II

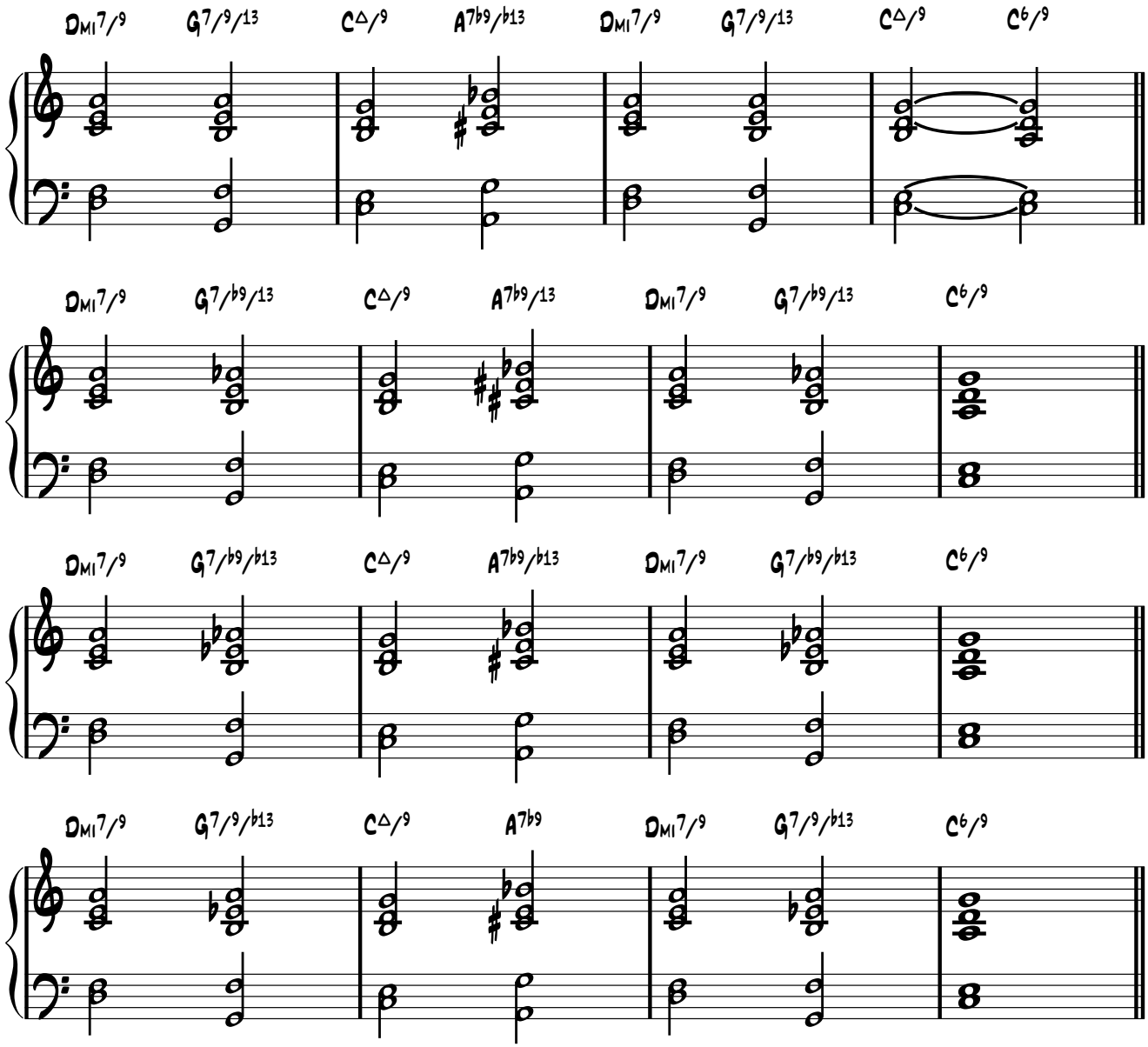
Two hand voicings

2.1: 5 voices

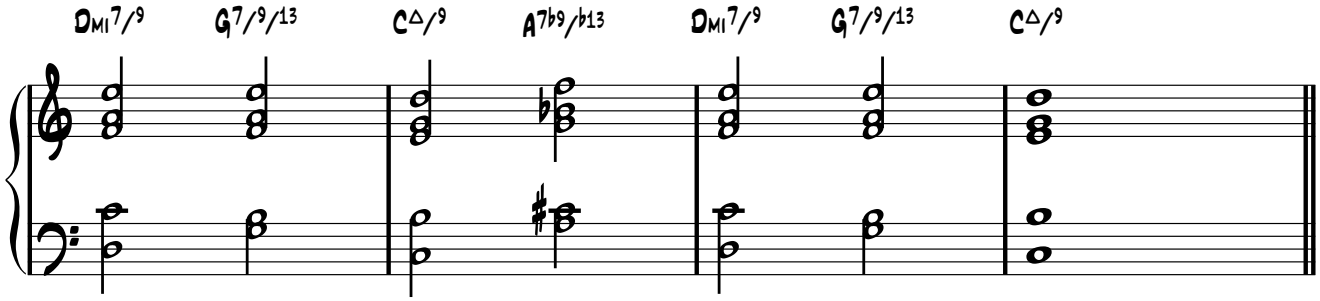
Use the "Bud Powell" voicings in the left hand, root + 3 or 7 (6), and add 3 notes with the right hand.

