

FRANK MANTOOTH OFFERS A FEW ^{JAZZ} PIANO VOICINGS.

JON NOVI ATTEMPTS TO PUT IT ON A SINGLE PAGE.

1. MAJOR
CMAJ7 (C, C6, C6/4, CMAJ7)

7 1 2 3 #4 5 ← THESE NUMBERS REFER TO THE SCALE DEGREE (THE WAY I CONCEPTUALIZE MOST RAPIDLY)

THE CHORDS ARE BUILT IN PERFECT FOURTHS (THE EXCEPTIONS ARE MAJOR THIRDS AT THE TOP AND BRACKETED [.])

THE STARRED CHORDS ARE LYDIAN (CMAJ7 #11)

PRACTICE IN ALL KEYS. REGARDLESS OF KEY, KEEP R.H. THUMB IN THIS RANGE

R.H. FINGERINGS 5 4 3 2 1 EXCEPT WHEN THERE IS A MAJ 3RD, THEN 4 3 2 1

2. MINOR
Amin7 2 3 4 5 #6 7

THESE ARE THE SAME CHORDS. THE STARRED CHORDS ARE DORIAN (Amin6)

PRACTICE IN ALL KEYS. LOST? RETURN TO THE BEGINNING 5, 1 BASS.

3. DOMINANT

R.H. 5 4 3 2 1

C7 (C9) (D/C7) (Eb/C7) (Gb/C7) (Ab/C7) (A/C7)

L.H. TRITONE, INVARIABLY. THE NUMBER ABOVE THE LEFT HAND IS THE SCALE DEGREE ABOVE THE ROOT TO CONCEPTUALIZE R.H. AND ANY R.H. INVERSION WILL DO.

4. A DIFFERENT TYPE OF DOMINANT

C11 = (C7sus4) (C11)

PLAY IN ALL KEYS. THE LAST TWO CHORDS ARE BUILT IN FOURTHS, WITH THE EXCEPTIONAL MAJ 3RD BRACKETED.

THE FIRST IS ABOUT THE ONLY ONE ON THE WHOLE PAGE HEAVILY USABLE IN ROCK.