



New Chords for ii-V-I #13

Jazz Guitar Comping 102

Hello and welcome to lesson 13. So we have new chords for the ii-V-I in fact just the ii and the I chord. We know that 90 percent of jazz standards are played in a major key, so to keep things simple up until now, we've been focusing on the ii-V-I progressions that have a major sound. Even when we resolve to a minor 7 chord, it didn't matter, but now we can modify our ii-V progression, and the notes played in each chord, to give it a more minor sound, and we can end on a minor-sounding I chord, too. I don't wanna explain the theory too much here of where these chords come from, but please look at the pdf to see how we play them. So as always, each of these chords will expand on the original shells, and plus you have the following videos to really practice them and hear them in the context. So the first chord we'll look at is an alteration of the ii chord, so we can turn the minor 7 chord into a ii chord in a minor progression by doing flat five, flattening the five. Now neither of our shells has a fifth in it, by definition, so we'll have to find a place to add a fifth that we can flatten. Basically you might already be familiar with this guy, right, C minor 7, that bars, or if you go like this, right. So what we can do is use our third finger to play the G on the fifth string here, and lower to a Gb. This becomes C minor 7 flat 5. And we can include, to include in the G minor chord, the one in F that we wanted to have a flat five in it, but it requires some re-jigging. So we have to figure out a way to add a fifth. So, we'll do it like this. You can see that would be F. Root, flat three, flat five, and flat seven on the second string. It's a bit of a stretch but it gets the sound you're looking for, for now, and we'll present to you something way easier and probably that you're already aware of for minor seven, flat five chord. Now, we can also change the

major 7th and major 6th shells for one chord into a minor version, simply by flattening the 3rd, so here is Bb major 7th, becomes Bb minor/major 7th. And the Bb 6th becomes Bb minor 6th. Meanwhile, the F major 7th becomes F minor/major 7th or you can finger it like this, and F6 becomes F minor 6th. Sweet and simple. So these new two chords and one chords voice-lead very smoothly with the usual five chord shells we use, so here's how they sound in Bb minor. [guitar chord] C minor 7 flat five, to F7 shell to Bb minor/major 7th, to Bb minor 6th. And then the second one will be G minor 7 flat five, the C7 shell to F minor/major 7th, to F minor 6th. So practice these new chord shapes for now, and we'll play them together in Lesson 15 and 16 to really compare, okay that's a typical shell, and then we added flat five and after that however, I'll show you some ways to use extensions so we'll use a second string again to create more interesting chords and sounds that are more cohesive together in a minor progression. But first, a lesson on essential rhythms, one essential rhythm in swing, all right, the Charleston, so that's coming up in the next lesson. I'll see you there.