

# Secrets of Jazz Arranging Revealed

Edited by Rick Roseberry

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*Print this document to letter-sized 8.5x 11 inch paper, 48 pages, single-sided, portrait.*

*This eBook is **not** specific to any instrument.*

"Secrets of Jazz Arranging Revealed" is edited by Rick Roseberry, a music teacher who has played, studied, taught and gigged for 45 years.

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## Foreword

“Arranging” is the art of harmonizing a melody line, or which notes to use to make up the chord that’s under the melody note. It’s great tool for all intermediate-to-advanced music students, composers, songwriters, and musicians.

Use these jazz arranging concepts to create horn charts, vocal harmonies, and parts for any quartet, even bell ringers and glass squeakers. You can also create cool chord progressions for your songs, or improve your piano technique, all in any style of music.

A basic understanding of music theory and harmony is necessary to understand these concepts. Although the Exercises require reading of treble clef and chords, Arranging can be understood without reading music. However, in practice most Arranging is performed by creating “charts” for each instrument, in the instrument’s key and range, thus necessitating the ability to write music.

## Symbols

Major chord (C E G in the key of C) = C

Major-7 chord (C E G B in the key of C) = Δ or M7

Minor chord (C E<sub>b</sub> G in the key of C) = m

Minor-7 chord (C E<sub>b</sub> G B<sub>b</sub> in the key of C) = m7

Dominant-7 chord (C E G B<sub>b</sub> in the key of C) = V7

Diminished chord (C E<sub>b</sub> G<sub>b</sub> A in the key of C) = o

Flat = b      Sharp or Augmented = #

## Chord Progressions

### A. General Rules

1. Any chord may follow the I chord (which is a major-7<sup>th</sup>, 6<sup>th</sup>, minor-6<sup>th</sup>, or minor-Δ chords; or in the key of C: CΔ, C6, Cm6, CmΔ).
2. Any I chord may be preceded by its V7 dom. 7<sup>th</sup> chord (V7 - IΔ; or in the key of C: G7 - CΔ).
3. Any V7 chord may be preceded by its V7 of V chord (V7 - V7 - IΔ; or D7 - G7 - CΔ).
4. Any V7 chord may be preceded by its IIm7 (IIm7 - V7 - IΔ; or Dm7 - G7 - CΔ).
5. Any IIm7 may be preceded by its V7 of II (V7 - IIm7 - V7 - IΔ; or A7 - Dm7 - G7 - CΔ).
6. IIm7 - V7 may be repeated (IIm7 - V7 - IIm7 - V7 - IΔ; or Em7 - A7 - Dm7 - G7 - CΔ).

## B. Pacing

1. IIm7 – V7 should normally move from relatively strong (the IIm7 chord) to relatively weak (the V7) bars or beats.
2. With one chord per bar, move from odd to even bar (odd bar: IIm7, even bar: V7).
3. With one chord per beat, move from odd to even beat (odd beat: IIm7, even beat: V7).

## C. Substitute Chords

1. Any V7 chord may be replaced by the key's flat-II7 chord (replace G7 - CΔ with Db7 - CΔ). Note this is a Dominant chord, not a minor-II chord.
2. IIm7 chord may be replaced by the IIm7 related to the flat-II7 chord (replace Dm7 – G7 - CΔ with Gm7 – Db7 - CΔ).
3. IVm chord may be replaced by the flat-VII7 chord (replace C – C7 – F – Fm7 - CΔ with C – C7 – F – Bb7 - CΔ).
4. Substitute for the I chord:
  - a. The I chord (CΔ) may be replaced by the IIIIm7 (Em7) when a final cadence (ending) is not desired;
  - b. When used in this manner, the IIIIm7 chord *must* be followed by the VIIm7 (Am7), the V7 of II chord (A7), a substitute-V7 of II chord (Eb7), the flat-III diminished (Ebo), or the flat-IIIIm7 (Ebm7) chord.

Look for more Chord Subs later on page 13.

## Scoring

### Simple Four-Way Harmonization

- A. Harmonize chord tones with notes from the chord built directly beneath the melody. Exception: do not use a minor-2<sup>nd</sup> (Db in the key of C) to harmonize, as it is dissonant. If the chord has no other symbol (C instead of Cm or C7), harmonize it as a major or minor 6<sup>th</sup> chord (either of which are a I chord).
- B. Harmonize non-chord tones with notes from the chord, but omit the nearest chord tone that would normally appear beneath the melody.
- C. Definition of "Anticipation:" a rhythmic device which forces an on-the-beat note to be attacked prematurely by one-half beat, resulting in melodic and harmonic syncopation. Any beat may be anticipated, but in 4/4 time anticipation normally occurs before the first and third beats of the bar. The last off-beat eighth-note preceding a chord change and followed by a rest is another form of anticipation. NOTE: if the melody anticipates, the harmony must anticipate with it.

D. Definition of "Approach Note": An approach note is a *non-chord* tone that approaches a *chord* tone by a whole or half step from above or below, the duration of which is a quarter-note or less, usually an eighth-note. Also called "Passing Tone" or "Neighboring Tone." If it is chromatic tone then it can also be an approach note.

1. Diminished Approach

- a. An approach note must be either the II, the IV, or major-7 of the major scale of the chord you are approaching. Not necessarily of the current chord, but the scale of the approached chord.
- b. Must approach a chord tone.
- c. A diminished chord cannot approach a diminished chord (no two different diminished chords in a row).
- d. Build the diminished chord from the melody note down, by minor-3rds (C A G $\flat$  E $\flat$ ).

2. Chromatic Approach

- a. May approach anything, either chord tone or non-chord tone.
- b. Always approach chromatically (a half-step away, from above or below).
- c. First, harmonize the note being approached, then go back and use chromatic movement in all parts **in the same direction** as the melody.

E. General Statements

1. If a non-chord tone **can** be an approach note, then it **is** an approach note.
2. If you have two or more repeated eighth-notes, the last one can **not** be an approach note.
3. When harmonizing approach notes, use sharps (#) when ascending and flats (*b*) when descending. Take advantage of the key signature. Use as few accidentals as possible but be sure to spell correctly.
4. An anticipation can **not** be an approach note, and vice-versa.
5. If the approach is scale-wise, normally one would use the diminished approach, except on the leading tone.
6. An approach note must **feel** like it is approaching the next chord.
7. Melodic sequence begets harmonic sequence. The harmony is always determined by the melody.
8. If leading line (melody) moves step-wise (by half-step or whole-step), then so must the harmony. The harmony must not have repeated notes.

F. Priorities For Scoring Each Chord

1. Anticipation, use a strong note rhythmically and melodically.
2. Chord tones, which chord (Major or minor) to use, chord extensions (7<sup>th</sup>, 9<sup>th</sup>, 13<sup>th</sup>).
3. Approach note strategy, Diminished or Chromatic.

4. Non-chord tones, use for tension (2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, altereds (b9 #9 b5 #5).

#### G. Unresolved Tension

1. A non-chord tone which is not an approach note.
2. Unresolved tension occurs in the melody only, not in the harmonization.  
The non-chord tone depends on the tension, see the following *Chart of Unresolved Tensions*.

