

4th Chords for Comping and Soloing

One of the coolest sounding chords for jazz guitar, and Watermelon Man in particular, is the 4th chord.

4th chords are built by picking a note from the scale and stacking 2 or 3 4th intervals on top of that note.

These 4th chords create a very modern sound in your comping and chord solos, and are a perfect fit for this tune.

As you work on the chord shapes below, here are suggested exercises to get the most out of these shapes in your studies.

- Learn 1 shape at a time and apply it to the backing tracks.
- Move on to the next shape and repeat.
- When you have a few shapes down, combine them.
- Move on to the next chord and repeat, so after F7 do Bb7.
- Work Bb7 only, then mix F7 and Bb7 when ready.
- Move on to C7 and repeat.
- Add in different rhythms and picking patterns to these shapes.
- Work these shape comping and chord soloing.
- Work these shapes at slow and fast tempos.
- Write a chord study using these shapes.
- Write a chord soloing study using these shapes.

As you can see, a few shapes go a long way in the practice room.

And, they go even further when you take them to a jam or gig situation.

Now that you know what these chords are and how to practice them, time to take the first shapes onto the fretboard.

To begin, here are three-note 4th chords for F7.

Notice that the root isn't in every chord shape, meaning you need to visualize the root note to transpose these shapes.

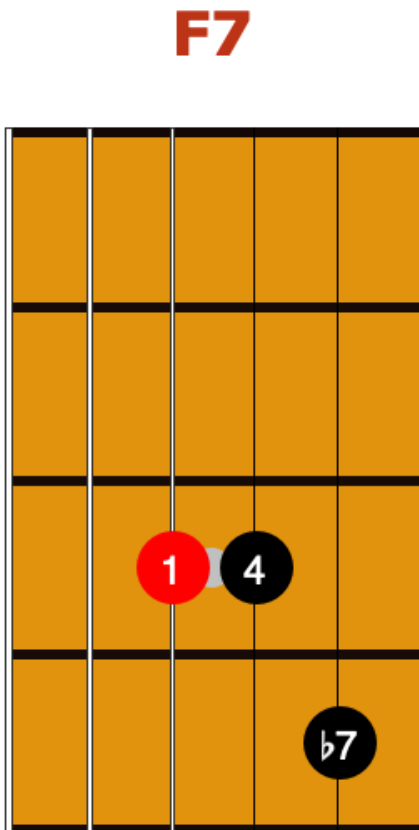
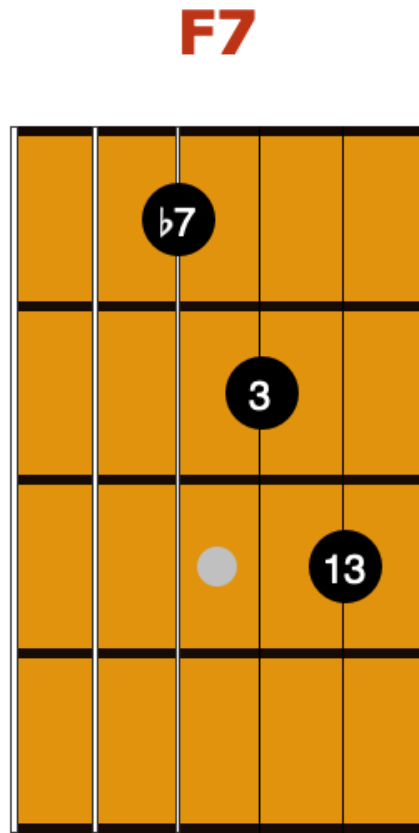
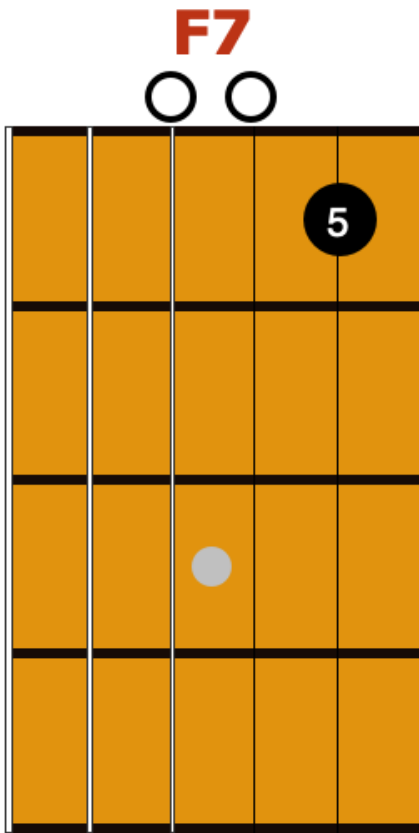
For example, you would picture the F on the 1st fret of the 6th string as the root for these non-root shapes.

