

CHAPTER 1

A word about left-hand voicings.²⁰ You should memorize the two sets shown, each played on a II-V-I in the key of C, in all twelve keys as soon as possible, as II-V-I is the most played chord progression found in jazz.

Now look at the fourth bar of *Bars 1-4*, a major 7th chord with the 9th in the melody. There is one, in the 4th bar of line 2, the *So What* chords. Playing it on this chord would put it too low on your piano, so a *left-hand voicing* again works best. If the chord sounds too harsh to you, simply omit the bottom E to create a root-position chord.

Now look at **Bars 1-4a**, for the first four bars harmonized. Play them and listen to the sounds. Left-hand voicings mix well with any two-handed voicing. When you switch from four notes to as many as six from chord to chord, they still flow smoothly.

BARs 1-4a

Now look at Bars 5-8. The first melody note in the first bar, “D” is the 5th of a G7 chord. Looking at *The Menu*, this corresponds to the chord in the fourth bar of *fourth chords*. In the second bar of Bars 5-8, we see “E,” the root in the melody of an E7alt chord. Look down *The Menu* and see if you can find an “alt” chord with the root in the melody. Yes, there is one on the *Upper Structures* line, in the second bar.

BARs 5-8

The example on *The Menu* is based on a C7alt chord, but the “alt” chord in *Alice* is an E7alt chord, so you’ll have to transpose. Look at the Roman numeral beneath the chord – “bVI.”

²⁰ Practice them in all keys.