

Akkord-Ubersicht III

Auswahl einiger häufig verwendeter Akkordsätze für Standard-Akkordverbindungen im Jazz (II V I-Kadenzen)

DUR

#-Tonarten

Dm7 G7(9/13) Cmaj7
 Am7 D7(9/13) Gmaj7
 Em7 A7(9/13) Dmaj7
 Bm7 E7(9/13) Amaj7
 F#m7 B7(9/13) Emaj7
 C#m7 F#7(9/13) Bmaj7
 G#m7 C#7(9/13) F#maj7

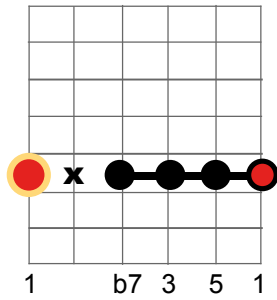
b-Tonarten

Dm7 G7(9/13) Cmaj7
 Gm7 C7(9/13) Fmaj7
 Cm7 F7(9/13) Bbmaj7
 Fm7 Bb7(9/13) Ebmaj7
 Bbm7 Eb7(9/13) Abmaj7
 Ebm7 Ab7(9/13) Dbmaj7
 Abm7 Db7(9/13) Gbmaj7

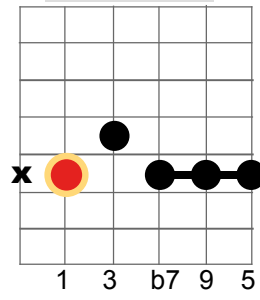
SKALEN

II-Stufe z.B. Dm7
 D-Moll-Pentatonik
 D-Dorisch
 Dm7/9-Arpeggio
V-Stufe z.B. G7(9/13)
 G-Dom.7-Pentatonik
 G-Mixolydisch
 G-Dur-Blues-Skala
I-Stufe z.B. Cmaj7
 C-Dur-Pentatonik
 C-Ionisch
 Cmaj7/9-Arpeggio

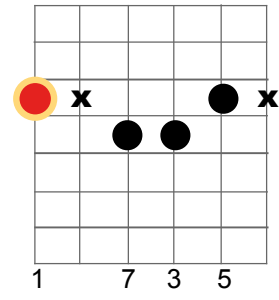
m7 Akkord - Typ V



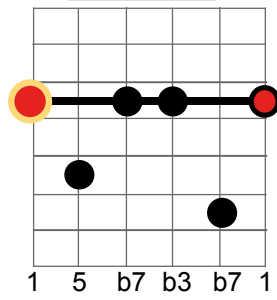
(7)9 Akkord - Typ III



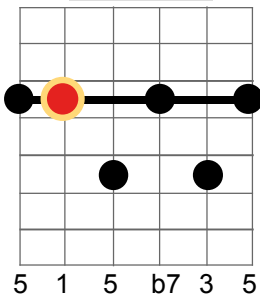
maj7 Akkord - Typ I



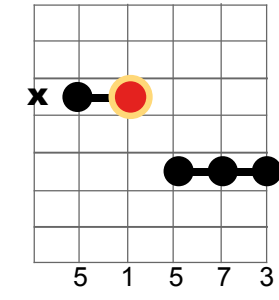
m7 Akkord - Typ I



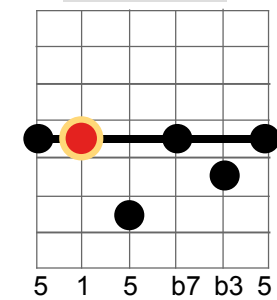
7 Akkord - Typ IV



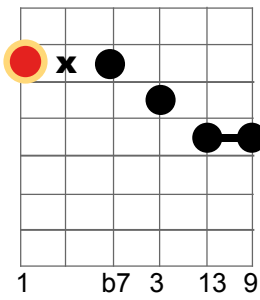
maj7 Akkord - Typ II



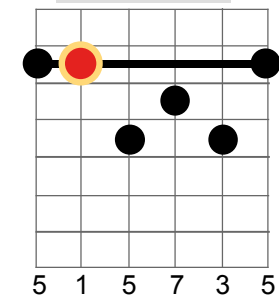
m7 Akkord - Typ IV



(7/9)13 Akkord - Typ I



maj7 Akkord - Typ IV



MOLL

#-Tonarten

Bm7b5 E7(b9/b13) Am7
 F#m7b5 B7(b9/b13) Em7
 C#m7b5 F#7(b9/b13) Bm7
 G#m7b5 C#7(b9/b13) F#m7
 D#m7b5 G#7(b9/b13) C#m7
 A#m7b5 D#7(b9/b13) G#m7
 E#m7b5 A#7(b9/b13) D#m7

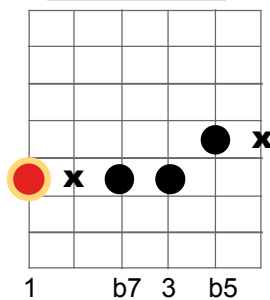
b-Tonarten

Bm7b5 E7(b9/b13) Am7
 Em7b5 A7(b9/b13) Dm7
 Am7b5 D7(b9/b13) Gm7
 Dm7b5 G7(b9/b13) Cm7
 Gm7b5 C7(b9/b13) Fm7
 Cm7b5 F7(b9/b13) Bbm7
 Fm7b5 Bb7(b9/b13) Ebm7

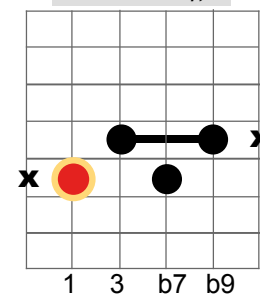
SKALEN

II-Stufe z.B. Bm7b5
 B-Kleine Terzen-Leiter
 B-Iokrisch oder B-HM2
 Bm7b5/b9-Arpeggio
V-Stufe z.B. E7(b9/b13)
 E-Dur-Blues-Skala
 E-HM5
 E7/b9/b13-Arpeggio
I-Stufe z.B. Am7
 A-Moll-Pentatonik
 A-Moll-Blues-Skala
 A-Äolisch oder A-Dorisch
 Am7/9-Arpeggio
I-Stufe z.B. Am maj7
 A-Harmonisch Moll

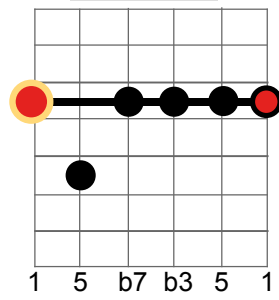
m7b5 Akkord - Typ V



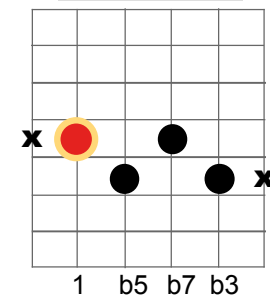
(7)b9 Akkord - Typ III



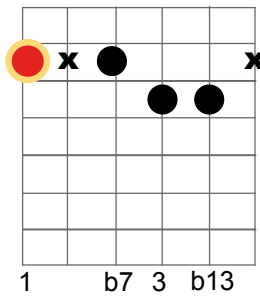
m7 Akkord - Typ I



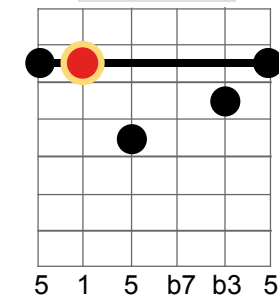
m7b5 Akkord - Typ IV



(7)b13 Akkord - Typ I



m7 Akkord - Typ IV



 = empfohlener tiefster (Grund-)Ton im Akkord