In this section, polytonal chords ranging from consonant (Ab/F) to dissonant (Dm(♭5)/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+ E♭) or as a polytonal chord whereby an Ab major triad (Ab C E♭) 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 1, denoting the inversion type.

Example 2

Now look at E7 (E G♯ B D). When the B (the 5th) is raised to B♯ (♯5th), we are moving in the direction of an F minor sound (G♯ is Ab 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.

[Diagram of chords and notes]