Master the chords used in jazz.

This chord dictionary includes over a hundred jazz chord forms, from basic 7th chords with all standard tension substitutions and alterations to guide tone chords to triads over bass notes. It is organized to reveal relationships between different types of chords and help you learn the voicings quickly and thoroughly, in a way that is easy to remember. You will improve your comping and soloing, develop your fingerboard facility, and add more colors to your harmonic palette.

It includes:

- Traditional notation, fretboard diagrams, and tablature for each chord
- Over 100 movable chord forms
- Multiple versions of barre and 7th chord shapes, with substitutions and alterations
- Triads over bass notes, inversions, and guide-tone chords
- Diatonic chord exercises



Rick Peckham is Assistant Chair of the Guitar Department at Berklee College of Music. He has mentored thousands of guitarists and is author/instructor of the Berkleemusic online course Guitar Chords 101 and the Berklee Press DVD Modal Voicing Techniques.





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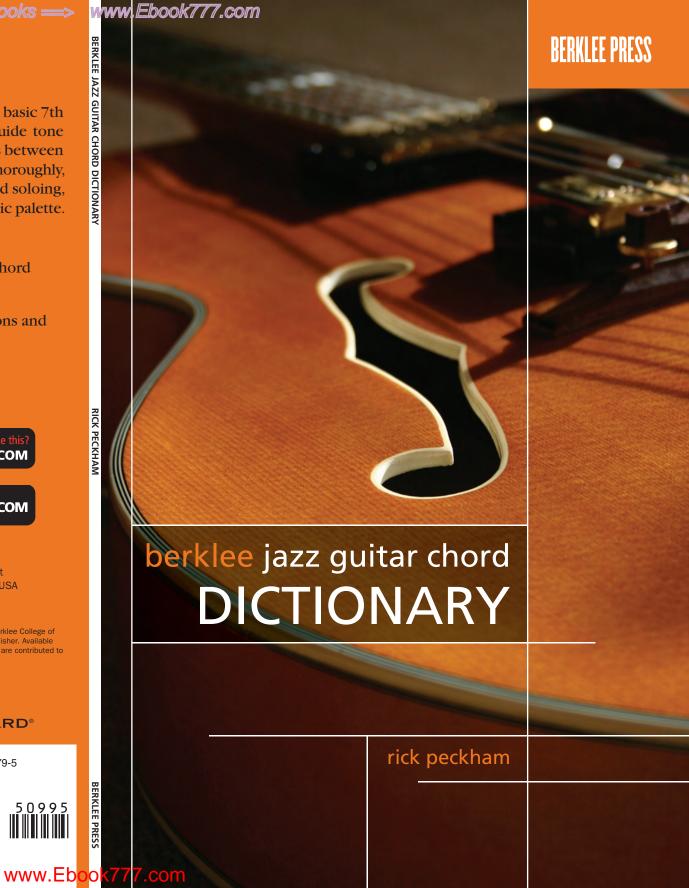
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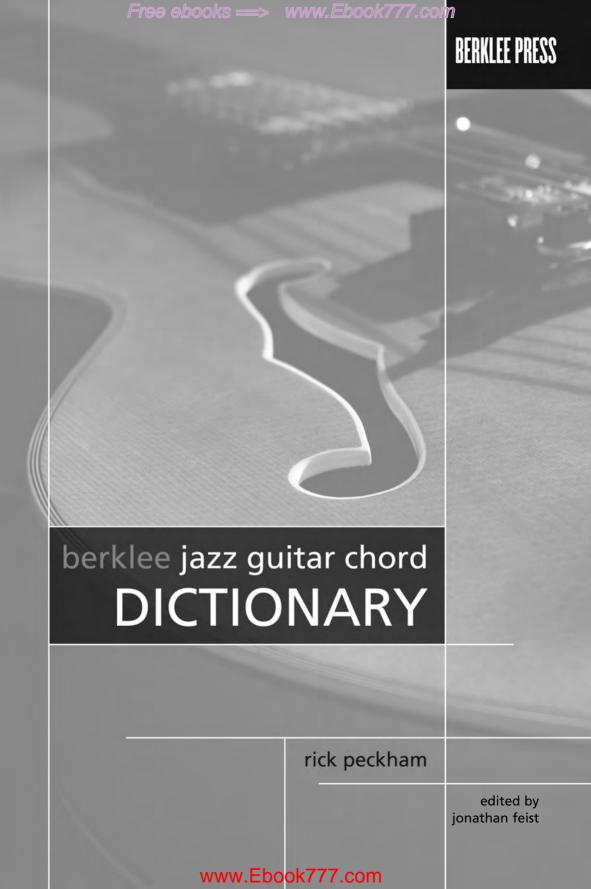


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Introduction

The *Berklee Jazz Guitar Chord Dictionary* is a resource for 7th-chord voicings and other frequently encountered jazz chord shapes on the fretboard.

The following diagrams indicate what notes you should use for each chord voicing. These chord blocks will show you the right shapes, but as a musician, you owe it to your audience and yourself to hear the music before you play it. This material will help you to map out the sounds on your fretboard. With time, you will hear the chords before you play them.

Strive to play these chords with a solid time feel, a full tone, and attacks with your "picking hand" that match the level of intensity of the music you're attempting to play.

