

Modern Chords and Extensions

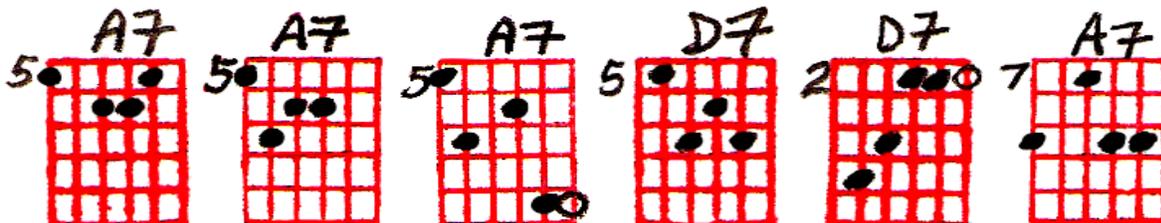
Ted Greene
1974-01-23

In the beginning of harmony, triads were enough to satisfy the ears of most everyone; part of the reason for this appears to be that people just weren't aware of or didn't care for the sound of anything else. Then 7th type structures began to appear, then 9th's and so on until the beginning of this century [the 20th century] when all the chords that mankind is presently using were added in to the musical vocabulary. These pages will attempt to illustrate the different types and most common substitutions currently available:

Major Triad Substitutions

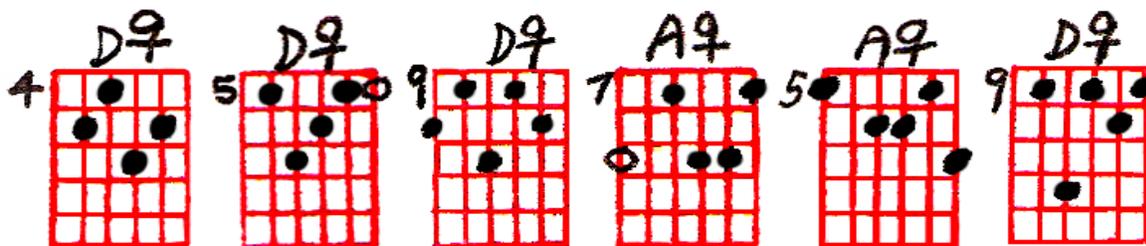
A major triad may be replaced with the following chords *unless* the major triad is functioning as a dominant (V) or secondary dominant:

- 1) 7 (major 7th) → some of the most common flavors are listed here on A and D chords:



One important factor in all substitutions is personal taste — this is where experimentation (that is, trial and error) comes in.

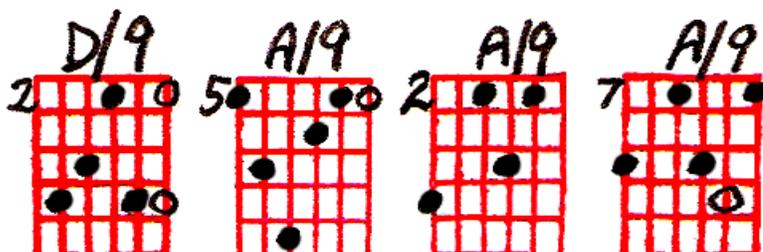
- 2) 9 (major 9th) → some common forms:



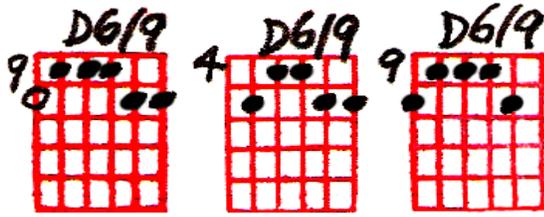
- 3) 13 (major 13th):
most common form:



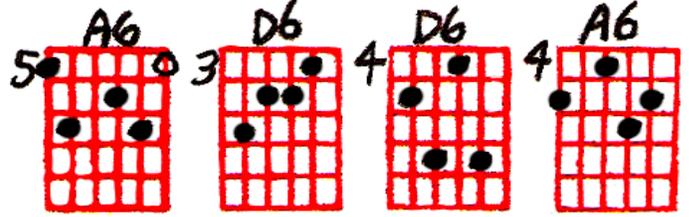
- 4) /9 (add9) → forms:



5) 6/9 (6/9) :

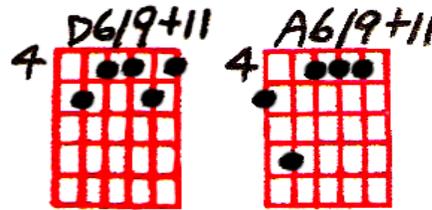


6) 6 (major 6th) :



7) More rarely used are major extensions with the #11 tone on top. (Not rare because they don't sound good, but rather that they clash with melodies in songs quite often...so be careful.)

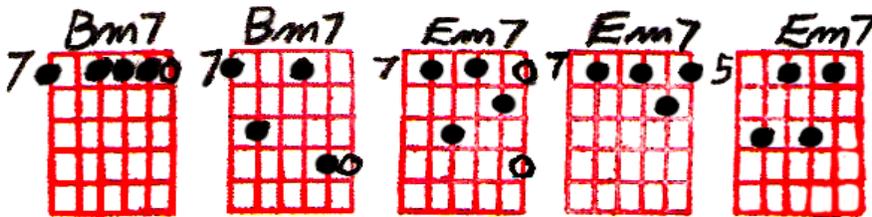
Most common forms:



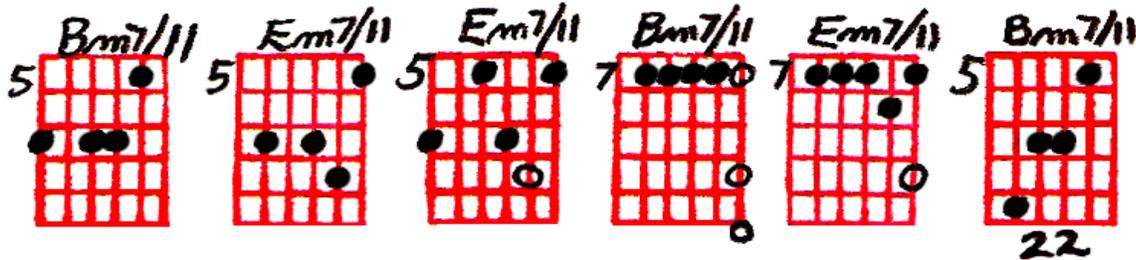
Minor Triad Substitutions

The most common substitutions for minor triads are the m7 family chords:

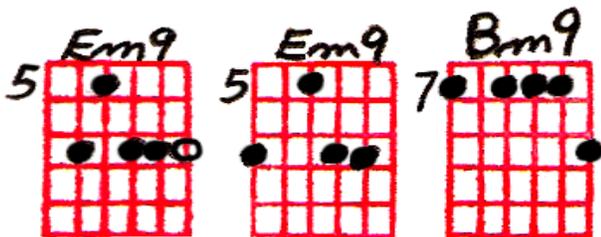
1) m7 (minor 7) → most common forms are listed on Bm and Em:



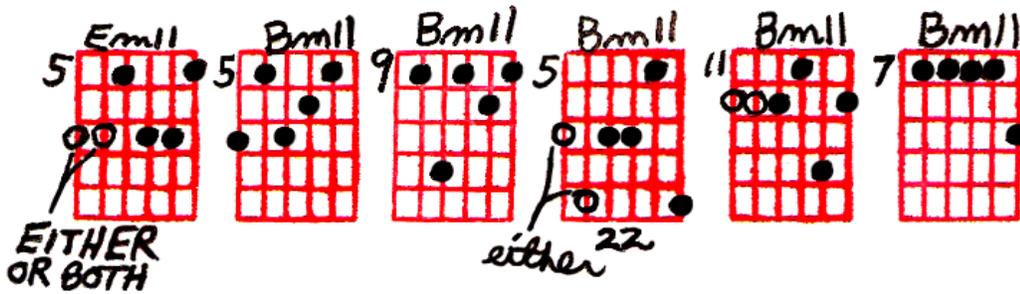
2) m7/11 (minor 7/11) :



