CHAPTER 15

9 ths and 13 ths

This chapter will cover advanced chord structures, such as the maj9, m9, dom9, 7b9, 7#9, and 13th chords. When they are added to various pop & rock styles they add a more complex, lush sound that many people would describe as a "jazz flavor." These chords are certainly more common in jazz, but they are also found on quite a few pop / R&B ballads, dance and funk songs, and some blues-based rock.

Essential Concepts / Skills covered in chapter 15



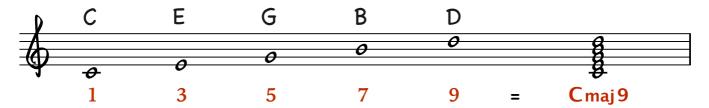
- Use of advanced chord types in pop song examples, including maj9, m9, (dom)9, 7b9, 7#9, 9sus4, add9, and 13th chords
- Hybrid chord structures
- Songwriting devices for creating focal points
- Ear training with the various 9th and 13th chords mentioned above

maj9 Chord

Many of the chords in this chapter can be thought of as extensions of the seventh chords discussed in previous chapters. For example, to create a **Cmaj9** chord, an additional note (D) is added to the Cmaj7 chord (C, E, G, B notes) as follows:



For AUDIO, see "Theory Examples" on top-right sidebar, and click on ex. 1

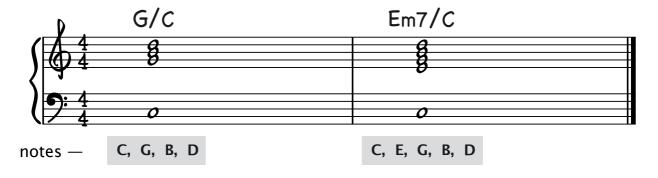


The D note is actually the second note in the C scale, but it is customary to call it a **ninth**, figured as the distance of over an octave between the low C root and the high D (an interval of a ninth). In practice, the ninth is often the highest note in the voicing as shown above. However, with five different notes, many other voicings or inversions are possible, including some where the D note is buried in the middle of the mixture.

HYBRID CHORD STRUCTURES

You may have noticed that there are some triads and four-note chords "hidden" within the Cmaj9 chord shown above. The obvious ones are the C triad and Cmaj7. However, if you look closer, you will see that the last three notes spell a G major triad (G, B, D) and the last four notes spell an Em7 chord (E,G, B, D). This knowledge can be quite useful when trying to play a Cmaj9 on guitar or piano.

Since it is often impossible to group all five notes together in a reachable chord shape, you can separate the upper-structure triad or seventh chord from the C root in what is called a **hybrid voicing**. For example, on piano you can play the familiar G triad or Em7 chord in the right hand and just add a new C bass note in the left hand. This is much easier than memorizing all-new maj9 shapes with 5 different notes. If you are playing guitar in a band, you can play a G or Em7 and let the bass player provide the C note. (Of course this won't work for solo guitar.) These type of hybrid chord structures are shown below:



You will notice that the G/C hybrid does not include the third degree (E note) in the chord, but this note is strongly implied by the context (relationship to the key and surrounding chords). In summary, the Cmaj9 chord may be written in sheet music in one of three ways:

$$Cmaj9 = G/C = Em7/C$$

This begs the question — which symbol is correct? As a discerning listener, you may clearly hear a hybrid structure on a given song. As a player, you always have the choice to play a hybrid even if the symbol does not indicate it. In reality, it is often very hard to tell the difference between a five-note Cmaj9 and a hybrid G/C on a sound recording. The choice of symbol may just be the preference of the person scoring the music, and not reflect the exact voicing on the recording.

For our purposes in this book, most 9ths and 13ths will be written without hybrid symbols. We will, however, point out hybrid structures in certain situations where the organization and function of the chords is better understood in hybrid terms. This is particularly true regarding 7b9 and 9sus4 chords, discussed later in the chapter.

Imaj9 CHORD

The maj9 sound is quite often found on the tonic I chord, as heard on John Mayer's 2002 recording "No Such Thing." The song opens with eight bars of the <u>Imaj9</u>, and the ninth degree is clearly heard as the highest note in the voicing.

"No Such Thing" — John Mayer — 2002

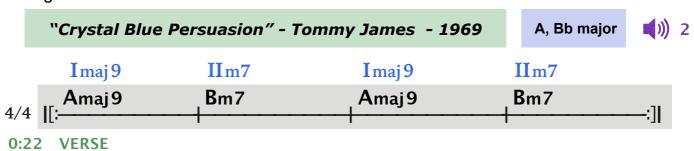
E major



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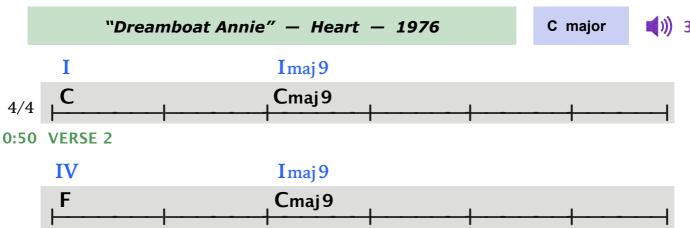
— **0:01** (intro) First 8 bars are all **Imaj9 chord**.

On the 1969 hit "Crystal Blue Persuasion," the Imaj9 is part of a two-chord <u>Imaj9</u> - <u>Ilm7 vamp</u> during the verse. Once again the ninth degree is the highest note in the maj9 voicing.

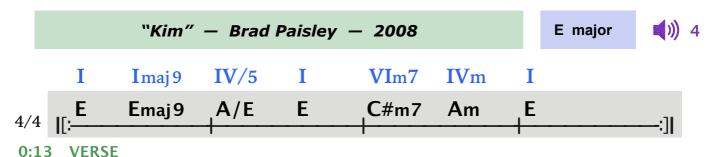


On the following song by Heart, the Imaj9 is created mainly by the **vocal harmony** (START LISTENING AT **0:50**). This time the ninth degree is not on top. The chord voicing starts with a low C root, followed in ascending order by D, E, G, and B notes (9th, 3rd, 5th, and 7th degrees).

To navigate within an audio track, first click on the song title, then slide the progress bar forward to the desired starting point.



Our next example by Brad Paisley features the Imaj 9 and also a modal interchange IVm chord in the first four bars of the verse. START LISTENING AT **0:13**

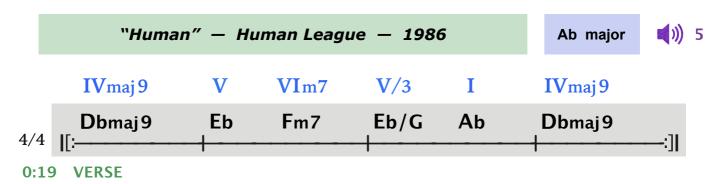


Additional songs with Imaj9 CHORD

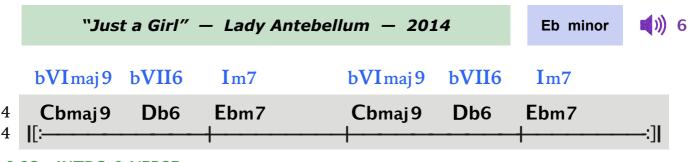
1959	Venus	Frankie Avalon	Bb major
1971	So Far Away	Carole King	D major
1972	Too Late to Turn Back Now	Cornelius Brothers & Sister Rose	G major
1986	When I Think of You	Janet Jackson	A major

OTHER maj 9

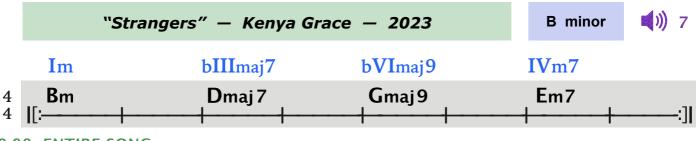
In major key songs, the IV chord will also sometimes appear in maj9 form. This is seen on the 1986 song "Human," which starts with the **IVmaj9** as the first chord of the verse.



The intro of Lady Antebellum's "Just a Girl" is built on an interesting variation of the common stairstep progression (**bVI - bVII - Im**), first discussed back in Chapter Three. Here the progression starts on a **bVImaj9**, then moves to a bVII6 chord before resolving to the Im7.

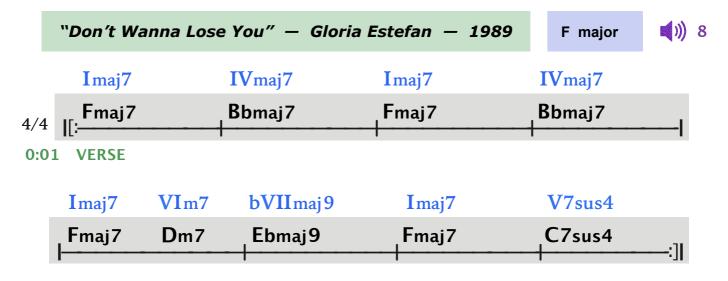


This 2023 song from Kenya Grace offers another example of the bVImaj9 chord.



0:00 ENTIRE SONG

In the next Gloria Estefan song, the verse features a **modal interchange bVIImaj9** chord on the second line.

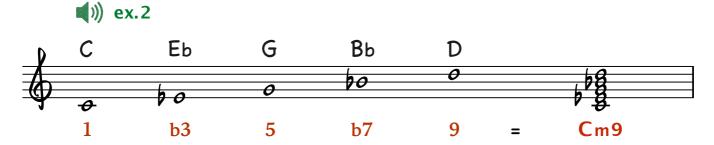


Additional songs with a maj 9 CHORD

2007	Bleeding Love	Leona Lewis	F major	IVmaj9
2008	I Don't Believe You (chorus)	Pink	Ab major	IVmaj9
2023	Can't Catch Me Now	Olivia Rodrigo	B minor	bVImaj9

m9 Chord

In a similar fashion to the maj9 structure shown earlier, a m7 chord (degrees 1, b3, 5, b7) can also be expanded by adding a ninth degree, creating a **m9** chord. Shown below is the structure for a Cm9 chord.



