Practice until you can play it without error or hesitation at the indicated tempo. Practice in segments (two measures at a time, if necessary) until you can play the entire passage. When comfortable with the harmony, try playing different styles: swing, bossa, samba, pop, funk, etc.

1. Basic voicings with good voice leading shown through key center cycle:

\[
\begin{align*}
\text{Dm7} & \quad \text{G7} & \quad \text{Cmaj7} & \quad \text{Fmaj7} & \quad \text{BØ7} & \quad \text{E7} & \quad \text{Am7} & \quad \text{A7}^9 \\
\text{Dm7} & \quad \text{G7} & \quad \text{Cmaj7} & \quad \text{Fmaj7} & \quad \text{BØ7} & \quad \text{E7} & \quad \text{Am7} & \quad \text{A7}^9 & \quad \text{b13}
\end{align*}
\]

2. Basic voicings with good voice leading shown through key center cycle:

\[
\begin{align*}
\text{Gm7} & \quad \text{C7} & \quad \text{Fmaj7} & \quad \text{Bbmaj7} & \quad \text{EØ7} & \quad \text{A7} & \quad \text{Dm7} & \quad \text{D7}^9 & \quad \text{b13}
\end{align*}
\]
3. Example no.1 shown with “drop 2” open voicings through key center cycle. Inner voices are more easily heard. Some altered dominants have been used, but voice leading remains the same:

4. Example no.2 shown with “drop 2” open voicings through key center cycle. Inner voices are more easily heard. Some altered dominants have been used, but voice leading remains the same:
5. Basic left hand voicings useful when playing with a bass player. Right hand can play single notes, octaves, triad shapes, upper extensions, or single line solos over the top.

6. Sample F blues chorus shown using basic left hand chords, octave right hand melody, typical comping rhythms: