

Nomenclature

Chord Symbol Usage In Jazz



By J. B. Dyas

Chord symbols are simply abbreviations for musical information. And, like any abbreviation, the more you know about what it represents, the more meaningful it becomes. For instance, someone's name can be considered an "abbreviation" or a "symbol" for the person himself or herself. The more you know about a particular person, the deeper you can relate to that person when confronted with his or her name. The same is true for chord symbols: the more you know about what a particular chord symbol represents, the more you can do with it. To one less educated, for example, the symbol "C" might suggest just one note or perhaps a triad (C E G), while to a more erudite player the same symbol can suggest a myriad of chord voicings replete with color tones (extensions). Simple chord symbols also can elicit various chord substitutions, chordal approaches, and copious creative melodic ideas for improvisation for the versed jazz musician.

TWO KINDS OF CHORD SYMBOLS

For the most part jazz players use two kinds of chord symbols:

specific symbols and basic symbols. The former, found in written arrangements and accurate fake books, such as Chuck Sher's *New Real Book Volumes I and II*, indicates the

specific notes to be included in the chord. Basic symbols, on the other hand, leave the choice of notes up to the player. As used in such tune sources as *Pocket Changes* and the Jamey Aebersold play-along books, basic symbols represent distinct scales from which keyboardists or guitarists may select notes to include in the chord, using the particular musical situation in conjunction with their own experience, education, and taste as guidelines. Both types of symbols also represent scales that may be used, although not exclusively, for improvisation. And while both types of symbols indicate a group of notes, neither suggests specific voicings (note order), which, once again, is left up to each individual composer's experience, education, and taste.

The extensions 9, 11, and 13 are synonymous with the 2nd, 4th and 6th notes of the major scale, respectively, and may be played in

any octave. The 9th, for instance, does not have to be exactly the interval of a 9th above the root. Indeed, it could be a major 2nd, 9th, 16th, or 23rd above the root, just as long as it is the right note; it could be the lowest or highest tone of the voicing or somewhere in the middle. Again, this is left up to the composer's discretion.

SPECIFIC CHORD SYMBOLS

A letter alone refers to the major triad, that is the 1st, 3rd, and 5th notes of the major scale ("C" = C E G). The term "major," or any symbol representing it (major = maj=ma=M= Δ), refers to the seventh degree of the major scale. For any chord symbol that includes "major" plus a number 7 or higher, the major 7th should be included in the chord; if major is not indicated, then the lowered 7th should be included. For instance, Cma7 = C E G B, and Cma9 = C E G B D, while C7 = C E G Bb, and C9 = C E G Bb D. For numbers higher than 7 (9, 11, 13) in a symbol, the lower extensions should be included up to the given number, unless the note is considered an "avoid tone" in the chord's related scale (see Basic Symbols chart). Cma13, therefore, will include the major triad plus the 7th, 9th, and 13th (C E G B D A), but not the 11th (F) as it is the avoid tone in its corresponding scale, the major scale. Likewise, C13 will include the major triad plus the b7th, 9th, and 13th (C E

G Bb D A), but not the 11th (F) as it is the avoid tone in its corresponding scale, the mixolydian scale.

The term "minor," or any symbol representing it in the following terms (minor=min=mi=m=-) refers to the lowered 3rd of the major scale. Therefore, Cmi=C Eb G. When followed by "major" (or not) and a number, the aforementioned rules regarding the 7th and lowered 7th still apply. For instance, Cmi^(ma7) = C Eb G B while Cmi7=C Eb G Bb. Similarly, Cmi^(ma9)=C Eb G B D, Cmi9=C Eb G Bb D; Cmi^(ma11)=C Eb G B D F, Cmill=C Eb G Bb D F; and Cmi^(ma13)=C Eb G B D F A, Cmi13=C Eb G Bb D F A. Notice that the 9th is included in the mi^(ma11) and mi11 chords and that both the 9th and 11th are included in the mi^(ma13) and mi13 chords. This is because of the aforementioned "include the lower extensions" rule; also, their corresponding scales, melodic minor and dorian, have no avoid tones.

The term "add" is used to denote a departure from the "include the lower extensions" rule. For instance, while C9=C E G Bb D, C^(add9)=C E G D. In other words, C^(add9) is merely a C triad with the 9th added (no 7th). Anytime the term "add" precedes a number, simply include that note with whatever the rest of the symbol indicates. For example, while Cm13(C Eb G Bb D F A) includes the lower extensions up to the 13th, that is, the 9th (D) and 11th (F), Cm7^(add13) (C Eb G Bb A) does not. Cm7^(add13) is simply a Cmi7 chord (C Eb G Bb) with the 13th (A) added.

The term "diminished," or any symbol representing it (diminished=dim=o), refers to the lowered 3rd and lowered 5th of the major scale. Therefore, C^o=C Eb

Gb. When a 7 is added to the diminished symbol, it refers to the double flatted 7th of the major scale, which, for practical purposes, is the 6th. Therefore, C^{o7} = C Eb Gb A. The term "augmented," or any symbol representing it (augmented =aug=#5=+5=+), refers to the raised 5th of the major scale. Therefore, C+=C E G#, C7^(#5)=C E G# Bb, C9^(#5)=C E G# Bb D, etc.

Besides the 5th, the 9th, 11th, and 13th also can be altered as represented by the chord symbol. For instance, C7^{b9#5}=C E G# Bb

Db. The term "sus," short for suspended, indicates that the 4th of the scale should be used instead of the 3rd. Csus, then, is comprised of C, F, and G rather than C, E, and G; C7sus = C F G Bb, C9sus = C F G Bb D, and so forth.

A diagonal slash mark indicates a different bass note than the chord's root. For example, Bb/C = C Bb D F, that is, a Bb triad with a C in the bass. A horizontal slash mark indicates two chords one on top of the other, also known as a polychord. D/C, for example, indicates a D triad over a C triad

BASIC CHORD SYMBOLS

Basic Symbol	Scale Name	Scale	Complete Symbol	Specific Symbols
C	Major	C D E(F)G A B C avoid tone: 4th (F)	C ^Δ 9 13	C, C ⁶ , C ^{6/9} , C ^(add9) , Cma ⁷ , Cma ^{7(add13)} , Cma ⁹ , Cma ¹³
C7	Mixolydian (5th mode of major)	C D E(F)G A Bb C avoid tone: 4th (F)	C7 9 13	C7, C ⁹ , C ¹³
C-	Dorian (2nd mode of major)	C D Eb F G A Bb C	C-7 9 11 13	Cmi, Cmi ⁷ , Cmi ^{7(add 11)} , Cmi ^{7(add 13)} , Cmi ⁹ , Cmi ¹¹ , Cmi ¹³
C-Δ	Melodic Minor	C D Eb F G A B C	C-Δ 9 11 13	Cmi ⁶ , Cmi ^{6/9} , Cmi ^(add9) , Cmi ^(ma7) , Cmi ^{9(ma7)}
C ^o	Locrian (7th mode of major)	C(Db)Eb F Gb Ab Bb C avoid tone: b2nd (Db)	C ^o 11 b13	Cmi7b5
C ^{o9}	Locrian #2 (5th mode of mel min)	C D Eb F Gb Ab Bb C	C ^{o9} 9 11 b13	Cmi9b5, Cmi11b5
C ^o	Diminished (whole-half)	C D Eb F Gb Ab A B C	D_o C _o	C ^{dim} , C ^{o7} , C ^{o7(add ma7)} , C ^{o9}
C7 ^{sus4} or G [/] C	Mixolydian (5th mode of major)	C D(E)F G A Bb C avoid tone: 3rd (E)	C7 9 11 13	Csus, C ^{7sus} , C ^{9sus} , C ^{13sus} , G [/] C, Bb [/] C
C ^Δ +4	Lydian (4th mode of major)	C D E F# G A B C	C ^Δ 9 #11 13	Cma7(b5), Cma7(#11), Cma9(#11), Cma13(#11)
C7+5	Whole Tone	C D E F# G# Bb C	C7 #5 9 #11	C ⁺ , C7(b5), C ⁹ (b5), C7(#5), C ⁹ (#5)
C7 ^{b9}	Diminished (half-whole)	C Db Eb E F# G A Bb C	C7 ^{b9} #9 #11 13	C7(b9), C7(#9), C7(b9 b5), C7(b9 #11), C7(#9 #11), C ¹³ (b9)
C7 ^{alt} or C7+9	Super Locrian (7th mode of mel min)	C Db Eb Fb Gb Ab Bb C	C7 ^{b9} #9 #11 b13	C7 ^{alt} , C7+9, C7(#9 #5), C7(b9 #5)
C7+4	Lydian Dominant (4th mode of mel min)	C D E F# G A Bb C	C7 9 #11 13	C7(#11), C ⁹ (#11), C ¹³ (b5), C ¹³ (#11)
C ^Δ +4+5	Lydian Augmented (3rd mode of mel min)	C D E F# G# A B C	C ^Δ #5 9 #11 13	Cma7(#5)

(C E G D F# A).

