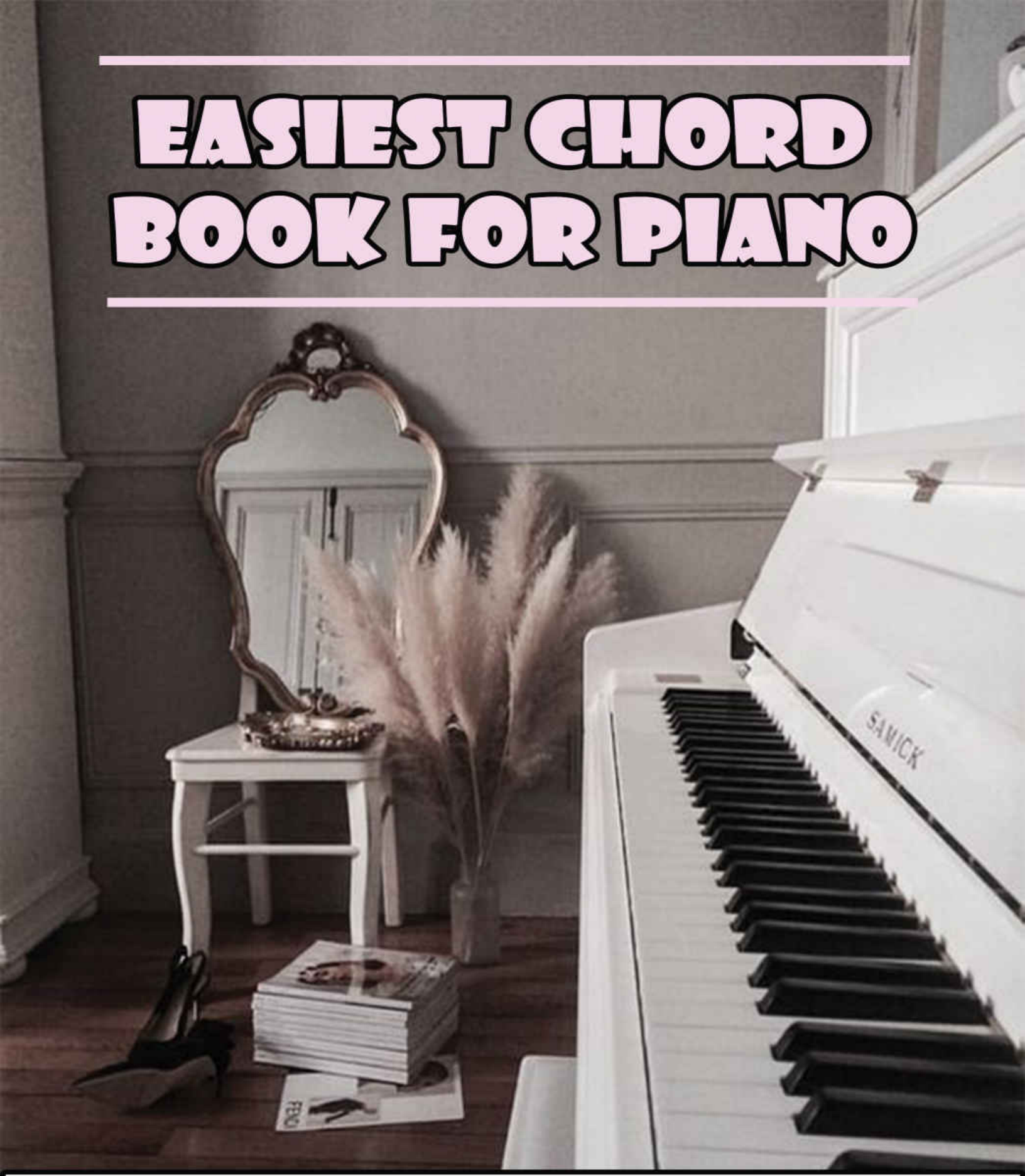
EASIEST CHORD BOOK FOR PIANO



A Beginner's Guide To Learning The Basics Of Music Theory

7.2 Key of C: CM9 & FM9

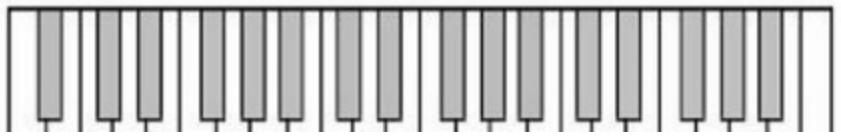
Let's apply the 9th to the chords in the key of C:

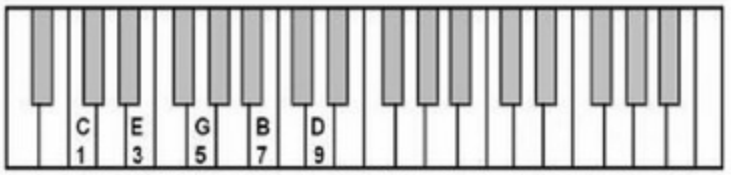
In Key of C:

1. 2 Major Chords
2. C & F or chord I & chord IV
3. CM9 & FM9 or IM9 & IV M9

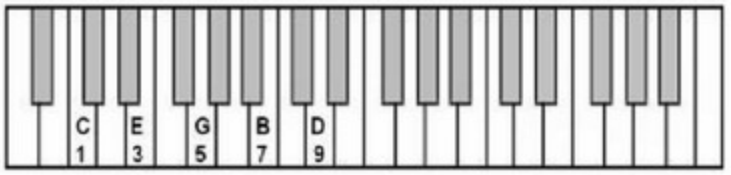
Major chords:
CM9 & FM9
IM9 & IVM9

CM9





FM9



Formula: 1 3 5 7 9

in the 2nd octave.

Playing these tones that are an octave above offer richer chord texture than exists in the conventional triads and 7th chords.

The presence of the 7, particularly the b7, introduce a dissonant sound.

Since 9, 11, and 13 are usually played as extensions of tone 7, they also inherit this dissonance which makes your music sound very interesting. You hear these sounds in contemporary music. Some of these dissonances are pleasant and interesting and do not need to be resolved. However, some sounds may be too harsh to your ears and they need to be resolved.

2.7 Many songs can be harmonized with 3 Major Chords

Most simple hymns can be harmonized using 3 major chords: I IV & V.

These 3 chords are sometimes known as primary chords as they are used more often than any other chords in a song.

In the key of C, the three major chords are:

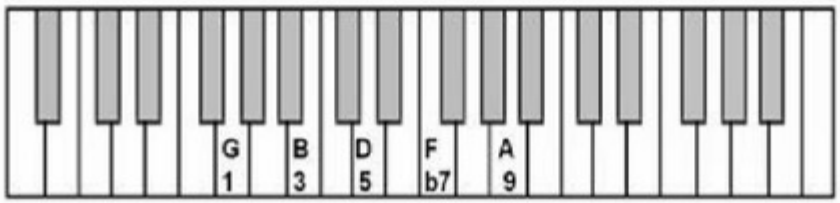
1. C (I)
2. F (IV)
3. G (V)

We use chords to harmonize the melody.
We use LH to play chords.
We use RH to play melody tones.

We use LH to play chords.
We use RH to play melody tones.

7.4 Dominant chord: V9 - G9

G9



G9 - G B D F A

Formula for G9 - 1 3 5 b7 9

will match with this tone.

-- Since D7 has the F# tone in the chord, a D7 is often a perfect match.

-- The most frequently used chord for harmonizing an accidental note is the II7.

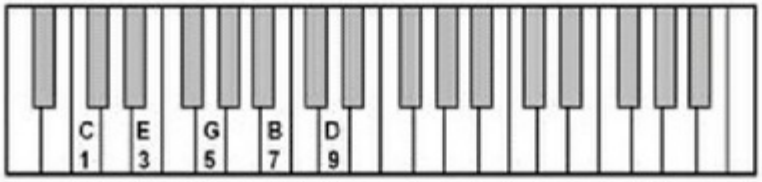
Table of Contents

7.9 Add 9 in Music

Sometimes in music, you see this chord: C (add 9)

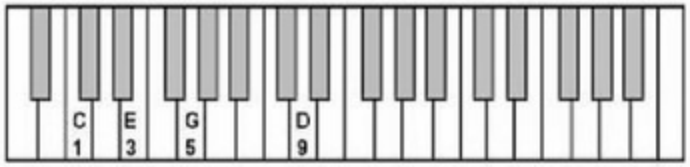
When a C chord has a bracket with an add 9 notation, it means that the 7th is not played in the chord.

CM9 has the presence of a 7th



C (add 9) does not have the 7th

C (add 9) does not have the 7th



Is it important to make a distinction between CM9 and C (add 9)?

For understanding music notation, it is helpful. But for actual playing on the piano, it is not that important.

You can play these two chords interchangeably.

But it is good for you to be aware of these different notations.

5.3 How to form the II7 Chords?

Secondary dominant chords are formed in the same way as the primary dominant 7.

To form II7, we use the formula: 1 3 5 b7

In the key of C, II7 is D7.

