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Building Ninth Chords

Any four-note chord can be extended by adding a 9th. The 9th can be found by referring to the extended major scales on pages 12 and 13.

Major 9th Chord

Symbol: maj9 or Δ9

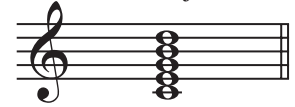
Start with a major 7th chord and add the 9th.

Examples:

Cmaj7=C–E–G–B; add the 9th (D). **Cmaj9**=C–E–G–B–D.

E♭maj9=E♭–G–B♭–D–F. **Gmaj9**=G–B–D–F♯–A. **B♭maj9**=B♭–D–F–A–C.

C Maj9



Dominant 9th Chord (Usually Called a “9th Chord”)

Symbol: 9

Start with a 7th chord and add the 9th

Examples:

C7=C–E–G–B♭; add the 9th (D). **C9**=C–E–G–B♭–D.

E9=E–G♯–B–D–F♯. **A♭9**=A♭–C–E♭–G♭ B♭. **B9**=B–D♯–F♯–A–C♯.

C9



Six-Nine Chord

Symbol: 6/9

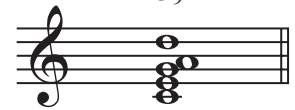
Start with a 6th chord and add the 9th.

Examples:

C6=C–E–G–A; add the 9th (D). **C6/9**=C–E–G–A–D.

F6/9=F–A–C–D–G. **A6/9**=A–C♯–E–F♯–B.

C⁶₉



Minor Major 9th Chord

Symbol: min maj9 or m+7+9

Start with a minor major 7th chord and add the 9th.

Examples:

Cm+7=C–E♭–G–B; add the 9th (D). **Cm+7+9**=C–E♭–G–B–D

Dm+7+9=D–F–A–C♯–E. **F♯m+7+9**=F♯–A–C♯–E♯(F)–G♯.

Cm(maj9)



Minor 9th Chord

Symbol: m9 or min9

Start with a minor 7th chord and add the 9th

Examples:

Cm7=C–E♭–G–B♭; add the 9th (D). **Cm9**=C–E♭–G–B♭–D.

Dm9=D–F–A–C–E. **Fm9**=F–A♭–C–E♭–G. **Am9**=A–C–E–G–B.

Cm9



Minor Six-Nine Chord

Symbol: m6/9 or min6/9

Start with a minor 6th chord and add the 9th.

Examples:

Cm6=C–E♭–G–A; add the 9th (D). **Cm6/9**=C–E♭–G–A–D.

E♭m6/9=E♭–G♭–B♭–C–F. **F♯m6/9**=F♯–A–C♯–D♯–G♯. **B♭m6/9**=B♭–D♭–F–G–C.

Cm⁶₉



Diminished 7th add 9

Symbol: dim7add9 or °7add9

Start with a diminished 7th chord and add the 9th

Examples:

Cdim7=C–E♭–G♭–A; add the 9th (D). **Cdim7add9**=C–E♭–G♭–A–D.

Bdim7add9=B–D–F–A♭–C♯. **Fdim7add9**=F–A♭–C♭(B)–E♭(D)–G.

C°7add9



Section 2

Creating Chord Progressions

In this section, we discuss ways of putting chords together into progressions. You'll learn about simple two- and three-chord progressions, pedal points, how to construct progressions using diatonic and chromatic lines, what to do when a chord is repeated many times, how to put together introductions, endings and turnarounds, and how to use passing chords and neighbor chords.

Using Roman Numerals

As you have learned, each note in a major scale can be thought of as a number. For example, in a C Major scale, C=1, D=2, E=3, and so on. If you think of chord progressions as numbers, you'll have no trouble playing them in any key. Customarily, Roman numerals are used for this purpose (see chart on right). In the key of C, the I chord ("the one chord") is a C major chord. The IV chord ("the four chord") is an F major chord. The V7 chord ("the five-seven chord") is a G7, and so on.

Roman Numerals

1 = I
2 = II
3 = III
4 = IV
5 = V
6 = VI
7 = VII

Let's say these three chords are used in a song in the key of C. You'll use the C, F, and G7 chords. But suppose you want to play the same song in the key of G. In the key of G, the I chord is G, the IV chord is C, and the V7 chord is D7, so you would use these chords to play the song. If you have trouble remembering the numbers, refer to the major scales on pages 6 and 7.

