

LEAD SHEET CHORD ADJUSTMENT

The original release of most of jazz piece was in a piano arrangement. Chord changes were adapted and thought out for that purpose, sometimes beautifying the melody. These changes were then carried over to the lead sheet by a zealous transcriber...

In order to make the chart more “improvisation-friendly”, look for and fix the following common faults:

- unprepared dominant chords
 - o V (on 4 beats) => II V
- incomplete patterns
 - o I / II V => I VI / II V
 - o III VI / V => III VI / II V
- interrupted patterns
 - o III bIIIx / ii V / I => III bIIIx / II bIIx / I
 - o III VI / II bIIx / I => III VI / II V / I
 - o Vi VI6 / VII IIIx / VI => VI #IVø / VII IIIx / VI
- key changes not indicated by key signature change
 - o the presence of a Major chord on another degree than I or IV denotes a change of key
- additional chords for melodic adjustment
 - o sometimes chords are introduced in the sheet music to accommodate the melody. If there are more than 2 chords per measure this might be the case. Eliminate the un-necessary chords
- misspelled inversions
 - o chords might not reflect inversions present in the written bass.
Ex: Cm6 with an A in the bass is Aø
- style considerations
 - o generally, Swing/Bop will use fifth progressions (III-VIx-II-V-I) while Bossa-Nova will use triton substitutions for the same progression, to create chromatic changes such as III-bIIIx-II-bIIx-I
 - o
- changes can also be simplified for the solo only, to make it easier to improvise on
 - o II V / II V => II / V (Satin Doll, Perdido, Lover man)