Some tips for getting a good chord sound:

- Take special care to play the notes requested—and to *leave out*,
 or mute the strings with the x symbol above them. Keep the
 extra strings out of the sound.
- Use the edges of your fingers of your fretting hand to mute unwanted strings. Focus your strumming (or finger-picking attacks) on the indicated strings. Avoid sounding the others.
- When strumming across the strings, make the speed of your stroke fast enough to give the illusion of one simultaneous sound made up of all the chord voices.

- When you're using your fingers to pluck chords, take care to balance the level of each chord tone. A common tendency is to hit the outermost notes with the most force, resulting in a thinner texture. You're working to put those notes on the frets; make sure that the listener can hear them!
- While forming the chords, make sure that your fingers are as close to the intended frets as possible.
- When changing chords, mute the strings by lifting your fingers from the strings, but still touching them, to hold them still as you slide to the next chord.
- Make sure all notes ring. If you're not hearing all the notes clearly, keep working to curve your fingers and adjust your hand position on the intended frets to make the sound shine through your instrument.

Playing chords effectively takes time, and the learning process requires practice. There are three common stages of development.

- Physical Stamina: Building your hand muscles
- **Muscle Memory**: Memorizing the proper chord-voicing shapes
- Informed Musical Instincts: Using these chords to make music

Here are some other things to keep in mind:

- While practicing, stay vigilant, playing in time and using a
 metronome or drum machine. Stay with a musical task until you
 can make it groove with a strong time feel.
- Play with other musicians whenever possible, as often as you can. Practicing by yourself is only part of the overall plan.
- Make sure that the chords that you play fit well into your playing situation. Should your voicings contain a lot of notes or a few? Listen to the overall texture, and make a musical decision.
- Listen to the originators of the styles that you love. It's one of
 the best ways to keep yourself inspired—and to help you to
 keep the highest musical values in mind.
- Listen to great guitarists, but don't stop there. Focus on performers of other instruments as well. Bring it all together to help you to develop your own unique voice.

Keep working, and be patient with yourself. Having the physical strength and the knowledge of the shapes provide means to musical ends. With time, you'll be able to choose from a variety of options. If you keep at it, you'll definitely get there!

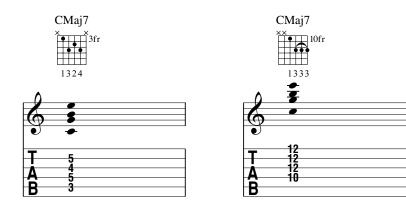
-Rick Peckham

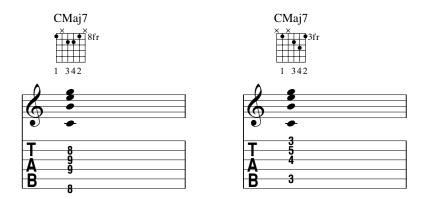
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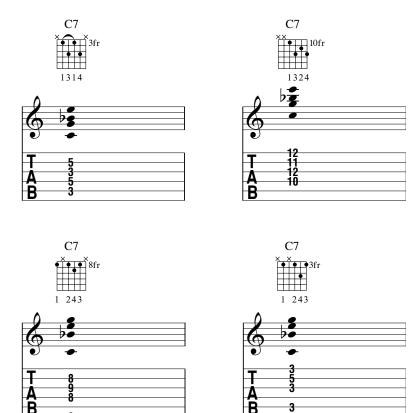
Moveable 7th Chord Shapes

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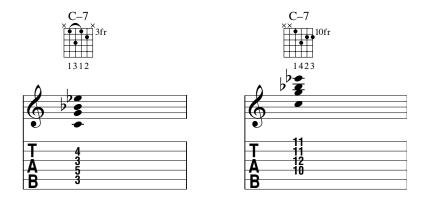




