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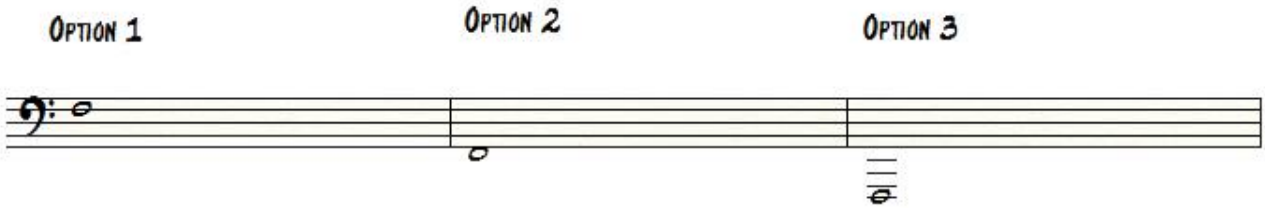
Video 3 - Combining LH + RH Components

1. *Solo Piano Series- Part 3(Combining RH and LH components)*

a. *Spacing between the melody and bass notes. Filling the gaps with 1+7 and 1+3 (importance of register)* -

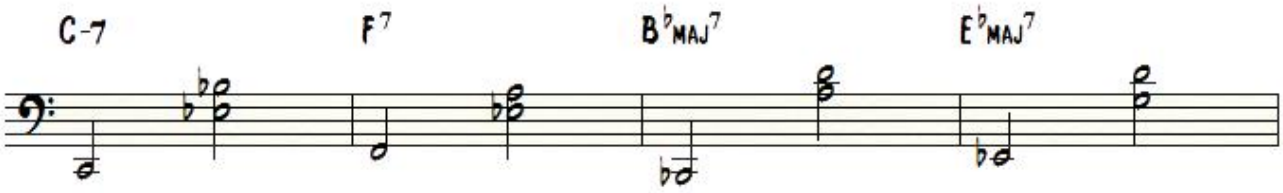
i. The spacing between the melody and bass notes is an extremely important concept. Where the melody is on the piano, in relation to the register you choose to place the root will dictate the options your LH has. To review, your LH has the following options to choose from:

1. *Just bass note* (see figure 19.10)



2. *Bass note, then jump to shells* (see figure 19.11)

Figure 19.11



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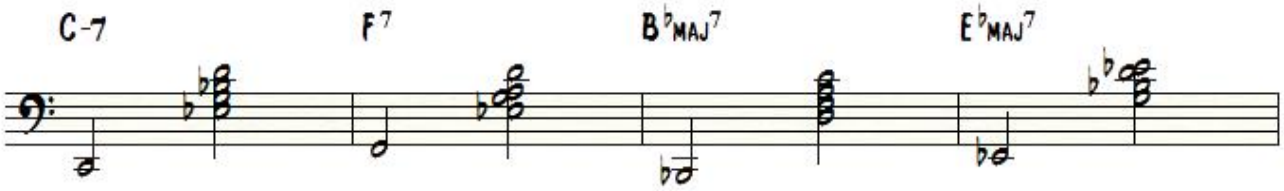
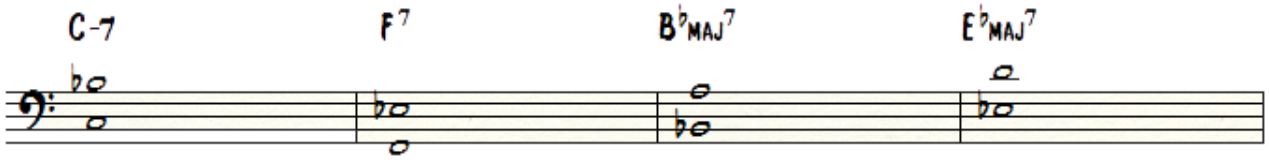
3. *Bass note, then jump to full chord* (see figure 19.12)

Figure 19.12



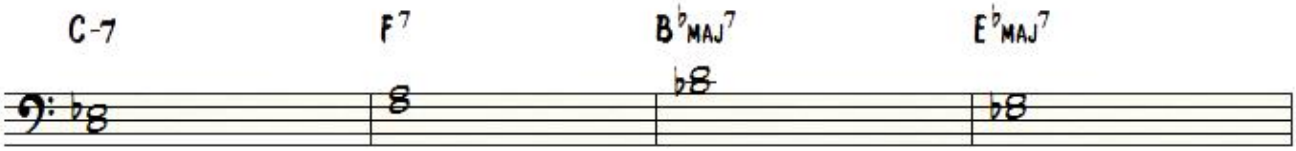
4. *Root and 7th* (see figure 19.13)

