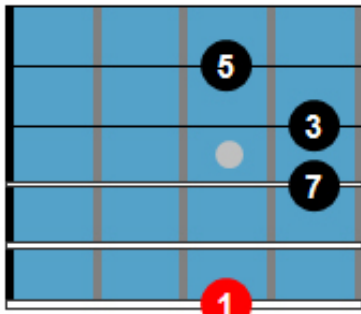
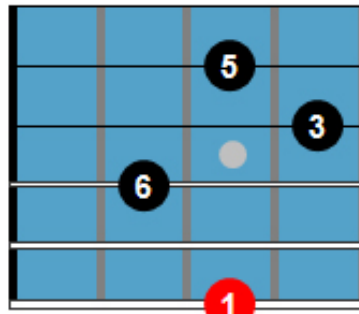


# JAZZ GUITAR

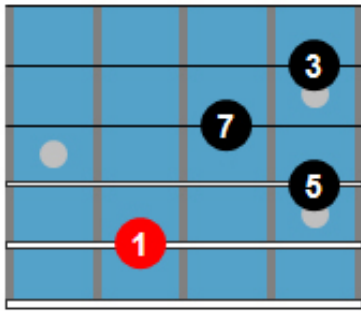
## CHORD DICTIONARY



3

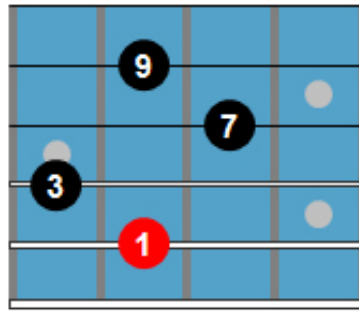


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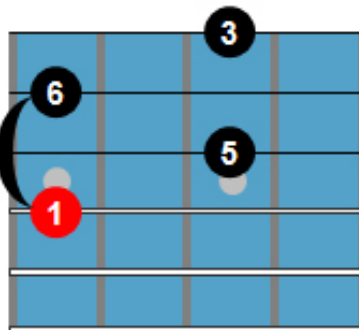
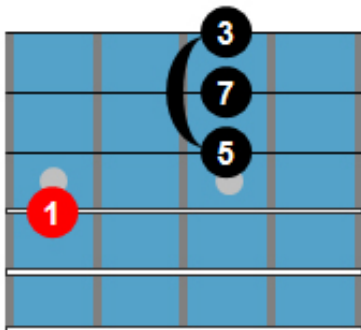
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12



9

12



# THE JAZZ GUITAR CHORD DICTIONARY

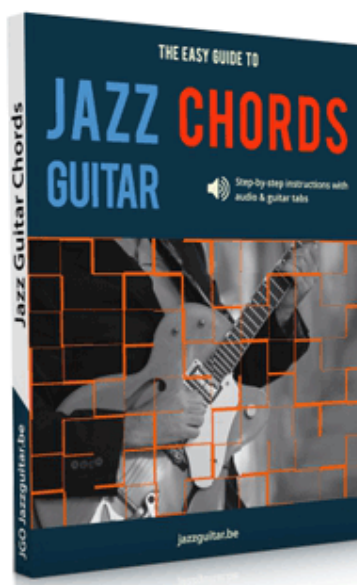
**This jazz guitar chord dictionary is a reference to help you find great-sounding 7th-chord voicings to play and improvise over jazz standards. The 244 chord shapes on this page are essential knowledge for any jazz guitarist and will help you to comp chords with creativity, confidence, and variety.**

Now, you don't have to learn all of these chords at once. Instead, use this page as a resource that you come back to each time when you need to add a new chord to your vocabulary.

Have fun with these chords, get them under your fingers, and most importantly, apply them to jazz standards and chord progressions as soon as you can.

Happy Playing,  
Dirk Laukens

PS: If you are new to jazz guitar, check out these [basic jazz guitar chords](#) first.



## *The Easy Guide To* **JAZZ GUITAR CHORDS**

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[Click here](#) to learn how to play jazz guitar chords. This eBook will take you from day 1 of jazz guitar to comping over standards in no time...

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- Dominant 13b9 / Dominant 13#9
- Dominant 7#9
- Dominant 7#11
- Dominant 7b13
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- Dominant 7 Altered - 7b5(#9)
- Dominant 7 Altered - 7#5(b9)
- Dominant 7 Altered - 7#5(#9)

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- Major 7 Inversions (Drop 2) – D-String Bass Note
- Major 7 Inversions (Drop 3) – E-String Bass Note
- Major 7 Inversions (Drop 3) – A-String Bass Note

- Dominant 7 Inversions (Drop 2) – A-String Bass Note
- Dominant 7 Inversions (Drop 2) – D-String Bass Note
- Dominant 7 Inversions (Drop 3) – E-String Bass Note
- Dominant 7 Inversions (Drop 3) – A-String Bass Note
- Minor 7 Inversions (Drop 2) – A-String Bass Note
- Minor 7 Inversions (Drop 2) – D-String Bass Note
- Minor 7 Inversions (Drop 3) – E-String Bass Note
- Minor 7 Inversions (Drop 3) – A-String Bass Note
- Minor 7b5 Inversions (Drop 2) – A-String Bass Note
- Minor 7b5 Inversions (Drop 2) – D-String Bass Note
- Minor 7b5 Inversions (Drop 3) – E-String Bass Note
- Minor 7b5 Inversions (Drop 3) – A-String Bass Note

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- Quartal Chords Based on the C Dorian Scale (String Set 2-3-4-5)
- Quartal Chords Based on the C Dorian Scale (String Set 1-2-3-4)

## 9 More Guitar Chord Lessons

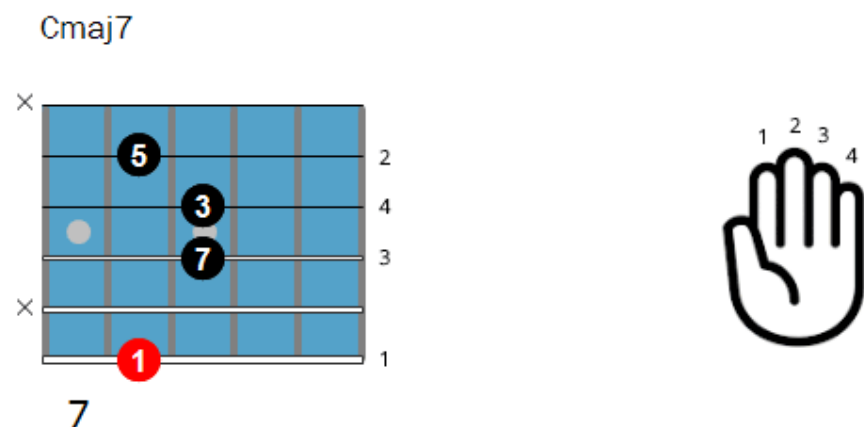
## How to Read Chord Diagrams

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A **red circle** represents the root (aka 1) of the chord. Most chords in this dictionary have a C root.

The **black circles** are the other notes of the chord. The numbers inside the black circles indicate the chord tone.

The **numbers** (1, 2, 3, and 4) at the right side of each chord diagram indicate which fingers to use to fret the chord.



The **X symbol** at the left side of the chord diagram indicates that those strings are not to be played. This means that most of the chords on this page cannot be strummed, but should be played fingerstyle, with your thumb and first 3 fingers of the right hand.

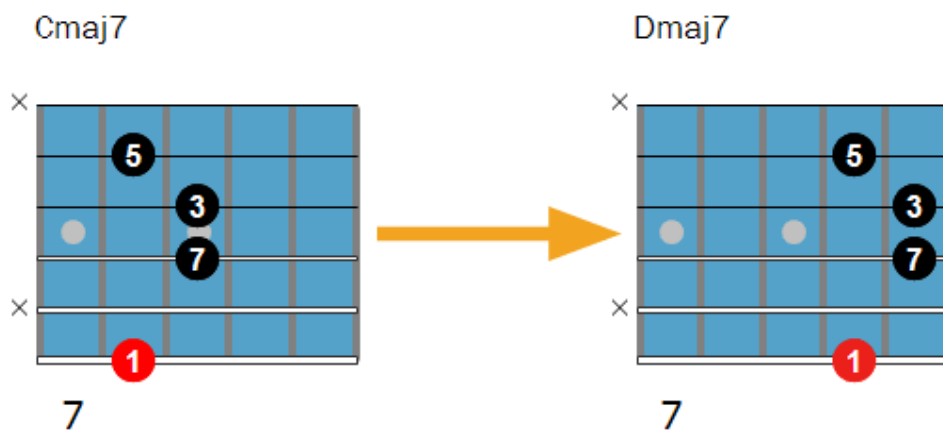
The **O symbol** at the left side of the chord diagram indicates that those strings are played open.

## Movable Chords

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Most of the chords on this page are of the movable type (not the open chords though). By moving the chord shapes up or down the guitar neck, you get other chords of the same chord type.

For example: move the chord shape of a Cmaj7 voicing 2 frets higher and it becomes a Dmaj7 voicing.



# 1. Basic Jazz Guitar Chords

---

The first group of jazz chords is called "basic", but they should really be described as "essential".

These shapes contain both [drop 2](#) and [drop 3 chords](#) in root position, which is the best place to get started playing jazz guitar chords.

You will learn smaller shapes in the next section, which are easier to play, but these four-note shapes drill the sound of jazz into your ears better than the smaller shapes.

Start by learning one shape for each chord type then take those changes to a jazz tune you know or are working on.

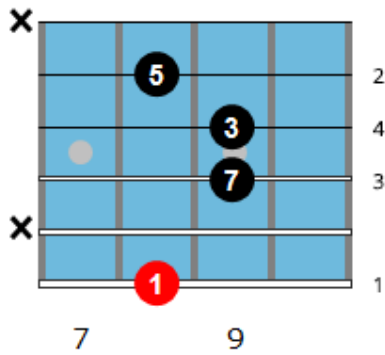
Here are 10 great songs to practice and apply these chords to:

- [Autumn Leaves](#)
- [Summertime](#)
- [All The Things You Are](#)
- [Fly Me To The Moon](#)
- [Blue Bossa](#)
- [There Will Never Be Another You](#)
- [Georgia On My Mind](#)
- [Take 5](#)
- [The Girl From Ipanema](#)
- [My Funny Valentine](#)

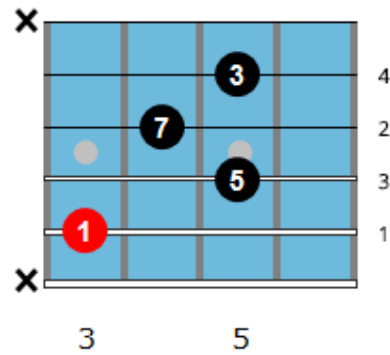


# Major 7 Chords

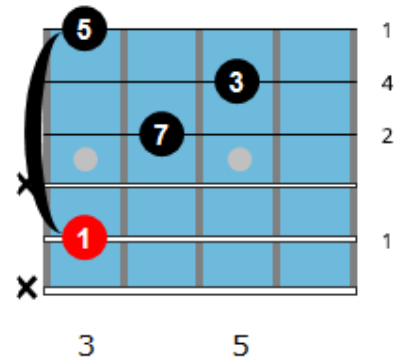
Cmaj7



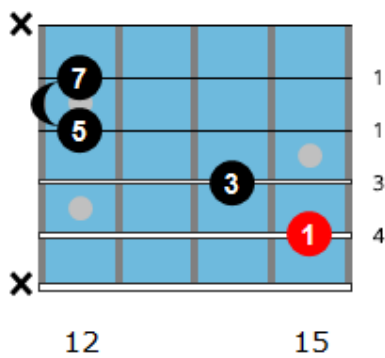
Cmaj7



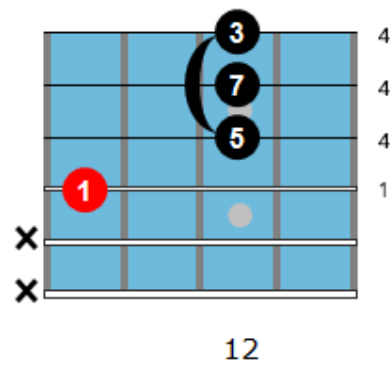
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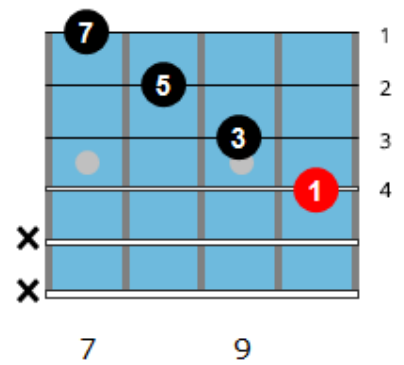
Cmaj7



