

Jazz Improvisation

Class notes III 2015-16

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JAZZ IMPROVISATION, CLASS NOTES 2015–2016

PREFACE

The following class notes were written between approximately Fall of 2015 and Summer 2016 as a continuation of my ongoing workshops in jazz improvisation at **Music Center Of The Northwest (mcnw.org)**. These notes include exercises written for Jazz Improv levels I and II, and Rock Band theory class, which are all part of the same improvisational curriculum.

The primary distinction between improvising in a jazz setting and improvising in a rock band setting is that rock music tends to stay in a single key and emphasizes use of pentatonic scales and blues licks, whereas jazz changes keys more frequently and requires more intensive study of chord changes and their associated modes. Like all musical definitions which take place on a stylistic continuum, however, these are not hard and fast distinctions. Hence, there is quite a bit of overlap between the rock and jazz soloing vocabularies, and the exercise material from both classes may be applied to either setting.

I would like to thank all my students for their continuing dedicated participation in these workshops. Without their interaction and feedback, I would not have developed this material in such detail. I hope future readers find these exercises useful.

Have fun, and thanks for reading.

-David Matthew Shere

Seattle, WA; November 5, 2015

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Jazz Improv I 2015
Class notes

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Class notes 01

Modal licks

David M. Shere

Ex. 1

Concert

D7^{SUS}
Dorian

Bb

E7^{SUS}
Dorian

Eb

B7^{SUS}
Dorian

Ex. 2

Concert

D7^{SUS}
Mixolydian

Bb

E7^{SUS}
Mixolydian

Eb

B7^{SUS}
Mixolydian

Ex. 3

Concert

D7^{SUS}
Aeolian

Bb

E7^{SUS}
Aeolian

Eb

B7^{SUS}
Aeolian

Jazz Improv I 2015

Class notes 01 appendix- all 12 keys

Modal licks

David M. Shere

Ex. 1

D⁷SUS

Musical notation for the D⁷SUS lick in Dorian mode. The staff shows a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A sixteenth-note triplet (G4, A4, B4) is marked with a '6' above it. The piece concludes with a quarter rest.

*Dorian*5 E^b7^{SUS}

Musical notation for the E^b7^{SUS} lick. The staff shows a sequence of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A sixteenth-note triplet (G4, A4, B4) is marked with a '6' above it. The piece concludes with a quarter rest.

9 E⁷SUS

Musical notation for the E⁷SUS lick. The staff shows a sequence of eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A sixteenth-note triplet (G4, A4, B4) is marked with a '6' above it. The piece concludes with a quarter rest.

13 F⁷SUS

Musical notation for the F⁷SUS lick. The staff shows a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A sixteenth-note triplet (G4, A4, B4) is marked with a '6' above it. The piece concludes with a quarter rest.

17 F[#]7^{SUS}

Musical notation for the F[#]7^{SUS} lick. The staff shows a sequence of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. A sixteenth-note triplet (G#4, A4, B4) is marked with a '6' above it. The piece concludes with a quarter rest.

21 G⁷SUS

Musical notation for the G⁷SUS lick. The staff shows a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. A sixteenth-note triplet (A4, B4, C5) is marked with a '6' below it. The piece concludes with a quarter rest.

25 G[#]7^{SUS}

Musical notation for the G[#]7^{SUS} lick. The staff shows a sequence of eighth notes: G#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4, B3. A sixteenth-note triplet (A#4, B4, C5) is marked with a '6' below it. The piece concludes with a quarter rest.

29 A⁷SUS

Musical notation for the A⁷SUS lick. The staff shows a sequence of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3. A sixteenth-note triplet (B4, C5, B4) is marked with a '6' below it. The piece concludes with a quarter rest.

33 B^b7^{SUS}

Musical notation for the B^b7^{SUS} lick. The staff shows a sequence of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A sixteenth-note triplet (C5, B4, A4) is marked with a '6' below it. The piece concludes with a quarter rest.

37 B⁷SUS

Musical notation for the B⁷SUS lick. The staff shows a sequence of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A sixteenth-note triplet (C5, B4, A4) is marked with a '6' below it. The piece concludes with a quarter rest.

41 C⁷SUS

Musical notation for the C⁷SUS lick. The staff shows a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3. A sixteenth-note triplet (B4, A4, G4) is marked with a '6' below it. The piece concludes with a quarter rest.

45 C[#]7^{SUS}

Musical notation for the C[#]7^{SUS} lick. The staff shows a sequence of eighth notes: C#5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3. A sixteenth-note triplet (B4, A4, G4) is marked with a '6' below it. The piece concludes with a quarter rest.

Ex. 2

49 $D7_{\text{sus}}$
Mixolydian

53 E_b7_{sus}

57 $E7_{\text{sus}}$

61 $F7_{\text{sus}}$

65 $F\#7_{\text{sus}}$

69 $G7_{\text{sus}}$

73 $G\#7_{\text{sus}}$

77 $A7_{\text{sus}}$

81 B_b7_{sus}

85 $B7_{\text{sus}}$

89 $C7_{\text{sus}}$

93 $C\#7_{\text{sus}}$

Ex. 3

97 D^7_{sus}
Aeolian

101 E^b7_{sus}

105 E^7_{sus}

109 F^7_{sus}

113 $F^{\#7}_{sus}$

117 G^7_{sus}

121 $G^{\#7}_{sus}$

125 A^7_{sus}

129 B^b7_{sus}

133 B^7_{sus}

137 C^7_{sus}

141 $C^{\#7}_{sus}$

Jazz Improv I 2015

Class notes 02

Jazz-blues licks

David M. Shere

Ex. 1

Bb7

Concert

Bb

Eb

Ex. 2

Bb7

Concert

Bb

Eb

Ex. 3

Bb7

Concert

Bb

Eb

Jazz Improv I 2015

Class notes 02 appendix- all 12 keys

Jazz-blues licks

David M. Shere

Ex. 1

Bb7



Jazz Improv I 2015

Class notes 03

Licks in 3/4 meter

David M. Shere

Ex. 1

A-7

Concert

B-7 *Aeolian mode*

Bb

F#-7

Eb

Ex. 2

5

A-7

Concert

B-7

Bb

F#-7

Eb

Ex. 3

9

A-7

Concert

B-7

Bb

F#-7

Eb

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More modal licks

Class notes 04

David M. Shere

Ex. 1- Playing "Maiden Voyage" changes

D7SUS

Concert

Dorian

Bb

Eb

E7SUS

B7SUS

5

Concert

Dorian

Bb

Eb

F7SUS

G7SUS

D7SUS

Ex. 2

E \flat 7SUS

D \flat 7SUS

9

Concert

Dorian
Mixolydian

Bb

Eb

F7SUS

E7SUS

C7SUS

B \flat 7SUS

Jazz Improv I 2015

Class notes 04 appendix- all 12 keys

More modal licks

David M. Shere

Ex. 1- Playing "Maiden Voyage" changes

D⁷SUS

Dorian



Dorian



49 G^{#7}SUS

Musical notation for measure 49: Treble clef, key signature of one sharp (F#), G^{#7}SUS chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. The final two notes are tied to the next measure.

53 B⁷SUS

Musical notation for measure 53: Treble clef, key signature of two sharps (F#, C#), B⁷SUS chord. The melody consists of eighth notes: B4, C#5, D5, E5, D5, C#5, B4, A4, B4, C#5, D5, E5, D5, C#5, B4. The final two notes are tied to the next measure.

57 A⁷SUS

Musical notation for measure 57: Treble clef, key signature of no sharps or flats, A⁷SUS chord. The melody consists of eighth notes: A4, B4, C5, D5, C5, B4, A4, G4, A4, B4, C5, D5, C5, B4, A4. The final two notes are tied to the next measure.

61 C⁷SUS

Musical notation for measure 61: Treble clef, key signature of one flat (Bb), C⁷SUS chord. The melody consists of eighth notes: C4, D4, Eb4, F4, Eb4, D4, C4, Bb3, C4, D4, Eb4, F4, Eb4, D4, C4. The final two notes are tied to the next measure.

65 B^{b7}SUS

Musical notation for measure 65: Treble clef, key signature of two flats (Bb, Eb), B^{b7}SUS chord. The melody consists of eighth notes: Bb4, C5, D5, Eb5, D5, C5, Bb4, Ab4, Bb4, C5, D5, Eb5, D5, C5, Bb4. The final two notes are tied to the next measure.

69 D^{b7}SUS

Musical notation for measure 69: Treble clef, key signature of two flats (Bb, Eb), D^{b7}SUS chord. The melody consists of eighth notes: Db4, Eb4, F4, Gb4, F4, Eb4, Db4, Cb4, Db4, Eb4, F4, Gb4, F4, Eb4, Db4. The final two notes are tied to the next measure.

73 B⁷SUS

Musical notation for measure 73: Treble clef, key signature of one sharp (F#), B⁷SUS chord. The melody consists of eighth notes: B4, C#5, D5, E5, D5, C#5, B4, A4, B4, C#5, D5, E5, D5, C#5, B4. The final two notes are tied to the next measure.

77 D⁷SUS

Musical notation for measure 77: Treble clef, key signature of two sharps (F#, C#), D⁷SUS chord. The melody consists of eighth notes: D4, E4, F#4, G#4, F#4, E4, D4, C#4, D4, E4, F#4, G#4, F#4, E4, D4. The final two notes are tied to the next measure.

81 C⁷SUS

Musical notation for measure 81: Treble clef, key signature of no sharps or flats, C⁷SUS chord. The melody consists of eighth notes: C4, D4, Eb4, F4, Eb4, D4, C4, Bb3, C4, D4, Eb4, F4, Eb4, D4, C4. The final two notes are tied to the next measure.

85 E^{b7}SUS

Musical notation for measure 85: Treble clef, key signature of three flats (Bb, Eb, Ab), E^{b7}SUS chord. The melody consists of eighth notes: Eb4, F4, Gb4, Ab4, Gb4, F4, Eb4, Dbb4, Eb4, F4, Gb4, Ab4, Gb4, F4, Eb4. The final two notes are tied to the next measure.

89 C^{#7}SUS

Musical notation for measure 89: Treble clef, key signature of one sharp (F#), C^{#7}SUS chord. The melody consists of eighth notes: C#4, D#4, E4, F#4, E4, D#4, C#4, B#3, C#4, D#4, E4, F#4, E4, D#4, C#4. The final two notes are tied to the next measure.

93 E⁷SUS

Musical notation for measure 93: Treble clef, key signature of no sharps or flats, E⁷SUS chord. The melody consists of eighth notes: E4, F#4, G#4, A#4, G#4, F#4, E4, D#4, E4, F#4, G#4, A#4, G#4, F#4, E4. The final two notes are tied to the next measure.

Jazz Improv I 2015

Class notes 05

Class discussion examples

David M. Shere

Ex. 1- One measure 12-bar blues lick

Concert

"Bag's Groove"

1st measure can be repeated verbatim or with variations

Bb

Eb

Ex. 2- One measure jazz-blues lick

Concert

"Stormy Weather"

1st measure can be repeated verbatim or with variations

Bb

Eb

Ex. 3- One measure (with tie) modal lick example

Concert

"Maiden Voyage"

Dorian

variation

Bb

Eb

Jazz Improv I 2015

Class notes 05 appendix- all 12 keys

Class discussion examples

David M. Shere

Ex. 1- One measure 12-bar blues lick

"Bag's Groove" *1st measure can be repeated verbatim or with variations*

5 **G^{#7}**

9 **A⁷**

13 **B^{b7}**

17 **B⁷**

21 **C⁷**

25 **C^{#7}**

29 **D⁷**

33 **E^{b7}**

37 **E⁷**

41 **F⁷**

45 **F^{#7}**

Ex. 2- One measure jazz-blues lick

49 B^b7
"Stormy Weather" *1st measure can be repeated verbatim or with variations*

53 B⁷

57 C⁷

61 D^b7

65 D⁷

69 E^b7

73 E⁷

77 F⁷

81 F[#]7

85 G⁷

89 A^b7

93 A⁷

Ex. 3- One measure (with tie) modal lick example

97 D^{7sus}

"Maiden Voyage" *Dorian* *variation*

101 E^{b7sus}

105 E^{7sus}

109 F^{7sus}

113 F^{#7sus}

117 G^{7sus}

121 G^{#7sus}

125 A^{7sus}

129 B^{b7sus}

133 B^{7sus}

137 C^{7sus}

141 C^{#7sus}

Jazz Improv I 2015

Class notes 06

More Jazz-blues examples

David M. Shere

Ex. 1

Concert

B \flat

E \flat

B \flat 7

C7

G7

"Stormy Weather"

This musical score for 'Stormy Weather' is written in 4/4 time. It features three staves: Concert (treble clef), B \flat (treble clef), and E \flat (treble clef). The key signature is one flat (B \flat). The Concert staff begins with a B \flat 7 chord. The B \flat staff begins with a C7 chord. The E \flat staff begins with a G7 chord. The piece consists of four measures of music, with various rhythmic patterns and accidentals throughout.

Ex. 2

Concert

B \flat

E \flat

5

B \flat 7

C7

G7

This musical score for Ex. 2 is written in 4/4 time. It features three staves: Concert (treble clef), B \flat (treble clef), and E \flat (treble clef). The key signature is one flat (B \flat). The Concert staff begins with a 5 (finger number) and a B \flat 7 chord. The B \flat staff begins with a C7 chord. The E \flat staff begins with a G7 chord. The piece consists of four measures of music, with various rhythmic patterns and accidentals throughout.

Ex. 3

Concert

B \flat

E \flat

9

B \flat 7

C7

G7

This musical score for Ex. 3 is written in 4/4 time. It features three staves: Concert (treble clef), B \flat (treble clef), and E \flat (treble clef). The key signature is one flat (B \flat). The Concert staff begins with a 9 (finger number) and a B \flat 7 chord. The B \flat staff begins with a C7 chord. The E \flat staff begins with a G7 chord. The piece consists of four measures of music, with various rhythmic patterns and accidentals throughout.

Jazz Improv I 2015

Class notes 06 appendix- all 12 keys

More Jazz-blues examples

David M. Shere

Ex. 1

B^b7*"Stormy Weather"*

Ex. 2

49 B^b7

53 B7

57 C7

61 D^b7

65 D7

69 E^b7

73 E7

77 F7

81 G^b7

85 G7

89 A^b7

93 A7

Ex. 3

97 Bb^7

101 B^7

105 C^7

109 D^b7

113 D^7

117 E^b7

121 E^7

125 F^7

129 $F\#^7$

133 G^7

137 A^b7

141 A^7

The image shows a musical score for a single melodic line in treble clef, spanning 45 measures from 97 to 141. The key signature changes every four measures, indicated by a sharp or flat sign at the beginning of each line. The chords are: Bb^7 (measures 97-100), B^7 (101-104), C^7 (105-108), D^b7 (109-112), D^7 (113-116), E^b7 (117-120), E^7 (121-124), F^7 (125-128), $F\#^7$ (129-132), G^7 (133-136), A^b7 (137-140), and A^7 (141). The melody consists of eighth and quarter notes, often with slurs and accents. There are rests in the first measure of each four-measure group.

Jazz Improv I 2015

Class notes 07

Jazz-blues [ii-V-I] examples

David M. Shere

Ex. 1

Concert

"Stormy Weather"

Bb Δ 7 B $^{\circ}$ 7 C-7 F7(b9) Bb Δ 7 G7(b9) C-7 F7(b9)

Bb

C Δ 7 C# $^{\circ}$ 7 D-7 G7(b9) C Δ 7 A7(b9) D-7 G7(b9)

Eb

G Δ 7 G# $^{\circ}$ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

Ex. 2

Concert

Bb Δ 7 B $^{\circ}$ 7 C-7 F7(b9) Bb Δ 7 G7(b9) C-7 F7(b9)

Bb

C Δ 7 C# $^{\circ}$ 7 D-7 G7(b9) C Δ 7 A7(b9) D-7 G7(b9)

Eb

G Δ 7 G# $^{\circ}$ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

Ex. 3

Concert

Bb Δ 7 B $^{\circ}$ 7 C-7 F7(b9) Bb Δ 7 G7(b9) C-7 F7(b9)

Bb

C Δ 7 C# $^{\circ}$ 7 D-7 G7(b9) C Δ 7 A7(b9) D-7 G7(b9)

Eb

G Δ 7 G# $^{\circ}$ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

Jazz Improv I 2015

Class notes 07 appendix- all 12 keys

Jazz-blues [ii-V-I] examples

David M. Shere

Ex. 1

"Stormy Weather"

1 B \flat Δ 7 B \circ 7 C-7 F7(b9) B \flat Δ 7 G7(b9) C-7 F7(b9)

5 B Δ 7 C \circ 7 C#-7 F#7(b9) B Δ 7 G#7(b9) C#-7 F#7(b9)

9 C Δ 7 C# \circ 7 D-7 G7(b9) C Δ 7 A7(b9) D-7 G7(b9)

13 D \flat Δ 7 D \circ 7 E \flat -7 A \flat 7(b9) D \flat Δ 7 B \flat 7(b9) E \flat -7 A \flat 7(b9)

17 D Δ 7 D# \circ 7 F \flat -7 A7(b9) D Δ 7 B7(b9) E-7 A7(b9)

21 E \flat Δ 7 E \circ 7 F-7 B \flat 7(b9) E \flat Δ 7 C7(b9) F-7 B \flat 7(b9)

25 E Δ 7 F \circ 7 F#-7 B7(b9) E Δ 7 C#7(b9) F#-7 B7(b9)

29 F Δ 7 F# \circ 7 G-7 C7(b9) F Δ 7 D7(b9) G-7 C7(b9)

33 G \flat Δ 7 G \circ 7 A \flat -7 D \flat 7(b9) G \flat Δ 7 E \flat 7(b9) A \flat -7 D \flat 7(b9)

37 G Δ 7 G# \circ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

41 A \flat Δ 7 A \circ 7 B \flat -7 E \flat 7(b9) A \flat Δ 7 F7(b9) B \flat -7 E \flat 7(b9)

45 A Δ 7 A# \circ 7 B-7 E7(b9) A Δ 7 F#7(b9) B-7 E7(b9)

Ex. 2

49 $B\flat\Delta7$ $B\Delta7$ $C-7$ $F7(b9)$ $B\flat\Delta7$ $G7(b9)$ $C-7$ $F7(b9)$

53 $B\Delta7$ $C\Delta7$ $C\#-7$ $F\#7(b9)$ $B\Delta7$ $G\#7(b9)$ $C\#-7$ $F\#7(b9)$

57 $C\Delta7$ $C\#\Delta7$ $D-7$ $G7(b9)$ $C\Delta7$ $A7(b9)$ $D-7$ $G7(b9)$

61 $D\flat\Delta7$ $D\Delta7$ $E\flat-7$ $A\flat7(b9)$ $D\flat\Delta7$ $B\flat7(b9)$ $E\flat-7$ $A\flat7(b9)$

65 $D\Delta7$ $D\#\Delta7$ $F\flat-7$ $A7(b9)$ $D\Delta7$ $B7(b9)$ $E-7$ $A7(b9)$

69 $E\flat\Delta7$ $E\Delta7$ $F-7$ $B\flat7(b9)$ $E\flat\Delta7$ $C7(b9)$ $F-7$ $B\flat7(b9)$

73 $E\Delta7$ $F\Delta7$ $F\#-7$ $B7(b9)$ $E\Delta7$ $C\#7(b9)$ $F\#-7$ $B7(b9)$

77 $F\Delta7$ $F\#\Delta7$ $G-7$ $C7(b9)$ $F\Delta7$ $D7(b9)$ $G-7$ $C7(b9)$

81 $G\flat\Delta7$ $G\Delta7$ $A\flat-7$ $D\flat7(b9)$ $G\flat\Delta7$ $E\flat7(b9)$ $A\flat-7$ $D\flat7(b9)$

85 $G\Delta7$ $G\#\Delta7$ $A-7$ $D7(b9)$ $G\Delta7$ $E7(b9)$ $A-7$ $D7(b9)$

89 $A\flat\Delta7$ $A\Delta7$ $B\flat-7$ $E\flat7(b9)$ $A\flat\Delta7$ $F7(b9)$ $B\flat-7$ $E\flat7(b9)$

93 $A\Delta7$ $A\#\Delta7$ $B-7$ $E7(b9)$ $A\Delta7$ $F\#7(b9)$ $B-7$ $E7(b9)$

The image displays a series of 11 musical staves, each containing a sequence of chords and a corresponding melodic line. The chords are written above the staff, and the melodic line is written below. The chords are: $B\flat\Delta7$, $B\Delta7$, $C-7$, $F7(b9)$, $B\flat\Delta7$, $G7(b9)$, $C-7$, $F7(b9)$ (Staff 1); $B\Delta7$, $C\Delta7$, $C\#-7$, $F\#7(b9)$, $B\Delta7$, $G\#7(b9)$, $C\#-7$, $F\#7(b9)$ (Staff 2); $C\Delta7$, $C\#\Delta7$, $D-7$, $G7(b9)$, $C\Delta7$, $A7(b9)$, $D-7$, $G7(b9)$ (Staff 3); $D\flat\Delta7$, $D\Delta7$, $E\flat-7$, $A\flat7(b9)$, $D\flat\Delta7$, $B\flat7(b9)$, $E\flat-7$, $A\flat7(b9)$ (Staff 4); $D\Delta7$, $D\#\Delta7$, $F\flat-7$, $A7(b9)$, $D\Delta7$, $B7(b9)$, $E-7$, $A7(b9)$ (Staff 5); $E\flat\Delta7$, $E\Delta7$, $F-7$, $B\flat7(b9)$, $E\flat\Delta7$, $C7(b9)$, $F-7$, $B\flat7(b9)$ (Staff 6); $E\Delta7$, $F\Delta7$, $F\#-7$, $B7(b9)$, $E\Delta7$, $C\#7(b9)$, $F\#-7$, $B7(b9)$ (Staff 7); $F\Delta7$, $F\#\Delta7$, $G-7$, $C7(b9)$, $F\Delta7$, $D7(b9)$, $G-7$, $C7(b9)$ (Staff 8); $G\flat\Delta7$, $G\Delta7$, $A\flat-7$, $D\flat7(b9)$, $G\flat\Delta7$, $E\flat7(b9)$, $A\flat-7$, $D\flat7(b9)$ (Staff 9); $G\Delta7$, $G\#\Delta7$, $A-7$, $D7(b9)$, $G\Delta7$, $E7(b9)$, $A-7$, $D7(b9)$ (Staff 10); $A\flat\Delta7$, $A\Delta7$, $B\flat-7$, $E\flat7(b9)$, $A\flat\Delta7$, $F7(b9)$, $B\flat-7$, $E\flat7(b9)$ (Staff 11); $A\Delta7$, $A\#\Delta7$, $B-7$, $E7(b9)$, $A\Delta7$, $F\#7(b9)$, $B-7$, $E7(b9)$ (Staff 12).

Ex. 3

97 $B\flat\Delta 7$ $B\circ 7$ $C-7$ $F7(b9)$ $B\flat\Delta 7$ $G7(b9)$ $C-7$ $F7(b9)$

101 $B\Delta 7$ $C\circ 7$ $C\#-7$ $F\#7(b9)$ $B\Delta 7$ $G\#7(b9)$ $C\#-7$ $F\#7(b9)$

105 $C\Delta 7$ $C\circ\# 7$ $D-7$ $G7(b9)$ $C\Delta 7$ $A7(b9)$ $D-7$ $G7(b9)$

109 $D\flat\Delta 7$ $D\circ 7$ $E\flat-7$ $A\flat 7(b9)$ $D\flat\Delta 7$ $B\flat 7(b9)$ $E\flat-7$ $A\flat 7(b9)$

113 $D\Delta 7$ $D\circ\# 7$ $F\flat-7$ $A7(b9)$ $D\Delta 7$ $B7(b9)$ $E-7$ $A7(b9)$

117 $E\flat\Delta 7$ $E\circ 7$ $F-7$ $B\flat 7(b9)$ $E\flat\Delta 7$ $C7(b9)$ $F-7$ $B\flat 7(b9)$

121 $E\Delta 7$ $F\circ 7$ $F\#-7$ $B7(b9)$ $E\Delta 7$ $C\#7(b9)$ $F\#-7$ $B7(b9)$

125 $F\Delta 7$ $F\circ\# 7$ $G-7$ $C7(b9)$ $F\Delta 7$ $D7(b9)$ $G-7$ $C7(b9)$

129 $G\flat\Delta 7$ $G\circ 7$ $A\flat-7$ $D\flat 7(b9)$ $G\flat\Delta 7$ $E\flat 7(b9)$ $A\flat-7$ $D\flat 7(b9)$

133 $G\Delta 7$ $G\circ\# 7$ $A-7$ $D7(b9)$ $G\Delta 7$ $E7(b9)$ $A-7$ $D7(b9)$

137 $A\flat\Delta 7$ $A\circ 7$ $B\flat-7$ $E\flat 7(b9)$ $A\flat\Delta 7$ $F7(b9)$ $B\flat-7$ $E\flat 7(b9)$

141 $A\Delta 7$ $A\circ\# 7$ $B-7$ $E7(b9)$ $A\Delta 7$ $F\#7(b9)$ $B-7$ $E7(b9)$

Jazz Improv I 2016

Class notes 08

Jazz-blues [ii-V-I] examples

David M. Shere

Ex. 1

Concert

B \flat Δ 7 B \circ 7 C-7 F7(b9) B \flat Δ 7 G7(b9) C-7 F7(b9)

3 5 \flat 7 \flat 5 5 \flat 3 \flat 9 \flat 7 3 5 7 9 3 \flat 9 7 5 R \flat 3 5 \flat 7 3

"Stormy Weather"

B \flat C Δ 7 C \sharp \circ 7 D-7 G7(b9) C Δ 7 A7(b9) D-7 G7(b9)

E \flat G Δ 7 G \sharp \circ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

Ex. 2

Concert

5 B \flat Δ 7 B \circ 7 C-7 F7(b9) B \flat Δ 7 G7(b9) C-7 F7(b9)

C Δ 7 C \sharp \circ 7 D-7 G7(b9) C Δ 7 A7(b9) D-7 G7(b9)

B \flat G Δ 7 G \sharp \circ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

E \flat G Δ 7 G \sharp \circ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

Ex. 3

Concert

9 B \flat Δ 7 B \circ 7 C-7 F7(b9) B \flat Δ 7 G7(b9) C-7 F7(b9)

C Δ 7 C \sharp \circ 7 D-7 G7(b9) C Δ 7 A7(b9) D-7 G7(b9)

B \flat G Δ 7 G \sharp \circ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

E \flat G Δ 7 G \sharp \circ 7 A-7 D7(b9) G Δ 7 E7(b9) A-7 D7(b9)

Jazz Improv I 2016

Class notes 08 appendix- all 12 keys

Jazz-blues [ii-V-I] examples

David M. Shere

Ex. 1

B \flat Δ 7
B \circ 7
C-7
F7(b9)
B \flat Δ 7
G7(b9)
C-7
F7(b9)

3 5 \flat 7 \flat 5 5 \flat 3 \flat 9 \flat 7 3 5 7 9 3 \flat 9 7 5 R \flat 3 5 \flat 7 3

"Stormy Weather"

B Δ 7
C \circ 7
C \sharp -7
F \sharp 7(b9)
B Δ 7
G \sharp 7(b9)
C \sharp -7
F \sharp 7(b9)

C Δ 7
C \circ \sharp 7
D-7
G7(b9)
C Δ 7
A7(b9)
D-7
G7(b9)

D \flat Δ 7
D \circ 7
E \flat -7
A \flat 7(b9)
D \flat Δ 7
B \flat 7(b9)
E \flat -7
A \flat 7(b9)

D Δ 7
D \circ \sharp 7
E-7
A7(b9)
D Δ 7
B7(b9)
E-7
A7(b9)

E \flat Δ 7
E \circ 7
F-7
B \flat 7(b9)
E \flat Δ 7
C7(b9)
F-7
B \flat 7(b9)

E Δ 7
E \circ \sharp 7
F \sharp -7
B7(b9)
E Δ 7
C \sharp 7(b9)
F \sharp -7
B7(b9)

F Δ 7
F \circ \sharp 7
G-7
C7(b9)
F Δ 7
D7(b9)
G-7
C7(b9)

G \flat Δ 7
G \circ 7
A \flat -7
D \flat 7(b9)
G \flat Δ 7
E \flat 7(b9)
A \flat -7
D \flat 7(b9)

G Δ 7
G \circ \sharp 7
A-7
D7(b9)
G Δ 7
E7(b9)
A-7
D7(b9)

A \flat Δ 7
A \circ 7
B \flat -7
E \flat 7(b9)
A \flat Δ 7
F7(b9)
B \flat -7
E \flat 7(b9)

A Δ 7
A \circ \sharp 7
B-7
E7(b9)
A Δ 7
F \sharp 7(b9)
B-7
E7(b9)

Ex. 2

49 $B^{\Delta 7}$ $B^{\circ 7}$ C^{-7} $F7(b9)$ $B^{\Delta 7}$ $G7(b9)$ C^{-7} $F7(b9)$

53 $B^{\Delta 7}$ $B^{\# \circ 7}$ $C^{\# -7}$ $F^{\# 7}(b9)$ $B^{\Delta 7}$ $G^{\# 7}(b9)$ $C^{\# -7}$ $F^{\# 7}(b9)$

57 $C^{\Delta 7}$ $C^{\# \circ 7}$ D^{-7} $G7(b9)$ $C^{\Delta 7}$ $A7(b9)$ D^{-7} $G7(b9)$

61 $D^{\flat \Delta 7}$ $D^{\circ 7}$ $E^{\flat -7}$ $A^{\flat 7}(b9)$ $D^{\flat \Delta 7}$ $B^{\flat 7}(b9)$ $E^{\flat -7}$ $A^{\flat 7}(b9)$

65 $D^{\Delta 7}$ $E^{\flat \circ 7}$ E^{-7} $A7(b9)$ $D^{\Delta 7}$ $B7(b9)$ E^{-7} $A7(b9)$

69 $E^{\flat \Delta 7}$ $E^{\circ 7}$ F^{-7} $B^{\flat 7}(b9)$ $E^{\flat \Delta 7}$ $C7(b9)$ F^{-7} $B^{\flat 7}(b9)$

73 $E^{\Delta 7}$ $F^{\circ 7}$ $F^{\# -7}$ $B7(b9)$ $E^{\Delta 7}$ $C^{\# 7}(b9)$ $F^{\# -7}$ $B7(b9)$

77 $F^{\Delta 7}$ $F^{\# \circ 7}$ G^{-7} $C7(b9)$ $F^{\Delta 7}$ $D7(b9)$ G^{-7} $C7(b9)$

81 $G^{\flat \Delta 7}$ $G^{\circ 7}$ $A^{\flat -7}$ $D^{\flat 7}(b9)$ $G^{\flat \Delta 7}$ $E^{\flat 7}(b9)$ $A^{\flat -7}$ $D^{\flat 7}(b9)$

85 $G^{\Delta 7}$ $G^{\# \circ 7}$ A^{-7} $D7(b9)$ $G^{\Delta 7}$ $E7(b9)$ A^{-7} $D7(b9)$

89 $A^{\flat \Delta 7}$ $A^{\circ 7}$ $B^{\flat -7}$ $E^{\flat 7}(b9)$ $A^{\flat \Delta 7}$ $F7(b9)$ $B^{\flat -7}$ $E^{\flat 7}(b9)$

93 $A^{\Delta 7}$ $B^{\flat \circ 7}$ B^{-7} $E7(b9)$ $A^{\Delta 7}$ $F^{\# 7}(b9)$ B^{-7} $E7(b9)$

The image displays ten staves of musical notation for Exercise 2. Each staff begins with a measure number and a sequence of chords. The chords are written in a shorthand notation: a letter for the root, a superscripted symbol for the quality (e.g., Δ for major, \circ for minor, $\#$ for augmented, \flat for diminished), and a subscripted number for the extension (e.g., 7, 9, b9). The melodic lines are written in treble clef with a key signature of one flat (B-flat major or D minor). The notes are primarily eighth and quarter notes, often beamed together. The exercise concludes with a double bar line on the final staff.