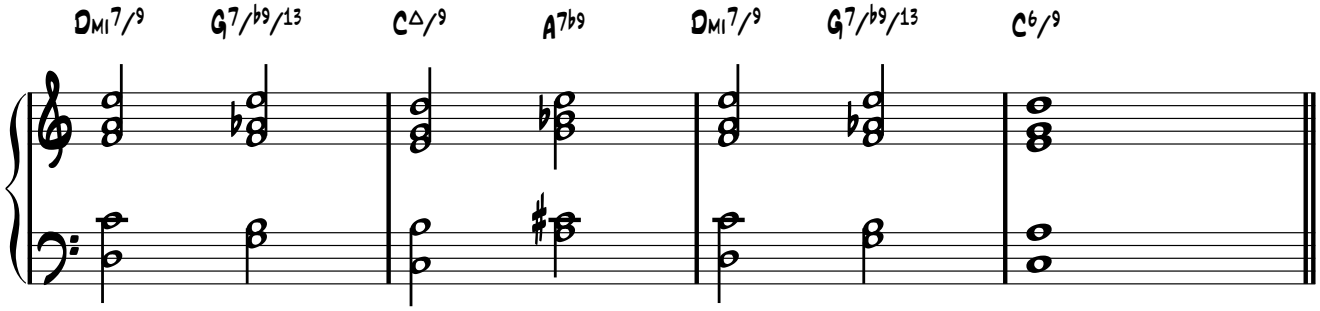
These voicings are great for comping.

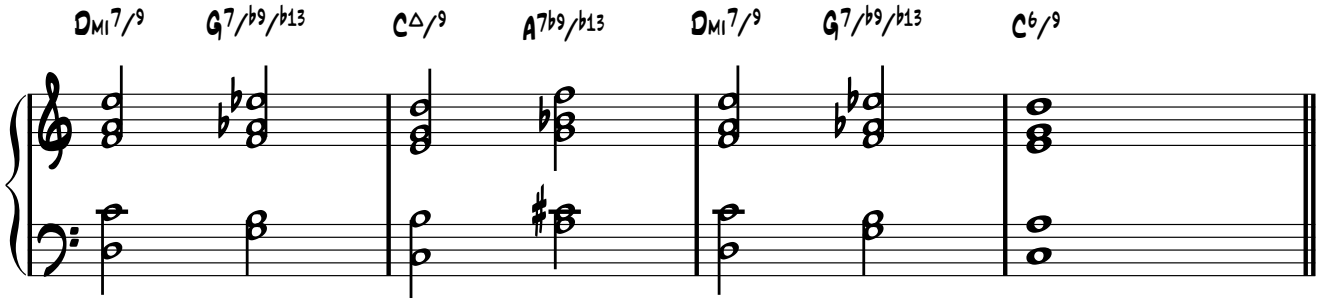
Examples:



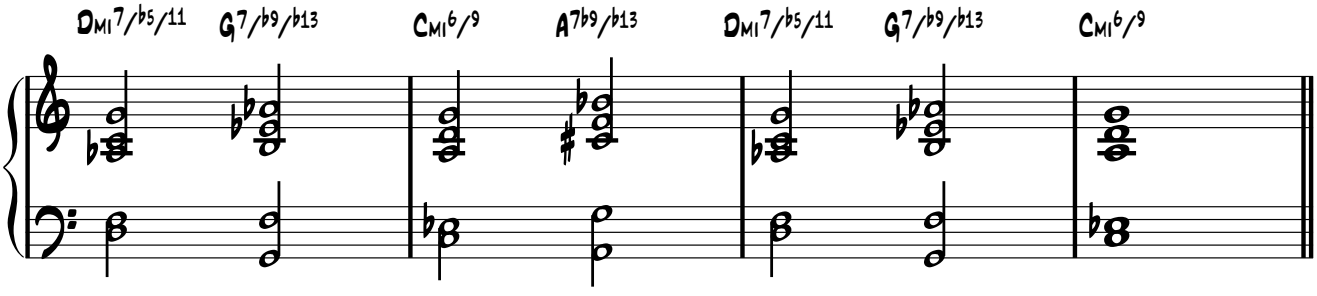
Important inversions:



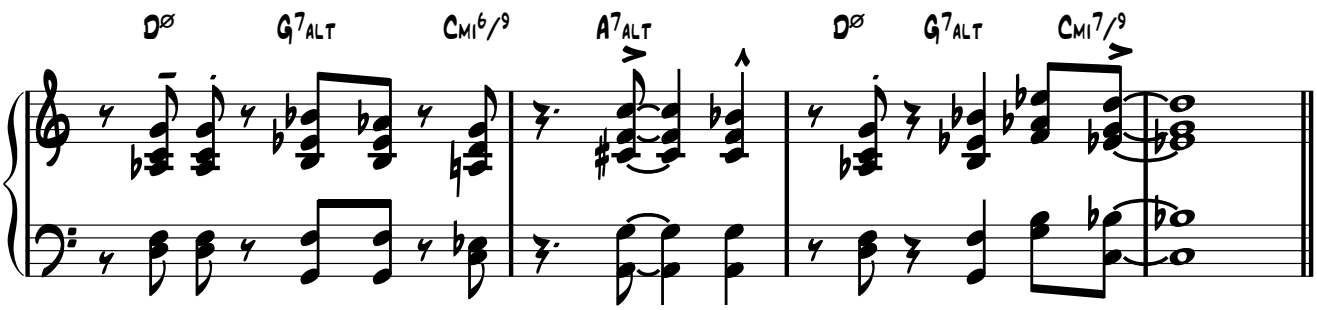




In minor:

