

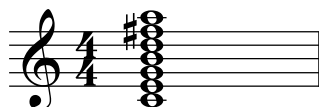
Beyond Seventh Chords -- Tensions

11/8/2011

We've talked about triads and seventh chords. Can we keep adding more thirds to create richer harmonies?

Yes!

This chord is built as follows. Start with a C major triad. Add the seventh. Then keep going ... add the ninth, the eleventh, and the thirteenth.



But what's with the # on the eleventh?

The general rule is that when you add tensions you don't want to create harsh sounding minor ninths. If we'd used F natural as the 11th, it would make a harsh sounding minor ninth with the 3rd of the triad (E natural). So....

Cmaj7 can add a major 9th or a #11 or a major 13th

3

Cm7 can add a major 9th or a natural 11th or a major 13th

7

Cm7(b5) can add a major 9th or a natural 11th or a b13

11

C°7 diminished seventh can add any tone a whole step above any chord tone
i.e. another diminished chord; in this case Ddim7

15

C7 can add a ninth -- the chord is called a dominant ninth or a #11 or a 13th but also (the exceptions) ...
b9th #9th b13th

20

Generally when the tension is also in the key it will be easier to aurally digest then if it isn't in the key. how much is this about the blues?
... not much :)