

RED GARLAND VOICINGS

This voicing is an open sounding seven-tone distribution of chord tones that was popularized by the 50's jazz pianist RED GARLAND, but also utilized by virtually every pianist from the HARD-BOP and early CONTEMPORARY eras, most notably AHMAD JAMAL, HERBIE HANCOCK, WYNTON KELLY, BOBBY TIMMONS, and PHINEAS NEWBORN. Although there are many factes and approaches to this voicing, a good starting point is to play an "A" or "B" voicing in the left hand, double the highest tone of this voicing with an octave in the right hand, and fill in the right hand octave with the tone from the tenor voice (second from bottom) of the left hand.

CMAJ9	C9	Cm9	Cø9	Co9

The RED GARLAND technique has a wonderful, full, and "punchy" sound, especially great for comping, playing melodies as a piano trio, and as the "shout" section of a solo. It is also effective when utilized over chord progressions with strong harmonic direction, such as the ii9-V9-I9. Well balanced voicings with smooth voice leading result naturally, especially when the voicings alternate positions.

Dm9	G13	CMAJ9	Dm9	G13	CMAJ9