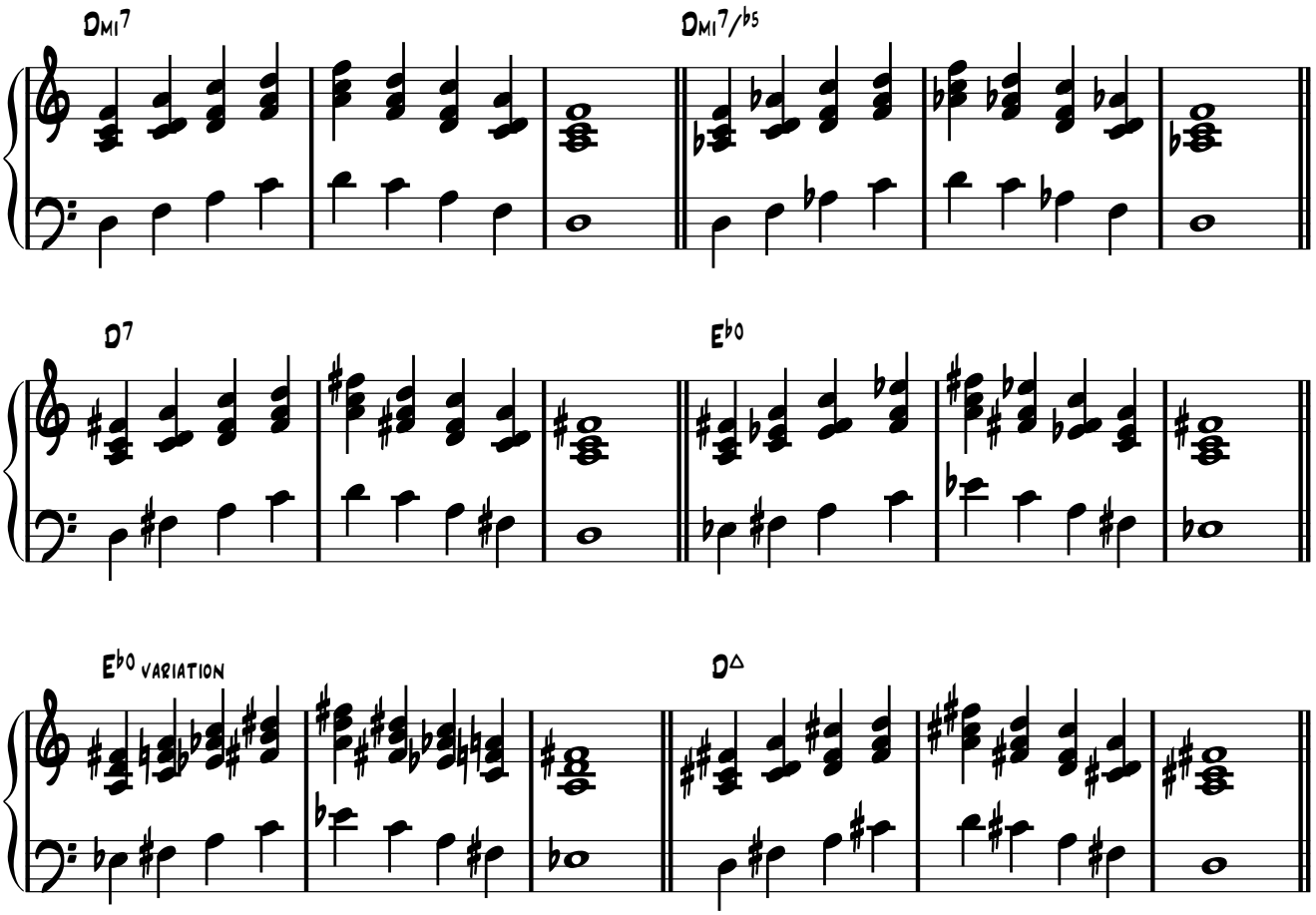


Add some rhythm!