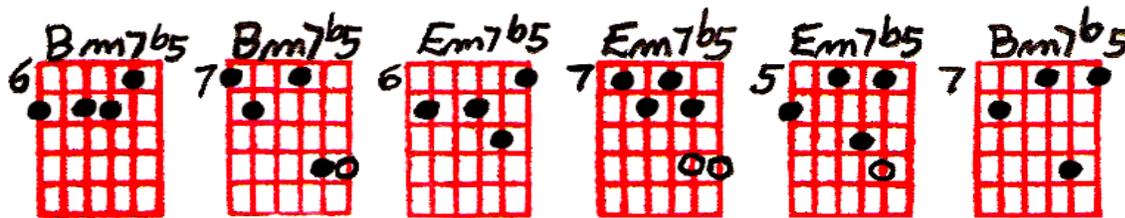
3) m9 (minor 9) :



4) m11 (minor 11) :

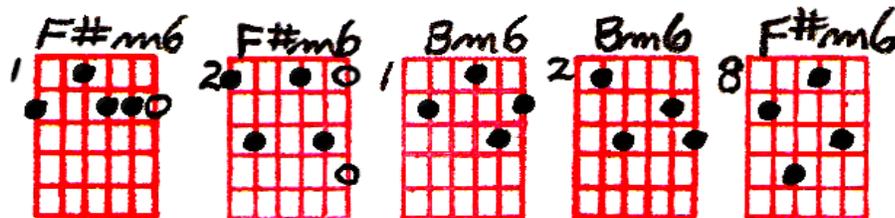


5) Sometimes, especially on ii in minor keys, m7b5 types are used in place of m7's. (m7b5's are also written like so: ø7) Some common forms:

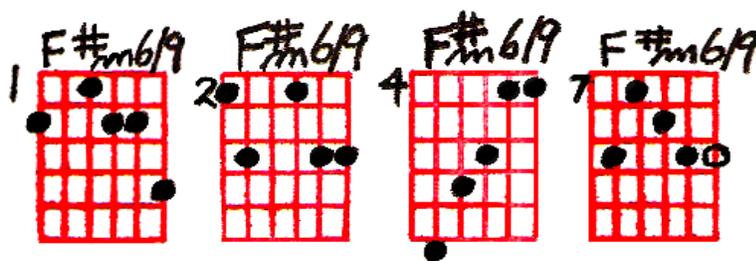


On minor chords that function as a i or iv, the m6 family is often used:

1) m6 (minor 6) listed in F#m or Bm :



2) m6/9 (minor 6/9) :



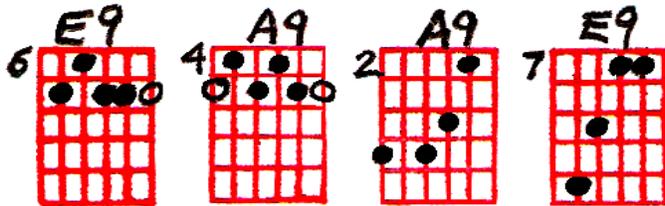
There is one more important family of minor chords that actually is related to the m6 family as you will see later—this is the m7 (minor major 7th [♯7]) family, but it is not necessary for your substitutions now, so it will be skipped over for the time being.

Dominant 7th Substitutes

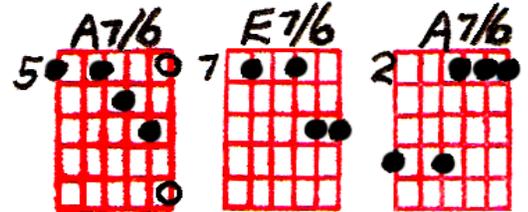
Almost all dominant 7th chords function as V7's and exert strong "pulls" to chords whose roots are a 4th higher; there are exceptions to this guideline but generally this is the case; anyway here are the main groups that can replace any 7th chord according to your own taste:

I. The "Extended" Dominants:

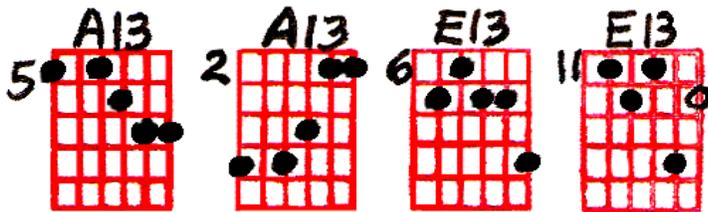
1) 9th — some common forms on E and A:



2) 7/6:



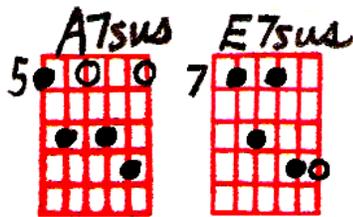
3) 13th:



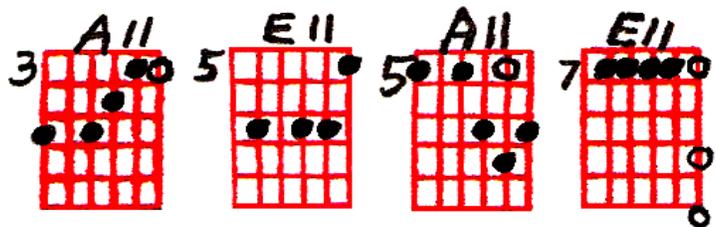
II. The "Suspended" Dominants:

These chords often precede the extended dominants or some of the other categories that will be mentioned soon.

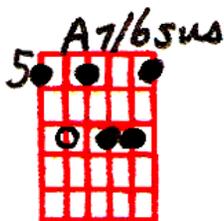
1) 7sus (7 suspended 4th):



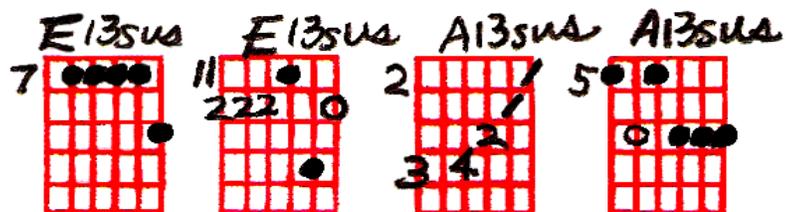
2) 11th (11th or 9th suspended 4th):



3) 7/6 sus (7/6 suspended 4th):

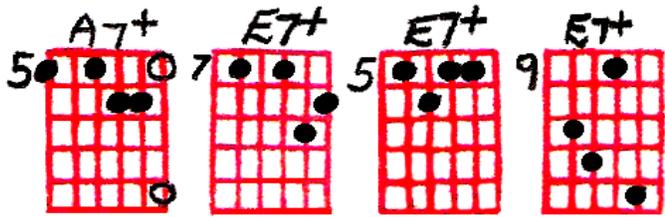


4) 13 sus (13 suspended 4th):

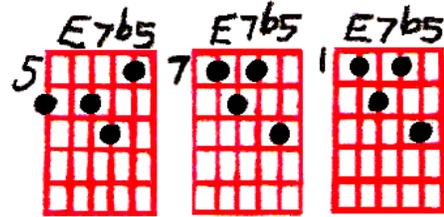


III. The “Altered” Dominants:

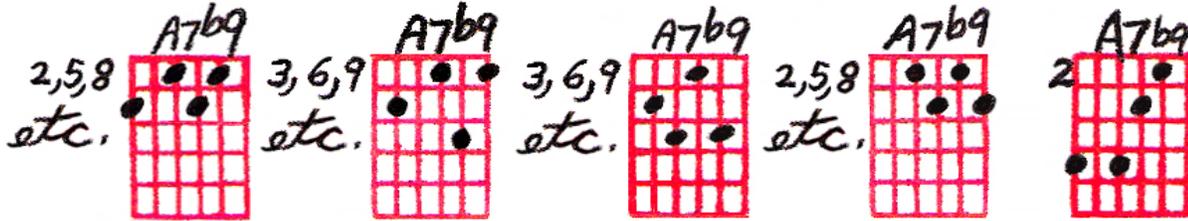
1) 7+ (7 sharp 5th) :



