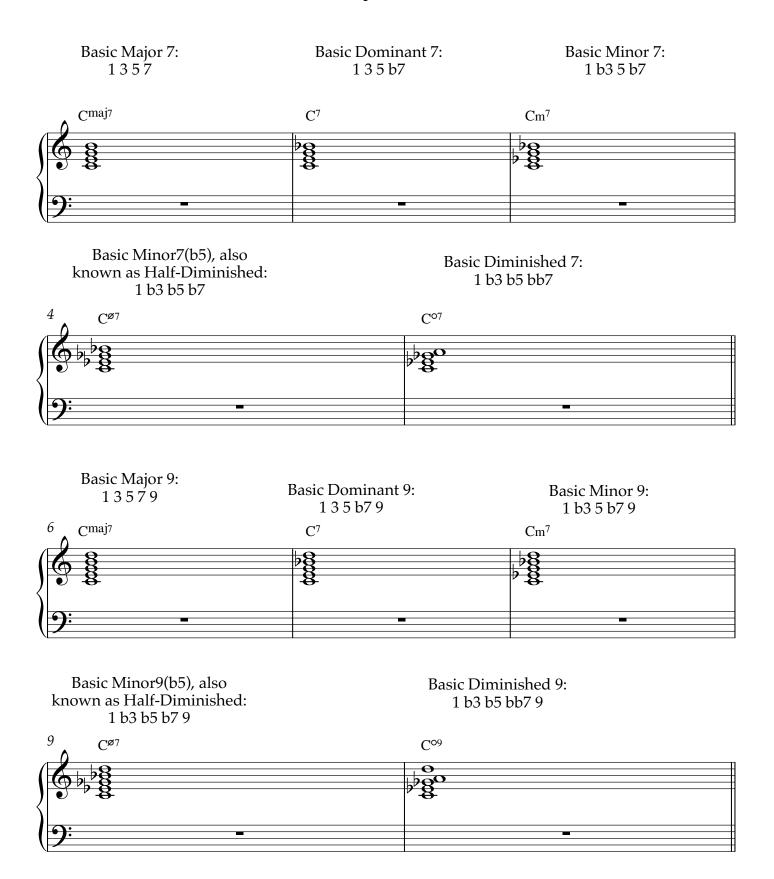
Chord Voicings 101 (Key of C)

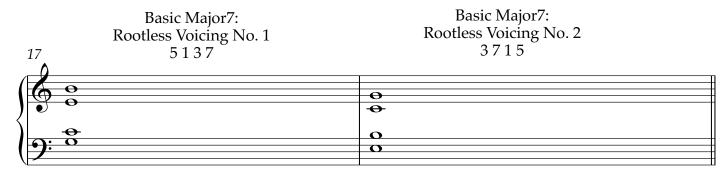




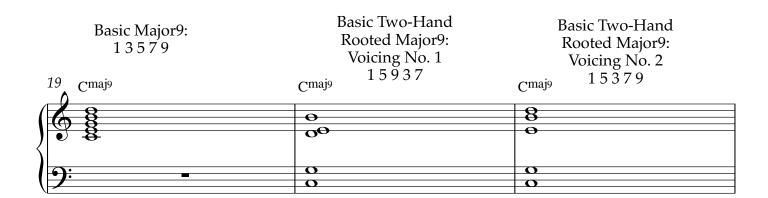
Pro Tip: Use "left-hand" voicings when you need your right hand free.



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



Major 9 Voicings



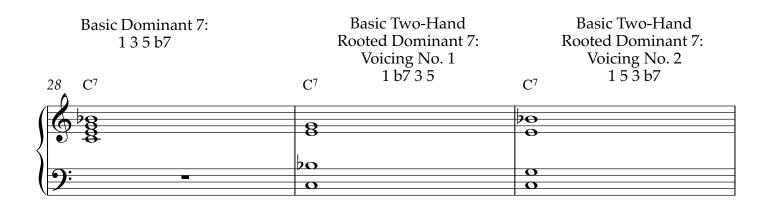
Pro Tip: In most cases, when you see a simple Major 7 chord, like "CMaj7" written on the page, you can ALSO use a 9 voicing, like "CMaj9"!



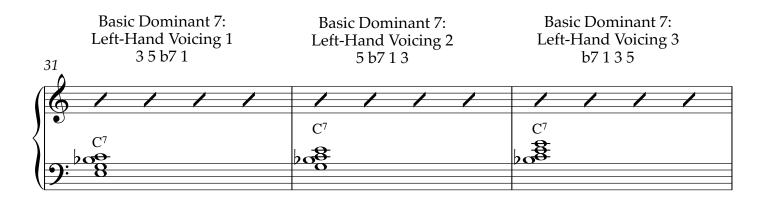
Pro Tip: When a Major7 chord also contains both a 6 and 9, it is written as a 6/9 chord as seen in the chord symbol here.

