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Introduction

The *Berklee Jazz Guitar Chord Dictionary* is a resource for 7th-chord voicings and other frequently encountered jazz chord shapes on the fretboard.

The following diagrams indicate what notes you should use for each chord voicing. These chord blocks will show you the right shapes, but as a musician, you owe it to your audience and yourself to hear the music before you play it. This material will help you to map out the sounds on your fretboard. With time, you will hear the chords before you play them.

Strive to play these chords with a solid time feel, a full tone, and attacks with your “picking hand” that match the level of intensity of the music you’re attempting to play.

Some tips for getting a good chord sound:

- Take special care to play the notes requested—and to *leave out*, or mute the strings with the x symbol above them. Keep the extra strings out of the sound.
- Use the edges of your fingers of your fretting hand to mute unwanted strings. Focus your strumming (or finger-picking attacks) on the indicated strings. Avoid sounding the others.
- When strumming across the strings, make the speed of your stroke fast enough to give the illusion of one simultaneous sound made up of all the chord voices.

- When you're using your fingers to pluck chords, take care to balance the level of each chord tone. A common tendency is to hit the outermost notes with the most force, resulting in a thinner texture. You're working to put those notes on the frets; make sure that the listener can hear them!
- While forming the chords, make sure that your fingers are as close to the intended frets as possible.
- When changing chords, mute the strings by lifting your fingers from the strings, but still touching them, to hold them still as you slide to the next chord.
- Make sure all notes ring. If you're not hearing all the notes clearly, keep working to curve your fingers and adjust your hand position on the intended frets to make the sound shine through your instrument.

Playing chords effectively takes time, and the learning process requires practice. There are three common stages of development.

- **Physical Stamina:** Building your hand muscles
- **Muscle Memory:** Memorizing the proper chord-voicing shapes
- **Informed Musical Instincts:** Using these chords to make music

Here are some other things to keep in mind:

- While practicing, stay vigilant, playing in time and using a metronome or drum machine. Stay with a musical task until you can make it groove with a strong time feel.
- Play with other musicians whenever possible, as often as you can. Practicing by yourself is only part of the overall plan.
- Make sure that the chords that you play fit well into your playing situation. Should your voicings contain a lot of notes or a few? Listen to the overall texture, and make a musical decision.
- Listen to the originators of the styles that you love. It's one of the best ways to keep yourself inspired—and to help you to keep the highest musical values in mind.
- Listen to great guitarists, but don't stop there. Focus on performers of other instruments as well. Bring it all together to help you to develop your own unique voice.

Keep working, and be patient with yourself. Having the physical strength and the knowledge of the shapes provide means to musical ends. With time, you'll be able to choose from a variety of options. If you keep at it, you'll definitely get there!

—Rick Peckham

PART I.


CHORDS

Chapter 1.

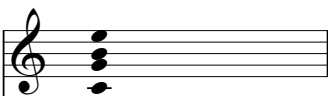
Moveable 7th Chord Shapes

Major 7

CMaj7

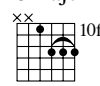


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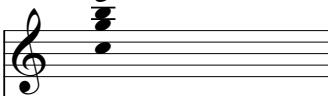


T	5
A	4
B	3

CMaj7




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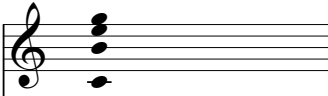


T	12
A	12
B	10

CMaj7

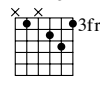


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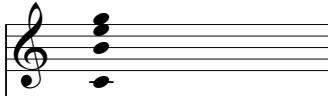


T	8
A	9
B	8

CMaj7



1 342




T	3
A	5
B	4

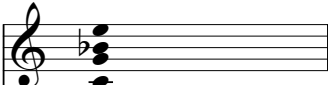
Minor 7

Dominant 7

C7



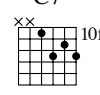
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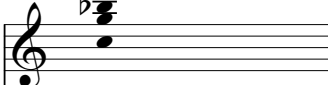
TAB

5
3
5
3

C7




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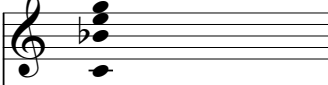
TAB

12
11
12
10

C7



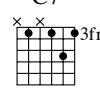
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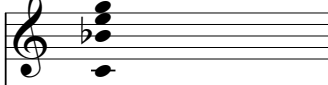
TAB

8
8
8
8

C7



1 243




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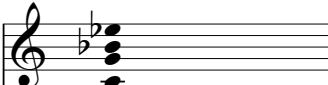
3
5
3
3

Minor 7

C-7



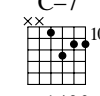
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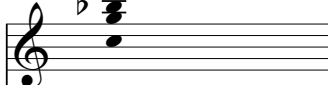
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4
3
3
3

C-7




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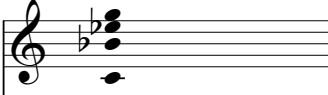


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
11
11
12
10

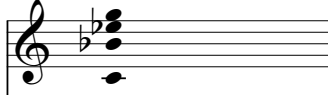
MOVEABLE 7th CHORD SHAPES

C-7

 2 3 3 3




TAB
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 8
 8
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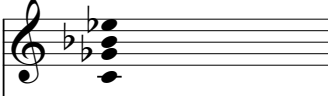
C-7

 1 2 4 3




TAB
 3
 4
 3
 3

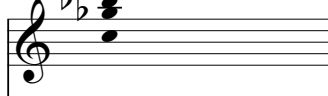
Minor 7^b5

C-7^b5

 1 3 2 4




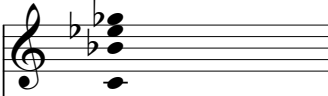
TAB
 4
 3
 4
 3

C-7^b5

 1 2 2 2




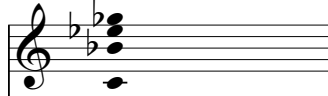
TAB
 11
 11
 11
 10

C-7^b5

 2 3 4 1



TAB
 7
 8
 8
 8

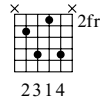
C-7^b5

 2 3 4 1



TAB
 2
 4
 3
 3

Major 6

CMaj6



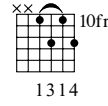
Musical notation for CMaj6 (2fr):

Treble clef, notes: C4, E4, G4, F#4, C5.

