

## 1. Solo Piano Series- Part 4 Adding the Root and 5<sup>th</sup> below the melody

- a. *Using Chord Tones To Fill* – Using chord tones to fill beneath the melody creates rich sounding voicings. We’ve already learned how to harmonize a melody with the shells (3<sup>rd</sup> and 7<sup>th</sup>) of the chords. Now all we are going to do is double the root in our LH, or add the 5<sup>th</sup>. To explain how to do this, we’ll use the first chord (F-) and melody note (Ab) from “All The Things You Are”.

### i. Step 1 – Add your shells below the melody

1. Apply shell voicings below the melody when the harmonies are changing. Change the shells if the melody stays on the same note and the harmonies move. (see figure 20.3)

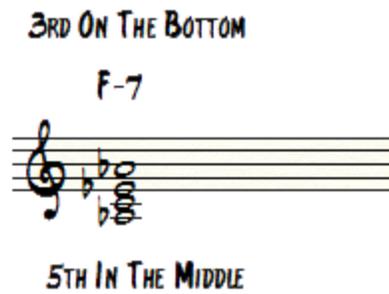
Figure 20.3



### ii. Step 2 – Add the 5<sup>th</sup> between the shells

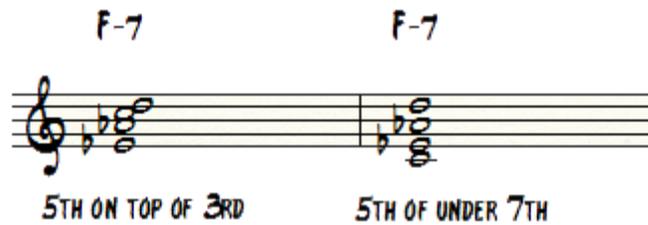
1. Adding the 5<sup>th</sup> between the shells will give your voicings a fuller sound. If the 3<sup>rd</sup> is at the bottom of your shell, then the 5<sup>th</sup> will sit in between the 3<sup>rd</sup> and 7th. (see figure 20.4)

Figure 20.4



If the 7<sup>th</sup> is at the bottom of your shell, then the 5<sup>th</sup> has two options for placement depending on the register of the melody: on top of the 3<sup>rd</sup> or below the 7<sup>th</sup>. (see figure 20.5)

Figure 20.5



iii. Step 3 – Add the root between the shells

1. Adding the root between shells can create a thick texture. In this option, the root will always be placed directly under the melody note. (see figure 20.26)

Figure 20.26



iv. *Step 4 – Playing 1,3,5,7 below the melody*

1. This step is tricky because we have lots of notes and only 5 fingers. This method is primarily used on ballads because you have more time to readjust your hand because of the slow tempo. If the melody is a chord tone, and you play the other 3 chord tones below it, you will be playing the chord in inversion. In “All The Things You Are”, the melody note is the b3. If we play the root, 7th, and 5<sup>th</sup> below it, a 2<sup>nd</sup> chord inversion is created. (see figure 20.27)

*Figure 20.27*



While your RH is playing these new voicings, your LH will follow the same process we have discussed in previous lessons.