Jazz Improvisation

Class notes V 2017-18

David Matthew Shere

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JAZZ IMPROVISATION, CLASS NOTES 2017-2018

PREFACE

The following class notes were written between approximately September 2017 and July 2018 as a continuation of my ongoing workshops in jazz improvisation at **Music Center Of The Northwest (musiccenternw.org)**. These notes include exercises written for a Rock Band theory class, which is part of the same improvisational curriculum.

I would like to thank all my students for their dedicated participation and feedback in these workshops. Hopefully these notes will continue their usefulness beyond the scope of the classes they were written for.

Have fun, and thanks for reading.

-David Matthew Shere

Seattle, WA; July 2, 2018

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Jazz Improv I

Class notes 2017-18

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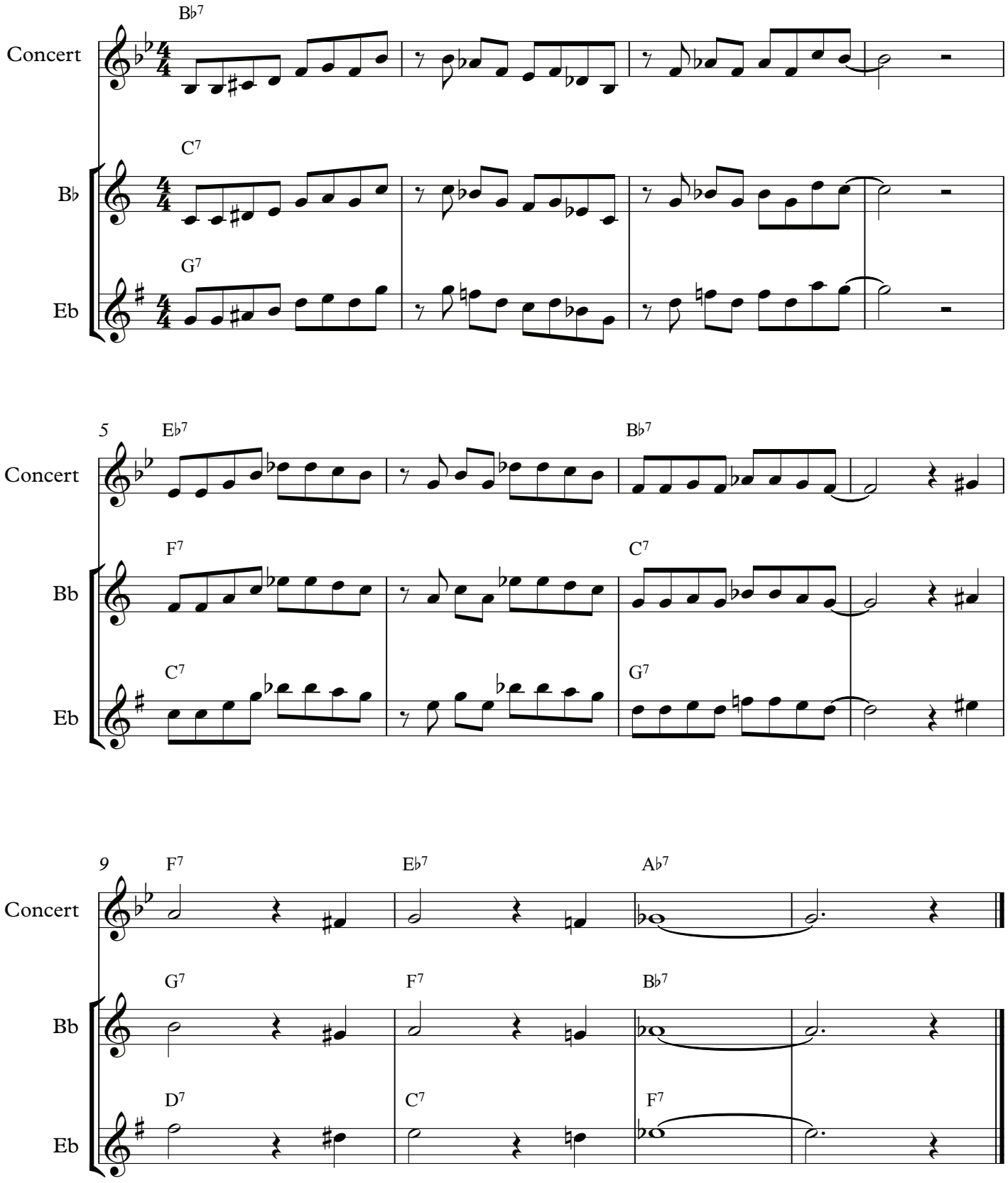
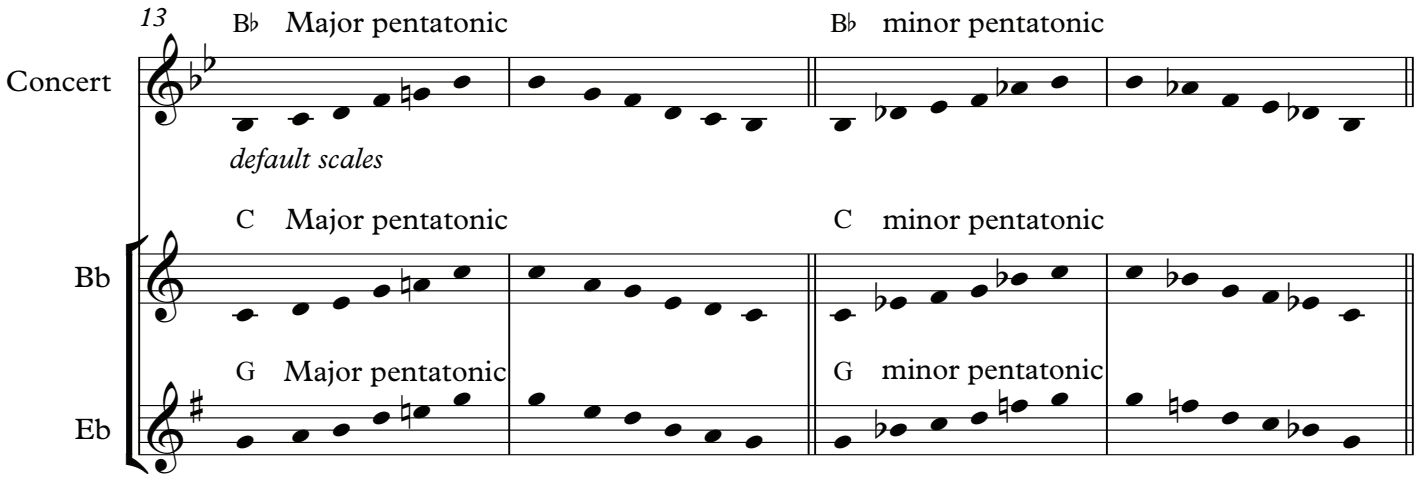
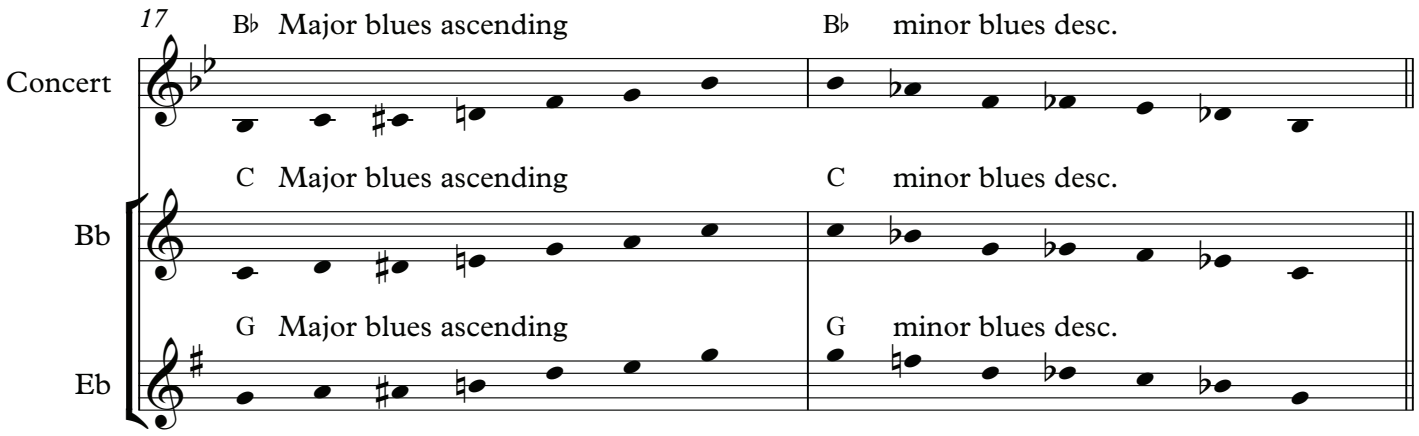
Jazz Improv I 2017-18
Class notes 01

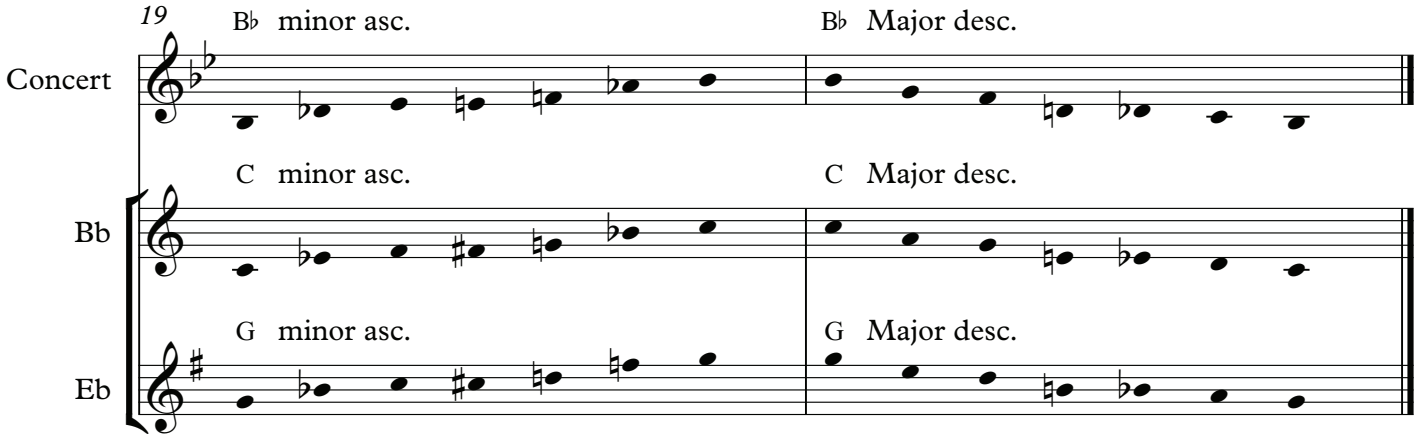
David M. Shere

"*Freddy Freeloader*"




13
B♭ Major pentatonic
B♭ minor pentatonic
Concert
default scales
C Major pentatonic
C minor pentatonic
Bb
G Major pentatonic
G minor pentatonic
Eb


17
B♭ Major blues ascending
B♭ minor blues desc.
Concert
C Major blues ascending
C minor blues desc.
Bb
G Major blues ascending
G minor blues desc.
Eb


19
B♭ minor asc.
B♭ Major desc.
Concert
C minor asc.
C Major desc.
Bb
G minor asc.
G Major desc.
Eb

Jazz Improv I 2017-18
Class notes 01

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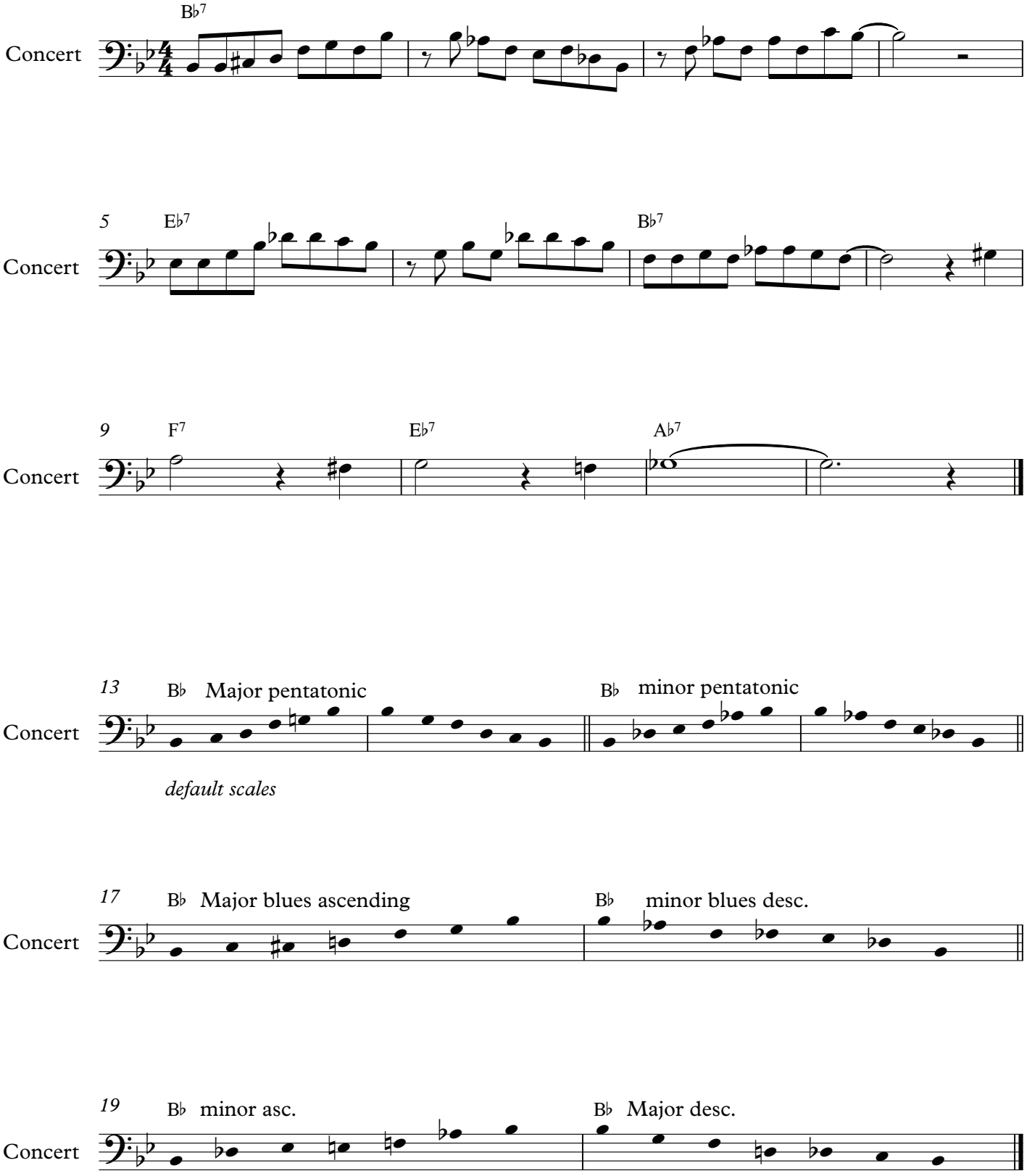
"*Freddy Freeloader*"



Jazz Improv I 2017-18
Class notes 01

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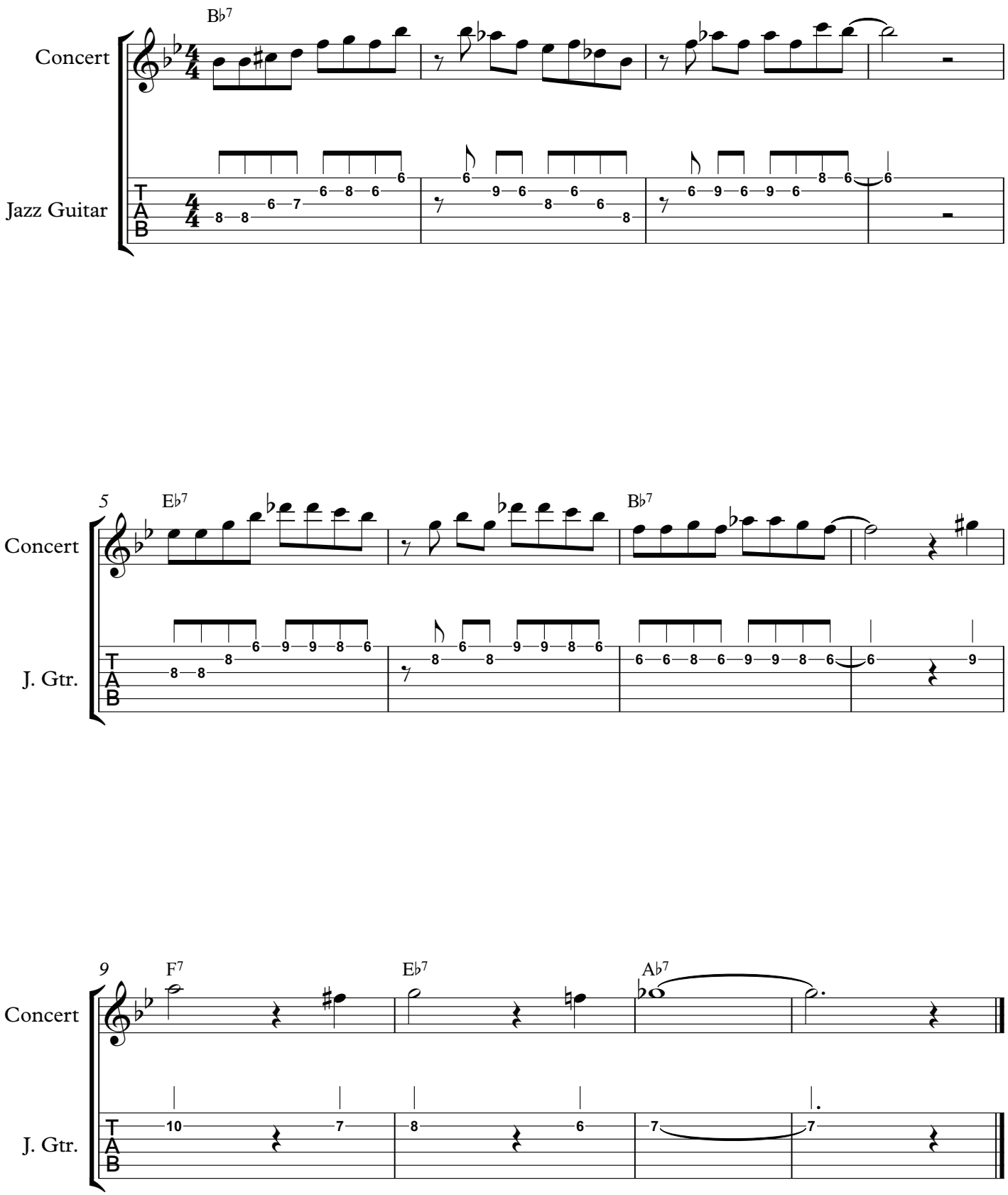
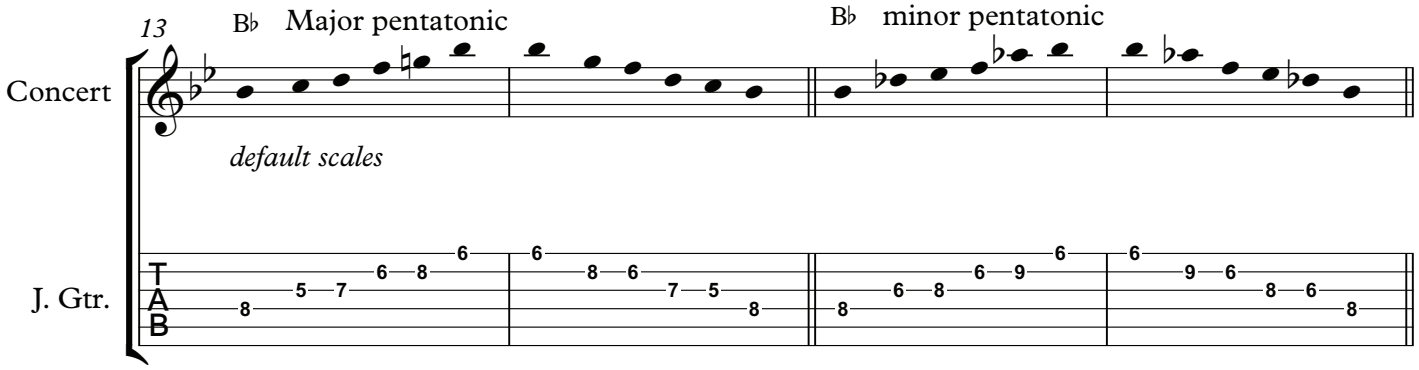
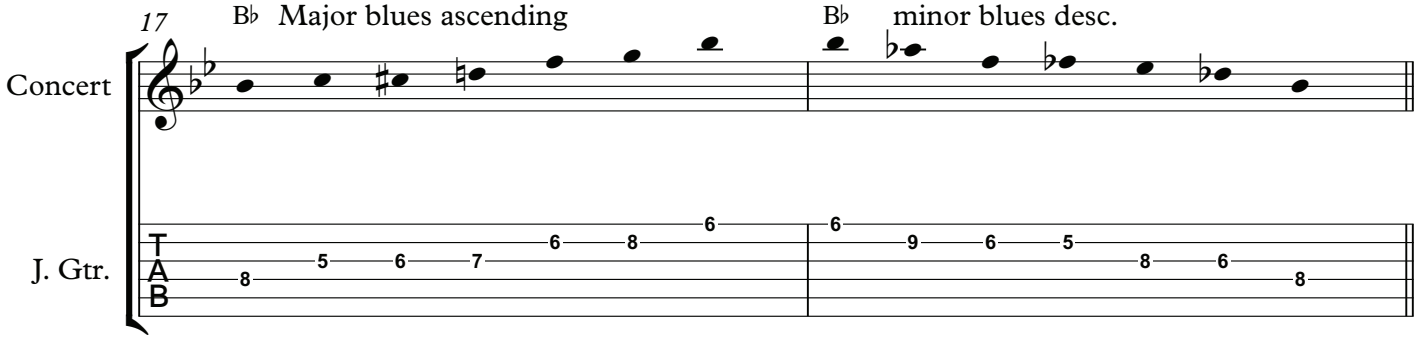
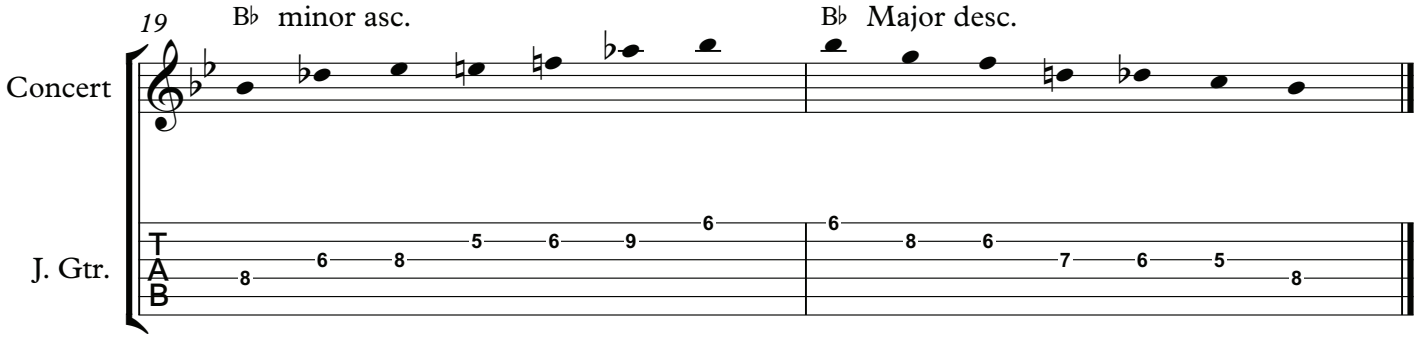
"*Freddy Freeloader*"




13
B♭ Major pentatonic
B♭ minor pentatonic
Concert
default scales
J. Gtr.
T
A
B


17
B♭ Major blues ascending
B♭ minor blues desc.
Concert
J. Gtr.
T
A
B


19
B♭ minor asc.
B♭ Major desc.
Concert
J. Gtr.
T
A
B

Jazz Improv I 2017-18
Class notes 02

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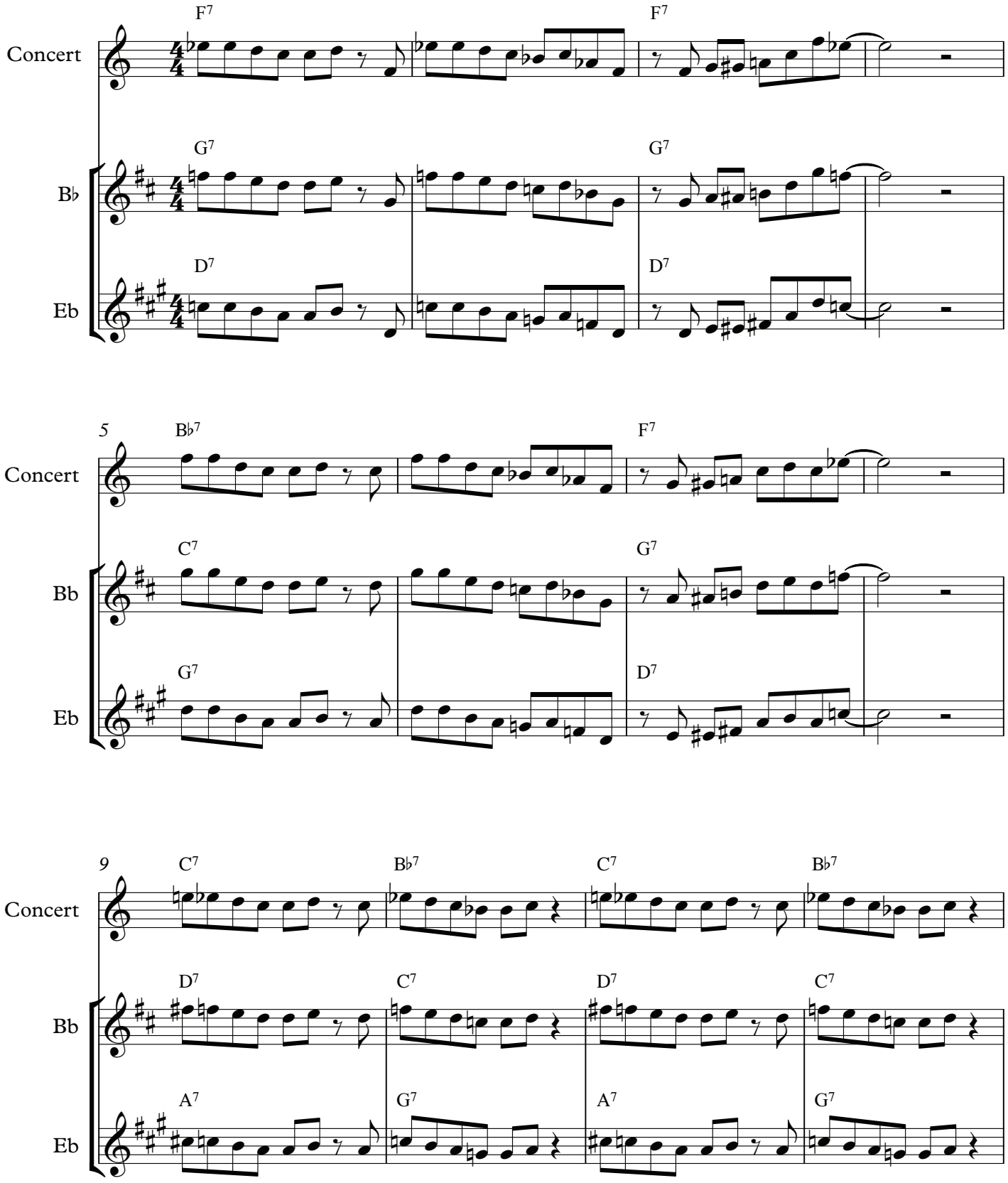
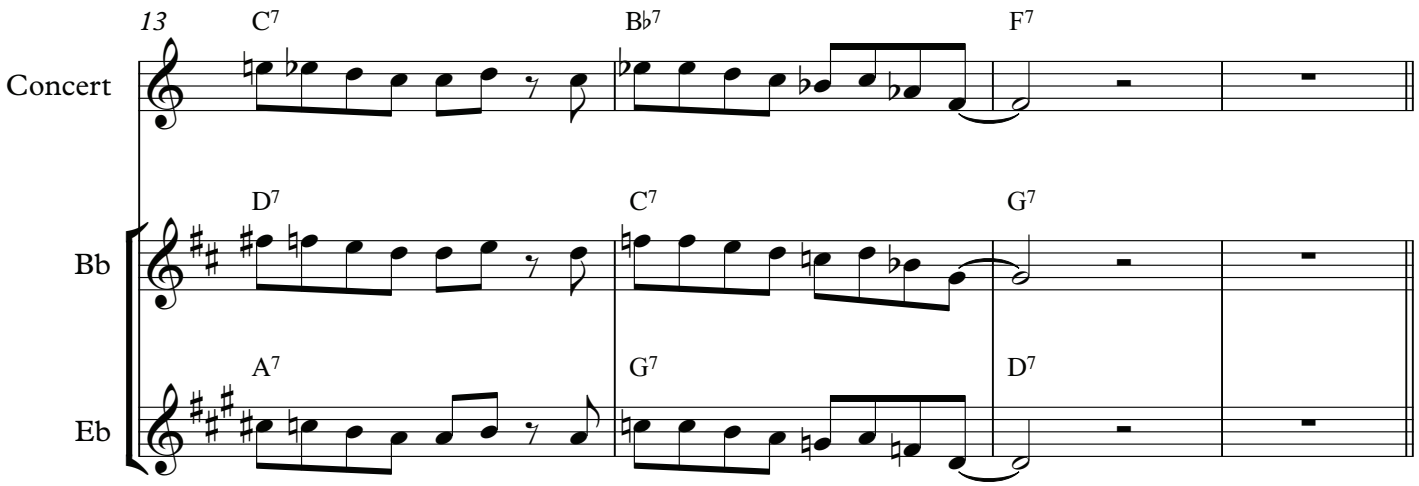
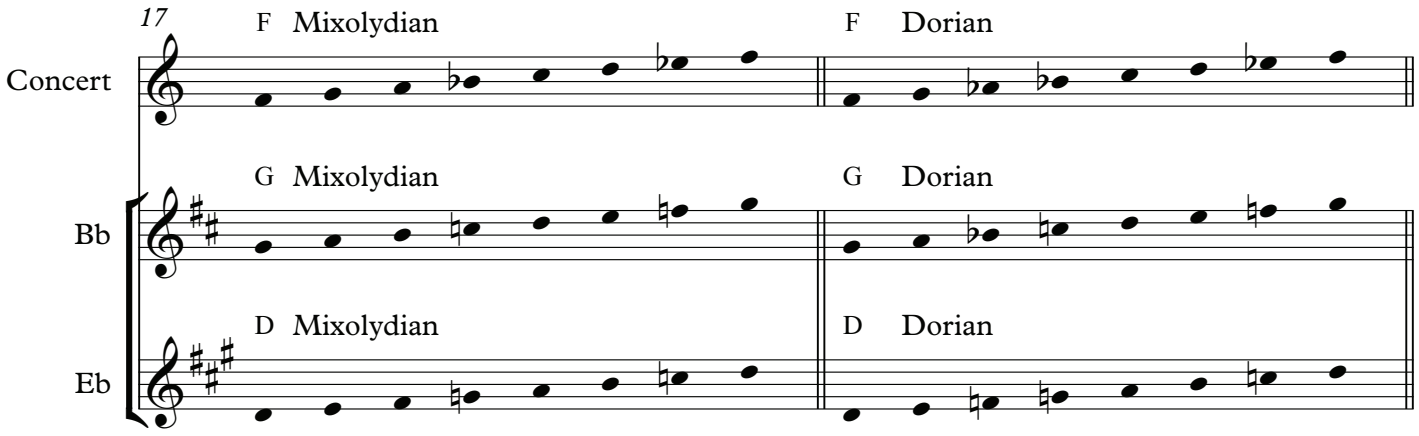
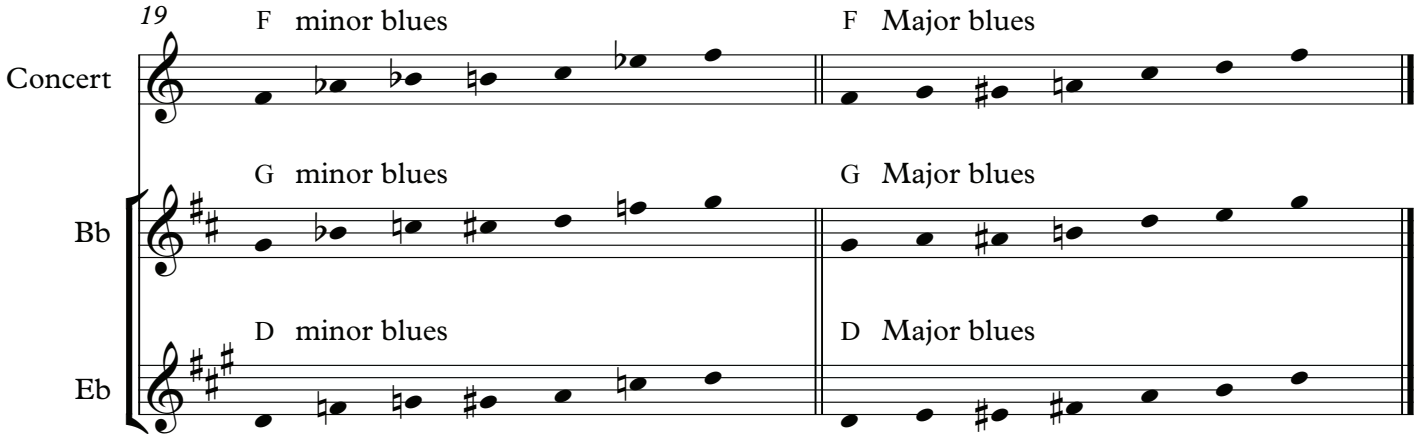
"*Watermelon Man*"




13
C7
B♭7
F7
Concert
D7
C7
G7
Bb
A7
G7
D7
Eb


17
F Mixolydian
F Dorian
Concert
G Mixolydian
G Dorian
Bb
D Mixolydian
D Dorian
Eb


19
F minor blues
F Major blues
Concert
G minor blues
G Major blues
Bb
D minor blues
D Major blues
Eb

Jazz Improv I 2017-18
Class notes 02

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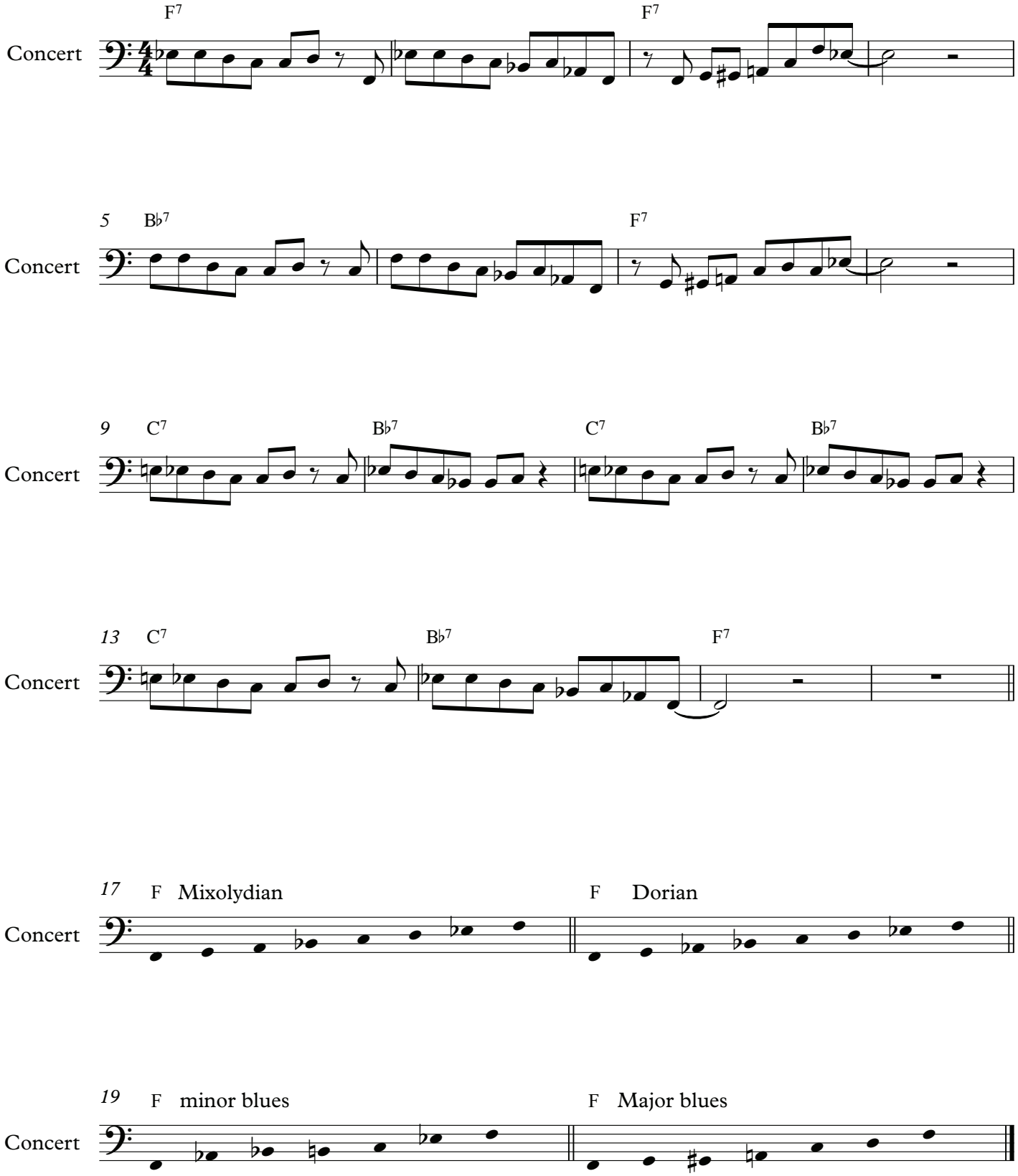
"*Watermelon Man*"



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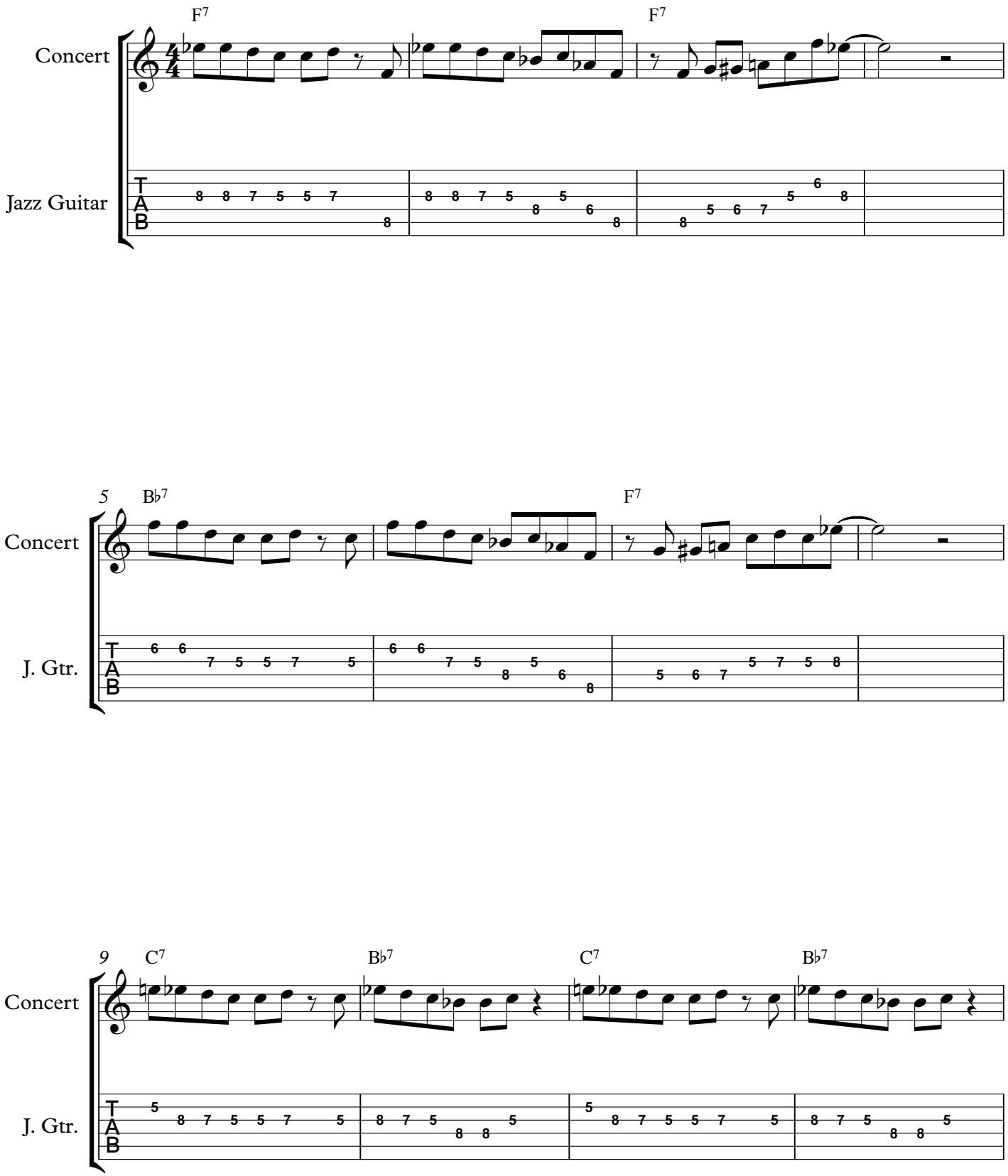
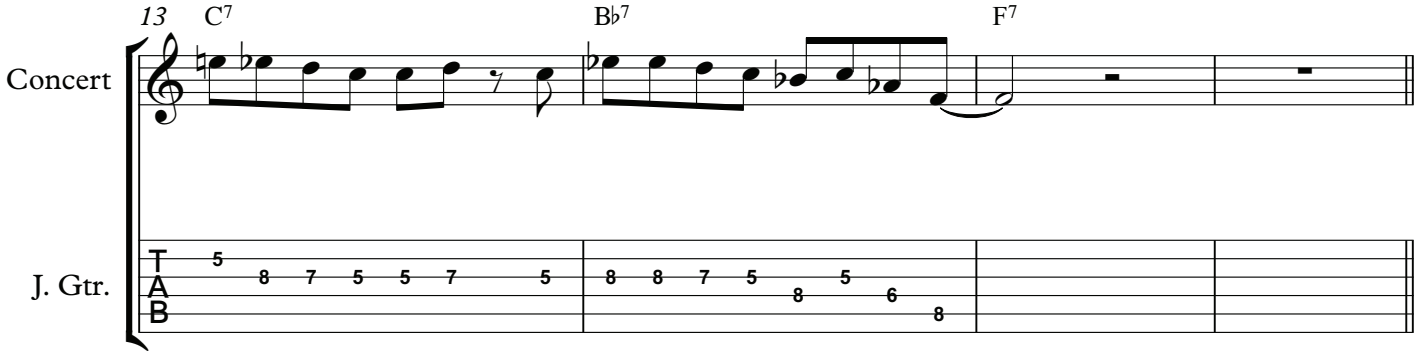
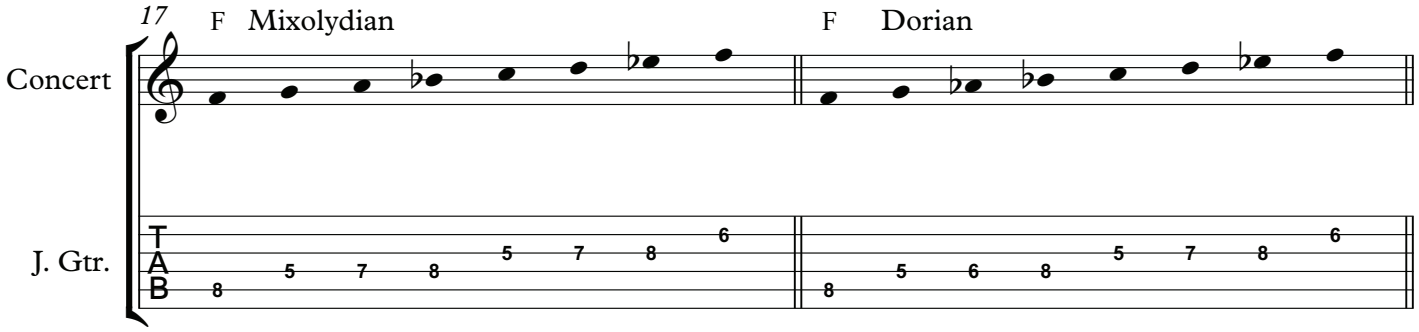
Class notes 02

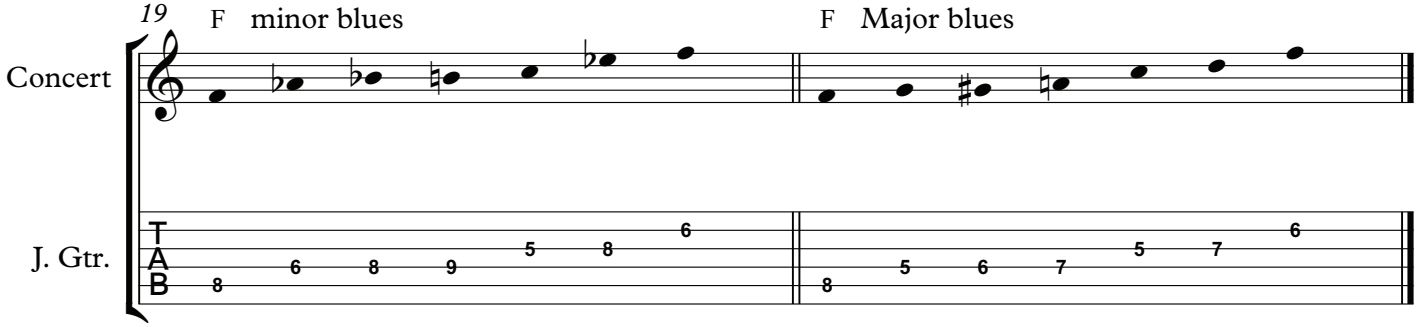
David M. Shere

"*Watermelon Man*"




13
C7
B♭7
F7
Concert
J. Gtr.
T
A
B

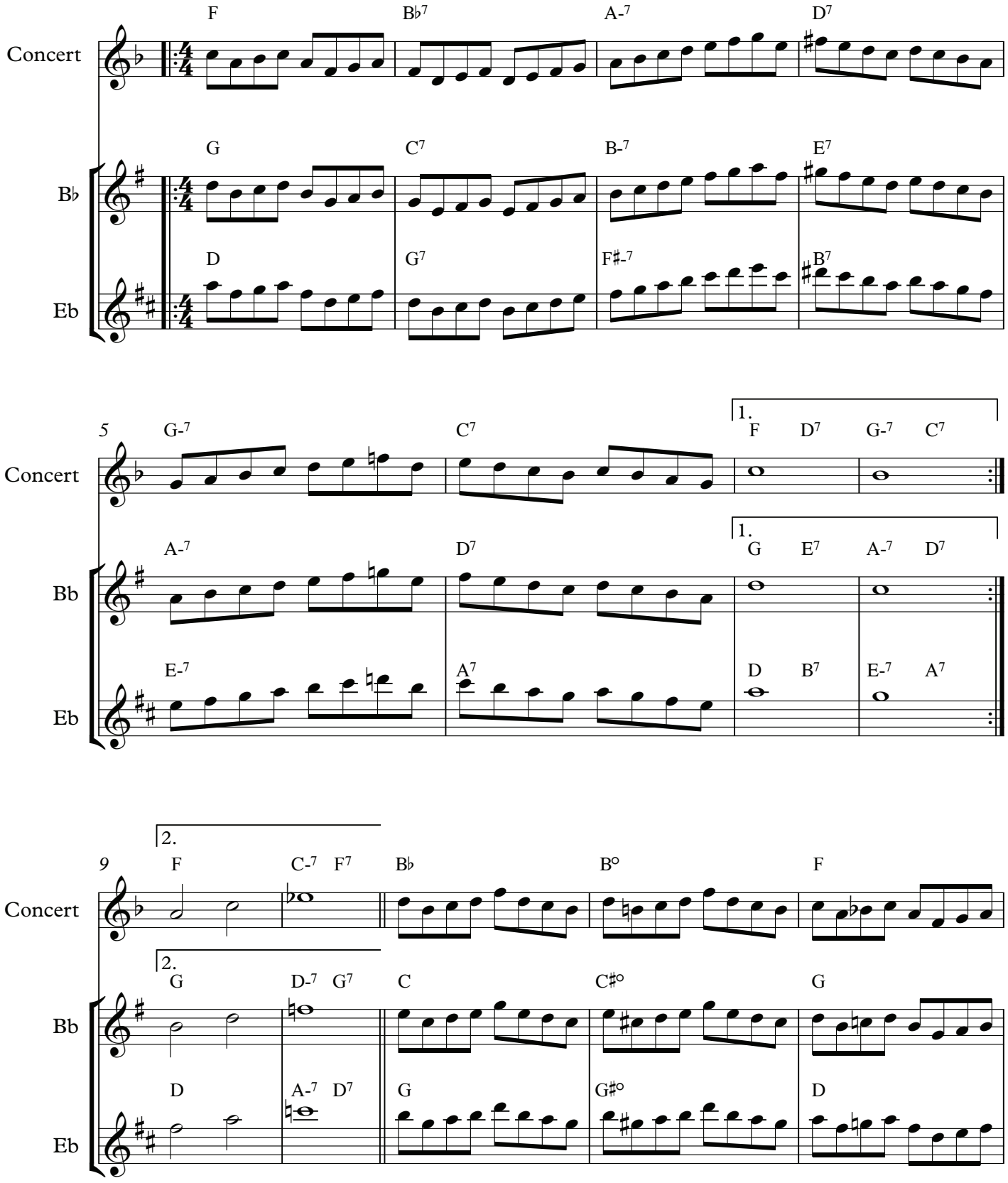

17
F Mixolydian
F Dorian
Concert
J. Gtr.
T
A
B

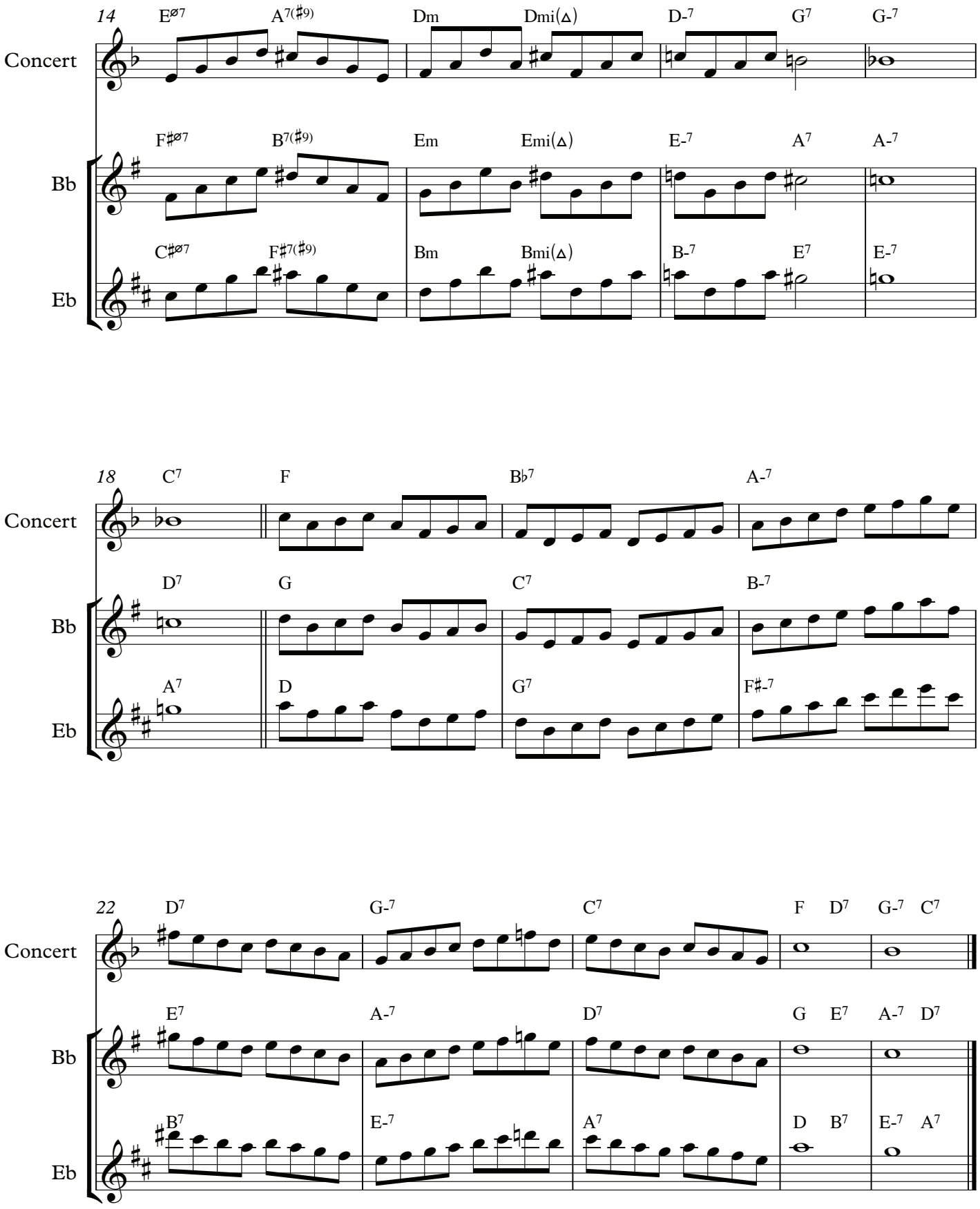

19
F minor blues
F Major blues
Concert
J. Gtr.
T
A
B

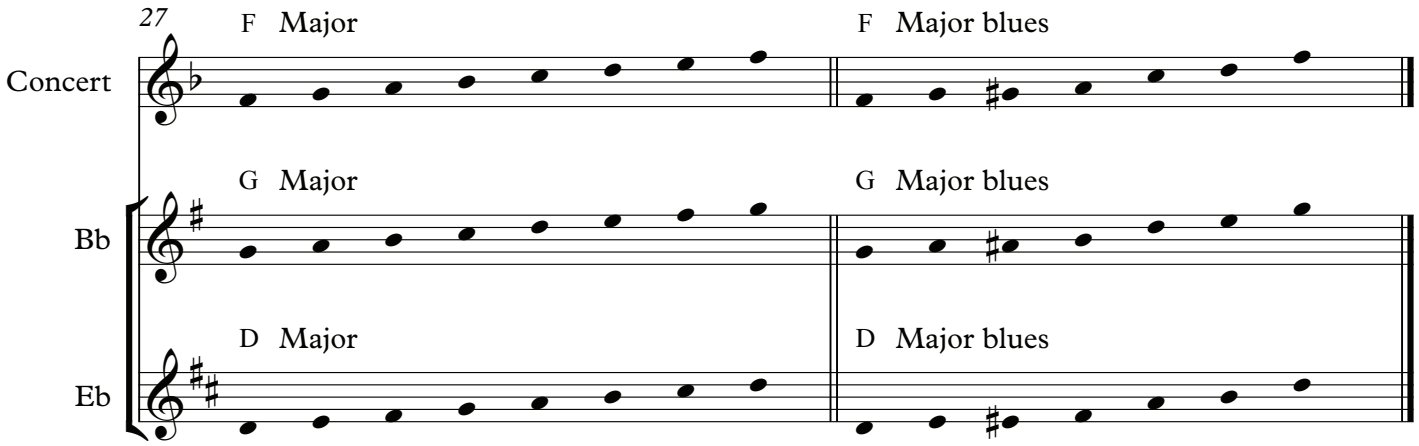
Jazz Improv I 2017-18
Class notes 03

David M. Shere

"Oh Lady Be Good"




14
Concert
Bb
Eb
Eø7
A7(♯9)
Dm
Dmi(△)
D-7
G7
G-7
F♯ø7
B7(♯9)
Em
Emi(△)
E-7
A7
A-7
C♯ø7
F♯7(♯9)
Bm
Bmi(△)
B-7
E7
E-7
18
C7
F
B♭7
A-7
D7
G
C7
B-7
A7
D
G7
F♯-7
22
D7
G-7
C7
F
D7
G-7
C7
E7
A-7
D7
G
E7
A-7
D7
B7
E-7
A7
D
B7
E-7
A7


27
F Major
F Major blues
Concert
G Major
G Major blues
Bb
D Major
D Major blues
Eb

Jazz Improv I 2017-18
Class notes 03

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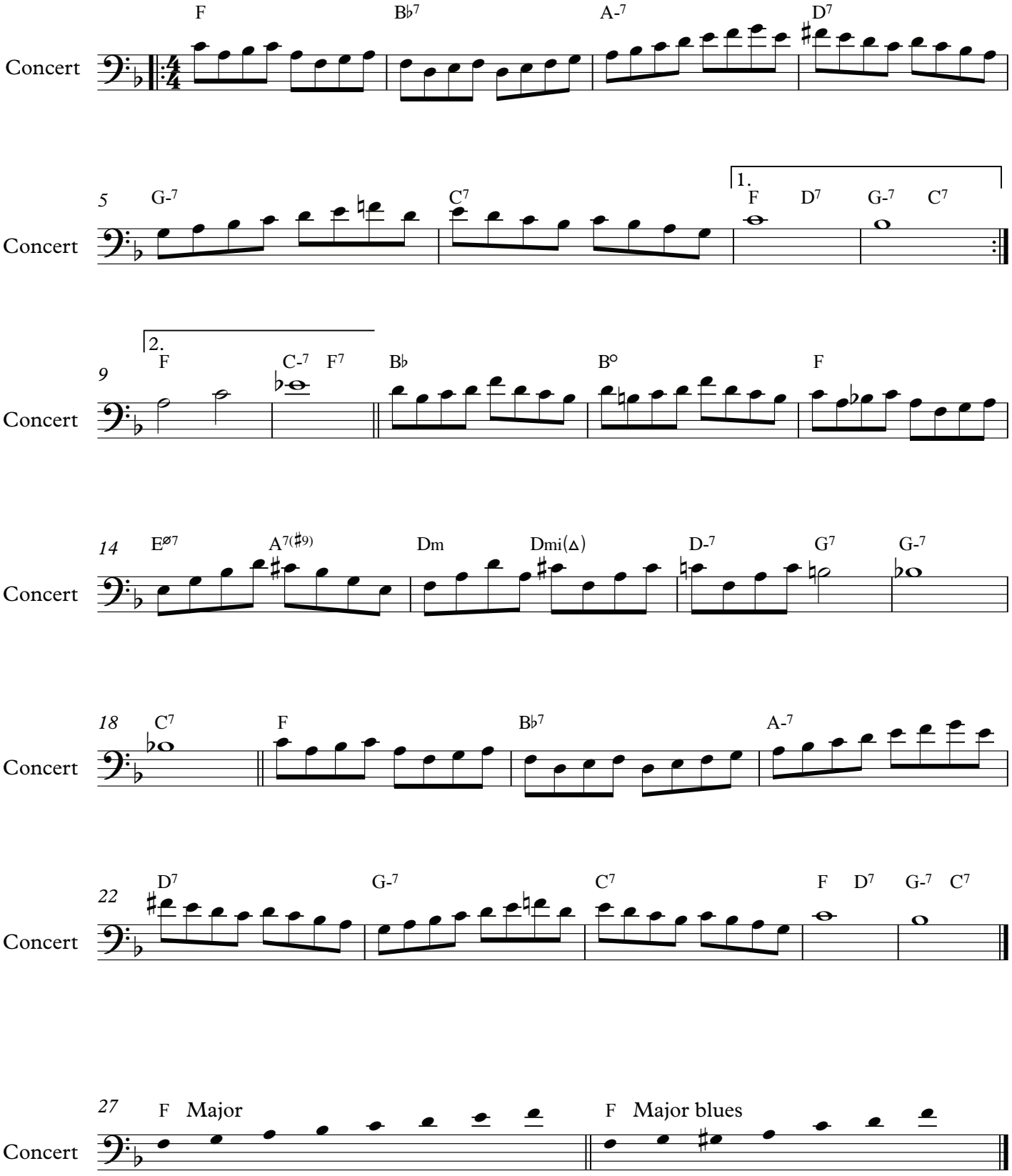
"Oh Lady Be Good"



Jazz Improv I 2017-18
Class notes 03

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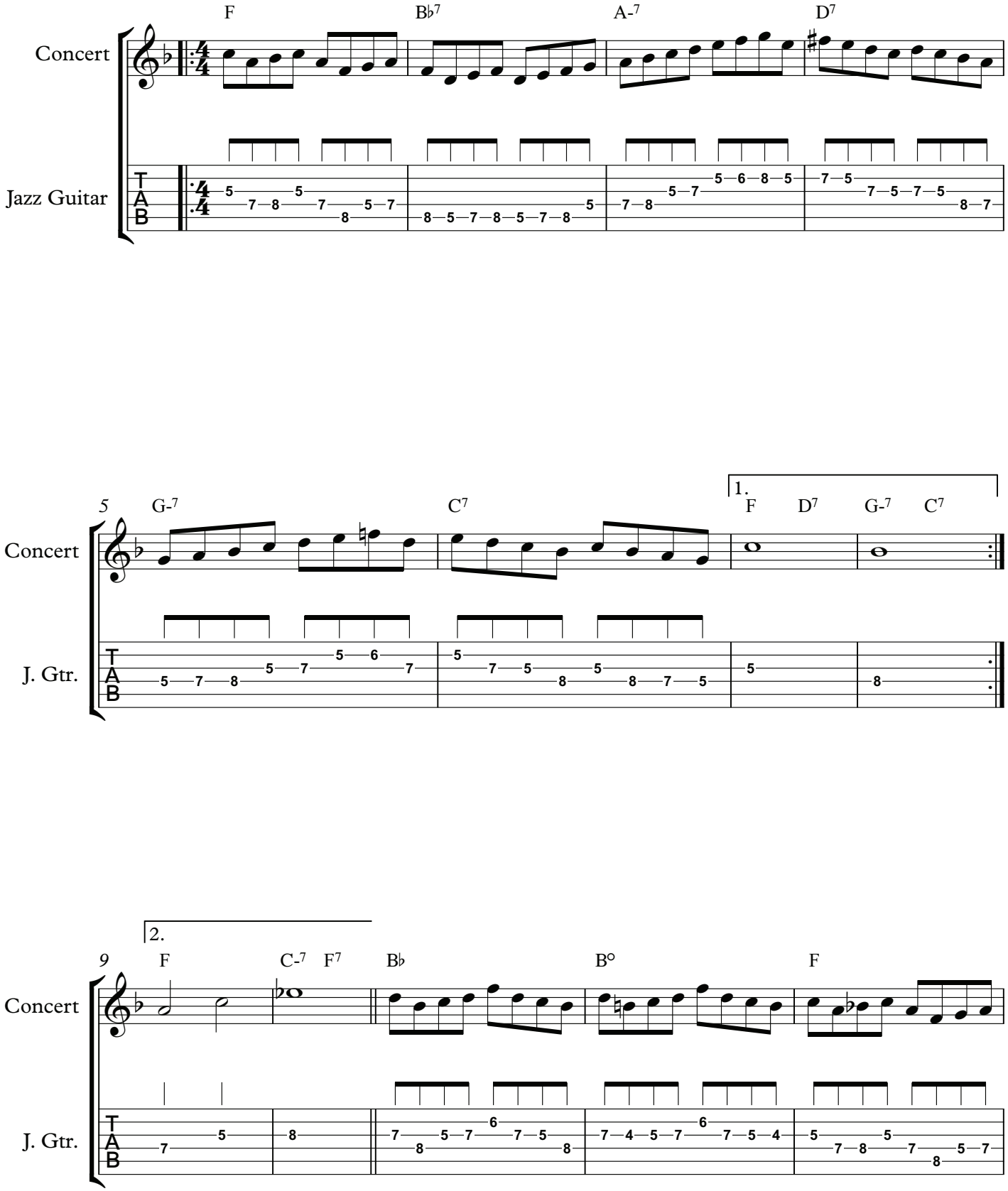
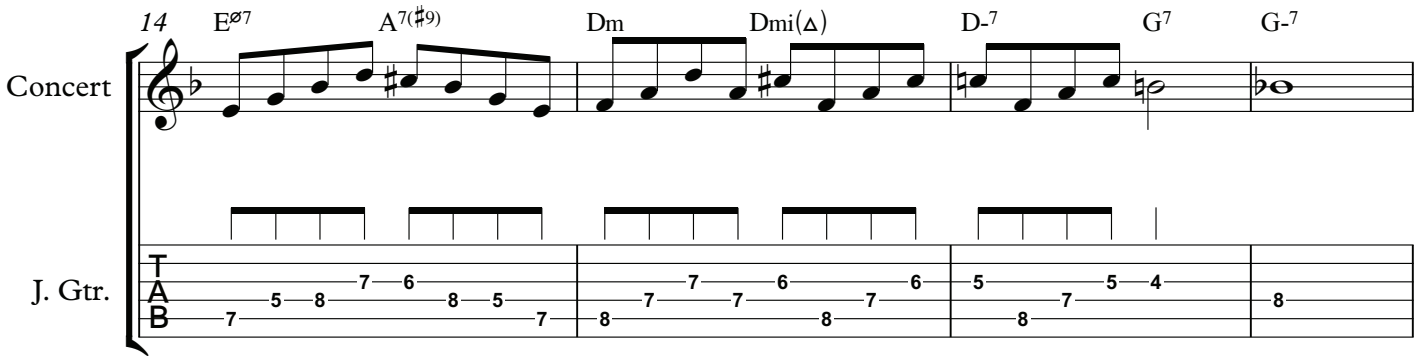
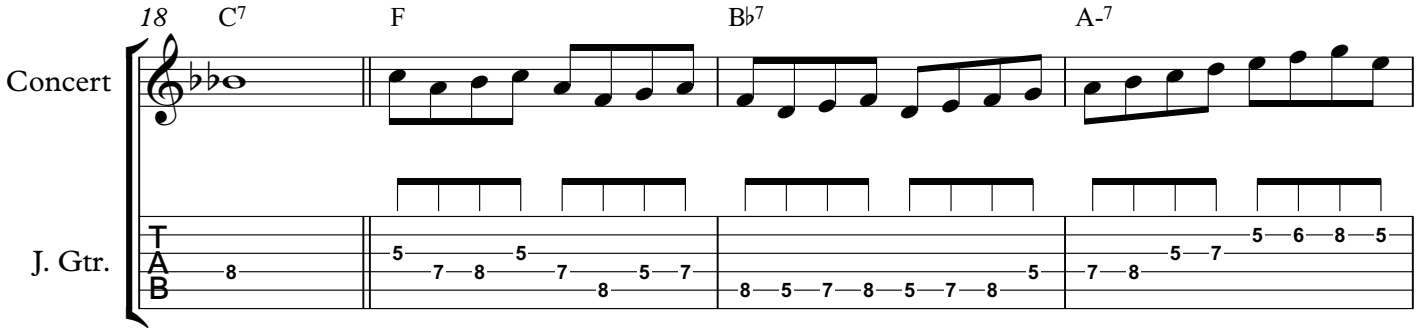
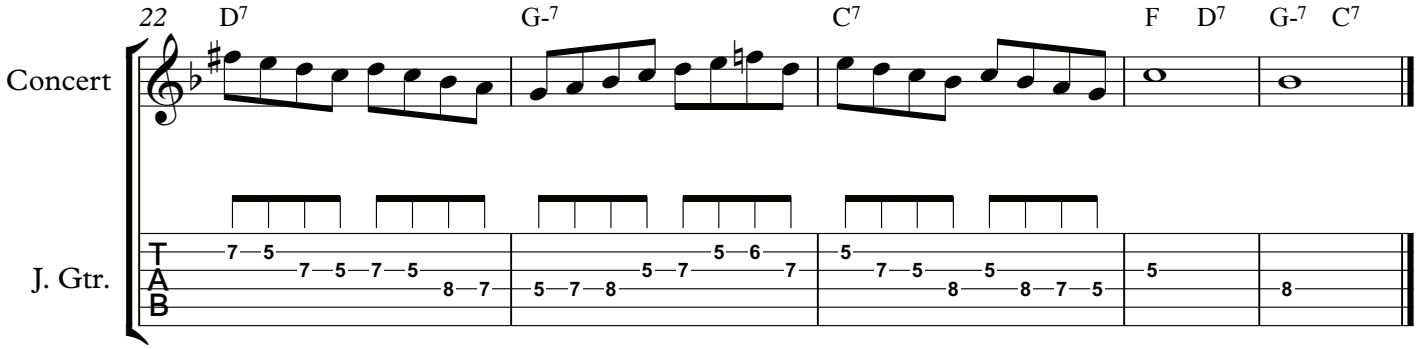
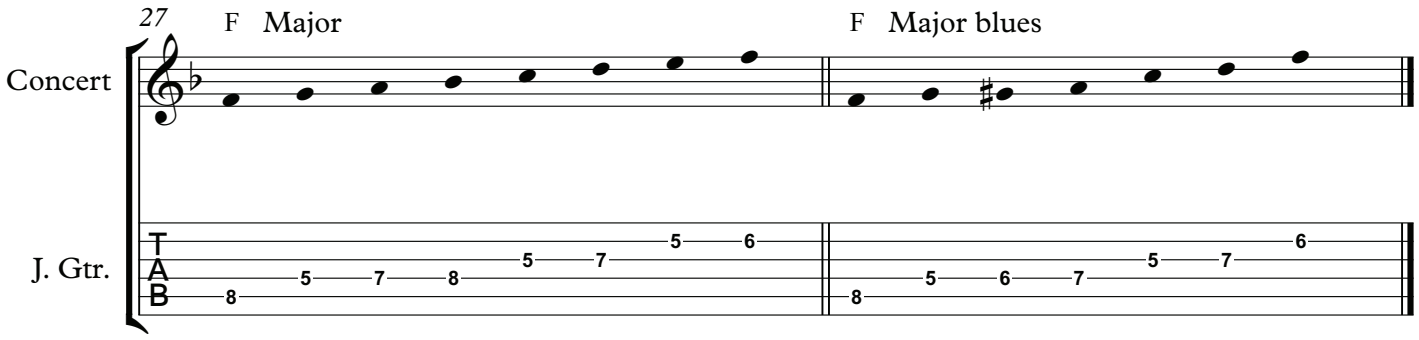
"Oh Lady Be Good"




14
E⌀7
A7(♯9)
Dm
Dmi(△)
D-7
G7
G-7
Concert
J. Gtr.
T
A
B


18
C7
F
B♭7
A-7
Concert
J. Gtr.
T
A
B

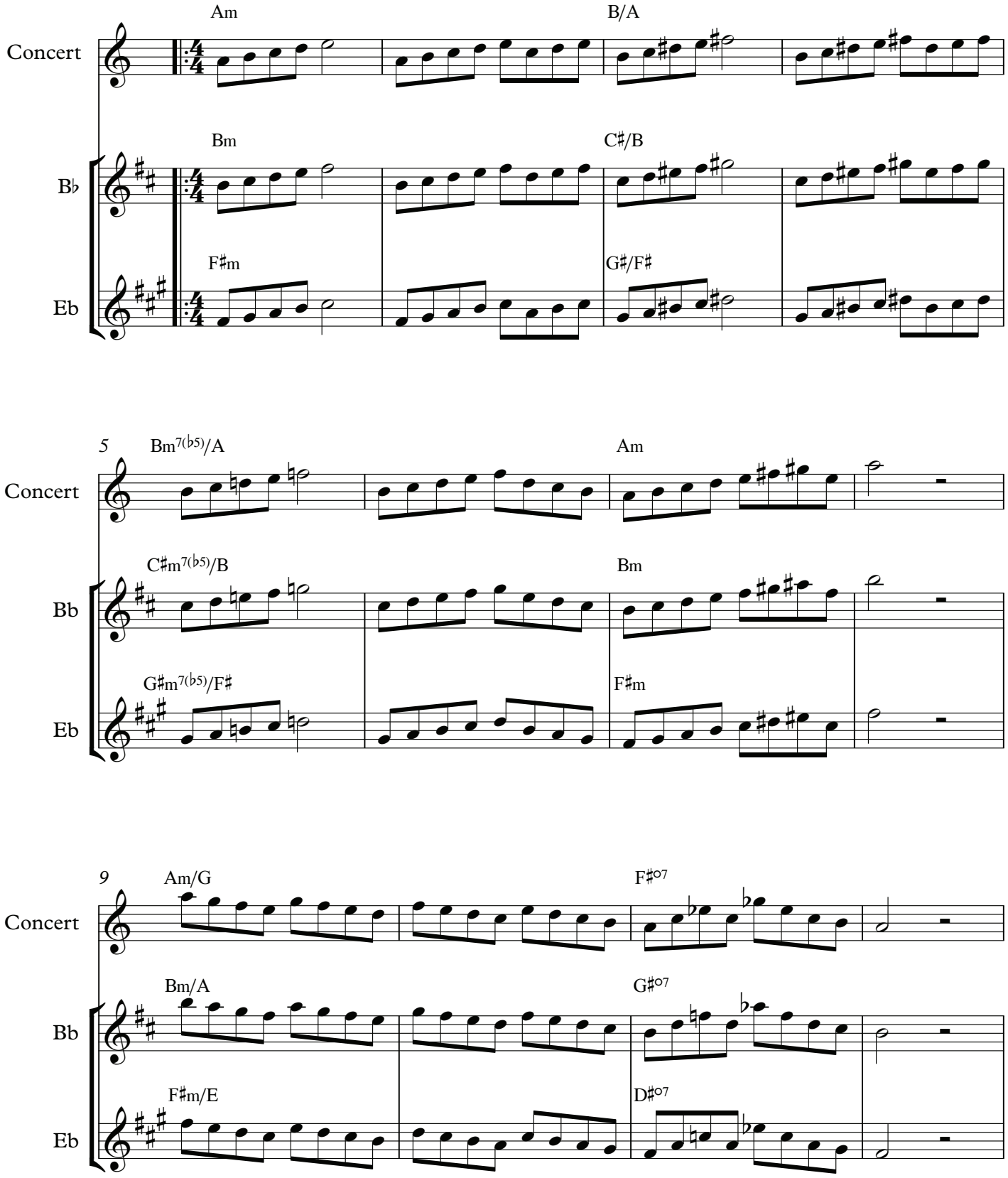

22
D7
G-7
C7
F
D7
G-7
C7
Concert
J. Gtr.
T
A
B

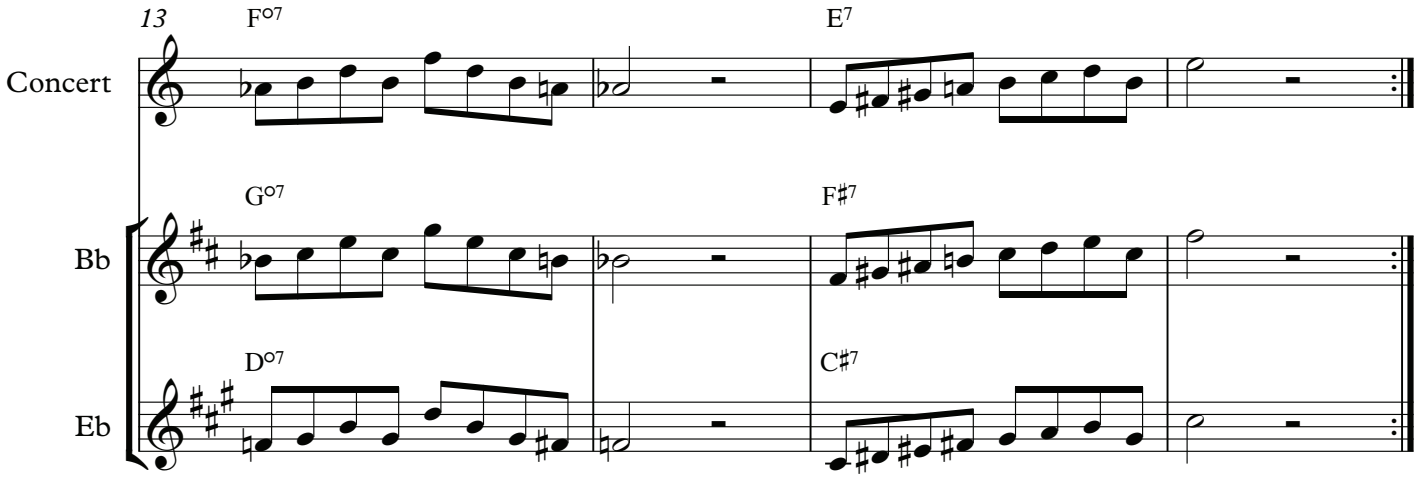

27
F Major
F Major blues
Concert
J. Gtr.
T
A
B

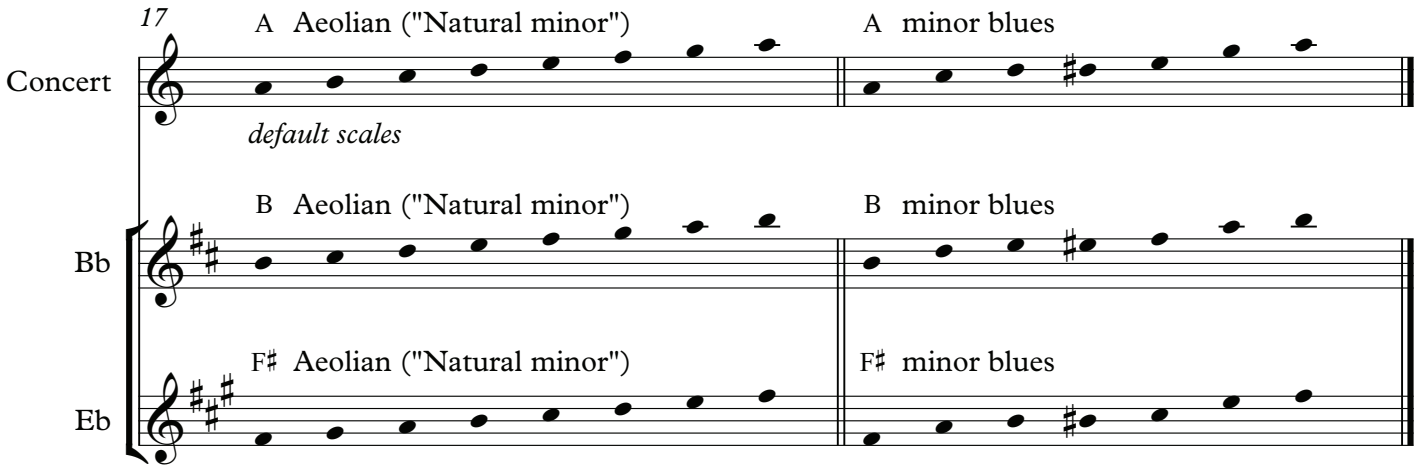
Jazz Improv I 2017-18
Class notes 04

"Libertango"

David M. Shere




13
F°7
E7
Concert
G°7
F♯7
Bb
D°7
C♯7
Eb


17
A Aeolian ("Natural minor")
A minor blues
Concert
default scales
B Aeolian ("Natural minor")
B minor blues
Bb
F♯ Aeolian ("Natural minor")
F♯ minor blues
Eb

Jazz Improv I 2017-18
Class notes 04

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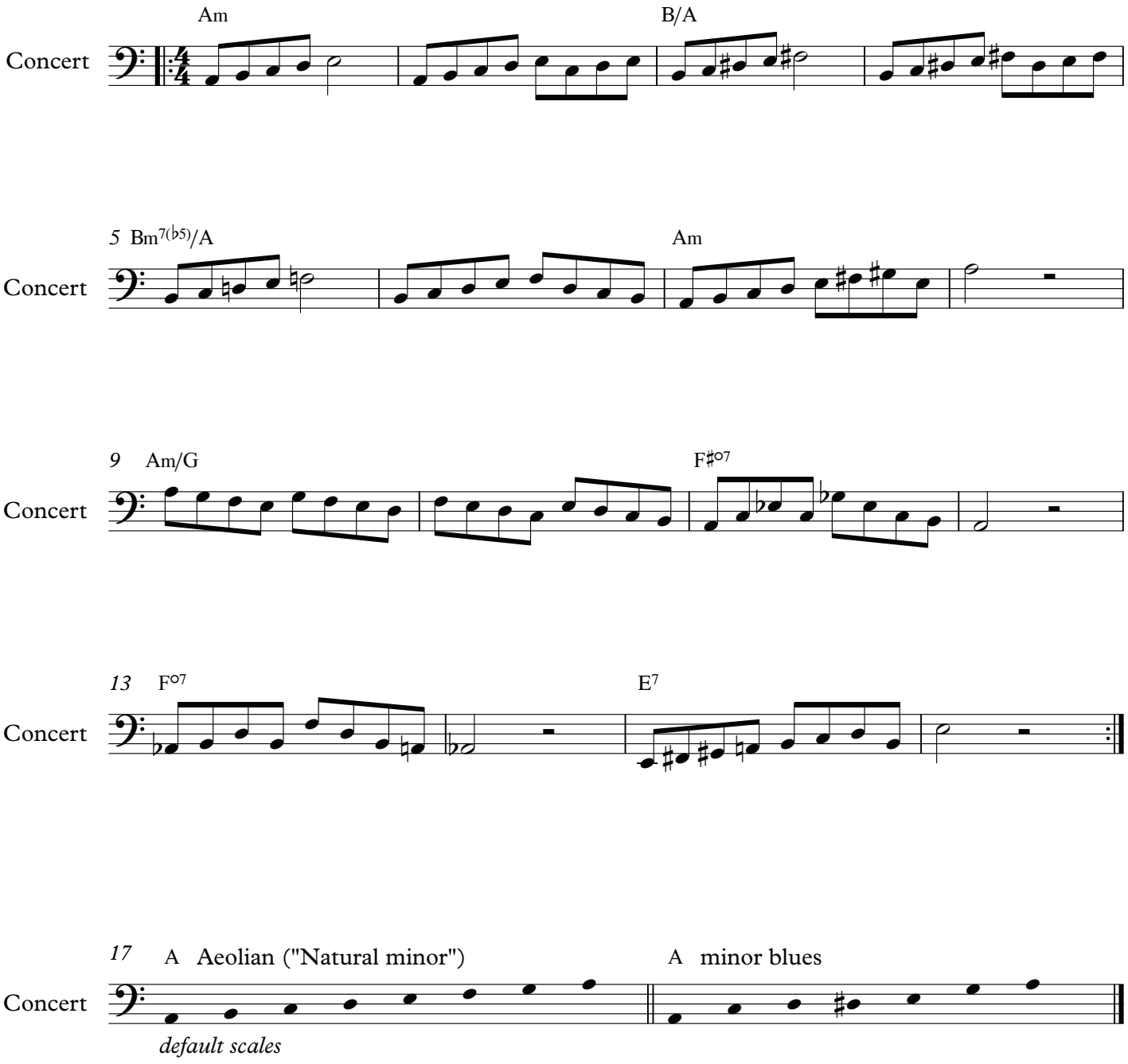
"Libertango"



Jazz Improv I 2017-18
Class notes 04

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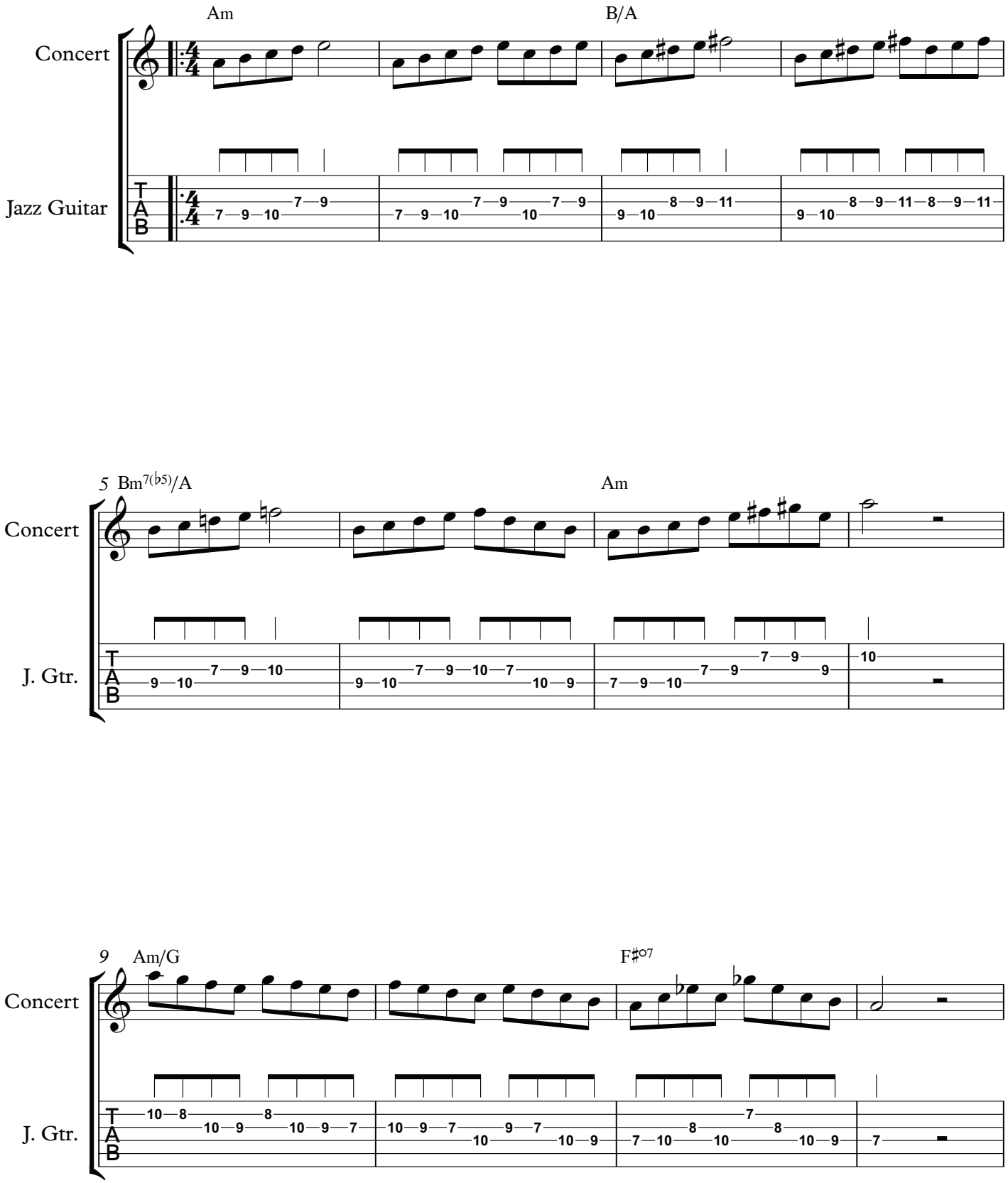
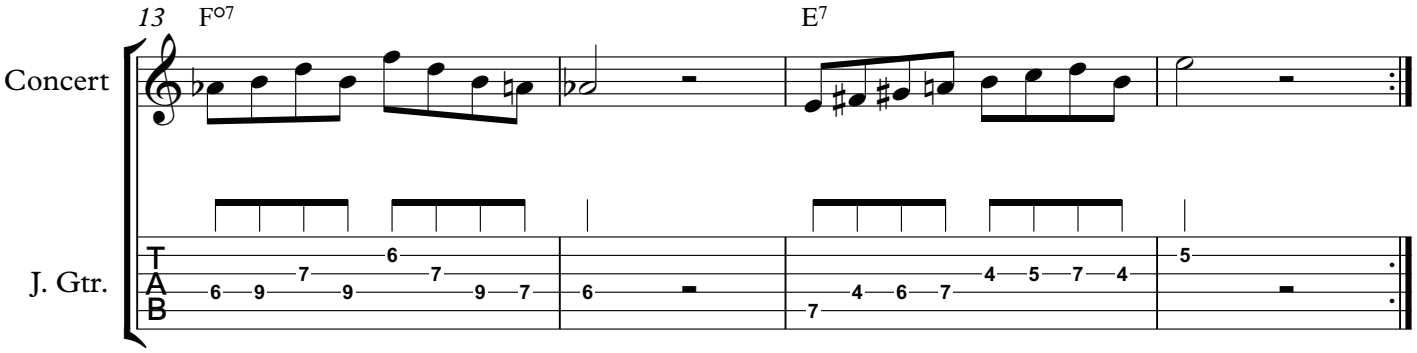
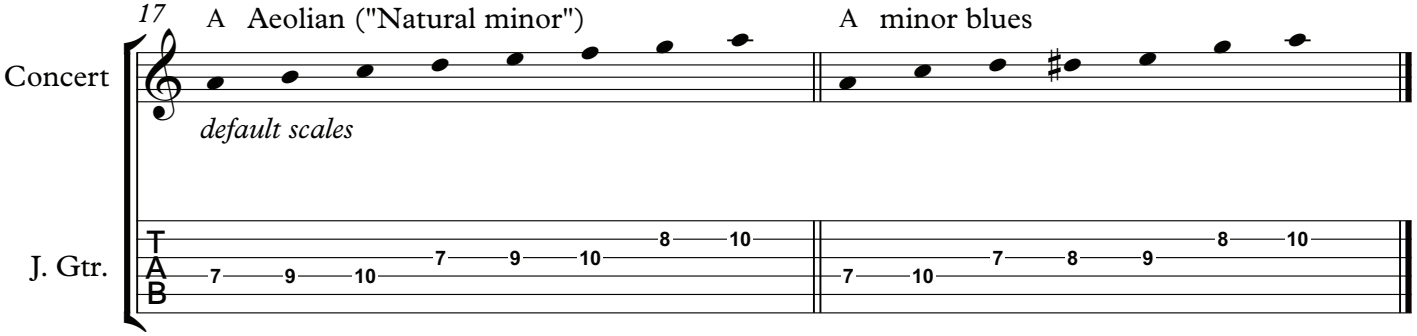
"Libertango"



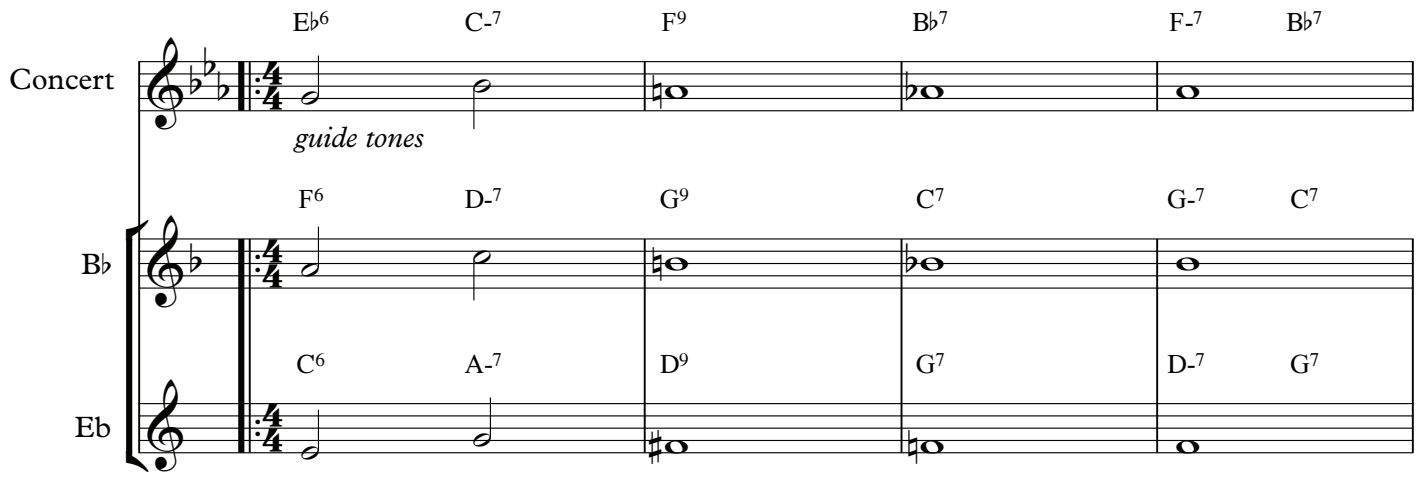

13
F°7
E7
Concert
J. Gtr.
T
A
B


17
A Aeolian ("Natural minor")
A minor blues
Concert
default scales
J. Gtr.
T
A
B

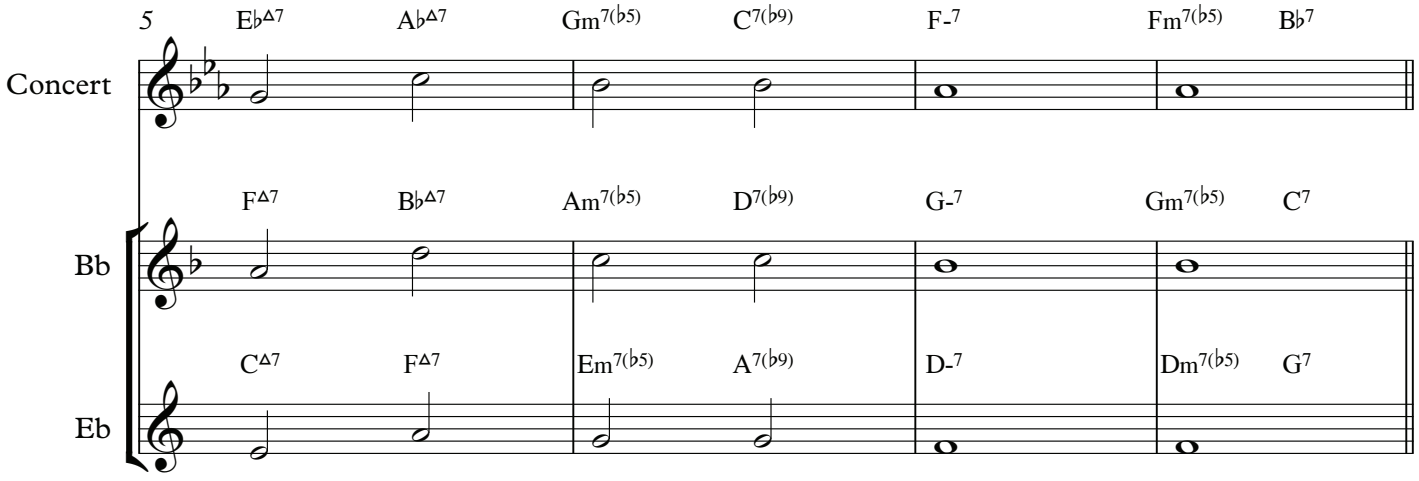
Jazz Improv I 2017-18
Class notes 05

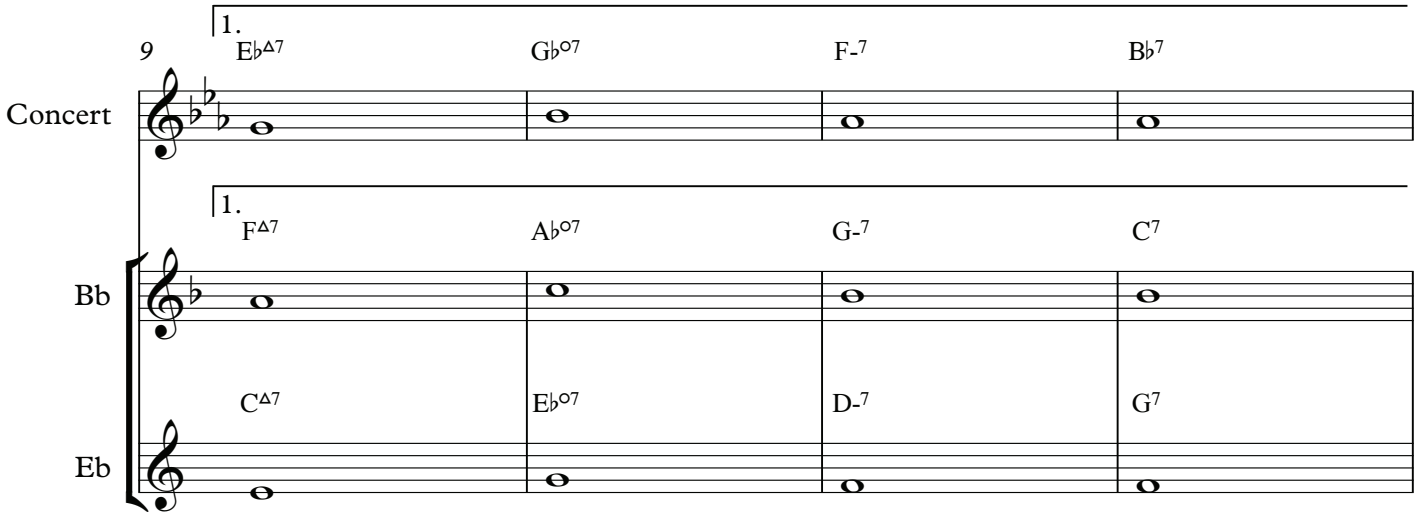
David M. Shere

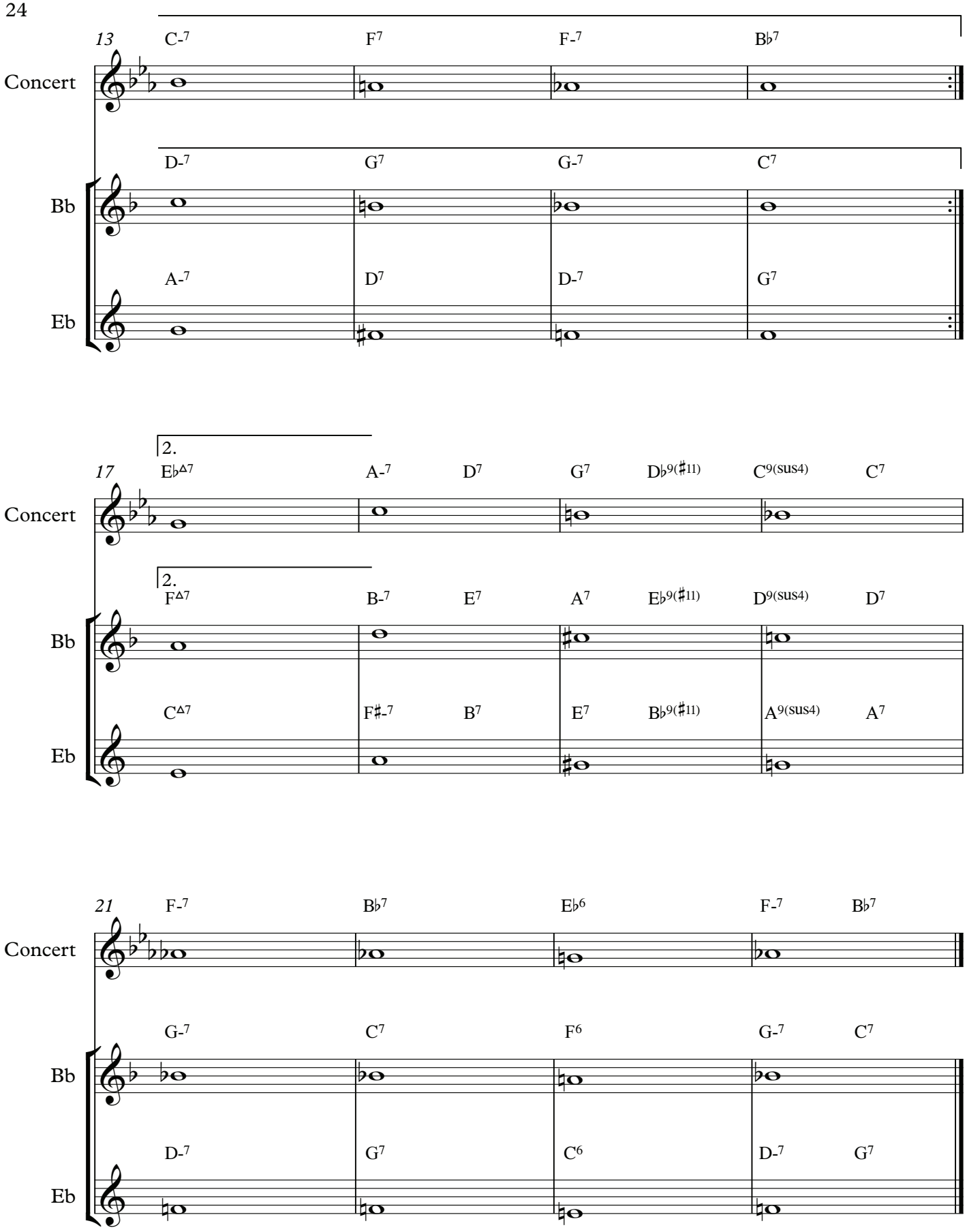
"For All We Know"

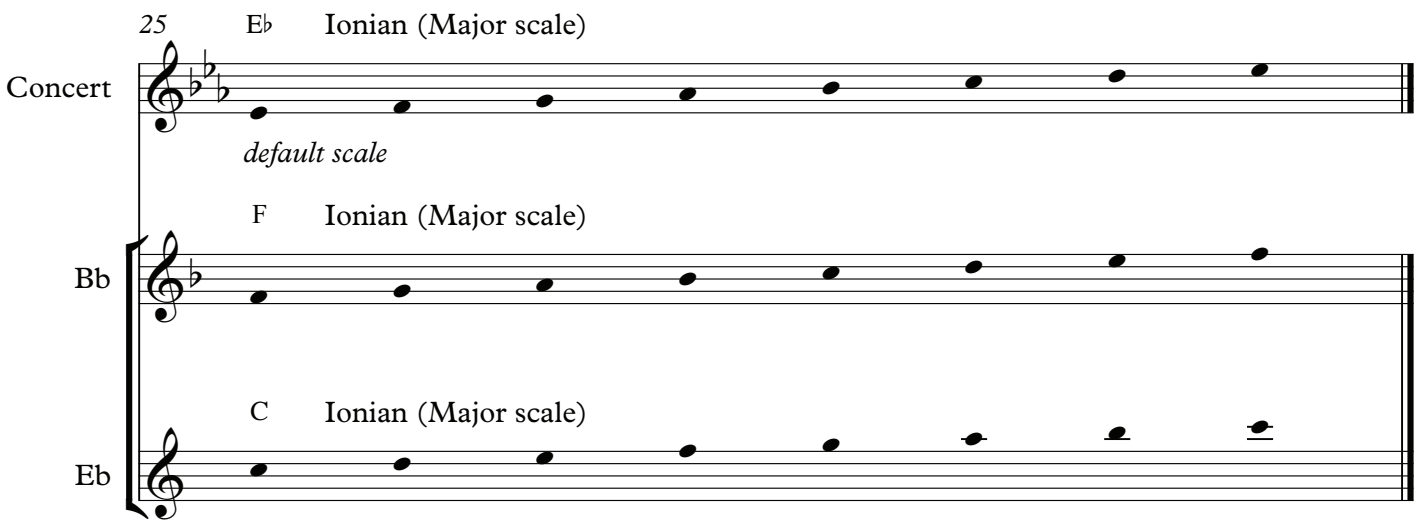


Guide tones: *3rds and 7ths. Guide tones can be used to trace a safe improvisation through complex chord changes.*





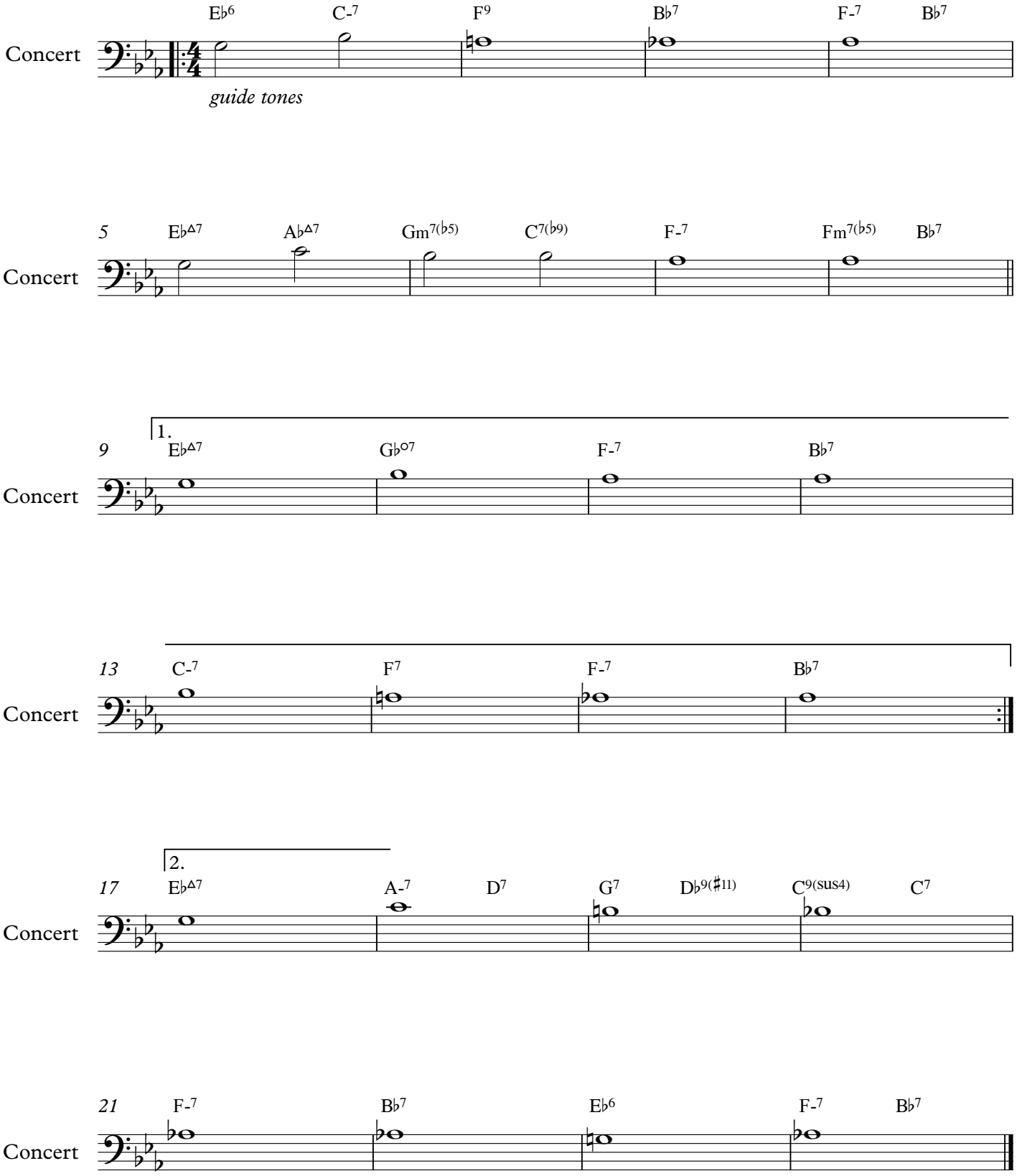

13
C-7
F7
F-7
B♭7
Concert
D-7
G7
G-7
C7
Bb
A-7
D7
D-7
G7
Eb
2.
17
E♭△7
A-7
D7
G7
D♭9(♯11)
C9(sus4)
C7
Concert
2.
F△7
B-7
E7
A7
E♭9(♯11)
D9(sus4)
D7
Bb
C△7
F♯-7
B7
E7
B♭9(♯11)
A9(sus4)
A7
Eb
21
F-7
B♭7
E♭6
F-7
B♭7
Concert
G-7
C7
F6
G-7
C7
Bb
D-7
G7
C6
D-7
G7
Eb

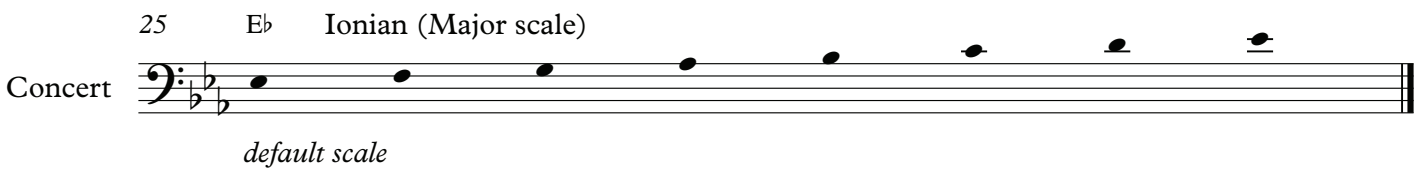

25
E♭
Ionian (Major scale)
Concert
default scale
F
Ionian (Major scale)
Bb
C
Ionian (Major scale)
Eb

Jazz Improv I 2017-18
Class notes 05

David M. Shere

"For All We Know"

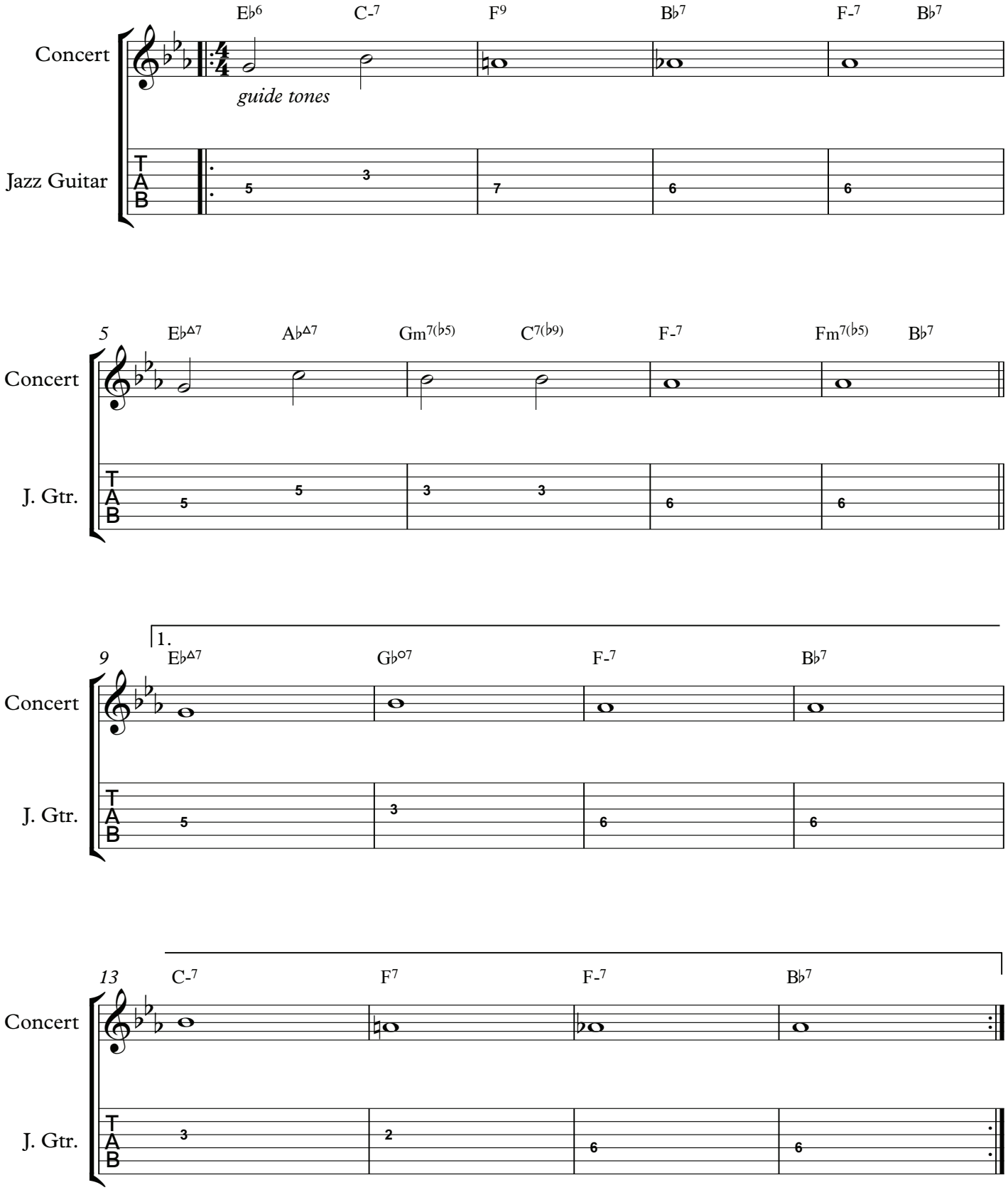


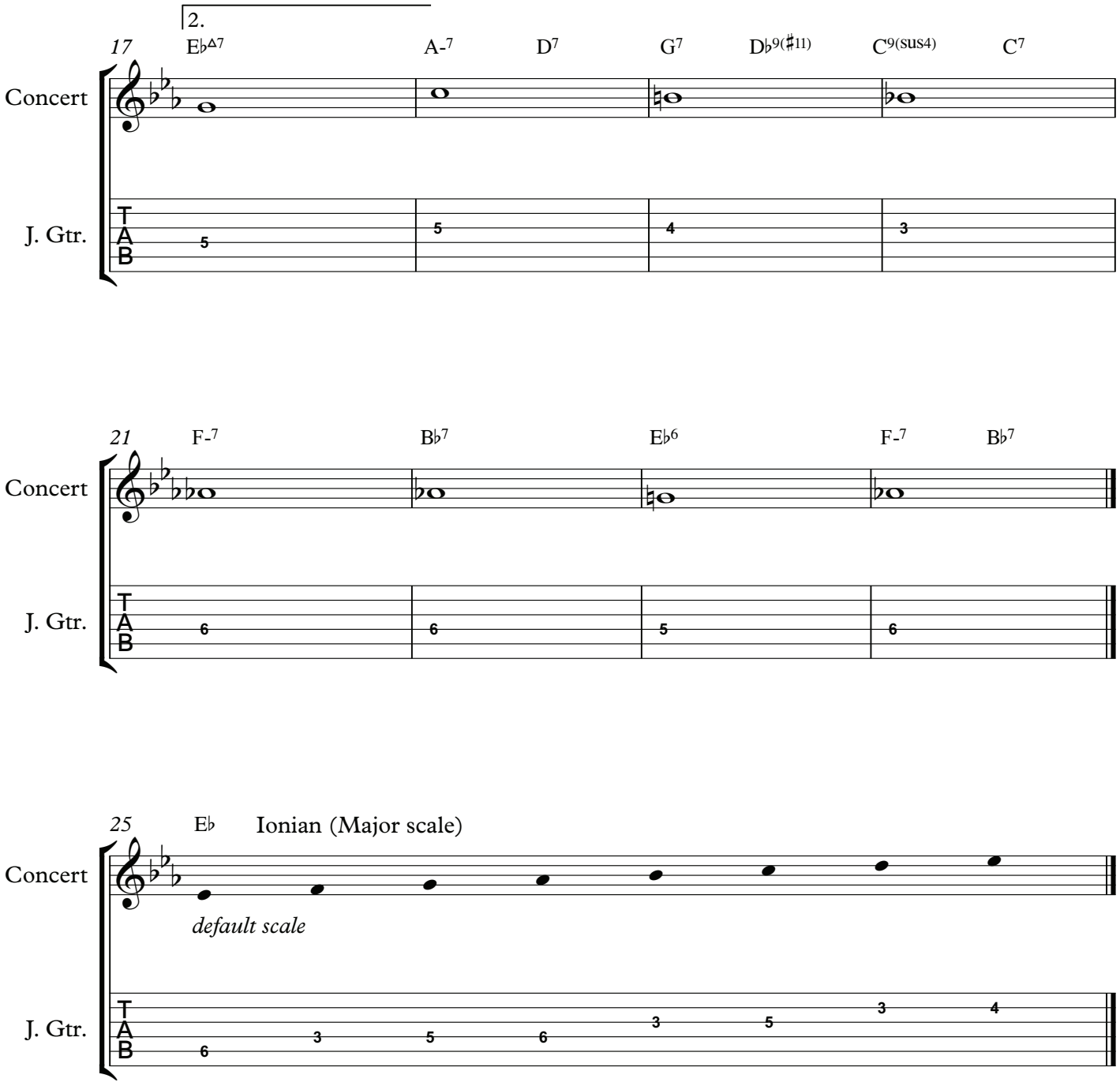

25
E♭
Ionian (Major scale)
Concert
default scale

Jazz Improv I 2017-18
Class notes 05

David M. Shere

"For All We Know"

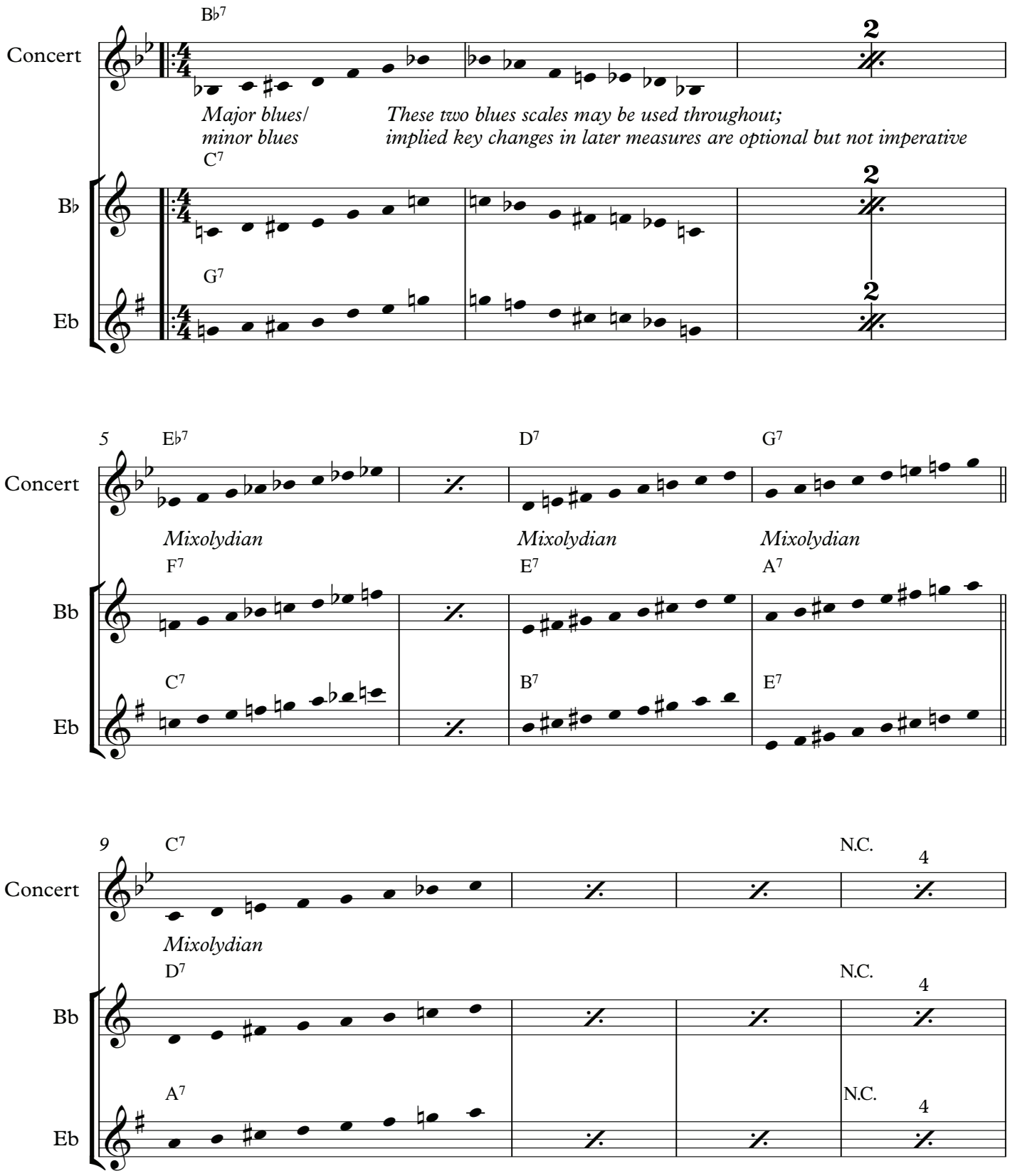


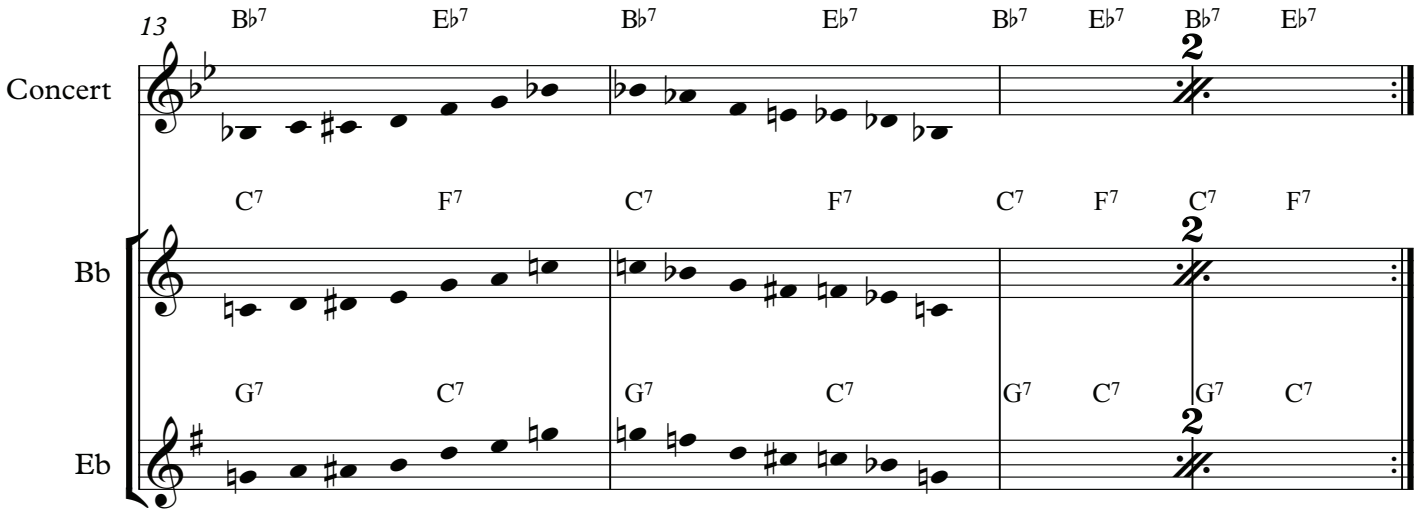

2.
17
E♭Δ7
A-7
D7
G7
D♭9(♯11)
C9(sus4)
C7
Concert
J. Gtr.
T
A
B
5
5
4
3
21
F-7
B♭7
E♭6
F-7
B♭7
Concert
J. Gtr.
6
6
5
6
25
E♭
Ionian (Major scale)
Concert
default scale
J. Gtr.
6
3
5
6
3
5
3
4

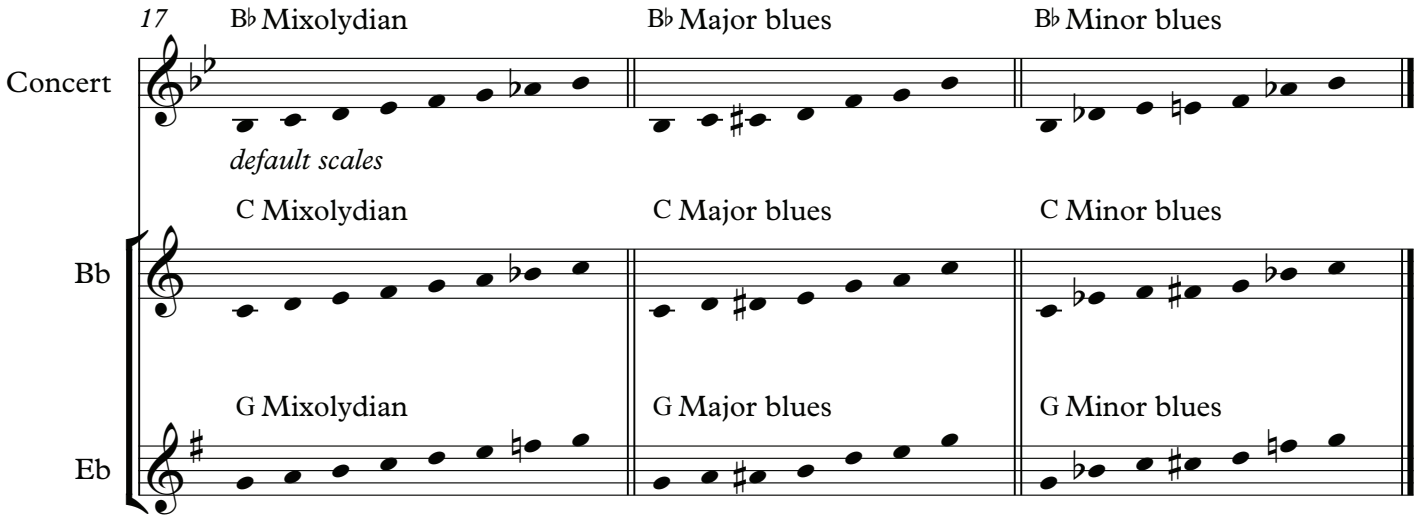
Jazz Improv I 2017-18
Class notes 06

David M. Shere

"The Chicken"



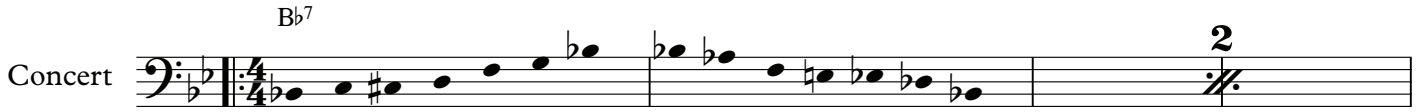

13
B♭7 E♭7 B♭7 E♭7 B♭7 E♭7 B♭7 E♭7
Concert
2
C7 F7 C7 F7 C7 F7 C7 F7
Bb
2
G7 C7 G7 C7 G7 C7 G7 C7
Eb
2


17
B♭ Mixolydian
B♭ Major blues
B♭ Minor blues
Concert
default scales
C Mixolydian
C Major blues
C Minor blues
Bb
G Mixolydian
G Major blues
G Minor blues
Eb

Jazz Improv I 2017-18
Class notes 06

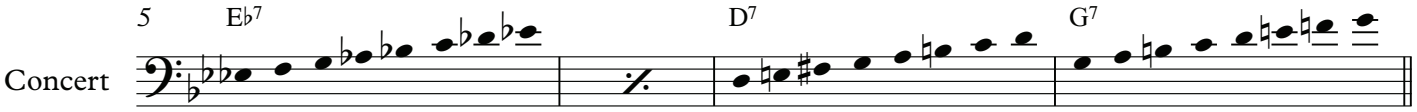
David M. Shere

"The Chicken"

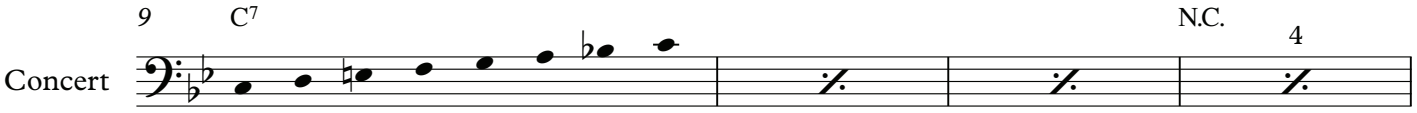


Major blues/
minor blues

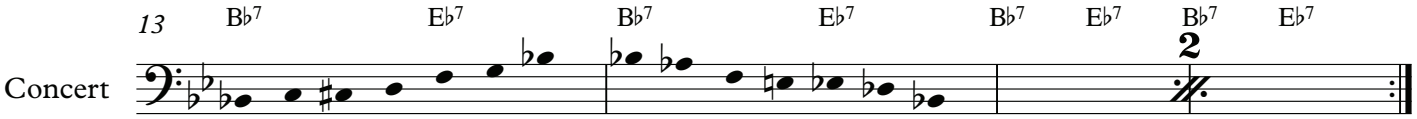
These two blues scales may be used throughout;
implied key changes in later measures are optional but not imperative

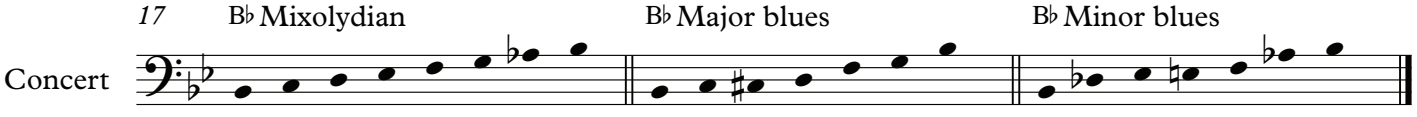


Mixolydian *Mixolydian* *Mixolydian*



Mixolydian



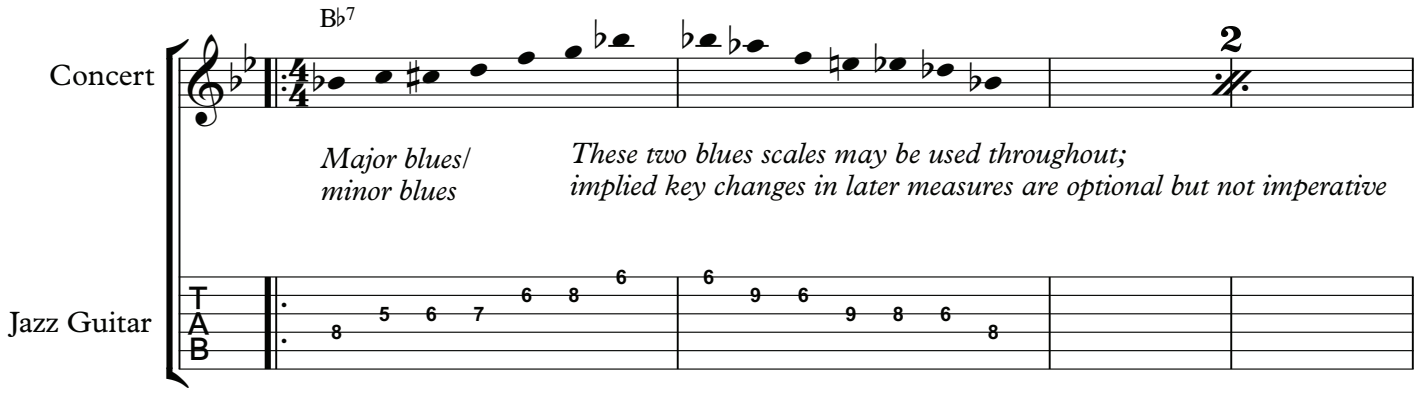


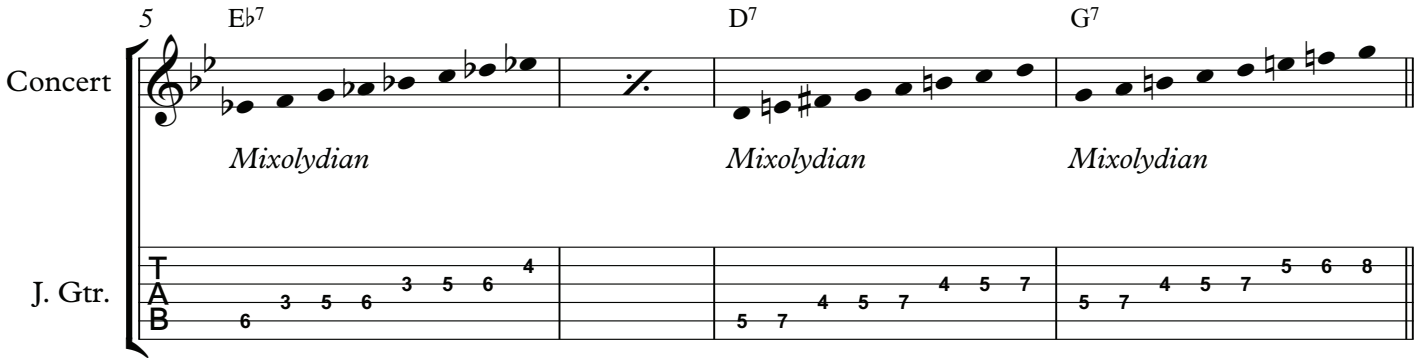
default scales

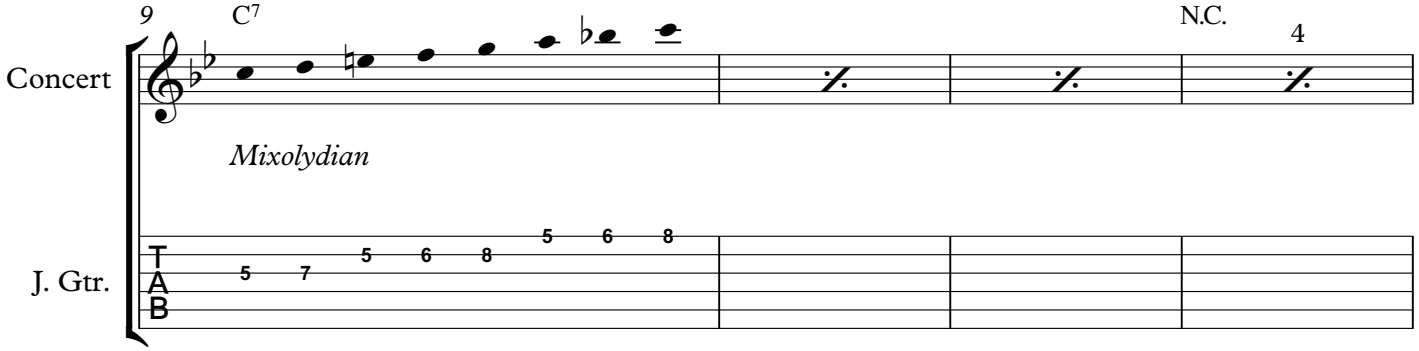
Jazz Improv I 2017-18
Class notes 06

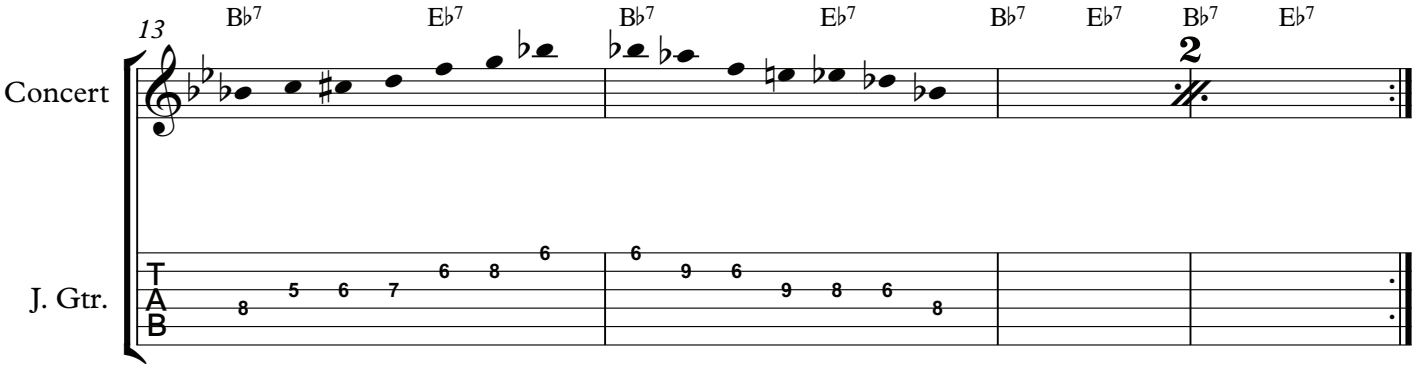
David M. Shere

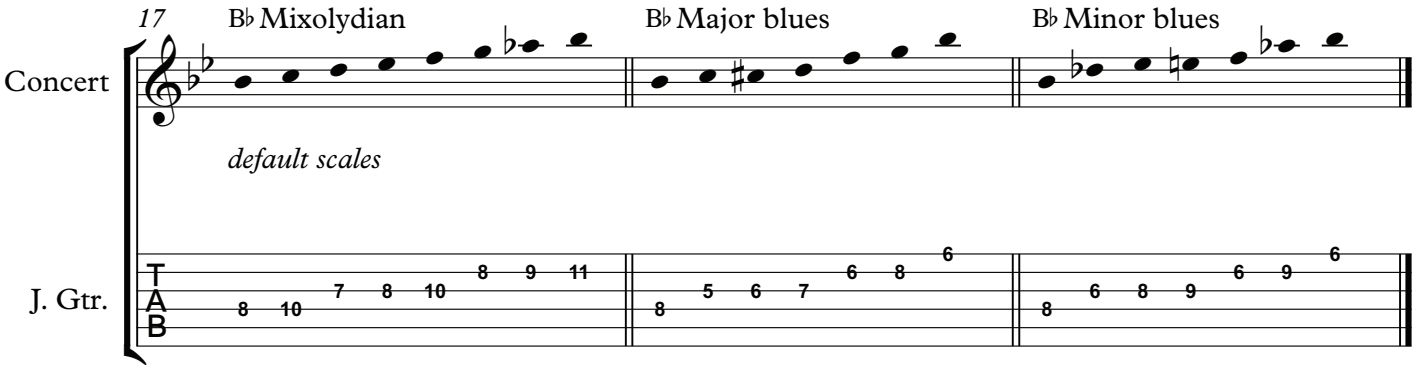
"The Chicken"







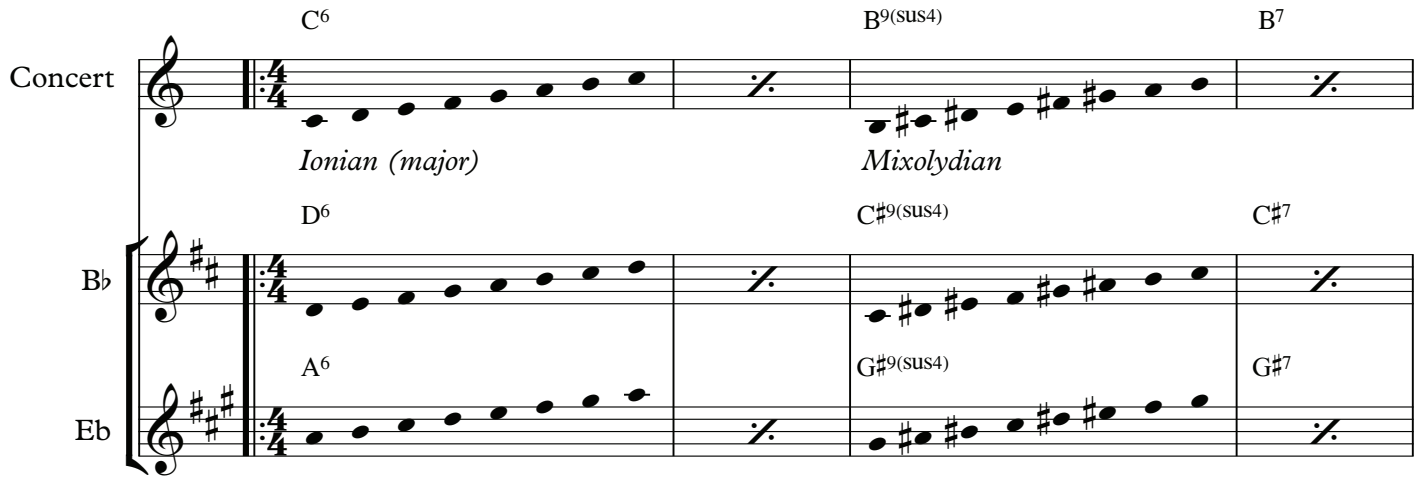

13
B♭7
E♭7
B♭7
E♭7
B♭7
E♭7
B♭7
E♭7
2
Concert
J. Gtr.
T
A
B


17
B♭ Mixolydian
B♭ Major blues
B♭ Minor blues
default scales
Concert
J. Gtr.
T
A
B

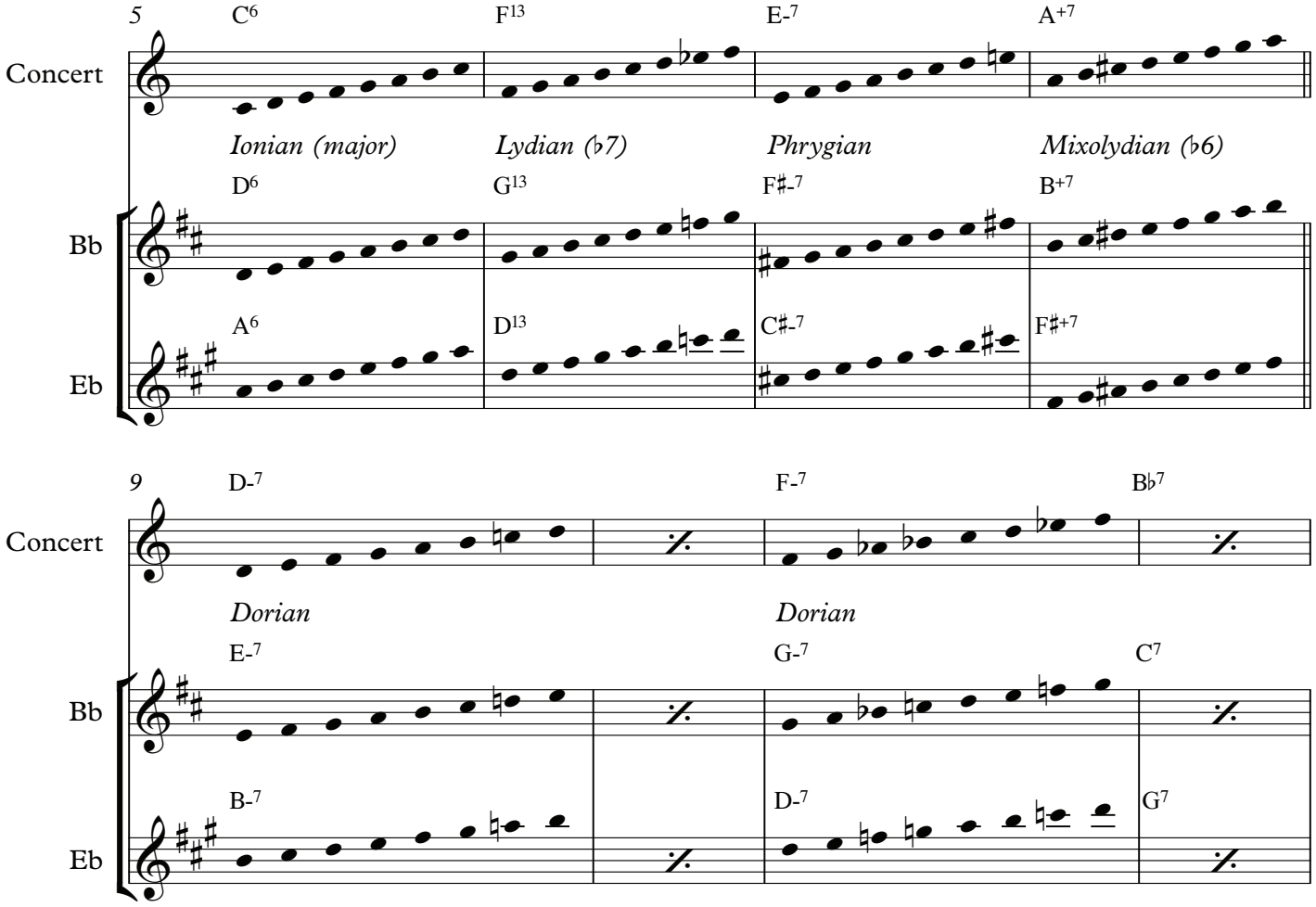
Jazz Improv I 2017-18
Class notes 07

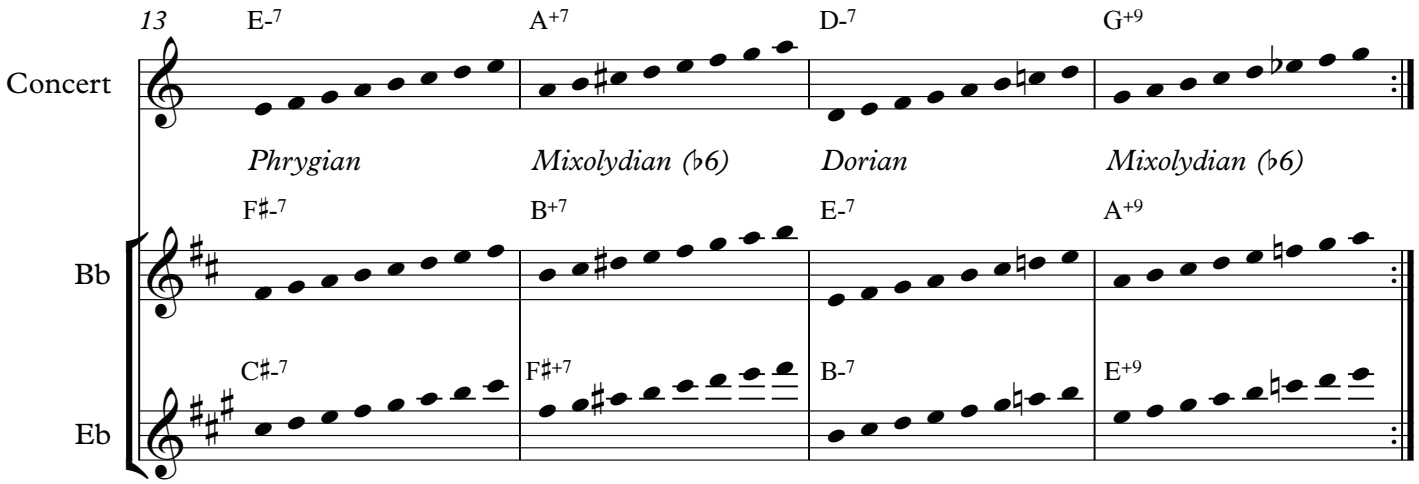
David M. Shere

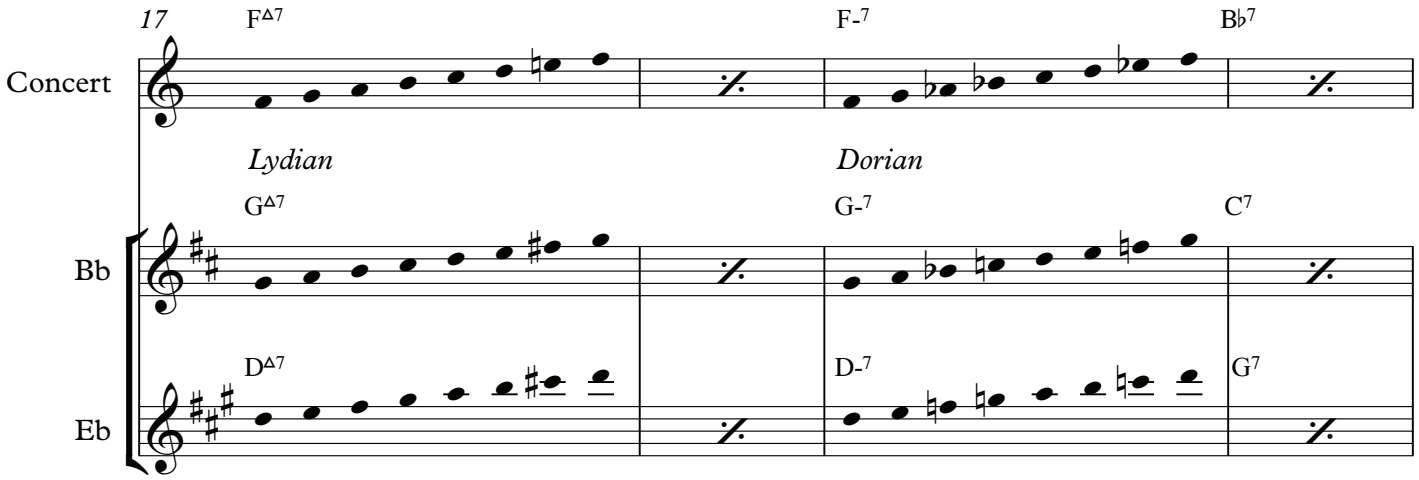
"Meditation"

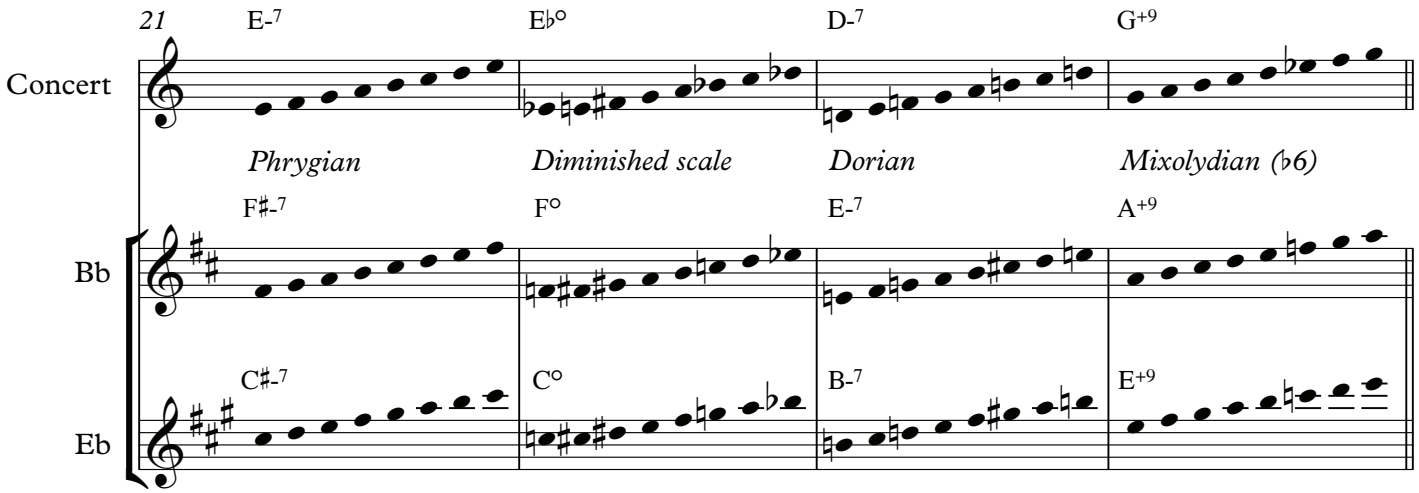


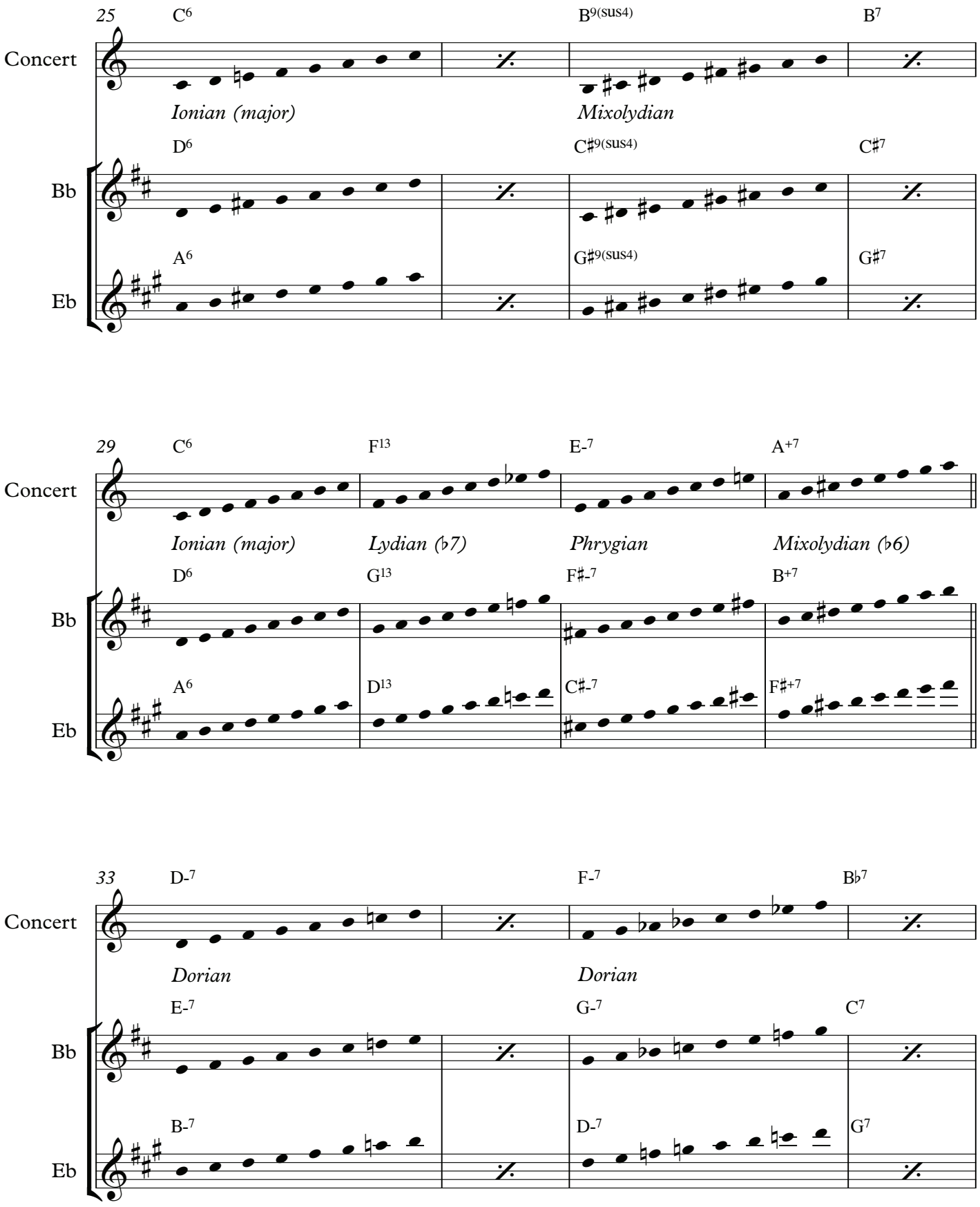
Many of the chords in this progression imply melodic or harmonic minor scale modes, which may make the analysis appear intimidating on the surface. In reality, this chord progression is best viewed simply as being in concert C (B♭ inst. = D; E♭ inst. = A) with Ionian (major) as the default scale throughout. The remaining scale possibilities are options, not imperatives. The chords function as harmonic color more than actual key changes.

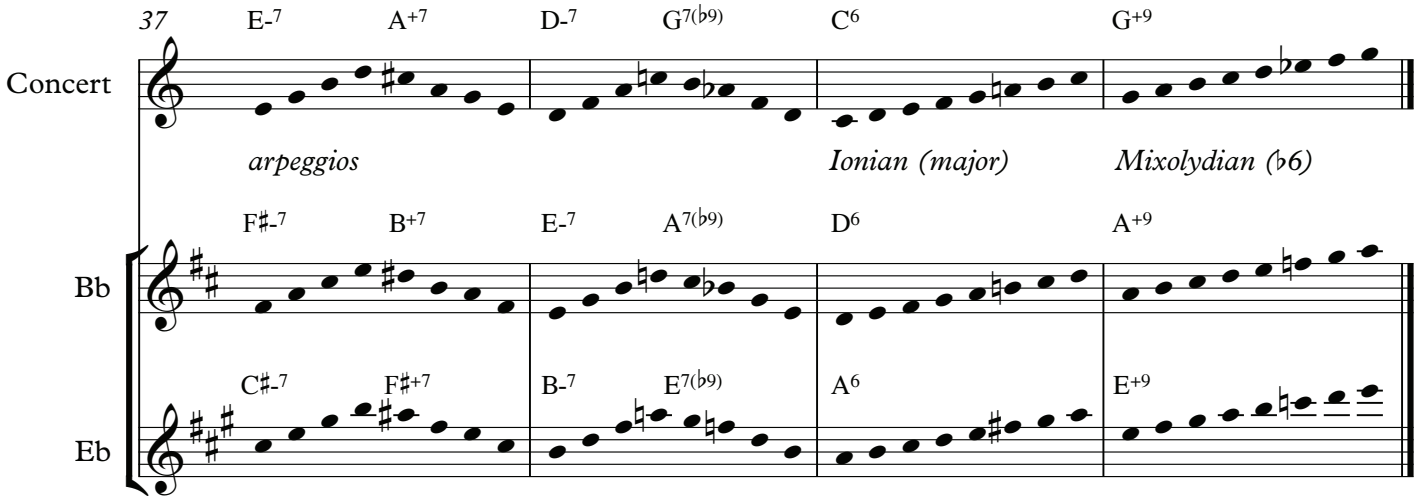


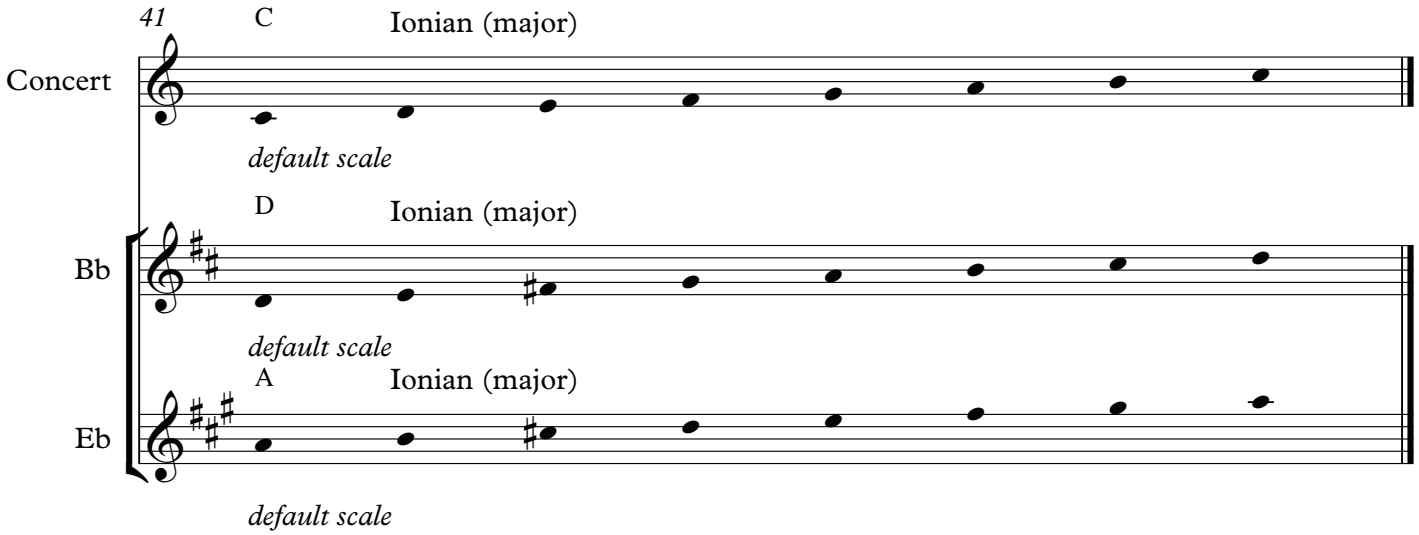

13
E-7
A+7
D-7
G+9
Concert
Phrygian
Mixolydian (♭6)
Dorian
Mixolydian (♭6)
F♯-7
B+7
E-7
A+9
Bb
C♯-7
F♯+7
B-7
E+9
Eb


17
FΔ7
F-7
B♭7
Concert
Lydian
Dorian
GΔ7
G-7
C7
Bb
DΔ7
D-7
G7
Eb


21
E-7
E♭°
D-7
G+9
Concert
Phrygian
Diminished scale
Dorian
Mixolydian (♭6)
F♯-7
F°
E-7
A+9
Bb
C♯-7
C°
B-7
E+9
Eb


25
C6
B9(sus4)
B7
Concert
Ionian (major)
Mixolydian
D6
C♯9(sus4)
C♯7
Bb
A6
G♯9(sus4)
G♯7
Eb
29
C6
F13
E-7
A+7
Concert
Ionian (major)
Lydian (♭7)
Phrygian
Mixolydian (♭6)
D6
G13
F♯-7
B+7
Bb
A6
D13
C♯-7
F♯+7
Eb
33
D-7
F-7
B♭7
Concert
Dorian
Dorian
E-7
G-7
C7
Bb
B-7
D-7
G7
Eb

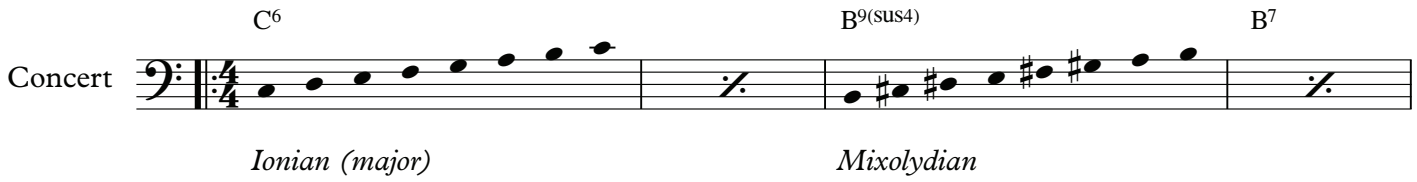

37
E-7
A+7
D-7
G7(♭9)
C6
G+9
Concert
arpeggios
Ionian (major)
Mixolydian (♭6)
F♯-7
B+7
E-7
A7(♭9)
D6
A+9
Bb
C♯-7
F♯+7
B-7
E7(♭9)
A6
E+9
Eb


41
C
Ionian (major)
Concert
default scale
D
Ionian (major)
Bb
default scale
A
Ionian (major)
Eb
default scale

Jazz Improv I 2017-18
Class notes 07

David M. Shere

"Meditation"



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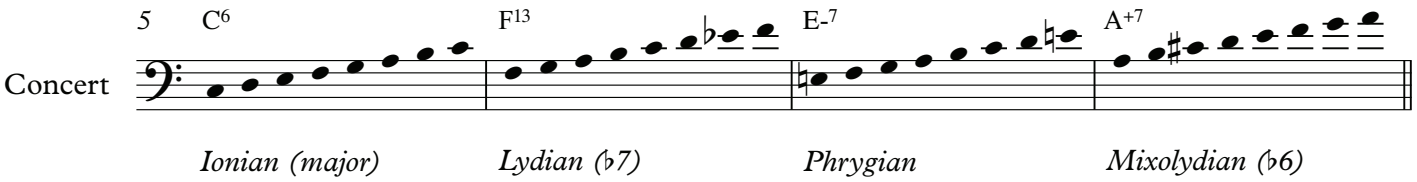
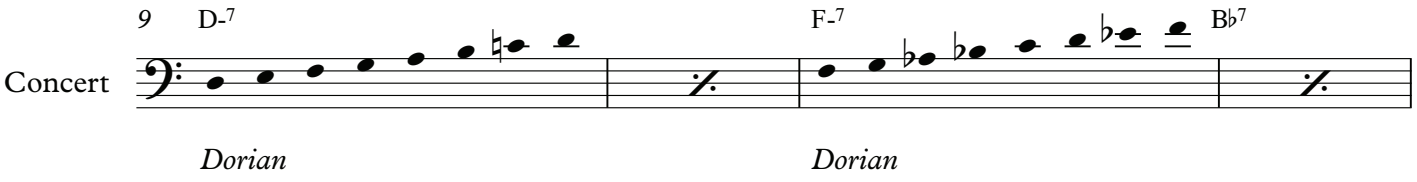
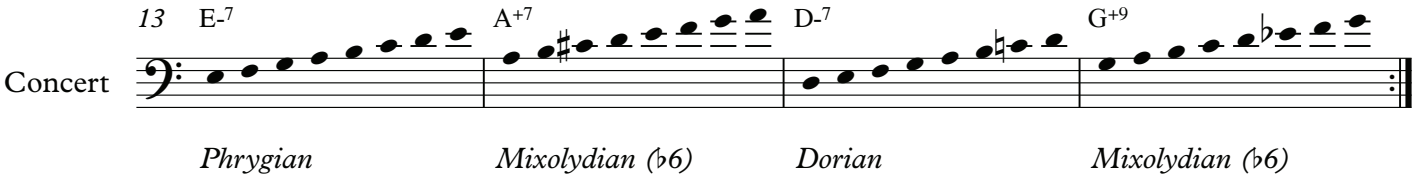
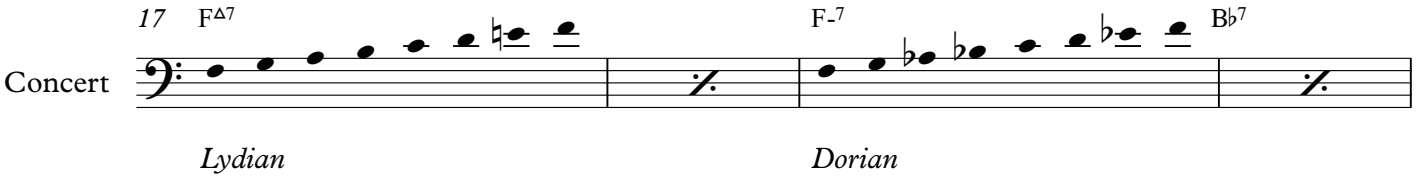
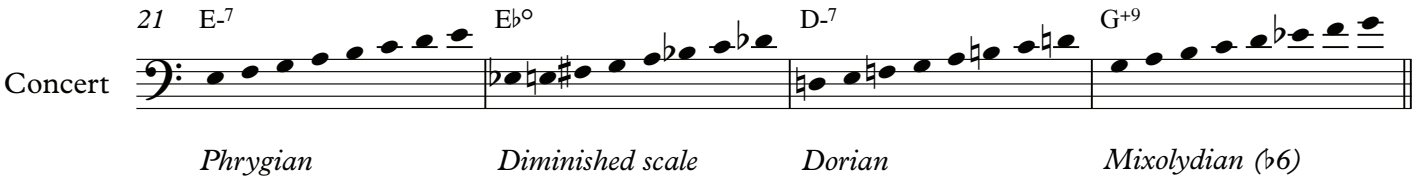
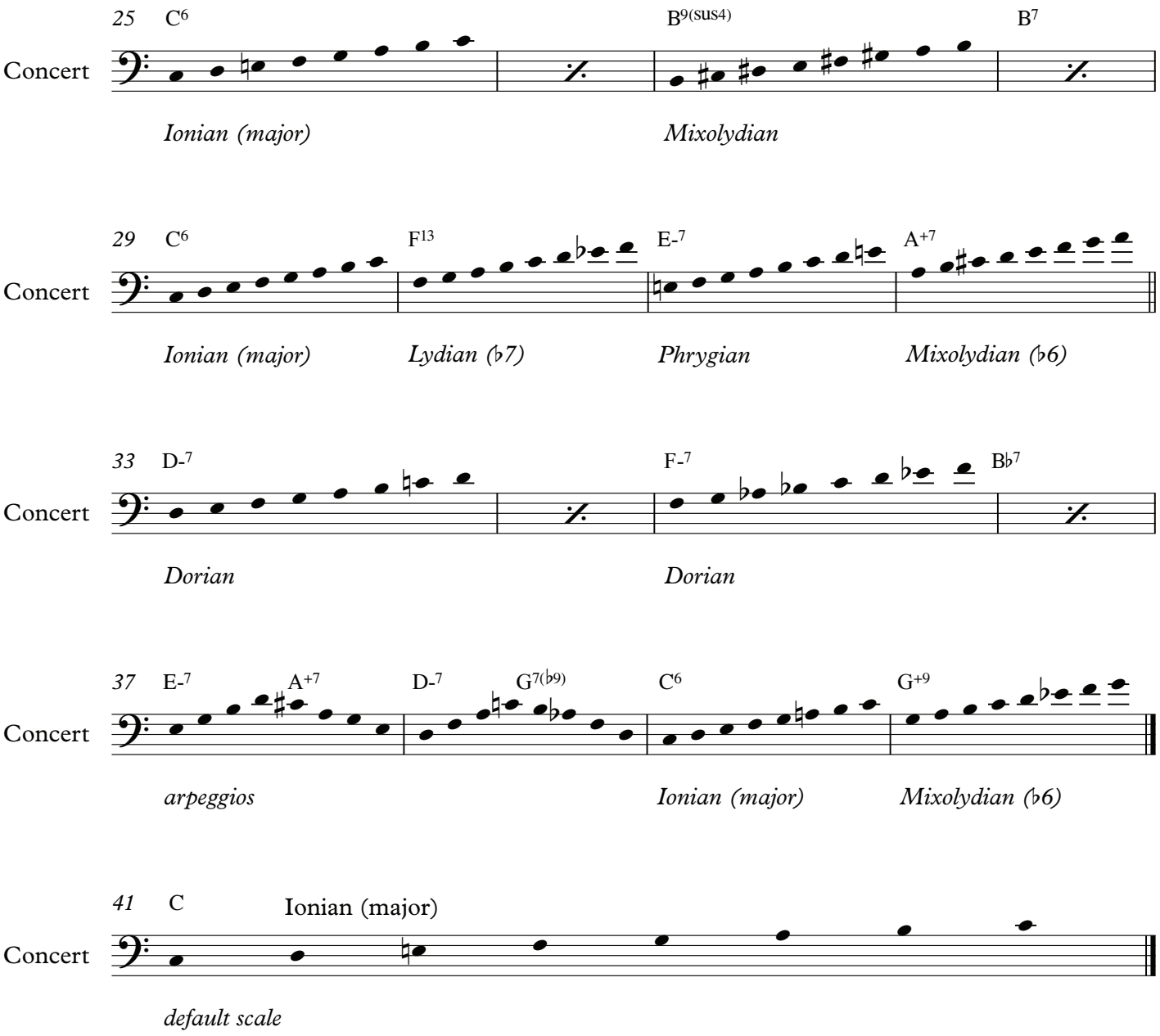








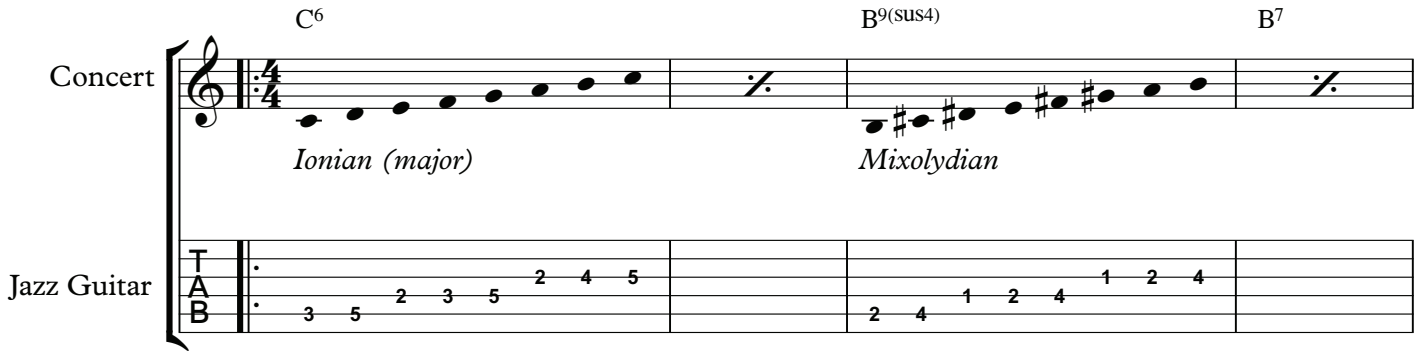



25 C6
B9(sus4)
B7
Concert
Ionian (major)
Mixolydian
29 C6
F13
E-7
A+7
Concert
Ionian (major)
Lydian (♭7)
Phrygian
Mixolydian (♭6)
33 D-7
F-7
B♭7
Concert
Dorian
Dorian
37 E-7
A+7
D-7
G7(♭9)
C6
G+9
Concert
arpeggios
Ionian (major)
Mixolydian (♭6)
41 C
Ionian (major)
Concert
default scale

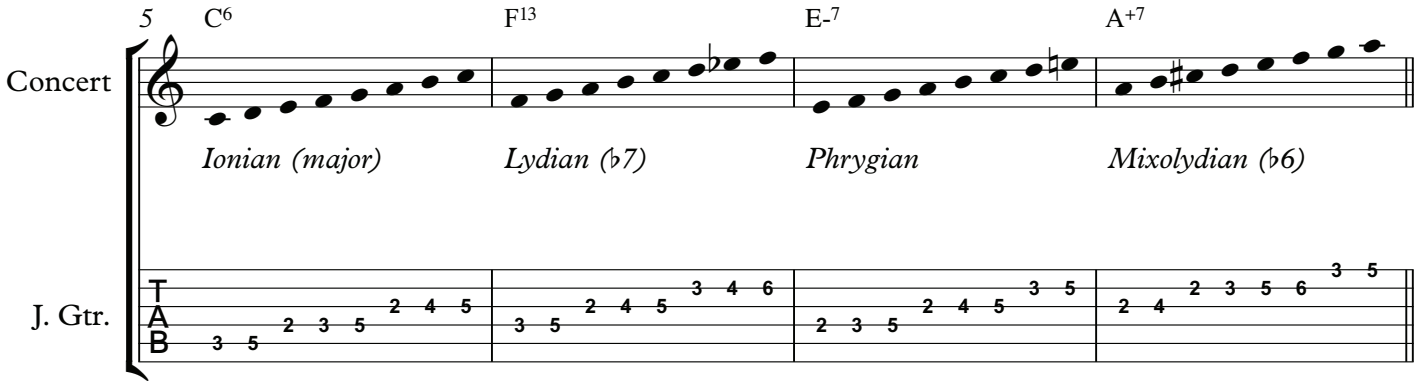
Jazz Improv I 2017-18
Class notes 07

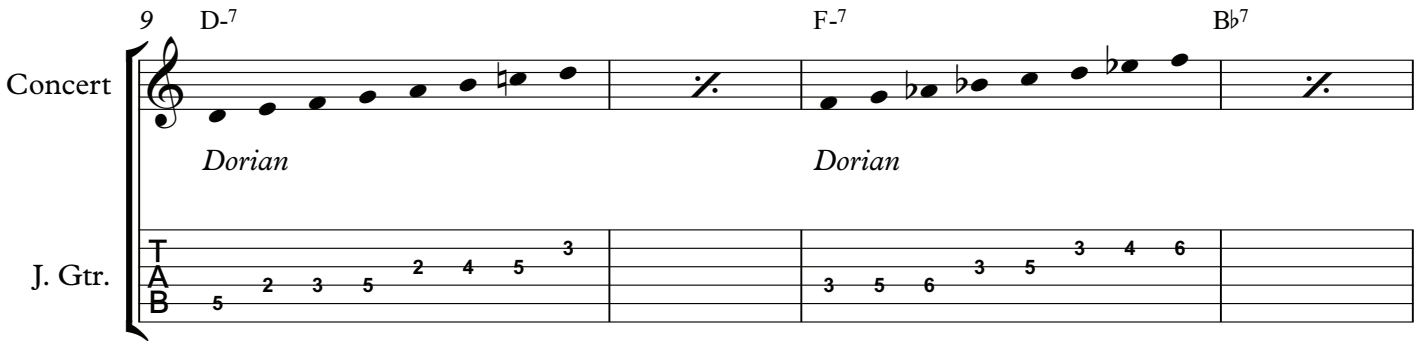
David M. Shere

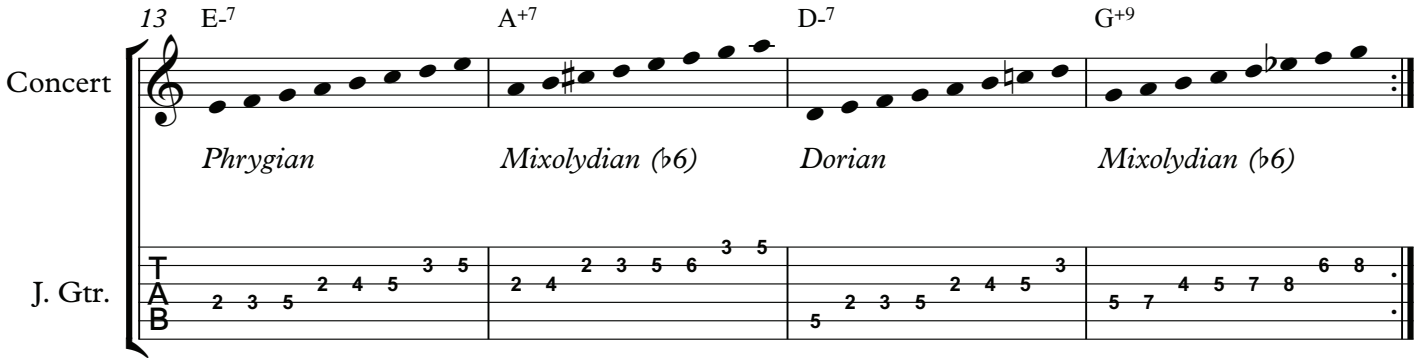
"Meditation"

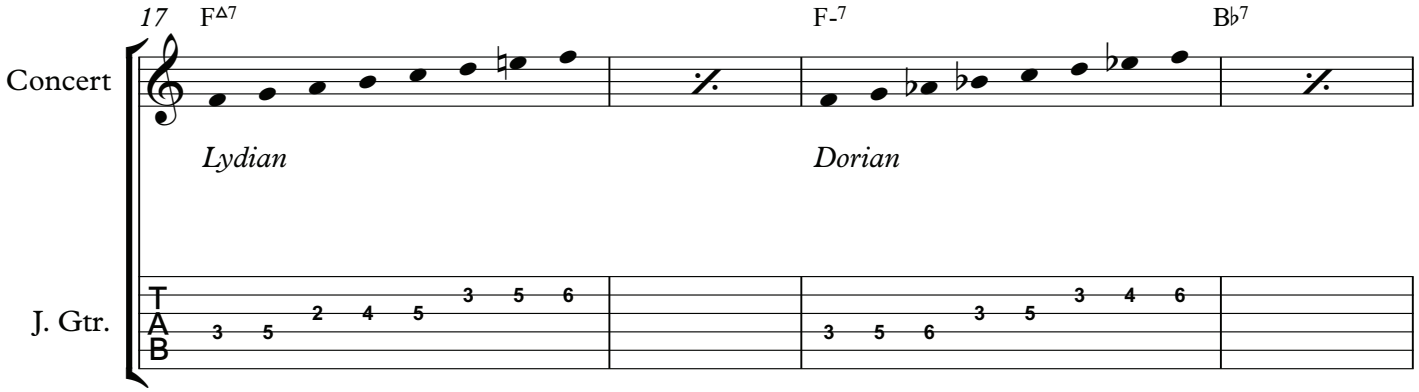


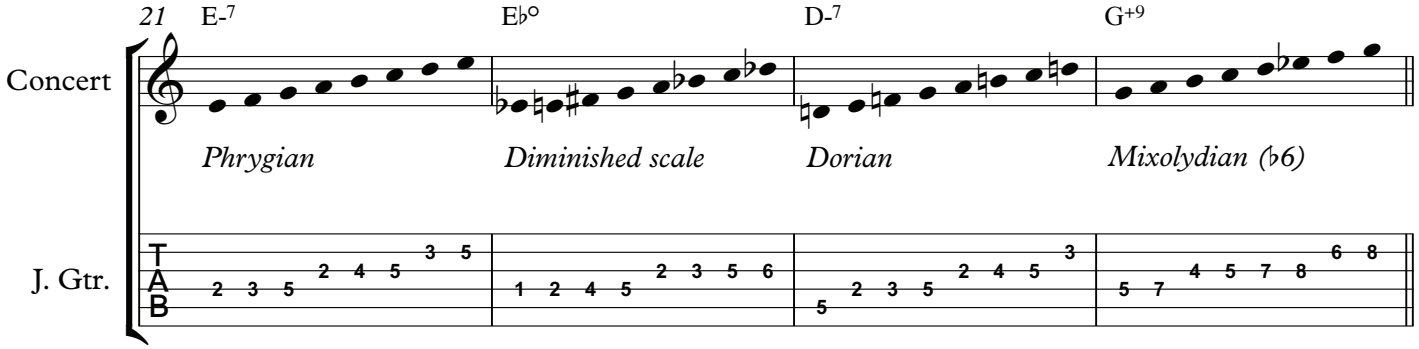
Many of the chords in this progression imply melodic or harmonic minor scale modes, which may make the analysis appear intimidating on the surface. In reality, this chord progression is best viewed simply as being in concert C (B♭ inst. = D; E♭ inst. = A) with Ionian (major) as the default scale throughout. The remaining scale possibilities are options, not imperatives. The chords function as harmonic color more than actual key changes.

