

APPENDIX TO TENSIONS LESSON

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HERE ARE SOME BASIC DROP 2, DROP 3, AND SOME OFF-SHOOT VOICINGS WITH TENSIONS. THESE VOICINGS INCORPORATE USABLE TENSIONS ADDED TO OR SUBBED FOR LOW DEGREE CHORD TONES. REMEMBER THAT THIS IS JUST A PARTIAL LIST OF POSSIBILITIES. THESE ARE SOME PARTICULARLY USER-FRIENDLY "GRIPS", AND I'VE CHOSEN FORMS THAT GROW OUT OF A "MASTER" CHORD FINGERING. THIS GROUPING IS ON THE B, G, AND D STRINGS. NOTICE THAT THE "PLAIN" 7TH CHORD ON THE LEFT IS THE "MASTER" FORM. STRINGS ON THE GRIDS WITH NO DOTS ARE TO BE MUTED UNLESS MARKED WITH "O" FOR OPEN. ALL EXAMPLES ARE BUILT ON THE PITCH "C". FIND THE ROOT IN THE CHORD AND TRANSPOSE TO ALL OTHER PITCHES.

DOMINANT 7TH CHORD FORMS

3 fr.
C7

3 fr.
C7^b13

3 fr.
C13

*CIRCLED NUMBER = STRING (LOW NOTE OF CHORD IS ON THIS STRING)

5 fr.
C7

6 fr.
C7^(b9)

7 fr.
C9

7 fr.
C7^(#9)

7 fr.
C9^b13

7 fr.
C7^{#9b}13

7 fr.
C9(13)

7 fr.
C13^(#9)

12fr. 13fr. 13fr. 13fr.

C7 C7^b13 C13 C13(^b9)

13fr. 13fr. 13fr. 13fr.

C9^b13 C7[#]9^b13 C9(13) C13([#]9)

HERE ARE MORE DROP 2s ON THE E, B, G, D STRING GROUP.

C7 C7(^b9) C9 C7([#]9)

C7[#]9 C7[#]9^b13 C13([#]9)

1 1 1 8 fr. C7

1 2 8 fr. C7(b9)

1 2 8 fr. C7b13

1 2 2 8 fr. C7b9b13

1 2 2 8 fr. C9b13

1 2 2 8 fr. C7#9b13

1 2 3 8 fr. C13

1 2 3 8 fr. C13(b9)

1 2 8 fr. C9(13)

1 2 3 4 8 fr. C13(#9)

NOTICE THAT WE'RE STARTING TO REPEAT THE SAME SHAPES ON DIFFERENT STRING GROUPS AND EVEN ON THE SAME STRING GROUP. ALL CHORDS CONTAIN THE GUIDE TONES (3RD & 7TH). TAKE A LOOK AT MY "HARMONIC PLUMBING" LESSON FOR MORE INFO ON TRITONE SUBSTITUTION AND DOMINANT 7TH CHORDS.

HERE ARE SOME DROP 3 VOICINGS

1 2 8 fr. C7

1 2 8 fr. *C7

*MANY GUITARISTS DELETE THE 5TH AND DOUBLE THE ROOT ON THIS VOICING THAT GIVES US A SECOND VARIATION. WHILE NOT STRICTLY A DROP 3, THIS IS A WIDELY USED VOICING. TENSION SUBS CAN BE UTILIZED ON BOTH, BUT THESE EXAMPLES COME FROM THE DOUBLED ROOT VERSION. TRY BOTH!

1 1
C7(b9)

1 3 4
2
C9

1 3 4
2
C7(#9)

1 1 1
2 3 4
C7^{#11}₉

* C7^{#11}₉

*WE CAN ADD OTHER AVAILABLE TENSIONS TO THESE FINGERINGS BY UTILIZING THE 1ST STRING TO ADD MORE NOTES.

1 3 4 4
2
C7^{#9}b13

1 1 1
2 3
C7^{#11}_{b9}

1 1 1
2 3 4
C7^{b9}b13

1 3 3
2 3 4
C9^{b13}

1 2 3 3 2fr.
4
C9(13)

