

Practice 7.1. A and B Position Voicing Practice

Listen to the “A” and “B” position voicings of the progression in figures 7.1 and 7.2 (tracks 19 and 20), and then practice them.

It is important not to play the voicings in a range that is too low. If a voicing sounds “muddy,” raise it up an octave. In some keys, position “B” voicings sound good in either octave, though they are generally set higher than “A” position voicings.

Sometimes, these voicings are referred to (inaccurately) as “6, 9” voicings. They should be referred to as “9, 13” rootless voicings, since it is not the 6 (a chord tone) but tension 13 that is substituted for the 5th of the chord. Tension 9 substitutes for the root of the chord.

Practice 7.2. “A” and “B” Position Voicings

These voicings can be played with either hand. If there is no bassist to play the roots under the voicings, then the keyboard player can play the root in the left hand and the voicings in the right hand.

Listen to these progressions on CD track 21, and then play them.



TRACK 21

“A” position

The musical score for Practice 7.2, “A” position, is presented in three systems, each with four measures. The key signature is one flat (Bb), and the time signature is 4/4. The chord symbols and voicings are as follows:

System 1:

- Measure 1: D-7, G7, CMaj7
- Measure 2: C-7, F7, BbMaj7
- Measure 3: Bb-7, Eb7, AbMaj7
- Measure 4: Ab-7, Db7, GbMaj7

System 2:

- Measure 5: F#-7, B7, EMaj7
- Measure 6: E-7, A7, DMaj7
- Measure 7: Eb-7, Ab7, DbMaj7
- Measure 8: C#-7, F#7, BMaj7

System 3:

- Measure 9: B-7, E7, AMaj7
- Measure 10: A-7, D7, GMaj7
- Measure 11: G-7, C7, FMaj7
- Measure 12: F-7, Bb7, EbMaj7