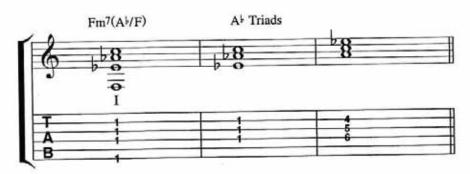


In this section, polytonal chords ranging from consonant (Ab/F) to dissonant (Dm(b5)/E) are demonstrated as the "Minor Conversion Concept" moves beyond the scope of Creative Force Part I. Part 1 dealt exclusively with the minor 7th as a substitute for dominant 7th chords; in this book you will examine improvisation applications of the minor 7th chord form as a substitute for many other harmonic possibilities. It is, once again, based on the idea that whatever chord you are playing over at a given moment can be approached by "thinking minor."

## Example 1

An Fm7 chord can be thought of as an F minor triad plus a minor 7th (F Ab C+ Eb) or as a polytonal chord whereby an Ab major triad (Ab C Eb) is superimposed above an F bass note. Check out the two types (inversion of Ab triads demonstrated here. Note the use of the Roman numeral I, denoting the inversion type.



## Example 2

Now look at E7 (E G $\sharp$  B D). When the B (the 5th) is raised to B $\sharp$  ( $\sharp$ 5th), we are moving in the direction of an F minor sound (G $\sharp$  is Ab and B $\sharp$  is C – the 3rd and 5th of an F minor triad, respectively). So an E7( $\sharp$ 5) has two n in common with an F minor triad.

