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Preface

Jazz pianists spend perhaps 80% of their practice time learning tunes and soloing. When they play in ensembles, however, they spend perhaps 80% of their time comping. (Comp, short for accompany, means to play chords behind a soloist.) It's no wonder that many jazz pianists are sometimes at a loss when it comes to comping competently. That's where **QuickChords** can be of benefit. Unlike most other books on comping and voicings, **QuickChords** is not a voicings method book. Instead, it is a collection of voicings that sound good instantly.

While playing solo lines can take years to develop, playing voicings can be instantaneous. Just place your fingers on the keys and play. It's good to know what you're playing from a theoretical viewpoint, but it's not a prerequisite to

playing good voicings. You can use the voicings in **QuickChords** as an impetus to learn more about theory. In fact, using these voicings can enhance your soloing by exposing you to sounds such as scale tones (passing tones), upper structures, and alterations, in addition to the chord tones you might already know.

QuickChords can be used as a resource to look up chord voicings. The voicings are written out in every key in order to avoid the problems of transposing incorrectly or being in the wrong register when transposed. If you need a voicing for a particular chord, look it up and play! Voicings are organized into 8 common categories, which can be found in most standard tunes. These categories are derived from scale harmonies — **Major, Melodic Minor, and Diminished.**

Left Hand voicings (mostly rootless) and Two Hand voicings (also mostly rootless) are given. The Left Hand (L.H.) voicings are in the single staff clef. Play them with your Left Hand to comp for your Right Hand solo, or play them in your Right Hand and play Roots or walking basslines in your Left Hand if you're in a duo setting or in a small group without a bassist. The Two Hand voicings are in the Grand Staff. In some keys, multiple versions of Left Hand voicings are presented due to register and note choices. There are multiple versions of Two Hand voicings to cover different registers on the piano. This gives the pianist a variety of options and can help create interest behind the soloist.

The voicings in the **ii-7 V7 IΔ (Major)**, and **ii^ø V7+9 i-6 (minor)** sections are notated to reflect the harmonic rhythm in which these progressions commonly

appear. The duration of the ii chord + the V chord = the duration of the I chord. Any of the three chords in these progressions can also be extracted to stand alone. The i chord in the ii^ø V7+9 i-6 (minor) progression is given as a minor 6th chord. It can also be a minor 7th, or a minor/maj7th. The voicings for minor 7th chords can be found in the **ii-7 V7 I Δ (Major)** section. There's a separate section for **minor/maj7th** chords. Another option is to adjust the 7th degree in the chord voicing and play a minor 7th, a major 7th, or a major 6th. In any dominant 7+4 (V7+4, V7 \flat 9+4), the +4 does not have to be present in the Left Hand (L.H.) voicing.

There is an **Applications Appendix**, which will help you extrapolate these 8 common categories into many others by simply playing the voicings as written over different bass notes — no transposition required. The concept is:

a limited amount of information can be applied to limitless applications.