D	E	**F#**	G	**A**	B	**C**	D
1	2	**3**	4	**5**		**b7**	

Formula for II7	**1**	**3**	**5**	**b7**

Formula for II7	1	3	5	b7

3.2 Dominant 7 - b7 tone

V7	1	3	5	b7

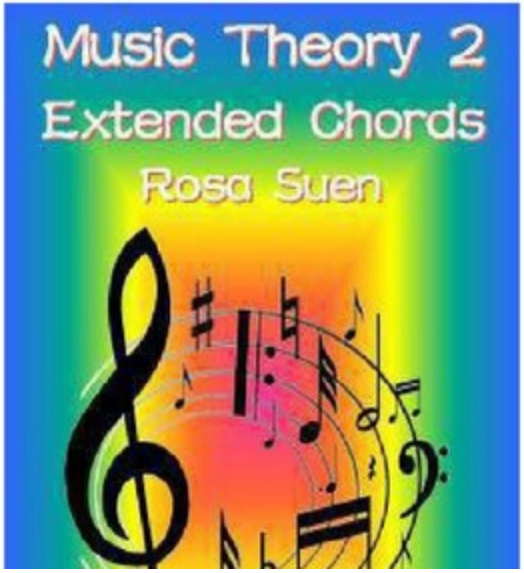
1. A 7th Chord is always a 4-tone chord.

2. When the 7th tone is added to form a dominant 7, the 7th tone is a flatted 7.

3. Always play the dominant chord as a 4-tone chord instead of a triad.

BOOK TWO

Music Theory:
Extended Color Chords
Chord Tones: 7, b7, 9, 10



By Rosa Suen

Learn Piano With Rosa

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3.7 V7 to I is a Perfect Cadence

A cadence is a sequence of 2 chords in the harmonic flow that brings music to a rest. Cadence comes from the Latin word "cadentia" meaning "a falling", to indicate closure. It tells the listeners that the musical phrase is coming to an end. It is similar to punctuation marks like full stops or exclamation marks that denote the end of a sentence.

A perfect cadence occurs when the V7 chord precedes the I.

This V7- I progression is commonly found at the end of a verse, a chorus, or a song.

	V7	**I**
C Key	**G7**	C
F Key	**C7**	F
Bb Key	**F7**	Bb

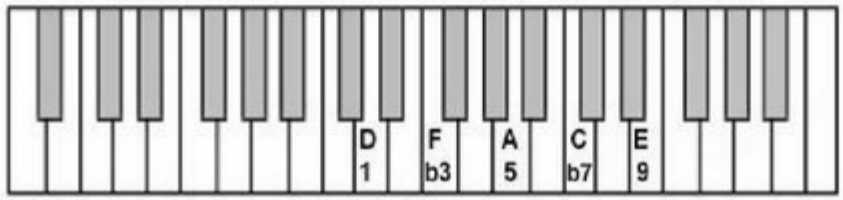
C Key	**G7**	C
F Key	**C7**	F
Bb Key	**F7**	Bb
Eb Key	**Bb7**	Eb
Ab Key	**Eb7**	Ab
Db Key	**Ab7**	Db
F#Key	**C#7**	F#
B Key	**F#7**	B
E Key	**B7**	E
A Key	**E7**	A
D Key	**A7**	D
G Key	**D7**	G

Train your ears to recognize the V7 - I progression in songs.

Know this: The V7 chord prepares for the I chord.

7.3 Minor chord: ii9 Dm9

Dm9



D F A C E

Formula: 1 b3 5 b7 9

8.3 F CHORD - 10th Open Harmony

F CHORD 1 3 5

F	G	**A**	Bb	**C**	D	E	F	G	A	Bb	C	D
1	2	**3**	4	**5**	6	7	8	9	10	11	12	13

F CHORD 1 5 10

F	G	A	Bb	**C**	D	E	F	G	**A**	Bb	C	D
1	2	3	4	**5**	6	7	8	9	**10**	11	12	13

-- F triad: F A C (1 3 5)
-- Move the 3rd tone to the 10th.
-- F chord open sound: F C A (1 5 10)

-- F chord open sound: F C A (1 5 10)

Don't let the thought of playing scales in different keys intimidate you.

In 1983, I spent about half a year playing all 12 scales over 2 octaves. I want you to know that once you have mastered all 12 major scales, you will have this skill for life. I have not practiced these scales in the last two decades, but I can play them anytime at will because they have been internalized in my system.

My piano skill was transformed when I understood the relationship between scales and chords and how they produce harmony through creating tension and release in a piece of music. Knowing the scales well is also important when it comes to improvisation. You will be able to incorporate runs and fills easily in songs.

For beginners, learn the C scale well.

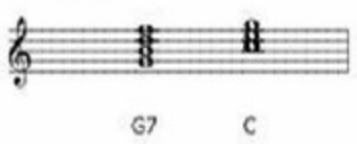
For intermediate and advanced players, pick a new scale to work on every month. By the end of the year, you would know the 12 major scales very well. This will certainly be a great help to you when you play songs in different keys.

For intermediate and advanced players, pick a new scale to work on every month. By the end of the year, you would know the 12 major scales very well. This will certainly be a great help to you when you play songs in different keys.

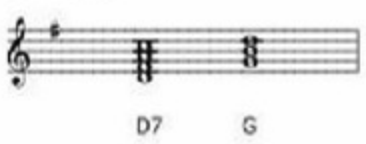
3.8 V7 to I Resolution

Go to the piano and play the following Chords:

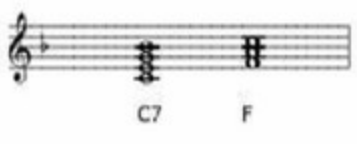
C V7-I



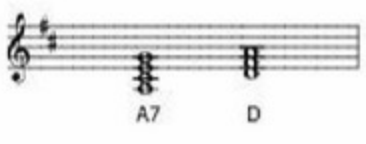
G V7-I



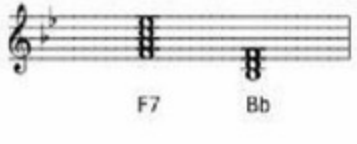
F V7-I



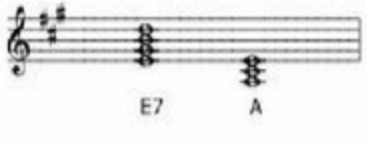
D V7-I



Bb V7-I

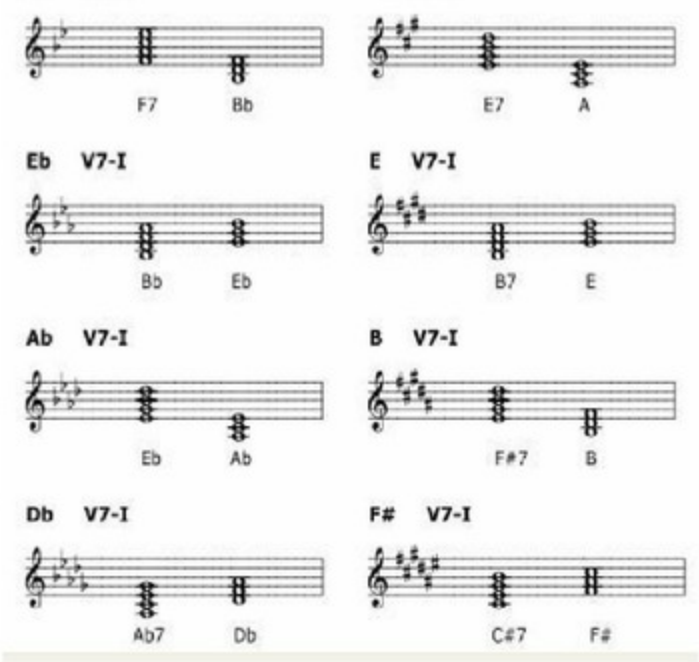


A V7-I



Eb V7-I

E V7-I



Listen to the tension that is created in the V7 chords.
It is a restless sounding chord.

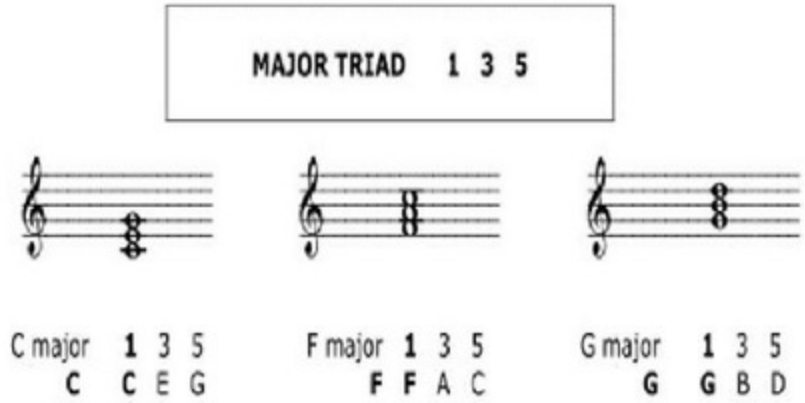
V7 wants to move to a restful place.

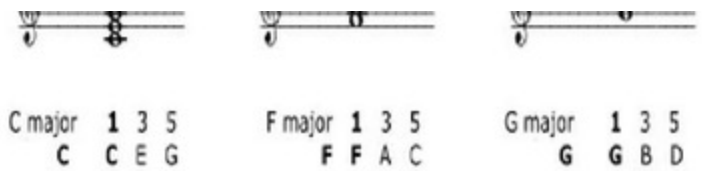
Listen carefully to how the V7 sound wants to resolve to the I chord so

2.2 Major and Minor Triads

There are major and minor triads.

1. A triad is formed by skipping every other tone.
2. The tones are numbered in odd numbers.
3. Tone 1 is called the **ROOT** note.
4. The difference between a major and a minor triad is in the 3rd tone.



