

Triad superimpositions

Building triads on different parts of the chord results in flexible, rootless voicings that are easy to play. Example: Playing a C major triad on an A minor 7 chord gives you the 3rd, 5th, and 7th. Here are some common uses for this concept.

Major

Original chord	Triad quality and chord tone	Resulting chord tones
Major 7	minor triad on the 3rd	3, 5, 7
Major 9	major triad on the 5th	5, 7, 9
Major 7#11	major triad on the 9th	9, #11, 13
Major 7#5	major triad on the 3rd	3, #5, 7

Minor

Original chord	Triad quality and chord tone	Resulting chord tones
Minor 7	major triad on the 3rd	b3, 5, b7
Minor 9	major triad on the b7th	b7, 9, 11
Minor 7 b5	minor triad on the 3rd	b3, b5, b7
Minor maj7	augmented triad on the 3rd	b3, 5, 7

Dominant

Original chord	Triad quality and chord tone	Resulting chord tones
Dominant 7	half diminished triad on the 3rd	3, 5, b7
Dominant 7 ALT	half diminished triad on the b7th	b7, b9, 3
Dominant b9 nat 13	major triad on the 13th	13, b9, 3
Dominant 7 ALT	major triad on the #11th	#11, b7, b9
Sus7	major triad on the b7th	b7, 9, 11