

Jazz Improvisation  
Class notes V 2017-18

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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](http://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"

Concert

B $\flat$ <sup>7</sup>

C<sup>7</sup>

G<sup>7</sup>

This system contains the first three measures of the piece. The Concert part is in 4/4 time with a key signature of two flats (Bb and Eb). The Bb and Eb parts are in a key signature of one flat (Bb and Eb). The Bb part has a C7 chord above the first measure. The Eb part has a G7 chord above the first measure. The music features eighth-note patterns in the first two measures and quarter notes in the third.

Concert

5

E $\flat$ <sup>7</sup>

B $\flat$ <sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup>

This system contains measures 4 through 6. The Concert part starts at measure 5. The Bb part has F7 and C7 chords above measures 4 and 5 respectively. The Eb part has C7 and G7 chords above measures 4 and 5 respectively. The music continues with eighth-note patterns in measures 4 and 5, and quarter notes in measure 6.

Concert

9

F<sup>7</sup>

E $\flat$ <sup>7</sup>

A $\flat$ <sup>7</sup>

G<sup>7</sup>

F<sup>7</sup>

B $\flat$ <sup>7</sup>

D<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

This system contains measures 7 through 9. The Concert part has quarter notes in measures 7 and 8, and a half note in measure 9. The Bb part has G7, F7, and Bb7 chords above measures 7, 8, and 9 respectively. The Eb part has D7, C7, and F7 chords above measures 7, 8, and 9 respectively. The music concludes with quarter notes in measures 7 and 8, and a half note in measure 9.

13 **B $\flat$  Major pentatonic** **B $\flat$  minor pentatonic**

Concert *default scales*

**B $\flat$  C Major pentatonic** **C minor pentatonic**

**E $\flat$  G Major pentatonic** **G minor pentatonic**

This block contains musical notation for measures 13 through 16. It features three staves: Concert (treble clef, B $\flat$  key signature), B $\flat$  (treble clef, C key signature), and E $\flat$  (treble clef, G key signature). The notation is organized into two columns. The first column (measures 13-14) shows major pentatonic scales: B $\flat$  Major pentatonic (B $\flat$ , C, D, E $\flat$ , F), C Major pentatonic (C, D, E, F, G), and G Major pentatonic (G, A, B, C, D). The second column (measures 15-16) shows minor pentatonic scales: B $\flat$  minor pentatonic (B $\flat$ , C, D, F, G), C minor pentatonic (C, D, E $\flat$ , F, G), and G minor pentatonic (G, A $\flat$ , B $\flat$ , C, D). The word "default scales" is written below the Concert staff.

17 **B $\flat$  Major blues ascending** **B $\flat$  minor blues desc.**

Concert

**B $\flat$  C Major blues ascending** **C minor blues desc.**

**E $\flat$  G Major blues ascending** **G minor blues desc.**

This block contains musical notation for measures 17 and 18. It features three staves: Concert (treble clef, B $\flat$  key signature), B $\flat$  (treble clef, C key signature), and E $\flat$  (treble clef, G key signature). The notation is organized into two columns. The first column (measure 17) shows major blues ascending scales: B $\flat$  Major blues ascending (B $\flat$ , C, D, E $\flat$ , F, G, A $\flat$ ), C Major blues ascending (C, D, E, F, G, A, B $\flat$ ), and G Major blues ascending (G, A, B, C, D, E, F $\sharp$ ). The second column (measure 18) shows minor blues descending scales: B $\flat$  minor blues desc. (B $\flat$ , A $\flat$ , G, F, E $\flat$ , D, C), C minor blues desc. (C, B $\flat$ , A $\flat$ , G, F, E $\flat$ , D), and G minor blues desc. (G, F, E $\flat$ , D, C, B $\flat$ , A $\flat$ ).

19 **B $\flat$  minor asc.** **B $\flat$  Major desc.**

Concert

**B $\flat$  C minor asc.** **C Major desc.**

**E $\flat$  G minor asc.** **G Major desc.**

This block contains musical notation for measures 19 and 20. It features three staves: Concert (treble clef, B $\flat$  key signature), B $\flat$  (treble clef, C key signature), and E $\flat$  (treble clef, G key signature). The notation is organized into two columns. The first column (measure 19) shows minor ascending scales: B $\flat$  minor asc. (B $\flat$ , C, D, E $\flat$ , F, G, A $\flat$ ), C minor asc. (C, D, E $\flat$ , F, G, A $\flat$ , B $\flat$ ), and G minor asc. (G, A $\flat$ , B $\flat$ , C, D, E $\flat$ , F $\sharp$ ). The second column (measure 20) shows major descending scales: B $\flat$  Major desc. (B $\flat$ , A $\flat$ , G, F, E $\flat$ , D, C), C Major desc. (C, B $\flat$ , A $\flat$ , G, F, E $\flat$ , D), and G Major desc. (G, F, E $\flat$ , D, C, B $\flat$ , A $\flat$ ).



# Jazz Improv I 2017-18

## Class notes 01

David M. Shere

"Freddy Freeloader"

Concert

B $\flat$ 7

Concert

5 E $\flat$ 7 B $\flat$ 7

Concert

9 F7 E $\flat$ 7 A $\flat$ 7

Concert

13 B $\flat$  Major pentatonic B $\flat$  minor pentatonic

*default scales*

Concert

17 B $\flat$  Major blues ascending B $\flat$  minor blues desc.

Concert

19 B $\flat$  minor asc. B $\flat$  Major desc.

# Jazz Improv I 2017-18

## Class notes 01

David M. Shere

### "Freddy Freeloader"

Concert

Bb7

Jazz Guitar

Concert

5 Eb7 Bb7

J. Gtr.

Concert

9 F7 Eb7 Ab7

J. Gtr.

13 B $\flat$  Major pentatonic B $\flat$  minor pentatonic

Concert

*default scales*

J. Gtr.

17 B $\flat$  Major blues ascending B $\flat$  minor blues desc.

Concert

J. Gtr.

19 B $\flat$  minor asc. B $\flat$  Major desc.

Concert

J. Gtr.

# Jazz Improv I 2017-18

## Class notes 02

David M. Shere

### "Watermelon Man"

Concert

Chords: F7, G7, D7

This system contains the first three measures of the piece. The Concert part is in 4/4 time with a key signature of one flat (Bb). The Bb and Eb parts are in 4/4 time with a key signature of three sharps (F#). The Bb part has a key signature change to two sharps (D) at the start of the second measure. The Eb part has a key signature change to one sharp (F) at the start of the second measure. Chords are indicated above the staff lines.

5

Concert

Chords: Bb7, F7, C7, G7, G7, D7

This system contains measures 4 through 6. The Concert part has a key signature change to two flats (Bb) at the start of measure 5. The Bb and Eb parts have key signature changes to one flat (Bb) and one sharp (F) respectively at the start of measure 5. Chords are indicated above the staff lines.

9

Concert

Chords: C7, Bb7, C7, Bb7, D7, C7, D7, C7, A7, G7, A7, G7

This system contains measures 7 through 10. The Concert part has a key signature change to one flat (Bb) at the start of measure 7. The Bb and Eb parts have key signature changes to one sharp (F) and one flat (Bb) respectively at the start of measure 7. Chords are indicated above the staff lines.

13

Concert

C<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>

B<sup>b</sup>

D<sup>7</sup> C<sup>7</sup> G<sup>7</sup>

E<sup>b</sup>

A<sup>7</sup> G<sup>7</sup> D<sup>7</sup>

17

Concert

F Mixolydian F Dorian

B<sup>b</sup>

G Mixolydian G Dorian

E<sup>b</sup>

D Mixolydian D Dorian

19

Concert

F minor blues F Major blues

B<sup>b</sup>

G minor blues G Major blues

E<sup>b</sup>

D minor blues D Major blues

# Jazz Improv I 2017-18

## Class notes 02

David M. Shere

*"Watermelon Man"*

Concert

F<sup>7</sup> F<sup>7</sup>

# Jazz Improv I 2017-18

## Class notes 02

David M. Shere

"Watermelon Man"

Concert

Jazz Guitar

T	8	8	7	5	5	7		8	8	7	5	5	6		8		8	5	6	7	5	6	8		
A																									
B							8						8												

Concert

J. Gtr.

T	6	6						6	6																
A			7	5	5	7	5			7	5	8	5	6											
B															8										

Concert

J. Gtr.

T	5							8	7	5	5	7	5		8	7	5	5	7	5		5		
A																								
B															8	8								

13 C<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>

Concert

J. Gtr.

17 F Mixolydian F Dorian

Concert

J. Gtr.

19 F minor blues F Major blues

Concert

J. Gtr.



# Jazz Improv I 2017-18

## Class notes 03

David M. Shere

### "Oh Lady Be Good"

Concert

Bb

Eb

Chord progression: F, Bb7, A-7, D7, G, C7, B-7, E7, D, G7, F#-7, B7

Detailed description: This system contains the first four measures of the piece. It is written for Concert (treble clef, key of Bb, 4/4 time), Bb (treble clef, key of Bb, 4/4 time), and Eb (treble clef, key of Bb, 4/4 time). The melody in the Concert part consists of eighth notes. The accompaniment in the Bb and Eb parts consists of eighth-note patterns. Chord symbols are placed above the corresponding measures.

Concert

Bb

Eb

5

Chord progression: G-7, C7, F, D7, G-7, C7, A-7, D7, E-7, A7, D, B7, E-7, A7

Detailed description: This system contains measures 5 through 8. It includes first endings for the Concert, Bb, and Eb parts. The first ending consists of two measures of whole notes. The chord progression continues with G-7, C7, F, D7, G-7, C7, A-7, D7, E-7, A7, D, B7, E-7, A7.

Concert

Bb

Eb

9

Chord progression: F, C-7, F7, Bb, B°, F, G, D-7, G7, C, C#°, G, D, A-7, D7, G, G#°, D

Detailed description: This system contains measures 9 through 12. It includes a second ending for the Concert, Bb, and Eb parts. The second ending consists of two measures of whole notes. The chord progression continues with F, C-7, F7, Bb, B°, F, G, D-7, G7, C, C#°, G, D, A-7, D7, G, G#°, D.

14

Concert

E $\emptyset$ 7 A7(#9) Dm Dmi( $\Delta$ ) D-7 G7 G-7

Bb

F# $\emptyset$ 7 B7(#9) Em Emi( $\Delta$ ) E-7 A7 A-7

Eb

C# $\emptyset$ 7 F#7(#9) Bm Bmi( $\Delta$ ) B-7 E7 E-7

18

Concert

C7 F Bb7 A-7

Bb

D7 G C7 B-7

Eb

A7 D G7 F#-7

22

Concert

D7 G-7 C7 F D7 G-7 C7

Bb

E7 A-7 D7 G E7 A-7 D7

Eb

B7 E-7 A7 D B7 E-7 A7

27 F Major F Major blues

Concert

Bb G Major G Major blues

Eb D Major D Major blues

# Jazz Improv I 2017-18

## Class notes 03

David M. Shere

### "Oh Lady Be Good"

Concert

1 F B $\flat$ 7 A-7 D7

Concert

5 G-7 C7 1. F D7 G-7 C7

Concert

9 2. F C-7 F7 B $\flat$  B° F

Concert

14 E $\emptyset$ 7 A7(#9) Dm Dmi( $\Delta$ ) D-7 G7 G-7

Concert

18 C7 F B $\flat$ 7 A-7

Concert

22 D7 G-7 C7 F D7 G-7 C7

Concert

27 F Major F Major blues

# Jazz Improv I 2017-18

## Class notes 03

David M. Shere

### "Oh Lady Be Good"

Concert

Jazz Guitar

14 *E<sup>ø7</sup>* *A<sup>7</sup>(#9)* *Dm* *Dmi(Δ)* *D-<sup>7</sup>* *G<sup>7</sup>* *G-<sup>7</sup>*

Concert

J. Gtr.

18 *C<sup>7</sup>* *F* *Bb<sup>7</sup>* *A-<sup>7</sup>*

Concert

J. Gtr.

22 *D<sup>7</sup>* *G-<sup>7</sup>* *C<sup>7</sup>* *F* *D<sup>7</sup>* *G-<sup>7</sup>* *C<sup>7</sup>*

Concert

J. Gtr.

27 F Major F Major blues

Concert

J. Gtr.

Detailed description: The image shows a musical score for two parts: 'Concert' and 'J. Gtr.'. The 'Concert' part is written in treble clef with a key signature of one flat (Bb). It consists of two measures. The first measure is labeled 'F Major' and contains the notes F, G, A, Bb, C, D, E, F. The second measure is labeled 'F Major blues' and contains the notes F, G, Ab, Bb, C, D, Eb, F. The 'J. Gtr.' part is written in tablature on a six-string guitar. It also consists of two measures. The first measure is labeled 'F Major' and contains the fret numbers 8, 5, 7, 8, 5, 7, 5, 6. The second measure is labeled 'F Major blues' and contains the fret numbers 8, 5, 6, 7, 5, 7, 6.

# Jazz Improv I 2017-18

## Class notes 04

David M. Shere

### "Libertango"

Concert

Am B/A

Bb Bm C#/B

Eb F#m G#/F#

5

Concert Bm7(b5)/A Am

Bb C#m7(b5)/B Bm

Eb G#m7(b5)/F# F#m

9

Concert Am/G F#o7

Bb Bm/A G#o7

Eb F#m/E D#o7



13  $F^{\circ 7}$   $E^7$

Concert

Bb  $G^{\circ 7}$   $F^{\# 7}$

Eb  $D^{\circ 7}$   $C^{\# 7}$

17 A Aeolian ("Natural minor") A minor blues

Concert

*default scales*

Bb B Aeolian ("Natural minor") B minor blues

Eb F# Aeolian ("Natural minor") F# minor blues

# Jazz Improv I 2017-18

## Class notes 04

David M. Shere

### "Libertango"

Concert 
 Musical staff for measures 1-4. Measure 1: Am. Measure 2: Am. Measure 3: B/A. Measure 4: B/A.

Concert 
 Musical staff for measures 5-8. Measure 5: Bm7(b5)/A. Measure 6: Bm7(b5)/A. Measure 7: Am. Measure 8: Am.

Concert 
 Musical staff for measures 9-12. Measure 9: Am/G. Measure 10: Am/G. Measure 11: F#o7. Measure 12: F#o7.

Concert 
 Musical staff for measures 13-16. Measure 13: Fo7. Measure 14: Fo7. Measure 15: E7. Measure 16: E7.

Concert 
 Musical staff for measures 17-18. Measure 17: A Aeolian ("Natural minor"). Measure 18: A minor blues.
 

*default scales*

# Jazz Improv I 2017-18

## Class notes 04

David M. Shere

### "Libertango"

Concert

Am B/A

Jazz Guitar

T A B

7-9-10 7-9 7-9-10 7-9 10 7-9 9-10 8-9-11 9-10 8-9-11 8-9-11

Detailed description: This system shows the first four measures of the piece. The Concert part is in treble clef, 4/4 time, with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The Jazz Guitar part is in standard tuning (EADGBE) and uses a hybrid picking technique, indicated by the 'T' (pick) and 'A' (finger) markings. The fretboard numbers are: Measure 1: 7-9-10 (pick), 7-9 (finger); Measure 2: 7-9-10 (pick), 7-9 (finger), 10 (pick), 7-9 (finger); Measure 3: 9-10 (pick), 8-9-11 (finger); Measure 4: 9-10 (pick), 8-9-11 (finger), 8-9-11 (finger).

Concert

5 Bm7(b5)/A Am

J. Gtr.

T A B

9-10 7-9-10 9-10 7-9-10-7 10-9 7-9-10 7-9 7-9 9 10

Detailed description: This system shows measures 5 through 8. Measure 5 starts with a 5-measure rest for the guitar, then the melody. Measure 6: 9-10 (pick), 7-9-10 (finger). Measure 7: 9-10 (pick), 7-9-10-7 (finger), 10-9 (pick). Measure 8: 7-9-10 (pick), 7-9 (finger), 7-9 (finger), 9 (pick), 10 (pick).

Concert

9 Am/G F#07

J. Gtr.

T A B

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

Detailed description: This system shows measures 9 through 12. Measure 9 starts with a 9-measure rest for the guitar, then the melody. Measure 10: 10-8 (pick), 10-9 (finger), 8 (pick), 10-9-7 (finger). Measure 11: 10-9-7 (pick), 10 (pick), 9-7 (finger), 10-9 (pick). Measure 12: 7-10 (pick), 8 (finger), 10 (pick), 8 (finger), 10-9 (pick), 7 (pick).

13 F<sup>o7</sup> E<sup>7</sup>

Concert

J. Gtr.

17 A Aeolian ("Natural minor") A minor blues

Concert

*default scales*

J. Gtr.

# Jazz Improv I 2017-18

## Class notes 05

David M. Shere

### "For All We Know"

Concert

guide tones

Bb

Eb

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

5

Concert

Bb

Eb

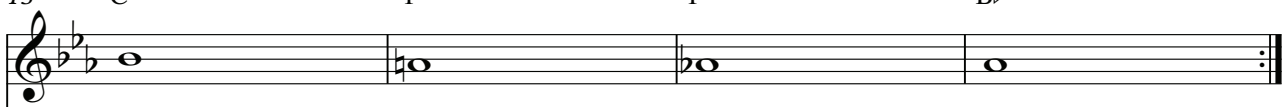
9


Concert

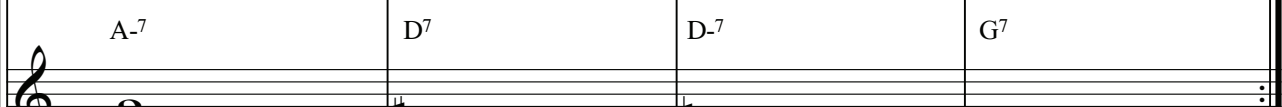
Bb

Eb


13 C<sup>-7</sup> F<sup>7</sup> F<sup>-7</sup> Bb<sup>7</sup>

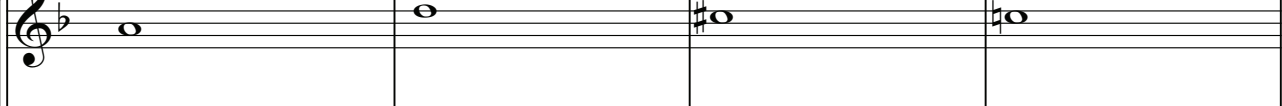
Concert 

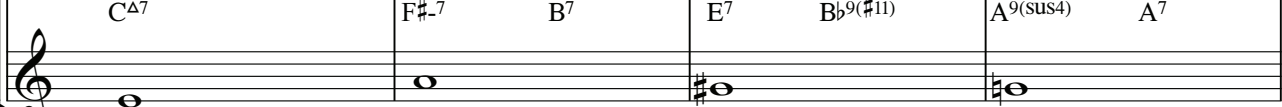
Bb D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> 

Eb A<sup>-7</sup> D<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> 


17 2. Eb<sup>Δ7</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>7</sup> Db<sup>9</sup>(#11) C<sup>9</sup>(sus4) C<sup>7</sup>


Concert 

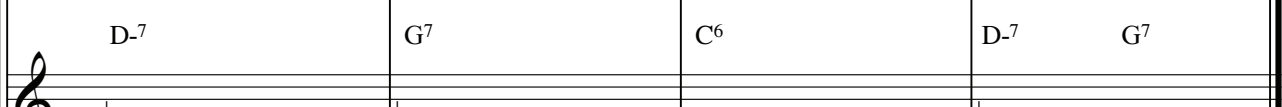
Bb 2. F<sup>Δ7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>7</sup> Eb<sup>9</sup>(#11) D<sup>9</sup>(sus4) D<sup>7</sup> 

Eb C<sup>Δ7</sup> F#<sup>-7</sup> B<sup>7</sup> E<sup>7</sup> Bb<sup>9</sup>(#11) A<sup>9</sup>(sus4) A<sup>7</sup> 

21 F<sup>-7</sup> Bb<sup>7</sup> Eb<sup>6</sup> F<sup>-7</sup> Bb<sup>7</sup>

Concert 

Bb G<sup>-7</sup> C<sup>7</sup> F<sup>6</sup> G<sup>-7</sup> C<sup>7</sup> 

Eb D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> D<sup>-7</sup> G<sup>7</sup> 

25 Eb Ionian (Major scale)

Concert *default scale*

Bb F Ionian (Major scale)

Eb C Ionian (Major scale)

The image shows three staves of music, each representing a different instrument. The top staff is for 'Concert' and is in E-flat major (Eb Ionian). The middle staff is for 'Bb' and is in F major (F Ionian). The bottom staff is for 'Eb' and is in C major (C Ionian). Each staff contains a single line of an eight-note major scale. The Concert staff is labeled 'default scale'. The key signature for all staves is two flats (Bb and Eb).

