

My Favourite Chords Book

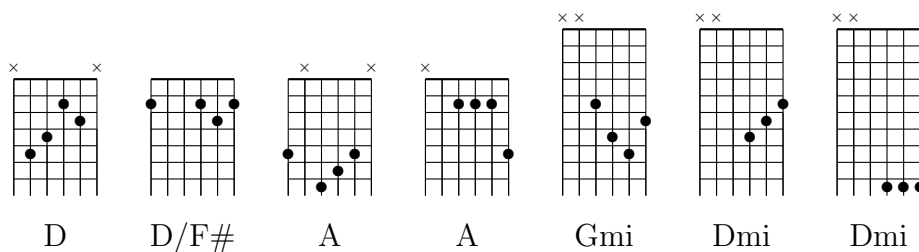
Jiří Kvita

December 21, 2011

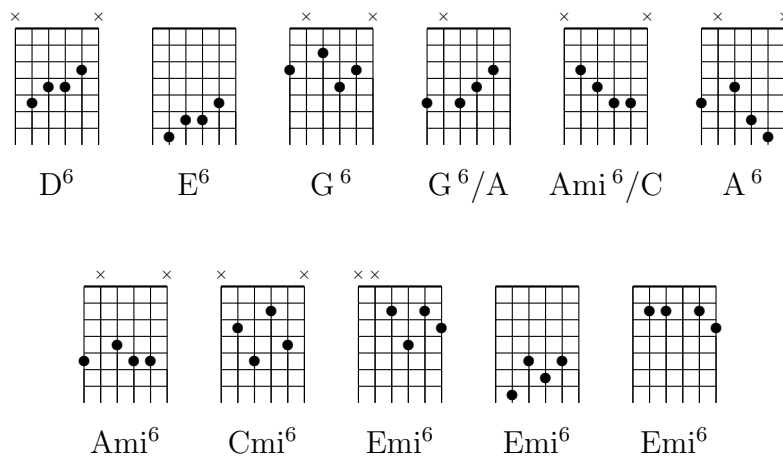
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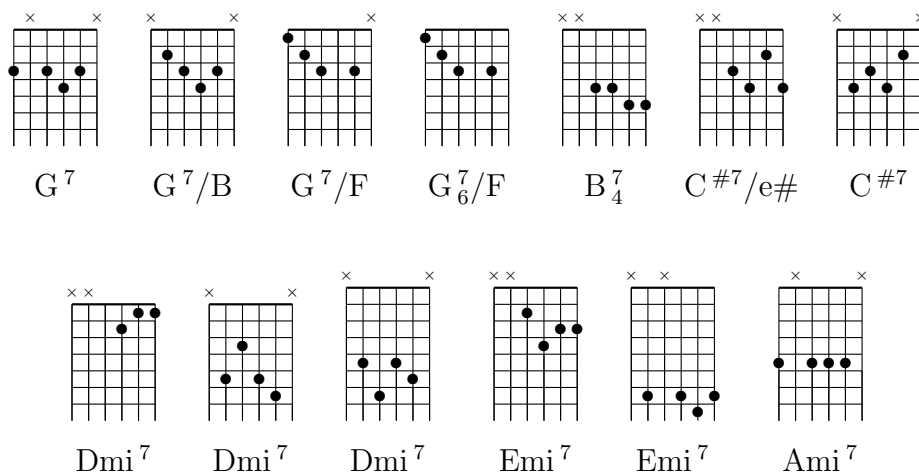
1 Standard 5 Chords



