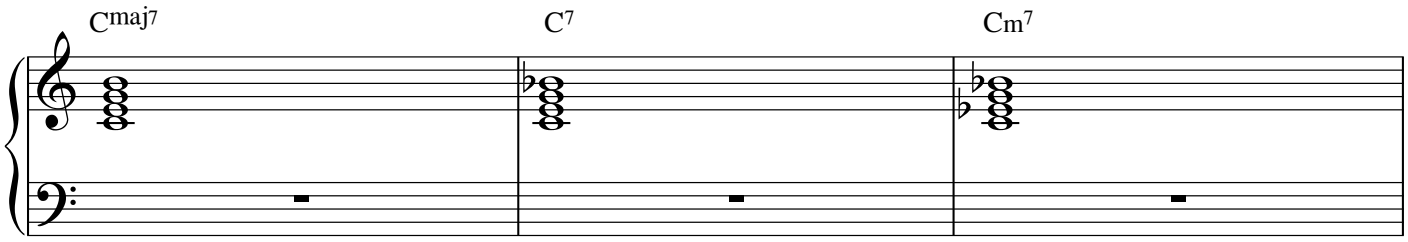
Core Voicings 101
(Key of C)

Basic Major 7:
1 3 5 7

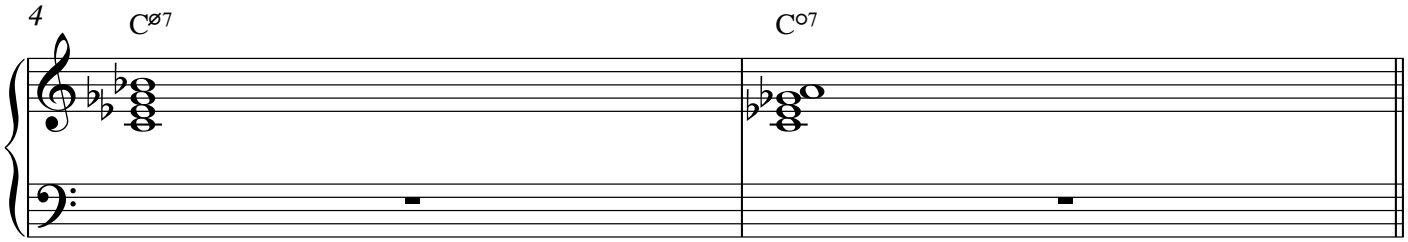
Basic Dominant 7:
1 3 5 b7

Basic Minor 7:
1 b3 5 b7



Basic Minor7(b5), also
known as Half-Diminished:
1 b3 b5 b7

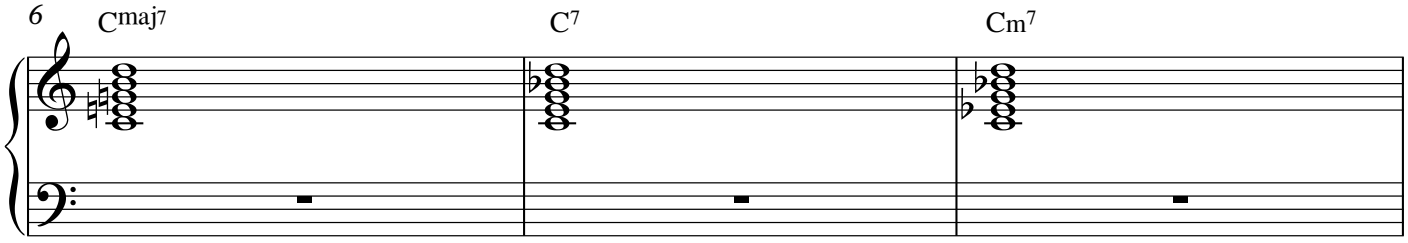
Basic Diminished 7:
1 b3 b5 bb7



Basic Major 9:
1 3 5 7 9

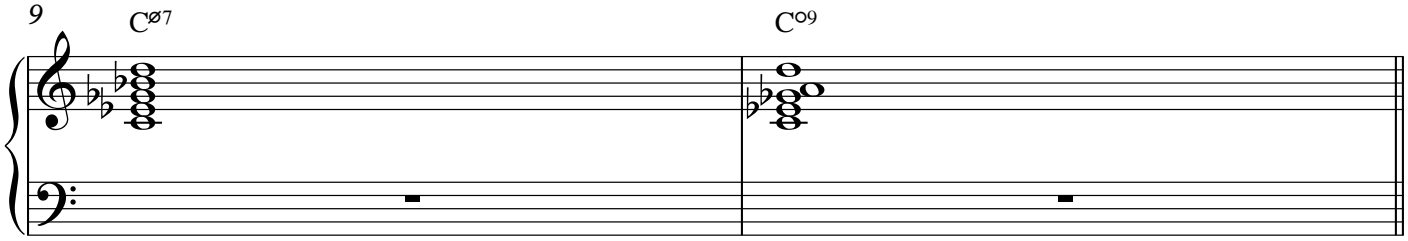
Basic Dominant 9:
1 3 5 b7 9

Basic Minor 9:
1 b3 5 b7 9



Basic Minor9(b5), also
known as Half-Diminished:
1 b3 b5 b7 9

Basic Diminished 9:
1 b3 b5 bb7 9

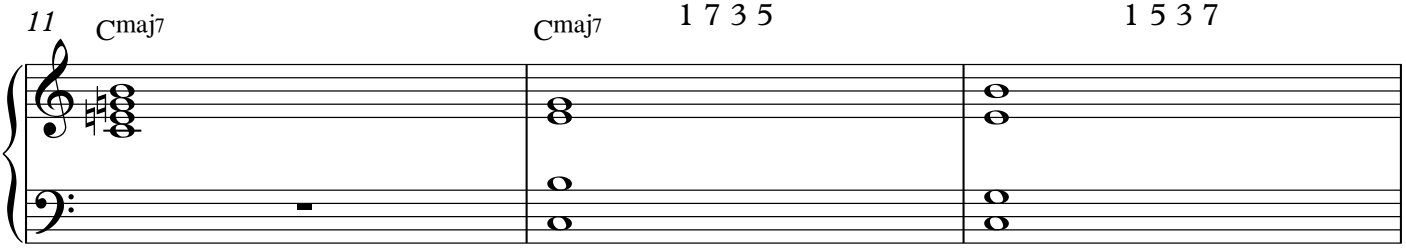


Major 7 Voicings

Basic Major7:
1 3 5 7

Basic Two-Hand
Rooted Major7:
Voicing No. 1
1 7 3 5

Basic Two-Hand
Rooted Major7:
Voicing No. 2
1 5 3 7

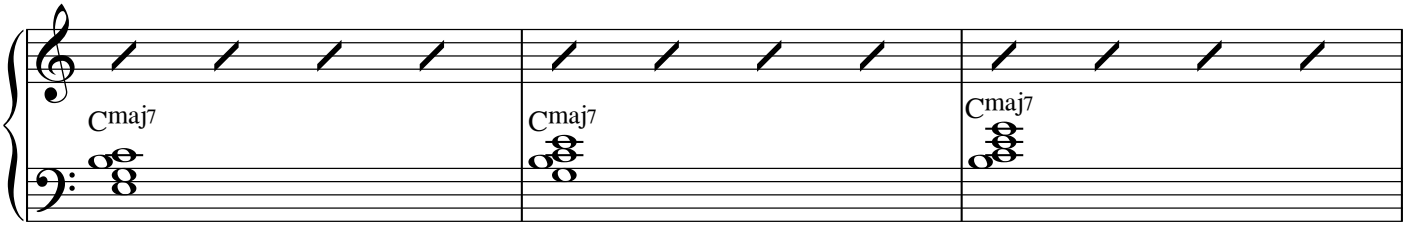


Pro Tip: Use "left-hand" voicings
when you need your
right hand free.

Basic Major7:
Left-Hand Voicing 1
3 5 7 1

Basic Major7:
Left-Hand Voicing 2
5 7 1 3

Basic Major7:
Left-Hand Voicing 3
7 1 3 5

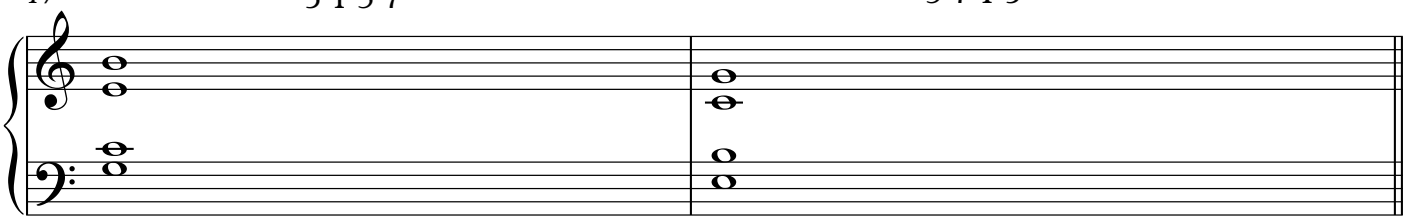


A voicing is considered
"rootless" when the root
of the chord
is not on the bottom.

Pro Tip: Use "rootless" voicings
when you're playing with a bassist
who is covering the roots for you.