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
	8	0 0
9: °°	0	0

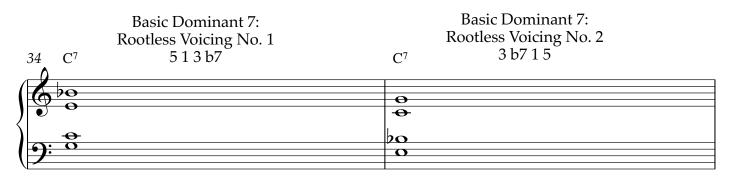
Dominant 7 Voicings



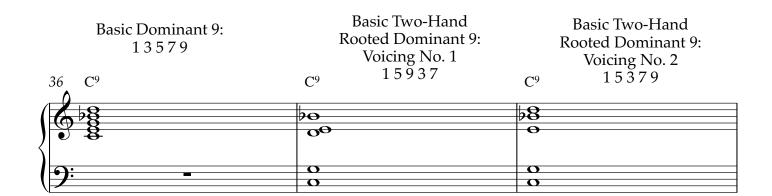
Pro Tip: For Dominant 7th chords, you'll sound more advanced if you use the Dominant 9 or 13 left-hand voicings, but these 7th chords are still important to know.



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

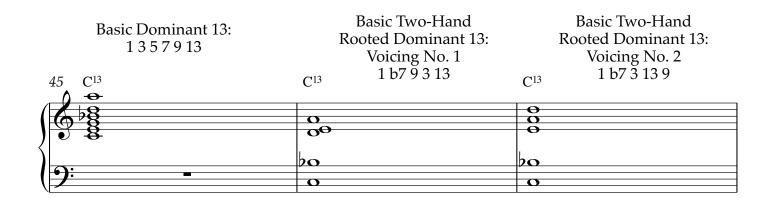


Pro Tip: In most cases, when you see a simple Dominant 7 chord, like "C7" written on the page, you can ALSO use a 9 voicing, like "C9"!

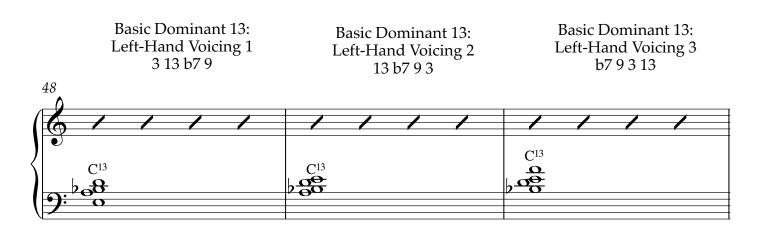


Basic Dominant 9: Basic Domina	ıg No. 3
C^9 C^9	
0	
0	
9: 0	

Dominant 13 Voicings

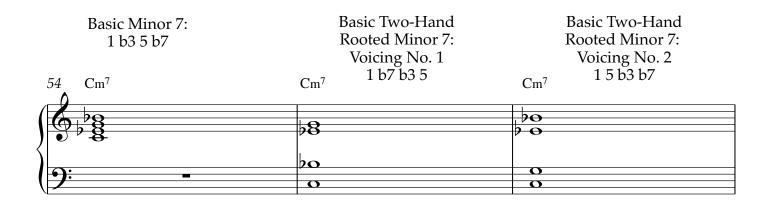


Pro Tip: In most cases, when you see a simple Dominant 7 chord, like "C7" written on the page, you can ALSO use a 13 voicing, like "C13"!

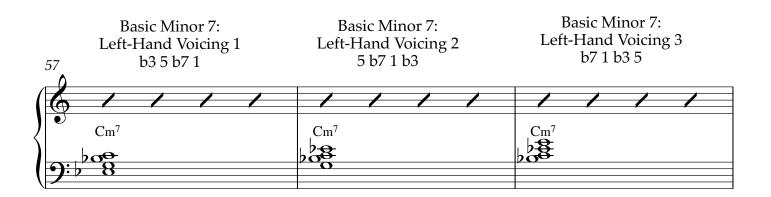


Basic Dominant 13: Rootless Voicing No. 1 3 b7 9 13	Basic Dominant 13: Rootless Voicing No. 2 b7 9 3 13 9	Basic Dominant 13: Rootless Voicing No. 3 b7 3 13 9 5
51 C ¹³	C ¹³	C^{13}
	0	8
0		
20) OO	20
() : 0		