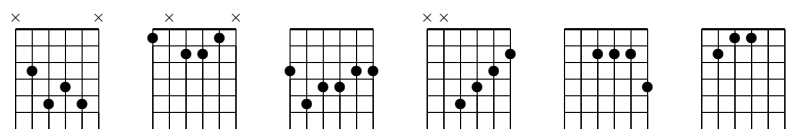
2 6 Chords



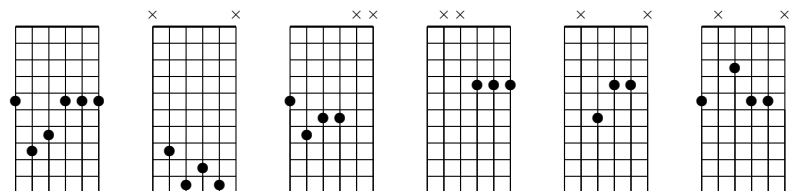
3 7 Chords, aka Minor-Seven Chords



4 7maj Chords

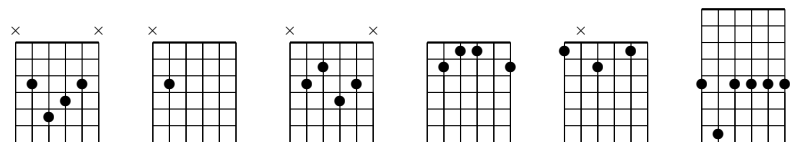


C⁷maj F⁷maj G⁷maj G⁷maj A⁷maj E⁷maj



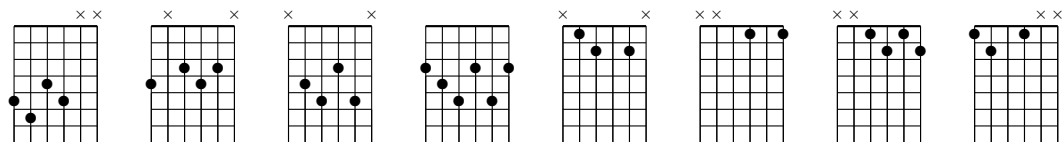
F⁷maj F⁷maj A⁷maj E⁷maj E⁷maj F⁷maj/A

5 9/7maj Chords



C⁷maj⁹ C⁷maj⁹ C⁷maj⁹ E⁷maj⁹ F⁷maj⁹ F⁷maj⁹

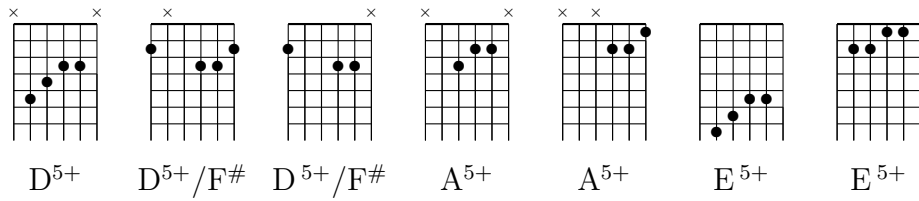
6 Dim-Chords



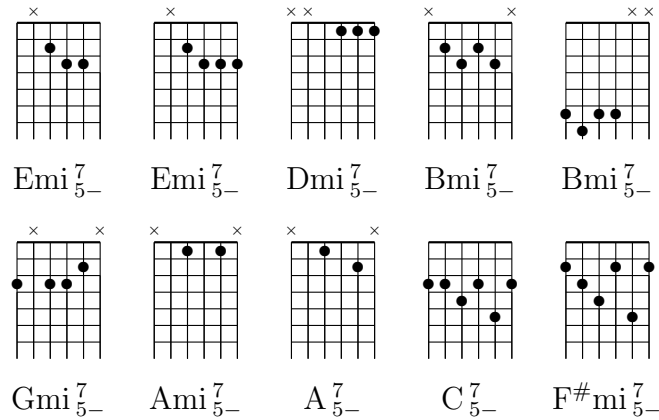
A^{dim} G[#]dim C[#]dim C[#]dim B^bdim D^{dim} D[#]dim F^{dim}

Especially the first two are nice cool dim chord types which allows you to play very deep base dim variations:) Thanks to Murilo for the second one!