That allows you to reference these shapes against a root note, then transposing that chord shape becomes much easier.

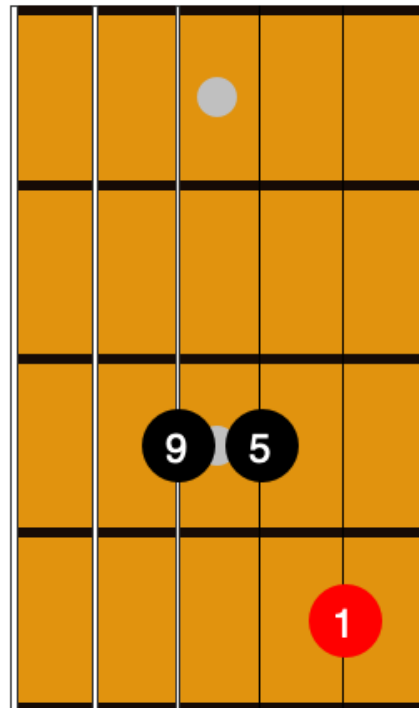
Start by memorizing one or more of these shapes and comping over the backing track hitting only the F7 chords.

As you move forward in this chapter, you can add the Bb7 and C7 4th chords when ready.

Have fun learning these cool sounding and relatively easy to play Watermelon Man chords.



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Here are the four-note 4th chords for F7.

Make sure to work these on their own first, then combine them with the 3-note F7 chords you learned above.

