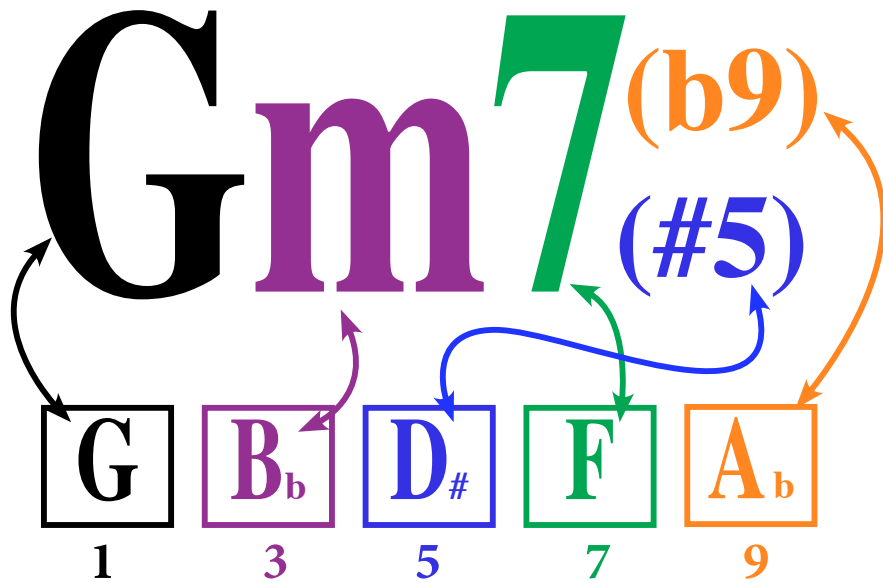


# Psyching Out Jazz Chords ... on Harp



**NOTICE:** The "Big Letter" above corresponds to the "1" or "root" of the chord. Just to the right is info about the 3rd. Match the colors to see where each part of the chord lives in the symbol. Below learn why you might NOT see anything there!

Then read on! Inside is a list of most chords you'll come across and how to spell them. *(By the way the chord above isn't functional chord, just an example to show the parts.)*

Dear Fellow Musician  
~ When I first saw chords, I didn't realize that the way they were layed out was a kind of map that could help me predict what kind of information I might find where.

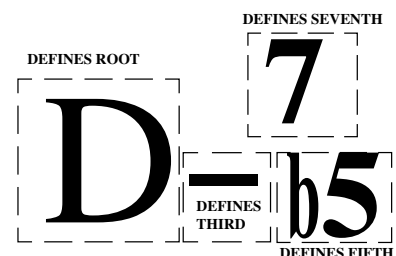
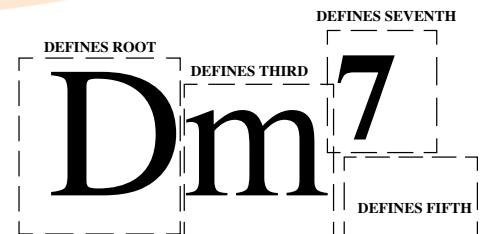
Here are my notes on what I discovered about the anatomy, maps and spelling of jazz chords - especially for harps.

I hope you enjoy it!

**PREDICTABILITY:** At right are two more examples of the basic placement within each symbol, showing what information you can expect to find where.

**DEFAULTS:** If you DON'T find information where you expect it, that means that element of the chord is in its default position.

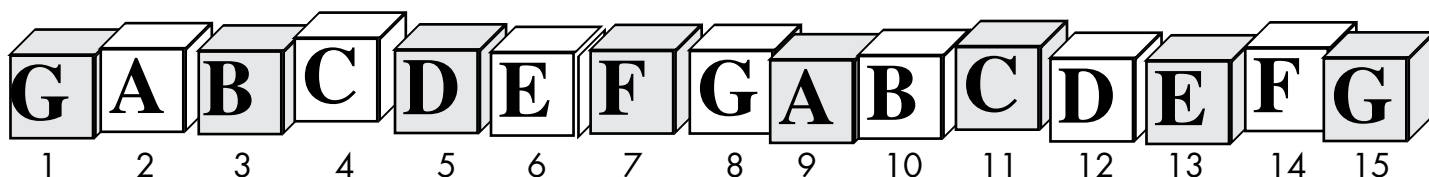
- 3rd defaults to major 3rd (ex: E for a C chord)
- 5th defaults to a perfect 5th (ex: G for a C chord)
- 7th defaults to minor 7th (ex: Bb for a C7 chord)
- 9th defaults to major 9th (ex: D for a C9 chord)



# EXTENDING Jazz Chords

"Chords" are groups of notes that are played together, at the same time.  
 But how are they built? How are they "extended"? How are they "altered"?