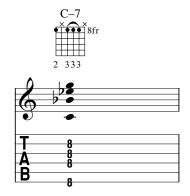
Dominant 7

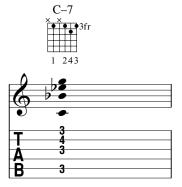


Minor 7

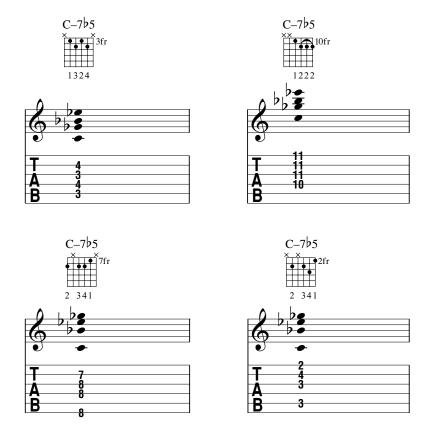


MOVEABLE 7th CHORD SHAPES

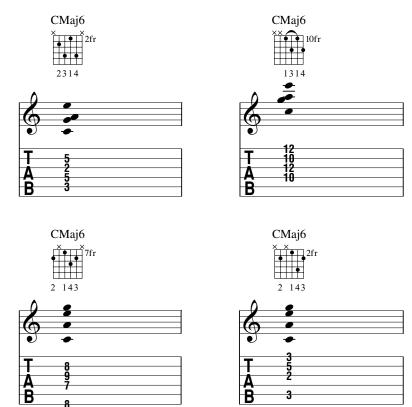




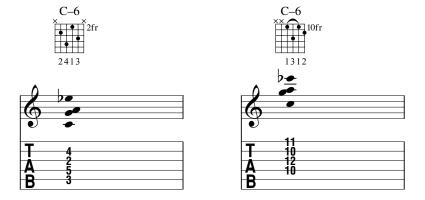
Minor 7♭5



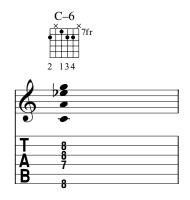
Major 6

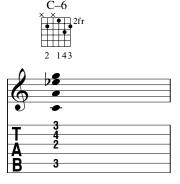


Minor 6

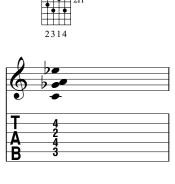


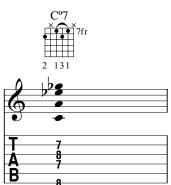
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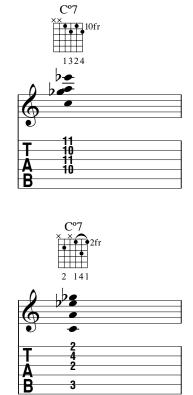




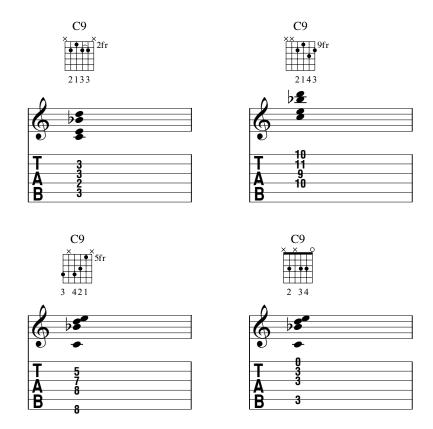
Diminished 7



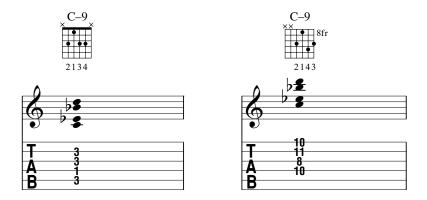




Dominant 9

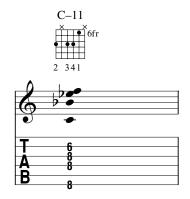


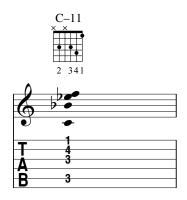
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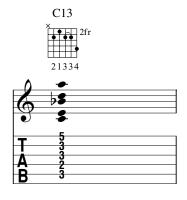
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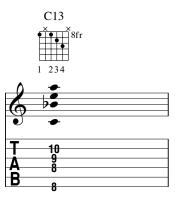
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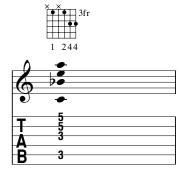




Dominant 13





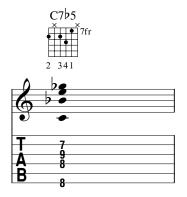


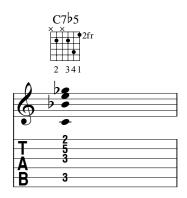
C13

Chapter 2.

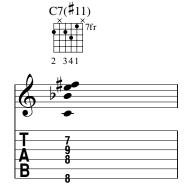
Dominant 7th Chords with Alterations

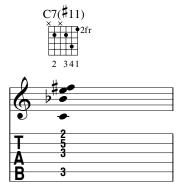
Dominant 7 5





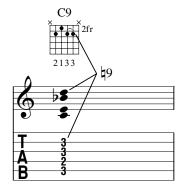
Dominant 7(#11)

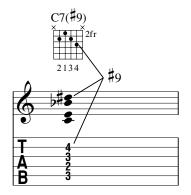


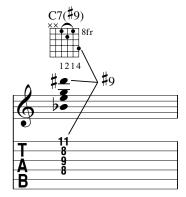


DOMINANT 7th CHORDS

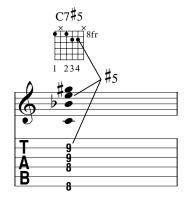
Dominant 7(9), Dominant 7#9

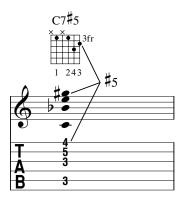




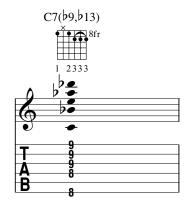


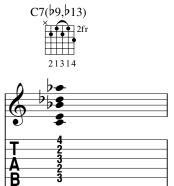
Dominant 7#5





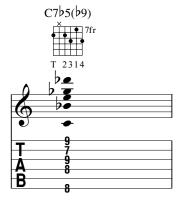
Dominant 7 (♭**9**, ♭**13**)

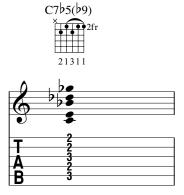




Dominant 7(altered)