# Jazz Improv I 2017-18

## Class notes 05

David M. Shere

### "For All We Know"

Concert

*guide tones*

E<sup>b</sup>6      C-7      F<sup>9</sup>      B<sup>b</sup>7      F-7      B<sup>b</sup>7

Concert

5      E<sup>b</sup>Δ7      A<sup>b</sup>Δ7      Gm7(b5)      C7(b9)      F-7      Fm7(b5)      B<sup>b</sup>7

Concert

9      1.      E<sup>b</sup>Δ7      G<sup>b</sup>Δ7      F-7      B<sup>b</sup>7

Concert

13      C-7      F7      F-7      B<sup>b</sup>7

Concert

17      2.      E<sup>b</sup>Δ7      A-7      D7      G7      D<sup>b</sup>9(#11)      C<sup>9</sup>(sus4)      C7

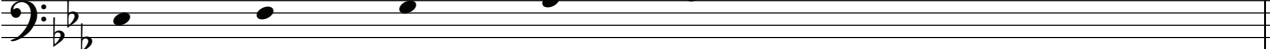
Concert

21      F-7      B<sup>b</sup>7      E<sup>b</sup>6      F-7      B<sup>b</sup>7



25 Eb Ionian (Major scale)

Concert



*default scale*

# Jazz Improv I 2017-18

## Class notes 05

David M. Shere

### "For All We Know"

Concert

*guide tones*

Jazz Guitar

Chords: Eb<sup>6</sup> C<sup>-7</sup> F<sup>9</sup> Bb<sup>7</sup> F<sup>-7</sup> Bb<sup>7</sup>

Concert

J. Gtr.

Chords: Eb<sup>Δ7</sup> Ab<sup>Δ7</sup> Gm<sup>7(b5)</sup> C<sup>7(b9)</sup> F<sup>-7</sup> Fm<sup>7(b5)</sup> Bb<sup>7</sup>

Concert

J. Gtr.

1.

Chords: Eb<sup>Δ7</sup> Gb<sup>Δ7</sup> F<sup>-7</sup> Bb<sup>7</sup>

Concert

J. Gtr.

Chords: C<sup>-7</sup> F<sup>7</sup> F<sup>-7</sup> Bb<sup>7</sup>

2.  
17 Eb<sup>Δ</sup>7 A<sup>-</sup>7 D<sup>7</sup> G<sup>7</sup> D<sup>b</sup>9(♯11) C<sup>9</sup>(sus4) C<sup>7</sup>

Concert

J. Gtr.

21 F<sup>-</sup>7 B<sup>b</sup>7 Eb<sup>6</sup> F<sup>-</sup>7 B<sup>b</sup>7

Concert

J. Gtr.

25 Eb Ionian (Major scale)  
*default scale*

Concert

J. Gtr.

# Jazz Improv I 2017-18

## Class notes 06

David M. Shere

### "The Chicken"

Concert 2

Bb7

Major blues/  
minor blues

C7

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

Bb 2

G7

Eb 2

Concert 5

Eb7

D7

G7

Mixolydian

F7

E7

A7

Mixolydian

Mixolydian

Bb C7

B7

E7

Eb

Concert 9

C7

N.C. 4

Mixolydian

D7

N.C. 4

Bb A7

N.C. 4

Eb

13  $Bb^7$   $Eb^7$   $Bb^7$   $Eb^7$   $Bb^7$   $Eb^7$   $Bb^7$   $Eb^7$  **2**

Concert

$C^7$   $F^7$   $C^7$   $F^7$   $C^7$   $F^7$   $C^7$   $F^7$  **2**

Bb

$G^7$   $C^7$   $G^7$   $C^7$   $G^7$   $C^7$   $G^7$   $C^7$  **2**

Eb

17  $Bb$  Mixolydian  $Bb$  Major blues  $Bb$  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

### "The Chicken"

David M. Shere

Concert 

*Major blues/  
minor blues*

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

Concert 

*Mixolydian*

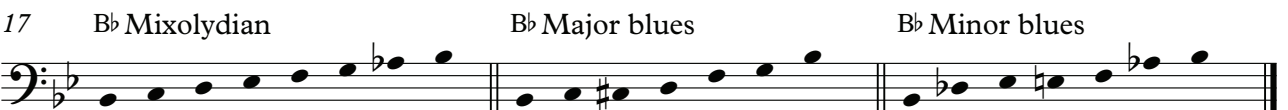
*Mixolydian*

*Mixolydian*

Concert 

*Mixolydian*

Concert 

Concert 

*default scales*

# Jazz Improv I 2017-18

## Class notes 06

David M. Shere

### "The Chicken"

Concert

Major blues/  
minor blues

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

Jazz Guitar

Detailed description: This system shows the first two measures of the piece. The concert part is in 4/4 time with a key signature of two flats (Bb and Eb). The first measure contains a Bb7 chord and a blues scale: Bb2, Bb3, Bb4, Eb5, Bb6, Bb7. The second measure continues the scale: Bb8, Bb9, Bb10, Bb11, Bb12. The guitar TAB for the first measure shows fret numbers 8, 5, 6, 7, 6, 8, 6. The second measure shows 6, 9, 6, 9, 8, 6, 8. A double bar line with a repeat sign and a '2' above it indicates the end of the system.

Concert

Mixolydian

Mixolydian

Mixolydian

J. Gtr.

Detailed description: This system covers measures 3, 4, and 5. Measure 3 starts with a Bb7 chord and a Mixolydian scale: Bb2, Bb3, Bb4, Eb5, Bb6, Bb7, Bb8. Measure 4 has a D7 chord and a Mixolydian scale: D2, D3, D4, Eb5, D6, D7, D8. Measure 5 has a G7 chord and a Mixolydian scale: G2, G3, G4, Ab5, G6, G7, G8. The guitar TAB for measure 3 shows fret numbers 6, 3, 5, 6, 3, 5, 6, 4. Measure 4 shows 5, 7, 4, 5, 7, 4, 5, 7. Measure 5 shows 5, 7, 4, 5, 7, 5, 6, 8.

Concert

Mixolydian

N.C.

J. Gtr.

Detailed description: This system covers measures 6, 7, 8, and 9. Measure 6 starts with a C7 chord and a Mixolydian scale: C2, C3, C4, D5, C6, C7, C8. Measure 7 has a whole rest (N.C.). Measure 8 has a whole rest (N.C.). Measure 9 has a whole rest (N.C.) with a '4' above it. The guitar TAB for measure 6 shows fret numbers 5, 7, 5, 6, 8, 5, 6, 8. Measures 7, 8, and 9 are empty.

13  $B\flat 7$   $E\flat 7$   $B\flat 7$   $E\flat 7$   $B\flat 7$   $E\flat 7$   $B\flat 7$   $E\flat 7$   $B\flat 7$   $E\flat 7$

Concert

J. Gtr.

17  $B\flat$  Mixolydian  $B\flat$  Major blues  $B\flat$  Minor blues

Concert

*default scales*

J. Gtr.



# Jazz Improv I 2017-18

## Class notes 07

David M. Shere

### "Meditation"

Concert C<sup>6</sup> B<sup>9(sus4)</sup> B<sup>7</sup>

B<sup>b</sup> D<sup>6</sup> C<sup>#9(sus4)</sup> C<sup>#7</sup>

E<sup>b</sup> A<sup>6</sup> G<sup>#9(sus4)</sup> G<sup>#7</sup>

*Ionian (major)* *Mixolydian*

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<sup>b</sup> inst. = D; E<sup>b</sup> 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.

Concert 5 C<sup>6</sup> F<sup>13</sup> E<sup>-7</sup> A<sup>+7</sup>

*Ionian (major)* *Lydian (b7)* *Phrygian* *Mixolydian (b6)*

B<sup>b</sup> D<sup>6</sup> G<sup>13</sup> F<sup>#-7</sup> B<sup>+7</sup>

E<sup>b</sup> A<sup>6</sup> D<sup>13</sup> C<sup>#-7</sup> F<sup>#+7</sup>

Concert 9 D<sup>-7</sup> F<sup>-7</sup> B<sup>b7</sup>

*Dorian* *Dorian*

B<sup>b</sup> E<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup>

E<sup>b</sup> B<sup>-7</sup> D<sup>-7</sup> G<sup>7</sup>

13 E-7 A+7 D-7 G+9

Concert

*Phrygian* *Mixolydian (b6)* *Dorian* *Mixolydian (b6)*

F#-7 B+7 E-7 A+9

Bb

C#-7 F#+7 B-7 E+9

Eb

17 FΔ7 F-7 Bb7

Concert

*Lydian* *Dorian*

GΔ7 G-7 C7

Bb

DΔ7 D-7 G7

Eb

21 E-7 Eb° D-7 G+9

Concert

*Phrygian* *Diminished scale* *Dorian* *Mixolydian (b6)*

F#-7 F° E-7 A+9

Bb

C#-7 C° B-7 E+9

Eb

25

Concert

$C^6$   $B^9(\text{sus}4)$   $B^7$

*Ionian (major)* *Mixolydian*

Bb

$D^6$   $C\#^9(\text{sus}4)$   $C\#^7$

Eb

$A^6$   $G\#^9(\text{sus}4)$   $G\#^7$

29

Concert

$C^6$   $F^{13}$   $E^{-7}$   $A^{+7}$

*Ionian (major)* *Lydian (b7)* *Phrygian* *Mixolydian (b6)*

Bb

$D^6$   $G^{13}$   $F\#^{-7}$   $B^{+7}$

Eb

$A^6$   $D^{13}$   $C\#^{-7}$   $F\#+^7$

33

Concert

$D^{-7}$   $F^{-7}$   $Bb^7$

*Dorian* *Dorian*

Bb

$E^{-7}$   $G^{-7}$   $C^7$

Eb

$B^{-7}$   $D^{-7}$   $G^7$

37 E-7 A+7 D-7 G7(b9) C6 G+9

Concert

*arpeggios*

Ionian (major) Mixolydian (b6)

F#-7 B+7 E-7 A7(b9) D6 A+9

Bb

C#-7 F#+7 B-7 E7(b9) 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"

Concert

C<sup>6</sup> B<sup>9(sus4)</sup> B<sup>7</sup>

*Ionian (major)* *Mixolydian*

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<sup>b</sup> inst. = D; E<sup>b</sup> 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.

Concert

5 C<sup>6</sup> F<sup>13</sup> E<sup>-7</sup> A<sup>+7</sup>

*Ionian (major)* *Lydian (b7)* *Phrygian* *Mixolydian (b6)*

Concert

9 D<sup>-7</sup> F<sup>-7</sup> B<sup>b7</sup>

*Dorian* *Dorian*

Concert

13 E<sup>-7</sup> A<sup>+7</sup> D<sup>-7</sup> G<sup>+9</sup>

*Phrygian* *Mixolydian (b6)* *Dorian* *Mixolydian (b6)*

Concert

17 F<sup>#7</sup> F<sup>-7</sup> B<sup>b7</sup>

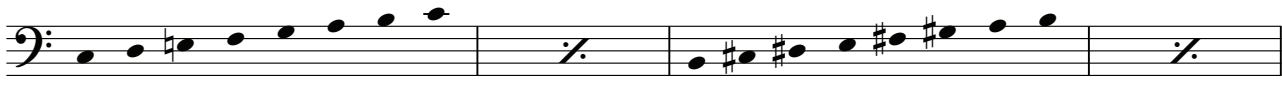
*Lydian* *Dorian*

Concert

21 E<sup>-7</sup> E<sup>b°</sup> D<sup>-7</sup> G<sup>+9</sup>

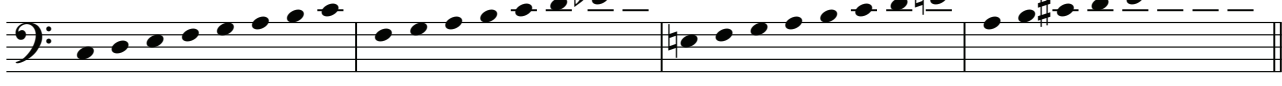
*Phrygian* *Diminished scale* *Dorian* *Mixolydian (b6)*

25 C<sup>6</sup> B<sup>9</sup>(sus4) B<sup>7</sup>

Concert 

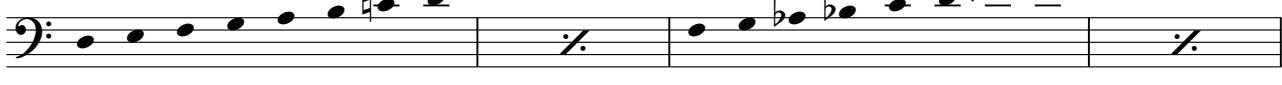
*Ionian (major)* *Mixolydian*

29 C<sup>6</sup> F<sup>13</sup> E<sup>-7</sup> A<sup>+7</sup>

Concert 

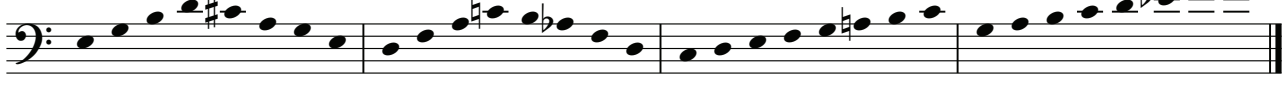
*Ionian (major)* *Lydian (b7)* *Phrygian* *Mixolydian (b6)*

33 D<sup>-7</sup> F<sup>-7</sup> B<sup>b7</sup>

Concert 

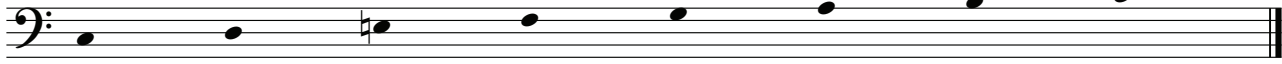
*Dorian* *Dorian*

37 E<sup>-7</sup> A<sup>+7</sup> D<sup>-7</sup> G<sup>7</sup>(b9) C<sup>6</sup> G<sup>+9</sup>

Concert 

*arpeggios* *Ionian (major)* *Mixolydian (b6)*

41 C *Ionian (major)*

Concert 

*default scale*

# Jazz Improv I 2017-18

## Class notes 07

David M. Shere

### "Meditation"

Concert

Jazz Guitar

C<sup>6</sup> B<sup>9</sup>(sus4) B<sup>7</sup>

*Ionian (major)* *Mixolydian*

T  
A  
B

3 5 2 3 5 2 4 5 2 4 1 2 4 1 2 4

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 $\flat$  inst. = D; E $\flat$  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.

Concert

J. Gtr.

5 C<sup>6</sup> F<sup>13</sup> E<sup>-7</sup> A<sup>+7</sup>

*Ionian (major)* *Lydian (b7)* *Phrygian* *Mixolydian (b6)*

T  
A  
B

3 5 2 3 5 2 4 5 3 4 6 2 3 5 2 4 5 3 5 2 4 2 3 5 6 3 5

Concert

J. Gtr.

9 D<sup>-7</sup> F<sup>-7</sup> B $\flat$ <sup>7</sup>

*Dorian* *Dorian*

T  
A  
B

5 2 3 5 2 4 5 3 3 5 6 3 5 3 4 6

13 E<sup>-7</sup> A<sup>+7</sup> D<sup>-7</sup> G<sup>+9</sup>

Concert

*Phrygian* *Mixolydian (b6)* *Dorian* *Mixolydian (b6)*

J. Gtr.

17 F<sup>Δ7</sup> F<sup>-7</sup> B<sup>b7</sup>

Concert

*Lydian* *Dorian*

J. Gtr.

21 E<sup>-7</sup> E<sup>b°</sup> D<sup>-7</sup> G<sup>+9</sup>

Concert

*Phrygian* *Diminished scale* *Dorian* *Mixolydian (b6)*

J. Gtr.



25 C<sup>6</sup> B<sup>9</sup>(sus4) B<sup>7</sup>

Concert

*Ionian (major)* *Mixolydian*

J. Gtr.

29 C<sup>6</sup> F<sup>13</sup> E<sup>-7</sup> A<sup>+7</sup>

Concert

*Ionian (major)* *Lydian (b7)* *Phrygian* *Mixolydian (b6)*

J. Gtr.

33 D<sup>-7</sup> F<sup>-7</sup> B<sup>b7</sup>

Concert

*Dorian* *Dorian*

J. Gtr.

37 E<sup>-7</sup> A<sup>+7</sup> D<sup>-7</sup> G7(b9) C<sup>6</sup> G<sup>+9</sup>

Concert *arpeggios* *Ionian (major)* *Mixolydian (b6)*

J. Gtr. T A B 2 5 4 3 2 2 5 2 5 3 2 5 4 6 3 5 3 5 2 3 5 2 4 5 5 7 4 5 7 8 6 8

41 C Ionian (major)

Concert *default scale*

J. Gtr. T A B 3 5 2 3 5 2 4 5

# Jazz Improv I 2017-18

## Class notes 08

David M. Shere

### "Blues In Hoss Flat"

Concert

Bb

Eb

5

Concert

Bb

Eb

9

Concert

Bb

Eb

13  $E\flat$  Major blues (asc.) minor blues (desc.)

Concert

*default scales*

F Major blues (asc.) minor blues (desc.)

B $\flat$

C Major blues (asc.) minor blues (desc.)

E $\flat$

# Jazz Improv I 2017-18

## Class notes 08

### "Blues In Hoss Flat"

David M. Shere

Concert

Measures 1-4 of the piece. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The staff shows a bass line with eighth and quarter notes. Chords Eb7, Ab7, and Eb7 are indicated above the staff.

Concert

Measures 5-8 of the piece. The staff continues the bass line. Chords Ab7 and Eb7 are indicated above the staff.

Concert

Measures 9-12 of the piece. The staff continues the bass line. Chords Bb7, Ab7, and Eb7 are indicated above the staff.

Concert

Measures 13-14 of the piece. The staff shows two scales: Major blues (ascending) and minor blues (descending). The key signature is three flats.

*default scales*

# Jazz Improv I 2017-18

## Class notes 08

David M. Shere

### "Blues In Hoss Flat"

Concert

Jazz Guitar

Chords: Eb7, Ab7, Eb7

Fretboard positions (T, A, B strings):

8 8	11 10 8 10	9 10	6 6 6 6 9 6
-----	------------	------	-------------

Concert

J. Gtr.

Chords: Ab7, Eb7

Fretboard positions (T, A, B strings):

8 8	11 10 8 10	9 10	6 6 6 6 9 6
-----	------------	------	-------------

Concert

J. Gtr.

Chords: Bb7, Ab7, Eb7

Fretboard positions (T, A, B strings):

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

13 Eb 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

The image shows a musical score for two parts: Concert and J. Gtr. The Concert part is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. It consists of two measures. The first measure is labeled 'Major blues (asc.)' and contains an ascending scale: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8. The second measure is labeled 'minor blues (desc.)' and contains a descending scale: Bb8, Bb7, Bb6, Bb5, Bb4, Bb3, Bb2. The J. Gtr. part is written on a six-string guitar staff with strings labeled T, A, B from top to bottom. It consists of two measures. The first measure contains the fret numbers: 6, 8, 9, 10, 8, 10, 8. The second measure contains the fret numbers: 8, 6, 8, 7, 6, 9, 6. The text 'default scales' is written below the Concert staff.