Cmaj7

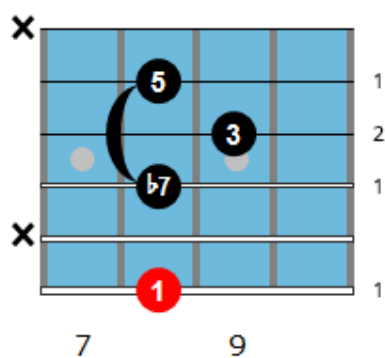


Cmaj7

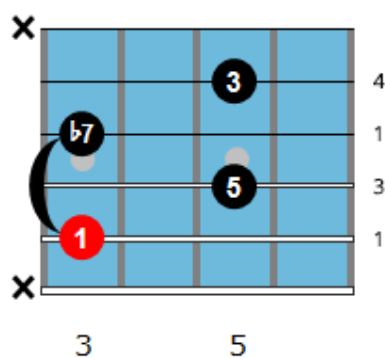


# Dominant 7 Chords

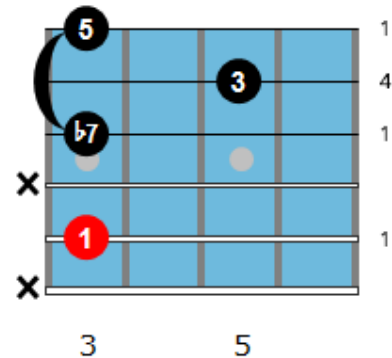
C7



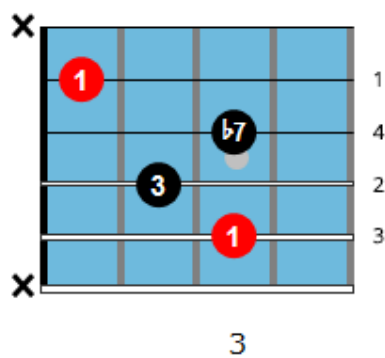
C7



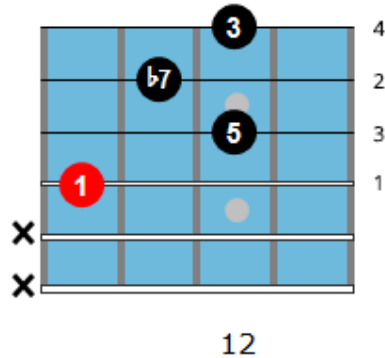
C7



C7

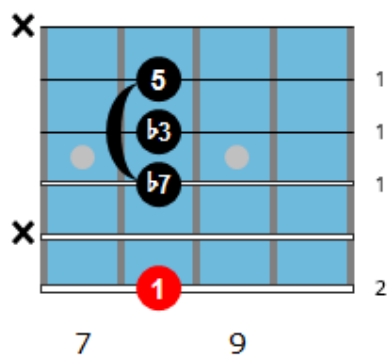


C7

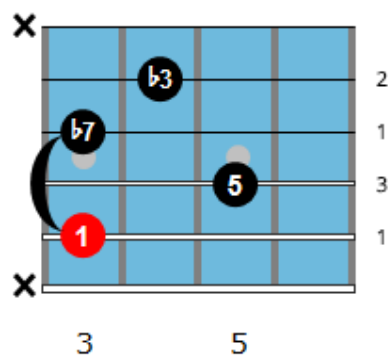


## Minor 7 Chords

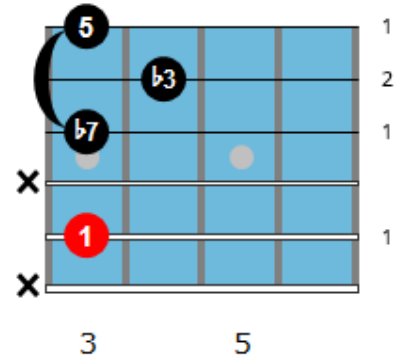
Cm7



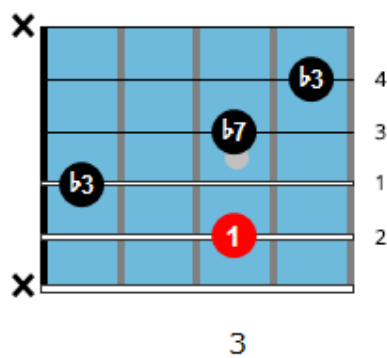
Cm7



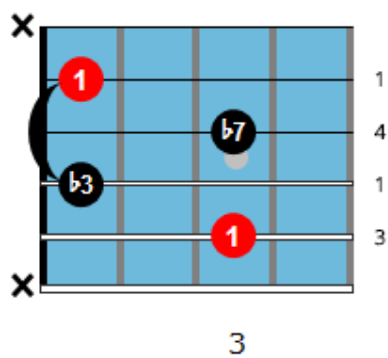
Cm7



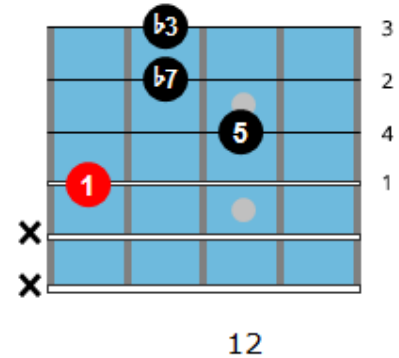
Cm7



Cm7

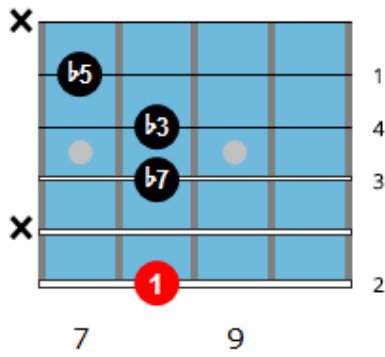


Cm7

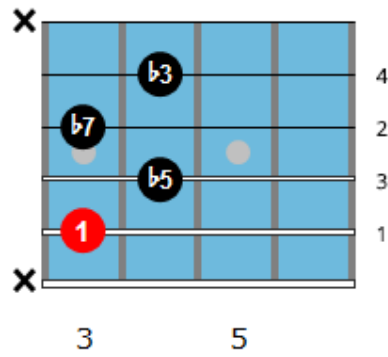


## Minor 7b5 (Half-Diminished) Chords

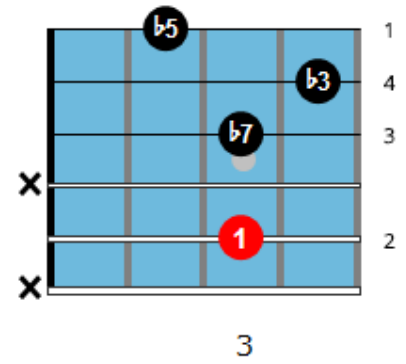
Cm7b5



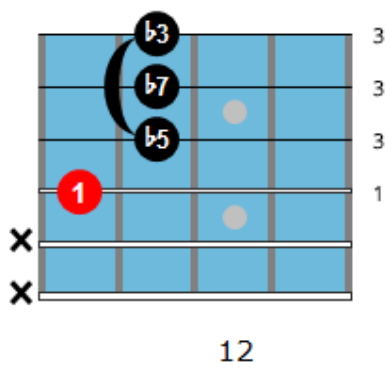
Cm7b5



Cm7b5



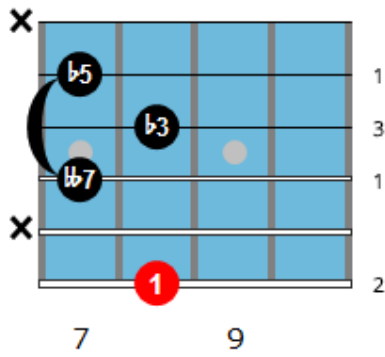
Cm7b5



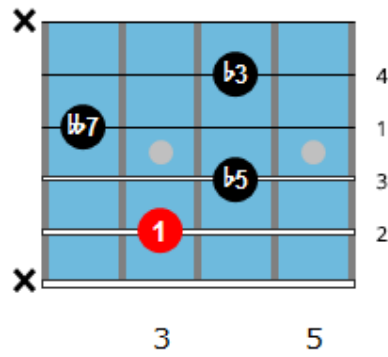
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# Diminished 7 Chords

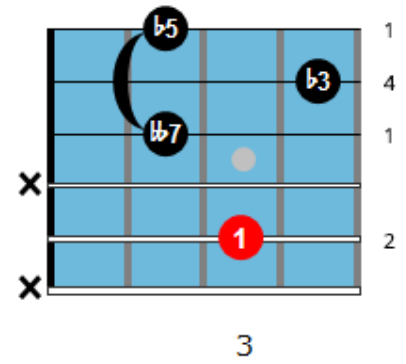
C°7



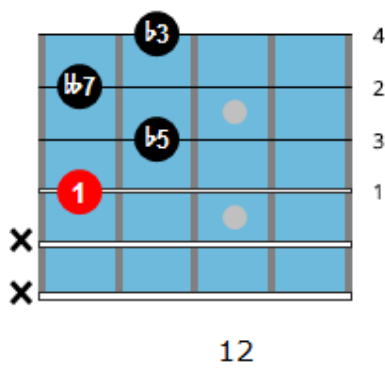
C°7



C°7



C°7



## 2. Shell Chords

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**Shell chords** (aka guide tone chords) are often referred to as Freddie Green chords, as he used them to create his iconic rhythm sound with the Count Basie band.

These three-note chords contain the root, 3rd, 7th (or the 6th) of each chord.

Because of this, you hit the essential chord tones for each shape, and mostly on the lower string sets.

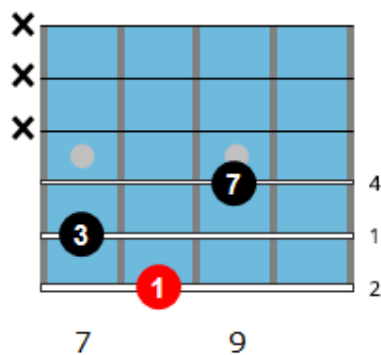
Since these shapes are lower on the neck than other chord shapes, you need to keep your tone in mind so you don't clash with the bass player in your playing.

With a soft tone, these chords are highly effective when comping in a duo, trio, or larger ensembles.

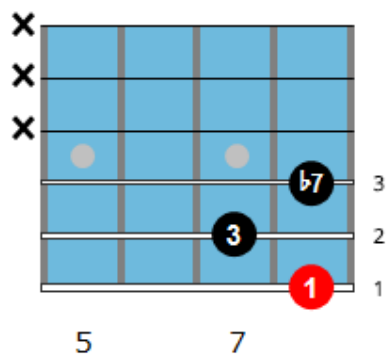


## 1 3 7 Shell Chords (E-String Root)

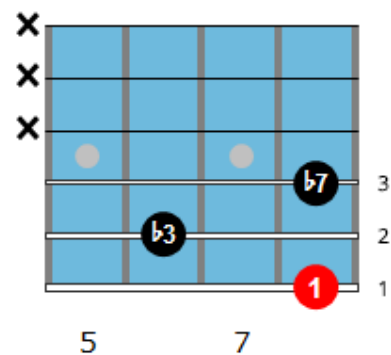
Cmaj7



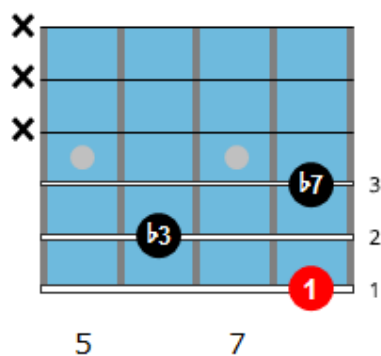
C7



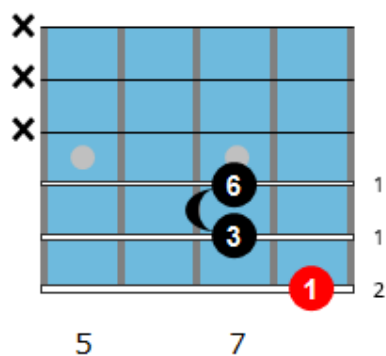
Cm7



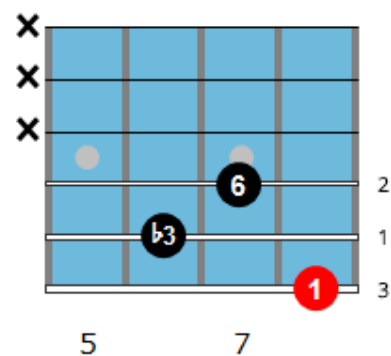
Cm7b5 (=Cm7)



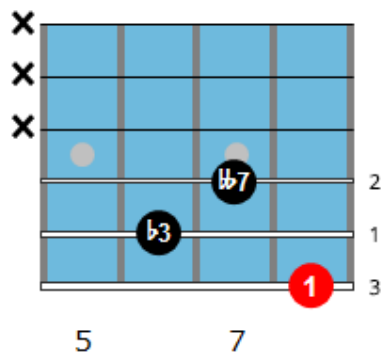
C6



Cm6

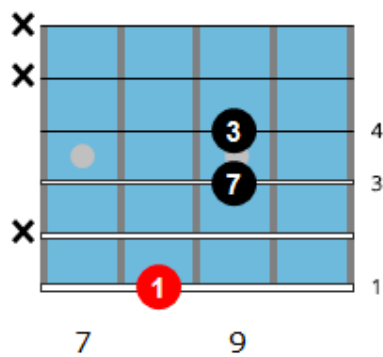


C°7 (=Cm6)

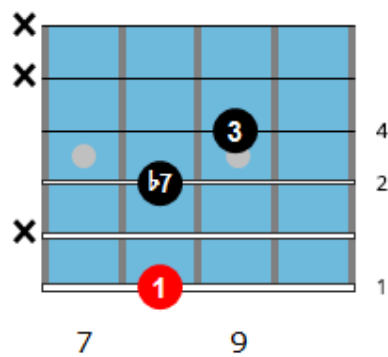


### 1 7 3 Shell Chords (E-String Root)

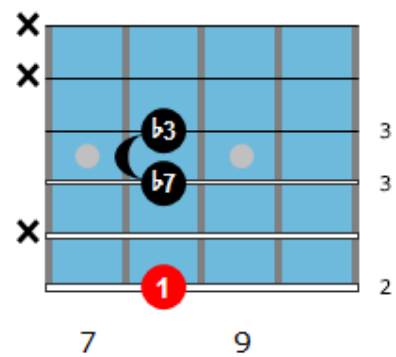
Cmaj7



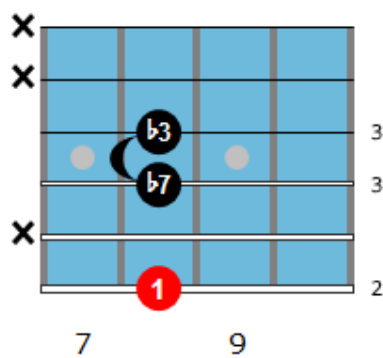
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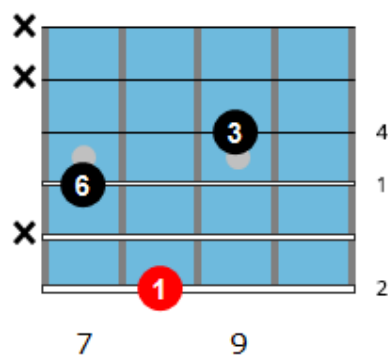
Cm7



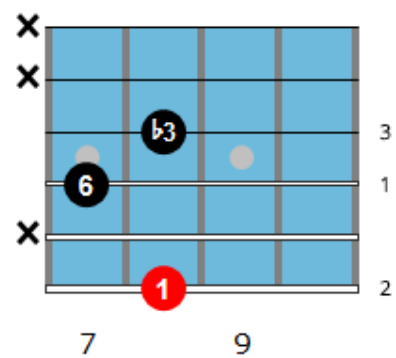
Cm7b5 (=Cm7)



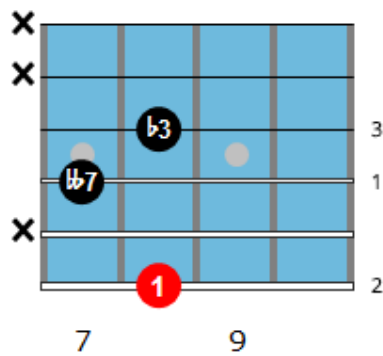
C6



Cm6



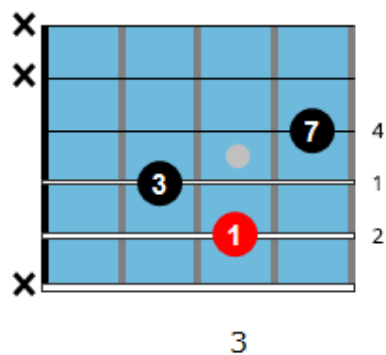
$C^\circ 7 (=Cm6)$



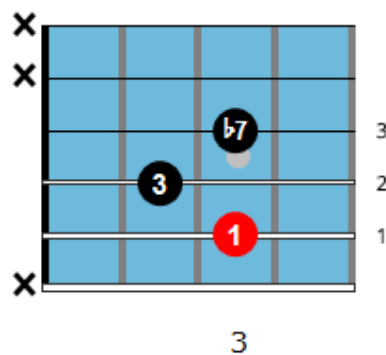


# 1 3 7 Shell Chords (A-String Root)

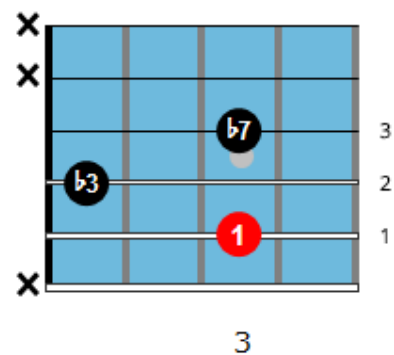
Cmaj7



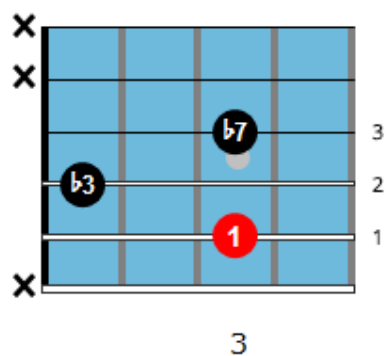
C7



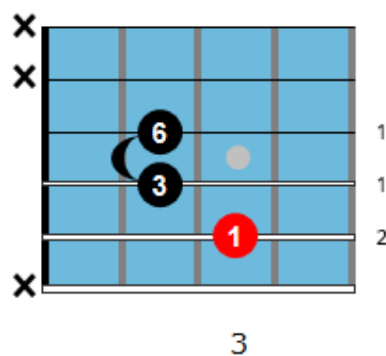
Cm7



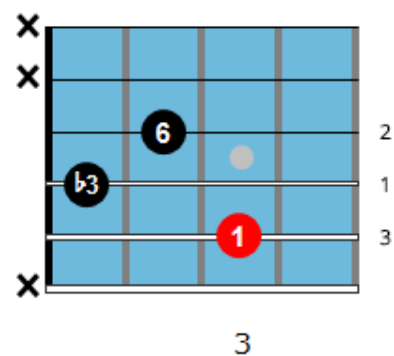
Cm7b5 (=Cm7)



