Table of Contents

An introduction to rootless jazz chords

Rootless lite\*

(A-Shapes)

 3. Introduction—Includes these topics:

* The purpose of the study
* Left hand or right hand
* Rootless jazz chords for singers
* Studying the chords within the ii-V-!  progression
* Chord vocabulary
* Using chords for making fills an solos

7.  Diagram, showing where the color tones can be located in a jazz chord

(above the 7th). Later, you will be shown how to let go of the root and

organize the chord tones into three  different rootless A-shape chord types.

 8.  Diagram, showing the first stages for building rootless jazz chords from

the major scale.

A.  Building 4-note 7th chords from each of the 7 scale tones

B.  Selecting the 2, 5, and 1 chords for our study.

C.  Labeling the chords built from the 2, 5, and 1 scale steps with Roman numerals

and naming their chord numbers and qualities

—- iim7, V7 and Imaj7  respectively.

D.  Labeling the 3 jazz chords as being the iim7, V7, Imaj7  (2-5-1) pattern

 9.  Diagram, showing the process of transforming the basic 4-note jazz chords

Into rootless chords.

A.  Converting the 7th chords to rootless 9th chords, by adding the 9th color

tone to each chord and removing the root.

B.  Selecting out the V9 chord to and showing how to add the 13 to the chord.

In this stage, it is unplayable at this point.

10.  Diagram, showing how to transform the unplayable V13 chord to a playable

rootless A-shape chord so that it can be easily connected to the iim9 chord.

A.  First drop the root and the 5 from the chord.

B.  Rearrange the remaining notes, building the chord from the 7th.

C.  Notation on staff, showing the V13 chord next to the iim9 chord, both as

rootless A-shape chords.  The two voicings work smoothly together harmonically,

creating the  most frequently used pattern in jazz — the ii, V pattern.

11.  Diagram, showing the easy formula for moving the fingers from the rootless

iim9 chord to the V13 chord. 

**Note**:**You can find the correct rootless** V1 **chord in any key by first locating**

**the** iim9 **chord and moving just one finger down as in the  example.**

(Move down the b7 of the iim9chord by 1/2 step to create the V13 )

12.  Diagram, notating on the staff, the chords from the ii-V-I pattern in the key

of C. The formula for  making each rootless A-shape chord in the pattern holds true

for all 12 keys: The iim9 chord and the Imaj9 chords are constructed from the b3,

and the V13  chord is built from the b7. The order the tones in each chord remains

the same  for all 12 keys.

13.  Two ways to make the rootless A-shape major jazz chord:  Major 7/9 or Major 6/9

14.  **Key of C**—Notation of the rootless ii-V-I pattern in C, showing the two major chord

options

15.  Exercises for ii-V-I, including both major jazz chords—key of C

17.  Melodies to play over ii-V-I rootless jazz chords in left hand—key of C

18.  **Key of F**—The ii-V rootless chords in F

19.  The ii-V-I rootless chords in the key of F, with two options for the major jazz chord

20.  Exercises for playing the  ii-V-I rootless chords in the key of F, including both

major jazz chords

22.  Introduction to *Mary’s Little Lamb*

23.  3 Arrangements for *Mary’s Hip Little Lamb,* using rootless chords and melody

(3 left hand techniques)

25.  Arrangements for *Mary’s Hip Little Lamb,*using jazz phrasing in melody.

26.  Reading chord charts and converting the simple chords to rootless jazz chords

28.  **Key of Eb**—The rootless ii-V-I jazz-chord voicings in Eb, showing the two major

chord options.

29.  Exercises for playing the  ii-V-I rootless chords in the key of Eb and both major

jazz chords (Major 7/9 and Major 6/9)

30. ***Misty—***Understanding the rootless chord patterns we have learned in 3 keys

(**C, F, and Eb)** as  they apply to the first section of this tune.  Use as worksheet

to identify the chord patterns.

31.  Answer sheet for previous page

32.  Notation of the rootless chord patterns for the A-section of **MIsty**(would need to

sing or hum the melody in the first example).  The second example provides an

example of soloing by  using chord outlines in the right hand.

33.  Worksheet.

34.  Answer sheet for previous page

35.  FYI: Explaining the difference between the 13 and the 6.

36.  About the author

\*This is the “lite” version of the study on rootless chords (A-Shapes). The full, “heavy” version video lesson is available on the website