

## Exploring Jazz on the Ukulele

### Beginnings

Jazz has been around for a long time, some claim Buddy Bolden's first band formed in 1895 was the birth of jazz, but others claim it goes back a lot further than that. An African American art form, it travelled around the US picking up local sounds and developing into different varieties. A lot of jazz started with relatively simple chord patterns which were gradually embellished, but at the heart of it all the African influence of the 'swing' rhythm persisted. The jazz age brought popularity, but also (like all pop music) the idea that it was immoral and dangerous. The craze continued though, more and more songs written, and in the 20s and 30s much of the popular music heard would probably be described by modern listeners as 'jazz'. Unlike some other musical forms, jazz continues to develop to this day, pushing boundaries.

### The ukulele and jazz

Whilst the uke can play anything, it's worth noting that the ukulele boom (kicked off at the 1915 Worlds Fair in San Francisco which featured a delegation of Hawaiian musicians) coincided with the 'jazz age' and soon ukulele playing jazz singers were everywhere and sheet music had ukulele chords above the piano score. It's bright sound and perfect volume to match the human voice suited performers, only waning in popularity when bands got big and loud, but it's still a great rhythm instrument that can take on the banjo or guitar's role.

### Common chord patterns

Many jazz songs lean heavily on the blues, and it's surprising how many of them can be boiled down to a 12 bar pattern (you'll hear simple 12 bars in New Orleans jazz a lot, with the simpler chord changes giving the improvising horn players much more freedom). Here's a little bit of Kansas Joe's "Goin' Back Home"

<b>C (I)</b>	%	%	%
<b>F (IV)</b>	%	<b>C (I)</b>	%
<b>G7 (V7)</b>	%	<b>C (I)</b>	%

**I**

When I was at home I was rested at ease, now you got me here you try to mistreat me

**IV**

**I**

**V7**

**I**

I'm going back home I'm going back home, I'm going back home where I know I get better care

A jazz 12 bar is much more upbeat and **danceable** (jazz has always been music to dance to), thanks to that heavy downbeat and bouncy swing! Strum down on the 1,2,3 and 4, with short, sharp chords, and make any upstrokes infrequent, quieter and late. Try making the 2 and 4 a little louder (though in earlier styles this subtlety was often lost due to lack of amplification!)

<b>1</b>	&	<b>2</b>	&	<b>3</b>	&	<b>4</b>	&
/		/		/		/	/

For some amazing rhythm playing out **Casey McGill** (uke), **Freddie Green** (guitar for Count Basie), **James Chirillo** (guitar), and **Don Vappie** (banjo). Swing rhythm playing is a real art!

## Developing the 12 bar

Jazz musicians like to dress up chord progressions, so a jazz blues might do something more like this. This is Fat's Waller's "Sent For You Yesterday"

<b>G6</b> (I6) *	<b>C7</b> (IV7)	<b>G6</b> (I6) *	<b>G7</b> (I7) **
<b>C7</b> (IV7)	<b>C#°7</b> (#IV°7) ***	<b>G6</b> (I6) *	%
<b>A-7</b> (ii7) **	<b>D7</b> (V7)	<b>G6</b> (I6) <b>G#°7</b> (#i°7)***	<b>A-7</b> (ii7)** <b>D7</b> (V7)**

**G6**
**C7**
**G6**
**G7**  
 Well, don't the moon look lonesome shining through the trees  
**C7**
**C#°7**
**G6**  
 Well, don't the moon look lonesome shining through the trees  
**A-7\***
**D7**
**G6 G#°7 A-7 D7**  
 Don't your house look lonesome when your baby packs up to leave

Well, I sent for you yesterday an' here you come today  
 Well, I sent for you yesterday an' here you come today  
 If you can't do better may as well just stay away

Most of this is...

**\*adding colour, \*\*setting up the chord changes or \*\*\*bridging between chords**

## Circle of 5ths Patterns

The *ragtime progression* is found all the way through jazz, you've already played it if you know "Five foot Two" or "Please Don't Talk About Me When I'm Gone".

