

SEVENTH CHORDS

MOVING WITH INVERSIONS

THEORY WORKSHEETS

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SEVENTH CHORDS MOVING WITH INVERSIONS

Being familiar with seventh chord inversions allows us to easily navigate through more difficult chord progressions by creating smoother sounding lines with less movement.

Like our exercise "Moving Triads and Inversions", we will use the same rules:

1. Identify common tones between the current chord and the following chord
2. Common tones will not move and should stay where they are.
3. Move the remaining voices to fill out the missing notes of the chord.

The image shows a musical staff with a treble clef. On the left, a C major triad (C^Δ) is shown with notes C4, E4, and G4. Below it is a fingering diagram: 7, 5, 3, 1. On the right, a G7 chord in root position is shown with notes G4, B4, D5, and F5. Below it is a fingering diagram: 7, 5, 3, 1.

Looking at the example above, there are two common tones between the chords: G and B

The chords above are in root position and now that we've identified the common tones, let's create the most efficient inversion:

Remember that common tones will not move. The G and B will stay where they are as the top two voices.

The next step is to move the remaining two voices and fill in the missing notes of the G7 which would be the D and F.

Down below is the completed inversion between the two chords:

The image shows a musical staff with a treble clef. On the left, a C major triad (C^Δ) is shown with notes C4, E4, and G4. Below it is a fingering diagram: 7, 5, 3, 1. On the right, a G7 chord in first inversion is shown with notes B4, D5, G4, and F5. Below it is a fingering diagram: 3, 1, 7, 5.

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Let's try another example together, but this time with three chords.

Dm⁷ G⁷ C^Δ

7
5
3
1

7
5
3
1

7
5
3
1

Remember that we're only focusing on moving one chord at a time.

The first step is to identify common tones between the D minor 7 and the G Dominant 7 chords. Those would be the D and the F.

Remember that because they are the common tones, they will not move and stay on the bottom.

The next step is to move the remaining two voices (A and C) to the missing notes in the G⁷ chord. Because of our common tones (D and F), we are missing the G and B to complete the G⁷ chord.

Move the remaining two voices to the missing notes to complete the inversion.

Dm⁷ G⁷

7
5
3
1

3
1
7
5

Now let's take a look at moving between the G Dominant 7 and the C Major 7 chords.

There are only two common tones between the G Dominant 7 and the C Major 7 chords: G and B.

Remember that the common tones will not move and will stay on top in this example.

The next step is to move the remaining two voices (D and F) to the missing notes in the C Major 7 chord. Because of our common tones (G and B), we are missing the C and E to complete the C Major 7 chord.

Move the remaining two voices to the missing notes to complete the inversion.

G⁷ C^Δ

3
1
7
5

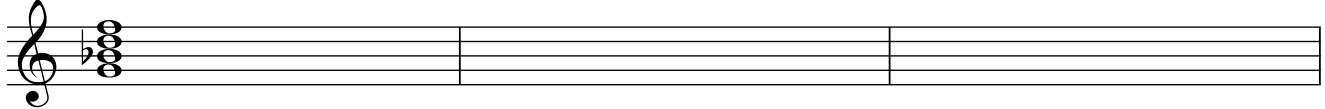
7
5
3
1

SEVENTH CHORDS MOVING WITH INVERSIONS

3

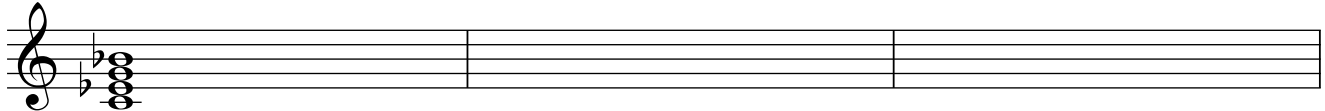
Use inversions to move through the progressions.

Gm⁷ C⁷ F^Δ



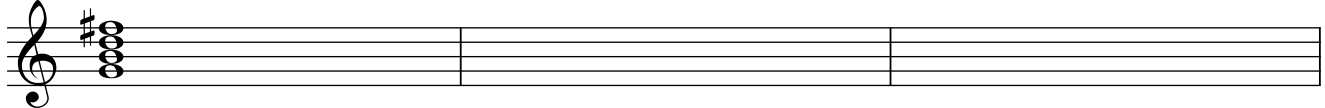
A musical staff in treble clef with a key signature of one flat (B-flat major). The staff is divided into three measures. The first measure contains the chord Gm⁷ (B-flat, D-flat, F, G). The second measure contains the chord C⁷ (F, G, B-flat, C). The third measure contains the chord F^Δ (C, F, A, B-flat).

Cm⁷ F⁷ B^bΔ



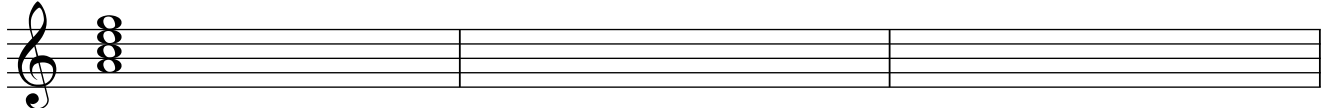
A musical staff in treble clef with a key signature of two flats (C minor). The staff is divided into three measures. The first measure contains the chord Cm⁷ (C, D-flat, F, G-flat). The second measure contains the chord F⁷ (C, F, A, B-flat). The third measure contains the chord B^bΔ (D-flat, F, A, B-flat).