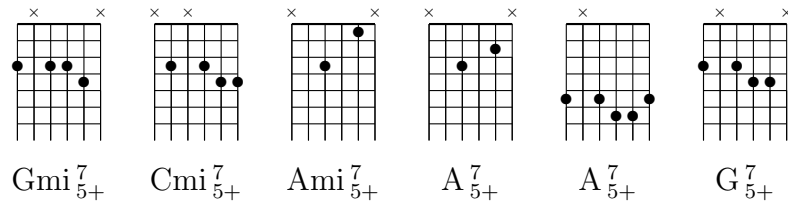
7 5+ Chords



8 7 / 5- Chords

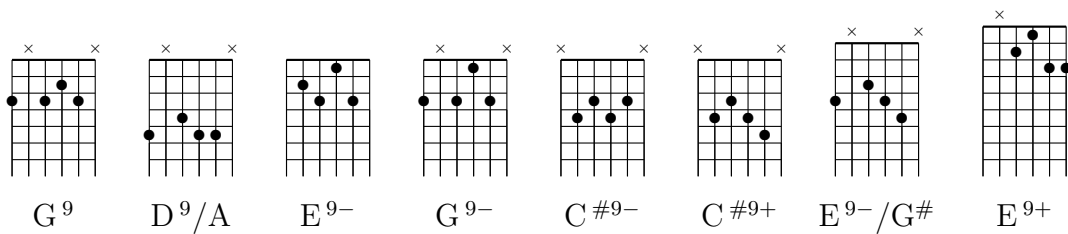
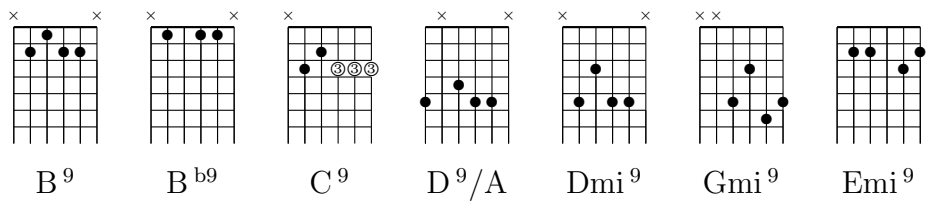
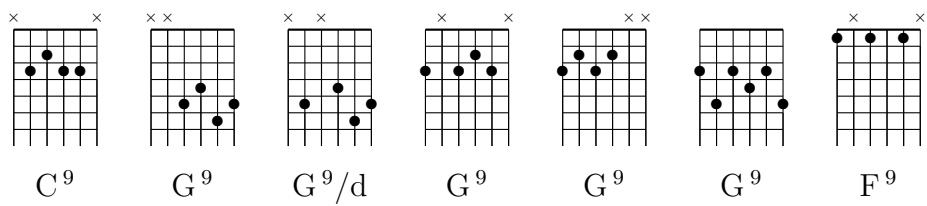


9 7 / 5+ Chords

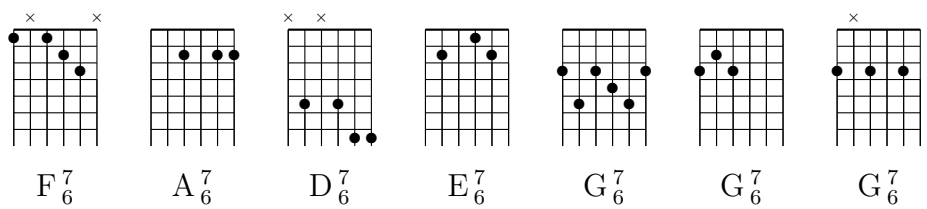


10 Nine-Chords

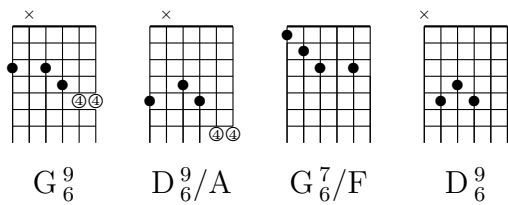
The following chords are just an example for mostly the G key, feel free to use your imagination to derive nine-chords for A and H especially, so that you can use them in classical series of E-A-E-H etc. ;-). Another nice application of G⁹ is in the series of C^{7maj} C^{#dim} Dmi G⁷ G⁹.



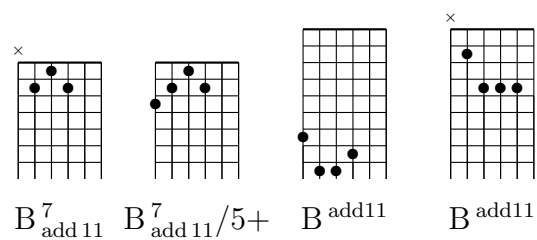
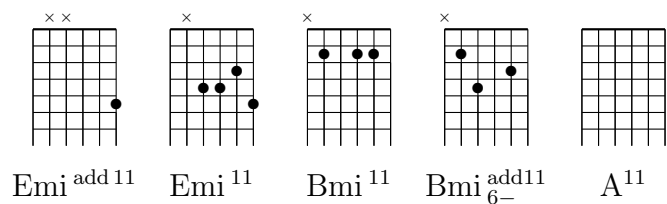
11 7/6 Chords (~ 13's without 9 and 11)



