Chord Structures and Rhythms: 1-D (Putting L.H. rhythms to Close and Open-voiced chords)

JimO

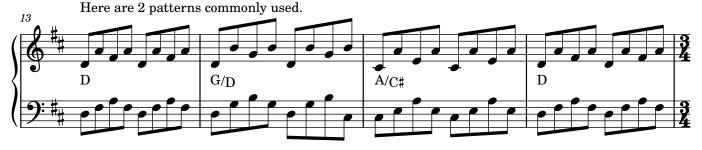
1. Let's begin with a review of the 1-4-5-1 CLOSE-VOICINGS in whole notes.

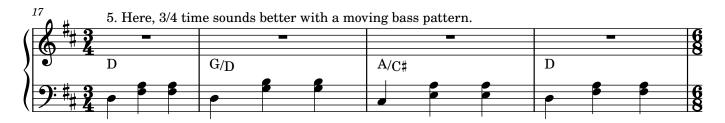
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) Th	nis is a pleasan	nt, simple sound, but it	has no rhythmic motion.	
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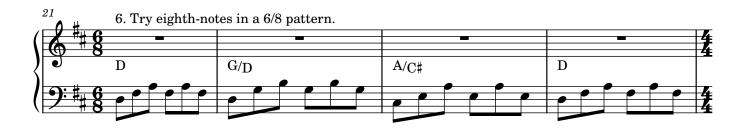
2. Begin with a basic Quarter note Half-note pattern. This whole exercise will use a simple 1-4-5-1 (I-IV-V-I) progression. 1(D) 4(G/D) 5(A/C#) 1(D)

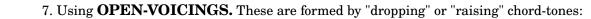


4. Now, a more Classical style with moving Eighth-notes.







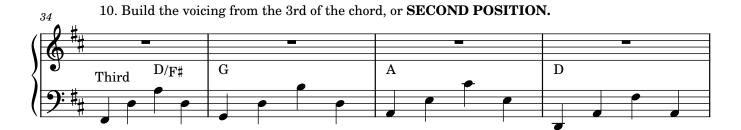




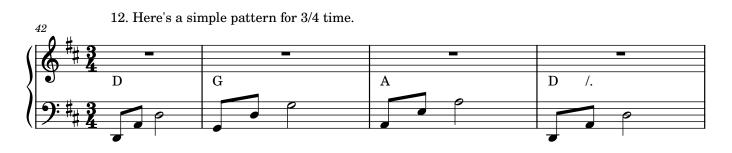
26 $\#$ 8. Place the	e formula over the other	chords and get this. Good fo	or accompaniment.	
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	G/D	A/C#	Ď	
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9. A standard way to open up the voicings is to drop down an octave and create "**spreads**." 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.





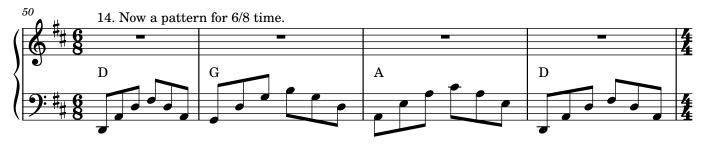




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(By now it should be obvious that there are many ways to arrange chord-tones under a melody. As you harmonize tunes from the Chord-Scale Rep Packet try your own versions of these voicings on the material.

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.