BASIC CHORD SYMBOLS

Basic symbols, used most frequently by the jazz player as they allow the most freedom, are merely abbreviations for particular scales. They are the general horizontal sounds of the symbols from which the player may select notes to construct chords and/or improvise. These scales are by no means the only ones that can be used for improvisation; however, they are the symbols' most representative sounds. The most common basic symbols are C, C7, C-, C^ø, C^o, C7^{b9} and C7^{alt}, representing the general sounds of major, dominant, dorian minor, half-diminished, diminished, dominant 7 flat 9, and dominant 7 altered, respectively. Most specific symbols fit into one of these categories. Indeed, each basic chord symbol actually represents the general sound of several specific chord symbols (see Basic Symbols chart).

The 3rd and 7th are the most representative notes of any chord or scale and "should" be included in every voicing (except for a "sus" chord where the 4th is substituted for the 3rd). Common voicings usually contain at least one other chord tone, extension, and/or alteration as well. Moreover, any or all notes from the related scale, except for "avoid" tones, may be used in the pianist's and guitarist's chord voicing, depending on the player and the musical situation. A typical C7 piano voicing, for instance, might be constructed Bb E A D G (b7 3 6 9 5) if the player is looking for a relatively evenly spread two-handed chord or, perhaps, E A Bb D (3 6 b7 9) if looking for a left-handed close voicing. Notice that all these notes come from C mixolydian, C7's related chord scale. Also notice that the root is not included. As the root is primarily the bassist's responsibility,

pianists and guitarists often omit the root when comping to avoid redundancy. For unaccompanied solo piano playing, however, the root is included much more often and generally voiced as the lowest note of the chord.

"Alt," short for altered, refers to the raised and/or lowered 5th and 9th. In other words, the dominant 7 altered chord contains no regular 5th and no regular 9th, but instead, a flat and/or sharp 5th and a flat and/or sharp 9th. The difference between the dominant 7 flat 9 sound and the dominant 7 altered sound is that the former includes the natural 5th and 6th while the latter does not. The related scale for C7^{b9}, half-whole diminished, is comprised of the root, b9, #9, 3 #4, 5, 6, and b7: C Db D# E F# G A Bb C; the related scale for C7^{alt}, super-locrian is comprised of the root, b9, #9, 3 #4, #5, and b7: C Db D# E F# G# Bb C (this scale is often enharmonically spelled C Db Eb Fb Gb Ab Bb C, using the note names from its parent scale, Db melodic

minor, of which C super-locrian is the seventh mode). A C7^{b9} might be voiced Bb E G Db (b7 3 5 b9), while its C7^{alt} counterpart would be voiced Bb E G# Db (b7 3 #5 b9). Again, exactly which notes to use from these scales when constructing the chord is left up to the player.

Whether a symbol such as "C7^{b9}" is specific, indicating exactly C E G Bb Db, or basic, representing any dominant 7 flat 9 sounding chord constructed from its related scale (C half-whole diminished), usually can be determined by considering the source. If the symbol is found in a piano and/or guitar part in a big band arrangement, published sheet music, or an accurate fake book, chances are it is specific. Basic symbols are found in *Pocket Changes*, on jazz lead sheets, and on cocktail napkins scribbled on between sets.

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ALTERNATIVE LINGO AND SYMBOLS

major 7 = maj7 = ma7 = M7 = 7 = Δ

mixolydian = dominant scale

ø = mi7^{b5}; mi(ma7) = mi+7

change(s) = chord(s) = harmony

Major Modes (parent scale: C major)

1. ionian (major): C D E F G A B C
2. dorian: D E F G A B C D
3. phrygian: E F G A B C D E
4. lydian: F G A B C D E F
5. mixolydian: G A B C D E F G
6. aeolian (natural minor; pure minor): A B C D E F G A
7. locrian: B C D E F G A B

super locrian = diminished whole tone scale = altered dominant scale = ionian raised root = ionian raised one

augmented = raised 5th = #5 = +5; lydian = raised 4th = #4 = +4; dominant = lowered 7th = b7

"lydian dominant" is a chord/scale with a raised 4th and lowered 7th (C D E F# G A Bb C)

"lydian augmented" is a chord/scale with a raised 4th and a raised 5th (C D E F# G# A B C)

C7⁺⁹ (in the Jamey Aebersold play-a-long books and *Pocket Changes*) = C7^{alt} = C7^{b9} #9 #11 b13 (C7^{b9} #9 b5 #5)

C7^{b9} (in the Jamey Aebersold play-a-long books and *Pocket Changes*) = C7^{b9} #9 #11 13 (natural 5th)

Other common scales heard in standard jazz literature that do not have a particular representative symbol include:

- blues scale (C Eb F F# G Bb C) -- mainly used for dominant and minor chords (but is used everywhere)
- major pentatonic (C D E G A) -- used for several different chord qualities from various degrees
- minor pentatonic (C Eb F G Bb) -- used for several different chord qualities from various degrees
- major bebop (C D E F G G# A B C) -- usually used for major chords
- dominant bebop (C D E F G A Bb B C) -- usually used for dominant chords
- harmonic minor (C D Eb F G Ab B C) -- usually used for minor ma7 chords

NOMENCLATURE

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The "complete" chord symbol, used theoretically but rarely for practical purposes, contains all the usable notes from the scale for chord construction. $C7^{b9 \#9 \#11 13}$, for example, represents the entire half-whole diminished scale. "C" represents the triad (C E G), the "7" represents the b7 (Bb), and each extension is indicated: b9, (Db), #9 (D#), #11 (F#), and 13 (A). When learning tunes, however, assuming you know what each basic symbol represents, simplify the thought process: memorize the basic chords only as to what you do with them in a musical situation: whether it be voice a chord, improvise a melody, or walk a bass line; this is to be determined on the spur of the moment, for this is the jazz way. As you become more educated, gain experience, and progress as a musician throughout your career, the ways in which you realize these symbols will become more sophisticated, musical, intuitive, and tasteful. §

“Specific” Chord Symbols Chart

<u>Symbol</u>	<u>Spelling</u>	<u>Symbol</u>	<u>Spelling</u>	<u>Symbol</u>	<u>Spelling</u>
C	C E G	C ^{dim}	C E ^b G ^b	C ^{13(b5)}	C E G ^b B ^b D A
C ⁶	C E G A	C ^{o7}	C E ^b G ^b A	C ^{13(b9)}	C E G B ^b D ^b A
C ^{6/9}	C E G A D	C ^{o7(add ma7)}	C E ^b G ^b A B	C ^{13(#11)}	C E G B ^b D F [#] A
C ^(add9)	C E G D	C ⁺	C E G [#]	C ^{7sus(b9)}	C F G B ^b D ^b
C ^{ma7}	C E G B	C ^{sus}	C F G	C ^{13sus(b9)}	C F G B ^b D ^b A
C ^{ma7(add13)}	C E G B A	C ^{7sus}	C F G B ^b	Ab/C	C E ^b A ^b
C ^{ma9}	C E G B D	C ^{9sus}	C F G B ^b D	F/C	C F A
C ^{ma13}	C E G B D A	C ^{13sus}	C F G B ^b D A	E/C	C E G [#] B
C ⁷	C E G B ^b	C ^{ma7(b5)}	C E G ^b B	B ^b /C	C D F B ^b
C ⁹	C E G B ^b D	C ^{ma7(#5)}	C E G [#] B	G ^{m7} /C	C D F G B ^b
C ¹³	C E G B ^b D A	C ^{ma7(#11)}	C E G B F [#]	Ab(add9)/C	C E ^b A ^b B ^b
C ^{mi}	C E ^b G	C ^{ma9(#11)}	C E G B D F [#]	C ^(add 9 omit 3)	C G D
C ^{mi6}	C E ^b G A	C ^{ma13(#11)}	C E G B D F [#] A	C ^{7(omit 3)}	C G B ^b
C ^{mi6/9}	C E ^b G A D	C ^{7(b5)}	C E G ^b B ^b	C ^{mi7(omit 5)}	C E ^b B ^b
C ^{mi(add9)}	C E ^b G D	C ^{9(b5)}	C E G ^b B ^b D	C ^{ma7sus(b5)}	C F G ^b B
C ^{mi7}	C E ^b G B ^b	C ^{7(#5)}	C E G [#] B ^b	C ^{7sus(add 3)}	C E F G B ^b
C ^{mi7(add11)}	C E ^b G B ^b F	C ^{9(#5)}	C E G [#] B ^b D	C ^(add b13 add 9)	C E G A ^b D
C ^{mi7(add13)}	C E ^b G B ^b A	C ^{7(b9)}	C E G B ^b D ^b	C ^{+(add #9 add b9)}	C E G [#] D ^b D [#]
C ^{mi9}	C E ^b G B ^b D	C ^{7(#9)}	C E G B ^b D [#]	C ^{mi7(add11 omit5)}	C E ^b B ^b F
C ^{mi11}	C E ^b G B ^b D F	C ^{7(b9 b5)}	C E G ^b B ^b D ^b	B/C	C D [#] F [#] B
C ^{mi13}	C E ^b G B ^b D F A	C ^{7(#9#5)}	C E G [#] B ^b D [#]	A ⁺ /C	C A C [#] E [#]
C ^{mi(ma7)}	C E ^b G B	C ^{7(b9 #5)}	C E G [#] B ^b D ^b	B ^{b7sus} /C	C E ^b F A ^b B ^b
C ^{mi9(ma7)}	C E ^b G B D	C ^{7(#11)}	C E G B ^b F [#]	Db ^{ma7(#5)} /C	C D ^b F A C
C ^{mi7(b5)}	C E ^b G ^b B ^b	C ^{9(#11)}	C E G B ^b D F [#]	B ^b ma ^{7(#5)} /C	C D F [#] A B ^b
C ^{mi9(b5)}	C E ^b G ^b B ^b D	C ^{7(#11b9)}	C E G B ^b D ^b F [#]	F ^{ma7sus} /C	C E F B ^b C
C ^{mi11(b5)}	C E ^b G ^b B ^b D F	C ^{7(#11#9)}	C E G B ^b D [#] F [#]	D C	C E G D F [#] A

