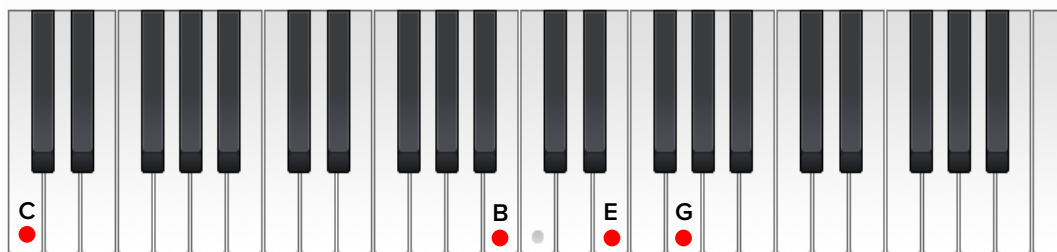
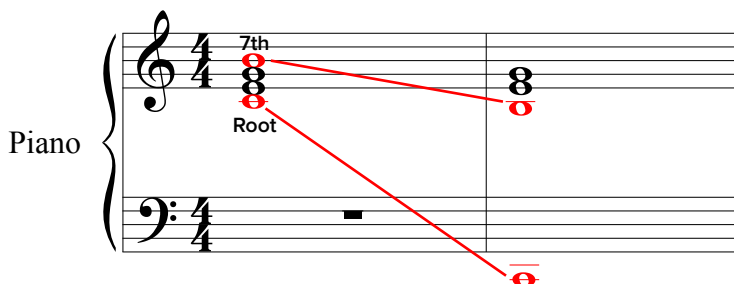


7-3-5 Voicing

The 7-3-5 voicing is moving the root of the chord to the bass and then moving the 7th of the chord in front of the 3rd and 5th.

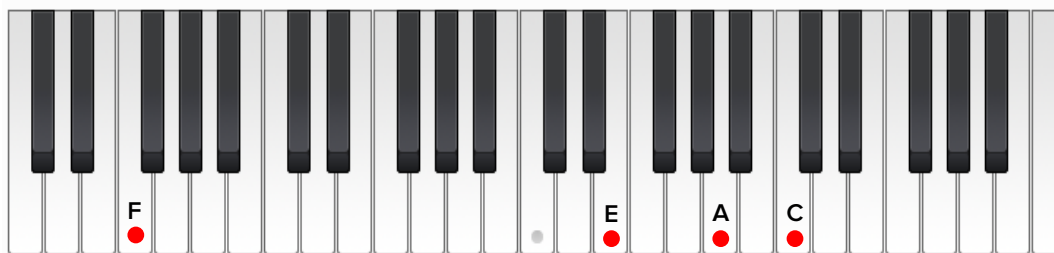
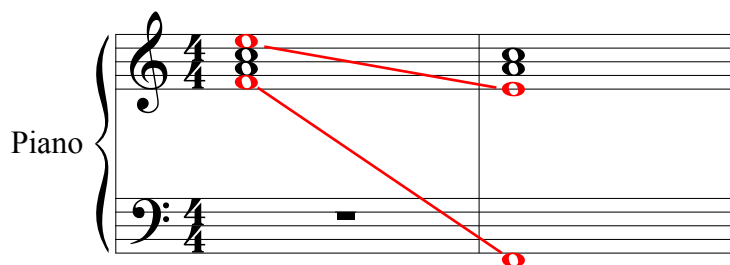
C Maj7 Chord:



Fingerings: C (Root): play with 5 of left hand

1 (7th) 3 (3rd) 5 (5th)

F Maj7 Chord:



F (Root): play with 1 or 2 of left hand

1 (7th) 3 (3rd) 5 (5th)

7-3-5 Voicing

C7 Chord:

Piano

C (Root): play with 5 of left hand 1 (7th) 3 (3rd) 5 (5th)

F7 Chord:

Piano

F (Root): play with 1 or 2 of left hand 1 (7th) 3 (3rd) 5 (5th)

G7 Chord:

Piano

G (Root): play with 1 of left hand 1 (7th) 3 (3rd) 5 (5th)

Form

Form is the overall structure of a piece of music.

One type of form is called AABA. Here is a score showing the AABA form with each section and parts highlighted.

