

*Extensions & Alterations*

# JAZZ CHORDS MADE EASY

GMA7

A<sup>b</sup>13

AM7

E7(#9)

Bm7



*Walter Rodrigues Jr.*

- Intermediate Level -

# INTRODUCTION

Hello and welcome to ***Jazz Chords Made Easy – Intermediate Level!***

My name is Walter Rodrigues Jr. and I'm very excited to share this material with you!

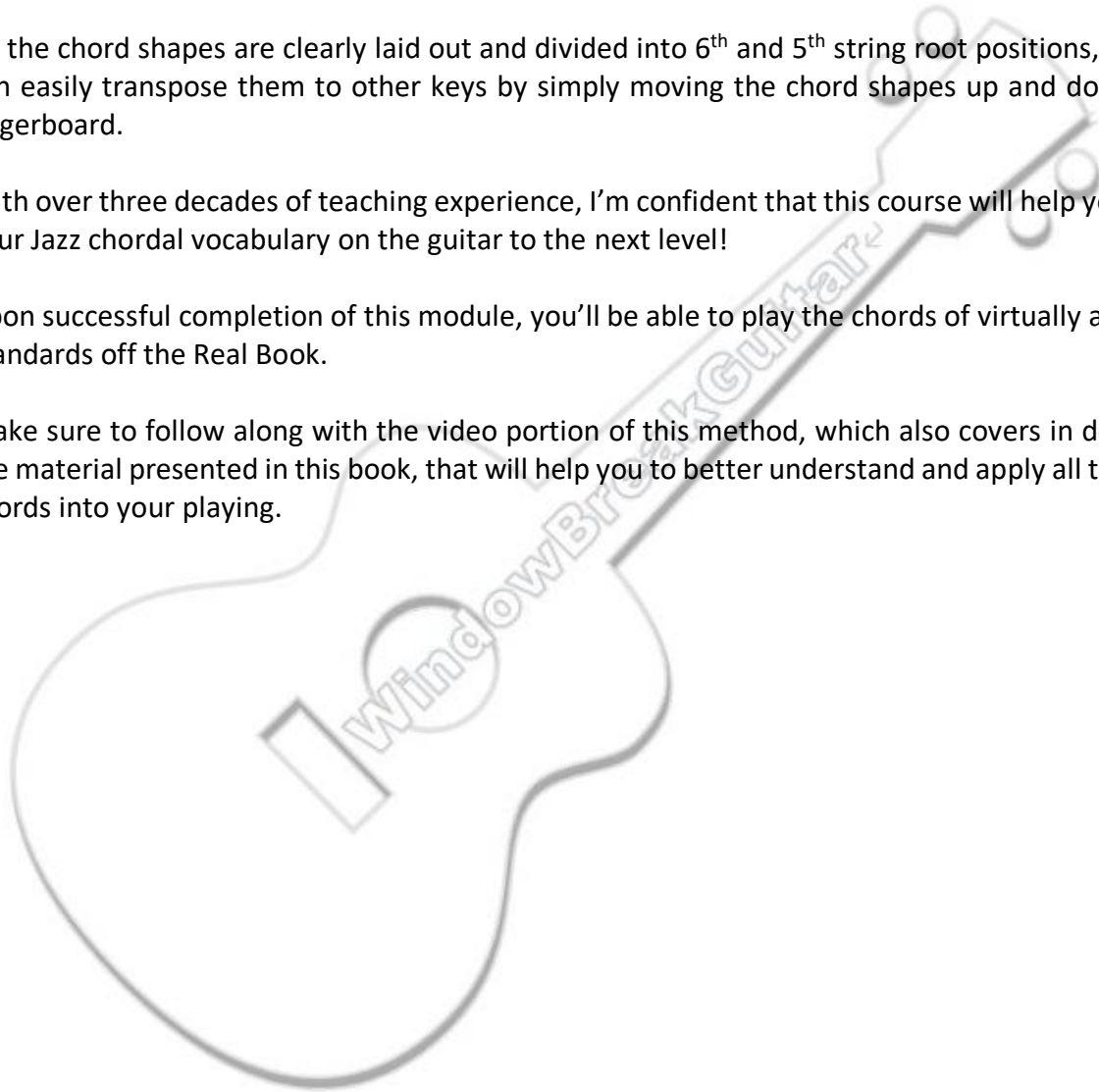
In this module you will be introduced to the basic extensions and alterations of the 7<sup>th</sup> chords.

All the chord shapes are clearly laid out and divided into 6<sup>th</sup> and 5<sup>th</sup> string root positions, so you can easily transpose them to other keys by simply moving the chord shapes up and down the fingerboard.

With over three decades of teaching experience, I'm confident that this course will help you take your Jazz chordal vocabulary on the guitar to the next level!

Upon successful completion of this module, you'll be able to play the chords of virtually any Jazz Standards off the Real Book.

Make sure to follow along with the video portion of this method, which also covers in detail all the material presented in this book, that will help you to better understand and apply all the new chords into your playing.



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## ABOUT THE AUTHOR

Originally from Sao Paulo, Brazil, Walter Rodrigues Jr. was born into a family of musicians. His mother was a pianist, and his father a multi-talented minister. Growing up in his father's church, Walter was constantly exposed to music and started playing the guitar at a very young age.

Fascinated by the sounds of Joe Pass, Walter soon started to work on his own Jazz fingerstyle arrangements. In 1989 he moved to Hollywood, California to attend the Musicians Institute (GIT) where he had the great fortune to study with Joe Diorio, Scott Henderson and Peter Sprague among others. Upon graduation, Walter relocated to Miami, FL, where he received a full scholarship to attend the Jazz Performance program at Florida International University, where he later graduated with a Bachelor of Music degree in 1996.

Based in Miami, Walter gained valuable experience having performed with many notable musicians, including world renowned Arturo Sandoval among others, and having also participated in Jazz festivals both in the United States and abroad.

With rave reviews from Jazz musicians and publications such as *Just Jazz Guitar* magazine, Walter's first instrumental album, *Beyond Words* (2003) earned him a respected place as a composer, producer, and instrumentalist in the professional music world. With his latest recording, *My Favorite Hymns*, and his arrangements for solo jazz guitar being sold to more than 30 countries around the world, Walter has captivated a new audience. His ability to reinterpret familiar hymns and give them interest has garnered world-wide appreciation for his creative approach to otherwise traditional music.

Walter has been featured in various jazz publications such as *Fingerstyle360*, *JazzReview.com*, *FingerstyleGuitarists.com* and *Just Jazz Guitar* magazine among others, and is also a regular contributor of the *Fingerstyle Guitar Journal* online publication.

Walter has become a highly respected solo Jazz guitarist on YouTube, with over 9 million views to this date, his channel has become a worldwide reference for solo Jazz guitar arrangements. Most recently, Hal Leonard has published Walter's new book "*Hymns for Solo Jazz Guitar*," which has received rave reviews from guitar players around the world.

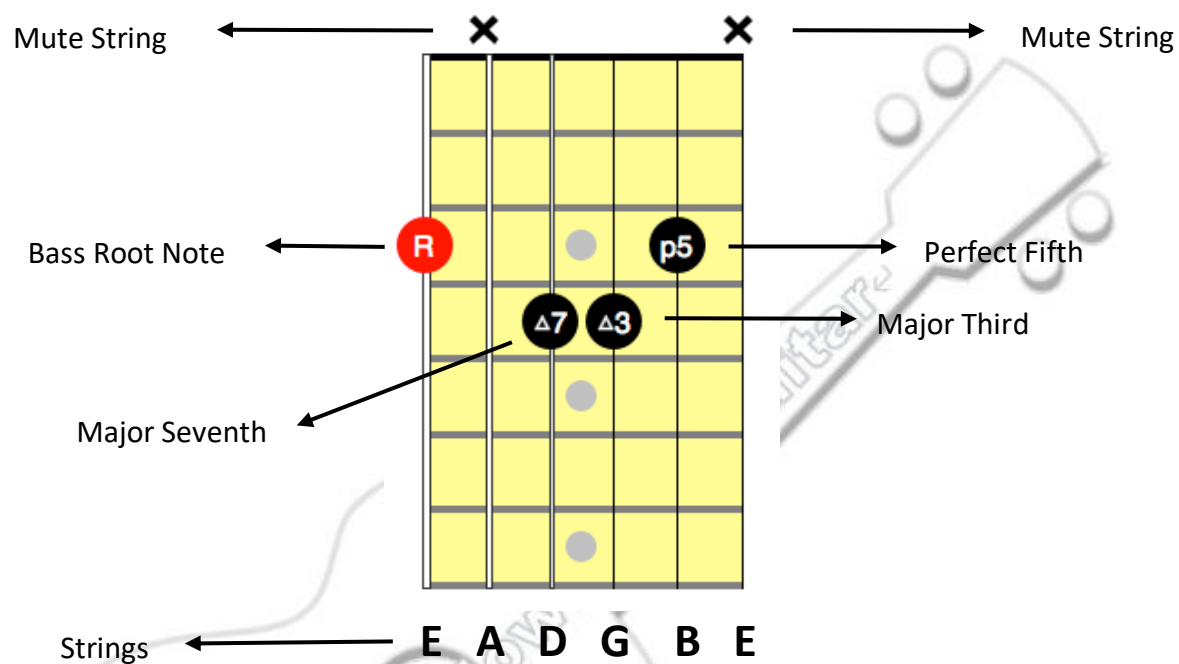
Besides composing, arranging and performing, Walter has worked as a music educator for the past 20 years and maintains an active teaching schedule.

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## CHORD DIAGRAM LEGEND SAMPLE



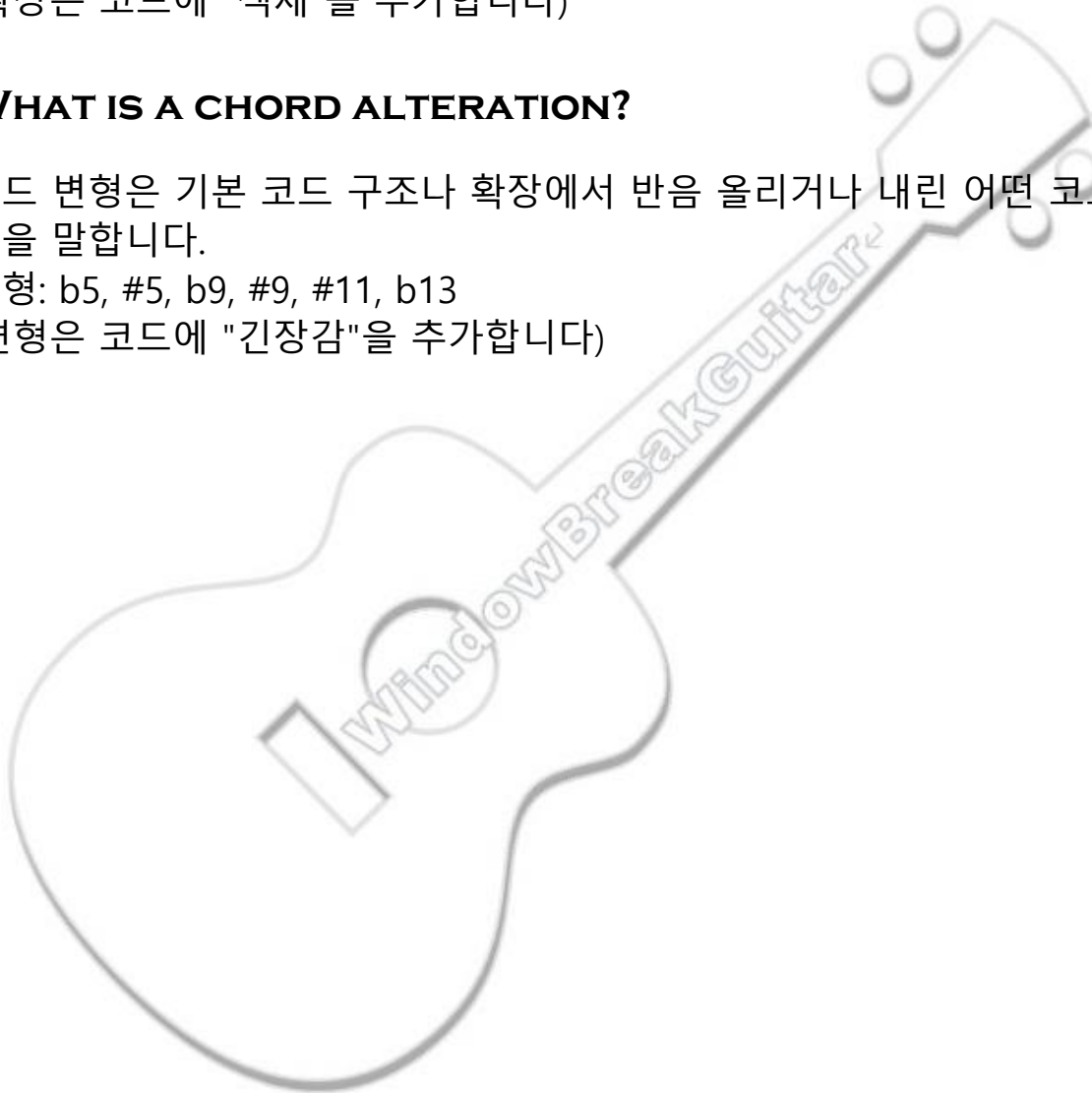
## DEFINITIONS

### WHAT IS A CHORD EXTENSION?

코드 확장은 기본 코드 구조의 7도 위에 추가된 코드 음입니다.  
기본 구조: 루트, 3도, 5도, 7도 - 확장: 9도, 11도, 13도  
(확장은 코드에 "색채"를 추가합니다)

