



PLAY_SING - V-I Examples #27

Jazz Harmony 101

Hello, and welcome to Lesson 27. This is less of a sing and play more than a play and kind of look at what's happening. We have six examples of G7 resolving to C major. And we have two little treats. We have one C major 7 and one C major 9, which are chords that we haven't seen yet but that you might've played as a jazz player already.

So the first example is here. It's the one I was playing in the example in the explanation in the previous video. So G7 to C. What's important that you pay attention to is this motion. F goes up to E and B goes up to C. That's really what's happening. If you take this and you just take everything up an octave, you get. So once again, you get. And that's your tritone result, and that's the second example. If you have played folk music or country music in the past, you know that. Exactly this is happening here on top. G7, our third example, and C. Now we have three more. So the second line, you get G7. This is a good little G7. This is basically this chord that we've played when we built our 7 chords as G but G, D, F and B. And we get is here. And then this resolved to a C major 7.

You see that our ears are real cringing a little bit going. I want this. But we're not resolving the B note. That B natural remains a B natural. Two more examples. Now we have this G7. So this is basically taking our first one and just extrapolating it a little bit. So G... No, that's wrong, sorry. That's an inversion. Sorry. So we're taking this. And this is a G7 in first inversion. Something we haven't seen yet, which is the B note is a third of G. And we have it in the base. And it's going to climb up here. So this is still very basic music, but we have this. And we have. So just together.

The top and bottom notes, they make up this resolution. They fully cover it. And the last example. We have a G7 that's more of a jazz kind of fingering because you would get G13 that's much more elaborate, resolving to a C major line. So what's interesting here is that we hear this. F goes down to the E, but the B note remains in the chord. The fact that we have a D note on top. This is the C major 9. We haven't talked about this one yet. But the fact that we have a D note, in a way, softens the blow of having this B note being right there and we know it's a tension note. All right, so that's it for this lesson. It's not too hard of a playing lesson. And I will see you in the next video.