Basic Major7:
Rootless Voicing No. 1
5 1 3 7

Basic Major7:
Rootless Voicing No. 2
3 7 1 5

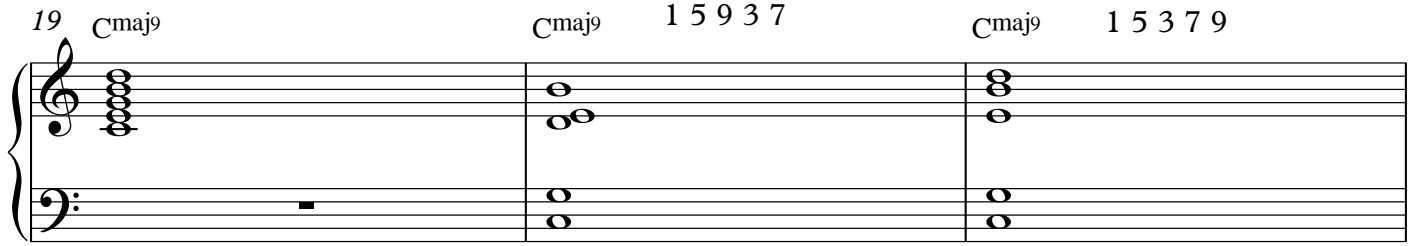


Major 9 Voicings

Basic Major9:
1 3 5 7 9

Basic Two-Hand
Rooted Major9:
Voicing No. 1
1 5 9 3 7

Basic Two-Hand
Rooted Major9:
Voicing No. 2
1 5 3 7 9

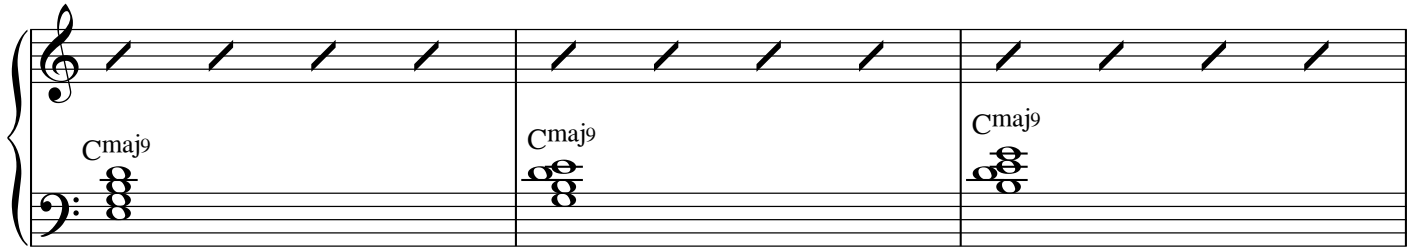


Pro Tip: In most cases,
when you see a simple Major 7 chord,
like "CMaj7" written on the page,
you can ALSO use a 9 voicing, like
"CMaj9"!

Basic Major9:
Left-Hand Voicing 1
3 5 7 9

Basic Major9:
Left-Hand Voicing 2
5 7 9 3

Basic Major9:
Left-Hand Voicing 3
7 9 3 5

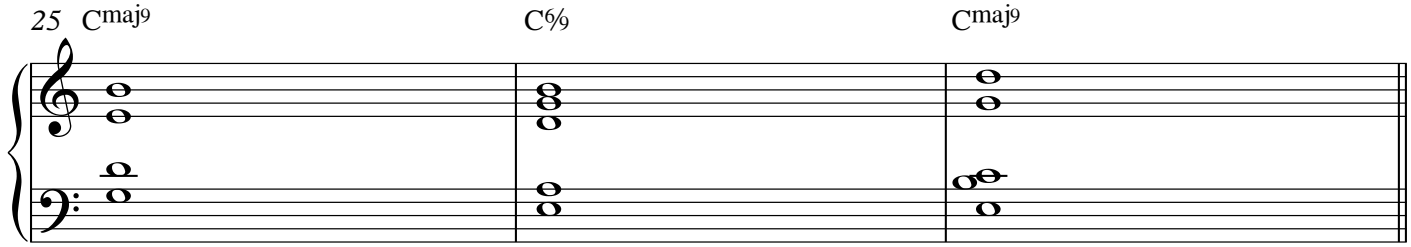


Pro Tip: When a Major7 chord
also contains both a 6 and 9,
it is written as a 6/9 chord as
seen in the chord symbol here.

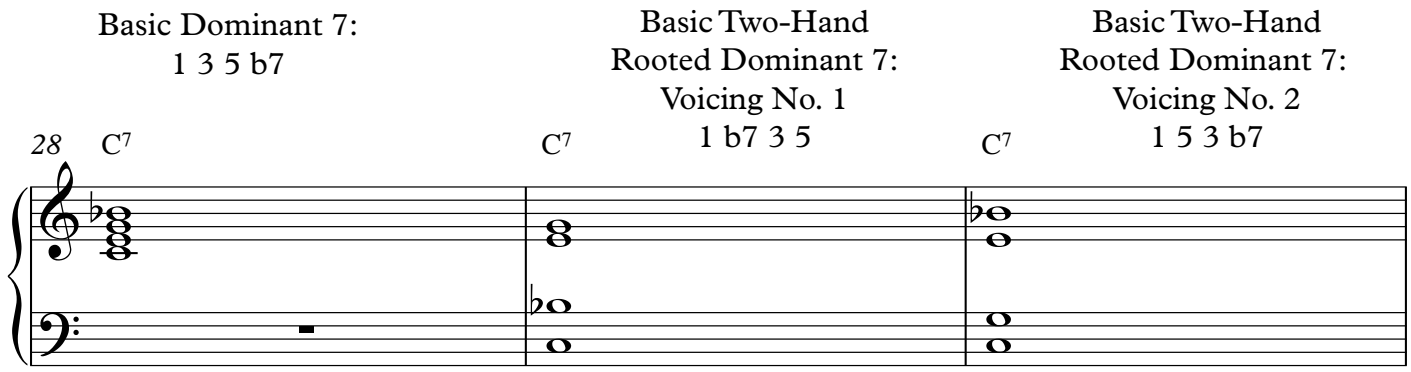
Basic Major9:
Rootless Voicing No. 1
5 9 3 7

Basic Major9:
Rootless Voicing No. 2
3 6 9 5 7

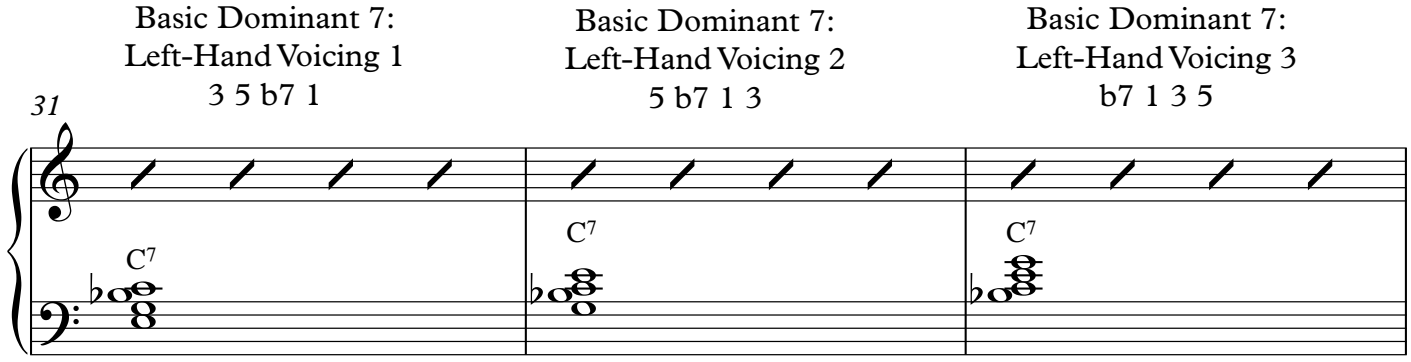
Basic Major9:
Rootless Voicing No. 3
3 7 1 5 9



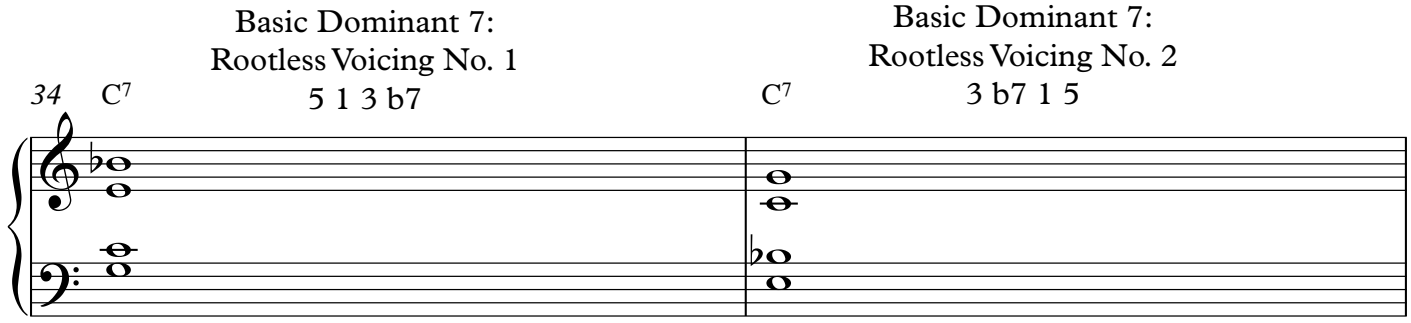
Dominant 7 Voicings



Pro Tip: For Dominant 7th chords, you'll sound more advanced if you use the Dominant 9 or 13 left-hand voicings, but these 7th chords are still important to know.



Pro Tip: The same is true of the rootless voicings here: These basic 7th chords are important to understand, but they'll sound more rich when you use the rootless Dominant 9and 13 voicings.