Ex. 3

97 $B\flat\Delta^7$ $B\circ^7$ $C-7$ $F7(b9)$ $B\flat\Delta^7$ $G7(b9)$ $C-7$ $F7(b9)$

101 $B\Delta^7$ $C\circ^7$ $C\#-7$ $F\#7(b9)$ $B\Delta^7$ $G\#7(b9)$ $C\#-7$ $F\#7(b9)$

105 $C\Delta^7$ $C\#\circ^7$ $D-7$ $G7(b9)$ $C\Delta^7$ $A7(b9)$ $D-7$ $G7(b9)$

109 $D\flat\Delta^7$ $D\circ^7$ $E\flat-7$ $A\flat7(b9)$ $D\flat\Delta^7$ $B\flat7(b9)$ $E\flat-7$ $A\flat7(b9)$

113 $D\Delta^7$ $D\#\circ^7$ $E-7$ $A7(b9)$ $D\Delta^7$ $B7(b9)$ $E-7$ $A7(b9)$

117 $E\flat\Delta^7$ $E\circ^7$ $F-7$ $B\flat7(b9)$ $E\flat\Delta^7$ $C7(b9)$ $F-7$ $B\flat7(b9)$

121 $E\Delta^7$ $F\circ^7$ $F\#-7$ $B7(b9)$ $E\Delta^7$ $C\#7(b9)$ $F\#-7$ $B7(b9)$

125 $F\Delta^7$ $F\#\circ^7$ $G-7$ $C7(b9)$ $F\Delta^7$ $D7(b9)$ $G-7$ $C7(b9)$

129 $G\flat\Delta^7$ $G\circ^7$ $A\flat-7$ $D\flat7(b9)$ $G\flat\Delta^7$ $E\flat7(b9)$ $A\flat-7$ $D\flat7(b9)$

133 $G\Delta^7$ $G\#\circ^7$ $A-7$ $D7(b9)$ $G\Delta^7$ $E7(b9)$ $A-7$ $D7(b9)$

137 $A\flat\Delta^7$ $A\circ^7$ $B\flat-7$ $E\flat7(b9)$ $A\flat\Delta^7$ $F7(b9)$ $B\flat-7$ $E\flat7(b9)$

141 $A\Delta^7$ $A\#\circ^7$ $B-7$ $E7(b9)$ $A\Delta^7$ $F\#7(b9)$ $B-7$ $E7(b9)$

The image displays a musical score for Exercise 3, consisting of 11 staves of music. Each staff begins with a measure number and a sequence of chords. The chords are written in a standard notation, including major, minor, and dominant seventh chords, as well as tritone and diminished seventh chords. The melodic lines are written in a single voice on a treble clef staff, featuring eighth and quarter notes, rests, and ties. The key signature changes from one staff to the next, following the sequence of chords: B-flat major, C major, D major, E-flat major, E major, F major, F-sharp major, G major, G-flat major, G major, A-flat major, A major, A-flat major, and A major.

Jazz Improv I 2016

Class notes 09

Example Jazz-blues solo
(12-bar blues)

David M. Shere

Concert

"Bag's Groove"

G7 C7 G7

Bb

A7 D7 A7

Eb

E7 A7 E7

Concert

5

implied changes > C7 C#o7 E7(b9)

Bb

implied changes > D7 D#o7 F#7(b9)

Eb

implied changes > A7 A#o7 C#7(b9)

Concert

9

D7 C7 G7 G7

A-7 D7 E7(b9) A-7 D7

Bb

E7 D7 A7 A7

B-7 E7 F#7(b9) B-7 E7

Eb

B7 A7 E7 E7

F#-7 B7 C#7(b9) F#-7 B7

Jazz Improv I 2016

Class notes 09 appendix- all 12 keys

Example Jazz-blues solo
(12-bar blues)

David M. Shere

1 G⁷ C⁷ G⁷

"Bag's Groove"

5 C⁷ G⁷

implied changes > C^{#o7} E7(b9)

9 D⁷ C⁷ G⁷ G⁷

A-⁷ D⁷ E7(b9) A-⁷ D⁷

14 A^{b7} D^{b7} A^{b7}

18 D^{b7} A^{b7}

implied changes > D^{o7} F7(b9)

22 E^{b7} D^{b7} A^{b7} A^{b7}

B^{b-7} E^{b7} F7(b9) B^{b-7} E^{b7}

27 A⁷ D⁷ A⁷

31 D⁷ A⁷

implied changes > D^{#o7} F^{#7(b9)}

35 E⁷ D⁷ A⁷ A⁷

B-⁷ E⁷ F^{#7(b9)} B-⁷ E⁷

40 Bb^7 Eb^7 Bb^7

44 Eb^7 Bb^7 $G^7(b9)$

implied changes >

48 F^7 Eb^7 Bb^7 Bb^7

C^-7 F^7 $G^7(b9)$ C^-7 F^7

53 B^7 E^7 B^7

57 E^7 B^7 $G^7(b9)$

implied changes >

$F^{\circ 7}$

61 $F^{\#7}$ E^7 B^7 B^7

$C^{\#-7}$ $F^{\#7}$ $G^{\#7}(b9)$ $C^{\#-7}$ $F^{\#7}$

66 C^7 F^7 C^7

70 F^7 C^7 $A^7(b9)$

implied changes >

$F^{\#o7}$

74 G^7 F^7 C^7 C^7

D^-7 G^7 $A^7(b9)$ D^-7 G^7

79 $D\flat^7$ $G\flat^7$ $D\flat^7$

83 $G\flat^7$ $D\flat^7$ $B\flat^7(b9)$

implied changes >

87 $A\flat^7$ $G\flat^7$ $D\flat^7$ $D\flat^7$ $D\flat^7$

$E\flat-7$ $A\flat^7$ $B\flat^7(b9)$ $E\flat-7$ $A\flat^7$

92 D^7 G^7 D^7

96 G^7 D^7 $B^7(b9)$

implied changes >

$G\sharp^7$

100 A^7 G^7 D^7 D^7 D^7

$E-7$ A^7 $B^7(b9)$ $E-7$ A^7

105 $E\flat^7$ $A\flat^7$ $E\flat^7$

109 $A\flat^7$ $E\flat^7$ $C^7(b9)$

implied changes >

$A^{\flat 7}$

113 $B\flat^7$ $A\flat^7$ $E\flat^7$ $E\flat^7$

$F-7$ $B\flat^7$ $C^7(b9)$ $F-7$ $B\flat^7$

118 E⁷ A⁷ E⁷

122 A⁷ E⁷

implied changes > A^{#07} C^{#7(b9)}

126 B⁷ A⁷ E⁷ E⁷

F^{#-7} B⁷ C^{#7(b9)} F^{#-7} B⁷

131 F⁷ B^{b7} F⁷

135 B^{b7} F⁷

implied changes > B⁰⁷ D^{7(b9)}

139 C⁷ B^{b7} F⁷ F⁷

G⁻⁷ C⁷ D^{7(b9)} G⁻⁷ C⁷

144 F^{#7} B⁷ F^{#7}

148 B⁷ F^{#7}

implied changes > B^{#07} D^{#7(b9)}

152 C^{#7} B⁷ F^{#7} F^{#7}

G^{#-7} C^{#7} D^{#7(b9)} G^{#-7} C^{#7}

Jazz Improv I 2016

Class notes 10

Jazz-blues licks in 6/4

David M. Shere

Concert

G⁷

"All Blues"
A⁷

B \flat

E \flat

5

Concert

C⁹ G⁷

B \flat

D⁹ A⁷

E \flat

A⁹ E⁷

9

Concert

D⁷(#9) E \flat 7(#9) D⁷(#9) G⁷

B \flat

E⁷(#9) F⁷(#9) E⁷(#9) A⁷

E \flat

B⁷(#9) C⁷(#9) B⁷(#9) E⁷

Jazz Improv I 2016

Class notes 11

Example Jazz-blues solo #2
(12-bar blues)

David M. Shere

Concert

"Bag's Groove"

Bb

Eb

5

Concert

implied changes >

Bb

Eb

9

Concert

Bb

Eb

Jazz Improv I 2016

Class notes 11 appendix- all 12 keys

Example Jazz-blues solo #2 (12-bar blues)

David M. Shere

"Bag's Groove"

5 *implied changes >*

9

13

17

21

25

29

33

Chord changes: G⁷, C⁷, G⁷, C⁷, G⁷, E⁷(b⁹), D⁷, C⁷, G⁷, A^b7, D^b7, A^b7, D^b7, A^b7, F⁷(b⁹), E^b7, D^b7, A^b7, D^b7, A^b7, A⁷, D⁷, A⁷, D⁷, A⁷, G^b7(b⁹), F^b7, D⁷, A⁷.

37 Bb7 Eb7 Bb7

Musical staff 37-40: Treble clef, key signature of two flats (Bb, Eb). Measure 37: Bb7, Eb7. Measure 38: Eb7. Measure 39: Bb7. Measure 40: Bb7.

41 Eb7 Bb7 G7(b9)

Musical staff 41-44: Treble clef, key signature of two flats. Measure 41: Eb7. Measure 42: Eb7. Measure 43: Bb7. Measure 44: G7(b9).

45 F7 Eb7 Bb7

Musical staff 45-48: Treble clef, key signature of two flats. Measure 45: F7. Measure 46: Eb7. Measure 47: Bb7. Measure 48: Bb7.

49 B7 E7 B7

Musical staff 49-52: Treble clef, key signature of one sharp (F#). Measure 49: B7. Measure 50: E7. Measure 51: B7. Measure 52: B7.

53 E7 B7 G#7(b9)

Musical staff 53-56: Treble clef, key signature of one sharp. Measure 53: E7. Measure 54: E7. Measure 55: B7. Measure 56: G#7(b9).

57 F#7 E7 B7

Musical staff 57-60: Treble clef, key signature of one sharp. Measure 57: F#7. Measure 58: E7. Measure 59: B7. Measure 60: B7.

61 C7 F7 C7

Musical staff 61-64: Treble clef, key signature of one sharp. Measure 61: C7. Measure 62: F7. Measure 63: C7. Measure 64: C7.

65 F7 C7 A7(b9)

Musical staff 65-68: Treble clef, key signature of one flat (Bb). Measure 65: F7. Measure 66: F7. Measure 67: C7. Measure 68: A7(b9).

69 G7 F7 C7

Musical staff 69-72: Treble clef, key signature of one flat. Measure 69: G7. Measure 70: F7. Measure 71: C7. Measure 72: C7.



109 E⁷ A⁷ E⁷

113 A⁷ E⁷ C^{#7(b9)}

117 B⁷ A⁷ E⁷

121 F⁷ B^{b7} F⁷

125 B^{b7} F⁷ D^{7(b9)}

129 C⁷ B^{b7} F⁷

133 F^{#7} B⁷ F^{#7}

137 B⁷ F^{#7} D^{#7(b9)}

141 C⁷ B⁷ F^{#7}

Jazz Improv I 2016

Class notes 12

Jazz-blues ballad licks

David M. Shere

Concert

"Georgia"

Bb

Eb

F Δ 7 Em7(b5) A7(b9) D-7 D-7/C Bm7(b5) Bbm6

G Δ 7 F#m7(b5) B7(b9) E-7 E-7/D C#m7(b5) Cm6

D Δ 7 C#m7(b5) F#7(b9) B-7 B-7/A G#m7(b5) Gm6

5

Concert

Bb

Eb

A-7 D7 G-7 C7 A-7 D7 G-7 C7(#5)

B-7 E7 A-7 D7 B-7 E7 A-7 D7(#5)

F#-7 B7 E-7 A7 F#-7 B7 E-7 A7(#5)

9

Concert

Bb

Eb

F Δ 7 Em7(b5) A7(b9) D-7 D-7/C Bm7(b5) Bbm6

G Δ 7 F#m7(b5) B7(b9) E-7 E-7/D C#m7(b5) Cm6

D Δ 7 C#m7(b5) F#7(b9) B-7 B-7/A G#m7(b5) Gm6

13 A⁻⁷ D⁷ G⁻⁷ C⁷ F^{Δ7} Em^{7(b5)} A^{7(b9)}

Concert

Bb B⁻⁷ E⁷ A⁻⁷ D⁷ G^{Δ7} F^{Δm7(b5)} B^{7(b9)}

Eb F^{Δ-7} B⁷ E⁻⁷ A⁷ D^{Δ7} C^{Δm7(b5)} F^{Δ7(b9)}

17 D⁻⁷ G⁻⁷ A⁷ D⁻⁷ B^{b7} D⁻⁷ G⁻⁷ A⁷ D⁻⁷ G⁷

Concert

Bb E⁻⁷ A⁻⁷ B⁷ E⁻⁷ C⁷ E⁻⁷ A⁻⁷ B⁷ E⁻⁷ A⁷

Eb B⁻⁷ E⁻⁷ F^{Δ7} B⁻⁷ G⁷ B⁻⁷ E⁻⁷ F^{Δ7} B⁻⁷ E⁷

21 D⁻⁷ Em^{7(b5)} A^{7(b9)} D⁻⁷ E⁷ A⁻⁷ D⁷ G⁻⁷ C⁷

Concert

Bb E⁻⁷ F^{Δm7(b5)} B^{7(b9)} E⁻⁷ F^{Δ7} B⁻⁷ E⁷ A⁻⁷ D⁷

Eb B⁻⁷ C^{Δm7(b5)} F^{Δ7(b9)} B⁻⁷ C^{Δ7} F^{Δ-7} B⁷ E⁻⁷ A⁷

25

Concert

F^Δ7 Em⁷(b5) A⁷(b9) D-⁷ D-⁷/C Bm⁷(b5) Bbm⁶

Bb

G^Δ7 F#m⁷(b5) B⁷(b9) E-⁷ E-⁷/D C#m⁷(b5) Cm⁶

Eb

D^Δ7 C#m⁷(b5) F#⁷(b9) B-⁷ B-⁷/A G#m⁷(b5) Gm⁶

29

Concert

A-⁷ D⁷ G-⁷ C⁷ F^Δ7 G-⁷ C⁷

Bb

B-⁷ E⁷ A-⁷ D⁷ G^Δ7 A-⁷ D⁷

Eb

F#-⁷ B⁷ E-⁷ A⁷ D^Δ7 E-⁷ A⁷

Jazz Improv I 2016

Class notes 13

Modal jazz licks:
Switching between parallel modes

David M. Shere

Concert

D-7 (Dorian mode)

"Little Sunflower"

Bb

Eb

5

Concert

Eb^Δ7 (Locrian mode)

Bb

Eb

9

Concert

D^Δ7 (Ionian mode)

Bb

Eb

Jazz Improv I 2016

Class notes 13 appendix- all 12 keys

Modal jazz licks: Switching between parallel modes

David M. Shere

*"Little Sunflower"*

37 F-7



41 GbA7



45 FΔ7



49 F#7



53 GΔ7



57 GbA7



61 G-7



65 AbA7



69 GΔ7



Jazz Improv I 2016

Class notes 14

Blues jazz licks
Motown style

David M. Shere

Concert

"My Girl"

B \flat Eb B \flat B \flat

C F C C

G C G G

Concert

5

B \flat Cm Eb F B \flat Cm Eb F

C Dm F G C Dm F G

G Am C D G Am C D

Concert

9

B \flat B \flat Eb F

C C F G

G G C D

Jazz Improv I 2016

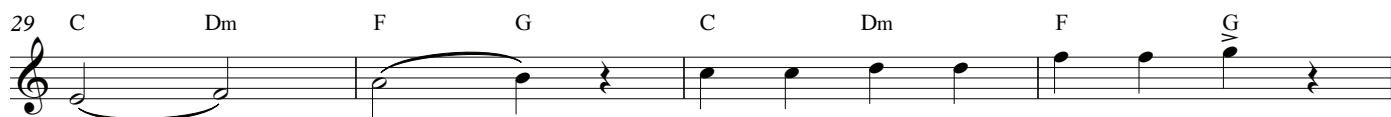
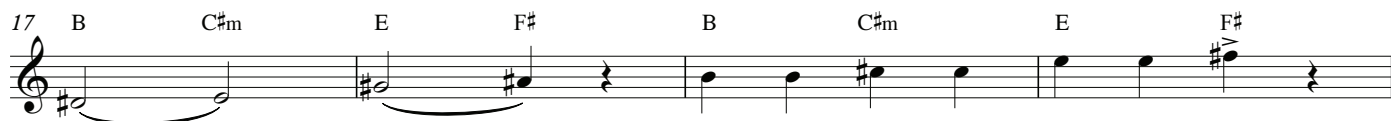
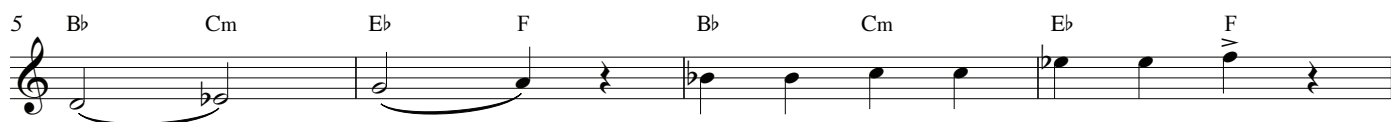
Class notes 14 appendix- all 12 keys

Blues jazz licks
Motown style

David M. Shere



"My Girl"



37 Db Gb Db Db

41 Db Ebm Gb Ab Db Ebm Gb Ab

45 Db Db Gb Ab

49 D G D D

53 D Fbm G A D Fbm G A

57 D D G A

61 Eb Ab Eb Eb

65 Eb Fm Ab Bb Eb Fm Ab Bb

69 Eb Eb Ab Bb

73 E A E E

77 E F#m A B E F#m A B

81 E E A B

85 F Bb F F

89 F Gm Bb C F Gm Bb C

93 F F Bb C

97 Gb Cb Gb Gb

101 Gb Abm Cb Db Gb Abm Cb Db

105 Gb Gb Cb Db

109 G C G G

113 G Am C D G Am C D

117 G G C D

121 Ab Db Ab Ab

125 Ab Bbm Db Eb Ab Bbm Db Eb

129 Ab Ab Db Eb

133 A D A A

137 A Cbm D Fb A Cbm D Fb

141 A A D Fb

Jazz Improv I 2016

Class notes 15

Bossa licks

David M. Shere

Concert

"The Girl From Ipanema"

Chord progression: F Δ 7, F Δ 7, G7, G7 (Concert); G Δ 7, G Δ 7, A7, A7 (Bb); D Δ 7, D Δ 7, E7, E7 (Eb)

Concert

5

1. F Δ 7, Gb7

Bb

A-7, Ab7

1. G Δ 7, Ab7

Eb

E-7, Eb7

D Δ 7, Eb7

Chord progression: G-7, Gb7, F Δ 7, Gb7 (Concert); A-7, Ab7, G Δ 7, Ab7 (Bb); E-7, Eb7, D Δ 7, Eb7 (Eb)

Concert

9

2. F Δ 7, F Δ 7, Gb Δ 7, Gb Δ 7

Bb

2. G Δ 7, G Δ 7, Ab Δ 7, Ab Δ 7

Eb

D Δ 7, D Δ 7, Eb Δ 7, Eb Δ 7

Chord progression: F Δ 7, F Δ 7, Gb Δ 7, Gb Δ 7 (Concert); G Δ 7, G Δ 7, Ab Δ 7, Ab Δ 7 (Bb); D Δ 7, D Δ 7, Eb Δ 7, Eb Δ 7 (Eb)

13 **B⁷** **B⁷** **F#⁻⁷** **F#⁻⁷**

Concert

Bb

Eb

C#⁷ **C#⁷** **G#⁻⁷** **G#⁻⁷**

G#⁷ **G#⁷** **D#⁻⁷** **D#⁻⁷**

17 **D⁷** **D⁷** **G⁻⁷** **G⁻⁷**

Concert

Bb

Eb

E⁷ **E⁷** **A⁻⁷** **A⁻⁷**

B⁷ **B⁷** **E⁻⁷** **E⁻⁷**

21 **Eb⁷** **Eb⁷** **A⁻⁷** **D7(b9)**

Concert

Bb

Eb

F⁷ **F⁷** **B⁻⁷** **E7(b9)**

C⁷ **C⁷** **F#⁻⁷** **B7(b9)**

25

Concert

G⁻⁷ C^{7(b9)} F^{Δ7} F^{Δ7}

Bb

A⁻⁷ D^{7(b9)} G^{Δ7} G^{Δ7}

Eb

E⁻⁷ A^{7(b9)} D^{Δ7} D^{Δ7}

29

Concert

G⁷ G⁷ G⁻⁷ G^{b7}

Bb

A⁷ A⁷ A⁻⁷ A^{b7}

Eb

E⁷ E⁷ E⁻⁷ E^{b7}

33

Concert

F^{Δ7} G^{b7}

Bb

G^{Δ7} A^{b7}

Eb

D^{Δ7} E^{b7}

Jazz Improv I 2016

Class notes 16

Jazz-blues licks in 6/4

David M. Shere

Concert

G7

"All Blues"

Bb

A7

Eb

E7

Concert

5

C9

G7

Bb

D9

A7

Eb

A9

E7

Concert

9

D7(#9)

Eb7(#9)

D7(#9)

G7

Bb

E7(#9)

F7(#9)

E7(#9)

A7

Eb

B7(#9)

C7(#9)

B7(#9)

E7

Jazz Improv I 2016

Class notes 17

Bossa licks

David M. Shere

Concert

"The Girl From Ipanema"

Chords: F^Δ7, F^Δ7, G⁷, G⁷ (Concert); G^Δ7, G^Δ7, A⁷, A⁷ (Bb); D^Δ7, D^Δ7, E⁷, E⁷ (Eb)

Concert

5

1.

Chords: G-7, G^b7, F^Δ7, G^b7 (Concert); A-7, A^b7, G^Δ7, A^b7 (Bb); E-7, E^b7, D^Δ7, E^b7 (Eb)

Concert

9

2.

