

(Book 5.) Lesson 16b.  
 A Different Doorway to the Minor 7th Chord

The suggestion up to this point in the book has been that the Minor 7th chord can be thought of as an interchangeable version of the Major 6th chord. While this may be true, it might also be easier to mentally convert the the Dominant 7th chord into a Minor 7th chord by simply lowering the the 3rd of the Dominant 7th chord fingerings. You will arrive at exactly the same fingerings but through a "different door".

F6 (f-a-c-d)= Dm7 (d-f-a-c) Both chords have the same spelling. The true sounds of these chords will be better appreciated when played against either a Low F bass note or a Low D bass note.

F6 Root Pos. F6      Dm7 First Inv. Dm7

D7 Dm7 Eb7 Ebm7

Low Root Position

Here is a practical demonstration of the process using the low Position Dominant 7th chords on the D-G-B-E strings converted to Minor 7th chords.

Observant students may have already noticed this relationship.

B7 Bm7 C7 Cm7

Low First Inversion

The key to confident chord playing is as much in your brain as it is in your fingers. The fingers alone, will play no chords unless a signal is sent to them from your brain.

G7 Gm7 Ab7 Abm7

Low Second Inversion

Notice that the Gm7 which results from lowering the 3rd of the G7 chord can no longer be played on the D-G-B-E strings.

This fingering phenomenon would be similarly found on the A-D-G-B strings and the E-A-D-G strings.

E7 Em7 F7 Fm7

Low Third Inversion

Practice converting Dominant 7th chord fingerings to Minor 7th chord fingerings in all inversions and on all three sets of four adjacent strings. It may be more beneficial to make the practice routine rather random instead of moving up the fingerboard chromatically. As an example: choose a Dominant 7th chord (G7) and play all of its inversions in all possible positions, converting the fingerings to Minor 7th chords.