

## Chapter 13 Diatonic 7th chords

Here's a new word: "*diatonic*."

It's really just another name for the major scale that musicians often use as an adjective. Here's an example of this word in a sentence: "*The chords covered in the last chapter were all Diatonic triads*". Meaning they are triads built from a major scale.

If I'd said: "The triads in the last chapter were all *major* triads", (because they're built from a major scale). Of course I'd be wrong. Some chords built from the major scale are minor or diminished! So it's clearer to say they are all "diatonic" chords, get it?

So far the only chords we have dealt with are triads, well we can also build *diatonic chords* with more than three notes. To build a four note chord we take every third note just like triads: the root, 3rd, 5th, but also add a 7th. These four note chords are called Seventh Chords, and actually they are triads with a 7th added on top.

Remember with diatonic triads we have only three basic types: "major", "minor", and "diminished". Well, with diatonic seventh chords there are four types: "Major 7", "Dominant 7", "Minor 7", and "Minor 7 b5" (minor 7 b5 is sometimes also called half diminished).

Here's the order of these diatonic 7th chords when built from the major scale compared with triads:

	<u>Triad</u>	<u>Seventh chord</u>
1 chord -	Major	Major 7
2 chord -	Minor	Minor 7
3 chord -	Minor	Minor 7
4 chord -	Major	Major 7
5 chord -	Major	Dominant 7
6 chord -	minor	Minor 7
7 chord -	diminished	Minor 7 b5 (half diminished)

Lets look at the intervals in these 7th chords so we can understand them:

Major 7 chord - Root, major 3rd and perfect 5th just like a major triad, then add a major 7th on top.

Dominant 7 chord - Root, major 3rd and perfect 5th just like a major triad again, but now on top we have a minor (or flat) 7th. Musicians often don't use the word dominant when labeling these chords, we usually refer to them as just root7, for example: G7 or A7.

Minor 7 chord - This one has a root, minor third and fifth like a minor triad but on top we have a minor 7th (a flat 7).

Minor 7 b5 - Root, minor third, diminished (or flat) 5, just like a diminished triad but on top we have a minor 7th.

(Like the bar chords in chapter 10)

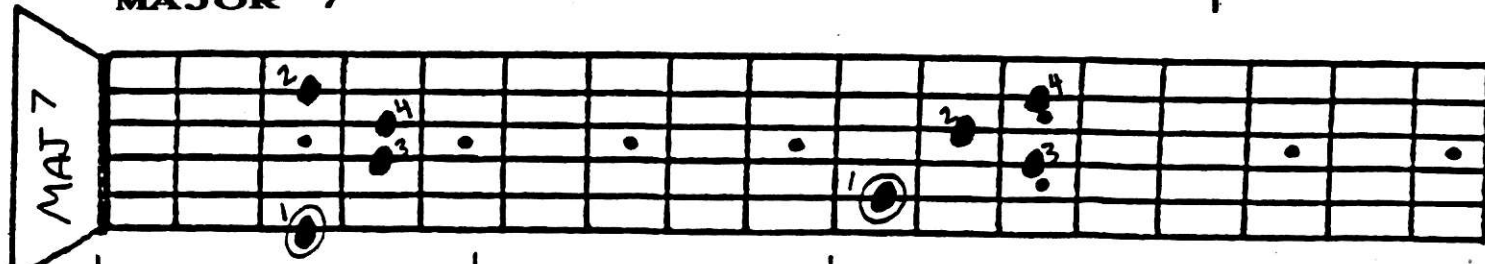
Here are two average chord voicings for each of these four "Seventh Chord" types.

For each type - here's one with the root on the "A string" and one with the root on the "E string".

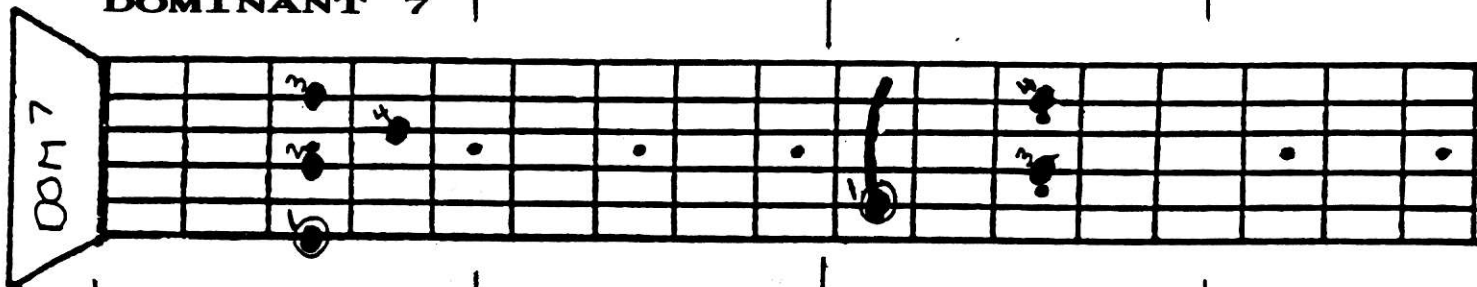
ROOT ON "LOW E"

