

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>	<i>b13</i> for 5 (must add the <i>b9</i> ), 13 for 5, #11 for 3, 11 for 3, <i>b9</i> for 1, 9 for 1, #9 for 1 (must add <i>b13</i> , except when used as a substitute Dominant)
Minor 7 <sup>th</sup>	11 for <i>b3</i> , 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 <i>b5</i>	11 for <i>b3</i> , 9 for 1 (if moving to a Major I chord, usually <i>b9</i> )
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 G<sup>b</sup> 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.