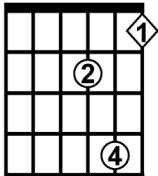


Seventh Chord Triad Forms (1st - 3rd Strings)

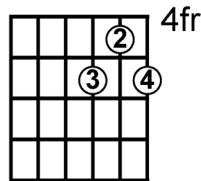
Seventh chords triads consist of the **ROOT, THIRD, FIFTH & FLATTED SEVENTH** of the major scale.

Here are the four closed voicing seventh chord triad shapes in the key of F using the 1st, 2nd, and 3rd strings. One of the tones (Root, Third or Fifth) is dropped when creating a three-note triad.

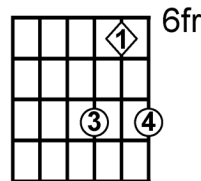
F7



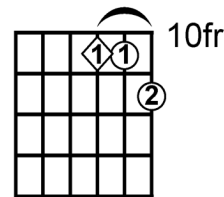
F7



F7










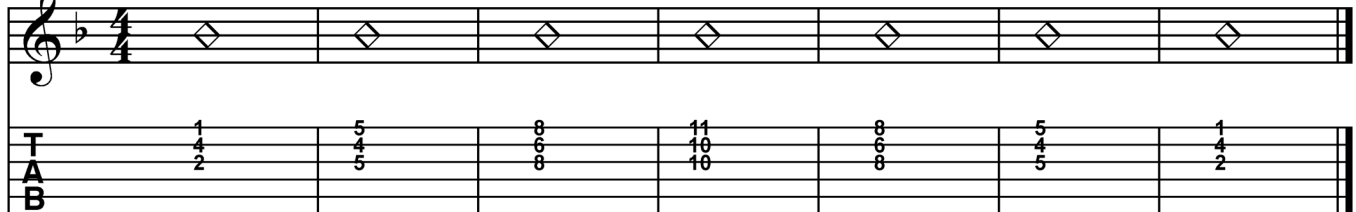
F7










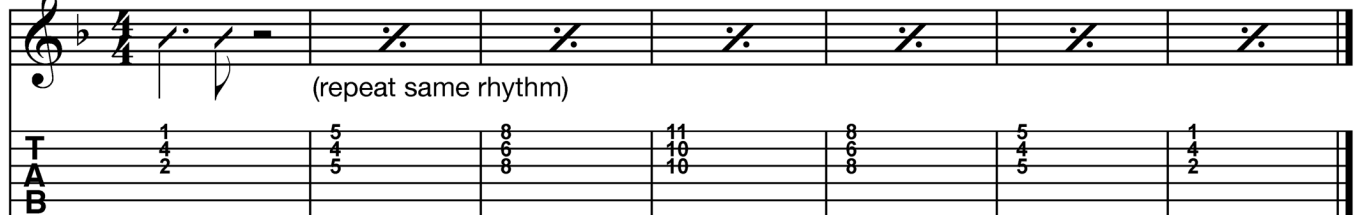
Let's Learn: Memorize these forms and where the root is located in each form.

Play them up and down the neck in whole notes then add a dotted quarter to eighth rhythm.

F7	F7	F7	F7	F7	F7	F7
						



F7	F7	F7	F7	F7	F7	F7
						



Now, play in G and practice sliding to each chord.

G7 3fr. **G7** 6fr. **G7** 8fr. **G7** 12fr. **G7** 8fr. **G7** 6fr. **G7** 3fr.

T	3	7	10	13	10	7	3
A	6	6	8	12	8	6	6
B	4	7	10	12	10	7	4

If we go up a half step to the next key of Ab, the highest form, which would be now above the 13th fret, can also be played an octave down at the 1st fret. Notice how the starting form is now the previously higher form.

