



JAZZ PIANO SCHOOL

*Learning Freedom*

## STAGE 04 Lesson Text

# Lessons 33-40

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# Table of Contents

Lesson 33 .....	3
Lesson 34 .....	13
Lesson 35 .....	23
Lesson 36 .....	38
Lesson 37 .....	48
Lesson 38 .....	67
Lesson 39 .....	88
Lesson 40 .....	100



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# Lesson 33

## JPS Lesson 33

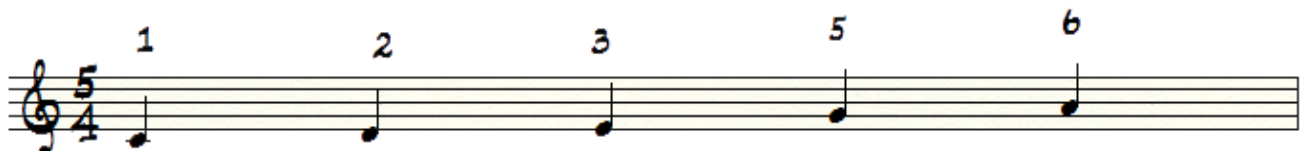
### Technique

#### 1. *Major Pentatonics*

The pentatonic scale is a great tool to add into your improvisation repertoire. It is a 5 note scale that creates a very distinct and modern sound when playing. There are pros and cons to using this scale. The pros are that it will help you with more a horizontal type of playing. Meaning, with all of the bebop we have previously worked on we were playing very vertically over each chord change and making sure our chord tones were lining up with the chord changes. With the pentatonic scale, we can begin by sticking to these 5 notes over long periods of harmonies. Our phrasing can take on longer durations and patterns. The cons to the scale is that because of its surface simplicity, lots of beginner players love to use this scale to create cliché patterns that you hear everywhere. I'm not saying you shouldn't begin with these simple patterns to learn the scale but we need to make sure we are always creating and expressing music from within ourselves. Regurgitating these patterns, as if they are simply mindless exercises while improvising is soulless.

Unfortunately, I hear many advanced players still using these cliché lines. My goal is to make you aware of it now so that you won't become sucked in to this trap. So let's get to it!

The scale as I mentioned is very easy. For a major 7 chord we are going to use 1, 2, 3, 5 and 6. (See below)



Now you can see our scale is not highlighting the major 7 of our harmonies. In the future chapters, I will go over multiple pentatonic scales you can use over one major 7th chord to reflect and highlight different extensions and chord tones in the chord. For now, though, we will just start with the main ones.

B. Half Patterns - Since pentatonics are 5 notes and we will need to fit them over 4/4 time mostly, the patterns that are widely used are broken into 4 notes. This way we can fit them evenly into the time signature however we please. There are many different patterns that will involve 4 notes at a time from the pentatonic scale. Here are examples of the first couple of ones you will be practicing. (See below)



## 2. Major Pentatonic Jazz Lick



## Harmony & Theory

### *1. Extensions Series Part 1 - Intro*

- a. *What are Extensions?* – Extensions are used as color tones on top of chords. They are “extensions” of the chords to create different types of colors over the main chord tones. The chord tones are like the structure of a house, the extensions are like all the furniture and decorative material that goes inside of it. Learning extensions well is the key to creating beautiful flowing harmonies and colors in all types of music, not just jazz. We can use extensions in any type of music to create amazing sounding chords. Once learned you will have the complete freedom to choose any type of color you want, to create any type of sound you want. Complete freedom to create music.
- b. *How do we find extensions* – The main extensions we will be using are the degrees 9, 11 and 13. These are extensions of the degrees of our scale. Our scale is 1-8, 8 being the octave of the root. (See below.)



If we continue to count up from 8 we discover 9, 10, 11, 12 and will stop at 13. In our C major scale these are the notes D, E, F, G and A past the first octave of our scale. (See below)



These are extensions! We will mainly be talking about the nonchord tone extensions, 9, 11, and 13. The extensions 10 and 12 are doubles of our 3<sup>rd</sup> the note E, and our fifth, the note G. (See below)



During our extensions series, I will refer to these notes as 3 and 5 because they are chord tones coming from the chord.

- c. *How do we use extensions?* - We will mainly use extensions in the harmonies that support the melody. We will also use them in our comping chords when someone else is playing the melody. We will use them in our LH voicings while we are soloing and we will use them in our RH while we are comping with both hands. There aren't too many situations where you won't use extensions in some type of harmonies. Not using them is similar to painting on white canvas with only black paint. There is so much more you can create when used correctly.
- d. *What chords get extensions?* – Every chord has extensions that are available to use. Some extensions sound better on certain chords than others. We will call these extensions, “available” because they are the traditional extensions used for that specific chord. Ultimately, after learning about extensions and

colors, you can use any note you want on the piano to color your chord, just like a painter painting a sunset. There is no note off limits to you. Anything can be used if you enjoy that particular sound. This is why Jazz starts becoming a completely freeing and self expressing experience. You can give yourself to the harmonies in any way, dependent upon how you are feeling at that specific point in time.

## Vocab & Repertoire

### *1. Advanced Solo Piano Series Part 1 - Overview*

- a.* Solo piano contains A LOT of different elements that come together to form a complete solo sound. Some of these elements include the voicings you use, how you combine the melody with your LH, various rhythmic ideas, hand independence and various other elements. In this first part of the advanced solo piano series I'm going to combine all the previous steps from the Intermediate series but take it one step further and explain exactly how we begin to progress our solo piano so we sound like true professionals. Let's review the steps in the Intermediate series.

The first thing we covered was Left Hand solo piano components.

- 1.* Just bass notes
- 2.* Bass note then shells -
- 3.* Bass note then full chord
- 4.* Root and 7<sup>th</sup> -
- 5.* Root and 3<sup>rd</sup>
- 6.* Root and 3<sup>rd</sup> (tenth)

7. Root + 7<sup>th</sup> to Root + 3<sup>rd</sup> Combination

8. Root + 7<sup>th</sup> to Root + 3<sup>rd</sup> (tenth) Combination

The second step we covered was our RH harmonizing below the melody with shells in various ways.

- a. **One Chord Change** - For example if there is one chord change for that measure, and the melody starts on beat 1, you will harmonize that melody note with the shells to that note chord change.



- b. **Two Chord Changes** – Now if there are two chords for the measure, you will harmonize the melody note beneath the first chord change and harmonize the other melody note beneath the second chord change. ( see example)



The third step was combining both hands together. This was an extremely important step as it begins to actually sound like the solo piano style. (See Lesson 19 for review)

The fourth step was adding in root and 5th as fillers in the RH beneath the melody. (See Lesson 20 for review)

So we've built a nice foundation from which to improve upon. A lot of the advancement from here on has to do with how to establish and maintain a tempo, adding extensions and colors below the melody, comping for yourself during the melody, and supporting yourself during your solo and filling in the space during the melody. We need to start paying attention to some very specific details that have a huge impact on whether or not your solo performance actually sounds good.

You want to make sure you've gotten very comfortable with this overview and can do exactly what I've done in this video. Meaning go through real book tunes and play them through at a comfortable tempo while arranging them on the spot with the previous steps we've talked about from the Intermediate course.

## 2. *Improvisation (Incorporating Major Pentatonics)*

- a. *Incorporating Major Pentatonics* - If you've come this far with the course it shouldn't be too hard for you to begin incorporating these soloing techniques. Using major pentatonics is easier and harder in different ways. They're easier because you only have 5 notes from which to select - Less choices. They're difficult on the other hand because there are certain patterns associated with pentatonics that your fingers will not be used to playing. With some slow focused practice I guarantee you will get used to them. Once you have learned

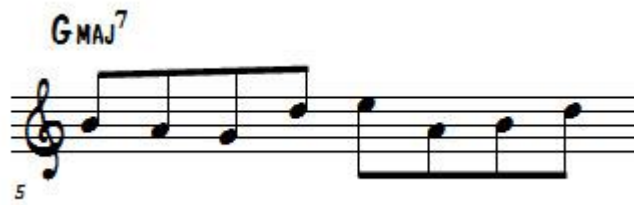
a couple of them, they quickly become easier because all the patterns are very similar.

Fitting pentatonics properly in tunes can sometimes be a bit of a challenge. They're mainly going to be used over tunes that have more of a modern sound or when the chord changes are staying fairly stationary. See example below.

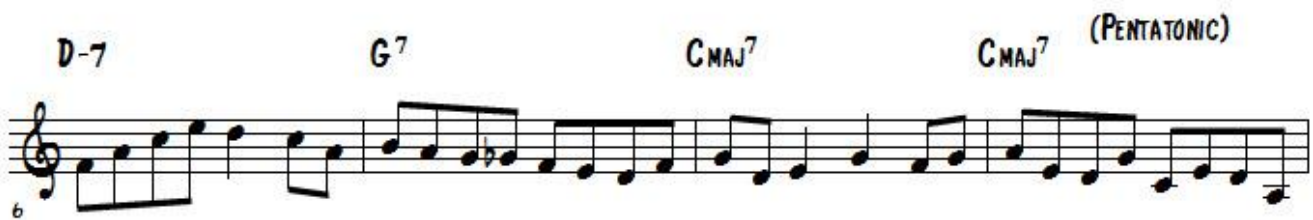


In most bebop tunes you find a lot of 2-5-1's so pentatonics won't work as well because they will not reflecting the harmonies as accurately as you would like. Although, there is a way to create a modern sound using pentatonics, over a bebop piece. I'll address this at the end of this section.

Obviously a major pentatonic will fit nicely over a major chord, but not always are we going to find too many major chords for lengthy periods of time such as 4-8 measures. Still, one measure is still enough to allow us a little space to add some nice pentatonic language to a piece.



Here is an example of using pentatonics over a 2-5-1. Since we've only learned our major pentatonic scale, I've used bebop approaches in the first two measures but resolved with the major 7 pentatonic language in the last measure.



When applying major pentatonics to other pieces or other major 7th chords, always remember we want to create music from them. Because of the pentatonic sound it's very easy to get caught up in just playing patterns. Don't get me wrong, playing pentatonic patterns does create a nice flashy sound, but if this is the only sound you can create, it is not going to sound great.



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# Lesson 34

## JPS Lesson 34

### Technique

#### *1. Pentatonics Series Part 2 – Minor Pentatonics -*

Since you have just studied a major pentatonic I bet you can pretty much guess what a minor pentatonic consists of? All we do is simply switch the major 3rd in the scale to a minor 3rd. We now have the degrees 1, 2, b3, 5 and 6. (see below)



*2. Jazz Exercise Using Minor Available Tensions -* Learning how to integrate tensions over chords will open your sound and give you a large palette of colors with which to express yourself. Starting with the minor chords, I'm going to provide you with different exercises to help learn the sound of each tension over a minor 7th chord.

