

HOMEWORK EXERCISES*Assignment 55—Voice Leading Jazz Chords*

Section 1. Analyze the chords in the given progressions with lead-sheet symbols. Note that $\flat 11$ is not used and the 3rd of a chord may be respelled enharmonically to agree with other chord tones.

1 2 3 4 5 6 7 8

Section 2. Write the guide tones for the given chord symbols. Use the *smoothest* voice leading possible.

Em7($\flat 5$) A7 Cm7 F7 Fm7 B \flat 7 E \flat Δ 7 A \flat 7

(continued on next page)

Section 3. Voice lead the following progressions. Maintain 5 parts throughout. Remember to spell the #5 enharmonically. In the first example, use “close” voicing, keeping all the upper notes as close together as possible. In the second example, use Root-3rd-7th or Root-7th-3rd for the lowest three voices, then realize the rest of the lead sheet symbol with the upper two parts (“spread” voicing). Use Root-3rd-6th in the Bm⁶₉ chord, since it does not have a 7th.

1.

Exercise 1: Chord progression in G minor. The progression consists of seven chords: G m⁹, C 7^{b9}₅, F M⁹, E 7^{#9}₅, A m⁹, D 7^{b9}¹³, and G M⁹¹³. The notation shows a grand staff with a treble clef and a bass clef. The upper staff contains the chord symbols and the notes for the upper two parts. The lower staff contains the notes for the lower three parts, with the instruction "Close voicing" written in the first measure.

2.

Exercise 2: Chord progression in G minor. The progression consists of six chords: C 9(13), F 7^{#9}₅, B min⁶₉, D m11, C 9(#11), and F M⁹¹³. The notation shows a grand staff with a treble clef and a bass clef. The upper staff contains the chord symbols and the notes for the upper two parts. The lower staff contains the notes for the lower three parts, with specific voicing instructions: "7th" and "3rd" for the first two chords, and "Root" for the last two chords.