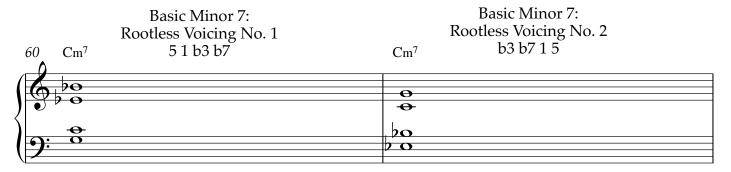
Minor 7 Voicings



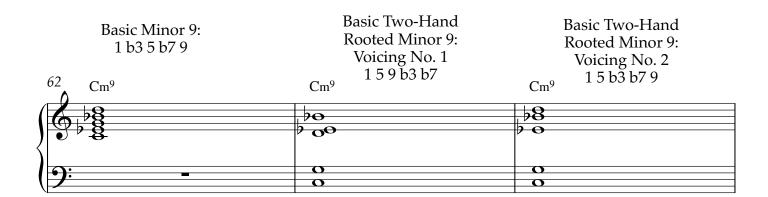
Pro Tip: Use "left-hand" voicings when you need your right hand free.



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



Minor 9 Voicings

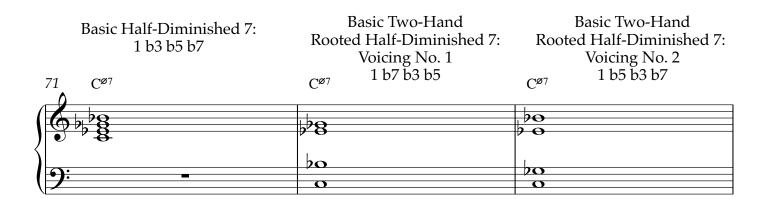


Pro Tip: In most cases, when you see a simple Minor 7 chord, like "Cm7" written on the page, you can ALSO use a 9 voicing, like "Cm9"!

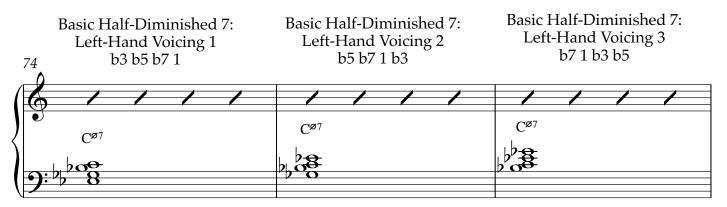


Basic Minor Rootless Voicing b7 b3 5 9		g No. 2 Rootless Voicing No. 3
68 Cm ⁹	Cm ⁹	Cm ⁹
0	20	О
	PO	0
9:	0	200

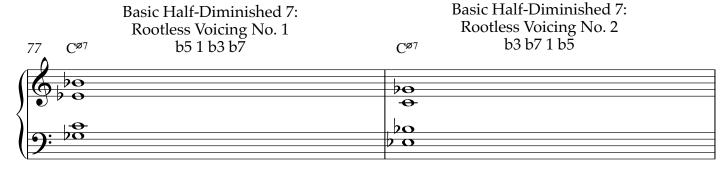
Half-Diminished 7 Voicings



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



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



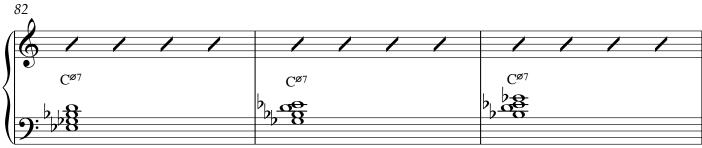
Half-Diminished 9 Voicings

Basic Two-Hand Basic Two-Hand Basic Half-Diminished 9: Rooted Half-Diminished 9: Rooted Half-Diminished 9: 1 b3 b5 b7 9 Voicing No. 2 Voicing No. 1 1 5 b3 b7 9 1 b5 9 b3 b7 $C^{\varnothing 7}$ 79 $\mathbb{C}^{\varnothing 7}$ Cø7 20 -0e 20

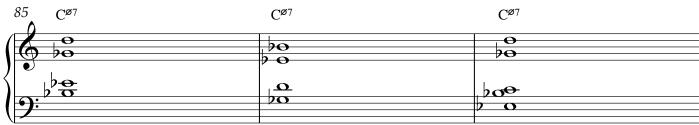
Pro Tip: In most cases, when you see a simple Half-Diminished 7 chord, like "Cm7(b5)" written on the page, you can ALSO use a 9 voicing, like "Cm9(b5)"!

