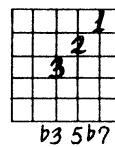
4 

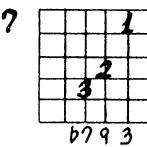
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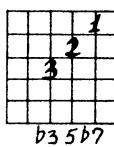
5 

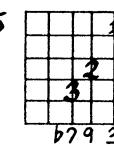


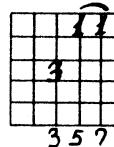
11) **A_m?**

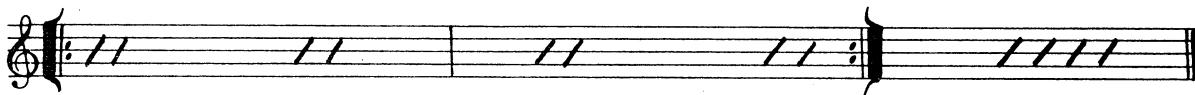
8 

? 

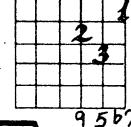
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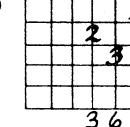
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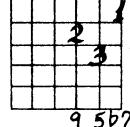
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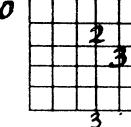


12) **D9**

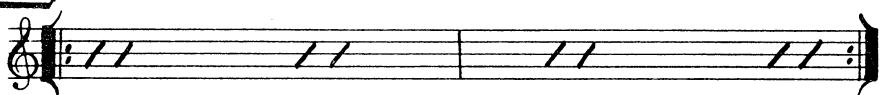
8 

10 

8 

10 

VAMP

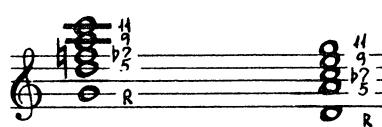


•DOMINANT 11

• Keyboard Analysis:

G11

D11



- • Also called Dom 7sus.
- D11 can be called Am11.
- G11 can be called Dm11.
- Minor 11 chord forms 2, 14 and 20 are not Dom 11. See Minor 11 for examples.

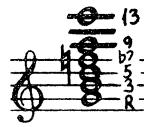
CHORD FORMS

1) D11	2) No Dom11	3) D11	4) G11	5) D11	6) G11
7) G11	8) D11	9) G11	10) D11	11) G11	12) D11
13) G11	14) No Dom11	15) D11	16) G11	17) G11	18) D11
19) D11	20) No Dom11	21) G11	22) D11	23) G11	24) G11

•DOMINANT 13

• Keyboard Analysis:

G13

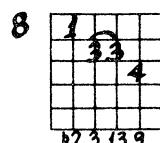


D13

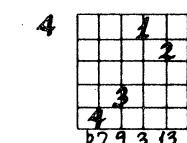


CHORD FORMS

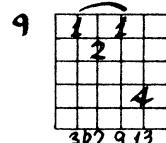
1) **G13**



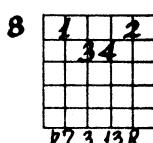
2) **G13**



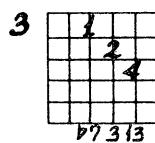
3) **D13**



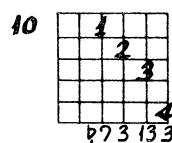
4) **G13**



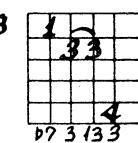
5) **G13**



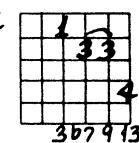
6) **D13**



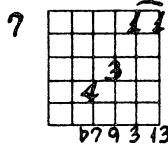
7) **G13**



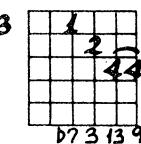
8) **D13**



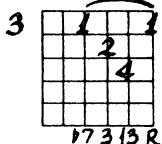
9) **D13**



10) **G13**



11) **G13**



12) **D13**

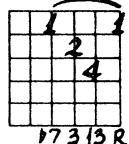


13)



14)

15)



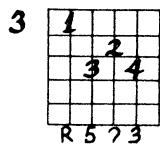
16)



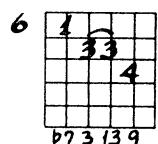
• DOMINANT 13 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

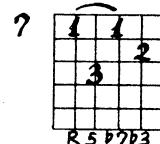
1) CMA⁷



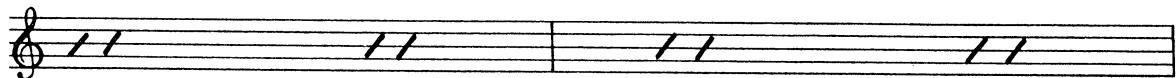
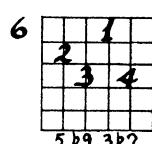
F13



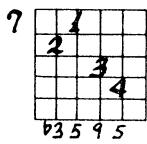
Em7



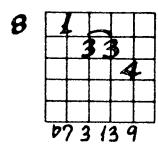
A7(-9)



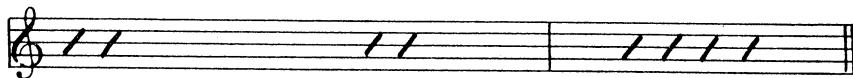
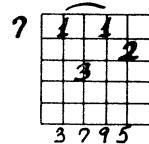
Dm9



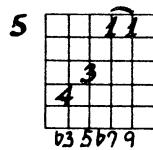
G13



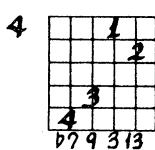
CMA9



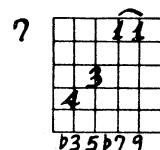
2) Dm9



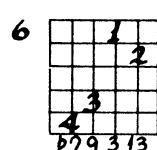
G13



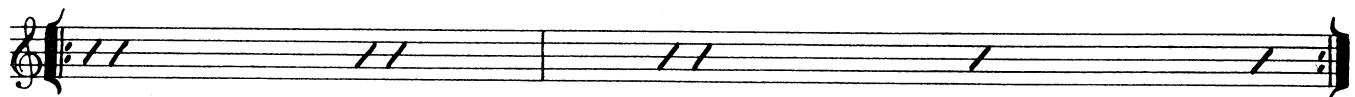
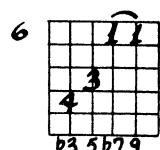
Em9



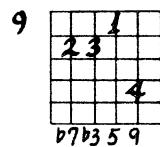
A13



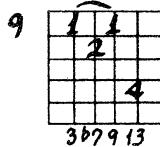
E♭m9



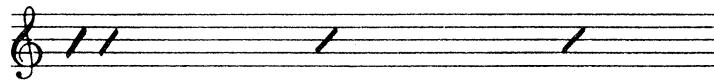
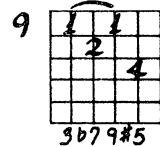
3) Am9



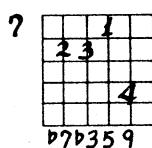
D13



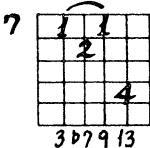
D9(+5)



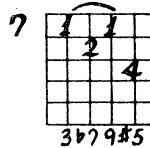
Gm9



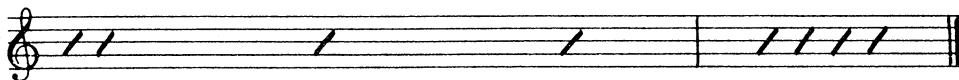
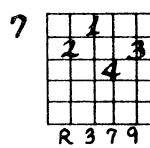
C13



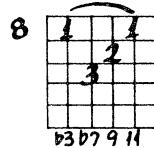
C9(+5)



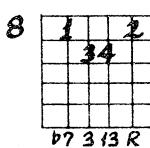
FMA9



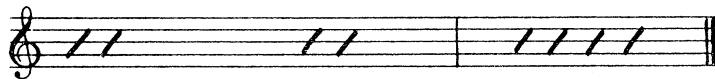
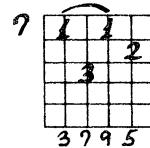
4) Dm11



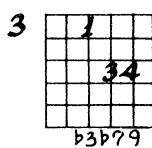
G13



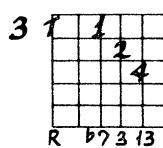
CMA9



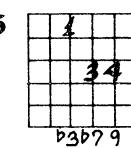
5) Dm9



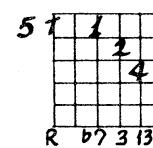
G13 *



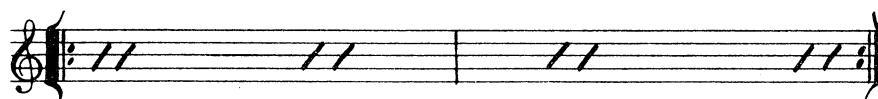
Em9



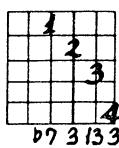
A13 *



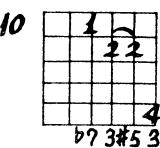
* THUMB OPTIONAL



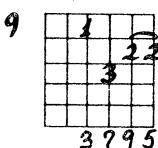
D13



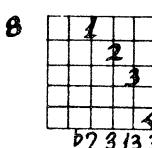
D7(+5)



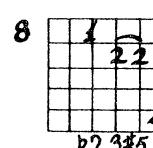
GMA9



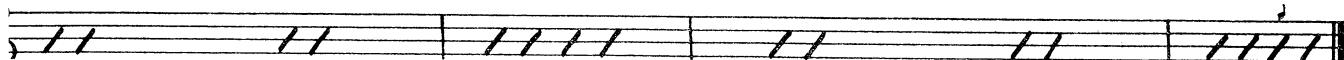
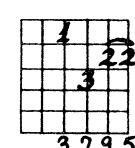
C13



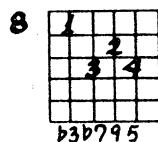
C7(+5)



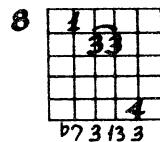
FMA9



7) Dm9



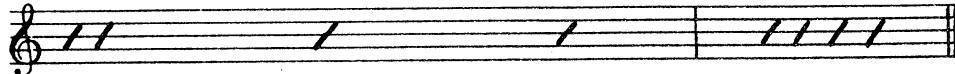
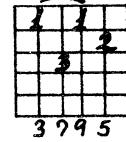
G13



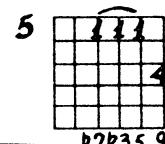
G7(45)



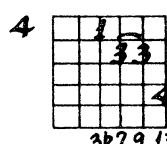
CMA9



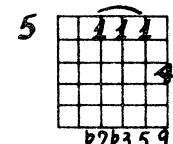
8) Am9



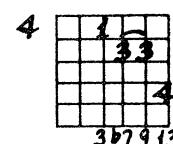
D13



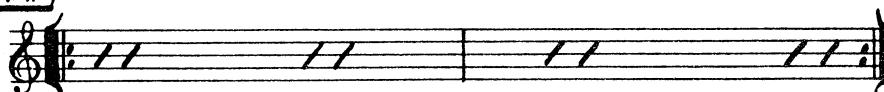
Am9



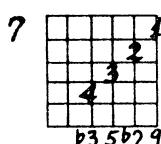
D13



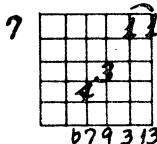
VAMP



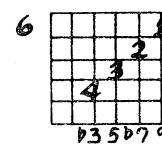
9) Am9



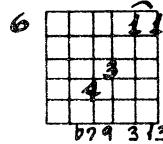
D13



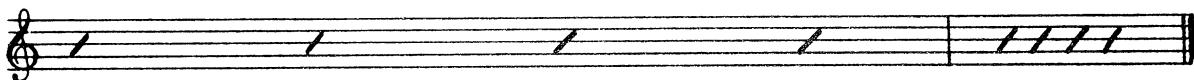
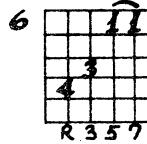
Abm9



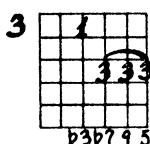
Db13



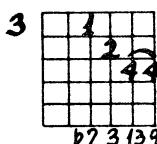
GbMaj7



10) Dm9



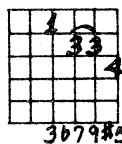
G13



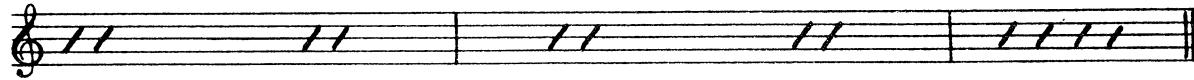
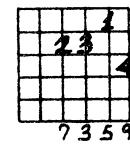
Gm9



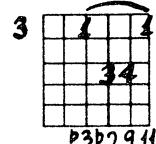
C9(45)



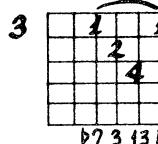
FMA9



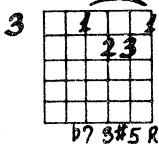
11) Dm11



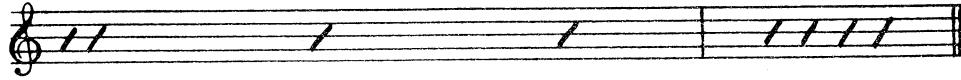
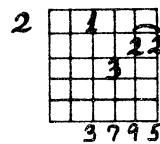
G13



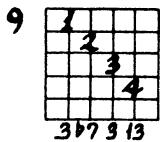
G7(45)



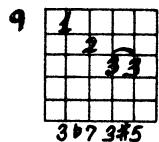
CMA9



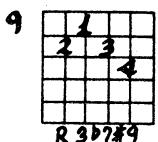
(12) D13



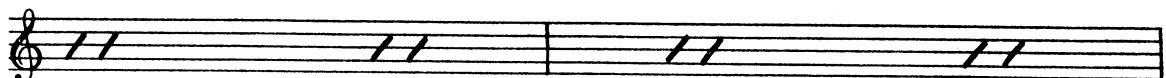
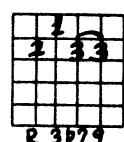
D7(45)



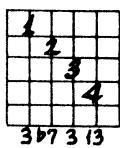
G7(49)



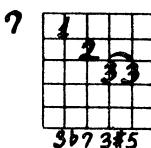
G9



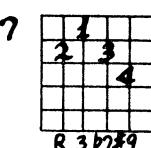
C13



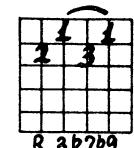
C13(45)