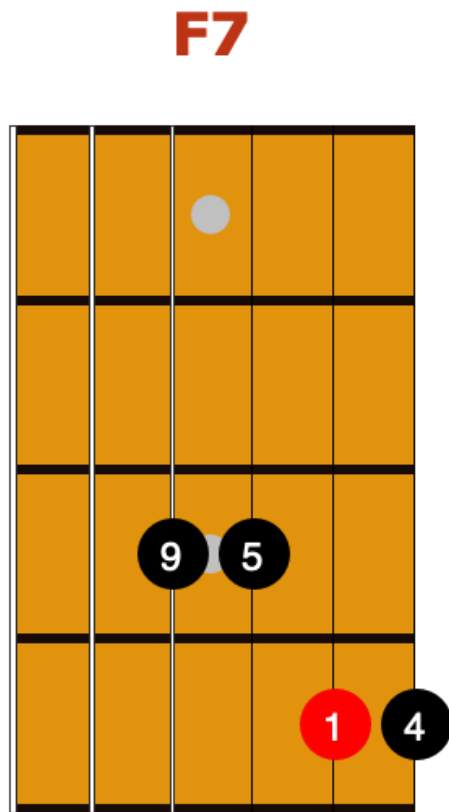
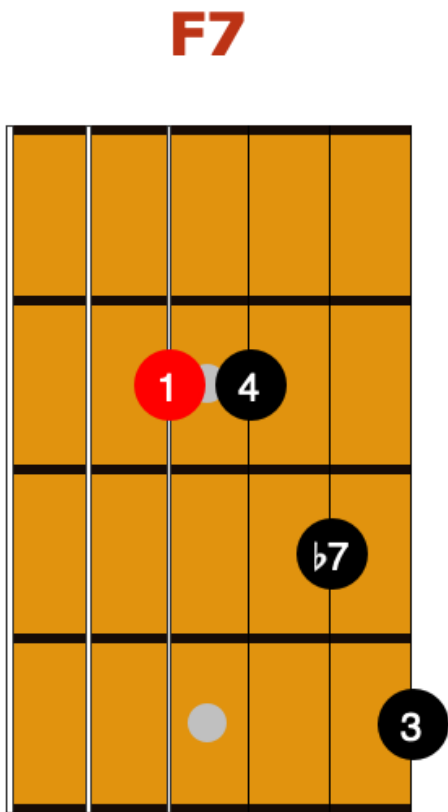
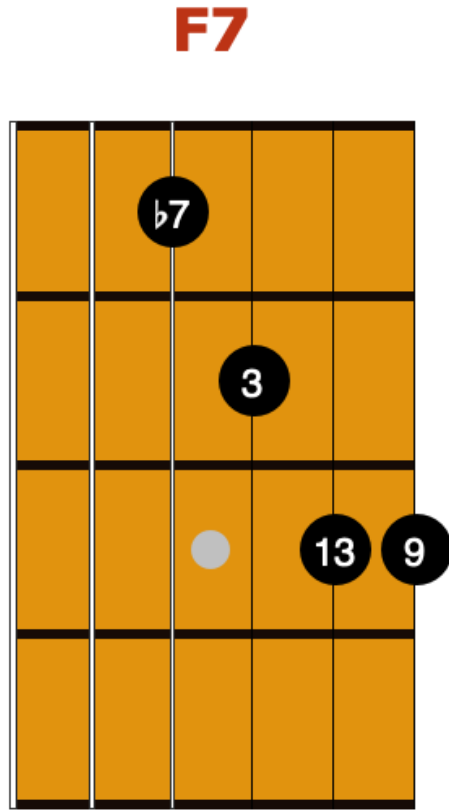
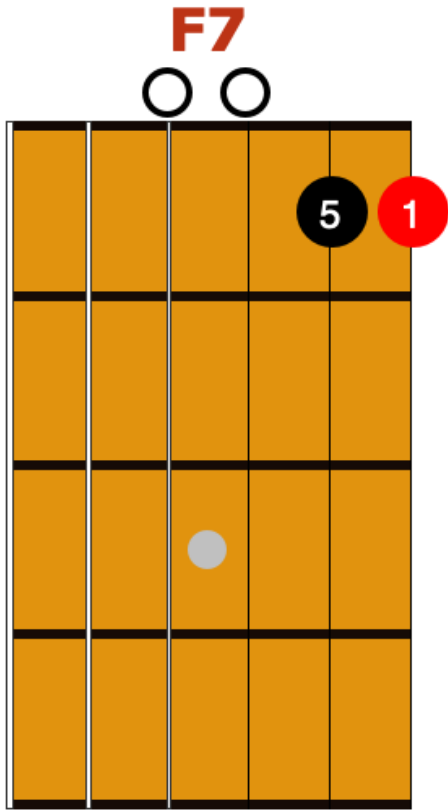
From there, mix these new chords into your comping over the backing tracks as you blend them with the Bb7 and C7 4th chords below.

The hardest part about learning these chords is that some of the shapes don't have a root.

Always find a root note close by, usually on the 5th or 6th strings, to use as a reference to find these shapes in other keys.

Even though you won't play that root on those rootless shapes, knowing where the root note is allows you to quickly transpose these shapes.

Have fun with these F7 four-note 4th chords as you expand your comping and chord soloing studies over Watermelon Man.



Next, here the three-note 4th chords for Bb7.

Again, the root isn't in every chord shape, meaning you need to visualize the root note to transpose these shapes.

For example, you would picture the Bb on the 6th fret of the 6th string as the root for these non-root shapes.

That allows you to reference these shapes against a root note, then transposing that chord shape becomes much easier.

