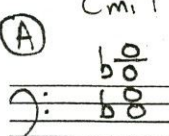
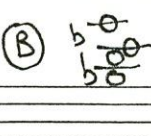
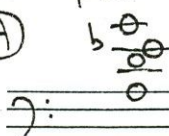


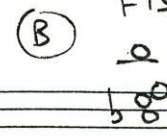
# Left Hand, "Bill Evans style" voicings. (A.K.A. "rootless" L.H. voicings)


(A) Cmi<sup>9</sup>  


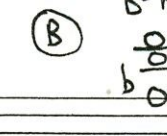
(B) Cmi<sup>9</sup>  


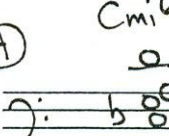
Rule of thumb: LH thumb = between middle C and C the octave above middle C.

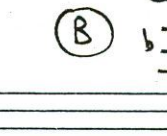
(A) F<sup>13</sup>  



(B) F<sup>13</sup>  


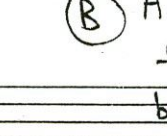
(A) B<sup>b</sup>Maj<sup>6</sup>  



(B) B<sup>b</sup>Maj<sup>7</sup>  


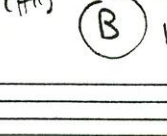
(A) Cmi<sup>6</sup>  


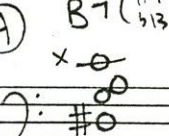
(B) Cmi<sup>6</sup>  


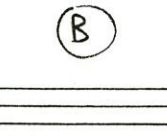
(A) A $\phi$ <sup>11</sup>  


(B) A $\phi$ <sup>11</sup>  


(A) E<sup>b</sup>Maj<sup>7</sup>(#11)  


(B) E<sup>b</sup>Maj<sup>7</sup>(#11)  


(A) B<sup>7</sup>(#9)  


(B) B<sup>7</sup>(#9)  


$F^{13} = Cmi^6 = A\phi^{11} = E^bMaj^7(\#11) = B^7(\#9)$

\* warning: do not think this way (w/multiple steps)

Practice one chord type at a time, around the cycle.

ie: Cmi<sup>9</sup> - A, Cmi<sup>9</sup> - B, Fmi<sup>9</sup> - A, Fmi<sup>9</sup> - B etc.

• Use a metronome, with 4, 2 or 1 tick / chord.