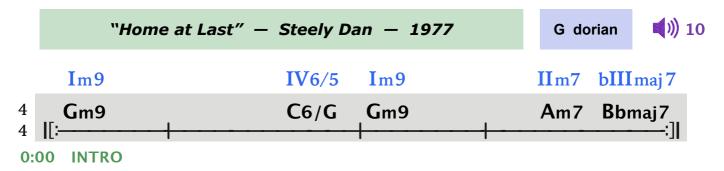
The Cm9 chord may sometimes be seen in the hybrid form "Ebmaj7/C," because the top four notes (Eb, G, Bb, D) spell out an Ebmaj7 chord.

Im9 CHORD

As with the maj9, the m9 sound is often found on the tonic I chord. Brandy's 1995 hit "Best Friend" has virtually no other chords — it remains on the **Im9** for 95% of the song.

— **0:01** Starts on the <u>I m9 chord</u> and rarely moves to any other chord.

Steely Dan's "Home at Last" also starts with a Im9 chord, played in syncopated rhythm on piano. Also notice the interesting <u>IV6</u> chord (C6/G), heard in <u>second inversion</u> with the 5th degree in the bass.

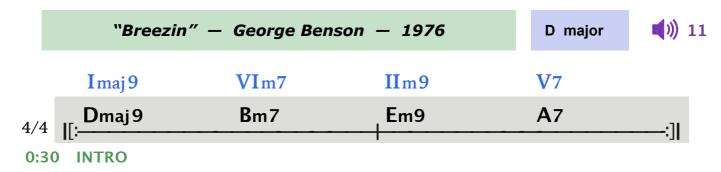


Additional	sonas	with a	a I	lm9	CHORD
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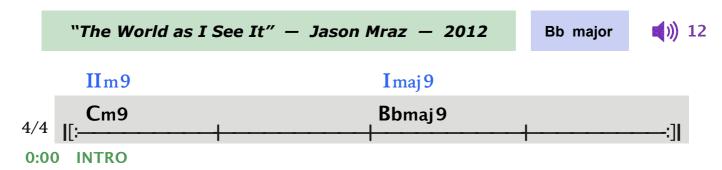
1980	I Can't Go for That (No Can Do)	Hall & Oates	int - F dorian, ver - C dorian, pre-ch - C maj, chor - F dorian
1997	No, No, No Pt. 1	Destiny's Child	F dorian
2004	Me, Myself, & I	Beyonce	D dorian

OTHER m9

The 1976 song "Breezin" contains a <u>IIm9</u> chord, as well as another example of the Imaj 9. START LISTENING AT **0:30**



Sometimes the IIm9 is paired with the Imaj 9 in a repeating vamp, as seen on the following song by Jason Mraz.

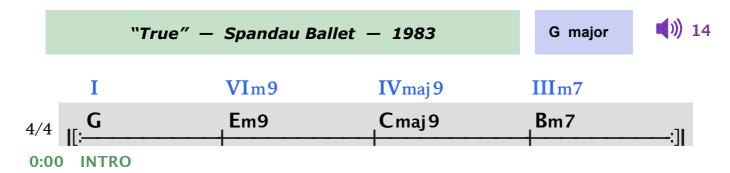


Here's an example of a <u>IVm9</u> chord, courtesy of 70's disco group KC & The Sunshine Band. The IVm9 lasts for the entire verse (eight bars). START LISTENING AT **0:36**

"That's the Way I Like It" - KC & The Sunshine Band - 1975 C minor

- 0:36 (verse) 8 bars on the IVm9 chord.
- 0:53 (chorus) 8 bars on the Im chord.

The 1983 song "True" by Spandau Ballet features a <u>VIm9</u> chord, followed by a IVmaj9. (Note - These m9 and maj9 chords are heard in the <u>background synthesizer</u> part, not in the high, staccato guitar strums.)

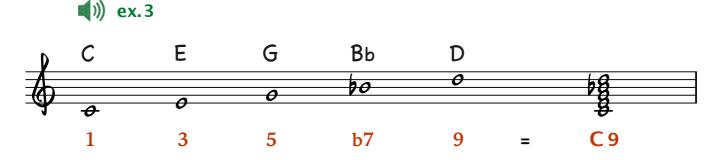


Additional songs with a m9 CHORD

2001	83	John Mayer	A mixo, A dor, C# dorian	Vm9
2002	Game of Love	Santana & Michelle Branch	D major	II m9
2007	Flashing Lights	Kanye West	F# minor	I m 9, IVm 9
2009	Haven't Met You Yet	Michael Buble	Db major	II m9

(dom)9 Chord

If a ninth degree is added to a C7 chord (degrees 1, 3, 5, b7), the result is a **C9** chord, shown below. Since the top four notes (E, G, Bb, D) spell out an Em7b5 chord, the C9 could be written "Em7b5/C," but this hybrid form is rarely seen.



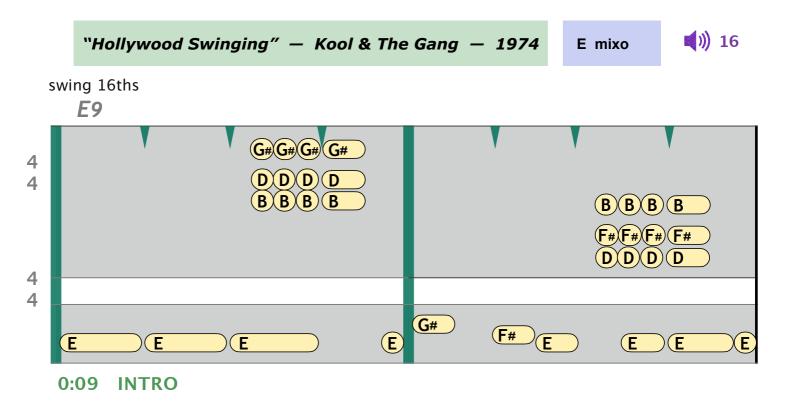
19 CHORD

In pop & rock, dom 9ths are most often heard in blues-based songs on the I or IV chords. The 1967 hit "Ode to Billie Joe" provides a great example, opening with four bars on the **I9 chord**. The ninth degree (E note) is easy to hear on this song because it is the highest note in the chord mixture.

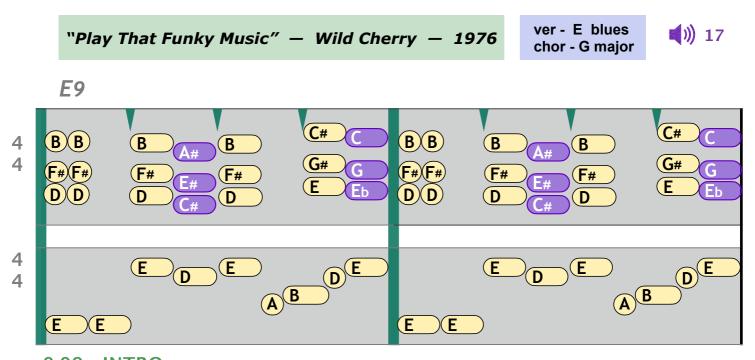


— 0:00 (intro) Guitar strums - four bars on the **I 9 chord**.

The I9 chord is also prominent on Kool & The Gang's "Hollywood Swinging," but this time it is broken up into **two different inversions** over the root bass (shown below, STARTING AT **0:09**). The high inversion contains the 5, b7, and 3 degrees (B, D, and G# notes over the E bass), while the lower-sounding inversion has the b7, 9, and 5 degrees (D, F#, and B notes). These inversions are repeated throughout the entire song.

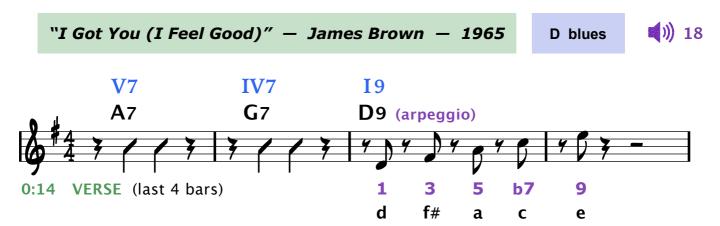


The treble guitar on Wild Cherry's "Play That Funky Music" features the same low inversion E9 chord as on "Hollywood" (D, F#, B notes), anchored by a signature bass riff. However, there are extra **chromatic embellishments** added to the E9 sound (highlighted in purple below).



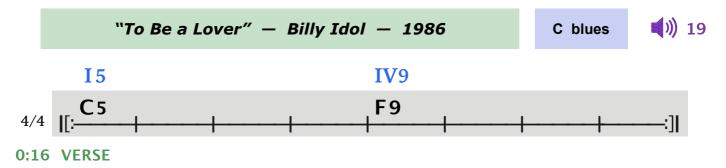
0:09 INTRO

James Brown's classic "I Got You (I Feel Good)" gives us a textbook example of the 9th chord, offering an <u>isolated arpeggio</u> of the D9 chord at the end of the 12-bar verse.

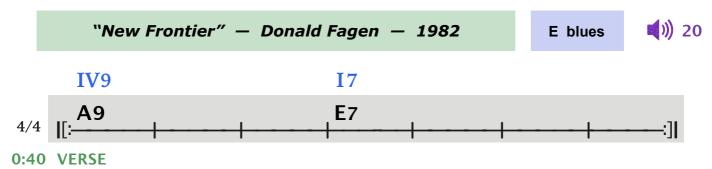


IV9 CHORD

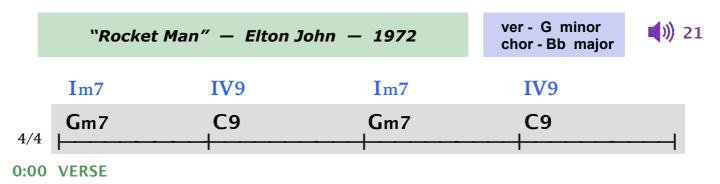
As mentioned, blues-based songs also sometimes feature the <u>IV9 chord</u>, as seen on the following 1986 hit "To Be a Lover." Notice that the tonic I at the start of the verse is in power chord form (I5).



