

PIANO VOICINGS
A STARTER'S GUIDE

THREE-NOTE SHELL SHAPES (GOOD FOR R.H. WITH BASS IN L.H.)

9	5	9	5	9	5	
7	3	7	3	7	3	R.H.
3	7	3	7	3	7	
II	V7	I	II	V7	I	

FOUR-NOTE SHELL SHAPES (L.H. VOICINGS WHILE R.H. PLAYS MELODIES/IMPROV)

9	13	9	5	9	5	L.H.	ALSO CAN BE PLAYED IN THE R.H. WHILE THE L.H. PLAYS BASS.
7	3	7	3	7	3		
5	9	5	9	13	9		
3	7	3	7	3	7		
II	V7	I	II	V7	I		

TWO-HAND VOICINGS (BASIC 'STARTING' POSITIONS WHEN COMPING FOR OTHERS)

1	5	7	4	1	5	R.H.
4	1	5	1	5	9	
9	13	9	5	9	6	L.H.
7	3	6	3	7	3	
5	9		9	13		
3	7	3	7	3	7	
II	V7	I	II	V7	I	

• **WITH AN ALTERED V7 CHORD**

1	b5	7	4	b9	5	R.H.
4	b9	5	1	b5	9	
9	#5	9	5	#9	6	L.H.
7	3	6	3	7	3	
5	#9		9	#5		
3	7	3	7	3	7	
II	V7	I	II	V7	I	

MINOR

II MI 7^(♭5) V7^(ALT.) IMI (NOTICE THREE VERSIONS OF THE V7 CHORD)

1	5	1	1	♭5	1	R.H.
4	1	4	4	♭9	4	
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1	5	9	1	#5	9	L.H.
7	3	7	7	3	7	
♭5	♭9	5	♭5	#9	5	
3	7	3	3	7	3	
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II MI 7 ^(♭5)	V7 ^(♭9)	IMI	II MI 7 ^(♭5)	V7 ^(ALT.)	IMI	

1	5	1	R.H.		
4	1	4			L.H.
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1	13	9			
7	3	7	L.H.		
♭5	♭9	5			
3	7	3			
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II MI 7 ^(♭5)	V13 ^(♭9)	IMI			

BUD POWELL STYLE (ALL PLAYED BELOW MIDDLE 'C')

7	3	7	L.H.	7	3	7	L.H.
1	1	1		3	1	3	
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II	V7	I		II	V7	I	
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10	7	10	L.H.				
5	1	5					
1		1					
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II	V7	I					

FOR LOW, OPEN-VOICED CHORDS

OTHER

- **McCoy Tyner Style** – Quartal planing over the mode (one or two hands). Try contrary motion.
- **Block Chords** – Closed position, 4-note w/top note doubled at the octave (mostly tertial stackings).
- – Low, open voicings, often L.H. arpeggiation (i.e. 1,5,9,10 or 1,7,9,10)