ROOT ON "A STRING"

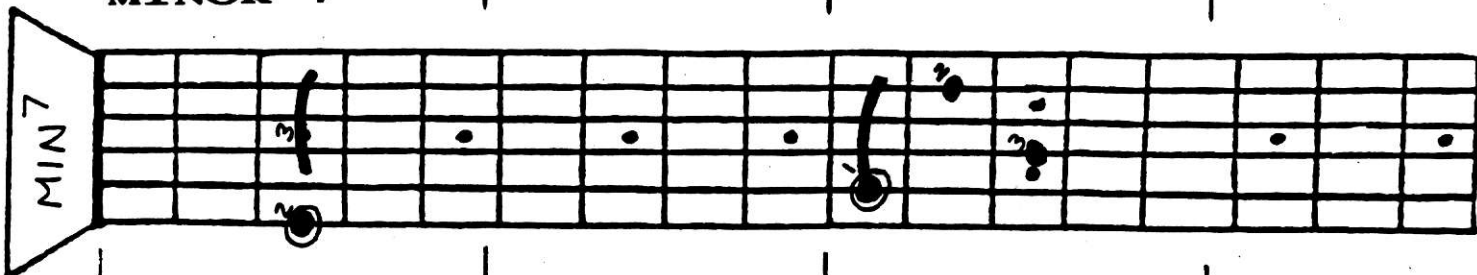
MAJOR 7



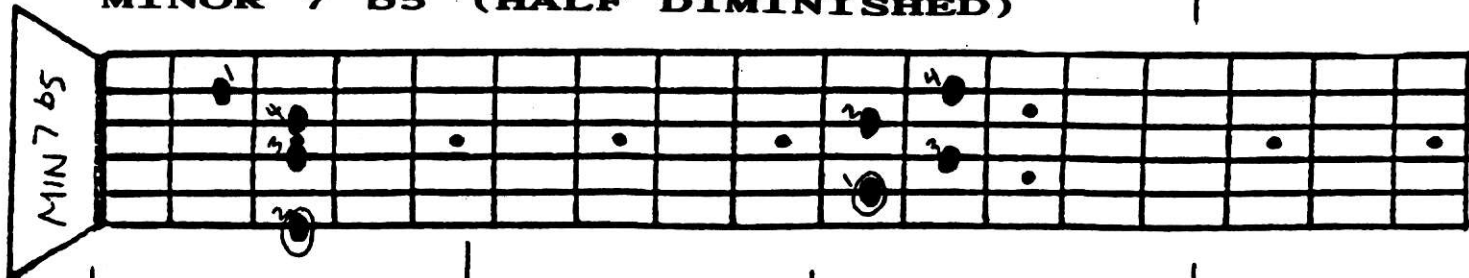
DOMINANT 7



MINOR 7



MINOR 7 b5 (HALF DIMINISHED)



## ② SEVENTH CHORD EXERCISES ②

### Exercise A:

Try Bb and F major harmonized scales up and down the neck.

- 1) F harmonized scale, use only 7th chord voicings that have roots on the low E string.
- 2) Bb harmonized scale, keep all 7th chords roots on the A string.

### Exercise B:

Using these 7th chords - Play the G major harmonized (chord) scale.

Example: Starting with roots on the E string Play the

1 chord: G major 7

2 chord: A minor 7

3 chord: B minor 7

(here you might switch your roots to the A string)

4 chord: C major 7

5 chord: D 7 (remember this is how you write dominant 7)

6 chord: E minor 7

7 chord: F# minor 7 b5

and then the octave G major 7

Also try playing diatonic 7th chord scales in other keys like C, D, Eb and others.

### Exercise C:

Next lets try chord progressions in a Key - for example;

1 - 6 - 4 - 5 in C major will be:

C major 7 (1 chord)/ A minor 7 (6 chord)/ D major 7 (4 chord)/  
E 7 (5 chord).

Pick some different keys and try other progressions.