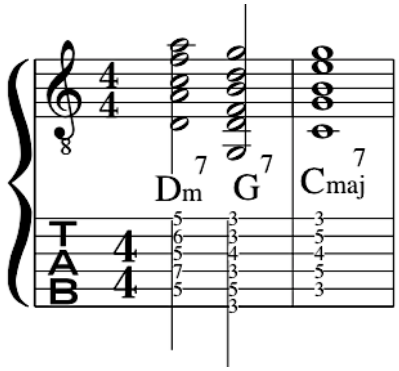
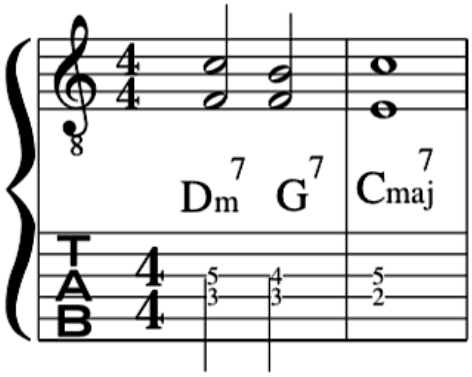
Misunderstandings about “Jazz” Chords:

Many guitar players assume that jazz guitarists play chords with lots of notes in them. This may be the case when filling out on a very slow ballad accompanying a solo singer with Shearing-esque chords. But, for good rhythmic, clear comping especially in an ensemble, simple 2 note voicing’s are the order of the day.

ii V7 I as many guitar players might play it

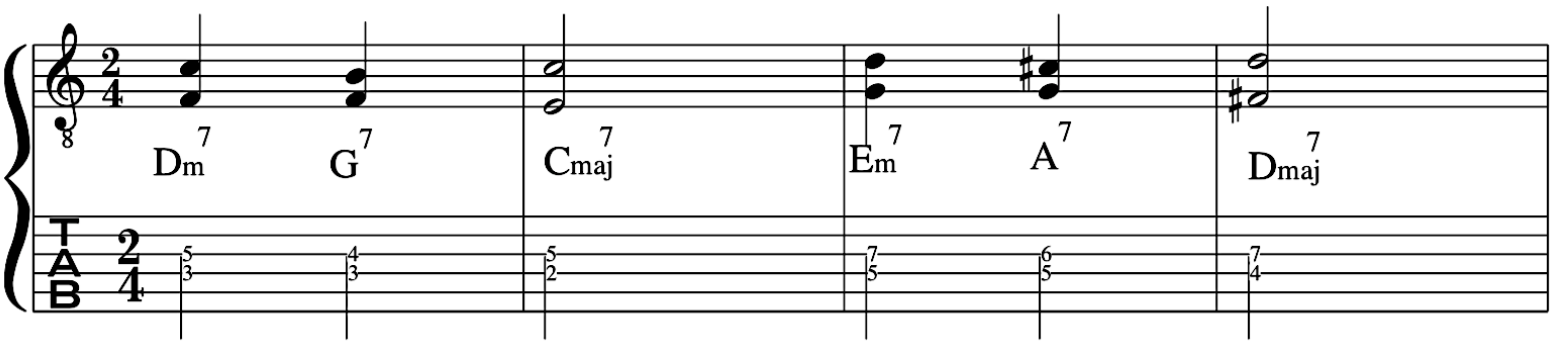


ii V7 I as a Jazz Guitarist will play and understand it

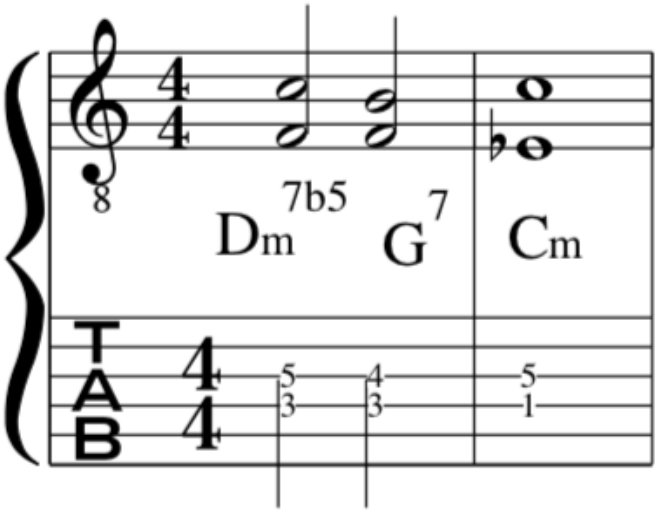


EXAMPLE: Simple 2 note ii V7 I guitar fingering.

