

(Book 5) Lesson 10b.

Preliminary Ear Training

D D6 Bm7 Gmaj9 E11 C#^{#5}7sus4 b9

D6

Bm7

Gmaj9

E11

With "C#" as the bass note, there is a tendency to hear this chord as an inversion of Dmaj7. It will be resolved as a highly dissonant V7 chord.

#5
C#^{#5}7sus4
b9

In these examples, we have turned the D6 chord into its practical fingering possibilities using the first four strings of the guitar.

The objective is to play the various positions of the chord while humming the appropriate bass notes. Either octave of the bass note is acceptable. Soprano voices may have some difficulty in getting into a deep enough pitch range to simulate a "bass" instrument. The best scenario will be with a bass player.

The "D6" and "Bm7" should be easy, but the "Gmaj9" and "E11" may cause some trouble at first.

When the resolutions of all these chords are added, they become easier to hear and understand.

Another method of hearing these chords against the appropriate bass notes is to simply tune either the 5th or 6th string to the required pitch.

In the case of D6, tune the 6th string down to D.

In the case of Bm7, tune 5th string up to B.

In Gmaj9, tune 5th string down to G.

With E11, the 6th string in its normal pitch is the correct bass note.

An interesting musical situation occurs on this last chord. If the bass note is converted to a "C natural" the resulting chord implication is a Cmaj7, add 9, 13 and #11.

Generally, the bass notes are drawn from the key of the original chord. The "C#" of course belonging to the key of D.