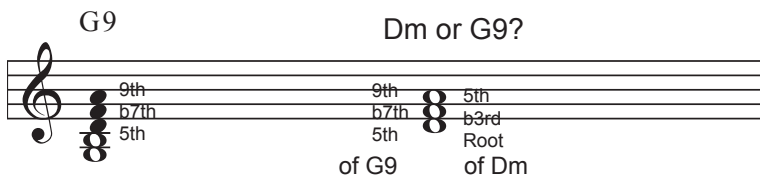


(Book 3) Lesson 40a.

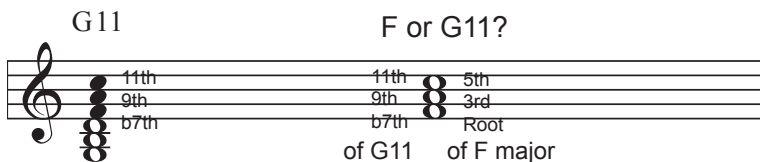
Any Dominant 7th chord can be (and often is) expanded to include the 9th, 11th and 13th chordal degrees. This produces chords containing 5, 6 or 7 notes. At the best of times, these chords are at least complicated in fingering, however, they can be reduced to three voices in the following manner. Remember that a chord of any kind gets a good portion of its meaning from the root bass note. Observe examples and read the text for clarification.



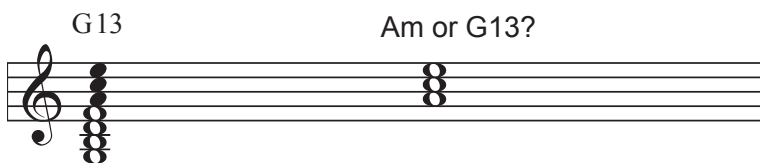
In their full "tower of thirds" these chords would be quite playable on a piano, using two hands. On the guitar, they are an impossibility.



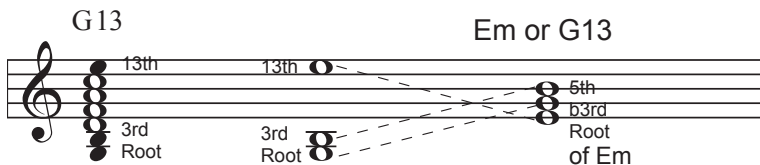
Notice that the upper three notes of the G9 chord produce a Dm triad. Therefore, as a substitute for a Dominant 9th chord, you can play a "minor triad built on the fifth of the Dominant 7th chord."



Similarly, the upper triad of the G11 chord is an F major triad. Therefore, as a substitute for a Dominant 11th chord, you can play a "major triad built on the b7th of the Dominant 7th chord."



Unfortunately, when you extract the upper triad from a complete "G13th" tower, the resulting triad is A minor. Even with your best efforts to bolster this chord with a G bass note, it will have a difficult time with sounding like some kind of G13th chord. Even with a G bass, it will tend to sound like a C6/G or an Am7/G.



When placed in Root Position closed voicing, the chord becomes an Em triad.

A better solution is to extract the 13 degree (6th) and combine it with the Root and 3rd of the Dominant 13th chord. Therefore, substitute a "minor triad built on the 13th (6th) degree of the Dominant 7th chord."

The Dm substitute triad for G9 contains the b7th and 9th degrees of the G9 chord so a Dm chord can be simply played against a G major "rhythm chord" with an interesting over-all quality. Try this with your teacher or a friend. Have one person playing a "big fat G chord" while you play any inversion of a Dm triad. A good portion of this superimposition of sounds can be gotten by simply playing a Dm triad against a low G bass note.

The same is true for the F chord as a substitute for G11. The F triad contains the b7th, 9th and 11th degrees of G11 so once again, an F triad played against a G bass note produces the desired 11th chord effect. Playing an F triad against a "big fat G chord" actually produces a strong dissonance because the 3rd of G (note B) is not compatible with the 5th of F. (note C) The "B" is the colour note in the G chord, and is generally omitted in the G11 or G7sus4 chord. (G11=G7sus4)

Playing an Em triad against the bass note G does not produce a great G13 effect. The Em triad does not contain the required b7th degree of G13. Therefore, the best result is gotten if you accompany the Em triad with a "big fat G7 chord. Observe the examples on the following page.