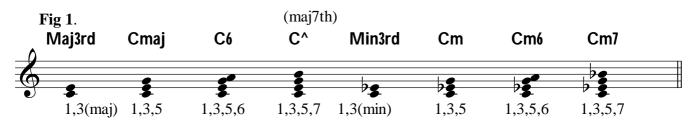
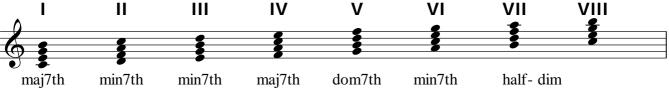
Jazz Harmony-Building Chords

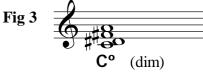
There are two approaches to thinking about chord construction which are essential. We can build a chord from it's root, adding the upper notes relating to the interval from the root (rather than the key):



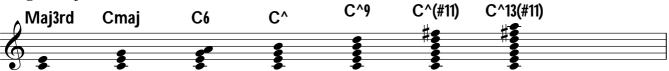
We must also think of how the chord relates to the key in which we are in at the time: **Fig 2**. **I II III IV V VI VII VI**



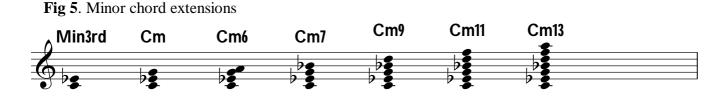
Here we are in the key of C major-each diatonic chord is naturally major, minor, dominant, or half diminished. There is also a diminshed chord which does not occur naturally in the diatonic scale but is used frequently (fig 3.)



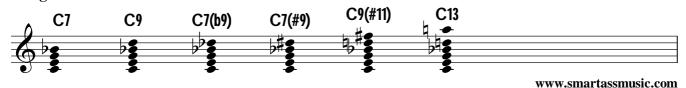
Jazz musicians like to colour these basic chords by extending them further: Fig 4. Major chord extension



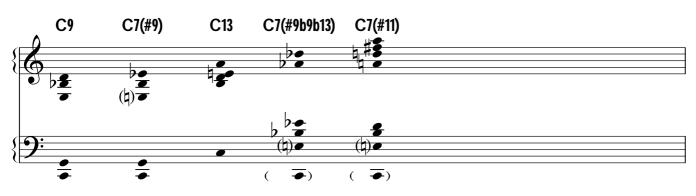
Notice that in Fig 4 there is an F# used instead of a natural F (which would naturally occur in the key of C). This is largely due to taste as a natural F would not have the clarity here so we sharpen the 11th. All the upper extensions (9th and above) can be raised or lowered depending on the particular effect required.



While most chords can be played without extensions, the Dominant 7th chord always tends to have at least a 9th added **Fig 6**. Dominant chord extensions



These chords now need to be positioned on the keyboard (or arranged) so as to make the most effective use of the notes-this is known as "voicing": **Fig 7.**



Major voicings