Not only does this 2 note comp have clarity [Avoids all muddiness] but it can be repeated and sequenced all over the fingerboard with the cycle of 4th's, 5ths, minor 3rds etc. And, It's a lot easier to play these sequences rhythmically.

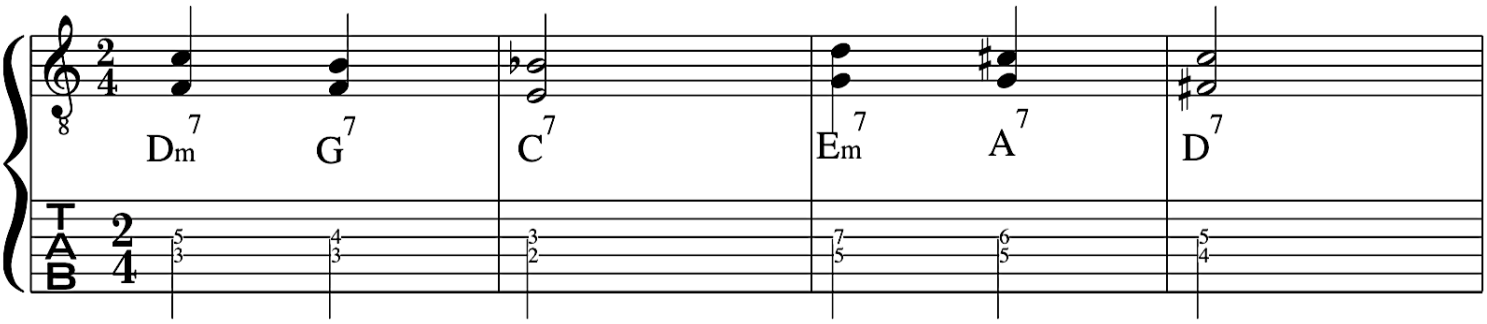


Minor Version: iim7b5 V7 i [minor] by changing one note



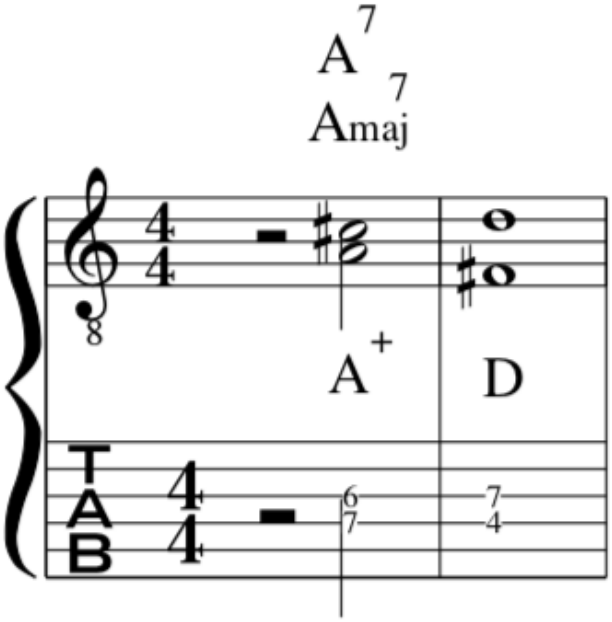
”Dominant” Example by changing one note:

We can also apply this cadence to the I as Dominant 7th



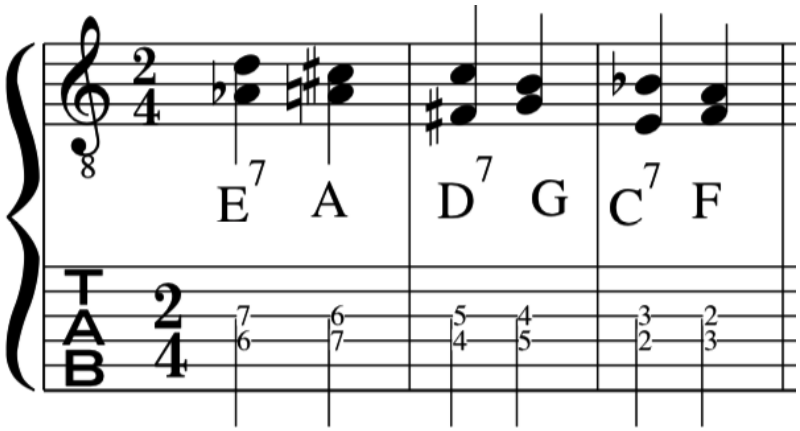
Why implied 2 note harmony works

In jazz ii V7 I’s in all sort of variations crop up all over the place. The under pinning 2 note “Implied” harmony cuts out all complications and leaves space for the bass [or other instruments] to add their part. This way no-one gets in each others way, and there is harmonic and rhythmic clarity

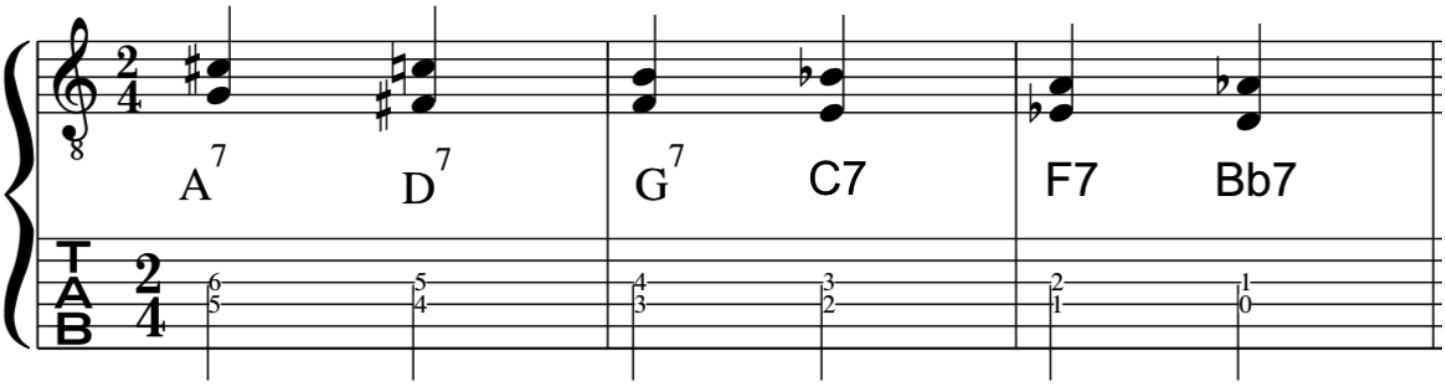


More V I Simple 2 Note Voicing's.