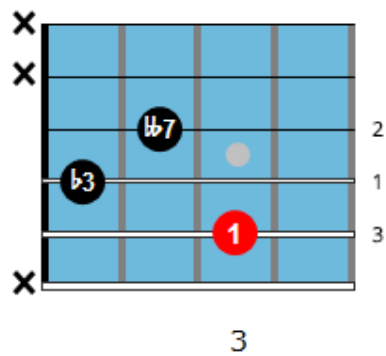
C6



Cm6

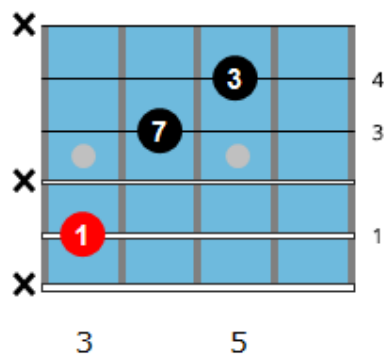


C°7 (=Cm6)

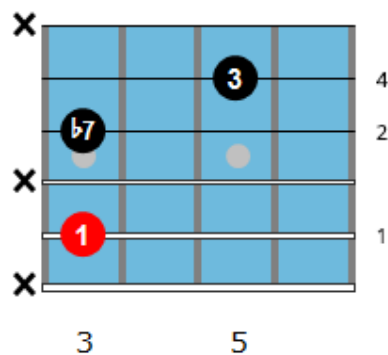


## 1 7 3 Shell Chords (A-String Root)

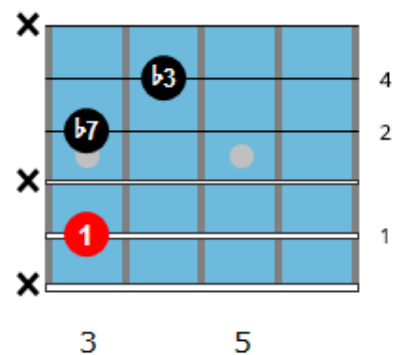
Cmaj7



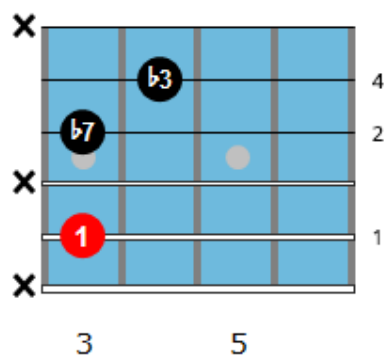
C7



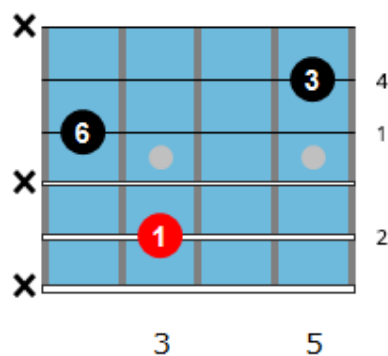
Cm7



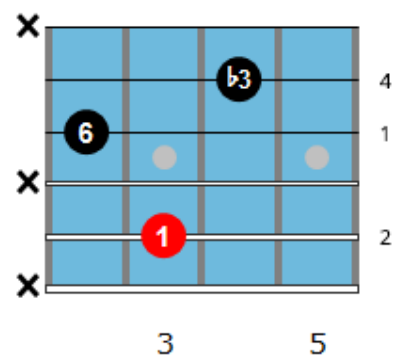
Cm7b5 (=Cm7)



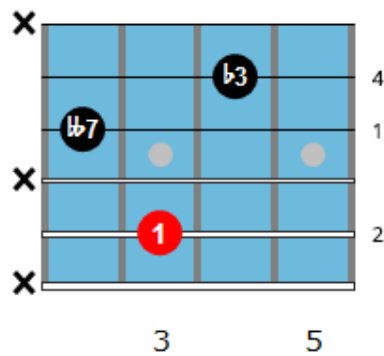
C6



Cm6



C°7 (=Cm6)



### 3. Chords with Extensions

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Extended chords use intervals outside of the root, 3rd, 5th, and 7th in their construction.

Because of this, we often describe these chords as more "colorful" compared to more basic jazz guitar chords.

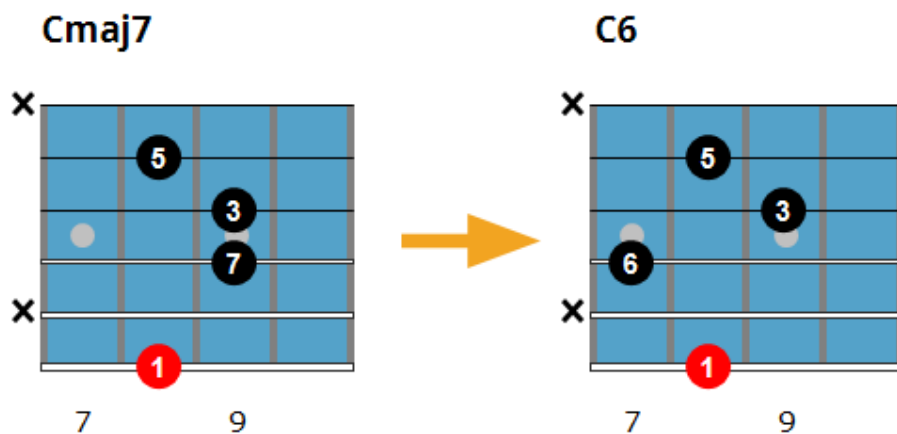
Because we don't have 10 fingers to play chords as a pianist would do, guitarists have to leave some notes out when adding extended notes to their chord shapes.

Keep that in mind, and notice which notes are replaced as you add these fun chord shapes to your harmonic vocabulary.

Major 6 chords and major 6(9) chords, the first two types of extended chords in this set, are different from the extended chords that follow because they don't contain a 7.

All the other extended chords (such as maj9), contain the 7th in their construction.

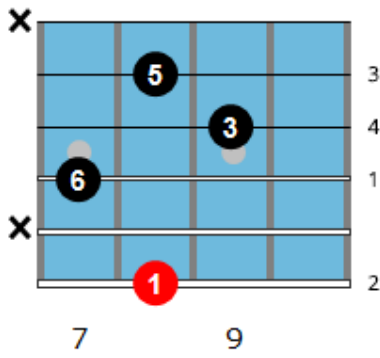
In a major 6 chord, the 6 replaces the 7:



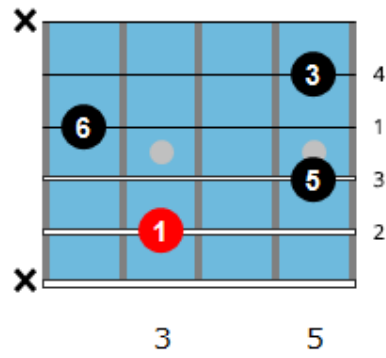
When a 6 and a 7 are both present in a major chord, it becomes a major 13 chord. Major 13 chords contain both the 7 and the 6 (=13), as opposed to major 6 chords, where the 7 is omitted.

# Major 6 Chords

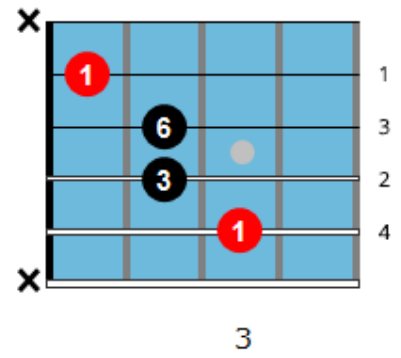
C6



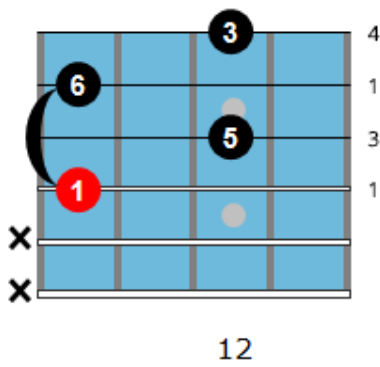
C6



C6

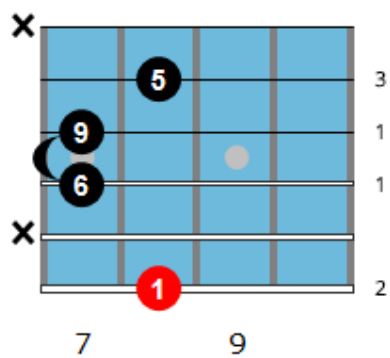


C6

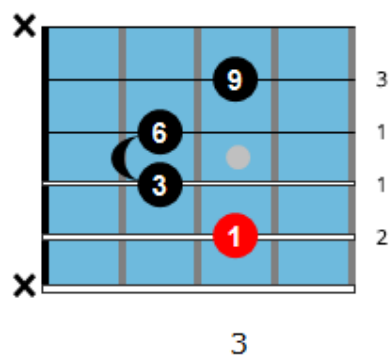


## Major 6(9) Chords

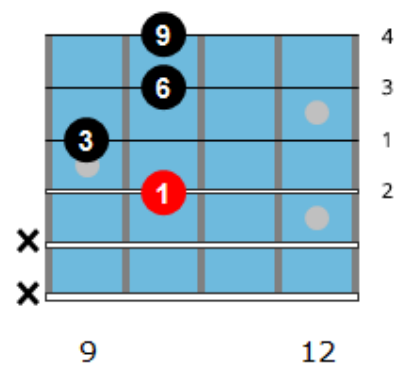
C6(9)



C6(9)

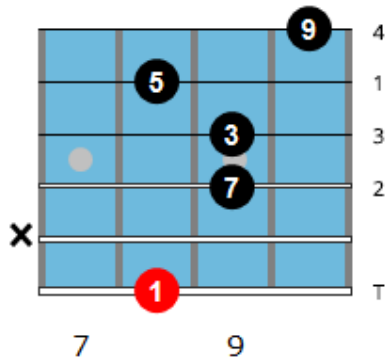


C6(9)

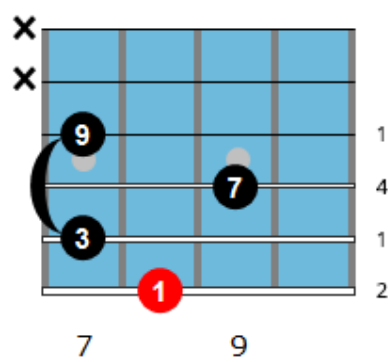


# Major 9 Chords

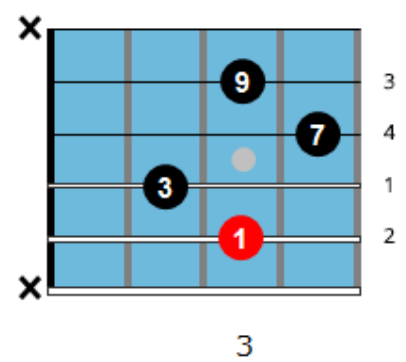
Cmaj9



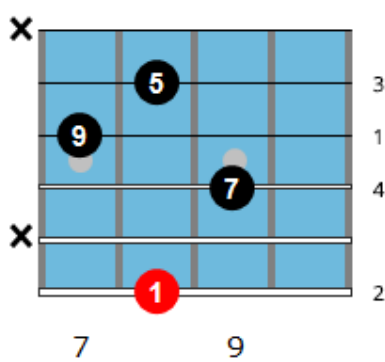
Cmaj9



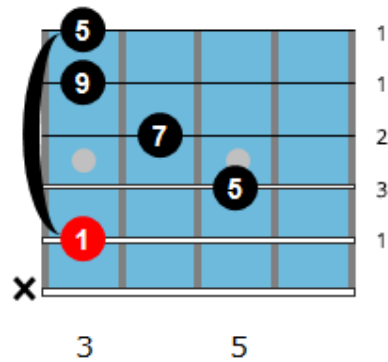
Cmaj9



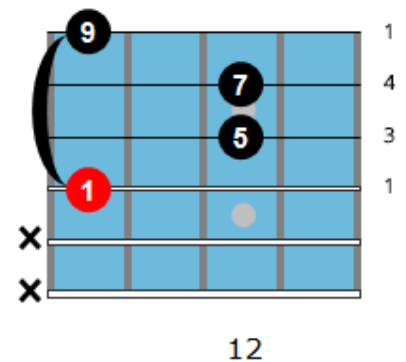
Cmaj9 (omit 3)



Cmaj9 (omit 3)

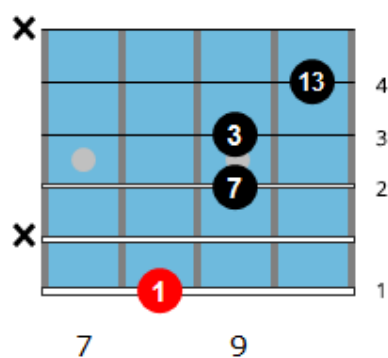


Cmaj9 (omit 3)

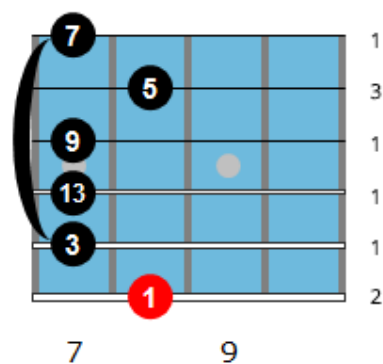


# Major 13 Chords

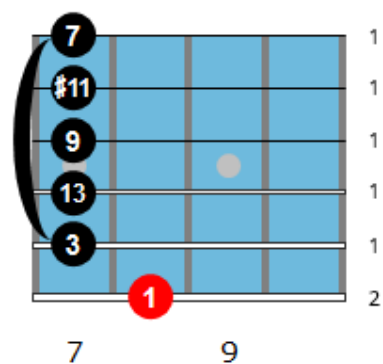
Cmaj13



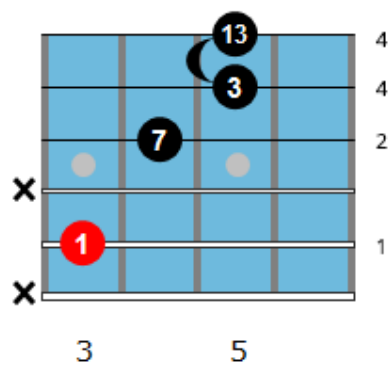
Cmaj13



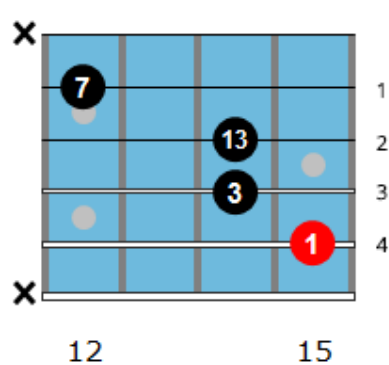
Cmaj13#11



Cmaj13

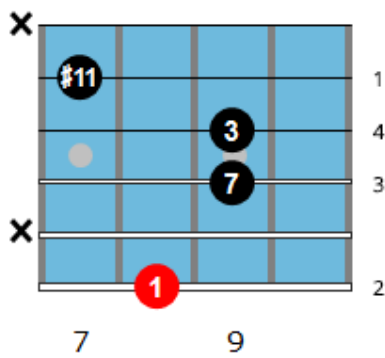


Cmaj13

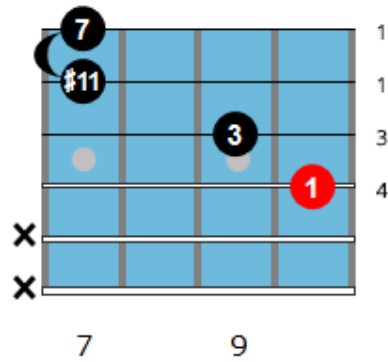


# Major 7#11 Chords

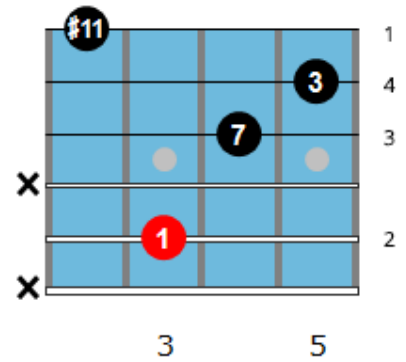
Cmaj7#11



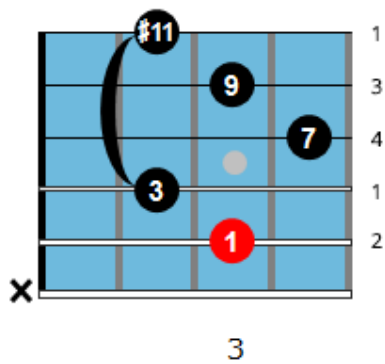
Cmaj7#11



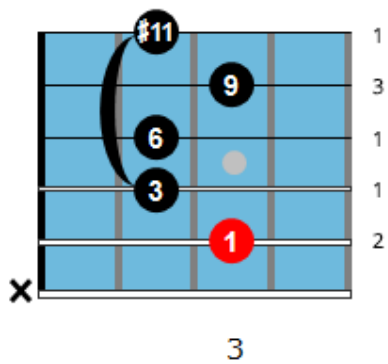
Cmaj7#11



Cmaj9#11



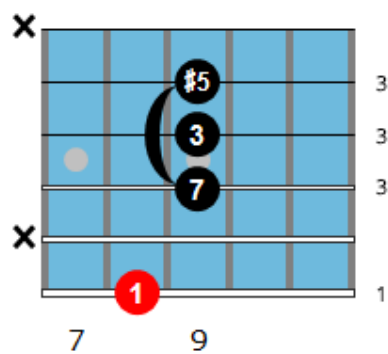
C6(9,#11)