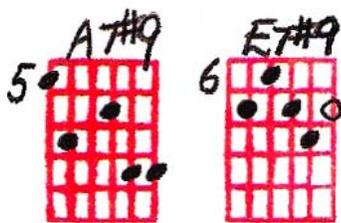
2) 7b5 (7 flat 5th) :



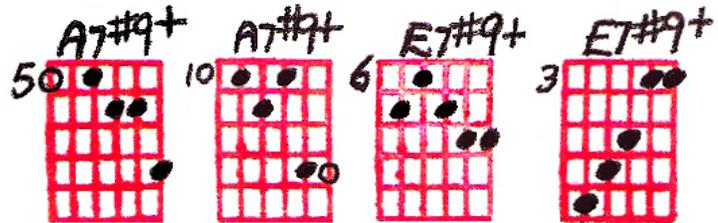
3) 7b9 (7 flat 9th) :



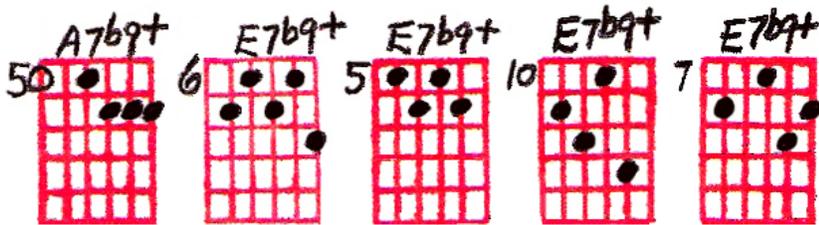
4) 7#9 (7 sharp 9th) :



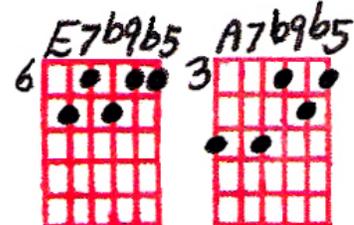
5) 7#9+ (7 sharp 9, sharp 5) :



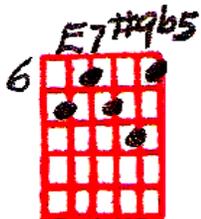
6) 7b9+ (7 flat 9, sharp 5) :



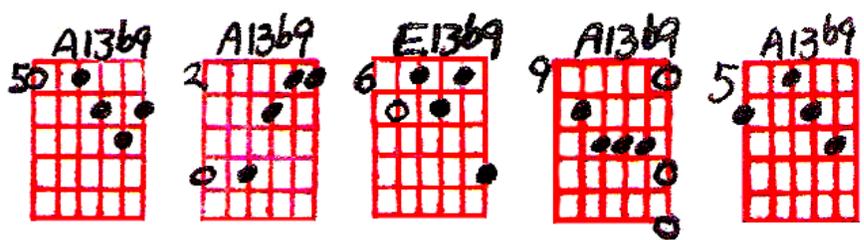
7) 7b9b5 (7 flat 9, flat 5) :



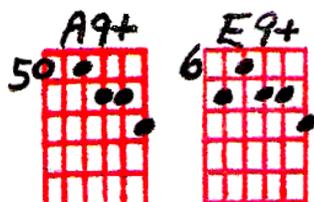
8) 7#9b5 (7 sharp 9, flat 5) :



9) 13b9 (13 flat 9th) :



10) 9+ (9 sharp 5) :



11) 13b9b5 (13 flat 9, flat 5) :



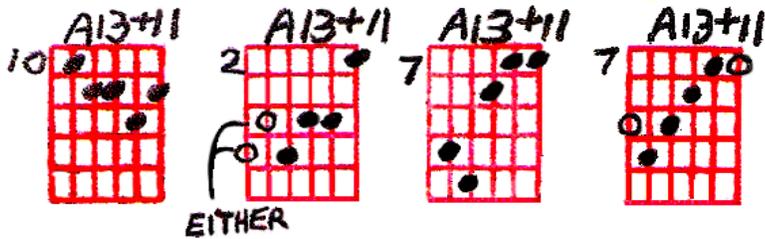
III. The “Melodic Minor” Dominants:

These chords are all related to a melodic minor (1, 2, b3, 4, 5, 6, 7) scale whose root is a 5th higher. They also have very special uses: use them to replace 7th chords whose roots are a b5th higher (or lower, since b5th's are invertible intervals).

