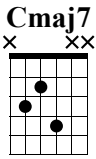


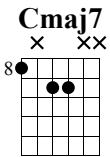
The Ultimate Jazz Chord Guide

Example 1



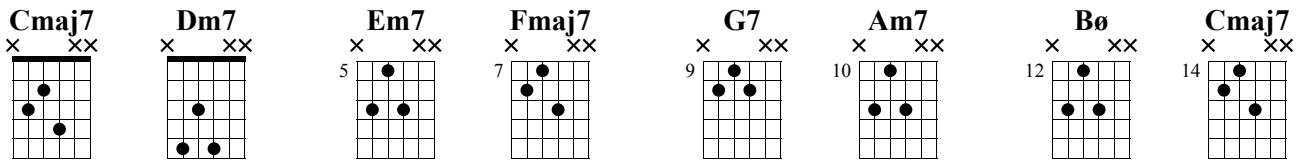
Musical notation for Example 1: A 4/4 staff with a Cmaj7 chord in the first measure, followed by four measures of rests. Below the staff is a tablature with fret numbers: T (4), A (2), B (3).

Example 2



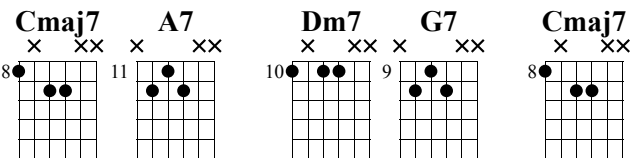
Musical notation for Example 2: A 4/4 staff with a Cmaj7 chord in the first measure, followed by four measures of rests. Below the staff is a tablature with fret numbers: T (9), A (9), B (8).

Example 3 - Shell-voicings through C major'



Musical notation for Example 3: A 4/4 staff showing a sequence of shell-voicings for Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, Bø, and Cmaj7. Below the staff is a tablature with fret numbers: T (4, 5, 7, 9, 10, 12, 14, 16), A (2, 3, 5, 7, 9, 10, 12, 14), B (3, 5, 7, 8, 10, 12, 14, 15).

Example 4 - Turnaround with Shell-voicings



Musical notation for Example 4: A 4/4 staff showing a turnaround sequence of shell-voicings for Cmaj7, A7, Dm7, G7, and Cmaj7. Below the staff is a tablature with fret numbers: T (9, 12, 10, 10, 9), A (9, 11, 10, 9, 9), B (8, 12, 10, 10, 8).

Example 5 - Creating a Drop3

T	9	8			
A	9	9			
B	8	8			

Example 6 - Shell-voicing/Drop3 riff

T	9	8	10	(10)			
A	9	9	9	(9)			
B	8	8	8	(8)			

Example 7 - Drop3 Diatonic chords in F major

T	1	3	5	6	8	10	11	13
A	2	3	5	7	8	10	12	14
B	1	3	5	6	8	10	12	13

Example 8 - Fmaj7 drop3 inversions

T	1	5	6	10	13		
A	2	5	9	10	14		
B	2	3	7	10	14		
	1	5	8	12	13		

Example 9 - Constructing Shell-derived

Cmaj7 **Cmaj7(9)**

Treble clef staff showing two chords: Cmaj7 and Cmaj7(9). The Cmaj7(9) chord is followed by three whole rests.

T	4	3			
A	2	4			
B	3	2			

Example 10 - Shell-derived Voicings through the C major scale

Cmaj7(9) **Dm7(9)** **Em7(b9)** **Fmaj7(9)** **G7(9)** **Am7(9)** **Bø(b9)** **Cmaj7(9)**

Treble clef staff showing eight chords: Cmaj7(9), Dm7(9), Em7(b9), Fmaj7(9), G7(9), Am7(9), Bø(b9), and Cmaj7(9). Each chord is followed by a whole rest.

T	3	5	6	8	10	12	13	15
A	4	5	7	9	10	12	14	16
B	2	3	5	7	9	10	12	14
B	3	5	7	8	10	12	14	15

Example 11

Cmaj7 **A7(b9)** **Dm7** **G7(9)** **Cmaj7**

Treble clef staff showing five chords: Cmaj7, A7(b9), Dm7, G7(9), and Cmaj7. The A7(b9) chord is followed by a whole rest, and the final Cmaj7 chord is followed by two whole rests.

