

# **Jazz Chords**

by Mark Fowler

## **Based mostly on:**

- **2 straight-forward articles by David Hamburger in *Acoustic Guitar Magazine* (August & September 2003)**
  - [http://acousticguitar.com/lessons/Chord\\_Names/1.html](http://acousticguitar.com/lessons/Chord_Names/1.html)
  - [http://acousticguitar.com/lessons/Chord\\_Names2/1.html](http://acousticguitar.com/lessons/Chord_Names2/1.html)
- ***What Makes Music Work*, a book by P. Seyer, A. Novick, & P. Harmon**
  - [http://www.lovemusiclovedance.com/what\\_makes\\_music\\_work.htm](http://www.lovemusiclovedance.com/what_makes_music_work.htm)
  - An amazingly simple but effective little book!!
- ***Chords & Progressions for Jazz and Popular Guitar*, a book by Arnie Berle**

I'll post these charts (for awhile at least) at

[www.ws.binghamton.edu/fowler/...](http://www.ws.binghamton.edu/fowler/...) (Click on "Other" then look for a link that "makes sense")

If you have troubles getting it contact me at [mfowler@binghamton.edu](mailto:mfowler@binghamton.edu)

# What We'll Cover

- What makes up the “simple” chords?
- The Jazz Chord “Tree” of “Extended” Chords
- “Altered” Chords
- Places to use Jazz Chords...
  - In General
  - In Blues
- Application to 12-Bar Blues

# Stormy Monday...A “Fancy” Arrangement

**I**                      **IV**                      **I**                      **I**  
| **A<sup>13</sup>** / / / | **D<sup>9</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / **A<sup>7#5</sup>** / |

**IV**                      **IV**                      **I**    **ii**                      **iii**                      ***biii***  
| **D<sup>9</sup>** / / / | **D<sup>#o7</sup>** / / / | **A<sup>13</sup>** / **Bm7** / | **C<sup>#m7</sup>** / **Cm7** / |

**V**                      **V**                      **I**    **vi**                      **ii**                      **V**  
| **E<sup>9</sup>** / / / | **F<sup>9</sup>** / **E<sup>7#9</sup>** / | **A<sup>13</sup>** / **F<sup>#7#5</sup>** / | **Bm7** / **E<sup>7b9</sup>** / |

- Is this really just a 12-bar blues? Doesn't look like it?
- Where did all those “weird” chords come from?
- What if I want fancy versions of other blues?

# What is a Chord?

- Three or more notes played together

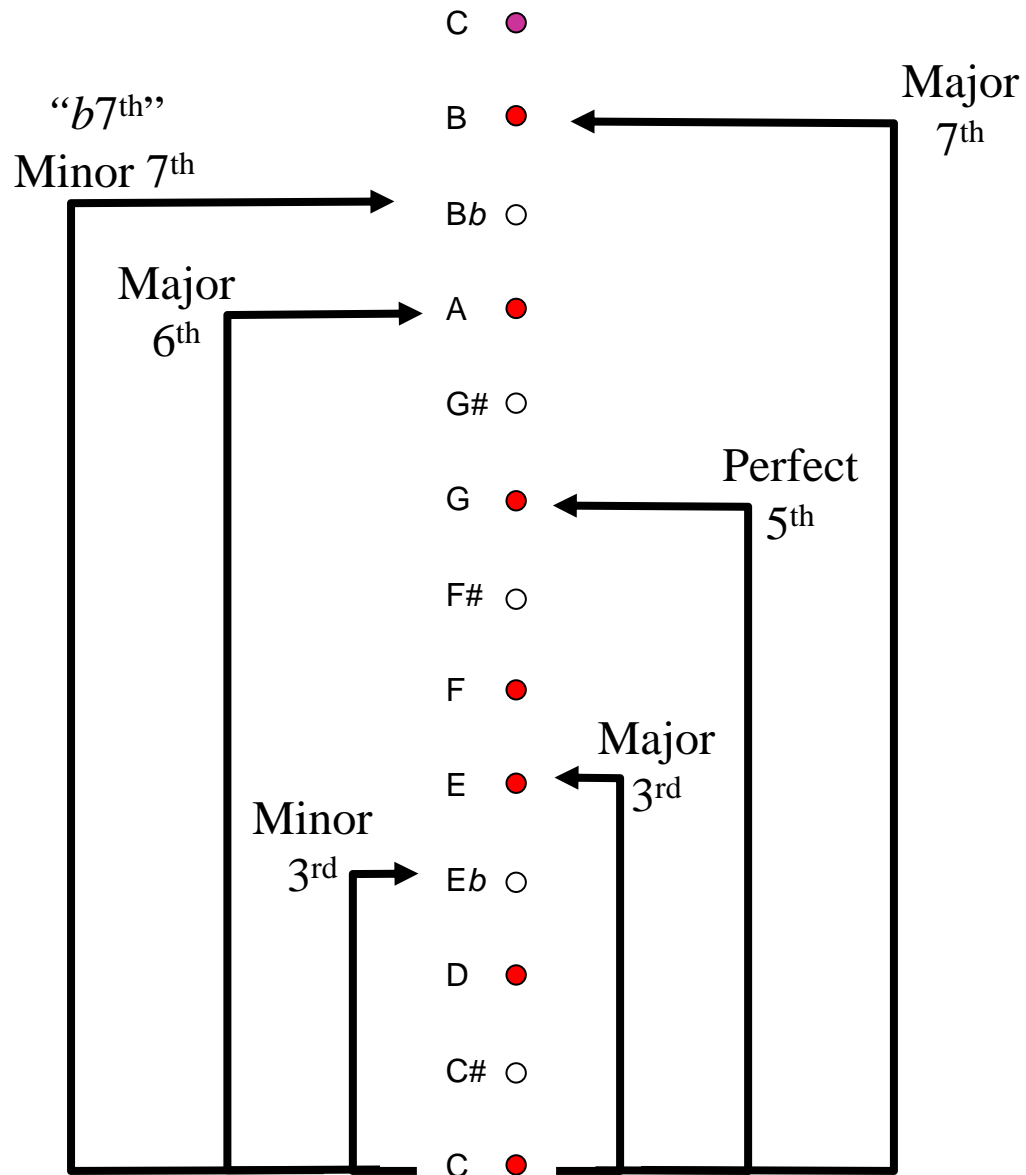
# What Makes a Certain Chord?

