

Chord Reading 6.

In Second Inversion, the 7th replaces the Root. There would be nothing particularly wrong with switching the string set somewhere in the middle of the sequence. Perhaps it is not as organized a way to practice.

2nd Inversion

Fmaj7 Gm7 Am7 B♭maj7 Am7 Gm7 F Gm7 Am7 B♭maj7 C7 B♭maj7 Am7 Gm

Am7 B♭maj7 C7 Dm7 C7 B♭maj7 Am B♭maj7 C7 Dm7 Em7b5 Dm7 C7 F

1st Inversion

In Root position, the 7th replaces the 5th. **Striking the triads in a hybrid style could be another thing to incorporate into your chord reading practice.**

Root Position

Fmaj7 Gm7 Am7 B♭maj7 Am7 Gm7 F Gm7 Am7 B♭maj7 C7 B♭maj7 Am7 Gm

Am7 B♭maj7 C7 Dm7 C7 B♭maj7 Am B♭maj7 C7 Dm7 Em7b5 Dm7 C F

2nd Inversion

Once again, the First Inversion Major 7th is such a stretch that substituting a Major 6th chord is probably the better option. As an example, the 2nd chord in the first bar below would read A-E-F. (good luck with that)

1st Inversion

F6 Gm7 Am7 B♭6 Am7 Gm7 F Gm7 Am7 B♭6 C7 B♭6 Am7 Gm

Am7 B♭6 C7 Dm7 C7 B♭6 Am B♭6 C7 Dm7 Em7b5 Dm7 C7 F

Root Position

Like previously suggested, the Third Inversion 7th chord is related to the Root Position Triad. The 7th is replacing the Root which results in the Major to Minor and Minor to Major anomaly.

3rd Inversion

Fmaj7 Gm7 Am7 B♭maj7 Am7 Gm7 F Gm7 Am7 B♭maj7 C7 B♭maj7 Am7 Gm

Am7 B♭maj7 C7 Dm7 C7 B♭maj7 Am B♭maj7 C7 Dm7 Em7b5 Dm7 C F

1st Inversion

The number of times that you would encounter scale sequenced harmony and especially using the same inversion type in a sequence may be rather rare in real life.