



Pearl.

Insight and inspiration from today's top percussion artists

Adding Color and Richness to Common Chords

BY JOHN MARK PIPER

Maj 7 chords are made of 1, 3, 5, 7 of the major scale. (Cmaj7, CM7)

It is often desirable to add color to chords using chord extensions that may or may not be indicated in the chord symbol. On major seventh chords, the typically available extensions are the 9, 13 and sharp 11. Knowing how a chord is functioning in a key often reveals which of the color extensions will sound most logical. This is where harmonic analysis and knowing modes will come in handy.

For instance: If C maj 7 is functioning in the key of C as I (one) maj 7 its corresponding scale will be the IONIAN MODE. The 9 and 13 will sound fine as extensions, most of the time, but the #11 will sound out of place unless it is accomplished artfully.

If C maj 7 is functioning as the IV maj 7 chord (in the key of G) or flat II maj 7 (in the key of B), flat III maj 7 (key of A) or flat VI major 7 (key of E), the function of the chord will be of a LYDIAN nature and the #11 will sound more logical because the relationship between the sharp 11 of each of the IVmaj 7, bII maj 7, bIII maj 7, and bVI maj 7 chords are already in the key.

Minor 7 chords are made of 1, flat 3, 5, flat 7 (C-7, Cmi7, Cm7)

Color extensions available for minor 7th chords are most typically the natural 9, 11 and sometimes the 13.

To add color extensions to minor 7th chords, harmonic analysis is again helpful: If C-7 is functioning in a key as the II-7, meaning that the key is Bb or it is functioning as part of a "II-7 V7 I" sequence, the DORIAN MODE will be the most common scale of notes. In this case, the most logical sounding chord extensions will be 9 and 11 as long as they do not clash with the melody. The 13 (sixth degree) can often be a very expressive extension but must be handled artfully or it will sound incorrect.

If the minor 7th chord is functioning in a key as III minor (PHRYGIAN MODE), the 11 will be the first logical choice for color extension and the 9 is not recommended because in the phrygian mode, the second degree of the scale is a half step from the root and the sound of a flat nine on a minor 7th chord is not desirable in most cases. The sixth degree is also flatted, and that too is usually not desirable on a minor chord.

If a minor 7th chord is functioning in a key as VI minor 7th, it is of the AEOLIAN MODE. The aeolian mode has a natural second degree and fourth degree of the scale and both of those will make logical choices for chord extensions most of the time-as long as they do not clash with the melody.

3. Unless otherwise indicated, Dominant 7th chords are 1, 3, 5, flat 7 (C7)

Dominant 7th chords can often have a flat 5 or sharp 5 but it will usually be indicated in the chord symbol if the 5th is flatted.

Dominant 7th chords have many possibilities for chord extensions to add color and richness. The most common possibilities are: natural nine, sharp 11, 13, flat 9, sharp 9 and flat 13.

A dominant chord leading into a minor chord will most often lean toward altered nines (flat nine or sharp nine). A dominant chord resolving to a major chord will usually sound most logical with a natural 9 and natural 13.

- The term "logical sounding" will most often be determined by the commonalties and differences between the chords and the melody. The more common tonalities you maintain between one chord to the next, the more logical and smooth the progression through the chord changes will be. However, this is a very good opportunity for an advanced improviser to use the opposite for his/her expression. In either case, the listener's ear will usually make a comparison of that which IS played with that which is most "logical sounding." This factor is a useful tool to the improviser or composer in his/her harmonic expressions.

The melody of a piece of music will often reveal which extension will be most appropriate to use for added color and richness.

If a flat 9 is used in the melody or chord symbol, the sharp 9 is also usually a member of that chord scale. If a sharp 9 is indicated in the melody or chord symbol, the flat 9 is also usually a member of that chord scale.

If a dominant 7th chord is resolving to I major, the most common choice of chord scale will be MIXOLYDIAN. If it is resolving to any **major** chord other than the I (one) chord, the most common choice will probably be that of a LYDIAN FLAT 7 chord scale (major scale with a sharp 4 and flatted 7th degree).

4. Mi 7 flat 5 chords are 1, flat 3, flat 5, flat 7 (C-7b5, Cm7 b5) or (C half diminished - *circle with a line through it*)
The most common color tone extension on minor 7 flat 5 chords is the 11. The 9 can sometimes be artfully made into a natural 9 to replace the flat 9.

5. diminished 7 chords are 1, flat 3, flat 5, double flat 7 (C *small circle* 7)

6. augmented 7th chords (dominant) are 1, 3, #5, and flat 7 (C+7, C7#5)
The most common color tone for extensions on an augmented dominant chord is the 9 and sharp 11.

7. minor-major 7th chords are 1, flat 3, 5, and major 7
The most common color tone for extensions on a minor-major 7th chord is the 9 and 11.