T	8	11	10	10	8		
A	9	12	10	10	9		
B	9	11	10	9	9		
B	8	12	10	10	8		

Example 12a - Drop2 with a Bass note

G7 **G7** **G7**

Treble clef staff showing three chords: G7, G7, and G7. The first two G7 chords are followed by whole rests, and the final G7 chord is followed by two whole rests.

T	4	3	3		
A	3	4	4		
B	3	3	3		
B	3	3	3		

Example 12b - Drop2 with Bass note

G7 **G7** **G7(13)** **G7** **G7(9)**

T 4 3 5 3 5
 A 4 4 4 4 4
 B 3 3 3 3 3

Example 13 - II V I with extended shell voicings

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

T 5 6 5 3 5 3
 A 5 4 4 4 4
 B 5 3 3 2 3

Example 14 - Diatonic Voicing exercise

G7 **Am7** **B^o** **Cmaj7** **Dm7** **Em7** **Fmaj7** **G7**

T 3 5 7 8 10 12 13 15
 A 3 5 6 8 10 12 13 15
 B 3 5 7 8 10 12 13 15

Example 15 - Creating the Shell-voicings

Cmaj7 **Cmaj7** **Cmaj7** **Cmaj7**

T 4 4 9 9
 A 2 2 9 9
 B 3 2 8 9

Example 16 - Turnaround with 2-note shells.

Cmaj7 **A7** **Dm7** **G7** **Cmaj7**
 xx xx xx xx xx xx xx xx xx xx
 9 11 10 9 9

Treble clef staff showing chord voicings: Cmaj7, A7, Dm7, G7, Cmaj7.

T	9	12	10	10	9			
A	9	11	10	9	9			
B								

Example 17 - Drop3 to Triad

Cmaj7 **Cmaj7**
 x x xx x
 8 8

Treble clef staff showing chord voicings: Cmaj7, Cmaj7.

T	8	8				
A	9	9				
B	8	9				

Example 18a

Dm7 **G7(9)** **Cmaj7**
 xx x xx x xx x
 10 9 8

Treble clef staff showing chord voicings: Dm7, G7(9), Cmaj7.

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

Example 18b

Dm7 **G7(9)** **Cmaj7**
 xx x xx x xx x
 13 12 12

Treble clef staff showing chord voicings: Dm7, G7(9), Cmaj7.

T	13	12	12			
A	14	14	12			
B	15	15	14			

Example 18c

Dm7 **G7(9)** **Cmaj7**
 xx x xx x xx x
 5 4

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

Example 19 - Drop2 from Shell voicings

G7 **G7** **G7**
 xx xx xx x xx

T 4 3 3
 A 3 4 3
 B 3 3 4

Example 20a - G7 root position

G7
 xx

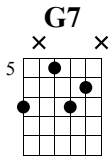
T 1
 A 3
 B 4
 B 5

Example 20b - G7 Drop2

G7
 x x

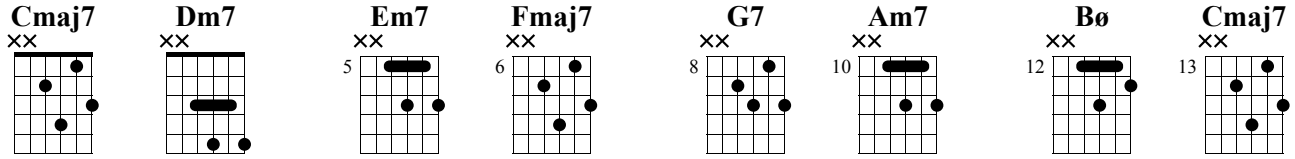
T 6
 A 4
 B 5
 B 5

Example 20c - G7 Drop3



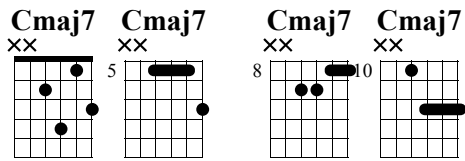
Musical notation for Example 20c. The top staff shows a treble clef with a 3/4 time signature and a G7 chord symbol. The bottom staff shows the guitar fretboard with strings T, A, B, and E labeled. The fret numbers 6, 7, and 7 are indicated for the first three measures, corresponding to the G7 Drop3 voicing.