Ab7 **Ab7** 4fr. **Ab7** 7fr. **Ab7** 9fr. **Ab7** 7fr. **Ab7** 4fr. **Ab7**

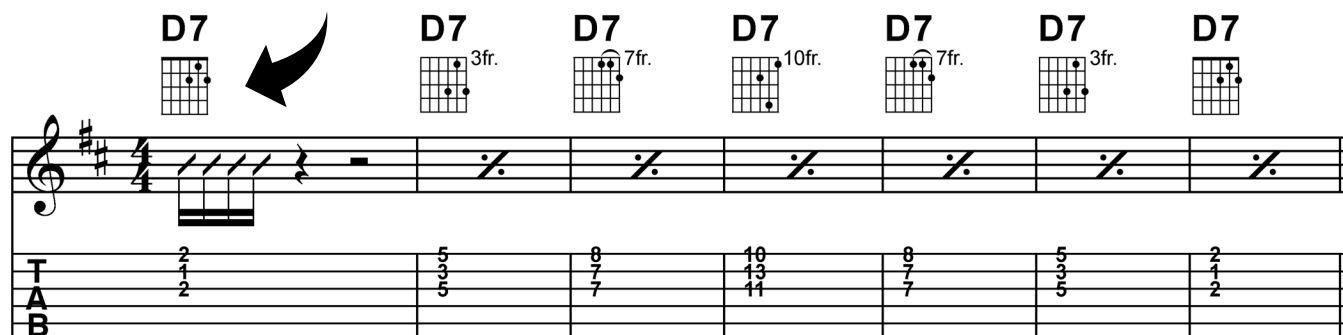
T	2	4	8	11	8	4	2
A	1	5	7	9	7	5	1
B	1	5	8	11	8	5	1

As we continue up through keys, the next octave flip occurs in the key of C.

C7 **C7** 5fr. **C7** 8fr. **C7** 11fr. **C7** 8fr. **C7** 5fr. **C7**

T	3	6	8	12	8	6	3
A	1	5	11	11	11	5	1
B	3	5	9	12	9	5	3

When we move to the key of D the highest voicing flips down again.



Let's Practice & Learn

Practice Challenge 1: Play through the seventh triad forms up and down the neck chromatically i.e. F-F#-G-G# etc. Remember, the octave switches occur at F, Ab, C & D.

Practice Challenge 2: Play through the seventh chord triad forms in a cycle of 4ths.

Triad Families (1st - 3rd Strings)

Before we get to some fun patterns, let's look at one more way of remembering all of these triad forms. Here they are grouped together as families within a key.

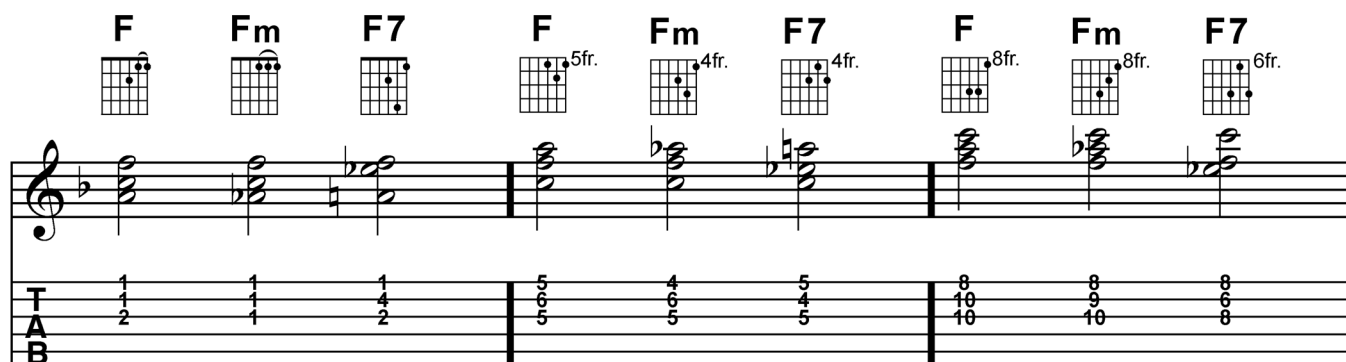


Diagram showing the first, second, and third string triad forms for F, Fm, and F7 chords in the key of F major. The forms are grouped into three sets, each with a fret number (5fr., 4fr., 4fr., 8fr., 8fr., 6fr.). The fret numbers are indicated above the chord diagrams and below the tablature.

Seventh Chord Triad Patterns (1st - 3rd Strings)

Now, that you've learned the forms on the neck let's start combining them to form common chord movements that you will see in songs.

I-vim-IV-V7 Patterns

The four most common chords in any key are the I-vim-IV-V. Let's add the 7th form to the V chord creating a V7.

Here is the I-vim-IV-V7 chord progression in the key of F for all three triad inversions.

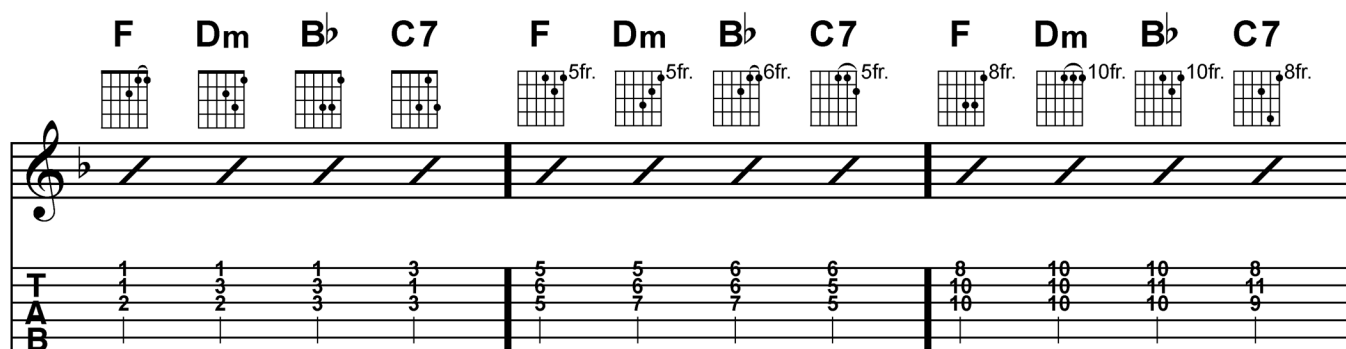


Diagram showing the I-vim-IV-V7 chord progression in the key of F major for all three triad inversions. The progression is shown in three sets, each with a fret number (5fr., 5fr., 6fr., 5fr., 8fr., 10fr., 10fr., 8fr.). The fret numbers are indicated above the chord diagrams and below the tablature.

Now, let's switch inversions for each chord creating a more interesting progression.

Chord progression: F, F, Dm, Dm, Bb, Bb, C7, C7

Chord diagrams and fret numbers are shown above the staff. The staff shows the musical notation with a treble clef and a key signature of one flat. The TAB below the staff shows the fret numbers for each string.

Chord progression: F, F, Dm, Dm, Bb, Bb, C7, C7

Chord diagrams and fret numbers are shown above the staff. The staff shows the musical notation with a treble clef and a key signature of one flat. The TAB below the staff shows the fret numbers for each string.

Here is a fun dominant 7th pattern over an F7 and a Bbsus chord.

Chord progression: F7, Bbsus, F7, Bbsus, F7

Chord diagrams and fret numbers are shown above the staff. The staff shows the musical notation with a treble clef and a key signature of one flat. The TAB below the staff shows the fret numbers for each string.

And, one final funky combination over an F7 and Bb9.

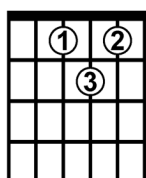
Chord progression: F7, Bb9, F7, Bb9

Chord diagrams and fret numbers are shown above the staff. The staff shows the musical notation with a treble clef and a key signature of one flat. The TAB below the staff shows the fret numbers for each string.

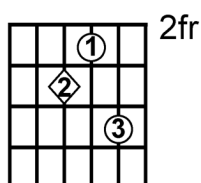
Seventh Chord Triad Forms (2nd - 4th Strings)

Here are the four closed voicing seventh chord triad shapes in F using the 2nd, 3rd and 4th strings.

