

Y-2 MINOR 7th and MINOR 9th CHORDS on the TOP 4 STRINGS

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1 Cm7 0 Am7 2 F#m7 Ebm7 | 1 Cm9 0 Am9 2 F#m9 Ebm9

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

either
for desc.

8 7 6 7 7 6 7 6 7 8 7 6 7 7 6 7 6 7 8

10 12 11 10 11 10 12 11 10 11 10 12 11 10 11 10 12 11 10

minor triad

V-2 DOMINANT 7th and 9th CHORDS on the TOP 4 STRINGS

OO... = VISUAL ROOT ANCHOR POINTS

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1 C7 A7 F#7 Eb7 C9 Eb9 F#9 A9

5 5 4 4 5 6 7 5

8 7 7 8 8 9 10 7

10 10 11 11 10 12 12 10

Y-2 MAJOR 6/9, A9 and ADD9 CHORDS on the TOP 4 STRINGS

O = VISUAL ROOTS

11-238
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1st fret: $A\flat 6/9$, $C 6/9$, $A\flat A9$, $C A9$, $A\flat/9$, $C/9$

4th fret: $A\flat 6/9$, $C 6/9$, $A\flat A9$, $C A9$, $A\flat/9$, $C/9$

6th fret: $A\flat 6/9$, $C 6/9$, $A\flat A9$, $C A9$, $A\flat/9$, $C/9$

11th fret: $A\flat 6/9$, $C 6/9$, $A\flat A9$, $C A9$, $A\flat/9$, $C/9$

Blank fretboard diagrams for the 12th fret.

Blank fretboard diagrams for the 13th fret.

RESOLUTION OF DOM. TYPE EXTENSIONS (Y-2 + Y-1 ADJUSTED YORKINGS)

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ASSUME EACH II CHORD TO BE A PICKUP CHORD RHYTHMICALLY

3 **Bb7/6** | 3 **E^b** | 1 **A^b7/6** | 1 **D^b** | 2 **A13** | 2 **D^b6/9**

And do in the key of G^b, B^b HIGH and F

And in F, A^b, C + E

and in F, A, D + F

Now we'll try some CUMULATIVE resolutions:

PLAY WITH A SWING FEEL HERE:

3 **Bb13** | 1 **E^b6/9** | 6 **Bb13** | 5 **E^b6/9**

Also do these in G, B + HIGH E.

Take it slow at first if you need to. There is no shame in this.

STILL WITH A SWING FEEL BUT NOW PAUSING BETWEEN EACH PAIR COMP-STYLE LETTING IT ALL BREATHE

2 **A13** | 2 **D^b6/9** | 5 **A9** | 2 **D^b7/6** | 5 **A13** | 4 **D^b6/9** | 5 **A7/6** | 2 **D/9**

And do in F, A and HIGH D.

2 **D7/6** | 2 **E**

Also in E, G, B, E^b + HIGH G

15 **G7/6** | 15 **CA9**

And in A, G^b, E^b + LOW C

VARIATIONS: in Desc. Maj 3rds

18 **Bb7/6** | 17 **E^bA9** | 14 **F#7/6** | 14 **F#A9**

if you're quiet can..... but use the "regular" fingering for the rest of this exercise

and continue in G, E^b + LOW B

16 **E9** | 12 **A/9**

and in G^b, E^b, C + LOW A

[Empty guitar grids for practice]

MINOR 7th EXTENSIONS : b7 THRU b3 IN THE SOPRANO, V-2 FORMS, TOP 4 STRINGS

2023/1/28

IMPORTANT FORMS:

SHORT PASSAGES UTILIZING SOME OF THE ABOVE:

① Cm9 Cm11 Cm7/11 Cm11 *Repeat many times*

② Cm7/11 Cm/9 Cm9 Cm7/11 *same have and on the ex's below*

③ Am7/11 Am7/11 Am7/11 Am11 Am7/11 or Am9

④ Am(9) Am7/11 Am7/11 Am/9 Am7/11 Am7/11 *try all of these and see which one you like best for the shape.*

SUMMARY of the ABOVE PLUS the STRAIGHT 11/11 forms too:

Am =

WRITE THE 1) CHORD TONES UNDER EACH DIAGRAM
2) CHORD NAMES OVER EACH DIAGRAM

Just memorize w/out the optional notes. Then add the ones you like (if any).