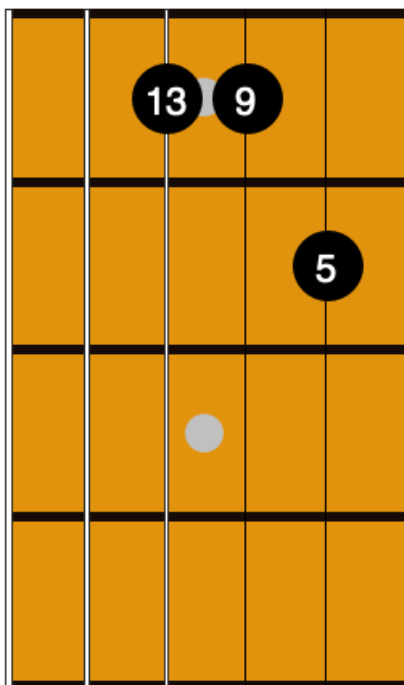
Start by memorizing one or more of these shapes and comping over the backing track hitting only the Bb7 chords.

As you move forward in this chapter, you can add the F7 you already learned and the C7 4th chords below when ready.

Have fun learning these cool sounding and relatively easy to play Watermelon Man chords.

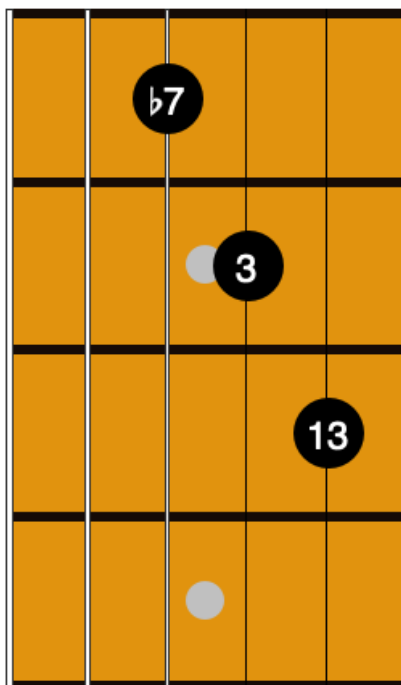
Bb7

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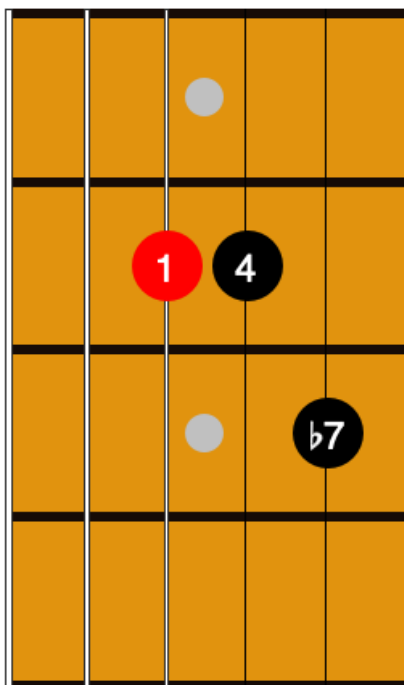
Bb7

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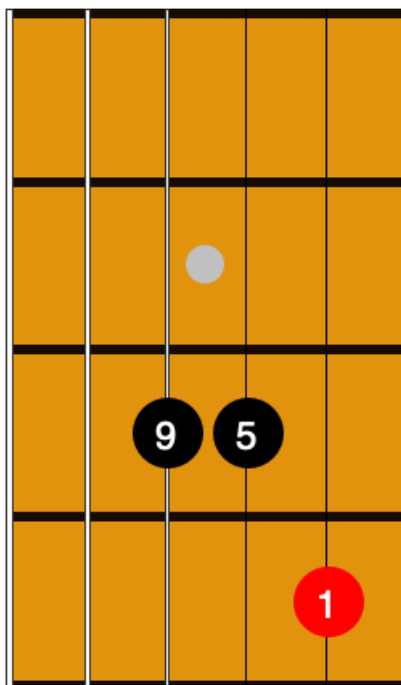
Bb7

7



Bb7

8



Here are the four-note 4th chords for Bb7.

Make sure to work these on their own first, then combine them with the 3-note Bb7 chords you learned above.

From there, mix these new chords into your comping over the backing tracks as you blend them with F7, and later C7, 4th chords.

Remember, the hardest part about learning these chords is that some of the shapes don't have a root.