Tablature:

T	5
A	2
B	3

CMaj6



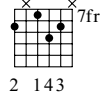
Musical notation for CMaj6 (10fr):

Treble clef, notes: C6, E6, G6, F#6, C7.

Tablature:

T	12
A	10
B	12

CMaj6



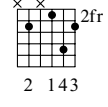
Musical notation for CMaj6 (7fr):

Treble clef, notes: C5, E5, G5, F#5, C6.

Tablature:

T	8
A	9
B	7

CMaj6



Musical notation for CMaj6 (2fr):

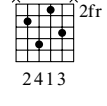
Treble clef, notes: C4, E4, G4, F#4, C5.

Tablature:

T	3
A	5
B	2

Minor 6

C-6



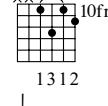
Musical notation for C-6 (2fr):

Treble clef, notes: C4, Bb3, Eb4, G4, F4, C5.

Tablature:

T	4
A	2
B	3

C-6



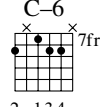
Musical notation for C-6 (10fr):

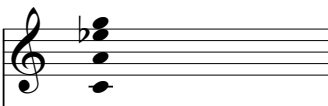
Treble clef, notes: C6, Bb6, Eb6, G6, F6, C7.

Tablature:

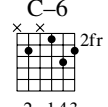
T	11
A	10
B	10

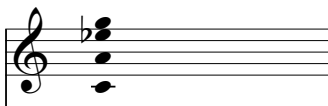
MOVEABLE 7th CHORD SHAPES

C-6

 2 1 3 4



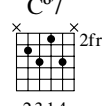
T	8
A	8
B	7
B	8


C-6

 2 1 4 3



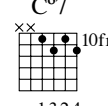
T	3
A	4
B	2
B	3


Diminished 7

C^o7

 2 3 1 4

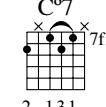


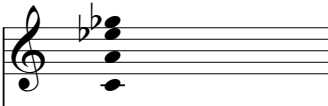
T	4
A	2
B	4
B	3

C^o7

 1 3 2 4

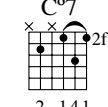


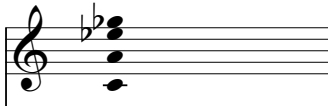
T	11
A	10
B	11
B	10

C^o7

 2 1 3 1



T	7
A	8
B	7
B	8

C^o7

 2 1 4 1



T	2
A	4
B	2
B	3

Minor 9

Dominant 9

C9

2 1 3 3

T
A
B

3
2
3

C9

2 1 4 3

T
A
B

10
11
9
10

C9

3 4 2 1

T
A
B

5
7
8
8

C9

2 3 4

T
A
B

3
3
3

Minor 9

C-9

2 1 3 4

T
A
B

3
3
1
3

C-9

2 1 4 3

T
A
B

10
11
8
10

MOVEABLE 7th CHORD SHAPES

Minor 11

C-11

2 3 4 1

TAB

6
8
8
8

C-11

2 3 4 1

TAB

1
4
3
3

Dominant 13

C13

2 1 3 3 4

TAB

2
1
3
3
4

C13

1 2 3 4

TAB

10
9
8
8

C13

1 2 4 4

TAB

5
4
5
3

Chapter 2.

Dominant 7th Chords with Alterations

Dominant 7^b5

C7^b5

2 3 4 1

T 7
A 9
B 8

8

C7^b5

2 3 4 1

T 7
A 9
B 8

2
3
3

Dominant 7(#11)

C7(#11)

2 3 4 1

T 7
A 9
B 8

8

C7(#11)

2 3 4 1

T 7
A 9
B 8

2
3
3

DOMINANT 7th CHORDS

Dominant 7(9), Dominant 7#9

C9

2fr

2 1 3 3

T

A

B

3 2 2 3

C7(#9)

2fr

2 1 3 4

T

A

B

4 2 2 3

C7(#9)

8fr

1 2 1 4

T

A

B

1 1 8 8

Dominant 7#5

C7#5

8fr

1 2 3 4

T

A

B

9 8 8 8

C7#5

3fr

1 2 4 3

T

A

B

4 5 3 3

Dominant 7 (altered)

Dominant 7 (b9, b13)

C7(b9,b13)

8fr
1 2 3 3 3

TAB: 9 9 9 8 8

B: 8

C7(b9,b13)

2fr
2 1 3 1 4

TAB: 4 2 2 2 3

B: 3

Dominant 7(altered)

7b5(b9)

C7b5(b9)

7fr
T 2 3 1 4

TAB: 9 7 9 8 8

B: 8

C7b5(b9)

2fr
2 1 3 1 1

TAB: 2 2 3 2 3

B: 3

7b5(#9)

implied root
C7b5(#9)

7fr
2 3 1 4

TAB: 11 7 9 8 8

B: 8

C7b5(#9)