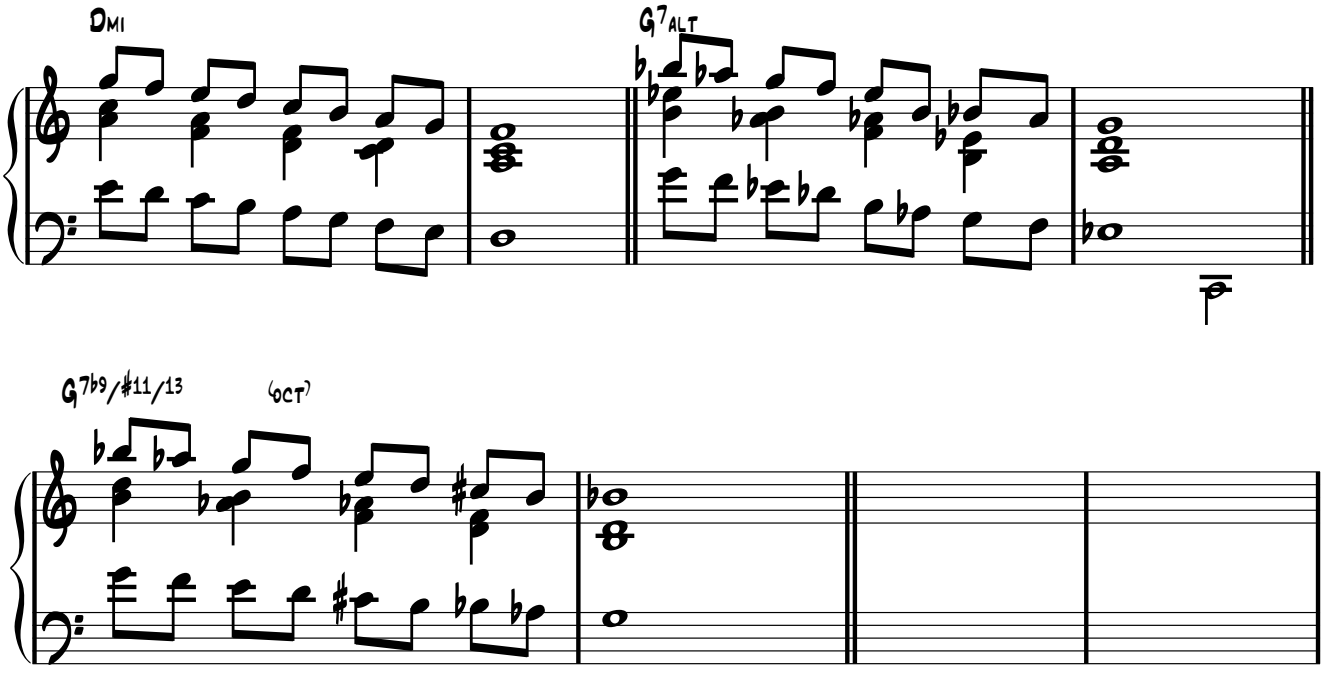


2.2: drop 2 voicings

This is a very special piano technique that is related to the former voicings; you just omit the root.
You take any 4-note voicing and drop the 2nd voice (from the top) an octave down.
Practise the next examples:

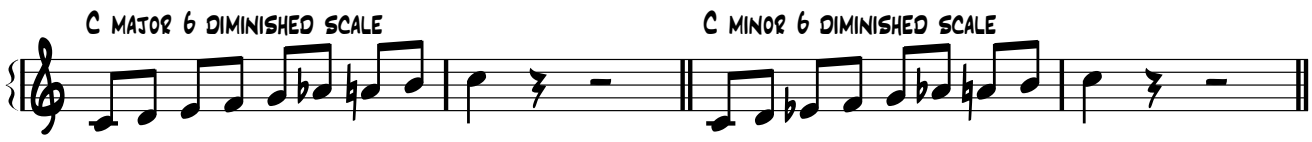


Diatonic suspension/passing notes

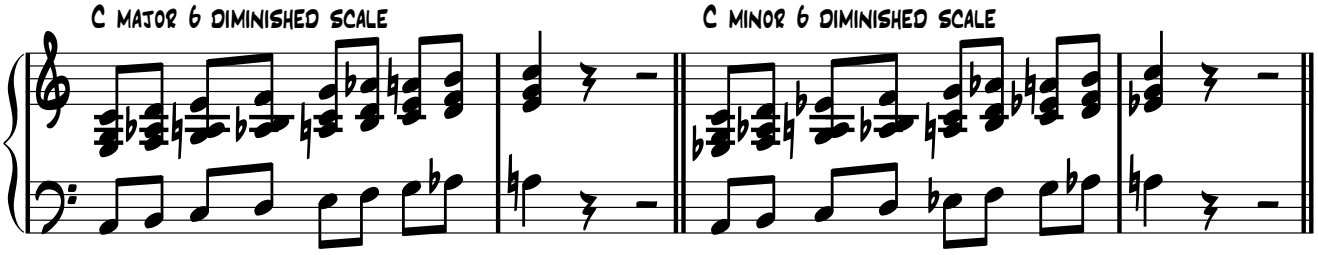


Adding a diminished passing chord (Barry Harris)

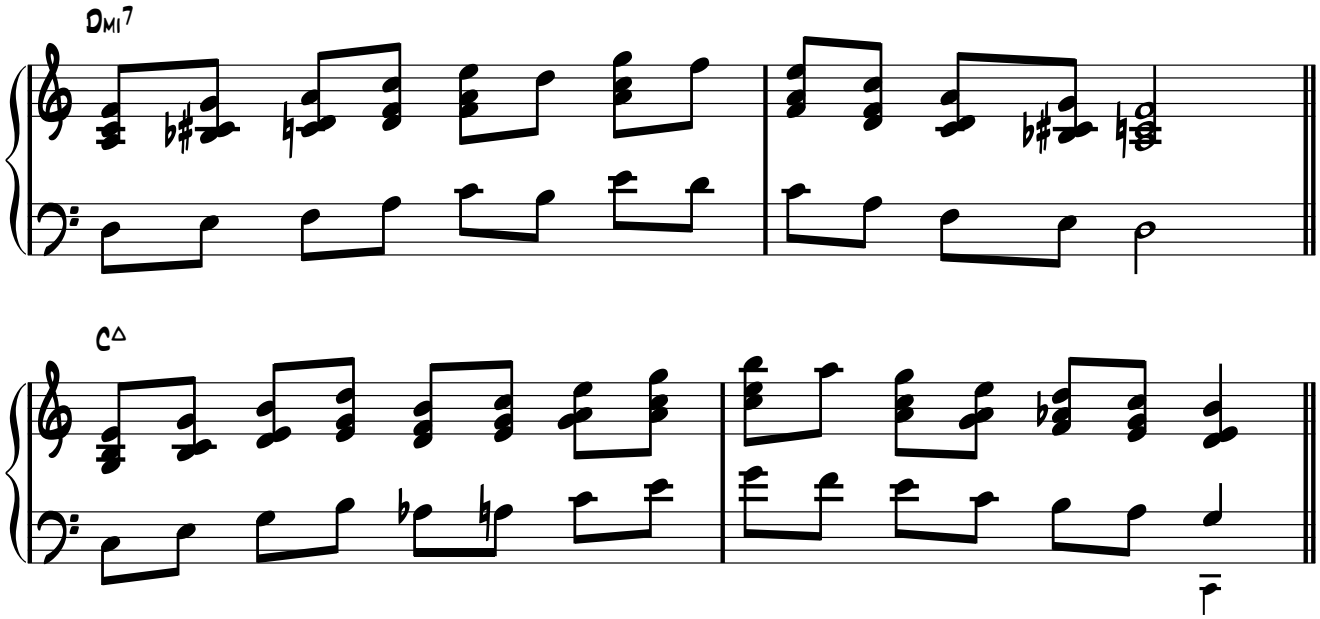
The C major 6 diminished scale provides a C^6 chord with its passing chord B^0.
Can also be used as Ami7 (with $G\#^0$) or F maj7/9.