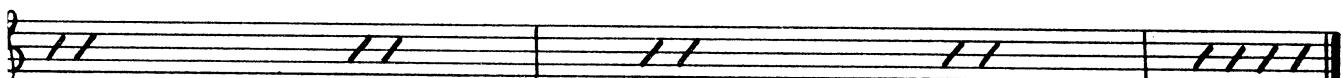
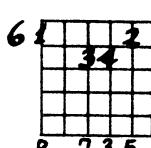
F7(49)



F7(-9)

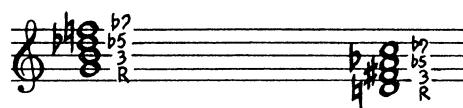


B♭ MA7



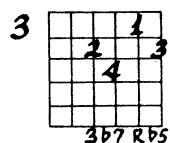
•DOMINANT 7 b 5

• Keyboard Analysis: G7(-5) D7(-5)

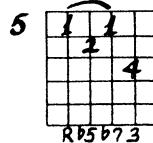


CHORD FORMS

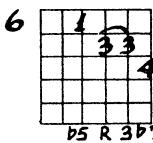
1) D7(-5)



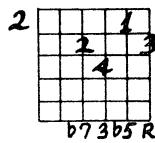
2) D7(-5)



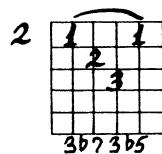
3) D7(-5)



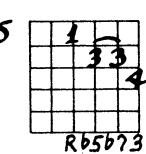
4) G7(-5)



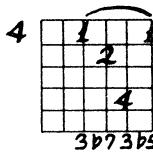
5) G7(-5)



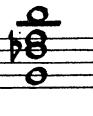
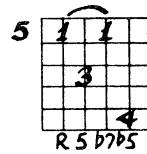
6) G7(-5)



7) D7(-5)



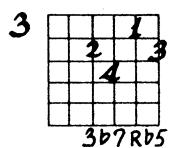
8) D7(-5)



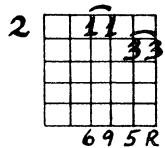
● DOMINANT 7 b5 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

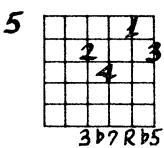
1) D7(-5)



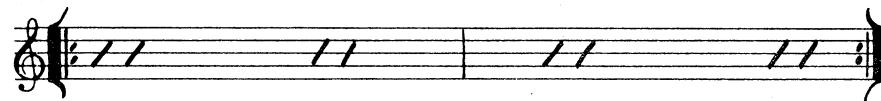
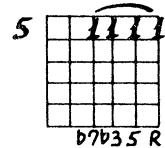
G6/9



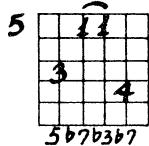
E7(-5)



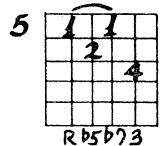
Am7



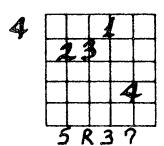
2) Am7



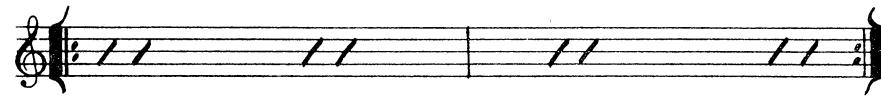
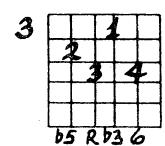
D7(-5)



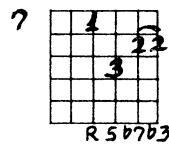
GMA7



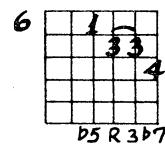
Gdim7



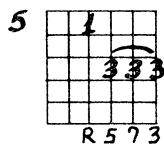
3) Am7



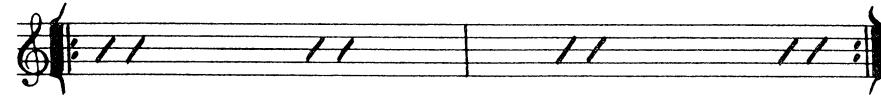
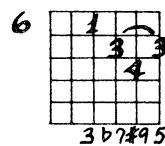
D7(-5)



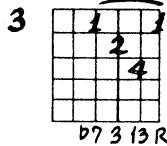
GMA7



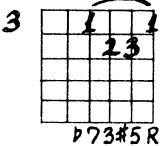
E7(+9)



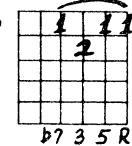
4) G13



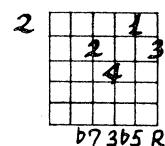
G7(+5)



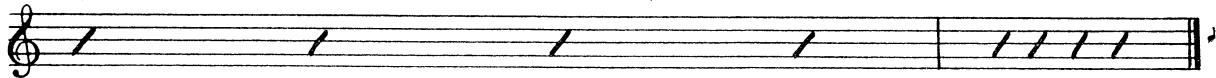
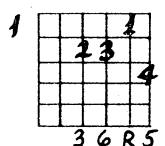
G7



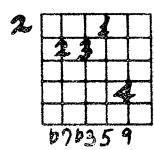
G7(-5)



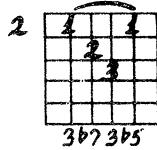
C6



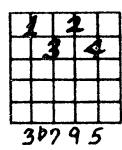
5) Dm9



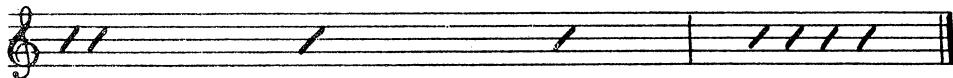
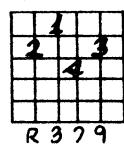
G7(-5)



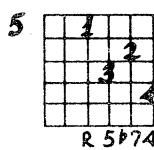
G9



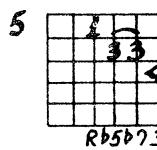
CMA9



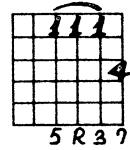
6) Gsus4



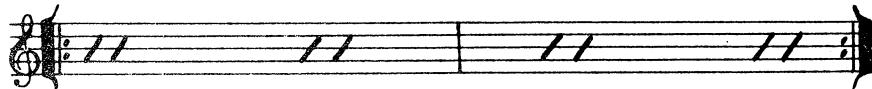
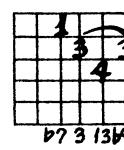
G7(-5)



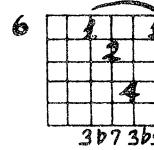
CMA7



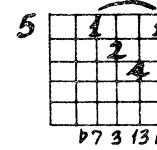
A13(-9)



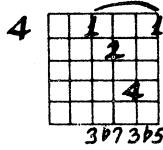
7) E7(-5)



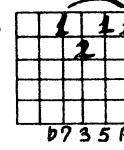
A13



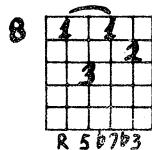
D7(-5)



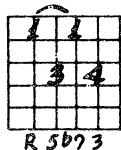
G7



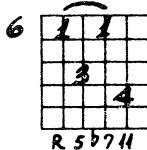
8) Fm9



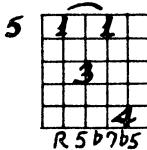
E7



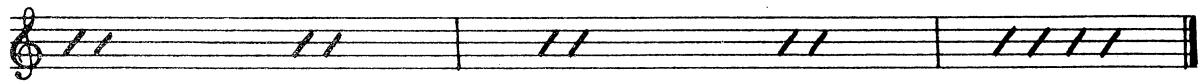
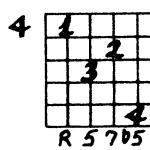
EbM11



D7(-5)



DbMA7(-5)

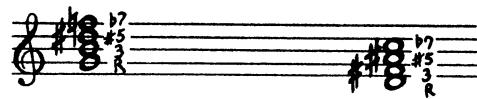


• DOMINANT 7+5

• Keyboard Analysis:

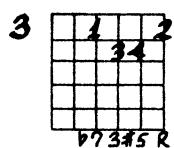
$G7^{(45)}$

$D7^{(45)}$

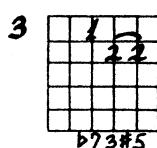


CHORD FORMS

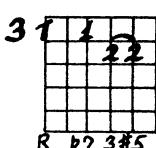
1) $G7^{(45)}$



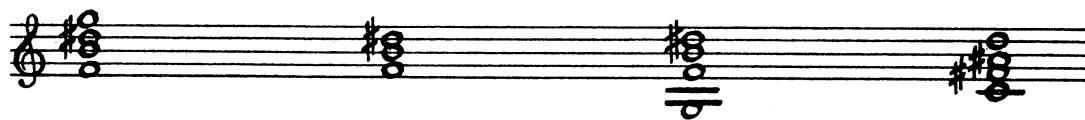
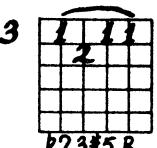
2) $G7^{(45)}$



3) $G7^{(45)}$



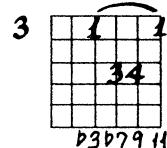
4) $D7^{(45)}$



• DOMINANT 7+5 EXAMPLES

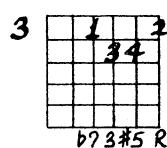
- Have a friend play the root note in the bass in order to hear the complete chord.

1) Dm11



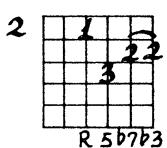
b3 b7 9 11

G7(45)



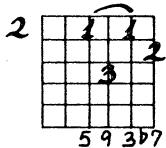
b7 3 #5 R

Em7

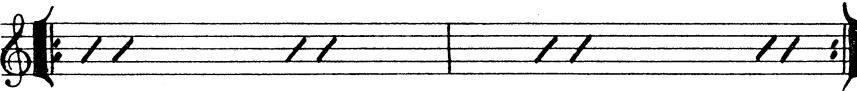


R 5 b7 b3

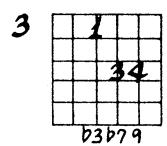
A9



5 9 3 b7

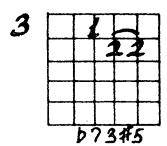


2) Dm9



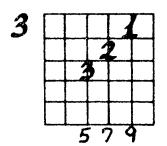
b3 b7 9

G7(45)



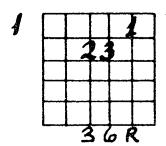
b7 3 #5

CMA9

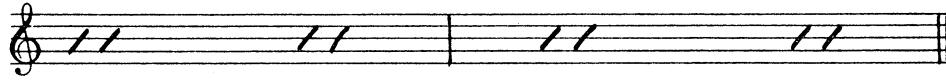


5 7 9

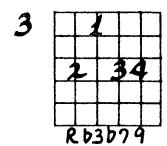
C6



3 6 R

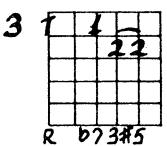


3) Dm9



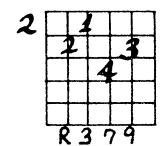
R b3 b7 9

G7(45)



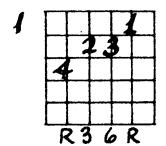
R b7 3 #5

CMA9

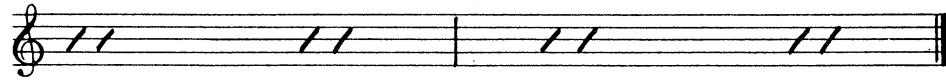


R 3 7 9

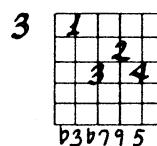
C6



R 3 6 R

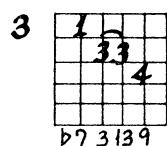


4) Am9



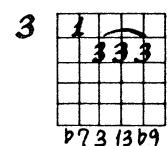
b3 b7 9 5

D13



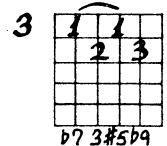
b7 3 13 9

D13(-9)



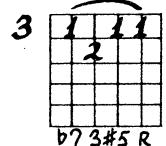
b7 3 13 b9

D7(+5)



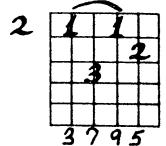
b7 3 #5 b9

D7(45)

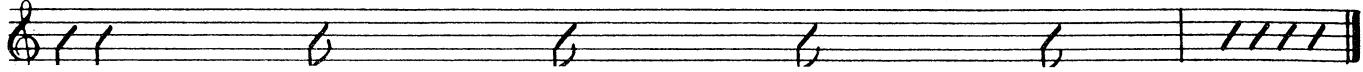


b7 3 #5 R

GMA9



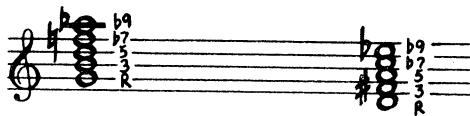
3 7 9 5



•DOMINANT 7 b9

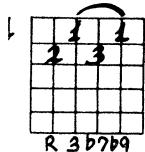
• Keyboard Analysis: G₇(-9)

D₇(-9)

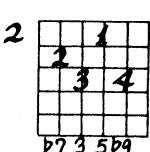


CHORD FORMS

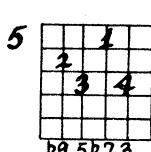
D₇(-9)



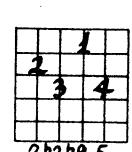
D₇(-9)



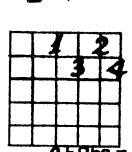
D₇(-9)



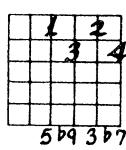
D₇(-9)



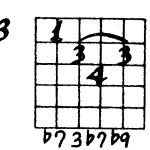
D₇(-9)



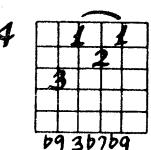
D₇(-9)



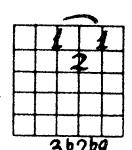
D₇(-9)



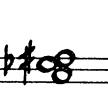
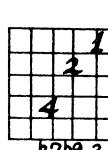
D₇(-9)



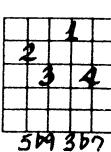
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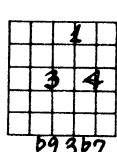
D₇(-9)



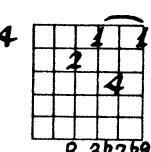
G₇(-9)



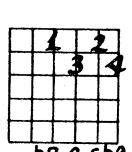
G₇(-9)



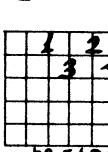
G₇(-9)



G₇(-9)



G₇(-9)

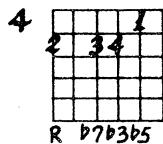


• DOMINANT 7 b9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

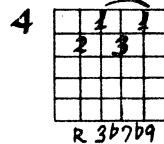
(TAGS)

1) Am7(-5)



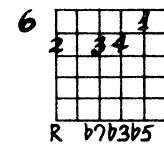
R b7b3b5

D7(-9)



