



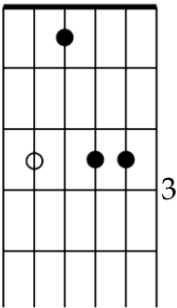
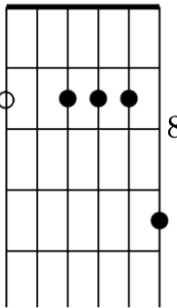
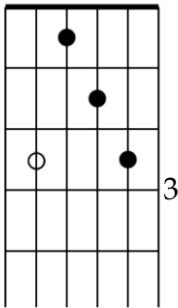
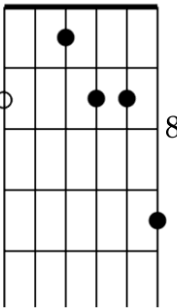
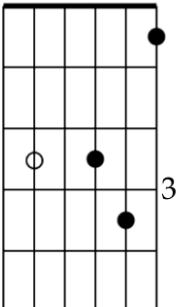
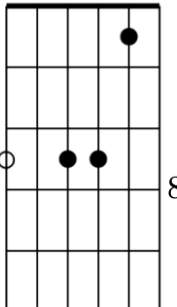
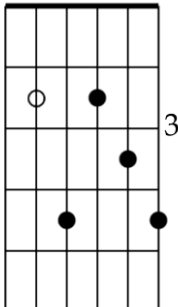
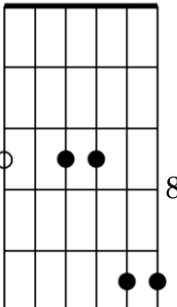
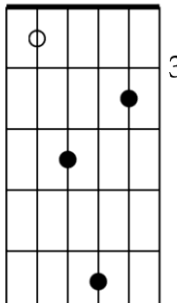
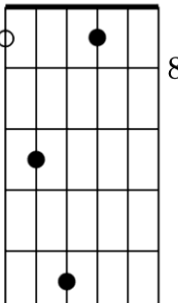
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Extended & Altered Chords

The addition of extensions (i.e., 9ths, 11ths, and 13ths), chromatic alterations (i.e., b5, #5), and chromatic extensions (i.e., b9, #9, #11, b13) to 3-note and 4-note chords provides further harmonic possibilities. The following extended and altered chords are in root position, sound great, and are reasonably playable. Feel free to eliminate the roots (open circles in diagrams) of chords when a bass player is present. For some chords, first play the root and then strum the rest of the chord to avoid unwanted notes in barred chords. This technique of skipping strings is used when muting strings is not possible. Chords are grouped together into three categories: Minor, Major, and Dominant. All examples are built on the root note C.

Extended Minor Chords

MI9 	MI9 	MI6/9 	MI6/9 
MI11 	MI11 	MI13 	MI13 
MIAdd9 		MIAdd9 	



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Extended & Altered Major Chords

<p>CMA9</p> <p>3</p>	<p>CMA9</p> <p>8</p>	<p>CMA7(#11)</p> <p>3</p>	<p>CMA7(#11)</p> <p>8</p>
<p>CMA9(#11)</p> <p>3</p>	<p>CMA9(#11)</p> <p>8</p>	<p>CMA13</p> <p>3</p>	<p>CMA13</p> <p>8</p>
<p>C6/9</p> <p>3</p>	<p>C6/9</p> <p>8</p>	<p>C6/9(#11)</p> <p>3</p>	<p>C6/9(#11)</p> <p>8</p>
<p>CAdd9</p> <p>3</p>		<p>CAdd9</p> <p>8</p>	



Extended & Altered Dominant Chords

<p>7(b9)</p>	<p>7(b9)</p>	<p>7(#9)</p>	<p>7(#9)</p>
<p>7(b5,b9)</p>	<p>7(b5,b9)</p>	<p>7(#5,b9)</p>	<p>7(#5,b9)</p>
<p>7(b5,#9)</p>	<p>7(b5,#9)</p>	<p>7(#5,#9)</p>	<p>7(#5,#9)</p>
<p>9(#11)</p>	<p>9(#11)</p>	<p>9(#5)</p>	<p>9(#5)</p>



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Extended & Altered Dominant Chords (Continued)

9	9	9sus4	9sus4
13	13	13(b9)	13(b9)
*13(#9)	13(#9)	13sus4	13sus4

*Play only the upper four notes of this chord (the root is nearly impossible to play with the chord)