

FOUR NOTE CHORDS OF THE MAJOR SCALE

CMaj7
Dmin7
Emin7
FMaj7
G7
Amin7
B ϕ
CMaj7

IMaj7
iimin7
iiimin7
IVMaj7
V7
vimin7
viimin7(b5)
IMaj7

ADDING ONE MORE TONE ON THE TRIADS—A THIRD ABOVE THE FIFTH, GIVES US NEW CHORDS, THIS TIME WITH A SEVENTH. THE CHORD SYMBOL ON THE B CHORD, IS AN ABBREVIATION OF THE MIN7(b5) TYPE, ALSO KNOWN AS HALF DIMINISHED. FUNCTIONS AND ALL OTHER RULES APPLIED ON TRIADS ARE THE SAME. FOUR NOTE VOICINGS HAVE A MORE DEFINITIVE REPRESENTATION OF THE CHORDS' FUNCTIONS, AND A BIGGER SOUND.

CHORDS WITH A TONIC FUNCTION:

CMaj7
Emin7

IMaj7
iiimin7

CHORDS WITH SUBDOMINANT FUNCTION:

Dmin7
FMaj7

iiimin7
IVMaj7

CHORDS WITH DOMINANT FUNCTION:

G7
B ϕ

V7
viimin7(b5)

THE VIMIN7 CHORD (AMIN7 IN THIS TONALITY) HAS THE SAME REACTION WITH THE VIMIN (TRIAD). IT IS TONIC IF A DOMINANT CHORD PRECEDES IT, AND SUBDOMINANT IF A TONIC CHORD PRECEDES IT.

WITH THE ADDED 7TH, THE V CHORD NOW HAS BOTH B AND F AS ITS CHORD TONES (7TH AND 4TH OF THE KEY, 3RD AND 7TH OF THE CHORD). THIS MAKES IT SOUND EVEN MORE DOMINANT. IN FACT, ITS THE V CHORD IN WHICH THE 7TH AS A CHORD TONE FIRST APPEARED IN HISTORY, AND ITS THE ONLY FOUR NOTE CHORD THAT CAN SOUND SMOOTH WHEN PLAYED WITHIN A TRIADIC TYPE OF CHORD PROGRESSION.

FOUR NOTE CHORDS OF THE MAJOR SCALE.

JUST LIKE THE TRIADS, THE FOUR NOTE CHORDS HAVE THEIR INVERSIONS. THE THIRDS INVERSION (THE ONE THAT HAS THE 7TH ON THE BOTTOM OF THE VOICING) HAS A RATHER UNSTABLE CHARACTER, BUT CAN BE USEFUL IN VOICE LEADING.

CMA7

5) ROOT POSITION 1ST INVERSION 2ND INVERSION 3RD INVERSION

DMIN7

6) ROOT POSITION 1ST INVERSION 2ND INVERSION 3RD INVERSION

E MIN7

7) ROOT POSITION 1ST INVERSION 2ND INVERSION 3RD INVERSION

FMA7

8) ROOT POSITION 1ST INVERSION 2ND INVERSION 3RD INVERSION

G7

9) ROOT POSITION 1ST INVERSION 2ND INVERSION 3RD INVERSION

A MIN7

10) ROOT POSITION 1ST INVERSION 2ND INVERSION 3RD INVERSION

B ϕ

11) ROOT POSITION 1ST INVERSION 2ND INVERSION 3RD INVERSION