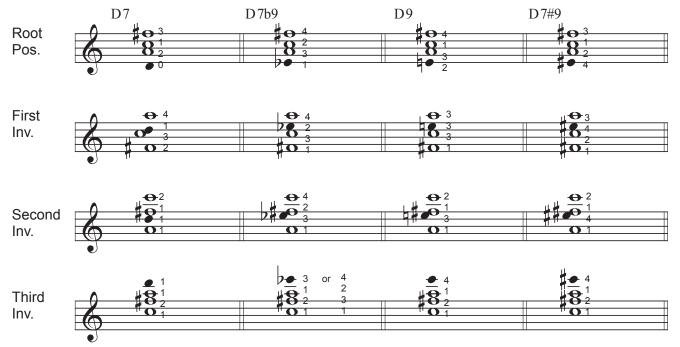
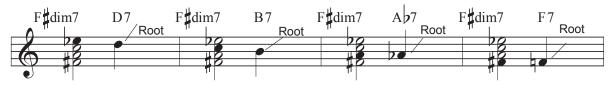
Dominat 7th chords with Altered Roots (the 9th chord series)



When the Root of the Dominant 7th chord is moved up one half tone, it actually creates a Diminished seventh chord.(F#-A-C-Eb) Since all inversions of the Diminished 7th chord have the same notes, it seems that F#dim7, Adim7, Cdim7 and Ebdim7 may all be used in place of the D7b9 chord.

In fact, if any note in a Diminished 7th chord is lowered by one half tone, that note may be considered as the Root Representative of that Diminished 7th chord.



When the Root of the Dominant 7th chord is moved up two half tones, it creates two other possible spellings. F#-A-C-E (F#m7b5) and A-C-E-F# (Am6) It seems then that F#m7b5 or Am6 may indeed replace a D9 chord.

Tabulate in this fashion: Minor 7b5 chord built on the 3rd of the Dominant 7th chord or: Minor 6th chord built on the 5th of the Dominant 7th chord -----may replace the Dominant 7th or ninth chord.

When the Root of the Dom7 chord is raised three half tones, it creates a Dom7#9 chord. This chord

can produce a tremendous dissonance and especially so if the #9 degree is placed in such a position as to be below the third of the chord. Notice that the #9th is in effect a semitone below the 3rd. For all practical purposes, the chord has the sound of a Dominant 7th and a minor 7th chord using the same root. This chord, can be used effectively, but injecting it into a "pretty" harmony may not be an option.

Work out the same chart for "bass note on A" and "bass note on E." Writing them would be a good idea.