The verse of Donald Fagen's "New Frontier" starts with a IV9 chord, then moves to the tonic I7. START LISTENING AT **0:40**

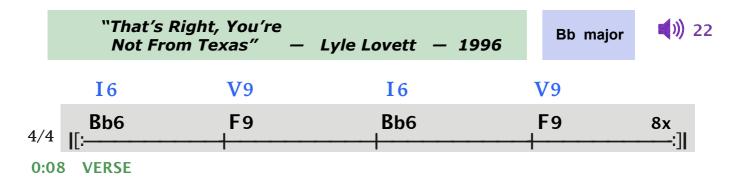


Elton John's "Rocket Man" opens in a minor key, featuring a **modal interchange IV9** alternating with the Im7 chord.

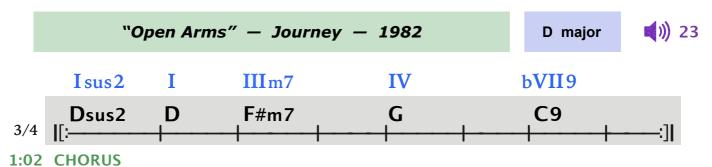


OTHER 9th

On this signature song from Lyle Lovett, the dom 9th sound is heard on the V chord, where a **I6-V9 vamp** lasts throughout the verse.



The 1982 song "Open Arms" features a distinctive **modal interchange bVII9** in the chorus. START LISTENING AT **1:02**



Additional songs with a (dom) 9th CHORD

1961	Emotions	Brenda Lee	F major	bVII 9
1971	Stormy Monday	Allman Brothers Band	Ab blues	19, IV9
1979	We Are Family (verse)	Sister Sledge	A mixo	IV9
1982	Ruby Baby	Donald Fagen	F, F# blues	19, IV9
1998	Feels So Good	Mase	Eb mixo	19

WRITTEN EXERCISE

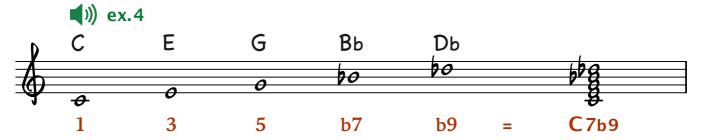
Use **Exercise 15.1** (see "Textbook Contents"/ "Volume 2"/ "Written Exercises") to practice spelling some common m9, 9, and maj9 chords.

EAR TRAINING EXERCISES

For practice identifying m9, 9, and maj9 chords by ear, go to **Exercises 15.1e** - **15.8e** (see "Textbook Contents"/ "Volume 2"/ "Ear Training Exercises").

7ь9 Chord

Sometimes the dominant 7th structure (degrees 1, 3, 5, b7) will have a **b9** note added. This is shown below, with the Db (b9) added to the C7, making a **C7b9** chord.



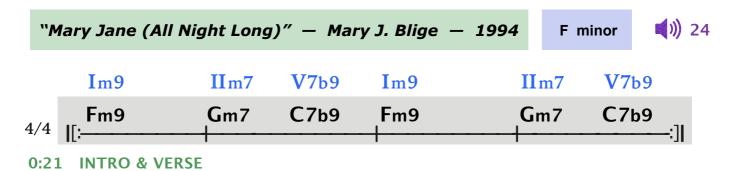
The typical function of the 7b9 chord is to act as a <u>dominant V approach to a minor chord target</u>. For example, in the key of F minor, the C7b9 would be the V chord, expected to resolve to the Im (Fm chord). Recalling our discussion about hybrid chord structures at the beginning of this chapter, you will notice that there is a "<u>hidden" E dim7</u> chord in the upper voices of the C7b9 (E, G, Bb, Db notes above the C root). It is not surprising then, that an E dim7 can usually replace a C7b9 chord. This is true for most dominant 7b9 chords—a dominant function dim7 chord (half step below the target chord) can usually be used in place of the 7b9.

Dominant Function

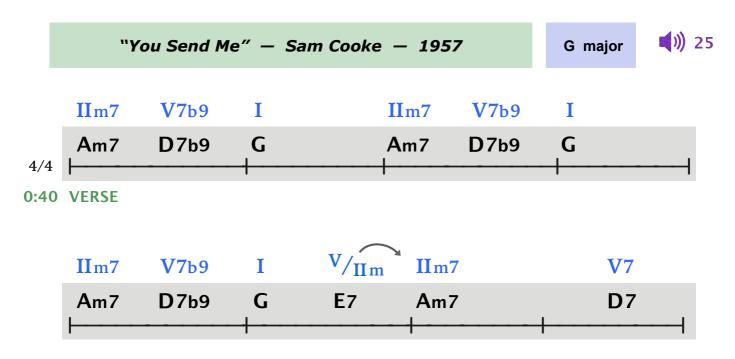
C7b9 to Fm Or Edim7 to Fm

V7b9 CHORD

Our first example of the <u>V7b9</u> chord comes from Mary J. Blige, where the V7b9 resolves to a Im9 chord.

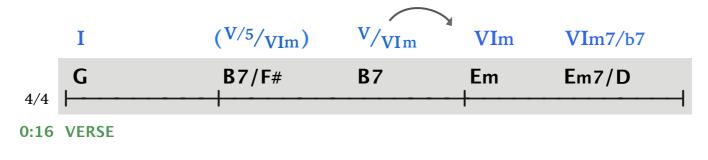


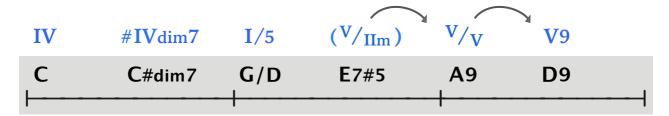
Unlike the previous minor key example, Sam Cooke's "You Send Me" is in a major key (G major) and the V7b9 (D7b9) resolves to a <u>major</u> chord (G). Here the 7b9 acts like a modal interchange chord borrowed from parallel minor. Listen for the prominent <u>back-ground vocals</u> on the V7b9 and you will hear the obvious b9 degree as the highest note. START LISTENING AT **0:40**

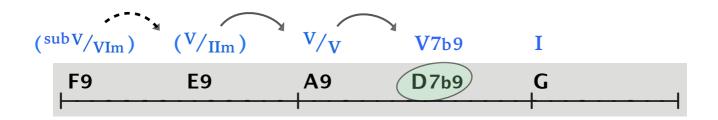


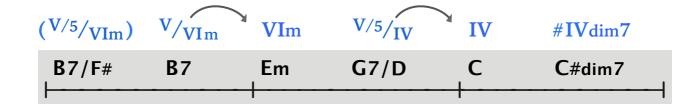
The Ray Charles classic "Georgia on My Mind" offers another example of a modal interchange V7b9 (circled on third line). Also notice the <u>numerous dom 9 chords</u> leading up to the V7b9 (A9, D9, F9, E9, A9), and two more 9th chords on the last line (D9 and C9). Overall, this song is a great review of topics discussed in Chapter 12, with extensive use of <u>secondary doms</u> throughout and a lone <u>sub V</u> (F9) on the third line.

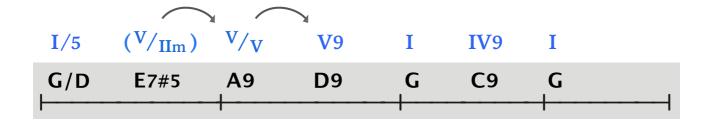






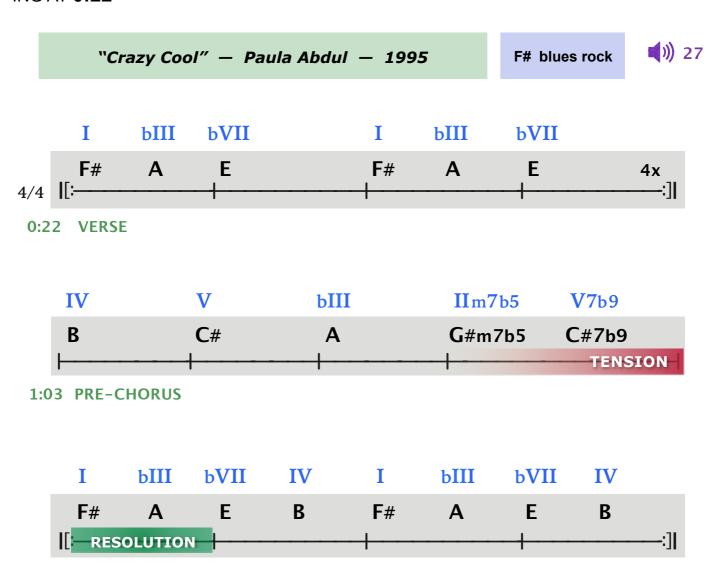






Paula Abdul's "Crazy Cool" features the modal interchange V7b9 paired with its related Ilm7b5 (also borrowed from parallel minor). This Ilm7b5 - V7b9 combo creates tension (as all Ilm - V combos do), and it is strategically placed at the end of the pre-chorus to highlight the focal point. Also notice that the tension has been increased by avoiding the L chord for several measures.