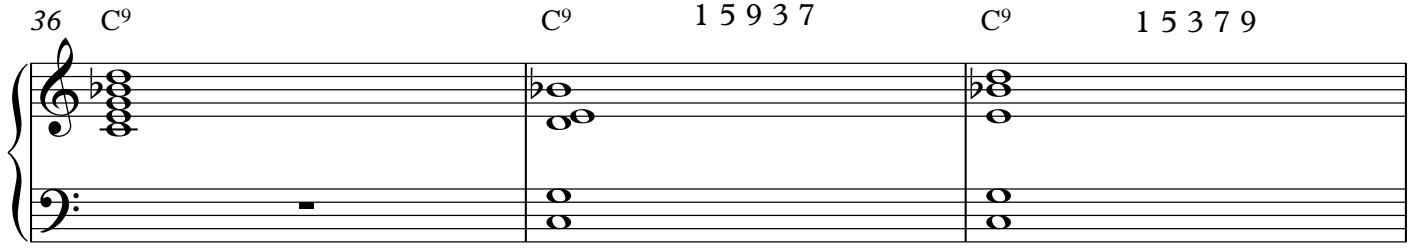


Dominant 9 Voicings

Basic Dominant 9:
1 3 5 7 9

Basic Two-Hand
Rooted Dominant 9:
Voicing No. 1
1 5 9 3 7

Basic Two-Hand
Rooted Dominant 9:
Voicing No. 2
1 5 3 7 9

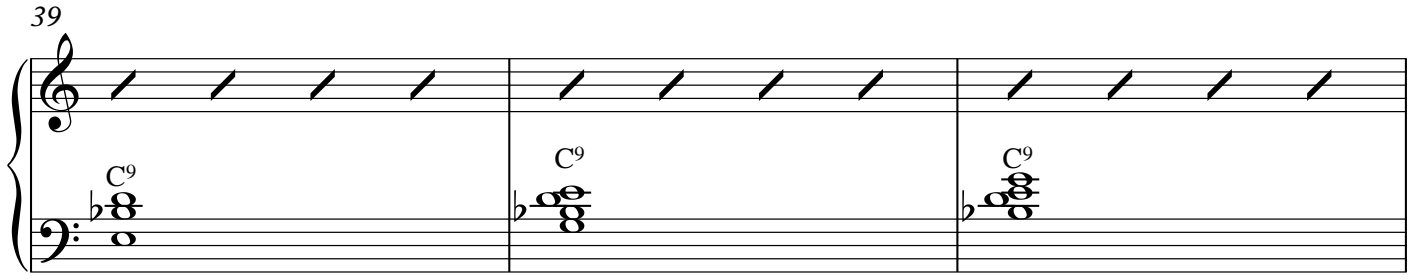


Pro Tip: In most cases,
when you see a simple Dominant 7 chord,
like "C7" written on the page,
you can ALSO use a 9 voicing, like
"C9"!

Basic Dominant 9:
Left-Hand Voicing 1
3 5 7 9

Basic Dominant 9:
Left-Hand Voicing 2
5 7 9 3

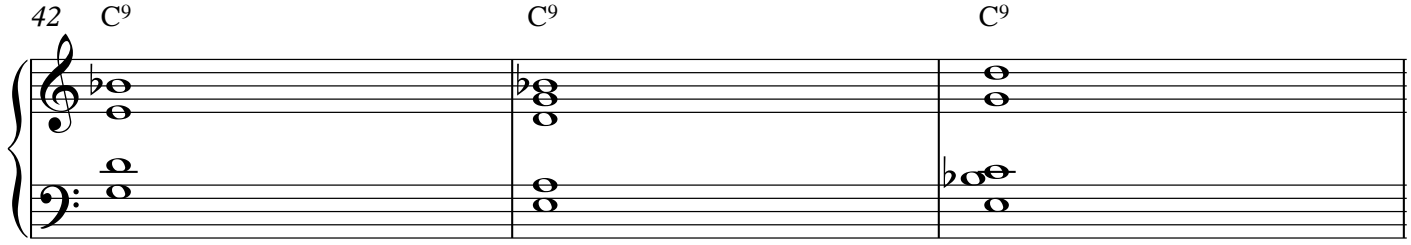
Basic Dominant 9:
Left-Hand Voicing 3
7 9 3 5



Basic Dominant 9:
Rootless Voicing No. 1
5 9 3 7

Basic Dominant 9:
Rootless Voicing No. 2
3 6 9 5 7

Basic Dominant 9:
Rootless Voicing No. 3
3 7 1 5 9

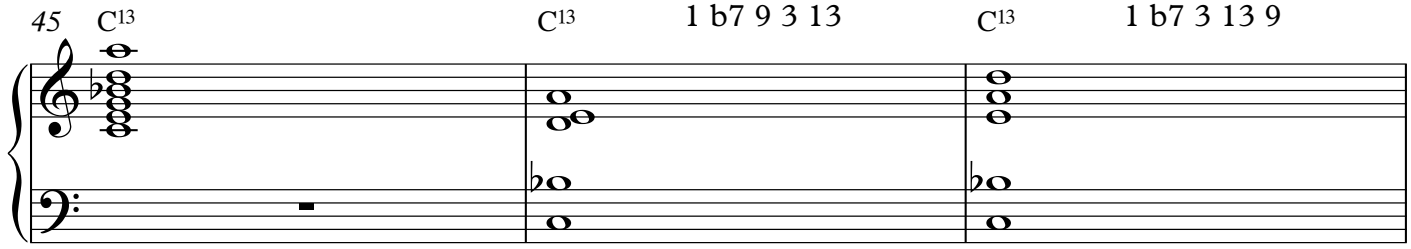


Dominant 13 Voicings

Basic Dominant 13:
1 3 5 7 9 13

Basic Two-Hand
Rooted Dominant 13:
Voicing No. 1
1 b7 9 3 13

Basic Two-Hand
Rooted Dominant 13:
Voicing No. 2
1 b7 3 13 9

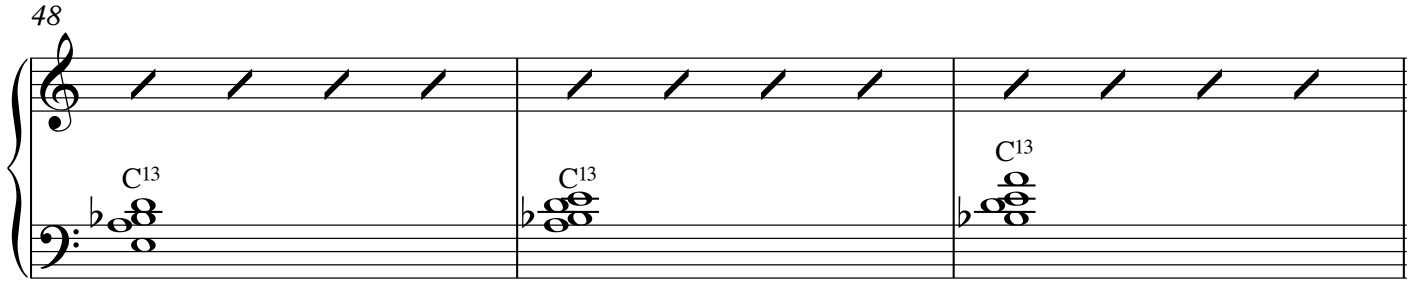


Pro Tip: In most cases,
when you see a simple Dominant 7 chord,
like "C7" written on the page,
you can ALSO use a 13 voicing, like
"C13"!

Basic Dominant 13:
Left-Hand Voicing 1
3 13 b7 9

Basic Dominant 13:
Left-Hand Voicing 2
13 b7 9 3

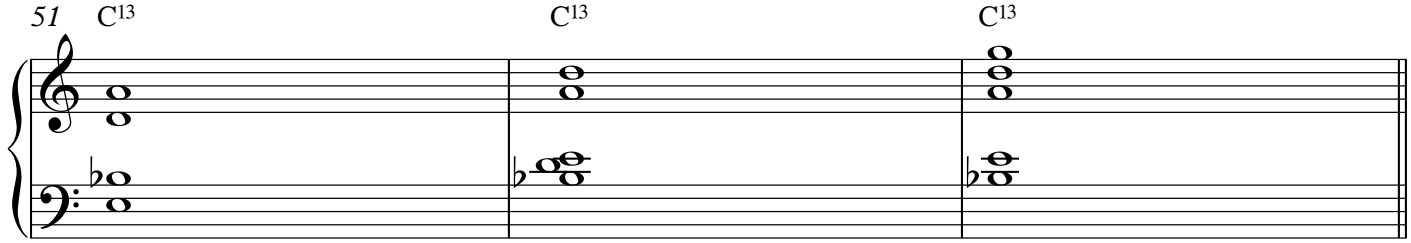
Basic Dominant 13:
Left-Hand Voicing 3
b7 9 3 13