NOTICE THAT SOME OF THESE VOICINGS CONTAIN THE ROOT AS WELL AS A 9TH. THESE ARE VERY TYPICAL VOICINGS, BUT SOME THEORY SITUATIONS FROWN UPON A $b9$ INTERVAL IN THE VOICINGS. ONCE AGAIN, IT'S A MATTER OF JUDGEMENT—YOU MAKE THE CALL! ONE OTHER THING TO CALL OUR ATTENTION TO: THE NAMING OF $b13$ VS $\#5$ AND $b5$ VS $\#11$. WE GUITARISTS (HAVING SO FEW FINGERS TO CREATE VOICING WITH) TEND TO INTERCHANGE THESE CHORDS FREELY. AND AS LONG AS THINGS SOUND GOOD, THAT'S ALL THAT MATTERS. TECHNICALLY SPEAKING THOUGH, $b13$ IS TRULY $b13$ AND NOT A $\#5$ WHEN IT CO-EXISTS WITH THE NATURAL 5TH OF THE GENESIS SCALE (SUCH AS MIXO $b6$ -MODE 5 OF THE MELODIC MINOR SCALE). SAME THING WITH THE $\#11$ VS $b5$ (AS IN THE LYDIAN $b7$ SCALE). BOTH OF THESE SCALE EXAMPLES CONTAIN A $b5$ WHICH COULD BE INCORPORATED INTO A VOICING.

1 2 3 8fr.
4
C7

1 3 4 7fr.
2
C7^{#11}

1 2 3 4 8fr.
4
C7^{b13}

1 2 3 4 8fr.
4
C13

* $\#11/5$

THIS DROP 3 CHORD SHAPE CAN ALSO UTILIZE THE TOP STRING TO ADD MORE TENSIONS AND CREATE MORE VARIATIONS.

1 1 1 8fr. $C7^b13$

1 2 8fr. C^b13

1 2 8fr. $C9(^b13)$

1 2 8fr. $C7^{\#9}^b13$

1 1 1 8fr. $C13$

1 1 2 3 8fr. $C13(^b9)$

1 2 3 8fr. $C9(13)$

1 1 2 8fr. $C13(^{\#9})$

DOMINANT 7 SUS 4

1 1 3fr. $C7sus4$

1 1 3fr. $C7sus4^b13$

1 2 3 4 $C7sus4$

1 2 3 4 $C7sus4$

1 1 1 1 3fr. $C9sus4$

2 3 4 1 3fr. $C7sus4^b9$

1 1 1 2 3fr. $C7sus4^{\#9}$

1 1 1 8fr. $C7sus4$

1 1 8fr. 1 1 8fr. 1 1 8fr. 1 1 8fr.

C9sus4 C7sus4 \flat 9 C7sus4 \sharp 9 C7sus4 \flat 9

④ ④ ④ ④

* \flat 9 ON THE INSIDE, COULD BE LABELED \flat 2

1 10fr. 1 1 1 1 8fr. 1 1 8fr. 1 1 8fr.

C7sus4 C7sus4 addT10 C7sus4 addT10 \flat 9 C7sus4 addT \flat 10 \flat 9

④ ⑥ ⑥ ⑥

*HERE ARE SOME BIGGER VOICINGS UTILIZING T10 (TENSION 10) PLAY AROUND WITH THESE AND LOOK FOR OTHER COMBINATIONS OF 7 SUS 4 WITH TENSIONS.

LET'S MOVE ON TO SOME MAJOR CHORD FORMS. MANY WILL BE DERIVED FROM THE PREVIOUS DOMINANT FORMS. AFTER GETTING THE HANG OF SOME OF THESE, TRY THEM AGAIN, BUT WITH THE FIFTH OF THE CHORD RAISED OR LOWERED. THIS GIVES US THE MAJ 7 \flat 5 AND MAJ 7 \sharp 5 CHORD TYPES. SOME OF THE NEW GRIPS WILL BE UNCOMFORTABLE OR EVEN IN SOME CASES IMPOSSIBLE TO PLAY, SO GIVE THOSE THE BIG X! PLAY WHAT SOUNDS AND FEELS GOOD!

MAJOR CHORD FORMS

1 3fr. 1 5fr. 1 1 7fr. 1 1 7fr.

C Maj7 C Maj7 C Δ 9 C Δ 9(13)

⑤ ⑤ ⑤ ⑤

1 2 12fr. 1 12fr. 1 1 1 14fr. 1 1 1 1 14fr.

C Maj7 C Δ 9 C Δ 9(13) C Δ 9(13 #11)

1 2 1 4 C Maj7 1 2 3 4 C Δ 9 1 2 3 4 C Δ 9(13) 1 2 3 4 2fr.

C Maj7 C Δ 9 C Δ 9(13)

1 1 1 5fr. 1 1 5fr. 1 1 8fr. 2 3 1 8fr.

C Maj7 C Δ 9 C Maj7 C Δ 9(13)

1 10fr. 1 1 1 12fr. 1 1 1 12fr. 1 1 12fr.

C Maj7 C Δ 9 C Δ 9(13) C Δ 9(13 #11)

* VOICINGS WITH 9 ON BOTTOM-THEY'RE HIGH ENOUGH TO SOUND O.K.

