In Figure 10 notice that the root on the first beat is followed by the major third on the second beat for both major and dominant. This is not to suggest that this is the only possibility, but it is one that has been commonly used for the past 50 years. Also notice that the sevenths (when used) were adjusted to fit either the major or dominant sounds. This is done to differentiate between major and dominant, leaving no doubt about which is which. In Figure 11, the same method can be applied to minor chords, but the minor third must be used.

You can see that using the root and the appropriate third on the first two beats of any chord quickly puts it into a broad category of major and minor type sounds. You should eventually develop your ear to the point that it will "retaliate" if it hears the wrong type of third in any chord.

The above observations apply just as much to the sevenths as to the thirds. The seventh acts to further define the unique sound of any chord. Therefore, the following intervallic relationships should be noted: 1) major third and major seventh together most likely suggests a major seventh chord; 2) major third and minor seventh together most likely suggests a dominant seventh chord; 3) minor third and minor seventh together most likely suggests a minor seventh chord.

As noted earlier in this book, the II-V-I progression permeates the harmonic language of countless tunes. Therefore, it is not uncommon for your choice of thirds and sevenths to change in every measure in order to address the uniqueness of each individual chord. Figure 12 illustrates a proper choice of thirds and sevenths in a typical harmonic sequence.