

LESSON 75

7th no 3 CHORDS

7th no 3rd chords seem like the logical continuation from lesson 74: **7th NO 5 CHORDS**.

As with the 7th no 5 chords they're an abbreviated 4 note structures being played with 3 notes. they work well in many musical situations.

As with the 7th no 3rds, some of these voicings sound more harmonically neutral due to the absence of the 3rd. If you need to hear a differentiation between minor 7th and dominant 7th is weak, but the major 7 th to dominant 7th can is still strong. This can be a desirable trait in some situations and not in others. It's up to you how to use them effectively, so experiment.

Check out the chord tones of the standard 7th chord types, it's simply a matter of omitting the 3rd.

MAJOR 7th	$C\Delta 7$	1	3	5	7
MINOR 7th	$C-7$	1	b3	5	b7
DOMINANT	C^7	1	3	5	b7
HALF DIMINISHED	$C\emptyset$	1	b3	b5	b7
DIMINISHED 7th	$C\circ 7$	1	b3	b5	b ^b 7

Ex.1 to 3 shows a progression using these voicings, each example goes through root position to the 1st and 2nd inversions

Ex1. $C-7$ $F7$ $B^b\Delta 7$ $E^b\Delta 7$ $A\emptyset$ $D7$ $G-7$

T							
A		8		7		5	
B	10	8	7	8	5	5	3
	8	8	6	6	5	5	3

Root Position

Ex2. $C-7$ $F7$ $B^b\Delta 7$ $E^b\Delta 7$ $A\emptyset$ $D7$ $G-7$

T		6		4		3	
A	5	8	3	7	2	5	0
B	10	10	8	8	0	7	5
	5	8	8	8	0	7	5

1st Inversion

Ex3. $C-7$ $F7$ $B^b\Delta 7$ $E^b\Delta 7$ $A\emptyset$ $D7$ $G-7$

T		8		6		5	10
A		8		4		3	8
B	8	8	6	7	4	5	10
	8	8	7	7	5	5	10

2nd inversion

Explore these chords on other strings and use them over standards or fragments of chord progressions. Try mixing them up over a modal vamp say a single Dmin7.