Basic Dominant 13:
Rootless Voicing No. 1
3 b7 9 13

Basic Dominant 13:
Rootless Voicing No. 2
b7 9 3 13 9

Basic Dominant 13:
Rootless Voicing No. 3
b7 3 13 9 5

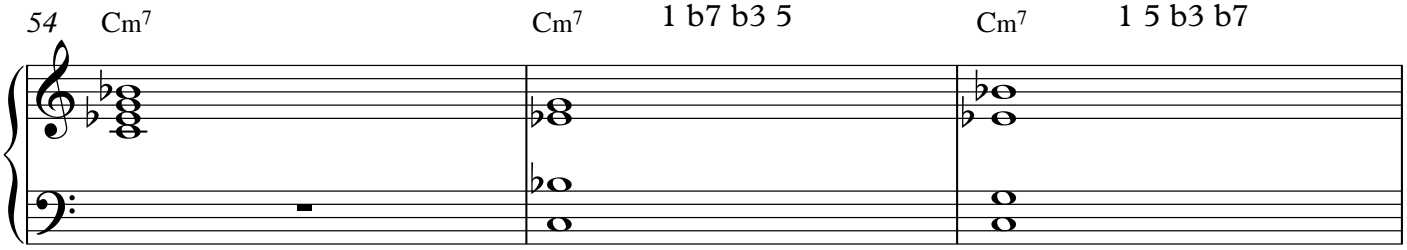


Minor 7 Voicings

Basic Minor 7:
1 b3 5 b7

Basic Two-Hand
Rooted Minor 7:
Voicing No. 1
1 b7 b3 5

Basic Two-Hand
Rooted Minor 7:
Voicing No. 2
1 5 b3 b7

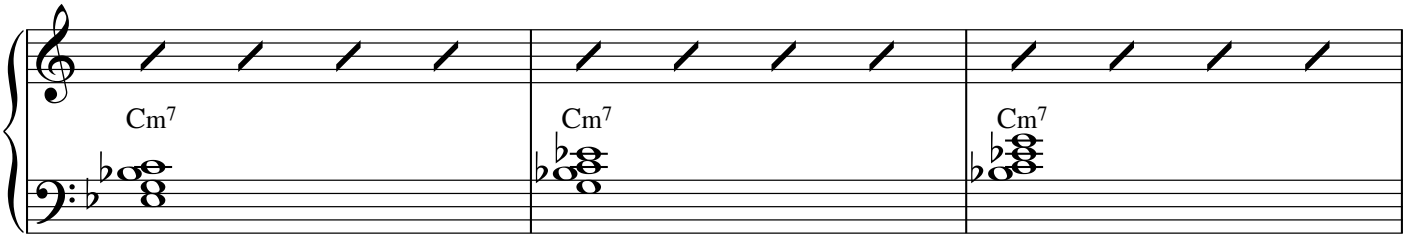


Pro Tip: Use "left-hand" voicings
when you need your
right hand free.

Basic Minor 7:
Left-Hand Voicing 1
b3 5 b7 1

Basic Minor 7:
Left-Hand Voicing 2
5 b7 1 b3

Basic Minor 7:
Left-Hand Voicing 3
b7 1 b3 5

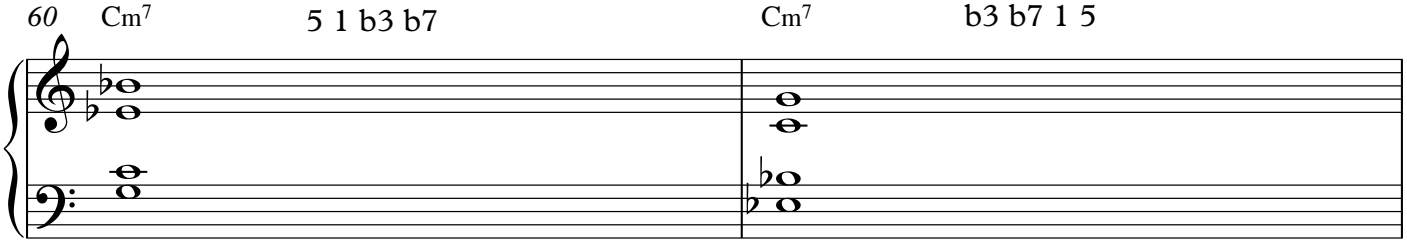


A voicing is considered
"rootless" when the root
of the chord
is not on the bottom.

Pro Tip: Use "rootless" voicings
when you're playing with a bassist
who is covering the roots for you.

Basic Minor 7:
Rootless Voicing No. 1
5 1 b3 b7

Basic Minor 7:
Rootless Voicing No. 2
b3 b7 1 5

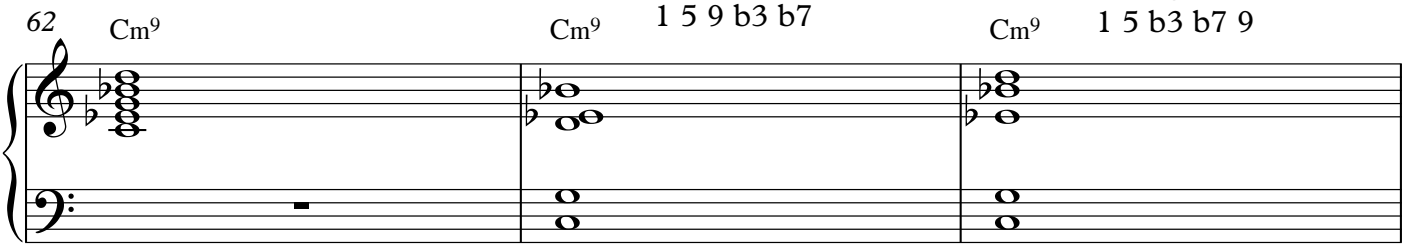


Minor 9 Voicings

Basic Minor 9:
1 b3 5 b7 9

Basic Two-Hand
Rooted Minor 9:
Voicing No. 1
1 5 9 b3 b7

Basic Two-Hand
Rooted Minor 9:
Voicing No. 2
1 5 b3 b7 9

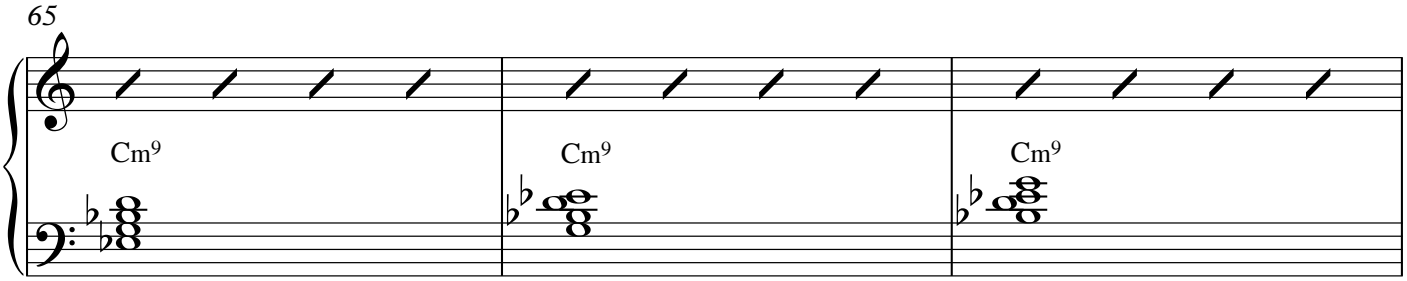


Pro Tip: In most cases,
when you see a simple Minor 7 chord,
like "Cm7" written on the page,
you can ALSO use a 9 voicing, like
"Cm9"!

Basic Minor 9:
Left-Hand Voicing 1
b3 5 b7 9

Basic Minor 9:
Left-Hand Voicing 2
5 b7 9 b3

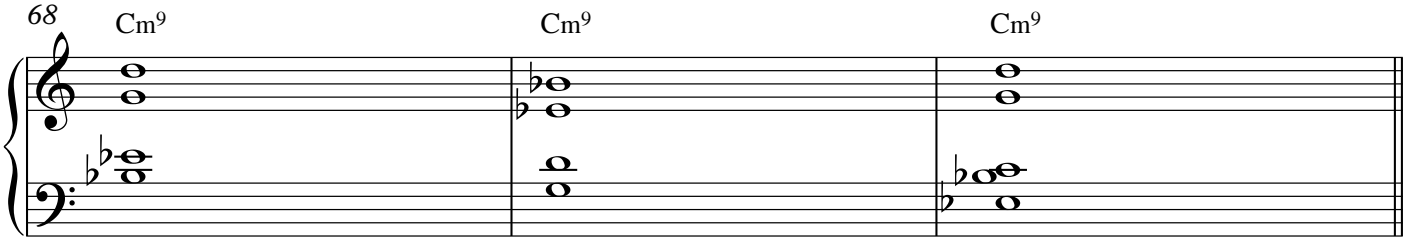
Basic Minor 9:
Left-Hand Voicing 3
b7 9 b3 5