# Jazz Improv I 2017-18

## Class notes 09

### SUMMARY OF DEFAULT SCALES

David M. Shere

#### *"For All We Know"*

E $\flat$  Ionian (Major scale)

Concert

B $\flat$  F Ionian (Major scale)

E $\flat$  C Ionian (Major scale)

#### *"The Chicken"*

2

B $\flat$  Mixolydian

B $\flat$  Major blues

B $\flat$  Minor blues

Concert

C Mixolydian

G Mixolydian

C Major blues

G Major blues

C Minor blues

G Minor blues

#### *"Meditation"*

5

C Ionian (major)

D Ionian (major)

A Ionian (major)

Concert

D Ionian (major)

A Ionian (major)



**"Blues In Hoss Flat"**

6 Eb Major blues (asc.) minor blues (desc.)

Concert

F Major blues (asc.) minor blues (desc.)

Bb

C Major blues (asc.) minor blues (desc.)

Eb

Detailed description: The image shows a musical score for three instruments: Concert Eb, Bb, and Eb. Each instrument has two measures of music. The first measure is labeled 'Major blues (asc.)' and the second is 'minor blues (desc.)'. The Concert Eb staff starts with a treble clef and a key signature of one flat (Bb). The Bb staff starts with a treble clef and a key signature of two sharps (F# and C#). The Eb staff starts with a treble clef and a key signature of three sharps (F#, C#, and G#). The notes in the Concert Eb staff are: Bb, C, D, Eb, F, G, Ab, Bb. The notes in the Bb staff are: F, G, A, Bb, C, D, Eb, F. The notes in the Eb staff are: C, D, E, F, G, Ab, Bb, C.



# Jazz Improv I 2017-18

## Class notes 09

### SUMMARY OF DEFAULT SCALES

David M. Shere

#### "For All We Know"

E $\flat$  Ionian (Major scale)

Concert

Jazz Guitar

T A B

6 8 5 6 8 5 7 8

Detailed description: This block shows the musical notation for the scale "For All We Know". The concert part is written in a treble clef with a 4/4 time signature and a key signature of one flat (E-flat). The notes are E-flat, F, G, A, B-flat, C, D, E-flat. The jazz guitar part is written on a six-string guitar with a treble clef. The notes are indicated by fret numbers: 6, 8, 5, 6, 8, 5, 7, 8.

#### "The Chicken"

2 B $\flat$  Mixolydian B $\flat$  Major blues B $\flat$  Minor blues

Concert

J. Gtr.

T A B

8 5 7 8 6 8 9 6 | 8 5 6 7 6 8 6 | 6 9 6 9 8 6 8

Detailed description: This block shows the musical notation for the scale "The Chicken". The concert part is written in a treble clef with a 4/4 time signature and a key signature of two flats (B-flat). The notes are B-flat, C, D, E-flat, F, G, A-flat, B-flat. The jazz guitar part is written on a six-string guitar with a treble clef. The notes are indicated by fret numbers: 8, 5, 7, 8, 6, 8, 9, 6; 8, 5, 6, 7, 6, 8, 6; 6, 9, 6, 9, 8, 6, 8.

#### "Meditation"

5 C Ionian (major)

Concert

J. Gtr.

T A B

5 7 5 6 8 5 7 8

Detailed description: This block shows the musical notation for the scale "Meditation". The concert part is written in a treble clef with a 4/4 time signature and a key signature of no sharps or flats (C). The notes are C, D, E, F, G, A, B, C. The jazz guitar part is written on a six-string guitar with a treble clef. The notes are indicated by fret numbers: 5, 7, 5, 6, 8, 5, 7, 8.

#### "Blues In Hoss Flat"

6 E $\flat$  Major blues (asc.) minor blues (desc.)

Concert

J. Gtr.

T A B

6 8 9 5 8 5 8 | 8 6 8 7 6 9 6

Detailed description: This block shows the musical notation for the scale "Blues In Hoss Flat". The concert part is written in a treble clef with a 4/4 time signature and a key signature of one flat (E-flat). The notes are E-flat, F, G, A, B-flat, C, D, E-flat. The jazz guitar part is written on a six-string guitar with a treble clef. The notes are indicated by fret numbers: 6, 8, 9, 5, 8, 5, 8; 8, 6, 8, 7, 6, 9, 6.



Jazz Improv II  
Class notes 2017-18

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# Jazz Improv II 2017-18

## Class notes 01

David M. Shere

### "Corners For Herbie"

Concert

Chords: E-7, C $\Delta$ 7/G, E-7, Cm $\flat$ 9

Scale Modes: Aeolian, Lydian, Aeolian, Dorian

Bb

Eb

Chords: F $\sharp$ -7, D $\Delta$ 7/A, F $\sharp$ -7, Dm $\flat$ 9

Chords: C $\sharp$ -7, A $\Delta$ 7/E, C $\sharp$ -7, Am $\flat$ 9

Detailed description: This system contains the first four measures of the piece. The Concert part is in 4/4 time with a key signature of two sharps (F# and C#). The Bb and Eb parts are in the same key signature. The Concert part has notes: M1 (E4, F#4, G4, A4), M2 (B4, C#5, B4, A4), M3 (G4, F#4, E4, D4), M4 (C4, B3, A3, G3). The Bb part has notes: M1 (F#4, G4, A4, B4), M2 (C#5, B4, A4, G4), M3 (F#4, E4, D4, C4), M4 (B3, A3, G3, F#3). The Eb part has notes: M1 (C#4, D4, E4, F#4), M2 (G4, A4, B4, C#5), M3 (D4, C4, B3, A3), M4 (G3, F#3, E3, D3).

5

Concert

Chords: E-7, C $\Delta$ 7/G, E-7, Cmi( $\Delta$ )

Scale Modes: Aeolian, Lydian, Aeolian, Melodic minor ("Jazz minor")

Bb

Eb

Chords: F $\sharp$ -7, D $\Delta$ 7/A, F $\sharp$ -7, Dmi( $\Delta$ )

Chords: C $\sharp$ -7, A $\Delta$ 7/E, C $\sharp$ -7, Ami( $\Delta$ )

Detailed description: This system contains measures 5-8. The Concert part has notes: M5 (G4, F#4, E4, D4), M6 (C4, B3, A3, G3), M7 (F#3, E3, D3, C3), M8 (B2, A2, G2, F#2). The Bb part has notes: M5 (E4, D4, C4, B3), M6 (A3, G3, F#3, E3), M7 (D3, C3, B2, A2), M8 (G2, F#2, E2, D2). The Eb part has notes: M5 (D4, C4, B3, A3), M6 (G3, F#3, E3, D3), M7 (C3, B2, A2, G2), M8 (F#2, E2, D2, C2).

9

Concert

Chords: E-7, C $\Delta$ 7/G, E-7, Cm $\flat$ 9

Scale Modes: Aeolian, Lydian, Aeolian, Dorian

Bb

Eb

Chords: F $\sharp$ -7, D $\Delta$ 7/A, F $\sharp$ -7, Dm $\flat$ 9

Chords: C $\sharp$ -7, A $\Delta$ 7/E, C $\sharp$ -7, Am $\flat$ 9

Detailed description: This system contains measures 9-12. The Concert part has notes: M9 (E4, F#4, G4, A4), M10 (B4, C#5, B4, A4), M11 (G4, F#4, E4, D4), M12 (C4, B3, A3, G3). The Bb part has notes: M9 (F#4, G4, A4, B4), M10 (C#5, B4, A4, G4), M11 (F#4, E4, D4, C4), M12 (B3, A3, G3, F#3). The Eb part has notes: M9 (C#4, D4, E4, F#4), M10 (G4, A4, B4, C#5), M11 (D4, C4, B3, A3), M12 (G3, F#3, E3, D3).

13

Concert

E<sup>-7</sup> Aeolian C<sup>Δ7</sup>/G Lydian E<sup>-7</sup> Aeolian Cmi(Δ) Melodic minor ("Jazz minor")

F#<sup>-7</sup> D<sup>Δ7</sup>/A F#<sup>-7</sup> Dmi(Δ)

C#<sup>-7</sup> A<sup>Δ7</sup>/E C#<sup>-7</sup> Ami(Δ)

17

Concert

E<sup>-7</sup> G<sup>-7</sup> Bb<sup>-7</sup> C#<sup>-7</sup>

*diminished arpeggio using 3rd of chords (guide tones)*

F#<sup>-7</sup> A<sup>-7</sup> C<sup>-7</sup> D#<sup>-7</sup>

C#<sup>-7</sup> E<sup>-7</sup> G<sup>-7</sup> A#<sup>-7</sup>

19

Concert

E Aeolian ("natural minor") default scales Eb Lydian equivalent to Dorian

F# F

C# Aeolian ("natural minor") C Lydian



# Jazz Improv II 2017-18

## Class notes 01

David M. Shere

### "Corners For Herbie"

Concert

E-7 C<sup>Δ</sup>7/G E-7 Cm<sup>6/9</sup>

Aeolian Lydian Aeolian Dorian

Jazz Guitar

5

Concert

E-7 C<sup>Δ</sup>7/G E-7 Cmi(Δ)

Aeolian Lydian Aeolian Melodic minor ("Jazz minor")

J. Gtr.

9

Concert

E-7 C<sup>Δ</sup>7/G E-7 Cm<sup>6/9</sup>

Aeolian Lydian Aeolian Dorian

J. Gtr.

13 E<sup>-7</sup> C<sup>Δ7</sup>/G E<sup>-7</sup> Cmi(Δ)

Concert

*Aeolian Lydian Aeolian Melodic minor ("jazz minor")*

J. Gtr.

17 E<sup>-7</sup> G<sup>-7</sup> B<sup>b-7</sup> C<sup>#-7</sup>

Concert

*diminished arpeggio using 3rd of chords (guide tones)*

J. Gtr.

19 E Aeolian ("natural minor") E<sup>b</sup> Lydian

Concert

*default scales equivalent to Dorian*

J. Gtr.

# Jazz Improv II 2017-18

"The Peacocks"

**A**

## Class notes 02

David M. Shere

Concert

$\text{♩} = 52$

$B\flat m$   $B\flat mi(\Delta)$   $B\flat -7$   $B\flat m^6$

B $\flat$

$Cm$   $Cmi(\Delta)$   $C-7$   $Cm^6$

E $\flat$

$Gm$   $Gmi(\Delta)$   $G-7$   $Gm^6$

Concert

3  $B\flat m$   $B\flat mi(\Delta)$   $F\sharp -7$   $F-7$   $B\flat^{13}$   $E\flat -7$

B $\flat$

$Cm$   $Cmi(\Delta)$   $G\sharp -7$   $G-7$   $C^{13}$   $F-7$

E $\flat$

$Gm$   $Gmi(\Delta)$   $D\sharp -7$   $D-7$   $G^{13}$   $C-7$

Concert

6  $E\flat -7$   $C7(\sharp 9)$   $F7(\sharp 9)$  1.  $B\flat m$   $F7\text{alt.}$  2.  $B\flat m$

B $\flat$

$F-7$   $D7(\sharp 9)$   $G7(\sharp 9)$  1.  $Cm$   $G7\text{alt.}$  2.  $Cm$

E $\flat$

$C-7$   $A7(\sharp 9)$   $D7(\sharp 9)$   $Gm$   $D7\text{alt.}$   $Gm$

**B**

10 Cm<sup>7(b5)</sup> F<sup>7</sup> B<sup>b</sup>m

Concert

Bb Dm<sup>7(b5)</sup> G<sup>7</sup> Cm

Eb Am<sup>7(b5)</sup> D<sup>7</sup> Gm

12 Cm<sup>7(b5)</sup> F<sup>7</sup> B<sup>b</sup>m B<sup>b</sup>mi(Δ)

Concert

Bb Dm<sup>7(b5)</sup> G<sup>7</sup> Cm Cmi(Δ)

Eb Am<sup>7(b5)</sup> D<sup>7</sup> Gm Gmi(Δ)

14 E<sup>b</sup>m<sup>7(b5)</sup> A<sup>b</sup>7 D<sup>b</sup>mi(Δ)

Concert

Bb F<sup>m</sup>7(b5) B<sup>b</sup>7 E<sup>b</sup>mi(Δ)

Eb Cm<sup>7(b5)</sup> F<sup>7</sup> B<sup>b</sup>mi(Δ)

16

Concert Eb7(b5)

Bb F7(b5)

Eb C7(b5)

17

Concert C7(b9) F7alt.

Bb D7(b9) G7alt.

Eb A7(b9) D7alt.

18

Concert Bb Aeolian (nat. minor)

*default scales*

Bb C Aeolian (nat. minor)

Eb G Aeolian (nat. minor)

# Jazz Improv II 2017-18

## Class notes 02

"The Peacocks"

**A**

David M. Shere

♩ = 52  
Bbm

Bbmi(Δ)

Bb-7

Bbm6

Concert

Jazz Guitar

3

Bbm

Bbmi(Δ) F#-7

F-7

Bb13

Eb-7

Concert

J. Gtr.

6

Eb-7

C7(#9)

F7(#9)

1. Bbm | 2. F7alt. | Bbm

Concert

J. Gtr.

**B**

10 Cm7(b5) F7 Bbm

Concert

J. Gtr.

12 Cm7(b5) F7 Bbm Bbmi(Δ)

Concert

J. Gtr.

14 Ebm7(b5) Ab7 Dbmi(Δ)

Concert

J. Gtr.

16 Eb<sup>7</sup>(b<sup>5</sup>)

Concert

J. Gtr.

6 7 5 6 8 6 8 5 6

17 C<sup>7</sup>(b<sup>9</sup>) F<sup>7</sup>alt.

Concert

J. Gtr.

7 5 8 6 5 6

18 B<sup>b</sup> Aeolian (nat. minor)

Concert

J. Gtr.

*default scales*

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'"

Concert

Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>)

Bb

Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>) Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>)

Eb

Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>) Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>)

5

Concert

Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>)

Bb

Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>) Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>)

Eb

Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>) Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>)

9

Concert

Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>)

Bb

Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>) Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>)

Eb

Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>) Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>)

13 Fm<sup>6</sup> Ab<sup>7</sup> G<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) C<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> C-<sup>7</sup> B<sup>9</sup>(<sup>#11</sup>)

Concert

Bb Gm<sup>6</sup> Bb<sup>7</sup> A<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) D<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Gm<sup>6</sup> D-<sup>7</sup> C<sup>#9</sup>(<sup>#11</sup>)

Eb Dm<sup>6</sup> F<sup>7</sup> E<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) A<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Dm<sup>6</sup> A-<sup>7</sup> G<sup>#9</sup>(<sup>#11</sup>)

17 Bb-<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) C<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> F<sup>7</sup> F<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

Concert

Bb C-<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Gm<sup>6</sup> G<sup>7</sup> G<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

Eb G-<sup>7</sup> F<sup>7</sup> E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Dm<sup>6</sup> D<sup>7</sup> D<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

21 Bb-<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) G<sup>ø7</sup> C<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

Concert

Bb C-<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) A<sup>ø7</sup> D<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

Eb G-<sup>7</sup> F<sup>7</sup> E<sup>7</sup>(b<sup>9</sup>) E<sup>ø7</sup> A<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

25 Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>)

Concert

Bb Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>) Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>)

Eb Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>) Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>)

29 Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>5</sub>) C7(<sup>#9</sup>/<sub>5</sub>)

Concert

Bb Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>) Gm<sup>6</sup> Bb<sup>7</sup> A7(<sup>#9</sup>/<sub>5</sub>) D7(<sup>#9</sup>/<sub>5</sub>)

Eb Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>) Dm<sup>6</sup> F<sup>7</sup> E7(<sup>#9</sup>/<sub>5</sub>) A7(<sup>#9</sup>/<sub>5</sub>)

33 F Aeolian ("natural minor") F minor blues

Concert

Bb G Aeolian ("natural minor") G minor blues

Eb D Aeolian ("natural minor") D minor blues

# Jazz Improv II 2017-18

## Class notes 03

David M. Shere

### "Moanin'"

Chords: Fm<sup>6</sup>, Ab<sup>7</sup>, G<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>), C<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>), Fm<sup>6</sup>, Ab<sup>7</sup>, G<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>), C<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>)

Concert

Jazz Guitar

TAB

3 5 6 3 5 6 3 5 6 3 5 6 3 5 6 3 5 6 3 5 6

5 Fm<sup>6</sup> Ab<sup>7</sup> G<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>) C<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>) C<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>)

Concert

J. Gtr.

TAB

6 5 6 3 5 6 3 5

9 Fm<sup>6</sup> Ab<sup>7</sup> G<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>) C<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>) C<sup>7</sup>(<sup>#9</sup>/<sub>#5</sub>)

Concert

J. Gtr.

TAB

6 5 4 6 5 3 3 5 3 6 6 5 6 3 5 3 6 5 3 6 4 3 6 5 3 5 2 3

13 Fm<sup>6</sup> Ab<sup>7</sup> G<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) C<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> C-<sup>7</sup> B<sup>9</sup>(<sup>#11</sup>)

Concert

J. Gtr.

17 Bb-<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) C<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) Fm<sup>6</sup> F<sup>7</sup> F<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

Concert

J. Gtr.

21 Bb-<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) G<sup>ø7</sup> C<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>)

Concert

J. Gtr.

25 Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>#5</sub>) C7(<sup>#9</sup>/<sub>#5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>#5</sub>) C7(<sup>#9</sup>/<sub>#5</sub>)

Concert

J. Gtr.

29 Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>#5</sub>) C7(<sup>#9</sup>/<sub>#5</sub>) Fm<sup>6</sup> Ab<sup>7</sup> G7(<sup>#9</sup>/<sub>#5</sub>) C7(<sup>#9</sup>/<sub>#5</sub>)

Concert

J. Gtr.

33 F Aeolian ("natural minor") F minor blues

Concert

J. Gtr.

# Jazz Improv II 2017-18

## Class notes 04

David M. Shere

### "Money"

Concert

C-7

D-7

A-7

This system contains the first three staves of music for the piece "Money". The top staff is labeled "Concert" and is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 7/4 time signature. The middle staff is in Bb clef, and the bottom staff is in Eb clef. Above the first measure of the top staff is the chord symbol "C-7". Above the first measure of the middle staff is "D-7". Above the first measure of the bottom staff is "A-7". The music consists of eighth and quarter notes, with some rests and accents.

Concert

3

This system contains the next three staves of music. The top staff is labeled "Concert" and is in treble clef. Above the first measure of the top staff is the number "3", indicating a triplet. The music continues with eighth and quarter notes, including some accidentals and accents.

Concert

5

F7

G7

D7

This system contains the final three staves of music. The top staff is labeled "Concert" and is in treble clef. Above the first measure of the top staff is the number "5", indicating a quintuplet. Above the first measure of the top staff is the chord symbol "F7". Above the first measure of the middle staff is "G7". Above the first measure of the bottom staff is "D7". The music continues with eighth and quarter notes, including some accidentals and accents.

7 C-7

Concert

Bb

Eb

A-7

D-7

9 G7 Gb7 F7

Concert

Bb

Eb

A7 Ab7 G7

E7 Eb7 D7

11 C-7

Concert

Bb

Eb

A-7

D-7



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

Detailed description: The image shows three staves of musical notation for a concert, Bb, and Eb instrument. Each staff is in 4/4 time and contains two measures. The first measure of each staff is labeled 'Aeolian ("natural minor")' and the second measure is labeled 'minor blues'. The Concert part starts on C4, the Bb part on D4, and the Eb part on A3. The Aeolian scales are: C (C4, D4, E4, F4, G4, A4, Bb4), D (D4, E4, F4, G4, A4, Bb4, C5), and A (A3, B3, C4, D4, E4, F4, G4). The minor blues scales are: C (C4, D4, E4, F4, G4, Ab4, Bb4), D (D4, E4, F4, G4, A4, Bb4, C5), and A (A3, B3, C4, D4, E4, F#4, G4). The Concert part is labeled 'Concert' on the left. The Bb and Eb parts are labeled 'Bb' and 'Eb' on the left. The measure numbers '13' and '14' are indicated above the first and second measures of the Concert staff respectively.