### WHAT IS A CHORD ALTERATION?

코드 변형은 기본 코드 구조나 확장에서 반음 올리거나 내린 어떤 코드 음을 말합니다.  
변형: b5, #5, b9, #9, #11, b13  
(변형은 코드에 "긴장감"을 추가합니다)



## 7<sup>TH</sup> CHORD NOTATION LEGEND

(CHORD TONES: 1,3,5,7)

Chord	Symbol	How it's created
Major 7 <sup>th</sup> Chord	M7, Maj7, $\Delta$ 7	Major triad + Major 7 <sup>th</sup>
Dominant 7 <sup>th</sup> Chord	7	Major triad + Minor 7 <sup>th</sup>
Minor 7 <sup>th</sup> Chord	min7, m7, -7	Minor triad + Minor 7 <sup>th</sup>
Half Diminished 7 <sup>th</sup> Chord	$\emptyset$ 7, m7(b5)	Diminished triad + Minor 7 <sup>th</sup>
Diminished 7 <sup>th</sup> Chord	$\circ$ 7, dim7	Diminished triad + Diminished 7 <sup>th</sup>
Dominant 7 suspended 4	7sus4	Root + P4 + P5 + Minor 7 <sup>th</sup>

## 7<sup>TH</sup> CHORD EXTENSIONS - NOTATION LEGEND

(EXTENSIONS: 9, 11, 13)

Chord	Symbol	How it's created
Major 9 <sup>th</sup> Chord	M9, Maj9	R, 3, 5, M7, 9
Major 13 <sup>th</sup> Chord	M13, Maj13	R, 3, 5, M7, 9, 13
Dominant 9 <sup>th</sup> Chord	9	R, 3, 5, 7, 9
Dominant 13 <sup>th</sup> Chord	13	R, 3, 5, 7, 9, 13
Minor 9 <sup>th</sup> Chord	m9, min9	R, b3, 5, 7, 9
Minor 11 <sup>th</sup> Chord	m11, min11	R, b3, 5, 7, 9, 11

## 7<sup>TH</sup> CHORD ALTERATIONS - NOTATION LEGEND

(ALTERATIONS: #5, b9, #9, #11, b13)

Chord	Alterations	Symbol	How it's created
Major 7 <sup>th</sup>	#5	Maj7(#5), M7aug	R, 3, #5, M7
Major 7 <sup>th</sup>	#11	Maj7(#11)	R, 3, 5, M7, 9, #11
Dominant 7 <sup>th</sup>	(#5 or b13)*	7(#5), 7(b13), 7alt	R, 3, (#5 or b13)*, 7, 9
Dominant 7 <sup>th</sup>	b9	7(b9), 7alt	R, 3, 5, 7, b9
Dominant 7 <sup>th</sup>	#9	7(#9), 7alt	R, 3, 5, 7, #9
Dominant 7 <sup>th</sup>	#11	7(#11), 7alt	R, 3, 5, 7, 9, #11
Minor 7 <sup>th</sup>	#5	min7(#5)	R, b3, #5, 7
Minor 7 <sup>th</sup>	Maj7	min(Maj7)	R, b3, 5, M7

\*although a Dom7(b13) chord theoretically has the 5<sup>th</sup> in its structure, due to the physical layout of the guitar fingerboard and the purpose of this module, the b13 will be the same as a #5 an octave higher, and the P5<sup>th</sup> will be omitted (see chord diagrams).

# **EXTENSIONS**

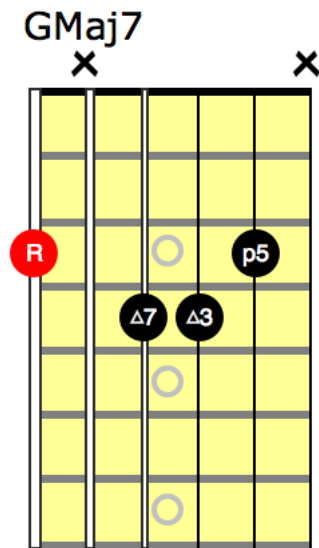
## **6<sup>TH</sup> STRING ROOT**





## Extensions for Major 7<sup>th</sup> Chords with 6<sup>th</sup> String Root

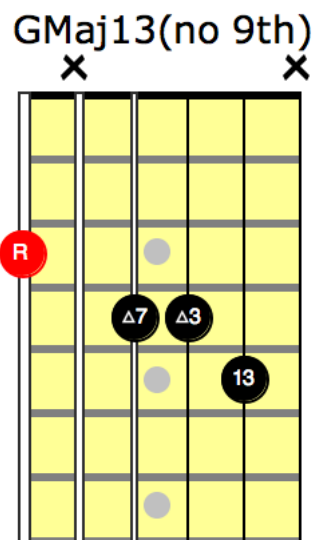
Basic Major 7<sup>th</sup> Chord Shape = Root, Major 7<sup>th</sup>, Major 3<sup>rd</sup>, Perfect 5<sup>th</sup>



- The extensions of Major 7<sup>th</sup> chords are the 9<sup>th</sup> and 13<sup>th</sup>

**Major 13** = Root, Major 7<sup>th</sup>, Major 3<sup>rd</sup>, 13<sup>th</sup>

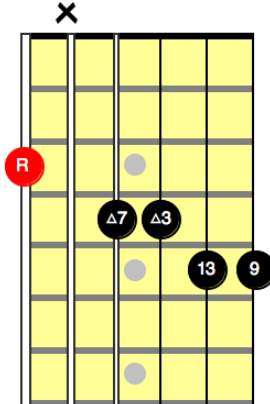
*(The "13" on the chord symbol implies that the 9<sup>th</sup> may or may not be included)*



✓ Note that due to the physical layout of the guitar fingerboard, the 5<sup>th</sup> will be omitted from the following Maj13 and Dom13 chords with 6<sup>th</sup> string root.

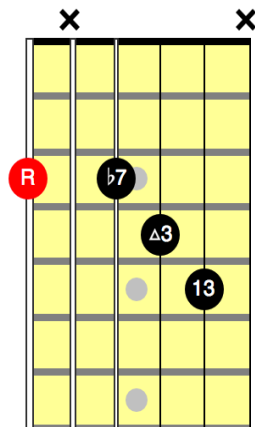
**Major 13** = Root, Major 7<sup>th</sup>, Major 3<sup>rd</sup>, 13<sup>th</sup>, 9<sup>th</sup>

GMaj13

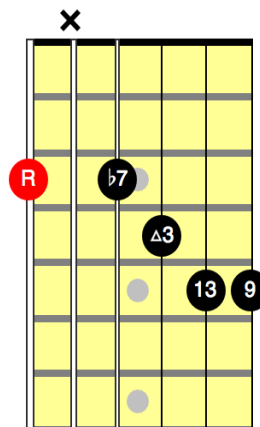


Note also that the higher number on an extended chord notation implies that the lower extension degree may be included, unless it's specifically notated such as G13(no9th). For example: a G13 chord may or may not include the 9<sup>th</sup>.

G13



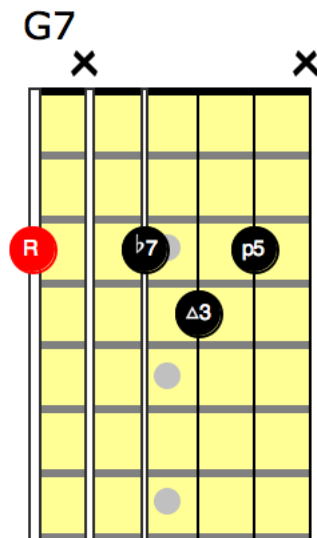
G13



It is very important to keep in mind that if a chord symbol shows no extensions i.e. CMaj7, the player could at his / her own judgment add extension(s) to it. As a matter of fact, it's very common to see chord symbols without extension numbers, leaving it up to the player to add them or not.

## Extensions for Dominant 7<sup>th</sup> Chords with 6<sup>th</sup> String Root

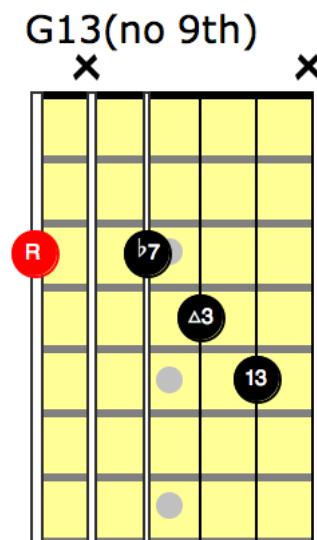
**Basic Dominant 7<sup>th</sup> Chord Shape** = Root, Minor 7<sup>th</sup>, Major 3<sup>rd</sup>, Perfect 5<sup>th</sup>



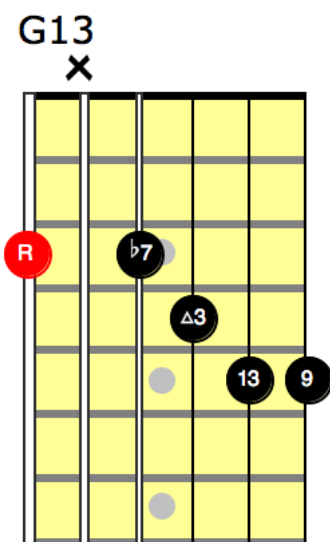
➤ Extensions for Dominant 7<sup>th</sup> chords are also the 9<sup>th</sup> and 13<sup>th</sup>

**Dominant 13<sup>th</sup>** = Root, Minor 7<sup>th</sup>, Major 3<sup>rd</sup>, 13<sup>th</sup>

(The "13" on the chord symbol implies that the 9<sup>th</sup> may or may not be included)

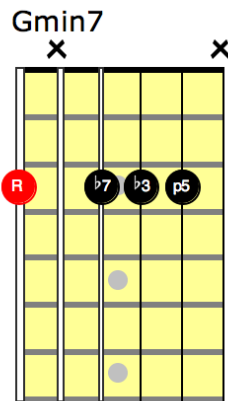


**Dominant 13th** = Root, Minor 7<sup>th</sup>, Major 3<sup>rd</sup>, 13<sup>th</sup>, 9<sup>th</sup>

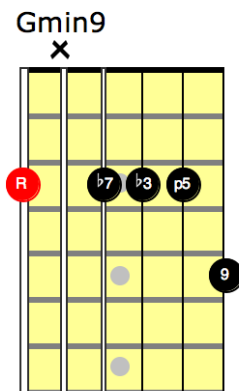


## Extensions for Minor 7<sup>th</sup> Chords with 6<sup>th</sup> String Root

Basic Minor 7<sup>th</sup> Chord Shape = Root, Minor 7<sup>th</sup>, Minor 3<sup>rd</sup>, Perfect 5<sup>th</sup>

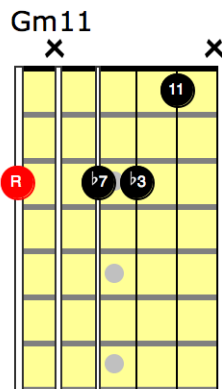


➤ Extensions for Minor 7<sup>th</sup> chords are the 9<sup>th</sup> and 11<sup>th</sup>  
**Minor 9<sup>th</sup> Chord** = Root, Minor 7<sup>th</sup>, Minor 3<sup>rd</sup>, Perfect 5<sup>th</sup>, 9<sup>th</sup>



**Minor 11<sup>th</sup> Chord** = Root, Minor 7<sup>th</sup>, Minor 3<sup>rd</sup>, 11<sup>th</sup>

- ✓ The "11" on the chord symbol implies that the 9<sup>th</sup> may or may not be included. However, due to the 6<sup>th</sup> String Root shape for this chord, the 9<sup>th</sup> will be omitted.



