

TECHNIQUE - CHORD CHARTS

Here are three chord charts which I have written to help you gain proficiency with the three jazz chords.

These three chord charts are all based on **common jazz standards**.

Because of this, you are likely to encounter a chord chart like this on the band stand at a gig or jam session.

Try to comp through each of these three standards using the six chords which you have learnt from the previous lesson.

By doing this, you will learn how to quickly access jazz chords as and when you need them as opposed to having them as separate entities from tunes.

To begin with, play through each progression using a **simple rhythm** to keep the focus on switching the chords.

When you can do that, start to add different rhythms.

The 'answers' for all the blank chord charts are shown on the pages after.

CAN YOU LOCATE THE FOLLOWING?

- Dmaj7 - root on the 5th string
- Gmaj7 - root on the 6th string
- Abm7 - root on the 6th string
- Db7 - Root on the 5th string

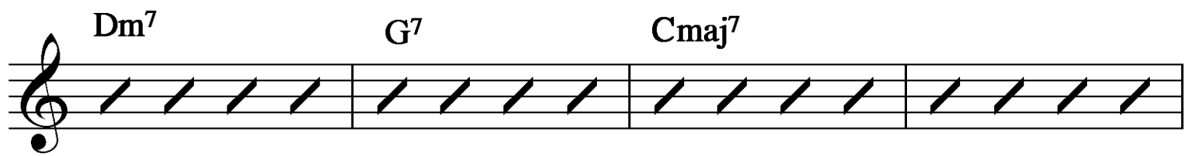
If you failed to locate any of these within a few seconds, go back and revise them!

1. Tune Up

Em⁷ A⁷ Dmaj⁷



Dm⁷ G⁷ Cmaj⁷



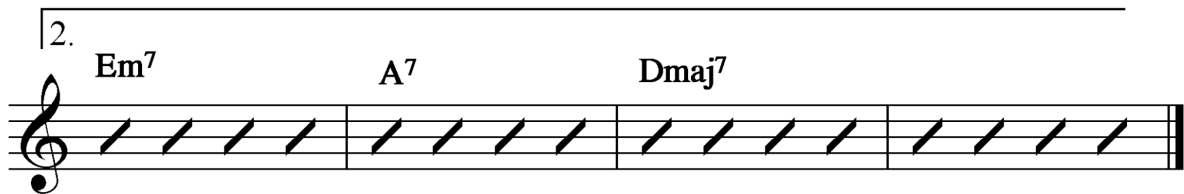
Cm⁷ F⁷ B^bmaj⁷ Gm⁷



1. Em⁷ F⁷ B^bmaj⁷ A⁷



2. Em⁷ A⁷ Dmaj⁷



2. Ladybird

Musical notation for "Ladybird" in 4/4 time, consisting of four staves of guitar chords. Each staff contains four measures of chords, represented by diagonal slashes on a five-line staff.

- Staff 1: Cmaj⁷, Fm⁷, B^b7
- Staff 2: Cmaj⁷, B^bm⁷, E^b7
- Staff 3: A^bmaj⁷, Am⁷, D⁷
- Staff 4: Dm⁷, G⁷, Cmaj⁷, E^bmaj⁷, A^bmaj⁷, D^bmaj⁷

3. Autumn Leaves

Musical notation for "Autumn Leaves" in 4/4 time, consisting of two staves of guitar chords. Each staff contains four measures of chords, represented by diagonal slashes on a five-line staff.

- Staff 1: Am⁷, D⁷, Gmaj⁷, Cmaj⁷
- Staff 2: F[#]m^{7b5}, B⁷, Em⁷, E⁷

TECHNIQUE - CHORD STUDIES

To conclude this section, you now have **three etudes** to learn.

Each of the three etudes use the same progressions as the practice chord charts that you have just studied.

This will help you check that you have found the correct voicings for each chord within the progressions.

The first two etudes feature sparse comping which you can use in any type of ensemble as it does not 'get in the way'.

However, there is usually a bassist in full band scenarios. So, you might want to lose the root when comping with a bassist.

The final etude uses the Freddie Green "four to a bar" comping style

Chord Study 1 - Tune Up

Em⁷ A⁷ Dmaj⁷

T							
A	7	7	6	6	6	6	6
B	5	5	5	5	4	4	4
B	7	7	5	5	5	5	5

Dm⁷ G⁷ Cmaj⁷

T							
A	5	5	4	4	4	4	4
B	3	3	3	3	2	2	2
B	5	5	3	3	3	3	3

Cm⁷ Cm⁷ F⁷ F⁷ B^bmaj⁷ B^bmaj⁷ Gm⁷

T									
A	3	3	3	8	8	7	7	3	3
B	1	1	1	7	7	7	7	3	3
B	3	3	3	8	8	6	6	3	3

Em⁷ A⁷ Dmaj⁷ Dmaj⁷

T							
A	7	7	6	6	6	6	6
B	5	5	5	5	4	4	4
B	7	7	5	5	5	5	5

Chord Study 2 - Ladybird

Cmaj⁷ **Fm⁷** **B^b7**

T	9	9	9	9	9	8	8	8	7	7
A	9	9	9	9	9	6	6	6	6	6
B	8	8	8	8	8	8	8	8	6	6

Cmaj⁷ **B^bm⁷** **E^b7**

T	9	9	9	9	9	6	6	6	6	6
A	9	9	9	9	9	6	6	6	5	5
B	8	8	8	8	8	6	6	6	6	6

A^bmaj⁷ **Am⁷** **D⁷**

T	5	5	5	5	5	5	5	5	5	5
A	5	5	5	5	5	5	5	5	4	4
B	4	4	4	4	4	5	5	5	5	5

Dm⁷ **G⁷** **Cmaj⁷** **E^bmaj⁷** **A^bmaj⁷** **D^bmaj⁷**

T	5	5	4	4	4	7	5	5	5	5
A	3	3	3	3	3	2	5	5	3	3
B	5	5	3	3	3	3	6	4	4	4

Chord Study 3 - Autumn Leaves

Am⁷ D⁷ Gmaj⁷ Cmaj⁷

T	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
A	5	5	5	5	4	4	4	4	4	4	4	4	2	2	2	2
B	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

F#m B⁷ Em⁷ E⁷

T	9	9	9	9	8	8	8	8	7	7	7	7	7	7	7	7
A	7	7	7	7	7	7	7	7	5	5	5	5	6	6	6	6
B	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7