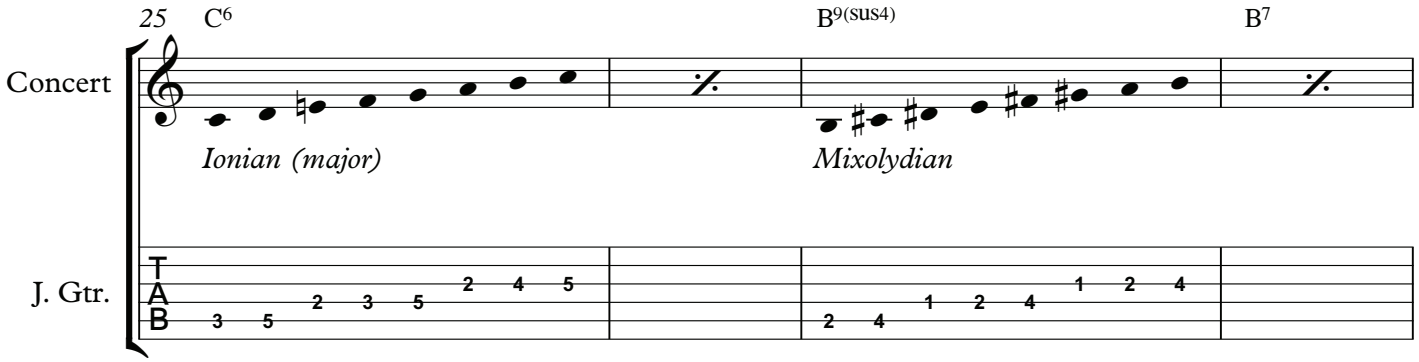


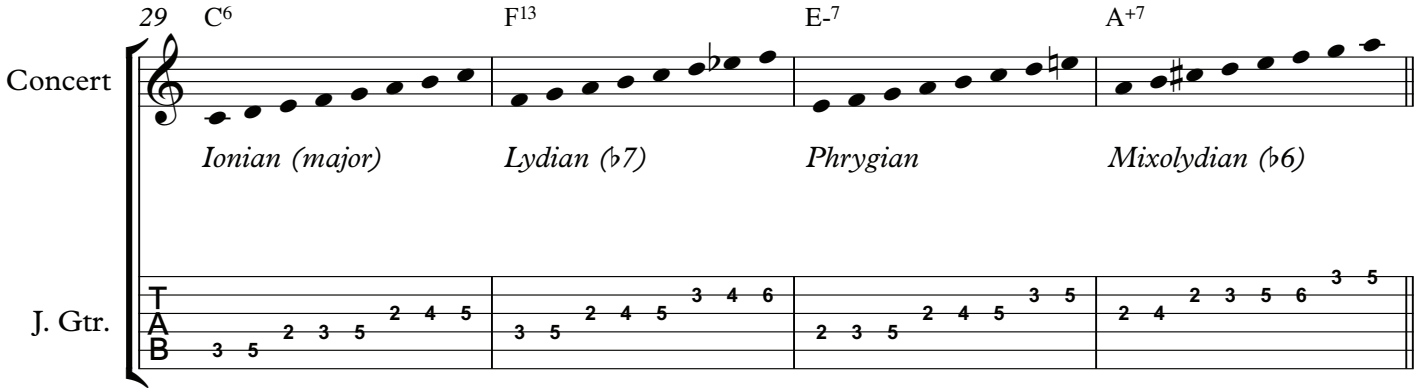


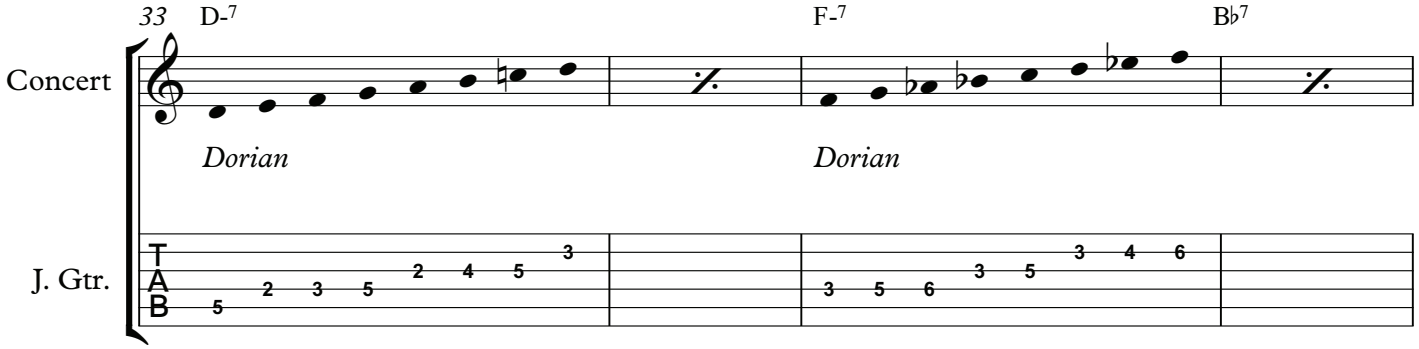

13
E-7
A+7
D-7
G+9
Concert
Phrygian
Mixolydian (♭6)
Dorian
Mixolydian (♭6)
J. Gtr.
T
A
B

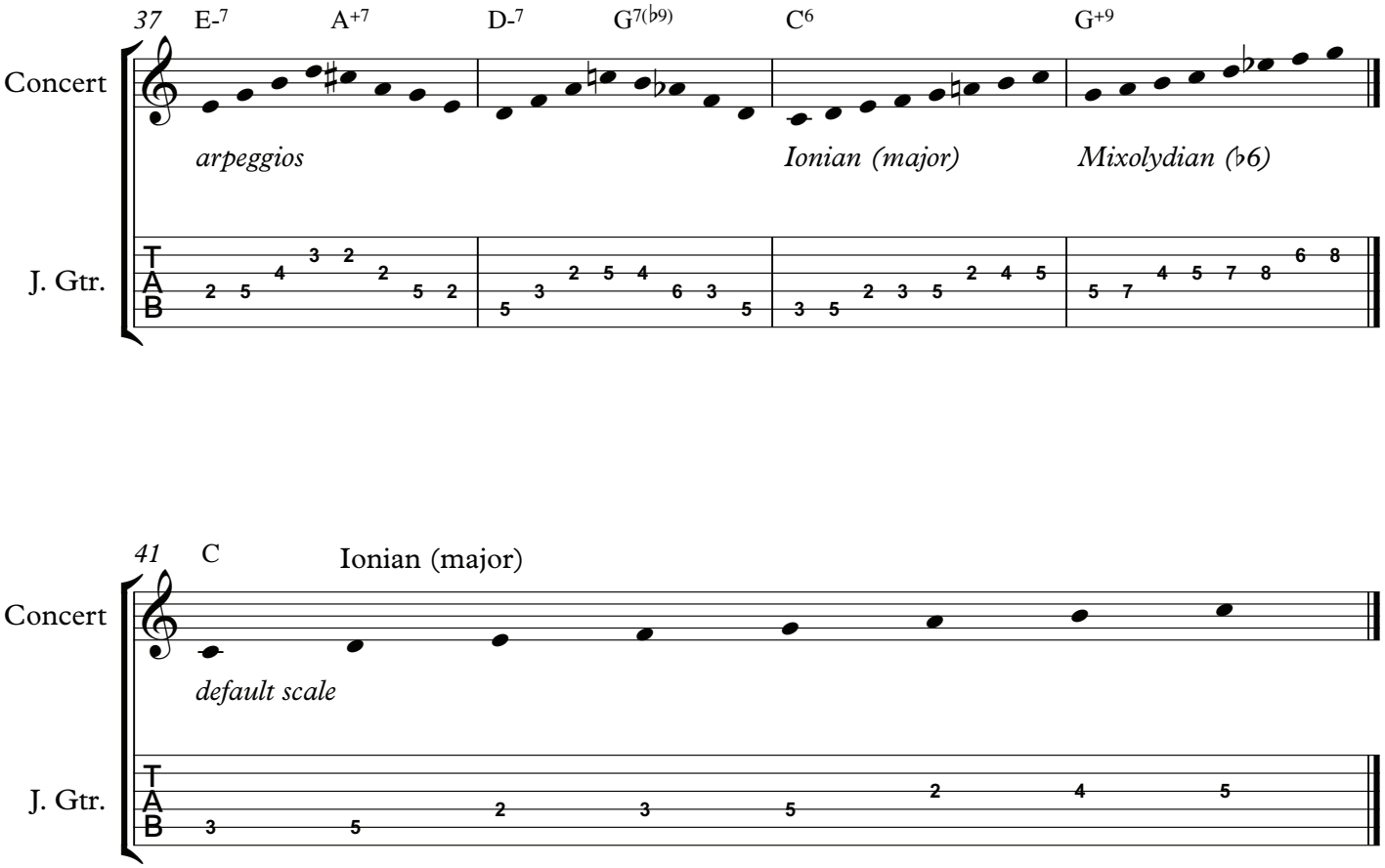

17
F△7
F-7
B♭7
Concert
Lydian
Dorian
J. Gtr.
T
A
B


21
E-7
E♭°
D-7
G+9
Concert
Phrygian
Diminished scale
Dorian
Mixolydian (♭6)
J. Gtr.
T
A
B


25
C6
B9(sus4)
B7
Concert
Ionian (major)
Mixolydian
J. Gtr.
T
A
B


29
C6
F13
E-7
A+7
Concert
Ionian (major)
Lydian (♭7)
Phrygian
Mixolydian (♭6)
J. Gtr.
T
A
B


33
D-7
F-7
B♭7
Concert
Dorian
Dorian
J. Gtr.
T
A
B

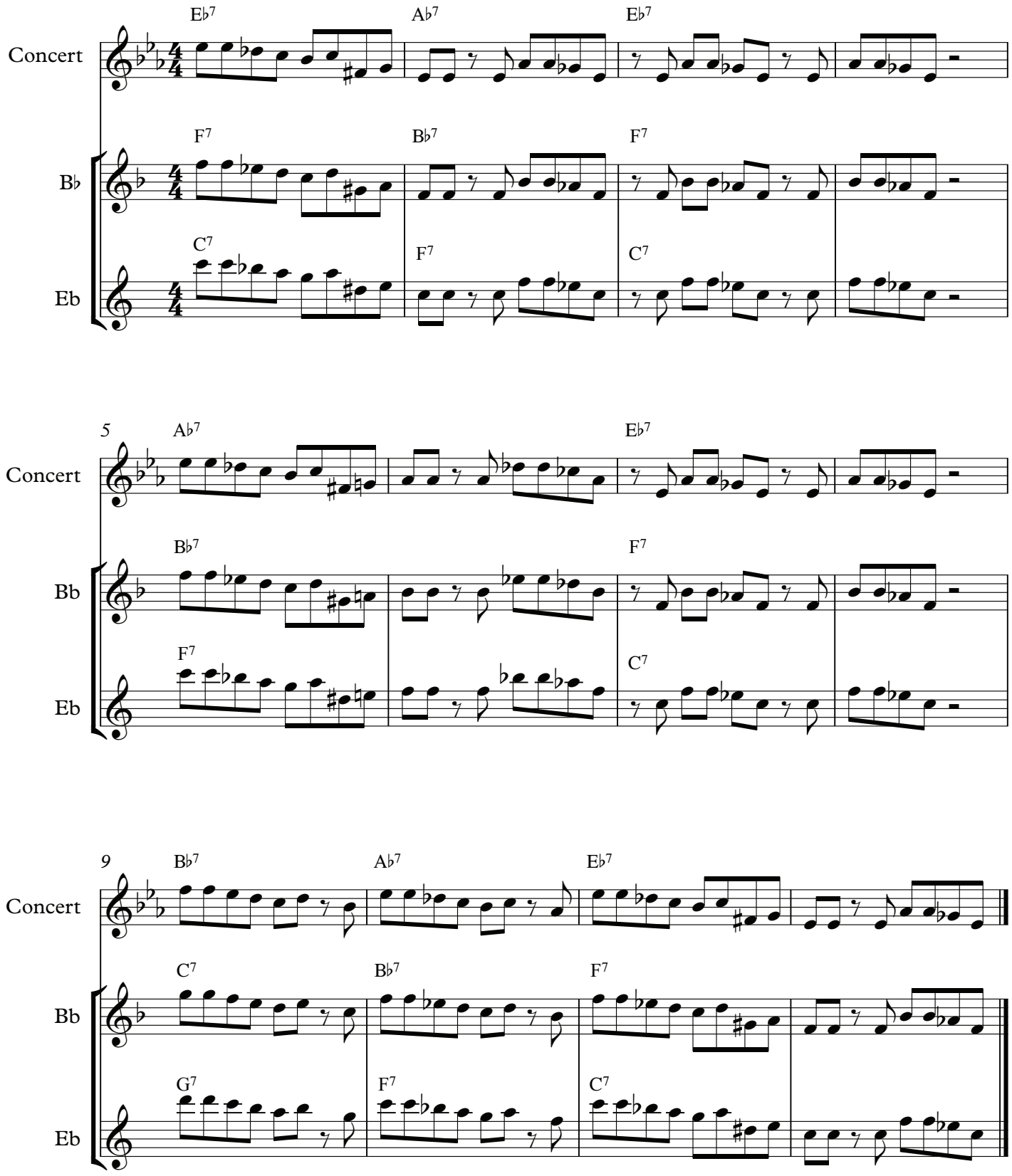

37
E-7
A+7
D-7
G7(♭9)
C6
G+9
Concert
arpeggios
Ionian (major)
Mixolydian (♭6)
J. Gtr.
T
A
B

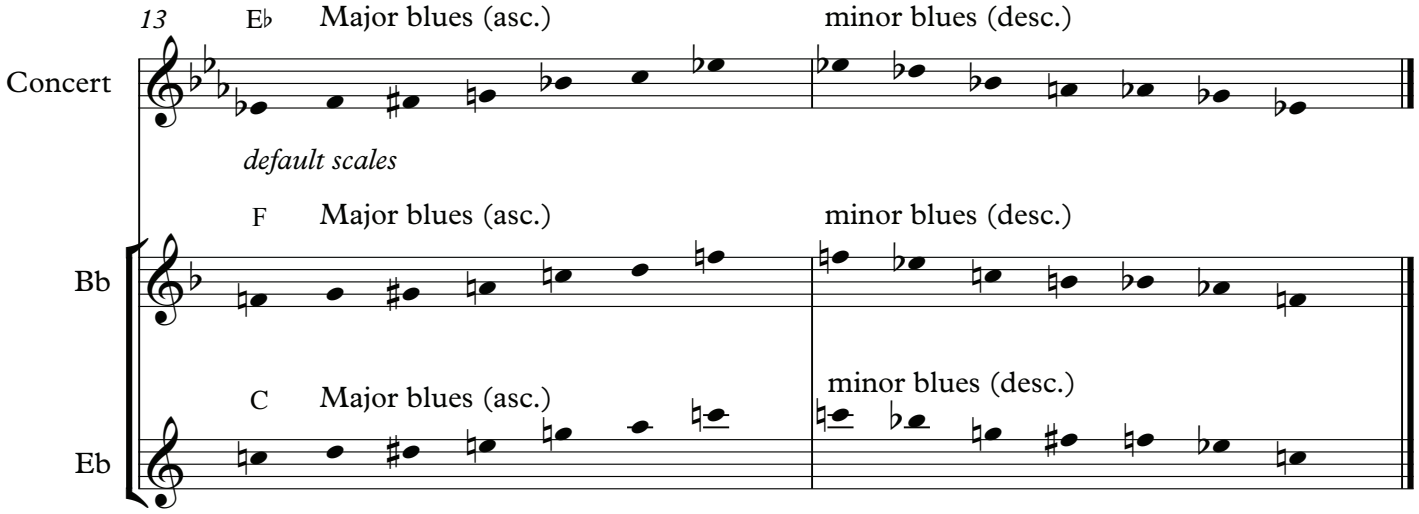
41
C
Ionian (major)
Concert
default scale
J. Gtr.
T
A
B

Jazz Improv I 2017-18
Class notes 08

David M. Shere

"Blues In Hoss Flat"

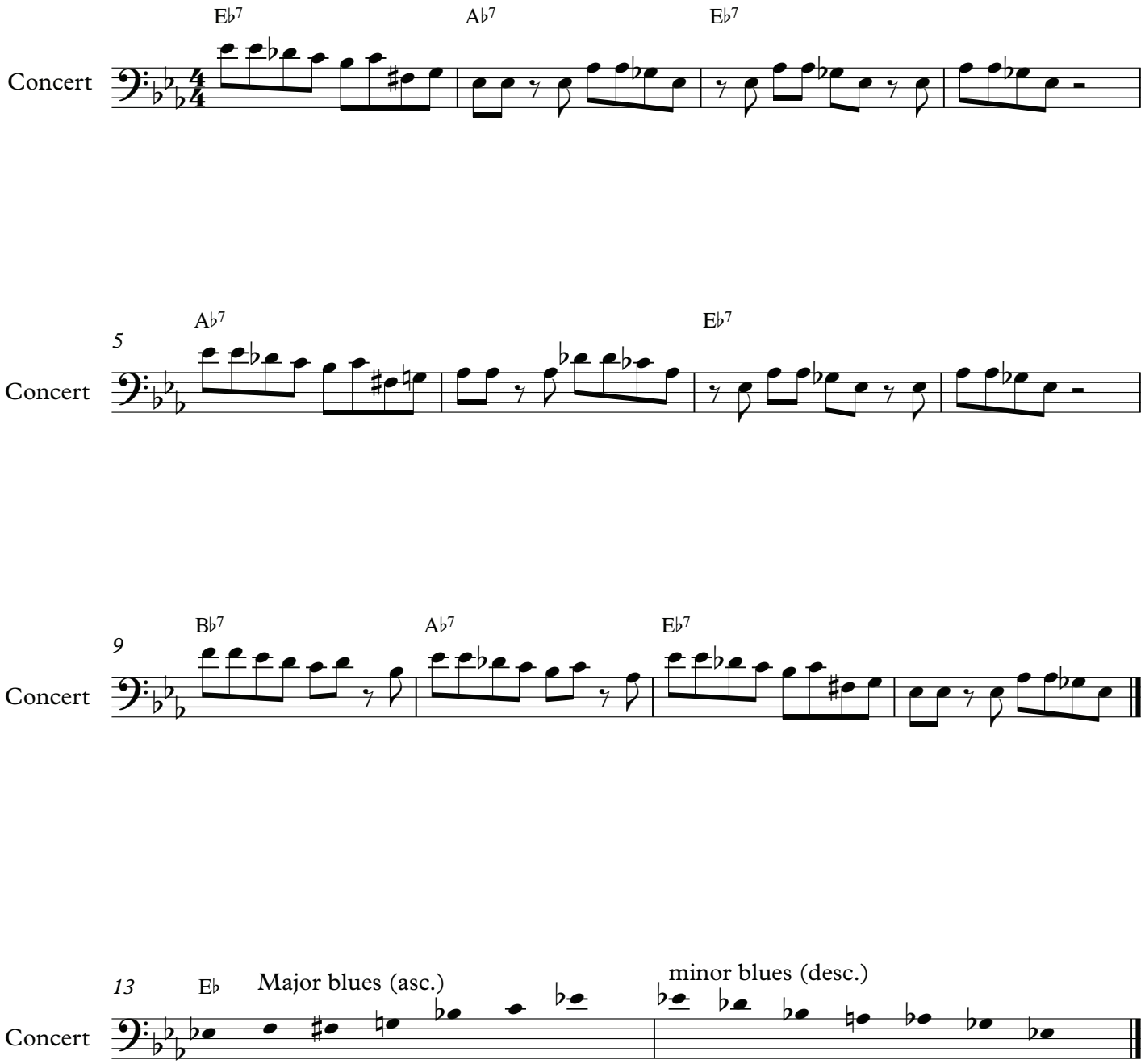



13
E♭
Major blues (asc.)
minor blues (desc.)
Concert
default scales
F
Major blues (asc.)
minor blues (desc.)
Bb
C
Major blues (asc.)
minor blues (desc.)
Eb

Jazz Improv I 2017-18
Class notes 08

"Blues In Hoss Flat"

David M. Shere

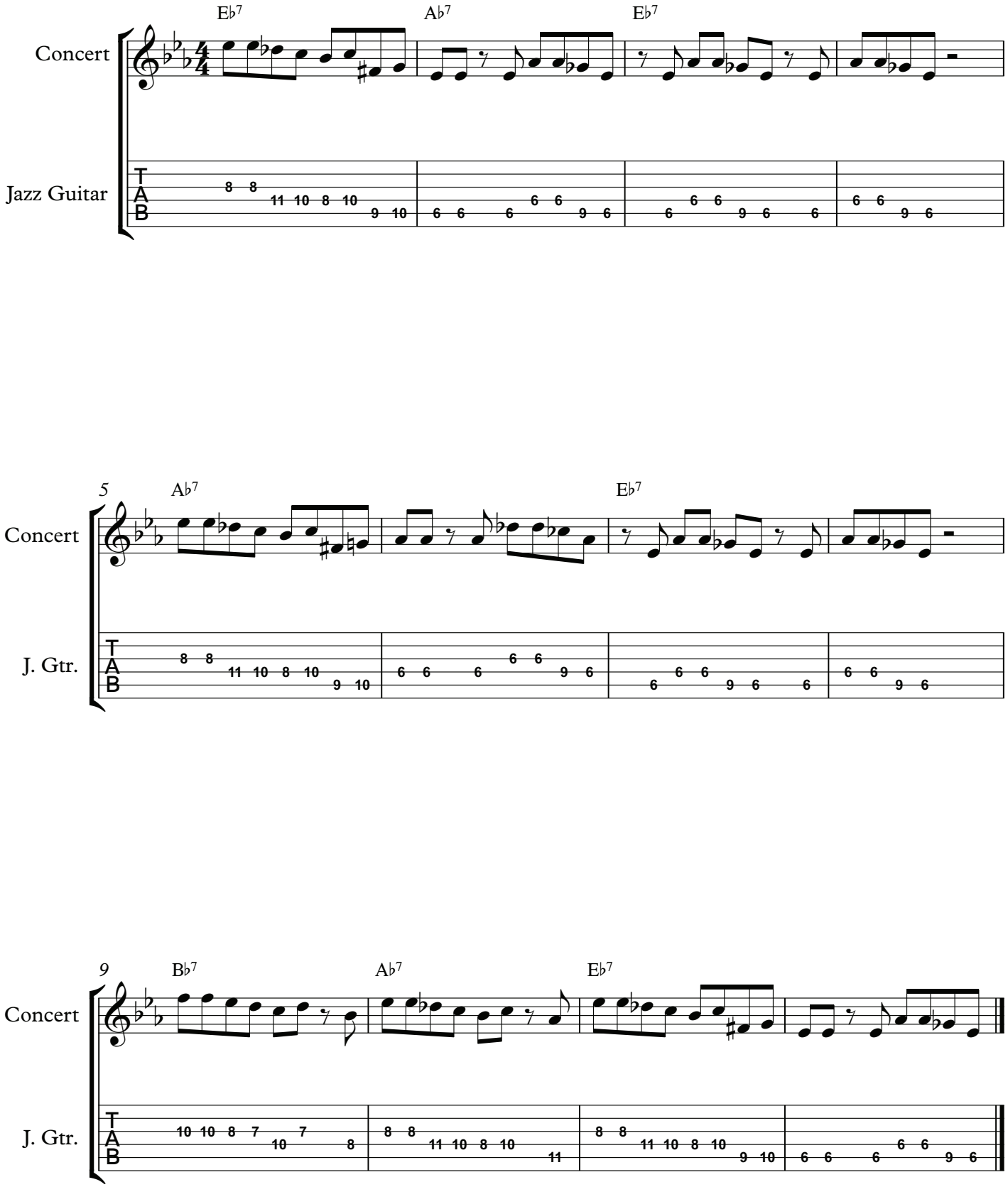


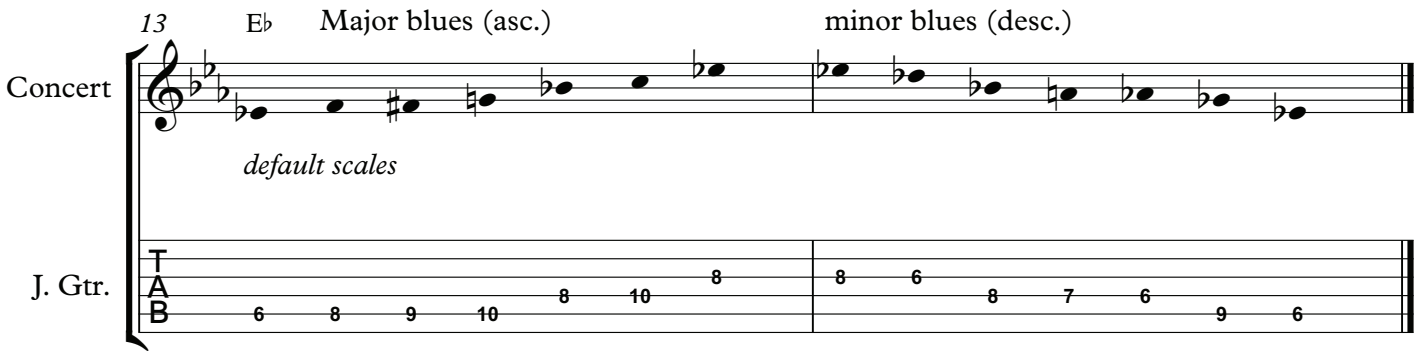
default scales

Jazz Improv I 2017-18
Class notes 08

David M. Shere

"Blues In Hoss Flat"



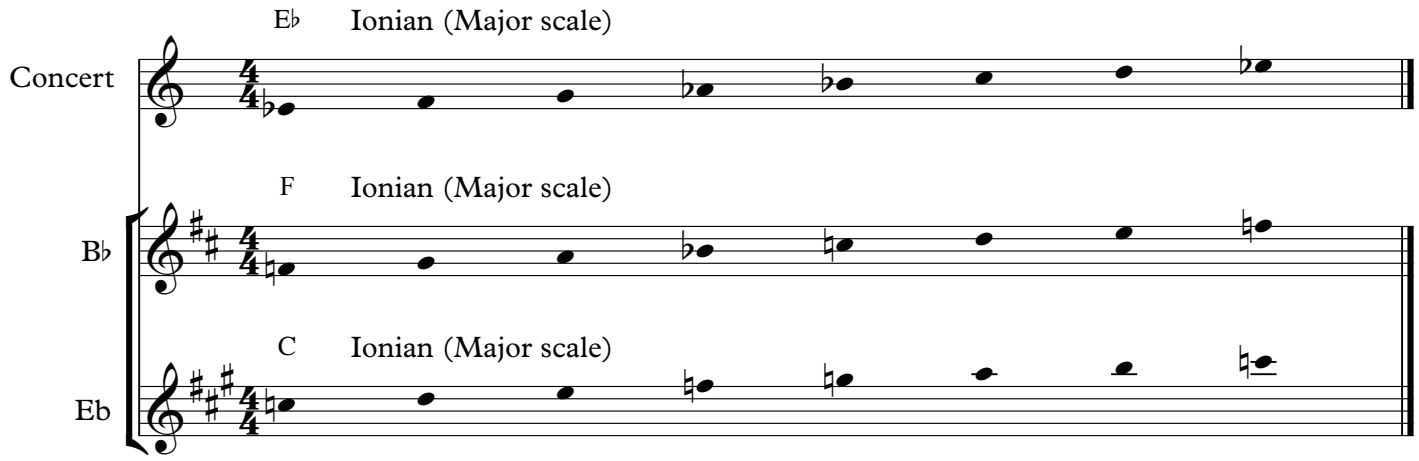

13
E♭
Major blues (asc.)
minor blues (desc.)
Concert
default scales
J. Gtr.
T
A
B
6 8 9 10 8 10 8
8 6 8 7 6 9 6

Jazz Improv I 2017-18
Class notes 09

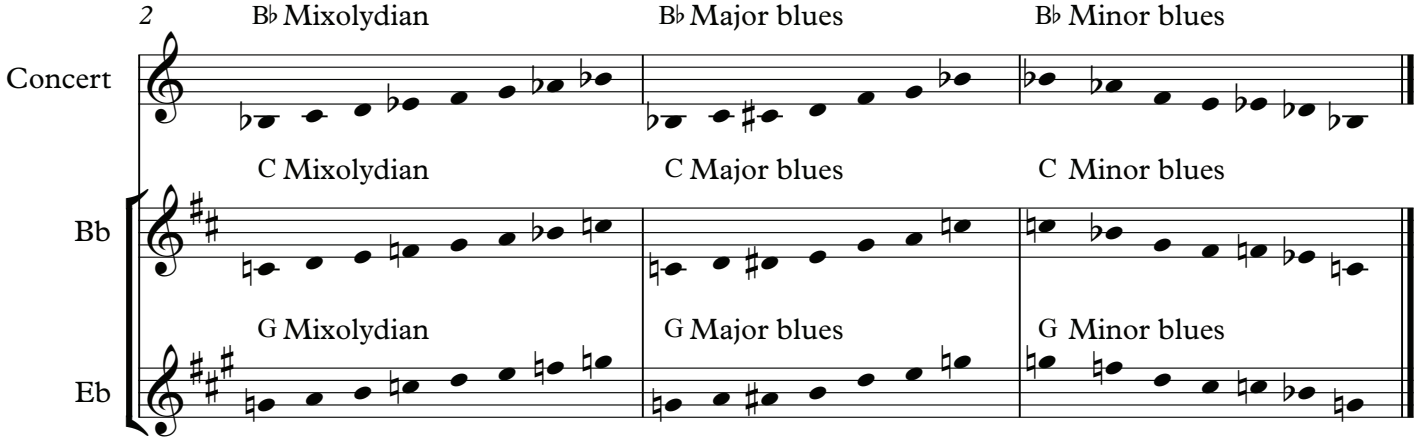
SUMMARY OF DEFAULT SCALES

David M. Shere

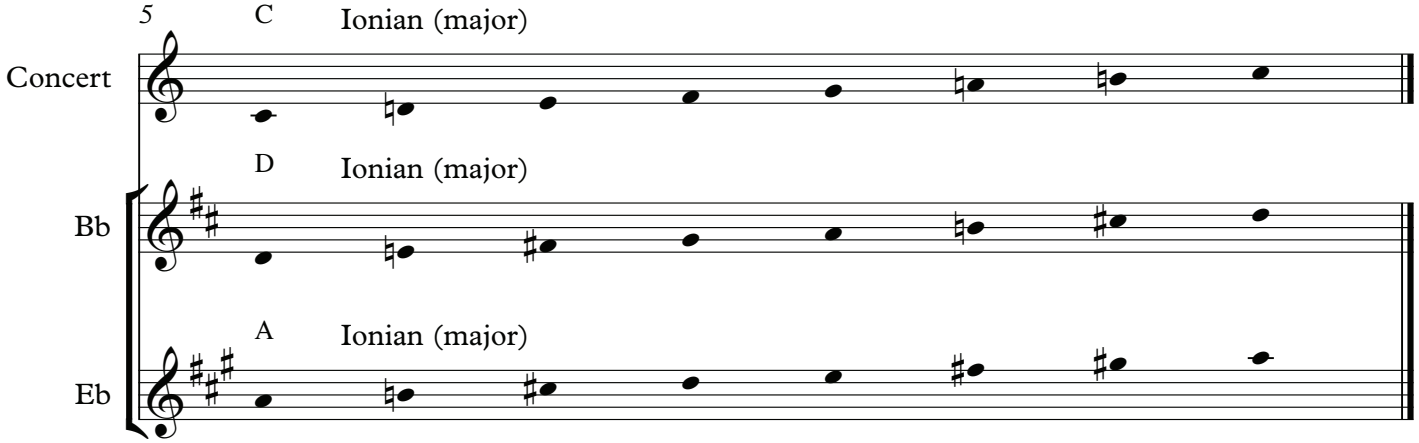
"For All We Know"



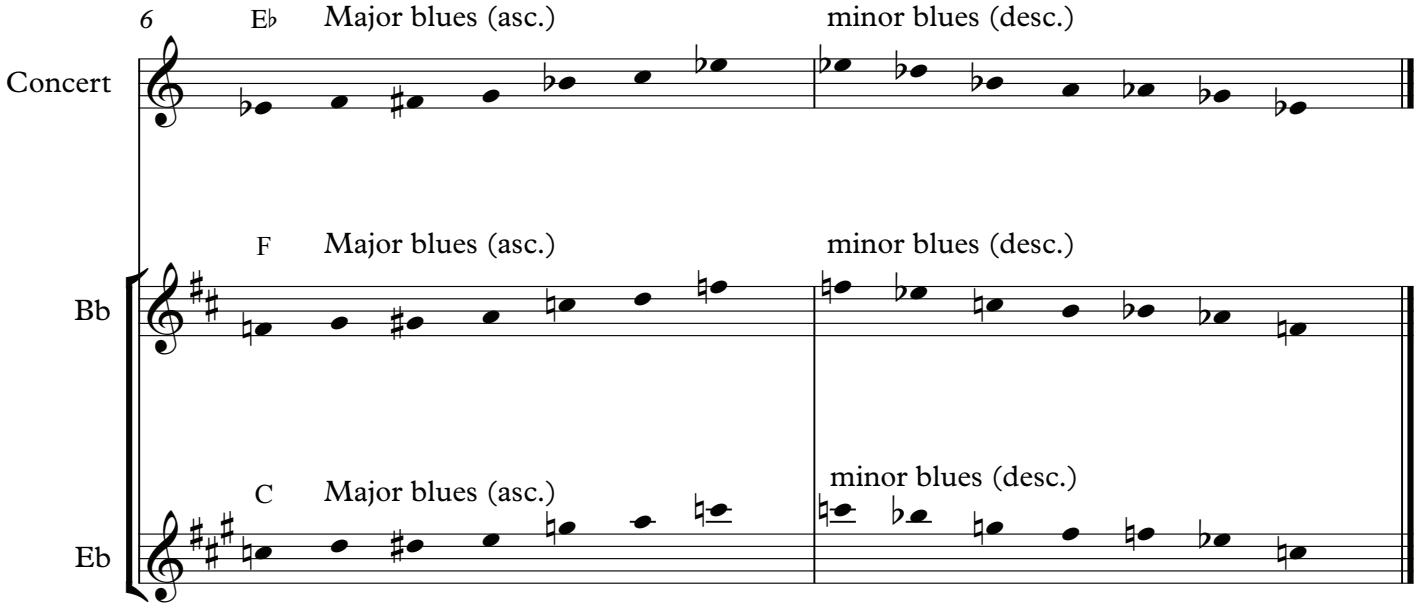
"The Chicken"



"Meditation"



"Blues In Hoss Flat"



Jazz Improv I 2017-18
Class notes 09

SUMMARY OF DEFAULT SCALES

David M. Shere

"For All We Know"

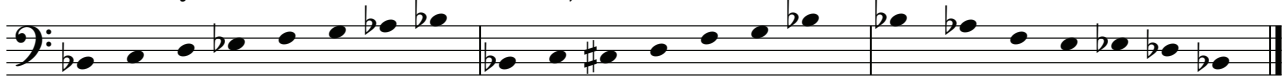
E♭ Ionian (Major scale)

Concert

"The Chicken"

2 B♭ Mixolydian B♭ Major blues B♭ Minor blues

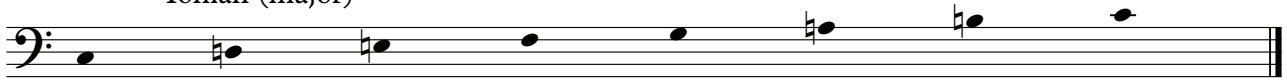
Concert



"Meditation"

5 C Ionian (major)

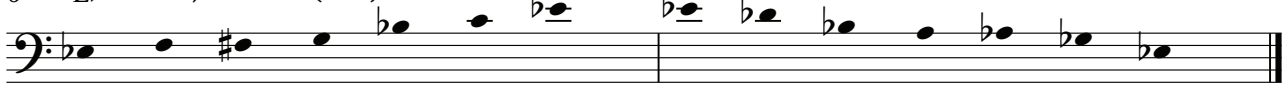
Concert



"Blues In Hoss Flat"

6 E♭ Major blues (asc.) minor blues (desc.)

Concert



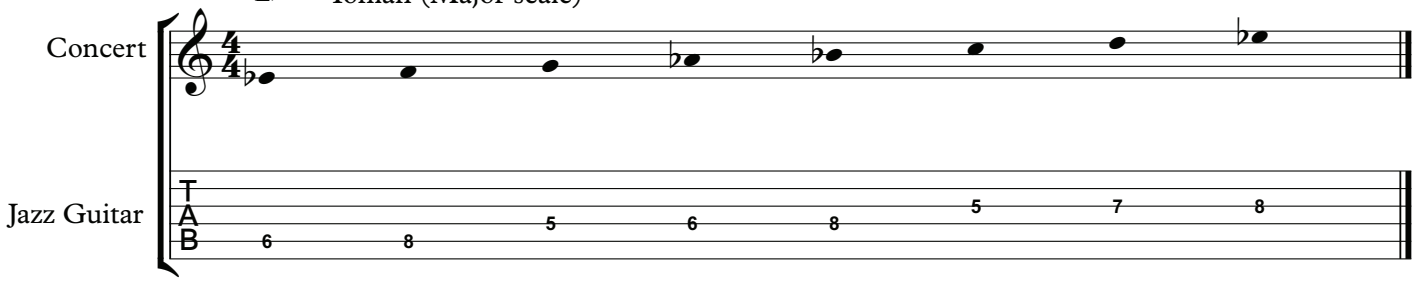
Jazz Improv I 2017-18
Class notes 09

SUMMARY OF DEFAULT SCALES

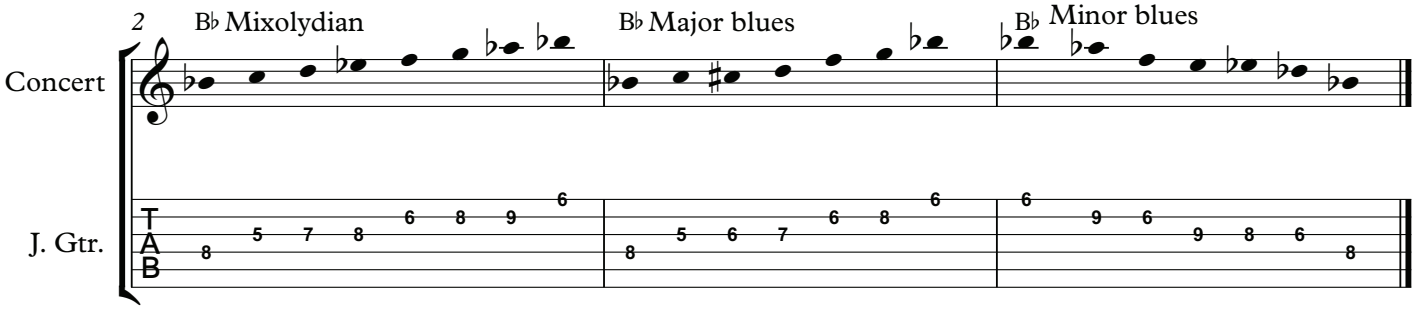
David M. Shere

"For All We Know"

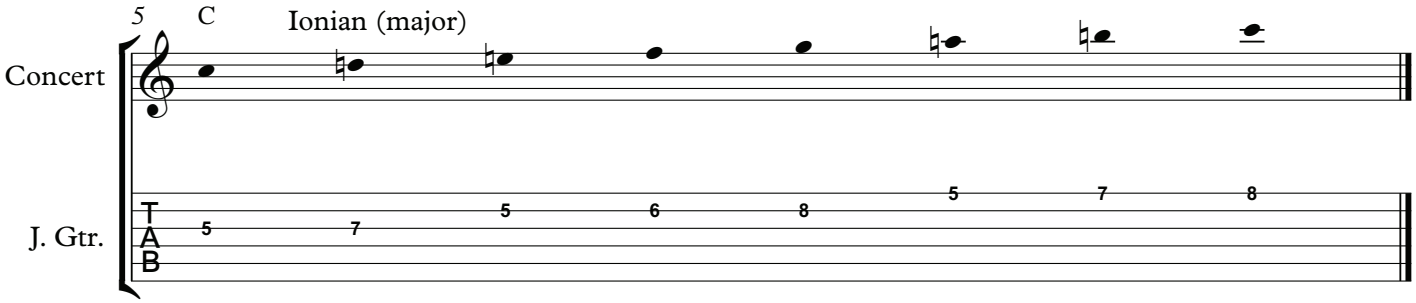
E♭ Ionian (Major scale)



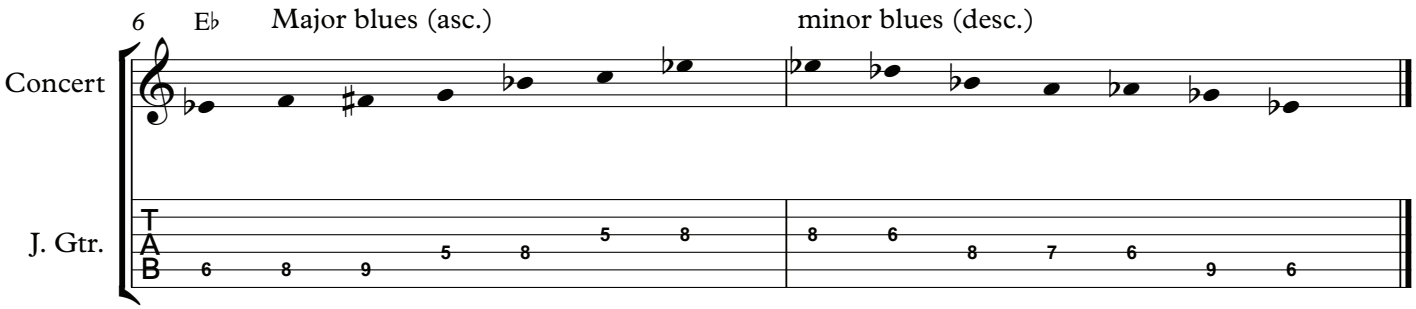
"The Chicken"



"Meditation"



"Blues In Hoss Flat"



Jazz Improv II

Class notes 2017-18

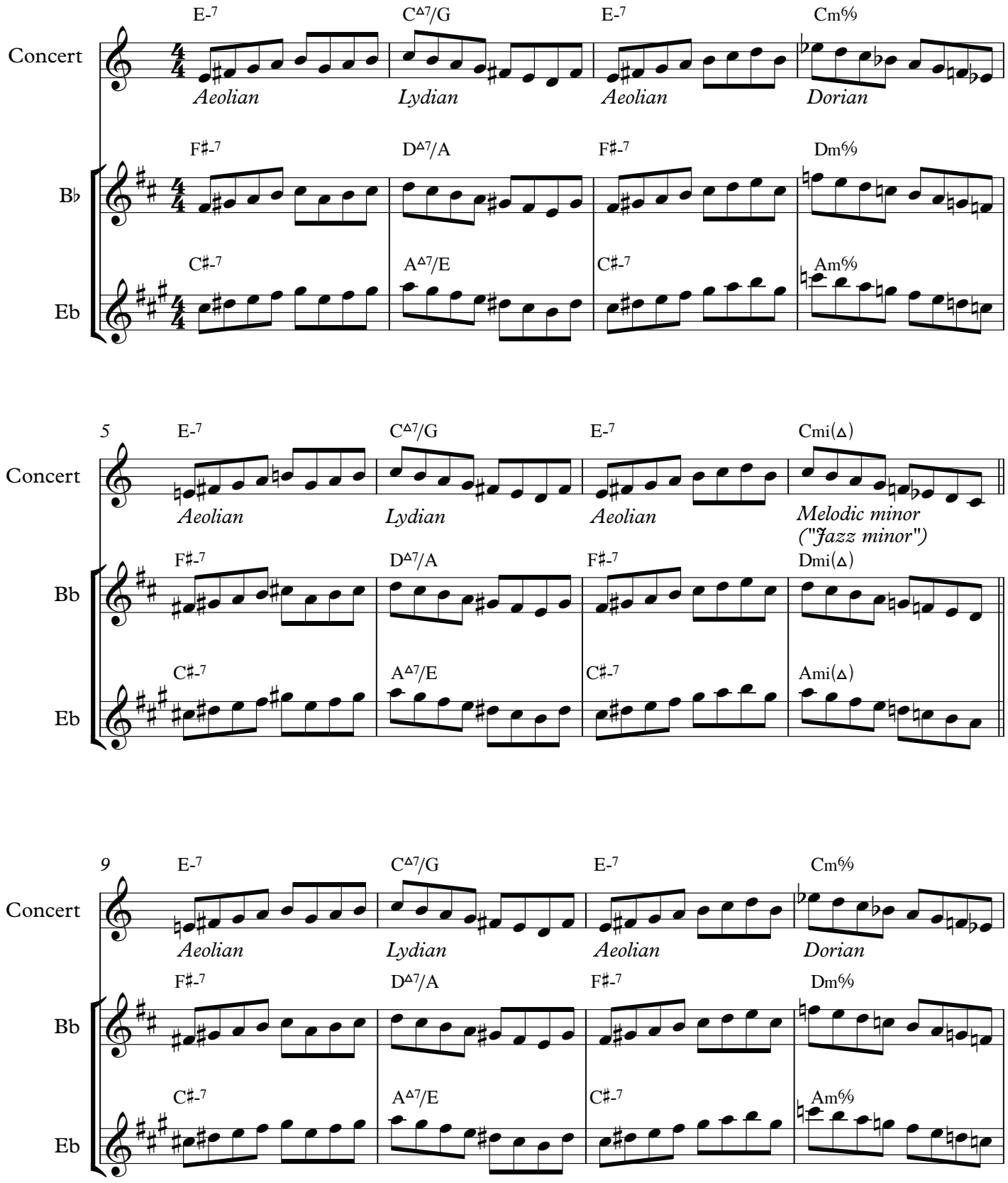
David Matthew Shere

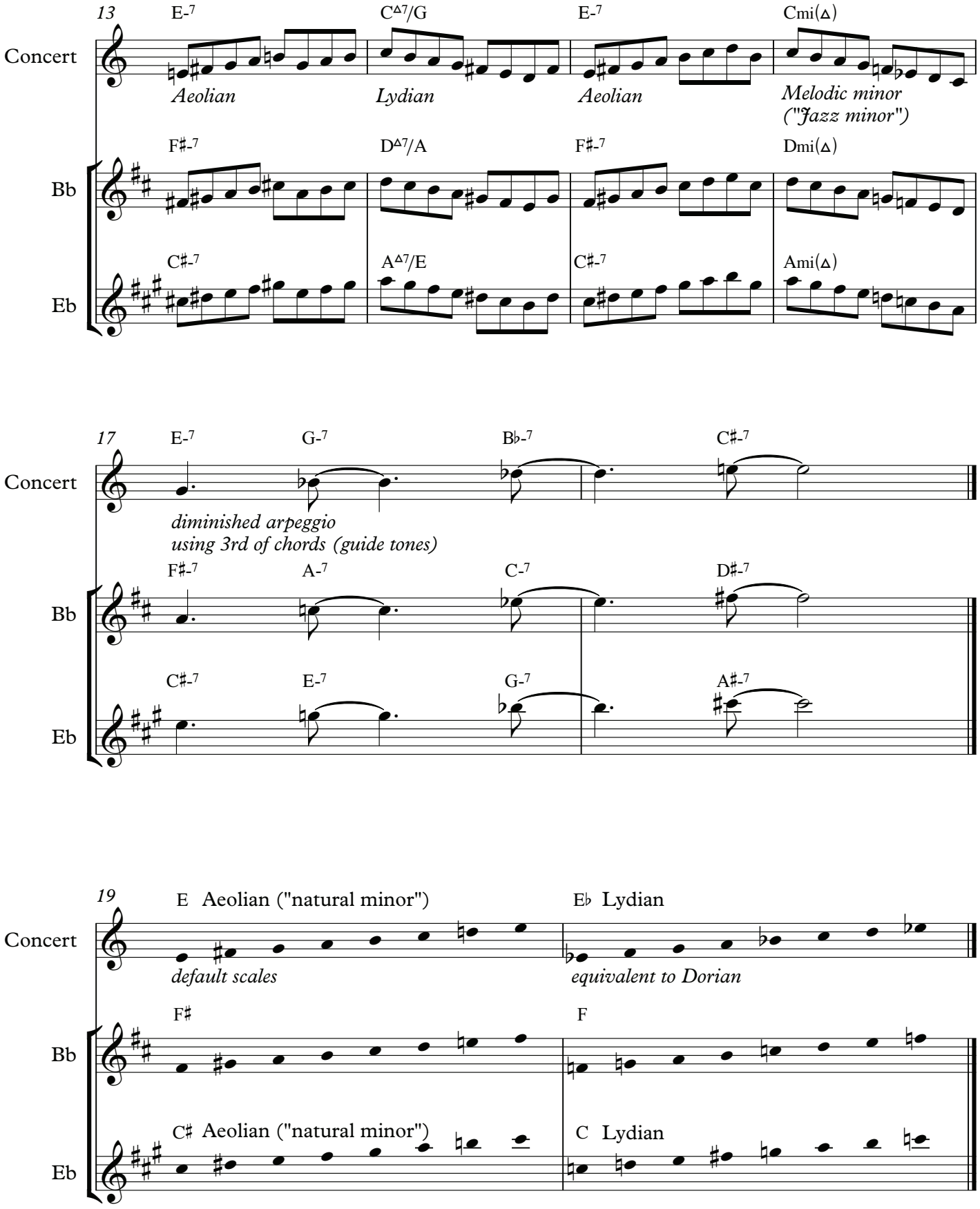
zylaxis@hotmail.com

Jazz Improv II 2017-18
Class notes 01

David M. Shere

"Corners For Herbie"

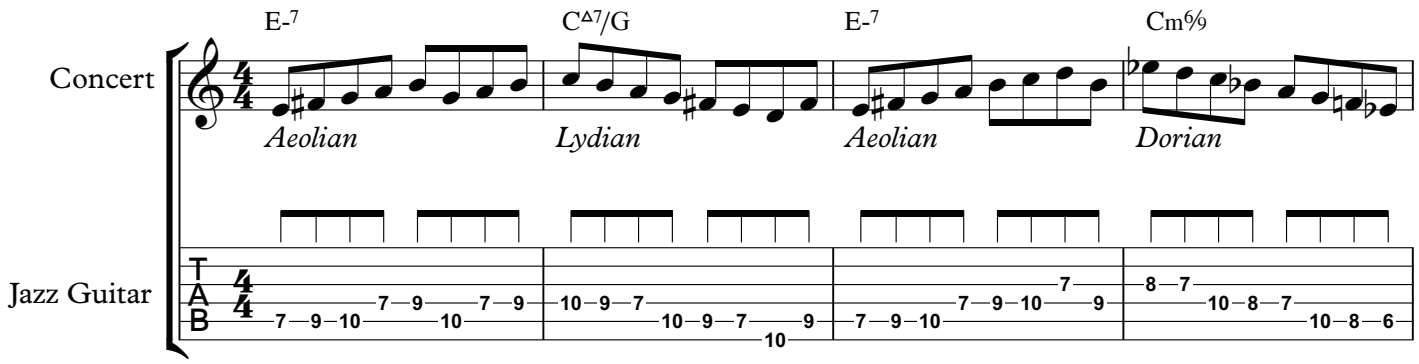


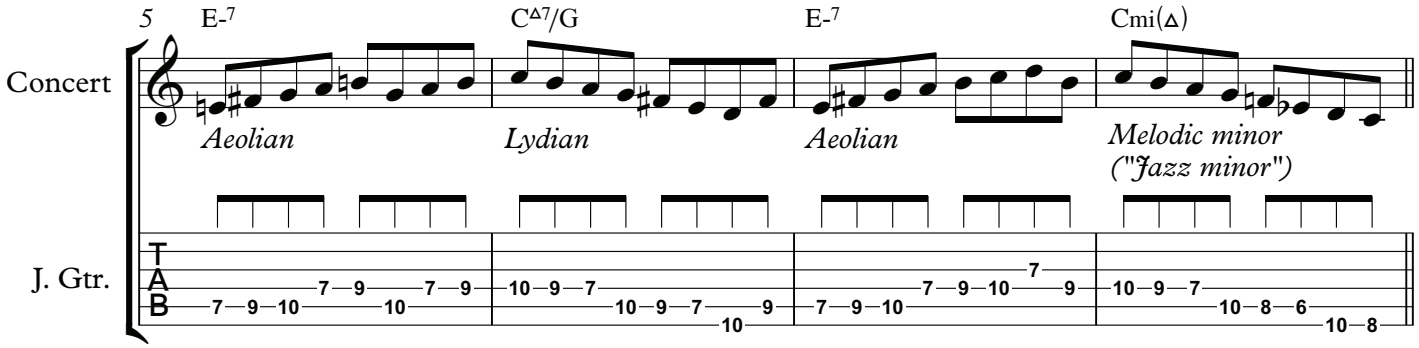

13
E-7
C△7/G
E-7
Cmi(△)
Concert
Aeolian
Lydian
Aeolian
Melodic minor
("Jazz minor")
F♯-7
D△7/A
F♯-7
Dmi(△)
Bb
C♯-7
A△7/E
C♯-7
Ami(△)
Eb
17
E-7
G-7
B♭-7
C♯-7
Concert
diminished arpeggio
using 3rd of chords (guide tones)
F♯-7
A-7
C-7
D♯-7
Bb
C♯-7
E-7
G-7
A♯-7
Eb
19
E Aeolian ("natural minor")
E♭ Lydian
Concert
default scales
equivalent to Dorian
F♯
F
Bb
C♯ Aeolian ("natural minor")
C Lydian
Eb

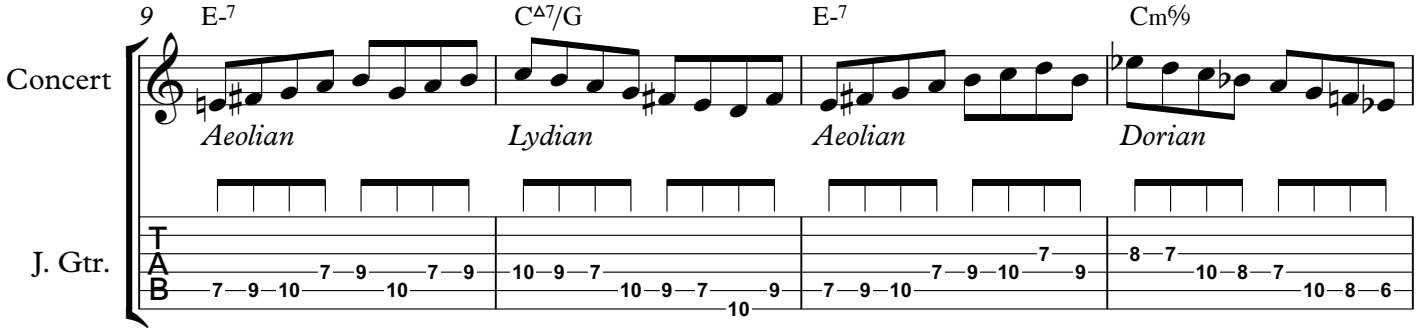
Jazz Improv II 2017-18
Class notes 01

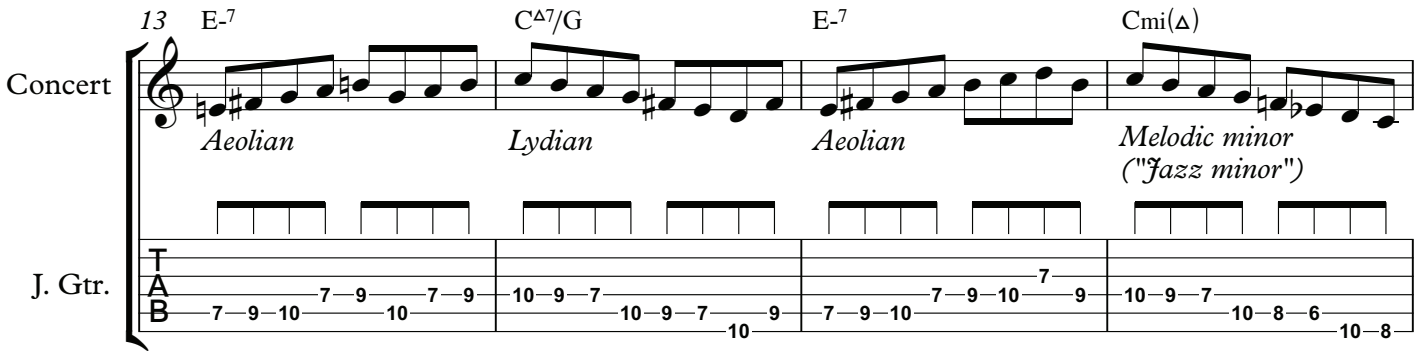
David M. Shere

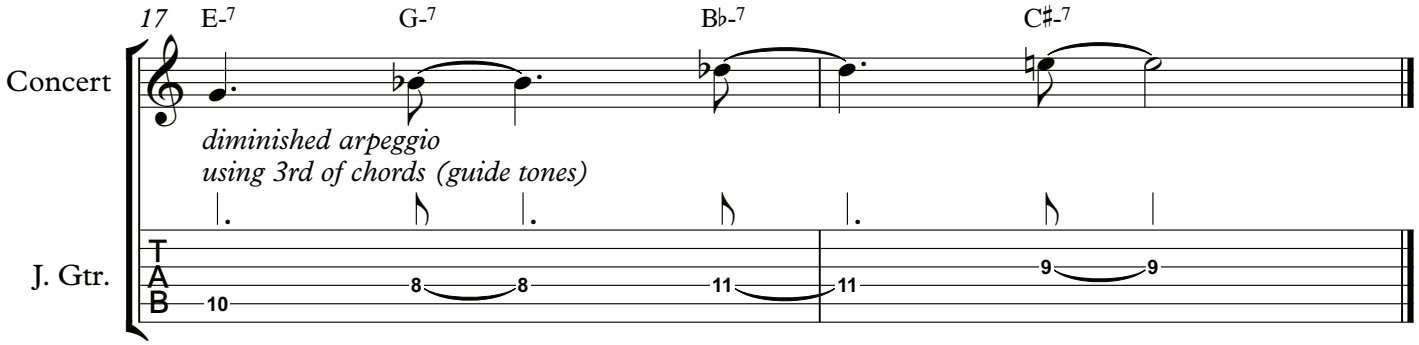
"Corners For Herbie"

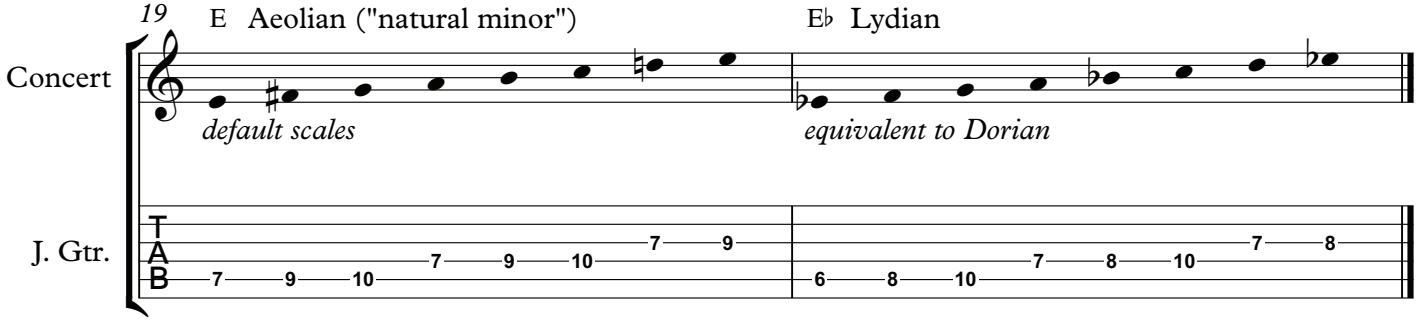







13
E-7
C△7/G
E-7
Cmi(△)
Concert
Aeolian
Lydian
Aeolian
Melodic minor
("Jazz minor")
J. Gtr.
T
A
B

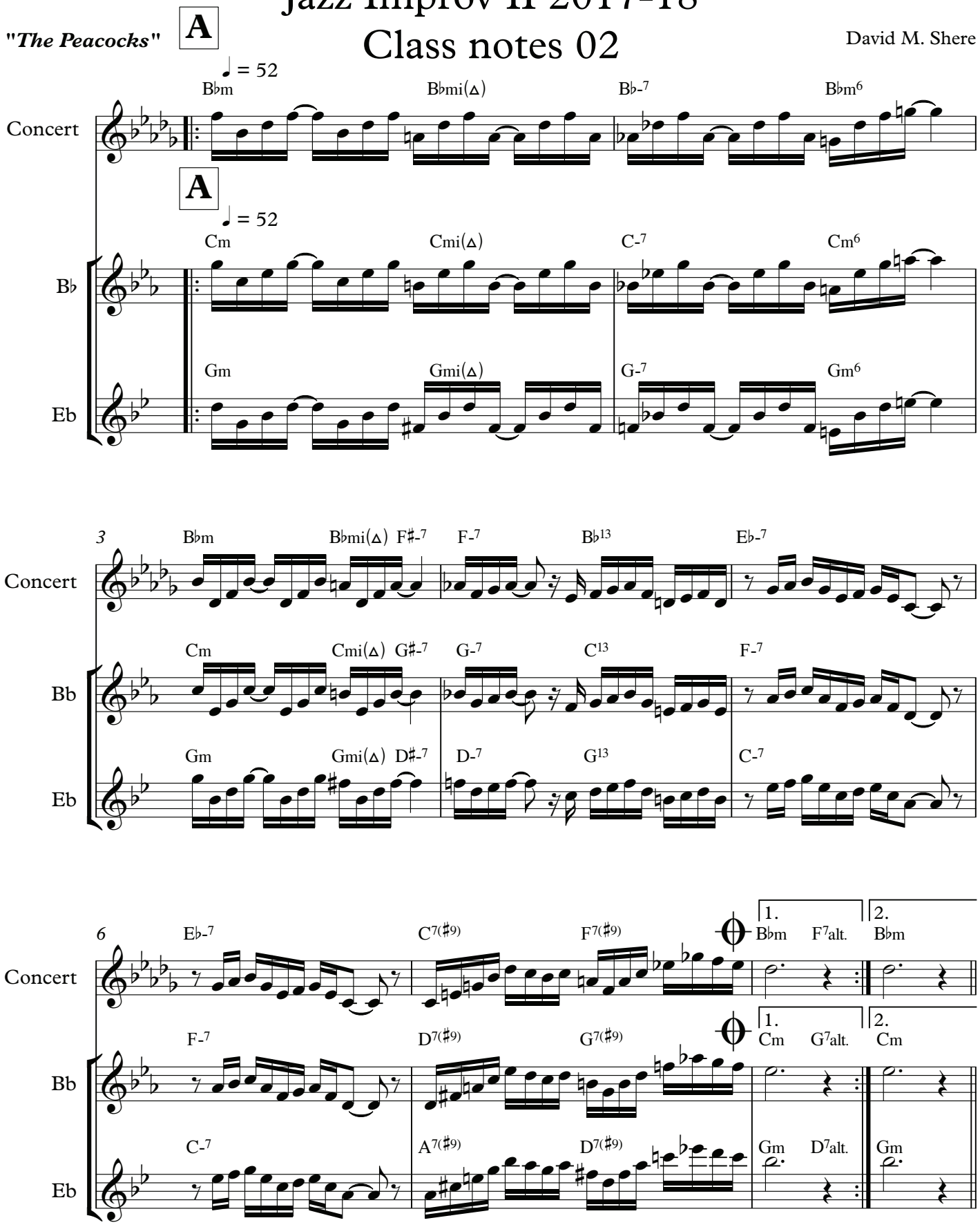

17
E-7
G-7
B♭-7
C♯-7
Concert
diminished arpeggio
using 3rd of chords (guide tones)
J. Gtr.
T
A
B

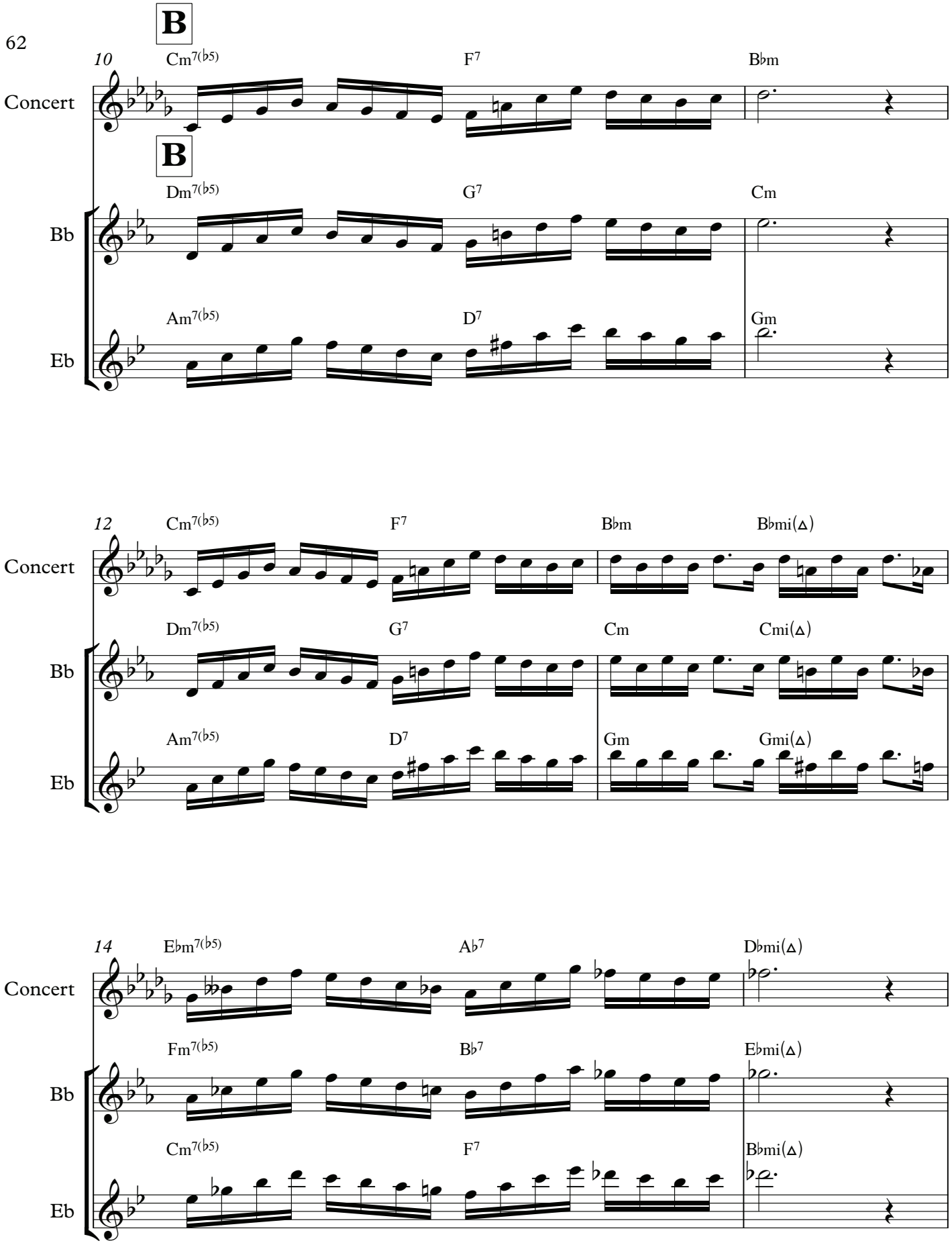

19
E Aeolian ("natural minor")
E♭ Lydian
Concert
default scales
equivalent to Dorian
J. Gtr.
T
A
B

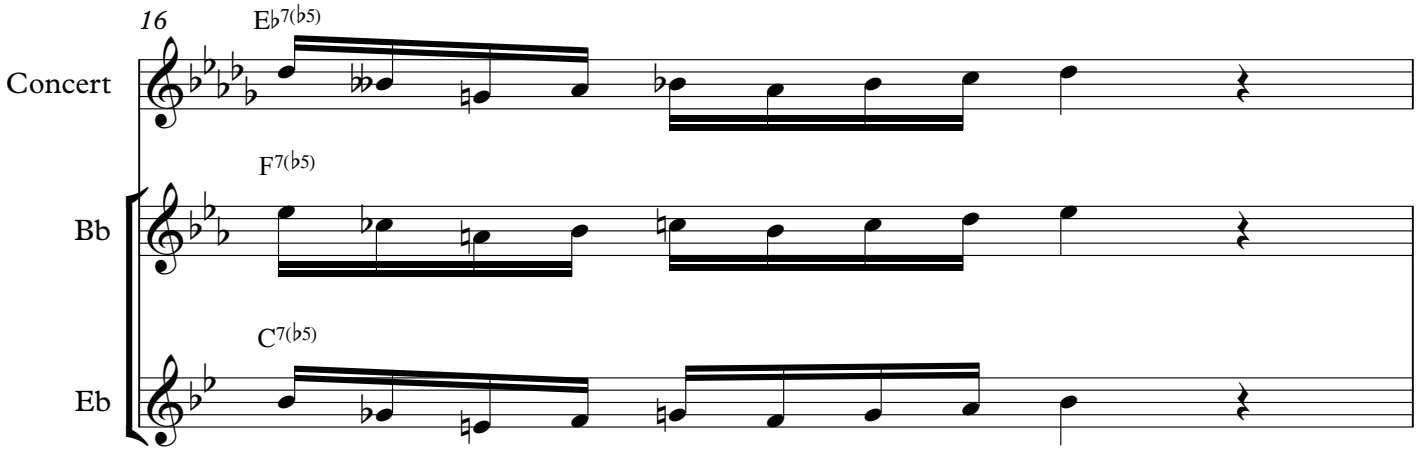
Jazz Improv II 2017-18
Class notes 02

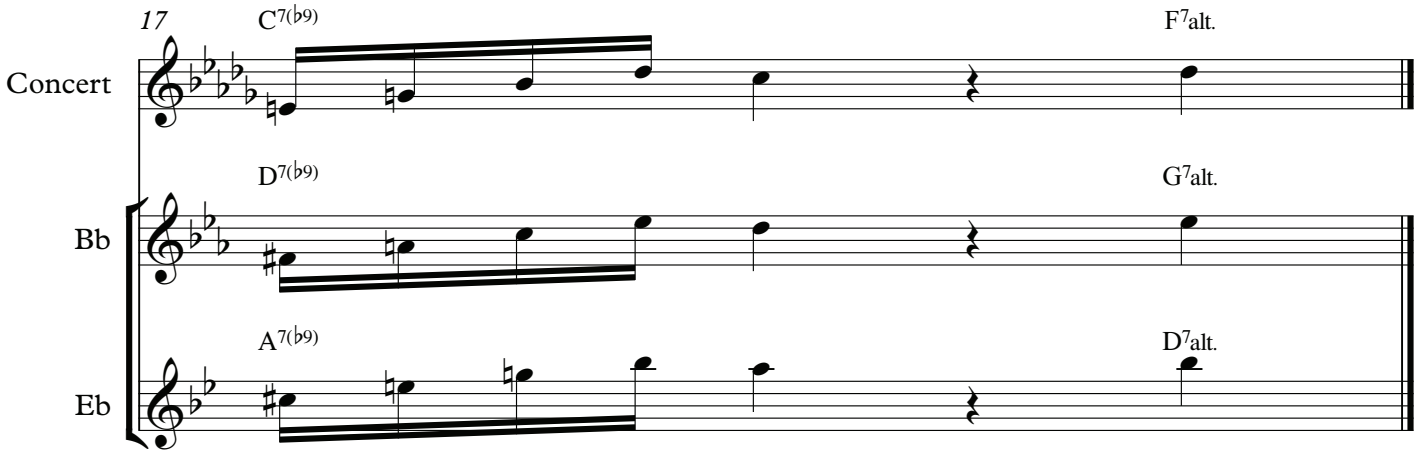
David M. Shere

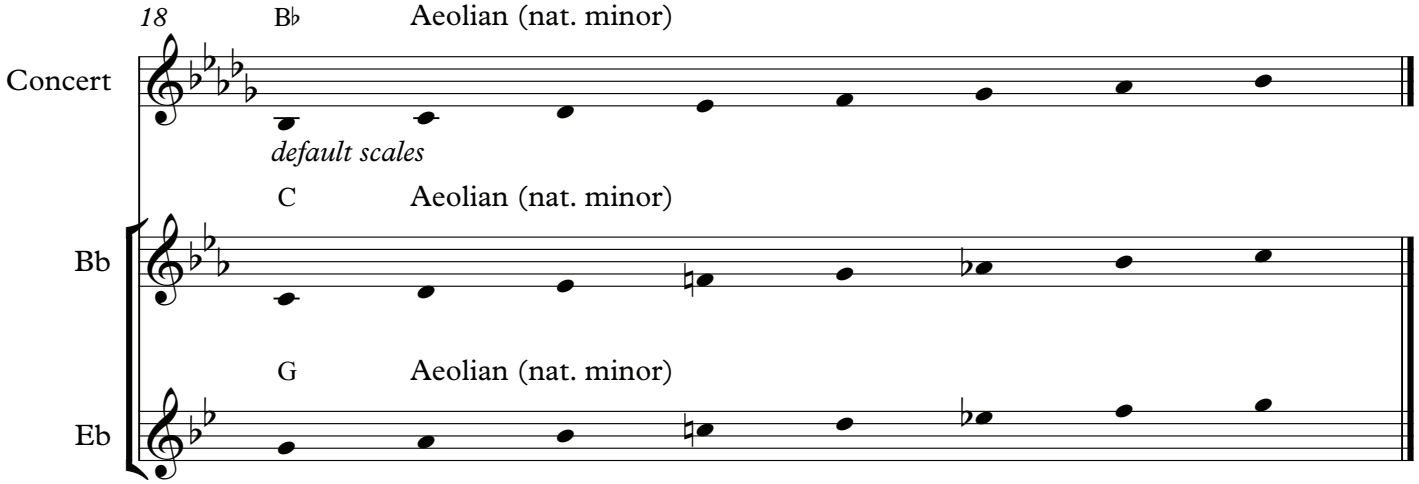
"The Peacocks"




B
10
Cm7(♭5)
F7
B♭m
Concert
B
Dm7(♭5)
G7
Cm
Bb
Am7(♭5)
D7
Gm
Eb
12
Cm7(♭5)
F7
B♭m
B♭mi(△)
Concert
Dm7(♭5)
G7
Cm
Cmi(△)
Bb
Am7(♭5)
D7
Gm
Gmi(△)
Eb
14
E♭m7(♭5)
A♭7
D♭mi(△)
Concert
Fm7(♭5)
B♭7
E♭mi(△)
Bb
Cm7(♭5)
F7
B♭mi(△)
Eb


16
E♭7(♭5)
Concert
F7(♭5)
Bb
C7(♭5)
Eb


17
C7(♭9)
F7alt.
Concert
D7(♭9)
G7alt.
Bb
A7(♭9)
D7alt.
Eb

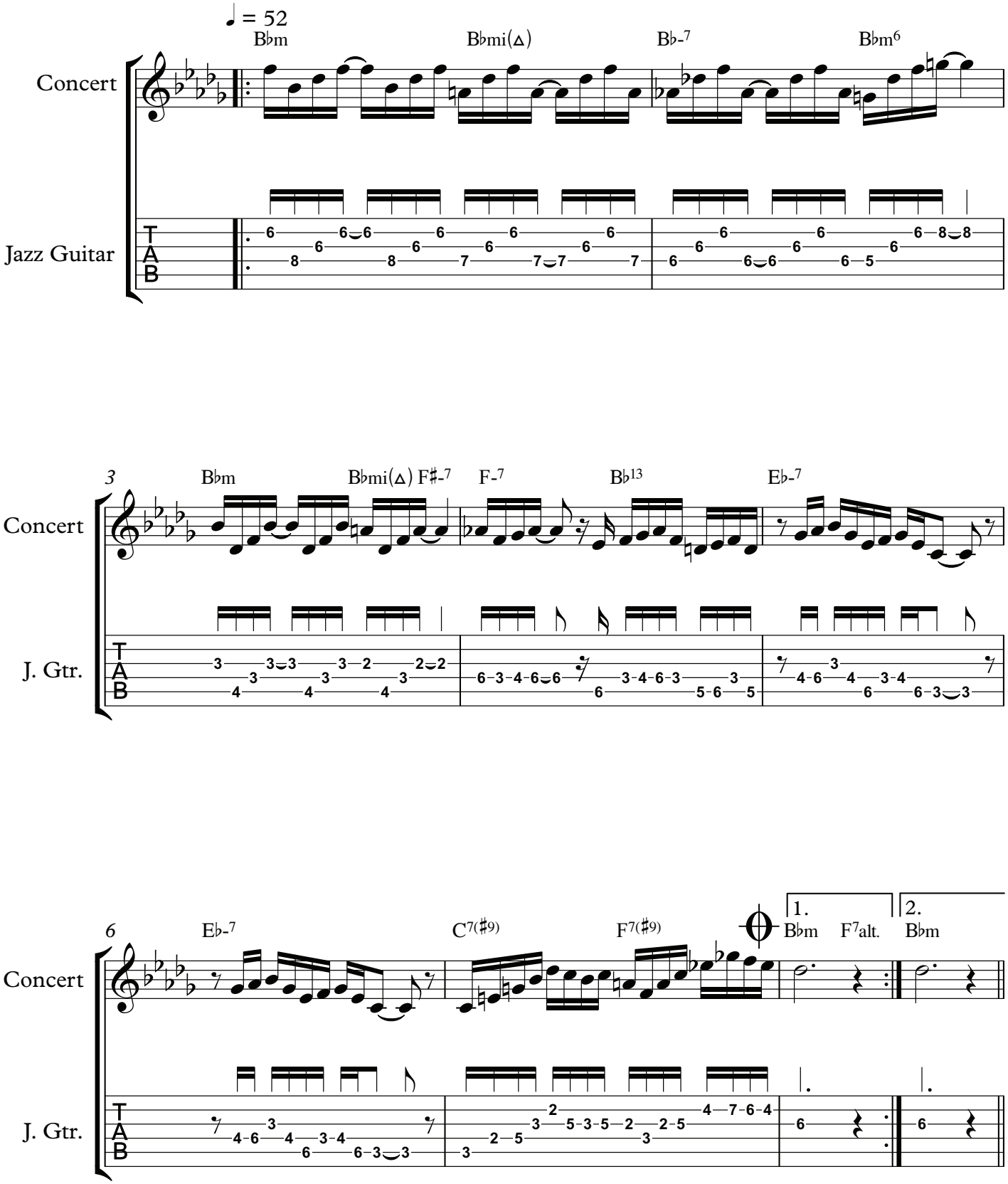

18
B♭
Aeolian (nat. minor)
Concert
default scales
C
Aeolian (nat. minor)
Bb
G
Aeolian (nat. minor)
Eb

Jazz Improv II 2017-18
Class notes 02

A

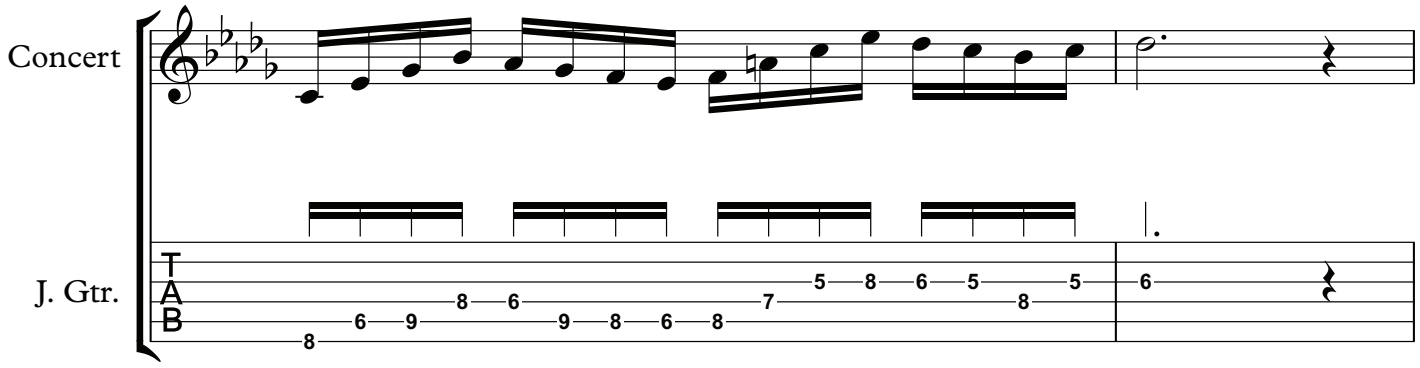
"The Peacocks"

David M. Shere

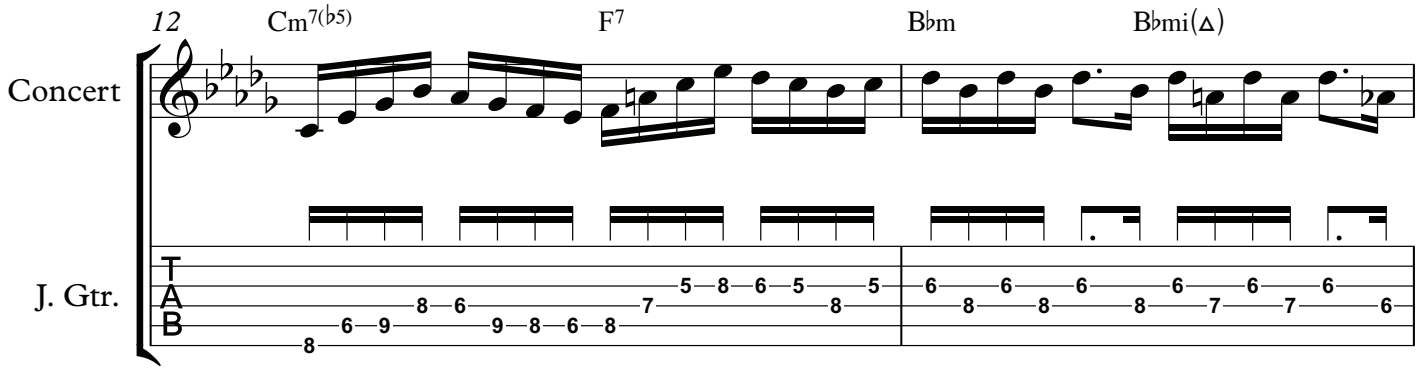


B

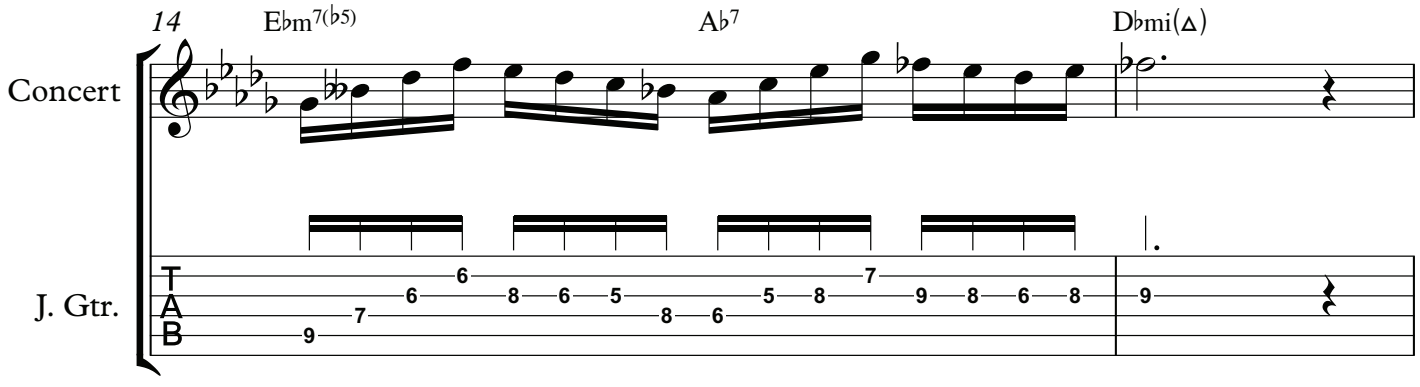
10 Cm7(♭5) F7 B♭m

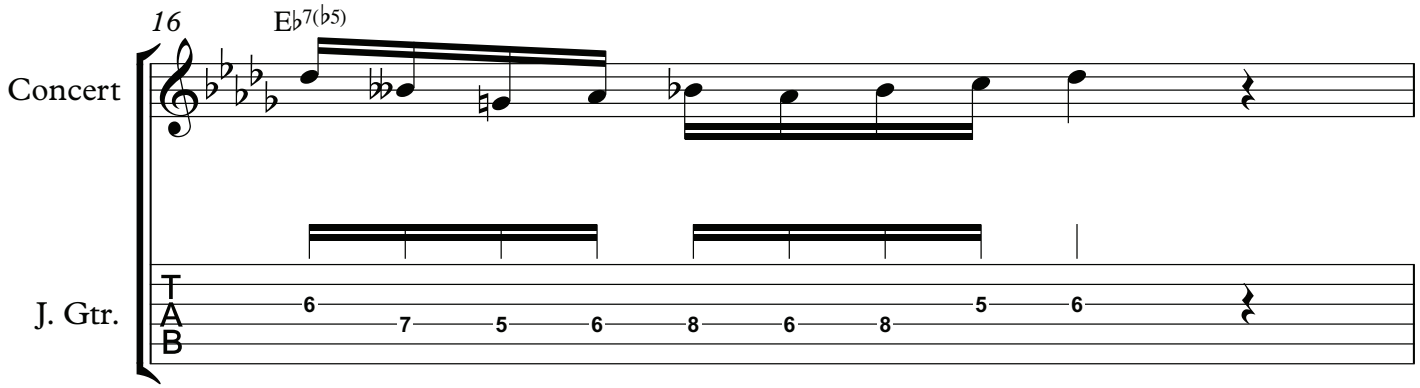


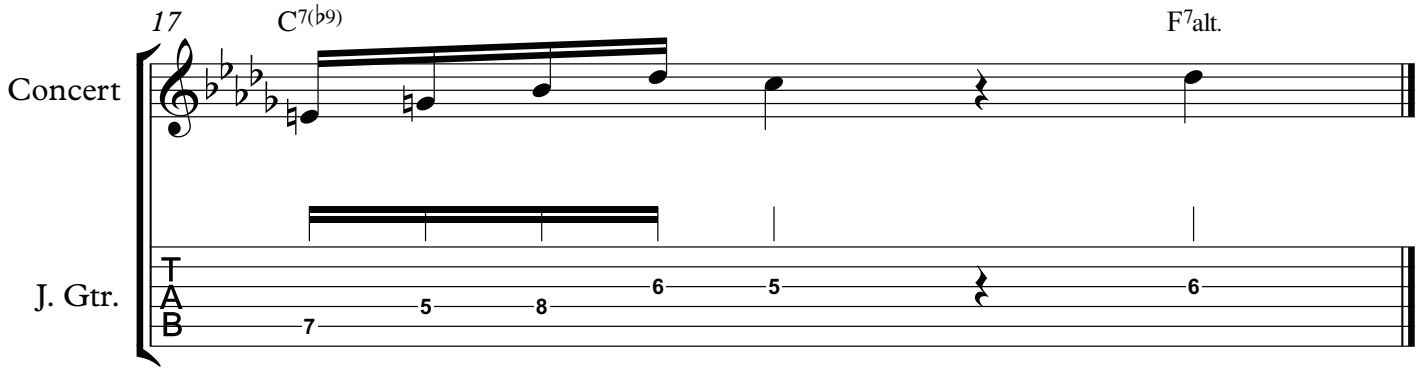
12 Cm7(♭5) F7 B♭m B♭mi(△)

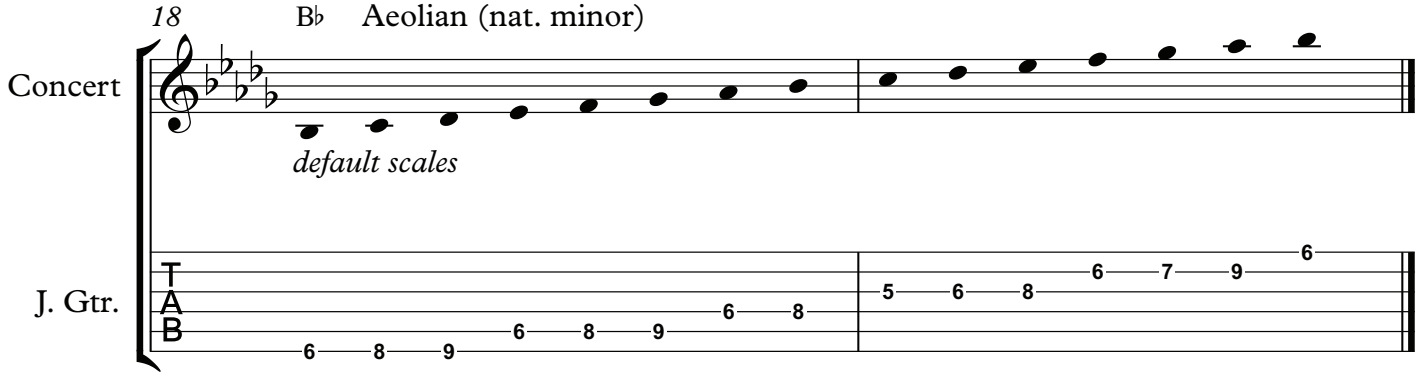


14 E♭m7(♭5) A♭7 D♭mi(△)




16
E♭7(♭5)
Concert
J. Gtr.
T
A
B
6 7 5 6 8 6 8 5 6

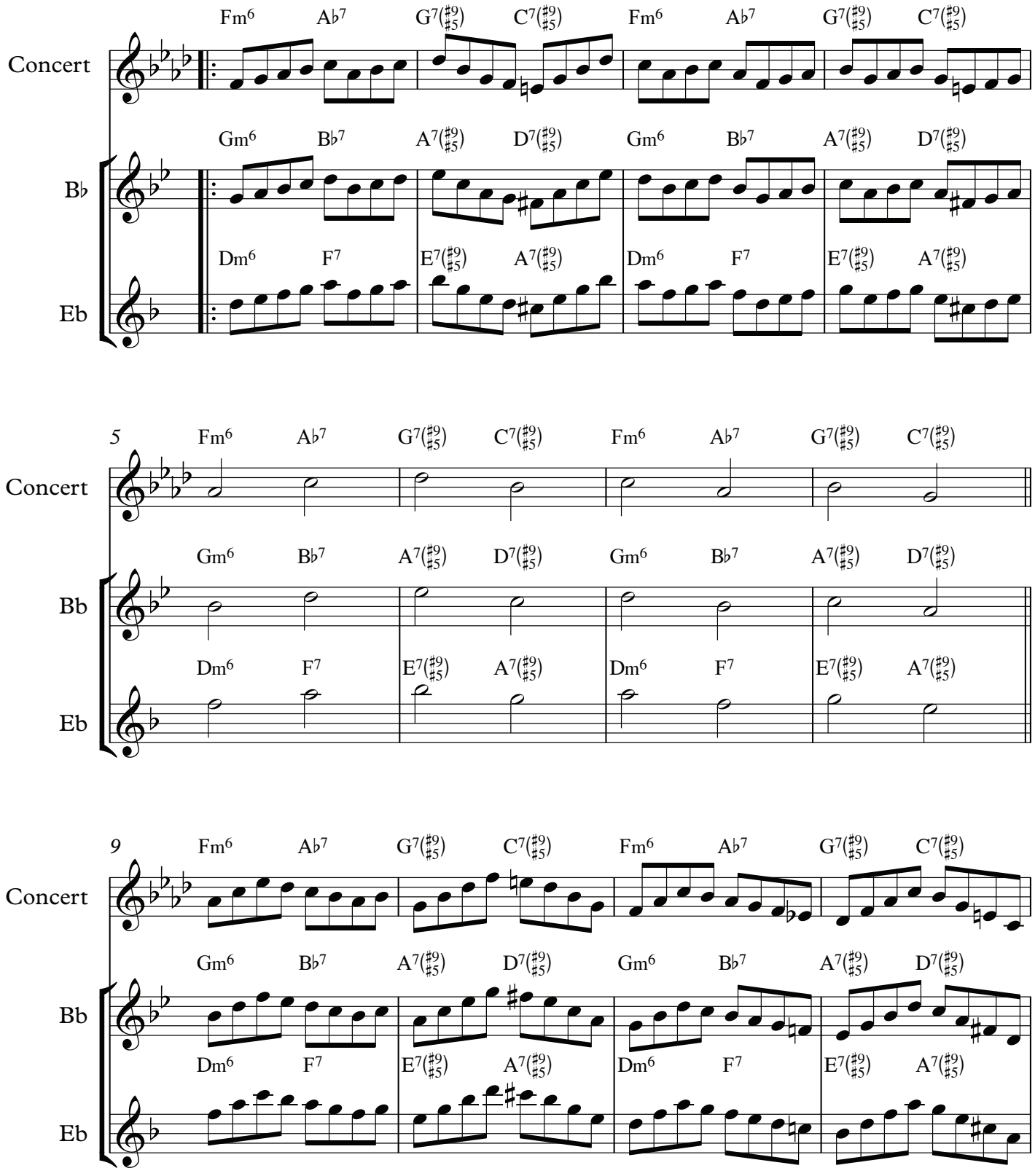

17
C7(♭9)
F7alt.
Concert
J. Gtr.
T
A
B
7 5 8 6 5 6

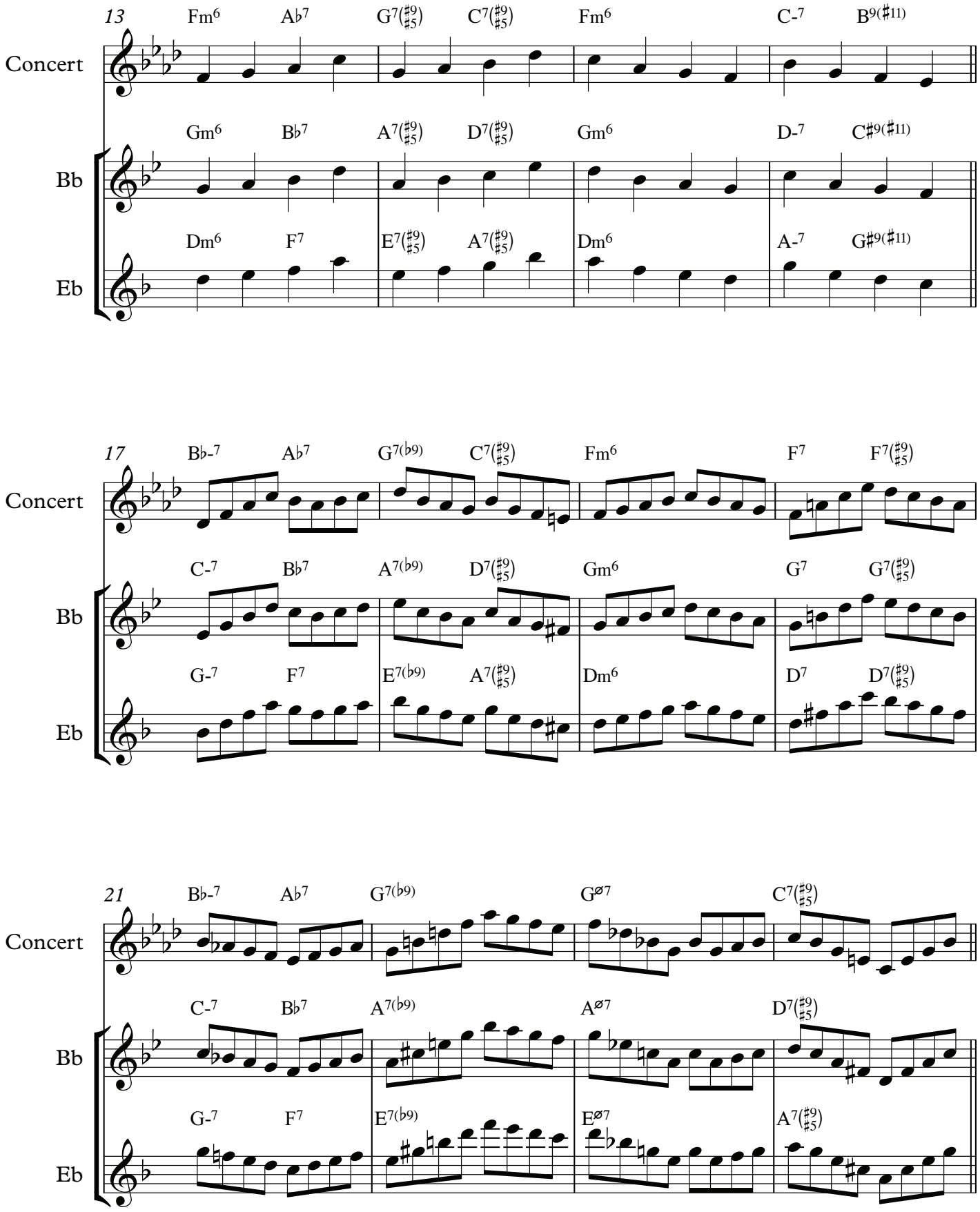

18
B♭ Aeolian (nat. minor)
default scales
Concert
J. Gtr.
T
A
B
6 8 9 6 8 9 6 8 5 6 8 6 7 9 6

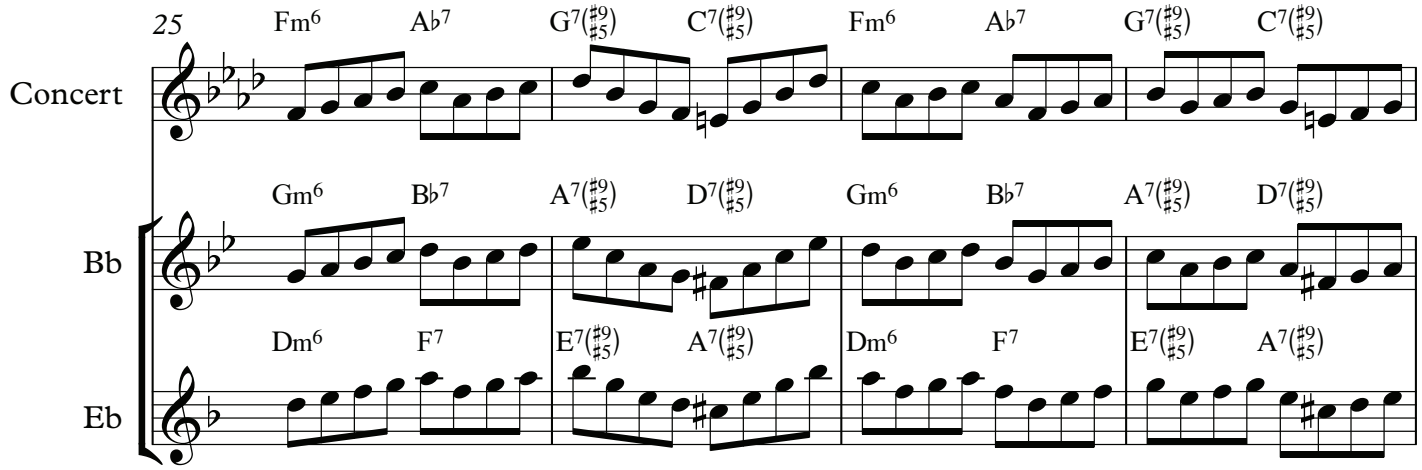
Jazz Improv II 2017-18
Class notes 03

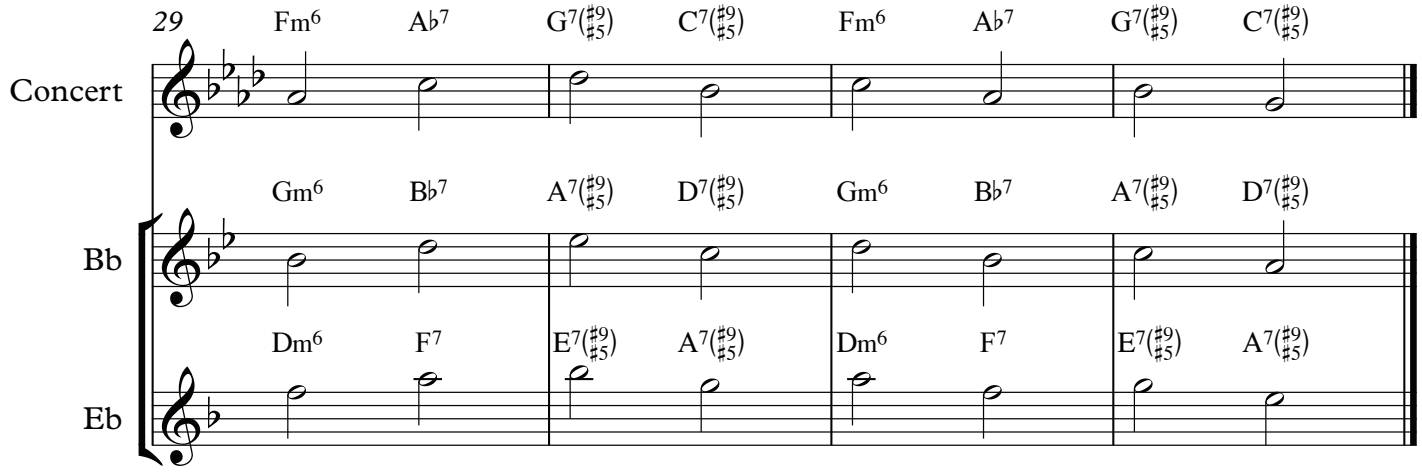
David M. Shere

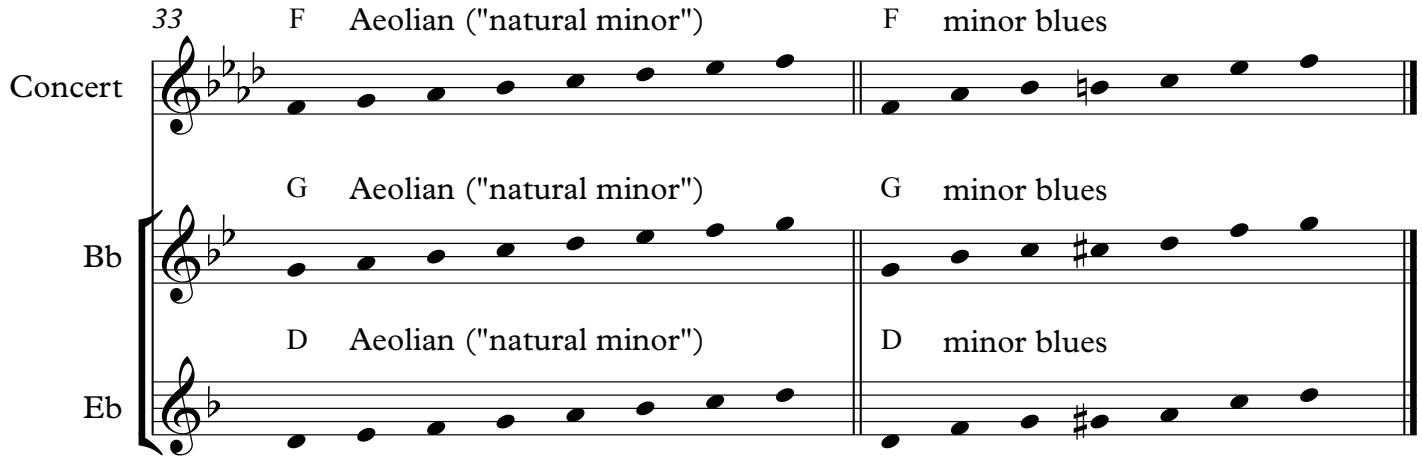
"Moanin'"




13
Fm6 Ab7 G7(#9 #5) C7(#9 #5) Fm6 C-7 B9(#11)
Concert
Gm6 Bb7 A7(#9 #5) D7(#9 #5) Gm6 D-7 C#9(#11)
Bb
Dm6 F7 E7(#9 #5) A7(#9 #5) Dm6 A-7 G#9(#11)
Eb
17
Bb-7 Ab7 G7(b9) C7(#9 #5) Fm6 F7 F7(#9 #5)
Concert
C-7 Bb7 A7(b9) D7(#9 #5) Gm6 G7 G7(#9 #5)
Bb
G-7 F7 E7(b9) A7(#9 #5) Dm6 D7 D7(#9 #5)
Eb
21
Bb-7 Ab7 G7(b9) Gø7 C7(#9 #5)
Concert
C-7 Bb7 A7(b9) Aø7 D7(#9 #5)
Bb
G-7 F7 E7(b9) Eø7 A7(#9 #5)
Eb


25
Fm6 Ab7 G7(#9 #5) C7(#9 #5) Fm6 Ab7 G7(#9 #5) C7(#9 #5)
Concert
Gm6 Bb7 A7(#9 #5) D7(#9 #5) Gm6 Bb7 A7(#9 #5) D7(#9 #5)
Bb
Dm6 F7 E7(#9 #5) A7(#9 #5) Dm6 F7 E7(#9 #5) A7(#9 #5)
Eb

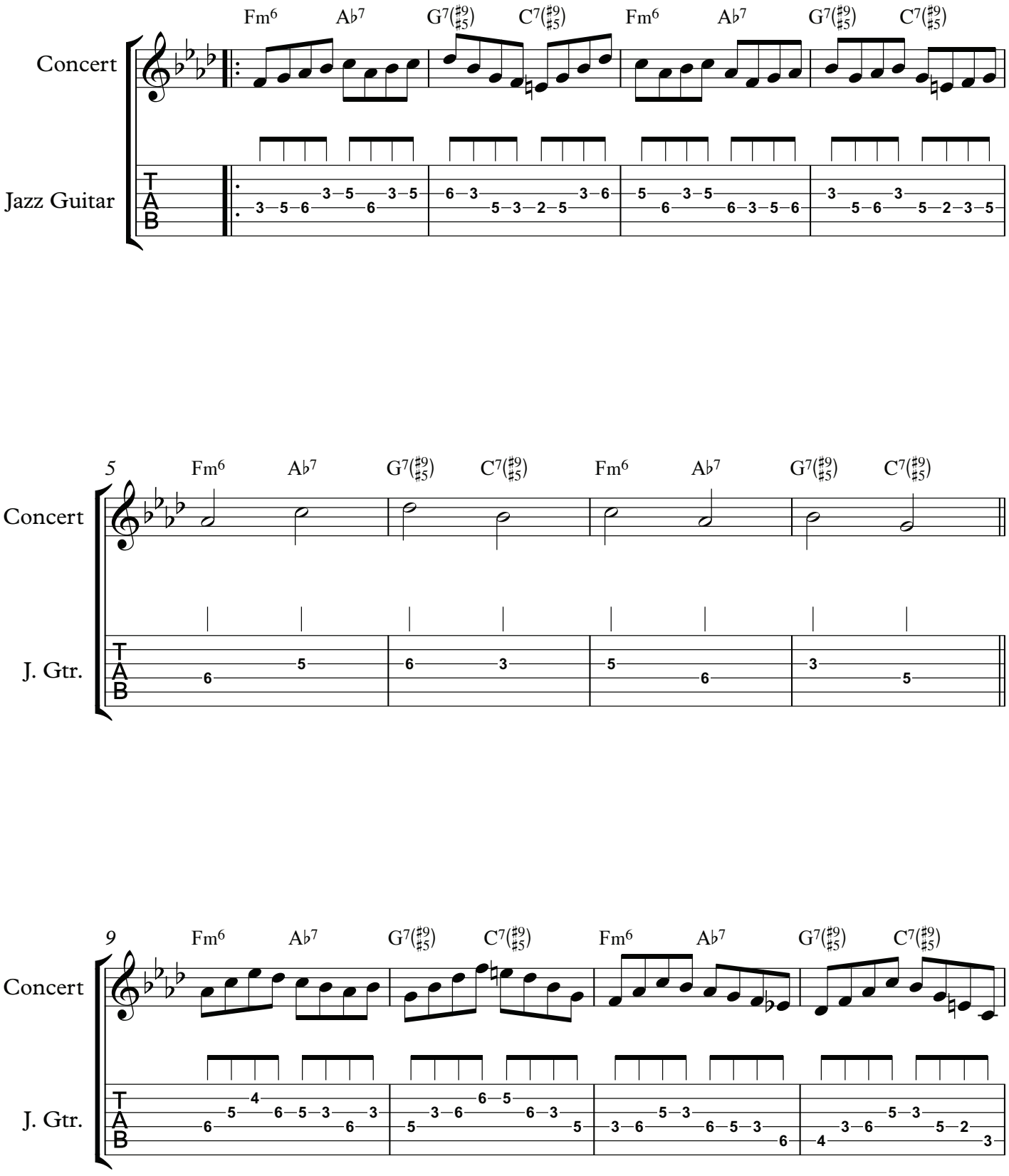

29
Fm6 Ab7 G7(#9 #5) C7(#9 #5) Fm6 Ab7 G7(#9 #5) C7(#9 #5)
Concert
Gm6 Bb7 A7(#9 #5) D7(#9 #5) Gm6 Bb7 A7(#9 #5) D7(#9 #5)
Bb
Dm6 F7 E7(#9 #5) A7(#9 #5) Dm6 F7 E7(#9 #5) A7(#9 #5)
Eb

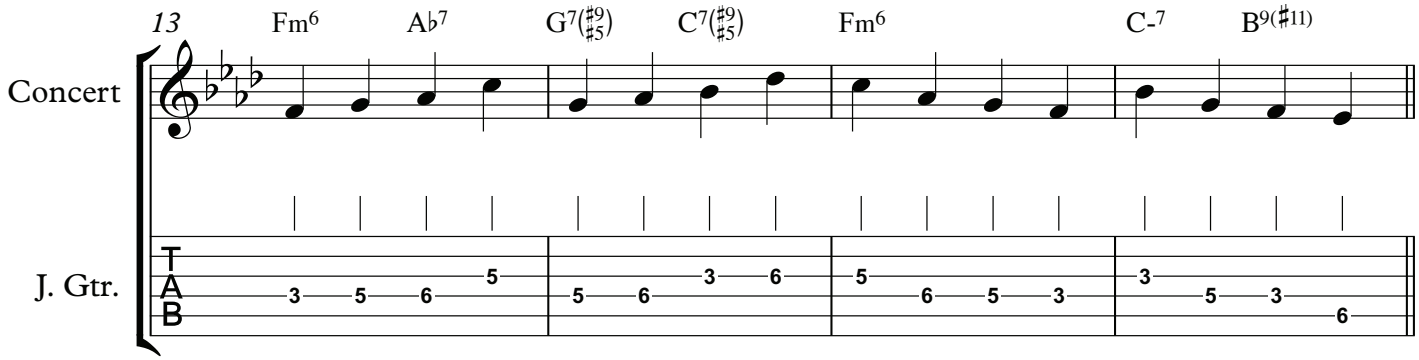

33
F Aeolian ("natural minor")
F minor blues
Concert
G Aeolian ("natural minor")
G minor blues
Bb
D Aeolian ("natural minor")
D minor blues
Eb

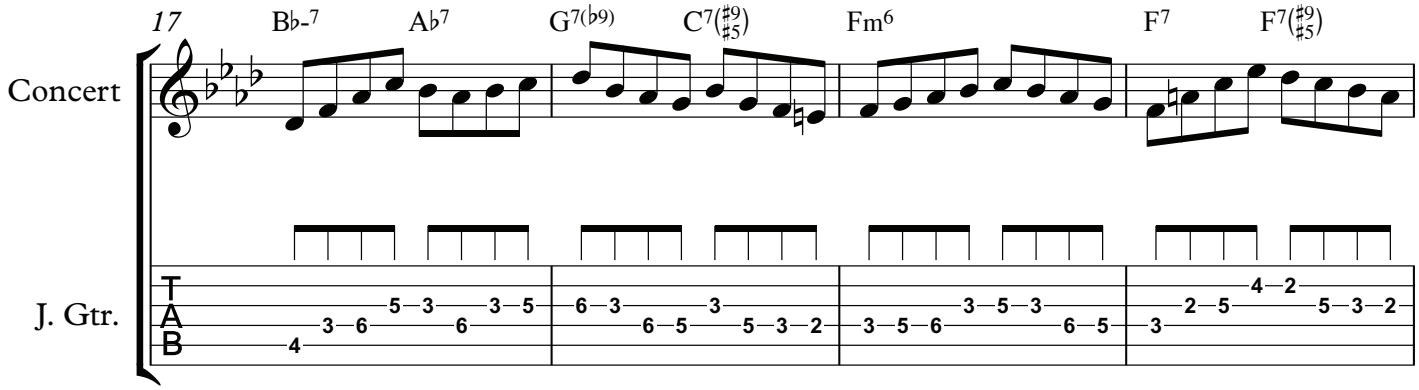
Jazz Improv II 2017-18
Class notes 03

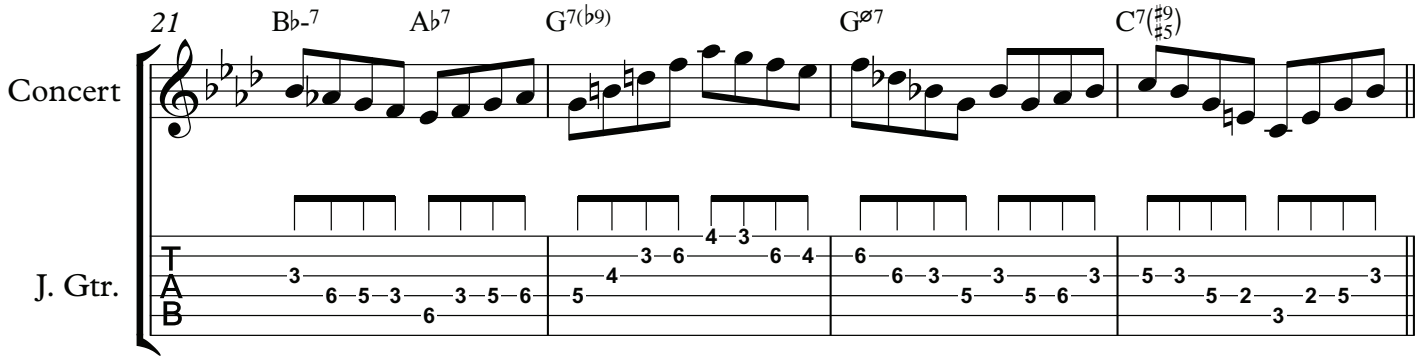
David M. Shere

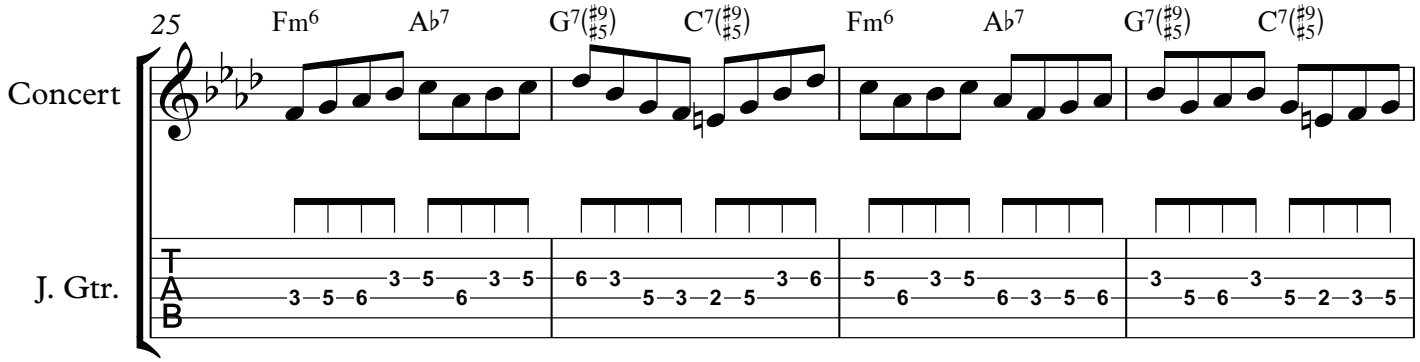
"Moanin'"

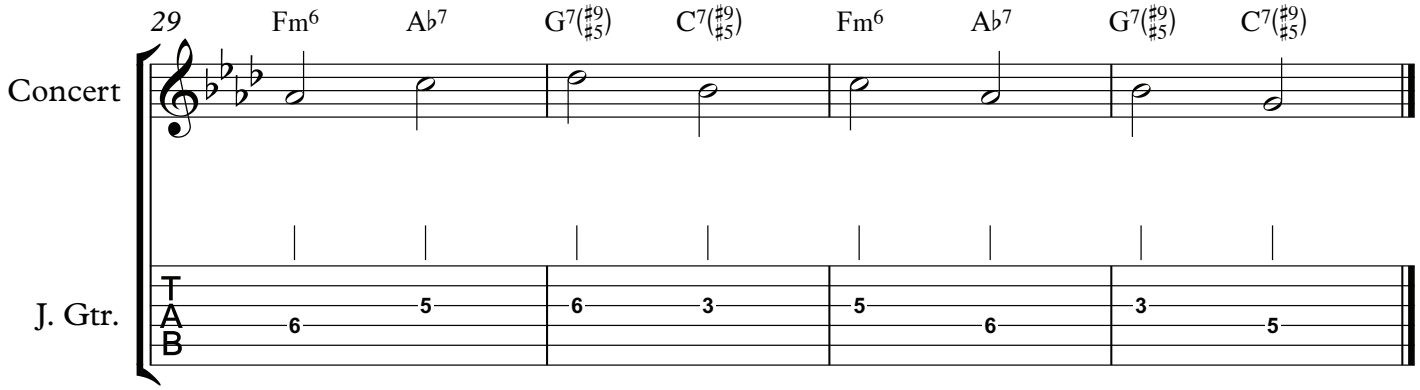


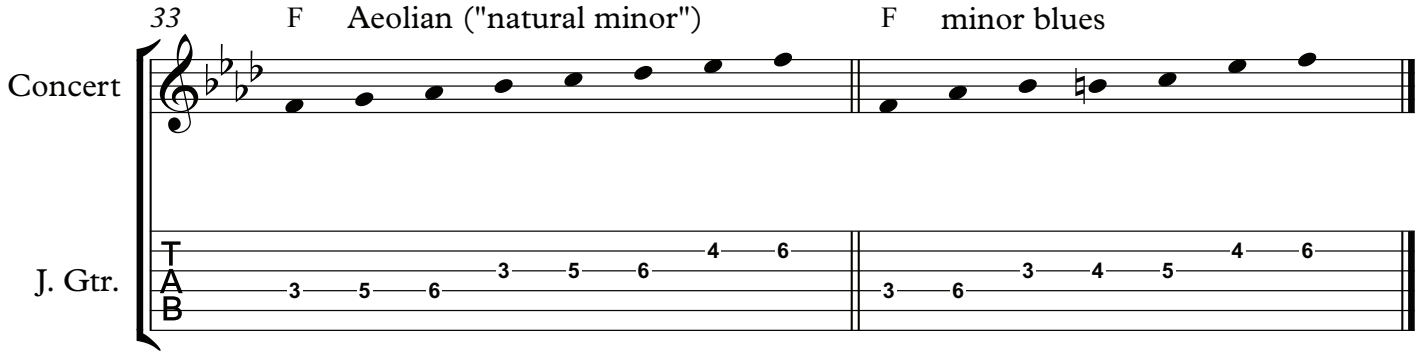

13
Fm6
Ab7
G7(#9 #5)
C7(#9 #5)
Fm6
C-7
B9(#11)
Concert
J. Gtr.
T
A
B


17
Bb-7
Ab7
G7(b9)
C7(#9 #5)
Fm6
F7
F7(#9 #5)
Concert
J. Gtr.
T
A
B


21
Bb-7
Ab7
G7(b9)
Gø7
C7(#9 #5)
Concert
J. Gtr.
T
A
B


25
Fm6
Ab7
G7(#9 #5)
C7(#9 #5)
Fm6
Ab7
G7(#9 #5)
C7(#9 #5)
Concert
J. Gtr.
T
A
B

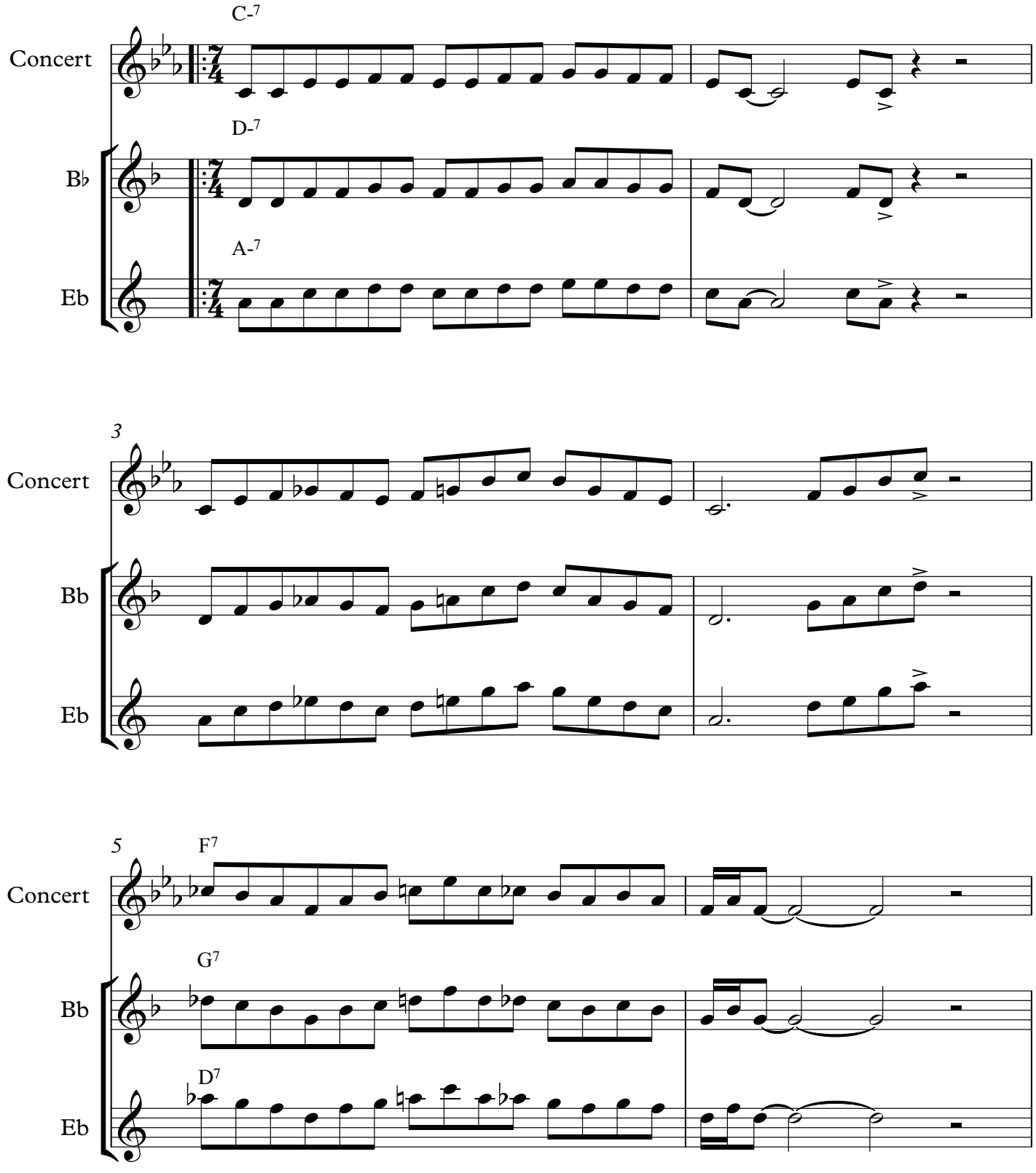

29
Fm6
Ab7
G7(#9 #5)
C7(#9 #5)
Fm6
Ab7
G7(#9 #5)
C7(#9 #5)
Concert
J. Gtr.
T
A
B

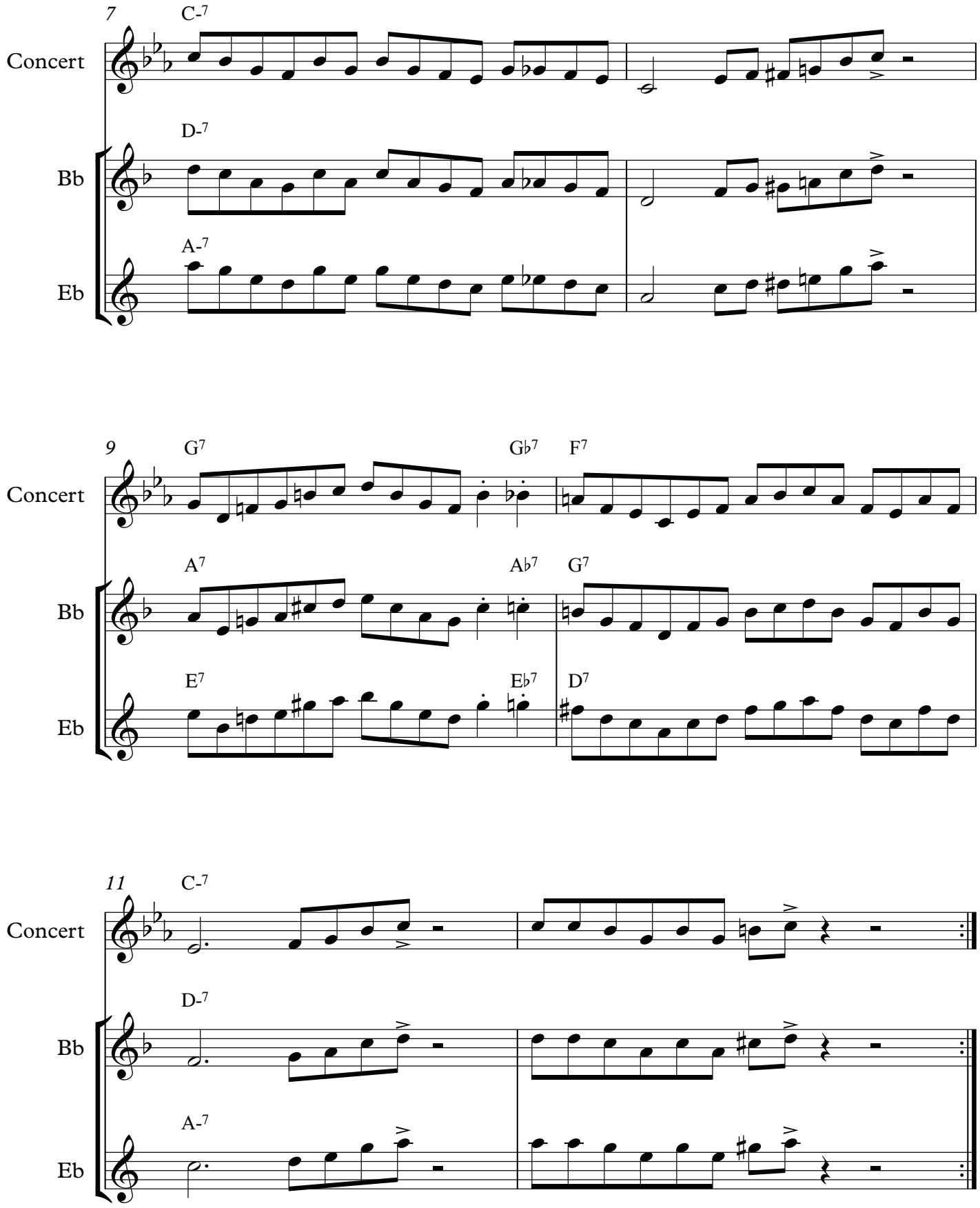

33
F
Aeolian ("natural minor")
F
minor blues
Concert
J. Gtr.
T
A
B

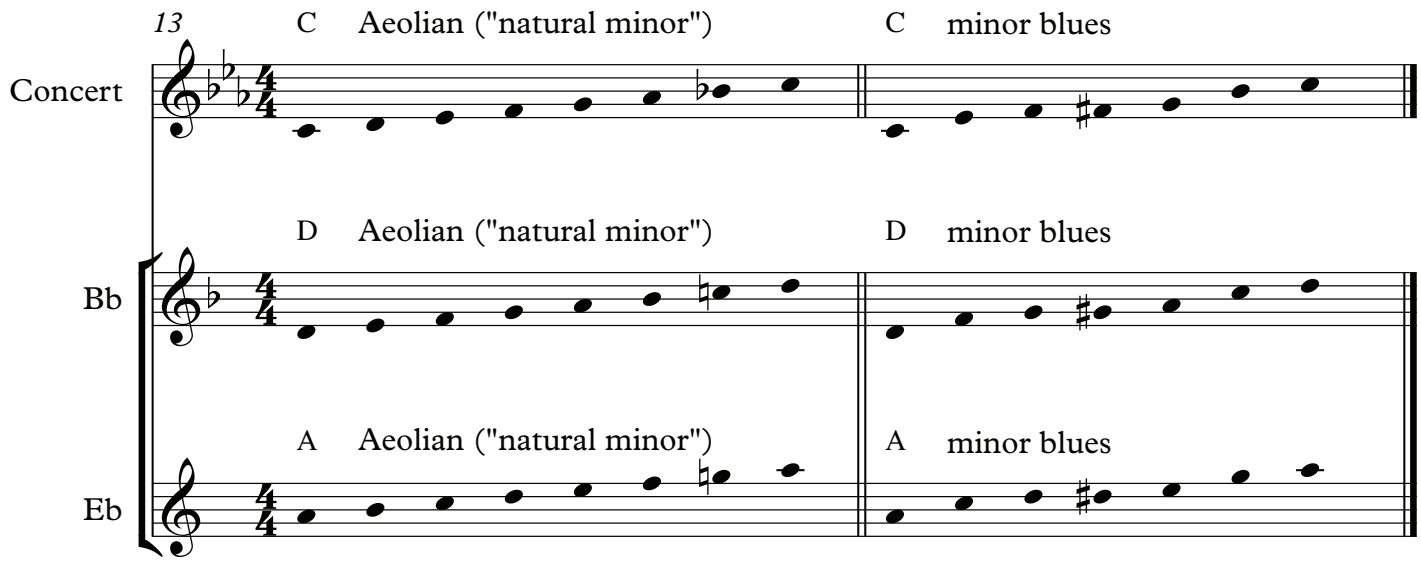
Jazz Improv II 2017-18
Class notes 04

David M. Shere

"Money"



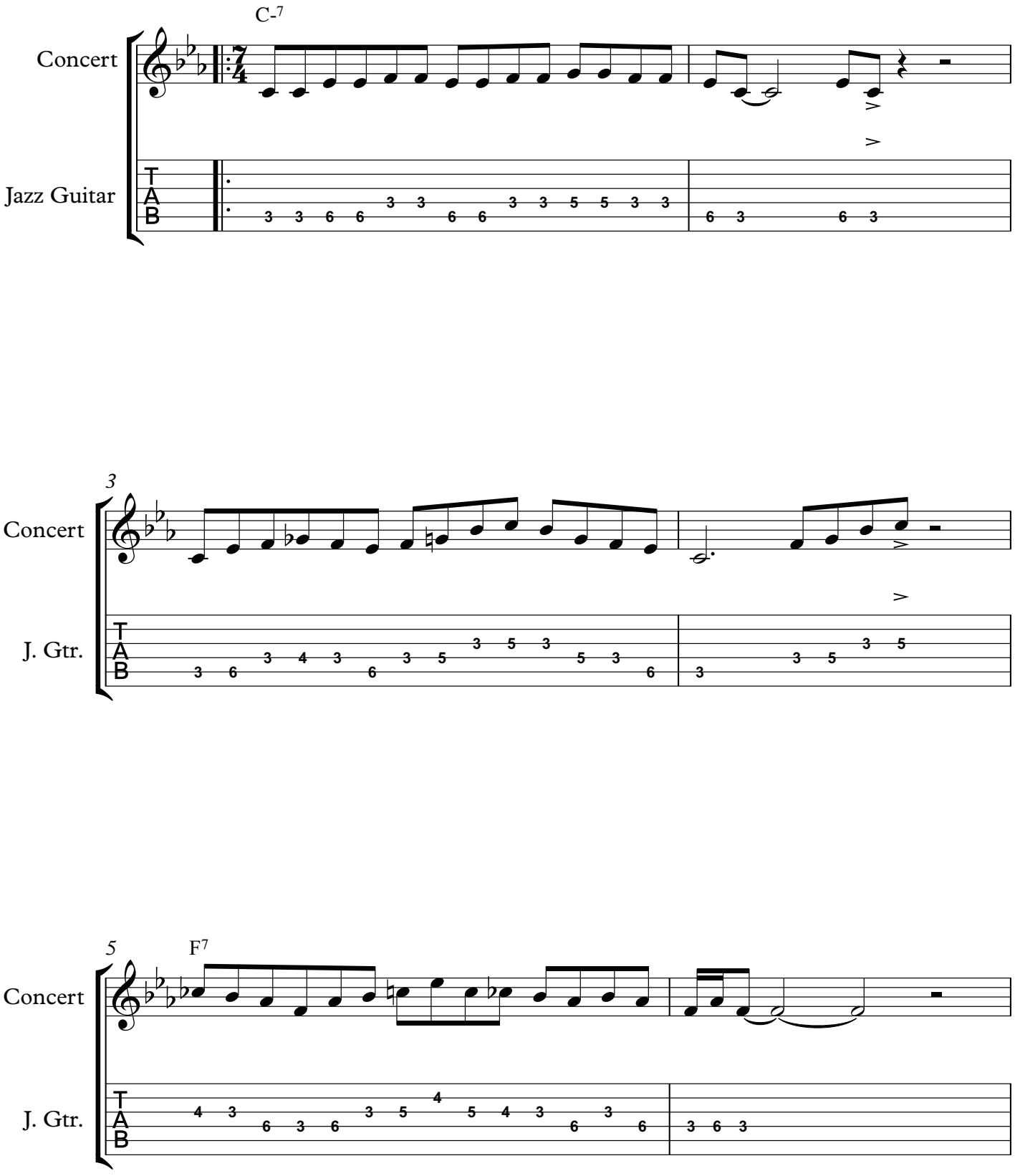

7
C-7
Concert
D-7
Bb
A-7
Eb
9
G7
Gb7
F7
Concert
A7
Ab7
G7
Bb
E7
Eb7
D7
Eb
11
C-7
Concert
D-7
Bb
A-7
Eb

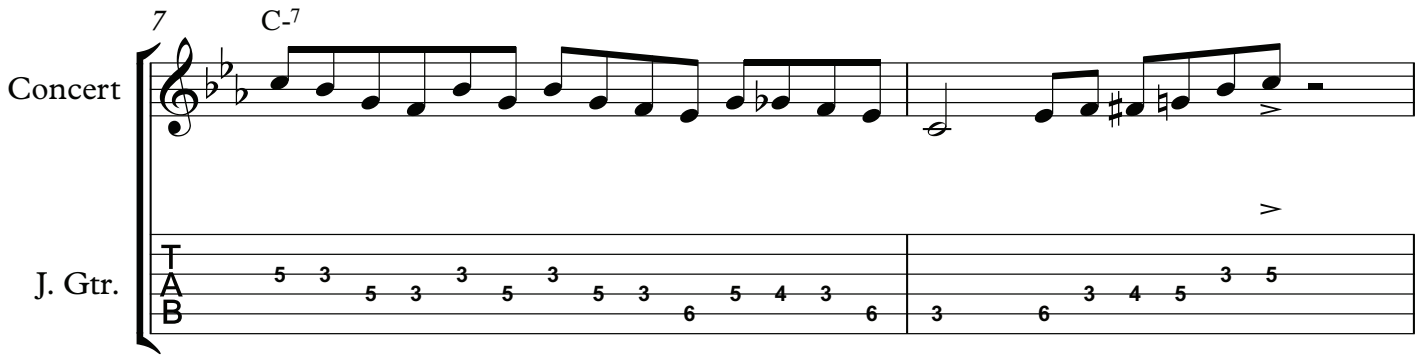

13
C Aeolian ("natural minor")
C minor blues
Concert
D Aeolian ("natural minor")
D minor blues
Bb
A Aeolian ("natural minor")
A minor blues
Eb

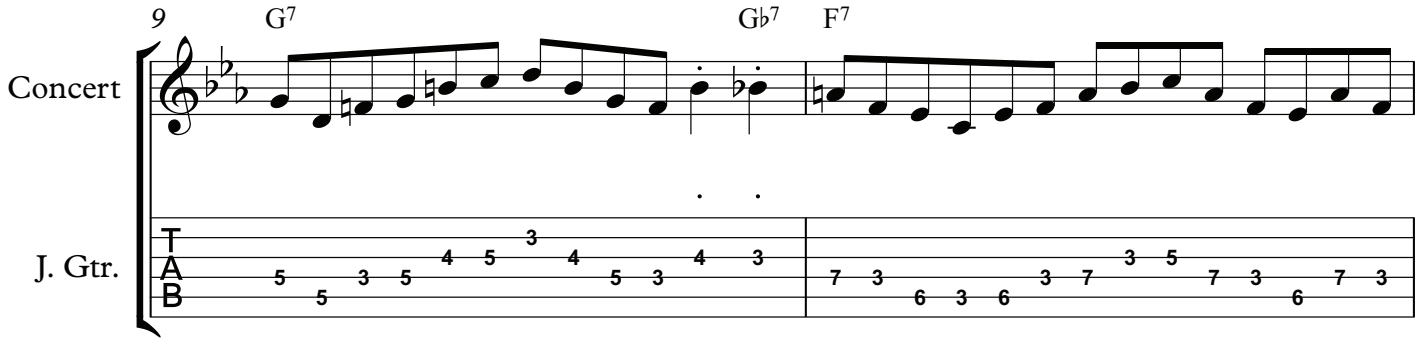
Jazz Improv II 2017-18
Class notes 04

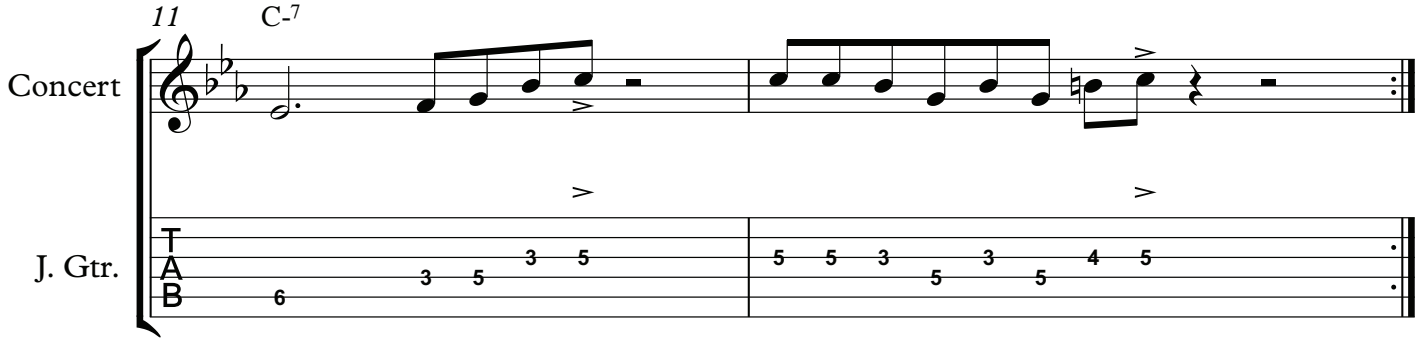
David M. Shere

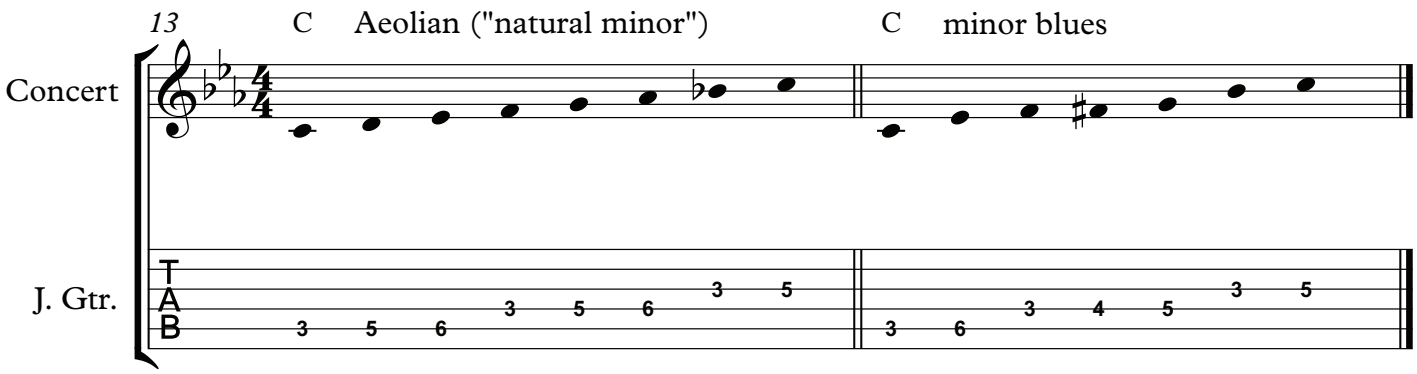
"Money"




7
C-7
Concert
J. Gtr.
T
A
B


9
G7
G♭7
F7
Concert
J. Gtr.
T
A
B

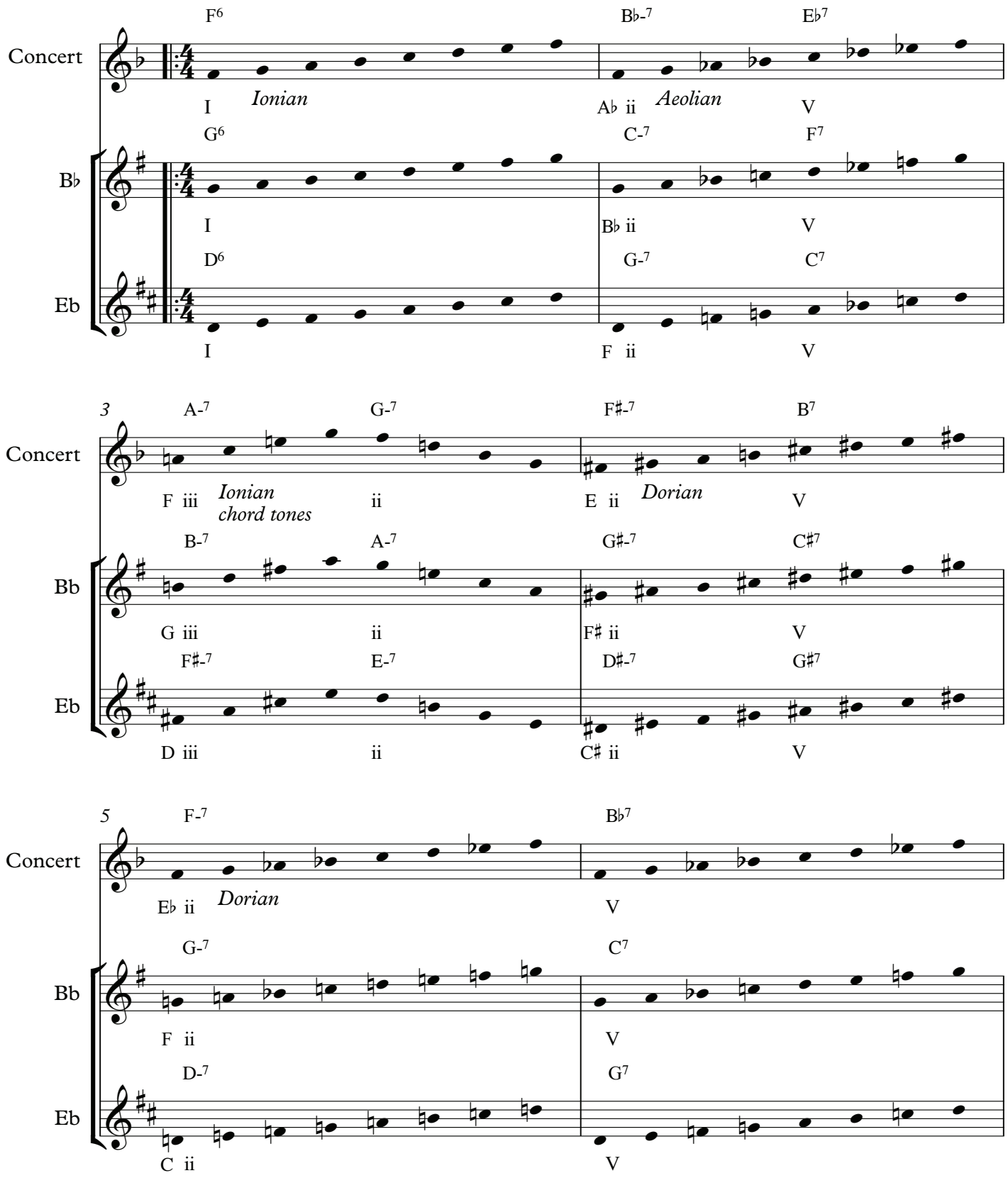

11
C-7
Concert
J. Gtr.
T
A
B

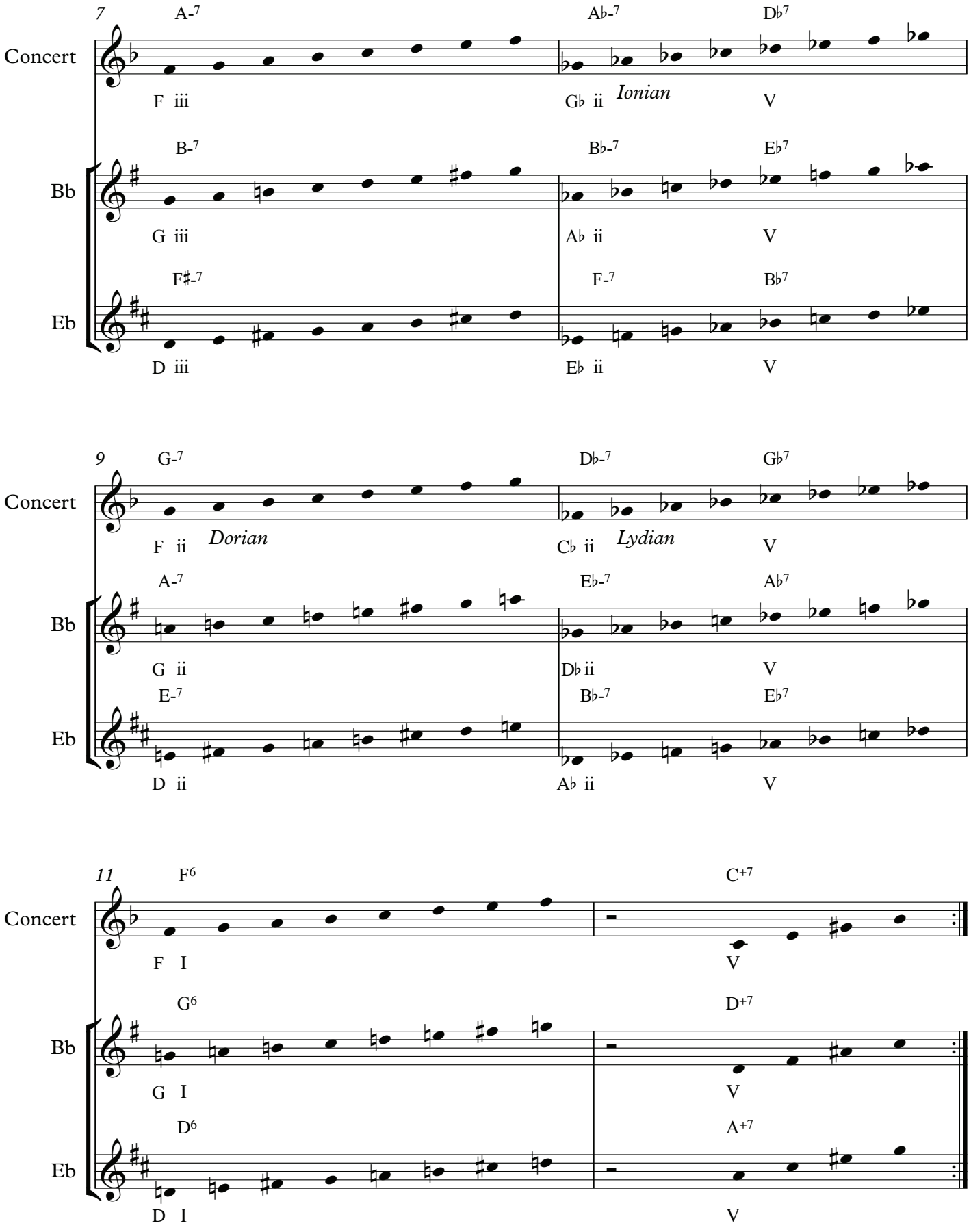

13
C
Aeolian ("natural minor")
C
minor blues
Concert
J. Gtr.
T
A
B

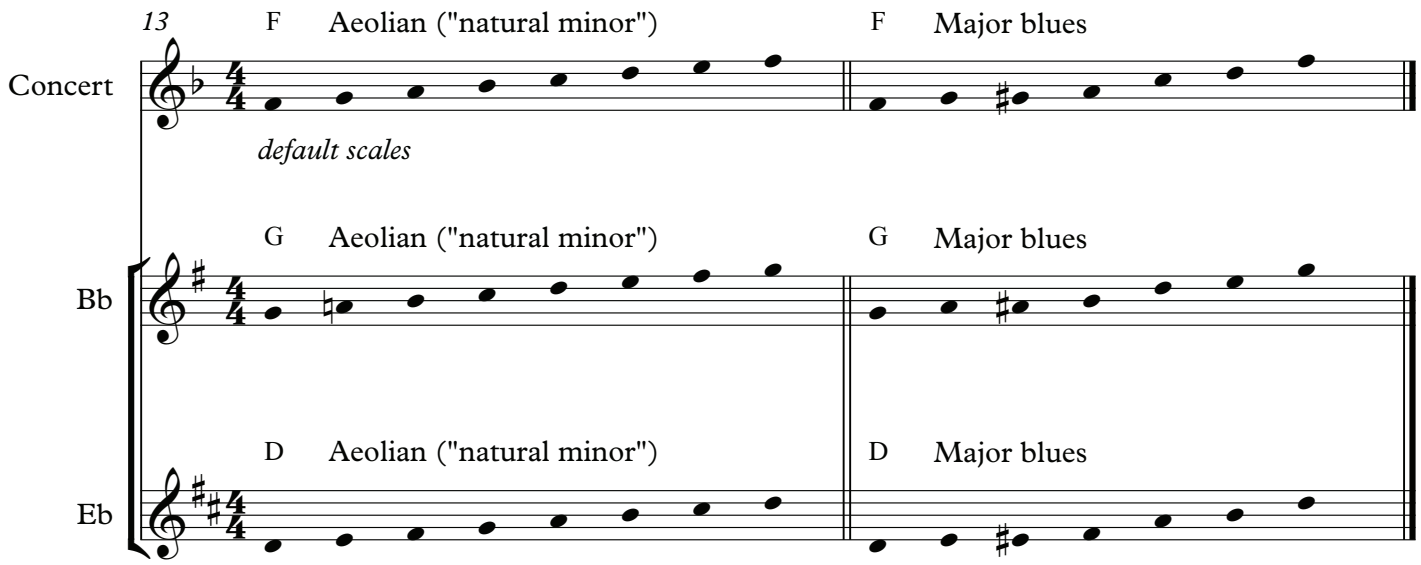
Jazz Improv II 2017-18
Class notes 05

David M. Shere

"Dance Of The Infidels"



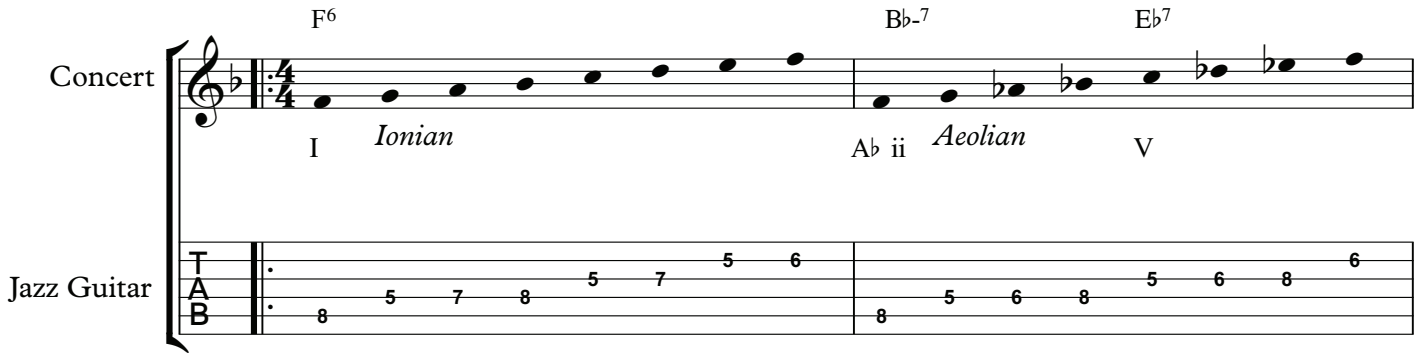

7
A-7
Ab-7
Db7
Concert
F iii
Gb ii
Ionian
V
B-7
Bb-7
Eb7
Bb
G iii
Ab ii
V
F#-7
F-7
Bb7
Eb
D iii
Eb ii
V
9
G-7
Db-7
Gb7
Concert
F ii
Dorian
Cb ii
Lydian
V
A-7
Eb-7
Ab7
Bb
G ii
Db ii
V
E-7
Bb-7
Eb7
Eb
D ii
Ab ii
V
11
F6
C+7
Concert
F I
V
G6
D+7
Bb
G I
V
D6
A+7
Eb
D I
V

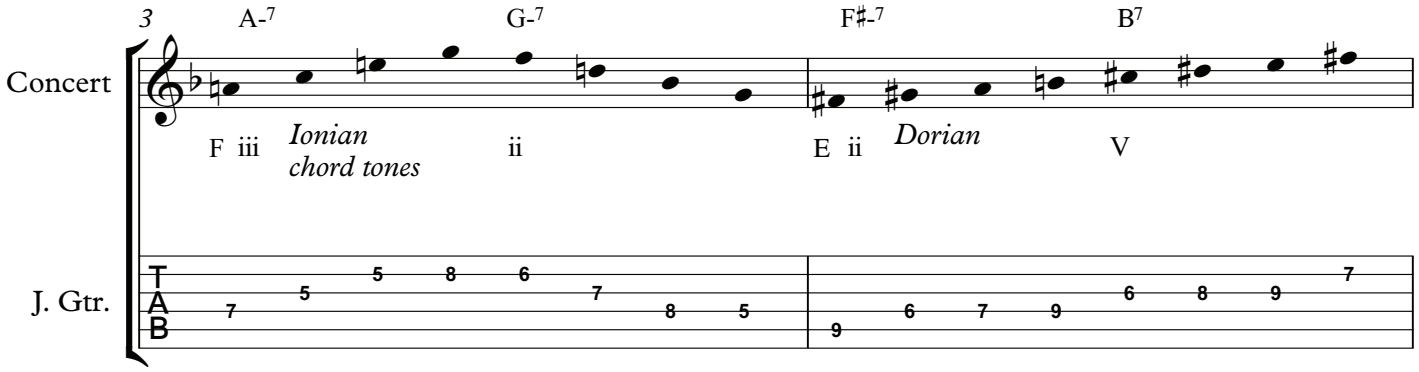

13
F
Aeolian ("natural minor")
F
Major blues
Concert
default scales
G
Aeolian ("natural minor")
G
Major blues
Bb
D
Aeolian ("natural minor")
D
Major blues
Eb

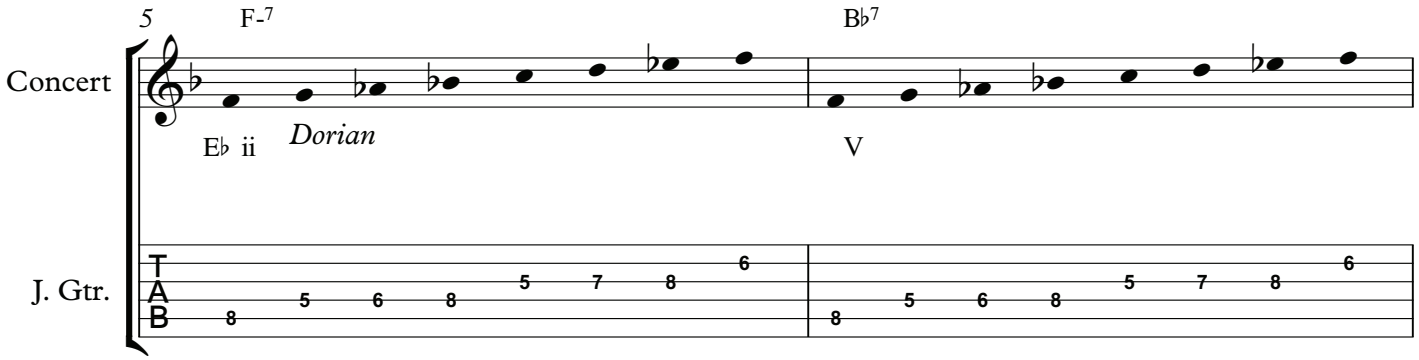
Jazz Improv II 2017-18
Class notes 05

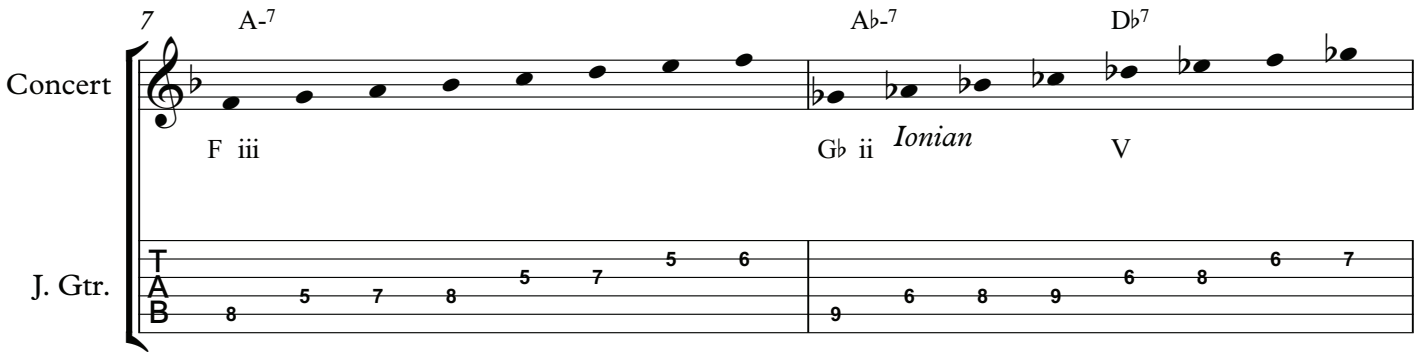
David M. Shere

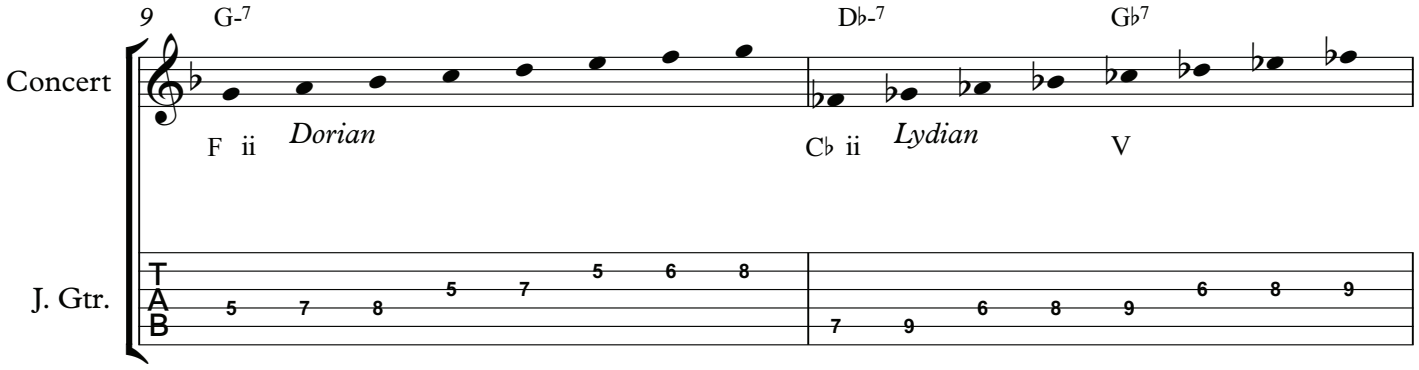
"Dance Of The Infidels"