- It depends on the “Intervals” between the notes

# What Is an Interval?

- A measure of the distance between two notes
- Interval names are based on positions in scales

# Intervals – Building Blocks of Chords

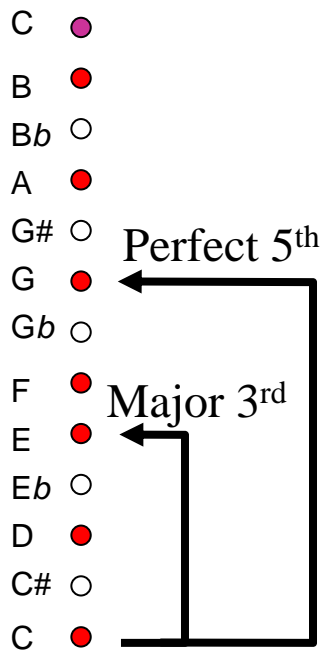


# Triads – Simplest Chords

There are only 4 types of triads:

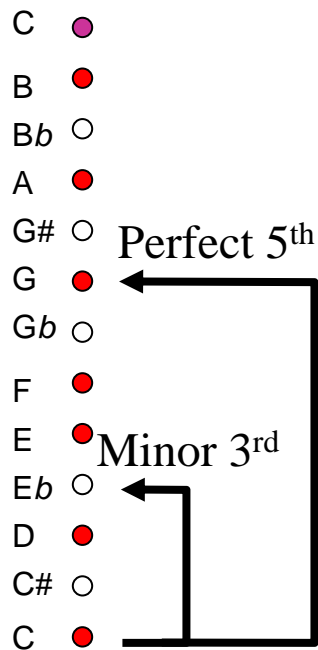
➤ Major

R 3 5



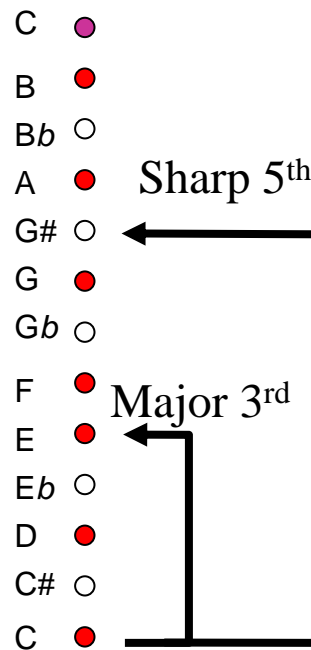
➤ Minor

R  $b3$  5



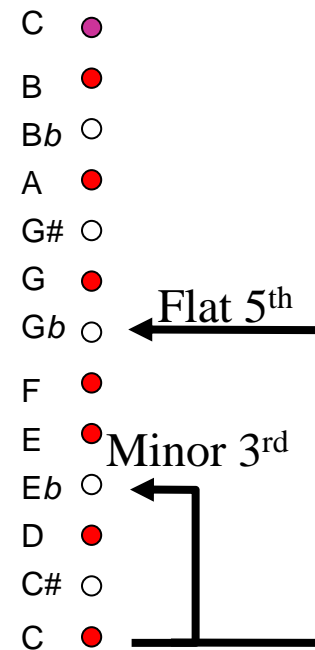
➤ Augmented