#### Chart of Unresolved Tensions

<u>Chord</u>	<u>Possible unresolved Tensions</u>
Major 6 <sup>th</sup>	the 9 replaces the 1, or the 7 for the 6
Minor 6 <sup>th</sup>	9 for 1, or 7 for 6
Dominant 7 <sup>th</sup>	b13 for 5 (must add the b9), 13 for 5, #11 for 3, 11 for 3, b9 for 1, 9 for 1, #9 for 1 (must add b13, except when used as a substitute Dominant)
Minor 7 <sup>th</sup>	11 for b3, 9 for 1
Augmented 7 <sup>th</sup>	#11 for 3, 9 for 1
Diminished 7 <sup>th</sup>	Any scale note one whole step above a chord tone
Minor 7 b5	11 for b3, 9 for 1 (if moving to a Major I chord, usually b9)
Major 7 <sup>th</sup>	#11 for 3, 9 for 1

#### Additional Concepts on Four-Way Harmonization

- A. Substitute a 9 for the 1 in any and all Dominant-7<sup>th</sup> chords, except when the 1 is in the melody.
- B. Introduce the flat-9 on the last rhythmic attack on a V7 to I progression.
  1. The I chord can be either a major- or minor-sixth chord
  2. Can not be an anticipation note.
  3. Once the flat-9 (or other altered chord tone) is introduced into the chord, you can not go back to a natural-9 (except when moving #9 - 9 - b9).
  4. The Dominant-7<sup>th</sup> following a minor seventh flat-5, will have a flat-9.
  5. When the melody is #9 - b9 - 5, keep a flat-13 below the flat-9 (unless it is an approach note). Maintain the altered chord tension.
- C. When the 9 is the lead (usually the highest note) of a major- or minor-sixth chord, a major-7 must be used in the second voice (instead of the sixth).
  1. Could also be an approach note.
- D. Double Chromatic Approach
  1. Two non-chord tones that approach a chord tone from the same direction, with a duration of an eighth-note or less.
  2. Start by harmonizing the same as the Chromatic Approach, then add the second non-chord tone.

- E. When the 1 or 9 is in the lead of a Dominant-7<sup>th</sup> chord that is the last rhythmic attack of V7 – 1, you may introduce the #5 on the last attack. Duration must be an eighth-note or quarter-note, no longer. If it occurs on the downbeat, change the chord symbol to “+” (Augmented chord), else it is just a passing note.
- F. Delayed Resolution
  - 1. The non-chord tones that approach a chord tone from opposite directions by whole- or half-steps, the duration of which are eighth-notes or less.
- G. Dominant Approach
  - 1. Is the V7 of the chord you are **approaching** (not necessarily V7 of the key).
  - 2. #5 must be used.
  - 3. Duration must be eighth-note or less.
  - 4. Normally turns out to be a substitute Dominant.
  - 5. To be used when
    - a. 13 goes to the 5 on a Dominant-7 chord.
    - b. What looks like a Chromatic Approach to the 13.

### Alternate Voicings

- A. Alternate Voicing for the #11: when the #11 moves up to become the 5, treat it as a flat-5 instead of a #11.
- B. Dominant-7<sup>th</sup> with the 1 in the lead voice (the V7 of I, spelled 1 5 (or 13) 3 flat-9, top to bottom):
  - 1. Supercedes the “1 must be in the lead” rule.
  - 2. Has a richer sound.
  - 3. May be an anticipation.
  - 4. Must be in a sustained passage, can not be a melodic pick-up.
  - 5. Must not be going to the 1 of the I chord melodically.
  - 6. May be used for climax or end of phrase.
  - 7. Can not be used in a moving passage.
  - 8. Bottom range limit for the lead is F above middle C (note: the low interval limit for a 9 in the lead is Gb above middle C).
- C. If an 11 is the lead of a minor-7<sup>th</sup> chord, and sustains or repeats to become the 1 in the lead of a Dominant-7<sup>th</sup> chord, you may:
  - 1. Use the altered Dominant and conventional minor-7<sup>th</sup> chord if the Dominant is the V7 of I.
  - 2. Look for forward motion.
  - 3. Use the altered minor-7<sup>th</sup> and conventional Dominant-7<sup>th</sup> if the Dominant-7<sup>th</sup> is **not** a V7 of I.
  - 4. Altered minor-7<sup>th</sup> chord is spelled 11 flat-3 1 flat-7.

5. You can not use the alternate Dominant-7<sup>th</sup> on an Augmented Dominant-7<sup>th</sup> (1 3 #5 b7) chord, so alter minor-7<sup>th</sup> chord instead.
6. When 11 of the minor-7<sup>th</sup> goes to the 9 of a Dominant-7<sup>th</sup> chord, alter the minor-7<sup>th</sup>.

### Four-Way Sax Spreads

*Alto, Tenor I, Tenor II, Bari*

Also called "Soli Writing," used for accompaniment or background

- A. You must have the root in the Bari (Baritone sax) at all times. Be aware of the Bari's practical range.
- B. Tenor II (Second Tenor) may play the 7 or the 3 of the chord. May play 5 on a Major chord or in a diatonic chord progression (also called parallel movement: such as C Dm Em F G7 C).
- C. Tenor I (First Tenor) plays 3 or 7, whichever one is not used by Tenor II.
- D. Alto plays the 5 or a tension (see F.4. above), except on a Dominant-7<sup>th</sup> chord play the flat-5 instead of the natural-11 (the 4).
  1. Do not play the 3 or the 7 on seventh chords in the alto.
  2. On a minor-7<sup>th</sup> chord you may have the 1 in the lead except in a diatonic chord progression (only use in tight spots). Do not double another note with the alto.
- E. Diatonic chord progression must be voiced parallel. Avoid the 9 or 1 in the lead. The alto may play the 3, 5 or 7.
- F. On seventh chords (minor or dominant) the optional note is the 5.
- G. You cannot have more than the interval of a seventh between any two adjacent horns except between the bari and the tenor II, where you may have a tenth.
- H. Make voice leading as smooth as possible.
  1. On any dominant motion 3 goes to the 7, and 7 goes to the 3. Exception: in a sub-V7 to I progression (Db7 to Cmaj7), the 7 goes to the 7 and the 3 goes to the 3.
  2. Try for contrary or oblique motion (avoid parallel) between outer voices.
  3. Watch the low interval limits of each voice or instrument, less important for alto.

The range for the lead alto on spreads is D4 (the D above middle-C) through C5 (the C an octave above middle-C):



- I. For Five-Part writing, use two tensions or the 5 plus a tension.

### **Bass Writing in Two**

- A. Put the root of the chord in the bass every time the chord changes.
- B. Write on the first and third beats.
- C. If there is one chord per bar, use the 1 and 5 of the chord.
- D. Change direction of line frequently.
- E. Use flat-5 approach on V7 of I (G7 - C would be the notes G D Db C, with Db as the flat-5 approach note).

### **Bass Writing in Four**

- A. Put root in the bass every time chord changes.
- B. Use chord tones and scale notes in passing (passing notes).
- C. Use occasional chromatic approaches in passing.
- D. Change direction frequently.
- E. Use flat-5 approach on V7 of I.
- F. Do not leap into or out of a non-chord tone.

### **Background Writing**

- A. When the melody moves, the background rests or sustains.
- B. Conversely, when the melody rests or sustains, the background moves.
- C. Keep the background at least a third away (above or below) from the melody at points of simultaneous attack.
- D. Harmonized background melody should range within the octave above middle C, preferably in the lower middle of the treble clef.
- E. The background melody consists of:
  - 1. Chord tones, usually coinciding rhythmically with the melody.
  - 2. Approach notes on different points of attack.
  - 3. Unresolved tensions, when many tensions appear in the harmonized melody or at different points of attack.
  - 4. Resolving tensions.
  - 5. Chromatic guide tones (natural chromatic lines running through the chords).
  - 6. Live notes (out of the key notes approached chromatically).
- F. Every note of the background melody must "check out" favorably with the existing melody.
- G. Strong intervals at points of simultaneous attack are thirds and sixths; next best are fourths and fifths.
- H. Once you have anticipated a beat in any section, you cannot write on that beat.



