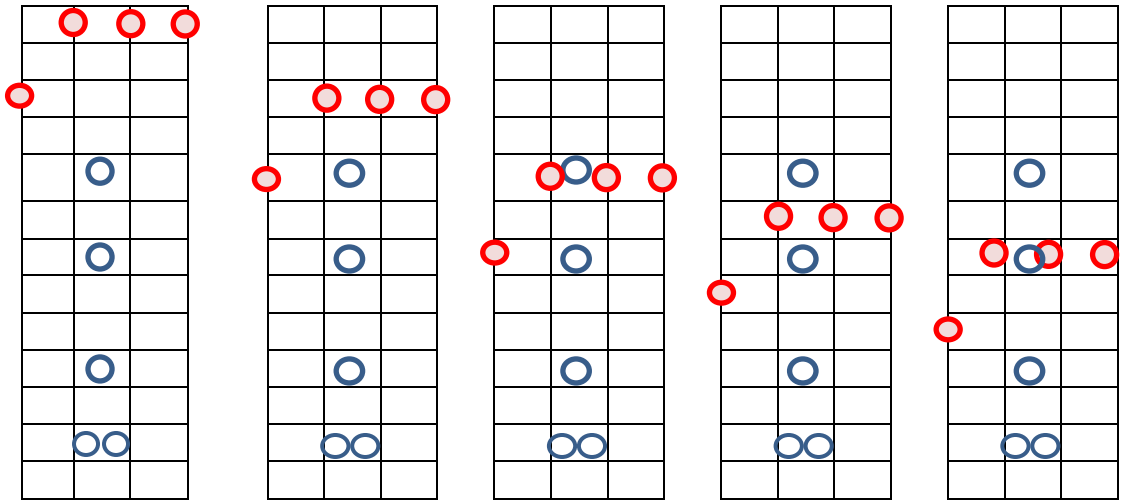
Movable Chords 104

This is a great shape to add to your arsenal. It's another shape you can slide up and down the fretboard that will give you access to a useful range of MINOR chords.

Bbm **Cm** **Dm** **Em** **Fm**



So what can we do with the chords we have now learned? We're not far off playing something that is almost a lead solo, WITH accompanying chords. But first we need to learn one more thing.

Scale degrees are notes in a scale or chords **within a key**. They are usually written as Roman numerals. These describe **how far a note is from the root note** of the scale or how far the chord is from the root or TONIC note in the key. For example, in the Key of C, the root (Tonic) note is a C. So the chord will be a C MAJOR. So the roman numeral (**I**) is a C Major chord.

The F chord is **IV** because F is the fourth note in the C major scale. The G chord is a **V** because G is the fifth note in the C major scale. Jazz standards are often notated as using roman numeral because it enables musicians to easily transpose a tune to different keys.

The tonality (the combination of tones or notes within the chords) of the chords in a key are:

I **Major**
ii *Minor*
iii *Minor*
IV **Major**
V **Major**
vi *Minor*
vii *Half-diminished* (don't panic on this: cheat by playing a V – no-one will know)

The Roman numerals also help us to identify the different types of chord available in a major scale. I, IV and V are classed as the **PRIMARY** chords - they are the strongest sounding chords in any key. These are the main chords used in most compositions. The ii, iii, vi, and vii are *SECONDARY* chord types. They are weaker sounding chords used to connect and support the Primary chords within a composition.

EVERY major scale can be looked at this way.