

# Chord Reading 5.

In First Inversion with the low note on the 5th string, the Major 7th chord is nearly unplayable. The best thing is to substitute a Major 6th chord. As an example, the last chord in the 2nd measure would read E-B-C from the bottom to top. While not impossible, it would be a difficult chord to grab out of the blue. 7th or 6th replaces the 5th.

1st Inversion G6 Am7 Bm7 C6 Bm7 Am7 G Am7 Bm7 C6 D7 C6 Bm7 Am

7th replaces the Root. Read carefully and you should understand why the triad sequence is what it is.

2nd Inversion

Gmaj7 Am7 Bm7 Cmaj7 Bm7 Am7 G Am7 Bm7 Cmaj7 D7 Cmaj7 Bm7 Am

7th Replaces the 5th in Root Position.

Root Position

Gmaj7 Am7 Bm7 Cmaj7 Bm7 Am7 G Am7 Bm7 Cmaj7 D7 Cmaj7 Bm7 Am

Once again, the Third Inversion 7th chord is an alteration of the Root Position triad. The 7th in this instance is replacing the Root. This again results in the Maj7 chord appearing as a minor triad and the Min7 chord as a major triad. Huh.....?

3rd Inversion

Gmaj7 Am7 Bm7 Cmaj7 Bm7 Am7 G Am7 Bm7 Cmaj7 D7 Cmaj7 Bm7 Am

Although the suggestion is that you play each two staff set on a particular set of three adjacent strings, that does not necessarily mean that it is the one and only way of playing the studies. There is nothing wrong with switching to another set of three strings somewhere in the middle of a sequence. In fact it may be a better method in the long run for the sake or reading rather than playing a learned pattern.