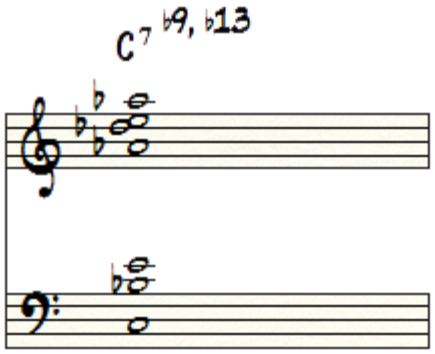
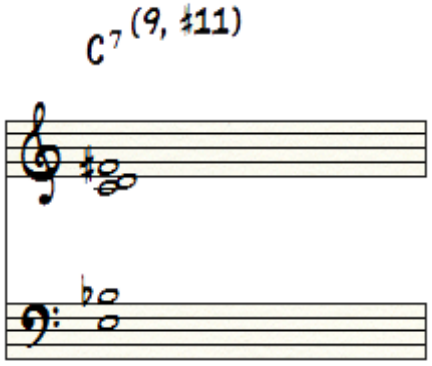
1. *Advanced 2-hand voicing series*
    a. *73 is the foundation for creation* – You'll always be eager for more voicings. You'll reach a point where you know all the voicings you've learned so well that you don't really know what to do next. Well….at this point we start creating voicings ourselves. 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^{th} 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.

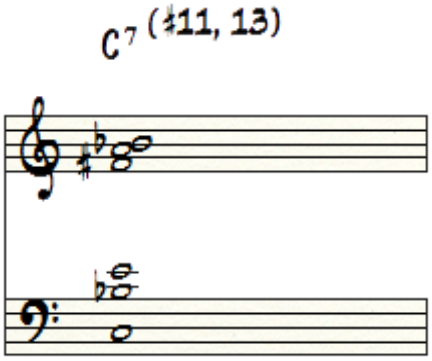
        i. *Both hands spread*



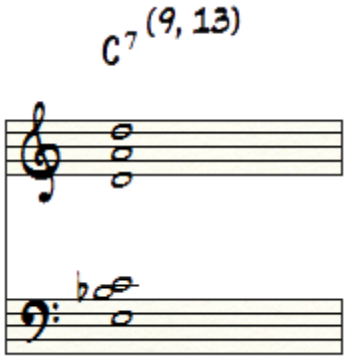
ii. Both hands tight



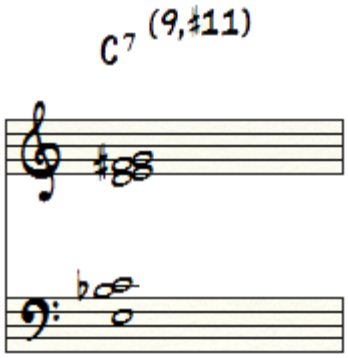
iii. LH Spread, RH Tight



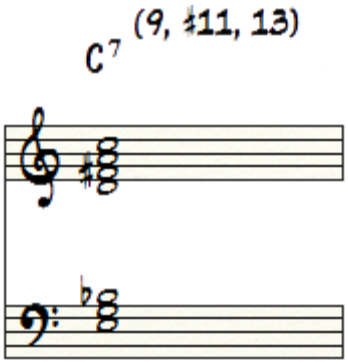
iv. LH Tight, RH Spread



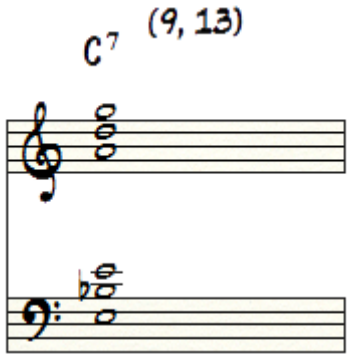
v. *Whole Step intervals within each hand*