Example 21 - Drop2 voicing through the C major scale



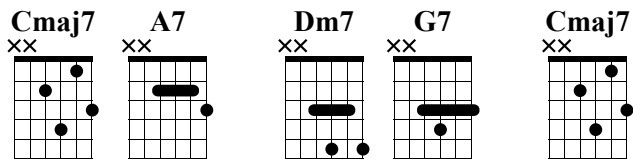
Musical notation for Example 21. The top staff shows a treble clef with a 3/4 time signature and a C major scale. The bottom staff shows the guitar fretboard with strings T, A, B, and E labeled. The fret numbers 3, 5, 7, 8, 10, 12, 13, and 15 are indicated for each chord, corresponding to the Drop2 voicings.

Example 22 - Cmaj7 drop2 inversions



Musical notation for Example 22. The top staff shows a treble clef with a 3/4 time signature and a C major scale. The bottom staff shows the guitar fretboard with strings T, A, B, and E labeled. The fret numbers 3, 7, 8, and 12 are indicated for each inversion.

Example 23 - Turnaround in C major with Drop2 voicings



Musical notation for Example 23. The top staff shows a treble clef with a 3/4 time signature and a C major scale. The bottom staff shows the guitar fretboard with strings T, A, B, and E labeled. The fret numbers 3, 3, 5, 3, 3 are indicated for each chord in the turnaround.

Example 24 - Triad construction

G

xx x

T 3
A 4
B 5

Example 25 - 3-part Quartal voicing

G Quartal

xx x

5

T 6
A 5
B 5

Example 26 - Diatonic 3-part Quartal voicings

xx x xx x xx x xx x xx x xx x xx x xx x

5 7 9 10 12 14

T 3 5 6 8 10 12 13 15
A 2 4 5 7 9 10 12 14
B 2 3 5 7 9 10 12 14

Example 27 - II V I example

Dm7 G7alt Cmaj7

T 6 6 8 9 11 9 8 (8)
A 5 5 7 8 10 8 7 (7)
B 5 5 7 8 9 8 7 (7)

Example 28 - Spread Triad Constructions

F F

T 13 13
A 14 10
B 15 12

Example 29 - Spread Triad Inversions

T	10	13	18			
A	10	10	14			
B	8	12	15			

Example 30 - II V I with Spread Triads

T	13	12	12			
A	10	10	9			
B	12	11	10			

Example 31 - Spread Triads with moving voices

T	10	8	9	8	8	
A	10	9	9	9	7	
B	8	8	7	7	7	

Example 32 - Fmaj7 Shell-voicing inversions

T	5	6	10			
A	2	9	10			
B	3	7	14			

Example 33 - Shell-voicings based on 1 5 7

T	5	6	13			
A	5	9	10			
B	3	10	14			

Example 34 - II V I with Cluster like voicings

T	6	6	5			
A	9	8	5			
B	7	9	9			

Example 35 - 4-part Quartals in the C major scale

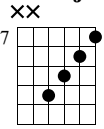
T	5	6	8	10	12	13	15	17
A	4	5	7	9	10	12	14	16
B	3	5	7	9	10	12	14	15

Example 36 - II V I with 4-part quartals

T	6	8	9	11	9	8	(8)		
A	5	7	8	10	8	7	(7)		
B	5	7	8	10	8	7	(7)		

Example 37a - Cmaj7

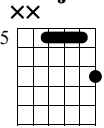
Cmaj7



T 7				
A 8				
B 9				
10				

Example 37b - Cmaj7 Drop2

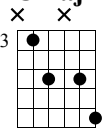
Cmaj7/G



T 7				
A 5				
B 5				
5				

Example 37c - Cmaj7 Drop2&4

Cmaj7



T 7				
A 5				
B 5				
3				

Example 38

Cmaj7

Dm7

Em7

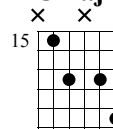
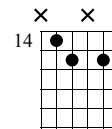
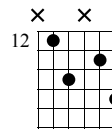
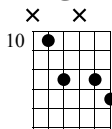
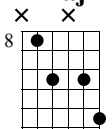
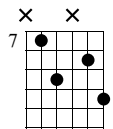
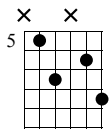
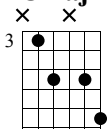
Fmaj7

G7

Am7

B^o

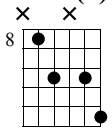
Cmaj7



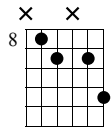
T 7	8	10	12	13	15	17	19
A 5	6	8	10	12	13	15	17
B 5	7	9	10	12	14	15	17
3	5	7	8	10	12	14	15

Example 39 - II V I in C major

Dm7(9)



G7alt



Cmaj7(9) C⁶/9

