

SPREAD VOICINGS FOR 2-5-1 PROGRESSIONS

BEN PORTNER

Much like the earlier 2-5-1 comping exercise, this exercise will go over 2-5-1 progressions only this time we will be using spread voicings. Spread voicings create a more lush and full sound across the piano and having a basic understanding of how these work will make your comping skills more efficient. Practice in every key. When you have a basic understanding of these voicings try finding your own voicings.

Cm⁹
F⁷(add13)
B^bmaj⁷
C[#]m⁹
F[#]⁷(add13)
Bmaj⁷

DG
DG
FC
D[#]G[#]
D[#]G[#]
C[#]F[#]

EbBb
EbA
DA
EB
EA[#]
D[#]A[#]

Dm⁹
G⁷(add13)
Cmaj⁷
E^bm⁷
A^b⁷(add13)
D^bmaj⁷

EA
EA
DG
F^bB^b
F^bB^b
E^bA^b

FC
FB
EB
GbDb
GbC
FC

Em⁷
A⁷(add13)
Dmaj⁷
Fm⁹
B⁷
E^bmaj⁷

F[#]B
F[#]B
EA
G^cC
G^cC
F^bB^b

GD
GC[#]
F[#]C[#]
AbEb
AbD
GD

13

F#m7 B7 Emaj7 Gm7 C7 fmaj7

G#C# G#C# F#B AD AD GC

AE AD# G#D# BbF BbE AE

17

Abm7 Db7 Gbmaj7 Am7 D7 Gmaj7

EbBb BbEb AbDb BE BE AD

BGb BF BbF CG CF# BF#

21

Bbm7 Eb7 Abmaj7 Bm7 E7 Amaj7

CF CF BbEb C#F# C#F# BE

DbAb DbG CG DA DG# C#G#

THE SAME VOICING INVERTED

BEN PORTNER

25

Cm⁹ F7(add13) B^bmaj7 C[#]m⁹ F[#]7(add13) Bmaj7

GD GD FC G[#]D[#] G[#]D[#] F[#]C[#]

B^bE^b AE^b AD BE A[#]E A[#]D[#]

29

Dm⁹ G7(add13) Cmaj7 E^bm7 A^b7(add13) D^bmaj7

AE AE GD B^bF B^bF AbEb

CF BF BE D^bG^b C^G^b CF

33

Em7 A7(add13) Dmaj7 Fm⁹ B^b7 E^bmaj7

BF[#] BF[#] AE CG CG B^bF

DG C[#]G C[#]F[#] E^bA^b DAb

37

F#m7 B7 Emaj7 Gm7 C7 fmaj7

C#G# C#G# BF# DA DA CG

EA D#A D#G# FBb EBb EA

41

Abm7 Db7 Gbmaj7 Am7 D7 Gmaj7

EbBb EbBb DbAb EB EB DA

GbB FB FBb GC F#C F#B

45

Bbm7 Eb7 Abmaj7 Bm7 E7 Amaj7

FC FC EbBb F#C# F#C# EB

AbDb GDb GC AD G#D G#C#

FIRST VOICING AS TRITONE SUBSTITUTION

49 Cm⁹ F7(^b₁₃) B⁷ B^bmaj⁷ C[#]m⁹ F[#]7(^b₁₃) C⁷ Bmaj⁷

DG C[#]G[#] FC D[#]G[#] DA C[#]F[#]

EbBb EbA DA EB EA#

53 Dm⁹ G7(^b₁₃) D^b7 Cmaj⁷ Ebm⁷ Ab7(^b₁₃) D⁷ D^bmaj⁷

EA EbBb DG FBb EB EbAb

FC FB EB GbDb GbC FC

57 Em⁷ A7(^b₁₃) Eb⁷ Dmaj⁷ Fm⁹ B^b7(^b₁₃) E⁷ Ebmaj⁷

F[#]B FC EA GC F[#]C[#] FBb

GD GC# F[#]C[#] AbEb AbD GD

61

F#m7 B7(b13) Emaj7 Gm7 C7(b13) F#7 Fmaj7

G#C# GD F#B AD AbEb GC

AE AD# G#D# BbF BbE AE

65

Abm7 Db7(b13) G7 Gbmaj7 Am7 D7(b13) Ab7 Gmaj7

EbBb AE AbDb EB BbF AD

CG CF# BF#

BGb BF BbF

69

Bbm7 Eb7(b13) A7 Abmaj7 Bm7 E7(b13) Bb7 Amaj7

CF BF# BbEb C#F# CG BE

DbAb DbG CG DA DG# C#G#

INVERTED VOICING AS TRITONE SUBSTITUTION

BEN PORTNER

73

Cm⁹ F7(^b₁₃[#]₉) B⁷ B^bmaj⁷ C[#]m⁹ F[#]7(^b₁₃[#]₉) C⁷ Bmaj⁷

GD G[#]C[#] FC G[#]D[#] AD F[#]C[#]

B^bE^b A^Eb AD BE A[#]E A[#]D[#]

77

Dm⁹ G7(^b₁₃[#]₉) D^b7 Cmaj⁷ E^bm⁷ A^b7(^b₁₃[#]₉) D⁷ D^bmaj⁷

AE B^bE^b GD B^bF BE A^bE^b

CF BF BE D^bG^b C^G^b CF

81

E^m7 A7(^b₁₃[#]₉) E^b7 Dmaj⁷ Fm⁹ B^b7(^b₁₃[#]₉) E⁷ E^bmaj⁷

BF[#] CF AE CG C[#]F[#] B^bF

DG C[#]G C[#]F[#] E^bA^b D^Ab

85

F#m7 B7(b13 #9) F7 Emaj7 Gm7 C7(b13 #9) F#7 Fmaj7

C#G# DG BF# DA EbAb CG

EA D#A D#G# FBb Eb EA

89

Abm7 Db7(b13 #9) G7 Gbmaj7 Am7 D7(b13 #9) Ab7 Gmaj7

EbBb EA DbAb EB FBb DA

GbB FB FBb GC F#C F#B

93

Bbm7 Eb7(b13 #9) A7 Abmaj7 Bm7 E7(b13 #9) Bb7 Amaj7

FC F#B EbBb F#C# GC EB

AbDb GDb GC AD G#D G#C#