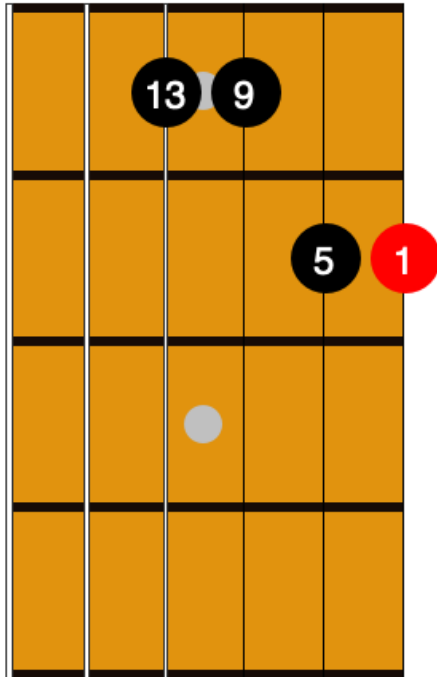
Always find a root note close by, usually on the 5th or 6th strings, to use as a reference to find these shapes in other keys.

Even though you won't play that root on those rootless shapes, knowing where the root note is allows you to quickly transpose these shapes.

Have fun with these Bb7 four-note 4th chords as you expand your comping and chord soloing studies over Watermelon Man.

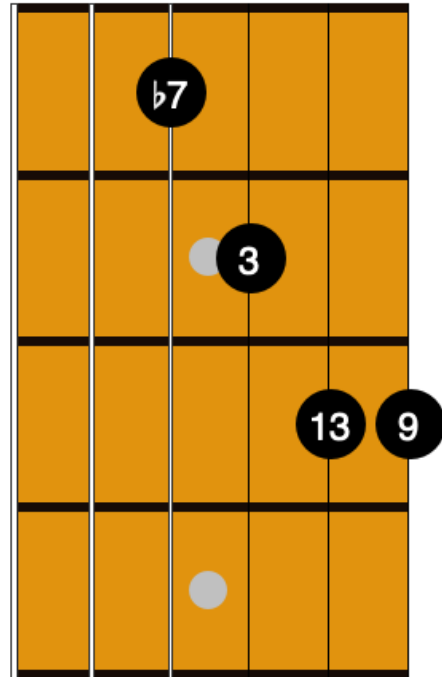
Bb7

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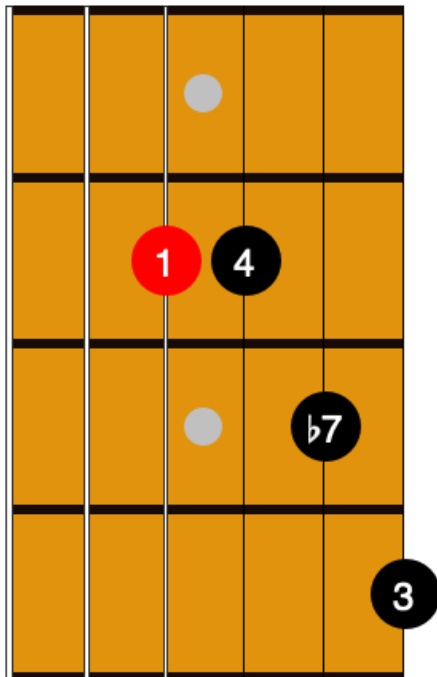
Bb7

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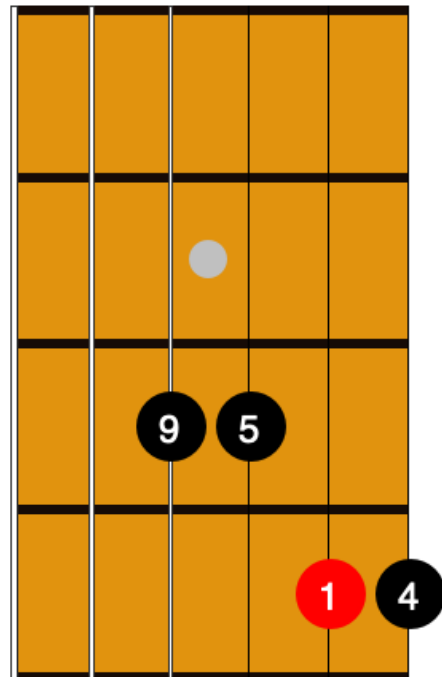
Bb7

7



Bb7

8



Finally, here are the three-note 4th chords for C7.

