This training will cover key insights and techniques you must understand in order to get the most out of the “Chord County” program, which covers **Chordal Command** concepts. Chords rule in contemporary music and having a deep understanding of how to build and manipulate them is the key to excelling to higher heights. From the most basic chords to complex voicings, this resource will equip you with the formulas and shortcuts to master them all! Enjoy!
Introduction

In this guide, we’ll be starting with triads and what I call the “FANTASTIC FOUR.” Then we’ll move on to shortcuts that will help you master extended chords (the heart of contemporary playing).

After that, we’ll discuss inversions (the key to multiplying your chordal vocabulary), primary vs secondary chords, and we’ll end on voicings and the difference between “voicings” and “inversions.”

But first, let’s turn to some common problems musicians encounter when it comes to chordal mastery.

Common Problems

1. **Lack of chordal knowledge beyond triads:** Musicians who fall into this category simply have never reached outside of the basic triads (major, minor, diminished, augmented) and are stuck playing the same chords they’ve always played. There is a mental block that almost prohibits them from learning and retaining new chords. Extra effort must be made to embrace new chords, no matter how difficult and unusual they are at first. Knowing the chord formulas and shortcuts that will turn any basic triad into an extended chord is the secret.
2. Lack of fundamentals and music theory: Some musicians have actually learned all the chords they know by listening. They’ve had no exposure to ideas like scales, intervals, the number system, etc. This lack of knowledge is stopping them from getting to the next level because they have no idea what the next level looks like. They are stuck in an “unconscious incompetence” stage (see 44-pg report at http://www.hearandplay.com/mtreport.pdf).

3. Lack of advanced strategies to play complex voicings: These musicians may very well know their triads, even seventh chords... heck, even ninth, eleventh, and thirteenth chords. But they only know them in “textbook,” “generic” ways. They haven’t been exposed to the polychord concept and the stacking of smaller chords to form bigger, more flavorful chords. They don’t have the luxury of shedding with “top 1%” musicians who, themselves, have excelled by borrowing “secret” voicings from others and adding their own twist.

With that said, if you’re in any or all of these scenarios, pay close attention to what follows as you’re understanding of chords will never be the same.

**Triads**

Just as it sounds, *triad* is associated with the number “three.”

These are 3-toned chords.

There are 4 main types of triads. These are what I call the “FANTASTIC FOUR” because by understanding them, you can play nearly every other chord out there!

Understand these four basic chords and how to apply them in the right places and you’ll shave years off your learning curve.

These chords are the:

- Major chord
- Minor chord
- Augmented chord
- Diminished chord

You can also say “major triad,” “minor triad,” “augmented triad,” “diminished triad.” It all means the same thing (at least now, but later on you’ll learn about sevenths, ninths, elevenths, and thirteenth chords... or what we call “extended chords”).
**QUALITY VS QUANTITY**

Here’s a concept you may hear a lot in music.

Chords are made up of qualities and quantities.

When you hear someone say a “major triad chord,” the “major” part is the quality. The “triad” part is the quantity.

**Major** = quality  
**Triad** = quantity (3-toned)

**QUALITY + QUANTITY = CHORD**

*Other qualities you’ll study:*
- Minor
- Diminished
- Augmented

*Other quantities you’ll study:*
- Sevenths (4-toned)
- Ninths (5-toned)
- Elevenths (6-toned)
- Thirteenths (7-toned)

All the chords you’ll ever want to know are basically created by mixing and matching these qualities and quantities (of course there are many more qualities like “dominant,” “minor-major,” “half-diminished,” and various altered chords. For now, let’s stick with these though).

```
QUALITY     QUANTITY
MAJOR --- TRIAD
MINOR
DIMINISHED
AUGMENTED
DOMINANT
SEVENTH
SEVEN
NINTH
ELEVENTH
THIRTEENTH
```
Here are the four basic chords in the key of C major:

**C major**

\[(1 + 3 + 5)\]

- C
- E
- G

**C minor**

\[(1 + b3 + 5)\]

- C
- Eb
- G

**C diminished**

\[(1 + b3 + b5)\]

- C
- Eb
- Gb

**C augmented**

\[(1 + 3 + #5)\]

- C
- E
- G#

Note: Numbers are important. “b” means to flat the tone by a half step. “#” means to raise the tone by a half step. “b3” simply means “the 3rd tone lowered a half step.”
Why are these chords important?