<b>C</b>	<b>E7</b>	<b>A7</b>	%	<b>D7</b>	<b>G7</b>	<b>C</b>	%
<b>C</b>	<b>E7</b>	<b>A7</b>	%	<b>D7</b>	<b>G7</b>	<b>C</b>	%
<b>E7</b>	%	<b>A7</b>	%	<b>D7</b>	%	<b>G7</b>	%
<b>C</b>	<b>E7</b>	<b>A7</b>	%	<b>D7</b>	<b>G7</b>	<b>C</b>	%

It's also at the heart of songs like and "Ain't She Sweet".

<b>C</b>	<b>G7</b>	<b>C</b>	<b>G7</b>	<b>C E7</b>	<b>A7</b>	<b>D7 G7</b>	<b>C</b>
<b>C</b>	<b>G7</b>	<b>C</b>	<b>G7</b>	<b>C E7</b>	<b>A7</b>	<b>D7 G7</b>	<b>C</b>
<b>F</b>	%	<b>C</b>	%	<b>F</b>	%	<b>C</b>	<b>G7</b>
<b>C</b>	<b>G7</b>	<b>C</b>	<b>G7</b>	<b>C E7</b>	<b>A7</b>	<b>D7 G7</b>	<b>C</b>

It's simply an anti-clockwise movement around the circle of 5ths using a series of 7<sup>th</sup> chords. It's also in the bridge of one of the most common chord progressions, the chord **changes** to "I Got **Rhythm**" by George Gershwin, often called "Rhythm Changes" by jazzers.

\* - is a common way of writing 'minor' in jazz charts, **C-** = **Cm**, **C-7** = **Cm7**, **C-6** = **Cm6**  
 You might also find  $\Delta$  instead of major, such as **C $\Delta$ 7** instead of **Cmaj7**. I've deliberately mixed these up, using one form in the chart, another over lyrics, to help you get used to them!

## Rhythm Changes

I	VI	ii	V		I	I7	IV	iv							
C	A7	D-7	G7	C	A7	D-7	G7	C	C7	F	F-	C	G7	C	
C	A7	D-7	G7	C	A7	D-7	G7	C	C7	F	F-	C	G7	C	
III				VI				II				V7			
E7	%	A7	%	D7	%	G7	%								
C	A7	D-7	G7	C	A7	D-7	G7	C	C7	F	F-	C	G7	C	

Not only is this an incredibly common pattern in jazz, but see how it's made up of just three simple patterns, and how (just like the previous two songs) it has an **AABA** structure. **A** section we can label **A**, then the same section again, then a different one we could label **B**, then the **A** again. The **B** section is often called the **bridge**.

### The bridge

Whilst there are many different bridges in jazz, as you'll see, do watch out for two very common ones. We've had one already, the bridge in "I Got Rhythm" which we also had in "Five Foot Two". This is often called the **Rhythm bridge** or the **Sears Roebuck bridge** (Sears Roebuck being a chain store in the US, implying it's a cookie-cutter, same thing wherever you go affair)

III7	%	VI7	%	II7	%	V7	%
E7	%	A7	%	D7	%	G7	%

Another common one is the Honeysuckle Bridge (it's in the song "Honeysuckle Rose"), which is also often called the **Montgomery Ward bridge** (yes, another chain store!)

I7	%	IV7	%	II7	%	V7	%
C7	%	F7	%	D7	%	G7	%

*\*the chords given are in the key of C, but the pattern works in all keys*

### Repeating patterns used as building blocks

I Got Rhythm isn't unique in doing this, most jazz tunes do it. In fact it's better to think in small patterns than individual chords.

Here's "I Would Do Anything For You" by Bob Williams, Claude Hopkins & Alexander Hill

I	I7	IV	iv			I	vi	II	V	I			
F	F7	Bb	Bb-6	F	F7	Bb	Bb-6	F	D-7	G7	C7	F	C7
F	F7	Bb	Bb-6	F	F7	Bb	Bb-6	F	D-7	G7	C7	F	%
I	vi <sup>o</sup> 7	(ii	V	I)	a really important pattern!	I	vi <sup>o</sup> 7	ii	V	I			
A	F# <sup>o</sup> 7	B-7	E7	A	%	C	A <sup>o</sup> 7	D-7	G7	C7	%		
F	F7	Bb	Bb-6	F	F7	Bb	Bb-6	F	D-7	G7	C7	F	%

It's written in a different key, but the patterns are there (though this time in 3 different keys!)