“Basic” Chord Symbols Chart

<u>Basic Symbol</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Complete Symbol</u>	<u>Specific Symbols</u>
C	Major	C D E(F)G A B C avoid tone: 4th (F)	$C^{\Delta 9 13}$	C, C ⁶ , C ^{6/9} , C(add 9), Cma ⁷ , Cma ⁷ (add 13), Cma ⁹ , Cma ¹³
C7	Mixolydian (5th mode of major)	C D E(F)G A Bb C avoid tone: 4th (F)	$C7^9 13$	C7, C ⁹ , C ¹³
C-	Dorian (2nd mode of major)	C D Eb F G A Bb C	$C-7^9 11 13$	Cmi, Cmi ⁷ , Cmi ⁷ (add 11), Cmi ⁷ (add 13), Cmi ⁹ , Cmi ¹¹ , Cmi ¹³
C₋Δ	Melodic Minor	C D Eb F G A B C	$C_{-}\Delta^9 11 13$	Cmi ⁶ , Cmi ^{6/9} , Cmi(add 9), Cmi(ma7), Cmi ⁹ (ma7)
C^o	Locrian (7th mode of major)	C(Db)Eb F Gb Ab Bb C avoid tone: b2nd (Db)	$C^o 11 b13$	Cmi ^{7b5}
C^{o9}	Locrian #2 (6th mode of mel min)	C D Eb F Gb Ab Bb C	$C^o 9 11 b13$	Cmi ^{9b5} , Cmi ^{11b5}
C^o	Diminished (whole-half)	C D Eb F Gb Ab A B C	$\underline{D}o$ $\underline{C}o$	Cdim, C ^{o7} , C ^{o7} (add ma7), C ^{o9}
C7^{sus4} or G⁻/C	Mixolydian (5th mode of major)	C D(E)F G A Bb C avoid tone: 3rd (E)	$C7^9 11 13$	Csus, C ^{7sus} , C ^{9sus} , C ^{13sus} , G ⁻ /C, Bb/C
CΔ+4	Lydian (4th mode of major)	C D E F# G A B C	$C^{\Delta 9 \#11 13}$	Cma ⁷ (b5), Cma ⁷ (#11), Cma ⁹ (#11), Cma ¹³ (#11)
C7+5	Whole Tone	C D E F# G# Bb C	$C7^{\#5 9 \#11}$	C ⁺ , C ⁷ (b5), C ⁹ (b5), C ⁷ (#5), C ⁹ (#5)
C7b9	Diminished (half-whole)	C Db Eb E F# G A Bb C	$C7^{b9 \#9 \#11 13}$	C ⁷ (b9), C ⁷ (#9), C ⁷ (b9 b5), C ⁷ (b9 #11), C ⁷ (#9 #11), C ¹³ (b9)
C7^{alt} or C7⁺⁹	Super Locrian (7th mode of mel min)	C Db Eb Fb Gb Ab Bb C	$C7^{b9 \#9 \#11 b13}$	C ⁷ (#9 #5), C ⁷ (b9 #5)
C7+4	Lydian Dominant (4th mode of mel min)	C D E F# G A Bb C	$C7^9 \#11 13$	C ⁷ (#11), C ⁹ (#11), C ¹³ (b5), C ¹³ (#11)
CΔ+4+5	Lydian Augmented (3rd mode of mel min)	C D E F# G# A B C	$C^{\Delta \#5 9 \#11 13}$	Cma ⁷ (#5)

Nomenclature

One *basic* chord symbol represents the general sound for several *specific* chord symbols. Basic symbols are found in the Jamey Aebersold play-a-long books, *Pocket Changes*, and on cocktail napkins scribbled on between sets; specific symbols are used in *The New Real Book*, jazz band charts, and published sheet music. The basic symbol is merely an abbreviation for the “complete chord symbol” (used theoretically but rarely for performance purposes) which represents a scale, the general horizontal sound of that symbol. This scale is by no means the only scale that can be used for improvisation, however, it is the symbol’s *most representative* sound. Any note from the scale (except for any “avoid” tones) may be used in the pianist’s or guitarist’s chord voicings (on the chart below, the “avoid” tones are in parentheses). When learning a tune, assuming you already know what each basic symbol represents, simplify the thought process: **memorize the basic chords only**. The most common ones below (**C**, **C7**, **C-**, **CØ**, **Co**, **C7+5**, **C7b9**, and **C7alt**) are in **bold print**.

<u>Basic Symbol</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Complete Symbol</u>	<u>Specific Symbols</u>
C	Major	C D E(F)G A B C avoid tone: 4th (F)	CΔ 9 13	C, C ⁶ , C ^{6/9} , C(add 9), Cma ⁷ , Cma ⁷ (add 13), Cma ⁹ , Cma ¹³
C7	Mixolydian (5th mode of major)	C D E(F)G A Bb C avoid tone: 4th (F)	C7⁹ 13	C ⁷ , C ⁹ , C ¹³
C-	Dorian (2nd mode of major)	C D Eb F G A Bb C	C-7⁹ 11 13	Cmi, Cmi ⁷ , Cmi ⁷ (add 11), Cmi ⁷ (add 13), Cmi ⁹ , Cmi ¹¹ , Cmi ¹³
CΔ	Melodic Minor	C D Eb F G A B C	CΔ 9 11 13	Cmi ⁶ , Cmi ^{6/9} , Cmi ⁷ (add 9), Cmi ⁷ (ma7), Cmi ⁹ (ma7)
C^Ø	Locrian (7th mode of major)	C(Db)Eb F Gb Ab Bb C avoid tone: b2nd (Db)	C^Ø 11 b13	Cmi ^{7b5}
C^{Ø9}	Locrian #2 (6th mode of mel min)	C D Eb F Gb Ab Bb C	C^{Ø9} 11 b13	Cmi ^{9b5} , Cmi ^{11b5}
C^Ø	Diminished (whole-half)	C D Eb F Gb Ab A B C	<u>Do</u> Co	Cdim, C ^{Ø7} , C ^{Ø7} (add ma7), C ^{Ø9}
C7sus⁴ or G⁻/C	Mixolydian (5th mode of major)	C D(E)F G A Bb C avoid tone: 3rd (E)	C7⁹ 11 13	Csus, C ^{7sus} , C ^{9sus} , C ^{13sus} , G ⁻ /C, Bb/C
CΔ+4	Lydian (4th mode of major)	C D E F# G A B C	CΔ 9 #11 13	Cma ⁷ (b5), Cma ⁷ (#11), Cma ⁹ (#11), Cma ¹³ (#11)
C7+5	Whole Tone	C D E F# G# Bb C	C7 #5⁹ #11	C ⁺ , C ⁷ (b5), C ⁹ (b5), C ⁷ (#5), C ⁹ (#5)

<u>Basic Symbol</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Complete Symbol</u>	<u>Specific Symbols</u>
C7^{b9}	Diminished (half-whole)	C Db Eb E F# G A Bb C	C7 ^{b9} #9 #11 13	C7(b9), C7(#9), C7(b9 b5), C7(b9 #11), C7(#9 #11), C13(b9)
C7^{alt} or C7⁺⁹	Super Locrian (7th mode of mel min)	C Db Eb Fb Gb Ab Bb C	C7 ^{b9} #9 #11 b13	C7(#9 #5), C7(b9 #5)
C7 ⁺⁴	Lydian Dominant (4th mode of mel min)	C D E F# G A Bb C	C7 ⁹ #11 13	C7(#11), C9(#11), C13(b5), C13(#11)
C ^Δ +4+5	Lydian Augmented (3rd mode of mel min)	C D E F# G# A B C	C ^Δ #5 ⁹ #11 13	Cma7(#5)

**Other common scales heard in standard jazz literature
that do not have a particular representative symbol include:**

blues scale (C Eb F F# G Bb C) -- mainly used for dominant and minor chords (but is used everywhere).

major pentatonic (C D E G A) -- used for several different chord qualities from various degrees.

minor pentatonic (C Eb F G Bb) -- used for several different chord qualities from various degrees.

major bebop (C D E F G G# A B C) -- usually used for major chords.

dominant bebop (C D E F G A Bb B C) -- usually used for dominant chords.

harmonic minor (C D Eb F G Ab B C) -- usually used for minor ma7 chords.