# Jazz Improv II 2017-18

## Class notes 04

David M. Shere

### "Money"

C-7

Concert

Jazz Guitar

T	.																		
A	.																		
B	.	3	3	6	6	3	3	6	6	3	3	5	5	3	3	6	3	6	3

Concert

J. Gtr.

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

Concert

J. Gtr.

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

7 C-7

Concert

J. Gtr.

9 G7 Gb7 F7

Concert

J. Gtr.

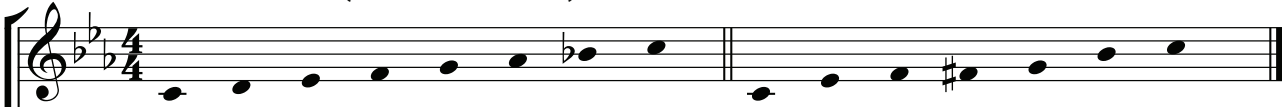
11 C-7

Concert

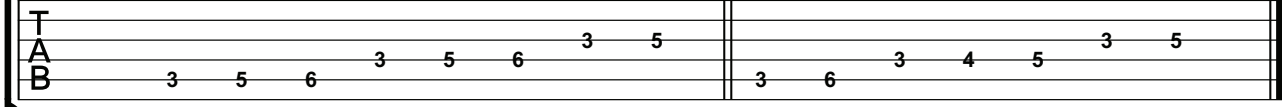
J. Gtr.

13 C Aeolian ("natural minor") C minor blues

Concert



J. Gtr.



The image shows a musical score for two parts: Concert and J. Gtr. The Concert part is written in a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of two measures. The first measure is labeled 'C Aeolian ("natural minor")' and contains the notes C4, D4, Eb4, F4, G4, Ab4, Bb4, and C5. The second measure is labeled 'C minor blues' and contains the notes C4, D4, Eb4, F4, G4, Ab4, Bb4, and C5, with a sharp sign (#) above the F4 note. The J. Gtr. part is written on a six-string guitar staff with strings labeled T, A, and B. It consists of two measures. The first measure contains the fret numbers 3, 5, 6, 3, 5, 6, 3, 5. The second measure contains the fret numbers 3, 6, 3, 4, 5, 3, 5.

# Jazz Improv II 2017-18

## Class notes 05

David M. Shere

### "Dance Of The Infidels"

The score is written in 4/4 time and consists of three systems of music for Concert, Bb, and Eb instruments. Each system includes a melodic line and two harmonic accompaniment lines. Chord progressions and scale mode annotations are provided for each measure.

**System 1:**

- Concert:** F<sup>6</sup> | B $\flat$ -<sup>7</sup> | E $\flat$ <sup>7</sup>
- Bb:** I | I | B $\flat$  ii | V
- E $\flat$ :** G<sup>6</sup> | C-<sup>7</sup> | F<sup>7</sup>
- Annotations:* I *Ionian* | A $\flat$  ii *Aeolian* | V

**System 2:**

- Concert:** 3 | A-<sup>7</sup> | G-<sup>7</sup> | F $\sharp$ -<sup>7</sup> | B<sup>7</sup>
- Bb:** B-<sup>7</sup> | A-<sup>7</sup> | G $\sharp$ -<sup>7</sup> | C $\sharp$ <sup>7</sup>
- E $\flat$ :** F $\sharp$ -<sup>7</sup> | E-<sup>7</sup> | D $\sharp$ -<sup>7</sup> | G $\sharp$ <sup>7</sup>
- Annotations:* F iii *Ionian chord tones* | ii | E ii *Dorian* | V

**System 3:**

- Concert:** 5 | F-<sup>7</sup> | B $\flat$ <sup>7</sup>
- Bb:** G-<sup>7</sup> | C<sup>7</sup>
- E $\flat$ :** D iii | ii | C $\sharp$  ii | V
- Annotations:* E $\flat$  ii *Dorian* | V

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*

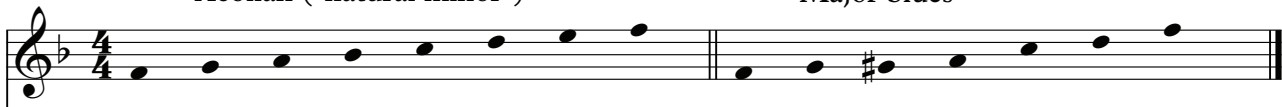
*G6* *D+7*

Bb *G I* *V*

*D6* *A+7*

Eb *D I* *V*

13      F    Aeolian ("natural minor")                      F    Major blues

Concert   
*default scales*

Bb      G    Aeolian ("natural minor")                      G    Major blues

Eb      D    Aeolian ("natural minor")                      D    Major blues

# Jazz Improv II 2017-18

## Class notes 05

David M. Shere

### "Dance Of The Infidels"

Concert

Jazz Guitar

F<sup>6</sup> B<sup>b-7</sup> E<sup>b7</sup>

I *Ionian* A<sup>b</sup> ii *Aeolian* V

T  
A  
B

8 5 7 8 5 7 5 6 8 5 6 8 6

Concert

J. Gtr.

3 A<sup>-7</sup> G<sup>-7</sup> F<sup>#-7</sup> B<sup>7</sup>

F iii *Ionian chord tones* ii E ii *Dorian* V

T  
A  
B

7 5 5 8 6 7 8 5 9 6 7 9 6 8 9 7

Concert

J. Gtr.

5 F<sup>-7</sup> B<sup>b7</sup>


E<sup>b</sup> ii *Dorian* V

T  
A  
B

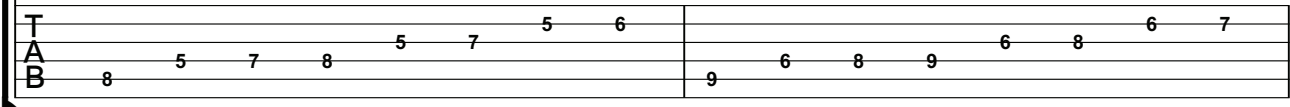
8 5 6 8 5 7 8 6 8 5 6 8 5 7 8 6




7 *A-7* *Ab-7* *Db7*

Concert 

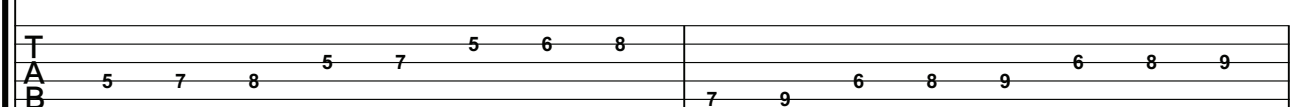
F iii Gb ii *Ionian* V

J. Gtr. 

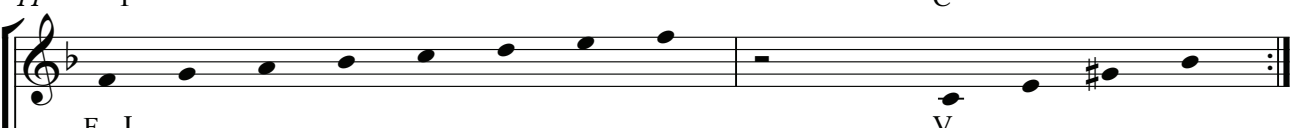
9 *G-7* *Db-7* *Gb7*

Concert 

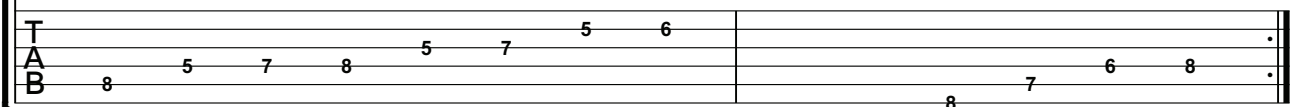
F ii *Dorian* Cb ii *Lydian* V

J. Gtr. 

11 *F6* *C+7*

Concert 

F I V

J. Gtr. 

13 F Aeolian ("natural minor") F Major blues

Concert

*default scales*

J. Gtr.

The image shows a musical score for two instruments: Concert and J. Gtr. The Concert part is written in 4/4 time with a key signature of one flat (B-flat). It consists of two measures. The first measure is labeled 'F Aeolian ("natural minor")' and contains the notes F, G, A-flat, B-flat, C, D, E-flat, F. The second measure is labeled 'F Major blues' and contains the notes F, G, A, B, C, D, E, F, with a sharp sign above the B. The J. Gtr. part consists of two measures of guitar tablature. The first measure is for the Aeolian scale and the second for the Major blues scale. The strings are labeled T, A, B. The first measure has fret numbers 8, 5, 7, 8, 5, 7, 5, 6. The second measure has fret numbers 8, 5, 6, 7, 5, 7, 6.

# Jazz Improv II 2017-18

## Class notes 06

David M. Shere

### "Third Stone From The Sun"

Bb<sup>Δ7</sup> Ionian also works here but blues is recommended

Concert

Major blues/  
minor blues

C<sup>Δ7</sup>

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

Bb

G<sup>Δ7</sup>

Eb

5

Concert

Ab<sup>Δ7</sup>/Bb

Dorian

Bb<sup>Δ7</sup>/C

F<sup>Δ7</sup>/G

4

4

4

Bb

Eb

9

Concert

Eb<sup>Δ7</sup>/Bb

Mixolydian

F<sup>Δ7</sup>/C

C<sup>Δ7</sup>/G

4

4

4

Bb

Eb

13  $B\flat(\text{add}2)$  *Ionian also works here but blues is recommended*

Concert 

*Major blues/minor blues*

$C(\text{add}2)$

Bb 

Eb 

18  $A\flat\Delta^7$   $A\Delta^7$

Concert 

*Ionian*

$B\flat\Delta^7$   $B\Delta^7$

Bb 

Eb 

22  $B\flat\Delta^7$  *Ionian also works here but blues is recommended*

Concert 

*Major blues/minor blues*

$C\Delta^7$

Bb 

Eb 

26 *Ab*<sup>Δ7</sup> *Gb*<sup>Δ7</sup>

Concert

*Ionian* *Ionian*

*Bb*<sup>Δ7</sup> *Ab*<sup>Δ7</sup>

Bb

*F*<sup>Δ7</sup> *Eb*<sup>Δ7</sup>

Eb

30 *F*<sup>7sus</sup>

Concert

*Mixolydian*

*G*<sup>7sus</sup>

Bb

*D*<sup>7sus</sup>

Eb

34 *Bb*<sup>Δ7</sup> *Ionian also works here*  
*but blues is recommended*

Concert

*Major blues/  
minor blues*

*C*<sup>Δ7</sup>

Bb

*G*<sup>Δ7</sup>

Eb

38  $A\flat^{\Delta 7}/B\flat$  4

Concert

*Dorian*

$B\flat^{\Delta 7}/C$  4

Bb

$F^{\Delta 7}/G$  4

Eb

42  $E\flat^{\Delta 7}/B\flat$  4

Concert

*Mixolydian*

$F^{\Delta 7}/C$  4

Bb

$C^{\Delta 7}/G$  4

Eb

46  $B\flat(\text{add}2)$  *Ionian also works here but blues is recommended*

Concert

*Major blues/minor blues*

$C(\text{add}2)$

Bb

$G(\text{add}2)$

Eb

Concert	<p>B<math>\flat</math> Major (Ionian)</p> <p><i>default scales</i></p>	<p>B<math>\flat</math> Major blues</p>	<p>B<math>\flat</math> minor blues</p>
Bb	<p>C Major (Ionian)</p>	<p>C Major blues</p>	<p>C minor blues</p>
Eb	<p>G Major (Ionian)</p>	<p>G Major blues</p>	<p>G minor blues</p>

# Jazz Improv II 2017-18

## Class notes 06

David M. Shere

### "Third Stone From The Sun"

$Bb\Delta 7$  Ionian also works here but blues is recommended

Concert

Jazz Guitar

Major blues/  
minor blues

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

TABLATURE shown one 8va higher for convenience of fingerings

Concert

J. Gtr.

$Ab\Delta 7/Bb$

Dorian

Concert

J. Gtr.

$Eb\Delta 7/Bb$

Mixolydian





26  $A\flat^{\Delta 7}$   $G\flat^{\Delta 7}$

Concert *Ionian* *Ionian*

J. Gtr.

30  $F7^{SUS}$  4

Concert *Mixolydian*

J. Gtr.

34  $B\flat^{\Delta 7}$  *Ionian also works here*  
*but blues is recommended*

Concert *Major blues/*  
*minor blues*

J. Gtr.

38  $A\flat^{\Delta 7}/B\flat$  4

Concert

*Dorian*

J. Gtr.

T  
A  
B

8 5 6 8 6 8 9 6

42  $E\flat^{\Delta 7}/B\flat$  4

Concert

*Mixolydian*

J. Gtr.

T  
A  
B

8 5 7 8 6 8 9 6

46  $B\flat(\text{add}2)$  *Ionian also works here  
but blues is recommended*

Concert

*Major blues/minor blues*

J. Gtr.

T  
A  
B

8 5 6 7 6 8 6 6 9 6 9 8 6 8

Concert

*default scales*

B $\flat$  Major (Ionian)      B $\flat$  Major blues      B $\flat$  minor blues

J. Gtr.

T  
A  
B

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

Detailed description: The image shows musical notation for two parts: Concert and J. Gtr. The Concert part is written in a treble clef with a key signature of two flats (Bb). It consists of three measures, each representing a different scale. The first measure is Bb Major (Ionian), the second is Bb Major blues, and the third is Bb minor blues. The J. Gtr. part is written in a standard guitar tuning (EADGBE) and consists of three measures corresponding to the scales above. The first measure shows fret numbers 8, 5, 7, 8, 6, 8, 10, 6. The second measure shows 8, 5, 6, 7, 6, 8, 6. The third measure shows 8, 6, 8, 9, 6, 9, 6. The scales are labeled as 'default scales'.

# Jazz Improv II 2017-18

## Class notes 07

David M. Shere

### "Yardbird Suite"

Concert

Key: C

Bb

Eb

*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 (Bb inst. = D; Eb 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.*

Concert

Bb

Eb

9

Concert *C*<sup>6</sup> *B*<sup>+7(#9)</sup>

*Ionian*  
I *V*/iii

Bb *D*<sup>6</sup> *C*<sup>#+7(#9)</sup>

Eb *A*<sup>6</sup> *G*<sup>#+7(#9)</sup>

11

Concert *E*<sup>-7</sup> *F*<sup>#-7</sup> *B*<sup>+7(#9)</sup> *E*<sup>-7</sup> *A*<sup>7</sup>

*Melodic minor* *Dorian (b2)* *Melodic minor* *Mixolydian (b6)*

*C* iii ii/iii *V*/iii *C* iii *V*/ii

*Em* i ii *V* i

Bb *F*<sup>#-7</sup> *G*<sup>#-7</sup> *C*<sup>#+7(#9)</sup> *F*<sup>#-7</sup> *B*<sup>7</sup>

*D* *F*<sup>#m</sup>

Eb *C*<sup>#-7</sup> *D*<sup>#-7</sup> *G*<sup>#+7(#9)</sup> *C*<sup>#-7</sup> *F*<sup>7</sup>

*A*  
*C*<sup>#m</sup>

15

Concert

D-7 Em7(b5) A7 D7 D-7 G7

*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(b5) B7 E7 E-7 A7

Bb

D Em

Eb

B-7 C#m7(b5) F#7 B7 B-7 E7

A Bm

19

Concert

C6 F-7 Bb7 C7 Bb7 A7

*Ionian Dorian Mixolydian Mixolydian (b6)*

C I Eb ii V C I' bVII' V/ii

D6 G-7 C7 D7 C7 B7

Bb

D F D


Eb

A6 D-7 G7 A7 G7 F#7

C A

A


23      D<sup>7</sup>                      D<sup>-7</sup>      G<sup>7</sup>                      C<sup>Δ7</sup>      A<sup>-7</sup>                      D<sup>-7</sup>      G<sup>7</sup>

Concert 


*Mixolydian*                      *Dorian*                      *turnaround*

V/V                      ii                      V                      I                      vi                      ii                      V

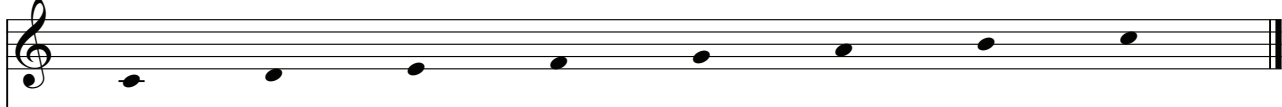
E<sup>7</sup>                      E<sup>-7</sup>                      A<sup>7</sup>                      D<sup>Δ7</sup>                      B<sup>-7</sup>                      E<sup>-7</sup>                      A<sup>7</sup>

Bb 

B<sup>7</sup>                      B<sup>-7</sup>                      E<sup>7</sup>                      A<sup>Δ7</sup>                      F<sup>#-7</sup>                      B<sup>-7</sup>                      E<sup>7</sup>

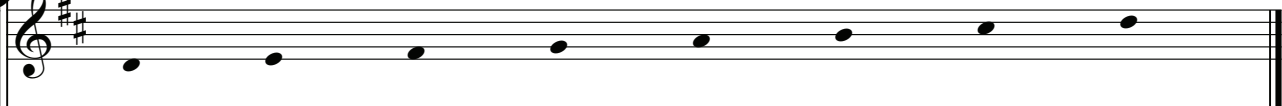
Eb 

27      C                      Major (Ionian)

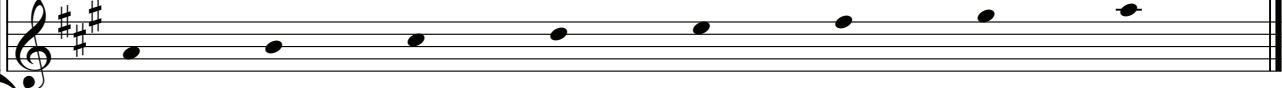
Concert 

*default scales*

D                      Major (Ionian)

Bb 

A                      Major (Ionian)

Eb 



# Jazz Improv II 2017-18

## Class notes 07

David M. Shere

### "Yardbird Suite"

Concert

Chords: C<sup>6</sup> F<sup>-7</sup> B<sup>b7</sup> C<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

Scales: Ionian Dorian Mixolydian Mixolydian (b6)

Key: C I E<sup>b</sup> ii V C I<sup>7</sup> bVII<sup>7</sup> V/ii

Jazz Guitar

Fretboard diagrams for T, A, and B strings.

*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<sup>b</sup> inst. = D; E<sup>b</sup> 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.*

Concert

Chords: D<sup>7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>

Scales: Mixolydian Mixolydian turnaround

Key: V/V V iii V/ii ii V

J. Gtr.

Fretboard diagrams for T, A, and B strings.

9  $C^6$   $B^+7(\#9)$

Concert *Ionian* I V/iii

J. Gtr. T A B 3 5 2 3 5 2 4 5 2 1 4 2

11  $E^-7$   $F\#^-7$   $B^+7(\#9)$   $E^-7$   $A^7$

Concert *Melodic minor* *Dorian (b2)* *Melodic minor* *Mixolydian (b6)*

C iii ii/iii V/iii iii V/ii

Em i ii V i

J. Gtr. T A B 2 4 5 2 4 2 4 5 2 4 5 2 2 4 5 2 4 2 4 5 2 4 2 3 5 6 3 5

15  $D^{-7}$   $Em^{7(b5)}$   $A^7$   $D^7$   $D^{-7}$   $G^7$

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

5 2 3 5 2 3 2 3 2 3 5 2 3 2 3 5 2 3 2 3 5 2 4 5 3

19  $C^6$   $F^{-7}$   $Bb^7$   $C^7$   $Bb^7$   $A^7$

Concert

*Ionian* *Dorian* *Mixolydian* *Mixolydian (b6)*

C I  $Eb$  ii V C  $I^7$   $bVII^7$  V/ii

J. Gtr.

T

A

B

3 5 2 3 5 2 4 5 3 5 3 4 6 3 5 2 3 5 2 3 5 5 2 4 5 2 3 5 2

23  $D^7$   $D^{-7}$   $G^7$   $C^{\Delta 7}$   $A^{-7}$   $D^{-7}$   $G^7$

Concert

# Jazz Improv II 2017-18

## Class notes 08

David M. Shere

### "Black Coffee"

Concert

F7(#9) Gb7(#9) F7(#9) Gb7(#9) F7(#9) Gb7(#9) F7(#9) B13

Bb

G7(#9) Ab7(#9) G7(#9) Ab7(#9) G7(#9) Ab7(#9) G7(#9) C#13

Eb

D7(#9) Eb7(#9) D7(#9) Eb7(#9) D7(#9) Eb7(#9) D7(#9) G#13

5

Concert

Bb9 F7(#9) Gb7(#9) F7(#9) D7(#9)

Bb

C9 G7(#9) Ab7(#9) G7(#9) E7(#9)

Eb

G9 D7(#9) Eb7(#9) D7(#9) B7(#9)

9

Concert

G-7 G-7/C F7(#9) D7(#9) G-7 C7(#9)

Bb

A-7 A-7/D G7(#9) E7(#9) A-7 D7(#9)

Eb

E-7 E-7/A D7(#9) B7(#9) E-7 A7(#9)

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"

Concert

F7(#9) Gb7(#9) F7(#9) Gb7(#9) F7(#9) Gb7(#9) F7(#9) B13

Jazz Guitar

Concert

5 Bb9 F7(#9) Gb7(#9) F7(#9) D7(#9)

J. Gtr.

Concert

9 G-7 G-7/C F7(#9) D7(#9) G-7 C7(#9)

J. Gtr.

13 F Major blues (asc.) minor blues (desc.)

Concert *default scales*

J. Gtr.

The image shows a musical score for two parts: Concert and J. Gtr. The Concert part is written in treble clef with a key signature of one flat (Bb) and a 12-measure scale. The first six measures are labeled 'Major blues (asc.)' and the last six are 'minor blues (desc.)'. The J. Gtr. part is written in standard guitar notation with strings T, A, and B labeled. It provides fret numbers for each measure of the scale.

Measure	Concert	J. Gtr.
1	F	3
2	G	5
3	A	6
4	Bb	7
5	C	5
6	D	7
7	E	6
8	F	1
9	E	4
10	D	1
11	C	4
12	Bb	3







Jazz Improv III  
Class notes 2017-18

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# Jazz Improv III 2017-18

## Class notes 01

David M. Shere

"Well You Needn't"

Concert

Mixolydian

Chords: F7, Gb7, F7, Gb7 (Concert); G7, Ab7, G7, Ab7 (Bb); D7, Eb7, D7, Eb7 (Eb)

Detailed description: This system contains the first four measures of the piece. The Concert part is in 4/4 time with a Mixolydian mode. The Bb and Eb parts are in 4/4 time with a key signature of one sharp (F#). The chord progression is F7, Gb7, F7, Gb7 for the Concert part, G7, Ab7, G7, Ab7 for the Bb part, and D7, Eb7, D7, Eb7 for the Eb part.

Concert

5

Chords: F7, Gb7, F7 (Concert); G7, Ab7, G7 (Bb); D7, Eb7, D7 (Eb)

1. 2.

Detailed description: This system contains measures 5-8. It features a first and second ending. The chord progression is F7, Gb7, F7 for the Concert part, G7, Ab7, G7 for the Bb part, and D7, Eb7, D7 for the Eb part. The first ending leads back to the beginning of the system, and the second ending leads to the end of the system.

Concert

10

chord tones (7,9)

Chords: Db7, D7 (Concert); Eb7, E7 (Bb); Bb7, B7 (Eb)

Detailed description: This system contains measures 10-13. The Concert part features chord tones (7,9) for Db7 and D7. The Bb part features chord tones (7,9) for Eb7 and E7. The Eb part features chord tones (7,9) for Bb7 and B7.

14 Eb7 E7 Eb7 D7 Db7 C7 B7 C7

Concert

*chord tones (R,3)*

Bb F7 F#7 F7 E7 Eb7 D7 C#7 D7

Eb C7 C#7 C7 B7 Bb7 A7 G#7 A7

18 F7 Gb7 F7 Gb7

Concert

*Mixolydian*

Bb G7 Ab7 G7 Ab7

Eb D7 Eb7 D7 Eb7

22 F7 Gb7 F7

Concert

Bb G7 Ab7 G7

Eb D7 Eb7 D7

26

Concert

F Mixolydian

G $\flat$  Mixolydian

*default scales*

B $\flat$

G Mixolydian

A $\flat$  Mixolydian

E $\flat$

D Mixolydian

E $\flat$  Mixolydian

The image shows a musical score for three instruments: Concert, B $\flat$ , and E $\flat$ . Each instrument plays a Mixolydian scale. The Concert part starts on F and moves to G $\flat$ . The B $\flat$  part starts on G and moves to A $\flat$ . The E $\flat$  part starts on D and moves to E $\flat$ . The scales are labeled as 'default scales'.

# Jazz Improv III 2017-18

## Class notes 01

David M. Shere

"Well You Needn't"

Concert

Mixolydian

Jazz Guitar

F7 Gb7 F7 Gb7

Concert

J. Gtr.

5 F7 Gb7 F7 1. 2.

Concert

J. Gtr.

chord tones (7,9)

10 Db7 D7



14 Eb7 E7 Eb7 D7 Db7 C7 B7 C7

Concert

*chord tones (R,3)*

J. Gtr.

Detailed description: This system covers measures 14 to 17. The Concert part is written in treble clef with a key signature of two flats. Chord symbols Eb7, E7, Eb7, D7, Db7, C7, B7, and C7 are placed above the staff. The J. Gtr. part is written in a six-string guitar format with strings T, A, and B labeled. Fret numbers are indicated below the strings: 6-6-7-7 for measures 14-15, 8-8-7-7 for measure 16, and 6-6-5-5 for measure 17. Measure 18 is partially visible with fret numbers 4-4-3.

18 F7 Gb7 F7 Gb7

Concert

*Mixolydian*

J. Gtr.

Detailed description: This system covers measures 18 to 21. The Concert part is in treble clef with a key signature of two flats. Chord symbols F7 and Gb7 are placed above the staff. The J. Gtr. part shows fret numbers: 7-5-7-5-8-7-7 for measure 18, 6-7-9-6-9-8-6 for measure 19, 7-5-8-5-7-5-7 for measure 20, and 8-6-8-6-9-8 for measure 21.

22 F7 Gb7 F7

Concert

J. Gtr.

Detailed description: This system covers measures 22 to 24. The Concert part is in treble clef with a key signature of two flats. Chord symbols F7 and Gb7 are placed above the staff. The J. Gtr. part shows fret numbers: 8-7-5-8-7-5-7 for measure 22, 6-7-9-8-6-9-8 for measure 23, 8-7-5-8-7-5 for measure 24, and 8-7-7 for the end of the system.

26 F Mixolydian G $\flat$  Mixolydian

Concert *default scales*

J. Gtr.

The image shows a musical score for two parts: Concert and J. Gtr. (Jazz Guitar). The Concert part is written in a treble clef with a key signature of one flat (Bb). It consists of two measures. The first measure is labeled 'F Mixolydian' and contains the notes F, G, A, Bb, C, D, E, F. The second measure is labeled 'G $\flat$  Mixolydian' and contains the notes G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ . The J. Gtr. part is written on a six-string guitar staff with strings labeled T, A, B from top to bottom. It also consists of two measures. The first measure contains fret numbers 8, 5, 7, 8, 5, 7, 8, 6. The second measure contains fret numbers 9, 6, 8, 9, 6, 8, 9, 7.

# Jazz Improv III 2017-18

## Class notes 02

David M. Shere

"On Green Dolphin Street"

Concert

Chord progression: Eb<sup>Δ</sup>7, Eb-7, F<sup>Δ</sup>7, F-7, C<sup>Δ</sup>7, C-7

Key signature: Bb (two flats)  
Time signature: 4/4

5

Concert

Chord progression: F7, E7, Eb<sup>Δ</sup>7, C7(b9), G7, F#7, F<sup>Δ</sup>7, D7(b9), D7, C#7, C<sup>Δ</sup>7, A7(b9)

Key signature: Bb (two flats)  
Time signature: 4/4

9

1.

Concert

Chord progression: F-7, Bb7(b9), Eb<sup>Δ</sup>7, G-7, C7(b9), F<sup>Δ</sup>7, D-7, G7(b9), C<sup>Δ</sup>7

Key signature: Bb (two flats)  
Time signature: 4/4

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

Concert

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

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

17  $F^-7$   $F^-7/E\flat$   $D^{\emptyset 7}$   $G^7(b9)$   $C^-7$   $C^-7/B\flat$   $A^{\emptyset 7}$   $D^7$

Concert

$B\flat$   $G^-7$   $G^-7/F$   $E^{\emptyset 7}$   $A^7(b9)$   $D^-7$   $D^-7/C$   $B^{\emptyset 7}$   $E^7$

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

21  $G^-7$   $C^7$   $F^-7$   $B\flat^7$   $E\flat^{\Delta 7}$   $F^-7$   $B\flat^7$

Concert

$B\flat$   $A^-7$   $D^7$   $G^-7$   $C^7$   $F^{\Delta 7}$   $G^-7$   $C^7$

$E\flat$   $E^-7$   $A^7$   $D^-7$   $G^7$   $C^{\Delta 7}$   $D^-7$   $G^7$

25 Eb Ionian

Concert

*default scales*

Bb F Ionian

Eb C Ionian

The image displays three musical staves, each representing an Ionian scale. The top staff is labeled 'Concert' and 'Eb Ionian', showing the notes Eb, F, G, Ab, Bb, C, D. The middle staff is labeled 'Bb' and 'F Ionian', showing the notes F, G, Ab, Bb, C, D, Eb. The bottom staff is labeled 'Eb' and 'C Ionian', showing the notes C, D, Eb, F, G, Ab, Bb. The text 'default scales' is written below the first staff.

# Jazz Improv III 2017-18

## Class notes 02

David M. Shere

"On Green Dolphin Street"

Concert

Jazz Guitar

Chords: EbA7, Eb-7

Concert

J. Gtr.

Chords: F7, E7, EbA7, C7(b9)

Concert

J. Gtr.

1.

Chords: F-7, Bb7(b9), EbA7

13  $A\flat-7$   $D\flat7(b9)$   $G\flat\Delta7$   $F-7$   $B\flat7$

Concert

J. Gtr.

2. 17  $F-7$   $F-7/E\flat$   $D\emptyset7$   $G7(b9)$   $C-7$   $C-7/B\flat$   $A\emptyset7$   $D7$

Concert

J. Gtr.

21  $G-7$   $C7$   $F-7$   $B\flat7$   $E\flat\Delta7$   $F-7$   $B\flat7$

Concert

J. Gtr.

25 Eb Ionian

Concert

*default scales*

J. Gtr.

T  
A  
B

6 8 5 6 8 5 7 8

The image shows a musical score for two parts: 'Concert' and 'J. Gtr.'. The 'Concert' part is written on a single treble clef staff with a key signature of two flats (Bb and Eb) and a scale of eight notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. The 'J. Gtr.' part is written on a guitar staff with three strings (T, A, B) indicated. The fret numbers for these strings are 6, 8, 5, 6, 8, 5, 7, 8 respectively, corresponding to the notes in the concert part.



# Jazz Improv III 2017-18

## Class notes 03

David M. Shere

♩ = 52

### "Angel Eyes"

Concert

♩ = 52

Chords: Gm, G-7/F, E<sup>o</sup>7, E<sup>b</sup>o7, Gm, G-7/F, E<sup>b</sup>9, D7(<sup>b</sup>9/<sub>5</sub>)

Chords: Am, A-7/G, F<sup>#</sup>o7, F<sup>o</sup>7, Am, A-7/G, F<sup>9</sup>, E7(<sup>b</sup>9/<sub>5</sub>)

Chords: Em, E-7/D, C<sup>#</sup>o7, C<sup>o</sup>7, Em, E-7/D, C<sup>9</sup>, B7(<sup>b</sup>9/<sub>5</sub>)

Concert

Chords: Gm, G-7/F, Em7(<sup>b</sup>5), A-7, D7(<sup>b</sup>5), D7

Chords: Am, A-7/G, F<sup>#</sup>m7(<sup>b</sup>5), B-7, E7(<sup>b</sup>5), E7

Chords: Em, E-7/D, C<sup>#</sup>m7(<sup>b</sup>5), F<sup>#</sup>-7, B7(<sup>b</sup>5), B7

Concert

Chords: Gm, G-7/F, E<sup>o</sup>7, E<sup>b</sup>o7, Gm, G-7/F, E<sup>b</sup>9

Chords: Am, A-7/G, F<sup>#</sup>o7, F<sup>o</sup>7, Am, A-7/G, F<sup>9</sup>

Chords: Em, E-7/D, C<sup>#</sup>o7, C<sup>o</sup>7, Em, E-7/D, C<sup>9</sup>

7

Concert *Gm/D* *E $\flat$ <sup>9</sup>* *D7( $\flat$ <sub>9</sub><sup>#5</sup>)* *Gm* *E $\flat$ <sup>13</sup>* *D7( $\flat$ <sub>9</sub><sup>#5</sup>)*

B $\flat$  *Am/E* *F<sup>9</sup>* *E7( $\flat$ <sub>9</sub><sup>#5</sup>)* *Am* *F<sup>13</sup>* *E7( $\flat$ <sub>9</sub><sup>#5</sup>)*

E $\flat$  *Em/B* *C<sup>9</sup>* *B7( $\flat$ <sub>9</sub><sup>#5</sup>)* *Em* *C<sup>13</sup>* *B7( $\flat$ <sub>9</sub><sup>#5</sup>)*

9

Concert *G Aeolian ("natural minor")* *G minor blues*

*default scales*

B $\flat$  *A Aeolian ("natural minor")* *A minor blues*

E $\flat$  *E Aeolian ("natural minor")* *E minor blues*

# Jazz Improv III 2017-18

## Class notes 03

David M. Shere

♩ = 52

### "Angel Eyes"

Concert

Jazz Guitar

Chords: Gm, G-7/F, E<sup>o</sup>7, E<sup>b</sup>07, Gm, G-7/F, E<sup>b</sup>9, D7(<sup>b</sup>9)

Concert

J. Gtr.

Chords: Gm, G-7/F, E<sup>m</sup>7(<sup>b</sup>5), A-7, D7(<sup>b</sup>5), D7

Concert

J. Gtr.

Chords: Gm, G-7/F, E<sup>o</sup>7, E<sup>b</sup>07, Gm, G-7/F, E<sup>b</sup>9

7  $Gm/D$   $E\flat^9$   $D7(\flat^9_{\sharp 5})$   $Gm$   $E\flat^{13}$   $D7(\flat^9_{\sharp 5})$

Concert

J. Gtr.

9  $G$  Aeolian ("natural minor")  $G$  minor blues

Concert

*default scales*

J. Gtr.

# Jazz Improv III 2017-18

## "There'll Be Some Changes Made"

### Class notes 04

David M. Shere

♩ = 120

Concert

G<sup>7</sup>

B♭

E♭

E<sup>7</sup>

Concert

3 C<sup>7</sup>

B♭

D<sup>7</sup>

E♭

A<sup>7</sup>

Concert

5 D<sup>7</sup> G<sup>7</sup>

B♭

E<sup>7</sup> A<sup>7</sup>

E♭

B<sup>7</sup> E<sup>7</sup>

7 *C*<sup>7</sup> *C*<sup>7</sup> *F*<sup>7</sup>

Concert

Bb *D*<sup>7</sup> *D*<sup>7</sup> *G*<sup>7</sup>

Eb *A*<sup>7</sup> *A*<sup>7</sup> *D*<sup>7</sup>

9 *G*<sup>7</sup>

Concert

Bb *A*<sup>7</sup>

Eb *E*<sup>7</sup>

11 *C*<sup>7</sup>

Concert

Bb *D*<sup>7</sup>

Eb *A*<sup>7</sup>

13 *D*<sup>7</sup> *G*<sup>7</sup>

Concert

B $\flat$

E $\flat$

*E*<sup>7</sup> *A*<sup>7</sup>

*B*<sup>7</sup> *E*<sup>7</sup>

15 *C*<sup>7</sup> *F*<sup>7</sup> *B $\flat$* <sup>6</sup> *G*<sup>7</sup>

Concert

B $\flat$

E $\flat$

*D*<sup>7</sup> *G*<sup>7</sup> *C*<sup>6</sup> *A*<sup>7</sup>

*A*<sup>7</sup> *D*<sup>7</sup> *G*<sup>6</sup> *E*<sup>7</sup>

17 *C*<sup>7</sup> *F*<sup>7</sup> *B $\flat$* <sup>6</sup> *A*<sup>7</sup> *A $\flat$* <sup>7</sup>

Concert

B $\flat$

E $\flat$

*D*<sup>7</sup> *G*<sup>7</sup> *C*<sup>6</sup> *B*<sup>7</sup> *B $\flat$* <sup>7</sup>

*A*<sup>7</sup> *D*<sup>7</sup> *G*<sup>6</sup> *F*<sup>#7</sup> *F*<sup>7</sup>

19 G Major blues Bb Major blues

Concert

*default scales*

A Major blues C Major blues

Bb

E Major blues G Major blues

Eb

21 Bb Major

Concert

C Major

Bb

G Major

Eb



"There'll Be Some  
Changes Made"

# Jazz Improv III 2017-18

131

## Class notes 04

David M. Shere

♩ = 120

Concert

Jazz Guitar

The first system of music is in 4/4 time with a key signature of two flats (Bb, Eb). The Concert part is written in treble clef and consists of two measures. The first measure contains a G7 chord and a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). The second measure contains a melodic line: G4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter). The Jazz Guitar part is written on a six-string guitar with strings labeled T (Treble), A (Middle), and B (Bass). The first measure has fret numbers: 5 (T), 5 (A), 2 (B), 3 (B), 4 (B), 3 (A), 5 (A), 3 (A). The second measure has fret numbers: 3 (A), 6 (A), 5 (A), 3 (A), 5 (A), 3 (A), 5 (A).

Concert

J. Gtr.

The second system of music is in 4/4 time with a key signature of two flats (Bb, Eb). The Concert part is written in treble clef and consists of two measures. The first measure contains a C7 chord and a melodic line: C4 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter). The second measure contains a melodic line: C4 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter). The Jazz Guitar part is written on a six-string guitar with strings labeled T (Treble), A (Middle), and B (Bass). The first measure has fret numbers: 3 (T), 5 (A), 6 (A), 7 (A), 5 (A), 7 (A), 5 (A). The second measure has fret numbers: 5 (A), 3 (A), 5 (A), 5 (A), 5 (A), 3 (A), 5 (A).

Concert

J. Gtr.

The third system of music is in 4/4 time with a key signature of two flats (Bb, Eb). The Concert part is written in treble clef and consists of two measures. The first measure contains a D7 chord and a melodic line: D4 (quarter), C4 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), F3 (quarter), Eb3 (quarter). The second measure contains a melodic line: D4 (quarter), C4 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), F3 (quarter), Eb3 (quarter). The Jazz Guitar part is written on a six-string guitar with strings labeled T (Treble), A (Middle), and B (Bass). The first measure has fret numbers: 2 (T), 1 (A), 2 (A), 3 (A), 3 (A), 1 (A), 2 (A). The second measure has fret numbers: 5 (T), 5 (A), 2 (A), 4 (A), 3 (A), 4 (A), 2 (A), 5 (A).

7 C<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Concert

J. Gtr.

9 G<sup>7</sup>

Concert

J. Gtr.

11 C<sup>7</sup>

Concert

J. Gtr.



19 G Major blues B $\flat$  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 $\flat$  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"

Concert

Mixolydian

Bb

Mixolydian (enharmonic)

Eb

Chord progression: C#7, D7, C#7, D7, C#7, D7, C#7, D7 4

Detailed description: This system contains the first four measures of the piece. The Concert part (treble clef) starts with a Mixolydian scale in D major (D-E-F#-G-A-B-A-G-F#-E). The Bb part (treble clef) starts with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The Eb part (treble clef) starts with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The chord progression is C#7, D7, C#7, D7, C#7, D7, C#7, D7 4.

