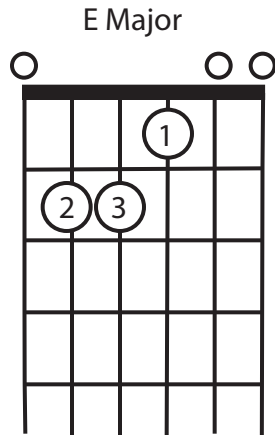
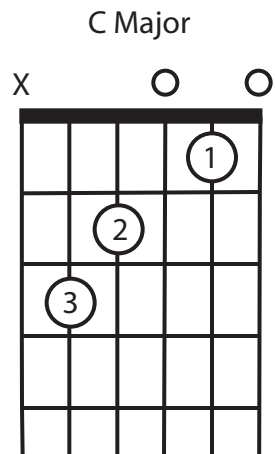
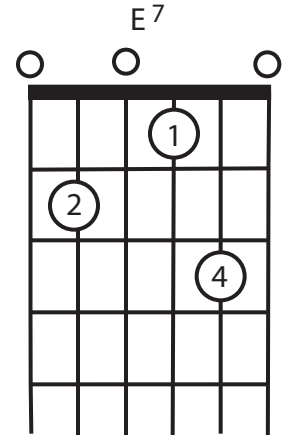


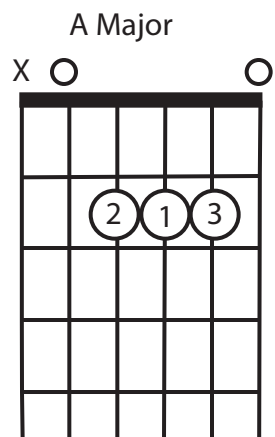
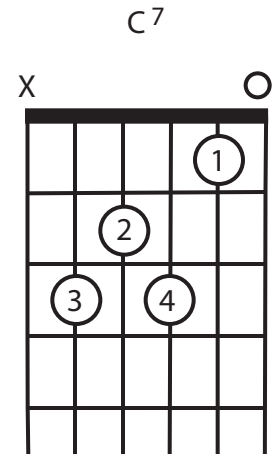
Major to Minor. To make a dominant 7th chord from a major chord on the guitar fretboard, the note a $b7$ above the root of the named major chord (This theory is covered in the articles on intervals and the article "chords derived from scales) must be added to the major triad. The dominant 7th chords then have four notes: the three of the original triad with the added $b7$. The Dominant 7 chord is written with an uppercase letter name followed by the numeric 7.



The E major chord is spelled E (root), G^\sharp (3rd) and B (5th). To form the E^7 chord from the major, the $b7$ from the E major scale needs to be added. This note is D. For this chord shape, the E fingered on the fourth string may be released and the open D fourth string may be sounded. Also, a D may be added to the 2nd string, 3rd fret for a very strong, effective E^7 dominant chord sound. The resulting four note chord is E (root), G^\sharp (3rd), B (5th), and D ($b7$)



The C major chord is spelled C (root), E (3rd) and G (5th). To form the C^7 chord from the major, the $b7$ from the C major scale needs to be added. This note is B^b . For this chord shape, the B^b is added to the 3rd string, 3rd fret with the 4th (pinky) finger. The resulting four note C^7 chord is C (root), E (3rd), G (5th), and B^b ($b7$)



The A major chord is spelled A (root), C^\sharp (3rd) and E (5th). To form the A^7 chord from the major, the $b7$ from the A major scale needs to be added. This note is G. For this chord shape, the G is added to the 1st string, 3rd fret with the 4th (pinky) finger. The resulting four note A^7 chord is A (root), C^\sharp (3rd), E (5th), and G ($b7$). Similar to the E^7 chord, the first finger sounding the A on the 3rd string, 2nd fret may be lifted and the open G (3rd string) could be sounded (not shown).

