

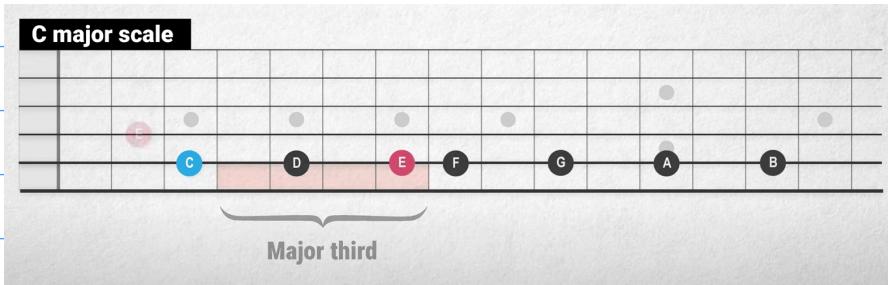
Chord Theory Part 1 - Triads - [https://www.youtube.com/watch?v=n\\_u4a\\_Qx-c](https://www.youtube.com/watch?v=n_u4a_Qx-c)

Intervals that you should know

### 1. The 3rd interval :

#### - Major third :

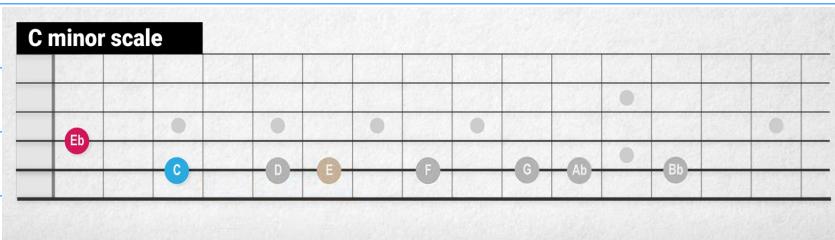
A distance of two whole steps. Creates a happy sound



Also can be seen as the distance between the first & the third note of a diatonic scale.

#### - Minor third:

A distance of 1.5 steps. Creates a sad/dark sound



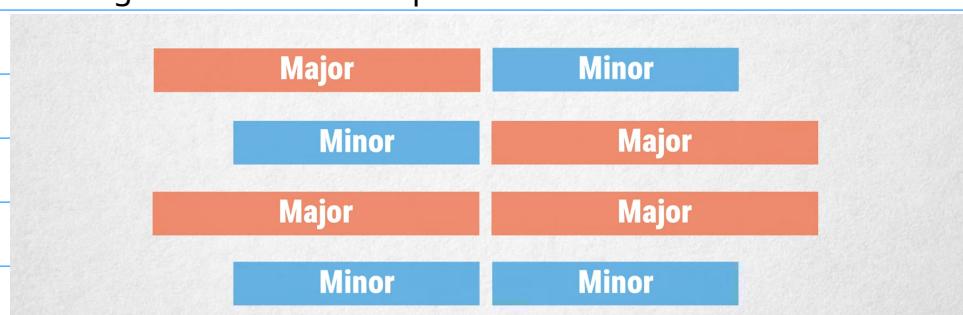
Also can be seen as the distance between the first & the third note of a diatonic minor scale.

### 2. The Fifth interval :

Also can be seen as the distance between the first & the fifth note of a diatonic scale.

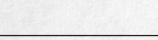
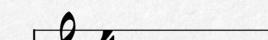
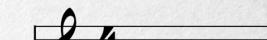
It has three versions - The perfect 5th, diminished 5th & the augmented 5th

- The perfect fifth - 3.5 steps. Musically it is said to have a consonant sound
- The diminished fifth - 3 steps. It has tension/eerie. It has a dissonant sound
- Augmented fifth - 4 steps.