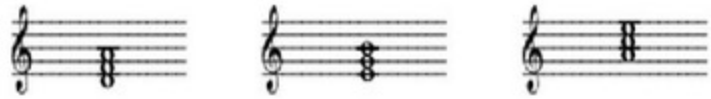


C major **1** 3 5
C **C** E G

F major **1** 3 5
F **F** A C

G major **1** 3 5
G **G** B D

MINOR TRIAD 1 b3 5



D minor **1** b3 5
Dm **D** F A

E minor **1** b3 5
Em **E** G B

A minor **1** b3 5
Am **A** C E

Other Resources

This book has laid out all the important elements of basic chord theory at the Beginner's Level.

If you want to understand more about the Circle of 5ths and get the advanced piano chords, you can come visit my Book Collection to find the book you need.

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The V7 chord creates such a strong pull towards the I chord that we are able to predict ahead of time how the next chord is supposed to sound in our minds.

This is what happens when I play by EAR.

Listen to the “tension” and “relaxation” of the sounds of chords.

6.2 Extended Chords: Color Tones 9, 11, 13

When we talk about chord extensions, we are basically referring to chords that use one or more of these tones: 9 11 13.

Notes	C	D	E	F	G	A	B
1st Octave	1	2	3	4	5	6	7
Upper extension	8	9	10	11	12	13	

-- the 9th tone is essentially the same as the 2nd tone.
-- the 11th tone is essentially the same as the 4th tone.
-- the 13th tone is essentially the same as the 6th tone.

It is good for you to be comfortable with this mapping, so that when you think of the 9th, 11th, & 13th, you do not need to count from 1 to 9, 1 to 11, 1 to 13. Instead, be aware which scale tones they correspond to and you will find them much faster.

You may then ask: why do we bother with the 9ths, 11ths, and the 13ths if they are the same tones as 2nds, 4ths, and 6ths?

think of the 9th, 11th, & 13th, you do not need to count from 1 to 9, 1 to 11, 1 to 13. Instead, be aware which scale tones they correspond to and you will find them much faster.

You may then ask: why do we bother with the 9ths, 11ths, and the 13ths if they are the same tones as 2nds, 4ths, and 6ths?

Color tones that do not belong to the 1st octave but belong in the 2nd octave are looked at differently.

While the 2, 4, 6 correspond to the 9, 11, 13 respectively, the 9, 11, 13 are considered extensions because they are usually played with the presence of the 7th tone.

Take a look at the following diagram.

C	D	E	F	G	A	**B**	C	D	E	F	G	A
1	2	3	4	5	6	**7**	8	9	10	11	12	13

Color Tones: 9, 11, and 13 are found in the 2nd octave.

Most of the time, when you play upper extension chords, these chords consist of the 7th color tone. Even if you do not play the 7th tone, the 7th tone is implied, so we can infer them to 9, 11, and 13 because they are played

The pattern of major scales is:	**W - W - H - W - W - W – H**
Formula:	**1 - 1 - ½ - 1 - 1 - 1 - ½**

Whole Steps:
C to D
D to E
G to A
A to B

These notes are 1 whole step apart.
A whole step interval is also called a whole tone.

Half Steps:
E to F
B to C

These notes are ½ step apart. They are next to each other.
A ½ step interval is also called a semitone.

Half Steps:
E to F
B to C

These notes are ½ step apart. They are next to each other.
A ½ step interval is also called a semitone.

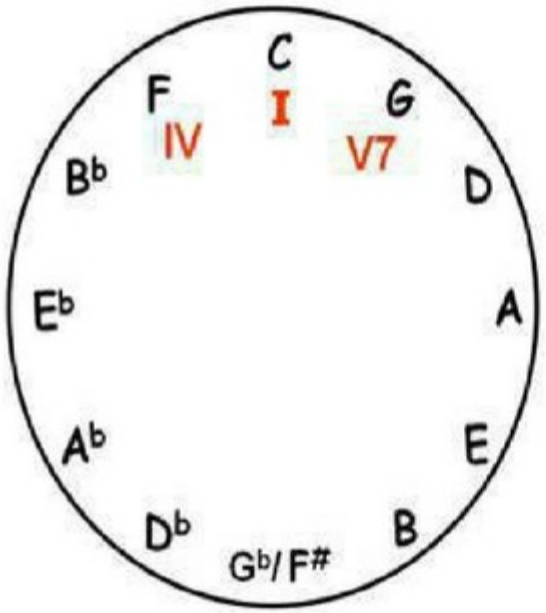
This major scale formula applies to all 12 keys.

Using this pattern of whole steps and half steps movement, you can easily find the correct notes for all 12 major scales.

is harmonically no different than 1 3 5 1, the basic triad.

For this reason, you do not see C8 or C10 or C12 in chord notations. It is up to the piano player to play the upper extension tones as they please.

Example 1: Key of C



For C as the home key:

For C as the home key:

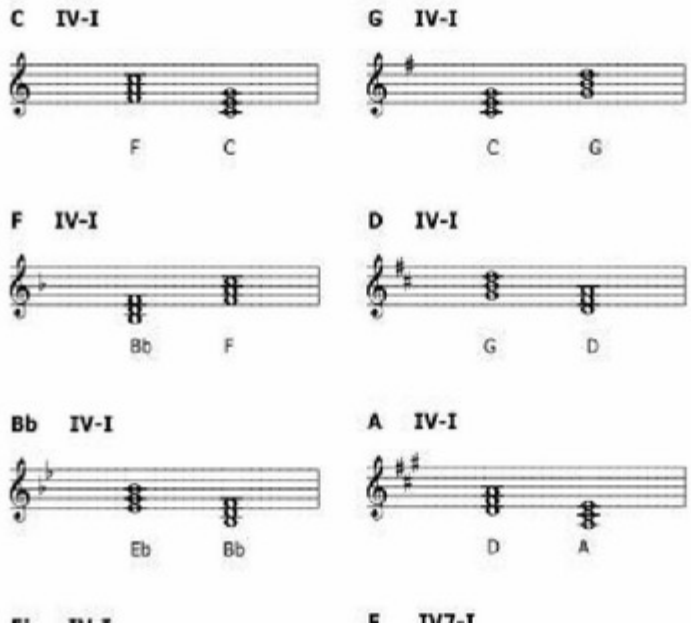
-- We rotate and set the C to the 12 o'clock position.
-- C is the I chord.
-- On the right side is G, the V7 chord.
-- On the left side is F, the IV chord.

G (add9) Ballad

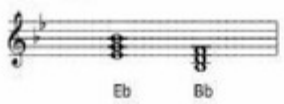
G	A	B	C	**D**	E	F#	G	**A**	**B**	C	D	E
1	2	3	4	**5**	6	7	8	**9**	**10**	11	12	13

4.4. IV to I - Amen Resolution

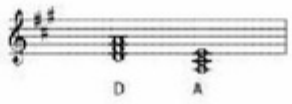
Listen to the Amen sound of IV resolving to I.



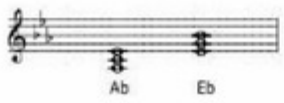
Bb IV-I



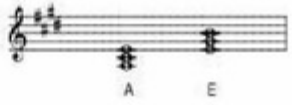
A IV-I



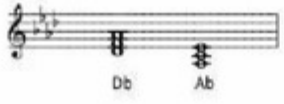
Eb IV-I



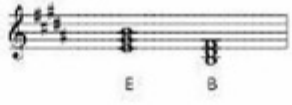
E IV7-I



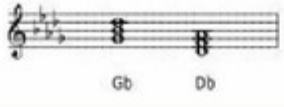
Ab IV-I



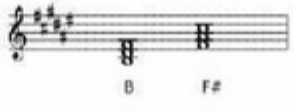
B IV-I



Db IV-I



F# IV-I



I	Tonic
ii	Supertonic
iii	Mediant
IV	Subdominant
V7	Dominant
vi	Submediant
vii^{o}	Leading Tone

3.4 Dominant 7 - b7

3.4 Dominant 7 - b7

V7	1	3	5	b7

1. A 7th Chord is always a 4-tone chord.

2. When the 7th tone is added to form a dominant 7, the 7th tone is a flatted 7.

3. Always play the dominant chord as a 4-tone chord instead of a triad.

6.1 Chapter 6: Upper Chord Extensions

What are upper chord extensions?

Within the octave, the 3 basic tones are 1 3 5, the tones of the triad. Tone 8 is essentially the same as tone 1.

1. The first octave stops at tone 8.

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

2. Upper chord extensions are chords that use tones beyond the first octave. The chord tone numbers continue from 8 to 13.

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

3. By stacking the 1st octave on top of the 2nd octave, you will see that the scale is repeated.

C	D	E	F	G	A	B
1	2	3	4	5	6	7
8	9	10	11	12	13	

You also see clearly which upper color tones correspond with tones 1 3 5.

- 1 is equivalent to 8
- 3 is equivalent to 10
- 5 is equivalent to 12

8, 10 & 12 are essentially the same tones as 1 3 5 and have similar harmonic qualities as these triad tones.

