



PLAY A BETTER JAZZ GUITAR SOLO WITH CHORD SUBSTITUTIONS

IMPROVISE SMARTER, NOT HARDER

Jazz Soloing with Chord Substitutions

Sometimes the best sounding notes to solo on are on a nearby chord to the one you're trying to solo over.

There are FOUR types of chords in Jazz – Major7, Minor7, Dominant7, Min7(b5)

Below are chord substitution options for each of these chord types (plus a few bonus ones!)

Let's get to the learning...

MAJOR 7TH Chords

For a MAJOR 7TH Chord – Go to the 3rd and play off the notes in a Minor 7th arpeggio.

For Example:

- For Cmaj7 (C-E-G-B): Play Em7 (E-G-B-D)
- For Gmaj7 (G-B-D-F#): Play Bm7 (B-D-F#-A)
- For Ebmaj7 (Eb-G-Bb-D): Play Gm7 (G-Bb-D-F)

You get all the notes that sound good in Jazz over that type of chord – the Color Tones.

MINOR 7TH Chords

For a MINOR 7TH Chord – Go to the 3rd (b3rd) and play off the notes in a Major 7th arpeggio.

For Example:

- For Cm7 (C-Eb-G-Bb): Play Ebmaj7 (Eb-G-Bb-D)
- For Gm7 (G-Bb-D-F): Play Bbmaj7 (Bb-D-F-A)

Min7(b5) Chords

For a MIN7(b5) Chord – Go to the 5th (b5th) and play off the notes in a Major 7th arpeggio.

For Example:

- For C#m7(b5) (C#-E-G-B): Play Gmaj7 (G-B-D-F#)
- For Em7(b5) (E-G-Bb-D): Play Bbmaj7 (Bb-D-F-A)

DOMINANT 7th Chords

For a Dominant 7th Chord – Go to the 3rd and play off the notes in a Min7(b5) arpeggio.

For Example:

- For C7 (C-E-G-Bb): Play Em7(b5) (E-G-Bb-D)
- For G7 (G-B-D-F): Play Bm7(b5) (B-D-F-A)
- For F7 (F-A-C-Eb): Play Am7(b5) (A-C-Eb-G)

BONUS SUBSTITUTIONS

For a DOMINANT 7th Chord – Go to the 5th and play off the notes in a Minor 7th arpeggio.

- For C7: Play Gm7 (G-Bb-D-F)
- For G7: Play Dm7 (D-F-A-C)

For a DOMINANT 7th CHORD – Go to the b7th below root and play off of the Major 7 notes.

- For C7: Play Bbmaj7 (Bb-D-F-A)
- For G7: Play Fmaj7 (F-A-C-E)

For a more outside sound for a DOMINANT 7th Chord – Go ½ step up and play Diminished Arpeggio notes.

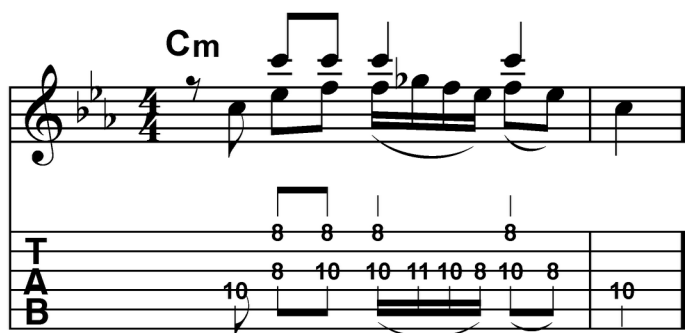
- For C7: Play C# diminished arpeggio (C#-E-G-Bb)
- For G7: Play G# diminished arpeggio (G#-B-D-F)

When the Dominant 7th resolves to a Major chord (G7 to C), then use the half-diminished based off the third. For example, for a G7 going to a C major, use a Bm7(b5) as the substitution for the G7.

When the Dominant 7th, resolves to a MINOR chord (G7 to Cm), then use the fully diminished based off the third. For example, for a G7 going to a C minor, use a B diminished as the substitution.

Jazz Lick of the Week: Minor Blues Double Stops

This is a great double stop lick that can work over a minor or bluesy dominant seventh chord. It can be played fingerstyle or with a hybrid picking using a pick for the lower notes and the 3rd finger for plucking the higher repeated notes.



This lick works when played in the tonal center of the key NOT the individual chord.