Triad is the minimum number of 3 unique notes to be considered a chord

Less notes is considered an interval & more notes is considered an extended chord

<b>Triad</b>	<b>Interval</b>	<b>Extended chord</b>	
			
T A B	0 2 3	T A B	0 2 3

Triads are formed by stacking two types of thirds

- |   |             |
|---|-------------|
| 1. Major triad/chord: Major 3rd + Minor 3rd | 1 - 3 - 5   |
| 2. Minor triad/chord: Minor 3rd + Major 3rd | 1 - b3 - 5  |
| 3. Augmented chord: Major 3rd + Major 3rd   | 1 - 3 - 5#  |
| 4. Diminished chord: Minor 3rd + Minor 3rd  | 1 - b3 - b5 |

The figure displays four horizontal guitar neck diagrams, each representing a different chord built on the root note C:

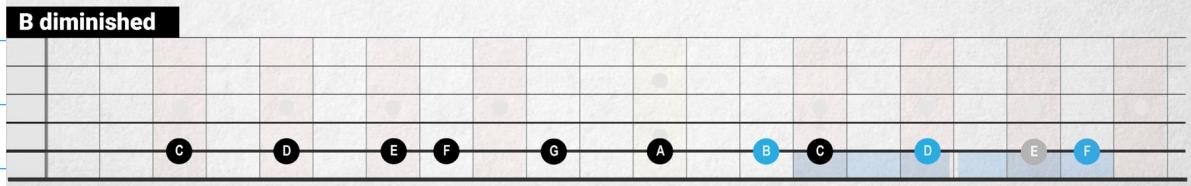
- C major:** The first diagram shows a standard C major chord. The notes highlighted in blue are C, E, and G. The notes highlighted in red are D, F, and A. The notes highlighted in light blue are B.
- C minor:** The second diagram shows a C minor chord. The notes highlighted in blue are C, Eb, and G. The notes highlighted in red are D, F, and Ab. The notes highlighted in light blue are Bb.
- C diminished:** The third diagram shows a C diminished chord. The notes highlighted in blue are C, Eb, and Gb. The notes highlighted in red are D, F, and Ab. The notes highlighted in light blue are Bb.
- C augmented:** The fourth diagram shows a C augmented chord. The notes highlighted in blue are C, E, and G#. The notes highlighted in red are D, F, and A. The notes highlighted in light blue are B.

Harmonizing the C major scale

Building triads/chords on every note of a major scale - Harmonizing a scale

## Harmonizing the C major scale

c — d — e — f — g — a — b  
C Dm Em F G Am Bdim



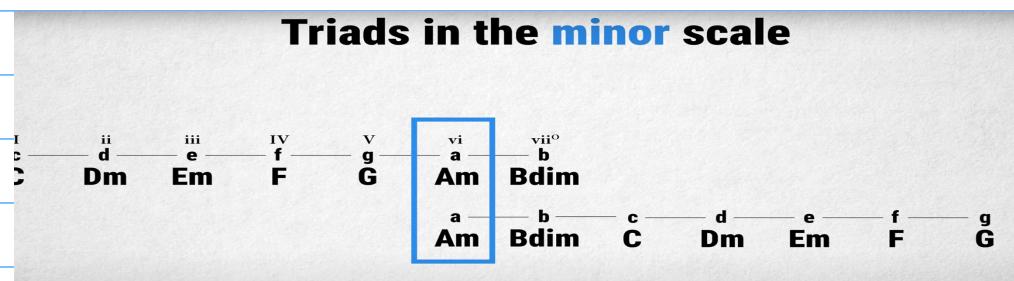
Scale degrees

The first note of a scale is known as tonic

I ii iii IV V vi vii<sup>o</sup>  
c — d — e — f — g — a — b  
C Dm Em F G Am Bdim

How to get the minor scale?

Go to the 6th and retain everything



Therefore, the major scale has a diminished on the 7th, whereas the minor has a diminished on the 2nd

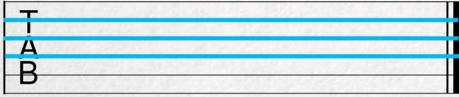
To get to augmented chord, you'd have to go to the harmonic minor or the melodic minor.

These triads can be played in three places - Root on the 1st string , root on the 2nd string & root on the first.

## Triad shapes



Shapes on strings **1, 2 and 3**



Shapes on strings **2, 3 and 4**



Shapes on strings **3, 4 and 5**

Altered chords: Suspended chords

Here the 3rd in the triad is replaced or "suspended" with the 2nd or the 4th.

