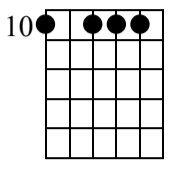
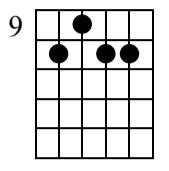
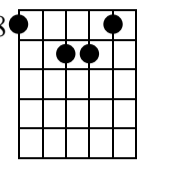

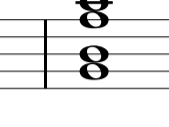
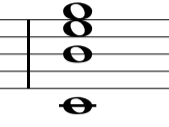
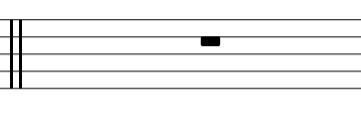
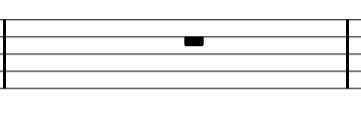
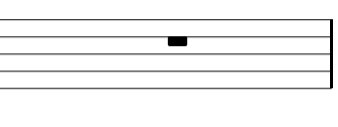


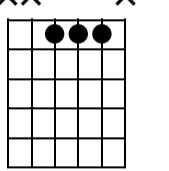
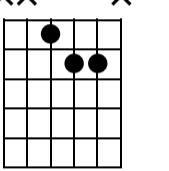
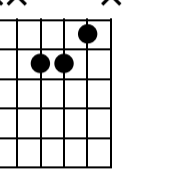
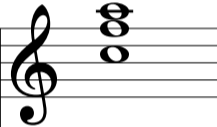
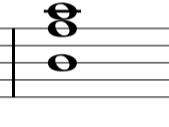
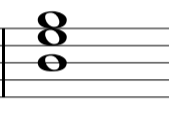



New Jazz Chords With This Powerful Triad Strategy

Jens Larsen

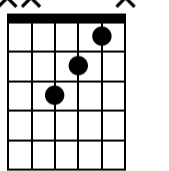
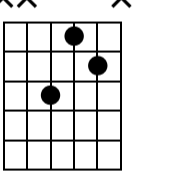
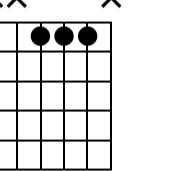
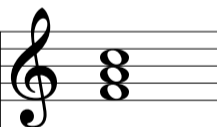

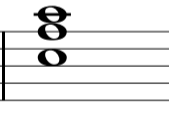



Example 1 - Common Jazz Chord Voicings

	Dm7	G7(9)	Cmaj7			
	x x x	x x x	x x x			
	10	9	8			
						
						
T	10	10	8			
A	10	10	9			
B	10	9	9			
	10	10	8			

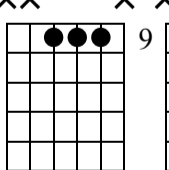
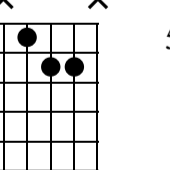
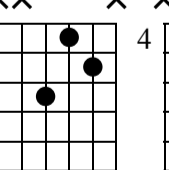
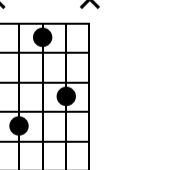
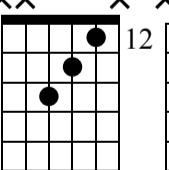
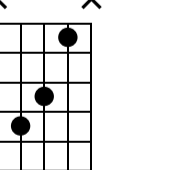

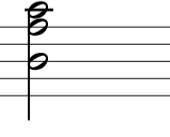
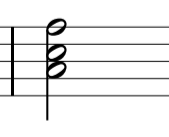
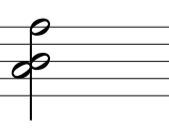
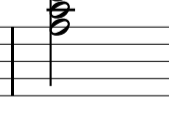

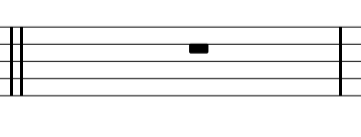
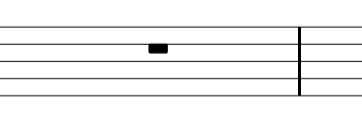
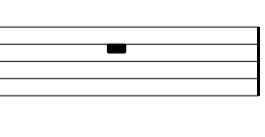
Example 2 - Rootless Voicings are Triads