## Playing and Thinking like a Jazz Musician

### A brief note on chord functions

Chords have *functions*. They have a job to do that makes us feel a certain way, or that makes us expect something to come next. Jazz musicians really exploit this! A 7<sup>th</sup> chord often makes us want to move anti-clockwise around the circle of 5ths, so why not borrow one that doesn't belong in the key to lead to a chord that does? What about borrowing another one to lead to that chord? Sound weird? That's just "Five Foot Two"! Every time a 7<sup>th</sup> chord pulls us clockwise to 'home' it's subverted by it not being 'home', but another 7<sup>th</sup> chord!

Here's another way our expectations are subverted. Take this simple ii V7 I pattern **E-7 A7 D**. Because we're expecting the **D**, what would happen if it was a **D-7** instead? It would feel like another ii chord and we can chain these together... **E-7 (ii) A7 (V) D-7 (ii) G7 (V)** etc...

Jazz songs are very rarely **diatonic**. They borrow chords from other keys, they move a pattern from one key to another for a couple of bars (maybe using one of the exploits above), or maybe have a bridge in a whole new key (or even two new keys!). This is why pattern recognition is crucial.

### But what *are* the chords?

A big issue with jazz is that every performer will play a song differently, often with different chord changes! What actually *are* the chords? It's a tough one, but it's often a good idea to go back to the source; the sheet music or a resource such as Ralph Patt's "Vanilla Book". Jazz musicians typically do three things (sometimes on the fly). They add passing chords (sometimes to form one of the patterns we've seen already), they extend chords to add colour, and they substitute one chord with another. Huge books have been written on this subject, so we're not going to be able to cover it all here, but here are a few things you'll see a lot.

#### Tritone substitution

Simply swap a 7<sup>th</sup> chord with the one a *tritone* away (3 tones, the equivalent of 6 frets). You can find this chord directly opposite on the circle of 5ths.

Instead of **D7 G7 C**, switch the **G7** out with the one opposite, **C#7** and get **D7, C#7, C**.

It works because two very important notes in G7 (B and F, the 3<sup>rd</sup> and b7<sup>th</sup> of the chord are also the 3<sup>rd</sup> and b7<sup>th</sup> of C#7, they've just swapped roles!)

#### Extensions

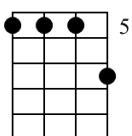
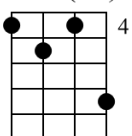
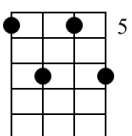
Instead of a plain old major chord try a 6 or maj7

Instead of a minor chord try a m6, -7 or m9

Instead of playing a 7<sup>th</sup> chord, you could extend it to a 9<sup>th</sup>, 11<sup>th</sup> or 13<sup>th</sup>, and other notes can be altered. You could end up with a 13<sup>b5#9</sup>!

<b>Dm</b>	<b>G7</b>	<b>C</b>	%
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Could become

<p><b>Dm9</b></p> 	<p><b>G13(b9)</b></p> 	<p><b>C6</b></p> 	%
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These chords can look terrifying, but they often present us uke players with handy little moveable patterns we can call on time and time again, like this.

I	VI (sub a #i°7) *	II	V
<b>F</b>	<b>Dm</b>	<b>G7</b>	<b>C7</b>
<p>F6</p>	<p>F#dim7</p>	<p>Gm7</p>	<p>C9(#5)</p>
or			
ii	V	I	
<b>Gm</b>	<b>C7</b>	<b>F</b>	
<p>Gm7</p>	<p>C9</p>	<p>F6</p>	

\* dim7 chords are great transition chords, and get us from I to V7 really well!

### Playing in awkward keys

Playing alone means playing in whatever key you like, but if you play along to bands on YouTube, or join a jam session, you'll have to get used to playing in keys like Bb and Eb. These are the easier keys for horn players! The good news is that moveable forms such as those above can make that a whole lot easier.

### Cool endings!

The Count Basie ending (in C but works with any barre chord that resembles the C shape)

1 2 3 4 1 2 & 3 & 4

The "Take The A-Train" ending (again, in C but moveable with a C barre chord shape)

1 & 2 3 4 1 & 2 & 3 4

And one of my favourites, in G this time.

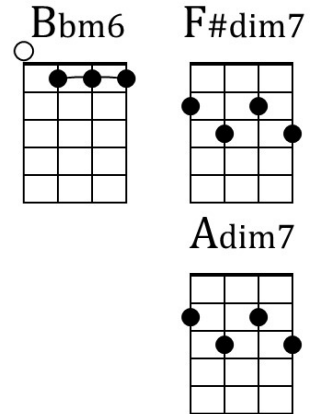
# I Would Do Anything For You *Bob Williams/ Claude Hopkins/ Alexander Hill*

F F7	Bb Bb-6	F F7	Bb Bb-6	F D-7	G7 C7	F	C7
F F7	Bb Bb-6	F F7	Bb Bb-6	F D-7	G7 C7	F	%
A F#°7	B-7 E7	A	%	C A°7	D-7 G7	C7	%
F F7	Bb Bb-6	F F7	Bb Bb-6	F D-7	G7 C7	F	%

F F7 Bb Bbm6 F F7 Bb Bbm6  
 I would swim the ocean wide, I would cross the great divide  
 F Dm7 G7 C7 F C7  
 I would do anything for you,  
 F F7 Bb Bbm6 F F7 Bb Bbm6  
 I would take a trip to Mars, I would even count the stars  
 F Dm7 G7 C7 F  
 I would do anything for you

A F#°7 Bm7 E7 A  
 I'd gladly give a for- tune, just to see you smile  
 C A°7 Dm7 G7 C7  
 And hear you say "I love you" every little while

F F7 Bb Bbm6 F F7 Bb Bbm6  
 In my heart there's ecstasy, long as you have faith in me  
 F Dm7 G7 C7 F  
 I would do anything for you



# I Thought I Heard Buddy Bolden Say *Jelly Roll Morton*

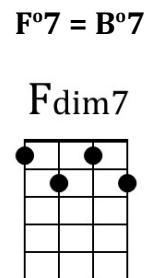
F F°7 C7	F F7	Bb B°7	F F7	Bb B°7	F D7	G7	C7
F F°7 C7	F F7	Bb B°7	F F7	Bb B°7	F D7	G7 C7	F

F F°7 C7 F F7 Bb B°7 F F7  
 Thought I heard Buddy Bolden say, you're terrible, you're awful, take it away  
 Bb B°7 F D7 G7 C7  
 Disgusting, undesirable, take it away, I thought I heard him say

F F°7 C7 F F7 Bb B°7 F F7  
 Thought I heard Buddy Bolden shout, open up that window, and let that bad air out  
 Bb B°7 F D7 G7 C7 F  
 Open up that window, and let that foul air out, thought I heard Buddy Bolden shout

F F°7 C7 F F7 Bb B°7 F F7  
 Thought I heard judge Fogerty say, give him 30 days in the slammer, take him away  
 Bb B°7 F D7 G7 C7  
 Give him a broom to sweep with, take him away, thought I heard him say

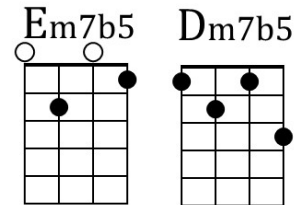
F F°7 C7 F F7 Bb B°7 F F7  
 Thought I heard Frankie Dusen say, gimme that money, or I'm gonna take it away  
 Bb B°7 F D7 G7 C7 F  
 Gimme that money you owe me, or I'll take it anyway, thought I heard Frankie Dusen say



**All Of Me** *Gerald Marks/ Seymour Simons*

C	%	E7	%	A7	%	A7	D-7
E7	%	A-7	%	D7	%	D-7	G7
C	%	E7	%	A7	%	A7	D-7
F	Fm	C E-7 <sup>b5</sup>	A7	D-7 <sup>b5</sup>	G7	C	%

C E7  
All of me, why not take all of me?  
A7 Dm7  
Can't you see, I'm no good without you?  
E7 Am7  
Take my lips 'cause I want to lose them  
D7 Dm7 G7  
Take my arms, I'll never use them

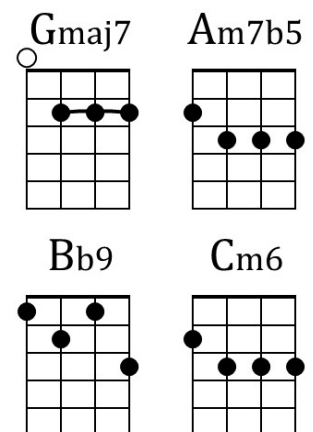


C E7  
Your goodbye left me with eyes that cry  
A7 Dm7  
How can I, go on dear without you?  
F Fm C Em7<sup>b5</sup> A7  
You took the part that once was my heart  
Dm7<sup>b5</sup> G7 C  
So why not take all of me?