R 3 #5



➤ Diminished

R  $b3$   $b5$



These constitute about 99% of the chords

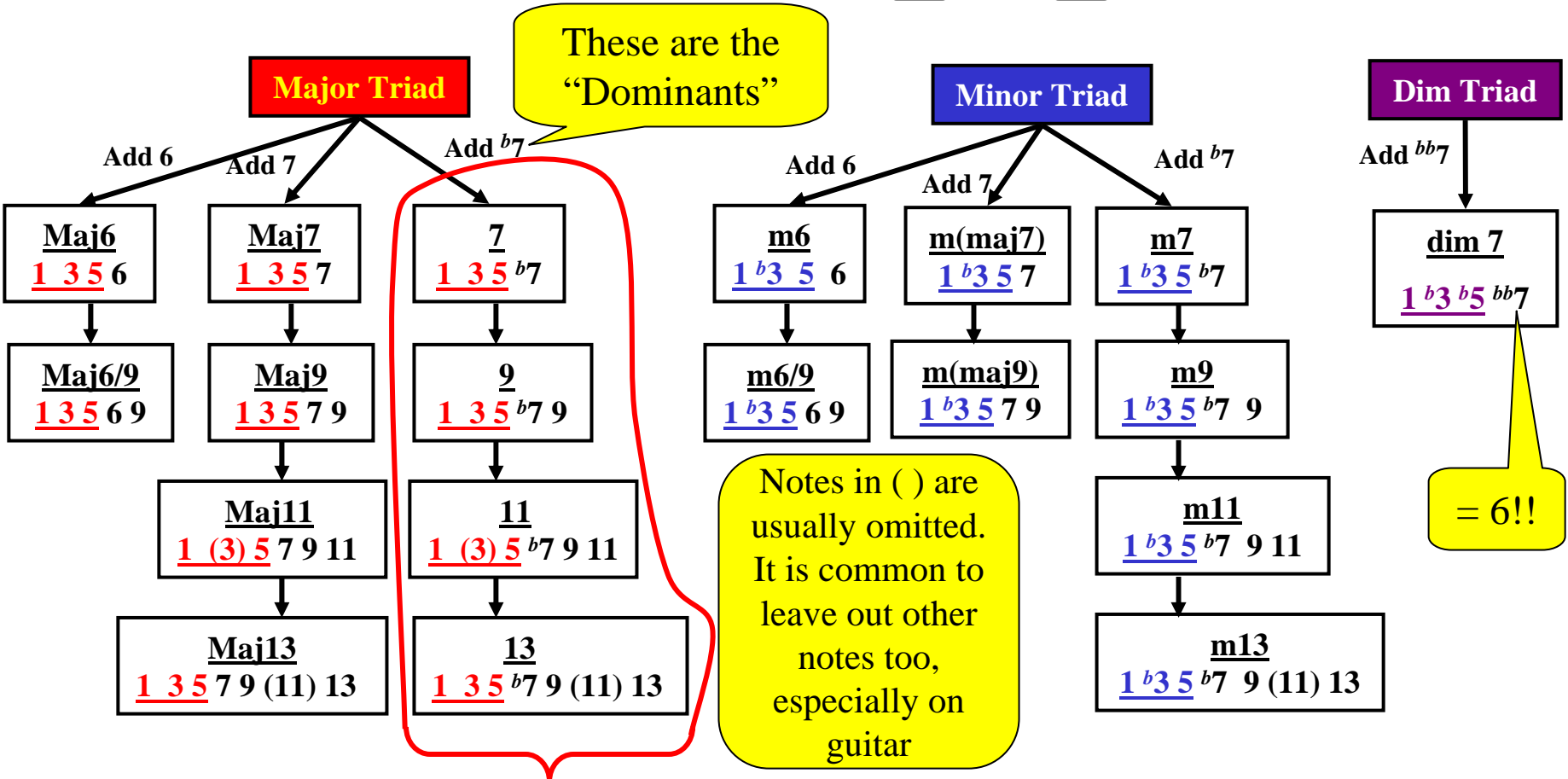
you see traditionally in a fiddle tune

... and they are the basis of most of the jazz chords you'll encounter

# Nearly-Complete Jazz Chord “Family Tree”

For Jazz Chords: sequentially add other notes to a maj/min triad

Note the main pattern: 1 3 5 7 9 11 13  
*b*3 *b*7

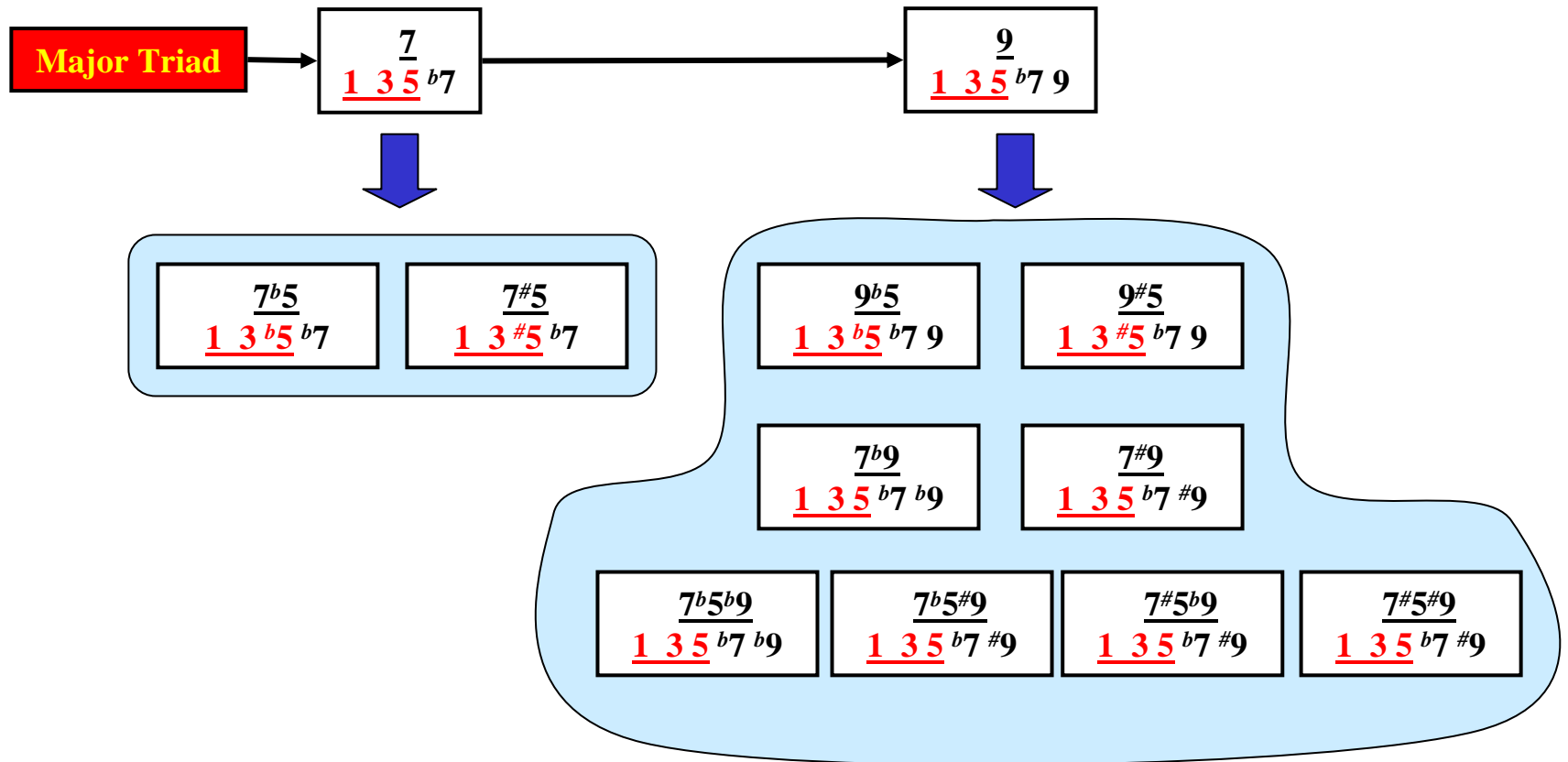


**Key Chords for Blues**

# Common “Altered” Chords

## Altered Chords:

- Start with... a dominant chord (we’ll limit to the “7” or “9”)
- Raise or Lower the 5 or 9 or some combination



(Similar things can be done with m7 chords and extensions)



# Typical Places to Use Jazz Chords

## Number System for Chords (Example - Key of G)

I    ii    iii    IV    V    vi ...  
G    Am   Bm   C    D    Em

### **Replacements Using Jazz Chords**

I	Maj7, Maj6
IV	Maj7, Maj6, sometimes Dom7 (definitely if blues based)
V	Dom7
ii, iii, vi	min7

