

(Book 5) Lesson 20g.

Dominant 7th Chords with 5th and Root altered simultaneously:

To hear the all of these chords as "D" chords, tune the 6th string to the note "D" and allow this note to sustain as you play the various fingerings. (or hum a low "D")

(Ab7?)

D7 D7(b5,b9) D7(#5,b9) D9(b5) D9(#5) D7(b5,#9) D7(#5,#9)

Root Pos.

First Inv.

Second Inv.

Third Inv.

Some of the above chords are very dissonant and the two marked chords are literally impossible to play, in an inversion context.

Re-visiting the 13th chord with the 9th added:

The addition of the 9th degree to the 13th chord is very common. Not only does it smooth out the sound but it makes the playable fingerings even more accessible for average hands.

D13(b9) D13 D13(#9) D13(b9) D13 D13(#9)

D13(b9) D13 D13(#9) D13(b9) D13 D13(#9)

not only difficult to play but generally unusable

a similar wild dissonance as above

All of the above can be, and should be, worked out with "bass notes on A and E."