

(Book 4) Lesson 43b.

Low Position Dominant 7th Chords

Bass Note on "G" (3rd) String

Fingering shown on the left side of the chord and the Chordal Degrees on the right hand side.

G7
 Low Root Pos: 1 0 0, 4 2, 1 2, 1 1
 Chordal Degrees: G7, Ab7, A7, Bb7

E7
 Low 1st Inv: 0 4 1, 1 2, 1 3, 1 1
 Chordal Degrees: E7, F7, Gb7, G7

Db7
 Low 2nd Inv: 2 0 1, 3 1, 2 1, 1 4
 Chordal Degrees: Db7, D7, Eb7, E7

A7
 Low 3rd Inv: 0 2 0, 1 1, 4 2, 1 2
 Chordal Degrees: A7, Bb7, B7, C7

Low Position Dominant 7th Chords

Bass Note on "D" (4th) String

Eb7
 Low Root Pos: 4 0 1, 3 2, 1 3, 2 3
 Chordal Degrees: Eb7, E7, F7, Gb7

B7
 Low 1st Inv: 0 2 1, 4 3, 2 1, 4 2
 Chordal Degrees: B7, C7, Db7, D7

A7
 Low 2nd Inv: 2 0 1, 3 1, 4 2, 3 2
 Chordal Degrees: A7, Bb7, B7, C7

E7
 Low 3rd Inv: 0 1 0, 4 1, 3 2, 4 3
 Chordal Degrees: E7, F7, Gb7, G7

The above to be spelled and played on the specified set of strings and then moved upwards in semitones, spelling all the way. Not only is it important to spell the chord but think of the "key" of the chord.

ie: G7=key of C Eb7=key of Ab B7=key of E.

Remember that the Dominant 7th chord is built from the "V" note of the key and not the Root of the key.

Chords played on the D-G-B strings beyond the 5th fret usually become unison possibilities on the G-B-E strings. Of course the fingerings will not be the same because of the string tuning relationship. Examine and practice all unison chord possibilities.