

# Chord 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

Musical notation for three basic 7 chords in the key of C. Each chord is shown in a grand staff (treble and bass clefs). The bass clef contains a whole rest. The treble clef contains the chord voicing. Above each staff is the chord name: Cmaj7, C7, and Cm7.

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

Basic Diminished 7:  
1 b3 b5 bb7

Musical notation for two half-diminished and diminished 7 chords in the key of C. Each chord is shown in a grand staff. The bass clef contains a whole rest. The treble clef contains the chord voicing. Above each staff is the chord name: Cø7 and C°7. A '4' is written above the first staff.

Basic Major 9:  
1 3 5 7 9

Basic Dominant 9:  
1 3 5 b7 9

Basic Minor 9:  
1 b3 5 b7 9

Musical notation for three basic 9 chords in the key of C. Each chord is shown in a grand staff. The bass clef contains a whole rest. The treble clef contains the chord voicing. Above each staff is the chord name: Cmaj9, C9, and Cm9. A '6' is written above the first staff.

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

Basic Diminished 9:  
1 b3 b5 bb7 9

Musical notation for two half-diminished 9 and diminished 9 chords in the key of C. Each chord is shown in a grand staff. The bass clef contains a whole rest. The treble clef contains the chord voicing. Above each staff is the chord name: Cø9 and C°9. A '9' is written above the first staff.

# 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

11 Cmaj7

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

14 Cmaj7

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

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# 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
19 Cmaj9	Cmaj9	Cmaj9

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
22 Cmaj9	Cmaj9	Cmaj9

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
25 Cmaj9	C%	Cmaj9

# Dominant 7 Voicings

<p>Basic Dominant 7: 1 3 5 b7</p>	<p>Basic Two-Hand Rooted Dominant 7: Voicing No. 1 1 b7 3 5</p>	<p>Basic Two-Hand Rooted Dominant 7: Voicing No. 2 1 5 3 b7</p>
28 C <sup>7</sup>	C <sup>7</sup>	C <sup>7</sup>

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.

<p>Basic Dominant 7: Left-Hand Voicing 1 3 5 b7 1</p>	<p>Basic Dominant 7: Left-Hand Voicing 2 5 b7 1 3</p>	<p>Basic Dominant 7: Left-Hand Voicing 3 b7 1 3 5</p>
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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 9 and 13 voicings.

<p>Basic Dominant 7: Rootless Voicing No. 1 5 1 3 b7</p>	<p>Basic Dominant 7: Rootless Voicing No. 2 3 b7 1 5</p>
34 C <sup>7</sup>	C <sup>7</sup>

# 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

36 C<sup>9</sup> C<sup>9</sup> C<sup>9</sup>

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

39 C<sup>9</sup> C<sup>9</sup> C<sup>9</sup>

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

42 C<sup>9</sup> C<sup>9</sup> C<sup>9</sup>

# 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
45 C <sup>13</sup>	C <sup>13</sup>	C <sup>13</sup>

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
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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
51 C <sup>13</sup>	C <sup>13</sup>	C <sup>13</sup>

# 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

54 Cm<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup>

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

57 Cm<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup>

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

60 Cm<sup>7</sup> Cm<sup>7</sup>

# 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

62 Cm<sup>9</sup> Cm<sup>9</sup> Cm<sup>9</sup>

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

65 Cm<sup>9</sup> Cm<sup>9</sup> Cm<sup>9</sup>

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

68 Cm<sup>9</sup> Cm<sup>9</sup> Cm<sup>9</sup>



# 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
71 <span style="margin-left: 20px;">C<math>\emptyset</math>7</span>	C $\emptyset$ 7	C $\emptyset$ 7

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
74		

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
77 <span style="margin-left: 20px;">C<math>\emptyset</math>7</span>	C $\emptyset$ 7

# 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

79 C $\emptyset$ 7

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

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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

85 C $\emptyset$ 7

# Diminished 7 Voicings

Basic Diminished 7:  
1 b3 b5 bb7

Basic Two-Hand  
Rooted Diminished 7  
Voicing No. 1:  
1 bb7 b3 b5

Basic Two-Hand  
Rooted Minor 7  
Voicing No. 2:  
1 b5 b3 bb7

88 C<sup>o7</sup> C<sup>o7</sup> C<sup>o7</sup>

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.