If we were to form the chord C8, it would consist of tones 1 3 5 8, which

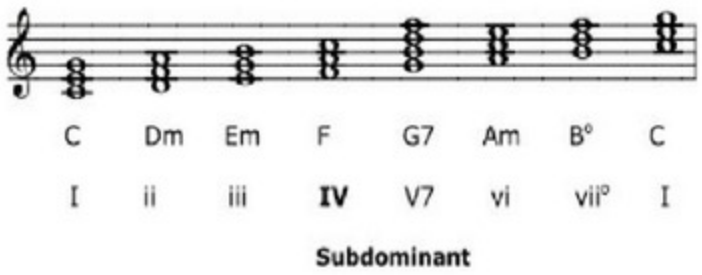
Table of Contents

4.1 Chapter 4: The Subdominant Chord - IV Chord

The Subdominant Chord - IV

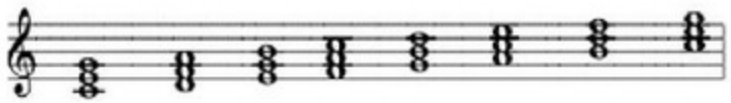
The chord that is based on the 4th tone of the scale is chord IV. This is called the subdominant chord.

In the key of C, the IV chord is F.



Subdominant

2.3 The 7 Diatonic Chords in the Key of C



CHORD	C	Dm	Em	F	G	Am	B°	C
	Major	**Minor**	**Minor**	**Major**	**Major**	**Minor**	**Diminished**	**Major**
ROMAN NUMERALS	I	ii	iii	IV	V	vi	vii°	I

The 7 Diatonic Chords are: C Dm Em F G Am Bdim

The name of the chord is called by its Root name.
- the C Chord has the Root C note, so it is called C Chord.
- the Dm Chord has the Root D note, so it is called Dm Chord
- the Em Chord has the Root E note, so it is called Em Chord.
- the F Chord has the Root F note, so it is called F Chord.

The name of the chord is called by its Root name.
- the C Chord has the Root C note, so it is called C Chord.
- the Dm Chord has the Root D note, so it is called Dm Chord
- the Em Chord has the Root E note, so it is called Em Chord.
- the F Chord has the Root F note, so it is called F Chord.
- the G Chord has the Root G note, so it is called G Chord.
- the Am Chord has the Root A note, so it is called Am Chord.
- the B dim Chord ahs the Root B note, so it is called B dim Chord.

The 7 Diatonic Chords in Roman Numerals:

1. 3 major chords: I IV V
2. 3 minor chords ii iii vi
3. 1 diminished chord vii dim.

Roman numerals indicate the types of chords used.

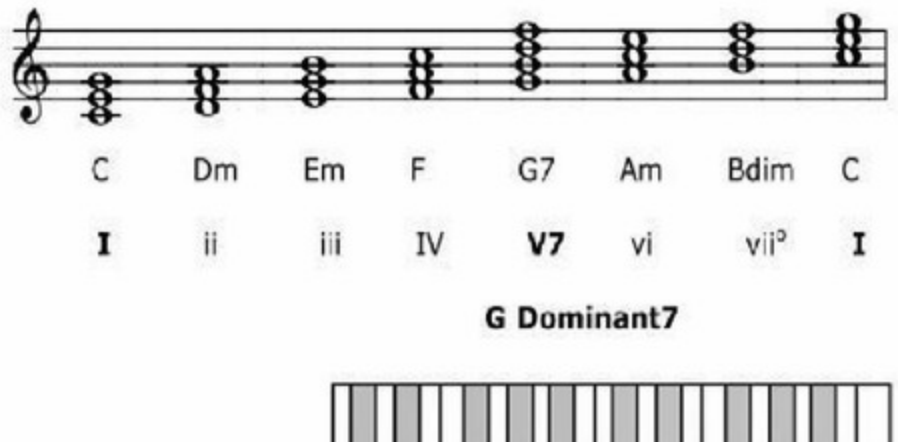
Roman numerals enable us to understand chord progression independently of the key.

3.3 The V7 CHORD in Key of C

Dominant Chord - V7 - The 7th Tone added to Chord V.

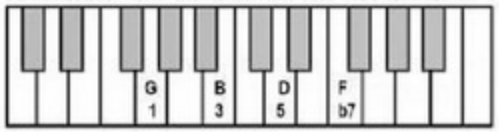
The chord that is built on the 5th degree of the scale is called the dominant 7 chord. Sometimes this chord can be called V Seven.

For example: The key of C:



I II III IV V7 VI VII I

G Dominant7



Each diatonic chord in the above diagram has a technical name. The names tell us what their specific functions are.

Em chord starts on **E,** scale tone **3**

C	D	**E**	F	**G**	A	**B**	C	D	E
		1	2	**b3**	4	**5**			
		R		**b3**		**5**			

starting note: scale tone 3 → Chord **iii**
chord formed: **E** (F) G (A) B
Root note: **E** → Chord **Em**

- E minor triad
- Minor chord tones are **1 b3 5** or **R b3 5**
- This chord is represented by the Roman numeral **iii**
- The *lower case* "iii" indicates this is a *minor chord*

F chord starts on **F,** scale tone **4**

F chord starts on **F,** scale tone **4**

C	D	E	**F**	G	**A**	B	**C**	D	E	F
			1	2	**3**	4	**5**			
			R		**3**		**5**			

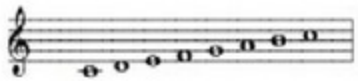
starting note: scale tone 4 → Chord **IV**
chord formed: **F** (G) A (Bb) C
Root note: **F** → Chord **F**

- F major triad
- Major chord tones are **1 3 5** or **R 3 5**
- This chord is represented by the Roman numeral **IV**
- The *upper case* "IV" indicates this is a *major chord*

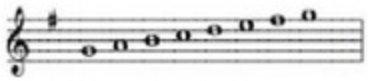
1.3 Sounds of the Major Scale of 12 Keys

Go to the piano and play the major scale of different keys and listen to the sounds.

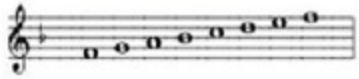
C Major



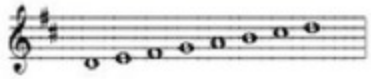
G Major



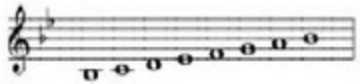
F Major



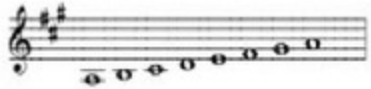
D Major



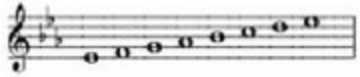
Bb Major



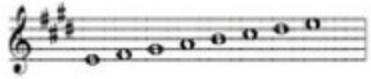
A Major

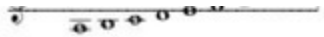


Eb Major

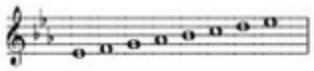


E Major

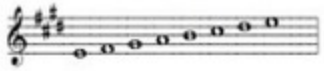




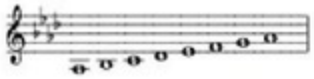
Eb Major



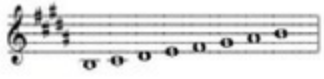
E Major



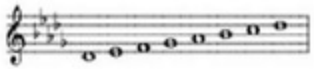
Ab Major



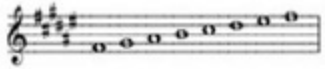
B Major



Db Major



F# Major



that when you hear it in the music, you can easily identify that sound.

G chord starts on **G,** scale tone **5**

C	D	E	F	**G**	A	**B**	C	**D**	E	F	G
				1	2	**3**	4	**5**			
				R		**3**		**5**			

starting note: scale tone 5 → Chord **V**
chord formed: **G** (A) B (c) D
Root note: **G** → Chord **G**

- G major triad
- Major chord tones are **1 3 5** or **R 3 5**
- This chord is represented by the Roman numeral **V**
- The *upper case* "V" indicates this is a *major chord*

Am chord starts on **A,** scale tone **6**

Am chord starts on **A,** scale tone **6**

C	D	E	F	G	**A**	B	**C**	D	**E**	F	G	A
					1	2	**b3**	4	**5**			
					R		**b3**		**5**			

starting note: scale tone 3 → Chord **vi**
chord formed: **A**$_{(B)}$ C $_{(D)}$ E
Root note: **A** → Chord **Am**

- A minor triad
- Minor chord tones are **1 b3 5** or **R b3 5**
- This chord is represented by the Roman numeral **vi**
- The *lower case* "vi" indicates this is a *minor chord*

5.4 When do we use II7 instead of ii7?

If you want to get a brighter triumphant sound, use II7 instead of ii7.

A minor chord has a sad mellow sound.

If you want your sound to be brighter and you want to give it a kick to get the song going, II7 always sounds victorious.

Here is a Piano Tip 1: When Melody tone is F

When melody tone is F, do not use secondary dominant D7.

Why?

D7 is: D F# A C.

An F melody note will clash seriously with the F# tone.

If the melody tone is F, then the Dm7 will fit in perfectly.

D7 is: D F# A C.

An F melody note will clash seriously with the F# tone.

If the melody tone is F, then the Dm7 will fit in perfectly.

For melody tones other than F, D7 should sound fine.

When the D7 is played in the key of C, the sound will present a surprise tone to the listeners. Usually our ears pick up scalar tones, and since Dm is in the diatonic chord of C, we would expect a Dm sound. So when listeners hear a D7 sound, it is unexpected, so it creates a sense of surprise.