Again, the root isn't in every chord shape, meaning you need to visualize the root note to transpose these shapes.

For example, you would picture the C on the 8th fret of the 6th string as the root for these non-root shapes.

That allows you to reference these shapes against a root note, then transposing that chord shape becomes much easier.

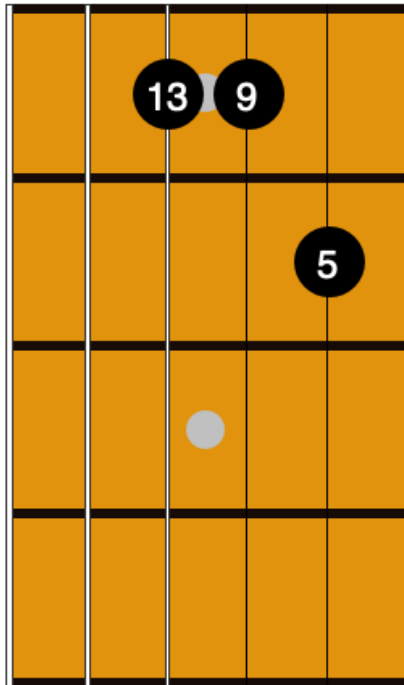
Start by memorizing one or more of these shapes and comping over the backing track hitting only the C7 chords.

Then, add the F7 and Bb7 chords above to your comping studies over the backing tracks.

Have fun learning these cool sounding and relatively easy to play Watermelon Man chords.

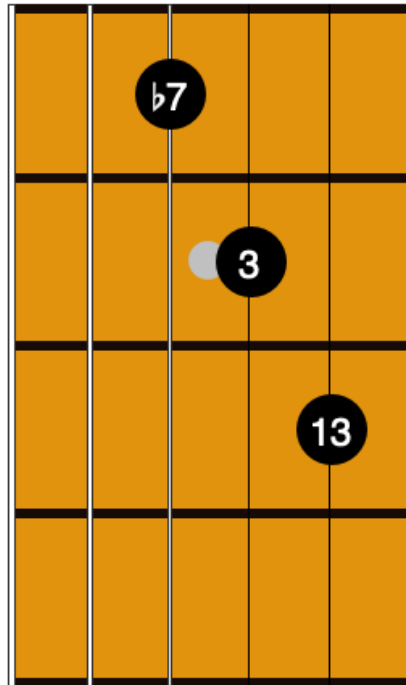
C7

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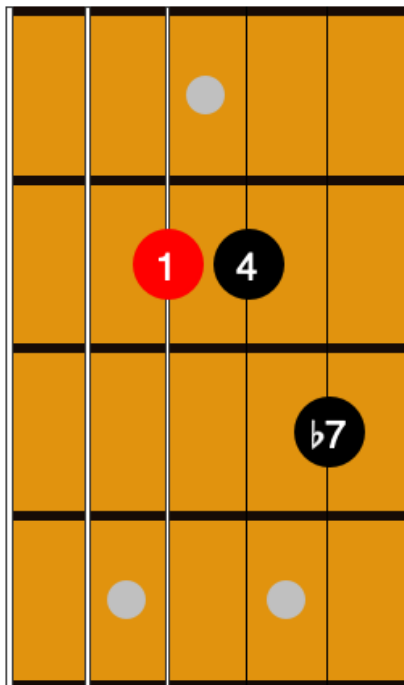
C7

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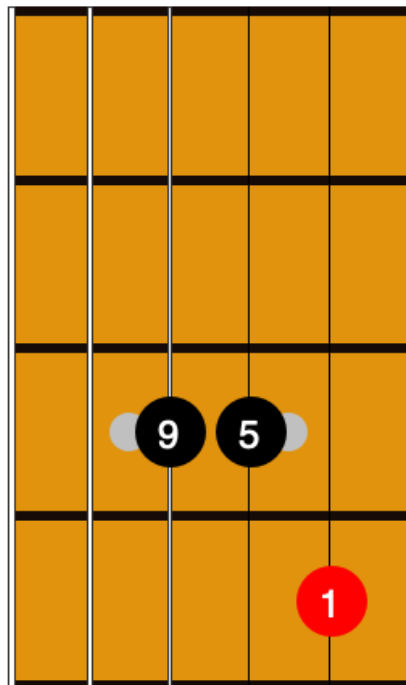
C7

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C7

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Here are the four-note 4th chords for C7.

