

(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.

	A7	Amaj7	Am7	AmMaj7
Root Position				

In Root Position, all of these chords are viable.

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

	A7	(difficult reach) Amaj7	Am7	(difficult reach) AmMaj7
First Inversion				

lots of tension from Root and Maj7th being a 1/2 tone apart

similar interesting tension here because of the 1/2 tone interval

	A7	Amaj7	Am7	AmMaj7
Second Inversion				
	= C#dim triad in 1st Inv.	= C#m triad in 1st Inv.	= C triad in 1st Inv.	= C+ triad in 1st Inv.

	A7	Amaj7	Am7	AmMaj7
Third Inversion				
	= C#dim triad in 2nd Inv.	= C#m triad in 2nd Inv.	= C triad in 2nd Inv.	= C+ triad in 2nd Inv.

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.