## Low Interval Limits

Note: Always assume there is a Root on the bottom of the lowest chord function.  
(Concert)

M2 m3 M3 P4 A4 P5 M6 m7 M7

The image shows a bass clef staff with nine chords. Above the staff, the chord functions are labeled: M2, m3, M3, P4, A4, P5, M6, m7, M7. The notes for each chord are: M2 (C2, E2), m3 (C2, E2, G2), M3 (C2, E2, G2), P4 (C2, E2), A4 (C2, E2), P5 (C2, E2), M6 (C2, E2, G2, A2), m7 (C2, E2, G2, Bb2), M7 (C2, E2, G2, Bb2). An arrow points to the P5 chord, indicating it can go lower if less than a half-note in duration.

(can go lower here if less than a half-note in duration)

M=Major, m=minor, P= Perfect, A= Augmented

## Drop Two

- A. Drop the second voice an octave; substitute tension for chord tone in the new space for a second voice.
- B. Tensions occur in the top two voices only, except:
  1. You may have a 9 or flat-9 on a dominant seventh chord, down to G2 (top space of the bass clef, G-flat for flat-9).
  2. You may substitute a tension in any voice on a major chord, except when the 1 or the 6 is in the lead.
- C. Do not substitute an 11 for a 3 in any chord. All seventh chords must contain a 3 and a 7.
- D. In Drop Two there is no altered dominant ( $b5$   $\#5$   $b9$   $\#9$ ), but you *can* alter a minor seventh.

## Available Tensions for Drop Two

<u>Chord</u>	<u>Tensions</u>
I	9 for 1, 7 for 6
IIIm7	9 for 1
IV	9 for 1, 7 for 6
V7	13 for 5, flat-13 for 5, 9 for 1, flat-9 for 1
VIIm7	9 for 1
V7 of V	9 for 1, flat-9 for 1, 13 for 5
V7 of II	9 for 1, flat-9 for 1, flat-13 for 5, flat-5 for 5
flat-II7 (substitute dominant)	13 for 5, 9 for 1
flat-VII7	13 for 5, 9 for 1
minor 7 flat-5	9 for 1
IV7	13 for 5, 9 for 1

### Concerted Writing – Constant Coupling

- A. Harmonize Brass as 4-way Close.
- B. Lead Alto may couple (double) any Trumpet or Trombone part as written or an octave lower. Pick the one that best fits the Alto's range.
- C. Watch Low Interval Limits.
- D. Minor Seconds are OK in any two voices as long as it is a result of a double lead.

### Constant Coupling – Variable Alto

- A. Harmonize Brass 4-way close, or drop 2.
- B. Alto may play any melodic line from the Brass harmony.
- C. If Brass are drop 2, the Saxes must be drop 2 also. No open Brass with closed Saxes.
- D. All Sax harmony must coincide at points of simultaneous attack.
- E. Do not write tensions in the Saxes that do not occur in the Brass. You may have tension in the Brass and the related chord tone in Saxes if separated by a Ninth.
  - 1. This does not apply to natural 11 on a Dominant Seventh.
  - 2. All altered tensions and natural 11 on a V7 must be doubled at the lower octave.
- F. Do not use chromatic approach if contrary motion occurs.

### Concerted Writing With Saxes Spread

- A. Write Brass 4-way close, or drop 2; and

- B. Write Saxes spread.

### Tutti Writing

- A. Harmonize Brass 4-way close, or drop 2.  
B. Harmonize Saxes in spreads on strong Brass rhythmic attacks:  
1. On first note of phrase;  
2. On last note of phrase;  
3. On changes of a chord; and  
4. During anticipations.

### Counterpoint Rules

Writing a *cantus firmus* (the melody line for which a counter melody is written, the two or more together are the counterpoint melody) needs to have direction, continuity, variety, balance and completeness, without resorting to rhythmic and motivic organization (ie., the structure of a melody).

Conditions for cantus firmus:

- A. All notes to be of equal length, namely whole notes.  
B. The counterpoint is to be a minimum of 8 and a maximum of 16 notes in length; 10 to 12 is the most common.  
C. Useable melodic intervals are Major and minor 2nds, 3rds and 6ths, and perfect 4ths, 5ths, and octaves. Do not use 7ths, intervals larger than an octave, dissonant intervals such as augmented and diminished intervals, or chromatic half-steps.

Direction is achieved by means of a logical contour and a movement to a single climax (or anti-climax) tone.

Continuity is achieved through conjunct (step-wise) motion. Melodies with too many leaps are perceived to be lacking continuity.

Variety is achieved through disjunct motion (2 to 3 leaps maximum) and by means of several changes of direction.

- Follow a leap larger than a 3rd by a change of direction, preferably in step-wise motion.
- Avoid two leaps in the same direction, except for 3rds.
- Avoid more than two leaps consecutively.

Balance is achieved when no single element predominates to such an extent that the stability of the whole is impaired, therefore:

- Avoid excessive motion in a single direction, whether by step or leap. Limit yourself to a maximum of 6 step-wise notes in one direction;
- Avoid unresolved melodic tensions such as either unresolved leading tones or outlining the tritone of a 7th by changes of direction in the melody;

- c. Do not repeat single tones; and
- d. Avoid repetition of groups of tones, either exact or in sequence.

Completeness is achieved by beginning and ending on the Tonic and by approaching the final tone by step from above or below (2-1 or 7-8 ending). The 7-8 ending should always include the leading tone (which is a *half-step* below the tonic); therefore it will sometimes be necessary to raise the lowered 7th degree a half-step by means of a sharp or natural sign.

### **Two Part Counterpoint, First Species**

Writing another line against the cantus firmus ("C.F.") which has the same qualities as the cantus firmus, has melodic independence from it, and yet combines with the cantus firmus to form a logical, smoothly flowing whole.

Conditions:

- A. The melody in counterpoint is to be note-against-note; whole notes only like the cantus firmus;
- B. Only perfect and imperfect consonances may exist as harmonic intervals between the voices. Major and minor 3rds and 6ths, and perfect 5ths and octaves. The perfect 4th, all 2nds and 7ths and all augmented and diminished intervals must be avoided as harmonic intervals.

Use of consonances:

- A. Try each first species exercise with octave or unison, approaching the tonic by a 2-1 line in one voice and by a 7-8 line in the other voice (raising a lowered 7th to a leading tone if necessary). The harmonic interval before the final octave or unison will therefore either be a 6th or a 3rd; and
- B. In the course of the exercise use mostly 3rds and 6ths, rarely 5ths or octaves.

Types of movement between the voices:

- A. Use mostly contrary motion as it gives greatest independence
- B. Parallel motion is usable only with 3rds and 6ths up to a limit of 3 in succession. Parallel 5ths and octaves are strictly prohibited as they tend above all to deny independence between the two voices.
- C. Similar motion, though weaker than contrary, is usable with regard to 5ths and octaves (these two approached by similar motion are term "Direct"). Therefore, try to approach all perfect intervals (5ths, octaves) through contrary motion.
- D. Oblique motion will not occur in two-part first species writing since repeated tones are forbidden in either part.

Range between the voices should be restricted to a tenth.

Begin with a unison, fifth, or octave if writing a counterpoint above, but exclude the fifth when writing a counterpoint below a C.F.

Avoid simultaneous leaps in both voices.