IV:II
V:II:II
VI:II:II

4 | D⁷ | B^{m7} | E^{m7} | A⁷ | 3 | D⁷ | B^{m7/11} | E^{m7} | A⁹ | 2 | D | B^{m7}

2 to 1 SOCRANO

5 | E^{m7} | A⁷ | 4 | D⁹ | B^{m7} | E^{m7} | A^{7/6} | 4 | D⁹ | B^{m7} | E^{m7} | A^{7/6} | 5 | E^{m7} | A^{7/6}

1 to 1 SOCRANO

2 to 1 SOCRANO

4 | D⁹ | B^{m7} | E^{m7} | A^{7/6} | 4 | D⁹ | B^{m7} | E^{m7} | A^{7/6} | 4 | D⁹ | B^{m7} | E^{m7} | A^{7/6} | 4 | D⁹ | B^{m7}

2 to 1 SOCRANO

2 to 1 SOCRANO

5 | E^{m9} | A⁷ | 4 | D⁹ | B^{m7} | E^{m9} | A⁷ | 4 | D⁹ | B^{m7} | E^{m7} | A⁷ | 5 | E^{m7} | A⁷

STAY AND CONTRAPUNTAL ISOLATION

2 to 1 SOCRANO

4 | D⁷ | B^{m7} | E^{m7} | A⁷ | 4 | D⁷ | B^{m7} | E^{m7} | A⁷ | 4 | D⁹ | B^{m7} | E^{m7} | A⁷ | 4 | D⁹ | B^{m7}

2 to 1 SOCRANO

2 to 1 SOCRANO

5 | E^{m9} | A⁷ | 4 | D⁷ | B^{m7/11} | E^{m7} | A⁷ | 4 | D⁹ | B^{m7} | E^{m9} | A⁷ | 5 | E^{m9} | A⁷

SAME BUT BASS SPEAKS 1st

2 to 1 SOCRANO

7 | G^{b7} | E^{b7} | A^{b7} | D^{b7/6} | 6 | E^{b7} | C^{m7} | F^{m7} | B^{b9} | 3 | E^b | C^{m7}

3 to 1 SOCRANO

3 to 1 SOCRANO

5 | F^{m7} | B^{b7/6} | D^b | B^{m7} | E^{m7} | A^{b7} | 9 | D⁹ | B^{m7} | E^{m7/11} | E^{m7/11} | 9 | E^{m7/11} | E^{m7/11}

SAME

2 FORMS on one chord

9 | A^{b7/6} | D⁹ | D^{b7} | B^m | B^{m9} | E^{b7/11} | E^{b7/11} | A^{b7/6} | 10 | D⁹ | D^{b7} | B^m | B^{m9} | E^{b7/11} | E^{b7/11} | A^{b7/6}

2 forms on each chord 4/4 5/4

BIG BAND BLUES : I IV V and "3 STATEMENT FORM"

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J. Williams

TOP 4
V-2
6,7+9

these chords must be played to come alive.

7 10 7 5 7 10 7 3

C6 C6 C6 C6 F9 F9 F9 F7

7 7 7 5 5

C6 C6 C6 C7 C9

7 10 7 3 10 13 10 7

F9 F9 F9 F7 F9 F9 2 4 F9 F9

10 7 7 5 5

C6 C6 C6 C6 C9

12 8 5 3 10 6 3 1

G7 G7 G7 G7 F7 F7 F7 F7

1 7 5 3 1 4 3

C6 C6 C9 G9 C6 Ab9 G7

BASS-ENERGIZED TRIADS in HARMONIZATION of ASC. MAJOR SCALE
 NEXT: JAN. 22 Mon. 9:00 1990
 (+ a few friends)

Key of **G** **m7/11** **C11** **F major #5** **bridge** **G** **Gm7/11** **E13b9** **minor 6**

1 as starting on beat 4 (as well as on beat 1).
 "COMING ATTRACTION" "SMOOTH DISSONANCE"
 "STRONGER DISSONANCE BUT SOFTENED" "HORN TONE FUNCTION"
 SOFT WARM... why? why? why? why?