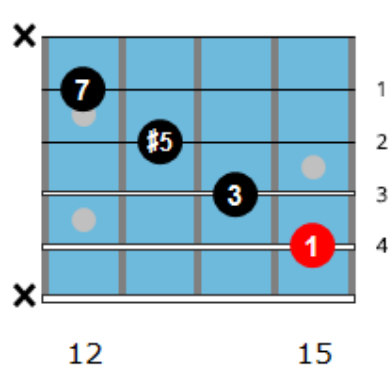


## Major Augmented (Major #5) Chords

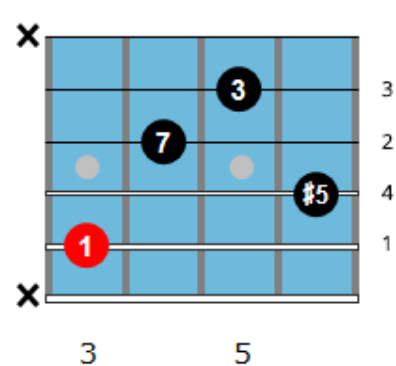
Cmaj7#5



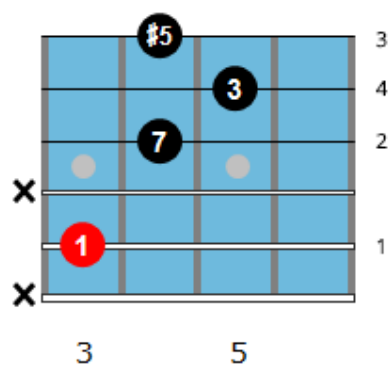
Cmaj7#5



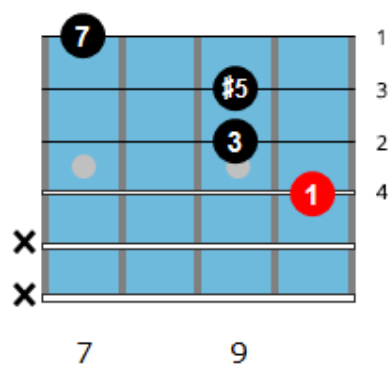
Cmaj7#5



Cmaj7#5

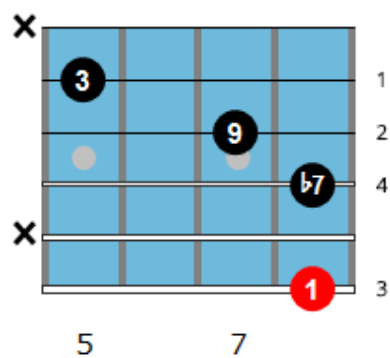


Cmaj7#5

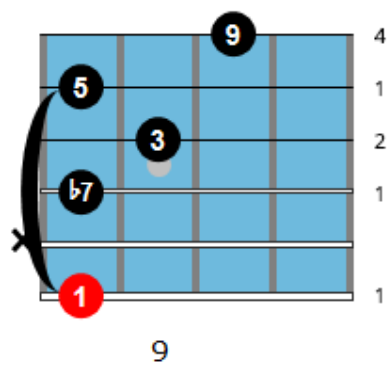


# Dominant 9 Chords

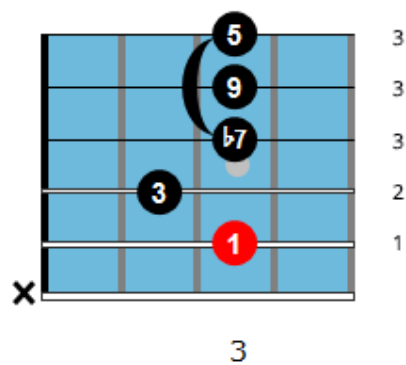
C9



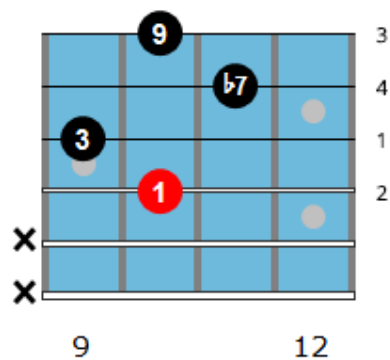
C9



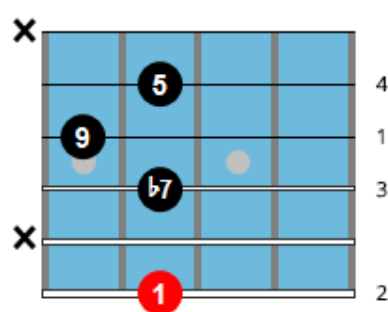
C9



C9

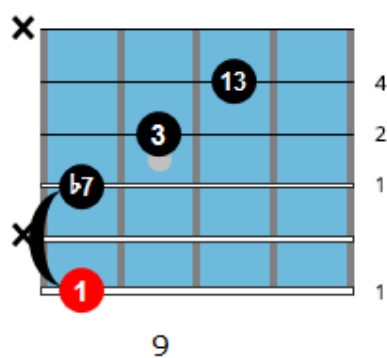


C9 (omit 3)