Figure 19.13



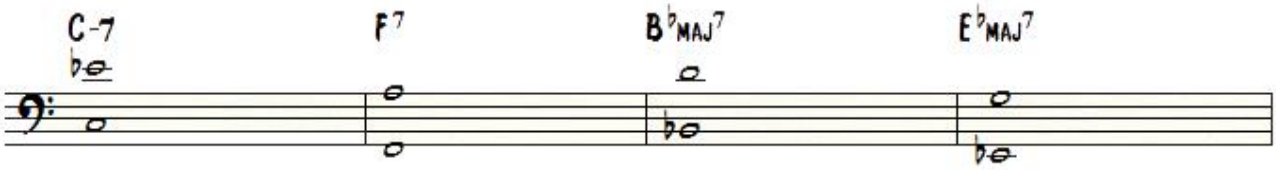
5. *Root and 3rd,(third apart)* (see figure 19.14)

Figure 19.14



6. *Root and 3rd, (tenth apart)*(see figure 19.15)

Figure 19.15



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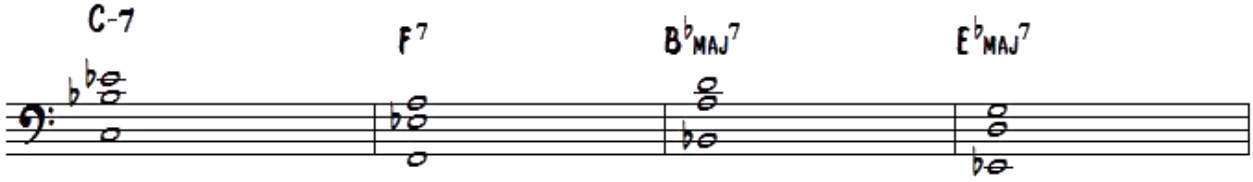
7. *Root, 7, 3rd*(see figure 19.16)

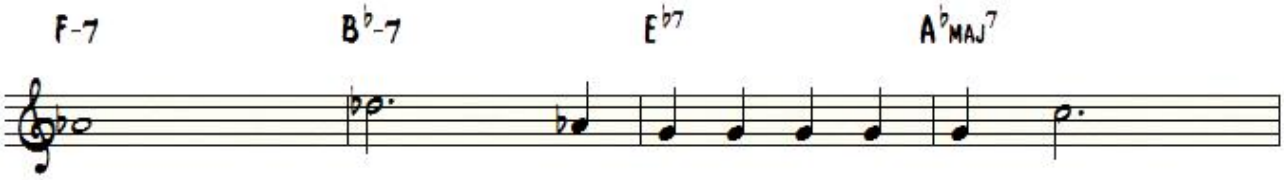
Figure 19.16



ii. Step 1 – Start with the melody

1. The melody we will be using to practice spacing between bass notes and melody notes is "All The Things You Are".(see figure 19.17)

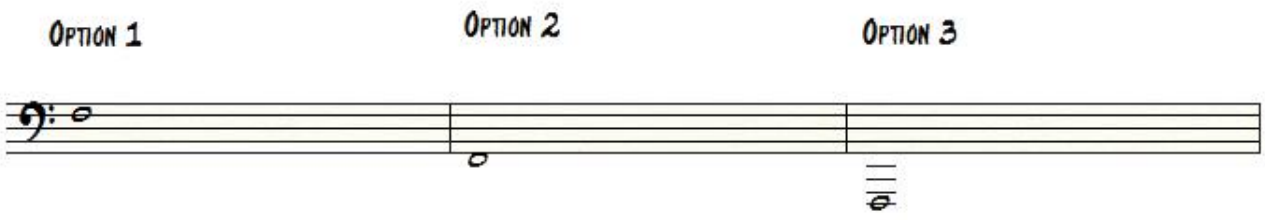
Figure 19.17



iii. Step 2 – Choose which octave to place the root

1. The great thing about jazz is that it gives us lots of freedom! We can choose which octave we want to place the root in. For the first chord of "All the things you are" (F-7) we can place the root in any of the following three places (see figure 19.18):
    a. Option 1 – The F a tenth down from the melody note (the third F up on the piano)
    b. Option 2 – The second F from the bottom of the piano.
    c. Option 3 – The first F on the piano.

Figure 19.18



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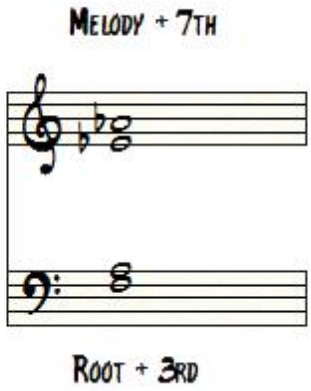
iv. *Play root and 3rd or root and 7th*- With this option we are limited with the amount of space between the root and the melody.