MUCH TIGHTER, BOLDER, WHY? 3 reasons Incorporating some straight triads here

SEQUENCES: CAN BE EXPANSIVE as well as EDUCATIONAL on various levels

ALTERNATE LAST 2 CHORDS

Key of **G** or **F#**
 LONGER: 2 BEATS
 HARMONIZ. much more of this type of thing to gradually follow.

OPTIONAL EXTRA CHORDS

Bass notes are secondary on these dots

① Key of C

② Now we'll contrast the prior w/ DIATONIC HARMONY of more normal variety

③ Key of C: Even an occasional straight triad can be used in these settings especially if on a 'SPICIER' degree.

④ Think TRIADS + SEE the bass

~~Now for the...~~

Key of Eb

watch triads over the bar line

② Regular DIATONIC: color again (for comparison)

③ Think of some same in another key

④ How about with the minor 3rd?

Try all examples backwards (!) too..... some are pretty nice

* TRI-LEVEL HARMONY = can be viewed as

- ① triads with added 'supercharging' by way of wonderful 3rd notes.
- ② Bass notes with added resonant (and even non-resonant) triads above.
- ③ Functional Chords for Harmony as usual.

will deal w/ those later.

I IV V with CONSONANT POLYCHORDS

POWER-BASS TRIADS

①

1, 1F

Another, possibly easier way

Slightly warmer colors

Now do again but substitute with the last chord instead of the F#7

Try line 3 in the Key of D^b also..... with and w/out the last variation chord

② Key of B^b

↑ F#7 for

Please try all these ex. shes in G^b (down 2 whole steps)

↑ ↑
Use these in G^b....
do you see why?

9=2
11=4
13=6

MAJOR (CRUCIAL NOTE: 3)

MINOR (CRUCIAL NOTE: b3 (-3))

DOMINANT 7th (CRUCIAL NOTES: 3(oct+) and b7)

USUAL NAME	FORMULA	USUAL SYMBOL
(MAJOR)	1,3,5	none
(MAJOR) 6th	1,3,5,6	6
(MAJOR) ADD 9th	1,3,5,9	ADD 9 or 19
(MAJOR) 6/9th	1,3,5,6,9	6/9 or 6
MAJOR 7th	1,3,5,7	$\Delta 7, 7$ or MAJ. 7
MAJOR 9th	1,3,5,7,9	$\Delta 9, 9$ or MAJ. 9
MAJOR 13th	1,3,5,6,7,9	$\Delta 13, 13$ or MAJ. 13
also called:		
MAJOR 9/6th	"	$\Delta 9/6, 9/6$ or MAJ. 9/6
MAJOR 7/6th	1,3,5,6,7	$\Delta 7/6, 7/6$ or MAJ 7/6

USUAL NAME	FORMULA	USUAL SYMBOL
MINOR	1,b3,5	m or m ^o min. (-)
MINOR 7th	1,b3,5,b7	m7 "
MINOR 7 ADD 11th	1,b3,5,b7,11	m7/11 "
MINOR 9th	1,b3,5,b7,9	m9 "
MINOR 11th	1,b3,5,b7,9,11	m11 etc.
MINOR 6th	1,b3,5,6	m6
MINOR 6/9th	1,b3,5,6,9	m6/9
MINOR 6 MAJOR 7th	1,b3,5,6,7	m6 $\Delta 7$, m6/7 or m6/7
MINOR 6/9 MAJOR 7th	1,b3,5,6,7,9	m6/9 $\Delta 7$, m6/9/7 or m6/9/7

