

Chapter Nine: Example 1

Here are transferable shapes for both 7(b9) and 7(#9) chords. As always, name the notes as letters (correct enharmonic spellings please) and intervals.

Diagram 1: G7(b9) - fret 3

Diagram 2: C7(b9) - fret 2

Staff 1: G7(b9)

Staff 2: C7(b9)

Diagram 3: G7(#9) - fret 3

Diagram 4: C7(#9) - fret 2

Staff 3: G7(#9)

Staff 4: C7(#9)

The little finger creates a small barré. you could omit the root to avoid this.

• **CHORDS WITH A SHARP 11**

You will not find a chord with a $\flat 11$ as an 11^{th} (or 4^{th}) dropped a semitone creates a major third.

$\#11$ chords are common though with both major 7 and dominant 7 chords. The $\#11$ is the same pitch as a $\flat 5$ which can also be asked for. The implication of $\#11$ is that were a 5^{th} to be played as well, it would be a perfect 5^{th} . Practically speaking though, you wouldn't play both notes.