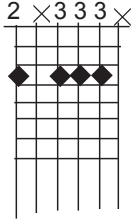


(Book 5) Supplement 6b.

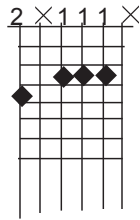
Dispersed Voiced 3rd Inversion Chords Series 1. (bass on E string)

6th to 7th and altered 5ths

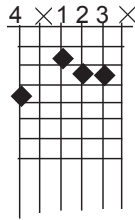
B $\flat$ 6



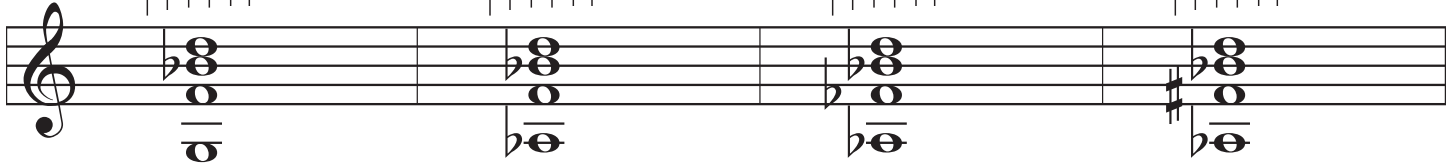
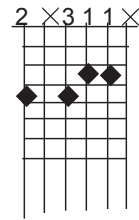
B $\flat$ 7



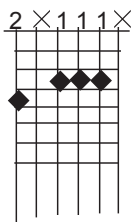
B $\flat$ 7b5



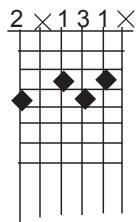
B $\flat$ 7+5



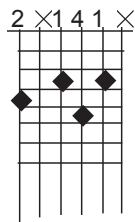
Altered Roots B $\flat$ 7



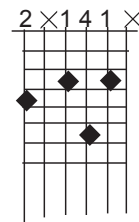
B $\flat$ 7b9



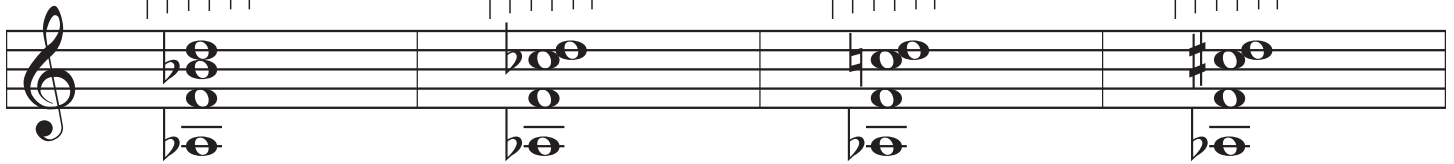
B $\flat$ 9



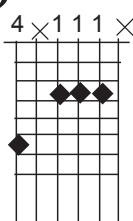
B $\flat$ 7#9



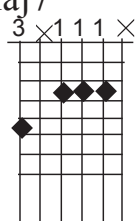
The adjacent #9 below the 3rd makes this chord difficult to tolerate.



Major Series B $\flat$

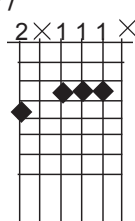


B $\flat$ maj7

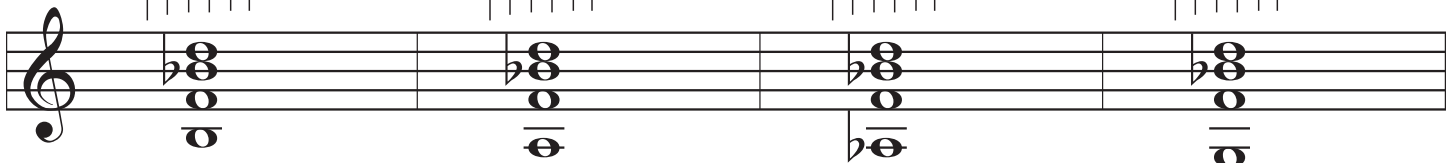
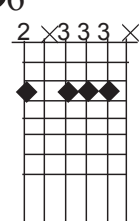


Maj 7th in bass works well only as a passing chord.

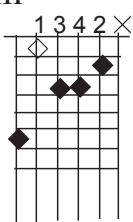
B $\flat$ 7



B $\flat$ 6

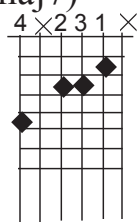


Minor Series B $\flat$ m

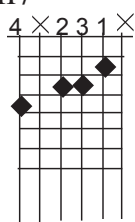


Playing the bass on the 5th string makes more sense.

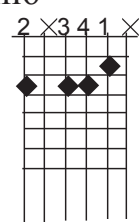
B $\flat$ m(maj7)



B $\flat$ m7



B $\flat$ m6



5

6