2fr
2 1 3 4 1

TAB: 2 4 3 2 3

B: 3

DOMINANT 7th CHORDS

7#5(b9)

implied root
C7#5(b9) 8fr

TAB 9 9 8 8

C7#5(b9) 2fr

TAB 4 2 3 5 5

7#5(#9)

implied root
C7#5(#9) 8fr


TAB 11 9 9 8

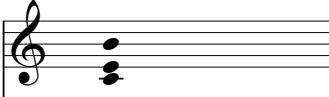
C7#5(#9) 2fr

TAB 4 4 3 2 3


Chapter 3. Guide Tone Chords


Root 3 7

CMaj7
x x x x x x 2fr

213




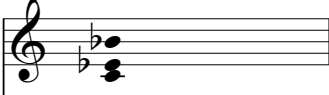
T	
A	4
B	3

C7
x x x x x x 2fr

213





T	
A	3
B	5

C-7
x x x x x x

213



T	
A	3
B	3

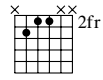
C-7b5 (incomplete)
x x x x x x

213



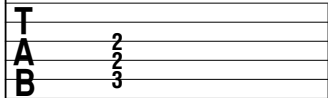
T	
A	3
B	3

GUIDE TONE CHORDS

CMaj6



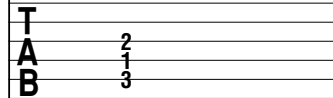
3 1 2



C-6



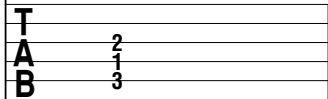
3 1 2



C°7

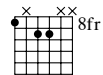


3 1 2

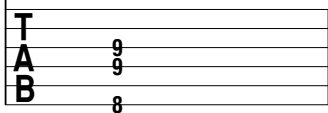
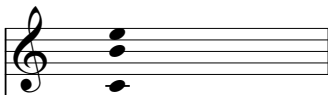


Root 7 3

CMaj7



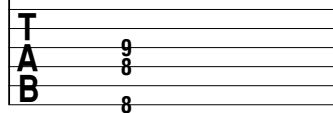
1 2 3



C7



1 2 3



Root 7 3

C-7

8fr

2 3 4

T
A
B

8
8
8

C-7b5 (incomplete)

8fr

2 3 4

T
A
B

8
8
8

CMaj6

7fr

2 1 3

T
A
B

9
7
8

C-6

7fr

2 1 3

T
A
B

8
7
8

C°7

7fr

2 1 3

T
A
B

8
7
8

Chapter 4.

Triads over Bass-Note

Voicings: Roots on 6 5 4

V/I

<p>GMaj/C</p> <p>2 131</p>	<p>GMaj/C</p> <p>1321</p>	<p>GMaj/C</p> <p>1341</p>																								
<table border="1"> <tr><td>T</td><td>7</td></tr> <tr><td>A</td><td>8</td></tr> <tr><td>B</td><td>7</td></tr> <tr><td>B</td><td>8</td></tr> </table>	T	7	A	8	B	7	B	8	<table border="1"> <tr><td>T</td><td>3</td></tr> <tr><td>A</td><td>4</td></tr> <tr><td>B</td><td>5</td></tr> <tr><td>B</td><td>3</td></tr> </table>	T	3	A	4	B	5	B	3	<table border="1"> <tr><td>T</td><td>10</td></tr> <tr><td>A</td><td>12</td></tr> <tr><td>B</td><td>12</td></tr> <tr><td>B</td><td>10</td></tr> </table>	T	10	A	12	B	12	B	10
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B	5																									
B	3																									
T	10																									
A	12																									
B	12																									
B	10																									

bVII/I

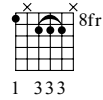
<p>BbMaj/C</p> <p>3 421</p>	<p>BbMaj/C</p> <p>1111</p>	<p>BbMaj/C</p> <p>1121</p>																								
<table border="1"> <tr><td>T</td><td>6</td></tr> <tr><td>A</td><td>7</td></tr> <tr><td>B</td><td>8</td></tr> <tr><td>B</td><td>8</td></tr> </table>	T	6	A	7	B	8	B	8	<table border="1"> <tr><td>T</td><td>4</td></tr> <tr><td>A</td><td>5</td></tr> <tr><td>B</td><td>5</td></tr> <tr><td>B</td><td>4</td></tr> </table>	T	4	A	5	B	5	B	4	<table border="1"> <tr><td>T</td><td>10</td></tr> <tr><td>A</td><td>11</td></tr> <tr><td>B</td><td>10</td></tr> <tr><td>B</td><td>10</td></tr> </table>	T	10	A	11	B	10	B	10
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B	10																									
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Other Common Voicings

Other Common Voicings

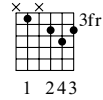
III/I

EMaj/C



Musical notation for EMaj/C (1 333) showing a treble clef staff with a sharp sign on the first line, a chord voicing, and a bass clef staff with a whole note chord. Below the staff is a TAB system with fret numbers: T=9, A=9, B=8.

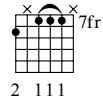
EMaj/C



Musical notation for EMaj/C (1 243) showing a treble clef staff with a sharp sign on the first line, a chord voicing, and a bass clef staff with a whole note chord. Below the staff is a TAB system with fret numbers: T=4, A=5, B=3.

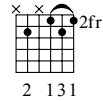
II/I

DMaj/C



Musical notation for DMaj/C (2 111) showing a treble clef staff with a sharp sign on the first line, a chord voicing, and a bass clef staff with a whole note chord. Below the staff is a TAB system with fret numbers: T=7, A=7, B=8.

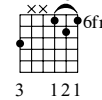
DMaj/C



Musical notation for DMaj/C (2 131) showing a treble clef staff with a sharp sign on the first line, a chord voicing, and a bass clef staff with a whole note chord. Below the staff is a TAB system with fret numbers: T=2, A=3, B=3.

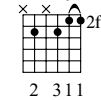
#IV/I

F#Maj/C



Musical notation for F#Maj/C (3 121) showing a treble clef staff with a sharp sign on the first line, a chord voicing, and a bass clef staff with a whole note chord. Below the staff is a TAB system with fret numbers: T=6, A=6, B=8.