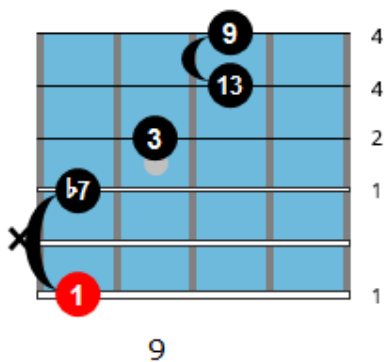


# Dominant 13 Chords

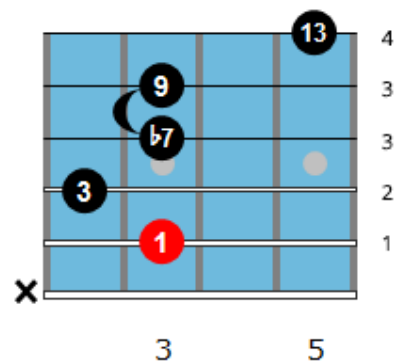
C13



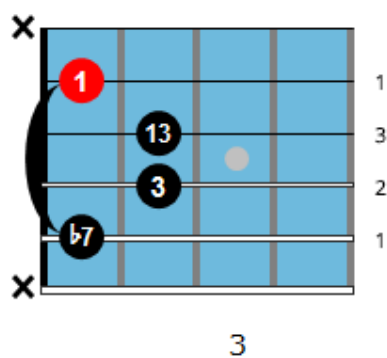
C13



C13

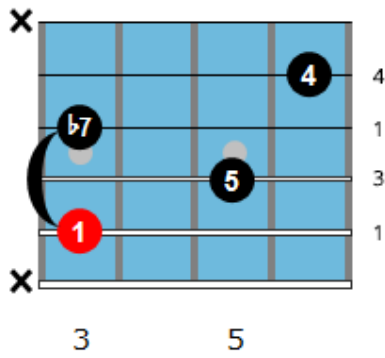


C13/Bb

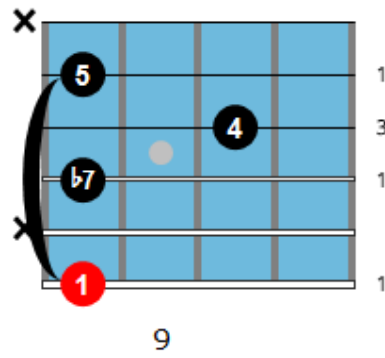


## 7 Sus 4 Chords

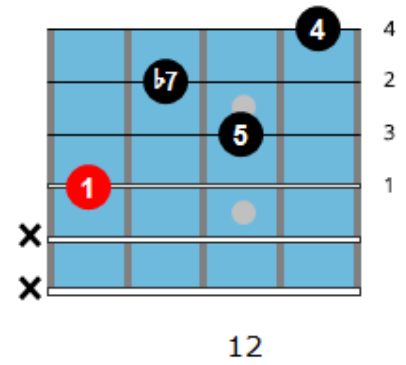
C7sus4



C7sus4

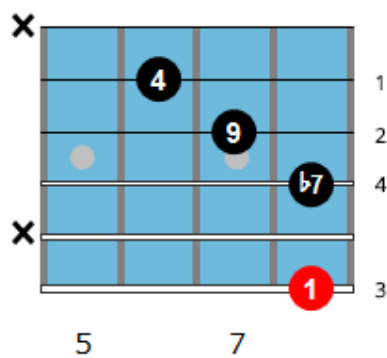


C7sus4

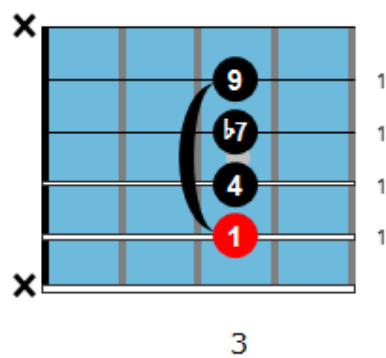


## 9 Sus 4 Chords

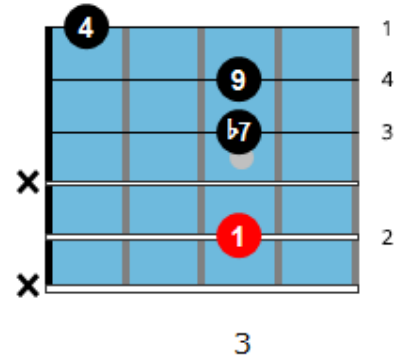
C9sus4



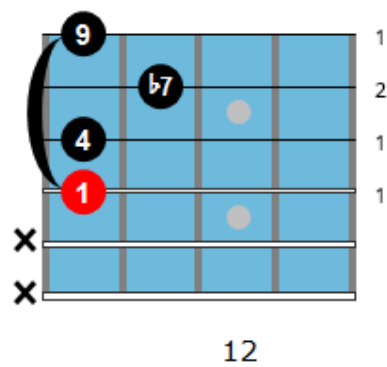
C9sus4



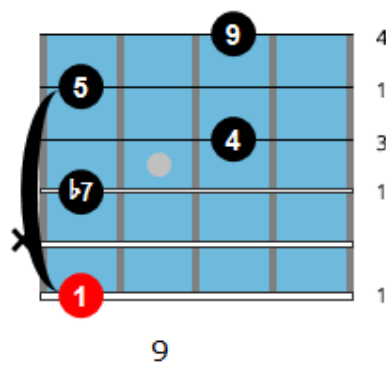
C9sus4



C9sus4

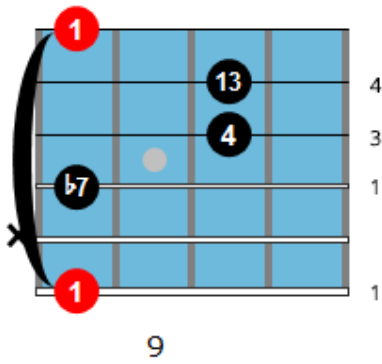


C9sus4

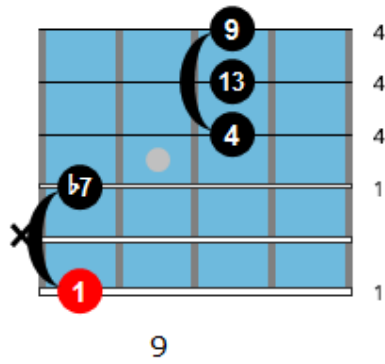


## 13 Sus 4 Chords

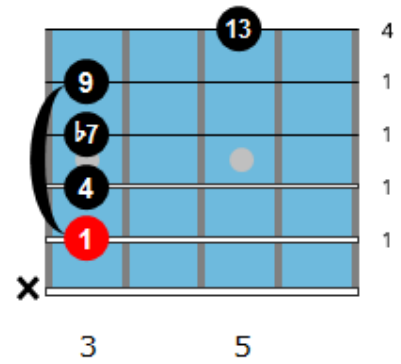
C13sus4



C13sus4

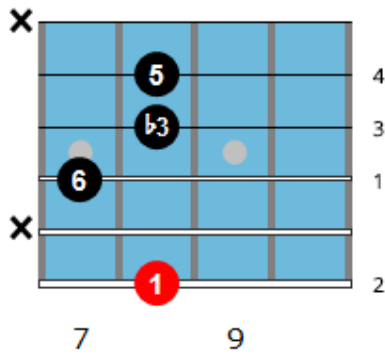


C13sus4

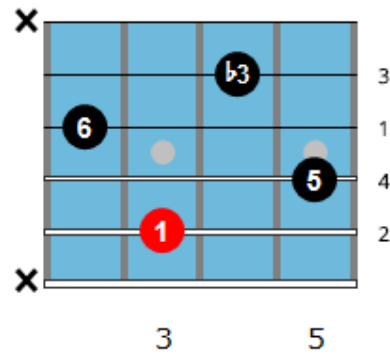


# Minor 6 Chords

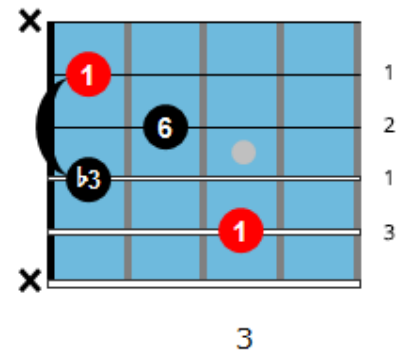
Cm6



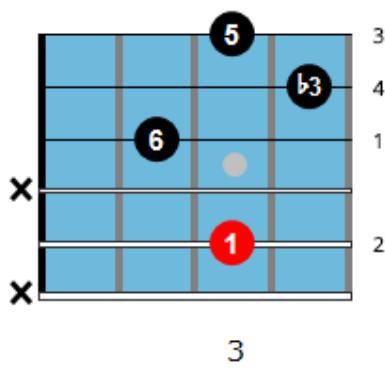
Cm6



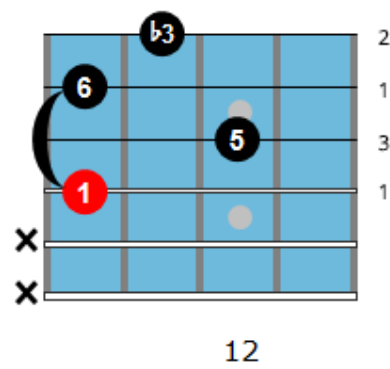
Cm6



Cm6

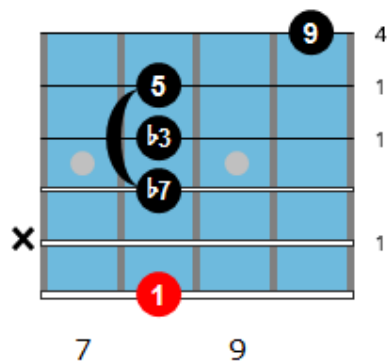


Cm6

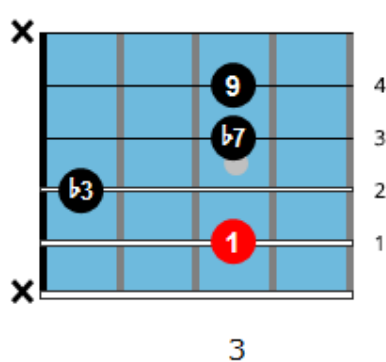


## Minor 9 Chords

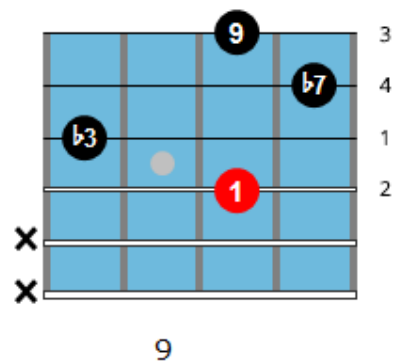
Cm9



Cm9

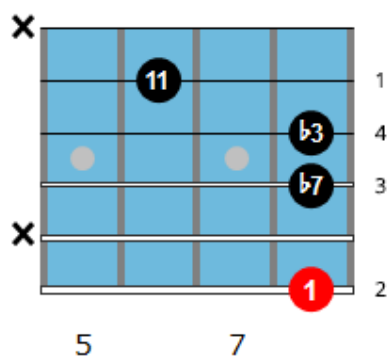


Cm9

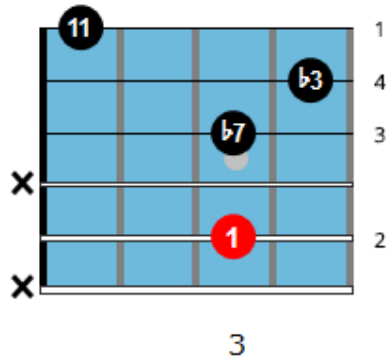


## Minor 11 Chords

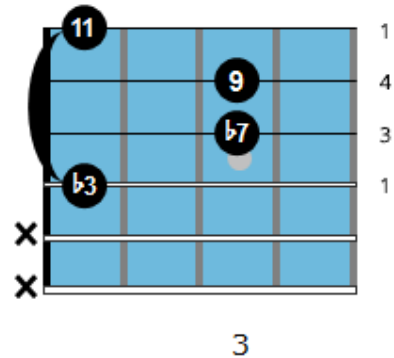
Cm11



Cm11



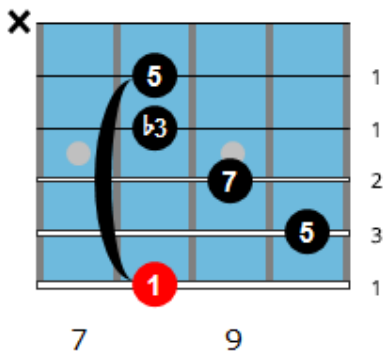
Cm11 (rootless)



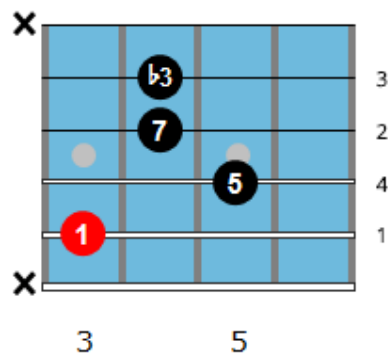


# Minor/Major 7 Chords

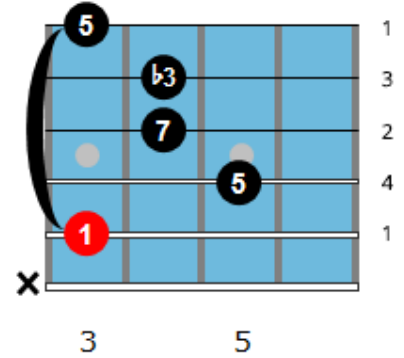
CmMaj7



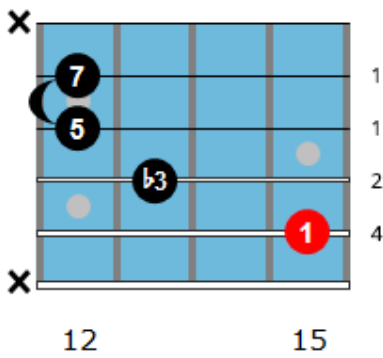
CmMaj7



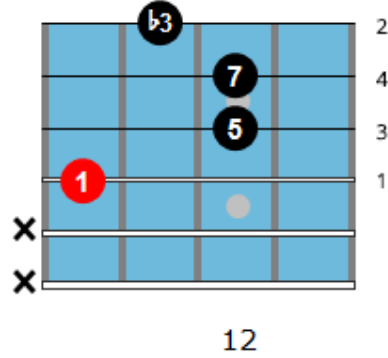
CmMaj7



CmMaj7

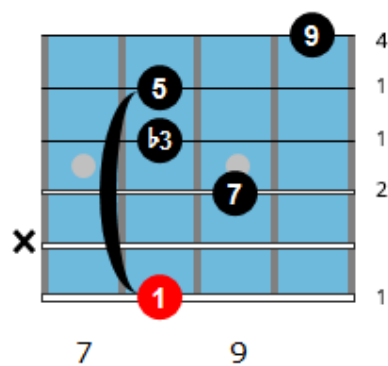


CmMaj7

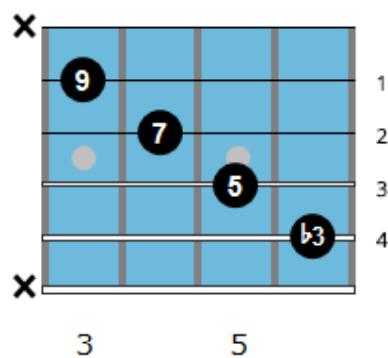


## Minor/Major 9 Chords

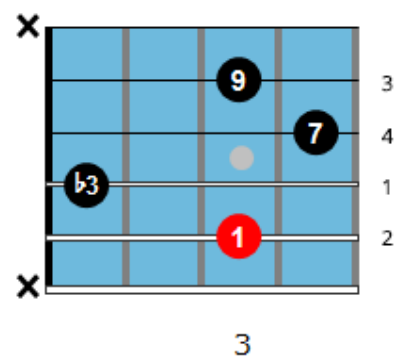
CmMaj9



CmMaj9 (rootless)



CmMaj9



## 4. Dominant Chords with Altered Extensions

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Besides the normal extensions (9-11-13), dominant chords can handle altered extensions as well, such as b9, #9, #11, and b13.

In this section you look at [dominant chords](#) with altered extensions.

These chords can be used over any dominant 7th chord in your comping to create extra tension, but if you're new to these sounds start with using them in minor keys.

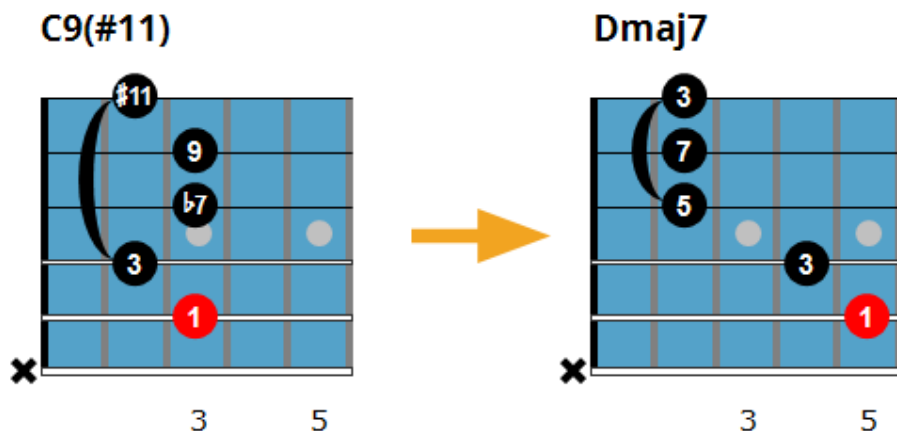
For example, if you have a [minor ii V I chord progression](#) (Dm7b5-G7-Cm7), you can use altered extensions over the G7 chord.

These extensions are supposed to sound tense and create tension, so if they sound “weird” to you, not a problem.

Work with them, and over time those outside notes will start to sound normal and more natural to your ears.

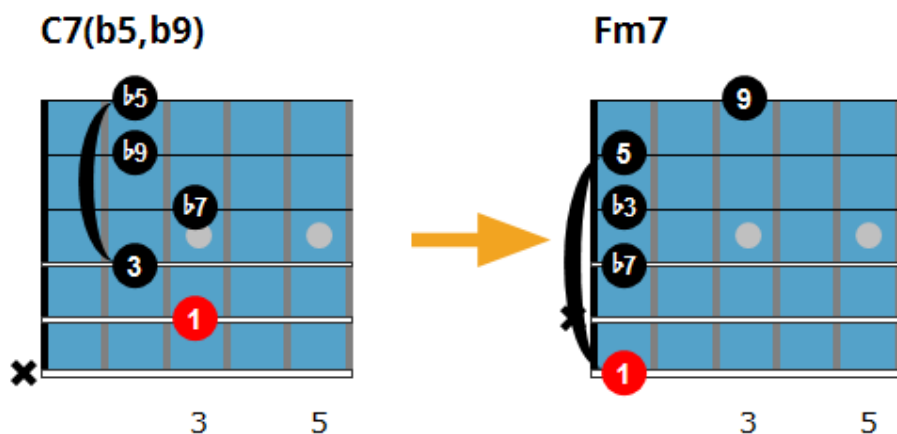
A lot of people are confused about the difference between extensions #11 and b5. Both are the same note, an f# (=gb) in C7.

A C7 with a #11 usually contains a natural 9 (d) because this chord is derived from the Lydian dominant scale (4th mode of the [melodic minor scale](#)). A C9#11 often functions as a bVII7 going to Imaj7 (C7#11 to Dmaj7, for example):



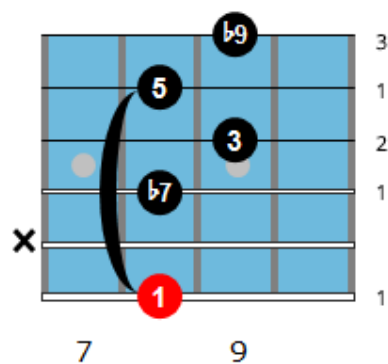
A C7 with a b5 contains a b9 or #9 because this chord is derived from the [altered scale](#) (7th mode of the melodic minor scale). A C7(b5,b9) often func

tions as a V7alt going to Im7 or Imaj7 (C7b5b9 going to Fm7 or Fm9, for example):

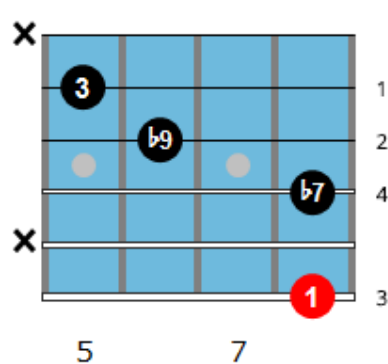


# Dominant 7b9

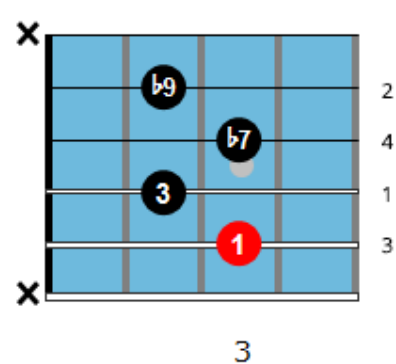
C7b9



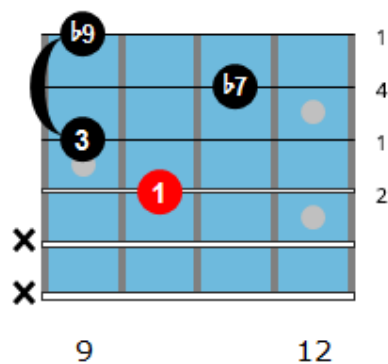
C7b9



C7b9

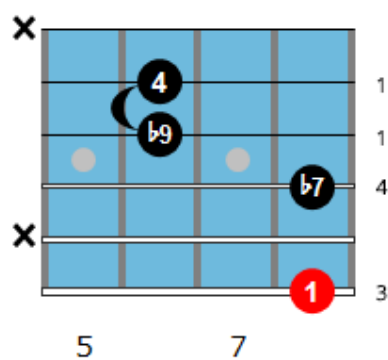


C7b9

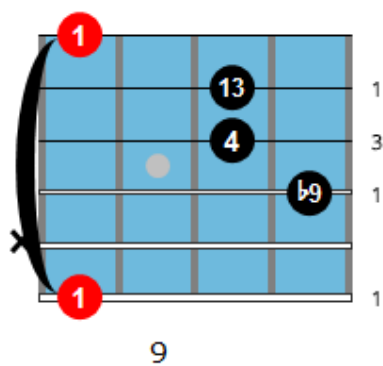


## Dominant 7b9 Sus 4

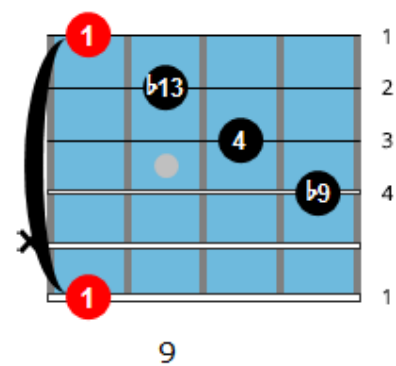
C7sus4 (b9)



C13sus4 (b9)

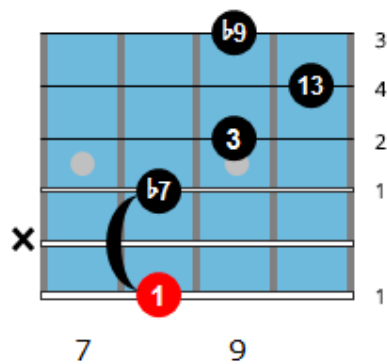


C7sus4 (b9,b13)

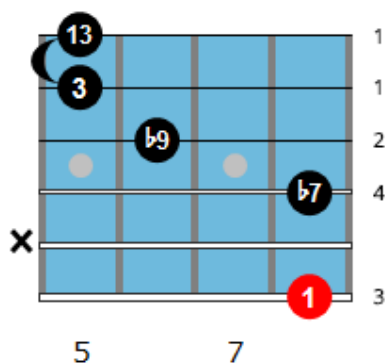


## Dominant 13b9 / Dominant 13#9

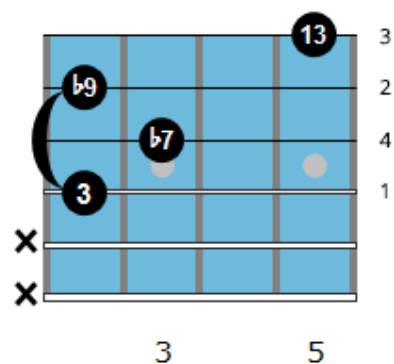
C13b9



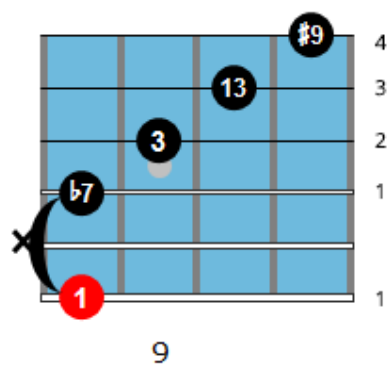
C13b9



C13b9 (rootless)

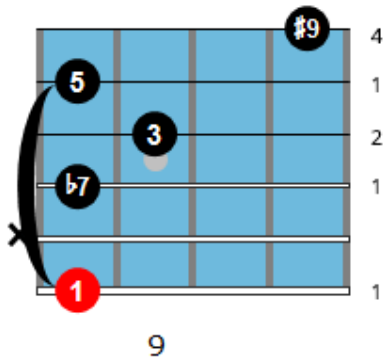


C13#9

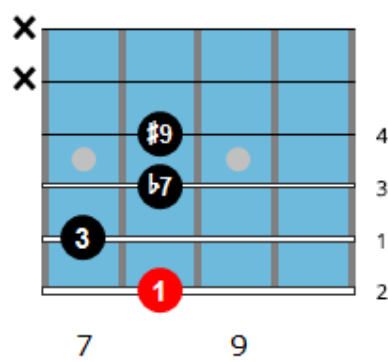


# Dominant 7#9

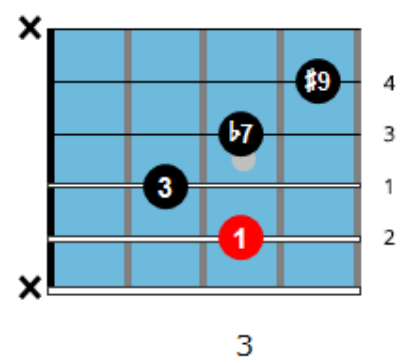
C7#9



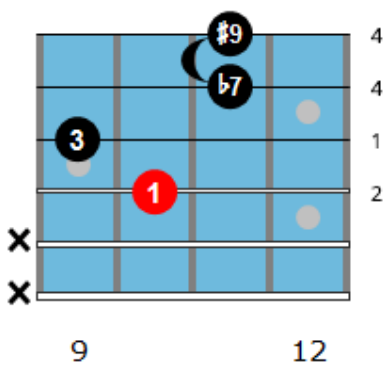
C7#9



C7#9



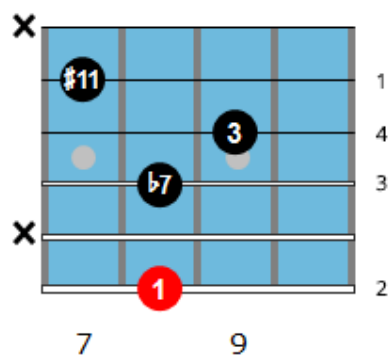
C7#9



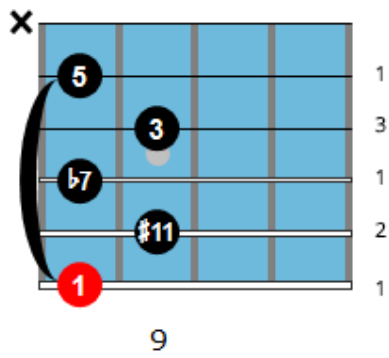


# Dominant 7#11

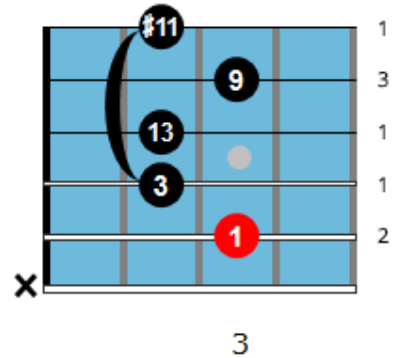
C7#11



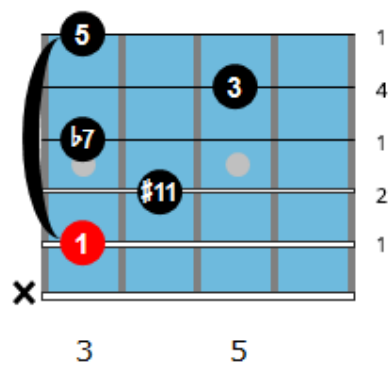
C7#11



C13#11

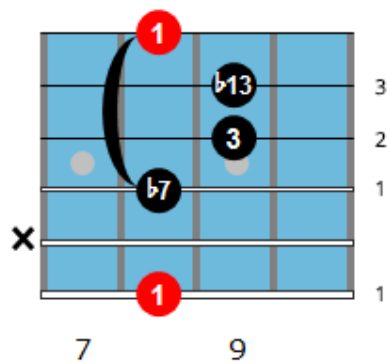


C7#11

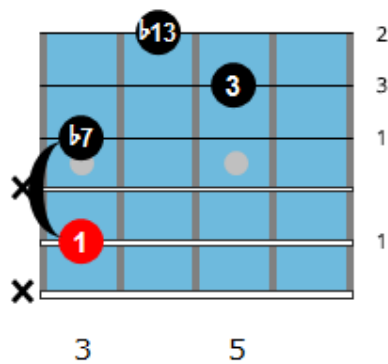


# Dominant 7b13

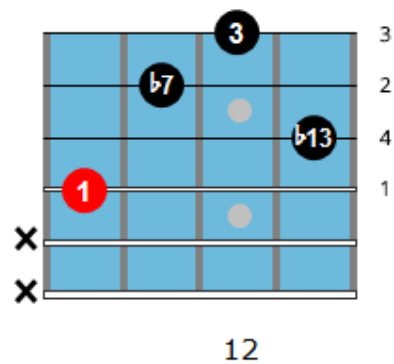
C7b13



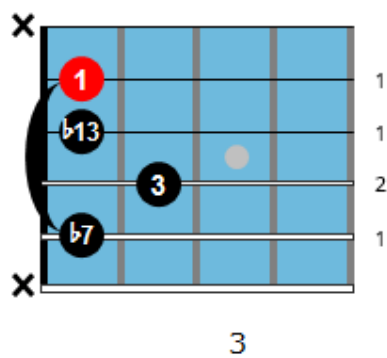
C7b13



C7b13

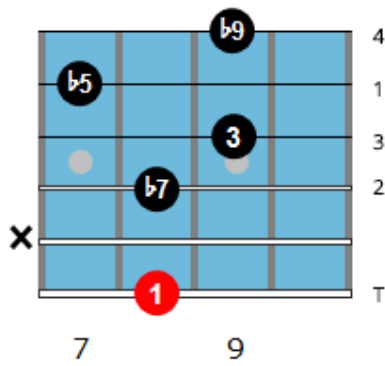


C7b13/Bb

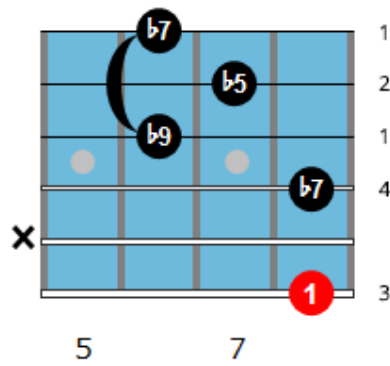


## Altered - 7b5(b9)

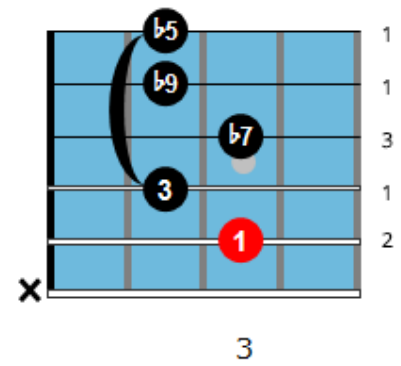
C7b5b9



C7b5b9

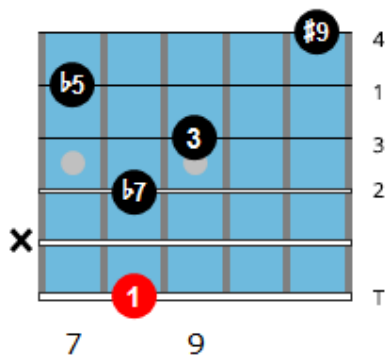


C7b5b9

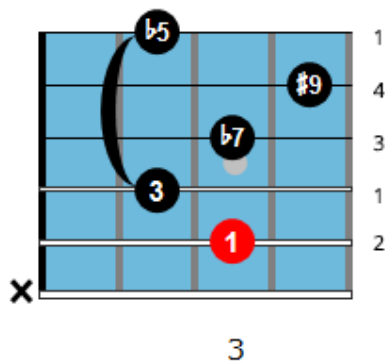


## Altered - 7b5(#9)

C7b5#9

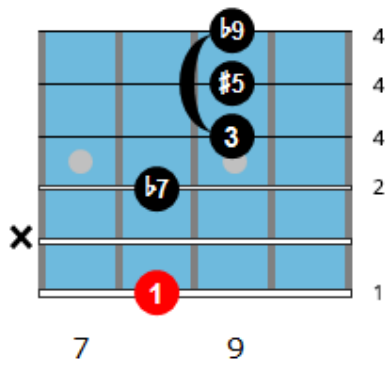


C7b5#9

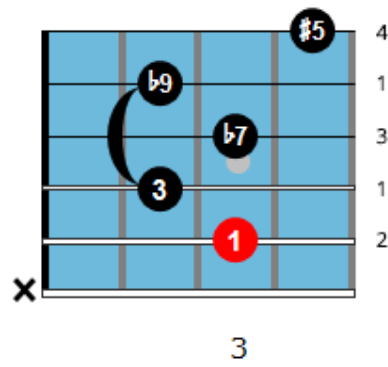


## Altered - 7#5(b9)

C7#5b9

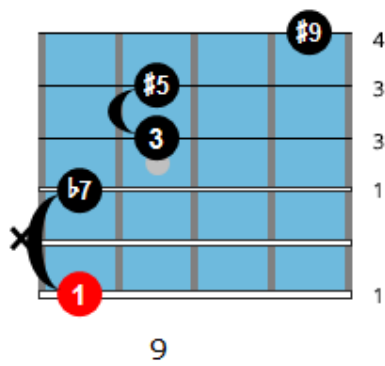


C7#5b9

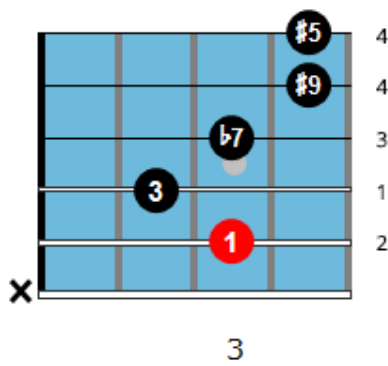


## Altered - 7#5(#9)

C7#5#9



C7#5#9



## 5. Chord Inversions

---

**Chord inversions** use other notes in the bass than the root note.

Notice that for each group of chords, the root is in the bass for the first chord shape, then the 3rd, 5th, and the 7th after that.

Each of these chord inversions can be applied to that chord in your comping. For example, if you see a Cmaj7 chord symbol you can play any inversion of Cmaj7.

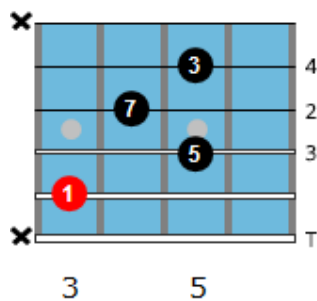
Just know that each inversion will have a slightly different sound and some voicings will work better than others.

Though they use the same notes, putting the root or the 3rd in the bass causes the chord to have a slightly different flavor.

