

# Chord Reading 4.

The most common addition to a triad would be the 7th degree which of course now produces Maj7, Min7, Dom7 and M7b5 chords in three part voicings. In Root Position the 5th is replaced by the 7th.

Root Position

Cmaj7 Dm7 Em7 Fmaj7 Em7 Dm7 C Dm7 Em7 Fmaj7 G7 Fmaj7 Em7 Dm7

2nd Inversion

Notice that in First Inversion, the Major 7th chord produces a triad with the Major 7th and the Root being semi-tone neighbours. It is a pretty neat sound. In First Inversion, the 5th is replaced by the 7th.

1st Inversion

Cmaj7 Dm7 Em7 Fmaj7 Em7 Dm7 C Dm7 Em7 Fmaj7 G7 Fmaj7 Em7 Dm7

Root Position

Be careful in reading the stuff below. Here the three part 7th chord is struck first and then is followed by the related triad. Notice that the Major 7th chord becomes a minor triad and the Minor 7th chord becomes a major triad. Huh.....? In 2nd Inversion the Root is placed by the 7th resulting in minor and major triads.

2nd Inversion

Cmaj7 Dm7 Em7 Fmaj7 Em7 Dm7 C Dm7 Em7 Fmaj7 G7 Fmaj7 Em7 Dm7

1st Inversion

Notice below that the 3rd Inversion 7th chords are actually alterations of the Root Position triad. Once again the Major 7th appears to be a minor triad and the Minor 7th is a major triad. Huh.....? Root is replaced by the 7th.

3rd Inversion

Cmaj7 Dm7 Em7 Fmaj7 Em7 Dm7 C Dm7 Em7 Fmaj7 G7 Fmaj7 Em7 Dm7

1st Inversion

Because the three part 7th chords are all missing one component, they will only sound like the real deal when they are played with an accompanying rhythm chord. As an example, the first triad in the last staff is a "G" chord in 2nd Inversion. It will only sound like an Em7 when an Em chord is played in the background or perhaps when you give it a good "E" bass note. All substitute or interchangeable chords have this feature.