

PIANO VOICINGS CLINIC “This Chair is Broken” by Patrick Cornelius

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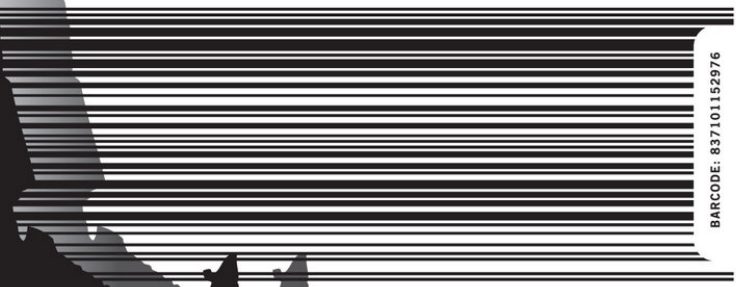


THIS CHAIR IS BROKEN
WINDS OF CHANGE
PRETTY SELF - EXPLANATORY
BILLIE'S BOUNCE
ALONE NOW
THE WOODS
LUCID DREAM
DON'T GIVE UP
APRIL RAIN

Patrick Cornelius *alto & soprano saxophones*
Aaron Parks *piano & fender rhodes*
Sean Conly *acoustic bass*
Kendrick Scott *drums*
Nick Vagenas *trombone*
Gretchen Parlato *voice*

PATRICK CORNELIUS

LUCID DREAM



Recording © 2006 Patrick Cornelius. All songs composed by Patrick Cornelius except for: Billie's Bounce by Charlie Parker arr. by Patrick Cornelius. Don't Give Up by Peter Gabriel, arr. by Jason Givens. April Rain, composed by Lou Garrett and arranged by Aaron Parks and Patrick Cornelius.
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NOTE: This clinic information was compiled by The Burnett School of Music and is intended for study and use with the commissioned arrangement of this work for Kansas City Area Youth Jazz Inc. program's 2026 Fellowship, Season 8 by the composer.



OBSERVATION (1-17) : This progression follows the harmonic structure of the jazz standard "Beatrice" by Sam Rivers. To achieve a sophisticated "modern jazz" sound, you should use rootless voicings or upper structure triads that emphasize the characteristic extensions like the #11 and altered dominant tones.

Piano

Med Up Swing ♩ = 220

This Chair is Broken

Patrick Cornelius

RECOMMENDED VOICING STRATEGY

For these specific chords, use 4-note or 5-note voicings placed in the "magic range" of the piano (roughly C3 to G4) to ensure they sound rich without being muddy.

Gm7: Use a standard rootless "A-position" voicing (3, 5, 7, 9). **Voicing:** Bb - D - F - A

Abmaj7(#11): A common approach for is to play a major triad built a whole step above the root (in this case, a Bb major triad) over the shell of the chord. **Voicing:** G - C - D - F (3, 13, #11, 7) or C - D - G - Bb (3, #11, 7, 9).

Gbmaj7(#11): Transpose the Ab voicing down a whole step. **Voicing:** Bb - C - F - Ab (3, #11, 7, 9).

D7(#9, b13): This is an "altered" dominant chord. Use an Upper Structure Triad (UST)—specifically an F minor triad over the guide tones of D7. **Voicing:** F# - C (Left Hand) and Ab - C - F (Right Hand). This provides the 3, b7 in the LH and b5/#11, b7, #9 in the RH.

Fm11: Use a stack of fourths or a "So What" style voicing. **Voicing:** Ab - Bb - Eb - G (3, 11, 7, 9).

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FULL PROGRESSION GUIDE

Chord	Voicing (Lowest to Highest)	Scale/Mode Reference
Gm7	Bb - D - F - A	Dorian
Abmaj7(#11)	G - C - D - F	Lydian
Gm7	Bb - D - F - A	Dorian
Gbmaj7(#11)	F - Bb - C - Eb	Lydian
D7(#9, b13)	F# - Bb - C - F	Altered Scale

Pro Tip: When moving between Gm7 and Abmaj7(#11), try to keep the common tones (like the D and F) in the same register to create smooth "voice leading".

To achieve the signature **Kenny Barron "open" sound for this progression**, you should use his characteristic stacked-fifth voicings (often called "Kenny Barron voicings"). These are 6-note, two-handed chords that span nearly two and a half octaves, creating a spacious and modern texture.