After the minor IIm7b5 - V7b9 combo, we expect to hear a minor chord resolution, but instead we get an uplifting **major** I chord to start the chorus. This adds extra energy and fits in perfectly with the major/minor ambiguity of the overall blues-rock key. START LISTEN-ING AT **0:22**



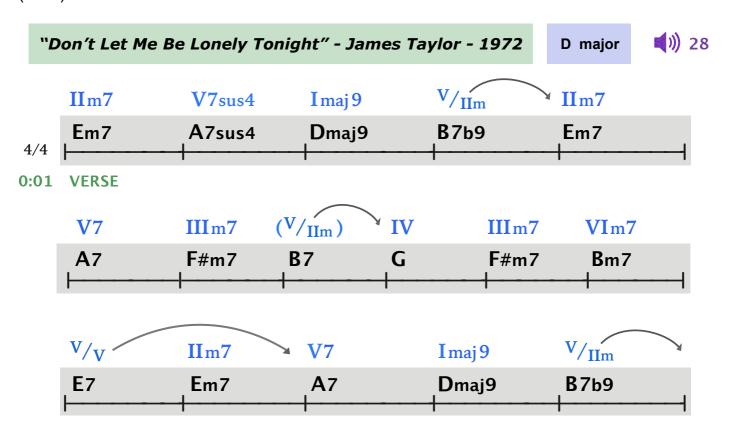
1:14 CHORUS

Additional songs with a V7b9 CHORD

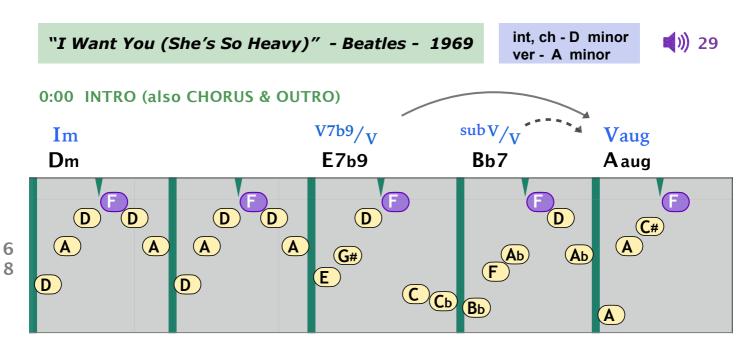
1966	See You in September	The Happenings	E, F dorian
1972	Alone Again Naturally	Gilbert O'Sullivan	F# major
1989	My Prerogative	Bobby Brown	A minor
1991	When I First Kissed You	Extreme	B major
1997	No, No, No Pt. 1	Destiny's Child	F dorian
2015	I Feel Good	Thomas Rhett	D# minor

SECONDARY DOM 7b9

The 7b9 is also sometimes seen as a secondary dominant chord. This James Taylor song from 1972 features a **secondary dom V7b9/IIm** chord (B7b9) on the first line of the verse. Also notice the **Imaj9** (Dmaj9) on the same line and the **interpolated IIm** chord (Em7) on the last line.



The Beatles "I Want You (She's So Heavy)" provides an example of the 7b9 chord used as a **secondary dominant V / V**. The song's intro, shown below, is in the key of D minor, with the secondary dom V / V (E7b9) approaching its target (the Aaug chord). However, you will notice that the $\underline{\text{sub V}}$ (Bb7) of the Aaug is also used, sandwiched inbetween the secondary dom and the target. Approaching with both the secondary dominant $\underline{\text{and}}$ the sub V is fairy common in jazz, but this is quite unusual for pop & rock music. The song's chorus and extended outro are basically the same four bar progression as the intro.



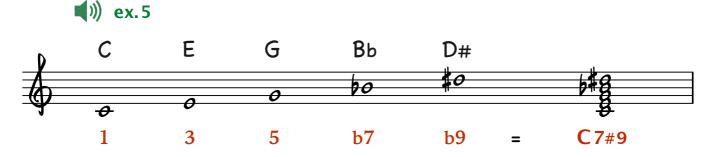
Instead of strummed or block chords, the progression is heard in the prominent guitar riff (scored above), outlining the chord changes with melodic arpeggios. Notice that there is a **common tone (F)** shared by all four chords, and this note is emphasized as the highest note on each chord arpeggio. The F helps tie the chords together as a compelling progression, but it also is the note that gives each chord its distinct flavor. The following diagram will help explain:

<u>chord</u>	function of F note within the chord
Dm -	b3 crucial note that creates the minor flavor.
E7b9 —	b9 creates distinctive dissonance of 7b9 chord.
Bb7 —	b7 creates dom7 function of chord
Aaug —	#5 note that creates augmented flavor.

While the intro, choruses, and outro are all in the key of D minor, the verses are in A minor. Of particular interest is the fact that the E7b9 chord (used above as a secondary dom in D minor) is also used in the verses, functioning there as the V7b9 chord in the key of A minor.

7#9 Chord

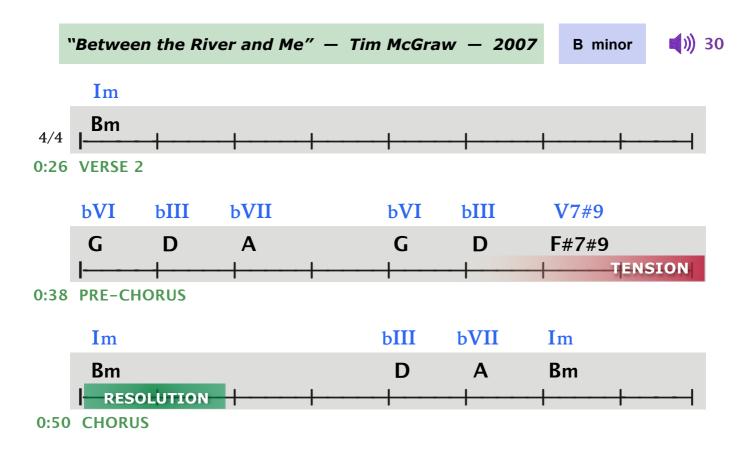
A dominant 7th structure can also have a **#9** degree added to the mix, as shown below using the C7#9 chord as an example.



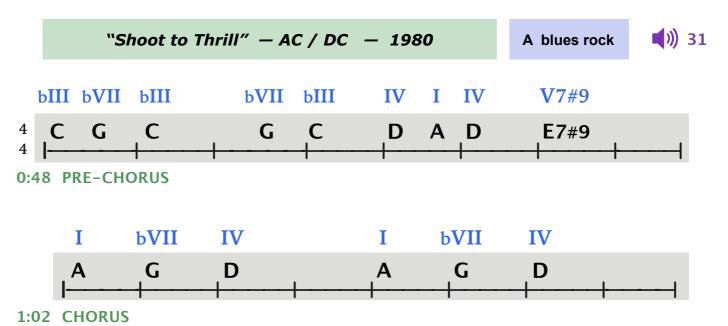
The <u>7#9 chord</u> has a distinctive, arresting sound, containing several clashing notes. We have already discussed in Chapter Four that all dom 7 chords have two notes inside them (the 3rd and b7 degrees) that form a dissonant tri-tone interval. On the C7#9 shown above, the E and Bb notes create the tritone interval. However, there are two other notes that are equally dissonant — the clashing E and D# notes. Fortunately, these two are usually over an octave apart, as in the voicing above.

V7#9 CHORD

The 7#9 is sometimes used as a V chord in a minor or blues key. This is seen on the 2007 song "Between the River and Me," where the arresting sound of the <u>V7#9</u> is used at the end of the pre-chorus to add harmonic tension. Also contributing to the tension is the <u>avoidance of the Im chord</u> throughout the pre-chorus. These factors create a strong focal point at the entrance of the chorus, where the tension is resolved on the Im chord. START LISTENING AT **0:26**

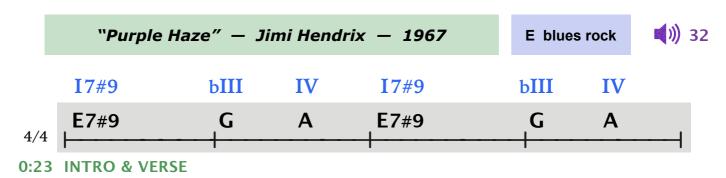


Here's another example of the V7#9 chord being used at the end of the pre-chorus to highlight the entrance of the chorus. This time the song is in a blues-rock tonality, so the resolution is to a I <u>major</u> chord rather than Im. START LISTENING AT **0:48**

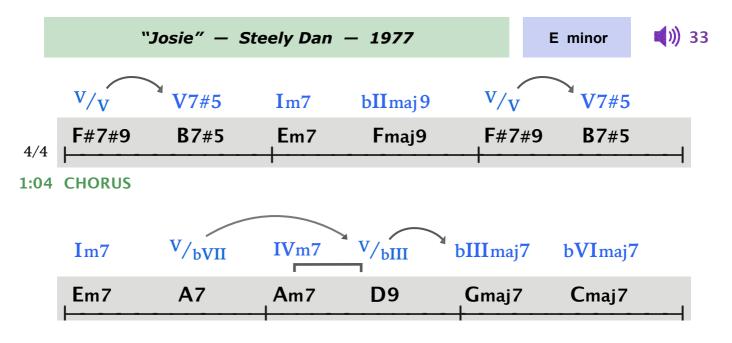


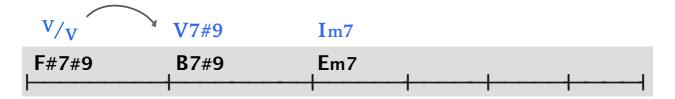
OTHER 7#9

In pop & rock, the 7#9 can also be found as a tonic I chord. From the standpoint of traditional music theory and the major / minor tonal system, the **I7#9** is a rather unusual chord, containing elements of both major and minor tonality. On a C7#9, for example, the #9 degree (D# note) is enharmonically the same as a b3 degree (Eb note), contributing a minor flavor. This clashes with the major flavor of the natural 3rd degree that is also present (E note). It is not surprising, then, that the I 7#9 is used most often on songs in a **blues-rock key**, capturing the major/minor ambiguity of the blues in a single chord. For an example, listen to the Jimi Hendrix classic "Purple Haze" — perhaps the most famous recording to prominently feature the I 7#9 chord. START LISTENING AT **0:23**



The 7#9 chord can also be heard as a secondary dominant. This is seen on the 1977 song "Josie," where the chorus opens with an F#7#9 chord, functioning as a **secondary dom V / V**. Also note the **V7#9** chord (B7#9) on the last line. START LISTENING AT **1:04**



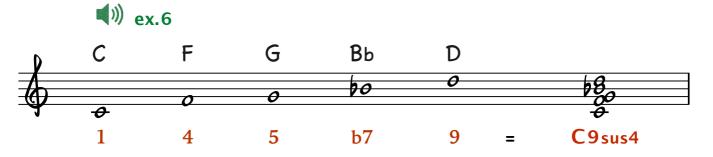


Additional songs with a 7#9 CHORD

1968	Living in the USA	Steve Miller	A blues rock	I 7#9
1970	Funk #49	James Gang	A blues	V7#9
1974	Blue Collar	Bachman Turner Overdrive	A dorian	V7#9
1976	Jesus Is Just Alright with Me	Doobie Brothers	A minor	V7#9
1976	Kid Charlemagne	Steely Dan	int - C blues rk ver - A minor	17#9
1987	Bad	Michael Jackson	Bb dorian	V7#9

9 sus 4 Chord

If the 3rd degree of a dom 9th chord is replaced with a **4th** degree, the chord is called a **9sus4**. On a C9sus4, the F note (4th degree) replaces the usual 3rd degree (E) as follows:



As discussed at the beginning of this chapter, we have avoided the use of hybrid chord symbols thus far in our song examples. When it comes to the 9sus4 chord, however, it may help to use these symbols occasionally for a better understanding of the 9sus4 structure and its function.

