

Lesson 3.

The lessons that follow deal with "**Melodic Inharmonics**". Melodic inharmonics are notes which are somehow, foreign, to the chord with which they will be sounded.

A review of the 9th, 11th and 13th chords would seem to be appropriate at this time seeing that the melodic inharmonics mostly concern these notes.

All examples will be in the key of "C".

"9th" (or 2nd)

C(I) G7(V7) Dm7(ii7)

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The "major 9th" can be sounded with any major or minor type structure. In a major structure, the 9th is half way between the Root and 3rd. Although the 9th is only a semi-tone below the minor 3rd in a minor structure, it is still compatible with being struck with the chord.

The "flatted 9th" (min 9th) can be sounded with any major structure but clashes strongly with a minor chord. The flat 9th can certainly be used on any chord in a passing or decorative sense and especially so if the note is of short duration and on a weak beat.

"11th" (or sus4)

C(I) G7(V7) Dm7(ii7)

C(I) G7(V7) Dm7(ii7)

The "11th" (sus4) generally clashes with the 3rd of a major structure. If struck with a major chord (or Dom7) the third of the chord is usually replaced by the 11th. (sus 4) The 11th degree does not clash with the minor third in a minor chord because it is a full tone above the minor 3rd.

The #11th can be sounded with a major or minor structure containing both the third and the 5th. The #11 in some situations replaces the 5th, essentially becoming the "flat 5th". This is common in Dominant structures.

"13th" (or 6th)

C(I) G7(V7) Dm7(ii7)

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The 13th can be viewed as a 6th on both major and minor chords but is usually seen truly as the 13th, only in Dominant structures.

The "flat 13th" can exist in a passing situation but notice that it introduces a "new root" to either a major or a minor structure.

"C" chord with an "Ab" becomes "Ab+maj7".
"Dm" chord with a "Bb" becomes "Bbmaj7".

Any melodic inharmonic can be used decoratively or in a passing sense. The ear will be the final judge.