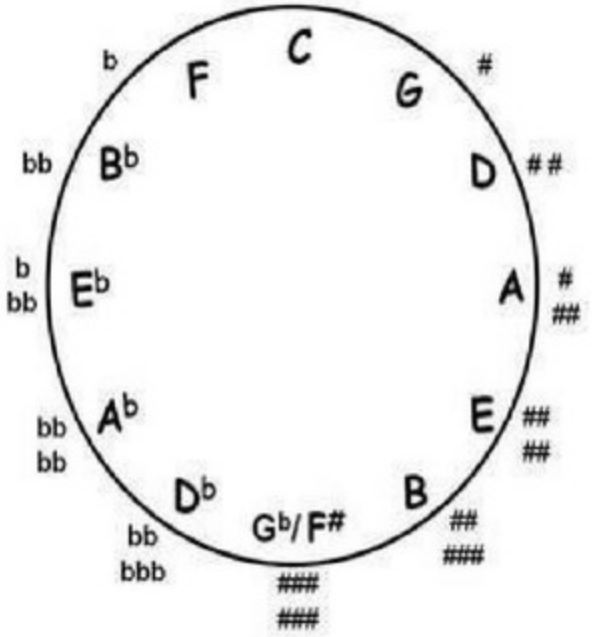
When D7 is played, the F# in the chord harmonically behaves as scale tone 7 of the G scale. Scale tone 7 is a leading tone and wants to resolve to its tonic, which is G. Thus the D7 chord, with the F# chord tone, leads our ears to want to hear the G chord.

Here is Piano Tip 2: When the song has an accidental F# note

Sometimes in a song, there may be an accidental F# note. The F# is not a note in the C scale. When a scale tone is altered by a half step, this non-scalar tone is called an accidental note. The sharp added to the scale tone F creates an accidental note in the key of C. When an accidental note occurs in the song, we use the Circle of 5th to find the secondary dominants chords that

5.3 12 Key Signatures

THE CIRCLE OF 5THS REVEALS KEY SIGNATURES



You can use the Circle of 5ths to determine key signatures.

Each note denotes the **tonic** of a new key.

a. The key of C has no sharps, no flats.

b. As you move clockwise, each new key signature has an additional sharp.

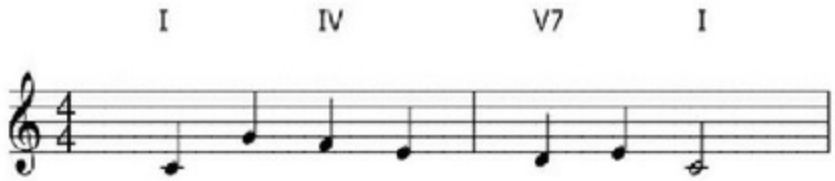
-- G major has 1 sharp.
-- D major has 2 sharps.
-- A major has 3 sharps.
-- E major has 4 sharps.
-- B major has 5 sharps.
-- F# major has 6 sharps.

c. As you move counter-clockwise, each new key signature has an additional flat.

3.6 V7 wants to resolve to I

Play the following notes on the piano and pay attention to how restful Chord I sounds.

Chord I takes the music home, to a final rest.



Whenever you play a V chord, always make it a V7 four-tone chord.

Chord I is very important.

Songs usually begin with chord I and end with chord I.

Whenever you play a V chord, always make it a V7 four-tone chord.

Chord I is very important.

Songs usually begin with chord I and end with chord I.

Chapter 1 : Color Chord Tone: 7th tone

In Music Theory 2, we move on to the chords that are 4-tone chords and 5-tone chords. After we learn the basic triad chords with 3 tones in Music Theory 1, we can build 4 tone chords and extended chords on them to create beautiful sounds with added color tones. This book is for music students in the intermediate to advanced level.

1.1 Color Chords are Built on Basic Chords

To learn color chords, we need to have a good foundation of understanding basic chords.

Quick Review: In Music Theory 1, we studied Basic Chords.
Basic Chords are 3-tone Chords:

Here, I will provide 2 summary charts for you so that you can remember the basic chord tones of 12 Major Triads (1 3 5) and 12 minor triads (1 b3 5)

MAJOR TRIAD: 1 3 5 TONES OF THE CHORDS

Here, I will provide 2 summary charts for you so that you can remember the basic chord tones of 12 Major Triads (1 3 5) and 12 minor triads (1 b3 5)

MAJOR TRIAD: 1 3 5 TONES OF THE CHORDS

4.3 Minor Chord Substitution Rules

Chord substitution is the art of changing or adding chords to a progression to create a more colorful and interesting harmony. Chord progressions that look complex are not complicated at all as they are developed from the basic chords I IV V7.

Minor chords usually function as substitutions of the basic chords.

Here are the substitution rules for ii7

1. The ii7 chord can substitute for the V chord when the chord progression is V V7 I.

V V7 I can become **ii7** V7 I

2. The ii7 chord can substitute for **part of the V7** chord when the progression is V7 I.

V7 I -- **ii7** V7 I

2. The ii7 chord can substitute for part of the V7 chord when the progression is V7 I.

V7 I -- ii7 V7 I

By changing the harmony to "ii7 V7 I", you create a dramatic difference in the melodic phrase.

The phrase has a more mellow yet forward moving sound.

Substituting one chord with two chords creates a feeling of movement in music.

5.5 II7 V7 I in all 12 Keys

This progression II7 V7 I is very popular in music.

I will include a chart of II7 V7 I in all 12 keys for your reference.

The following table shows II7 V7 I in all 12 keys.

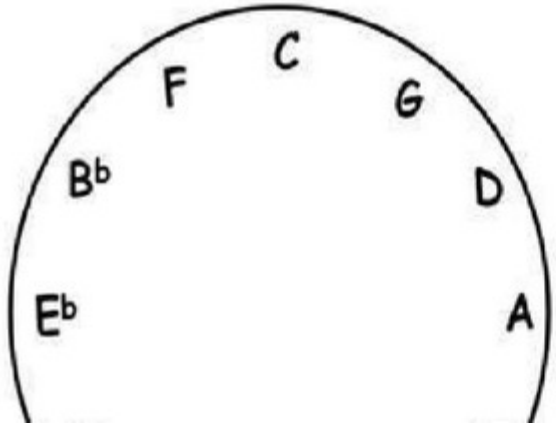
	II7	V7	I
C Key	D7	G7	C
F Key	G7	C7	F
Bb Key	C7	F7	Bb
Eb Key	F7	Bb7	Eb
Ab Key	Bb7	Eb7	Ab
Db Key	Eb7	Ab7	Db
F#Key	G#7	C#7	F#
B Key	C#7	F#7	B

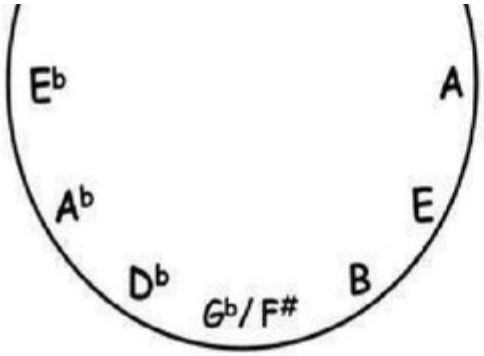
Ab Key	Bb7	Eb7	Ab
Db Key	Eb7	Ab7	Db
F#Key	G#7	C#7	F#
B Key	C#7	F#7	B
E Key	F#7	B7	E
A Key	B7	E7	A
D Key	E7	A7	D
G Key	A7	D7	G

5. 2 The Diagram of the Circle of 5ths

I will simplify the diagram of the Circle of 5ths so that you can understand the basics of the Circle of 5ths so that you can use it effectively at the piano.

For Beginners, you need to understand the Major Scales of the Circle of 5ths. In the advanced course, you will learn about the minor scales and the minor chords.





First, we need to understand the diagram of the Circle of 5ths and how to read this Circle of 5ths.

The Circle has 12 points like the face of a clock.
The 12 unique tones are placed on the 12 respective points.

We can take note of the following points regarding the Circle of 5ths.

1. Gb/F# at the 6 o'clock position is enharmonic. They have different names but they represent the same sound.

2. The 12 letters can represent various elements:

-- the 12 unique notes of an octave.

3.4 Summary Chart of 12 Dominant 7 Chords of all 12 Keys

DOMINANT 7TH CHORDS: 1 b3 5 b7 TONES OF THE CHORDS

	1	3	5	b7
C7	C	E	G	Bb
F7	F	A	C	Eb
Bb7	Bb	D	F	Ab
Eb7	Eb	G	Bb	Db
Ab7	Ab	C	Eb	Gb
Db7	Db	F	Ab	Cb
Gb7	Gb	Bb	Db	Fb

Ab7	Ab	C	Eb	Gb
Db7	Db	F	Ab	Cb
Gb7	Gb	Bb	Db	Fb
B7	B	D#	F#	A
E7	E	G#	B	D
A7	A	C#	E	G
D7	D	F#	A	C
G7	G	B	D	F

3.1 Chapter 3: Dominant Chord V7

1. To add interest to harmony, we add color tones to the triad chords.

2. Color tones give extra depth and dimension to music.

3. Some color tones that are available are: 2nd, 4th, 6th, 7th, 9th, 11th and 13th.

4. So far, we've looked at triads, chords with 3 tones.

5. The next step is to add the 7th tone on top of a triad.

6. This becomes a 4-tone chord.

7. Adding an extra tone to the triad gives richness to the sound of the chord.

chord.

4.5 Chord Progression ii7 V7 I

In music scores, you often see Dm7 followed by G7. In musical terms, this progression is known as the ii7 V7 chord progression.

This progression occurs repeatedly in songs and is sometimes referred to as the powerful 2 5 1.

In harmonic progression, the ii7 almost always appear before the V7. This is how you get this powerful progression of 2 5 1 because it sounds smooth and good as music returns to the tonic. You can also see this logical order in chord progression in the Circle of 5ths.

