

# Amazing Augmented and Dazzling Diminished Chords

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## Why use Augmented and Diminished chords?

Adding an Augmented or Diminished chords is an excellent way to make your music more satisfying to play and more exciting for listeners to hear. These kinds of chords draw attention to your music-making are a great way to throw a little personality into your performance. They create novelty and tension for the ear.

## What makes a chord *Augmented* or *Diminished*?

Chords are made from notes that are stacked on top of each other, generally in thirds. The quality (sound, not worth) is defined by how far apart those notes are from each other. The distance is measured in half-steps, or semitones; you can easily see this on your fretboard or on a piano.

## Diminished Chords

Diminished chords are generally closed chords and are constructed with a stack of 3 *minor* thirds. **They feature a lowered/flatted 5<sup>th</sup> and a lowered 7<sup>th</sup>.**

Depending on which note you start with (inversion/rotation), each diminished chord can have up to four names and can resolve to different chord progressions. Because they can function like a 7<sup>th</sup> chord, it helps to think of them like a hinge between keys. They often resolve to a major or dominant chord that is built on one of the notes named in the diminished chord.

The good news? On the ukulele *diminished* is a SINGLE moveable shape, so you can play it anywhere on the fretboard.

## Augmented Chords

Augmented chords are almost always closed chords and are constructed with a stack of 2 major thirds, sometimes with an added 7<sup>th</sup>. **They feature a raised 5<sup>th</sup> and often have a minor 7<sup>th</sup>.**

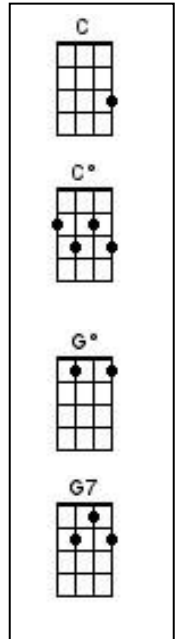
Augmented chords usually function as 7<sup>th</sup> chords (return to home chords), and most often resolve to a fifth below. Unfortunately, they are pretzel chords and rely on YOU knowing where to place the 5<sup>th</sup>.

**\*\*\*BOTH augmented and diminished chords can be used as passing chords.\*\*\***

## Jambalaya

Goodbye **Joe**, me gotta (go), me oh my oh  
 Me gotta go pole the pirogue down the **bayou**  
 My **Yvonne**, the sweetest (one), me oh my oh,  
 Son of a gun, we'll have big fun on the **bayou**.

Jambalaya and a crawfish (pie), and file gumbo  
 'Cause tonight I'm gonna see my cher **amio**  
 Pick guitar, fill fruit (jar) and be gay-o  
 Son of a gun, we'll have big fun on the **bayou**.

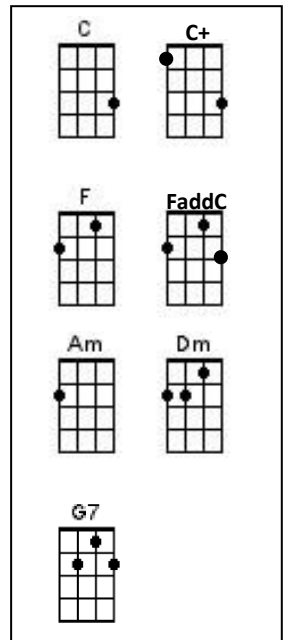


## Peace Like a River

**C** **Am** **F** **G7**  
 I've got peace like a (river), I've got peace like a river,  
**C** **Am** **Dm** **G7**  
 I've got peace like a river in my soul.  
**C** **Am** **F** **G7**  
 I've got peace like a (river), I've got peace like a river,  
**C** **Am** **F** **G7** **C**  
 I've got peace like a river in my soul.