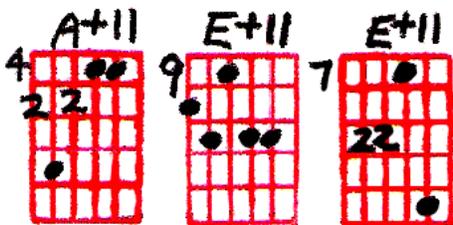
Example: in key of A if you were given: A - F#7 - B7 - E7
 you might play: A - C13#11 - B13#11 - Bb13#11

Like these chords are related to an E melodic minor scale

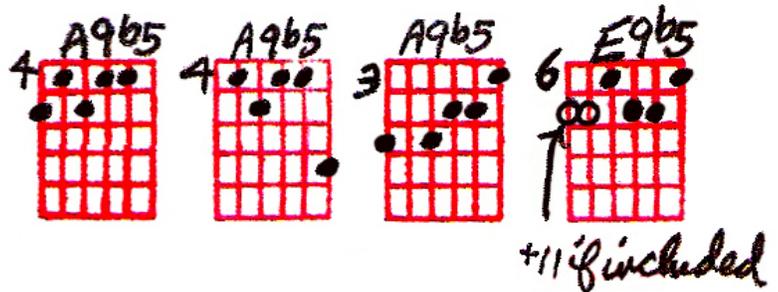
1) 13#11 (13 augmented 11th)



2) #11 (augmented 11th)



3) 9b5 (9 flat 5)



There are many “overlaps” in music and this is one of those situations. Also included in the Melodic Minor Dominants are the previously mentioned 7, 9, 7/6, 13, and 7b5 (or 7#11). In other words these chords have a double function in the dominant category: 1) replacing 7th's as already covered, and 2) as Melodic Minor Dominants, being used a b5th above the given chord. However, there are some degrees of the chromatic scale where ALL melodic minor dominant's can be used without counting up a b5th.

Here is a chart summing up this section by showing the most common possibilities of substituting the Melodic Minor Dominants

Suggestions:

- Given I7 — count up a b5th and use bV7 Melodic Minor Dominants
- Given II7 — use II7 melodic minor dominants or count up a b5th and use bVI7 melodic minor dominants
- Given III7 — count up a b5th and use bVII7 melodic minor dominants
- Given IV7 — use IV7 melodic minor dominants
- Given V7 — count up a b5th and use bII7 melodic minor dominants (or more rarely, use V7 mel. min. dom's)
- Given VI7 — count up a b5th and use bIII7 melodic minor dominants
- Given bVII7 — use bVII7 melodic minor dominants
- Given VII7 — count up a b5th and use IV7 melodic minor dominants

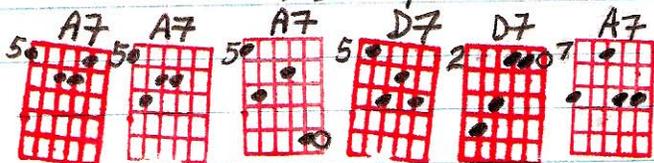
No matter what substitute you do, always remember the essence of a chord progression in Roman Numerals.

Example: A13 - F#7#9+ - B7b9b5 - E13b9 - is still I - VI - II - V and should be thought of as such.
 A13 - C13#11 - B13#11 - Bb13#11