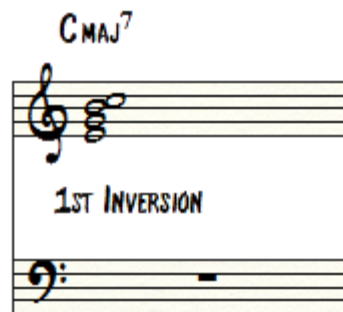
- a. Natural 9*
- b. natural 11*
- c. natural 13*



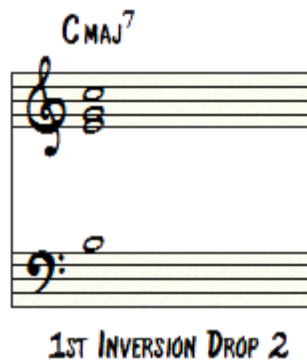
## Harmony & Theory

### *1. Drop 2 Voicing Series Part 2 - Inversions*

- a. Our drop 2 technique sounds great with inversions of any chord. We applied our drop 2 technique to a root position Cmaj7 chord in the previous chapter. Let's apply it to the rest of those inversions as well. Our first inversion of Cmaj7 is going to be built with the notes, E, G, B and C. We now have a different voice that is second from the top because we have rearranged the notes.



The note B is now our second voice from the top. We will take this note and move it to the bottom of the chord to create our drop 2 voicing. This now builds the notes B, E, G and C.



With the additional inversions of Cmaj7 we will apply the same method to create their drop 2 voicings. The 2<sup>nd</sup> inversion of Cmaj7 is built with the notes G, B, C and E. Our second voice from the top is now C so we will move it down below. We now have the notes C, G, B, and E.



Our third inversion is the notes B, C, E, and G. We move E down to the bottom and this gives us E, B, C and G.



In our vocab section all show you how we apply these voicings to our tunes. They're a great tool to use in many different situations.

2. *Extensions Series Part 2 – (-7 Available Extensions)* – The available extensions on a minor chord will be natural 9, natural 11 and natural 13. Again, this isn't to say if you like the sound of a b9, you are restricted from playing it. You can play any type of extension you want, it may sound a little funny, but you are more than welcome to try. The extensions I'm teaching you are the most widely used and widely learned. Let's look at a C-7 chord and find the 9, 11 and 13 extensions. When finding extensions there are couple of ways to go about doing it. We can count up our degrees from 1 until we get to 9, but this takes a long time and is not efficient when playing quickly. The best way is to think of 9, 11 and 13 as 2, 4 and 6 even though we know theoretically they are extensions. This way we can quickly pick them out by using the root, our first degree as a guide note. So we will play our C-7 chord with our LH and in our RH find the root and octave above the note C, now we can quickly find 2, (the 9), which in this case is the note D.



We can find 4, (the 11<sup>th</sup>) which is the note F.



And we can find our 6<sup>th</sup> (the 13<sup>th</sup>) the note A. So we have the 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> - D, F and A. We can use all of these extensions on a minor chord; we can use two of them or even just one. Whatever you want!



## Vocab & Repertoire

### *1. Improvisation*

*a. Incorporating Minor Pentatonics* - Using minor pentatonics takes on the same approach we used to integrate major pentatonics. Our main goal here is to create music and seamlessly transition between our different qualities of pentatonics. In this case between major and minor. When just playing a minor pentatonic scale over 4 bars of the same chord it is going to leave you more time to utilize the sound of the pentatonic. See below.



We can still use the minor pentatonic sound over 2-5-1's but again the pentatonic sound is not really the "language" of the 2-5-1. This is definitely still doable depending upon the sound you create. It just doesn't fit as well as you approach notes and bebop lines. Again, experiment. If you like the sound then go for it.



## 2. *Advanced Solo Piano Series Part 2 - Establishing Time With Various Tempos and Styles*

Once you get comfortable with voicings and how to arrange your hands, the majority of playing solo piano is about creating a solid time while you play. Without the feeling of a consistent tempo, a fairly easy tune can begin to fall apart.

There are a number of different methods we can use to set up the time of a tune depending upon the feel of the tune. Take a look at these different textures we can use when establishing a tempo

1. Left Hand Bass Notes and Chords- Broken Stride
2. Full Stride
3. Walking Bass Lines
4. RH Improv
5. RH Chords Comping With LH Bass
6. RH + LH Two Handed Comping Chords

When to establish the tempo may be another question you've asked. When playing solo piano it's entirely up to you to decide this. I've heard Bill Evans solo piano in which he practically never establishes a tempo. You could also start tune and go right into the tempo from the beginning. This factor is pretty much up to you.

## 3. *Application*

*a. Using Drop 2's with inversions* - Your drop 2's of inversions can be utilized in many ways. They are a great tool to have in your box for movement and creating very nice sounding arrangements of harmonies.

- i. Solo* - When using your drop 2's with your inversions while playing solo piano you must pick an appropriate spot. If you are playing more

of a rubato section up front then you can practically use them anywhere. This is because you will have free reign over the time. It won't matter how long you take to insert them for ornamental purposes. When you have established the time, you'll want to make sure you have enough space between the melody to use them in an effective way. Good spots to use them are over whole notes in the melody or during rest periods. You just want to make sure they do not sound rushed or forced when using them in a tune. Feel free to use them however you like when you practice in the exercises. You can go up with them, down, switch octaves. You can get as creative as you want with them.

- ii. Comping - Using your drop 2 inversions for comping is an arrangement technique. Meaning this a voicing you can use to comp through the changes. This arrangement of your hands will sound great as long as you are voiceleading your harmonies through the changes.

*b. Soloing with extensions over chords – (Minor Extensions)*

Using upper extensions to solo over is a lot of fun. They create a great sound that doesn't require much thought to use. With simple concepts such as this we

can now focus more on expression than having to worry about using our brains. I was recently at the Monterey Jazz Festival for students and saw a product that was advertised as allowing anybody to immediately sound good while improvising. The man was selling cards that told you specific notes to play over chords. Can you guess what notes were on these cards? Different sets of upper structure triads he had selected. I would hear him trying to sell his product by saying "All you have to do is play these notes and you will sound like a professional jazz musician!" If only it was that easy. Even though he was selling a quick un-educational jazz product, he did have a certain point telling people to play the notes of upper structure triads. So how do we do it?

Do you remember when you were first learning how to solo using chord tones? The concept is exactly the same. Instead of using the chord tones, we are using the upper structure tones in order to solo. Even though there are only three different notes in a triad I like to add on the octave on top to create a full four note chord. This gives us one more option to use. When using our upper structure triads to solo it doesn't mean we just need to use these notes. We can use connecting notes from the chord scale in order to connect the triad. If you are only using the three notes you will be creating a more focused triadic sound, but it doesn't mean that is all you need to use. See below.



As always remember our goal with these tools is to build a house, (create music), not use the tools just for the sake of using them.



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# Lesson 35

# JPS Lesson 35

## Technique

1. *Altered Scale* - The altered scale is a great way to start taking your playing "out" as people say in jazz. This scale is played over dominant chords and uses a lot of tensions so that you are creating a building point, then releasing into the major chord. The altered scale uses the  $b9$ ,  $\#9$ ,  $\#11$  and  $b13$  tensions in the scale. As you can see, by simply running up and down this scale, you're going to be completely outside of the key. The scale in degrees is 1,  $b9$ ,  $\#9$ ,  $\#11$ ,  $b13$ ,  $b7$ , 1.



2. *Pentatonics Series Part 3 –  $b2$  Pentatonics* - The pentatonic scale has the ability to create an endless amount of sounds and colors, especially when we start changing the degrees as we're about to do and also when we use different pentatonics over different chord changes. In this new pentatonic we are going to change our natural 2, to a  $b2$ , or  $b9$  sound. However you would like to think of it. The combination of the 1,  $b2$  and natural 3 are going to produce a middle eastern sound that is very distinct. This scale would be used over dominant chords.



3. *Jazz Exercise Using Dominant Tensions* - We now move into traditional movements with the extensions used in dominant chords. I'll include some of the most popular movements you'll hear in the jazz language with the use of each extension.

a. *b9*



b. *Natural 9*



c. *#9*



*d. #11*



*e. Natural 13*



*f. b13*



## Harmony & Theory

### 1. Drop 2 Voicings Part 3

- a. *Drop 2's with Rootless Voicings (2-5-1)* – Using our drop 2 technique over rootless voicings is a technique used by pretty much all pianists. By taking our second voice from the top of our rootless voicing and dropping it down, we now create a moving harmony line in our LH with RH support, which sounds amazing. Let's check it out. We'll start with our Rootless Voicing Structure 1 In the key of C, our first chord will be D-7 so our rootless voicing



will be F, A, C and E. See below.

We now take our second voice from the top, the note C, and move it down to our LH. Our next rootless voicing is over our G7 chord. From our rootless voicing, F, A, B, E, we now move the note B down to our LH. Notice the only note that changed from the first voicing over the D-7 to the second voicing over G7 was our LH changing from C to B. See below.



We have one more voicing to go. When we move from our G7 to our Cmaj7 rootless voicing our LH note B will stay the same, but all of our RH notes will move. Our Cmaj7 rootless voicing is E, G, B, D. So the second voice from the top, the note B, is already in our LH. That stays the same. Our other notes from our G7 voicing, F, A and E move to E, G and D. (see below)



This movement of the harmonies in this voicelead fits so nicely it's hard to not use these voicings!

For our Rootless Voicings Structure 2, we take the same steps to use our drop 2 voicing. Structure 2 of our rootless voicings in the key of C will be D-7, the notes, C, E, , A, G7, the notes B, E, F, A, and finally our Cmaj7 chord, the notes B, D, E and G. From these voicings we use our drop 2 technique and move the F of our D-7 chord, the F of our G7 chord, and the E of our Cmaj7 chord. (See below

**STRUCTURE 2 DROP 2 VOICINGS**

D-7                      G<sup>7</sup>                      CMAJ<sup>7</sup>

12

This means that our left LH stays the same this time from our D-7 chord to our G7 chord, then moves when we resolve to our Cmaj7.

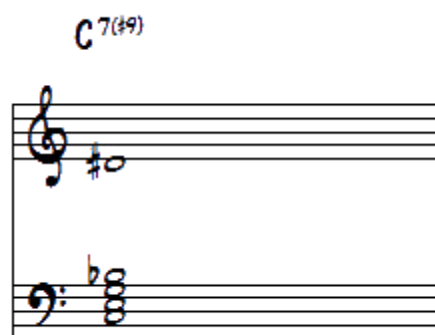
## 2. *Extensions Series Part 3- (Dominant 7 Available Extensions)*

- a. *Dominants (b9, nat 9, #9, #11, 13, b13)* – Dominant chords have the most extensions available to them. They have 6 different color notes that we will be able to mix and match to create different sounds. This is why when you see dominant chords in tunes, you will have the most amount of freedom to change the color of the chord and make it your own. The first three extensions

we have available on the dominant chord are three different types of 9ths. On a C7 chord our natural 9 would be the note D above the chord.



On dominant chords we are able to make the 9<sup>th</sup> flat or sharp to create other extensions. On our minor chord, we we're only able to use a natural 9 over our chord. Our b9 over our C7 chord would be the note Db, our natural 9 is the note D, and our #9 is the note D#.



Each of these 9ths is going to give you a different sound from which to choose from. The next extension we have available is our #11. Over our C7 chord this will be the note F#.



