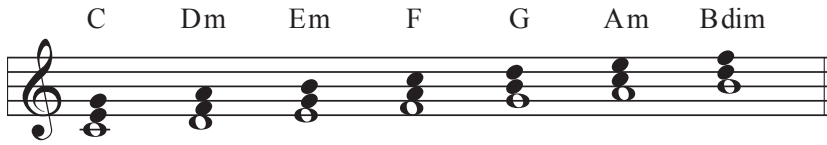


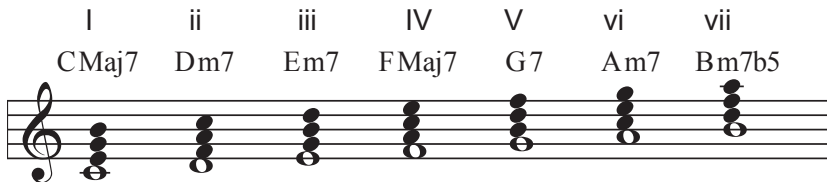
(Book 5) Lesson 5a.

Although 7th chords of various types can occur in both major and minor keys, the majority of the material presented in this book will consider chords as mostly being derived from major keys. Some pages, such as this one and several following, will seem redundant because similar material was introduced in the previous lessons in this book. Observe closely, and the seeming redundancy will tend to disappear.

Introduction to "FOUR PART HARMONY"



The addition of two notes (in thirds) above the notes of any major scale produces triads.



The addition of three notes (in thirds) over the notes of any major scale will produce four part chords.

Definition: "upper Partials" = any note added to a triad may conveniently be regarded as an upper partial. ie: C-E-G (triad) B-D-F-A (upper partials) To be useful, in some cases they must carefully be specified using sharps or flats. We will deal with this as the course continues.

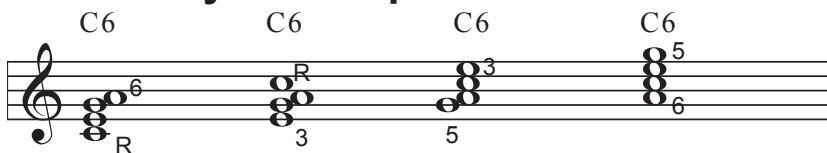
The four part chords are spelled in the following manner:

MAJOR SEVENTH: 1 - 3 - 5 - maj7. Found on I an IV of major scales. Most common chord symbol is "C Maj7" (etc) although some books may use other suffixes. (Tony Bradan's method was to use a 7 to designate the major 7th chord. He picked up this "circled 7" system in a dance band in the late 1930's. I can't say that I have ever run into this symbol so I will defer to the one that seems to be the normal one for the new millenium. G.A. editor)

MAJOR SIXTH CHORD: 1 - 3 - 5 - 6 (symbol C6)

Since the major 6th chord does not appear in the scale chords, some authorities consider the added sixth as a replacement for the major seventh, possibly, because the major sixth comes off as a resting place, while the major seventh has a tendency to move. Another theory is that the major 6th may be the 13th as an upper partial but moved down an octave to join the major triad.

Our study of four part chords will start with the Major Sixth Chords.



Triads, having three notes, have two inversions. Major 6th chords, having four notes would seem to indicate a Root Position and three inversions.

"Book harmony" however, does not teach three inversions of major 6th chords. The major sixth chords starting with the Root, 3rd or 5th do come off as bonafide major sixth chords, but, starting with the sixth, due to the spelling being in thirds (1-b3-5-b7 or A-C-E-G) the chord seems to take on a new root and instead of having a "C" root, takes on the note "A" as the root. To extricate ourselves from this rather lengthly line of thought, we will consider this chord "starting with A" as a third inversion but only when it is found in context with the Root Position, First and Second inversions.

Playing an isolated "C6" chord with an "A" bass note and insisting that it is a "C6" chord should get you laughed out of a room full of even partially educated musicians.