8. (sus) 4 chords are 1, 4, 5 and flat 7. (sus is an abbreviation for suspended)
The most common color tone extension on a sus4 chord is the 9.

John Mark Piper is a professional vibraphonist/drummer/composer and teacher residing in the Dallas, Texas area. Piper served as artist, clinician, endorsee and consultant for Musser/Ludwig percussion instruments from 1996 to 2002 and is the designer and creator of the Musser/Piper vibraphone.

Piper is currently a Local Education Artist for Pearl Drums and Adams Musical Instruments, and endorses the John Piper Signature Mallets by Mike Balter, AKG Microphones and Kat Midi Controllers. A collection of John's original vibraphone pieces is published by Studio 4 Music (distributed by Alfred Music Publishing). John is author of the highly acclaimed sight/reading and music series books "The Shapes and Patterns of Music - Volumes I, and II" and "The Shapes and Patterns of Rhythm and the Shapes and Patterns of Rhythm with Melody". John's CD, "Just a Step Away" has become a landmark in solo vibraphone recordings. John's current focus is PIPER'S LOFT, INC. which specializes in educating beginning and intermediate students.

Piper's Loft is currently accepting the challenge to help further the art and integrity of music education and performance by offering private and semi-private music lessons in percussion and improvisation theory lessons for all instruments. The Piper's Loft concept guides students toward the artistic elements of music education and performance above those of physical education and competition. The Piper's Loft concept strongly supports the principle that allows young students the option to choose their instrument and private lesson teacher with healthy support from their parents. No student should be denied the opportunity to explore their choice of instrument simply because there are too many other students with the same interests. Piper's Loft is dedicated to each student's individual needs and respects their other interests and talents as well.

WWW.PEARLDRUM.COM

Pearl[®]
The best reason to play drums.



Piper's Loft, Inc.

Combining Performance and Education to make music....

John Mark Piper, 2464 Deerwood Drive, Little Elm, Texas 75068

www.PipersLoft.com

pipervibe@ev1.net

972-712-8835

Spell the following Major 7th chords:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Spell the following Dominant 7th chords:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Spell the following Minor 7th

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Spell the following Minor 7th b5

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Spell the following Augmented 7th

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Spell the following Diminished 7th

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Name the V7 in the following keys

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Name the IVmaj7 in the following keys

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Name the VI minor 7th

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Name the VII min b5

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

Name the third of the following Major chords:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____
F# _____
G# _____
A# _____
C# _____
D# _____

Name the fifth of the following Major chords:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____
F# _____
G# _____

A# _____
C# _____
D# _____

Name the major 7th degree of the following:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____
F# _____
G# _____
A# _____
C# _____
D# _____

Name the 6th degree of the following:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____

F# _____
G# _____
A# _____
C# _____
D# _____

Name the fourth degree above the following:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____
F# _____
G# _____
A# _____
C# _____
D# _____

Name a major second degree above the following:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____

A _____
D _____
G _____
F# _____
G# _____
A# _____
C# _____
D# _____

Name the minor third above the following notes:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____
F# _____
G# _____
A# _____
C# _____
D# _____

Name the minor 7th above the following:

C _____
F _____
Bb _____

Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____
F# _____
G# _____
A# _____
C# _____
D# _____

Name the flat five above the following notes:

C _____
F _____
Bb _____
Eb _____
Ab _____
Db _____
B _____
E _____
A _____
D _____
G _____
F# _____
G# _____
A# _____
C# _____
D# _____

Write the II minor 7 to V7 cadence in the following keys:

C: (D-7 to G7 to C) *The minus sign (-) means minor.*

F: (G-7 to C7 to F)

Bb:

Eb:

Ab:

Db:

Gb:

B:

E:

A:

D:

G:

G#:

A#:

F#:

C#:

D#:

Chords Work Sheet

Instructions: Fill in the chord tones. Keep common tones and move the other voices smoothly.

C F B \flat E \flat A \flat D \flat G \flat B E A D G

G \sharp C \sharp F \sharp A \sharp F F \sharp G G \sharp A A \sharp B C

4

C \sharp D D \sharp E F G A B C \sharp E \flat F G \flat

7

A \flat B \flat C D E G B \flat D \flat E F G \sharp B

10

D E \flat G \flat A C C \sharp F A C \sharp E G \sharp D \sharp

13

G B E \flat D F \sharp A \sharp E G \sharp C F B \flat E \flat

16

A \flat D \flat G \flat B E A D G G \sharp C \sharp F \sharp B

19

A E B G \flat D \flat A \flat E \flat B \flat F B C B \flat

22

A D \sharp E B \flat D A \flat G D \flat F \sharp C B F

25

Chords

Piper

Identify the following major triads:

Piano

Musical staff 1: Treble clef, C major triad (C4, E4, G4) labeled 'C', and E-flat major triad (E4, G4, Bb4) labeled 'Eb'.