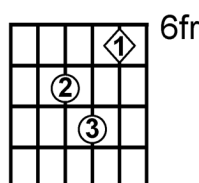
F7



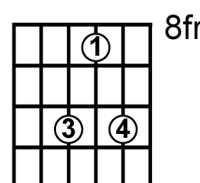
F7



F7












F7









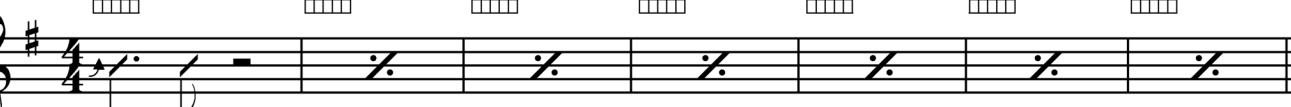


Let's Learn: Memorize these forms and where the root is located in each form.

Let's start by playing them up and down the neck in the key of F.

	F7	F7	F7	F7	F7	F7	F7
							
							
T	1	4	6	10	6	4	1
A	2	2	8	8	8	2	2
B	1	3	7	10	7	3	1

Now, let's play them as G7th chords sliding into a dotted quarter to eighth rhythm.

	G7	G7	G7	G7	G7	G7	G7
							
							
T	3	6	8	12	8	6	3
A	4	4	10	10	10	4	4
B	3	5	9	12	9	5	3

The first octave down shift from the high position occurs in the key of Bb.

Diagram illustrating the first octave down shift from the high position in the key of Bb. The diagram shows seven Bb7 chord shapes at various frets: 3fr., 6fr., 7fr., 11fr., 7fr., 6fr., and 3fr. A large arrow points from the 11fr. shape to the 6fr. shape, indicating the octave shift. Below the shapes is a musical staff in 4/4 time, showing a sequence of notes: Bb (3), Ab (4), Gb (5), F (6), Eb (7), Db (8), and Cb (9). Below the staff is a fretboard diagram showing the fret numbers for the T, A, and B strings for each chord shape.

Chord Shape	T	A	B
Bb7 3fr.	3	4	3
Bb7 6fr.	6	7	6
Bb7 7fr.	9	7	8
Bb7 11fr.	11	13	12
Bb7 7fr.	9	7	8
Bb7 6fr.	6	7	6
Bb7 3fr.	3	4	3

The next octave down shift from the high position occurs on the C7 chord.

Diagram illustrating the next octave down shift from the high position on the C7 chord. The diagram shows seven C7 chord shapes at various frets: 3fr., 8fr., 9fr., 8fr., 3fr., and 8fr. A large arrow points from the 9fr. shape to the 8fr. shape, indicating the octave shift. Below the shapes is a musical staff in 4/4 time, showing a sequence of notes: C (3), B (4), Bb (5), Ab (6), G (7), F (8), and E (9). Below the staff is a fretboard diagram showing the fret numbers for the T, A, and B strings for each chord shape.

Chord Shape	T	A	B
C7 3fr.	3	4	2
C7 8fr.	8	9	8
C7 9fr.	11	9	10
C7 8fr.	8	9	8
C7 3fr.	3	4	2
C7 8fr.	8	9	8

The last octave down shift from the high position occurs on the E7 chord.

Diagram illustrating the last octave down shift from the high position on the E7 chord. The diagram shows seven E7 chord shapes at various frets: 5fr., 7fr., 12fr., 7fr., 5fr., and 7fr. A large arrow points from the 12fr. shape to the 7fr. shape, indicating the octave shift. Below the shapes is a musical staff in 4/4 time, showing a sequence of notes: E (3), D (4), D# (5), C# (6), B (7), A (8), and G (9). Below the staff is a fretboard diagram showing the fret numbers for the T, A, and B strings for each chord shape.