Chords: F^Δ7, F^Δ7, G^bΔ⁷, G^bΔ⁷ (Concert); G^Δ7, G^Δ7, A^bΔ⁷, A^bΔ⁷ (Bb); D^Δ7, D^Δ7, E^bΔ⁷, E^bΔ⁷ (Eb)

13 **B⁷** **B⁷** **F#⁷** **F#⁷**

Concert

Bb

Eb

C#⁷ **C#⁷** **G#⁷** **G#⁷**

G#⁷ **G#⁷** **D#⁷** **D#⁷**

17 **D⁷** **D⁷** **G⁻⁷** **G⁻⁷**

Concert

Bb

Eb

E⁷ **E⁷** **A⁻⁷** **A⁻⁷**

B⁷ **B⁷** **E⁻⁷** **E⁻⁷**

21 **Eb⁷** **Eb⁷** **A⁻⁷** **D7(b9)**

Concert

Bb

Eb

F⁷ **F⁷** **B⁻⁷** **E7(b9)**

C⁷ **C⁷** **F#⁻⁷** **B7(b9)**

25 G-7 C7(b9) FΔ7 FΔ7

Concert

Bb A-7 D7(b9) GΔ7 GΔ7

Eb E-7 A7(b9) DΔ7 DΔ7

29 G7 G7 G-7 Gb7

Concert

Bb A7 A7 A-7 Ab7

Eb E7 E7 E-7 Eb7

33 FΔ7 Gb7

Concert

Bb GΔ7 Ab7

Eb DΔ7 Eb7

Jazz Improv I 2016

Class notes 18

David M. Shere

Concert

"My Funny Valentine"

Chords: Cm, Cmi(Δ), C-7, Cm⁶

Bb

Chords: Dm, Dmi(Δ), D-7, Dm⁶

Eb

Chords: Am, Ami(Δ), A-7, Am⁶

5

Concert

Chords: Ab^{Δ7}, F-7, Dm^{7(b5)}, G^{7(b9)}

Bb

Chords: Bb^{Δ7}, G-7, Em^{7(b5)}, A^{7(b9)}

Eb

Chords: F^{Δ7}, D-7, Bm^{7(b5)}, E^{7(b9)}

9

Concert

Chords: Cm, Cmi(Δ), C-7, Cm⁶

Bb

Chords: Dm, Dmi(Δ), D-7, Dm⁶

Eb

Chords: Am, Ami(Δ), A-7, Am⁶

13 $A\flat\Delta^7$ F^{-7} $A\flat m^6$ $B^7(b9)$

Concert

$B\flat\Delta^7$ G^{-7} $B\flat m^6$ $C\sharp^7(b9)$

Bb

$F\Delta^7$ D^{-7} Fm^6 $G\sharp^7(b9)$

Eb

17 $E\flat\Delta^7$ F^{-7} G^{-7} F^{-7} $E\flat\Delta^7$ F^{-7} G^{-7} F^{-7}

Concert

$F\Delta^7$ G^{-7} A^{-7} G^{-7} $F\Delta^7$ G^{-7} A^{-7} G^{-7}

Bb

$C\Delta^7$ D^{-7} E^{-7} D^{-7} $C\Delta^7$ D^{-7} E^{-7} D^{-7}

Eb

21 $E\flat\Delta^7$ G^7 Cm $B\flat^{-7}$ A^7 $A\flat\Delta^7$ $Dm^7(b5)$ $G^7(b9)$

Concert

$F\Delta^7$ A^7 Dm C^{-7} B^7 $B\flat\Delta^7$ $Em^7(b5)$ $A^7(b9)$

Bb

$C\Delta^7$ E^7 Am G^{-7} $F\sharp^7$ $F\Delta^7$ $Bm^7(b5)$ $E^7(b9)$

Eb

25 Cm Cmi(Δ) C⁻⁷ Cm⁶

Concert

Bb Dm Dmi(Δ) D⁻⁷ Dm⁶

Eb Am Ami(Δ) A⁻⁷ Am⁶

29 Ab^{\Delta7} F⁻⁷ Cm Bb7 A7($\#11$)

Concert

Bb Bb^{\Delta7} G⁻⁷ Dm C7 B7($\#11$)

Eb F^{\Delta7} D⁻⁷ Am G7 F $\#7$ ($\#11$)

33 Ab^{\Delta7} F⁻⁷ B7(b9) Eb^{\Delta7} Dm7(b5) G7(b9)

Concert

Bb Bb^{\Delta7} G⁻⁷ C $\#7$ (b9) F^{\Delta7} Em7(b5) A7(b9)

Eb F^{\Delta7} D⁻⁷ G $\#7$ (b9) C^{\Delta7} Bm7(b5) E7(b9)

Jazz Improv I 2016

Class notes 18

Acoustic Guitar

4/4

Cm Cm(Δ) C-7 Cm⁶

"My Funny Valentine"

A. Gtr.

5 Ab^Δ7 F-7 Dm7(b5) G7(b9)

A. Gtr.

9 Cm Cm(Δ) C-7 Cm⁶

A. Gtr.

13 Ab^Δ7 F-7 Abm⁶ B7(b9)

A. Gtr.

17 Eb^Δ7 F-7 G-7 F-7 Eb^Δ7 F-7 G-7 F-7

A. Gtr.

21 Eb^Δ7 G7 Cm Bb-7 A7 Ab^Δ7 Dm7(b5) G7(b9)

A. Gtr.

25 Cm Cm(Δ) C-7 Cm⁶

A. Gtr.

29 Ab^Δ7 F-7 Cm Bb7 A7(#11)

A. Gtr.

33 Ab^Δ7 F-7 B7(b9) Eb^Δ7 Dm7(b5) G7(b9)

Jazz Improv I 2016

Class notes 19

David M. Shere

Etude 1 - Chord tones

Concert

"Someday My Prince Will Come"

B \flat A 7 D7(#5) E \flat A 7 G $^+$

B \flat

E \flat

Concert

5

C $^-7$ G $^+$ C 7 F 7

B \flat

E \flat

Concert

9

1.

D $^-7$ C $\#^o7$ C $^-7$ F 7

B \flat

E \flat

13 D-7 C#o7 C-7 F7

Concert

E-7 D#o7 D-7 G7

Bb

B-7 A#o7 A-7 D7

Eb

2. F-7 Bb7 EbΔ7 Eo7

Concert

2. G-7 C7 FΔ7 F#o7

Bb

D-7 G7 CΔ7 C#o7

Eb

Bb C-7 F7 Bb Bb

Concert

C D-7 G7 C C

Bb

G A-7 D7 G G

Eb

Etude 2 - Scale tones

Concert

Bb^{Δ7} D7(♯5) Eb^{Δ7} G⁺⁷

"Someday My Prince Will Come"

Bb

C^{Δ7} E7(♯5) F^{Δ7} A⁺⁷

Eb

G^{Δ7} B7(♯5) C^{Δ7} E⁺⁷

Concert

C⁻⁷ G⁺⁷ C⁷ F⁷

Bb

D⁻⁷ A⁺⁷ D⁷ G⁷

Eb

A⁻⁷ E⁺⁷ A⁷ D⁷

Concert

1. D⁻⁷ C^{♯07} C⁻⁷ F⁷

Bb

1. E⁻⁷ D^{♯07} D⁻⁷ G⁷

Eb

B⁻⁷ A^{♯07} A⁻⁷ D⁷

Concert

D-7 C#o7 C-7 F7

Bb

E-7 D#o7 D-7 G7

Eb

B-7 A#o7 A-7 D7

2.

Concert

F-7 Bb7 EbΔ7 Eo7

Bb

2.

G-7 C7 FΔ7 F#o7

Eb

D-7 G7 CΔ7 C#o7

Concert

Bb C-7 F7 Bb Bb

Bb

C D-7 G7 C C

Eb

G A-7 D7 G G

Jazz Improv I 2016

Class notes 19

David M. Shere

Etude 1 - Chord tones

Concert

"Someday My Prince Will Come"

Acoustic Guitar

(tabbed 8va above staff)

Measures 1-4: Chords B \flat Δ 7, D7(#5), E \flat Δ 7, G $+$ 7. Acoustic guitar fret numbers: 7, 6, 5, 6, 10, 8, 11, 11, 12, 11, 11, 12, 10, 12, 10.

Concert

A. Gtr.

Measures 5-8: Chords C $-$ 7, G $+$ 7, C7, F7. Acoustic guitar fret numbers: 12, 11, 8, 11, 11, 12, 12, 10, 12, 11, 13, 12, 13, 11, 13, 14.

Concert

A. Gtr.

1.

Measures 9-12: Chords D $-$ 7, C $\#$ o7, C $-$ 7, F7. Acoustic guitar fret numbers: 10, 10, 8, 10, 9, 11, 8, 9, 8, 8, 6, 8, 8, 5, 6, 8.

13 D-7 C#o7 C-7 F7

Concert

A. Gtr.

Detailed description: This system contains the first four measures of music. The Concert part is written in treble clef. Measure 13 starts with a D-7 chord and a melodic line of quarter notes: D4, E4, F4, G4. Measure 14 has a C#o7 chord and notes: A4, B4, C5, B4. Measure 15 has a C-7 chord and notes: B4, A4, G4, F4. Measure 16 has an F7 chord and notes: E4, D4, C4, B3. The guitar part is in standard tuning (EADGBE). Measure 13: T (10), A (10), B (8). Measure 14: T (9), A (11), B (8). Measure 15: T (8), A (8), B (6). Measure 16: T (8), A (5), B (6).

2. F-7 Bb7 EbΔ7 Eo7

Concert

A. Gtr.

Detailed description: This system contains measures 17-20. Measure 17 has an F-7 chord and notes: F4, E4, D4, C4. Measure 18 has a Bb7 chord and notes: Bb4, Ab4, Gb4, F4. Measure 19 has an EbΔ7 chord and notes: Eb4, Db4, Cb4, Bb4. Measure 20 has an Eo7 chord and notes: E4, D4, C4, B3. The guitar part: Measure 17: T (13), A (13), B (11). Measure 18: T (10), A (11), B (9). Measure 19: T (12), A (11), B (10). Measure 20: T (12), A (9), B (11).

Bb C-7 F7 Bb Bb

Concert

A. Gtr.

Detailed description: This system contains measures 21-25. Measure 21 has a Bb chord and notes: Bb4, Ab4, Gb4, F4. Measure 22 has a C-7 chord and notes: C4, B3, A3, G3. Measure 23 has an F7 chord and notes: F4, E4, D4, C4. Measure 24 has a Bb chord and notes: Bb4, Ab4, Gb4, F4. Measure 25 has a Bb chord and notes: Bb4, Ab4, Gb4, F4. The guitar part: Measure 21: T (10), A (11), B (10). Measure 22: T (11), A (8), B (8). Measure 23: T (10), A (10), B (13). Measure 24: T (11), A (10), B (13). Measure 25: T (10), A (11), B (10).

Etude 2 - Scale tones

Concert

"Someday My Prince Will Come"

A. Gtr.

B \flat Δ 7 D7(#5) E \flat Δ 7 G $+$ 7

T 6 8 5 6 7 8 5 6 7 8

A

B

Concert

A. Gtr.

C $-$ 7 G $+$ 7 C7 F7

T 8 6 8 11 12 8 6 8 6 5

A

B

Concert

A. Gtr.

1.

D $-$ 7 C $\#$ o7 C $-$ 7 F7

T 10 10 10 9 11 9 8 8 8 5 6 5

A

B

Concert

A. Gtr.

D-7 C#o7 C-7 F7

Concert

A. Gtr.

2. F-7 Bb7 EbA7 Eo7

Concert

A. Gtr.

Bb C-7 F7 Bb Bb

Jazz Improv I 2016 Class notes 20

My Funny Valentine

FULL CHORDS

Chord diagrams for measures 1-8:

- 1: Cm (8fr)
- 2: Cmi(Δ) (8fr)
- 3: C-7 (8fr)
- 4: Cm⁶ (7fr)
- 5: Ab^Δ7 (6fr)
- 6: F-7 (8fr)
- 7: Dm7(b5) (5fr)
- 8: G7(b9) (4fr)

TAB for measures 1-8:

8	8	8	8	8	9	6	6
8	8	8	8	8	8	5	4
10	9	8	7	6	10	6	6
					8	5	4

Chord diagrams for measures 9-16:

- 9: Cm (8fr)
- 10: Cmi(Δ) (8fr)
- 11: C-7 (8fr)
- 12: Cm⁶ (7fr)
- 13: Ab^Δ7 (6fr)
- 14: F-7 (8fr)
- 15: Abm⁶ (8fr)
- 16: B7(b9) (7fr)

TAB for measures 9-16:

8	8	8	8	8	9	9	9
8	8	8	8	8	8	8	7
10	9	8	7	6	10	8	9
					8	8	8

Chord diagrams for measures 17-20:

- 17: Eb^Δ7 (6fr)
- 18: F-7 (8fr)
- 19: G-7 (10fr)
- 20: F-7 (8fr)

TAB for measures 17-20:

8	9	11	9	8	9	11	9
7	8	10	8	7	8	10	8
8	10	12	10	8	10	12	10
6	8	10	8	6	8	10	8

Chord diagrams for measures 21-28:

- 21: Eb^Δ7 (6fr)
- 22: F-7 (8fr)
- 23: Cm (8fr)
- 24: Bb-7 (6fr)
- 25: A7 (4fr)
- 26: Ab^Δ7 (6fr)
- 27: Dm7(b5) (5fr)
- 28: G7(b9) (4fr)

TAB for measures 21-28:

8	9	8	6	5	8	6	6
7	8	8	6	5	8	5	4
8	10	10	6	6	6	6	6
6	8	10	6	5	6	5	4

25

Cm Cm^{mi}(Δ) C-7 Cm⁶

8	8	8	8
8	8	8	8
10	9	8	7

29

A^bΔ7 Dm7(b5) G7(b9) Cm B^b7 A7(#11)

8	6	6	8	6	4
8	5	4	8	6	6
6	5	4	10	7	5
	5	4		6	6

33

A^bΔ7 F-7 B7(b9) E^bΔ7 Dm7(b5) G7(b9)

8	9	9	8	6	6
8	8	7	7	5	4
6	10	9	8	6	6
	8	8	6	5	4

SHELL VOICINGS
(tab only)

37

	Cm	Cmi(Δ)	C-7	Cm ⁶	A ^b Δ ⁷	F-7	Dm ⁷ (b ⁵)	G ⁷ (b ⁹)
T	8	8	8	8	8	9	6	6
A	8	8	8	8	8	8	5	4
B	10	9	8	7	6	8	5	4

45

	Cm	Cmi(Δ)	C-7	Cm ⁶	A ^b Δ ⁷	F-7	A ^b m ⁶	B ⁷ (b ⁹)
T	8	8	8	8	8	9	9	9
A	8	8	8	8	8	8	8	9
B	10	9	8	7	6	8	8	8

53

	E ^b Δ ⁷	F-7	G-7	F-7	E ^b Δ ⁷	F-7	G-7	F-7	E ^b Δ ⁷	F-7	Cm	B ^b -7	A ⁷	A ^b Δ ⁷	Dm ⁷ (b ⁵)	G ⁷ (b ⁹)
T	8	9	11	9	8	9	11	9	8	9	8	6	5	8	6	6
A	7	8	10	8	7	8	10	8	7	8	8	6	6	8	5	4
B	6	8	10	8	6	8	10	8	6	8	10	6	5	6	5	4

61

	Cm	Cmi(Δ)	C-7	Cm ⁶	A ^b Δ ⁷	Dm ⁷ (b ⁵)	G ⁷ (b ⁹)	Cm	B ^b 7	A ⁷ (#11)
T	8	8	8	8	8	6	6	8	6	8
A	8	8	8	8	8	5	4	8	7	6
B	10	9	8	7	6	5	4	10	6	6

69

	A ^b Δ ⁷	F-7	B ⁷ (b ⁹)	E ^b Δ ⁷	Dm ⁷ (b ⁵)	G ⁷ (b ⁹)
T	8	9	9	8	6	6
A	8	8	9	7	5	4
B	6	8	8	6	5	4

3
4

FULL CHORDS

Someday My Prince Will Come

73

Bb Δ 7 6fr, D7(#5) 7fr, Eb Δ 7 6fr, G+7 8fr, C-7 8fr, G+7 8fr, C7 8fr, F7 7fr

T	6	7	8	8	8	8	8
A	7	7	7	8	8	8	8
B	6	8	6	8	8	8	8

81

1. D-7 5fr, C#o7 3fr, C-7, F7 7fr

T	6	5	4	8
A	5	3	3	8
B	5	4	3	8

85

D-7, Db \circ 7 3fr, C-7, F7 7fr

T	6	5	4	8
A	5	3	3	8
B	5	4	3	8

2. F-7 8fr, Bb7 6fr, Eb Δ 7 6fr, Eo7 6fr

T	9	6	8	8
A	8	7	7	6
B	10	6	8	8
	8		6	7

Bb 6fr, C-7 8fr, F7 7fr, Bb 6fr, Bb 6fr

T	6	8	8	6
A	6	8	8	6
B	8	8	7	8

SHELL VOICINGS
(tab only)

Chords: B \flat Δ 7, D7(\sharp 5), E \flat Δ 7, G $+$ 7, C-7, G $+$ 7, C7, F7

T
A	7	7	8	8	8	8	8
B	7	8	7	9	8	9	8
	6		6				7

1.

Chords: D-7, C \sharp o7, C-7, F7

T	6	5	4	2
A	5	5	3	1
B	5	4	3	1

Chords: D-7, D \flat o7, C-7, F7

T	6	5	4	2
A	5	5	3	1
B	5	4	3	1

2.

Chords: F-7, B \flat 7, E \flat Δ 7, Eo7

T	9	6	8	8
A	8	7	7	8
B	8	6	6	7

Chords: B \flat , C-7, F7, B \flat , B \flat

T	6	8	8	6	6
A	6	8	8	6	6
B	7	8	7	7	7
	8	8	8	8	8

Jazz Improv II 2015
Class notes

David M. Shere

Jazz Improv II 2015

ii-V-I Examples

Class notes 01

David M. Shere

Ex. 1

Ex. 1

Concert

Bb

Eb

Chords: D-7, G7, C Δ 7, E-7, A7, D Δ 7, B-7, E7, A Δ 7

Ex. 2

Ex. 2

Concert

Bb

Eb

Chords: D-7, G7, C Δ 7, E-7, A7, D Δ 7, B-7, E7, A Δ 7

Ex. 3

Ex. 3

Concert

Bb

Eb

Chords: D-7, G7, C Δ 7, E-7, A7, D Δ 7, B-7, E7, A Δ 7

Ex. 4

13

Concert

D⁻⁷ G⁷ C^{Δ7}

Bb

E⁻⁷ A⁷ D^{Δ7}

Eb

B⁻⁷ E⁷ A^{Δ7}

Ex. 5

17

Concert

D⁻⁷ G⁷ C^{Δ7}

Bb

E⁻⁷ A⁷ D^{Δ7}

Eb

B⁻⁷ E⁷ A^{Δ7}

Ex. 6

21

Concert

D⁻⁷ G⁷ C^{Δ7} A^{7(b9)} D⁻⁷ G⁷ C^{Δ7}

Bb

E⁻⁷ A⁷ D^{Δ7} B^{7(b9)} E⁻⁷ A⁷ D^{Δ7}

Eb

B⁻⁷ E⁷ A^{Δ7} F^{Δ7(b9)} B⁻⁷ E⁷ A^{Δ7}

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Class notes 01 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 is a musical exercise in 4/4 time, demonstrating ii-V-I chord progressions in all 12 keys. The exercise is presented in a single system of 12 staves, each representing a different key. The keys are: D-7, G7, CΔ7 (Staff 1); Eb-7, Ab7, DbΔ7 (Staff 2); E-7, A7, DΔ7 (Staff 3); F-7, Bb7, EbΔ7 (Staff 4); F#-7, B7, EΔ7 (Staff 5); G-7, C7, FΔ7 (Staff 6); Ab-7, Db7, GbΔ7 (Staff 7); A-7, D7, GΔ7 (Staff 8); Bb-7, Eb7, AbΔ7 (Staff 9); B-7, E7, AΔ7 (Staff 10); C-7, F7, BbΔ7 (Staff 11); and C#-7, F#7, BΔ7 (Staff 12). Each staff begins with a measure containing a triplet of eighth notes, followed by a measure with a triplet of eighth notes, and a final measure with a whole note chord. A dynamic marking '>' is present under the first note of the first staff.

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

Ex. 3

97 D-7 G7 CΔ7

101 Eb-7 Ab7 DbΔ7

105 E-7 A7 DΔ7

109 F-7 Bb7 EbΔ7

113 F#-7 B7 EΔ7

117 G-7 C7 FΔ7

121 Ab-7 Db7 GbΔ7

125 A-7 D7 GΔ7

129 Bb-7 Eb7 AbΔ7

133 B-7 E7 AΔ7

137 C-7 F7 BbΔ7

141 C#-7 F#7 BΔ7

The image displays a series of 11 musical staves, each representing a different key signature and chord progression. Each staff begins with a measure number and a chord symbol, followed by a melodic line in treble clef. The chords are: 97 D-7, G7, CΔ7; 101 Eb-7, Ab7, DbΔ7; 105 E-7, A7, DΔ7; 109 F-7, Bb7, EbΔ7; 113 F#-7, B7, EΔ7; 117 G-7, C7, FΔ7; 121 Ab-7, Db7, GbΔ7; 125 A-7, D7, GΔ7; 129 Bb-7, Eb7, AbΔ7; 133 B-7, E7, AΔ7; 137 C-7, F7, BbΔ7; 141 C#-7, F#7, BΔ7. The melodic lines consist of eighth and quarter notes, often with slurs, and end with a whole note chord symbol.

145 D⁻⁷ G⁷ C^{Δ7}

149 E^{b-7} A^{b7} D^{bΔ7}

153 F^{b-7} A⁷ D^{Δ7}

157 F⁻⁷ B^{b7} E^{bΔ7}

161 F^{#-7} B⁷ E^{Δ7}

165 G⁻⁷ C⁷ F^{Δ7}

169 A^{b-7} D^{b7} G^{bΔ7}

173 A⁻⁷ D⁷ G^{Δ7}

177 B^{b-7} E^{b7} A^{bΔ7}

181 B⁻⁷ E⁷ A^{Δ7}

185 C⁻⁷ F⁷ B^{bΔ7}

189 C^{#-7} F^{#7} B^{Δ7}

Ex. 5

193 D⁻⁷ G⁷ C^{Δ7}

197 E^{b-7} A^{b7} D^{bΔ7}

201 E⁻⁷ A⁷ D^{Δ7}

205 F⁻⁷ B^{b7} E^{bΔ7}

209 F^{#-7} B⁷ E^{Δ7}

213 G⁻⁷ C⁷ F^{Δ7}

217 A^{b-7} D^{b7} G^{bΔ7}

221 A⁻⁷ D⁷ G^{Δ7}

225 B^{b-7} E^{b7} A^{bΔ7}

229 B⁻⁷ E⁷ A^{Δ7}

233 C⁻⁷ F⁷ B^{bΔ7}

237 C^{#-7} F^{#7} B^{Δ7}

241 D⁻⁷ G⁷ C^{Δ7} A^{7(b9)} D⁻⁷ G⁷ C^{Δ7}

246 E^{b-7} A^{b7} D^{bΔ7} B^{7(b9)} E^{b-7} A^{b7} D^{bΔ7}

251 E⁻⁷ A⁷ D^{Δ7} B^{7(b9)} E⁻⁷ A⁷ D^{Δ7}

256 F⁻⁷ B^{b7} E^{bΔ7} C^{7(b9)} F⁻⁷ B^{b7} E^{bΔ7}

261 F^{#-7} B⁷ E^{Δ7} C^{#7(b9)} F^{#-7} B⁷ E^{Δ7}

266 G⁻⁷ C⁷ F^{Δ7} D^{7(b9)} G⁻⁷ C⁷ F^{Δ7}

271 A^{b-7} D^{b7} G^{bΔ7} E^{b7(b9)} A^{b-7} D^{b7} G^{bΔ7}

276 A⁻⁷ D⁷ G^{Δ7} F^{7(b9)} A⁻⁷ D⁷ G^{Δ7}

281 B^{b-7} E^{b7} A^{bΔ7} F^{7(b9)} B^{b-7} E^{b7} A^{bΔ7}

286 B⁻⁷ E⁷ A^{Δ7} F^{#7(b9)} B⁻⁷ E⁷ A^{Δ7}

291 C⁻⁷ F⁷ B^{bΔ7} G^{7(b9)} C⁻⁷ F⁷ B^{bΔ7}

296 C^{#-7} F^{#7} B^{Δ7} G^{#7(b9)} C^{#-7} F^{#7} B^{Δ7}

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ii-V-I Examples

Class notes 02

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 2

Concert

Bb

Eb

5 D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 3

Concert

Bb

Eb

9 D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

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Class notes 02 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

D⁻⁷ G⁷ C^{Δ7}
 5 E^{b-7} A^{b7} D^{bΔ7}
 9 E⁻⁷ A⁷ D^{Δ7}
 13 F⁻⁷ B^{b7} E^{bΔ7}
 17 F^{#-7} B⁷ E^{Δ7}
 21 G⁻⁷ C⁷ F^{Δ7}
 25 A^{b-7} D^{b7} G^{bΔ7}
 29 A⁻⁷ D⁷ G^{Δ7}
 33 B^{b-7} E^{b7} A^{bΔ7}
 37 B⁻⁷ E⁷ A^{Δ7}
 41 C⁻⁷ F⁷ B^{bΔ7}
 45 C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

The image displays ten staves of musical notation for Exercise 2. Each staff begins with a measure number and a chord symbol. The notation includes treble clefs, key signatures, and various chord symbols such as D⁻⁷, G⁷, C^{Δ7}, E^{b-7}, A^{b7}, D^{bΔ7}, E⁻⁷, A⁷, D^{Δ7}, F⁻⁷, B^{b7}, E^{bΔ7}, F^{#-7}, B⁷, E^{Δ7}, G⁻⁷, C⁷, F^{Δ7}, A^{b-7}, D^{b7}, G^{bΔ7}, A⁻⁷, D⁷, G^{Δ7}, B^{b-7}, E^{b7}, A^{bΔ7}, B⁻⁷, E⁷, A^{Δ7}, C⁻⁷, F⁷, B^{bΔ7}, and C^{#-7}, F^{#7}, B^{Δ7}. The music consists of eighth and sixteenth notes, often beamed together, with some rests and a final measure of a whole note on each staff.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 F^{b-7} A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

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ii-V-I Examples

Class notes 03

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 2

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 3

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

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Class notes 03 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

1 D⁻⁷ G⁷ C^{Δ7}

5 E^{b-7} A^{b7} D^{bΔ7}

9 E⁻⁷ A⁷ D^{Δ7}

13 F⁻⁷ B^{b7} E^{bΔ7}

17 F^{#-7} B⁷ E^{Δ7}

21 G⁻⁷ C⁷ F^{Δ7}

25 A^{b-7} D^{b7} G^{bΔ7}

29 A⁻⁷ D⁷ G^{Δ7}

33 B^{b-7} E^{b7} A^{bΔ7}

37 B⁻⁷ E⁷ A^{Δ7}

41 C⁻⁷ F⁷ B^{bΔ7}

45 C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

The image displays a series of 11 musical staves, each representing a different key signature and chord progression. Each staff begins with a measure number and is followed by three chord symbols. The notes are written in a consistent rhythmic pattern across all staves, with accidentals (sharps, flats, and naturals) used to indicate the specific notes for each key signature. The chords are: 49 D⁻⁷ G⁷ C^{Δ7}; 53 E^{b7} A^{b7} D^{bΔ7}; 57 E⁻⁷ A⁷ D^{Δ7}; 61 F⁻⁷ B^{b7} E^{bΔ7}; 65 F^{#-7} B⁷ E^{Δ7}; 69 G⁻⁷ C⁷ F^{Δ7}; 73 A^{b-7} D^{b7} G^{bΔ7}; 77 A⁻⁷ D⁷ G^{Δ7}; 81 B^{b-7} E^{b7} A^{bΔ7}; 85 B⁻⁷ E⁷ A^{Δ7}; 89 C⁻⁷ F⁷ B^{bΔ7}; 93 C^{#-7} F^{#7} B^{Δ7}.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

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ii-V-I Examples

Class notes 04

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 2

Concert

Bb

Eb

5

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 3

Concert

Bb

Eb

9

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

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Class notes 04 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1

1 D⁻⁷ G⁷ C^{Δ7}

5 E^{b-7} A^{b7} D^{bΔ7}

9 E⁻⁷ A⁷ D^{Δ7}

13 F⁻⁷ B^{b7} E^{bΔ7}

17 F^{#-7} B⁷ E^{Δ7}

21 G⁻⁷ C⁷ F^{Δ7}

25 A^{b-7} D^{b7} G^{bΔ7}

29 A⁻⁷ D⁷ G^{Δ7}

33 B^{b-7} E^{b7} A^{bΔ7}

37 B⁻⁷ E⁷ A^{Δ7}

41 C⁻⁷ F⁷ B^{bΔ7}

45 C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for 'Ex. 2' on page 101. It consists of ten staves of music, each starting with a measure number and a chord symbol. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{Δ7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{Δ7}. Each staff contains a sequence of notes and rests, with some notes marked with accidentals (sharps, flats, naturals) and some staves ending with a fermata.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

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ii-V-I Examples

Class notes 05

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 2

Concert

Bb

Eb

5 D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 3

Concert

Bb

Eb

9 D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

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Class notes 05 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 shows 12 ii-V-I chord progressions in 4/4 time, each consisting of three measures. The keys and chord symbols are as follows:

- Line 1: D⁻⁷ G⁷ C^{Δ7}
- Line 2: E^{b-7} A^{b7} D^{bΔ7}
- Line 3: E⁻⁷ A⁷ D^{Δ7}
- Line 4: F⁻⁷ B^{b7} E^{bΔ7}
- Line 5: F^{#-7} B⁷ E^{Δ7}
- Line 6: G⁻⁷ C⁷ F^{Δ7}
- Line 7: A^{b-7} D^{b7} G^{bΔ7}
- Line 8: A⁻⁷ D⁷ G^{Δ7}
- Line 9: B^{b-7} E^{b7} A^{bΔ7}
- Line 10: B⁻⁷ E⁷ A^{Δ7}
- Line 11: C⁻⁷ F⁷ B^{bΔ7}
- Line 12: C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{A7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{A7}

The image displays a musical score for 'Ex. 2' on page 105. It consists of ten staves of music, each starting with a measure number and a chord symbol. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{A7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{A7}. Each staff contains a sequence of eighth notes, with some notes marked with accidentals (sharps, flats, naturals) to indicate the specific chord voicings. The music is written in a single melodic line on a five-line staff.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for Exercise 3, consisting of 11 staves of music. Each staff begins with a measure number and a sequence of three chords. The chords are: 97 (D⁻⁷, G⁷, C^{Δ7}), 101 (E^{b-7}, A^{b7}, D^{bΔ7}), 105 (E⁻⁷, A⁷, D^{Δ7}), 109 (F⁻⁷, B^{b7}, E^{bΔ7}), 113 (F^{#-7}, B⁷, E^{Δ7}), 117 (G⁻⁷, C⁷, F^{Δ7}), 121 (A^{b-7}, D^{b7}, G^{bΔ7}), 125 (A⁻⁷, D⁷, G^{Δ7}), 129 (B^{b-7}, E^{b7}, A^{bΔ7}), 133 (B⁻⁷, E⁷, A^{Δ7}), and 141 (C^{#-7}, F^{#7}, B^{Δ7}). The music is written in treble clef with a key signature of one flat (B-flat). Each staff contains a melodic line with eighth and quarter notes, and a final whole note chord. The chords are placed above the staff at the beginning of each measure.