Because with these four simple chords, you can form approximately 80-90% (my own estimation) of all the other chords you’ll ever play!

What you need to do?

1) Learn them in all 12 keys using the “transposition” technique below.
2) Use the flash cards I’ve created for you to memorize them in all 12 keys (see below).
3) Practice them daily along with the formulas you’ll learn to morph them into bigger, extended chords.

For a full-length video lesson I created on learning and remembering these “FANTASTIC FOUR” chords in all 12 keys, visit: http://www.youtube.com/watch?v=oBBmXHyfcs. There’s a special pdf report that goes along with that video at http://www.hearandplay.com/learnchords (it covers a really effective way to get these “fantastic four chords” down in your system... FOR EVERY KEY!). All the work is done for you too so check those two links out AFTER you read this entire guide.

TRANSPOSITION (aka “transposing”)

Time and time again, I hear musicians asking if I’ll transpose my examples into other keys. While this is convenient, you can do this for yourself! No need to rely or wait for someone to do it for you.

It’s real simple.

There are two methods. I’ll cover the first one here and the second one in the future (since we’ll be talking about the “circle of fifths” in the PATTERN PROFICIENCY part of this program).

1) Chromatic approach
2) Circular approach

Chromatic Approach

In the chromatic approach, you’re simply taking a chord you know and moving every note up a half step.
Remember, half steps are from key to key with NO keys in between as opposed to whole steps, which always skip a key with one key in between.

Remember my poem:

- **A Half Step** is from key to key
  With NO keys in between,

- **A Whole Step** always skips a key
  With ONE key in between.

So, let’s say you want to take the FANTASTIC FOUR chords from C major and move them up a half step to D flat major (Db) --- all you have to do is move every finger in your chord up the same distance... in this case, a half step:

**C major**

\[(1 + 3 + 5)\]

The “C” in your chord becomes “Db” (which is a half step higher). The “E” in your chord becomes “F” (a half step higher). And lastly, the “G” in your chord becomes “Ab” (a half step higher). The end result is a Db major chord.

Notice the QUALITY doesn’t change. Whenever you take a chord and move every note up the same amount of distance, the chord quality DOES NOT CHANGE. You haven’t changed anything about the chord but the starting point. In this case, we’re still playing the same type of major chord... but on Db instead of C. Makes sense?
If you want to change this chord from a Db major to a D major chord (a half step higher), just do the same thing. Move every note up the same distance — a half step.

**What if you want to move a chord from C major to E major (skipping several notes). What do you do?**

The concept is the same but you just have to think slightly more since you’re not just moving every finger up a half step like in the past example.

**STEP #1: Determine the distance between the “NEW” key and your “CURRENT KEY.”**

If you want to transpose a chord... any chord... from C to E, first you need to find out how many half steps are in between C and E.

C to Db is 1 half step.
Db to D is another half step (2).
D to Eb is another half step (3).
Eb to E is the last half step (4).

All combined, “E is 4 half steps up from C.” (that’s how I’d phrase it).

So if you’re number is 4 half steps, then that’s how many notes you’re going to move EVERY finger of your current chord up by. Simple.

**STEP #2: Just move every note in your chord up (or down) how the correct number of half steps, as determined by step #1**
So the same C major chord can be changed into E major by simply moving every note in the chord up 4 half steps.

<table>
<thead>
<tr>
<th>Chord</th>
<th>1st note</th>
<th>2nd note</th>
<th>3rd note</th>
<th># of half steps</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>C</td>
<td>E</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>Db major</td>
<td>Db (up 1 half step)</td>
<td>F (up 1 half step)</td>
<td>Ab (up 1 half step)</td>
<td>1</td>
</tr>
<tr>
<td>D major</td>
<td>D (up another half step)</td>
<td>F# (up another half step)</td>
<td>A (up another half step)</td>
<td>2</td>
</tr>
<tr>
<td>Eb major</td>
<td>Eb (up another half step)</td>
<td>G (up another half step)</td>
<td>Bb (up another half step)</td>
<td>3</td>
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<tr>
<td>E major</td>
<td>E (up another half step)</td>
<td>G# (up another half step)</td>
<td>B (up another half step)</td>
<td>4</td>
</tr>
</tbody>
</table>

**HOMEWORK:** Always remember the “law of 12.” Whenever you learn a new chord (regardless of how basic or even how advanced it is), transpose it to all 12 keys. On the next page is a chart you can print out to use to transpose any chord to all 12 keys. Print out as many as you want.
CHORD TRANPOSITION CHART

(Here’s an example of how I’d use it)

Note: The first chord is always the starting chord.