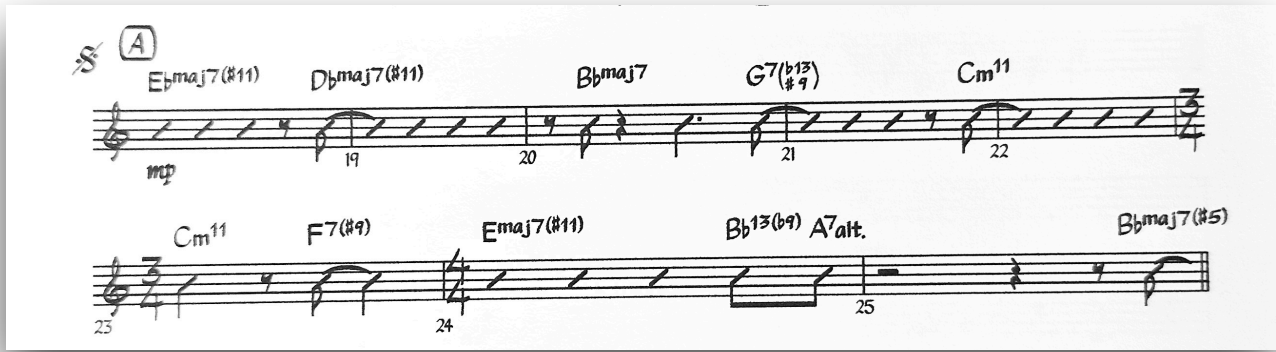
THE KENNY BARRON FORMULA

Minor Chords (m11): Stack two 5ths in the left hand (Root-5-9) and two 5ths in the right hand starting a minor second above the last note of the left hand (b3 - b7 - 11).

Major Chords (maj7#11): Use the same structure but adjust to the Lydian scale (1 - 5 - 9 in LH; 3 - 7 - #11 in RH).

"KENNY BARRON" TWO-HANDED VOICINGS FOR THIS PROGRESSION

Chord	Left Hand (Low to High)	Right Hand (Low to High)	Chord Tones Covered
Gm7	G - D - A	Bb - F - C	1, 5, 9, b3, b7, 11
Abmaj7(#11)	Ab - Eb - Bb	C - G - D	1, 5, 9, 3, 7, #11
Gbmaj7(#11)	Gb - Db - Ab	Bb - F - C	1, 5, 9, 3, 7, #11
D7(#9, b13)	D - A - C	F# - Bb - F	1, 5, b7, 3, b13, #9
Fm11	F - C - G	Ab - Eb - Bb	1, 5, 9, b3, b7, 11

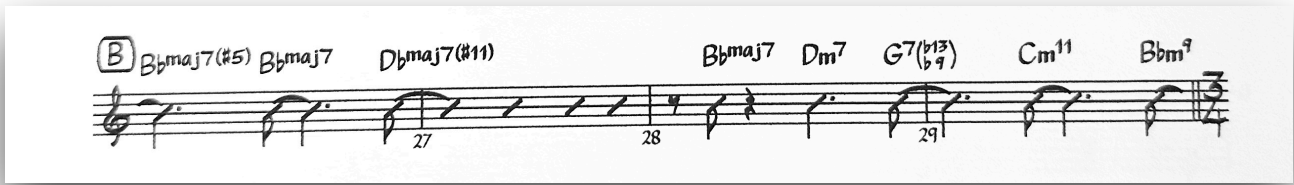


A SECTION ANALYSIS

This progression follows the structure of the jazz standard **"Beatrice" by Sam Rivers**. To capture the **signature Kenny Barron "open" sound**, use his characteristic stacked-fifth voicings. These are two-handed, six-note chords that span approximately two and a half octaves, creating a spacious and modern texture.

USE THE KENNY BARRON FORMULA ON THESE RECOMMENDED TWO-HANDED VOICINGS

Chord	Left Hand (Low to High)	Right Hand (Low to High)	Chord Tones Covered
Ebmaj7(#11)	Eb - Bb - F	G - D - A	1, 5, 9, 3, 7, #11
Dbmaj7(#11)	Db - Ab - Eb	F - C - G	1, 5, 9, 3, 7, #11
Bbmaj7	Bb - F - C	D - A - E	1, 5, 9, 3, 7, 13
G7(#9, b13)	G - F - B	Eb - Bb - Bb	1, b7, 3, b13, #9
Cm11	C - G - D	Eb - Bb - F	1, 5, 9, b3, b7, 11
F7(#9)	F - Eb - A	Ab - C - Eb	1, b7, 3, #9, 5, b7
Emaj7(#11)	E - B - F#	G# - D# - A#	1, 5, 9, 3, 7, #11
Bb13(b9)	Bb - Ab - D	B - G - C	1, b7, 3, b9, 13, 9
A7alt	A - G - C#	F - Bb - Eb	1, b7, 3, b13, b9, #11



B SECTION ANALYSIS

For this specific sequence, which features a shifting Bb pedal and dark altered colors, you want to focus on **modern "A-Position" rootless voicings or wide two-handed spreads** to capture that rich, contemporary jazz piano sound. *The next generation pianist (on Patrick's recording) Aaron Parks is also a master of this.*