2: I've got joy like a fountain

3: I've got love like an ocean





# Raining In My Heart

Boudleaux & Felice Bryant/arr. Rozel

The sun is out, the sky is blue, there's not a cloud to  
 spoil the view\_ but it's rain-ing rain-ing in my heart\_\_\_\_\_ The  
 weath-er - man says "Clear to - day," He does - n't know you've gone a-way - but it's  
 rain-ing, rain-ing in my heart\_\_\_\_\_ Oh, mis-er - y, mis-er -  
 y,\_\_\_\_\_ What's gon-na be - come\_\_\_\_\_ of me?\_\_\_\_\_ I tell my blues they  
 must - n't show, but soon these tears are bound to flow\_ 'cause it's rain ing,  
 rain - ing in my heart.\_\_\_\_\_

G G+ Em  
 G7 C D7 G D7  
 G G+ Em G7  
 C D7 G G9 G7  
 CM7 A9 A7 Am D7 G  
 G+ Em G7 C  
 D7 G

Ddim Am Cm GM7

# Some of These Days

Brooks/arr. Rozel

*Fill in the blanks!*

Some of these days\_\_\_\_\_ you'll miss me hon - ey,\_\_\_\_\_ some of these days\_\_\_\_\_

6 \_\_\_\_\_ you're gon-na be so lone - ly.\_\_\_\_\_ You'll miss my hug - ging,\_\_\_\_\_

10 \_\_\_\_\_ you're gon-na miss my kiss - ing,\_\_\_\_\_ you're gon-na miss me hone - ey,\_\_\_\_\_

14 \_\_\_\_\_ when I'm far a - way.\_\_\_\_\_ I feel so lone - ly\_\_\_\_\_ for you on - ly,\_\_\_\_\_

20 \_\_\_\_\_ 'cause you know, hon - ey,\_\_\_\_\_ you've had your way.\_\_\_\_\_ And when you

25 leave me\_\_\_\_\_ you're gon - na grieve me\_\_\_\_\_ you'll miss your lit - le ba - by,\_\_\_\_\_

30 \_\_\_\_\_ yes, some\_\_\_\_\_ of these days\_\_\_\_\_

Chord diagrams for guitar are provided above the staff lines.

# Till There Was You

Wilson/arr. Rozel

1: There were bells on the hill, but I nev - er heard them  
 2: birds in the sky, but I nev - er saw them  
 3: Love all a - round, but I nev - er heard it

4 ring-ing, no, I nev - er heard them at all till there was you 2: There were  
 wing-ing, no, I nev - er saw them at all till there was  
 sing-ing, no, I nev - er heard it at all till there was

9 you. And there was mu-sic and there were won-der-ful ros-es, they

14 tell me in sweet fra-grant mea-dows of dawn, and dew, 3: There was

19 you.

D.S. al Coda

# Skinnamarink

Sharon, Lois, & Bram/arr. Rozel

The musical score for 'Skinnamarink' is written in G major (one sharp) and 4/4 time. It consists of seven staves of music, each with guitar chords indicated above the notes. The lyrics are written below the notes. The score includes triplet markings (3) and various chord progressions.

**Staff 1:** Chords: G, Gdim, G, Gdim, G BbDim, D7. Lyrics: Skin-na-ma-rink - a-dink - y-dink skin-na-ma-rink - a do, I love you!

**Staff 2:** Chords: Am7, D7, Am7, D7, Am7 D+7, G. Lyrics: Skin-na-ma-rink - y-dink - y-dink, Skin-na-ma-rink - a-doo, I love you! I

**Staff 3:** Chords: G7, C, A7. Lyrics: love you in the morn-ing and in the af-ter-noon. I love you in the eve-ning and

**Staff 4:** Chords: D7, D+7, G, Gdim. Lyrics: un - der-neath - the moon. Oh, Skin - na - ma - rink - y-dink - y-dink,

**Staff 5:** Chords: G, Gdim, A7, D7, G, E7, A7, D7. Lyrics: Skin-na-ma-rink - a-doo, I love you! I love your sing - ing! I love

**Staff 6:** Chords: G, E7, A7, D7, G, E7, A7, D7, G. Lyrics: you! You're all ter-rif - fic I love you! I'll see you next time I love you!

**Staff 7:** Chord: G. (End of piece)