<table>
<thead>
<tr>
<th>Chord</th>
<th>1st note</th>
<th>2nd note</th>
<th>3rd note</th>
<th>4th note</th>
<th>5th note</th>
<th>6th note</th>
<th>7th note</th>
<th># of half steps</th>
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<tbody>
<tr>
<td>Cmin9</td>
<td>C</td>
<td>Eb</td>
<td>G</td>
<td>Bb</td>
<td>D</td>
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<td>C#min9</td>
<td>C#</td>
<td>E</td>
<td>G#</td>
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<td>Dmin9</td>
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<td>C</td>
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<td>D#min9</td>
<td>D#</td>
<td>F#</td>
<td>A#</td>
<td>C#</td>
<td>E#</td>
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<td>3</td>
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<tr>
<td>Emin9</td>
<td>E</td>
<td>G</td>
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<td>D</td>
<td>F#</td>
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<td>Fmin9</td>
<td>F</td>
<td>Ab</td>
<td>C</td>
<td>Eb</td>
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<td>F#min9</td>
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<td>Gmin9</td>
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<td>G#min9</td>
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<td>Amin9</td>
<td>A</td>
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<td>9</td>
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<tr>
<td>Bbmin9</td>
<td>Bb</td>
<td>Db</td>
<td>F</td>
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<td>C</td>
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<td>10</td>
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<tr>
<td>Bmin9</td>
<td>B</td>
<td>D</td>
<td>F#</td>
<td>A</td>
<td>C#</td>
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<td>11</td>
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## CHORD TRANPOSITION CHART

*Tip: Print many copies of this worksheet so you can use it with every chord you learn*

<table>
<thead>
<tr>
<th>Chord</th>
<th>1st note</th>
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Seventh Chords

Here comes the fun part.

There are several ways to form seventh chords:
- Number system (example: 1+3+5+7)
- Intervallic system (example: major third + minor third + major third)
- Polychord-based system (my favorite because of the flexibility it gives you)

We will cover the last method here.

“Polychords” combine multiple smaller chords together to form bigger chords. Most extended chords are polychords as you’ll find that many smaller chords make up these larger ones.

POLY = more than one.

“more than one” + chords = POLY + chords = THE SECRET.

With seventh chords, you don’t quite get the “polychord” thing going on (because seventh chords aren’t that big compared to ninths, elevenths, and thirteenth) but we can use the same approach to go about forming them.

Here’s the secret with seventh chords...

Are you ready?

YOU CAN USE THE “FANTASTIC FOUR” TRIADS TO FORM THEM.

Let me prove it to you...

Here’s a C major 7 chord:

\[
\text{C major 7} \\
(1 + 3 + 5 + 7)
\]

\[
\begin{array}{cccc}
\text{C} & \text{E} & \text{G} & \text{B} \\
\end{array}
\]
I’ve put the numbers “1 + 3 + 5 + 7” because it’s always important to know what degrees of the major scale form the chord. And in this case, if you combine the 1st tone of the scale, the 3rd tone of the scale, the 5th tone of the scale, and the 7th tone of the scale together --- you’ll get a major 7th chord.

But there’s another way to look at this chord.

You can look at it as “E minor over C bass.”

Or “C + [E minor Triad].”

In other words, you can go to the third tone of any scale and play its minor chord and together you’ll have a major 7 chord.

What if I said you can learn all the big chords by just knowing the basic FANTASTIC FOUR triads and apply them in this way? Major, minor, diminished, augmented.

Why think about chords this way?

There are many reasons. (...and I’m not trying to discourage you to take the number or intervallic approach... not at all... I teach those approaches as well).