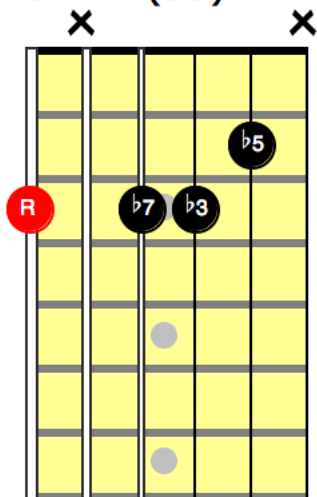
← 9<sup>th</sup>

## No Extensions for Min7(b5) Chord with 6<sup>th</sup> String Root

- ✓ It will remain at its basic form, no extensions.

**Minor 7(b5) or Half Diminished 7<sup>th</sup>** = Root, Minor 7<sup>th</sup>, Minor 3<sup>rd</sup>, Dim 5<sup>th</sup>

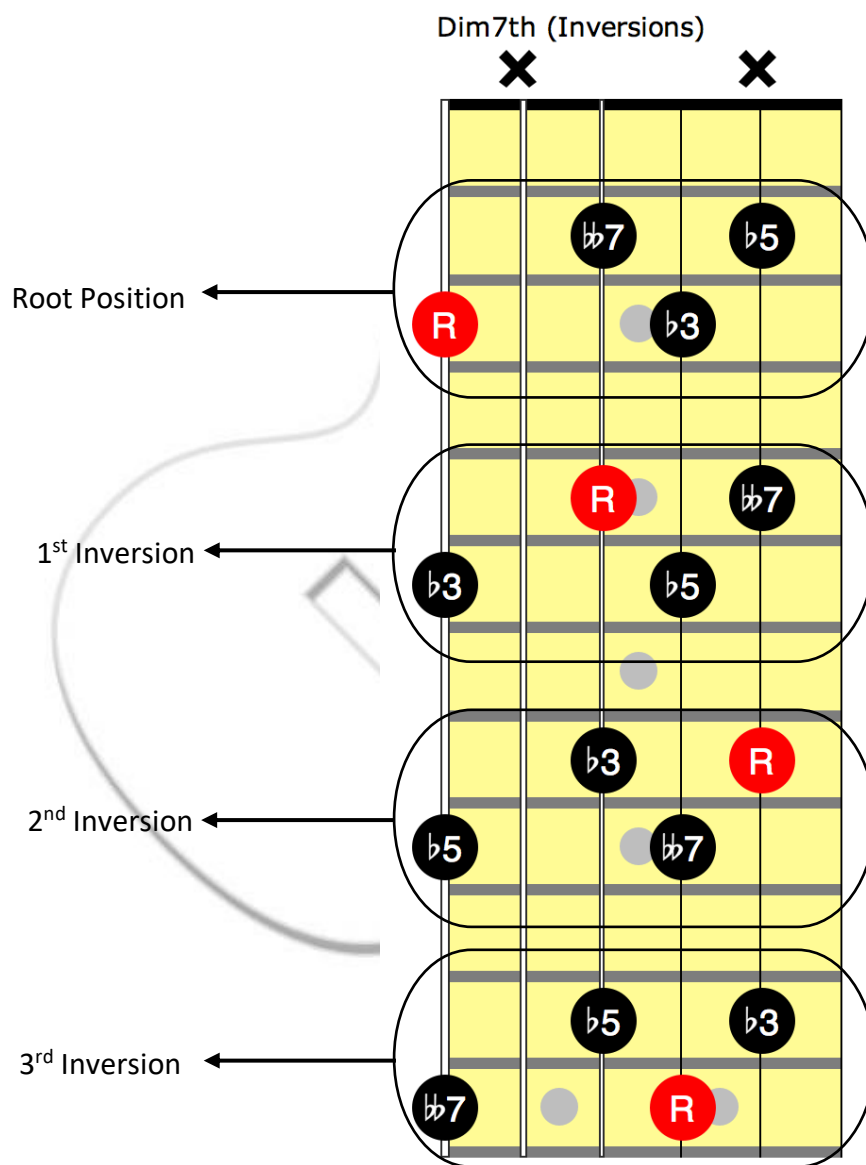
Gmin7(b5)



## No Extensions for Diminished 7<sup>th</sup> Chord with 6<sup>th</sup> String Root

- ✓ For the purpose of this module (intermediate level) we will not get into diminished extensions. However, you can “color” the sound of any diminished 7<sup>th</sup> chord by simply moving its shape up and down the fingerboard in minor thirds (every 3 frets). That will generate all three inversions of the chord.

➤ **Diminished 7<sup>th</sup> Chord** = Root, Diminished 7<sup>th</sup>, Minor 3<sup>rd</sup>, Diminished 5<sup>th</sup>



(See more on Diminished 7<sup>th</sup> chords on pg. 53)



# **EXTENSIONS**

## **5<sup>TH</sup> STRING ROOT**

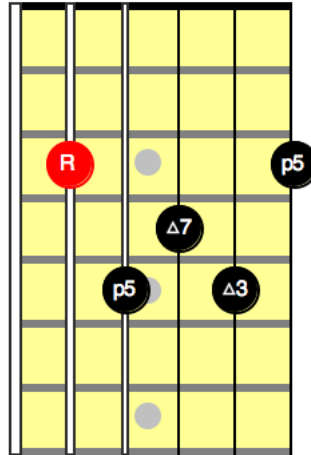


## Extensions for Major 7<sup>th</sup> Chords with 5<sup>th</sup> String Root

**Basic Major 7<sup>th</sup> Chord Shape** = Root, Perfect 5<sup>th</sup>, Major 7<sup>th</sup>, Major 3<sup>rd</sup>

CMaj7

x



- Extensions for Major 7<sup>th</sup> chords are the 9<sup>th</sup> and 13<sup>th</sup>

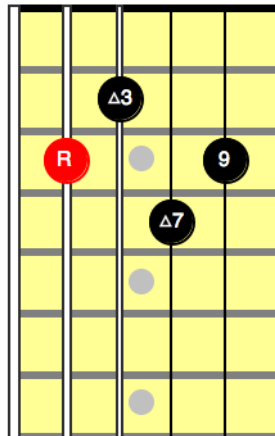
**Major 9<sup>th</sup> Chord** = Root, Major 3<sup>rd</sup>, Major 7<sup>th</sup>, 9<sup>th</sup>

The "9" on the chord symbol implies that the Major 7<sup>th</sup> is part of the chord. Note that if the chord symbol was "CMaj7", you could also add the 9<sup>th</sup> at your own judgment.

CMaj9

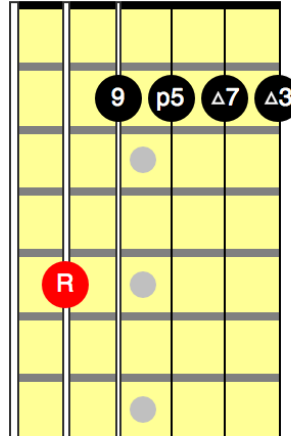
x

x



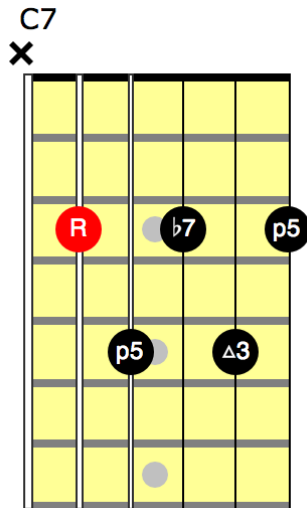
DMaj9

x



## Extensions for Dominant 7<sup>th</sup> Chords with 5<sup>th</sup> String Root

**Basic Dominant 7<sup>th</sup> Chord Shape** = Root, Perfect 5<sup>th</sup>, Minor 7<sup>th</sup>, Major 3<sup>rd</sup>, Perfect 5<sup>th</sup>

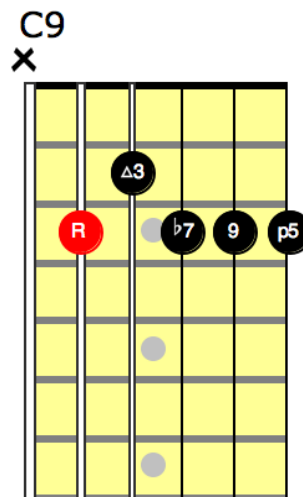
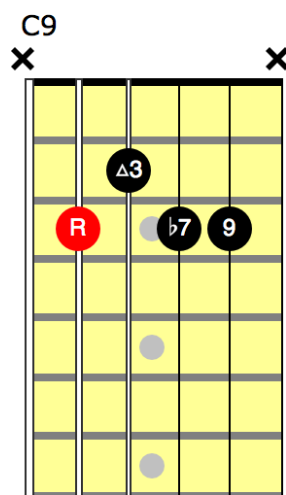


- Extensions for Dominant 7<sup>th</sup> chords are the 9<sup>th</sup> and 13<sup>th</sup>

**Dominant 9<sup>th</sup> Chord** = Root, Major 3<sup>rd</sup>, Minor 7<sup>th</sup>, 9<sup>th</sup>, 5<sup>th</sup>

The “9” on the chord symbol implies that the minor 7<sup>th</sup> is part of the chord