First, imagine strings of the harp, from G below middle C to hi G - as a series of boxes, numbered 1 to 15. We'll build and extend chords by putting these notes - or boxes - on top of each other. We'll use EVERY OTHER string, because traditional harmony builds chords in thirds.



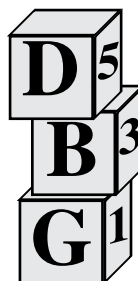
Let's start with the first box: Box "G". All by itself, it's just a single note



**Interval:** If we "extend" this note by adding one more note on top of it, we have what's called an "interval." Though we could technically call these two notes a chord, and though they could function as a G Major chord, they would usually be called just an "interval."



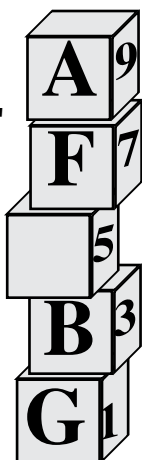
**Triad:** If we go one step further and "extend" this interval by adding a "D" on top of the "B" and "G," we now have a "triad," generally considered the most fundamental form of "chords."



**Seventh Chord:** When we extend the "triad" by adding an "F" on top of the G triad, we get a "7th" chord. It's called a "Seventh" chord because the "added" member is the 7th note in the series.



**Ninth Chord:** When we extend the "7th" chord by adding the 9th note in the line, then we get a "Ninth" chord:



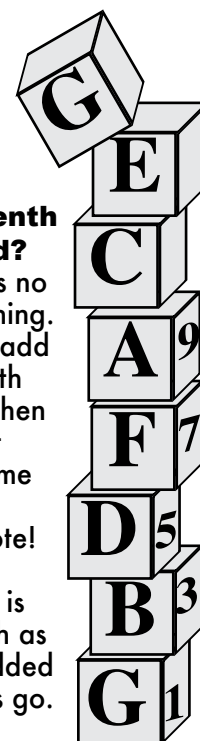
**Eleventh Chord:** When we extend the "9th" chord by adding the 11th note in the line, then we get an "Eleventh" chord:



**Thirteenth Chord:** When we extend the "11th" chord by adding the 13th note in the line, then we get a "Thirteenth"



**Fifteenth Chord?** There's no such thing. If you add the 15th note, then it's just the same as the first note! So the "13th" is as high as extended chords go.



# ALTERING Jazz Chords

Most "altered chords" are based on the DOMINANT 7 chord and all alterations enhance the dissonance of the chord and create a greater need for it to resolve to the tonic. Watch what happens when we alter the 5th, or 9th. Notice that we don't alter the root, 3rd or 7th. Those members of the chord are what define it as a dominant type chord.

**G9** = **G** **A** **B** **C** **D** **E** **F** **G** **A** **B** **C** **D** **E** **F** **G**  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

**G7 (b9)** = **G** **A** **B** **C** **D** **E** **F** **G** **A<sup>b</sup>** **B** **C** **D** **E** **F** **G**  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The G7(b9) chord is like the G9 above, except the 9 in the G7(b9) is lowered. If you raised it you'd have G7(#9)

**G7 (#5)** = **G** **A** **B** **C** **D<sup>#</sup>** **E** **F** **G** **A** **B** **C** **D** **E** **F** **G**  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The G7(#5) chord is like the G9 above, except the 5 in the G7(#5) is raised. If you lowered it you'd have G7(b5)

**G9 (#11)** = **G** **A** **B** **C** **D** **E** **F** **G** **A** **B** **C<sup>#</sup>** **D** **E** **F** **G**  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The G9(#11) chord is just like the G9 above, except that an 11th has been added and has been raised.

