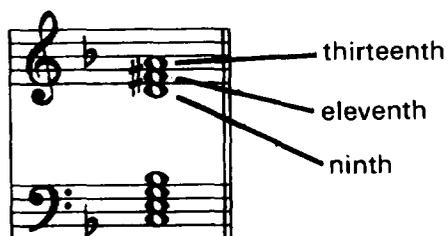


# CHAPTER 19

## EXTENDED AND ALTERED CHORDS

A chord symbol often indicates pitches other than the first, third, fifth, sixth, and seventh. When additional pitches are required, the basic chord is extended in ascending thirds. These pitches are expressed as compound intervals from the root of the chord. The extensions are the ninth, eleventh, and thirteenth above a root.

*Extended chords* are created when the ninth, eleventh or thirteenth are present in the chord.



*Figure 19.1: Extended Chord.*

*Altered chords* are created when the fifth, ninth, eleventh, or thirteenth are chromatically altered.

## THE NINTH

### *Natural Ninth*

The chord includes the pitch a major ninth (major second) above the root of the chord when the numeral **9** is part of the chord symbol.

9 C 6 G 5 F 3 D <u>1 B<math>\flat</math></u> B $\flat$ ( $\frac{9}{6}$ )	9 B $\flat$ 7 G 5 E $\flat$ 3 C <u>1 A<math>\flat</math></u> A $\flat$ Maj9	9 G 6 D 5 C $\flat$ 3 A $\flat$ <u>1 F</u> Fmin( $\frac{9}{6}$ )
9 A 7 F $\sharp$ 5 D $\flat$ 3 B $\flat$ <u>1 G</u> Gmin(Maj9)	9 B $\flat$ 7 G 5 E 3 C $\sharp$ <u>1 A</u> A9	9 E $\flat$ 7 C 5 A $\flat$ 3 F <u>1 D</u> Dmin9
9 D $\flat$ 7 B $\flat$ $\flat$ 5 G $\flat$ $\flat$ 3 E $\flat$ <u>1 C</u> Cmin9( $\flat$ 5)	9 A $\flat$ 7 F $\sharp$ 5 D $\sharp$ 3 B <u>1 G</u> GAug9	9 F $\sharp$ $\flat\flat$ 7 D $\flat$ $\flat$ 5 B $\flat$ $\flat$ 3 G <u>1 E</u> Edim9

*Figure 19.2: Natural Ninth Chords.*

### *Lowered Ninth*

The chord includes the pitch a minor ninth (minor second) above the root of the chord when ( $\flat$ 9) is part of the chord symbol. The symbol ( $\flat$ 9) is the preferred indicator, but (-9) is also used. This alteration occurs on dominant seventh type chords.

$\flat 9$ D $\flat$ $\flat 7$ B $\flat$ 5 G 3 E <u>1 C</u> C7( $\flat 9$ )	$\flat 9$ E $\flat$ $\flat 7$ C 5 A 3 F $\sharp$ <u>1 D</u> D7( $\flat 9$ )	$\flat 9$ B $\flat\flat$ (A) $\flat 7$ G $\flat$ 5 E $\flat$ 3 C <u>1 A<math>\flat</math></u> A $\flat$ 7( $\flat 9$ )
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*Figure 19.3: Flat Nine Chords.*

### ***Raised Ninth***

The chord includes the pitch an augmented ninth (augmented second, usually spelled enharmonically as a minor third) above the root of the chord when ( $\sharp 9$ ) is part of the chord symbol. The symbol ( $\sharp 9$ ) is the preferred indicator, but (+9) is also used. This alteration occurs on dominant seventh type chords.

$\sharp 9$ E $\flat$ * $\flat 7$ B $\flat$ 5 G 3 E <u>1 C</u> C7( $\sharp 9$ )	$\sharp 9$ F* $\flat 7$ C 5 A 3 F $\sharp$ <u>1 D</u> D7( $\sharp 9$ )	$\sharp 9$ B $\flat 7$ G $\flat$ 5 E $\flat$ 3 C <u>1 A<math>\flat</math></u> A $\flat$ 7( $\sharp 9$ )
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\*spelled enharmonically as minor third.