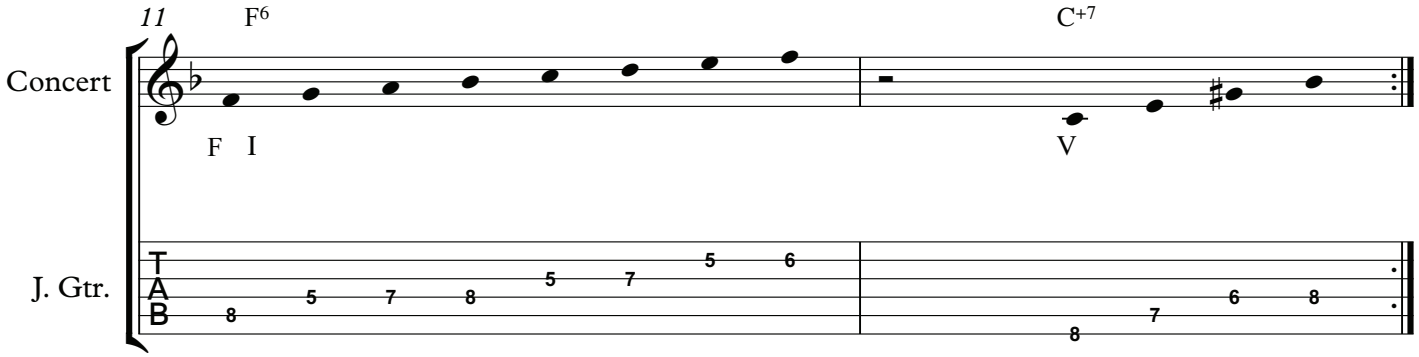


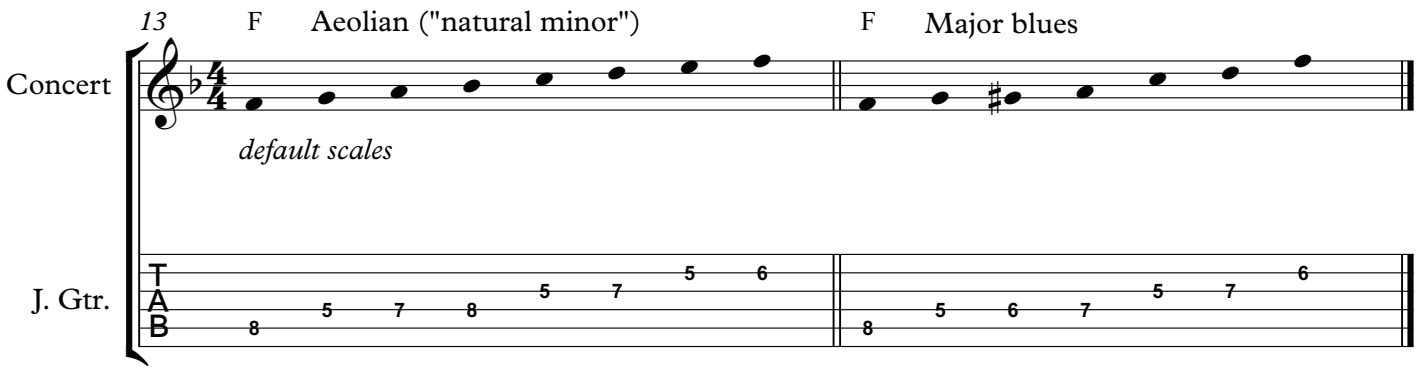





7
A-7
A♭-7
D♭7
Concert
F iii
G♭ ii
Ionian
V
J. Gtr.
T
A
B


9
G-7
D♭-7
G♭7
Concert
F ii
Dorian
C♭ ii
Lydian
V
J. Gtr.
T
A
B

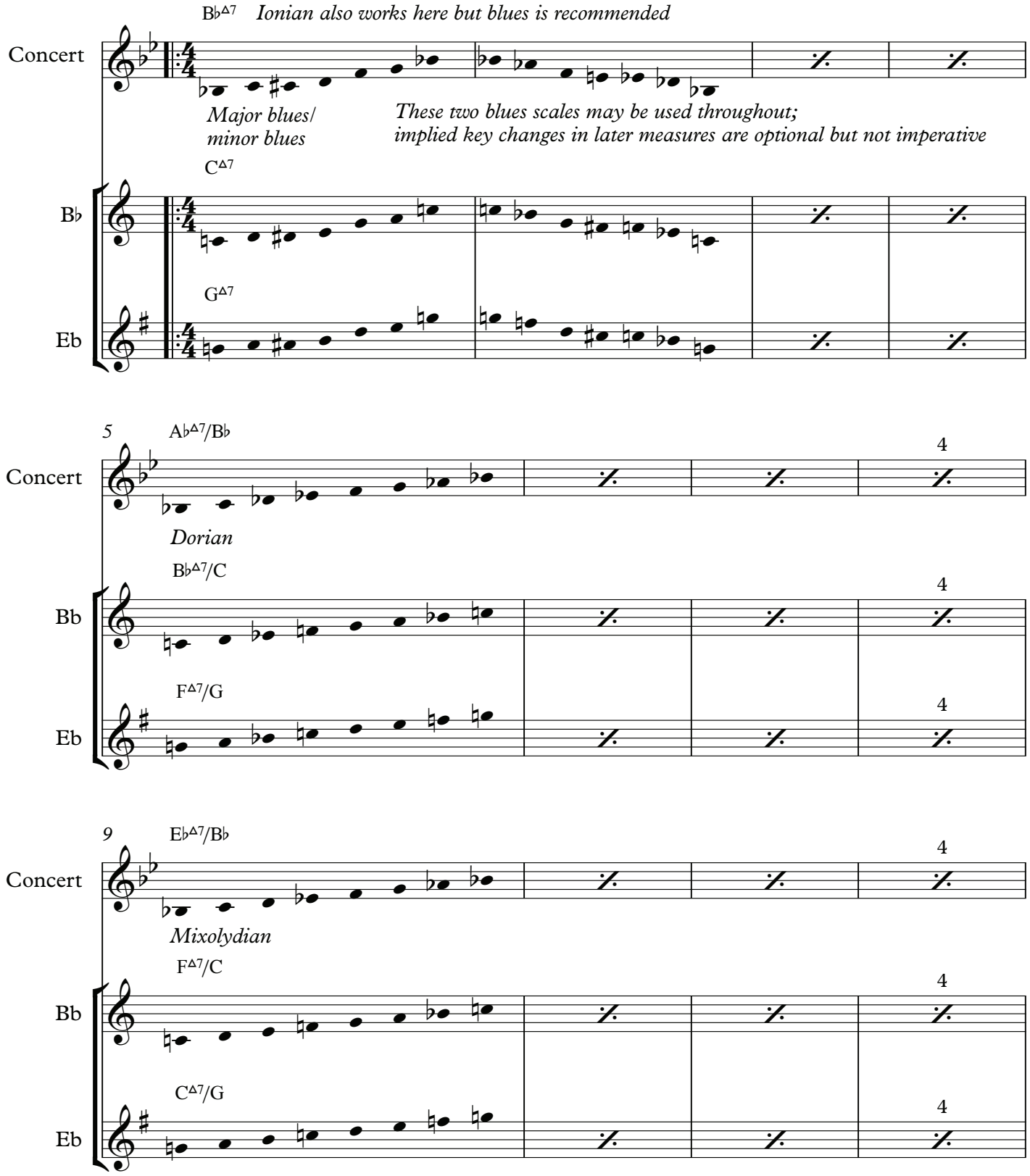

11
F6
C+7
Concert
F I
V
J. Gtr.
T
A
B

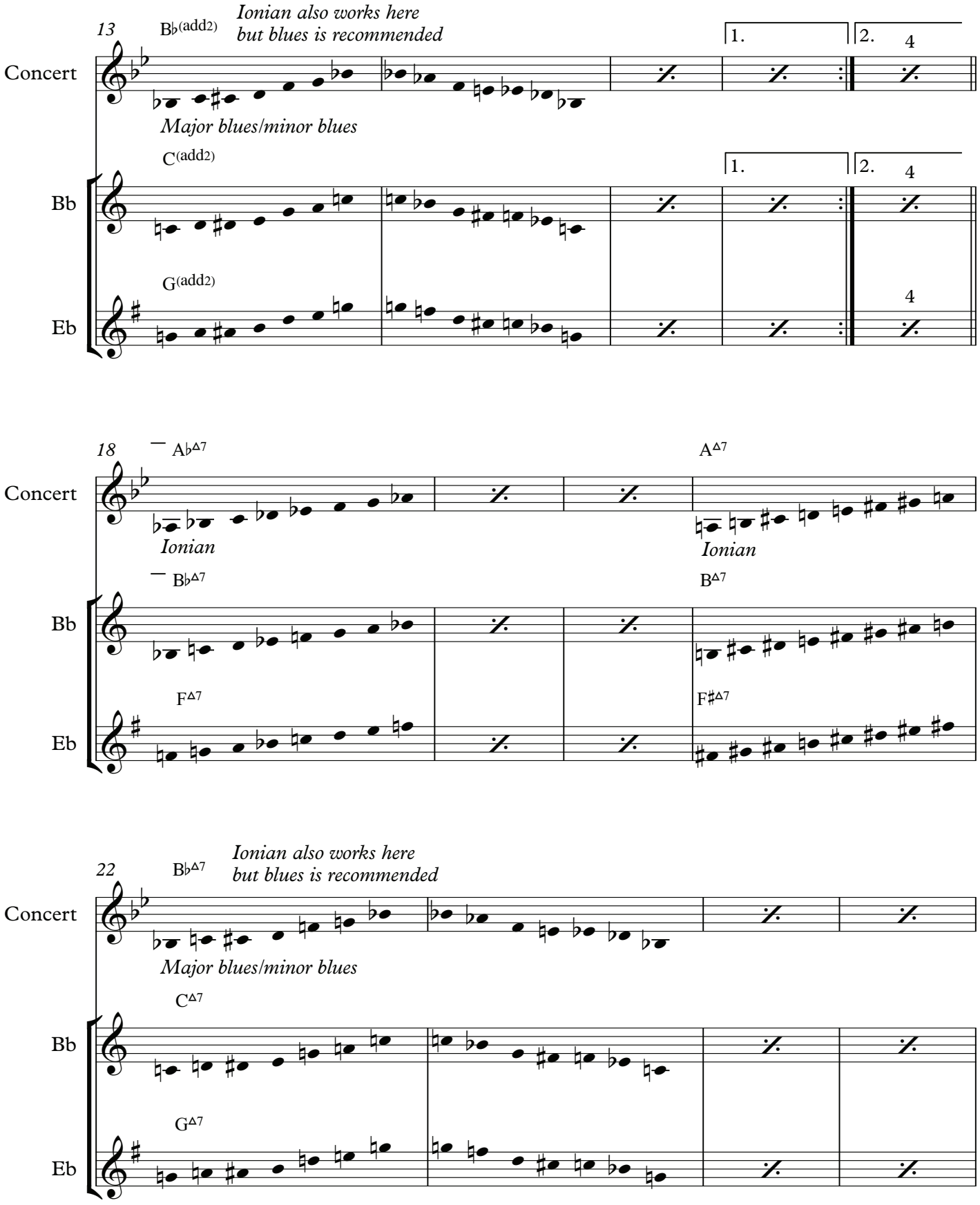

13
F
Aeolian ("natural minor")
F
Major blues
Concert
default scales
J. Gtr.
T
A
B

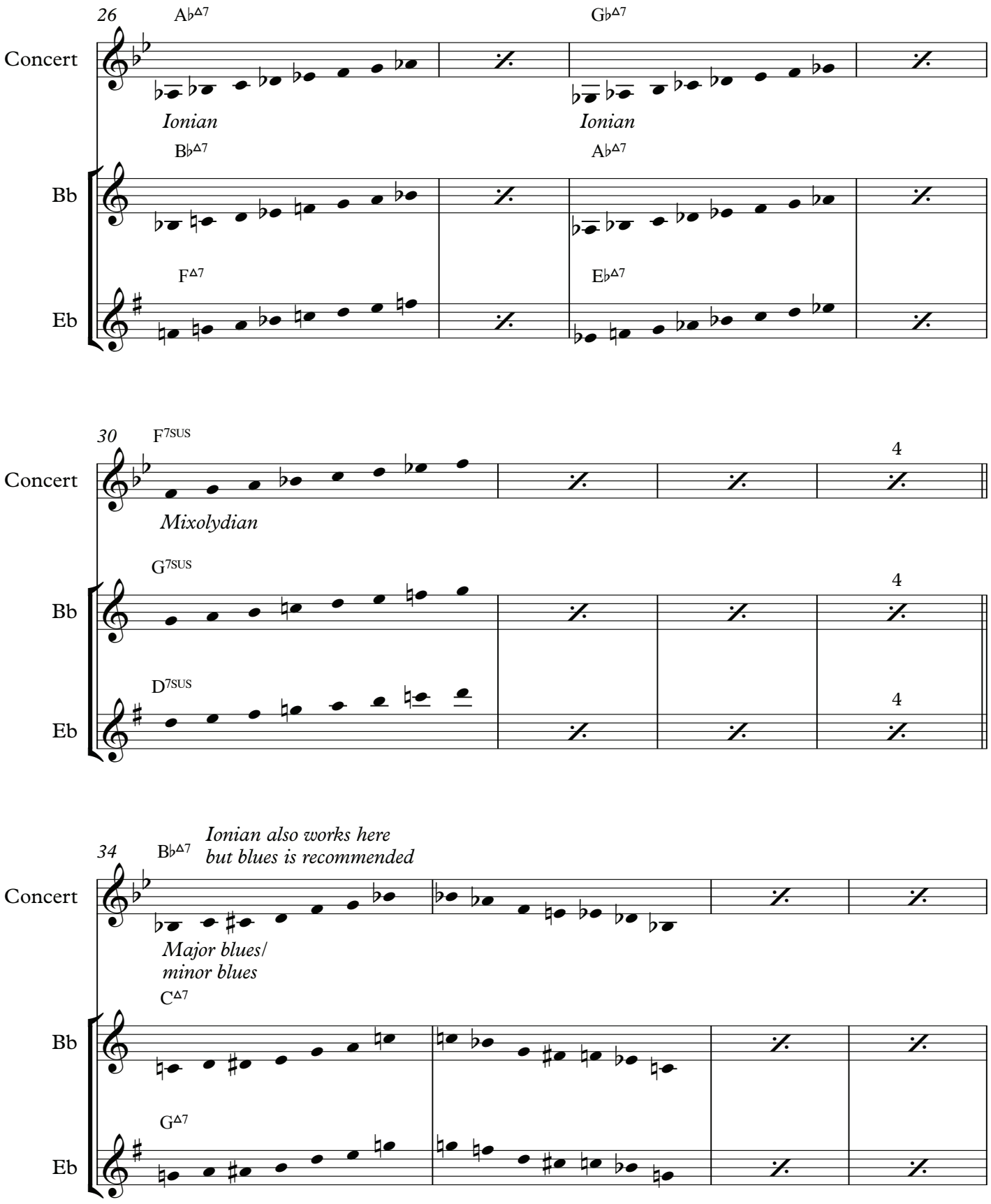
Jazz Improv II 2017-18
Class notes 06

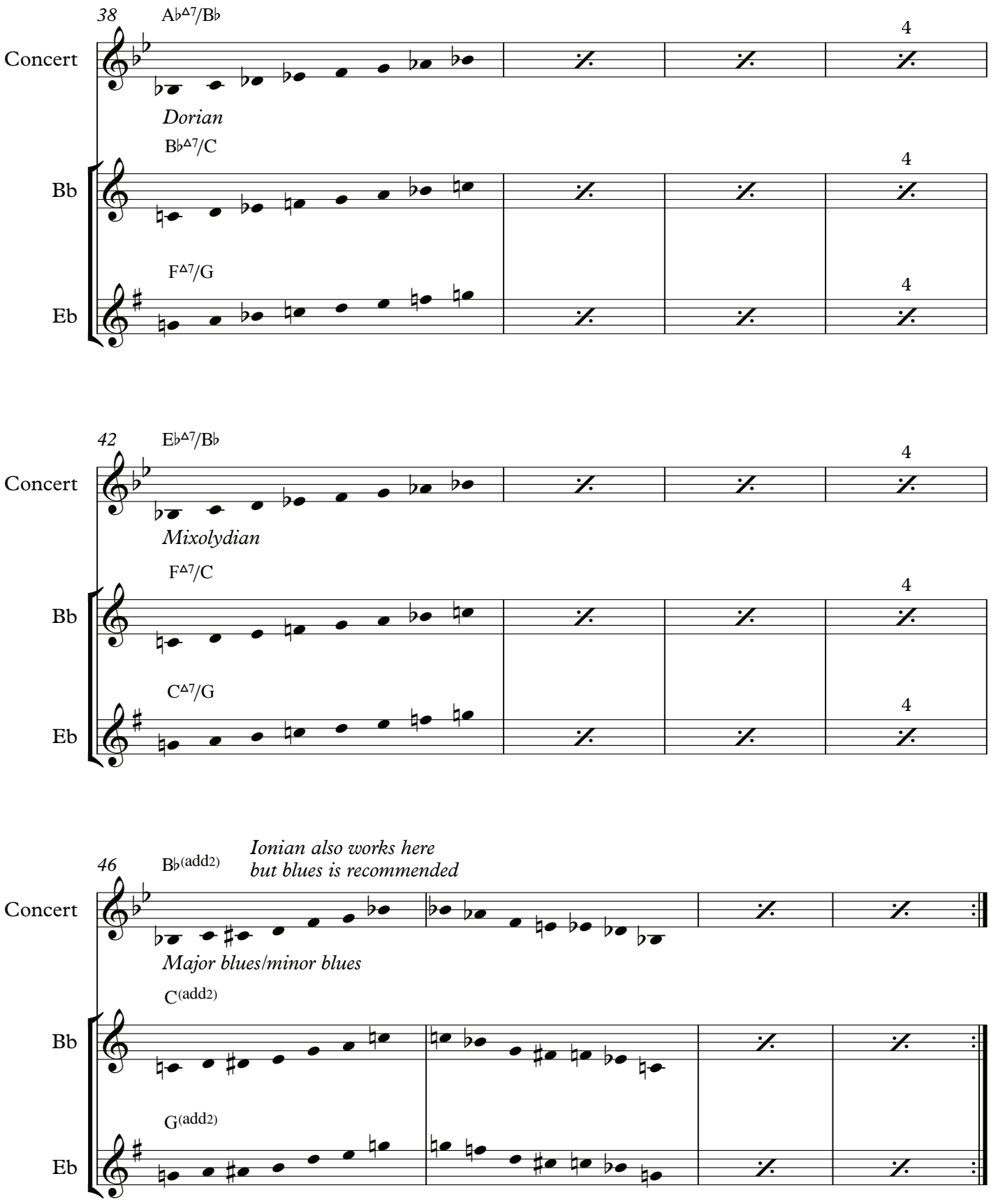
David M. Shere

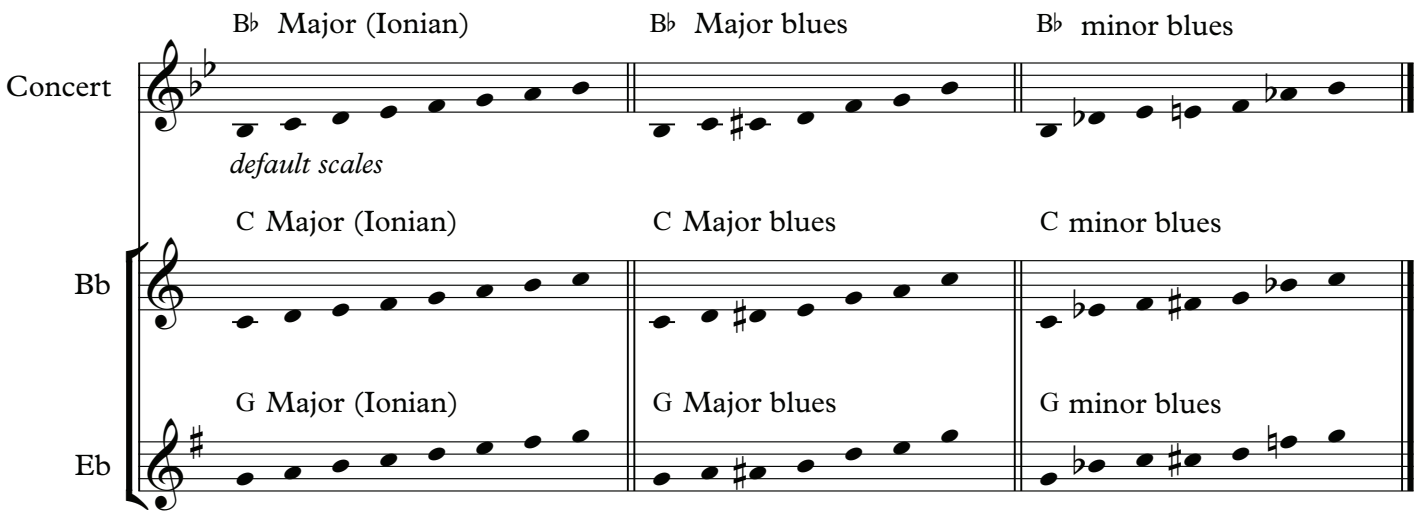
"Third Stone From The Sun"




13
B♭(add2)
Ionian also works here
but blues is recommended
1.
2.
4
Concert
Major blues/minor blues
C(add2)
Bb
G(add2)
Eb
18
A♭Δ7
A♭Δ7
Ionian
Ionian
Concert
B♭Δ7
B♭Δ7
Bb
F♯Δ7
F♯Δ7
Eb
22
B♭Δ7
Ionian also works here
but blues is recommended
Concert
Major blues/minor blues
CΔ7
Bb
GΔ7
Eb


26
A♭Δ7
G♭Δ7
Concert
Ionian
Ionian
B♭Δ7
A♭Δ7
Bb
F Δ7
E♭Δ7
Eb
30
F7SUS
4
Concert
Mixolydian
G7SUS
4
Bb
D7SUS
4
Eb
34
B♭Δ7
Ionian also works here
but blues is recommended
Concert
Major blues/
minor blues
C Δ7
Bb
G Δ7
Eb

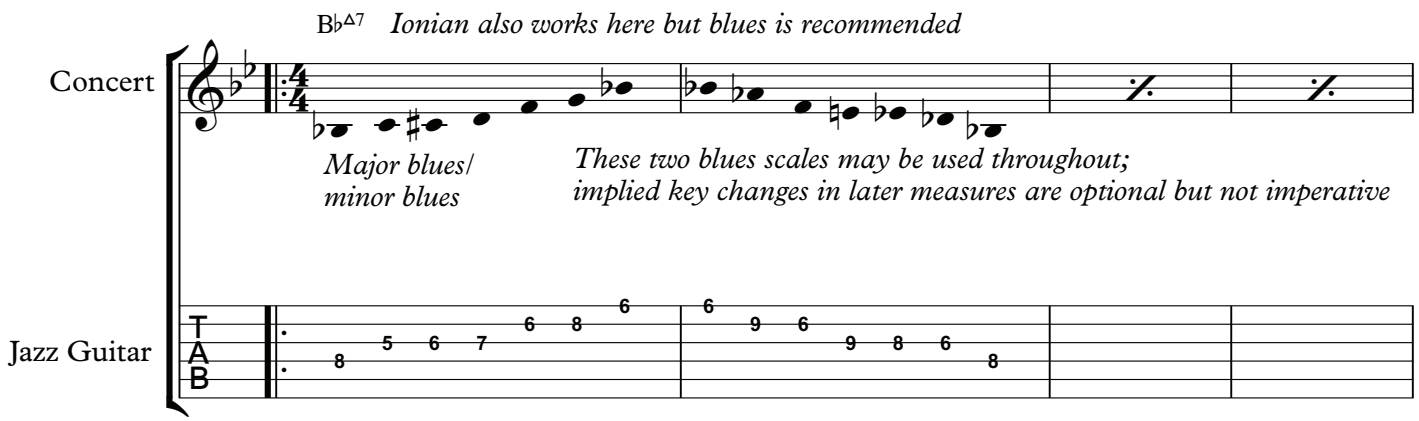

38
A♭Δ7/B♭
Concert
Dorian
B♭Δ7/C
Bb
F Δ7/G
Eb
42
E♭Δ7/B♭
Concert
Mixolydian
F Δ7/C
Bb
C Δ7/G
Eb
46
B♭(add2)
Ionian also works here
but blues is recommended
Concert
Major blues/minor blues
C(add2)
Bb
G(add2)
Eb


B♭ Major (Ionian)
B♭ Major blues
B♭ minor blues
Concert
default scales
C Major (Ionian)
C Major blues
C minor blues
Bb
G Major (Ionian)
G Major blues
G minor blues
Eb

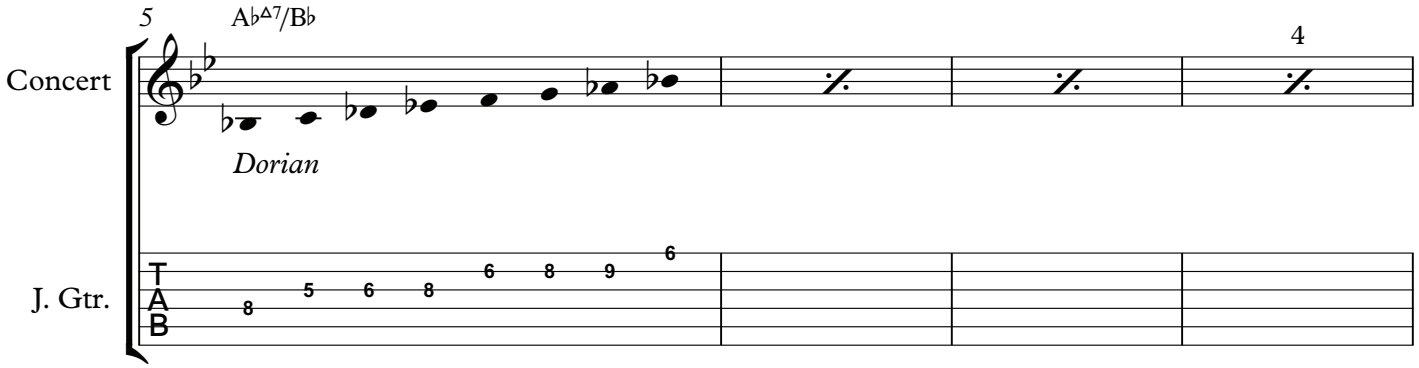
Jazz Improv II 2017-18
Class notes 06

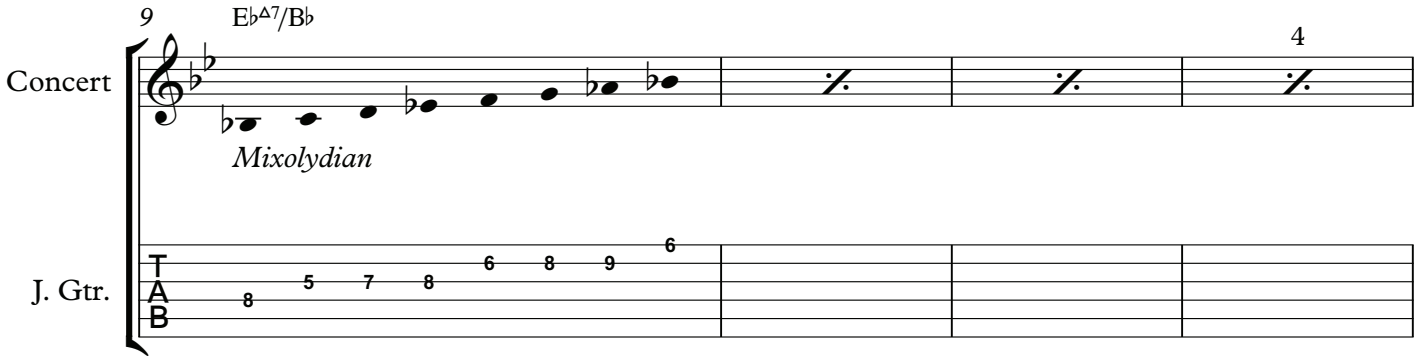
David M. Shere

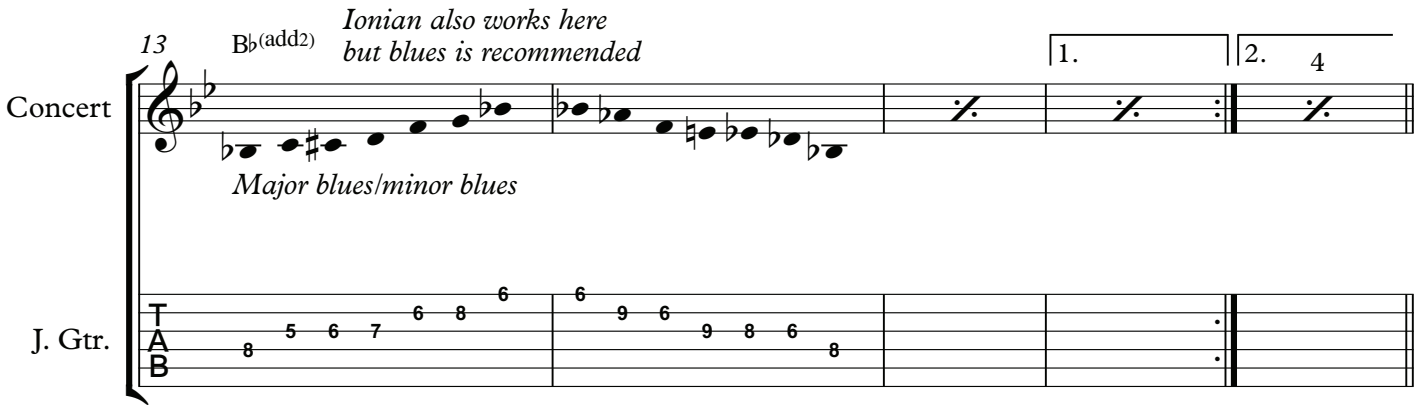
"Third Stone From The Sun"

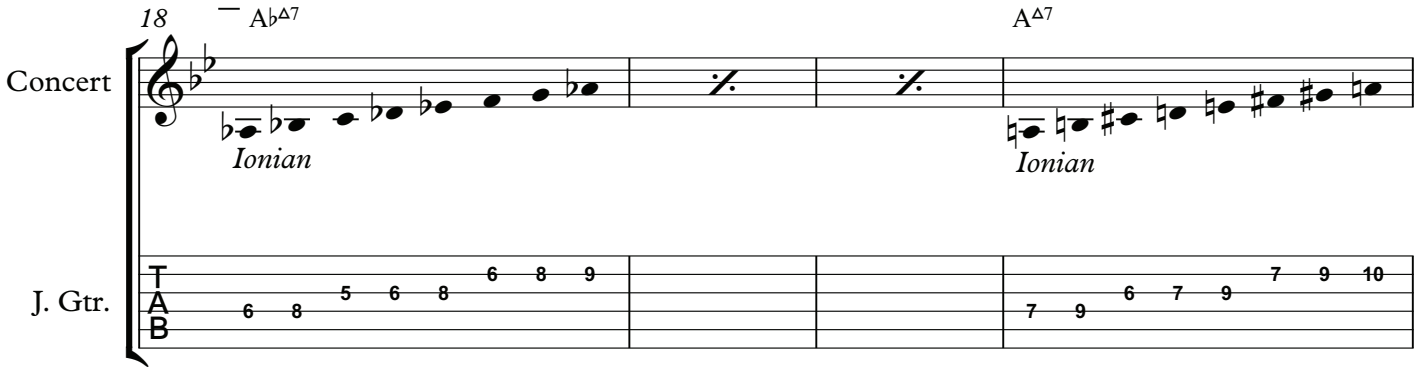


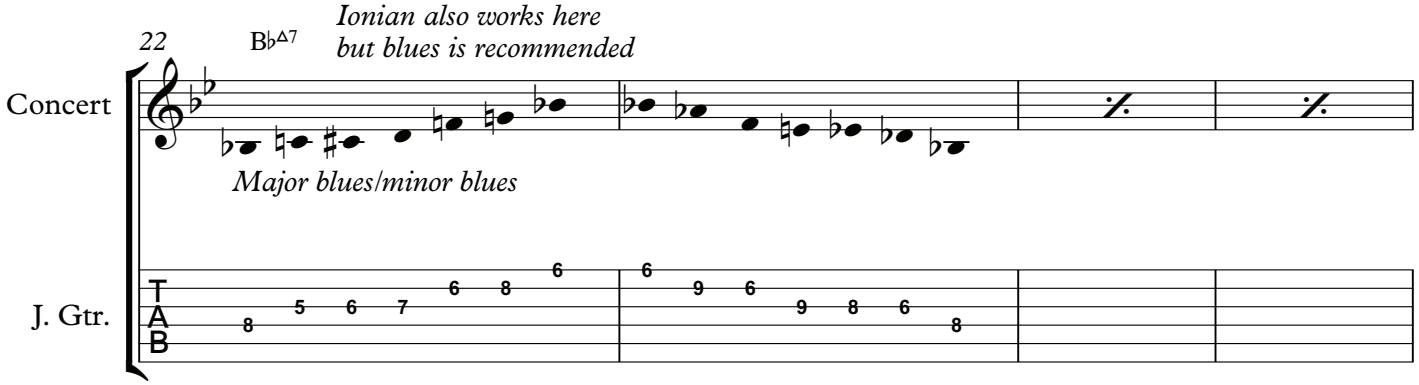
TABLATURE shown one 8va higher for convenience of fingerings

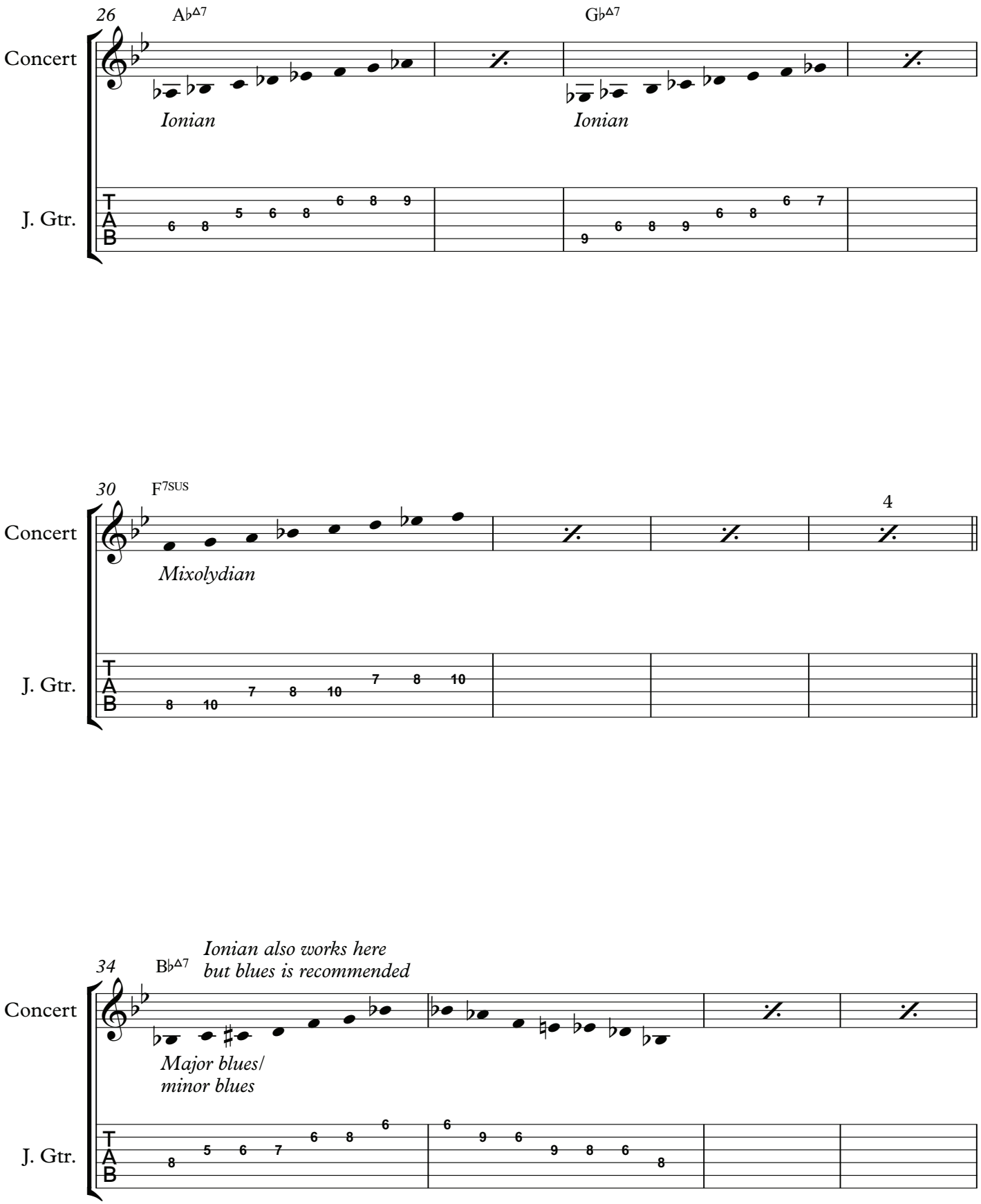


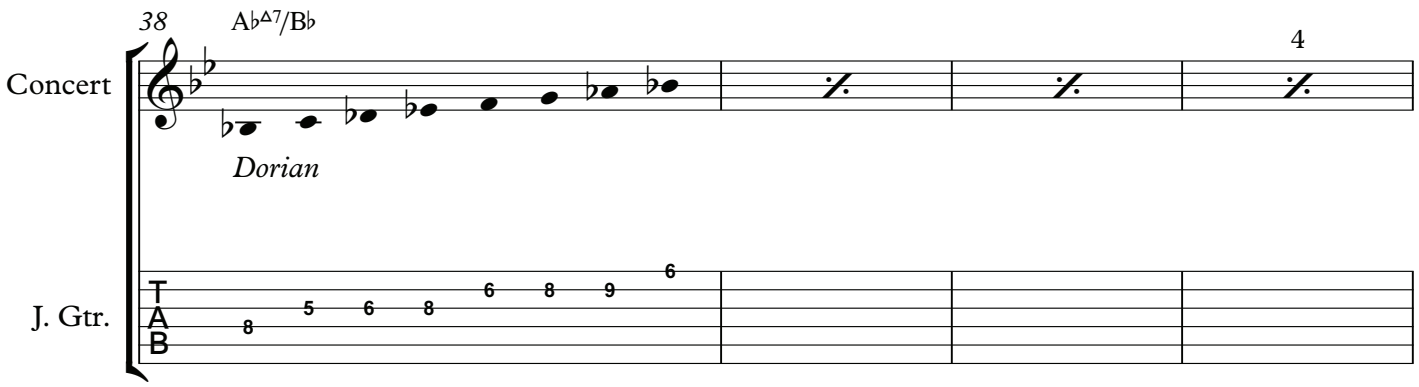


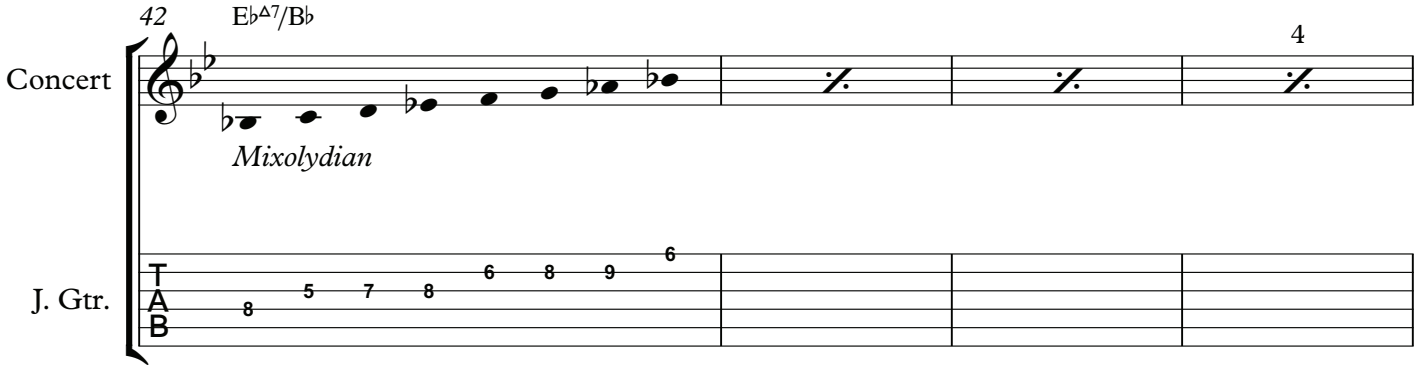

13
B♭(add2)
Ionian also works here
but blues is recommended
1.
2.
4
Concert
Major blues/minor blues
J. Gtr.
T
A
B

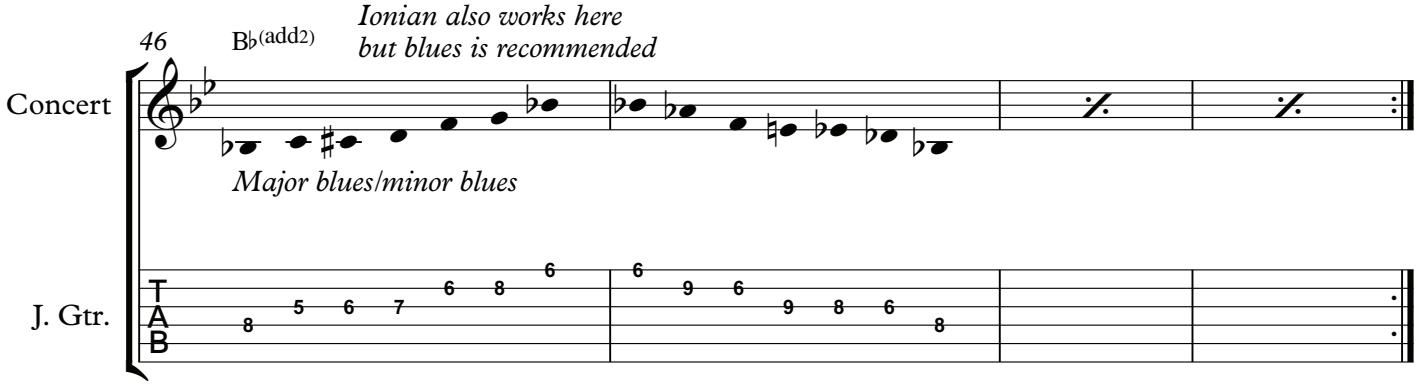

18
A♭Δ7
A♭Δ7
Concert
Ionian
Ionian
J. Gtr.
T
A
B

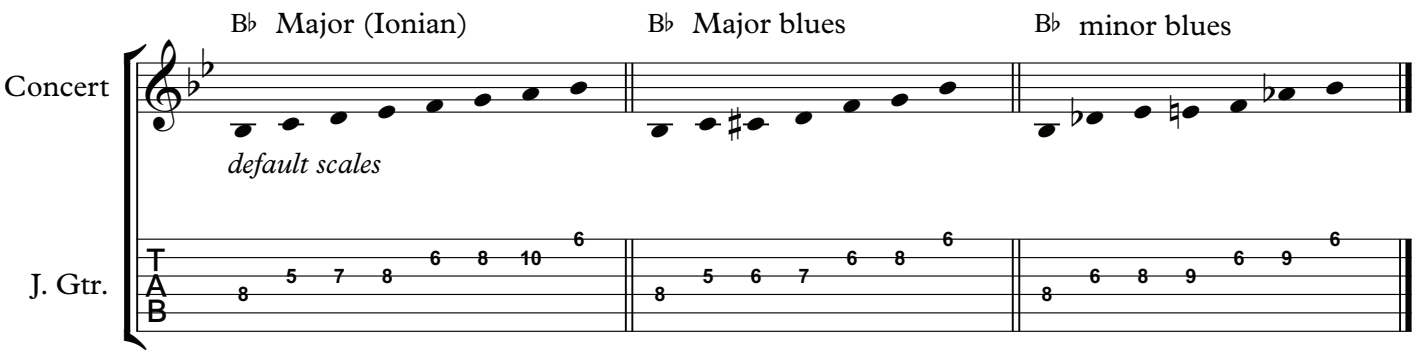

22
B♭Δ7
Ionian also works here
but blues is recommended
Concert
Major blues/minor blues
J. Gtr.
T
A
B


26
A♭Δ7
G♭Δ7
Concert
Ionian
Ionian
J. Gtr.
T
A
B
30
F7SUS
4
Concert
Mixolydian
J. Gtr.
34
B♭Δ7
Ionian also works here
but blues is recommended
Concert
Major blues/
minor blues
J. Gtr.


38
A♭△7/B♭
4
Concert
Dorian
J. Gtr.
T
A
B


42
E♭△7/B♭
4
Concert
Mixolydian
J. Gtr.
T
A
B

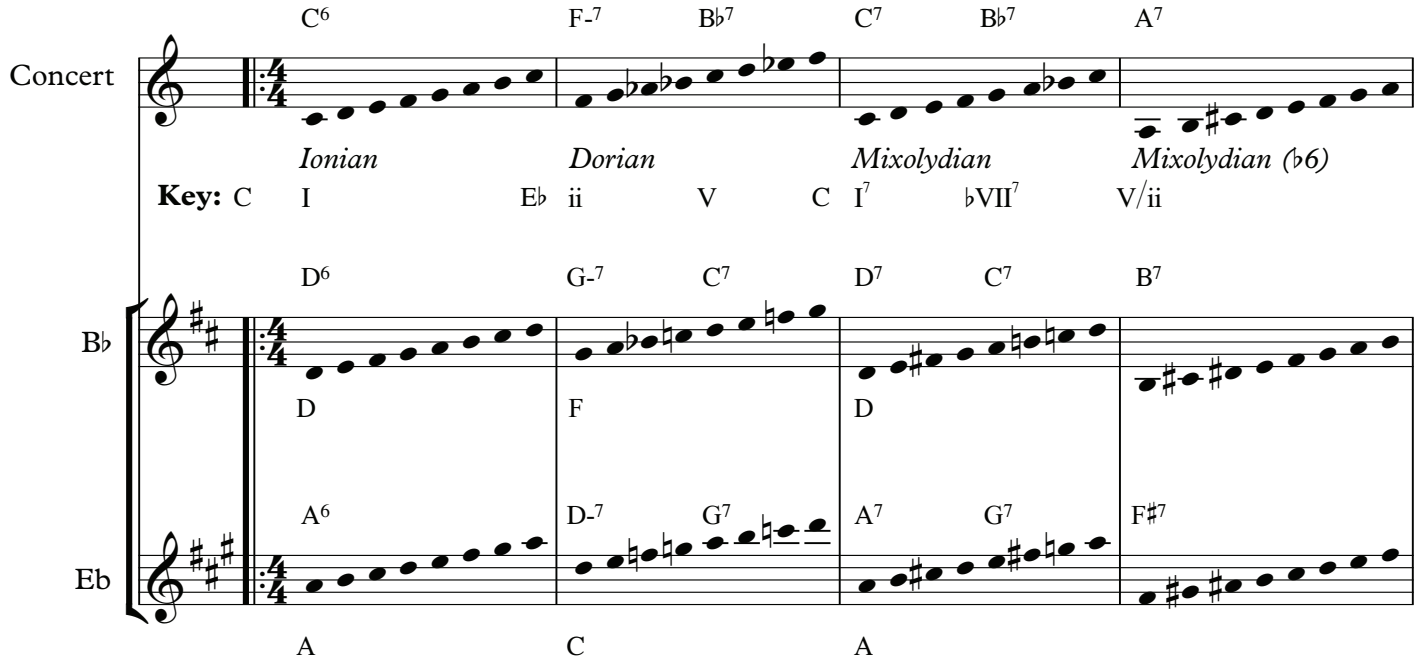

46
B♭(add2)
Ionian also works here
but blues is recommended
Concert
Major blues/minor blues
J. Gtr.
T
A
B


B♭ Major (Ionian)
B♭ Major blues
B♭ minor blues
Concert
default scales
J. Gtr.
T
A
B

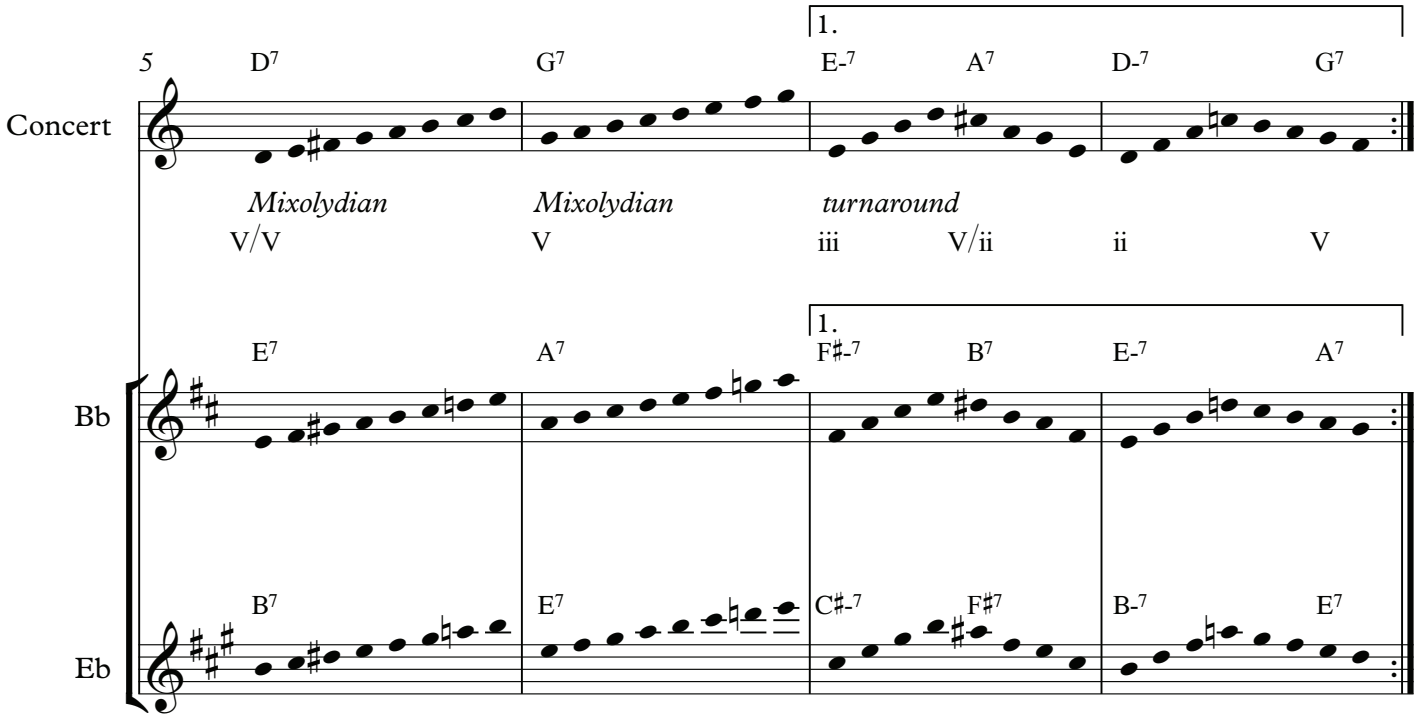
Jazz Improv II 2017-18
Class notes 07

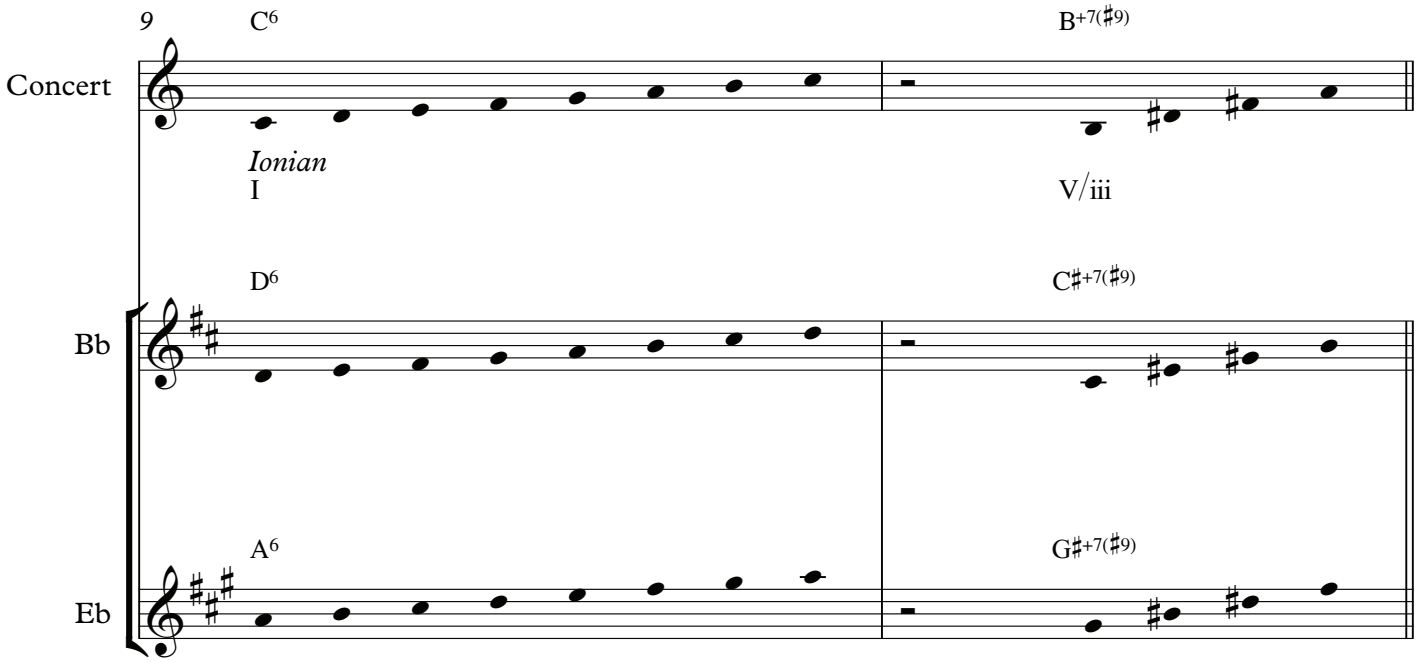
David M. Shere

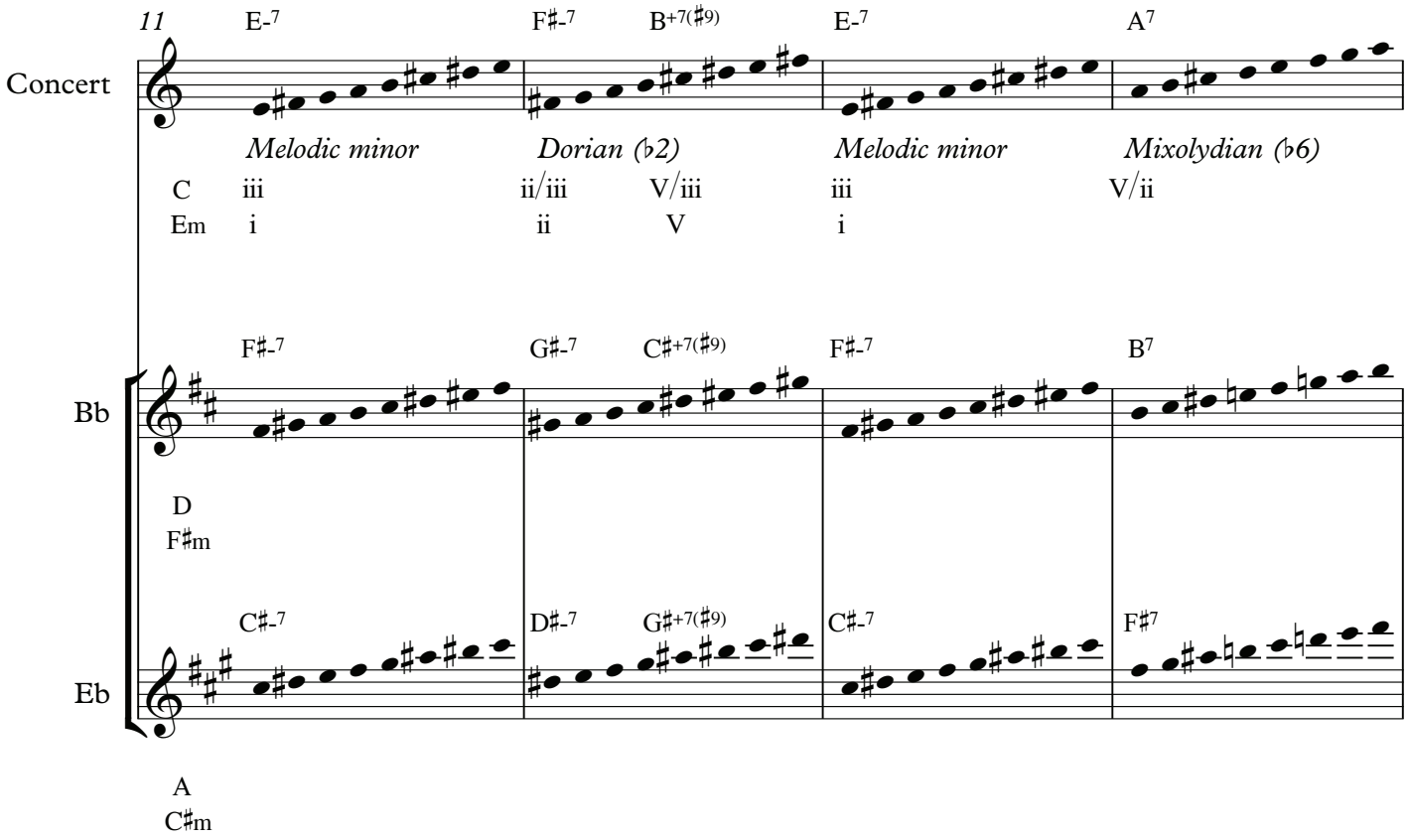
"Yardbird Suite"

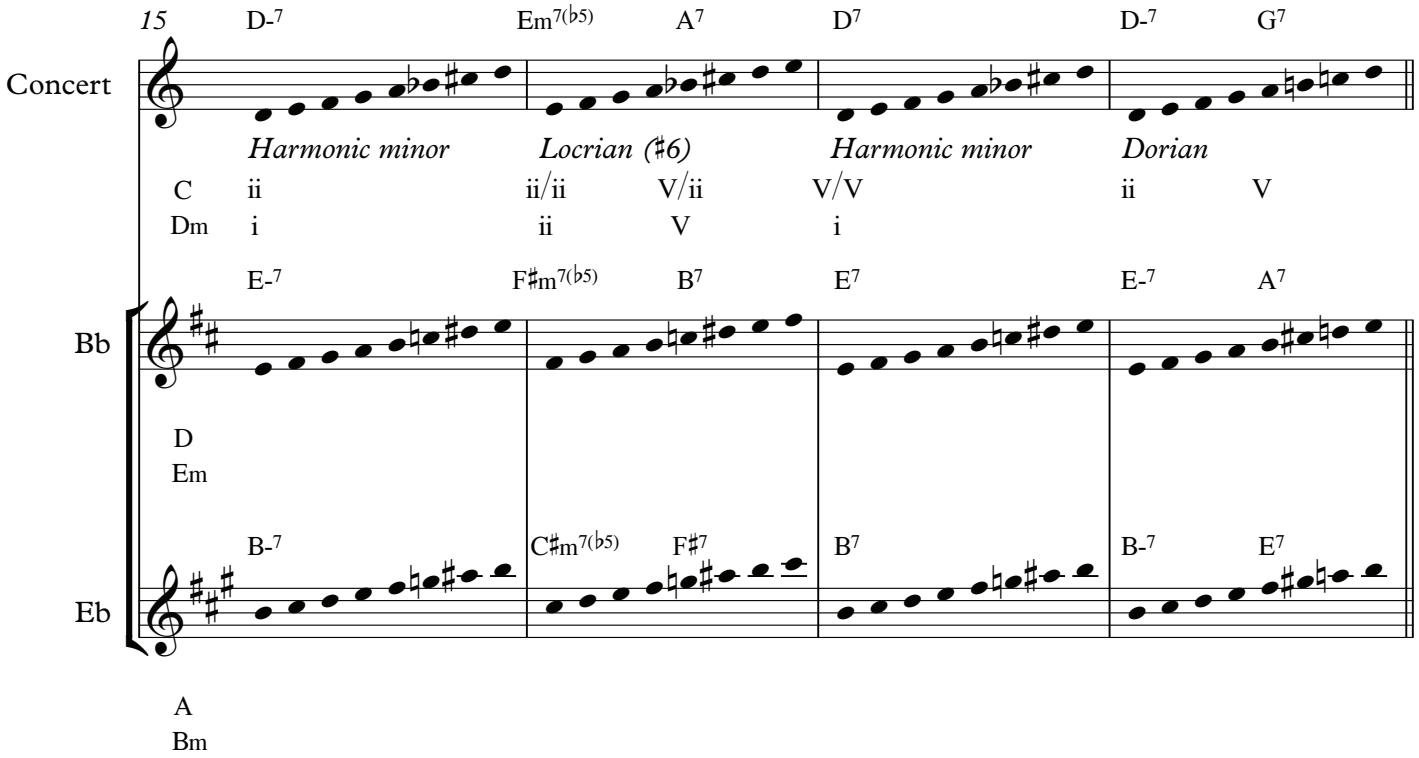


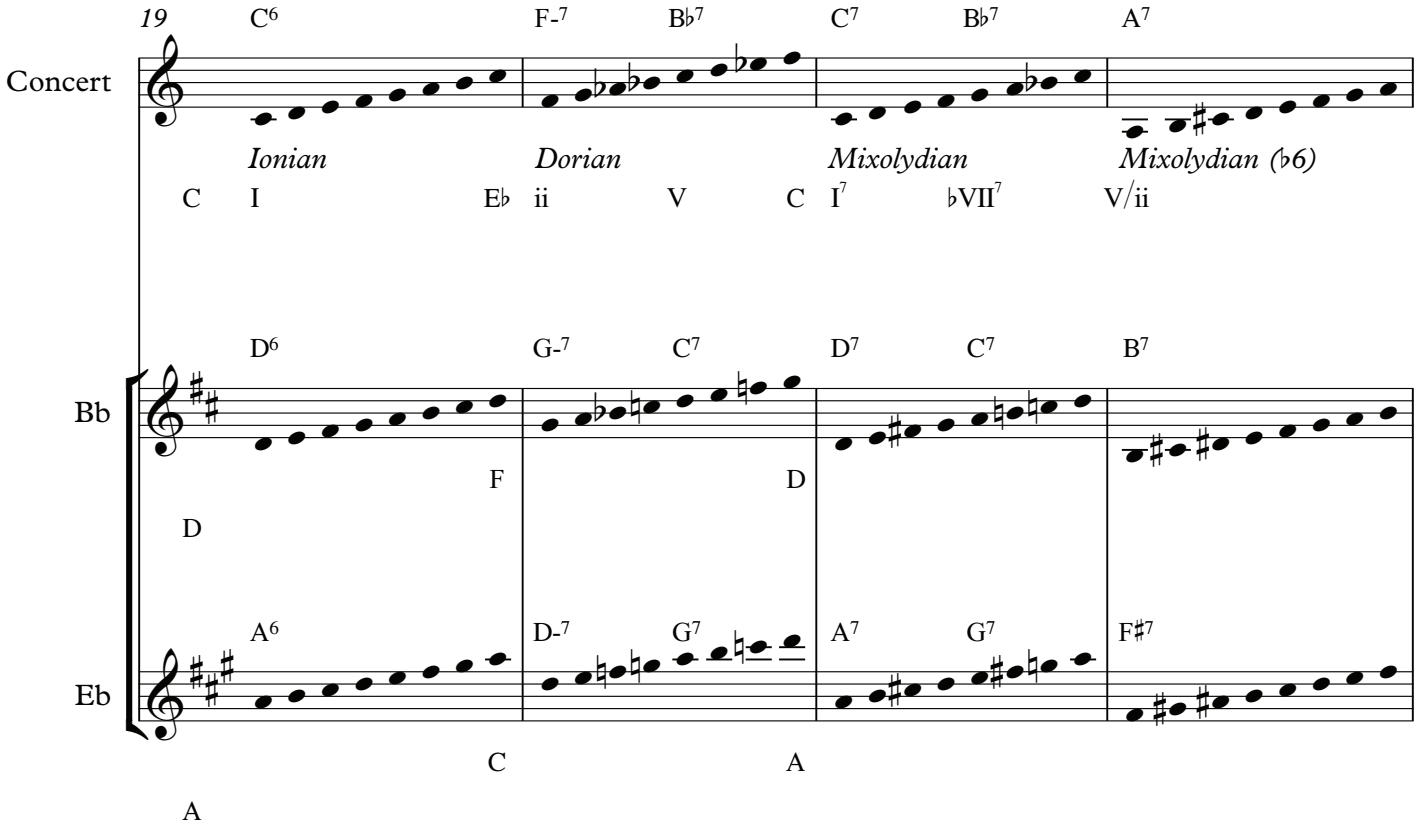
Many of the chords in this progression imply melodic or harmonic minor scale modes, which may make the analysis appear intimidating on the surface. In reality, this chord progression is best viewed simply as being in concert C (B♭ inst. = D; E♭ inst. = A) with Ionian (major) as the default scale throughout. The remaining scale possibilities are options, not imperatives. The chords function as harmonic color more than actual key changes.

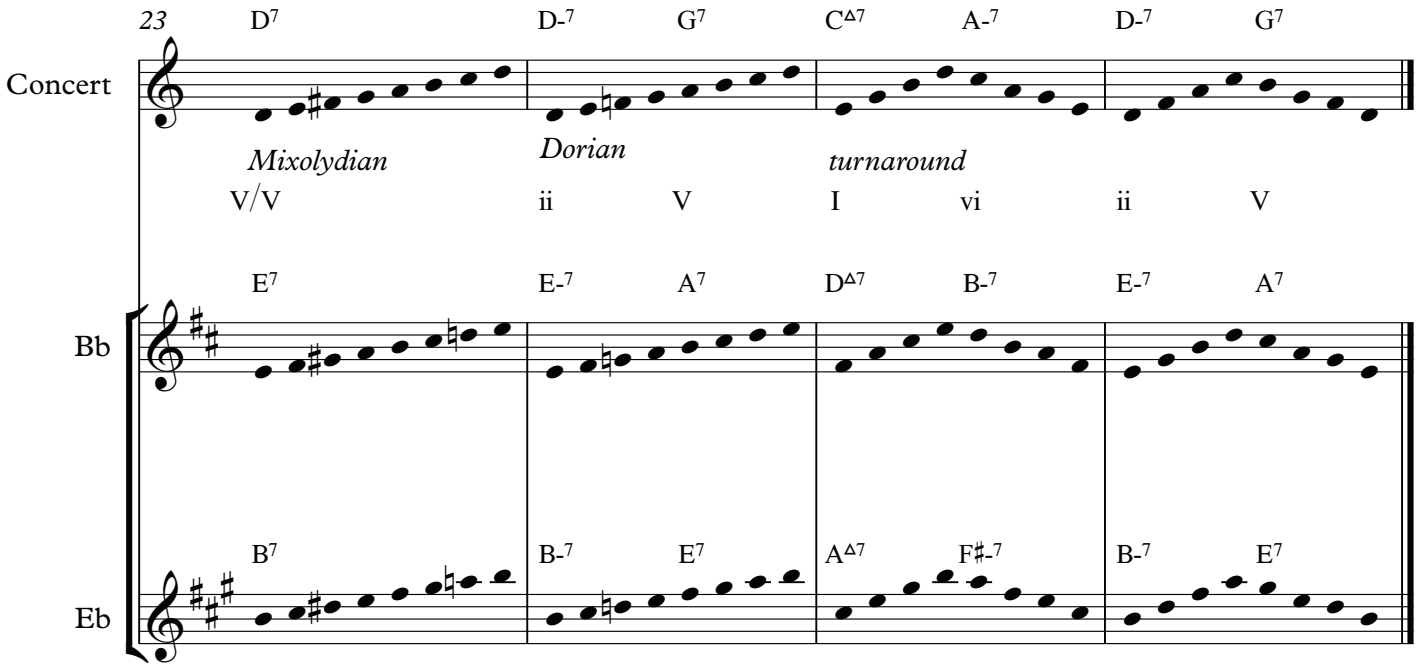


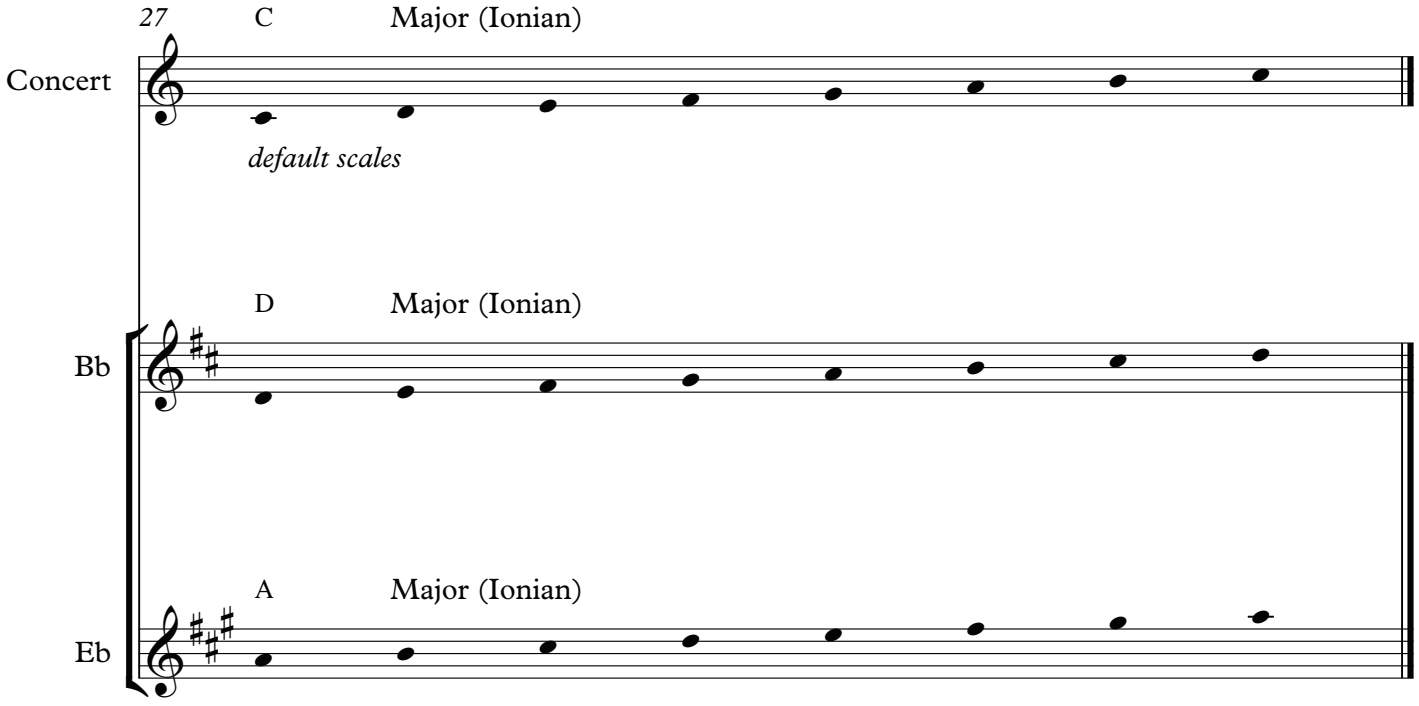

9
C6
B+7(♯9)
Concert
Ionian
I
V/iii
D6
C♯+7(♯9)
Bb
A6
G♯+7(♯9)
Eb


11
E-7
F♯-7
B+7(♯9)
E-7
A7
Concert
Melodic minor
Dorian (♭2)
Melodic minor
Mixolydian (♭6)
C
Em
iii
i
ii/iii
ii
V/iii
V
iii
i
V/ii
F♯-7
G♯-7
C♯+7(♯9)
F♯-7
B7
Bb
D
F♯m
C♯-7
D♯-7
G♯+7(♯9)
C♯-7
F♯7
Eb
A
C♯m


15
D-7
Em7(♭5)
A7
D7
D-7
G7
Concert
Harmonic minor
Locrian (♯6)
Harmonic minor
Dorian
C
ii
ii/ii
V/ii
V/V
ii
V
Dm
i
ii
V
i
E-7
F♯m7(♭5)
B7
E7
E-7
A7
Bb
D
Em
B-7
C♯m7(♭5)
F♯7
B7
B-7
E7
Eb
A
Bm


19
C6
F-7
B♭7
C7
B♭7
A7
Concert
Ionian
Dorian
Mixolydian
Mixolydian (♭6)
C
I
E♭
ii
V
C
I7
♭VII7
V/ii
D6
G-7
C7
D7
C7
B7
Bb
F
D
D
A6
D-7
G7
A7
G7
F♯7
Eb
C
A
A

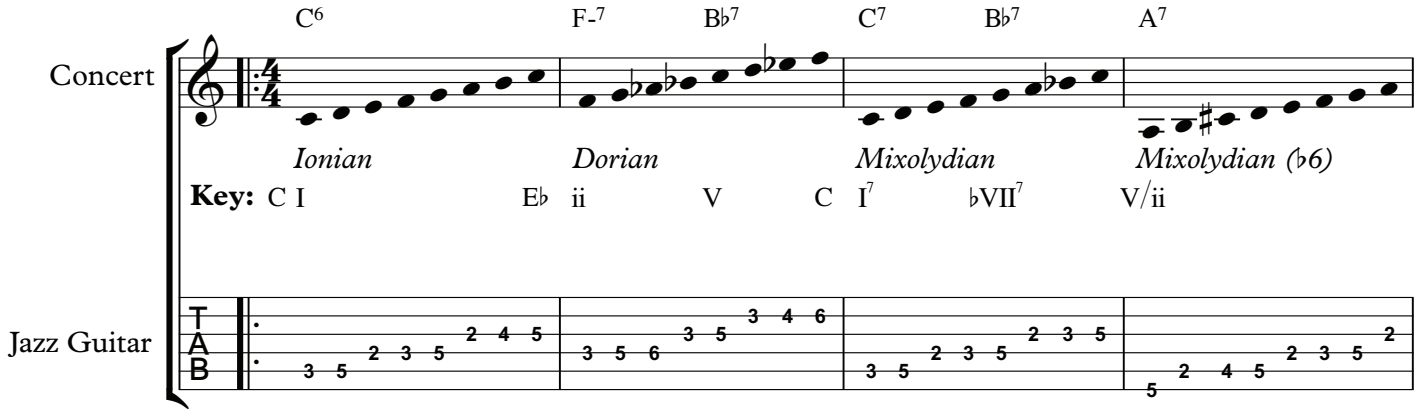

23
D7
D-7
G7
C△7
A-7
D-7
G7
Concert
Mixolydian
Dorian
turnaround
V/V
ii
V
I
vi
ii
V
E7
E-7
A7
D△7
B-7
E-7
A7
Bb
B7
B-7
E7
A△7
F#-7
B-7
E7
Eb


27
C
Major (Ionian)
Concert
default scales
D
Major (Ionian)
Bb
A
Major (Ionian)
Eb

Jazz Improv II 2017-18
Class notes 07

David M. Shere

"Yardbird Suite"



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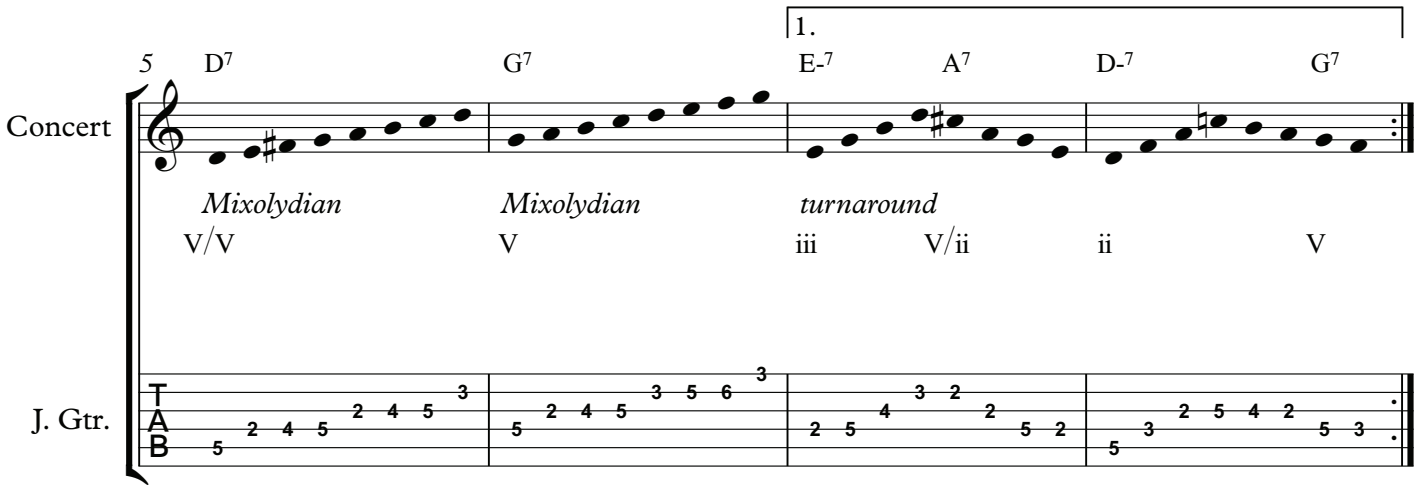
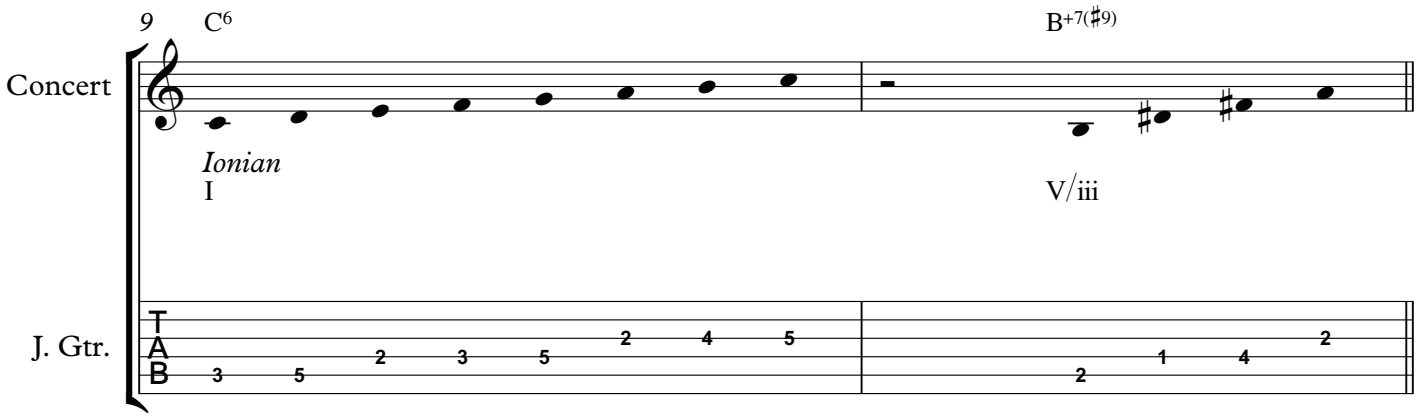
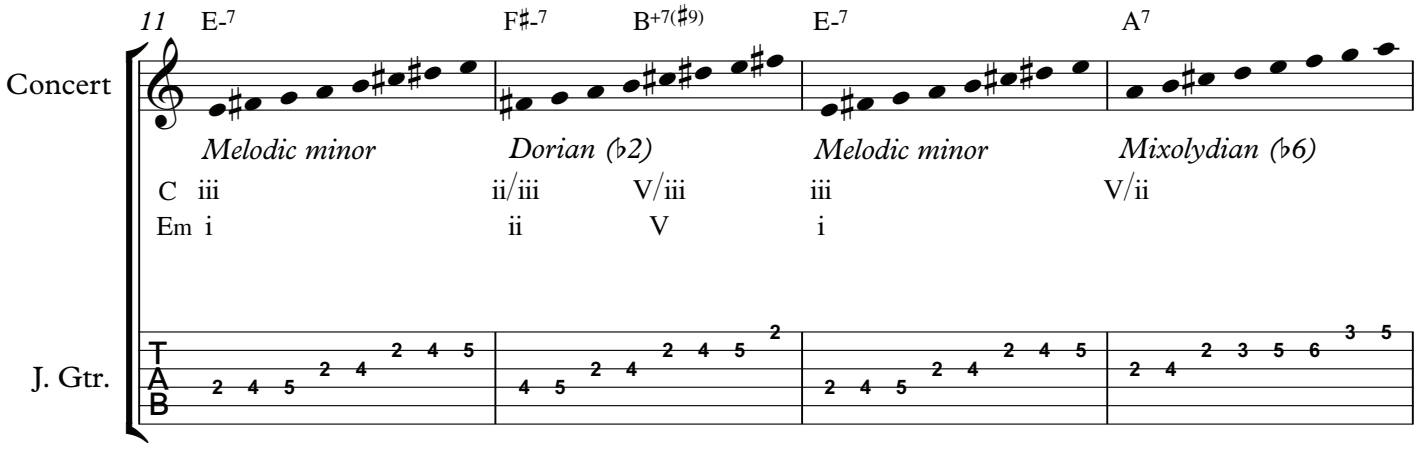
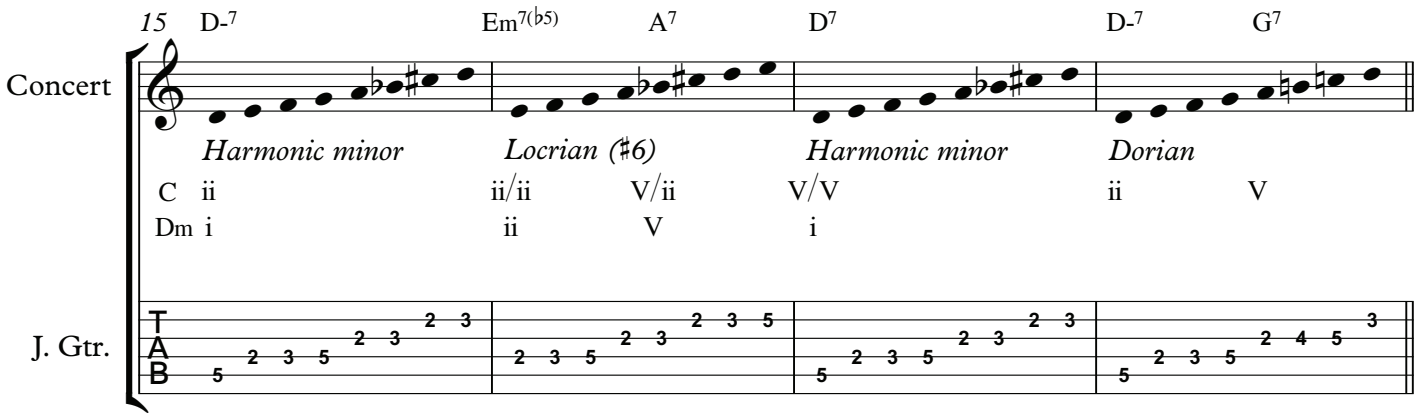
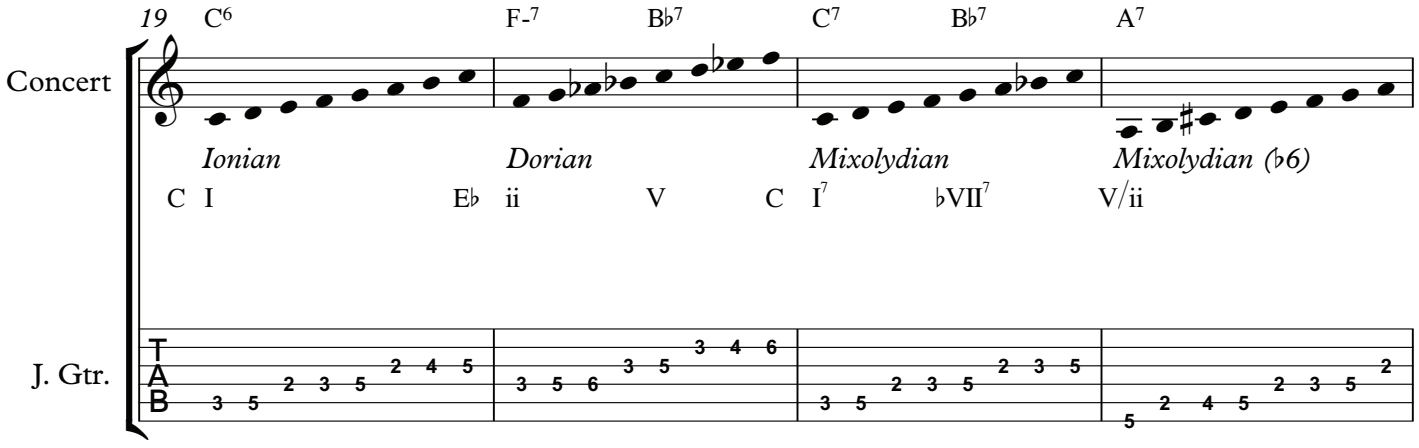
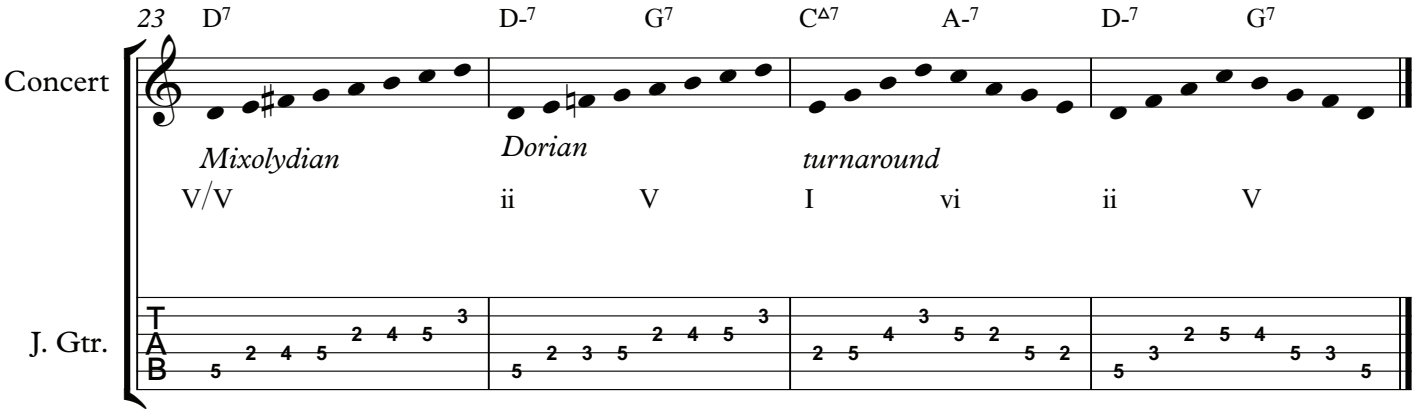


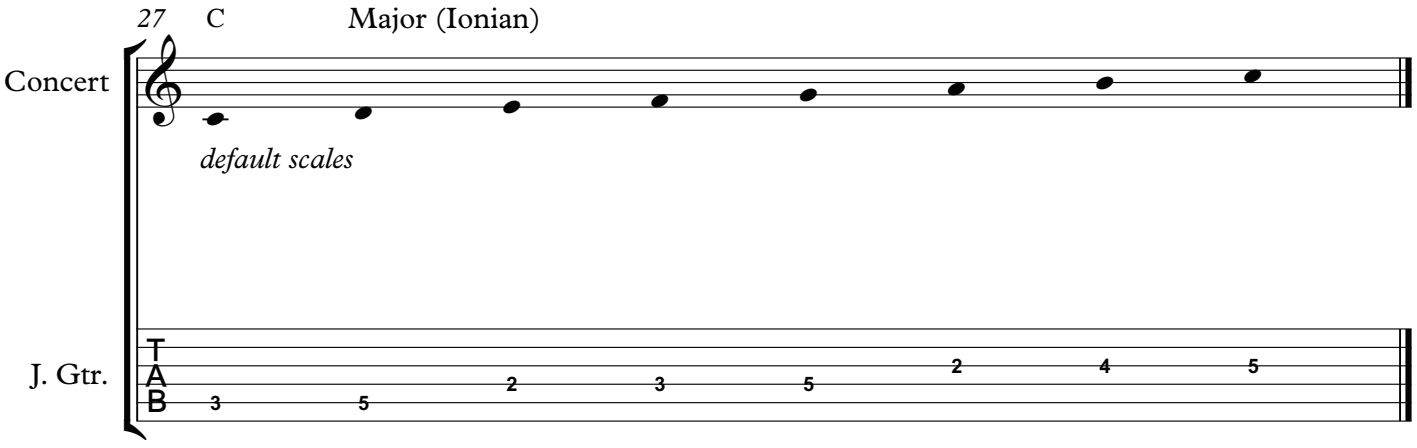

9
C6
B+7(♯9)
Concert
Ionian
I
V/iii
J. Gtr.
T
A
B


11
E-7
F♯-7
B+7(♯9)
E-7
A7
Concert
Melodic minor
Dorian (♭2)
Melodic minor
Mixolydian (♭6)
C iii
ii/iii
V/iii
iii
V/ii
Em i
ii
V
i
J. Gtr.
T
A
B


15
D-7
Em7(♭5)
A7
D7
D-7
G7
Concert
Harmonic minor
Locrian (♯6)
Harmonic minor
Dorian
C ii ii/ii V/ii V/V ii V
Dm i ii V i
J. Gtr.
T
A
B


19
C6
F-7
B♭7
C7
B♭7
A7
Concert
Ionian
Dorian
Mixolydian
Mixolydian (♭6)
C I E♭ ii V C I7 ♭VII7 V/ii
J. Gtr.
T
A
B

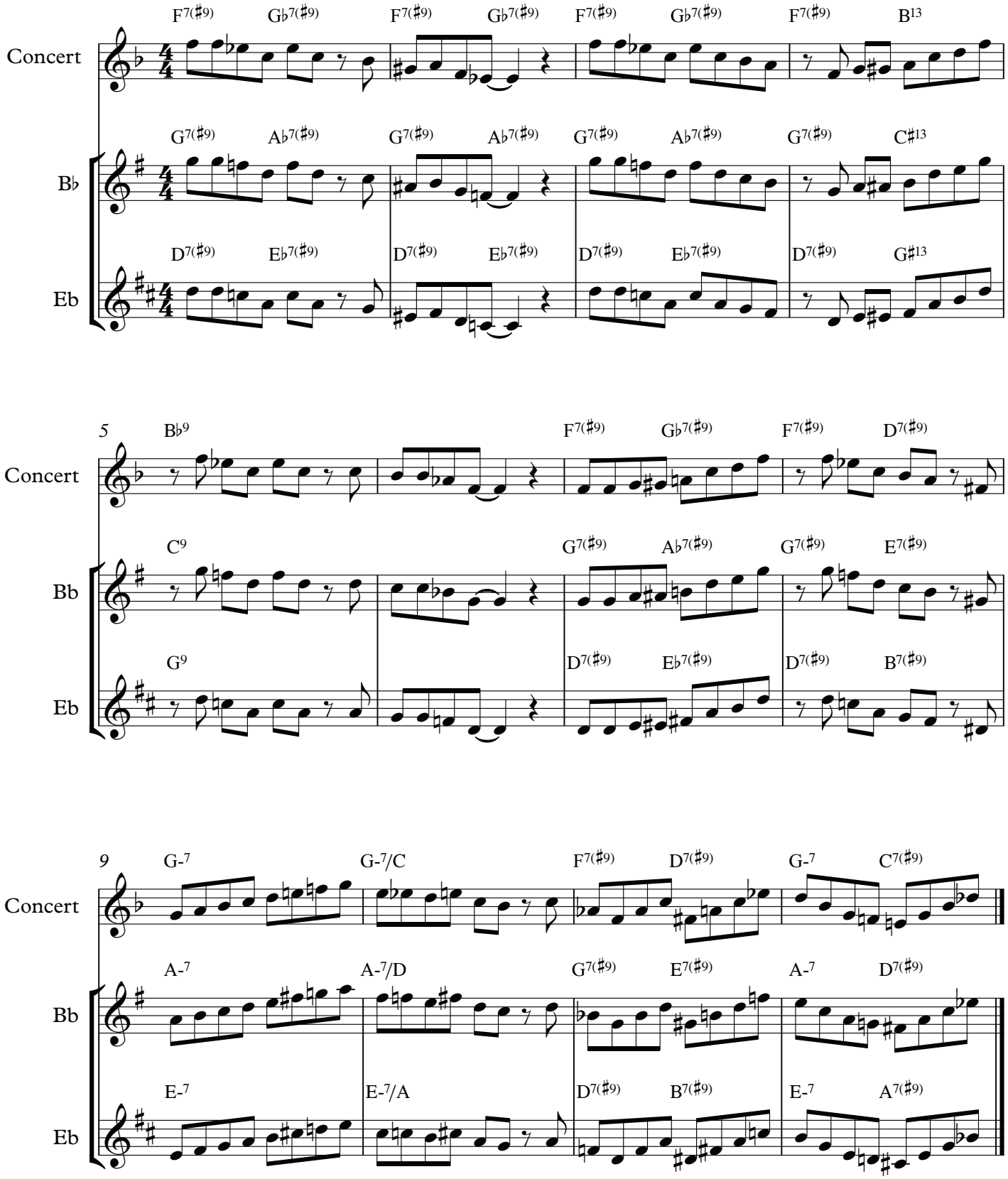

23
D7
D-7
G7
C△7
A-7
D-7
G7
Concert
Mixolydian
Dorian
turnaround
V/V
ii
V
I
vi
ii
V
J. Gtr.
T
A
B

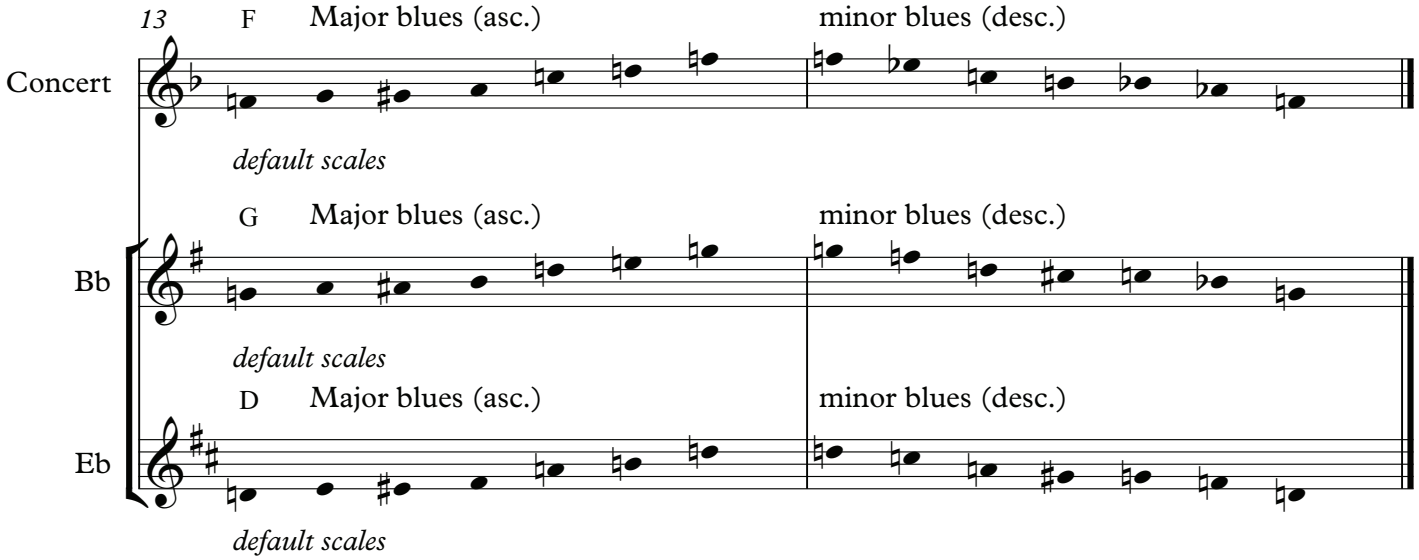

27
C
Major (Ionian)
Concert
default scales
J. Gtr.
T
A
B

Jazz Improv II 2017-18
Class notes 08

David M. Shere

"Black Coffee"

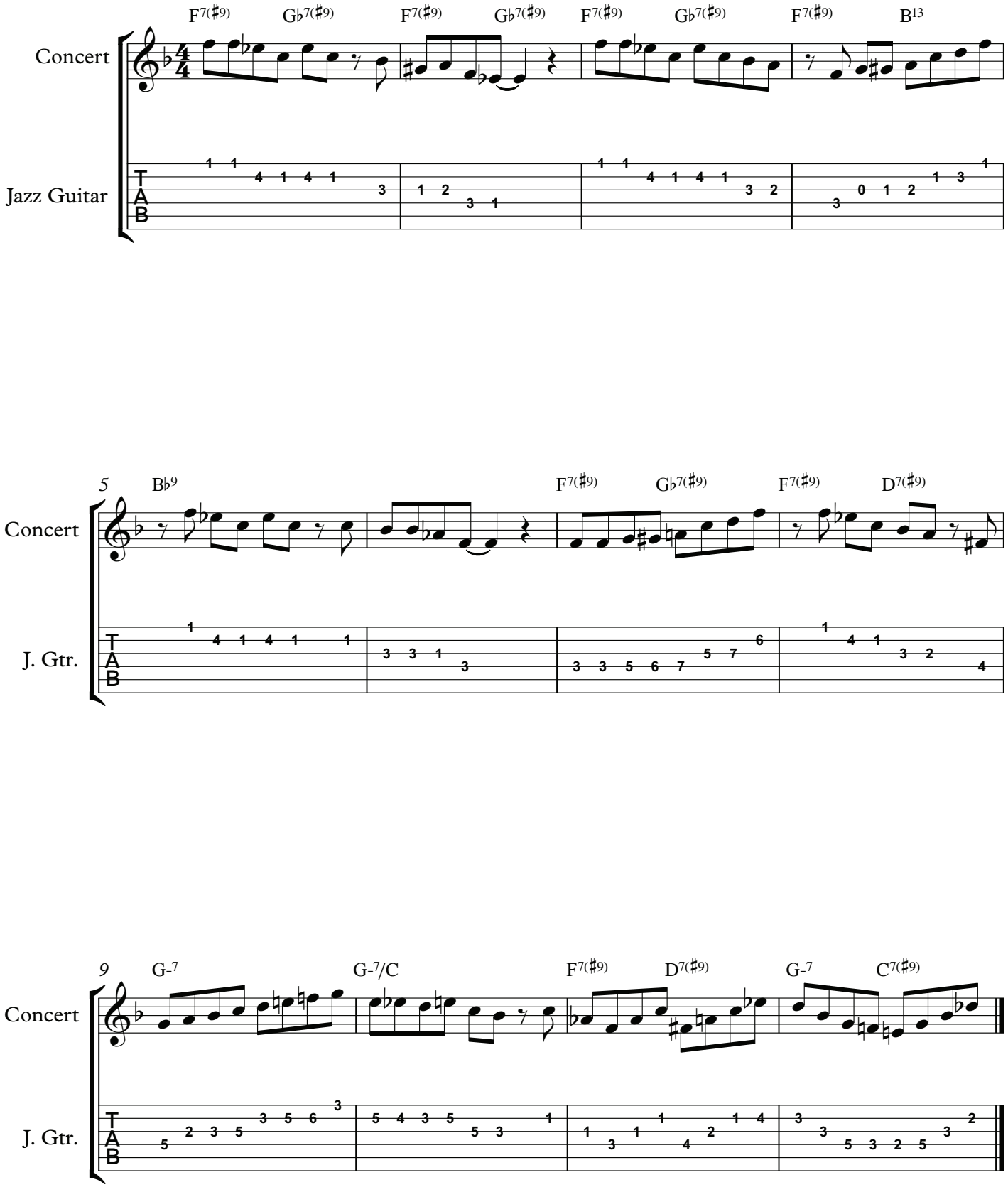


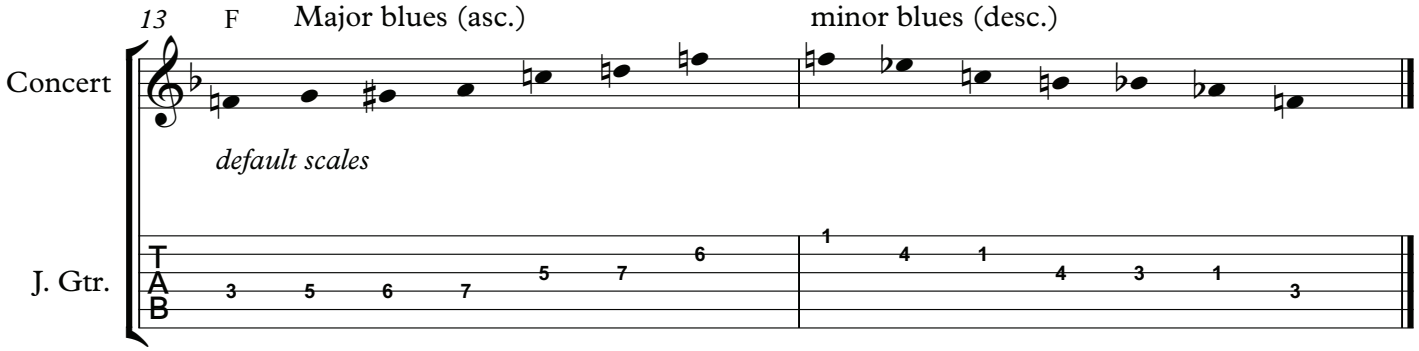

13
F
Major blues (asc.)
minor blues (desc.)
Concert
default scales
G
Major blues (asc.)
minor blues (desc.)
Bb
default scales
D
Major blues (asc.)
minor blues (desc.)
Eb
default scales

Jazz Improv II 2017-18
Class notes 08

David M. Shere

"Black Coffee"




13
F
Major blues (asc.)
minor blues (desc.)
Concert
default scales
J. Gtr.
T
A
B
3 5 6 7 5 7 6
1 4 1 4 3 1 3

Jazz Improv III

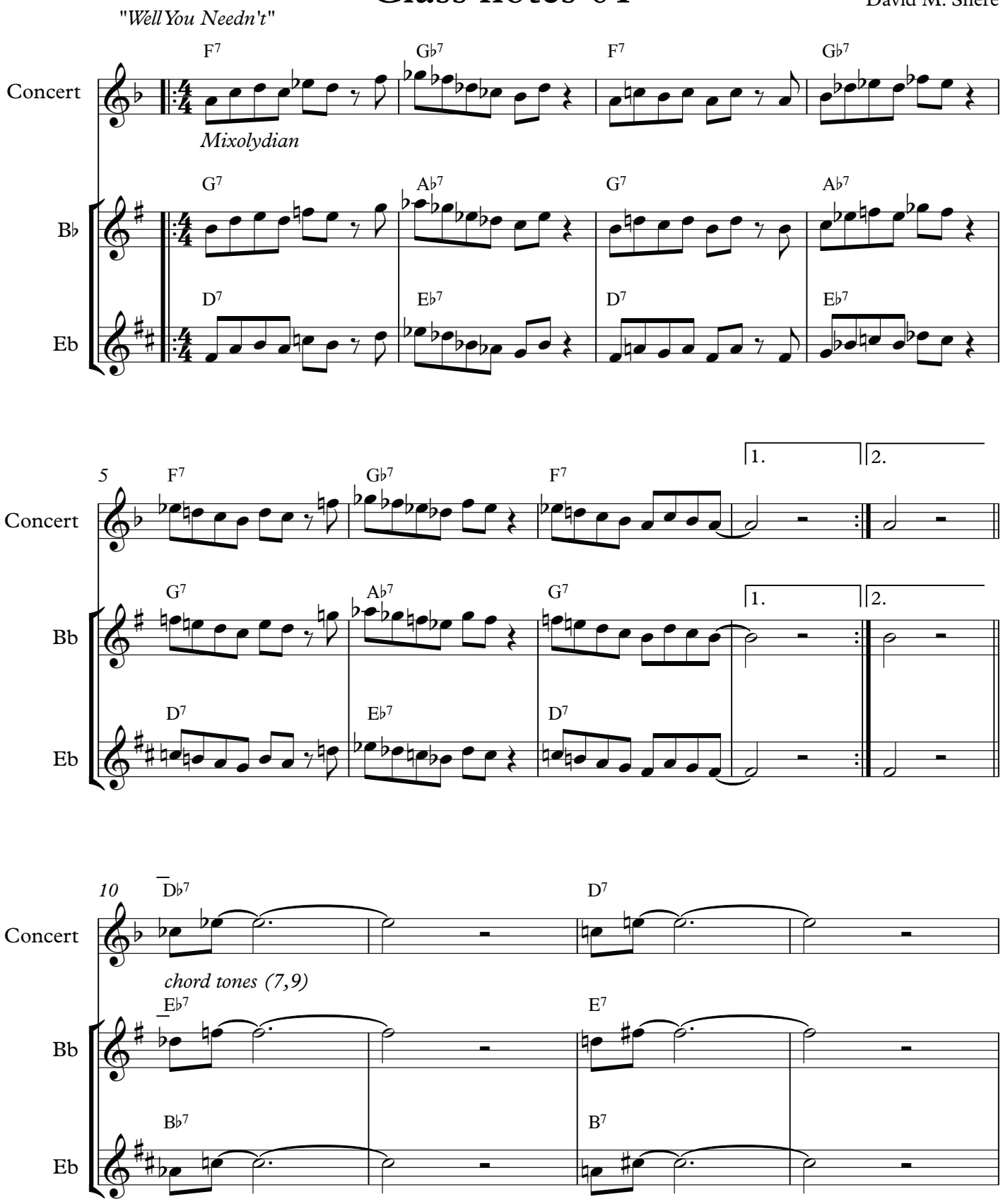
Class notes 2017-18

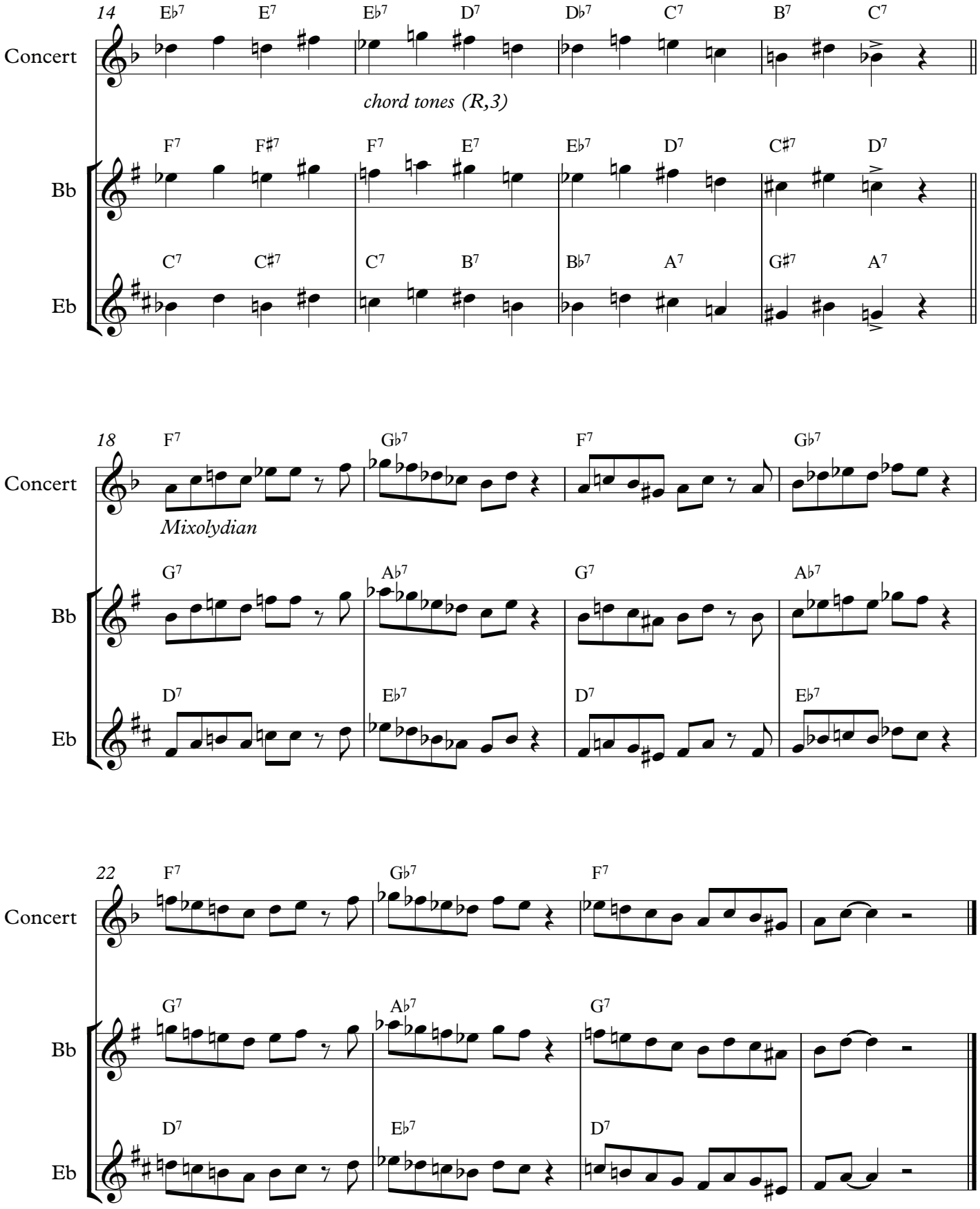
David Matthew Shere

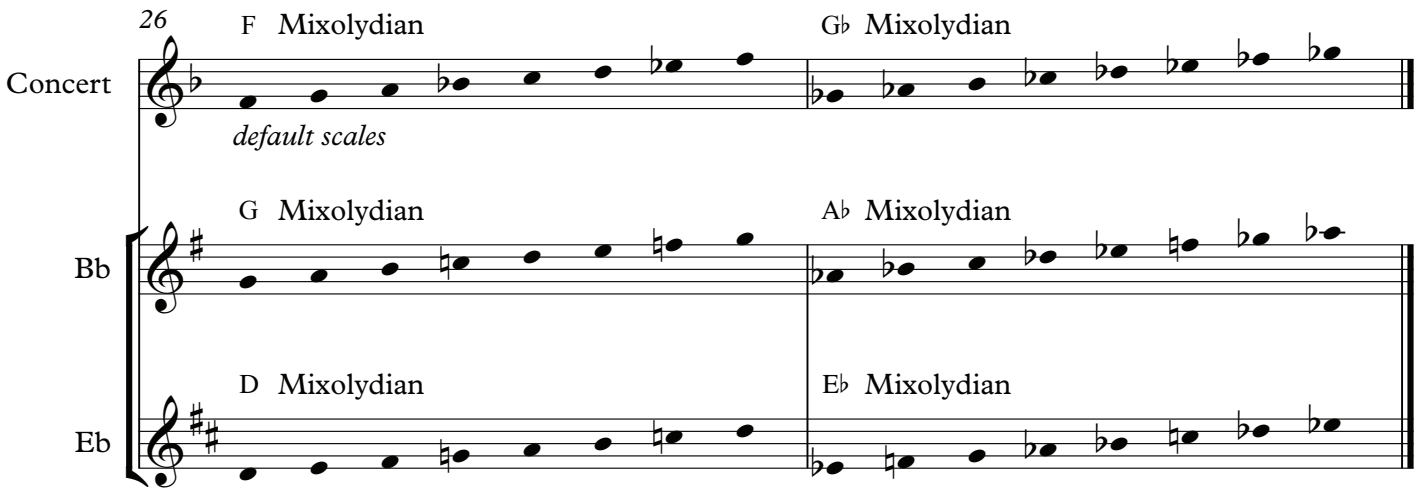
zylaxis@hotmail.com

Jazz Improv III 2017-18
Class notes 01

David M. Shere



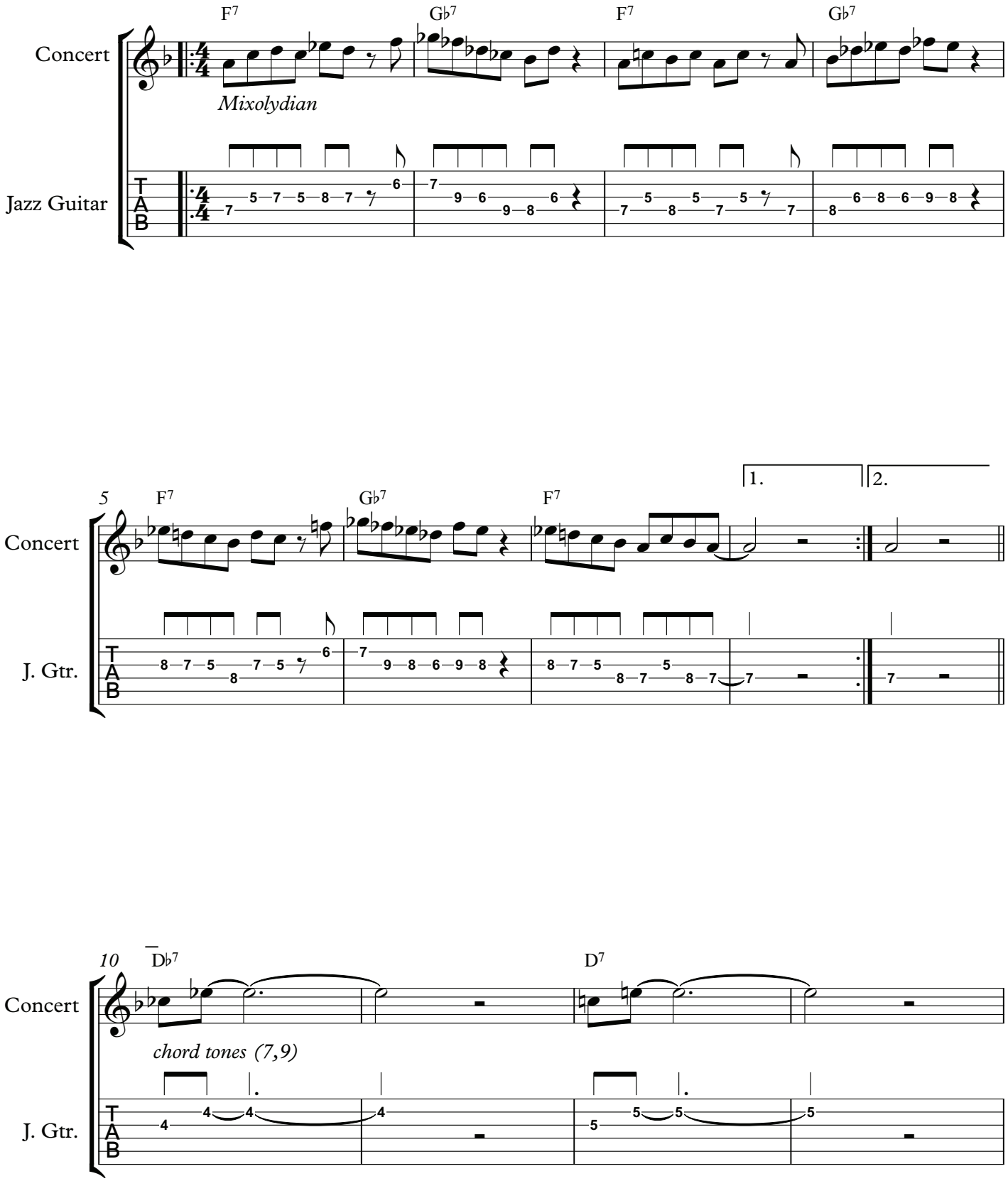

14
E♭7 E7 E♭7 D7 D♭7 C7 B7 C7
Concert
chord tones (R,3)
F7 F♯7 F7 E7 E♭7 D7 C♯7 D7
Bb
C7 C♯7 C7 B7 B♭7 A7 G♯7 A7
Eb
18
F7 G♭7 F7 G♭7
Concert
Mixolydian
G7 A♭7 G7 A♭7
Bb
D7 E♭7 D7 E♭7
Eb
22
F7 G♭7 F7
Concert
G7 A♭7 G7
Bb
D7 E♭7 D7
Eb

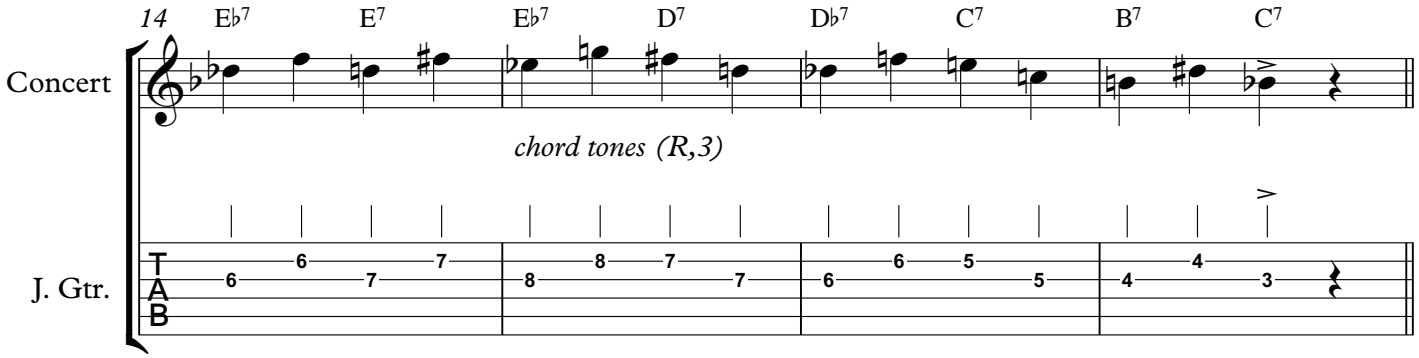

26
F Mixolydian
G♭ Mixolydian
Concert
default scales
G Mixolydian
A♭ Mixolydian
Bb
D Mixolydian
E♭ Mixolydian
Eb

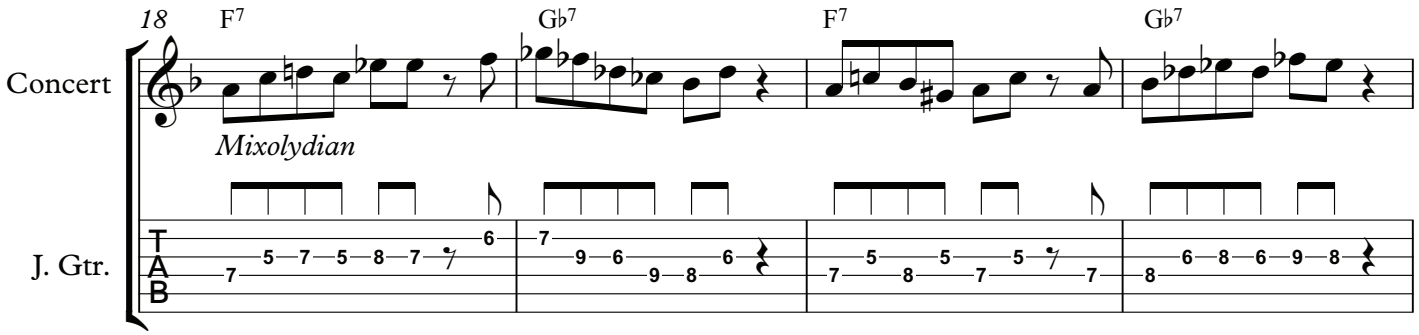
Jazz Improv III 2017-18
Class notes 01

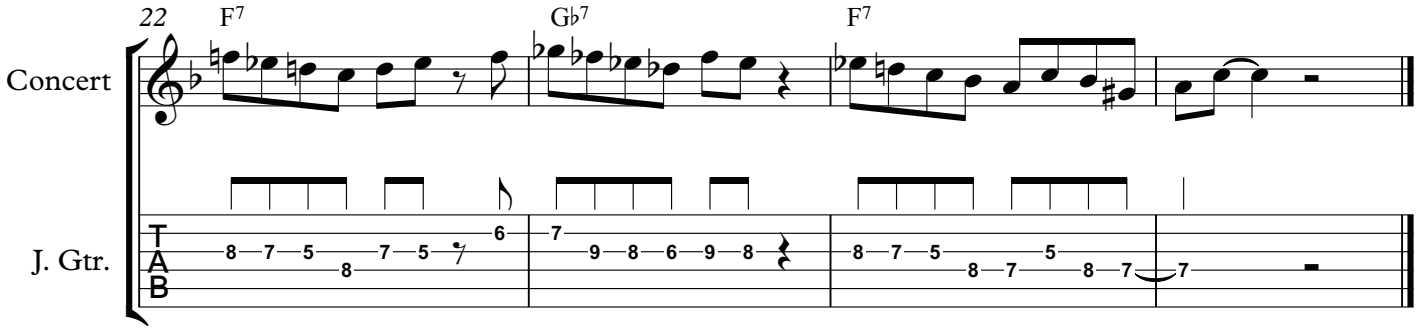
David M. Shere

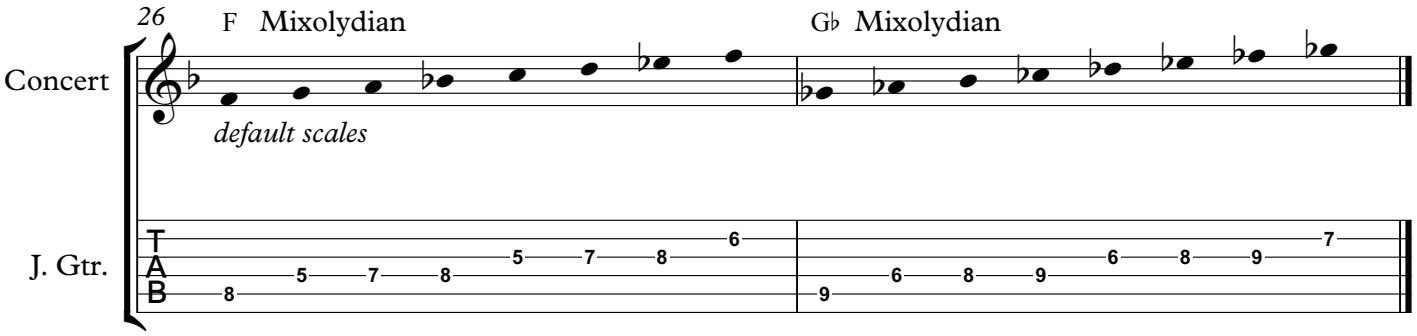
"*Well You Needn't*"




14
E♭7
E7
E♭7
D7
D♭7
C7
B7
C7
Concert
chord tones (R,3)
J. Gtr.
T
A
B


18
F7
G♭7
F7
G♭7
Concert
Mixolydian
J. Gtr.
T
A
B

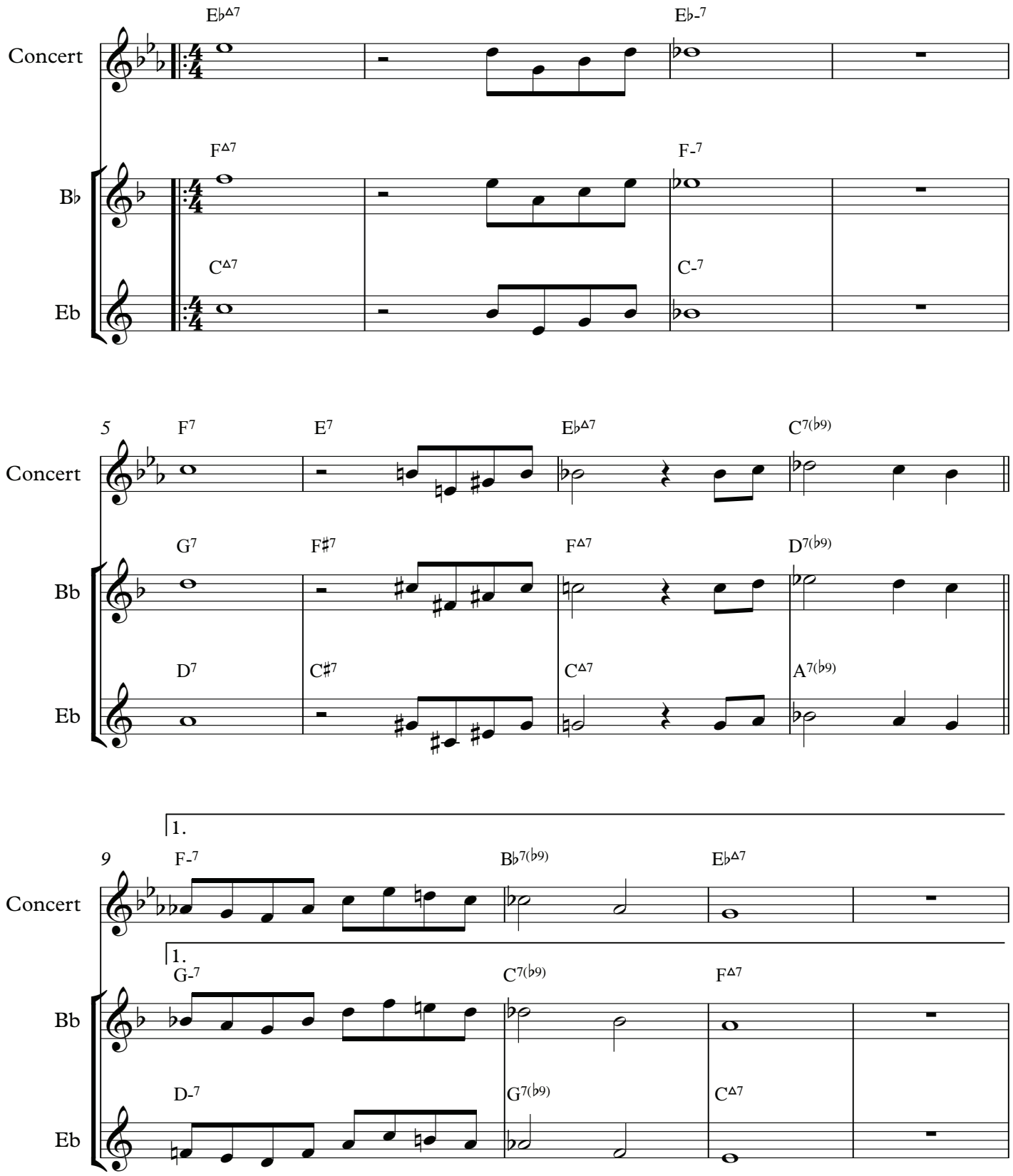

22
F7
G♭7
F7
Concert
J. Gtr.
T
A
B

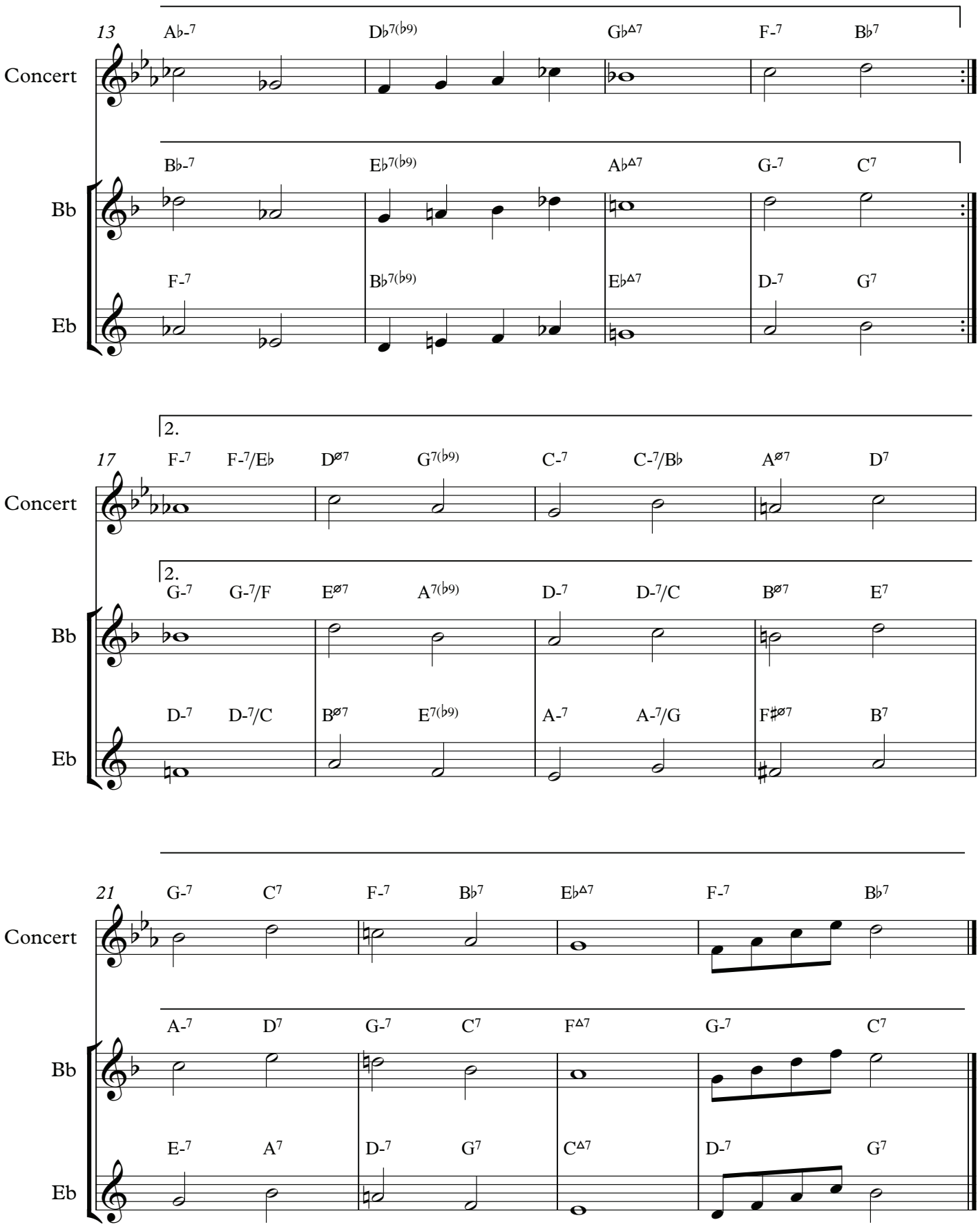

26
F Mixolydian
G♭ Mixolydian
Concert
default scales
J. Gtr.
T
A
B

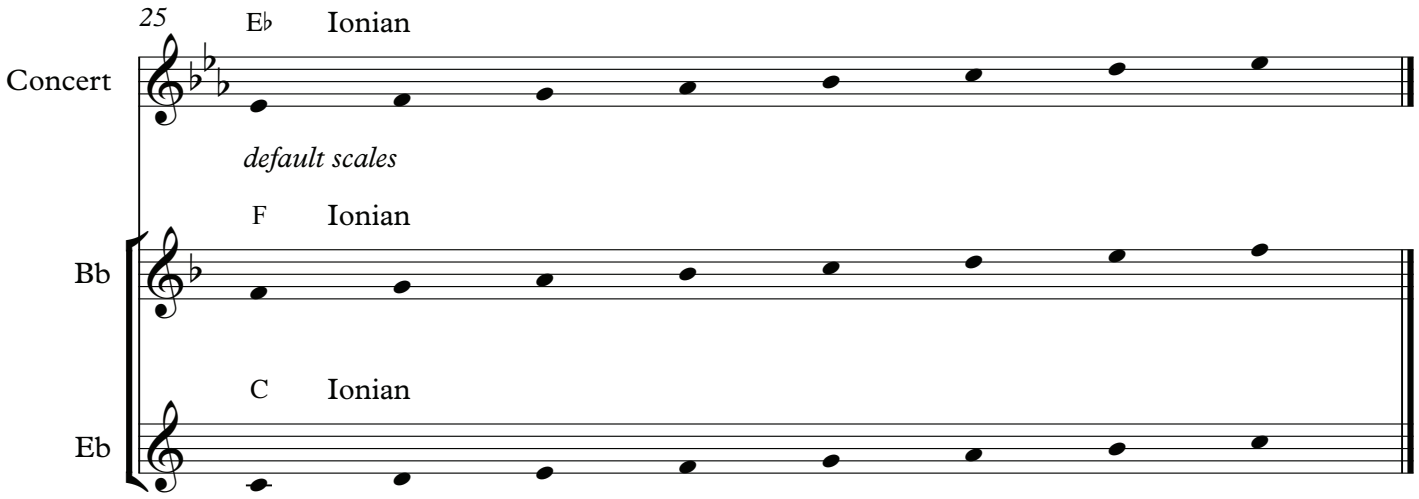
Jazz Improv III 2017-18
Class notes 02

David M. Shere

"*On Green Dolphin Street*"



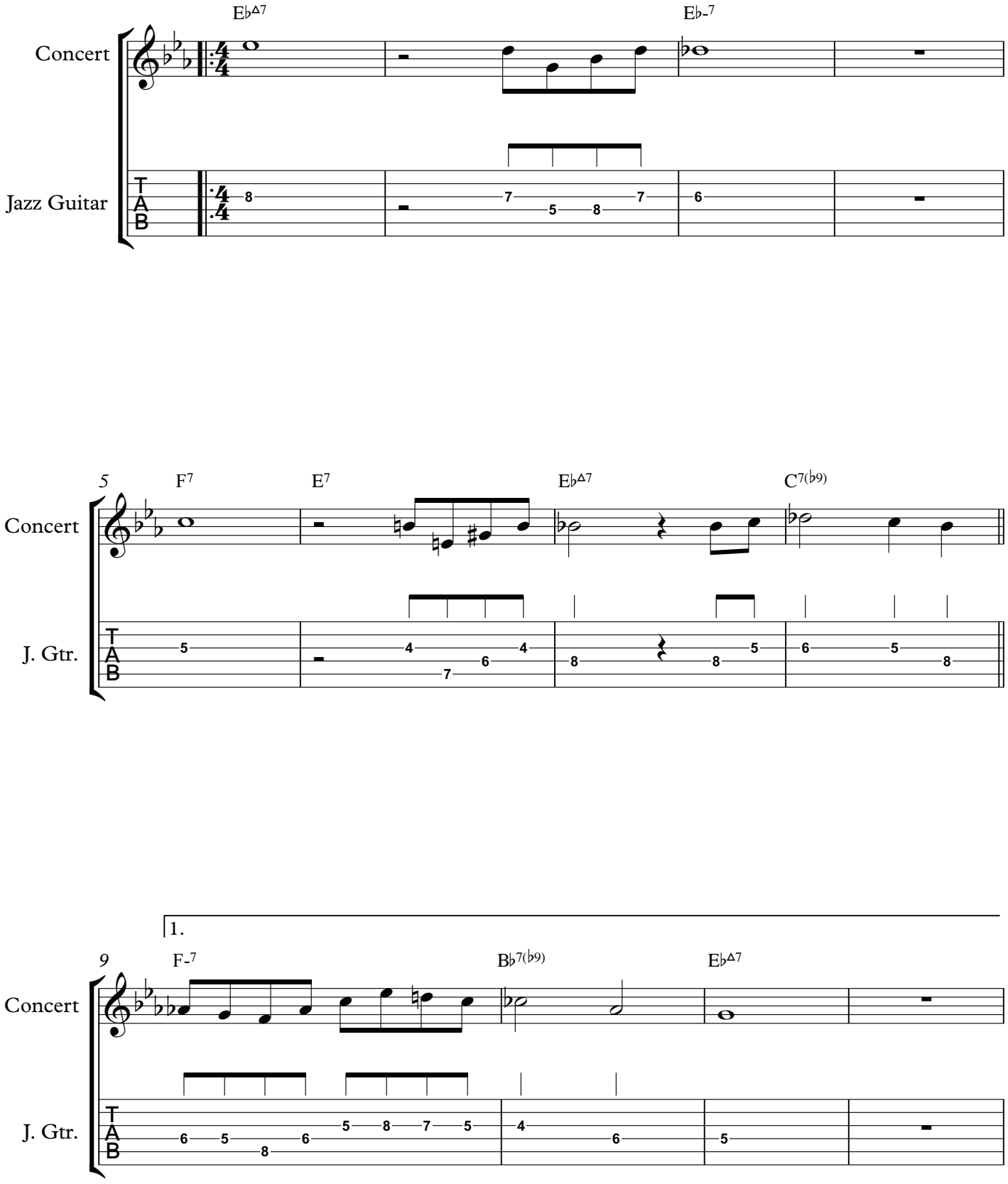

13
A♭-7
D♭7(♭9)
G♭Δ7
F-7
B♭7
Concert
B♭-7
E♭7(♭9)
A♭Δ7
G-7
C7
Bb
F-7
B♭7(♭9)
E♭Δ7
D-7
G7
Eb
2.
17
F-7
F-7/E♭
D∅7
G7(♭9)
C-7
C-7/B♭
A∅7
D7
Concert
2.
G-7
G-7/F
E∅7
A7(♭9)
D-7
D-7/C
B∅7
E7
Bb
D-7
D-7/C
B∅7
E7(♭9)
A-7
A-7/G
F♯∅7
B7
Eb
21
G-7
C7
F-7
B♭7
E♭Δ7
F-7
B♭7
Concert
A-7
D7
G-7
C7
F Δ7
G-7
C7
Bb
E-7
A7
D-7
G7
C Δ7
D-7
G7
Eb

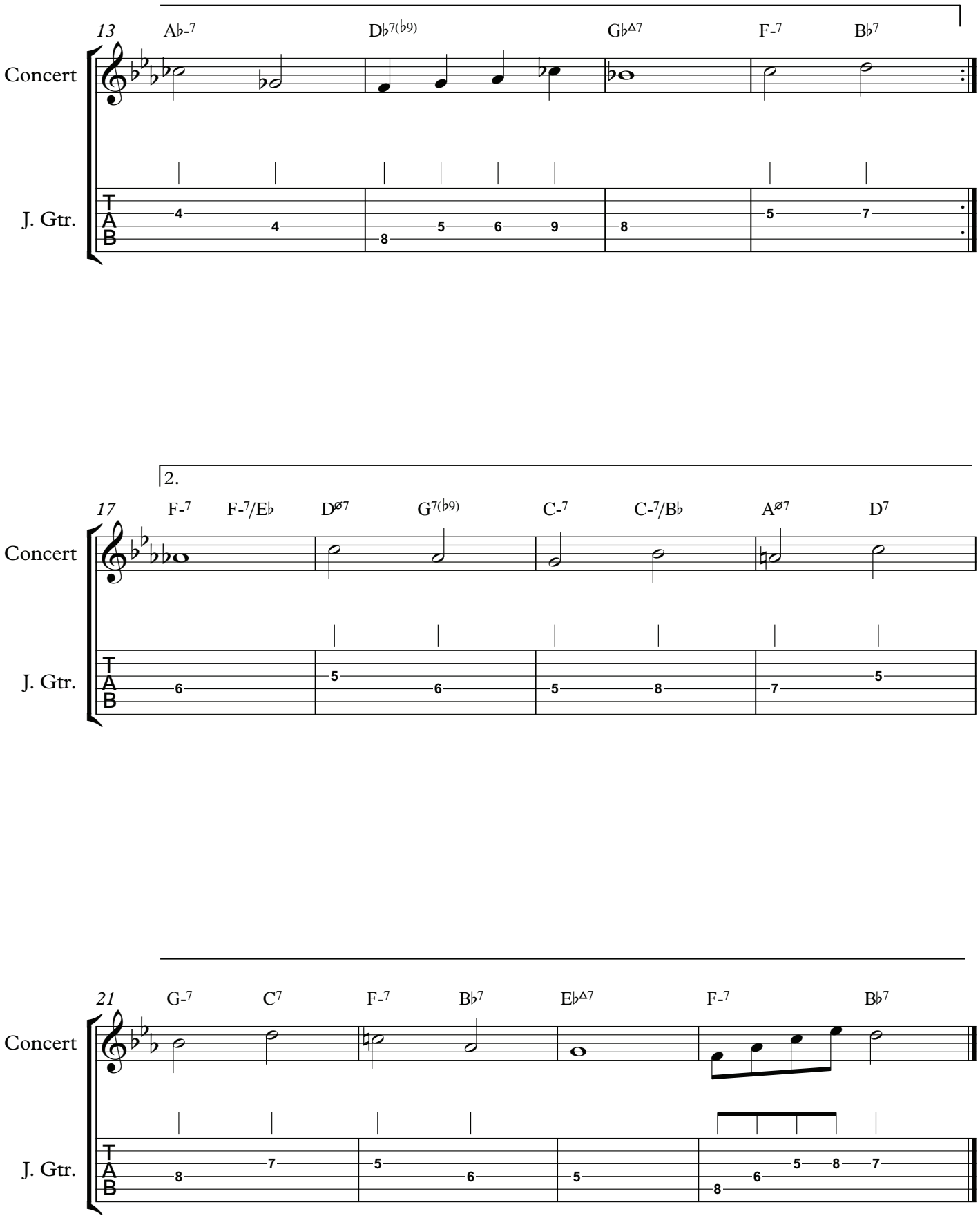

25
E♭ Ionian
Concert
default scales
F Ionian
Bb
C Ionian
Eb

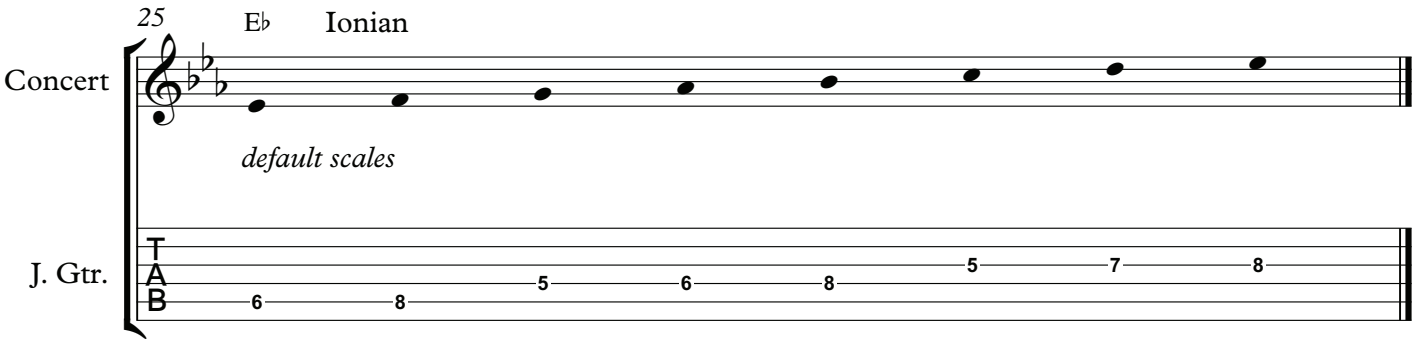
Jazz Improv III 2017-18
Class notes 02

"*On Green Dolphin Street*"

David M. Shere




13
A♭-7
D♭7(♭9)
G♭Δ7
F-7
B♭7
Concert
J. Gtr.
T
A
B
2.
17
F-7
F-7/E♭
D∅7
G7(♭9)
C-7
C-7/B♭
A∅7
D7
Concert
J. Gtr.
21
G-7
C7
F-7
B♭7
E♭Δ7
F-7
B♭7
Concert
J. Gtr.

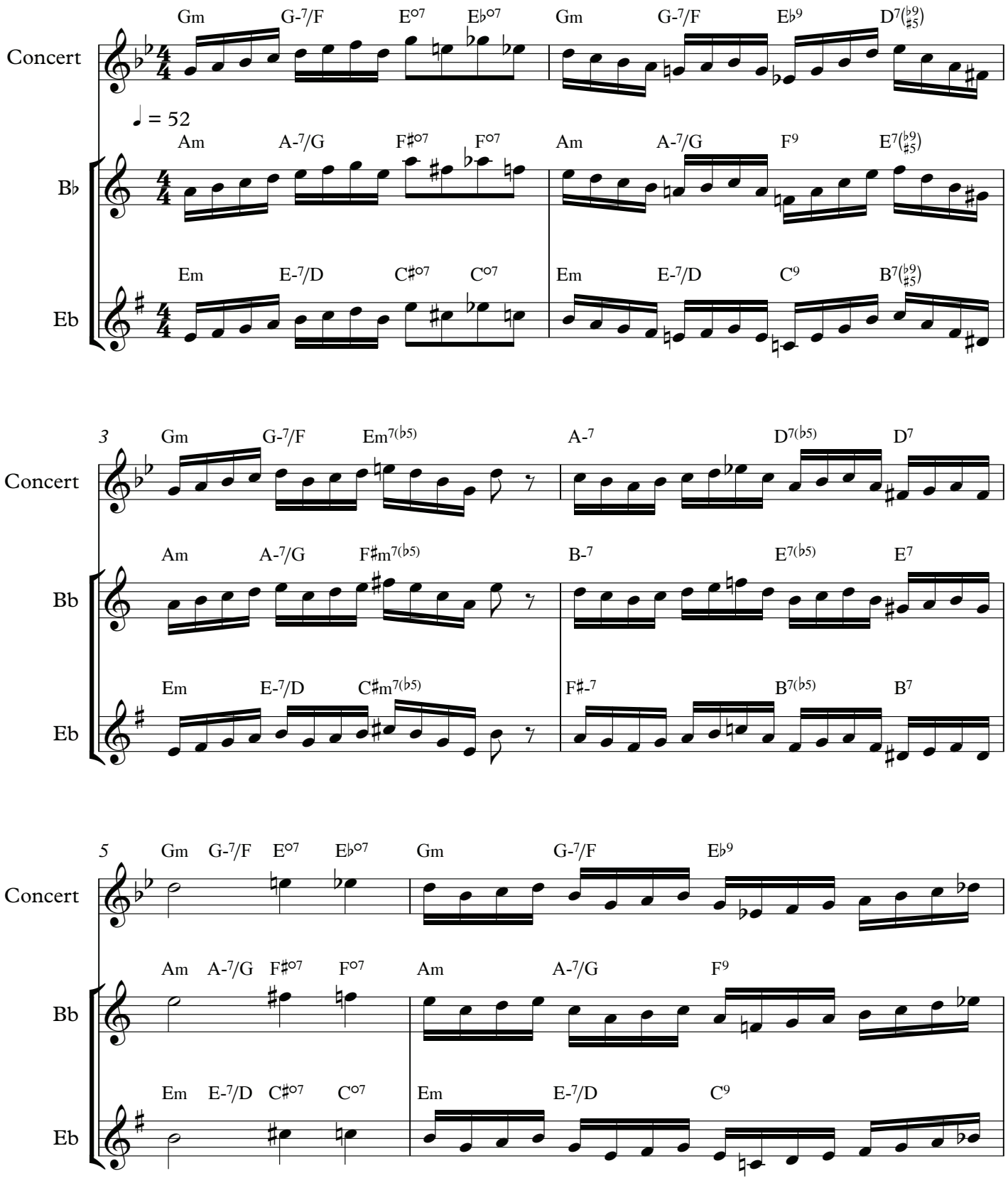

25
E♭
Ionian
Concert
default scales
J. Gtr.
T
A
B
6
8
5
6
8
5
7
8

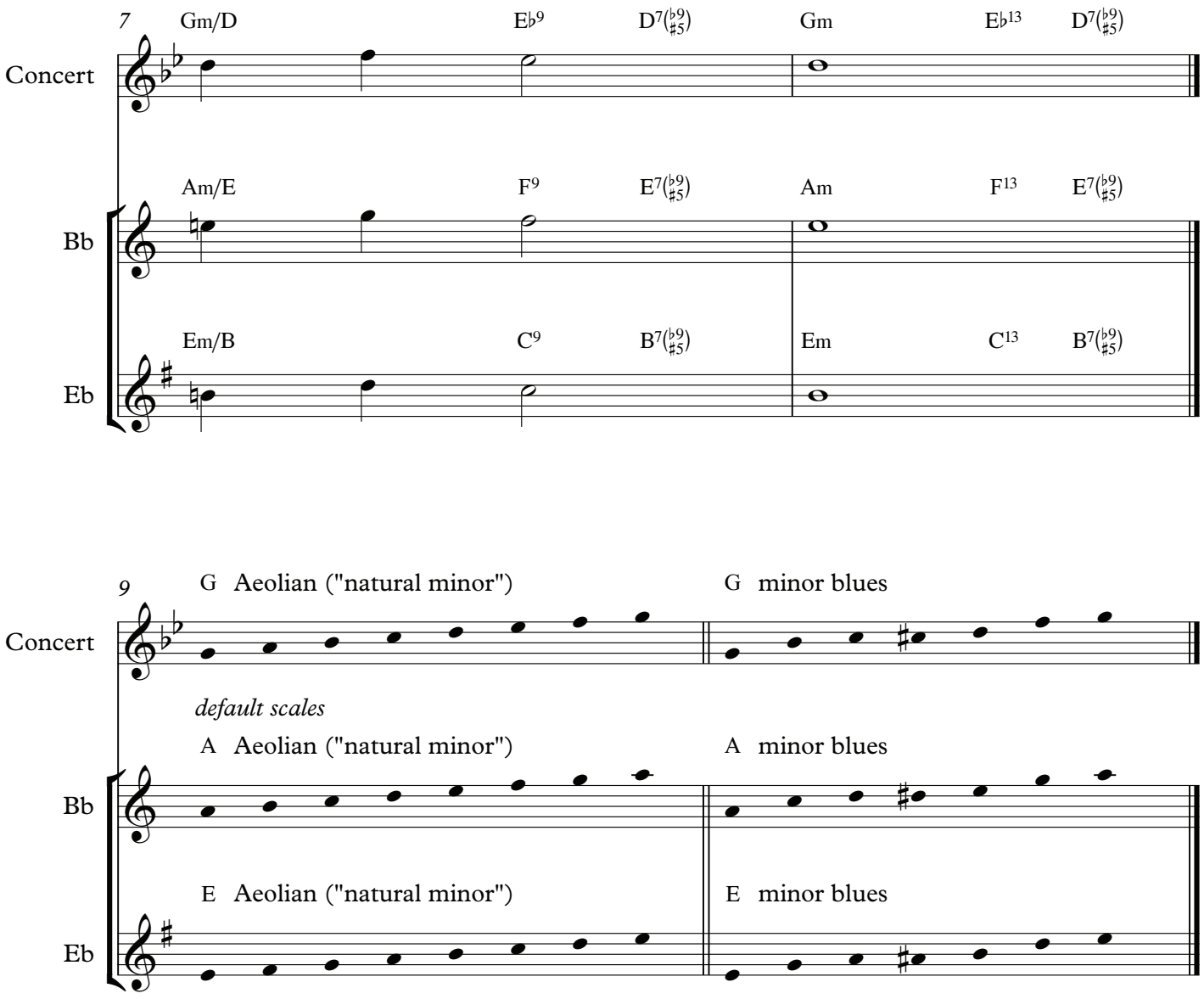
Jazz Improv III 2017-18
Class notes 03

David M. Shere

♩ = 52

"Angel Eyes"



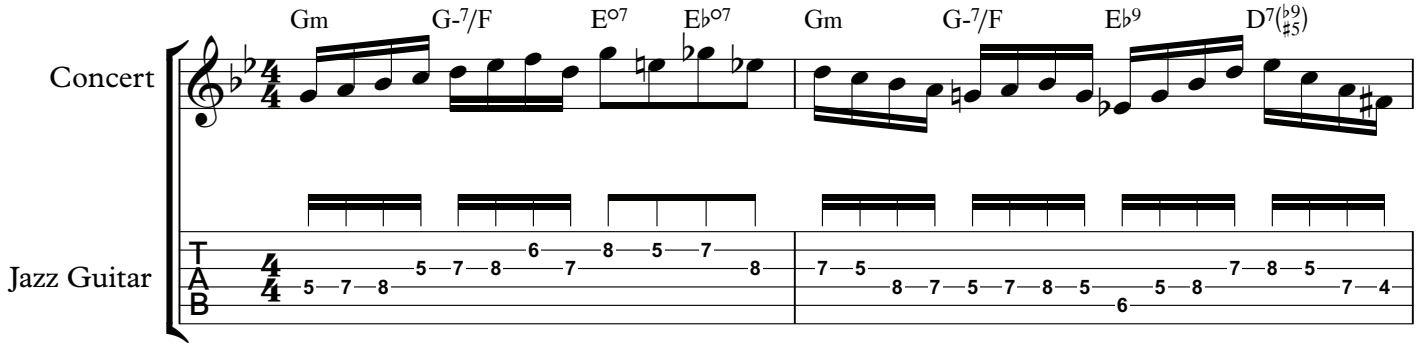

7
Gm/D
E♭9
D7(♭9 ♯5)
Gm
E♭13
D7(♭9 ♯5)
Concert
Am/E
F9
E7(♭9 ♯5)
Am
F13
E7(♭9 ♯5)
Bb
Em/B
C9
B7(♭9 ♯5)
Em
C13
B7(♭9 ♯5)
Eb
9
G Aeolian ("natural minor")
G minor blues
Concert
default scales
A Aeolian ("natural minor")
A minor blues
Bb
E Aeolian ("natural minor")
E minor blues
Eb

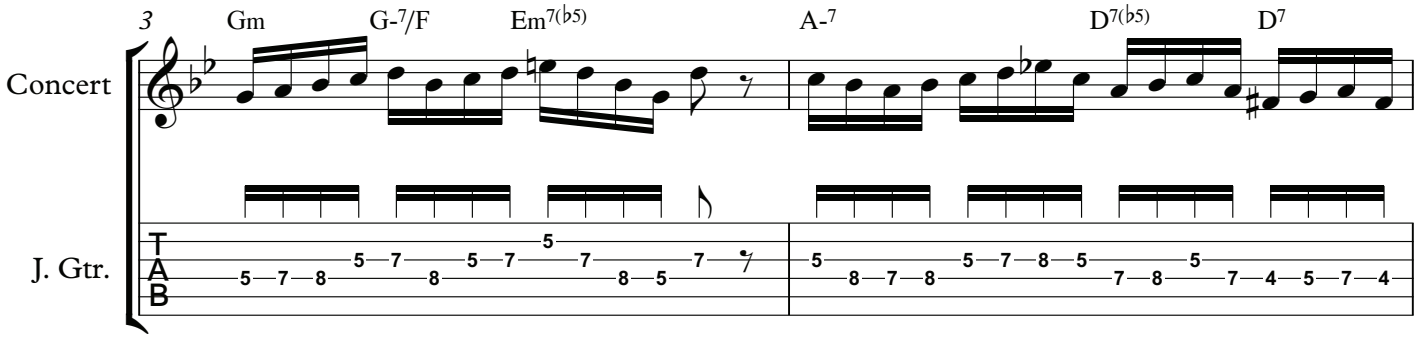
Jazz Improv III 2017-18
Class notes 03

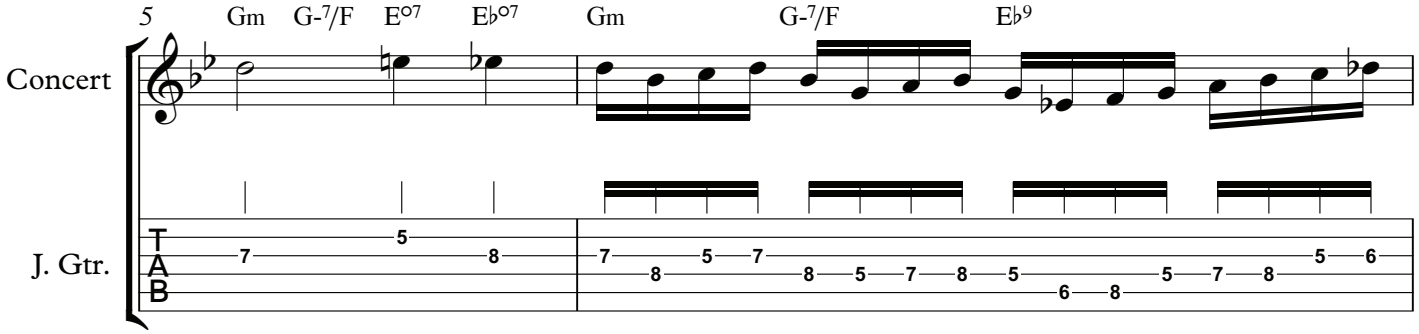
David M. Shere

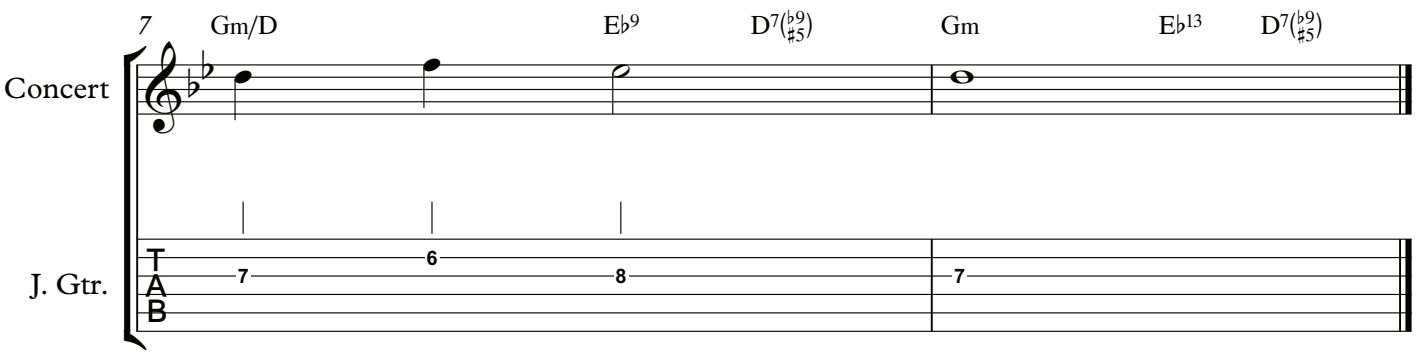
♩ = 52

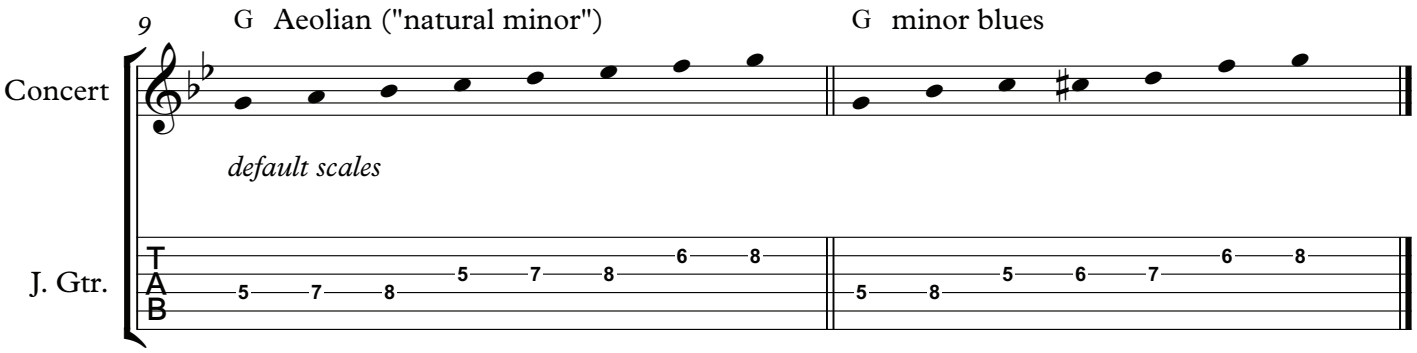
"Angel Eyes"







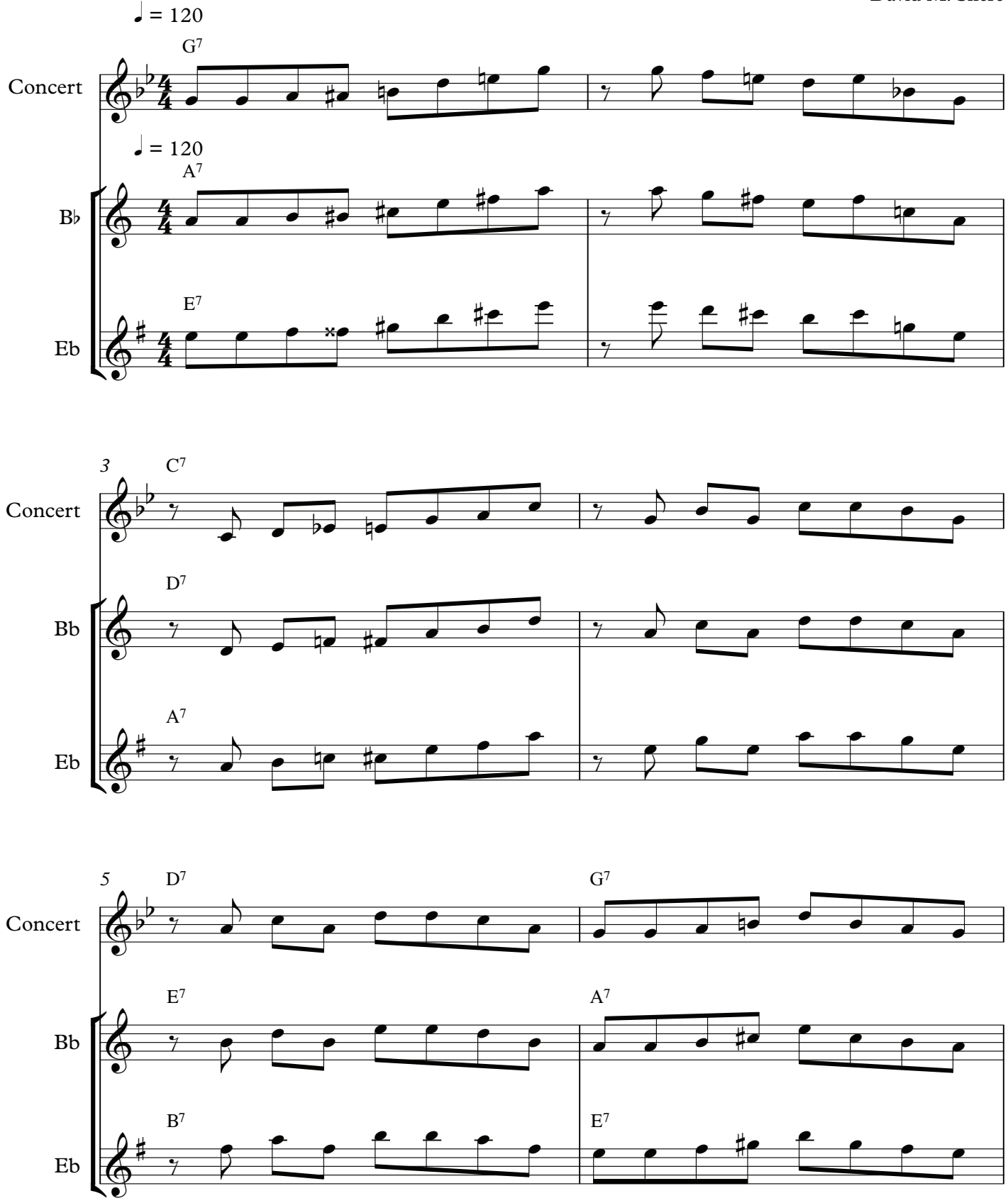

7
Gm/D
E♭9
D7(♭9 ♯5)
Gm
E♭13
D7(♭9 ♯5)
Concert
J. Gtr.
T
A
B
7
6
8
7

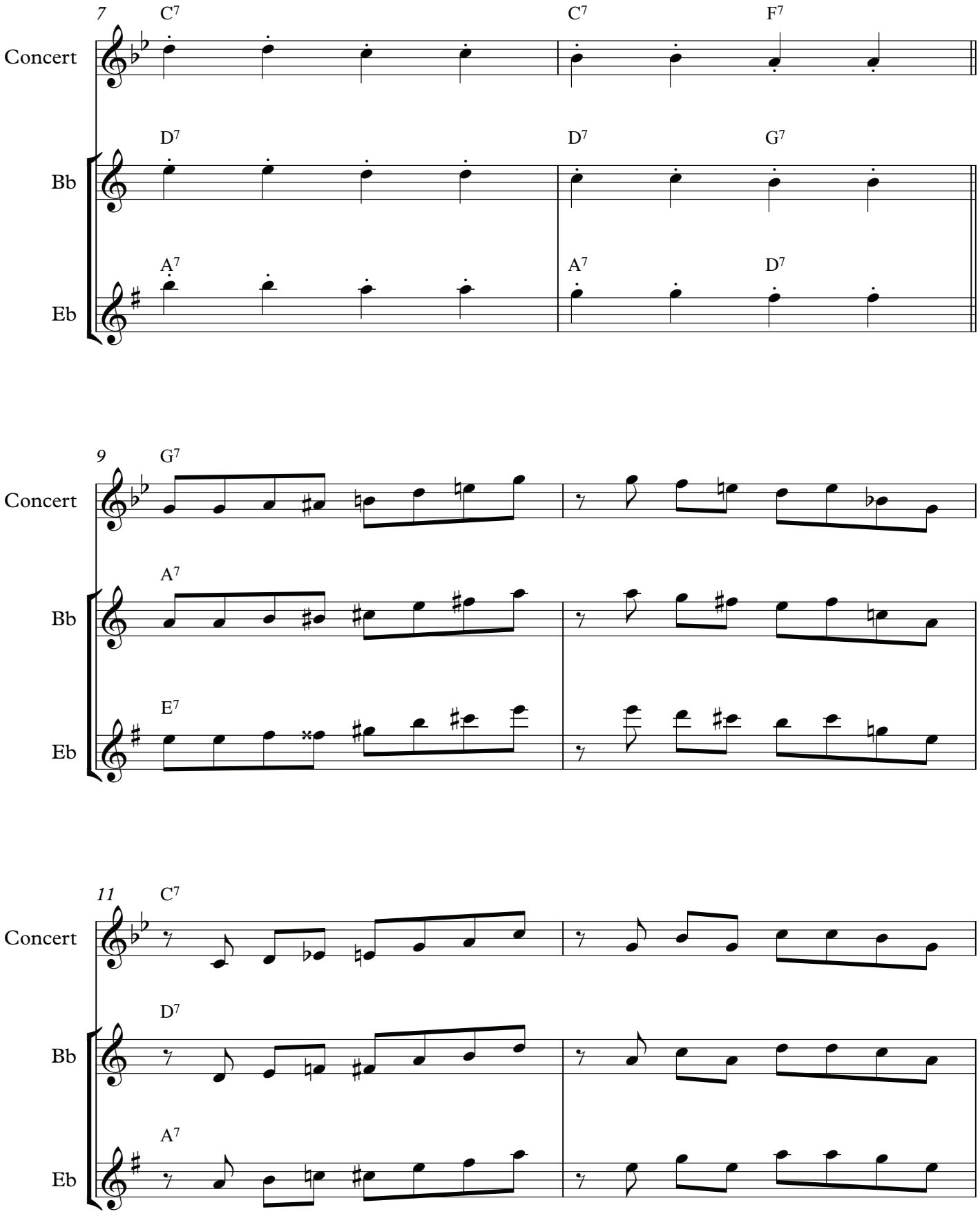

9
G Aeolian ("natural minor")
G minor blues
Concert
default scales
J. Gtr.
T
A
B
5
7
8
5
7
8
6
8
5
8
5
6
7
6
8

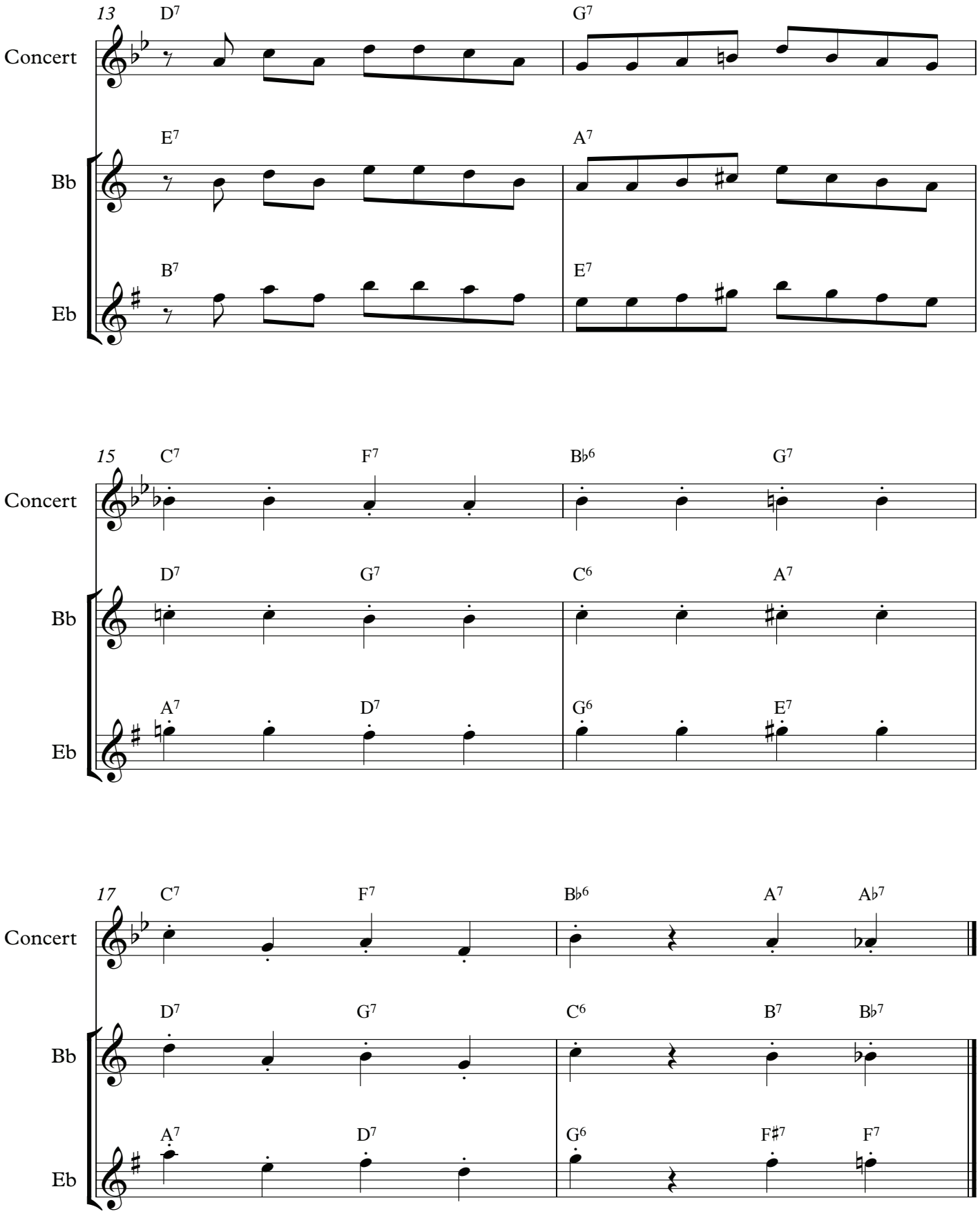
Jazz Improv III 2017-18
Class notes 04

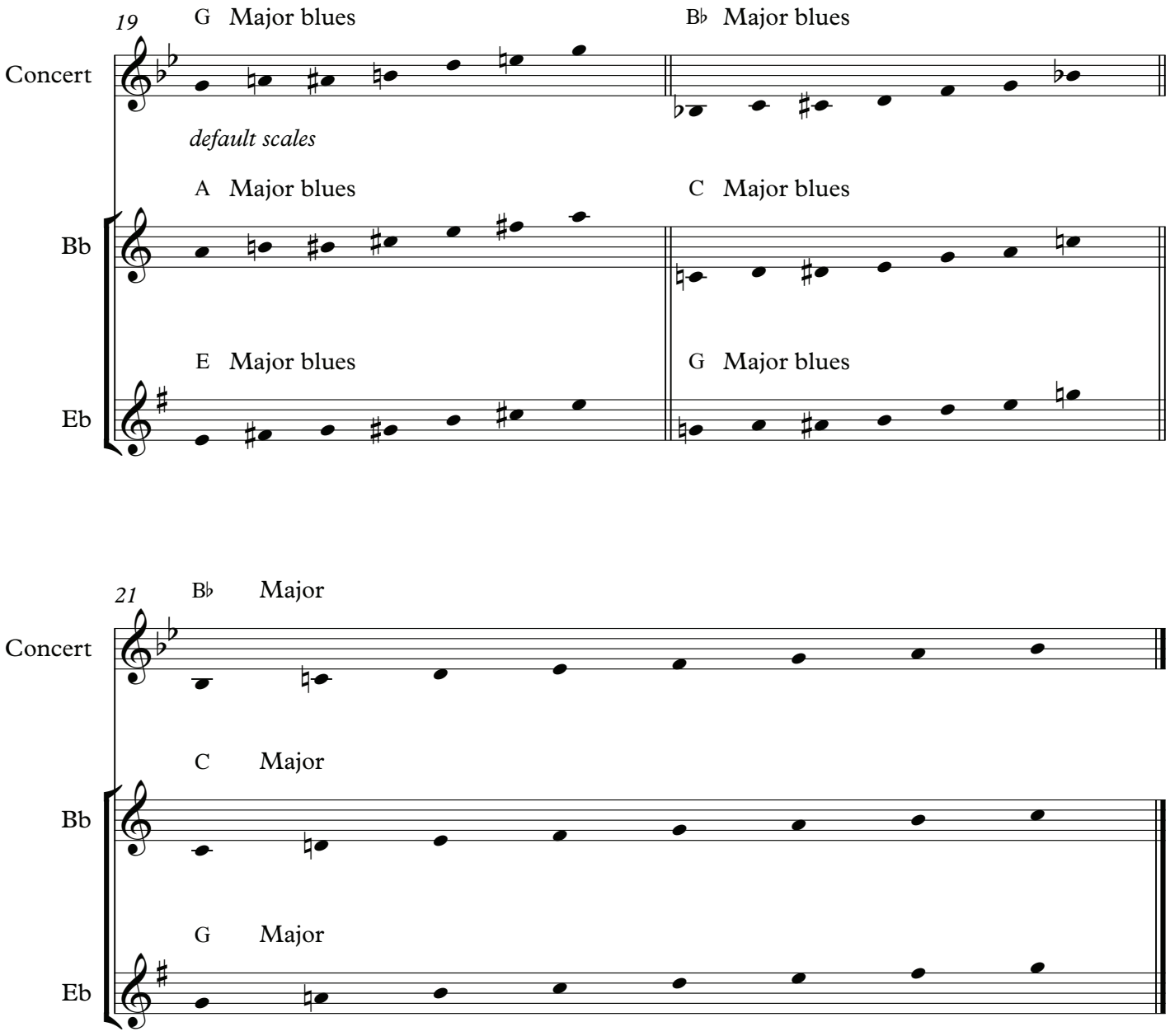
David M. Shere

"There'll Be Some Changes Made"




