

JPS Lesson 38

Technique

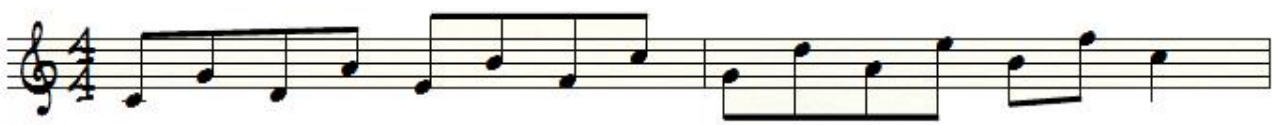
1. *Hexatonics Series Part 2 –Minor C-7 (ii-,bIII) –* Our two triads for our minor 7th chords to build our hexatonic scale are going to be the ii – and bIII major. These will give you a nice mixture of colors in your first triad because you are playing all extensions. In your second triad you simply 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 7th 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)

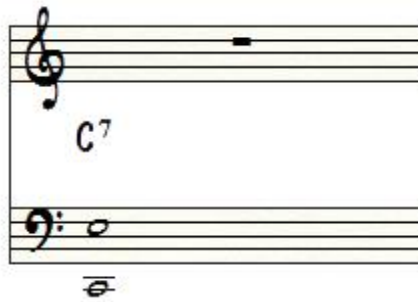


Harmony & Theory

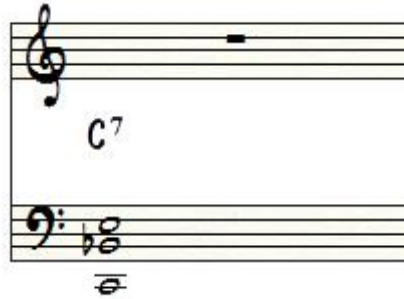
1. *Advanced 2-hand voicing series*

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 7th 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 7th 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 3rd and 7th. With your LH playing just 1 and 3, your RH will need to add the 7th in the voicing somewhere in order to dictate the type of seventh for the chord.

i. LH 1+3

- a. RH 2 notes, (7th and extension) –* In this structure your RH will play any available extension for the type of chord you are playing with the 7th. 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, 7th and 5th, or 2 extensions with 7th)* - 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).

C7(9,5) C7(9,13)

- c. *4 notes (3 extensions and 7th, 2 extensions 7th and 5th)* – 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 7th. We're going to get a very expansive sound with this because we are using 3 extensions and the 7th. When we use the alternate option being 2 extensions and the 5th, this will sound slightly less complicated because we now have another chord tone in the chord. (See below).

C7(9,11,13) C7(9,5,13)

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 5th* –As we learned before we can play some extensions and add the 5th in to complete our full chord. This will create a nice thick texture that will

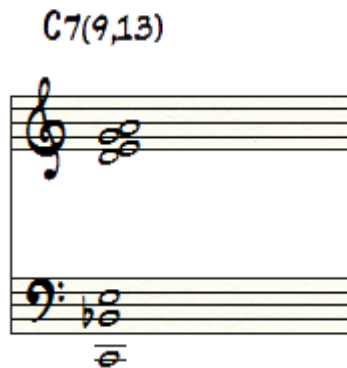
sound pretty stable with the exception of one or two extensions because we now have the 5th in our chord. (See below).



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*

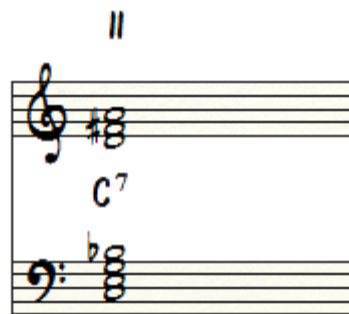
a. *Dominant Upper Structures* – The upper structures available for a dominant chord are lots of fun to learn due to the possibilities of tensions over a dominant chord. Below is a list of all the upper structures that are available for a dominant chord. *Note - For the sus chords you will need to change

your 3rd in your LH to a 4th degree in order to match the 4th 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 3rd in a 4th 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 3rd to a 4th.



- 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.