One has to do with freedom.

When you think about an “E minor triad” over C, it sort of separates the hands, whereas before everything was ONE solid chord (C+E+G+B).

It’s harder to invert (or rearrange) one solid chord, especially when you have to think about 4 notes instead of 3.
That’s what I’ll talk about next...

**INVERSIONS**

The most basic way to define inversions is a “different way to play a chord.”

RULE = The number of notes in the chord determines how many different ways (inversions) you can play it.

Triads have 3 notes. You can play them 3 different ways.

![Piano diagram](image)

When the 1st tone/degree of the scale (or root) is on the bottom, we call this “**ROOT POSITION.**”

When the 3rd tone/degree of the scale is on the bottom, we call this “**FIRST INVERSION.**”

When the 5th tone/degree of the scale is on the bottom, we call this “**SECOND INVERSION.**”
Triads are a lot easier to think about than seventh chords. That’s why I prefer to think about a C major 7 chord as “E minor over C bass” (bass = left hand).

Since seventh chords have 4 notes, you can play them 4 different ways:

**ROOT POSITION**

**FIRST INVERSION**

**SECOND INVERSION**

**THIRD INVERSION**

As you can see, things get a little more complicated.
Here’s the problem with inverting chords like this (besides the fact that it’s harder to invert 4 notes than it is 3).

In contemporary music, you won’t find musicians repeating the “keynote” of the chord in their right hands.

In other words, assuming you’re playing by yourself without a bass player, you’re already going to have “C” in your left-hand bass note. It is often times redundant to put the “C” in your right hand (as illustrated by the inversions above).

Not only is it redundant, it doesn’t sound as good as leaving it out of your right hand.

When you take “C” out your right hand, what you’re left with is:

\[ C \text{ major 7} \]
\[ (1\text{-bass} + 3\text{-minor triad}) \]

Looks like an E minor triad over C to me! And trust me, this sounds much better than taking the WHOLE C major 7 chord and inverting it. Just try playing each of the chords and compare them yourself.
When to use different inversions?

This will depend on the melody of your song. If the melody is “G” and the song calls for a C major 7 chord, you’ll put the inversion that keeps “G” on top so that you’re not sacrificing your melody. In this case, you’ll play C in your bass and “B+E+G” (E minor) on your right. Notice the inversion is “B+E+G.”

How to “FORMULIZE” this...

You can use this method to play any major 7 chord.

**STEP 1: Press any keynote**

The “keynote” is basically the title of your chord... the note name of the chord you want to form. In all our past examples, the keynote has been “C”.

**STEP 2: Go to the third tone of that keynote’s scale**

So once you’ve pressed down a keynote, you’ll immediately think of its major scale. If you’ve pressed down “F,” now it’s time to think of the F major scale: F G A Bb C D E F. Lastly, just go to the third tone of that scale: “A.”

**STEP 3: Play a minor chord off the third tone**

In the previous example, the keynote is F. The third tone of the F major scale is A. By playing an A minor chord over F bass, I’ve just formed an F major 7 chord. I can now invert the simple 3-fingered “A minor” chord as much as I want to form different sounding inversions of this chord. Simple!

With this formula, you can now play this chord (and others once I introduce you to their formulas) in all 12 keys!

**TIP:** With seventh chords, you’ll be using the “3rd” tone of the scale a lot! This is the magic number when it comes to using this technique. You can play 8 other seventh chords just by playing one of the FANTASTIC FOUR triads off the third tone of the scale. Once you get good at this, the sky’s the limit!

You can play major 7ths, minor 7ths, dominant 7ths, diminished 7ths, augmented 7ths, augmented major 7ths, half diminished 7ths, and minor-major 7ths by using a similar technique.

That’s what we’re going to cover next.
SEVENTH CHORD FORMULAS

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 7th</td>
<td>1 + (3-minor chord)</td>
</tr>
<tr>
<td>Minor 7th</td>
<td>1 + (b3-major chord)</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>1 + (3-diminished chord)</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>1 + (b3-diminished chord)</td>
</tr>
<tr>
<td>Augmented Major 7th</td>
<td>1 + (3-major chord)</td>
</tr>
<tr>
<td>Half Diminished 7th</td>
<td>1 + (b3-minor chord)</td>
</tr>
<tr>
<td>Minor-Major 7th</td>
<td>1 + (b3-augmented chord)</td>
</tr>
<tr>
<td>Augmented 7th</td>
<td>1 + (3-major chord b5)</td>
</tr>
</tbody>
</table>

Things to note:

1) When I say “1,” I’m talking about the keynote, the bass, the root (all different ways to say the same thing).