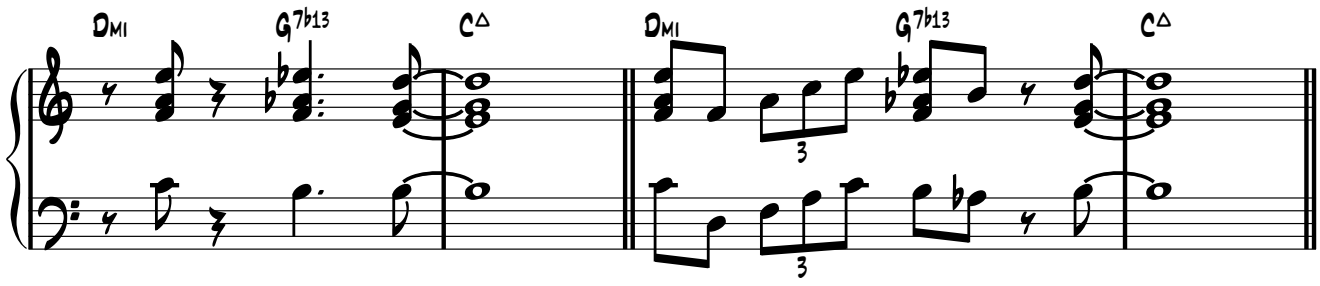
The C minor 6 diminished scale provides a Cmi^6 chord with its passing chord B^0.
Can also be used as Ami7b5 (with $G\#^0$) or F7/9.