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ii-V-I Examples

Class notes 06

David M. Shere

Ex. 1

Concert

D-7 G7 C Δ 7

Bb E-7 A7 D Δ 7

Eb B-7 E7 A Δ 7

Ex. 2

5

Concert

D-7 G7 C Δ 7

Bb E-7 A7 D Δ 7

Eb B-7 E7 A Δ 7

Ex. 3

9

Concert

D-7 G7 C Δ 7

Bb E-7 A7 D Δ 7

Eb B-7 E7 A Δ 7

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Class notes 06 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

1 D⁻⁷ G⁷ C^{Δ7}

5 E^{b-7} A^{b7} D^{bΔ7}

9 E⁻⁷ A⁷ D^{Δ7}

13 F⁻⁷ B^{b7} E^{bΔ7}

17 F^{#-7} B⁷ E^{Δ7}

21 G⁻⁷ C⁷ F^{Δ7}

25 A^{b-7} D^{b7} G^{bΔ7}

29 A⁻⁷ D⁷ G^{Δ7}

33 B^{b-7} E^{b7} A^{bΔ7}

37 B⁻⁷ E⁷ A^{Δ7}

41 C⁻⁷ F⁷ B^{bΔ7}

45 C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{A7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{A7}

The image displays a musical score for 'Ex. 2' on page 109. It consists of ten staves of music, each starting with a measure number and a chord symbol. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{A7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{A7}. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with some rests. The notation includes various accidentals (sharps, flats, naturals) and stems.

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

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ii-V-I Examples Class notes 07

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 2

5

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 3

9

Concert

Bb

Eb

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

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Class notes 07 appendix- all 12 keys

David M. Shere

ii-V-I Examples

Ex. 1

Ex. 1 shows 12 ii-V-I chord progressions in various keys, each written on a single staff in 4/4 time. The key signature and chord symbols are indicated above the staff.

- 1 D⁻⁷ G⁷ C^{Δ7}
- 5 E^{b-7} A^{b7} D^{bΔ7}
- 9 E⁻⁷ A⁷ D^{Δ7}
- 13 F⁻⁷ B^{b7} E^{bΔ7}
- 17 F^{#-7} B⁷ E^{Δ7}
- 21 G⁻⁷ C⁷ F^{Δ7}
- 25 A^{b-7} D^{b7} G^{bΔ7}
- 29 A⁻⁷ D⁷ G^{Δ7}
- 33 B^{b-7} E^{b7} A^{bΔ7}
- 37 B⁻⁷ E⁷ A^{Δ7}
- 41 C⁻⁷ F⁷ B^{bΔ7}
- 45 C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for 'Ex. 2' on page 113. It consists of ten staves of music, each starting with a measure number and a chord symbol. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{Δ7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{Δ7}. Each staff contains a sequence of notes and rests, with some notes marked with accidentals (sharps, flats, naturals) and some staves ending with a whole rest.

114 Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

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ii-V-I Examples Class notes 08

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 CΔ7

E-7 A7 DΔ7

B-7 E7 AΔ7

Ex. 2

5

Concert

Bb

Eb

D-7 G7 CΔ7

E-7 A7 DΔ7

B-7 E7 AΔ7

Ex. 3

9

Concert

Bb

Eb

D-7 G7 CΔ7

E-7 A7 DΔ7

B-7 E7 AΔ7

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Class notes 08 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 shows 12 ii-V-I chord progressions in various keys, each written on a single staff with a treble clef and a 4/4 time signature. The keys and corresponding chords are:

- 1. D⁻⁷ G⁷ C^{Δ7}
- 5. E^{b-7} A^{b7} D^{bΔ7}
- 9. E⁻⁷ A⁷ D^{Δ7}
- 13. F⁻⁷ B^{b7} E^{bΔ7}
- 17. F^{#-7} B⁷ E^{Δ7}
- 21. G⁻⁷ C⁷ F^{Δ7}
- 25. A^{b-7} D^{b7} G^{bΔ7}
- 29. A⁻⁷ D⁷ G^{Δ7}
- 33. B^{b-7} E^{b7} A^{bΔ7}
- 37. B⁻⁷ E⁷ A^{Δ7}
- 41. C⁻⁷ F⁷ B^{bΔ7}
- 45. C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D^{-7} G^7 $C^{\Delta 7}$

53 E_b^{-7} A_b^7 $D_b^{\Delta 7}$

57 E^{-7} A^7 $D^{\Delta 7}$

61 F^{-7} B_b^7 $E_b^{\Delta 7}$

65 $F^{\#-7}$ B^7 $E^{\Delta 7}$

69 G^{-7} C^7 $F^{\Delta 7}$

73 A_b^{-7} D_b^7 $G_b^{\Delta 7}$

77 A^{-7} D^7 $G^{\Delta 7}$

81 B_b^{-7} E_b^7 $A_b^{\Delta 7}$

85 B^{-7} E^7 $A^{\Delta 7}$


89 C^{-7} F^7 $B_b^{\Delta 7}$

93 $C^{\#-7}$ $F^{\#7}$ $B^{\Delta 7}$

The image displays a musical score for 'Ex. 2' on page 117. It consists of 11 staves of music, each starting with a measure number and a chord symbol. The chords are: 49 D^{-7} , G^7 , $C^{\Delta 7}$; 53 E_b^{-7} , A_b^7 , $D_b^{\Delta 7}$; 57 E^{-7} , A^7 , $D^{\Delta 7}$; 61 F^{-7} , B_b^7 , $E_b^{\Delta 7}$; 65 $F^{\#-7}$, B^7 , $E^{\Delta 7}$; 69 G^{-7} , C^7 , $F^{\Delta 7}$; 73 A_b^{-7} , D_b^7 , $G_b^{\Delta 7}$; 77 A^{-7} , D^7 , $G^{\Delta 7}$; 81 B_b^{-7} , E_b^7 , $A_b^{\Delta 7}$; 85 B^{-7} , E^7 , $A^{\Delta 7}$; 89 C^{-7} , F^7 , $B_b^{\Delta 7}$; 93 $C^{\#-7}$, $F^{\#7}$, $B^{\Delta 7}$. Each staff contains a melodic line with eighth and sixteenth notes, and a final whole note chord.

118 Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}



101 E^{b-7} A^{b7} D^{bΔ7}



105 E⁻⁷ A⁷ D^{Δ7}



109 F⁻⁷ B^{b7} E^{bΔ7}



113 F^{#-7} B⁷ E^{Δ7}



117 G⁻⁷ C^{b7} F^{Δ7}



121 A^{b-7} D^{b7} G^{bΔ7}



125 A⁻⁷ D⁷ G^{Δ7}



129 B^{b-7} E^{b7} A^{bΔ7}



133 B⁻⁷ E⁷ A^{Δ7}



137 C⁻⁷ F^{b7} B^{bΔ7}



141 C^{#-7} F^{#7} B^{Δ7}



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ii-V-I Examples Class notes 09

David M. Shere

Ex. 1

Ex. 1 musical score for measures 1-3. The score is in 4/4 time and G major. It features three staves: Concert (treble clef), Eb (bass clef), and Bb (bass clef). The Concert part has a melodic line with eighth notes. The Eb and Bb parts provide harmonic support with eighth-note patterns. Chords are indicated above the staff: D-7, G7, C Δ 7, E-7, A7, D Δ 7, B-7, E7, and A Δ 7.

Ex. 2

Ex. 2 musical score for measures 4-6. The score is in 4/4 time and G major. It features three staves: Concert (treble clef), Eb (bass clef), and Bb (bass clef). The Concert part has a melodic line with eighth notes. The Eb and Bb parts provide harmonic support with eighth-note patterns. Chords are indicated above the staff: D-7, G7, C Δ 7, E-7, A7, D Δ 7, B-7, E7, and A Δ 7.

Ex. 3

Ex. 3 musical score for measures 7-9. The score is in 4/4 time and G major. It features three staves: Concert (treble clef), Eb (bass clef), and Bb (bass clef). The Concert part has a melodic line with eighth notes. The Eb and Bb parts provide harmonic support with eighth-note patterns. Chords are indicated above the staff: D-7, G7, C Δ 7, E-7, A7, D Δ 7, B-7, E7, and A Δ 7.

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Class notes 09 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 shows 12 ii-V-I chord progressions in 4/4 time, each consisting of three measures. The keys and chords are as follows:

- Measures 1-3: D⁻⁷ G⁷ C^{Δ7}
- Measures 5-7: E^{b7} A^{b7} D^{bΔ7}
- Measures 9-11: E⁻⁷ A⁷ D^{Δ7}
- Measures 13-15: F⁻⁷ B^{b7} E^{bΔ7}
- Measures 17-19: F^{#-7} B⁷ E^{Δ7}
- Measures 21-23: G⁻⁷ C⁷ F^{Δ7}
- Measures 25-27: A^{b-7} D^{b7} G^{bΔ7}
- Measures 29-31: A⁻⁷ D⁷ G^{Δ7}
- Measures 33-35: B^{b-7} E^{b7} A^{bΔ7}
- Measures 37-39: B⁻⁷ E⁷ A^{Δ7}
- Measures 41-43: C⁻⁷ F⁷ B^{bΔ7}
- Measures 45-47: C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{A7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for 'Ex. 2' on page 121. It consists of 11 staves of music, each starting with a measure number and a chord symbol. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{A7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{Δ7}. Each staff contains a melodic line with eighth and sixteenth notes, and a final whole note chord.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for Exercise 3, consisting of 11 staves of music. Each staff begins with a measure number and a sequence of three chords. The chords are written in a standard notation with superscripts for accidentals and degrees. The notes are written in a treble clef on a five-line staff. The progression of chords across the staves is as follows:

- Staff 1: 97 D⁻⁷ G⁷ C^{Δ7}
- Staff 2: 101 E^{b-7} A^{b7} D^{bΔ7}
- Staff 3: 105 E⁻⁷ A⁷ D^{Δ7}
- Staff 4: 109 F⁻⁷ B^{b7} E^{bΔ7}
- Staff 5: 113 F^{#-7} B⁷ E^{Δ7}
- Staff 6: 117 G⁻⁷ C⁷ F^{Δ7}
- Staff 7: 121 A^{b-7} D^{b7} G^{bΔ7}
- Staff 8: 125 A⁻⁷ D⁷ G^{Δ7}
- Staff 9: 129 B^{b-7} E^{b7} A^{bΔ7}
- Staff 10: 133 B⁻⁷ E⁷ A^{Δ7}
- Staff 11: 137 C⁻⁷ F⁷ B^{bΔ7}
- Staff 12: 141 C^{#-7} F^{#7} B^{Δ7}

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Class notes 10

Ex. 1 Expanded ii-V sequence

David M. Shere

Ascending

Concert

Bb

Eb

Half-measure cadence

Chord progression: C^{Δ7} F^{Δ7} D-⁷ G⁷ E-⁷ A-⁷ F^{Δ7} B^{ø7}
D^{Δ7} G^{Δ7} E-⁷ A⁷ F#-⁷ B-⁷ G^{Δ7} C#^{ø7}
A^{Δ7} D^{Δ7} B-⁷ E⁷ C#-⁷ F#-⁷ D^{Δ7} G#^{ø7}

Scale degrees: I IV ii V iii vi IV vii

Concert

Bb

Eb

5

Chord progression: G⁷ C^{Δ7} A-⁷ D-⁷ B^{ø7} E-⁷ C^{Δ7} F^{Δ7}
A⁷ D^{Δ7} B-⁷ E-⁷ C#^{ø7} F#-⁷ D^{Δ7} G^{Δ7}
E⁷ A^{Δ7} F#-⁷ B-⁷ G#^{ø7} C#-⁷ A^{Δ7} D^{Δ7}

Scale degrees: V I vi ii vii iii I IV

Ex. 2 Expanded ii-V sequence

Descending ("falling 5ths")

Concert

Bb

Eb

9

Chord progression: C^{Δ7} F^{Δ7} B^{ø7} E-⁷ A-⁷ D-⁷ G⁷ C^{Δ7}
D^{Δ7} G^{Δ7} C#^{ø7} F#-⁷ B-⁷ E-⁷ A⁷ D^{Δ7}
A^{Δ7} D^{Δ7} G#^{ø7} C#-⁷ F#-⁷ B-⁷ E⁷ A^{Δ7}

Scale degrees: I IV vii iii vi ii V I

13 $F^{\Delta 7}$ $B^{\circ 7}$ E^{-7} A^{-7} D^{-7} G^7 $C^{\Delta 7}$ $F^{\Delta 7}$

Concert

IV vii iii vi ii V I IV

$G^{\Delta 7}$ $C^{\# \circ 7}$ $F^{\# -7}$ B^{-7} E^{-7} A^7 $D^{\Delta 7}$ $G^{\Delta 7}$

Bb

$D^{\Delta 7}$ $G^{\# \circ 7}$ $C^{\# -7}$ $F^{\# -7}$ B^{-7} E^7 $A^{\Delta 7}$ $D^{\Delta 7}$

Eb

Ex. 3 Expanded ii-V sequence
Descending; Common chromatic alterations

17 E^{-7} $A^7(b9)$ D^{-7} $G^7(b9)$ $C^{\Delta 7}$ D^{-7} G^9 $E^7(b9)$

Concert

iii V/ii ii V I ii V V/vi

$F^{\# -7}$ $B^7(b9)$ E^{-7} $A^7(b9)$ $D^{\Delta 7}$ E^{-7} A^9 $F^{\# 7(b9)}$

Bb

$C^{\# -7}$ $F^{\# 7(b9)}$ B^{-7} $E^7(b9)$ $A^{\Delta 7}$ B^{-7} E^9 $C^{\# 7(b9)}$

Eb

21 A^{-7} $B^{\circ 7}$ $E^7(b9)$ A^{-7} $D^7(b9)$ $G^7(b9)$ C^{maj9} G^{11} $C^{\Delta 7}$

Concert

vi ii/vi V/vi vi V/V V I V I

B^{-7} $C^{\# \circ 7}$ $F^{\# 7(b9)}$ B^{-7} $E^7(b9)$ $A^7(b9)$ D^{maj9} A^{11} $D^{\Delta 7}$

Bb

$F^{\# -7}$ $G^{\# \circ 7}$ $C^{\# 7(b9)}$ $F^{\# -7}$ $B^7(b9)$ $E^7(b9)$ A^{maj9} E^{11} $A^{\Delta 7}$

Eb

Ex. 4 Expanded ii-V sequence
Descending ("falling 5ths")

26

Concert

D⁻⁷ G⁷ C^{Δ7} F^{Δ7}

ii V I IV

E⁻⁷ A⁷ D^{Δ7} G^{Δ7}

B⁻⁷ E⁷ A^{Δ7} D^{Δ7}

Full-measure cadence

30

Concert

B^{ø7} E⁻⁷ A⁻⁷ D⁻⁷

vii iii vi ii

C^{#ø7} F^{#-7} B⁻⁷ E⁻⁷

G^{#ø7} C^{#-7} F^{#-7} B⁻⁷

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Class notes 10 appendix- all 12 keys

David M. Shere

Ex. 1 Expanded ii-V sequence Ascending

The musical score for Ex. 1 is an ascending ii-V sequence in all 12 major keys. It is presented in 4/4 time and consists of 48 measures, divided into 12 systems of two staves each. The top staff of each system contains the melodic line, and the bottom staff contains the bass line. Chord symbols are placed above the notes. The sequence starts in C major and ascends through all 12 major keys: C, F, D, G, E, A, F#, Bb, Eb, Ab, G#, and F#.

System 1 (Measures 1-8): C^{Δ7} (I), F^{Δ7} (IV), D⁻⁷ (ii), G⁷ (V), E⁻⁷ (iii), A⁻⁷ (vi), F^{Δ7} (IV), B^{ø7} (vii)

System 2 (Measures 9-16): D^{bΔ7} (I), G^{bΔ7} (IV), E^{b-7} (ii), A^{b7} (V), F⁻⁷ (iii), B^{b-7} (vi), G^{bΔ7} (IV), C^{ø7} (vii)

System 3 (Measures 17-24): D^{Δ7} (I), G^{Δ7} (IV), E⁻⁷ (ii), A⁷ (V), F^{#-7} (iii), B⁻⁷ (vi), G^{Δ7} (IV), C^{#ø7} (vii)

System 4 (Measures 25-32): E^{bΔ7} (I), A^{bΔ7} (IV), F⁻⁷ (ii), B^{b7} (V), G⁻⁷ (iii), C⁻⁷ (vi), E^{bΔ7} (IV), D^{ø7} (vii)

System 5 (Measures 33-40): E^{Δ7} (I), A^{Δ7} (IV), F^{#-7} (ii), B⁷ (V), G^{#-7} (iii), C⁻⁷ (vi), A^{Δ7} (IV), D^{#ø7} (vii)

System 6 (Measures 41-48): F^{Δ7} (I), B^{bΔ7} (IV), G⁻⁷ (ii), C⁷ (V), A⁻⁷ (iii), D⁻⁷ (vi), B^{bΔ7} (IV), E^{ø7} (vii)

49 Gb^Δ7 Cb^Δ7 Ab-7 Db7 Bb-7 Eb-7 Cb^Δ7 F^ø7

53 Db7 Gb^Δ7 Eb-7 Ab-7 F^ø7 Bb-7 Gb^Δ7 Cb^Δ7

57 G^Δ7 C^Δ7 A-7 D7 B-7 E-7 C^Δ7 F[♯]ø7

61 D7 G^Δ7 E-7 A-7 F[♯]ø7 B-7 G^Δ7 C^Δ7

65 Ab^Δ7 Db^Δ7 Bb-7 Eb7 C-7 F-7 Db^Δ7 G^ø7

69 Eb7 Ab^Δ7 F-7 Bb-7 G^ø7 C-7 Ab^Δ7 Db^Δ7

73 A^Δ7 D^Δ7 B-7 E7 C[♯]-7 F[♯]-7 D^Δ7 G[♯]ø7

77 E7 A^Δ7 F[♯]-7 B-7 G[♯]ø7 C[♯]-7 A^Δ7 D^Δ7

81 Bb^Δ7 Eb^Δ7 C-7 F7 D-7 G-7 Eb^Δ7 A^ø7

85 F7 Bb^Δ7 G-7 C-7 A^ø7 D-7 Bb^Δ7 Eb^Δ7

89 B^Δ7 E^Δ7 C[♯]-7 F7 D[♯]-7 G[♯]-7 E^Δ7 A[♯]ø7

93 F[♯]7 B^Δ7 G[♯]-7 C[♯]-7 A[♯]ø7 D[♯]-7 B^Δ7 E^Δ7

128 **Ex. 2 Expanded ii-V sequence**
Descending ("falling 5ths")

97 C^{Δ7} F^{Δ7} B^{ø7} E-⁷ A-⁷ D-⁷ G⁷ C^{Δ7}
 I IV vii iii vi ii V I

101 F^{Δ7} B^{ø7} E-⁷ A-⁷ D-⁷ G⁷ C^{Δ7} F^{Δ7}
 IV vii iii vi ii V I IV

105 D^{bΔ7} G^{bΔ7} C^{ø7} F-⁷ B^{b-7} E^{b-7} A^{b7} D^{bΔ7}

109 G^{bΔ7} C^{ø7} F-⁷ B^{b-7} E^{b-7} A^{b7} D^{bΔ7} G^{bΔ7}

113 D^{Δ7} G^{Δ7} C^{ø7} F^{#-7} B-⁷ E-⁷ A⁷ D^{Δ7}

117 G^{Δ7} C^{ø7} F^{#-7} B-⁷ E-⁷ A⁷ D^{Δ7} G^{Δ7}

121 E^{bΔ7} A^{bΔ7} D^{ø7} G-⁷ C-⁷ F-⁷ B^{b7} E^{bΔ7}

125 A^{bΔ7} D^{ø7} G-⁷ C-⁷ F-⁷ B^{b7} E^{bΔ7} A^{bΔ7}

129 E^{Δ7} A^{Δ7} D^{ø7} G^{#-7} C^{#-7} F^{#-7} B⁷ E^{Δ7}

133 A^{Δ7} D^{ø7} G^{#-7} C^{#-7} F^{#-7} B⁷ E^{Δ7} A^{Δ7}

137 F^{Δ7} B^{bΔ7} E^{ø7} A-⁷ D-⁷ G-⁷ C⁷ F^{Δ7}

141 B^{bΔ7} E^{ø7} A-⁷ D-⁷ G-⁷ C⁷ F^{Δ7} B^{bΔ7}

145 G \flat 7 C \flat 7 F \emptyset 7 B \flat -7 E \flat -7 A \flat -7 D \flat 7 G \flat 7

149 C \flat 7 F \emptyset 7 B \flat -7 E \flat -7 A \flat -7 D \flat 7 G \flat 7 C \flat 7

153 G7 C7 F#7 B-7 E-7 A-7 D7 G7

157 C7 F#7 B-7 E-7 A-7 D7 G7 C7

161 A \flat 7 D \flat 7 G \emptyset 7 C-7 F-7 B \flat -7 E \flat 7 A \flat 7

165 D \flat 7 G \emptyset 7 C-7 F-7 B \flat -7 E \flat 7 A \flat 7 D \flat 7

169 A7 D7 G#7 C-7 F#-7 B-7 E7 A7

173 D7 G#7 C-7 F#-7 B-7 E7 A7 D7

177 B \flat 7 E \flat 7 A \emptyset 7 D-7 G-7 C-7 F7 B \flat 7

181 E \flat 7 A \emptyset 7 D-7 G-7 C-7 F7 B \flat 7 E \flat 7

185 B7 E7 A#7 D#-7 G#-7 C#-7 F7 B7

189 E7 A#7 D#-7 G#-7 C#-7 F7 B7 E7

130 **Ex. 3 Expanded ii-V sequence**
Descending; Common chromatic alterations

193 E-7 A7(b9) D-7 G7(b9) CΔ7 D-7 G9 E7(b9)
iii V/ii ii V I ii V V/vi

197 A-7 Bø7 E7(b9) A-7 D7(b9) G7(b9) Cmaj9 G11
vi ii/vi V/vi vi V/V V I V

201 F-7 Bb7(b9) Eb-7 Ab7(b9) DbΔ7 Eb-7 Ab9 F7(b9)

205 Bb-7 Cø7 F7(b9) Bb-7 Eb7(b9) Ab7(b9) Dbmaj9 Ab11

209 F#-7 B7(b9) E-7 A7(b9) DΔ7 E-7 A9 F#7(b9)

213 B-7 Cø7 F#7(b9) B-7 E7(b9) A7(b9) Dmaj9 A11

217 G-7 C7(b9) F-7 Bb7(b9) EbΔ7 F-7 Bb9 G7(b9)

221 C-7 Dø7 G7(b9) C-7 F7(b9) Bb7(b9) Ebmaj9 Bb11

225 G#-7 C#7(b9) F#-7 B7(b9) EΔ7 F#-7 B9 G#7(b9)

229 C#-7 Dø7 G#7(b9) C#-7 F#7(b9) B7(b9) Emaj9 B11

233 A-7 D7(b9) G-7 C7(b9) FΔ7 G-7 C9 A7(b9)

237 D-7 Eø7 A7(b9) D-7 G7(b9) C7(b9) Fmaj9 C11

241 B \flat -7 E \flat 7(b9) A \flat -7 D \flat 7(b9) G \flat Δ 7 A \flat -7 D \flat 9 B \flat 7(b9)

245 E \flat -7 F \circ 7 B \flat 7(b9) E \flat -7 A \flat 7(b9) D \flat 7(b9) G \flat maj9 D \flat 11

249 B-7 E7(b9) A-7 D7(b9) G Δ 7 A-7 D9 B7(b9)

253 E-7 F \sharp 7 B7(b9) E-7 A7(b9) D7(b9) Gmaj9 D11

257 C-7 F7(b9) B \flat -7 E \flat 7(b9) A \flat Δ 7 B \flat -7 E \flat 9 C7(b9)

261 F-7 G \circ 7 C7(b9) F-7 B \flat 7(b9) E \flat 7(b9) A \flat maj9 E \flat 11

265 C \sharp -7 F \sharp 7(b9) B-7 E7(b9) A Δ 7 B-7 E9 C \sharp 7(b9)

269 F \sharp -7 G \sharp 7 C \sharp 7(b9) F \sharp -7 B7(b9) E7(b9) A \sharp maj9 E11

273 D-7 G7(b9) C-7 F7(b9) B \flat Δ 7 C-7 F9 D7(b9)

277 G-7 A \circ 7 D7(b9) G-7 C7(b9) F7(b9) B \flat maj9 F11

281 D \sharp -7 G \sharp 7(b9) C \sharp -7 F \sharp 7(b9) B Δ 7 C \sharp -7 F9 D \sharp 7(b9)

285 G \sharp -7 A \sharp 7 D \sharp 7(b9) G \sharp -7 C \sharp 7(b9) F \sharp 7(b9) B \sharp maj9 F \sharp 11

132 Ex. 4 Expanded ii-V sequence
Descending ("falling 5ths")

289 D⁻⁷ G⁷ C^{Δ7} F^{Δ7}

ii V I IV
293 B^{ø7} E⁻⁷ A⁻⁷ D⁻⁷
vii iii vi ii

297 E^{b-7} A^{b7} D^{bΔ7} G^{bΔ7}

301 C^{ø7} F⁻⁷ B^{b-7} E^{b-7}

305 E⁻⁷ A⁷ D^{Δ7} G^{Δ7}

309 C^{ø7} F^{#-7} B⁻⁷ E⁻⁷

313 F⁻⁷ B^{b7} E^{bΔ7} A^{bΔ7}

317 D^{ø7} G⁻⁷ C⁻⁷ F⁻⁷

321 F^{#-7} B⁷ E^{Δ7} A^{Δ7}

325 D^{ø7} G^{#-7} C^{#-7} F^{#-7}

329 G⁻⁷ C⁷ F^{Δ7} B^{bΔ7}

333 E^{ø7} A⁻⁷ D⁻⁷ G⁻⁷



Jazz Improv II 2016

Class notes 11

ii-V-I Examples

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 C^Δ7

E-7 A7 D^Δ7

B-7 E7 A^Δ7

Ex. 2

5

Concert

Bb

Eb

D-7 G7 C^Δ7

E-7 A7 D^Δ7

B-7 E7 A^Δ7

Ex. 3

9

Concert

Bb

Eb

D-7 G7 C^Δ7

E-7 A7 D^Δ7

B-7 E7 A^Δ7

Jazz Improv II 2016

Class notes 11 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 is a musical score for a jazz improvisation exercise, labeled "ii-V-I Examples". It consists of 12 staves of music, each representing a different key signature. The music is written in 4/4 time and features a consistent rhythmic pattern of eighth notes. Each staff begins with a measure of the ii chord, followed by a measure of the V chord, and ends with a measure of the I chord. The key signatures and chord symbols are as follows:

- Staff 1: D⁻⁷ G⁷ C^{Δ7}
- Staff 2: E^{b-7} A^{b7} D^{bΔ7}
- Staff 3: E⁻⁷ A⁷ D^{Δ7}
- Staff 4: F⁻⁷ B^{b7} E^{bΔ7}
- Staff 5: F^{#-7} B⁷ E^{Δ7}
- Staff 6: G⁻⁷ C⁷ F^{Δ7}
- Staff 7: A^{b-7} D^{b7} G^{bΔ7}
- Staff 8: A⁻⁷ D⁷ G^{Δ7}
- Staff 9: B^{b-7} E^{b7} A^{bΔ7}
- Staff 10: B⁻⁷ E⁷ A^{Δ7}
- Staff 11: C⁻⁷ F⁷ B^{bΔ7}
- Staff 12: C^{#-7} F^{#7} B^{Δ7}

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{A7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for Exercise 2, consisting of ten staves of music. Each staff begins with a measure number and a chord symbol. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{A7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{Δ7}. Each staff contains a melodic line with eighth and sixteenth notes, and a final measure with a whole note rest.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for Exercise 3, consisting of 11 staves of music. Each staff begins with a measure number and a chord symbol above it. The chords are: 97 D⁻⁷, G⁷, C^{Δ7}; 101 E^{b-7}, A^{b7}, D^{bΔ7}; 105 E⁻⁷, A⁷, D^{Δ7}; 109 F⁻⁷, B^{b7}, E^{bΔ7}; 113 F^{#-7}, B⁷, E^{Δ7}; 117 G⁻⁷, C⁷, F^{Δ7}; 121 A^{b-7}, D^{b7}, G^{bΔ7}; 125 A⁻⁷, D⁷, G^{Δ7}; 129 B^{b-7}, E^{b7}, A^{bΔ7}; 133 B⁻⁷, E⁷, A^{Δ7}; 137 C⁻⁷, F⁷, B^{bΔ7}; 141 C^{#-7}, F^{#7}, B^{Δ7}. The music is written in treble clef with a key signature of one flat (B-flat major). Each staff contains a melodic line with eighth and sixteenth notes, and a final whole note chord symbol at the end of the staff.