2) “b3” means flatted 3. That means to take the 3rd tone of the scale and lower it a half step. In the key of C, the third degree of the scale is E. If I wanted to find the b3, I’d simply take E and flat it a half step to Eb. Very simple. All minor chords start on the b3 since they utilize the “minor 3rd” intervals.

Let’s explore a few of these formulas.

**C minor 7th**

According to the formula, I press the 1st tone of the scale in my left hand, C.

Then I locate the b3 (flatted 3) and simply play a major chord.

The b3 in the key of C is Eb. That means I’ll play an Eb major chord.

\[
C + (Eb \text{ major}) = C \text{ minor 7 chord}
\]
Of course, by looking at it this way, you can easily invert this chord by simply changing the order of the “Eb major” chord on your right hand while leaving C in your bass.
Let’s look at one more before we move on to extended voicings.

**C dominant 7th**

According to the formula, I press the 1st tone of the scale in my left hand, C.

Then I locate the 3rd tone of the scale and simply play a diminished chord (another one of the FANTASTIC FOUR triads).

The 3rd tone in the key of C is E. That means I’ll play an E diminished chord.

\[
C + (E \text{ diminished}) = C \text{ dominant 7 chord}
\]

**C dominant 7th (a.k.a. “C7”)**

\(1\text{-bass + 3\text{-diminished triad}}\)

Of course, we can invert the “E diminished triad” to vary the sound of this chord:
Ninth Chords

There are 3 main types of ninth chords you’ll see a lot (not including altered chords, etc):

- Major ninths
- Minor ninths
- Dominant ninths

There are three ways to look at these chords.

METHOD #1: Just add the “9!!!” (Easiest)

This is super easy.

Did you know you can basically take any of the major, minor, and dominant 7th chords you learned and simply add the 9th degree?

Check out this diagram:

Essentially, you want to be good at knowing the 9th, 11th, and 13th degree of any scale.

It’s really not that hard though.

Just think of the 9th tone as the 2nd tone (but higher of course... in the next octave)
Think of the 11th tone as the 4th tone.
Think of the 13th tone as the 6th tone.
In the key of C major, the 9 is D (which, as you know now, can also be looked at as the “2”... just higher up in the next octave).

**C major 9**

![C major 9 Piano Diagram](image)

All I did was take our existing C major 7 chord and add the “9” (in this case, “D”). Pretty simple.

**METHOD #2 – Upgrade the formula!**

Remember the “Seventh” chord formulas?

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 7th</td>
<td>1 + (3-minor chord)</td>
</tr>
<tr>
<td>Minor 7th</td>
<td>1 + (b3-major chord)</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>1 + (3-diminished chord)</td>
</tr>
</tbody>
</table>

What if I said you can play ninth chords by just making the right-hand chord one level bigger? In other words, instead of playing 3-fingered triads on the right hand, play seventh chords.
Yes, I know. It may sound confusing at this point. Let me break it down.

Recall, to play seventh chords, we made these little formulas where we held the bass note on our left hand and we played simple 3-toned triads on our right hand. You should have that much down pat.

Well, to “bump” up this formula up to a ninth chord, we just upgrade our right hand. That’s all.

So this chart:

<table>
<thead>
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<th>Chord</th>
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<tbody>
<tr>
<td>Major 7th</td>
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<tr>
<td>Dominant 7th</td>
<td>1 + (3-diminished chord)</td>
</tr>
</tbody>
</table>

Becomes this chart:

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 9th</td>
<td>1 + (3-minor 7 chord)</td>
</tr>
<tr>
<td>Minor 9th</td>
<td>1 + (b3-major 7 chord)</td>
</tr>
<tr>
<td>Dominant 9th</td>
<td>1 + (3-half diminished 7 chord)</td>
</tr>
</tbody>
</table>

So instead of just playing a minor triad on your right hand, you’ll play a minor 7th on your right hand and that automatically makes your chord a Major 9th!