The score illustrates the AABA form across 32 measures, organized into three systems. Red annotations identify key musical elements:

- System 1 (Measures 1-8):** Labeled **A Section**.
 - Chord symbols:** B \flat , G-7, C-7, F7, B \flat , G-7, C-7, F7.
 - Annotations:** "chord symbol" points to B \flat ; "key signature" points to the two flats; "time signature" points to 4/4; "staff" points to the first staff; "measure" points to the first measure; "bar lines separate each measure" points to the first bar line.
- System 2 (Measures 9-16):** Labeled **A Section (repeated)**.
 - Chord symbols:** F-7, B \flat 7, E \flat MAJ7, A \flat 7, D-7, G7, C-7, F7.
 - Annotations:** "measure number" points to 9; "bar slashes" points to the first measure of the second staff; "double bar line indicates an end to a section" points to the double bar line at the end of measure 16.
- System 3 (Measures 17-32):** Labeled **B Section** for measures 17-24 and **A Section** for measures 25-32.
 - Measures 17-24 (B Section):**
 - Staff 1: D7, D7, G7, G7.
 - Staff 2: C7, C7, F \sharp SUS7, F7.
 - Measures 25-32 (A Section):**
 - Staff 1: B \flat , G-7, C-7, F7, D-7, G7, C-7, F7.
 - Staff 2: B \flat 7, B \flat /D, E \flat MAJ7, E \flat 7, F \sharp SUS7, B \flat .
 - Annotations:** "final bar line indicates an end to the score." points to the final double bar line at the end of measure 32.

Blues Form

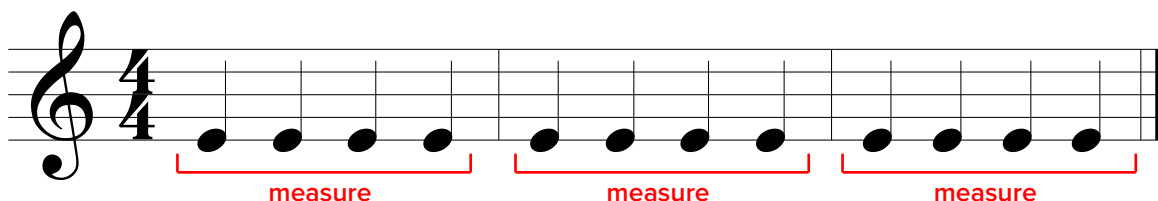
Here is a score showing the 12-bar Blues form.

The score is written in 4/4 time and consists of three staves, each containing four bars of music. The first staff begins with a treble clef and a 4/4 time signature. The chords for the first staff are C7, C7, C7, and C7. The second staff begins with a measure rest (5) and the chords are F7, F7, C7, and C7. The third staff begins with a measure rest (9) and the chords are G7, F7, C7, and G7. Each bar contains a whole note represented by a diagonal slash. The score ends with a double bar line at the end of the third staff.

Staff	Bar	Chord
1	1	C7
	2	C7
	3	C7
	4	C7
2	5	F7
	6	F7
	7	C7
	8	C7
3	9	G7
	10	F7
	11	C7
	12	G7

Meter and Time Signature

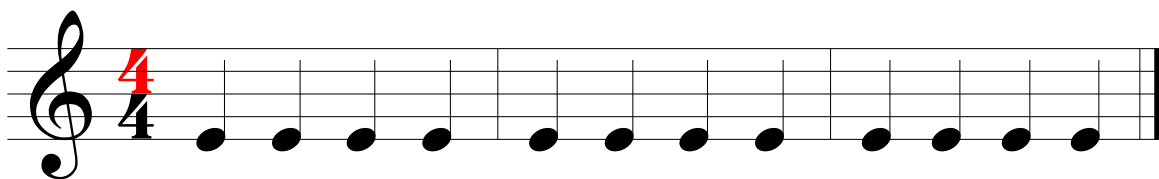
When beats are grouped together, the pulse is said to be in **meter**. Most music has a regular underlying meter. Each group of beats is called a **measure** or **bar**.



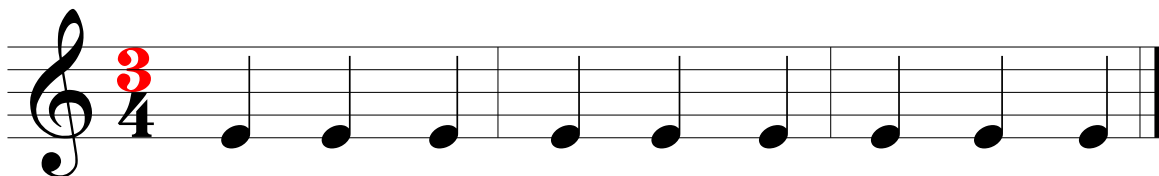
In music notation, meter is indicated by a time signature. A time signature usually has two numbers, one above the other.

The top number indicates how many beats are in each measure.

In the time signature 4/4, the top number indicates there are 4 beats per measure.



In the time signature 3/4, the top number indicates there are 3 beats per measure.



The bottom number in the time signature lets us know what note gets the beat. In 4/4 time it is the quarter note.