F#Maj/C



Musical notation for F#Maj/C (2 311) showing a treble clef staff with a sharp sign on the first line, a chord voicing, and a bass clef staff with a whole note chord. Below the staff is a TAB system with fret numbers: T=2, A=3, B=3.

TRIADS OVER BASS-NOTE VOICINGS: ROOTS ON ⑥ ⑤ ④

VII/I

AMaj/C

1 4 2 3

T	10
A	9
B	11
B	8

AMaj/C

1 4 2 3

T	5
A	6
B	3

VII/I

Bmaj/C

2 3 1 1

T	7
A	8
B	8

Bmaj/C






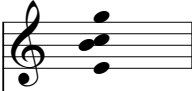


2 4 3 1

T	7
A	8
B	8



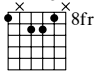
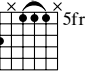






Chapter 5.

Inversions

Major 7

<p>CMaj7</p>  <p>1324</p>	<p>CMaj7/E</p>  <p>2413</p>	<p>CMaj7/G</p>  <p>2314</p>	<p>CMaj7/B</p>  <p>3412</p>																								
																											
<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>5</td></tr> <tr><td>A</td><td>4</td></tr> <tr><td>B</td><td>3</td></tr> </table>	T	5	A	4	B	3	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>8</td></tr> <tr><td>A</td><td>5</td></tr> <tr><td>B</td><td>7</td></tr> </table>	T	8	A	5	B	7	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>12</td></tr> <tr><td>A</td><td>9</td></tr> <tr><td>B</td><td>10</td></tr> </table>	T	12	A	9	B	10	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>13</td></tr> <tr><td>A</td><td>12</td></tr> <tr><td>B</td><td>14</td></tr> </table>	T	13	A	12	B	14
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A	4																										
B	3																										
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A	9																										
B	10																										
T	13																										
A	12																										
B	14																										

⑤ ④ ③ ②

<p>CMaj7</p>  <p>1 342</p>	<p>CMaj7/E</p>  <p>2 134</p>	<p>CMaj7</p>  <p>1 342</p>	<p>CMaj7/B</p>  <p>3 111</p>	<p>CMaj7/G</p>  <p>3 241</p>																														
																																		
<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>8</td></tr> <tr><td>A</td><td>9</td></tr> <tr><td>B</td><td>9</td></tr> </table>	T	8	A	9	B	9	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>12</td></tr> <tr><td>A</td><td>12</td></tr> <tr><td>B</td><td>10</td></tr> </table>	T	12	A	12	B	10	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>8</td></tr> <tr><td>A</td><td>9</td></tr> <tr><td>B</td><td>9</td></tr> </table>	T	8	A	9	B	9	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>5</td></tr> <tr><td>A</td><td>5</td></tr> <tr><td>B</td><td>7</td></tr> </table>	T	5	A	5	B	7	<table border="1" style="border-collapse: collapse; width: 100%;"> <tr><td>T</td><td>1</td></tr> <tr><td>A</td><td>4</td></tr> <tr><td>B</td><td>2</td></tr> </table>	T	1	A	4	B	2
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A	12																																	
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B	9																																	
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A	5																																	
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A	4																																	
B	2																																	

⑥ ④ ③ ②

INVERSIONS











<p>CMaj7</p> <p>1 324</p>	<p>CMaj7/E</p> <p>2 143</p>	<p>CMaj9/E</p> <p>1 243</p>	<p>CMaj7/G</p> <p>3 241</p>	<p>CMaj7/B</p> <p>3 121</p>																														
<table border="1"><tr><td>T</td><td>3</td></tr><tr><td>A</td><td>5</td></tr><tr><td>B</td><td>4</td></tr></table>	T	3	A	5	B	4	<table border="1"><tr><td>T</td><td>7</td></tr><tr><td>A</td><td>8</td></tr><tr><td>B</td><td>5</td></tr></table>	T	7	A	8	B	5	<table border="1"><tr><td>T</td><td>7</td></tr><tr><td>A</td><td>8</td></tr><tr><td>B</td><td>7</td></tr></table>	T	7	A	8	B	7	<table border="1"><tr><td>T</td><td>8</td></tr><tr><td>A</td><td>12</td></tr><tr><td>B</td><td>9</td></tr></table>	T	8	A	12	B	9	<table border="1"><tr><td>T</td><td>12</td></tr><tr><td>A</td><td>13</td></tr><tr><td>B</td><td>12</td></tr></table>	T	12	A	13	B	12
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







<p>CMaj7</p> <p>1333</p>	<p>CMaj7/B</p> <p>2311</p>	<p>CMaj7/G</p> <p>1113</p>	<p>CMaj7/E</p> <p>2413</p>																								
<table border="1"><tr><td>T</td><td>12</td></tr><tr><td>A</td><td>12</td></tr><tr><td>B</td><td>10</td></tr></table>	T	12	A	12	B	10	<table border="1"><tr><td>T</td><td>8</td></tr><tr><td>A</td><td>8</td></tr><tr><td>B</td><td>5</td></tr></table>	T	8	A	8	B	5	<table border="1"><tr><td>T</td><td>7</td></tr><tr><td>A</td><td>5</td></tr><tr><td>B</td><td>5</td></tr></table>	T	7	A	5	B	5	<table border="1"><tr><td>T</td><td>3</td></tr><tr><td>A</td><td>1</td></tr><tr><td>B</td><td>2</td></tr></table>	T	3	A	1	B	2
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Dominant 7









<p>C7</p> <p>1324</p>	<p>C7/Bb</p> <p>1211</p>	<p>C7/G</p> <p>1112</p>	<p>C7/E</p> <p>2314</p>																								
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<p>C7</p>  <p>1 243</p>	<p>C7/E</p>  <p>3 142</p>	<p>C7</p>  <p>1 243</p>	<p>C7/Bb</p>  <p>2 111</p>	<p>C7/G</p>  <p>3 241</p>																														
																																		