Alternative Lingo and Symbols

major 7 = maj7 = ma7 = M7 = ♯ = Δ

minor 7 = min7 = mi7 = m7 = -7 = -

mixolydian = dominant scale

= + = raised; b = - = lowered

C[∅] = Cmi7^{b5}; Cmi(ma7) = Cmi⁺⁷; C7+ = C7^{#5} = C+7

9 = 2; 11 = 4; 13 = 6; b5 = #4 = #11; #5 = b6 = b13

change(s) = chord(s) = harmony

C7^{sus} = C7^{sus4} = C¹¹ = G-/C = Bb/C

Major Modes (parent scale: C major)

1. ionian (major): C D E F G A B C
2. dorian: D E F G A B C D
3. phrygian: E F G A B C D E
4. lydian: F G A B C D E F
5. mixolydian: G A B C D E F G
6. aeolian (natural minor; pure minor): A B C D E F G A
7. locrian: B C D E F G A B

Melodic Minor Modes (parent scale: C melodic minor)

1. melodic minor (dorian #7): C D Eb F G A B C
2. dorian b2 (phrygian #6): D Eb F G A B C D
3. lydian augmented (lydian #5): Eb F G A B C D Eb
4. lydian dominant (mixolydian #4) F G A B C D Eb F
5. mixolydian b6 (aeolian #3): G A B C D Eb F G
6. locrian #2: A B C D Eb F G A
7. super locrian (ionian #1): B C D Eb F G A B

super locrian = diminished whole tone scale = altered dominant scale = ionian raised root = ionian raised one

augmented = raised 5th = #5 = +5; lydian = raised 4th = #4 = +4; dominant = lowered 7th = b7

“lydian dominant” is a chord/scale with a raised 4th and lowered 7th (C D E F# G A Bb C)

“lydian augmented” is a chord/scale with a raised 4th and a raised 5th (C D E F# G# A B C)

C7⁺⁹ (in the Jamey Aebersold play-a-long books and *Pocket Changes*) = C7^{alt} = C7^{b9} #9 #11 b13 (C7^{b9} #9 b5 #5)

C7^{b9} (in the Jamey Aebersold play-a-long books and *Pocket Changes*) = C7^{b9} #9 #11 13 (natural 5th)

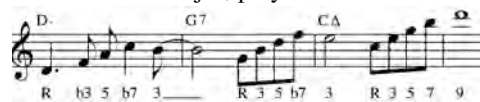
XII. Ten Most Common Chord Scales

<u>Chord</u>	<u>Scale Name</u>	<u>Formula</u>	<u>Scale Beginning On C</u>
CΔ	Major	major scale	C D E F G A B C
C7	Mixolydian	major scale with a b7	C D E F G A Bb C
C-	Dorian	major scale with a b3 and b7	C D Eb F G A Bb C
CØ	Locrian	notes from major scale ½ step higher	C Db Eb F Gb Ab Bb C
Co	Diminished (W/H)	W H W H W H W H	C D Eb F Gb Ab A B C
C-Δ	Melodic Minor	major scale with a b3	C D Eb F G A B C
C7alt	Super Locrian	notes from melodic minor scale ½ step higher	C Db Eb Fb Gb Ab Bb C
C7b9	Diminished (H/W)	H W H W H W H W	C Db Eb E F# G A Bb C
C7#5	Whole Tone	all whole steps	C D E F# G# Bb C
C7 or C-	Blues Scale	1 b3 4 b5 5 b7 1	C Eb F Gb G Bb C

XIII. Tune Memorization

Tune Learning Order of Events for Each Tune (do in the following order for each tune)

1. listen to the definitive recording numerous times
2. memorize the form
3. memorize root movement, play roots with definitive or play-along recording
4. memorize chord qualities, play chords (arpeggios in quarter notes) with play-along recording as follows:
 - 1 3 5 7 9 for chords lasting two bars (have the 9th sustain for the second bar)
 - 1 3 5 7 for chords lasting one bar
 - 1 3 for chords lasting two beats
 - for II V I's in major, play:*



- for II V I's in minor, play:*



5. play related scales in eighth notes (for chords lasting two bars, have the 9th sustain for the second bar; for chords lasting two beats, just play 1 2 3 4)
6. memorize head, play with definitive and play-along recording
7. improvise with play-along recording
8. transcribe phrases from definitive recording
9. improvise with play-along recording, incorporating phrases transcribed from definitive recording

* You may also have the final 7th in the penultimate measure resolve to the 6th in the last measure (i.e., practice ending the line on both the 9th and 6th)

**Common “Homonyms”
(same upper structure, different root)**

<u>Homonyms</u>	<u>Example</u>	<u>Notes</u>
a. II-6 = V7	D-6 (D F A B) = G7 (G B D F A)	only one note changes between the II-7 and the V7: the 7 th of the II-7 moves down ½ step and becomes the 3 rd of the V7 (D-7 to G7 = D-7 to D-6)
b. IV-6 = bVII7	F-6 (F Ab C D) = Bb7 (Bb D F Ab C)	
c. II-7 = IV6	D-7 (D F A C) = F6 (F A C D)	
d. V7sus = II-7 = IV6	G7sus (G C D F A) = D-7 (D F A C) = F6 (F A C D)	to play any dominant 7 sus chord: simply play a minor 7 chord a perfect 5 th above the root, e.g., C7sus = G-7 (with a C in the bass)
e. IΔ = III-7	CΔ (C E G B D) = E-7 (E G B D)	
f. I6 = VI-7	C6 (C E G A) = A-7 (A C E G)	
g. any diminished chord = four diminished chords	B° (B D F Ab) = D° (D F Ab B) = F° (F Ab B D) = Ab° (Ab B D F)	any chord tone can be considered the root
h. any diminished chord = four dominant 7b9 chords	B° (B D F Ab) = Bb7b9 , Db7b9 , E7b9 , and G7b9	the roots of the dominant 7b9 chords are ½ step lower than each chord tone of the diminished chord
i. V7b9 = a diminished chord built from the 3, 5, 7, or b9	G7b9 (G B D F Ab) = B° , D° , F° , and Ab°	V7b9 = a diminished chord built from any chord tone but the root
j. V7 = bII7alt = VIIø = II-6	G7 (G B D F A) = Db7alt (Db F A B D) = Bø (B D F A) = D-6 (D F A B)	to play any dominant 7 alt chord: play a dominant 7 chord from the b5 th (C7alt = Gb7) to play any half diminished chord: play a dominant 7 chord from the #5 th (Cø = Ab7) to play any minor 6 chord: play a dominant 7 chord from the 4 th (C-6 = F7)

MAJOR MODES

Parent Scale: C Major

<u>Mode</u>	<u>Spelling</u>	<u>Basic Chord Symbol</u>	<u>Complete Chord Symbol</u>
1. C Major	C D E F G A B C	C ^Δ	C Maj7 9 11 13
2. D Dorian	D E F G A B C D	D-	D Min7 9 11 13
3. E Phrygian	E F G A B C D E	E- b6 b9	E Min7 b9 11 b13
4. F Lydian	F G A B C D E F	F ^Δ 7+4	F Maj7 9 #11 13
5. G Mixolydian	G A B C D E F G	G7	G Dom7 9 11 13
6. A Aeolian	A B C D E F G A	A- b6	A Min7 9 11 b13
7. B Locrian	B C D E F G A B	BØ	B Min7 b5 b9 11 b13

Root: C

<u>Mode</u>	<u>Spelling</u>	<u>Basic Chord Symbol</u>	<u>Complete Chord Symbol</u>
1. C Major (1st/C Major)	C D E F G A B C	C ^Δ	C Maj7 9 11 13
2. C Dorian (2nd/Bb Major)	C D Eb F G A Bb C	C-	C Min7 9 11 13
3. C Phrygian (3rd/Ab Major)	C Db Eb F G Ab Bb C	C- b6 b9	C Min7 b9 11 b13
4. C Lydian (4th/G Major)	C D E F# G A B C	C ^Δ 7+4	C Maj7 9 #11 13
5. C Mixolydian (5th/F Major)	C D E F G A Bb C	C7	C Dom7 9 11 13
6. C Aeolian (6th/Eb Major)	C D Eb F G Ab Bb C	C- b6	C Min7 9 11 b13
7. C Locrian (7th/Db Major)	C Db Eb F Gb Ab Bb C	CØ	C Min7b5 b9 11 b13