For minor chords, use a small "m." For example, IV_m in the key of C is F minor. For 9th chords, use a 9; for 11th chords, use an 11; and so on. Simply substitute the Roman numeral for the letter name of the chord. If the chord is not in the scale, use a sharp or a flat. If you want an F# diminished chord in the key of C say: #IVdim ("sharp-four diminished"). If an E_b9 chord is called for (in the key of C), say bIII9 ("flat-three ninth").

Your First Chord Progression: I-V7-I

As you have already learned, a chord progression is when you start with a chord (usually the root chord), move to different chords, and finally return to the original root chord. The simplest form of this is I-V7-I. In the key of C, this would be C-G7-C. In the key of G, this progression would be G-D7-G. In A, it would be A-E7-A, and so on.

This simple progression can be found in many folk songs and children's songs. "Skip to My Lou" uses only the I (C) and V7 (G7) chords in the key of C.

Skip to My Lou

I C	V7 G7	
I C	V7 G7	I C

Early Rock

Blues in Early Rock

Early rock was heavily influenced by rhythm and blues (R&B), and many of the hits from the 1950s and early '60s were based completely or in part on the 12-bar blues progression. Usually measures 9 and 10 used the V7 and IV7 chords as in the following example.

The musical notation shows a 12-bar blues progression in C major. The chords are: C (I), C (I), C (I), C7 (I) in the first system; F7 (IV7), F7 (IV7), C (I), C (I) in the second system; G7 (V7), F7 (IV7), C (I), G7 (V7 turnaround) in the third system. The bass line consists of eighth notes and rests, following a standard blues pattern.

Here's a partial list of rock and country rock tunes that use this progression:

Good Golly, Miss Molly
 Long Tall Sally
 I Almost Lost My Mind
 What'd I Say
 Peppermint Twist
 Charlie Brown
 Dizzy Miss Lizzie
 At the Hop
 Hound Dog
 Ready Teddy
 Johnny B. Goode

Other tunes make a few changes, but keep the 12-bar pattern intact:

Don't Be Cruel (IIIm7 in meas. 9, V7 in meas. 10)
 C.C. Rider (V7 continues through meas. 9 and 10)
 Since I Met You Baby (IV substitutes for I in meas. 2)
 Shake, Rattle and Roll (IIIm7 in meas. 9; V7 in meas. 10)
 Maybellene (like C.C. Rider)
 Rock Around the Clock (chorus only, like Shake, Rattle and Roll)

Here are a few examples of early rock tunes based on a 16-bar blues. The I chord is extended for eight measures, but then the blues continues as usual.

Rockin' Robin
 Blue Suede Shoes
 Jailhouse Rock

The 1990s

The 1990s saw further development of popular chord progressions. As more and more trained musicians entered the pop field, we got to hear more and more modern techniques, such as suspended chords, extended and altered chords, power chords, pedal points, and others.

Heart of the Matter

Don Henley's "Heart of the Matter" began the decade with this example of a melodic pedal point. Notice how the note B, the 5th of the key of E, is repeated as the chords change, while the bass line moves up by step.

Musical notation for "Heart of the Matter" in E major, 4/4 time. The piece features a melodic pedal point on the note B (the 5th of the key). The bass line moves up by step while the chords change. The notation includes the following chords and their Roman numeral equivalents:

Chord	Roman Numeral
E	I
F#m addB	IIIm addV
E/G#	I/III
A addB	IVaddV

River of Dreams

Billy Joel's "River of Dreams" begins with an ordinary I–IV–V progression in E, but then moves in some unexpected directions. And notice the unusual melodic pedal point on G# (the 7th of the scale) contrasted with the descending stepwise bass line.

Musical notation for "River of Dreams" in E major, 4/4 time. The piece begins with an ordinary I–IV–V progression, then moves in unexpected directions. The notation includes the following chords and their Roman numeral equivalents:

Chord	Roman Numeral
E	I
A	IV
B	V
C#m	VIIm
B6	V6
Amaj7	IVmaj7
G#m	IIIIm
F#m	IIIm
B	V

Smells Like Teen Spirit

Nirvana recorded "Smells Like Teen Spirit" in the early 1990s. Kurt Cobain's searing vocal comes in over a repeated figure based on four power chords. Notice that the V chord is completely avoided.

Musical notation for "Smells Like Teen Spirit" in E major, 4/4 time. The piece features a repeated figure based on four power chords. The notation includes the following chords and their Roman numeral equivalents:

Chord	Roman Numeral
E5	I5
A5	IV5
G5	bIII5
C5	bVI5
E5	I5
A5	IV5
G5	bIII5
C5	bVI5