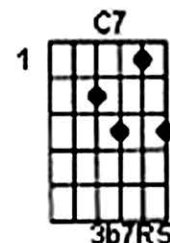


# Changing Qualities

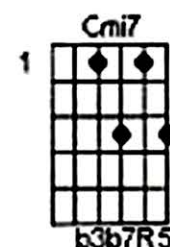
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Bob Holt

In honor of Ted's birthday I thought I'd share a fun game that Ted taught me when I first started studying with him. I call the game "Changing Qualities." The object of the game is to take a dominant seventh chord and, by changing one note, create a new chord type. It's easy to play. You start with a chord form. Ted had me start with a dominant seventh chord in voicing group 2. (I won't get into voicing groups now but it is one of Ted's wonderful systems.)

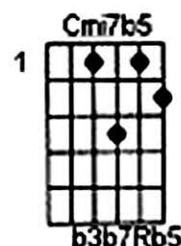
So, let's start with a first inversion C7.



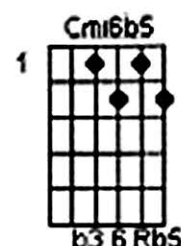
By flattening the 3<sup>rd</sup> of C7 we get Cmi7.



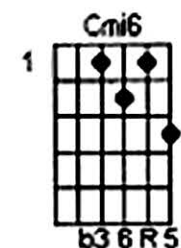
Now let's flat the 5<sup>th</sup> to make Cmi7b5.



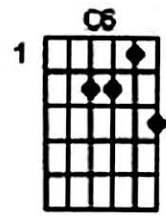
Then let's lower the flat 7<sup>th</sup> to the 6<sup>th</sup>. This is kind of a weird one, so bear with me. Ted calls this quality a Cmi6b5. Most of us know this shape as a diminished 7<sup>th</sup>. Ted points out that the chord actually contains a 6<sup>th</sup>, not a 7<sup>th</sup>. Even though in everyday playing circumstances it will be called a dim7th, for the game will use Cmi6b5.



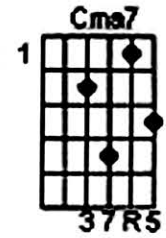
Next move is raising the b5 back to a natural 5<sup>th</sup>. This gives you a Cmi6 chord.



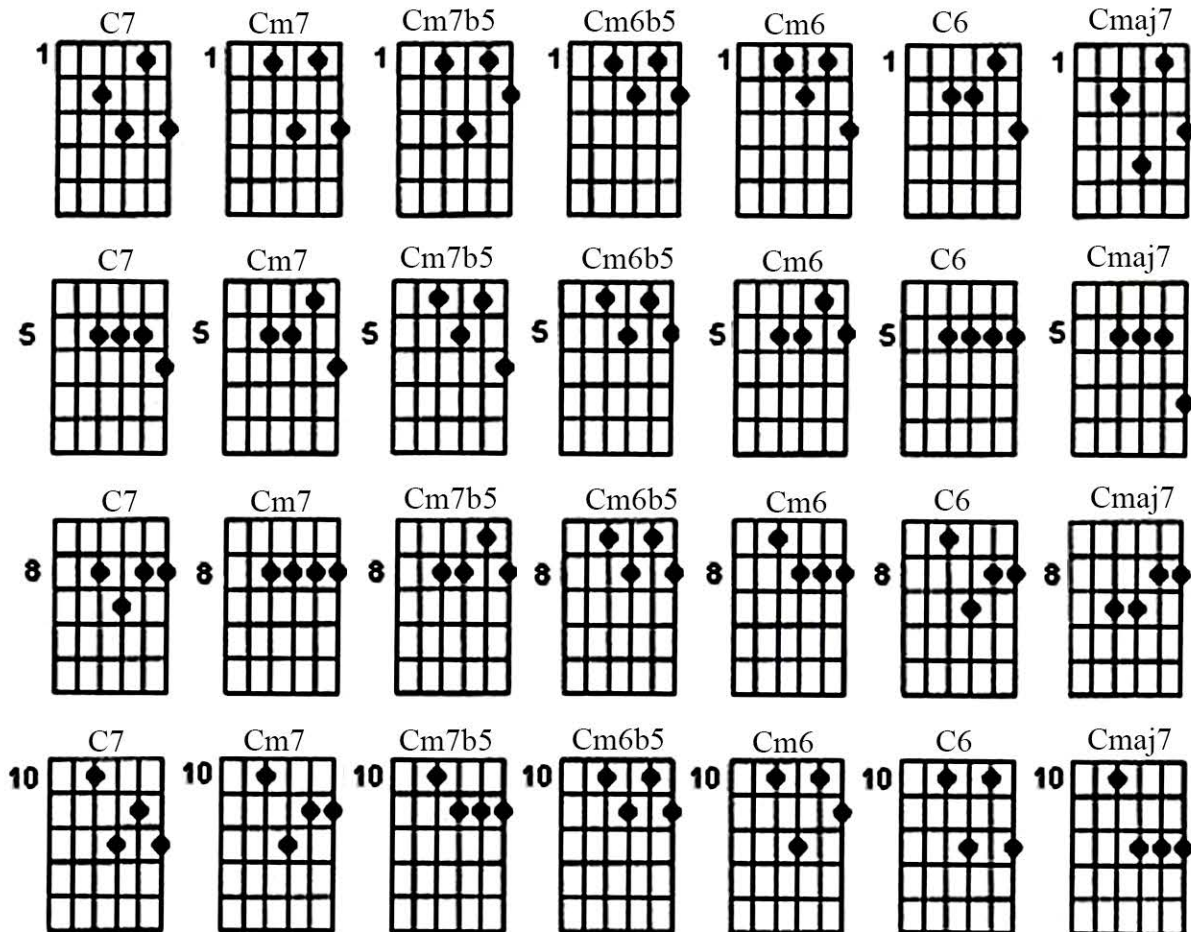
Continue by changing the  $b3^{rd}$  to major  $3^{rd}$ . This makes a C6 chord.



The last move of the game is to raise the  $6^{th}$  to a major  $7^{th}$ . This will create a Cmaj7 chord.



To get you started, here is a breakdown of the game, covering all inversions on the top 4-string set of C7 and the changes of qualities the game produces. Note that the horizontal rows represent changes of the qualities, and the vertical columns represent the systematic inversions.



Practice the changes of qualities and the systematic inversions in the keys of F#, B, E, A, D, G, C, F, Bb, Eb, Ab, Db, and Gb. For more fun, refer to the post about String Transference so that you can put these on the middle and bottom string sets.