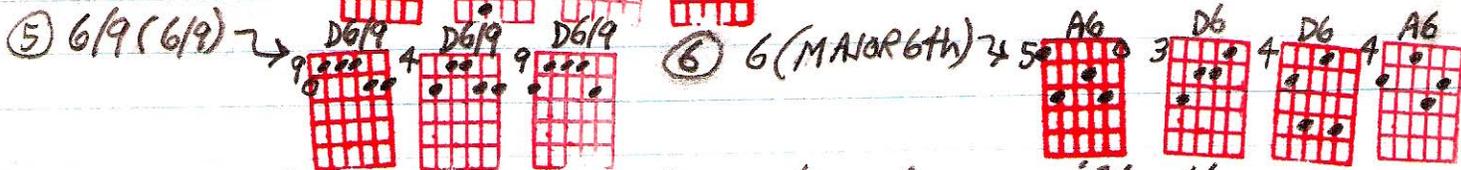
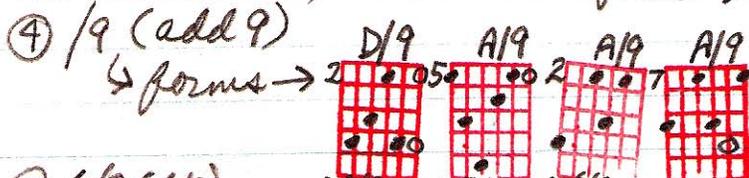
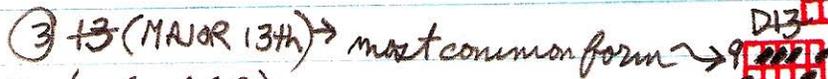
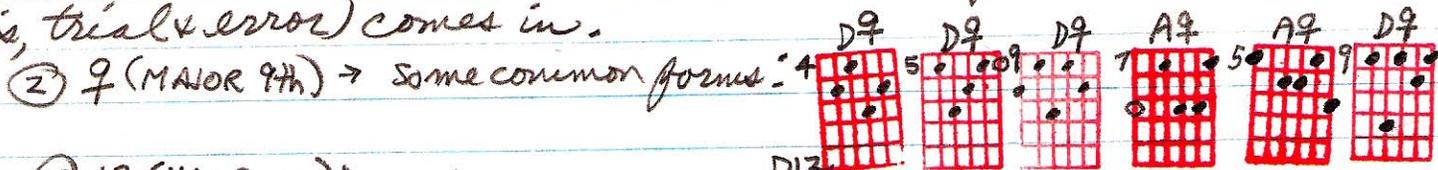
In the beginnings of harmony, triads were enough to satisfy the ears of most everyone; part of the reason for this appears to be that people just weren't aware of or didn't care for the sound of anything else. Then 7th type structures began to appear, then 9th's and so on until the beginning of this century when all the chords that mankind is presently using were added in to the musical vocabulary. These pages will attempt to illustrate the different types and most common substitutions currently available:

MAJOR TRIAD SUBSTITUTIONS:

A major triad may be replaced with the following chords unless the major triad is functioning as a dominant (V) or SECONDARY dominant. : ① 7 (MAJOR 7th) → some of the most common forms are listed here on A + D chords.



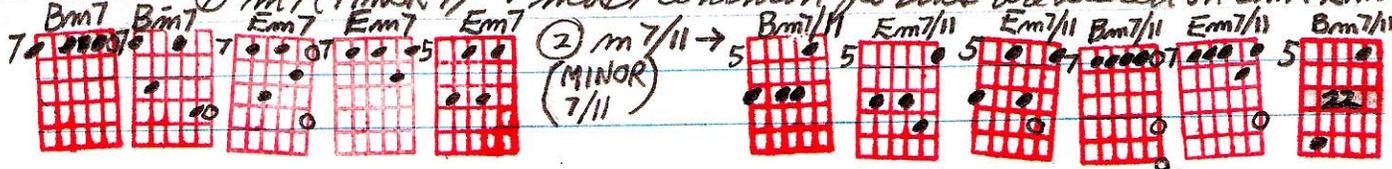
One important factor in all substitutions is personal taste - this is where experimentation (that is, trial & error) comes in.



⑦ More rarely used are major extensions with the +11 tone on top. most common forms: D6/9+11, A6/9+11. (not rare because they don't sound good, but rather that they clash with melodies in songs quite often, so be careful).

MINOR TRIAD SUBSTITUTIONS

The most common substitutions for minor triads are the m7 family chords



③ m9 (minor 9)

④ m11 (MINOR 11)

EITHER OR BOTH

⑤ Sometimes, especially on ii in minor keys, m7^{b5} types are used. Some common forms - (m7^{b5}'s are also written like so: $\phi 7$)

in place of m7's.