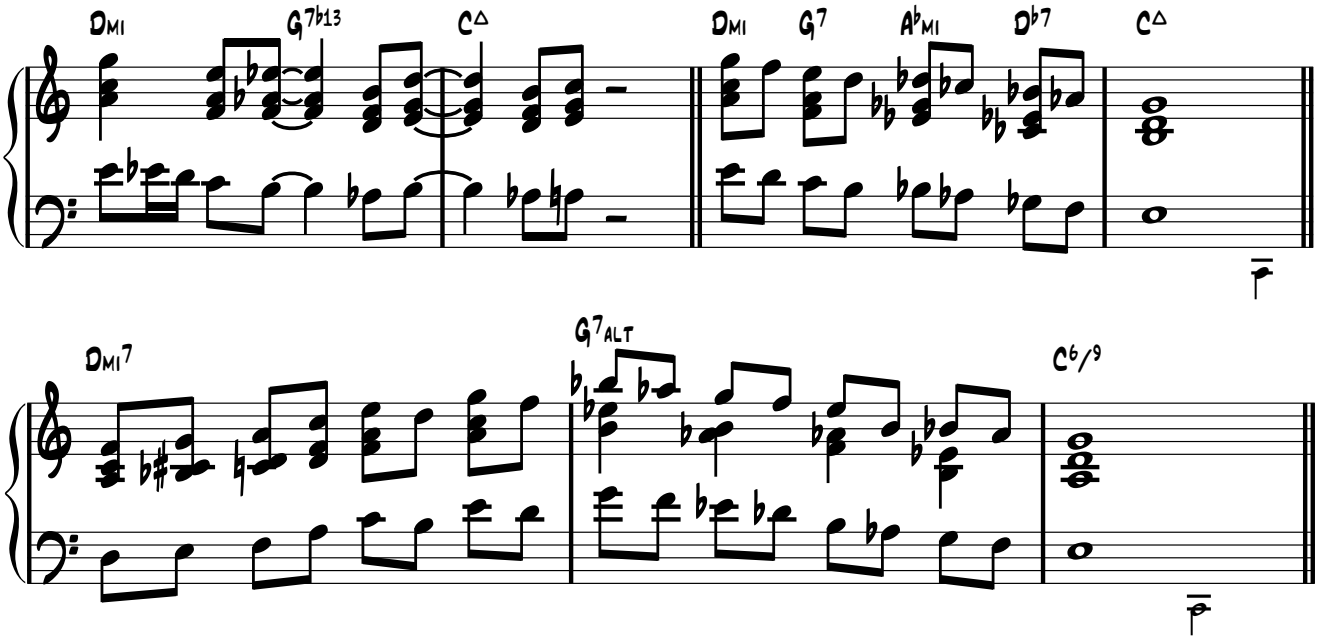


Combinations



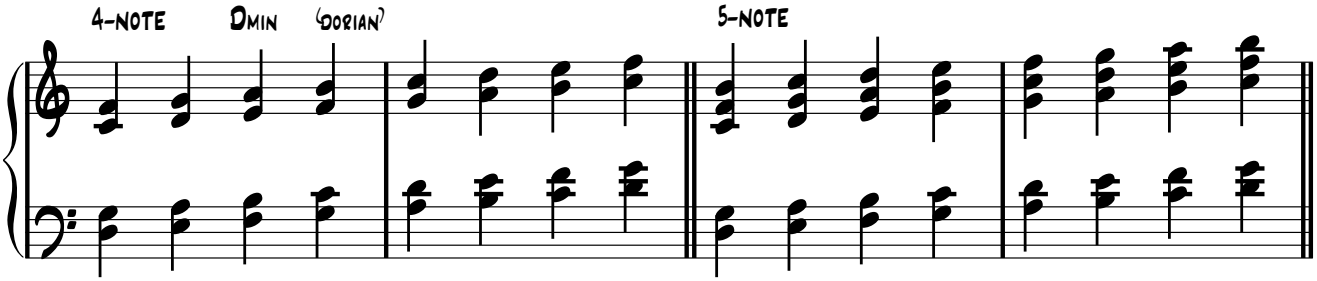
II – V – I



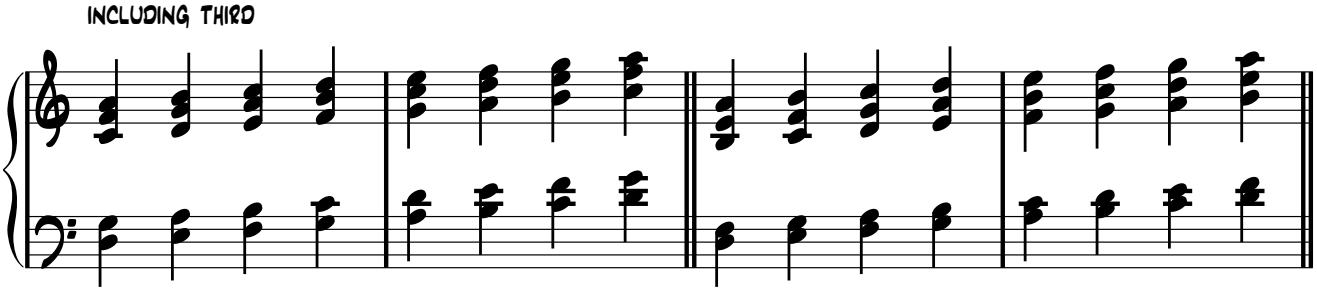


2.3: quartal voicings

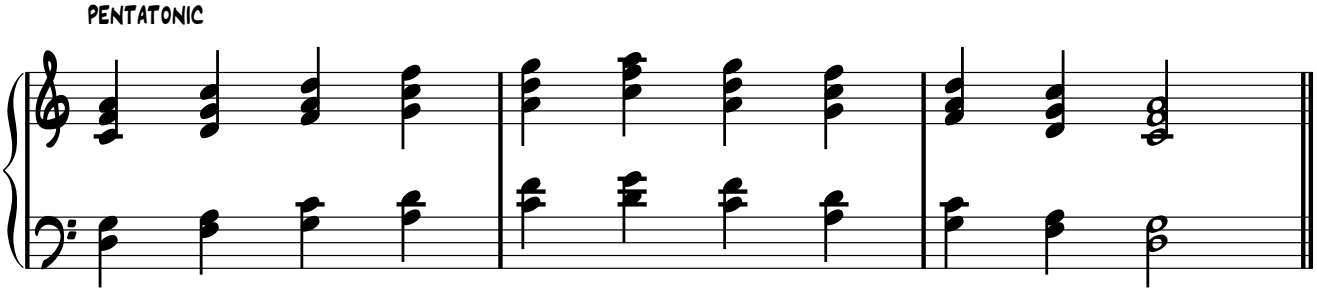
As we saw with the 3-note left hand voicings we build fourth's into 4-note or 5-note chords.
Practise diatonic movement in different scales/keys!



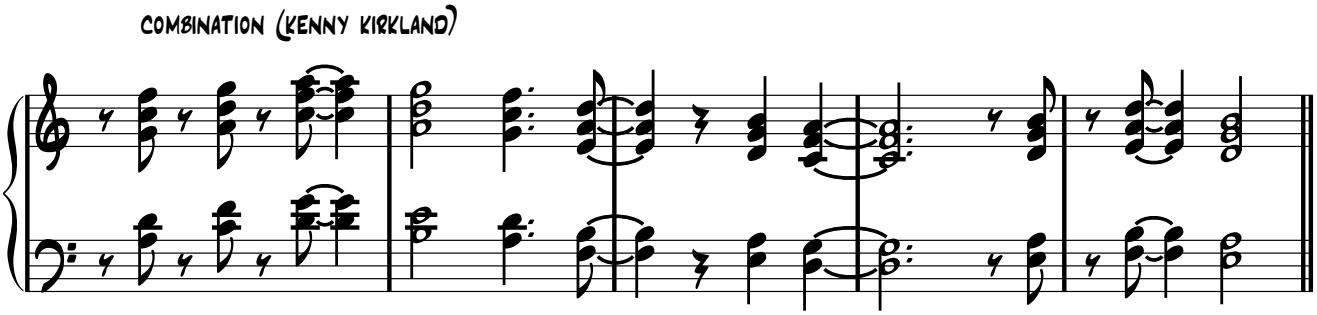
You can add a third to the voicing, like the "so what" chord



