

Part I

The Minor Conversion Concept Applied To Chords

In this section, polytonal chords ranging from consonant (A^b/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 ($F A^b C E^b$) or as a polytonal chord whereby an A^b major triad ($A^b C E^b$) is superimposed above an F bass note. Check out the two types (inversion) of A^b triads demonstrated here. Note the use of the Roman numeral I, denoting the inversion type.

$Fm7(A^b/F)$ A^b Triads

Example 2

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

$E7$ $E7(\#5)$ F minor triad