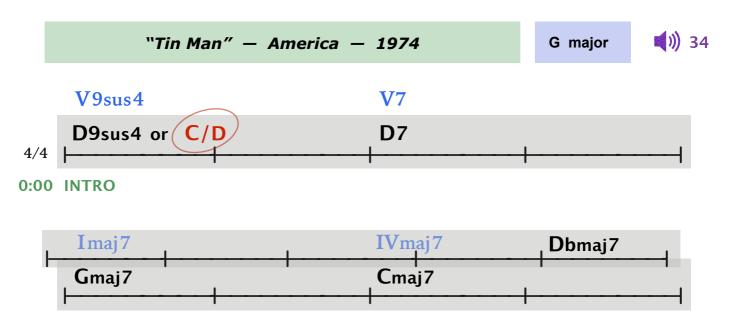
Previous hybrids involved chords hidden in the upper three or four voices of the ninth chord. Looking at the C9sus4 shown above, there is the obvious upper-structure Gm triad (G, Bb, D notes), resulting in the hybrid symbol Gm/C. The F note, represent-ing the b7 degree, could be added to the Gm triad, creating the hybrid symbol Gm7/C. These are sometimes used, but the most common hybrid for the C9sus4 in pop & rock would be <u>Bb/C</u>. The Bb triad is not immediately obvious, but a little re-arranging produces the notes Bb, D, and F (1, 3, 5 figured from Bb). For musicians wanting to convert 9sus4 chords into this hybrid voicing, you can play a <u>major triad a whole step lower</u> (in this case, Bb triad), but keep the <u>original root note</u> in the bass (C note). In summary:

$$C9sus4 = Gm7/C = Bb/C$$

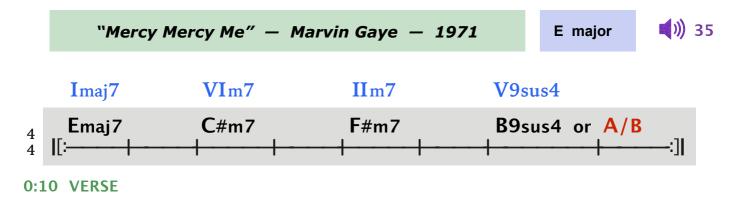
Of course these three are not exactly "equal," since the Bb/C structure is missing the G note (5th degree). However, the 5th degree is not crucial to the flavor of this chord like it is on some other chord types (aug triad, 7#5, m7b5, etc.)

V9sus4 CHORD

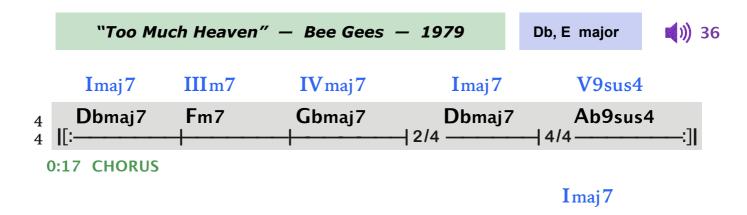
The 9sus4 chord is often used as a **V9sus4**, as heard on our first song example, the 1974 hit "Tin Man" in the key of G major. The intro features a D9sus4 moving to a D7 before resolving to the I maj7 chord (Gmaj7). In one sense the first line could be thought of as simply a color change on the V7, like moving from a Vsus4 to a V. However, the 9sus4 clearly sounds like the **hybrid structure C/D** (shown in red), so another way to think of this would be the IV (C) moving to V7 (D7) with a D bass note anchoring both chords.



On Marvin Gaye's 1971 song "Mercy Mercy Me," the V9sus4 chord might also be voiced in hybrid structure. As shown below, the B9sus4 chord could be written as **A / B**. However, this time the V9sus4 chord goes directly back to the I (Emaj7) without first changing to a V7 like "Tin Man." At the risk of adding too much complexity to the situation, you could almost think of the B9sus4 as an imperfect "combination" of the IV (A) and V (B), all rolled into one chord.



The next Bee Gees song features a much longer stretch (five bars) on the V9sus4 chord before resolving to the Imaj7. START LISTENING AT **0:17**

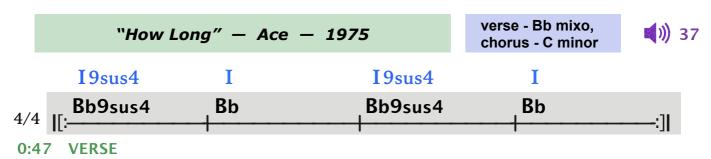


Additional songs with a V9sus4 CHORD

1967	Groovin'	Young Rascals	Eb major
1972	Saturday in the Park	Chicago	ver - C, D, G major, rel - G, Bb, D dorian
1986	When I Think of You	Janet Jackson	A major
1994	On Bended Knee	Boyz II Men	int - Ab major, ver, ch - Eb major
2004	Daughters	John Mayer	D major

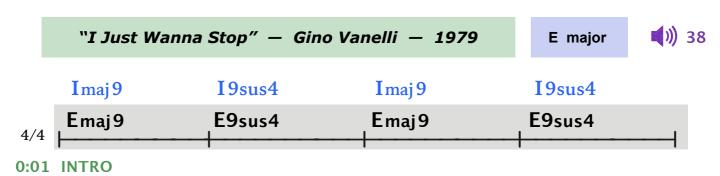
19sus4 CHORD

Although the 9sus4 structure is most commonly seen on the dom V chord, it can also be used on the tonic I (<u>I 9sus4 chord</u>) in a mixolydian key. On the verse of the following 1975 song "How Long," there is an alternation between the I 9sus4 and the tonic triad (Bb9sus4 and Bb). START LISTENING AT **0:47**

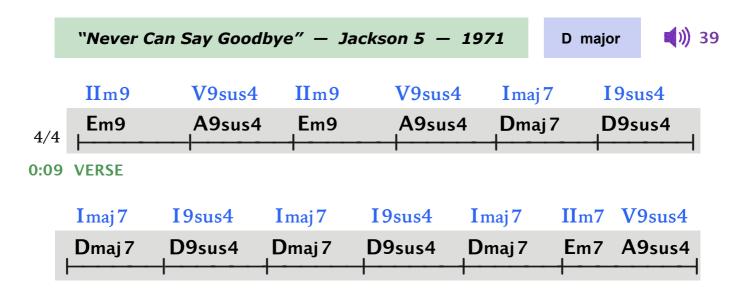


This two-chord vamp could be thought of as just an alternating color change on the I, stretched out for several measures, but it is probably more accurate to consider the Bb9sus4 as a substitution for an Ab chord, creating the familiar **bVII - I mixolydian vamp** discussed in Chapter Seven. If the vamp were written with the hybrid version of the Bb9sus4 (**Ab/Bb**), as follows, it would be much easier to see the function of the two chords:

Gino Vanelli's "I Just Wanna Stop" offers another example of a I 9sus4 chord, but this time the key is not mixolydian, and the I 9sus4 is not diatonic. The overall key is E **major**, and features a **Imaj9 - I 9sus4 alternation** (Emaj9 - E9sus4) in the intro, shown below. The Emaj9 clearly establishes the major tonality, since the characteristic natural 7th degree of the E major scale (D# note) is present in the chord. However, the next E9sus4 has a b7 degree (D note), creating a very brief mixolydian tonality. As the two chords alternate, the tonalities bounce back and forth between major (Emaj9) and mixolydian (E9sus4). Thus, the E9sus4 is functioning as a **modal interchange chord** borrowed from parallel mixolydian.

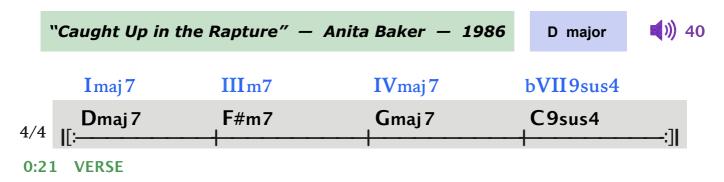


There is a similar alternation between a tonic Imaj7 and modal interchange 19sus4 on the 1971 song "Never Can Say Goodbye," starting on the fifth bar below. You will also notice the presence of a **V9sus4** chord (A9sus4) on the opening bars of the verse.