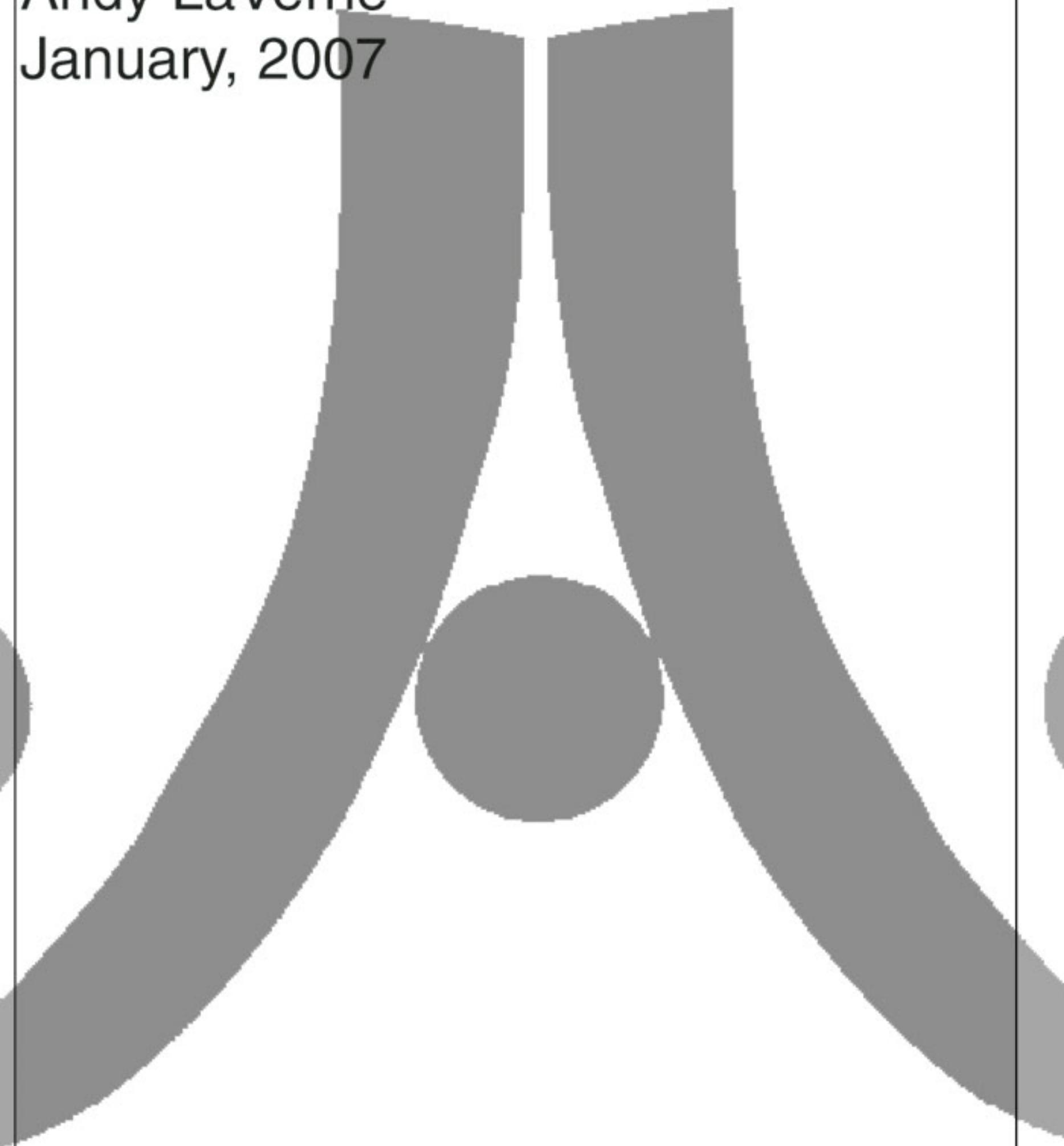
The **Comping Rhythm Reference** is a template of common rhythmic patterns. Three tunes of **Comping Choruses** show how to put the voicings and rhythms in **QuickChords** to use.

Through field tests, I have seen the sense of accomplishment that playing good sounding voicings, even for the novice, can provide. This confidence builder can help propel students forward in their studies and will improve their soloing as well. For the more advanced player, these voicings provide a resource, which can be altered and embellished to create your own voicings.

The voicings in **QuickChords** are by no means all the voicings that can be played. There's almost an infinite

number of ways to voice chords. Use the following as a jumping off point and enjoy the ride!

Andy LaVerne
January, 2007



Comping Rhythm Reference

Swing Eighths

Swing Eighths

8 staves of musical notation in 4/4 time, featuring eighth notes and rests. The notation is presented in a single system with a treble clef and a 4/4 time signature. The first staff includes a treble clef and a 4/4 time signature. The notation consists of eighth notes and rests, with some notes marked with an 'x' and a dot, indicating a specific rhythmic pattern. The notation is presented in a single system with a treble clef and a 4/4 time signature. The first staff includes a treble clef and a 4/4 time signature. The notation consists of eighth notes and rests, with some notes marked with an 'x' and a dot, indicating a specific rhythmic pattern.

Straight Eighths/Latin

Straight Eighths/Latin

1 staff of musical notation in 4/4 time, featuring eighth notes and rests. The notation is presented in a single system with a treble clef and a 4/4 time signature. The notation consists of eighth notes and rests, with some notes marked with an 'x' and a dot, indicating a specific rhythmic pattern.

L.H. $D\Delta^{+4}$ $D\Delta^{+4}$

$D\Delta^{+4}$ $D\Delta^{+4}$ $D\Delta^{+4}$ $D\Delta^{+4}$

L.H. $E^b\Delta^{+4}$ $E^b\Delta^{+4}$

$E^b\Delta^{+4}$ $E^b\Delta^{+4}$ $E^b\Delta^{+4}$ $E^b\Delta^{+4}$