Our next extension will be two different types of a 13<sup>th</sup> extension, a natural 13<sup>th</sup> and a flat 13<sup>th</sup>. Our natural 13<sup>th</sup> will be the note A over a C7 and our flat 13<sup>th</sup> will be the note Ab. Just like the 9ths our different types of 13's will give us completely different sounds and colors.



## Vocab & Repertoire

### 1. Improvisation

a. *Alt Scale* - The Altered scale is a great scale to begin incorporating tension into your playing. Using tensions when improvising gives very nice tension and release patterns, that creates an up and down wave to your playing. Without the tensions, your playing can sound a little square, as if there is no movement. The altered scale uses a couple of different tensions, but specifically the #9 and b13. These are the tensions you want to emphasize anytime you see the word altered. If you are playing an altered chord, you want to make sure you add these tensions to the chord. The altered scale uses the following degrees. 1, b9, #9, 3, #11, b13, b7, 1.



As you can see we are also including the b9 and #11 into the scale which creates more tension when improvising. As with all of our other tools, we want to use different types of patterns and combinations with all of the tensions we have. When soloing with this scale, it will sound best to play a glimpse of this scale and then resolve somehow to the next harmony or a chord scale of lesser tensions. This scale is so jammed packed with tensions that it can easily become quite overwhelming to your solo and the listener. You can use this scale over any dominant chord you wish as long as the chord doesn't have

natural 9 or natural 13 specified. Those two extensions are not found in this scale. See below.



### *b. b2 Pentatonics*

As we start to get into these different types of pentatonics we are mainly using them to create different types of sounds and atmosphere. With these tools I never like saying you can't or can use them over any certain chord. It's mainly what you like. I encourage you to take these and explore with them. I will show you how I mainly use them but by all means they can be used in many different ways and over many different chords to create sounds.

I mainly use the b2 pentatonic over a dominant chord to emphasize a b9 sound. My left hand will reflect the b9 in a voicing seen below while my right hand improvises using the b2 pentatonic. (See below)



*c. Soloing with extensions over chords – (Dominant Tensions)*

We can use any sort of extension in our solo lines to add color and texture. The use of these extensions is excellent for applying tension and release to your solos. The dominant chords have so many extensions to choose from so start by focusing on just one or two when adding them into your solo. (see below.)

C7 b9 Example



C7 #11 Example



Once you become comfortable with this you can begin to add more. Spend time with each extension as each will provide a very different and unique sound and atmosphere to your expression.

USE OF ALL EXTENSIONS DURING IMPROV



## *2. Application*

### *a. Using Drop 2's with Rootless Inversions*

Using drop 2's with rootless inversions takes the on the same approach we used for our drop 2's with regular inversions. The one thing we must watch out for with our rootless voicings is that the extensions in the chord match up with any specified extensions in the tune. Remember our rootless voicings have all natural 9's and 13's in them.

## *3. Advanced Solo Piano Series Part 3 - Analyzing the Space to fill and how to fill it*

When playing solo piano we must always remember that we are the entire band. We must play the melody, harmonies, bass, and support ourselves through rhythmic and harmonic comping. A lot of times I'll hear someone play a melody with chords and bass but leave out the conversation piece that must happen in the space. This conversation is happening between the melody and small bits of space that you have to respond. Not all the time must you fill the space depending upon the tune, but most of the time it will be necessary.

There are many types of textures and methods I use to fill space in melodies. Let's look at the list below.

*a. RH leaves melody and comps below* - This is a very easy and effective way to comp for yourself. Don't forget you can leave the melody after playing it to move your RH down to comp with your LH.

*b. LH Bass Fills with line or stabs* - Gerald Clayton turned me on to this texture and I absolutely love it. You are essentially creating more movement or a full counter line in the space with your LH. It is very technically hard but you can create simple lines that still sound good.

*c. Passing chords* - This was a full series in the Intermediate portion of JPS. You can use any of the various passing chord movements and harmonies we've talked about to fill up the space in tunes. Just to jog your memory, some of these might include diatonic movements, passing diminished chords, double handed lines, inversions and now we can add drop 2 inversions or any various comping using drop 2's.

*d. Resolutions in both hands to third* - This is more of a fun little inner voice movement that I like to use to emphasize the resolution from the 2 minor chord to the V7.

*e. Quick reharm movements* - All of these movements were described in the Intermediate portion of JPS but it's not until you can utilize them in a fairly quick manner that they will begin to make an extreme change in your solo piano and comping!

*f. Quick run* - Oscar Peterson and Art Tatum were kings of the run. Tatum would even get double handed runs going in opposite directions for breaks in the melody! Try that only if you dare. Now obviously you do not have to go to that extreme, but you can use these little spaces to add nice little runs in that give your solo piano playing some flare.



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# Lesson 36

## JPS Lesson 36

### Technique

1. *Pentatonics Series Part 4 – #2 Pentatonics* - Similar to our last pentatonic when we changed the 2 to b2, we are going to move our 2 up to #2 now. This will provide a more bluesy sound. I particularly like this pentatonic over dominants because of that #2. It adds a really nice texture to the scale. Be sure not to add any other notes because it will devalue the notes within any of the pentatonic scales. Here is the scale with degrees 1, #2, 3, 5, 6. (see below)



2. *Jazz Exercise Using Major Tensions* - We are now at the use of tensions over a major 7th chord. This chord gets very neglected a lot of the time but with the use of these tensions you can create amazing colors! Be sure to experiment with all the listed tensions after practicing these exercises.

a. 9



*b. #11*



*c. 13*



*d. b13*



3. *Modes in 3rds* - Most people become very familiar with all the modes in every key by moving up and down in a scalar motion. When learning jazz your goal is to allow your true self-expression to effortlessly come through. When you have certain restraints that block this from happening you will feel like a caged bird. This is why I try and give you as many practice angles to all the concepts as possible. This way

you can ensure you have complete freedom over all of your knowledge. In the case of modes, we now will take them to the next level and begin practicing them with different intervals. There will be a wide variety of patterns and movements that will expand your approach to the notes within a mode. Will start with basic thirds going up and down. (see below)



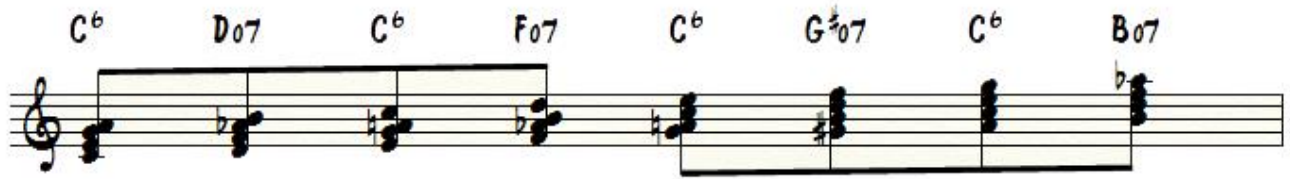
There are different ways you can finger these but I have provided the one I believe works best.

These are the different types of patterns you will see in the practice exercises. Be patient, these will require some getting use to but will really help improve your movement within keys and ultimately lead to more freedom when playing.

## Harmony & Theory

### *Drop 2 Voicing Part 4*

- a. *Drop 2's Major 6<sup>th</sup> bebop scale* - To use drop 2's over our major 6<sup>th</sup> bebop scale, we are going to use our passing diminished chords in between our major 6th inversions and use those harmonies to arrange our drop 2's. See below.



I discuss the major 6<sup>th</sup> with passing diminished chords in the Intermediate section if you need review. Let's say we are using the C6 bebop scale with our Dø7 inversions to move our passing chords up the scale. We are going to turn all of these chords into drop 2 voicings so that our LH has a parallel harmonic line moving with the RH chords. In our first C6 chord, our LH would start with the note G while our RH has the notes C, E and A. From here we move to our Dø7 with the notes D, F, Ab and B. Our LH takes the Ab and our RH has the rest. From here we continue up all the inversions of the C6 and Dø7 chords until we get back to our C6 root position starting chord.

- b. Drop 2's minor 6<sup>th</sup> bebop scale* – We approach our minor 6<sup>th</sup> bebop scale the same as we did our major 6<sup>th</sup> bebop scale. We will be using minor 6<sup>th</sup> chords, with diminished chords in between this time. (See below)



## 2. Extensions Series Part 4- Major7th Available Tensions

- a. A major 7<sup>th</sup> chord is going to have similar tensions as a minor chord with a couple of changes. Available to the major 7<sup>th</sup> chord is going to be the natural 9, the #11, the b13 and the natural 13. The b13 is definitely a more modern type of tension that will not appeal to everyone. Let's look at a Cmaj7 chord for an example. On a Cmaj7 chord our 9<sup>th</sup> would be the note D, our #11 would be the note F#, our b13 would be the note Ab and the natural 13 would be the note A. It's important to note the b13 extension is sometimes called a #5 a lot of times. This means you would still play the Ab just like you would if it said b13.

The image displays four musical staves, each representing a different extension of the C major 7th chord. The staves are arranged in two rows of two. The top row shows the treble clef part of the chord, and the bottom row shows the bass clef part. The extensions are labeled above each staff: CMAJ<sup>7(9)</sup>, CMAJ<sup>7(#11)</sup>, CMAJ<sup>7(b13)</sup>, and CMAJ<sup>7(13)</sup>. The notes for the extensions are: D for 9, F# for #11, Ab for b13, and A for 13. The bass clef part of each staff shows the full C major 7th chord (C, E, G, B) as a block of notes.

## Vocab & Repertoire

### *1. Improvisation*

#### *a. Improvising with #2 Pentatonic -*

Like I mentioned before this pentatonic will sound very bluesy. It can be used in the blues or over a faster type dominant based tune. Remember, you can use these pentatonics over any chord that you want, theoretically. I want to always encourage you to experiment and create different sounds that you like.



#### *b. Soloing with extensions over chords – (Major Tensions)*

Using the extensions over our major 7th chords will produce a very distinct sound when soloing. You must be aware of this when using these textures mainly because the major 7th chord is used to resolve. When you begin to use such extensions as the b13 or #11 you're going to be creating a very tension filled sound. As long as you have done your experimenting and know this is the sound you want then go for it. Do not approach these

extensions with hesitancy otherwise it will sound like you are making mistakes.



## 2. *Advanced Solo Piano Series Part 4 - Varying Textures For Melody & Improv*

*a. Original RH Melody LH Components* - The majority of the time I will start off with this texture. I would consider this your go to and one you will hear most often on albums. The mistake I see most beginners make is they only play the melody in the RH while the LH plays its own components. There is nothing wrong with this approach but it is very simple. Remember, you have a lot of fingers left on your right hand after playing the single melody line. These fingers should be utilized underneath the melody to create a full and interactive sound that integrates with the LH components.

*b. Just LH Bass RH Melody or Improv* - This is a simple yet effective texture to really spread out your texture on the piano. When your LH is making use of the lowest end on the piano while your RH is improvising or playing the melody in the high end, it makes for a great combination of sound.

