

Triads

Ted Greene - 1973-03-24

Major Scale = whole, whole, 1/2, whole, whole, whole, 1/2.

1 2 3 4 5 6 7 8

Example: A major scale: A B C# D E F# G# A

1, 8 is called root or tonic.

9 = 2; 11 = 4; 13 = 6

Triad Chord Formulas:

Major - 1, 3, 5

Augmented - 1, 3, #5

Minor - 1, b3, 5

Diminished - 1, b3, b5

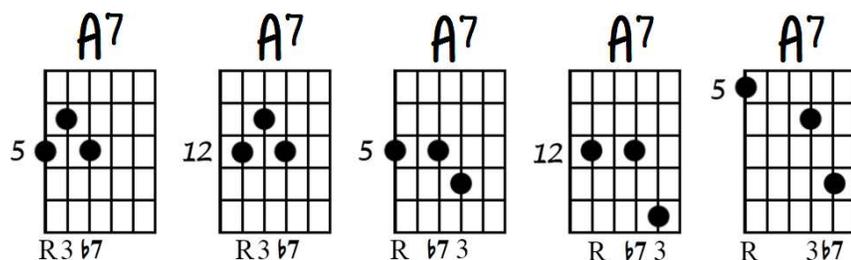
Closed Voicing Triads (Close Triads)

Diagrams of closed voicing triads for the A major chord. The first row shows eight different voicings with fingerings: 5 R35, 12 R35, 7 R35, 14 R35, 7 35 R, 2 35 R, 10 35 R, and 5 35 R. The second row shows four more voicings: 12 5 R3, 7 5 R3, 2 5 R3, and 10 5 R3.

Open Voiced Triads (Open Triads)

Diagrams of open voiced triads for the A major chord. The first row shows seven voicings with fingerings: 5 R 5 3, 5 R5 3, 12 R5 3, 7 R5 3, 7 3 R5, 2 3 R5, and 10 3 R5. The second row shows three more voicings: 14 5 3 R, 10 5 3 R, and 5 5 3 R.

7th Chord Triads



Diatonic Major Scale Triads: I ii iii IV V vi vii^o
 Diatonic Major Scale 7th Chords: I^A7 ii7 iii7 IV^A7 V7 vi7 vii7b5
 Diatonic Major Scale 9, 11, 13th Chords: I^A9, I^A13; iim9, iim11; iim7/11;
 IV^A9, IV^A13(#11); V9, V11, V13; vim9, vim11;
 vii extensions are commonly thought of as V7 extensions.

List of Common Extensions

<u>Major</u>	<u>Minor</u>	<u>Dominant 7th</u>
6th: 1,3,5,6	m6: 1,b3,5	7th: 1,3,5,b7
^A 7: 1,3,5,7	m6/9: 1,b3,5,6,9	7/6: 1,3,5,b7,13
6/9: 1,3,5,6,9	m7: 1,b3,5,b7	9: 1,3,5,b7,9
^A 13: 1,3,5,6,7,9	m7/11: 1,b3,5,b7,11	13: 1,3,5,b7,9,13
^A 9: 1,3,5,7,9	m9: 1,b3,5,b7,9	7sus: 1,4,5,b7
/9: 1,3,5,9	m11: 1,b3,5,b7,9,11	7/6sus: 1,4,5,b7,13
Sus: 1,4,5	m ^A 7: 1,b3,5,7	11(9sus): 1,4,5,b7,9
	m ^A 7/9: 1,b3,5,7,9	13sus: 1,4,5,b7,9,13
	m/9: 1,b3,5,9	+: 1,3,#5
		^o 7: 1,b3,b5,6

Common Chord Progressions

Do in Major keys (and relative minor keys where possible)

- 1) I – IV – I
 I – V – I
 I – IV – (I) – V – I
 I – V – (I) – IV – I
- 2) I – vi – ii – V – (I)
 I – vi – IV – V – (I)
 iii – vi – ii – V – (I)
 III – vi7 – II7 – V7 – (I)
 vii – II – ii – V – (I)
- 3) I – iii – IV – V
 I – I^A7 – IV – V
 I – III – IV – I
 vi – iii – IV – I
 ii – vi – IV – I
 I – ii – IV – I
- 4) I – I7 – IV – iv – I
 vi – iv – I – II – IV – V – I

Common 4-Bar (8-Bar) Progressions:

- 1) I – IV – vii(°) – III – vi – II – ii – V → I
- 2) I – IV – III – vi – II – bVI – ii – V → I
- 3) I – I7 – IV – iv – iii – VI – ii – V → I
- 4) #ivm7b5 – iv7 – iii – bIII – bVI – bII – ii – V → I
- 5) I – iv – iii – VI – biii – bVI – ii – V → I
- 6) I – IV – #iv – VII – iii – VI – ii – V → I
- 7) I – IV – vii(°) – III – vi – II – v – I7 → IV or IV used for ii
- 8) I – IV – vii(°) – III – vi – II – biii – bVII → ii
- 9) I – bVII7 – iii – VI – II – bVI – ii – V → I