The same applies for minor 9 chords.

For dominant 9th chords, it’s a little different but the concept is pretty much the same. Change the regular diminished triad to a half-diminished 7 chord and you’ve got yourself a dominant ninth chord.

METHOD #3 – Break it up even more!
The third concept is my favorite. Simply put, it involves combining two smaller chords to make a bigger chord. We covered this earlier when we introduced the “polychord” concept.

Here’s a C major 9 chord:

![C major 9 chord diagram]

Notice the two smaller chords that make up this one big chord.

\[
\text{C major + G major} = \text{C major 9}
\]

Now let’s “formulize” it:

\[
1\text{-major} + 5\text{-major} = \text{Major 9}
\]

The minor 9 chord is similar:

![C minor 9 chord diagram]

\[
\text{C minor + G minor} = \text{C minor 9}
\]

\[
1\text{-minor} + 5\text{-minor} = \text{Minor 9}
\]
And lastly, the dominant 9 chord which is like a mixture of the previous formulas:

\[
\begin{align*}
1\text{major} + 5\text{minor} &= \text{Dominant 9} \\
\end{align*}
\]

Here’s the good news.

With eleventh and thirteenth chords, you follow the same system.

**Eleventh Chords**

The more complex your chords get, you’ll notice multiple ways to “look” at them. Here are a couple ways to look at the C major 11 chord, keeping in mind there are even more!
C major + G dominant 7 = C major 11

1-major + 5-dominant 7 = Major 11

-OR-

C major + B diminished = C major 11

1-major + 7-diminished = Major 11

C minor 11

C minor + Bb major = C minor 11

1-minor + b7-major = Minor 11
-OR-

C minor + G minor 7 = C minor 11

1-minor + 5-minor7 = Minor 11

*C Dominant 11*

\[
\begin{array}{cccccc}
C & E & G & D & F \\
\text{C major} & \text{Eb major} & \text{Bb major} & \\
\end{array}
\]

\[
\begin{array}{cccccc}
C & E & G & D & F \\
\text{C major} & \text{G minor 7} & \\
\end{array}
\]

C major + Bb major = C dominant 11

1-major + b7-major = Dominant 11

-OR-

C major + G minor 7 = C dominant 11

1-major + 5-minor7 = Dominant 11
Thirteenth Chords

Similar to ninths and elevenths, there are several ways to form thirteenth chords from the polychord perspective.

C major 13

C major 7 + D minor = C major 13

1-major 7 + 9-minor = Major 13

-OR-
C major + B half dim 7 = C major 13

1-major + 7-half dim 7 = Major 13

-OR-

C bass + E minor + D minor = C major 13

1-bass + 3-minor + 9-minor = Major 13

**C minor 13**

![Keyboard diagram for C minor 13](image-url)
C minor 7 + D minor = C minor 13

1-minor 7 + 9-minor = Minor 13

-OR-

C minor + Bb major 7 = C minor 13

1-minor + b7-major 7 = Minor 13

-OR-

C bass + Eb major + D minor = C minor 13

1-bass + b3-major + 9-minor = Minor 13
C Dominant 13

C Dominant 7 + D minor = C13

1-dominant 7 + 9-minor = Dominant 13

-OR-

C major + Bb major 7 = C13

1-major + b7-major 7 = Dominant 13
Why go through the hassle of breaking up chords?

Because if you don’t think of these huge chords as smaller ones, you’ll have a hard time inverting them and coming up with different voicings.

For example, when you think of a chord as a “diminished triad + minor triad,” now you automatically have tons of ways to voice this chord. You can invert the diminished triad while choosing to keep the minor triad the same.

You can invert the upper minor triad while choosing to keep the lower diminished triad the same. You can invert both... or any combination thereof.

This is when your chordal arsenal just explodes! You have tons of chords in your toolbox and it’s not built of memorization... it’s built of a system. Yes, you memorize the formulas but as you’re playing, you’re picking different inversions and voicings of each smaller chord off the top of your head thus giving you unlimited potential and creative exploration.