MELODIC MINOR MODES

Parent Scale: C Melodic Minor

<u>Mode</u>	<u>Spelling</u>	<u>Basic Chord Symbol</u>	<u>Complete Chord Symbol</u>
1. C Melodic Minor	C D Eb F G A B C	C- Δ	C Min Maj7 9 11 13
2. D Dorian b2	D Eb F G A B C D	D- b9	D Min7 b9 11 13
3. Eb Lydian Augmented	Eb F G A B C D Eb	Eb Δ +4 +5	Eb Maj7 #5 9 #11 13
4. F Lydian Dominant	F G A B C D Eb F	F7+4	F Dom7 9 #11 13
5. G Mixolydian b6	G A B C D Eb F G	G7 b6	G Dom7 9 11 b13
6. A Locrian #2	A B C D Eb F G A	A \emptyset 9	A Min7b5 9 11 b13
7. B Super Locrian *	B C D Eb F G A B	B7 Alt **	B7 b9 #9 #11 b13

Root: C

<u>Mode</u>	<u>Spelling</u>	<u>Basic Chord Symbol</u>	<u>Complete Chord Symbol</u>
1. C Melodic Minor (1st/C Mel Min)	C D Eb F G A B C	C- Δ	C Min Maj7 9 11 13
2. C Dorian b2 (2nd/Bb Mel Min)	C Db Eb F G A Bb C	C- b9	C Min7 b9 11 13
3. C Lydian Augmented (3rd/A Mel Min)	C D E F# G# A B C	C Δ +4 +5	C Maj7 #5 9 #11 13
4. C Lydian Dominant (4th/G Mel Min)	C D E F# G A Bb C	C7+4	C Dom7 9 #11 13
5. C Mixolydian b6 (5th/F Mel Min)	C D E F G Ab Bb C	C7 b6	C Dom7 9 11 b13
6. C Locrian #2 (6th/Eb Mel Min)	C D Eb F Gb Ab Bb C	C \emptyset 9	C Min7b5 9 11 b13
7. C Super Locrian * (7th/Db Mel Min)	C Db Eb Fb Gb Ab Bb C	C7 Alt **	C7 b9 #9 #11 b13

* *Super Locrian* is also known as *Diminished Whole Tone* or *Altered Dominant* scales.

** *7 Alt* is written as *7+9* in the Jamey Aebersold and Pocket Changes books.

Common Jazz Piano Voicings

JB Dyas, PhD

Basic chord symbols are merely abbreviations for particular scales (the general horizontal sounds of the symbols) from which the player may select notes to construct chords and/or improvise. These scales are by no means the only ones that can be used for improvisation, however, they are the symbols' most representative sounds. The most common basic symbols are C, C7, C-, CØ, Co, C-Δ, C7b9, C7alt, and C7+, representing the general sounds of major, dominant, dorian minor, half-diminished, diminished, melodic minor, dominant 7 flat 9, dominant 7 altered, and whole tone, respectively.

The 3rd and 7th are the most representative notes of any chord or scale and “should” be included in every voicing (except for a “sus” chord where the 4th is substituted for the 3rd). Common voicings usually contain at least one other chord tone, extension, and/or alteration as well. Moreover, any or all notes from the related scale (except for *avoid tones**) may be used in the pianist's chord voicing, depending on the player and the musical situation. A typical C7 piano voicing, for instance, might be constructed Bb E A D G (b7 3 6 9 5) if the player is looking for a relatively evenly spread two-handed chord or, perhaps, E A Bb D (3 6 b7 9) if looking for a left-handed close voicing. Notice that all these notes come from C mixolydian, C7's related chord scale. Also notice that the root is not included. As the root is primarily the bassist's responsibility, pianists and guitarists often omit the root when comping to avoid redundancy. For unaccompanied solo piano playing, however, the root is included much more often and generally voiced as the lowest note of the chord.

“Alt,” short for altered, refers to the raised and/or lowered 5th and 9th. In other words, the dominant 7 altered chord contains no regular 5th and no regular 9th, but instead, a flat and/or sharp 5th and a flat and/or sharp 9th. The difference between the dominant 7 flat 9 sound and the dominant 7 altered sound is that the former includes the natural 5th and 6th while the latter does not. Thus, the related scale for C7b9 (half-whole diminished) is composed of the root, b9, #9, 3 #4, 5, 6, and b7: C Db D# E F# G A Bb C; the related scale for C7alt (super locrian) is composed of the root, b9, #9, 3 #4, #5, and b7: C Db D# E F# G# Bb C (this scale is often enharmonically spelled C Db Eb Fb Gb Ab Bb C, using the note names from its parent scale, Db melodic minor, of which C super locrian is the seventh mode). A C7b9 might be voiced Bb E G Db (b7 3 5 b9) while its C7alt counterpart would be voiced Bb E G# Db (b7 3 #5 b9). Again, exactly which notes to use from these scales when constructing the chord is left up to the player.

Ten Most Common Chord Scales

<u>Chord Symbol</u>	<u>Scale Name</u>	<u>Formula</u>	<u>Scale Beginning On C</u>
CA	Major	major scale	C D E (F) G A B C
C7	Mixolydian	major scale with a b7	C D E (F) G A Bb C
C-	Dorian	major scale with a b3 and b7	C D Eb F G A Bb C
CØ	Locrian	notes from major scale ½ step higher	C (Db) Eb F Gb Ab Bb C
Co	Diminished (W/H)	W H W H W H W H	C D Eb F Gb Ab A B C
C-Δ	Melodic Minor	major scale with a b3	C D Eb F G A B C
C7alt	Super Locrian	notes from melodic minor scale ½ step higher	C Db Eb Fb Gb Ab Bb C
C7b9	Diminished (H/W)	H W H W H W H W	C Db Eb E F# G A Bb C
C7+	Whole Tone	all whole steps	C D E F# G# Bb C
C7 or C-	Blues Scale	1 b3 4 b5 5 b7 1	C Eb F Gb G Bb C

* Certain scales have “avoid tones,” meaning they should not be included in the related chord. For example, as a general rule, don't include a 4th in a major 7 chord, don't include a 4th in a dominant 7 chord (unless it's a sus chord in which the 4th replaces the 3rd), and don't include a b2nd in a half diminished chord. In the scales listed in the fourth column above, as well as those on pp. 18 & 19, the avoid tones are indicated in parenthesis.

Piano Voicing Mnemonics

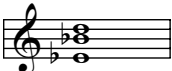
I. One-Handed Jazz Voicings for *Major 7*, *Dominant 7*, and *Minor 7* Chords

A. Category A (3rd in the lowest voice)

Chord Quality Voicing Voicing in C Mnemonic

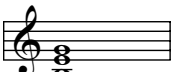
CA 3 7 9  Look at *root* at the top and “spread out” (up a whole, down a half); 3rd in lowest voice

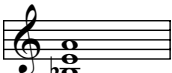
C7 3 b7 9  Look at *root* at the top and “spread out” (up a whole, down a whole); 3rd in lowest voice

C- b3 b7 9  Look at *root* at the top and “spread out” (up a whole, down a whole); b3rd in lowest voice

B. Category B (7th in the lowest voice)

Chord Quality Voicing Voicing in C Mnemonic

CA 7 3 5  Look at *triad* and lower root a half step

C7 b7 3 6  Look at *triad* and “spread out” outer voices a whole step

C- b7 b3 5  Look at *minor triad* and lower root a whole step

Common LH Chord Fingering: 5 2 1

Common RH Chord Fingering: 1 3 5

(exception -- category B dominant 7 voicing: 1 2 5)

II. II V I Progression in Major

A. Chord Qualities

1. II chord is minor 7 (II-)
2. V chord is dominant 7 (V7)
3. I chord is major 7 (IΔ)

B. Example in the key of C

1. C major scale: 

2. II V I in the Key of C: D- G7 CA

note: any 3 chords in a row progressing counterclockwise around the circle of 5ths is a II V I in the key of the 3rd chord, e.g., C- F7 BbΔ is a II V I in Bb; F- Bb7 EbΔ is a II V I in Eb; etc.