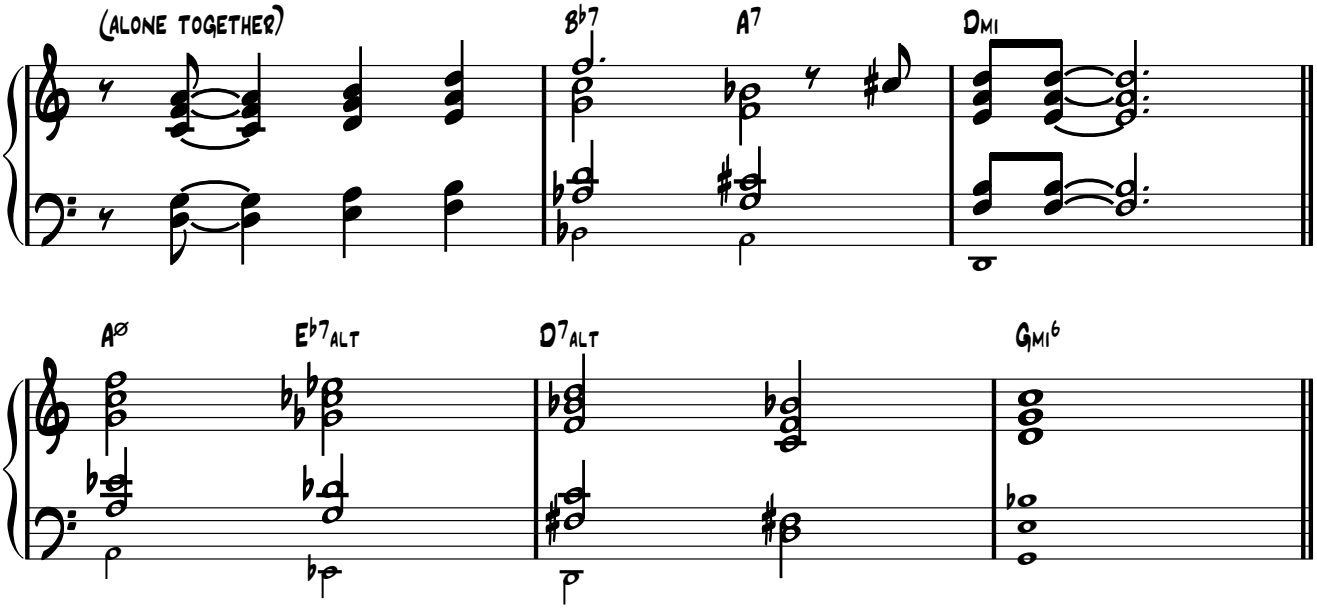
Also practise a pentatonic movement



A combination of the 3 possibilities:



Over a harmonic progression:

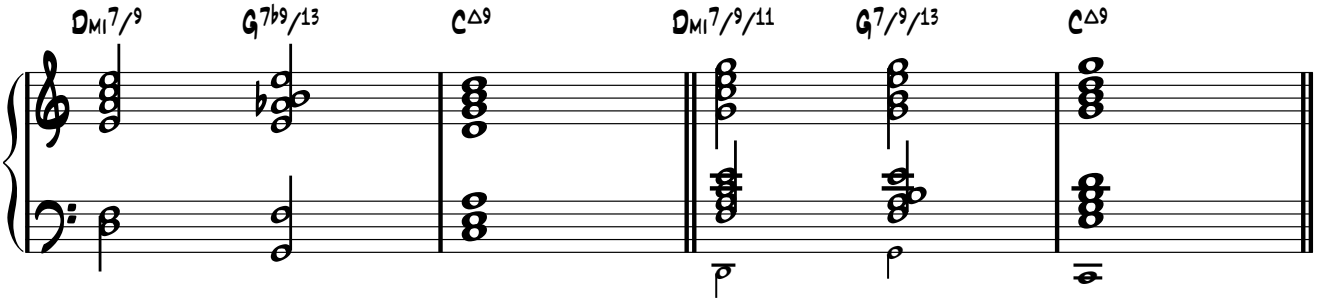


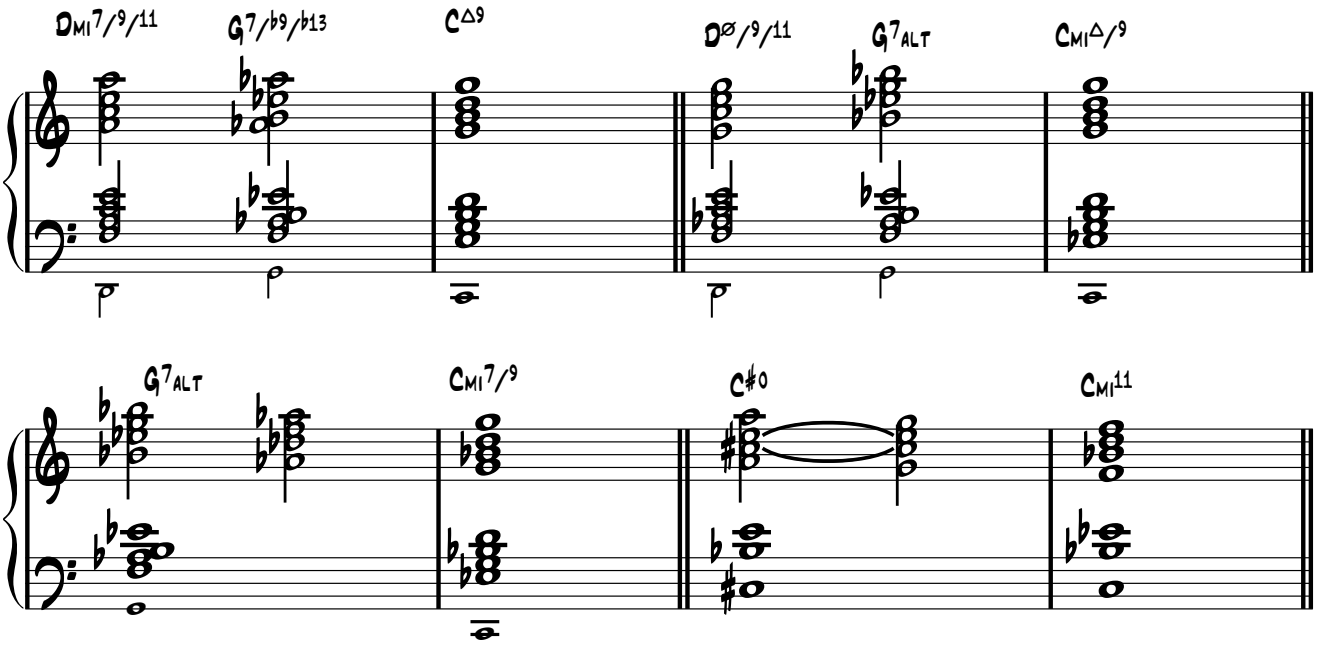
2.4: upperstructures

Take any left hand voicing and add a structure with the right hand; this could be:

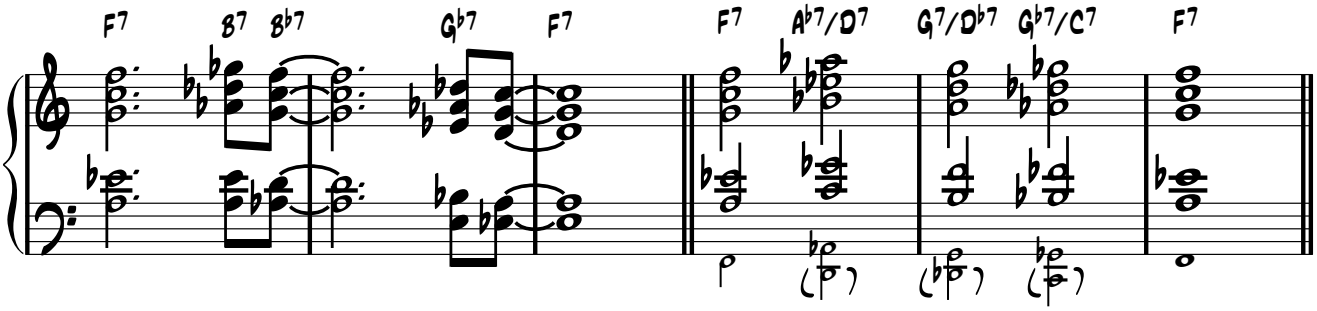
1) a triad (preferrably a major or minor triad)
2) a fourth chord
3) a 4-note chord (dominant 7/ diminished7 chord)

1) you can build triads on all steps of the scale; choose the ones you like best; practise the following examples:

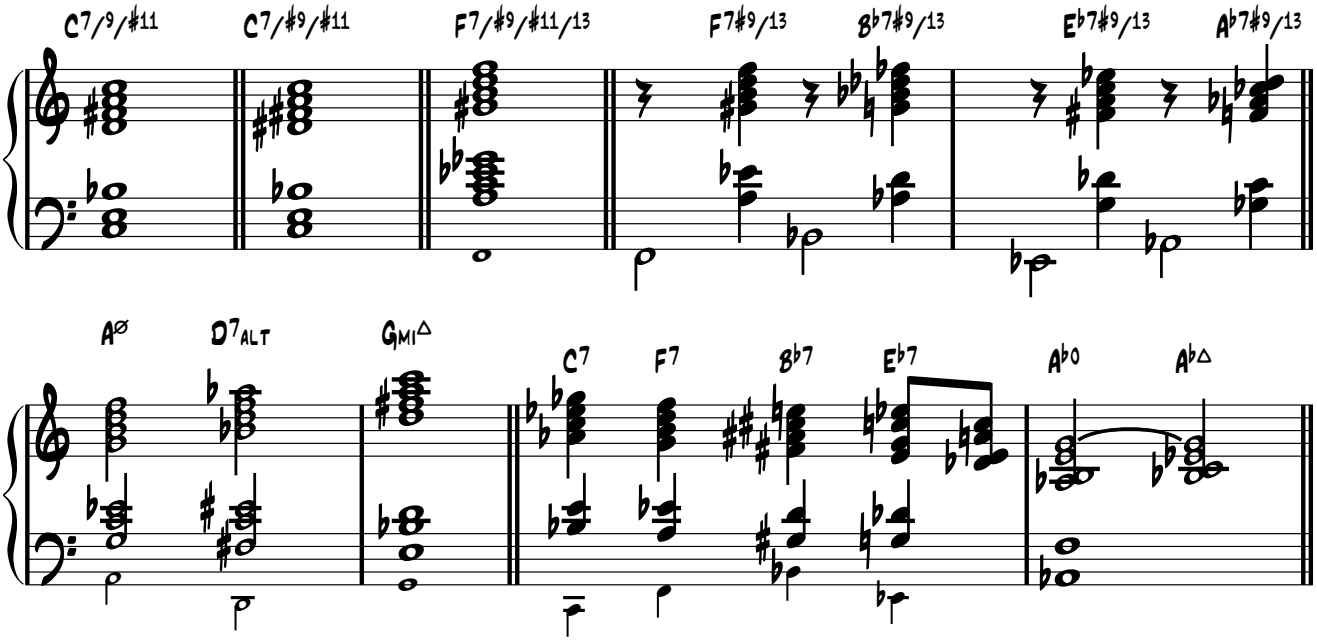




2) the fourth chord upperstructures sound especially good on dominant chords; practise:



3) the 4-note upperstructures give a typical sound; practise:



Now let’s move on to the melodic aspects.