8

Musical staff 2: Treble clef, F major triad (F4, A4, C5), D major triad (D4, F4, A4), G major triad (G4, B4, D5), and C major triad (C4, E4, G4).

16

Musical staff 3: Treble clef, B-flat major triad (Bb4, D5, F5), C major triad (C4, E4, G4), D major triad (D4, F4, A4), E-flat major triad (Eb4, G4, Bb4), F major triad (F4, A4, C5), and G major triad (G4, B4, D5).

24

Musical staff 4: Treble clef, F major triad (F4, A4, C5), G major triad (G4, B4, D5), A-flat major triad (Ab4, C5, Eb5), B-flat major triad (Bb4, D5, F5), C major triad (C4, E4, G4), D major triad (D4, F4, A4), and E-flat major triad (Eb4, G4, Bb4).

32

Musical staff 5: Treble clef, F major triad (F4, A4, C5), G major triad (G4, B4, D5), A-flat major triad (Ab4, C5, Eb5), B-flat major triad (Bb4, D5, F5), C major triad (C4, E4, G4), D major triad (D4, F4, A4), and E-flat major triad (Eb4, G4, Bb4).

39

Musical staff 6: Treble clef, F major triad (F4, A4, C5), G major triad (G4, B4, D5), A-flat major triad (Ab4, C5, Eb5), B-flat major triad (Bb4, D5, F5), C major triad (C4, E4, G4), D major triad (D4, F4, A4), and E-flat major triad (Eb4, G4, Bb4).

2
47

Chords

Musical staff for measures 47-55. The staff is in treble clef with a key signature of one flat (Bb). It contains nine measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, and Bb7.

Minor Triads:

56

Musical staff for measures 56-61. The staff is in treble clef with a key signature of one flat (Bb). It contains six measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, Bb7, and Bb7.

62

Musical staff for measures 62-69. The staff is in treble clef with a key signature of one flat (Bb). It contains eight measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, and Bb7.

70

Musical staff for measures 70-79. The staff is in treble clef with a key signature of one flat (Bb). It contains ten measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, and Bb7.

Mixed (major or minor triads)

81

Musical staff for measures 81-85. The staff is in treble clef with a key signature of one flat (Bb). It contains five measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, and Bb7.

86

Musical staff for measures 86-93. The staff is in treble clef with a key signature of one flat (Bb). It contains eight measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, and Bb7.

94

Musical staff for measures 94-99. The staff is in treble clef with a key signature of one flat (Bb). It contains six measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, Bb7, and Bb7.

100

Musical staff for measures 100-105. The staff is in treble clef with a key signature of one flat (Bb). It contains six measures of music, each featuring a single chord. The chords are: Bb7, Bb7, Bb7, Bb7, Bb7, and Bb7.

Fill in the remaining chord tones to make major 7th chords. Voice each chord from the top down in "close" position.

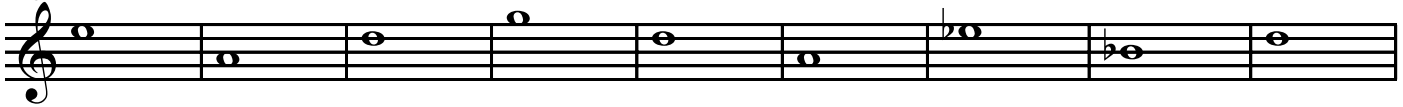
B Maj7 E Maj7 A Maj7 D Maj7 G Maj7 C Maj7 F Maj7 B^b Maj7 E^b Maj7 A^b Maj7 D^b Maj7 G^b Maj7

106



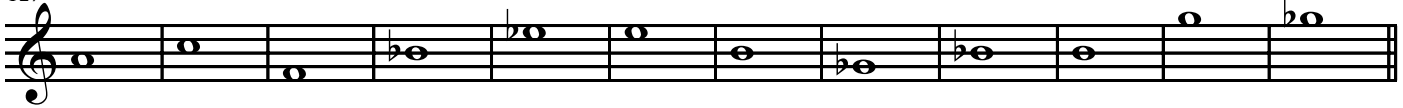
E^b Maj7 A^b Maj7 D Maj7 G Maj7 D Maj7 A Maj7 E^b Maj7 B^b Maj7 D Maj7

118



A Maj7 C Maj7 F Maj7 B^b Maj7 E^b Maj7 E Maj7 B Maj7 G^b Maj7 B^b Maj7 B Maj7 G Maj7 G^b Maj7

127

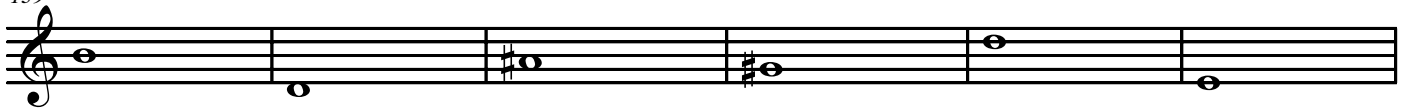


The following notes are the Major third of what dominant chord?