C. Good voice-leading: 3rd to 7th and 7th to 3rd

1. the 7th *moves down a half step* to become the 3rd of the next chord
2. the 3rd *stays on the same note* to become the 7th of the next chord

Note that to progress from a II- to a V7: only one note moves (the 7th of the II- moves down a half step to become the 3rd of the V7); the other two notes remain the same

Example 1: Category A to B to A

II-		V7		IA
9		6	<i>W</i>	9
b7	<i>H</i>	3		7
b3		b7	<i>H</i>	3

KEY OF C

D- G7 CΔ

II-		V7		IA
9		6	<i>W</i>	9
b7	<i>H</i>	3		7
b3		b7	<i>H</i>	3

KEY OF F

G- C7 FΔ

II-		V7		IA
9		6	<i>W</i>	9
b7	<i>H</i>	3		7
b3		b7	<i>H</i>	3

KEY OF Bb

C- F7 BbΔ

Example 2: Category B to A to B

II-		V7		IA
5		9	<i>W</i>	5
b3		b7	<i>H</i>	3
b7	<i>H</i>	3		7

KEY OF C

D- G7 CΔ

II-		V7		IA
5		9	<i>W</i>	5
b3		b7	<i>H</i>	3
b7	<i>H</i>	3		7

KEY OF F

G- C7 FΔ


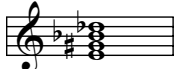
II-		V7		IA
5		9	<i>W</i>	5
b3		b7	<i>H</i>	3
b7	<i>H</i>	3		7

KEY OF Bb



C- F7 BbΔ

IV. One-Handed Jazz Voicings for *Half Diminished* and *Dominant 7 Altered* Chords

A. Category A (3rd in the lowest voice)

<u>Chord Quality</u>	<u>Voicing</u>	<u>Voicing in C</u>	<u>Mnemonic</u>
CØ	b3 b5 b7 R		m7b5 chord in first inversion (b3 on bottom, root on top)
C7alt	3 #5 b7 b9		think category A dominant 7 voicing, lower 9th (and add #5 which is a whole step below the b7)

B. Category B (7th in the lowest voice)

<u>Chord Quality</u>	<u>Voicing</u>	<u>Voicing in C</u>	<u>Mnemonic</u>
CØ	b7 R b3 b5		m7b5 chord in third inversion (b7 on bottom, “point” to root)
C7alt	b7 b9 3 #5		think category B dominant 7 voicing, lower 6th (and add b9 which is a half step above the root)

Common LH Chord Fingering: 5 3 2 1

note: for Category B half diminished chord, use **5 4 2 1**

Common RH Chord Fingering: 1 2 3 5

V. II V I Progression in Minor

A. Chord Qualities

1. II chord is half diminished (IIØ)
2. V chord is dominant 7 altered (V7alt)
3. I chord is minor (I-)

B. Example in the key of C minor: **DØ G7alt C-**

C. Good voice-leading: *3rd to 7th* and *7th to 3rd*

1. from the **IIØ**, find the whole step interval in your voicing and “spread out,” i.e., the *higher note moves up a half step* and the *lower note moves down a half step* (the other two notes remain the same), then you’re automatically on the V7 alt chord
2. from the **V7alt**, the *b7 moves down a whole step; all other voices move down a half step*

Example 1: Category A to B to A

IIØ		V7alt		I-
R	<i>H</i>	b5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3

KEY OF C MINOR

DØ G7alt C-

IIØ		V7alt		I-
R	<i>H</i>	b5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3

KEY OF G MINOR

AØ D7alt G-

Example 2: Category B to A to B

IIØ		V7alt		I-
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3
R	<i>H</i>	#5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7

KEY OF C MINOR

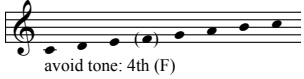
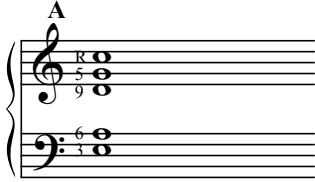
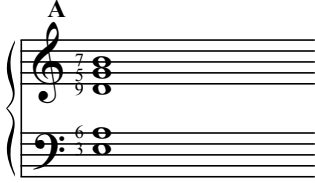
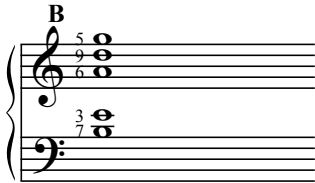
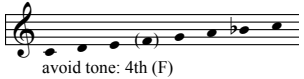
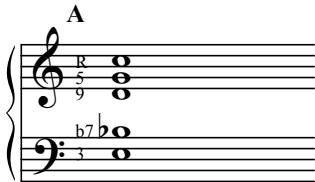
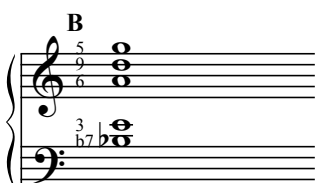

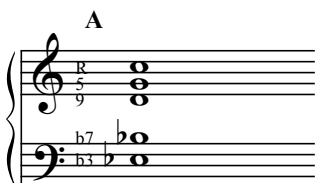
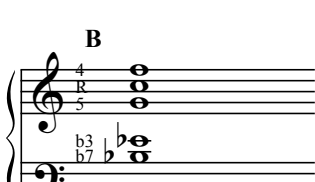
DØ G7alt C-

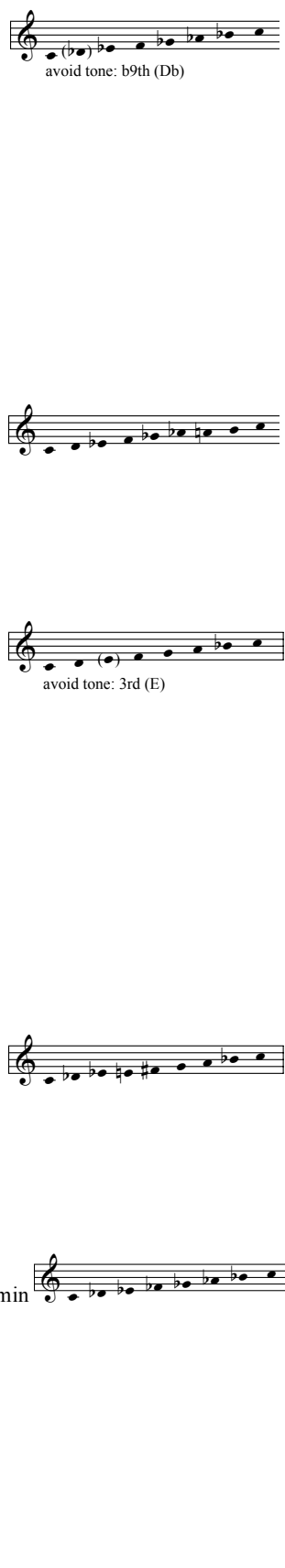
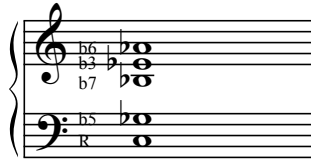


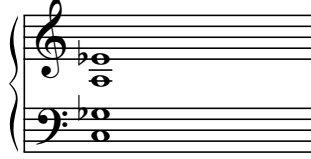
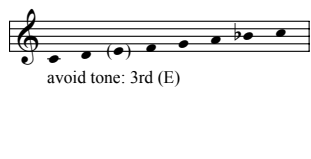

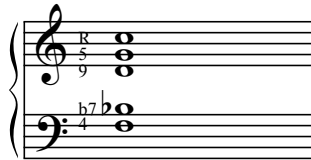



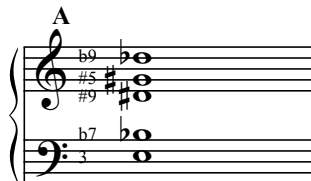
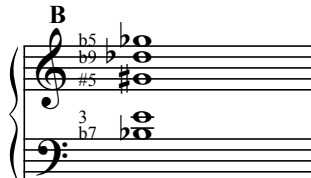
IIØ		V7alt		I-
b5		b9	<i>H</i>	5
b3		b7	<i>W</i>	b3
R	<i>H</i>	#5	<i>H</i>	9
b7	<i>H</i>	3	<i>H</i>	b7

KEY OF G MINOR

AØ D7alt G-

Common Two-Handed Piano Voicings (two notes in the LH, three notes in the RH)**

<u>Symbol</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Two-Hand Voicings*</u>	<u>Mnemonic</u>
C	Major	 <p>avoid tone: 4th (F)</p>	<p>A</p> 	RH pinky on the root, come down in 4ths in both hands
			<p>A</p> 	same as above - just lower top note 1/2 step
			<p>B</p> 	RH pinky on the 5th, come down in 4ths in both hands
C ⁷	Mixolydian 5th mode of maj	 <p>avoid tone: 4th (F)</p>	<p>A</p> 	RH pinky on the root, come down in 4ths in RH; 3 & b7 in LH
			<p>B</p> 	RH pinky on the 5th, come down in 4ths in RH; b7 & 3 in LH
C-	Dorian 2nd mode of maj		<p>A</p> 	RH pinky on the root, come down in 4ths in RH ; b3 & b7 in LH
			<p>B</p> 	“point” to root in RH and go up a 4th and down a 4th; b7 & b3 in LH

<p>C^{\flat}</p>	<p>Locrian 7th mode of maj</p>	 <p>avoid tone: b9th (D\flat)</p>		<p>think A voicing of dominant 7 chord up a raised 5th ($C^{\flat} = Ab7$)</p>
				<p>think B voicing of dominant 7 chord up a raised 5th ($C^{\flat} = Ab7$)</p>
<p>C°</p>	<p>Diminished (whole-half)</p>			<p>start on any chord tone on the bottom; play a tritone above it, then skip a minor 3rd between hands; then play a tritone in the RH</p>
<p>$C7^{sus4}$</p>	<p>Mixolydian 5th mode of maj</p>	 <p>avoid tone: 3rd (E)</p>		<p>think A voicing of minor 7 chord up a 5th ($C7^{sus4} = G-$)</p>
				<p>think B voicing of minor 7 chord up a 5th ($C7^{sus4} = G-$)</p>
<p>$C7b9$</p>	<p>Diminished (half-whole)</p>			<p>start on any chord tone but the root (i.e., 3, 5, b7, or b9); play a tritone above it, then skip a minor 3rd between hands; then play a tritone in the RH</p>
<p>$C7^{alt}$</p>	<p>Super Locrian 7th mode of mel min</p>		<p>A</p> 	<p>think A voicing of dominant 7 chord and raise RH up $\frac{1}{2}$ step</p>
			<p>B</p> 	<p>think B voicing of dominant 7 chord and lower RH down $\frac{1}{2}$ step</p>

Note: In the Jamey Aebersold books and in *Pocket Changes*, $C7+9 = C7^{alt}$

* “**Category A**” chords have the 3rd in the lowest voice; “**Category B**” chords have the 7th in the lowest voice.

