

## SEVENTH CHORDS

Seventh chords were discussed in depth in Chapter 6, so let's get right to the voicings. Fig. 9A features Cmaj7 chords. Major seventh chords (1-3-5-7) have a pretty sound and are useful for jazz, Latin, and pop ballads. Fig. 9B depicts Cm7 chords. Minor seventh chords (1-b3-5-b7) are a good alternative to minor chords, offering a bit more color. Also ubiquitous in jazz, they are quite common in funk, rock, and blues as well. Fig. 9C shows C7 chords. Dominant seventh chords (1-3-5-b7) are prevalent in virtually every style of music. In Fig. 9D you'll find Cm7b5 voicings. Minor seven flat-five chords (1-b3-b5-b7) are most often associated with ii-V-i progressions in jazz, in which they function as the ii7b5 in a minor key.

Figs. 9A-9B

Figs. 9C-9D

## DIMINISHED SEVENTH, DOMINANT SEVENTH SUS4, AND MINOR(MAJ7) CHORDS

The diminished seventh chord is a diminished triad with an added double-flat (or diminished) 7th interval (1-b3-b5-bb7). It is often used as a non-diatonic (outside the key of the progression) passing chord when connecting two diatonic chords. A diminished seventh chord is a series of stacked minor 3rd intervals. Because of this, any note can be considered the root (Fig. 10).

Fig. 10

The dominant seventh sus4 chord is a dominant seventh chord with its 3rd removed and replaced with a 4th interval (1-4-5-b7). These chords are often used in conjunction with their dominant seventh counterparts, as in E7sus4 releasing to E7 (Fig. 11).

Fig. 11