Three Principle Groups of Sounds:

Tonic	– I, iii, vi
Subdominant	– IV, iv, ii, II
Dominant	– V, vii°, ii°, iv, i°

Chord Substitution. You may:

- 1) You may replace any diatonic triad with its related diatonic 7th chord.
- 2) Replace any diatonic triad or 7th chord with its related 9th 11th (7/11), or 13 (7/6). ← These are chords that have 11th's but no 9ths, also 13ths but no 9ths or 11ths. All of these are called *Extensions*.
- 3) To any major triad, add the dominant 7th extensions for a change of color. This does not always work – experience will teach you when to do or not to do this.
- 4) A very common practice is that of temporarily treating any major, minor, or dominant 7th type chord as a tonic and preceding it with its V7 (V), ii7-V7, II7-V7, IV-V7 or iv-V7. These chords are called *Secondary Dominants*. When preceding a 7th chord, it is also common, even more common to use vm7. Example: Precede C7 with Gm7 instead of G7.
- 5) Substitute iv for ii, v for iii – use extensions of these.
- 6) In any chord with an unaltered 5th, the 5th may be omitted. In any 9th, 11th, or 13th type of chord, (and occasionally a 7th type), the root may be omitted.
- 7) In any chord the 5th may be raised or lowered; however, the most common chords to accept this alteration are 7ths, 9ths, m7s, and ^7ths. A b9 or #9 are sometimes added to dominant 7th type chords, especially the 7th chord itself. (b9ths are sometimes added to m7s also.)
- 8) Any dominant 7th chord serving a non-tonic or subdominant function may be replaced with another dominant 7th type chord whose root is a b5th higher.

Example: Basic → C E7 Am → C **Bb13** Am
// // /// // // ///

A curious relationship is that the extended notes of one equal the altered notes of the other. Example: compare Bb13 and E7#9+, Bb9 and E7b9+, etc. Sometimes major7 types or m7 types are used on the b5th principle.

Examples: Basic: C A7 D7 G7 → C9 Eb7 **Ab^7** G7+
// // // // // // // //

Basic: C Am7 Dm7 G7 → Em7 A7 **Ebm7** Ab7 Dm7 G7
/// /// /// /// // // // // /// ///

Notice the A7 and Ab7 chords above – it is common to insert 7th chords (or extensions) whose roots are a 4th higher after m7th type chords – kind of like the reverse of the Secondary Dominant procedure.

9) It is common to precede any chord with its I^o7.

Example: Basic → C F G → C^o7 C F^o7 F G^o7 G7

The other common use of ^o7s is as 7b9 chords:

Example: Basic → C Eb^o7 Dm G7 → C D7b9 Dm7 G7

10) Substitute #ivm7b5 for I or IV for deceptive progression; also I^o7 for I, i for I, bVI for I, bIII for iii, and many others.

11) Compare → i bVII bVI V = vi V IV III of key of bIII.

It is common to mix in chords of the key of the bIII with the chords of the I key.

Example: in the key of C you might use Eb(^7), Fm(7), Gm(7), Ab(^7), Bb(7), Cm(7), Dm7b5.

It is also common to use the chord of the key of IV, bVII, V, and bVI with the I key – experiment.

This whole principle is called the *Borrowed Chord Principle*.

Examples (in the key of C):

1) C Ab Eb G C

4) C C7 F Fm C

2) Ab Eb Bb F C

5) C Eb Cm Fm Ab C

3) C Gm C

----- Small ----- | ----- Medium ----- | ----- Large ----- |

<p>A7</p> <p>b7 3 5 R</p>	<p>A7</p> <p>b7 3 5 R</p>	<p>A7</p> <p>b7 3 5 R</p>	<p>A7</p> <p>b7 5 R 3</p>	<p>A7</p> <p>b7 5 R 3</p>	<p>A7</p> <p>b7 3 R 5</p>	<p>A7</p> <p>b7 3 R 5</p>
<p>A7</p> <p>R 5 b7 3</p>	<p>A7</p> <p>R 5 b7 3</p>	<p>A7</p> <p>R 5 b7 3</p>	<p>A7</p> <p>R b7 3 5</p>	<p>A7</p> <p>R b7 3 5</p>	<p>A7</p> <p>R 5 3b7</p>	<p>A7</p> <p>R 5 3b7</p>
<p>A7</p> <p>3b7 R 5</p>	<p>A7</p> <p>3b7 R 5</p>	<p>A7</p> <p>3b7 R 5</p>	<p>A7</p> <p>3 R 5b7</p>	<p>A7</p> <p>3 R 5b7</p>	<p>A7</p> <p>3b7 5 R</p>	<p>A7</p> <p>3b7 5 R</p>
<p>A7</p> <p>5 R 3b7</p>	<p>A7</p> <p>5 R 3b7</p>	<p>A7</p> <p>5 R 3b7</p>	<p>A7</p> <p>5 3b7 R</p>	<p>A7</p> <p>5 3b7 R</p>	<p>A7</p> <p>5 R b7 3</p>	<p>A7</p> <p>5 R b7 3</p>