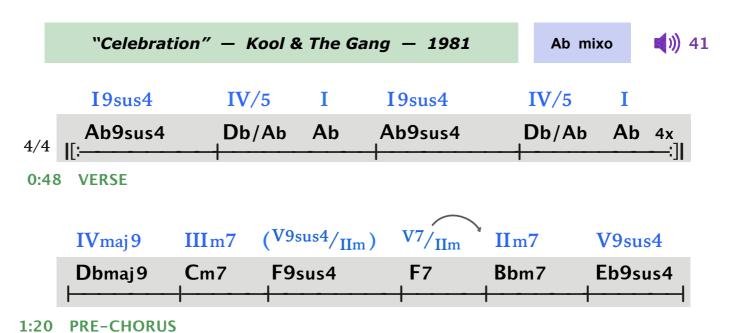


OTHER 9sus4

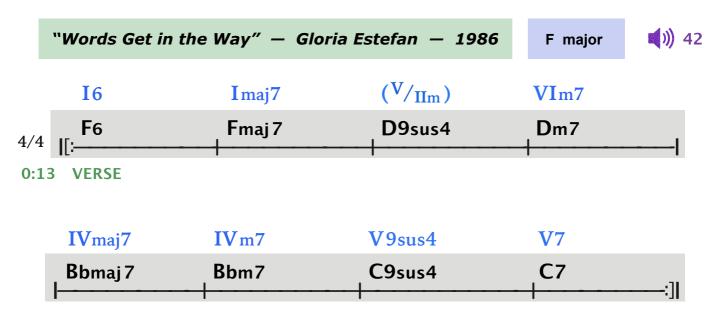
Other types of 9sus4 chords include the <u>modal interchange bVII 9sus4</u> chord heard on Anita Baker's "Caught Up in the Rapture," shown below. This interchange chord is borrowed from the parallel minor key. START LISTENING AT **0:21**



Kool & The Gang's "Celebration" features an example of a <u>secondary dominant</u> <u>V9sus4</u>. On the second line of the verse, an F9sus4 (V9sus4/IIm) goes first to an F7, and then to the target Bbm7 (IIm7). The F9sus4 and F sound like a package approaching the Bbm7, with the F9sus4 being a color variation of the F chord. Remembering that the F9sus4 could be voiced in hybrid form as Eb/F, the two chords F9sus4 and F7 could also be thought of as the IV and V (Eb and F7) of the target Bbm7, much like the intro to "Tin Man" where the sequence was D9sus4 - D7 - Gmaj7. START LISTENING AT **0:48**



The 1981 song "Words Get in the Way" also features a secondary dominant **Y9sus4/ IIm**, but this time the chord has a much weaker dominant function. Compared to the previous song "Celebration," we would expect the V9sus4/IIm (D9sus4) to go to D7 before hitting the target IIm chord (Gm7). However, the progression never goes to the Gm7 and the D9sus4 goes to Dm7 instead of D7.

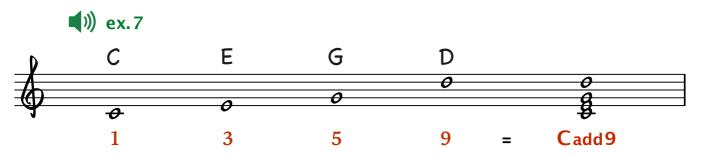


Additional songs with a 9sus4 CHORD

1976	She's Gone	Hall & Oates	ver - B mixo, chor - E major	I 9sus4
1976	Crazy on You	Heart	A minor	V9sus4
1977	Just the Way You Are	Billy Joel	D major	V9sus4, V9sus4/V
1978	Baby Come Back	Player	C minor	I 9sus4
1979	We Are Family	Sister Sledge	A mixo	bVII9sus4
1984	Joanna	Kool & The Gang	Bb major	V9sus4, V9sus4/IIm

add9 Chord

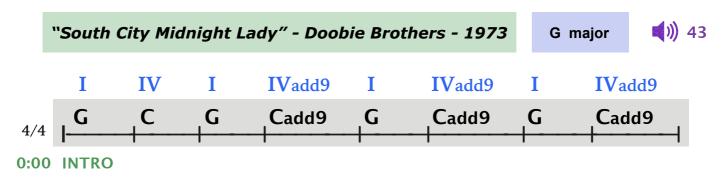
Instead of adding the 9th degree to four-note 7th chords like the maj7, m7, and dom7, we can also add the 9th to a major triad, resulting in the most obvious of names — the "add9" chord. Here is what a Cadd9 would look like:



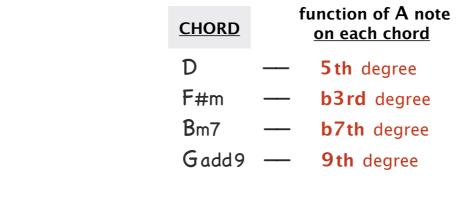
The voicing above is the most common, with the ninth added on top as the highest note. Notice that the add9 chord is not quite the same as the sus2 chord. You will remember from Chapter Five that the sus2 chord has only three notes (1, 2, 5) and is missing the third degree.

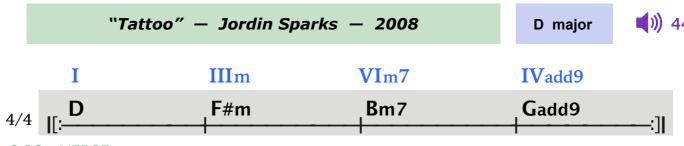
IVadd9 CHORD

The add9 structure is often seen on the IV chord in a major key. For example, on the 1973 song "South City Midnight Lady," a <u>IVadd9</u> alternates with the tonic I chord. If you listen close, you will notice that the first IV chord (on bar two) does not have the ninth note. On the subsequent IVadd9 chords, the ninth degree is easy to hear because it is the <u>highest note</u> and it is delayed by half a beat.



On Jordin Sparks' song "Tattoo," the IVadd9 is part of a four-note progression that features a <u>high droning A note</u> on the top of each chord. Here is the way the A note functions in the progression:



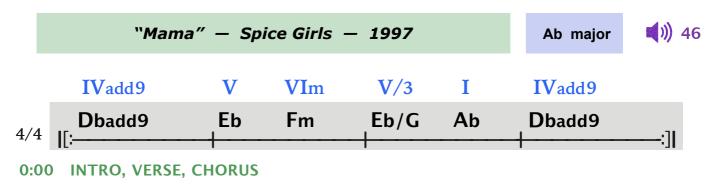


0:23 **VERSE**

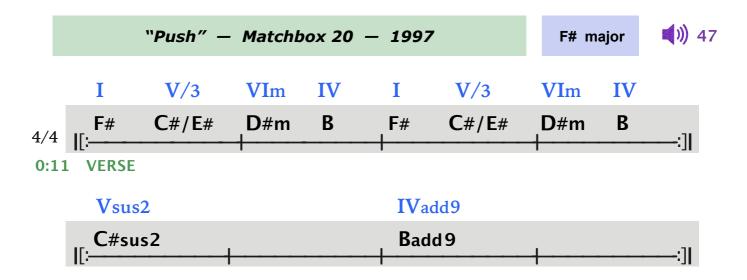
The next example by Hootie & The Blowfish also features a droning note across all chords in the verse. This time, however, the common note is buried in the middle of the voicings and not on top of each chord. The common note (D) is the fifth of the tonic I chord (G), the root of the V chord (D), and really stands out as the ninth of the IVadd9 chord (Cadd9). As all guitarists know, progressions like this - using the I. IVadd9, and V chords in the key of G major - are very common in guitar-based pop & rock.



This Spice Girls song from 1995 has similar chords to "Let Her Cry," but adds a VIm into the mix. Also listen for the **V/3 chord**, which creates a nice **upwards climb in the bass line** to the I chord.



On the first line of the following song by Matchbox 20, a V/3 chord creates a <u>descending bass line</u> from the I to the VIm chord. Then on line two, a <u>Vsus2</u> chord (C#sus2) is followed by a <u>IVadd9</u> chord (B add9). These chords on the second line have not one, but two notes in common — a C# and a D# note.

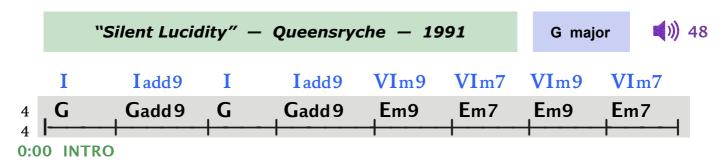


Additional songs with IVadd9 CHORD

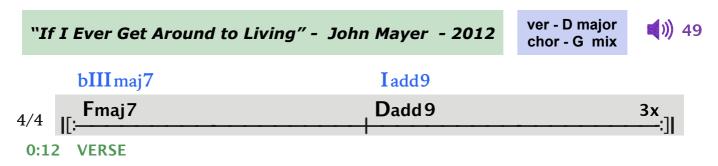
1961	Amor	Ben E. King	Bb major
1986	The Way It Is	Bruce Hornsby & The Range	G major
1988	Talkin' Bout a Revolution	Tracy Chapman	G major
1991	That's What Love Is For	Amy Grant	ver - E major, chor - C# major
1995	Не	Jars of Clay	G major
1997	Semi-Charmed Life	Third Eye Blind	G major
1998	Three A.M.	Matchbox 20	Ab major
2004	First Cut Is the Deepest	Sheryl Crow	D major

OTHER add 9

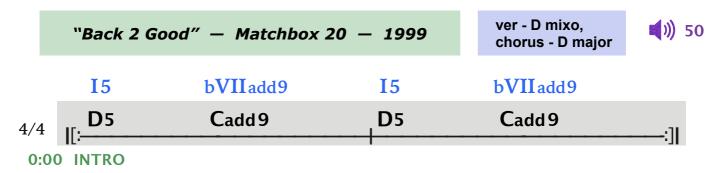
The add9 structure is also sometimes used on the tonic I chord, as seen in the following song by Queensryche. In this case the <u>ladd9 alternates with the basic I triad</u>, representing a simple color change between the two chords. Also notice the alternating <u>VIm9 and VIm7</u> chords, offering a similar color change.



The next John Mayer song contains another example of the ladd 9 chord this time alternating with a modal interchange blllmaj7.

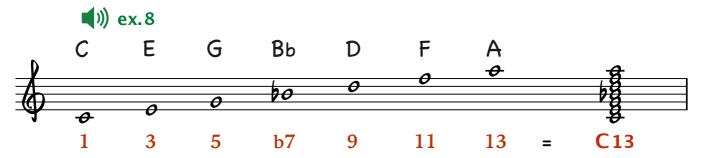


Here's another Matchbox 20 song, featuring the familiar <u>I - bVII mixolydian vamp</u>, but with a slight variation. The tonic I is actually a power chord <u>I 5</u> and the second chord is a <u>bVII add9</u>. Notice that the inclusion of the ninth degree (D note) on the bVII (Cadd9 chord) creates a <u>drone</u>, with the D note common to both chords.

