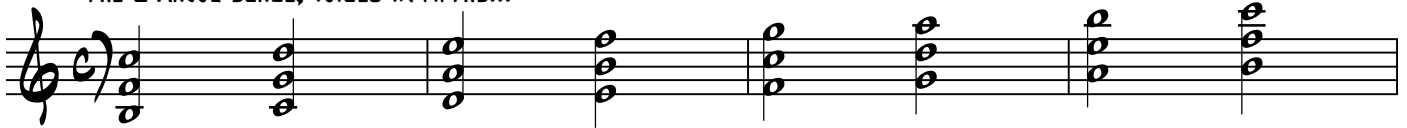


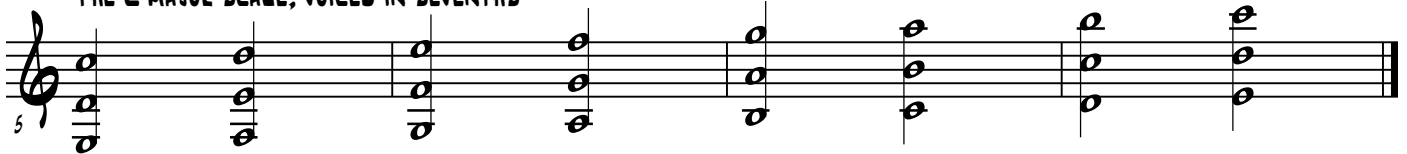
OTHER MODAL VOICINGS

SIMILARLY TO THE VOICINGS IN FOURTHS, WE CAN BUILD VOICINGS IN FIFTHS AND SEVENTHS. VOICINGS IN SECONDS WOULD BE CONSIDERED CLUSTERS, VOICINGS IN THIRDS WOULD RESULT TERTIAN TYPE OF HARMONIES (TONAL ORIENTED), AND VOICINGS IN SIXTHS WOULD RESULT TRIADS IN OPEN POSITIONS. VOICINGS BASED ON INTERVALS LARGER THAN AN OCTAVE ARE NOT CONVINIENT TO PLAY ON A GUITAR OR EVEN PIANO, BUT ARE USEFULL WHEN IT COMES TO ARRANGING.

THE C MAJOR SCALE, VOICED IN FIFTHS...



THE C MAJOR SCALE, VOICED IN SEVENTHS



NOTE:

BECAUSE OF THEIR UNSTABLE/NOT-SO-TONAL CHARACTER, IT IS CRUCIAL THAT THESE VOICINGS ARE USED OVER WELL BUILT BASS LINES, AND ARE USED TO VOICE CLEAR DEFINITIVE MELODIES (TOP NOTES OF VOICINGS) .