

A maj7 chord guitar

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AM7, A MA7, AJ7, AA7, AA, A maj7Notes: A, C<sup>♯</sup>, E, G<sup>♯</sup> When learning how to play jazz guitar chords, one of the uncommon, yet cool-sounding shapes, which you will run across is the maj7#5 chord (aka augmented major seventh chord). Though it is not as commonly used as the maj7 or maj7#11 chord shapes, the maj7#5 chord is an interesting sound that you can add to your jazz guitar vocabulary over static maj7 chords, as well as ii V I progressions. To help you get your fingers, ears, and mind around this major 7 chord alteration, you will learn how to build maj7#5 chords, how they can be applied to your comping, how you can improvise over them, as well as study a comping etude in order to bring these ideas to a musical situation. What is a Maj7#5 Chord? An augmented major seventh chord is a maj7 chord with the 5th note raised by one half-step (one fret), to produce the #5 interval on that chord shape. Formula: 1 3 #5 7 The intervals of the maj7 chord are 1-3-5-7 and so the interval pattern for the maj7#5 chord is 1-3-#5-7, so you can see that they are only one note apart, the raised 5th. Here is how those two chords look on paper so you can see the one-note difference between the two. Maj7#5 Jazz Guitar Chord Voicings Here are 8 different maj7#5 chord fingerings that you can practice in order to get your fingers around these chords. As was mentioned earlier, you can take any maj7 chord you know, in any inversion, find the 5th and raise it by one fret in order to create a maj7#5 chord. Try this out with your favorite maj7 chords, writing them down to keep a chord dictionary that you can refer to in your future practice sessions. Ma7#5 ii V I Application With the knowledge of how to build a maj7#5 chord under your belt, let's take a look at how you can apply this interesting sounding chord to your comping ideas in a jazz setting. Since this chord is built by altering a maj7 chord, you can theoretically use a major augmented 7 chord in place of any maj7 chord when playing tunes, just be aware that it will create tension when substituted for the more smooth-sounding maj7 chord. In order to deal with this added tension, some players will use the #5 as a passing tone between the 5 and 6 of the maj7 chord. Alternatively, you can resolve the #5 up to the 6 or down to the 5th of the underlying chord in order to create tension, but also resolve it over that change as well. Here is an example of a ii V I in C major where the maj7#5 chord is added in place of the Cmaj7 chord, but not resolved as the tension is left to hang over the ImaJ7 part of that progression. In the next example, the Cmaj7#5 is used over the ImaJ7 section of the progression, but in this case, the #5 note is resolved down then up in order to provide a resolution to the tension that that note creates in the progression. Maj7#5 Tune Up Chord Study To help you practice the maj7#5 chord in a musical situation, here is a sample chord study written out over the Miles Davis standard Tune Up. In this study, I've used the maj7#5 over each ImaJ7 in the tune, with the same passing note pattern being used for each ImaJ7 that occurs in the progression. As well, I've used some new maj7#5 chord shapes as compared to the previous sections of this lesson in order to help you expand your vocabulary at the same time. Go slow with this comping study, work it with a metronome, and then take it to a backing track. Soloing Over Augmented Major Seventh Chords When learning to solo over major family chords, many jazz guitarists explore the Ionian mode (Maj7) and the Lydian mode (Maj7#11), but there is a third major chord color, and that is the Lydian augmented sound (Maj7#5). Though you don't see many Maj7#5 chords in jazz standard situations, especially compared to Maj7 chords, you can use the Maj7#5 arpeggio, pentatonic scale, and mode to add tension and color to your Maj7 soloing lines. So, before we dig into these Maj7#5 melodic devices, keep in mind that you can use these devices to solo over Maj7#5 chords when you see them, but you can also use them to add a #5 color to any Maj7 chord you see in your playing. Maj7#5 Arpeggio To begin your study of how to solo over major seventh augmented chords, you will learn two positions for a Maj7#5 arpeggio, one from the 