7
C7
C7
F7
Concert
D7
D7
G7
Bb
A7
A7
D7
Eb
9
G7
Concert
A7
Bb
E7
Eb
11
C7
Concert
D7
Bb
A7
Eb


13
D7
G7
Concert
E7
A7
Bb
B7
E7
Eb
15
C7
F7
B♭6
G7
Concert
D7
G7
C6
A7
Bb
A7
D7
G6
E7
Eb
17
C7
F7
B♭6
A7
A♭7
Concert
D7
G7
C6
B7
B♭7
Bb
A7
D7
G6
F♯7
F7
Eb


19
G Major blues
B♭ Major blues
Concert
default scales
A Major blues
C Major blues
Bb
E Major blues
G Major blues
Eb

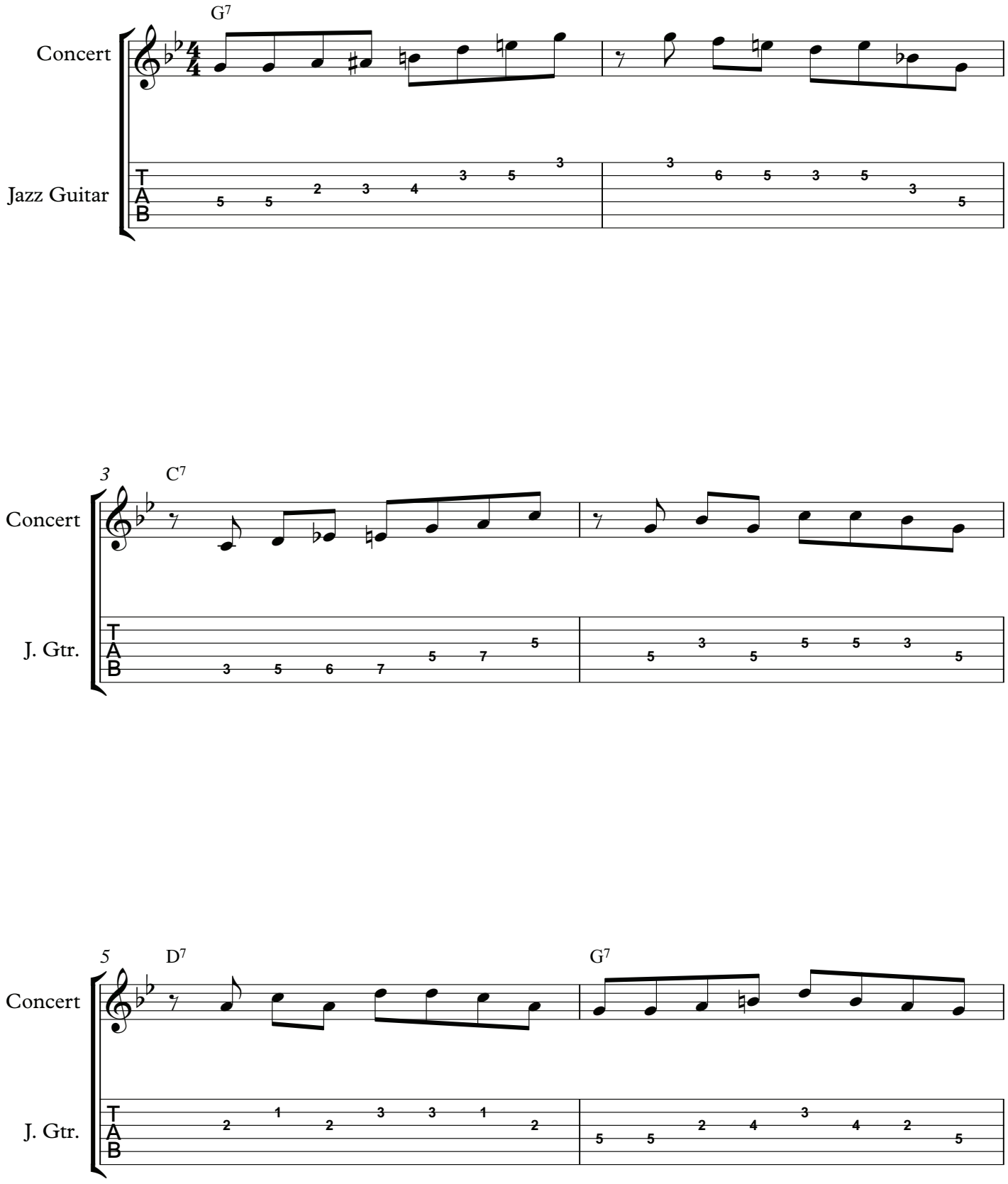
21
B♭ Major
Concert
C Major
Bb
G Major
Eb

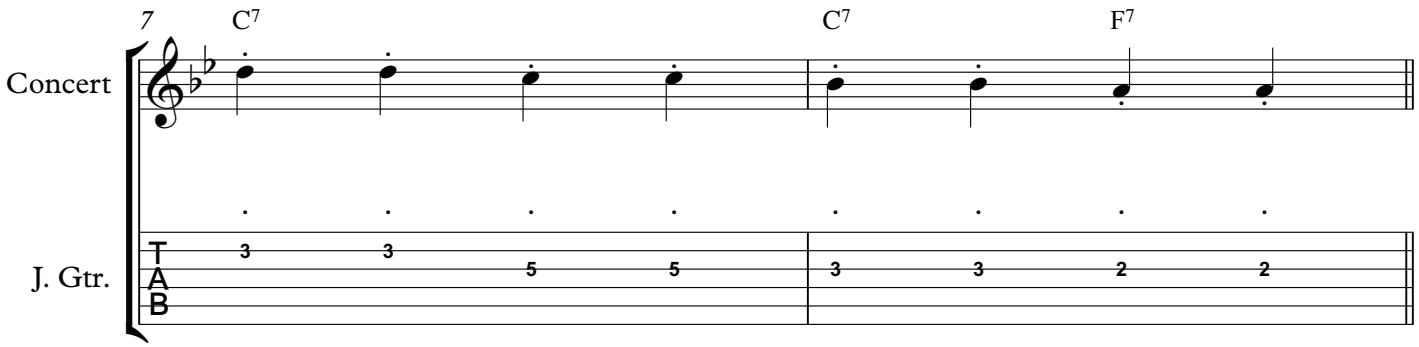
Jazz Improv III 2017-18
Class notes 04

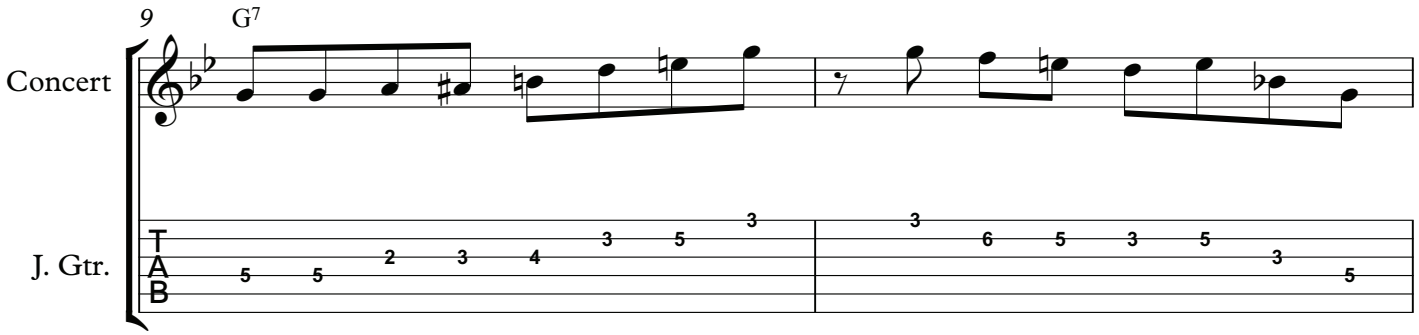
David M. Shere

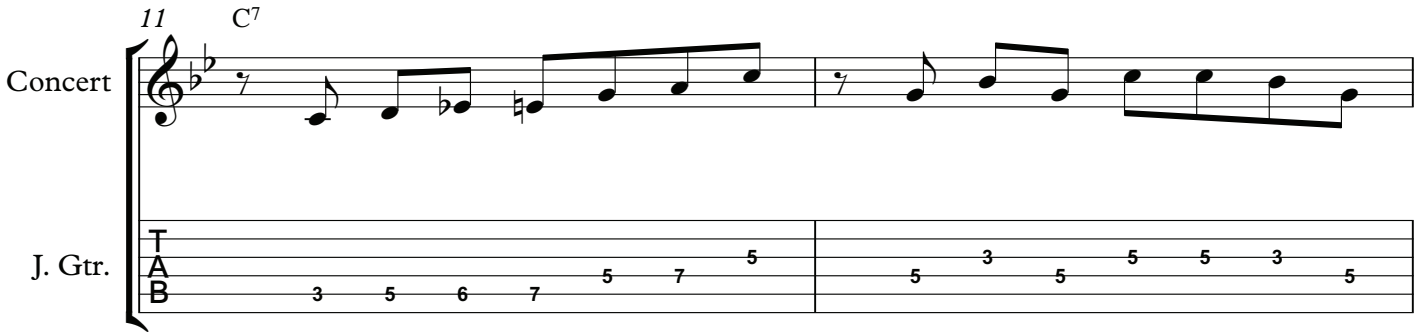
"There'll Be Some Changes Made"

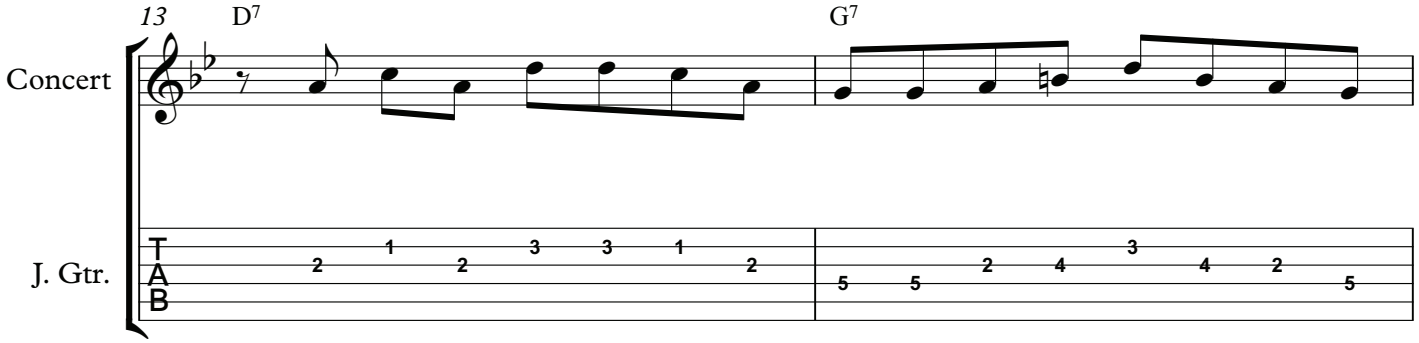
♩ = 120

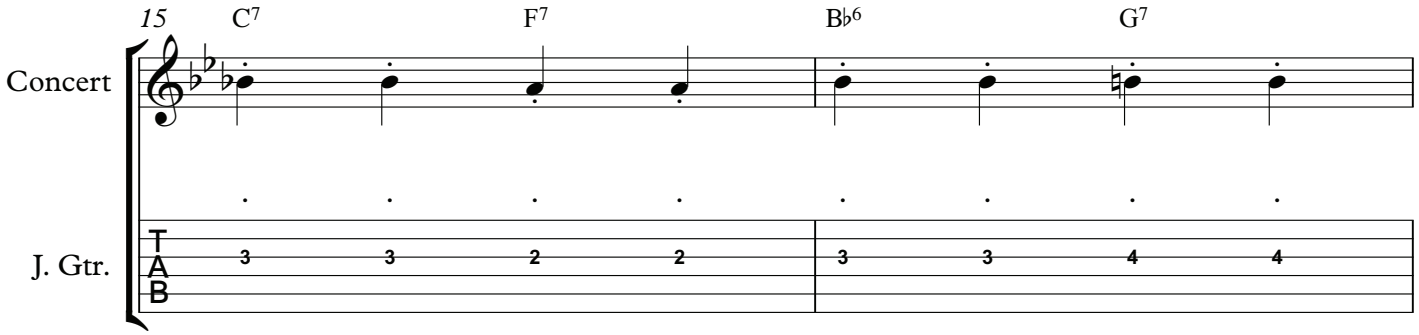


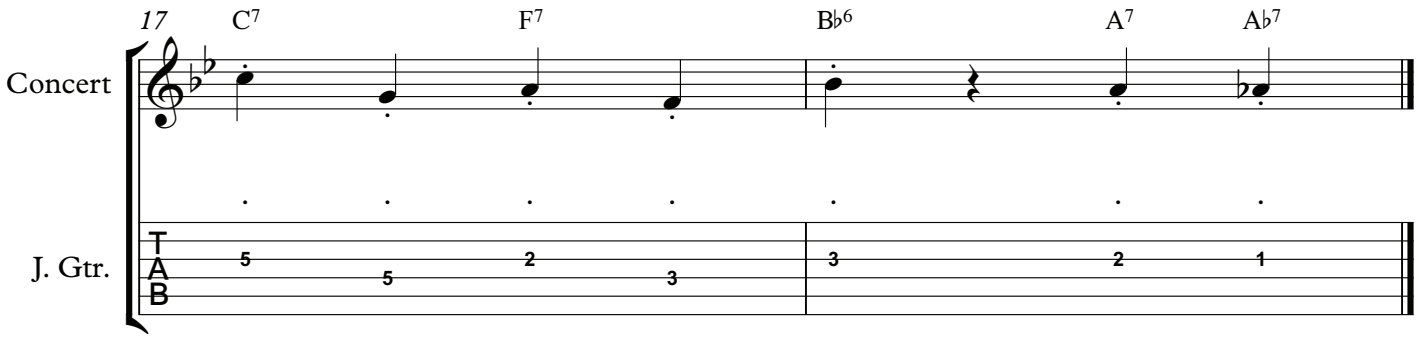

7
C7
C7
F7
Concert
J. Gtr.
T
A
B

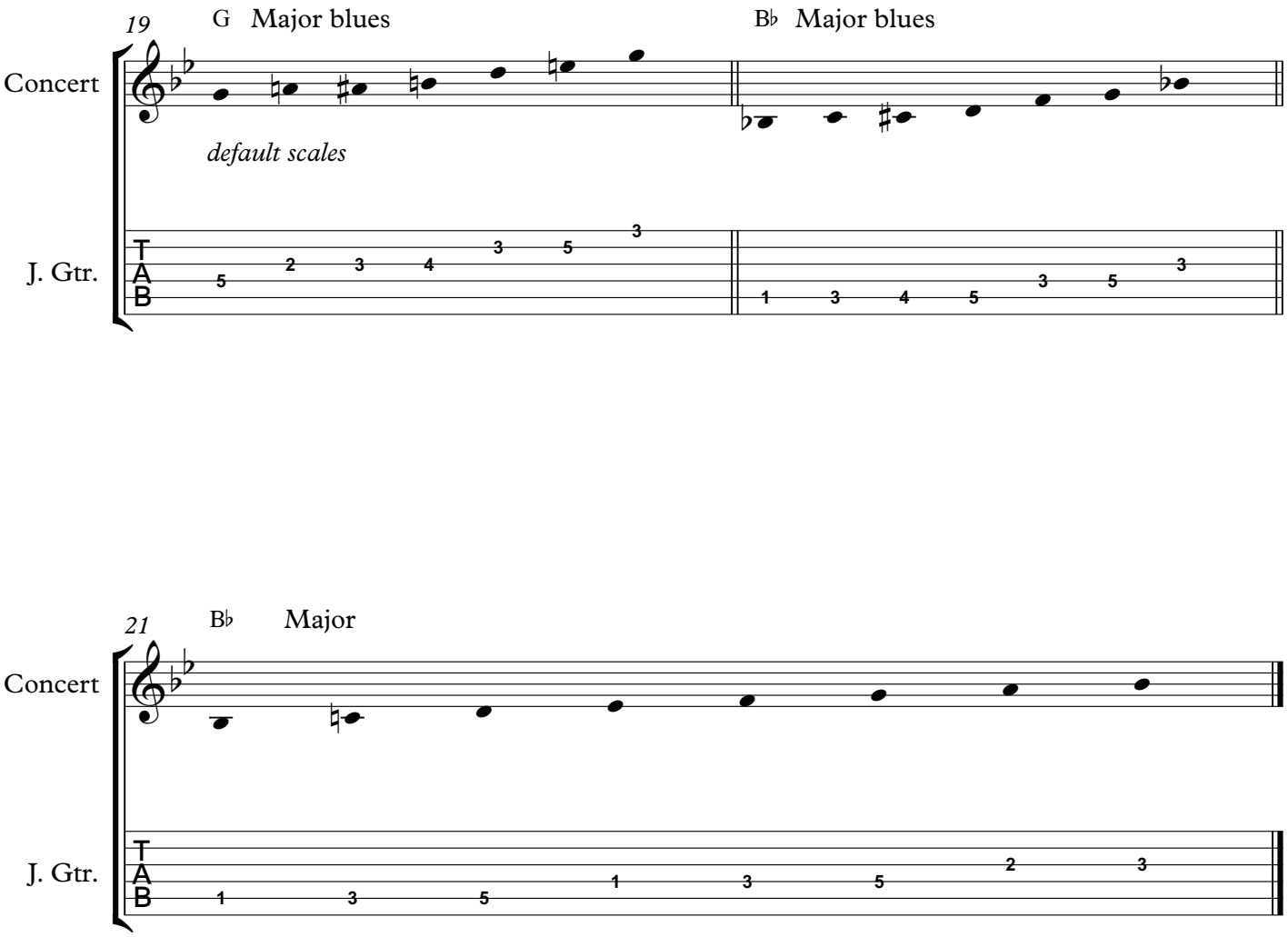

9
G7
Concert
J. Gtr.
T
A
B


11
C7
Concert
J. Gtr.
T
A
B


13
D7
G7
Concert
J. Gtr.
T
A
B


15
C7
F7
B♭6
G7
Concert
J. Gtr.
T
A
B

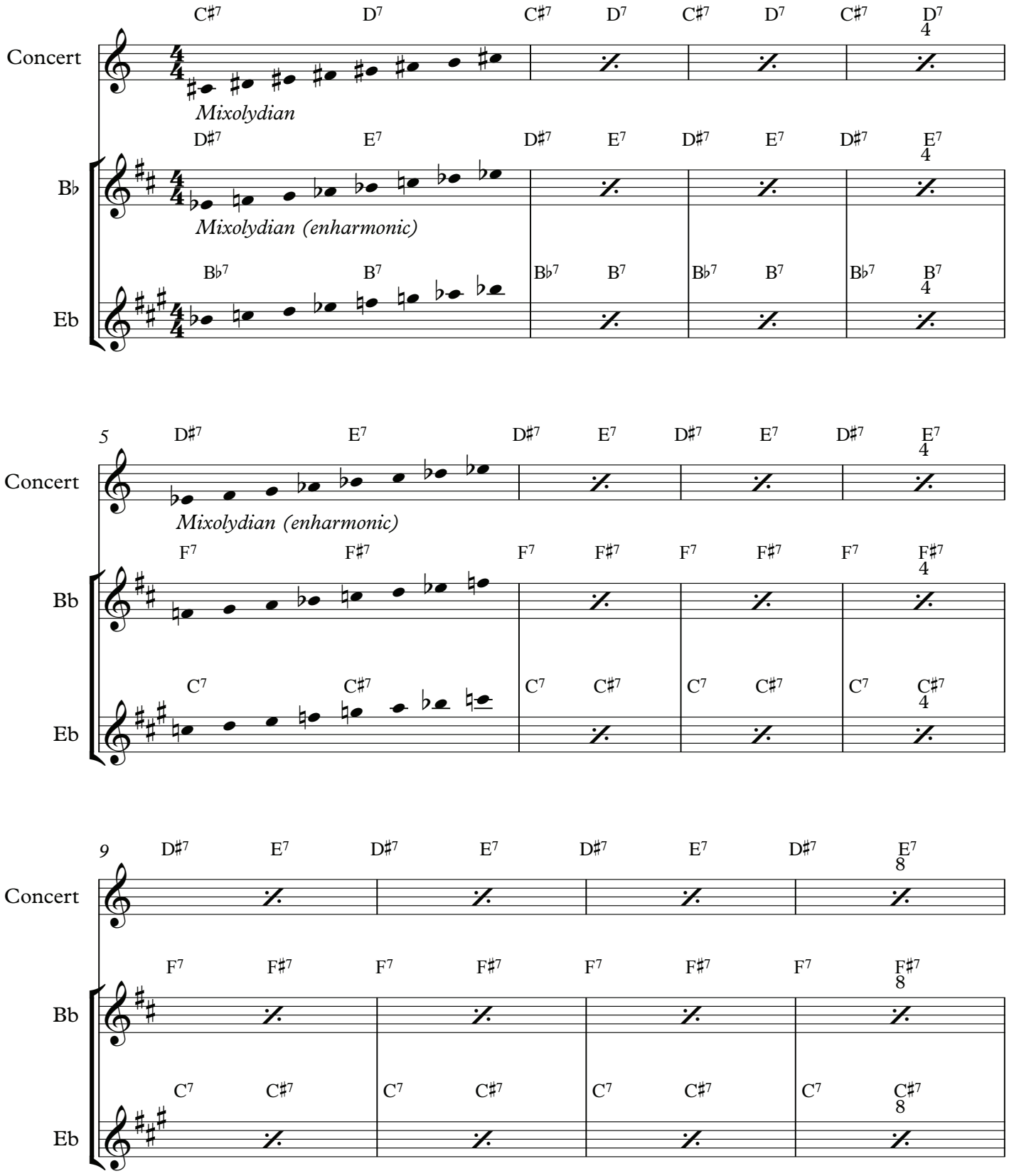

17
C7
F7
B♭6
A7
A♭7
Concert
J. Gtr.
T
A
B

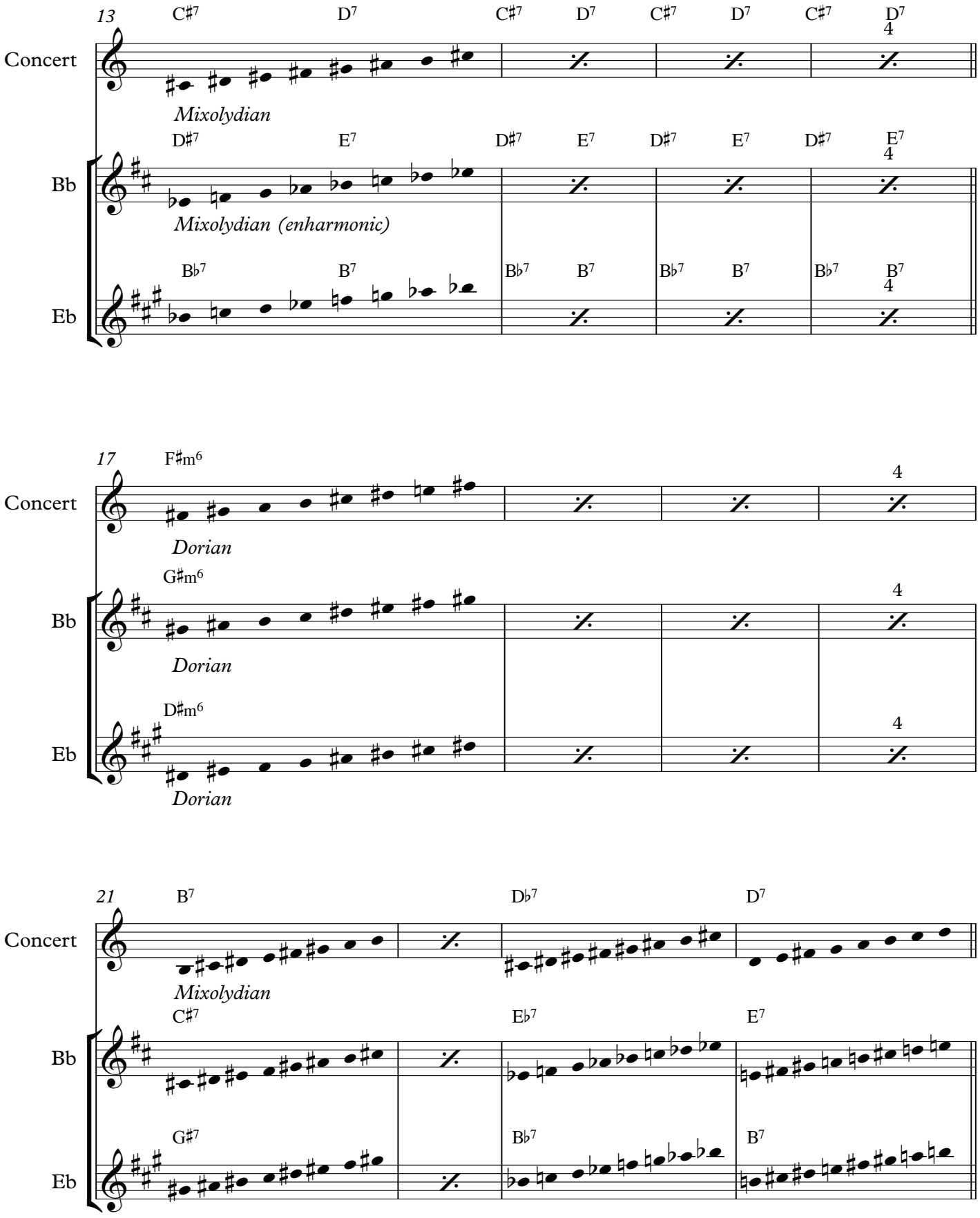

19
G Major blues
B♭ Major blues
Concert
default scales
J. Gtr.
T
A
B
5 2 3 4 3 5 3
1 3 4 5 3 5 3
21
B♭ Major
Concert
J. Gtr.
T
A
B
1 3 5 1 3 5 2 3

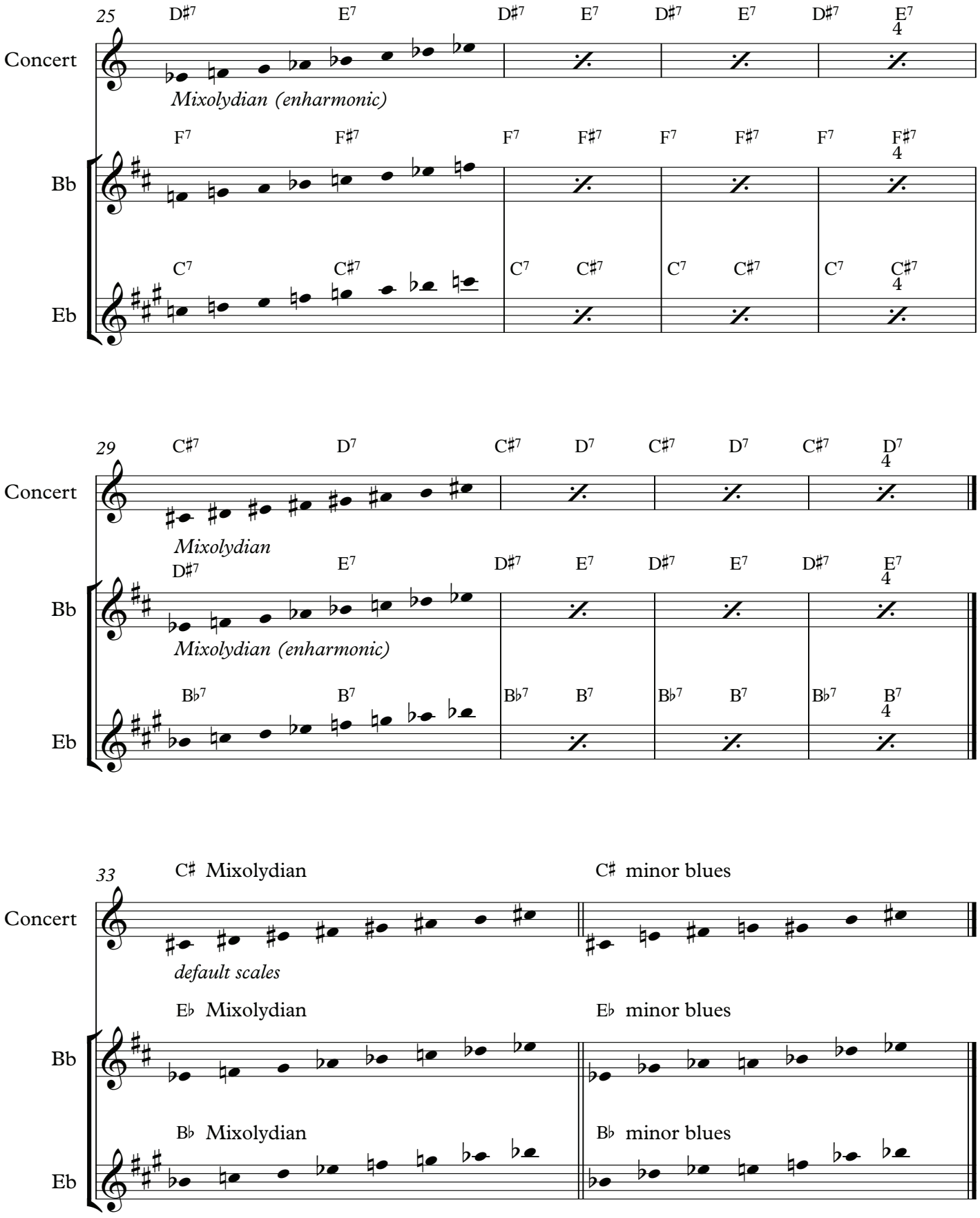
Jazz Improv III 2017-18
Class notes 05

David M. Shere

"Epistrophy"



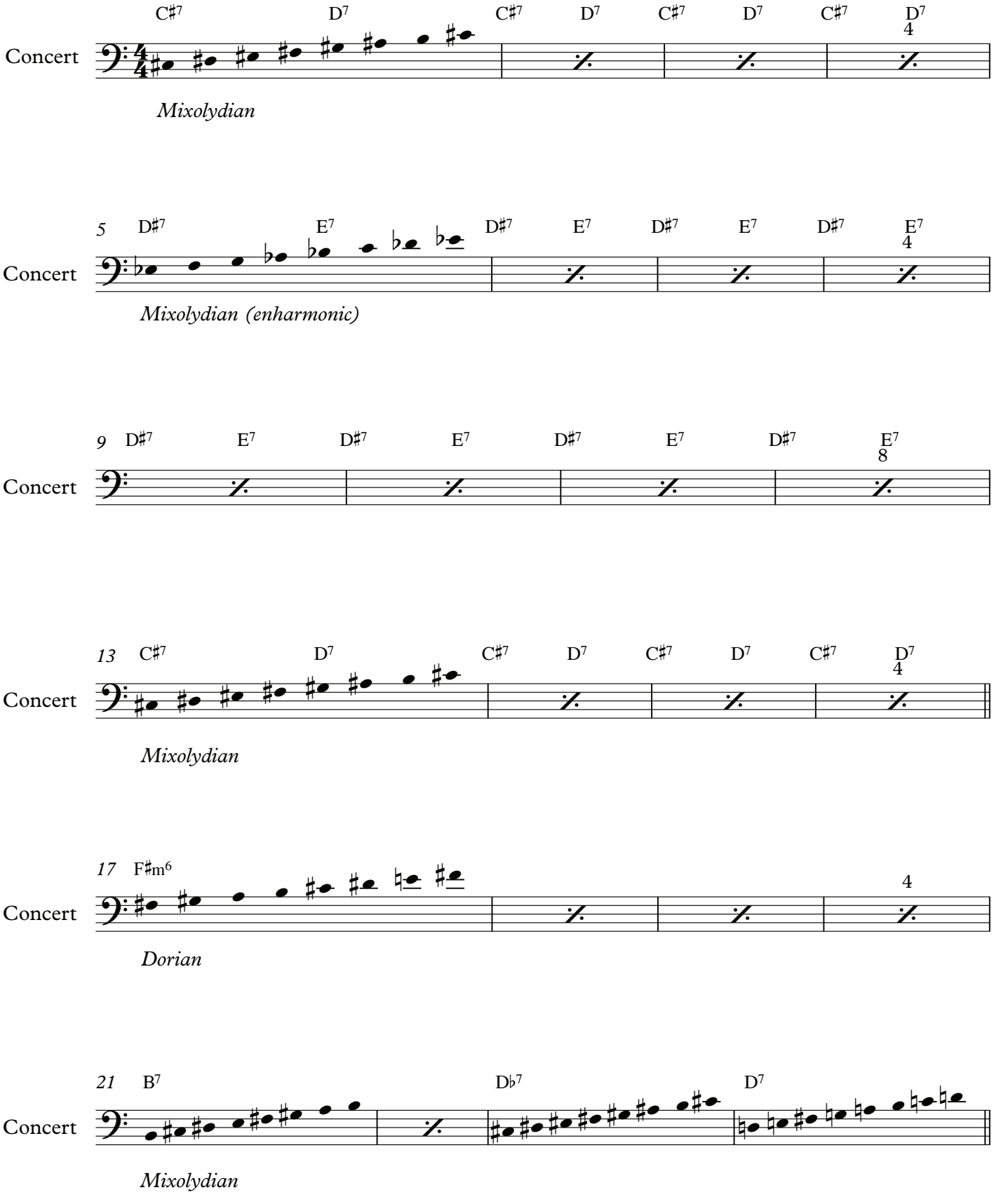

13
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
4
Concert
Mixolydian
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
4
Bb
Mixolydian (enharmonic)
B♭7
B7
B♭7
B7
B♭7
B7
B♭7
B7
4
Eb
17
F♯m6
4
Concert
Dorian
G♯m6
4
Bb
Dorian
D♯m6
4
Eb
Dorian
21
B7
D♭7
D7
Concert
Mixolydian
C♯7
E♭7
E7
Bb
G♯7
B♭7
B7
Eb

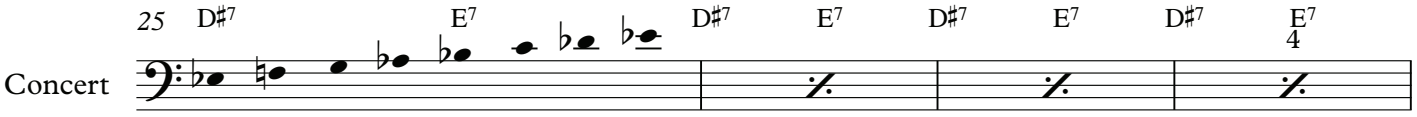

25
D♯7
E7
Concert
Mixolydian (enharmonic)
F7
F♯7
Bb
C7
C♯7
Eb
29
C♯7
D7
Concert
Mixolydian
D♯7
E7
Bb
Mixolydian (enharmonic)
B♭7
B7
Eb
33
C♯ Mixolydian
C♯ minor blues
Concert
default scales
E♭ Mixolydian
E♭ minor blues
Bb
B♭ Mixolydian
B♭ minor blues
Eb

Jazz Improv III 2017-18
Class notes 05

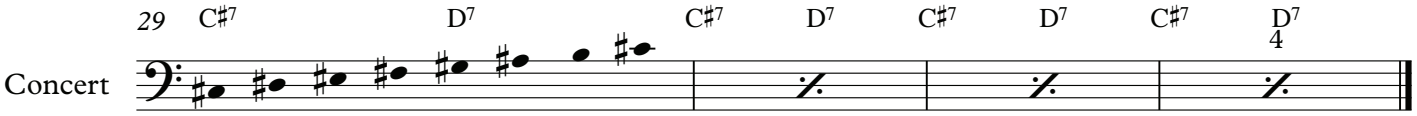
David M. Shere

"Epistrophy"

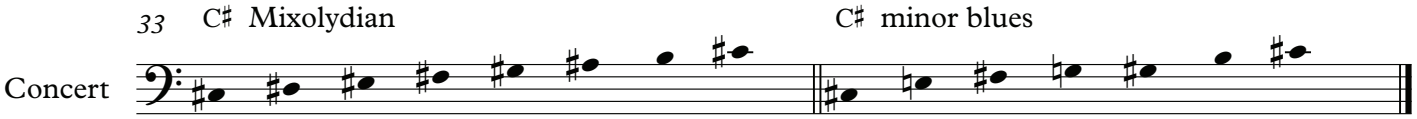




Mixolydian (enharmonic)



Mixolydian

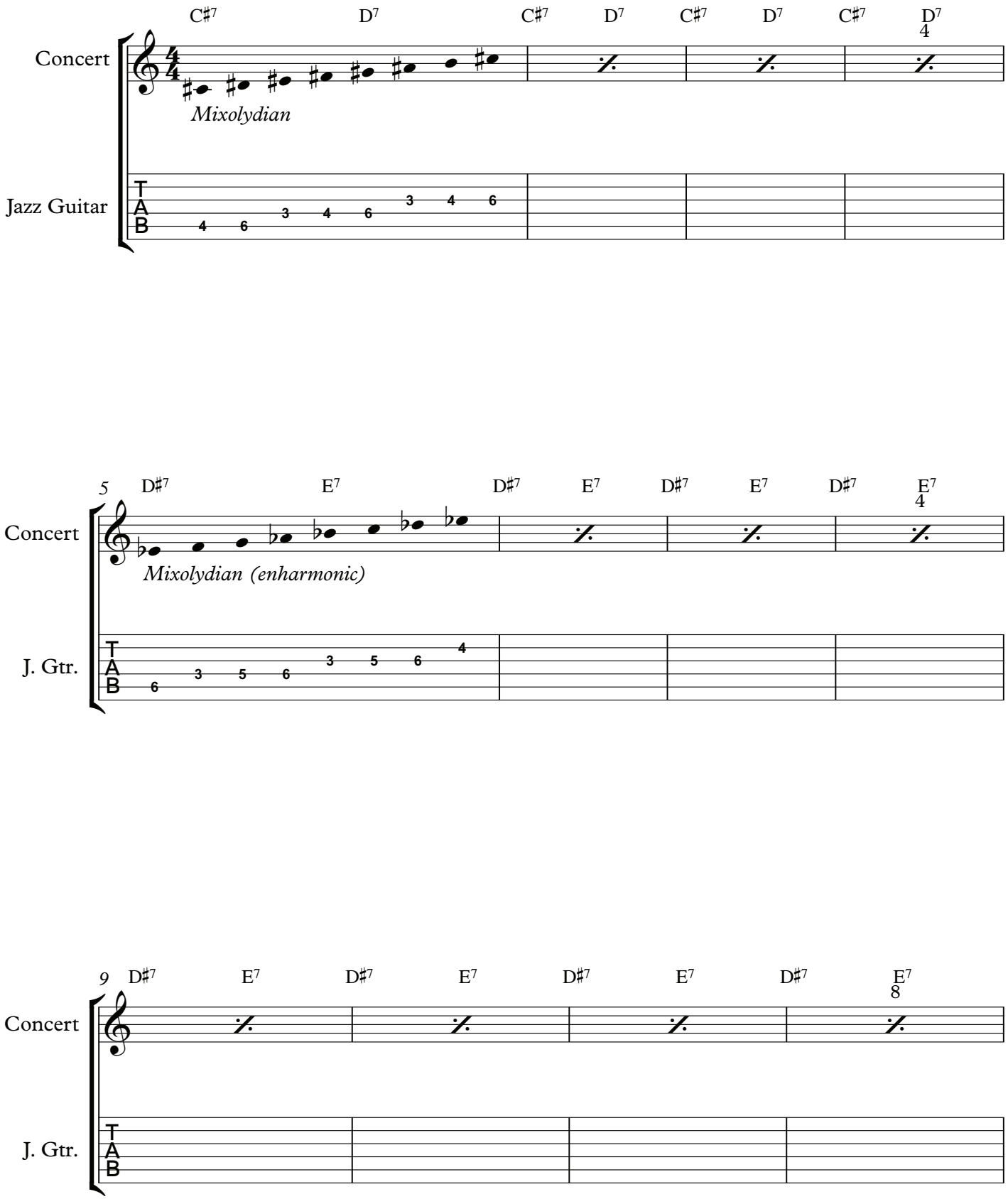


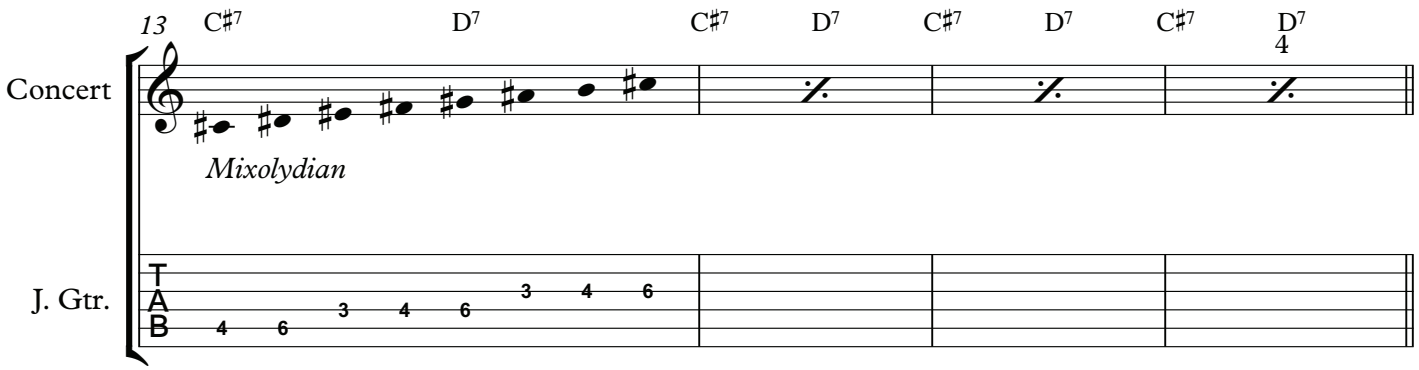
default scales

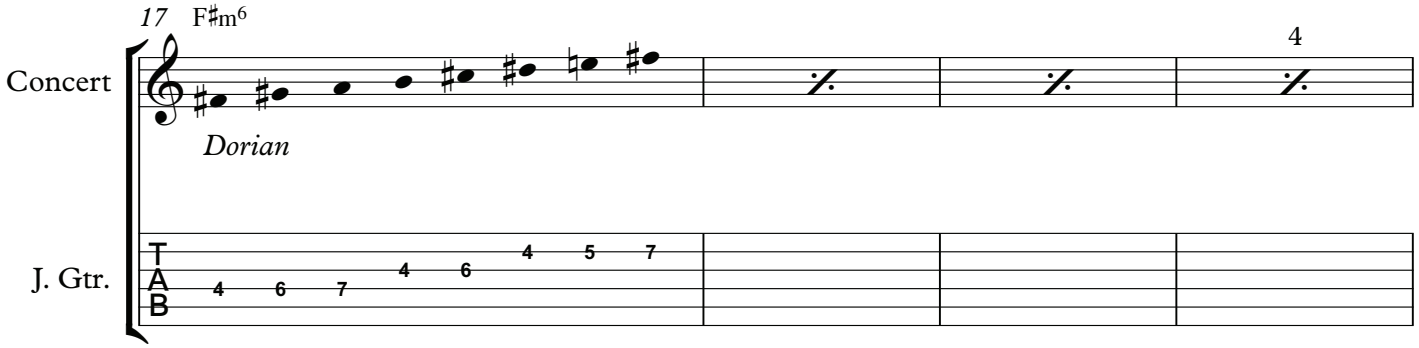
Jazz Improv III 2017-18
Class notes 05

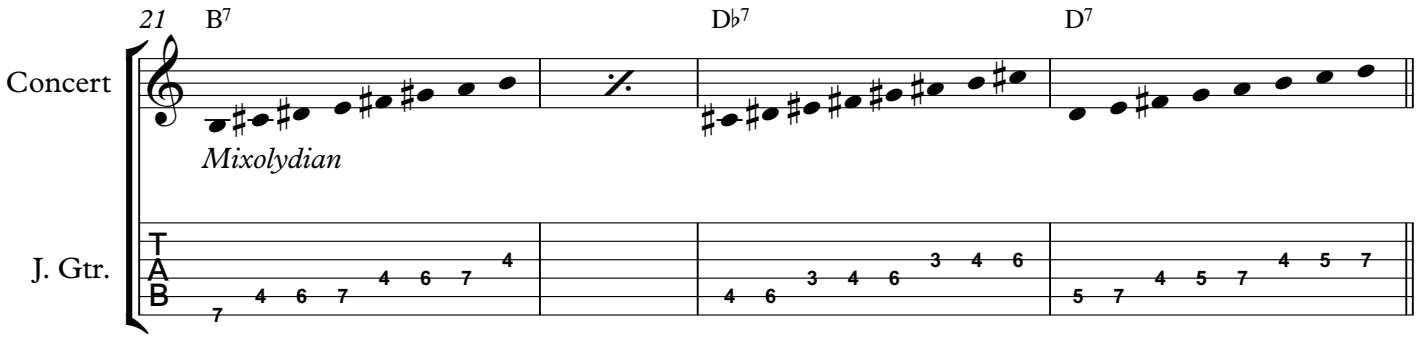
David M. Shere

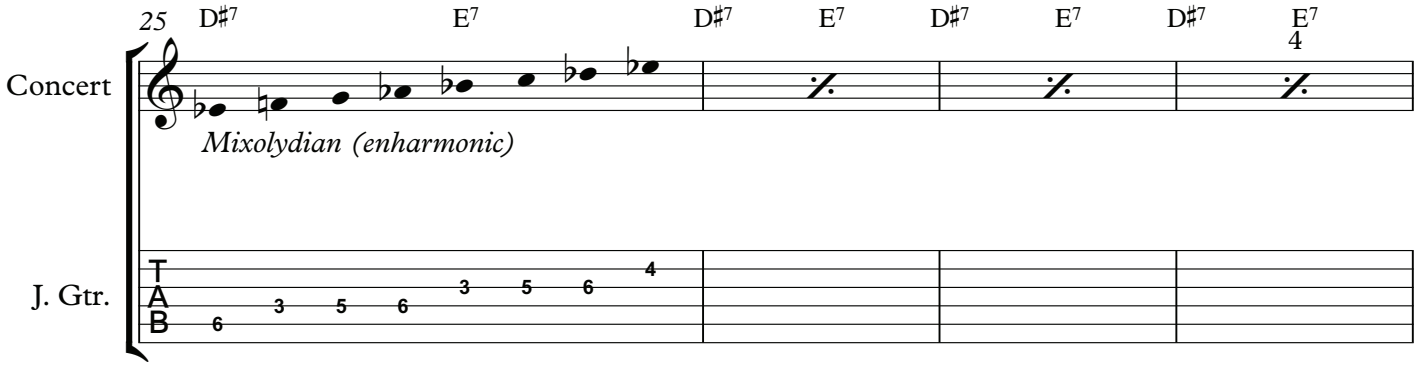
"Epistrophy"

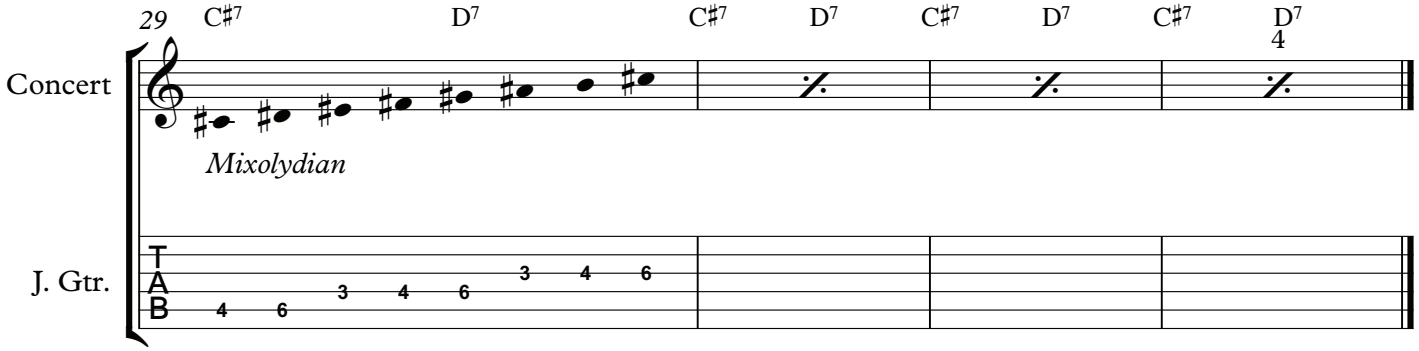


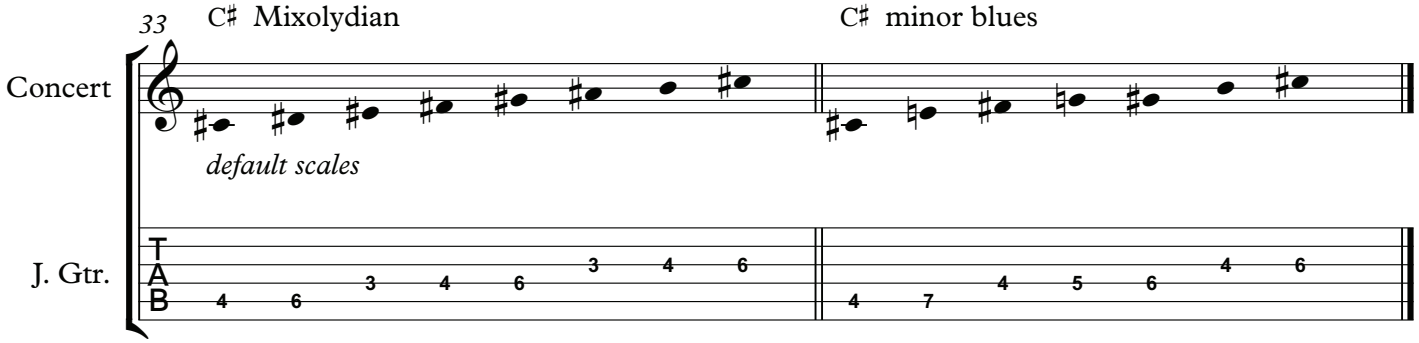

13
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
4
Concert
Mixolydian
J. Gtr.
T
A
B


17
F♯m6
4
Concert
Dorian
J. Gtr.
T
A
B


21
B7
D♭7
D7
Concert
Mixolydian
J. Gtr.
T
A
B


25
D♯7
E7
D♯7
E7
D♯7
E7
D♯7
E7
4
Concert
Mixolydian (enharmonic)
J. Gtr.
T
A
B

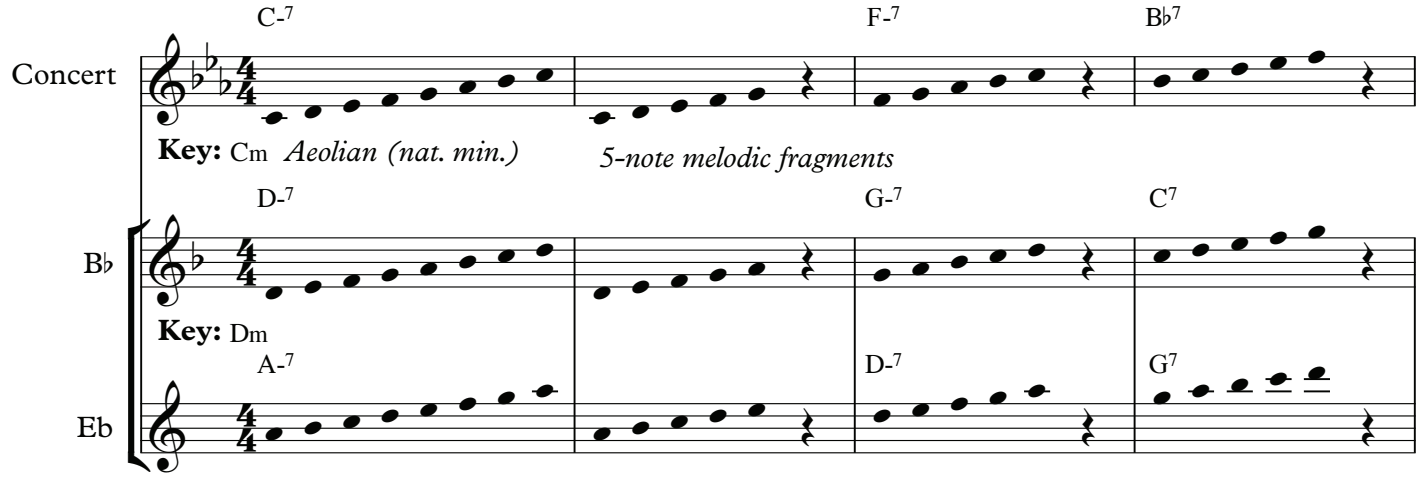

29
C♯7
D7
C♯7
D7
C♯7
D7
C♯7
D7
4
Concert
Mixolydian
J. Gtr.
T
A
B


33
C♯ Mixolydian
C♯ minor blues
Concert
default scales
J. Gtr.
T
A
B

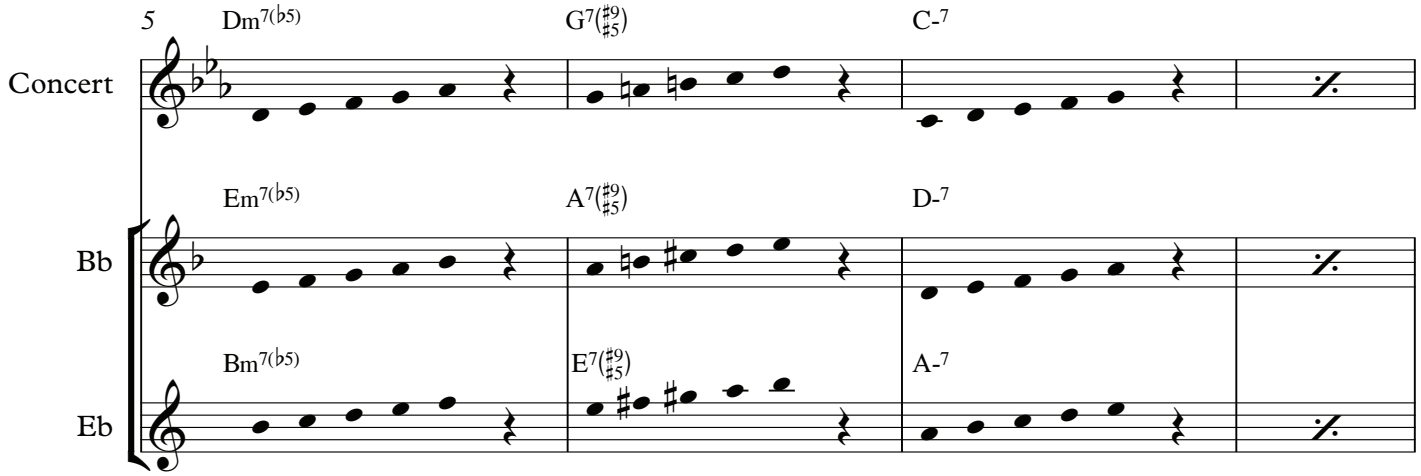
Jazz Improv III 2017-18
Class notes 06

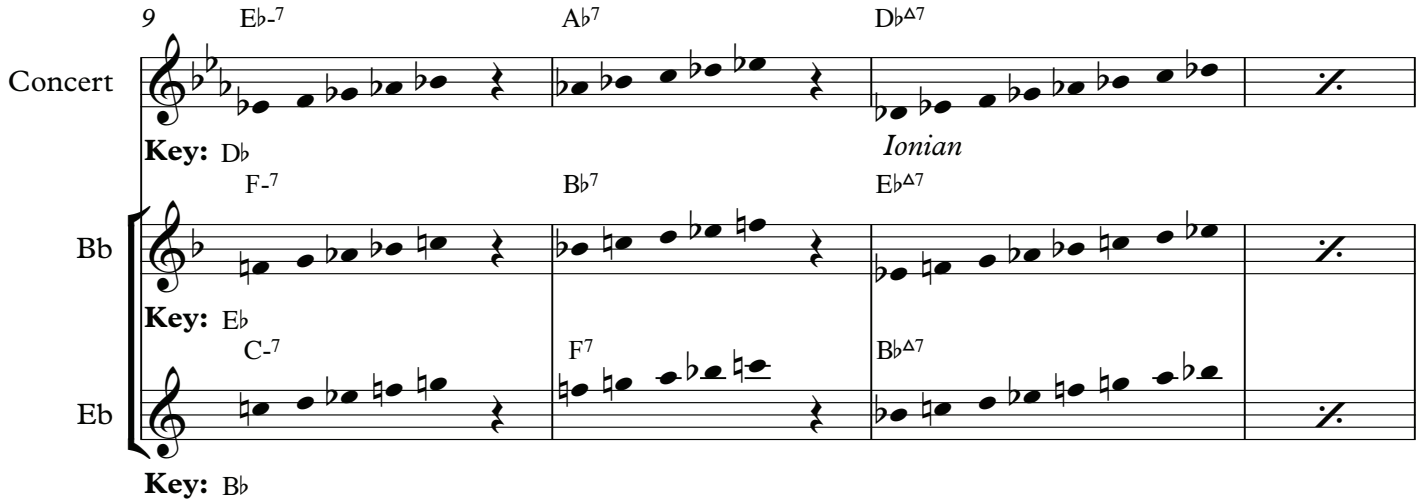
David M. Shere

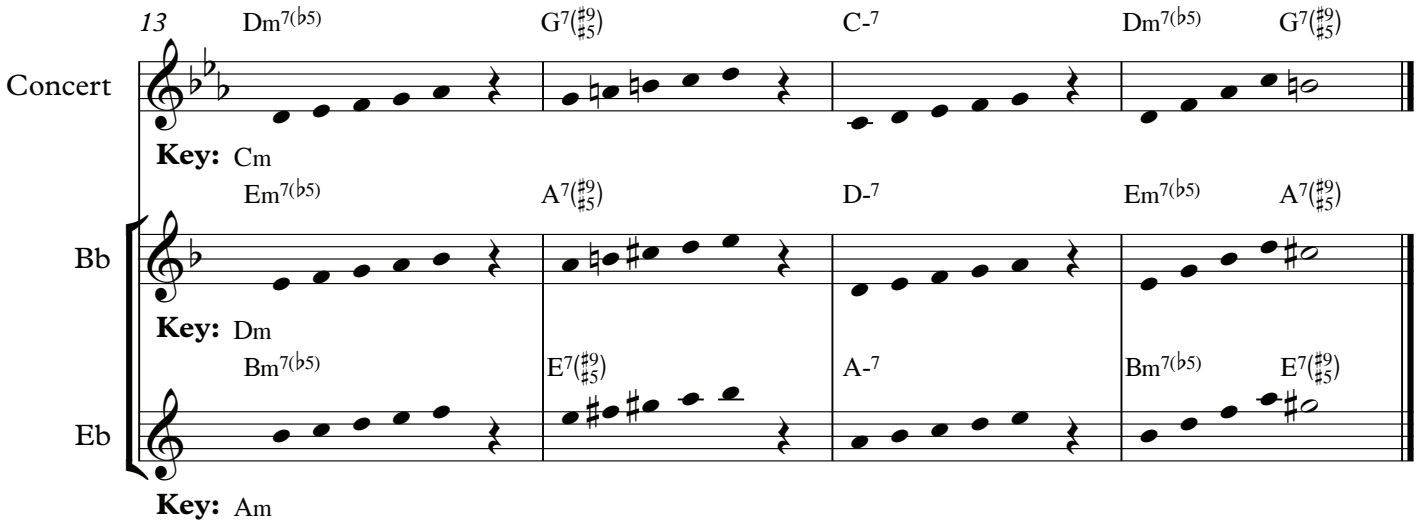
"Blue Bossa"

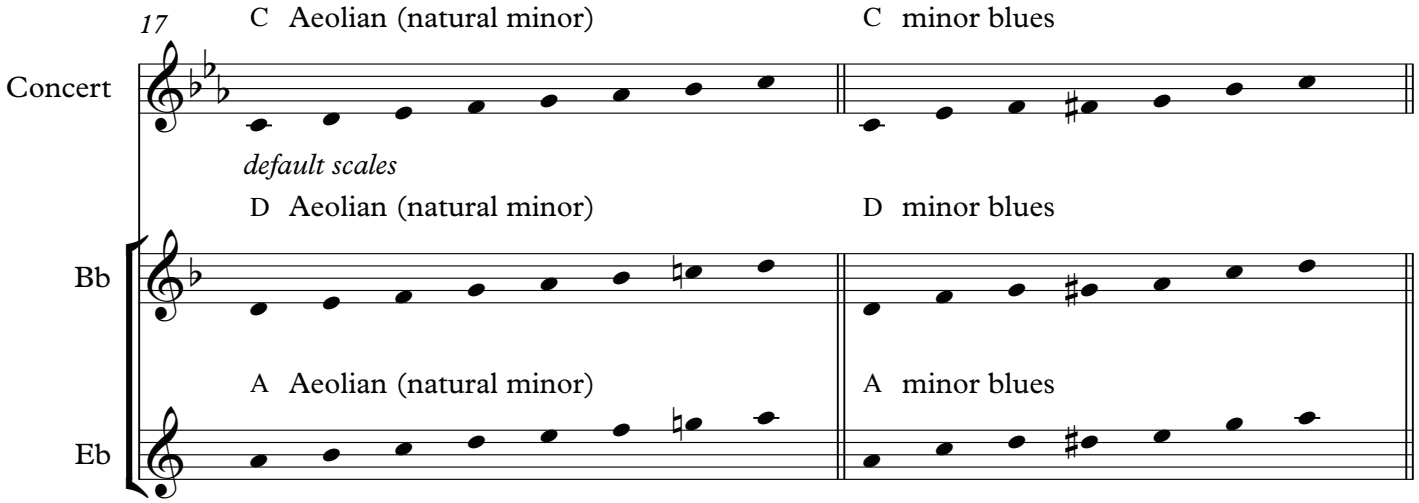


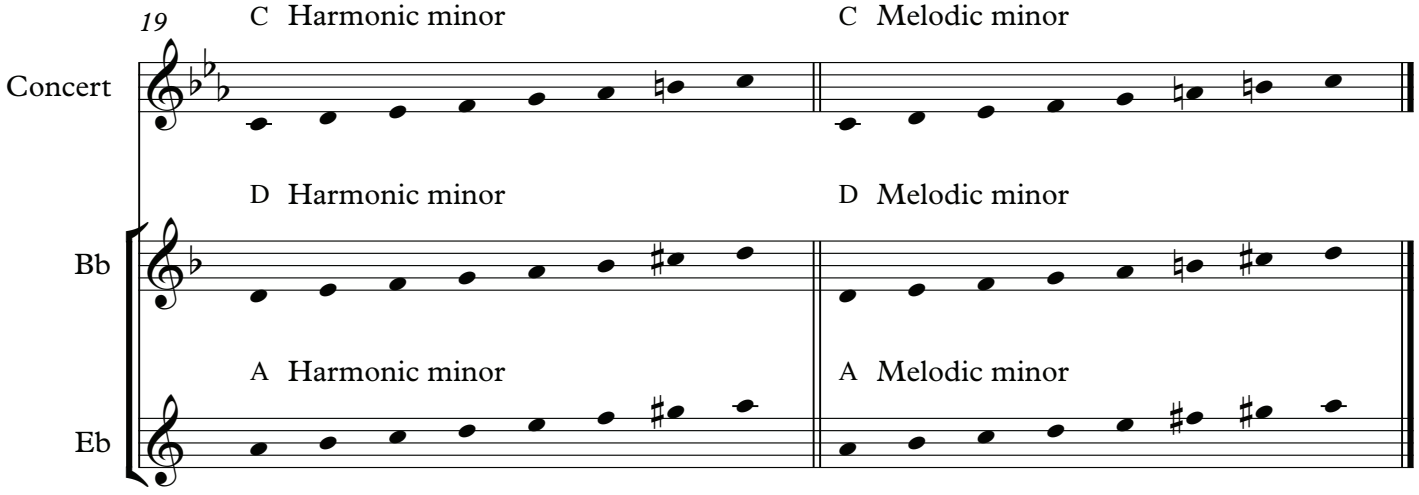
Identifying 5-note fragments for each chord is one possible approach. Others include:
-identifying guide tones (3rd&7th) for each chord
-scale sequencing -chord-scale/mode studies
-arpeggio studies -writing individual licks for each chord






13
Concert
Dm7(♭5)
G7(♯9 ♯5)
C-7
Dm7(♭5)
G7(♯9 ♯5)
Key: Cm
Bb
Em7(♭5)
A7(♯9 ♯5)
D-7
Em7(♭5)
A7(♯9 ♯5)
Key: Dm
Eb
Bm7(♭5)
E7(♯9 ♯5)
A-7
Bm7(♭5)
E7(♯9 ♯5)
Key: Am

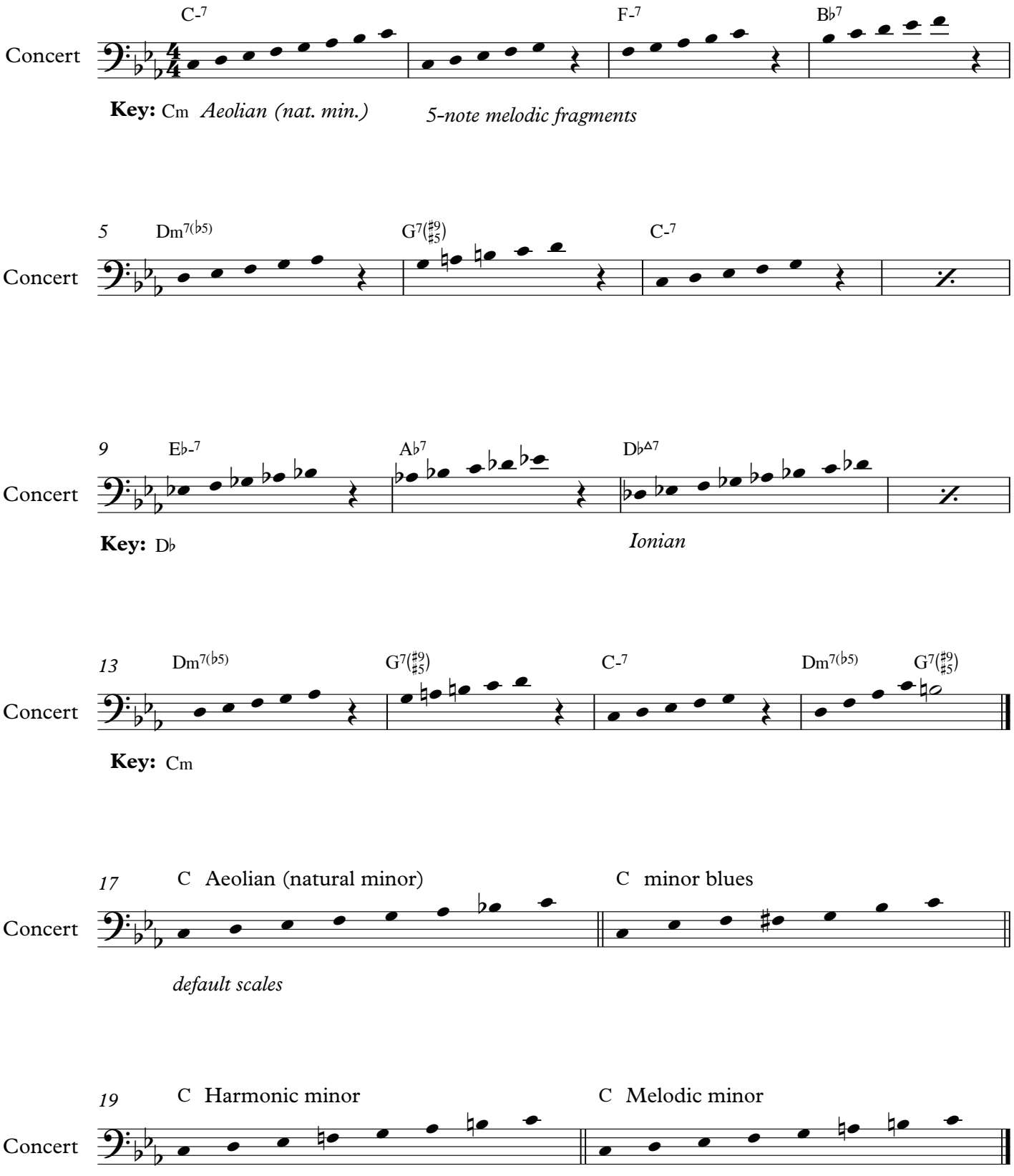

17
Concert
C Aeolian (natural minor)
C minor blues
default scales
D Aeolian (natural minor)
D minor blues
Bb
A Aeolian (natural minor)
A minor blues
Eb


19
Concert
C Harmonic minor
C Melodic minor
D Harmonic minor
D Melodic minor
Bb
A Harmonic minor
A Melodic minor
Eb

Jazz Improv III 2017-18
Class notes 06

David M. Shere

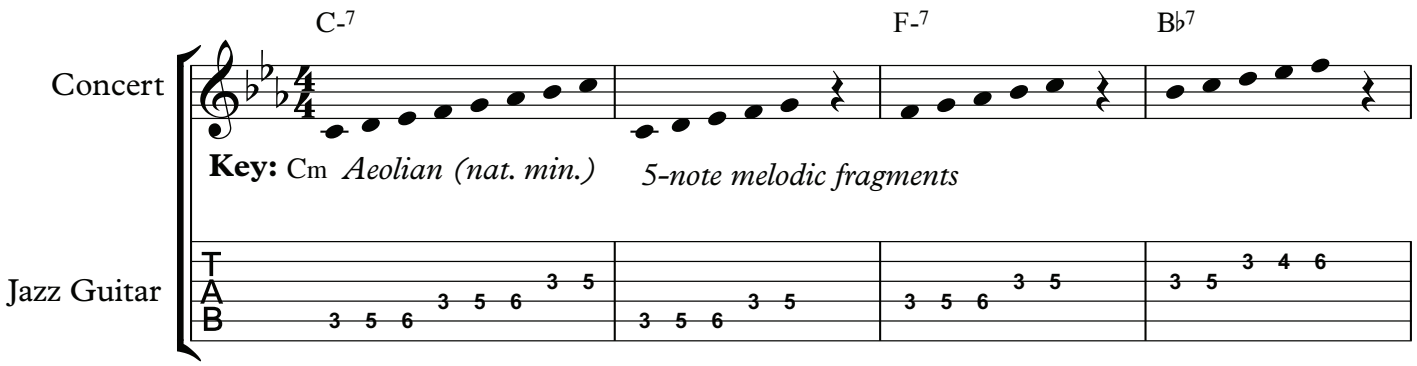
"Blue Bossa"



Jazz Improv III 2017-18
Class notes 06

David M. Shere

"Blue Bossa"



Identifying 5-note fragments for each chord is one possible approach. Others include:
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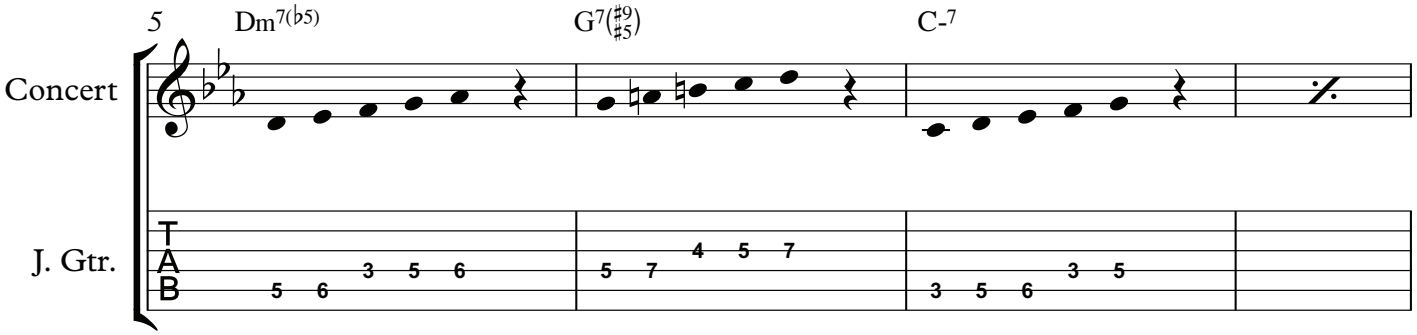
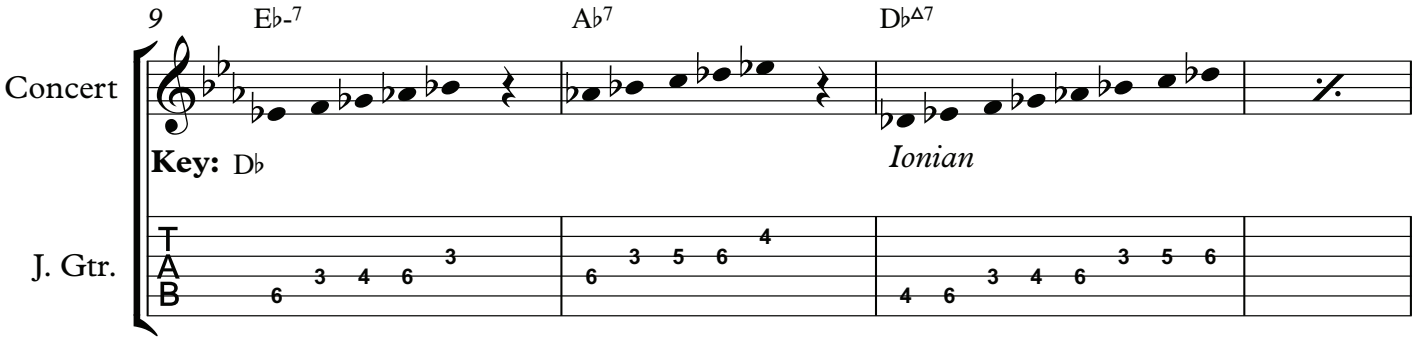
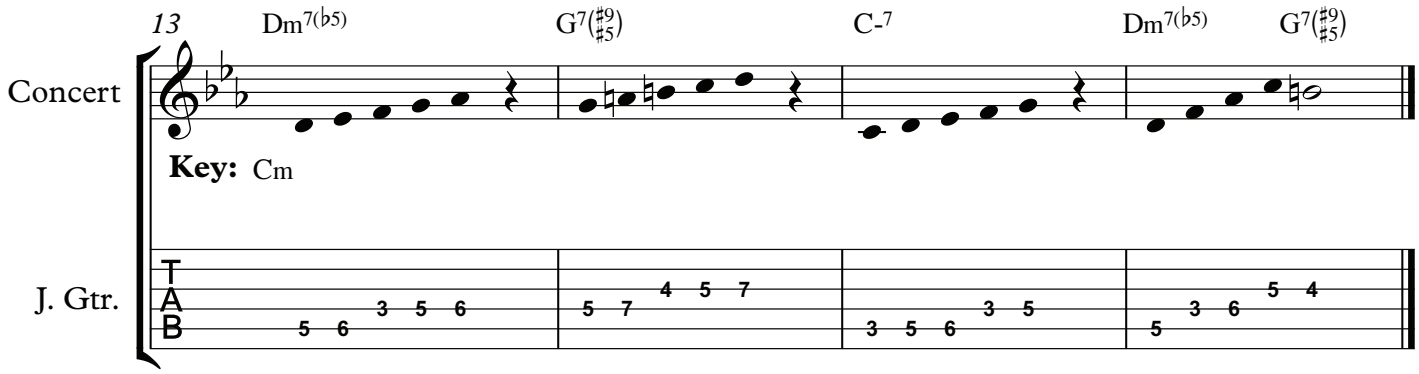
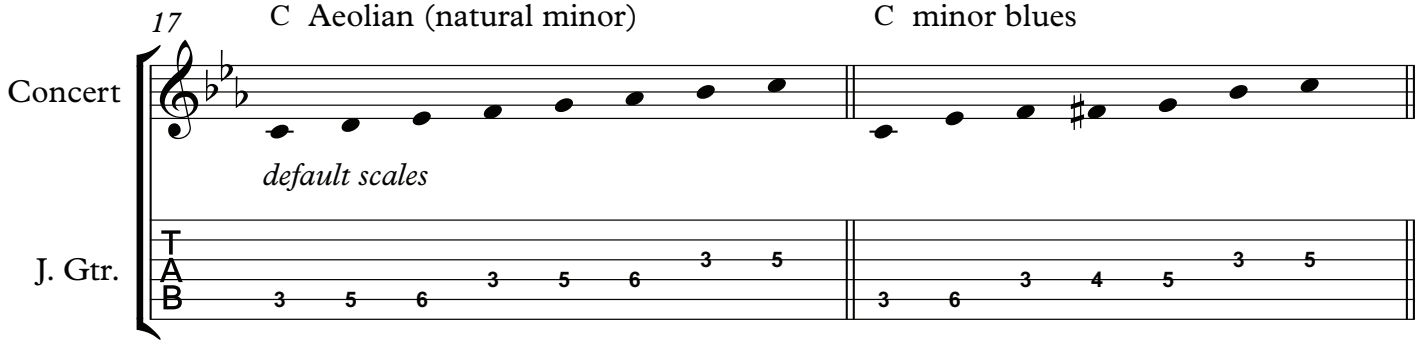
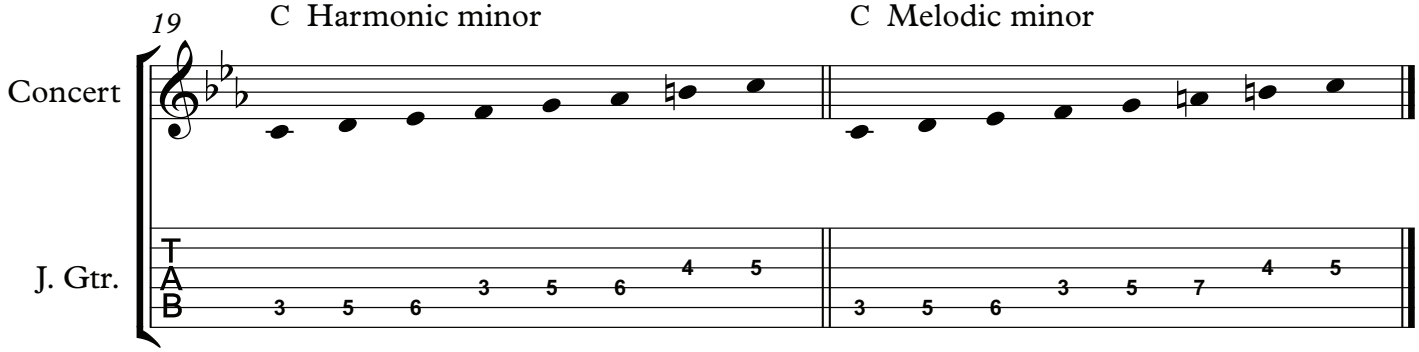





13
Dm7(♭5)
G7(♯9/♯5)
C-7
Dm7(♭5)
G7(♯9/♯5)
Concert
Key: Cm
J. Gtr.
T
A
B

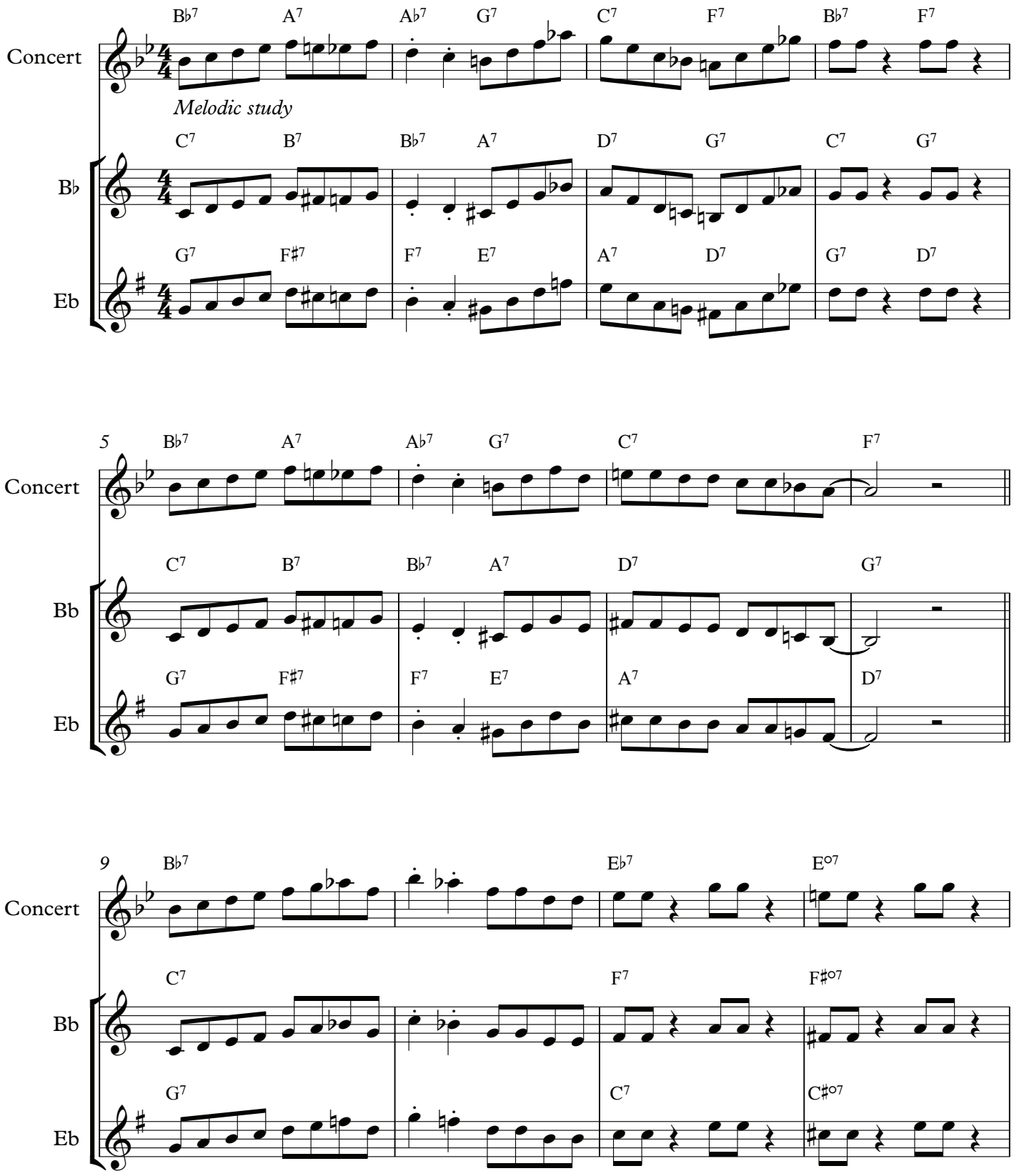

17
C Aeolian (natural minor)
C minor blues
Concert
default scales
J. Gtr.
T
A
B

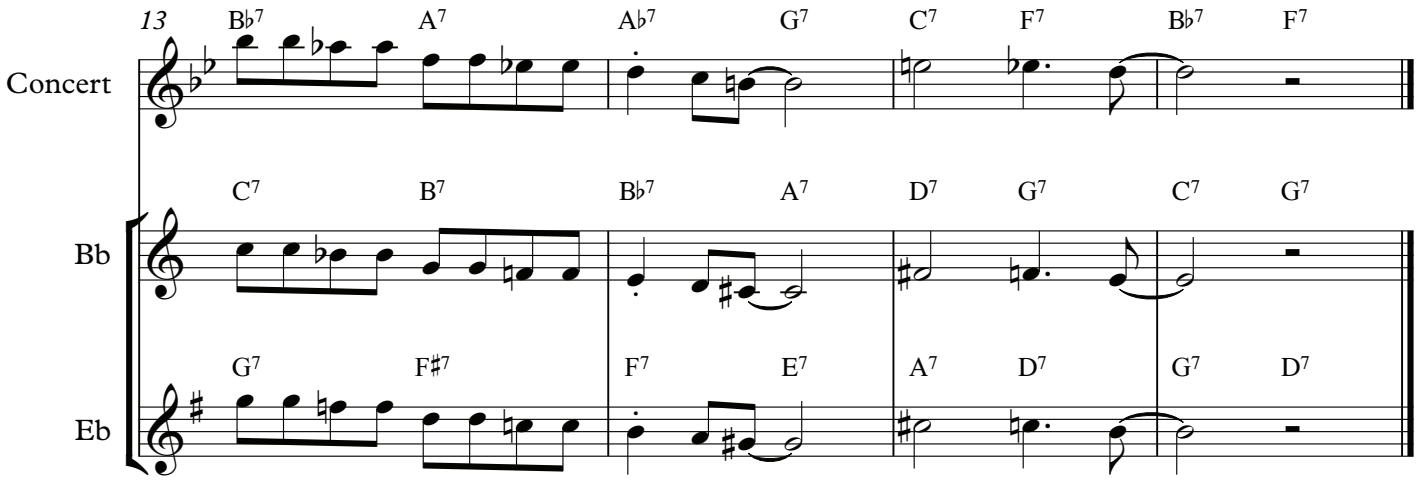

19
C Harmonic minor
C Melodic minor
Concert
J. Gtr.
T
A
B

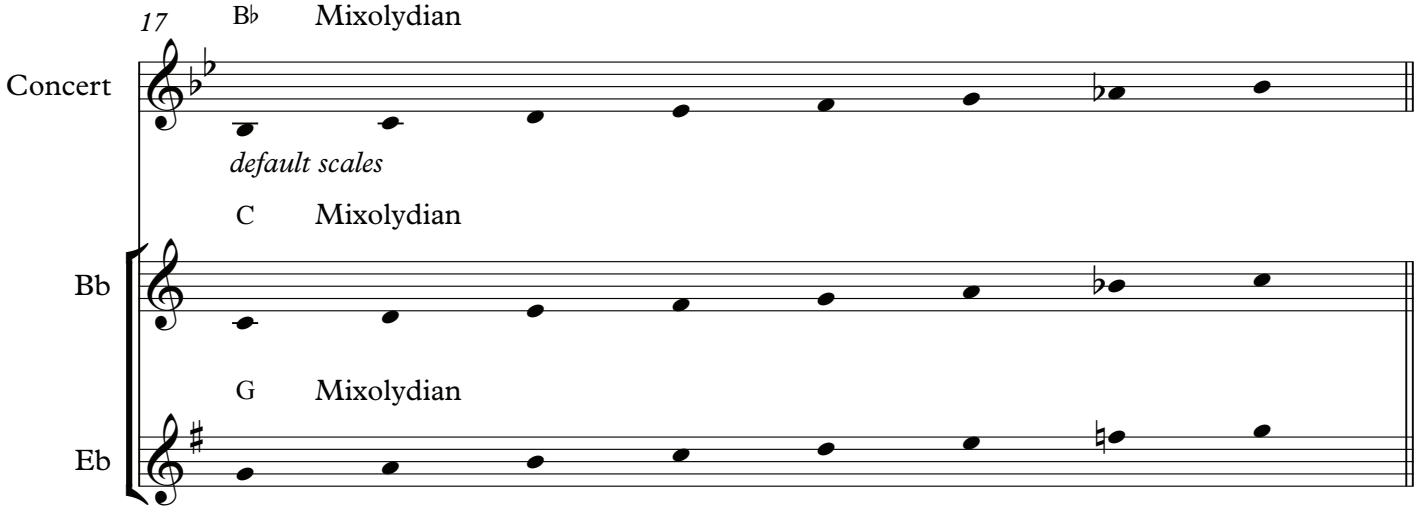
Jazz Improv III 2017-18
Class notes 07

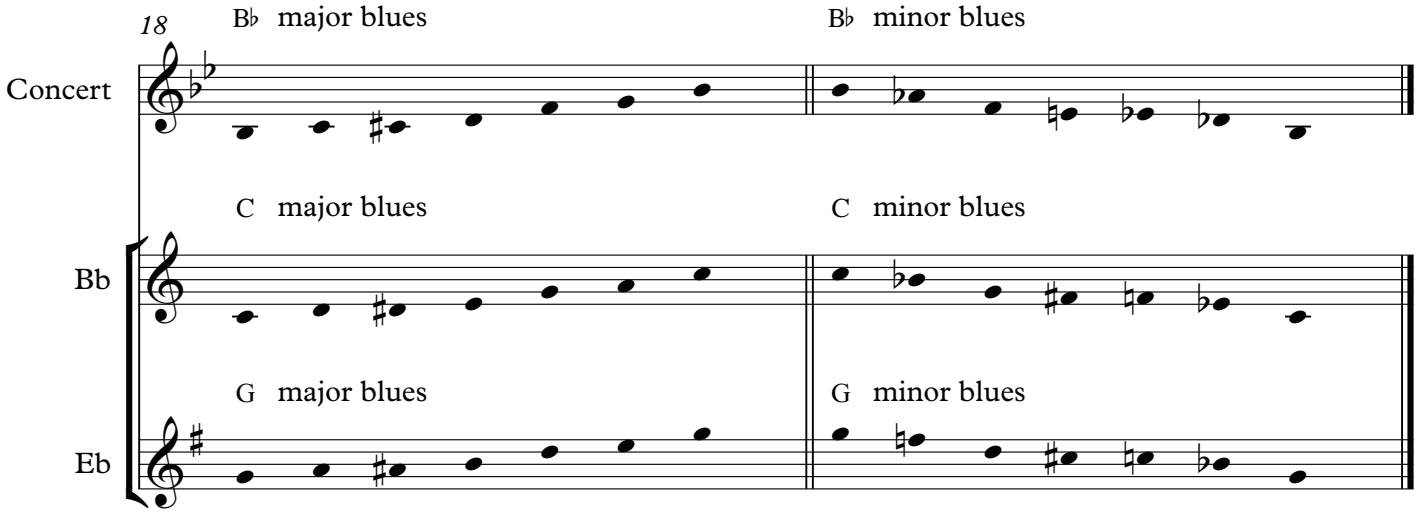
David M. Shere

"Doxy"




13
B♭7 A7 A♭7 G7 C7 F7 B♭7 F7
Concert
C7 B7 B♭7 A7 D7 G7 C7 G7
Bb
G7 F♯7 F7 E7 A7 D7 G7 D7
Eb

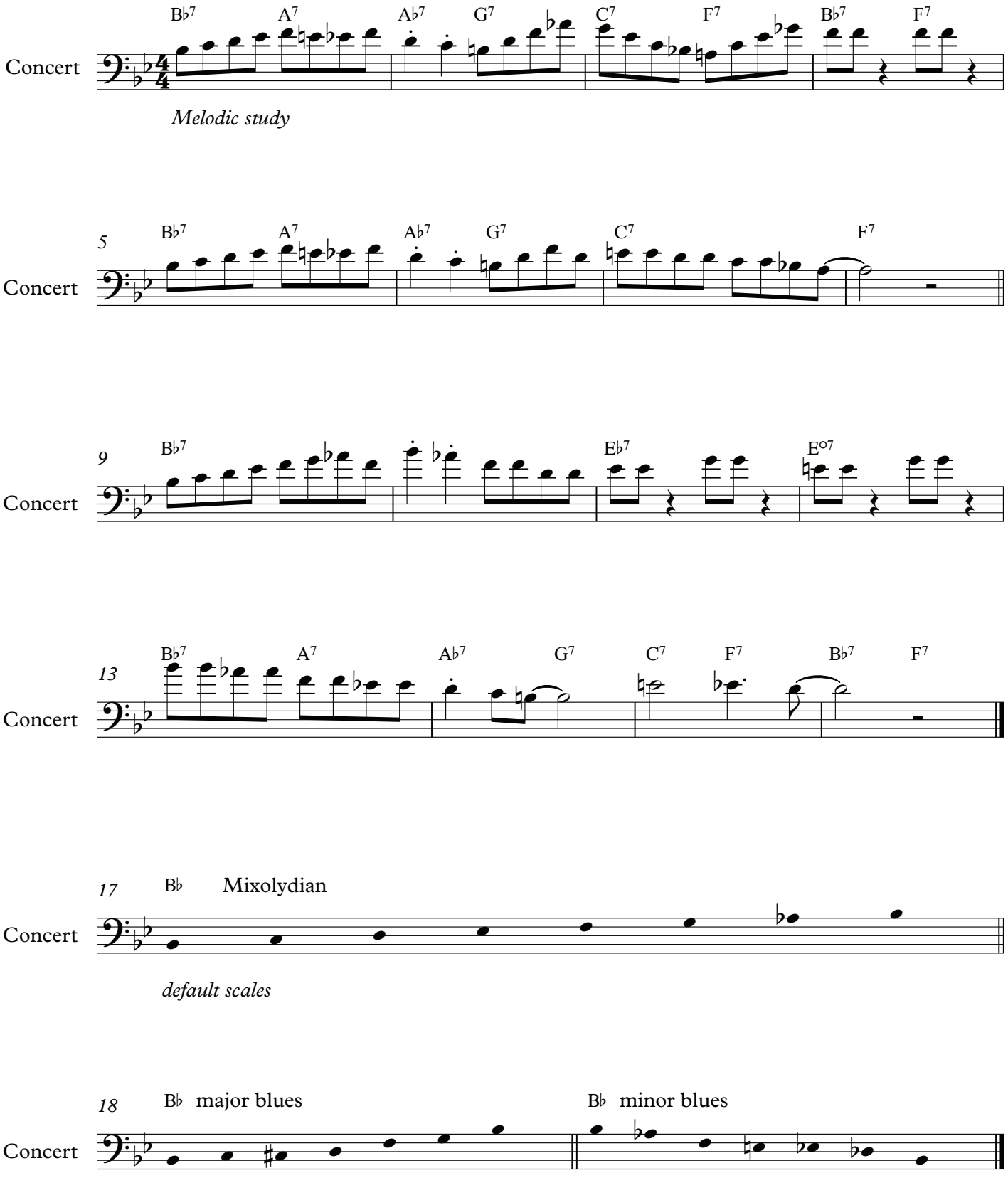

17
B♭ Mixolydian
Concert
default scales
C Mixolydian
Bb
G Mixolydian
Eb


18
B♭ major blues
B♭ minor blues
Concert
C major blues
C minor blues
Bb
G major blues
G minor blues
Eb

Jazz Improv III 2017-18
Class notes 07

David M. Shere

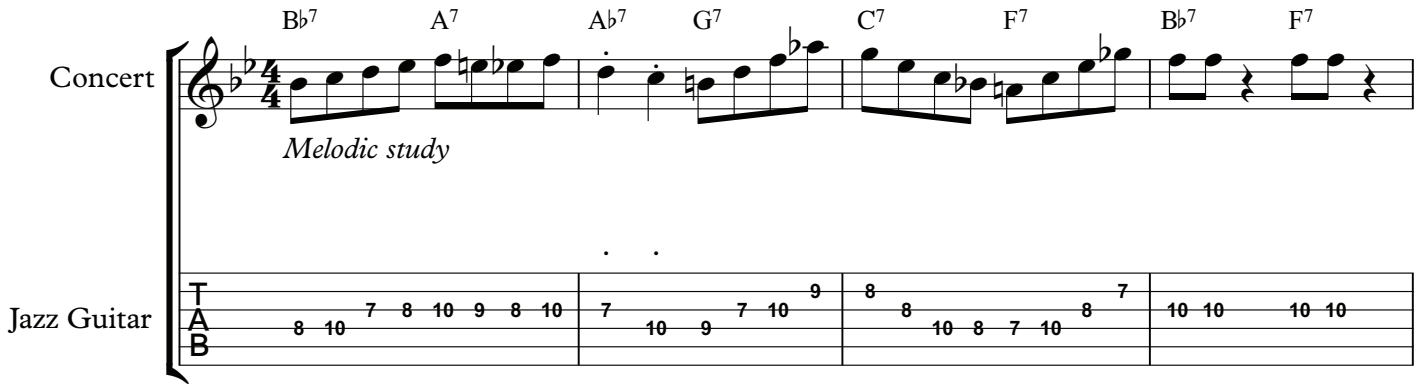
"Doxy"

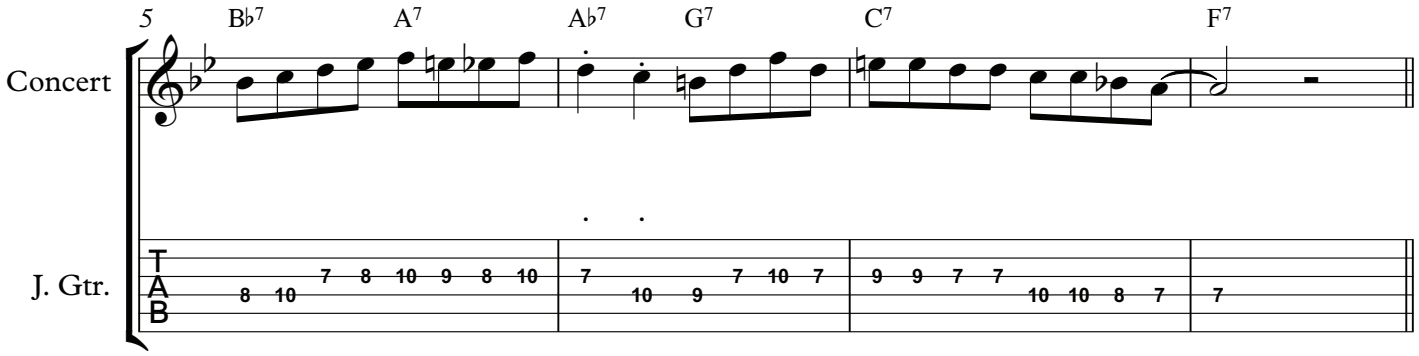


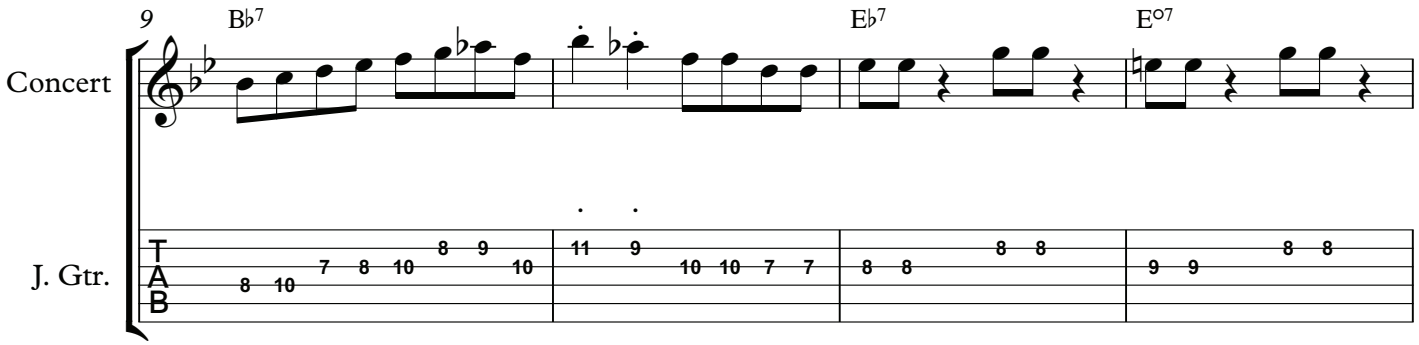
Jazz Improv III 2017-18
Class notes 07

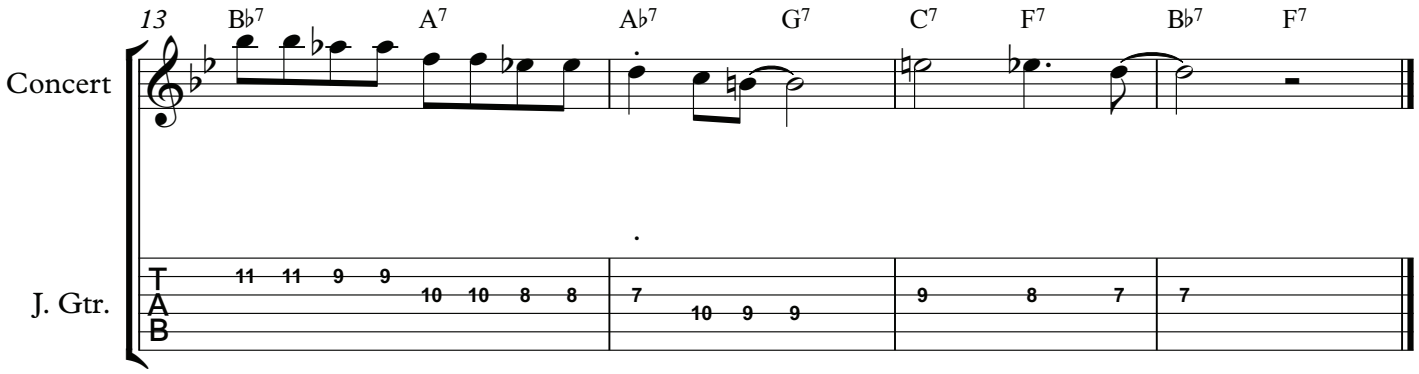
David M. Shere

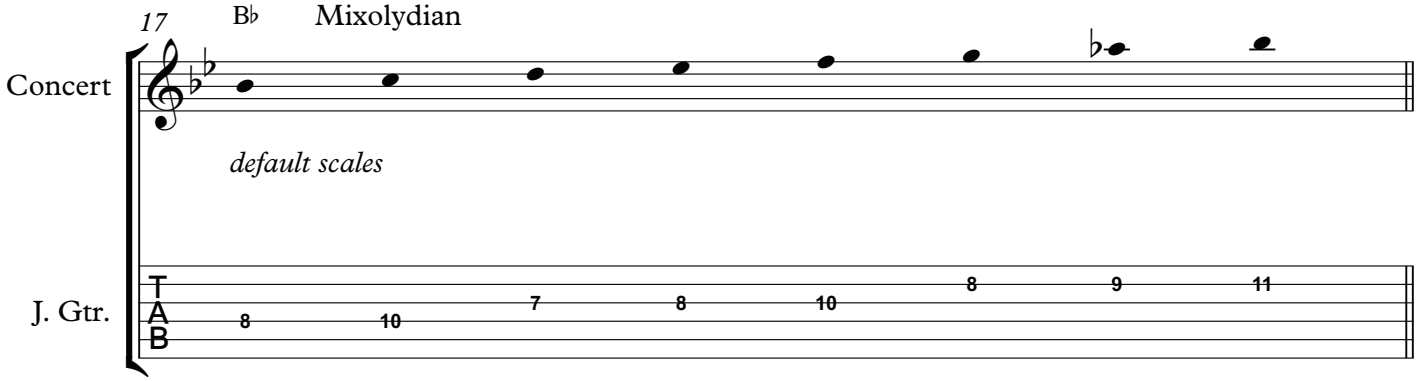
"Doxy"

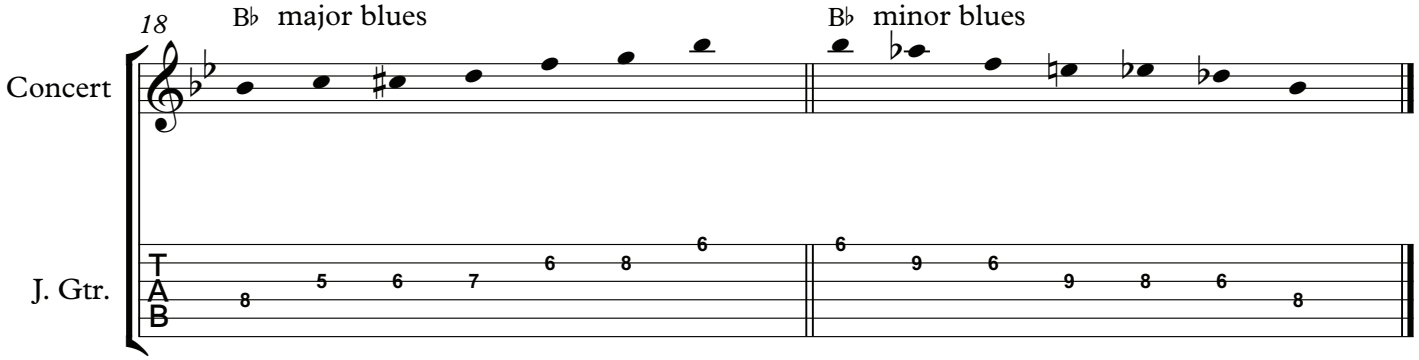







13
B♭7
A7
A♭7
G7
C7
F7
B♭7
F7
Concert
J. Gtr.
T
A
B

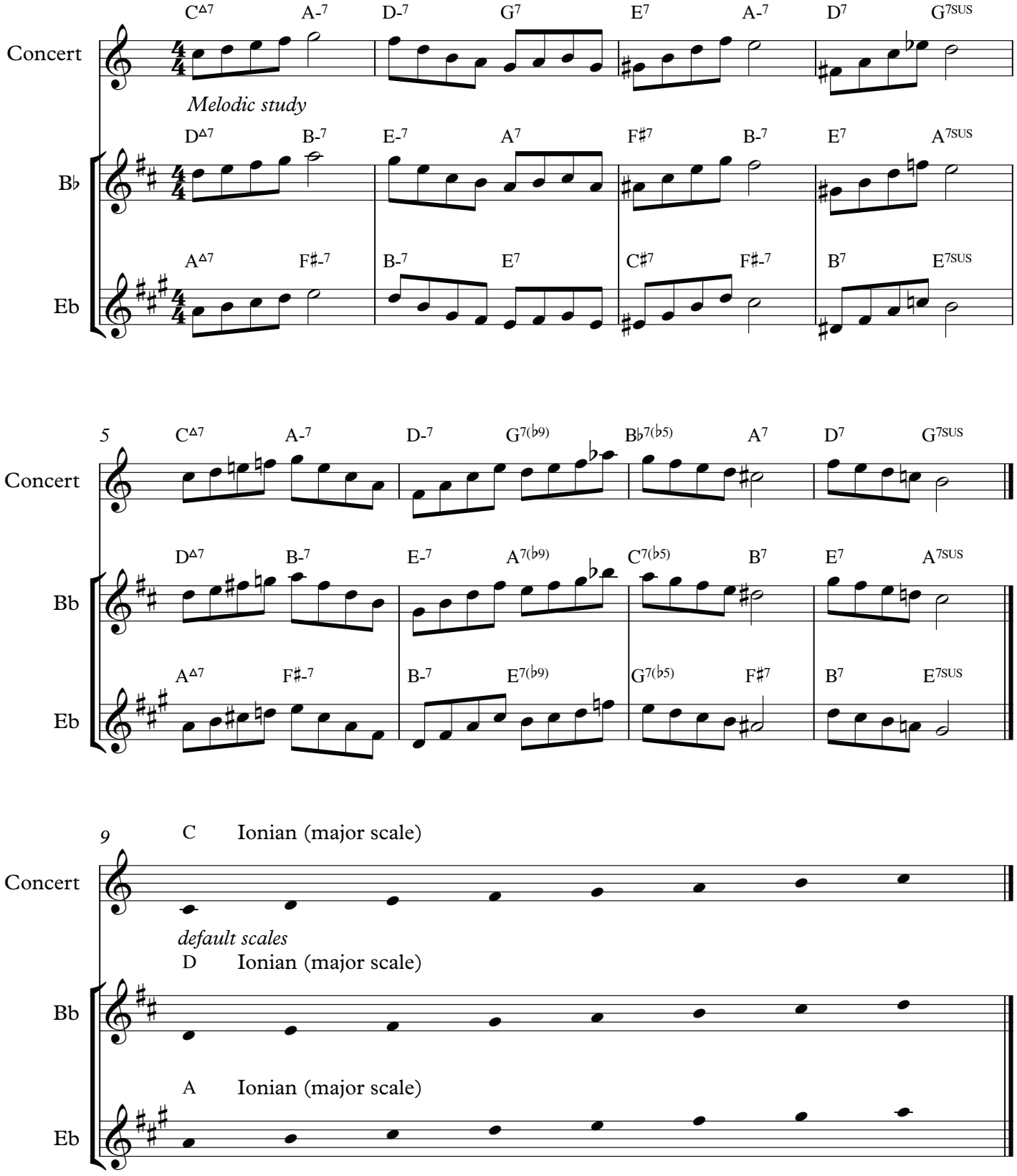

17
B♭
Mixolydian
Concert
default scales
J. Gtr.
T
A
B


18
B♭
major blues
B♭
minor blues
Concert
J. Gtr.
T
A
B

Jazz Improv III 2017-18
Class notes 08

David M. Shere

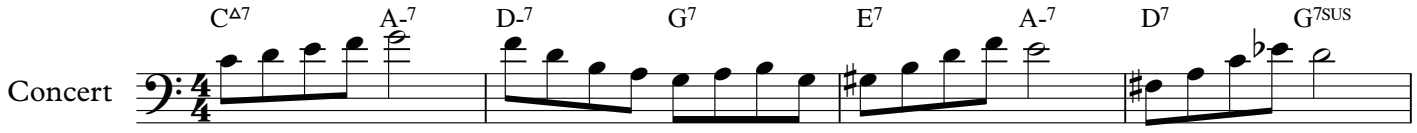
"I Can't Get Started"



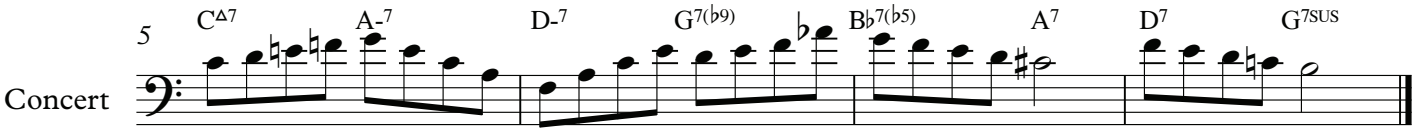
Jazz Improv III 2017-18
Class notes 08

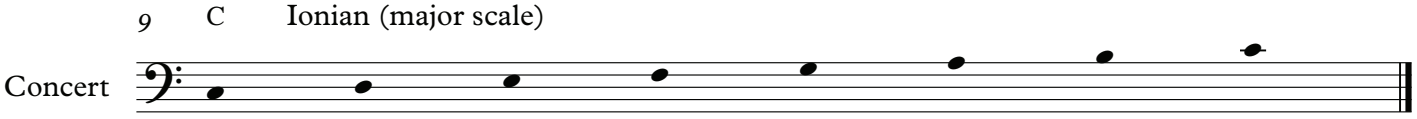
David M. Shere

"I Can't Get Started"



Melodic study



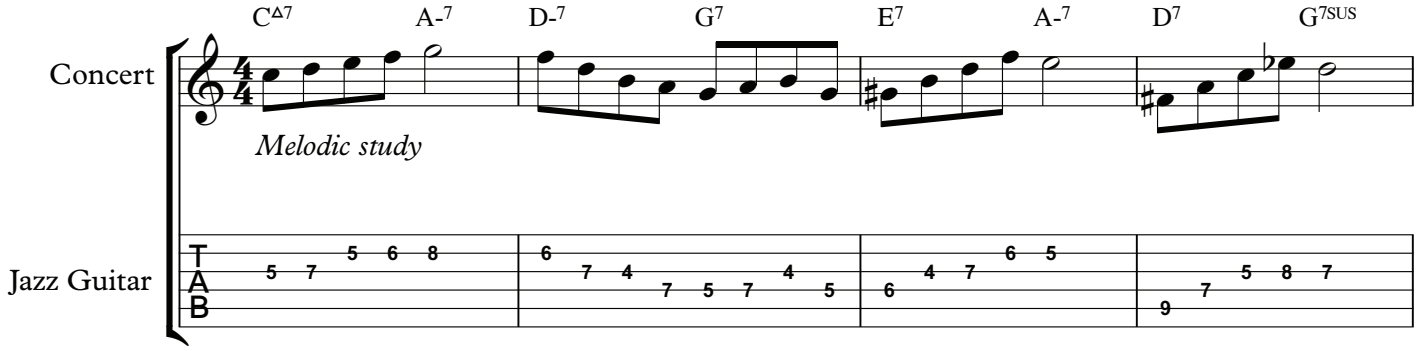


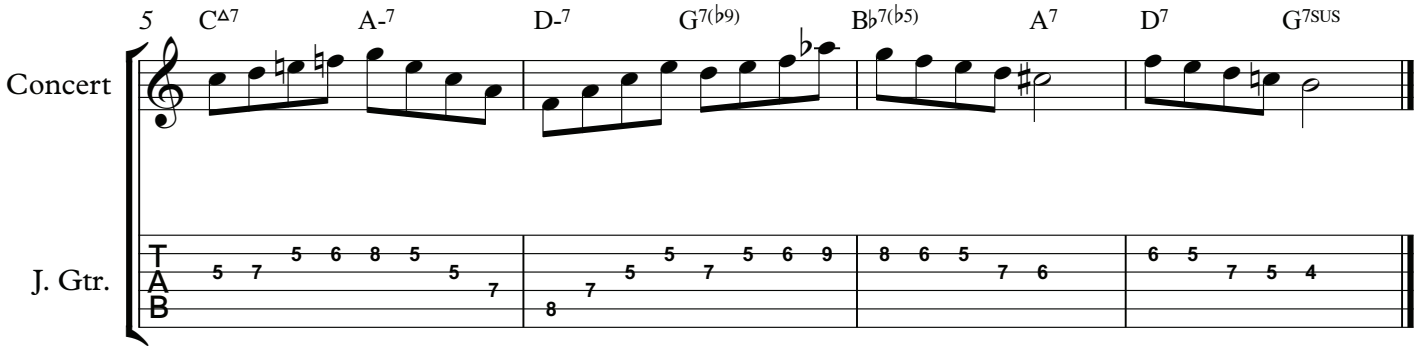
default scales

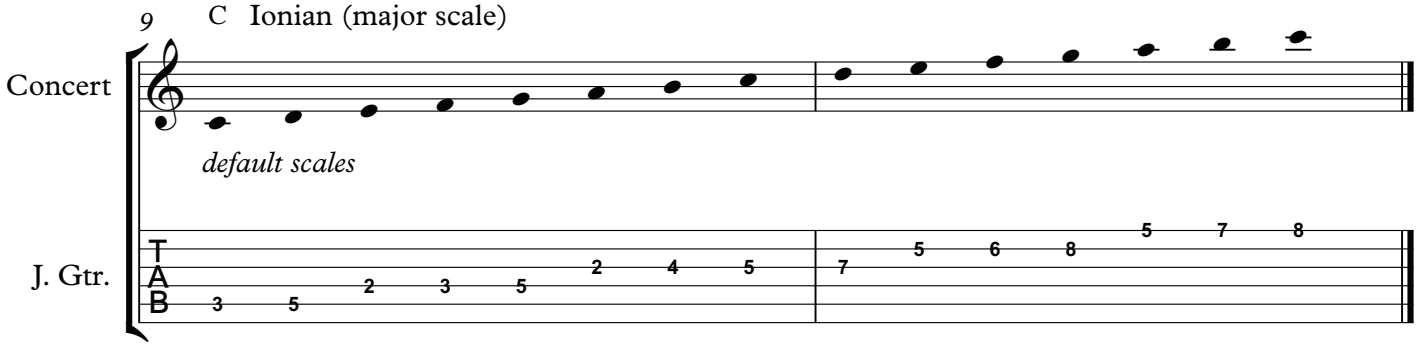
Jazz Improv III 2017-18
Class notes 08

David M. Shere

"I Can't Get Started"







Rock Band Theory

Class notes 2017-18

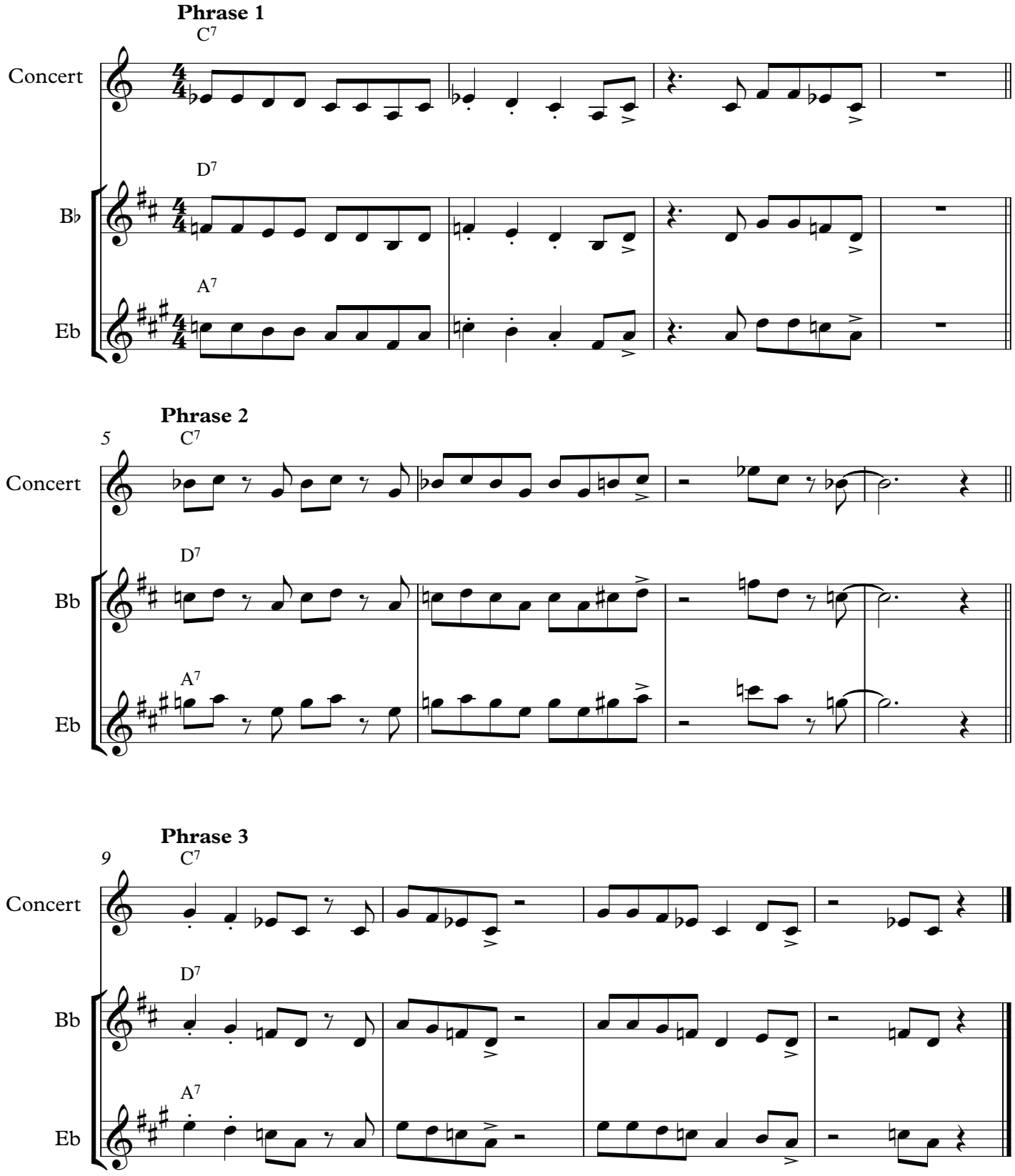
David Matthew Shere

zylaxis@hotmail.com

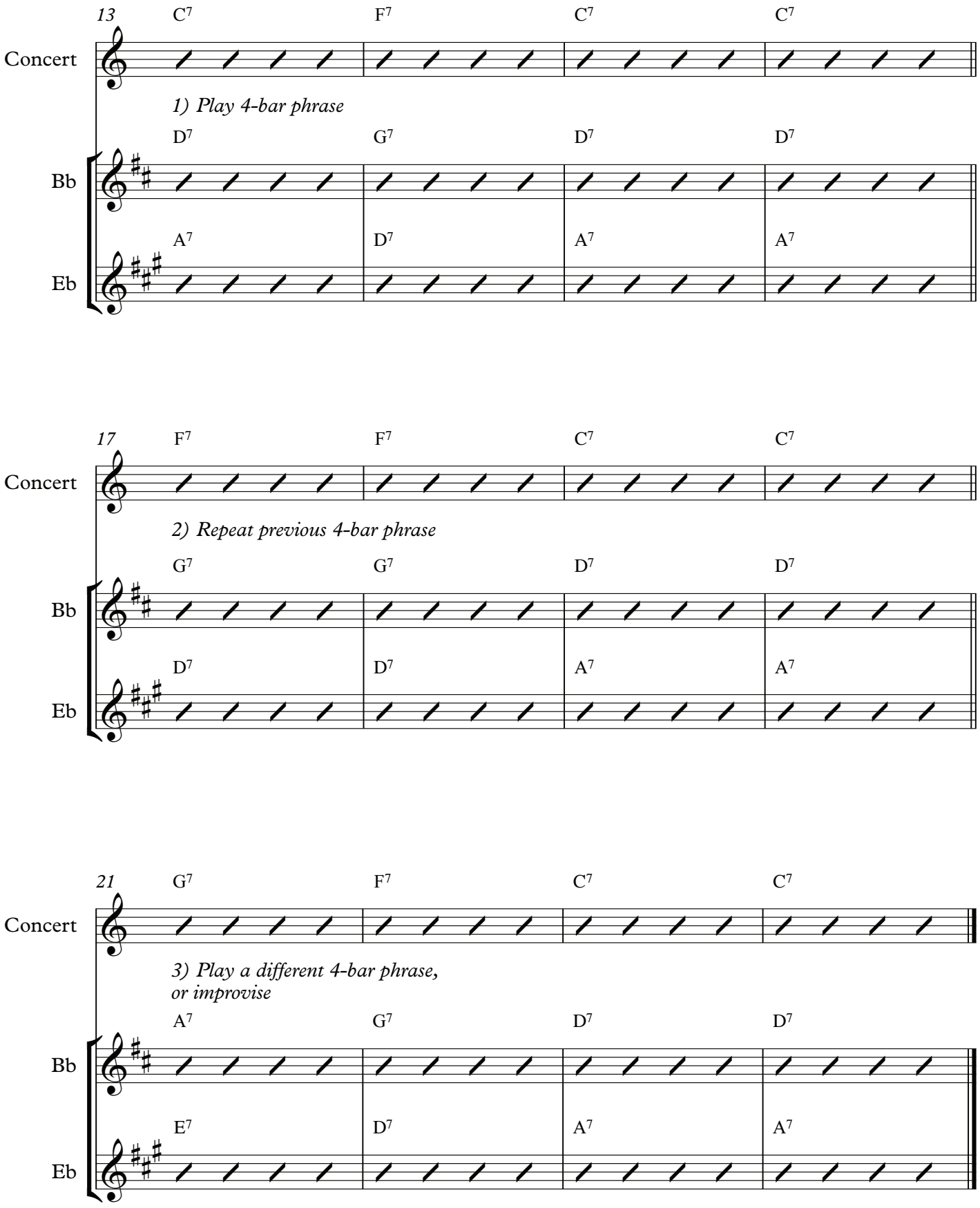
RB Theory 2017-18
Class notes 01

Four-bar blues phrases

David M. Shere



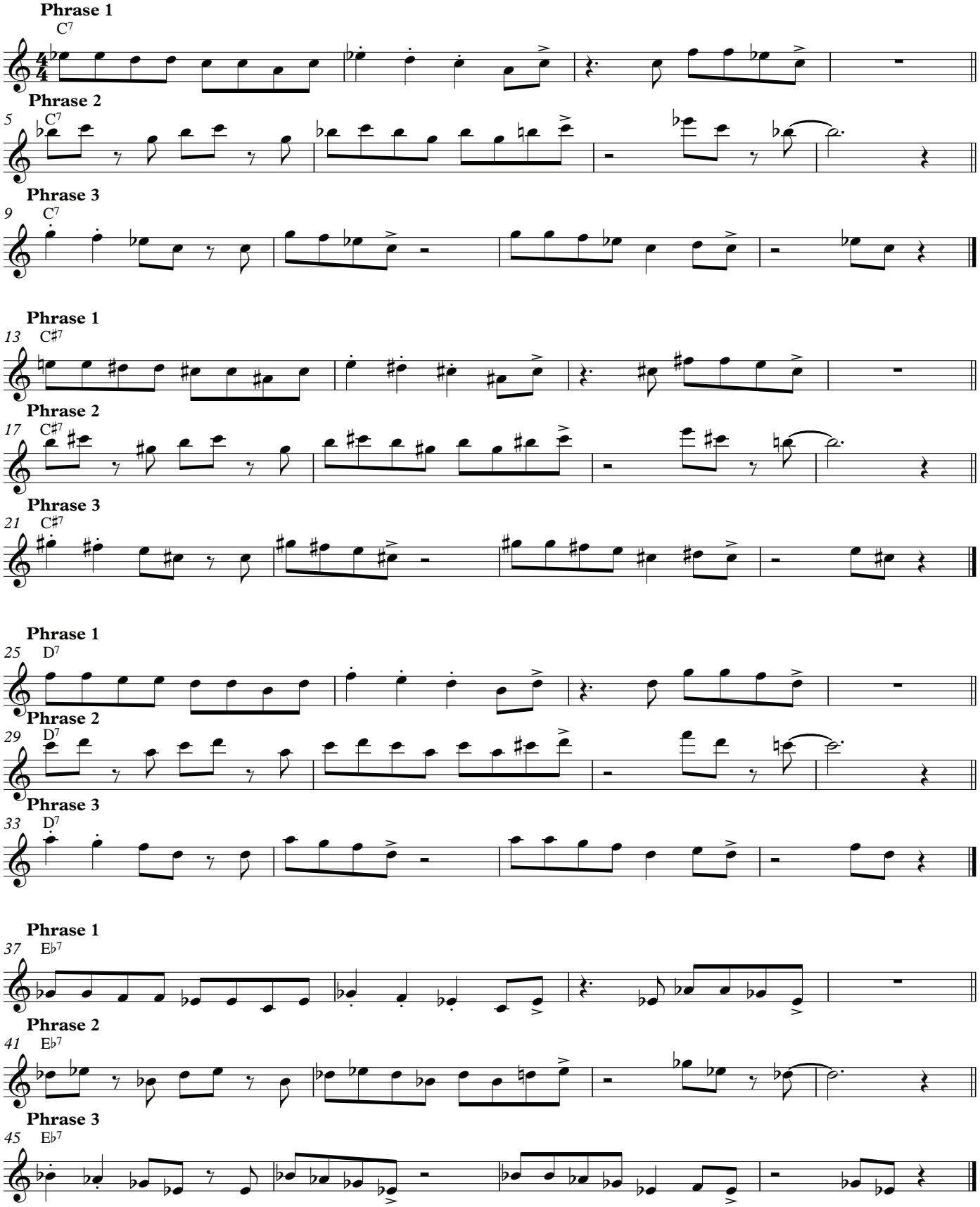
Suggested 12-bar blues template



RB Theory 2017-18
Class notes 01-All 12 keys

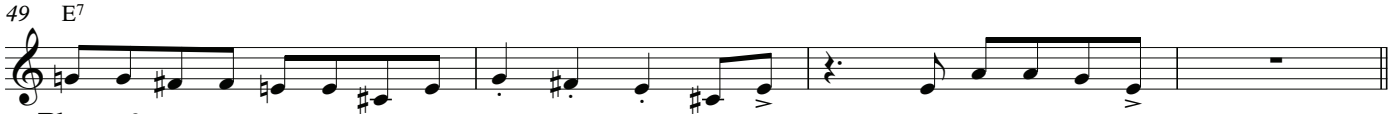
Four-bar blues phrases

David M. Shere



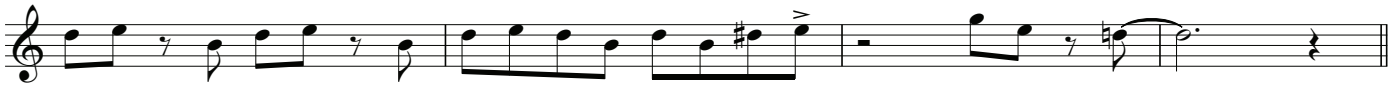
Phrase 1

49 E7



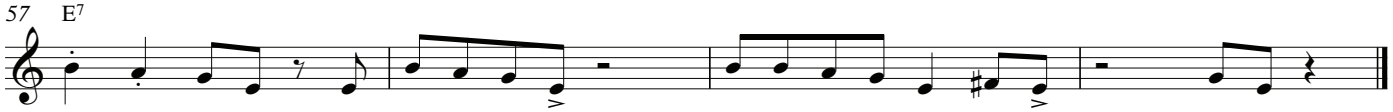
Phrase 2

53 E7



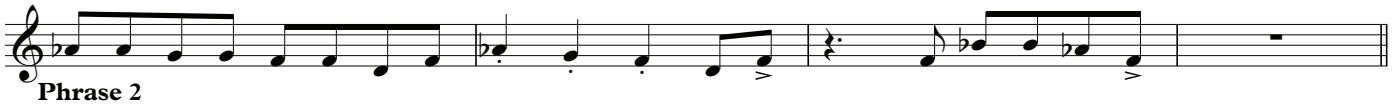
Phrase 3

57 E7



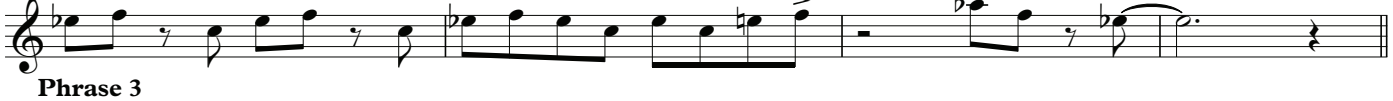
Phrase 1

61 F7



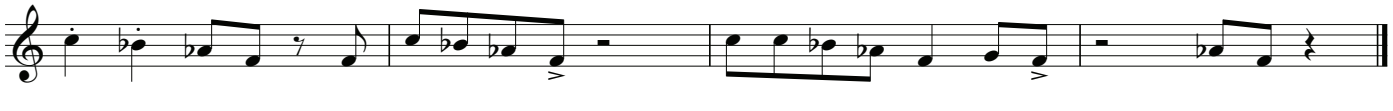
Phrase 2

65 F7



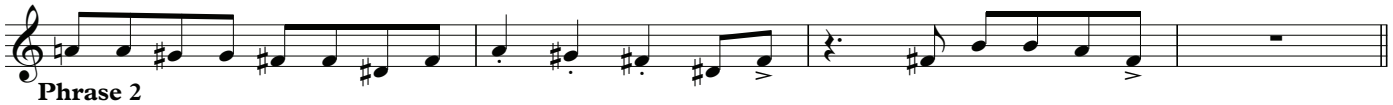
Phrase 3

69 F7



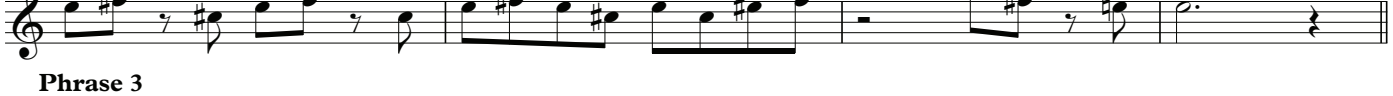
Phrase 1

73 F♯7



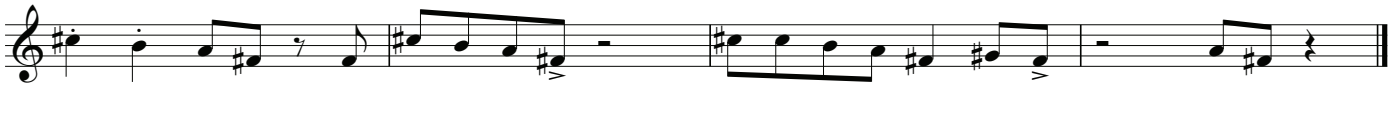
Phrase 2

77 F♯7



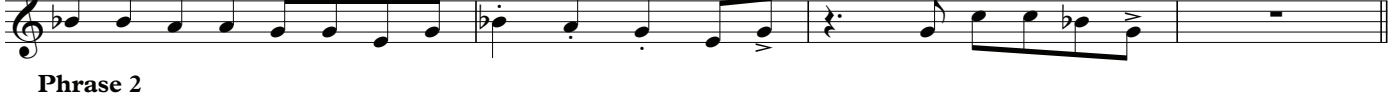
Phrase 3

81 F♯7



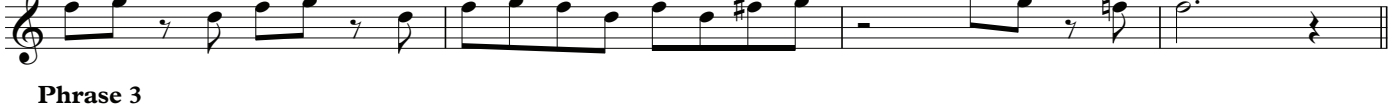
Phrase 1

85 G7



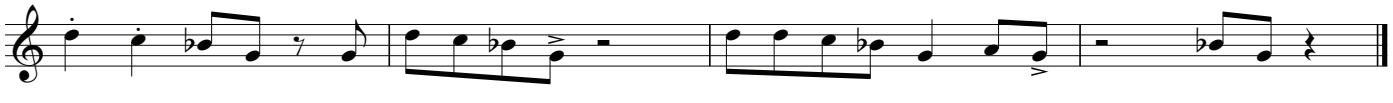
Phrase 2

89 G7



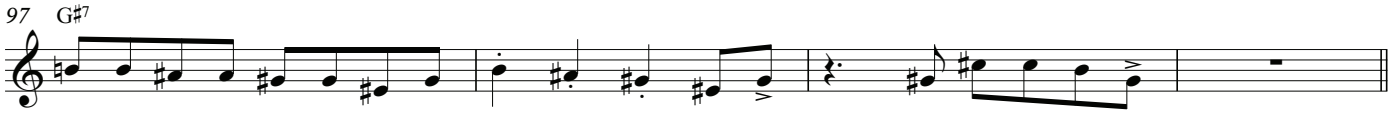
Phrase 3

93 G7



Phrase 1

97 G♯7



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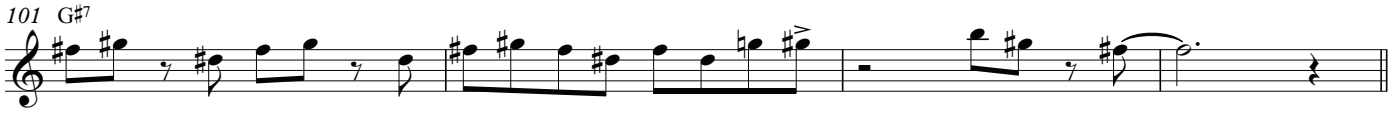
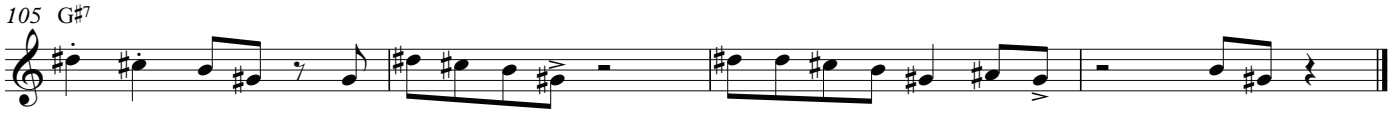
101 G♯7



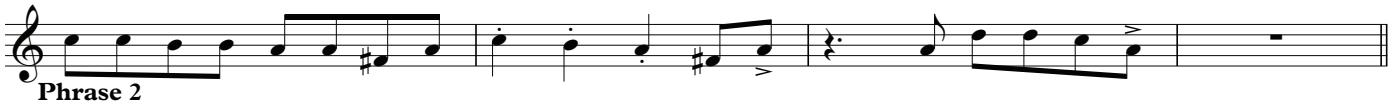
Phrase 3

105 G♯7



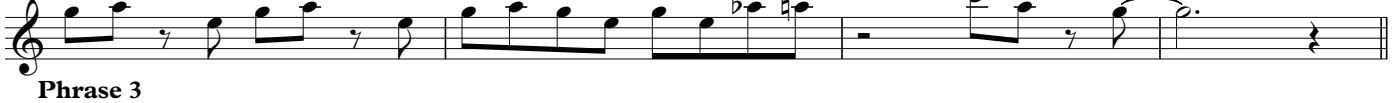
Phrase 1

109 A7



Phrase 2

113 A7



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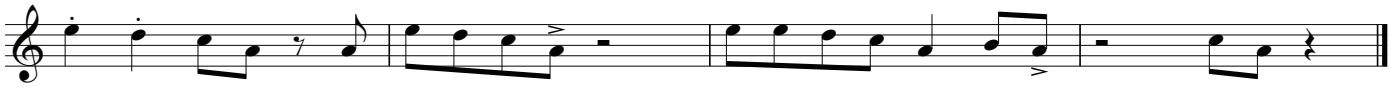
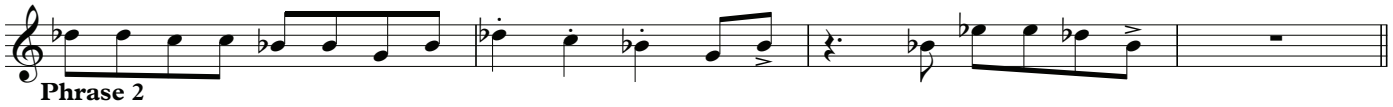
117 A7



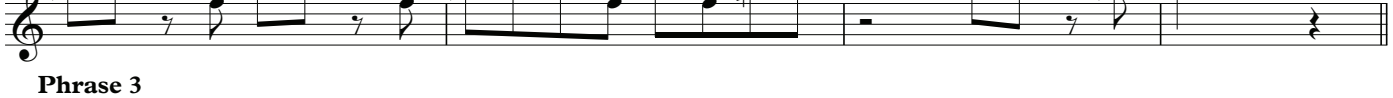
Phrase 1

121 B♭7



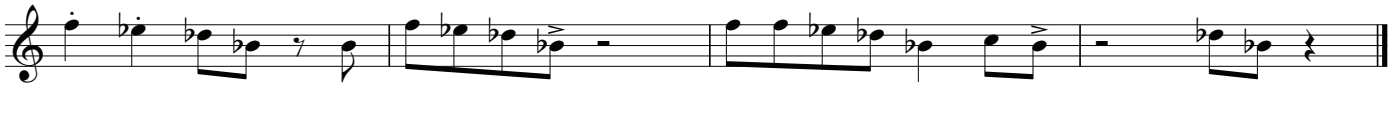
Phrase 2

125 B♭7



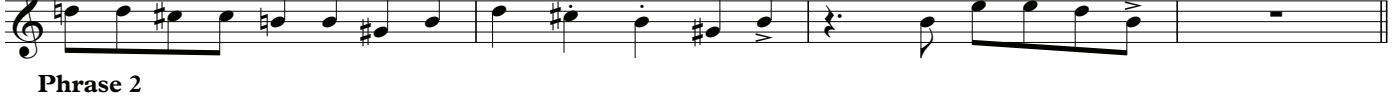
Phrase 3

129 B♭7



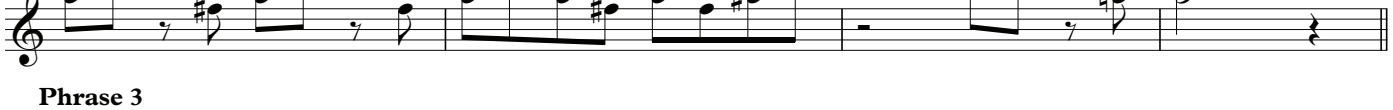
Phrase 1

133 B7



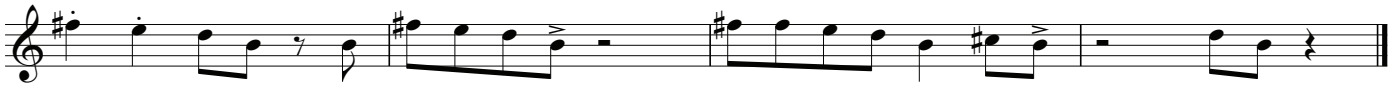
Phrase 2

137 B7



Phrase 3

141 B7

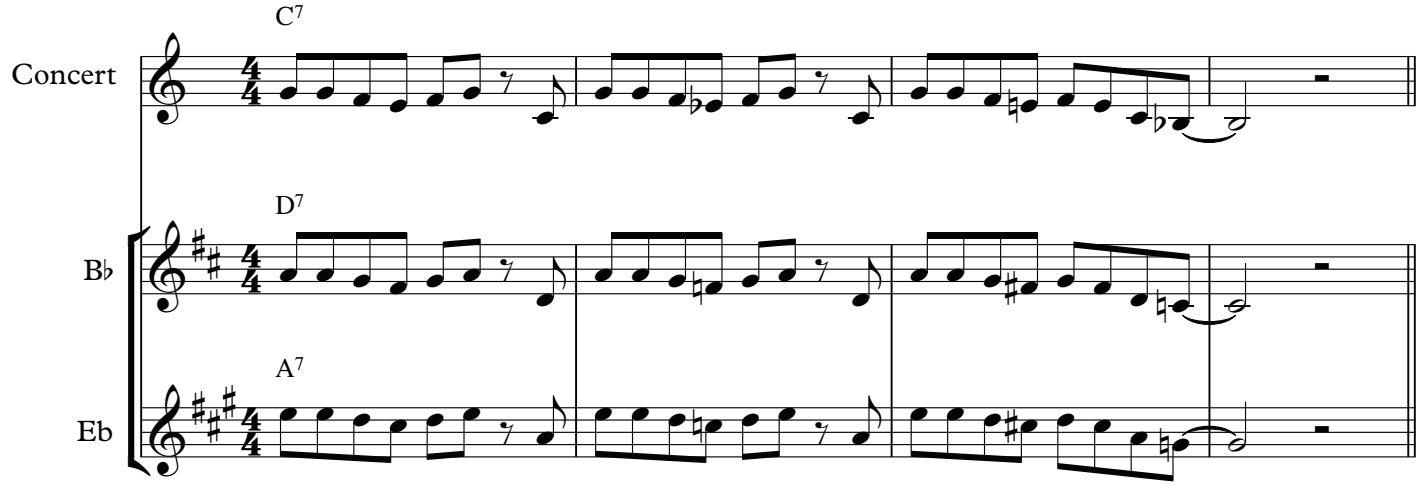


RB Theory 2017-18
Class notes 02

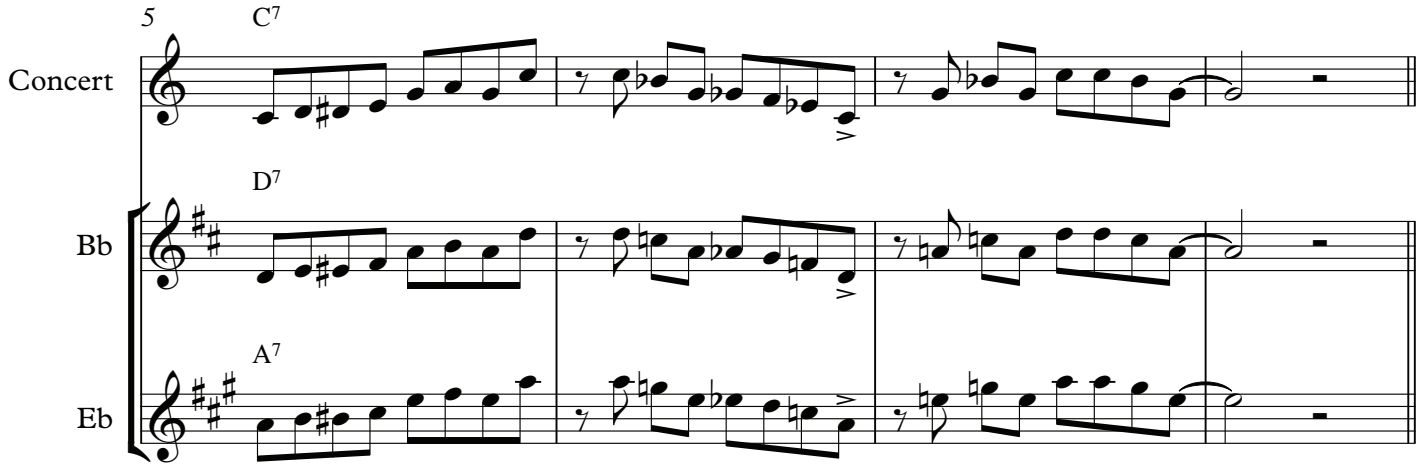
Four-bar blues phrases

David M. Shere

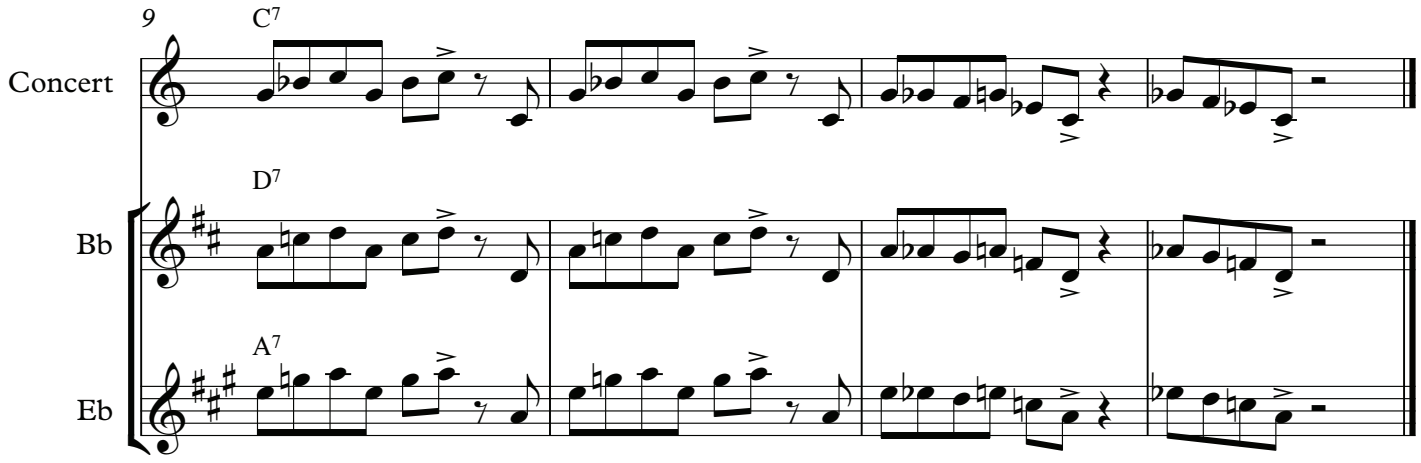
Phrase 1



Phrase 2



Phrase 3

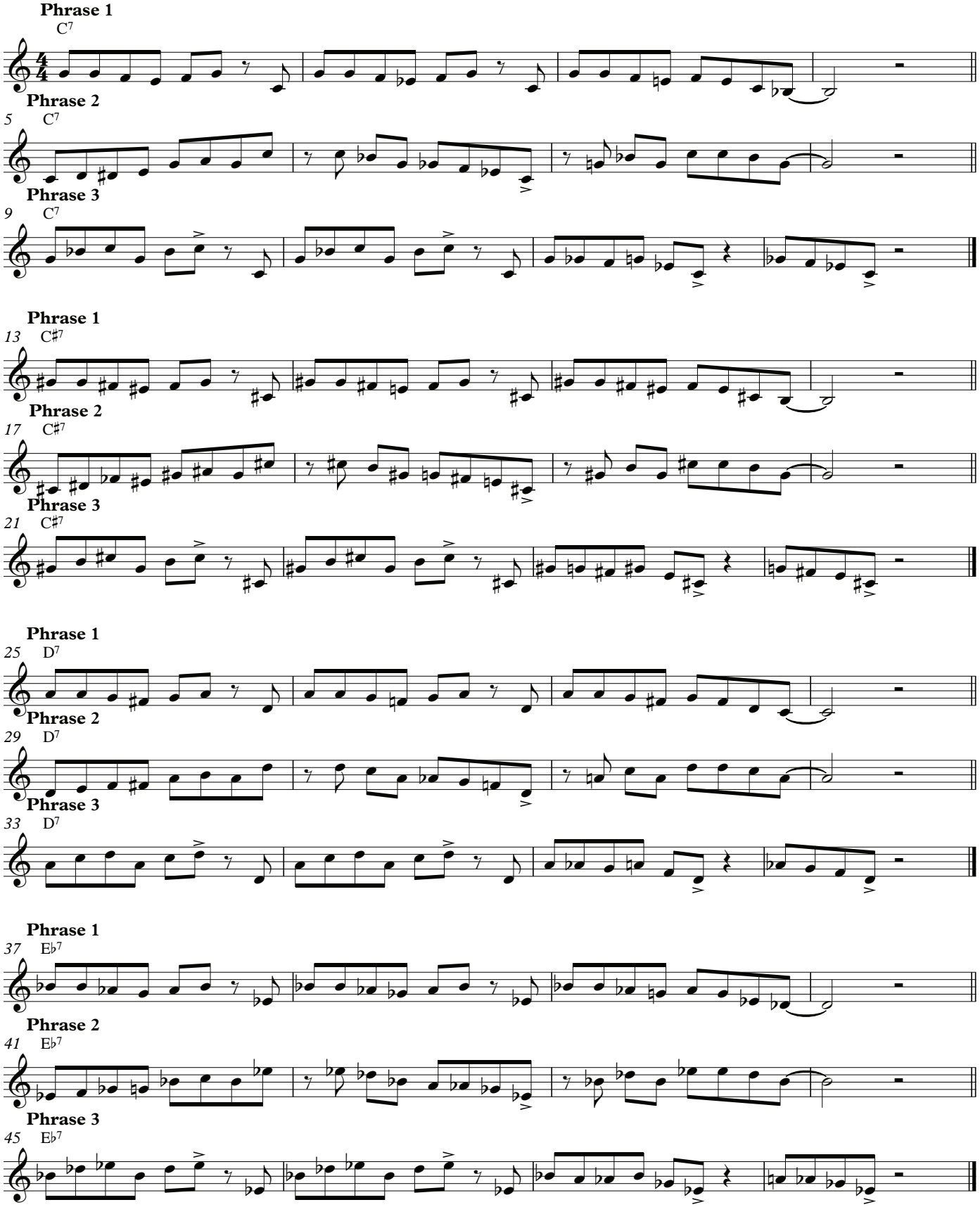


Continue using phrases with
12-bar blues template from class notes 01

RB Theory 2017-18
Class notes 02-All 12 keys

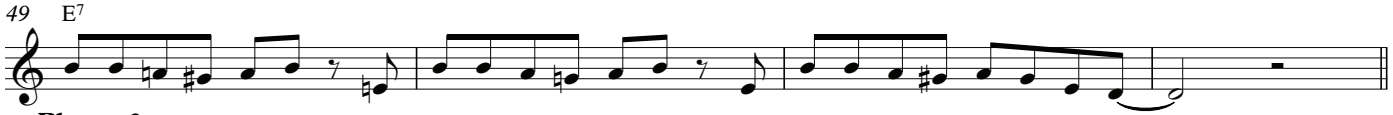
Four-bar blues phrases

David M. Shere



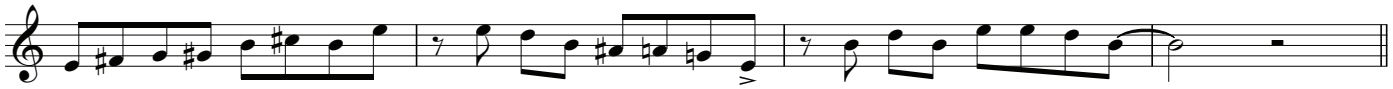
Phrase 1

49 E7



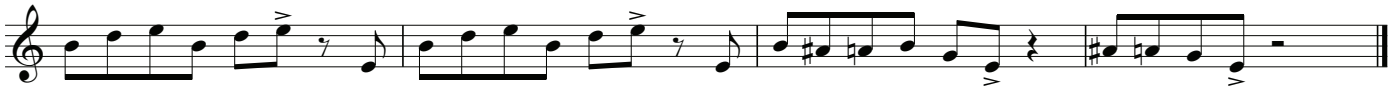
Phrase 2

53 E7



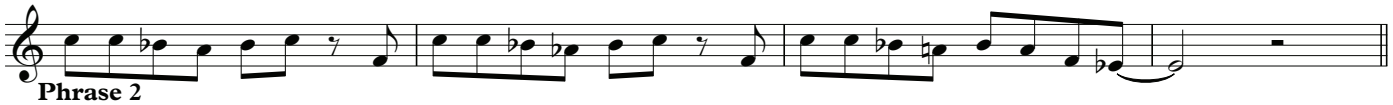
Phrase 3

57 E7



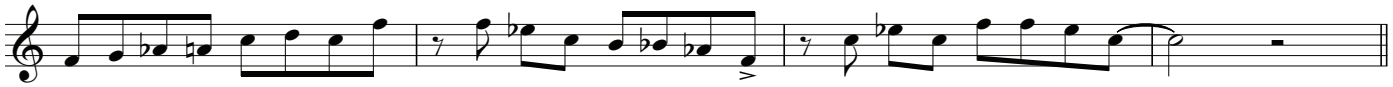
Phrase 1

61 F7



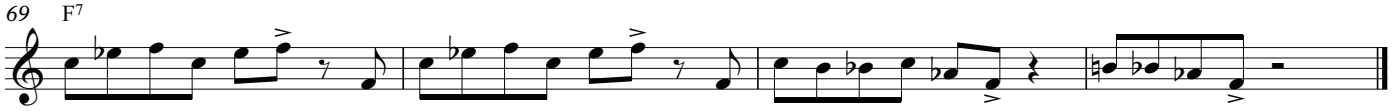
Phrase 2

65 F7



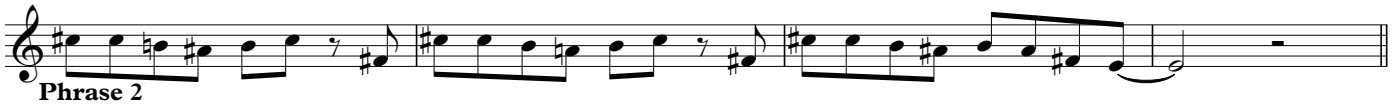
Phrase 3

69 F7



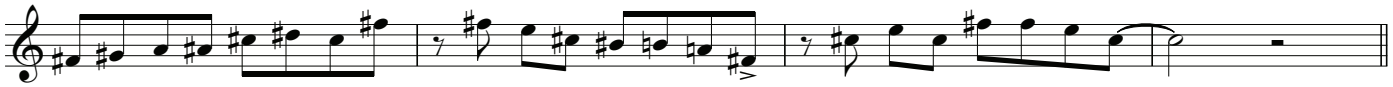
Phrase 1

73 F♯7



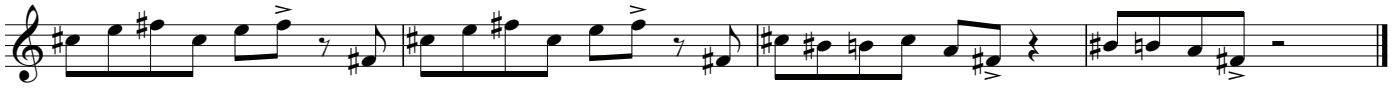
Phrase 2

77 F♯7



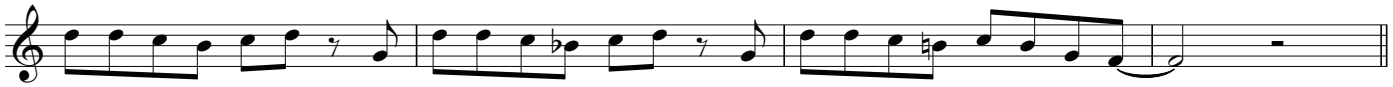
Phrase 3

81 F♯7



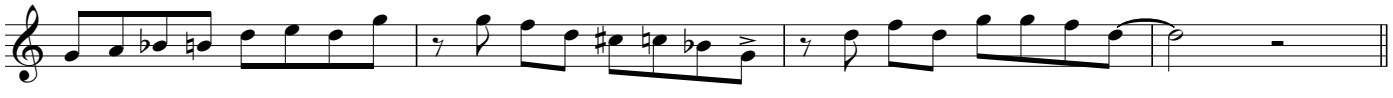
Phrase 1

85 G7



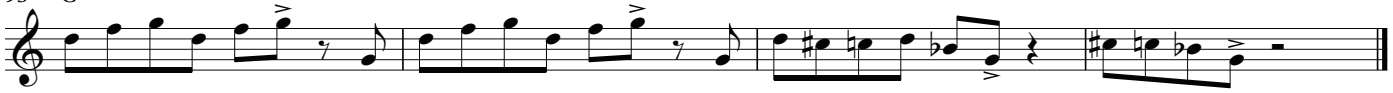
Phrase 2

89 G7



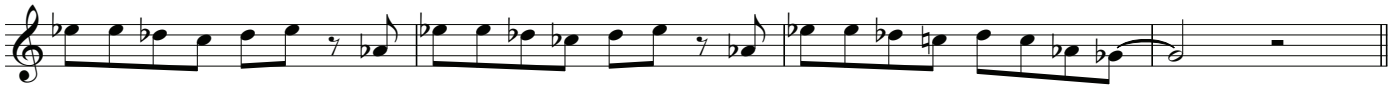
Phrase 3

93 G7



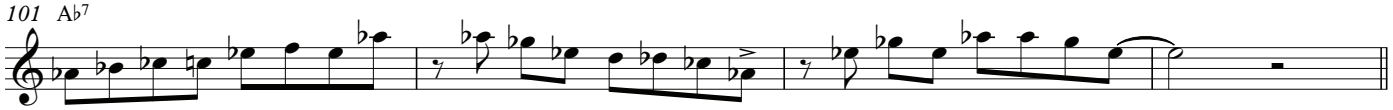
Phrase 1

97 A♭7



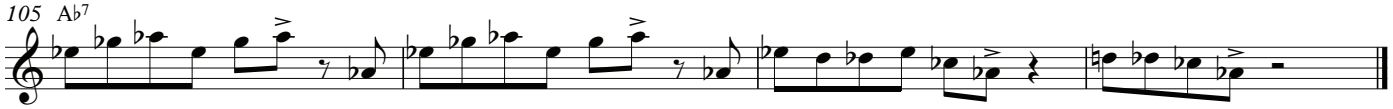
Phrase 2

101 A♭7



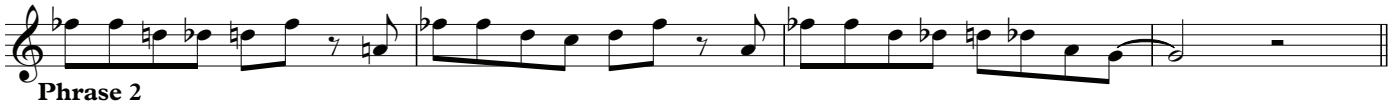
Phrase 3

105 A♭7



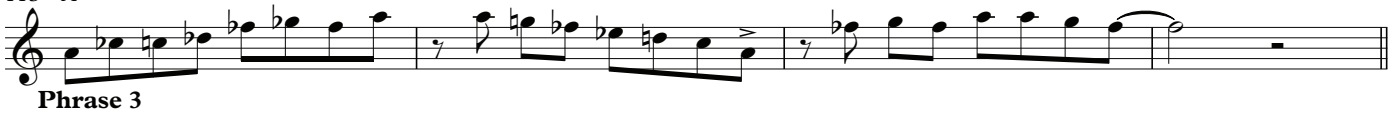
Phrase 1

109 A7



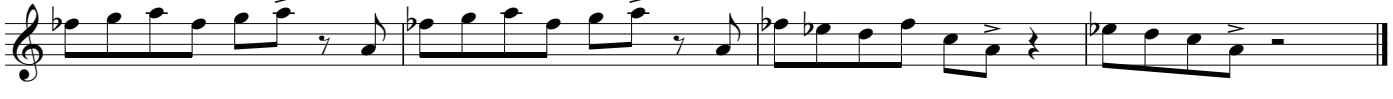
Phrase 2

113 A7



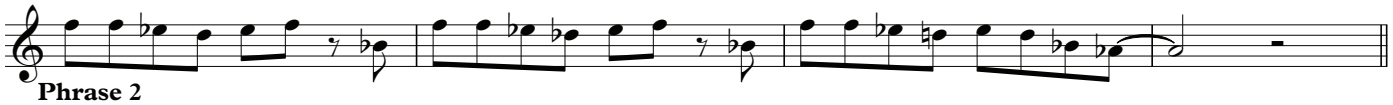
Phrase 3

117 A7



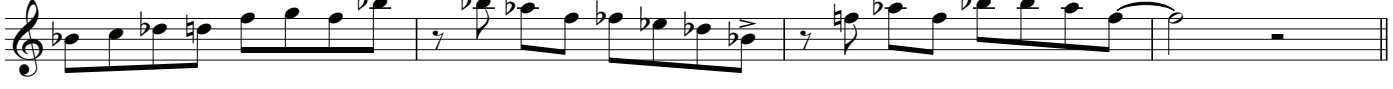
Phrase 1

121 B♭7



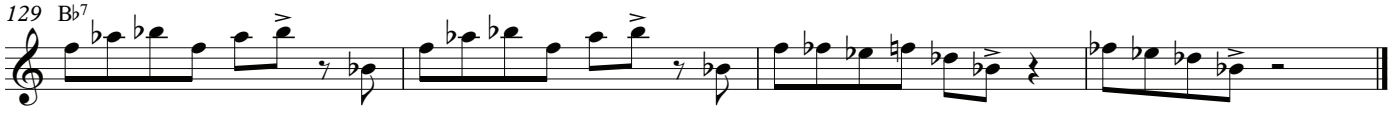
Phrase 2

125 B♭7



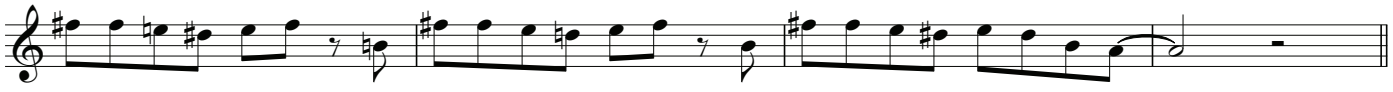
Phrase 3

129 B♭7



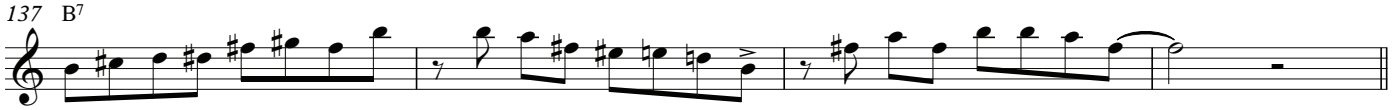
Phrase 1

133 B7



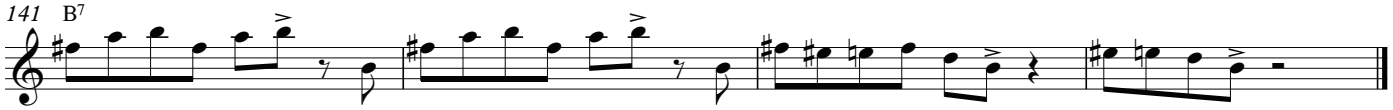
Phrase 2

137 B7



Phrase 3

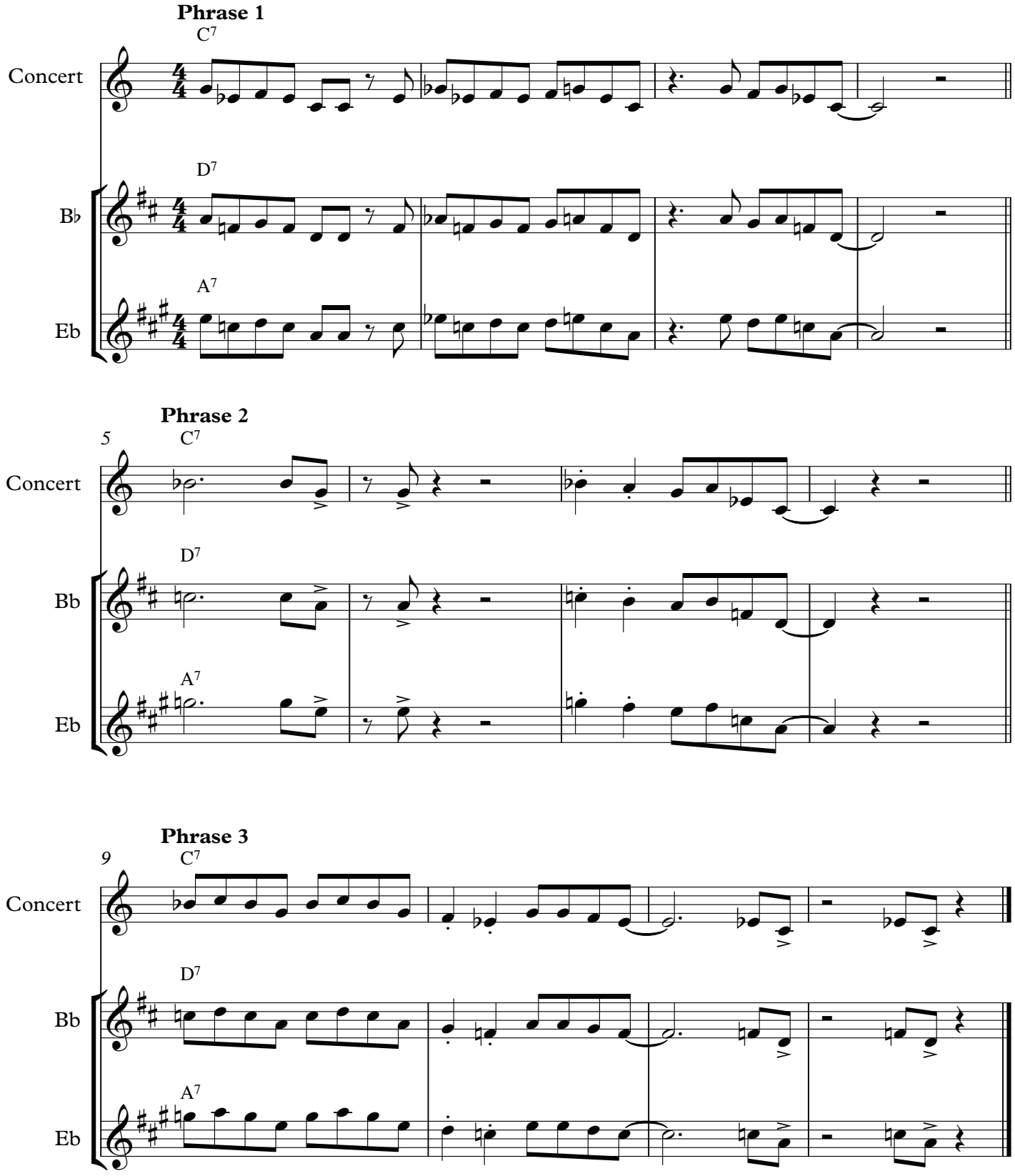
141 B7



RB Theory 2017-18
Class notes 03

Four-bar blues phrases

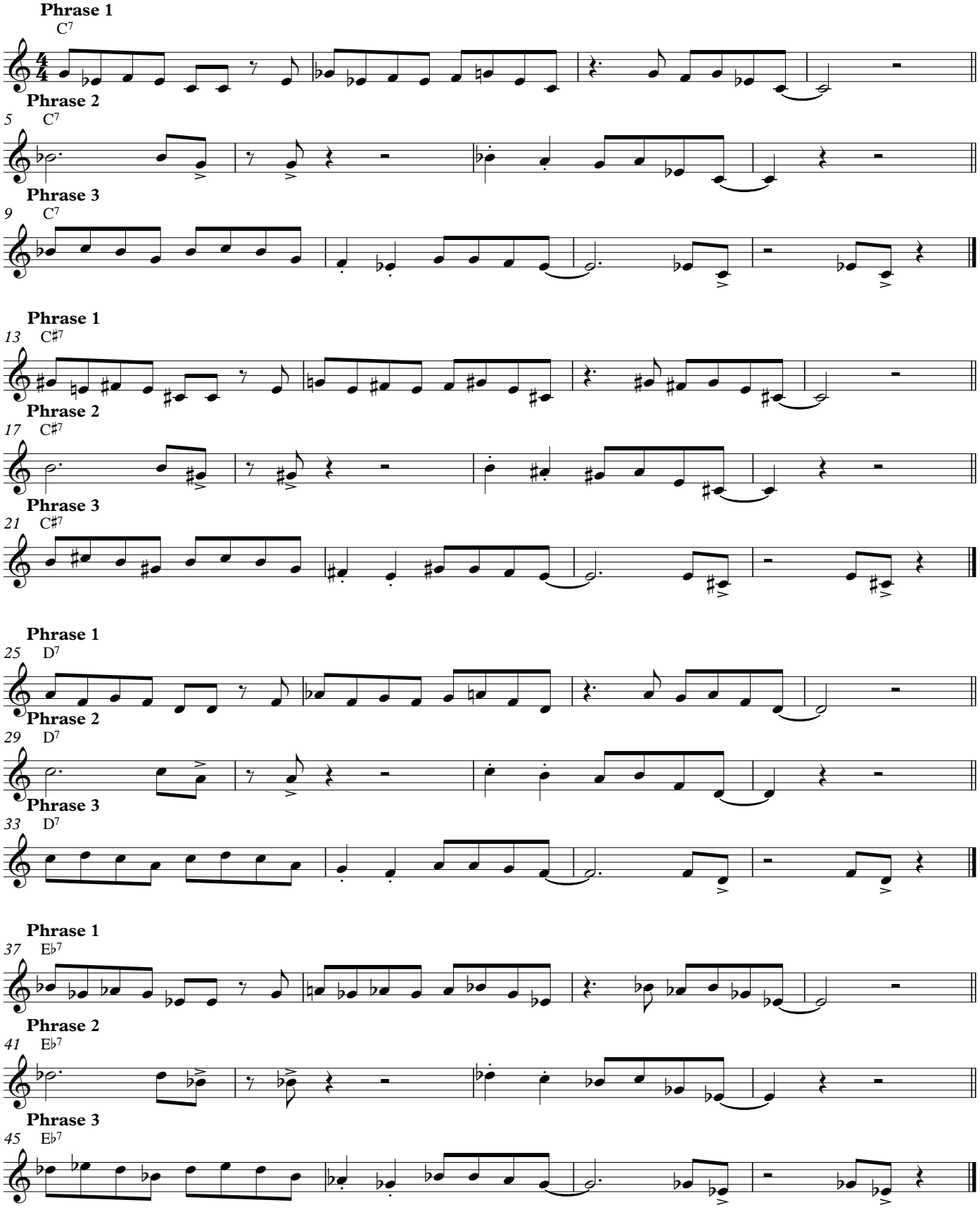
David M. Shere



RB Theory 2017-18
Class notes 03-All 12 keys

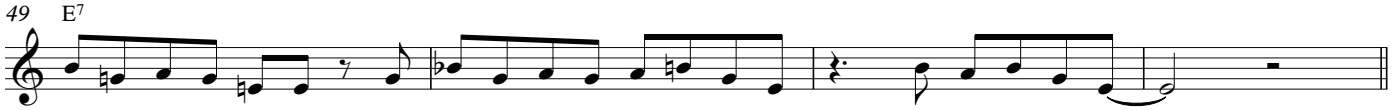
Four-bar blues phrases

David M. Shere



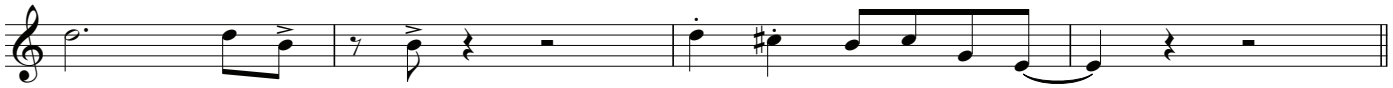
Phrase 1

49 E7



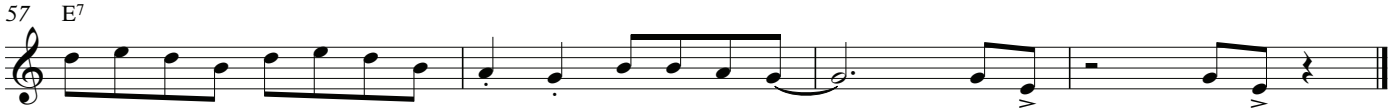
Phrase 2

53 E7



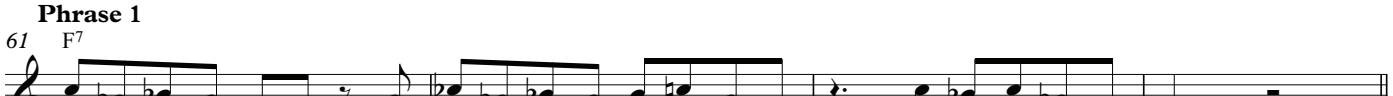
Phrase 3

57 E7



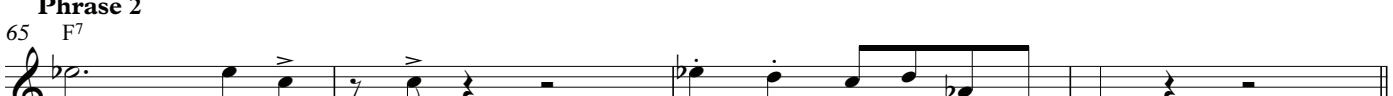
Phrase 1

61 F7



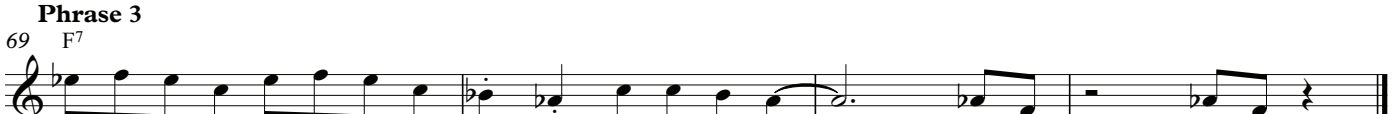
Phrase 2

65 F7



Phrase 3

69 F7

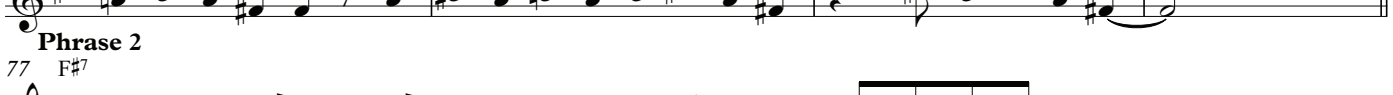


Phrase 1

73 F♯7

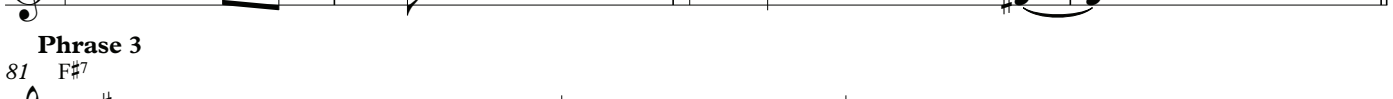
Phrase 2

77 F♯7



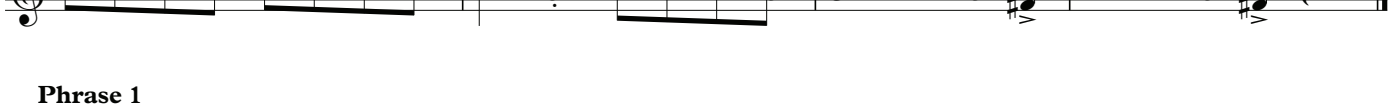
Phrase 3

81 F♯7



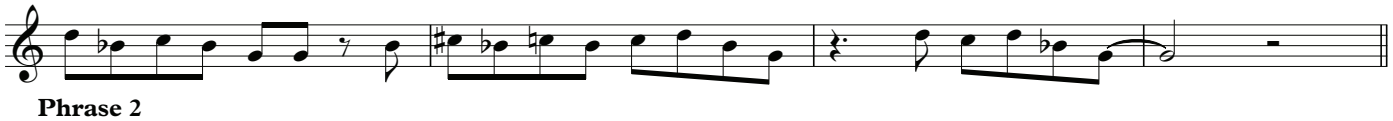
Phrase 1

85 G7



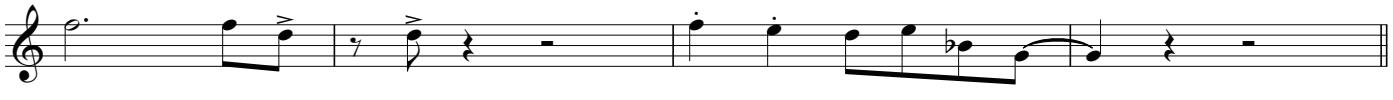
Phrase 2

89 G7



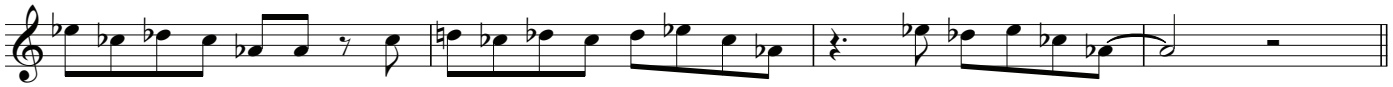
Phrase 3

93 G7



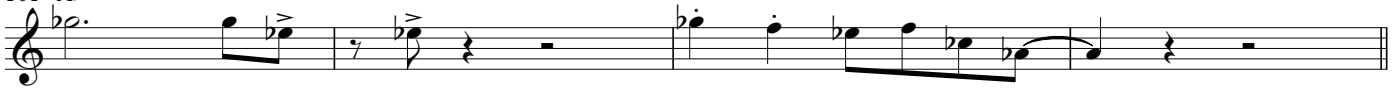
Phrase 1

97 A♭7



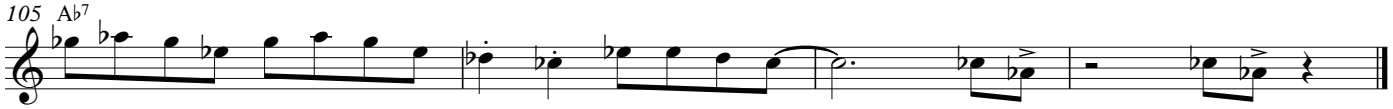
Phrase 2

101 A♭7



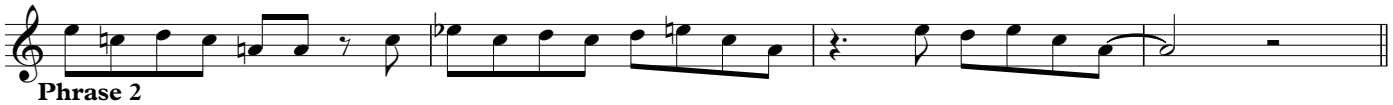
Phrase 3

105 A♭7



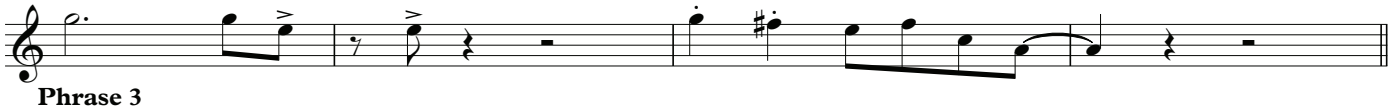
Phrase 1

109 A7



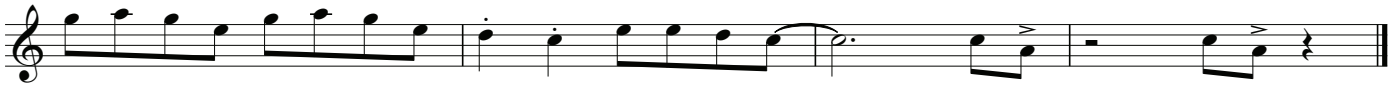
Phrase 2

113 A7



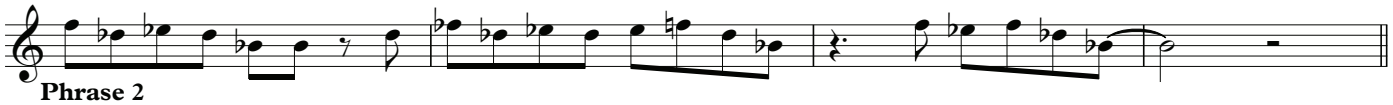
Phrase 3

117 A7



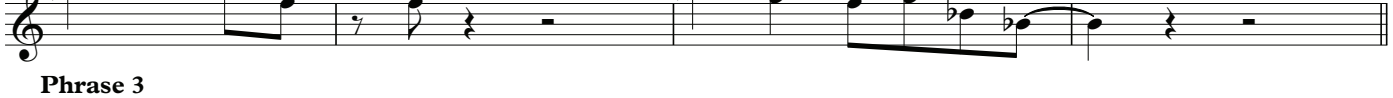
Phrase 1

121 B♭7



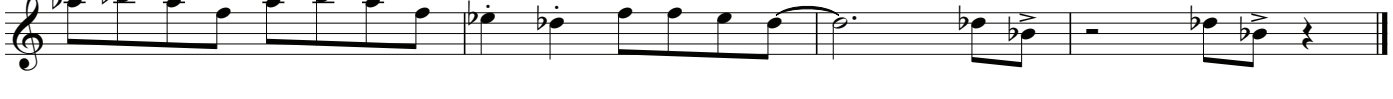
Phrase 2

125 B♭7



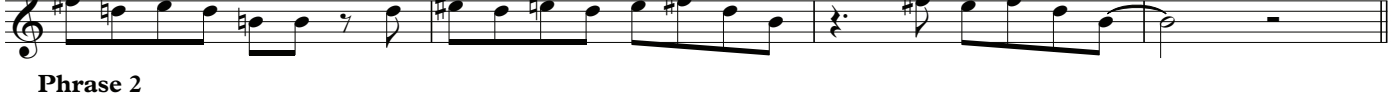
Phrase 3

129 B♭7



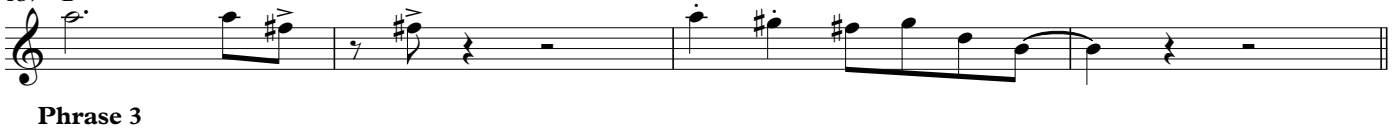
Phrase 1

133 B7



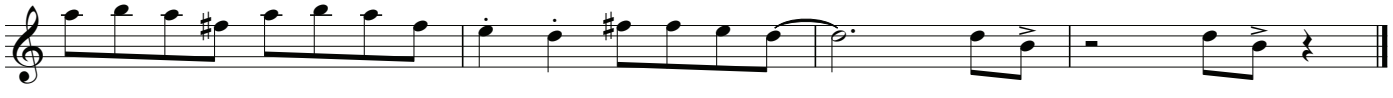
Phrase 2

137 B7



Phrase 3

141 B7

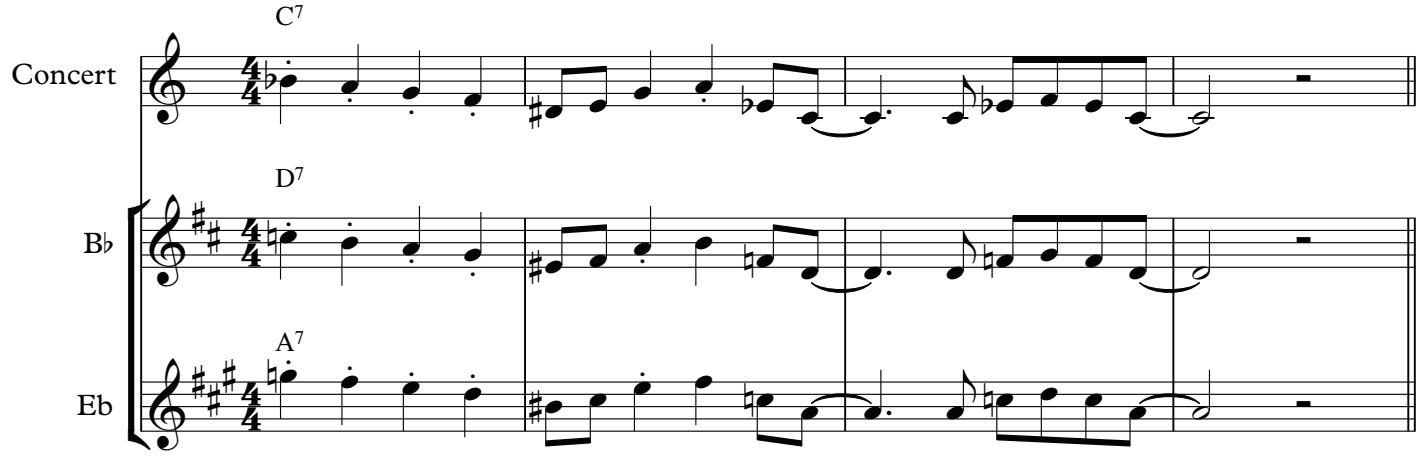


RB Theory 2017-18
Class notes 04

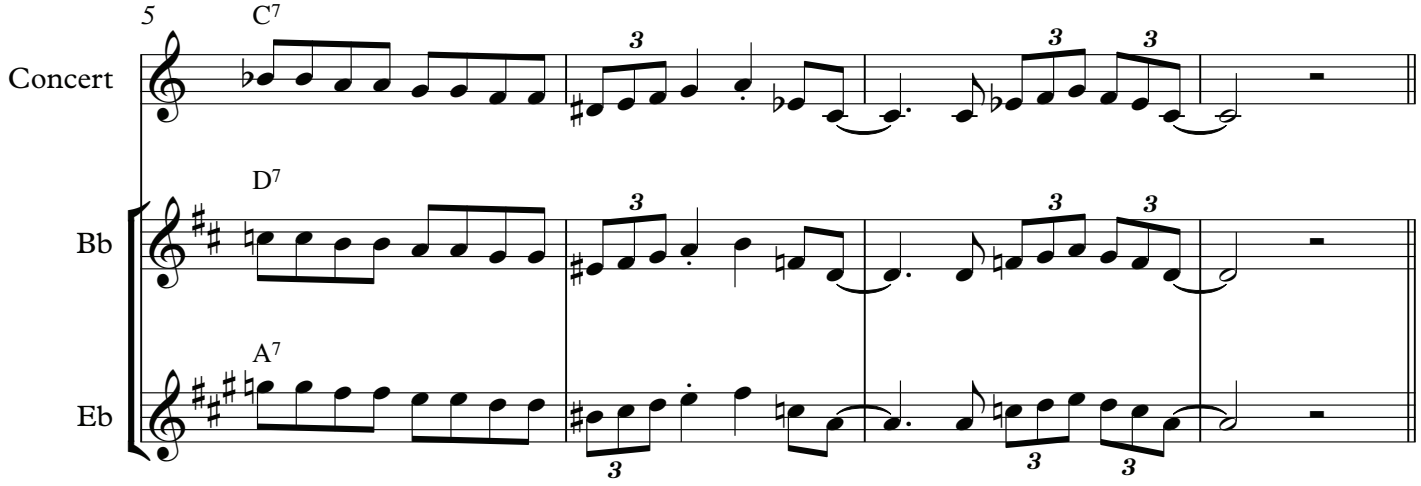
Four-bar blues phrases

David M. Shere

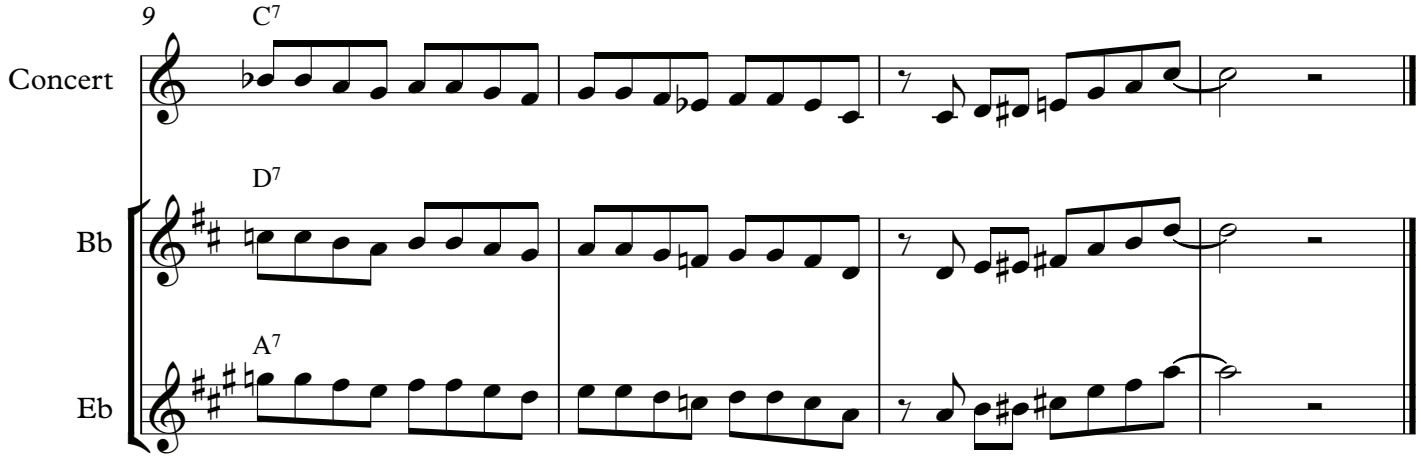
Phrase 1



Phrase 2



Phrase 3



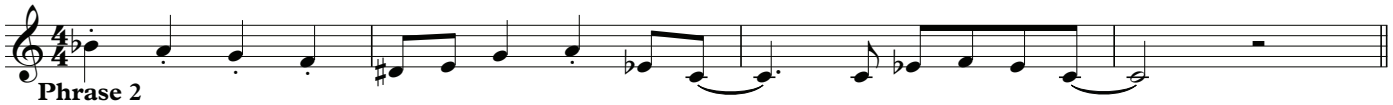
RB Theory 2017-18
Class notes 04-All 12 keys

