

# CHORD FORMULAS PART II

STEVE RALEIGH

SO NOW WE'VE COVERED YOU MAIN VARIATIONS OF QUADRADS (4 NOTE CHORDS).

CHORDS HOWEVER DON'T STOP THERE! WE NOW MOVE ON TO EXTENDED AND ALTERED CHORDS. FIRST I'LL SIMPLY CHART OUT SOME OF THE BASIC LINGO IN DESCRIBING SOME OF THESE.

A MAJOR 7TH CHORD CAN EXTEND BEYOND ITS FIRST 4 NOTES AS FOLLOWS:

MAJ 7 - 1, 3, 5, 7

MAJ 9 - 1, 3, 5, 7, 9

MAJ 11 - 1, 3, 5, 7, 9, 11

MAJ 13 - 1, 3, 5, 7, 9, 11, 13

A DOMINANT 7TH CHORD CAN EXTEND BEYOND ITS FIRST 4 NOTES AS FOLLOWS:

7TH - 1, 3, 5, b7

9TH - 1, 3, 5, b7, 9

11TH - 1, 3, 5, b7, 9, 11

13TH - 1, 3, 5, b7, 9, 11, 13

A MINOR 7TH CHORD CAN EXTEND BEYOND ITS FIRST 4 NOTES AS FOLLOWS:

MIN 7TH - 1, b3, 5, b7

MIN 9TH - 1, b3, 5, b7, 9

MIN 11TH - 1, b3, 5, b7, 9, 11

MIN 13TH - 1, b3, 5, b7, 9, 11, 13

ESSENTIALLY THE IDEA IS THAT AS THE CHORD EXTENDS BEYOND THE ORIGINAL QUADRAD, ALONG THE PROGRESSION OF THIRDS THROUGH THE 9TH, 11TH, AND 13TH, THE BASIC NAME IS CARRIED ALONG AND THE SUFFIX (SO-TO-SPEAK) REPRESENTS JUST HOW EXTENDED THE CHORD IS.

IF THEN YOU WANT TO FLAT A 9TH, OR SHARP AN 11TH OR SOME VARIATION LIKE THAT YOU HAVE TO STATE THAT SOMEHOW. THATS A LITTLE MORE TRICKY BUT ESSENTIALLY MAKES SENSE AS YOU GET USED TO IT.

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A 13TH CHORD FOR INSTANCE, WITH A FLATTED 9TH (ADDED IN FOR FUN), WOULD BE CALLED A 13<sup>b</sup>9. A MAJ9 WITH A SHARP 11, WOULD BE CALLED MAJ9#11. SOMETIMES ITS A LITTLE WEIRD. A 9TH CHORD BUT WITH THE 9TH FLATTED WOULD BE CALLED A 7<sup>b</sup>9. HOW ABOUT A 7TH CHORD WITH A FLAT FIVE AND A SHARP 9TH..... 7<sup>b</sup>5#9. SOMETIMES THOSE VARIATIONS WILL BE IN PARENTHESES 7(<sup>b</sup>5#9). YOU GET USED TO IT. OH YES, SOMETIMES YOU'LL SEE A "+" INSTEAD OF A # EG: 7(<sup>b</sup>5+9) ...UGH....

OK, THERE ARE ALSO CHORDS WITH EXTENSIONS THAT DON'T CONFORM TO THE PROGRESSION OF TRIADS ALL THE TIME.

A TRIAD WITH A 6TH FOR INSTANCE IS A 6TH CHORD.

A MINOR TRIAD WITH A 6TH IS MIN 6

A TRIAD WITH A 6 AND A 9 IS A 6 / 9 CHORD..... HMMMM

HOW ABOUT CHORDS THAT DON'T CONTAIN EVERY DEGREE LEADING UP TO THE FINAL DEGREE 1, 3, 5, (SKIP 7), 9 - THAT'S CALLED AN ADD 9. FOR INSTANCE A C ADD 9 WOULD BE A C TRIAD WITH A 9TH JUST STUCK IN THERE. SAME FOR ADD 11 OR ADD 13

OH YES, AND THEN SUSPENDED CHORDS! FIRST SUSPENDED 4TH CHORDS. THAT'S WHERE YOU TAKE THE 3RD OF THE CHORD AND RAISE IT UP TO A 4TH INSTEAD - C,E,G BECOMES C,F,G - A CSUS4 FOR SHORT, OR EVEN JUST CSUS. SUSPENDED CHORDS HAVE NO 3RD AT ALL AND THEREFORE CAN NOT REALLY SOUND EITHER MAJOR OR MINOR BECAUSE THERE'S NO 3RD AT ALL.

THERE ARE ALSO MORE RECENTLY SUS<sup>2</sup> CHORDS IN WHICH YOU REPLACE THE 3RD WITH A 2ND. CSUS<sup>2</sup> WOULD BE C,D,G. WITH A SUS<sup>2</sup> CHORD, YOU MUST INDICATE THE 2 TO DIFFERENTIATE IT FROM THE SUS4 CHORD.

THEN THERE IS THE EVER POPULAR ROCK & ROLL POWER CHORD! JUST A ROOT AND A 5TH. TECHNICALLY NOT REALLY A CHORD BECAUSE IT'S ONLY TWO NOTES. (MORE OF JUST AN INTERVAL). THUS NOTATED BY CALLING IT A "5" CHORD. FOR INSTANCE A C5 OR E5... NO MAJOR OR MINOR IN THIS CASE.

IF YOU'RE JUST SEEING ALL THIS FOR THE FIRST TIME IT CAN SEEM PRETTY WHACKY BUT AS YOU AND THE PEOPLE AROUND USE THIS LINGO, YOU REALLY DO GET USED TO IT.... REALLY...