Do not let the voices overlap (upper voice momentarily lower than the lower voice, or vice-versa).

Avoid climax tones in both voices at the same time.

Avoid the unison in the middle of a song.

### Three Part Counterpoint, First Species

All rules for good melody writing still apply except that occasional tied tones may be utilized in either of the counterpoint voices.

The following harmonic combinations are possible (harmonic intervals are always calculated up from the lowest voice, assume a un-notated bass note):

- A. **8 8 1** Unisons and octave above the bass, not usable in parallel motion  
**8 1 1**
  
- B. **8 3** Unison or octave and a third above the bass  
**3 1**
  
- C. **5** Perfect fifth and a Major or minor third above the bass,  
**3** is a Root position triad, not usable in parallel motion
  
- D. **8 6** Major or minor sixth above the bass and a unison or octave  
**6 1**
  
- E. **6** Major or minor sixth and Major or minor third above the bass,  
**3** first inversion Major or minor triad. OK in parallel motion. Note that the fourth may occur between upper voices, but not between either upper voice and bass.
  
- F. **M6** Forms a first inversion diminished triad. A tritone occurs between the **m3** two upper voices but not between either upper voice and the bass so it is acceptable
  
- G. **8 8 8** Combinations available for opening and closing sonorities,  
**8 5 1** none other may be used, not usable in parallel motion.

Note: Do not use the combination **6** or **5**.

**5 6**

## Chord Substitutions

A *chord substitution* (also called a "*chord sub*" or "*sub*") is the use of one or more *chords* in place of another in a *chord progression* (series of chords), with the object of ending in a *cadence*. A cadence is the 2 chords which make up the end of the progression, the last one and the chord immediately before and *resolving* to it, such as G7 to C. Let's review the rules for chord progressions, from which come the chord substitutions to these rules:

### General Rules for Chord Progressions

1. Any chord may follow the "I" chord (the *Tonic*, in key of C = **C**)
2. Any I may be *preceded* by its V7 ("*Perfect Cadence*" = **G7 C**)
3. Any V7 may be preceded by its V7 (the "V of V" = **D7 G7 C**)
4. Any V7 may be prec. by its IIm7 (the "II of V" = **Dm7 G7 C**)
5. Any IIm7 may be prec. by its V7 (the "V of II" = **A7 Dm7 G7 C**)
6. IIm7 V7 may be repeated (**F#m7 B7 Em7 A7 Dm7 G7 C**)
7. IIm7 V7 should move from relatively strong to relatively weak beats or bars (IIm7 on odd beat or bar, V7 on even beat or bar)

Rules #2 thru 6 above are illustrated in the accompanying flow chart "Flow-chart of 104 Chord Substitution Possibilities".

### Cadences

The most common cadence is V7 – I, or G7 C in the key of C. The V7 chord is called the Dominant, and the I chord is the Tonic. The Tonic is the main *key* of the song, especially the key of the ending. Around 95% of all songs use the Perfect Cadence, including blues, country, rock, pop, classical and jazz.

The "Sub I" (Substitute I) cadence is Db7 C (Db7 is the b5 sub for G7). The "V" (Five) cadence resolves to the V from its V, or D7 G7 C (D7 is the V of G7, which is the V of C). The "sub V" (Substitute V) cadence is D7 Db7 C, since D is the b5 sub for Ab (which is the V of Db), a *tritone substitution*.

The third cadence is the "II" (Two), or D7 Gm7, ending in C. The "Sub II" is D7 Dbm7, since Dbm7 is the b5 sub of Gm7, also a tritone substitution.

To review the cadences:

I = G7 C	sub I = G7 Gb
V = D7 G7 C	sub V = D7 Db7 C
II = Dm7 G7 C	sub II/V = Abm7 Db7 C

## Harmony

To understand chords and chord subs, one must understand *Harmony*, which is the study of *itches*, and chords made up of those pitches. It's the "vertical" aspect of music, the notes of the chord going up and down on the *staff*, whereas *melody* is the "horizontal." The distance between two pitches is called an *interval*.

Different traditions of music composition, performance and theory have their own specific rules of harmony. The most basic chord is made of the *root*, the *minor or major third*, and the *fifth* (a C or Cm chord in the in the key of C= C, Eb or E, and G).

*Extended chords* include the major 7, Dominant 7 (flat 7), 9th, 11th, and 13th chords (Cmaj7, C7, C9, C11, C+11, C13), and all combinations thereof.

*Altered chords* have a *b5*, *#5*, *b9*, and/or a *#9* replacing the regular 5th or 9th degree of the scale, and all combinations thereof.

Extended and Altered chords can have elements of both in them (such as C13b5).

*Tension chords* include sus2, sus4, add6, add9, and add6/9.

*Passing chords*, good for making difficult key or chord changes, are C+ (*Augmented*) and C° (*diminished*). Feel free to mix and match these chords. At the end of the day, the only rule for chords is that it has to sound good. Honest.

## Why Chord Subs?

Chord subs allow movement, variety, hipness, character, or make a certain melody work. It is used as a songwriting technique, and for composing songs, endings, and solos. It is used in jazz, pop, musicals, blues and folk. Chord subs can be used for very cool *turnarounds* in any music, usually blues, jazz and pop. Chord subs are so hip, even Bach used them, thereby violating the rules of contemporary harmony of his day.

The sub chords usually have some notes in common with the original chords, such as in a tritone substitution where the sub shares the 3 and the *b7* with the original chord (C7 and Gb7 share the E and the Bb notes, E is the 3 in C and the *b7* of the Gb, vice-versa for the Bb).

Or the sub could be the *Relative Minor* or *Relative Major* of the original chord (Am for C or C for Am). Or a Minor Chord a major third up from a Major chord (Em for C).

In fact, **any** chord may be substituted for **any other** chord as long as the new chord supports the *melody*. Subs are used in jazz music to give a song sophisticated harmony. It is also commonly used to make for easier fingering transitions, such as the late great Joe Pass would use in a chord melody song on guitar.

For example, chord subs can provide smoother *voice leading*. Using the tritone substitution, the roots of the “Dm7 G7 Cmaj7” progression move down *chromatically* by half-steps as “Dm7 Db7 Cmaj7,” instead of ascending *Fourths* as D G C does. It sounds so much better, especially on guitar.

Another example of chord subs is that the common chord progression “Am7 Cmaj7” could be played as “Am7 D7 Dm7 G7 Cmaj7” or “Am7 Ab7 Abm7 Db7 Cmaj7”. Chord substitution rules also allow Gb to sub for C in the examples above, therefore “Am7 D7 Dm7 G7 Gbmaj7” or “Am7 Ab7 Abm7 Db7 Gbmaj7”.

There are certain *rules* governing how chord subs work, and there are many rules from many different sources (namely, arrangers, composers, and musicians). One model, the chart on Page 8, has 8 rules which yield 64 possible chord progressions using just 5 chords. Combine with the rules that allow many Extended and Altered chords, and the number of possible chord progressions from just those five chords is 3,584! Other chord sub concepts involve tritone substitutions, *omitted/added root substitutions*, *circle progression additions*, *planing*, and *reharmonization*.

Despite all the rules, it is not an exact science, but rather more of a black art. Feel free to create your own subs and rules. Remember, as long as it sounds good to **your** ear, it's fine!

The **omitted/added root substitution rule** exchanges the root of the given chord for a root a third or fifth higher (occasionally lower.) The substituted chord still retains several pitches of the original, implying the same harmony, but can also point toward different directions, both in key and function. Therefore, Cmaj7 (with the notes C E G B) becomes Em (with the notes E G B, all that is omitted from the original Cmaj7 is the C, the root, usually played by the bass anyway). Or G (G B D) can substitute, but not always as well, due to the D (the 2nd/9th of C).