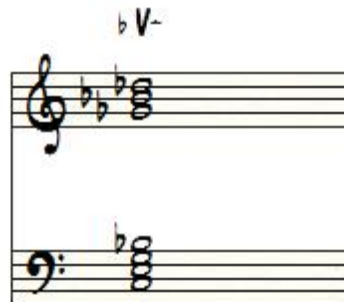
vi. *IV Major* – Our IV major triad gives us another sus option with the 13 extension. Make sure you change your 3rd in your LH to a 4th to match the 4th in your RH.



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.



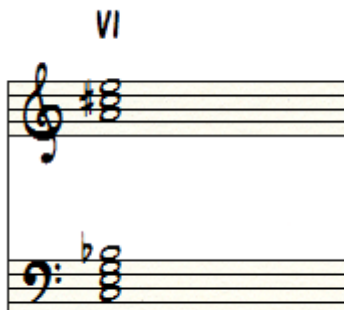
- ix. *V Minor* – Our V minor gives a simple yet classy extension of a natural 9 with two doubled chord tones.



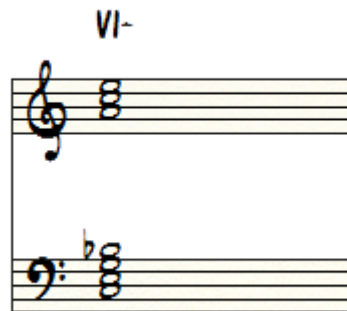
- x. *bVI Major*- Our bVI major triad gives us a b13 in combination with a b9. This is also a great sound I'm a big fan of.



- 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 3rd to a 4th 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 3rd to a 4th.



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



neutral minor sound with the 9, 11 and 13 extensions being utilized in the III- triad.

- a. *Pentatonic b6* - As I said before, I love the sound of this scale over the dominant and major chord. It has a real spacey, out-there kind of sound. Make sure you reflect the extension in your LH voicing while using this pentatonic to solo with.



- b. *Soloing with upper structure triads Dominant Chords* - Now don't get overwhelmed because we have so many upper structures to choose from now. We want to start with just one, develop a relationship with that sound then move on to the next. Each upper structure will appeal to you differently. Some might even take months before you start to enjoy them. Try not to judge the sounds just listen and let your mind be flexible with the sound. After you've developed a bond between some we can start to alternate between two different upper structures.



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

There Will Never Be Another You

♩ = 130

Piano

The first system of music is for the piano. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 130. The melody begins in the treble clef with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part starts with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3.

5

Pno.

The second system of music is for the piano. It consists of two staves, treble and bass clef. The melody continues in the treble clef with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass clef part continues with a quarter note D3, a quarter note C3, and a quarter note B2.

9

Pno.

The third system of music is for the piano. It consists of two staves, treble and bass clef. The melody continues in the treble clef with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass clef part continues with a quarter note A2, a quarter note G2, and a quarter note F2.

13

Pno.

The fourth system of music is for the piano. It consists of two staves, treble and bass clef. The melody continues in the treble clef with a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The bass clef part continues with a quarter note D2, a quarter note C2, and a quarter note B1.

17

Pno.

The fifth system of music is for the piano. It consists of two staves, treble and bass clef. The melody continues in the treble clef with a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The bass clef part continues with a quarter note G1, a quarter note F1, and a quarter note E1. There are some performance markings in parentheses: (a) above the treble clef staff and (b) below the bass clef staff.

2

27

Pno.

Measures 27-28: The right hand features a melodic line with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. The key signature has two flats and the time signature is 4/4.

25

Pno.

Measures 25-28: The right hand continues the melodic line with eighth and quarter notes. The left hand has a bass line with eighth and quarter notes. A flat symbol is present under the second measure of the bass line.

29

Pno.

Measures 29-31: The right hand has a melodic line with eighth and quarter notes. The left hand has a bass line with eighth and quarter notes. A sharp symbol is present under the first measure of the right hand.

32

Pno.

Measures 32-34: The right hand has a melodic line with eighth and quarter notes. The left hand has a bass line with eighth and quarter notes. A flat symbol is present under the third measure of the bass line. The piece concludes with a double bar line.

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.