

# MUSI 1700

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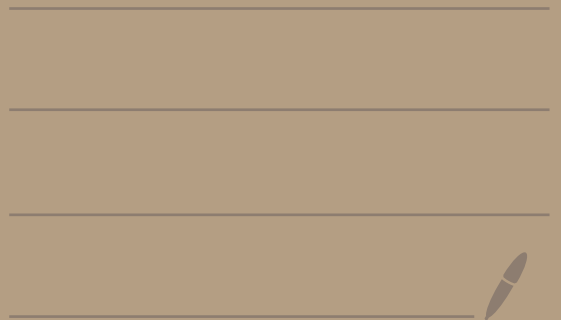
## Lecture 5

Sep 20

7th chords = 4-note chords = "jazz chords"

$Maj^7 = maj^7 = M^7 = \Delta^7 = \Delta$

Note:  $dom^7 = 7$ , don't confuse it with  $maj^7$



lead sheet

Write:  $D^{maj7} = D^{maj7}/D$

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find the "closed" position to determine inversion!

roman numeral (RN)  $I^7$  figured bass (FB)

$I^6_3 = I^5_3$        $I^6_4 = I^4_3$        $I^6_2 = I^4_2$

Root position	1st inv	2nd inv	3rd inv
base: D	base: F#	base: A	base: C#
root: D ( $\hat{1}$ )	root: D ( $\hat{1}$ )	root: D ( $\hat{1}$ )	root: D ( $\hat{1}$ )

lowest (base) note is not always the same as the root!

Refer to textbook pg. 38 - 41 for types of 7th chords

Write:  $Ebm^7$        $B^{o7}/D$        $D^{\circ 7}$        $F\#^7/E$  ← Lead sheet notation

minor:  $\bar{m}^7$  M triad      fully-dim:  $d^7$  d triad      half-dim:  $\bar{m}^7$  d triad      dominant:  $\bar{m}^7$  M triad

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Keyboard Style (same chords as above)


RH: chord (octave or less)  
LH: one note (bass)

**Chorale-style** (does not need to be closed-style)  
(same chords as above)

Two notes in treble, 2 in bass.

3 notes in treble is KEYBOARD style.

Pg. 45 of textbook.

## SATB Ranges

Last class we covered the voice-crossing rule for chorale-style pieces.

Another rule is the **voice-separation** rule.

The voice-separation is a spacing rule that states that the distance between two adjacent voices cannot be more than one octave apart.

This rule applies between soprano & alto as well as alto & tenor.

The bass CAN be more than an octave away from the tenor line.