G^Δ Em⁷ C^Δ



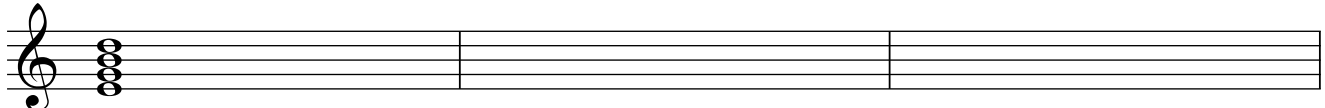
A musical staff in treble clef with a key signature of one sharp (G major). The staff is divided into three measures. The first measure contains the chord G^Δ (B, D, F-sharp, G). The second measure contains the chord Em⁷ (C, D, F, G). The third measure contains the chord C^Δ (E, F, G, A).

Am⁷ C^Δ F^Δ



A musical staff in treble clef with a key signature of no sharps or flats (A minor). The staff is divided into three measures. The first measure contains the chord Am⁷ (A, C, E, G). The second measure contains the chord C^Δ (E, F, G, A). The third measure contains the chord F^Δ (C, F, A, B).

Em⁷ A⁷ D^Δ

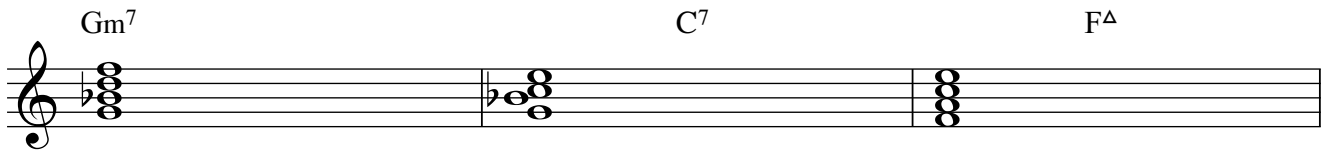


A musical staff in treble clef with a key signature of no sharps or flats (E minor). The staff is divided into three measures. The first measure contains the chord Em⁷ (E, G, B, C). The second measure contains the chord A⁷ (C, D, F, G). The third measure contains the chord D^Δ (F, A, B, C).

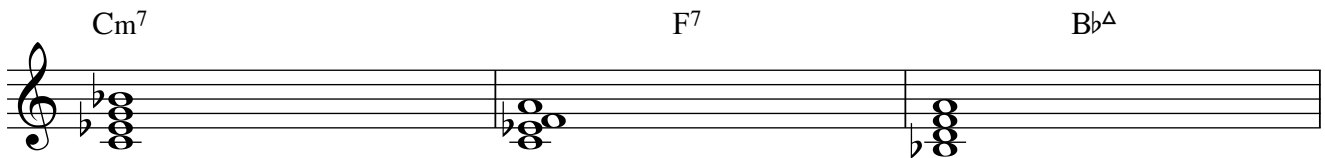
ANSWERS

Use inversions to move through the progressions.

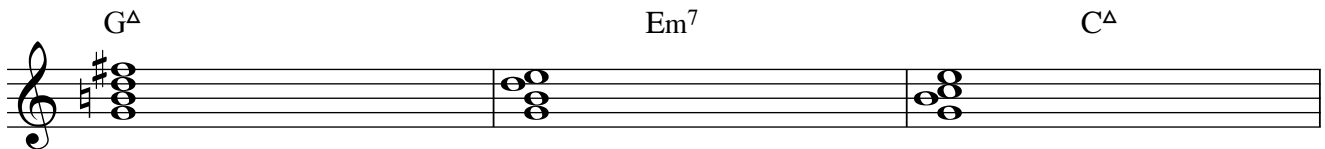
Gm⁷ C⁷ F^Δ



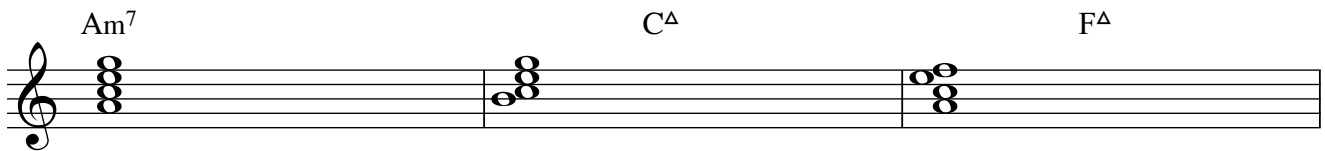
Cm⁷ F⁷ Bb^Δ



G^Δ Em⁷ C^Δ



Am⁷ C^Δ F^Δ



Em⁷ A⁷ D^Δ