Basic Minor 9:
Rootless Voicing No. 1
b7 b3 5 9

Basic Minor 9:
Rootless Voicing No. 2
5 9 b3 b7

Basic Minor 9:
Rootless Voicing No. 3
b3 b7 1 5 9

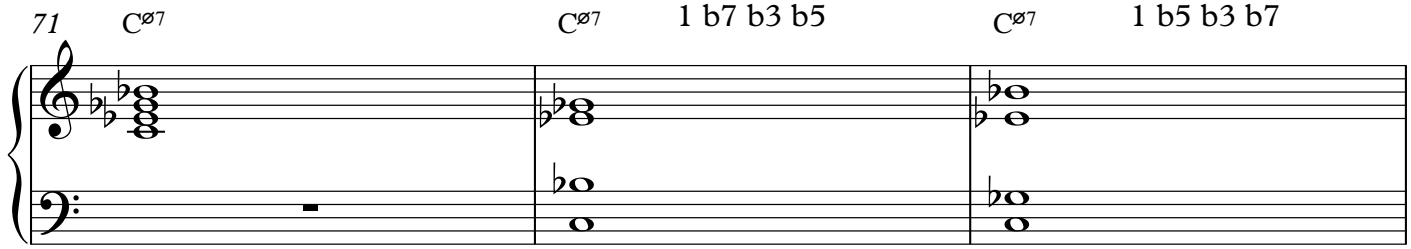


Half-Diminished 7 Voicings

Basic Half-Diminished 7:
1 b3 b5 b7

Basic Two-Hand
Rooted Half-Diminished 7:
Voicing No. 1
1 b7 b3 b5

Basic Two-Hand
Rooted Half-Diminished 7:
Voicing No. 2
1 b5 b3 b7

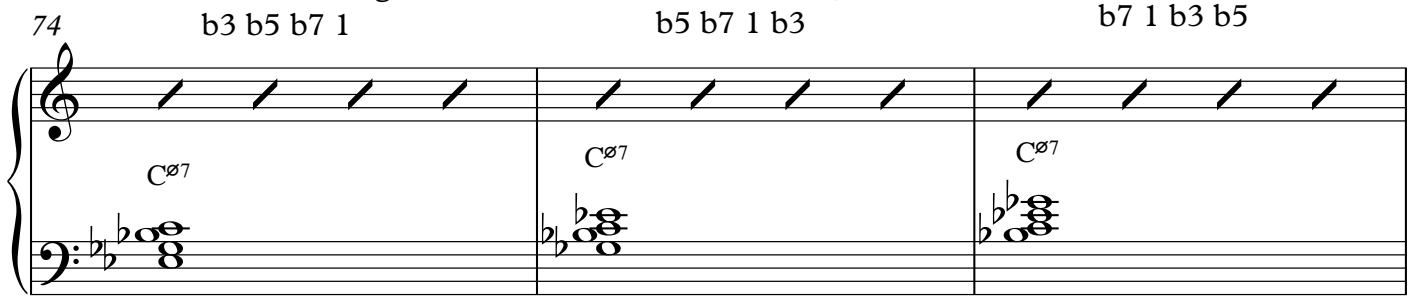


Pro Tip: Use "left-hand" voicings
when you need your
right hand free.

Basic Half-Diminished 7:
Left-Hand Voicing 1
b3 b5 b7 1

Basic Half-Diminished 7:
Left-Hand Voicing 2
b5 b7 1 b3

Basic Half-Diminished 7:
Left-Hand Voicing 3
b7 1 b3 b5

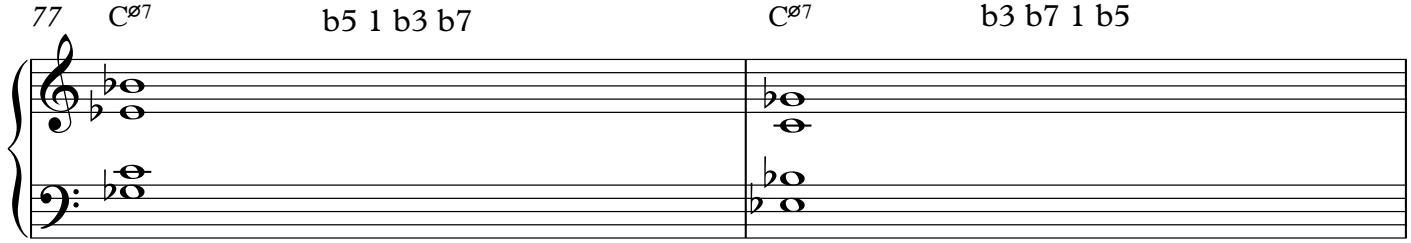


A voicing is considered
"rootless" when the root
of the chord
is not on the bottom.

Pro Tip: Use "rootless" voicings
when you're playing with a bassist
who is covering the roots for you.

Basic Half-Diminished 7:
Rootless Voicing No. 1
b5 1 b3 b7

Basic Half-Diminished 7:
Rootless Voicing No. 2
b3 b7 1 b5

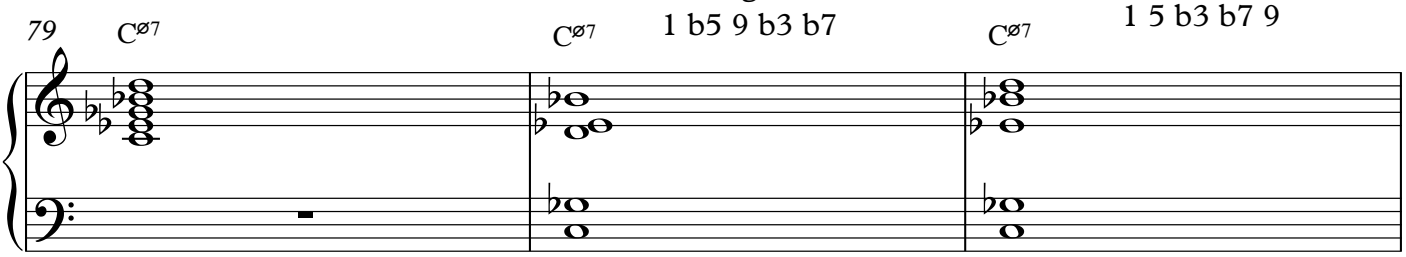


Half-Diminished 9 Voicings

Basic Half-Diminished 9:
1 b3 b5 b7 9

Basic Two-Hand
Rooted Half-Diminished 9:
Voicing No. 1
1 b5 9 b3 b7

Basic Two-Hand
Rooted Half-Diminished 9:
Voicing No. 2
1 5 b3 b7 9

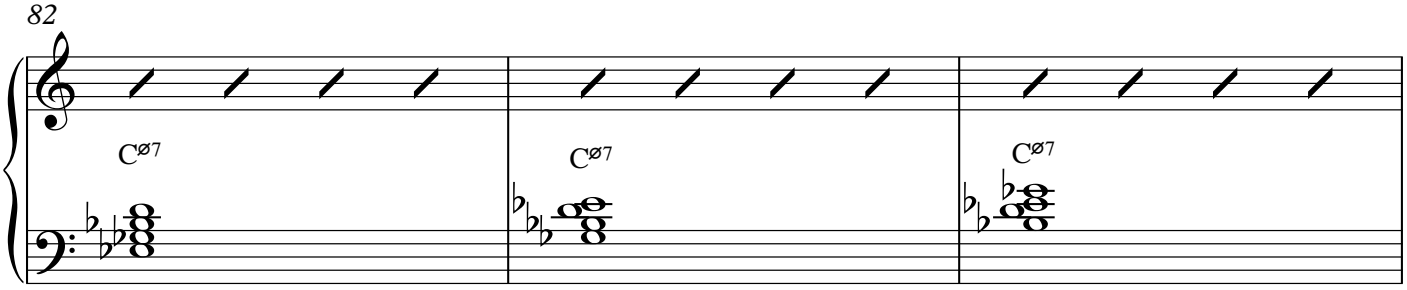


Pro Tip: In most cases,
when you see a simple Half-Diminished 7 chord,
like "Cm7(b5)" written on the page,
you can ALSO use a 9 voicing, like
"Cm9(b5)"!

Basic Half-Diminished 9:
Left-Hand Voicing 1
b3 5 b7 9

Basic Half-Diminished 9:
Left-Hand Voicing 2
5 b7 9 b3

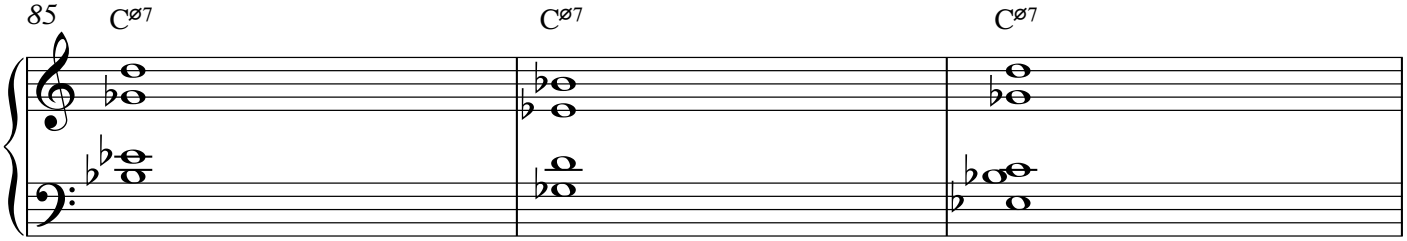
Basic Half-Diminished 9:
Left-Hand Voicing 3
b7 9 b3 5



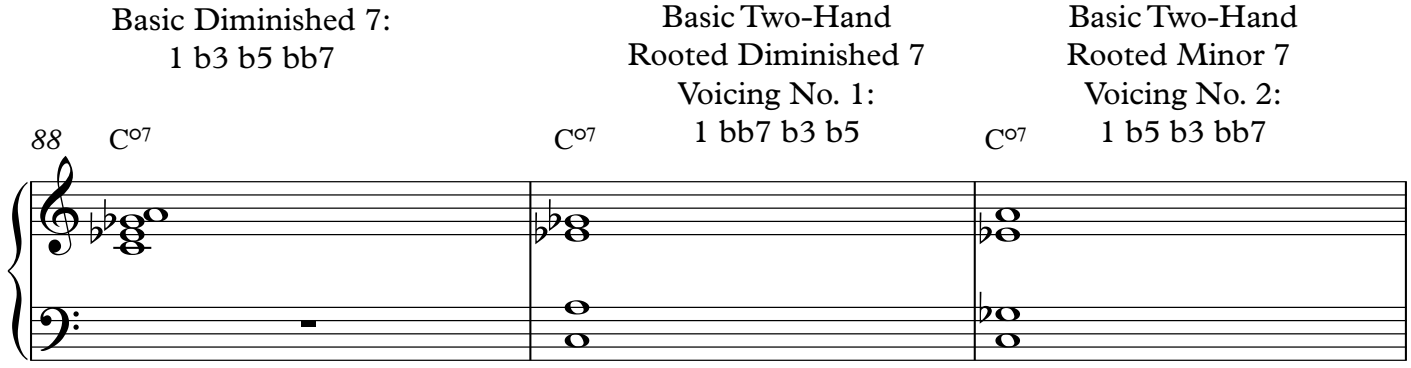
Basic Half-Diminished 9:
Rootless Voicing No. 1
b7 b3 b5 9