On minor chords that function as a i, or iv, the m6 family is often used:

① m6 (minor 6) →

listed in F#m or C#m

② m6/9 (minor 6/9)

There is one more important family of minor chords that actually is related to the m6 family as you will see later - this is the m7 (MINOR 7th (47)) family, but it is not necessary for your substitutions now, so it will be skipped over for the time being.

DOMINANT 7th SUBSTITUTES

Almost all dominant 7th chords function as V_7 's and exert strong "pulls" to chords whose roots are a 4th higher; there are exceptions to this guideline but generally this is the case, anyway here are the main groups that can replace any 7th chord according to your own taste:

I. The "Extended" Dominants: ① 9th - some common forms on E+A:

② 7/6 → A7/6, E7/6, A7/6

③ 13th → A13, A13, E13, E13

II. The "Suspended" Dominants: ① 7sus (7suspended 4th) →

These chords often precede the extended dominants or some of the other categories that will be mentioned soon

② 11th (11th or 9suspended 4th)

③ 7/6sus (7/6suspended 4th)

④ 13sus (13suspended 4th)

III. The "Altered" Dominants -

① 7+(7sharp5th) → A7+ E7+ E7+ E7+

② 7b5 (7 flat 5th) → E7b5 E7b5 E7b5

③ 7b9 (7 flat 9th)

④ 7#9 (7 sharp 9th)

⑤ 7#9+ (7 sharp 9, sharp 5)

⑥ 7b9+ (7 flat 9, sharp 5)

⑦ 7b9b5 (7 flat 9, flat 5)

⑧ 7#9b5 (7 sharp 9, flat 5)

⑨ 13b9 (13 flat 9)

⑩ 9+ (9 sharp 5)

⑪ 13b9b5 (13 flat 9, flat 5)

IV. The "Dominant"

These chords are all related to a melodic minor (1, 2, b3, 4, 5, b6) scale whose root is a 5th higher. They also have very special uses:

Use them to replace 7th chords whose roots are a b5th higher (or lower, since b5th's are invertible intervals) Example: in key of A if you were given A F#7 B7 E7 you might play A C13+11 B13+11 Bb13+11

① 13+11 (13 augmented 11th)

A13+11 A13+11 A13+11 A13+11

Like these chords are related to an E MELODIC MINOR SCALE

There are many "overlaps" in music and this is one of those situations. Also included in the MEL. MIN. DOMINANTS are the previously mentioned 7, 9, 7b6, 13, and 7b5 (or 7+11)

② +11 (augmented 11th)

A+11 E+11 E+11

Another words these chords have a double function in the dominant category. ① replacing 7th's as already covered, and ② as MEL. MIN. DOMINANTS, being used a b5th above the given chord. However, there are some degrees of the

③ 9b5 (9 flat 5)

A9b5 A9b5 A9b5 E9b5

chromatic scale where ALL mel. min. dom.'s can be used without counting up a b5th - here is a chart summing up this action by showing the most possibilities of substituting the MEL. MIN. DOM.'s.

SUGGESTIONS:

- given I7 - count up a b5th and use bVI, MEL. MIN. DOM'S
- " II7 - use II, MEL. MIN. DOM'S OR COUNT UP A b5th, USE bVII, MEL. MIN. DOM'S.
- " III7 - COUNT UP A b5th + USE bVII, MEL. MIN. DOM'S.
- " IV7 - use IV, MEL. MIN. DOM'S.
- " V7 - COUNT UP A b5th AND USE bII, MEL. MIN. DOM'S (or more rarely, use I, MEL. MIN. DOM'S)
- " VI7 - " " " " " " bIII " " "
- " bVII7 - use bVII, MEL. MIN. DOM'S.
- " VII7 - COUNT UP A b5th AND USE IV, MEL. MIN. DOM'S.

No matter what substitute you do, always remember the essence of a chord progression in ROMAN NUMERALS. Example: A13 F#7#9+ B7b9b5 E13b9 is still I - VI - II - V and should be thought of as such. A13 C13+11 B13+11 Bb13+11