

# Jamming over 7<sup>th</sup> chords

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7th chords are better known as dominant 7<sup>th</sup> chords. These chords are the same as major chords except the 7<sup>th</sup> degree is lowered a 1/2 step.

C D E F G A B C = c major scale  
1 2 3 4 5 6 7 8

C D E F G A (Bflat) C = C Dominant scale

Now if I take the 1, 3, 5, 7<sup>th</sup> notes from the scale, I get the chord.

C E G B = CMAJOR 7<sup>TH</sup> Chord spelling

C E G B FLAT = C DOMINANT 7<sup>TH</sup> Chord spelling

Take all of your major scales and lower the 7<sup>th</sup> a 1/2 step to get your Dominant 7<sup>th</sup> scale. Aka Mixolydian.

## A brief overview on modes.

Modes are derived from the Major scale. Imagine the white keys on the piano. Find C as a starting point. You play C to C. This is called Ionian.

Play D to D -- This is called Dorian mode

Play E to E -- This is called Phrygian mode

Play F to F -- This is called Lydian mode

Play G to G -- This is called Mixolydian. This one is our focus.

A To A is Aolean

B to B is Locrian

Modes are hard to understand at first because the concept is so simple but the sounds of the intervals and the moods you get from learning each one independently gives you so much control on how to change the mood of the sections of your music. You essentially have 7 different scales hidden inside the major scale. I think of Modes as different moods. I have a lesson on modes which I discuss each one in great detail.

*Back to The Mixolydian.* G to G on the piano would be g a b c d e f g Analyze the whole steps and 1/2 steps. You'll notice a 1/2 step between the 6<sup>th</sup> and 7<sup>th</sup>. This gives you the dominant sound. If we were playing a G major scale, the 6<sup>th</sup> to the 7<sup>th</sup> would be a whole step and the 7<sup>th</sup> to the 8<sup>th</sup> would be a half step. They sound completely different by altering that one note The 7<sup>th</sup>. Here is a scenario. Let's say we are playing a song in the key of c Major. The intro is an open jam playing on the 5 chord, G7th. We are going to play G Mixolydian mode. G A B C D E F G. We are going to emphasize chord tones like g b d f a 1, 3, 5, flat7, 9.

Even though we are actually playing the same notes of a c major scale, the mood isn't Major sounding at all because the tonal center that we're focusing on a G7<sup>th</sup>, not C.

Good luck....