** All voicings have five notes with the exception of the diminished and dominant 7b9 voicings which have four (two notes in each hand)

60 Contemporary Voicings for the Jazz Combo Guitarist ²⁰

By Mike Di Liddo

The chord forms presented here provide a variety of voicings throughout the fretboard. Although introduced from a root of **C** they are moveable and can be transposed for use from any root (see **Transposition** on back). All forms are placed on the top four strings (E-1, B-2, G-3, D-4) so as not to enter the range of the bassist. These voicings are modern, easily implemented, and can offer harmonic interest to one's playing.

Application: When encountering a basic chord symbol (typically found on lead sheets such as those in the Jamey Aebersold play-a-long books) the guitarist may use any of the contemporary voicings presented here to the right of the basic chord symbol. For example, if the chord symbol is **C-** any of the six corresponding chord forms may be played.

Basic Chords (Symbol)

Minor 7 (C-)

C Dorian Scale (2nd mode of major)

Rt 2 b3 4 5 6 b7
(9) (11) (13)

Dominant 7 (C7)

C Mixolydian Scale (5th mode of major)

Rt 2 3 4 5 6 b7
(9) (11) (13)

Major 7 (CΔ)

C Major Scale

Rt 2 3 4 5 6 7
(9) (11) (13)

Half Diminished (Cø)

C Locrian Scale (7th mode of major)

Rt b2 b3 4 b5 b6 b7
(b9) (11) (b13)

Altered Dominant (C7Alt or C7+9)

C Super Locrian (7th mode of mel. min)

Rt b2 #2 3 #4 b6 b7
(b5)(#5)
(b9)(#9) (#11)(b13)

Contemporary Voicings

<p>Cm11</p> <p>I</p> <p>Rt b3 b7 9 11</p>	<p>Cm9</p> <p>I</p> <p>Rt b3 b7 9 5</p>	<p>Cm11</p> <p>III</p> <p>Rt 11 b7 b3 5</p>	<p>Cm11</p> <p>III</p> <p>Rt 5 Rt 11 b7</p>	<p>Cm9</p> <p>VIII</p> <p>Rt b7 b3 5 9</p>	<p>Cm11</p> <p>X</p> <p>Rt 11 b7 b3</p>
<p>C9</p> <p>II</p> <p>Rt 3 b7 9 5</p>	<p>C13</p> <p>V</p> <p>Rt b7 9 3 13</p>	<p>C9</p> <p>V</p> <p>Rt 5 9 3 b7</p>	<p>C13</p> <p>VIII</p> <p>Rt b7 3 13 Rt</p>	<p>C9</p> <p>VIII</p> <p>Rt b7 3 5 9</p>	<p>C9</p> <p>X</p> <p>9 5 b7 3</p>
<p>C6/9</p> <p>I</p> <p>Rt 3 6 9 5</p>	<p>Cma9</p> <p>V</p> <p>Rt 5 9 3 7</p>	<p>C6/9no3</p> <p>VII</p> <p>Rt 6 9 5 Rt</p>	<p>Cma9</p> <p>VIII</p> <p>Rt 7 3 5 9</p>	<p>Cma13</p> <p>VIII</p> <p>Rt 7 3 13 9</p>	<p>Cma9</p> <p>XII</p> <p>Rt 9 5 7 3</p>
<p>Cm7b5no3</p> <p>I</p> <p>Rt b5 b7 Rt 11</p>	<p>Cm7b5</p> <p>I</p> <p>Rt b3 b7 Rt b5</p>	<p>Cm7b5</p> <p>III</p> <p>Rt b5 Rt b3 b7</p>	<p>Cm7b5</p> <p>VII</p> <p>Rt b7 b3 b5 Rt</p>	<p>Cm7b5</p> <p>X</p> <p>Rt b5 b7 b3</p>	<p>Cm11b5no3</p> <p>X</p> <p>Rt b5 b7 11</p>
<p>C7(b9#5)</p> <p>II</p> <p>Rt 3 b7 b9 #5</p>	<p>C7(b9#5)</p> <p>III</p> <p>Rt #5 b9 3 b7</p>	<p>C7(b9#5)</p> <p>VIII</p> <p>Rt b7 3 #5 b9</p>	<p>C7(#9#5)</p> <p>VIII</p> <p>Rt b7 3 #5 #9</p>	<p>C7(#9#5)</p> <p>XI</p> <p>Rt 3 #5 b7 #9</p>	<p>C7(b9#5)</p> <p>XI</p> <p>Rt b9 #5 b7 3</p>

Major 7#11 (CΔ+4)

C Lydian Scale (4th mode of major)

Rt 2 3 #4 5 6 7
(9) (#11) (13)

C6/9(#11) Rt 3 6 9 #11	Cma9(#11) Rt 3 7 9 #11	Cma13(#11) Rt #11 7 3 13	Cma7(#11)no3 Rt 5 Rt #11 7	Cma7(#11) Rt Rt 3 #11 7	Cma7(#11) Rt #11 7 3
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Dominant 7b9 (C7b9)

C Diminished Scale (half-whole)

Rtb2 #2 3 #4 5 6 b7
(b9)(#9) (#11) (13)

C7b9(#11) Rt 3 b7 b9 #11	C7b9(#11) Rt 5 b7 b9 #11	C7 b9 Rt 3 b7 b9 5	C7#9 Rt 3 b7 #9 5	C13 b9 Rt 3 b7 b9 13	C13#9 Rt 3 b7 #9 13
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Additional Dominant 7b9 chords can be found by moving any of these forms up by intervals of a minor 3rd (by simply moving the chord formation every three frets). For example, C7b9(#11) in the II position (first of the two above) becomes C13b9 in the V position, C7 in the VIII position, and C7#9b9 in the XI position.

Diminished 7 (C°)

C Diminished Scale (whole-half)

Rt 2 b3 4 b5 b6 6 7
(9) (11) (b13)

C°(add11) Rt b3 6 Rt 11	C°(add11) Rt b5 6 Rt 11	C° Rt b3 6 Rt b5	C°9 Rt b3 6 9 b5	C°(addb13) Rt b3 6 Rt b13	C°9(addb13) Rt b3 6 9 b13
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Additional diminished chords can be found by moving any of these forms up by intervals of a minor 3rd (simply moving every three frets). For example, C°(add11) in the I position becomes C°(add b13) in the IV position, C°(add ma7) in the VII position, and C°9 in the X position.

Augmented 7 (C7+5)

C Whole Tone Scale

Rt 2 3 #4 #5 b7
(9) (#11)

C7#11 Rt 3 b7 Rt #11	C9#11(no5) Rt 3 b7 9 #11	C9#5 Rt 3 b7 9 #5	C9#11(no3) Rt #11 b7 9 #11	C9#5(#11no3) Rt #11 b7 9 #5	C7#5(#11) Rt #11 b7 3 #5
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Additional augmented chords can be found by moving any of these forms up by intervals of a major 2nd (simply moving every two frets). For example, C7(#11) in the I position becomes C9#5(#11) in the III position, C9#5 in the V position, C7(#11) in the VII position, etc.

Dominant 7#11 (C7+4)

C Lydian Dom. (4th mode of mel. min.)

Rt 2 3 #4 5 6 b7
(9) (#11) (13)

C9#11 Rt 3 b7 9 #11	C13#11no3 Rt #11 b7 9 13	C13#11 Rt b7 9 #11 13	C7#11 Rt b7 3 #11 Rt	C9#11 Rt b7 3 #11 9	C7#11 Rt #11 b7 3
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Transpositor: All chord forms presented are moveable and can be played from any root. To transpose a voicing, pick a new root and position the form accordingly. For example, Cm11 in the I position can be repositioned to become Fm11 in the VI position or Am11 in the X position.

Purpose of the Scales: Below each basic chord symbol is the scale from which the chord is constructed (C Dorian for C-; C Mixolydian for C7; etc.). These scales are important because they contain the notes that were used to construct the contemporary voicings. By observing the analysis of both the scales and the chords you will know what tones you are playing and the scale they come from.