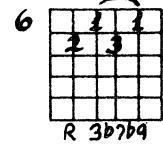
R b7b9

Bm7(-5)

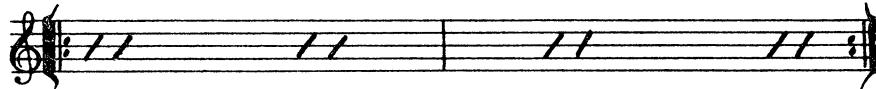


R b7b3b5

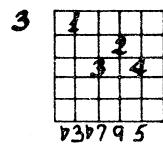
E7(-9)



R b7b9

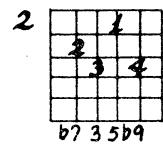


2) Am9



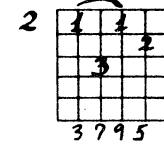
b7b95

D7(-9)



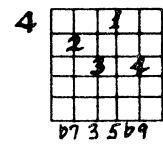
b7 3 5 b9

GMA9

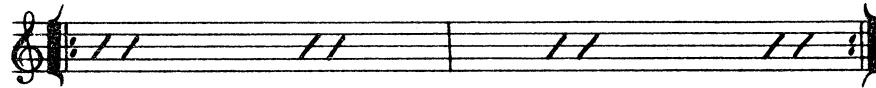


3 7 9 5

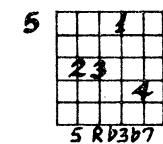
E7(-9)



b7 3 5 b9

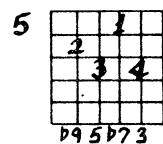


3) Am7



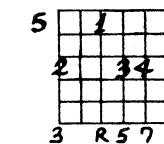
R b7b7

D7(-9)



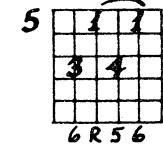
b9 5 b7 3

GMA7

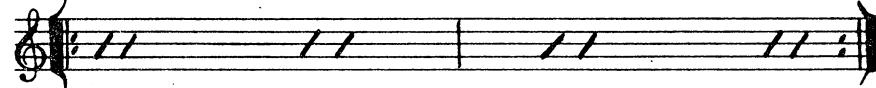


3 R 5 7

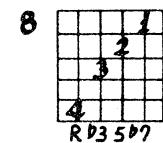
G6



6 R 5 6

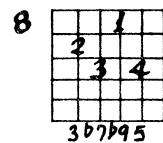


4) Am7



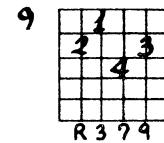
R b3 5 b7

D7(-9)



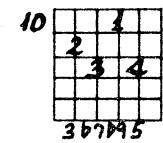
3 b7 b9 5

GMA9

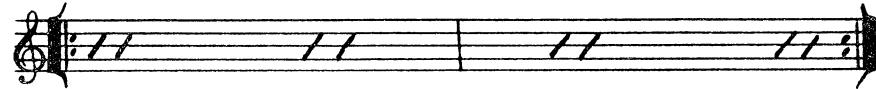


R 3 7 9

E7(-9)



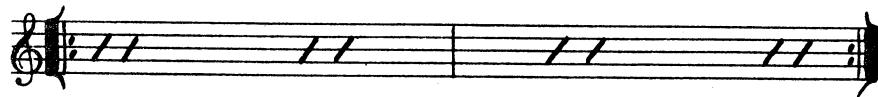
3 b7 b9 5



5) Am9 D7(-9) GMA9 Gdim7

5 4 3 2

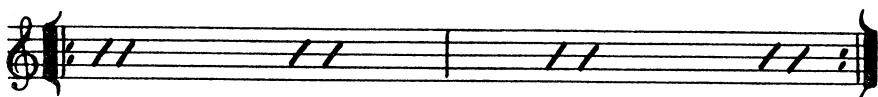
b7b359 3b7b95 7359 6b3b5R



6) Am7 D7(-9) GMA7 E7(-9)

7 7 5 6

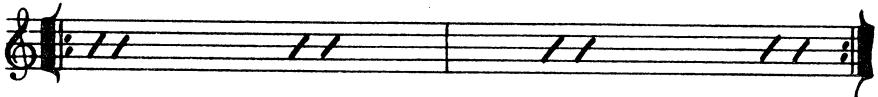
R5b7b3 5b93b7 R573 3b7b95



7) Am9 D7(-9) GMA7 E7

3 3 2 1

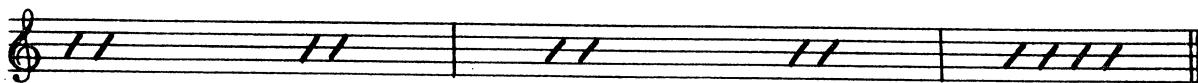
b3b795 b73b7b9 3795 523b7



8) B7 E7(-9) A7 D7(-9) GMA7

7 6 5 4 3

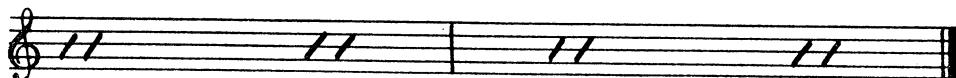
5b735 b93b7b9 5b735 b93b7b9 5735



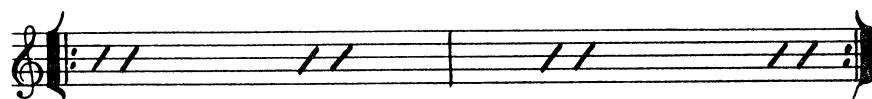
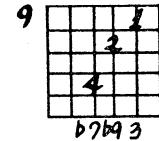
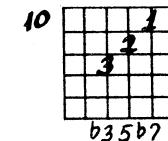
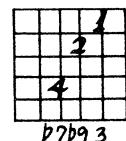
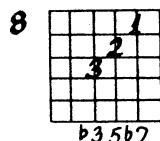
9) Am7 D7(-9) GMA7 G6

5 4 3 2

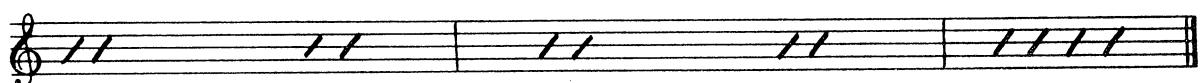
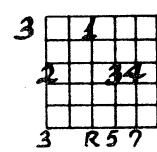
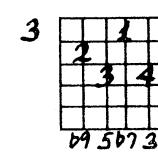
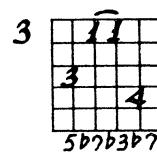
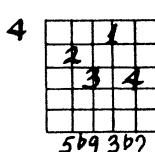
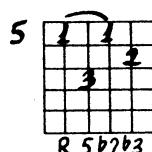
b7b35 3b7b9 735 635



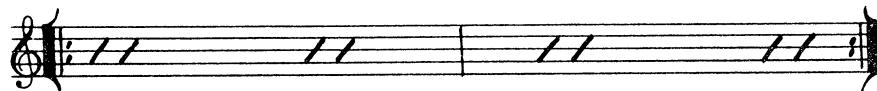
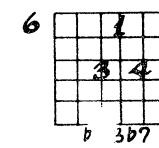
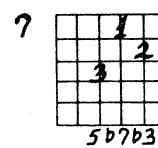
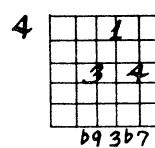
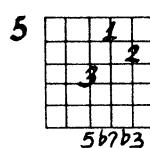
10) A_{m7} D₇₍₋₉₎ B_{m7} E₇₍₋₉₎



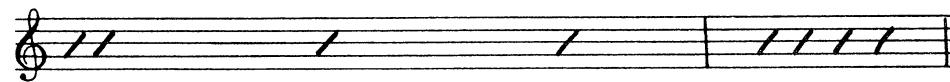
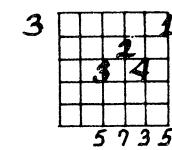
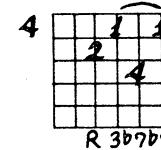
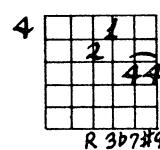
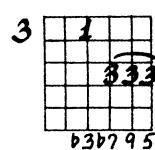
11) D_{m7} G₇₍₋₉₎ C_{m7} C₇₍₋₉₎ F_{MA7}



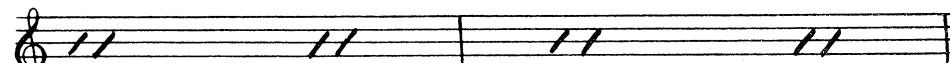
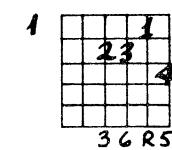
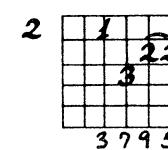
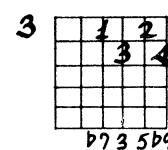
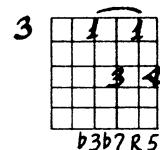
12) D_{m7} G₇₍₋₉₎ E_{m7} A₇₍₋₉₎



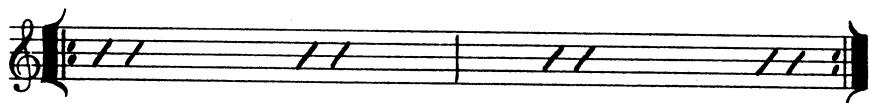
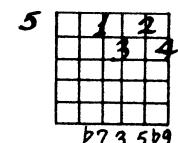
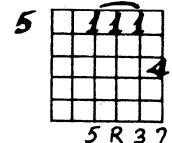
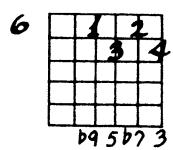
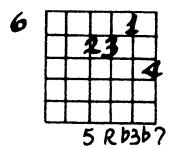
13) D_{m9} G₇₍₊₉₎ G₇₍₋₉₎ C_{MA7}



14) D_{m7} G₇₍₋₉₎ C_{MA9} C₆



15) Dm7 G7(-9) CMA7 A7(-9)



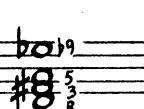
• MAJOR (b9)

• Keyboard Analysis:

GMA⁽⁻⁹⁾



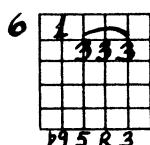
DMA⁽⁻⁹⁾



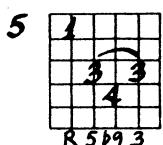
- This chord functions the same as a Dom 7b9 chord.

CHORD FORMS

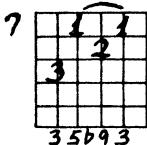
1) D⁽⁻⁹⁾



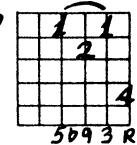
2) D⁽⁻⁹⁾



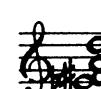
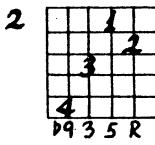
3) D⁽⁻⁹⁾



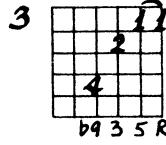
4) D⁽⁻⁹⁾



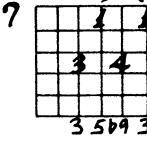
5) D⁽⁻⁹⁾



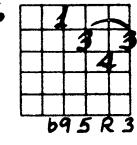
6) G⁽⁻⁹⁾



7) G⁽⁻⁹⁾



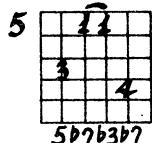
8) G⁽⁻⁹⁾



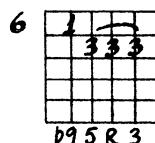
• MAJOR (D9) EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

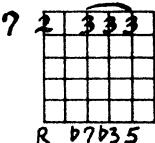
1) Am7



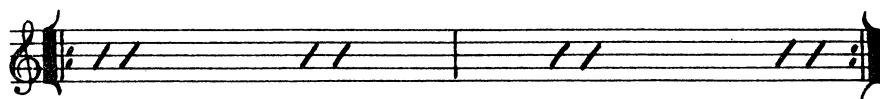
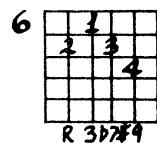
D(-9)



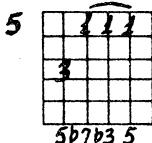
Bm7



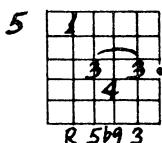
E7(49)



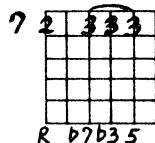
2) Am7



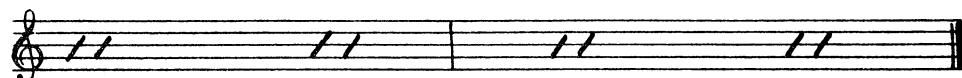
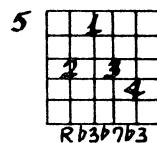
D(-9)



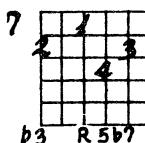
Bm7



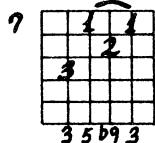
Em7



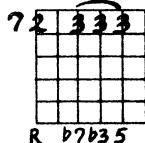
Am7



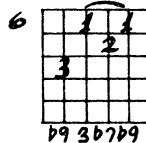
D(-9)



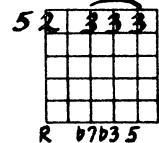
Bm7



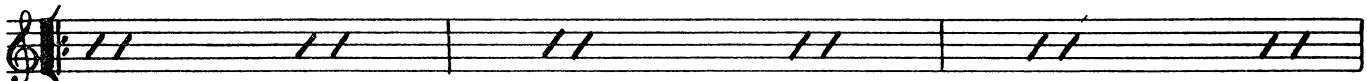
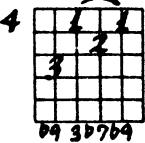
E7(-9)



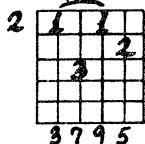
Am7



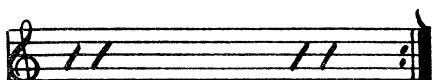
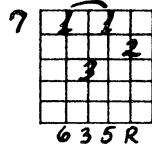
D7(-9)



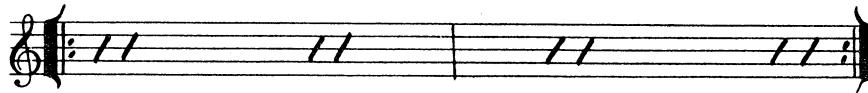
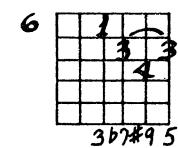
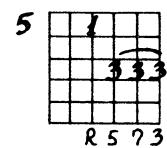
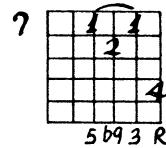
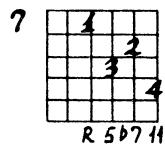
GMA7



