

Altering the 5th to the 13th

When the 5th is raised by a full tone, it becomes the 13th (or 6th) degree of the chord. When used in conjunction with a b7th in a Dominant 7th chord, it is then deemed to be the 13th degree.

Low Pos. Bass Note on "D"

Root Pos. First Inv. Second Inv. Third Inv.

Chords: Eb7 Eb13 Ab6 Eb7 Eb13 Ab6 Eb7 Eb13 Ab6 Eb7 Eb13 Ab6

Low Pos. Bass Note on "A"

Root Pos. First Inv. Second Inv. Third Inv.

Chords: Bb7 Bb13 Eb6 Bb7 Bb13 Eb6 Bb7 Bb13 Eb6 Bb7 Bb13 Eb6

Low Pos. Bass Note on "E"

Root Pos. First Inv. Second Inv. Third Inv.

Chords: F7 F13 Bb6 F7 F13 Bb6 F7 F13 Bb6 F7 F13 Bb6

Notice that fingerings have only been suggested for the First and Third Inversions of the Dom13th chords. Root Position and 2nd Inversions are not only nearly impossible to play but in both cases, the 13th degree is below the b7th. When this occurs, the voicing becomes rather uncertain at best. If you reduce the Root Position and 2nd Inv. chords to three notes by dropping the b7th, you will notice that the remaining notes make up a minor triad built on the 13th degree of the chord. This is another way to justify the idea of substitute triads. (see Lesson 40a Book 3)

13 to 5th #13 to 5

Chords: D13 D7 G6 D13 D7 G6

More commonly, the 13th chord would precede the Dom7th chord and then resolve to the Tonic. We will examine the 13th chord again after dealing with the "altered Root" series of Dom7th chords

A playable Root Position 13th chord will evolve from the "dispersed voicing" which will be dealt with in a later lesson in this book.