Basic Half-Diminished 9: Basic Half-Diminished 9: Basic F Left-Hand Voicing 1 Left-Hand Voicing 2 Leftb3 5 b7 9 5 b7 9 b3

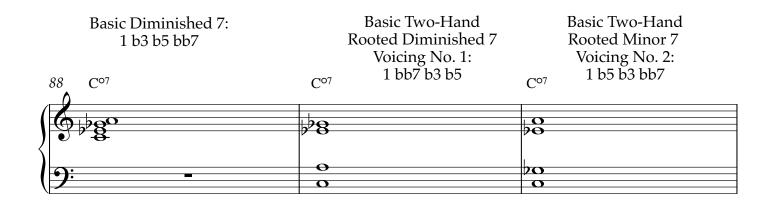
Basic Half-Diminished 9: Left-Hand Voicing 3 b7 9 b3 5



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

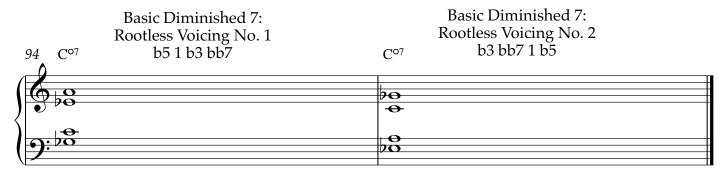


Pro Tip: Diminished chords are tricky. When you add a 9th, it really changes the sound. In this course, we'll stick with normal Diminished 7 and chords and skip adding 9s.

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.



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

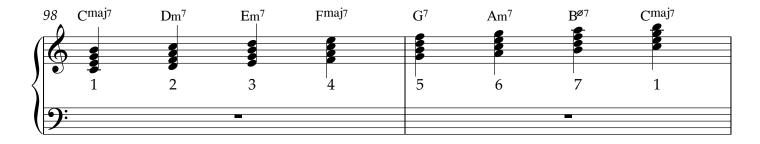
Each note in a Major scale has a number, or "degree." For example, D (2) is the 2nd degree of C, and G (5) is the fifth.



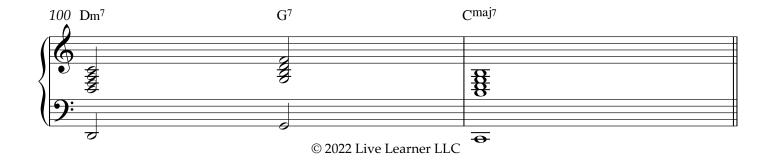
Each degree has a chord associated with it.

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:



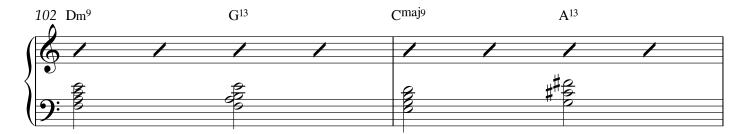
If we take the II (2) chord, the V (5) chord, and the I (1) chord and use them to make a progression, we get a II-V-I progression. This is the single most common progression found in jazz songs, and is quite useful to know for almost any type of music. This progression looks like this:



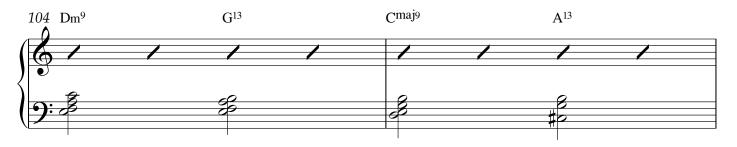
Voicings In Context: *Major II-V-I's*

Left-Hand Voicings In Context 1

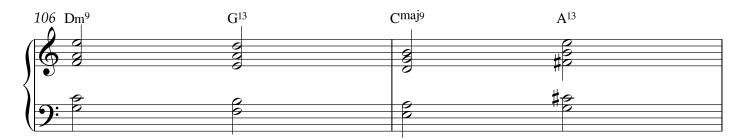
Pro Tip: We put an A13 at the end of this progression because A is the V (5) of D. In other words, if you are in D Major, A is the 5th degree. Putting an A gives us a cadence of V-I: A to D.