Concert

Mixolydian (enharmonic)

Bb

Eb

Chord progression: D#7, E7, D#7, E7, D#7, E7, D#7, E7 4

Detailed description: This system contains measures 5-8. The Concert part (treble clef) continues with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The Bb part (treble clef) continues with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The Eb part (treble clef) continues with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The chord progression is D#7, E7, D#7, E7, D#7, E7, D#7, E7 4.

Concert

Bb

Eb

Chord progression: D#7, E7, D#7, E7, D#7, E7, D#7, E7 8

Detailed description: This system contains measures 9-12. The Concert part (treble clef) continues with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The Bb part (treble clef) continues with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The Eb part (treble clef) continues with a Mixolydian (enharmonic) scale in D major (D-E-F#-G-A-B-A-G-F#-E). The chord progression is D#7, E7, D#7, E7, D#7, E7, D#7, E7 8.

13 C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> 4

Concert *Mixolydian*

Bb *Mixolydian (enharmonic)*

Eb B<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> B<sup>7</sup> 4

17 F<sup>#m6</sup> 4

Concert *Dorian*

Bb G<sup>#m6</sup> *Dorian* 4

Eb D<sup>#m6</sup> *Dorian* 4

21 B<sup>7</sup> D<sup>b7</sup> D<sup>7</sup>

Concert *Mixolydian*

Bb C<sup>#7</sup> E<sup>b7</sup> E<sup>7</sup>

Eb G<sup>#7</sup> B<sup>b7</sup> B<sup>7</sup>

25 D#7 E7 D#7 E7 D#7 E7 D#7 E7

Concert *Mixolydian (enharmonic)*

Bb F7 F#7 F7 F#7 F7 F#7 F7 F#7

Eb C7 C#7 C7 C#7 C7 C#7 C7 C#7

29 C#7 D7 C#7 D7 C#7 D7 C#7 D7

Concert *Mixolydian*

Bb D#7 E7 D#7 E7 D#7 E7 D#7 E7

Eb Bb7 B7 Bb7 B7 Bb7 B7 Bb7 B7

33 C# Mixolydian C# minor blues

Concert *default scales*

Bb Eb Mixolydian Eb minor blues

Eb Bb Mixolydian Bb minor blues







# Jazz Improv III 2017-18

## Class notes 05

David M. Shere

### "Epistrophy"

Concert

*Mixolydian*

Jazz Guitar

C#7      D7      C#7      D7      C#7      D7      C#7      D7<sub>4</sub>

Concert

*Mixolydian (enharmonic)*

J. Gtr.

5 D#7      E7      D#7      E7      D#7      E7      D#7      E7<sub>4</sub>

Concert

J. Gtr.

9 D#7      E7      D#7      E7      D#7      E7      D#7      E7<sub>8</sub>

13 C#7 D7 C#7 D7 C#7 D7 C#7 D7 4

Concert *Mixolydian*

J. Gtr.

17 F#m6 4

Concert *Dorian*

J. Gtr.

21 B7 Db7 D7

Concert *Mixolydian*

J. Gtr.



# Jazz Improv III 2017-18

## Class notes 06

David M. Shere

### "Blue Bossa"

Concert

Key: Cm Aeolian (nat. min.) 5-note melodic fragments

Bb

Eb

Key: Am 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

5

Concert

Bb

Eb

9

Concert

Bb

Eb

Key: Bb

13  $Dm7(b5)$   $G7(\sharp 9)$   $C-7$   $Dm7(b5)$   $G7(\sharp 9)$

Concert

**Key: Cm**

$Em7(b5)$   $A7(\sharp 9)$   $D-7$   $Em7(b5)$   $A7(\sharp 9)$

Bb

**Key: Dm**

$Bm7(b5)$   $E7(\sharp 9)$   $A-7$   $Bm7(b5)$   $E7(\sharp 9)$

Eb

**Key: Am**

17 C Aeolian (natural minor) C minor blues

Concert

*default scales*

D Aeolian (natural minor) D minor blues

Bb

A Aeolian (natural minor) A minor blues

Eb

19 C Harmonic minor C Melodic minor

Concert

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"

Concert

C-7 F-7 Bb7

**Key:** Cm *Aeolian (nat. min.)* 5-note melodic fragments

Concert

5 Dm7(b5) G7(#9) C-7

Concert

9 Eb-7 Ab7 DbA7

**Key:** Db *Ionian*

Concert

13 Dm7(b5) G7(#9) C-7 Dm7(b5) G7(#9)

**Key:** Cm

Concert

17 C Aeolian (natural minor) C minor blues

*default scales*

Concert

19 C Harmonic minor C Melodic minor

# Jazz Improv III 2017-18

## Class notes 06

David M. Shere

### "Blue Bossa"

Concert

C-7 F-7 Bb7

Key: Cm *Aeolian (nat. min.)* 5-note melodic fragments

Jazz Guitar

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

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

Concert

5 Dm7(b5) G7(#9) C-7

J. Gtr.

T									
A						4	5	7	
B	5	6	3	5	6	5	7	4	3 5 6 3 5

Concert

9 Eb-7 Ab7 DbA7

Key: Db *Ionian*

J. Gtr.

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



13  $Dm^{7(b5)}$   $G7(\sharp 9)$  C-7  $Dm^{7(b5)}$   $G7(\sharp 9)$

Concert

Key: Cm

J. Gtr.

17 C Aeolian (natural minor) C minor blues

Concert

*default scales*

J. Gtr.

19 C Harmonic minor C Melodic minor

Concert

J. Gtr.

# Jazz Improv III 2017-18

## Class notes 07

David M. Shere

### "Doxy"

Concert

*Melodic study*

Bb7 A7 Ab7 G7 C7 F7 Bb7 F7

C7 B7 Bb7 A7 D7 G7 C7 G7

G7 F#7 F7 E7 A7 D7 G7 D7

5

Concert

Bb7 A7 Ab7 G7 C7 F7

C7 B7 Bb7 A7 D7 G7

G7 F#7 F7 E7 A7 D7

9

Concert

Bb7 Eb7 Eo7

C7 F7 F#o7

G7 C7 C#o7

13

Concert *Bb<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> F<sup>7</sup>*

Bb *C<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup>*

Eb *G<sup>7</sup> F#<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>7</sup>*

17

Concert *Bb Mixolydian*

*default scales*

Bb *C Mixolydian*

Eb *G Mixolydian*

18

Concert *Bb major blues Bb minor blues*

Bb *C major blues C minor blues*

Eb *G major blues G minor blues*

# Jazz Improv III 2017-18

## Class notes 07

David M. Shere

### "Doxy"

Concert

B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7 B $\flat$ 7 F7

*Melodic study*

Concert

5 B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7

Concert

9 B $\flat$ 7 E $\flat$ 7 E $^o$ 7

Concert

13 B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7 B $\flat$ 7 F7

Concert

17 B $\flat$  Mixolydian

*default scales*

Concert

18 B $\flat$  major blues B $\flat$  minor blues

# Jazz Improv III 2017-18

## Class notes 07

David M. Shere

### "Doxy"

Concert

Melodic study

Jazz Guitar

Chords: Bb7, A7, Ab7, G7, C7, F7, Bb7, F7

T								
A	8	10	7	8	10	9	8	10
B								

Concert

J. Gtr.

Chords: Bb7, A7, Ab7, G7, C7, F7

T								
A	8	10	7	8	10	9	8	10
B								


Concert

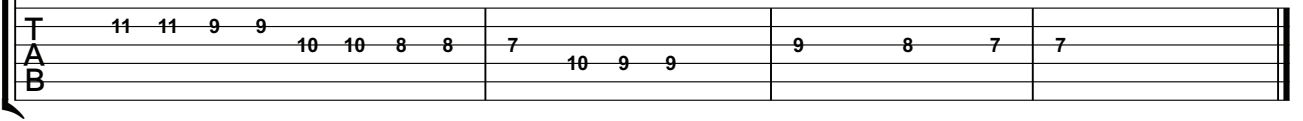
J. Gtr.

Chords: Bb7, Eb7, Eo7

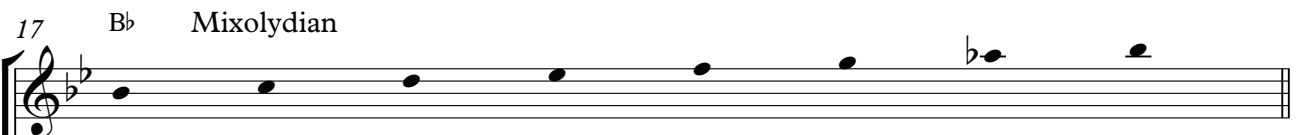
T								
A	8	10	7	8	10	8	9	10
B								

13 Bb7 A7 Ab7 G7 C7 F7 Bb7 F7

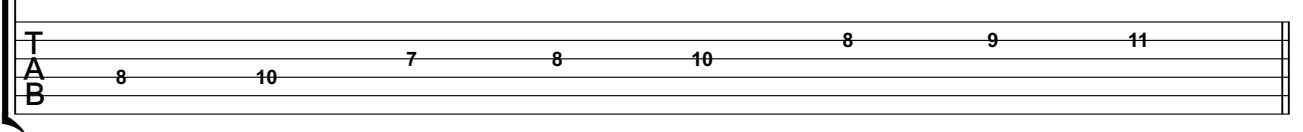
Concert 

J. Gtr. 

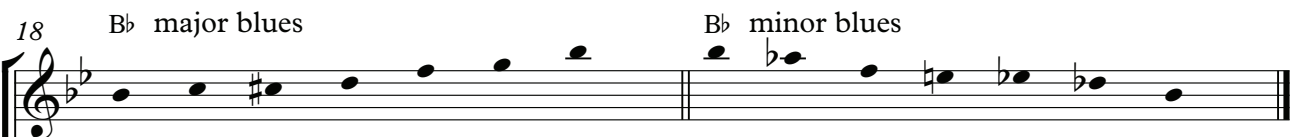
17 Bb Mixolydian

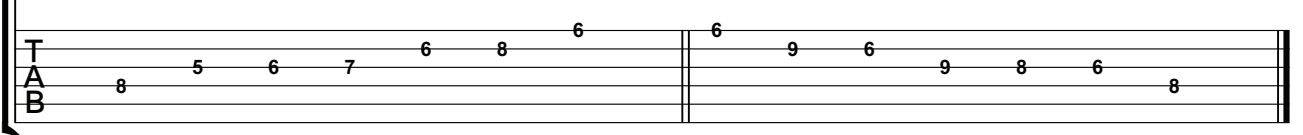
Concert 

*default scales*

J. Gtr. 

18 Bb major blues Bb minor blues

Concert 

J. Gtr. 

# Jazz Improv III 2017-18

## Class notes 08

### "I Can't Get Started"

David M. Shere

Concert

Melodic study

Chord symbols: C $\Delta$ 7, A-7, D-7, G7, E7, A-7, D7, G7sus

Chord symbols: D $\Delta$ 7, B-7, E-7, A7, F#7, B-7, E7, A7sus

Chord symbols: A $\Delta$ 7, F#-7, B-7, E7, C#7, F#-7, B7, E7sus

5

Concert

Chord symbols: C $\Delta$ 7, A-7, D-7, G7(b9), Bb7(b5), A7, D7, G7sus

Chord symbols: D $\Delta$ 7, B-7, E-7, A7(b9), C7(b5), B7, E7, A7sus

Chord symbols: A $\Delta$ 7, F#-7, B-7, E7(b9), G7(b5), F#7, B7, E7sus

9

Concert

default scales

D Ionian (major scale)

A Ionian (major scale)

Chord symbols: C Ionian (major scale)

Chord symbols: D Ionian (major scale)

Chord symbols: A Ionian (major scale)

# Jazz Improv III 2017-18

## Class notes 08

David M. Shere

### "I Can't Get Started"

Concert

Chords: C $\Delta$ 7, A-7, D-7, G7, E7, A-7, D7, G7sus

*Melodic study*

Concert

5 Chords: C $\Delta$ 7, A-7, D-7, G7(b9), B $\flat$ 7(b5), A7, D7, G7sus

9 C Ionian (major scale)

Concert

*default scales*



# Jazz Improv III 2017-18

## Class notes 08

### "I Can't Get Started"

David M. Shere

Concert

Melodic study

Jazz Guitar

Chords: C $\Delta$ 7, A-7, D-7, G7, E7, A-7, D7, G7sus

Concert

J. Gtr.

Chords: C $\Delta$ 7, A-7, D-7, G7(b9), Bb7(b5), A7, D7, G7sus

Concert

default scales

J. Gtr.

9 C Ionian (major scale)

Scale: C Ionian (major scale)



# Rock Band Theory

## Class notes 2017-18

David Matthew Shere

[zylaxis@hotmail.com](mailto:zylaxis@hotmail.com)



## Class notes 01

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 2

5

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 3

9

C<sup>7</sup>

Concert

Bb

Eb

**Suggested 12-bar blues template**

13 C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

Concert

*1) Play 4-bar phrase*

D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

Bb

A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

Eb

17 F<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

Concert

*2) Repeat previous 4-bar phrase*

G<sup>7</sup> G<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

Bb

D<sup>7</sup> D<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

Eb

21 G<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

Concert

*3) Play a different 4-bar phrase, or improvise*

A<sup>7</sup> G<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

Bb

E<sup>7</sup> D<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

Eb

# RB Theory 2017-18

## Class notes 01-All 12 keys

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

#### Phrase 2



#### Phrase 3



#### Phrase 1



#### Phrase 2



#### Phrase 3



#### Phrase 1



#### Phrase 2



#### Phrase 3



#### Phrase 1



#### Phrase 2



#### Phrase 3



162

**Phrase 1**  
49 E<sup>7</sup>

**Phrase 2**  
53 E<sup>7</sup>

**Phrase 3**  
57 E<sup>7</sup>

**Phrase 1**  
61 F<sup>7</sup>

**Phrase 2**  
65 F<sup>7</sup>

**Phrase 3**  
69 F<sup>7</sup>

**Phrase 1**  
73 F<sup>#7</sup>

**Phrase 2**  
77 F<sup>#7</sup>

**Phrase 3**  
81 F<sup>#7</sup>

**Phrase 1**  
85 G<sup>7</sup>

**Phrase 2**  
89 G<sup>7</sup>

**Phrase 3**  
93 G<sup>7</sup>



**Phrase 1**  
97 G#7



Musical notation for Phrase 1, measures 97-100, G#7 chord. The melody consists of eighth and quarter notes with various accidentals.

**Phrase 2**  
101 G#7



Musical notation for Phrase 2, measures 101-104, G#7 chord. The melody features eighth notes, quarter notes, and a half note.

**Phrase 3**  
105 G#7



Musical notation for Phrase 3, measures 105-108, G#7 chord. The melody includes eighth notes, quarter notes, and a half note.

**Phrase 1**  
109 A7




Musical notation for Phrase 1, measures 109-112, A7 chord. The melody consists of eighth and quarter notes.

**Phrase 2**  
113 A7



Musical notation for Phrase 2, measures 113-116, A7 chord. The melody features eighth notes, quarter notes, and a half note.

**Phrase 3**  
117 A7



Musical notation for Phrase 3, measures 117-120, A7 chord. The melody includes eighth notes, quarter notes, and a half note.

**Phrase 1**  
121 Bb7




Musical notation for Phrase 1, measures 121-124, Bb7 chord. The melody consists of eighth and quarter notes.

**Phrase 2**  
125 Bb7



Musical notation for Phrase 2, measures 125-128, Bb7 chord. The melody features eighth notes, quarter notes, and a half note.

**Phrase 3**  
129 Bb7



Musical notation for Phrase 3, measures 129-132, Bb7 chord. The melody includes eighth notes, quarter notes, and a half note.

**Phrase 1**  
133 B7



Musical notation for Phrase 1, measures 133-136, B7 chord. The melody consists of eighth and quarter notes.

**Phrase 2**  
137 B7



Musical notation for Phrase 2, measures 137-140, B7 chord. The melody features eighth notes, quarter notes, and a half note.

**Phrase 3**  
141 B7



Musical notation for Phrase 3, measures 141-144, B7 chord. The melody includes eighth notes, quarter notes, and a half note.



## Class notes 02

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 2

5

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 3

9

C<sup>7</sup>

Concert

Bb

Eb

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

# RB Theory 2017-18

## Class notes 02-All 12 keys

David M. Shere

### Four-bar blues phrases

#### Phrase 1

C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 1, measures 1-4. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

#### Phrase 2

C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 2, measures 5-8. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

#### Phrase 3

C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 3, measures 9-12. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

#### Phrase 1

13 C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 1, measures 13-16. The melody consists of quarter notes: C#4, D#4, E#4, F#4, G#4, A#4, B#4, A#4, G#4, F#4, E#4, D#4, C#4.

#### Phrase 2

17 C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 2, measures 17-20. The melody consists of quarter notes: C#4, D#4, E#4, F#4, G#4, A#4, B#4, A#4, G#4, F#4, E#4, D#4, C#4.

#### Phrase 3

21 C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 3, measures 21-24. The melody consists of quarter notes: C#4, D#4, E#4, F#4, G#4, A#4, B#4, A#4, G#4, F#4, E#4, D#4, C#4.

#### Phrase 1

25 D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 1, measures 25-28. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

#### Phrase 2

29 D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 2, measures 29-32. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

#### Phrase 3

33 D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 3, measures 33-36. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

#### Phrase 1

37 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 1, measures 37-40. The melody consists of quarter notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

#### Phrase 2

41 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 2, measures 41-44. The melody consists of quarter notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

#### Phrase 3

45 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 3, measures 45-48. The melody consists of quarter notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

**Phrase 1**  
49 E<sup>7</sup>

**Phrase 2**  
53 E<sup>7</sup>

**Phrase 3**  
57 E<sup>7</sup>

**Phrase 1**  
61 F<sup>7</sup>

**Phrase 2**  
65 F<sup>7</sup>

**Phrase 3**  
69 F<sup>7</sup>

**Phrase 1**  
73 F<sup>#7</sup>

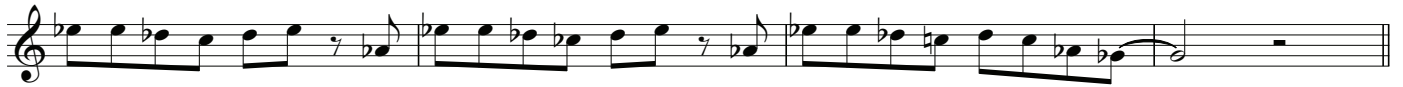
**Phrase 2**  
77 F<sup>#7</sup>

**Phrase 3**  
81 F<sup>#7</sup>

**Phrase 1**  
85 G<sup>7</sup>

**Phrase 2**  
89 G<sup>7</sup>

**Phrase 3**  
93 G<sup>7</sup>

**Phrase 1**97 Ab<sup>7</sup>**Phrase 2**101 Ab<sup>7</sup>**Phrase 3**105 Ab<sup>7</sup>**Phrase 1**109 A<sup>7</sup>**Phrase 2**113 A<sup>7</sup>**Phrase 3**117 A<sup>7</sup>**Phrase 1**121 Bb<sup>7</sup>**Phrase 2**125 Bb<sup>7</sup>**Phrase 3**129 Bb<sup>7</sup>**Phrase 1**133 B<sup>7</sup>**Phrase 2**137 B<sup>7</sup>**Phrase 3**141 B<sup>7</sup>

## Class notes 03

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

Eb

D<sup>7</sup>

A<sup>7</sup>

Phrase 1 consists of four measures in 4/4 time. The Concert part (treble clef) starts with a C7 chord. The Bb part (treble clef) starts with a D7 chord. The Eb part (treble clef) starts with an A7 chord. The melody in the Concert part is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The Bb part melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The Eb part melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

#### Phrase 2

5

C<sup>7</sup>

Concert

Bb

Eb

D<sup>7</sup>

A<sup>7</sup>

Phrase 2 consists of four measures in 4/4 time. The Concert part (treble clef) starts with a C7 chord. The Bb part (treble clef) starts with a D7 chord. The Eb part (treble clef) starts with an A7 chord. The melody in the Concert part is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The Bb part melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The Eb part melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

#### Phrase 3

9

C<sup>7</sup>

Concert

Bb

Eb

D<sup>7</sup>

A<sup>7</sup>

Phrase 3 consists of four measures in 4/4 time. The Concert part (treble clef) starts with a C7 chord. The Bb part (treble clef) starts with a D7 chord. The Eb part (treble clef) starts with an A7 chord. The melody in the Concert part is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The Bb part melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The Eb part melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).





**Phrase 1**  
49 E<sup>7</sup>



Musical notation for Phrase 1, measures 49-52, E<sup>7</sup> chord. The melody consists of eighth and quarter notes, with a quarter rest in measure 51.

**Phrase 2**  
53 E<sup>7</sup>



Musical notation for Phrase 2, measures 53-56, E<sup>7</sup> chord. The accompaniment features a dotted quarter note followed by an eighth note, with a quarter rest in measure 54.

**Phrase 3**  
57 E<sup>7</sup>



Musical notation for Phrase 3, measures 57-60, E<sup>7</sup> chord. The melody is a continuous eighth-note line.

**Phrase 1**  
61 F<sup>7</sup>



Musical notation for Phrase 1, measures 61-64, F<sup>7</sup> chord. The melody consists of eighth and quarter notes, with a quarter rest in measure 63.

**Phrase 2**  
65 F<sup>7</sup>



Musical notation for Phrase 2, measures 65-68, F<sup>7</sup> chord. The accompaniment features a dotted quarter note followed by an eighth note, with a quarter rest in measure 66.

**Phrase 3**  
69 F<sup>7</sup>



Musical notation for Phrase 3, measures 69-72, F<sup>7</sup> chord. The melody is a continuous eighth-note line.

**Phrase 1**  
73 F<sup>#7</sup>



Musical notation for Phrase 1, measures 73-76, F<sup>#7</sup> chord. The melody consists of eighth and quarter notes, with a quarter rest in measure 75.

**Phrase 2**  
77 F<sup>#7</sup>



Musical notation for Phrase 2, measures 77-80, F<sup>#7</sup> chord. The accompaniment features a dotted quarter note followed by an eighth note, with a quarter rest in measure 78.

**Phrase 3**  
81 F<sup>#7</sup>




Musical notation for Phrase 3, measures 81-84, F<sup>#7</sup> chord. The melody is a continuous eighth-note line.

**Phrase 1**  
85 G<sup>7</sup>



Musical notation for Phrase 1, measures 85-88, G<sup>7</sup> chord. The melody consists of eighth and quarter notes, with a quarter rest in measure 87.

**Phrase 2**  
89 G<sup>7</sup>



Musical notation for Phrase 2, measures 89-92, G<sup>7</sup> chord. The accompaniment features a dotted quarter note followed by an eighth note, with a quarter rest in measure 90.

**Phrase 3**  
93 G<sup>7</sup>




Musical notation for Phrase 3, measures 93-96, G<sup>7</sup> chord. The melody is a continuous eighth-note line.


172  
**Phrase 1**  
97 Ab<sup>7</sup>



**Phrase 2**  
101 Ab<sup>7</sup>



**Phrase 3**  
105 Ab<sup>7</sup>



**Phrase 1**  
109 A<sup>7</sup>



**Phrase 2**  
113 A<sup>7</sup>




**Phrase 3**  
117 A<sup>7</sup>



**Phrase 1**  
121 Bb<sup>7</sup>




**Phrase 2**  
125 Bb<sup>7</sup>




**Phrase 3**  
129 Bb<sup>7</sup>



**Phrase 1**  
133 B<sup>7</sup>



**Phrase 2**  
137 B<sup>7</sup>



**Phrase 3**  
141 B<sup>7</sup>



## Class notes 04

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 2

5

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 3

9

C<sup>7</sup>

Concert

Bb

Eb

# RB Theory 2017-18

## Class notes 04-All 12 keys

David M. Shere

### Four-bar blues phrases

**Phrase 1**  
C<sup>7</sup>



**Phrase 2**  
5 C<sup>7</sup>



**Phrase 3**  
9 C<sup>7</sup>



**Phrase 1**  
13 C<sup>#7</sup>



**Phrase 2**  
17 C<sup>#7</sup>



**Phrase 3**  
21 C<sup>#7</sup>



**Phrase 1**  
25 D<sup>7</sup>



**Phrase 2**  
29 D<sup>7</sup>



**Phrase 3**  
33 D<sup>7</sup>



**Phrase 1**  
37 E<sup>b7</sup>



**Phrase 2**  
41 E<sup>b7</sup>



**Phrase 3**  
45 E<sup>b7</sup>



Phrase 1  
49 E<sup>7</sup>

Phrase 2  
53 E<sup>7</sup>

Phrase 3  
57 E<sup>7</sup>

Phrase 1  
61 F<sup>7</sup>

Phrase 2  
65 F<sup>7</sup>

Phrase 3  
69 F<sup>7</sup>

Phrase 1  
73 F<sup>#7</sup>

Phrase 2  
77 F<sup>#7</sup>

Phrase 3  
81 F<sup>#7</sup>

Phrase 1  
85 G<sup>7</sup>

Phrase 2  
89 G<sup>7</sup>

Phrase 3  
93 G<sup>7</sup>

176

**Phrase 1**  
97  $A\flat^7$

**Phrase 2**  
101  $A\flat^7$

**Phrase 3**  
105  $A\flat^7$

**Phrase 1**  
109  $A^7$

**Phrase 2**  
113  $A^7$

**Phrase 3**  
117  $A^7$

**Phrase 1**  
121  $B\flat^7$

**Phrase 2**  
125  $B\flat^7$

**Phrase 3**  
129  $B\flat^7$

**Phrase 1**  
133  $B^7$

**Phrase 2**  
137  $B^7$

**Phrase 3**  
141  $B^7$

## Class notes 05

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

*minor 2nds*

Bb

D<sup>7</sup>

Eb

A<sup>7</sup>

#### Phrase 2

5

C<sup>7</sup>

Concert

*Major 2nds*

Bb

D<sup>7</sup>

Eb

A<sup>7</sup>

#### Phrase 3

9

C<sup>7</sup>

Concert

*minor 3rds*

Bb

D<sup>7</sup>

Eb

A<sup>7</sup>

# RB Theory 2017-18

## Class notes 05-All 12 keys

David M. Shere

### Four-bar blues phrases

#### Phrase 1

C<sup>7</sup>

Musical notation for Phrase 1 in C<sup>7</sup>, measures 1-4. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of a C4 octave chord in the first measure, followed by a descending line: B3, A3, G3, F3, E3, D3, C3.

#### Phrase 2 *minor 2nds*

5 C<sup>7</sup>

Musical notation for Phrase 2 in C<sup>7</sup>, measures 5-8. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of a C4 octave chord in the fifth measure, followed by a descending line: B3, A3, G3, F3, E3, D3, C3.

#### Phrase 3 *Major 2nds*

9 C<sup>7</sup>

Musical notation for Phrase 3 in C<sup>7</sup>, measures 9-12. The melody starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, then to E4, D4, C4, and ends on B4. The bass line consists of a C4 octave chord in the ninth measure, followed by a descending line: B3, A3, G3, F3, E3, D3, C3.

*minor 3rds*

#### Phrase 1

13 D<sup>b7</sup>

Musical notation for Phrase 1 in D<sup>b7</sup>, measures 13-16. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of a D<sup>b</sup>4 octave chord in the thirteenth measure, followed by a descending line: C4, B3, A3, G3, F3, E3, D3.

#### Phrase 2

17 D<sup>b7</sup>

Musical notation for Phrase 2 in D<sup>b7</sup>, measures 17-20. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of a D<sup>b</sup>4 octave chord in the seventeenth measure, followed by a descending line: C4, B3, A3, G3, F3, E3, D3.

#### Phrase 3

21 D<sup>b7</sup>

Musical notation for Phrase 3 in D<sup>b7</sup>, measures 21-24. The melody starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, then to E4, D4, C4, and ends on B4. The bass line consists of a D<sup>b</sup>4 octave chord in the twenty-first measure, followed by a descending line: C4, B3, A3, G3, F3, E3, D3.

#### Phrase 1

25 D<sup>7</sup>

Musical notation for Phrase 1 in D<sup>7</sup>, measures 25-28. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of a D4 octave chord in the twenty-fifth measure, followed by a descending line: C4, B3, A3, G3, F3, E3, D3.

#### Phrase 2

29 D<sup>7</sup>

Musical notation for Phrase 2 in D<sup>7</sup>, measures 29-32. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of a D4 octave chord in the twenty-ninth measure, followed by a descending line: C4, B3, A3, G3, F3, E3, D3.

#### Phrase 3

33 D<sup>7</sup>

Musical notation for Phrase 3 in D<sup>7</sup>, measures 33-36. The melody starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, then to E4, D4, C4, and ends on B4. The bass line consists of a D4 octave chord in the thirty-third measure, followed by a descending line: C4, B3, A3, G3, F3, E3, D3.

#### Phrase 1

37 E<sup>b7</sup>

Musical notation for Phrase 1 in E<sup>b7</sup>, measures 37-40. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of an E<sup>b</sup>4 octave chord in the thirty-seventh measure, followed by a descending line: D4, C4, B3, A3, G3, F3, E3.

#### Phrase 2

41 E<sup>b7</sup>

Musical notation for Phrase 2 in E<sup>b7</sup>, measures 41-44. The melody starts on G4, moves to F4, E4, D4, C4, then to E4, F4, G4, A4, B4, C5, and ends on B4. The bass line consists of an E<sup>b</sup>4 octave chord in the forty-first measure, followed by a descending line: D4, C4, B3, A3, G3, F3, E3.

#### Phrase 3

45 E<sup>b7</sup>

Musical notation for Phrase 3 in E<sup>b7</sup>, measures 45-48. The melody starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, then to E4, D4, C4, and ends on B4. The bass line consists of an E<sup>b</sup>4 octave chord in the forty-fifth measure, followed by a descending line: D4, C4, B3, A3, G3, F3, E3.



**Phrase 1**  
49 E<sup>7</sup>

**Phrase 2**  
53 E<sup>7</sup>

**Phrase 3**  
57 E<sup>7</sup>

**Phrase 1**  
61 F<sup>7</sup>

**Phrase 2**  
65 F<sup>7</sup>

**Phrase 3**  
69 F<sup>7</sup>

**Phrase 1**  
73 G<sup>b7</sup>

**Phrase 2**  
77 G<sup>b7</sup>

**Phrase 3**  
81 G<sup>b7</sup>

**Phrase 1**  
85 G<sup>7</sup>

**Phrase 2**  
89 G<sup>7</sup>

**Phrase 3**  
93 G<sup>7</sup>

**Phrase 1**

97  $A\flat^7$

**Phrase 2**

101  $A\flat^7$

**Phrase 3**

105  $A\flat^7$

**Phrase 1**

109  $A^7$

**Phrase 2**

113  $A^7$

**Phrase 3**

117  $A^7$

**Phrase 1**

121  $B\flat^7$

**Phrase 2**

125  $B\flat^7$

**Phrase 3**

129  $B\flat^7$

**Phrase 1**

133  $B^7$

**Phrase 2**

137  $B^7$

**Phrase 3**

141  $B^7$

## Class notes 06

### Four-bar blues phrases

David M. Shere

#### Phrase 1

Concert

C<sup>7</sup>

B $\flat$

E $\flat$

#### Phrase 2

Concert

5

C<sup>7</sup>

B $\flat$

E $\flat$

#### Phrase 3

Concert

9

C<sup>7</sup>

B $\flat$

E $\flat$

# RB Theory 2017-18

## Class notes 06-All 12 keys

David M. Shere

### Four-bar blues phrases

#### Phrase 1

C<sup>7</sup>

#### Phrase 2

C<sup>7</sup>

#### Phrase 3

C<sup>7</sup>

#### Phrase 1

D<sup>b7</sup>

#### Phrase 2

D<sup>b7</sup>

#### Phrase 3

D<sup>b7</sup>

#### Phrase 1

D<sup>7</sup>

#### Phrase 2

D<sup>7</sup>

#### Phrase 3

D<sup>7</sup>

#### Phrase 1

E<sup>b7</sup>

#### Phrase 2

E<sup>b7</sup>

#### Phrase 3

E<sup>b7</sup>

Phrase 1

49 E7  
Musical notation for Phrase 1, measures 49-52, starting with E7 chord.

Phrase 2

53 E7  
Musical notation for Phrase 2, measures 53-56, starting with E7 chord.

Phrase 3

57 E7  
Musical notation for Phrase 3, measures 57-60, starting with E7 chord and including triplets.

Phrase 1

61 F7  
Musical notation for Phrase 1, measures 61-64, starting with F7 chord.

Phrase 2

65 F7  
Musical notation for Phrase 2, measures 65-68, starting with F7 chord and including triplets.

Phrase 3

69 F7  
Musical notation for Phrase 3, measures 69-72, starting with F7 chord and including triplets.

Phrase 1

73 F#7  
Musical notation for Phrase 1, measures 73-76, starting with F#7 chord.

Phrase 2

77 F#7  
Musical notation for Phrase 2, measures 77-80, starting with F#7 chord and including triplets.

Phrase 3

81 F#7  
Musical notation for Phrase 3, measures 81-84, starting with F#7 chord and including triplets.

Phrase 1

85 G7  
Musical notation for Phrase 1, measures 85-88, starting with G7 chord.

Phrase 2

89 G7  
Musical notation for Phrase 2, measures 89-92, starting with G7 chord and including triplets.

Phrase 3

93 G7  
Musical notation for Phrase 3, measures 93-96, starting with G7 chord and including triplets.

**Phrase 1**

97 G#7

Musical notation for Phrase 1, measures 97-100, G#7 chord. The melody consists of eighth and quarter notes with slurs and accents.

**Phrase 2**

101 G#7

Musical notation for Phrase 2, measures 101-104, G#7 chord. Includes triplets of eighth notes.

**Phrase 3**

105 G#7

Musical notation for Phrase 3, measures 105-108, G#7 chord. Includes triplets and slurs.

**Phrase 1**

109 A7

Musical notation for Phrase 1, measures 109-112, A7 chord. The melody features eighth and quarter notes.

**Phrase 2**

113 A7

Musical notation for Phrase 2, measures 113-116, A7 chord. Includes triplets of eighth notes.

**Phrase 3**

117 A7

Musical notation for Phrase 3, measures 117-120, A7 chord. Includes triplets and slurs.

**Phrase 1**

121 Bb7

Musical notation for Phrase 1, measures 121-124, Bb7 chord. The melody consists of eighth and quarter notes.

**Phrase 2**

125 Bb7

Musical notation for Phrase 2, measures 125-128, Bb7 chord. Includes triplets of eighth notes.

**Phrase 3**

129 Bb7

Musical notation for Phrase 3, measures 129-132, Bb7 chord. Includes triplets and slurs.

**Phrase 1**

133 B7

Musical notation for Phrase 1, measures 133-136, B7 chord. The melody consists of eighth and quarter notes.

**Phrase 2**

137 B7

Musical notation for Phrase 2, measures 137-140, B7 chord. Includes triplets of eighth notes.

**Phrase 3**

141 B7

Musical notation for Phrase 3, measures 141-144, B7 chord. Includes triplets and slurs.

## Class notes 07

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 2

C<sup>7</sup>

5

Concert

Bb

Eb

#### Phrase 3

C<sup>7</sup>

9

Concert

Bb

Eb

# RB Theory 2017-18

## Class notes 07-All 12 keys

David M. Shere

### Four-bar blues phrases

#### Phrase 1

C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 1, measures 1-4. The melody starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4, F4, E4, D4, C4.

#### Phrase 2

C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 2, measures 5-8. The melody starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4, F4, E4, D4, C4.

#### Phrase 3

C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 3, measures 9-12. The melody features triplets of eighth notes: G4-A4-B4, C5-B4-A4, G4-F4-E4, D4-C4-B3.

#### Phrase 1

C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 1, measures 13-16. The melody starts on G#4, moves to A#4, B#4, C#5, then descends to B#4, A#4, G#4, F#4, E#4, D#4, C#4.

#### Phrase 2

C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 2, measures 17-20. The melody starts on G#4, moves to A#4, B#4, C#5, then descends to B#4, A#4, G#4, F#4, E#4, D#4, C#4.

#### Phrase 3

C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 3, measures 21-24. The melody features triplets of eighth notes: G#4-A#4-B#4, C#5-B#4-A#4, G#4-F#4-E#4, D#4-C#4-B#3.

#### Phrase 1

D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 1, measures 25-28. The melody starts on A4, moves to B4, C5, D5, then descends to C5, B4, A4, G4, F4, E4, D4.

#### Phrase 2

D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 2, measures 29-32. The melody starts on A4, moves to B4, C5, D5, then descends to C5, B4, A4, G4, F4, E4, D4.

#### Phrase 3

D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 3, measures 33-36. The melody features triplets of eighth notes: A4-B4-C5, D5-C5-B4, A4-G4-F4, E4-D4-C4.

#### Phrase 1

E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 1, measures 37-40. The melody starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4, F4, E4, D4, C4.

#### Phrase 2

E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 2, measures 41-44. The melody starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4, F4, E4, D4, C4.

#### Phrase 3

E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 3, measures 45-48. The melody features triplets of eighth notes: G4-A4-B4, C5-B4-A4, G4-F4-E4, D4-C4-B3.



Phrase 1

49 E<sup>7</sup>

Phrase 2

53 E<sup>7</sup>

Phrase 3

57 E<sup>7</sup>

Phrase 1

61 F<sup>7</sup>

Phrase 2

65 F<sup>7</sup>

Phrase 3

69 F<sup>7</sup>

Phrase 1

73 F<sup>#7</sup>

Phrase 2

77 F<sup>#7</sup>

Phrase 3

81 F<sup>#7</sup>

Phrase 1

85 G<sup>7</sup>

Phrase 2

89 G<sup>7</sup>

Phrase 3

93 G<sup>7</sup>

**Phrase 1**

97  $A\flat^7$

**Phrase 2**

101  $A\flat^7$

**Phrase 3**

105  $A\flat^7$

**Phrase 1**

109  $A^7$

**Phrase 2**

113  $A^7$

**Phrase 3**

117  $A^7$

**Phrase 1**

121  $B\flat^7$

**Phrase 2**

125  $B\flat^7$

**Phrase 3**

129  $B\flat^7$

**Phrase 1**

133  $B^7$

**Phrase 2**

137  $B^7$

**Phrase 3**

141  $B^7$

## Class notes 08

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 2

C<sup>7</sup>

Concert

5

Bb

Eb

#### Phrase 3

C<sup>7</sup>

Concert

9

Bb

Eb

# RB Theory 2017-18

## Class notes 08-All 12 keys

David M. Shere

### Four-bar blues phrases

#### Phrase 1

C<sup>7</sup>

Musical notation for C<sup>7</sup> blues phrase 1, measures 1-4. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The second measure has a quarter rest, followed by quarter notes C5, Bb4, A4, and G4. The third measure has a quarter rest, followed by quarter notes F4, G4, A4, and Bb4. The fourth measure has a quarter rest, followed by quarter notes C5, Bb4, A4, and G4.

#### Phrase 2

C<sup>7</sup>

Musical notation for C<sup>7</sup> blues phrase 2, measures 5-8. The melody starts with a triplet of quarter notes G4, A4, Bb4, followed by a quarter note C5. The second measure has a triplet of quarter notes C5, Bb4, A4, followed by a quarter note G4. The third measure has a triplet of quarter notes F4, G4, A4, followed by a quarter note Bb4. The fourth measure has a triplet of quarter notes C5, Bb4, A4, followed by a quarter note G4.