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<p>C-7</p>  <p>1312</p>	<p>C-7/Eb</p>  <p>2314</p>	<p>C-7/G</p>  <p>2314</p>	<p>C-7/Bb</p>  <p>2314</p>																								
																											
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







Minor 7^b5

<p>C-7^b5</p> <p>1324</p>	<p>C-7^b5/E^b same as E^b-6</p> <p>2413</p>	<p>C-7^b5/G^b</p> <p>2314</p>	<p>C-7^b5/B^b</p> <p>2314</p>																																
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














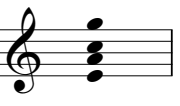
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
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
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
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
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<p>⑤ ④ ③ ②</p>																													
<p>CMaj6</p>  <p>1314</p>	<p>CMaj6/A same as A-7</p>  <p>1423</p>	<p>CMaj6/G</p>  <p>1111</p>	<p>CMaj6/E</p>  <p>2314</p>																										
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Minor 6

CMaj6  2fr
2 143

CMaj6/E  5fr
3 141

CMaj6/G  8fr
3 241

CMaj6/A same as A-7  12fr
1 243


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A	2
B	3


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B	7


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B	10


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A	12
B	12


⑤ ③ ② ①



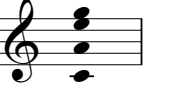


CMaj6  7fr
2 143

CMaj6/E  10fr
3 141

CMaj6  7fr
2 143

CMaj6/A same as A-7  5fr
2 333

CMaj6/G  4fr
4 231

T	8
A	7
B	8

T	10
A	10
B	12


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
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B	5


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A	2
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
⑥ ④ ③ ②





Minor 6

C-6  2fr
2413

C-6/Eb  5fr
2314

C-6/G  8fr
2314

C-6/A same as A-7b5  12fr
1324

T	4
A	2
B	3

T	8
A	7
B	6

T	10
A	10
B	10

T	13
A	12
B	12

⑤ ④ ③ ②

INVERSIONS

<p>C-6 xx0110 10fr 1312</p>	<p>C-6/A same as A-7b5 xx0110 7fr 1222</p>	<p>C-6/G xx0110 4fr 2314</p>	<p>C-6/Eb xx0110 1214</p>																																
<table border="1"> <tr><td>T</td><td>11</td></tr> <tr><td>A</td><td>10</td></tr> <tr><td>B</td><td>12</td></tr> <tr><td></td><td>10</td></tr> </table>	T	11	A	10	B	12		10	<table border="1"> <tr><td>T</td><td>8</td></tr> <tr><td>A</td><td>8</td></tr> <tr><td>B</td><td>7</td></tr> <tr><td></td><td>7</td></tr> </table>	T	8	A	8	B	7		7	<table border="1"> <tr><td>T</td><td>5</td></tr> <tr><td>A</td><td>4</td></tr> <tr><td>B</td><td>5</td></tr> <tr><td></td><td>5</td></tr> </table>	T	5	A	4	B	5		5	<table border="1"> <tr><td>T</td><td>3</td></tr> <tr><td>A</td><td>1</td></tr> <tr><td>B</td><td>2</td></tr> <tr><td></td><td>1</td></tr> </table>	T	3	A	1	B	2		1
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<p>C-6 x0110x 7fr 2 134</p>	<p>C-6/Eb x0110x 10fr 2 131</p>	<p>C-6 x0110x 7fr 2 134</p>	<p>C-6/A same as A-7b5 x0110x 4fr 2 341</p>	<p>C-6/G x0110x 3 121</p>																																								
<table border="1"> <tr><td>T</td><td>8</td></tr> <tr><td>A</td><td>8</td></tr> <tr><td>B</td><td>7</td></tr> <tr><td></td><td>8</td></tr> </table>	T	8	A	8	B	7		8	<table border="1"> <tr><td>T</td><td>10</td></tr> <tr><td>A</td><td>12</td></tr> <tr><td>B</td><td>10</td></tr> <tr><td></td><td>11</td></tr> </table>	T	10	A	12	B	10		11	<table border="1"> <tr><td>T</td><td>8</td></tr> <tr><td>A</td><td>8</td></tr> <tr><td>B</td><td>7</td></tr> <tr><td></td><td>8</td></tr> </table>	T	8	A	8	B	7		8	<table border="1"> <tr><td>T</td><td>4</td></tr> <tr><td>A</td><td>5</td></tr> <tr><td>B</td><td>5</td></tr> <tr><td></td><td>5</td></tr> </table>	T	4	A	5	B	5		5	<table border="1"> <tr><td>T</td><td>1</td></tr> <tr><td>A</td><td>2</td></tr> <tr><td>B</td><td>1</td></tr> <tr><td></td><td>3</td></tr> </table>	T	1	A	2	B	1		3
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<p>C-6 xx0110 2fr 2 143</p>	<p>C-6/Eb xx0110 5fr 2 141</p>	<p>C-6/G xx0110 8fr 3 141</p>	<p>C-6/A same as A-7b5 xx0110 11fr 2 341</p>																																
<table border="1"> <tr><td>T</td><td>3</td></tr> <tr><td>A</td><td>4</td></tr> <tr><td>B</td><td>2</td></tr> <tr><td></td><td>3</td></tr> </table>	T	3	A	4	B	2		3	<table border="1"> <tr><td>T</td><td>5</td></tr> <tr><td>A</td><td>5</td></tr> <tr><td>B</td><td>6</td></tr> <tr><td></td><td>6</td></tr> </table>	T	5	A	5	B	6		6	<table border="1"> <tr><td>T</td><td>8</td></tr> <tr><td>A</td><td>10</td></tr> <tr><td>B</td><td>8</td></tr> <tr><td></td><td>10</td></tr> </table>	T	8	A	10	B	8		10	<table border="1"> <tr><td>T</td><td>11</td></tr> <tr><td>A</td><td>13</td></tr> <tr><td>B</td><td>12</td></tr> <tr><td></td><td>12</td></tr> </table>	T	11	A	13	B	12		12
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PART II.