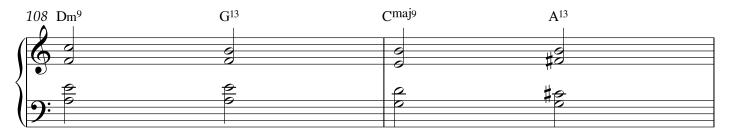
Left-Hand Voicings In Context 2



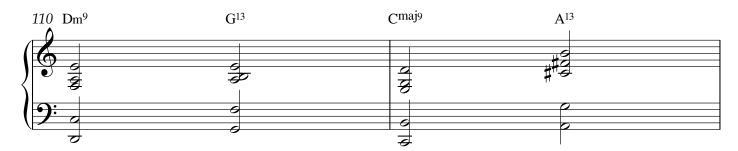
Rootless Voicings In Context 1



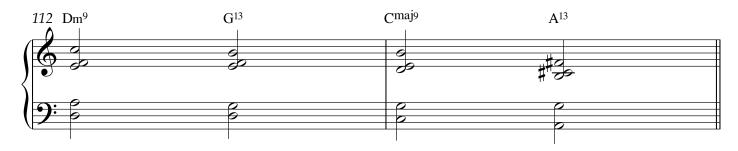
Rootless Voicings In Context 2



Two-Hand Rooted Voicings In Context 1

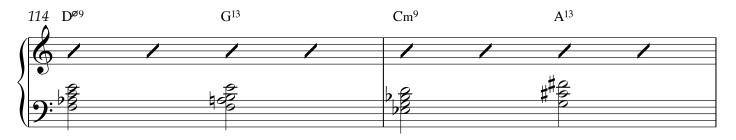


Two-Hand Rooted Voicings In Context 2

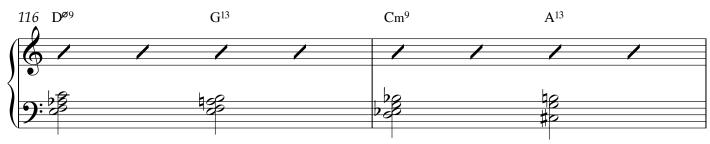


Voicings In Context: *Minor ii-V-i's*

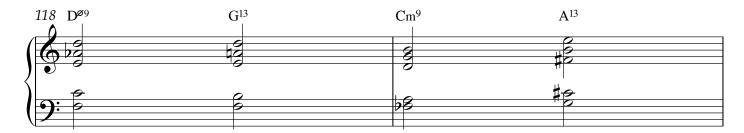
Left-Hand Voicings In Context 1



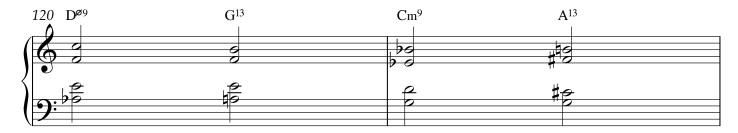
Left-Hand Voicings In Context 2



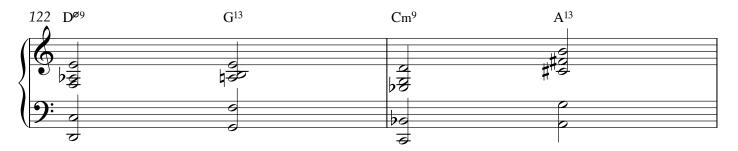
Rootless Voicings In Context 1



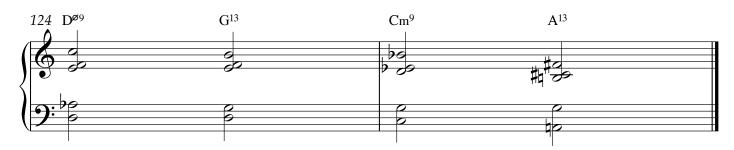
Rootless Voicings In Context 2



Two-Hand Rooted Voicings In Context 1



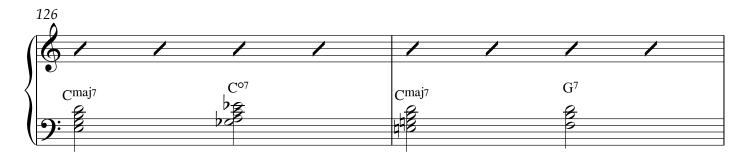
Two-Hand Rooted Voicings In Context 2



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Voicings In Context: Using Diminished Chords

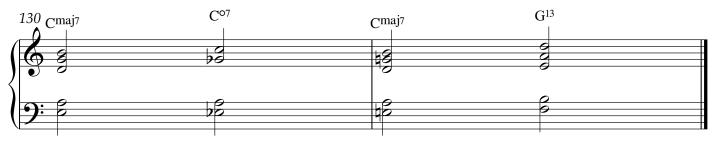
Left-Hand Voicings In Context



Two-Hand Rootless Voicings In Context



Two-Hand Rooted Voicings In Context



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