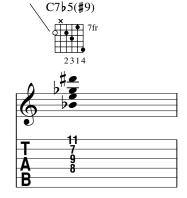
75(69)





7♭5(‡9)

implied root

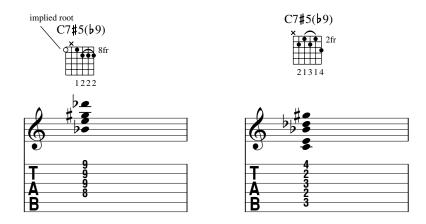




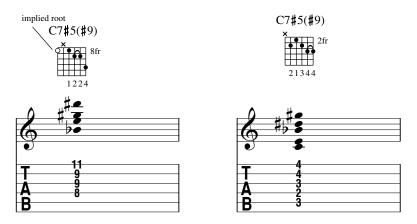
C7b5(#9)

DOMINANT 7th CHORDS

7‡5(♭9)



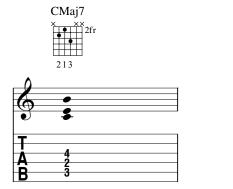
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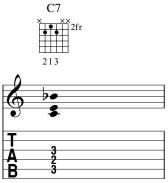


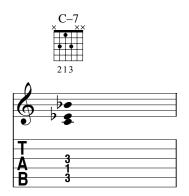
Chapter 3.

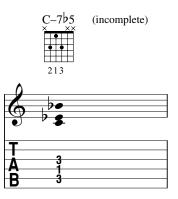
Guide Tone Chords

Root 3 7

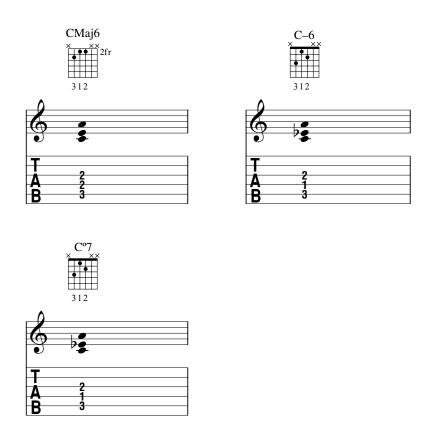




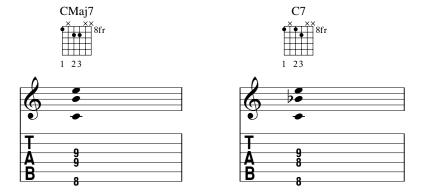


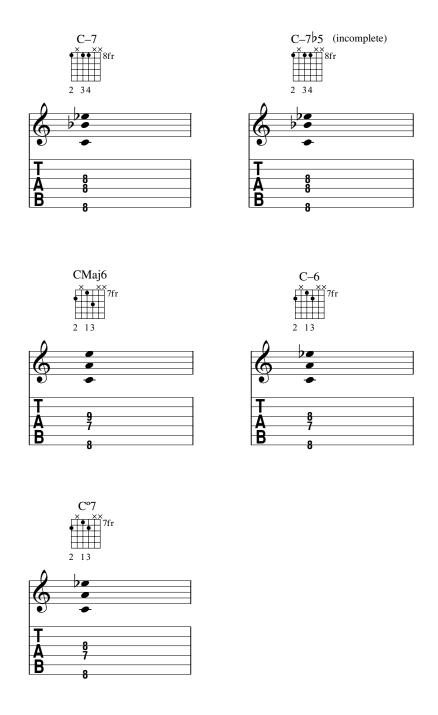


GUIDE TONE CHORDS



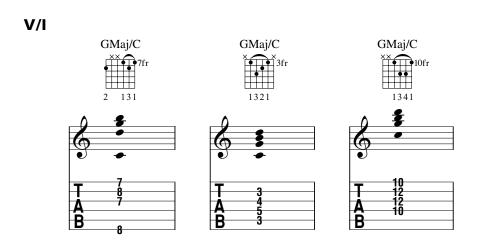
Root 7 3



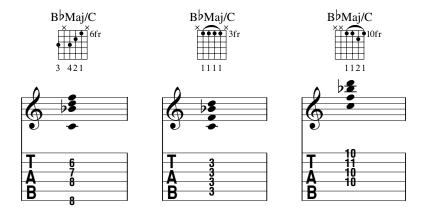


Chapter 4.

Triads over Bass-Note Voicings: Roots on 6 5 4

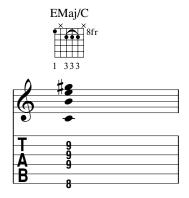


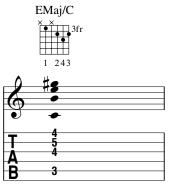
VII/I



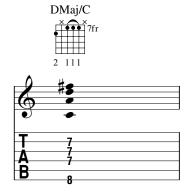
Other Common Voicings

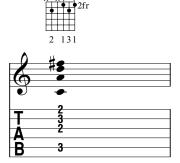
III/I





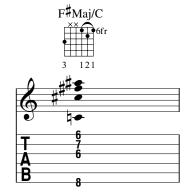
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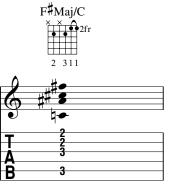