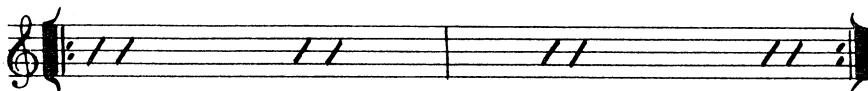
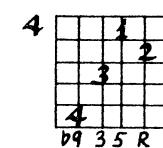
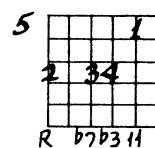
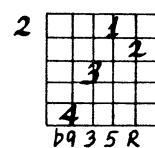
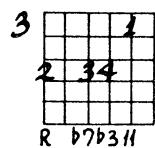
G6



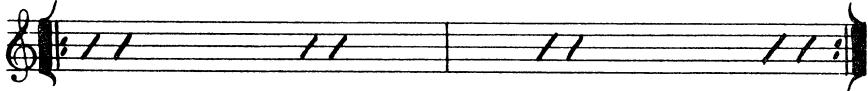
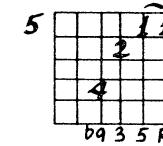
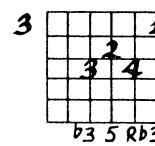
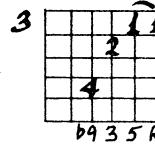
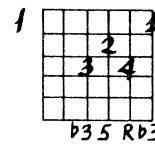
4) Am11 D(-9) GMA7 E7(-9)



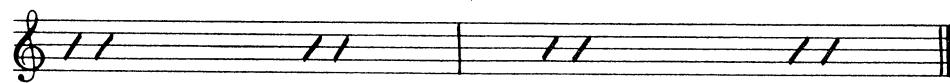
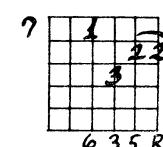
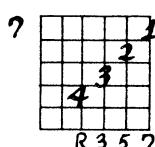
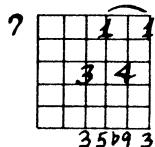
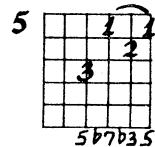
5) Am11 D(-9) Bm11 E(-9)



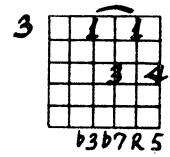
6) Dm G(-9) Em A(-9)



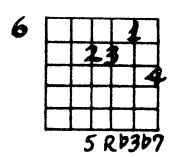
7) Dm7 G(-9) CMA7 C6



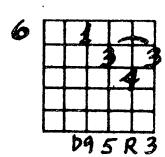
8) Dm7



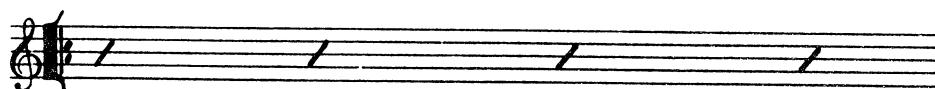
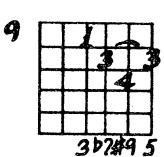
Dm7



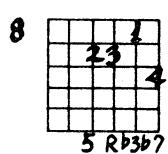
G(-9)



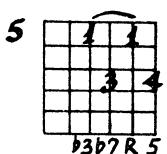
G7(+9)



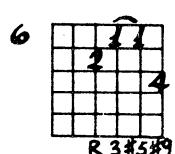
Em7



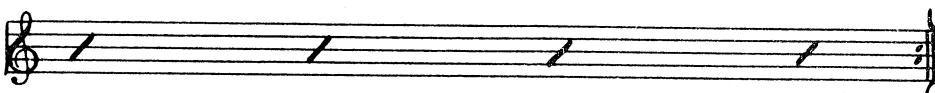
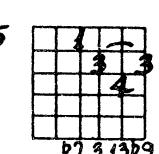
Em7



A7(+9)



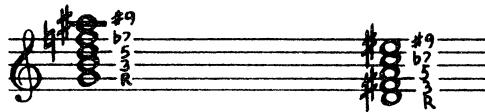
A13(-9)



• DOMINANT 7+9

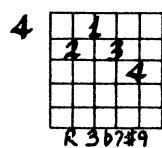
• Keyboard Analysis: $G\gamma^{(+9)}$

$D\gamma^{(+9)}$

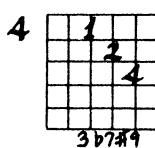


CHORD FORMS

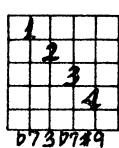
1) $D\gamma^{(+9)}$



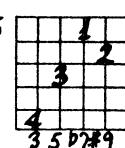
2) $D\gamma^{(+9)}$



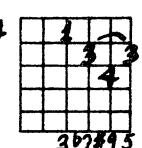
3) $D\gamma^{(+9)}$



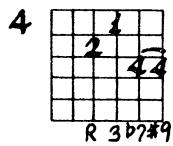
4) $D\gamma^{(+9)}$



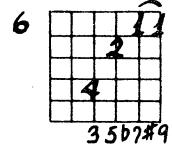
5) $D\gamma^{(+9)}$



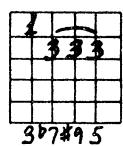
6) $G\gamma^{(+9)}$



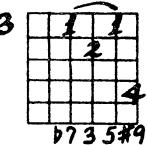
7) $G\gamma^{(+9)}$



8) $G\gamma^{(+9)}$



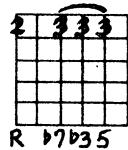
9) $G\gamma^{(+9)}$



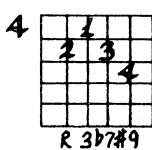
• DOMINANT 7+9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

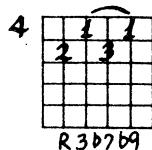
Am7



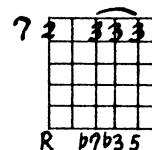
D7(+9)



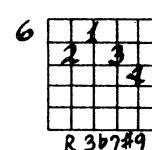
D7(-9)



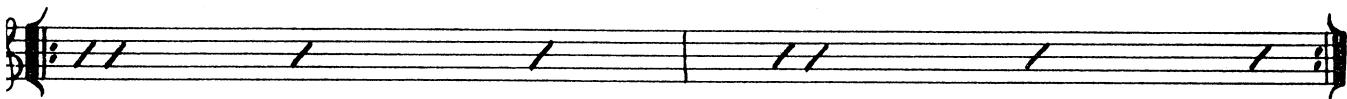
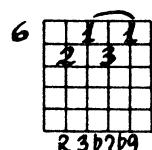
Bm7



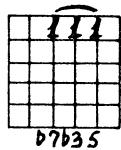
E7(+9)



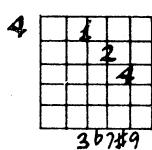
E7(-9)



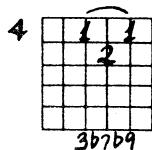
Am7



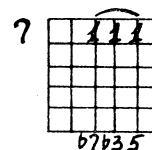
D7(+9)



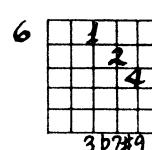
D7(-9)



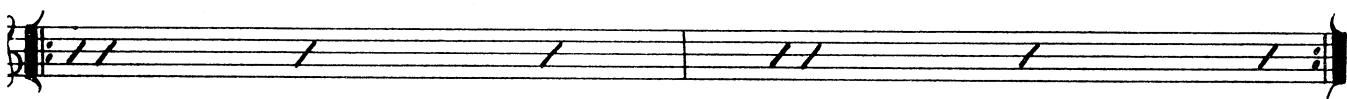
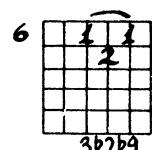
Bm7



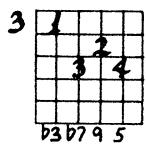
E7(+9)



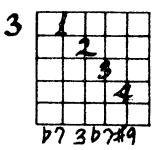
E7(-9)



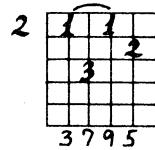
3) **Am9**



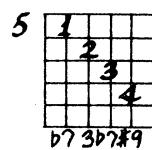
D7(+9)



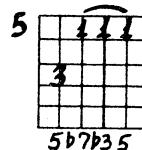
GMA9



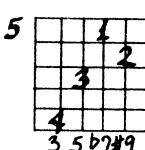
E7(+9)



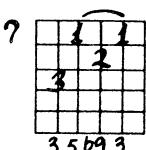
4) **Am7**



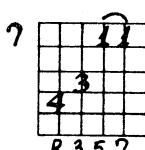
D7(+9)



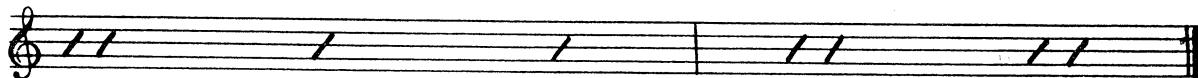
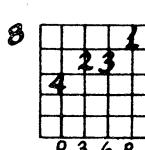
D(-9)



GMA7



G6



5) **A_m7** **D₇(+9)** **D₇(-9)** **GMA9** **E(-9)**

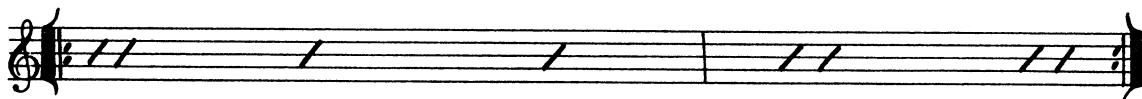
5 b7b35 R

4 3b7#95

4 3b7b95

3 7359

3 b95R3



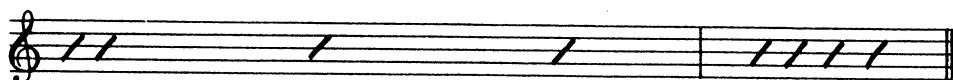
6) **Dm9** **G₇(+9)** **G₇(-9)** **CMA9**

3 b3b795

4 R3b7#9

4 R3b7b9

2 3795



7) **Dm7** **G₇(+9)** **Cm7** **F₇(+9)** **B_bMA7**

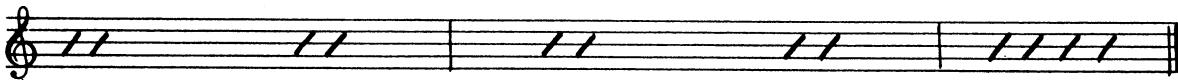
6 b7Rb3

6 35b7#9

4 b7Rb3

4 35b7#9

5 3795



8) **G₇(+9)** **G₇(-9)** **G13(-9)** **G(-9)** **C**

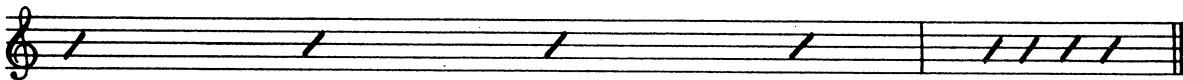
2 37#95

5 5b9b5b7

8 b7313b9

11 b95R3

10 3R5R



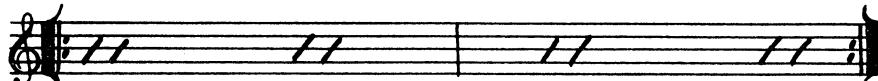
9) **Dm7** **G₇(+9)** **Em7** **A₇(+9)**

3 b3b7R5

3 b735#9

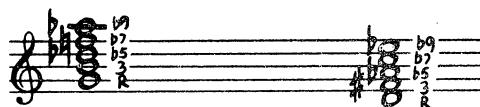
5 b3b7R5

5 b735#9



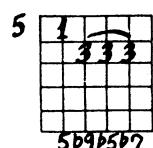
• DOMINANT 7 b5 b9

• Keyboard Analysis: G7(- \natural) D7(- \flat)

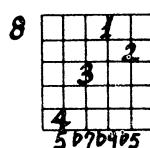


CHORD FORMS

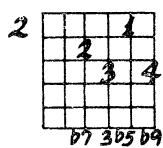
1) G7(- \natural)



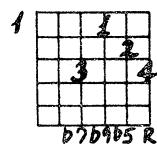
2) D7(- \flat)



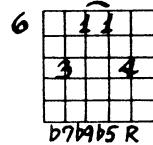
3) G7(- \flat)



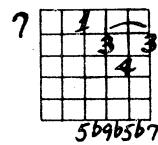
4) G7(- \flat)



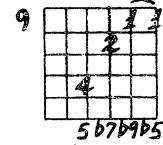
5) G7(- \flat)



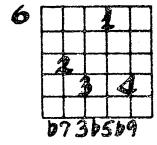
6) D7(- \flat)



7) G7(- \flat)



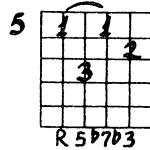
8) G7(- \flat)



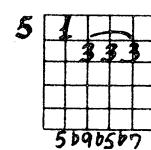
• DOMINANT 7 b5 b9 EXAMPLES

- • Have a friend play the root note in the bass in order to hear the complete chord.

