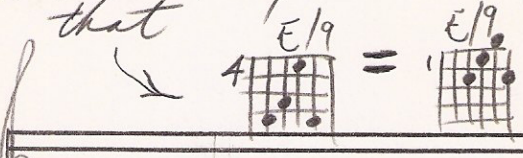
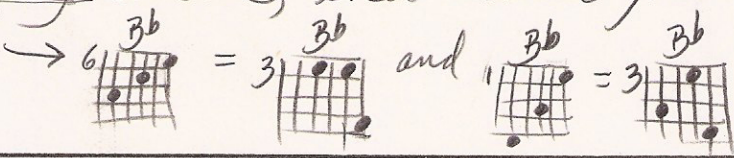


If wonder if there are any curious rascals amongst you readers. If so then you probably noticed that $E/9 = E/9$, that is, they are both the exact same voicing, the exact same pitches, just played in different places. The guitar is one of the only instruments in *non?*



which such funniness occurs.

If you were really curious, even earlier you would maybe have noticed that $Bb = Bb$ and $Bb = Bb$



Again, same voicings, different fingerings or forms. You will see quite a bit more of this as this series progresses.

Another good tone commonly added to the basic major chord is the 7th (that is, the 7th tone of the major scale). The resulting chord (1, 3, 5 and 7) is commonly called the MAJOR 7th. Some of the common

symbols for it are: $\Delta 7$, 7, MAJ. 7 and M7. Here are some of the most common voicings of this highly-used, friendly color:

And here are some slightly more unusual voicings that have thrilled me ever since I first had the pleasure of making their acquaintance:

MAKE SURE YOUR GUITAR IS REALLY IN TUNE FOR THESE VOICINGS, BECAUSE THEY CONTAIN 2 NOTES RIGHT NEXT DOOR TO EACH OTHER (C# and D).

As with the ADD 9 chord, the $\Delta 7$ chord may replace the basic major chord whenever you desire the extra spice that the 7th tone seems to add. Notice that we're not really using chord substitution when we play C ADD9 or C7 for the basic C chord - it's more like we're enriching what's already there (for communication purposes I call this **CHORD ENRICHMENT**).