Basic Minor 7:  
Left-Hand Voicing 1  
b3 b5 bb7 1

Basic Minor 7:  
Left-Hand Voicing 2  
b5 bb7 1 b3

Basic Minor 7:  
Left-Hand Voicing 3  
bb7 1 b3 b5

91 C<sup>o7</sup> C<sup>o7</sup> C<sup>o7</sup>

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 Diminished 7:  
Rootless Voicing No. 1  
b5 1 b3 bb7

Basic Diminished 7:  
Rootless Voicing No. 2  
b3 bb7 1 b5

94 C<sup>o7</sup> C<sup>o7</sup>

# 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.

96

1 2 3 4 5 6 7 1

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:

98

CMaj7 Dm7 Em7 Fmaj7 G7 Am7 B<sup>b</sup>7 CMaj7

1 2 3 4 5 6 7 1

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:

100

Dm7 G7 CMaj7

# 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

102 Dm<sup>9</sup> G<sup>13</sup> Cmaj<sup>9</sup> A<sup>13</sup>

## Left-Hand Voicings In Context 2

104 Dm<sup>9</sup> G<sup>13</sup> Cmaj<sup>9</sup> A<sup>13</sup>

## Rootless Voicings In Context 1

106 Dm<sup>9</sup> G<sup>13</sup> Cmaj<sup>9</sup> A<sup>13</sup>

## Rootless Voicings In Context 2

108 Dm<sup>9</sup> G<sup>13</sup> Cmaj<sup>9</sup> A<sup>13</sup>

14 Two-Hand Rooted Voicings In Context 1

110 Dm<sup>9</sup> G<sup>13</sup> Cmaj<sup>9</sup> A<sup>13</sup>

Musical notation for exercise 110. It consists of two staves (treble and bass clef) with four measures. The first measure is Dm<sup>9</sup>, the second is G<sup>13</sup>, the third is Cmaj<sup>9</sup>, and the fourth is A<sup>13</sup>. The voicings are shown as chords with stems and flags, indicating the specific notes in each hand.

Two-Hand Rooted Voicings In Context 2

112 Dm<sup>9</sup> G<sup>13</sup> Cmaj<sup>9</sup> A<sup>13</sup>

Musical notation for exercise 112. It consists of two staves (treble and bass clef) with four measures. The first measure is Dm<sup>9</sup>, the second is G<sup>13</sup>, the third is Cmaj<sup>9</sup>, and the fourth is A<sup>13</sup>. The voicings are shown as chords with stems and flags, indicating the specific notes in each hand.

## Voicings In Context: *Minor ii-V-i's*

Left-Hand Voicings In Context 1

114 D<sup>ø9</sup> G<sup>13</sup> Cm<sup>9</sup> A<sup>13</sup>

Musical notation for exercise 114. It consists of two staves (treble and bass clef) with four measures. The first measure is D<sup>ø9</sup>, the second is G<sup>13</sup>, the third is Cm<sup>9</sup>, and the fourth is A<sup>13</sup>. The right hand is marked with slashes, indicating it is not played. The left hand voicings are shown as chords with stems and flags.

Left-Hand Voicings In Context 2

116 D<sup>ø9</sup> G<sup>13</sup> Cm<sup>9</sup> A<sup>13</sup>

Musical notation for exercise 116. It consists of two staves (treble and bass clef) with four measures. The first measure is D<sup>ø9</sup>, the second is G<sup>13</sup>, the third is Cm<sup>9</sup>, and the fourth is A<sup>13</sup>. The right hand is marked with slashes, indicating it is not played. The left hand voicings are shown as chords with stems and flags.

## Rootless Voicings In Context 1

118 D<sup>ø</sup>9 G<sup>13</sup> Cm<sup>9</sup> A<sup>13</sup>

## Rootless Voicings In Context 2

120 D<sup>ø</sup>9 G<sup>13</sup> Cm<sup>9</sup> A<sup>13</sup>

## Two-Hand Rooted Voicings In Context 1

122 D<sup>ø</sup>9 G<sup>13</sup> Cm<sup>9</sup> A<sup>13</sup>

## Two-Hand Rooted Voicings In Context 2

124 D<sup>ø</sup>9 G<sup>13</sup> Cm<sup>9</sup> A<sup>13</sup>

# Voicings In Context:

## *Using Diminished Chords*

### Left-Hand Voicings In Context

126

Musical notation for measures 126-129. The left hand plays four chords: Cmaj7, C°7, Cmaj7, and G7. The right hand is indicated by slashes, meaning it is not played.

### Two-Hand Rootless Voicings In Context

128

Musical notation for measures 128-131. The left hand plays four chords: Cmaj9, C°7, Cmaj9, and G9. The right hand plays four chords: Cmaj9, C°7, Cmaj9, and G9. The chords are rootless, meaning they do not contain the root note.

### Two-Hand Rooted Voicings In Context

130

Musical notation for measures 130-133. The left hand plays four chords: Cmaj7, C°7, Cmaj7, and G13. The right hand plays four chords: Cmaj7, C°7, Cmaj7, and G13. The chords are rooted, meaning they contain the root note.