*c. Sustained Chords, Pedal No Time* - This is a trickier texture to use because it deals with how you feel the time. Most of the time at a tempo of 120 bpm you will be feeling each and every quarter note within yourself or your playing. You could also conceptualize this tempo in half though by feeling the half notes at 60 bpm. So you no longer feel 4 beats, you only feel 2. This slight change in how the tempo is felt will drastically change how you phrase the comping you play for the melody and your solo. When you feel a time in half or even quartered, meaning you only feel one beat per measure you create the illusion that time has slowed down even though it hasn't. This is the perfect spot to sustain your chords out or use the pedal. This will create more of an airy atmosphere to the tune before you start to swing. Once you have worked on this texture a little you can begin to go in and out of the airy open atmosphere with the hard quarter note swing feeling.

*d. More Space With Stabs RH Swinging* - This is a great texture for when things start to heat up. In this variation your RH is mainly controlling the tempo through the melody or improv while the LH provides just enough bass and chordal support through stabs. You don't want your LH to be overbearing but think of it as more of a builder that can help your RH stand out.

*e. The Slow Stride Swing with Space* - I absolutely love this texture for the amount of space that is left in the stride. Normally when you think about stride you think of a consistent medium to fast swing pace. This texture is more for the slow, bluesy or ballad type of style. It can really be used with any slow tune you want though. The hardest part about this texture is you have to be comfortable with the amount of space you are leaving. If you're doing it right it'll feel like there are large gaps that should be filled but do NOT fill these gaps. These gaps are the magic that bring out this texture. Because of the slow tempos this is used in you can get very

creative with the combination of your LH and RH during the melody and while you are improvising.

### *3. Application*

#### *a. Using Drop 2's with major 6th bebop scale*

I mainly use these types of movements when comping in a group or for myself during solo piano. In a tune when you land on a 6th chord, using these movements to move up and down the scale is such a great texture behind the soloist or for yourself. It breaks your traditional chord playing up and creates a really nice blend of harmonies.



JAZZ PIANO SCHOOL

*Learning Freedom*

# Lesson 37

## JPS Lesson 37

### Technique

1. *Hexatonics Series Part 1 –C7Sus (bVII, I) –* Our hexatonic scale is very similar to our pentatonic scale except we are combining two triads two form a six note scale. The combination of these two triads makes for a very modern that is far from a bebop approach. We can use the hexatonics in purely triadic fashion, meaning when we're soloing we are just thinking of the two triads, or we can combine the triads and think of the 6 notes as a scale. It will be up to you to test out both sounds and determine which one you like best. We will start with our dominant chords and use major triads built from the 1<sup>st</sup> degree and 7<sup>th</sup> degree of the scale. (see below)



2. *Pentatonics Series Part 5 (b5) –* Our b5 sound is a very particular sound that can be used over a dominant 7<sup>th</sup> chord or major 7. The b5 can also be considered a #11 sound since they are giving you the same color. Now that we have some options with your pentatonic scale you can think of all of them as a color palate from which to paint with. Whatever sound you become particularly fond of you can begin to use more and more. It's completely up to you. (see below)



3. *Practicing your modes in different intervals (4ths)* – Just as we practiced our modes in thirds before, we want to do the same for fourths. This will continue to give us free reign over our modes and how ever we wish to play them.



## Harmony & Theory

### 1. *Advanced 2-hand voicing series*

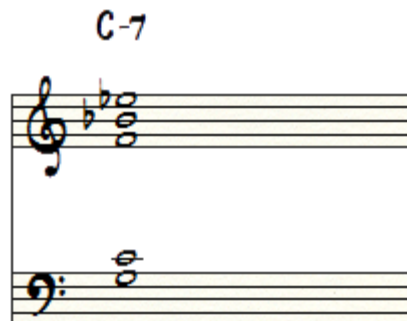
- a. *4<sup>th</sup> voicings (Triad) Minor 7<sup>th</sup> Voicing-* Building voicings in 4ths is very popular among pianists. The 4ths will create a modern sound when used over tunes. The 4<sup>th</sup> voicings I'm going to teach you were the original voicings Bill Evans used on the tune "So What" from the Miles Davis album "Kind of Blue". This tune uses all minor chords, but I will expand this further and show you how we can apply the structures over major7ths, dominants and sus chords. So the way we build these chords is by starting from the root of any minor chord that we would like to play. Let's say we want to play a C-7 chord. We would start our chord on the root in our LH, the note C, and place 3 notes on top of the C all in intervals of fourths. We create the notes C, F, Bb, Eb. We do place one more note on top of this voicing that is the fifth of

the C-7 chord, the note G. This creates a major third on top. The voicing isn't entirely fourths, but close enough.



Our LH has the notes C and F, and our RH plays the Bb, Eb, and G.

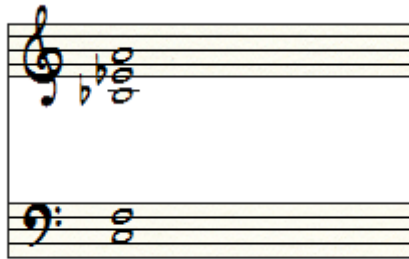
The second minor fourth voicing structure is made up entirely of all fourths so it is very easy to build and remember. Instead of starting on the root this time we will start on the fifth. Over a C-7 we would start on the note G, then build up in intervals of fourths. Our notes will be G, C, F, Bb, and Eb. (see below)



When using this voicing your LH will still take the bottom two notes and your RH will take the top 3.

- b. *Minor Movements* – Creating movement's up and down with these fourth voicings is a very effective technique that sounds great behind more modern tunes. This minor fourth voicing movement will be using all the notes from the dorian mode to assist with our movement up and down.

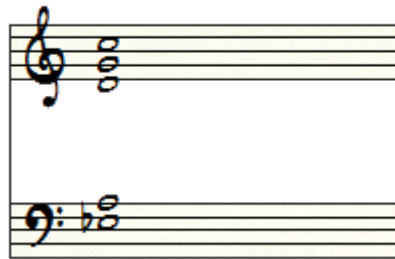
If we are in the key of C- we will start with a similar voicing to our “So What” fourth voicings but instead of having a major third on the top that creates the note G we will add the note A natural in the chord which is the 6<sup>th</sup> of our minor bebop scale. So from C we will build in fourths up to the note A. C, F, Bb, Eb, and A on top.



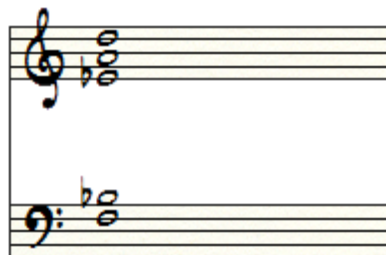
Now that we have our first chord all we are going to do is move each voice within our voicing up the C-7 dorian scale. Easier said than done. Our next voicing will start on D and build up with the notes G, C, F, and Bb.



Our next voice will start on the 3<sup>rd</sup> of our dorian scale, the note Eb, and will build up with the notes A, D, G, and C.



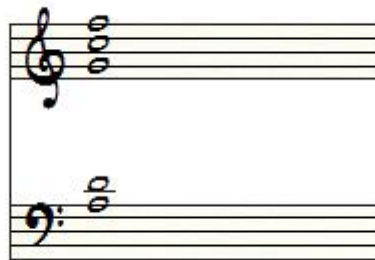
A quick note, we have to use some intervals in our voicing besides fourths in order to keep our notes within our dorian scale. If we build our voicings with all fourths we will start using notes outside the key of C-. This can sound great in certain situations but for right now will stay within the key. The next chord we will have begins on the note F and adds the notes, Bb, Eb, A, and D.



Our next chord will be the second structure “So What” voicing I described in the section above. Starting with the note G, and adding, C, F, Bb and Eb on top.



Our next starting note is A, then we add, D, G, C and F.



Finally, our last voicing starts on Bb, and adds the notes, Eb, A, D, G. Then we are back to our original voicing on C.



## 2. *Drop 2 Voicing Part 5 - Using Extensions within our Rootless Voicings Drop 2's (2-5-1)*

- a. Drop 2's sound great when using them with rootless voicings and adding new extensions! The regular extensions we should be using in our rootless voicings are natural 9 and natural 13. Now that we know more about extensions we can change these extensions in our rootless voicings to any type of extensions we want. Of course making sure the extensions you pick work over the type of chord. This is where you can start getting very creative. Let's look at an example of picking some new extensions in our rootless voicings

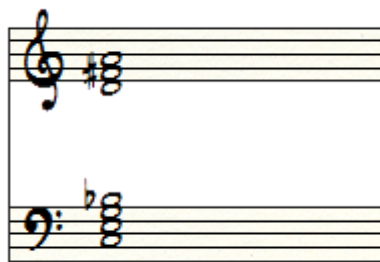
The image shows three measures of music on a grand staff (treble and bass clefs). Each measure contains a rootless voicing for a specific chord. The chords are labeled above the staff: D-7, G7, and CMAJ7(b13). The voicings are as follows:

- D-7:** Treble clef has notes F#4, A4, B4, and D5. Bass clef has a single note D3.
- G7:** Treble clef has notes Bb4, A4, G4, and Bb4. Bass clef has a single note G3.
- CMAJ7(b13):** Treble clef has notes E4, F#4, G4, and Bb4. Bass clef has a single note C3.

## 3. *Extensions with Upper Structure Triads part 1*

- a. *Upper Structure Triads Intro* - This term sounds fancy but it's a very easy concept to grasp and will greatly improve the colors you use over chords and improvising. Upper structure triads simply means playing a triad in your right hand while your left hand plays a chord. The type of triad you play with your right hand will add different types of color tones to the chord your left hand is playing. Let's look at an example. Let's say your left hand is playing a C7

chord. We can pick a triad starting on certain degrees, (with the root, the note C, as the first degree) and create extensions to play over the C7 chord. If we play a II major triad over the C7 chord, this would mean we are playing a D major triad because D is the second degree up from the root C, which is the first degree. See below.



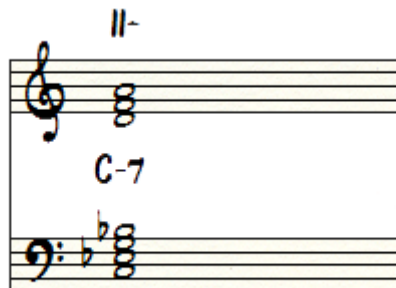
What extensions does a D major triad give us over top of our C7 chord? Don't worry I'm going to tell you. Our D major triad has three chord tones with the notes D, F#, and A. The note D serves as the natural 9 extension. The F# serves as the #11 extension, and the note A serves as the natural 13 extension. See below.



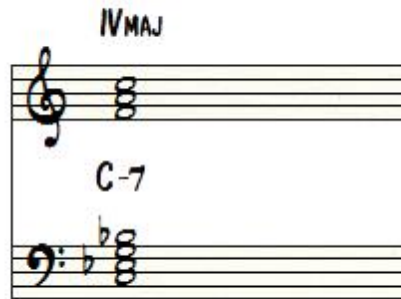
So by just visualizing different triads in our RH we can begin to create great colors with ease! I'll explain all the different triads you may use over the 7<sup>th</sup> chords and which extensions they create. Using upper structure triads is a building block to learning how to integrate extensions into your playing with a system. Eventually we will work on thinking about each extension as a separate entity, rather than being part of a triad which slightly limits our creativity and the sounds we may want to create.