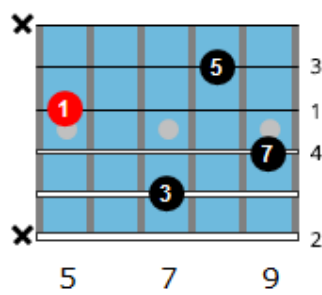


## Major 7 Inversions (Drop 2) - A-String Bass Note

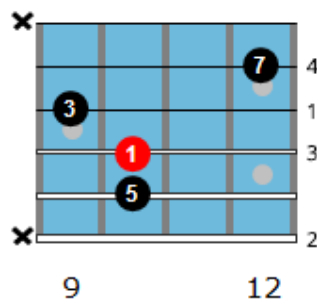
Cmaj7



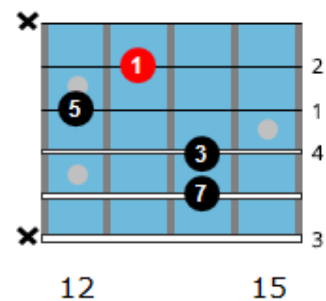
Cmaj7/E



Cmaj7/G

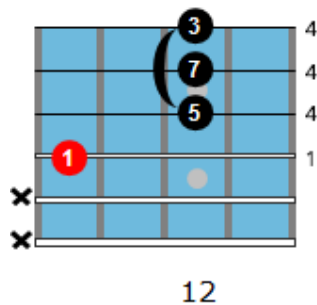


Cmaj7/B

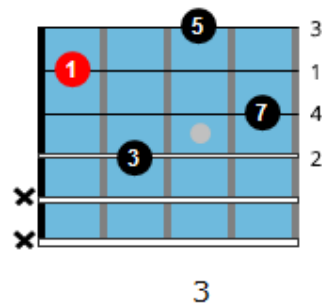


## Major 7 Inversions (Drop 2) - D-String Bass Note

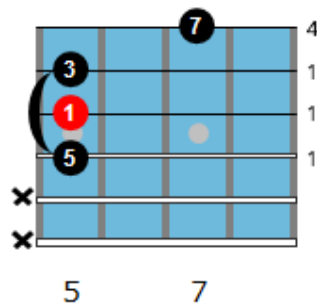
Cmaj7



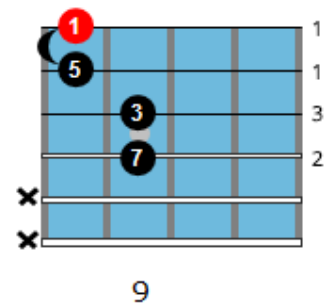
Cmaj7/E



Cmaj7/G

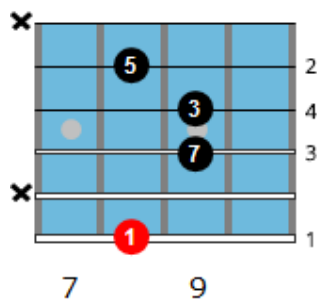


Cmaj7/B

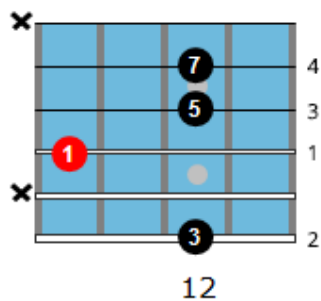


## Major 7 Inversions (Drop 3) - E-String Bass Note

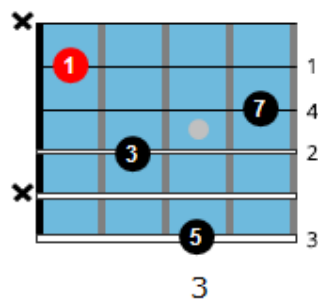
Cmaj7



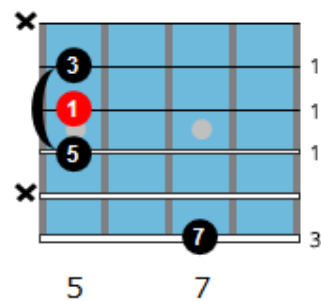
Cmaj7/E



Cmaj7/G

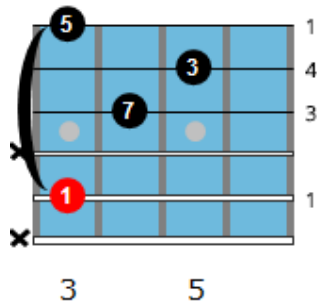


Cmaj7/B

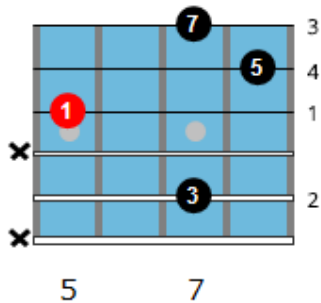


## Major 7 Inversions (Drop 3) - A-String Bass Note

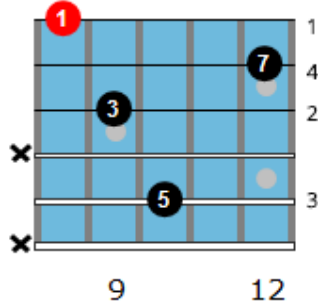
Cmaj7



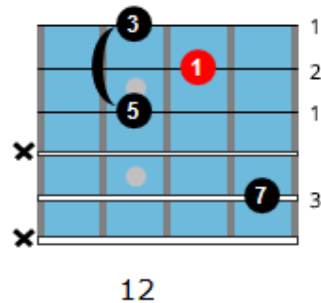
Cmaj7/E



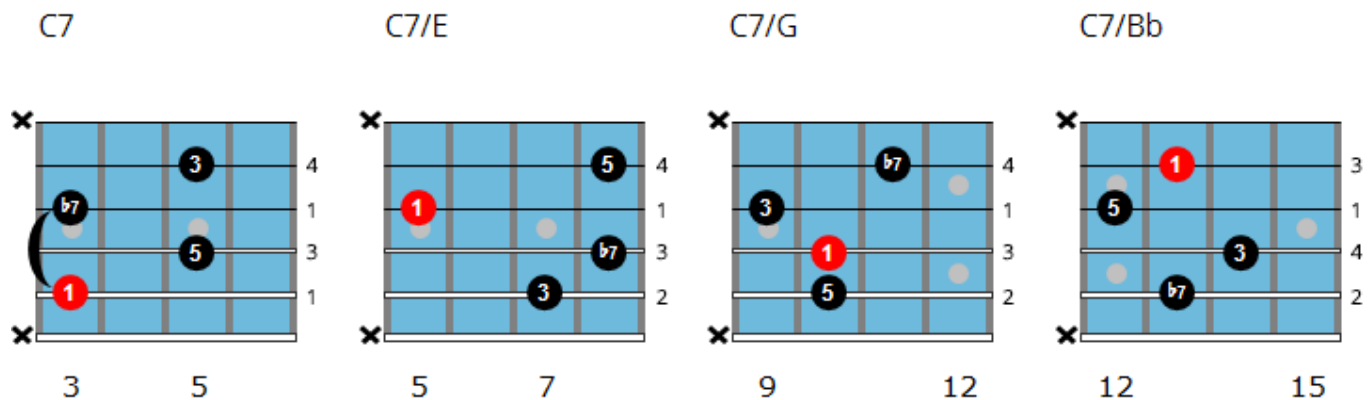
Cmaj7/G



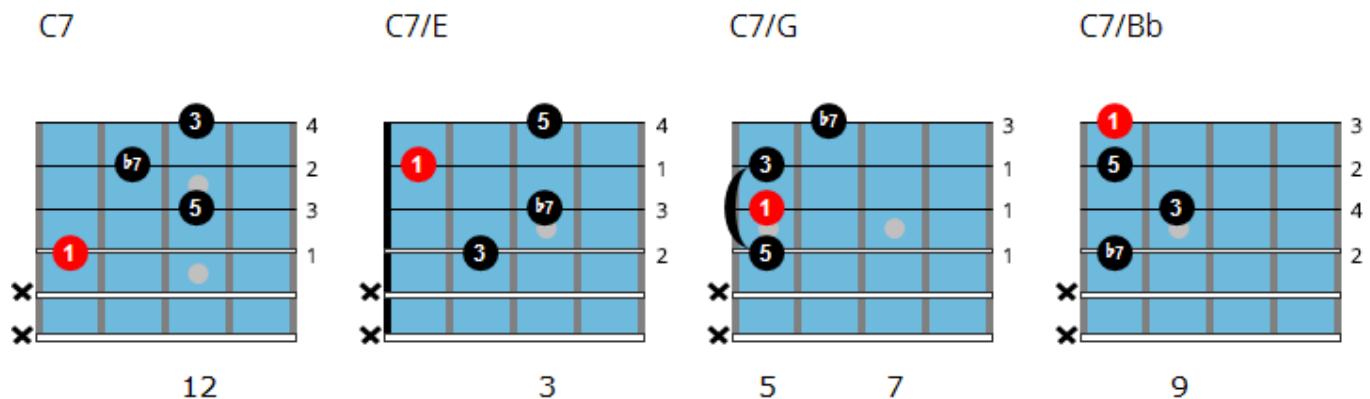
Cmaj7/B



## Dominant 7 Inversions (Drop 2) - A-String Bass Note

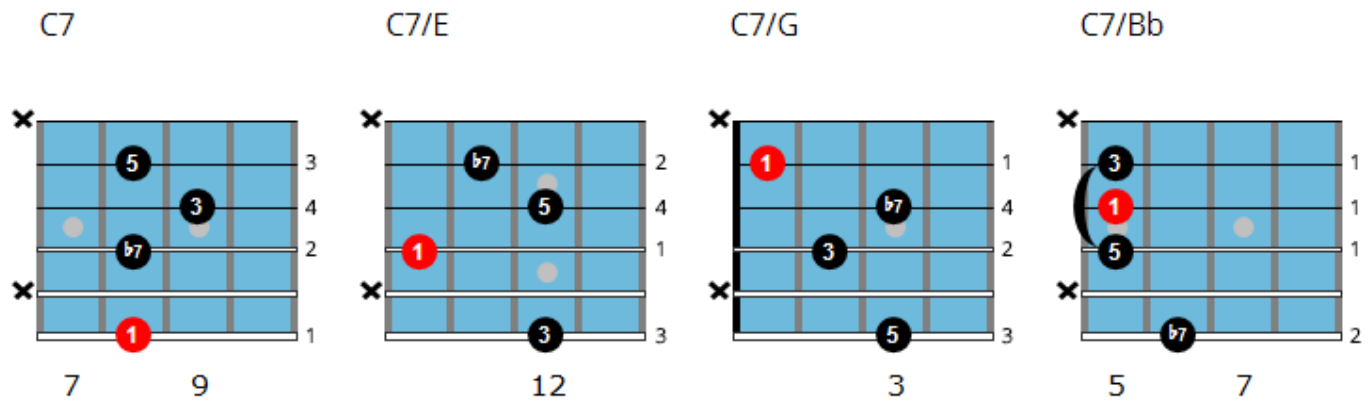


## Dominant 7 Inversions (Drop 2) - D-String Bass Note

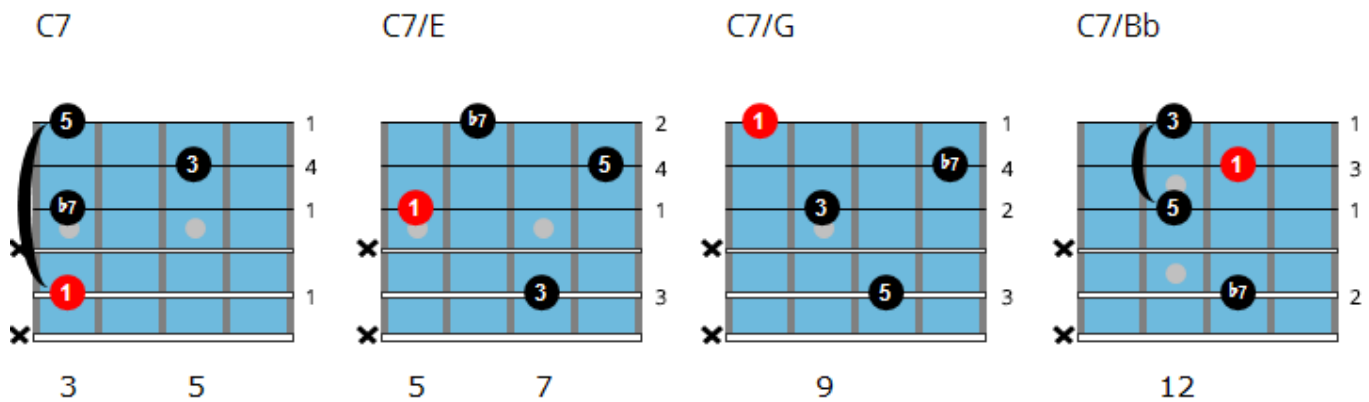




## Dominant 7 Inversions (Drop 3) - E-String Bass Note

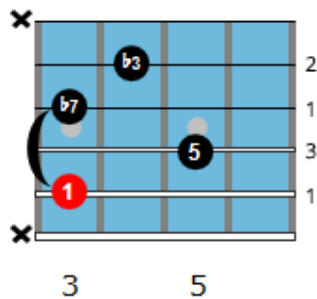


## Dominant 7 Inversions (Drop 3) - A-String Bass Note

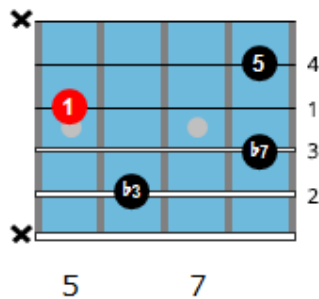


## Minor 7 Inversions (Drop 2) - A-String Bass Note

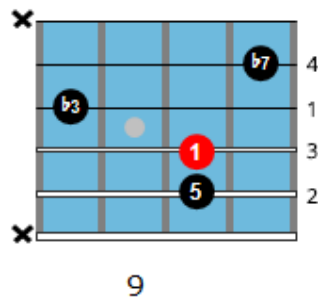
Cm7



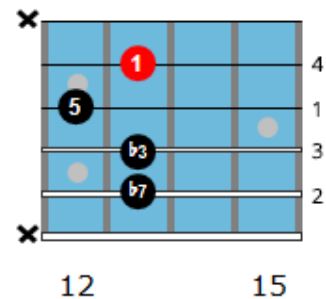
Cm7/Eb



Cm7/G

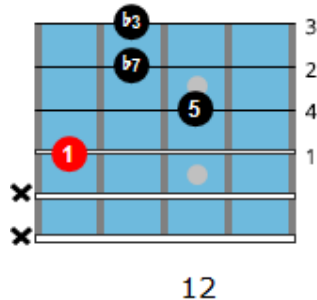


Cm7/Bb

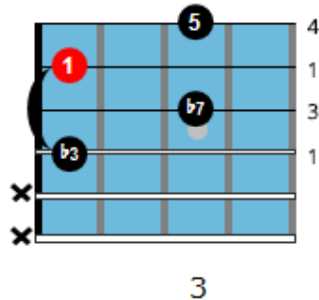


## Minor 7 Inversions (Drop 2) - D-String Bass Note

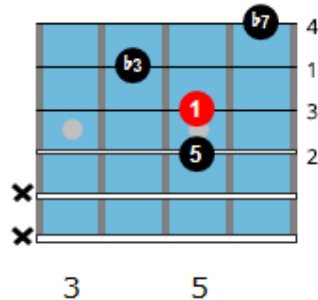
Cm7



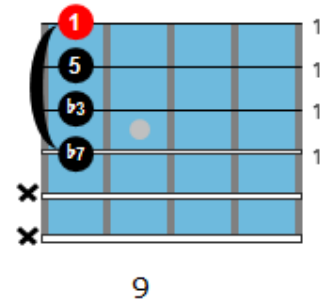
Cm7/Eb



Cm7/G

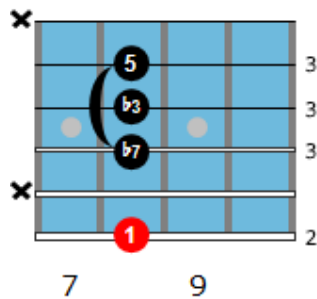


Cm7/Bb

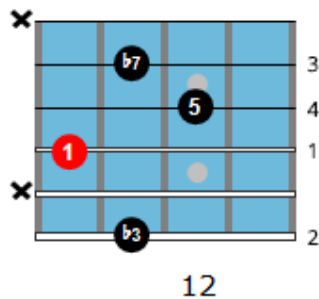


## Minor 7 Inversions (Drop 3) - E-String Bass Note

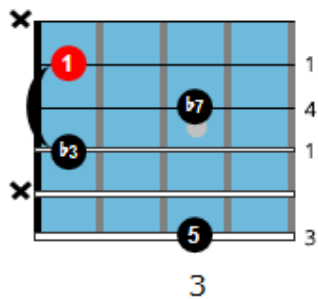
Cm7



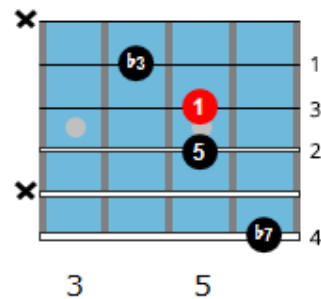
Cm7/Eb



Cm7/G

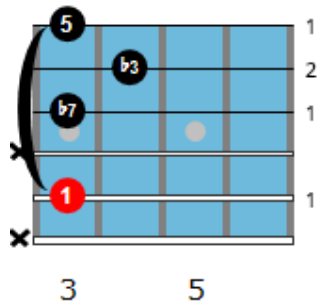


Cm7/Bb

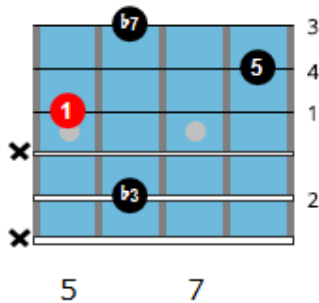


## Minor 7 Inversions (Drop 3) - A-String Bass Note

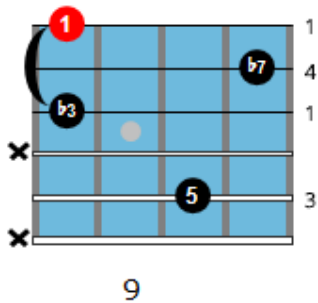
Cm7



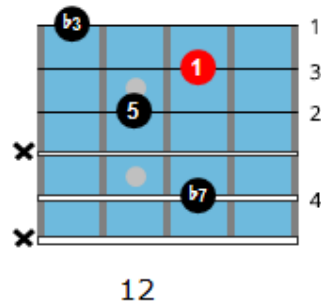
Cm7/Eb



Cm7/G

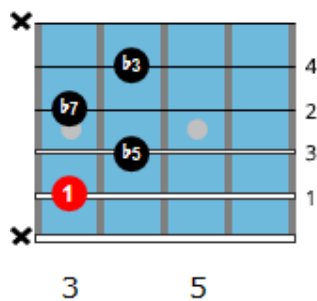


Cm7/Bb

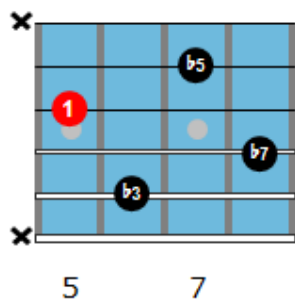


## Minor 7b5 Inversions (Drop 2) - A-String Bass Note

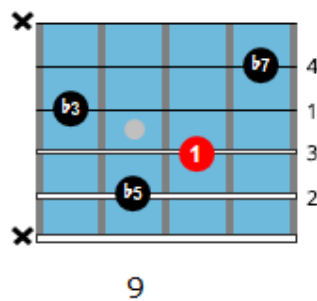
Cm7b5



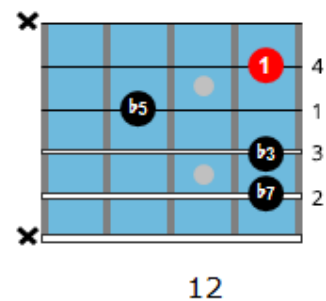
Cm7b5/Eb



Cm7b5/Gb

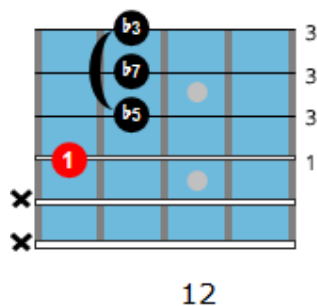


Cm7b5/Bb

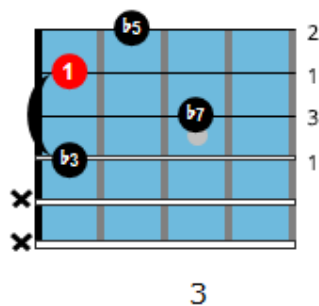


## Minor 7b5 Inversions (Drop 2) - D-String Bass Note

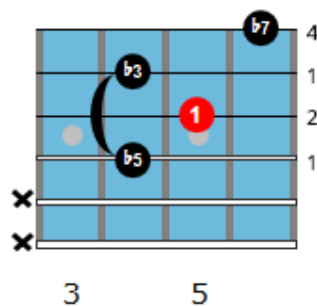
Cm7b5



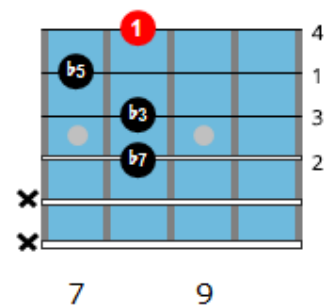
Cm7b5/Eb



Cm7b5/Gb

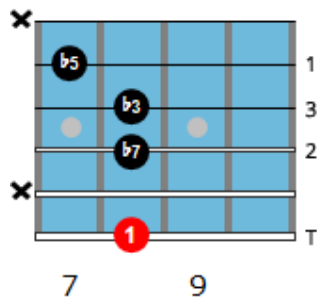


Cm7b5/Bb

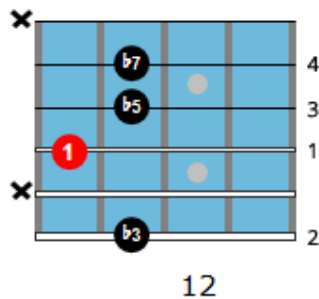


## Minor 7b5 Inversions (Drop 3) - E-String Bass Note

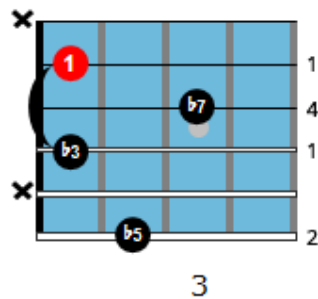
Cm7b5



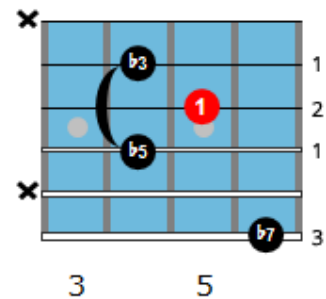
Cm7b5/Eb



Cm7b5/Gb

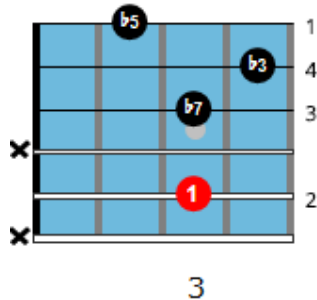


Cm7b5/Bb

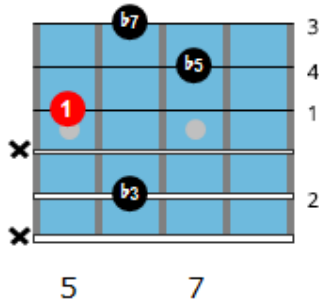


## Minor 7b5 Inversions (Drop 3) - A-String Bass Note

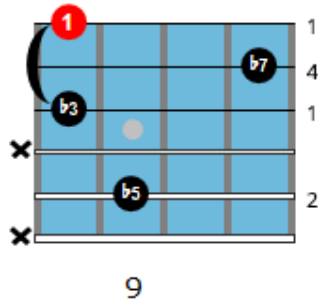
Cm7b5