USUAL NAME	FORMULA	USUAL SYMBOL
(DOMINANT) 7th	1,3,5,b7	7
" 9th	1,3,5,b7,9	9
" 7/6th	1,3,5,b7,13	7/6
" 13th	1,3,5,b7,9,13	13
" 7th SUSPENDED	1,4,5,b7	7 SUS
" 9th SUSPENDED	1,4,5,b7,9	9 SUS; or 11
" 11th	1,5,b7,9,11	
" 7/6th SUSPENDED	1,4,5,b7,13	7/6 SUS
" 13th SUSPENDED	1,4,5,b7,9,13	13 SUS (13/11)
" 11/13th (13/11th)	1,5,b7,9,11,13	11/13
The 3rd may be added on top of these chords, if then acts as a 17th, at least for notation's sake.		
(DOMINANT) 7+11th	1,3,5,b7,+11	7+11
" 9+11th	1,3,5,b7,9,+11	9+11 or +11
" 7/6+11th	1,3,5,b7,+11,13	7/6+11
" 13+11th	1,3,5,b7,9,+11,13	13+11
Remember that +11 may also be written as #11 or AUG. 11		
(DOMINANT) 7#5th	1,3,#5,b7	7 ⁺ , 7#5
" 7b5th	1,3,b5,b7	7b5 (7-5) (7+11)
" 7#9th	1,3,5,b7,#9	7#9, 7+9
" 7b9th	1,3,5,b7,b9	7b9, (7-9)
" 7#9#5th	1,3,#5,b7,#9	7#9 ⁺ , 7#9#5
" 7#9+11th	1,3,5,b7,#9,+11	7#9+11 (7#9b5)
" 7b9#5th	1,3,#5,b7,b9	7b9 ⁺ , 7b9#5
" 7b9+11th	1,3,5,b7,b9,+11	7b9+11 (7b9b5)
" 13b9th	1,3,5,b7,b9,13	13b9
" 13b9+11th	1,3,5,b7,b9,+11,13	13b9+11
" 9#5th	1,3,#5,b7,9	9 ⁺ , 9#5
" 11b9th	1,5,b7,b9,11	11b9

Occasionally the 13th may be added to any of the above chords.

Occasionally the 11th or RAISED 11th may be added to the above chords. Likewise to the following:

MINOR MAJOR 7th	1,b3,5,7	m $\Delta 7$, m7 or m7
MINOR MAJOR 9th	1,b3,5,7,9	m $\Delta 9$, m9, m7/9 or m7/9
MINOR ADD 9th	1,b3,5,9	m add 9 or m/9

The 11th or +11th may be added.

(X DIMINISHED 7th)

MINOR 7b5th	1,b3,b5,b7	m7b5 or 7T
MINOR 7/11 b5th	1,b3,b5,b7,11	m7/11b5
MINOR 9b5th	1,b3,b5,b7,9	m9b5
MINOR 11b5th	1,b3,b5,b7,9,11	m11b5

- The 13th may be added to any of the above.
- The b5th can act as a #11th if it is voiced high &/or voiced over a 4 5th.
EX: m13+11 = 1,b3,(5),b7,9,+11,13
- The #5th (b13th) may be added to the above.

MINOR 7b9th	1,b3,5,b7,b9	m7b9
MINOR 11b9th	1,b3,5,b7,b9,11	m11b9

The b5th or #11th may be added to these.

Any of the above chords may also have a RAISED (sharped) 11th included.

The symbol for this tone is:
+11, #11, or AUG. 11

A regular 11th may also be added to some of the 1st grouping above

SUSPENDED (7th)	1,4,5	SUS (4)
SUS 2	1,2,5	SUS 2
ADD 9 SUS	1,4,5,9	ADD 9 SUS or 19 SUS
6/9 SUS	1,4,5,6,9	6/9 SUS
6 SUS	1,4,5,6	6 SUS

The 5th may be sharpened in many major types. Or a #5 may be added if voiced in certain ways. This #5 is then possibly seen as a b6 or b13

MINOR AUGMENTED	1,b3,#5	m ⁺
MINOR 7th AUGMENTED	1,b3,#5,b7	m7 ⁺
MINOR 7/11th AUGMENTED	1,b3,#5,b7,11	m7/11 ⁺
MINOR ADD 9th AUGMENTED	1,b3,#5,9	m/9 ⁺ or m ADD 9 ⁺
MINOR 9th AUGMENTED	1,b3,#5,b7,9	m9 ⁺

SUSPENDED DOMINANT 7th (13, 11, 9, 7, 6, 5, 4, 3, 2, 1)

ALTERED DOMINANT 7th (13, 11, 9, 7, 6, 5, 4, 3, 2, 1)

- There are many other dom. 7th type chords but they will have to wait for later.
- #5 may be written as b13 when voiced high

DIMINISHED 7th (CRUCIAL NOTES: b3 and b5)

NAME	FORMULA	SYMBOL
DIMINISHED 7th	1,b3,b5,b7(6)	o7, (o) (DIM)
DIMINISHED MAJOR 7th	1,b3,b5,(6),7	o $\Delta 7$, o7 ⁺ o MAJ. 7
DIMINISHED ADD 9th	1,b3,b5,(6),9	o(7)/9, o(7)ADD
DIMINISHED MAJOR 9th	1,b3,b5,(6),7,9	o $\Delta 9$, o9 ⁺ , o MAJ
DIMINISHED TRIAD	1,b3,b5	o, DIM

There are quite a few other diminished family chords but they will be covered later.