*b. Minor upper structure* – Over a minor 7<sup>th</sup> we have 4 upper structures that we can use to create different tensions and voicings. Below is a list of each and which extensions they provide.

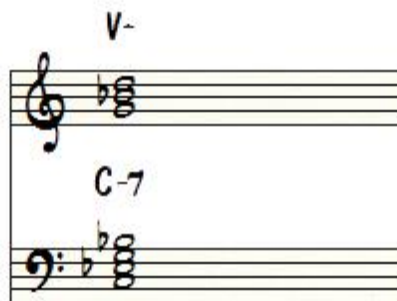
*i. (II – )* If we are playing a C-7 in our LH, this would make our II- triad a D- triad. Our II- triad over our minor 7<sup>th</sup> chord gives us the extensions 9, natural 11, and natural 13. See below.



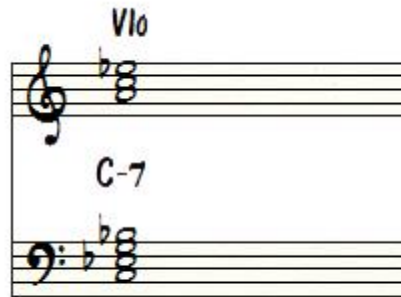
- ii. (*IV Major*) – Our IV major triad over our minor 7<sup>th</sup> is going to be a F major triad in the key of C. This triad gives us the extensions natural 11 and 13 with the notes F and A. The last note is a C which is the root so I will not provide this in the list of extensions.



- iii. (*V Minor*) – Our V minor triad is going to be a G- triad in the key of C. The V minor triad will give us the natural 9 extension on the top. The other notes, G and Bb are chord tones in our C-7 chord. See below.



- iv. (*VI dim*) – Our VI diminished triad will give us the natural 13 extension alone. In the key of C this will be our Ao triad. See below.



## Vocab & Repertoire

### *1. Improvisation*

#### *a. Hexatonics Series Part 1 –C7Sus (bVII, I)*

Using hexatonics to improvise with over tunes can be a little overwhelming at first, but will become very simple once you grasp the concept. We use hexatonics the same way we used pentatonics except we are adding one note as an option. Our notes for our hexatonic pattern is a combination of two triads. In order to achieve a triadic sound you can visualize the hexatonics in this way, being two different triads. For a more scalar approach we can simply think of all 6 notes as a scale and choose from the notes available. The choice is up to you once you determine what sound you prefer. We never want to force our solo, so when you are attempting to use the hexatonics do not try and always get both triads into one measure. Use both triads as you would all the other tools. If you leave notes from the hexatonic pattern out then that's completely okay.

The use of this particular hexatonic sound was popularized by McCoy Tyner and grew to become a standard for a modern sound when improvising over dominant chords. This method of soloing practically adds the harmony of a sus chord to the change. For example if your LH you could play a C7sus chord while using this hexatonic to solo with and it would sound great! That is in fact what most people do.

*b. Pentatonic b5*

This pentatonic makes use of the b5, (#11) sound. Nothing special here. Make sure you play around with the sound to really develop a relationship with it. This way you'll have a connection with the sound you're creating.



*c. Soloing with upper structure triads*

You can easily begin to use the extensions found in the upper structures by focusing your improv lines around those notes. For example, over a C-7 chord, I can use my ii- upper structure triad notes to bring out some colors in my lines. This would be the notes D, F, and A. Remember these are color tones so we also want to have a balance of chord tones and color

tones. Too much of anything will be over bearing. Experiment by outlining or including the upper structure triad notes in your solo to create color.



*CONTINUE DOWN FOR SOLO PIANO ARRANGEMENT*

2. Advanced Solo Piano Series Part 5 - Solo Piano Tune Arrangement - Just Friends

## LESSON 37

### STEP 12 - JUST FRIENDS

♩ = 120

PIANO

5

PNO.

9

PNO.

13

PNO.

17

PNO.

2

21

PNO.

25

PNO.

29

PNO.

This musical score is for a piano part, indicated by the 'PNO.' label. It consists of three systems of music. The first system, starting at measure 21, features a treble and bass staff with a key signature of one sharp (F#). Measure 21 has a whole note chord in the right hand and a half note in the left. Measure 22 has a half note in the right and a quarter note in the left. Measure 23 has a half note in the right and a quarter note in the left. Measure 24 has a half note in the right and a quarter note in the left. The second system, starting at measure 25, continues the melody in the right hand with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The third system, starting at measure 29, shows the melody continuing in the right hand, with the left hand playing a simple accompaniment. The score ends with a double bar line at the end of measure 29.

### 3. Application

#### *a. Fourth Voicings Comping*

- i. *So What* - Comping with these fourth voicings are going to reflect more of a modern sound. They're going to work very well over modal pieces without much harmonic movement, such as pieces like *So What*. They also will work well over tunes that aren't harmonically built like a bebop piece. Meaning the chords are changing in patterns such as intervals, like *Speak No Evil*. A lot of the more modern harmonies don't connect theoretically like the bebop changes did. In these cases the fourth voicings work well because there is no voice leading to worry about like when we see a lot of 2-5-1's. When the harmonies have a certain patten such as ascending or descending in minor thirds, the fourth voicings will sound great to reflect this modern type of writing.
- ii. *Movements* - The fourth voicings with movements are simply for just that. Meant to give you more options in order to move and change the voicing, color, and texture while keeping the harmonic essence of that chord. It's really nice to be able to switch back and forth between two of these options or go up and down to mimic something the soloist might do. Having all these options just allows for more flexibility when comping and soloing at times. Again, you will need a measure or two to fit some of these movements in. They are best used over phrasings that contain 8 or more measures. You can really begin to get creative when you have more measure to effective display these movements.

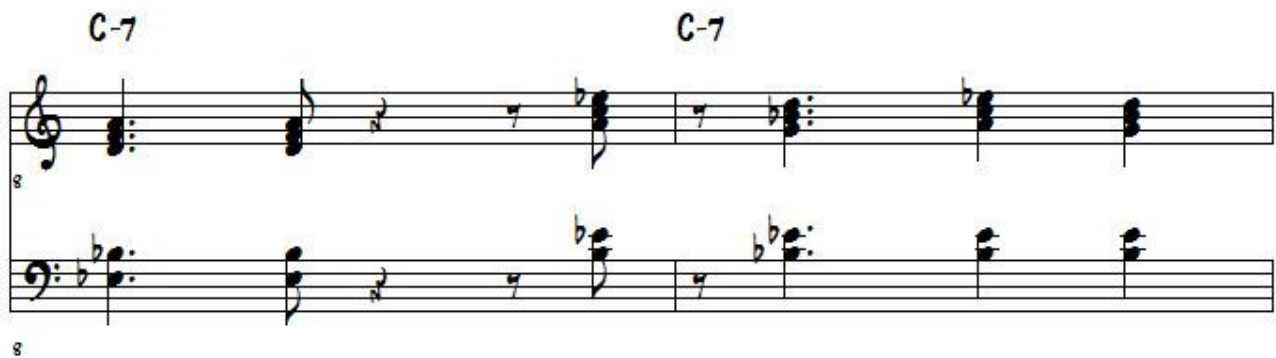
*b. Drop 2 's with Extensions* - I absolutely love these chords because of the way we can voice lead the harmonies while incorporating some colors into them. You can a drop 2 with your choice of extension in any situation you please. They will work best when used in a 2 -5-1 because this progression will highlight the movement of the voices so that the colors are more clear. When tunes specific certain extensions such as as b9 or b13 or #11 they chords are great to really allow that color to stand out and be heard without getting lost in a mess of harmonies. Any combination of extensions can be put on the minor 7th, dominant and major.

The image shows a musical score for a 2-5-1 progression in C major. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The progression consists of three measures: D-7, G7, and CMAJ7. The D-7 chord is voiced with a drop 2 in the right hand (F#4, A4, Bb5, D5) and a root position in the left hand (D3, F#3, A3). The G7 chord is voiced with a drop 2 in the right hand (Bb4, D5, E5, G5) and a root position in the left hand (G3, Bb3, D4). The CMAJ7 chord is voiced with a drop 2 in the right hand (E4, G4, A4, C5) and a root position in the left hand (C3, E3, G3). The number '5' is written below the first measure of the bass staff.

*c. Comping with upper structures* - Using upper structure triads is an extremely easy way to become familiar with certain extensions and the sounds they produce. You may have read a real book chart and seen the chord C7b9 for example. If you're comping, you can now easily play the associated upper structure triad to produce the b9 sound and voila! Once you've gotten comfortable comping with upper structure triads we will begin to isolate the extensions in both hands so that you will be able to pick and choose which

extensions you want at certain times. Like having a palate of colors to choose from with a blank canvas.

*d. Soloing in fourths* - We practice modes with certain intervals so they can implement into our fingers and hopefully our improvisation. All of the patterns



you have practiced in the technique portion of this assignment can be used to improvise with and create a more modern sound. There are a ton of options you can use with this type of interval practice. You can stay with just the fourths while improvising to create a certain type of sound. You can switch to more of a scalar approach using notes from the chord scale. Or maybe you combine the fourths intervals with some thirds. The options are practically endless. When you begin to incorporate these intervals it will open up the way you see and hear the keyboard.



JAZZ PIANO SCHOOL

*Learning Freedom*

# Lesson 38

# JPS Lesson 38

## Technique

1. *Hexatonics Series Part 2 –Minor C-7 (ii-,bIII) –* Our two triads for our minor 7<sup>th</sup> chords to build our hexatonic scale are going to be the ii – and bIII major. These will give you a nice mixture of colors in your first triad because you are playing all extensions. In your second triad you simply have chord tones, so the mixture of both is what really sounds the best.



2. *Pentatonics Series Part 6, (b6) –* Our last pentatonic individual pentatonic scale is the b6. I absolutely love the sound of this one. It is a very distinct and noticeable color that will bring your playing into a new place. This can be used over your dominant and major 7<sup>th</sup> chords. (see below)



3. *Practicing your modes in different intervals (5ths) –* Can you begin to see a pattern here? We now start practicing our modes in 5ths. (see below)

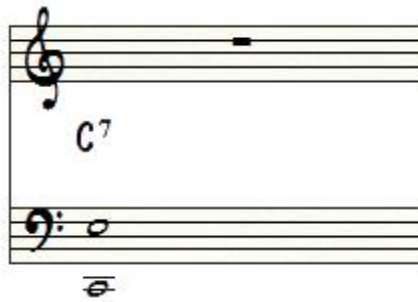


## Harmony & Theory

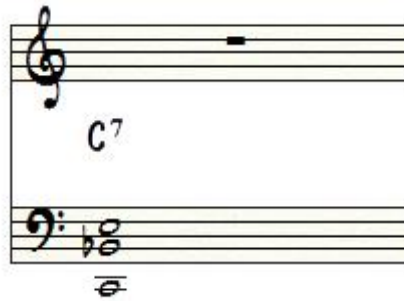
### *1. Advanced 2-hand voicing series*

*a. Tenths LH* – Having tenths in your LH is a great way to structure voicings. It allows you to play a nice full spread of notes that evenly sit within the piano and balance each other. The tenth that is created between the root and the third provides a full and rich sound for the added notes on top. This left hand structure can be used for major 7ths, minor 7ths, dominant 7ths and diminished 7<sup>th</sup> chords. There are a two ways you can approach your left hand tenth.

