

# Dominant 7th Sounds

Ted Greene 1974-09-09

These sounds are all derived from a major triad with an added b7th (1, 3, 5, b7). There are many different colors in this family and they can be logically grouped into different “sub-families” labeled as follows:

## D

All chords based on “Nature’s Chord (The Overtone Series)” except for those with #11th overtone. That leaves the 7th, 9th, 13th (and 7/6); all of these chords have an affinity to a mixolydian scale (like an A13 relates to the A mixolydian scale):

A7 →

The image displays 36 guitar fretboard diagrams arranged in a 4x9 grid. Each diagram shows a 6-string fretboard with 12 frets. Fingering numbers (1-4) are placed near the strings. Solid black dots represent natural notes, and hollow circles represent flattened notes (b). The diagrams are arranged in four rows of nine. The first row starts with an A7 chord (2, 4, 5, 7, 9, 11) and an arrow pointing to the right. The diagrams show various voicings for A7, D7, G7, F7, E7, C7, B7, and other dominant 7th chords in different positions and voicings.

**A<sup>9</sup>** (Also use systematic inversions) →

2 4 1 3 1

**A<sup>13</sup>** →

less common

or

**A<sup>7/6</sup>** →

**II.**

All above types with 3rd raised 1/2 step to 4th (11th) – while the above may be termed *Mixolydian Dominants*, these chords to follow are the "Suspended" (*Mixolydian*) *Dominants*. (These too have an affinity for the mixolydian scale.)

**A7<sup>sus</sup>** (Also 7<sup>sus</sup> of systematic inversions are possible)

**A9<sup>sus</sup> (A<sup>11</sup>)**

**A7/6<sup>sus</sup>**

**A<sup>13</sup><sub>sus</sub>**

**E<sup>13</sup><sub>sus</sub>**

**A<sup>13</sup><sub>sus</sub>**

9-9-74 ④ DOMINANT 7th SOUNDS - These sounds are all derived from a major triad with an added 7th (1, 3, 5, 7). There are many different colors in this family and they can be logically grouped into different "sub-families" labeled as follows:

I. All chords based on "Nature's Chord (The Overtone Series)" except for those with + 11th overtone. That leaves the 7th, 9th, 13th (+7/6); all of these chords have an affinity to a mixolydian scale (like an A13 relates to the A mixolyd. scale):

**A7's**

**A9ths:** (also use SYSTEMATIC INVERSIONS)

**A13ths:** LESS COMMON

**A7/6's:**

II. All above types with 3rd raised  $\frac{1}{2}$  step to 4th (11th) - while the above may be termed MIXOLYDIAN DOMINANTS, these chords to follow are the "SUSPENDED" (MIXOLYDIAN) DOMINANTS (these too have an affinity for the mixolydian scale).

**A7sus's** (also 7sus SYSTEMATIC INVERSIONS are possible)

**A13sus's**

**A7/6sus**

**A9sus (All's)** (1 or 13, 13, 13)

*Don't fret the 3rd it sounds poor in A due to register.*