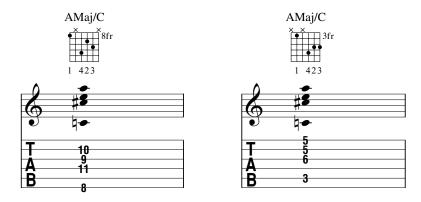
DMaj/C

‡IV/Ι

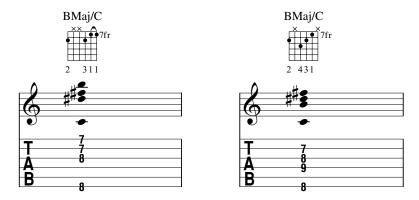




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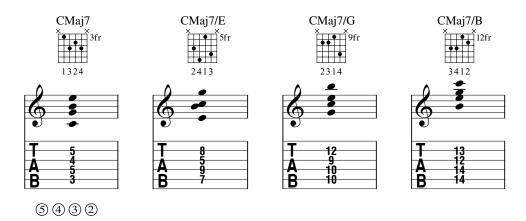
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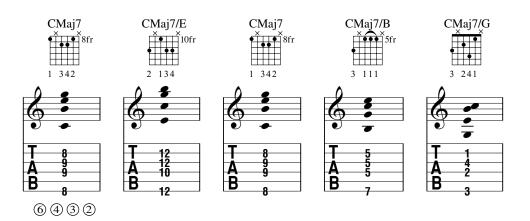


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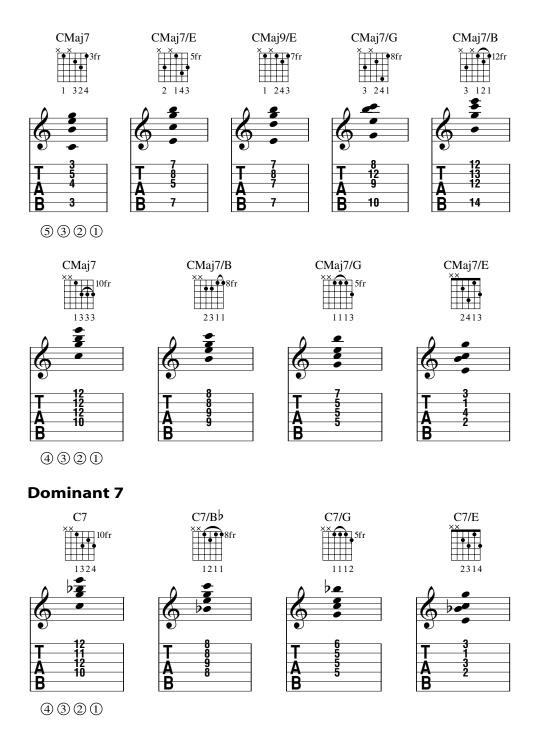
Inversions

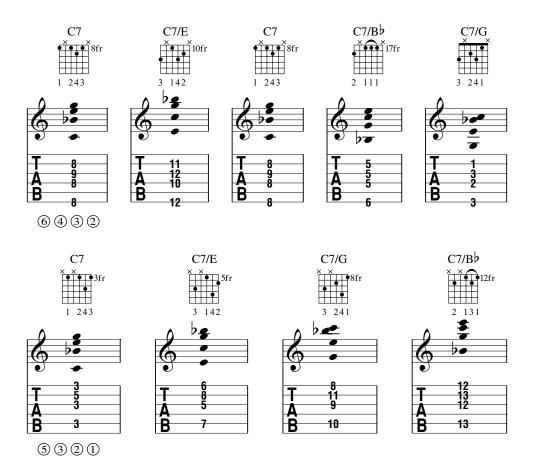
Major 7



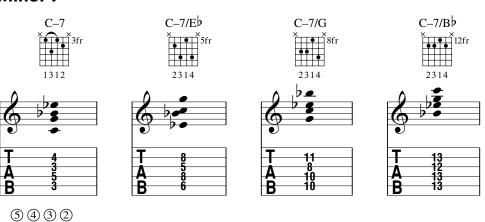


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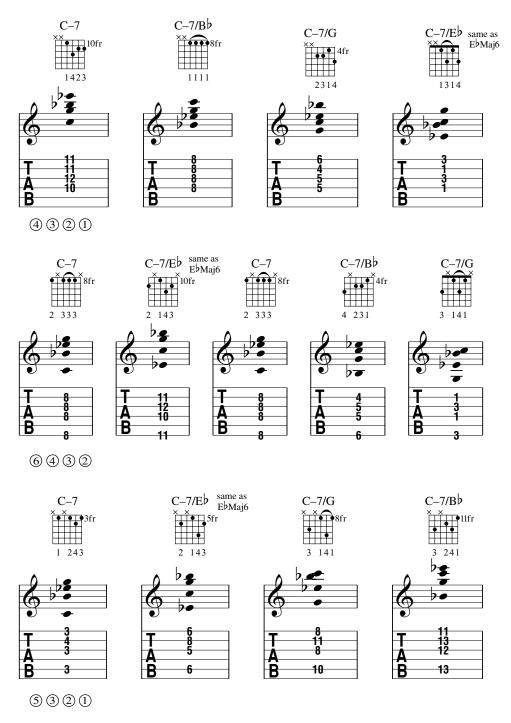