**Gm9** = **G** **A** **B<sup>b</sup>** **C** **D** **E** **F** **G** **A** **B** **C** **D** **E** **F** **G**  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

You could also lower the 3rd (or raise the 7th for that matter) but those aren't considered alterations - they're considered different chords because they no longer function as dominant chords.

**Gm7(b5)** = **G** **A** **B<sup>b</sup>** **C** **D<sup>b</sup>** **E** **F** **G** **A** **B** **C** **D** **E** **F** **G**  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

In the Gm7(b5) chord both the 3 and the 5 are lowered. Like the Gm9, this is no longer a dominant chord.

## Exercise: To hear alterations in action:

**Create a G9 Gliss:** (pedals: D C<sup>b</sup> B | E<sup>#</sup> F G A) or a G9 Chord: G - B - D - F - A

Play the gliss, up & down, continuously (or play the chord) & while playing, make the following alterations:

<b>#5</b>	<b>b5</b>	<b>b9</b>	<b>#9</b>	<b>b5 #9</b>	<b>#5 b9</b>
(D <sup>#</sup> )	(D <sup>b</sup> )	(A <sup>b</sup> )	(A <sup>#</sup> )	(D <sup>b</sup> & A <sup>#</sup> )	(D <sup>#</sup> & A <sup>b</sup> )

If you're playing lever harp, then depending on how it's tuned, you may not be able to make all these alterations. Don't worry - just makes the ones you can. Listen to how it sounds.

Notice you can ALWAYS resolve immediately to C from any G9 alteration.

TRIADS

**WHAT YOU SEE:**

Chord name:

<b>C, CM, CMaj</b>
<b>C-, Cmin, Cm</b>
<b>Cdim, Cm(♭5), C°</b>
<b>C+, C+5, Caug</b>

**WHAT YOU GET:**

root 3rd 5th 7th 9th 11th 13th

C	E	G				
C	E <sup>♭</sup>	G				
C	E <sup>♭</sup>	G <sup>♭</sup>				
C	E	G <sup>#</sup>				

**HINT:**  
• "m" & "min" and "-" all mean the chord has a minor 3rd

SEVENTH CHORDS

<b>CΔ, Cmaj7, CM7</b>
<b>C7</b>
<b>C-7, Cmin7, Cm7</b>
<b>Cm7(♭5), C°7</b>
<b>C+, C+5, Caug</b>
<i>Cmin (maj7)</i>
<b>C°7, Cdim7</b>

C	E	G	B
C	E	G	B <sup>♭</sup>
C	E <sup>♭</sup>	G	B <sup>♭</sup>
C	E <sup>♭</sup>	G <sup>♭</sup>	B <sup>♭</sup>
C	E	G <sup>#</sup>	B <sup>♭</sup>
C	E <sup>♭</sup>	G	B
C	E <sup>♭</sup>	G <sup>♭</sup>	B <sup>♭♭</sup>

**HINT:**  
Δ = Maj 3rd & Maj 7th  
"7" = Maj 3rd & min 7th

NINTH CHORDS

<b>CΔ(9), Cmaj7(9), CM7 (9)</b>
<b>C9</b>
<b>Cm9</b>
<i>Cm(maj7)(9)</i>
<b>C7(#9)</b>
<b>C7(#9)</b> <i>This alternate spelling is useful on harp. I often leave the G out because I like the shape without it</i>
<b>C7(♭9)</b>
<b>C7(♭9)(#5), C+7(♭9)</b>

C	E	G	B	D
C	E	G	B <sup>♭</sup>	D
C	E <sup>♭</sup>	G	B <sup>♭</sup>	D
C	E <sup>♭</sup>	G	B	D
C	E	G	B <sup>♭</sup>	D <sup>#</sup>
C	F <sup>♭</sup>	(G)	B <sup>♭</sup>	E <sup>♭</sup>
C	E	G	B <sup>♭</sup>	D <sup>♭</sup>
C	E	G <sup>#</sup>	B <sup>♭</sup>	D <sup>♭</sup>

