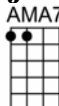
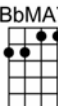
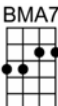
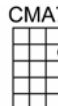
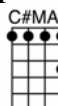
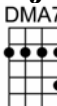
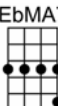
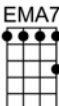
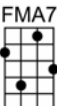
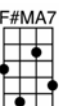
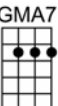
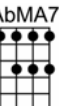
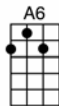

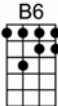
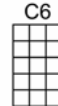

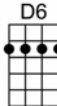
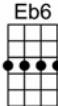
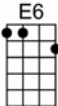
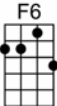
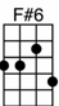
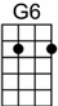



APPROACH TO “MORE JAZZY” CHORDS

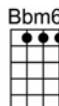

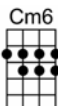


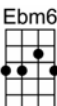
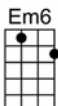
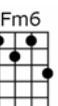
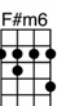

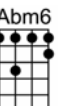
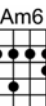
Major 7-note relationship to major chords

R1    R3      R2   R4  

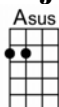
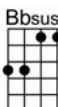
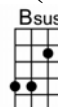
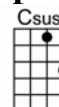
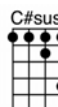
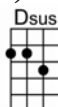
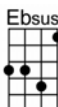
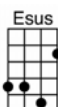
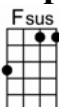
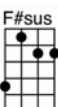
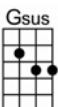
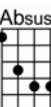
Major 6

R1    R3     R2    R4  

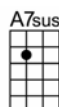


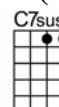

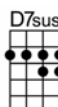

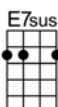
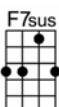
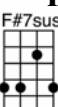
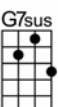
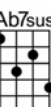
Minor 6-note relationship to minor 7th

R1    R3    R2    R4   

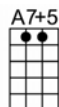
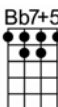
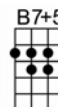
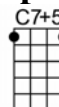


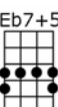
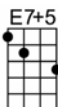
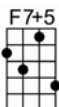
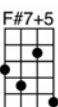
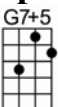
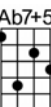
Major sus 4 (suspended 4th)-note relationship to dominant 7th



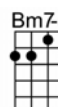

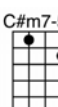

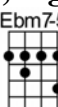


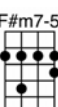
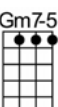
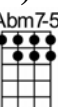
Dominant 7 sus 4 (suspended 4th)-note relationship to dominant 7th

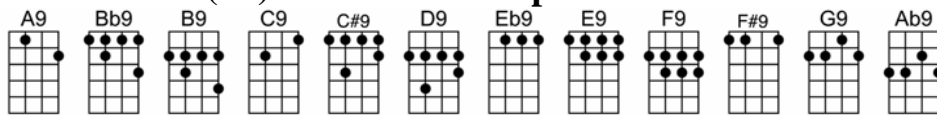
Dominant 7 sharp 5 (augmented 7th)-note relationship to dominant 7th

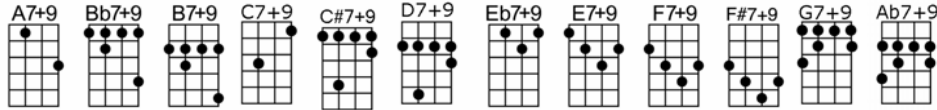
Minor 7 flat 5 (half-diminished; e.g. “Bb half-diminished”)-note relationship to minor 7th

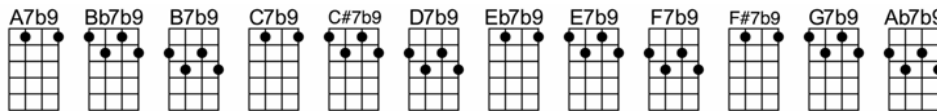
Dominant 9th (9th)-note relationship to dominant 7th



Dominant 7 sharp 9-note relationship to dominant 7th

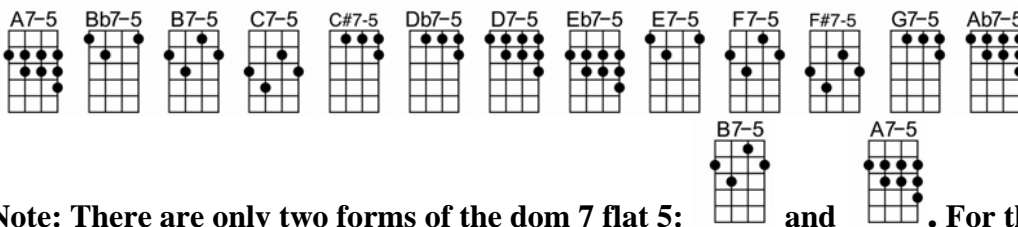


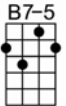
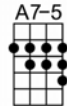
Dominant 7 flat 9