Minor 7



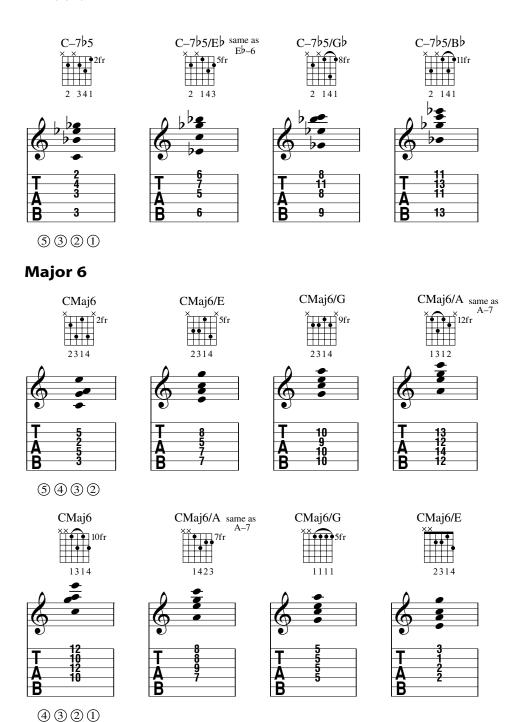
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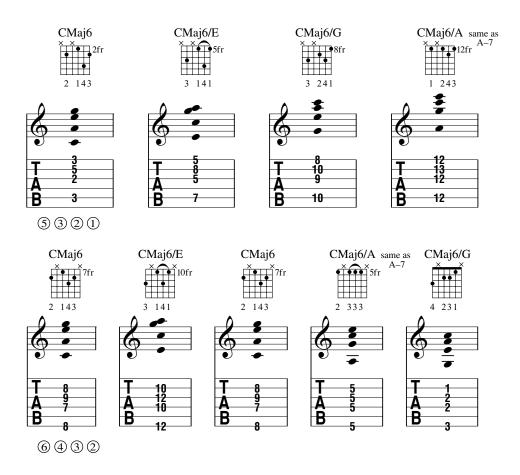


Minor 7♭5

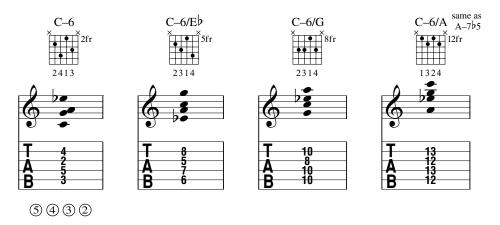


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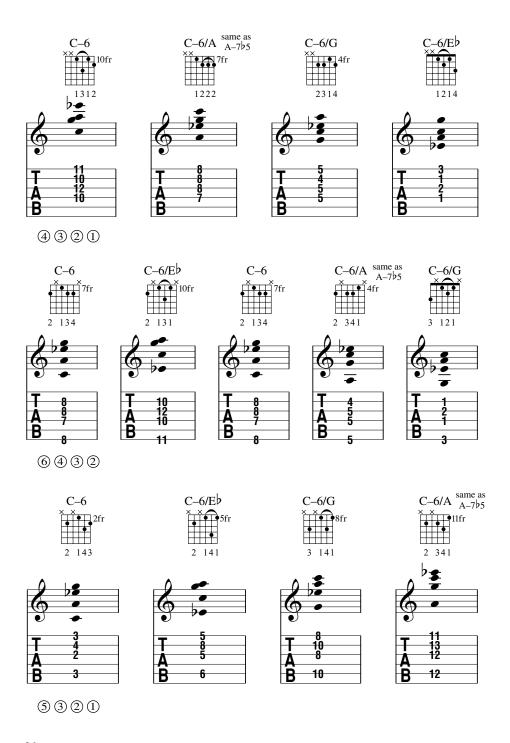




Minor 6



INVERSIONS



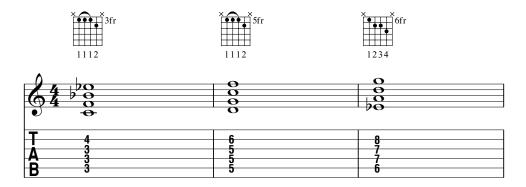
PART II. EXERCISES

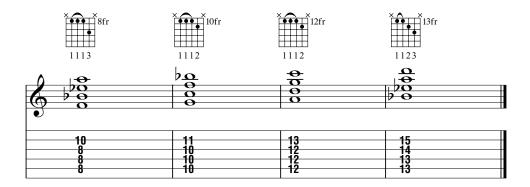
Chapter 6.