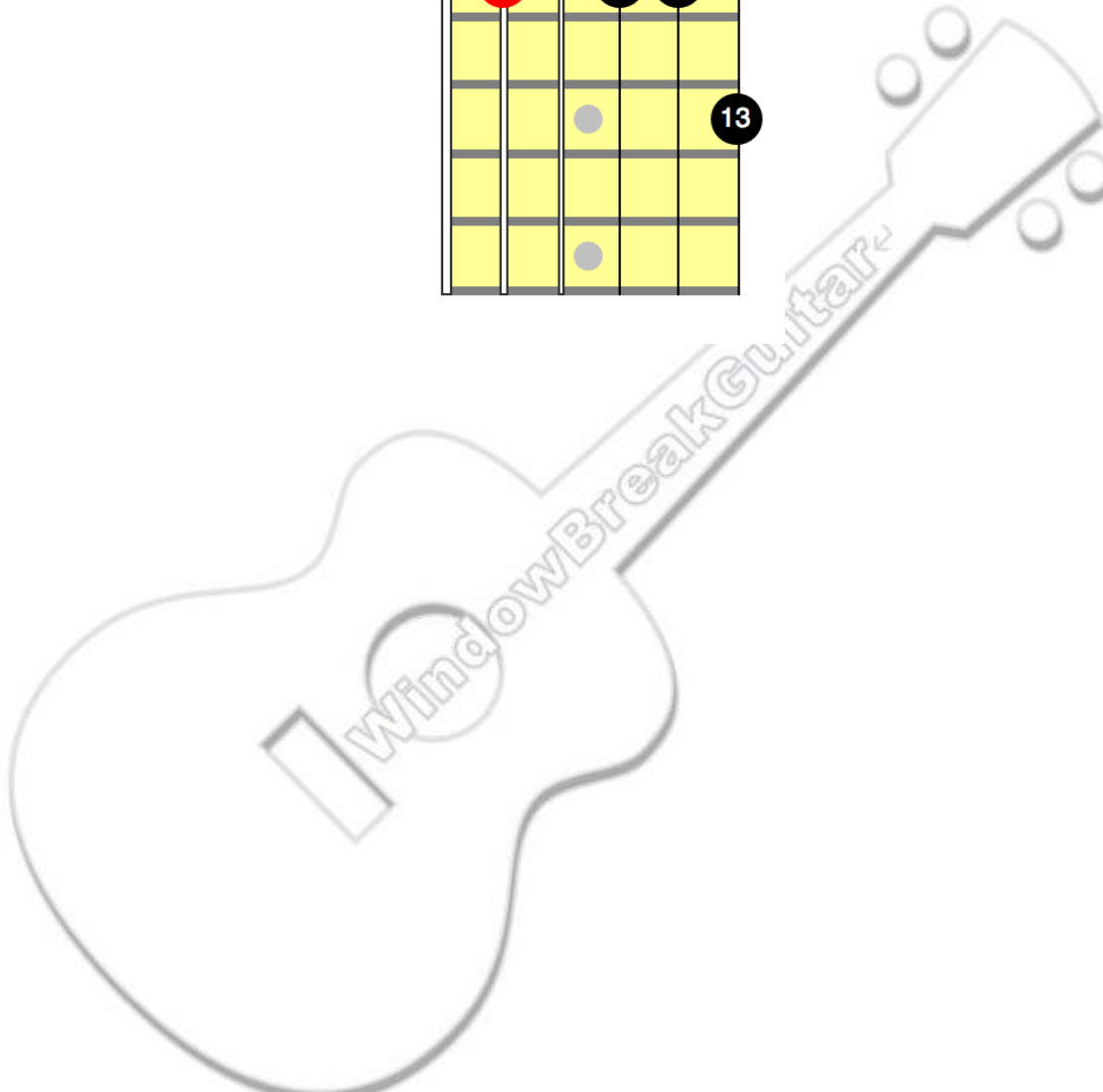
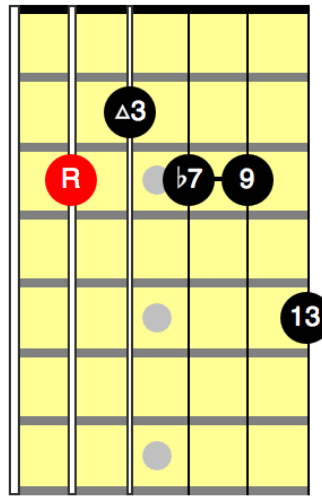
(Note that the 5<sup>th</sup> is omitted in the diagram on the left)



**Dominant 13<sup>th</sup> Chord** = Root, Major 3<sup>rd</sup>, minor 7<sup>th</sup>, 9<sup>th</sup>, 13<sup>th</sup>

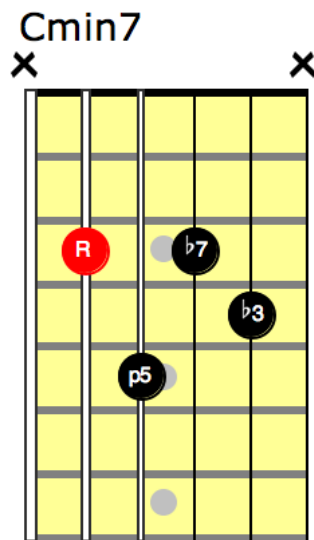
C13

×



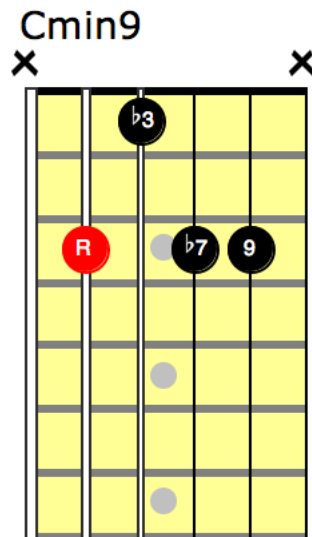
## Extensions for Minor 7<sup>th</sup> Chords with 5<sup>th</sup> String Root

**Basic Minor 7<sup>th</sup> Chord Shape** = Root, Perfect 5<sup>th</sup>, minor 7<sup>th</sup>, minor 3<sup>rd</sup>



- Extensions for Minor 7<sup>th</sup> chords are the 9<sup>th</sup> and 11<sup>th</sup>

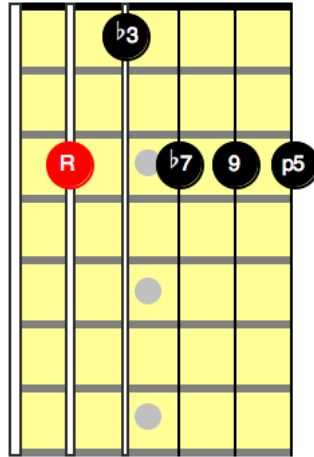
**Minor 9<sup>th</sup> Chord (no 5<sup>th</sup>)** = Root, minor 3<sup>rd</sup>, minor 7<sup>th</sup>, 9<sup>th</sup>



**Minor 9<sup>th</sup> Chord** = Root, minor 3<sup>rd</sup>, minor 7<sup>th</sup>, 9<sup>th</sup>, P5

Cmin9

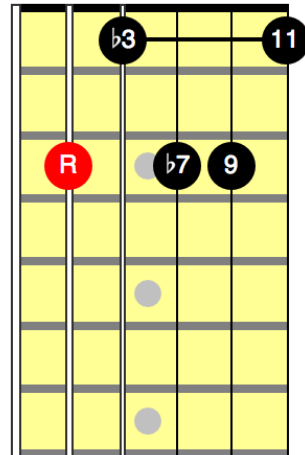
×



**Minor 11<sup>th</sup> Chord** = Root, minor 3<sup>rd</sup>, minor 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>

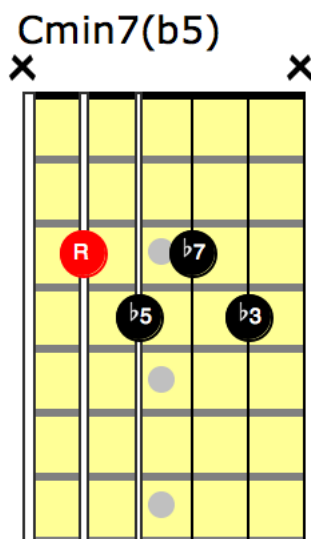
Cmin11

×



## Extension for the Minor 7(b5) Chord with 5<sup>th</sup> String Root

**Basic Min7(b5) Chord** = Root, Diminished 5<sup>th</sup>, Minor 7<sup>th</sup>, Minor 3<sup>rd</sup>

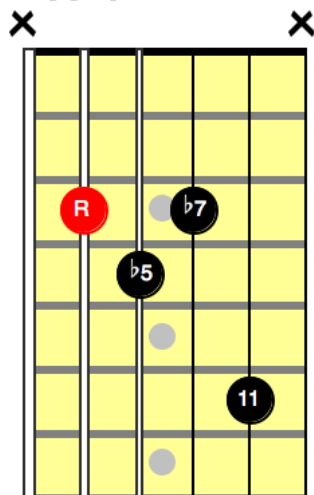


✓ Extension for the shape below will be the 11<sup>th</sup>

**Minor 7(b5) Chord** (extended with the 11<sup>th</sup>) = Root, Diminished 5<sup>th</sup>, Minor 7<sup>th</sup>, 11<sup>th</sup>

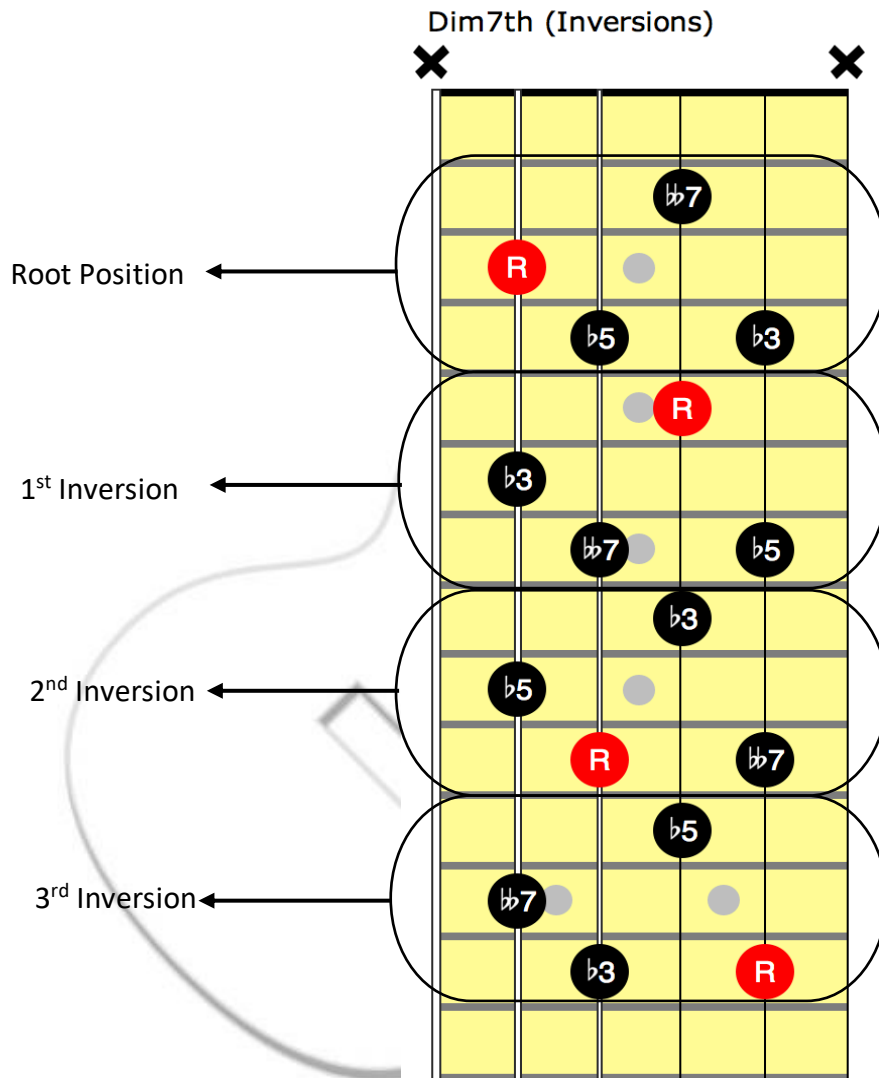
- ✓ Although a minor chord must technically have a minor 3<sup>rd</sup> in it, in this example the minor 3<sup>rd</sup> was replaced by the 11<sup>th</sup> (same as the 4<sup>th</sup> an octave higher). This particular voicing will only work for the shape below (5<sup>th</sup> string root position). Theoretically speaking, although the chord would be called a C7(b5)sus4 because of the absence of the minor 3<sup>rd</sup>, it is really playing the role of a minor 7(b5).

min11(b5) -  
no3rd



## No Extensions for the Diminished 7th Chord

- ✓ For the purpose of this module (intermediate level) we will not get into diminished extensions. However, you can “color” the sound of any diminished 7<sup>th</sup> chord by simply moving its shape up and down the fingerboard in minor thirds (every 3 frets). That will generate all three inversions of the chord.
- ✓ **Diminished 7<sup>th</sup> Chord Basic Shape** = Root, Diminished 5<sup>th</sup>, Diminished 7<sup>th</sup>, Minor 3<sup>rd</sup>



(See more on Diminished 7<sup>th</sup> chords on pg. 53)