**How High The Moon** *Morgan Lewis / Nancy Hamilton*

G△7	%	G-7	C7	F	%	F-7	Bb9
Eb6	A-7 <sup>b5</sup> D7	G-7	A-7 <sup>b5</sup> D7	G	A-7 D7	G Bb9	D7
G△7	%	G-7	C7	F	%	F-7	Bb9
Eb6	A-7 D7	G	C-6	B-7 Bb9	A-7 D7	G△	%

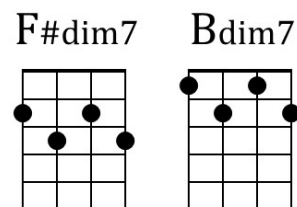
Gmaj7 Gm7 C7  
Somewhere there's music, how faint the tune  
F Fm7 Bb9  
Somewhere there's heaven, how high the moon  
Eb6 Am7<sup>b5</sup> D7 Gm7 Am7<sup>b5</sup>  
There is no moon above when love is far away too  
D7 G Am7 D7 G Bb9 D7  
Until it comes true that you love me as I love you  
Gmaj7 G-7 C7  
Somewhere there's music, how near, how far  
F Fm7 Bb9  
Somewhere there's heaven it's where you are  
Eb6 Am7<sup>b5</sup> D7 G Cm6  
The darkest night would shine, if you would come to me soon  
Bm7 Bb9 A-7 D7 G△  
Until you will, how still my heart, how high the moon



## It's Only A Paper Moon *Harold Arlen/ Yip Harburg/ Billy Rose.*

F F#°7	G-7 C7	G-7 C7	F	F F7	Bb B°7	C7	F C7
F F#°7	G-7 C7	G-7 C7	F	F F7	Bb B°7	C7	F
Bb B°7	F D7	G-7 C7	F	Bb B°7	F	A-7 D7	G-7 C7
F F#°7	G-7 C7	G-7 C7	F	F F7	Bb B°7	C7	F

F F#°7 Gm7 C7 Gm7 C7 F  
 Say, its only a paper moon, sailing over a cardboard sea  
 F F7 Bb B°7 C7 F C7  
 But it wouldn't be make-believe if you believed in me  
 F F#°7 Gm7 C7 Gm7 C7 F  
 Yes, it's only a canvas sky, hanging over a muslin tree  
 F F7 Bb B°7 C7 F  
 But it wouldn't be make-believe if you believed in me



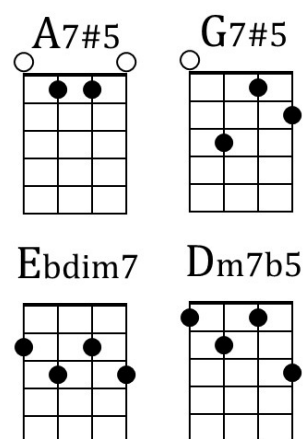
Bb B°7 F D7 Gm7 C7 F  
 Without your love, it's a honky-tonk parade  
 Bb B°7 F Am7 D7 Gm7 C7  
 Without your love, it's a melody played in a penny arcade

F F#°7 Gm7 C7 Gm7 C7 F  
 It's a Barnum and Bailey world, just as phony as it can be  
 F F7 Bb B°7 C7 F  
 But it wouldn't be make-believe if you believed in me

## When You Wish Upon A Star *Leigh Harline / Ned Washington*

C A7#5	D-7	G7 G7#5	C°7 C	C Eb°7	D-7 G7	D-7 G7	C G7#5
C A7#5	D-7	G7 G7#5	C°7 C	C Eb°7	D-7 G7	D-7 G7	C
D-7b5 G7	C	G7 G7#5	C	A-7 D7	A-7 D7	D-7b5	G9
C A7#5	D-7	G7 G7#5	C°7 C	C Eb°7	D-7 G7	D-7 G7	C

