

PIANO VOICINGS

The piano voicings on the next three pages are intended to aid the instrumentalist as well as the piano player. All really good jazz musicians have a working knowledge of the keyboard and can use it in writing songs, analyzing solos, working out patterns or licks or to a limited degree, play for their own enjoyment.

I have listed three different voicings for the "II-V7-I" in major keys. Memorize these three voicings first. After achieving some success with the first sets of voicings move on to the ones using half-diminished and V7+9. The three pages of voicings are fairly standard and are played by many professional jazz pianists today.

It has been my experience that the best way to thoroughly absorb the SOUND and FEEL of ANY voicing is to play it in the right hand with the left hand playing the root tone an octave or two lower than the right hand voicing. After becoming familiar with that arrangement, switch the right hand four note voicings to the left hand and leave out the low bass root tone. (In normal playing situations the bass tone (root) is played by the bass player on electric or acoustic bass, so there is no need to double that tone in your left hand. This, incidentally, is an older style of playing). Try to always keep your voicing in the center part of the piano. A good range to play in would be D below middle C to the C one octave above middle C. The left hand has to become familiar with the voicings as the right hand originally did, since it will actually be accompanying the right hand when it plays scales, chords or solos.

I advise practicing the voicings in all keys. Get so you can play them from memory. You have to eventually do away with the written notes and play by desired sound. The voicings on these pages are just a beginning. I recommend listening carefully to every piano player available to you on record or tape or in live performance.

Above all else, BE PATIENT!

The book *Volume 1 Piano Voicings* is available from the Jamey Aebersold Jazz catalog. It contains all of the piano comping on the Volume 1 play-a-long recording by Jamey Aebersold transcribed note-for-note, including rootless voicings and fourth voicings. You may also get the actual piano transcriptions from Volumes 41, 50, 54, 55, 60, 64 and 70. These books allow you to study the comping of Mark Levine, Hal Galper, and Dan Haerle on a note-by-note basis, seeing what they actually play on the play-a-long recording. Call 1-800-456-1388 for a complete catalog.

For further study I highly recommend the following books: *Jazz Voicings for the Non-Pianist* (product code: NON) by Mike Tracy, *Jazz/Rock Voicings for the Contemporary Keyboard Player* (product code: K) and *Jazz Piano Voicing Skills* (code: DAN) both by Dan Haerle, *Jazz Keyboard Harmony* (JKH) by Phil DeGreg, *Voicings for Jazz Piano* (MPV) by Frank Mantooth, and *Jazz Keyboard* (JK) by Jerry Coker.

II-V7-I ALL MAJOR KEYS

II V7 I

II V7 I

II V7 I

II V7 I

II V7 I

I-V7-I ALL MAJOR KEYS (inversions)

II V7 I

II V7 I

II V7 I

II V7 I

II V7 I

II-V7-I ALL MAJOR KEYS (inversions)

II V7 I

II V7 I

II V7 I

II V7 I

II V7 I

V7+9-I ALL KEYS

V7+9 I

V7+9 I

V7+9 I

V7+9 I

V7+9 I

II V7+9 I Ø-V7+9-I ALL MINOR KEYS

PLAY DOWN 8va

PLAY DOWN 8va

PLAY DOWN 8va

II V7+9 (b9) I Ø-V7+9-I ALL MINOR KEYS (inversions)

PLAY DOWN 8va

PLAY DOWN 8va

PLAY DOWN 8va