Quartal Voicings Exercises

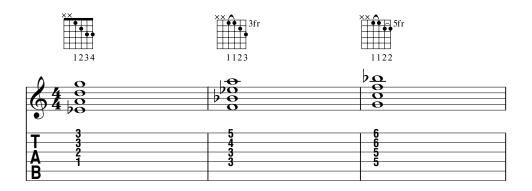
C Dorian Voicings

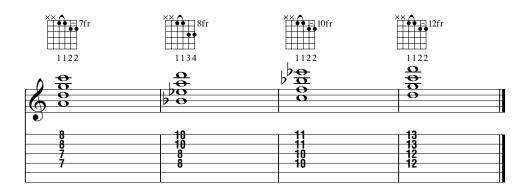
(for use on C-7 or F7sus4)





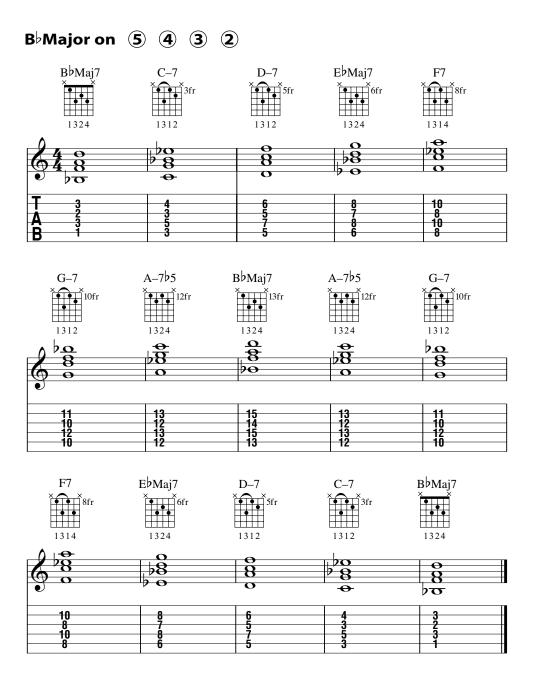
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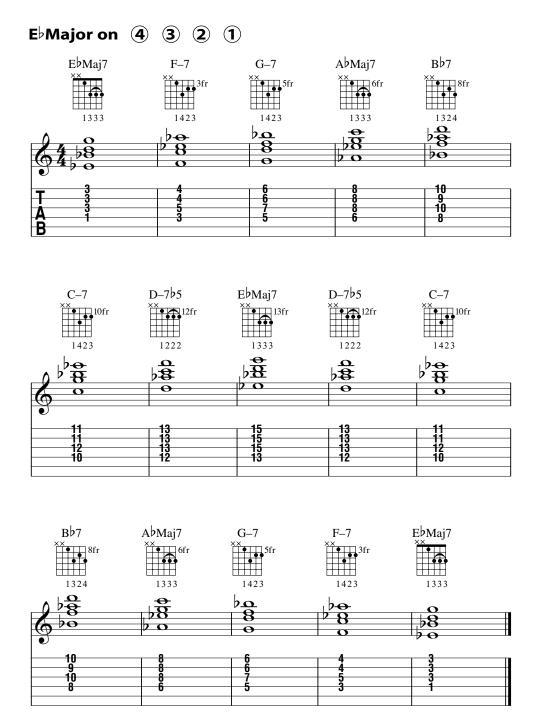


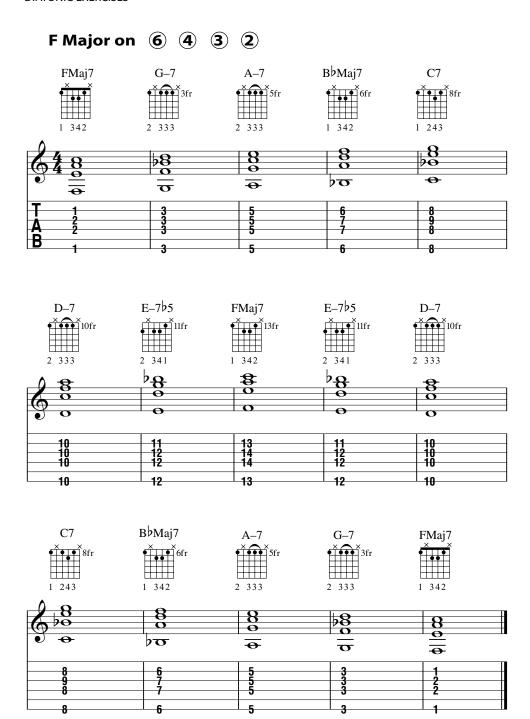


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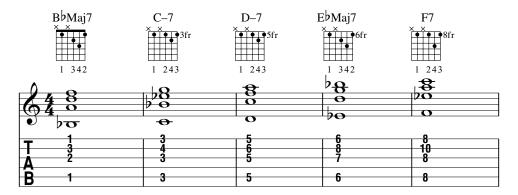
Diatonic Exercises

