

60 Contemporary Voicings for the Jazz Combo Guitarist

by Mike DiLiddo

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)



Dominant 7 (C7)

C Mixolydian Scale (5th mode of major)



Major 7 (CΔ)

C Major Scale



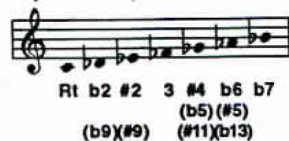
Half Diminished (Cø)

C Locrian Scale (7th mode of major)



Altered Dominant (C7Alt or C7+9)

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

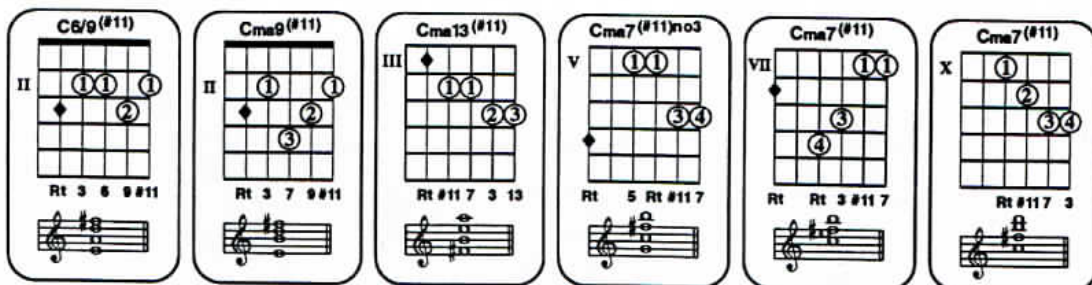


Contemporary Voicings

<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>VII</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>Rt 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>VII</p> <p>Rt b7 3 #5 b9</p>	<p>C7(#9#5)</p> <p>VII</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>

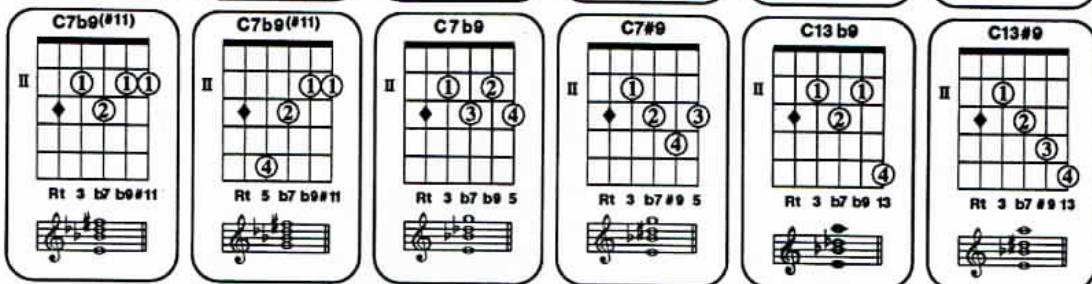
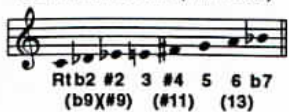
Major 7#11 (CΔ+4)

C Lydian Scale (4th mode of major)



Dominant 7b9 (C7b9)

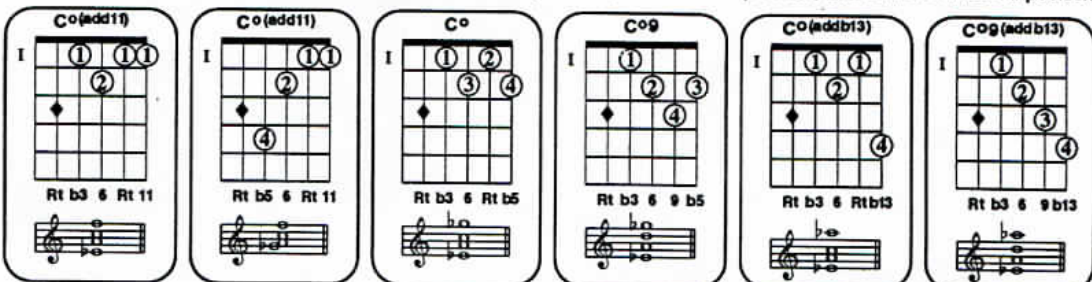
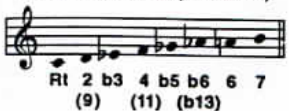
C Diminished Scale (half-whole)



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°)

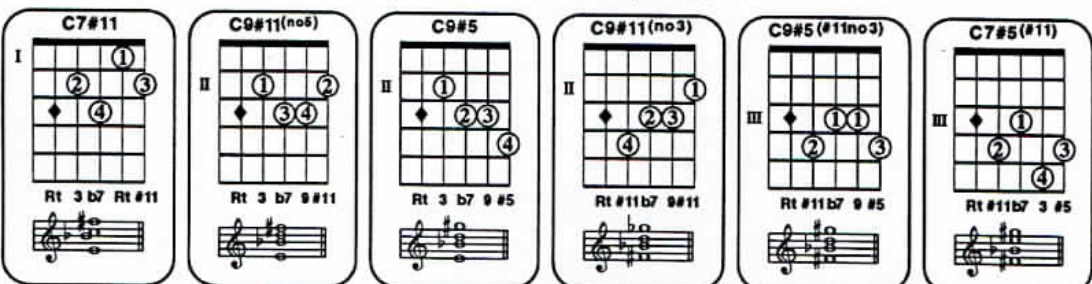
C Diminished Scale (whole-half)



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)

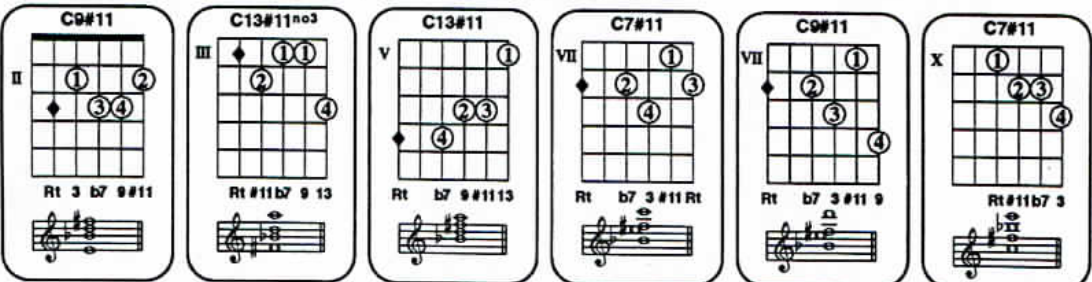
C Whole Tone Scale



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.)



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.