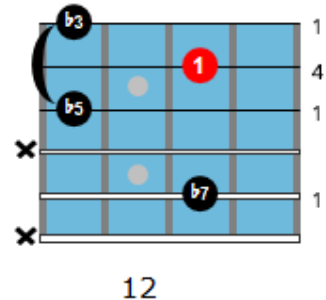
Cm7b5/Eb



Cm7b5/Gb



Cm7b5/Bb



## 6. Open Chords

---

Open chords use open strings in their construction.

Though they are limited to a few keys, these shapes add new flavor to your comping in particular key centers. Open chords have a specific sounds that is unique to the guitar.

Have fun with these open string chords and use them the next time you find yourself in one of these guitar-friendly keys.

P A T M E T H E N Y G R O U P

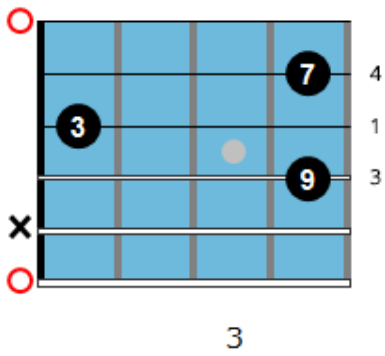
AMERICAN GARAGE

ECM

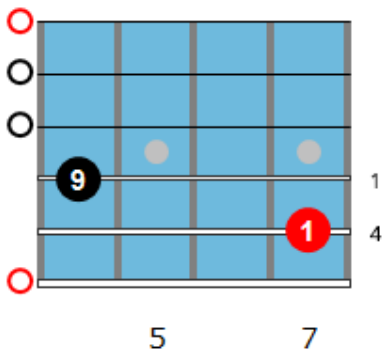


## Open Chords With E Root

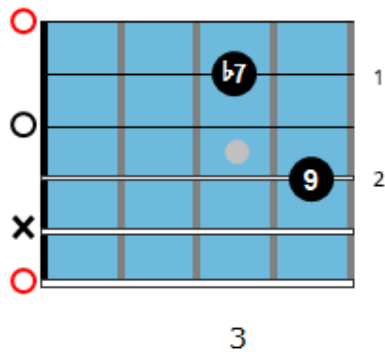
Emaj9



Em9

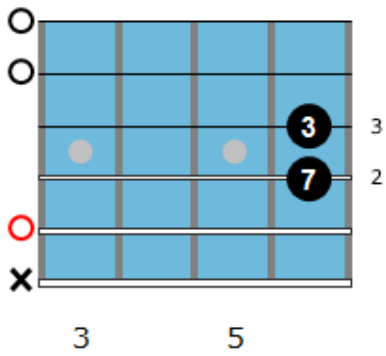


Em9

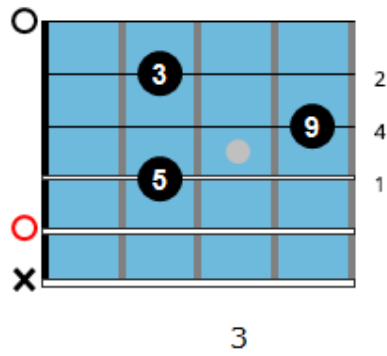


## Open Chords With A Root

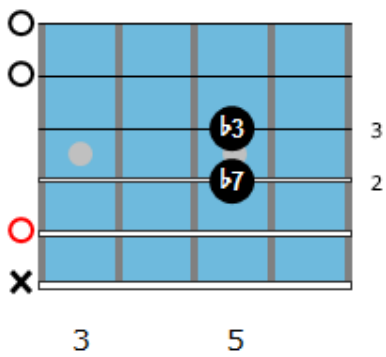
Amaj7



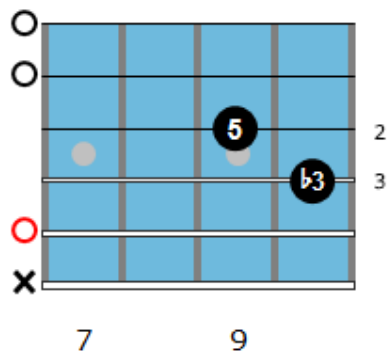
A(add 9)



Am7



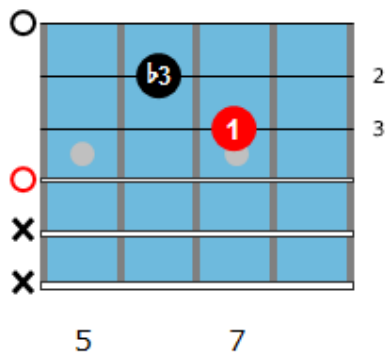
Am



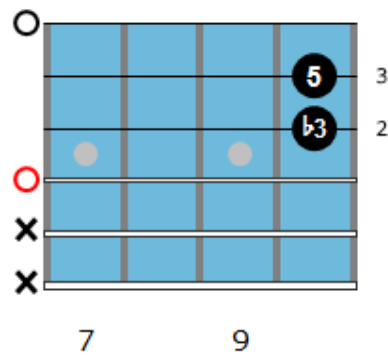


## Open Chords With D Root

Dm(add 9)

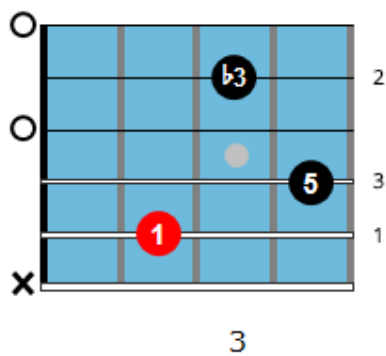


Dm(add 9)

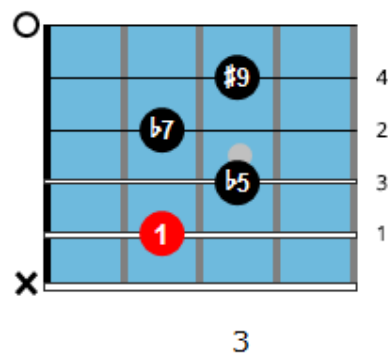


## Open Chords With B Root

Bm11(b6) = Gmaj7(add 6)/B

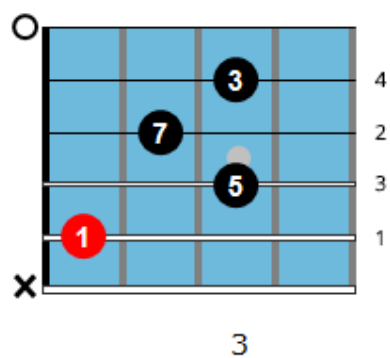


Bm7b5(add 11)



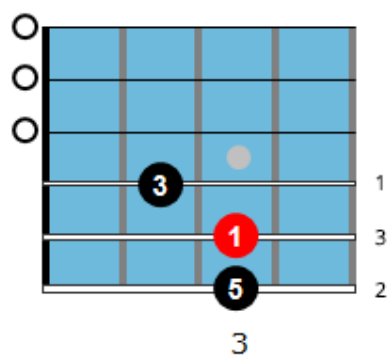
## Open Chords With Bb Root

Bbmaj7#11



## Open Chords With C Root

Cmaj7/G



## 7. Quartal Chords

---

**Quartal chords** (aka 4th chords) are built by stacking 4th intervals above the lowest note of the chord.

These chords were made popular by McCoy Tyner (**John Coltrane's** piano player) and Bill Evans (for example on **Miles Davis'** standard So What from the album Kind of Blue).

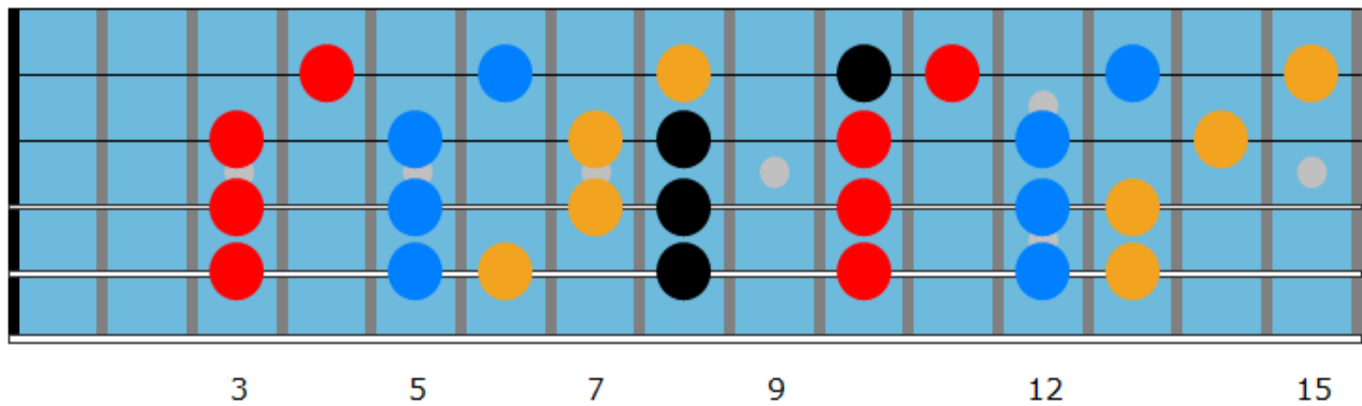
Quartal chords sound more open and modern compared to other chord types and can be used over any jazz standard in your comping and solos.

Give these chords a try and don't worry if they sound a bit "too modern" in the beginning.

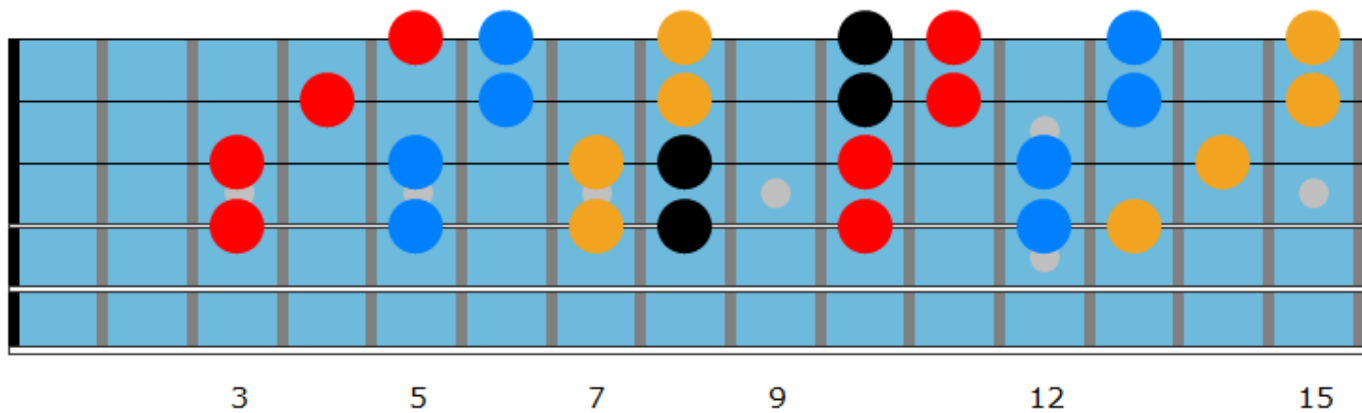
Over time they will become more natural to your ears and you will be able to apply these shapes to your playing more comfortably.



## Quartal Chords Based on the C Dorian Scale (String Set 2-3-4-5)



## Quartal Chords Based on the C Dorian Scale (String Set 1-2-3-4)



## More Jazz Guitar Chord Lessons

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- 2 [Jazz Guitar Chord Lessons](#)
- 3 [Jazz Chord Progressions](#)
- 4 [17 Basic Jazz Guitar Chords for Beginners](#)
- 5 [Jazz Blues Chord Progressions](#)
- 6 [Gypsy Jazz Chords](#)
- 7 [Jazz Guitar Rhythms](#)
- 8 [Jazz Guitar Chord Theory](#)
- 9 [20 Ways to Play II V I Chord Progressions](#)
- 10 [Essential Jazz Guitar Chord Exercises](#)
- 11 [How to Play 6 Chords](#)
- 12 [Major Jazz Guitar Chords](#)
- 13 [Minor Jazz Guitar Chords](#)
- 14 [Dominant Jazz Guitar Chords](#)
- 15 [Diminished Jazz Guitar Chords](#)

- 16 [Minor/Major 7 Chords](#)
- 17 [Augmented Major 7 Chords](#)
- 18 [How to Read Jazz Chords](#)

To learn more about jazz guitar chords, check out [The Easy Guide to Jazz Guitar Chords](#) and [The Easy Guide to Chord Melody](#), or buy them in [The Easy Guide 3 eBook Bundle](#).

Bundle and Save 40%



This 3-eBook package has everything you need to play chords, improvise solos and play chord melodies, even if you've never played jazz before.

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