Jazz Improv II 2016

Class notes 12

Ex. 1 Descending ii-V sequence More common chromatic alterations

David M. Shere

Concert

Bb

Eb

Measures 1-4: C⁷, F⁷, B^bA⁷, E⁷, A⁷, D⁻⁷, G⁻⁷, C⁷. Roman numerals: V/IV, IV, bVII, V/vi, VI, V/ii, ii, ii/IV, V/iv.

Concert

Bb

Eb

Measures 5-8: F⁻⁷, B^b7, E^bΔ⁷, A^bΔ⁷, D^ø7, G⁷(b⁹), C⁻⁷. Roman numerals: iv, V/bIII, bIII, bVI, ii[°]7, V, i.

Ex. 2 Descending ii-V sequence More common chromatic alterations

Concert

Bb

Eb

Measures 9-12: F^Δ7, D⁻⁷, E⁻⁷, A⁷(b⁹), D⁻⁷, G⁷(b⁹), C^Δ7, A⁻⁷. Roman numerals: IV, ii, iii, V/ii, ii, V, I, vi.

13

Concert *B^ø7 E7(b9) A-7 D7(b9) G7 C^Δ7 F^Δ7 D-7*

vii V/vi vi V/V V I cycle dovetails here

Bb *C[#]7 F[#]7(b9) B-7 E7(b9) A7 D^Δ7 G^Δ7 E-7*

Eb *G[#]7 C[#]7(b9) F[#]-7 B7(b9) E7 A^Δ7 D^Δ7 B-7*

Ex. 3 Descending ii-V sequence
More common chromatic alterations

17

Concert *G^Δ7 C7(b9) F^Δ7 G7(b9) E-7 A7(b9) D-7 G7(b9)*

V V/IV IV V iii V/ii ii V

Bb *A^Δ7 D7(b9) G^Δ7 A7(b9) F[#]-7 B7(b9) E-7 A7(b9)*

Eb *E^Δ7 A7(b9) D^Δ7 E7(b9) C[#]-7 F[#]7(b9) B-7 E7(b9)*

21

Concert *C^Δ7 A^o7 E7(b9) A-7 D7(b9) G7 C^Δ7*

I P.C. V/vi vi V/V V I

Bb *D^Δ7 B^o7 F[#]7(b9) B-7 E7(b9) A7 D^Δ7*

Eb *A^Δ7 F[#]7 C[#]7(b9) F[#]-7 B7(b9) E7 A^Δ7*

Jazz Improv II 2016

Class notes 12 appendix- all 12 keys

Ex. 1 Descending ii-V sequence
More common chromatic alterations

David M. Shere

The musical score displays 12 staves, each representing a different key signature. Each staff shows a descending ii-V sequence with various chromatic alterations. The keys and their corresponding chord sequences are as follows:

- Staff 1 (C major):** C⁷ (V/IV), F⁷ (IV), Bb^{A7} (bVII), E⁷ (V/vi), A⁷ (VI/V/ii), D⁻⁷ (ii), G⁻⁷ (ii/IV), C⁷ (V/iv)
- Staff 2 (F major):** F⁻⁷ (iv), Bb⁷ (V/bIII), Eb^{A7} (bIII), Ab^{A7} (bVI), D^{ø7} (ii^{ø7}), G^{7(b9)} (V), C⁻⁷ (i)
- Staff 3 (Bb major):** Db⁷, Gb⁷, B^{A7}, F⁷, Bb⁷, Eb⁻⁷, Ab⁻⁷, Db⁷
- Staff 4 (E major):** F#⁻⁷, B⁷, E^{A7}, A^{A7}, D^{ø7}, G#^{7(b9)}, C#⁻⁷
- Staff 5 (A major):** D⁷, G⁷, C^{A7}, F#⁷, B⁷, E⁻⁷, A⁻⁷, D⁷
- Staff 6 (D major):** G⁻⁷, C⁷, F^{A7}, Bb^{A7}, E^{ø7}, A^{7(b9)}, D⁻⁷
- Staff 7 (G major):** Eb⁷, Ab⁷, Db^{A7}, G⁷, C⁷, F⁻⁷, Bb⁻⁷, Eb⁷
- Staff 8 (F major):** Ab⁻⁷, Db⁷, Gb^{A7}, B^{A7}, F^{ø7}, Bb^{7(b9)}, Eb⁻⁷
- Staff 9 (Eb major):** E⁷, A⁷, D^{A7}, Ab⁷, Db⁷, Gb⁻⁷, B⁻⁷, E⁷
- Staff 10 (Ab major):** A⁻⁷, D⁷, G^{A7}, C^{A7}, F#^{ø7}, B^{7(b9)}, E⁻⁷
- Staff 11 (Db major):** F⁷, Bb⁷, Eb^{A7}, A⁷, D⁷, G⁻⁷, C⁻⁷, F⁷
- Staff 12 (Bb major):** Bb⁻⁷, Eb⁷, Ab^{A7}, Db^{A7}, G^{ø7}, C^{7(b9)}, F⁻⁷

49 F#7 B7 EΔ7 Bb7 Eb7 Ab-7 C#-7 F#7

53 B-7 E7 AΔ7 DΔ7 G#ø7 C#7(b9) F#-7

57 G7 C7 FΔ7 B7 E7 A-7 D-7 G7

61 C-7 F7 BbΔ7 EbΔ7 Aø7 D7(b9) G-7

65 Ab7 Db7 GbΔ7 C7 F7 Bb-7 Eb-7 Ab7

69 C#-7 F#7 BΔ7 EΔ7 A#ø7 D#7(b9) G#-7

73 A7 D7 GΔ7 C7 F7 B-7 E-7 A7

77 D-7 G7 CΔ7 FΔ7 Bø7 E7(b9) A-7

81 Bb7 Eb7 AbΔ7 D7 G7 C-7 F-7 Bb7

85 Eb-7 Ab7 DbΔ7 GbΔ7 Cø7 F7(b9) Bb-7

89 B7 E7 AΔ7 Eb7 G7 C#-7 F#-7 B7

93 E-7 A7 DΔ7 GΔ7 C#ø7 F#7(b9) B-7

142 **Ex. 2 Descending ii-V sequence**
More common chromatic alterations

97 $F^{\Delta 7}$ $D-7$ $E-7$ $A7(b9)$ $D-7$ $G7(b9)$ $C^{\Delta 7}$ $A-7$
 IV ii iii V/ii ii V I vi

101 $B^{\circ 7}$ $E7(b9)$ $A-7$ $D7(b9)$ $G7$ $C^{\Delta 7}$ $F^{\Delta 7}$ $D-7$
 vii V/vi vi V/V V I *cycle dovetails here*

105 $G^{\flat\Delta 7}$ $E^{\flat}-7$ $F-7$ $B^{\flat}7(b9)$ $E^{\flat}-7$ $A^{\flat}7(b9)$ $D^{\flat}\Delta 7$ $B^{\flat}-7$

109 $C^{\circ 7}$ $F7(b9)$ $B^{\flat}-7$ $E^{\flat}7(b9)$ $A^{\flat}7$ $D^{\flat}\Delta 7$ $G^{\flat}\Delta 7$ $E^{\flat}-7$

113 $G^{\Delta 7}$ $E-7$ $F^{\#}-7$ $B7(b9)$ $E-7$ $A7(b9)$ $D^{\Delta 7}$ $B-7$

117 $C^{\# \circ 7}$ $F^{\#}7(b9)$ $B-7$ $E7(b9)$ $A7$ $D^{\Delta 7}$ $G^{\Delta 7}$ $E-7$

121 $A^{\flat}\Delta 7$ $F-7$ $G-7$ $C7(b9)$ $F-7$ $B^{\flat}7(b9)$ $E^{\flat}\Delta 7$ $C-7$

125 $D^{\circ 7}$ $G7(b9)$ $C-7$ $F7(b9)$ $B^{\flat}7$ $E^{\flat}\Delta 7$ $A^{\flat}\Delta 7$ $F-7$

129 $A^{\Delta 7}$ $F^{\#}-7$ $G^{\#}-7$ $C^{\#}7(b9)$ $F^{\#}-7$ $B7(b9)$ $E^{\Delta 7}$ $C^{\#}-7$

133 $D^{\# \circ 7}$ $G^{\#}7(b9)$ $C^{\#}-7$ $F^{\#}7(b9)$ $B7$ $E^{\Delta 7}$ $A^{\Delta 7}$ $F^{\#}-7$

137 $B^{\flat}\Delta 7$ $G-7$ $A-7$ $D7(b9)$ $G-7$ $C7(b9)$ $F^{\Delta 7}$ $D-7$

141 $E^{\circ 7}$ $A7(b9)$ $D-7$ $G7(b9)$ $C7$ $F^{\Delta 7}$ $B^{\flat}\Delta 7$ $G-7$

145 $B^{\Delta 7}$ $G^{\#-7}$ Bb^{-7} $Eb7(b9)$ $G^{\#-7}$ $C^{\#7}(b9)$ $Gb^{\Delta 7}$ Eb^{-7}

149 $F^{\flat 7}$ $Bb7(b9)$ Eb^{-7} $Ab7(b9)$ $C^{\#7}$ $F^{\# \Delta 7}$ $B^{\Delta 7}$ $G^{\#-7}$

153 $C^{\Delta 7}$ A^{-7} B^{-7} $E7(b9)$ A^{-7} $D7(b9)$ $G^{\Delta 7}$ E^{-7}

157 $F^{\# \flat 7}$ $B7(b9)$ E^{-7} $A7(b9)$ $D7$ $G^{\Delta 7}$ $C^{\Delta 7}$ A^{-7}

161 $D^{\flat \Delta 7}$ Bb^{-7} C^{-7} $F7(b9)$ Bb^{-7} $Eb7(b9)$ $Ab^{\Delta 7}$ F^{-7}

165 $G^{\flat 7}$ $C7(b9)$ F^{-7} $Bb7(b9)$ $Eb7$ $Ab^{\Delta 7}$ $D^{\flat \Delta 7}$ Bb^{-7}

169 $D^{\Delta 7}$ B^{-7} $C^{\#-7}$ $F^{\#7}(b9)$ B^{-7} $E7(b9)$ $A^{\Delta 7}$ $F^{\#-7}$

173 $G^{\# \flat 7}$ $C^{\#7}(b9)$ $F^{\#-7}$ $B7(b9)$ $E7$ $A^{\Delta 7}$ $D^{\Delta 7}$ B^{-7}

177 $Eb^{\Delta 7}$ C^{-7} D^{-7} $G7(b9)$ C^{-7} $F7(b9)$ $Bb^{\Delta 7}$ G^{-7}

181 $A^{\flat 7}$ $D7(b9)$ G^{-7} $C7(b9)$ $F7$ $Bb^{\Delta 7}$ $Eb^{\Delta 7}$ C^{-7}

185 $E^{\Delta 7}$ $C^{\#-7}$ $D^{\#-7}$ $G^{\#7}(b9)$ $C^{\#-7}$ $F^{\#7}(b9)$ $B^{\Delta 7}$ $G^{\#-7}$

189 $A^{\# \flat 7}$ $D^{\#7}(b9)$ $G^{\#-7}$ $C^{\#7}(b9)$ $F^{\#7}$ $B^{\Delta 7}$ $E^{\Delta 7}$ $C^{\#-7}$

144 **Ex. 3 Descending ii-V sequence**
More common chromatic alterations

The musical score consists of 12 staves, each representing a different chromatic alteration of a descending ii-V sequence. The notes are written in a treble clef with a key signature of one flat (B-flat). The chord progressions are listed below each staff:

- Staff 1 (193): G^{Δ7} C7(b9) F^{Δ7} G7(b9) E-7 A7(b9) D-7 G7(b9)
- Staff 2 (197): C^{Δ7} A^{o7} E7(b9) A-7 D7(b9) G7 C^{Δ7}
- Staff 3 (201): A^{bΔ7} D^{b7(b9)} G^{bΔ7} A^{b7(b9)} F-7 B^{b7(b9)} E^{b-7} A^{b7(b9)}
- Staff 4 (205): D^{bΔ7} B^{o7} F7(b9) B^{b-7} E^{b7(b9)} A^{b7} D^{bΔ7}
- Staff 5 (209): A^{Δ7} D7(b9) G^{Δ7} A7(b9) F^{#-7} B7(b9) E-7 A7(b9)
- Staff 6 (213): D^{Δ7} B^{o7} F^{#7(b9)} B-7 E7(b9) A7 D^{Δ7}
- Staff 7 (217): B^{bΔ7} E^{b7(b9)} A^{bΔ7} B^{b7(b9)} G-7 C7(b9) F-7 B^{b7(b9)}
- Staff 8 (221): E^{bΔ7} C^{o7} G7(b9) C-7 F7(b9) B^{b7} E^{bΔ7}
- Staff 9 (225): B^{Δ7} E7(b9) A^{Δ7} B7(b9) G^{#-7} C^{#7(b9)} F^{#-7} B7(b9)
- Staff 10 (229): E^{Δ7} C^{#o7} G^{#7(b9)} C^{#-7} F^{#7(b9)} B7 E^{Δ7}
- Staff 11 (233): C^{Δ7} F7(b9) B^{bΔ7} C7(b9) A-7 D7(b9) G-7 C7(b9)
- Staff 12 (237): F^{Δ7} D^{o7} A7(b9) D-7 G7(b9) C7 F^{Δ7}

241 $D\flat^{\Delta 7}$ $G\flat 7(b9)$ $B^{\Delta 7}$ $C\sharp 7(b9)$ $B\flat-7$ $E\flat 7(b9)$ $G\sharp-7$ $C\sharp 7(b9)$

245 $G\flat^{\Delta 7}$ $E\flat^{\circ 7}$ $B\flat 7(b9)$ $E\flat-7$ $A\flat 7(b9)$ $D\flat 7$ $G\flat^{\Delta 7}$

249 $D^{\Delta 7}$ $G 7(b9)$ $C^{\Delta 7}$ $D 7(b9)$ $B-7$ $E 7(b9)$ $A-7$ $D 7(b9)$

253 $G^{\Delta 7}$ $E^{\circ 7}$ $B 7(b9)$ $E-7$ $A 7(b9)$ $D 7$ $G^{\Delta 7}$

257 $E\flat^{\Delta 7}$ $A\flat 7(b9)$ $D\flat^{\Delta 7}$ $E\flat 7(b9)$ $C-7$ $F 7(b9)$ $B\flat-7$ $E\flat 7(b9)$

261 $A\flat^{\Delta 7}$ $F^{\circ 7}$ $C 7(b9)$ $F-7$ $B\flat 7(b9)$ $E\flat 7$ $A\flat^{\Delta 7}$

265 $E^{\Delta 7}$ $A 7(b9)$ $D^{\Delta 7}$ $E 7(b9)$ $C\sharp-7$ $F\sharp 7(b9)$ $B-7$ $E 7(b9)$

269 $A^{\Delta 7}$ $F\sharp^{\circ 7}$ $C\sharp 7(b9)$ $F\sharp-7$ $B 7(b9)$ $E 7$ $A^{\Delta 7}$

273 $F^{\Delta 7}$ $B\flat 7(b9)$ $E\flat^{\Delta 7}$ $F 7(b9)$ $D-7$ $G 7(b9)$ $C-7$ $F 7(b9)$

277 $B\flat^{\Delta 7}$ $G^{\circ 7}$ $D 7(b9)$ $G-7$ $C 7(b9)$ $F 7$ $B\flat^{\Delta 7}$

281 $F\sharp^{\Delta 7}$ $B 7(b9)$ $E^{\Delta 7}$ $F\sharp 7(b9)$ $D\sharp-7$ $G\sharp 7(b9)$ $C\sharp-7$ $F\sharp 7(b9)$

285 $B^{\Delta 7}$ $G\sharp^{\circ 7}$ $D\sharp 7(b9)$ $G\sharp-7$ $C\sharp 7(b9)$ $F\sharp 7$ $B^{\Delta 7}$

Jazz Improv II 2016

Class notes 13

ii-V-I Examples

David M. Shere

Ex. 1

Concert

Bb

Eb

D-7 G7 C^Δ7

E-7 A7 D^Δ7

B-7 E7 A^Δ7

Ex. 2

5

Concert

Bb

Eb

D-7 G7 C^Δ7

E-7 A7 D^Δ7

B-7 E7 A^Δ7

Ex. 3

9

Concert

Bb

Eb

D-7 G7 C^Δ7

E-7 A7 D^Δ7

B-7 E7 A^Δ7

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Class notes 13 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 consists of 12 staves of music, each representing a ii-V-I progression in a different key. The notation is in 4/4 time and uses a treble clef. Each staff begins with a measure number and a key signature symbol (flat or sharp). The chords are indicated by letters above the staff: D-7, G7, CΔ7, Eb-7, Ab7, DbΔ7, E-7, A7, DΔ7, F-7, Bb7, EbΔ7, F#-7, B7, EΔ7, G-7, C7, FΔ7, Ab-7, Db7, GbΔ7, A-7, D7, GΔ7, Bb-7, Eb7, AbΔ7, B-7, E7, AΔ7, C-7, F7, BbΔ7, and C#-7, F#7, BΔ7.

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

Detailed description: The image shows a musical score for a guitar exercise. It consists of ten staves of music, each starting with a measure number and a chord. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{Δ7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{Δ7}. Each staff contains a melodic line with eighth and sixteenth notes, and a whole note at the end of each staff.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

The image displays a series of 11 musical staves, each representing a different chord and its corresponding scale. The chords are: D⁻⁷, G⁷, C^{Δ7}, E^{b-7}, A^{b7}, D^{bΔ7}, E⁻⁷, A⁷, D^{Δ7}, F⁻⁷, B^{b7}, E^{bΔ7}, F^{#-7}, B⁷, E^{Δ7}, G⁻⁷, C⁷, F^{Δ7}, A^{b-7}, D^{b7}, G^{bΔ7}, A⁻⁷, D⁷, G^{Δ7}, B^{b-7}, E^{b7}, A^{bΔ7}, B⁻⁷, E⁷, A^{Δ7}, C⁻⁷, F⁷, B^{bΔ7}, and C^{#-7}, F^{#7}, B^{Δ7}. Each staff shows the notes of the scale in a specific rhythmic pattern, with accidentals (sharps, flats, and naturals) indicating the correct notes for each chord.

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Class notes 14

ii-V-I Examples

David M. Shere

Ex. 1

Concert

B \flat

E \flat

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 2

5

Concert

B \flat

E \flat

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Ex. 3

9

Concert

B \flat

E \flat

D-7 G7 C Δ 7

E-7 A7 D Δ 7

B-7 E7 A Δ 7

Jazz Improv II 2016

Class notes 14 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

The musical score for Ex. 1 consists of ten staves of music, each representing a different key. Each staff begins with a measure number and a chord symbol above the first measure. The keys and their corresponding chord symbols are: 1. D-7, G7, CΔ7; 2. Eb-7, Ab7, DbΔ7; 3. E-7, A7, DΔ7; 4. F-7, Bb7, EbΔ7; 5. F#-7, B7, EΔ7; 6. G-7, C7, FΔ7; 7. Ab-7, Db7, GbΔ7; 8. A-7, D7, GΔ7; 9. Bb-7, Eb7, AbΔ7; 10. B-7, E7, AΔ7; 11. C-7, F7, BbΔ7; 12. C#-7, F#7, BΔ7. Each staff contains a melodic line in 4/4 time, with a final measure ending in a whole rest.

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for 'Ex. 3' on page 153. It consists of 11 staves of music, each starting with a measure number and a chord symbol. The chords are: 97 D⁻⁷, G⁷, C^{Δ7}; 101 E^{b-7}, A^{b7}, D^{bΔ7}; 105 E⁻⁷, A⁷, D^{Δ7}; 109 F⁻⁷, B^{b7}, E^{bΔ7}; 113 F^{#-7}, B⁷, E^{Δ7}; 117 G⁻⁷, C⁷, F^{Δ7}; 121 A^{b-7}, D^{b7}, G^{bΔ7}; 125 A⁻⁷, D⁷, G^{Δ7}; 129 B^{b-7}, E^{b7}, A^{bΔ7}; 133 B⁻⁷, E⁷, A^{Δ7}; 137 C⁻⁷, F⁷, B^{bΔ7}; 141 C^{#-7}, F^{#7}, B^{Δ7}. Each staff contains a sequence of eighth notes, with some notes having accidentals (sharps, flats, or naturals) that correspond to the chord changes. The music is written in a single treble clef.

Jazz Improv II 2016

Class notes 15

ii-V-I Examples

David M. Shere

Ex. 1

Concert

Bb

Eb

D⁻⁷ G⁷ C^{Δ7}

E⁻⁷ A⁷ D^{Δ7}

B⁻⁷ E⁷ A^{Δ7}

Ex. 2

5

Concert

Bb

Eb

D⁻⁷ G⁷ C^{Δ7}

E⁻⁷ A⁷ D^{Δ7}

B⁻⁷ E⁷ A^{Δ7}

Ex. 3

9

Concert

Bb

Eb

D⁻⁷ G⁷ C^{Δ7}

E⁻⁷ A⁷ D^{Δ7}

B⁻⁷ E⁷ A^{Δ7}

Jazz Improv II 2016

Class notes 15 appendix- all 12 keys

ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 is a musical exercise in 4/4 time, consisting of 12 measures. Each measure contains a ii-V-I chord progression. The chords are labeled above the staff: D-7, G7, CΔ7 (measures 1-3); Eb-7, Ab7, DbΔ7 (measures 4-6); E-7, A7, DΔ7 (measures 7-9); F-7, Bb7, EbΔ7 (measures 10-12); F#-7, B7, EΔ7 (measures 13-15); G-7, C7, FΔ7 (measures 16-18); Ab-7, Db7, GbΔ7 (measures 19-21); A-7, D7, GΔ7 (measures 22-24); Bb-7, Eb7, AbΔ7 (measures 25-27); B-7, E7, AΔ7 (measures 28-30); C-7, F7, BbΔ7 (measures 31-33); C#-7, F#7, BΔ7 (measures 34-36).

Ex. 2

49 D⁻⁷ G⁷ C^{Δ7}

53 E^{b-7} A^{b7} D^{bΔ7}

57 E⁻⁷ A⁷ D^{Δ7}

61 F⁻⁷ B^{b7} E^{bΔ7}

65 F^{#-7} B⁷ E^{Δ7}

69 G⁻⁷ C⁷ F^{Δ7}

73 A^{b-7} D^{b7} G^{bΔ7}

77 A⁻⁷ D⁷ G^{Δ7}

81 B^{b-7} E^{b7} A^{bΔ7}

85 B⁻⁷ E⁷ A^{Δ7}

89 C⁻⁷ F⁷ B^{bΔ7}

93 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for Exercise 2, consisting of ten staves of music. Each staff begins with a measure number and a chord symbol. The chords are: 49 D⁻⁷, G⁷, C^{Δ7}; 53 E^{b-7}, A^{b7}, D^{bΔ7}; 57 E⁻⁷, A⁷, D^{Δ7}; 61 F⁻⁷, B^{b7}, E^{bΔ7}; 65 F^{#-7}, B⁷, E^{Δ7}; 69 G⁻⁷, C⁷, F^{Δ7}; 73 A^{b-7}, D^{b7}, G^{bΔ7}; 77 A⁻⁷, D⁷, G^{Δ7}; 81 B^{b-7}, E^{b7}, A^{bΔ7}; 85 B⁻⁷, E⁷, A^{Δ7}; 89 C⁻⁷, F⁷, B^{bΔ7}; 93 C^{#-7}, F^{#7}, B^{Δ7}. The music is written in treble clef with a key signature of one flat (B-flat major or D minor). Each staff contains a melodic line with eighth and quarter notes, and a final whole note chord. The notes are often beamed in groups of four.

Ex. 3

97 D⁻⁷ G⁷ C^{Δ7}

101 E^{b-7} A^{b7} D^{bΔ7}

105 E⁻⁷ A⁷ D^{Δ7}

109 F⁻⁷ B^{b7} E^{bΔ7}

113 F^{#-7} B⁷ E^{Δ7}

117 G⁻⁷ C⁷ F^{Δ7}

121 A^{b-7} D^{b7} G^{bΔ7}

125 A⁻⁷ D⁷ G^{Δ7}

129 B^{b-7} E^{b7} A^{bΔ7}

133 B⁻⁷ E⁷ A^{Δ7}

137 C⁻⁷ F⁷ B^{bΔ7}

141 C^{#-7} F^{#7} B^{Δ7}

The image displays a musical score for 'Ex. 3' on page 157. It consists of 11 staves of music, each starting with a measure number and a chord symbol. The chords are: 97 D⁻⁷, G⁷, C^{Δ7}; 101 E^{b-7}, A^{b7}, D^{bΔ7}; 105 E⁻⁷, A⁷, D^{Δ7}; 109 F⁻⁷, B^{b7}, E^{bΔ7}; 113 F^{#-7}, B⁷, E^{Δ7}; 117 G⁻⁷, C⁷, F^{Δ7}; 121 A^{b-7}, D^{b7}, G^{bΔ7}; 125 A⁻⁷, D⁷, G^{Δ7}; 129 B^{b-7}, E^{b7}, A^{bΔ7}; 133 B⁻⁷, E⁷, A^{Δ7}; 137 C⁻⁷, F⁷, B^{bΔ7}; 141 C^{#-7}, F^{#7}, B^{Δ7}. Each staff contains a sequence of eighth notes and quarter notes, with some notes marked with accidentals (sharps, flats, naturals) to indicate the specific chord voicings. The music is written in a single system on a grand staff (treble clef).