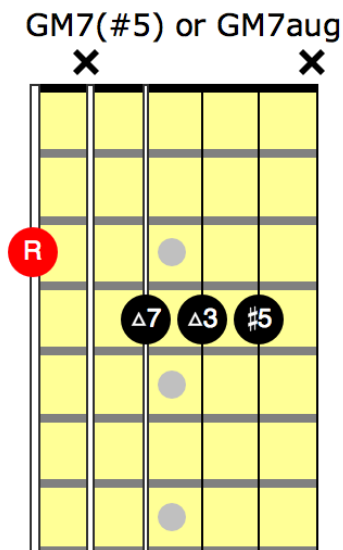
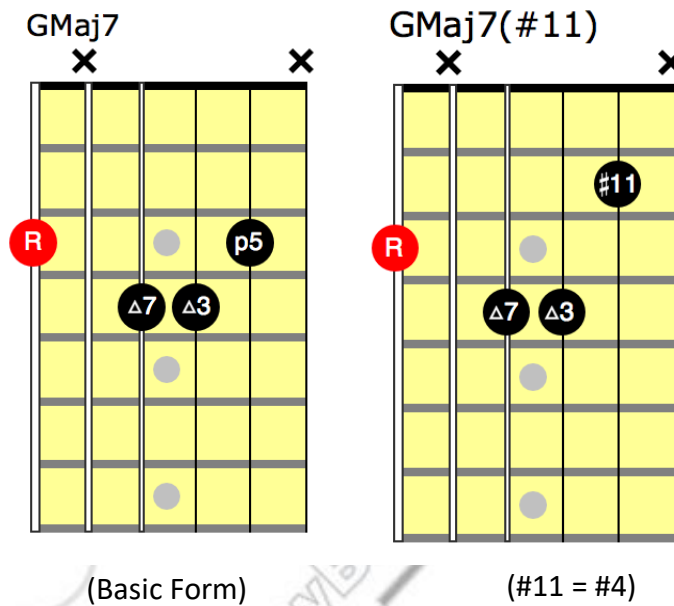
## **ALTERATIONS**

**6<sup>TH</sup> STRING ROOT**



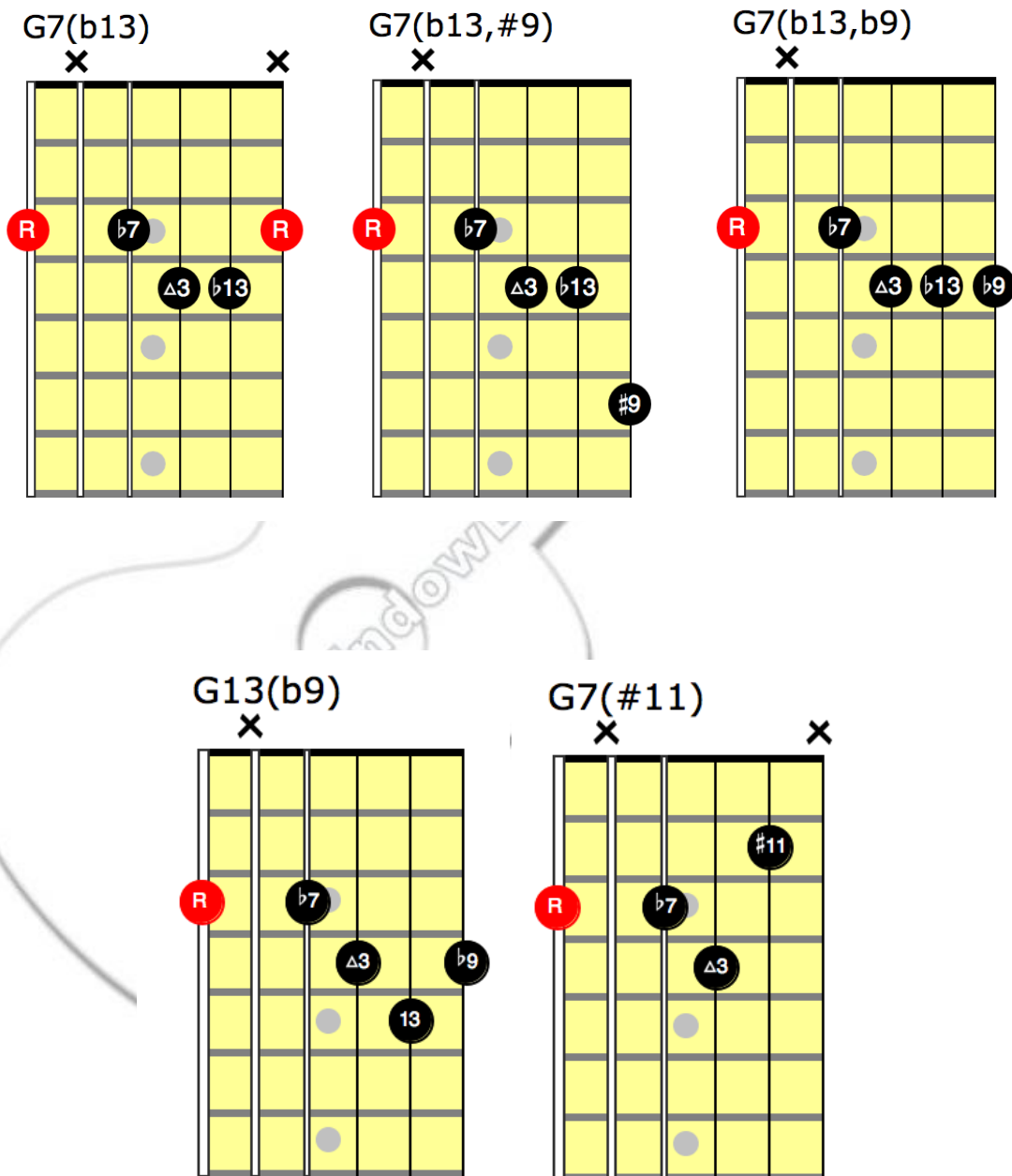
## Alterations for Major 7<sup>th</sup> Chords with 6<sup>th</sup> String Root

✓ Alterations for Major 7<sup>th</sup> chords are #5 and #11



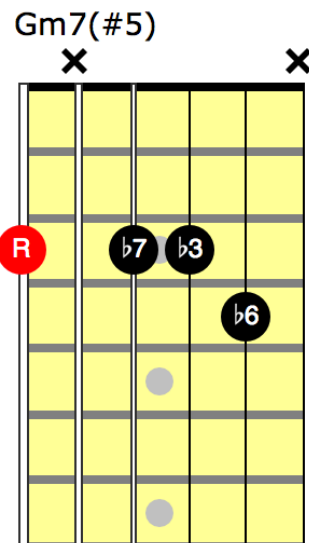
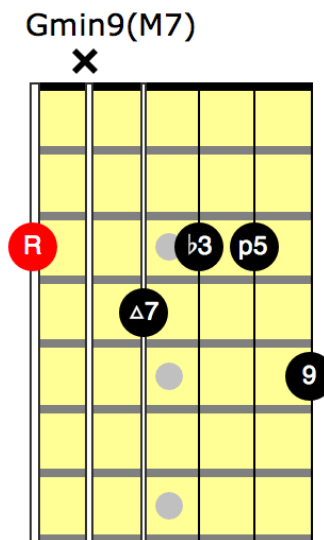
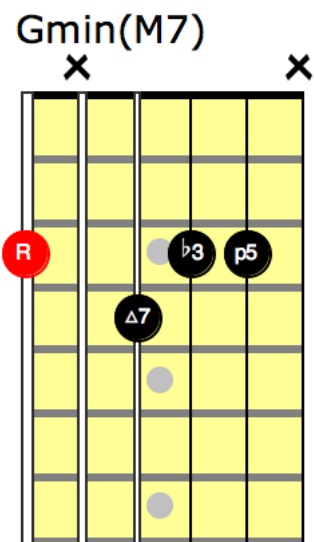
## Alterations for Dominant 7<sup>th</sup> Chords with 6<sup>th</sup> String Root

✓ Alterations for Dominant 7<sup>th</sup> chords are **b9**, **#9**, **#11**, **b13**



## Alteration for Minor 7<sup>th</sup> Chords with 6<sup>th</sup> String Root

- ✓ Alterations for Minor 7<sup>th</sup> chords are the **Maj7<sup>th</sup>** and the **#5**





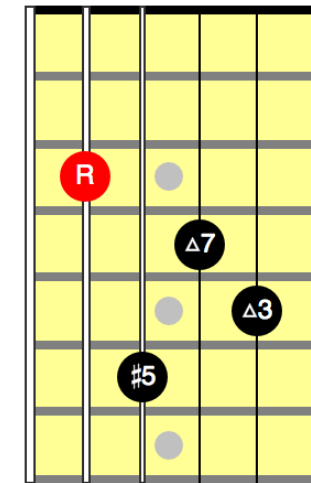
# **ALTERATIONS**

## **5<sup>TH</sup> STRING ROOT**

## Alterations for Major 7<sup>th</sup> Chords with 5<sup>th</sup> String Root

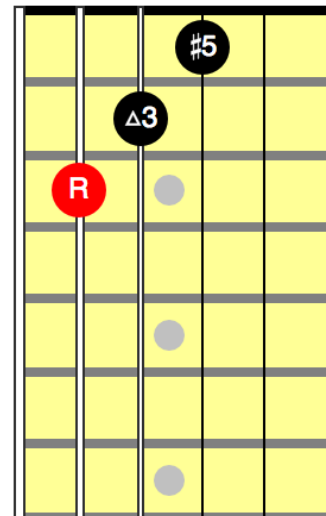
- ✓ Alterations for Major 7<sup>th</sup> chords are the #5 and #11

CM7aug or CM7(#5)

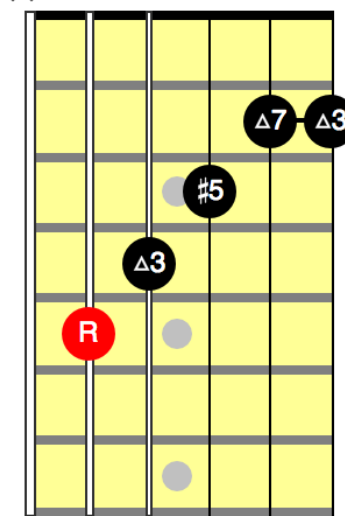


Below is another shape for the same chord

CM7aug or CM7(#5)



