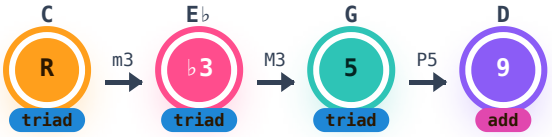
Cmadd9 Guitar Chord Chart

C minor add 9 · notes C E♭ G D · formula 1 ♭3 5 9 · 6 voicings

Interactive page: triads-guitar.com/chords/c-madd9 · Build any chord: triads-guitar.com/chord-library-app

The formula



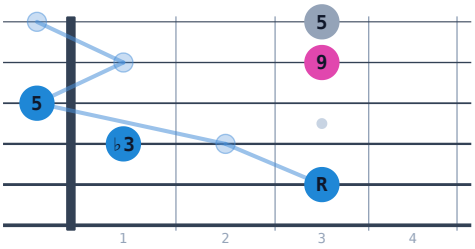
Character: 🌸 **tender**

Triad note root, 3rd or 5th, played in its place **Substitute** an extension on a triad note's string
Added an extension on a string of its own **Anchored root** the root on the string below
Bass a slash chord's bass note **Doubling** the same note an octave away

6 ways to play Cmadd9

C shape · Root position

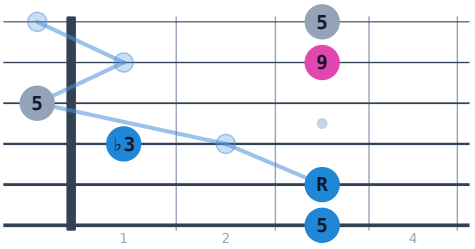
Cmadd9



x 3 1 0 3 3
1 ♭3 5 9 (C E♭ G D)
Base triad: C minor, root position The 9th gets a string of its own.

C shape · 2nd inversion

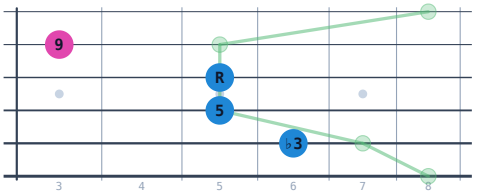
Cmadd9/G



3 3 1 0 3 3
5 1 ♭3 9 (G C E♭ D)
Base triad: C minor, 2nd inversion The 9th gets a string of its own.

G shape · 1st inversion

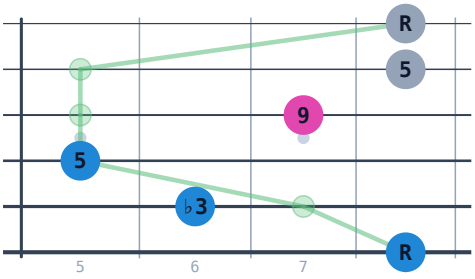
Cmadd9/E♭



x 6 5 5 3 x
♭3 5 1 9 (E♭ G C D)
Base triad: C minor, 1st inversion The 9th gets a string of its own.

G shape · Root position

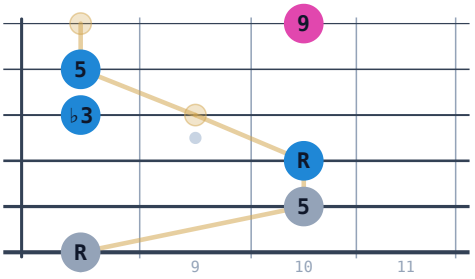
Cmadd9



8 6 5 7 8 8
1 ♭3 5 9 (C E♭ G D)
Base triad: C minor, root position The 9th gets a string of its own.

E shape · Root position

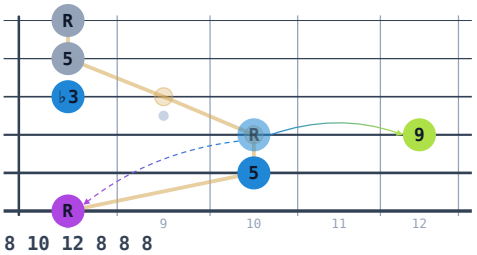
Cmadd9



8 10 10 8 8 10
1 ♭3 5 9 (C E♭ G D)
Base triad: C minor, root position The 9th gets a string of its own.

E shape · 2nd inversion · Anchored

Cmadd9



8 10 12 8 8 8
1 5 9 ♭3 (C G D E♭)
Base triad: C minor, 2nd inversion The root drops to the string below the triad. The 9th takes the root's string.

Construction rules

Start from a triad. Root, 3rd and 5th, stacked in thirds. The 3rd makes it major or minor; the 5th makes it diminished or augmented when it moves.

No 7th, no stack. 6, add9, add11 and 6/9 are a triad with a colour note, not a stack. Without a 7th the chord sounds open rather than jazzy.

On guitar, something has to give. Each extension takes the string of a triad note that matters less, usually the 5th, or gets a string of its own. The root and 3rd stay: they say what the chord is.

The root can move down. When an extension needs the root’s string, the root can drop to the string below the triad: an anchored voicing keeps the bass and frees a string on top.