Four-bar blues phrases

David M. Shere

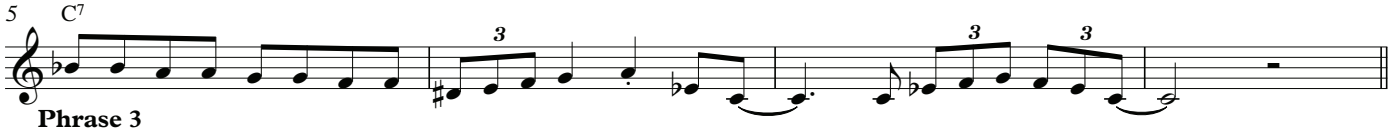
Phrase 1

C7



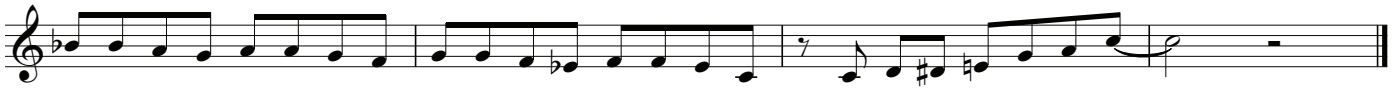
Phrase 2

5 C7



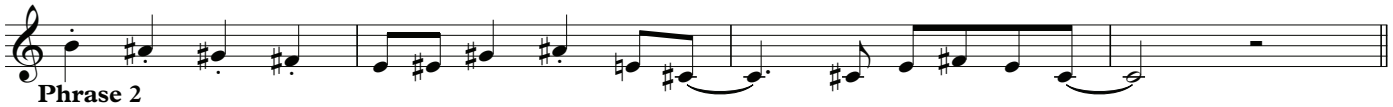
Phrase 3

9 C7



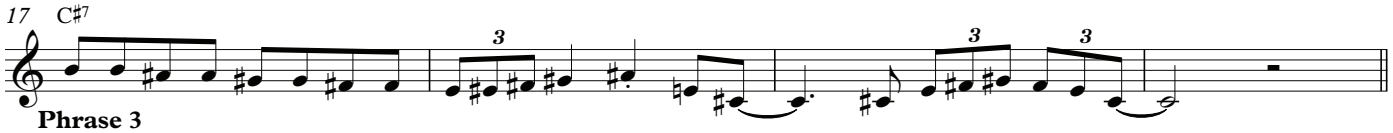
Phrase 1

13 C♯7



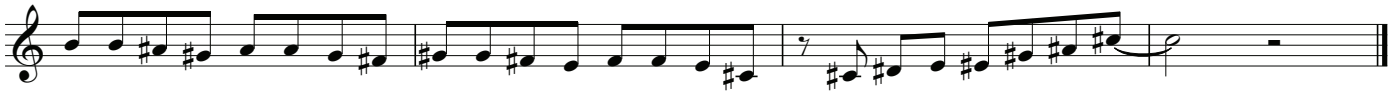
Phrase 2

17 C♯7



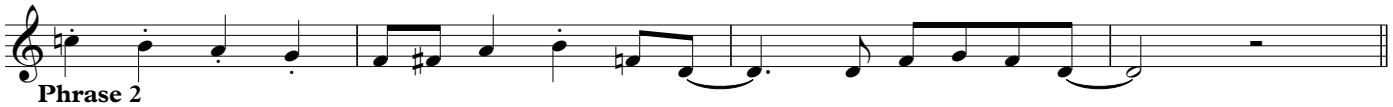
Phrase 3

21 C♯7



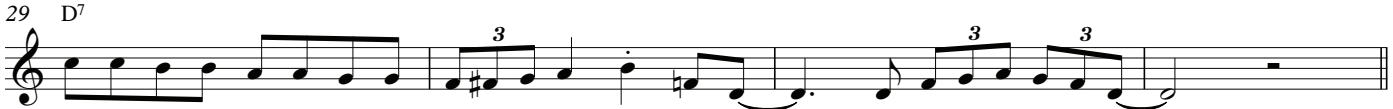
Phrase 1

25 D7



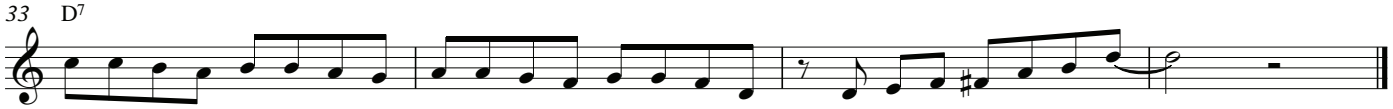
Phrase 2

29 D7



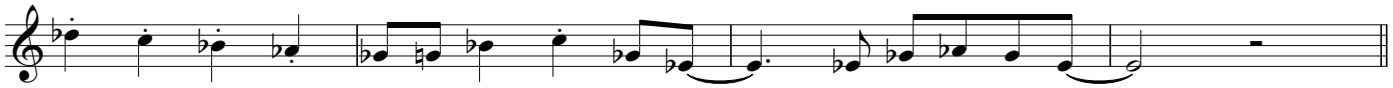
Phrase 3

33 D7



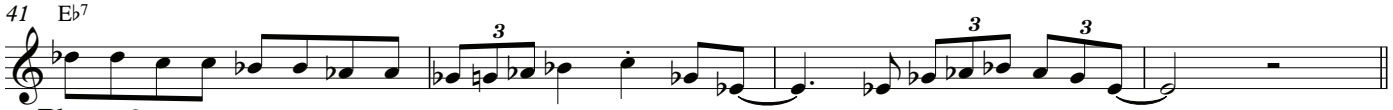
Phrase 1

37 E♭7



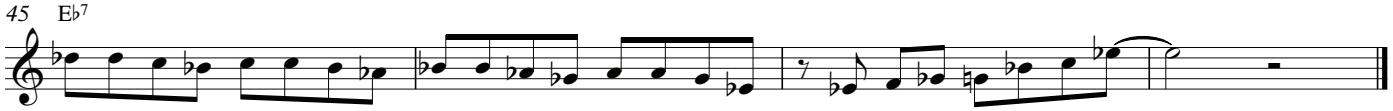
Phrase 2

41 E♭7



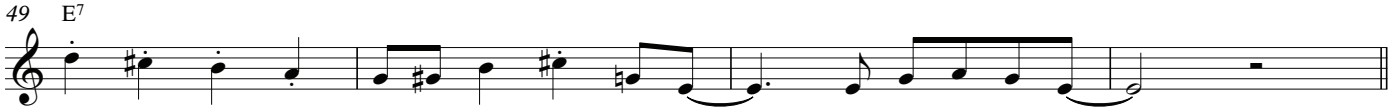
Phrase 3

45 E♭7



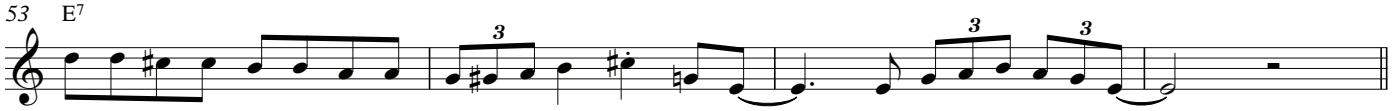
Phrase 1

49 E7



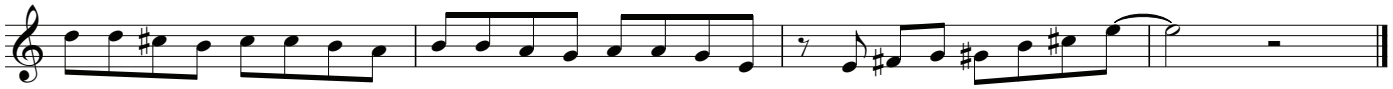
Phrase 2

53 E7



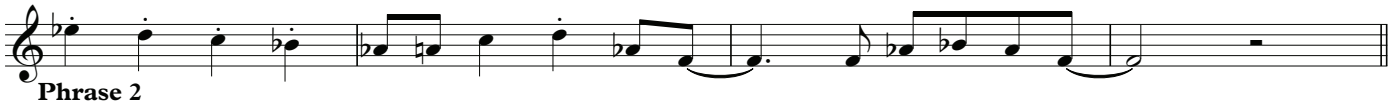
Phrase 3

57 E7



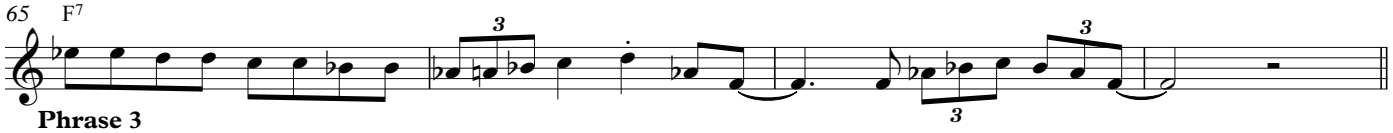
Phrase 1

61 F7



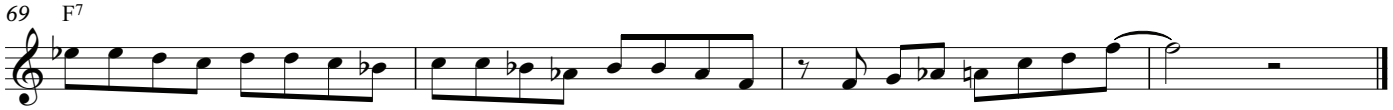
Phrase 2

65 F7



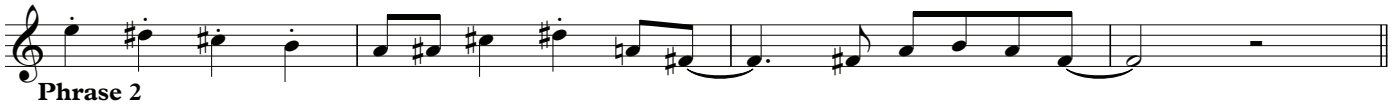
Phrase 3

69 F7



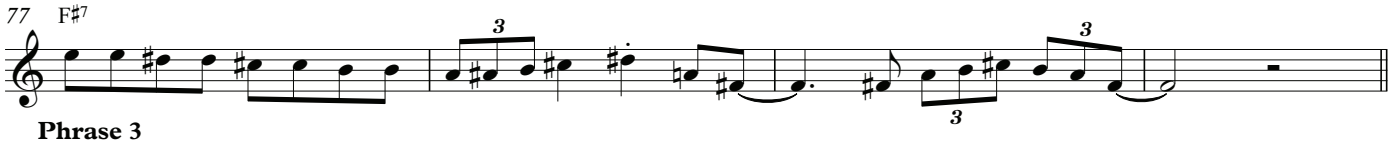
Phrase 1

73 F♯7



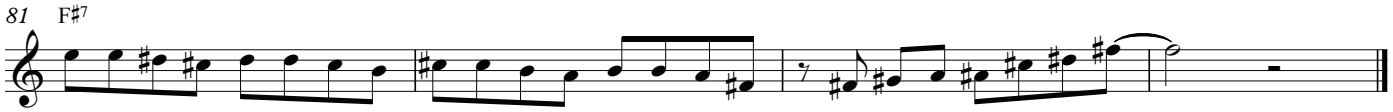
Phrase 2

77 F♯7



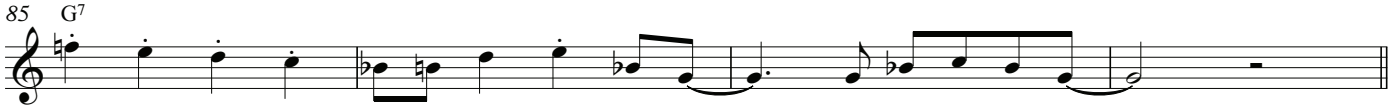
Phrase 3

81 F♯7



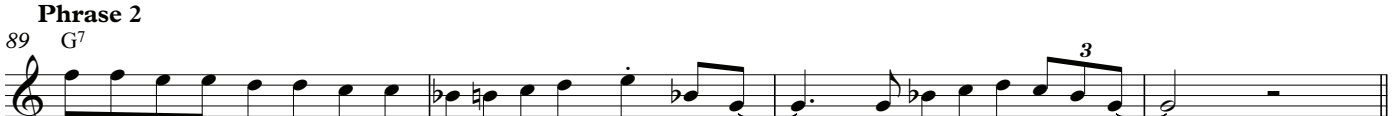
Phrase 1

85 G7



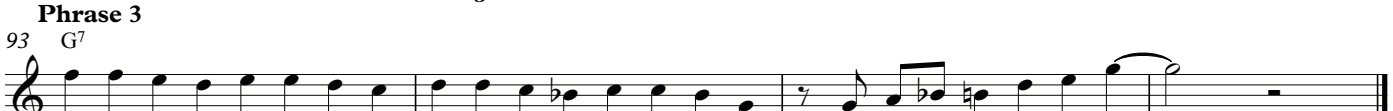
Phrase 2

89 G7



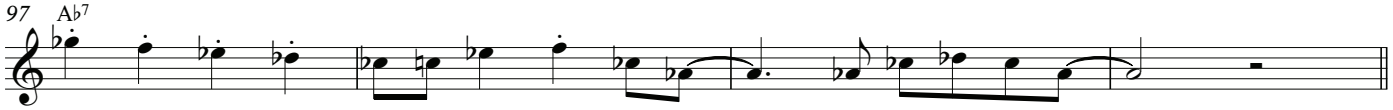
Phrase 3

93 G7



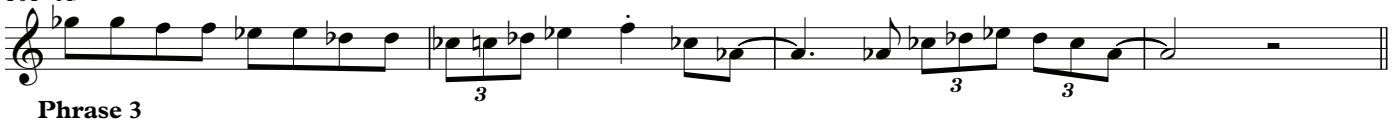
Phrase 1

97 A♭7



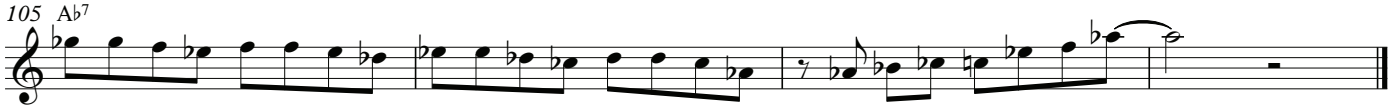
Phrase 2

101 A♭7



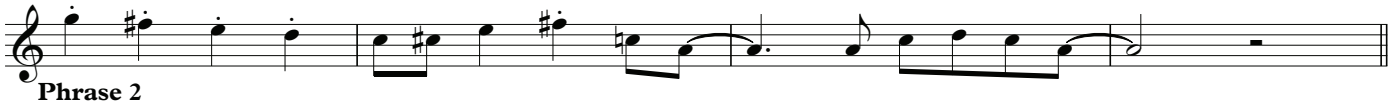
Phrase 3

105 A♭7



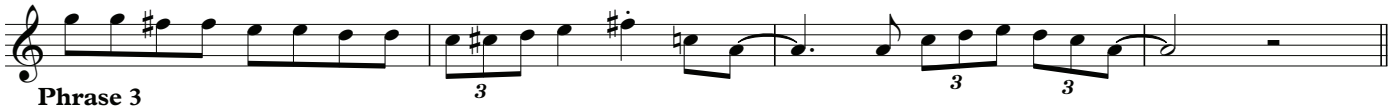
Phrase 1

109 A7



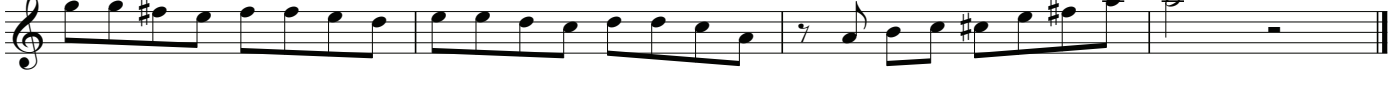
Phrase 2

113 A7



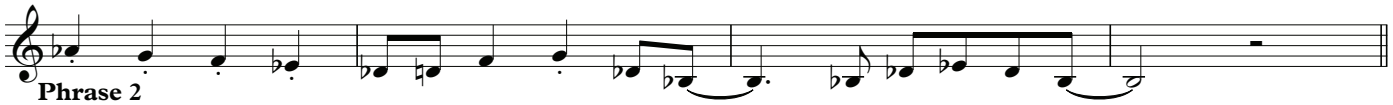
Phrase 3

117 A7



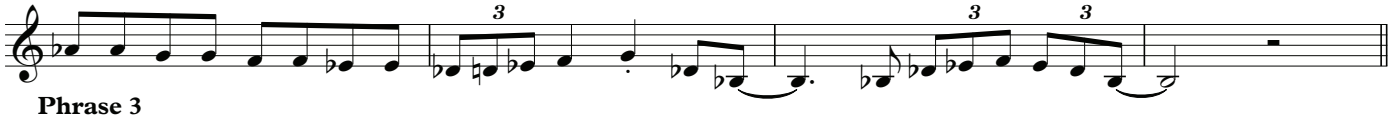
Phrase 1

121 B♭7



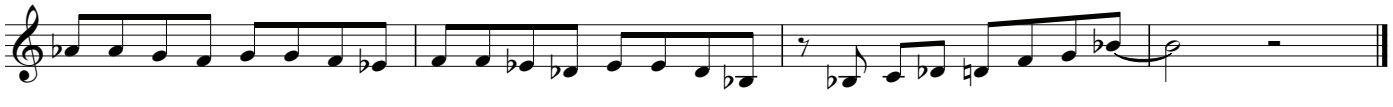
Phrase 2

125 B♭7



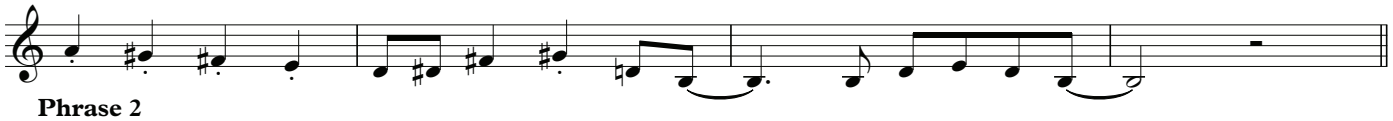
Phrase 3

129 B♭7



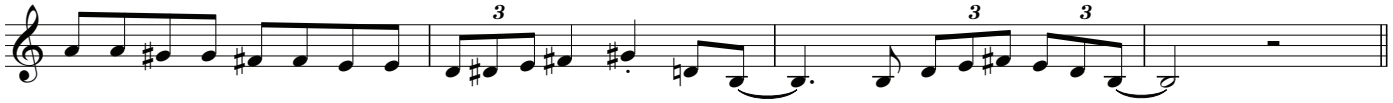
Phrase 1

133 B7



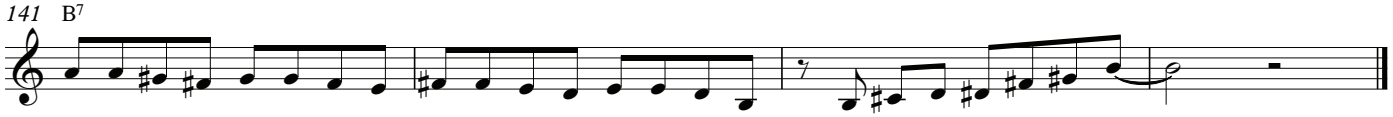
Phrase 2

137 B7



Phrase 3

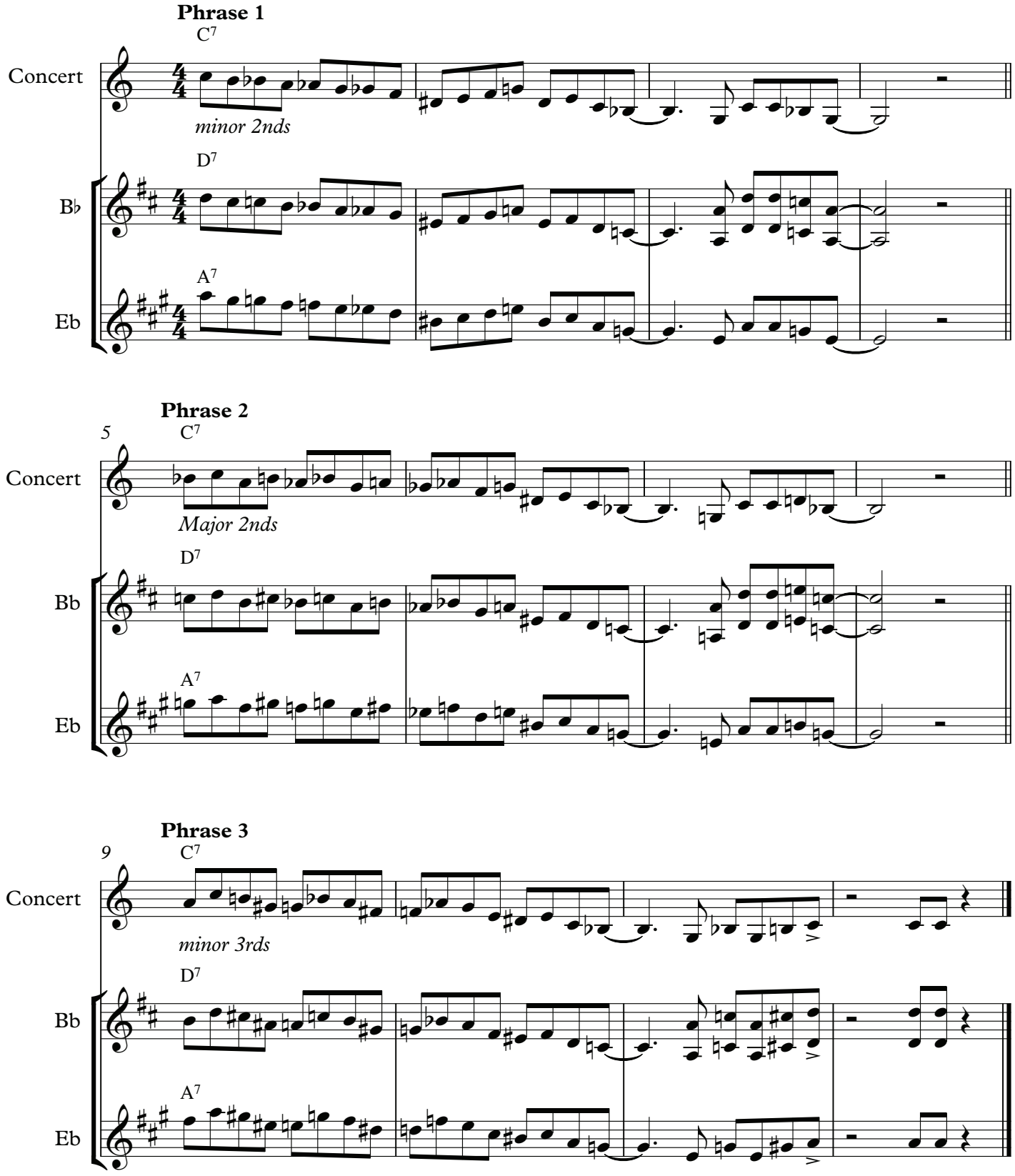
141 B7



RB Theory 2017-18
Class notes 05

Four-bar blues phrases

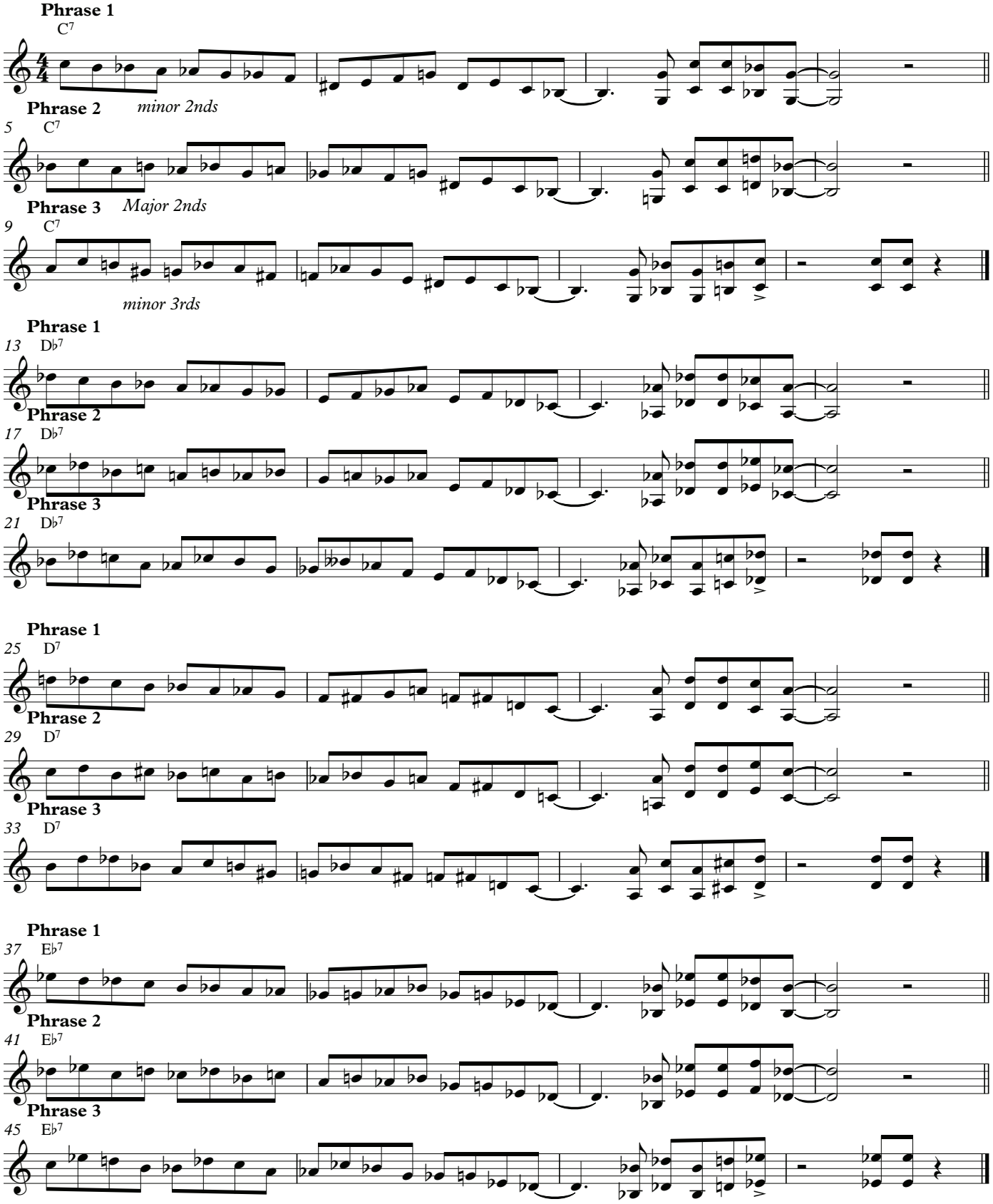
David M. Shere



RB Theory 2017-18
Class notes 05-All 12 keys

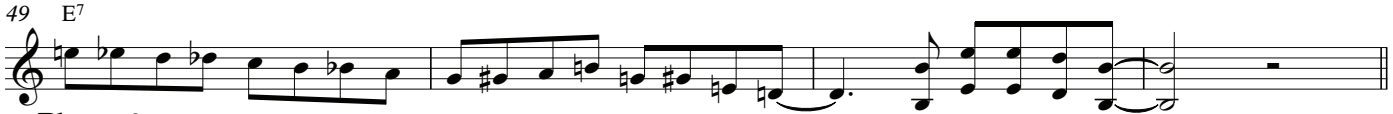
Four-bar blues phrases

David M. Shere



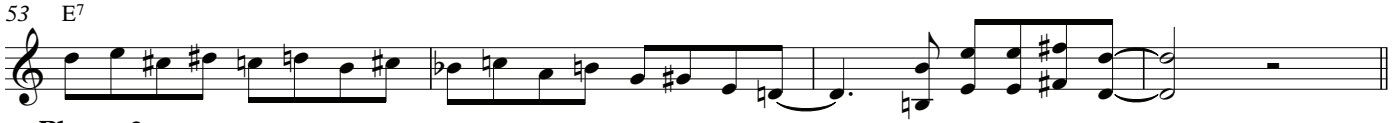
Phrase 1

49 E7



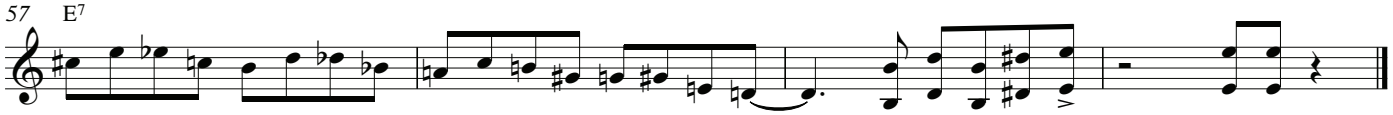
Phrase 2

53 E7



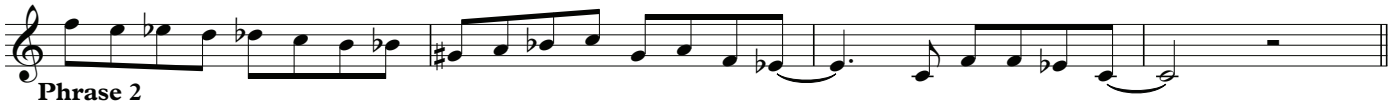
Phrase 3

57 E7



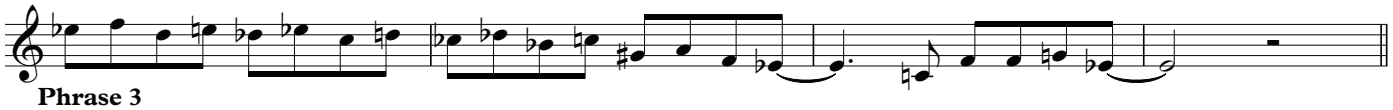
Phrase 1

61 F7



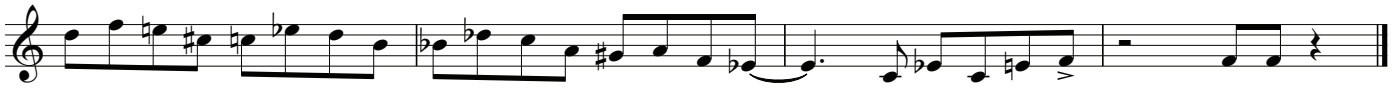
Phrase 2

65 F7



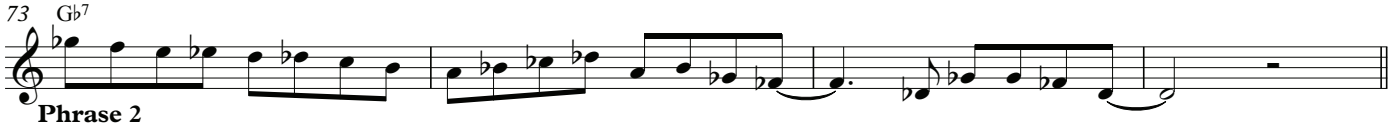
Phrase 3

69 F7



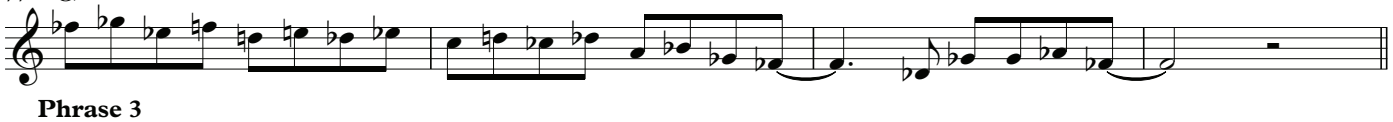
Phrase 1

73 G♭7



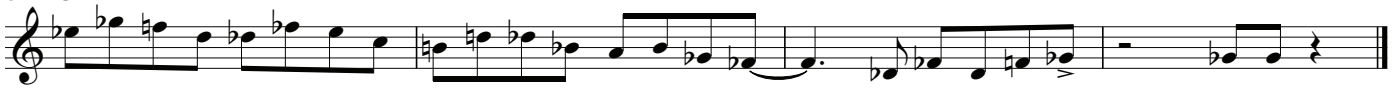
Phrase 2

77 G♭7



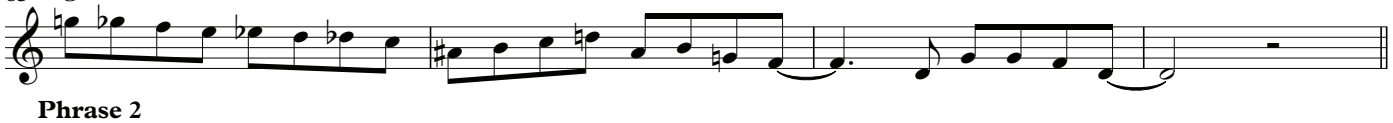
Phrase 3

81 G♭7



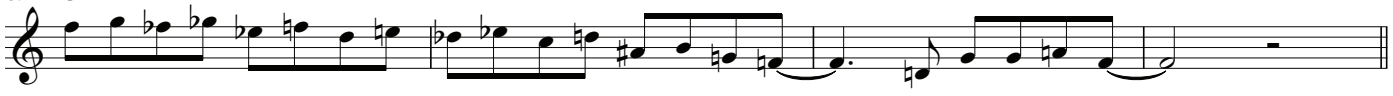
Phrase 1

85 G7



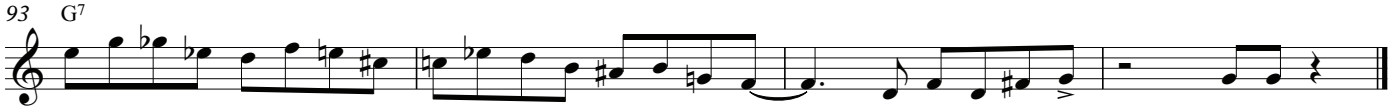
Phrase 2

89 G7



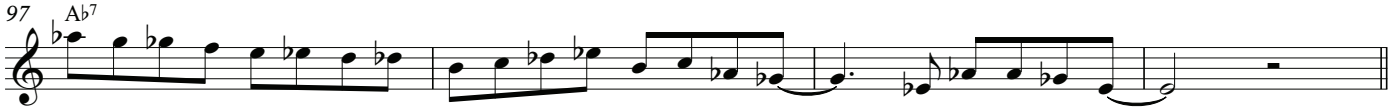
Phrase 3

93 G7



Phrase 1

97 A♭7



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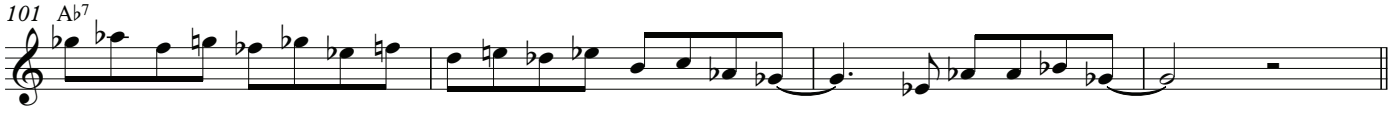
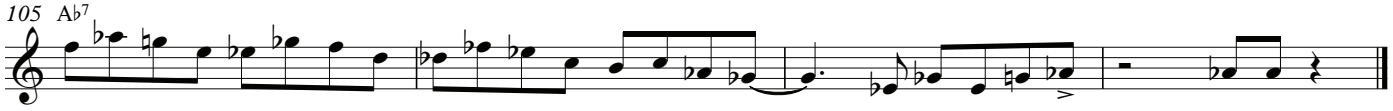
101 A♭7



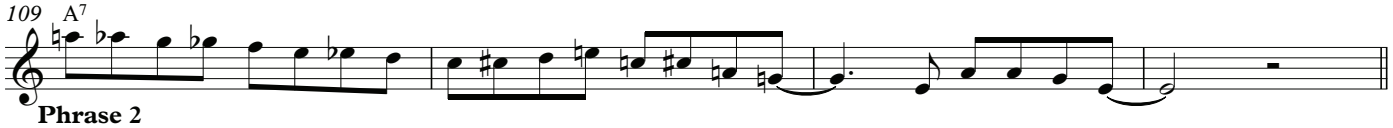
Phrase 3

105 A♭7



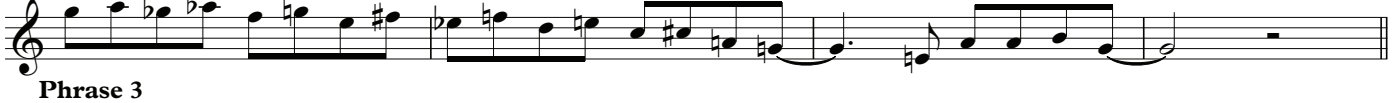
Phrase 1

109 A7



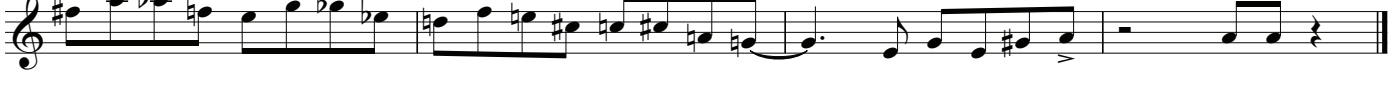
Phrase 2

113 A7



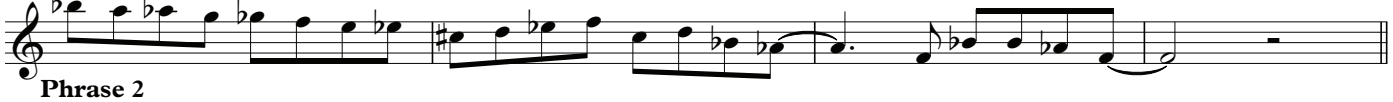
Phrase 3

117 A7



Phrase 1

121 B♭7



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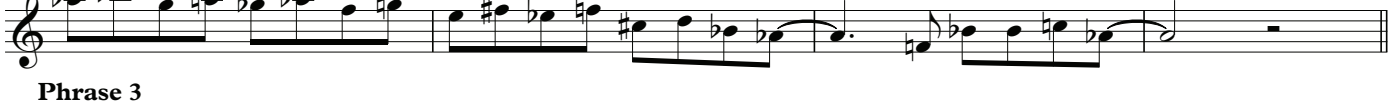
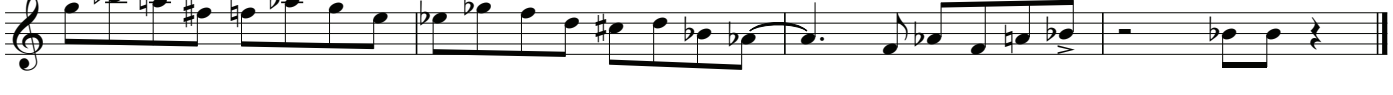
125 B♭7



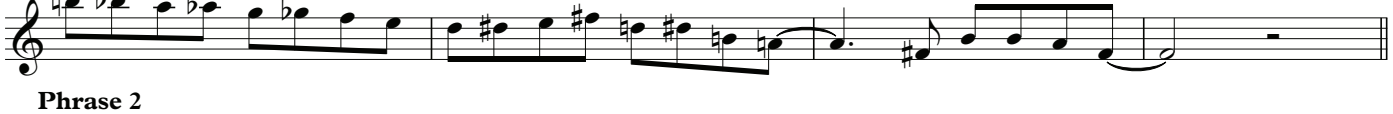
Phrase 3

129 B♭7



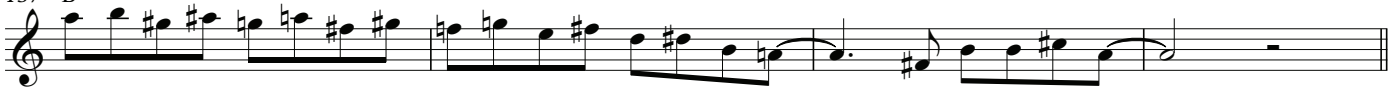
Phrase 1

133 B7



Phrase 2

137 B7



Phrase 3

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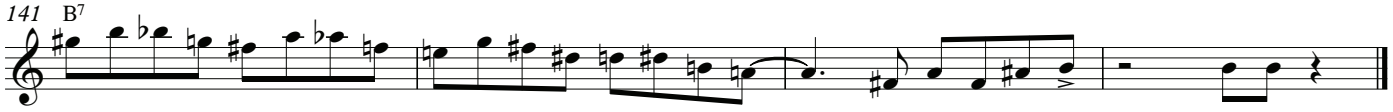
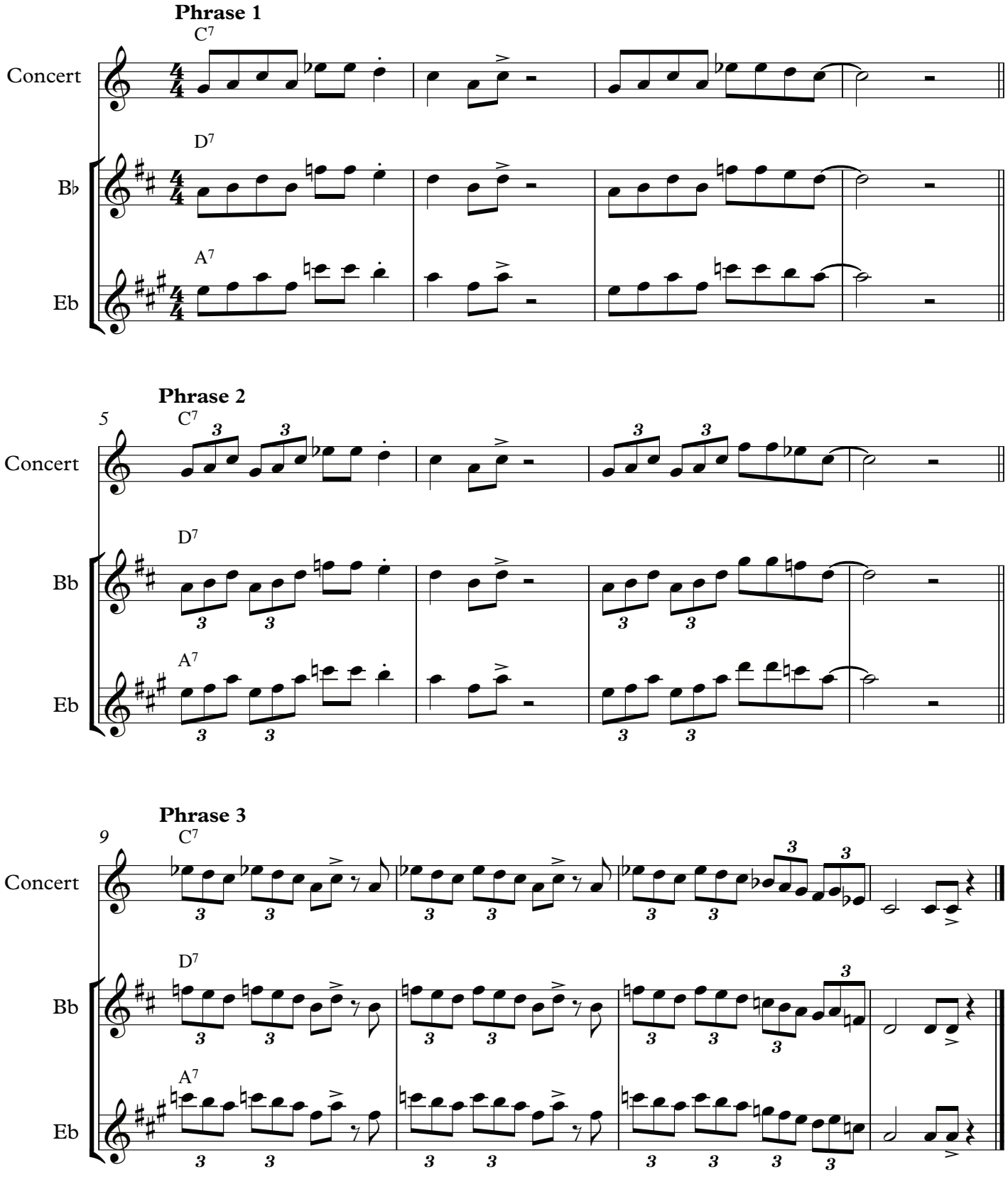


RB Theory 2017-18
Class notes 06

Four-bar blues phrases

David M. Shere



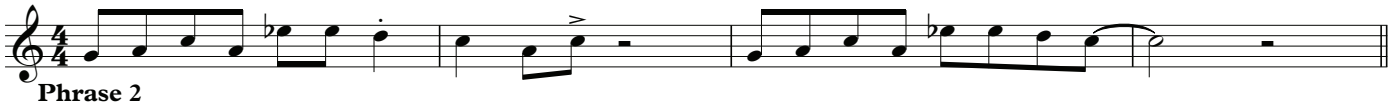
RB Theory 2017-18
Class notes 06-All 12 keys

Four-bar blues phrases

David M. Shere

Phrase 1

C7



Phrase 2

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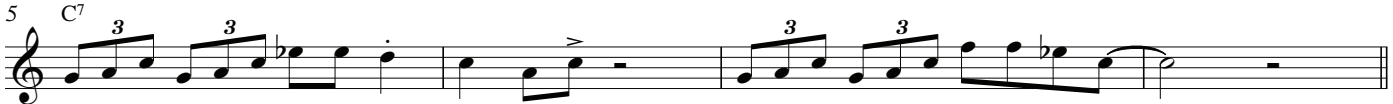

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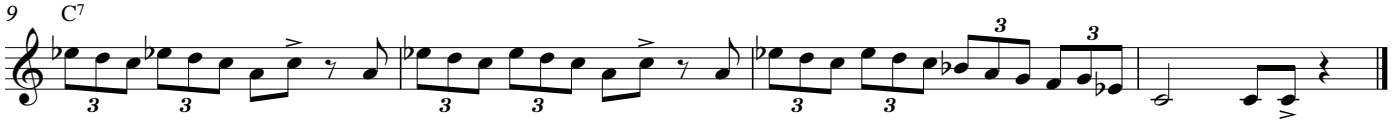
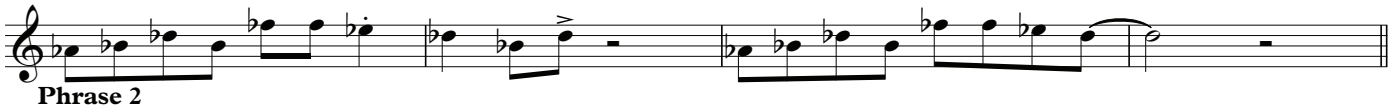


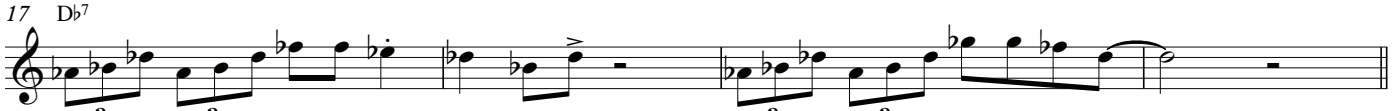
Phrase 1

13 D♭7



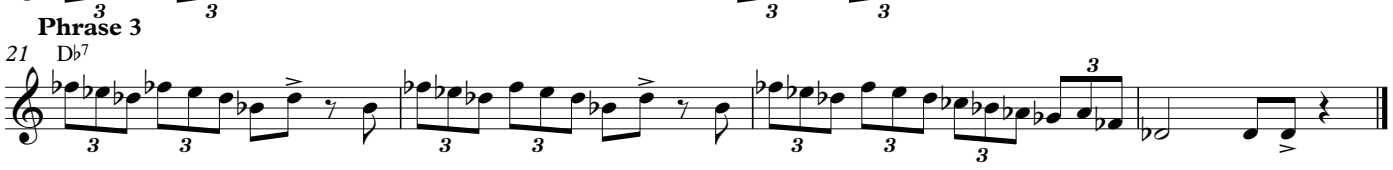
Phrase 2

17 D♭7



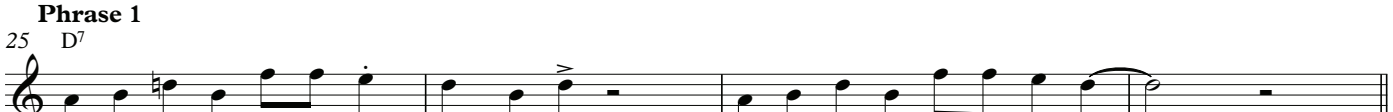
Phrase 3

21 D♭7



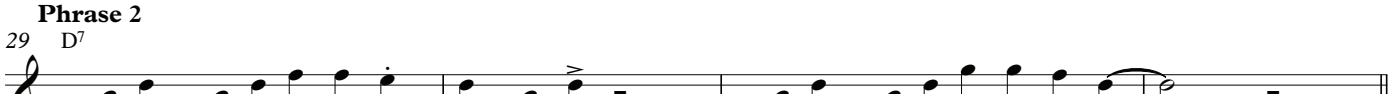
Phrase 1

25 D7



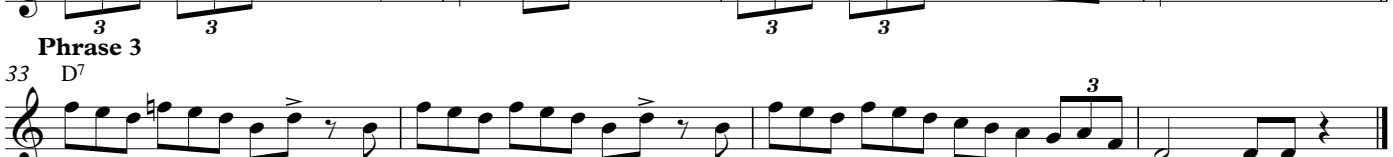
Phrase 2

29 D7



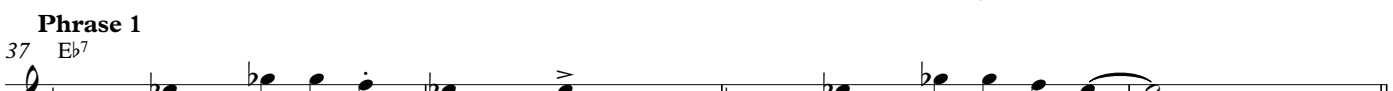
Phrase 3

33 D7



Phrase 1

37 E♭7

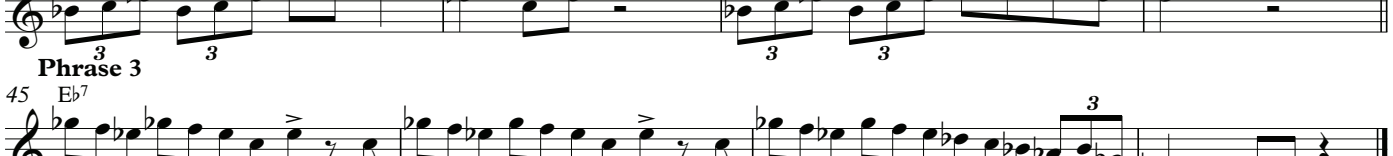


Phrase 2

41 E♭7

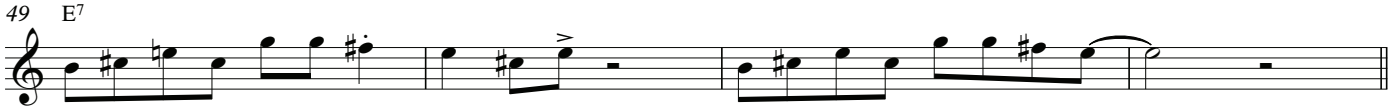
Phrase 3

45 E♭7



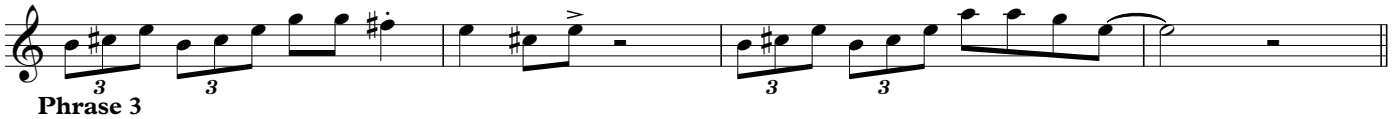
Phrase 1

49 E7



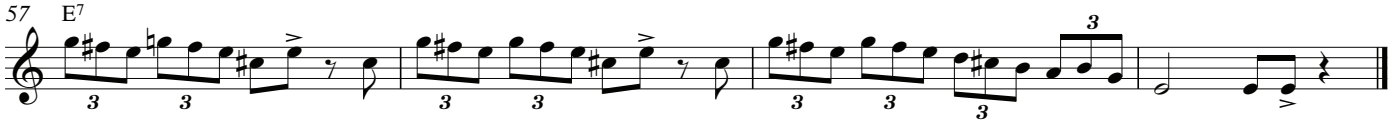
Phrase 2

53 E7



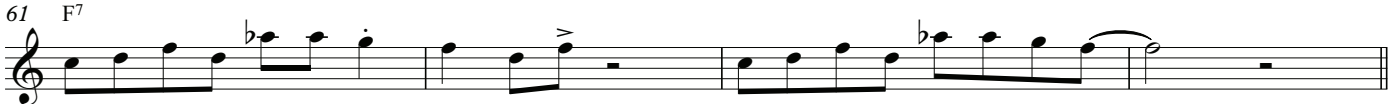
Phrase 3

57 E7



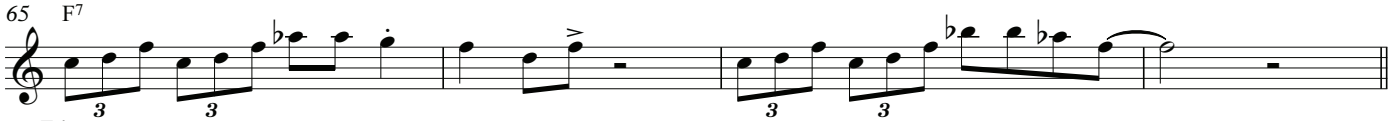
Phrase 1

61 F7



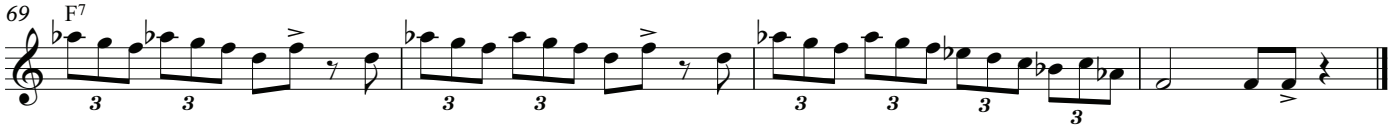
Phrase 2

65 F7



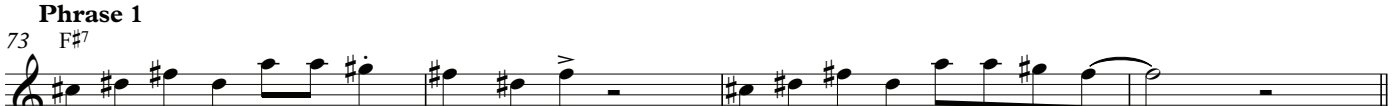
Phrase 3

69 F7



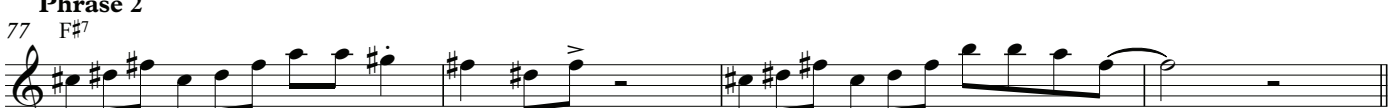
Phrase 1

73 F♯7



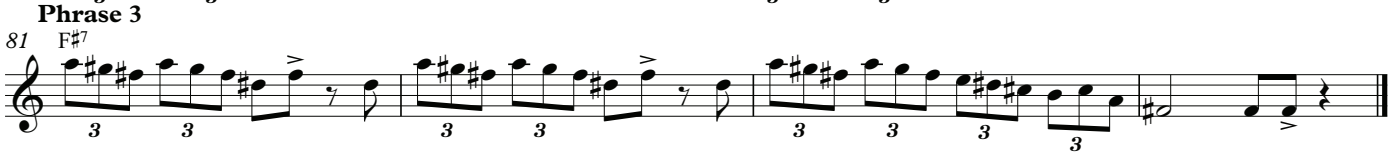
Phrase 2

77 F♯7



Phrase 3

81 F♯7



Phrase 1

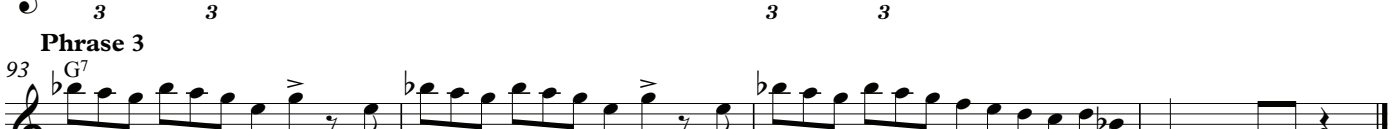
85 G7

Phrase 2

89 G7

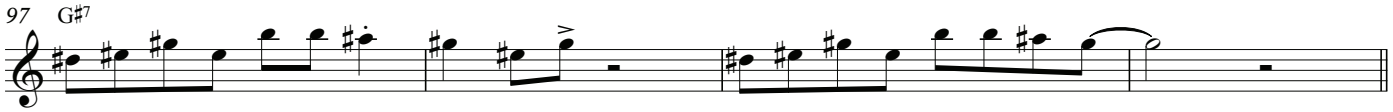
Phrase 3

93 G7



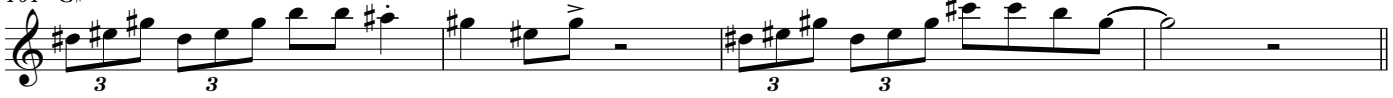
Phrase 1

97 G♯7



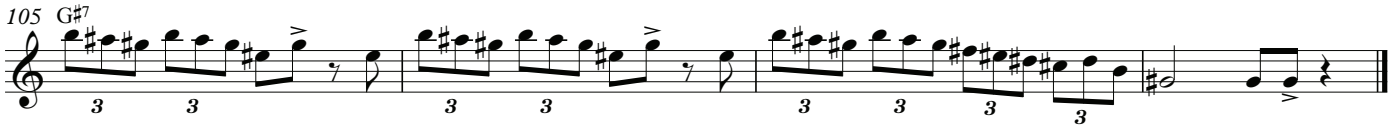
Phrase 2

101 G♯7



Phrase 3

105 G♯7



Phrase 1

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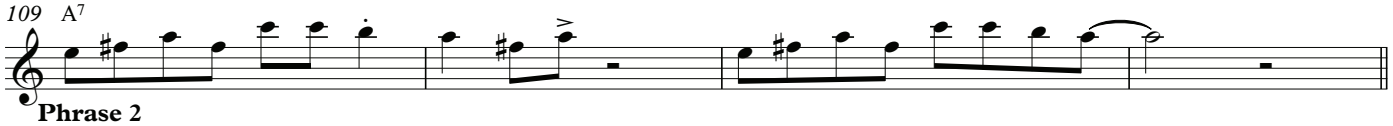
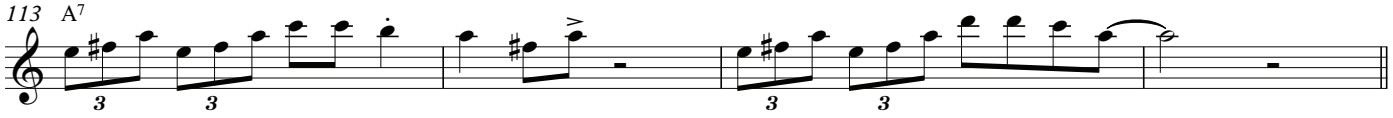


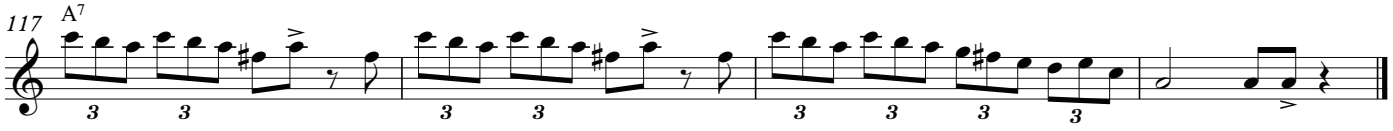
Phrase 2

113 A7



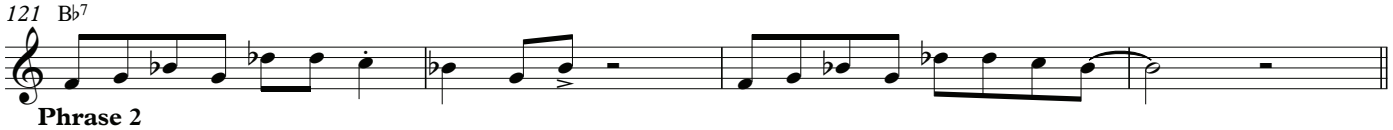
Phrase 3

117 A7



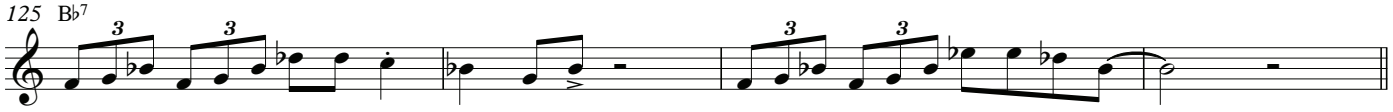
Phrase 1

121 B♭7



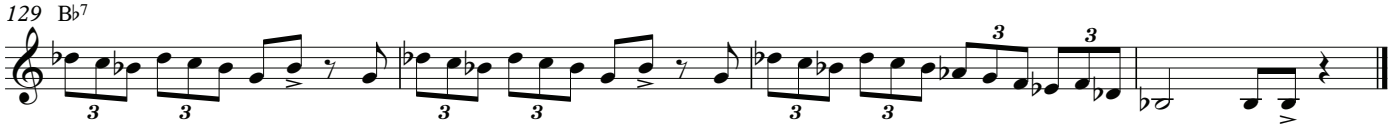
Phrase 2

125 B♭7



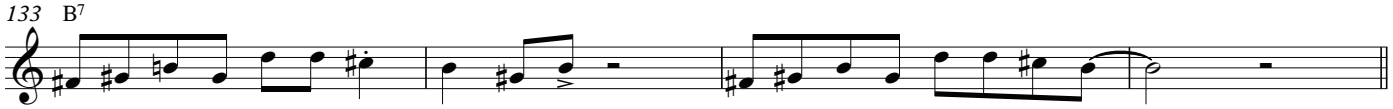
Phrase 3

129 B♭7



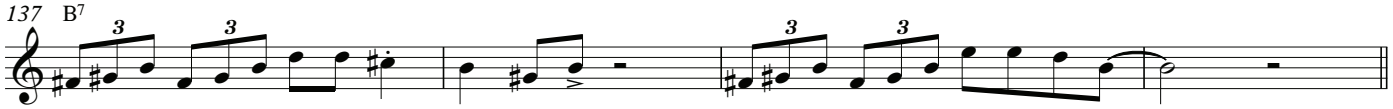
Phrase 1

133 B7



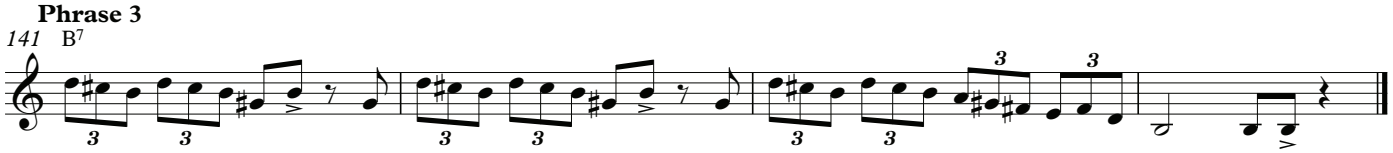
Phrase 2

137 B7



Phrase 3

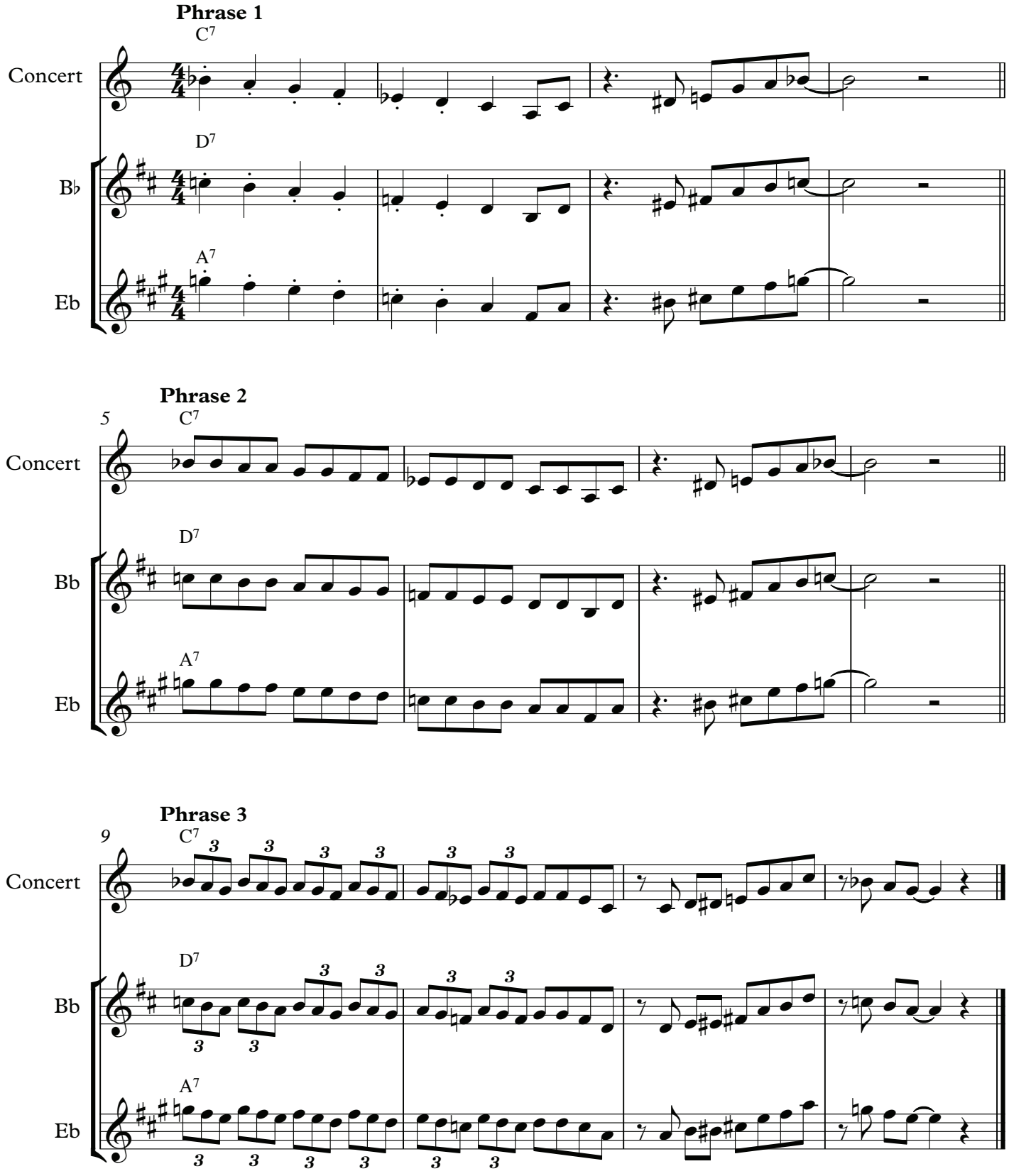
141 B7



RB Theory 2017-18
Class notes 07

Four-bar blues phrases

David M. Shere



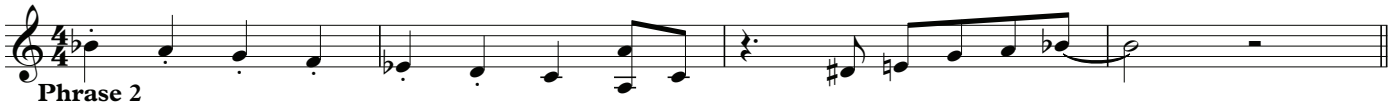
RB Theory 2017-18
Class notes 07-All 12 keys

Four-bar blues phrases

David M. Shere

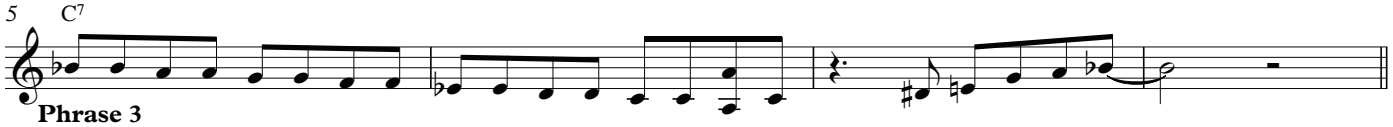
Phrase 1

C7



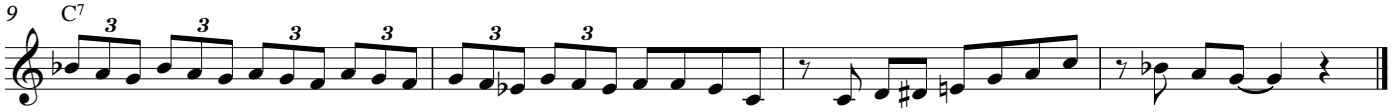
Phrase 2

5 C7



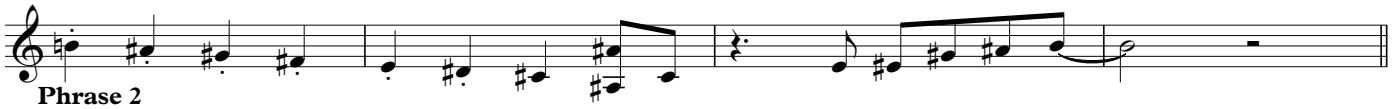
Phrase 3

9 C7



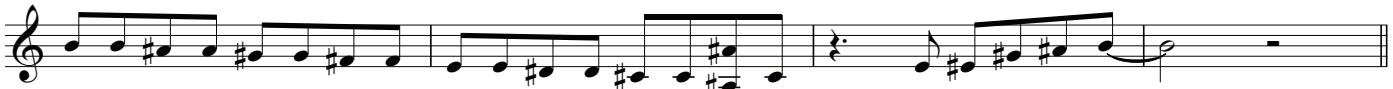
Phrase 1

13 C♯7



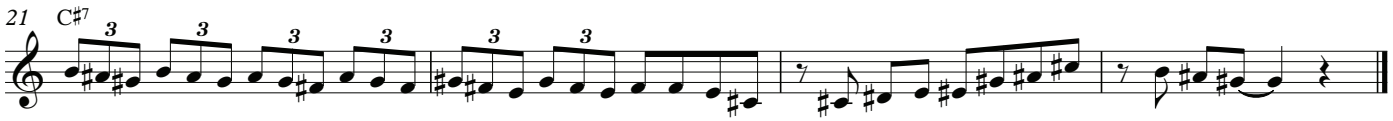
Phrase 2

17 C♯7



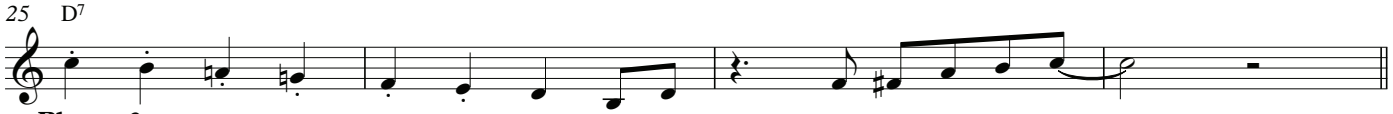
Phrase 3

21 C♯7



Phrase 1

25 D7

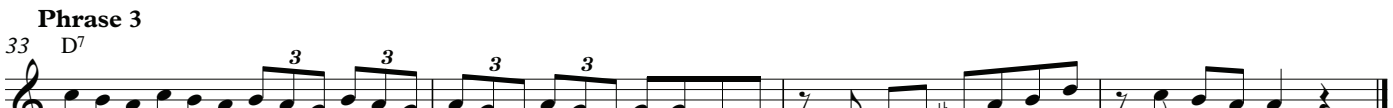


Phrase 2

29 D7

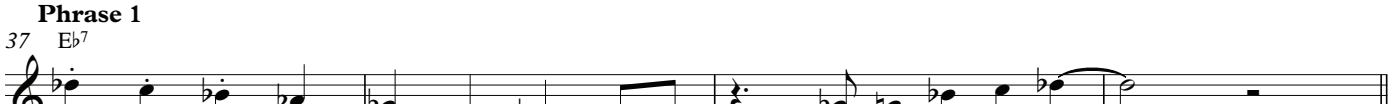
Phrase 3

33 D7



Phrase 1

37 E♭7

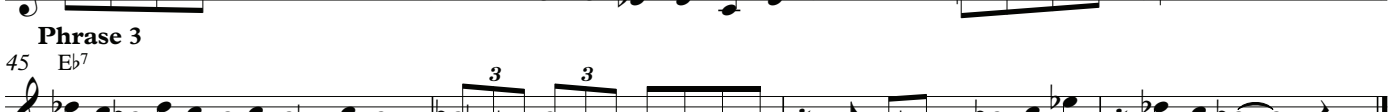


Phrase 2

41 E♭7

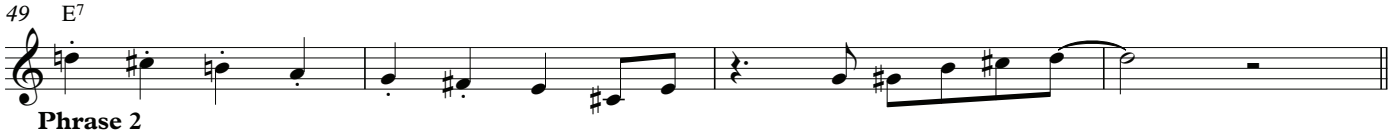
Phrase 3

45 E♭7



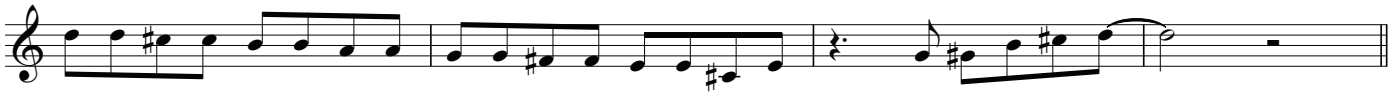
Phrase 1

49 E7



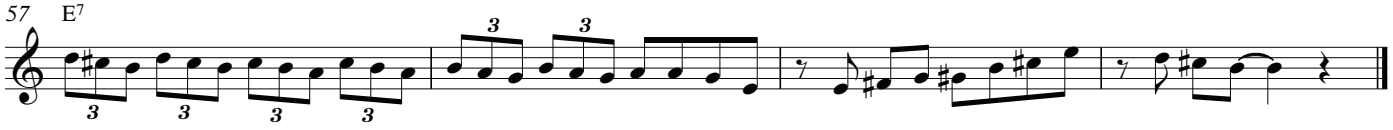
Phrase 2

53 E7



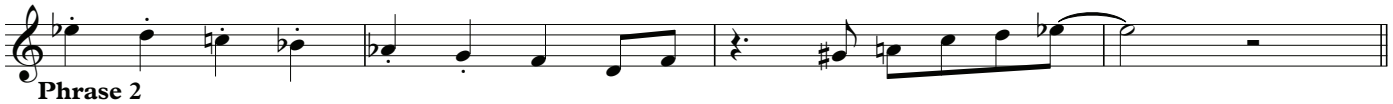
Phrase 3

57 E7



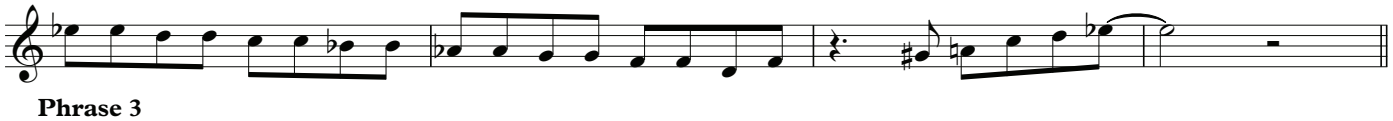
Phrase 1

61 F7



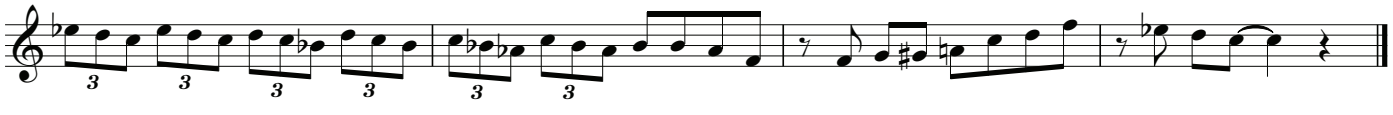
Phrase 2

65 F7



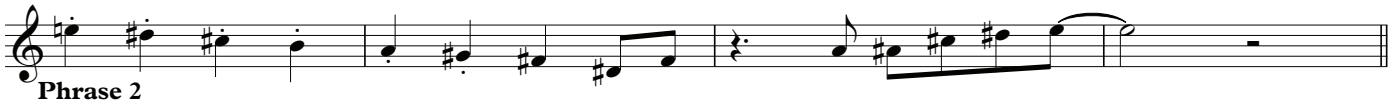
Phrase 3

69 F7



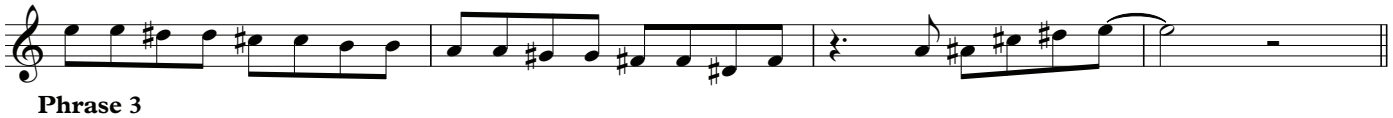
Phrase 1

73 F♯7



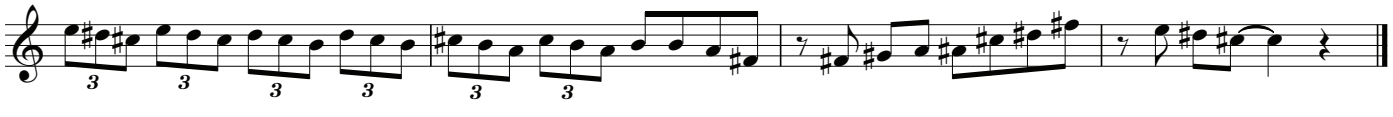
Phrase 2

77 F♯7



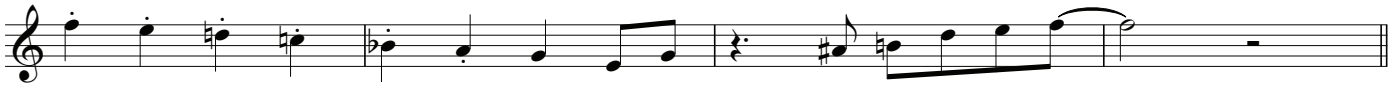
Phrase 3

81 F♯7



Phrase 1

85 G7



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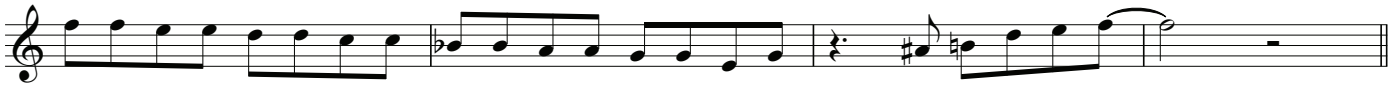

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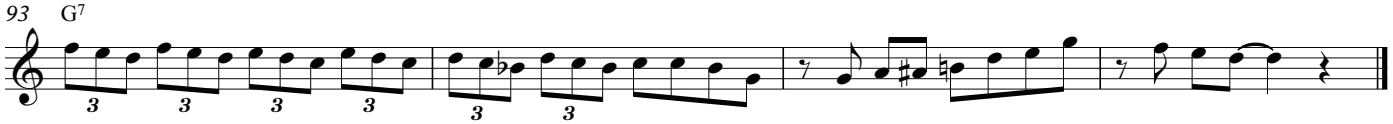
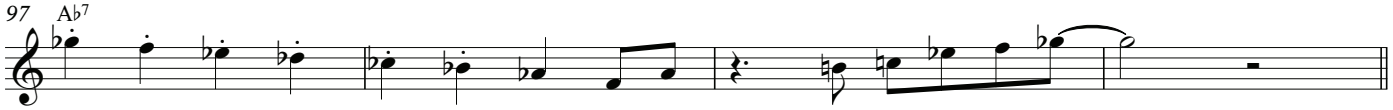


Phrase 1

97 A♭7



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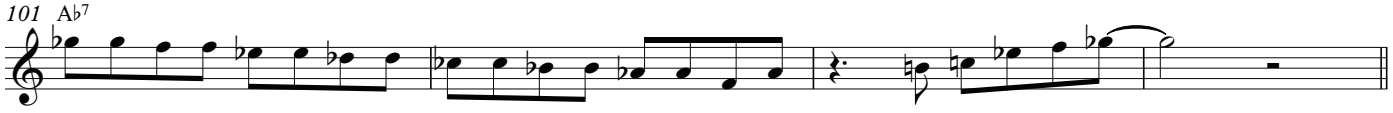
101 A♭7



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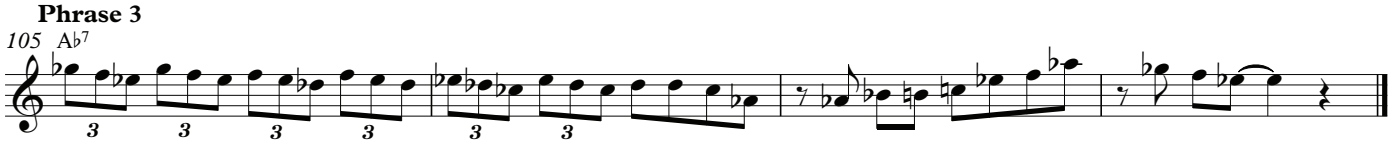
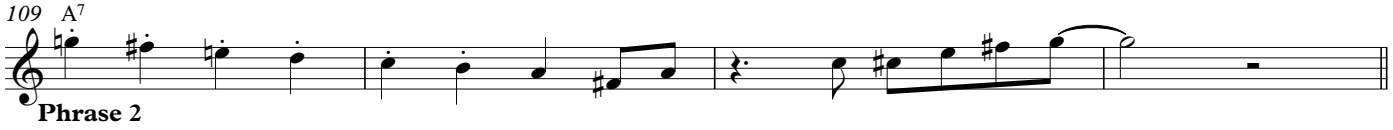
105 A♭7



Phrase 1

109 A7



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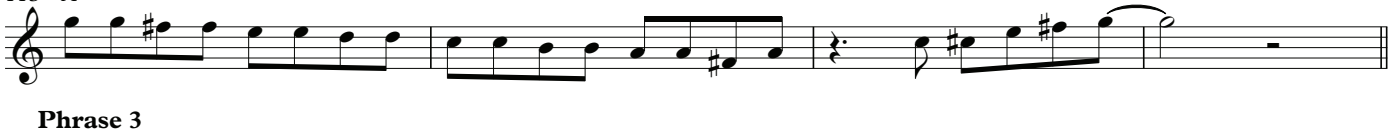

Phrase 3

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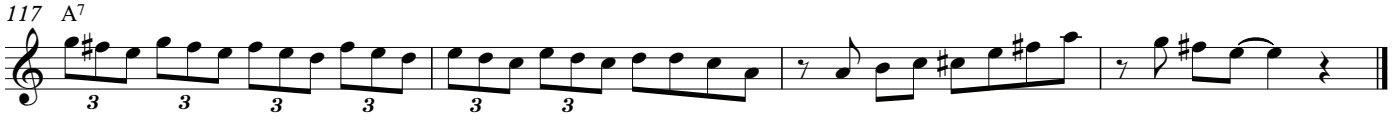
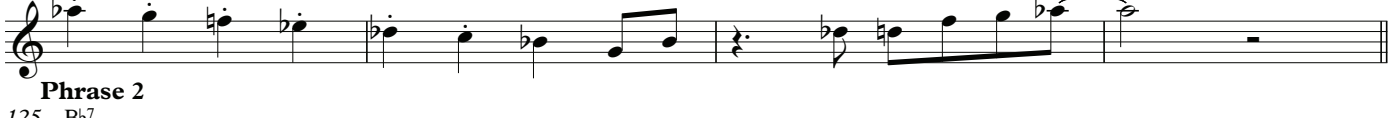


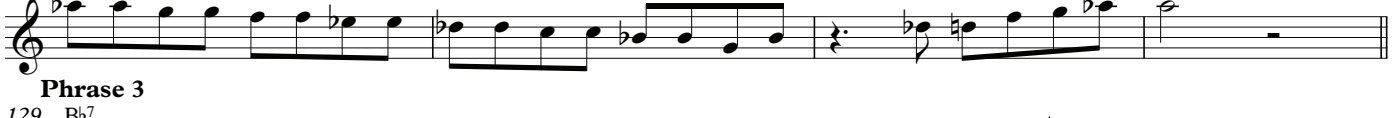
Phrase 1

121 B♭7



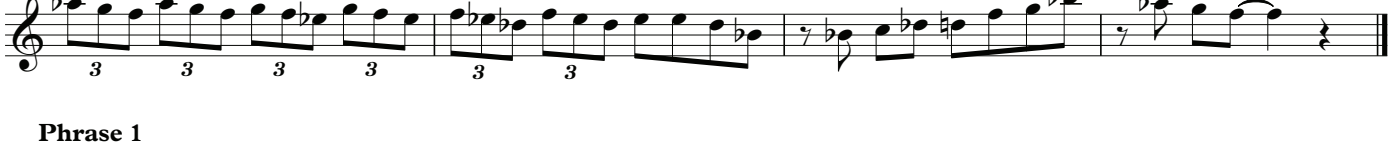
Phrase 2

125 B♭7



Phrase 3

129 B♭7



Phrase 1

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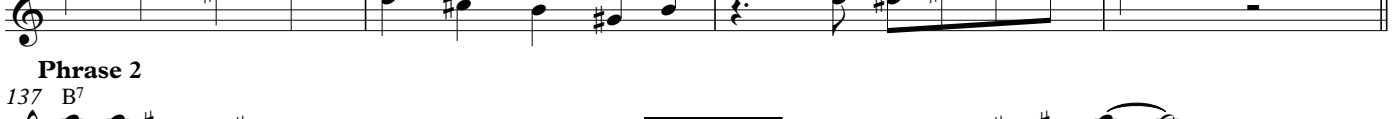
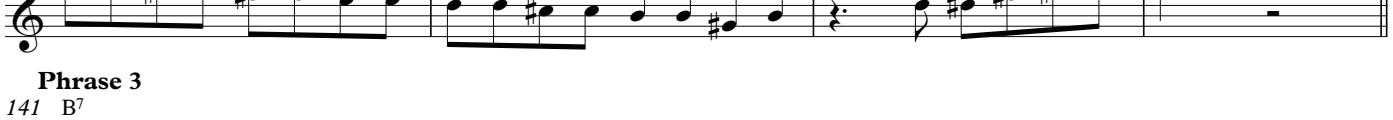


Phrase 2

137 B7



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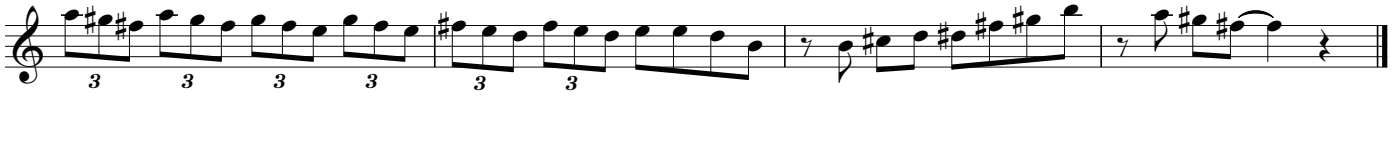
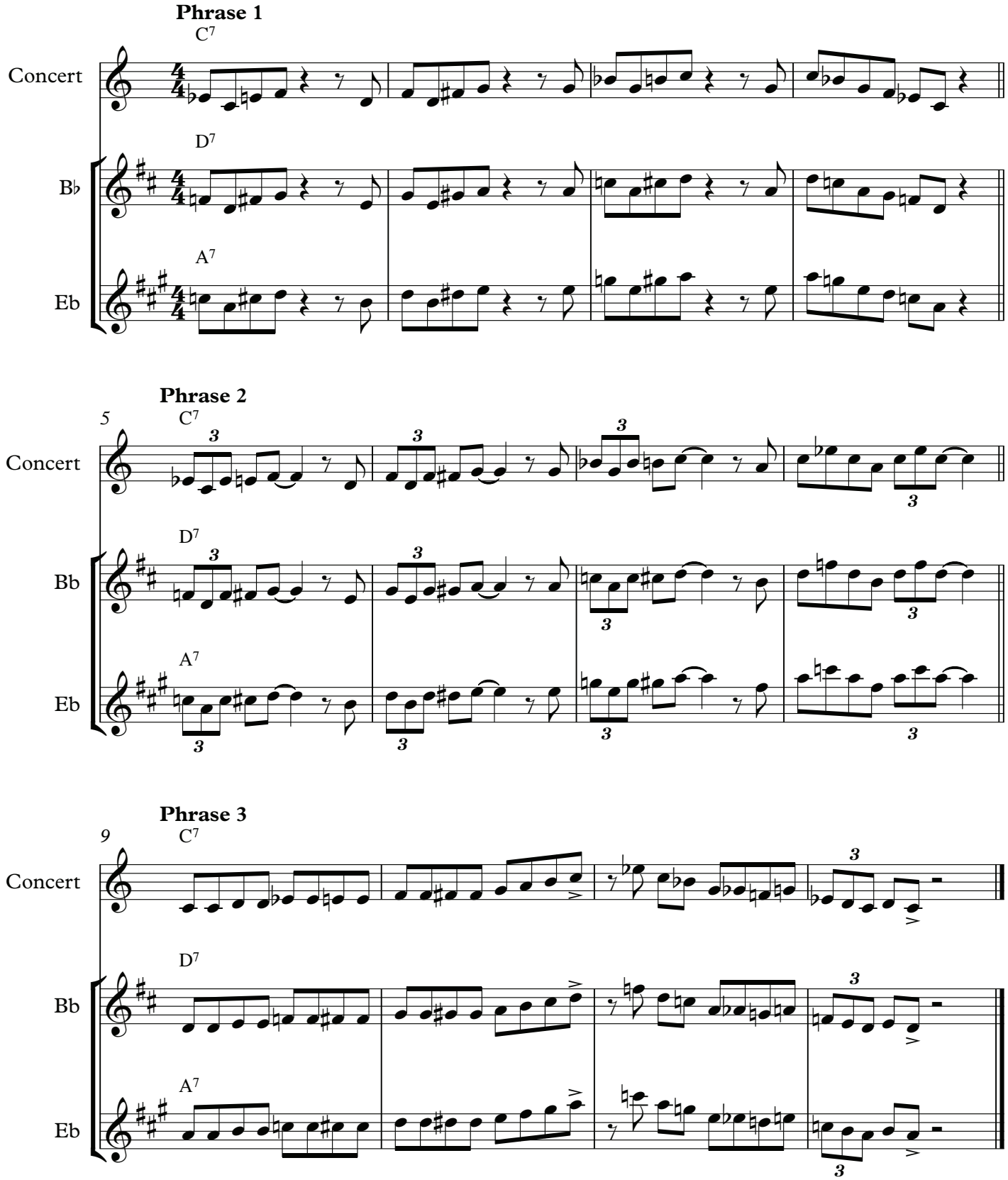


RB Theory 2017-18
Class notes 08

Four-bar blues phrases

David M. Shere



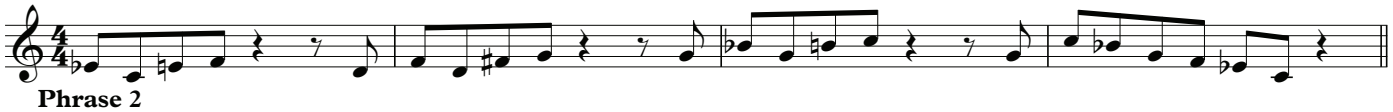
RB Theory 2017-18
Class notes 08-All 12 keys

Four-bar blues phrases

David M. Shere

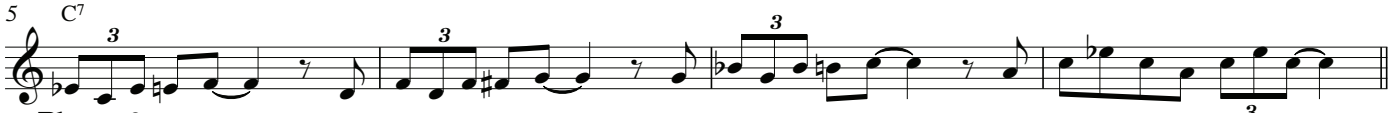
Phrase 1

C7



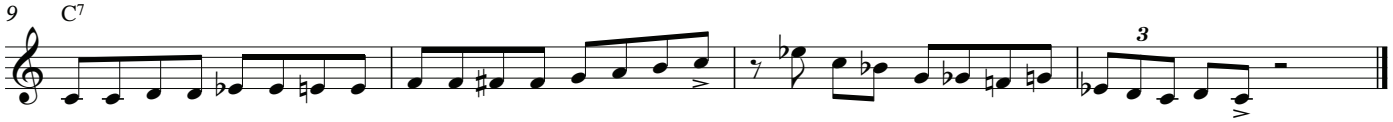
Phrase 2

5 C7



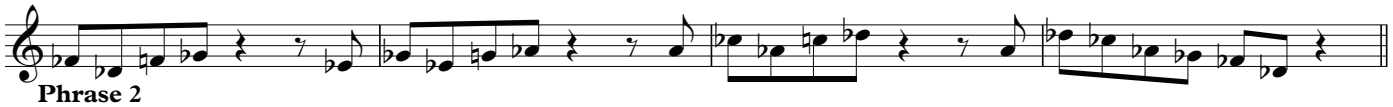
Phrase 3

9 C7



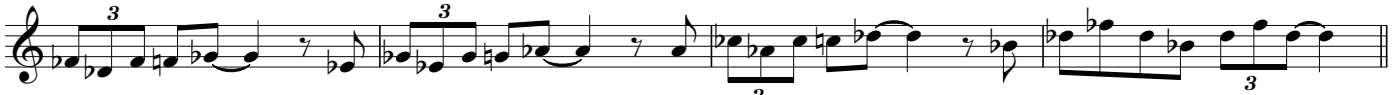
Phrase 1

13 D♭7



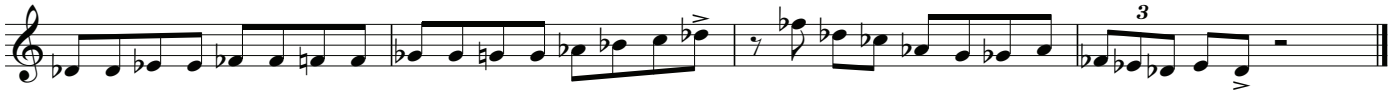
Phrase 2

17 D♭7



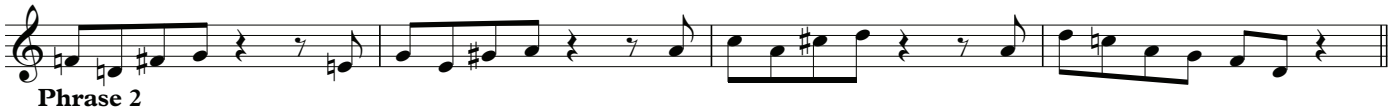
Phrase 3

21 D♭7



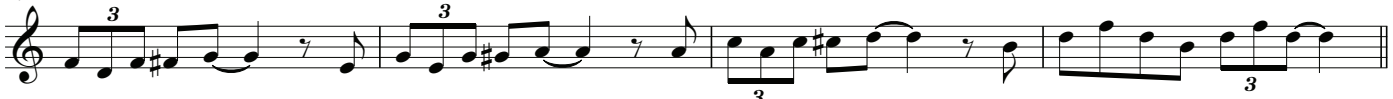
Phrase 1

25 D7



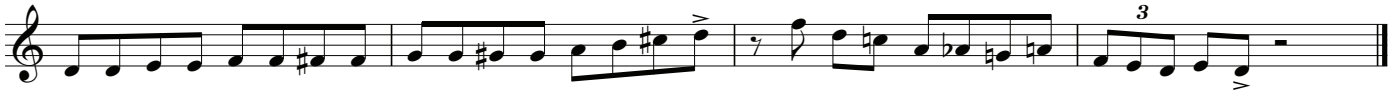
Phrase 2

29 D7



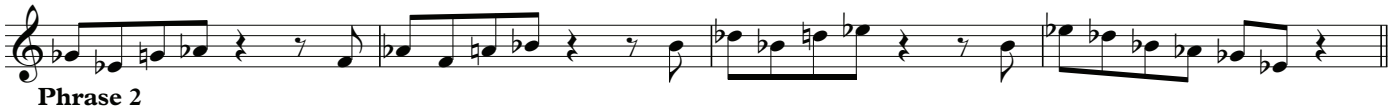
Phrase 3

33 D7



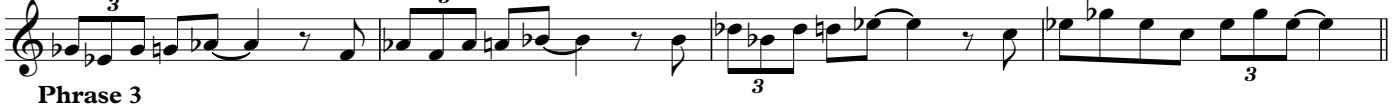
Phrase 1

37 E♭7



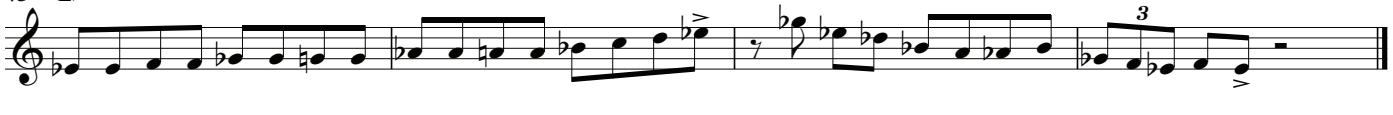
Phrase 2

41 E♭7



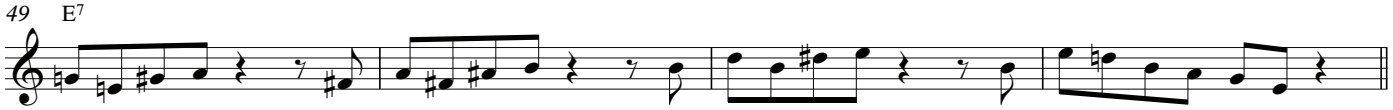
Phrase 3

45 E♭7



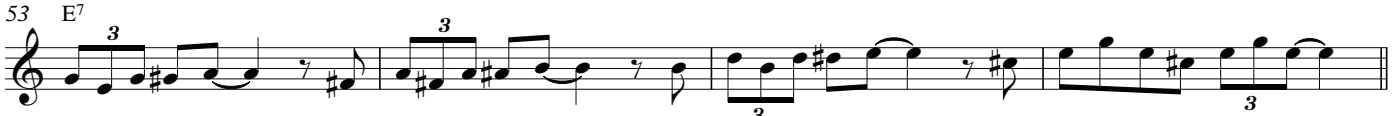
Phrase 1

49 E7



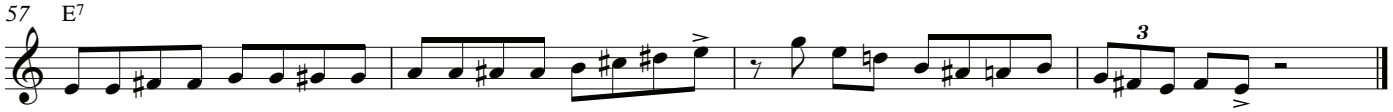
Phrase 2

53 E7



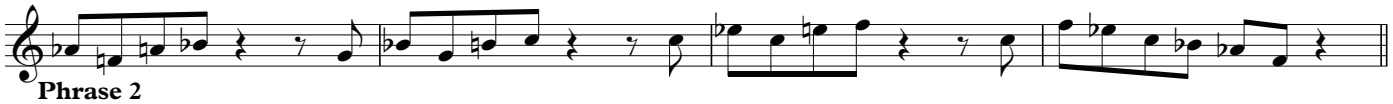
Phrase 3

57 E7



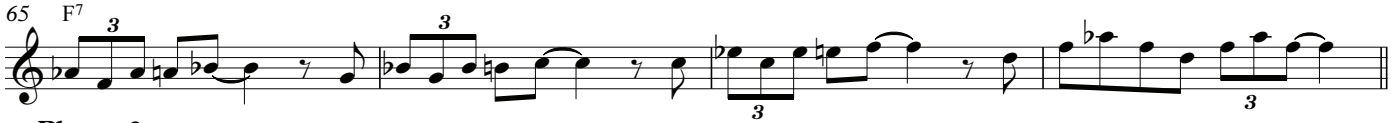
Phrase 1

61 F7



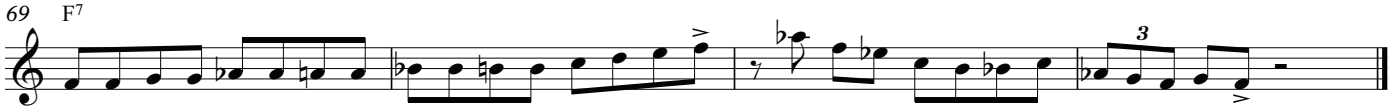
Phrase 2

65 F7



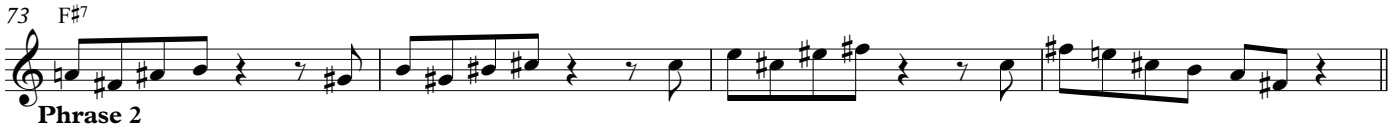
Phrase 3

69 F7



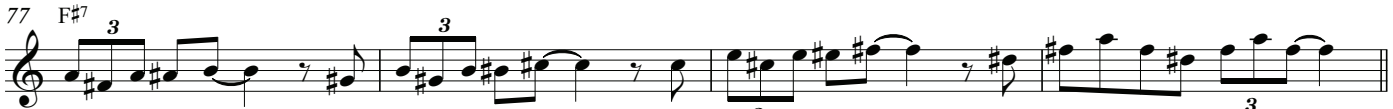
Phrase 1

73 F♯7



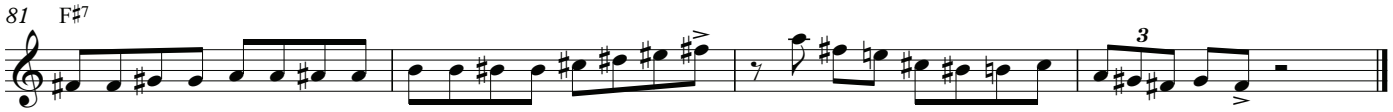
Phrase 2

77 F♯7



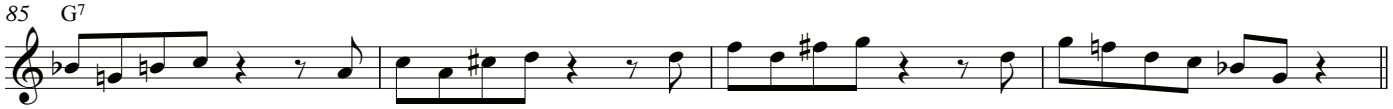
Phrase 3

81 F♯7



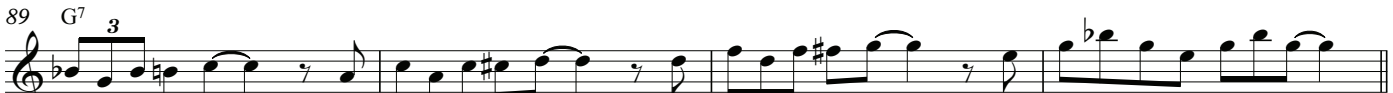
Phrase 1

85 G7



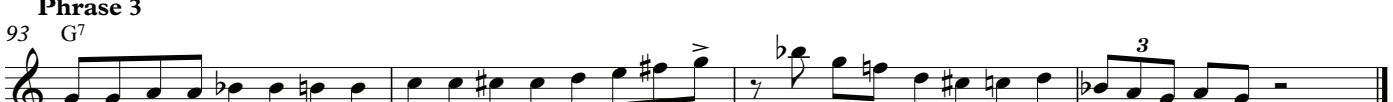
Phrase 2

89 G7



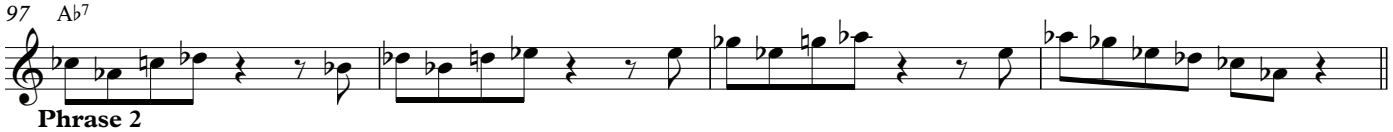
Phrase 3

93 G7



Phrase 1

97 A♭7



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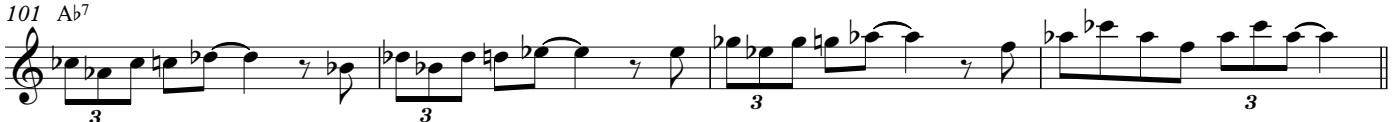
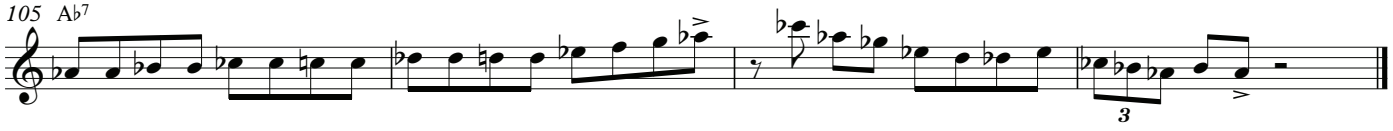
101 A♭7



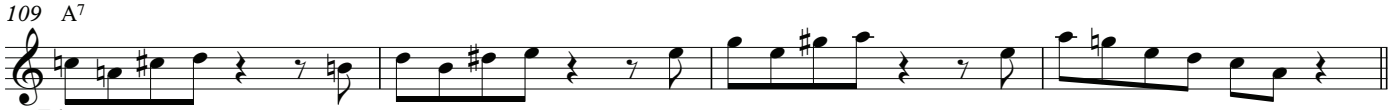
Phrase 3

105 A♭7



Phrase 1

109 A7



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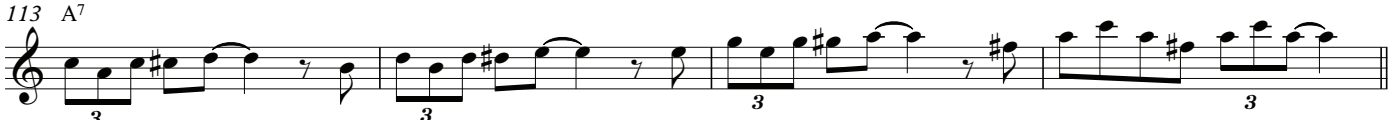
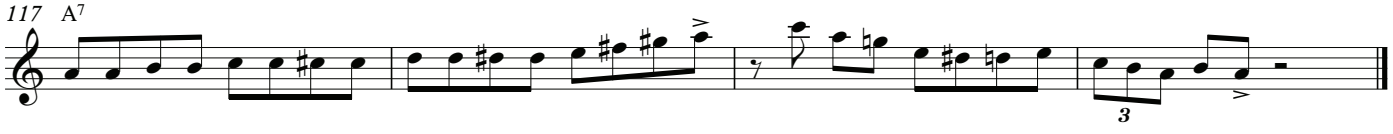
113 A7



Phrase 3

117 A7



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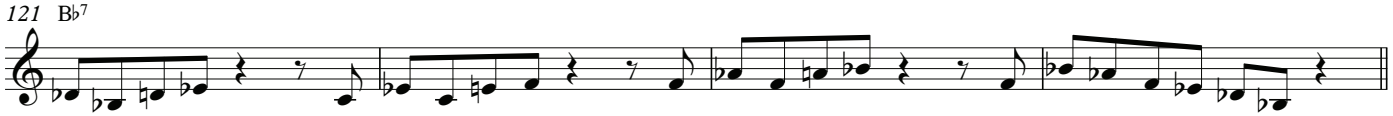
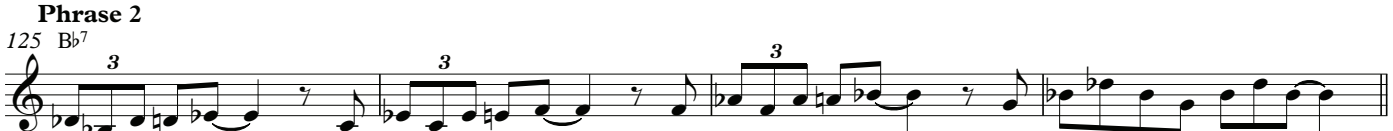
121 B♭7



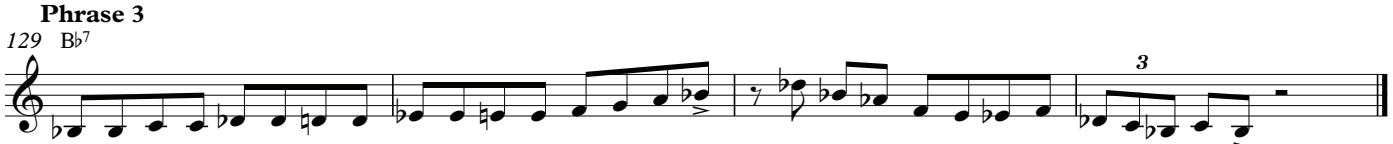
Phrase 2

125 B♭7



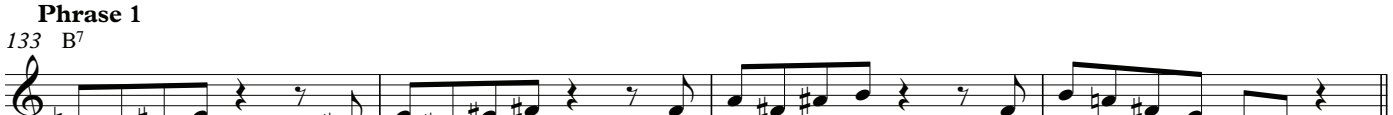
Phrase 3

129 B♭7



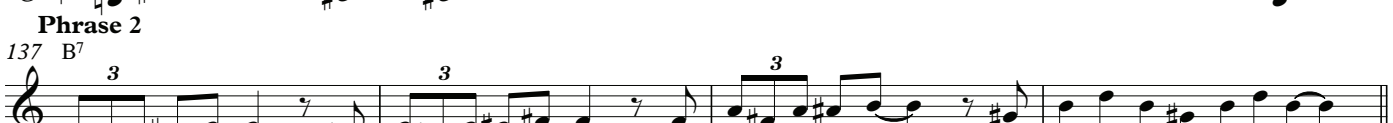
Phrase 1

133 B7



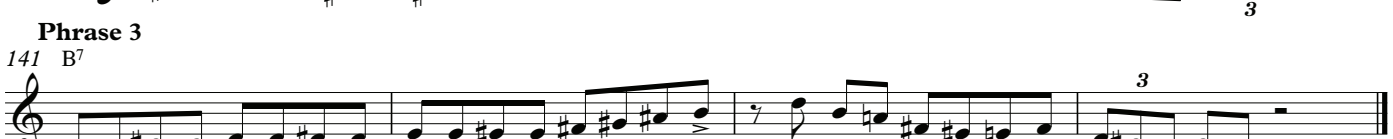
Phrase 2

137 B7



Phrase 3

141 B7

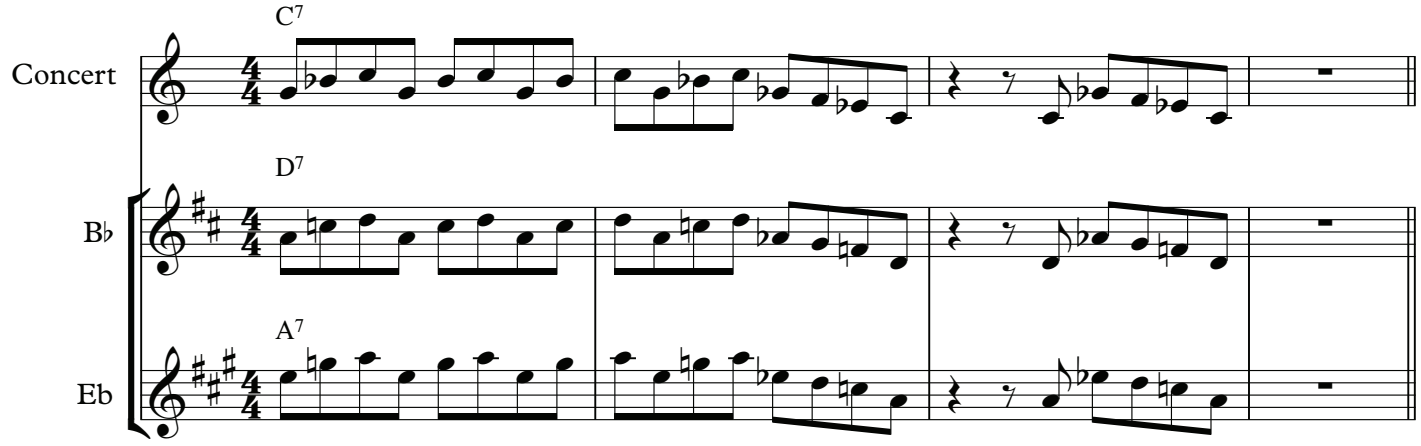


RB Theory 2017-18
Class notes 09

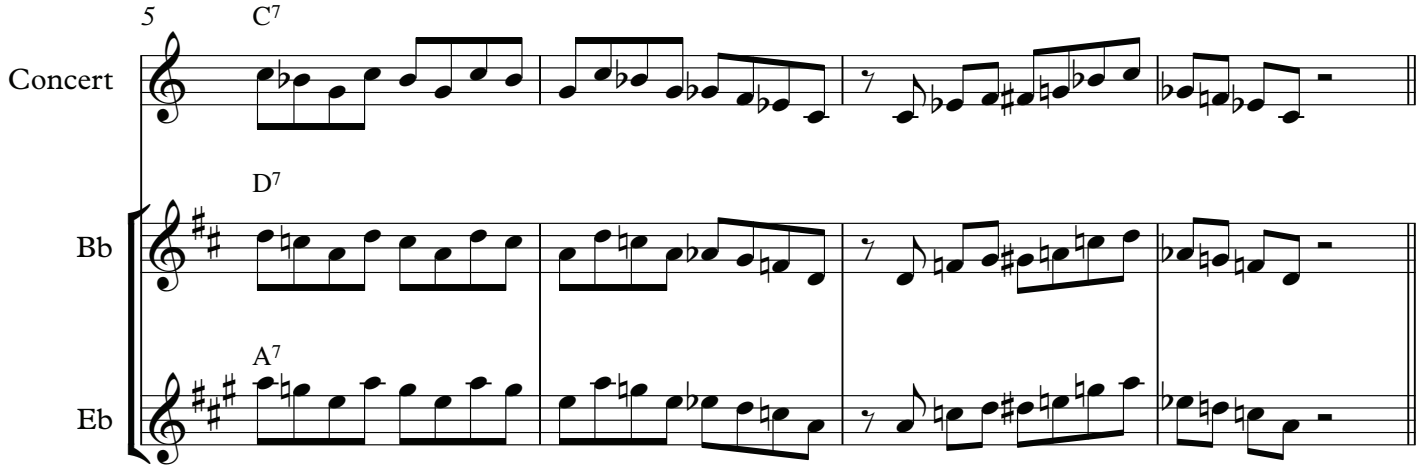
Four-bar blues phrases

David M. Shere

Phrase 1



Phrase 2



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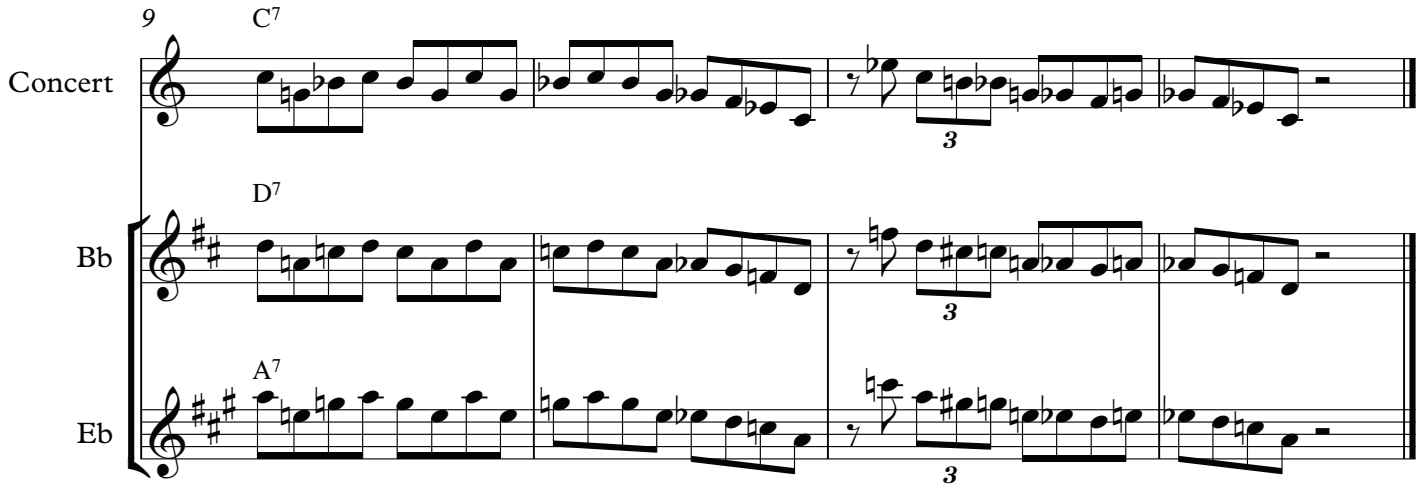


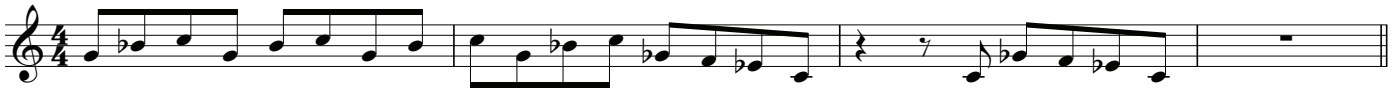
RB Theory 2017-18
Class notes 09-All 12 keys

Four-bar blues phrases

David M. Shere

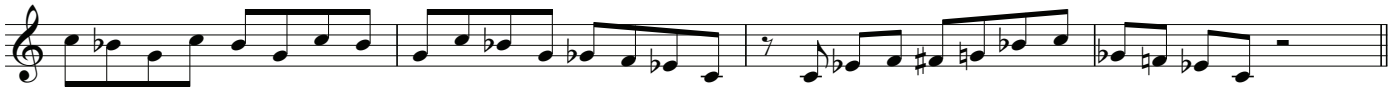
Phrase 1

C7



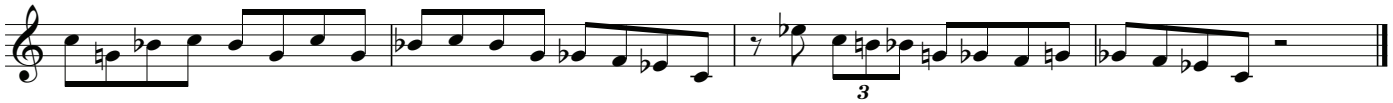
Phrase 2

5 C7



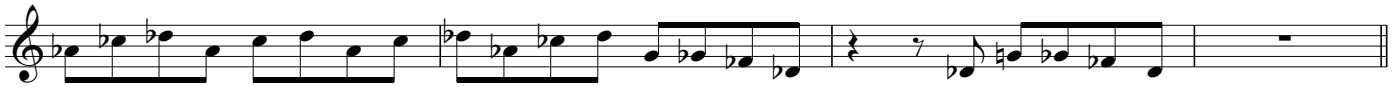
Phrase 3

9 C7



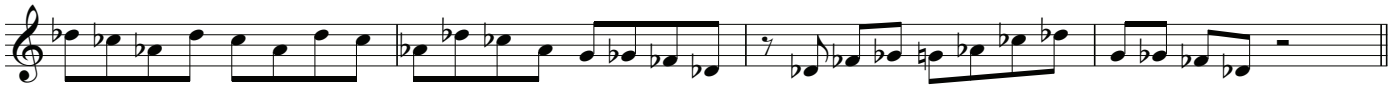
Phrase 1

13 D♭7



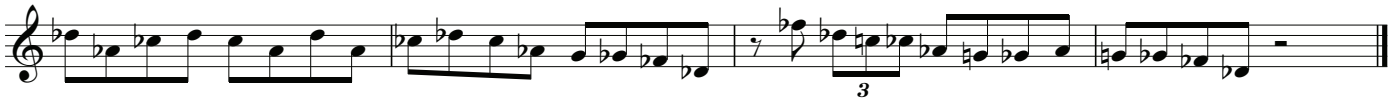
Phrase 2

17 D♭7



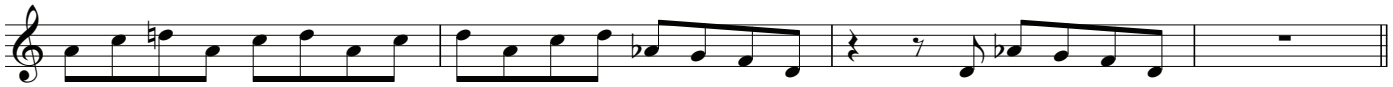
Phrase 3

21 D♭7



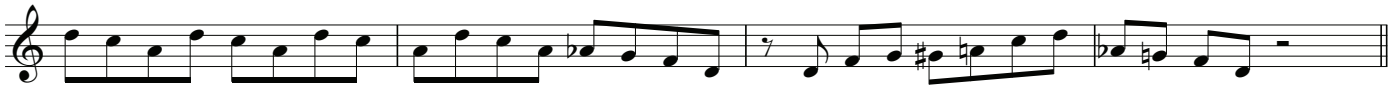
Phrase 1

25 D7



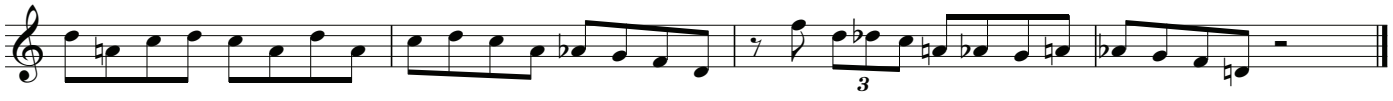
Phrase 2

29 D7



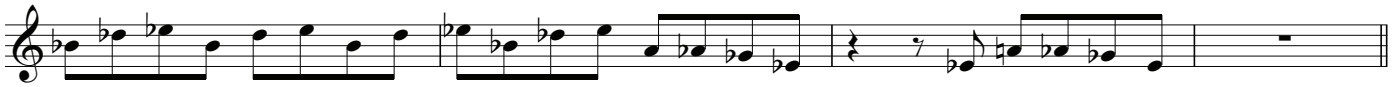
Phrase 3

33 D7



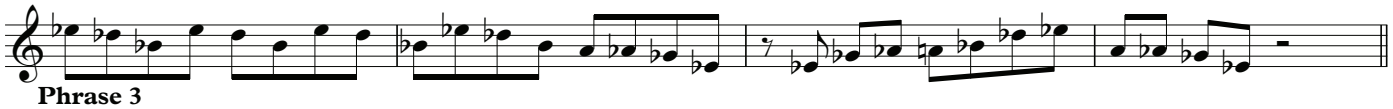
Phrase 1

37 E♭7



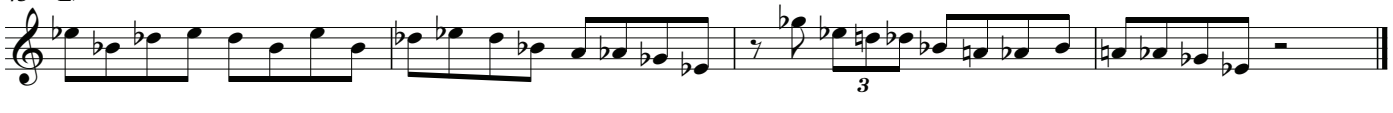
Phrase 2

41 E♭7



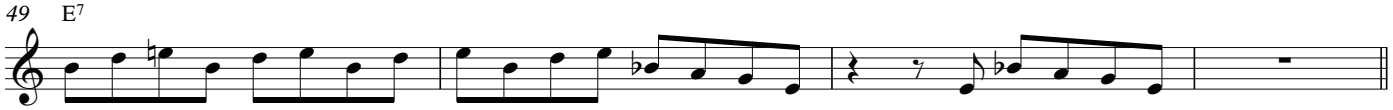
Phrase 3

45 E♭7



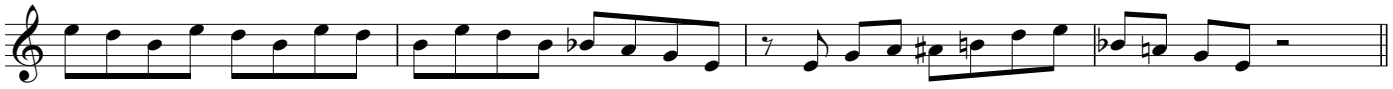
Phrase 1

49 E7



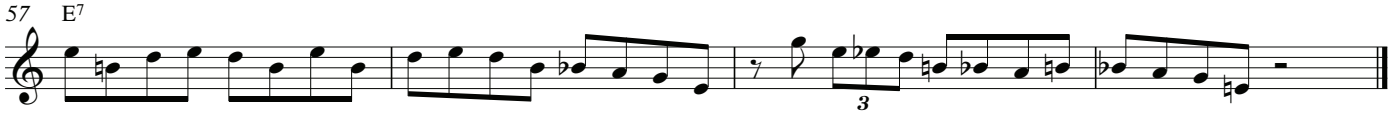
Phrase 2

53 E7



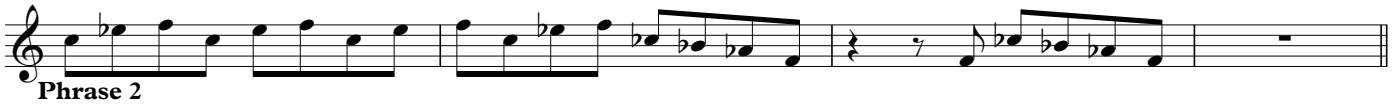
Phrase 3

57 E7



Phrase 1

61 F7



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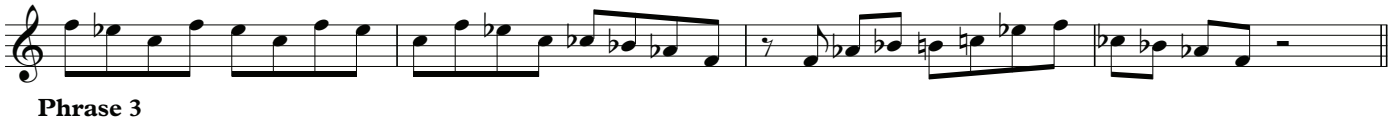
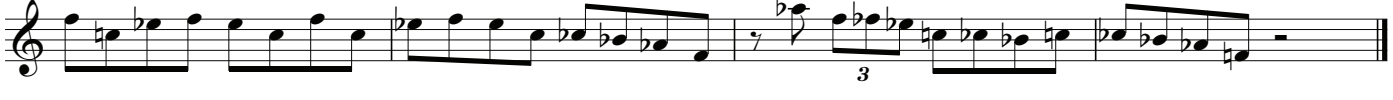
65 F7



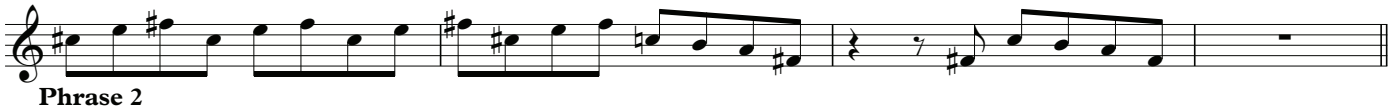
Phrase 3

69 F7



Phrase 1

73 F♯7



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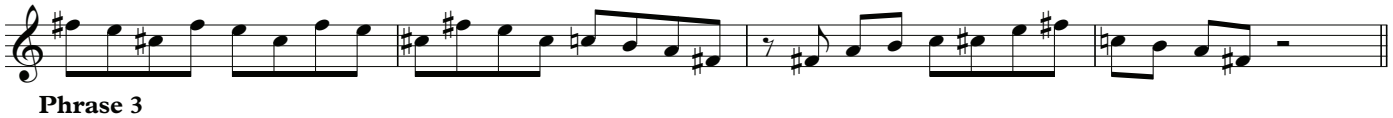
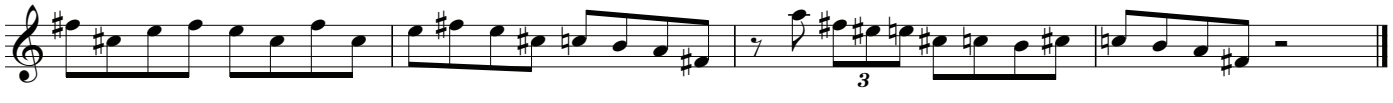
77 F♯7



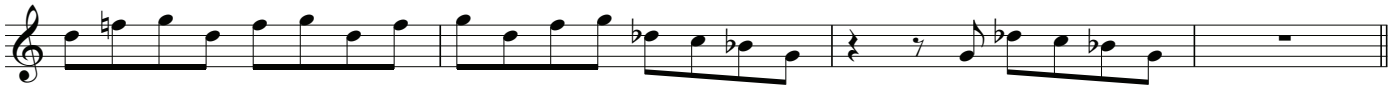
Phrase 3

81 F♯7



Phrase 1

85 G7



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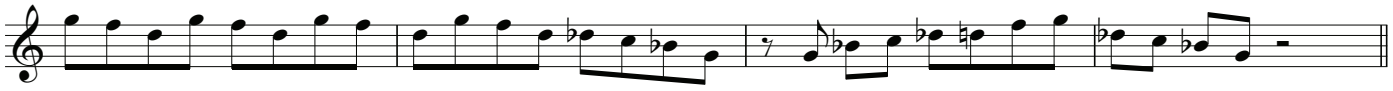
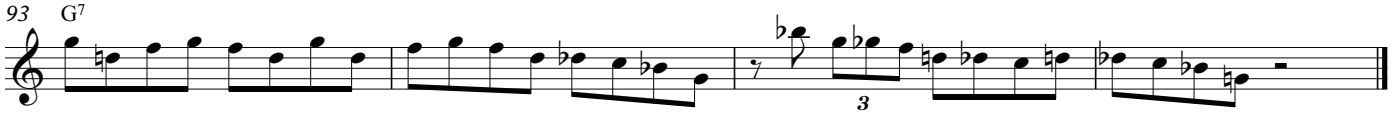
89 G7



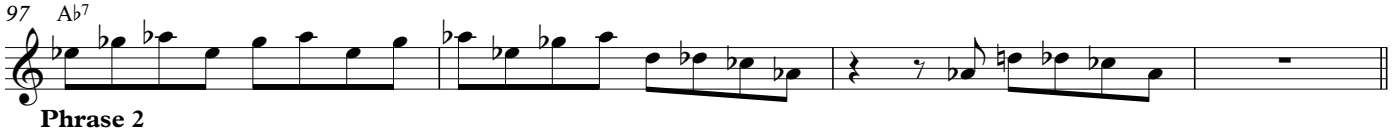
Phrase 3

93 G7



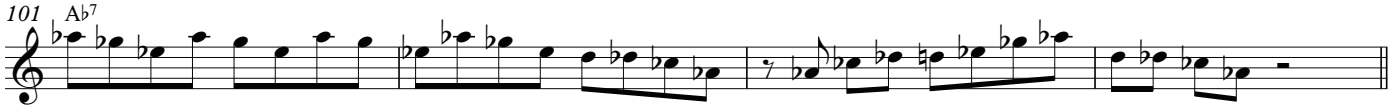
Phrase 1

97 A♭7



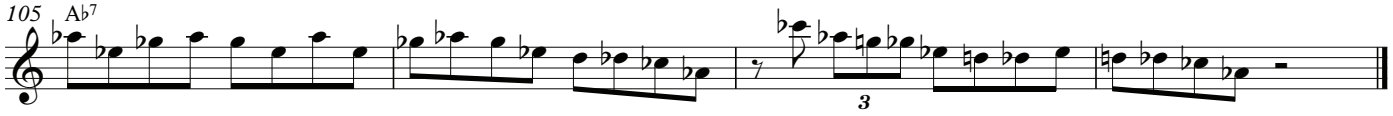
Phrase 2

101 A♭7



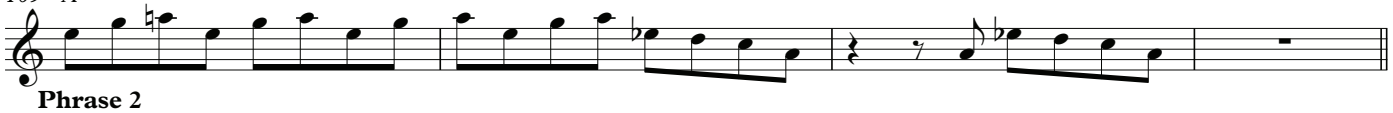
Phrase 3

105 A♭7



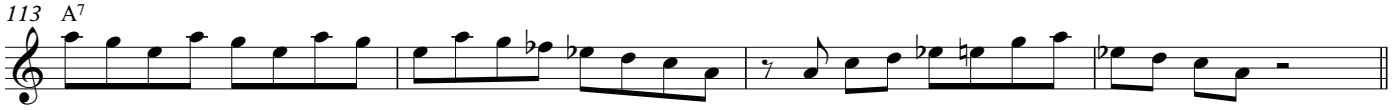
Phrase 1

109 A7



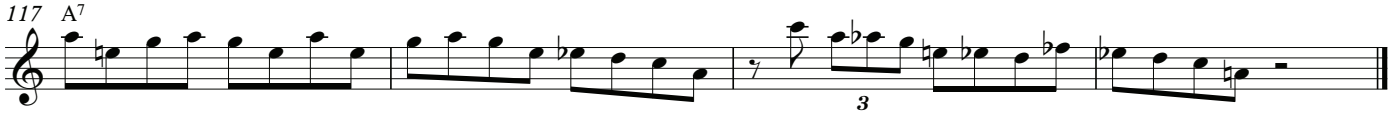
Phrase 2

113 A7



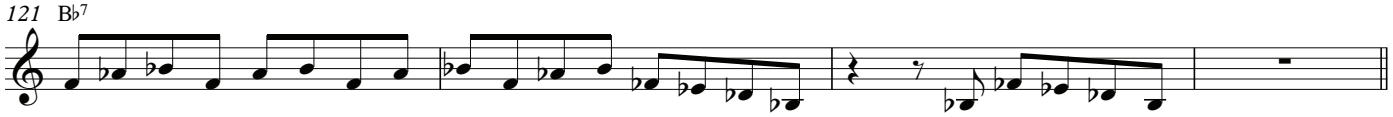
Phrase 3

117 A7



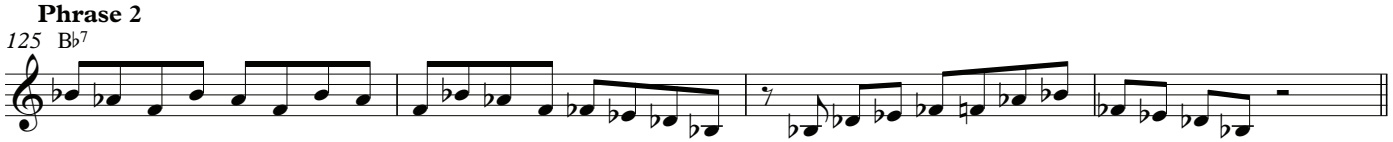
Phrase 1

121 B♭7



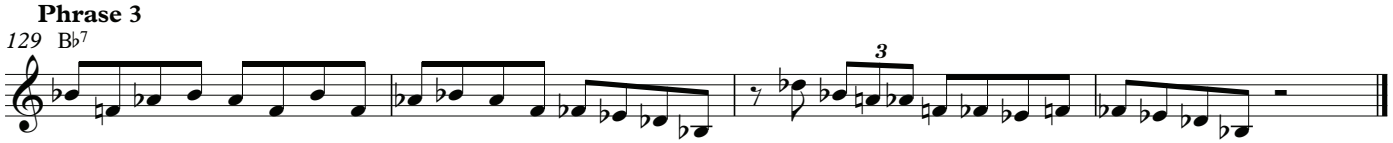
Phrase 2

125 B♭7



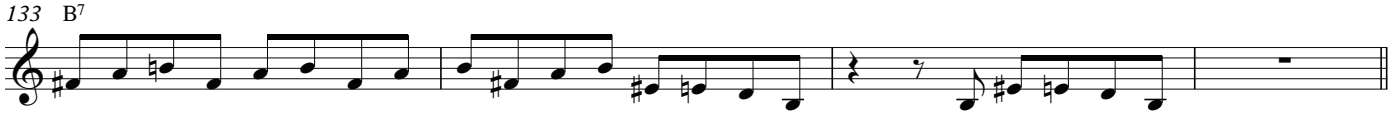
Phrase 3

129 B♭7



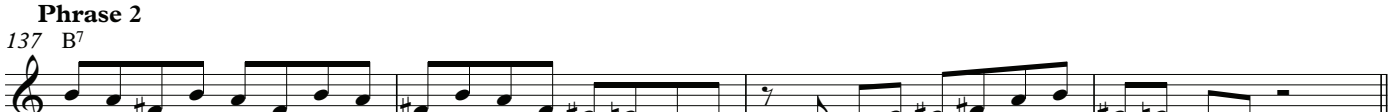
Phrase 1

133 B7



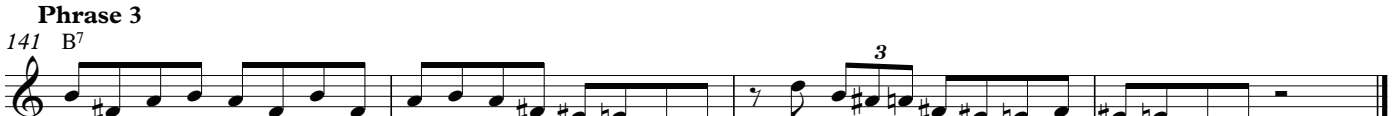
Phrase 2

137 B7



Phrase 3

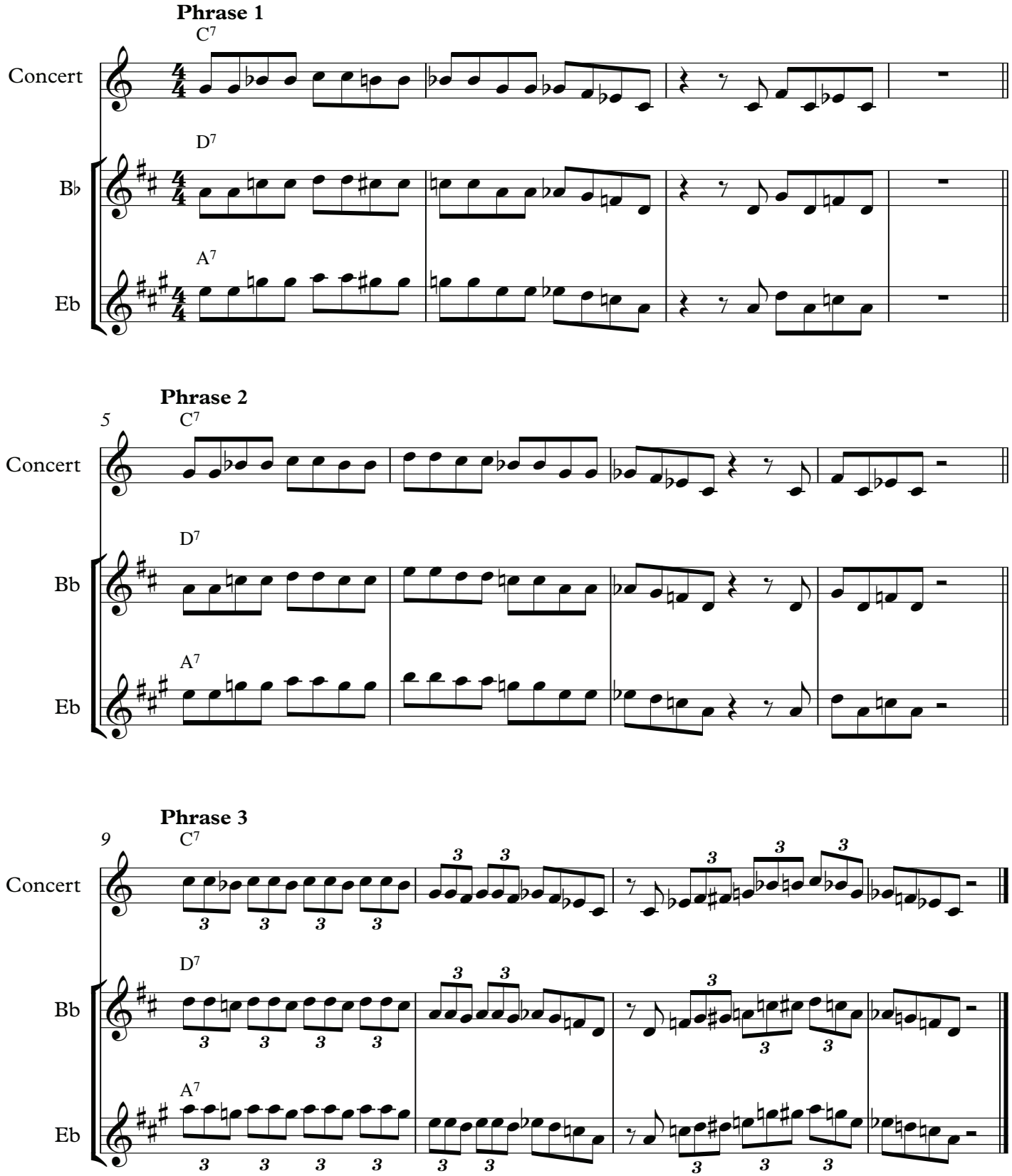
141 B7



RB Theory 2017-18
Class notes 10

Four-bar blues phrases

David M. Shere



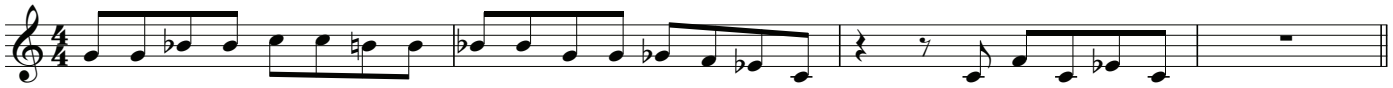
RB Theory 2017-18
Class notes 10-All 12 keys

