

**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  $11^{\text{th}}$  (or  $4^{\text{th}}$ ) 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  $5^{\text{th}}$  to be played as well, it would be a perfect  $5^{\text{th}}$ . Practically speaking though, you wouldn't play both notes.