

JAZZ THEORY ASSIGNMENT #5

1. Write the requested mode in the space provided. Use accidentals, key signatures, or a combination

PHRYGIAN:

| | |
|---|---|
| G | E |
| | |
| | |
| | |

| | |
|---|----|
| B | C# |
| | |
| | |
| | |

| | |
|----|---|
| F# | A |
| | |
| | |
| | |

LOCRIAN:

| | |
|----|---|
| G# | F |
| | |
| | |
| | |

| | |
|----|---|
| A# | D |
| | |
| | |
| | |

| | |
|---|---|
| C | B |
| | |
| | |
| | |

2. Spell the following altered dominants

| | | | |
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| | | | |
| | | | |

C7b5

E7+

Ab aug7

B7-5

| | | | |
|--|--|--|--|
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| | | | |
| | | | |

D7#5

Bb: V7+

Eb: V7b5

F#m: V7+

3. Spell the given chord in the space provided:

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| | | | |
| | | | |
| | | | |

Bbm11

F#m9

Cø9

Eø9

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |

Fø9

Bo9

Eb7(+9,+5)

Ab7(+11,-9)

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |

Gø11

Am9

Abo9

G#ø9

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |

DM9

DbM9(#11)

Gb13

B7#9

4. Analyze the following tunes.

- Bracket all of the ii7 – V7 and draw an arrow for all of the V7 – I7. Find and circle all of the Tritone Substitutions (sub V7). Draw a dotted arrow from a dominant chord that resolves down by half step. Draw a dotted bracket from a minor (or half diminished) chord that approaches a dominant chord from a half step above. Remember to label all tritone substitutions “SUB V7”.
- Each tune contains at least one modulation. Do a harmonic analysis as discussed in this unit.
- Give the ROMAN NUMERAL analysis of the tunes in the space labeled “RN”. Occasionally roman numerals (“V7/V”) are provided.
- Determine the appropriate mode for each chord in the space labeled “MODE”. Use abbreviations such as “IO”, “LYD”, “AEOL”, “PHRYG” and “LOC”. For the moment, treat all 9th, 11th, and 13th chords and altered dominants as if they were unaltered sevenths when making your mode selection.
- Spell each chord of the tunes in the staff marked “Spell”.

TUNE #1: WHAT IS THE FORM? _____

WHAT KIND(S) OF MODULATION OCCUR IN THIS TUNE, AND WHERE?

TUNE #2: WHAT IS THE FORM? _____

WHAT KIND(S) OF MODULATION OCCUR IN THIS TUNE, AND WHERE?

ICGYABL

RN
MODE
SPELL

A^bMaj7 D^bMaj7 Cmin7 Fmin7 B^bmin7 A7+9+5

A^bMaj7 D^bMaj7 Cmin7 Fmin7 B^bmin7 E^b7

E^bmin7 D9 D^bMaj7

B^b9 (V9/V) B^bm9 E^b9

2

E^bmin7 A^b9 D^bMaj7

D^bMaj7 Cmin7 Fmin7

B^bmin7 E^b9 A^bMaj7

HYMMJ

F Maj7 F#m7(b5) G min7 C7

(viiø7/ii)

RN
MODE
SPELL

A min7 D min7 G min7 G b9

1

2

C min7 F7 B bM9 A b m9 D b7(b9)

G bM9 Em9 A7(b9) DM9 A b m9 G 13(#11)

G bM9 C7 F Maj7 B bM9 A min7 D m9

G m9 C 13(b9) A min7 D min7 G m9 C 13(b9,#11)

F M9(#11)