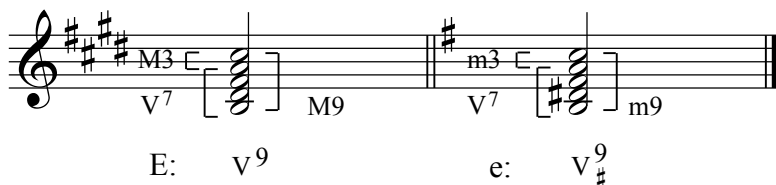


## CHORDS

### Chords Out of Context: The Dominant-Ninth Chord ( $V^9$ )

**Dominant ninths** ( $V^9$ ) simply add another third on top of  $V^7$ . In a major key, this will be a major third (major ninth above the root) and in minor keys it will be a minor third (minor ninth above the root). **Example 20–5** illustrates both structures. Note that in typical SATB voicings, the fifth of the  $V^9$  harmony is omitted.

**Example 20–5** Structures of  $V^9$  in major and minor keys



Out of context, these chords are indicated as follows:

- MmM9 or 9 for  $V^9$  in a major key
- Mmm9 or  $b9$  for  $V^9$  in a minor key

To identify these chords, some people hear the major or minor ninth above the root as part of the intervallic structure of the chord. Others pick up more quickly on the implied voice leading of the chordal ninths: scale degrees 6–5 in major ( $V^9$ ) or  $b6$ –5 in minor ( $V^{b9}$ ).

### Exercise

Your instructor will play eight  $V^9$  or  $V^{b9}$  chords for you to identify (**Exercise 20–3**). The interval of a major ninth that suggests major keys is easily distinguishable from the dissonance of the harsher minor ninth that suggests minor keys. In addition to identifying the two sounds, an excellent exercise is to sing the ninth that you hear, no matter which voice it is in, and then to identify the soprano factor (third, seventh, or ninth).

a)	b)	c)	d)	e)	f)	g)	h)
Q	9	$b9$	9	$b9$	9	9	$b9$
S	9	9	3	3	7	3	7

### Singing Dominant-Ninth Arpeggios

Arpeggiating  $V^9$  or  $V^{b9}$  is usually a simple matter of singing an extension from  $V^7$ , adding the major or minor third on top. Use the scale-degree numbers (5–7–2–4–6) or solfège (*sol–ti–re–fa–la* for  $V^9$  or *sol–ti–re–fa–le* for  $V^{b9}$ ).

Other musicians have a different approach, hearing and singing the last note as a whole step or half step above the octave of the dominant root.

### Exercise

Given any note as the root, sing arpeggios of either  $V^9$  or  $V^{b9}$ .