4 PART CLOSED BLOCK – EASY METHOD

- Use 4 different pitches. No doubled notes or notes doubled at the octave.
- Keep it all within one octave. No octave doubling.
- Reflect the complete chord.
- Half-steps between the melody and 2nd voice are <u>not</u> allowed
- Avoid clusters, especially involving the melody (3 notes within a mi3)

7	- Use the major or minor 7th, depending on the chord type. - The 6th may substitute for the 7th. This is commonly used when the melody is the root, to avoid a half-step below the melody. - for non-jazz or special effects, the root or 5th can substitute for the 7th
3	- Use the major or minor 3rd, depending on the chord type. - If the chord is sus4, the 4th replaces the 3rd. - If the melody is the 11th on a mi7 chord, the 11th can replace the 3rd if the next note is 3rd (like a sus4 to 3) - For very complex chords, in rare instances, #11 can replace 3rd
5	- Use the 5th, #5th, ♭5th, or 13th. - Think of the 13th as a double sharp 5th. Its presence implies the existence of 7th. - For mi7 chords, the 11th can substitute for the 5th.
1	- Use the root or 9th, #9th, ♭9th. 9th chords are used the majority of the time, unless the melody or the half-step rule doesn't permit it. - Exceptions are: mi7(b5) chords, where the 9th is too dissonant for most contexts. - With mi7 chords, using the root is fine, or substitute the 9th as you like.

If you can, try to include all the alterations given in the chord symbol; but if you can't, then just voice the chord with more simplicity.