

## 1. *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.



## 2. *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.