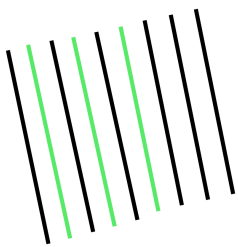


## Bite size Composition

THEME - More Chords to play with.

### Sevenths

So far we have looked at root position triads, which are constructed of 1, 3, 5 of the scale, which on the harp looks like this on the harp and in our note charts. We can move this shape up the scale to find lots of other triads available to us without having to change key or move levers.

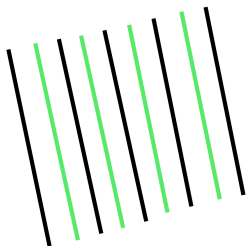


G  
E  
C D E F G A B

G	A	B	C	D	E	F
E	F	G	A	B	C	D
C	D	E	F	G	A	B
I	II	III	IV	V	VI	VII

We can extend these chords by adding the **7th note** of the scale on top, which on the harp will give you this shape. As you play up through the chords the 7ths will be slightly different in character, because of the spacing between the notes. They are a mix of **Major 7ths**, **minor 7ths**, a **dominant 7th** and a **half diminished 7th**, we won't go too much into the theory of that but use your ears and see if you can tell them apart, all that matters is how they sound.

(When working in a Major key the chords stacked on I & IV will be your Major 7ths, ii, iii & vi are your minor 7ths, V is your dominant 7th and 7 is the very suspenseful half diminished 7th, remember if you're using this chart for a minor scale or any other mode, the same chords will be there but in a different number position on the scale)



B  
G  
E  
C D E F G A B

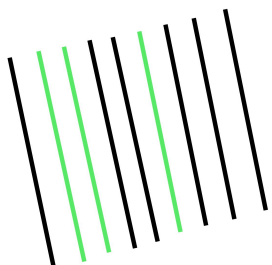
B	C	D	E	F	G	A
G	A	B	C	D	E	F
E	F	G	A	B	C	D
C	D	E	F	G	A	B
I <sub>7</sub>	ii <sub>7</sub>	iii <sub>7</sub>	IV <sub>7</sub>	V <sub>7</sub>	vi <sub>7</sub>	vii <sub>7</sub>

When using 7ths in your music you don't need to have every note in the chord all the time, common shapes for accompaniment include using the bottom and top note of the chord = C B or even top, bottom and 5th = C G B

Just like any chords you can play the notes in any order too (**Inversions**)

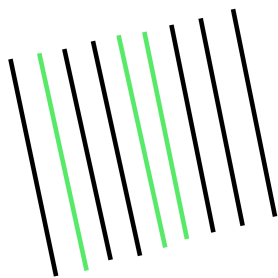
## Suspended Chords. (Sus2, Sus4)

A very simple but beautifully effective alteration you can make to your root triad is to replace the 3rd with a 2nd or a 4th. This works nicely to add a bit of interest if you are staying around one chord for a while, the 2nd or 4th notes add tension which pulls to be resolved, they fit nicely next to the root triad chord. (Think John Lennon's Happy Xmas intro)



**C major = C E G**

**Csus2 = C D G**



**C Major = C E G**

**Csus4 = C F G**

### Exercises

1. Play the 7th shape up any scale of your choice.
2. Jump between 7ths and see if you can create a chord progression using only these shapes. Remember a chord progression can be anything from 2 chords to well, loads.
3. Try mixing in some root triad chords.
4. Try this a common chord progression in a Major key. **ii7 - V - I**
5. Have a go at inverting the notes in a chord (Playing them in a different order) stick to 1 chord initially. - dominant 7th is a good one!
6. Play the sus2 or sus4 shape on your harp up any scale.
7. Try this progression. **I - Isus2 - Isus4 - I**

In C Major that would look like this...

<b>G</b>	<b>G</b>	<b>G</b>	<b>G</b>
<b>E</b>	<b>D</b>	<b>F</b>	<b>E</b>
<b>C</b>	<b>C</b>	<b>C</b>	<b>C</b>