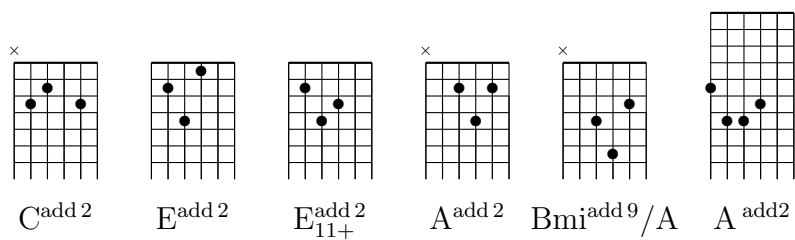
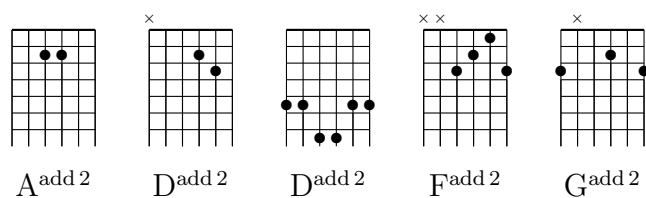
12 9/6 Chords (~ 13's without 11)



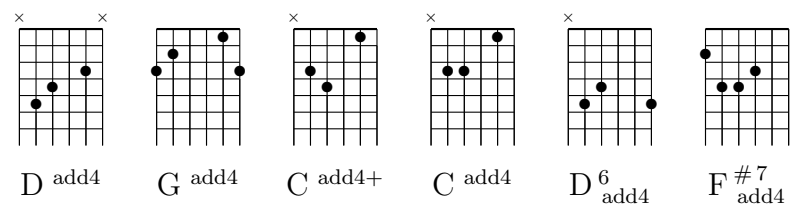
13 11 Chords



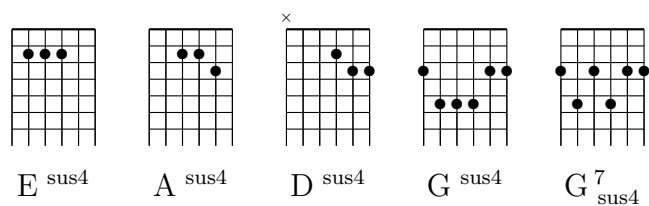
14 Some add2 Chords



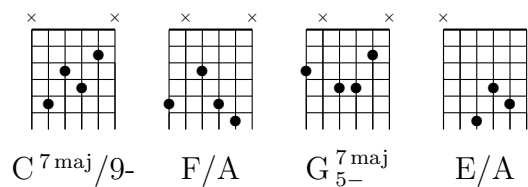
15 Some add4 Chords



16 Some sus4 Chords



17 Mixed stuff



18 Notes on “Tension” Chords

By tension I mean the presence of two tones separated by a half-tone and an octave. The first-hand example are the 7maj chords (the base chord of bossanova:), where the tension is pleasing and soft.

Other example are more magic 7/6, or 13 chords, where there is diminished 7 and 6, so e.g. in A there should be tones g and $f\#$, usually separated by an octave (therefore “13”).

Dramatic tension is present in 9- chords, e.g. C^{9-} , which really means C_7^{9-} , and the disturbing unrestlessness is coming from the fact that the chord effectively contains major and minor thirds ($e = 3$ and $es = 9-$, separated by an octave), somehow not being sure whether being minor or major chords.

19 Some Improvisation Schemes

Bmi G(7maj) A F#

Ami G F E
C G F E

F#mi F#mi/E A H

D7maj E9 Emi A

Emi D H7

C7maj C#dim Dmi G7

H7 Emi H7 Emi
E Ami D7 G Emi Am C H7

Bmi Bmi/a# Bmi/a E9/g#

Am Am/G Am/F E

... and of course standard blues-12:)

A^7 maj B^b dim Bmi^7 E^{9-} .

20 Some Transitions

Gmi7/5+ Cmi7/5+ A7/5- D7maj C7maj F7maj Bb7maj

21 Some Equivalences

D^6	\sim	$G^{7\text{maj}}$
C^6	\sim	$A\text{mi}/C$
$A_{5+}^7/C\#$	\sim	$B^b\text{mi}^6/D^b$
$A\text{mi}^6$	\sim	D^9/A
$E^{9-}/G\#$	\sim	$G^{13}/9-$

Dim chords are generated taking a major seven chord and by sharpening the tonical tone. Or by taking a chord with 7 (by default 7-) and diminishing all tones except for the tinical (therefore “diminished chord”). All dim chords are equivalent, i.e. any tone from the chord can be chosen to form the name of the chord, i.e. it is only another form of the same dim chord. This is easy to understand if we realise that tones in the dim chord are 3-halftones equidistant, therefore periodical, symmetrical and closed. You can play the dim scale to infinty;-)