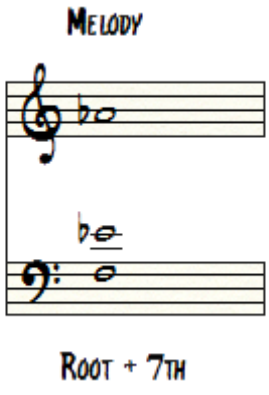
1. Bass Note Option 1 (The F a tenth down from the melody note - the third F up on the piano)
    a. Root and third– When your LH plays the root and third, your RH needs to add the 7th in below the melody note. (see figure 19.19)

Figure 19.19



    b. Root and 7th – If your LH plays 1+7, your RH doesn't need to add any more notes because the melody note is the 3rd. This gives us the root, 3rd and 7th. (see figure 19.20)

Figure 19.20



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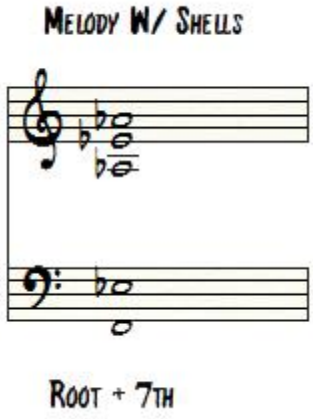
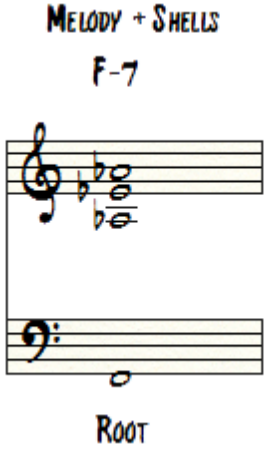
2. Bass Note Option 2 (the second F from the bottom of the piano)
    a. Root and 7th - Your LH can play the root and 7thstarting on the second F from the bottom of the piano, but due to the register this can sound muddy. Your RH has some room to add the shells below the melody. (see figure 19.21)

    Figure 19.21



    b. Just the bass note – The root is low enough so we can play the bass note while our RH adds the shells below the melody. (see figure 19.22)

    Figure 19.22



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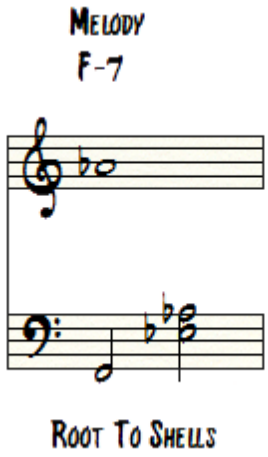
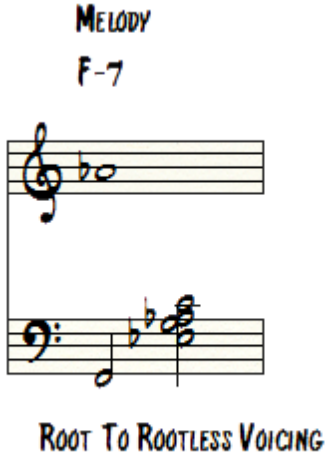
c. Bass note to shells – Your left hand can also play the bass note, and then play shells while the RH plays the melody. (see figure 19.23)

Figure 19.23



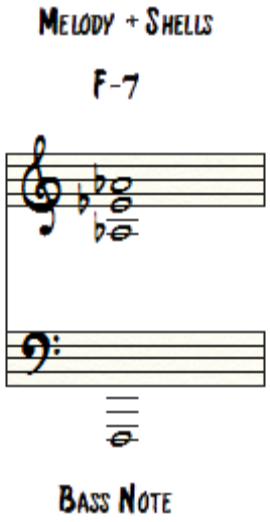
d. Bass note to rootless voicing or inversion- The bass note can jump to a rootless voicing or inversion. (see figure 19.24)

Figure 1



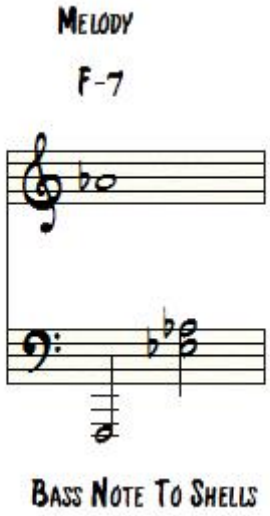
3. Bass Note Option 3 (the first F on the piano) – This bass note is so low that we can't play 1 +7 or 1+3 (tenth apart) because it would sound so muddy.
    a. Bass Note alone – LH plays the bass note alone, RH voices the shells underneath the melody. (see figure 19.25)

Figure 19.25



    b. Bass alone then jumps to shells. (see figure 19.26)

Figure 19.26



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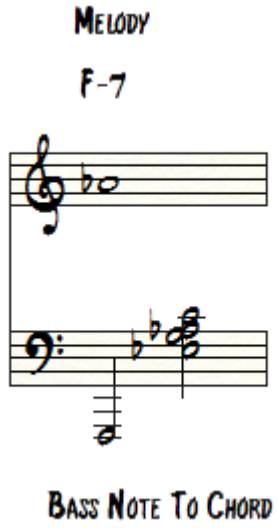
c. Bass note alone, then chord. (see figure 19.27)

Figure 19.27



v. Choose your RH harmonization

1. When choosing a RH harmonization remember that the space your RH has will be determined by the option your LH chooses. If you play a low bass note, your RH will have lots of room to fill below the melody with the shells.

vi. Conclusion

1. Placing your melody then choosing your bass note will help you arrange your hands during your solo piano piece. Continue to follow these steps and you'll create beautiful sounding solo arrangements!