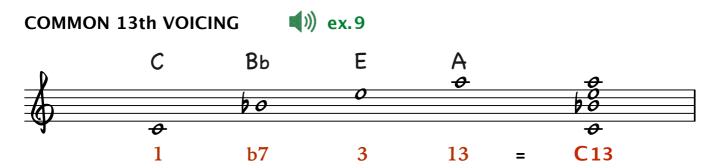


13th Chords

The dominant 9 structure can be extended even further by adding the **11th** degree (same as a 4th) and the **13th** note (same as a 6th). This group of seven notes would be called a **13th chord**, shown below using C13 as an example.

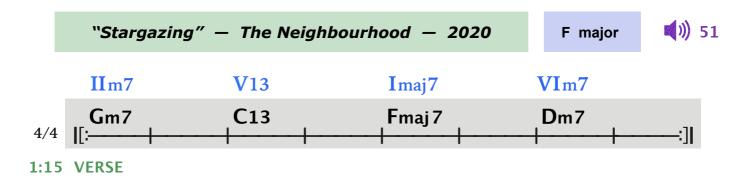


While these seven notes technically fit the full definition of a 13th chord, we have reached the point where it is nearly impossible to include all the notes in a manageable fingering on a piano, let alone a guitar with only six strings. Even if we could include them all, the sound would not be pleasing to most ears. Extended chords like this are usually seen with only four or five voices and the other notes are omitted. For the 13th chord, **the 5th**, **9th**, **and 11th degrees are often missing**, leaving a voicing like the following:

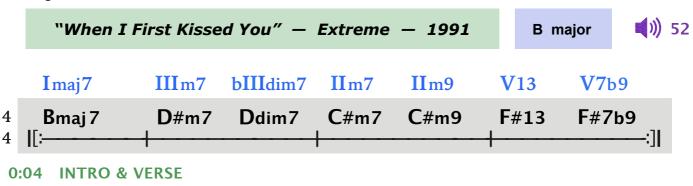


V13 CHORD

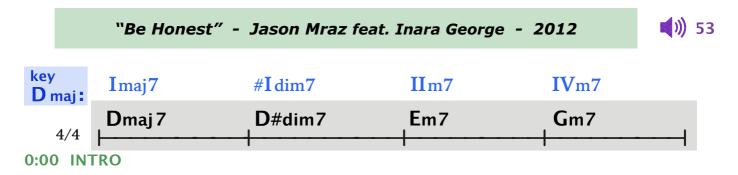
The most common use of the 13th structure in pop & rock is on the dominant V chord. This <u>V13</u> can be heard in the recent song "Stargazing" by The Neighbourhood (C13 in the key of F major, shown below). The "A" note, representing the 13th degree, is the <u>highest note</u> in the C13 voicing. This note is also carried over as the highest note of the next two chords (Fmaj7 and Dm7), creating smooth transitions in the progression. START LISTENING AT **1:15**

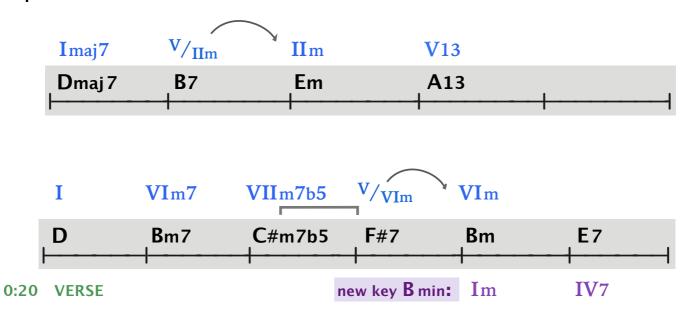


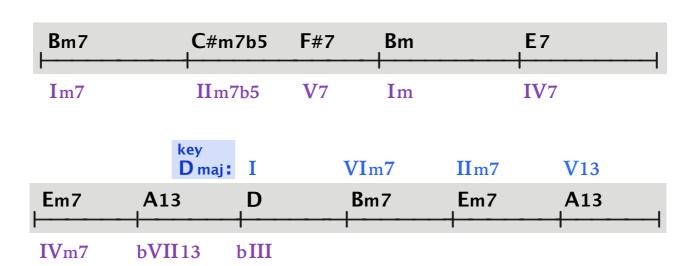
The 1991 song "When I First Kissed You" also has a V13 chord, shown below on the fourth bar. The V (F#13 chord) is followed by a color change to a F#7b9 before resolving back to Imaj7 (with the repeat). Listen for the 13th degree as the **highest note** in the F#13 voicing.



The following Jason Mraz song prominently features the V13 chord on the last two bars of the second line and also at the end of the last line. This song also includes examples of several other chord types covered in previous chapters. Listen for the #Idim7 (on line one), the modal interchange IVm7 (also on line one), and the secondary dom V/VIm with related IIm7b5 (on line three).

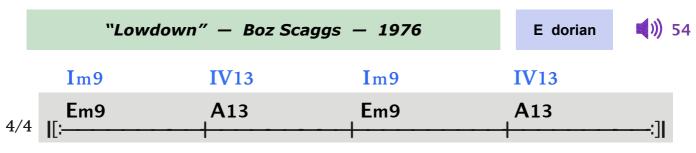






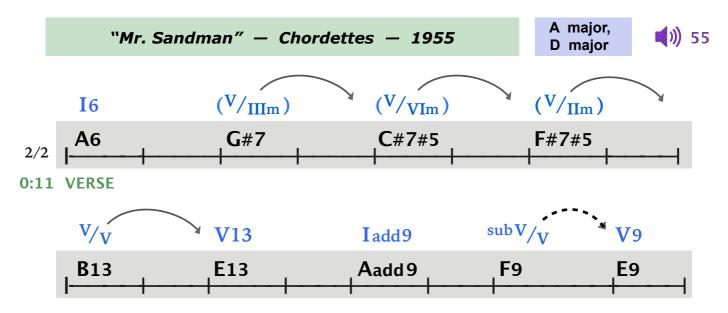
OTHER 13th CHORDS

The 1976 song "Lowdown," shown below, is in a dorian key and contains a diatonic IV13 chord as part of a **Im9 - IV13 dorian vamp**.

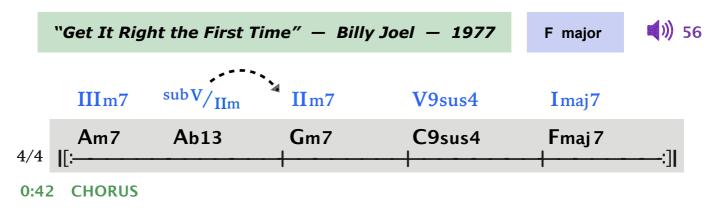


0:10 INTRO & VERSE

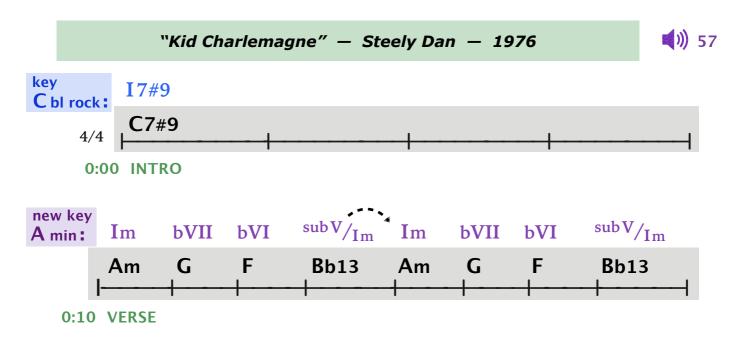
This classic by the Chordettes features a secondary dominant V/V (B13 on the second line) that is actually part of a <u>long series of extended dominants</u> approaching the V13 chord (E13). Also note the <u>sub V/V</u> (F9) on the last line, and some of the other chord types discussed earlier, such as the <u>7#5, add9, and 9th chords.</u>



The 1977 song "Get It Right the First Time" has a 13th chord functioning as a **sub V/ IIm** (Ab13 moving to Gm7). START LISTENING AT **0:42**



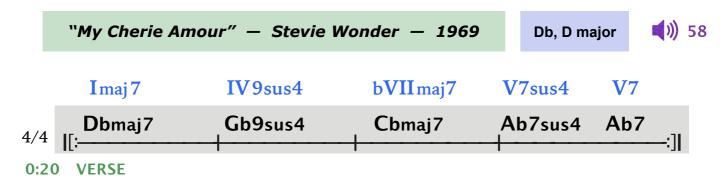
The verse of Steely Dan's "Kid Charlemagne" also features a 13th chord as a sub V. Listen for the **Bb13** (**sub V/ Im**) moving to the Am on the second line. This song also contains a great example of the **I7#9** chord, heard in the opening four bars.

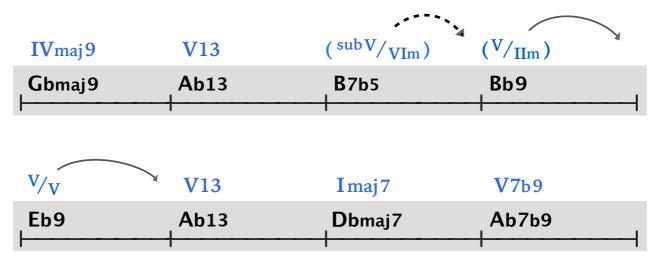


Additional songs with a 13th CHORD

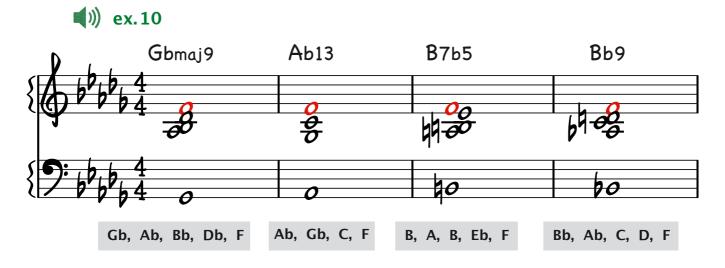
1968	Light My Fire	Jose Feliciano	ver - A dorian chor- D major	V13
2005	Sunday Morning	Maroon 5	C major	V13
2010	Ain't Leavin' Without You	Jaheim	F minor	IV13

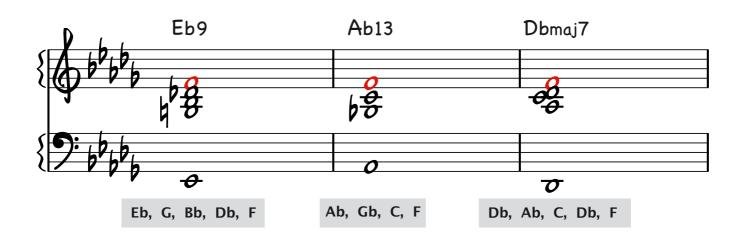
The final example for this section, "My Cherie Amour" by Stevie Wonder, sums up many of the new chord structures we have learned in this chapter, including <u>maj9</u>, <u>9th</u>, <u>9sus4</u>, <u>7b9</u>, <u>and 13th chords</u>. Also listen for the <u>sub V</u> and <u>secondary doms</u> in the middle of the verse. START LISTENING AT **0:20**





The chord sequence from bars 9 through 15 is quite compelling. A **common tone F** note (shown in red, below) appears as the highest note in each voicing, linking all seven chords in the progression:





WRITTEN EXERCISE

Use **Exercise 15.2** (see "Textbook Contents"/ "Volume 2"/ "Written Exercises") to practice spelling some common 7#9, 7b9, add9, and 9sus4 chords.

