

To sound great:

Over a **MAJOR SEVEN** chord, play a **MAJOR SEVEN** chord built from the **FIFTH** degree of the given chord.

Given C major seven:

C E G B  
1 3 5 7  
G B D F $\sharp$   
Play G major seven  $\uparrow\uparrow$

Note the addition of a **SHARP FOUR** / **SHARP ELEVEN**. Be careful with this note. Find ways to make it beautiful.

NORCALJAZZ

To sound great:

Over a **DOMINANT SEVEN** chord, play a **MINOR MAJOR NINE** chord built from a **HALF STEP ABOVE THE ROOT** of the given chord.

Given C seven:

C E G B $\flat$   
D $\flat$  F $\flat$  A $\flat$  C E $\flat$   
1 min 3 5 maj 7 9  
Play D $\flat$  minor major nine

While the formula above creates compelling resolutions between chords, not all dominant chords will resolve. Over a static **DOMINANT SEVEN** chord, play a **MINOR SEVEN** chord built from the **FIFTH DEGREE** of the given chord.

NORCALJAZZ

To sound great:

Over a **MINOR SEVEN** chord, play a **MINOR SEVEN** chord built from the **FIFTH** degree of the given chord.

Given C minor seven:

C E $\flat$  G B $\flat$   
1 3 5 7  
G B $\flat$  D F  
Play G minor seven

It can be helpful to know whether the given **MINOR SEVEN** chord is functioning as the **ONE** or **FOUR** of a minor key, or the **TWO**, **SIX** or **THREE** of a major key.

NORCALJAZZ

To sound great:

Over a **MINOR SEVEN FLAT FIVE**, play a **MAJOR SEVEN** chord built from the **FLAT FIVE** of the given chord.

Given C minor seven flat five:

C E $\flat$  G $\flat$  B $\flat$   
1 3 5 7  
G $\flat$  B $\flat$  D $\flat$  F  
Play G $\flat$  major seven

Do not fear **MINOR SEVEN FLAT FIVE** chords. A **MINOR SEVEN FLAT FIVE** chord often indicates the start of a ii - V - i heading towards a minor key. Simply play the **MAJOR SEVEN** built from the **FLAT FIVE**.

NORCALJAZZ