

Chord Structures and Rhythms: 1-Bb

(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.

This is a pleasant, simple sound, but it has no rhythmic motion.

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(Bb) 4(Eb/Bb) 5(F/A) 1(Bb)

3. Now, some straight quarter-notes. Begin in **FIRST POSITION**. Key "Root" in the Bass.

Bb Eb/Bb F/A Bb

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

Bb Eb/Bb F/A Bb

5. Here, 3/4 time sounds better with a moving bass pattern.

Bb Eb/Bb F/A Bb

6. Try eighth-notes in a 6/8 pattern.

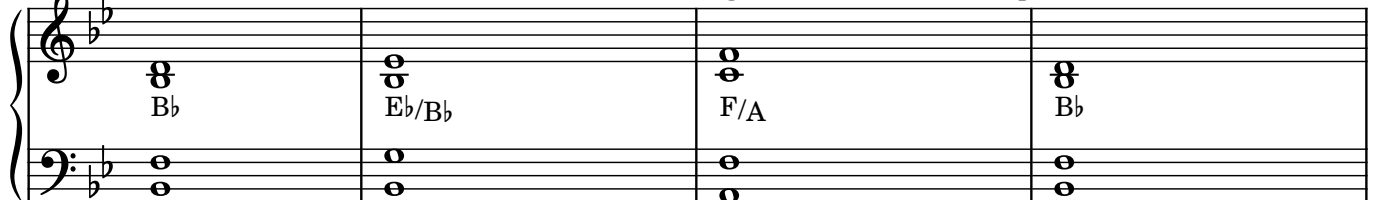
Bb Eb/Bb F/A Bb

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



Start from close position. Shift 2 tones and get this position.

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



Bb Eb/Bb F/A Bb

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.**

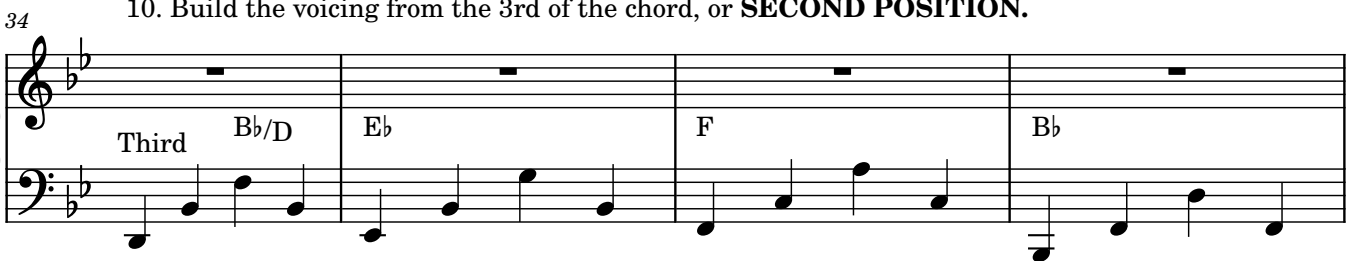
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Root Bb Eb F Bb

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

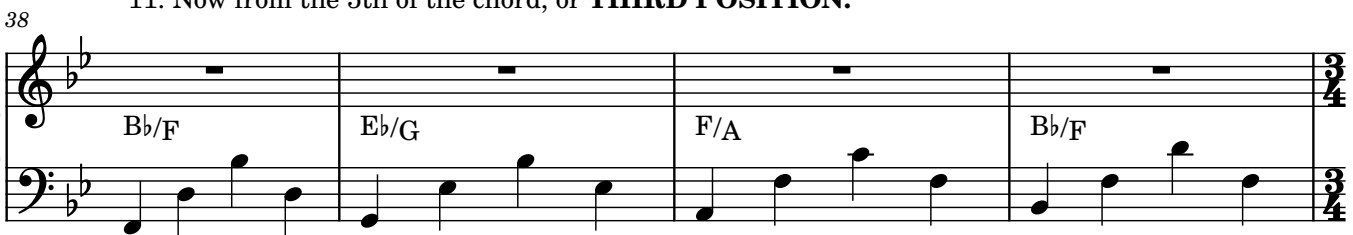
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Third Bb/D Eb F Bb

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

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Bb/F Eb/G F/A Bb/F

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

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Bb Eb F Bb /.

46 13. And another.

50 14. Now a pattern for 6/8 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.

54 CLOSE-VOICING OPEN-VOICING TENTH-VOICING-1st position. (Root)
Sometimes called "Spreads."

58 2nd position 1st Inversion. 3rd position 2nd Inversion. Partial-Voicing/Shell-Voicing (Leaves out at least 1 chord tone)