Four-bar blues phrases

David M. Shere

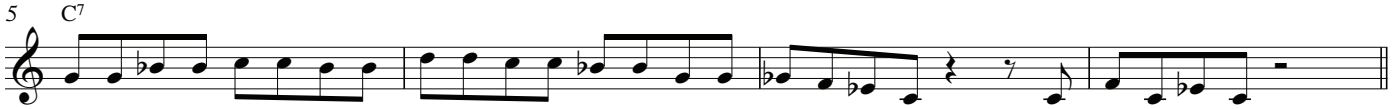
Phrase 1

C7



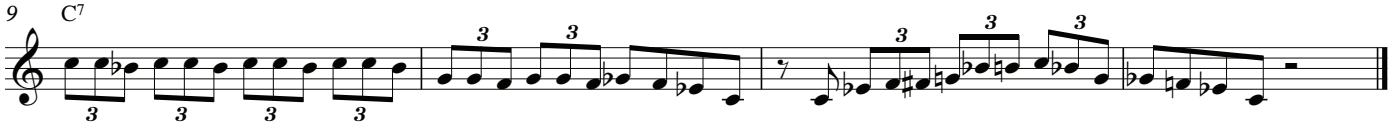
Phrase 2

5 C7



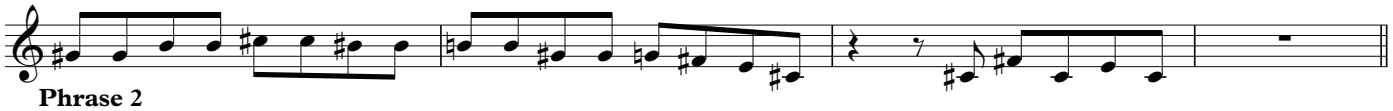
Phrase 3

9 C7



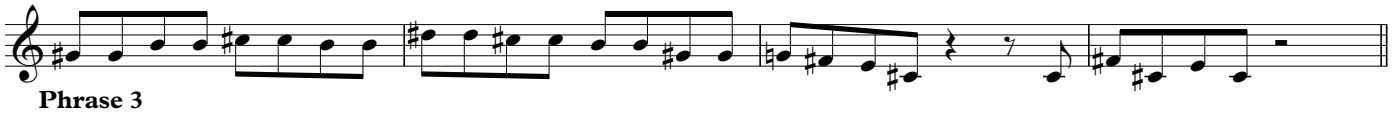
Phrase 1

13 C♯7



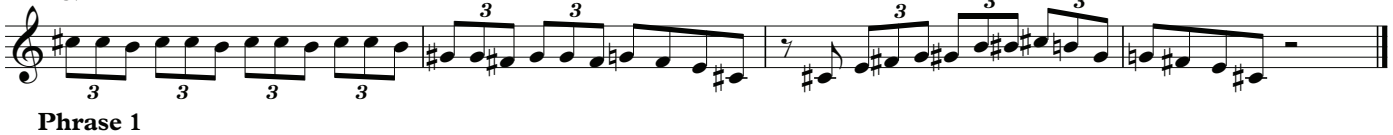
Phrase 2

17 C♯7



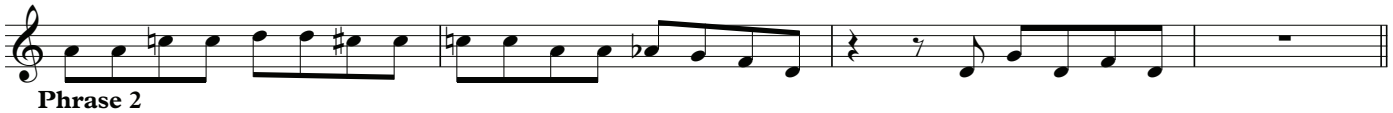
Phrase 3

21 C♯7



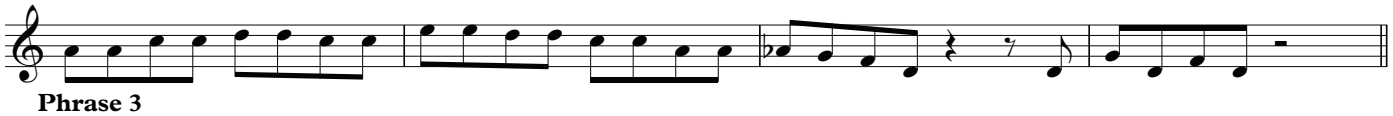
Phrase 1

25 D7



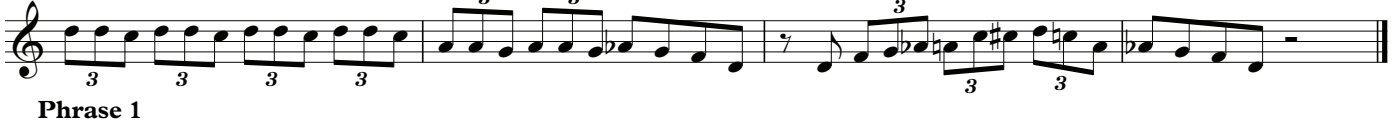
Phrase 2

29 D7



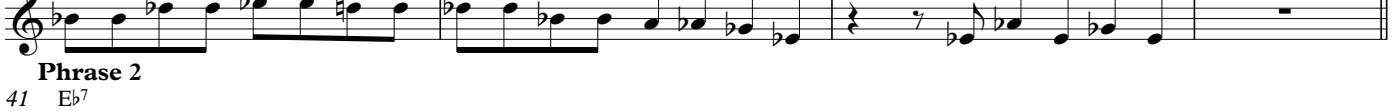
Phrase 3

33 D7



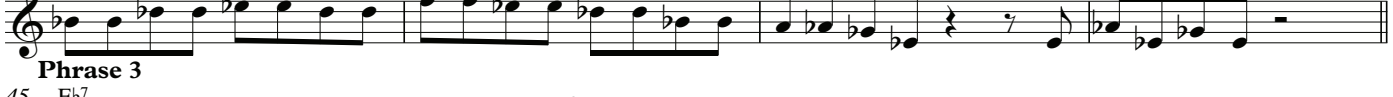
Phrase 1

37 E♭7



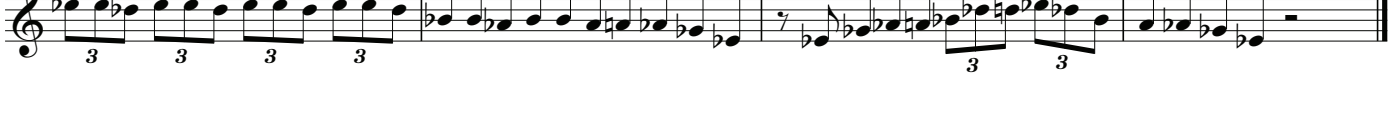
Phrase 2

41 E♭7



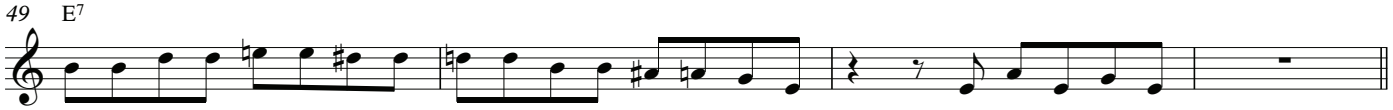
Phrase 3

45 E♭7



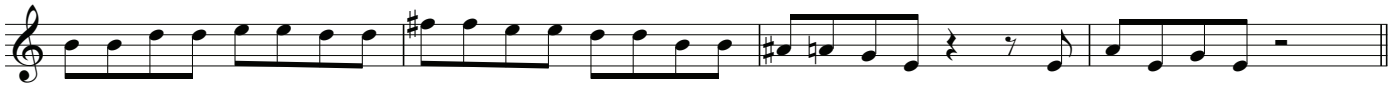
Phrase 1

49 E7



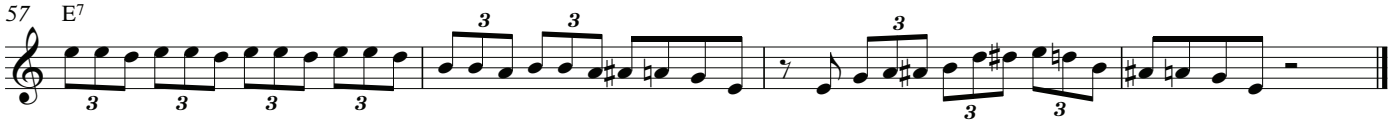
Phrase 2

53 E7



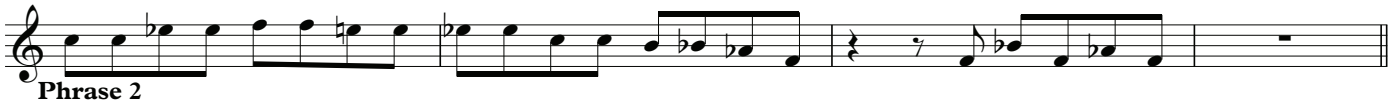
Phrase 3

57 E7



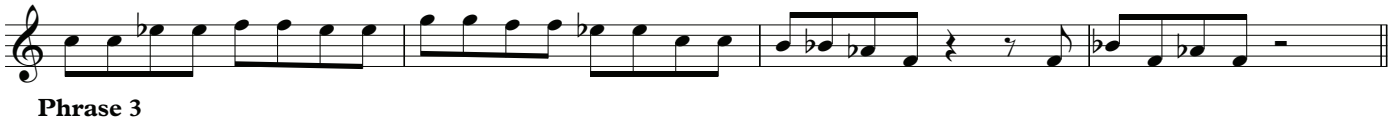
Phrase 1

61 F7



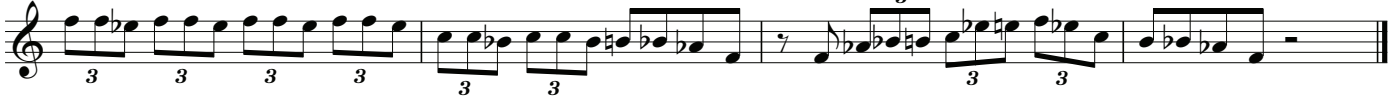
Phrase 2

65 F7



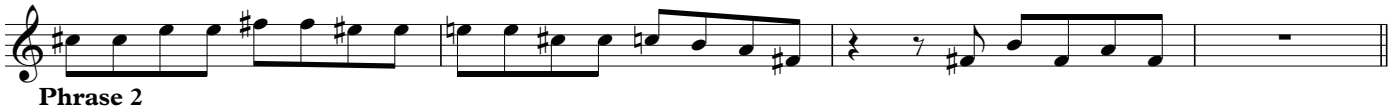
Phrase 3

69 F7



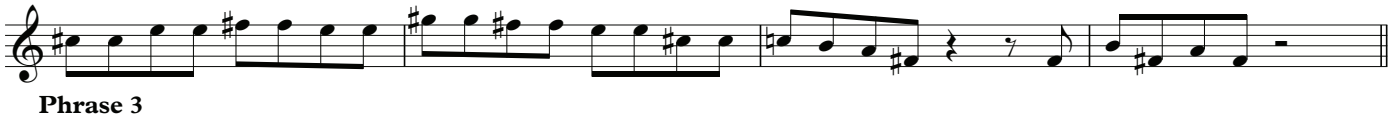
Phrase 1

73 F♯7



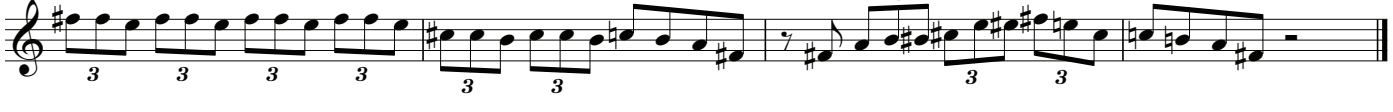
Phrase 2

77 F♯7



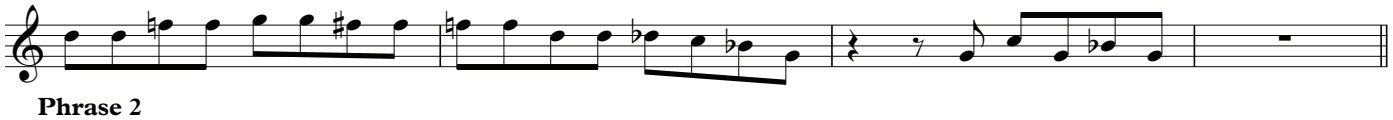
Phrase 3

81 F♯7



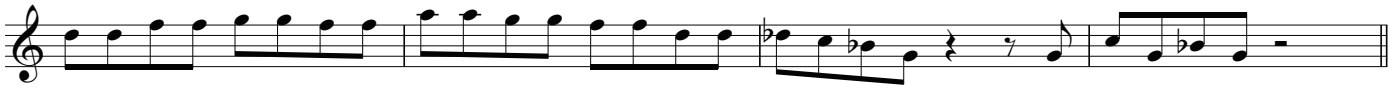
Phrase 1

85 G7



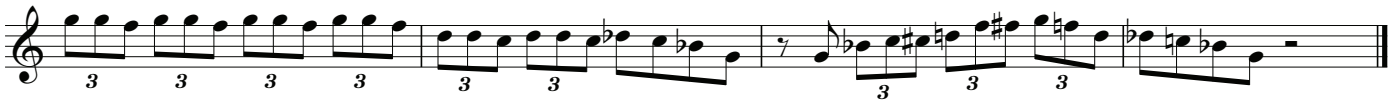
Phrase 2

89 G7



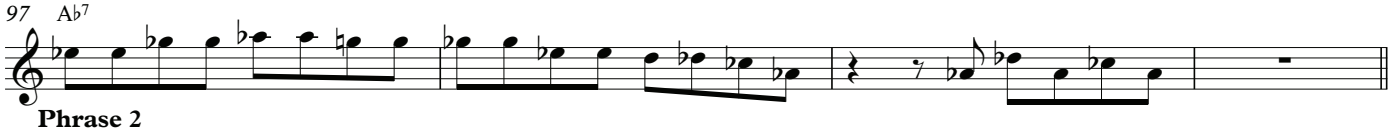
Phrase 3

93 G7



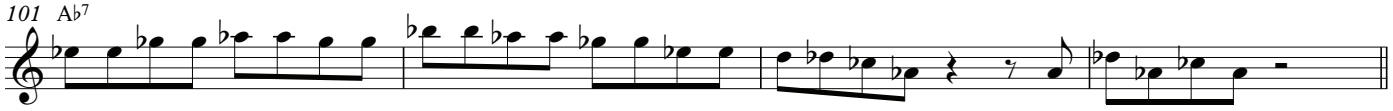
Phrase 1

97 A♭7



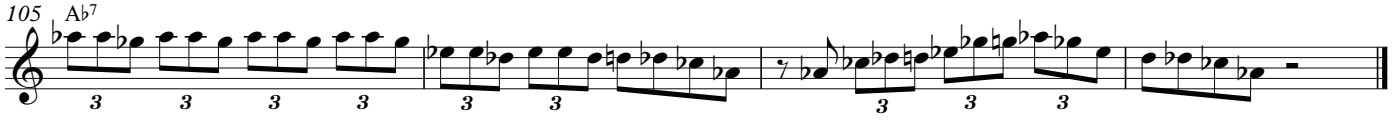
Phrase 2

101 A♭7



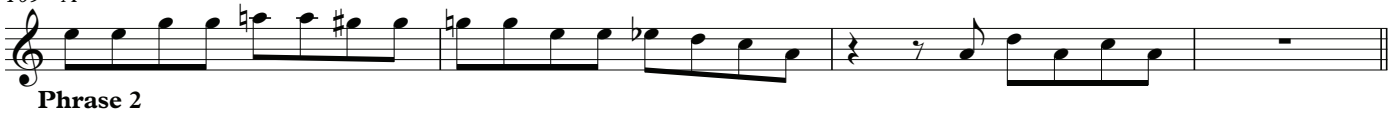
Phrase 3

105 A♭7



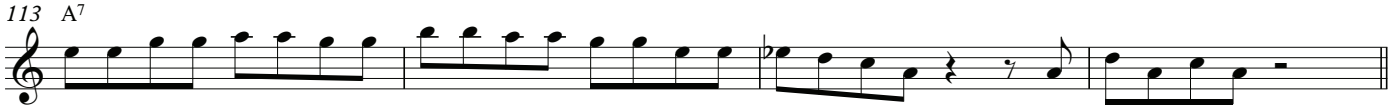
Phrase 1

109 A7



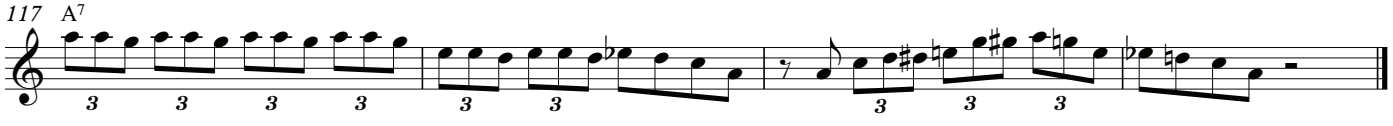
Phrase 2

113 A7



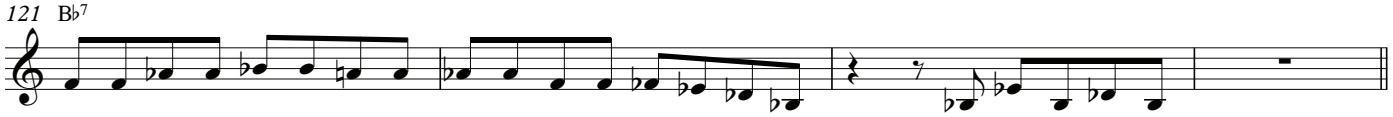
Phrase 3

117 A7



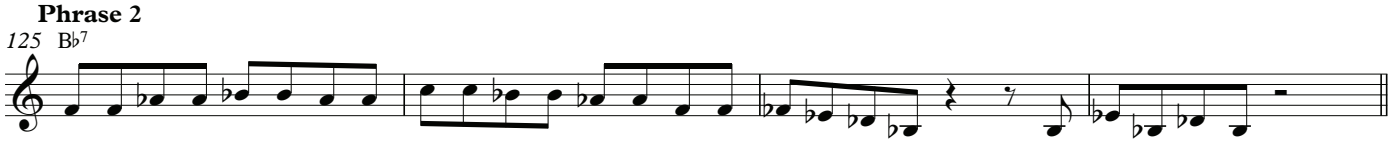
Phrase 1

121 B♭7



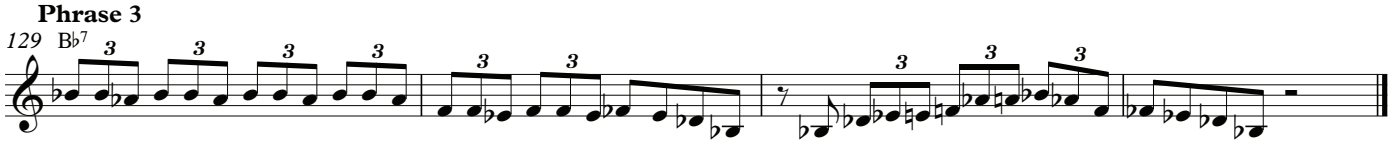
Phrase 2

125 B♭7



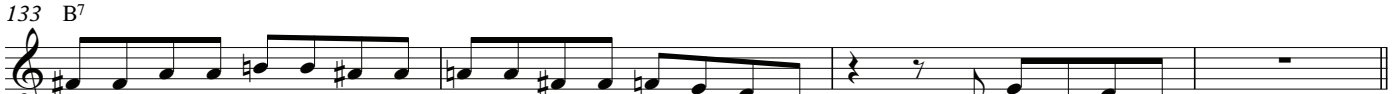
Phrase 3

129 B♭7



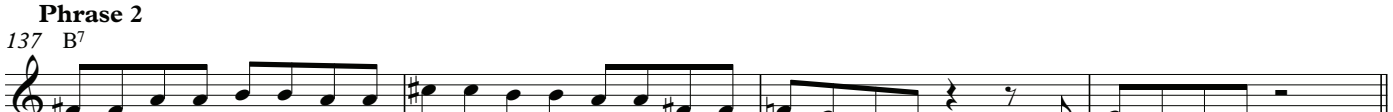
Phrase 1

133 B7



Phrase 2

137 B7



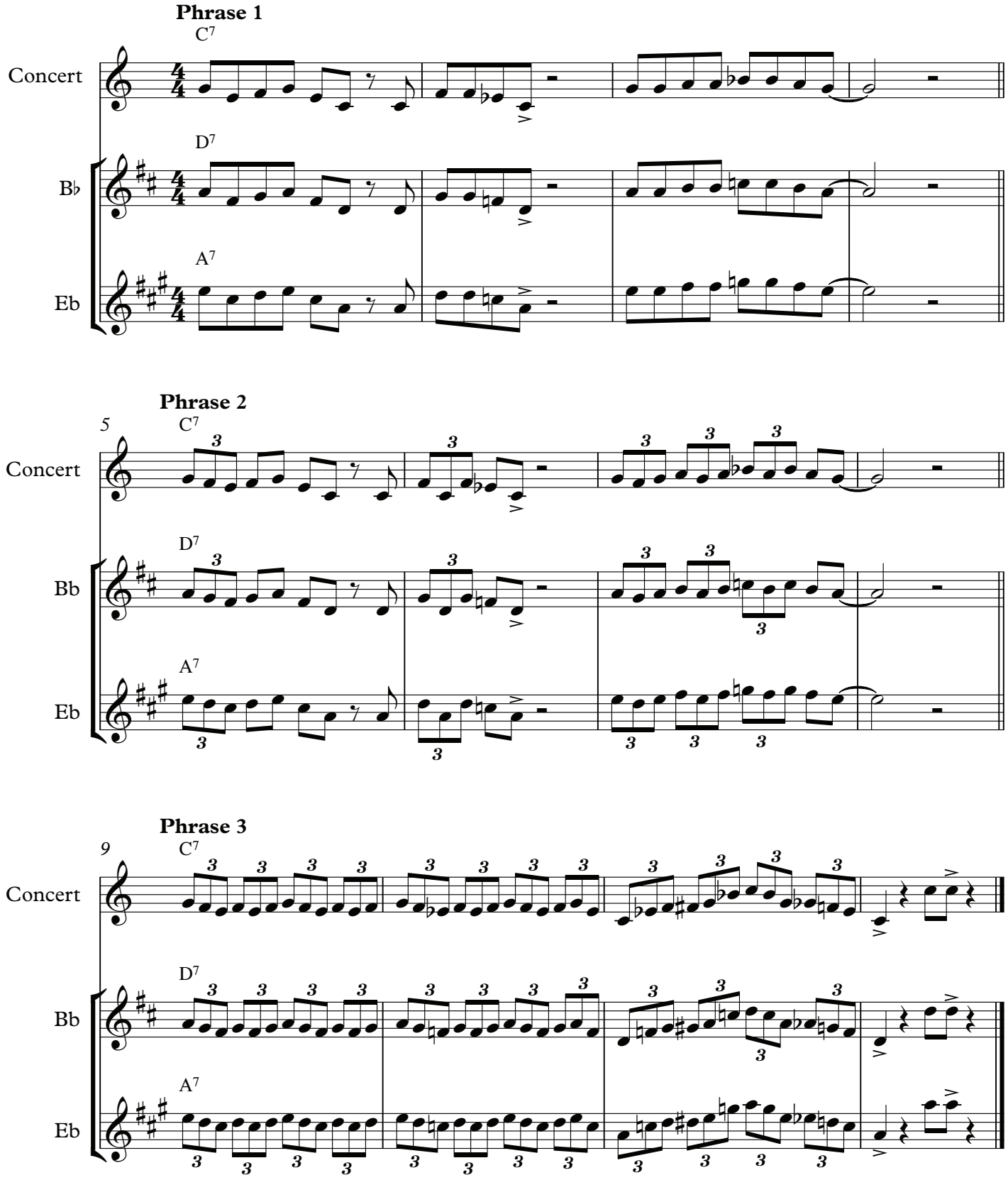
Phrase 3

141 B7

RB Theory 2017-18
Class notes 11

Four-bar blues phrases

David M. Shere



RB Theory 2017-18
Class notes 11-All 12 keys

Four-bar blues phrases

David M. Shere

Phrase 1

C7

Phrase 2

5 C7

Phrase 3

9 C7

Phrase 1

13 D♭7

Phrase 2

17 D♭7

Phrase 3

21 D♭7

Phrase 1

25 D7

Phrase 2

29 D7

Phrase 3

33 D7

Phrase 1

37 E♭7

Phrase 2

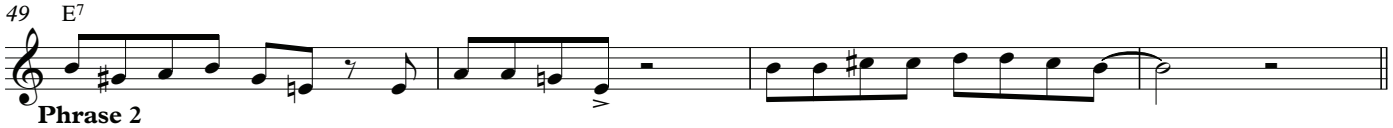
41 E♭7

Phrase 3

45 E♭7

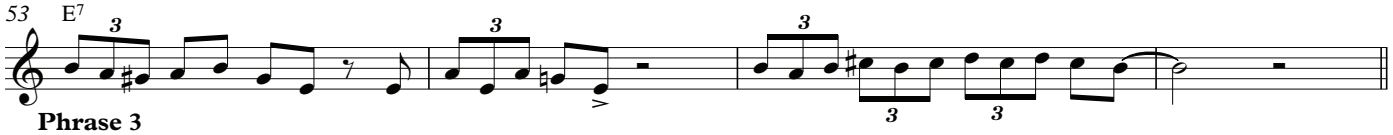
Phrase 1

49 E7



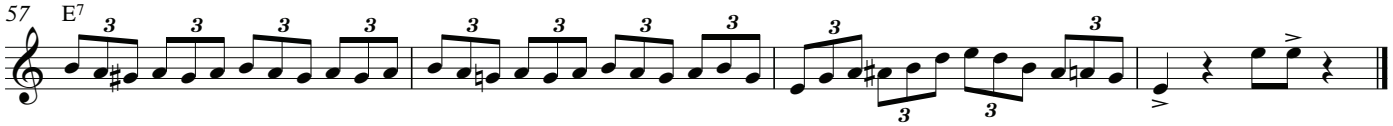
Phrase 2

53 E7



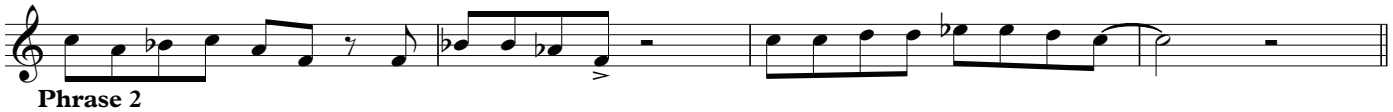
Phrase 3

57 E7



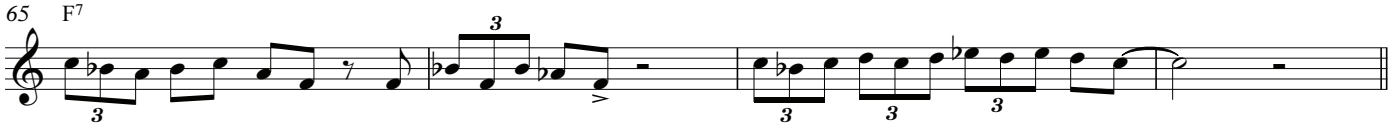
Phrase 1

61 F7



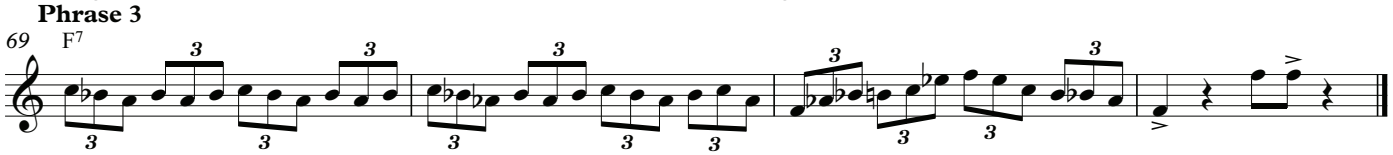
Phrase 2

65 F7



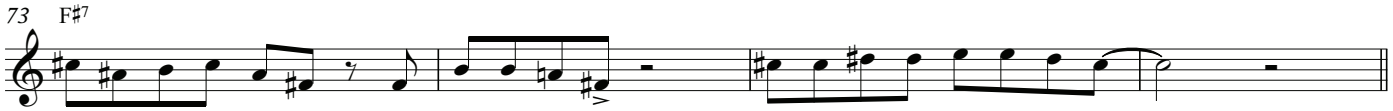
Phrase 3

69 F7



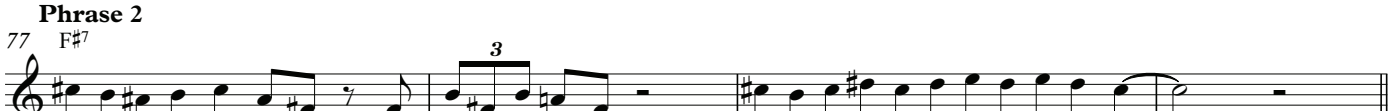
Phrase 1

73 F♯7



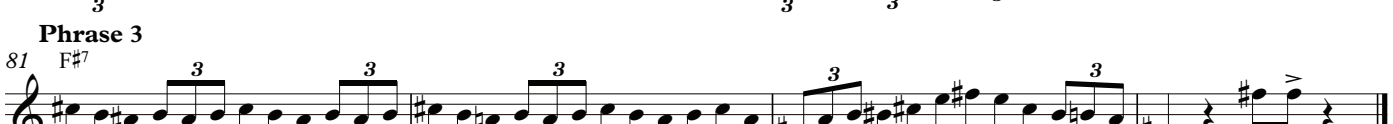
Phrase 2

77 F♯7



Phrase 3

81 F♯7

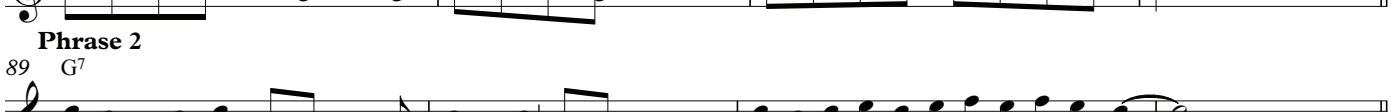


Phrase 1

85 G7

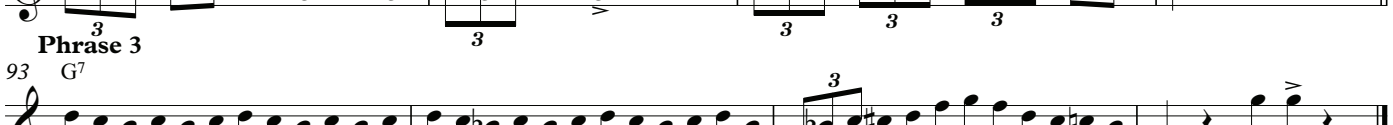
Phrase 2

89 G7



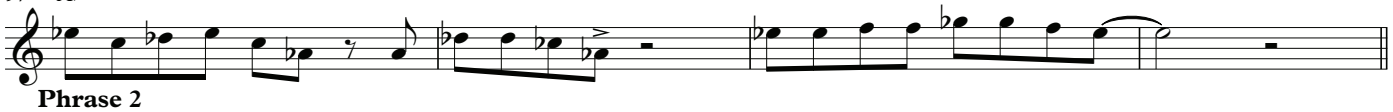
Phrase 3

93 G7



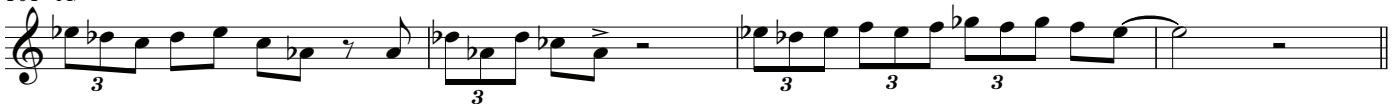
Phrase 1

97 A♭7



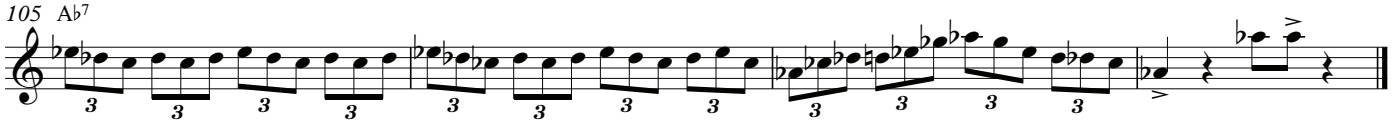
Phrase 2

101 A♭7



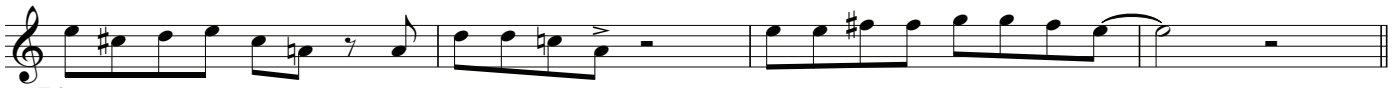
Phrase 3

105 A♭7



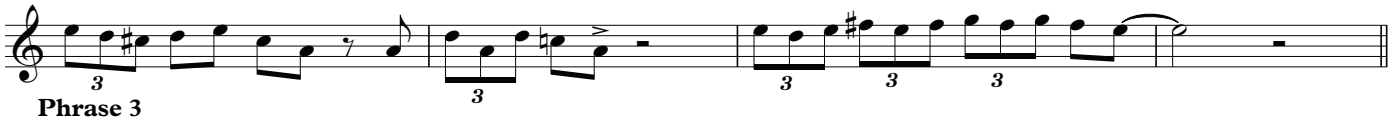
Phrase 1

109 A7



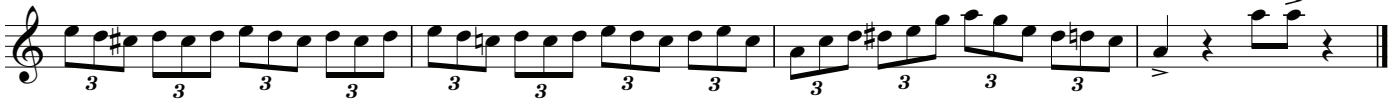
Phrase 2

113 A7



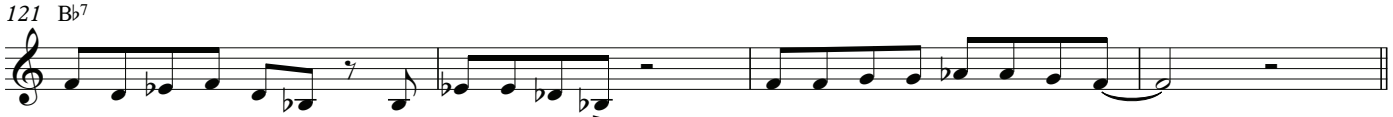
Phrase 3

117 A7



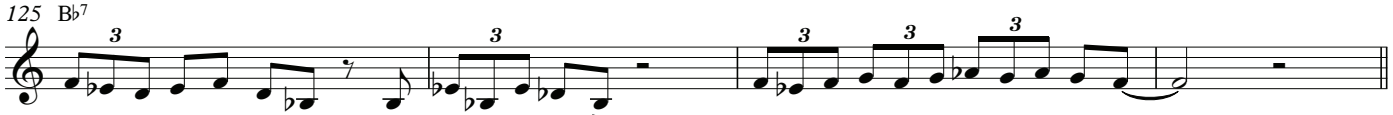
Phrase 1

121 B♭7



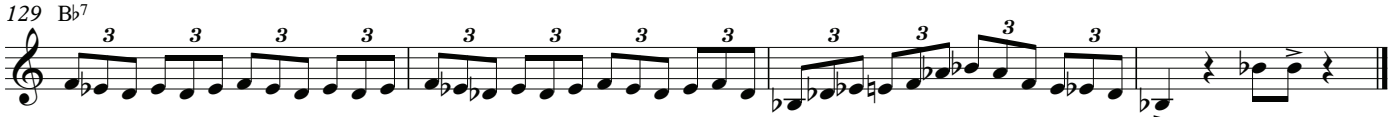
Phrase 2

125 B♭7



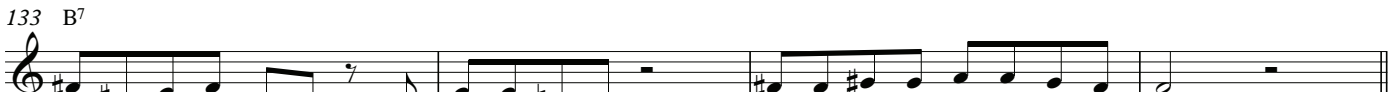
Phrase 3

129 B♭7



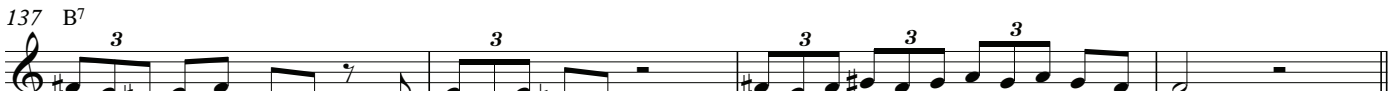
Phrase 1

133 B7



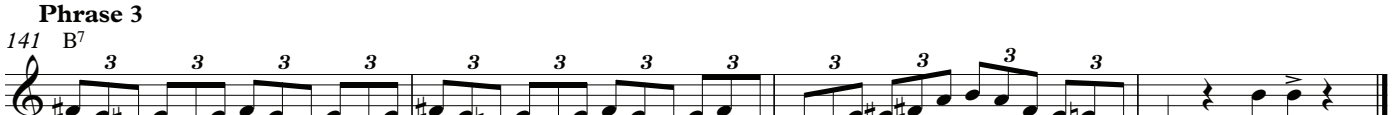
Phrase 2

137 B7



Phrase 3

141 B7

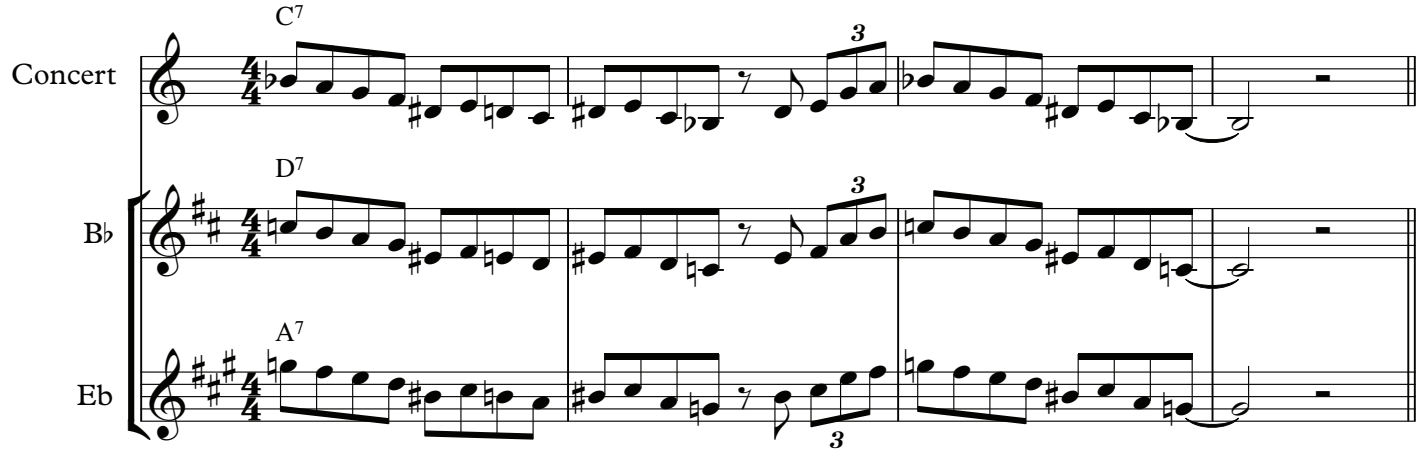


RB Theory 2017-18
Class notes 12

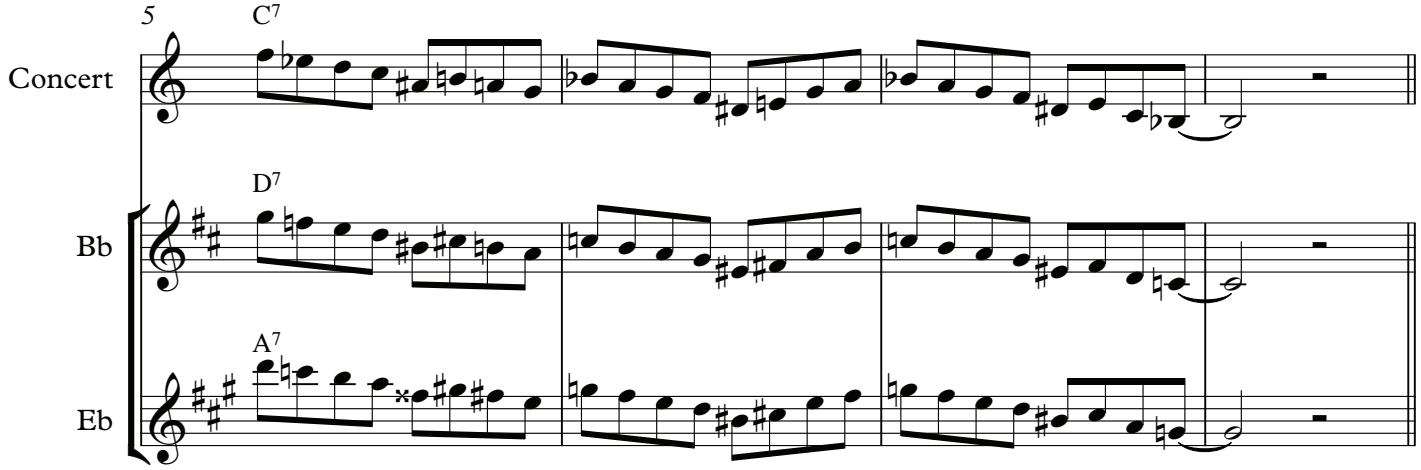
Four-bar blues phrases

David M. Shere

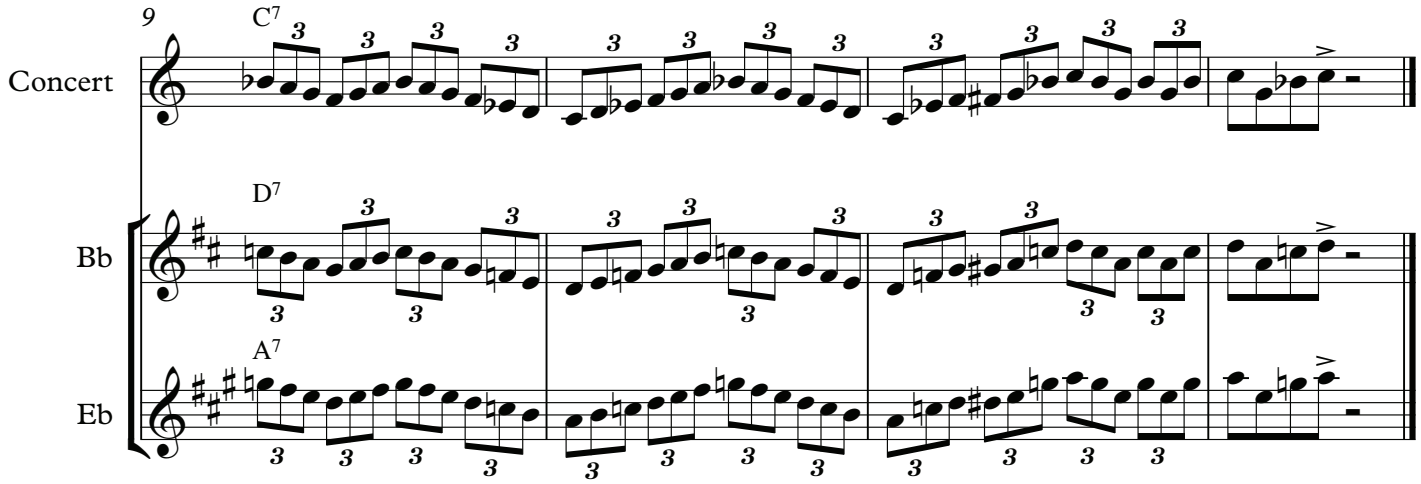
Phrase 1



Phrase 2



Phrase 3



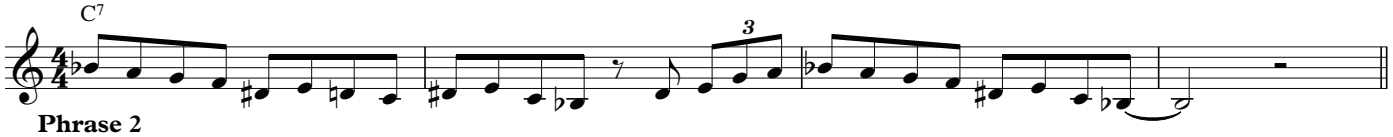
RB Theory 2017-18
Class notes 12-All 12 keys

Four-bar blues phrases

David M. Shere

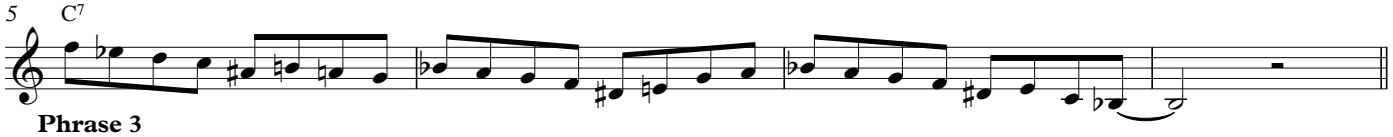
Phrase 1

C7



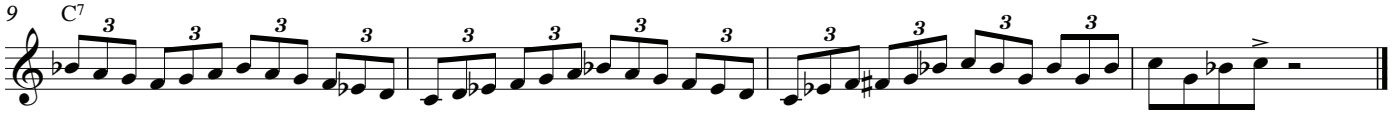
Phrase 2

5 C7



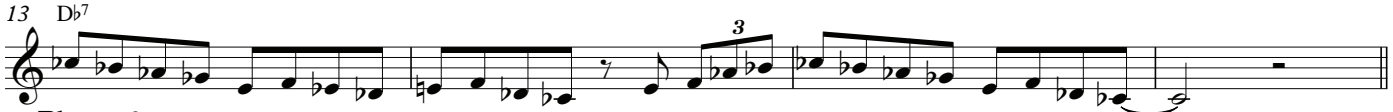
Phrase 3

9 C7



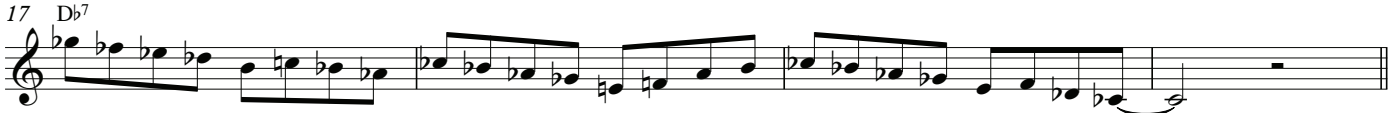
Phrase 1

13 D♭7



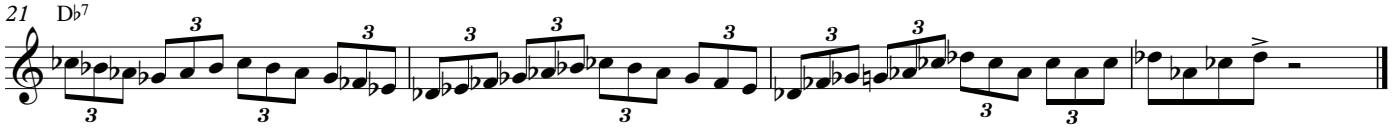
Phrase 2

17 D♭7



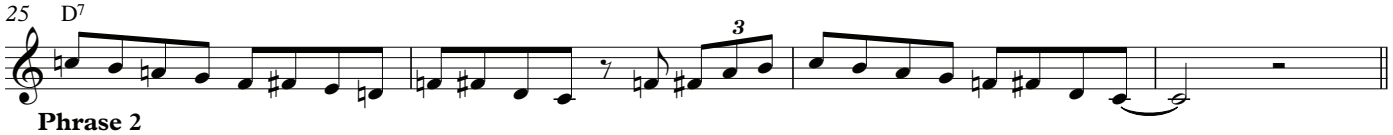
Phrase 3

21 D♭7



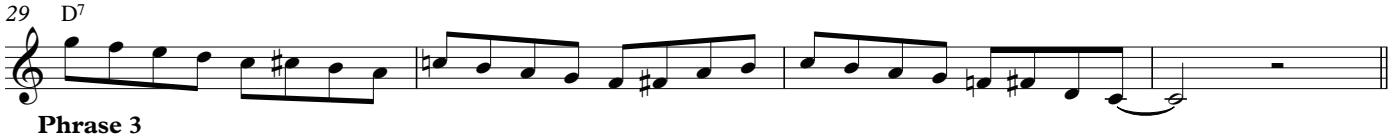
Phrase 1

25 D7



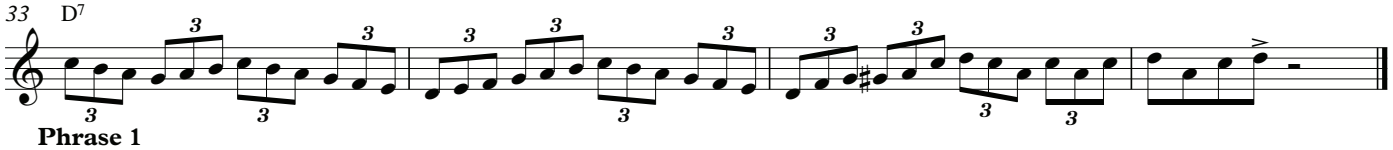
Phrase 2

29 D7



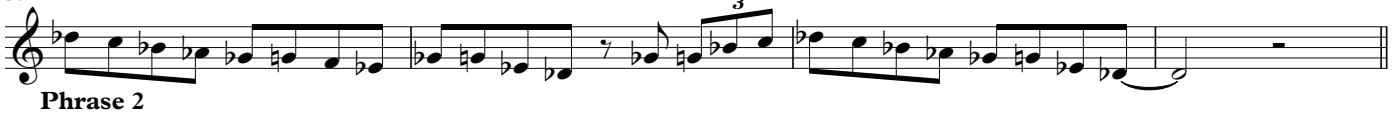
Phrase 3

33 D7



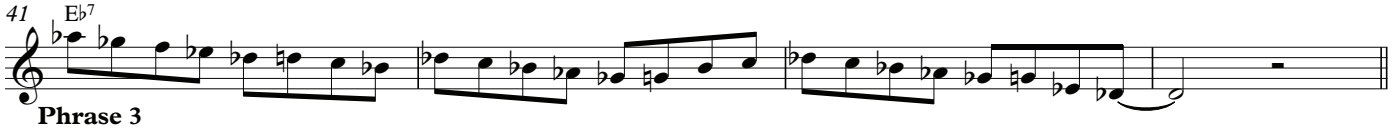
Phrase 1

37 E♭7



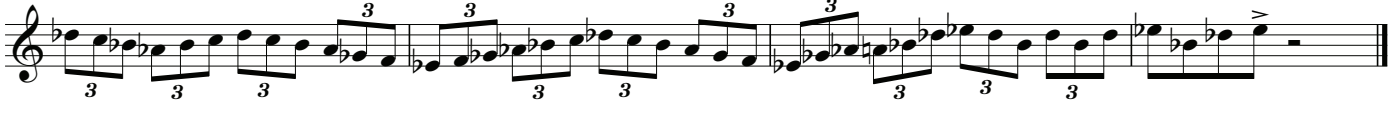
Phrase 2

41 E♭7



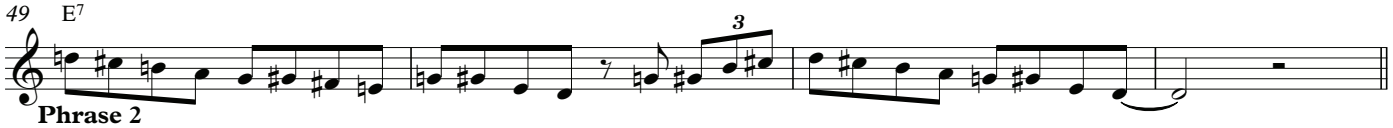
Phrase 3

45 E♭7



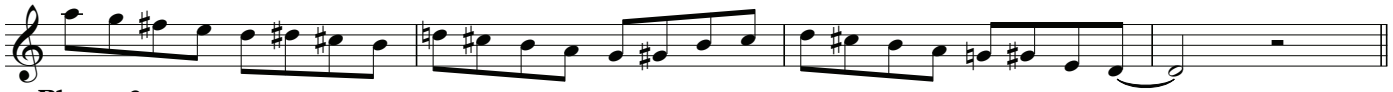
Phrase 1

49 E7



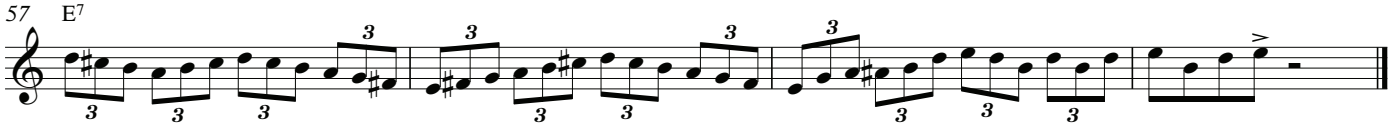
Phrase 2

53 E7



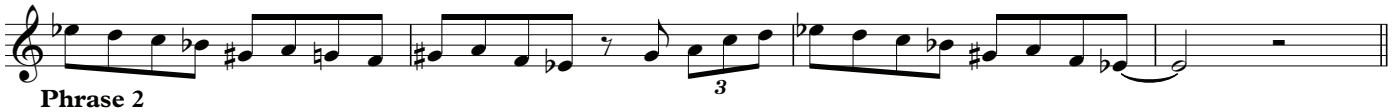
Phrase 3

57 E7



Phrase 1

61 F7



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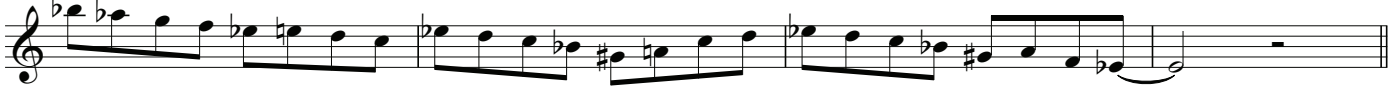
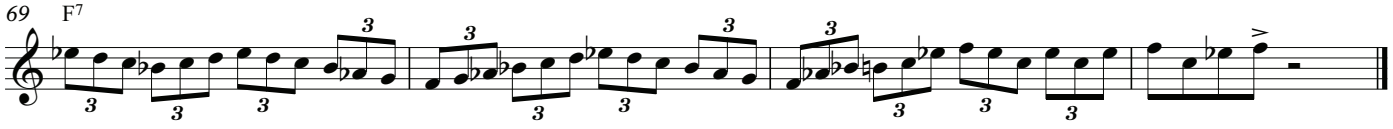
65 F7



Phrase 3

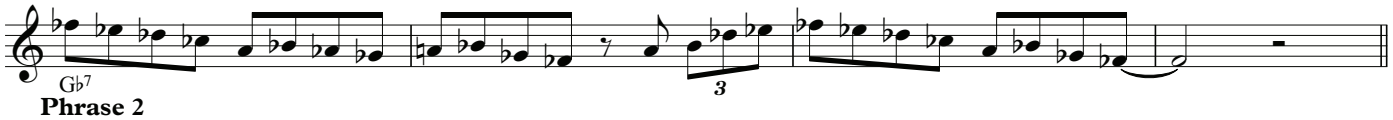
69 F7



Phrase 1

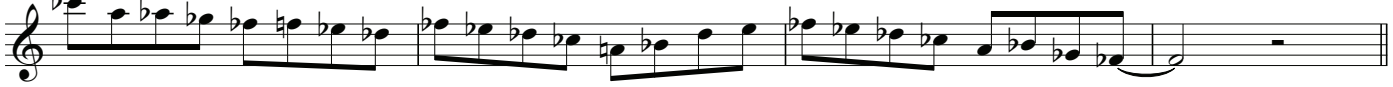
73 G♭7

G♭7



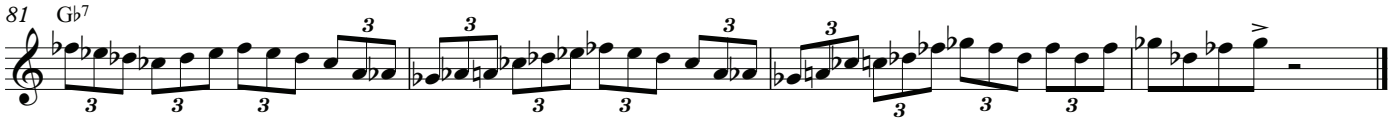
Phrase 2

77



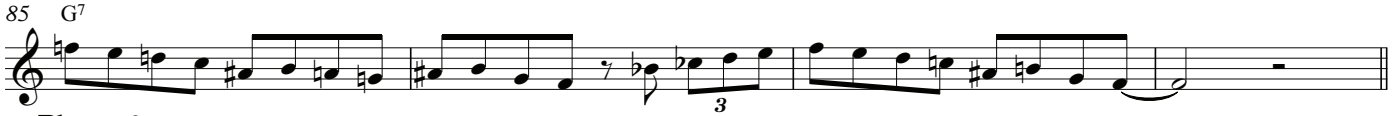
Phrase 3

81 G♭7



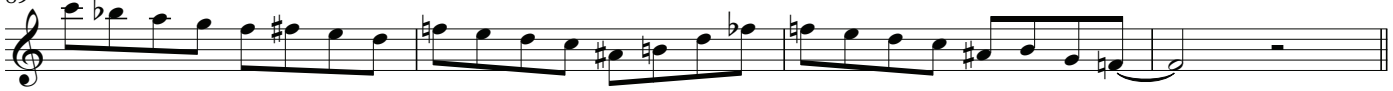
Phrase 1

85 G7



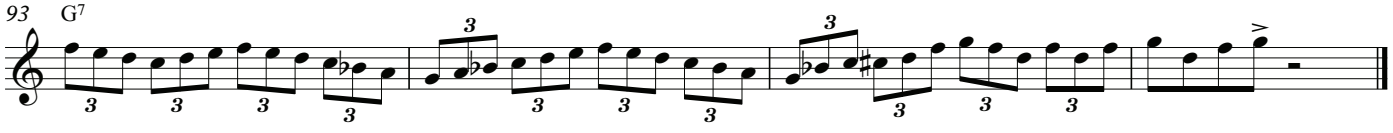
Phrase 2

89 G7



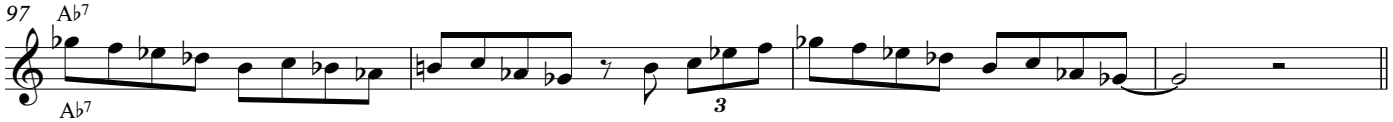
Phrase 3

93 G7



Phrase 1

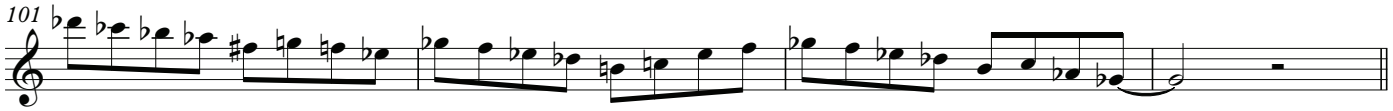
97 A♭7



A♭7

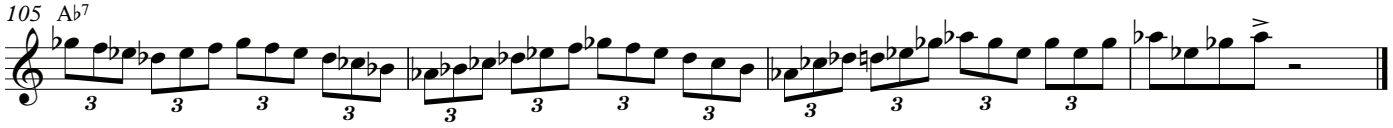
Phrase 2

101



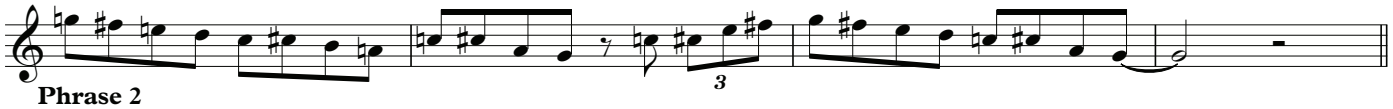
Phrase 3

105 A♭7



Phrase 1

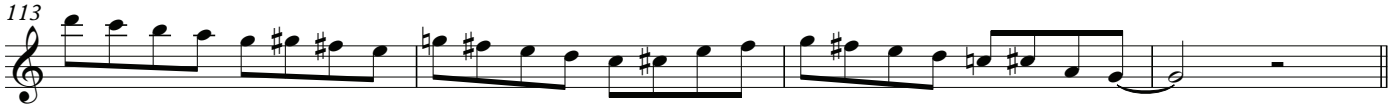
109 A7



Phrase 2

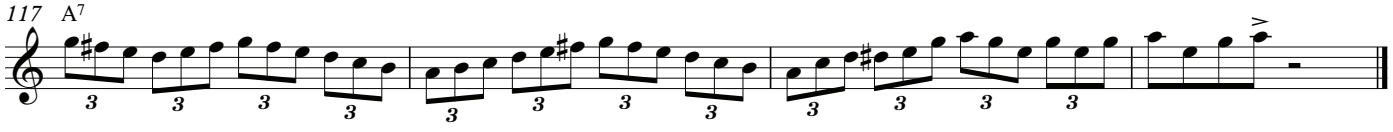
A7

113



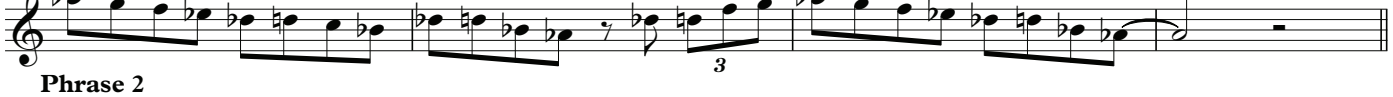
Phrase 3

117 A7



Phrase 1

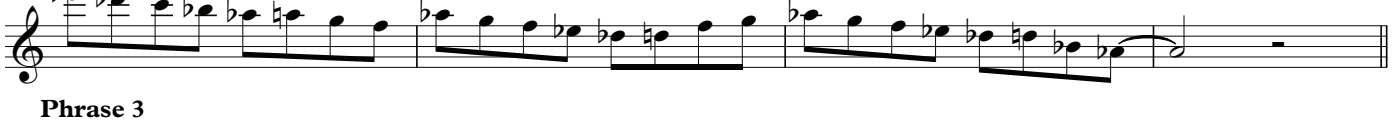
121 B♭7



Phrase 2

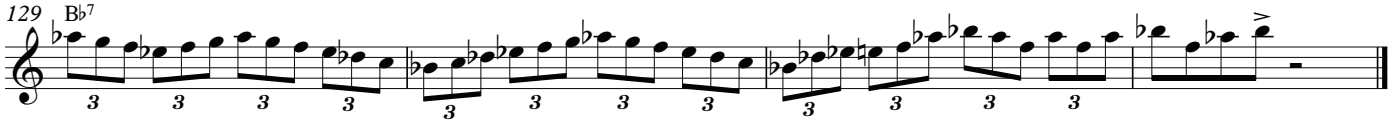
B♭7

125



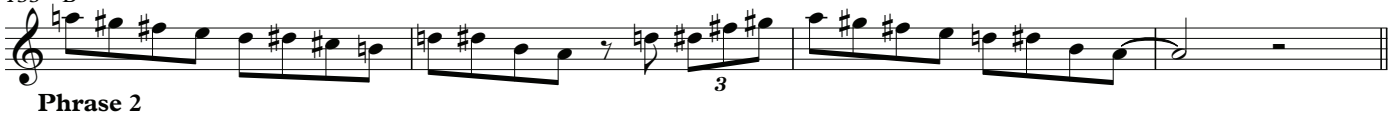
Phrase 3

129 B♭7



Phrase 1

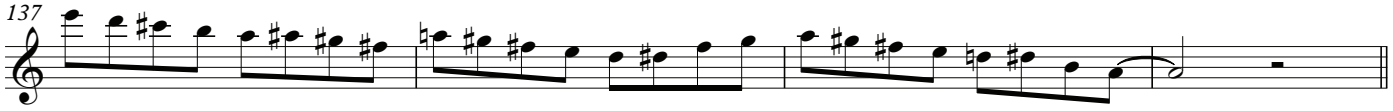
133 B7



Phrase 2

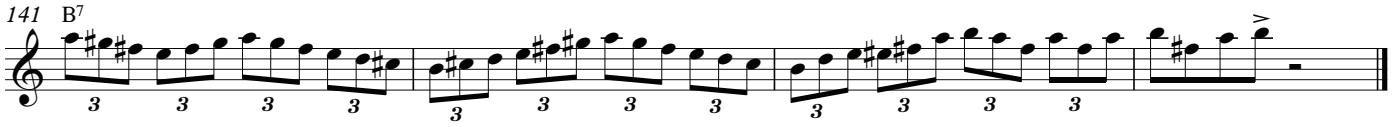
B7

137



Phrase 3

141 B7



Improv Theory

general class notes 2017-18

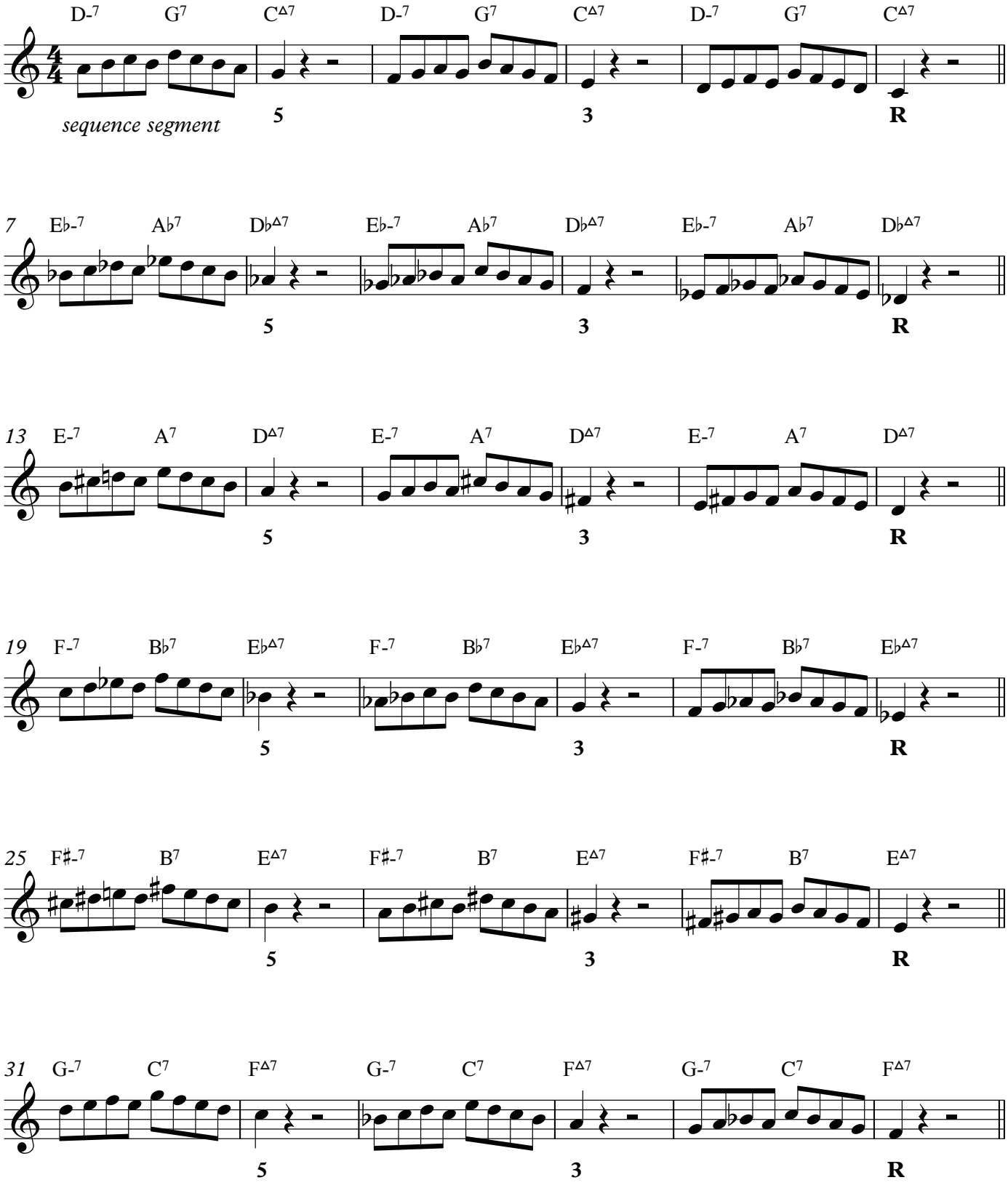
David Matthew Shere

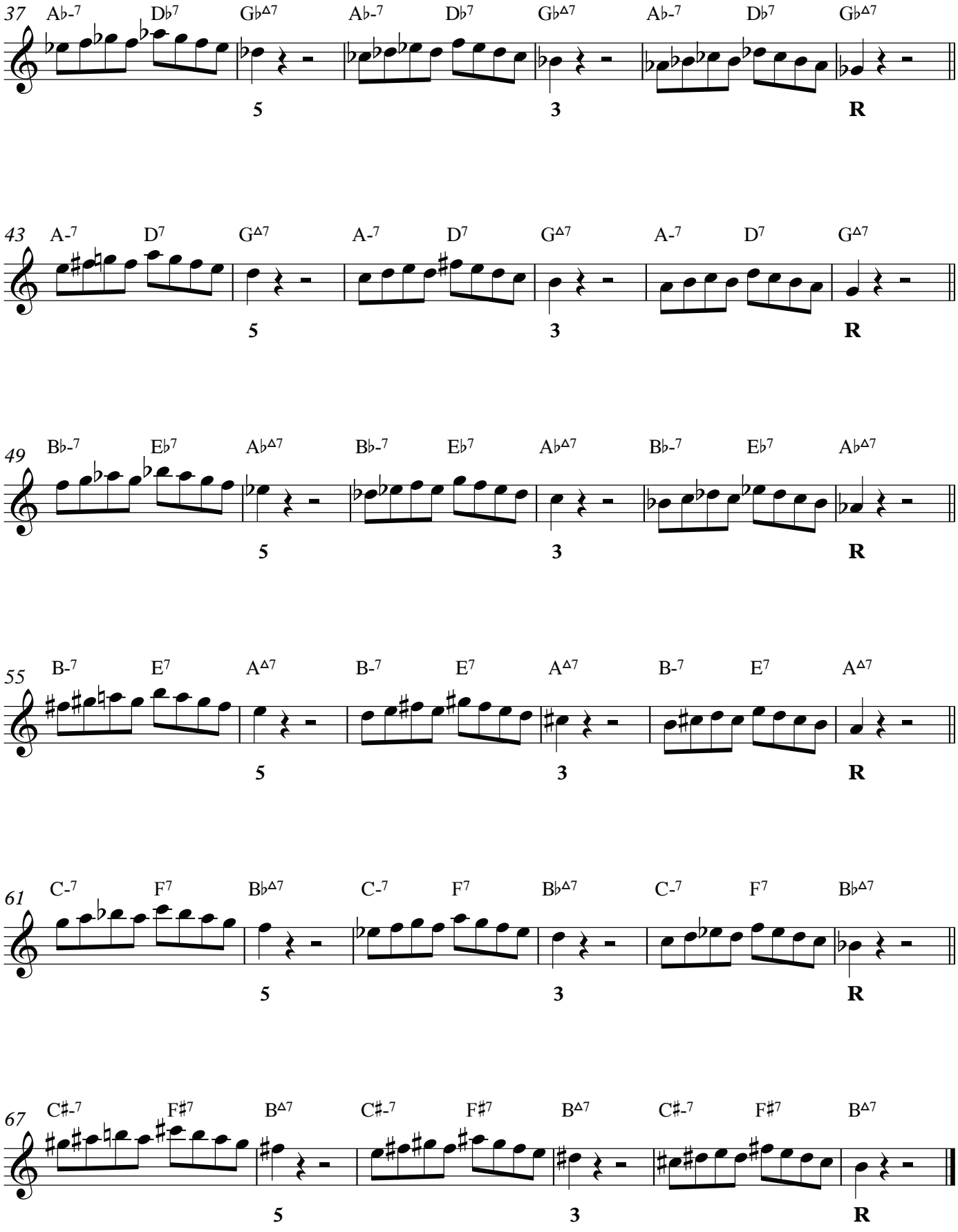
zylaxis@hotmail.com

Improv Theory 2017-18
general class notes 01

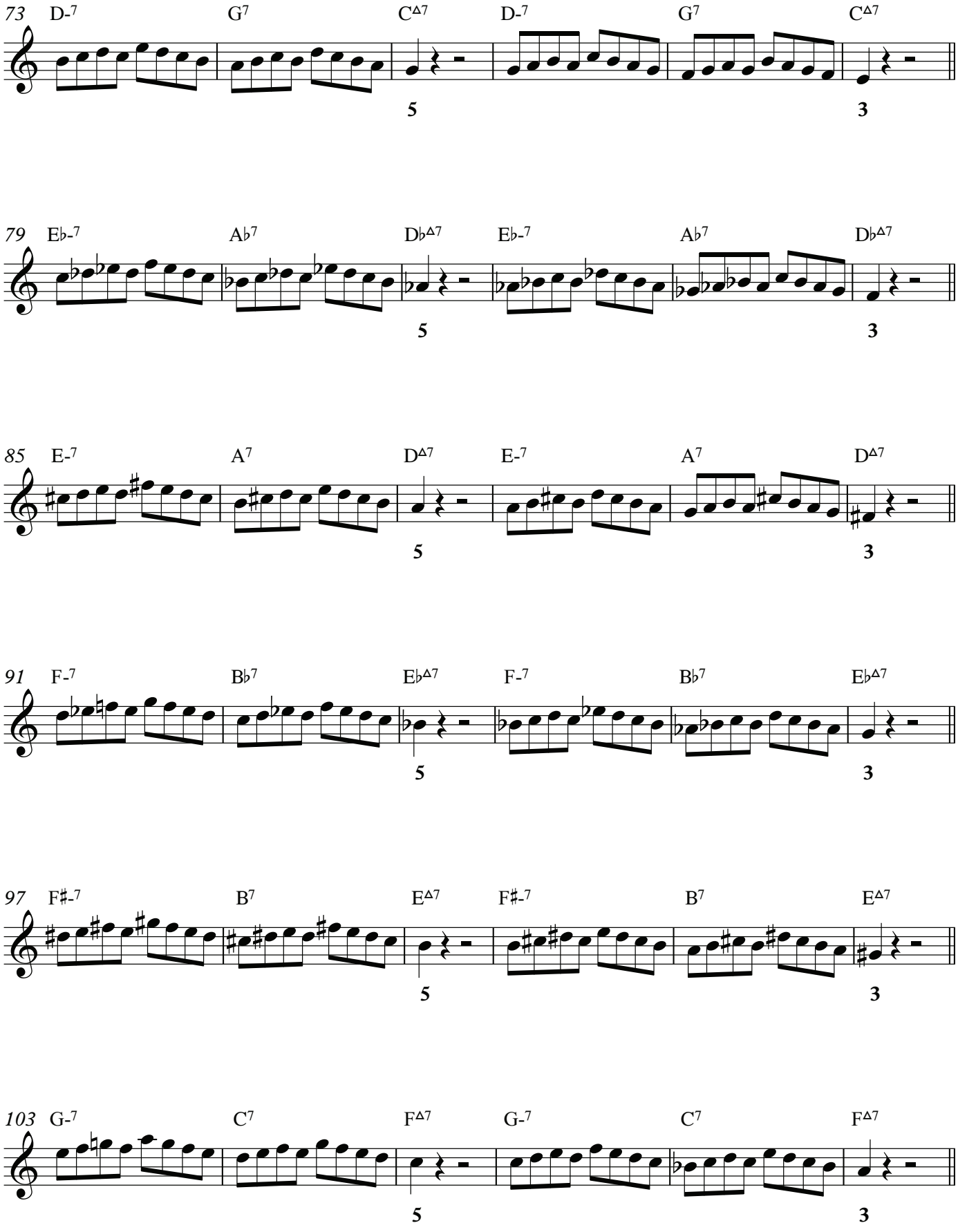
Exercise 1:
1-measure [ii-V-I] turnarounds

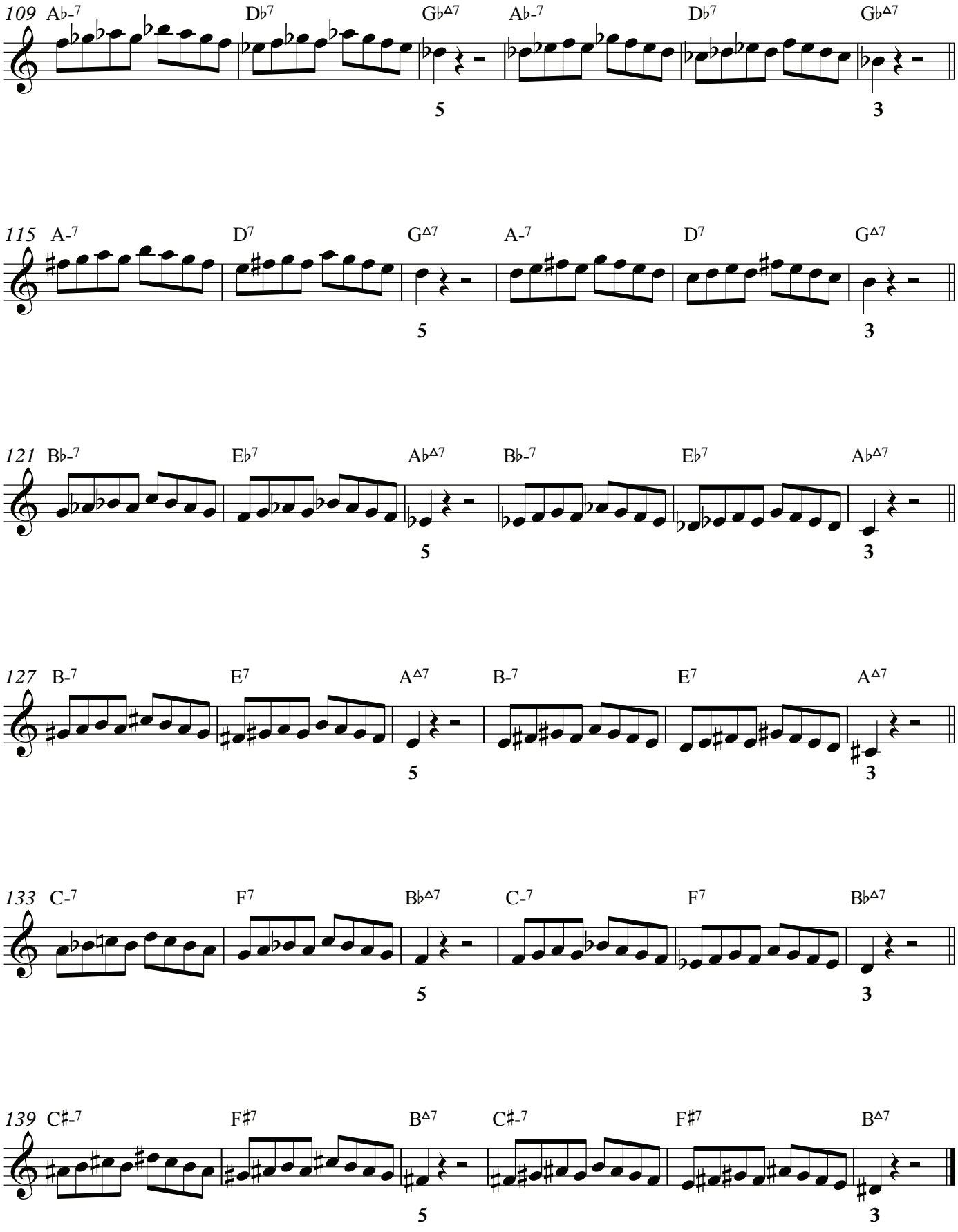
David M. Shere




37
A♭-7 D♭7 G♭Δ7 A♭-7 D♭7 G♭Δ7 A♭-7 D♭7 G♭Δ7
5 3 R
43
A-7 D7 GΔ7 A-7 D7 GΔ7 A-7 D7 GΔ7
5 3 R
49
B♭-7 E♭7 A♭Δ7 B♭-7 E♭7 A♭Δ7 B♭-7 E♭7 A♭Δ7
5 3 R
55
B-7 E7 AΔ7 B-7 E7 AΔ7 B-7 E7 AΔ7
5 3 R
61
C-7 F7 B♭Δ7 C-7 F7 B♭Δ7 C-7 F7 B♭Δ7
5 3 R
67
C♯-7 F♯7 BΔ7 C♯-7 F♯7 BΔ7 C♯-7 F♯7 BΔ7
5 3 R

Exercise 2:
2-measure [ii-V-I] turnarounds




109 A♭-7 D♭7 G♭Δ7 A♭-7 D♭7 G♭Δ7
5
3
115 A-7 D7 GΔ7 A-7 D7 GΔ7
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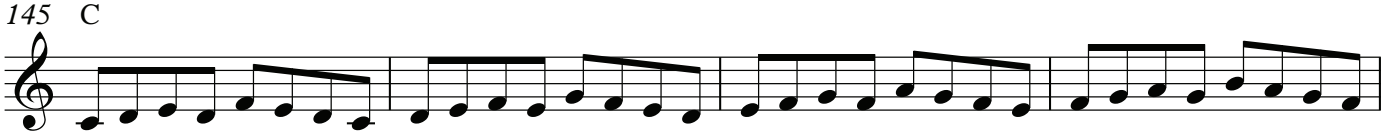
3
121 B♭-7 E♭7 A♭Δ7 B♭-7 E♭7 A♭Δ7
5
3
127 B-7 E7 AΔ7 B-7 E7 AΔ7
5
3
133 C-7 F7 B♭Δ7 C-7 F7 B♭Δ7
5
3
139 C♯-7 F♯7 BΔ7 C♯-7 F♯7 BΔ7
5
3

Exercise 3:
Complete scale sequence

145 C



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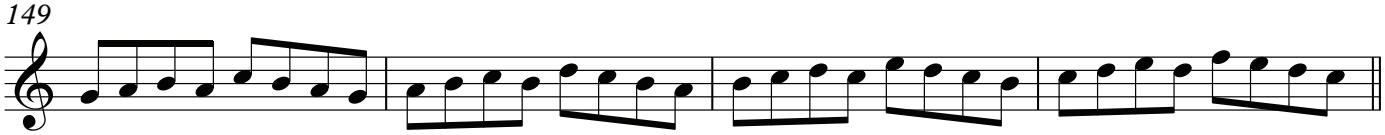
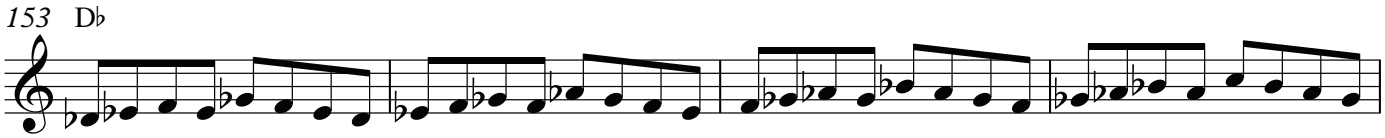


153 D♭



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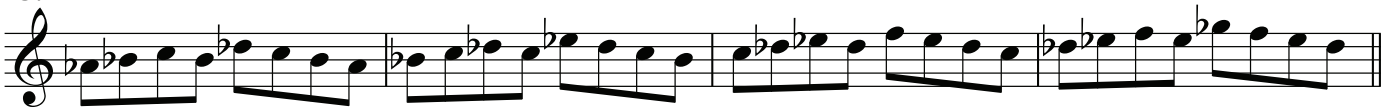

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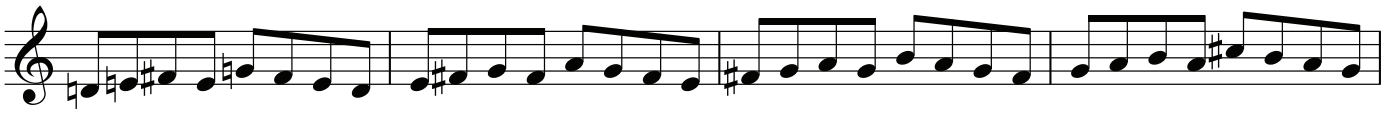

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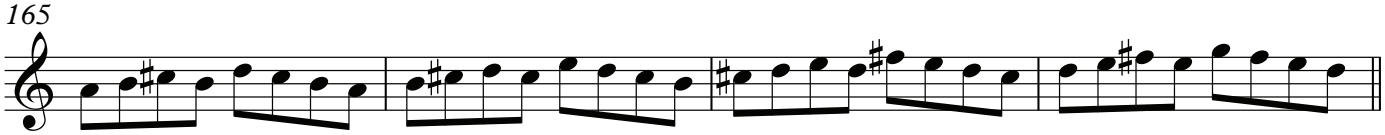
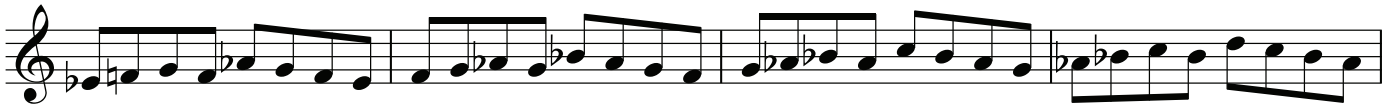


169 E♭



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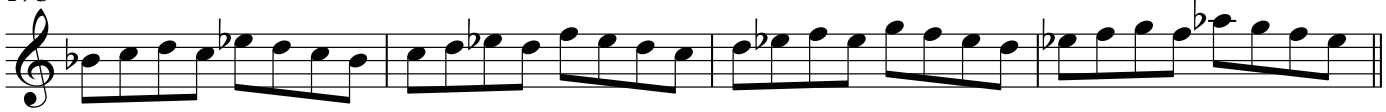
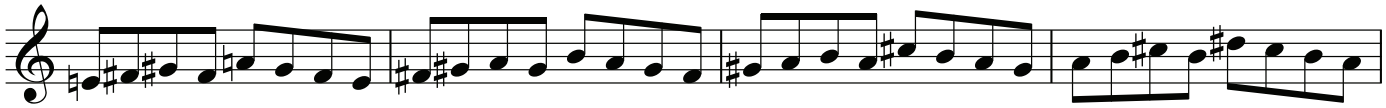


177 E



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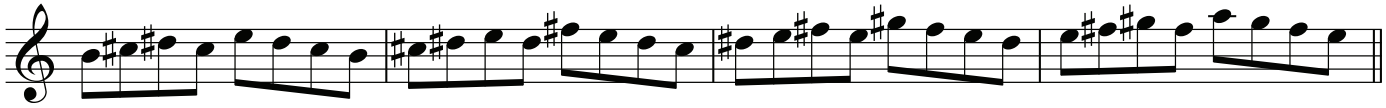

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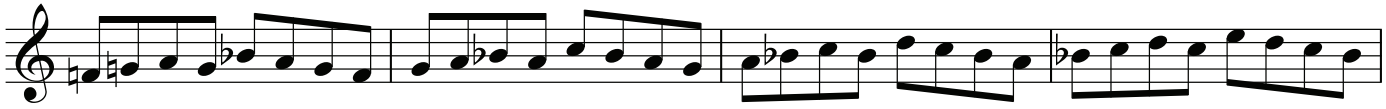

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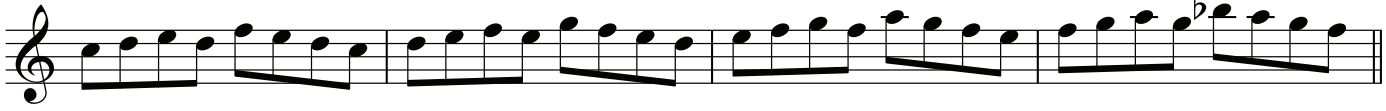
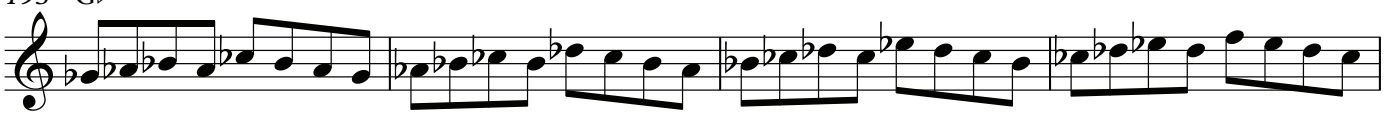


193 G♭



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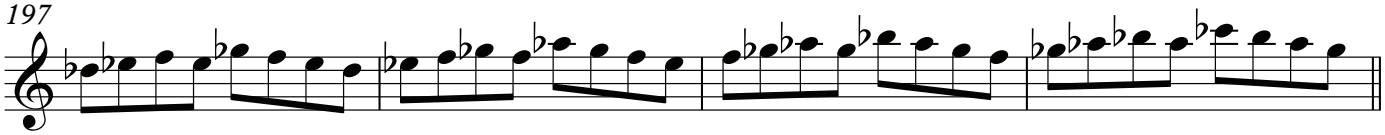

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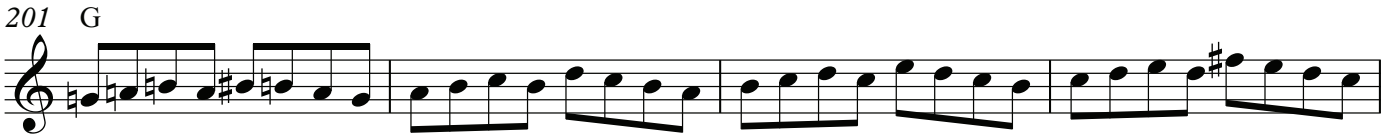

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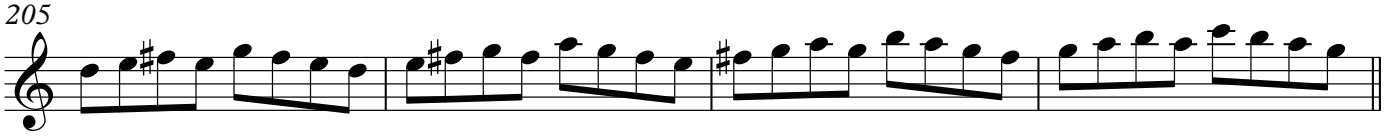
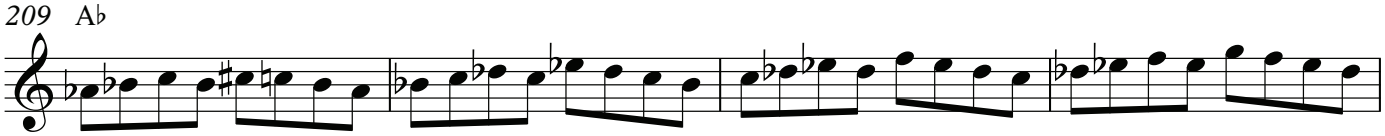


209 A♭



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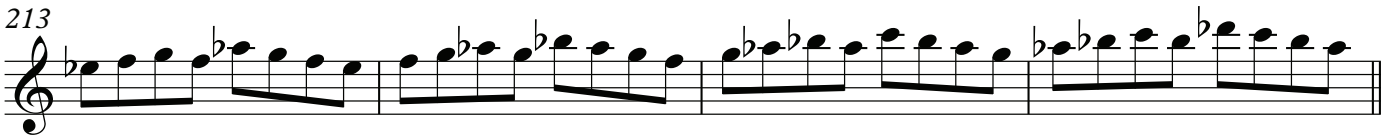
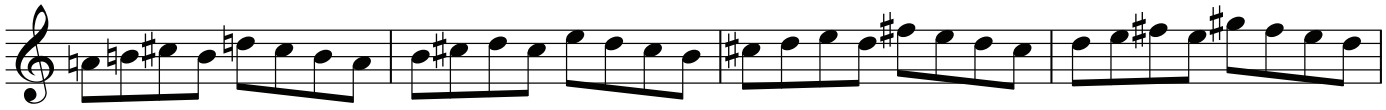


217 A



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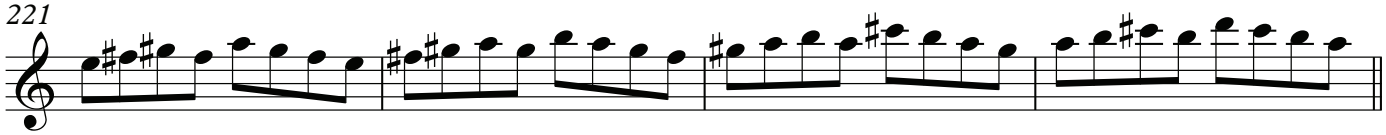
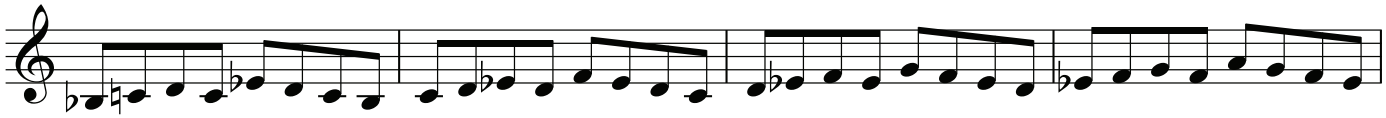


225 B♭



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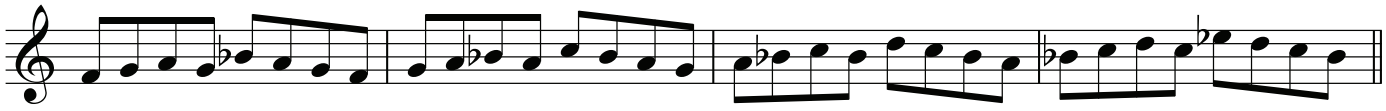
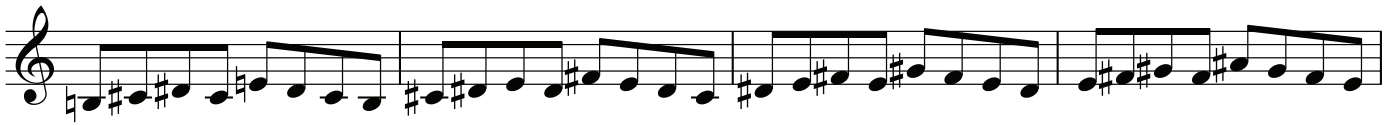


233 B



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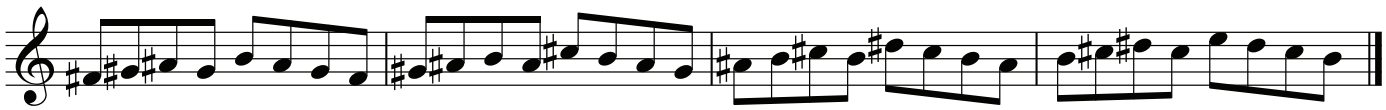
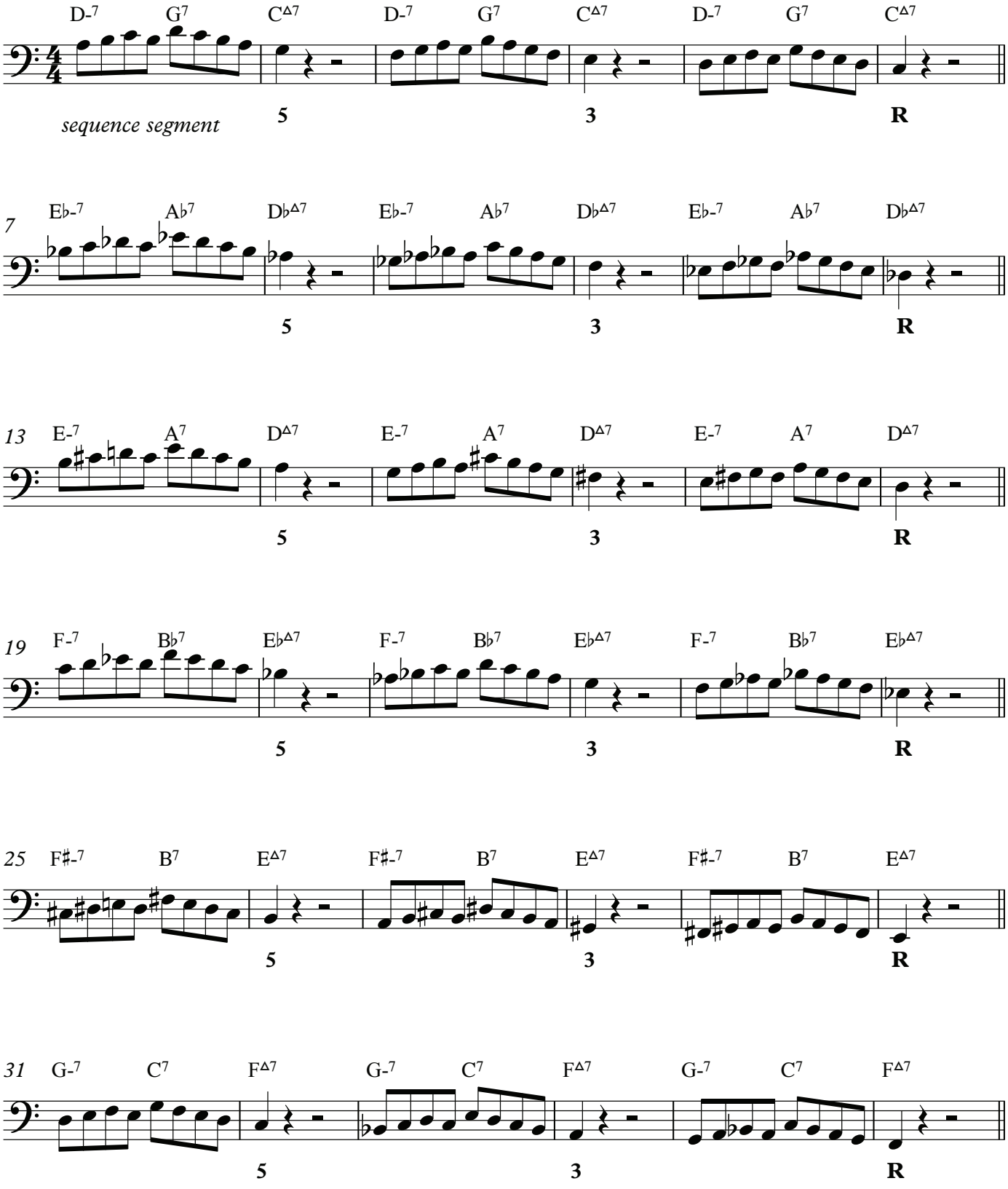
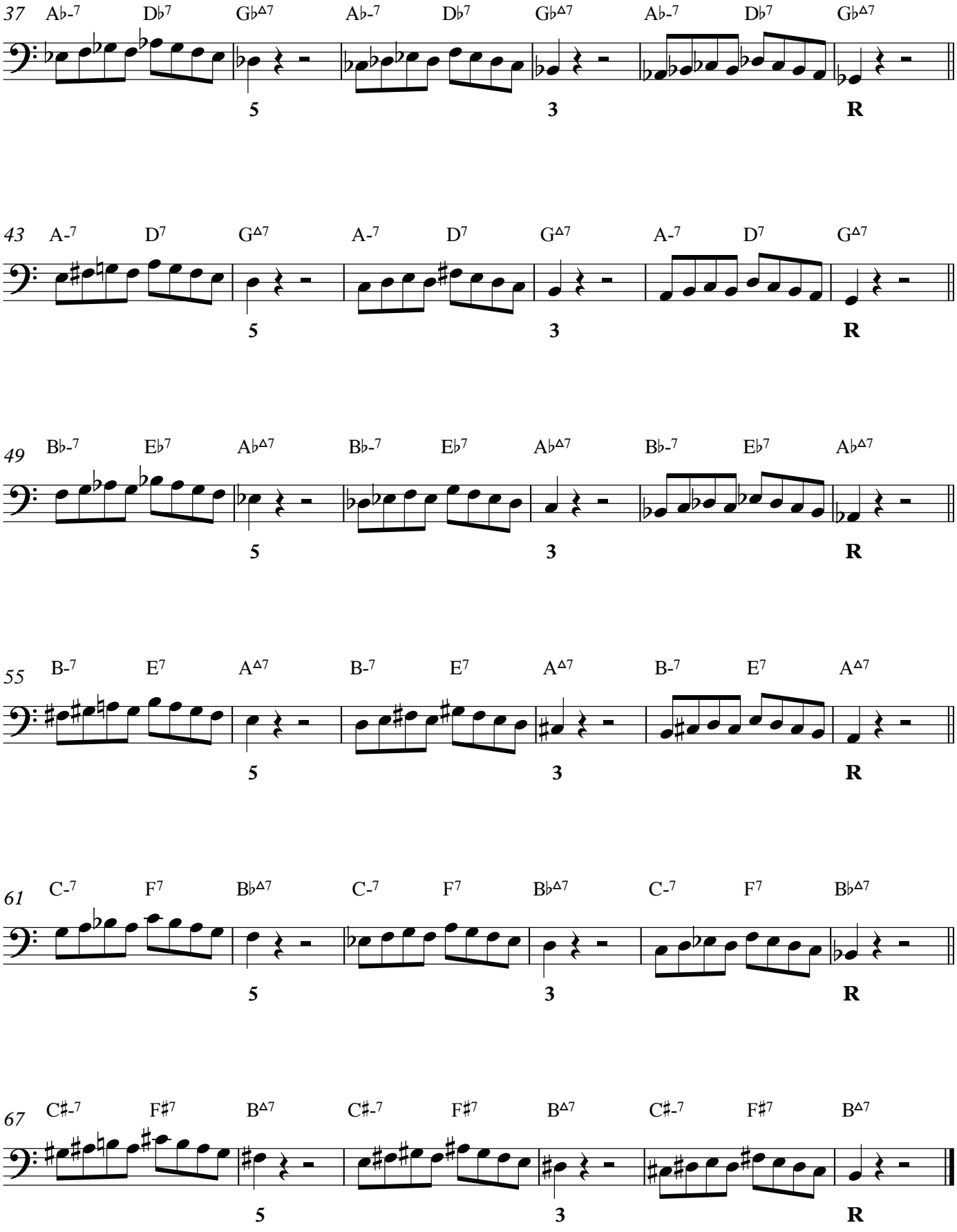


Improv Theory 2017-18
general class notes 01

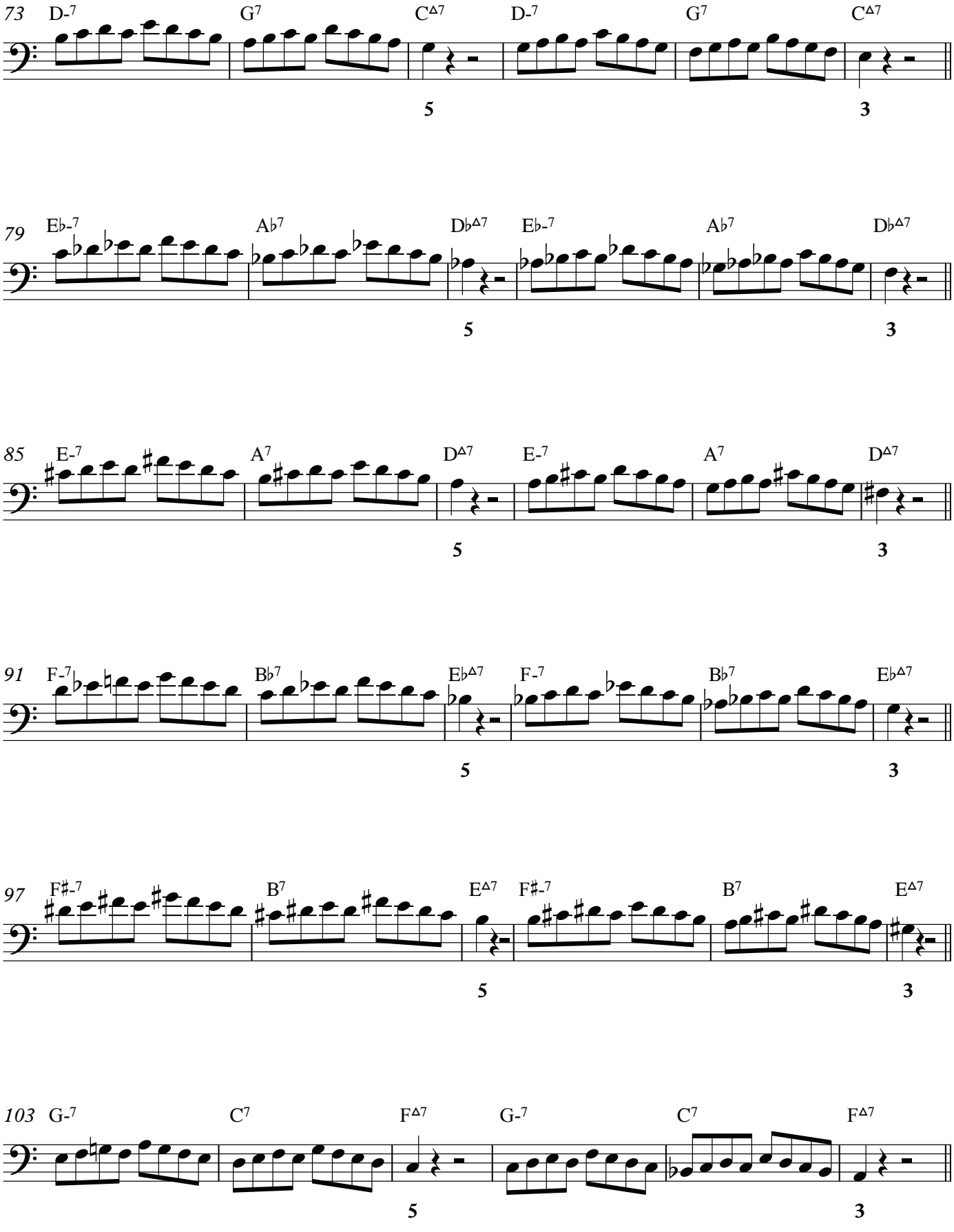
Exercise 1:
1-measure [ii-V-I] turnarounds

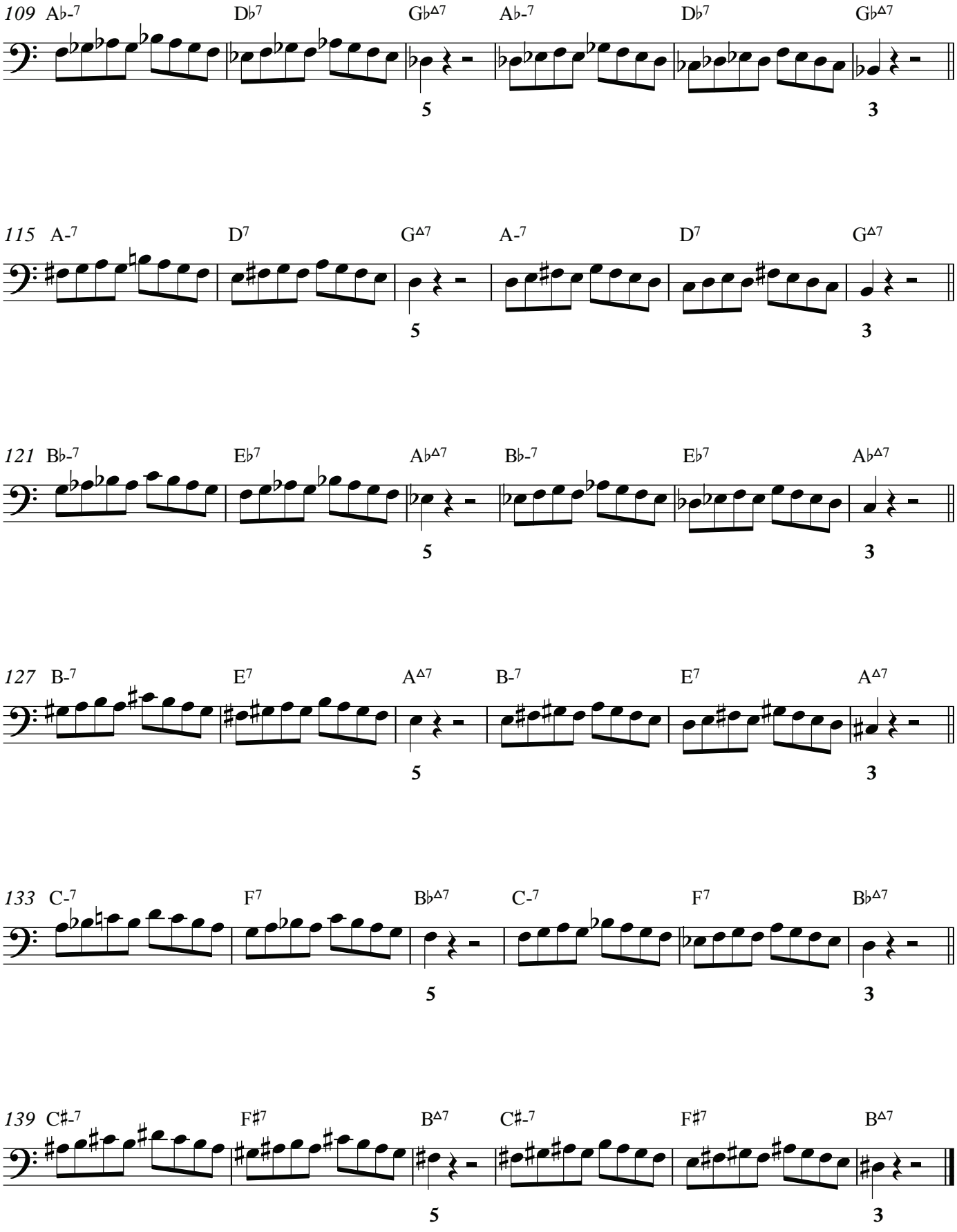
David M. Shere




37
A♭-7 D♭7 G♭Δ7 A♭-7 D♭7 G♭Δ7 A♭-7 D♭7 G♭Δ7
5 3 R
43
A-7 D7 GΔ7 A-7 D7 GΔ7 A-7 D7 GΔ7
5 3 R
49
B♭-7 E♭7 A♭Δ7 B♭-7 E♭7 A♭Δ7 B♭-7 E♭7 A♭Δ7
5 3 R
55
B-7 E7 AΔ7 B-7 E7 AΔ7 B-7 E7 AΔ7
5 3 R
61
C-7 F7 B♭Δ7 C-7 F7 B♭Δ7 C-7 F7 B♭Δ7
5 3 R
67
C♯-7 F♯7 BΔ7 C♯-7 F♯7 BΔ7 C♯-7 F♯7 BΔ7
5 3 R

Exercise 2:
2-measure [ii-V-I] turnarounds

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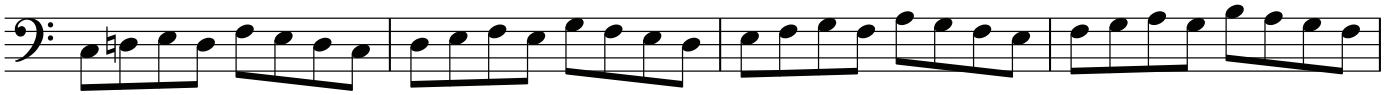
5 3
115 A-7 D7 GΔ7 A-7 D7 GΔ7
5 3
121 B♭-7 E♭7 A♭Δ7 B♭-7 E♭7 A♭Δ7
5 3
127 B-7 E7 AΔ7 B-7 E7 AΔ7
5 3
133 C-7 F7 B♭Δ7 C-7 F7 B♭Δ7
5 3
139 C♯-7 F♯7 BΔ7 C♯-7 F♯7 BΔ7
5 3

Exercise 3:
Complete scale sequence

145 C



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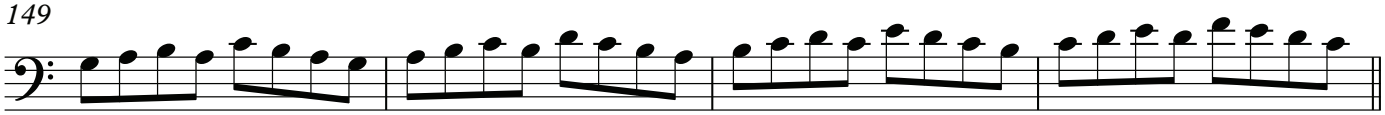
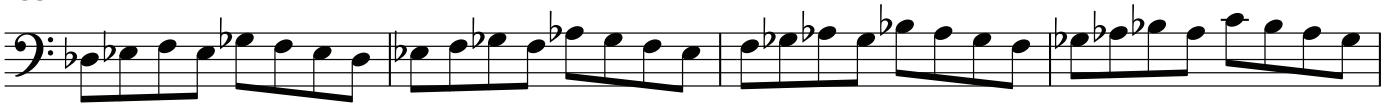


153 D♭



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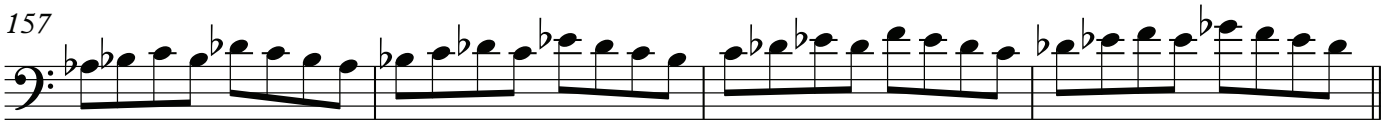
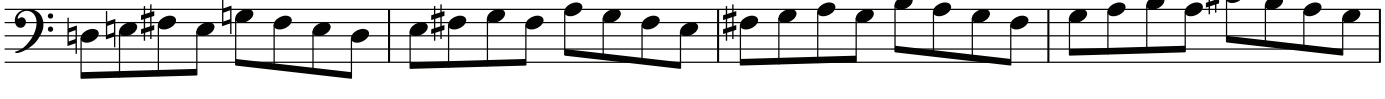


161 D



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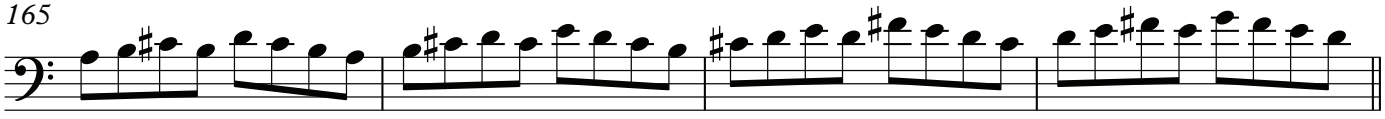
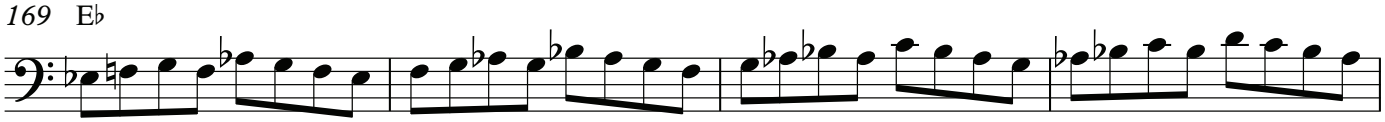


169 E♭



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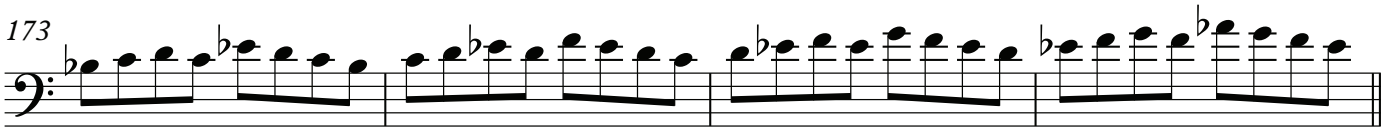
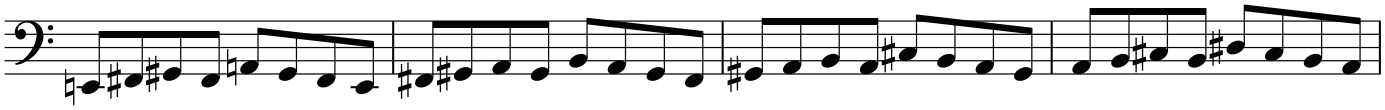


177 E



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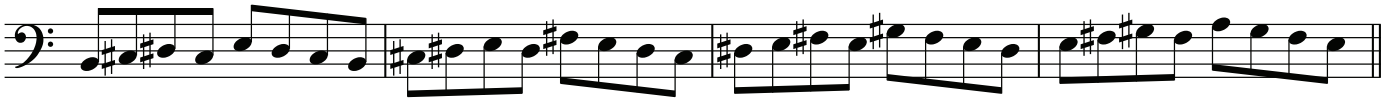
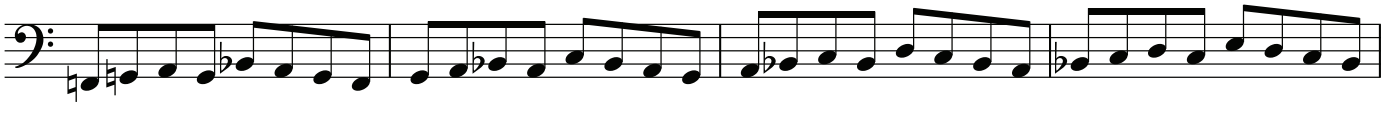
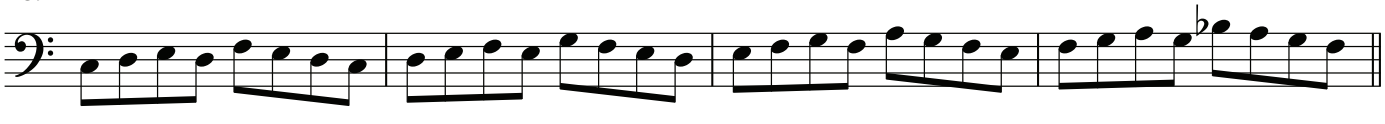


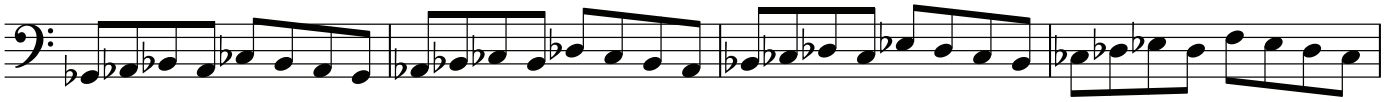
185 F



189



193 G♭



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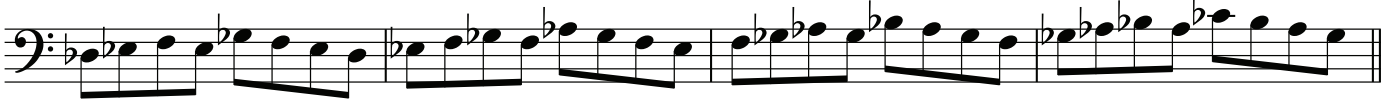
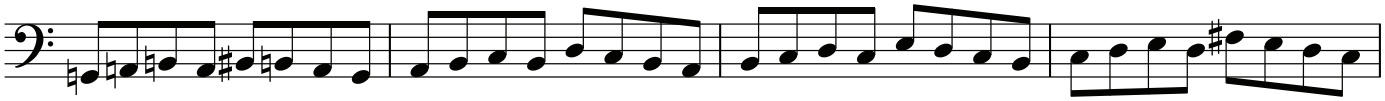


201 G



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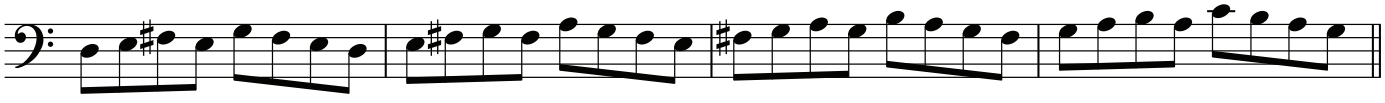
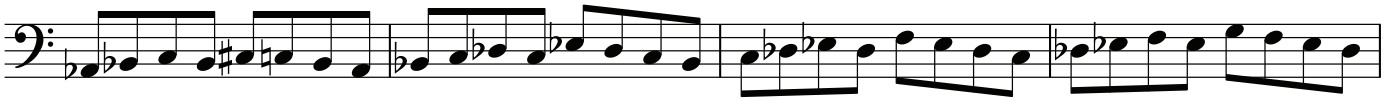


209 A♭



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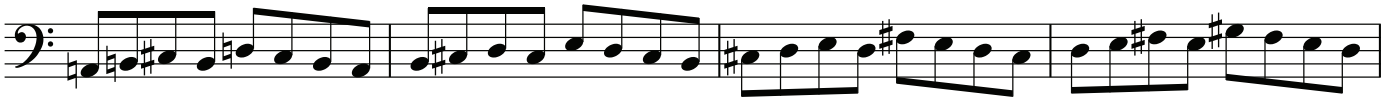
217 A



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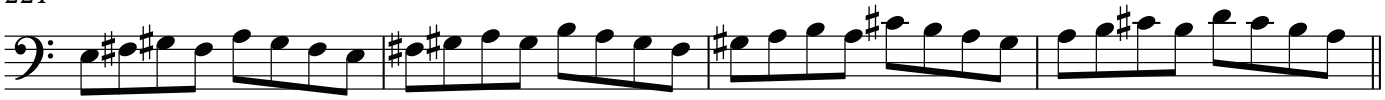
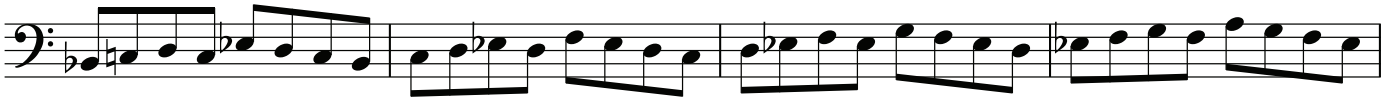


225 B♭



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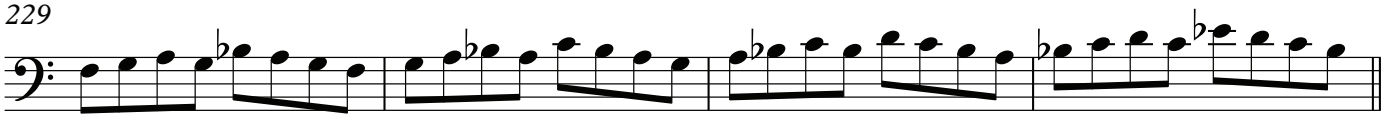
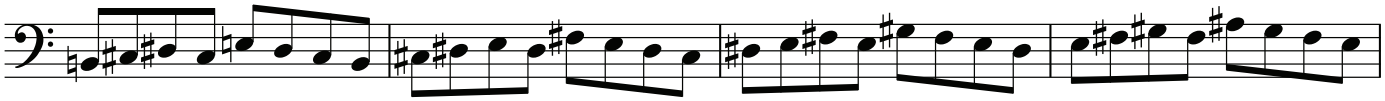
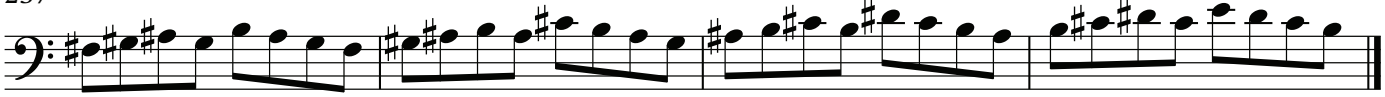


233 B



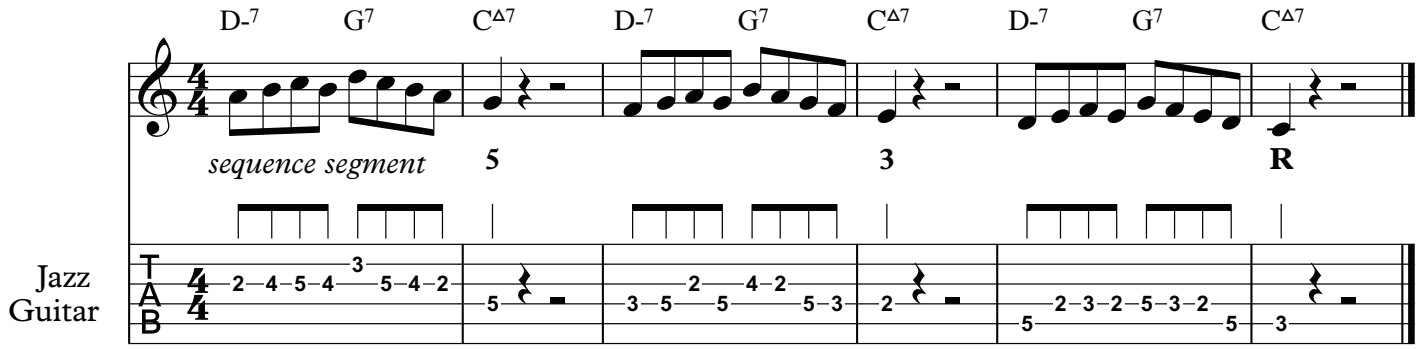
237



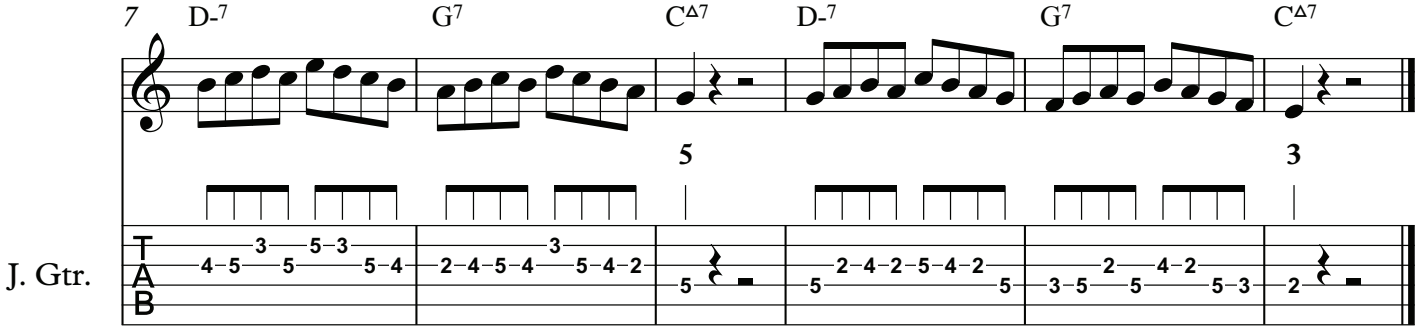
Improv Theory 2017-18
general class notes 01

David M. Shere

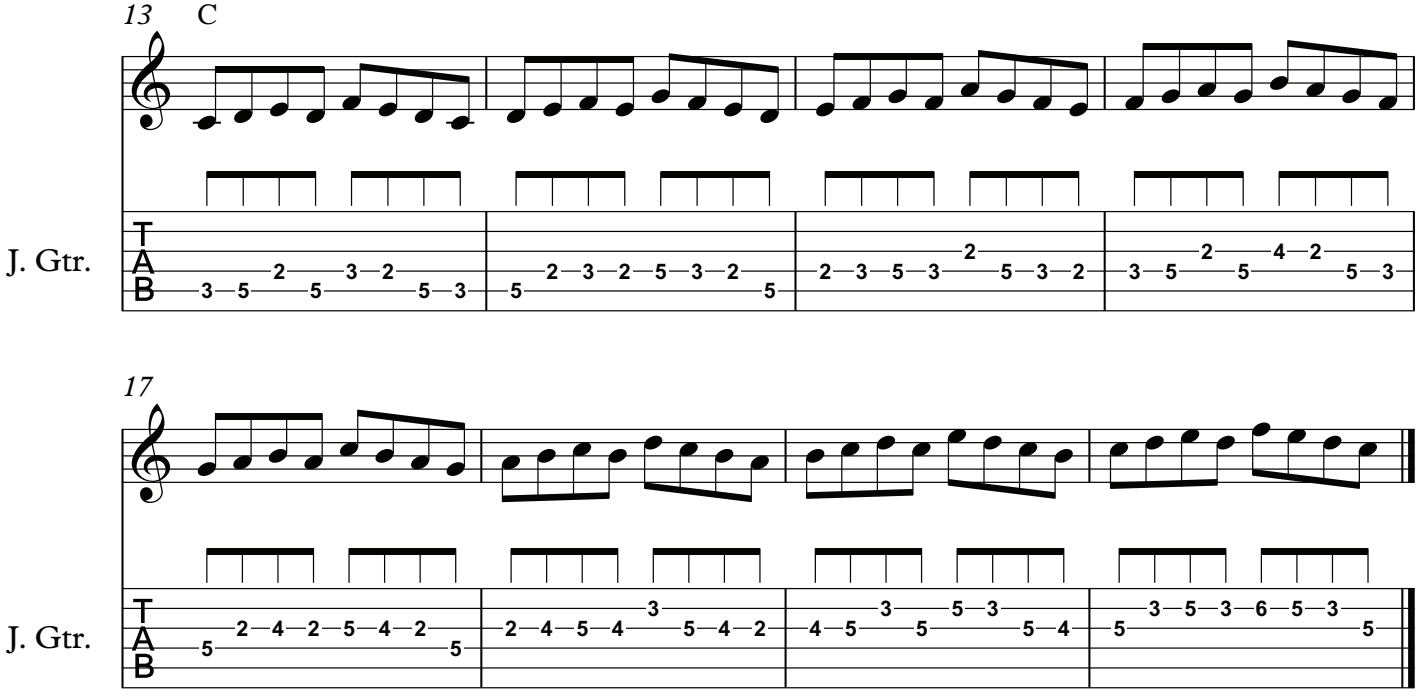
Exercise 1:
1-measure [ii-V-I] turnarounds



Exercise 2:
2-measure [ii-V-I] turnarounds



Exercise 3:
Complete scale sequence

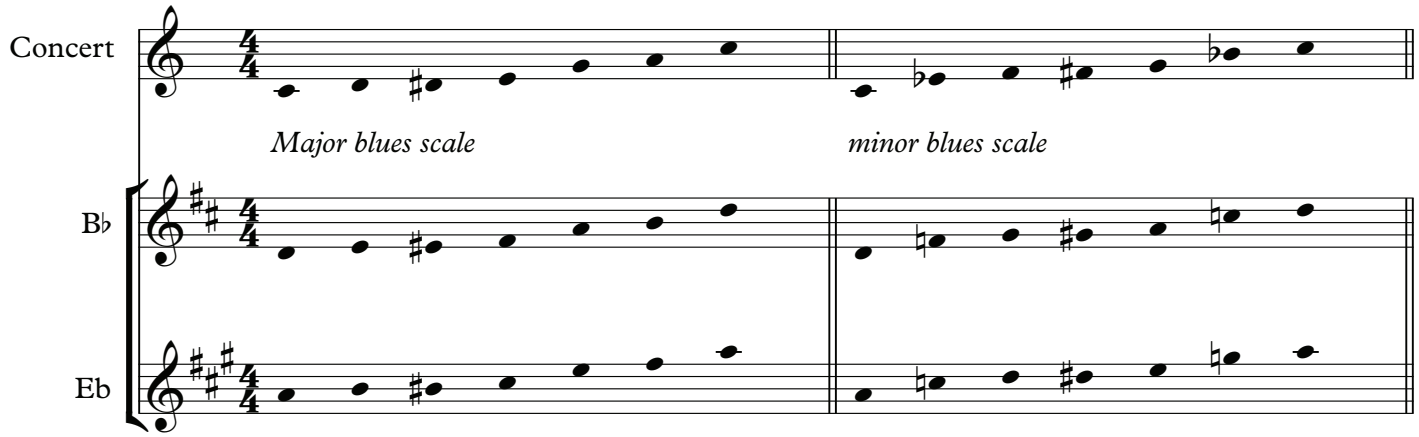


Improv Theory 2017-18
general class notes 02

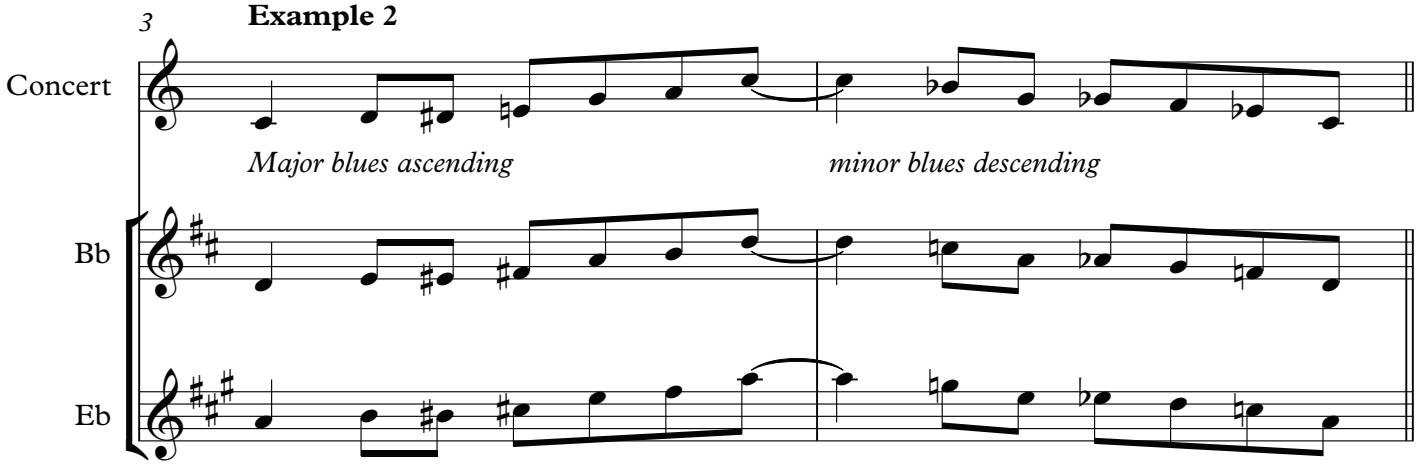
David M. Shere

BLUES STUDIES

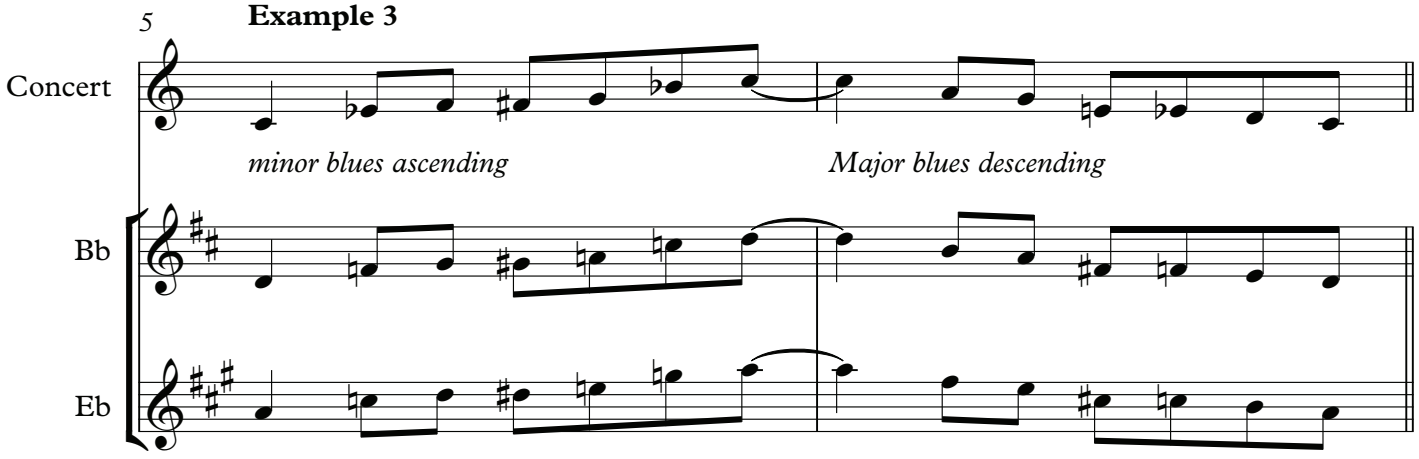
Example 1



Example 2

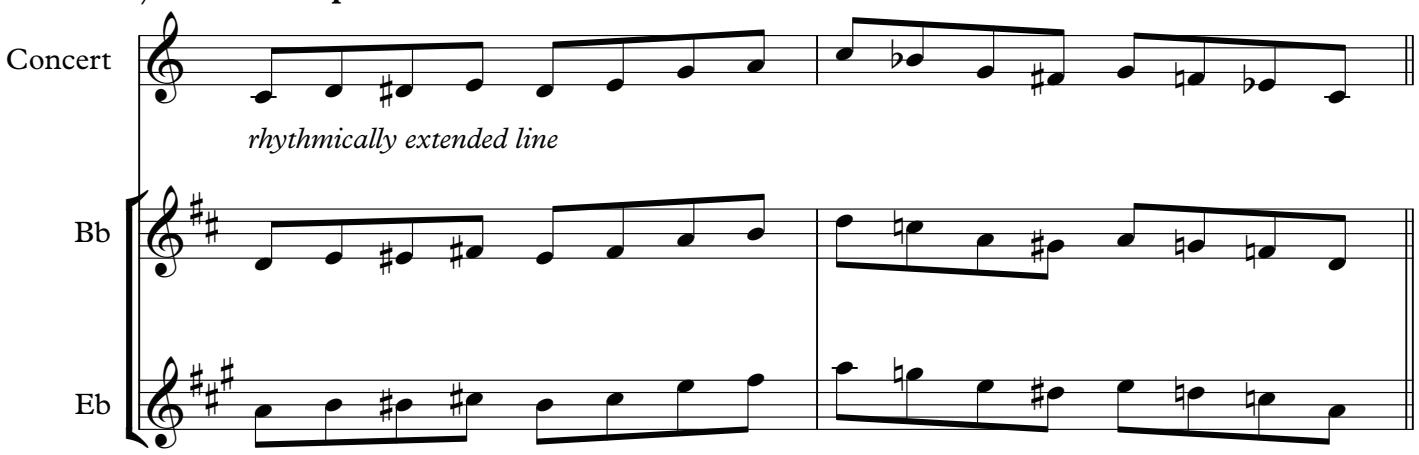


Example 3



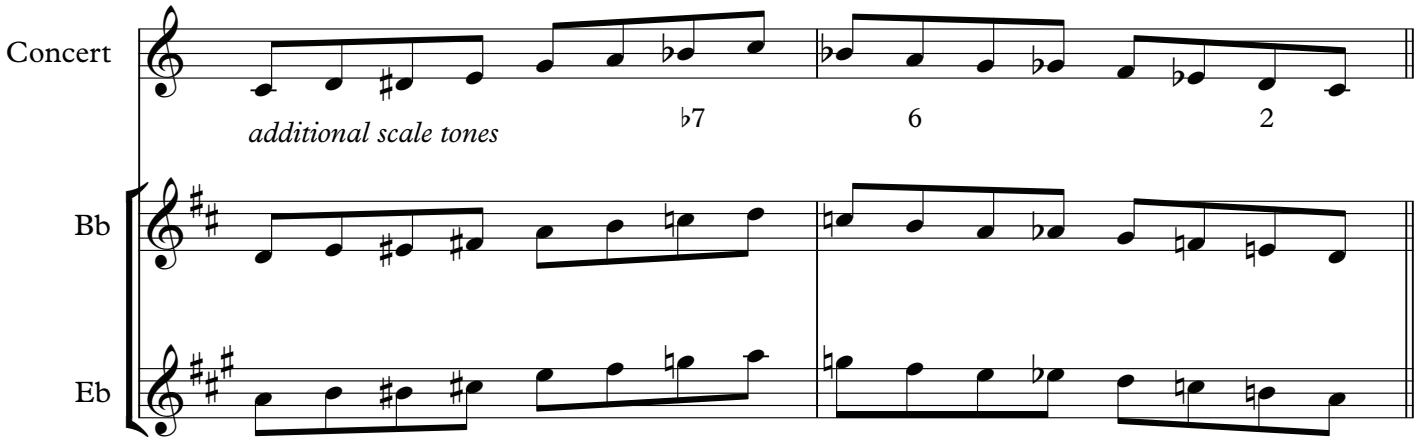
7

Example 4



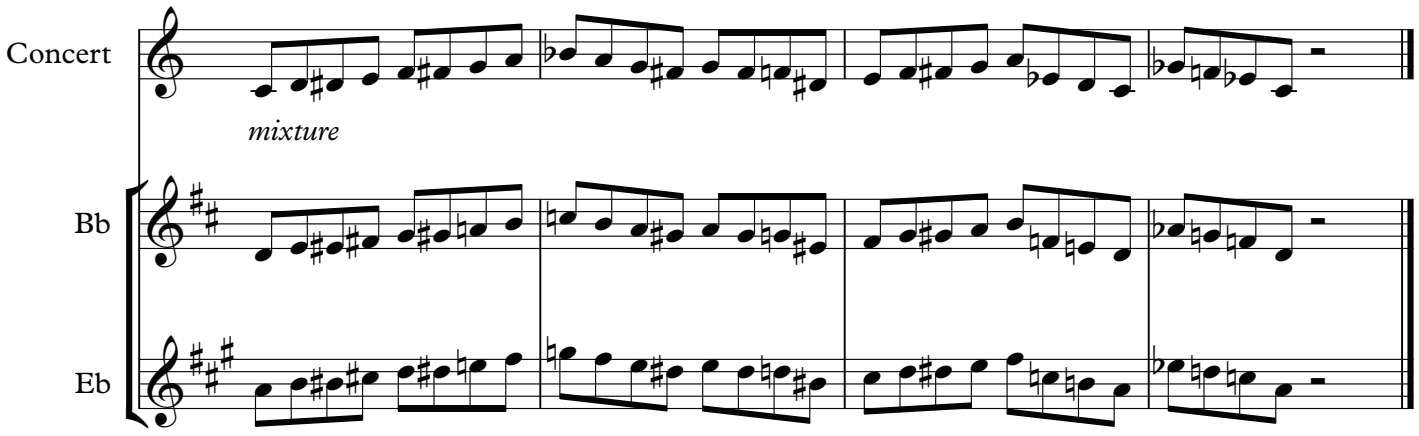
9

Example 5



11

Example 6



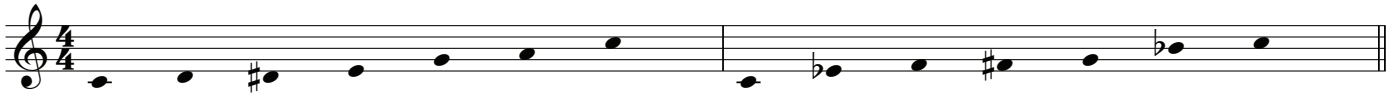
Improv Theory 2017-18
general class notes 02 appendix - all 12 keys

BLUES STUDIES

David M. Shere

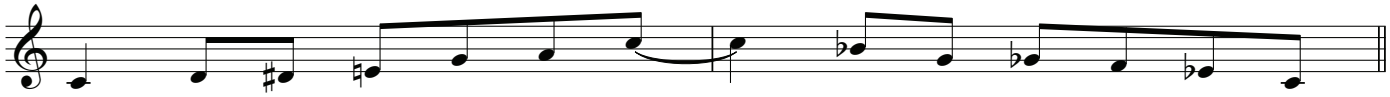
C

Example 1



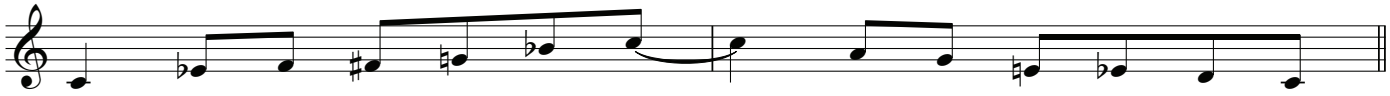
Major blues scale *minor blues scale*

3 **Example 2**



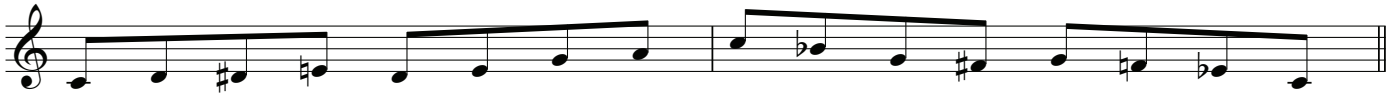
Major blues ascending *minor blues descending*

5 **Example 3**



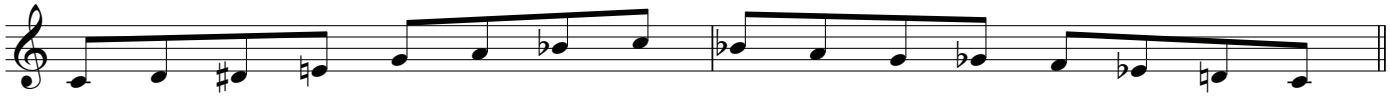
minor blues ascending *Major blues descending*

7 **Example 4**



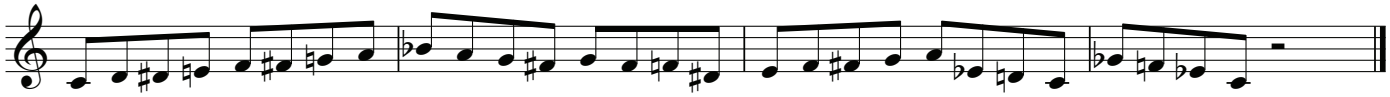
rhythmically extended line

9 **Example 5**



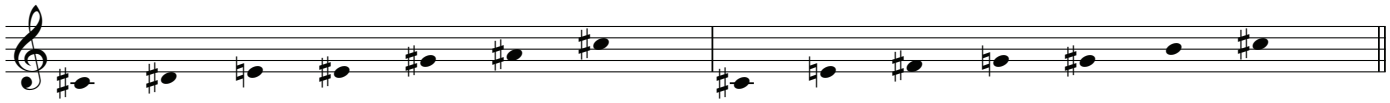
additional scale tones

11 **Example 6**



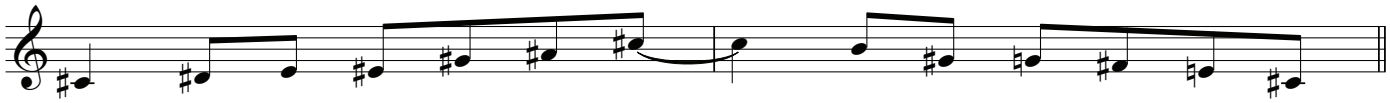
mixture

15 **Example 1**



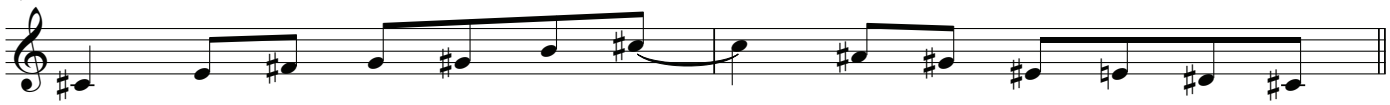
Major blues scale *minor blues scale*

17 **Example 2**



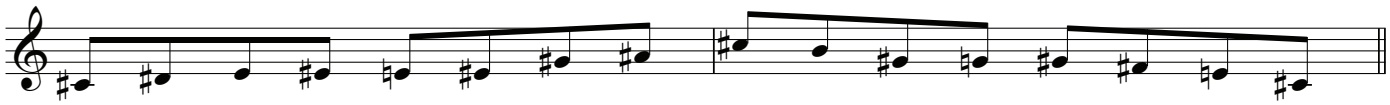
Major blues ascending *minor blues descending*

19 **Example 3**



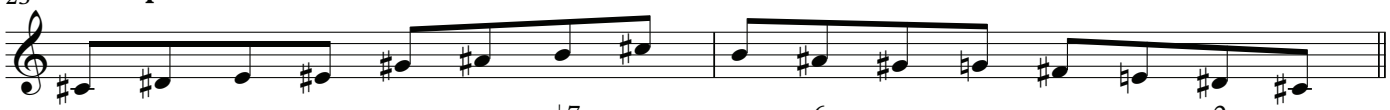
minor blues ascending *Major blues descending*

21 **Example 4**



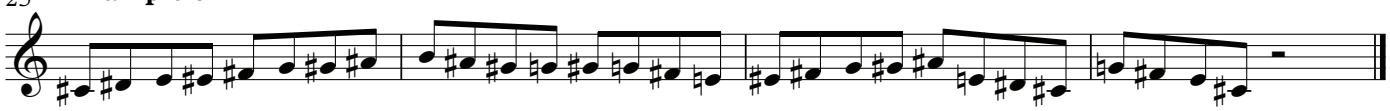
rhythmically extended line

23 **Example 5**



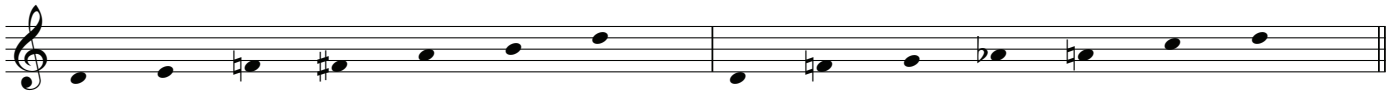
additional scale tones ♭7 6 2

25 **Example 6**



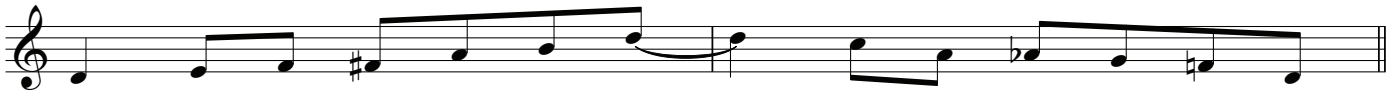
mixture

29 **Example 1**



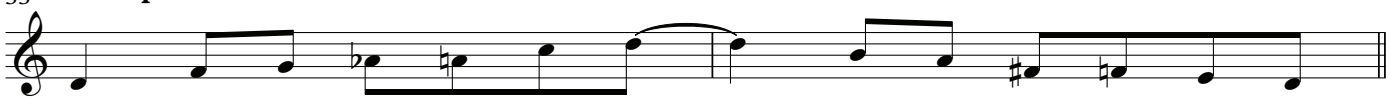
Major blues scale *minor blues scale*

31 **Example 2**



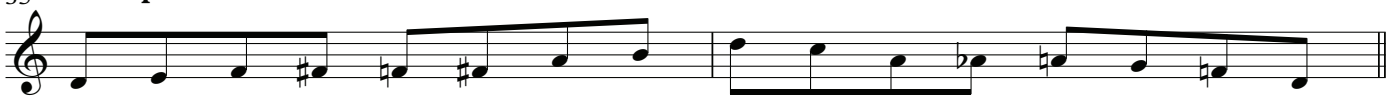
Major blues ascending *minor blues descending*

33 **Example 3**



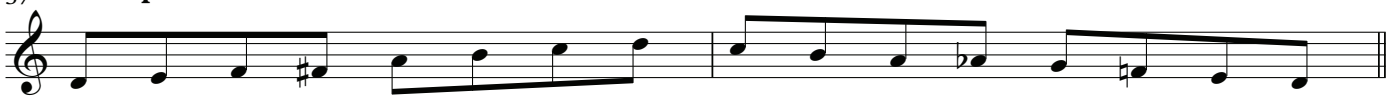
minor blues ascending *Major blues descending*

35 **Example 4**



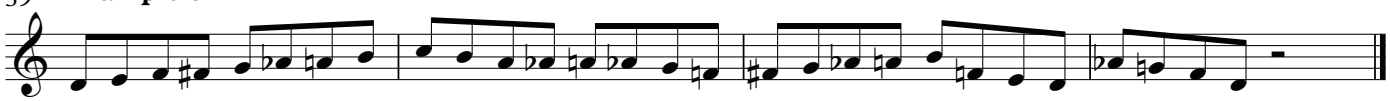
rhythmically extended line

37 **Example 5**



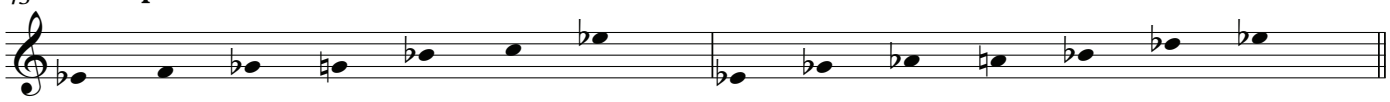
additional scale tones ♭7 6 2

39 **Example 6**



mixture

43 **Example 1**



Major blues scale *minor blues scale*

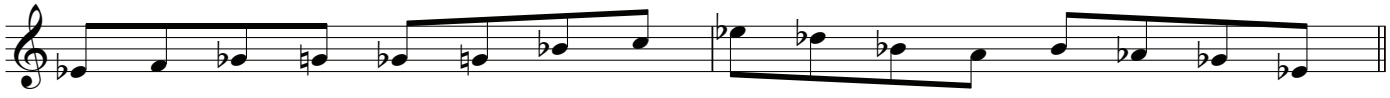
45 **Example 2**

Major blues ascending *minor blues descending*

47 **Example 3**

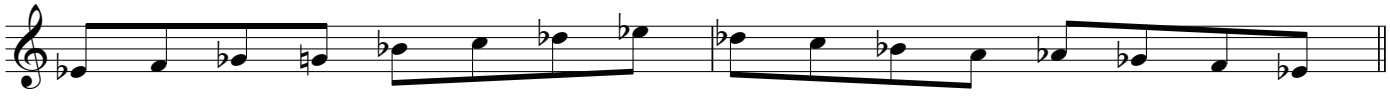
minor blues ascending *Major blues descending*

49 **Example 4**



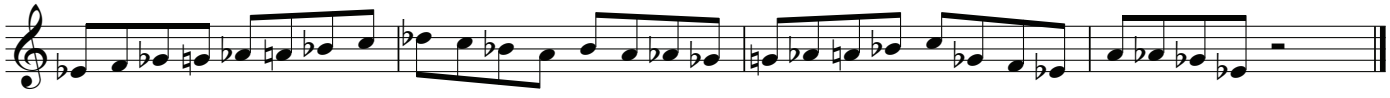
rhythmically extended line

51 **Example 5**



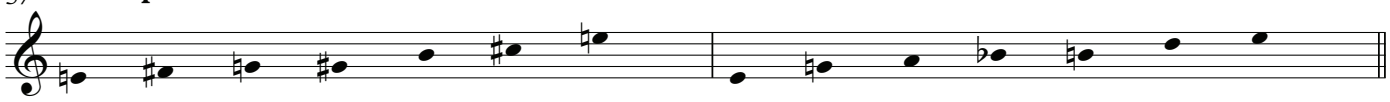
additional scale tones ♭7 6 2

53 **Example 6**



mixture

57 **Example 1**



Major blues scale *minor blues scale*

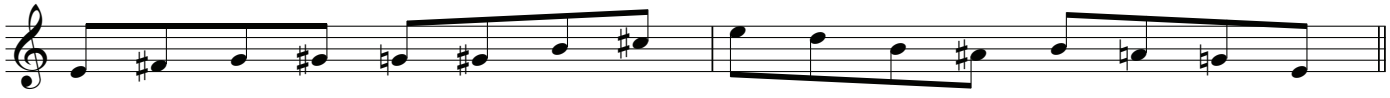
59 **Example 2**

Major blues ascending *minor blues descending*

61 **Example 3**

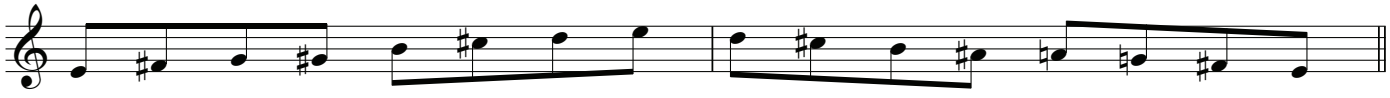
minor blues ascending *Major blues descending*

63 **Example 4**



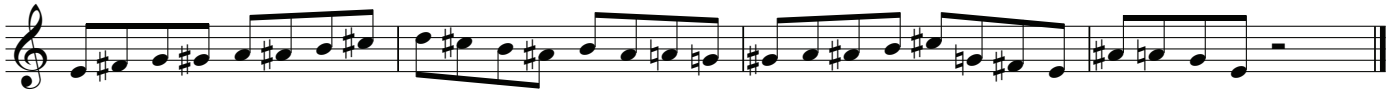
rhythmically extended line

65 **Example 5**



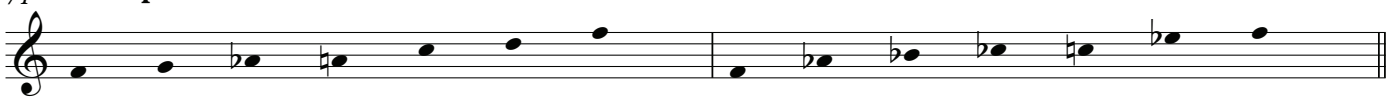
additional scale tones ♭7 6 2

67 **Example 6**



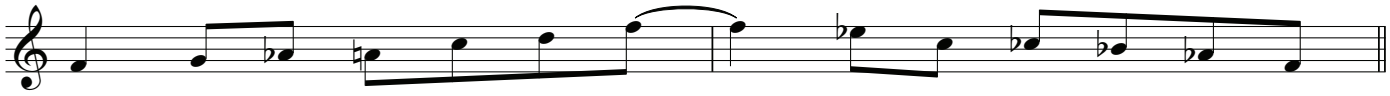
mixture

71 **Example 1**



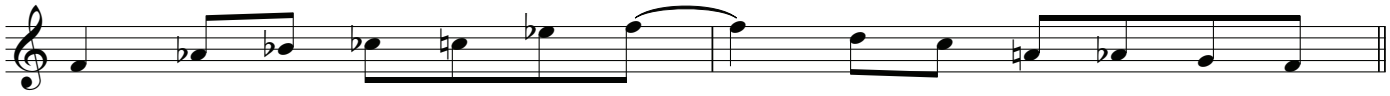
Major blues scale *minor blues scale*

73 **Example 2**



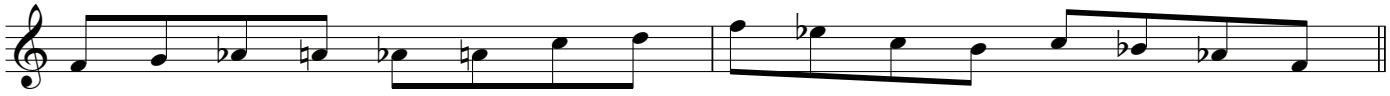
Major blues ascending *minor blues descending*

75 **Example 3**



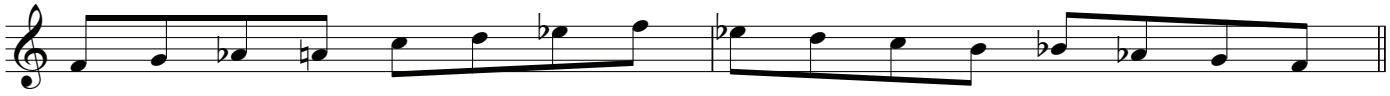
minor blues ascending *Major blues descending*

77 **Example 4**



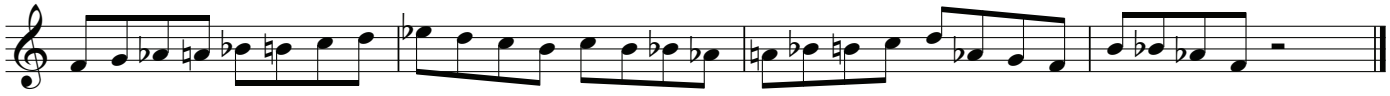
rhythmically extended line

79 **Example 5**



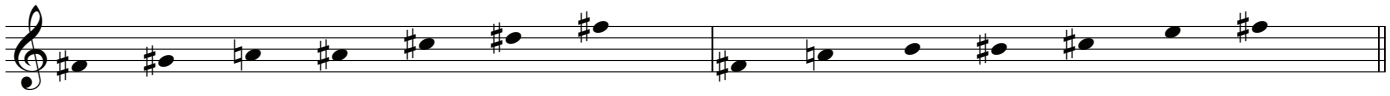
additional scale tones ♭7 6 2

81 **Example 6**



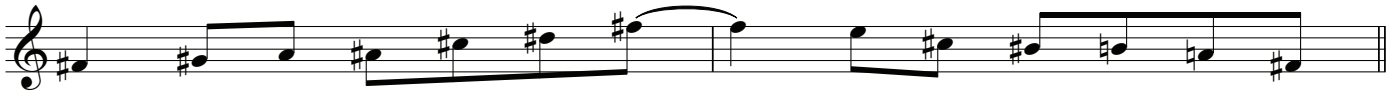
mixture

85 **Example 1**



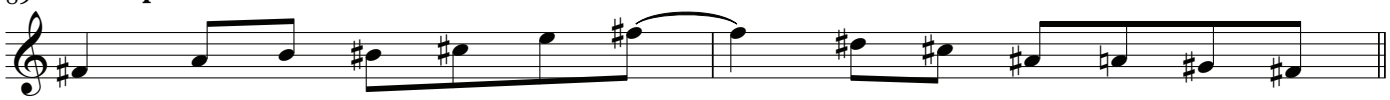
Major blues scale *minor blues scale*

87 **Example 2**



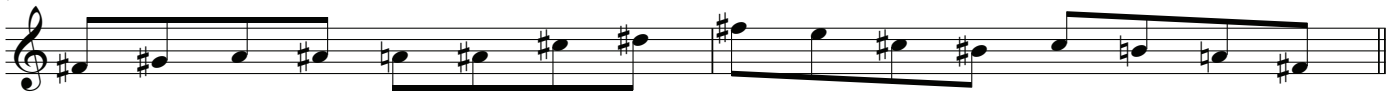
Major blues ascending *minor blues descending*

89 **Example 3**



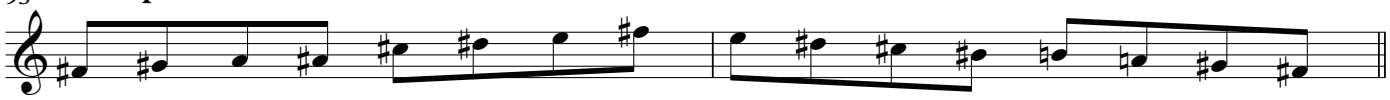
minor blues ascending *Major blues descending*

91 **Example 4**



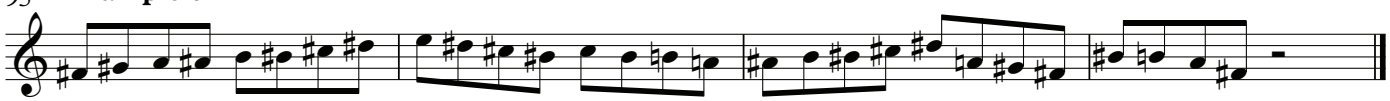
rhythmically extended line

93 **Example 5**



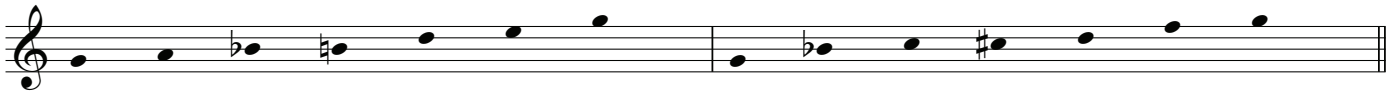
additional scale tones ♭7 6 2

95 **Example 6**



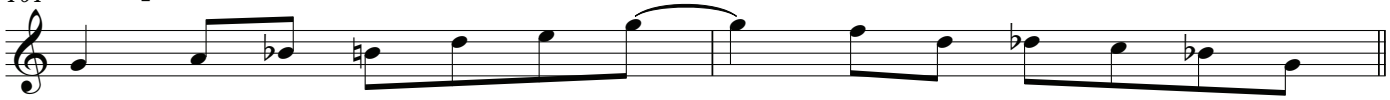
mixture

99 **Example 1**



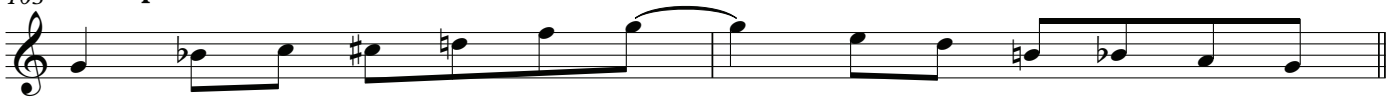
Major blues scale *minor blues scale*

101 **Example 2**



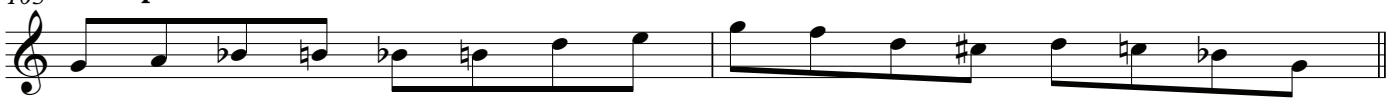
Major blues ascending *minor blues descending*

103 **Example 3**



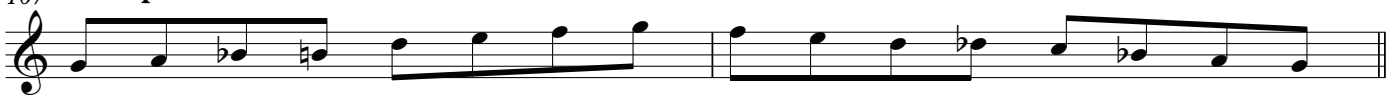
minor blues ascending *Major blues descending*

105 **Example 4**



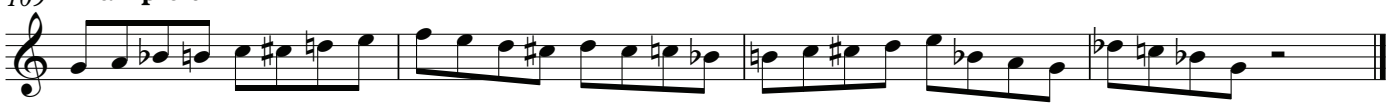
rhythmically extended line

107 **Example 5**



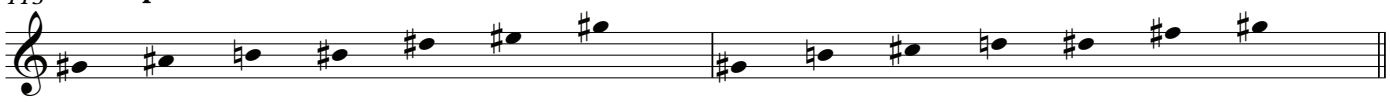
additional scale tones ♭7 6 2

109 **Example 6**



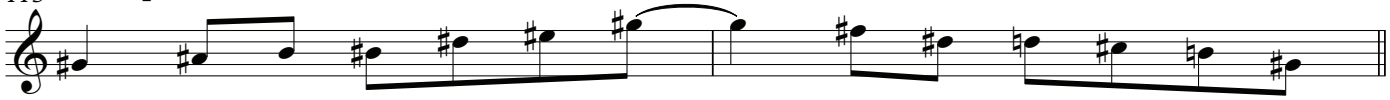
mixture

113 **Example 1**



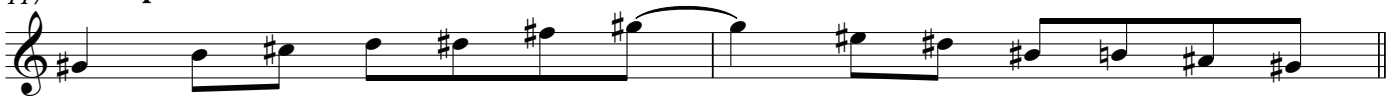
Major blues scale *minor blues scale*

115 **Example 2**



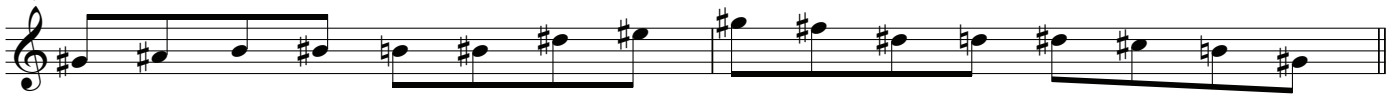
Major blues ascending *minor blues descending*

117 **Example 3**



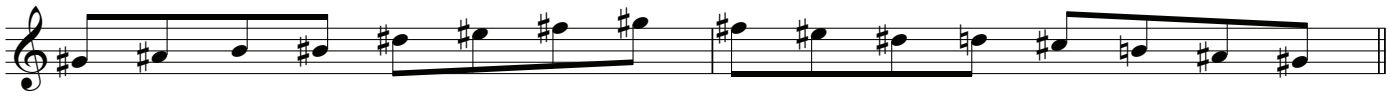
minor blues ascending *Major blues descending*

119 **Example 4**



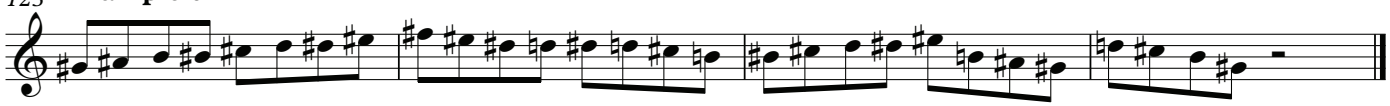
rhythmically extended line

121 **Example 5**



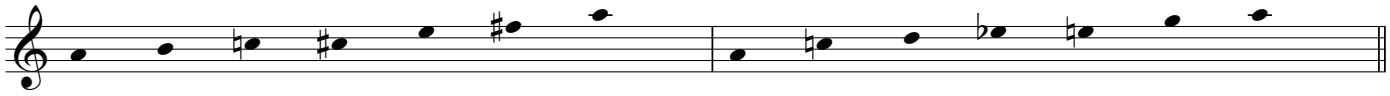
additional scale tones ♭7 6 2

123 **Example 6**



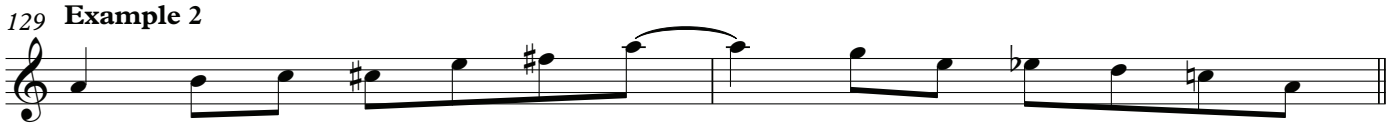
mixture

127 **Example 1**



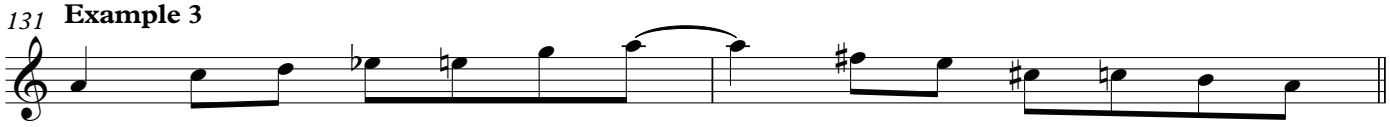
Major blues scale *minor blues scale*

129 **Example 2**



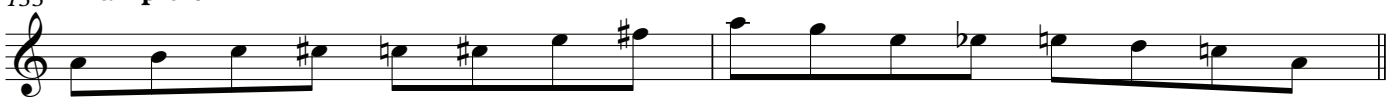
Major blues ascending *minor blues descending*

131 **Example 3**



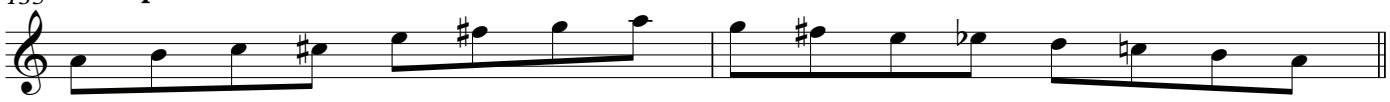
minor blues ascending *Major blues descending*

133 **Example 4**



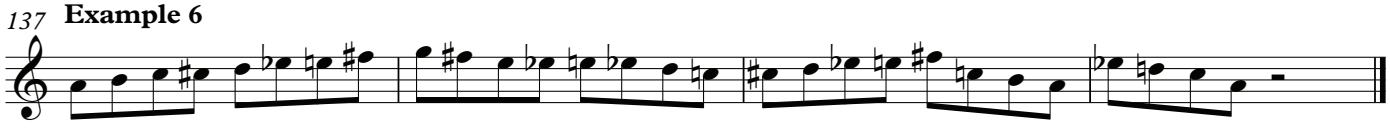
rhythmically extended line

135 **Example 5**



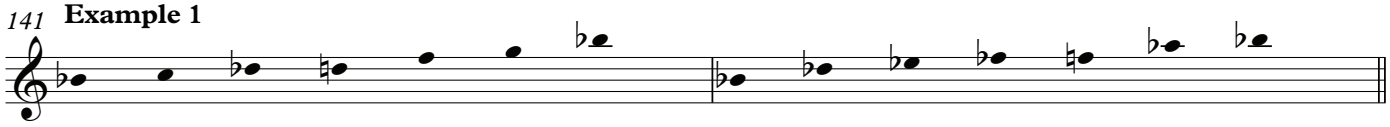
additional scale tones ♭7 6 2

137 **Example 6**



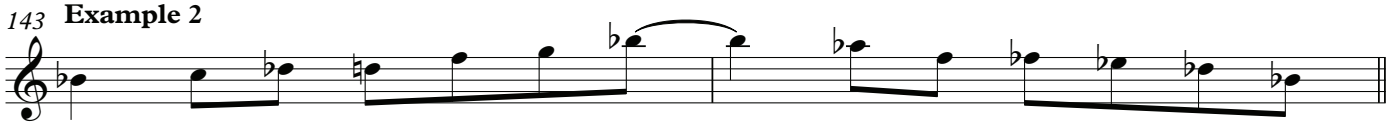
mixture

141 **Example 1**



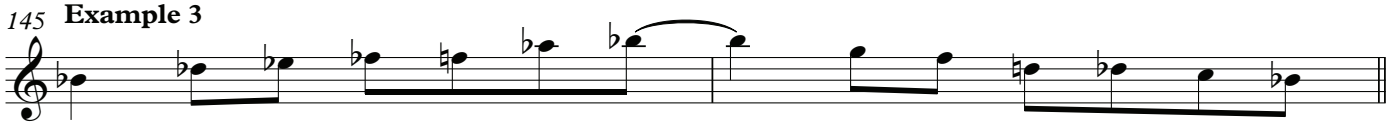
Major blues scale *minor blues scale*

143 **Example 2**



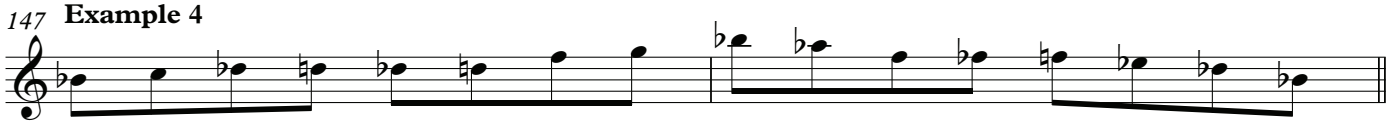
Major blues ascending *minor blues descending*

145 **Example 3**



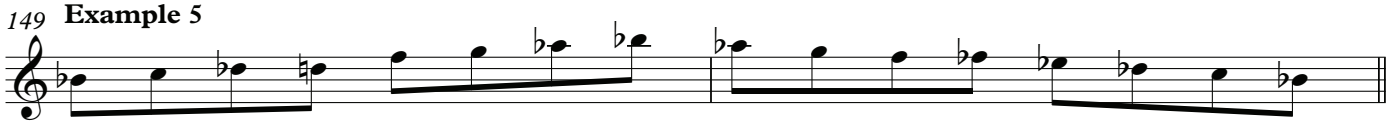
minor blues ascending *Major blues descending*

147 **Example 4**



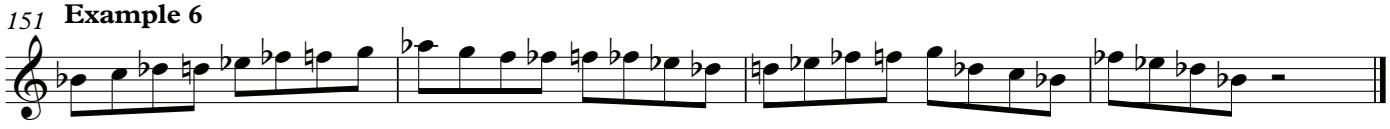
rhythmically extended line

149 **Example 5**



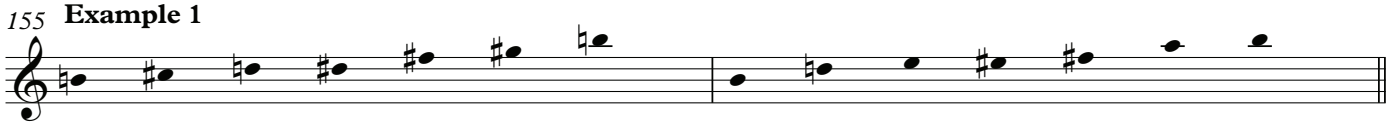
additional scale tones ♭7 6 2

151 **Example 6**



mixture

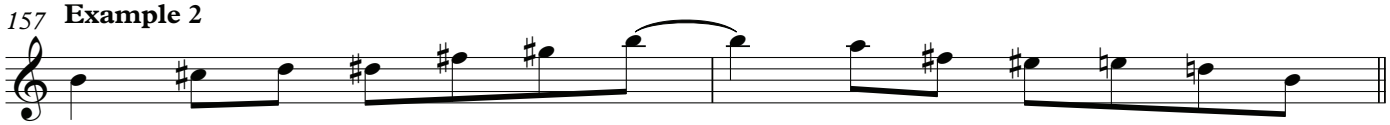
155 **Example 1**



Major blues scale

minor blues scale

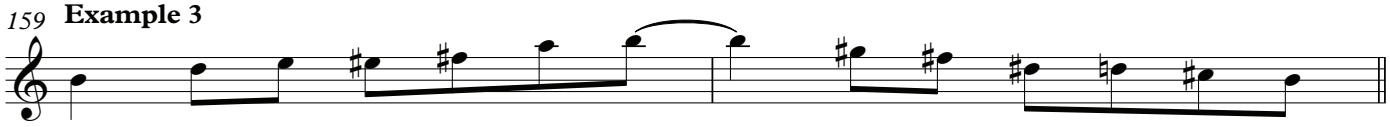
157 **Example 2**



Major blues ascending

minor blues descending

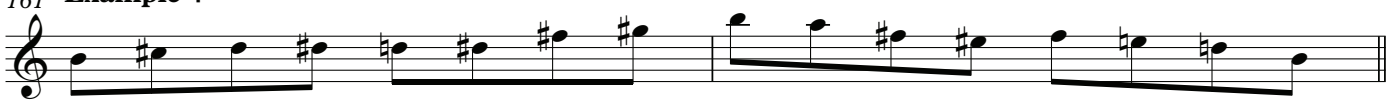
159 **Example 3**



minor blues ascending

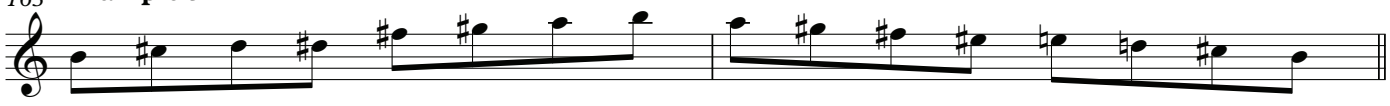
Major blues descending

161 **Example 4**



rhythmically extended line

163 **Example 5**



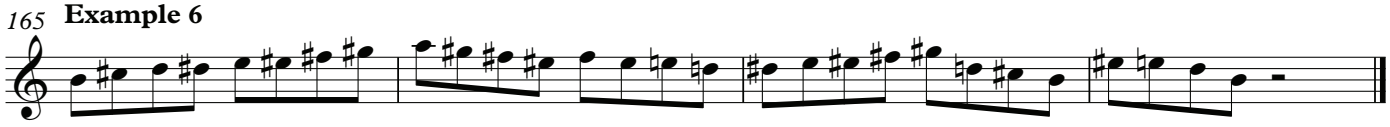
additional scale tones

♭7

6

2

165 **Example 6**



mixture

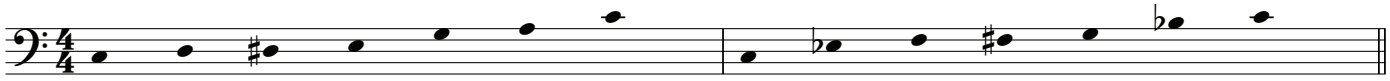
Improv Theory 2017-18
general class notes 02 appendix - all 12 keys