HERE ARE SOME DROP 3 AND VARIATIONS

Four guitar chord diagrams are shown above a musical staff. The first diagram is for C Major 7 (1-2-3-4), the second for C Major 7 (1-2-3-4), the third for C Major 9 (1-2-3-4), and the fourth for C Major 9#11 (1-2-3-4). The musical staff shows the chords in first position, with circled numbers 6, 5, 5, and 5 indicating the bass notes.

Four guitar chord diagrams are shown above a musical staff. The first diagram is for C Major 7 (8fr) (1-2-3-4), the second for C Major 13 (8fr) (1-2-3-4), the third for C Major 9(13) (8fr) (1-2-3-4), and the fourth for C Major 7#11 (7fr) (2-3-4). The musical staff shows the chords in higher positions, with circled numbers 6, 6, 6, and 6 indicating the bass notes.

Three guitar chord diagrams are shown above a musical staff. The first diagram is for C Major 7 (10fr) (1-2-3-4), the second for * C Major 9(2) (12fr) (2-3-3-4), and the third for * C Major 9(62) (12fr) (1-1-1-1-2). The musical staff shows the chords in higher positions, with circled numbers 6, 6, and 6 indicating the bass notes.

* HERE ARE A COUPLE OF INSTANCES WHERE I'VE NAMED THE CHORD WITH THEIR TENSIONS REDUCED TO LOW DEGREE NUMBERS. 13=6 AND 2=9.

MINOR CHORD FORMS

Four guitar chord diagrams are shown above a musical staff. The first diagram is for C-7 (3fr) (1-1-3), the second for C-11 (3fr) (1-1-3-4), the third for * C-11 (3fr) (1-1-1-2), and the fourth for * C-11(13) (3fr) (1-1-1-2-3). The musical staff shows the chords in first position, with circled numbers 5, 5, 5, and 5 indicating the bass notes.

* THIS 11 COULD HAVE BEEN DESIGNATED AS 4

1 1 1 3fr. 1 1 C-7 1 C-9 1 1 1 1 8fr. C-7

C-11⁴ C-7 C-9 C-7

1 1 1 8fr. C-9 1 2 3 10fr. C-7 1 2 10fr. C-11⁴ 1 1 C-7

C-9 C-7 C-11⁴ C-7

1 1 C-7 1 C-9 1 1 C-9(11) 2 3 3 3 8fr. C-7

C-7 C-9 C-9(11) C-7

1 6fr. C-11 1 1 1 8fr. C-13 2 3 3 3 8fr. C-9 1 1 1 1 8fr. C-11

C-11 C-13 C-9 C-11

DIMINISHED CHORD FORMS

*THESE ARE THE 4 "CLASSIC" DIMINISHED 7TH CHORD SHAPES ON THE GUITAR.

THERE ARE MANY MORE DIMINISHED-ORIENTED CHORDS, BUT THEY MOVE MORE INTO THE REALM OF DOMINANT 7TH WITH TENSIONS CATEGORY.

YOU'LL NOTICE SOME OF THE OTHER 7TH CHORD TYPES SUCH AS MAJOR 7^{#5}, MAJOR 7^{b5}, MINOR/MAJ7, MINOR 7^{b5} ARE MISSING FROM THESE FINGERINGS. THEY CAN BE CREATED BY SIMPLY APPLYING THAT CHORD'S FORMULA TO THE DOMINANT, MAJOR, AND MINOR STRUCTURES GIVEN HERE. ALL THESE EXAMPLES ARE IN C MAJOR, C MINOR, AND C DOMINANT, SO THE 2ND IS ALWAYS AN "E" OR "E^b", THE 5TH IS G^b (b⁵), G[#] (b⁵), OR G[#] (b⁵), AND THE 7TH IS b⁷ (b⁷) OR #7 (b⁷). IN OTHER WORDS, YOU CAN CREATE A CHORD STRUCTURE SUCH AS MINOR 7^{b5} BY ALTERING THE 5TH OF ONE OF THE "PLAIN" MINOR 7TH FINGERINGS, IT'S THE SAME WITH THE MAJOR 7TH VARIATIONS. IN FACT, THIS IS A GOOD WAY TO MEMORIZE NEW STRUCTURES AND APPLY MUSIC THEORY AT THE SAME TIME. IT'S EASIER TO LEARN NEW CHORDS WHEN YOU CAN "SEE" THEIR DERIVATION. THE DOMINANT 7TH WITH #11 CAN BE THOUGHT OF AS 7^{b5}, AND 7^s WITH b¹³ CAN BE THOUGHT OF AS #5. ANY OF THE DOMINANT 7TH CHORDS CAN MOVE THE GIVEN 5TH UP OR DOWN A 1/2 STEP TO CREATE 7^{b5} AND 7^{#5}. LET YOUR EAR GUIDE YOUR CHOICES!