

CHAPTER 9

5-Part Fourth Voicings

The *5-part fourth voicings* are extensions of open voicings, built in fourths. They can be diatonic or non-diatonic.

Diatonic fourth voicings include notes from the scale associated with its key. Starting from the melody note, add notes a fourth below.

For major chords, avoid the 4th and freely substitute the 7th for the root. Here are the inversion possibilities of diatonic 5-part fourth voicings built from notes of the chord scale for CMaj7.

Fig. 9.1. Major Diatonic Fourth Voicings

For minor chords, avoid the 6th degree.

Fig. 9.2. Minor Diatonic Fourth Voicings

Here is an example of harmonizing melody notes using diatonic fourth voicings.

Fig. 9.3. Melody Notes Harmonized by Diatonic Fourths

Non-diatonic fourth voicings occur when the melody note is harmonized using perfect fourths. If the notes move the exact same interval to the next chord, they are also *parallel*. Here is an example of a parallel voicing of perfect fourths.

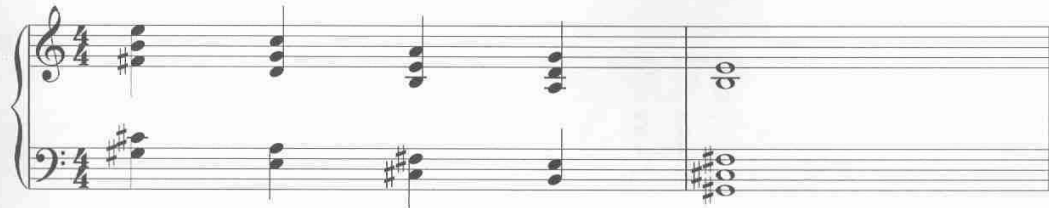
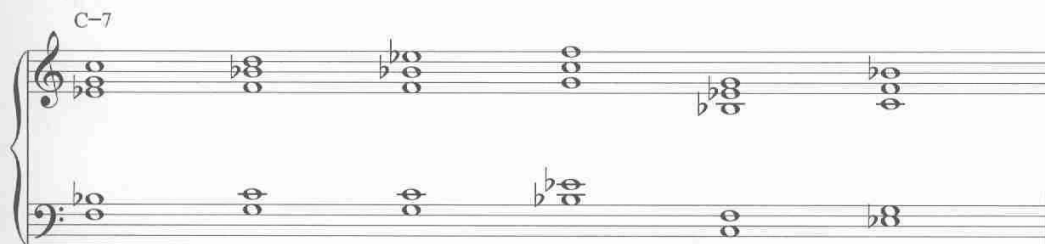
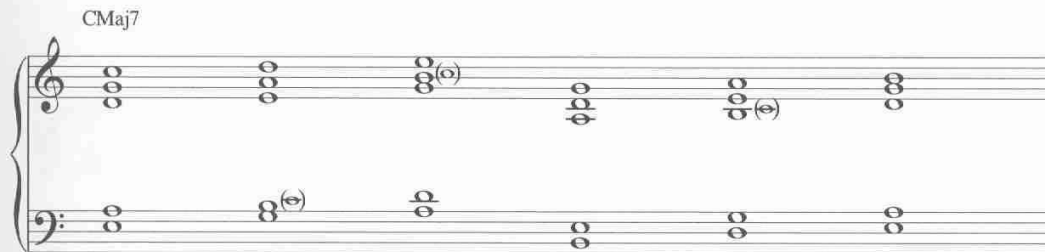


Fig. 9.4. Perfect/Parallel Non-Diatonic Fourth Voicing

PRACTICE

Exercise 9.1. Diatonic Fourth Voicings

Practice the following voicings of the major and minor chords (figures 9.1 and 9.2) in C. Then practice them in all keys. Use the various chord practice techniques we have been studying.



Exercise 9.2. "Perry's Parasol"



TRACK 25

Ray Santisi

The musical score for Exercise 9.2, "Perry's Parasol" by Ray Santisi, is written in 4/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has four measures with chords F7, Bb7, Eb7, Ab7, G7, and C7. The second system has three measures with chords F7, Bb7, and Eb7.

Exercise 9.3. "Take Two"

Practice "Take Two" from appendix B, which is a good example of harmonizing a melody using fourth voicings.

Exercise 9.4. Lead-Sheet Practice

Practice harmonizing melodies using fourth voicings using the lead sheets in appendix A.