

i7 - bVI in Large Voicings

Playing order:

- × □ △
- = opt.

1)

Use this texture in the following progressions too. And try filling in the space between the two chords (right-hand fills)

2)

3)

4)

Now play this line's progressions again, but do the keys in reverse order: G#, Em, Gm, and Bbm.

The given texture is a pleasing one to me but there are many other ways to go. Examples: 1) Bass first, then chord tones in a Gospel "3" feel or jazz waltz. 2) A rippling fingerpicking 16th note "horizontal" feel (in 4/4). 3) The above right-hand "delay" texture but in a bouncy swing feel with pauses for bass(?) fills.

These progressions were derived from the soprano voice mainly, but at times attention was also paid to one or more of the inner voices to create prettier sounds or at least smoother transitions. Maybe, if time permits, you could look into this via contrapuntal isolation of 2 or more voices. But above all, have fun with this material and I hope you will share my love of large, rich, juicy chords.

17 ^bVI in LARGE VOICINGS

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The given texture is a pleasing one to me but there are many other ways to go. Examples: ① Breathe first, then chord tones in a triplet "3" feel or jigg-walk; ② A rippling fingerpickery 16th note "horizontal" feel (in 4/4); ③ The above rt. hand "chug" texture but in a bouncy swing feel with pauses for bass(?) fills.

These progressions were derived from the soprano voice mainly, but at times attention was also paid to one or more of the lower voices to create prettier sounds or at least smoother transitions. Maybe at some points, you could look into this via contrapuntal isolation of 2 or more voices.

But above all, have fun with this material and I hope you will share my love of large, rich, juicy chords.

Now play this line's prog's again but do the key's in next order: G#m, Em, F#m, A#m.