- i. 1+3* – The first way is simply by playing the 1 and 3 as a tenth for any chord you are attempting to voice. If this is too far for you then you can simply roll the chord. (See below).



- ii. 1+7+3* – The second way to play the tenth is by adding the 7<sup>th</sup> in the middle between the root and the third. This will give your voicing a thicker texture and you will also have added the 7 so you won't need to worry about it in your RH. (See below).



Once you have your LH tenth, or 1 , 7 and 3 down, we can now add your RH in a couple of ways based on how thick or thin of a texture you want to play. When your LH is playing 1, 7 and 3, your RH will have more freedom to add colors since your LH is covering the complete foundation of the chord, being the root 3<sup>rd</sup> and 7<sup>th</sup>. With your LH playing just 1 and 3, your RH will need to add the 7<sup>th</sup> in the voicing somewhere in order to dictate the type of seventh for the chord.

*i. LH 1+3*

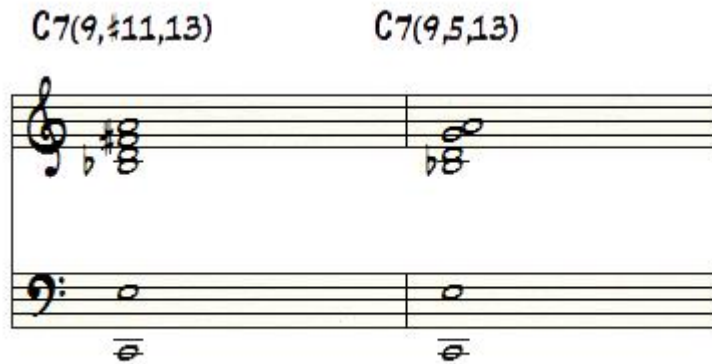
- a. RH 2 notes, (7<sup>th</sup> and extension) –* In this structure your RH will play any available extension for the type of chord you are playing with the 7<sup>th</sup>. This is going to be a little tricky at first to pick out extensions spontaneously. After a little bit of practice, you'll be doing it in no time. (See below).



- b. *3 notes (extension, 7<sup>th</sup> and 5<sup>th</sup>, or 2 extensions with 7<sup>th</sup>)* - This is similar to the previous structure but we now have the option of adding the fifth on top to complete the chord or another extension. Each option will give you a different sound. Another extension will definitely add more tension to the chord. Adding the fifth will give the chord more of an elegant diatonic sound. (See below).



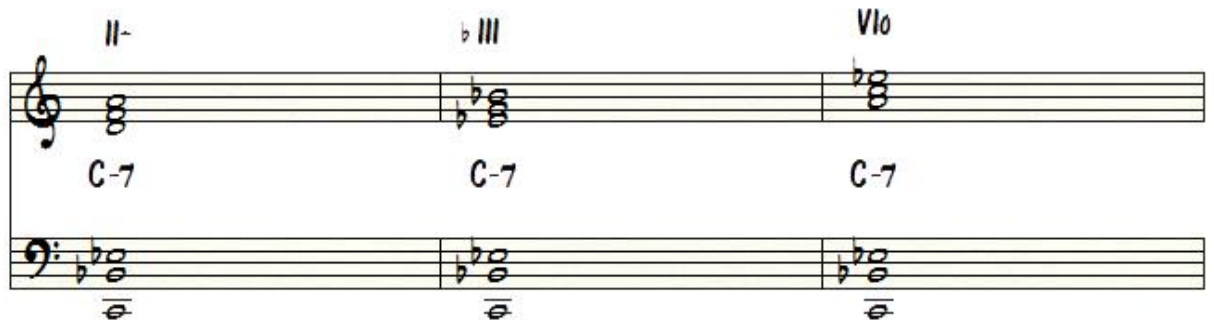
- c. *4 notes (3 extensions and 7<sup>th</sup>, 2 extensions 7<sup>th</sup> and 5<sup>th</sup>)* – We now have lots of freedom to pick the extensions we would like to add into our chord. We can add 3 extensions with the 7<sup>th</sup>. We're going to get a very expansive sound with this because we are using 3 extensions and the 7<sup>th</sup>. When we use the alternate option being 2 extensions and the 5<sup>th</sup>, this will sound slightly less complicated because we now have another chord tone in the chord. (See below).



ii. *LH 1+7+3*

- a. Now that we have the full foundation of our chord in our LH we can feel free to do whatever we'd like with our RH. Here are a couple ways to approach your RH over top of this LH voicings.

- i. *RH Upper Structure* – RH can easily play any of the upper structure triads we have learned and will continue learning. This will always create a great texture with our LH. (See below).



- ii. *RH Extensions with 5<sup>th</sup>* –As we learned before we can play some extensions and add the 5<sup>th</sup> in to complete our full chord. This will create a nice thick texture that will

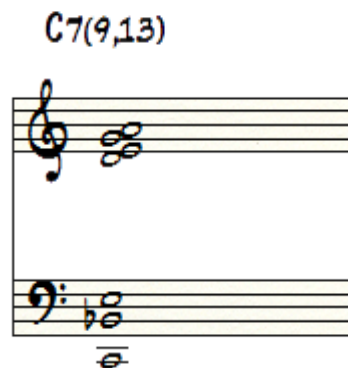
sound pretty stable with the exception of one or two extensions because we now have the 5<sup>th</sup> in our chord. (See below).



iii. *RH 1 Extensions with double chord tones* – Another nice approach is to double some chord tones. In many instances you'll want to thicken up your voicing but you might not want to add so much tension. The leader may be playing very diatonically or you just want to create more of a sweet neutral sound. Either way, you can double any of your chord tones with your RH in combination with one extension. This will thicken up the chord and provide a little flavor at the same time. (See below).



iv. *RH 2-3 Extensions 1-2 Chord tones* – This is great for really building tension with your voicings and a tune. In this option, you'll be playing 2-3 extensions with 1-2 chord tones. There are so many possibilities with this since we can combine the extensions with the chord tones in all different ways. It is completely up to you to determine how you wish to combine your extensions and chord tones. I will provide a large list for you to choose from. I'm positive with a little experimentation you'll be able to come up with a lot more of your own as well!



## 2. *Extensions with Upper Structure Triads part 2*

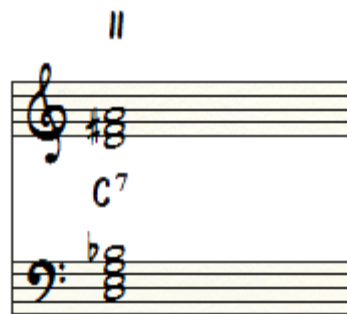
a. *Dominant Upper Structures* – The upper structures available for a dominant chord are lots of fun to learn due to the possibilities of tensions over a dominant chord. Below is a list of all the upper structures that are available for a dominant chord. \*Note - For the sus chords you will need to change

your 3<sup>rd</sup> in your LH to a 4<sup>th</sup> degree in order to match the 4<sup>th</sup> in your RH. See the specific examples for those cases below.

- i. *bII Major* – This will create a sus sound for our dominant with a b9 and b13. This is an example of how we will need to change our 3<sup>rd</sup> in a 4<sup>th</sup> in order to match what our RH is playing. (See below).



- ii. *II Major* – Our II major triad gives us the extensions 9, #11, and 13. (See below).



- iii. *II Minor* - Our II minor triad will give us a sus sound with the extensions 9 and 13. This is a great upper structure to use for sus chords. Make sure you change your LH 3<sup>rd</sup> to a 4<sup>th</sup>.



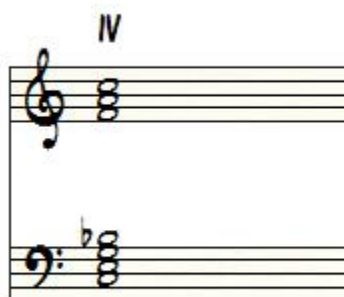
- iv. *bIII Major* – Our *bIII* major gives a great sound with the extension #9. The rest of the notes in the triad are doubled chord tones.



- v. *bIII Minor* – Our *bIII* minor triad is also a great sound. This triad provides us with #9 and #11. The third note is a chord tone.



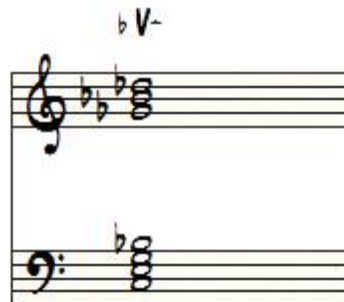
vi. *IV Major* – Our IV major triad gives us another sus option with the 13 extension. Make sure you change your 3<sup>rd</sup> in your LH to a 4<sup>th</sup> to match the 4<sup>th</sup> in your RH.



- vii. *bV Major* – This triad provides us with #11 and b9. I love the combination of colors in this upper structure.



- viii. *bV Minor* – Our *bV* minor triad gives us three different extensions all together. An amazing sound! We have the extensions #11, natural 13 and b9.



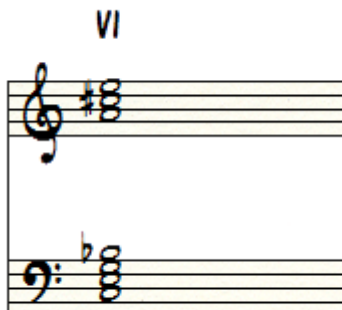
- ix. *V Minor* – Our V minor gives a simple yet classy extension of a natural 9 with two doubled chord tones.



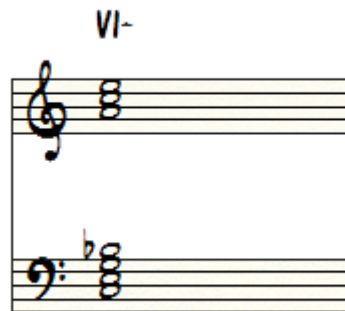
- x. *bVI Major*- Our bVI major triad gives us a b13 in combination with a b9. This is also a great sound I'm a big fan of.



- xi. *VI Major* – The VI major triad is one I use a lot because we get our natural 13 mixed with our b9. These two extensions combined create a lovely set of tensions.



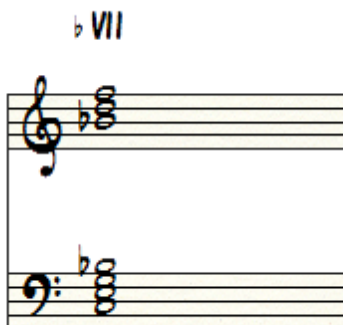
- xii. *VI Minor* – VI Minor is another simple one but extremely useful in lots of instances. We receive just the natural 13 with this upper structure.