AUGMENTED (CRUCIAL NOTES: 3 and #5)

AUGMENTED	1,3,#5	+ AUG.
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There is a whole bizarre little family here too but.....

INTRODUCTION TO V-I MAJOR COLORS on the MIDDLE STRINGS (and low)

Key Eb

ALSO TRY THIS IN PLACE OF THE LAST CHORD ABOVE

ASSIGNMENT:

- ① MASTER ONE PHRASE AT A TIME WORKING SLOWLY + CAREFULLY, HOLDING IT A LITTLE BY A LITTLE UNTIL IT SOUNDS SMOOTH AND PRETTY. THEN PLAY IT AS A "COOLING" STYLE, SWING-FEEL KIND OF THING. LINGER! A LONG TIME. IN THIS GIVEN KEY OF Eb (one of "Mildred's puzzles") UNTIL YOU CAN PLAY AT LEAST MOST OF THE PHRASES FROM MEMORY, AND ANY OF THEM BY READING THEM ONCE + THEN "MEMORY".
- ② AS FOR OTHER KEYS, WHEN YOU ARE READY, TAKE ONE KEY PER DAY AND PLAY ALL THE PHRASES IN THAT KEY, FLOODING YOUR EARS (NOT TO MENTION OTHER BODY PARTS) WITH THE COLOR OR FLAVOR OF THAT ONE KEY. MORE BENEFITS THAN YOU MIGHT AT FIRST IMAGINE, ACCRUE TO THOSE WHO WILL DO THIS.
- ③ ANOTHER APPROACH WHICH HAS PROFITED ME IS TO TAKE ONE PHRASE AT A TIME THROUGH KEY CYCLES WHICH EXCITE OR SURPRISE MY EARS. I RECOMMEND THE FOLLOWING ONE: C G C B D F A D E A C (G F G) (G F G). SOME PHRASES ARE VERY TOUGH IN SOME KEYS, SOME WORK IN BOTH LOW + HIGH REGISTERS IN KEYS LIKE A. YOU WILL SEE!

3 NOTE CLOSE HARMONY MAJOR EXTENSIONS

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or

This material is not likely to win any popularity contests with your left hand muscles. But you can be assured that any consistent, strong effort on your part, will be met with an increase in technique, stretching ability, chord knowledge, strength and above all, your ability to manifest more beauty on the guitar.

After your hands get acquainted with a few of these chords take a little at a time & try the following transpositions:

- ① to EX. ①+② in descending chromatic keys from high A^b thru D.
- ② to EX. ③-④ in desc. chrom. keys from E^b thru G.
- ③ to EX. ⑤-⑥ in desc. chrom. keys from A^b thru D.
- ④ to EX. ⑦-⑧ in desc. chrom. keys from A thru B.
- ⑤ to EX. ⑨ in desc. chrom. keys from E thru A^b.

USING MINOR 7th TYPES with the 1th on top

00 *Denying what you see you say you'd have a lot of time after the surgery so..... (just give it your best shot)...*

① *Gm7/11* *C13*

Most of this material is known to you in it's presentation and exact context that may be different for me

Hope things worked out for you and thanks for being responsible, see you soon

For the difference in the way the sounds hit the ear when done in descending order

② *Abm11* *D7#9/11*

V-1 MAJOR COLORS on the MIDDLE STRINGS (and low)

08-20-84
Jed Brown

① Key of D

17 14 10 7 14 10 7 5

10 7 5 7 6

Also do in the Keys of F, C, and B.

② Key of D^b

15 13 10 6 13 10 6 3

10 6 3 1 3

Also do in the Key of A.

③ Key of A

16 13 11 8 13 11 8 4

11 8 4 1 1

Also do in the Key of G

④ Key of E^b

15 13 11 8 13 11 8 6

11 8 6 3 1

Also try in the Keys of E and D.

8 6