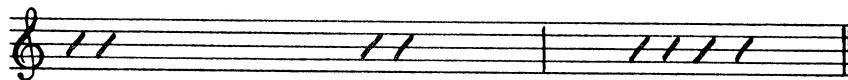
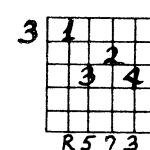
1) Dm7



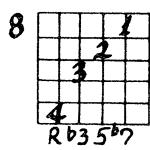
G7(-5)



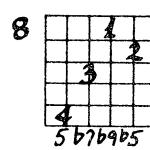
CMA7



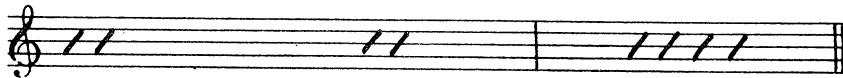
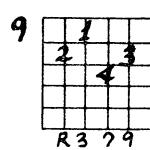
2) Am7



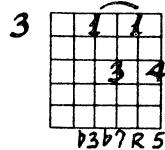
D7(-5)



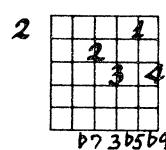
GMA9



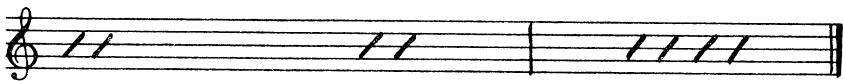
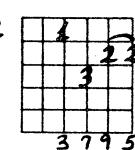
3) Dm7



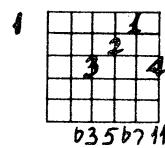
G7(-5)



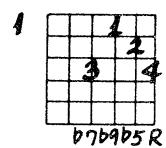
CMA9



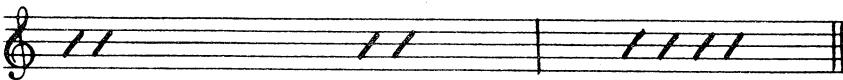
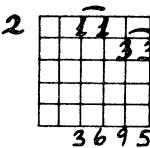
4) Dm11



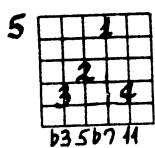
G7(-5)



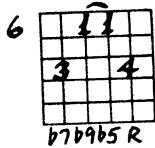
CMA6/9



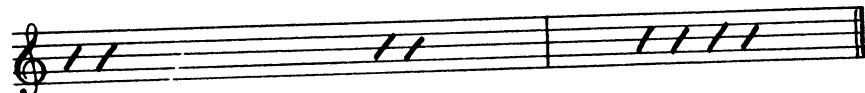
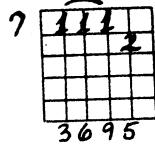
5) Dm11



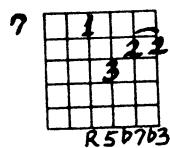
G7(-9)



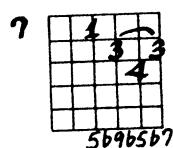
CMA6/9



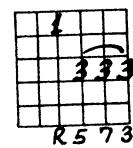
6) Am7



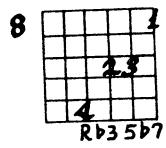
D7(-9)



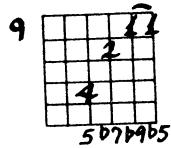
GMA7



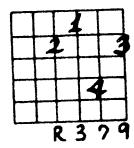
7) Dm7



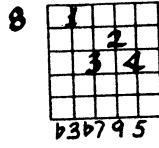
G7(-9)



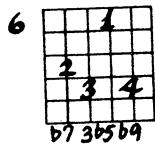
CMA9



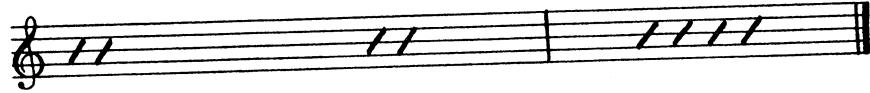
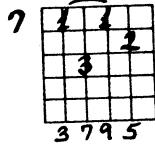
8) Dm9



G7(-9)



CMA9



• DOMINANT 7 b5+9

• Keyboard Analysis: G7($\frac{5}{9}$) D7($\frac{5}{9}$)

The image shows two keyboard diagrams. The left diagram is for G7($\frac{5}{9}$) and the right is for D7($\frac{5}{9}$). Both are in G major (one sharp) and show the notes G, B, D, F#, A, C, E, G. The left diagram has a circled 5 above the F# note, and the right diagram has a circled 5 above the A note.

CHORD FORMS

1) D7($\frac{5}{9}$) 2) D7($\frac{5}{9}$)

Two guitar chord diagrams for D7($\frac{5}{9}$). The left diagram is in first position (fret 9) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. The right diagram is in fourth position (fret 4) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below each diagram is a string diagram with notes 3, b7, 7, #9, b5.

Two keyboard diagrams for D7($\frac{5}{9}$) in G major. The left diagram shows notes 3, b7, 7, #9, b5. The right diagram shows notes 3, b7, 7, #9, b5.

DOMINANT 7 b5+9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

1) Am9

Guitar chord diagram for Am9 in first position (fret 9) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes b7, b3, 5, 9.

D7($\frac{5}{9}$)

Guitar chord diagram for D7($\frac{5}{9}$) in first position (fret 9) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes 3, b7, #9, b5.

GMA9

Guitar chord diagram for GMA9 in first position (fret 9) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes R, 3, 7, 9.

E9(+11)

Guitar chord diagram for E9(+11) in first position (fret 11) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes 3, b7, 9, #11.

A horizontal keyboard diagram showing the notes for Am9, D7($\frac{5}{9}$), GMA9, and E9(+11) in G major. The notes are grouped by vertical lines: Am9 (b7, b3, 5, 9), D7($\frac{5}{9}$) (3, b7, 7, #9, b5), GMA9 (R, 3, 7, 9), and E9(+11) (3, b7, 9, #11).

2) Am9

Guitar chord diagram for Am9 in second position (fret 5) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes b7, b3, 5, 9.

D7($\frac{5}{9}$)

Guitar chord diagram for D7($\frac{5}{9}$) in second position (fret 4) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes 3, b7, #9, b5.

GMA9

Guitar chord diagram for GMA9 in second position (fret 5) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes R, 5, 7, 9.

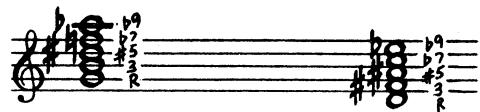
E9(+11)

Guitar chord diagram for E9(+11) in second position (fret 6) with fingers 1, 2, 3, 4 over strings 1, 2, 3, 4 respectively. Below is a string diagram with notes 3, b7, 9, #11.

A horizontal keyboard diagram showing the notes for Am9, D7($\frac{5}{9}$), GMA9, and E9(+11) in G major. The notes are grouped by vertical lines: Am9 (b7, b3, 5, 9), D7($\frac{5}{9}$) (3, b7, 7, #9, b5), GMA9 (R, 3, 7, 9), and E9(+11) (3, b7, 9, #11).

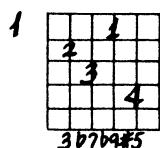
• DOMINANT 7+5 b9

- Keyboard Analysis: $G7(\frac{+5}{-9})$ $D7(\frac{+5}{-9})$

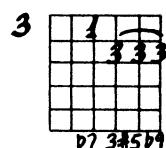


CHORD FORMS

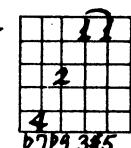
1) $G7(\frac{+5}{-9})$



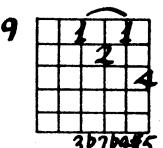
2) $G7(\frac{+5}{-9})$



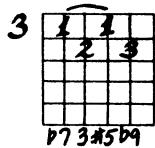
3) $G7(\frac{+5}{-9})$



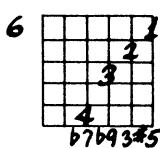
4) $G7(\frac{+5}{-9})$



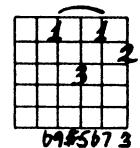
5) $D7(\frac{+5}{-9})$



6) $D7(\frac{+5}{-9})$



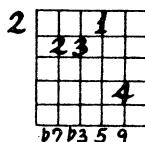
7) $G7(\frac{+5}{-9})$



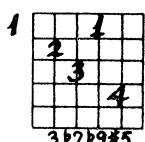
• DOMINANT 7+5 \flat 9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

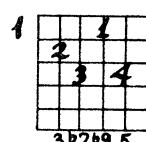
1) Dm9



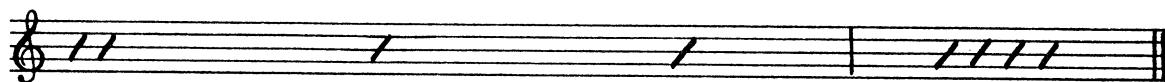
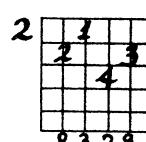
G7(+5)



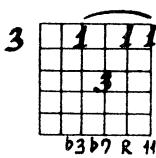
G7(-9)



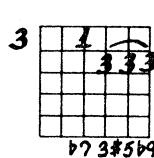
CMA9



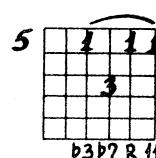
2) Dm11



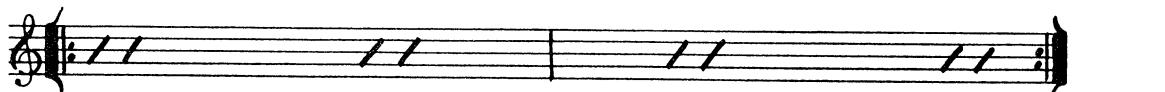
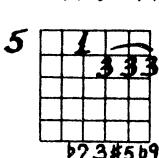
G7(+5)



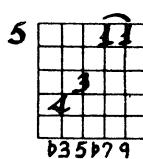
Em11



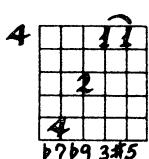
A7(+5)



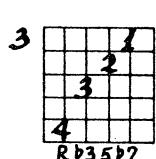
3) Dm9



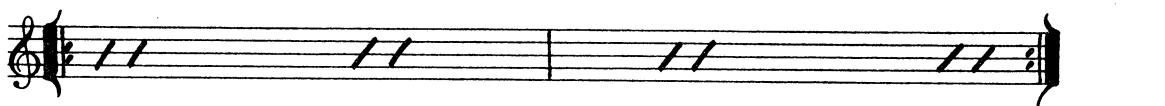
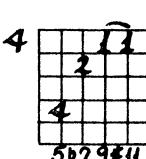
G7(+5)



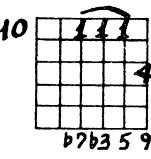
Em7



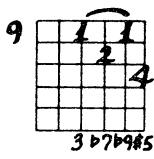
A9(+11)



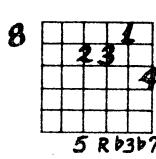
4) Dm9



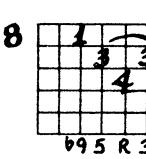
G7(+5)



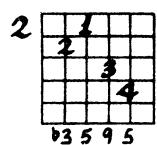
Em7



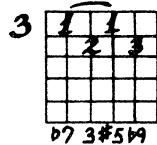
A(-9)



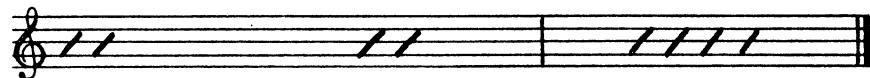
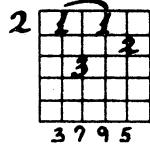
5) Am9



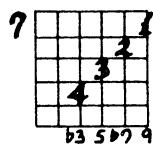
D7(+5)



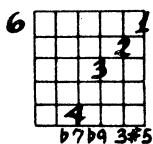
GMA?



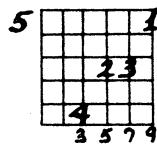
6) Am7



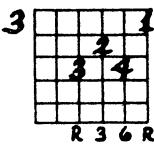
D7(+5)



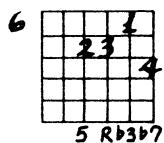
GMA9



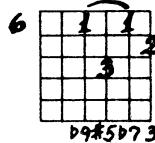
G6



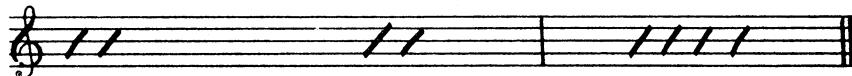
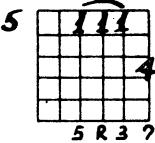
7) Dm7



G7(+5)



CMA?

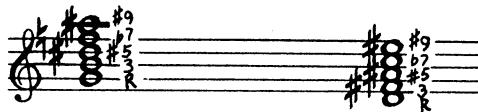


• DOMINANT 7+5+9

• Keyboard Analysis:

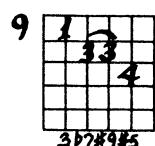
$G7(\frac{+5}{+9})$

$D7(\frac{+5}{+9})$

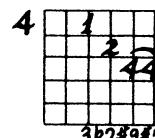


CHORD FORMS

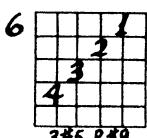
1) $D7(\frac{+5}{+9})$



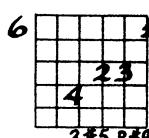
2) $D7(\frac{+5}{+9})$



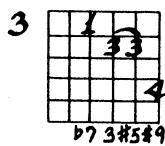
3) $D7(\frac{+5}{+9})$



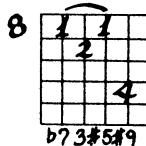
4) $G7(\frac{+5}{+9})$



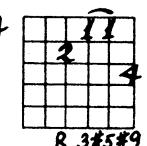
5) $G7(\frac{+5}{+9})$



6) $G7(\frac{+5}{+9})$



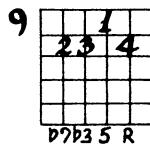
7) $G7(\frac{+5}{+9})$



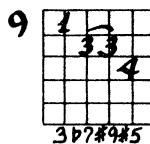
• DOMINANT 7+5+9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

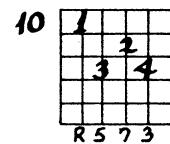
1) Am7



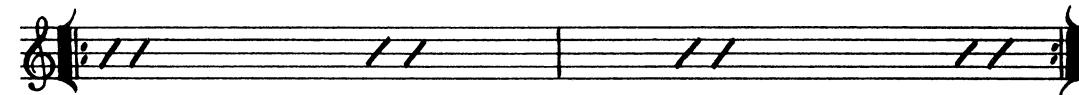
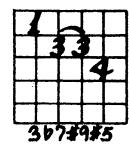
D7(±9)



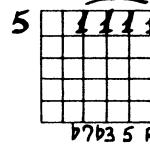
GMA7



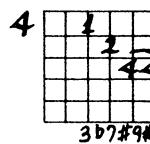
E7(±9)



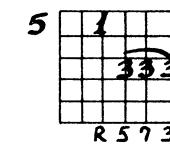
2) Am7



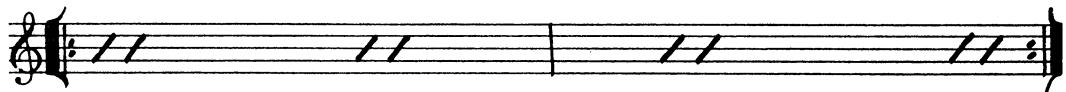
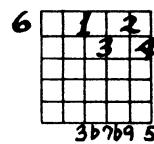
D7(±9)



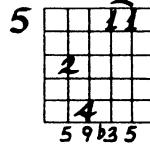
GMA7



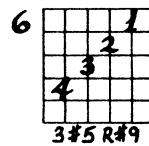
E7(±9)



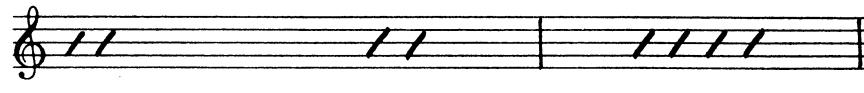
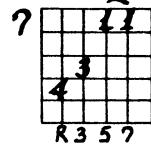
3) Am9



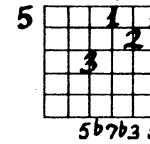
D7(±9)



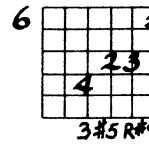
GMA7



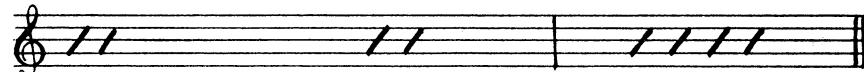
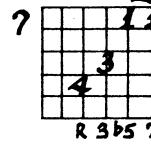
4) Dm7



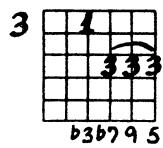
G7(±9)



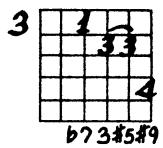
CMA7(-5)



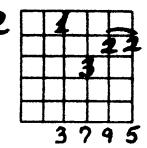
5) Dm9



G7(45)
49

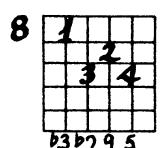


CMA9

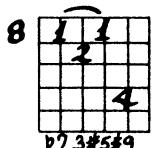


A musical staff consisting of a treble clef, five horizontal lines, and five spaces. The first measure contains two vertical strokes in the first space. The second measure contains two vertical strokes in the second space. A vertical bar line separates the measures. The third measure contains five vertical strokes in the first space.