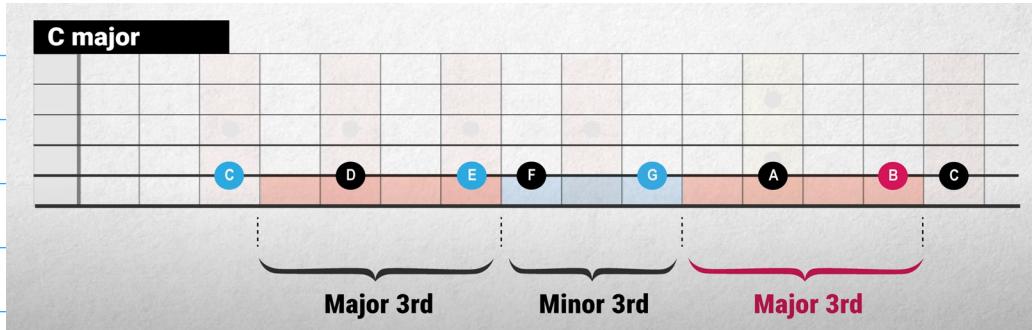
They are notated as sus2 or sus4 chords

7th chords, added tone & extended chords - [https://www.youtube.com/watch?v=C\\_NyIiSD9wQ](https://www.youtube.com/watch?v=C_NyIiSD9wQ)

If you take a major triad and stack another major 3rd, you end up with a major 7th chord

1. Major 3rd + min 3rd + Major 3rd = maj7 - 5.5 steps between root and 7th degree

1 - 3 - 5 - 7



2. Dominant 7th

1 - 3 - 5 - b7

Written as C7

3. Minor 3rd triad + b7 = min7

1 - b3 - 5 - b7

Written as Cmin7

4. diminished triad + b7 = Half diminished7

1 - b3 - b5 - b7

Written as Cm7b5

5. diminished triad + bb7th = dim7

1 - b3 - b5 - bb7

Written as Cdim7

6. Aug triad + minor7th = aug7

1 - 3 - 5# - b7?

Written as Caug7

Note about dominant chords: They appear as the 5 in a major scale. It has a minor 3rd at the end(b7) which gives it a dissonant sound. It wants to resolve to a 1. The ii - V - I makes sense now, I guess?

Instead of b7(the min7 chord), if you add a 7, then it becomes a minor-major 7th chord

