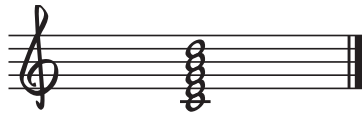
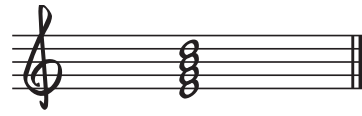


3rd to 9th (omit root)

When the root of a 9th arpeggio is omitted, the 4 remaining notes will form a 7th chord. Let's look at the Cmaj9 arpeggio.



Cmaj⁹



Cmaj⁹ (no Root)

If you remove the root from Cmaj⁹, you are left with Em⁷. The following are the chords which substitute for the diatonic 9th chords when the root is omitted.

Cmaj⁹ (no root) = Em⁷
Dm⁹ (no root) = Fmaj⁷
Fmaj⁹ (no root) = Am⁷
G⁹ (no root) = Bm⁷(b5)
Am⁹ (no root) = Cmaj⁷

These substitutes will also work with chords voicings.

The following example illustrates the use of substitute arpeggios in a chord progression.

Diagram illustrating the use of substitute arpeggios in a chord progression. The progression shows three 9th chords: Dm⁹, G⁹, and Cmaj⁹. Below the staff, brackets indicate the notes of each 9th chord, and arrows point to the corresponding 7th chord substitutes: Fmaj⁷ (for Dm⁹), Bm⁷(b5) (for G⁹), and Em⁷ (for Cmaj⁹). The label "Substitute Chords" is centered below these three chords.

All three ninth chords are from the parent scale of C Major. All three substitute chords are also from the parent scale of C Major. Visualizing the substitute chords allows you to use the seventh chords and fingerings you already know. Many jazz guitarists use this method when improvising and comping. The more you use this method and think along these lines, the quicker and more intuitive it becomes.

This technique can also be used to achieve arpeggios and chord voicing for 11th and 13th chords.