

# Building 7th Chords - Part 2

<http://ashdownguitarlessons.wordpress.com/>

Andy Evans - Ashdown Guitar Lessons

The second way of playing and connecting seventh chords uses the same bass notes as the first, but does something different with the upper notes.

There is a pattern here: the 7th of one chord moves down a fret to become the 3rd of the next chord. The 3rd stays put, becoming the 7th of the next chord.

This is what makes the connections sound smooth.

Guitar

T			
A	5	4	4
B	3	3	2
B	5	3	3

  

Dm <sup>7</sup>	G <sup>7</sup>	C <sup>Δ</sup>

The first two examples started with the bass on the 5th string, then it went to the 6th string and ended on the 5th.

The next example starts with the bass on the 6th string, then it goes to the 5th and ends back on the 6th.

Guit.

T			
A	10	10	9
B	10	9	9
B	10	10	8

  

Dm <sup>7</sup>	G <sup>7</sup>	C <sup>Δ</sup>

All the examples so far have been in the key of C major. But you can use the same shapes to play a ii-V-I in any key. Often a song in a particular key will have sections that suggest a different key, so you play a number of differently placed ii-V-I's in a given song.

	In B <sup>b</sup>			In E <sup>b</sup>		
T						
A	8	8	7	8	7	7
B	8	7	7	6	6	5
B	8	8	6	8	6	6

  

Cm <sup>7</sup>	F <sup>7</sup>	B <sup>b</sup> Δ	Fm <sup>7</sup>	B <sup>b</sup> 7	E <sup>b</sup> Δ

# TEA FOR TWO

First half

Caesar/Youmans

Guit.

T	6	6	6	6	5	8	8
A	6	5	6	5	5	8	8
B	6	6	6	6	5	8	7
	6		6	6	4	9	8
						9	7

Ab: ii    V    ii    V    I

Guit.

T	6	6	6	6	5	6	6
A	6	5	6	5	5	6	5
B	6	6	6	6	4	6	9
	6		6	6	4	6	8
							9

ii    V    ii    V    I

Guit.

T	10	10	10	10	9	8	12
A	10	9	10	9	9	7	12
B	10	10	10	10	8	8	11
	10		10	10	8		12
							12

C: ii    V    ii    V    I

Guit.

T	10	10	10	10	9	6	6
A	10	9	10	9	9	6	5
B	10	10	10	10	8	6	6
	10		10	10	8	6	

ii    V    ii    V    I    Ab: ii    V