**In Blues:** The above replacements aren't followed... instead:

**Step #1:** “make all major chords dominants”

**To Make More Jazzy...**

- **Step #2:** Use Extensions
- **Step #3:** Sub in “turn arounds” and other “idioms”
- **Step #4:** Use Altered Chords

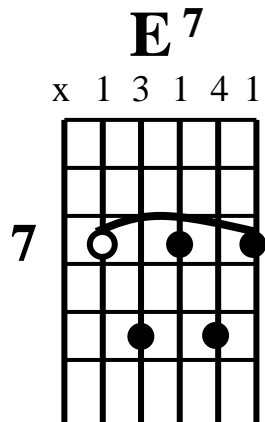
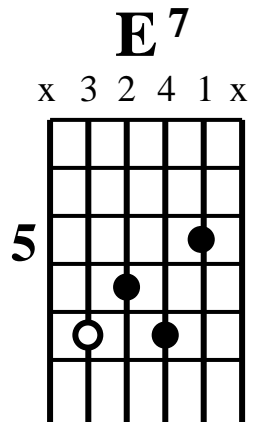
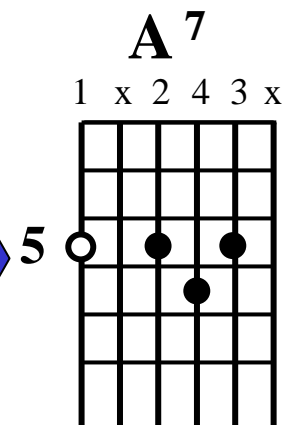
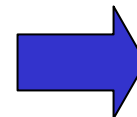
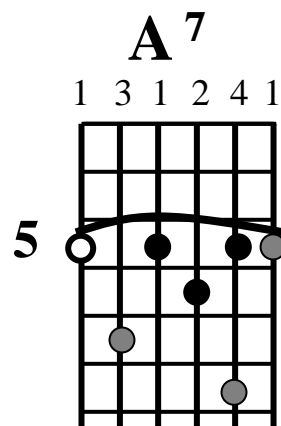
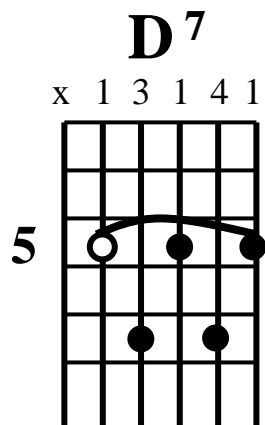
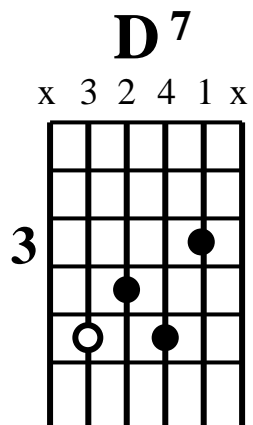
# 12-Bar Blues... Standard Progression

**I**            **IV**            **I**            **I**  
| **A** / / / | **D** / / / | **A** / / / | **A** / / / |

**IV**            **IV**            **I**            **I**  
| **D** / / / | **D** / / / | **A** / / / | **A** / / / |

**V**            **V**            **I**            **V**  
| **E** / / / | **E** / / / | **A** / / / | **E** / / / |

# Some Jazz Dom7 Chord Forms

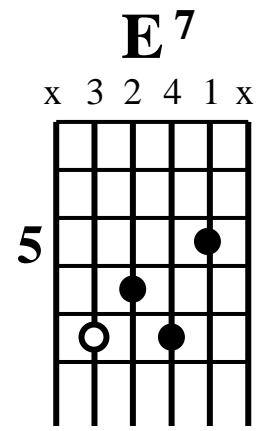
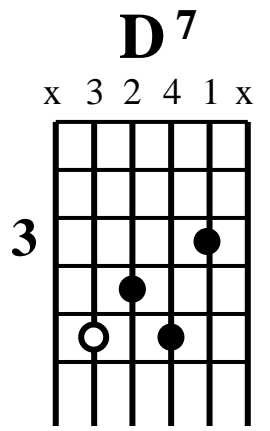
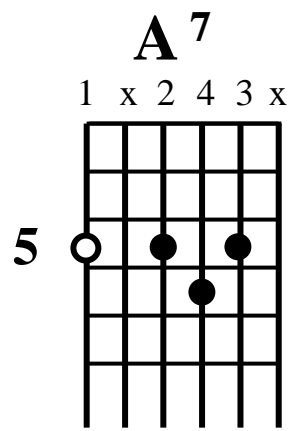