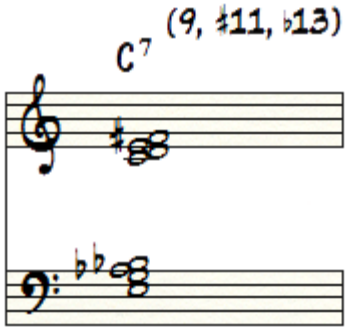
vi. *Thirds within each hand*



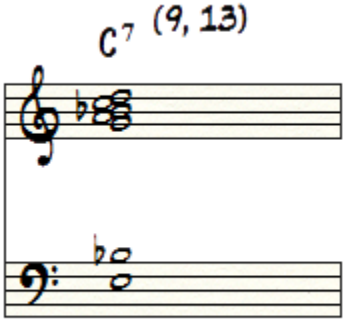
vii. *Fourths within each hand*



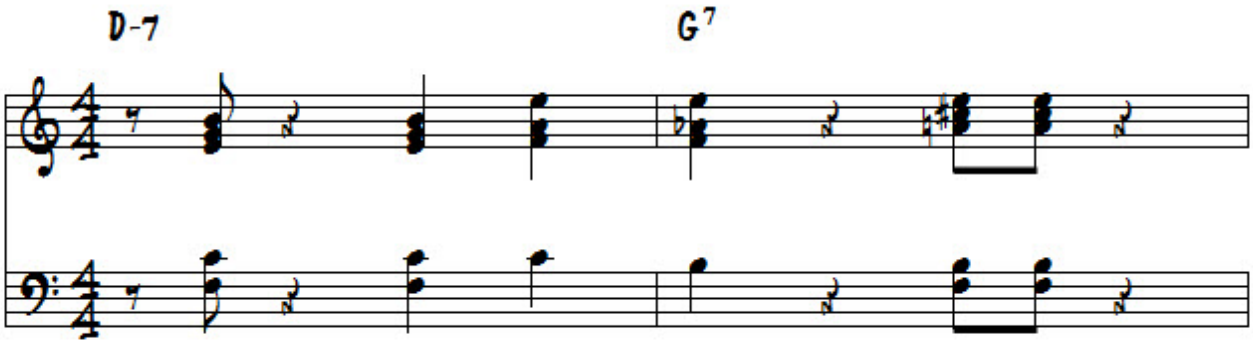
viii. *2,3,4,5 note clusters with no space*

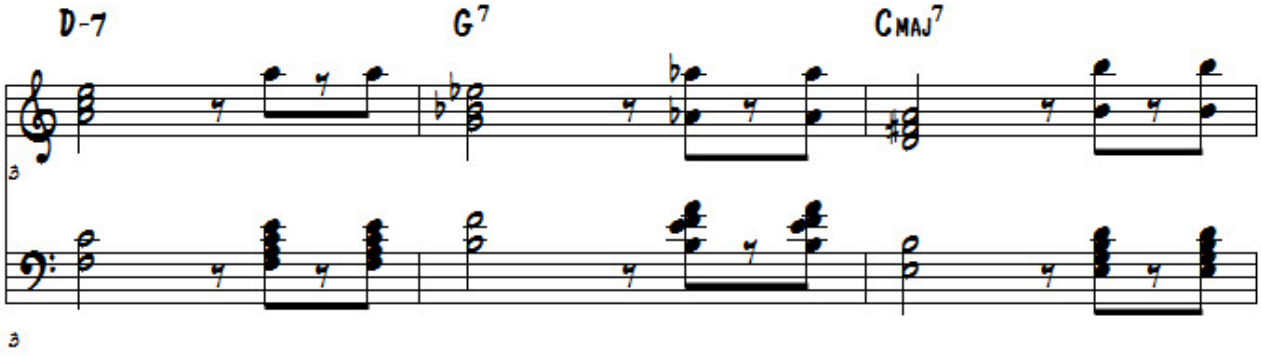


ix. *Interval on bottom with cluster on top of hand*



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.