

3-Note Rootless Piano Voicings

With Core on Bottom

2-Note Voicings

7-3 start

3-7 start (Inverted)

Brian Lawrence

	Dm ⁷	G ⁷	Cmaj ⁷	Dm ⁷	G ⁷	Cmaj ⁷
Piano	ii ⁷	V ⁷	I ^{maj} ⁷	ii ⁷	V ⁷	I ^{maj} ⁷

3-Note Voicings, No Alterations

7-3-5 start

3-7-9 start (Inverted)

	7 Dm ⁷	G ⁹	Cmaj ⁷ or C ⁶	Dm ⁷	G ¹³ or G ⁷	Cmaj ⁹ or C ^{6/9}
Pno.	ii ⁷	V ⁷	I ^{maj} ⁷ I ^{6/9}	ii ⁷	V ¹³ V ⁷ or	I ^{maj} ⁹ I ^{6/9} or

3-Note Voicings, With Alterations

7-3-5 start

3-7-9 start (Inverted)

	13 Dm ⁷	G ^{7(b9)}	Cmaj ⁷	Dm ⁷	G ^{7(b13)}	Cmaj ⁹ or C ^{6/9}
Pno.	ii ⁷	V ⁷	I ^{maj} ⁷	ii ⁷	V ⁷	I ^{maj} ⁹ or I ^{6/9}

4-Note Rootless Piano Voicings

With Core on Bottom

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PREVIEW ONLY

Piano

7 G^7 G^9 G^9 G^{13} G^7 G^7 G^{13} G^9 G^{13} G^7

14 $G^{7(b9)}$ $G^{7(b9)}$ $G^{13(b9)}$ $G^{7(b,9)}$ G^7 $G^{7(b13)}$ $G^{7(b9)}$ $G^{7(b13)}$ $G^{7(b,9)}$

19 C^{maj7} C^6 C^{maj7} C^6 C^{maj7} C^6 C^{maj7} C^6 C^{maj9} C^6 C^{maj9} C^6

The basic rules to follow:

In a typical 3-7-9 voicing of a minor or major 7 chord, simply add the 5th between the 3rd and 7th.

In a typical 7-3-5 or 7-3-6(13) add a 9th next to the third.

In most cases these added notes should be diatonic to the key of the moment EXCEPT on dominant chords where both the 5th and 9th can be altered up or down by a half step.

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Drop-2 Voicing Concept

From 4-note voicings

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1 Dm⁹ Dm⁹ Dm⁹ Dm⁹

5 G⁹ G¹³ G⁹ G¹³ G⁹ G¹³ G⁹ G¹³

9 G^{7(b9)} G^{13(b9)} G^{9(b13)} G^{7(b13)} G^{7(b9)} G^{13(b9)} G^{9(b13)} G^{7(b13)} G^{7(b9)} G^{13(b9)} G^{9(b13)} G^{7(b13)} G^{7(b9)} G^{13(b9)} G^{9(b13)} G^{7(b13)}

13 Cmaj⁷ C⁶ Cmaj⁷ C⁶ Cmaj⁹ C⁶ Cmaj⁹ C⁶

The basic rules to follow:

Take your 2nd note from the top in a 4-note voicing, and drop it down the octave

From this shape, split the bottom 2 voices in to your left hand, leave the top two remaining in your right hand

Your guide tones of 3/7 (or 6), and 7(or 6) /3 will always be in the left hand
 Color tones (9, 5, 13 and their alterations) will always be in the right hand

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PREVIEW ONLY

Misty

Erroll Garner

Ballad ♩ = 75

Piano

Pno.

Chords: $B\flat^{13}$ $E\flat^{maj7}$ $B\flat m^9$ $E\flat 7(b9)$ $A\flat^{maj7}$

Chords: $A\flat m^7$ $D\flat^9$ $G m^7$ $C m^7$ $F m^7$ G^7 C^7 F^7 $B\flat^7$

Procedure for creating 4-way spread voicings:

1. Play the melody note first in your right hand
2. Add the bass note
3. Add the core (typically 3/7, 3/6, etc)
- 3a. If your melody is already on a core note, look to add a color tone or stability
4. If there is an opportunity to use a 5th voice to create an upper structure or additional color, do so here. Ex. Measure 2, beat 3

Assignment Instructions:

Using the concept above, play the first 8 measure of Misty using the spread voicing 2+2 (or 2+3) concept. I have done the first 3 measures for you as a reference. Feel free to use substitutions if appropriate (ex. alterations on dominant chords)

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