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Class notes 16

Minor ii-V-I Examples

David M. Shere

Concert

B-7 E7 A Δ 7 Bm7(b5) E7(b9) A-7 Bm7(b5) E7(b9) A-7 A Δ 7

Major [ii-V-I] minor [ii-V-I] Diminished chord tones based on the leading tone (half-step below the [i] chord root) work for both [ii] and [V]

Bb

C#-7 F#7 B Δ 7 C#m7(b5) F#7(b9) B-7 C#m7(b5) F#7(b9) B-7 B Δ 7

Eb

G#-7 C#7 F# Δ 7 G#m7(b5) C#7(b9) F#-7 G#m7(b5) C#7(b9) F#-7 F# Δ 7

Ex. 1

Concert

7 Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

Ex. 2

Concert

11 Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

Jazz Improv II 2016

Class notes 16 appendix- all 12 keys

Minor ii-V-I Examples

David M. Shere

Ex. 1

Ex. 1 displays 12 examples of minor ii-V-I progressions in 4/4 time. Each example consists of a four-measure melodic line in treble clef, with the corresponding chord changes indicated above the staff. The progressions are as follows:

- 1 Bm7(b5) E7(b9) A-7
- 5 Cm7(b5) F7(b9) Bb-7
- 9 C#m7(b5) F#7(b9) B-7
- 13 Dm7(b5) G7(b9) C-7
- 17 D#m7(b5) G#7(b9) C#-7
- 21 Em7(b5) A7(b9) D-7
- 25 Fm7(b5) Bb7(b9) Eb-7
- 29 F#m7(b5) B7(b9) E-7
- 33 Gm7(b5) C7(b9) F-7
- 37 G#m7(b5) C#7(b9) F#-7
- 41 Am7(b5) D7(b9) G-7
- 45 A#m7(b5) D#7(b9) G#-7

Ex. 2

49 $Bm7(b5)$ $E7(b9)$ $A-7$

53 $Cm7(b5)$ $F7(b9)$ $Bb-7$

57 $C\#m7(b5)$ $F\#7(b9)$ $B-7$

61 $Dm7(b5)$ $G7(b9)$ $C-7$

65 $D\#m7(b5)$ $G\#7(b9)$ $C\#-7$

69 $Em7(b5)$ $A7(b9)$ $D-7$

73 $Fm7(b5)$ $Bb7(b9)$ $Eb-7$

77 $F\#m7(b5)$ $B7(b9)$ $E-7$

81 $Gm7(b5)$ $C7(b9)$ $F-7$

85 $G\#m7(b5)$ $C\#7(b9)$ $F\#-7$

89 $Am7(b5)$ $D7(b9)$ $G-7$

93 $A\#m7(b5)$ $D\#7(b9)$ $G\#-7$

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Minor ii-V-I Examples Class notes 17

David M. Shere

Ex. 1

Concert

Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

Ex. 2

5

Concert

Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

Ex. 3

9

Concert

Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

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Class notes 17 appendix- all 12 keys

David M. Shere

Minor ii-V-I Examples

Ex. 1

Bm7(b5) E7(b9) A-7
 5 Cm7(b5) F7(b9) Bb-7
 9 C#m7(b5) F#7(b9) B-7
 13 Dm7(b5) G7(b9) C-7
 17 D#m7(b5) G#7(b9) C#-7
 21 Em7(b5) A7(b9) D-7
 25 Fm7(b5) Bb7(b9) Eb-7
 29 F#m7(b5) B7(b9) E-7
 33 Gm7(b5) C7(b9) F-7
 37 G#m7(b5) C#7(b9) F#-7
 41 Am7(b5) D7(b9) G-7
 45 Bbm7(b5) Eb7(b9) Ab-7

Ex. 2

49 $Bm7(b5)$ $E7(b9)$ $A-7$

53 $Cm7(b5)$ $F7(b9)$ $Bb-7$

57 $C\#m7(b5)$ $F\#7(b9)$ $B-7$

61 $Dm7(b5)$ $G7(b9)$ $C-7$

65 $D\#m7(b5)$ $G\#7(b9)$ $C\#-7$

69 $Em7(b5)$ $A7(b9)$ $D-7$

73 $Fm7(b5)$ $Bb7(b9)$ $Eb-7$

77 $F\#m7(b5)$ $B7(b9)$ $E-7$

81 $Gm7(b5)$ $C7(b9)$ $F-7$

85 $G\#m7(b5)$ $C\#7(b9)$ $F\#-7$

89 $Am7(b5)$ $D7(b9)$ $G-7$

93 $Bbm7(b5)$ $Eb7(b9)$ $Ab-7$

The image displays ten staves of musical notation for Exercise 2. Each staff begins with a measure number and a chord symbol, followed by a sequence of notes and rests. The notes are primarily eighth and quarter notes, often beamed together. The chords are indicated by letters and accidentals above the staff. The progression moves through various keys and chord types, including minor 7(b5), dominant 7(b9), and minor 7 chords. The notation is in treble clef with a key signature of one flat (Bb).

164 Ex. 3

97 Bm⁷(b⁵) E7(b⁹) A-⁷

101 Cm⁷(b⁵) F7(b⁹) Bb-⁷

105 C#m⁷(b⁵) F#7(b⁹) B-⁷

109 Dm⁷(b⁵) G7(b⁹) C-⁷

113 D#m⁷(b⁵) G#7(b⁹) C#-⁷

117 Em⁷(b⁵) A7(b⁹) D-⁷

121 Fm⁷(b⁵) Bb7(b⁹) Eb-⁷

125 F#m⁷(b⁵) B7(b⁹) E-⁷

129 Gm⁷(b⁵) C7(b⁹) F-⁷

133 G#m⁷(b⁵) C#7(b⁹) F#-⁷

137 Am⁷(b⁵) D7(b⁹) G-⁷

141 Bbm⁷(b⁵) Eb7(b⁹) Ab-⁷

Minor ii-V-I Examples Class notes 18

David M. Shere

Ex. 1

Concert

Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

Ex. 2

5

Concert

Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

Ex. 3

9

Concert

Bm7(b5) E7(b9) A-7

Bb

C#m7(b5) F#7(b9) B-7

Eb

G#m7(b5) C#7(b9) F#-7

Jazz Improv II 2016

Class notes 18 appendix- all 12 keys

Minor ii-V-I Examples

David M. Shere

Ex. 1

Bm7(b5) E7(b9) A-7
 5 Cm7(b5) F7(b9) Bb-7
 9 C#m7(b5) F#7(b9) B-7
 13 Dm7(b5) G7(b9) C-7
 17 D#m7(b5) G#7(b9) C#-7
 21 Em7(b5) A7(b9) D-7
 25 Fm7(b5) Bb7(b9) Eb-7
 29 F#m7(b5) B7(b9) E-7
 33 Gm7(b5) C7(b9) F-7
 37 G#m7(b5) C#7(b9) F#-7
 41 Am7(b5) D7(b9) G-7
 45 Bbm7(b5) Eb7(b9) Ab-7

Ex. 2

49 $Bm7(b5)$ $E7(b9)$ $A-7$

53 $Cm7(b5)$ $F7(b9)$ $Bb-7$

57 $C\#m7(b5)$ $F\#7(b9)$ $B-7$

61 $Dm7(b5)$ $G7(b9)$ $C-7$

65 $D\#m7(b5)$ $G\#7(b9)$ $C\#-7$

69 $Em7(b5)$ $A7(b9)$ $D-7$

73 $Fm7(b5)$ $Bb7(b9)$ $Eb-7$

77 $F\#m7(b5)$ $B7(b9)$ $E-7$

81 $Gm7(b5)$ $C7(b9)$ $F-7$

85 $G\#m7(b5)$ $C\#7(b9)$ $F\#-7$

89 $Am7(b5)$ $D7(b9)$ $G-7$

93 $Bbm7(b5)$ $Eb7(b9)$ $Ab-7$

The image displays a series of 11 musical staves, each representing a different chord progression. Each staff begins with a measure number and a chord symbol, followed by three measures of music. The chords are: 49 $Bm7(b5)$ $E7(b9)$ $A-7$; 53 $Cm7(b5)$ $F7(b9)$ $Bb-7$; 57 $C\#m7(b5)$ $F\#7(b9)$ $B-7$; 61 $Dm7(b5)$ $G7(b9)$ $C-7$; 65 $D\#m7(b5)$ $G\#7(b9)$ $C\#-7$; 69 $Em7(b5)$ $A7(b9)$ $D-7$; 73 $Fm7(b5)$ $Bb7(b9)$ $Eb-7$; 77 $F\#m7(b5)$ $B7(b9)$ $E-7$; 81 $Gm7(b5)$ $C7(b9)$ $F-7$; 85 $G\#m7(b5)$ $C\#7(b9)$ $F\#-7$; 89 $Am7(b5)$ $D7(b9)$ $G-7$; 93 $Bbm7(b5)$ $Eb7(b9)$ $Ab-7$. The music is written in treble clef with a key signature of one flat (B-flat). Each staff contains a sequence of eighth notes, with some notes marked with accidentals (sharps, flats, or naturals) to indicate the specific chord voicings. The final note of each staff is a whole note, which is a half rest.

Ex. 3

97 Bm⁷(b⁵) E⁷(b⁹) A⁻⁷

101 Cm⁷(b⁵) F⁷(b⁹) B^{b-7}

105 C^{#m}7(b⁵) F^{#7}(b⁹) B⁻⁷

109 Dm⁷(b⁵) G⁷(b⁹) C⁻⁷

113 D^{#m}7(b⁵) G^{#7}(b⁹) C^{#-7}

117 E^m7(b⁵) A⁷(b⁹) D⁻⁷

121 Fm⁷(b⁵) B^{b7}(b⁹) E^{b-7}

125 F^{#m}7(b⁵) B⁷(b⁹) E⁻⁷

129 Gm⁷(b⁵) C⁷(b⁹) F⁻⁷

133 G^{#m}7(b⁵) C^{#7}(b⁹) F^{#-7}

137 A^m7(b⁵) D⁷(b⁹) G⁻⁷

141 B^{bm}7(b⁵) E^{b7}(b⁹) A^{b-7}

Jazz Improv II 2016

Class notes 19

(guitar notes)

David M. Shere

C-7
8fr

C minor pentatonic scale, 6th string root

8 8 8 10 8

C-7
x

C minor pentatonic, 5th string root

4

4 4 3 5 3

7

Pattern 1

8 11 8 10 8 10 8 10 8 10 8 11

9

8 11 8 11 11 8 11 8 11 8 10 8 10 8 10 8 10 8 10 8 10 8 11 8

12 **Pattern 2**

Musical notation for Pattern 2, measures 12-14. The treble clef staff shows a melodic line in a key signature of one flat. The guitar TAB staff shows fret numbers: 8-8-11-11, 8-8-10-10, 8-8-10-10, 8-8-10-10, 8-8-11-11, 8-8-11-11.


Musical notation for Pattern 2, measures 15-17. The treble clef staff continues the melodic line. The guitar TAB staff shows fret numbers: 11-11-8-8, 11-11-8-8, 10-10-8-8, 10-10-8-8, 10-10-8-8, 11-11-8-8.

C minor Blues scale, 6th string root


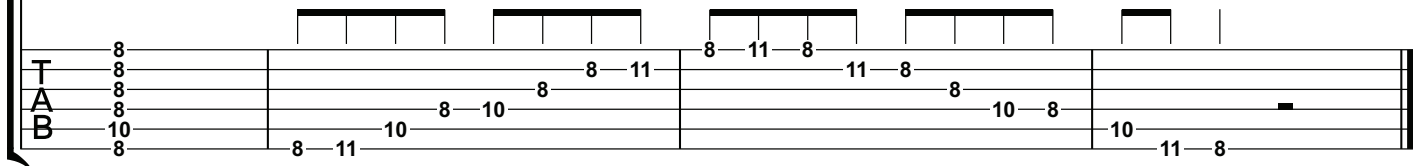
Musical notation for C minor Blues scale, measures 18-21. The treble clef staff shows a bluesy melodic line with a key signature of one flat. The guitar TAB staff shows fret numbers: 8-11, 8-9-10, 8-10, 10-11, 8-11, 11-8, 11-10-8, 10-8, 10, 9-8, 11-8.


C Natural minor scale (Aeolian mode), 6th string root

Musical notation for C Natural minor scale (Aeolian mode), measures 22-25. The treble clef staff shows a natural minor scale with a key signature of one flat. The guitar TAB staff shows fret numbers: 8-10-11, 8-10-11, 7-8-10, 8-9-11, 8-10, 11-10-8, 11-9-8, 10-8, 7, 10-8, 11-10-8, 11-10-8.


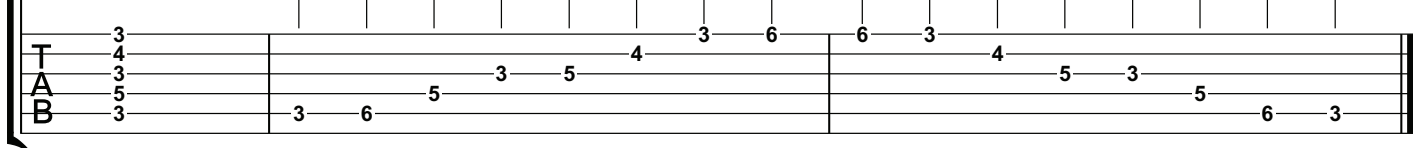
C-7  **Cm7 arpeggio, 6th string root**


27


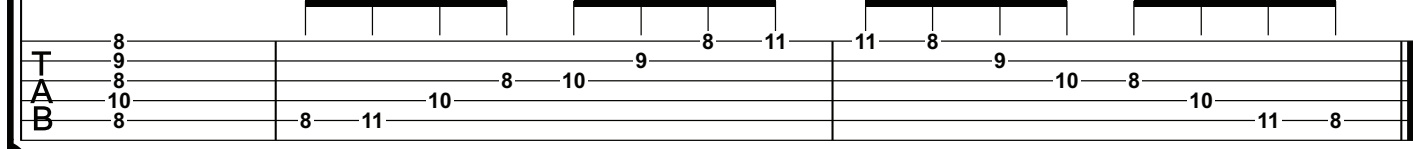
C-7  **Cm7 arpeggio, 5th string root**


31


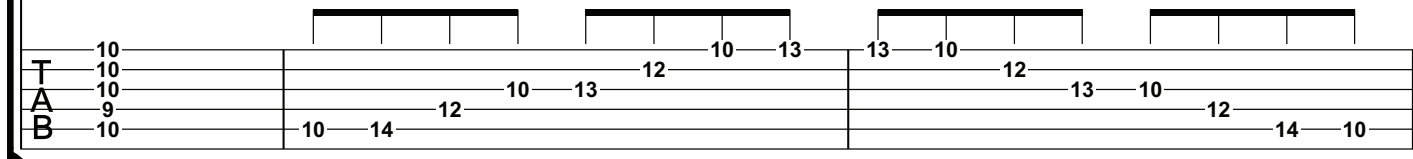
F-7  **Fm7 arpeggio, 5th string root**

34

G9  **G7(b9) arpeggio, 5th string root**

37

40 A-root chromatic exercise

Musical notation for exercise 40: A-root chromatic exercise. The notation includes a treble clef staff with a chromatic scale starting on A4. Below the staff are two tablature lines labeled T and B, with fret numbers 5, 6, 7, 8 indicated for both strings.

Musical notation for exercise 43. The notation includes a treble clef staff with a chromatic scale starting on A4. Below the staff are two tablature lines labeled T and B, with fret numbers 8, 7, 6, 5 indicated for both strings.

A Major scale (vertical fingering)

Musical notation for exercise 46: A Major scale (vertical fingering). The notation includes a treble clef staff with a major scale starting on A4. Below the staff are two tablature lines labeled T and B, with various fret numbers (5, 7, 4, 6, 7, 5, 4, 7, 5, 7, 6, 4, 7, 6, 4, 7, 5, 4, 7, 5, 4, 5) indicating vertical fingering patterns.

A Minor pentatonic scale, 6th string root

Musical notation for exercise 51: A Minor pentatonic scale, 6th string root. The notation includes a treble clef staff with a minor pentatonic scale starting on A4. Below the staff are two tablature lines labeled T and B, with fret numbers 5, 8, 5, 7, 5, 7, 5, 8, 8, 5, 8, 5, 7, 5, 7, 5, 8, 5 indicated for both strings.

Jazz Improv II 2016

Class notes 20

David M. Shere

Study #1

Concert

"Gee Baby, Ain't I Good To You"

C7 Ab7 G7 C7

D7 Bb7 A7 D7

A7 F7 E7 A7

Concert

3

F7 Bb7 Eb6 G7

G7 C7 F6 A7

D7 G7 C6 E7

Concert

5

C7 Ab7 G7 C7

D7 Bb7 A7 D7

A7 F7 E7 A7

7 *F*⁷ *Bb*⁷ *Eb*⁶ *Eb*⁷

Concert

*G*⁷ *C*⁷ *F*⁶ *F*⁷

Bb

*D*⁷ *G*⁷ *C*⁶ *C*⁷

Eb

9 *Ab*⁶ *A*^{o7} *Eb*⁶/*Bb* *Eb*⁷

Concert

*Bb*⁶ *B*^{o7} *F*⁶/*C* *F*⁷

Bb

*F*⁶ *F*^{#o7} *C*⁶/*G* *C*⁷

Eb

11 *Ab*⁶ *A*^{o7} *Dm*^{7(b5)} *G*⁷

Concert

*Bb*⁶ *B*^{o7} *Em*^{7(b5)} *A*⁷

Bb

*F*⁶ *F*^{#o7} *Bm*^{7(b5)} *E*⁷

Eb

13

Concert

C⁷ A^{b7} G⁷ C⁷

B^b

D⁷ B^{b7} A⁷ D⁷

E^b

A⁷ F⁷ E⁷ A⁷

15

Concert

F⁷ B^{b7} E^{b6} A^{b7} G⁷

B^b

G⁷ C⁷ F⁶ B^{b7} A⁷

E^b

D⁷ G⁷ C⁶ F⁷ E⁷

Study #2

17

Concert

F⁻⁷

Aeolian mode
"Canteloupe Island"

G⁻⁷

B^b

D⁻⁷

E^b

21 *Db7*

Concert *Locrian mode*

Bb *Eb7*

Eb *Bb7*

25 *D-7* *D-7*

Concert *Ionian mode*

Bb *E-7* *E-7*

Eb *B-7* *B-7*

29 *F-7*

Concert *Aeolian mode*

Bb *G-7*

Eb *D-7*

Study #3

33 C-7 C-7 Bb C-7

Concert

Minor blues scale
"Mr P.C."

arpeggios

D-7 D-7 C D-7

A-7 A-7 G A-7

37 F-7 C-7 Bb C-7

Concert

G-7 D-7 C D-7

D-7 A-7 G A-7

41 G7 C-7 Bb C-7

Concert

A7 D-7 C D-7

E7 A-7 G A-7

Jazz Improv II 2016

Class notes 20 (guitar)

David M. Shere

Study #1

Concert

"Gee Baby, Ain't I Good To You"

Acoustic Guitar

tab is written one octave above

Concert

A. Gtr.

Concert

A. Gtr.

Concert

A. Gtr.

9 *Ab*⁶ *A*^{o7} *Eb*^{6/Bb} *Eb*⁷

Concert

A. Gtr.

11 *Ab*⁶ *A*^{o7} *Dm*^{7(b5)} *G*⁷

Concert

A. Gtr.

13 *C*⁷ *Ab*⁷ *G*⁷ *C*⁷

Concert

A. Gtr.


15 *F*⁷ *Bb*⁷ *Eb*⁶ *Ab*⁷ *G*⁷

Concert

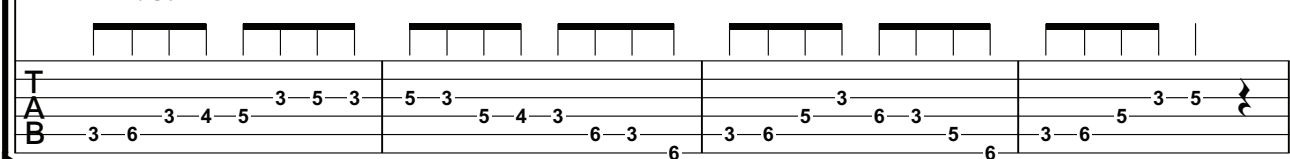
A. Gtr.

Study #3


33 *8* C-7 C-7 Bb C-7

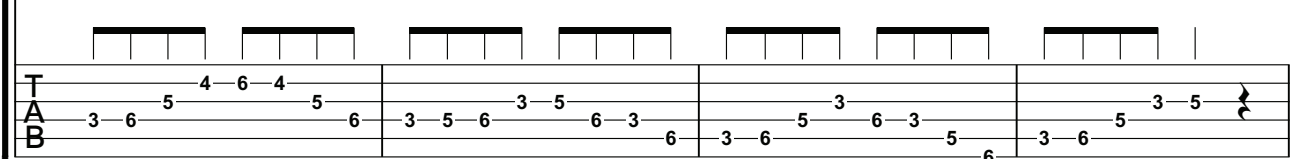
Concert 

Minor blues scale
"Mr P.C."
arpeggios

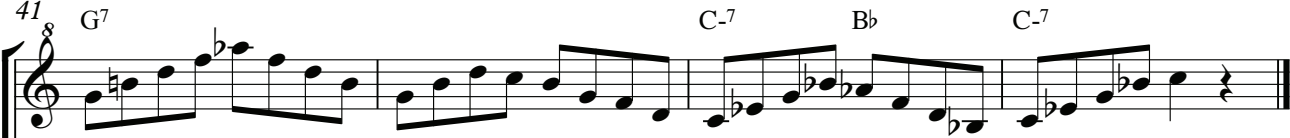
A. Gtr. 

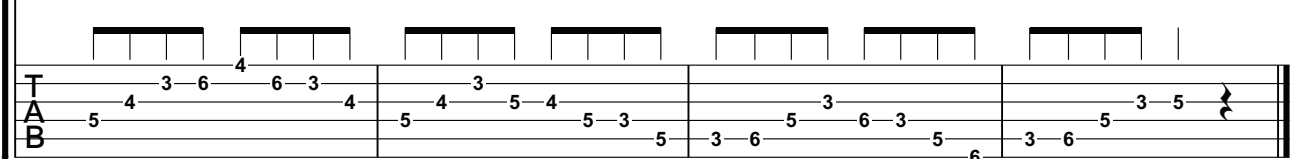
37 F-7 C-7 Bb C-7

Concert 

A. Gtr. 

41 G7 C-7 Bb C-7

Concert 

A. Gtr. 

Rock Band Theory

2015

Class notes

David M. Shere

01. RB Theory Class Notes (10/3/2015)

Blues solo templates

David M. Shere

Lick 1

Concert

C⁷ F⁷ C⁷ C⁷

B \flat

E \flat

Lick 2

5

Concert

C⁷ F⁷ C⁷ C⁷

B \flat

E \flat

Lick 3

9

Concert

C⁷ F⁷ C⁷ C⁷

B \flat

E \flat

01. RB Theory Class Notes appendix- All 12 keys (10/3/15)

Blues solo templates

David M. Shere

Lick 1

C7 F7 C7 C7
 5 C#7 F#7 C#7 C#7
 9 D7 G7 D7 D7
 13 Eb7 Ab7 Eb7 Eb7
 17 E7 A7 E7 E7
 21 F7 Bb7 F7 F7
 25 F#7 B7 F#7 F#7
 29 G7 C7 G7 G7
 33 G#7 C#7 G#7 G#7
 37 A7 D7 A7 A7
 41 Bb7 Eb7 Bb7 Bb7
 45 B7 E7 B7 B7

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 G^{#7} C^{#7} G^{#7} G^{#7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

The image displays a musical score for a guitar lick, labeled 'Lick 2'. It consists of 11 staves of music, each starting with a measure number and a sequence of four chords. The chords are: 49 (C⁷, F⁷, C⁷, C⁷), 53 (C^{#7}, F^{#7}, C^{#7}, C^{#7}), 57 (D⁷, G⁷, D⁷, D⁷), 61 (E^{b7}, A^{b7}, E^{b7}, E^{b7}), 65 (E⁷, A⁷, E⁷, E⁷), 69 (F⁷, B^{b7}, F⁷, F⁷), 73 (F^{#7}, B⁷, F^{#7}, F^{#7}), 77 (G⁷, C⁷, G⁷, G⁷), 81 (G^{#7}, C^{#7}, G^{#7}, G^{#7}), 85 (A⁷, D⁷, A⁷, A⁷), and 93 (B⁷, E⁷, B⁷, B⁷). Each staff contains a sequence of eighth notes with accents, followed by a quarter rest, and then another sequence of eighth notes with accents. The music is written in a key signature of one flat (B-flat major or F minor).

02. RB Theory Class Notes

Blues solo templates II (10/10/2015)

David M. Shere

Lick 1

Musical notation for Lick 1, consisting of three measures. The Concert staff (treble clef) shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The Bb staff (treble clef) shows a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5. The Eb staff (treble clef) shows a sequence of eighth notes: E4, F4, G4, A4, B4, C5, D5, E5. Chord symbols are placed above the notes: C7, F7, C7, C7 in the Concert staff; D7, G7, D7, D7 in the Bb staff; and A7, D7, A7, A7 in the Eb staff.

Lick 2

Musical notation for Lick 2, consisting of three measures. The Concert staff (treble clef) shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The Bb staff (treble clef) shows a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5. The Eb staff (treble clef) shows a sequence of eighth notes: E4, F4, G4, A4, B4, C5, D5, E5. Chord symbols are placed above the notes: C7, F7, C7, C7 in the Concert staff; D7, G7, D7, D7 in the Bb staff; and A7, D7, A7, A7 in the Eb staff.

Lick 3

Musical notation for Lick 3, consisting of three measures. The Concert staff (treble clef) shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The Bb staff (treble clef) shows a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5. The Eb staff (treble clef) shows a sequence of eighth notes: E4, F4, G4, A4, B4, C5, D5, E5. Chord symbols are placed above the notes: C7, F7, C7, C7 in the Concert staff; D7, G7, D7, D7 in the Bb staff; and A7, D7, A7, A7 in the Eb staff.

02. RB Theory Class Notes appendix- All 12 keys (10/10/15)

Blues solo templates II

David M. Shere

Lick 1

The image displays a musical score for a blues solo lick in 12 keys. The score is organized into 12 horizontal staves, each representing a different key signature. The key signatures are: C major (C7), F major (F7), C minor (C7), F minor (F7), D major (D7), G major (G7), D minor (D7), G minor (G7), E major (E7), A major (A7), E minor (E7), A minor (A7), F major (F7), Bb major (Bb7), F minor (F7), Bb minor (Bb7), F# major (F#7), B major (B7), F# minor (F#7), Bb major (Bb7), G major (G7), C major (C7), G minor (G7), C minor (C7), G# major (G#7), C# major (C#7), G# minor (G#7), C# minor (C#7), A major (A7), D major (D7), A minor (A7), D minor (D7), Bb major (Bb7), Eb major (Eb7), Bb minor (Bb7), Eb minor (Eb7), B major (B7), E major (E7), B minor (B7), E minor (E7).

Each staff begins with a treble clef and a 4/4 time signature. The notes are primarily eighth and quarter notes, often beamed together. The chord symbols are placed above the staves at the beginning of each measure. The lick is repeated four times across each staff, with the final measure of each staff ending with a whole rest.

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 G^{#7} C^{#7} G^{#7} G^{#7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

The image displays a musical score for a guitar lick, labeled 'Lick 2'. It consists of 11 staves of music, each starting with a measure number and a chord symbol. The chords are: 49 C⁷, F⁷, C⁷, C⁷; 53 C^{#7}, F^{#7}, C^{#7}, C^{#7}; 57 D⁷, G⁷, D⁷, D⁷; 61 E^{b7}, A^{b7}, E^{b7}, E^{b7}; 65 E⁷, A⁷, E⁷, E⁷; 69 F⁷, B^{b7}, F⁷, F⁷; 73 F^{#7}, B⁷, F^{#7}, F^{#7}; 77 G⁷, C⁷, G⁷, G⁷; 81 G^{#7}, C^{#7}, G^{#7}, G^{#7}; 85 A⁷, D⁷, A⁷, A⁷; 89 B^{b7}, E^{b7}, B^{b7}, B^{b7}; 93 B⁷, E⁷, B⁷, B⁷. Each staff contains a melodic line with eighth and quarter notes, often with a grace note or a specific articulation mark. The key signature changes from C major to F major, then to E-flat major, and finally to B major.

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 G^{#7} C^{#7} G^{#7} G^{#7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

The image displays a series of 11 musical staves, each representing a different key signature for a guitar lick. Each staff begins with a measure number and a chord progression. The licks are written in treble clef and consist of eighth and quarter notes, often with slurs and accents. The chord progressions are: 97 (C⁷, F⁷, C⁷, C⁷), 101 (C^{#7}, F^{#7}, C^{#7}, C^{#7}), 105 (D⁷, G⁷, D⁷, D⁷), 109 (E^{b7}, A^{b7}, E^{b7}, E^{b7}), 113 (E⁷, A⁷, E⁷, E⁷), 117 (F⁷, B^{b7}, F⁷, F⁷), 121 (F^{#7}, B⁷, F^{#7}, F^{#7}), 125 (G⁷, C⁷, G⁷, G⁷), 129 (G^{#7}, C^{#7}, G^{#7}, G^{#7}), 133 (A⁷, D⁷, A⁷, A⁷), and 141 (B⁷, E⁷, B⁷, B⁷).

