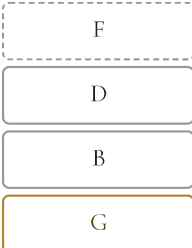
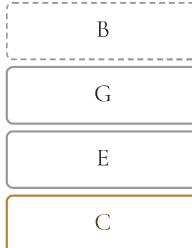
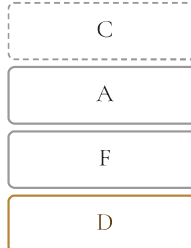
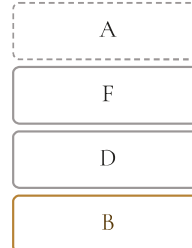
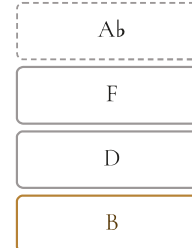


Seventh chords

Add one more third on top of a triad and you have a seventh chord — four notes, and a colour the triad cannot make. The added note is a seventh above the root, which is where the name comes from.

THE FIVE YOU WILL MEET

Dominant 7th  MAJOR TRIAD, MINOR 7TH The workhorse. Pulls hard to the tonic.	Major 7th  MAJOR TRIAD, MAJOR 7TH Soft and hazy. Rests where it is.	Minor 7th  MINOR TRIAD, MINOR 7TH Mellow, unhurried. Very common as ii7.	Half-dim. 7th  DIM. TRIAD, MINOR 7TH Written ø7. Aching rather than harsh.	Diminished 7th  DIM. TRIAD, DIM. 7TH Written °7. Four stacked minor thirds.
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Gold is the root; the dashed box is the added seventh. Every chord is still a snowman — just one storey taller.

THE RECIPES SIDE BY SIDE

CHORD	SYMBOL	TRIAD BELOW	7TH ABOVE ROOT	SEMITONES	BUILT ON C
Dominant 7th	C7	Major	Minor 7th	4·3·3	C E G B $\flat$
Major 7th	Cmaj7, C Δ 7	Major	Major 7th	4·3·4	C E G B
Minor 7th	Cm7	Minor	Minor 7th	3·4·3	C E $\flat$ G B $\flat$
Half-diminished 7th	Cm7 $\flat$ 5, Cø7	Diminished	Minor 7th	3·3·4	C E $\flat$ G $\flat$ B $\flat$
Diminished 7th	Cdim7, C°7	Diminished	Dim. 7th	3·3·3	C E $\flat$ G $\flat$ B $\flat\flat$
Minor–major 7th	Cm(maj7)	Minor	Major 7th	3·4·4	C E $\flat$ G B

SEVENTHS ON THE DEGREES OF A MAJOR KEY

I maj7 C E G B	ii7 D F A C	iii7 E G B D	IV maj7 F A C E	V7 G B D F	vi7 A C E G	viiø7 B D F A
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Only one chord in the key is a true dominant 7th, and it is the one on the fifth degree — ringed above. That is why V7 sounds like an arrival is coming.

How a seventh resolves. The seventh is a dissonance and wants to fall by step. In G7 going to C the F drops to E while the leading note B rises to C — the two voices close inwards.

Which note to drop. With only three players or three fingers, leave out the fifth. Root, third and seventh carry the whole identity of the chord.