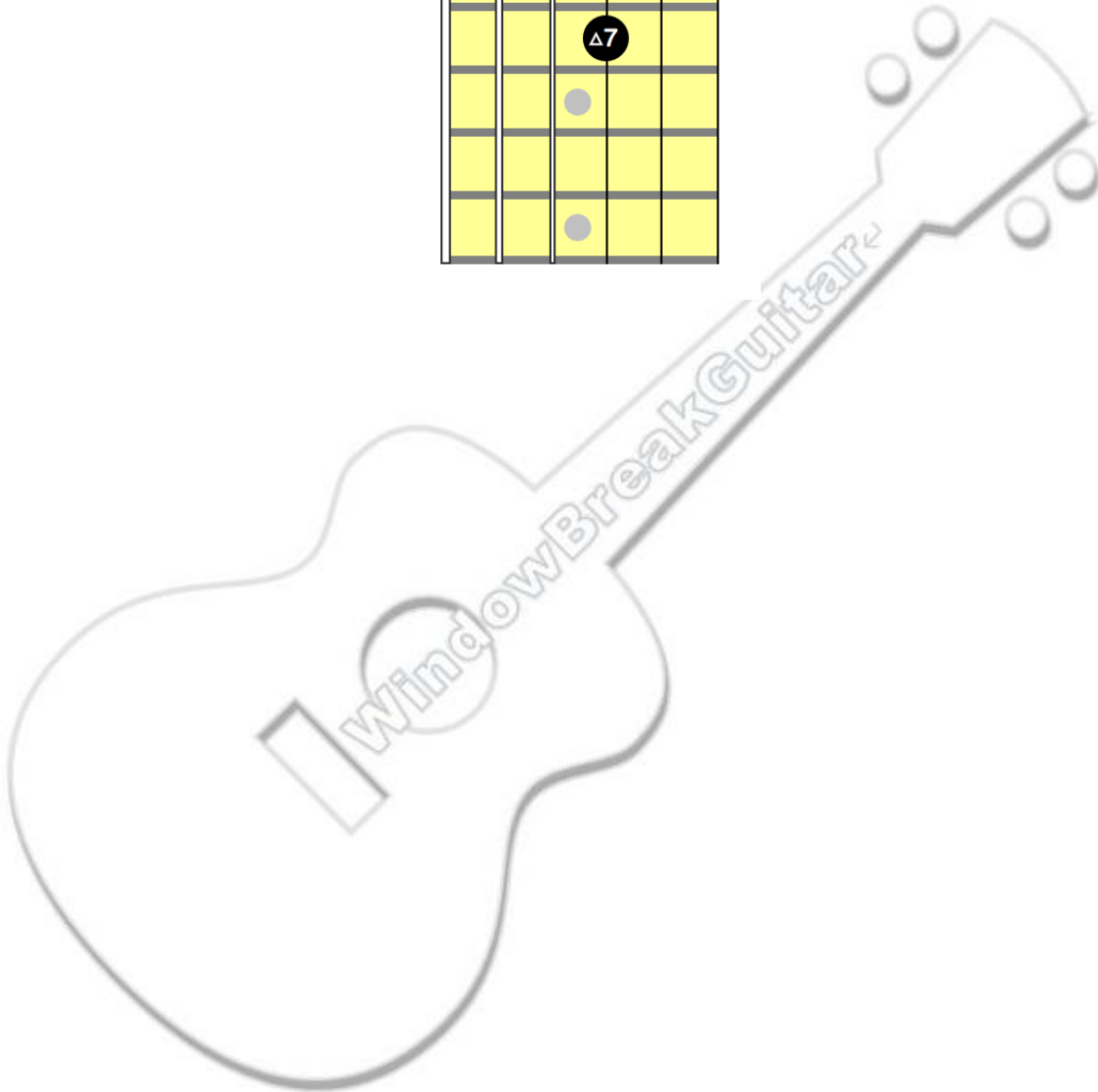
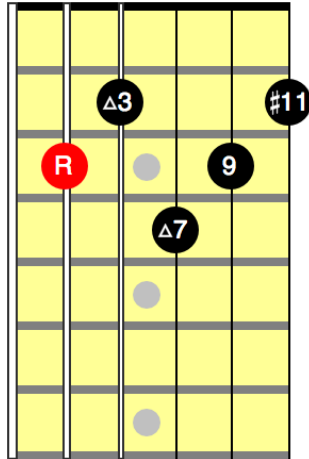
DM7aug or CM7(#5)



(The M7 and M3 are played with finger 1)

Cmaj9(#11)

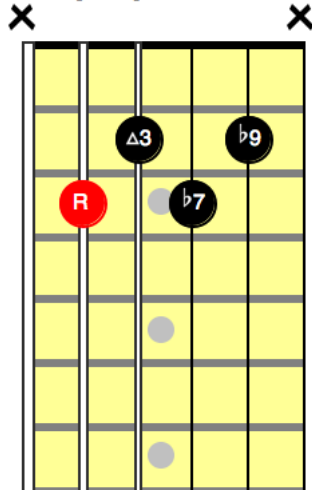
x



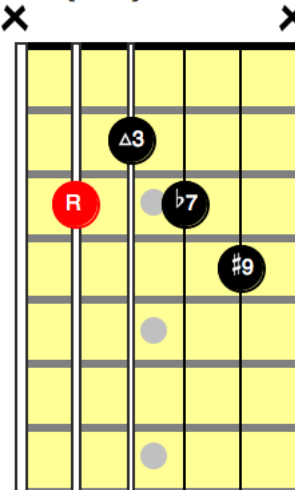
## Alterations for Dom 7<sup>th</sup> Chords with 5<sup>th</sup> String Root

- ✓ Alterations for Major 7<sup>th</sup> chords are the #5, b9, #9, #11

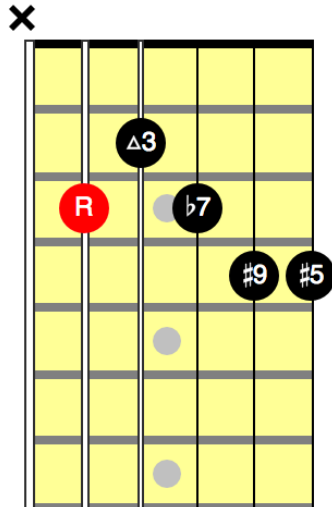
C7(b9)



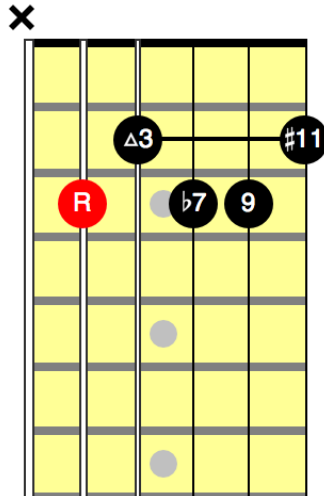
C7(#9)



C7(#5, #9)

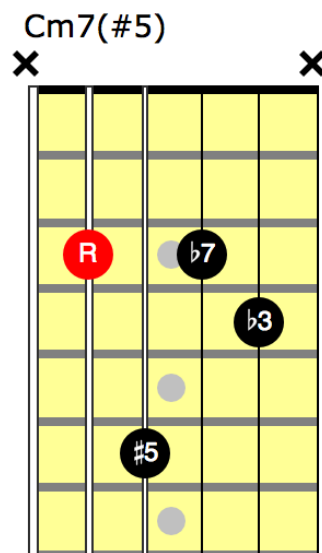
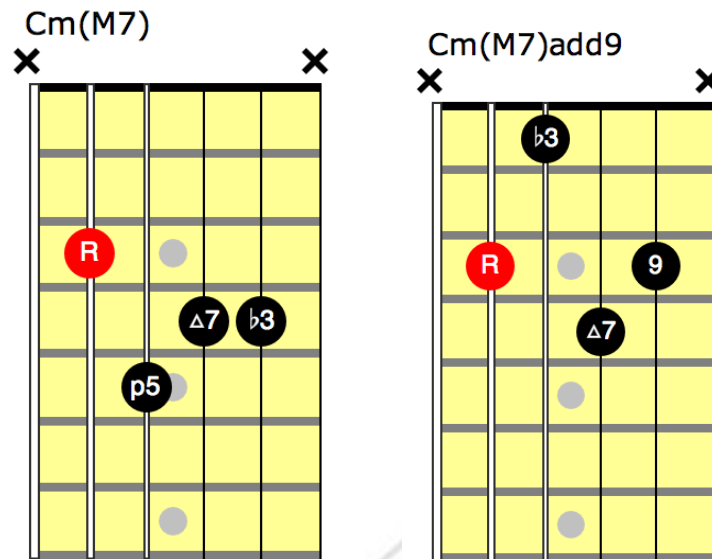


C9(#11) or C7(#11)



## Alteration for Minor 7<sup>th</sup> Chords with 5<sup>th</sup> String Root

- ✓ Alterations for Minor 7<sup>th</sup> chords are the **Maj7<sup>th</sup>** and the **#5**





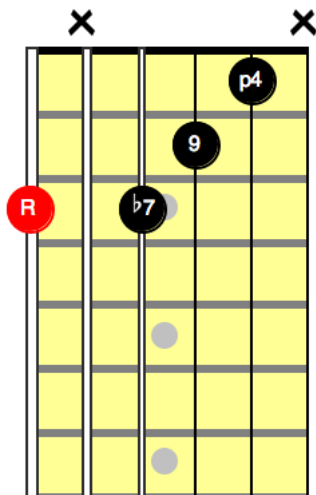


## **SUSPENDED CHORDS**

## Suspended (sus) Dominant 7<sup>th</sup> Chord with 6<sup>th</sup> String Root

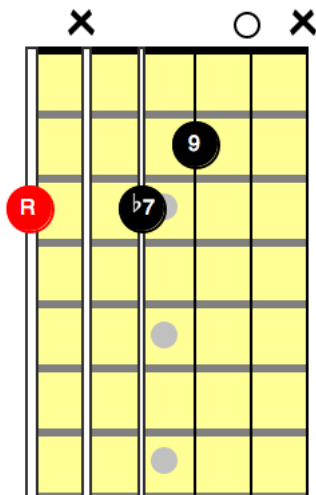
Root, minor 7<sup>th</sup>, 9<sup>th</sup>, Perfect 4<sup>th</sup>  
(This chord can also be looked at as an F/G)

G7sus4add9

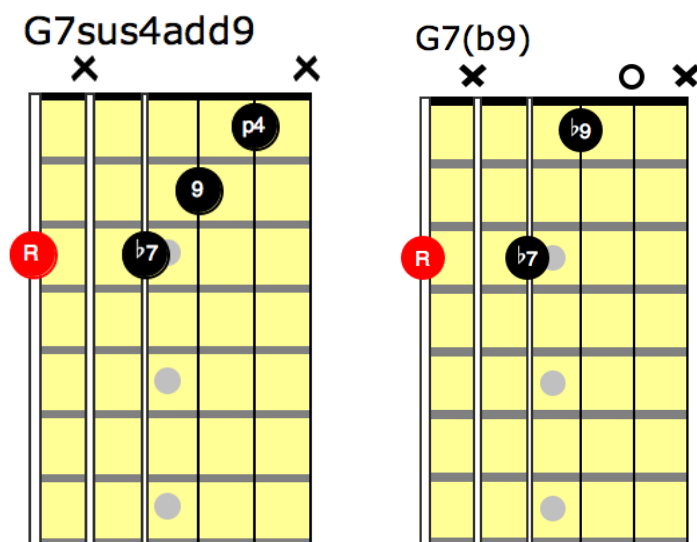


✓ The Dom suspended chord can resolve towards a Dominant G9 chord by having the P4 lowered to a Maj3 (open B string) as in the diagram below:

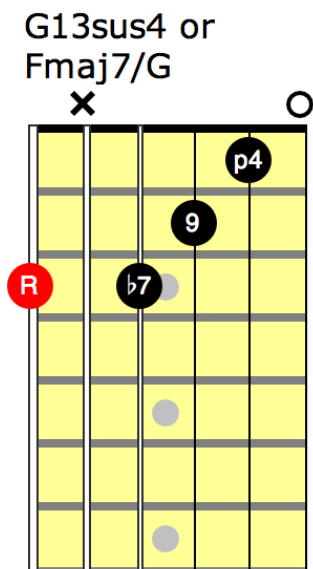
G9



The Dom7sus chord can also resolve towards a Dominant G7(b9) chord by having the P4 lowered to a Maj3<sup>rd</sup> (open B string), and the 9<sup>th</sup> to a b9.



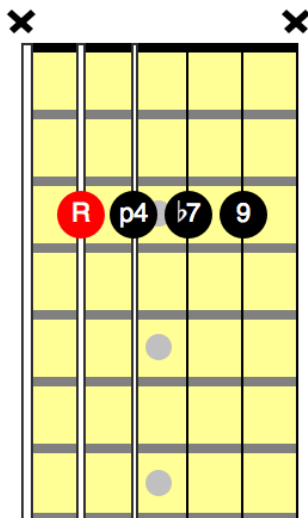
The chord below has the 13<sup>th</sup> added to the 1<sup>st</sup> string. It's mostly played in the first position (G13sus4) due to its shape.



## Suspended (sus) Dominant 7<sup>th</sup> Chord with 5<sup>th</sup> String Root

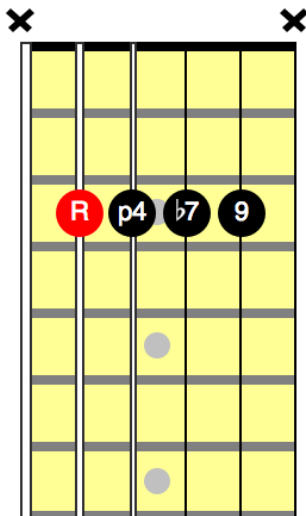
Root, minor 7<sup>th</sup>, 9<sup>th</sup>, Perfect 4<sup>th</sup>

C7sus4add9

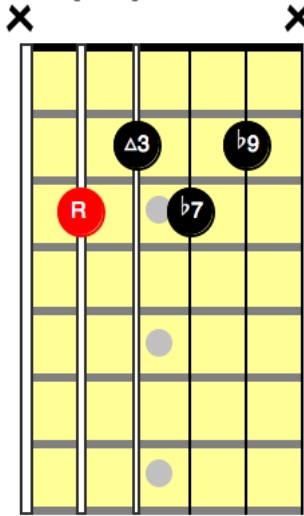


- ✓ The Dom7 sus chord can also resolve towards a Dominant C7(b9) chord by having the P4 lowered to a Maj3<sup>rd</sup> and the 9<sup>th</sup> to a b9.

