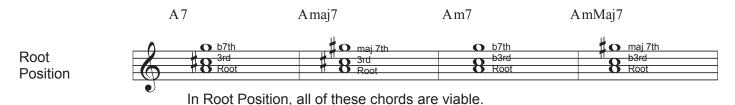
(Book 3) Lesson 39a.

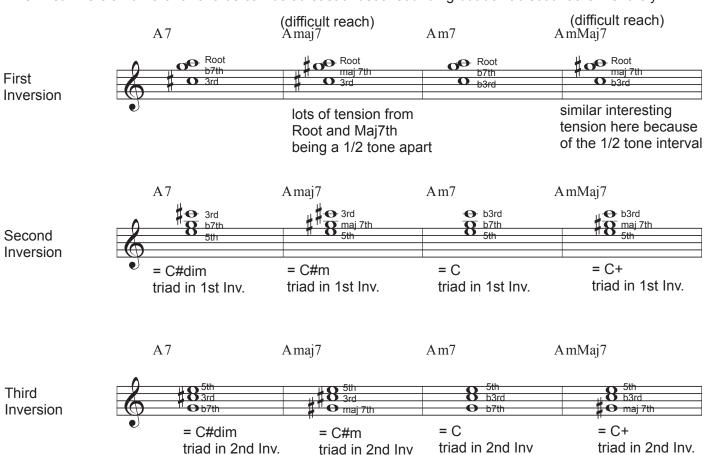
Three Part Maj7, m7 and mMaj7 Chords

Other 7th chords in Three Parts can be formed by simply adjusting one or more of the notes from the Dominant 7th chord in three voices. While not being the theoretically accepted method, this certainly is a practical method for creating the chord forms. Some musical paradoxes occur when reducing the other 7th chords to three voices. Observe the examples closely.

Maj7 chord is created by raising the b7th of the Dom7 by a half step.
m7 chord is created by lowering the 3rd of the Dom7th by a half step.
mMaj7 chord is created by raising the b7th and lowering the 3rd of the Dom7th by half steps.



The First Inversion 3 Part 7th chords can be at least unusual sounding but don't discount them entirely.



As you can see, the 7th chords where the Root is omitted become triads of various inversions with seemingly new Roots.

In a "solo" setting, the C#dim, C#m, C and C+ triads certainly do not sound like "A" chords of any type. However, if you play a low "A" as a bass note and then sound the triads in question, they will take on the character of A7, Amaj7, Am7 or AmMaj7. In an ensemble setting, a bass player would more than likely play the Root note "A" so these "interchangeable" triads would be perfectly usable.

The theory of interchangeable chords will be thoroughly investigated as you move through these books.