

Major Seventh Chord Studies

Exercises

Use legato tonguing for all exercises. Play each one slowly then gradually increase speed to as fast as possible. Do a brief analysis of the melodic patterns. For each chord, every note in the pattern is an essential chord tone (1, 3, 5, 7) or an available tension (6 or 9). Use swing interpretation (triplet feel on eighth notes) in slow tempos and even eighth notes (accenting up-beats) in fast tempos.

1

Exercise 1 consists of eight staves of music, each featuring a different major seventh chord. The chords are: *BbMa7*, *FMa7*, *CMa7*, *GMa7*, *DMa7*, *AMa7*, *EMa7*, *CbMa7*, *GbMa7*, *DbMa7*, *AbMa7*, *EbMa7*, *AbMa7*, *DbMa7*, *GbMa7*, *CbMa7*, *EMa7*, *AMa7*, *DMa7*, *GMa7*, *CMa7*, *FMa7*, *BbMa7*. Each staff contains a melodic line of eighth notes with slurs and ties.

2

Exercise 2 consists of two staves of music, each featuring a major seventh chord with triplet and accent markings. The chords are: *FMa7*, *DMa7*, *EbMa7*, *CMa7*. The notes are marked with accents (>) and triplets (3).