- xiii. *VI diminished* – This is also a great one I use frequently. This triad gives us natural 13 in combination with our #9



- xiv. *bVII Major* – Our *bVII* is a simple sus sound with the extension of a natural 9. Remember to change your 3<sup>rd</sup> to a 4<sup>th</sup> in your LH.



- xv. *bVII Minor* – The *bVII* minor gives us another sus sound but with a *b9* by itself. Another great color for a sus sound! Remember to change your left hand from a 3<sup>rd</sup> to a 4<sup>th</sup>.



xvi. *bVII Diminished* – This is another simple one but very effective. In this triad, we have the b9 alone with chord tones. Very useful when just needing the b9.



There you have it. Even though this is a lot of upper structure to work on, they will provide you with so many tools and colors to work with that you're playing will open up to a completely new level.

## Vocab & Repertoire

### *1. Improvisation*

a. *Hexatonics – Minor 7 (II-, bIII)* - The process of implementing these hexatonic scales will stay the same. The only thing that is changing is the sound and atmosphere that we are creating. The II- and bIII will be more a



752

- 752



*2. Advanced Solo Piano Series Part 6 - Solo Piano Tune Arrangement - There Will Never be Another You*

## There Will Never Be Another You

$\text{♩} = 130$

Piano

5

Pno.

9

Pno.

13

Pno.

17

Pno.

The image displays a piano score for the song "There Will Never Be Another You". The score is written for piano (Piano/Pno.) and is set in 4/4 time with a tempo of 130 beats per minute. The key signature is B-flat major (two flats). The score is divided into five systems, each starting with a measure number (1, 5, 9, 13, 17). The notation includes treble and bass staves with various musical symbols such as notes, rests, and chords. The first system (measures 1-4) shows the initial piano introduction. The subsequent systems (measures 5-16) continue the piano accompaniment, featuring a mix of eighth and sixteenth notes, as well as chords. The final system (measures 17-20) concludes the piece with a final chord and a double bar line.

2

21

Pno.

Measures 21-24 of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). Measure 21: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 22: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 23: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 24: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3.

25

Pno.

Measures 25-28 of a piano piece. Measure 25: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 26: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 27: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 28: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3.

29

Pno.

Measures 29-31 of a piano piece. Measure 29: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 30: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 31: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3.

32

Pno.

Measures 32-34 of a piano piece. Measure 32: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 33: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3. Measure 34: Treble clef has a half note chord of B-flat3 and E-flat4; Bass clef has a half note chord of B-flat2 and E-flat3.

### 3. Application

#### a. *Tenths – 3 and 4 Note RH Spread -*

Due to the fact that our tenth voicing is in the bass, I usually use these when playing solo piano or any sort of set up where I'm controlling the bass motion. The style type is usually more of a slow or ballad feel as it is difficult to quickly put your tenths into action. Intro's are a great place to use these voicings as well as harmonizing the melody note with these type of voicings below. Meaning the melody note is on top and the rest of your voicing is below.

#### b. *Drop 2's with passing diminished chords – (Minor, Dominant)*

These movements sound best when comping behind players. They can be used at all tempos and styles as long as it fits with the groove. You can think of this as another texture that is great for spicing up a long standing chord or to simply get some motion going in your voicings.



JAZZ PIANO SCHOOL

*Learning Freedom*

# Lesson 39

## JPS Lesson 39

### Technique

1. *Hexatonics Series Part 3 – Cmaj7 #11 (vi-, vii-) –* This hexatonic scale specifically gives us a lydian sound over our maj7th chord by combining our vi- triad and vii- triad. (see below)

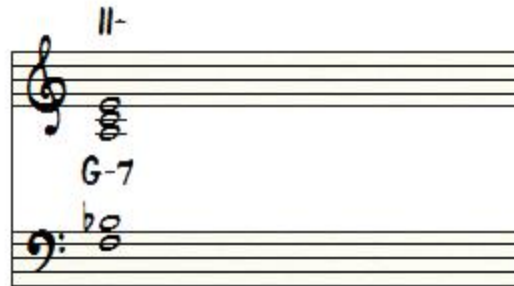


2. *Practicing your modes in different intervals (6ths) -* Not much to say here. We got one more interval to go after this one! (see below)

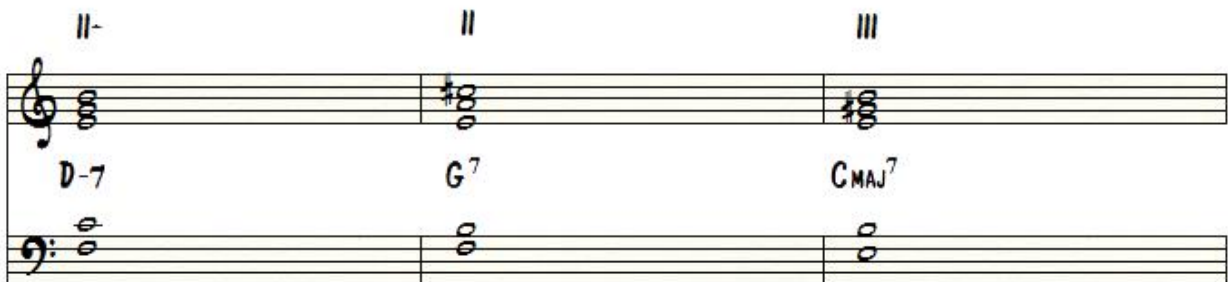


### Harmony & Theory

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 we will use our II major triad. On the C major we 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.)

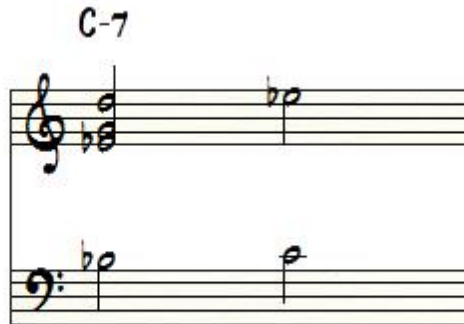


## 2. Drop 2 Voicing Part 6 – Harmonized lines on top

- a. This is a fun little texture to play around with while using your drop 2 with your rootless voicings. At the top of your regular rootless voicing starting on the 3<sup>rd</sup> of the minor chord you have the interval of a major 3<sup>rd</sup>. Over a C-7 chord your interval at the top would be between the notes Bb and D. When you use your drop 2 arrangement on this rootless voicing you are taking the Bb in this case and moving it down an octave which now creates an interval of a tenth between the Bb and D. We now have these voices in separate hands so we can start to harmonize them by moving them up or down in parallel motion using the notes of our dorian scale. For example, let's say we wanted to move our top voice in our right hand down, we can harmonize this movement in our LH as well by moving our drop 2 Bb down to A. This creates a nice harmonized line that floats over top of our harmonies. See below.



We can now move both voices back up to their starting point of Bb in our LH and D in our RH. If we wanted to move our top voice up, we could move our D to Eb. Our LH Bb would move to the note C in order to harmonize this line. This movement is a little tough because we have our RH 5<sup>th</sup> finger on the note D, so we would need to lift our pinky up and place it on Eb in this case. Look at the following examples of movements we can create with a couple of notes. See below.



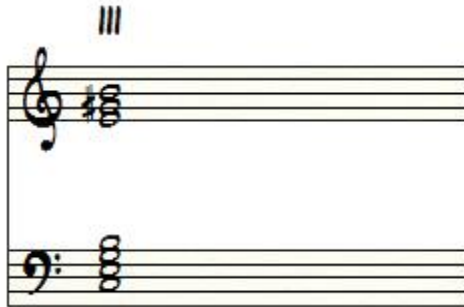
### 3. Extensions with Upper Structure Triads part 3

a. *Major 7 Upper Structures* – There are not nearly as many upper structures for our major 7<sup>th</sup> chords as there are for the dominants. The few that do exist provide great colors for us to choose from.

i. *II Major* – Our II major triad gives us the extensions 9, #11 and 13.



- ii. *III Major* – Our III major triad give us the b13 extension with two chord tones.



- iii. *bVI dim* – Our bVI diminished triad provides us with b13 and 9 plus one chord tone.



1. *Advanced Solo Piano Series Part 7 - Solo Piano Tune Arrangement - Stella By Starlight*

## Stella By Starlight Transcription

As Played By Brenden Lowe From Jazz Piano School

**Rubato** ♩ = 120

Piano

7

Pno.

11

Pno.

15

Pno.

19

Pno.



2

Pno.

Measures 23-26 of a piano piece. Measure 23 starts with a treble clef and a key signature of two flats. The right hand plays a series of eighth notes and chords, while the left hand plays a bass line. Measure 24 continues the right hand melody with a triplet of eighth notes. Measures 25 and 26 show further development of the right hand melody with chords and eighth notes, while the left hand provides harmonic support.

Pno.

Measures 27-30 of a piano piece. Measure 27 features a right hand melody with eighth notes and chords, and a left hand bass line. Measure 28 continues the right hand melody with a triplet of eighth notes. Measures 29 and 30 show further development of the right hand melody with chords and eighth notes, while the left hand provides harmonic support.

Pno.

Measures 31-34 of a piano piece. Measure 31 features a right hand melody with eighth notes and chords, and a left hand bass line. Measure 32 continues the right hand melody with a triplet of eighth notes. Measures 33 and 34 show further development of the right hand melody with chords and eighth notes, while the left hand provides harmonic support.

Pno.

Measures 35-38 of a piano piece. Measure 35 features a right hand melody with eighth notes and chords, and a left hand bass line. Measure 36 continues the right hand melody with a triplet of eighth notes. Measures 37 and 38 show further development of the right hand melody with chords and eighth notes, while the left hand provides harmonic support.

## 2. Improvisation

- a. *Hexatonics - Major 7 #11 (VI-, VII-)* - This is a great hexatonic sound to use over major 7th chords. With the combination of these two triads you are getting the natural 13th extension with the #11. It makes for a great color. The application is the same as the other hexatonic examples we have studied.



- b. *Soloing with Upper Structures - (Major Upper Structures)*



## 3. Application

- b. *1+3, 1+7 with Upper Structure Triad* - When you use upper structure triads with your left hand playing 1+7 or 1+3 it makes for a very balanced combination. If you can get use to voice leading your upper structures, then

these voicings will have your playing sounding like a true jazz pianist. Note, you do have the root in your left hand so be careful not to clash with the bass player. Listen to his movements so you can hear when he might be reharmonizing a progression. This voicing will give a very thick and colorful sound and can be very effective in spots where you want to really lay pallet down for the soloist to play over. This voicing can be overused if the soloist is leaving space and being sparse. You'll want to use these when the energy is building in the group. These voicings will be a little dense and too powerful for the beginnings of solos for the most part. Unless, of course, the soloist comes out blowin' like mad.