This minor-major 7th is the tonic of the melodic and harmonic minor scale

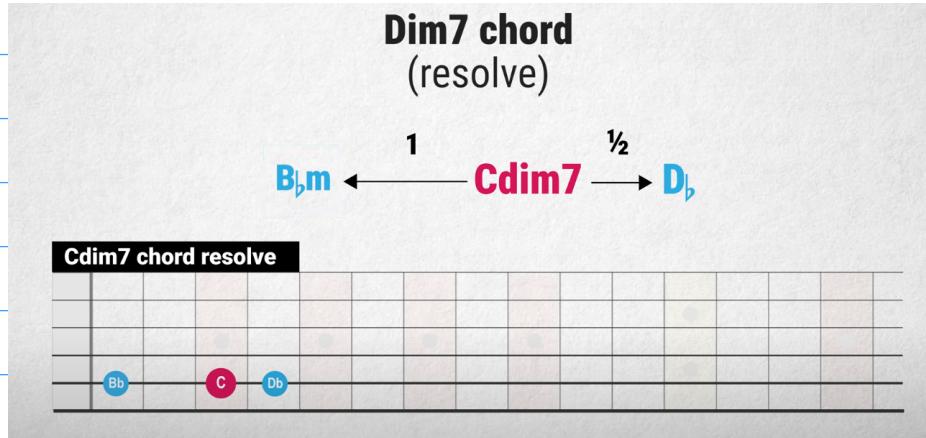
Maj7#5 chord: Aug triad + 7

Dom7#5 chord: Aug triad + b7

Half diminished: Min7b5 chord: 1 b3 b5 + b7 i.e. dim triad + b7

7th degree of the major scale/ 2nd degree of the minor scale

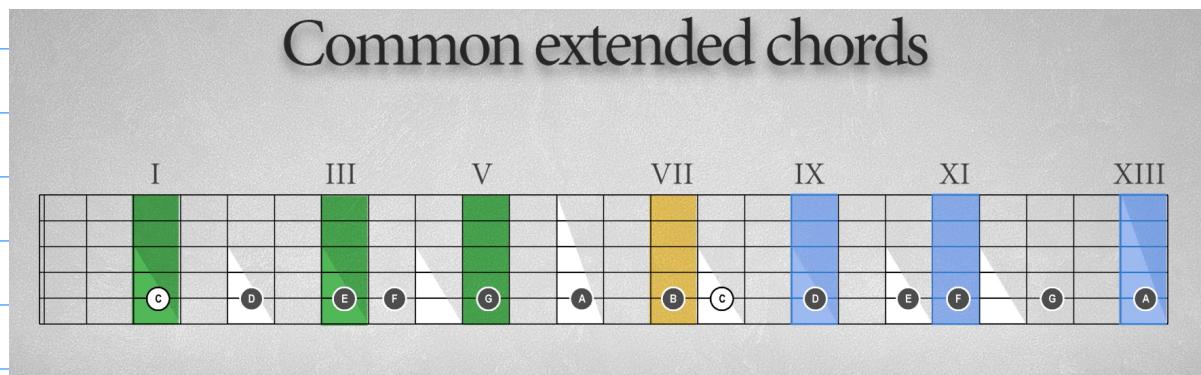
Full diminished: Dim7 - 1 b3 b5 + bb7



This makes sense as the 2 of minor scale is dim. Therefore, resolution is one step below

In major scale, it is the 7th degree, and to get to root, it's a half step away. That's the res.

Extended Chords - <https://www.youtube.com/watch?v=Uqbl-L3ydXA>



Adding a 7 on top of the triad is a 7 chord.

Adding a 9 on top of the 7th is a 9 chord.

Adding a 11 on top of the 7th or the 9 chord = 11 chord

Adding a 13 on top of the 7th or the 9/11 chord = 13 chord

Added chords

If you skip 7 and just add 9/11/13 on top of the triad, they are known as the added chords

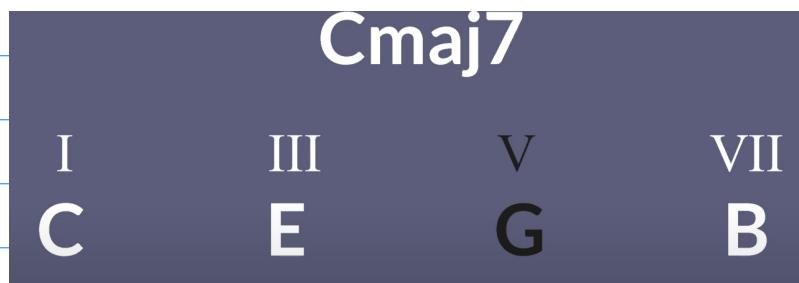
Suspended chords

Suspending/Replacing the 3rd with the 2nd or the 4th of a scale - sus chord

Shell voicings - [https://www.youtube.com/watch?v=Z8gAP\\_zOMQs&list=LL&index=10](https://www.youtube.com/watch?v=Z8gAP_zOMQs&list=LL&index=10)

Simple reduced versions of complex chords like some of the extended chords

Eg: Maj7:



With shell voicings, you are left with 8 simple chord shapes that can be used anywhere

Group 1

**Maj7**  
**Dom7**  
**Min7**  
**Dim7**

Group 2

**Dim7**  
**minMaj7**  
**Maj6**  
**Min6**

Note: This video shows two variants of each chord - one where the root is on the 5th string

Group 1 are commonly used chords, while group 2 are used but not as much, apparently.  
and the other with root on the 6th string.