*Figure 19.4: Sharp Nine Chords.*

## **THE ELEVENTH**

### ***Natural Eleventh***

The chord includes the pitch a perfect eleventh (perfect fourth) above the root of the chord when the numeral 11 is part of the chord symbol. This

extension usually occurs on *minor ninth*, *minor ninth (♭5)*, and *diminished ninth* chords.

11 F 9 D ♭7 B♭ 5 G ♭3 E♭ <u>1 C</u> Cmin11	11 G 9 E 6 B ♭5 A♭ ♭3 F <u>1 D</u> Ddim11	11 D♭ 9 B♭ ♭7 G♭ ♭5 E♭(D) ♭3 C♭ <u>1 A♭</u> A♭ min11(♭5)
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Figure 19.5: Natural Eleven Chords.

### Suspended Fourth (Sus 4)

The chord includes the pitch a perfect fourth above the root of the chord when **sus 4** is part of the chord symbol. The perfect fourth replaces the major third as a chord tone. This extension occurs on *dominant seventh* and *ninth*, *major sixth* and *major six/nine*, and *major seventh* and *ninth* chords.

♭7 B♭ 5 G sus 4 F <u>1 C</u> C7sus4	6 F♯ 5 E sus 4 D <u>1 A</u> A6sus4	7 D 5 B♭ sus 4 A♭ <u>1 E♭</u> E♭ Maj7sus4
9 D ♭7 B♭ 5 G sus 4 F <u>1 C</u> C9sus4	9 B 6 F♯ 5 E sus 4 D <u>1 A</u> A9sus4 6	9 F 7 D 5 B♭ sus 4 A♭ <u>1 E♭</u> E♭ Maj9sus4

Figure 19.6: sus 4 Chords.

If the symbol **sus** is present in a chord symbol, it is usually interpreted as a sus 4.

### Raised Eleventh

The chord includes the pitch an augmented eleventh (augmented fourth) above the root of the chord when (**♯11**) is part of the chord symbol. The symbol

( $\sharp 11$ ) is the preferred indicator, but (+11) is also used. This alteration usually occurs on *dominant ninth*, *augmented ninth*, *major six/nine*, and *major ninth* chords. The altered ninth and raised eleventh may be used on the dominant seventh type chord. Both the *altered ninth* and ( $\sharp 11$ ) are indicated in the chord symbol.

$\sharp 11$ F $\sharp$ 9 D $\flat 7$ B $\flat$ 5 G 3 E 1 C <hr/> C9( $\sharp 11$ )	$\sharp 11$ B 9 G $\flat 7$ E $\flat$ $\sharp 5$ C $\sharp$ 3 A 1 F <hr/> FAug9( $\sharp 11$ )	$\sharp 11$ A 9 F 6 C 5 B $\flat$ 3 G 1 E $\flat$ <hr/> E $\flat$ $\flat$ $\flat$ <sub>6</sub> ( $\sharp 11$ )
$\sharp 11$ D 9 B $\flat$ 7 G 5 E $\flat$ 3 C 1 A $\flat$ <hr/> A $\flat$ Maj9( $\sharp 11$ )	$\sharp 11$ F $\sharp$ $\sharp 9$ E $\flat$ $\flat 7$ B $\flat$ 5 G 3 E 1 C <hr/> C7( $\sharp 11$ ) $\sharp 9$	$\sharp 11$ E $\sharp$ $\flat 9$ C $\flat 7$ A 5 F $\sharp$ 3 D $\sharp$ 1 B <hr/> B7( $\sharp 11$ ) $\flat 9$

Figure 19.7: Sharp Eleven Chords.