**WHAT YOU SEE:**

Chord name:

**WHAT YOU GET:**

root 3rd 5th 7th 9th 11th 13th

MORE NINTH CHORDS

<b>C7(b9)(b5)</b>	C	E	G <sup>b</sup>	B <sup>b</sup>	D <sup>b</sup>		
<b>C7(#9)(#5)</b>	C	E	G <sup>#</sup>	B <sup>b</sup>	D <sup>#</sup>		
<i>C°7(9), Cdim7(9)</i>	C	E <sup>b</sup>	G <sup>b</sup>	B <sup>bb</sup>	D		
<i>Cm7(b5)(9), C°7(9)</i>	C	E <sup>b</sup>	G <sup>b</sup>	B <sup>b</sup>	D		
<i>C+(9), C+5(9), Caug(9)</i>	C	E	G <sup>#</sup>	B <sup>b</sup>	D		
<i>C+Δ9, C(+5)(maj7)(9), C(#5)(maj7)(9)</i>	C	E	G <sup>#</sup>	B	D		

11th CHORDS

<b>C7 (#11)</b>	C	E	G	B <sup>b</sup>	D	F <sup>#</sup>	
<b>Cm7(11)</b>	C	E <sup>b</sup>	G	B <sup>b</sup>	D	F	
<i>Cm(maj7)(#11)</i>	C	E <sup>b</sup>	G	B	D	F <sup>#</sup>	
<i>Cm(maj7)(11)</i>	C	E <sup>b</sup>	G	B	D	F	

13ths

<b>C7(#11) (13)</b>	C	E	G	B <sup>b</sup>	D	F <sup>#</sup>	A
<b>Cm9(13)</b>	C	E <sup>b</sup>	G	B <sup>b</sup>	D	F	A




OTHERS

<b>Csus, Csus4</b>	C	D	F	G	B <sup>b</sup>		
<b>C<sub>9</sub><sup>6</sup></b>	C	E	G	A	D		
<b>C/B<sup>b</sup></b>	B <sup>b</sup>	C	E	G			

This covers most of the chords I've ever seen (and some I've never seen!).

**Chords in bold are more usual, or are the more usual spelling of the chord. Chords in italics I've seen rarely or never.**

Note: I'm not a chord expert. I've just written here what I've experienced. If anything's incorrect, let me know and I'll try to fix it when I can

-  Indicates note is lowered.
-  Indicates note is raised.
-  Indicates double lowered, or diminished.

Thanks for downloading "Psyching Out Jazz Chords!" I hope you have fun with it and that it helps empower and liberate your own harp playing.

This playsheet is part of my online jazz harp curriculum. To learn more about harmony on the harp, take my "Hands on Harmony" course at **HandsOnHarmony.com**.

For more of my online classes check out: **HipHarpAcademy.com**

## Who is Deborah Henson-Conant (DHC)?



Hey there! I'm DHC - also known as Deborah Henson-Conant. I'm a composer, performer, innovator and creative coach.

**As a composer** I write works that combine theater and music, like musicals, song cycles, and soundtracked stories. I also write a lot of music that features harp - both concert harp and electric lever harp - including concertos, solo works and chamber music.

**As a performer** I present original one-woman shows and concerts that combine music and theater - and I perform them in theaters around the world - sometimes on stage alone with my harp, voice and looper pedal - and sometimes as a soloist with symphonies or chamber ensembles.

**As an innovator**, I've collaborated with the CAMAC Harp company to develop my signature model electric harness harp, the "DHC" which gives harpists a freedom and power never possible before.

**As a creative coach**, I work with empassioned harpists to help them express themselves with their instruments. Freedom, expression and power are what I try to create in every part of my life - for myself, my audiences, my students and collaborators

Join me at **Hip Harp Academy** where I offer online classes throughout the year in Blues, Harmony, Improvisation, Arrangement and Interpretation - specifically for harp players. Learn about current classes at **HipHarpAcademy.com**.

**Harness Your Muse** is my yearlong VIP Mastermind program for harpists who want to make a major shift in their careers, businesses or artistic development. The program begins in January. Applications are available at **HarnessYourMuse.com**.