Short **circle progression additions**, usually *Circle of Fourths* and being fundamental to the structure of many traditional jazz compositions, may be inserted as turnarounds, or used as a series of substitute chords in specific parts of a song towards the end of the A section (first part or verse), or may form the basis of the B section (the second part or *chorus*). Such as “C E7 A7 D7 G7 C” or “C A7 D7 G7 C.”

**Planing** (or “stepping-in” or “sliding-in”) is used by both *improvisers* and *arrangers*. It refers to the technique of *sliding* a chord (or just a chord *tone*) up or down *chromatically* (one-half step), maintaining the shape and voicing of the chord. For example, F7 (F A C Eb) could slide up to become



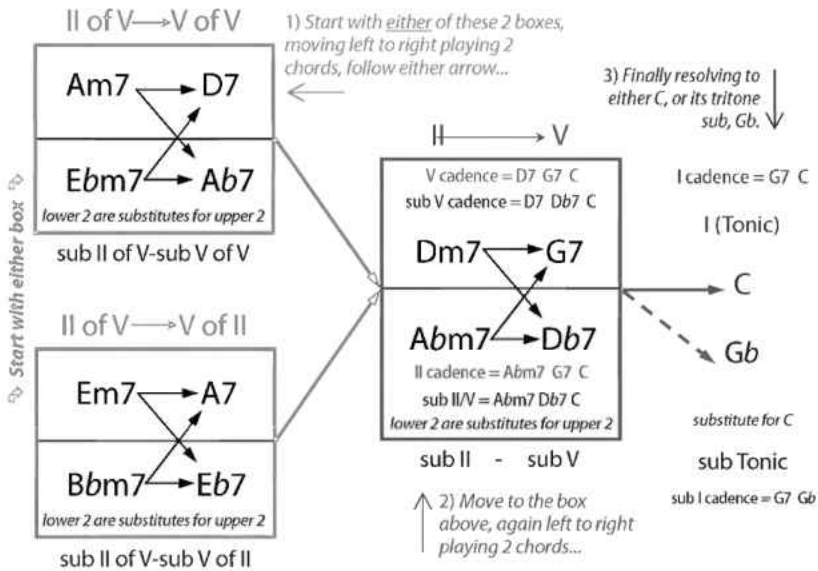
Gb7 (Gb Bb Db E). Each note has been "planed" up a half-step. The planing chord is **always** a short-duration passing chord.

Planing is used by arrangers to reharmonize melodic passing tones which might clash with the existing harmony. As well, improvisers use planing effectively, typically as part of a progression. Not all the planed notes must be played at the same time. Most of the chord tones can sound before the melody note, or vice-versa, so that the note that clashes with the melody won't.

**Reharmonization** is the taking of an existing melody and altering the harmony which accompanies it, using chord subs. Typically, a melody is reharmonized to provide musical interest or variety. Also, it is often used to introduce a new section in the music, such as a *coda* or *bridge*. Reharmonizations involve not just a single melody note, but the whole melodic line. As a result, there are often several melodic tones which might occur over a harmony, and all must be considered when reharmonizing. The melody note is usually the top note of the harmony.

Arrangers might even use highly *dissonant* chords when reharmonizing, however it requires a good ear and thorough understanding of harmony. Reharmonization by adding notes works best when the new notes are *diatonic* (scale-wise).

## Flow-chart of 104 Chord Substitution Possibilities



## Notes, Spelling and Pronunciations of 74 Different "C" Chords

### Basic "C" chords

C = 1 3 5 – C E G "C major" or "C"

C (no 3) = 1 5 – C G "C power chord"

Cm = 1 b3 5 – C E<sub>b</sub> G "C minor"

C6 = 1 3 6 – C E A "C six"

Cmaj7 = 1 3 5 7 – C E G B "C major seven"

C7 = 1 3 5 b7 – C E G B<sub>b</sub> "C seven"

Cm7 = 1 b3 5 b7 – C E<sub>b</sub> G B<sub>b</sub> "C minor seven"

Cm6 = 1 b3 5 6 – C E<sub>b</sub> G A "C minor six"

CmMaj7 = 1 b3 5 7 – C E<sub>b</sub> G B "C minor major seven" or "C minor major"

### Extended "C" chords

C9 = 1 3 5 b7 9 – C E G B<sub>b</sub> D "C nine"

C11 = 1 3 5 b7 9 11 – C E G B<sub>b</sub> D F "C eleven"

C13 = 1 3 5 b7 9 13 – C E G B<sub>b</sub> D A "C thirteen"

C6/9 = 1 3 5 6 9 – C E G A D "C six nine"

C7/6 = 1 3 5 6 b7 – C E G A B<sub>b</sub> "C seven six"

Cm9 = 1 b3 5 b7 9 – C E<sub>b</sub> G B<sub>b</sub> D "C minor nine"

Cm6/9 = 1 b3 5 6 9 – C E<sub>b</sub> G A D "C minor six nine"

Cm11 = 1 b3 5 b7 9 11 – C E<sub>b</sub> G B<sub>b</sub> D F "C minor eleven"

Cm11 (no 5) = 1 b3 b7 9 11 – C E<sub>b</sub> B<sub>b</sub> D F "C minor eleven no five"

CmMaj7/9 = 1 b3 5 7 9 – C E<sub>b</sub> G B D "C minor nine major seven"

CmMaj7/11 = 1 b3 5 7 9 11 – C E<sub>b</sub> G B D F "C minor eleven major seven"

Cmaj7/6 = 1 3 5 6 7 – C E G A B "C major seven six"

Cmaj9 = 1 3 5 7 9 – C E G B D "C major nine"

Cmaj11 = 1 3 5 7 9 11 – C E G B D F "C major eleven"

Cmaj13 = 1 3 5 7 9 13 – C E G B D A "C major thirteen"

### Altered "C" chords

C<sup>o</sup> = 1 b3 b5 b<sub>b</sub>7 – C E<sub>b</sub> G<sub>b</sub> A "C diminished" or "C dim"

C+ = 1 3 #5 b7 – C E G# B<sub>b</sub> "C augmented" or "C aug"

C#9b13 = 1 3 5 b7 #9 b13 – C E G B<sub>b</sub> D# A<sub>b</sub> "C raised nine flat thirteen"

C+b9 = 1 3 #5 b7 b9 – C E G# B<sub>b</sub> D<sub>b</sub> "C aug flat nine"

C+#9 = 1 3 #5 b7 #9 – C E G# B<sub>b</sub> D# "C aug raised nine"