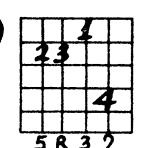
6) Dm9



G7(45)

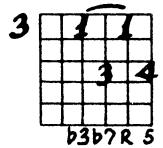


CMA?

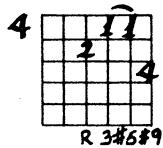


A musical staff consisting of five horizontal lines. A treble clef is positioned at the beginning. The first measure contains two vertical strokes. The second measure contains one vertical stroke. The third measure contains four vertical strokes. The fourth measure contains three vertical strokes. A vertical bar line with a repeat sign is located after the fourth measure.

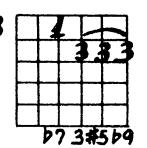
?) Dm?



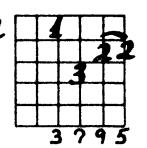
G7(49)



G7(45)
-9



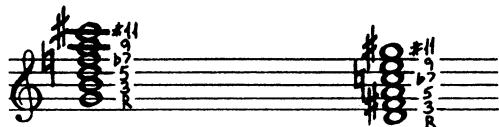
CMA?



A musical staff consisting of five horizontal lines and four spaces. A treble clef is positioned at the beginning. The first measure contains two vertical tick marks. The second measure contains one vertical tick mark. The third measure contains one vertical tick mark. The fourth measure contains six vertical tick marks. The fifth measure contains a double bar line with repeat dots on both sides.

• DOMINANT 9+11 (b5)

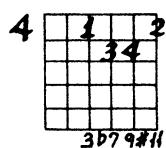
• Keyboard Analysis: G9(+11) D9(+11)



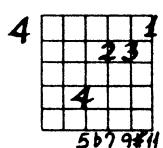
• • May be considered Dom9b5

CHORD FORMS

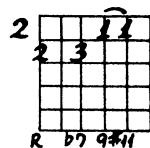
1) D9(+11)



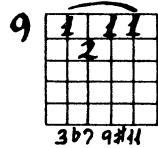
2) D9(+11)



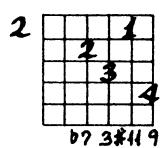
3) G9(+11)



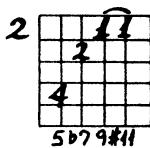
4) D9(+11)



5) G9(+11)



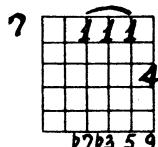
6) G9(+11)



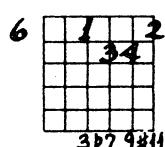
• DOMINANT 9+11(♭5) EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

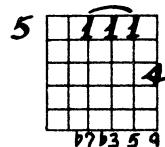
1) Bm9



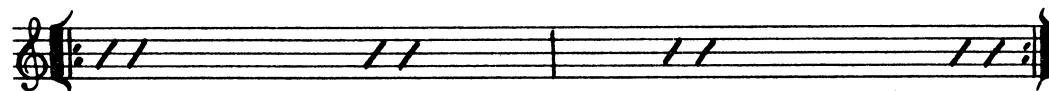
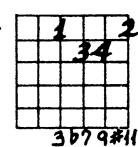
E9(+)11)



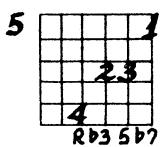
Am9



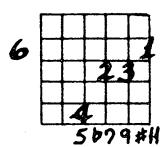
D9(+)11)



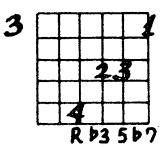
2) Bm7



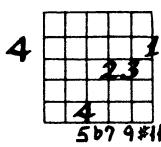
E9(+)11)



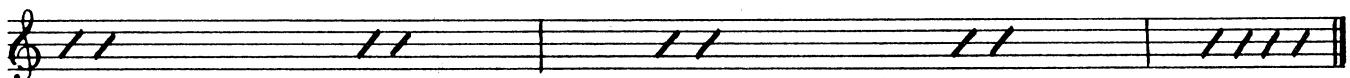
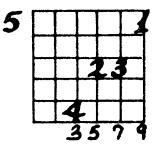
Am7



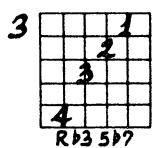
D9(+)11)



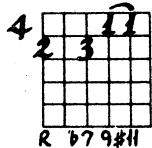
GMA9



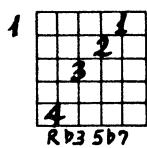
3) Em7



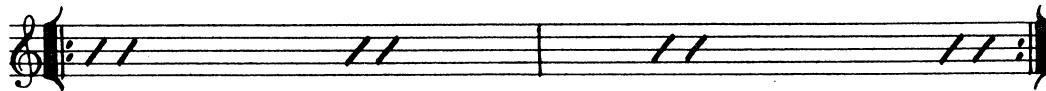
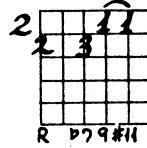
A9(+)11)



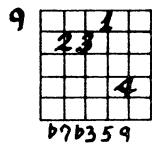
Dm7



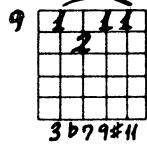
G9(+)11)



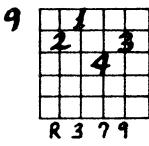
4) Am9



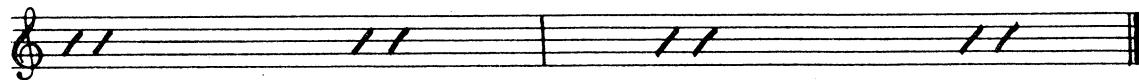
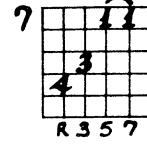
D9(+)11)



GMA9



GMA?



5) Dm7

3 1 1
3 4
b3 b7 R 5

2 2 1
3 4
b7 3 #11 9

2 1 2 2
3 3
3 7 9 5

1 2 3 1
4
3 6 R 5

6) Dm7

1 1 1
3 2
4
R b3 5 b7

2 2 1
4
5 b7 9 #11

3 1 2
4
R b3 5 b7

4 2 1
4
5 b7 9 #11

Dm9

3 1 1
2 3 4
R b3 b7 9

G7(-9)

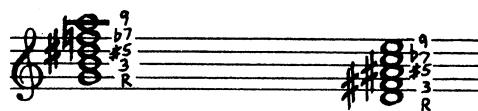
4 1 1
2 3 4
5 b9 3 b7

CMA9

7 1 1
2 3 2
3 3
3 7 9 5

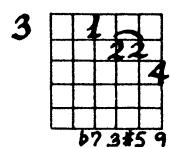
• DOMINANT 9+5

• Keyboard Analysis: $G_9^{(+5)}$ $D_9^{(+5)}$

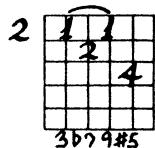


CHORD FORMS

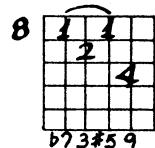
1) $G_9^{(+5)}$



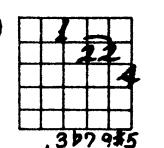
2) $G_9^{(+5)}$



3) $G_9^{(+5)}$



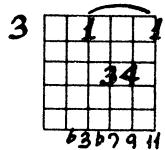
4) $G_9^{(+5)}$



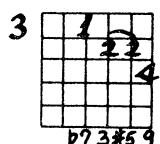
• DOMINANT 9+5 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

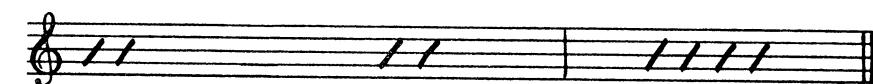
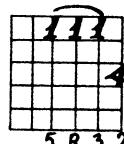
1) Dm11



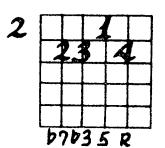
G9(45)



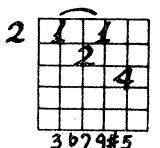
CMA?



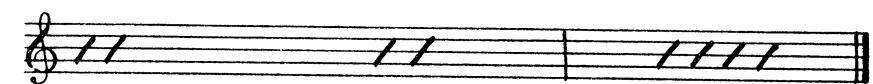
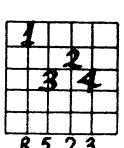
2) Dm7



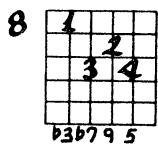
G9(45)



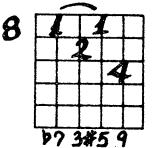
CMA?



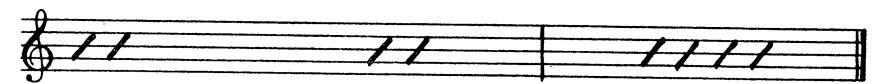
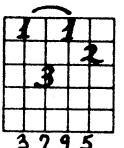
3) Dm9



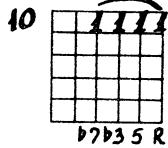
G9(45)



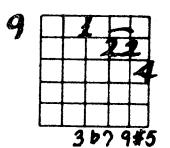
CMA9



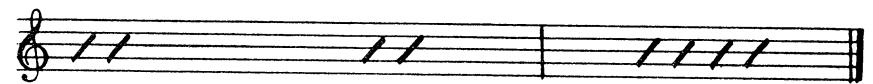
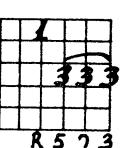
4) Dm7



G9(45)



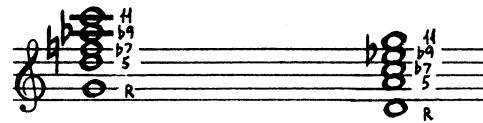
CMA?



• DOMINANT 11^b9

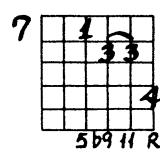
• Keyboard Analysis: G₁₁(-9)

D₁₁(-9)

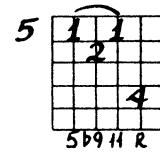


CHORD FORMS

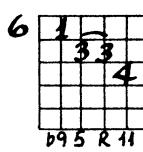
1) D₁₁(-9)



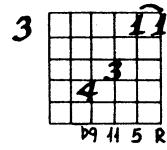
2) G₁₁(-9)



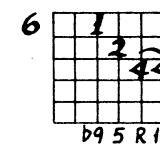
3) D₁₁(-9)



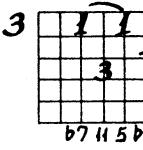
4) G₁₁(-9)



5) G₁₁(-9)



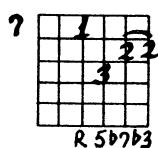
6) G₁₁(-9)



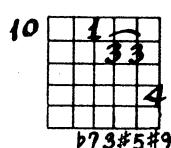
• DOMINANT 11^b9 EXAMPLES

• • Have a friend play the root note in the bass in order to hear the complete chord.

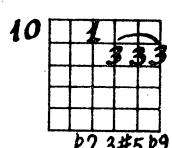
1) Am7



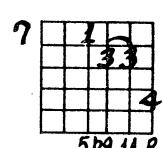
D7(+)9



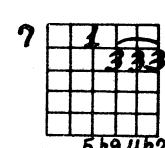
D7(-9)



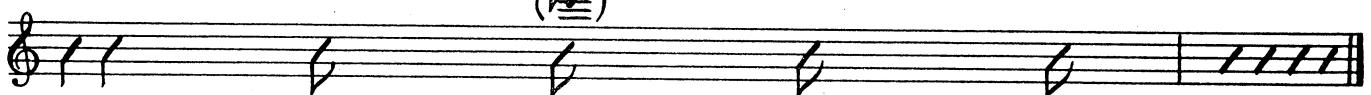
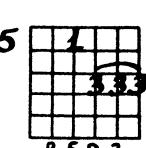
D11(-9)



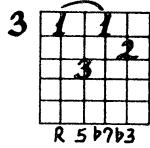
D11(+9)



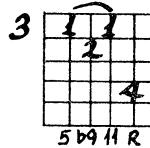
Gm7



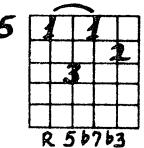
2) Cm7



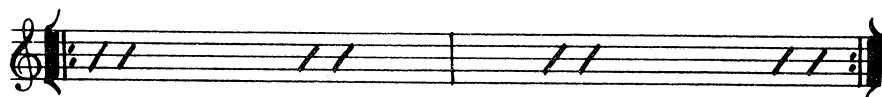
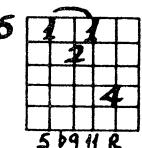
F11(-9)



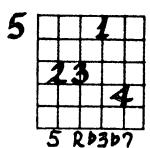
Dm7



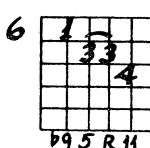
G11(-9)



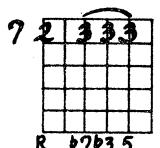
3) Am7



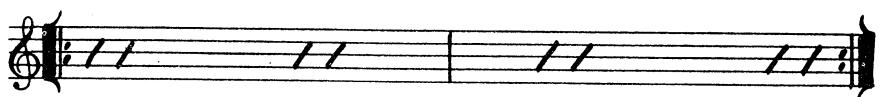
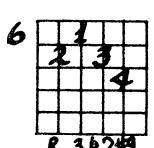
D11(-9)