C7sus4add9



C7(b9)



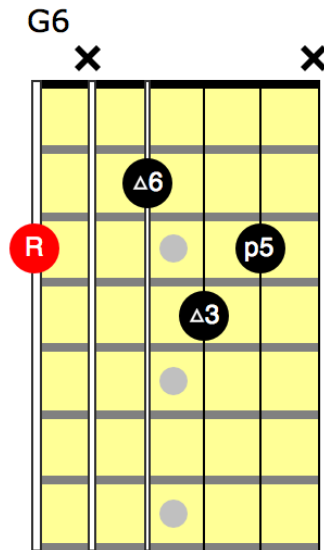
## SIXTH CHORDS



## Major Sixth Chord with 6<sup>th</sup> String Root

- ✓ Major Sixth Chords do NOT contain 7<sup>th</sup>

**Root, Major 6<sup>th</sup>, Major 3<sup>rd</sup>, Perfect 5<sup>th</sup>**

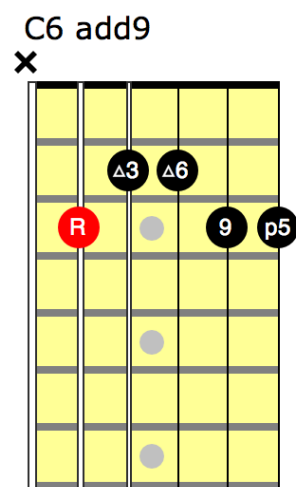
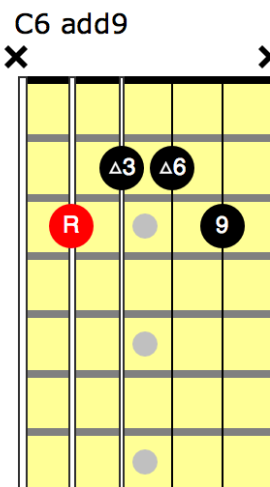
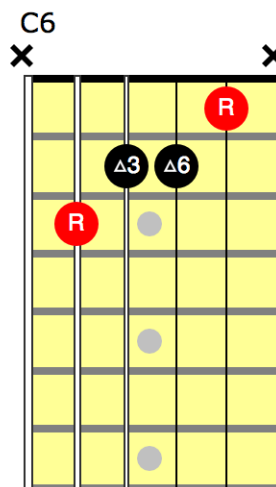


## Major Sixth Chord with 5<sup>th</sup> String Root

**Root, Major 3<sup>rd</sup>,  
Major 6<sup>th</sup>, Root**

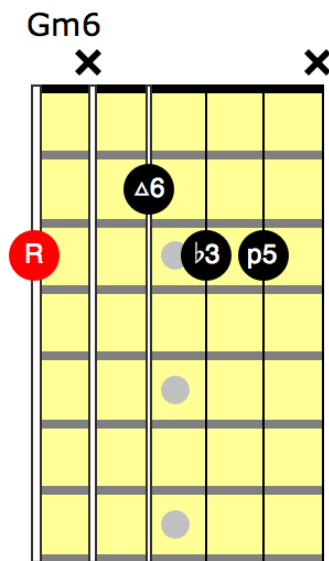
**Root, Major 3<sup>rd</sup>,  
Major 6<sup>th</sup>, 9<sup>th</sup>**

**Root, Major 3<sup>rd</sup>,  
Major 6<sup>th</sup>, 9<sup>th</sup>, P5**



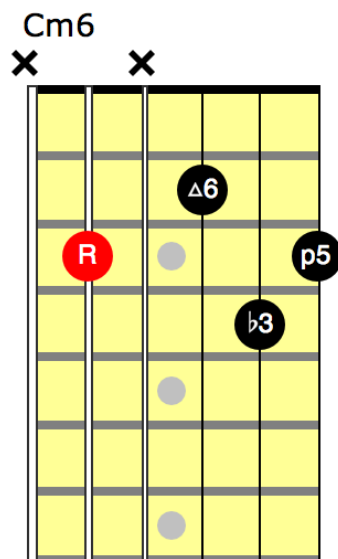
## Minor Sixth Chord with 6<sup>th</sup> String Root

Root, Major 6<sup>th</sup>, Mino 3<sup>rd</sup>, Perfect 5<sup>th</sup>



## Minor Sixth Chord with 5<sup>th</sup> String Root

Root, Major 3<sup>rd</sup>, Major 6<sup>th</sup>, 9<sup>th</sup>







### EXAMPLE 1

Example 1 shows a sequence of five chords: GMaj7, E7(b9), Am7, D7(b9), and GMaj7. Each chord is represented by a guitar fretboard diagram, a musical staff notation, and a corresponding TAB line.

**Chord Diagrams:**

- GMaj7:** Fretboard diagram showing notes G (3rd fret, 1st string), B (2nd fret, 2nd string), D (2nd fret, 3rd string), and G (3rd fret, 4th string).
- E7(b9):** Fretboard diagram showing notes E (1st fret, 1st string), G# (3rd fret, 2nd string), B (2nd fret, 3rd string), and D (2nd fret, 4th string).
- Am7:** Fretboard diagram showing notes A (1st fret, 1st string), C (2nd fret, 2nd string), E (2nd fret, 3rd string), and A (1st fret, 4th string).
- D7(b9):** Fretboard diagram showing notes D (2nd fret, 1st string), F# (3rd fret, 2nd string), A (2nd fret, 3rd string), and D (2nd fret, 4th string).
- GMaj7:** Fretboard diagram showing notes G (3rd fret, 1st string), B (2nd fret, 2nd string), D (2nd fret, 3rd string), and G (3rd fret, 4th string).

**Musical Staff Notation:** The chords are written in 4/4 time. The first chord (GMaj7) is a whole note. The second chord (E7(b9)) is a whole note. The third chord (Am7) is a whole note. The fourth chord (D7(b9)) is a whole note. The fifth chord (GMaj7) is a whole note.

**TAB:**

Chord	String 1	String 2	String 3	String 4
GMaj7	3	4	4	3
E7(b9)	6	7	6	7
Am7	5	5	5	5
D7(b9)	4	5	4	5
GMaj7	3	4	4	3

### EXAMPLE 2

Example 2 shows a sequence of seven chords: GMaj7, E7(#9), E7(b9), Am7, D7(#9), D7(b9), and GMaj7. Each chord is represented by a guitar fretboard diagram, a musical staff notation, and a corresponding TAB line.

**Chord Diagrams:**

- GMaj7:** Fretboard diagram showing notes G (3rd fret, 1st string), B (2nd fret, 2nd string), D (2nd fret, 3rd string), and G (3rd fret, 4th string).
- E7(#9):** Fretboard diagram showing notes E (1st fret, 1st string), G# (3rd fret, 2nd string), B (2nd fret, 3rd string), and D (2nd fret, 4th string).
- E7(b9):** Fretboard diagram showing notes E (1st fret, 1st string), G# (3rd fret, 2nd string), B (2nd fret, 3rd string), and D (2nd fret, 4th string).
- Am7:** Fretboard diagram showing notes A (1st fret, 1st string), C (2nd fret, 2nd string), E (2nd fret, 3rd string), and A (1st fret, 4th string).
- D7(#9):** Fretboard diagram showing notes D (2nd fret, 1st string), F# (3rd fret, 2nd string), A (2nd fret, 3rd string), and D (2nd fret, 4th string).
- D7(b9):** Fretboard diagram showing notes D (2nd fret, 1st string), F# (3rd fret, 2nd string), A (2nd fret, 3rd string), and D (2nd fret, 4th string).
- GMaj7:** Fretboard diagram showing notes G (3rd fret, 1st string), B (2nd fret, 2nd string), D (2nd fret, 3rd string), and G (3rd fret, 4th string).

**Musical Staff Notation:** The chords are written in 4/4 time. The first chord (GMaj7) is a whole note. The second chord (E7(#9)) is a whole note. The third chord (E7(b9)) is a whole note. The fourth chord (Am7) is a whole note. The fifth chord (D7(#9)) is a whole note. The sixth chord (D7(b9)) is a whole note. The seventh chord (GMaj7) is a whole note.

**TAB:**

Chord	String 1	String 2	String 3	String 4
GMaj7	3	4	4	3
E7(#9)	8	7	6	7
E7(b9)	6	7	6	7
Am7	5	5	5	5
D7(#9)	6	4	4	5
D7(b9)	4	5	4	5
GMaj7	3	4	4	3

### EXAMPLE 3

Example 3 shows a sequence of seven chords: GMaj7, Bm7, E7(b9), Am7, D7(b9), D7(#9), and GMaj7. Each chord is represented by a guitar fretboard diagram, a musical staff notation, and a corresponding TAB line.

**Chord Diagrams:**

- GMaj7:** Fretboard diagram showing notes G (3rd fret, 1st string), B (2nd fret, 2nd string), D (2nd fret, 3rd string), and G (3rd fret, 4th string).
- Bm7:** Fretboard diagram showing notes B (2nd fret, 1st string), D (2nd fret, 2nd string), F (1st fret, 3rd string), and B (2nd fret, 4th string).
- E7(b9):** Fretboard diagram showing notes E (1st fret, 1st string), G# (3rd fret, 2nd string), B (2nd fret, 3rd string), and D (2nd fret, 4th string).
- Am7:** Fretboard diagram showing notes A (1st fret, 1st string), C (2nd fret, 2nd string), E (2nd fret, 3rd string), and A (1st fret, 4th string).
- D7(b9):** Fretboard diagram showing notes D (2nd fret, 1st string), F# (3rd fret, 2nd string), A (2nd fret, 3rd string), and D (2nd fret, 4th string).
- D7(#9):** Fretboard diagram showing notes D (2nd fret, 1st string), F# (3rd fret, 2nd string), A (2nd fret, 3rd string), and D (2nd fret, 4th string).
- GMaj7:** Fretboard diagram showing notes G (3rd fret, 1st string), B (2nd fret, 2nd string), D (2nd fret, 3rd string), and G (3rd fret, 4th string).

**Musical Staff Notation:** The chords are written in 4/4 time. The first chord (GMaj7) is a whole note. The second chord (Bm7) is a whole note. The third chord (E7(b9)) is a whole note. The fourth chord (Am7) is a whole note. The fifth chord (D7(b9)) is a whole note. The sixth chord (D7(#9)) is a whole note. The seventh chord (GMaj7) is a whole note.