	Dm7	G7(9)	Cmaj7			
	xx x	xx x	xx x			
	10	9	8			
						
						
T	10	10	8			
A	10	10	9			
B	10	9	9			

Example 3 - F major triad inversions as Dm7 chords

	Dm7	Dm7	Dm7			
	xx x	xx x	xx x			
		5	10			
						
						
T	1	6	10			
A	2	5	10			
B	3	7	10			

Example 4 - Turning Triad voicings into II V's

	Dm7	G7(9)	Dm7	G7(9)	Dm7	G7(9)			
	xx x	xx x	xx x	xx x	xx x	xx x			
	10	9	5	4	13	12			
									
									
T	10	10	6	6	13	12			
A	10	10	5	4	14	14			
B	10	9	7	7	15	15			

Example 5 - Turning Triad voicings into complete II V Is

Dm7 **G7(9)** **Cmaj7** **Dm7** **G7(9)** **Cmaj7** **Dm7** **G7(9)** **Cmaj7**

10 9 8 5 4 12 12

T 10 10 8 6 6 5 13 12 12
 A 10 10 9 5 4 4 14 14 12
 B 10 9 9 7 7 5 15 15 14

Example 6 - G7(b9)

Dm7 **G7(b9)** **Cmaj7**

10 9 8

T 10 9 8
 A 10 10 9
 B 10 9 8

Example 7 - II V I with b9

Dm7 **G7(b9)** **Cmaj7** **Dm7** **G7(b9)** **Cmaj7** **Dm7** **G7(b9)** **Cmaj7**

10 9 8 5 4 12 12

T 10 9 8 6 6 5 13 12 12
 A 10 10 9 5 4 4 14 13 13
 B 10 9 9 7 6 5 15 15 14

Example 8 - Moving to Cmaj7 #11

Dm7 **G7(b9)** **Cmaj7**

5 4

T 6 6 5
 A 5 4 4
 B 7 6 5

Example 9 - Chromatic Voice-leading on Maj7 chords

Cmaj7 **C6**

8 8 9 9

9 8 7

Example 10 - With the root

Cmaj7 **C7** **C6**

8 8 8 7

9 9 8 7

8 8 8

Example 11 - II V I with more color

Dm7 **G7(b9)** **Cmaj7** **Dm7** **G7(b9)** **Cmaj7** **Dm7** **G7(b9)** **Cmaj7**

10 9 8 5 4 12 12 12

10 10 9 7 5 6 5 4 3 2 14 12 13 15 12 11 10

10 9 9 8 7 7 5 6 5 3 2 15 15 14

Example 12 - Adding a #9

Dm7 **G7(#9)** **Cmaj7** **Dm7** **G7(#9)** **Cmaj7** **Dm7** **G7(#9)** **Cmaj7**

5 4 10 9 8 13 12 12

6 8 6 5 4 10 12 11 9 8 13 12 13 12

5 4 5 10 10 9 9 14 15 13 15 15 14

Example 13 - Complicated voice-leading

Dm7(9) xx x	G7(b9) xxo x	Cmaj7 xx x	Dm7(9) xx x	G7(b9) xx x	Cmaj7 xx x	Dm7(9) xx x	G7(b9) xx x	Cmaj7 xx x
10	9	8	6	4		14	12	12

The diagram shows nine guitar chord shapes. The first three are Dm7(9) at fret 10, G7(b9) at fret 9, and Cmaj7 at fret 8. The next three are Dm7(9) at fret 6, G7(b9) at fret 4, and Cmaj7 at fret 0. The final three are Dm7(9) at fret 14, G7(b9) at fret 12, and Cmaj7 at fret 12.

Musical Notation:

The notation shows a sequence of chords in a 4/4 time signature. The first measure contains Dm7(9) at fret 10, G7(b9) at fret 9, and Cmaj7 at fret 8. The second measure contains Dm7(9) at fret 6, G7(b9) at fret 4, and Cmaj7 at fret 0. The third measure contains Dm7(9) at fret 14, G7(b9) at fret 12, and Cmaj7 at fret 12. The notation includes accidentals (flats) and a double bar line.

TAB:

T	10	9	11	8	6	6	5	17	15	13	12	10	12
A	10	10		9	9	7	4	14	13	15	15	12	
B	14	12	10	7	7	5	5	15	15			14	