Make sure to work these on their own first, then combine them with the 3-note C7 chords you learned above.

From there, mix these new chords into your comping over the backing tracks as you blend them with F7 and Bb7 4th chords.

Remember, the toughest part about learning these chords is that some of the shapes don't have a root note.

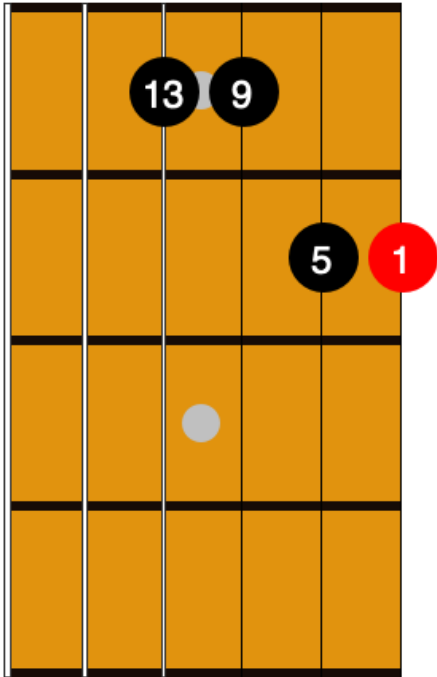
Always find a root note close by, usually on the 5th or 6th strings, to use as a reference to find these shapes in other keys.

Even though you won't play that root on those rootless shapes, knowing where the root note is allows you to quickly transpose these shapes.

Have fun with these C7 four-note 4th chords as you expand your comping and chord soloing studies over Watermelon Man.

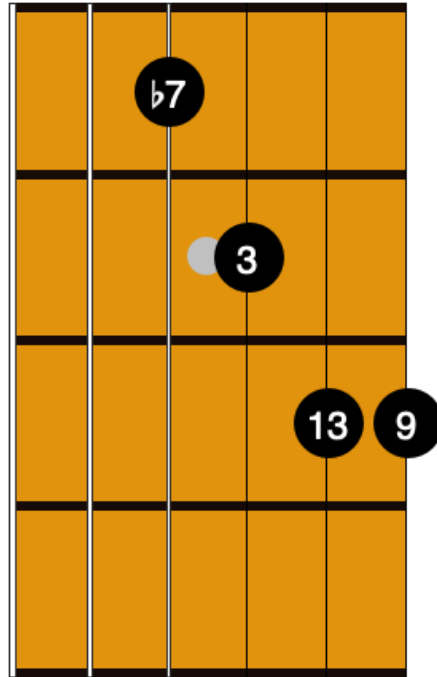
C7

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C7

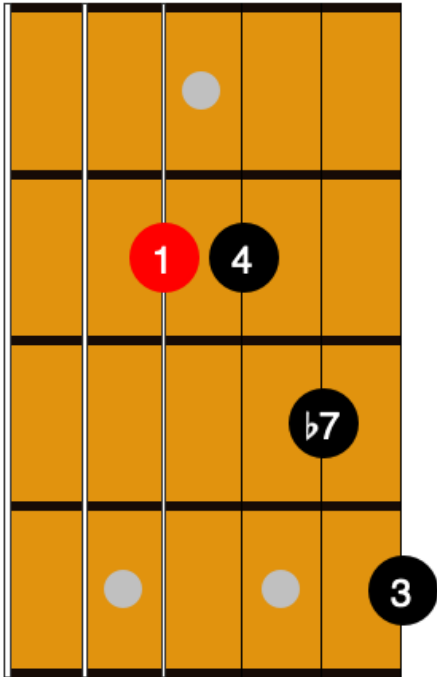
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C7

C7

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