Chord Shape	T	A	B
E7 5fr.	5	7	6
E7 7fr.	9	7	9
E7 12fr.	12	13	12
E7 7fr.	9	7	9
E7 5fr.	5	7	6
E7 7fr.	9	7	9

Let's Practice & Learn

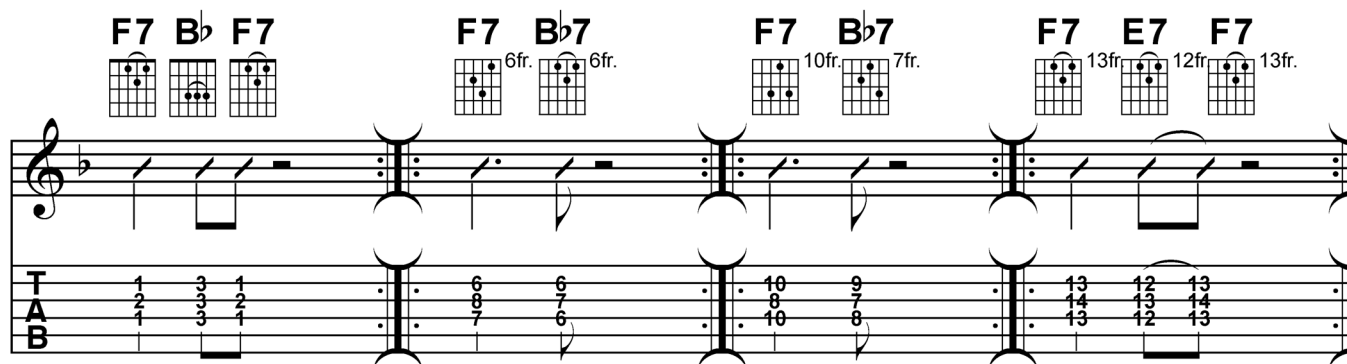
Practice Challenge 1: Play up and down through the seventh chord triads chromatically then in fourths.

Practice Challenge 2: Using a metronome or drum loop, play the seventh forms with various rhythms incorporating slides and other techniques.

Seventh Chord Triad Progressions

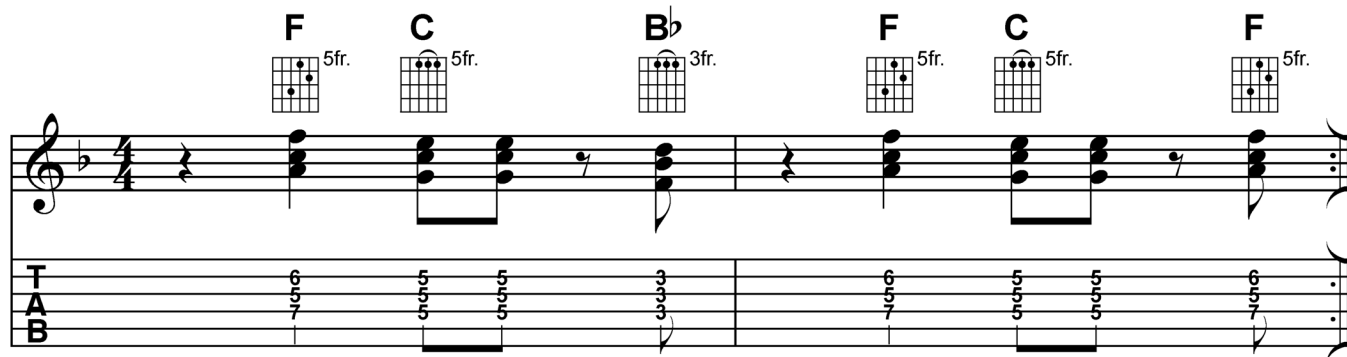
Now, that you've learned the forms on the neck let's start combining them to form common chord movements that you will see in songs.

Here are some great blues patterns using the I and IV chords in the key of F. Notice how some forms use a barre. Try adding a grace note hammering on to the third string from the barred forms.



Finally, here is one last familiar chord progression in F from the song "You Can Call Me Al" by Paul Simon.

Play with all down strums with a tight punchy attack.



Let's Practice & Learn

Final Practice Challenge: Play the I-vim-IV-V7 progression in all inversions on both strings sets. When moving to the next chord, use the closest possible inversion.

Learn the I-vim-IV-V7 progression first in the keys of C, A, G, E, D, then move to all the keys.

Goal: To play this progression in any key, in any inversion without hesitation.