Basic Half-Diminished 9:
Rootless Voicing No. 2
b5 9 b3 b7

Basic Half-Diminished 9:
Rootless Voicing No. 3
b3 b7 1 b5 9

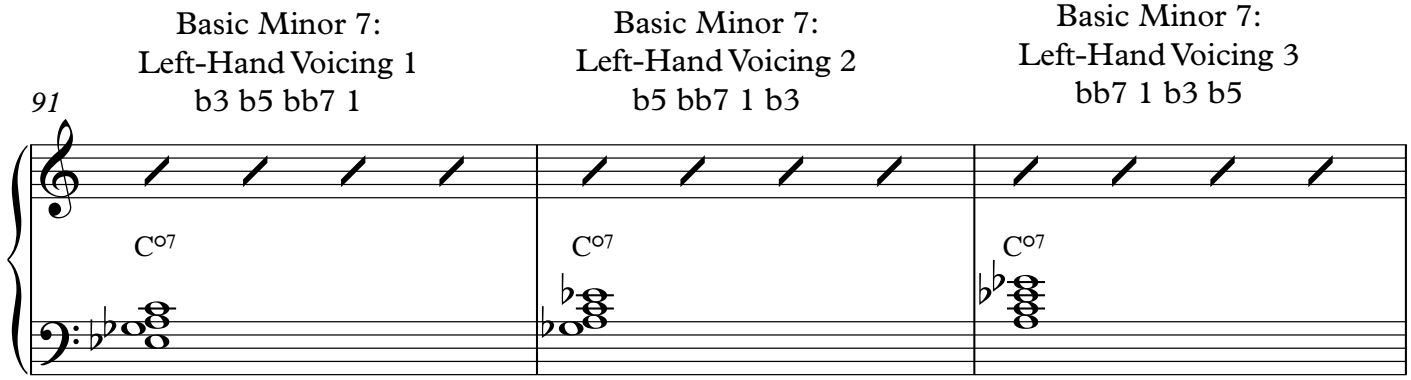


Diminished 7 Voicings



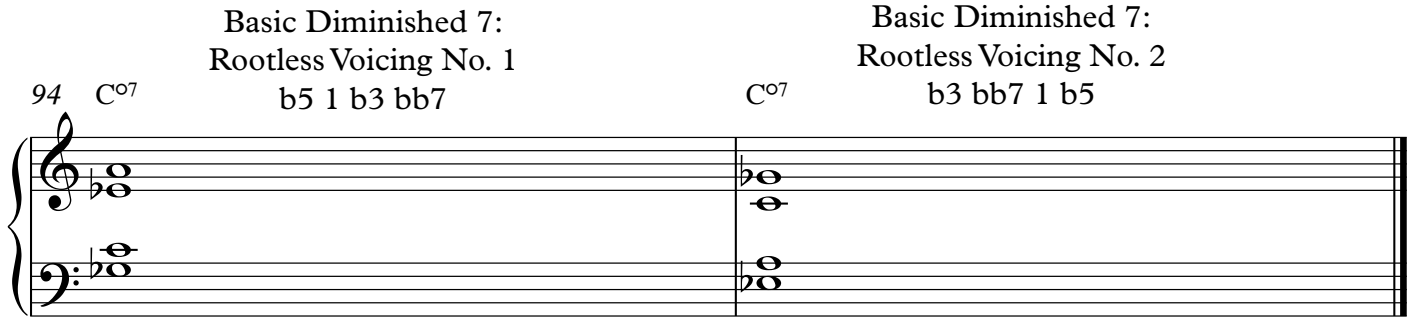
Pro Tip: Diminished chords are tricky. When you add a 9th, it really changes the sound. In this course, we'll stick with normal Diminished 7 and chords and skip adding 9s.

Pro Tip: Rather than writing the "bb7" as a Bbb, we just write it as an A because it's easier to read.



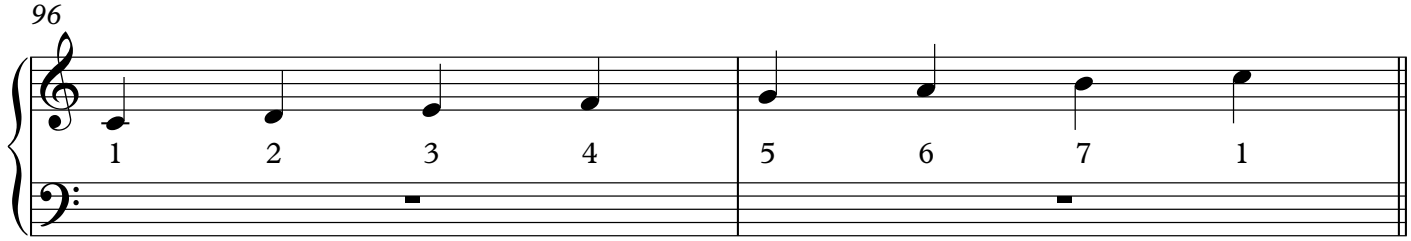
A voicing is considered "rootless" when the root of the chord is not on the bottom.

Pro Tip: Use "rootless" voicings when you're playing with a bassist who is covering the roots for you.

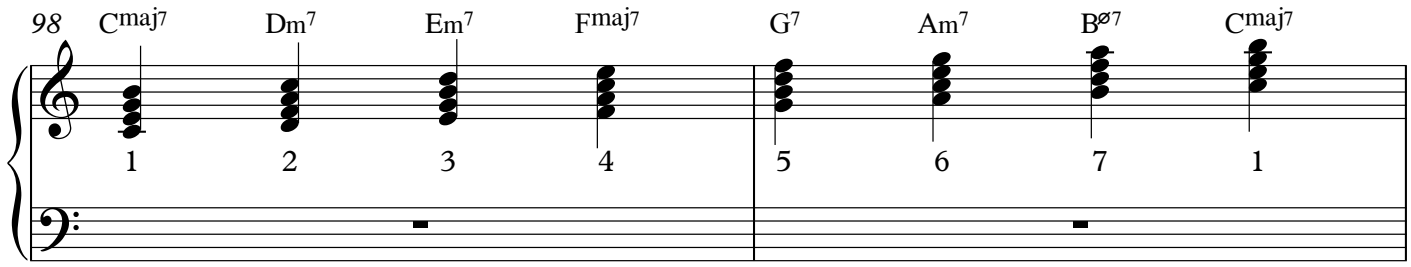


Understanding Basic Progressions: The "II-V-I"

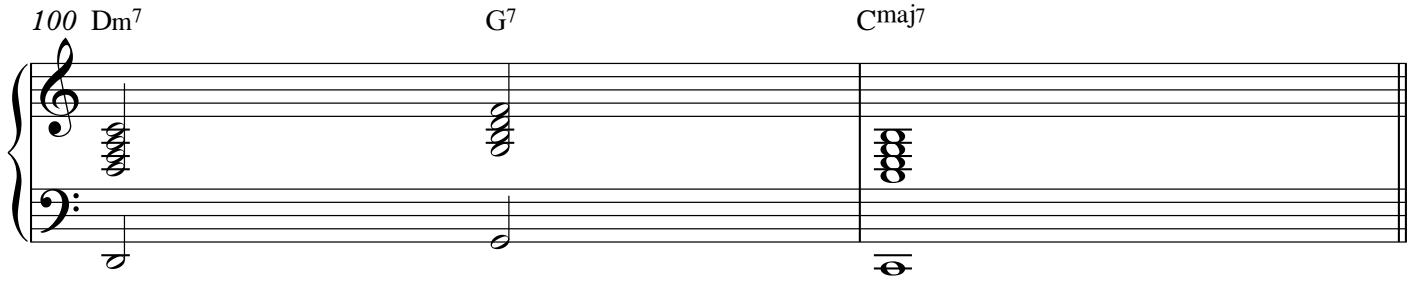
Each note in a Major scale has a number, or "degree."
For example, D (2) is the 2nd degree of C, and G (5) is the fifth.



