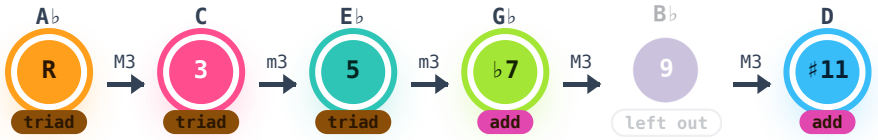
# A♭7♯11 Guitar Chord Chart

**A♭ dominant 7th ♯11 · notes A♭ C E♭ G♭ B♭ D · formula 1 3 5 ♭7 (9) ♯11 · 6 voicings**

Interactive page: triads-guitar.com/chords/a-flat-7-sharp-11 · Build any chord: triads-guitar.com/chord-library-app

## The formula



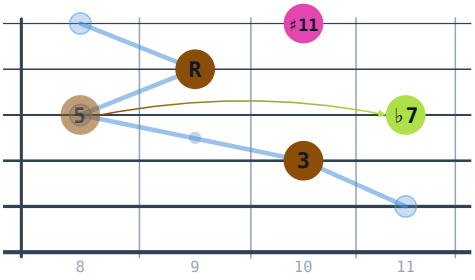

Character: 💥 **bright tension**

**Triad note** root, 3rd or 5th, played in its place · **Substitute** an extension on a triad note's string
**Added** an extension on a string of its own · **Anchored root** the root on the string below
**Bass** a slash chord's bass note · **Doubling** the same note an octave away

## 6 ways to play A♭7♯11

### C shape · 1st inversion

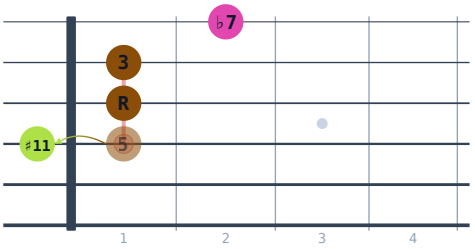
A♭7♯11/C




**x x 10 11 9 10**
3 ♭7 1 ♯11 (C G♭ A♭ D)
Base triad: A♭ major, 1st inversion The ♭7th takes the 5th's string. The ♯11th gets a string of its own.

### A shape · 2nd inversion

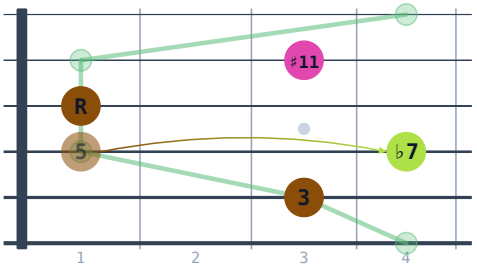
A♭7♯11/D




**x x 0 1 1 2**
♯11 1 3 ♭7 (D A♭ C G♭)
Base triad: A♭ major, 2nd inversion The ♭7th gets a string of its own. The ♯11th takes the 5th's string.

### G shape · 1st inversion

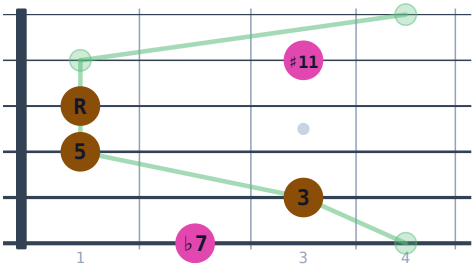
A♭7♯11/C




**x 3 4 1 3 x**
3 ♭7 1 ♯11 (C G♭ A♭ D)
Base triad: A♭ major, 1st inversion The ♭7th takes the 5th's string. The ♯11th gets a string of its own.

### G shape · 3rd inversion

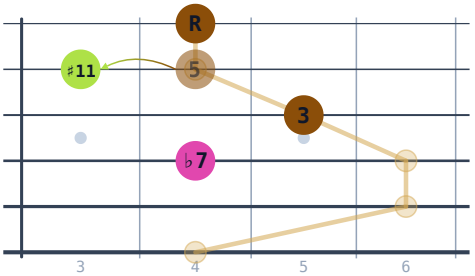
A♭7♯11/G♭




**2 3 1 1 3 x**
♭7 3 5 1 ♯11 (G♭ C E♭ A♭ D)
Base triad: A♭ major, 1st inversion The ♭7th gets a string of its own. The ♯11th gets a string of its own.

### E shape · 3rd inversion

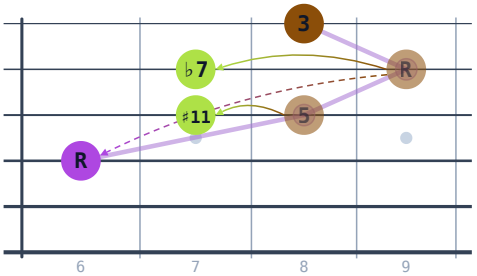
A♭7♯11/G♭




**x x 4 5 3 4**
♭7 3 ♯11 1 (G♭ C D A♭)
Base triad: A♭ major, 1st inversion The ♭7th gets a string of its own. The ♯11th takes the 5th's string.

### D shape · 2nd inversion · Anchored

A♭7♯11




**x x 6 7 7 8**
1 ♯11 ♭7 3 (A♭ D G♭ C)
Base triad: A♭ major, 2nd inversion The root drops to the string below the triad. The ♭7th takes the root's string. The ♯11th takes the 5th's string.

## Construction rules

**Start from a triad.** Root, 3rd and 5th, stacked in thirds. The 3rd makes it major or minor; the 5th makes it diminished or augmented when it moves.

**A third on top makes a 7th chord.** A major 7th over a major triad is maj7, a ♭7 is a dominant 7. Over minor you get m7 or m(maj7); over diminished, m7♭5 or the °7, whose 7th is lowered twice.

**Keep stacking for extensions.** The 9th, 11th and 13th are the 2nd, 4th and 6th an octave up. Each one sits on the stack below it: a 9th chord holds a 7th, a 13th holds the 9th and 11th in theory.

**On guitar, something has to give.** Each extension takes the string of a triad note that matters less, usually the 5th, or gets a string of its own. The root and 3rd stay: they say what the chord is.

**Leave out what clashes.** A natural 11th a minor 9th above a major 3rd sounds wrong, so major and dominant chords use a ♯11, and a 13th chord leaves the 11th out.

**Drop what adds least.** A guitar chord has four to six notes. When the formula holds more, the 5th and then the 9th go first: the root, 3rd, 7th and top extension still say exactly what the chord is.

**The root can move down.** When an extension needs the root's string, the root can drop to the string below the triad: an anchored voicing keeps the bass and frees a string on top.

**Alter a dominant for tension.** Raise or lower the 5th or the 9th, or add a ♯11 or ♭13, and a dominant 7th pulls harder towards the next chord: G7♯9, G7♭9, G7♭13.