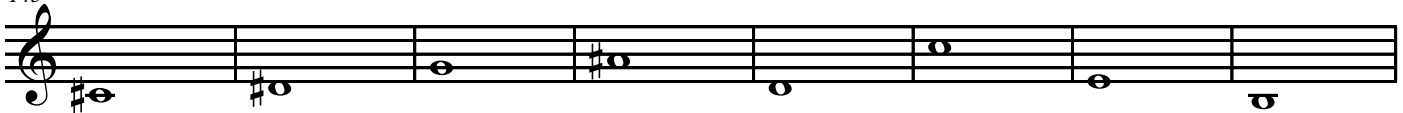
Name the chord using chord symbols.

G7 B^b7

139



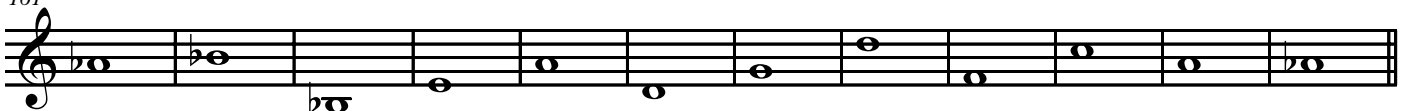
145



153



161



The following notes are the 5th of what major seventh chord?
Name the chord using chord symbols.

173



179



187



195



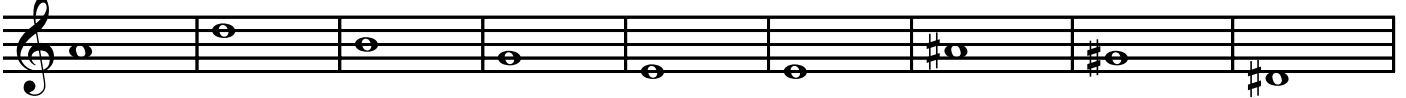
The follow notes are the flab third of what minor seventh chord?
Name the chord using chord symbols.

B min7

202



212



221



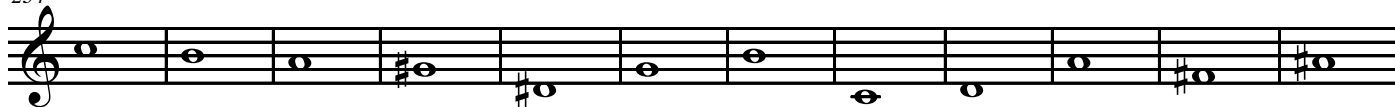
228



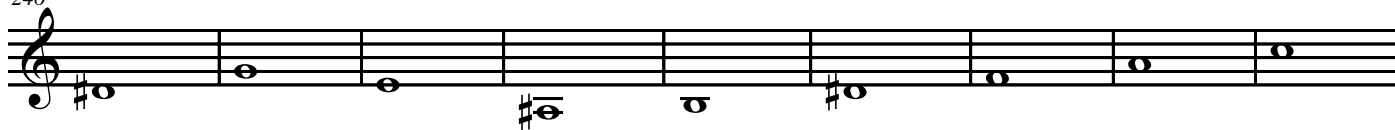
The following notes are the flat five of what min7th flat-five chord? Name them using chord symbols.

F#-7b5

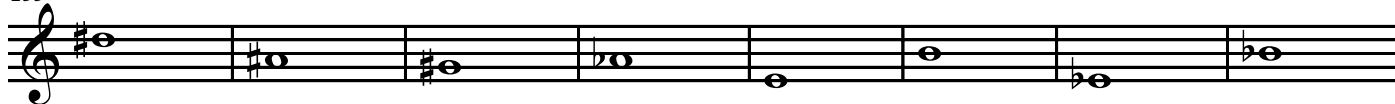
234



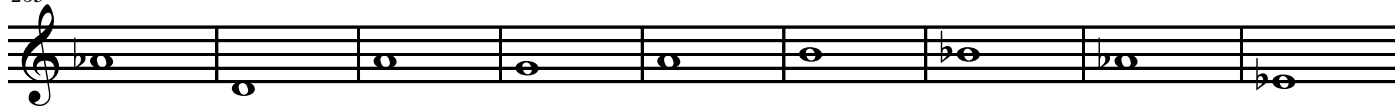
246



255



263



272



277