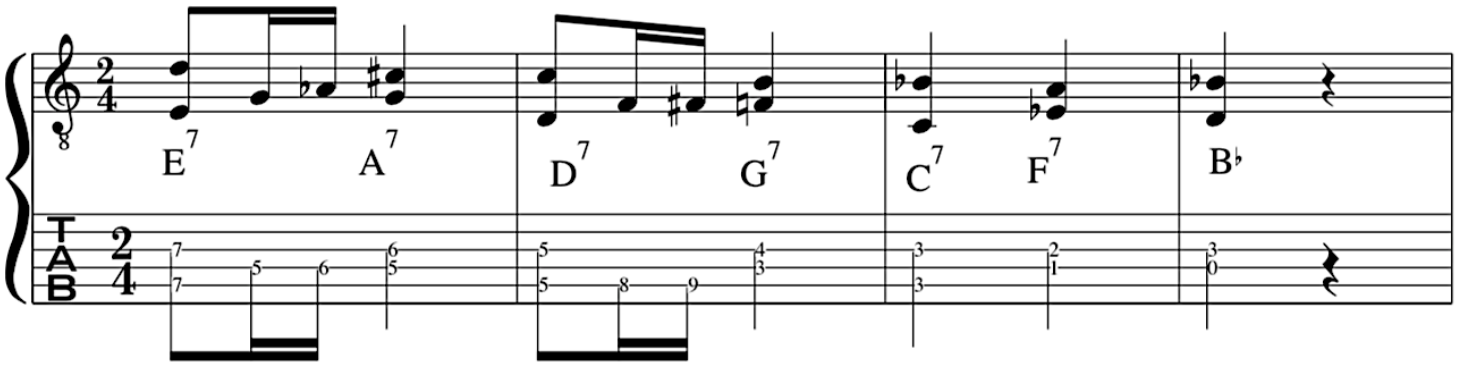
Below, we see basic V to I's. Notice that these are moving in the cycle of 4ths. Again the tonic chord could be Maj7 or Dom7. The interval of a Major 3rd can imply either chord.

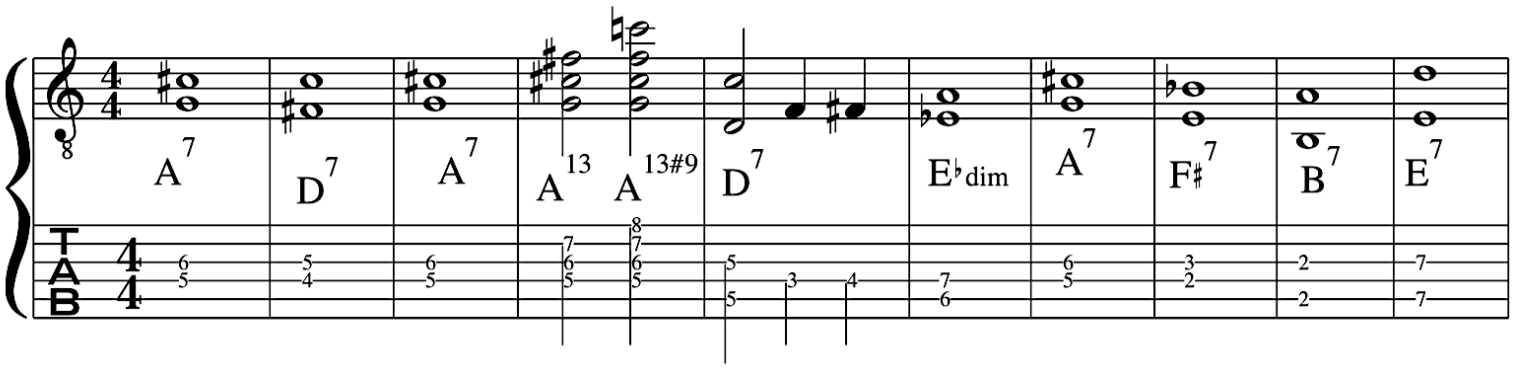
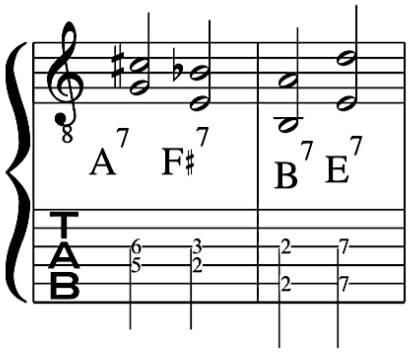


In this next example we can see that the V to I cycle of 4ths is definitely moving/resolving in Dominant 7ths.



VARIATION: With minor/major 3rd lick approach



LASTLY:

To Finish with we have a 2 note voiced Blues: This also employs the 13 and 13#9 for colour and Maj/min 3rd lick, BUT, this is to be used sparingly as it will muddy and clutter the other instruments otherwise.