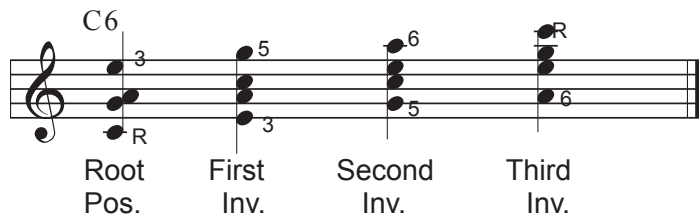


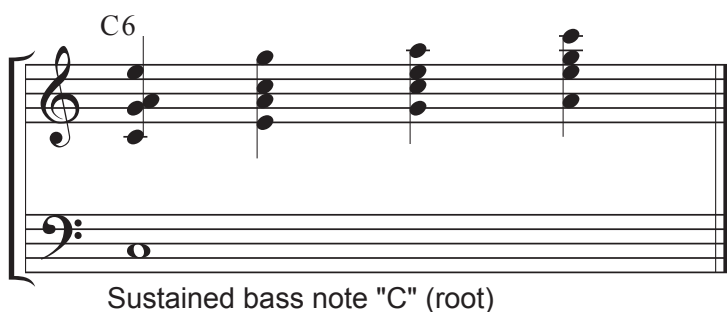
(Book 5) Lesson 5b.

Introduction to "FOUR PART HARMONY" (cont'd)



Notice that Root Position has the third on top.
First Inversion has the fifth on top.
Second Inversion has the sixth on top.
Without a third inversion, we would have no way of harmonizing the Root of the chord. This is why a third inversion was deemed necessary, but remember, only in context. If we write these chords as shown here, we provide "inversions."

I do not recommend spelling these chord in open position but rather, spell them in close position, automatically placing the second spelled note up an octave. (Remember that chords are spelled from the bottom upward.)



Now, if we write the same chords over a sustained bass note, be it a Root, third or fifth, we provide "chord positions." For the purpose of harmonization, they may be still thought of as "inversions."

MINOR SEVENTH: 1 - b3 - 5 - b7. Found on ii, iii, and vi of any major scale. Symbol: Dm7, Em7, Am7. The small "m" denoting minor. This chord symbol is somewhat confusing. ie: Dm7 = means a minor triad with the addition of a "flat 7th."

DOMINANT SEVENTH: 1 - 3 - 5 - b7. Found only on the V of major and specified minor scales. A chord symbol without a capital "M" or small "m" is automatically considered a major triad. Therefore a Dominant Seventh chord is a major triad with an added "flat 7th." (G7)

MINOR SEVENTH FLAT FIVE: (Bm7b5) 1 - b3 - b5 - b7. Found at this point in time only on the vii of the major scale. Sometimes called a "leading tone seventh" and symbolized as "L.T.S. " or a "half diminished seventh" symbolized with a " \circ ". Modern music publications usually will use the symbol "m7b5."

DIMINISHED SEVENTH: (does not occur naturally in a major scale) Spelled: 1 - b3 - b5 - bb7. Several chord symbols are common but I have chosen to use: Cdim7. The chord consists of a Diminished triad with an added Diminished Seventh interval above the root. An easy thought for Diminished Seventh chord spelling is to think of the Dominant 7th chord with all notes except the root being lowered by a half tone. ie: C7 = C-E-G-Bb. Cdim7 = C-Eb-Gb-Bbb (not A).

For simplicity in chord spelling, it is still best to consider all chords as being some kind of alteration of the major chord. Seventh and Sixth chords just have an added note.

Review: C6 = C-E-G-A Cmaj7 = C-E-G-B C7 = C-E-G-Bb Cm7 = C-Eb-G-Bb

Cm7b5 = C-Eb-Gb-Bb Cdim7 = C-Eb-Gb-Bbb.

Practice spelling 6th and 7th chords at random. Do it while having a shower or when trying to fall asleep. You do not have to have a guitar in your hands to do some mental practice.