## THE THIRTEENTH

### *Natural Thirteenth.*

The chord includes the pitch a major thirteenth (major sixth) above the root of the chord when the numeral **13** is part of the chord symbol. This extension usually occurs on *dominant ninth* ( $\sharp 11$ ) and *major ninth* ( $\sharp 11$ ) chords. The ( $\sharp 11$ ) should be indicated in the chord symbol. The lowered ninth may be included on the *dominant thirteenth* ( $\sharp 11$ ) but must be indicated with the ( $\sharp 11$ ) in the chord symbol.

13 A $\sharp 11$ F $\sharp$ 9 D $\flat 7$ B $\flat$ 5 G 3 E 1 C <hr/> C13( $\sharp 11$ )	13 F $\sharp 11$ D 9 B $\flat$ $\flat 7$ G $\flat$ 5 E $\flat$ 3 C 1 A $\flat$ <hr/> A $\flat$ 13( $\sharp 11$ )	13 E $\sharp 11$ C $\sharp$ $\flat 9$ A $\flat$ $\flat 7$ F 5 D 3 B 1 G <hr/> G13( $\sharp 11$ ) $\flat 9$	13 B $\sharp 11$ G $\sharp$ 9 E 7 C $\sharp$ 5 A 3 F $\sharp$ 1 D <hr/> D Maj13( $\sharp 11$ )
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Figure 19.8: Natural Thirteen Chords.

## Lowered Thirteenth

The chord includes the pitch a minor thirteenth (minor sixth) above the root of the chord when ( $\flat 13$ ) is part of the chord symbol. The symbol ( $\flat 13$ ) is the preferred indicator, but ( $-13$ ) is also used. This alteration usually occurs on dominant seventh type chords with altered ninth and raised eleventh. It also occurs on *minor eleventh* ( $\flat 5$ ) and *diminished eleventh* chords. The altered 9, ( $\sharp 11$ ), and ( $\flat 13$ ) on dominant seventh type chords should be indicated in the chord symbol.

$\flat 13$ A $\flat$ $\sharp 11$ F $\sharp$ $\flat 9$ D $\flat$ $\flat 7$ B $\flat$ 5 G 3 E 1 C <hr style="width: 50%; margin: 0 auto;"/> C7( $\sharp 11$ $\flat 13$ $\flat 9$ )	$\flat 13$ G $\flat$ $\sharp 11$ E $\flat 9$ D $\flat$ (C $\sharp$ ) $\flat 7$ A $\flat$ 5 F 3 D 1 B $\flat$ <hr style="width: 50%; margin: 0 auto;"/> B $\flat$ 7( $\sharp 11$ $\flat 13$ $\flat 9$ )	$\flat 13$ F 11 D 9 B $\flat 7$ G $\flat 5$ E $\flat$ $\flat 3$ C 1 A <hr style="width: 50%; margin: 0 auto;"/> A min11( $\flat 13$ $\flat 5$ )	$\flat 13$ A 11 G $\flat$ 9 E $\flat$ 6 B $\flat$ $\flat 5$ G $\flat 3$ E 1 C $\sharp$ <hr style="width: 50%; margin: 0 auto;"/> C $\sharp$ dim11( $\flat 13$ )
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Figure 19.9: Flat Thirteenth Chords.

## SPECIFIED BASS NOTE

A bass note which is not the root of the chord is often required in music. One way to notate this is to indicate the chord structure over the bass note.

chord structure  
 /  
 bass note

Gmin7  
 /  
 C

is:

F  
 D  
 B $\flat$   
G  
 C

B $\flat$  min(Maj7)  
 /  
 A

is:

A  
 F  
 D $\flat$   
B $\flat$   
 A

E $\flat$   
 /  
 B $\flat$

is:

B $\flat$   
 G  
E $\flat$   
 B $\flat$

Dmin7  
 /  
 C

is:

C  
 A  
 F  
D  
 C

*Figure 19.10: Specified Bass Note.*