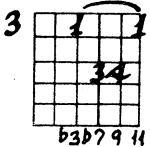
Bm7



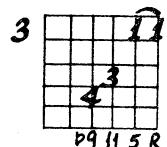
E7(+)9



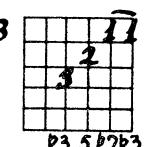
4) Dm11



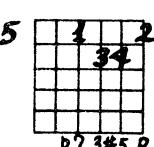
G11(-9)



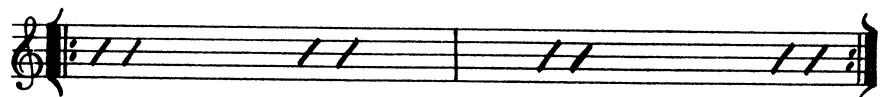
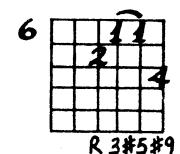
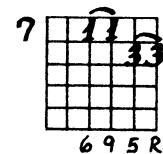
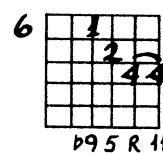
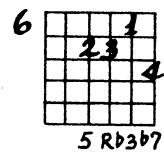
Em7



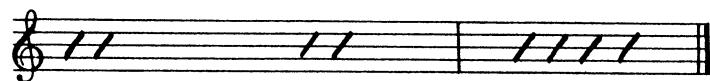
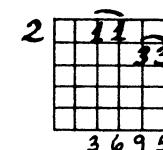
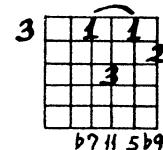
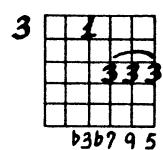
A7(+)5



5) Dm7 G11(-9) C6/9 A7(±9)



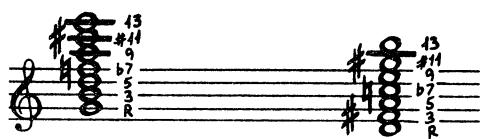
6) Dm9 G11(-9) CMaj6/9



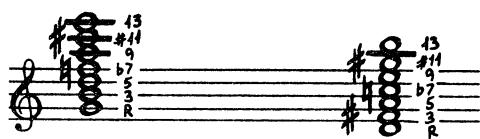
• DOMINANT 13+11(b5)

- Keyboard Analysis:

$G_{13}(+11)$

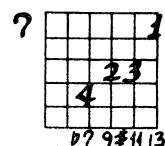


$D_{13}(+11)$

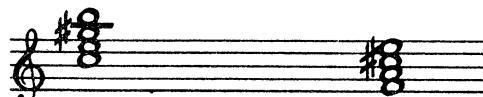
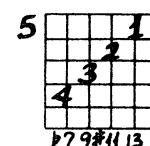


CHORD FORMS

1) $D_{13}(+11)$



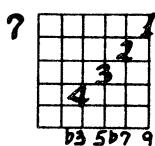
2) $G_{13}(+11)$



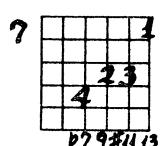
DOMINANT 13+11 EXAMPLES (b5)

- Have a friend play the root note in the bass in order to hear the complete chord.

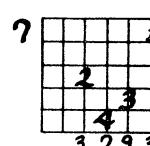
1) A_m9



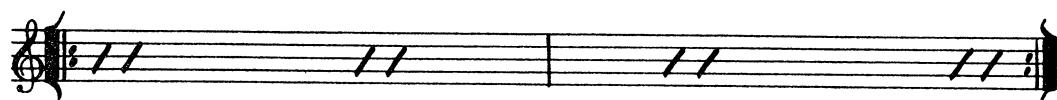
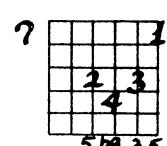
$D_{13}(+11)$



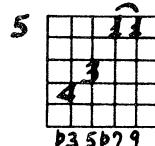
G_m9



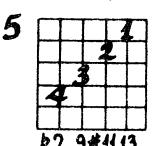
$E_7(-9)$



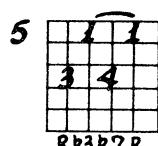
2) D_m9



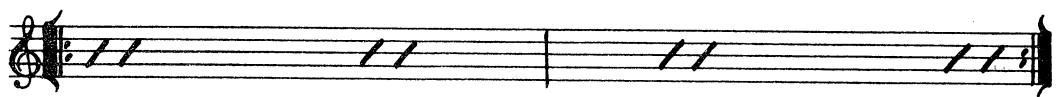
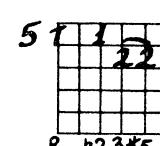
$G_{13}(+11)$



E_m7



$A_7(+5)$



•DOMINANT 13 b9

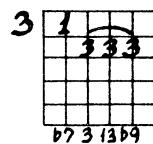
• Keyboard Analysis: $G_{13}(-9)$

$D_{13}(-9)$

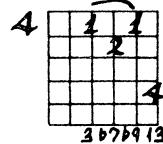
The image shows two keyboard diagrams. The left diagram for $G_{13}(-9)$ has a circled '13' at the top. The right diagram for $D_{13}(-9)$ has a circled '13' at the top. Both diagrams show fingerings: '1' over the root note, '2' over the third, '3' over the fifth, '4' over the seventh, '5' over the ninth, and '6' over the eleventh. The bass notes are labeled 'b7' and 'b9'.

CHORD FORMS

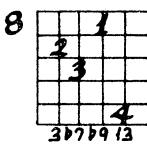
1) $D_{13}(-9)$



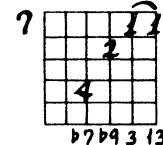
2) $D_{13}(-9)$



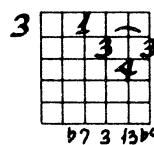
3) $D_{13}(-9)$



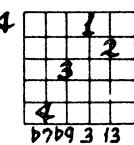
4) $D_{13}(-9)$



5) $G_{13}(-9)$



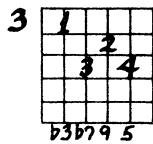
6) $G_{13}(-9)$



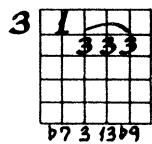
• DOMINANT 13^b9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

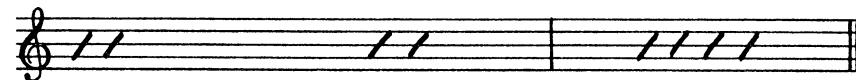
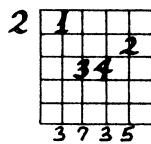
1) Am9



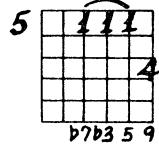
D13(-9)



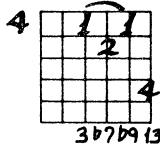
GMA?



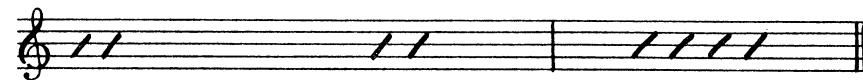
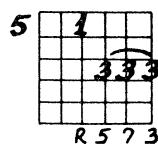
2) Am9



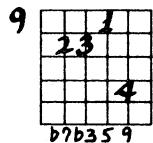
D13(-9)



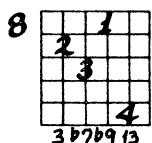
GMA?



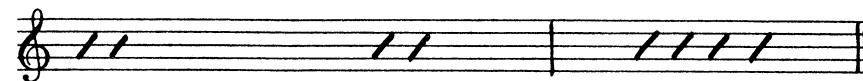
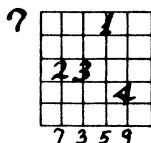
3) Am9



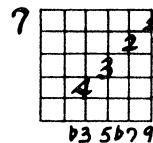
D13(-9)



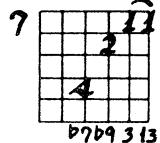
GMA9



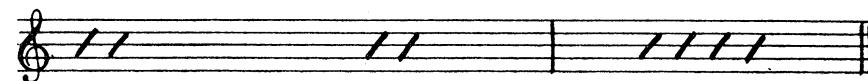
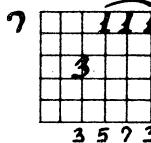
4) Am9



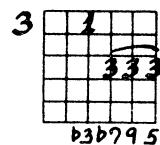
D13(-9)



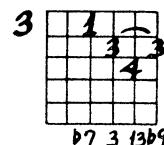
GMA?



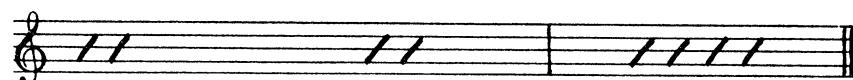
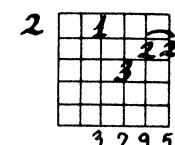
5) D_m9



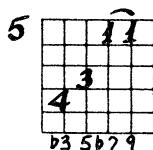
G₁₃₍₋₉₎



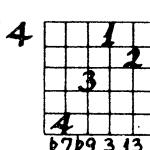
C_{MA9}



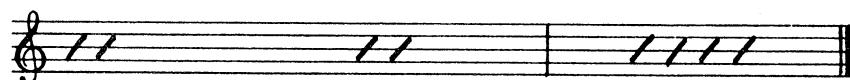
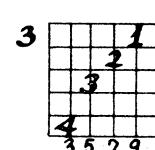
6) D_m9



G₁₃₍₋₉₎



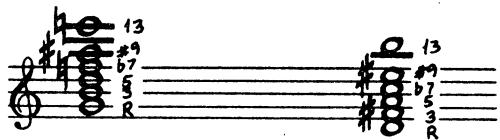
C_{MA9}



● DOMINANT 13+9

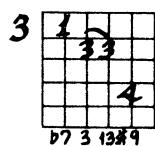
- Keyboard Analysis: $G_{13}(+9)$

$D_{13}(+9)$

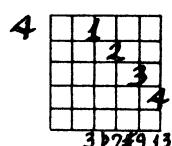


CHORD FORMS

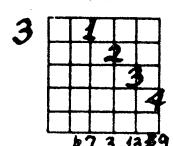
1) $D_{13}(+9)$



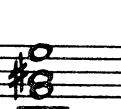
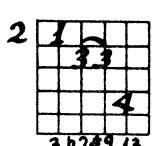
2) $D_{13}(+9)$



3) $G_{13}(+9)$



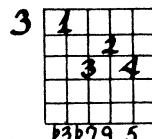
4) $G_{13}(+9)$



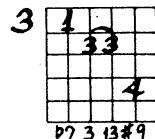
• DOMINANT 13+9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

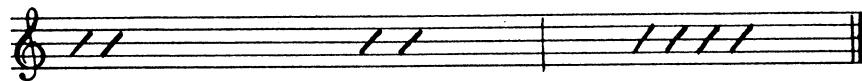
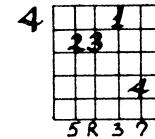
1) Am9



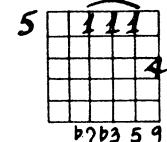
D13(49)



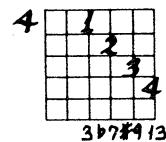
GMA?



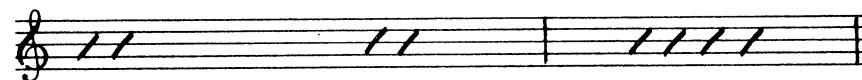
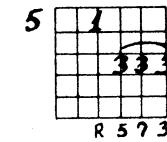
2) Am9



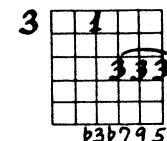
D13(49)



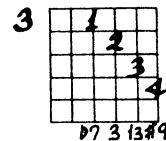
GMA?



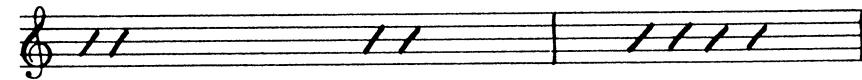
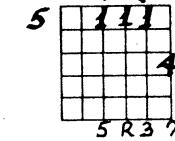
3) Dm9



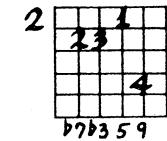
G13(49)



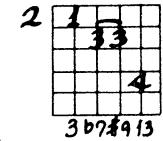
CMA?



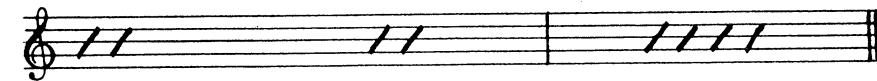
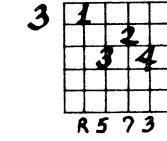
4) Dm9



G13(49)



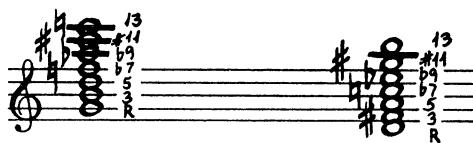
CMA?



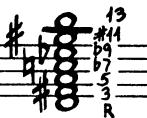
DOMINANT 13^b9+11

- Keyboard Analysis:

G13(-9)

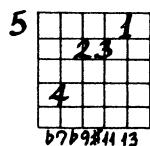


D13(-9)

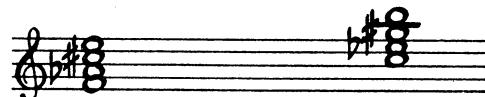
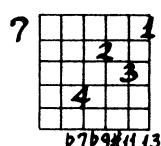


CHORD FORMS

1) **G13(-9)**



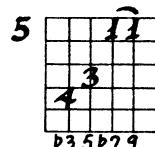
2) **D13(-9)**



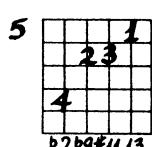
• DOMINANT 13^b9+11 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

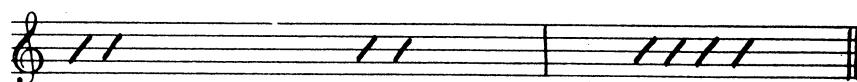
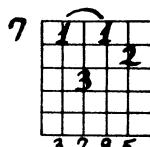
1) **Dm9**



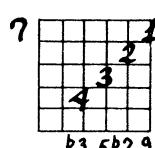
G13(-9)



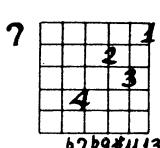
CMA9



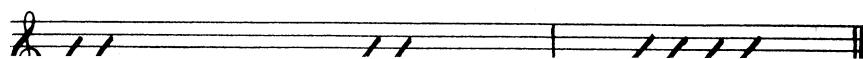
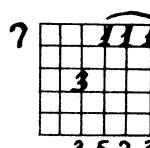
2) **Am9**



D13(-9)

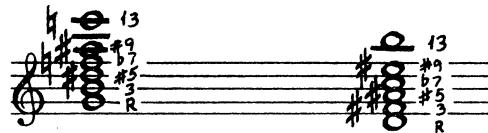


GMA7



•DOMINANT 13+5+9

• Keyboard Analysis: $G_{13}(^{+5}_{+9})$ $D_{13}(^{+5}_{+9})$



CHORD FORMS

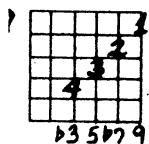
1) $D_{13}(^{+5}_{+9})$ 2) $G_{13}(^{+5}_{+9})$

Two chord form diagrams. The first, labeled '9', shows a 4-note chord (1, 3, 5, 9) on a guitar neck. The second, labeled '7', shows a 3-note chord (1, 3, 5) on a guitar neck. Below these are two musical staff diagrams: one for D₁₃(⁺⁵₊₉) with a 13th note, and one for G₁₃(⁺⁵₊₉) with a 9th note.

