

## 1. *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 more 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. (Here are some comping examples.)
- 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 it's 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.