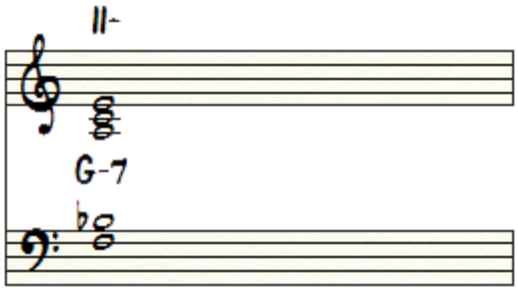
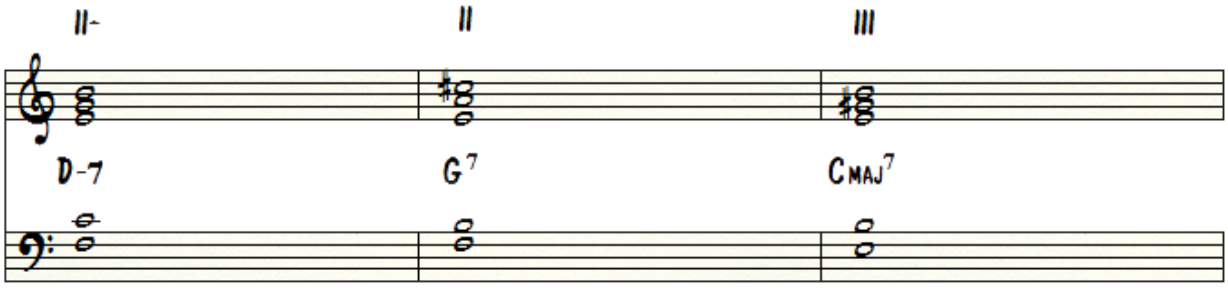
1. *Advanced 2-hand voicing series*
    a. *3+7 plus upper structure voicing* – A voicing that will always sound great contains the shells of any chord in your LH and an upper structure triad in your RH. This combination will always provide a balance of chord tones and extensions. Let's take a G-7 chord for example. Your LH would play either 3+7 or 7+3. In this case that would be the notes Bb and F. Your RH would choose any available upper structure triad. Let's use the II minor triad. (see below)



When using this voicing consecutively in a progression you will want to voice lead both your LH shells, (3+7) and also your RH upper structure triad to the closest inversion of your next upper structure triad you plan on using. Look at the following progression of a 2-5-1 in the key of C. On the D-7 chord we use our II minor triad. On the G7 chord will use our II major triad. On the C major will use our III major triad. We use our root position II minor triad over the D-7, voice lead to second inversion of our A major triad for the G7 chord.

Then voice lead to root position of the III major triad for the Cmaj7 chord. (see below)