Each degree has a chord associated with it.
As we have seen, CMaj7 is built with 1 3 5 7, C E G B.
We can move this shape up the Major scale to find other chords, as shown below:



If we take the II (2) chord, the V (5) chord, and the I (1) chord and use them to make a progression, we get a II-V-I progression. This is the single most common progression found in jazz songs, and is quite useful to know for almost any type of music.
This progression looks like this:

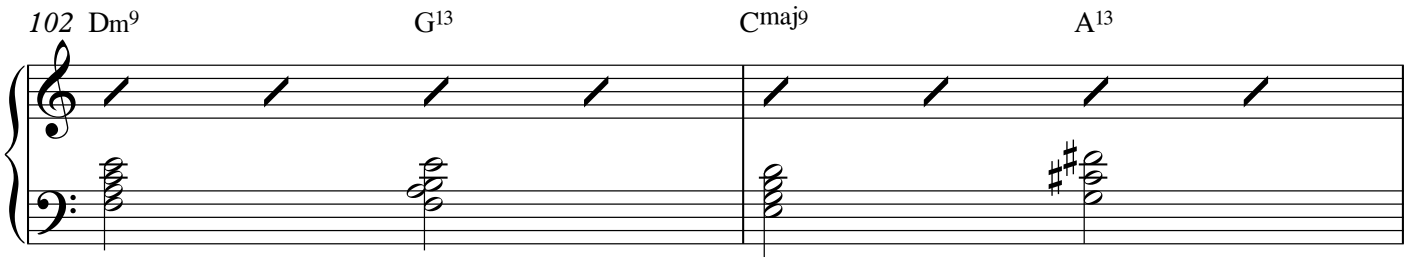


Voicings In Context:

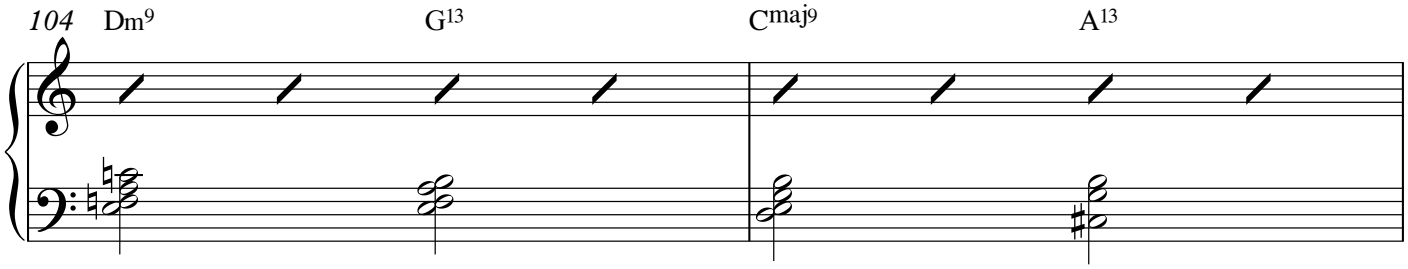
Major II-V-I's

Pro Tip: We put an A13 at the end of this progression because A is the V (5) of D. In other words, if you are in D Major, A is the 5th degree. Putting an A gives us a cadence of V-I: A to D.

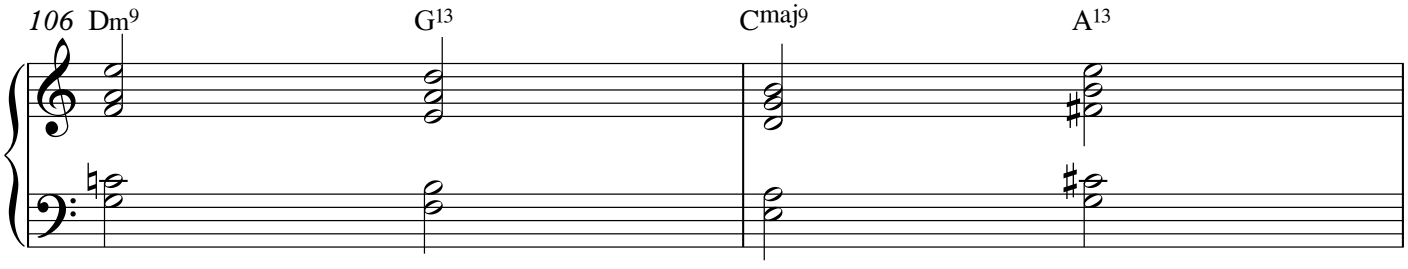
Left-Hand Voicings In Context 1



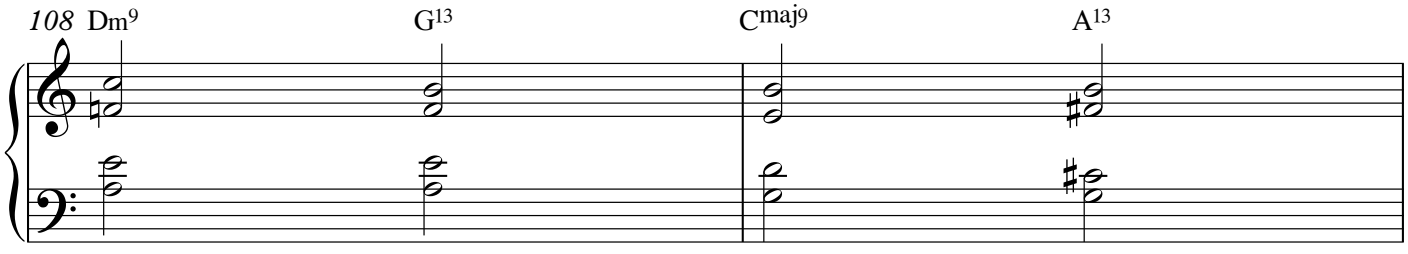
Left-Hand Voicings In Context 2



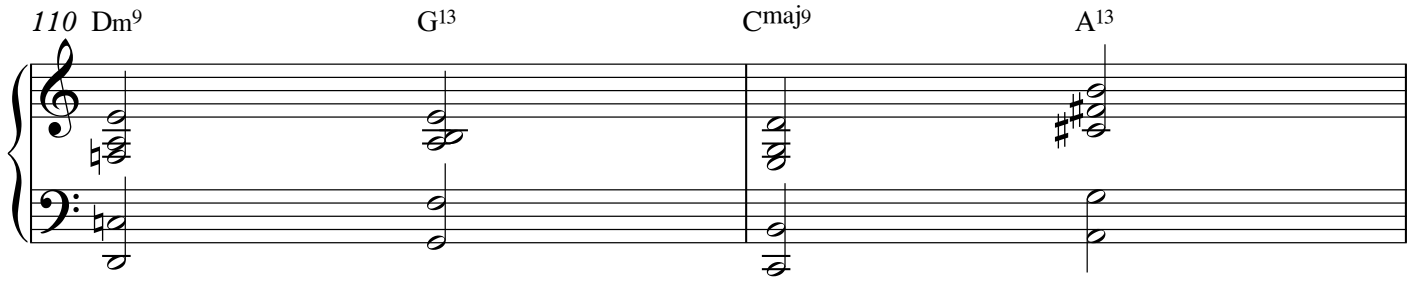
Rootless Voicings In Context 1



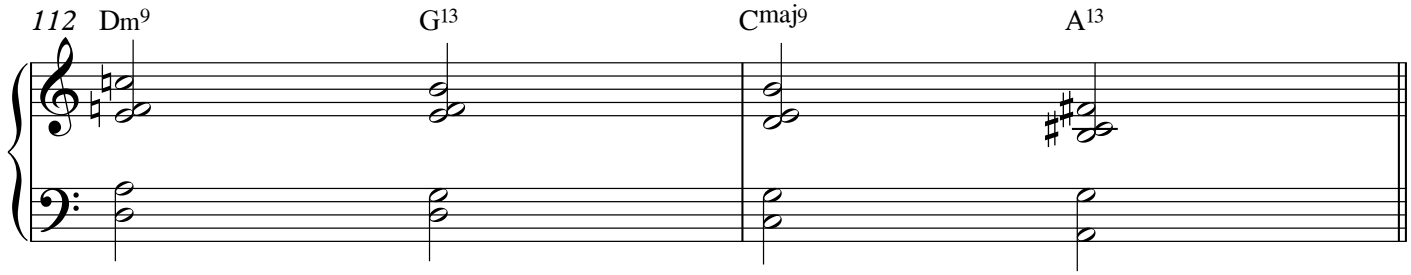
Rootless Voicings In Context 2



Two-Hand Rooted Voicings In Context 1



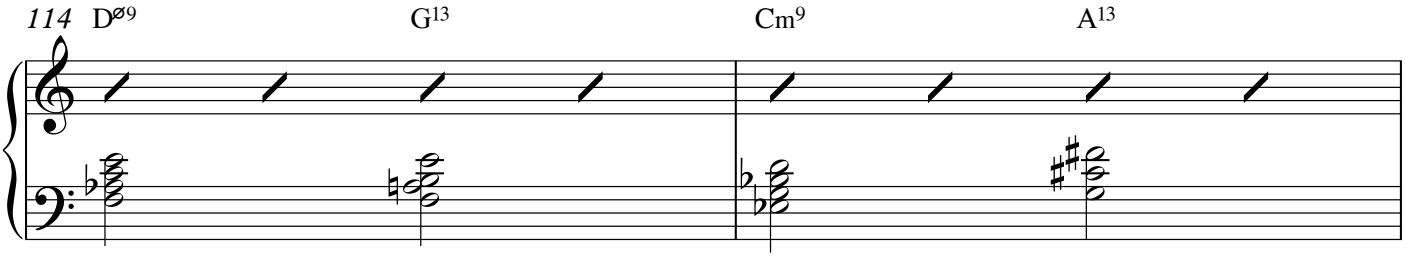
Two-Hand Rooted Voicings In Context 2



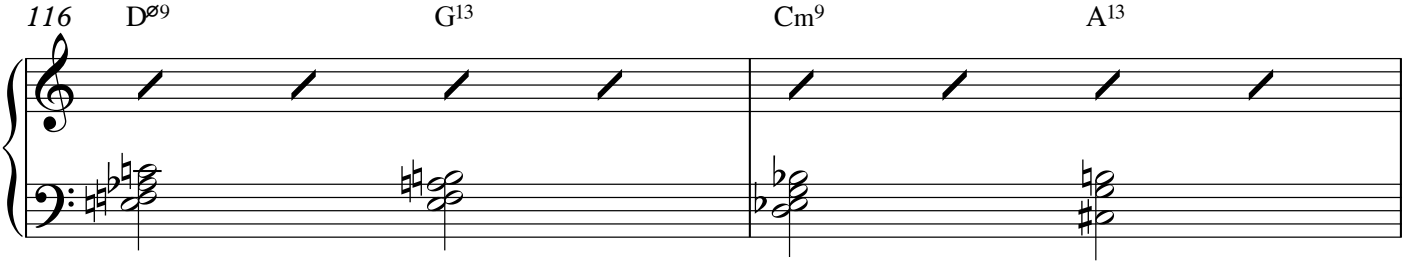
Voicings In Context:

Minor ii-V-i's

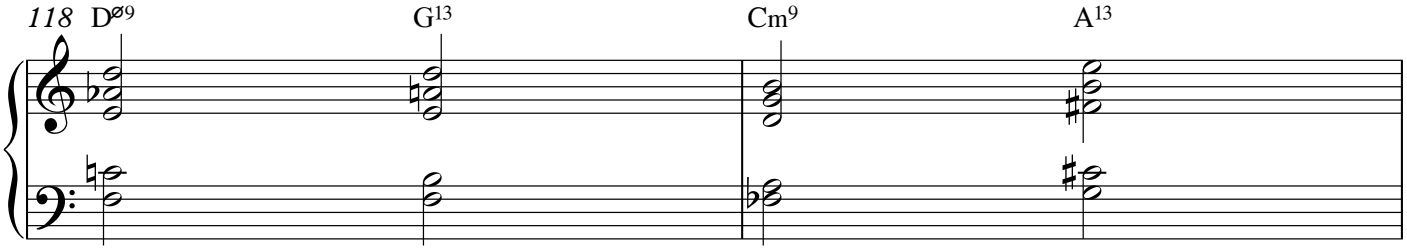
Left-Hand Voicings In Context 1



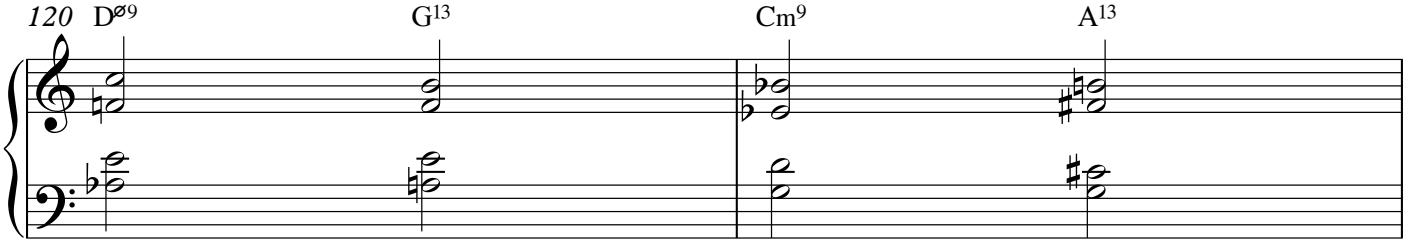
Left-Hand Voicings In Context 2



Rootless Voicings In Context 1



Rootless Voicings In Context 2



Two-Hand Rooted Voicings In Context 1

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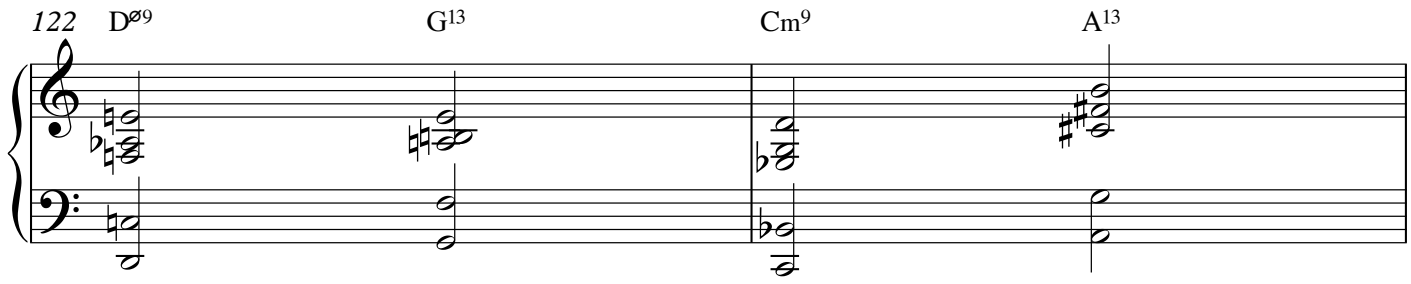
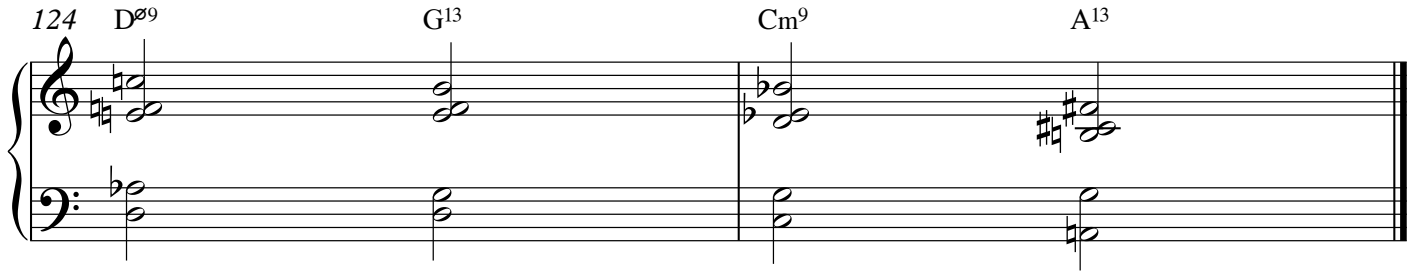


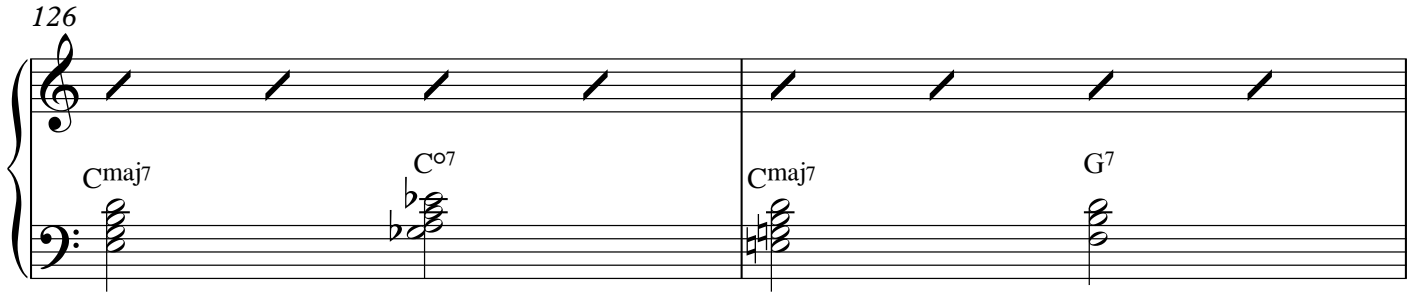
Two-Hand Rooted Voicings In Context 2



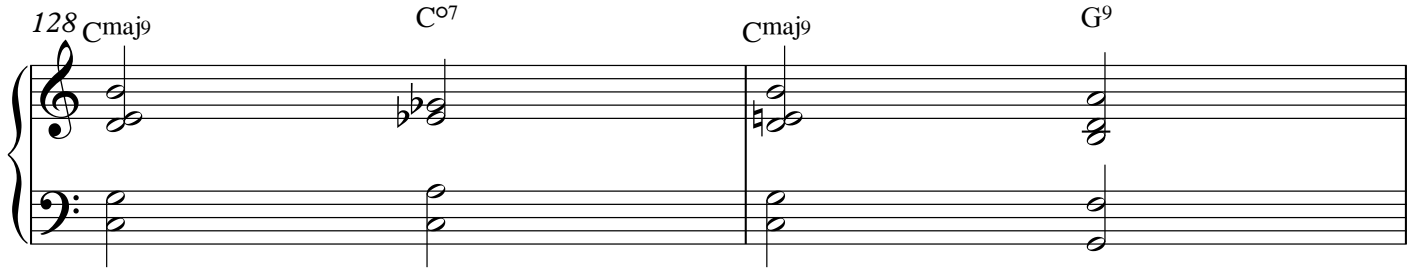
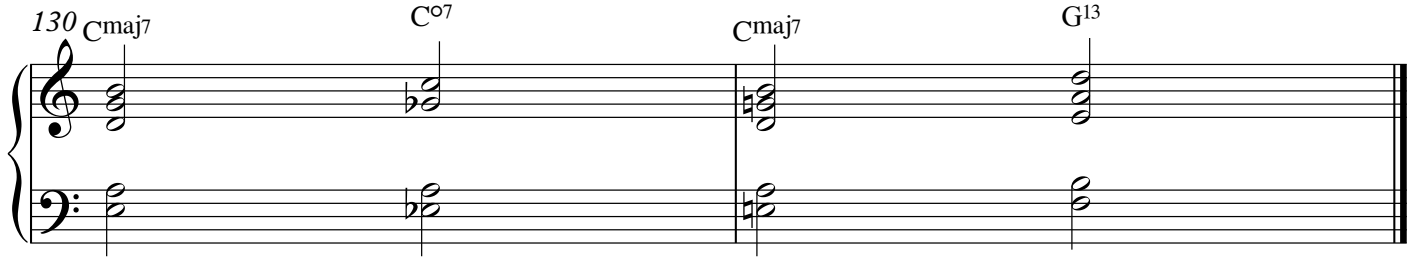
Voicings In Context:

Using Diminished Chords

Left-Hand Voicings In Context



Two-Hand Rootless Voicings In Context



Two-Hand Rooted Voicings In Context