C A7#5 Dm7 G7 G7#5 C°7 C  
 When you wish upon a star, makes no difference who you are  
 C Eb°7 Dm7 G7 Dm7 G7 C G7#5  
 Anything your heart desires will come to you  
 C A7#5 Dm7 G7 G7#5 C°7 C  
 If your heart is in your dream, no request is too extreme  
 C Eb°7 D-7 G7 Dm7 G7 C  
 When you wish upon a star, as dreamers do



Dm7b5 G7 C G7 G7#5 C  
 Fate is kind, she brings to those to love  
 Am7 D7 Am7 D7 Dm7b5 G9  
 The sweet fulfilment of their secret long- ing

C A7#5 Dm7 G7 G7#5 C°7 C  
 Like a bolt out of the blue, fate steps in and sees you through  
 C Eb°7 Dm7 G7 Dm7 G7 C  
 When you wish upon a star your dreams come true

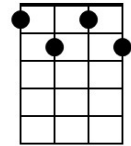


## Honeysuckle Rose *Fats Waller/ Andy Razaf*

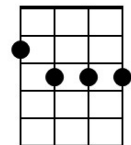
G-7 C7	G-7 C7	G-7 C7	G-7 C7	F Ab°7	G-7 C7	F Bb7	A-7 <sup>b5</sup> D7 <sup>b9</sup>
G-7 C7	G-7 C7	G-7 C7	G-7 C7	F Ab°7	G-7 C7	F C7	F
F7	%	Bb7	%	G7	%	C7	%
G-7 C7	G-7 C7	G-7 C7	G-7 C7	F Ab°7	G-7 C7	F Bb7	A-7 <sup>b5</sup> D7 <sup>b9</sup>

**Gm7 C7 Gm7 C7 Gm7 C7 Gm7**  
 Every honey bee fills with jealousy, when they see you out with me  
**C7 F Ab°7 Gm7 C7 F Bb7 Am7<sup>b5</sup> D7<sup>b9</sup>**  
 Goodness knows, you're my honeysuckle rose  
**Gm7 C7 Gm7 C7 Gm7 C7 Gm7**  
 When you're passin' by flowers droop and sigh, and I know the reason why  
**C7 F Ab°7 Gm7 C7 F C7 F**  
 Goodness knows, you're my honeysuckle rose

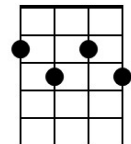
Abdim7



Am7b5



D7(b9)



**F7 Bb7**  
 Don't buy sugar, you just have to touch my cup  
**G7 C7**  
 You're my sugar, it's sweeter when you stir it up

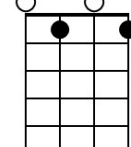
**Gm7 C7 Gm7 C7 Gm7 C7 Gm7**  
 When I'm taking sips from your tasty lips, seems the honey fairly drips  
**C7 F Ab°7 Gm7 C7 F Bb7 Am7<sup>b5</sup> D7<sup>b9</sup>**  
 Goodness knows, you're my honeysuckle rose

## Ain't Misbehavin' *Fats Waller/ Harry Brooks/ Andy Razaf*

C C#°7	D-7 Eb°7	E-7 G-7 C-7	F△7 Bb9	C C#°7	D-7 G7	E7 A7	D7 G7
C C#°7	D-7 Eb°7	E-7 G-7 C-7	F△7 Bb9	C C#°7	D-7 G7	C	B7 E7
A-7	F7	D7	A7	G G#°7	A-7 D7	E-7 A7	D7 G7
C C#°7	D-7 Eb°7	E-7 G-7 C-7	F△7 Bb9	C C#°7	D-7 G7	C	%

**C C#°7 Dm7 Eb°7 E-7 Gm7 C7 Fmaj7 Bb9**  
 No-one to talk with, all by myself No-one to walk with, but I'm happy on the shelf  
**C C#°7 Dm7 G7 E7 A7 D7 G7**  
 Ain't misbehavin', I'm savin' my love for you  
**C C#°7 Dm7 Eb°7 Em7 Gm7 C7 Fmaj7 Bb9**  
 I know for certain, the one I love I'm through with flirtin', it's just you I'm thinkin' of  
**C C#°7 Dm7 G7 C B7 E7**  
 Ain't misbehavin', I'm savin' my love for you