C+9 = 1 3 #5 b7 9 – C E G# Bb D “C aug nine”  
 C+9/11 = 1 3 5# b7 9 11 – C E G# Bb D F “C aug nine eleven”  
 C+11 = 1 3 #5 b7 9 11 – C E G# Bb D F “C aug eleven”  
 C+11/13 = 1 3 #5 b7 9 11 13 – C E G# Bb D F A “C aug eleven thirteen”  
 C+6/9/11 = 1 3 5# 6 9 11 – C E G# A D F “C aug six nine eleven”  
 C+#9b13 = 1 3 #5 b7 #9 b13 – C E G# Bb D# Ab “C aug raised nine flat thirteen”  
 C+b9b13 = 1 3 #5 b7 b9 b13 – C E G# Bb Db Ab “C aug flat nine flat thirteen”  
 C+maj7 = 1 3 #5 7 = C E G# B “C aug major seven”  
 Cb5 = 1 3 b5 – C E Gb “C flat five”  
 Cb5#9 = 1 3 b5 b7 #9 – C E Gb Bb D# “C flat five raised nine”  
 Cb5b9 = 1 3 b5 b7 b9 – C E Gb Bb Db “C flat five flat nine”  
 Cb5#9b13 = 1 3 b5 b7 #9 b13 – C E Gb Bb D# Ab “C flat five raised nine flat thirteen”  
 Cb5b9b13 = 1 3 b5 b7 b9 b13 – C E Gb Bb Db Ab “C flat five flat nine flat thirteen”  
 C6#11 = 1 3 5 6 9 #11 – C E G A D F# “C six raised eleven”  
 C7b5 = 1 3 b5 b7 – C E Gb Bb “C seven flat five”  
 C7b5#9 = 1 3 b5 b7 #9 – C E Gb Bb D# “C seven flat five raised nine”  
 C7b5b9 = 1 3 b5 b7 b9 – C E Gb Bb Db “C seven flat five flat nine”  
 C7b5b9b13 (no 3) = 1 b5 b7 b9 b13 – C Gb Bb Db Ab “C seven flat five flat nine flat thirteen no three”  
 C9b5 = 1 3 b5 b7 9 – C E Gb Bb D “C nine flat five”  
 Cb9 = 1 3 5 b7 b9 – C E G Bb Db “C flat nine”  
 C#9 = 1 3 5 b7 #9 – C E G Bb D# “C raised nine”  
 Cb9b13 = 1 3 5 b7 b9 b13 – C E G Bb Db Ab “C flat nine flat thirteen”  
 C#11/13 = 1 3 5 b7 9 #11 13 – C E G Bb D F# A “C thirteen raised eleven”  
 C13#9 = 1 3 5 b7 #9 13 – C E G Bb D# A “C thirteen raised nine”  
 C13b5 = 1 3 b5 b7 9 13 – C E Gb Bb D A “C thirteen flat five”  
 C13b5#9 = 1 3 b5 b7 #9 13 – C E Gb Bb D# A “C thirteen flat five raised nine”  
 C13b5b9 = 1 3 b5 b7 b9 13 – C E Gb Bb Db A “C thirteen flat five flat nine”  
 C13b9 = 1 3 5 b7 b9 13 – C E G Bb Db A “C thirteen flat nine”  
 Cm+ = 1 b3 #5 b7 – C Eb G# Bb “C minor aug”  
 Cm7b5 = 1 b3 b5 b7 – C Eb Gb Bb “C minor seven flat five” or “C halfdiminished”  
 (also can be thought of as a Ab9 chord)  
 Cm7b5/11 = 1 b3 b5 b7 9 11 – C Eb Gb Bb D F “C minor seven flat five eleven”  
 Cm9+ = 1 b3 #5 b7 9 – C Eb G# Bb D “C minor aug nine”  
 Cm9b5 = 1 b3 b5 b7 9 – C Eb Gb Bb D “C minor nine flat five”  
 CmMaj7b13 = 1 b3 5 7 9 b13 – C Eb G B D Ab “C minor major seven flat thirteen”  
 Cmaj7#11/13 = 1 3 5 7 9 #11 13 – C E G B D F# A “C major seven raised eleven thirteen”

### Tension "C" chords

Csus = 1 4 5 – C F G "C suspended" or "C sus"

Csus2 = 1 2 5 – C D G "C suspended two"

Csus6 = 1 4 6 – C F A "C suspended six"

Cadd6 = 1 3 5 6 – C E G A "C add six"

Cadd6/9 = 1 3 5 6 9 – C E G A D "C add six nine"

Cadd9 = 1 3 5 9 – C E G D "C add nine"

Cm6add9 = 1 b3 5 6 9 – C Eb G A D "C minor six add nine"

C7sus = 1 4 5 b7 – C F G Bb "C seven suspended"

C9sus = 1 4 5 b7 9 – C F G Bb D "C nine suspended"

Cm9sus = 1 b3 4 5 b7 9 – C Eb F G Bb D "C minor nine suspended"

## Exercises and Demonstrations

The following pages are exercises for Jazz Arranging methods.

These include...

Additions to 4-way Harmonization

Drop 2

Four-way Close

Dim-Chro Approaches

Delayed Resolve

Alternate Voicing

3-way Harmonization

Sax Spreads

Anticipation

Plus Demonstrations of many of these concepts (look for "Demo").

Next to many of the Jazz Arranging exercises are capital letters. Those correspond to the applicable Rule in the section for that Exercise ("Add. 4-way A, B, C, D" means that the exercise is for Rules A through D in the section "Additions to 4-way Harmonization.")

Note: "Original" refers to the arrangement.

You've the Cream

Handwritten musical score for the song "You've the Cream". The score is written on six staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is written on the top staff, and the guitar accompaniment is written on the lower staves. Chords are indicated by letters above the notes. The piece concludes with a double bar line and the word "Fine".

Chords: E<sup>b</sup>, F<sup>m7</sup>, B<sup>b7</sup>, F<sup>m7</sup>, B<sup>b7</sup>, F<sup>m7</sup>, B<sup>b7</sup>, F<sup>m7</sup>, B<sup>b7</sup>, F<sup>m7</sup>, B<sup>b7</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, E<sup>7</sup>, E<sup>b7</sup>, A<sup>b</sup>, A<sup>7</sup>, A<sup>b</sup>, C<sup>m7</sup>, F<sup>7</sup>, C<sup>#m7</sup>, F<sup>#7</sup>, F<sup>7</sup>, G<sup>b7</sup>, F<sup>7</sup>, B<sup>b7</sup>, B<sup>b7</sup>, B<sup>b7</sup>, B<sup>b7</sup>.

Markings: Fine

Example: # 4 - 5 - 5 etc.

Handwritten musical example showing a melodic line on a single staff in treble clef. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of a sequence of notes: Bb, A, G, F, E, D, C, Bb. Chords are indicated above the notes: D<sup>m7</sup>, G<sup>7</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>b7</sup>.

Chords: D<sup>m7</sup>, G<sup>7</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>b7</sup>

# Once In a While

Handwritten musical score for the piece "Once In a While". The score is written on six staves. The first five staves contain the main melody and accompaniment, while the sixth staff is a coda. The key signature has one flat (Bb), and the time signature is common time (C). The notes are written in a stylized, handwritten manner. Chord symbols are written above the notes. The piece concludes with a double bar line and the word "coda" written below the staff.

Chord symbols: F, Am7, D7, Gm7, C7, Gm7, F, F#, Gm7, C7, F, Bm7, E7, A, Bm7, E7, A, Dm7, E7, Am7, D7, Gm7, C7, D.C. coda

## Altered minor 7th exercise

Handwritten musical exercise for altered minor 7th chords. The exercise is written on a single staff in a key signature of one flat (Bb) and common time (C). The notes are written in a stylized, handwritten manner. Chord symbols are written above the notes.

Chord symbols: Eb, C7, Fm7, Bb7, Eb



# Blue Champagne

Handwritten musical score for "Blue Champagne". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a common time signature (C). The music consists of several lines of notes and rests, with various chords written above the staff.

