

# JazzyPiano.net

## Glen Rose

Jazz Piano Voicing's - Five Bill Evans Voicing's (Part One)

### Jazz Piano Voicing's - Part One (50 minutes)

#### Rootless Jazz Chords

##### 00:21 Introduction

- These are the rootless jazz chords that all jazz students learn.
- These are rootless chords and a great way to make 9 and 13 and 11 chords and all of their alterations.
- We will learn them within the frame work of the ii-V-I jazz progression

##### 02:42

##### **"A" shapes for the rootless piano voicing's**

Start by building the iim7 chords from the m3.

The chord looks like this with the m3 being the one on the bottom of the stack below:

9  
b7  
5  
m3

##### 04:10 Followed by the Dominant 9/13 chord:

13  
3  
9  
b7

##### 05:30 Followed by the Major 6/9: (Major jazz chord)

9  
7  
5  
3

##### 06:53

##### **Whole tone scales for organized practice**

it's very easy to get lost while practicing these complex voicings so it's a good idea to practice them in an orderly fashion so as to keep your place and see what you have and have not practiced. The two whole

tone scales cover six keys each. You can practice them in any fashion you wish but I recommend this organized method.

**08:06**

**Example of going down the whole tone scale playing with the ii-V-I progressions**

**12:29**

**The other whole tone scale (The other six keys)**

**15:41**

**Two ways to make the major jazz chords**

Major 7 or major 6/9

**Major 6/9** (Swap with major 7 anytime you want)

9

6

5

3

You can alternate or substitute either Major chord with the other at any time. It's up to personal taste most of the time.

**20:55**

**Add rhythm to your practice to make it more interesting**

**23:20**

**Practice the voicings identically in two hands.**

-We want to learn how to play the rootless voicings in either hand.

**26:04**

**Play the chords with your left-hand**

Leave the right hand for improvisation

**29:19**

**Practice playing the jazz voicings hand-over-hand.**

This makes a nice arpeggio. (See the *Cocktail Runs and Arpeggios* video for more examples of this)

Play through the ii-V-I rootless voicings this way. Use the pedal if you like the sound

**28:53**

**Making the altered color tones on the dominant chords.**

-We can make all of the possible altered jazz tones from these positions

b9, #9, b13(#5), #11(b5), 9/11/13(dominant sus chords) etc

**32:01**

## **“B” shapes for the rootless piano voicings**

**32:40**

**Start by building the iim7 chords from the b7.**

The chord looks like this with the b7 being the one on the bottom of the stack below:

5  
m3  
9  
b7

**33:25** Followed by the Dominant 9/13 chord:

9  
b7  
13  
3

**33:36** Followed by the Major 6/9: (Major jazz chord)

5  
3  
9  
6

Practice them all going down in whole steps the same way the A-shapes were practiced.

**35:48**

**Practice by going through the other whole tone scale for the other six remaining keys.**

**37:13**

**Practice the B-shape voicings playing identically in both hands.**

**38:31** Left hand techniques

When the right hand is playing the jazz voicings

1-7 (open 7)  
1-3

**41:19**

**m7b5 to dominant7b9**

A very common chord combination

## **lim7b5 - Dom7b9**

**42:04**

The final bars of *Stella By Starlight* are a good example of the **lim7b5 - Dom7b9** combination.

**45:32**

**lim7b5 - Dom7b9** combination with the **lim7b5** chord being made with one of the inversions of a non-rootless voicing. (The root is included)

b5  
m3  
1  
b7

or any of the four inversions of a normal **lim7b5** chord.

**46:19**

**Rootless chords left hand and melody in the right hand.**

Using the rootless jazz voicings in solo, cocktail style piano playing.

**47:04**

**Autumn Leaves (Bb)**

- Example played rootless voicings in the LH and a simple one-note melody in the RH.

**47:35**

**Misty (Eb)** Example played of voicings in the LH and a simple one-note melody in the RH.

**48:14**

**Days of Wine and Roses (F)** Example played voicings in the Left hand and a simple, one-note melody in the right-hand.