# Step #1: 12-Bar Blues... Use All Dominants

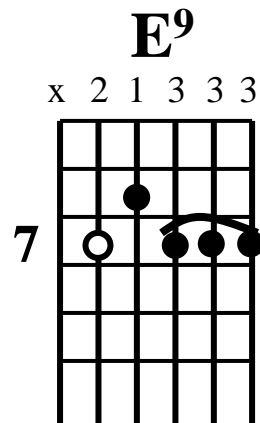
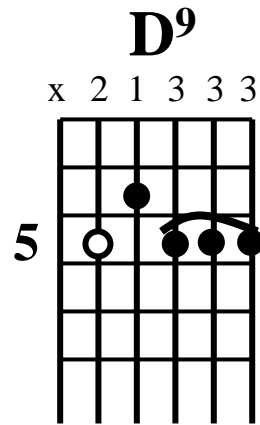
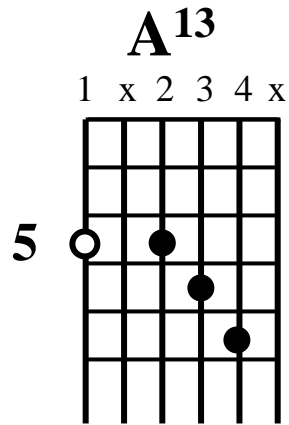
**I**                      **IV**                      **I**                      **I**  
| **A<sup>7</sup>** / / / | **D<sup>7</sup>** / / / | **A<sup>7</sup>** / / / | **A<sup>7</sup>** / / / |

**IV**                      **IV**                      **I**                      **I**  
| **D<sup>7</sup>** / / / | **D<sup>7</sup>** / / / | **A<sup>7</sup>** / / / | **A<sup>7</sup>** / / / |

**V**                      **V**                      **I**                      **V**  
| **E<sup>7</sup>** / / / | **E<sup>7</sup>** / / / | **A<sup>7</sup>** / / / | **E<sup>7</sup>** / / / |



# Some Jazz Extended Chord Forms

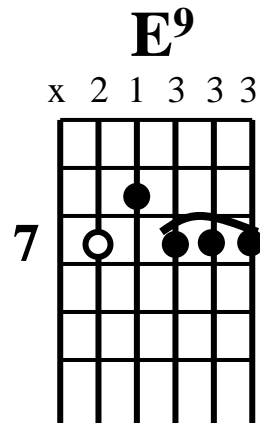
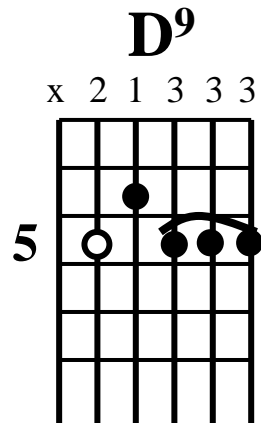
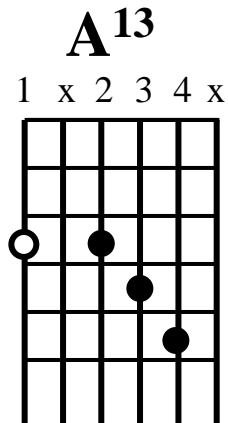


# Step #2: 12-Bar Blues... Use Extended Dominants

I IV I I  
| **A<sup>13</sup>** / / / | **D<sup>9</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / / / |

IV IV I I  
| **D<sup>9</sup>** / / / | **D<sup>9</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / / / |

V V I V  
| **E<sup>9</sup>** / / / | **E<sup>9</sup>** / / / | **A<sup>13</sup>** / / / | **E<sup>9</sup>** / / / |

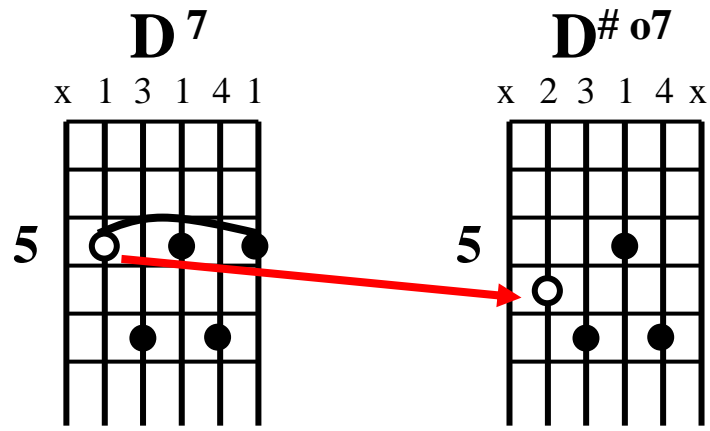


# Step #3a: 12-Bar Blues... Sub in dim #IV

**I**                      **IV**                      **I**                      **I**  
 | **A<sup>13</sup>** / / / | **D<sup>9</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / / / |

**IV**                      **#IV**                      **I**                      **I**  
 | **D<sup>9</sup>** / / / | **D<sup>#o7</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / / / |

**V**                      **V**                      ~~**I**                      **vi**                      **ii**                      **V**~~  
 | **E<sup>9</sup>** / / / | **E<sup>9</sup>** / / / | ~~**A<sup>7</sup>** / **F<sup>#7</sup>** / | ~~**Bm<sup>7</sup>** / **E<sup>9</sup>** / |~~  
 | **A<sup>13</sup>** / / / | **E<sup>9</sup>** / / / |~~

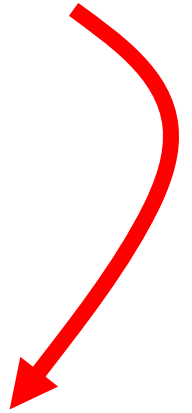


# Step #3b: 12-Bar Blues... Sub in "Turn Around"

**I**                      **IV**                      **I**                      **I**  
| **A<sup>13</sup>** / / / | **D<sup>9</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / / / |

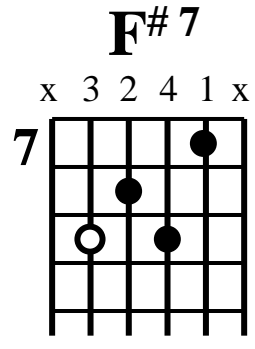
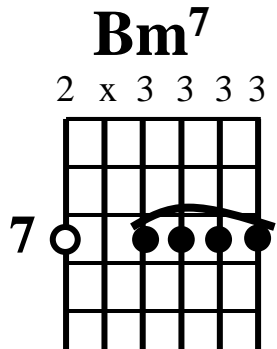
**IV**                      **#IV**                      **I**                      **I**  
| **D<sup>9</sup>** / / / | **D<sup>#o7</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / / / |

**V**                      **V**                      **I**                      **vi**                      **ii**                      **V**  
| **E<sup>9</sup>** / / / | **E<sup>9</sup>** / / / | **A<sup>13</sup>** / **F<sup>#7</sup>** / | **Bm<sup>7</sup>** / **E<sup>9</sup>** / |



*vi* is usually minor but in blues is usually changed to dominant

*ii-V* is a very common progression in Jazz



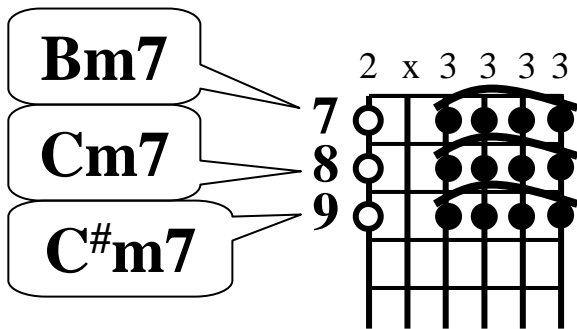


# Step #3c: 12-Bar Blues... Sub in “Minor Walk-Up”

**I**                      **IV**                      **I**                      **I**  
| **A<sup>13</sup>** / / / | **D<sup>9</sup>** / / / | **A<sup>13</sup>** / / / | **A<sup>13</sup>** / / / |

**IV**                      **IV**                      **I**    **ii**            **iii**    **<sup>b</sup>iii**  
| **D<sup>9</sup>** / / / | **D<sup>#o7</sup>** / / / | **A<sup>13</sup>** / **Bm7** / | **C<sup>#</sup>m7** / **Cm7** / |

**V**                      **V**                      **I**    **vi**            **ii**            **V**  
| **E<sup>9</sup>** / / / | **E<sup>9</sup>** / / / | **A<sup>13</sup>** / **F<sup>#7</sup>** / | **Bm7** / **E<sup>9</sup>** / |



# Step #4: 12-Bar Blues... Use Altered Chords

I IV I I  
 | A<sup>13</sup> / / / | D<sup>9</sup> / / / | A<sup>13</sup> / / / | A<sup>13</sup> / A<sup>7#5</sup> / |

To get  
 "Voice  
 Leading"

IV IV I ii iii biii  
 | D<sup>9</sup> / / / | D<sup>#o7</sup> / / / | A<sup>13</sup> / Bm7 / | C<sup>#m7</sup> / Cm7 / |