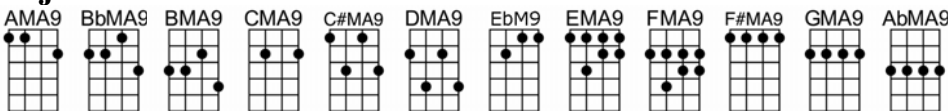
Note: For a dominant 7 flat 9 chord (e.g. C7b9), play the diminished of the flat 9, that is the diminished seventh one-half step higher. For example, for a C7b9, play a C#dim(7)

Dominant 7 flat 5



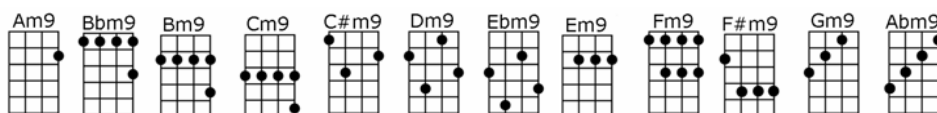
Note: There are only two forms of the dom 7 flat 5:  and . For the first form, the root is either on the 1st or the 2nd string (the B7b5 chord is also an F7b5); for the second form, the root is either on the 3rd or 4th string (the A7b5 chord is also an Eb7b5).

Major 9th



One should learn the major 9^{ths} on their own merits, but, if you notice, these major 9^{ths} (no root) are the same as minor 7th chords whose root is the major 3rd of the chord you want to play.

Minor 9th



One should learn the minor 9^{ths} on their own merits, but, if you notice, these minor 9^{ths} (no root) are the same as major 7th chords whose root is the minor 3rd of the chord you want to play.

APPROACH TO “MORE JAZZY” CHORDS (WITHOUT CHORD DIAGRAMS)

Major 7

AM7 BbM7 BM7 CM7 C#M7 DM7 EbM7 EM7 FM7 F#M7 GM7 AbM7

Major 6

A6 Bb6 B6 C6 C#6 D6 Eb6 E6 F6 F#6 G6 Ab6

Minor 6

Bbm6 Bm6 Cm6 C#m6 Dm6 Ebm6 Em6 Fm6 F#m6 Gm6 Abm6 Am6

Major sus 4 (suspended 4th)

Asus4 Bbsus4 Bsus4 Csus4 C#sus4 Dsus4 Ebsus4 Esus4 Fsus4 F#sus4 Gsus4 Absus4

Dominant 7 sus 4 (suspended 4th)

A7sus4 Bb7sus4 B7sus4 C7sus4 C#7sus4 D7sus4 Eb7sus4 E7sus4 F7sus4 F#7sus4 G7sus4 Ab7sus4

Dominant 7 sharp 5 (augmented 7th)

A7+5 Bb7+5 B7+5 C7+5 C#7+5 D7+5 Eb7+5 E7+5 F7+5 F#7+5 G7+5 Ab7+5

Minor 7 flat 5 (half-diminished; e.g. “Bb half-diminished”)

Am7-5 Bbm7-5 Bm7-5 Cm7-5 C#m7-5 Dm7-5 Ebm7-5 Em7-5 Fm7-5 F#m7-5 Gm7-5 Abm7-5

Dominant 9th (9th)

A9 Bb9 B9 C9 C#9 D9 Eb9 E9 F9 F#9 G9 Ab9

Dominant 7 sharp 9

A7+9 Bb7+9 C7+9 C#7+9 D7+9 Eb7+9 E7+9 F7+9 F#7+9 G7+9 Ab7+9

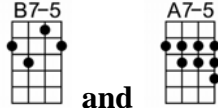
Dominant 7 flat 9

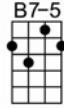
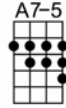
A7b9 Bb7b9 B7b9 C7b9 C#7b9 D7b9 Eb7b9 E7b9 F7b9 G7b9 Ab7b9

Note: For a dominant 7 flat 9 chord (e.g. C7b9), play the diminished of the flat 9, that is the diminished seventh one-half step higher. For example, for a C7b9, play a C#dim(7)

Dominant 7 flat 5

A7-5 Bb7-5 B7-5 C7-5 C#7-5 Db7-5 D7-5 Eb7-5 E7-5 F7-5 F#7-5 G7-5 Ab7-5



Note: There are only two forms of the dom 7 flat 5:  and . For the first form, the root is either on the 1st or the 2nd string (the B7b5 chord is also an F7b5); for the second form, the root is either on the 3rd or 4th string (the A7b5 chord is also an Eb7b5).

Major 9th

AM9 BbM9 BM9 CM9 C#M9 DM9 EbM9 EM9 FM9 F#M9 GM9 AbM9

Minor 9th

Am9 Bbm9 Bm9 Cm9 C#m9 Dm9 Ebm9 Em9 Fm9 F#m9 Gm9 Abm9