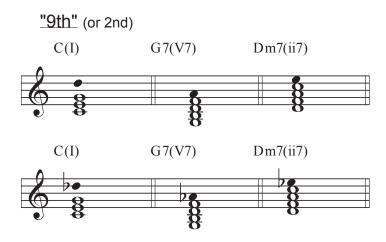
The lessons that follow deal with "Melodic Inharmonics". Melodic inharmonics are notes which are someway, foreign, to the chord with which they will be sounded.

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

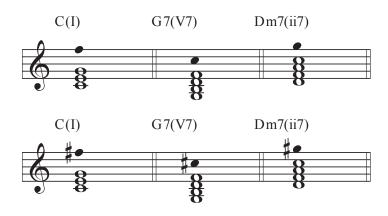
All examples will be in the key of "C".



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.

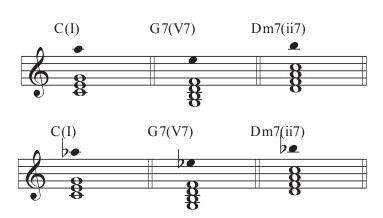
"11th" (or sus4)



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)



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.