EAR TRAINING EXERCISES

For practice identifying 7#9, 7b9, 9sus4, and 13th chords by ear, go to **Exercises 15.9e – 15.15e** (see "Textbook Contents"/ "Volume 2"/ "Ear Training Exercises").

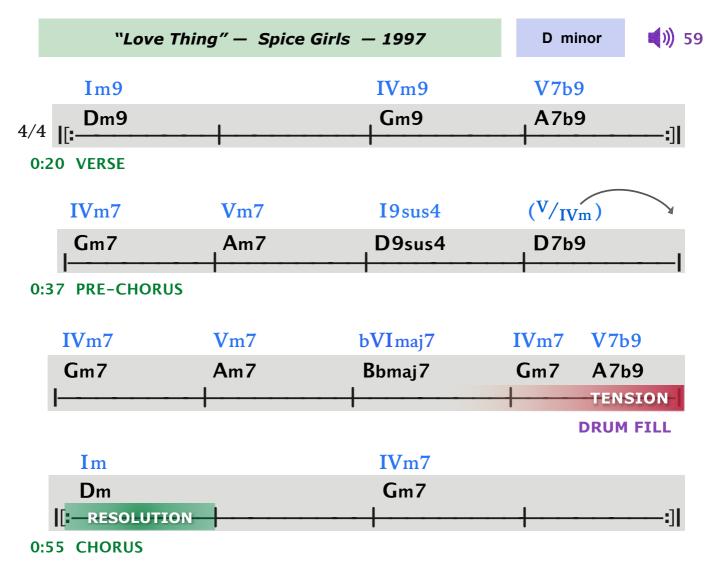
Songwriting Focal Points

Texture Change (adding or changing layers)

As we have seen throughout the chapters in both Volumes 1 and 2, the main purpose of a strong focal point in pop and rock is to highlight the entrance of the chorus / song title. In terms of texture, the chorus is usually distinguished from the verse by a bigger sound with additional layers of instruments or voices.

One of the most common texture changes that make the chorus distinctive is the **addition of vocal harmony**. This can be heard on the 1997 Spice Girls song "Love Thing," written by the Spice Girls, Eliot Kennedy, and Cary Bayliss. The verse is first sung with a solo voice. Then, during the pre-chorus, background singers occasionally interject with some quick interplay of overlapping voices, building excitement. At the chorus entrance, everyone falls in line with smooth three-part harmony throughout.

Adding to the distinctive sound of the chorus is the introduction of a <u>high drone note</u> played by orchestral strings (or synthesizer). This drone note pulses along with each quarter-note beat, propelling the music forward. (You will recall our earlier discussion of drones in Chapter Seven, where the song "Celebration" featured a low, single-note drone on the verse, and a high drone on the chorus.) START LISTENING AT **0:20**

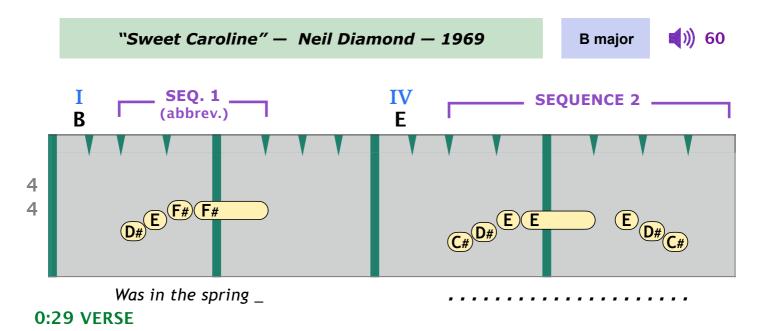


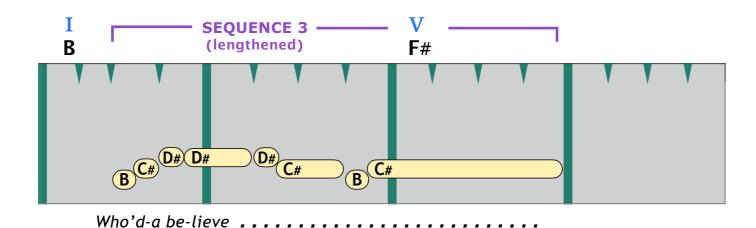
Notice that "Love Thing" has several m9 and 7b9 chords, in keeping with the topics presented earlier in this chapter. You will also note that several previously discussed focal point devices were used on this song, including -

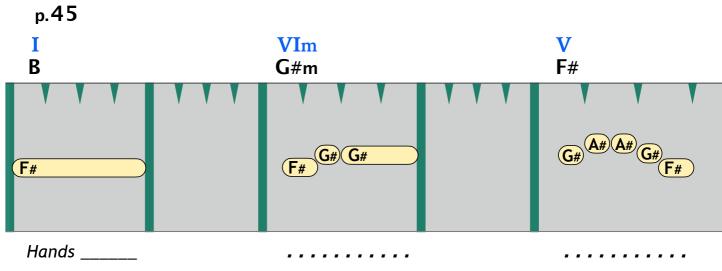
- V to Im TENSION RESOLUTION is featured as the pre-chorus transitions into the chorus.
- The Im CHORD is AVOIDED for the entire pre-chorus.
- **DRUM FILL** at end of pre-chorus highlights chorus / song title entrance.

We'll close our journey in Volume 2 by revisiting the very first song that introduced roman numeral analysis way back in Volume 1 – Neil Diamond's "Sweet Caroline." At this point we can add a little more depth to our analysis of the song, revealing more details about the songcraft used to create this hit.

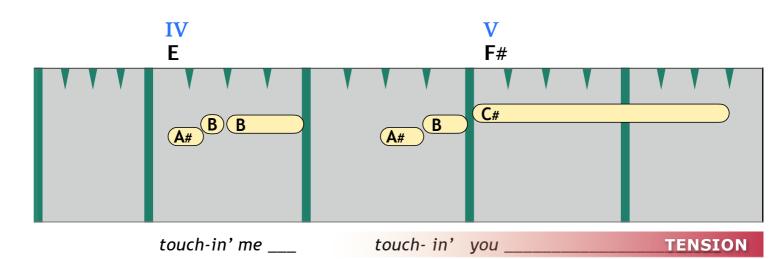
"Sweet Caroline" has a very strong hook, using 6 of the 24 focal point devices we have covered in <u>Spinning Gold</u>. Like many of the songs we have heard along the way, these 6 devices are all working together to eventually highlight the entrance of the chorus (complete with song title in the lyrics). First listen to the song a few times, and see how many devices you can recognize. Then check the list of all 6 focal point devices presented immediately after the song. START LISTENING AT **0:29**

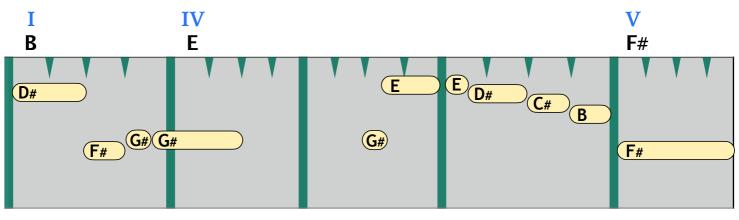






0:44 PRE CHORUS





Sweet Car - o - line _____

1:03 CHORUS

RESOLUTION

V to I RESOLUTION

End of pre-chorus — <u>tension F#</u> chord Entrance of chorus — <u>resolving B</u> chord

I CHORD AVOIDED

Pre-chorus — <u>last 8 bars</u>, increasing tension

CONTRAST IN PITCH RANGE

Verse — overall **lower** pitches.

Pre-chorus — higher pitches. Specifically, there is a gradual but dramatic step-wise ascent sustained over 8 bars that peaks with high D# that announces the chorus.

Chorus — <u>highest</u> pitches.

HIGHEST MELODY NOTE STARTS CHORUS (Technically there is one note higher a few beats later, but the **D#** is the highest note heard so far)

CONTRAST IN MELODIC CONTOUR

Verse — mainly **<u>step-wise</u>** motion with gentle rolling contour.

Pre-chorus — <u>all step-wise</u>, gradually ascending contour (as mentioned above)

Chorus — several **big leaps**, including a dramatic drop right after chorus entrance

CONTRAST IN PHRASE LENGTHS

Verse & chorus — a mix of short and mostly longer phrases

Pre-chorus — a series of <u>5 short phrases</u>. The repetition builds tension as we wait for the phrasing to return to a more "normal" flow.

You will also note the **melodic sequences**, labeled in the score above. The pattern is repeated at three different pitch levels, with the first sequence in abbreviated form. These sequences, combined with a wide variety of pitches and note lengths, contribute to the overall strong and memorable melody.

This concludes Volume 2 of <u>Spinning Gold</u>. Hopefully you have gained new insights into the musical elements of pop and rock. Whether you are a writer, performer, engineer, marketer, or just an avid listener, this knowledge will only increase your appreciation and enjoyment of the music.