

LEAD SHEET NOTATION

ST. THOMAS

SONNY ROLLINS

Calypso

C⁶

Em⁷

A⁷

Dm⁷

G⁷

C⁶



C⁶

Em⁷

A⁷

Dm⁷

G⁷

C⁶



Cmaj⁷

B^b7

A⁷

Dm⁷

Dm⁷(b5)

G⁷



C⁷

F⁷

F[#]7

C/G

G⁷

C⁶



Elements of a Lead Sheet

Melody: The melody is notated on the staff

Harmony: **Lead-sheet symbols** (also called *chord symbols*, or the changes by jazz musicians) are provided above the melody. These symbols provide a basic harmonic progression commonly associated with the melody.

Rhythm: A general description of the rhythmic/stylistic character of the work usually appears at the outset (e.g., Ballad, Bossa, Calypso, Fast Swing, Rock, etc.), but not always.

Texture: Dynamics are usually not included. (Articulation and phrasing are rarely indicated.)

Lead Sheet Symbols

The key signature of a lead sheet only affects the melody of the tune, not the chord symbols.

CHORD Symbols

(TRIADS)

Major Triads
C
CM
Cmaj

Minor Triads
C ⁻
Cm
Cmin
Cmi

Diminished Triads
C [°]
Cdim

Augmented Triads
C ⁺
C ⁺⁵
Caug

7th CHORD Symbols

Dominant 7 th Chords	Minor 7 th Chords	Major 7 th Chords	Half Diminished 7 th Chords	Fully Diminished 7 th Chords
Major-Minor 7 th Chords	Minor-Minor 7 th Chords	Major-Major 7 th Chords	Diminished-Minor 7 th Chords	Diminished-Diminished 7 th Chords
C ⁷	C ⁻⁷	C	C ^{ø7}	C ^{°7}
CDom7	Cm7	C ^Δ 7	C ^{m7(b5)}	Cdim7
	Cmin7	C ^Δ M7	C ^{-7b5}	
	Cmi7	Cmaj7		

b

Lower the fifth of the chord by a half step.

~~5~~7

You must include the 7 in lead sheet notation to indicate a half diminished chord. Do not use the \emptyset without it.

□7

You must include the 7 in lead sheet notation to indicate a fully diminished 7th chord, otherwise it indicates a triad only.

The bass note of all lead sheet symbols are root position unless a slash is included.

/

The note following the slash should be the bass note. It is possible to have slash chords whose bass is not a member of the chord.

C/E

C/F#

C-7/D

EXTENSIONS or COMPOUND INTERVALS

- Triad = 1 3 5

7ths = 1 3 5 \flat 7

9ths = 1 3 5 \flat 7 9

11ths = 1 3 5 \flat 7 9 11

13ths = 1 3 5 \flat 7 9 11 13

A 9th chord needs a 7th. A triad with a ninth but no 7th is a separate kind of chord called an add9 (root, 3rd, 5th, 9th)

NUMBERS

- 7 – add the minor 7th note above the chord root
- 9 – add the diatonic 9th note above the chord root
- 11 – add the diatonic 11th note above the chord root
- 13 – add the diatonic 13th note above the chord root

NUMBERS

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

Omitting Notes on Compound Chords

CHORD NAME	OMITTED NOTES	OPTIONAL NOTES
11 th	3 rd *because of the dissonance with the 11 th	1, 5, 9
13 th	11 *because of the dissonance with the 3 rd	1, 5, 9

SUSPENSIONS

- Sus – substitute the 3rd for the 4th
- Sus4 – substitute the 3rd for the 4th
- Sus2 – substitute the 3rd for the 2nd

NUMBERS

SYMBOL	DEFINITION	NOTES
+	augmented	
o	diminished	
7	A minor 7 th is added	
9	b7 and 9 is added	
11	b7 9 and 11 th is added	
13	b7 9 11 and 13 th is added	
m	Minor Chord	
M7	A Major 7 th is added	
C ^{b5}	Lower the 5th	The accidental and number are superscript
C ^{#13}	Raise the 13th	The accidental and number are superscript
Δ	Major	
dom	Dominant	
-	Minor	
aug	Augmented (A is not used)	
dim	Diminished (d is not used)	
sus4	Replace the 3 rd with a 4 th	
2	Add a 2nd	
/	The letter following the slash indicates the bass note	

C6	(none)	Major triad with added major 6th	<u>C, E, G, A</u>
Cm6	C-6	Minor triad with added major 6th	<u>C, Eb, G, A</u>
C9	(none)	Major-minor seventh chord with an added major ninth	<u>C, E, G, Bb, D</u>
C7 b9	(none)	Major-minor seventh chord with an added minor ninth	<u>C, E, G, Bb, Db</u>
C7 #9	(none)	Major-minor seventh chord with an added augmented ninth	<u>C, E, G, Bb, D#</u>
C7-5	C7b5	Think of this chord as an alteration of a Major-minor seventh chord: the fifth is lowered.	<u>C, E, Gb, Bb</u>
Cadd9	(none)	Major triad with an added major ninth	<u>C, E, G, D</u>
C+7	(none)	Augmented triad with an added minor seventh (this example illustrates that the plus sign goes with the root symbol and not with the 7th)	<u>C, E, G#, Bb</u>
C6 add 9	(none)	Major triad with an added major sixth and an added major ninth	<u>C, E, G, A, D</u>

Additional Jazz/Pop Terminology

Bridge - a contrasting section that prepares for the return of the original material section. In a piece in which the original material or melody is referred to as the "A" section, the bridge may be the third eight-bar phrase in a thirty-two-bar form (the B in AABA). It is a section that contrasts with the verse.

Turnaround - In jazz, a turnaround is a passage at the end of a section which leads to the next section. This next section is most often the repetition of the previous section or the entire piece or song. The turnaround may lead back to this section either harmonically, as a chord progression, or melodically. In jazz, a turnaround is usually the 2 bars at the end of a section of music. It's function is simply to help you transition into to the next section of music . The turnaround creates a really strong sense of forward motion harmonically speaking. It needs to be resolved. It is commonly found at the end of the bridge.