

## MUS 390 – Assignment #4

### Jazz standard reharmonization using substitute and approach chords

The purpose of this assignment is to reinforce your understanding of the reharmonization process, as well as your notation and formatting skills.

On plain staff paper, make a new lead sheet of just the chords of one of the songs listed below according to conventional lead sheet formatting, but incorporate reharmonizations.

- Put an asterisk next to each substitute/approach chord
- Place your chord symbols above the staff (which is the convention)
- For each substituted chord symbol (not every chord), notate it in the staff as if it were a treble clef (this means you'll only be notating six chords)
  - Use note values that represent the chord's rhythmic duration
  - Do not notate every chord, just those six that you substitute and/or insert
- While you are only incorporating a few reharmonizations, your lead sheet should be properly formatted, neat and incorporate all relevant title and composer information
- Specifically, incorporate at least six substitute and/or approach chords (any combination is fine, but use at least one approach chord).\*\*

In the example below the excerpt on the left represents the original material. On the right is the "rewritten" version where the G7 has been replaced by a tritone sub (the Db7). The chord has been marked with an asterisk and notated on the staff beneath it.

The image shows two musical staves. The first staff, labeled "Original example", has a treble clef and contains a sequence of notes: D4, E4, F4, G4, A4, B4, C5, D5. Above the staff are chord symbols: DMIN7, G7, CMAJ7, DMIN7, Db7\*, and CMAJ7. The second staff, labeled "Rewritten version with a notated substitute chord and no melody", has a bass clef and contains a single chord symbol: Db7\* with a double bar line through it, indicating it is a substitute chord. The notes for this chord are Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4.

As a suggested approach to this assignment, first identify any iii → vi → ii → I chord progressions or fractions of that progression, such as vi → ii → I or ii → V (in the original key). Also identify any other ii → V → I, ii → V or other circle of 5ths progressions that seem to belong to *another* key. These will be good places to incorporate substitute and/or approach chords.

Choose from one these songs (available on Blackboard):

*But Beautiful*  
*Dearly Beloved*  
*Four*  
*Gone With The Wind*  
*Here's That Rainy Day*

You can hear example recordings of these through the "audio links" link on the class website.

Chord simplifications:

- Treat the following chords as dominant 7ths ("X" represents the root):
  - X7<sup>(b9)</sup>, X7sus, X9, X13
- Treat the following chords as minor 7ths ("X" represents the root):
  - XMi<sup>9</sup>
  - XMi7<sup>(add 11)</sup>

Consult the reharmonization and substitutions link from the website for further reference:

[http://www.jkornfeld.net/reharmonizations\\_substitutions.pdf](http://www.jkornfeld.net/reharmonizations_substitutions.pdf)

\*\*You may incorporate more reharmonizations for a little extra credit.