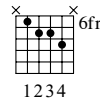
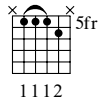
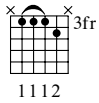
EXERCISES

Chapter 6.

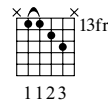
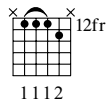
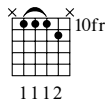
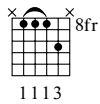
Quartal Voicings Exercises

C Dorian Voicings

(for use on C-7 or F7sus4)




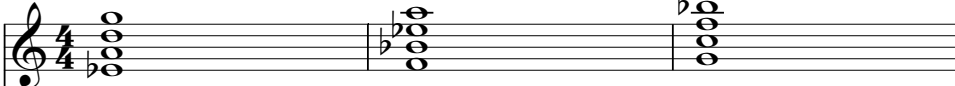
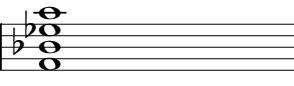
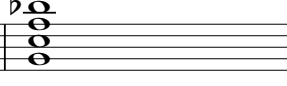






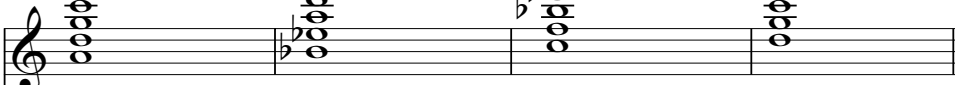
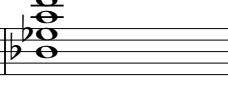
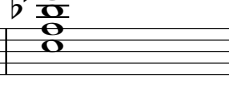
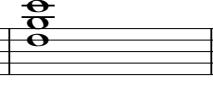
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B	B	B



T	T	T	T
A	A	A	A
B	B	B	B

C Dorian Voicings

		
1234	1123	1122
		
T A B 3 2 2 1	5 4 4 5	5 5 5 5

			
1122	1134	1122	1122
			
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Chapter 7. Diatonic Exercises

B \flat Major on ⑤ ④ ③ ②


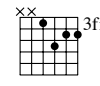




 B \flat Maj7 1324	 C-7 1312 3fr	 D-7 1312 5fr	 E \flat Maj7 1324 6fr	 F7 1314 8fr	
T A B	3 2 3 1	4 3 2 1	5 6 7 5	8 7 8 6	10 8 10 8


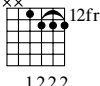




 G-7 1312 10fr	 A-7 \flat 5 1324 12fr	 B \flat Maj7 1324 13fr	 A-7 \flat 5 1324 12fr	 G-7 1312 10fr
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




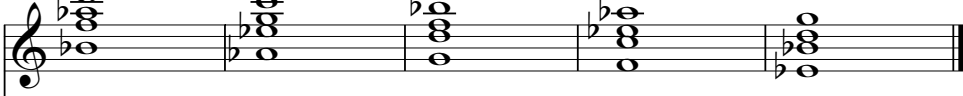
 F7 1314 8fr	 E \flat Maj7 1324 6fr	 D-7 1312 5fr	 C-7 1312 3fr	 B \flat Maj7 1324
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E♭ Major

E♭ Major on ④ ③ ② ①






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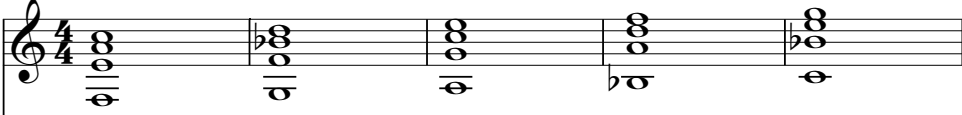

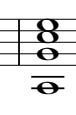


<p>C-7</p>  <p>1423 10fr</p>	<p>D-7♭5</p>  <p>1222 12fr</p>	<p>E♭Maj7</p>  <p>1333 13fr</p>	<p>D-7♭5</p>  <p>1222 12fr</p>	<p>C-7</p>  <p>1423 10fr</p>																				
																								
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




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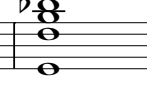
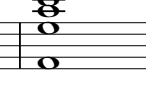
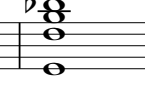
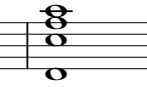
DIATONIC EXERCISES






F Major on ⑥ ④ ③ ②



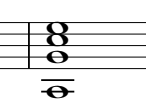


<p>FMaj7</p>  <p>1 3 4 2</p>	<p>G-7</p>  <p>2 3 3 3</p>	<p>A-7</p>  <p>2 3 3 3</p>	<p>BbMaj7</p>  <p>1 3 4 2</p>	<p>C7</p>  <p>1 2 4 3</p>
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<p>D-7</p>  <p>2 3 3 3</p>	<p>E-7b5</p>  <p>2 3 4 1</p>	<p>FMaj7</p>  <p>1 3 4 2</p>	<p>E-7b5</p>  <p>2 3 4 1</p>	<p>D-7</p>  <p>2 3 3 3</p>
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




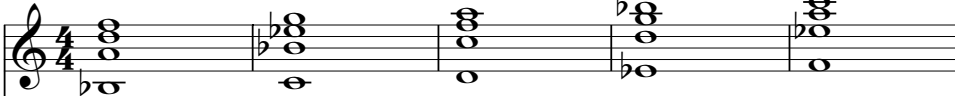
																								
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





<p>C7</p>  <p>1 2 4 3</p>	<p>BbMaj7</p>  <p>1 3 4 2</p>	<p>A-7</p>  <p>2 3 3 3</p>	<p>G-7</p>  <p>2 3 3 3</p>	<p>FMaj7</p>  <p>1 3 4 2</p>
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