Chords and annotations include:

- F, A<sup>b</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F, A<sup>b</sup>
- D<sup>b</sup>7, Gm<sup>7</sup>, C<sup>7</sup>, F, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- F, C<sup>7</sup>, A<sup>7</sup>, Dm
- Dm<sup>7</sup>, G<sup>7</sup>, F, C<sup>7</sup>, F, A<sup>7</sup>
- Dm, Dm<sup>7</sup>, G<sup>7</sup>, F, G<sup>7</sup>
- D<sup>b</sup>7, Gm<sup>7</sup>, C<sup>7</sup>
- Gm<sup>7</sup>, C<sup>7</sup>, F

Other annotations include "D. C. al coda" and a double bar line with repeat dots. The score ends with a double bar line and repeat dots.

Two Delayed Resolve Exer.

B<sup>b</sup> G<sup>m7</sup> C<sup>m7</sup> F<sup>7</sup>

E<sup>b</sup> C<sup>7</sup> F<sup>m7</sup> B<sup>b7</sup>

Add. to 4-way A-G (D.A.)

A Time Goes By

The musical score is written on six staves. The first staff contains the title 'A Time Goes By'. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in eighth and quarter notes. Chords are indicated above the staff: Fm7, Bb7, Fm7, and Bb7. The third staff continues the melody with chords E7, Bb7, E7, F7, and F#°. The fourth staff includes a first ending bracket with chords Fm7, Bb7, E7, E°, Fm7, E°, and a second ending with Fm7, Bb7. The fifth staff features a 'Fine' instruction, a double bar line, and a repeat sign with chords Ab and C7. The sixth staff continues with chords Fm7, F#°, and Cm7. The seventh staff has chords F7, Fm7, E°, and Fm7. The piece concludes with a 'D.C. al Fine' instruction.

# Alternate Voicing Exer.

Handwritten musical score for guitar, consisting of five staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes the following chords and voicings:

- Staff 1: D, B7, E7
- Staff 2: Am7, D7, G, Cm7
- Staff 3: Am7, D7, Dm7, G7, C7
- Staff 4: F, Bb7, Em7 (with a sharp sign over the E)
- Staff 5: A7, D

# Anything Goes

Handwritten musical score for the song "Anything Goes". The score is written on a grand staff (treble and bass clefs) in common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, bar lines, and dynamic markings. The bass line includes several chords: G7, C, Gm7, C7, F, Fm, E, F#m7, B7, F, B7, Em, Em7, A7, Dm7, G7, Fm, and C. The score ends with a double bar line and the instruction "D.C. al coda".



## Two Dim-Chro Approach

## Exercises

Exercise 1: Two Dim-Chro Approach. Melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: F, D7, Gm7, C7. Bass: C4, G2, ||

Exercise 2: Two Dim-Chro Approach. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, Eb4, D4, C4. Chords: Bb, Eb7, A7, D7, G7, B7, Dm7, A7, G7, Cm7, F7, Bb. Bass: C4, G2, ||



# Delayed Resolve

Handwritten musical score for "Delayed Resolve" in D major, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody starts on a whole note D, followed by quarter notes E, F#, G, and A. The second staff continues the melody with quarter notes B, C, D, and E, then quarter notes F#, G, A, and B. The third staff features a more complex melody with quarter notes C#, D, E, F, G, A, B, and C. The fourth staff continues with quarter notes D, E, F, G, A, B, and C. The fifth staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a whole note D, followed by quarter notes E, F#, G, and A. The sixth staff continues the melody with quarter notes B, C, D, and E, then quarter notes F#, G, A, and B. The seventh staff features a more complex melody with quarter notes C#, D, E, F, G, A, B, and C. The score includes various guitar chords and musical notations such as slurs, ties, and dynamic markings.

Chords and markings in the score include: D, Em7, A7, G#7, C#7, F#7, B7, C#7, F#3, Bm7, F, Em7, A7, Bm7, F, E7, E7, D, Fine, E7, Am7, D7, G, F, Bm7, E7, A, D#0, Em7, A7, D.C. & Fine.

Once In Love With Amy

Chords: G, G#, Am7, D7, G, G#, Am7, D7, G, G7, C, Cm, G, Am7, Em7, Am7, D7, B7, E7, Am7, D7, G, C7, G, Am7, D7, G, D, A7, D7, C, A, C, A, D, C, Am7, D7, Am7, D7, G.





Have You Met Miss Jones

Chords: G, G<sup>#</sup>°, Am<sup>7</sup>, D<sup>7</sup>, G, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, B<sup>b</sup>7, E<sup>7</sup>, A<sup>b</sup>, F<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>, E, B<sup>b</sup>7, E<sup>7</sup>, A<sup>b</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, G, B<sup>b</sup>°, Am<sup>7</sup>, D<sup>7</sup>, G

# 3-way Harmonization

can also go 4,5 part

## using fourths + guide Tone

Scale Wise (not uoc. P4's)

### Footprints

- shorter

Cm<sup>7</sup>

The musical score for 'Footprints' is written on six staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody is written in eighth notes. The second staff is in bass clef and contains the bass line, primarily using dyads of notes. The third staff is in bass clef and contains the chordal accompaniment, with notes grouped in pairs and stems. The piece is in the key of C minor (Cm7). Various musical notations are present, including dynamic markings like 'f' and 'p', articulation marks like 'acc' and 'stacc', and chord symbols such as Cm7, Eb, and F. The score concludes with a double bar line and repeat dots.

3-way harmonization  
using Triads + guide Tones

# MOON RAYS

Harace Silver

[B<sup>b</sup> Pedal] (To Swidge on head)

F#7

Handwritten musical score for "Moon Rays" by Harace Silver. The score is written on seven staves. The first staff is the treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is the bass clef. The third staff is the alto clef. The fourth staff is the tenor clef. The fifth staff is the bass clef. The sixth staff is the bass clef. The seventh staff is the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are written above the staves, including Fm7, Bb7, Am7, D7, C#7, and Gm7. There are also handwritten annotations like "7B" and "7B" near the bass clef staves. The piece ends with a double bar line and the instruction "D.C. at Fine".



# Four-way Close Demo

Handwritten musical score for guitar, titled "Four-way Close Demo". The score is written on four systems of staves, each system containing a treble and bass staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The title "Four-way Close Demo" is written above the first system. The first system is labeled "Gum Leaves" and has chords G, Am, D7, and G. The second system has chords C, F#7, B7, and Em6. The third system has chords B7 and Em. The fourth system has chords B7, F#7, D7, and Em. The notation includes various rhythmic values, accidentals, and dynamic markings.

Autumn Leaves 4-way close P.2

Handwritten musical notation for the first system of 'Autumn Leaves'. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The first measure contains a whole note chord labeled  $A_{m7}$ . The second measure contains a whole note chord labeled  $D7$  with a first inversion (^1) indicated above the staff. The third measure contains a whole note chord labeled  $G$ . The fourth measure contains a whole note chord with notes F# and C# marked with upward arrows (^) above the staff.

Handwritten musical notation for the second system of 'Autumn Leaves'. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The first measure contains a whole note chord labeled  $F\#m$  with a first inversion (^1) indicated above the staff. The second measure contains a whole note chord labeled  $B7$  with a first inversion (^1) indicated above the staff. The third measure contains a whole note chord labeled  $E_{m7}$ . The fourth measure contains a whole note chord labeled  $D$  with a first inversion (^1) indicated above the staff.

Handwritten musical notation for the third system of 'Autumn Leaves'. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The first measure contains a whole note chord labeled  $F\#m$ . The second measure contains a whole note chord labeled  $B7$  with a first inversion (^1) indicated above the staff. The third measure contains a whole note chord labeled  $E_{m7}$ . The fourth measure contains a whole note chord labeled  $D$ .

Three empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged vertically.

