

1. Extensions with Upper Structure Triads part 2

a. *Dominant Upper Structures* – The upper structures available for a dominant chord are lots of fun to learn due to the possibilities of tensions over a dominant chord. Below is a list of all the upper structures that are available for a dominant chord. *Note - For the sus chords you will need to change your 3rd in your LH to a 4th degree in order to match the 4th in your RH. See the specific examples for those cases below.

i. *bII Major* – This will create a sus sound for our dominant with a b9 and b13. This is an example of how we will need to change our 3rd in a 4th in order to match what our RH is playing. (See below).

Musical notation showing a dominant chord (C7) in the bass clef and a bII Major upper structure in the treble clef. The upper structure consists of the notes Bb, Eb, and Gb. The chord symbol C7 is written between the staves. Above the treble staff, the symbol b II is written.

ii. *II Major* – Our II major triad gives us the extensions 9, #11, and 13. (See below).

Musical notation showing a dominant chord (C7) in the bass clef and a II Major upper structure in the treble clef. The upper structure consists of the notes D, F#, and A. The chord symbol C7 is written between the staves. Above the treble staff, the symbol II is written.

iii. *II Minor* - Our II minor triad will give us a sus sound with the extensions 9 and 13. This is a great upper structure to use for sus chords. Make sure you change your LH 3rd to a 4th.



iv. *bIII Major* – Our bIII major gives a great sound with the extension #9. The rest of the notes in the triad are doubled chord tones.



v. *bIII Minor* – Our bIII minor triad is also a great sound. This triad provides us with #9 and #11. The third note is a chord tone.



- vi. *IV Major* – Our IV major triad gives us another sus option with the 13 extension. Make sure you change your 3rd in your LH to a 4th to match the 4th in your RH.



- vii. *bV Major* – This triad provides us with #11 and b9. I love the combination of colors in this upper structure.



viii. *bV Minor* – Our *bV* minor triad gives us three different extensions all together. An amazing sound! We have the extensions #11, natural 13 and *b9*.



ix. *V Minor* – Our *V* minor gives a simple yet classy extension of a natural 9 with two doubled chord tones.



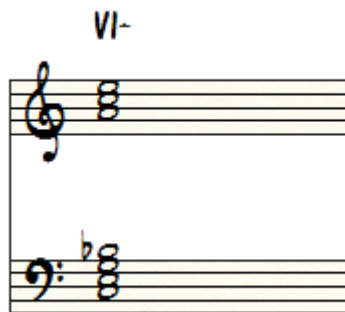
x. *bVI Major*- Our *bVI* major triad gives us a *b13* in combination with a *b9*. This is also a great sound I'm a big fan of.



x. VI Major – The VI major triad is one I use a lot because we get our natural 13 mixed with our b9. These two extensions combined



xii. VI Minor – VI Minor is another simple one but extremely useful in lots of instances. We receive just the natural 13 with this upper structure.



xiii. VI diminished – This is also a great one I use frequently. This triad gives us natural 13 in combination with our #9

Vlo

xiv. *bVII Major* – Our *bVII* is a simple sus sound with the extension of a natural 9. Remember to change your 3rd to a 4th in your LH.

xv. *bVII Minor* – The *bVII* minor gives us another sus sound but with a *b9* by itself. Another great color for a sus sound! Remember to change your left hand from a 3rd to a 4th.

b VII

b VII-

xvi. *bVII Diminished* – This is another simple one but very effective. In this triad, we have the b9 alone with chord tones. Very useful when just needing the b9.



There you have it. Even though this is a lot of upper structure to work on, they will provide you with so many tools and colors to work with that you're playing will open up to a completely new level.