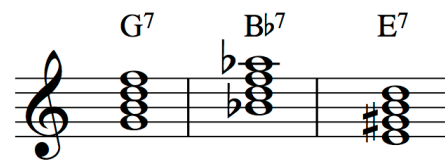
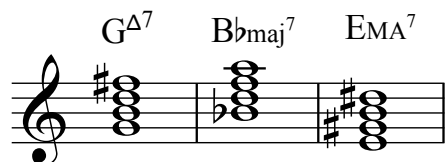


MU 1310 (Feurzeig): lead-sheet symbols for common seventh chords

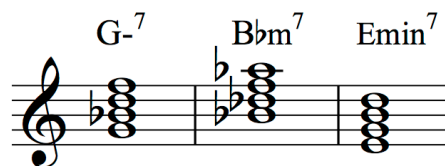
A major triad with a minor seventh is called a **dominant seventh** chord, because it is the quality of seventh chord found on the dominant of a major scale or a harmonic minor scale. As the most common seventh chord, its symbol is simply **7**. It is sometimes referred to as a Mm^7 , pronounced “major-minor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



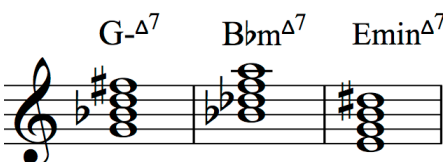
A major triad with a major seventh is called a **major seventh** chord. The preferred symbols are Δ^7 , **maj⁷**, or **MA⁷**. (You may see **M⁷**, but this is unwise because it is easily mistaken for m^7 , below.) It may be referred to analytically as a MM^7 , pronounced “major-major seventh”.



A minor triad with a minor seventh is called a **minor seventh** chord. The preferred symbol is $-^7$ or **m⁷**. You may also see **min⁷** or **mi⁷**. It may be referred to analytically as a mm^7 , pronounced “minor-minor seventh”.



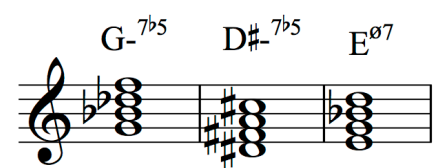
A minor triad with a major seventh is called a **minor-major seventh** chord. The symbol is any of the variants for minor, combined with Δ^7 . (You may also see **min-maj⁷**, or **min-MA⁷**.) This chord is not among the standard qualities used in analyzing classical music, where it is rarely used as 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...in contrast to the next chord in this table ↓



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** (or **m7b5** or **-7b5**). The **b5** is used even if the diminished fifth of the chord is a natural note in staff notation. Think of it as meaning *lowered* — i.e. a chromatic half step below the perfect 5th of the standard min7 chord—not literally *flat*. The chord may be referred to analytically as “diminished-minor seventh”.



Finally, though not a seventh chord, another common 4-note sonority is the **added sixth chord**, which consists of a major triad plus a major sixth over the root, indicated **add⁶** or simply **6**. While this chord is identical to a minor seventh chord in first inversion, the **add6** label is used when the chord is perceived as a decorated major triad, rather than an inverted minor seventh chord. I will not ask you to make a judgment call whether a chord should be labeled (for example) G^{add6} vs. Em^7/G . You just need to recognize and understand what is called for by the **add⁶** symbol. (Do not use the symbol **+6** in place of **add⁶**, because **+** indicates an augmented chord or interval.)