Maj7

Maj7

Dom7

Dom7

Maj9 - Maj7#11 - Maj13 - Maj7#5

Dom9 - Dom7#11 - Dom7(13)  
Dom7#5 - Dom7#9 - Dom7b9

### Min7 shapes

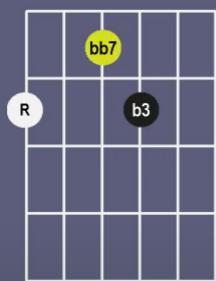
Min7

Min7

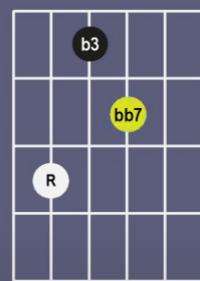
Min7b5 - Min9 - Min11 -  
Min7#11 - Min7b13

## Dim7 chord shapes

**Dim7**

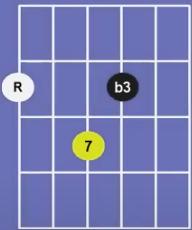


**Dim7**

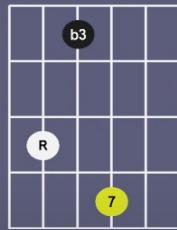


## MinMaj7 shapes

**MinMaj7**



**MinMaj7**



Very similar to maj7. Note to self: I always play the 3rd as is. Remember to b3 before adding the seventh

Maj6 and min6:

The 6th is also the 13th, therefore they are substitutions for Maj713 and min713

The min6 shape is identical to dim7? - Because of the bb

These are places where shell voicings come into play:

<b>Maj</b>	<b>Maj9 Maj13 Maj7#5 Maj7#11</b>	<b>Maj7</b>	<b>Maj7</b>	<b>Maj6</b>	<b>maj6 maj6/9</b>	<b>Maj6</b>	<b>Maj6</b>
<b>Min</b>	<b>Min7b5 Min9 Min11 Min13</b>	<b>Min7</b>	<b>Min7</b>	<b>min6</b>	<b>min6 min6/9</b>	<b>Min6</b>	<b>Min6</b>
<b>7, 9, 11, 13, alt</b>	<b>7 7#9 7b9 7#5 7b5 9 7(11) 7(13) 7#11 7b13</b>	<b>Dom7</b>	<b>Dom7</b>	<b>dim</b>	<b>dim7</b>	<b>Dim7</b>	<b>Dim7</b>
						<b>MinMaj7</b>	<b>MinMaj7</b>
						<b>MinMaj9</b>	<b>MinMaj9</b>

Detailed description: This chart lists various guitar chords categorized by mode (Maj, Min, etc.) and their corresponding voicings. The first section (Maj) includes Maj9, Maj13, Maj7#5, Maj7#11, and two variations of Maj7. The second section (Min) includes Min7b5, Min9, Min11, Min13, and two variations of Min7. The third section (7, 9, 11, 13, alt) includes various dominant 7th chords like 7, 7#9, 7b9, 7#5, 7b5, 9, 7(11), 7(13), 7#11, and 7b13. The fourth section (dim) includes Dim7 and two variations of MinMaj7. The fifth section (MinMaj7) includes MinMaj7 and two variations of MinMaj9. Each category contains two diagrams of a standard chord shape with specific notes highlighted in yellow or black.

The pros:

- Used by the pros
- Headroom & transparency(other instruments can take over other ranges)
- less defined: more improv possibilities

The cons:

- You can't play the exact colors that the composer had in mind. (You're missing the 5th)

Need to look at tritone substitution

Note: These voicings are in a perfect place for extensions. You can add the 9, 11 and 13

The image shows three guitar chord diagrams side-by-side. Each diagram consists of a grid representing the six strings of a guitar. The columns are labeled R (Root), b7 (flat 7th), and 9 (9th). The rows represent the frets. The first diagram, labeled 'Maj9', has a white circle at the top left (fret 0, string 6) labeled '3'. The second diagram, labeled 'Min9', has a white circle at the top left labeled 'b3'. The third diagram, labeled 'Dom9', has a white circle at the top left labeled '3'. All three diagrams have yellow circles at the bottom right labeled '9'.

The 6th string lends itself for 11 and 13 chords

The image shows three guitar chord diagrams side-by-side. Each diagram consists of a grid representing the six strings of a guitar. The columns are labeled R (Root), b7 (flat 7th), and 3 (3rd). The rows represent the frets. The first diagram, labeled 'Maj7', has a white circle at the top left labeled '11'. The second diagram, labeled 'Min7', has white circles at the top left labeled 'b3' and 'b7'. The third diagram, labeled 'Dom7', has a white circle at the top left labeled '11'. All three diagrams have yellow circles at the bottom right labeled '11'.