**TAB:**

Chord	String 1	String 2	String 3	String 4
GMaj7	3	4	4	3
Bm7	7	7	6	7
E7(b9)	6	7	6	7
Am7	5	5	5	5
D7(b9)	4	5	4	5
D7(#9)	4	5	4	5
GMaj7	3	4	4	3

## EXAMPLE 4

CMaj7      A7(♭13, ♭9)      Dm7      G7(♭13, ♭9)      CMaj7

Example 4 shows five guitar chords and their corresponding TAB notation. The chords are CMaj7, A7(♭13, ♭9), Dm7, G7(♭13, ♭9), and CMaj7. The TAB notation is as follows:

Chord	String	1	2	3	4	5
CMaj7	E	x				
	B					
	G					
	D					
	A					
A7(♭13, ♭9)	E	x				
	B					
	G					
	D					
	A					
Dm7	E	x				
	B					
	G					
	D					
	A					
G7(♭13, ♭9)	E	x				
	B					
	G					
	D					
	A					
CMaj7	E	x				
	B					
	G					
	D					
	A					

## EXAMPLE 5

Cmaj7      A7(♭13, ♯9)      A7(♭13, ♭9)      Dm7      G7(♭13, ♯9)      G7(♭13, ♭9)      CMaj7

Example 5 shows seven guitar chords and their corresponding TAB notation. The chords are Cmaj7, A7(♭13, ♯9), A7(♭13, ♭9), Dm7, G7(♭13, ♯9), G7(♭13, ♭9), and CMaj7. The TAB notation is as follows:

Chord	String	1	2	3	4	5
Cmaj7	E	x				
	B					
	G					
	D					
	A					
A7(♭13, ♯9)	E	x				
	B					
	G					
	D					
	A					
A7(♭13, ♭9)	E	x				
	B					
	G					
	D					
	A					
Dm7	E	x				
	B					
	G					
	D					
	A					
G7(♭13, ♯9)	E	x				
	B					
	G					
	D					
	A					
G7(♭13, ♭9)	E	x				
	B					
	G					
	D					
	A					
CMaj7	E	x				
	B					
	G					
	D					
	A					

## EXAMPLE 6

CMaj7      Em7      A7(♭13, ♭9)      Dm7      G7(♭13, ♭9)      G7(♭13, ♯9)      CMaj7

Example 6 shows seven guitar chords and their corresponding TAB notation. The chords are CMaj7, Em7, A7(♭13, ♭9), Dm7, G7(♭13, ♭9), G7(♭13, ♯9), and CMaj7. The TAB notation is as follows:

Chord	String	1	2	3	4	5
CMaj7	E	x				
	B					
	G					
	D					
	A					
Em7	E	x				
	B					
	G					
	D					
	A					
A7(♭13, ♭9)	E	x				
	B					
	G					
	D					
	A					
Dm7	E	x				
	B					
	G					
	D					
	A					
G7(♭13, ♭9)	E	x				
	B					
	G					
	D					
	A					
G7(♭13, ♯9)	E	x				
	B					
	G					
	D					
	A					
CMaj7	E	x				
	B					
	G					
	D					
	A					

## EXAMPLE 7

Am7(b5)      D7(b9)      Gm7

4 5      4 5      3 3

## EXAMPLE 8

Dm7(b5)      G7(b13,b9)      Cm7

4 4 3      4 4 3      3 3 3

## EXAMPLE 9

Am7      D9      GMaj13      GMaj13

5 5 5      5 5 5      5 4 4      5 5 5


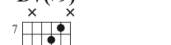

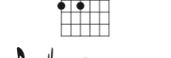


### EXAMPLE 10

	Am7	G#13	G#7	GMaj7
Diagram				
Musical Notation				
TAB	5 5 5 5	6 5 4 4	4 5 4 4	3 4 4 3

### EXAMPLE 11

C/D or D7sus4add9	D7(b9)	GMaj7
TAB 5 5 4 5	4 5 4 5	3 4 4 3

### EXAMPLE 12

C/D or D7sus4add9	D7(b9)	G Maj9
		
		
<b>TAB</b> 8 9 10 10	7 8 10 10	10 11 9 10

### EXAMPLE 13

**Dm11( $\flat$ 5) no3rd**    **D $^{\circ}$  or Dm7( $\flat$ 5)**    **G7( $\sharp$ 5) or G7( $\flat$ 13)**    **Cm7**

T A B  
 5 3 4 5  
 5 3 4 5  
 4 3 3  
 4 3 3

### EXAMPLE 14

**Dm11( $\flat$ 5) no3rd**    **D $^{\circ}$  or Dm7( $\flat$ 5)**    **G7( $\sharp$ 5) or G7( $\flat$ 13)**    **Cm(M7)add9**





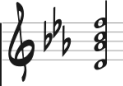



T A B  
 5 3 4 5  
 5 3 4 5  
 4 4 4  
 3 4 3

### EXAMPLE 15









**G13sus4 or Fmaj7/G**    **G13( $\flat$ 9)**    **CMaj7( $\sharp$ 5)**

T A B  
 0 1 2 3  
 0 0 1 3  
 0 1 2 3







### EXAMPLE 16

<b>D<sup>ø</sup> or Dm7(b5)</b>	<b>G7</b>	<b>Cm(M7)</b>	<b>Cm7</b>
			
			
<b>TAB</b> 6 6 6 6	<b>TAB</b> 3 4 3 3	<b>TAB</b> 4 4 4 5	<b>TAB</b> 4 4 4 5

### EXAMPLE 17

<b>Am7(b5) or A<sup>ø</sup></b>	<b>D7(b9)</b>	<b>Gm(M7)</b>	<b>Gm7</b>
			
			
<b>TAB</b> 4 5 5 5	<b>TAB</b> 4 5 4 5	<b>TAB</b> 3 3 4 3	<b>TAB</b> 3 3 3 3

### EXAMPLE 18

<b>Am9</b>	<b>D13(b9)</b>	<b>GMaj9</b>
		
		
<b>TAB</b> 7 5 5 5 5	<b>TAB</b> 7 7 8 10 10	<b>TAB</b> 7 7 7 7 10

### EXAMPLE 19

<b>Dm9</b> 	<b>G7(b13) or G7(#5)</b> 	<b>CMaj9</b> 
<b>TAB</b> 5 5 3 5	4 4 3 3	3 4 2 3

### EXAMPLE 20

<b>Am7</b> 	<b>D13</b> 	<b>G13</b> 
<b>TAB</b> 5 5 5 5	7 5 5 4 5	5 5 4 3 3

### EXAMPLE 21

<b>Dm9</b> 	<b>G7(b13, b9)</b> 	<b>C6add9</b> 
<b>TAB</b> 5 5 3 5	4 4 4 3 3	3 4 2 3

## EXAMPLE 22

Am11      A $\flat$ 7( $\sharp$ 11)      GMaj7( $\sharp$ 11)

TAB

3	3	2
5	4	4
5	4	3

## EXAMPLE 23

Am7      D7( $\flat$ 9)      GMaj7( $\sharp$ 5)      GMaj13

TAB

5	4	4	5
5	5	4	4
5	5	3	3

## EXAMPLE 24

Am7      A $\flat$ m7( $\sharp$ 5)      G13      CMaj7

TAB

5	5	5	5
5	4	4	4
5	4	3	3



## EXAMPLE 25

Dm9	G7add13	CM7( $\sharp 5$ ) or CM7 $^+$	CMaj7
TAB: 5 5 5 5 5 5 5	5 4 3 3	5 4 3 3	5 4 5 5 5 5 5

## EXAMPLE 26

Dm11	C $\sharp 7$ ( $\sharp 11$ )	CMaj7( $\sharp 11$ )
TAB: 3 5 5 5 5 5 5 5	3 4 4 4 3 4	2 3 4 3 2 3

## EXAMPLE 27

G7sus4add9	G9	CMaj9
TAB: 1 2 3 3	0 2 3 3	3 4 5 5

## EXAMPLE 28

D7sus4add9 or C/D

TAB: 5 1 2 1 2 5	4 4 5 5	3 4 4 3

## EXAMPLE 29

TAB: 7 7 6 5 5	6 6 5 5 5	5 5 5 5 5	7 7 8 10 10	3 4 4 3 3

## EXAMPLE 30

TAB: 5 5 5 5 5	6 6 5 4 5	7 7 7 7 10

### EXAMPLE 31

Am11      A $\flat$ 7( $\sharp$ 11)      G6

TAB

3	3	3
5	5	4
5	4	2
5	4	3

### EXAMPLE 32

A7sus4add9      A9      D6

TAB

3	2	3
4	4	4
5	5	4
5	5	5

### EXAMPLE 33

DMaj9      Gm6      DMaj9

TAB

5	5	5	3	3	3	5
6	6	6	3	3	3	6
4	4	4	2	2	2	4
5	5	5	3	3	3	5

# EXAMPLE 34

**Cm6**  
x x

**G**  
x x o o

TAB

3 3 3 3 3

4 4 4 4 0

2 2 3 2 0

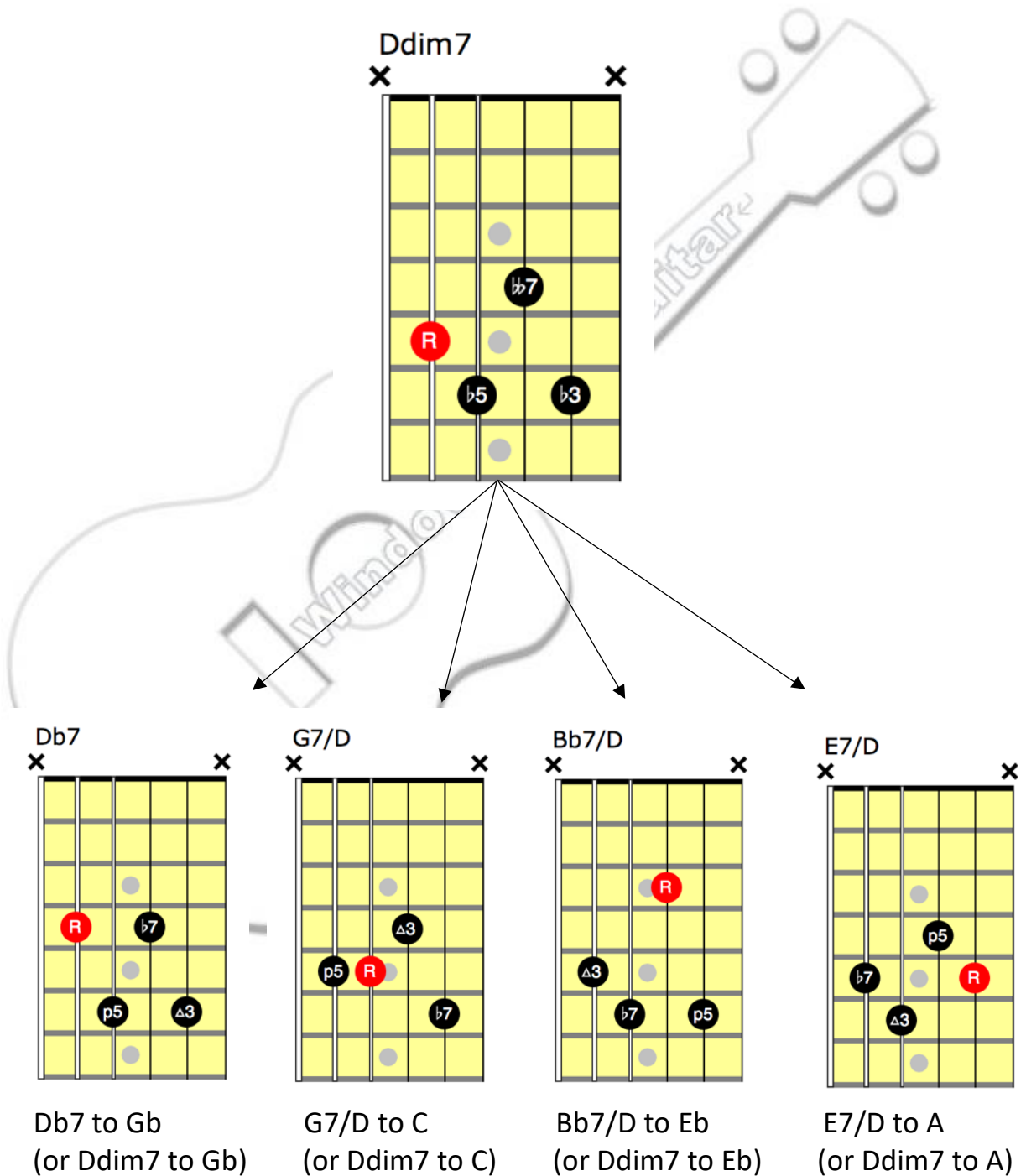
3 3 3 3 3



# Diminished 7<sup>th</sup> Chords functioning as Dominant Chords

## 5<sup>th</sup> String Root

Lowering any note of a diminished 7<sup>th</sup> chord a half-step, will make it a dominant chord  
(practical examples on the video segment)



# Diminished 7<sup>th</sup> Chords functioning as Dominant Chords

## 6<sup>th</sup> String Root

Lowering any note of a diminished 7<sup>th</sup> chord a half-step, will make it a dominant chord