RECOMMENDED VOICINGS

Chord	Left Hand	Right Hand	Tones (from Bottom)
Bbmaj7(#5)	D - F# - A	Bb - D - F#	3, #5, 7, 2, 3, #5
Bbmaj7	D - F - A	C - D - F - A	3, 5, 7, 9, 3, 5, 7
Dbmaj7(#11)	F - Ab - C	Eb - G - Ab	3, 5, 7, 9, #11, 5
Dm7	F - A - C	E - G - A	b3, 5, b7, 9, 11, 5
G7(b9, b13)	F - B	Eb - Ab - Bb	B7, 3, b13, b9, #9
Cm11	Eb - G - Bb	D - F - G	b3, 5, b7, 9, 11, 5
Bbm9	Db - F - Ab	C - Eb - F	b3, 5, b7, 9, 11, 5

KEY VOICING TIPS

The Bbmaj7(#5) to Bbmaj7 Transition: This is a subtle color shift. By keeping the D and A (the 3rd and 7th) constant and just moving the F# down to F, you create a "inner-voice" movement that sounds very professional.

The G7 Altered Sound: For the G7(b9, b13), I've suggested a "shell" in the left hand (7th and 3rd) and an **Eb Major triad** in the right hand. This is an **Upper Structure Triad (UST bVI)** which automatically gives you the b13, b9, and #9 extensions.

Cm11 to Bbm9: These are "parallel" voicings. You can take the exact same hand shape from the Cm11 and slide it down a whole step to hit the Bbm9, which creates a very smooth, modern flow.

C SECTION ANALYSIS

This sequence has a very modern, "shifting" feel. To capture that contemporary jazz sound, you should use **Upper Structure Triads** and **"So What"-style fourth chords**. These provide the "openness" needed for the chords while keeping the transitions smooth.

RECOMMENDED VOICINGS

Chord	Left Hand (Low to High)	Right Hand (Low to High)	Chord Tones / Logic
Bbm9	Ab - Db - F	Bb - C - F	b7, b3, 5, 1, 9, 5
Gbmaj7(#11)	Gb - Db - F	Ab - Bb - C	1, 5, 7, 9, 3, #11
Bbmaj7(#11)	Bb - F - A	C - D - E	1, 5, 7, 9, 3, #11
Bmaj7(#11)	B - F# - A#	C# - D# - E#	Same shape as Bb, up 1/2 step
C7(sus)	C - G - Bb	D - F - G	1, 5, b7, 9, 11, 5

STRATEGIC ADVICE

The Maj7(#11) "Barron" Shape: For Bbmaj7(#11) and Bmaj7(#11), use the C Major triad over Bb (and C# Major over B) tactic. In the right hand, play a root-position major triad one whole-step above the root of the chord. This highlights the #11 and 9 perfect.

The Bb to B Shift: Since these two chords are identical in quality and only a half-step apart, use the exact same physical hand shape for both. Simply slide your entire hand position up one key. This "planing" effect is a staple of modern jazz piano.

C7(sus) Voice Leading: When moving from Bmaj7(#11) to C7(sus), try to keep the G (or G#) in the right hand as a pivot point. The C7 (sus) is effectively a Gm7/C, so thinking of a Gm7 voicing in your right hand will make it sound authentic.

The Bbm9 Cluster: On the Bbm9, try to "crunch" the Bb and C in your right hand. That major second interval provides the sophisticated grit found in modern New York jazz playing.

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SUGGESTION for (C Section) soloing, you want compact, rootless voicings in your left hand. These are usually played between middle C and the C below it (the "sweet spot") to avoid clashing with your right-hand lines or sounding muddy. These 3- or 4-note shapes provide all the necessary harmonic color while leaving your right hand free to roam.

LEFT-HAND ROOTLESS VOICINGS

Chord	Voicing (Bottom to Top)	Intervals
Bbm9	Ab - C - Db - F	b7, 9, b3, 5
Gbmaj7(#11)	F - Bb - C - Eb	7, 3, #11, 13
Bbmaj7(#11)	A - D - E - G	7, 3, #11, 13
Bmaj7(#11)	A# - D# - E# - G#	7, 3, #11, 13
C7(sus4)	Bb - D - F - G	b7, 9, 11, 5

PERFORMANCE TIPS FOR SOLOING

The "Planing" Effect: Notice that the Bbmaj7(#11) and Bmaj7(#11) are the exact same physical shape. When you hit that Bmaj7, just slide the whole shape up one half-step. This is a very common modern jazz "move."

Rhythmic Comping: Don't just hold these chords. Use "Red Garland" style syncopation—hit the voicings on the "and" of 2 or the "and" of 4 to create a conversational feel against your solo.

Voice Leading: The transition from Bbm9 to Gbmaj7(#11) is very smooth here—the Ab moves down to F, while the other notes shift only slightly. Keep your hand relaxed and look for these small movements.

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