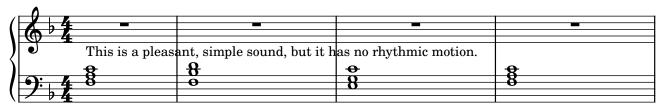
Chord Structures and Rhythms: 1-F

(Putting L.H. rhythms to Close and Open-voiced chords)

JimO

1. Let's begin with a review of the 1-4-5-1 **CLOSE-VOICINGS** in whole notes.



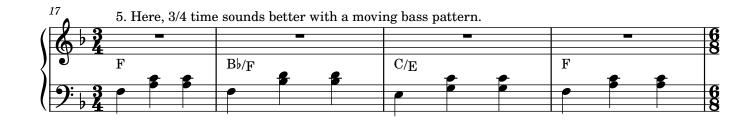
2. Begin with a basic Quarter note Half-note pattern.





4. Now, a more Classical style with moving Eighth-notes. Here are 2 patterns commonly used.

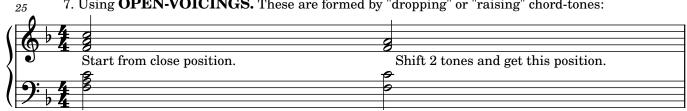






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7. Using **OPEN-VOICINGS.** These are formed by "dropping" or "raising" chord-tones:



26 8. Place the formula over the other chords and get this. Good for accompaniment.

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9. A standard way to open up the voicings is to drop down an octave and create "spreads." Start with the root position chord. These are 10th voicings. Begin in FIRST POSITION. NOTE: The purpose of utilizing these "POSITIONS" is to emphasize the importance of learning which chord-tone to build your voicing with. Everything starts from the lowest note of the voicing. With triads you have 3 choices--Root-Third or Fifth.



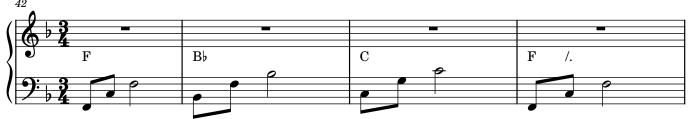
10. Build the voicing from the 3rd of the chord, or **SECOND POSITION.**

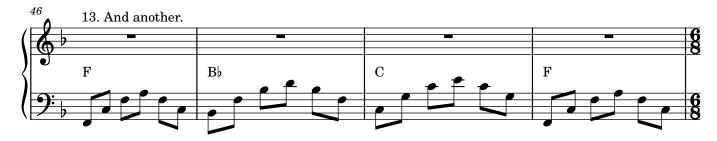


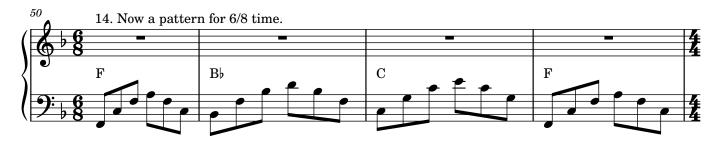
11. Now from the 5th of the chord, or THIRD POSITION.



12. Here's a simple pattern for 3/4 time.







(By now it should be obvious that there are many ways to arrange chord-tones under a melody. As you harmonize tunes from the Chord-Scale Rep Packet try your own versions of these voicings on the material.

Once you are familiar with these voicing concepts in the key of C, try them out in different keys.

These are foundational patterns used in many songs over many decades in music history. Complete familiarity with the patterns in all 12 keys is mandatory for keyboard players. So, put down your phones and get to work.!!!!)

15. Here is a quick review of the Voicing Terminology we have been using.