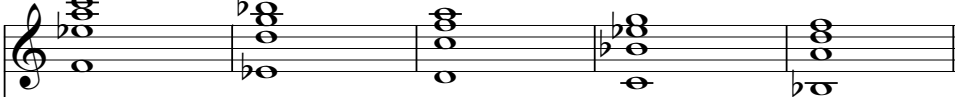
																								
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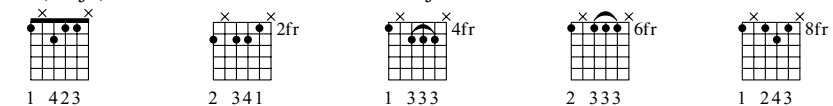
<p>B\flatMaj7</p>  <p>1 3 4 2</p>	<p>C-7</p>  <p>1 2 4 3</p>	<p>D-7</p>  <p>1 2 4 3</p>	<p>E\flatMaj7</p>  <p>1 3 4 2</p>	<p>F7</p>  <p>1 2 4 3</p>																		
																						
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A	3	4	5	7	10																	
B	1	3	5	6	8																	

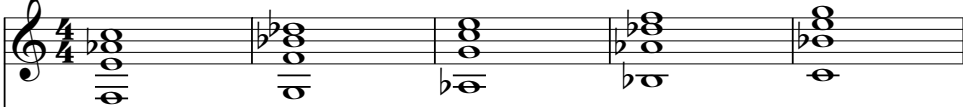
<p>G-7</p>  <p>1 2 4 3</p>	<p>A-7\flat5</p>  <p>2 3 4 1</p>	<p>B\flatMaj7</p>  <p>1 3 4 2</p>	<p>A-7\flat5</p>  <p>2 3 4 1</p>	<p>G-7</p>  <p>1 2 4 3</p>																								
																												
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	11	13	15	13	11																							
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<p>F7</p>  <p>1 2 4 3</p>	<p>E\flatMaj7</p>  <p>1 3 4 2</p>	<p>D-7</p>  <p>1 2 4 3</p>	<p>C-7</p>  <p>1 2 4 3</p>	<p>B\flatMaj7</p>  <p>1 3 4 2</p>																								
																												
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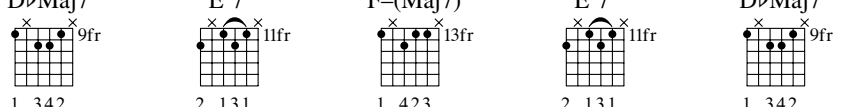
DIATONIC EXERCISES


F Harmonic Minor on ⑥ ④ ③ ②

F-(Maj7) **G-7b5** **A^bMaj7#5** **B^b-7** **C7**

 1 4 2 3 2 3 4 1 1 3 3 3 2 3 3 3 1 2 4 3

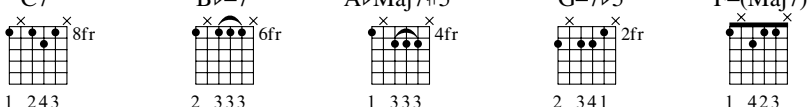


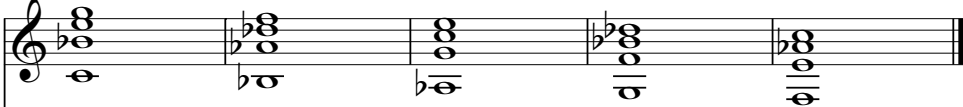
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A	1	3	5	6	8
B	1	3	4	6	8

D^bMaj7 **E^o7** **F-(Maj7)** **E^o7** **D^bMaj7**

 1 3 4 2 2 1 3 1 1 4 2 3 2 1 3 1 1 3 4 2



9	11	13	11	9
10	12	13	12	10
10	11	14	11	10
9	12	13	12	9

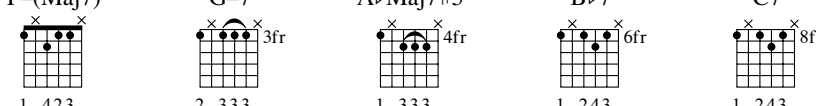
C7 **B^b-7** **A^bMaj7#5** **G-7b5** **F-(Maj7)**

 1 2 4 3 2 3 3 3 1 3 3 3 2 3 4 1 1 4 2 3

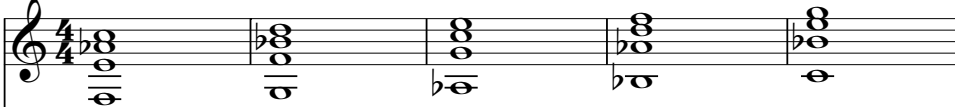


8	6	5	2	1
9	6	5	3	1
8	6	5	3	2
8	6	4	3	1

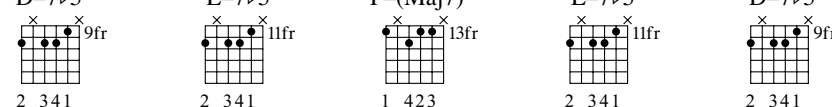
F Melodic Minor

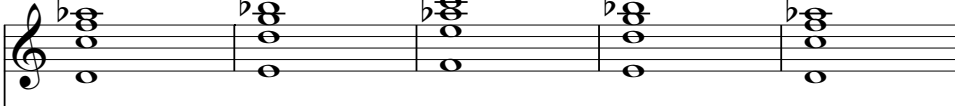
F Melodic Minor on ⑥ ④ ③ ②

F-(Maj7) G-7 AbMaj7#5 Bb7 C7

 1 4 2 3 2 3 3 3 1 3 3 3 1 2 4 3 1 2 4 3

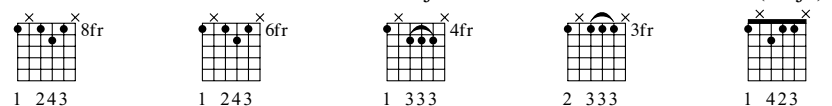


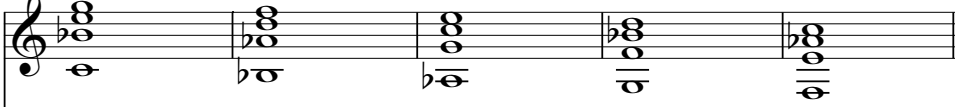
T	1	3	5	6	8
A	1	3	5	7	8
B	2	3	5	6	8
B	1	3	4	6	8