For this reason, you do not usually use a ii before a IV or before a ii before Chord I because these are weak progressions.
before G7.

People love to hear this 2 5 1 progression, particularly at the end of a phrase or at the end of a song. It gives the musical phrase a soothing resolved sound. Put in this substitution whenever you can.

People love to hear this 2 5 1 progression, particularly at the end of a phrase or at the end of a song. It gives the musical phrase a soothing resolved sound. Put in this substitution whenever you can.

7.10 Ballad 9 style

Ballad style uses the 9th tone extensively. To play the Ballad 9, we use the basic triad tones, 1 3 5 and the 9th color tone extension. To make the sound more open, we raise the 3rd tone higher to the 10th color tone.

LEFT HAND BALLAD 9	**1**	**5**	**9**	**10**

CM (add9) Ballad

C	D	E	F	**G**	A	B	C	**D**	**E**	F	G	A
1	2	3	4	**5**	6	7	8	**9**	**10**	11	12	13

FM9 Ballad

C	D	E	F	**G**	A	B	C	**D**	**E**	F	G	A
1	2	3	4	**5**	6	7	8	**9**	**10**	11	12	13

FM9 Ballad

F	G	A	Bb	**C**	D	E	F	**G**	**A**	B	C	D
1	2	3	4	**5**	6	7	8	**9**	**10**	11	12	13

DM (add9) Ballad

D	E	F#	G	**A**	B	C#	D	**E**	**F#**	G	A	B
1	2	3	4	**5**	6	7	8	**9**	**10**	11	12	13

Dm (add9) Ballad

D	E	F	G	**A**	B	C	D	**E**	**F**	G	A	B
1	2	b3	4	**5**	6	B7	8	**9**	**10**	11	12	13

5.2 Secondary Dominants - V7 of V7

Secondary dominants do not belong to the key that you play in. They are not one of the 7 diatonic chords of the key.

1. The first secondary dominant that appears in a song is the II7 chord.

2. II7 is V7 of V7. Sometimes it is known as the V/V, commonly called five-of-five.

3. A V7 of a V7 makes the song even more dynamic as V7 of V7 wants to resolve quickly to V7 and then to resolve quickly to chord I. This creates a dramatic effect in the progression.

4. In the key of C, D7 is the V7 of G7.

5. In the Circle of 5th, D7 is the secondary dominant chord in the key of C. The progression is played as D7 G7 C or II7 V7 I.

Putting these secondary dominant chords into your playing can truly spice up your music with more variety.

5. In the Circle of 5th, D7 is the secondary dominant chord in the key of C. The progression is played as D7 G7 C or II7 V7 I.

Putting these secondary dominant chords into your playing can truly spice up your music with more variety.

Walter Piston was the first person to introduce the concept of secondary dominants.

Before this time, the secondary dominants were regarded as modulations. The problem with relating this to modulation is that the home key does not really change. The harmony seems to modulate to another key but it quickly returns back to the primary key. So to make things simpler for music students to understand, the idea of secondary dominants is introduced. In this way, you still think in the same key and you look at these chords as adding color to your playing.

8.4 G CHORD - 10th Open Harmony

G CHORD 1 3 5

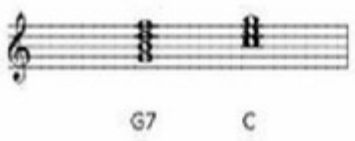
G	A	**B**	C	**D**	E	**F**	G	A	B	C	D	E
1	2	**3**	4	**5**	6	**b7**	8	9	10	11	12	13

G CHORD 1 5 10

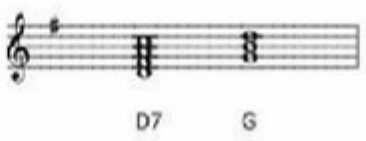
G	A	B	C	**D**	E	**F**	G	A	**B**	C	D	E
1	2	3	4	**5**	6	**b7**	8	9	**10**	11	12	13

-- G triad: G B D (1 3 5)
-- Move the 3rd tone to the 10th.
-- G chord open sound: G D B (1 5 10)

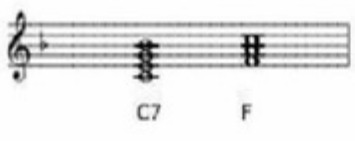
C V7-I



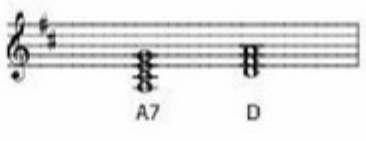
G V7-I



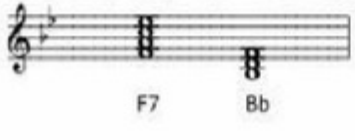
F V7-I



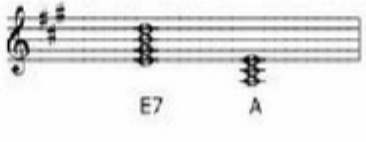
D V7-I



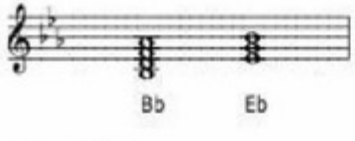
Bb V7-I



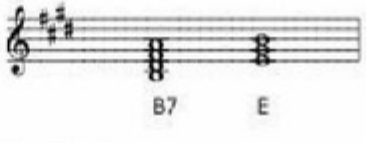
A V7-I

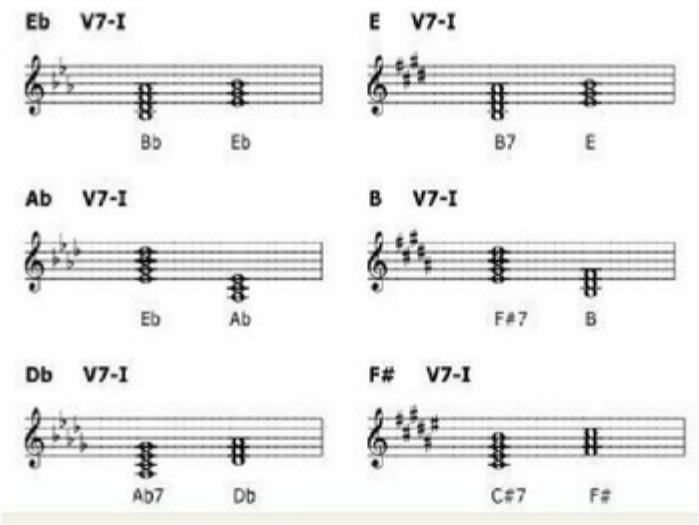


Eb V7-I



E V7-I




Eb V7-I
Bb Eb
E V7-I
B7 E
Ab V7-I
Eb Ab
B V7-I
F#7 B
Db V7-I
Ab7 Db
F# V7-I
C#7 F#

4.2 IV to I is the Plagal Cadence

This IV - I chord progression is called the plagal cadence. This harmonic structure originated with medieval church music, namely vocal music, therefore this is sometimes referred to as the Amen cadence.

The IV - I progression does not have as strong a concluding power as the V - I perfect cadence. IV - I produces a soft prayerful ending, like the "Amen" frequently found at the end of a hymn, thus this is often known as the Amen chord.

The absence of the leading tone in the subdominant chord makes the plagal cadence weaker than the dominant 7 chord moving to the tonic chord. Since both the I and IV chords consist of the tonic note of the scale, the harmonic tension of the IV is less intense than the V.

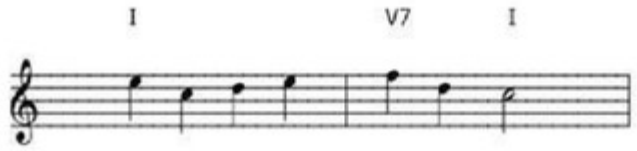
Play the following 2 examples.

Distinguish between the sounds of V7 to I and IV to I.

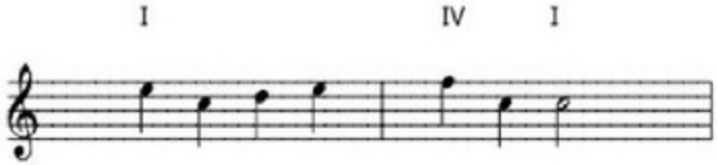
Play the following 2 examples.

Distinguish between the sounds of V7 to I and IV to I.

Example 1: Perfect Cadence V7 to I



Example 2: Plagal Cadence IV to I



Familiarize yourself with hearing the IV - I progression.

Singing "amen" is the best way to hear a plagal cadence in your head.

4.3 The plagal cadence IV to I in all 12 keys

	IV	I
C Key	**F**	C
F Key	**Bb**	F
Bb Key	**Eb**	Bb
Eb Key	**Ab**	Eb
Ab Key	**Db**	Ab
Db Key	**Gb**	Db
F#Key	**B**	F#
B Key	**E**	B
E Key	**A**	E
A Key	**D**	A

F#Key	B	F#
B Key	E	B
E Key	A	E
A Key	D	A
D Key	G	D
G Key	C	G

Plagal cadence is usually used within a song to end a phrase instead of at the end of a song since it does not have that decisive ending sound.