Chord's Specific Name	Cm7b5no3	Thick Line = nut (emphasizes beginning of fretboard when included)
Fret Number	I	same finger on two or more strings of the same fret are to be barred
Root to Visualize (do not finger)	3	Strings: from left to right are E-6 A-5 D-4 G-3 B-2 E-1
Analysis	Rt b5 b7 Rt 11	Fret
Musical Notation (written an octave above actual pitch)		

Jazz Theory Test

Name _____

Instrument _____

I. Chord-Scale Relationship. Fill in the blanks with each symbol's related information. Put any "avoid tones" in parenthesis. The first two examples are complete.

<u>Basic Symbol</u>	<u>Chord Name</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Mode (if applicable)</u>
1. C ^Δ	C Major 7	C Major	C D E (F) G A B C	1st of C major
2. C7	C Dominant 7	C Mixolydian	C D E (F) G A B ^b C	5th of F major
3. C-				
4. C7 ^{b9}				
5. C7alt				
6. C ^o				
7. C- ^Δ				
8. C ^o				
9. C7sus4 or G-/C				
10. C ^{o9}				
11. C7 ⁺⁵				
12. C7 ⁺⁴				
13. C ^{Δ+4+5}				
14. C ^{Δ+4}				

II. Spell the following specific chords from bottom to top (the first example is provided):

C13 C E G Bb D A

Cmaj13

C9

C13b9b5

Cm9

Cm9(maj7)

III. Write the following scales (the first example is provided):

1. C major pentatonic: C D E G A C

2. C minor pentatonic:

3. C major bebop:

4. C dominant bebop:

5. C harmonic minor:

6. C blues scale:

IV. Write the chords for a II V I in C major: _____ _____ _____

V. Write the chords for a II V I in C minor: _____ _____ _____

Jazz Theory Test Answer Sheet

Name _____

Instrument _____

I. **Chord-Scale Relationship.** Fill in the blanks with each symbol's related information. Put any "avoid tones" in parenthesis.

<u>Basic Symbol</u>	<u>Chord Name</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Mode #</u> (if applicable)
1. C ^Δ	C Major 7	C Major	C D E (F) G A B C	1st of C major
2. C7	C Dominant 7	C Mixolydian	C D E (F) G A B ^b C	5th of F major
3. C ⁻	C Minor 7	C Dorian	C D E ^b F G A B ^b C	2nd of B ^b major
4. C7 ^{b9}	C7 Flat 9	C Diminished (half-whole)	C D ^b E ^b F G [#] A B ^b C	
5. C7 ^{alt}	C7 Altered	C Super Locrian	C D ^b E ^b F ^b G ^b A ^b B ^b C	7th of D ^b mel min
6. C ^o	C Diminished	C Diminished (whole-half)	C D E ^b F G ^b A ^b B C	
7. C ^{-Δ}	C Minor Major 7	C Melodic Minor	C D E ^b F G A B C	1st of C mel min
8. C ^o	C Half Diminished	C Locrian	C (D ^b) E ^b F G ^b A ^b B ^b C	7th of D ^b major
9. C7 ^{sus4} or G-/C	C7 Suspended 4	C Mixolydian	C D (E) F G A B ^b C	5th of F major
10. C ^{o9}	C Half Diminished 9	C Locrian #2	C D E ^b F G ^b A ^b B ^b C	6th of E ^b mel min
11. C7 ⁺⁵	C7 Sharp 5	C Whole Tone	C D E F [#] G [#] B ^b C	
12. C7 ⁺⁴	C7 Sharp 4	C Lydian Dominant	C D E F [#] G A B ^b C	4th of G mel min
13. C ^{Δ+4+5}	C ^Δ Sharp 4 Sharp 5	C Lydian Augmented	C D E F [#] G [#] A B C	3rd of A mel min
14. C ^{Δ+4}	C ^Δ Sharp 4	C Lydian	C D E F [#] G A B C	4th of G major

II. Spell the following specific chords from bottom to top.

C13 C E G B \flat D A

Cmaj13 C E G B D A

C9 C E G B \flat D

C13b9b5 C E G \flat B \flat D \flat A

Cm9 C E \flat G B \flat D

Cm9(maj7) C E \flat G B D

III. Write the following scales:

1. C major pentatonic: C D E G A C

2. C minor pentatonic: C E \flat F G B \flat C

3. C major bebop: C D E F G G \sharp A B C

4. C dominant bebop: C D E F G A B \flat B C

5. C harmonic minor: C D E \flat F G A \flat B C

6. C blues scale: C E \flat F F \sharp G B \flat C

IV. Write a II V I in C major: D $^-$ G7 C $^\Delta$

V. Write a II V I in C minor: D $^\emptyset$ G7alt C $^-$

Jazz Nomenclature Test

Name _____

Instrument _____

- I. **Chord-Scale Relationship.** Fill in the blanks with each symbol's related information. Put any "avoid tones" in parenthesis. The first two examples are complete.

<u>Basic Symbol</u>	<u>Chord Name</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Mode # & Parent Scale (if applicable)</u>
1. C Δ	C Major 7	C Major	C D E (F) G A B C	1st of C major
2. F7	F Dominant 7	F Mixolydian	F G A (Bb) C D Eb F	5th of Bb major
3. Bb-				
4. Eb7 ^{b9}				
5. Ab7alt				
6. Db ^o				
7. Gb- Δ				
8. B \emptyset				
9. E7sus4 or B-/E				
10. A \emptyset^9				
11. D7 ⁺⁵				
12. G7 ⁺⁴				
13. C Δ +4+5				
14. F Δ +4				

II. Spell the following specific chords from bottom to top (the first example is provided):

A13 Gmaj13 Bb9 Eb13b9b5 Dm9 Bm9(maj7)

F#
B
G
E
C#
A

III. Write the following scales (the first example is provided):

1. Eb major pentatonic: **Eb F G Bb C Eb**

2. Ab minor pentatonic:

3. Db major bebop:

4. Gb dominant bebop:

5. B harmonic minor:

6. E blues scale:

IV. Write a II V I in Bb major: _____

V. Write a II V I in Bb minor: _____

Jazz Nomenclature Test Answer Sheet

Name _____

Instrument _____

I. Chord-Scale Relationship. Fill in the blanks with each symbol's related information. Put any "avoid tones" in parenthesis. The first two examples are complete.

<u>Basic Symbol</u>	<u>Chord Name</u>	<u>Scale Name</u>	<u>Scale</u>	<u>Mode (if applicable)</u>
1. C Δ	C major 7	C Major	C D E (F) G A B C	1st of C major
2. F7	F dominant 7	F Mixolydian	F G A (Bb) C D Eb F	5th of Bb major
3. Bb-	Bb minor 7	Bb Dorian	Bb C Db Eb F G Ab Bb	2nd of Ab major
4. Eb7 ^{b9}	Eb dom 7 b9	Eb Dim (h-w)	Eb E F# G A Bb C Db Eb	
5. Ab7alt	Ab7 altered	G# Super Locrian	G# A B C D E F# G#	7th of A mel min
6. Db ^o	Db diminished	Db Dim (w-h)	Db Eb E F# G A Bb C Db	
7. Gb- Δ	Gb minor maj 7	F# Mel Min	F# G# A B C# D# E# F#	1st of F# mel min
8. B \emptyset	B half dim	B Locrian	B (C) D E F G A B	7th of C major
9. E7sus4 or B-/E	E dom 7 sus4	E Mixolydian	E F# (G#) A B C# D E	5th of A major
10. A \emptyset^9	A half dim9	A Locrian #2	A B C D Eb F G A	6th of C mel min
11. D7 ⁺⁵	D dom 7 # 5	D Whole Tone	D E F# G# A# C D	
12. G7 ⁺⁴	G dom 7 # 4	D Lydian Dom	G A B C# D E F G	4th of D mel min
13. C Δ +4+5	C maj 7 #4 #5	C Lydian Aug	C D E F# G# A B C	3rd of A mel min
14. F Δ +4	F maj 7 # 4	F Lydian	F G A B C D E F G	4th of C major

II. Spell the following specific chords from bottom to top (the first example is provided):

A13	Gmaj13	Bb9	Eb13b9b5	Dm9	Bm9(maj7)
F#	E		C		
B	A	C	Fb (E)	E	C#
G	F#	Ab	Db	C	A#
E	D	F	Bbb (A)	A	F#
C#	B	D	G	F	D
A	G	Bb	Eb	D	B

III. Write the following scales (the first example is provided):

1. Eb major pentatonic: Eb F G Bb C Eb
2. Ab minor pentatonic: Ab Cb Db Eb Gb Ab
3. Db major bebop: Db Eb F Gb Ab A Bb C Db Eb
4. Gb dominant bebop: Gb Ab Bb Cb Db Eb E F Gb
5. B harmonic minor: B C# D E F# G A# B
6. E blues scale: E G A Bb B D E

IV. Write a II V I in Bb major: C- F7 Bb Δ

V. Write a II V I in Bb minor: C \emptyset F7alt Bb-