

# Extended Harmony

## Explained



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Keys: E, A, B

Video Tutorial: <https://www.youtube.com/watch?v=17pkBjn15hQ>

The E chord is a tricky chord, a lot of times we tempted to just play the E7 instead, but that doesn't always work. To understand why we need to understand how to build triads and extended chords diatonically.

Diatonic means that we are in the key, outside the key is an accidental. An example of something non-diatonic would be using the A7 chord in the key of C for example, because the chord has a C# but the scale doesn't. For this lesson we are going to be doing everything diatonically.

Intervals: An interval measures the distance between two notes, the same way miles or kilometers measure the distance between to places.

Intervals need both a starting place and a finishing place, that starting place is known as the tonic, or root note. This also determines the key. So if we are in the key of E every note will have an interval associated with it, and that value is equally to the distance from E to the other note.

There are 12 notes in western music, which gives use 12 intervals.

Root - b2<sup>nd</sup> 2<sup>nd</sup> b3<sup>rd</sup> 3<sup>rd</sup> 4<sup>th</sup> b5<sup>th</sup> 5<sup>th</sup> b6<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 7<sup>th</sup> Octave

- The b before the note represents flat
- Meaning b2<sup>nd</sup> would be referred to as flat second
- Sometimes people will say minor 2<sup>nd</sup>, but technically this is not correct
- Note there are no flat 4ths

These 12 notes can be extended to see this number system

Octave - b9<sup>th</sup> 9<sup>th</sup> b10<sup>th</sup> 10<sup>th</sup> 11<sup>th</sup> 12<sup>th</sup> b12<sup>th</sup> 13<sup>th</sup> b13<sup>th</sup> 14<sup>th</sup> b14<sup>th</sup> Octave

- This would be an interval plus an octave
- For example a 9<sup>th</sup> would be a 2<sup>nd</sup> plus an octave
- Of these extensions, 9, 11 and 13 are common. The others not so much

- E Major Scale

- The major scale is composed of a root, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> interval.
- Those notes would be E, F#, G#, A, B, C#, D#
- To turn a major scale into chords you simply play a note then skip a note then play a note then skip a note.
- If you play the 4<sup>th</sup> fret E string, skip 6<sup>th</sup> fret, play 4<sup>th</sup> fret A string, skip the 5<sup>th</sup> fret and play the 7<sup>th</sup> fret you get E-G#-B
- Those notes make an E major chord
- That process repeats itself with every note to get 7 chords in a

There is a faster way do that, we can remember that with the major scale the first note will always make a major chord, the 2<sup>nd</sup> and 3<sup>rd</sup> will make minor chords, the 4<sup>th</sup> and 5<sup>th</sup> major chords, the 6<sup>th</sup> minor and the 7<sup>th</sup> diminished.

So these notes E, F#, G#, A, B, C#, D# would become

I            ii            iii            IV            V            vi            vii<sup>o</sup>  
 E Major - F# minor - G# minor - A major - B Major - C# minor - D# dim

- A major chord is built with - root - 3<sup>rd</sup> - 5<sup>th</sup>
- A minor chord is built with - root - b3<sup>rd</sup> - 5<sup>th</sup>
- A diminished chord is built with - root - b3<sup>rd</sup> - b5<sup>th</sup>
- Note the roman numerals a capital for major chords, lower case for minor chords and have a ° symbol for diminished chords.

To create diatonic extended harmony you do the play a note skip a note method with one more note. When we do this over the I chord we get this.

- These notes create an Emaj7... not an E7!

When done for the entire scale we get

I maj7            ii7            iii7            IV maj7            V7            vi7            vii7b5  
 E Maj7 - F#m7 - G#m7 - A maj7 - B7 - C#m7 - D#m7b5

- The I and IV chord will always be Major 7 chords
- ii, iii, and iv will always be minor7 chords
- V will be the only 7 chords
- The diminished chord doesn't become a diminished 7, it becomes a minor7b5 chord, a very cool chord.

MAJOR	MINOR	MINOR	MAJOR	MAJOR	MINOR	DIMINISHED
C	Dm	Em	F	G	Am	B°
C#	D#m	E#m	F#	G#	A#m	B#°
Db	Ebm	Fm	Gb	Ab	Bbm	C°
D	Em	F#m	G	A	Bm	C#°
Eb	Fm	Gm	Ab	Bb	Cm	D°
E	F#m	G#m	A	B	C#m	D#°
F	Gm	Am	Bb	C	Dm	E°
F#	G#m	A#m	B	C#	D#m	E#°
Gb	Abm	Bbm	Cb	Db	Ebm	F°
G	Am	Bm	C	D	Em	F#°
Ab	Bbm	Cm	Db	Eb	Fm	G°
A	Bm	C#m	D	E	F#m	G#°
Bb	Cm	Dm	Eb	F	Gm	A°
B	C#m	D#m	E	F#	G#m	A#°
Cb	Dbm	Ebm	Fb	Gb	Abm	Bb°

- Looking at this chart we can see the key of E is in three keys, which makes sense considering the major keys have 3 major chords.
- In the key of E it is the I chord
- In the key of A it is the V chord
- In the key of B it is the IV chord

Upon our earlier examinations we saw that I and IV chords become major7 and V chords become the 7 that means that

- In the key of E it is the Imaj7 chord, Emaj7
- In the key of A it is the V7 chord, E7
- In the key of B it is the IVmaj7 chord, Emaj7

That means that if you are struggling with the E chord and you would rather play an E7, you can only do so in the key of A, not in the key of B nor E.

In the bigger picture you now know how to

- Turn a major scale into chords instantly
- Turn those chords into extended harmony
- The roman numerals for triads in any major key
- The roman numerals for diatonic extended harmony in any major key

Got this far and still want more help with how to play the E chord?

Click here: <https://www.youtube.com/watch?v=69LWLKXVVno>