# Sax Spreads Demo

F<sup>Δ</sup> B<sup>Δ</sup>7 Am<sup>7</sup> D<sup>7</sup>(9) G<sup>m</sup> Am<sup>7</sup> B<sup>Δ</sup>7 E<sup>Δ</sup>7

F<sup>Δ</sup> D<sup>7</sup> G<sup>m</sup> C<sup>7</sup> B<sup>Δ</sup> B<sup>Δ</sup>7 Am<sup>7</sup> A<sup>Δ</sup>7

B<sup>Δ</sup> G<sup>Δ</sup> F<sup>Δ</sup>

# Drop-2 Demo.

Autumn Leaves

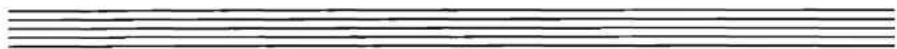
The image shows a handwritten musical score for the piece "Autumn Leaves". The score is written on four systems of five-line staves. The first system is labeled "Autumn Leaves" and includes a treble clef, a key signature of one sharp (F#), and a common time signature. The first two staves of each system are for guitar, with the top staff containing a melodic line and the bottom staff containing a bass line. The second and third staves are for bass, with the top staff containing a melodic line and the bottom staff containing a bass line. Chords are written above the staves, and various musical notations such as accents, slurs, and dynamic markings are present. The chords are: G, Am, D7, G, C, F#m, B7, Em, B7, Em, B7, Em.

# A-tune Leaves Drop-2 P.2

Am7 D7 G

F#m D7(9) Em D

F#m B7 Em D





# Anticipation Demo.

I Original (?)

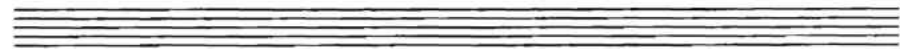
How High the Moon

Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Gm<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup>

B<sup>7</sup> E<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>6</sup>

A<sup>6</sup> D<sup>7</sup>(9) G<sup>6</sup> Am<sup>7</sup> Bm<sup>7</sup> B<sup>7</sup>



Ant. Demo. P. 2

Am<sup>7</sup> D7(b9) G<sup>6</sup> Cm<sup>6</sup> Bm<sup>7</sup> D7<sup>9</sup>

Am<sup>7</sup> A7 D7(b9) G<sup>6</sup>

II with eighth-note anticipations

Gm<sup>7</sup>/C C<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup>

B<sup>7</sup> E<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>6</sup>

Aut. Demo P. 3

A $\phi$  D7(9) G $\flat$  Am $\flat$  Bm $\flat$  B $\flat$ 7

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a bass line with notes and rests. Chord symbols are written above the treble staff: A $\phi$ , D7(9), G $\flat$ , Am $\flat$ , Bm $\flat$ , and B $\flat$ 7. The system consists of two measures.

Am $\flat$  D7 Am $\flat$  D7 G $\flat$  Cm $\flat$

Handwritten musical notation for the second system. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a bass line with notes and rests. Chord symbols are written above the treble staff: Am $\flat$ , D7, Am $\flat$ , D7, G $\flat$ , and Cm $\flat$ . The system consists of two measures.

Bm $\flat$  B $\flat$ 7 Am $\flat$  A $\flat$ 7 D7 E $\flat$  A $\flat$  A $\flat$  G $\flat$  +11

Handwritten musical notation for the third system. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a bass line with notes and rests. Chord symbols are written above the treble staff: Bm $\flat$ , B $\flat$ 7, Am $\flat$ , A $\flat$ 7, D7, E $\flat$ , A $\flat$ , A $\flat$ , and G $\flat$  +11. The system consists of two measures.



# A Foggy Day

Handwritten musical score for "A Foggy Day". The score is written on six staves in G major, 4/4 time. The first staff contains the title. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of quarter and eighth notes. Chord symbols are written above the notes: F, Am7b5, D7, Gm7, C7. The third staff continues the melody with chords F, Dm7b5, G7, Gm7, C7. The fourth staff has a first ending bracket over the first two measures, with chords F, Cm7, F7, Bb, Bbm. The fifth staff has a second ending bracket over the last three measures, with chords Cm7, F7, Bb, Eb7. The sixth staff continues with chords F, Gm7, Dm7, Bbm, Dm7, G7, Gm7, C7. The seventh staff concludes with a final F chord and a double bar line.



## Penthouse Serenade

Handwritten musical score for "Penthouse Serenade". The score is written on ten staves. The first staff is the title line. The second staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music consists of a series of eighth and quarter notes. Chord symbols are written above the notes: G7, C, Eb° (written as Eb with a degree symbol), Dm7, A+7, Dm7, G7, Dm7, G7. The third staff continues the melody with notes and rests. Chord symbols include Dm7, G7, C, Eb° (written as Eb with a degree symbol), Dm7, G7. The fourth staff has notes and rests. Chord symbols include Fm, C, Eb° (written as Eb with a degree symbol), Dm7, C#. The fifth staff has notes and rests. Chord symbols include Dm7, G7, C, G#° (written as G# with a degree symbol), Am7. The sixth staff has notes and rests. Chord symbols include D7, Am7, D7, G7, Dm7, G7. The seventh staff has notes and rests. Chord symbols include Dm7, G7. The eighth staff has notes and rests. The text "D. C. al coda" is written below the staff. The ninth staff has notes and rests. Chord symbols include C, Fm, C. The tenth staff has notes and rests.

## Dim. Approach Exercise

Handwritten musical score for "Dim. Approach Exercise". The score is written on a single staff. It begins with a treble clef, a common time signature (C), and a key signature of two flats (Bb). The music consists of a series of eighth and quarter notes. Chord symbols are written above the notes: Eb, Cm7, Fm7, Bb7, Eb. The score ends with a double bar line.

## Autumn Leaves

Handwritten musical score for "Autumn Leaves" in G major, 9/8 time. The score consists of seven staves of music with various chords and melodic lines. The chords are: G, Am7, D7, G, C, F#m7b5, B7, Em, B7, F#m7b5, B7, Em, Am7, D7, G, F#m7b5, B7, Em, F#m7b5, B7, Em. The piece ends with a double bar line on the seventh staff.

ST. LAURENT Original

Handwritten musical score for "ST. LAURENT Original". The score is written on six staves in G major, 4/4 time. The key signature has one sharp (F#) and the time signature is common time (C). The music features a variety of chords and melodic lines. The first staff begins with a treble clef and a common time signature. The second staff includes a double bar line and a repeat sign. The fourth staff contains a "Fine" marking. The sixth staff concludes with a "D.C. al Fine" instruction. Chord notations include Eb, Eo, Fm7, Bb7, F#o, Eb, Bbm7, Eb7, Ab, Am, Gm7, C7, Fm7, Bb7, Am7b9, D7, Gm, C7, Fm7, Bb7, G, Abm7, Db7, Gb, and Bb7.

Five empty musical staves, each consisting of five horizontal lines, provided for additional notation or practice.

# Paper Doll

Handwritten musical score for the song "Paper Doll". The score is written on six staves in treble clef with a common time signature (C). The melody is composed of eighth and quarter notes. Chord symbols are written above the notes. The piece concludes with a double bar line and repeat dots.

Chord symbols present in the score:

- Staff 1: C7, F, D7, G7
- Staff 2: C7, F, Bb7
- Staff 3: Em7, A7, D7, G7, C7
- Staff 4: C7, F, C7
- Staff 5: A7, Bb, Bb, F, D7
- Staff 6: G7, C7#, F

Five sets of empty musical staves, each consisting of five lines, provided for additional notation or practice.