D-7b5 E-7b5 F-(Maj7) E-7b5 D-7b5

 2 3 4 1 2 3 4 1 1 4 2 3 2 3 4 1 2 3 4 1



9	11	13	11	9
10	12	13	12	10
10	12	14	12	10
10	12	13	12	10

C7 Bb7 AbMaj7#5 G-7 F-(Maj7)

 1 2 4 3 1 2 4 3 1 3 3 3 2 3 3 3 1 4 2 3



8	6	5	3	1
8	6	5	3	1
8	6	5	3	2
8	6	4	3	1

DIATONIC EXERCISES

G Major 6 Bebop Scale on ⑥ ④ ③ ②

<p>GMaj6</p> <p>2 1 4 3</p>	<p>A°7</p> <p>2 1 3 1</p>	<p>GMaj6/B</p> <p>3 1 4 1</p>	<p>C°7</p> <p>2 1 3 1</p>
<p>T</p> <p>3</p>	<p>T</p> <p>4</p>	<p>T</p> <p>5</p>	<p>T</p> <p>7</p>
<p>A</p> <p>4</p>	<p>A</p> <p>5</p>	<p>A</p> <p>7</p>	<p>A</p> <p>8</p>
<p>B</p> <p>2</p>	<p>B</p> <p>4</p>	<p>B</p> <p>5</p>	<p>B</p> <p>7</p>
<p>B</p> <p>3</p>	<p>B</p> <p>5</p>	<p>B</p> <p>7</p>	<p>B</p> <p>8</p>

<p>GMaj6/D</p> <p>4 2 3 1</p>	<p>D#°7</p> <p>2 1 3 1</p>	<p>GMaj6/E same as E-7</p> <p>2 3 3 3</p>	<p>F#°7</p> <p>2 1 3 1</p>
<p>8</p>	<p>10</p>	<p>12</p>	<p>13</p>
<p>9</p>	<p>11</p>	<p>12</p>	<p>14</p>
<p>9</p>	<p>10</p>	<p>12</p>	<p>13</p>
<p>10</p>	<p>11</p>	<p>12</p>	<p>14</p>

G Minor 6 Bebop Scale

G Minor 6 Bebop Scale on ⑥ ④ ③ ②

<p>G-6</p> <p>2 1 3 4</p>	<p>A°7</p> <p>2 1 3 1</p>	<p>G-6/B♭</p> <p>2 1 3 1</p>	<p>C°7</p> <p>2 1 3 1</p>
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<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="text-align: center;">T</td><td style="text-align: center;">3</td></tr> <tr><td style="text-align: center;">A</td><td style="text-align: center;">3</td></tr> <tr><td style="text-align: center;">B</td><td style="text-align: center;">3</td></tr> </table>	T	3	A	3	B	3	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="text-align: center;">T</td><td style="text-align: center;">4</td></tr> <tr><td style="text-align: center;">A</td><td style="text-align: center;">5</td></tr> <tr><td style="text-align: center;">B</td><td style="text-align: center;">4</td></tr> </table>	T	4	A	5	B	4	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="text-align: center;">T</td><td style="text-align: center;">5</td></tr> <tr><td style="text-align: center;">A</td><td style="text-align: center;">7</td></tr> <tr><td style="text-align: center;">B</td><td style="text-align: center;">5</td></tr> </table>	T	5	A	7	B	5	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="text-align: center;">T</td><td style="text-align: center;">7</td></tr> <tr><td style="text-align: center;">A</td><td style="text-align: center;">8</td></tr> <tr><td style="text-align: center;">B</td><td style="text-align: center;">7</td></tr> </table>	T	7	A	8	B	7
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B	3																										
T	4																										
A	5																										
B	4																										
T	5																										
A	7																										
B	5																										
T	7																										
A	8																										
B	7																										

<p>G-6/D</p> <p>3 1 2 1</p>	<p>D#°7</p> <p>2 1 3 1</p>	<p>G-6/E same as E-7b5</p> <p>2 3 4 1</p>	<p>F#°7</p> <p>2 1 3 1</p>
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About the Author



Photo by Craig Reed

Rick Peckham is an internationally known jazz guitarist, clinician, composer, and writer. He has performed with George Garzone, Jerry Bergonzi, Mike Gibbs, Hal Crook, Bob Gullotti, John Medeski, and Dave Liebman. His most recent recording, *Left End*, a set of original compositions mixed with collective improvisations, features drummer Jim Black and bassist Tony Scherr and was named one of the best releases of 2005 by *Downbeat* magazine. In addition to extensive work in the U.S., he has led or played on tours of Ireland, Canada, Spain, and Germany. Assistant Chair of the Berklee College of Music Guitar Department, Peckham has been a faculty member since 1986. He is also a prolific and accomplished writer, recently releasing *Modal Voicing Techniques*, a best-selling DVD for Berklee Press, and the online course *Guitar Chords 101* (Berkleemusic.com).

For further information on Rick Peckham, please visit his Web site:
www.rickpeckham.com.