BLUES STUDIES

David M. Shere

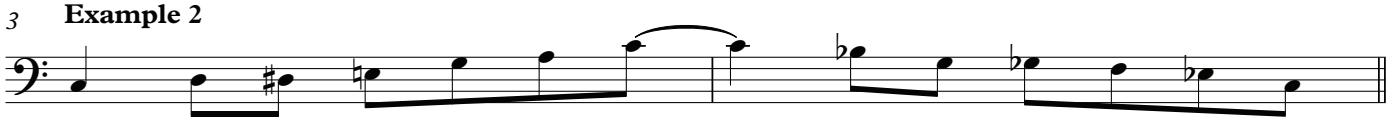
C

Example 1



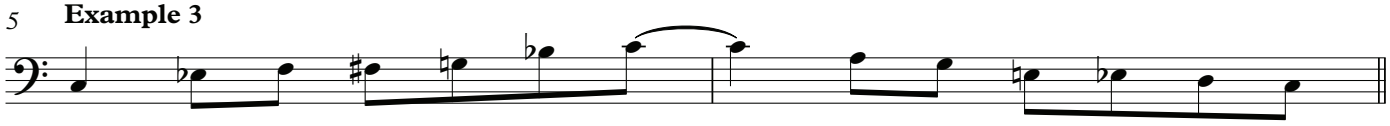
Major blues scale *minor blues scale*

3 **Example 2**



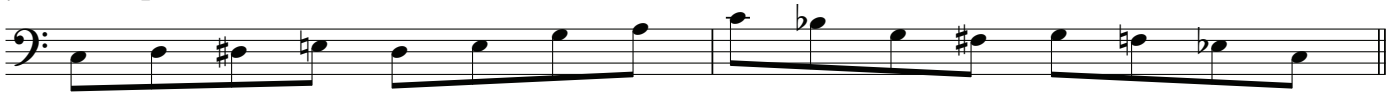
Major blues ascending *minor blues descending*

5 **Example 3**



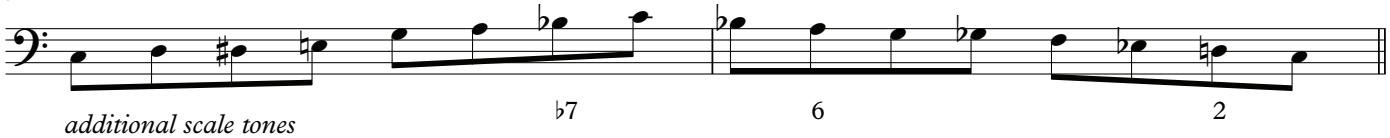
minor blues ascending *Major blues descending*

7 **Example 4**



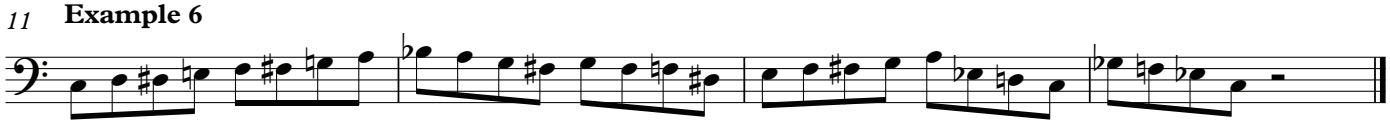
rhythmically extended line

9 **Example 5**



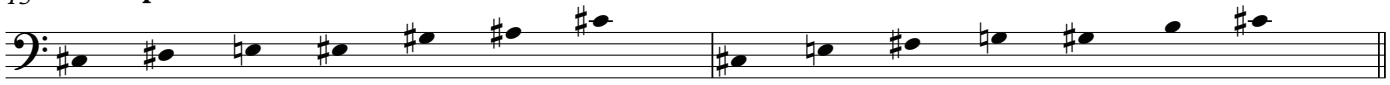
additional scale tones

11 **Example 6**



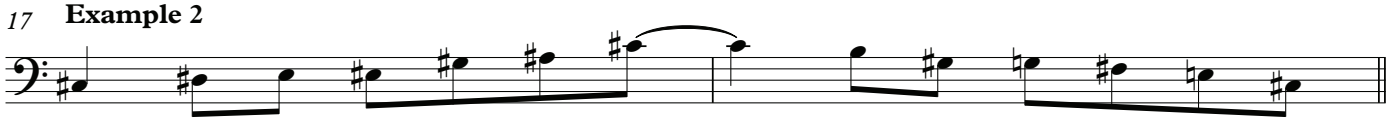
mixture

15 **Example 1**



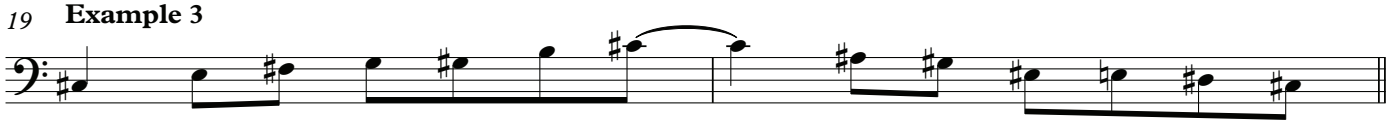
Major blues scale *minor blues scale*

17 **Example 2**



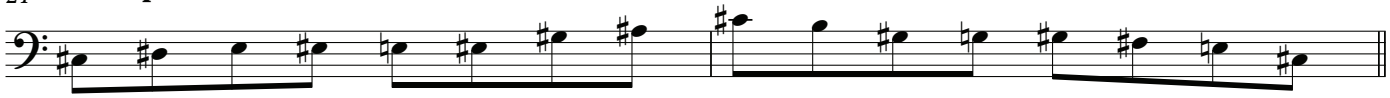
Major blues ascending *minor blues descending*

19 **Example 3**



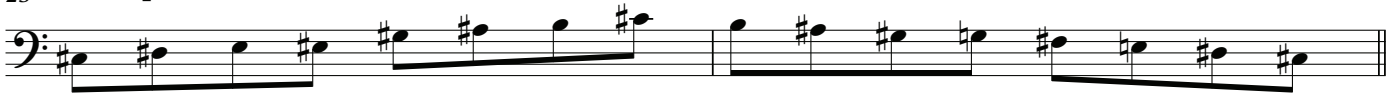
minor blues ascending *Major blues descending*

21 **Example 4**



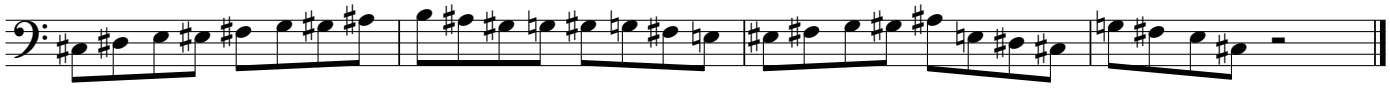
rhythmically extended line

23 **Example 5**



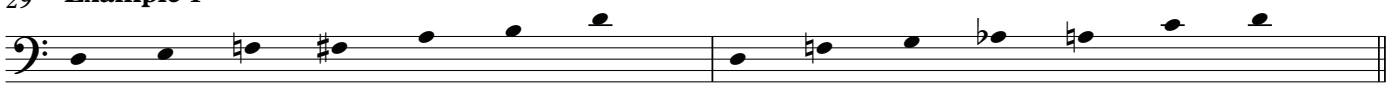
additional scale tones ♭7 6 2

25 **Example 6**



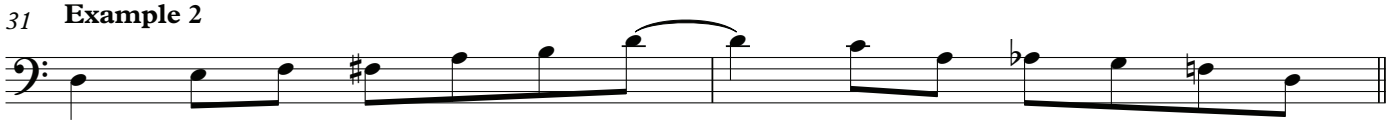
mixture

29 **Example 1**



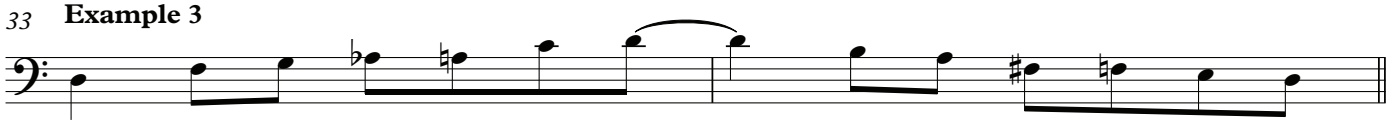
Major blues scale *minor blues scale*

31 **Example 2**



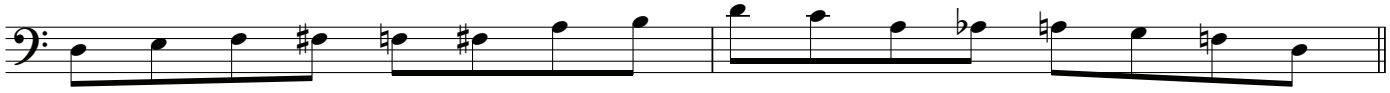
Major blues ascending *minor blues descending*

33 **Example 3**



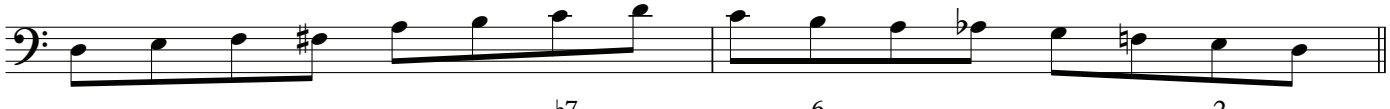
minor blues ascending *Major blues descending*

35 **Example 4**



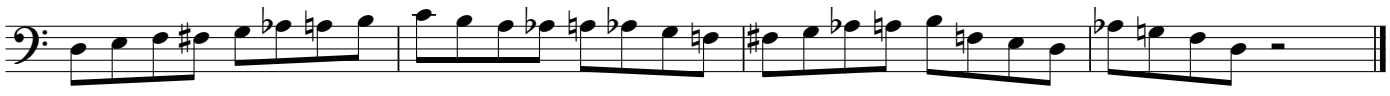
rhythmically extended line

37 **Example 5**



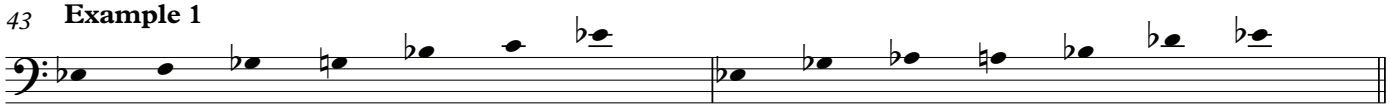
additional scale tones ♭7 6 2

39 **Example 6**



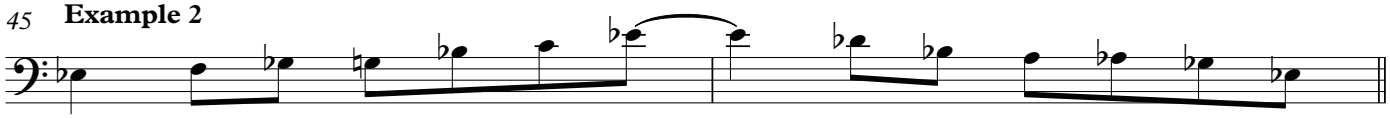
mixture

43 **Example 1**



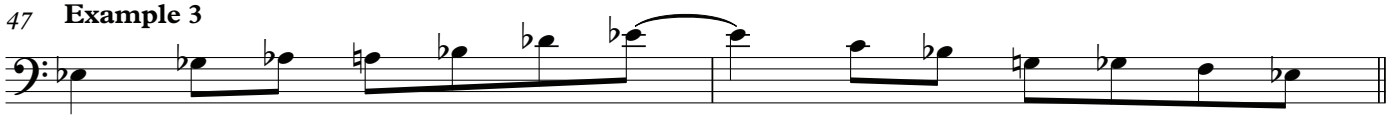
Major blues scale *minor blues scale*

45 **Example 2**



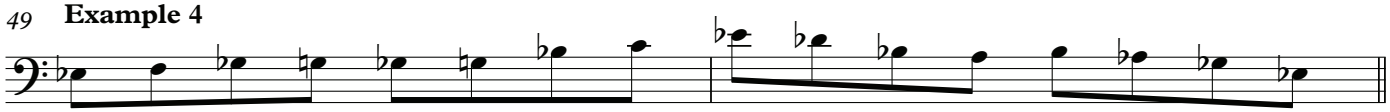
Major blues ascending *minor blues descending*

47 **Example 3**



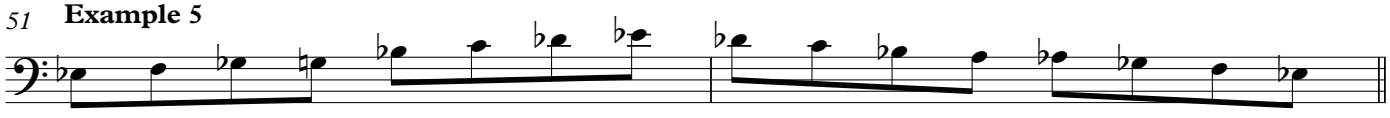
minor blues ascending *Major blues descending*

49 **Example 4**



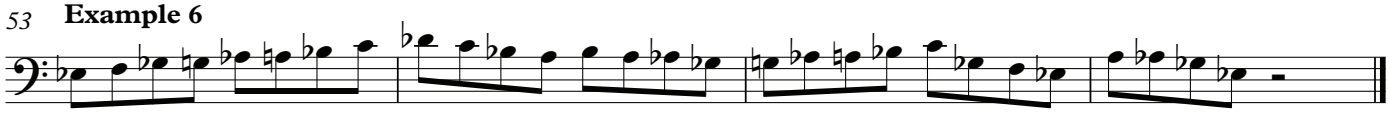
rhythmically extended line

51 **Example 5**



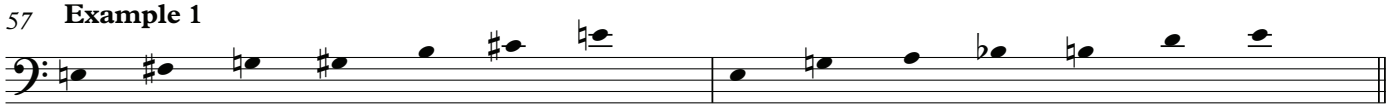
additional scale tones ♭7 6 2

53 **Example 6**



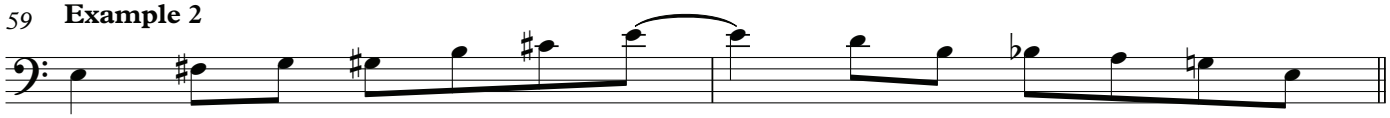
mixture

57 **Example 1**



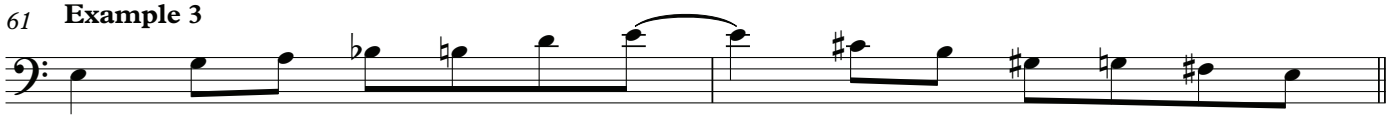
Major blues scale *minor blues scale*

59 **Example 2**



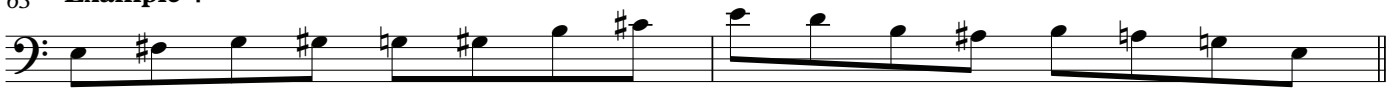
Major blues ascending *minor blues descending*

61 **Example 3**



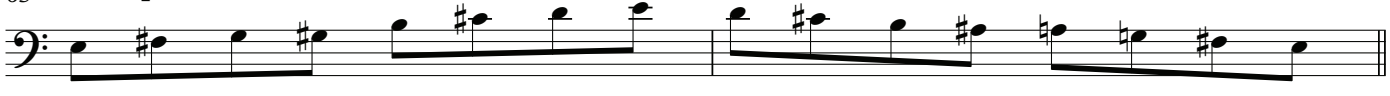
minor blues ascending *Major blues descending*

63 **Example 4**



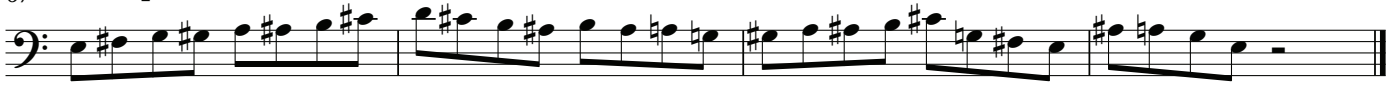
rhythmically extended line

65 **Example 5**



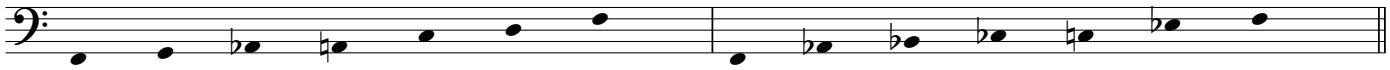
additional scale tones ♭7 6 2

67 **Example 6**



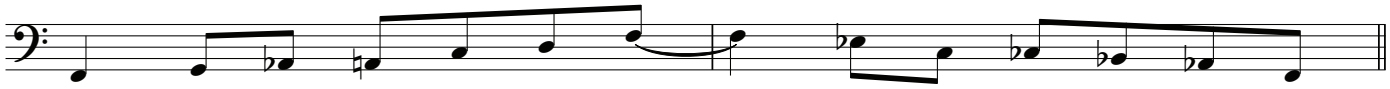
mixture

71 **Example 1**



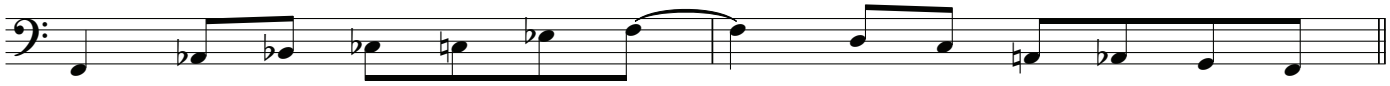
Major blues scale *minor blues scale*

73 **Example 2**



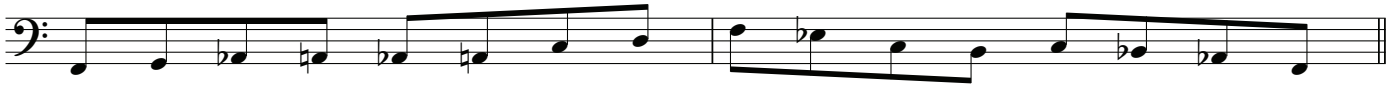
Major blues ascending *minor blues descending*

75 **Example 3**



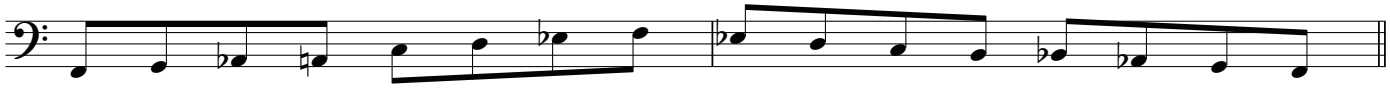
minor blues ascending *Major blues descending*

77 **Example 4**



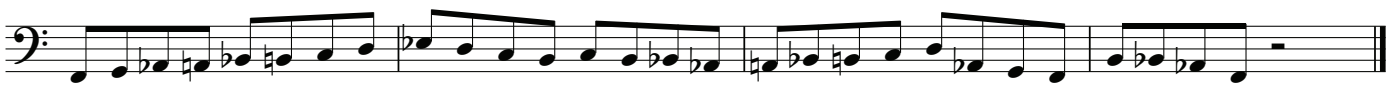
rhythmically extended line

79 **Example 5**



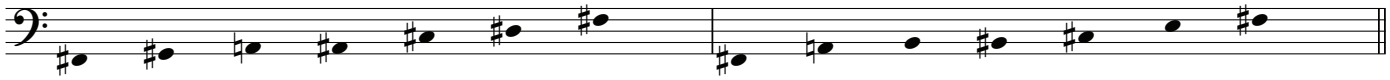
additional scale tones ♭7 6 2

81 **Example 6**



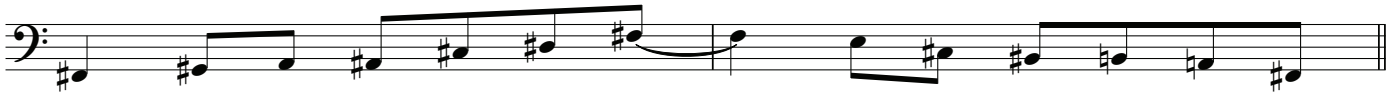
mixture

85 **Example 1**



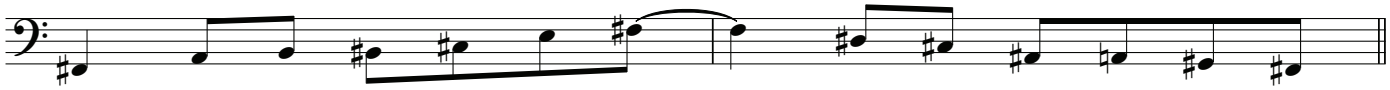
Major blues scale *minor blues scale*

87 **Example 2**



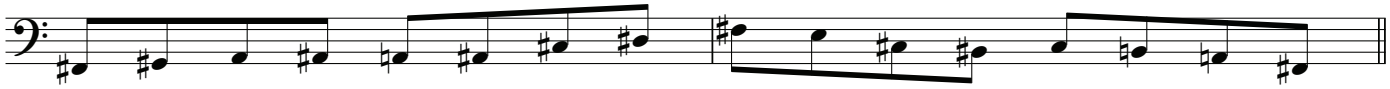
Major blues ascending *minor blues descending*

89 **Example 3**



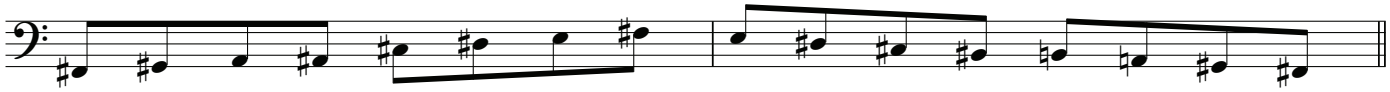
minor blues ascending *Major blues descending*

91 **Example 4**



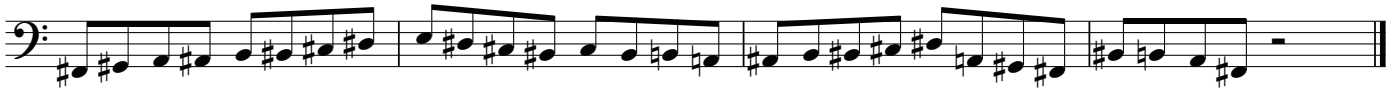
rhythmically extended line

93 **Example 5**



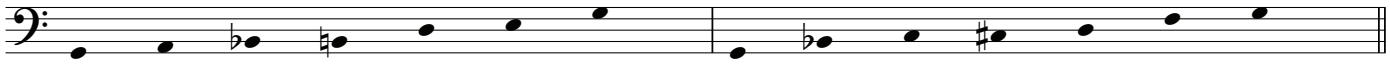
additional scale tones ♭7 6 2

95 **Example 6**



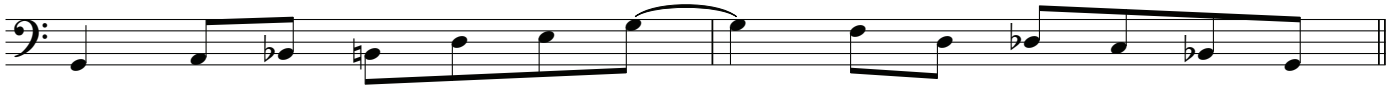
mixture

99 **Example 1**



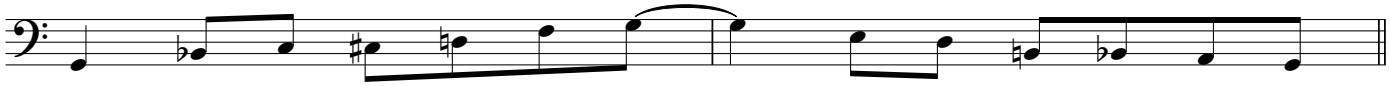
Major blues scale *minor blues scale*

101 **Example 2**



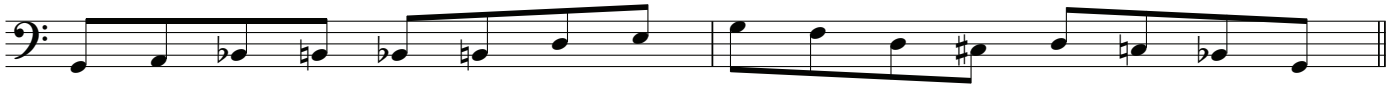
Major blues ascending *minor blues descending*

103 **Example 3**



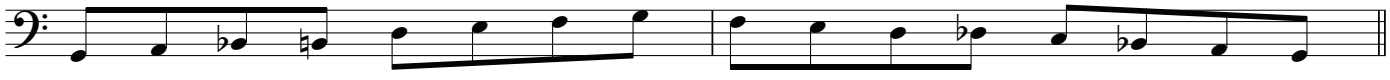
minor blues ascending *Major blues descending*

105 **Example 4**



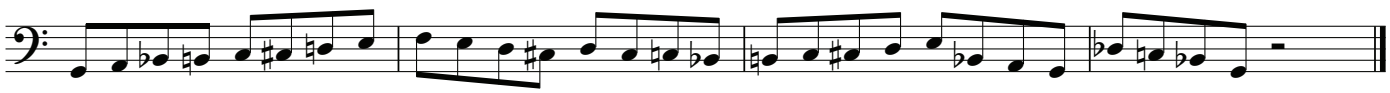
rhythmically extended line

107 **Example 5**



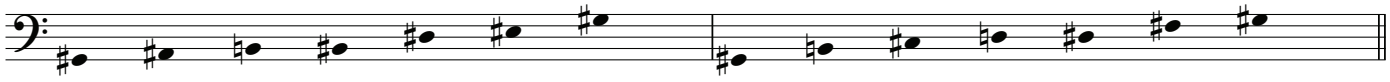
additional scale tones ♭7 6 2

109 **Example 6**



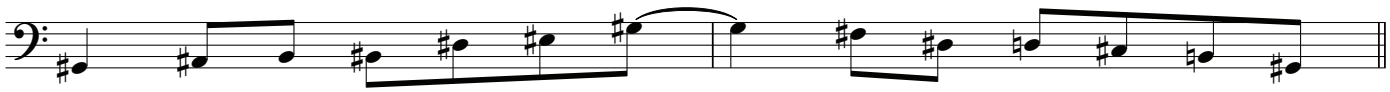
mixture

113 **Example 1**



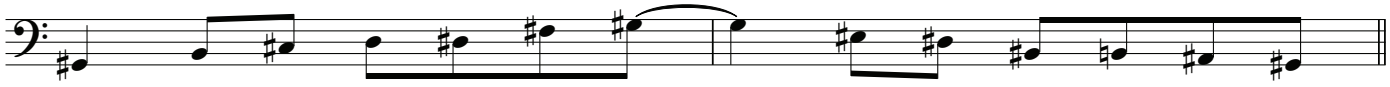
Major blues scale *minor blues scale*

115 **Example 2**



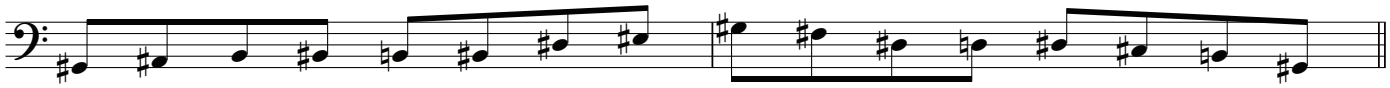
Major blues ascending *minor blues descending*

117 **Example 3**



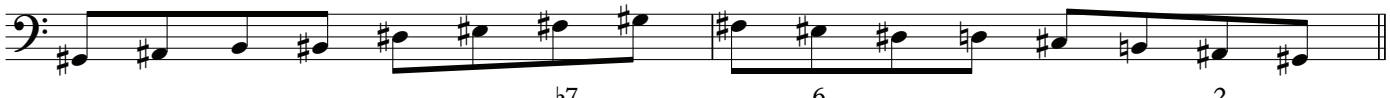
minor blues ascending *Major blues descending*

119 **Example 4**



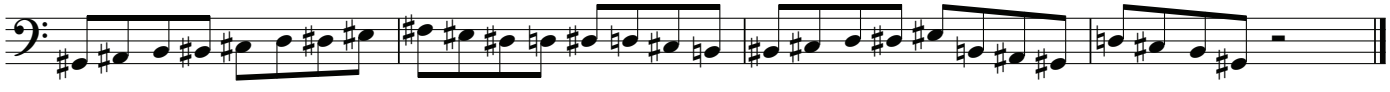
rhythmically extended line

121 **Example 5**



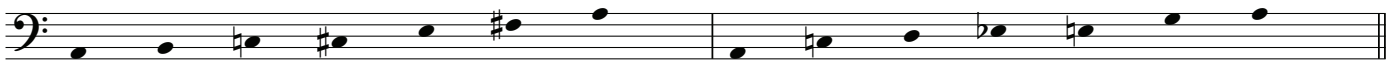
additional scale tones ♭7 6 2

123 **Example 6**



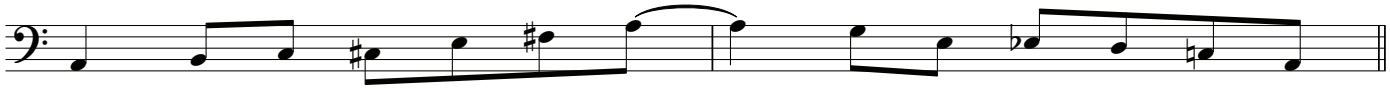
mixture

127 **Example 1**



Major blues scale *minor blues scale*

129 **Example 2**

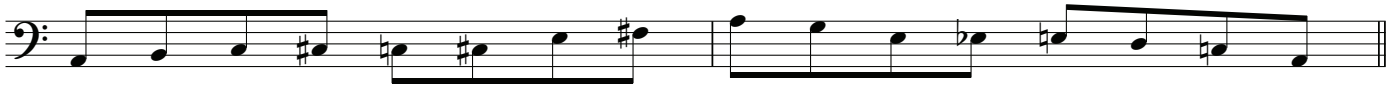


Major blues ascending *minor blues descending*

131 **Example 3**

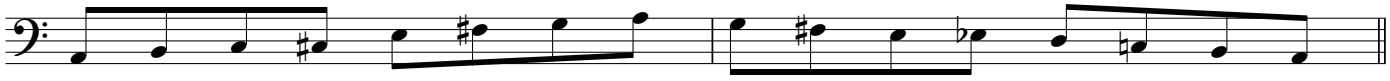
minor blues ascending *Major blues descending*

133 **Example 4**



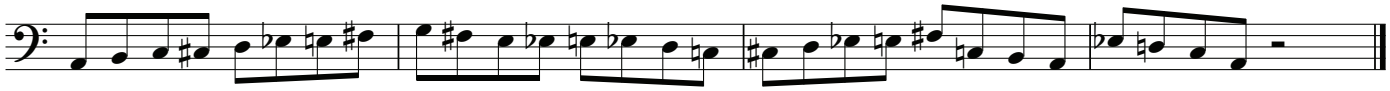
rhythmically extended line

135 **Example 5**



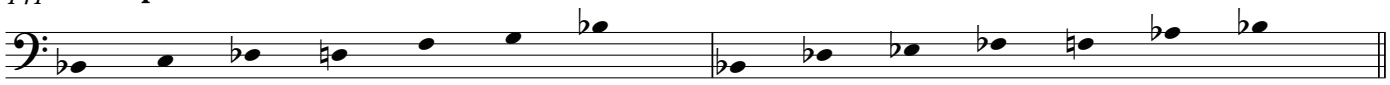
additional scale tones ♭7 6 2

137 **Example 6**



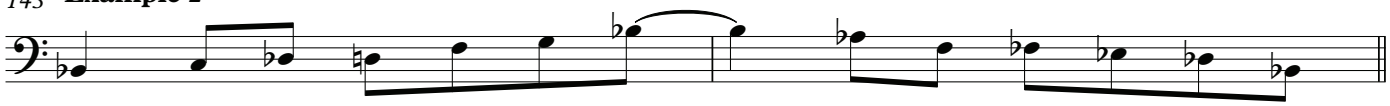
mixture

141 **Example 1**



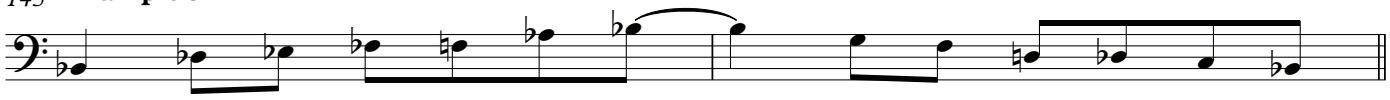
Major blues scale *minor blues scale*

143 **Example 2**



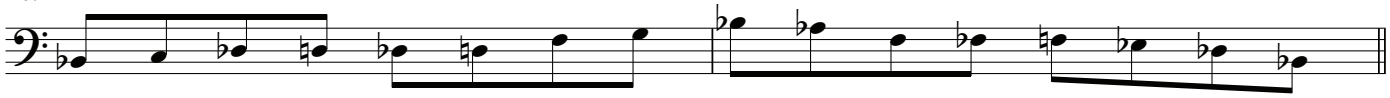
Major blues ascending *minor blues descending*

145 **Example 3**



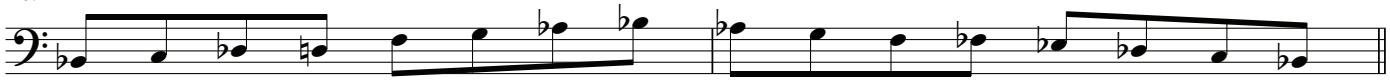
minor blues ascending *Major blues descending*

147 **Example 4**



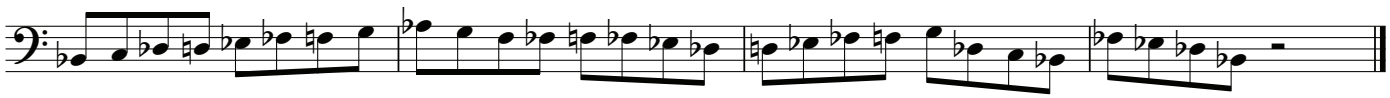
rhythmically extended line

149 **Example 5**



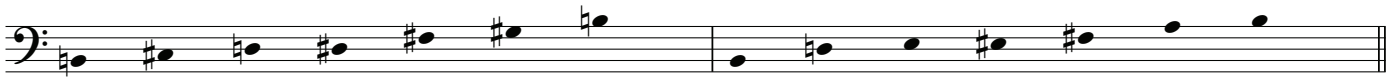
additional scale tones ♭7 6 2

151 **Example 6**



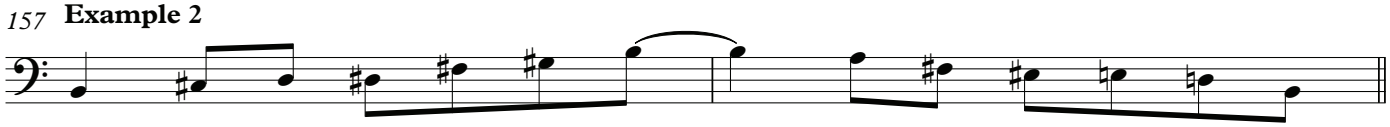
mixture

155 **Example 1**



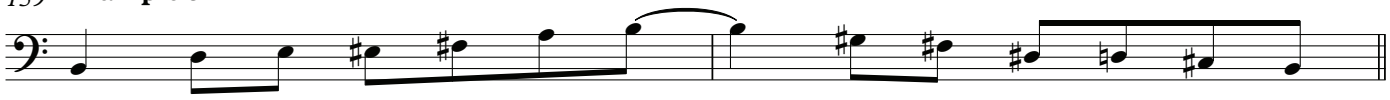
Major blues scale *minor blues scale*

157 **Example 2**



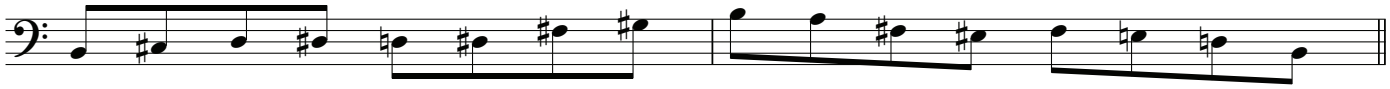
Major blues ascending *minor blues descending*

159 **Example 3**



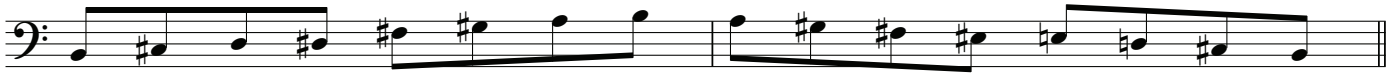
minor blues ascending *Major blues descending*

161 **Example 4**



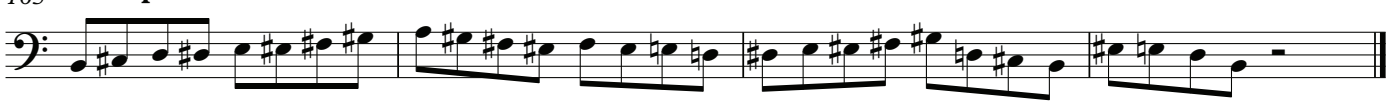
rhythmically extended line

163 **Example 5**



additional scale tones ♭7 6 2

165 **Example 6**



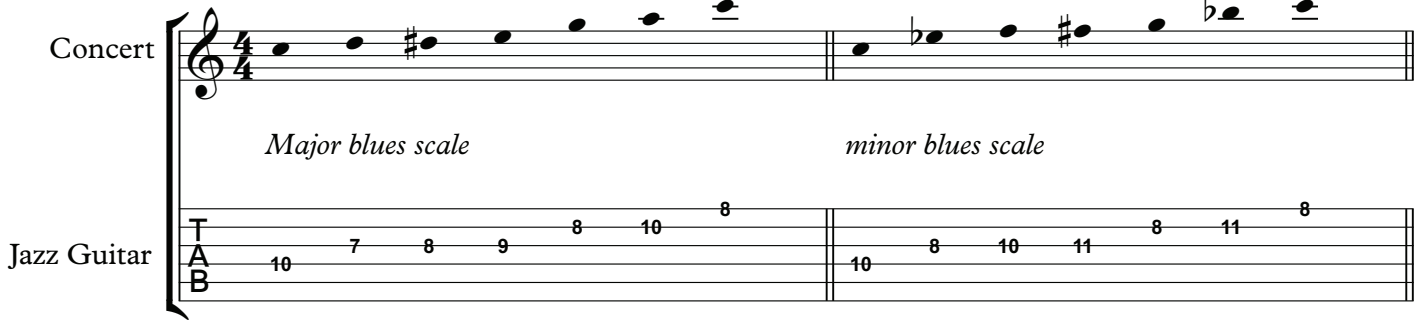
mixture

Improv Theory 2017-18
general class notes 02

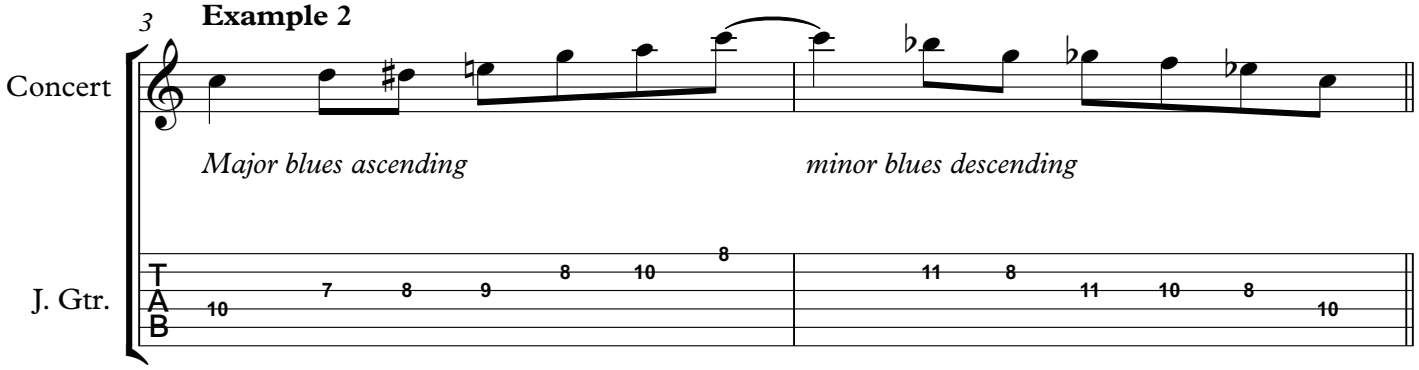
BLUES STUDIES

David M. Shere

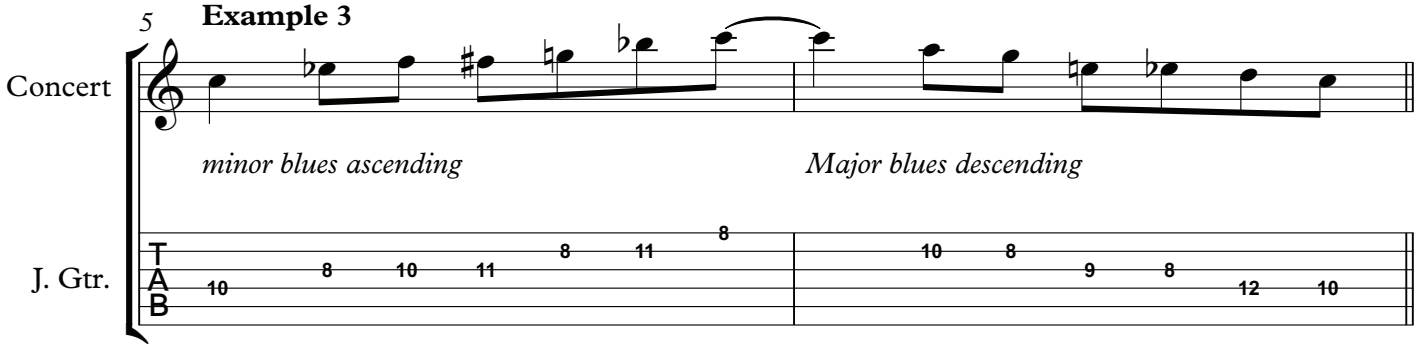
Example 1

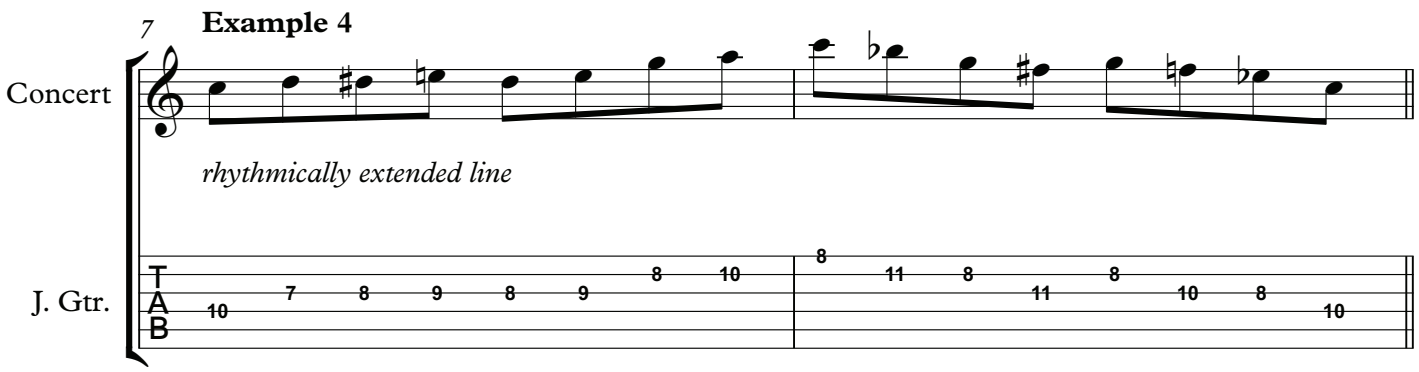


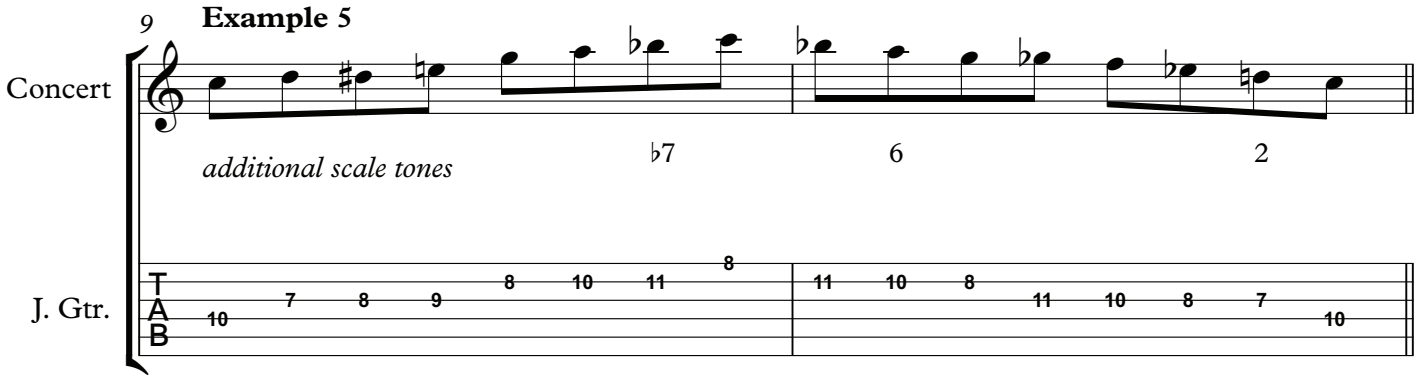
3 **Example 2**

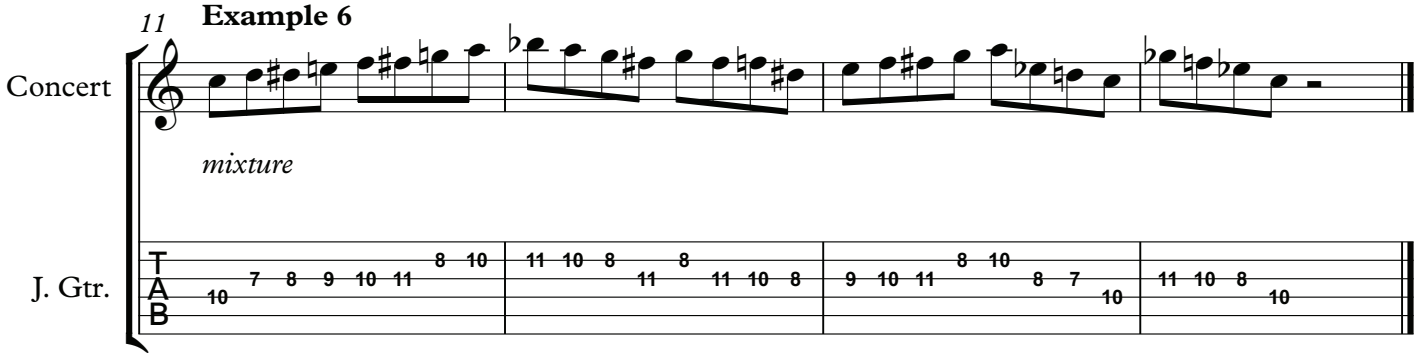


5 **Example 3**




7
Example 4
Concert
rhythmically extended line
J. Gtr.
T
A
B


9
Example 5
Concert
additional scale tones
♭7
6
2
J. Gtr.
T
A
B


11
Example 6
Concert
mixture
J. Gtr.
T
A
B

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general class notes 03

David M. Shere

I. CONSTRUCTING A MELODY

"I know what I want to play, but I don't know how to get there."
"My fingers won't do what I want them to do."

The goal of improvisation is the spontaneous creation of compelling melodies in real time. Improvising well requires a well-developed technical skill set, and a great deal of preparation and study.

Our goal **IS NOT** to build a melodic vocabulary that is specific to each tune, i.e. a new improvising vocabulary for each tune.

Our goal **IS** to build a melodic vocabulary that can be brought to *any* tune.

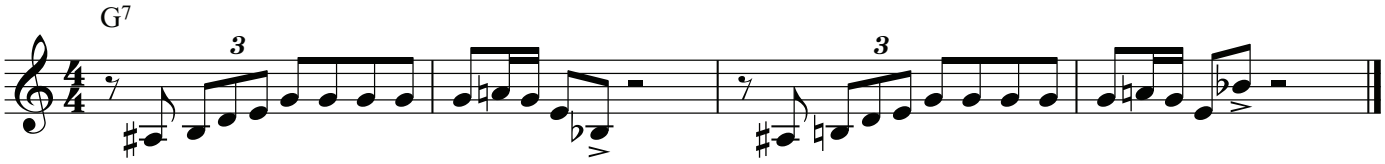
"What ideas can I practice that I can bring to *every* tune?"

There are two basic contexts within which we develop our improvisation skills:

1. Real-time improvisation

In real time, we work within our "accessible skill set," which means that we improvise melodies based on the current state of our intrumental technique.

Dexter Gordon, "Lady Iris B" Solo, 2nd chorus



Example of real-time improvisation

PRO: Real-time improvising results in natural, spontaneous-sounding melodies.
("What is the first lick that comes out when I pick up my instrument?")

CON: The limits of our technical ability may require that we avoid more intricate ideas.

How do we develop better **real-time improvisation** skills?

2. "Imaginary-time" improvisation ("woodshedding")

In "imaginary time," we work with melodic ideas that we can **imagine** playing, but cannot currently execute.

PRO: Increase the complexity of your technique by devising exercises on paper and practicing those exercises meticulously; requires discipline and consistency.

CON: Some exercises devised on paper may be permanently inaccessible, or may not seem natural when applied in real time. "Imaginary time" melodic exercises require experimentation to determine whether or not they sound compelling.

II. WORK ON YOUR INSTRUMENTAL TECHNIQUE BUILD A CONSISTENT REGIMEN

-All 12 major scales
-chromatic scale
-7th Arpeggios in every key

Incorporate anything useful into your practice regimen that will promote the development of better instrumental technique.

"I don't practice scales so I can play the 'right' scale over the 'right' chord. I practice scales so that I can play my instrument." --Jimmy Bruno

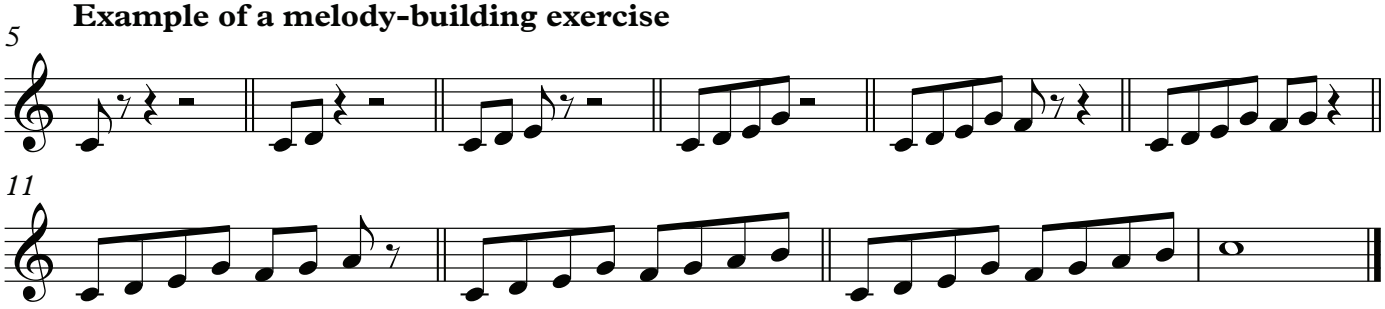
III. CONSTRUCTING NEW MELODIES

1. Hum it first
"Play what you sing and sing what you play." --Herb Ellis

2. Work it out on paper
A good strategy for building melodies ("licks") on paper is as follows:

1) Write down a note
2) Play what you've written
3) Add another note
4) Play notes [1,2]
5) Add another note
6) Play notes [1,2,3...] etc. until you have a complete melodic phrase (2-4 measures is typical)
7) **USE PASSING TONES** in addition to chord tones. A line without passing tones does not sound like a melody because it lacks tension. Try the CT-PT-CT strategy ("chord tone-passing tone-chord tone").

Example of a melody-building exercise



3. Practice what you've written

A consistent principle of improvement as an improviser is practicing melodies and exercises that you have constructed, or borrowed from other sources (recorded or published: transcribed melodies from iconic jazz recordings, exercises from existing instruction books, exercises that you have written for yourself).

The single biggest misconception perpetuated in the jazz community is the ldea that nobody ever practices actual licks; somehow, jazz "initiates" have discovered some special magic secret that establishes a direct connection between an improviser's conscious real-time imagination and their fingers ("How do I think of a note and then get my fingers to play that note instantly with no intervening thought process?") This is not how it works.
Practice the melodies that you intend to improvise.

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David M. Shere

IV. FIVE BASIC CHORD TYPES

"There are so many types of chords that I feel overwhelmed. Do I really have to know how to play every note in every chord?"

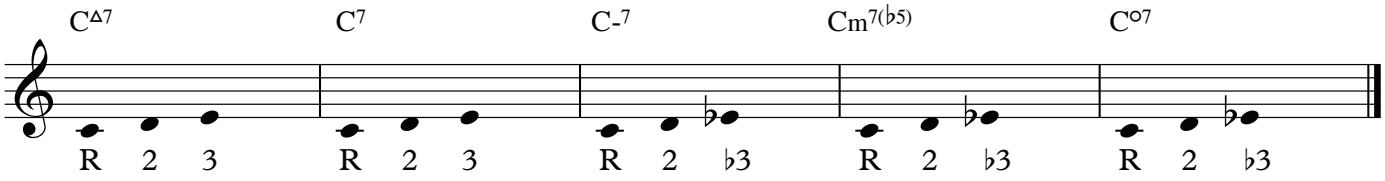
Generally speaking, there are five basic chord types that need to be addressed when strategizing a melodic vocabulary for improvisation:

1. Major 7th (MA7) [R357]
2. Dominant 7th (7) [R35♭7]
3. Minor 7th (m7) [R♭35♭7]
4. Minor 7th, flat 5 (m7♭5) [R♭3♭5♭7]
5. Diminished 7th (°7) [R♭3♭5♭♭7]

The simplest and most common way to navigate these five chord types melodically is to:

1) isolate a short melodic fragment
2) study the application of that fragment to all five chord types by changing the **accidental** content of the melodic fragment (this is a process known to composers as **transformation**)

Let's consider the melodic fragment [R23], the first (3) notes of a scale:

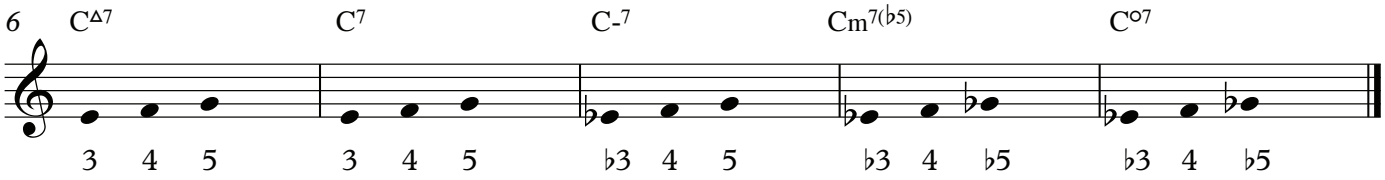


We can make the following observations:

1) (MA7) and (7) use the same melodic fragment [R23]
2) (m7), (m7♭5) and (°7) use the same melodic fragment [R2♭3]

Therefore, we can conclude that, when using the first (3) notes of a scale to create a melody, we only need **two** unique melodic fragments to navigate our five basic chord types.

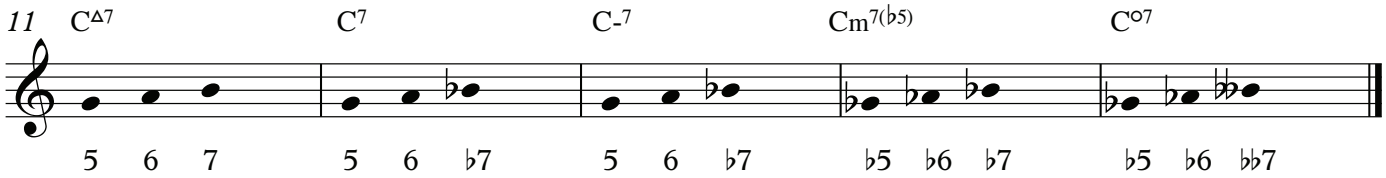
Next, let's consider the melodic fragment [345] (the 3rd, 4th and 5th notes of a scale):



1) (MA7) and (7) use the same melodic fragment [345]
2) (m7♭5) and (°7) use the same melodic fragment [♭34♭5]

Therefore, we can conclude that, when using the 3rd, 4th & 5th notes of a scale to create a melody, we only need **three** unique melodic fragments to navigate our five basic chord types.

Finally, let's consider the melodic fragment [567] (the 5th, 6th and 7th notes of a scale):



We can make the following observations:

1) (7) and (m7) use the same melodic fragment [56♭7]
2) (MA7), (m7♭5) and (°7) use unique melodic fragments

Therefore, we can conclude that using the 5th, 6th & 7th notes of the scale poses the greatest challenge for creating melodic fragments.

A good general principle that can be drawn from this exercise is as follows:

When constructing an improvisational vocabulary, look for melodic fragments that require the least transformation from one chord type to the next.

V. MELODY IS INDEPENDENT FROM HARMONY

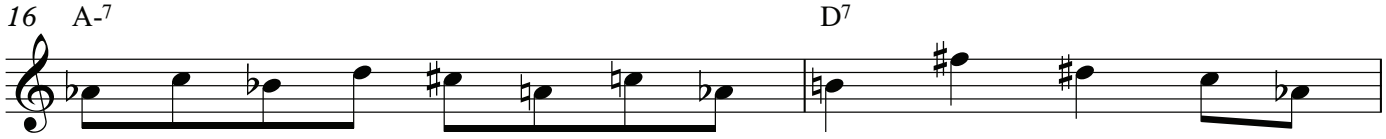
"But what about all those other chord types? What do I do with (9,11,13), (♭5,♯5,♭9,♯9,♯11), sus2, sus4, etc.? Don't I need to use all those notes too?"

Not necessarily. Extensions, alterations, and suspensions are not melodically imperative chord tones. They are dissonances for the accompanists to help create tension and resolution in the harmony. Chord symbols have a different use for accompanists than for soloists.

"Don't I need to play all the right notes all the time? Why can't I just play the right chord tones or arpeggios for every chord?"

A melody without passing tones/dissonances is not a melody. If all you play are "right" notes, your audience and your fellow musicians may not even realize you are soloing due to what is known in audio engineering as the "masking" effect, where similar frequencies blend together and cannot be distinguished from one another. Use passing tones and dissonant notes in your melodies, and don't obsess over whether they sound "right" or not.

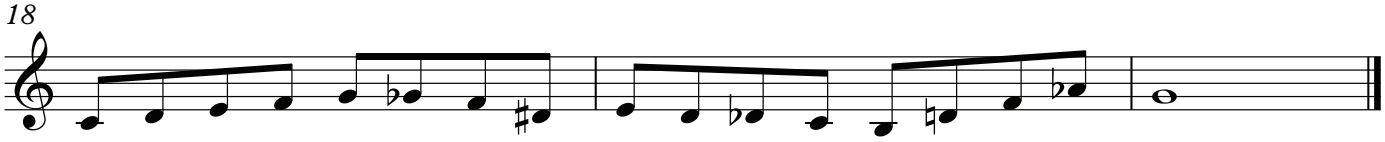
Pat Metheny, "All The Things You Are" (Pat Metheny Trio Live, pg. 117)



Example of deliberate use of dissonances

The difference between a "good" note and a "bad" note is the difference between intent and a mistake. **Practice the melodies you intend to improvise with, especially if they contain dissonances.**

Proper intonation and articulation can make *any* note sound good. If you find yourself terrified of playing dissonances because they "sound bad," it is not the actual notes that are the problem, it is your execution of the melody you are playing that is at issue. Work on your articulation and intonation and you will find that all notes sound more or less equal in the context of a strong melody.



Example of deliberate use of dissonances

VI. MORE COMMON MISCONCEPTIONS

The greatest obstacle to progress in improvisation is competitive behavior from other musicians, based on more experienced musicians deliberately perpetuating common misconceptions to less experienced musicians as a sort of "hazing" ritual. Localized jazz communities tend to be made up of initiates and novices, resulting in a clear "in-group" and a clear "out-group," with the result being that the initiates tend to "hide the ball" from novices when questions of technique and theory are discussed. There are too many reasons to list as to why this occurs, and an entire book could be written on the subject. Nevertheless, the result is that the musical progress of novice improvisers is substantially impeded by misconceptions that are deliberately perpetuated by initiates.

This is a subject that absolutely needs to be addressed. I have occasionally watched student musicians work for months and years and even decades to improve their skills, at the end of which they have made no progress and sound exactly the same as they did when they started, as a result of fruitlessly pursuing misconceptions about how theory and instrumental technique are meant to be applied in an improvisational context (despite all my efforts to the contrary).

"You just gotta feel it."

This statement is one of the most common and annoying misconceptions that I have heard repeatedly in localized jazz communities, and it is especially damaging because it is a half-truth. The complete, accurate statement should be:

"Once you have assimilated the necessary instrumental technique and musical theory, you just gotta feel it."

Other useless, counterproductive statements based on misconceptions include:

"You just gotta be hip to the changes."
"Either ya got it or ya don't."
"You played too many notes."
"You didn't play enough notes."
"You missed the changes."
"Sorry, you're just not good enough."
"Pff, nobody should plays licks. Only hacks play licks."
"I don't like (Coltrane/Parker/Evans/Monk/Miles/etc., pick an acknowledged jazz master) because they were (too full of themselves/played too many notes/pick a criticism). Now, (local guy who nobody has ever heard of), S/HE's the real thing."

All of these statements impede progress. They should be disregarded and ignored.

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David M. Shere

VII. MAPPING CHORDS ONTO DIFFERENT INSTRUMENTS

"Theory literature shows 7th chords in root position and voiced in 3rds, but this isn't how pianists, guitar players and other accompanists actually play the chords. Doesn't this mean we're learning the theory all wrong?"

When discussing music theory, there is a distinction between

1) chord construction in **theory**, and
2) chord construction in **practice** and **performance**.

Due to the fact that there are many different types of instruments in existence, when discussing chords in **theory** we study chord construction in its simplest form on paper.

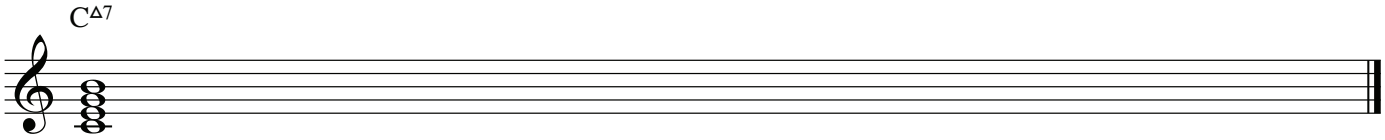
The theoretical construct of a 7th chord on paper is not meant to represent the chord's final form in **practice.** Instead, chord construction on paper represents a central repository of the chord information which can then be **idiomatically applied** to any instrument.

Every instrument has different **idiomatic** considerations which affect how chords are **mapped** (**voiced)** onto that instrument.

"In music, an instrumental idiom refers to writing, parts, and performance, those being idiomatic or nonidiomatic depending on how well each is suited to the specific instrument intended, in terms of both ease of playing and quality of music and the inherent tendencies and limitations of specific instruments."
(https://en.wikipedia.org/wiki/Instrumental_idiom)

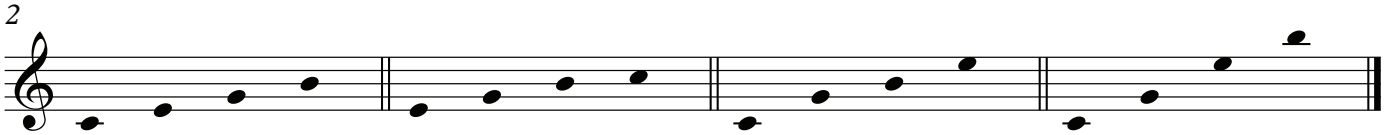
In the following examples we will examine how theoretical chord constructs are mapped onto different types of instruments.

Theoretical construct of a Major 7th chord



1. LEAD INSTRUMENTS

Every instrument functions as a **lead instrument** when playing a written melody or soloing. When mapping a 7th chord onto lead instruments, the chord may be applied literally as a **root position** arpeggio that follows the literal ordering of the theoretical chord [R357]. The notes of the chord may also be used in any order that a lead player wants to use them.



root position | *1st inversion* | *arpeggio using skips* ***(mixed voicing)*** | *arpeggio using skips* ***(open voicing)***

2. PIANO AND KEYBOARD (ORGAN, SYNTH)

While a tremendous amount of variation is possible, the most common approach to mapping chords onto the piano keyboard is based on playing in an **ensemble setting.**

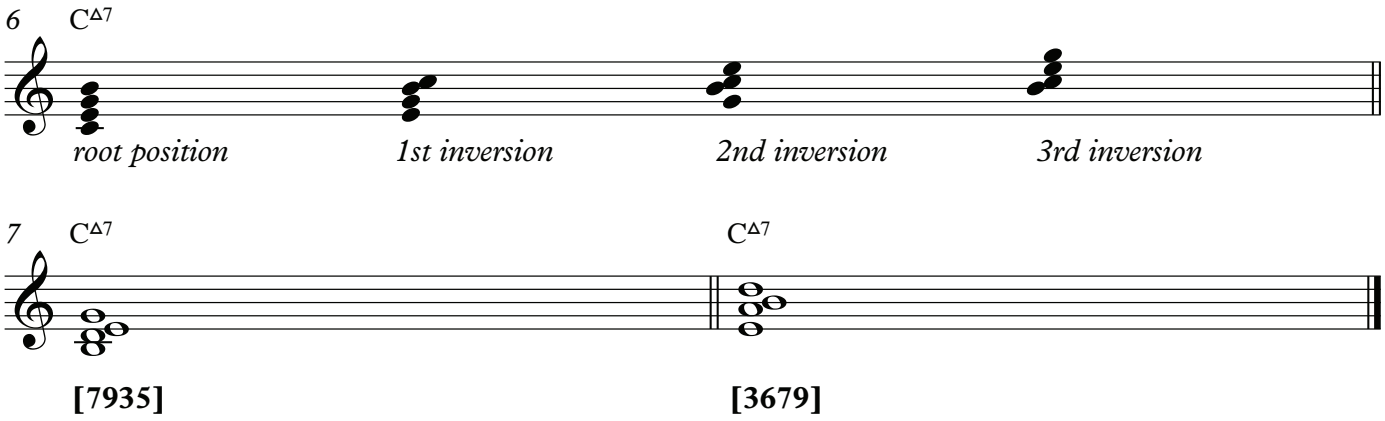
Ensemble playing requires constructing chords in such a way as to avoid the upper registers lead players use while soloing, as well as avoiding the lower register where the bass player is walking.

Ambiguous, dissonant chord sounds are also preferable as they allow lead players greater melodic freedom.

In **ensemble playing,** pianists mainly construct chords using the following guidelines:

1) use primarily 3rd and 1st inversion
2) avoid chord roots
3) use 9ths whenever possible
4) use **closed voicings** (**closed voicings** are chord constructs where the notes are grouped in the smallest available space, using the smallest possible intervals)

These guidelines result in two basic **voicings: [7935] (**3rd inversion) and **[3679]** (1st inversion)

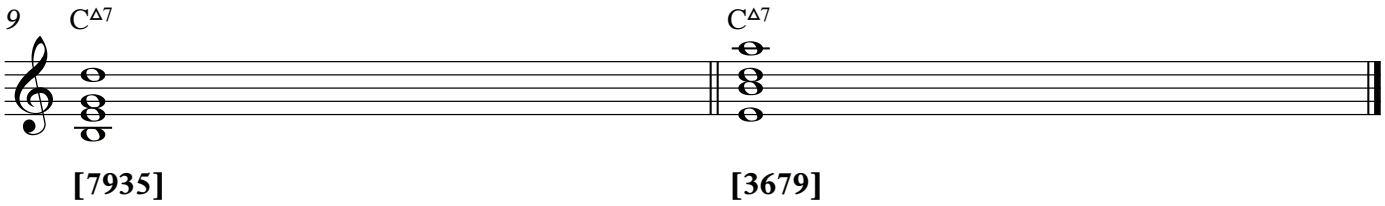


3. KEYBOARD PERCUSSION INSTRUMENTS

Instruments such as vibraphone and marimba are based on a keyboard layout and therefore use the same basic approach to chording as other keyboard instruments.

Chords for pitched percussion and keyboard instruments can also be constructed in **mixed voicings** (combination of small and large intervals) or **open voicings** (all large intervals) depending on context.

The following are examples of chord voicings based on 5ths:

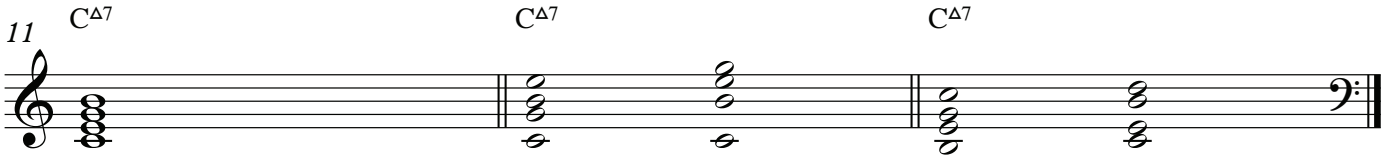


4. GUITAR

Guitar chords represent a distinct compromise between the theoretical construct of a chord and the physical limitations of the instrument. Certain types of chord constructions on paper simply cannot be fingered on a guitar neck.

Also, certain chord voicings, while practical, simply sound out-of-tune due to the intonation issues of the instrument, and as such are to be avoided.

Common voicings for a major 7th chord played on guitar are shown below.



practical but sounds out-of-tune;
typically avoided

5. BASS

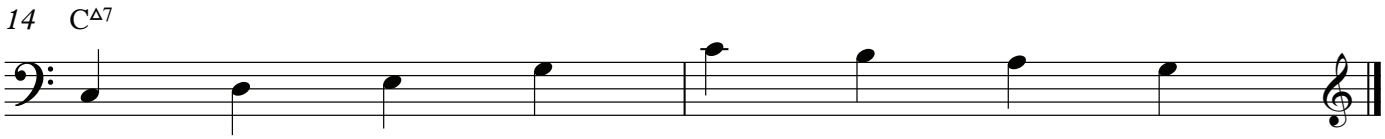
Bass players are primarily concerned with the **root** and the **5th** of any given chord, around which they build **walking patterns** (rhythm figures- typically in quarter notes- that outline the chord progression of a piece).

Bass players may also use other chord tones, as well as additional scale tones and chromatic notes, to construct walking patterns.

The discipline of jazz bass playing involves a complex vocabulary that cannot be easily summarized. This statement is true of all instruments:

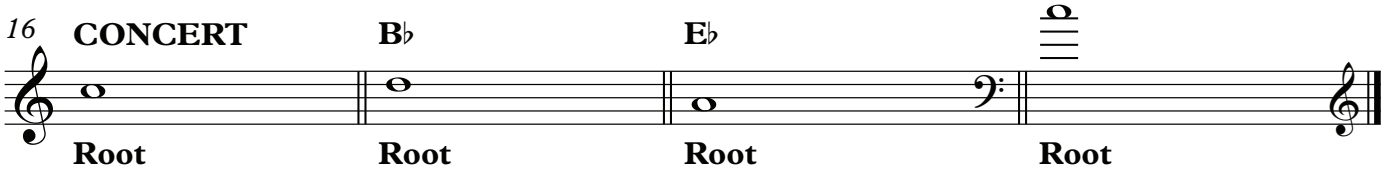
"The jazz vocabulary of any instrument cannot be easily summarized."

Theory is the **beginning point** of any discussion about jazz, not the ending.



example walking bass line
for a Major 7th chord

The reason we use intrument-neutral terms such as **[R357]** (root, 3rd, 5th, 7th) when discussing theory is the same reason we use chord construction on paper that differes from practical chord use. There are simply too many instruments involved to spell out the practical application of the theory for every instrument at all times.
Transposing instruments in particular such as saxophones and trumpets require the use of a central theory vocabulary that is independent of specific instruments.



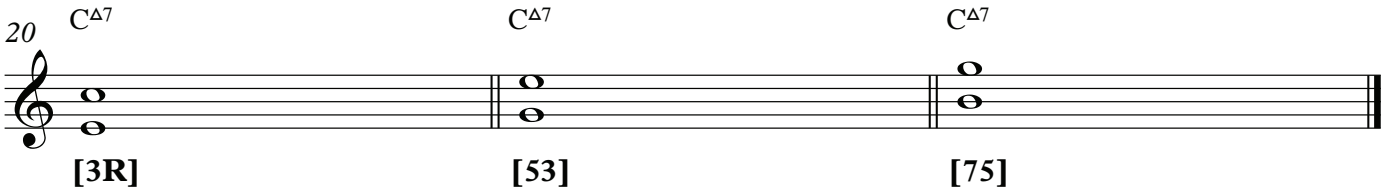
All the above notes represent the same pitch.

6. STRINGS

An interesting challenge has arisen in these combo classes with the number of string players that have enrolled. While there is a certain amount of literature on improvisation for violin, there is very little for cello, and almost nothing addressing chord voicings for stringed instruments.

I suggest that the best solution for playing accompaniment chords on stringed instruments in a jazz medium may be borrowed from the **bluegrass** tradition, which relies primarily on **double-stops (**two-note chords) in **6ths.**

A Major 7th chord can therefore be mapped onto a stringed instrument in one of three ways: **[3R], [53],** or **[75].**



VIII. COMPOSE LICKS, NOT SOLOS

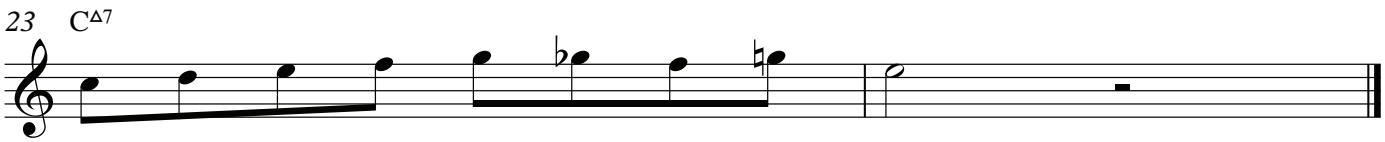
"Why can't I just write out my whole solo ahead of time, memorize it, and then play it exactly the same way every time? It would be so much more comfortable that way. Playing an unplanned solo terrifies me!"

If you play an entire solo from memory the same way every time you play a tune, then you're not improvising. Period, QED. The purpose of jazz is to improvise, not to play memorized solos and hope the audience doesn't notice.

Writing out an entire solo is a good format for practice and study, but it is not a good strategy for performance. There are several reasons for this:

1) Your audience has a better memory than you realize. If they come to two different performances and you play the exact same note-for-note solo for "Blue Bossa" at both performances, the audience will remember. They won't show up a third time, the reasoning being that they've heard your solo at least twice already.
2) Jazz is not classical music. The goal is not endless perfection of a single melodic composition. Rather, the goal is endless exploration of an ever-growing vocabulary of evolving melodic ideas in the context of familiar chord progressions.
3) A memorized solo sounds stale and lifeless by the time it makes it to the stage, even if you perform it flawlessly. The appeal of improvisation is in the risks that you take to explore fresh ideas in front of your listeners.

Rather than trying to work out an entire solo on paper, work out a few licks and memorize those. The advantage of having a vocabulary of licks is that you can change them in real time as you're playing them, rather than being nailed down to a predetermined rhythm and number of bars.



Example of a CMaj7 lick

IX. THE IMPORTANCE OF SELF DETERMINATION

"I need to be told exactly what to do. The reason I can't improvise well is because nobody has explained it to me well enough yet!"

As jazz musicians, we are all artists. This is a given. Artists are self-determined individuals with a vision and a mission. Vision and mission require motivation, drive, clarity of thought, and a healthy ego.

Don't look for other people to validate your improvising with endless approval. If you take risks- and jazz improvisation is nothing BUT taking risks- someone somewhere will eventually disapprove, maybe even a whole audience full of someones. So what?

X. EMOTION VS. WILL

Given that emotion is what drives us to make music in the first place, our focus needs to be on acquiring the theoretical knowledge and technical skills necessary to express our emotions musically.

Exert your will. Decide for yourself what it is you want to do with your improvisations and stick to your vision. Determine for yourself what constitutes valid improvisation.

Jot down a few of your own licks here

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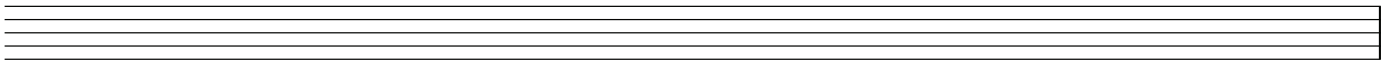

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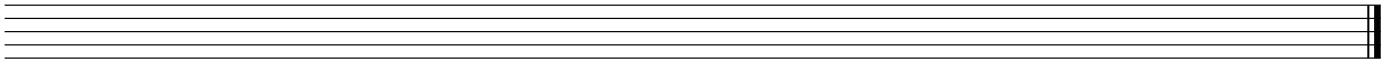

XI. THE SIMPLE, BASIC, EASY SECRET TO BEGINNER'S JAZZ

There isn't one.

"But there MUST be an easy secret! The pros make it look so simple!"

Nope, it's exactly as hard as it sounds. Also see next point.

XII. THE IMPORTANCE OF HAVING A SENSE OF HUMOR

How does a jazz musician end up with 1 million dollars?
By starting with 2 million dollars.
What's the difference between a jazz musician and an extra large pizza?
The pizza can feed a family of four.
What do you call a jazz musician without a girlfriend/boyfriend?
Homeless.
https://www.learnjazzstandards.com/blog/all-about-jazz/jazz-humor/15-hilarious-jazz-jokes/

If you're not having fun, why bother?

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XIII. TASK MANAGEMENT

"What tasks do improvisers need to manage in the process of improvising?"

1. Trying to follow the chord changes
2. Counting (beats, measures)
3. Swinging (swing 8th's)

TRYING TO SOUND GOOD:

4. Intonation
5. Tone production
6. Articulation
    - attack /sustain/decay/release
7. Dynamics

TRYING TO PLAY INTERESTING THINGS:

8. Stylistic issues/genres
9. Repetition
10. Variation
11. Long tones
12. Good ensemble playing
    - call & response, inside/outside
13. Energy
14. Tension/release; consonance/dissonance
15. Blues licks
16. Chromaticism
17. Phrase length (typically 2-4 measures)
18. Rhythmic variety
19. Correct scale/key
20. Chord tones/guide tones
21. Enjoying the moment
22. Performing to our own satisfaction
23. Thinking at tempo
24. Playing with good time
25. Learning the head
26. Memorizing the changes
27. Internalizing the melody

    etc.

XIV. THE IMPORTANCE OF LISTENING TO THE RHYTHM SECTION

All of the above tasks can be consolidated under the single task of listening to the rhythm section and responding. What this implies is that you have practiced the melody/chord changes and at least one lick to the point where you can devote the majority of your attention to listening to the bass player and drummer while you solo. This allows you to play improvised melodies subconsciously without panicking over every individual note choice.

XV. THE IMPORTANCE OF SWINGING

Historically, the purpose of jazz soloing is to prolong a tune on behalf of a dance audience. If you have a song that is only 2-3 minutes long, but your audience wants to dance for 8-10 minutes without stopping, you add solos to the arrangement to prolong the moment. The reason why swing 8^{th} note rhythm in soloing is important is to allow the audience to keep dancing while you solo. Your job is to prolong the dance rhythm. If you can't imagine people dancing to your solo, you may want to rethink your rhythmic approach to soloing.

XVI. SIMPLIFYING YOUR MELODIES

"Shouldn't my solos sound really complicated, like all the other soloists?"

Absolutely not. Your solos should sound like they swing. If you find that your note choices make it too difficult to incorporate swing rhythm, simplify your melodies.

XVII. THE MYTH OF THE PRODIGY

One of the most pervasive, damaging myths in the music world is the myth of the prodigy. Our culture has a ubiquitous misconception that everyone that is proficient at music (or any other art form) started out life as a naturally-gifted child who took up music easily and with no challenges. No practice was required, the prodigy just instinctively knew all the right things to do, technique and practice discipline were never needed.

Frankly this is one of the most ridiculous ideas that we all live with, and it is not helped by popular culture, the television industry, or the Disney channel. Yes, people who take up music young have certain advantages that *all* children have when taking up new skill sets in the developmental stages of life; but that does not mean that there are those who are naturally gifted and those who are not. EVERYONE has to work at music. Don't be discouraged by the workload and the necessity of regular practice. Don't be put aside by the developmental arc required by acquiring new skill sets. Be persistent.

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MELODIC STUDIES

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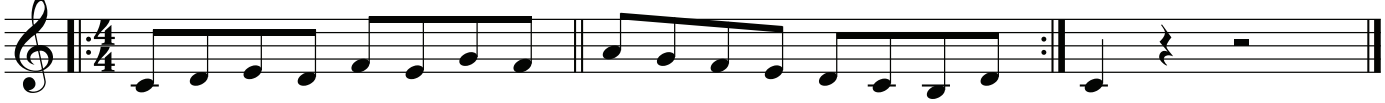

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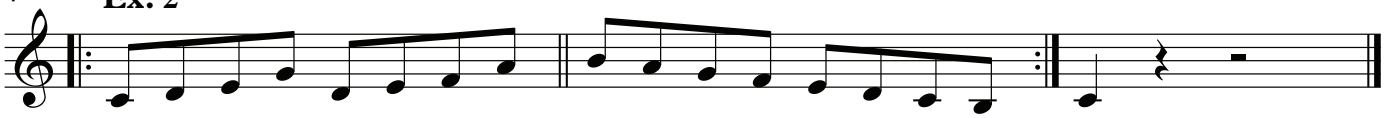

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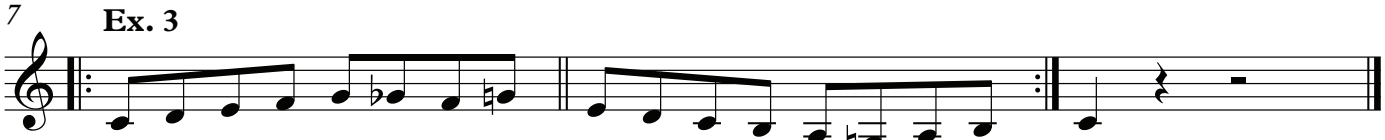

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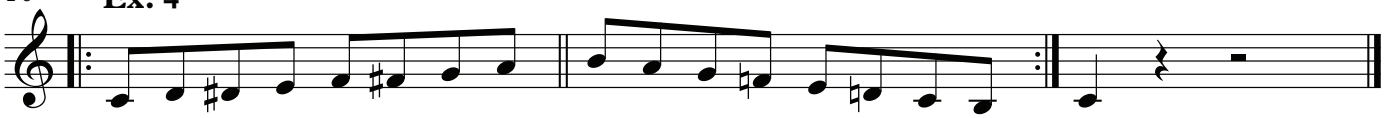

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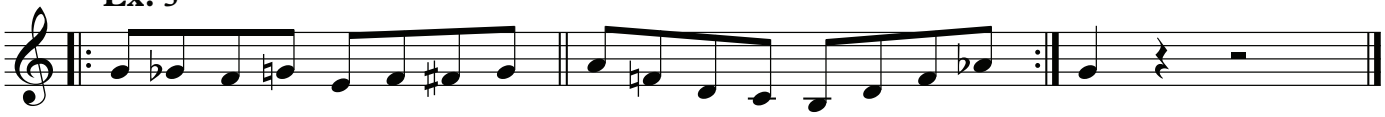

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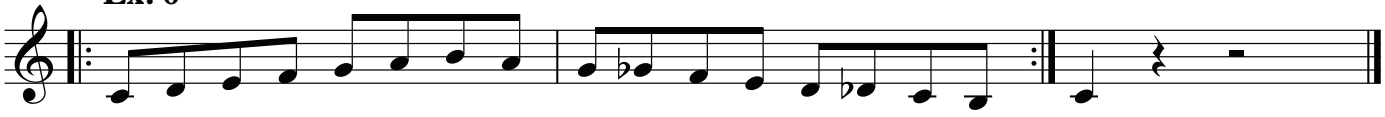

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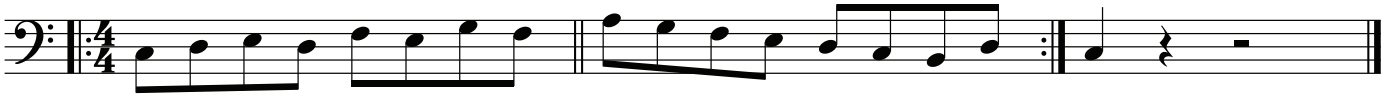

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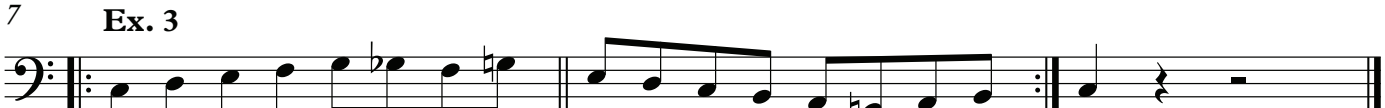

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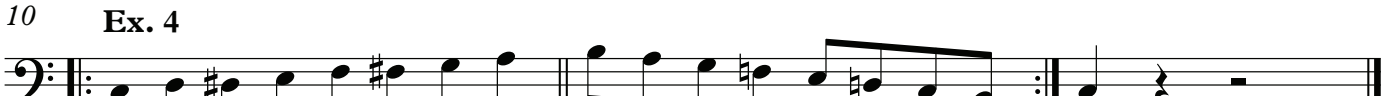

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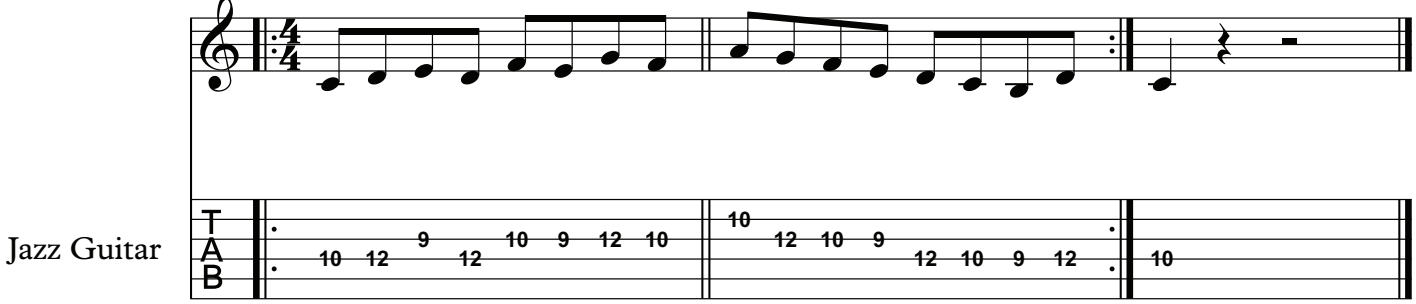

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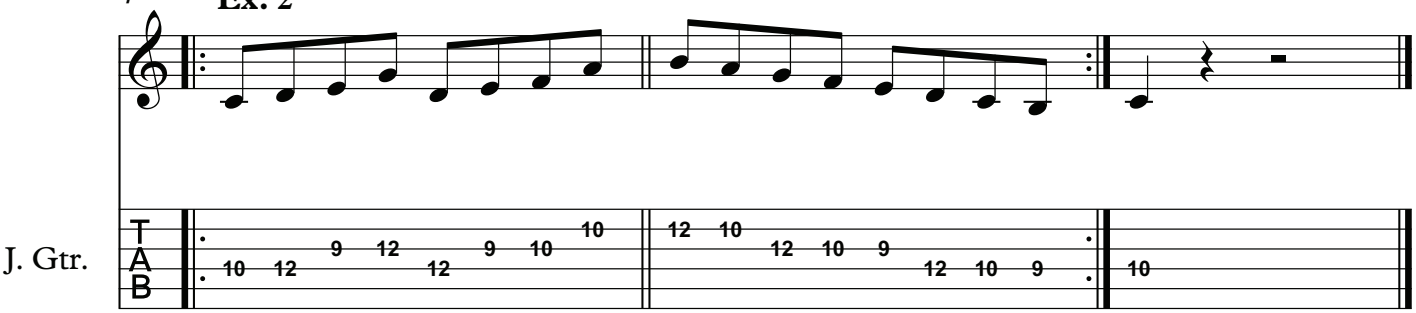

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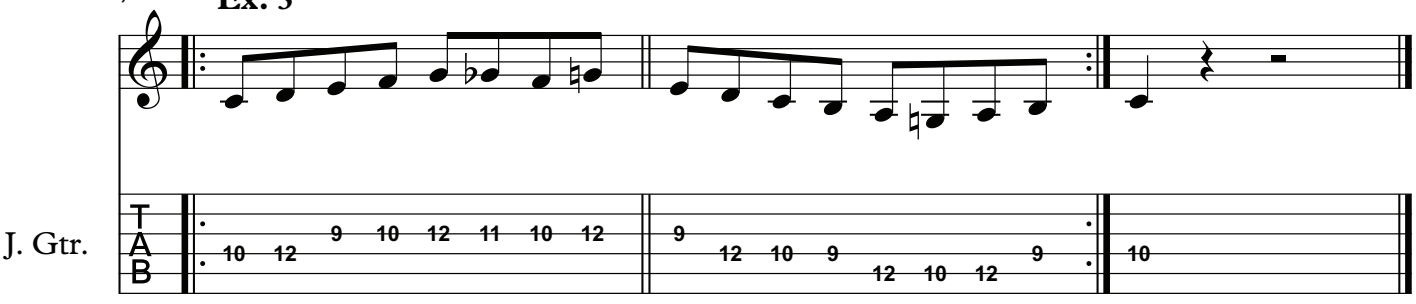

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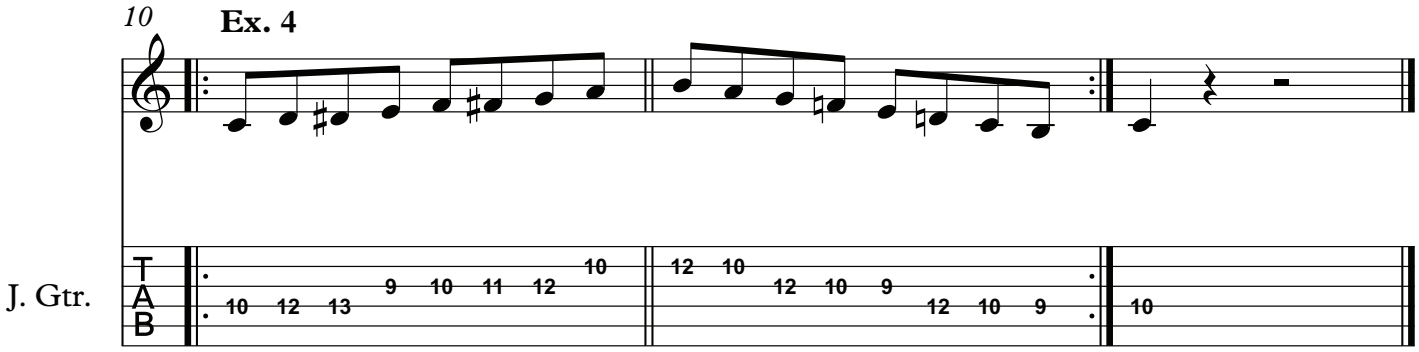

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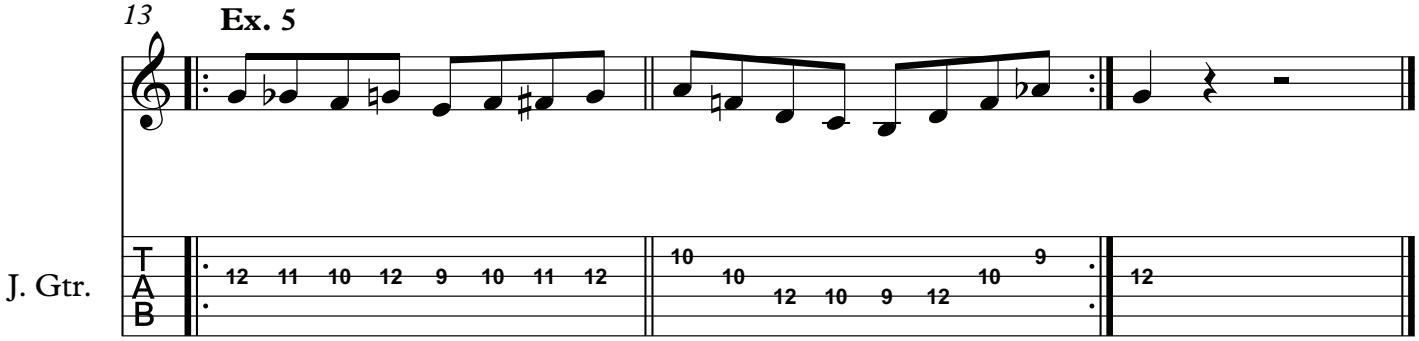

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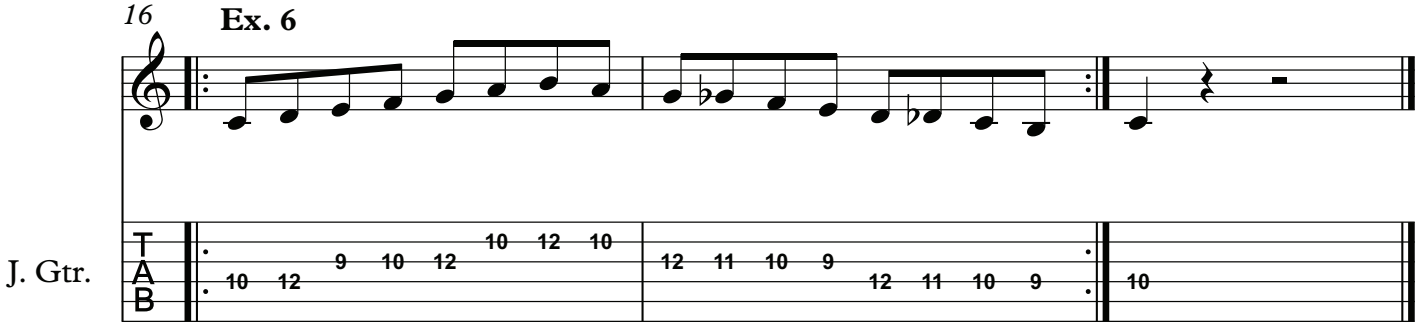

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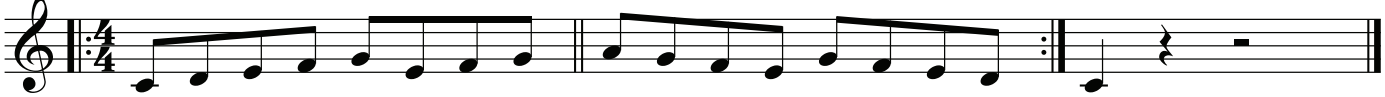

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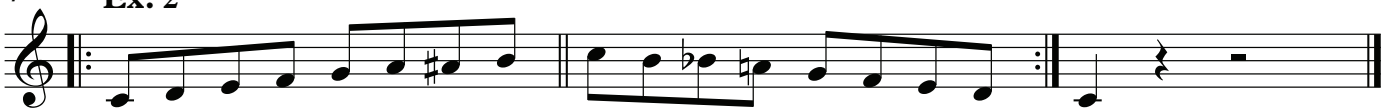

Bebop scale

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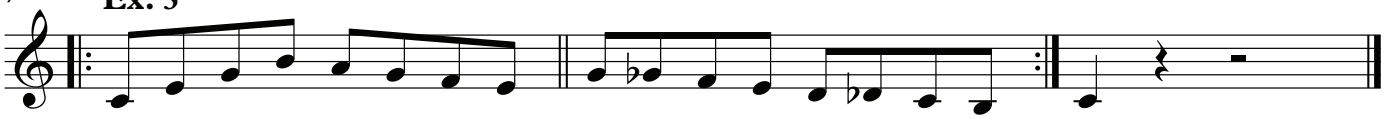

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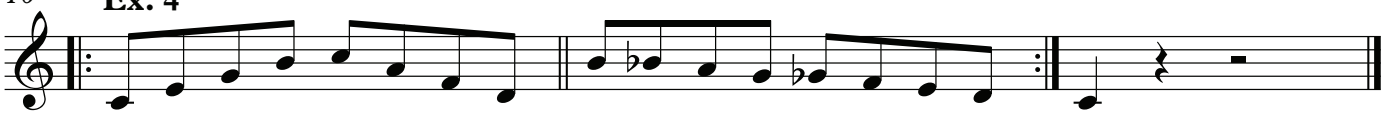

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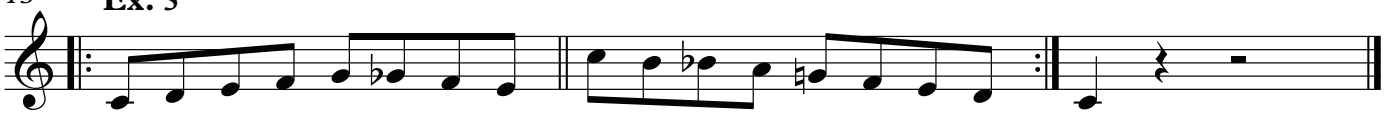

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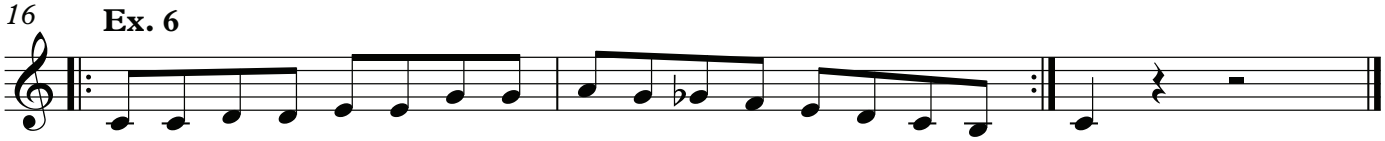

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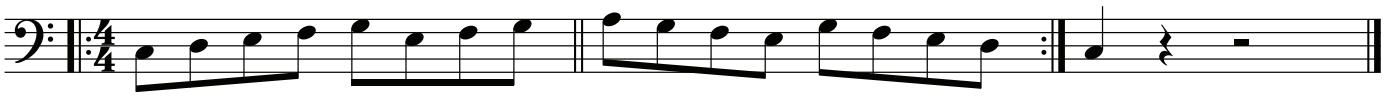

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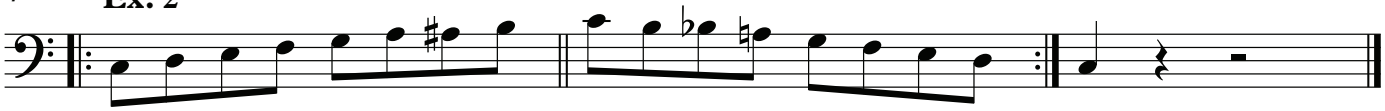

Bebop scale

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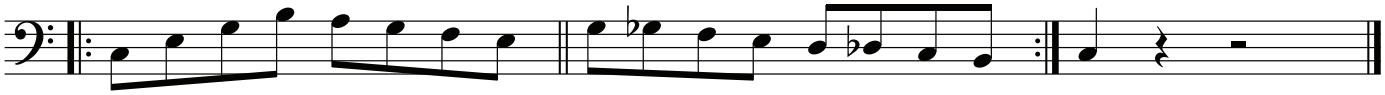

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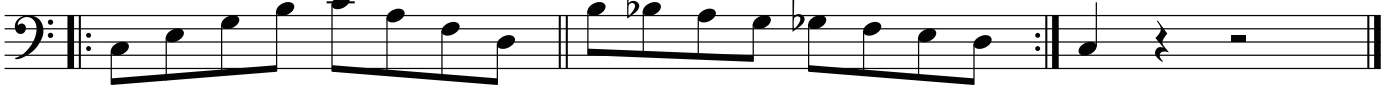

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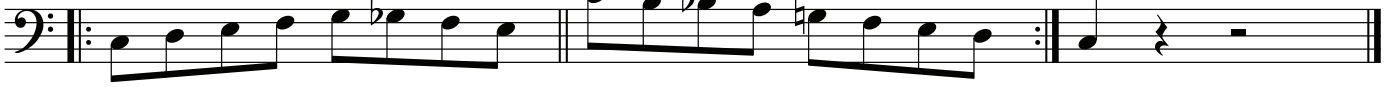

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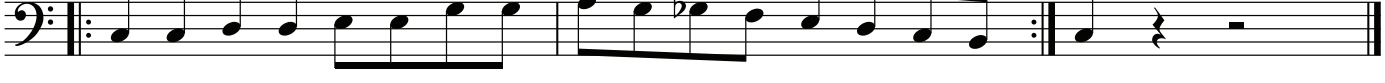

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MELODIC STUDIES

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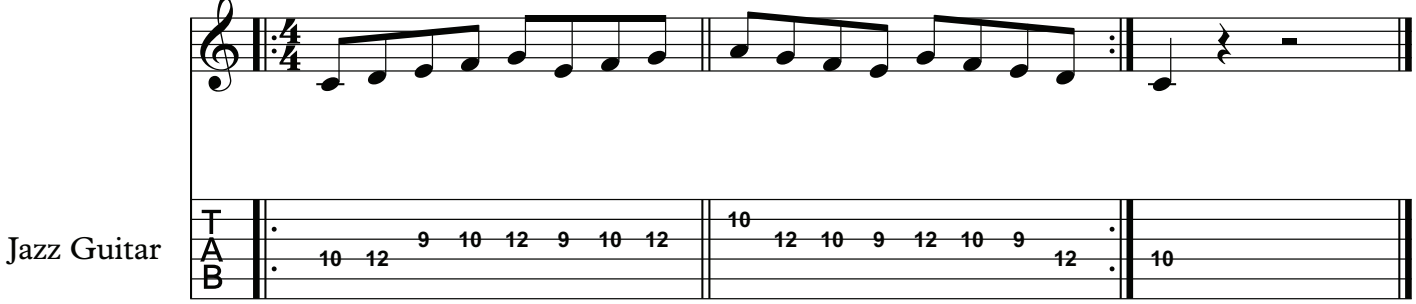

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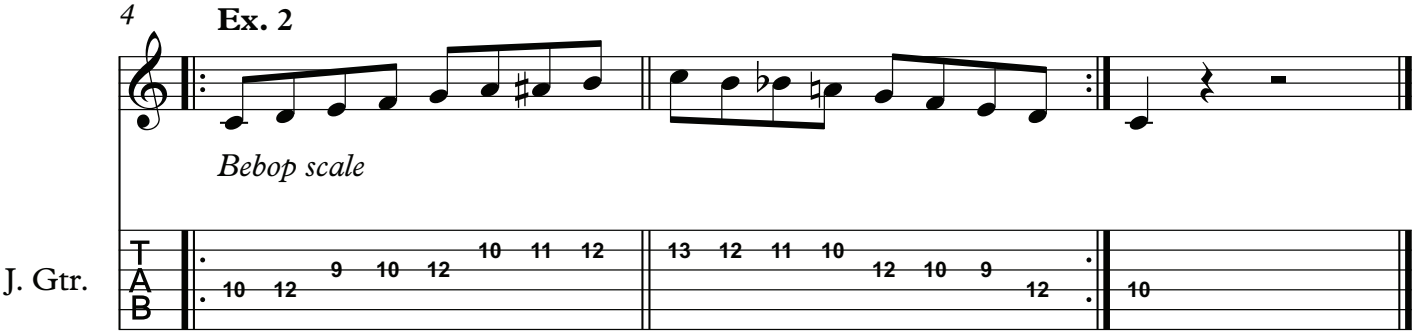
Bebop scale



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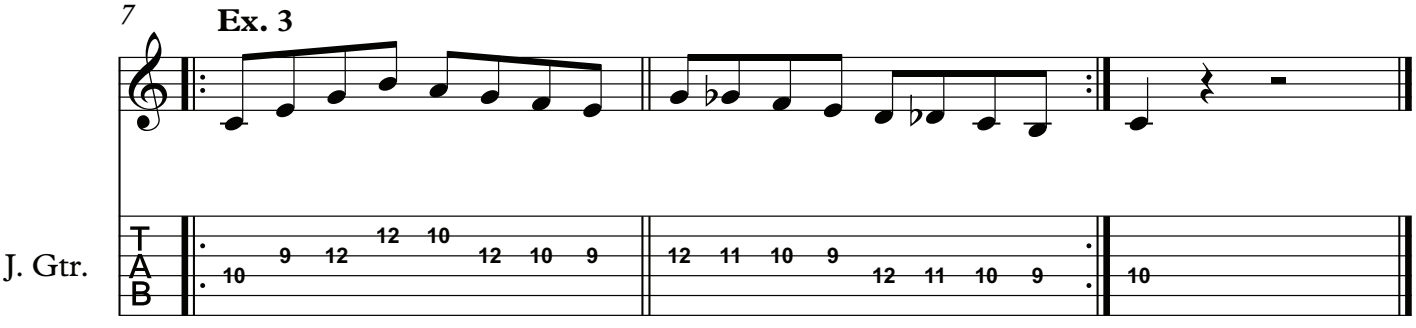

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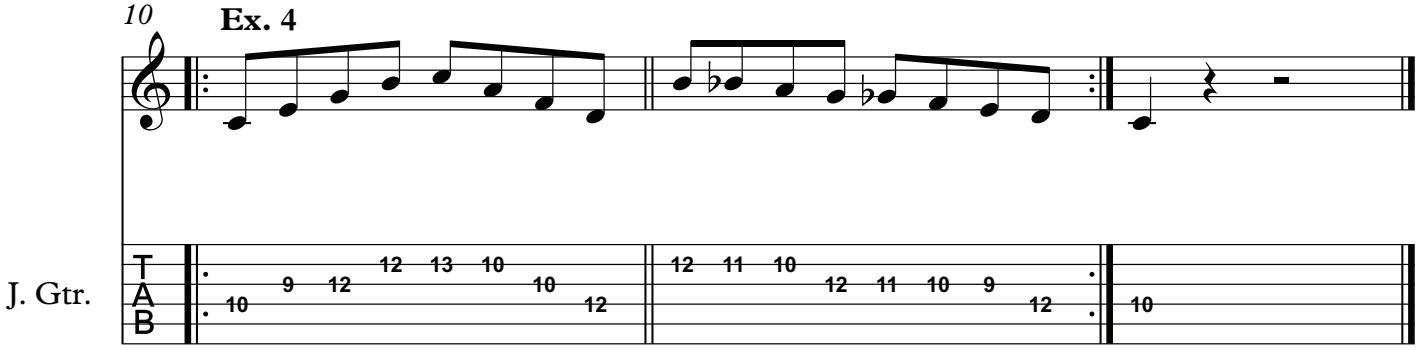

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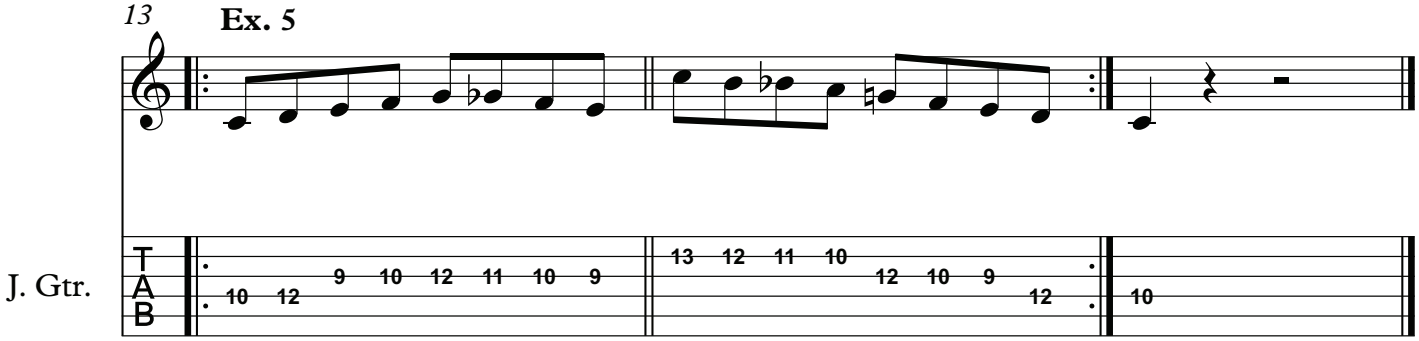

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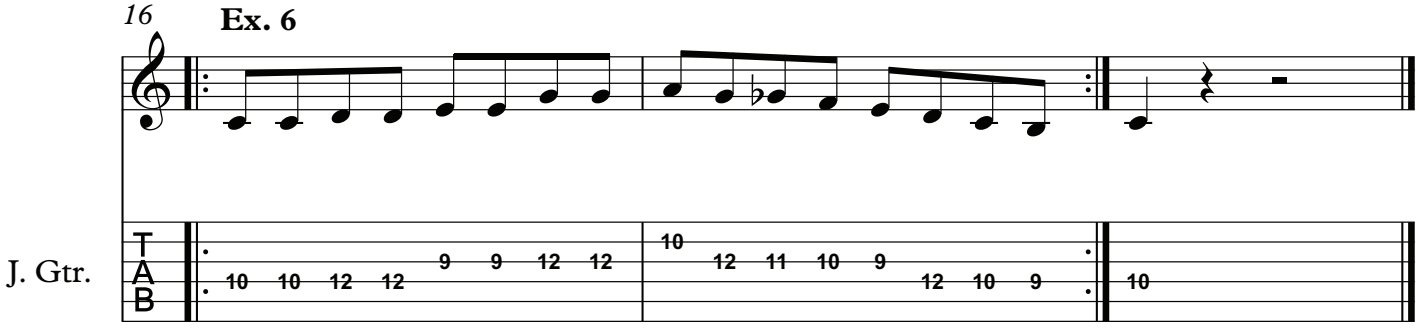

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MELODIC STUDIES

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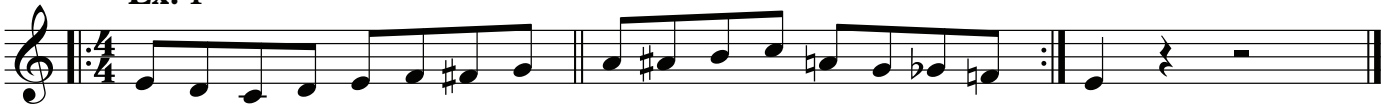

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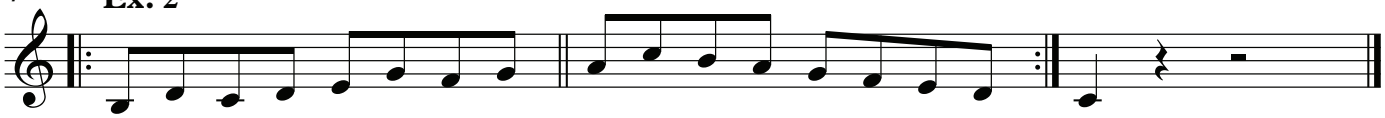

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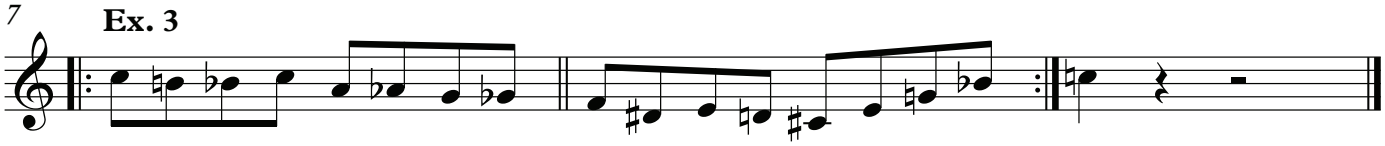

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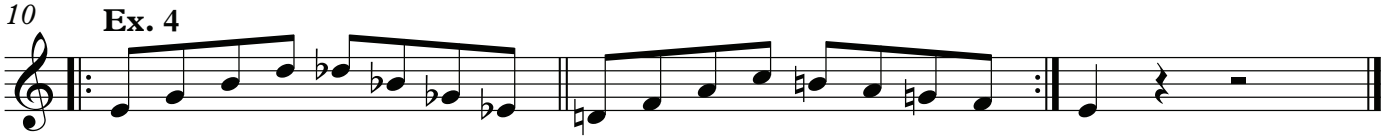

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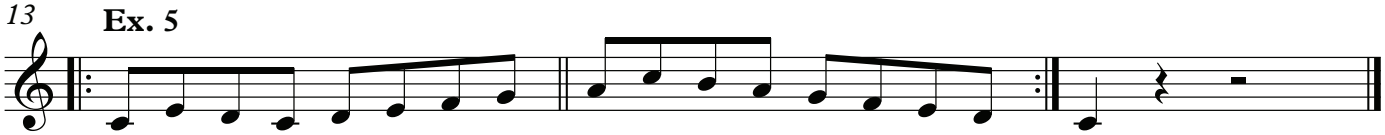

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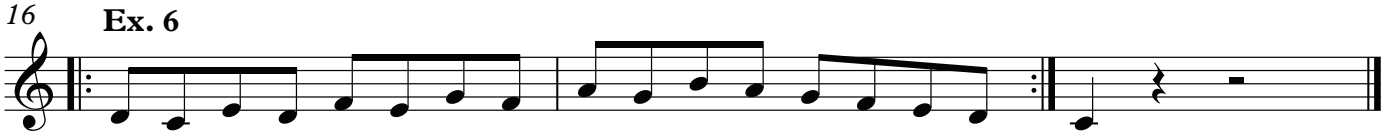

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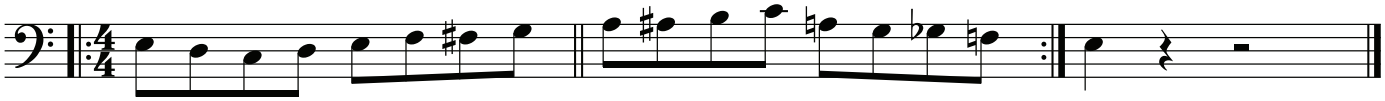

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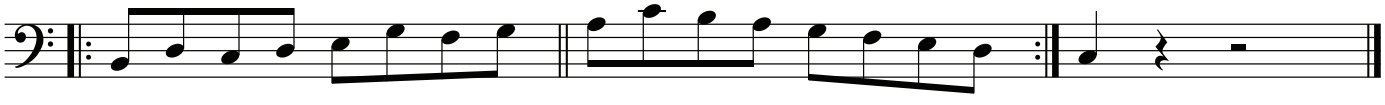

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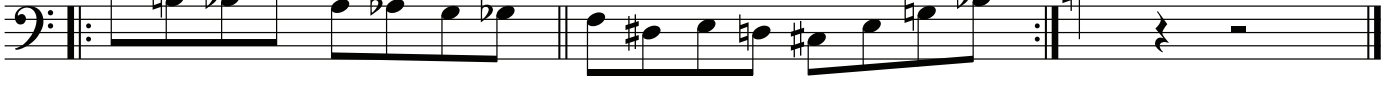
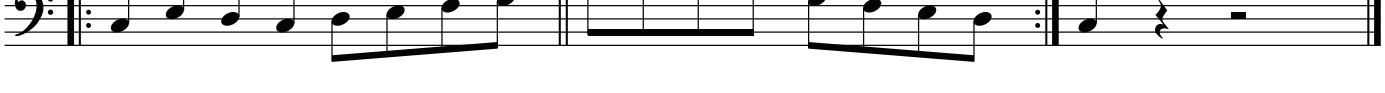


10 **Ex. 4**

13 **Ex. 5**



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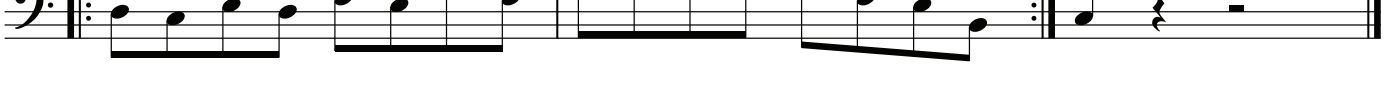

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MELODIC STUDIES

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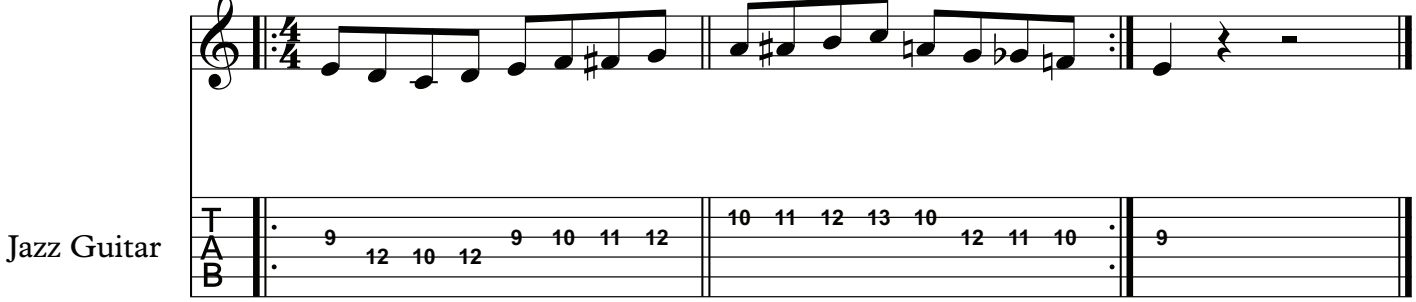

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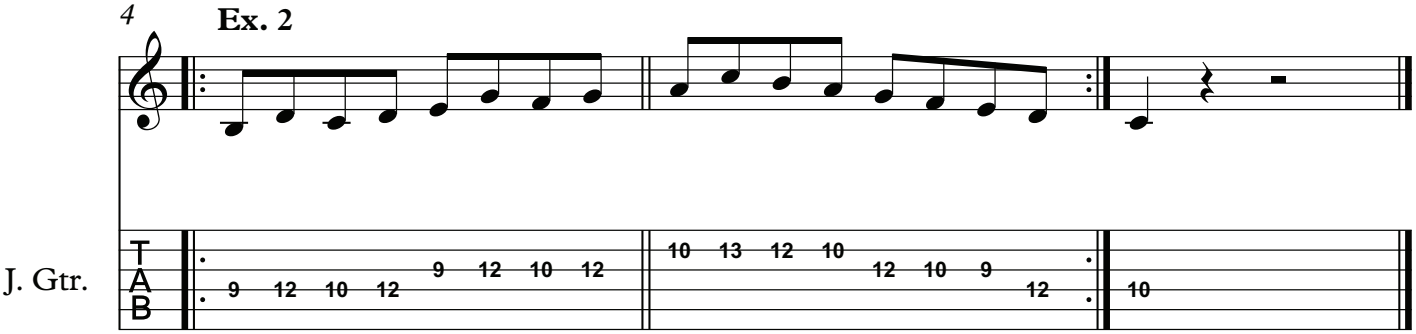

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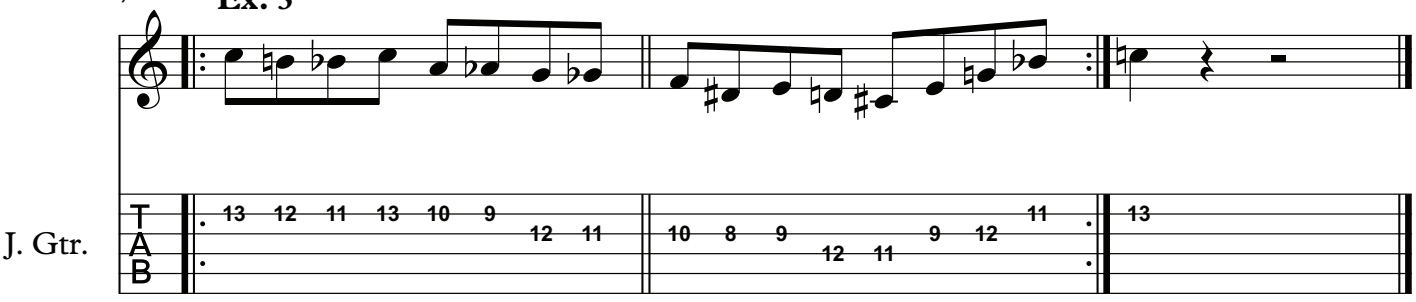

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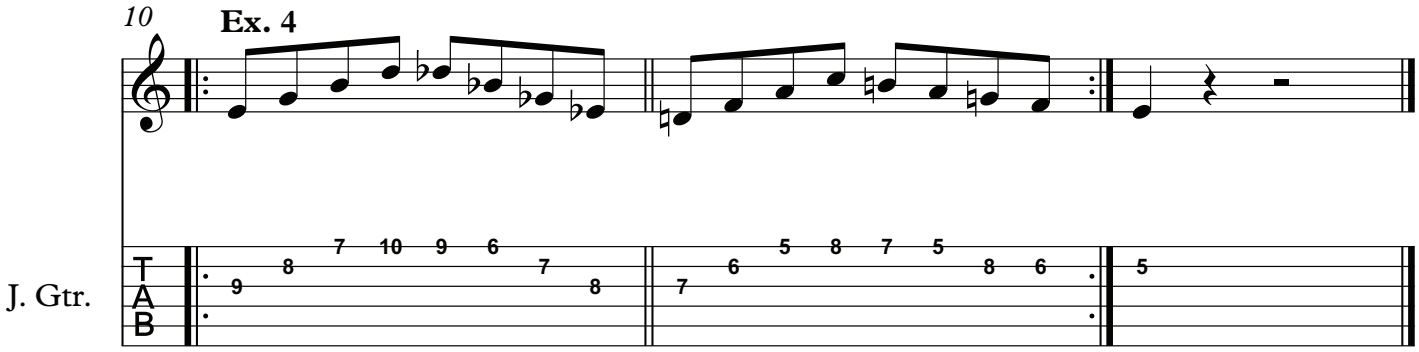

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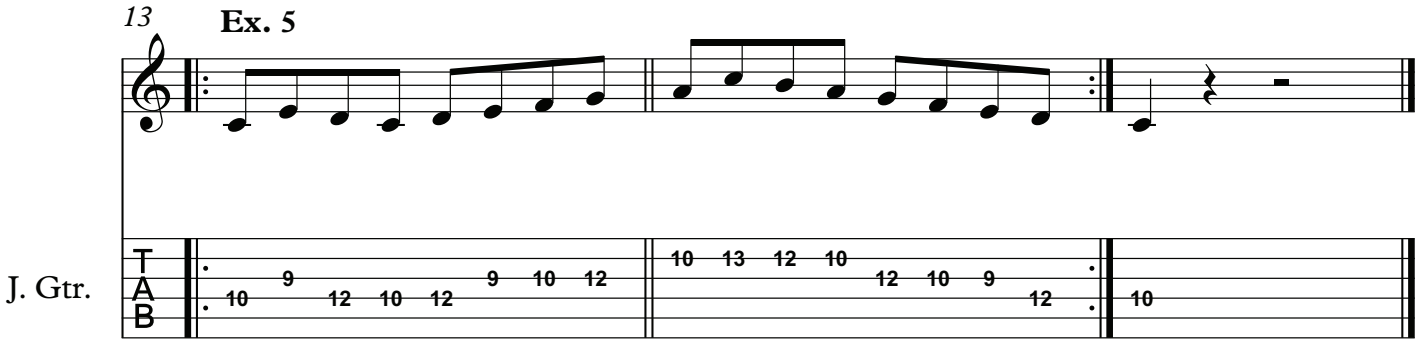

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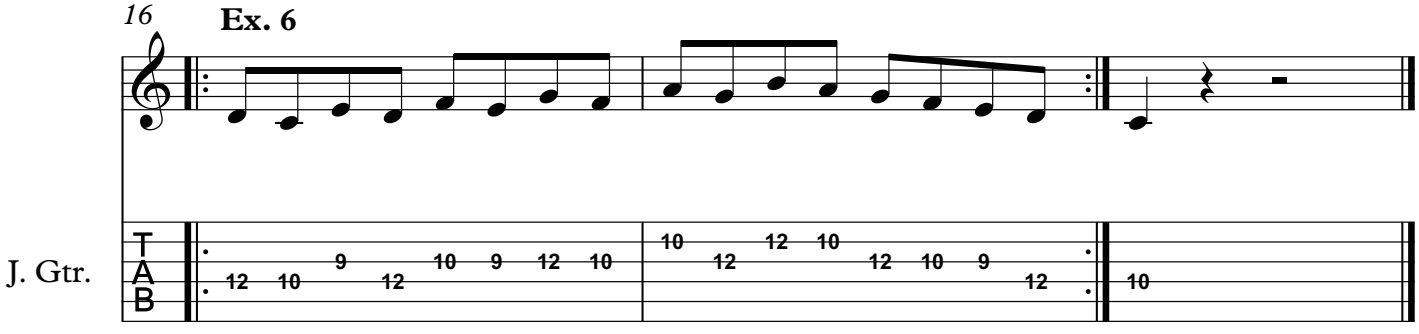

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I. CONSTRUCTING [ii-V-I] MELODIES

"How do I play melodies that sound like they conform correctly to the given chord changes? How do I make my note choices agree with the chord tones and still sound like a melody?"

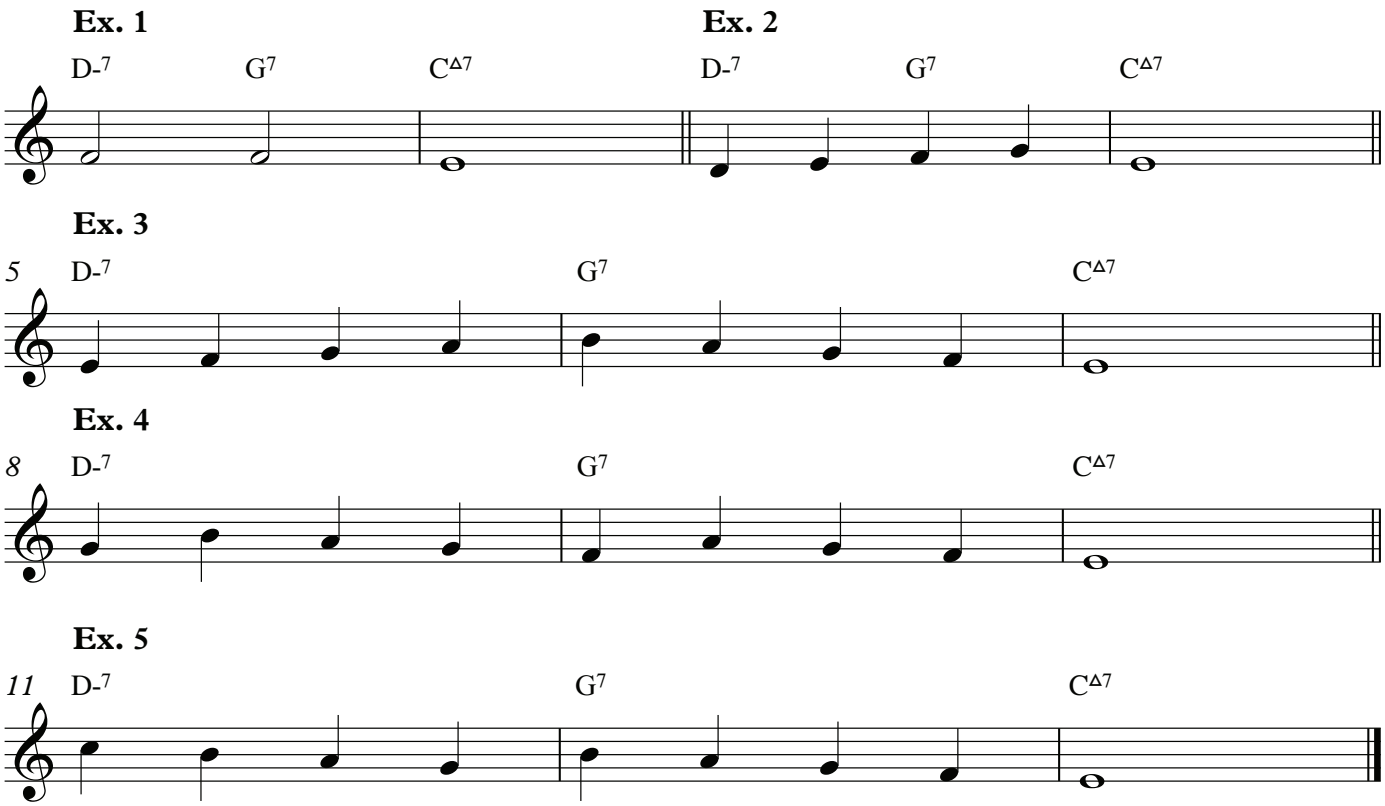
The most common chord progressions in the canon of jazz standards are based on the circle of 5th's, or **falling 5th's** progressions (see "Tools For Improvisation," ch. 5). In the circle of 5th's, the [ii-V-I] progression is the most widely found in jazz standard lead sheets.

Any number of melodies can be constructed based on the chord tones of the [ii-V-I] progression. The goal in constructing a [ii-V-I] melody is to incorporate both chord tones and passing tones in such a way that the melody agrees with the harmony while still being "hummable" or "singable."

"But why can't I just play arpeggios over every chord, wouldn't that be safer?"

Arpeggios in short phrases can create a striking musical effect, but running lengthy arpeggios that conform strictly to the chord changes without incorporating passing tones does not produce a very melodic effect, as arpeggios are difficult to hum or sing. The mark of any good melody is whether or not the listener can hum or sing all or part of it after hearing it.

Simple [ii-V-I] examples



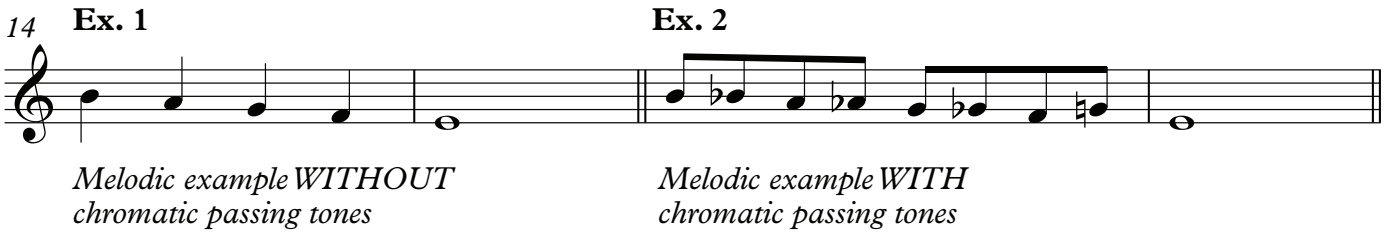
The above are examples of simple phrases that fulfill the necessary criteria for a [ii-V-I] melody.

"Chromatic passing tones ("outside notes") seem to be a prominent feature of jazz improvisation, but I'm afraid to use outside notes! They make my playing sound bad! Can't I just play all the right notes all the time?"

a) No, and b) as we've discussed in prior class notes, jazz is by its very nature chromatic. There are no right or wrong notes in jazz because all melodic note choices are equal (good, bad or otherwise).

Chromatic notes can be used in one of two ways: 1) rhythmically, or 2) harmonically.

When chromatic tones are rhythmic, they are used to fill space between other notes in order to resolve on a specific note on a specific beat, usually a guide tone or inside chord tone resolving on a downbeat or accented beat.

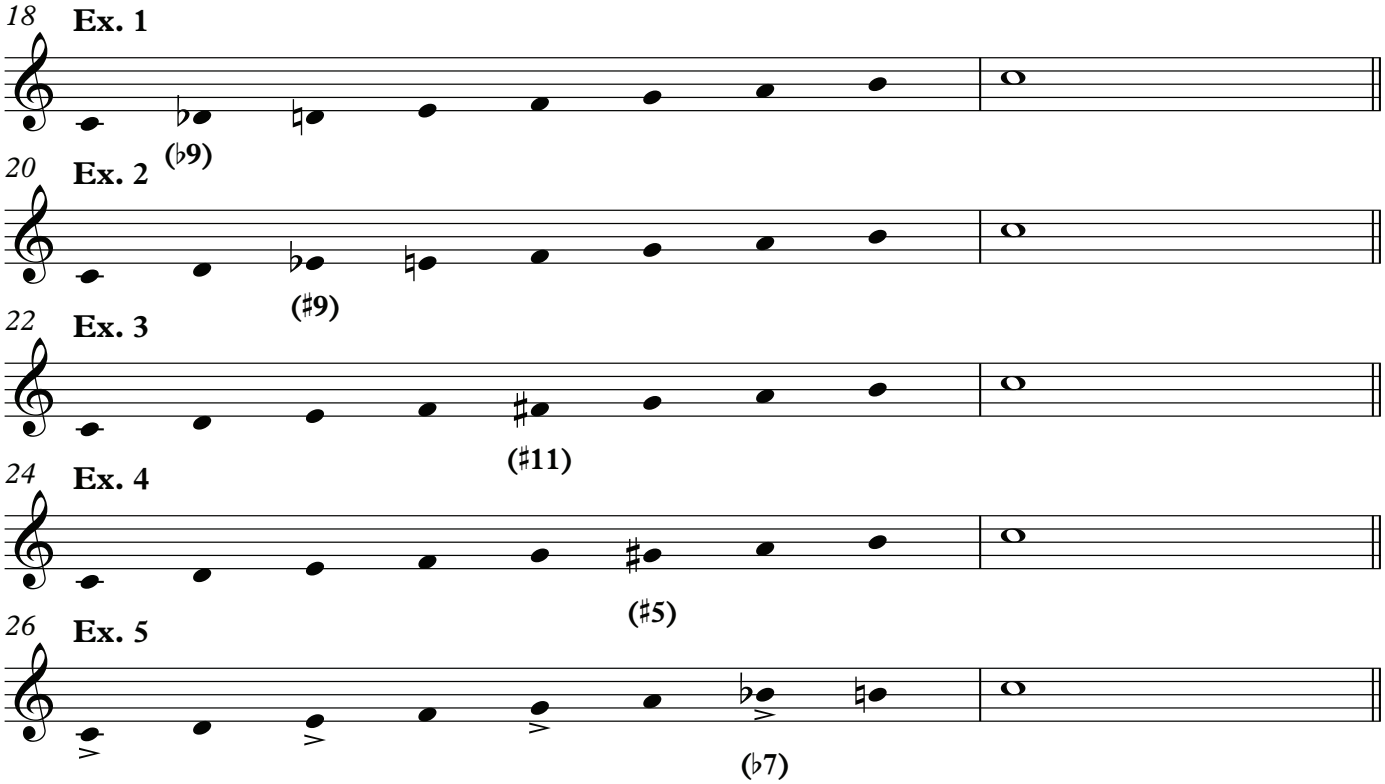


Melodic example WITHOUT chromatic passing tones

Melodic example WITH chromatic passing tones

As we can observe from the above two examples, the second melody sounds much "jazzier" than the first as the result of adding chromatic passing tones in between the scale tones.

Single chromatic tones are often added to diatonic scales to create 8-note scales, which tend to be easier to work with rhythmically than 7-note scales.



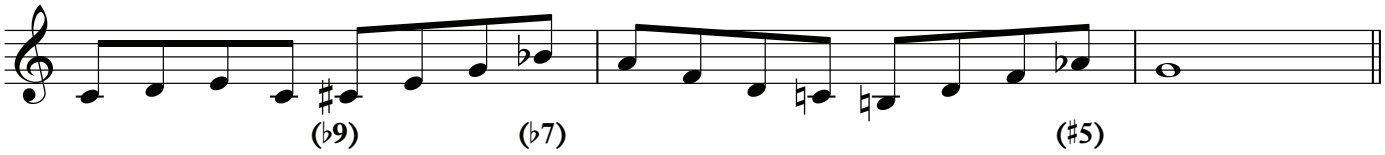
This last example is commonly known as the "Bebop" scale, as it contains both a (♭7) and (♮7) and the implied chord tones outline a dominant 7th chord (shown with accent symbols).

III. CHROMATICISM AS HARMONY

"Can I use chromatic passing tones so that they sound like inside notes, even when they aren't?"

Chromatic passing tones can be made to sound less dissonant and more "inside" if they are incorporated into melodies which imply an actual chord. The implied chord may itself imply a harmony which is "outside" and not part of the given key, but the result is still one of greater consonance and less dissonance.

28 **Ex. 1**



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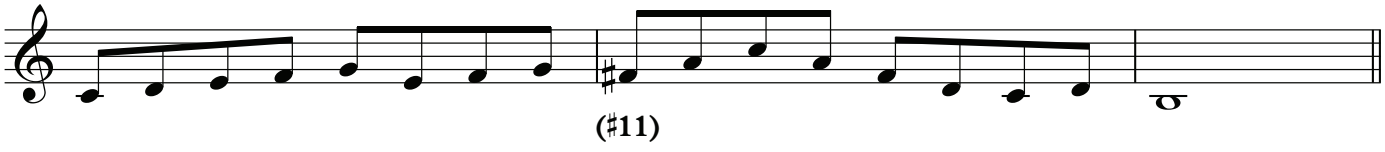

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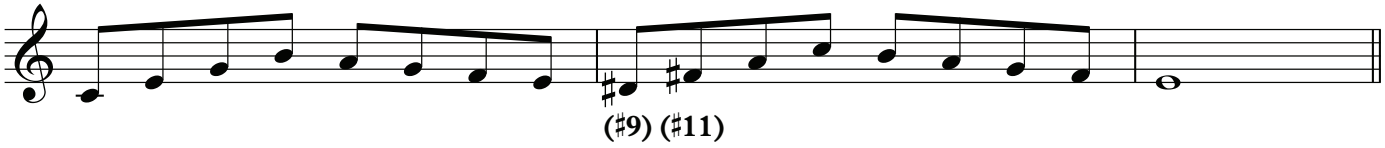


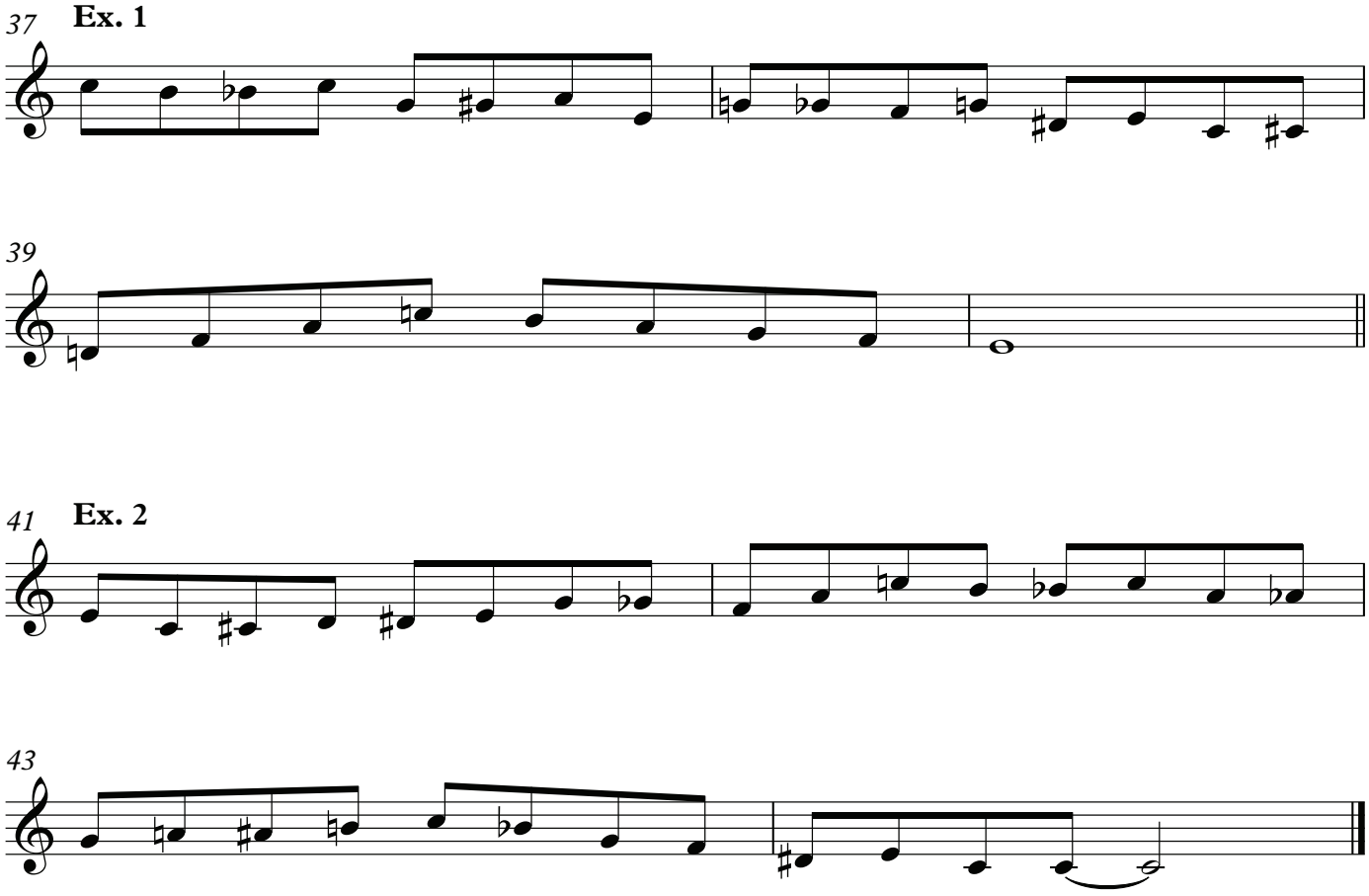
IV. CHROMATICISM AS BLUES MELODIES

"Doesn't playing the blues mean just playing blues scale licks or pentatonic scale licks?"

The blues is a sound that is defined by the tension between the major and minor 3rd of a chord, particularly when improvising over chord progressions that are made up largely of dominant 7th chords.

Blues melodies can be argued to be mainly pentatonic or blues-scale based, but in point of fact the entire chromatic scale can be used to construct a blues lick.

The following are examples of blues melodies that use the entire chromatic scale.