C#dim7



**Am7 F7 D7 A7**  
 Like Jack Horner in the corner, don't go nowhere, what do I care?  
**G G#°7 Am7 D7 Em7 A7 D7 G7**  
 Your kisses are worth waitin' for, believe me

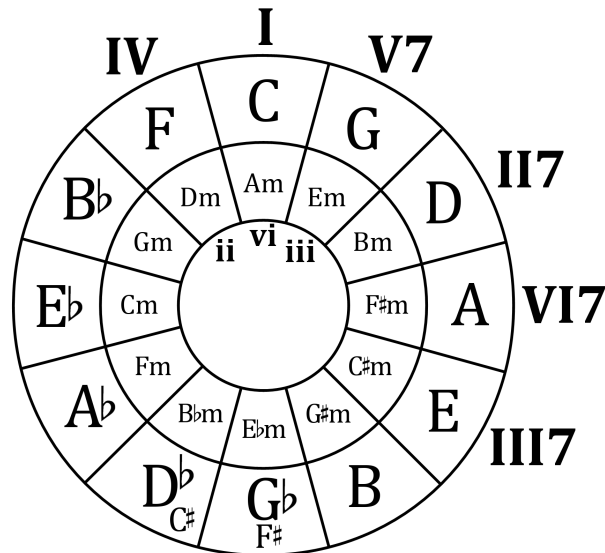
**C C#°7 Dm7 Eb°7**  
 I don't stay out late, don't care to go  
**Em7 Gm7 C7 Fmaj7 Bb9**  
 I'm home about eight, just me and my radio  
**C C#°7 Dm7 G7 C**  
 Ain't misbehavin', I'm savin' my love for you

## Resources

Ralph Patt's Vanilla Book- [www.ralphpatt.com/Song.html](http://www.ralphpatt.com/Song.html)

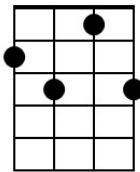
New Orleans Jambook- [cjam.lassecollin.se](http://cjam.lassecollin.se)

Downloadable spinning circle of 5ths to make [www.learntheukulele.co.uk/resources](http://www.learntheukulele.co.uk/resources)

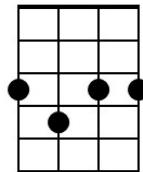


Extending and altering chords

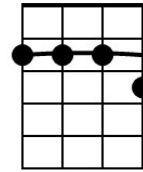
3 b7 1 5



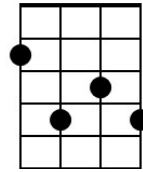
b7 3 5 1



5 1 3 b7

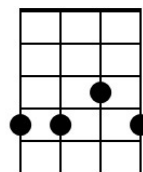
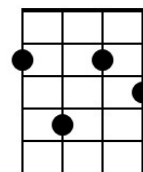
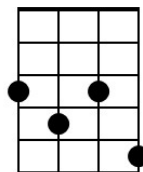
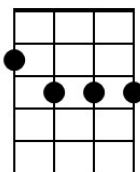


1 5 b7 3

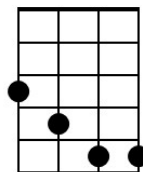
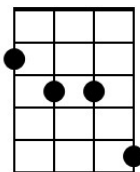


Start with the 7th

Raise root (1) 2 frets to create 9<sup>th</sup>  
(the you can lower it by one or raise it by one to build a b9/#9 )

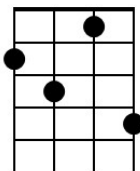


Raise the 5<sup>th</sup> 2 frets to make the 13<sup>th</sup>  
(it's a 6<sup>th</sup>, but as we started with a 7<sup>th</sup> chord, we instead loop around an octave and call it the 13<sup>th</sup>!)



These are pretty tough, plus they don't sound as good (I don't think) due to having notes close together in the same octave (esp. on a high G)

That same note can instead be raised just a fret to make a #5, and lowered by a fret to make a b5



You can also: move the 3<sup>rd</sup> down a fret, to make the chord minor or up a fret for a sus 4  
raise the b7 a fret to make a maj7. The the associated 9<sup>th</sup> chord will become a maj9<sup>th</sup>  
lower the b7 to make a 6<sup>th</sup>. Try a 6<sup>th</sup> and a 9<sup>th</sup>, that's a 6/9 chord!  
Combine to create something like a 13b5#9