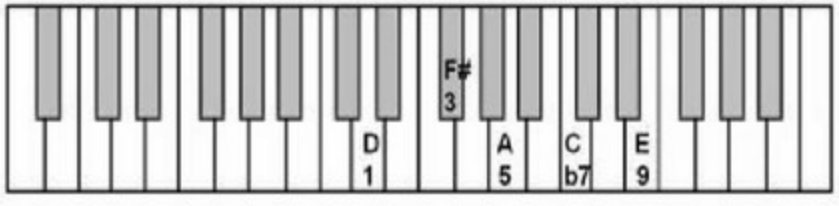
The IV - I chord is also used extensively at the starting point of a chorus in many hymns. After the end of the verse, the chorus often begins with the IV chord to set a contrasting mood from the I - IV progression.

We seldom hear a I to IV to I progression throughout a whole song. I can think of only one song that moves between I and IV: Lord, I want to be a Christian in my heart.

A song with just the I - IV - I progression can have a meditative, longing and yearning mood.

7.5 Secondary dominant chord: II9 D9

D9



D9 = D F# A C E

Formula for D9 = 1 3 5 b7 9

3.5 Dominant V7 and Tonic I

For this lesson, we will concentrate on the function of the 2 chords: Dominant V7 & Tonic I.

Dominant and tonic chords form the basic backbone of what we call tonal music.

The dominant chord V7 is a powerful chord:

1. The 7th tone creates powerful tension in the music.
2. The b7 of V7 chord creates a sound of unrest and gives the chord an unstable sound, thus creating a strong movement in the chord.
3. V7 wants to go somewhere. Where?
4. V7 has a strong tendency to progress to chord I.

The tonic chord I is a chord of rest:

1. Chord I sounds restful, relaxed and calm.
2. Chord I is also known as the home chord.

The tonic chord I is a chord of rest:

1. Chord I sounds restful, relaxed and calm.
2. Chord I is also known as the home chord.

1.1 Chapter 1 Major Scales

The most important scale is the major scale:
do re mi fa sol la ti

A major scale has 7 tones:
1 2 3 4 5 6 7.

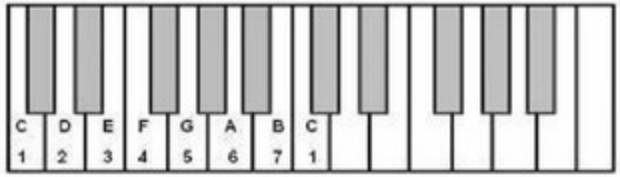
The 1st tone is repeated to make the sound of the scale complete.

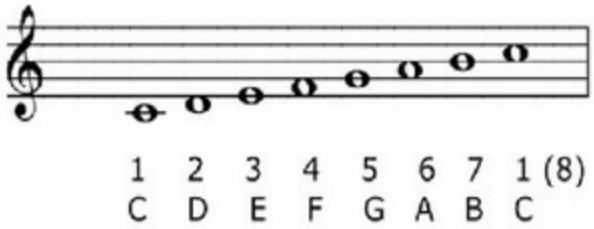
The 1st and the 8th tone are both named “do”.

They are an octave apart.
“Oct” is a Latin root which means “8”.

THE C MAJOR SCALE

THE C MAJOR SCALE





Each tone of the scale is represented by an Arabic number.

Numbers 1 to 7 correspond to the tones in the scale.

MAJOR SCALES move in whole steps (**W**) and half steps (**H**).

2.8 Summary Chart of Diatonic Chords of all 12 Keys

The I IV V of all 12 keys are bolded.

	Major	minor	minor	Major	Major	Minor	Dimi-nished	Major
	I	**ii**	**iii**	**IV**	**V**	**vi**	**vii°**	**I**
C Key	**C**	Dm	Em	**F**	**G**	Am	Bdim	C
F Key	**F**	Gm	Am	**Bb**	**C**	Dm	Edim	F
Bb Key	**Bb**	Cm	Dm	**Eb**	**F**	Gm	Adim	Bb
Eb Key	**Eb**	Fm	Gm	**Ab**	**Bb**	Cm	Ddim	Eb
Ab Key	**Ab**	Bbm	Cm	**Db**	**Eb**	Fm	Gdim	Ab
Db Key	**Db**	Ebm	Fm	**Gb**	**Ab**	Bbm	Cdim	Db
F# Key	**F#**	G#m	A#m	**B**	**C#**	D#m	E#dim	F#
B Key	**B**	C#m	D#m	**E**	**F#**	G#m	A#dim	B
E Key	**E**	F#m	G#m	**A**	**B**	C#m	D#dim	E
A Key	**A**	Bm	C#m	**D**	**E**	F#m	G#dim	A

F# Key	**F#**	G#m	A#m	**B**	**C#**	D#m	E#dim	F#
B Key	**B**	C#m	D#m	**E**	**F#**	G#m	A#dim	B
E Key	**E**	F#m	G#m	**A**	**B**	C#m	D#dim	E
A Key	**A**	Bm	C#m	**D**	**E**	F#m	G#dim	A
D Key	**D**	Em	F#m	**G**	**A**	Bm	C#dim	D
G Key	**G**	Am	Bm	**C**	**D**	Em	F#dim	G

8.2 C CHORD - 10th Open Harmony

Instead of playing the normal triad chord I (1 3 5) which is C E G in the key of C, we are going to move the E to an upper octave, which takes us to the 10th color tone.

C CHORD 1 3 5

C	D	**E**	F	**G**	A	B	C	D	E	F	G	A
1	2	**3**	4	**5**	6	7	8	9	10	11	12	13

C CHORD 1 5 10

C	D	**E**	F	**G**	A	B	C	D	**E**	F	G	A
1	2	**3**	4	**5**	6	7	8	9	**10**	11	12	13

- C triad: C E G (1 3 5)
- Move the 3rd tone to the 10th.
- C chord open sound: C G E (1 5 10)

- C triad: C E G (1 3 5)
- Move the 3rd tone to the 10th.
- C chord open sound: C G E (1 5 10)

When the E in the 3rd is moved to E in the 10th, there is an open sound. The intervals are not close together as in a triad. Listen to how beautiful the 10th sounds. The 3 in the 1 3 5 of the triad stands out distinctly now as the 10th.

Professional musicians use the 10th a lot because it has a distinct contemporary sounds found in many modern compositions.

6.4 Extended Chords are built from scale tones

The following tables and diagrams show you how the triad, 7th, 9th, 11th, 13th are built from the scale tones.

Scale tones of C

C D E F G A B C D E F G A

Chord tones of C (every other scale tone)

C E G B D F A

C	C E G
C M7	C E G B
C M9	C E G B D
C M11	C E G B D F
C M13	C E G B D F A

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

C M13 C E G B D F A

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

-- the 12 keys.

-- the root notes of chords.

-- the 12 tones are not positioned in chromatic half steps which is what we would expect. Instead, each tone is a perfect 5th interval apart.

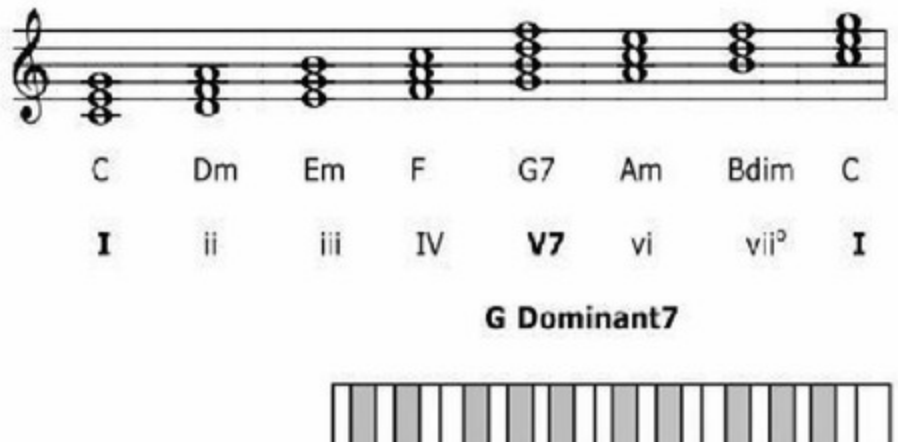
G is the 5th scale tone of the key of C.
D is the 5th scale tone of the key of G.
A is the 5th scale tone of the key of D.
E is the 5th scale tone of the key of A.
B is the 5th scale tone of the key of E.

3.1 Chapter 3 Dominant 7th Chords - Color Tone b7

Dominant Chord - V7 - The 7th Tone added to Chord V.

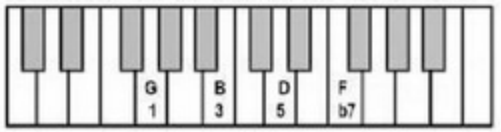
The chord that is built on the 5th degree of the scale is called the dominant 7 chord. Dominant 7 is a 4-tone Chord.