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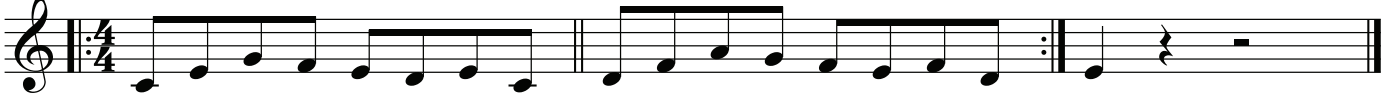

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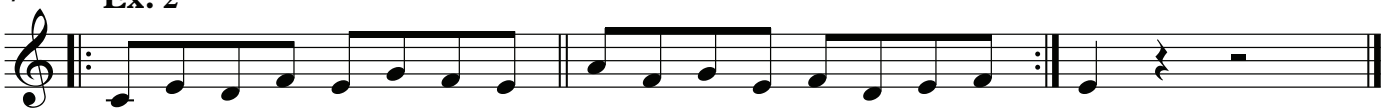

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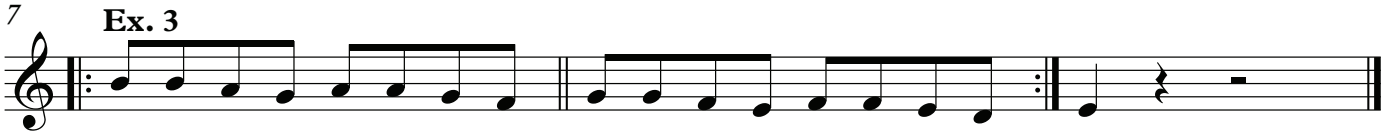

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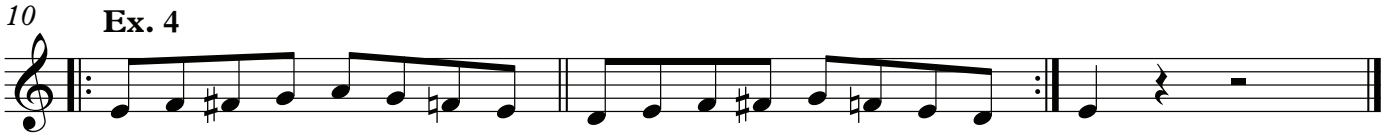

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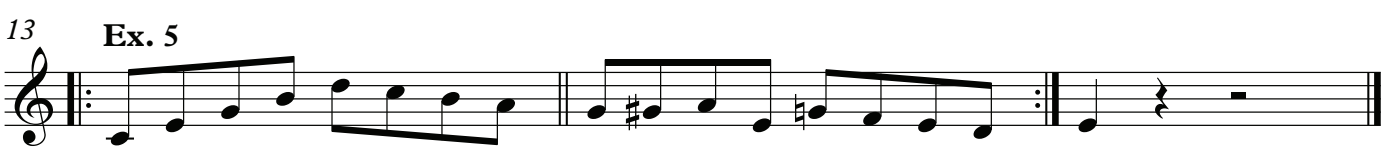

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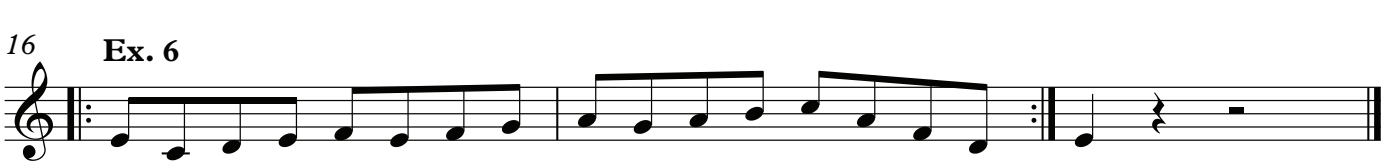

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MELODIC STUDIES

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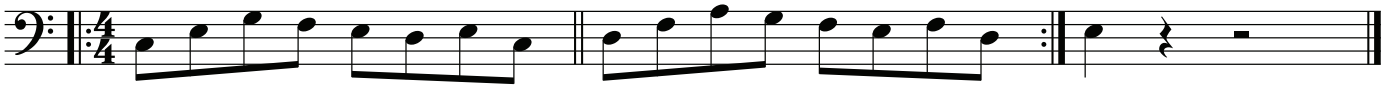

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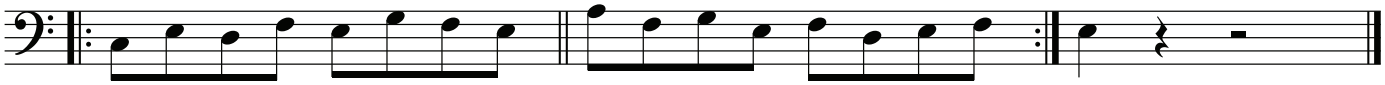

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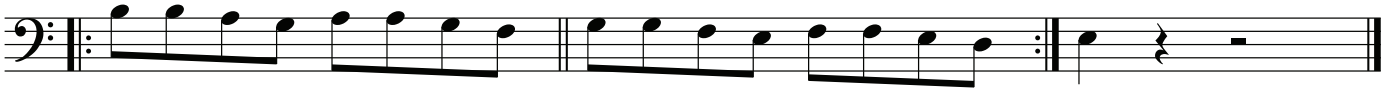

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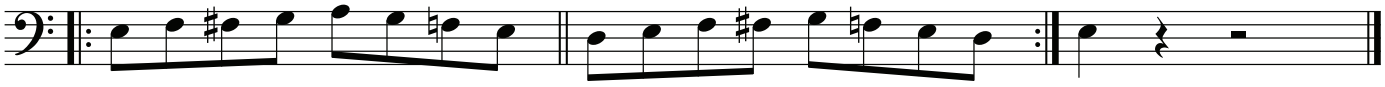

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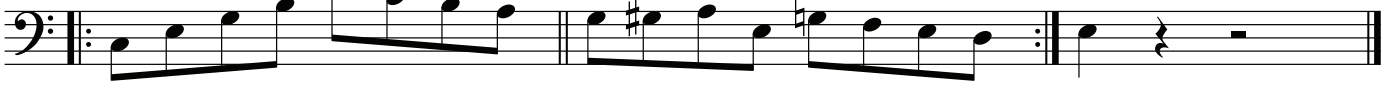

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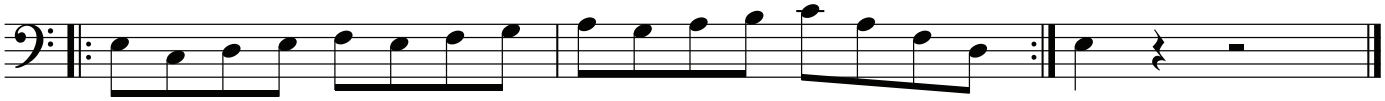

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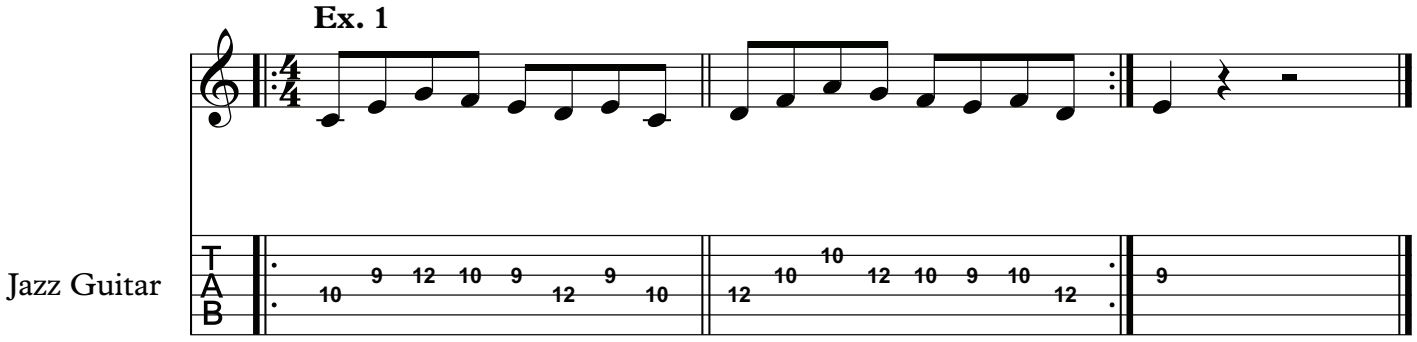

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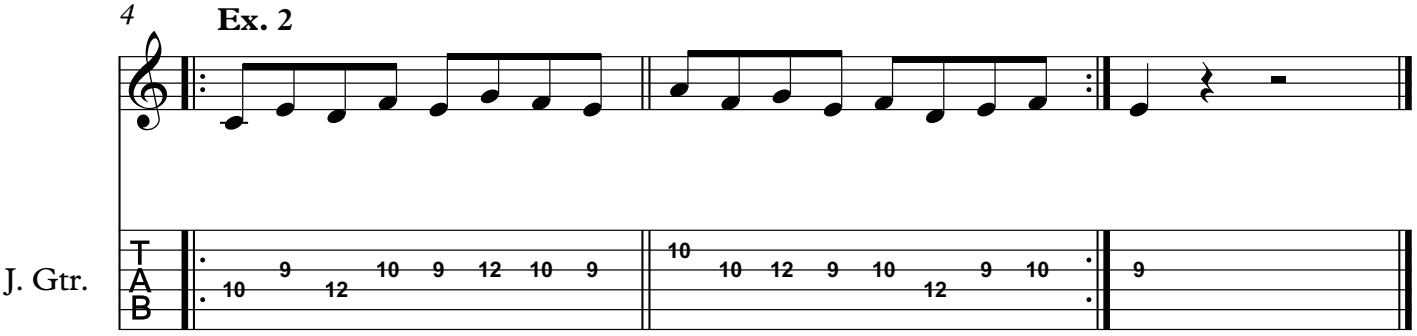

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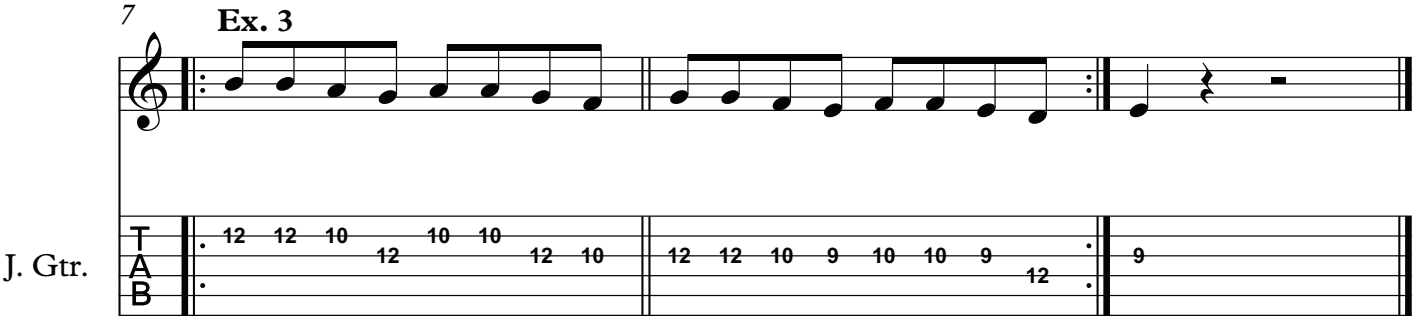

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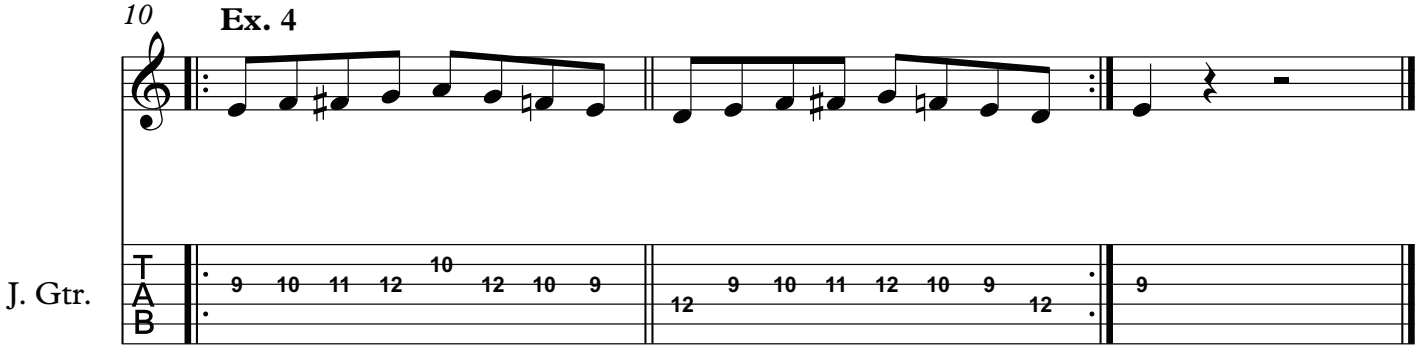

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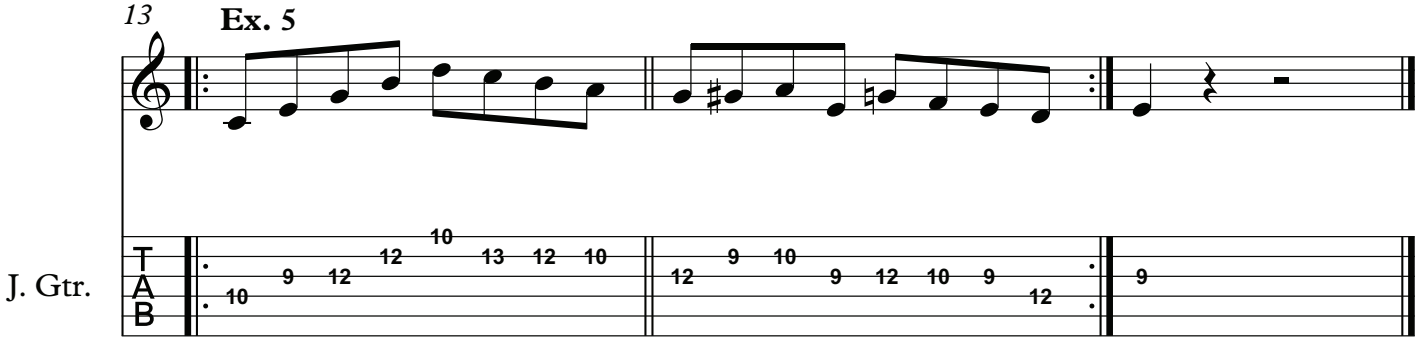

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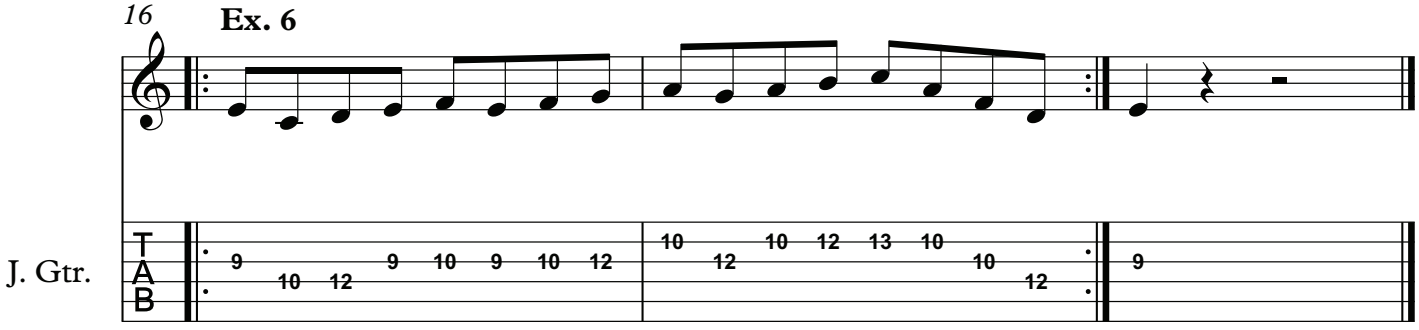

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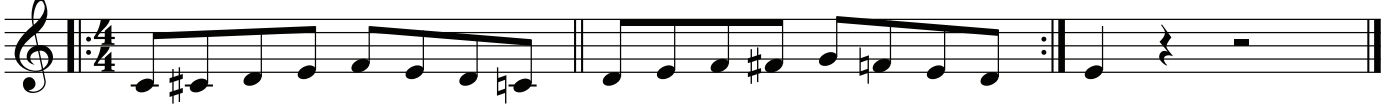

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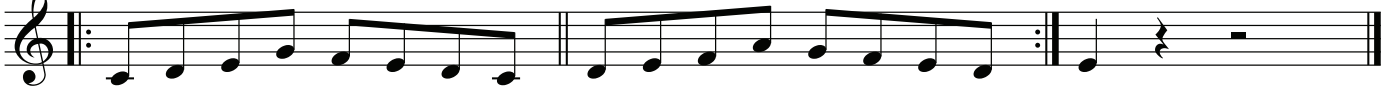

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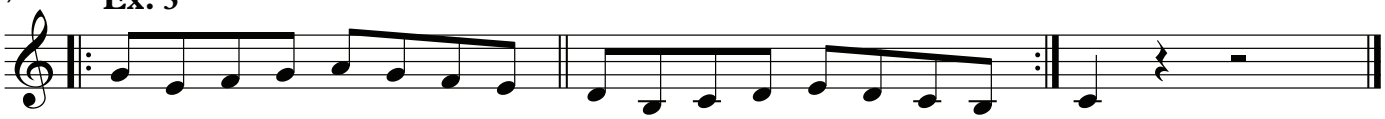

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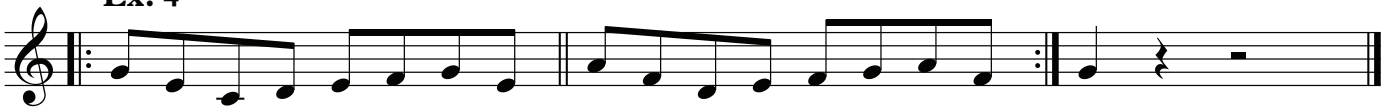

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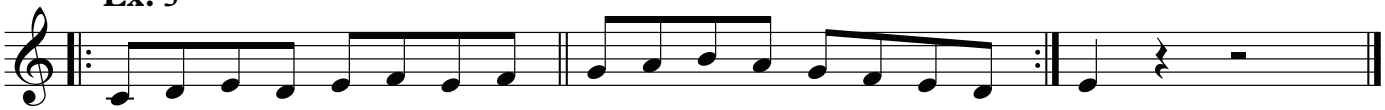

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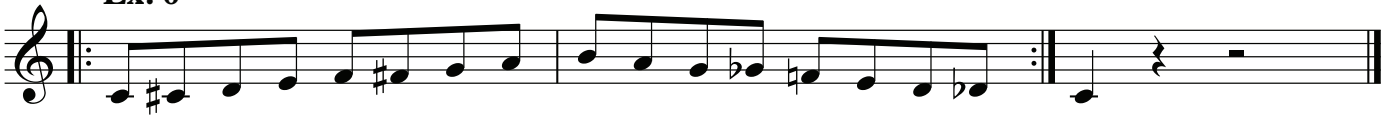

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MELODIC STUDIES

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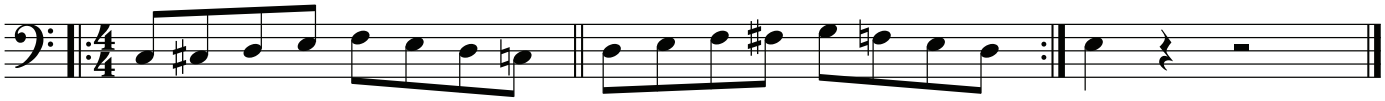

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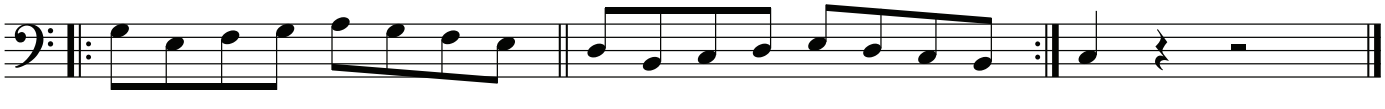

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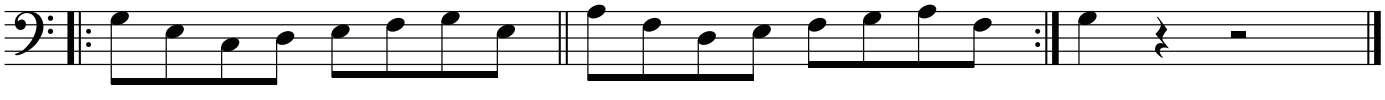

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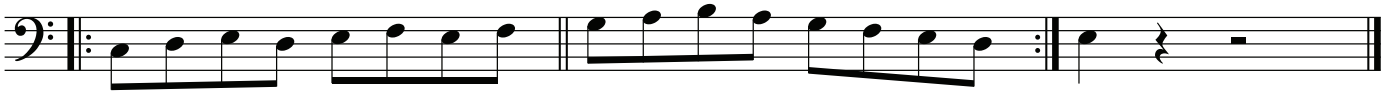

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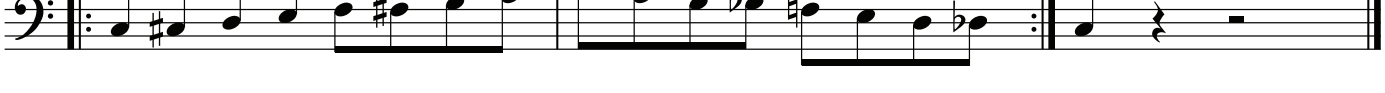

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MELODIC STUDIES

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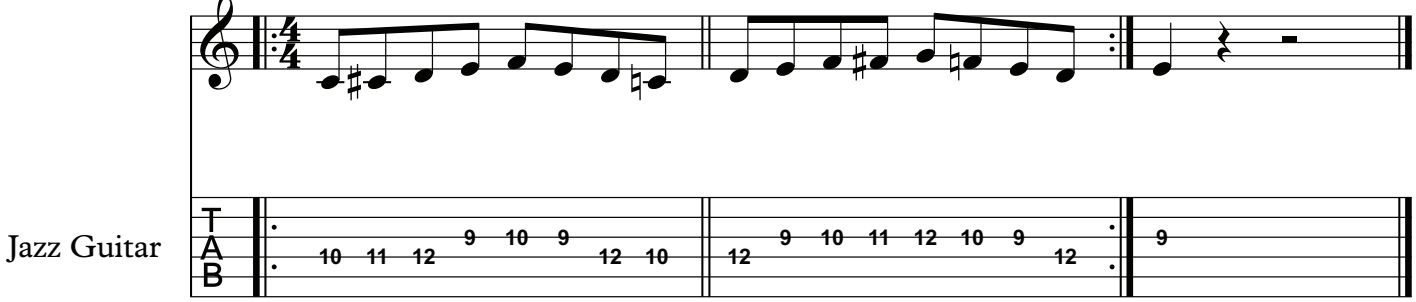

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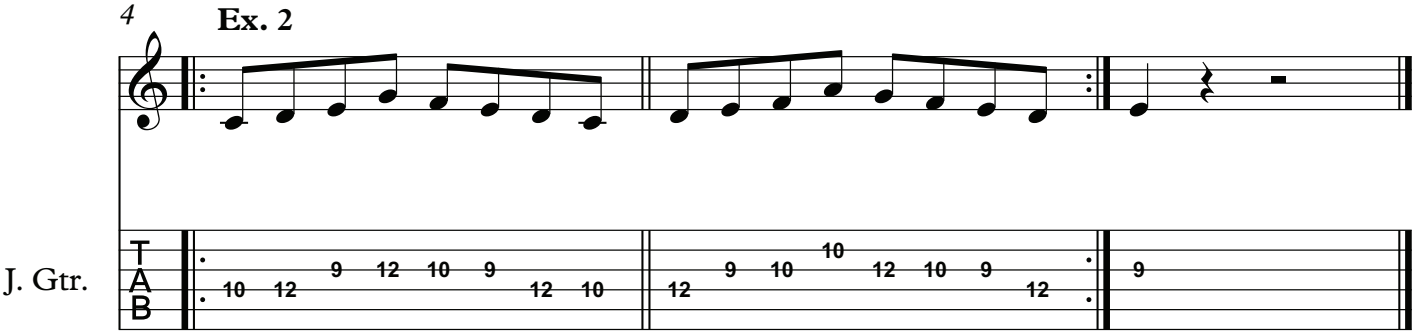

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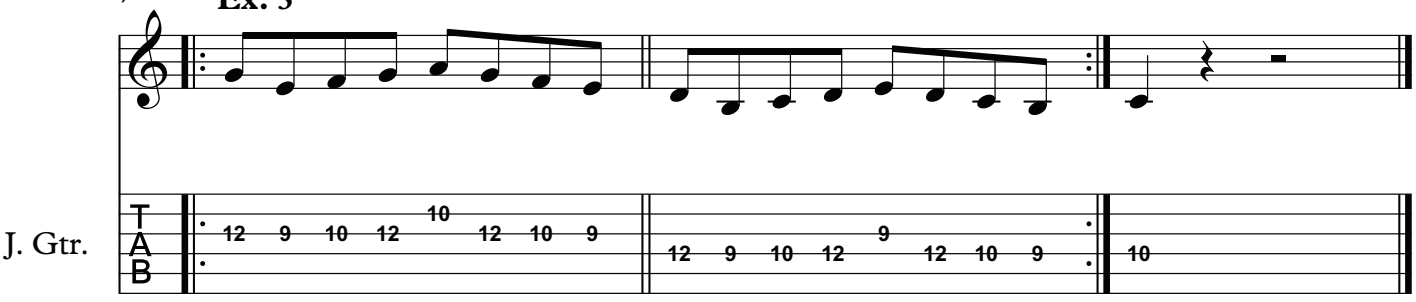

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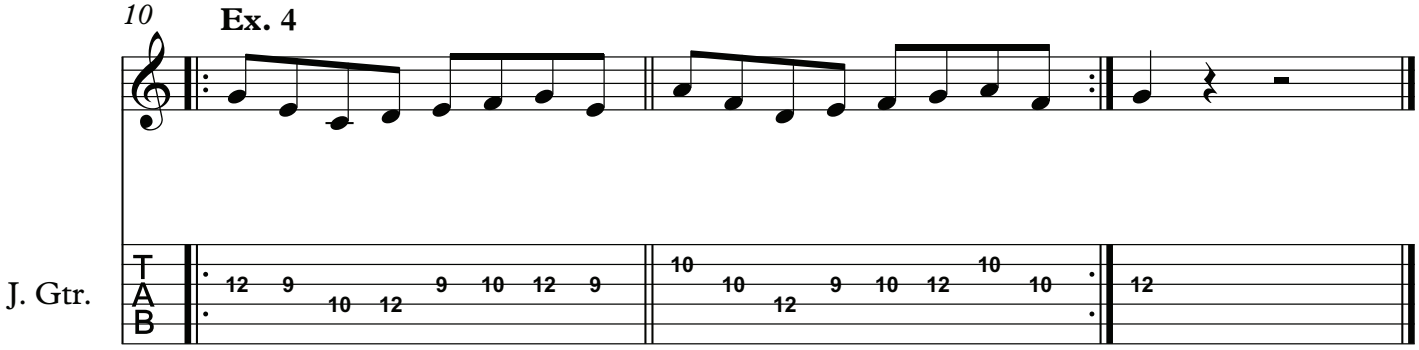

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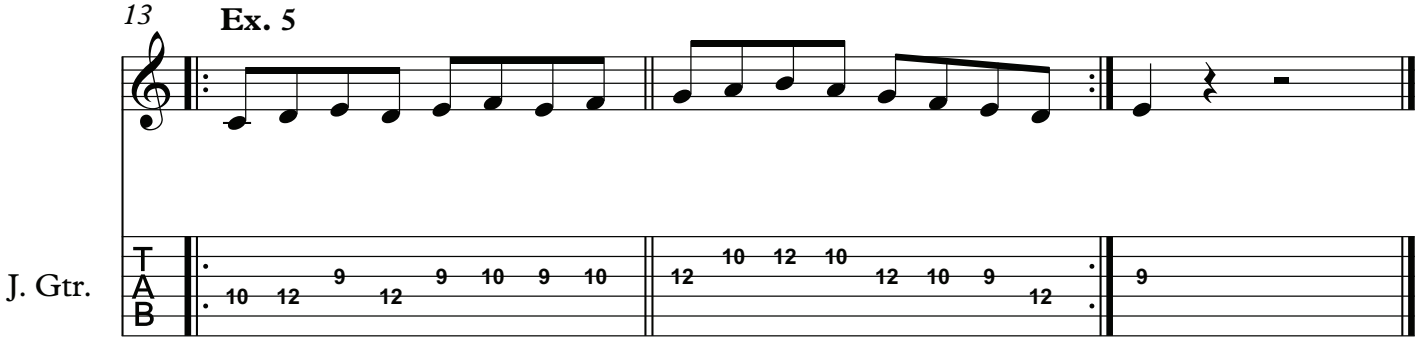

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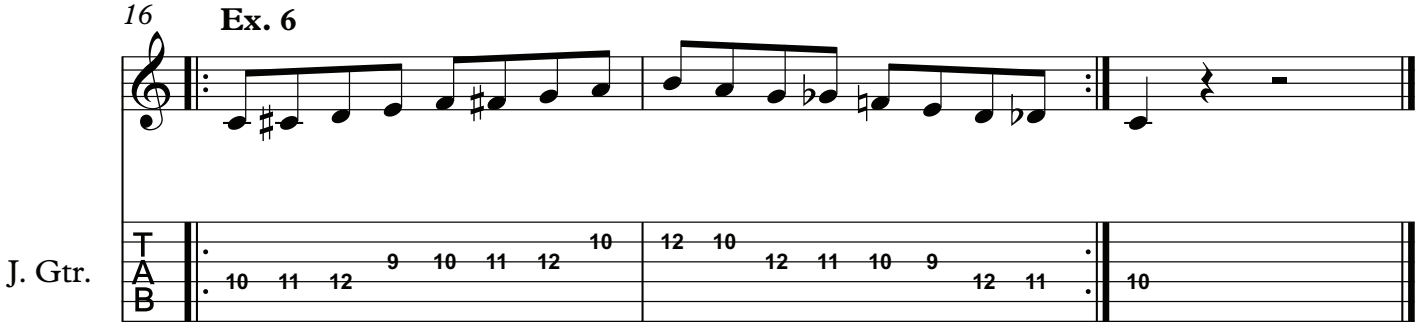

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MELODIC STUDIES

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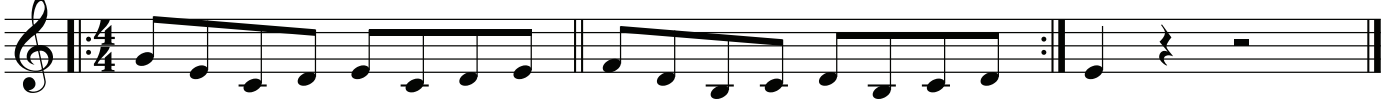

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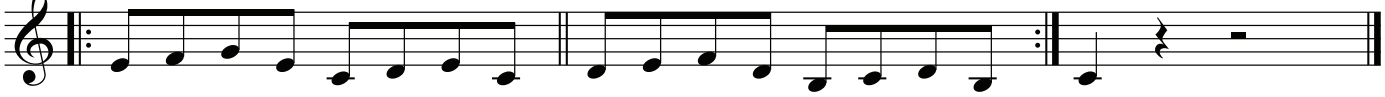

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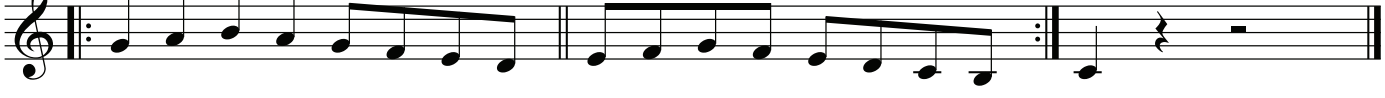

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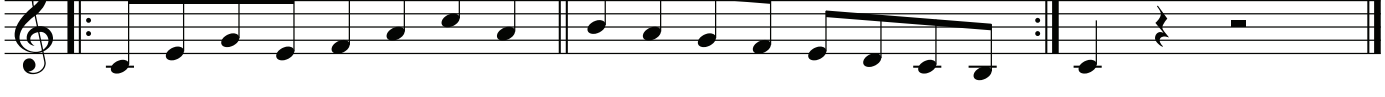

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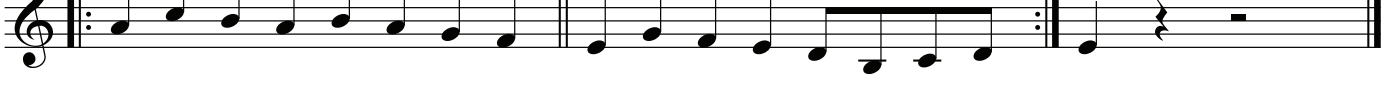

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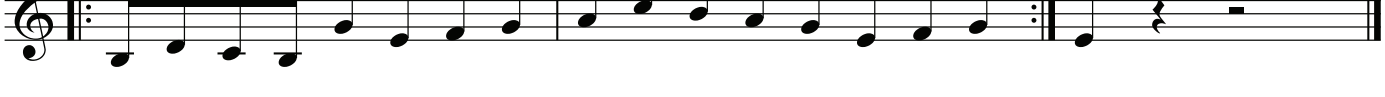

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MELODIC STUDIES

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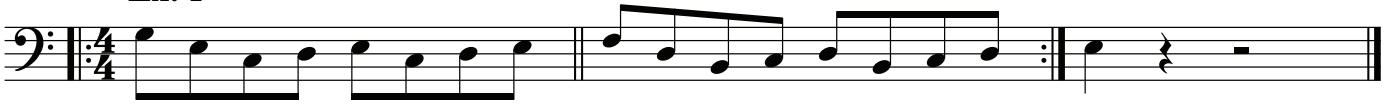

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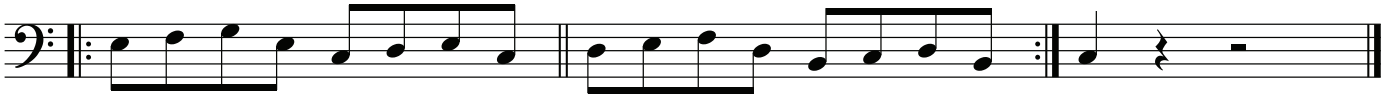

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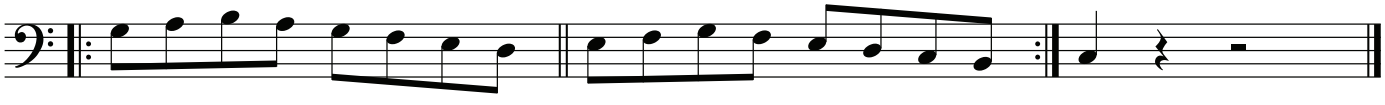

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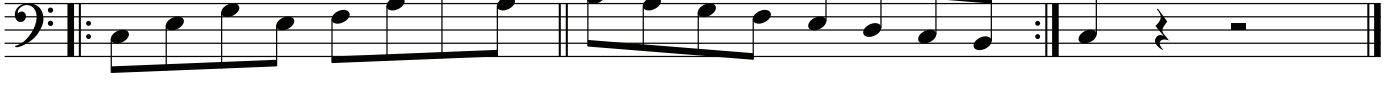

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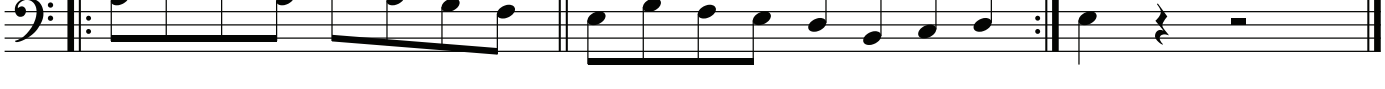

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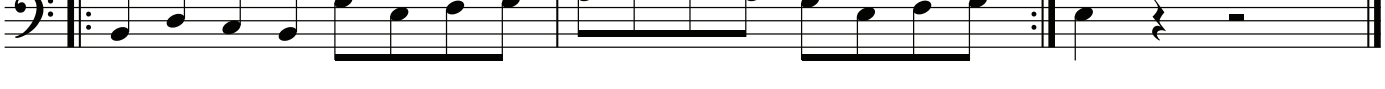

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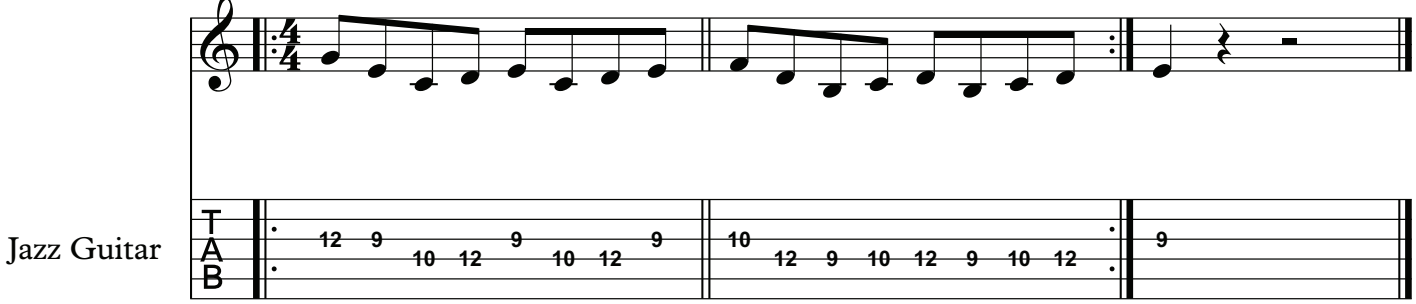

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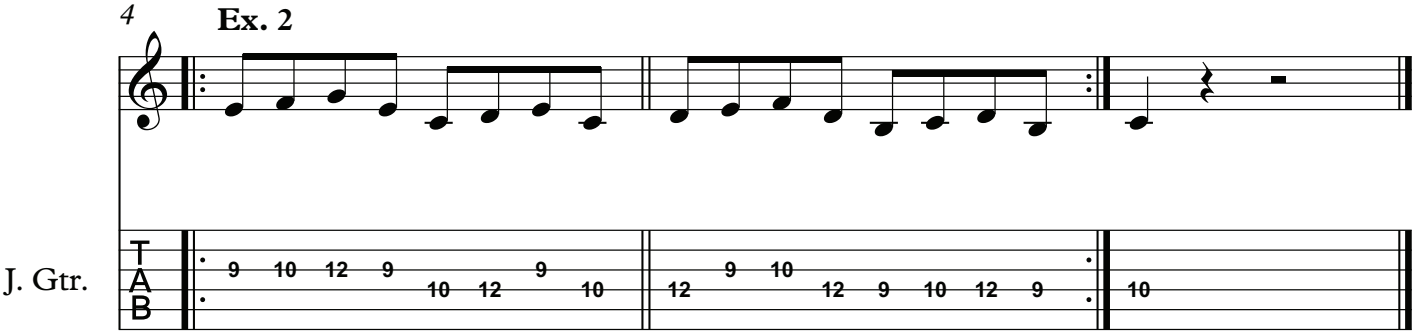

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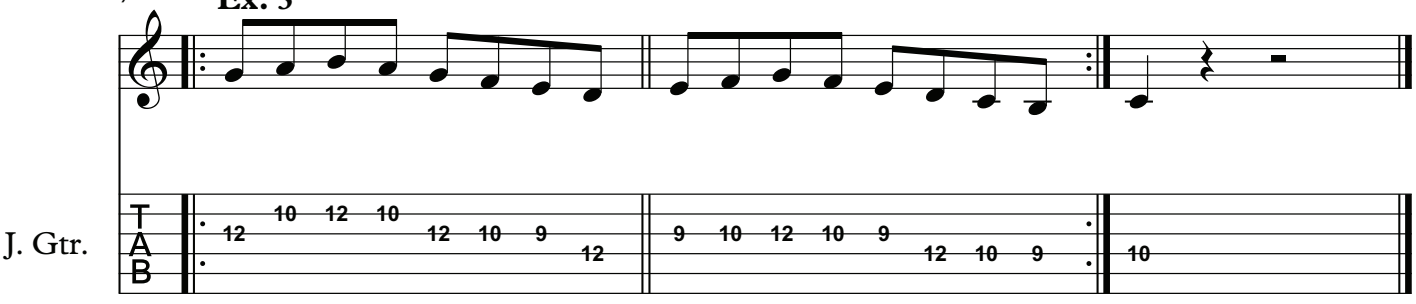

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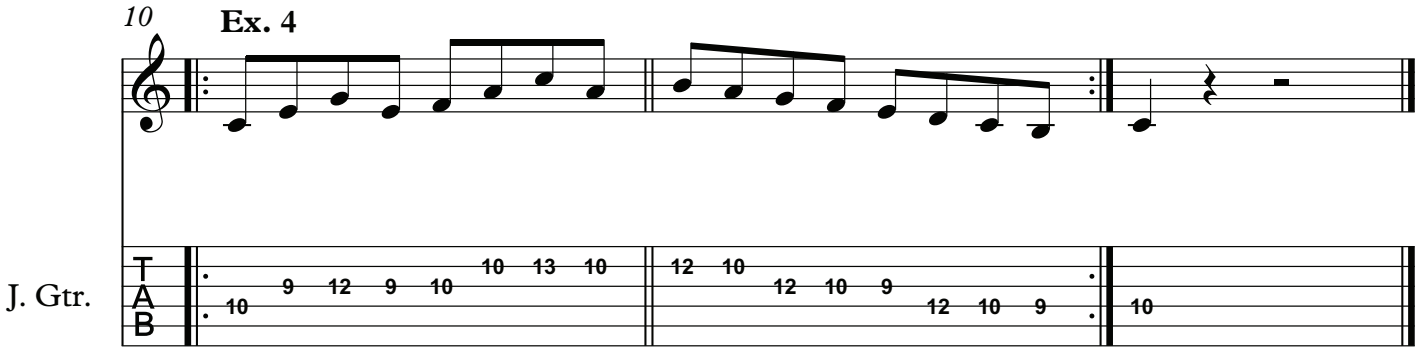

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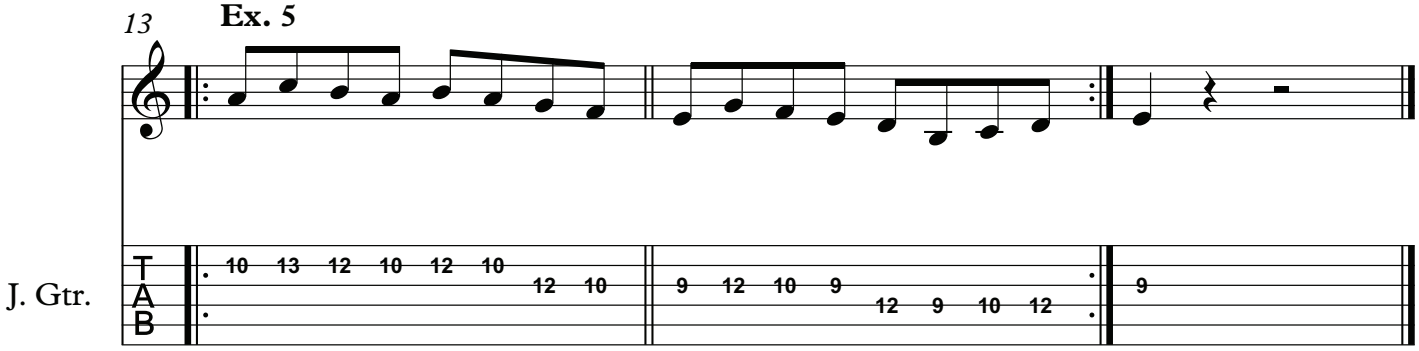

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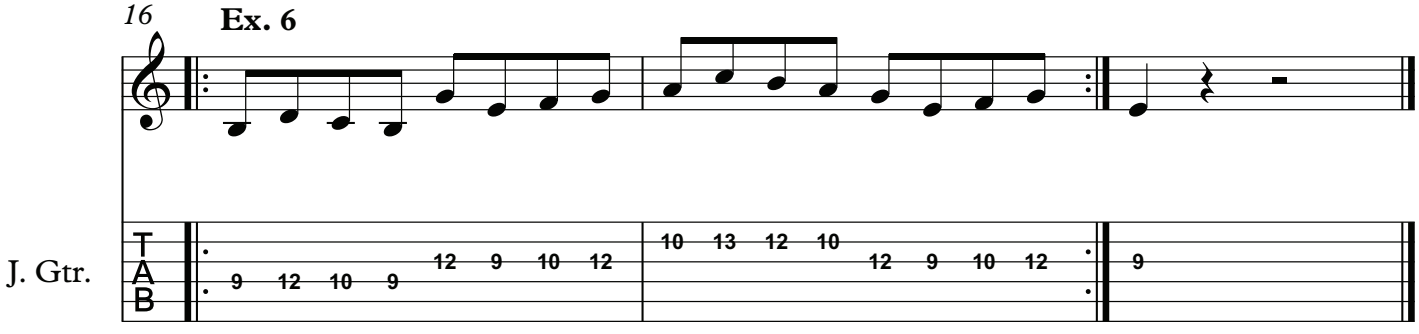

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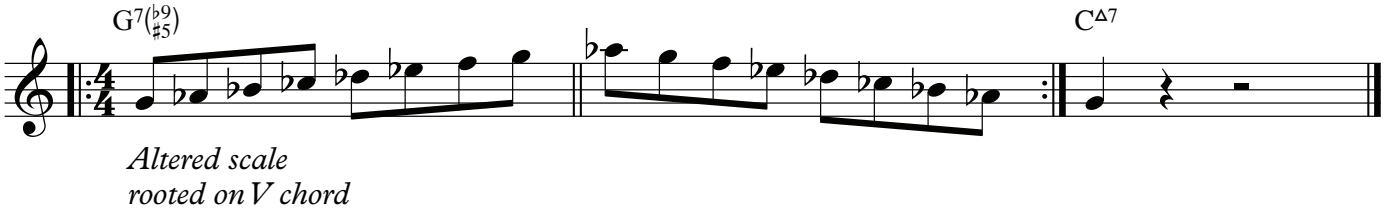
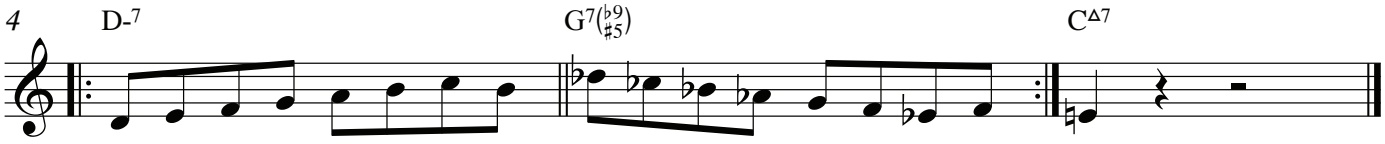


Altered scale
rooted on V chord

Ex. 2



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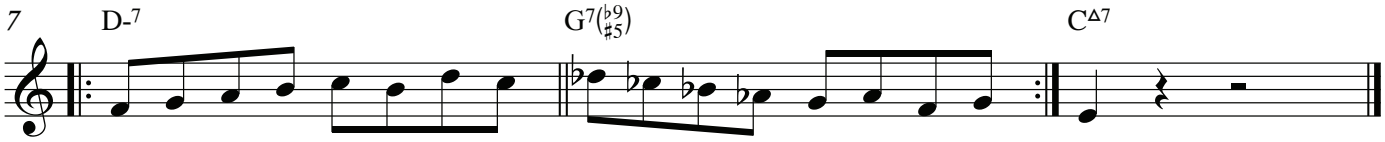

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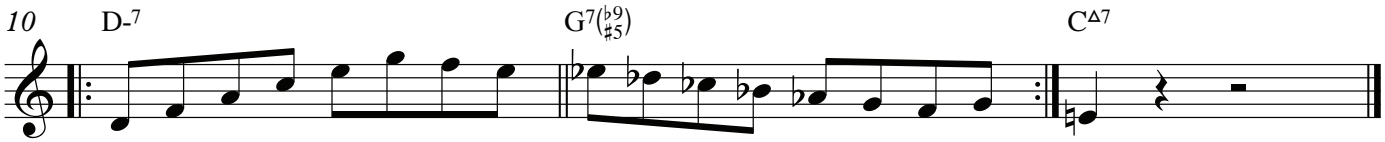

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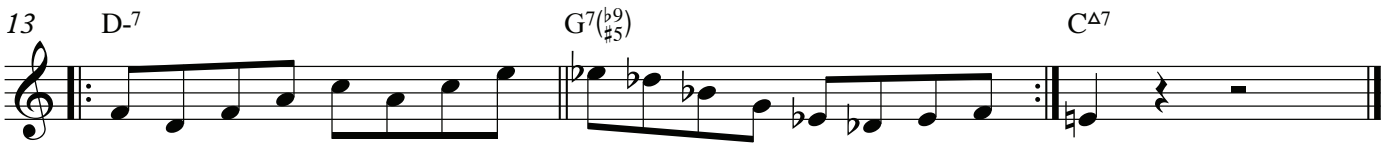

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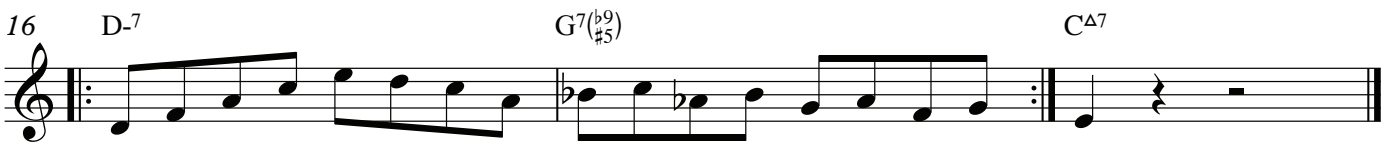

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MELODIC STUDIES

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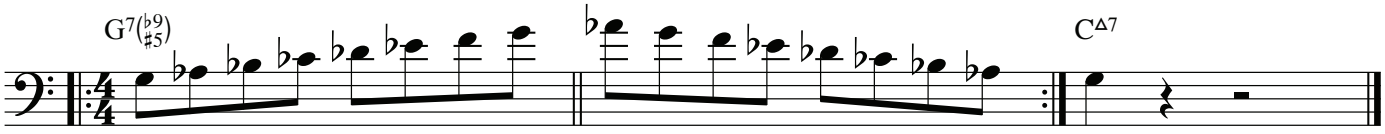
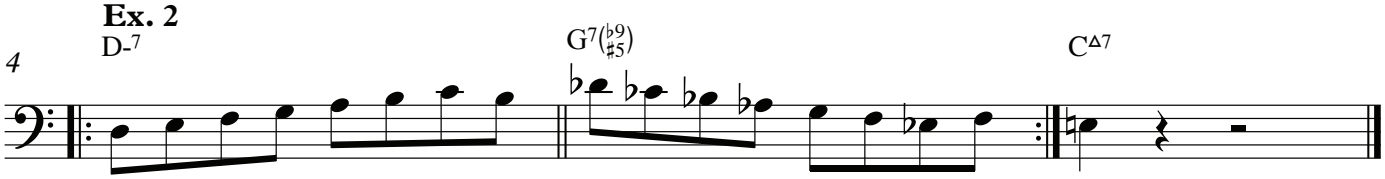


Altered scale
rooted on V chord

Ex. 2



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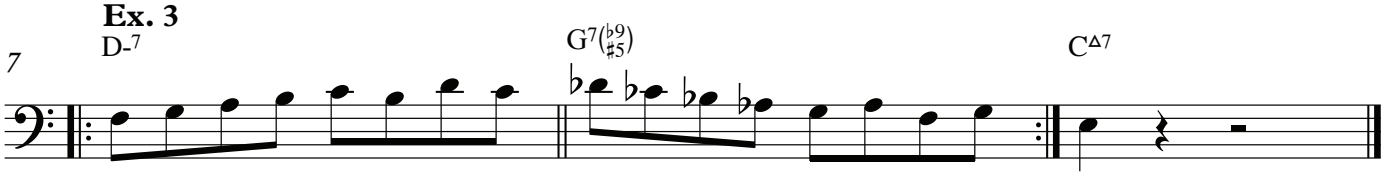

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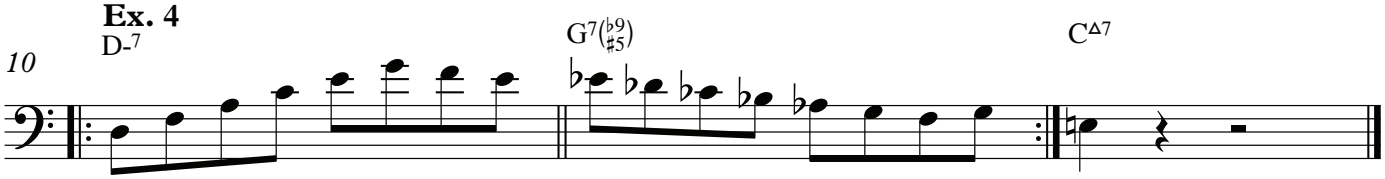

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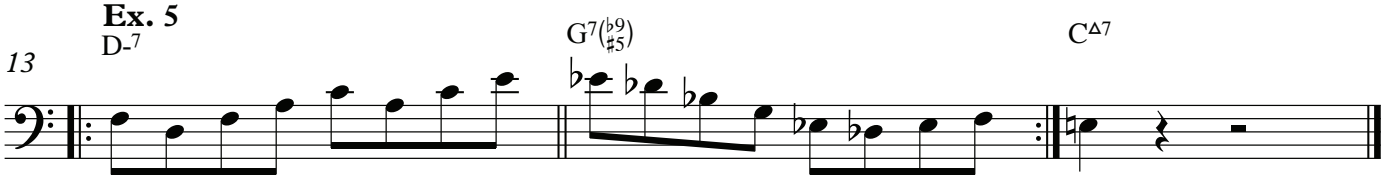

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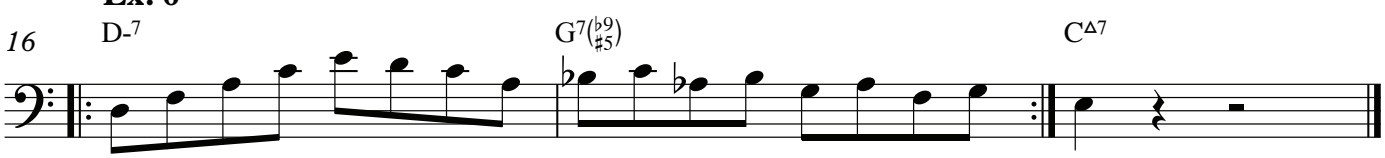

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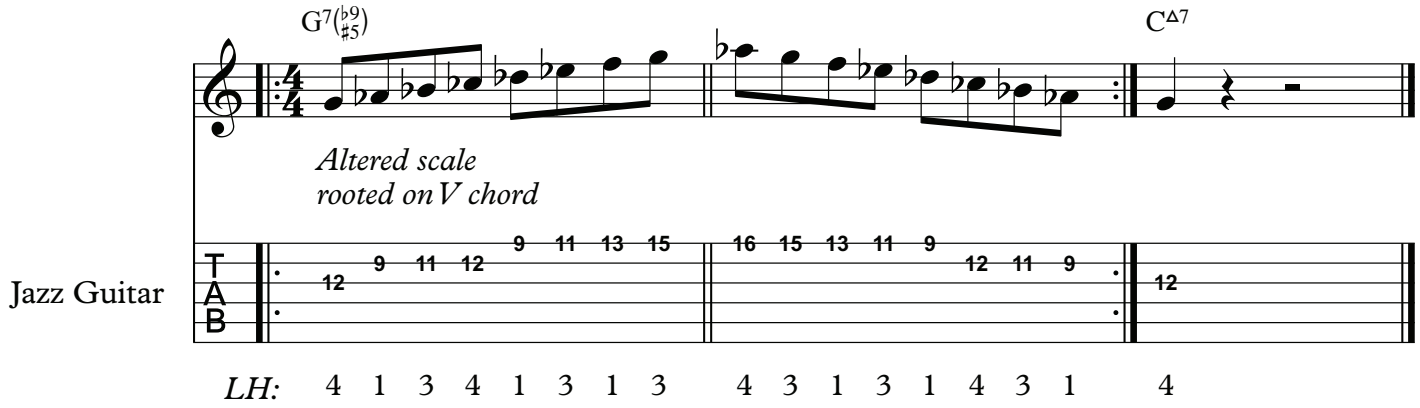

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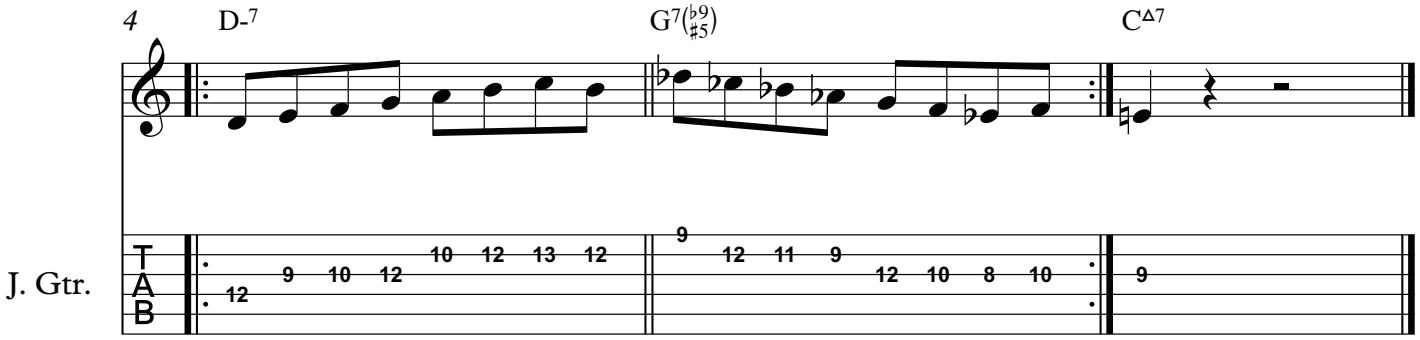

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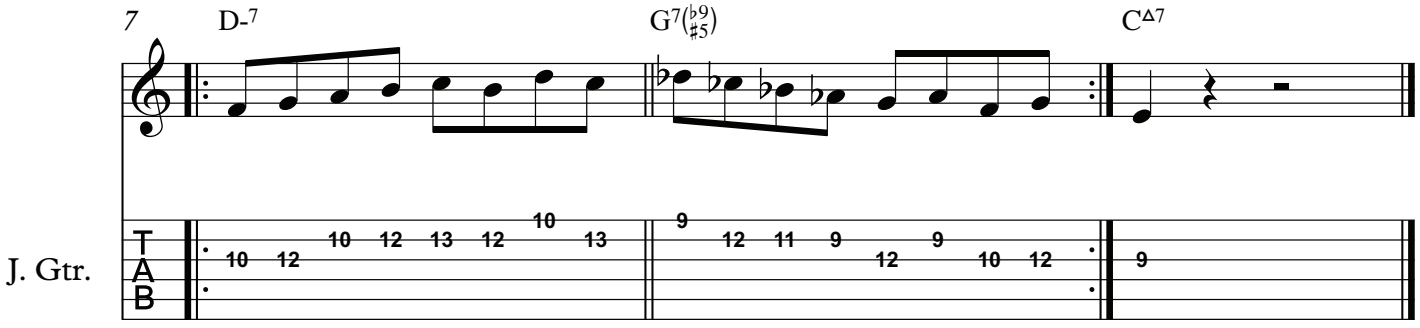

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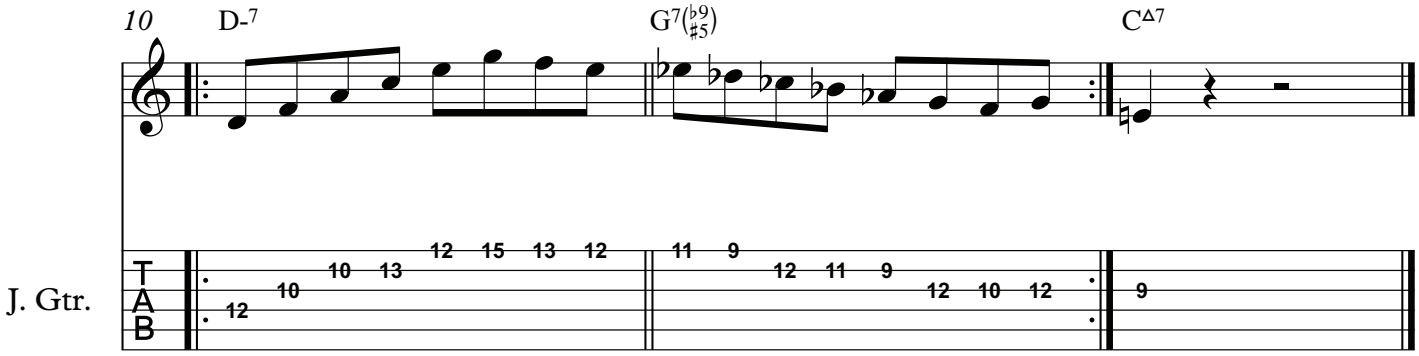
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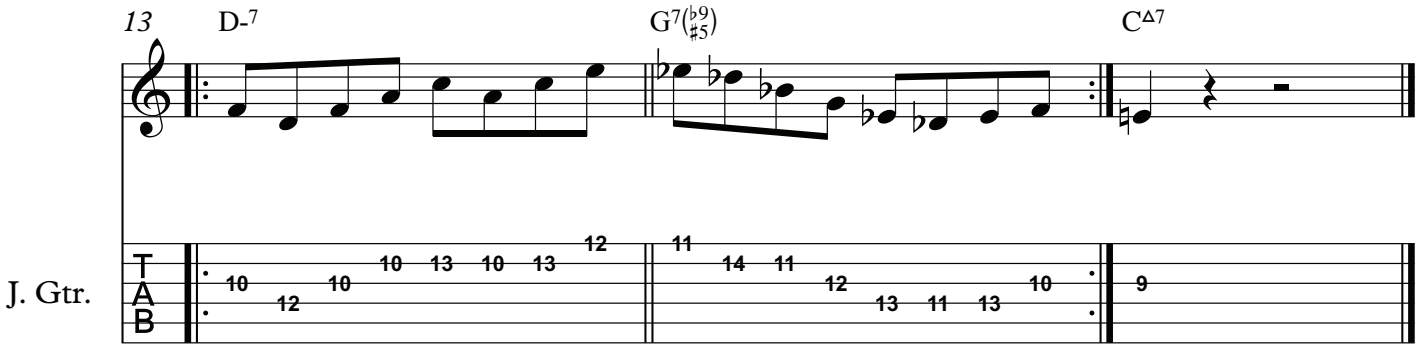
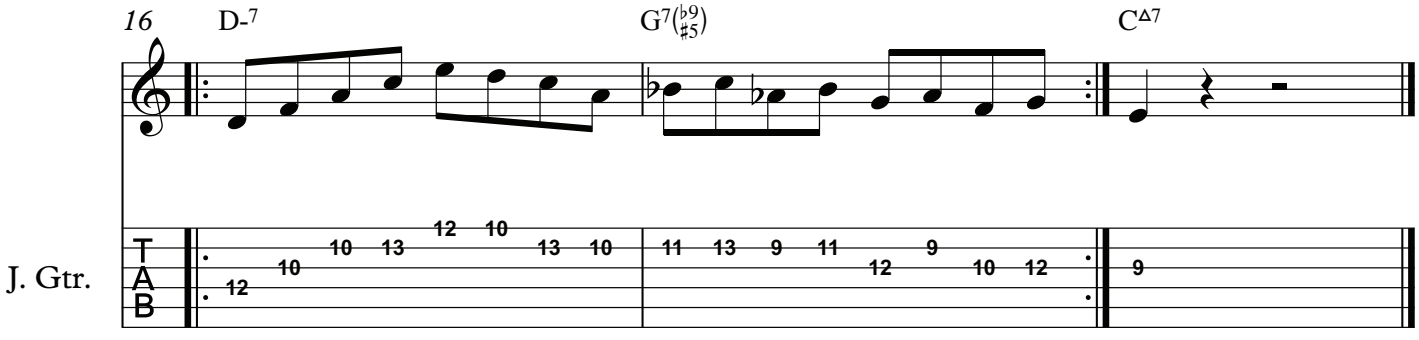
D-7
G7(♭9 ♯5)
C△7
J. Gtr.
T
A
B

Ex. 5


13
D-7
G7(♭9 ♯5)
C△7
J. Gtr.
T
A
B

Ex. 6


16
D-7
G7(♭9 ♯5)
C△7
J. Gtr.
T
A
B

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MELODIC STUDIES

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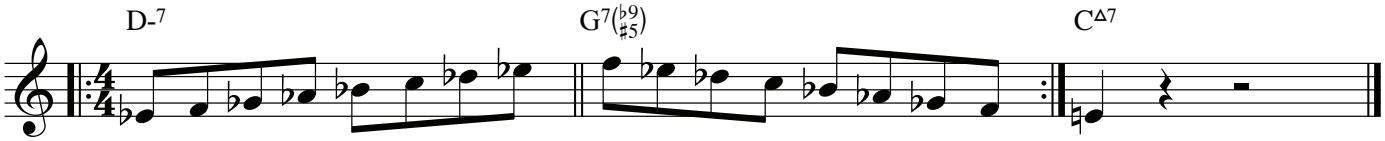
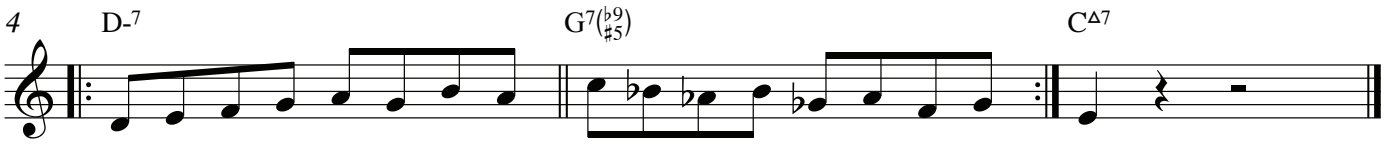
Ex. 1



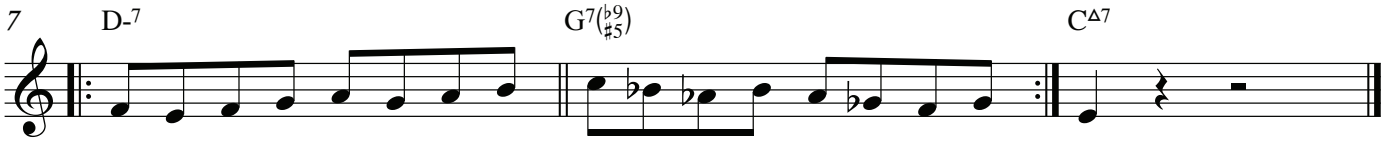
E♭ Dorian mode

Melodic use of modes transposed up or down a half-step from the expected keys corresponding to the chord symbols is known as "side-slipping." Creative use of side-slipping can have much the same effect as making use of the altered scale.

Ex. 2



Ex. 3



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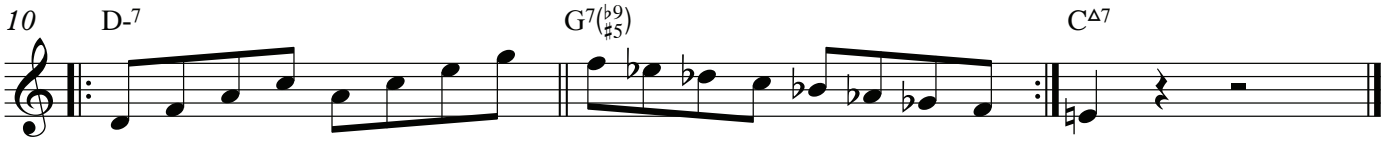

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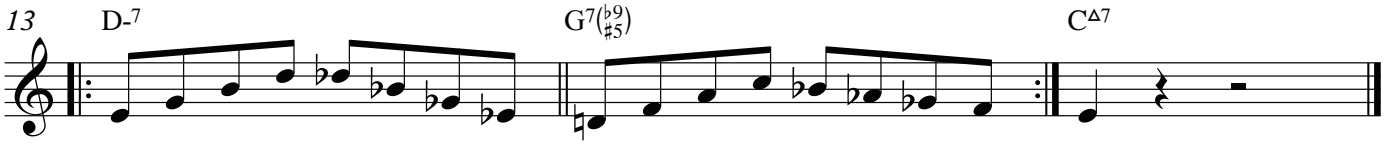

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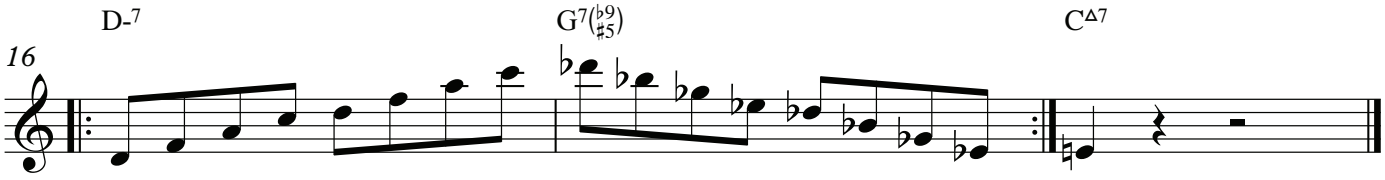

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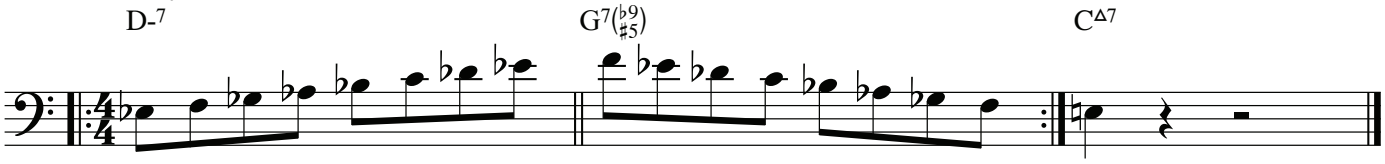
MELODIC STUDIES

Ex. 1



E♭ Dorian mode

Melodic use of modes transposed up or down a half-step from the expected keys corresponding to the chord symbols is known as "side-slipping." Creative use of side-slipping can have much the same effect as making use of the altered scale.

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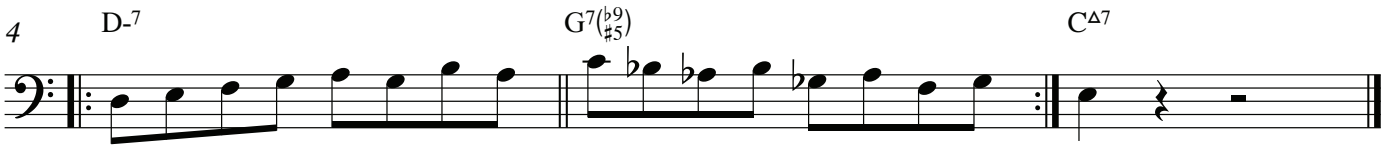

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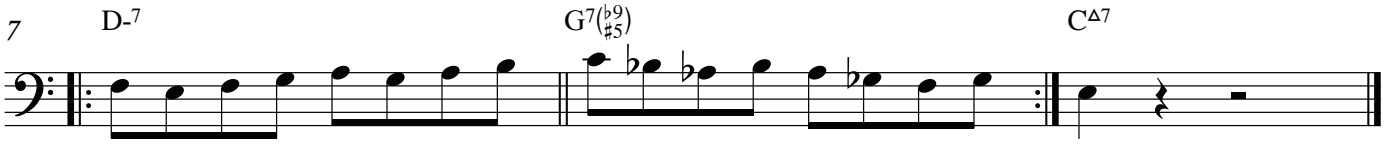

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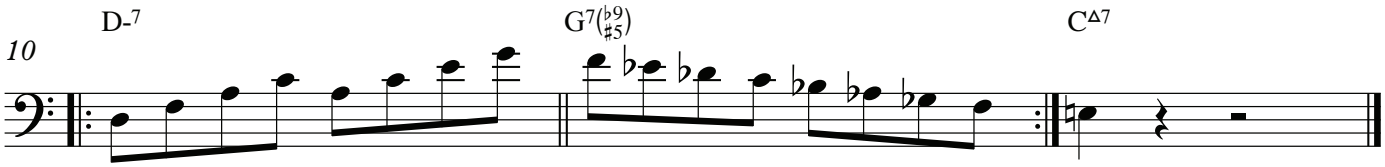

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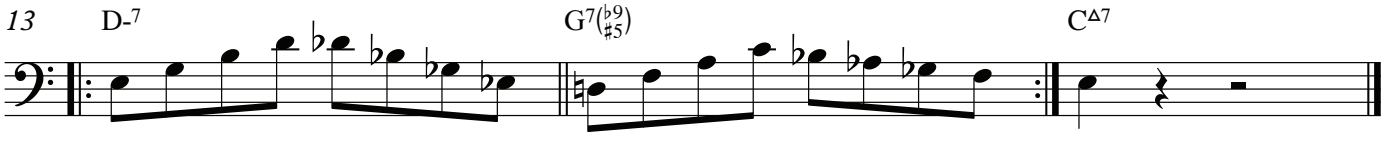

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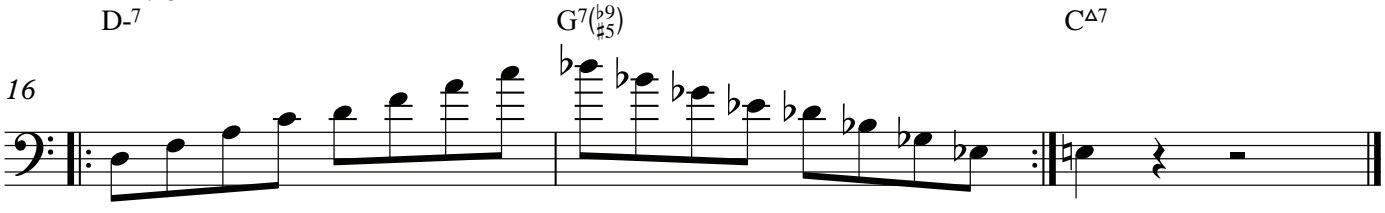

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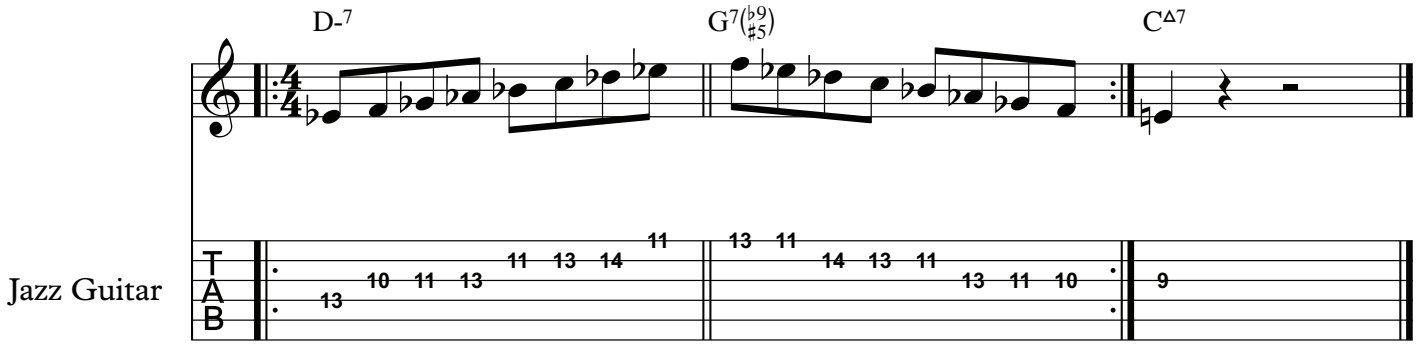
MELODIC STUDIES

David M. Shere

Ex. 1



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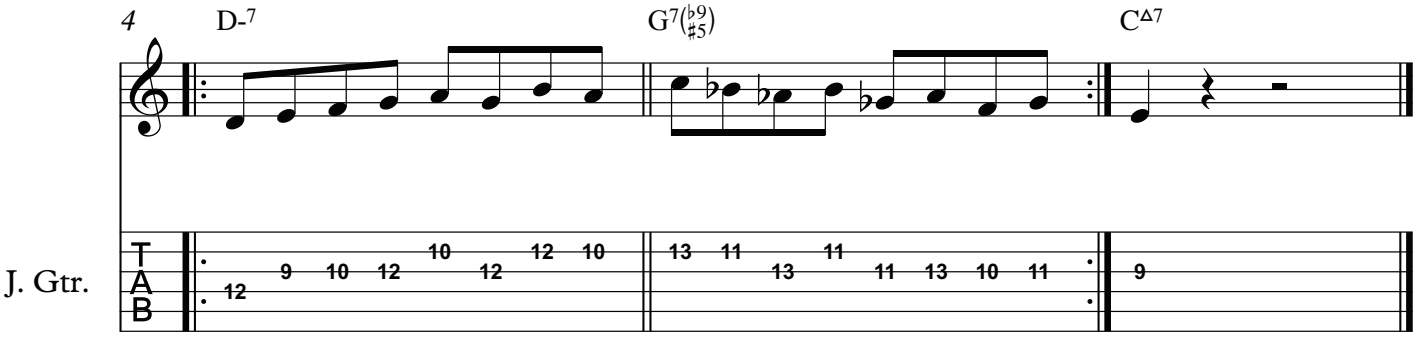

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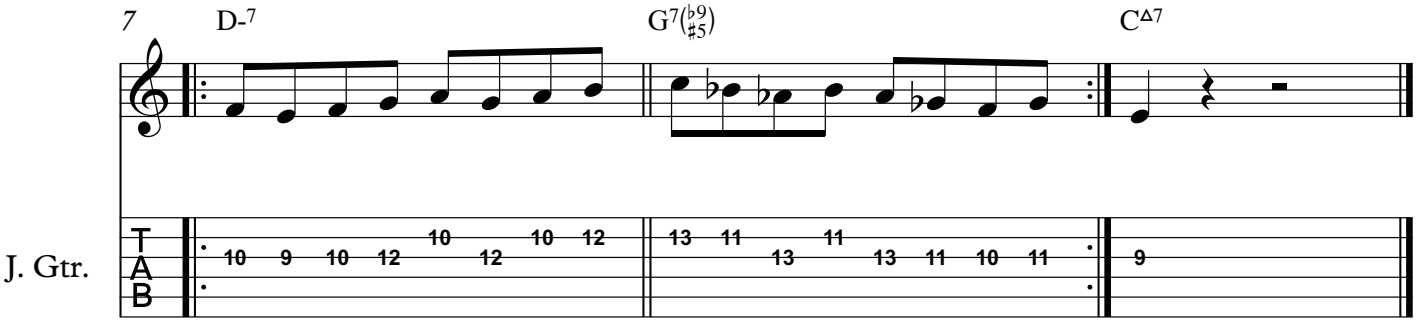

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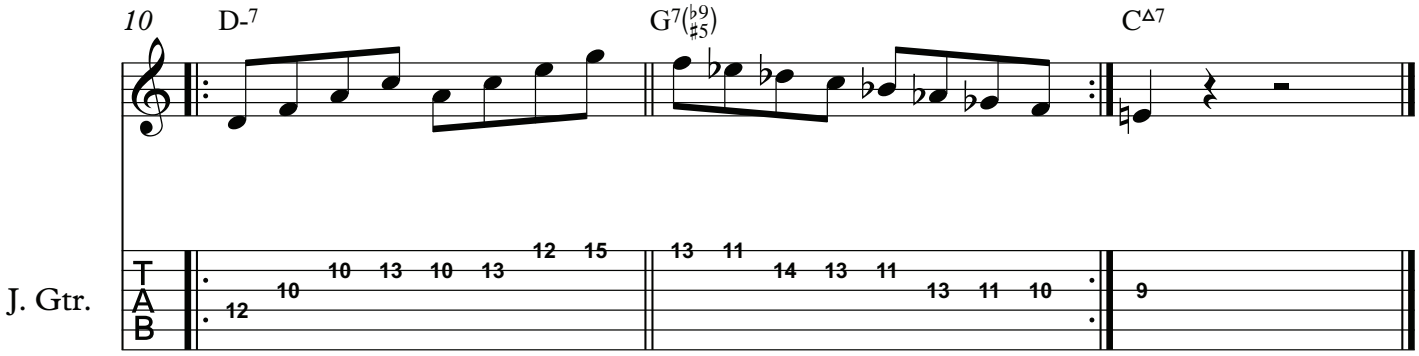
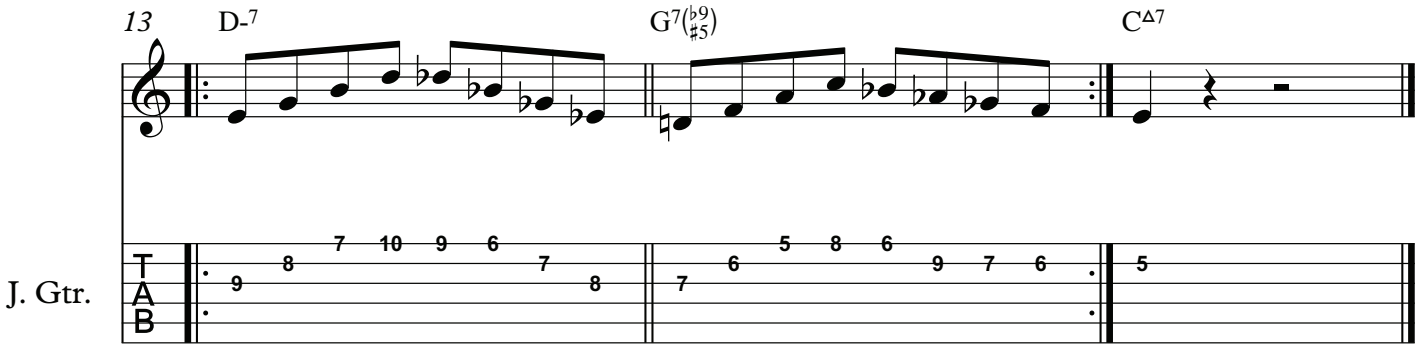
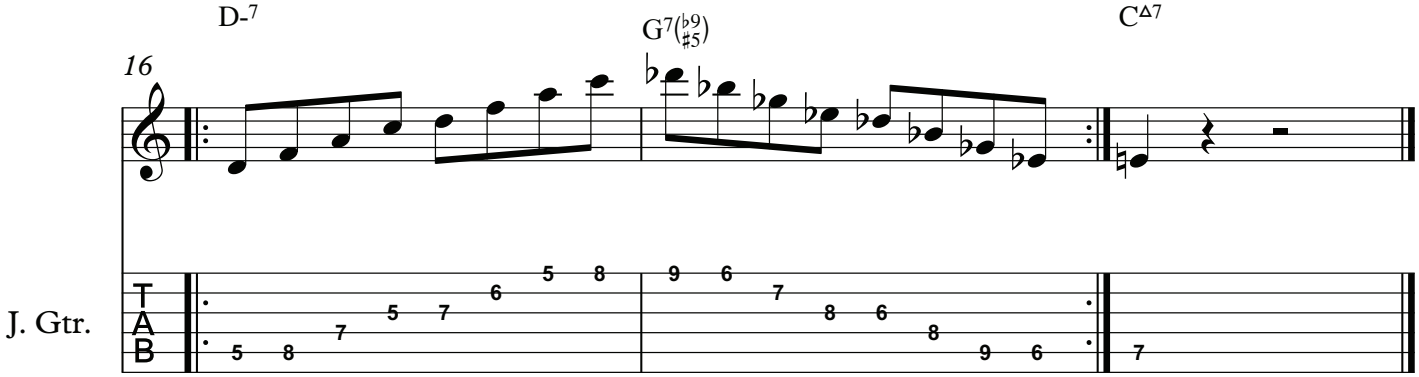

10
D-7
G7(♭9 ♯5)
C△7
J. Gtr.
T
A
B

Ex. 5


13
D-7
G7(♭9 ♯5)
C△7
J. Gtr.
T
A
B

Ex. 6


16
D-7
G7(♭9 ♯5)
C△7
J. Gtr.
T
A
B

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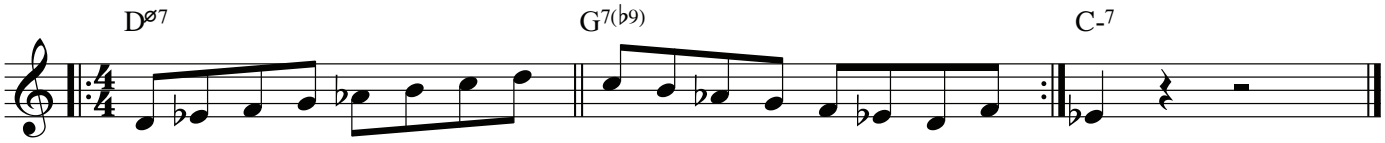
MELODIC STUDIES

David M. Shere

Ex. 1



Minor [ii-V-i] examples
A useful scale for minor [ii-V-i] melodies is the ***harmonic minor scale***

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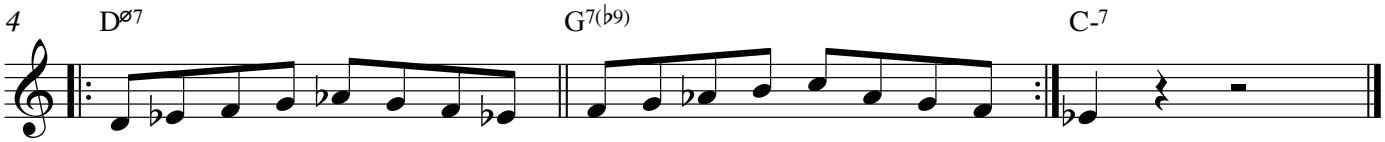

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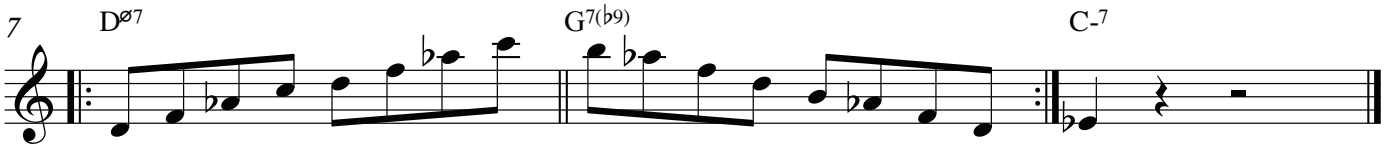

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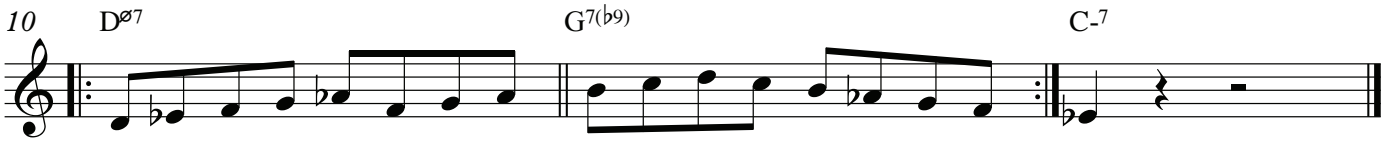

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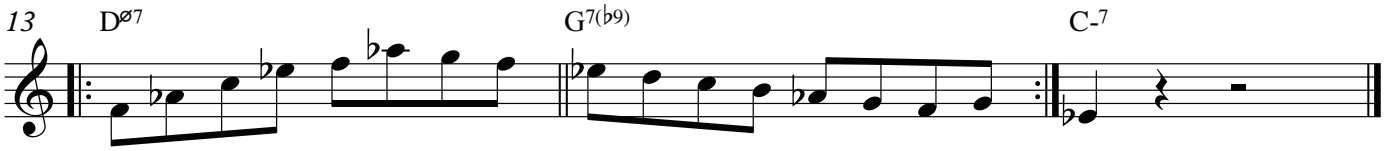

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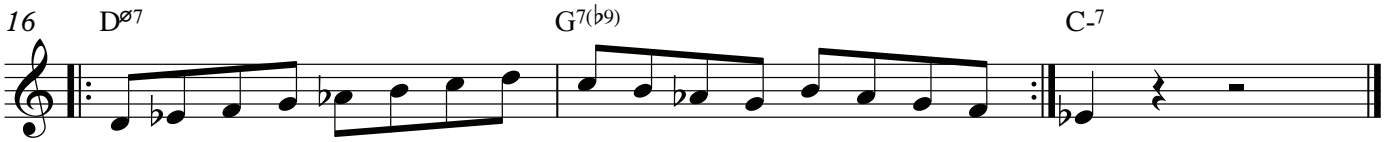

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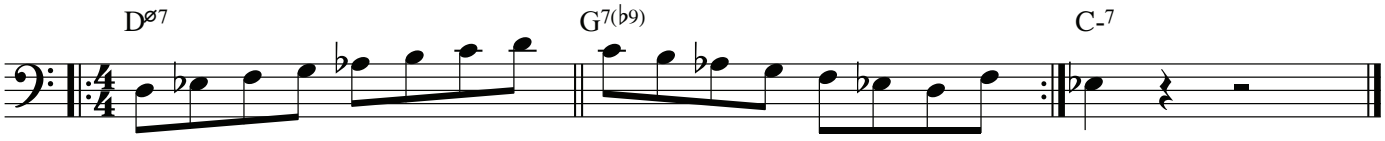
MELODIC STUDIES

David M. Shere

Ex. 1



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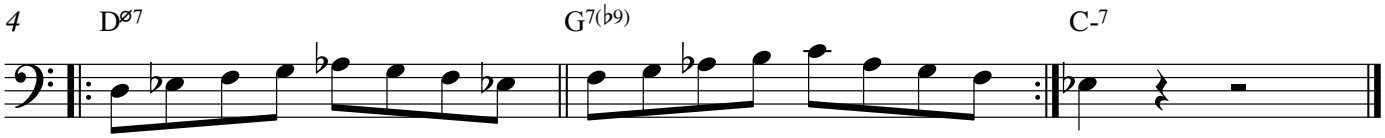

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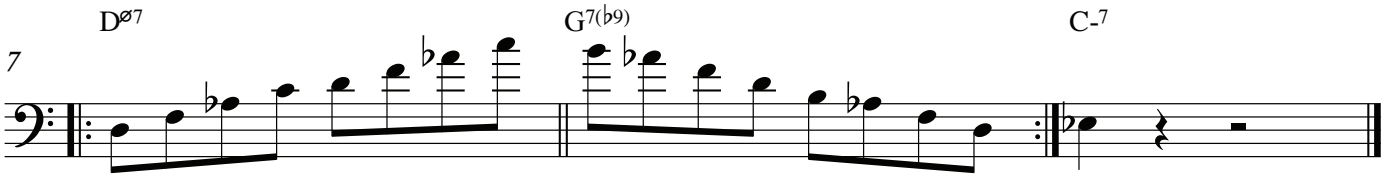

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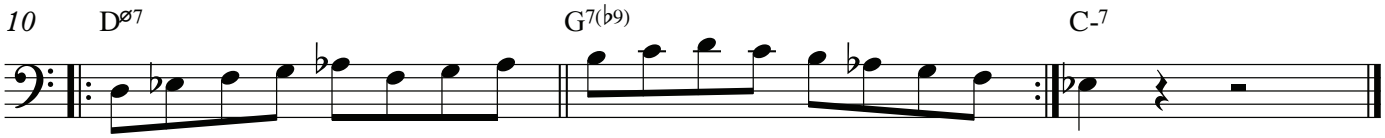

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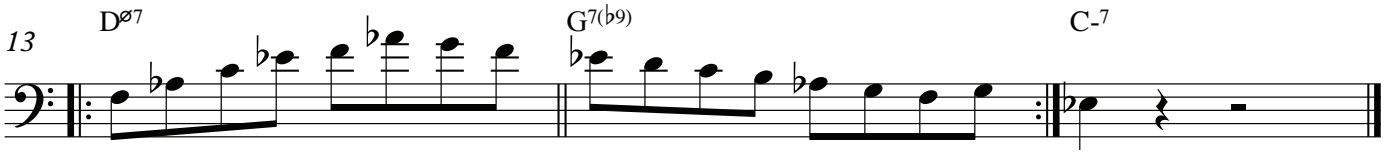

Ex. 6

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MELODIC STUDIES

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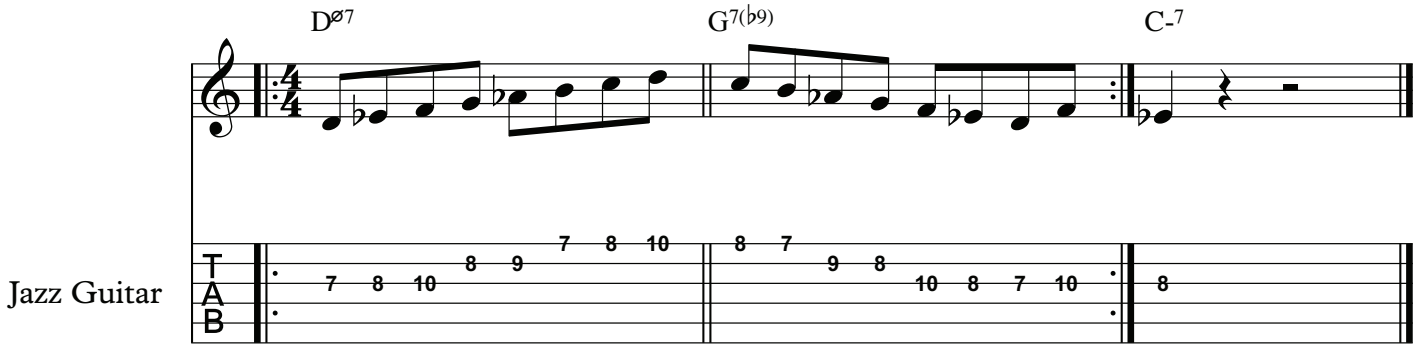
Ex. 1



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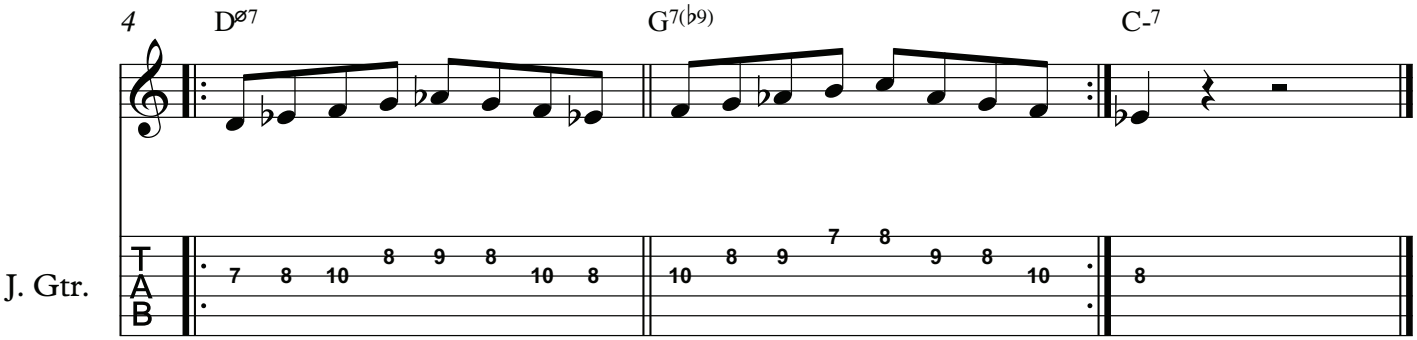

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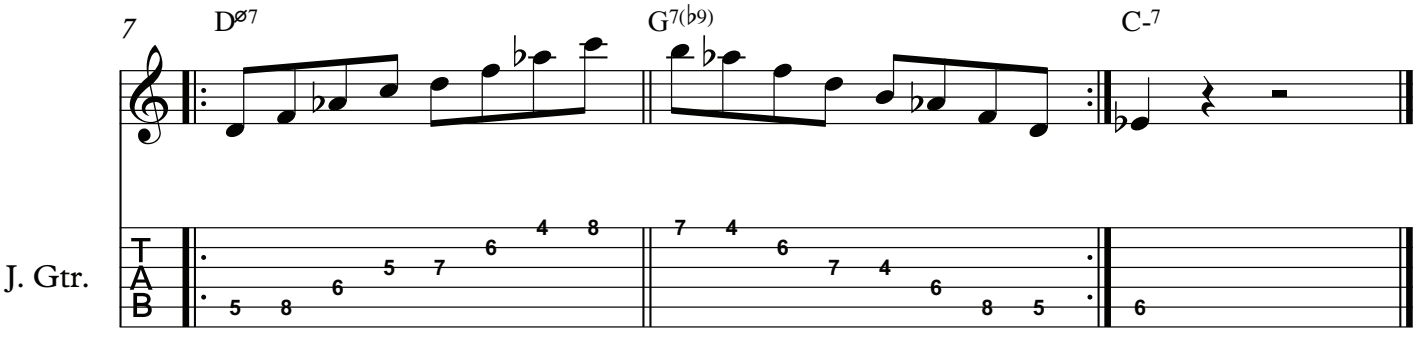

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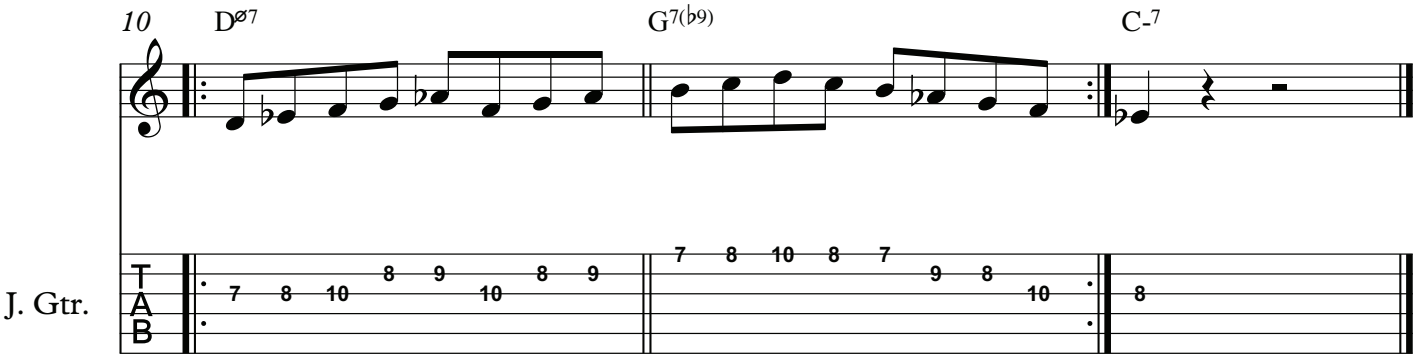
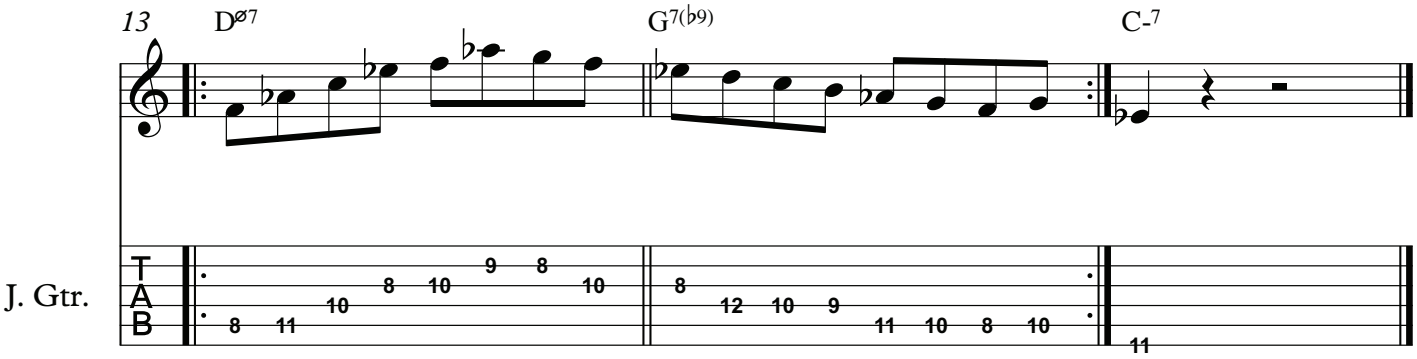
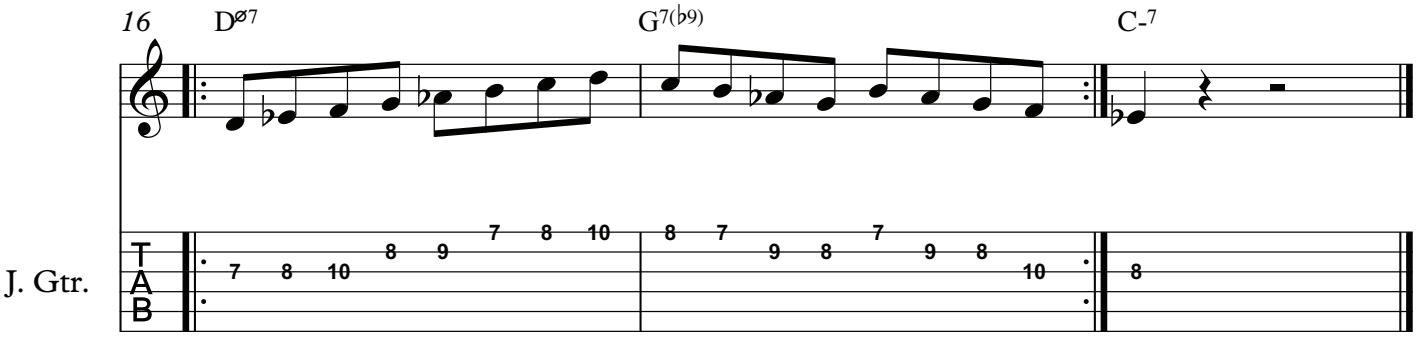

10
Dø7
G7(b9)
C-7
J. Gtr.
T
A
B

Ex. 5


13
Dø7
G7(b9)
C-7
J. Gtr.
T
A
B

Ex. 6


16
Dø7
G7(b9)
C-7
J. Gtr.
T
A
B

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MELODIC STUDIES

David M. Shere

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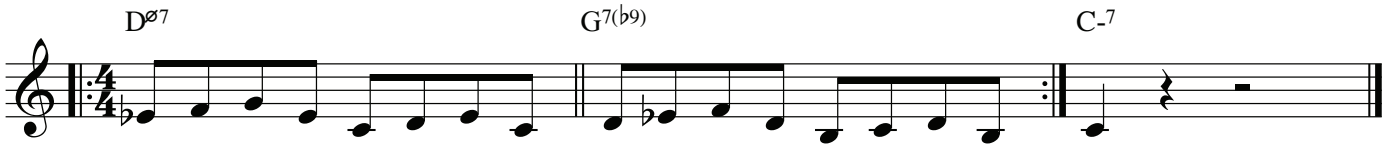

Minor [ii-V-i] examples
Harmonic minor scale

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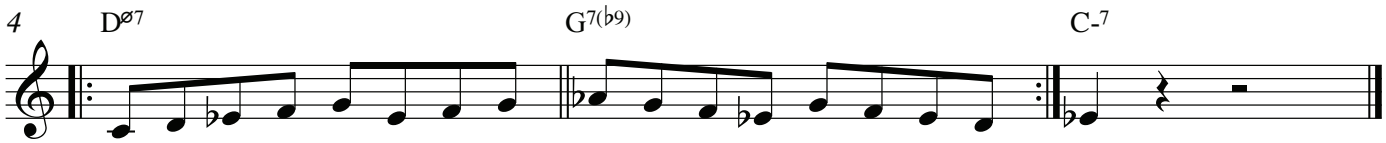

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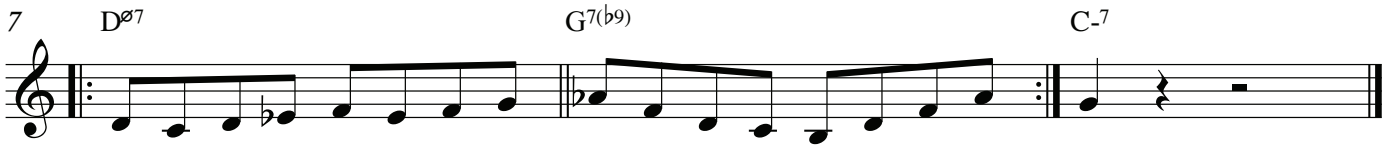

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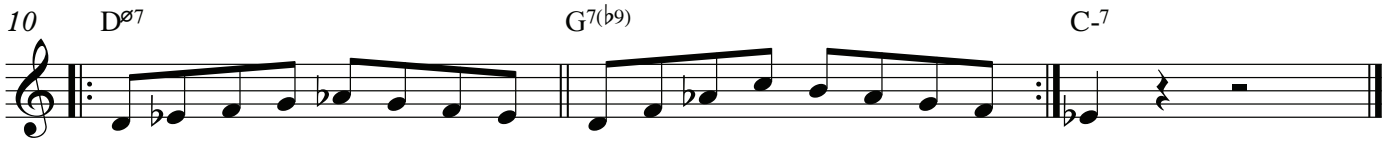

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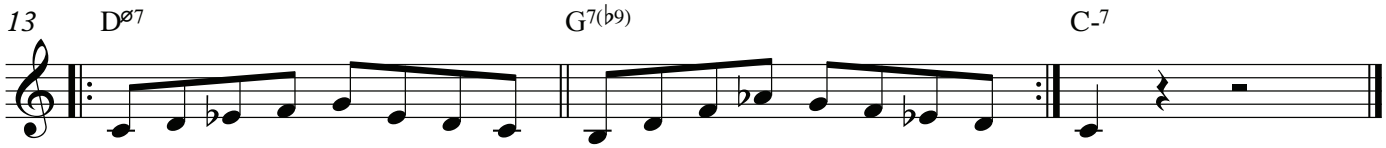

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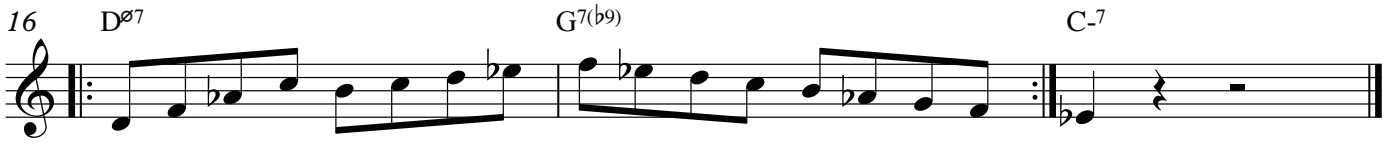

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MELODIC STUDIES

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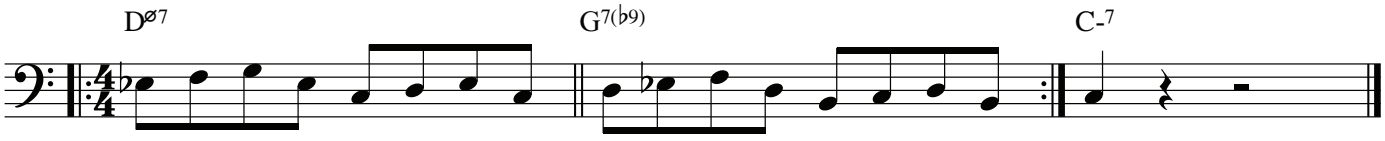

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Harmonic minor scale

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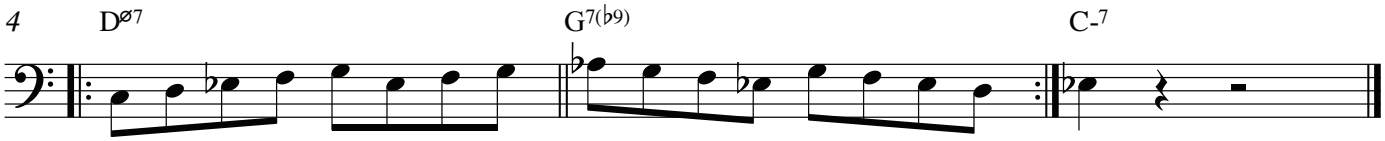

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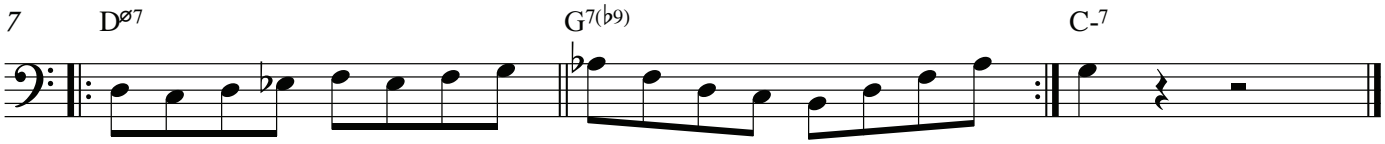

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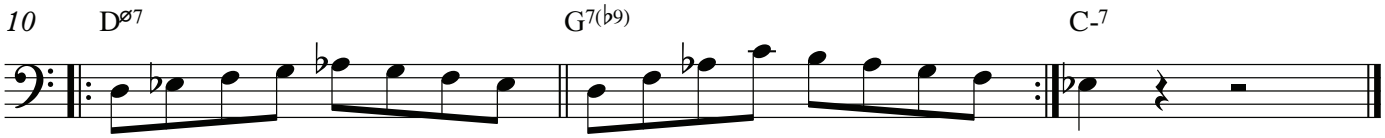

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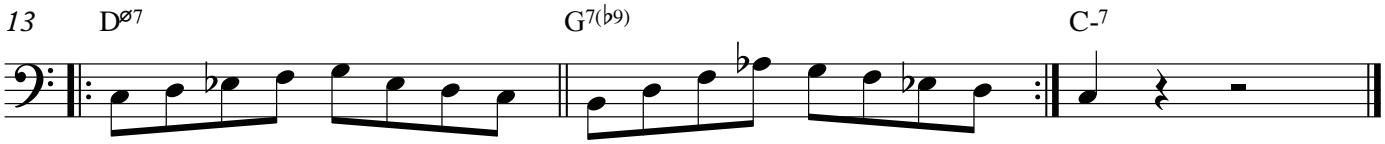

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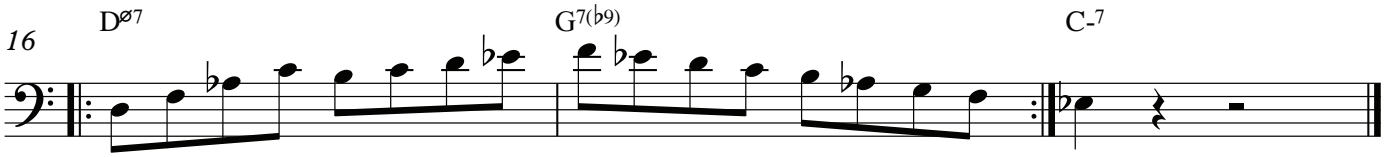

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MELODIC STUDIES

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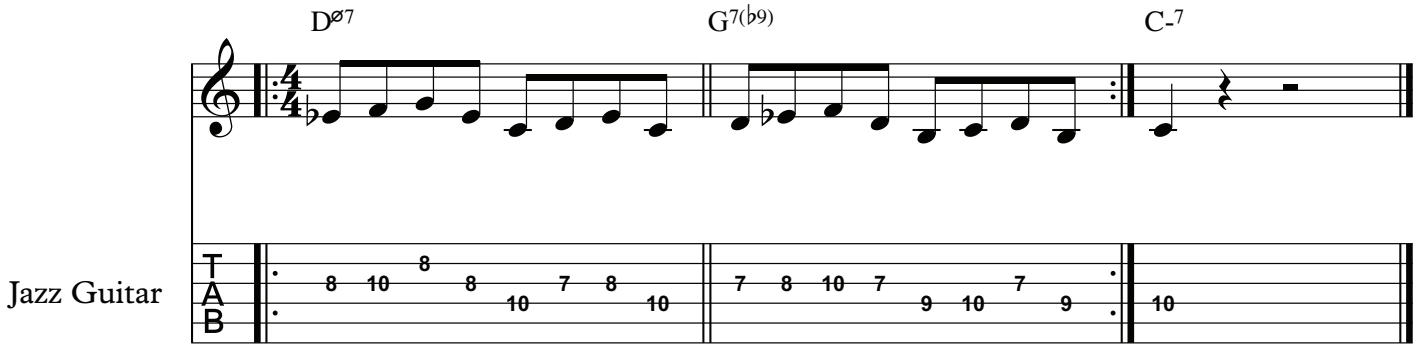

Minor [ii-V-i] examples
Harmonic minor scale

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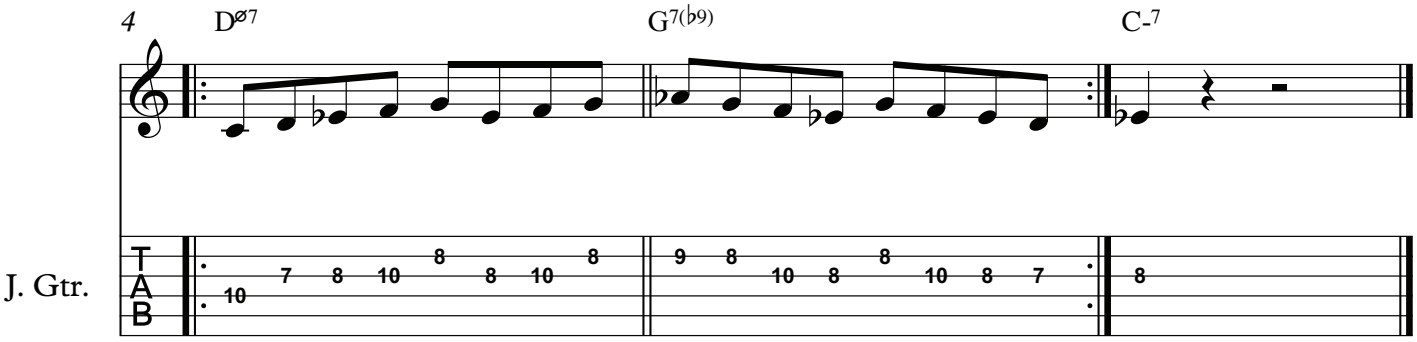

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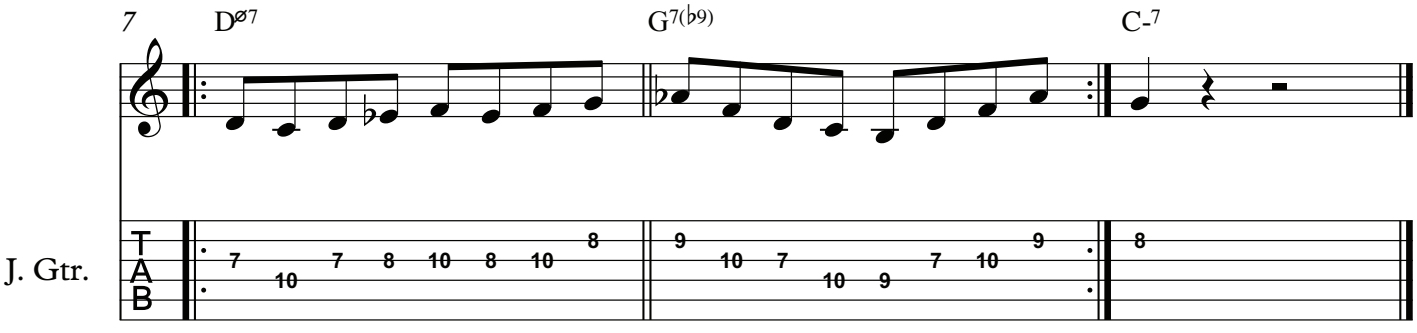

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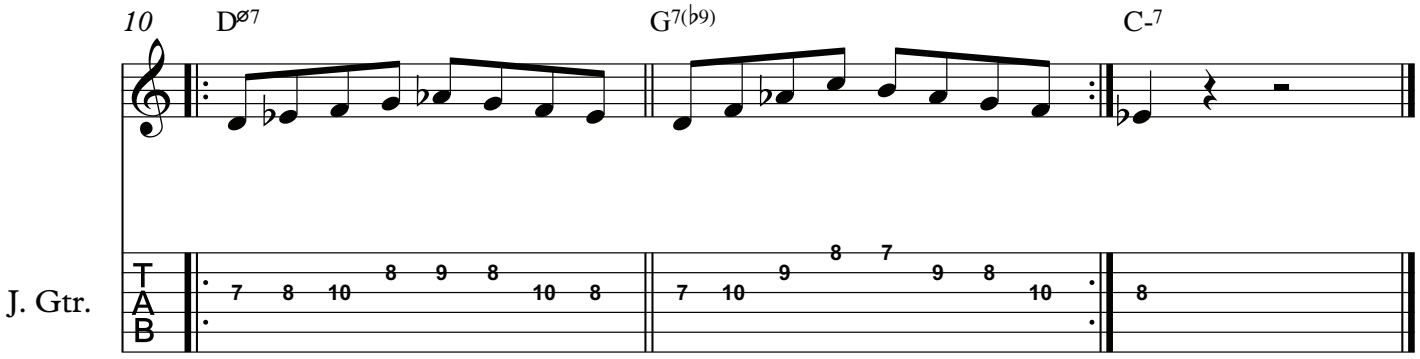
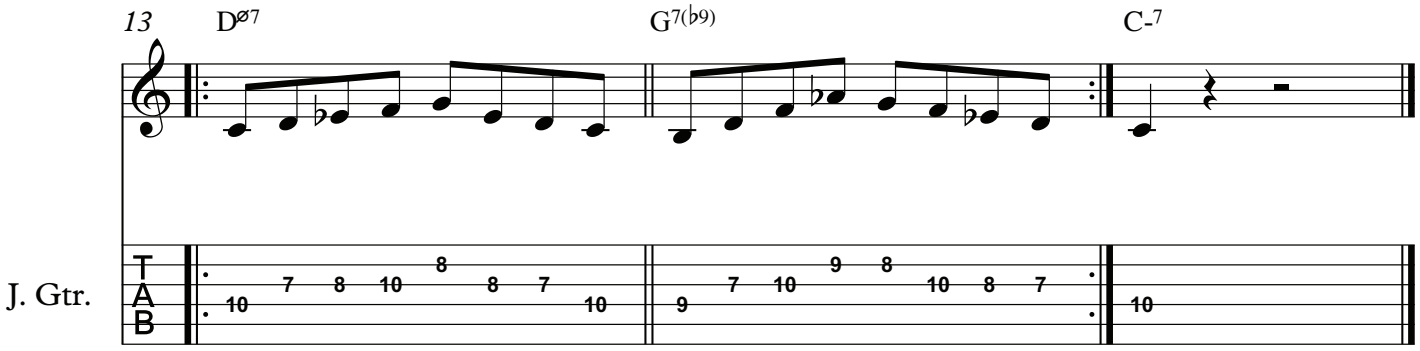
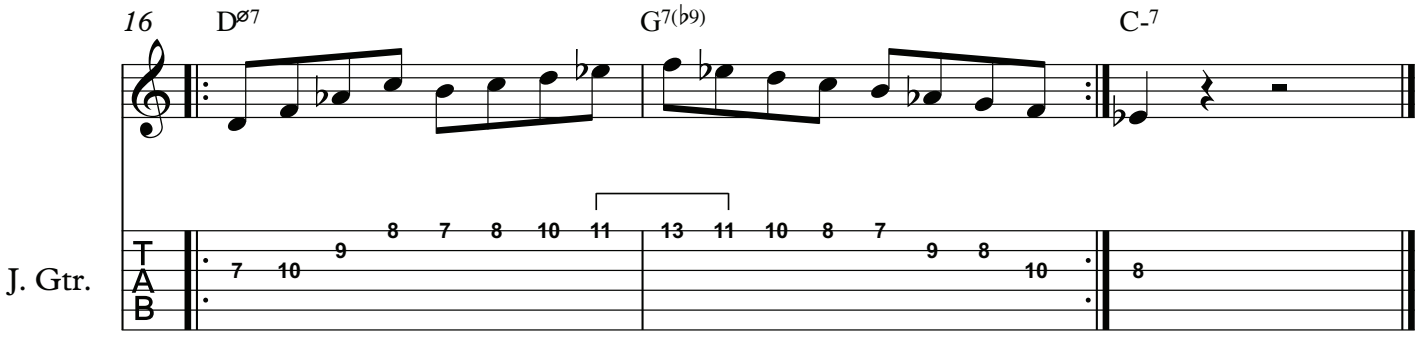

10
Dø7
G7(♭9)
C-7
J. Gtr.
T
A
B

Ex. 5


13
Dø7
G7(♭9)
C-7
J. Gtr.
T
A
B

Ex. 6


16
Dø7
G7(♭9)
C-7
J. Gtr.
T
A
B

Summer Combo

2018 class notes

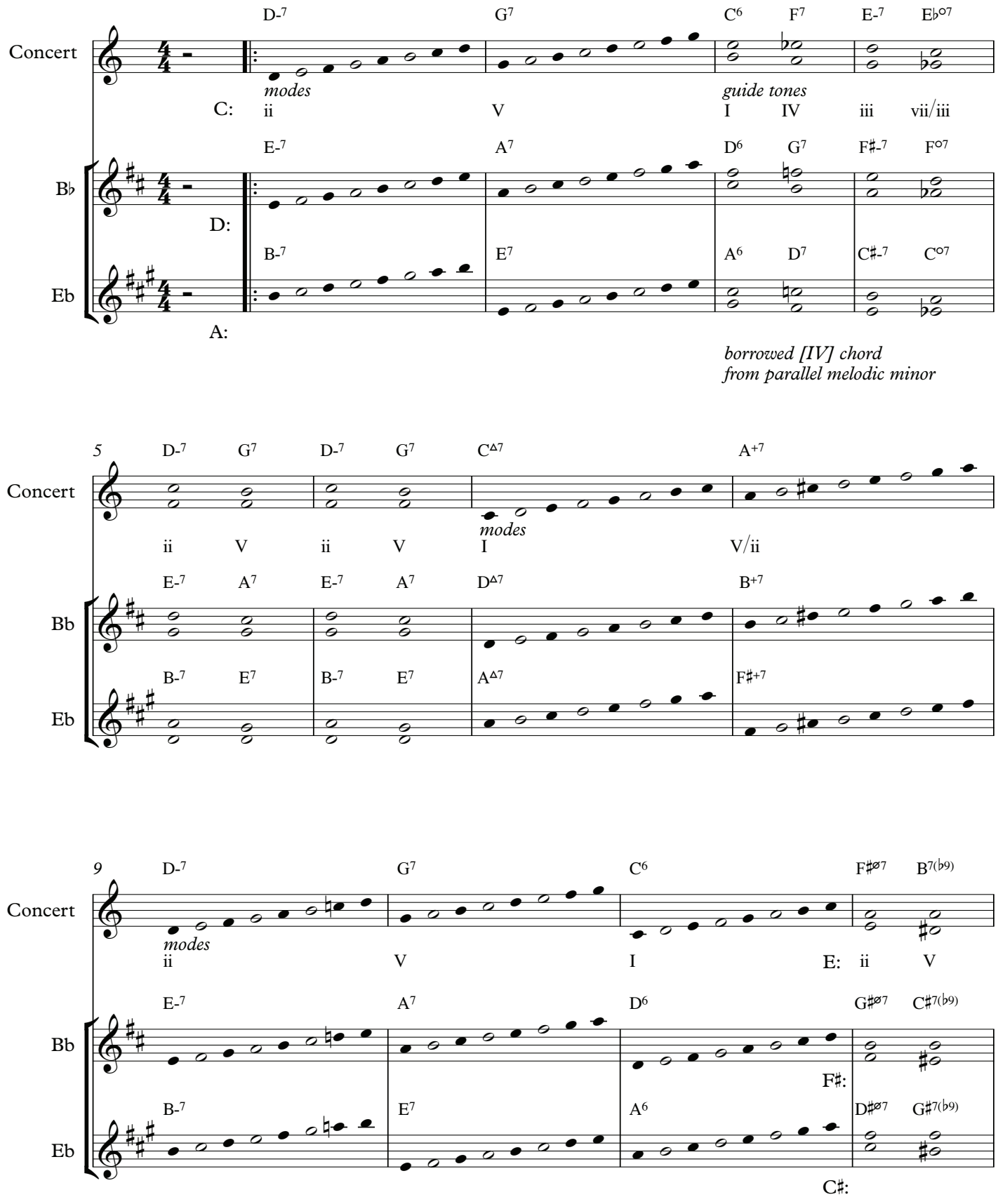
David Matthew Shere

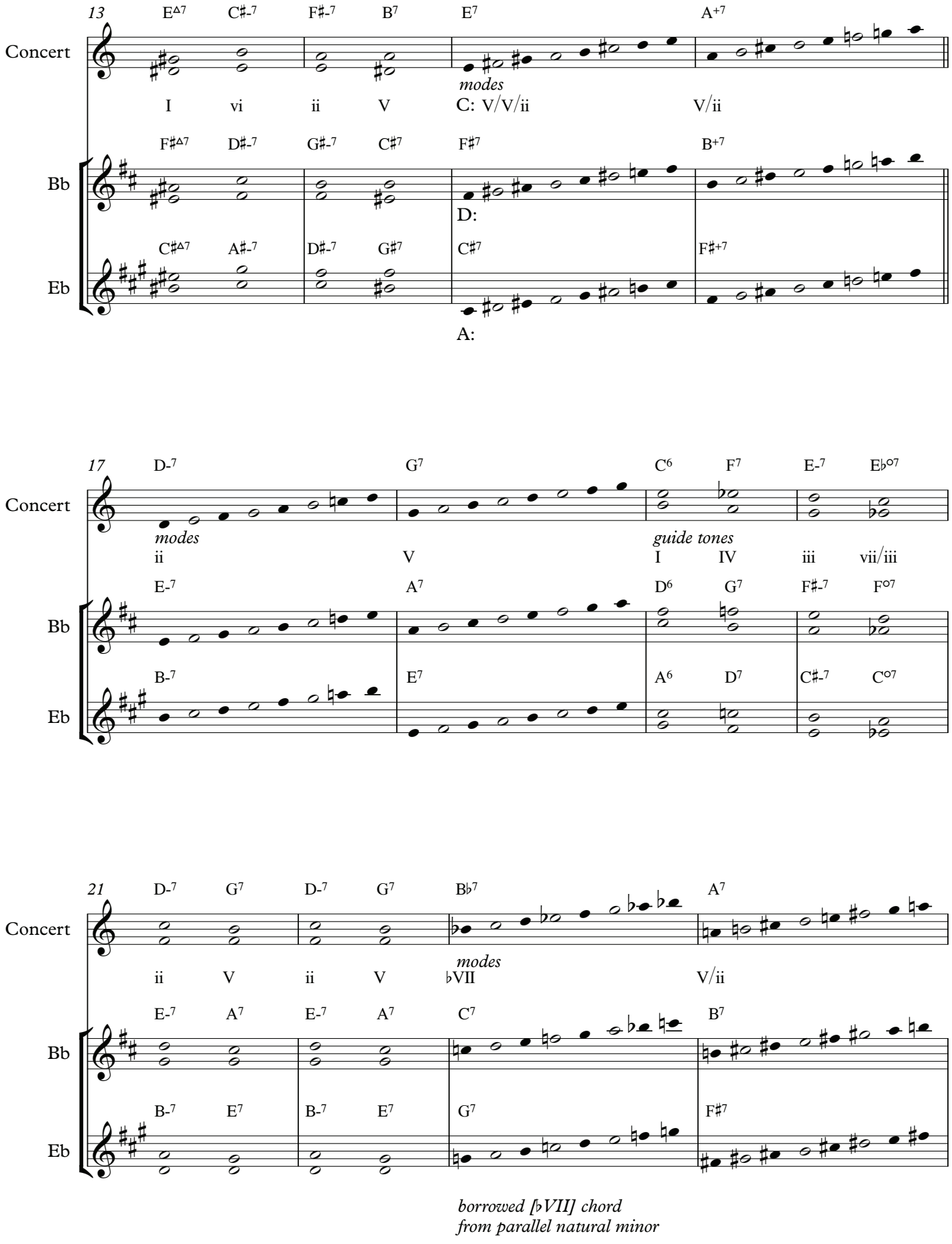
zylaxis@hotmail.com

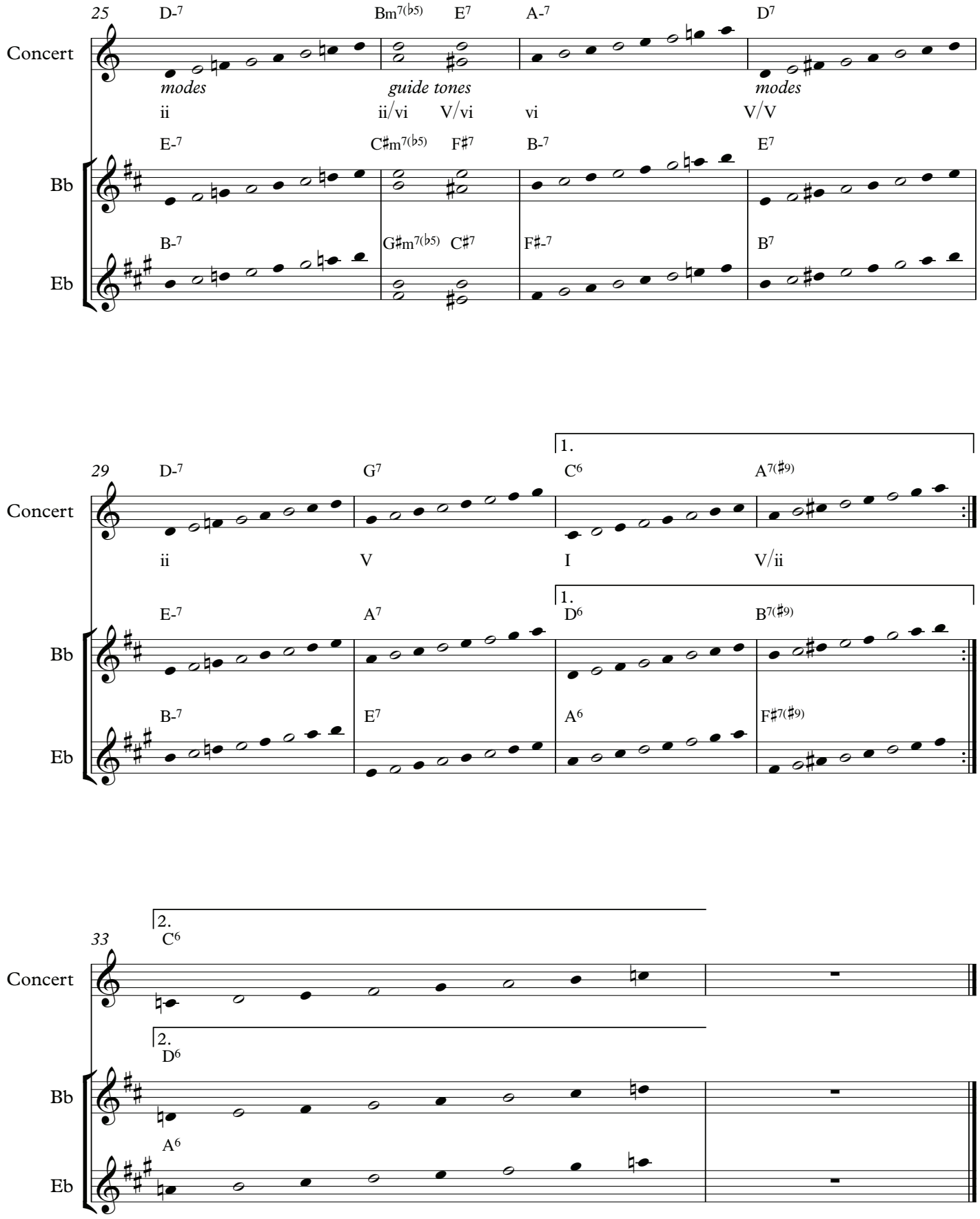
Summer Combo 2018
class notes 01

David M. Shere

"Tangerine"




13
Concert
Bb
Eb
E△7 C♯-7 F♯-7 B7 E7 A+7
I vi ii V C: V/V/ii V/ii
modes
F♯△7 D♯-7 G♯-7 C♯7 F♯7 B+7
D:
C♯△7 A♯-7 D♯-7 G♯7 C♯7 F♯+7
A:
17
D-7 G7 C6 F7 E-7 E♭o7
ii V I IV iii vii/iii
modes
guide tones
E-7 A7 D6 G7 F♯-7 Fo7
B-7 E7 A6 D7 C♯-7 Co7
21
D-7 G7 D-7 G7 B♭7 A7
ii V ii V ♭VII V/ii
modes
E-7 A7 E-7 A7 C7 B7
B-7 E7 B-7 E7 G7 F♯7
borrowed [♭VII] chord
from parallel natural minor

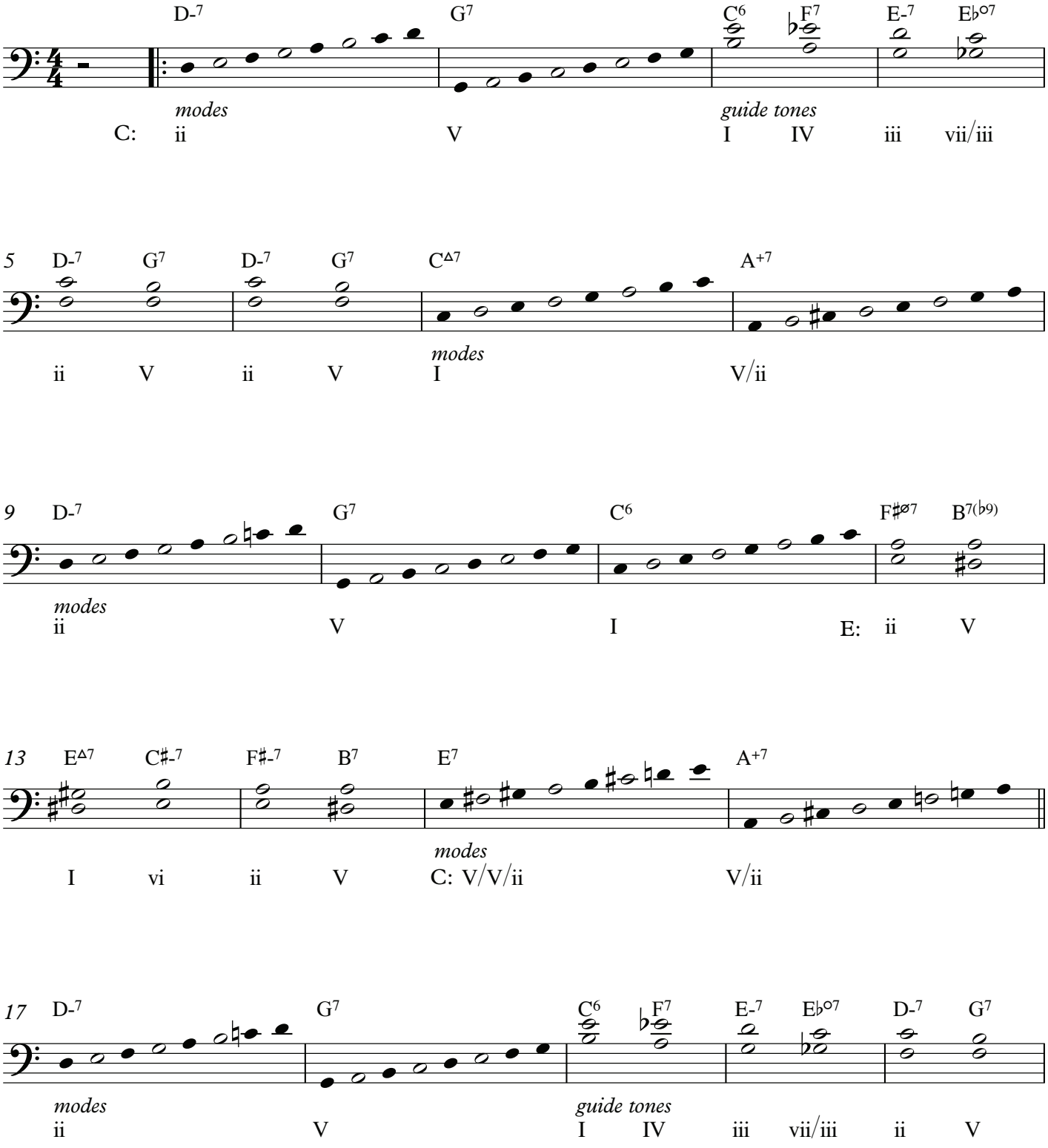

25
D-7
Bm7(b5)
E7
A-7
D7
Concert
modes
guide tones
modes
ii
ii/vi
V/vi
vi
V/V
E-7
C♯m7(b5)
F♯7
B-7
E7
Bb
B-7
G♯m7(b5)
C♯7
F♯-7
B7
Eb
29
D-7
G7
1.
C6
A7(♯9)
Concert
ii
V
I
V/ii
1.
E-7
A7
D6
B7(♯9)
Bb
B-7
E7
A6
F♯7(♯9)
Eb
33
2.
C6
Concert
2.
D6
Bb
A6
Eb

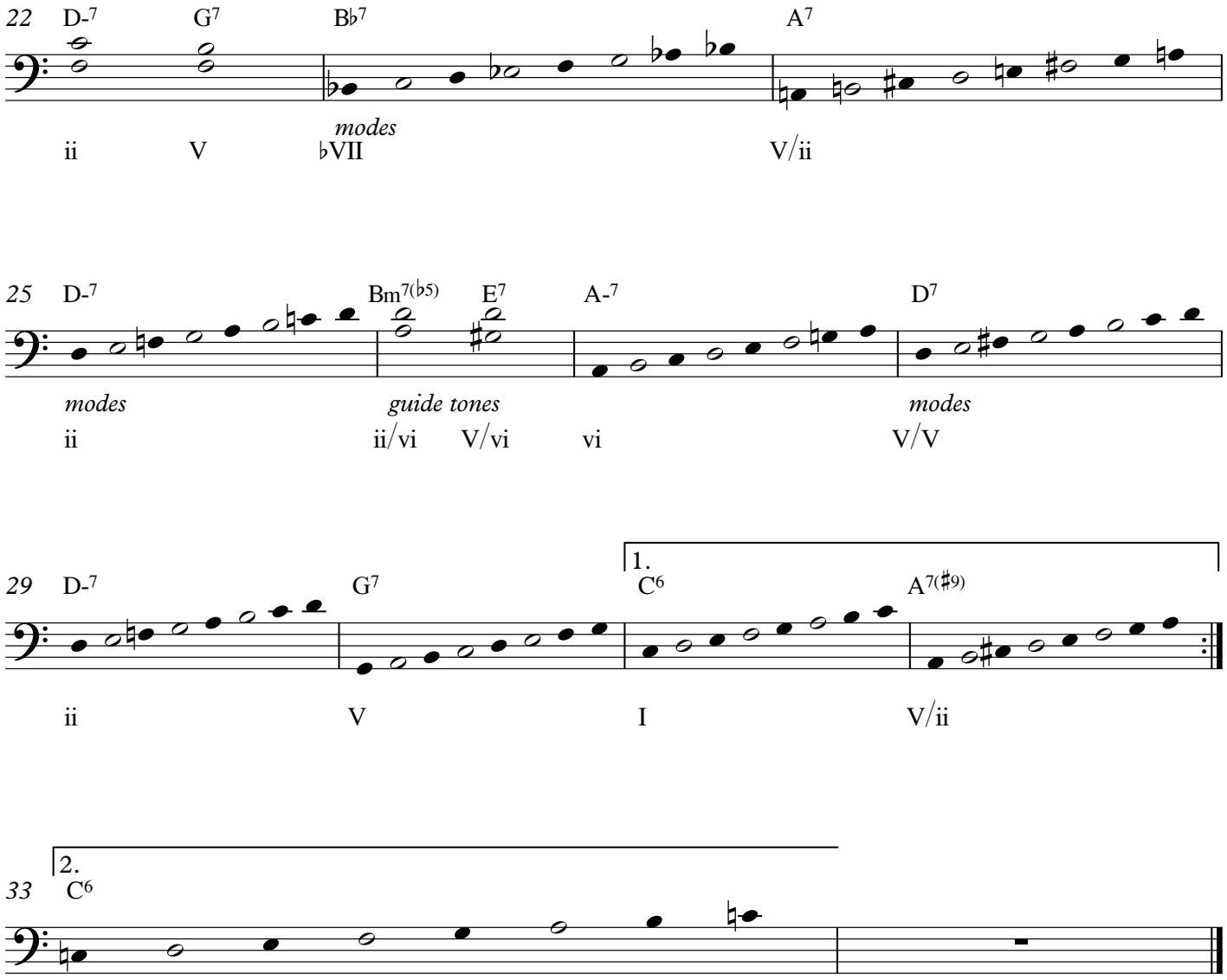
BASS CLEF

Summer Combo 2018
class notes 01

David M. Shere

"Tangerine"

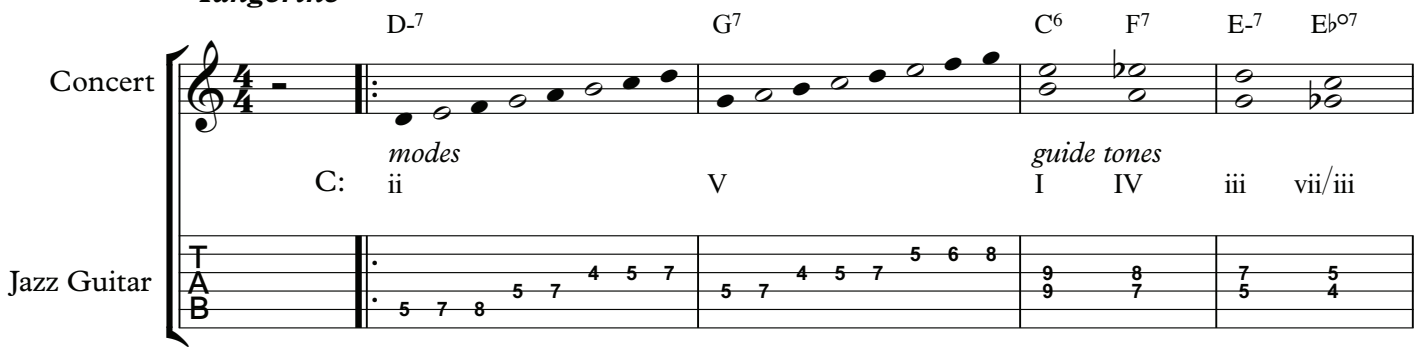


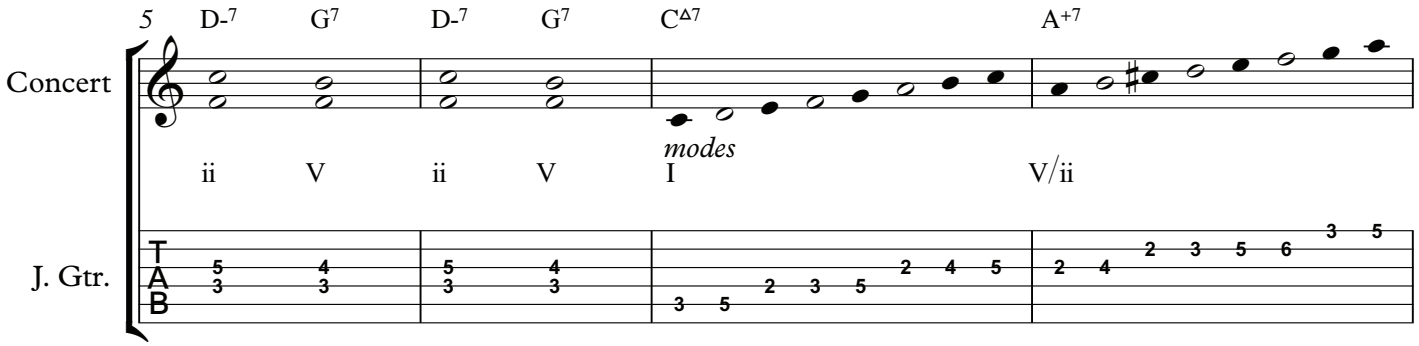

22
D-7
G7
B♭7
A7
modes
ii
V
♭VII
V/ii
25
D-7
Bm7(♭5)
E7
A-7
D7
modes
guide tones
modes
ii
ii/vi
V/vi
vi
V/V
29
D-7
G7
1.
C6
A7(♯9)
ii
V
I
V/ii
33
2.
C6

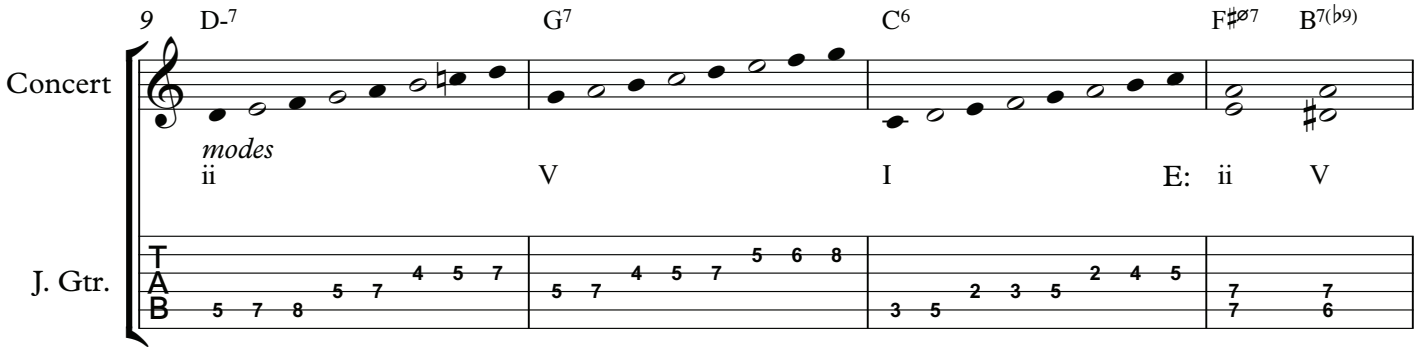
Summer Combo 2018
class notes 01

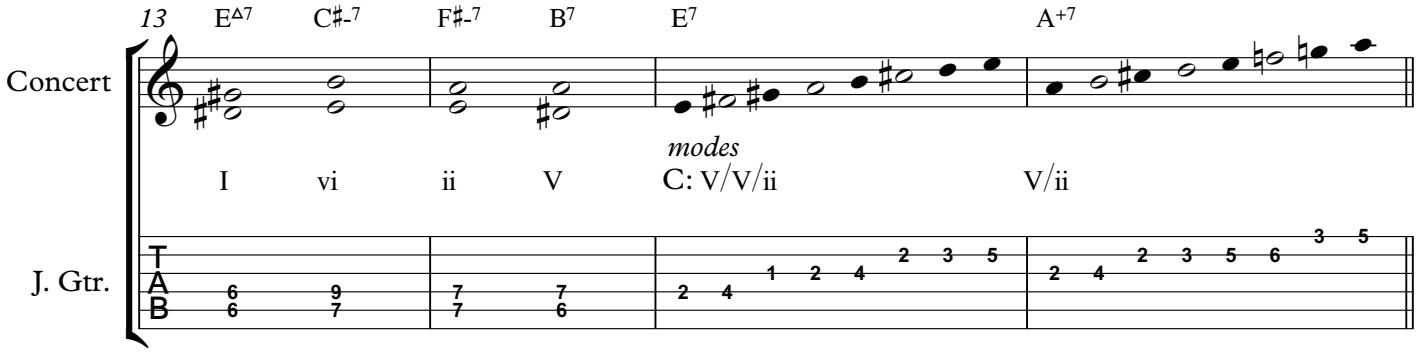
David M. Shere

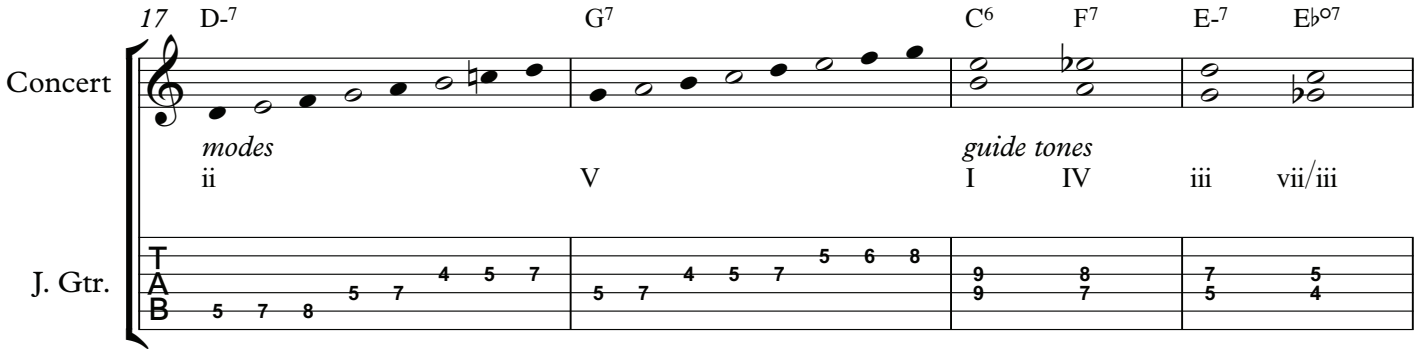
"*Tangerine*"

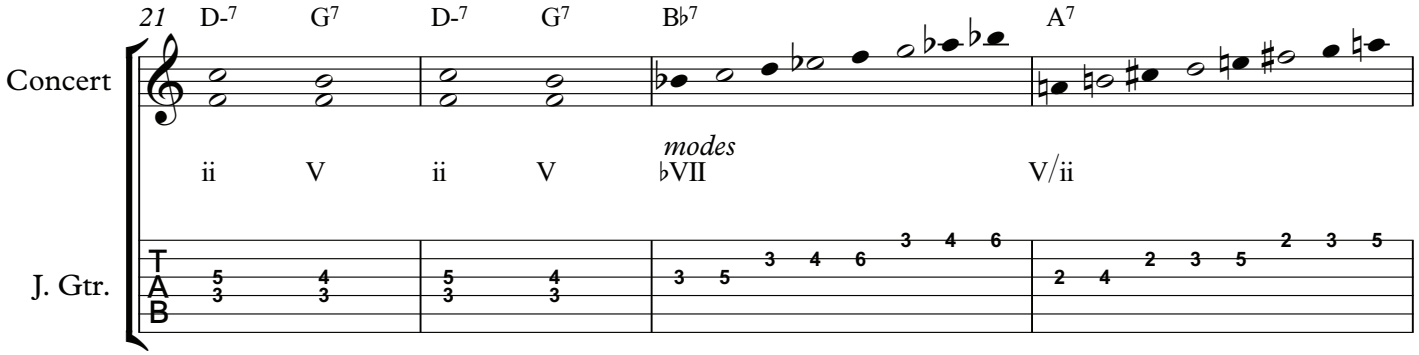


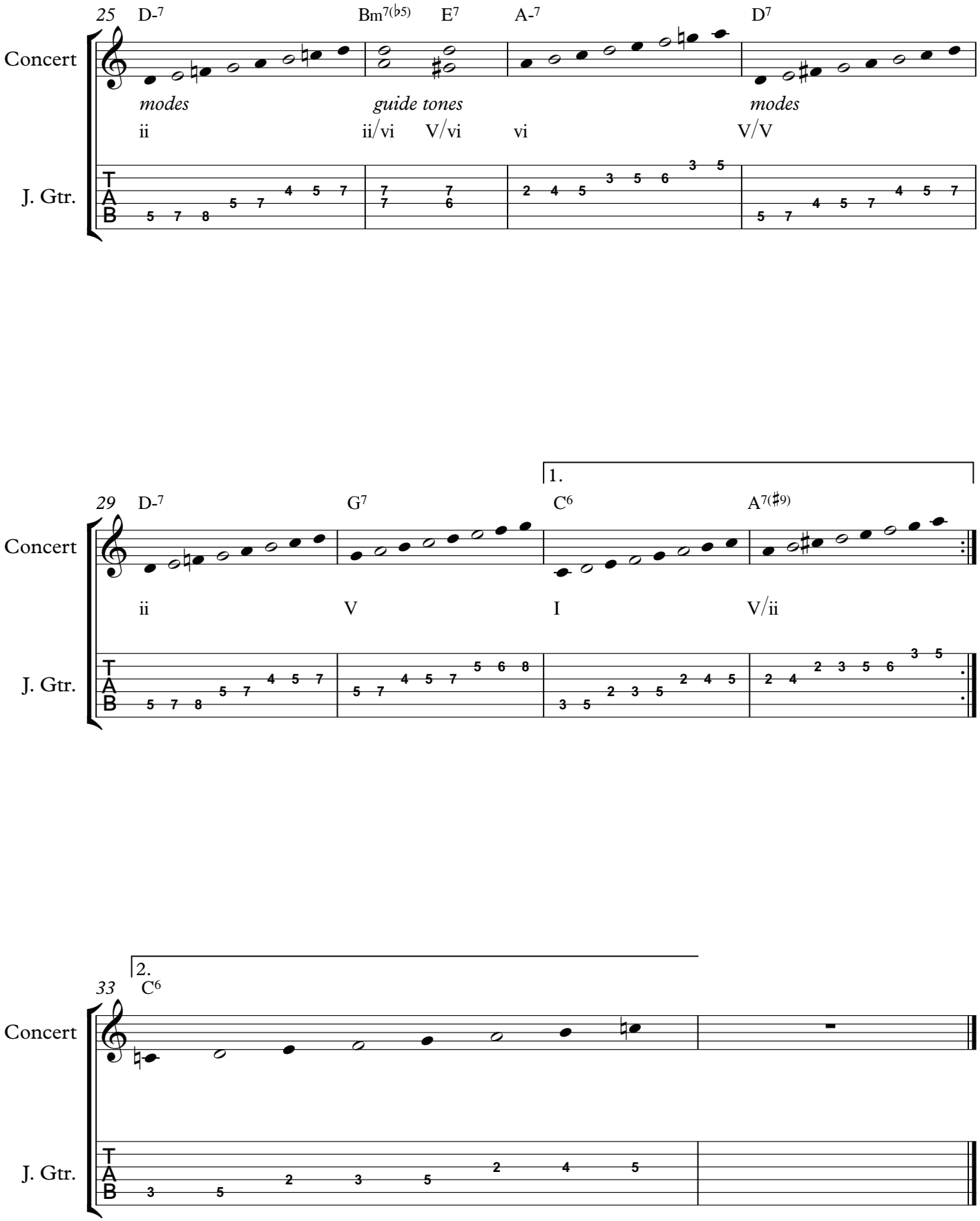





13
E△7
C♯-7
F♯-7
B7
E7
A+7
Concert
modes
I
vi
ii
V
C: V/V/ii
V/ii
J. Gtr.
T
A
B


17
D-7
G7
C6
F7
E-7
E♭o7
Concert
modes
guide tones
ii
V
I
IV
iii
vii/iii
J. Gtr.
T
A
B

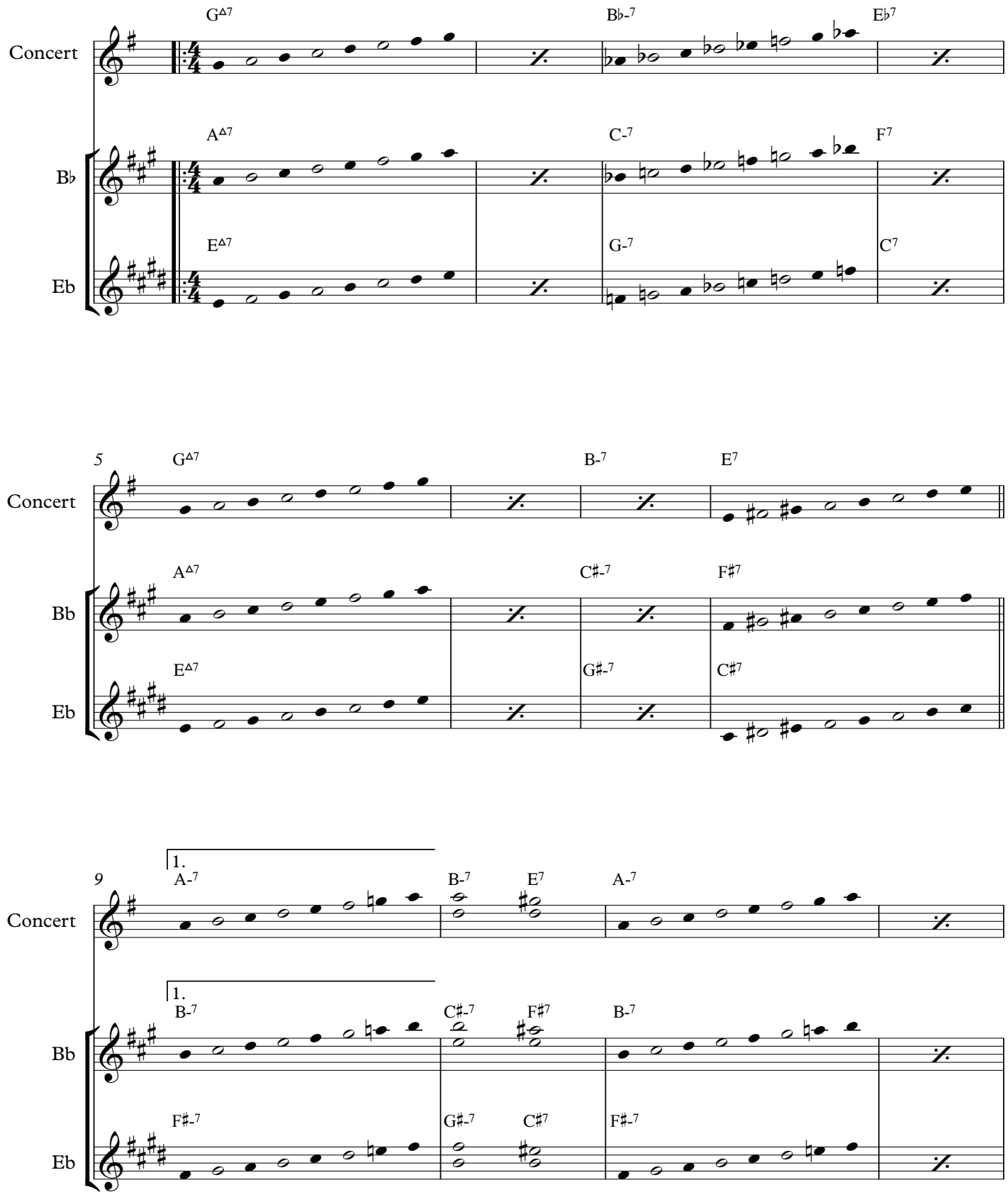

21
D-7
G7
D-7
G7
B♭7
A7
Concert
modes
ii
V
ii
V
♭VII
V/ii
J. Gtr.
T
A
B

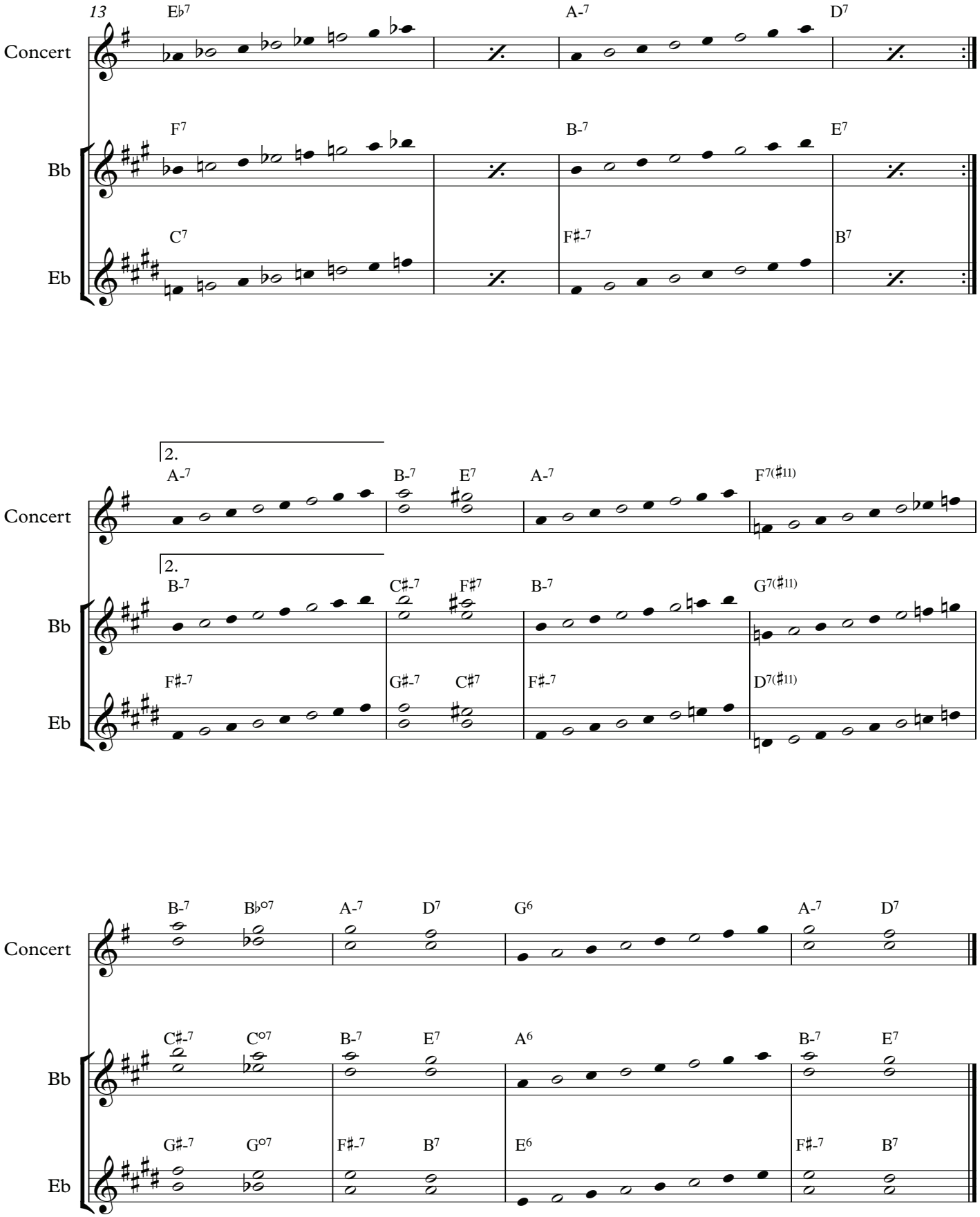

25
D-7
Bm7(♭5)
E7
A-7
D7
Concert
modes
guide tones
modes
ii
ii/vi
V/vi
vi
V/V
J. Gtr.
T
A
B
1.
29
D-7
G7
C6
A7(♯9)
Concert
ii
V
I
V/ii
J. Gtr.
2.
33
C6
Concert
J. Gtr.

Summer Combo 2018
class notes 02

"Out Of Nowhere"

David M. Shere

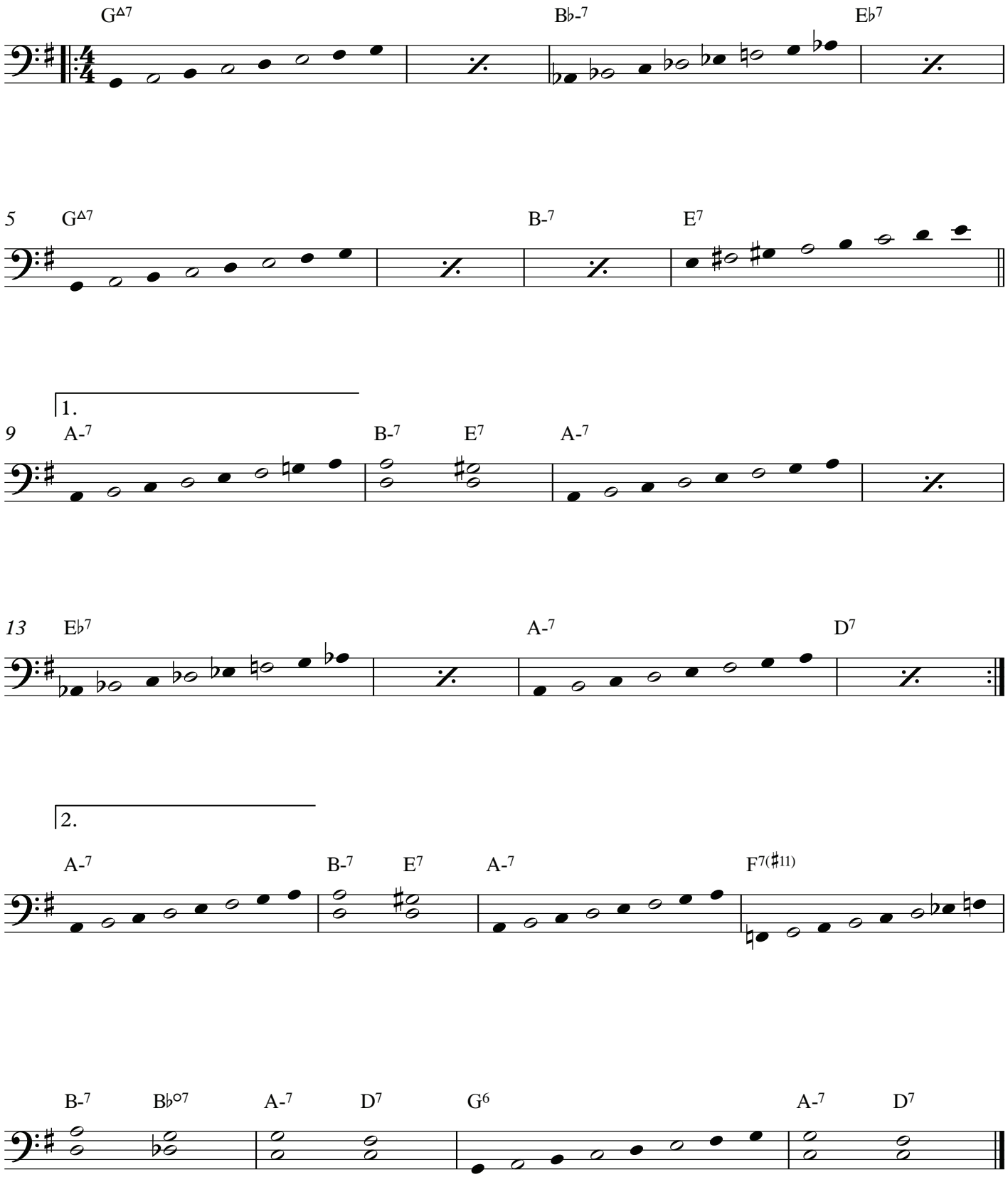



13
Eb7
A-7
D7
Concert
F7
B-7
E7
Bb
C7
F#-7
B7
Eb
2.
A-7
B-7
E7
A-7
F7(#11)
Concert
2.
B-7
C#-7
F#7
B-7
G7(#11)
Bb
F#-7
G#-7
C#7
F#-7
D7(#11)
Eb
B-7
Bb°7
A-7
D7
G6
A-7
D7
Concert
C#-7
C°7
B-7
E7
A6
B-7
E7
Bb
G#-7
G°7
F#-7
B7
E6
F#-7
B7
Eb

Summer Combo 2018
class notes 02

"Out Of Nowhere"

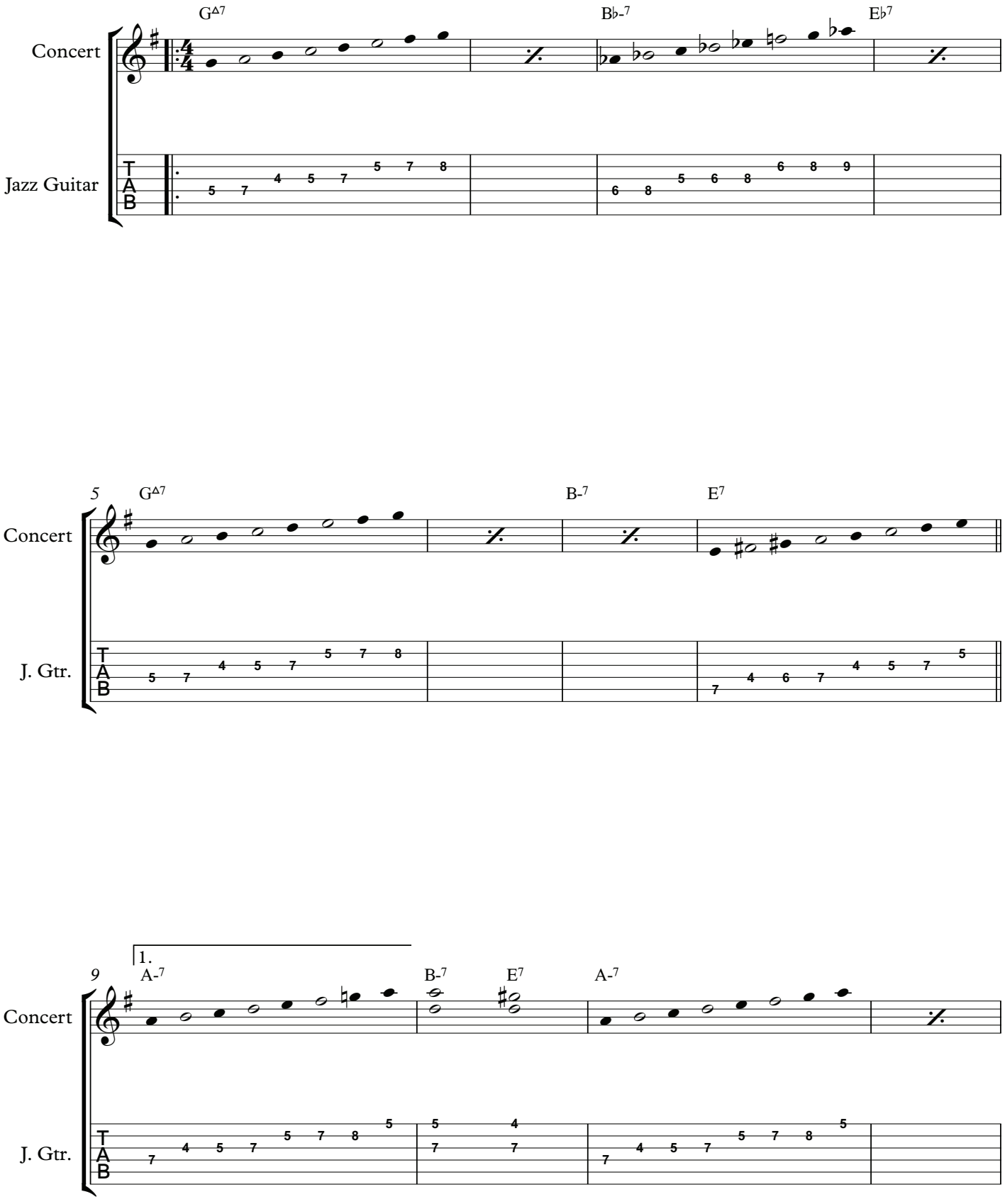
David M. Shere

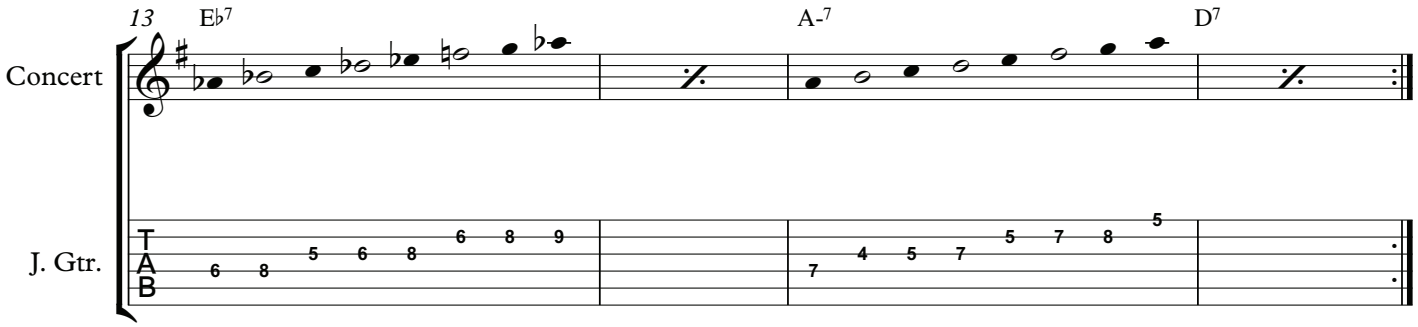


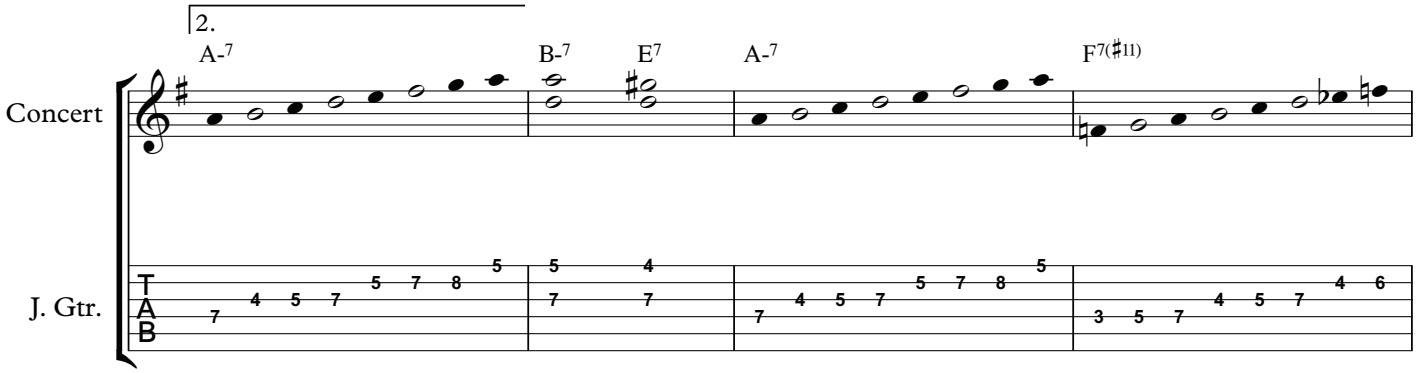
Summer Combo 2018
class notes 02

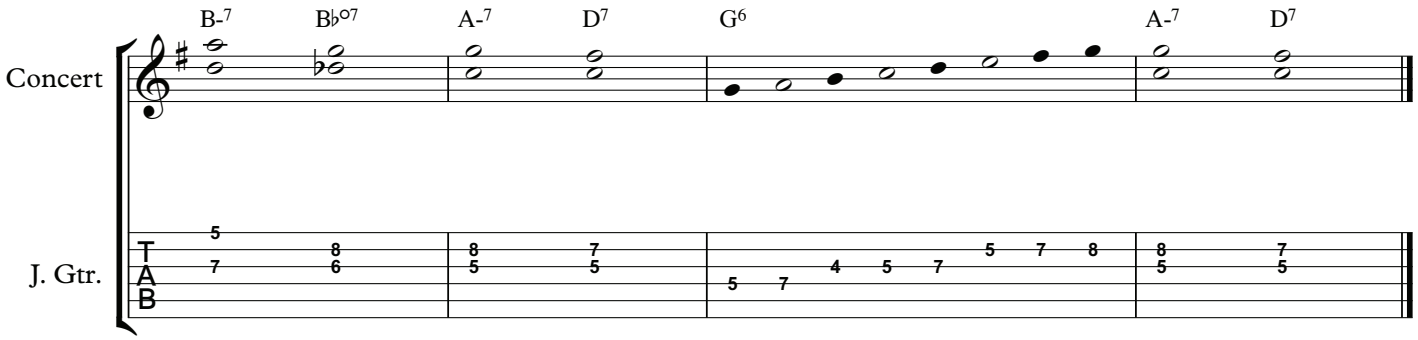
"Out Of Nowhere"

David M. Shere




13
E♭7
A-7
D7
Concert
J. Gtr.
T
A
B

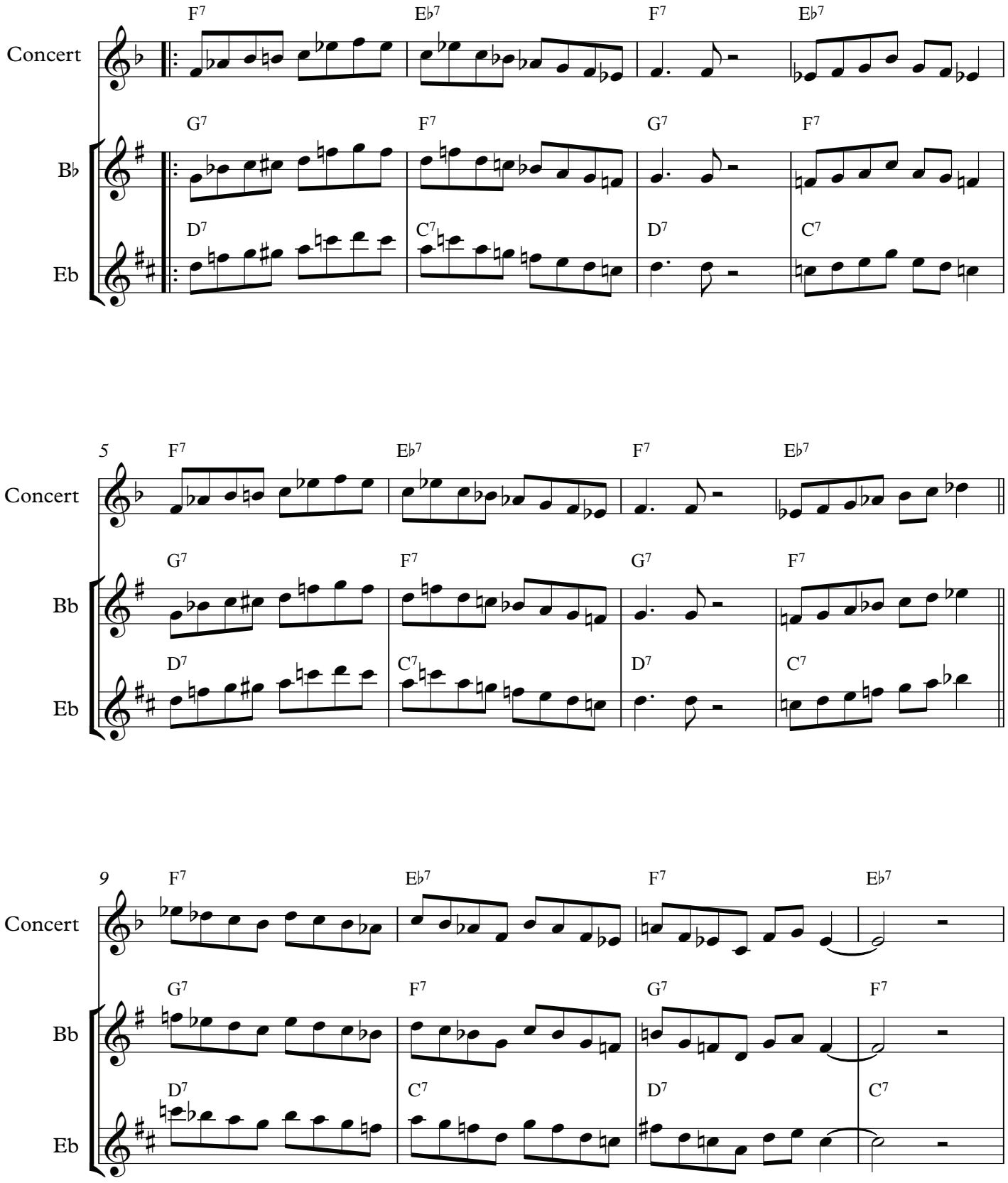

2.
A-7
B-7
E7
A-7
F7(♯11)
Concert
J. Gtr.
T
A
B

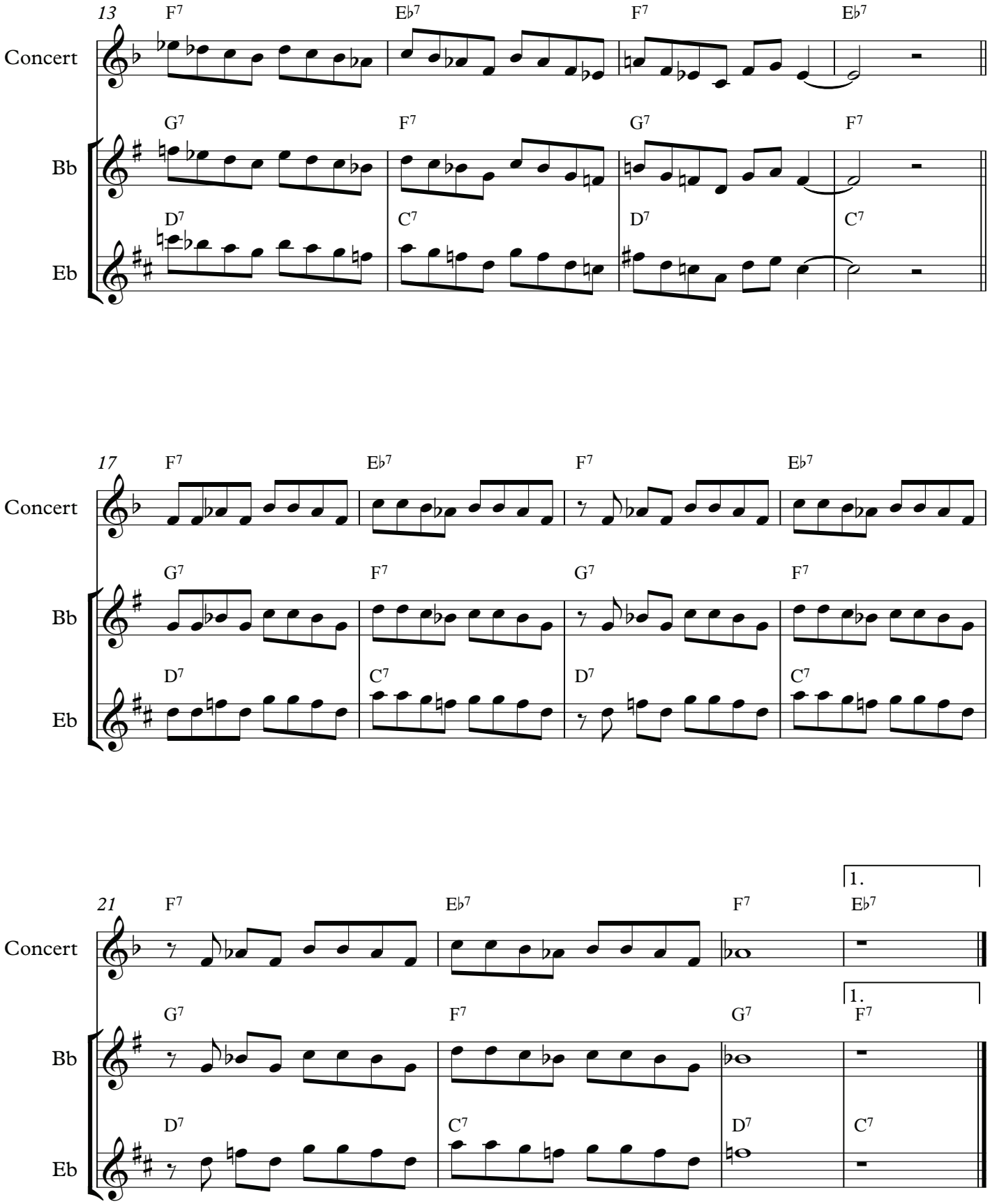

B-7
B♭o7
A-7
D7
G6
A-7
D7
Concert
J. Gtr.
T
A
B

Summer Combo 2018
class notes 03

"Straight Life"

David M. Shere



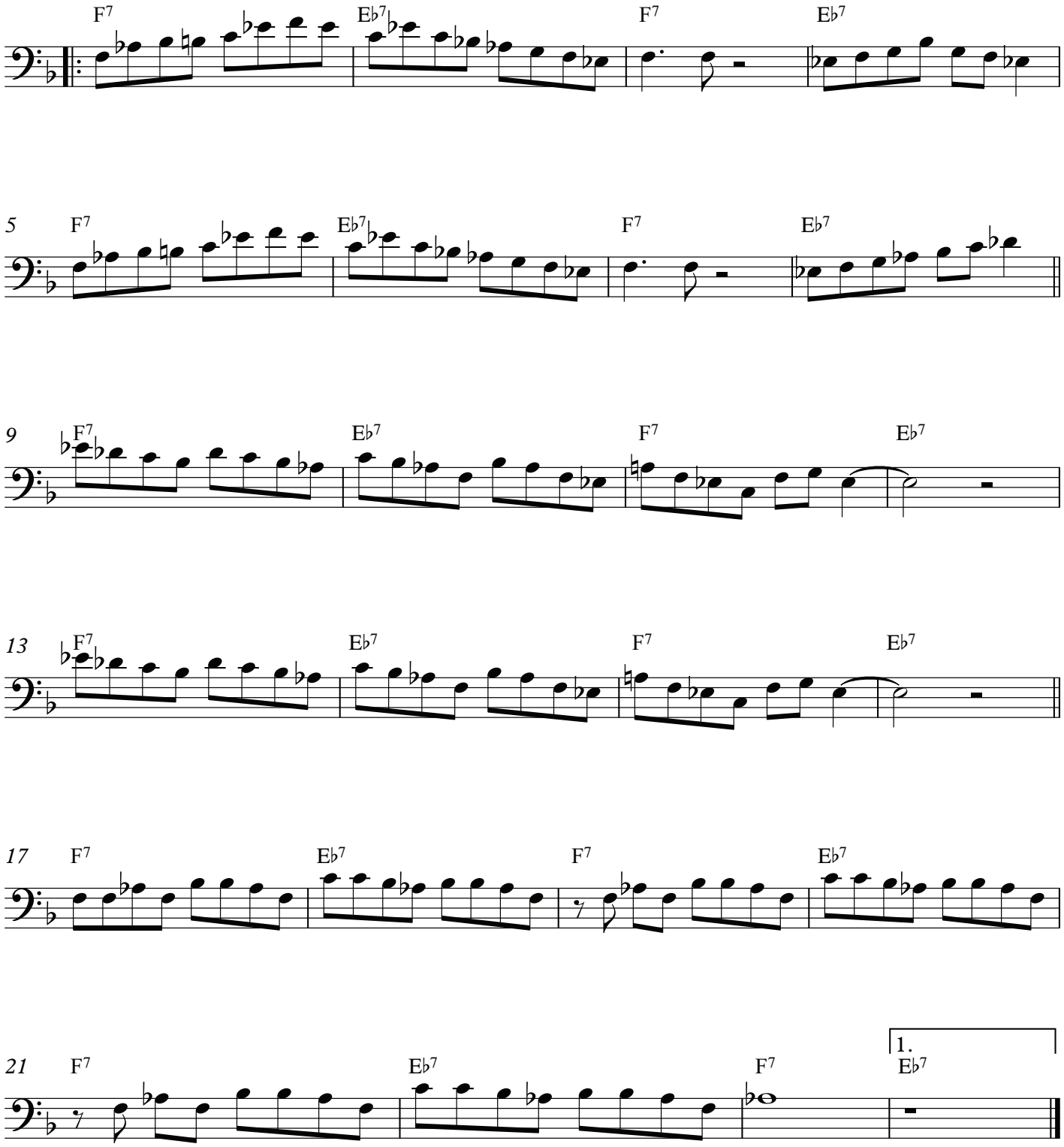

13
F7
E♭7
F7
E♭7
Concert
G7
F7
G7
F7
Bb
D7
C7
D7
C7
Eb
17
F7
E♭7
F7
E♭7
Concert
G7
F7
G7
F7
Bb
D7
C7
D7
C7
Eb
21
F7
E♭7
F7
1.
E♭7
Concert
1.
G7
F7
G7
F7
Bb
D7
C7
D7
C7
Eb

BASS CLEF

Summer Combo 2018
class notes 03

"Straight Life"

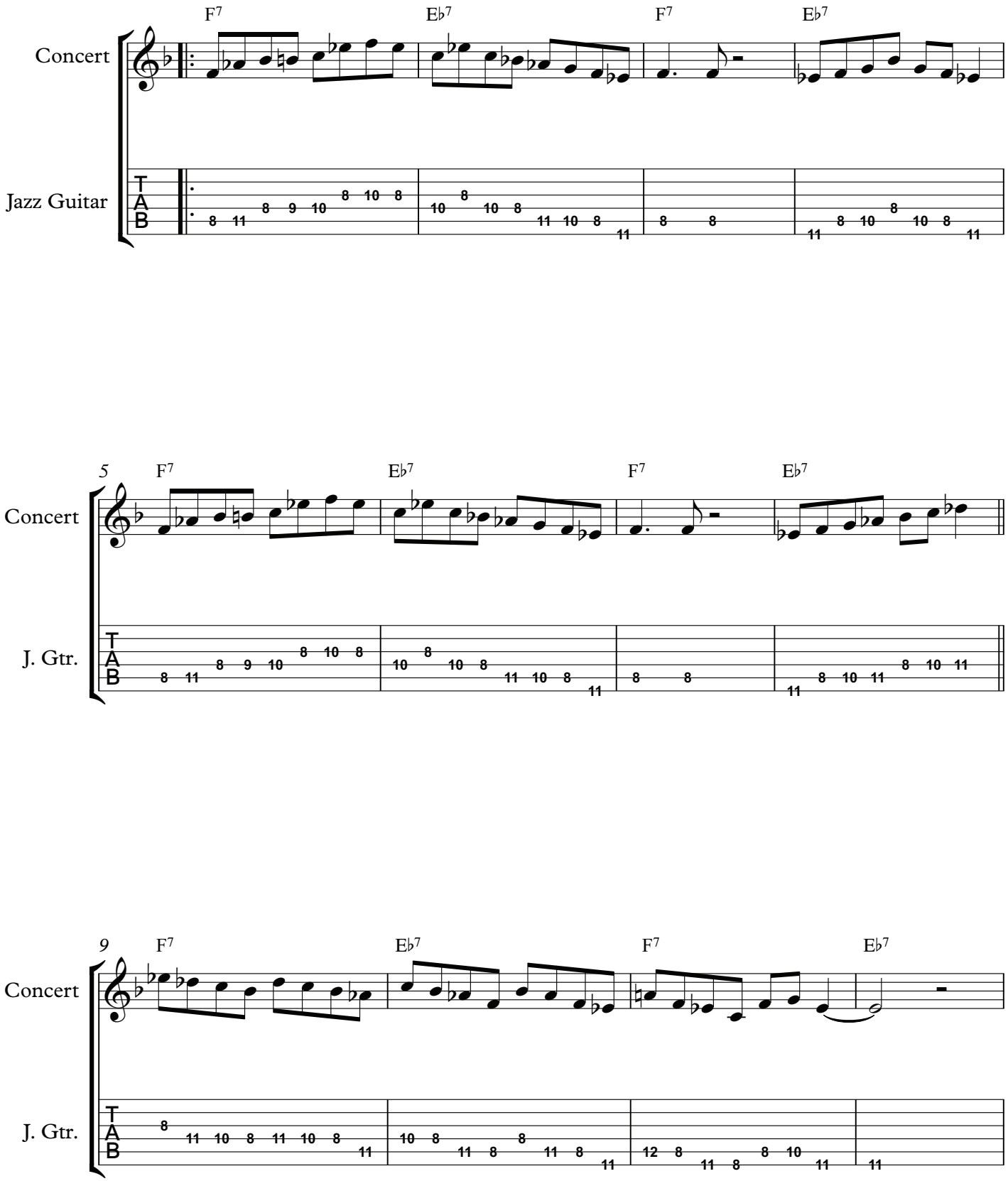
David M. Shere

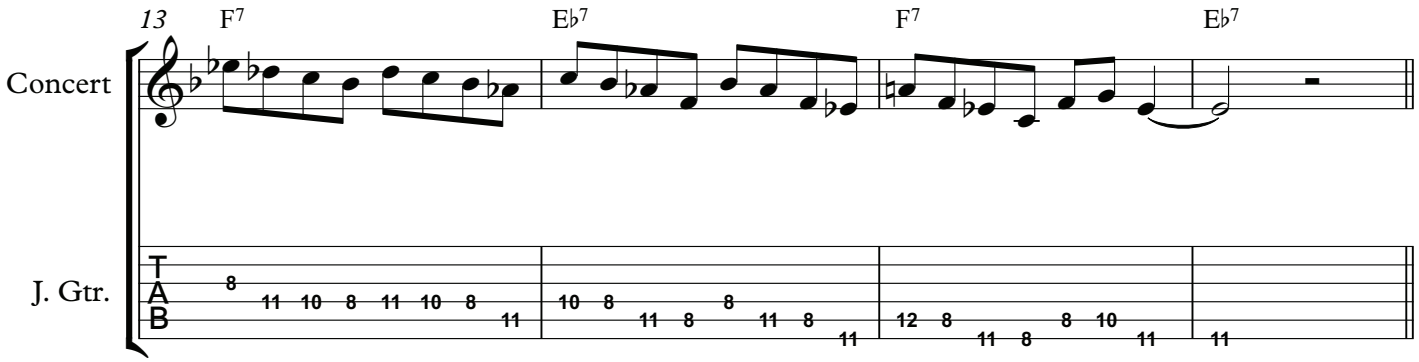


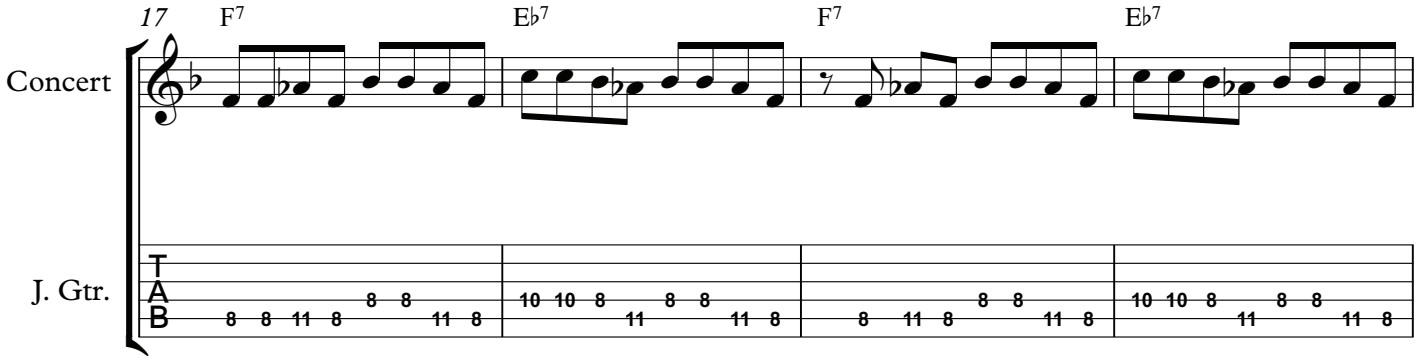
Summer Combo 2018
class notes 03

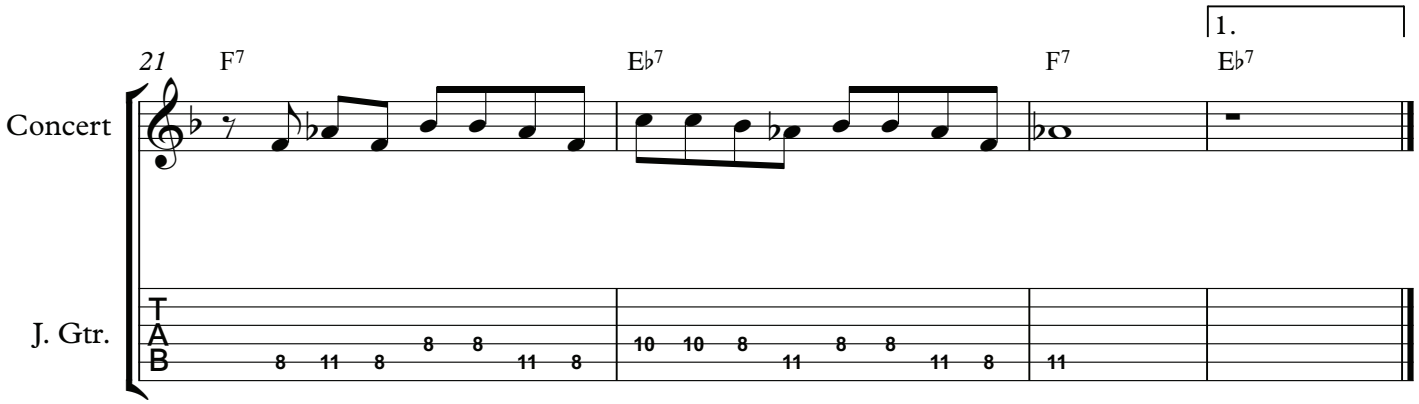
"Straight Life"

David M. Shere




13
F7
Eb7
F7
Eb7
Concert
J. Gtr.
T
A
B


17
F7
Eb7
F7
Eb7
Concert
J. Gtr.
T
A
B


1.
21
F7
Eb7
F7
Eb7
Concert
J. Gtr.
T
A
B