

(Book 5.) Lesson 38.

Major 7th Arpeggios: All Inversions

The Major 7th chord has at least this "interchangeable" ability as is shown in the right hand margin.

The diagram shows four musical staves, each representing a different inversion of a Major 7th chord. Each staff includes a treble clef, a staff with notes and fingerings, and a corresponding chord name in the right margin. The fingerings are indicated by numbers 1-4 above the notes and circled numbers 1-6 below the notes. The staves are labeled as follows:

- Root Pos.:** Gmaj7. Notes: G4, A4, B4, C5. Fingerings: 2, 1, 4, 3, 4, 3, 2, 1, 2, 1, 2, 3, 4, 3, 4, 1. Chord in margin: Em9.
- 1st Inv.:** Ebmaj7. Notes: F4, G4, A4, Bb4. Fingerings: 1, 4, 3, 4, 3, 1, 1, 2, 1, 2, 1, 1, 3, 4, 3, 4. Chord in margin: Cm9.
- 2nd Inv.:** Dmaj7. Notes: E4, F#4, G4, A4. Fingerings: 4, 3, 4, 3, 1, 1, 2, 1, 4, 1, 2, 1, 1, 3, 4, 3. Chord in margin: Bm9.
- 3rd Inv.:** Amaj7. Notes: C4, D4, E4, F#4. Fingerings: 1, 2, 1, 4, 3, 4, 3, 2, 1, 2, 3, 4, 3, 4, 1, 2. Chord in margin: F#m9.

Work out fingerings which begin at lower positions, including the open 6th string. The demonstrations above begin at a point where no open strings come into play.

The same practice routines that were introduced with the Major 6th chords can readily be applied to the Major 7th chord arpeggios in all inversions.

Move each arpeggio up the fingerboard in semi-tones.

Also practice all Major 7th chord arpeggios in retrograde.

Notice that the fingerings of the Major 7th chord arpeggios are very similar to the Dominant 7th chord arpeggios. If you can not see the reason why, there again is something rather drastically wrong in your thinking.