For example: The key of C:



I II III IV V7 VI VII I

G Dominant7



G Triad: 3 tones

G B D (1 3 5)

G7 Chord: 4 tones

G B D F (1 3 5 b7)

3.5 Chord Resolution V7 to I in all 12 Keys

	V7	I
Key of C	G7	C
F	C7	F
Bb	F7	Bb
Eb	Bb7	Eb
Ab	Eb7	Ab
Db	Ab7	Db
Gb	Db7	Gb
B	F#7	B

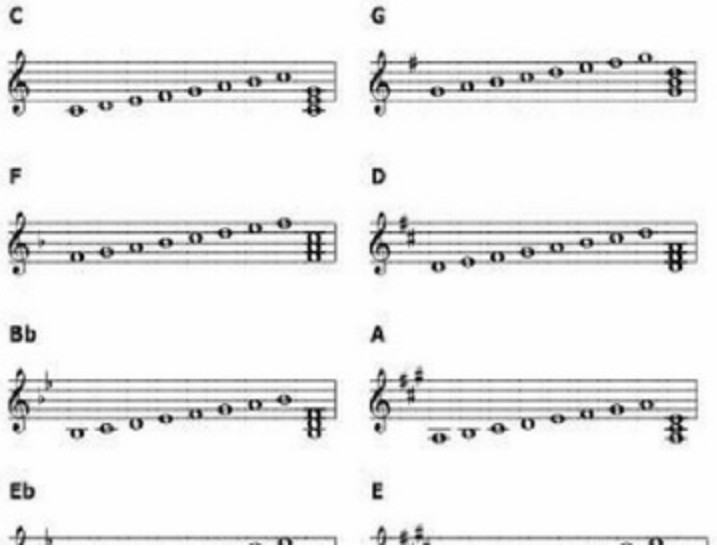
Db	Ab7	Db
Gb	Db7	Gb
B	F#7	B
E	B7	E
A	E7	A
D	A7	D
G	D7	G

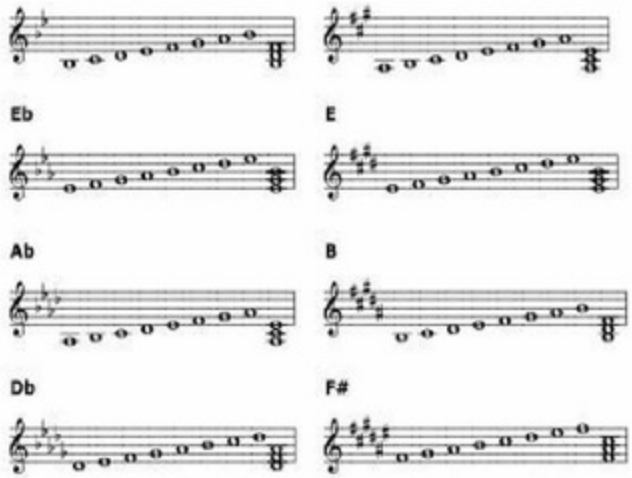
4 types of 7th chords are formed in a diatonic scale:

1. Major 7 (CM7, FM7)
2. Minor 7 (Dm7, Em7, Am7)
3. Dominant 7 (G7)
4. Diminished 7 (Bdim7)

2.9 The Sound of Major Triads

Play the scale of each key.
End the scale with the triad chord.
Familiarize yourself to the sounds of major triads.
A major triad has a happy and cheerful sound.




Eb
E
Ab
B
Db
F#

8.5 G7 CHORD - 10th Open Harmony

G7 CHORD 1 3 5 b7

G	A	**B**	C	**D**	E	**F**	G	A	B	C	D	E
1	2	**3**	4	**5**	6	**b7**	8	9	10	11	12	13

G CHORD 1 5 b7 10

G	A	B	C	**D**	E	**F**	G	A	**B**	C	D	E
1	2	3	4	**5**	6	**b7**	8	9	**10**	11	12	13

- G7: G B D F (1 3 5 b7)
-- Move the 3rd tone to the 10th.
-- G7 open sound: G D F B (1 5 b7 10)

C major scale	C	D	E	F	G	A	B	C	D	E	F	G	A
Scale tones	1	2	3	4	5	6	7	1	2	3	4	5	6
Chord tones	1	2	3	4	5	6	7	8	9	10	11	12	13

C major scale	C	D	E	F	G	A	B	C	D	E	F	G	A
Scale tones	1	2	3	4	5	6	7	1	2	3	4	5	6
Chord tones	1	2	3	4	5	6	7	8	9	10	11	12	13

2.1 Chapter 2 Major 7th Chords - Color Tone 7

When the 7th tone is added to C and F major triads, they become major 7 chords.

There are only 2 major 7 chords in the key of C: CM7 & FM7.

CM7 or IM7

C	D	**E**	F	**G**	A	**B**	C
1	2	**3**	4	**5**		**7**	

FM7 or IVM7

C	D	E	**F**	G	**A**	B	**C**	D	**E**	F
			1	2	**3**	4	**5**		**7**	

C	D	E	**F**	G	**A**	B	**C**	D	**E**	F
			1	2	**3**	4	**5**		**7**	

MAJOR 7 CHORD **1 3 5 7**

1 3 5 **7**

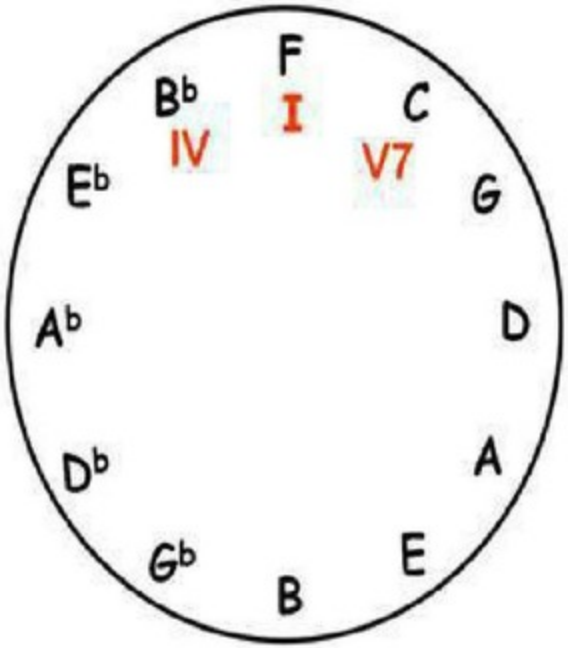
Chord IM7 CM7 C E G **B**
Chord IVM7 FM7 F A C **E**

For major 7 chords, the capital **M** must be notated after the chord name:

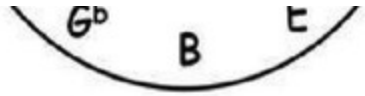
CM7 or IM7
FM7 or IVM7.

Take note: For dominant 7 chords, only the number 7 is added to the chord name: G7 or V7.

Example 2: Key of F



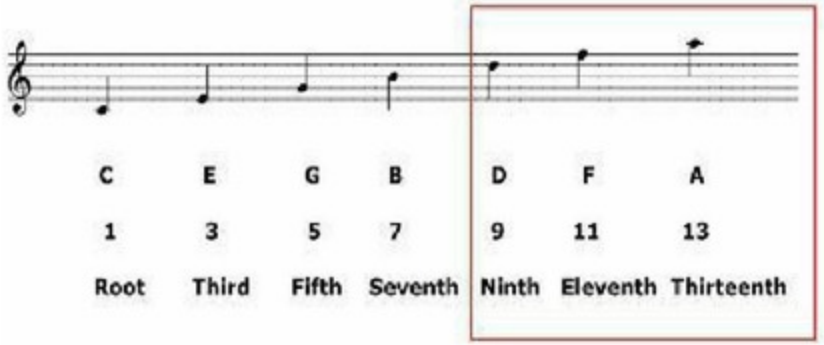
F is the home key:



F is the home key:

-- We rotate and set the F to the 12 o'clock position.
-- F is chord I.
-- On the right side is C, the V7 chord.
-- On the left side is Bb, the IV chord.

6.3 How are extension chords formed?



1. Chords are formed by adding every other scale tone above the root note.

2. Extension chords are formed by stacking every other scale tone on top of the 7th chords.

3. The new tones that are stacked on top of one another in intervals of 3rds.

2. Extension chords are formed by stacking every other scale tone on top of the 7th chords.

3. The new tones that are stacked on top of one another in intervals of 3rds.

7.8 Substituting 9th Chords

Wherever the major 7, minor 7 and dominant 7 chords are called for, you can play the equivalent 9th chords.

For Example:

CM7 as CM9.
Dm7 as Dm9.
D7 as D9
G7 as G9

4.2 The Sound of Minor Chords

Chords have feelings and tensions that create movement in the song.

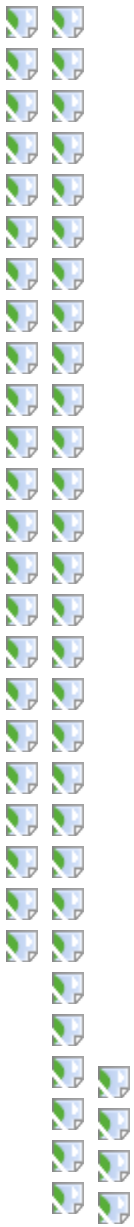
Major chords have happy bubbly cheerful sounds.

Minor chords are more mellow, moody and sad.

The following charts are all the minor 7 chords in all 12 Keys.

1. The formula for minor 7 chords are 1 b3 5 b7
2. The 3rd tone and the 7th tone - both are flatted
3. Play these notes as a 4 tone chord and listen to the sounds.

	1	b3	5	b7
Cm7	C	Eb	G	Bb
Fm7	F	Ab	C	Eb
Bbm7	Bb	Db	F	Ab



	1	b3	5	b7
Cm7	C	Eb	G	Bb
Fm7	F	Ab	C	Eb
Bbm7	Bb	Db	F	Ab
Ebm7	Eb	Gb	Bb	Db
Abm7	Ab	Cb	Eb	Gb
Dbm7	Db	Fb	Ab	Cb
F#m7	F#	A	C#	E
Bm7	B	D	F#	A
Em7	E	G	B	D
Am7	A	C	E	G
Dm7	D	F	A	C
Gm7	G	Bb	D	F