03. RB Theory Class Notes

Blues solo templates III (10/17/2015)

David M. Shere

Lick 1

Concert

Bb

Eb

Chord progression: C7, F7, C7, C7 (top staff); D7, G7, D7, D7 (middle staff); A7, D7, A7, A7 (bottom staff).

Detailed description: This block contains the first musical example, 'Lick 1'. It is presented in three staves: Concert (top), Bb (middle), and Eb (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Concert staff shows a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Bb staff shows a similar line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Eb staff shows a similar line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The chord progression is C7, F7, C7, C7 in the top staff; D7, G7, D7, D7 in the middle staff; and A7, D7, A7, A7 in the bottom staff.

Lick 2

Concert

Bb

Eb

Chord progression: C7, F7, C7, C7 (top staff); D7, G7, D7, D7 (middle staff); A7, D7, A7, A7 (bottom staff).

Detailed description: This block contains the second musical example, 'Lick 2'. It is presented in three staves: Concert (top), Bb (middle), and Eb (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Concert staff shows a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Bb staff shows a similar line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Eb staff shows a similar line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The chord progression is C7, F7, C7, C7 in the top staff; D7, G7, D7, D7 in the middle staff; and A7, D7, A7, A7 in the bottom staff.

Lick 3

Concert

Bb

Eb

Chord progression: C7, F7, C7, C7 (top staff); D7, G7, D7, D7 (middle staff); A7, D7, A7, A7 (bottom staff).

Detailed description: This block contains the third musical example, 'Lick 3'. It is presented in three staves: Concert (top), Bb (middle), and Eb (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Concert staff shows a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Bb staff shows a similar line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Eb staff shows a similar line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The chord progression is C7, F7, C7, C7 in the top staff; D7, G7, D7, D7 in the middle staff; and A7, D7, A7, A7 in the bottom staff.

03. RB Theory Class Notes appendix- All 12 keys (10/17/15)

Blues solo templates III

David M. Shere

Lick 1

The image displays a series of 12 musical staves, each representing a different key for a blues solo lick. Each staff begins with a measure number and a chord name. The notes are written in a 4/4 time signature. The progression of keys and chords across the staves is as follows:

- Staff 1: Measure 1, Chord C⁷
- Staff 2: Measure 5, Chord D^{b7}
- Staff 3: Measure 9, Chord D⁷
- Staff 4: Measure 13, Chord E^{b7}
- Staff 5: Measure 17, Chord E⁷
- Staff 6: Measure 21, Chord F⁷
- Staff 7: Measure 25, Chord F^{#7}
- Staff 8: Measure 29, Chord G⁷
- Staff 9: Measure 33, Chord A^{b7}
- Staff 10: Measure 37, Chord A⁷
- Staff 11: Measure 41, Chord B^{b7}
- Staff 12: Measure 45, Chord B⁷

Each staff contains a melodic line with eighth and quarter notes, and rests. The notes are often beamed together in groups of four or eight. The chord names are placed above the first measure of each staff. The overall structure is a 12-measure lick, with measures 1-4 on the first staff, 5-8 on the second, 9-12 on the third, and so on, ending with a final measure on the 12th staff.

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 D^{b7} G^{b7} D^{b7} D^{b7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

The image displays a musical score for a guitar lick, labeled 'Lick 2'. It consists of 11 staves of music, each starting with a measure number and a sequence of four chords. The chords are: Staff 1: C7, F7, C7, C7; Staff 2: Db7, Gb7, Db7, Db7; Staff 3: D7, G7, D7, D7; Staff 4: Eb7, Ab7, Eb7, Eb7; Staff 5: E7, A7, E7, E7; Staff 6: F7, Bb7, F7, F7; Staff 7: F#7, B7, F#7, F#7; Staff 8: G7, C7, G7, G7; Staff 9: Ab7, Db7, Ab7, Ab7; Staff 10: A7, D7, A7, A7; Staff 11: Bb7, Eb7, Bb7, Bb7; Staff 12: B7, E7, B7, B7. Each staff contains a melodic line with eighth and quarter notes, often featuring slurs and accents. The key signature changes from one flat (Bb) to one sharp (F#) and back to one flat (Bb) across the staves.

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 D^{b7} G^{b7} D^{b7} D^{b7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ B^{b7} E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

04. RB Theory Class Notes

(11/7/2015)

Blues solo templates IV

David M. Shere

Lick 1

Musical notation for Lick 1, consisting of three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Concert staff has four measures with notes: C4, D4, E4, F4 (b), G4, A4, B4, C5 (b), D5, E5, F5, G5, A5, B5, C6. The Bb staff has notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The Eb staff has notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Chord symbols above the Concert staff are C7, F7, C7, C7. Chord symbols above the Bb staff are D7, G7, D7, D7. Chord symbols above the Eb staff are A7, D7, A7, A7.

Lick 2

Musical notation for Lick 2, consisting of three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Concert staff has four measures with notes: C4, D4, E4, F4 (b), G4, A4, B4, C5 (b), D5, E5, F5, G5, A5, B5, C6. The Bb staff has notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The Eb staff has notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Chord symbols above the Concert staff are C7, F7, C7, C7. Chord symbols above the Bb staff are D7, G7, D7, D7. Chord symbols above the Eb staff are A7, D7, A7, A7.

Lick 3

Musical notation for Lick 3, consisting of three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Concert staff has four measures with notes: C4, D4, E4, F4 (b), G4, A4, B4, C5 (b), D5, E5, F5, G5, A5, B5, C6. The Bb staff has notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The Eb staff has notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Chord symbols above the Concert staff are C7, F7, C7, C7. Chord symbols above the Bb staff are D7, G7, D7, D7. Chord symbols above the Eb staff are A7, D7, A7, A7.

04. RB Theory Class Notes appendix- All 12 keys (11/7/15)

Blues solo templates IV

David M. Shere

Lick 1

The image displays a musical score for a blues solo lick in 4/4 time, presented in 12 different keys. The lick is labeled "Lick 1" and is composed of a sequence of eighth and quarter notes, often featuring a triplet feel. Each key is represented by a four-measure staff, with the key signature and chord changes indicated above the staff. The keys and their corresponding chord changes are as follows:

- 1 C7: C7, F7, C7, C7
- 5 C#7: C#7, F#7, C#7, C#7
- 9 D7: D7, G7, D7, D7
- 13 Eb7: Eb7, Ab7, Eb7, Eb7
- 17 E7: E7, A7, E7, E7
- 21 F7: F7, Bb7, F7, F7
- 25 F#7: F#7, B7, F#7, F#7
- 29 G7: G7, C7, G7, G7
- 33 G#7: G#7, C#7, G#7, G#7
- 37 A7: A7, D7, A7, A7
- 41 Bb7: Bb7, Eb7, Bb7, Bb7
- 45 B7: B7, E7, B7, B7

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 G^{#7} C^{#7} G^{#7} G^{#7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

Detailed description: The image shows a musical score for a guitar lick, labeled 'Lick 2'. It consists of ten staves of music, each starting with a measure number and a sequence of four chords. The chords are: 49 (C7, F7, C7, C7), 53 (C#7, F#7, C#7, C#7), 57 (D7, G7, D7, D7), 61 (Eb7, Ab7, Eb7, Eb7), 65 (E7, A7, E7, E7), 69 (F7, Bb7, F7, F7), 73 (F#7, B7, F#7, F#7), 77 (G7, C7, G7, G7), 81 (G#7, C#7, G#7, G#7), 85 (A7, D7, A7, A7), 89 (Bb7, Eb7, Bb7, Bb7), and 93 (B7, E7, B7, B7). Each staff contains a melodic line with eighth and sixteenth notes, often with slurs and accents. The notation is in standard guitar clef (treble clef).

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 G^{#7} C^{#7} G^{#7} G^{#7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

The image displays a musical score for a guitar lick, labeled 'Lick 3', spanning 11 staves. Each staff begins with a measure number and a chord symbol. The chords are: 97 C⁷, F⁷, C⁷, C⁷; 101 C^{#7}, F^{#7}, C^{#7}, C^{#7}; 105 D⁷, G⁷, D⁷, D⁷; 109 E^{b7}, A^{b7}, E^{b7}, E^{b7}; 113 E⁷, A⁷, E⁷, E⁷; 117 F⁷, B^{b7}, F⁷, F⁷; 121 F^{#7}, B⁷, F^{#7}, F^{#7}; 125 G⁷, C⁷, G⁷, G⁷; 129 G^{#7}, C^{#7}, G^{#7}, G^{#7}; 133 A⁷, D⁷, A⁷, A⁷; 137 B^{b7}, E^{b7}, B^{b7}, B^{b7}; 141 B⁷, E⁷, B⁷, B⁷. The notation includes eighth and sixteenth notes, rests, and dynamic markings like accents and breath marks.

05. RB Theory Class Notes

Blues solo templates V (11/14/2015)

David M. Shere

Lick 1

Concert

Bb

Eb

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Detailed description: This block contains the first blues solo template, labeled 'Lick 1'. It is presented in three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The Concert staff shows a sequence of notes: C4, E4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Bb staff shows notes: D4, F#4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6, D6, E6, F#6, G6, A6, Bb6, C7. The Eb staff shows notes: A3, C4, D4, Eb4, F#4, G4, A4, Bb4, C5, D5, Eb5, F#5, G5, A5, Bb5, C6, D6, Eb6, F#6, G6, A6, Bb6, C7. Chords are indicated above the staff: C7, F7, C7, C7 for Concert; D7, G7, D7, D7 for Bb; and A7, D7, A7, A7 for Eb.

Lick 2

Concert

Bb

Eb

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Detailed description: This block contains the second blues solo template, labeled 'Lick 2'. It is presented in three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The Concert staff shows notes: C4, E4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Bb staff shows notes: D4, F#4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6, D6, E6, F#6, G6, A6, Bb6, C7. The Eb staff shows notes: A3, C4, D4, Eb4, F#4, G4, A4, Bb4, C5, D5, Eb5, F#5, G5, A5, Bb5, C6, D6, Eb6, F#6, G6, A6, Bb6, C7. Chords are indicated above the staff: C7, F7, C7, C7 for Concert; D7, G7, D7, D7 for Bb; and A7, D7, A7, A7 for Eb.

Lick 3

Concert

Bb

Eb

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Detailed description: This block contains the third blues solo template, labeled 'Lick 3'. It is presented in three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The Concert staff shows notes: C4, E4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The Bb staff shows notes: D4, F#4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6, D6, E6, F#6, G6, A6, Bb6, C7. The Eb staff shows notes: A3, C4, D4, Eb4, F#4, G4, A4, Bb4, C5, D5, Eb5, F#5, G5, A5, Bb5, C6, D6, Eb6, F#6, G6, A6, Bb6, C7. Chords are indicated above the staff: C7, F7, C7, C7 for Concert; D7, G7, D7, D7 for Bb; and A7, D7, A7, A7 for Eb. Triplet markings (the number 3) are placed under the first three notes of each measure in all three staves.

05. RB Theory Class Notes appendix- All 12 keys (11/14/15)

Blues solo templates V

David M. Shere

Lick 1

The following table summarizes the key and chord changes for each line of Lick 1:

Line	Measure 1	Measure 2	Measure 3	Measure 4
1	C ⁷	F ⁷	C ⁷	C ⁷
5	C ^{#7}	F ^{#7}	C ^{#7}	C ^{#7}
9	D ⁷	G ⁷	D ⁷	D ⁷
13	E ^{b7}	A ^{b7}	E ^{b7}	E ^{b7}
17	E ⁷	A ⁷	E ⁷	E ⁷
21	F ⁷	B ^{b7}	F ⁷	F ⁷
25	F ^{#7}	B ⁷	F ^{#7}	F ^{#7}
29	G ⁷	C ⁷	G ⁷	G ⁷
33	G ^{#7}	C ^{#7}	G ^{#7}	G ^{#7}
37	A ⁷	D ⁷	A ⁷	A ⁷
41	B ^{b7}	E ^{b7}	B ^{b7}	B ^{b7}
45	B ⁷	E ⁷	B ⁷	B ⁷

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 G^{#7} C⁷ G^{#7} G^{#7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

Detailed description: The image shows a page of musical notation for a guitar lick. It consists of 11 staves, each representing a measure of music. The notation is in treble clef and includes various chords and melodic lines. The chords are labeled above the staff, and the melodic lines are written on the staff. The key signature changes from C major to C# major, then to D major, then to E-flat major, then to E major, then to F major, then to F# major, then to G major, then to G# major, then to A major, then to B-flat major, and finally to B major. The melodic lines are primarily eighth and quarter notes, with some slurs and accents. The page number 203 is in the top right corner.

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 G^{#7} C^{#7} G^{#7} G^{#7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

06. RB Theory Class Notes

Blues solo templates VI

(12/12/2015)

David M. Shere

Lick 1

Concert

Bb

Eb

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Tempo: 4/4

Measure 1: C7 (Concert), D7 (Bb), A7 (Eb)

Measure 2: F7 (Concert), G7 (Bb), D7 (Eb)

Measure 3: C7 (Concert), D7 (Bb), A7 (Eb)

Measure 4: C7 (Concert), D7 (Bb), A7 (Eb)

Accents: Measure 2, 3, 4

Trills: Measure 3

Triplets: Measure 2

Lick 2

Concert

Bb

Eb

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Tempo: 4/4

Measure 1: C7 (Concert), D7 (Bb), A7 (Eb)

Measure 2: F7 (Concert), G7 (Bb), D7 (Eb)

Measure 3: C7 (Concert), D7 (Bb), A7 (Eb)

Measure 4: C7 (Concert), D7 (Bb), A7 (Eb)

Accents: Measure 2, 3, 4

Trills: Measure 3

Triplets: Measure 1

Lick 3

Concert

Bb

Eb

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Tempo: 4/4

Measure 1: C7 (Concert), D7 (Bb), A7 (Eb)

Measure 2: F7 (Concert), G7 (Bb), D7 (Eb)

Measure 3: C7 (Concert), D7 (Bb), A7 (Eb)

Measure 4: C7 (Concert), D7 (Bb), A7 (Eb)

Accents: Measure 2, 3, 4

Trills: Measure 3

Triplets: Measure 1

06. RB Theory Class Notes appendix- All 12 keys (12/12/15)

Blues solo templates VI

David M. Shere

Lick 1

The following table summarizes the key signatures and chord changes for each line of the Lick 1 template:

Line	Measure 1	Measure 2	Measure 3	Measure 4
1	C ⁷	F ⁷	C ⁷	C ⁷
5	C ^{#7}	F ^{#7}	C ^{#7}	C ^{#7}
9	D ⁷	G ⁷	D ⁷	D ⁷
13	E ^{b7}	A ^{b7}	E ^{b7}	E ^{b7}
17	E ⁷	A ⁷	E ⁷	E ⁷
21	F ⁷	B ^{b7}	F ⁷	F ⁷
25	F ^{#7}	B ⁷	F ^{#7}	F ^{#7}
29	G ⁷	C ⁷	G ⁷	G ⁷
33	G ^{#7}	C ^{#7}	G ^{#7}	G ^{#7}
37	A ⁷	D ⁷	A ⁷	A ⁷
41	B ^{b7}	E ^{b7}	B ^{b7}	B ^{b7}
45	B ⁷	E ⁷	B ⁷	B ⁷

Lick 2

49 C⁷ 3 3 3 3 F⁷ C⁷ C⁷

53 C^{#7} 3 3 3 3 F^{#7} C^{#7} C^{#7}

57 D⁷ 3 3 3 3 G⁷ D⁷ D⁷

61 E^{b7} 3 3 3 3 A^{b7} E^{b7} E^{b7}

65 E⁷ 3 3 3 3 B^{b7} E⁷ E⁷

69 F⁷ 3 3 3 3 B^{b7} F⁷ F⁷

73 F^{#7} 3 3 3 3 B⁷ F^{#7} F^{#7}

77 G⁷ 3 3 3 3 C⁷ G⁷ G⁷

81 A^{b7} 3 3 3 3 D^{b7} A^{b7} A^{b7}

85 A⁷ 3 3 3 3 D⁷ A⁷ A⁷

89 B^{b7} 3 3 3 3 E^{b7} B^{b7} B^{b7}

93 B⁷ 3 3 3 3 E⁷ B⁷ B⁷

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

07. RB Theory Class Notes (2016)

Blues solo templates VI

David M. Shere

Lick 1

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Tempo: 4/4

Measure numbers: 1, 2, 3, 4

Detailed description: This block contains the musical notation for Lick 1. It is written in 4/4 time and consists of four measures. The Concert staff (treble clef) starts with a C7 chord and contains eighth-note triplets in measures 1 and 2, followed by a quarter rest in measure 3 and a quarter note in measure 4. The Bb staff (treble clef) starts with a D7 chord and contains eighth-note triplets in measures 1 and 2, followed by a quarter rest in measure 3 and a quarter note in measure 4. The Eb staff (treble clef) starts with an A7 chord and contains eighth-note triplets in measures 1 and 2, followed by a quarter rest in measure 3 and a quarter note in measure 4. Chord changes are indicated above the staff lines.

Lick 2

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Tempo: 4/4

Measure numbers: 5, 6, 7, 8

Detailed description: This block contains the musical notation for Lick 2. It is written in 4/4 time and consists of four measures. The Concert staff (treble clef) starts with a C7 chord and contains eighth-note triplets in measures 5 and 6, followed by a quarter rest in measure 7 and a quarter note in measure 8. The Bb staff (treble clef) starts with a D7 chord and contains eighth-note triplets in measures 5 and 6, followed by a quarter rest in measure 7 and a quarter note in measure 8. The Eb staff (treble clef) starts with an A7 chord and contains eighth-note triplets in measures 5 and 6, followed by a quarter rest in measure 7 and a quarter note in measure 8. Chord changes are indicated above the staff lines.

Lick 3

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Tempo: 4/4

Measure numbers: 9, 10, 11, 12

Detailed description: This block contains the musical notation for Lick 3. It is written in 4/4 time and consists of four measures. The Concert staff (treble clef) starts with a C7 chord and contains eighth-note triplets in measures 9 and 10, followed by a quarter rest in measure 11 and a quarter note in measure 12. The Bb staff (treble clef) starts with a D7 chord and contains eighth-note triplets in measures 9 and 10, followed by a quarter rest in measure 11 and a quarter note in measure 12. The Eb staff (treble clef) starts with an A7 chord and contains eighth-note triplets in measures 9 and 10, followed by a quarter rest in measure 11 and a quarter note in measure 12. Chord changes are indicated above the staff lines.

07. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates VI

David M. Shere

Lick 1

The musical score for Lick 1 is presented in 12 staves, each representing a different key signature. The key signatures are: C major (C7), C# major (C#7), D major (D7), Eb major (Eb7), E major (E7), F major (F7), F# major (F#7), G major (G7), G# major (G#7), Ab major (Ab7), A major (A7), and Bb major (Bb7). Each staff contains four measures of music. The first measure of each staff features a triplet of eighth notes. The second measure contains a triplet of eighth notes with a flat. The third measure contains a triplet of eighth notes with a flat. The fourth measure contains a triplet of eighth notes with a flat. The key signature for each staff is indicated by the number of sharps or flats at the beginning of the staff. The notes in the triplets are: C4, D4, E4 (C7); C#4, D#4, E4 (C#7); D4, E4, F4 (D7); Eb4, E4, F4 (Eb7); E4, F4, G4 (E7); F4, G4, A4 (F7); F#4, G#4, A4 (F#7); G4, A4, B4 (G7); G#4, A#4, B4 (G#7); Ab4, Bb4, Cb4 (Ab7); A4, B4, C4 (A7); Bb4, Cb4, Db4 (Bb7).

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 G^{#7} C^{#7} G^{#7} G^{#7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 G^{#7} C^{#7} G^{#7} G^{#7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

08. RB Theory Class Notes (2016)

Blues solo templates VI

David M. Shere

Lick 1

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Tempo: 4/4

Measure numbers: 1, 2, 3, 4

Detailed description: This block contains the first blues solo template, labeled 'Lick 1'. It is presented in three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The melody in the Concert staff consists of eighth notes with triplet markings. The Bb and Eb staves provide accompaniment with similar triplet patterns. Chords are indicated above the staff lines: C7, F7, C7, C7 in the first measure; D7, G7, D7, D7 in the second; and A7, D7, A7, A7 in the third and fourth. The piece concludes with a double bar line.

Lick 2

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Tempo: 4/4

Measure numbers: 5, 6, 7, 8

Detailed description: This block contains the second blues solo template, labeled 'Lick 2'. It is presented in three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The melody in the Concert staff starts at measure 5 and includes eighth notes with triplet markings and some notes with accents. The Bb and Eb staves provide accompaniment with similar triplet patterns. Chords are indicated above the staff lines: C7, F7, C7, C7 in the first measure; D7, G7, D7, D7 in the second; and A7, D7, A7, A7 in the third and fourth. The piece concludes with a double bar line.

Lick 3

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Tempo: 4/4

Measure numbers: 9, 10, 11, 12

Detailed description: This block contains the third blues solo template, labeled 'Lick 3'. It is presented in three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The melody in the Concert staff starts at measure 9 and includes eighth notes with triplet markings and some notes with accents. The Bb and Eb staves provide accompaniment with similar triplet patterns. Chords are indicated above the staff lines: C7, F7, C7, C7 in the first measure; D7, G7, D7, D7 in the second; and A7, D7, A7, A7 in the third and fourth. The piece concludes with a double bar line.

08. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates VI

David M. Shere

Lick 1

The musical score for Lick 1 is presented in 12 staves, each representing a different key signature. The key signatures are: C major (C7), C# major (C#7), D major (D7), Eb major (Eb7), E major (E7), F major (F7), F# major (F#7), G major (G7), G# major (G#7), Ab major (Ab7), A major (A7), and Bb major (Bb7). Each staff contains four measures of music. The first two measures of each staff feature eighth-note triplets, while the last two measures feature quarter notes. Chord symbols are placed above the first measure of each staff. The notation includes various accidentals and articulation marks such as accents and slurs.

Lick 2

49 C⁷ 3 F⁷ 3 C⁷ 3 C⁷ 3

53 C^{#7} 3 F^{#7} 3 C^{#7} 3 C^{#7} 3

57 D⁷ 3 G⁷ 3 D⁷ 3 D⁷ 3

61 E^{b7} 3 A^{b7} 3 E^{b7} 3 E^{b7} 3

65 E⁷ 3 A⁷ 3 E⁷ 3 E⁷ 3

69 F⁷ 3 B^{b7} 3 F⁷ 3 F⁷ 3

73 F^{#7} 3 B⁷ 3 F^{#7} 3 F^{#7} 3

77 G⁷ 3 C⁷ 3 G⁷ 3 G⁷ 3

81 G^{#7} 3 C^{#7} 3 G^{#7} 3 G^{#7} 3

85 A⁷ 3 D⁷ 3 A⁷ 3 A⁷ 3

89 B^{b7} 3 E^{b7} 3 B^{b7} 3 B^{b7} 3

93 B⁷ 3 E⁷ 3 B⁷ 3 B⁷ 3

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 G^{#7} C^{#7} G^{#7} G^{#7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

09. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

pedal tone

Bb

Eb

Lick 2

Concert

4-group
cross rhythm

Bb

Eb

Lick 3

Concert

repeated notes

Bb

Eb

09. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

The musical score for Lick 1 is presented in 4/4 time and consists of 12 lines, each representing a different key. Each line contains four measures of music. The first three measures of each line feature eighth-note triplets, and the fourth measure contains a quarter note followed by a quarter rest. Chord symbols are indicated above the first measure of each line. A 'pedal tone' instruction is written below the first measure of the first line.

Line	Chord Symbols
1	C ⁷ , F ⁷ , C ⁷ , C ⁷
5	C ^{#7} , F ^{#7} , C ^{#7} , C ^{#7}
9	D ⁷ , G ⁷ , D ⁷ , D ⁷
13	E ^{b7} , A ^{b7} , E ^{b7} , E ^{b7}
17	E ⁷ , A ⁷ , E ⁷ , E ⁷
21	F ⁷ , B ^{b7} , F ⁷ , F ⁷
25	F ^{#7} , B ⁷ , F ^{#7} , F ^{#7}
29	G ⁷ , C ⁷ , G ⁷ , G ⁷
33	A ^{b7} , D ^{b7} , A ^{b7} , A ^{b7}
37	A ⁷ , D ⁷ , A ⁷ , A ⁷
41	B ^{b7} , E ^{b7} , B ^{b7} , B ^{b7}
45	B ⁷ , E ⁷ , B ⁷ , B ⁷

Lick 2

49 C⁷ 3 3 3 3 F⁷ 3 3 3 3 C⁷ C⁷ 3

4-group
cross rhythm

53 C^{#7} 3 3 3 3 F^{#7} 3 3 3 3 C^{#7} C^{#7} 3

57 D⁷ 3 3 3 3 G⁷ 3 3 3 3 D⁷ D⁷ 3

61 E^{b7} 3 3 3 3 A^{b7} 3 3 3 3 E^{b7} E^{b7} 3

65 E⁷ 3 3 3 3 A⁷ 3 3 3 3 E⁷ E⁷ 3

69 F⁷ 3 3 3 3 B^{b7} 3 3 3 3 F⁷ F⁷ 3

73 F^{#7} 3 3 3 3 B⁷ 3 3 3 3 F^{#7} F^{#7} 3

77 G⁷ 3 3 3 3 C⁷ 3 3 3 3 G⁷ G⁷ 3

81 A^{b7} 3 3 3 3 D^{b7} 3 3 3 3 A^{b7} A^{b7} 3

85 A⁷ 3 3 3 3 D⁷ 3 3 3 3 A⁷ A⁷ 3

89 B^{b7} 3 3 3 3 E^{b7} 3 3 3 3 B^{b7} B^{b7} 3

93 B⁷ 3 3 3 3 E⁷ 3 3 3 3 B⁷ B⁷ 3

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

repeated notes

10. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Triplet stair-step ascending

Lick 2

Concert

Triplet stair-step descending

Lick 3

Concert

"Rolling" triplets

10. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

Triplet stair-step ascending

1 C⁷ 3 3 3 3 F⁷ 3 3 3 3 C⁷ 3 3 3 3 C⁷

5 C^{#7} 3 3 3 3 F^{#7} 3 3 3 3 C^{#7} 3 3 3 3 C^{#7}

9 D⁷ 3 3 3 3 G⁷ 3 3 3 3 D⁷ 3 3 3 3 D⁷

13 E^{b7} 3 3 3 3 A^{b7} 3 3 3 3 E^{b7} 3 3 3 3 E^{b7}

17 E⁷ 3 3 3 3 A⁷ 3 3 3 3 E⁷ 3 3 3 3 E⁷

21 F⁷ 3 3 3 3 B^{b7} 3 3 3 3 F⁷ 3 3 3 3 F⁷

25 F^{#7} 3 3 3 3 B⁷ 3 3 3 3 F^{#7} 3 3 3 3 F^{#7}

29 G⁷ 3 3 3 3 C⁷ 3 3 3 3 G⁷ 3 3 3 3 G⁷

33 A^{b7} 3 3 3 3 D^{b7} 3 3 3 3 A^{b7} 3 3 3 3 A^{b7}

37 A⁷ 3 3 3 3 D⁷ 3 3 3 3 A⁷ 3 3 3 3 A⁷

41 B^{b7} 3 3 3 3 E^{b7} 3 3 3 3 B^{b7} 3 3 3 3 B^{b7}

45 B⁷ 3 3 3 3 E⁷ 3 3 3 3 B⁷ 3 3 3 3 B⁷

Lick 2

49 C⁷ F⁷ C⁷ C⁷
Triplet stair-step descending

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

Lick 3

97 C⁷ F⁷ C⁷ C⁷

"Rolling" triplets

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

11. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Chord progression: C7, F7, C7, C7

Chord progression: D7, G7, D7, D7

Chord progression: A7, D7, A7, A7

4/4 time signature. Each staff contains four measures of music. The Concert staff uses a key signature of one flat (Bb). The Bb and Eb staves use a key signature of three sharps (F#). All staves feature eighth-note triplets and are marked with '3' below the notes. The music concludes with a double bar line.