V V I vi ii V  
 | E<sup>9</sup> / / / | F<sup>9</sup> / E<sup>7#9</sup> / | A<sup>13</sup> / F<sup>#7#5</sup> / | Bm7 / E<sup>7b9</sup> / |

**A<sup>13</sup>**  
 1 x 2 3 4 x  
 5 ○ ● ● ● ●  
 13=6

**A<sup>7#5</sup>**  
 1 x 2 3 4 x  
 5 ○ ● ● ● ●  
 #5

**D<sup>9</sup>**  
 x 2 1 3 3 3  
 ● ● ● ● ● ○  
 5

**F<sup>9</sup>**  
 x 2 1 3 3 3  
 ● ● ● ● ● ○  
 8

**E<sup>7#9</sup>**  
 x 2 1 3 3 3  
 ● ● ● ● ● ○  
 6 8  
 Root  
 9  
 #9

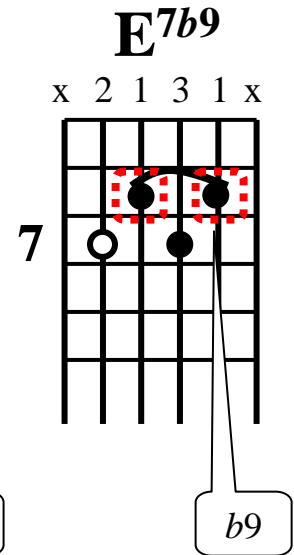
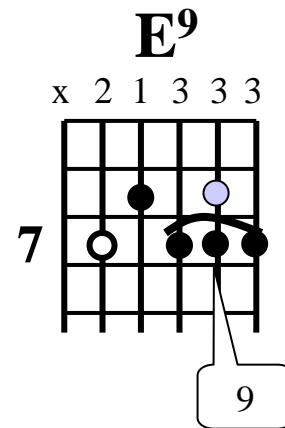
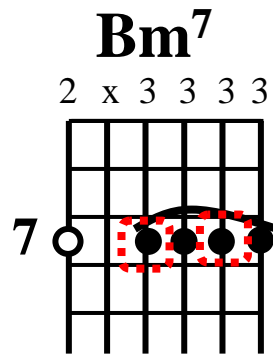
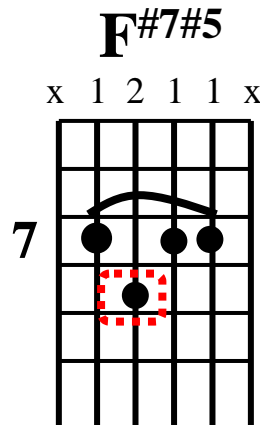
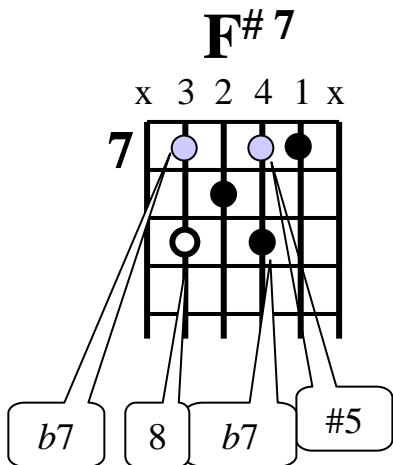
# Continued Step #4: 12-Bar Blues... Altered Chords

I IV I I  
 | A<sup>13</sup> / / / | D<sup>9</sup> / / / | A<sup>13</sup> / / / | A<sup>13</sup> / A<sup>7#5</sup> / |

IV IV I ii iii <sup>b</sup>iii  
 | D<sup>9</sup> / / / | D<sup>#o7</sup> / / / | A<sup>13</sup> / Bm7 / | C<sup>#</sup>m7 / Cm7 / |

V V I **vi ii V**  
 | E<sup>9</sup> / / / | F<sup>9</sup> / E<sup>7#9</sup> / | A<sup>13</sup> / **F<sup>#7#5</sup> / Bm7 / E<sup>7b9</sup> / |**

To get  
 "Voice  
 Leading"



# Summary of What We Did to This Blues

**In Blues**: The above replacements aren't followed... instead:

**Step #1**: “make all major chords dominants” 7<sup>ths</sup>

**To Make More Jazzy...**

- **Step #2**: Use Extensions 9<sup>ths</sup>, 13<sup>ths</sup>
- **Step #3**: Sub in “turn arounds” and other “idioms”
- **Step #4**: Use Altered Chords

#5, *b*9 to get  
“Voice Leading”

- Dom-7 “Passing”
- I-VI-ii-V turn-around
- Minor Walk-Up