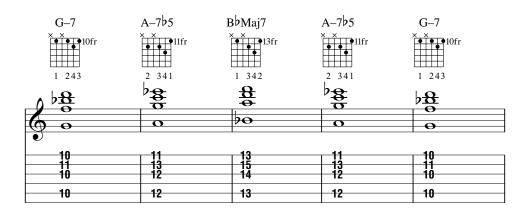


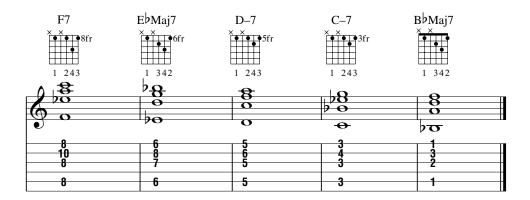




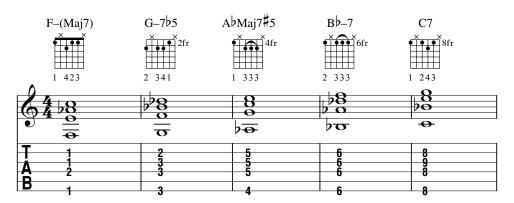


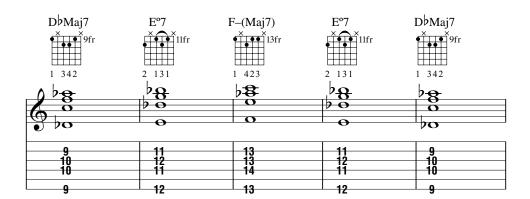


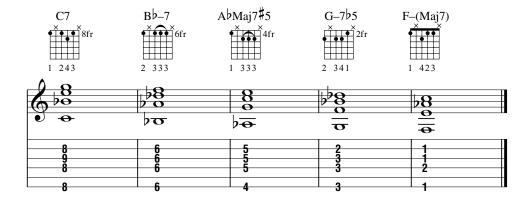




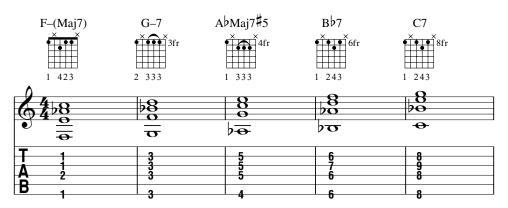
F Harmonic Minor on 6 4 3 2

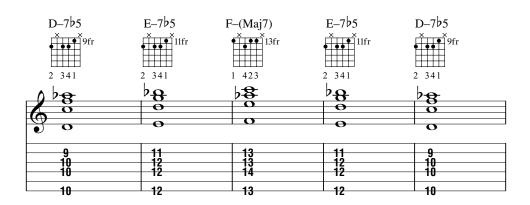


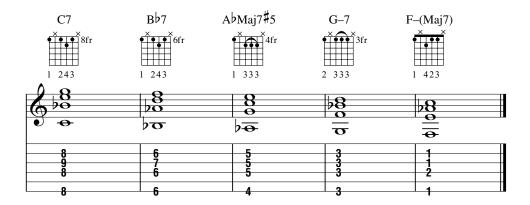




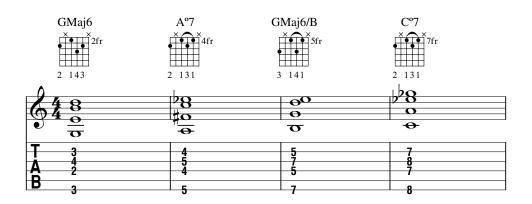
F Melodic Minor on 6 4 3 2

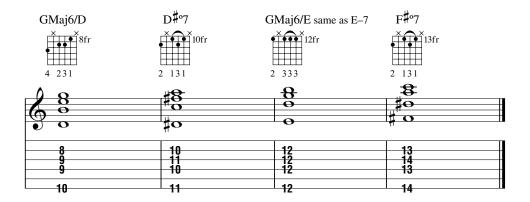




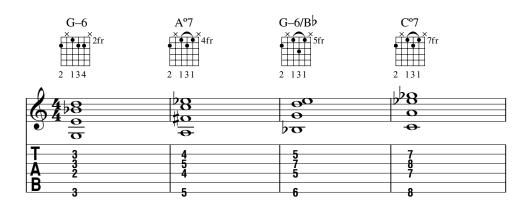


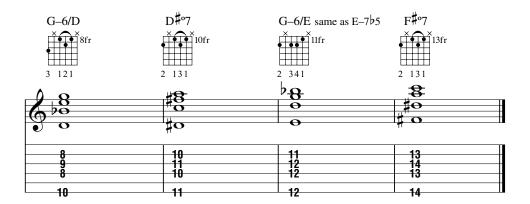
G Major 6 Bebop Scale on 6 4 3 2





G Minor 6 Bebop Scale on 6 4 3 2





About the Author



Photo by Craig Reed

Rick Peckham is an internationally known jazz guitarist, clinician, composer, and writer. He has performed with George Garzone, Jerry Bergonzi, Mike Gibbs, Hal Crook, Bob Gullotti, John Medeski, and Dave Liebman. His most recent recording, *Left End*, a set of original compositions mixed with collective improvisations, features drummer Jim Black and bassist Tony Scherr and was named one of the best releases of 2005 by *Downbeat* magazine. In addition to extensive work in the U.S., he has led or played on tours of Ireland, Canada, Spain, and Germany. Assistant Chair of the Berklee College of Music Guitar Department, Peckham has been a faculty member since 1986. He is also a prolific and accomplished writer, recently releasing *Modal Voicing Techniques*, a best-selling DVD for Berklee Press, and the online course *Guitar Chords 101* (Berkleemusic.com).

For further information on Rick Peckham, please visit his Web site: www.rickpeckham.com.