- c. *Spread and closed textures* - The spread and closed texture of comping will provide a lot of contrast when used properly. The spread voicings are going to cover a large area of the piano with the use of bigger intervals such as thirds and fourths. Because of these larger intervals the voices you pick within the voicing are going to cut through into the band a lot more. They are perfect when you really want to imply a certain type of mood or atmosphere, as you will definitely be heard. They are also effective when the energy in the group is building. These large spread style voicings compliment the peak of any solo. The closed texture voicings are going to be more useful during hard swing areas, more of a neutral mood in someone's solo, (not too soft, not too strong), and definitely when you want to blend more with the group. Because of the harmonies being closer together, they will tend to not stand out as much among the group or any setting you are playing in. I love using these for rhythmic type of comping that is supporting the soloist yet still holds background and supportive type of feel behind the soloist.

d. *Drop 2 's with harmonized 3rds on top* - This texture works great when comping or when you have more of a highlighted solo piano spot. When using this idea for comping I try to pick spots in which the soloist or melody leaves space. The harmonized line acts more as a standout counter line so we don't want it to interfere with anything that's going on. Look for open areas to compliment the melody or the soloist.

When using this while you're playing solo piano its completely up to you where and when you use this fun little tool. Using it out of time in a more rubato intro-type of way is very nice because it allows you more time to play around with the harmonized lines. You don't have to rush. It works as a great little fill when you're comping for yourself during a solo piano melody as well.



JAZZ PIANO SCHOOL

*Learning Freedom*

# Lesson 40

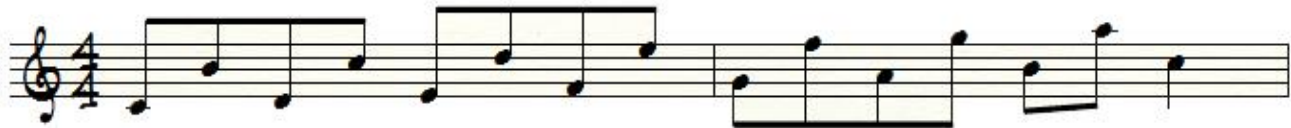
## JPS Lesson 40

### Technique

1. *Hexatonics Series Part 4 – C7sus4 (IIIo, IV)* – This hexatonic combo is similar to the first one I showed you with the b7major and 1 major, but now we have some different extensions added because of the 4 major triad. This is a great sus sound to play with. (see below)



2. *Practicing your modes in different intervals (7ths)* – Finally! Last one. (see below)



### Harmony & Theory

1. *Advanced 2-hand voicing series*
  - a. *73 is the foundation for creation* – You'll always be eager for more voicings. You'll reach a point where you know all the voicings you've learned so well that you don't really know what to do next. Well....at this point we start creating voicings ourselves. During a gig I'll create hundreds of different voicings I've never played before. Do I remember them? Nope. If I like one of them enough I'll write it down but this happens very little at this point. The reason for this is because I have probably seen every combination of voicing

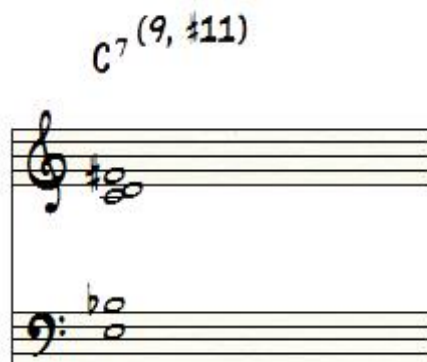
possible. I try to create them now by thinking about shapes and textures rather than notes. This is the point that everyone should strive for because you are truly expressing yourself through the music when this happens. Before you begin this experimental journey, you must know that 3 and 7 are the foundation for your chord. If you have these notes in your chord you can experiment with any note you please in both hands. Try thinking about shapes and clusters on the keyboard. Think about spread and close shapes. Try two notes, then add space, then maybe another two notes.

You can ultimately pick any notes you want as long as you have the 3 and 7<sup>th</sup> in your chord somewhere. The harmony must be dictated in order to reflect the progression. Below is a list of ideas to get you started.

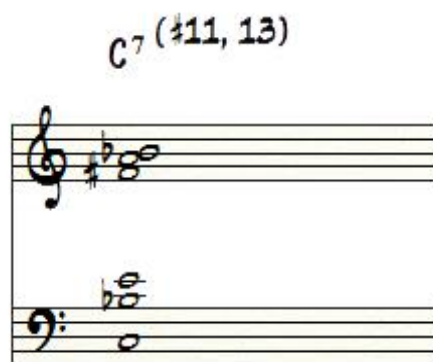
*i. Both hands spread*



*ii. Both hands tight*



iii. *LH Spread, RH Tight*



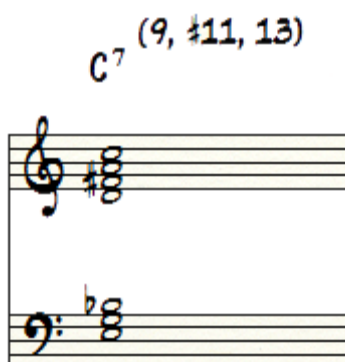
iv. *LH Tight, RH Spread*



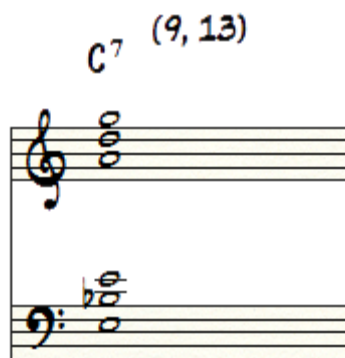
v. *Whole Step intervals within each hand*



vi. *Thirds within each hand*



vii. *Fourths within each hand*



viii. *2,3,4,5 note clusters with no space*

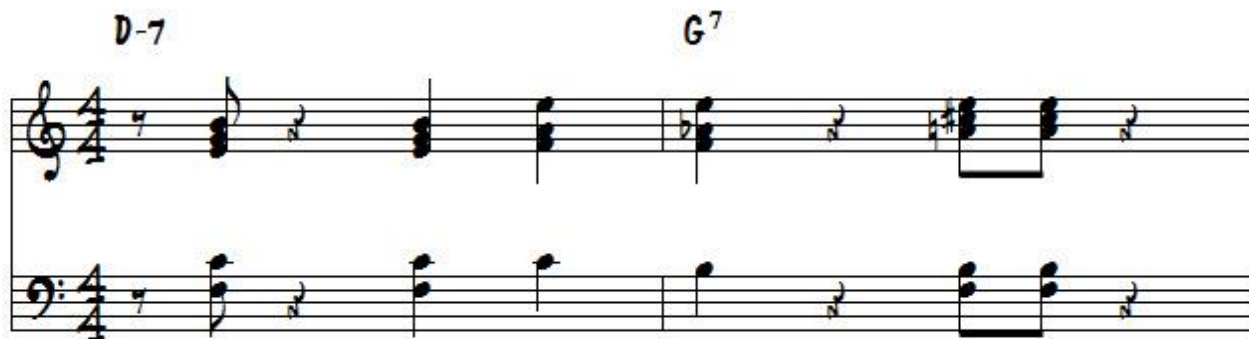


ix. *Interval on bottom with cluster on top of hand*



## 2. *Drop 2 Voicing Part 8 – Combination and Balance*

- a. *Mixing textures with other techniques* – Just because I’m teaching you all these different methods on drop 2’s, and other voicings for that matter, doesn’t mean you must use all of them at every moment. Remember it’s not what you play, but how you play. You need to add a certain mixture of simple sound chords and advanced voicings in order to create a beautiful sounding



balance. Without the use of easier approaches, the music starts to sound almost too advanced. It's like adding too many spices to a meal while cooking. Spices are great for flavor but too much of a particular flavor can become overwhelming...fast! All of these drop 2 techniques will be most effective when they are spread out and balanced with other approaches and textures we have talked about. See below.

### 3. *Extensions with Upper Structure Triads part 4 – Mixing and matching*

- a. Learning when to use upper structure triads can be tough. We want to add touches of color in different places. The only method for application of all these different colors, is relying on how you wish to express yourself at that given moment. Just remember, it gets very easy to add too much once you have mastered these tools. You want to create a balance of color and simplicity through progressions with these upper structures. This way you are adding flavors in small amounts rather than adding tension to everything. The more you play around with the upper structures the better you will become at gauging how much to use them.

The image shows a musical score for a jazz piano exercise. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The exercise is divided into three measures, each with a chord label above the treble staff: D-7, G7, and CMAJ7. The notation includes various upper structure triads and arpeggios. In the first measure (D-7), the treble staff has a D4 quarter note, a B4 quarter note, and a D5 quarter note, while the bass staff has a D3 half note and a B3 half note. In the second measure (G7), the treble staff has a G4 quarter note, a Bb4 quarter note, and a G5 quarter note, while the bass staff has a G3 half note and a Bb3 half note. In the third measure (CMAJ7), the treble staff has a C4 quarter note, an E4 quarter note, and a G4 quarter note, while the bass staff has a C3 half note and an E3 half note. The exercise is marked with a '3' in the bottom left corner, indicating a triplet or a three-measure phrase.

## Vocab & Repertoire

1. *Advanced Solo Piano Series Part 8 - Solo Piano Tune Arrangement - All Of Me*

## All Of Me

$\text{♩} = 180$

Piano

6

Pno.

11

Pno.

15

Pno.

19

Pno.

2

Piano score for measures 24-31. The score is written for Piano (Pno.) in a grand staff (treble and bass clefs). Measure 24 begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measures 25-27 continue with various triplet patterns and complex chordal textures. Measure 28 features a dense chordal texture in the right hand and a triplet of eighth notes in the left hand. Measures 29-31 conclude the section with complex chordal textures and a final cadence.

## 2. Improvisation

- a. *Hexatonics – Sus (IIIo, IV)* - This is a nice alternative to the bVII and I hexatonic for a dominant or sus chord. The reason this gives a similar taste but with different flavors is because you are playing more chord tones for a dominant chord in the first triad while playing the 3rd, 5th and 7th, then switching to the sus sound using the 4, 13 and 1. I would alternate your mindset back and forth between this and the other dominant/sus sound to vary your texture.



## 3. Application

- a. *Creating your own Voicings with our foundation, Think Shapes!* - This is always fun. Once you become comfortable with the voicings and extensions we can start to get away from notes and think colors and textures. We can think in shapes, or spacing of notes, or thick and thin textures. The notes aren't as important anymore. You begin to live in the moment of the tune. If you feel like you need a thicker, closer texture then you can create that with the system I've explained. If you need to thin out your voicings a little for a lighter feel, then you can subtract some notes and maybe move up a register. After learning the foundation of voicings, there is no right or wrong way to do this. It's all about experimentation.

- b. Drop 2 Balance* - Always remember we want to create a balance when comping or playing. Too much of anything will sound like overkill. A drop 2 voicing is a tool just like everything else you've learned in this course. I often switch between drop 2's and other voicings constantly even within one measure depending upon the feel and mood of the tune. You will learn where you enjoy the texture of the drop 2's the more you use them.
- c. Upper Structure Triad Mixing and Matching* - Just like a balance of drop 2's we also want to take the same approach when using our upper structure triads in tunes. If we are using upper structures on all chords while comping, it is going to sound very tense and forced. This is where we want to mix up all of our tools. For example, maybe a rootless voicing in the RH, bass note LH texture. Then move to an upper structure triad followed by a simple drop 2 of an inversion. When you contrast your comping it is going to be much more balanced for the music.