6th-string root note, and one from the 5th-string root note. Maj7#5 arpeggios are built by playing the four chord tones that make up the Maj7#5 chord (1-3-#5-7). If you already know your Maj7 arpeggio shapes, you can also take any Maj7 arpeggio, raise the 5th by 1 fret, and you will have created a Maj7#5 arpeggio in the process. Gmaj7 Arpeggio G B D F# 1 3 5 7 Gmaj7#5 Arpeggio G B D# F# 1 3 #5 7 Both arpeggios below are written from the root note G to keep things organized in your studies from the beginning. But, once you can play one or both of these shapes from the root G, make sure to practice it in other keys as you begin to work these shapes around the fretboard. Here is a Gmaj7#5 arpeggio from the 6th string root note. Listen & Play Along Moving forward, here is a Gmaj7#5 arpeggio from the 5th-string root note. Listen & Play Along As well as working these shapes in various keys around the fretboard, make sure to put on a Gmaj7#5 backing track and practice soloing over that static chord vamp using one or both of these arpeggio shapes to build your improvised lines and phrases. Maj7#5 Pentatonic Scale Though many of us are familiar with modes and arpeggios over chords such as Maj7#5, you might be surprised to know that you can also play a pentatonic scale over these augmented chords. The Maj7#5 pentatonic scale is built with the interval structure 1-2-3-#5-6, which is the same structure as a major pentatonic scale, 1-2-3-5-6, with the 5th raised a fret to get that augmented sound in your lines. G Major Pentatonic Scale G A B D E 1 2 3 5 6 G Maj#5 Pentatonic Scale G A B D# E 1 2 3 #5 6 To begin your study of this 5-note scale, here is a GMaj7#5 pentatonic scale that you can practice in the given key, as well as take into other keys as you expand upon this sound in your studies. Listen & Play Along As well, you can learn to play this pentatonic scale from the 5th-string root, which you can see below from the root note G. Listen & Play Along Once you have these shapes under your fingers, try applying them to your soloing practice by improvising over a Gmaj7#5 backing track and using these scale shapes to create your lines and phrases. From there, you can mix the Maj7#5 arpeggios and pentatonic scales together in your lines to hear how these two melodic devices compare and contrast in your solos. Maj7#5 Mode - Lydian Augmented Scale The last melodic device you will study in this lesson is the Maj7#5 mode, also known as the Lydian augmented scale. This scale is the 3rd mode of the melodic minor scale, and so for Gmaj7#5 it is like playing an E Melodic Minor Scale starting from the note G. When doing so, the interval structure for the Lydian augmented scale is 1-2-3-#4-#5-6-7, which is like a Lydian mode with the 5th raised by a fret, hence the name Lydian augmented. G Lydian Scale G A B C# D E F# 1 2 3 #4 5 6 7 G Lydian Augmented Scale G A B C# D# E F# 1 2 3 #4 #5 6 7 Here is a 6th-string root fingering for the G Lydian augmented scale: Listen & Play Along You can also play the Lydian augmented scale from the 5th-string root note, which you can see in this example written from the root note G. Listen & Play Along Major Augmented Seven Licks Here are three sample licks that use the arpeggio, pentatonic scale, and mode from above. This first sample lick uses the Maj7#5 arpeggio over the Cmaj7 chord in the progression below. Listen & Play Along Moving on, the second lick uses the Maj7#5 pentatonic scale over the Cmaj7 chord in the given progression. Listen & Play Along Lastly, here is a Maj7#5 mode applied to the Cmaj7 chord in the chord progression below. Listen & Play Along After you have learned these three sample licks, try writing out 3 lines of your own in order to take these melodic devices into a practical, musical situation in your own studies. Do you have a question about the maj7#5 chord? Share your thoughts in the comments section below. Major seventh chords care four note chords built of root (1), major third (3), perfect fifth (5) and major seventh (7). They are built by stacking thirds (major and minor). They belong to the "tetrad chords" family. Jazz harmony is (traditionally) founded on chords constructed in thirds. Let's take a C major seventh chord. It is made up of C, E, G and B. You can notice that the interval between the first two notes is a major third. The interval between the second (E) and third note (G) is a minor third. And to finish, the interval between G and B is a major third. This is how a major seventh chord is built. The other way to build major 7 chords is to take the first (1), the third (3), the perfect fifth (5) and the major seventh (7) of the major scale. For example, the major scale formula is: root (1), second (2), major third (3), fourth (4), fifth (5), sixth (6) and seventh (7). You just have to take the first, the third, the fifth and the seventh of any major scale and you will get a major seventh chord. As it is shown below you can see that the C major 7 chord has an additional note (the seventh) in comparison with the basic major chord. C major scale C D E F G A B Formula 1 2 (9) 3 4 (11) 5 6 (13) 7 C major chord C X E X G X X C major seventh chord C X E X G X B Abbreviated Chord Symbols There are several different ways of writing the same chord or scale sound. It is often complicated for a jazz student to become familiar with all the nomenclatures for writing chords. The most used symbols for major seventh chords (example in C) are CM7, C<sup>♯</sup> and maj7. Jazz Guitar Chords Tutorial - Drop 2 Voicings Jazz Guitar Chords Tutorial - Drop 3 Voicings Drop 2 chords are the most popular chord voicings used in jazz guitar and are very important devices for comping or building chord melodies. They are built by dropping the second highest note of a four-notes close chord to the bass. Major seventh close chord formula is 1-3-5-7 that gives the following drop 2 chord formula 5-1-3-7. What is an Inverted Chord? The root of an inverted chord is not in the bass. It means that the notes of a chord are inverted. As you can see in the guitar diagrams above, there can be a third, a fifth or a seventh in the bass. Here are the four drop 2 major seventh chord voicings (The term "voicings" refers to the order of notes in a chord). Drop 2 root position R 5 7 3 1st inversion (third in the bass) 3 7 R 5 2nd inversion (fifth in the bass) 5 R 3 7 3rd inversion (seventh in the bass) 7 3 5 R Drop 2 Chords on the Whole Guitar Neck The three diagrams below include all the drop 2 chords and inversions in connection with the previous chart. The first includes drop 2 chords built from the E-string. The chords in the second diagram are built from the A-string. The third one includes chords built from the D-string. Each voicing is represented by a color, demonstrating at the same time the relationship between the four major seventh chord positions on the whole guitar neck. Drop 3 voicings are named thusly because the 3rd note in a close position chord has been "dropped". In other words, the 3rd highest note in a closed position chord is lowered by an octave. Notice that each drop 3 chord has a string skip between the lowest two notes. Drop 3 major seventh voicings. Drop 3 root position R 7 3 5 1st inversion (third in the bass) 3 R 5 7 2nd inversion (fifth in the bass) 5 3 7 R 3rd inversion (seventh in the bass) 7 5 R 3 Drop 3 chords - Whole guitar neck That's what the four drop 3 chords look like on the guitar neck. Drop 2 & 4 chords are built by moving the second and fourth note of a close position an octave down. Thus giving a new voicing R-3-5-7 which will serve as a basis for three other voicings (inversions). Drop 2 & 4 Maj7 Voicings Root Position R 5 3 7 1st inversion 3 7 5 R 2nd inversion 5 R 7 3 3rd inversion 7 3 R 5 Drop 2 & 4 Maj7 Guitar Shapes Major seventh chords can be extended with extra notes to add flavour to your playing. These added notes are the ninth (9), eleventh (11) and thirteenth (13). Here are some basic shapes. The first row of diagrams show that when adding a ninth (9), a thirteenth (13) and an eleventh (11) to a basic drop 3 maj7 chord you get a maj9 chord, a maj7add13 chord and a maj7 add11 chord. The second row show how to extend a basic drop 2 chord shape using the previous extra notes. Here are two easy examples that illustrates how a to play a major seventh chord in a major 2 5 1 progression. The first exercise contains a drop 2 major 7 chord in root position with the bass on the fourth string. The second tab contains a drop major 7 chord in root position with the bass on the fifth string. The following tab show how to mix three-note shell chords with walking bass lines.

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