

## (Book 5.) Lesson 1a.

All keys contain 7 triads which can also be expanded to the 7th degree for added density. The addition of the 7th degree does not change the chord function. As an example, the "G" chord in the key of C is the dominant chord. Similarly the G7 chord in the key of C is the dominant 7th chord. Both chords will generally resolve to the C chord. The dominant 7th chord, having the extra note, however shows a stronger tendency to resolve.

From the major and its relative minor scale, we can develop the library of "seventh chords."

(Review Lesson No:53, Book 1 if you are not familiar with the concept of "relative minor.")

Remember that the easiest analysis of any chord is to treat the 3rd, 5th and 7th degrees in relation to the Major key of the Root of the chord. The black note heads indicate some alteration of the note in relation to a major chord which might be built on that root.

Keys:  
C Major

C Dm Em F G Am Bdim

I ii iii IV V vi vii

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7b5

**Major 7th:** R-3-5-maj7th

**Minor 7th:** R-b3-5-min7th

**Dominant 7th:** R-3-5-min7th  
(this chord is called the dominant 7th because it mostly occurs on the dominant (V) note of either a major or a minor key)

A Minor (Harmonic)

Am Bdim C+ Dm E F G#dim

I ii iii IV V vi vii

AmMaj7 Bm7b5 C+Maj7 Dm7 E7 Fmaj7 G#dim7

**Minor 7th b5:** R-b3-b5-min7th

**Minor Maj7th:** R-b3-5-maj7th

**Aug Maj7th:** R-3-#5-maj7th  
(this is a rarely used chord)

**Dim7th:** R-b3-b5-bb7th  
(the diminished 7th chord only occurs naturally as the "vii" chord in the harmonic minor scale.)

Ascending Melodic Minor:

I ii iii IV V vi vii

AmMaj7 Bm7 C+Maj7 D7 E7 F#m7b5 G#m7b5

Descending Melodic Minor:

Am7 Bm7b5 Cmaj7 Dm7 Em7 Fmaj7 G7

whole

**Special Note:** Although this is actually the descending melodic minor, I have written the scale in in ascending order to make the chord comparisons easier.

If we go through the same process using the ascending melodic minor scale, notice the rather peculiar results. A "dominant" type of 7th chord appears on the Sub Dominant scale degree.

In the descending melodic minor, a "minor 7th chord" appears on the dominant note and a "dominant 7th" structure appears on the "sub-tonic note." (The seventh note of a scale is called the 'sub-tonic' if it is a whole tone lower than the tonic note. It is called a 'leading tone' if it is a half step lower than the tonic.)

More commonly, the harmonic minor scale is used for deriving chords for a tune that is exclusively in a minor key. It does not mean that the melodic minor can not be used. This is only meant to be a statement of fact. The reality is that composers and arrangers tend to produce music that drifts in and out between the two basic musical emotions. Major=happy. Minor=sad.