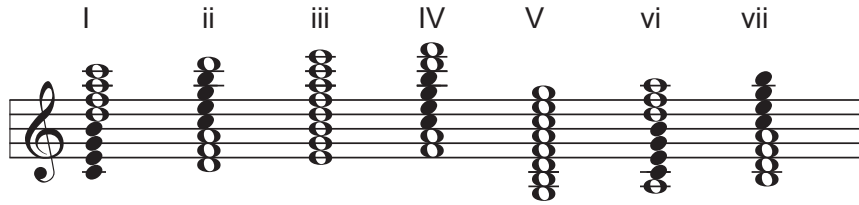


(Book 5) Lesson 12a.

Tower of Thirds Re: Major Seventh Chords

Notes C - E - G - B related to the tower of thirds in the key of "C" Major.



Notice that the notes C-E-G-B occur in five of the seven towers of thirds in the key of "C". Each tower produces a different bass note which is used to codify the upper partials. (C-E-G-B) This group of notes also produces another series of interchangeable chords. Since the upper partials move up a notch, you may find these chords more dissonant than the Major 6th interchangeable. (A-C-E-G C-E-G-B)

In general, the remarks pertaining to the major 6th interchangeable will also apply to these major 7th interchangeable chords. Work at them slowly and carefully until the inner ear can identify each sound, and strive to "pre-hear" each resolution.

①	②	③	④	⑤	⑥	⑦
maj7	13		#11		9	Root
5	sus4		9		b7	#5
3	9		maj7		5	sus4
1	b7		5		b3	b9
	omit 5		omit 3		omit R	omit 7
	omit 3		omit R			omit 5
	omit R					omit 3
						omit R
Cmaj7	D13sus4	Fmaj7(9,#11)			Am9	B(#5,sus4,b9)

Hum the bass notes or have a bass player perform that function.

Notice that towers 3 and 5 do not contain the "C-E-G-B" in order.

The context that the interchangeable chords are used in, may many times disagree with the visual assesment. Chord No: ⑦ looks like the "third inversion" of Cmaj7 (having the B bass note), but in actual context will be resolved, however unlikely it seems, as a highly dissonant altered "B" chord.

Chart of Falling diatonic Thirds

For practice, choose random Major 7th chords and go through the above drill. Notice that the falling thirds are the same as for the Major 6th interchangeable chords, and only the symbol names change. Don't suspect a "tin ear" if you have difficulty in hearing some of these chord. Unless exposed to them, even many experienced musicians would have trouble hearing or identifying them. The time that it takes to learn them is agravating. Persist!