Lick 2

Concert

Chord progression: C7, F7, C7, C7

Chord progression: D7, G7, D7, D7

Chord progression: A7, D7, A7, A7

4/4 time signature. Each staff contains four measures of music. The Concert staff uses a key signature of one flat (Bb). The Bb and Eb staves use a key signature of three sharps (F#). All staves feature eighth-note triplets and are marked with '3' below the notes. The music concludes with a double bar line.

Lick 3

Concert

Chord progression: C7, F7, C7, C7

Chord progression: D7, G7, D7, D7

Chord progression: A7, D7, A7, A7

4/4 time signature. Each staff contains four measures of music. The Concert staff uses a key signature of one flat (Bb). The Bb and Eb staves use a key signature of three sharps (F#). All staves feature eighth-note triplets and are marked with '3' below the notes. The music concludes with a double bar line.

11. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

The image displays a musical score for a blues solo lick, labeled "Lick 1". It consists of 12 staves, each representing a different key signature. The key signatures are: C major, C# major, D major, Eb major, E major, F major, F# major, G major, Ab major, Db major, A major, and Bb major. Each staff contains a sequence of four measures of music. The first measure of each staff begins with a specific chord, which is indicated by a chord symbol above the staff. The notes in each measure are primarily eighth notes, with many of them grouped into triplets, as indicated by the number "3" below the notes. The lick concludes with a final note in the fourth measure, often followed by a quarter rest. The overall structure is consistent across all 12 keys, demonstrating how the lick is adapted to different tonalities.

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

Detailed description: This page contains ten staves of musical notation for a guitar lick. Each staff begins with a measure number and a chord symbol. The notation consists of eighth notes grouped into triplets, with some notes beamed together. The key signature changes from C major to F major, then to D major, and finally to B-flat major. The lick concludes with a final chord and a whole note rest.

Lick 3

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

Detailed description: This page contains ten staves of musical notation for a guitar lick. Each staff begins with a measure number and a chord symbol. The notation consists of eighth notes grouped into triplets, with some notes beamed together. The key signature changes across the staves: C major (97-100), C# major (101-104), D major (105-108), Eb major (109-112), E major (113-116), F major (117-120), F# major (121-124), G major (125-128), Ab major (129-132), A major (133-136), Bb major (137-140), and B major (141-144). Each staff ends with a quarter rest. The page number '228' is in the top left, and the title 'Lick 3' is centered at the top.

12. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Measure numbers: 1, 2, 3, 4

Detailed description: This block contains the musical notation for Lick 1. It consists of three staves: Concert (treble clef), Bb (treble clef, key signature of two sharps), and Eb (treble clef, key signature of three sharps). The time signature is 4/4. The lick is divided into four measures. Each measure contains a triplet of eighth notes. The notes in each measure are: Measure 1: C4, D4, E4; Measure 2: F4, G4, A4; Measure 3: Bb4, C5, D5; Measure 4: Eb5, D5, C5. Chord symbols are placed above the notes: C7 above the first measure, F7 above the second, C7 above the third, and C7 above the fourth. In the Bb and Eb staves, the notes are transposed down two and three semitones respectively. Chord symbols are placed above the notes: D7 above the first measure, G7 above the second, D7 above the third, and D7 above the fourth in the Bb staff; and A7 above the first measure, D7 above the second, A7 above the third, and A7 above the fourth in the Eb staff. The number '3' is written below each triplet.

Lick 2

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Measure numbers: 5, 6, 7, 8

Detailed description: This block contains the musical notation for Lick 2. It consists of three staves: Concert (treble clef), Bb (treble clef, key signature of two sharps), and Eb (treble clef, key signature of three sharps). The time signature is 4/4. The lick is divided into four measures. Each measure contains a triplet of eighth notes. The notes in each measure are: Measure 5: C4, D4, E4; Measure 6: F4, G4, A4; Measure 7: Bb4, C5, D5; Measure 8: Eb5, D5, C5. Chord symbols are placed above the notes: C7 above the first measure, F7 above the second, C7 above the third, and C7 above the fourth. In the Bb and Eb staves, the notes are transposed down two and three semitones respectively. Chord symbols are placed above the notes: D7 above the first measure, G7 above the second, D7 above the third, and D7 above the fourth in the Bb staff; and A7 above the first measure, D7 above the second, A7 above the third, and A7 above the fourth in the Eb staff. The number '3' is written below each triplet.

Lick 3

Concert

Bb

Eb

Chords: C7, F7, C7, C7, D7, G7, D7, D7, A7, D7, A7, A7

Measure numbers: 9, 10, 11, 12

Detailed description: This block contains the musical notation for Lick 3. It consists of three staves: Concert (treble clef), Bb (treble clef, key signature of two sharps), and Eb (treble clef, key signature of three sharps). The time signature is 4/4. The lick is divided into four measures. Each measure contains a triplet of eighth notes. The notes in each measure are: Measure 9: C4, D4, E4; Measure 10: F4, G4, A4; Measure 11: Bb4, C5, D5; Measure 12: Eb5, D5, C5. Chord symbols are placed above the notes: C7 above the first measure, F7 above the second, C7 above the third, and C7 above the fourth. In the Bb and Eb staves, the notes are transposed down two and three semitones respectively. Chord symbols are placed above the notes: D7 above the first measure, G7 above the second, D7 above the third, and D7 above the fourth in the Bb staff; and A7 above the first measure, D7 above the second, A7 above the third, and A7 above the fourth in the Eb staff. The number '3' is written below each triplet.

12. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

The musical score for Lick 1 is presented in 4/4 time and consists of 48 measures, divided into 12 groups of four measures each. Each group represents a different key signature. The notes are primarily eighth notes, often grouped into triplets. The key signatures and their corresponding chord symbols are as follows:

- Measures 1-4: C7
- Measures 5-8: C#7
- Measures 9-12: D7
- Measures 13-16: Eb7
- Measures 17-20: E7
- Measures 21-24: F7
- Measures 25-28: F#7
- Measures 29-32: G7
- Measures 33-36: Ab7
- Measures 37-40: A7
- Measures 41-44: Bb7
- Measures 45-48: B7

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

Detailed description: This page contains ten staves of musical notation for guitar licks. Each staff begins with a measure number and a chord symbol. The licks are composed of eighth notes, often grouped into triplets. The chords used are: C⁷, F⁷, C⁷, C⁷ (measures 49-52); C^{#7}, F^{#7}, C^{#7}, C^{#7} (measures 53-56); D⁷, G⁷, D⁷, D⁷ (measures 57-60); E^{b7}, A^{b7}, E^{b7}, E^{b7} (measures 61-64); E⁷, A⁷, E⁷, E⁷ (measures 65-68); F⁷, B^{b7}, F⁷, F⁷ (measures 69-72); F^{#7}, B⁷, F^{#7}, F^{#7} (measures 73-76); G⁷, C⁷, G⁷, G⁷ (measures 77-80); A^{b7}, D^{b7}, A^{b7}, A^{b7} (measures 81-84); A⁷, D⁷, A⁷, A⁷ (measures 85-88); B^{b7}, E^{b7}, B^{b7}, B^{b7} (measures 89-92); B⁷, E⁷, B⁷, B⁷ (measures 93-96). Each staff ends with a quarter rest.

97 C⁷ F⁷ C⁷ C⁷

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 Eb⁷ Ab⁷ Eb⁷ Eb⁷

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ Bb⁷ F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 Ab⁷ Db⁷ Ab⁷ Ab⁷

133 A⁷ D⁷ A⁷ A⁷

137 Bb⁷ Eb⁷ Bb⁷ Bb⁷

141 B⁷ E⁷ B⁷ B⁷

13. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Trills

Detailed description: This block contains the musical notation for Lick 1. It consists of three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one flat (Bb), and the time signature is 4/4. The Concert staff starts with a C7 chord and contains four measures of eighth-note triplets. The Bb staff starts with a D7 chord and contains four measures of eighth-note triplets. The Eb staff starts with an A7 chord and contains four measures of eighth-note triplets. Chord changes are indicated above the Concert staff: C7, F7, C7, C7. The word "Trills" is written below the first measure of the Concert staff.

Lick 2

Concert

Detailed description: This block contains the musical notation for Lick 2. It consists of three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one flat (Bb), and the time signature is 4/4. The Concert staff starts with a C7 chord and contains four measures of eighth-note triplets. The Bb staff starts with a D7 chord and contains four measures of eighth-note triplets. The Eb staff starts with an A7 chord and contains four measures of eighth-note triplets. Chord changes are indicated above the Concert staff: C7, F7, C7, C7. The number "5" is written above the first measure of the Concert staff.

Lick 3

Concert

Detailed description: This block contains the musical notation for Lick 3. It consists of three staves: Concert (treble clef), Bb (treble clef), and Eb (treble clef). The key signature is one flat (Bb), and the time signature is 4/4. The Concert staff starts with a C7 chord and contains four measures of eighth-note triplets. The Bb staff starts with a D7 chord and contains four measures of eighth-note triplets. The Eb staff starts with an A7 chord and contains four measures of eighth-note triplets. Chord changes are indicated above the Concert staff: C7, F7, C7, C7. The number "9" is written above the first measure of the Concert staff.

13. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

Trills

5

9

13

17

21

25

29

33

37

41

45

Lick 2

49 C⁷ F⁷ C⁷ C⁷

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

97 C⁷ F⁷ C⁷ C⁷

101 D^{b7} G^{b7} D^{b7} D^{b7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

14. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Modified trills

D7

A7

Bb

Eb

Lick 2

Concert

Modified trills

D7

A7

Bb

Eb

Lick 3

Concert

Repeated notes

D7

A7

Bb

Eb

14. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

Measures 1-4 of Lick 1. Chords: C7, F7, C7, C7. Rhythmic pattern: quarter notes with triplets.

Modified trills

Measures 5-8 of Modified trills. Chords: C#7, F#7, C#7, C#7. Rhythmic pattern: quarter notes with triplets.

Measures 9-12 of Modified trills. Chords: D7, G7, D7, D7. Rhythmic pattern: quarter notes with triplets.

Measures 13-16 of Modified trills. Chords: Eb7, Ab7, Eb7, Eb7. Rhythmic pattern: quarter notes with triplets.

Measures 17-20 of Modified trills. Chords: E7, A7, E7, E7. Rhythmic pattern: quarter notes with triplets.

Measures 21-24 of Modified trills. Chords: F7, Bb7, F7, F7. Rhythmic pattern: quarter notes with triplets.

Measures 25-28 of Modified trills. Chords: F#7, B7, F#7, F#7. Rhythmic pattern: quarter notes with triplets.

Measures 29-32 of Modified trills. Chords: G7, C7, G7, G7. Rhythmic pattern: quarter notes with triplets.

Measures 33-36 of Modified trills. Chords: Ab7, Db7, Ab7, Ab7. Rhythmic pattern: quarter notes with triplets.

Measures 37-40 of Modified trills. Chords: A7, D7, A7, A7. Rhythmic pattern: quarter notes with triplets.

Measures 41-44 of Modified trills. Chords: Bb7, Eb7, Bb7, Bb7. Rhythmic pattern: quarter notes with triplets.

Measures 45-48 of Modified trills. Chords: B7, E7, B7, B7. Rhythmic pattern: quarter notes with triplets.

Lick 2

49 C⁷ F⁷ C⁷ C⁷
Modified trills

53 C^{#7} F^{#7} C^{#7} C^{#7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ B^{b7} E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

240 Lick 3

97 C⁷ F⁷ C⁷ C⁷
Repeated notes

101 C^{#7} F^{#7} C^{#7} C^{#7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

15. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Triplet variation

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Lick 2

5

Concert

16th note ostinato

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Lick 3

9

Concert

Triplet with rests

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

15. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

Triplet variation

5

9

13

17

21

25

29

33

37

41

45

Chord changes: C⁷, F⁷, G^b7, D^b7, D⁷, G⁷, E^b7, A^b7, E⁷, A⁷, F⁷, B^b7, F⁷, F[#]7, B⁷, F[#]7, F[#]7, G⁷, C⁷, G⁷, G⁷, A^b7, D^b7, A^b7, A^b7, A⁷, D⁷, A⁷, A⁷, B^b7, E^b7, B^b7, B^b7, B⁷, E⁷, B⁷, B⁷.

Lick 2

49 C⁷ F⁷ C⁷ C⁷

16th note ostinato

53 Db⁷ Gb⁷ Db⁷ Db⁷

57 D⁷ G⁷ D⁷ D⁷

61 Eb⁷ Ab⁷ Eb⁷ Eb⁷

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ Bb⁷ F⁷ F⁷

73 F#⁷ B⁷ F#⁷ F#⁷

77 G⁷ C⁷ G⁷ G⁷

81 Ab⁷ Db⁷ Ab⁷ Ab⁷

85 A⁷ D⁷ A⁷ A⁷

89 Bb⁷ Eb⁷ Bb⁷ Bb⁷

93 B⁷ E⁷ B⁷ B⁷

244 Lick 3

97 C⁷ F⁷ C⁷ C⁷
Triplet with rests

101 Db⁷ Gb⁷ Db⁷ Db⁷

105 D⁷ G⁷ D⁷ D⁷

109 Eb⁷ Ab⁷ Eb⁷ Eb⁷

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ Bb⁷ F⁷ F⁷

121 F#⁷ B⁷ F#⁷ F#⁷

125 G⁷ C⁷ G⁷ G⁷

129 Ab⁷ Db⁷ Ab⁷ Ab⁷

133 A⁷ D⁷ A⁷ A⁷

137 Bb⁷ Eb⁷ Bb⁷ Bb⁷

141 B⁷ E⁷ B⁷ B⁷

16. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Triplets, sixteenths

Bb

Eb

Lick 2

5

Concert

16th note ostinato

Bb

Eb

Lick 3

9

Concert

Sixteenths, eighths

Bb

Eb

16. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

Triplets, sixteenths

5

9

13

17

21

25

29

33

37

41

45

Lick 2

49 C⁷ F⁷ C⁷ C⁷

16th note ostinato

53 D^{b7} G^{b7} D^{b7} D^{b7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

248 Lick 3

97 C⁷ F⁷ C⁷ C⁷

Sixteenths, eighths

101 D^{b7} G^{b7} D^{b7} D^{b7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

17. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

Lick 1

Concert

Triplets, sixteenths

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Lick 2

5

Concert

16th note ostinato

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

Lick 3

9

Concert

Sixteenths, eighths

Chords: C7, F7, C7, C7 (Concert); D7, G7, D7, D7 (Bb); A7, D7, A7, A7 (Eb)

17. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

Lick 1

Triplet, sixteenths

5

9

13

17

21

25

29

33

37

41

45

The musical score consists of 12 staves, each representing a different key signature. Each staff begins with a measure number (5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45) and contains four measures of music. The music is written in 4/4 time and features a consistent rhythmic pattern of eighth-note triplets. The notes are beamed together in groups of three, with a '3' above each group. The key signatures are: C7, F7, C7, C7; Db7, Gb7, Db7, Db7; D7, G7, D7, D7; Eb7, Ab7, Eb7, Eb7; E7, A7, E7, E7; F7, Bb7, F7, F7; F#7, B7, F#7, F#7; G7, C7, G7, G7; Ab7, Db7, Ab7, Ab7; A7, D7, A7, A7; Bb7, Eb7, Bb7, Bb7; B7, E7, B7, B7. The notes are primarily eighth notes, with some sixteenth notes in the final measure of each staff. The overall style is a classic blues solo template.

Lick 2

49 C⁷ F⁷ C⁷ C⁷

16th note ostinato

53 D^{b7} G^{b7} D^{b7} D^{b7}

57 D⁷ G⁷ D⁷ D⁷

61 E^{b7} A^{b7} E^{b7} E^{b7}

65 E⁷ A⁷ E⁷ E⁷

69 F⁷ B^{b7} F⁷ F⁷

73 F^{#7} B⁷ F^{#7} F^{#7}

77 G⁷ C⁷ G⁷ G⁷

81 A^{b7} D^{b7} A^{b7} A^{b7}

85 A⁷ D⁷ A⁷ A⁷

89 B^{b7} E^{b7} B^{b7} B^{b7}

93 B⁷ E⁷ B⁷ B⁷

252 Lick 3

97 C⁷ F⁷ C⁷ C⁷

Sixteenths, eighths

101 D^{b7} G^{b7} D^{b7} D^{b7}

105 D⁷ G⁷ D⁷ D⁷

109 E^{b7} A^{b7} E^{b7} E^{b7}

113 E⁷ A⁷ E⁷ E⁷

117 F⁷ B^{b7} F⁷ F⁷

121 F^{#7} B⁷ F^{#7} F^{#7}

125 G⁷ C⁷ G⁷ G⁷

129 A^{b7} D^{b7} A^{b7} A^{b7}

133 A⁷ D⁷ A⁷ A⁷

137 B^{b7} E^{b7} B^{b7} B^{b7}

141 B⁷ E⁷ B⁷ B⁷

18. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

12-bar solo

Concert

Bb

Eb

Concert

Bb

Eb

Concert

Bb

Eb

18. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

12-bar solo

The image displays 12-bar blues solo templates in various keys. Each template is presented in two staves: the top staff shows the melodic line with chord changes, and the bottom staff shows a triplet-based rhythmic pattern. The keys and their corresponding chord progressions are as follows:

- Key of C:** C7, F7, C7, C7
- Key of F:** F7, F7, C7, C7
- Key of G:** G7, F7, C7, C7
- Key of C#:** C#7, F#7, C#7, C#7
- Key of F#:** F#7, F#7, C#7, C#7
- Key of G#:** G#7, F#7, C#7, C#7
- Key of D:** D7, G7, D7, D7
- Key of G:** G7, G7, D7, D7
- Key of A:** A7, G7, D7, D7
- Key of Eb:** Eb7, Ab7, Eb7, Eb7
- Key of Ab:** Ab7, Ab7, Eb7, Eb7
- Key of Bb:** Bb7, Ab7, Eb7, Eb7

49 E7 Gx7 E7 E7

53 A7 A7 E7 E7

57 B7 A7 E7 E7

61 F7 A#7 F7 F7

65 Bb7 Bb7 F7 F7

69 C7 Bb7 F7 F7

73 F#7 B7 F#7 F#7

77 B7 B7 F#7 F#7

81 C#7 B7 F#7 F#7

85 G7 C7 G7 G7

89 C7 C7 G7 G7

93 D7 C7 G7 G7

97 Ab7 Db7 Ab7 Ab7

101 Db7 Db7 Ab7 Ab7

105 Eb7 Db7 Ab7 Ab7

109 A7 D7 A7 A7

113 D7 D7 A7 A7

117 E7 D7 A7 A7

121 Bb7 Eb7 Bb7 Bb7

125 Eb7 Eb7 Bb7 Bb7

129 F7 Eb7 Bb7 Bb7

133 B7 E7 B7 B7

137 E7 E7 B7 B7

141 F#7 E7 B7 B7

19. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

12-bar solo

Concert

Bb

Eb

Concert

Bb

Eb

Concert

Bb

Eb

19. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

12-bar solo

12-bar solo templates in various keys, each consisting of four measures of music. The templates are numbered 1 through 45 in increments of 4. Each template includes a treble clef, a 4/4 time signature, and a key signature. The templates are:

- 1: C7, F7, C7, C7
- 5: F7, F7, C7, C7
- 9: G7, F7, C7, C7
- 13: C#7, F#7, C#7, C#7
- 17: F#7, F#7, C#7, C#7
- 21: G#7, F#7, C#7, C#7
- 25: D7, G7, D7, D7
- 29: G7, G7, D7, D7
- 33: A7, G7, D7, D7
- 37: Eb7, Ab7, Eb7, Eb7
- 41: Ab7, Ab7, Eb7, Eb7
- 45: Bb7, Ab7, Eb7, Eb7

97 $A\flat^7$ $D\flat^7$ $A\flat^7$ $A\flat^7$

101 $D\flat^7$ $D\flat^7$ $A\flat^7$ $A\flat^7$

105 $E\flat^7$ $D\flat^7$ $A\flat^7$ $A\flat^7$

109 A^7 D^7 A^7 A^7

113 D^7 D^7 A^7 A^7

117 E^7 D^7 A^7 A^7

121 $B\flat^7$ $E\flat^7$ $B\flat^7$ $B\flat^7$

125 $E\flat^7$ $E\flat^7$ $B\flat^7$ $B\flat^7$

129 F^7 $E\flat^7$ $B\flat^7$ $B\flat^7$

133 B^7 E^7 B^7 B^7

137 E^7 E^7 B^7 B^7

141 $F\sharp^7$ E^7 B^7 B^7

20. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

12-bar solo

Concert

Bb

Eb

5

Concert

Bb

Eb

9

Concert

Bb

Eb

20. RB Theory Class Notes appendix- All 12 keys (2016)

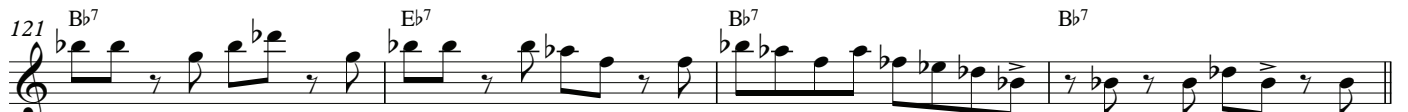
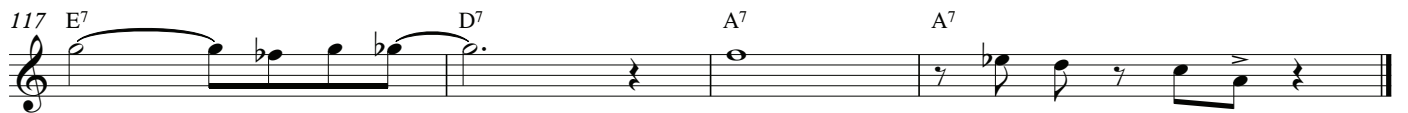
Blues solo templates

David M. Shere

12-bar solo

The image displays 12-bar blues solo templates for various keys. Each template consists of three 4-measure phrases. The first phrase is a 4-measure melodic line. The second phrase is a 4-measure melodic line featuring triplet patterns. The third phrase is a 4-measure melodic line with a sustained note in the final measure. The keys and their corresponding chord progressions are as follows:

- Key: C Major** (Measures 1-4: C7, F7, C7, C7)
- Key: F Major** (Measures 5-8: F7, F7, C7, C7)
- Key: G Major** (Measures 9-12: G7, F7, C7, C7)
- Key: C# Major** (Measures 13-16: C#7, F#7, C#7, C#7)
- Key: F# Major** (Measures 17-20: F#7, F#7, C#7, C#7)
- Key: G# Major** (Measures 21-24: G#7, F#7, C#7, C#7)
- Key: D Major** (Measures 25-28: D7, G7, D7, D7)
- Key: A Major** (Measures 29-32: G7, G7, D7, D7)
- Key: Eb Major** (Measures 33-36: A7, G7, D7, D7)
- Key: Ab Major** (Measures 37-40: Eb7, Ab7, Eb7, Eb7)
- Key: Bb Major** (Measures 41-44: Ab7, Ab7, Eb7, Eb7)



21. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

12-bar solo

Concert

Concert

Concert

21. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

12-bar solo

12-bar solo template in 4/4 time, showing 12 measures of music with various chords and triplets. The key signature changes every 4 measures: C major (measures 1-4), F major (measures 5-8), G major (measures 9-12), C# major (measures 13-16), F# major (measures 17-20), G# major (measures 21-24), D major (measures 25-28), G major (measures 29-32), A major (measures 33-36), Eb major (measures 37-40), Ab major (measures 41-44), and Bb major (measures 45-48).

Measures 1-4: C⁷ (C major)

Measures 5-8: F⁷ (F major)

Measures 9-12: G⁷ (G major)

Measures 13-16: C^{#7} (C# major)

Measures 17-20: F^{#7} (F# major)

Measures 21-24: G^{#7} (G# major)

Measures 25-28: D⁷ (D major)

Measures 29-32: G⁷ (G major)

Measures 33-36: A⁷ (A major)

Measures 37-40: E^{b7} (Eb major)

Measures 41-44: A^{b7} (Ab major)

Measures 45-48: B^{b7} (Bb major)

49 E7 A7 E7 E7

53 A7 E7 E7 E7 E7

57 B7 A7 E7 E7

61 F7 Bb7 F7 F7 F7

65 Bb7 F7 F7 F7 F7

69 C7 Bb7 F7 F7

73 F#7 B7 F#7 F#7 F#7

77 B7 F#7 F#7 F#7 F#7

81 C#7 B7 F#7 F#7

85 G7 C7 G7 G7 G7

89 C7 G7 G7 G7 G7

93 D7 C7 G7 G7

97 $A\flat^7$ $D\flat^7$ $A\flat^7$ $A\flat^7$

101 $D\flat^7$ $D\flat^7$ $A\flat^7$ $A\flat^7$

105 $E\flat^7$ $D\flat^7$ $A\flat^7$ $A\flat^7$

109 A^7 D^7 A^7 A^7

113 D^7 D^7 A^7 A^7

117 E^7 D^7 A^7 A^7

121 $B\flat^7$ $E\flat^7$ $B\flat^7$ $B\flat^7$

125 $E\flat^7$ $E\flat^7$ $B\flat^7$ $B\flat^7$

129 F^7 $E\flat^7$ $B\flat^7$ $B\flat^7$

133 B^7 E^7 B^7 B^7

137 E^7 E^7 B^7 B^7

141 $F\sharp^7$ E^7 B^7 B^7

22. RB Theory Class Notes (2016)

Blues solo templates

David M. Shere

12-bar solo

Concert

Bb

Eb

Concert

Bb

Eb

Concert

Bb

Eb

22. RB Theory Class Notes appendix- All 12 keys (2016)

Blues solo templates

David M. Shere

12-bar solo

12-bar solo template in 4/4 time, presented in 12 different keys. The template consists of three lines of music, each with four measures. The keys are: C7, F7, C7, C7; F7, F7, C7, C7; G7, F7, C7, C7; Db7, Gb7, Db7, Db7; Gb7, Gb7, Db7, Db7; Ab7, Gb7, Db7, Db7; D7, G7, D7, D7; G7, G7, D7, D7; A7, G7, D7, D7; Eb7, Ab7, Eb7, Eb7; Ab7, Ab7, Eb7, Eb7; Bb7, Ab7, Eb7, Eb7. Each measure contains a specific melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed above the notes they apply to. Trill ornaments are indicated by a 'v' symbol above certain notes. The piece concludes with a double bar line.

49 E7 A7 E7 E7

53 A7 A7 E7 E7

57 B7 A7 E7 E7

61 F7 Bb7 F7 F7

65 Bb7 Bb7 F7 F7

69 C7 Bb7 F7 F7

73 F#7 B7 F#7 F#7

77 B7 B7 F#7 F#7

81 C#7 B7 F#7 F#7

85 G7 C7 G7 G7

89 C7 C7 G7 G7

93 D7 C7 G7 G7

97 $A\flat 7$ $D\flat 7$ $A\flat 7$ $A\flat 7$

101 $D\flat 7$ $D\flat 7$ $A\flat 7$ $A\flat 7$

105 $E\flat 7$ $D\flat 7$ $A\flat 7$ $A\flat 7$

109 $A 7$ $D 7$ $A 7$ $A 7$

113 $D 7$ $D 7$ $A 7$ $A 7$

117 $F\flat 7$ $D 7$ $A 7$ $A 7$

121 $B\flat 7$ $E\flat 7$ $B\flat 7$ $B\flat 7$

125 $E\flat 7$ $E\flat 7$ $B\flat 7$ $B\flat 7$

129 $F 7$ $E\flat 7$ $B\flat 7$ $B\flat 7$

133 $B 7$ $E 7$ $B 7$ $B 7$

137 $E 7$ $E 7$ $B 7$ $B 7$

141 $F\sharp 7$ $E 7$ $B 7$ $B 7$