HOMEWORK EXERCISES

Assignment 55—Voice Leading Jazz Chords

Section 1. Analyze the chords in the given progressions with lead-sheet symbols. Note that b11 is not used and the 3rd of a chord may be respelled enharmonically to agree with other chord tones.

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Section 2. 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.

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Section 3. Below is one set of possibilities of harmonic function in jazz using the types of harmonies we have been studying.

<table>
<thead>
<tr>
<th>Tonic</th>
<th>Ton. Prol. 1</th>
<th>Ton. Prol. 2</th>
<th>Pre-Dom.</th>
<th>Dominant</th>
</tr>
</thead>
<tbody>
<tr>
<td>C6/9 or C6/9(#11)</td>
<td>E ø9 or B♭9(13)</td>
<td>A7(#9#5) or E♭9(13)</td>
<td>D9(#11) or A♭9(#11)</td>
<td>G7(#9#5) or D♭9(13)</td>
</tr>
<tr>
<td>C9(13) or C∆9(#11)</td>
<td></td>
<td></td>
<td></td>
<td>G13sus or G7(13 §9)</td>
</tr>
</tbody>
</table>

Choose from the chords in the table above to realize the following using 5-note chord voicings throughout:

Use only the following voicing for all the chords:

Soprano: 13th or 5th or 11th
Alto: 9th
Tenor 1: 7th (or 6th)
Tenor 2: 3rd (or sus)
Bass: Root

Note: It is best not to use any bass notes lower than B♭2 (the second line from the bottom of the bass clef).

Notate your realization of Section 3 in a music notation program and submit a printed copy as well as an audio realization.