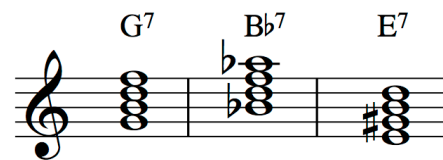


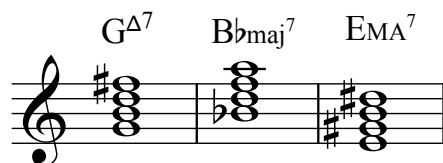
## MU 009 (Feurzeig)

### Leadsheet symbols for common seventh chords

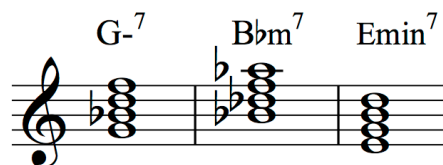
A major triad with a minor seventh is called a **dominant seventh** chord, because it is the quality of seventh chord found on the dominant of a major scale or a harmonic minor scale. As the most common seventh chord, its symbol is simply **7**. It is sometimes referred to as a  $Mm^7$ , pronounced “major-minor seventh,” meaning a M triad with  $m^7$ th.



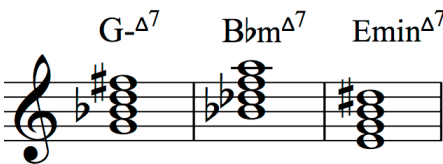
A major triad with a major seventh is called a **major seventh** chord. The preferred symbols are  $\Delta^7$ , **maj<sup>7</sup>**, or **MA<sup>7</sup>**. (You may see **M<sup>7</sup>**, but this is unwise because it is easily mistaken for  $m^7$ , below.) It may be referred to analytically as a  $MM^7$ , pronounced “major-major seventh”.



A minor triad with a minor seventh is called a **minor seventh** chord. The preferred symbol is  $-^7$  or **m<sup>7</sup>**. You may also see **min<sup>7</sup>** or **mi<sup>7</sup>**. It may be referred to analytically as a  $mm^7$ , pronounced “minor-minor seventh”.



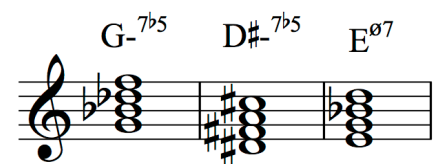
A minor triad with a major seventh is called a **minor-major seventh** chord. The symbol is any of the variants for minor combined with  $\Delta^7$ . This chord is not among the standard qualities used in analyzing older classical music, where it is rarely used as a sustained sonority, but it is common in jazz.



A diminished triad plus a diminished seventh is called a **diminished seventh** chord. The symbol is **o7** or **dim7**. It may also be called a “fully diminished” seventh chord because both triad and seventh are diminished.



A diminished triad plus a minor seventh is called a **half-diminished seventh** chord: “half” because the triad is diminished, but the seventh is not (it’s minor). The symbol is **ø7** or **min7b5**. The **b5** is used even if the diminished fifth of the chord is a natural note in staff notation. Think of it as meaning *flatted* — i.e. a chromatic half step below the “normal” perfect 5<sup>th</sup>—rather than *flat*. The chord may be referred to analytically as “diminished-minor seventh”.



Finally, though not a seventh chord, another important 4-note sonority is the **added sixth chord**, which consists of a major triad plus a major sixth over the root, indicated **add<sup>6</sup>** or simply **6**. This chord is identical to a minor seventh chord in first inversion, but the two chords are theorized/perceived as having different roots. (Do not use the symbol “+6” in place of  $add^6$ , because + indicates an augmented chord or interval.)