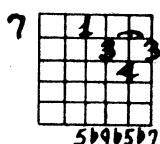
• DOMINANT 13+5+9 EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

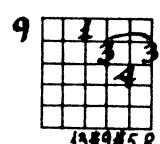
A_m9



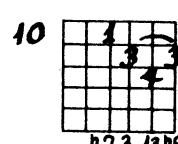
D₇(-5)



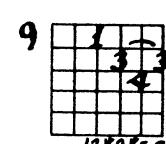
D₁₃(+5)



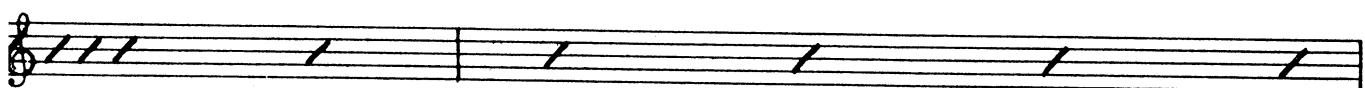
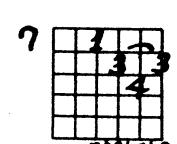
D₁₃(-9)



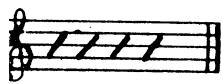
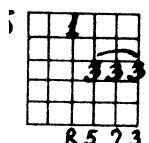
D₁₃(+5)



D₇(-5)



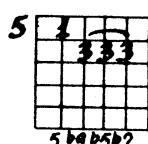
G_mA?



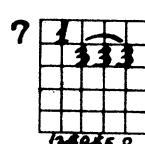
D_m9



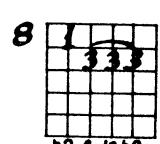
G₇(-5)



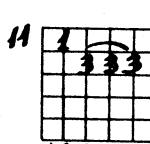
G₁₃(+5)



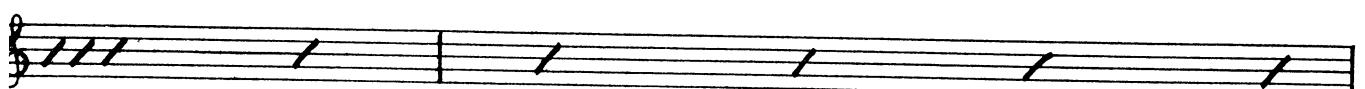
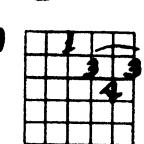
G₁₃(-9)



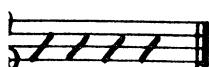
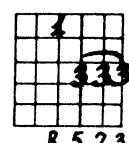
G(-9)



G₇(+9)



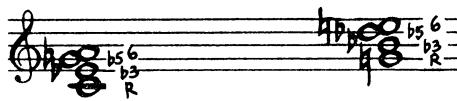
C_mA?



•DIMINISHED

• Keyboard Analysis: Cdim

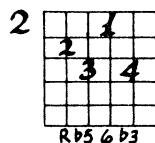
Gdim



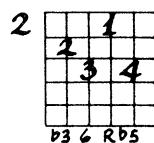
- Any note in these diminished chords can be considered the root. Diminished forms can also be used as a Dom7 b9 chord, i.e. E bdim = D7 b9 = F7 b9 = A b7 b9 = B7 b9

CHORD FORMS

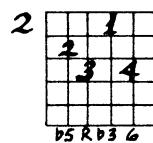
1) Cdim



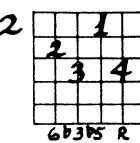
2) Adim



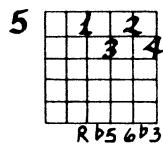
3) G^bdim



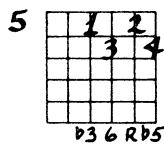
4) E^bdim



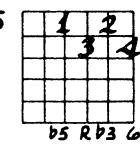
5) Gdim



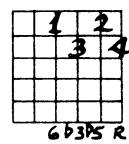
6) Edim



7) D^bdim



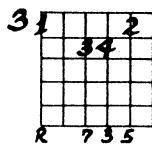
8) B^bdim



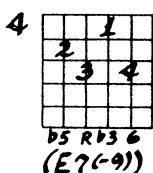
•DIMINISHED EXAMPLES

- Have a friend play the root note in the bass in order to hear the complete chord.

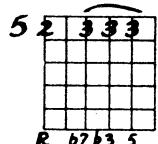
1) G_{MA?}



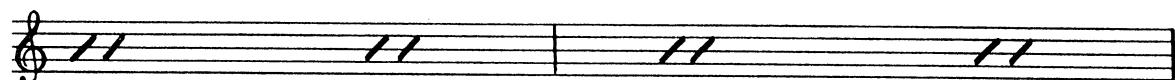
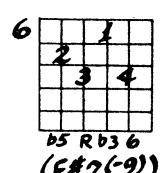
G[#]_{dim}



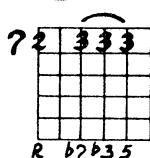
A_{M?}



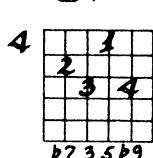
A[#]_{dim}



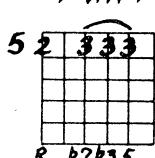
B_{m?}



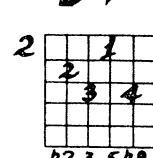
E?(-9)



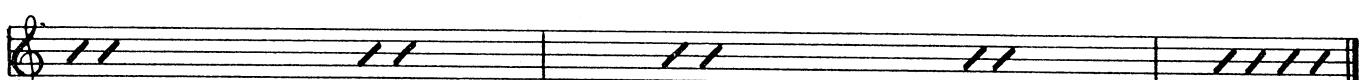
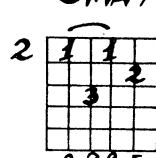
A_{M?}



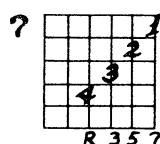
D?(-9)



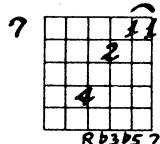
G_{MA9}



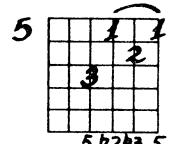
2) C_{MA?}



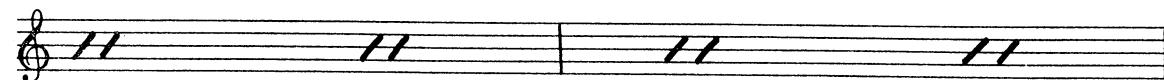
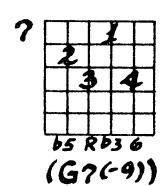
C_{dim}^(MA?)



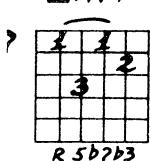
D_{m?}



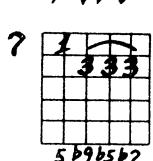
B_{dim}



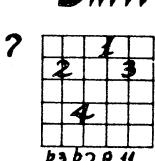
E_{m?}



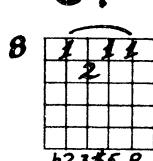
A?(-5)



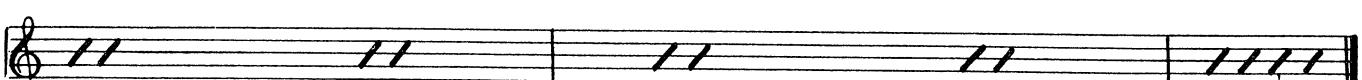
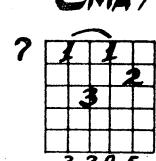
D_{m11}



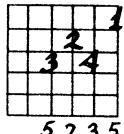
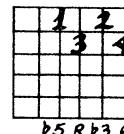
G?(-5)

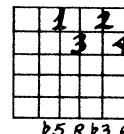


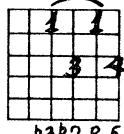
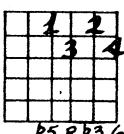
C_{MA9}

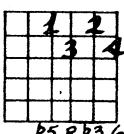


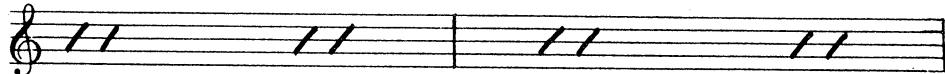
3) CMA?

3 
5 

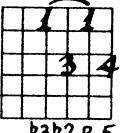
5 
(A7(-9))

3 
7 

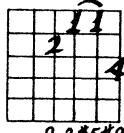
7 
(B7(-9))



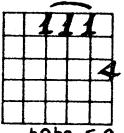
Em?

5 
b3b7R5

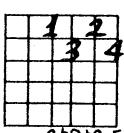
A7(+5)

6 
R3#5#9

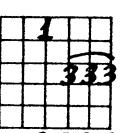
Dm9

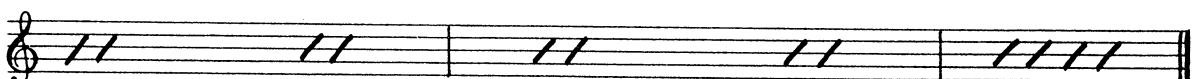
10 
b7b359

G7(-9)

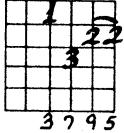
9 
3b7b95

CMA?

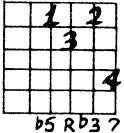
10 
R573



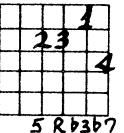
4) CMA9

2 
3795

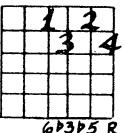
Cdim(MA?)

4 
b5Rb37

Dm?

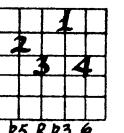
6 
5Rb3b7

Bdim

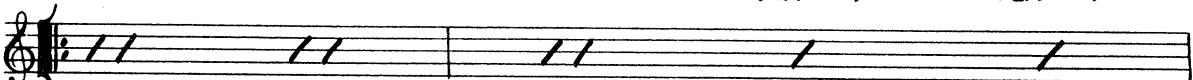
6 
6b3b5R

(G7(-9))

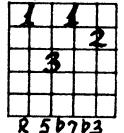
Bdim

7 
b5Rb36

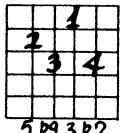
(G7(-9))



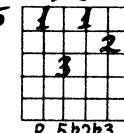
Em?

7 
R5b7b3

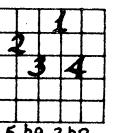
A7(-9)

6 
5b93b7

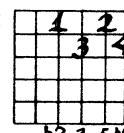
Dm?

5 
R5b7b3

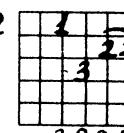
G7(-9)

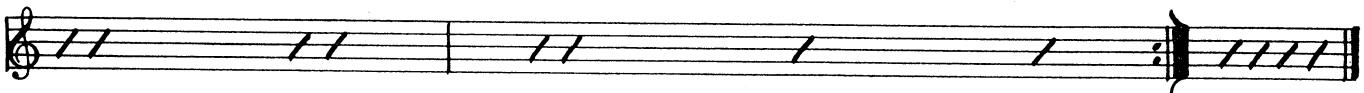
4 
5b93b7

G7(-9)

3 
b735b9

CMA9

2 
3795



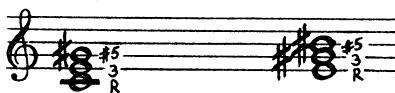
• AUGMENTED

- Keyboard Analysis:

C+

E+

- See Chromatic Passing Minor-Descending and Basic Major for examples.



CHORD FORMS

C+

1)

R 3#5 R

2) G#+

1)

3#5 R 3
(Ab+)

3) E+

1)

#5 R 3#5

4) G#+

4)

R 3#5 R
(Ab+)

5) E+

4)

3#5 R 3

6) C+

4)

#5 R 3#5

G#+

5)

R 3#5 3

8) E+

5)

3#5 R #5

9) C+

5)

#5 R 3 R

10) C+

4)

R 3#5

11) G#+

4)

3#5 R
(Ab+)

12) E+

4)

#5 R 3

C+

14)

R 3#5

15) G#+

1)

3#5 R
(Ab+)

15) E+

1)

#5 R 3

16) G#+

5)

R 3#5
(Ab+)

17) E+

5)

3#5 R

18) C+

5)

#5 R 3

- - - - - GUITAR

I	II	III	IV	V	VI	VII
CMA?	Dm?	Em?	FMA?	G?	Am?	Bm? ⁽⁵⁾
FMA?	Gm?	Am?	B ^b MA?	C?	Dm?	Em? ⁽⁵⁾
B ^b MA?	Cm?	Dm?	E ^b MA?	F?	Gm?	Am? ⁽⁵⁾
E ^b MA?	Fm?	Gm?	A ^b MA?	B ^b ?	Cm?	Dm? ⁽⁵⁾
A ^b MA?	B ^b m?	Cm?	D ^b MA?	E ^b ?	Fm?	Gm? ⁽⁵⁾
D ^b MA?	E ^b m?	Fm?	G ^b MA?	A ^b ?	B ^b m?	Cm? ⁽⁵⁾
G ^b MA?	A ^b m?	B ^b m?	C ^b MA?	D ^b ?	E ^b m?	Fm? ⁽⁵⁾
BMA?	C [#] m?	D [#] m?	E MA?	F [#] ?	G [#] m?	A [#] m? ⁽⁵⁾
EMA?	F [#] m?	G [#] m?	A MA?	B?	C [#] m?	D [#] m? ⁽⁵⁾
A MA?	Bm?	C [#] m?	D MA?	E?	F [#] m?	G [#] m? ⁽⁵⁾
D MA?	Em?	F [#] m?	G MA?	A?	Bm?	C [#] m? ⁽⁵⁾
G MA?	Am?	Bm?	C MA?	D?	Em?	F [#] m? ⁽⁵⁾