#### Phrase 3

C<sup>7</sup>

Musical notation for C<sup>7</sup> blues phrase 3, measures 9-12. The melody starts with quarter notes C5, Bb4, A4, G4. The second measure has quarter notes F4, G4, A4, Bb4. The third measure has a quarter rest, followed by quarter notes C5, Bb4, A4, G4. The fourth measure has a quarter rest, followed by quarter notes F4, G4, A4, Bb4.

#### Phrase 1

D<sup>b7</sup>

Musical notation for D<sup>b7</sup> blues phrase 1, measures 13-16. The melody starts with a quarter rest, followed by quarter notes Bb4, C5, D5, and Eb5. The second measure has a quarter rest, followed by quarter notes Eb5, D5, C5, and Bb4. The third measure has a quarter rest, followed by quarter notes Ab4, Bb4, C5, and D5. The fourth measure has a quarter rest, followed by quarter notes Eb5, D5, C5, and Bb4.

#### Phrase 2

D<sup>b7</sup>

Musical notation for D<sup>b7</sup> blues phrase 2, measures 17-20. The melody starts with a triplet of quarter notes Bb4, C5, D5, followed by a quarter note Eb5. The second measure has a triplet of quarter notes Eb5, D5, C5, followed by a quarter note Bb4. The third measure has a triplet of quarter notes Ab4, Bb4, C5, followed by a quarter note D5. The fourth measure has a triplet of quarter notes Eb5, D5, C5, followed by a quarter note Bb4.

#### Phrase 3

D<sup>b7</sup>

Musical notation for D<sup>b7</sup> blues phrase 3, measures 21-24. The melody starts with quarter notes Bb4, C5, D5, Eb5. The second measure has quarter notes Ab4, Bb4, C5, D5. The third measure has a quarter rest, followed by quarter notes Eb5, D5, C5, Bb4. The fourth measure has a quarter rest, followed by quarter notes Ab4, Bb4, C5, D5.

#### Phrase 1

D<sup>7</sup>

Musical notation for D<sup>7</sup> blues phrase 1, measures 25-28. The melody starts with a quarter rest, followed by quarter notes E4, F#4, G4, and A4. The second measure has a quarter rest, followed by quarter notes A4, G4, F#4, and E4. The third measure has a quarter rest, followed by quarter notes D4, E4, F#4, and G4. The fourth measure has a quarter rest, followed by quarter notes A4, G4, F#4, and E4.

#### Phrase 2

D<sup>7</sup>

Musical notation for D<sup>7</sup> blues phrase 2, measures 29-32. The melody starts with a triplet of quarter notes E4, F#4, G4, followed by a quarter note A4. The second measure has a triplet of quarter notes A4, G4, F#4, followed by a quarter note E4. The third measure has a triplet of quarter notes D4, E4, F#4, followed by a quarter note G4. The fourth measure has a triplet of quarter notes A4, G4, F#4, followed by a quarter note E4.

#### Phrase 3

D<sup>7</sup>

Musical notation for D<sup>7</sup> blues phrase 3, measures 33-36. The melody starts with quarter notes E4, F#4, G4, A4. The second measure has quarter notes D4, E4, F#4, G4. The third measure has a quarter rest, followed by quarter notes A4, G4, F#4, E4. The fourth measure has a quarter rest, followed by quarter notes D4, E4, F#4, G4.

#### Phrase 1

E<sup>b7</sup>

Musical notation for E<sup>b7</sup> blues phrase 1, measures 37-40. The melody starts with a quarter rest, followed by quarter notes D4, Eb4, F4, and G4. The second measure has a quarter rest, followed by quarter notes G4, F4, Eb4, and D4. The third measure has a quarter rest, followed by quarter notes C4, D4, Eb4, and F4. The fourth measure has a quarter rest, followed by quarter notes G4, F4, Eb4, and D4.

#### Phrase 2

E<sup>b7</sup>

Musical notation for E<sup>b7</sup> blues phrase 2, measures 41-44. The melody starts with a triplet of quarter notes D4, Eb4, F4, followed by a quarter note G4. The second measure has a triplet of quarter notes G4, F4, Eb4, followed by a quarter note D4. The third measure has a triplet of quarter notes C4, D4, Eb4, followed by a quarter note F4. The fourth measure has a triplet of quarter notes G4, F4, Eb4, followed by a quarter note D4.

#### Phrase 3

E<sup>b7</sup>

Musical notation for E<sup>b7</sup> blues phrase 3, measures 45-48. The melody starts with quarter notes D4, Eb4, F4, G4. The second measure has quarter notes C4, D4, Eb4, F4. The third measure has a quarter rest, followed by quarter notes G4, F4, Eb4, D4. The fourth measure has a quarter rest, followed by quarter notes C4, D4, Eb4, F4.

**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 Ab<sup>7</sup>**Phrase 2**101 Ab<sup>7</sup>**Phrase 3**105 Ab<sup>7</sup>**Phrase 1**109 A<sup>7</sup>**Phrase 2**113 A<sup>7</sup>**Phrase 3**117 A<sup>7</sup>**Phrase 1**121 Bb<sup>7</sup>**Phrase 2**125 Bb<sup>7</sup>**Phrase 3**129 Bb<sup>7</sup>**Phrase 1**133 B<sup>7</sup>**Phrase 2**137 B<sup>7</sup>**Phrase 3**141 B<sup>7</sup>



# RB Theory 2017-18

## Class notes 09-All 12 keys

David M. Shere

**Four-bar blues phrases****Phrase 1**C<sup>7</sup>**Phrase 2****Phrase 3****Phrase 1****Phrase 2****Phrase 3****Phrase 1****Phrase 2****Phrase 3****Phrase 1****Phrase 2****Phrase 3**





**Phrase 1****Phrase 2****Phrase 3****Phrase 1****Phrase 2****Phrase 3****Phrase 1****Phrase 2****Phrase 3****Phrase 1****Phrase 2****Phrase 3**

## Class notes 10

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

Eb

#### Phrase 2

C<sup>7</sup>

5

Concert

Bb

Eb

#### Phrase 3

C<sup>7</sup>

9

Concert

Bb

Eb

# RB Theory 2017-18

## Class notes 10-All 12 keys

David M. Shere

### Four-bar blues phrases

#### Phrase 1

C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 1, measures 1-4. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and B4. The second measure continues with eighth notes Bb4, B4, C5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 2

5 C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 2, measures 5-8. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and B4. The second measure continues with eighth notes Bb4, B4, C5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 3

9 C<sup>7</sup>

Musical notation for C<sup>7</sup> Phrase 3, measures 9-12. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and B4. The second measure continues with eighth notes Bb4, B4, C5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 1

13 C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 1, measures 13-16. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and B4. The second measure continues with eighth notes B4, C5, D5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 2

17 C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 2, measures 17-20. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and B4. The second measure continues with eighth notes B4, C5, D5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 3

21 C<sup>#7</sup>

Musical notation for C<sup>#7</sup> Phrase 3, measures 21-24. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and B4. The second measure continues with eighth notes B4, C5, D5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 1

25 D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 1, measures 25-28. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and B4. The second measure continues with eighth notes B4, C5, D5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 2

29 D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 2, measures 29-32. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and B4. The second measure continues with eighth notes B4, C5, D5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 3

33 D<sup>7</sup>

Musical notation for D<sup>7</sup> Phrase 3, measures 33-36. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and B4. The second measure continues with eighth notes B4, C5, D5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 1

37 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 1, measures 37-40. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and B4. The second measure continues with eighth notes Bb4, B4, C5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 2

41 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 2, measures 41-44. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and B4. The second measure continues with eighth notes Bb4, B4, C5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

#### Phrase 3

45 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> Phrase 3, measures 45-48. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and B4. The second measure continues with eighth notes Bb4, B4, C5, and B4. The third measure has a quarter rest, a quarter note C5, and eighth notes B4, A4. The fourth measure is a whole rest.

Phrase 1

49 E<sup>7</sup>

Musical staff for Phrase 1, measure 49, key of E<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 2

53 E<sup>7</sup>

Musical staff for Phrase 2, measure 53, key of E<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 3

57 E<sup>7</sup>

Musical staff for Phrase 3, measure 57, key of E<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, including triplets, followed by a quarter rest and a quarter note.

Phrase 1

61 F<sup>7</sup>

Musical staff for Phrase 1, measure 61, key of F<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 2

65 F<sup>7</sup>

Musical staff for Phrase 2, measure 65, key of F<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 3

69 F<sup>7</sup>

Musical staff for Phrase 3, measure 69, key of F<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, including triplets, followed by a quarter rest and a quarter note.

Phrase 1

73 F<sup>#7</sup>

Musical staff for Phrase 1, measure 73, key of F<sup>#7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 2

77 F<sup>#7</sup>

Musical staff for Phrase 2, measure 77, key of F<sup>#7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 3

81 F<sup>#7</sup>

Musical staff for Phrase 3, measure 81, key of F<sup>#7</sup>. The staff contains a sequence of eighth notes with various accidentals, including triplets, followed by a quarter rest and a quarter note.

Phrase 1

85 G<sup>7</sup>

Musical staff for Phrase 1, measure 85, key of G<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 2

89 G<sup>7</sup>

Musical staff for Phrase 2, measure 89, key of G<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, followed by a quarter rest and a quarter note.

Phrase 3

93 G<sup>7</sup>

Musical staff for Phrase 3, measure 93, key of G<sup>7</sup>. The staff contains a sequence of eighth notes with various accidentals, including triplets, followed by a quarter rest and a quarter note.

**Phrase 1**

97  $A\flat^7$

**Phrase 2**

101  $A\flat^7$

**Phrase 3**

105  $A\flat^7$

**Phrase 1**

109  $A^7$

**Phrase 2**

113  $A^7$

**Phrase 3**

117  $A^7$

**Phrase 1**

121  $B\flat^7$

**Phrase 2**

125  $B\flat^7$

**Phrase 3**

129  $B\flat^7$

**Phrase 1**

133  $B^7$

**Phrase 2**

137  $B^7$

**Phrase 3**

141  $B^7$

## Class notes 11

### Four-bar blues phrases

David M. Shere

#### Phrase 1

C<sup>7</sup>

Concert

Bb

#### Phrase 2

5

C<sup>7</sup>

Concert

Bb

#### Phrase 3

9

C<sup>7</sup>

Concert

Bb





**Phrase 1**  
49 E7

Phrase 1

**Phrase 2**  
53 E7

Phrase 2

**Phrase 3**  
57 E7

Phrase 3

**Phrase 1**  
61 F7

Phrase 1

**Phrase 2**  
65 F7

Phrase 2

**Phrase 3**  
69 F7

Phrase 3

**Phrase 1**  
73 F#7

Phrase 1

**Phrase 2**  
77 F#7

Phrase 2

**Phrase 3**  
81 F#7

Phrase 3

**Phrase 1**  
85 G7

Phrase 1

**Phrase 2**  
89 G7

Phrase 2

**Phrase 3**  
93 G7

Phrase 3

**Phrase 1**

97 Ab<sup>7</sup>

**Phrase 2**

101 Ab<sup>7</sup>

**Phrase 3**

105 Ab<sup>7</sup>

**Phrase 1**

109 A<sup>7</sup>

**Phrase 2**

113 A<sup>7</sup>

**Phrase 3**

117 A<sup>7</sup>

**Phrase 1**

121 Bb<sup>7</sup>

**Phrase 2**

125 Bb<sup>7</sup>

**Phrase 3**

129 Bb<sup>7</sup>

**Phrase 1**

133 B<sup>7</sup>

**Phrase 2**

137 B<sup>7</sup>

**Phrase 3**

141 B<sup>7</sup>

## Class notes 12

### Four-bar blues phrases

David M. Shere

#### Phrase 1

Concert

Bb

Eb

Phrase 1 consists of four measures in 4/4 time. The Concert part (treble clef) is in C major with a C7 chord. It features a melodic line with a triplet of eighth notes in the second measure and a 7-measure rest in the third measure. The Bb part (treble clef) is in D major with a D7 chord, mirroring the Concert part's melody. The Eb part (treble clef) is in A major with an A7 chord, providing a harmonic accompaniment. The key signature for the Eb part is three sharps (F#, C#, G#).

#### Phrase 2

Concert

Bb

Eb

Phrase 2 consists of four measures in 4/4 time. The Concert part (treble clef) is in C major with a C7 chord. It features a melodic line with a 5-measure rest in the first measure. The Bb part (treble clef) is in D major with a D7 chord. The Eb part (treble clef) is in A major with an A7 chord. The key signature for the Eb part is three sharps (F#, C#, G#).

#### Phrase 3

Concert

Bb

Eb

Phrase 3 consists of four measures in 4/4 time. The Concert part (treble clef) is in C major with a C7 chord. It features a melodic line with triplets of eighth notes in the first three measures and an accent on the final note of the fourth measure. The Bb part (treble clef) is in D major with a D7 chord. The Eb part (treble clef) is in A major with an A7 chord. The key signature for the Eb part is three sharps (F#, C#, G#).

# RB Theory 2017-18

## Class notes 12-All 12 keys

David M. Shere

### Four-bar blues phrases

#### Phrase 1

C<sup>7</sup>

Musical notation for C<sup>7</sup> blues phrase 1, measures 1-4. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 2

5 C<sup>7</sup>

Musical notation for C<sup>7</sup> blues phrase 2, measures 5-8. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 3

9 C<sup>7</sup>

Musical notation for C<sup>7</sup> blues phrase 3, measures 9-12. The melody consists of eighth notes with triplet markings above them. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

#### Phrase 1

13 D<sup>b7</sup>

Musical notation for D<sup>b7</sup> blues phrase 1, measures 13-16. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 2

17 D<sup>b7</sup>

Musical notation for D<sup>b7</sup> blues phrase 2, measures 17-20. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 3

21 D<sup>b7</sup>

Musical notation for D<sup>b7</sup> blues phrase 3, measures 21-24. The melody consists of eighth notes with triplet markings above them. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

#### Phrase 1

25 D<sup>7</sup>

Musical notation for D<sup>7</sup> blues phrase 1, measures 25-28. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 2

29 D<sup>7</sup>

Musical notation for D<sup>7</sup> blues phrase 2, measures 29-32. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 3

33 D<sup>7</sup>

Musical notation for D<sup>7</sup> blues phrase 3, measures 33-36. The melody consists of eighth notes with triplet markings above them. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

#### Phrase 1

37 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> blues phrase 1, measures 37-40. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 2

41 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> blues phrase 2, measures 41-44. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5. A triplet of eighth notes (G5, A5, B5) is marked above the final measure.

#### Phrase 3

45 E<sup>b7</sup>

Musical notation for E<sup>b7</sup> blues phrase 3, measures 45-48. The melody consists of eighth notes with triplet markings above them. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.


**Phrase 1**  
49 E<sup>7</sup>



**Phrase 2**  
53 E<sup>7</sup>



**Phrase 3**  
57 E<sup>7</sup>




**Phrase 1**  
61 F<sup>7</sup>



**Phrase 2**  
65 F<sup>7</sup>



**Phrase 3**  
69 F<sup>7</sup>



**Phrase 1**  
73 G<sup>b7</sup>



**Phrase 2**  
77 G<sup>b7</sup>



**Phrase 3**  
81 G<sup>b7</sup>



**Phrase 1**  
85 G<sup>7</sup>



**Phrase 2**  
89 G<sup>7</sup>



**Phrase 3**  
93 G<sup>7</sup>



Phrase 1

97  $A\flat^7$

Phrase 2

101  $A\flat^7$

Phrase 3

105  $A\flat^7$

Phrase 1

109  $A^7$

Phrase 2

113  $A^7$

Phrase 3

117  $A^7$

Phrase 1

121  $B\flat^7$

Phrase 2

125  $B\flat^7$

Phrase 3

129  $B\flat^7$

Phrase 1

133  $B^7$

Phrase 2

137  $B^7$

Phrase 3

141  $B^7$







# Improv Theory

## general class notes 2017-18

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# Improv Theory 2017-18

## general class notes 01

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

David M. Shere

D-7 G7 C $\Delta$ 7 D-7 G7 C $\Delta$ 7 D-7 G7 C $\Delta$ 7

*sequence segment* 5 3 R

7 E $b$ -7 A $b$ 7 D $b$  $\Delta$ 7 E $b$ -7 A $b$ 7 D $b$  $\Delta$ 7 E $b$ -7 A $b$ 7 D $b$  $\Delta$ 7

5 3 R

13 E-7 A7 D $\Delta$ 7 E-7 A7 D $\Delta$ 7 E-7 A7 D $\Delta$ 7

5 3 R

19 F-7 B $b$ 7 E $b$  $\Delta$ 7 F-7 B $b$ 7 E $b$  $\Delta$ 7 F-7 B $b$ 7 E $b$  $\Delta$ 7

5 3 R

25 F $\sharp$ -7 B7 E $\Delta$ 7 F $\sharp$ -7 B7 E $\Delta$ 7 F $\sharp$ -7 B7 E $\Delta$ 7

5 3 R

31 G-7 C7 F $\Delta$ 7 G-7 C7 F $\Delta$ 7 G-7 C7 F $\Delta$ 7

5 3 R

37  $A\flat-7$   $D\flat7$   $G\flat\Delta7$   $A\flat-7$   $D\flat7$   $G\flat\Delta7$   $A\flat-7$   $D\flat7$   $G\flat\Delta7$

5 3 R

43  $A-7$   $D7$   $G\Delta7$   $A-7$   $D7$   $G\Delta7$   $A-7$   $D7$   $G\Delta7$

5 3 R

49  $B\flat-7$   $E\flat7$   $A\flat\Delta7$   $B\flat-7$   $E\flat7$   $A\flat\Delta7$   $B\flat-7$   $E\flat7$   $A\flat\Delta7$

5 3 R

55  $B-7$   $E7$   $A\Delta7$   $B-7$   $E7$   $A\Delta7$   $B-7$   $E7$   $A\Delta7$

5 3 R

61  $C-7$   $F7$   $B\flat\Delta7$   $C-7$   $F7$   $B\flat\Delta7$   $C-7$   $F7$   $B\flat\Delta7$

5 3 R

67  $C\sharp-7$   $F\sharp7$   $B\Delta7$   $C\sharp-7$   $F\sharp7$   $B\Delta7$   $C\sharp-7$   $F\sharp7$   $B\Delta7$

5 3 R

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

73 D<sup>-7</sup> G<sup>7</sup> C<sup>Δ7</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>Δ7</sup>

5 3

79 E<sup>b-7</sup> A<sup>b7</sup> D<sup>bΔ7</sup> E<sup>b-7</sup> A<sup>b7</sup> D<sup>bΔ7</sup>

5 3

85 E<sup>-7</sup> A<sup>7</sup> D<sup>Δ7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>Δ7</sup>

5 3

91 F<sup>-7</sup> B<sup>b7</sup> E<sup>bΔ7</sup> F<sup>-7</sup> B<sup>b7</sup> E<sup>bΔ7</sup>

5 3

97 F<sup>#-7</sup> B<sup>7</sup> E<sup>Δ7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>Δ7</sup>

5 3

103 G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup>

5 3

109  $A\flat-7$   $D\flat7$   $G\flat\Delta7$   $A\flat-7$   $D\flat7$   $G\flat\Delta7$

5 3

115  $A-7$   $D7$   $G\Delta7$   $A-7$   $D7$   $G\Delta7$

5 3

121  $B\flat-7$   $E\flat7$   $A\flat\Delta7$   $B\flat-7$   $E\flat7$   $A\flat\Delta7$

5 3

127  $B-7$   $E7$   $A\Delta7$   $B-7$   $E7$   $A\Delta7$

5 3

133  $C-7$   $F7$   $B\flat\Delta7$   $C-7$   $F7$   $B\flat\Delta7$

5 3

139  $C\sharp-7$   $F\sharp7$   $B\Delta7$   $C\sharp-7$   $F\sharp7$   $B\Delta7$

5 3

**Exercise 3:**  
**Complete scale sequence**

145 C



149



153 D $\flat$



157



161 D



165



169 Eb



173



177 E



181



185 F



189





193 G $\flat$ 

197



201 G



205

209 A $\flat$ 

213



217 A



221



225 Bb



229



233 B



237



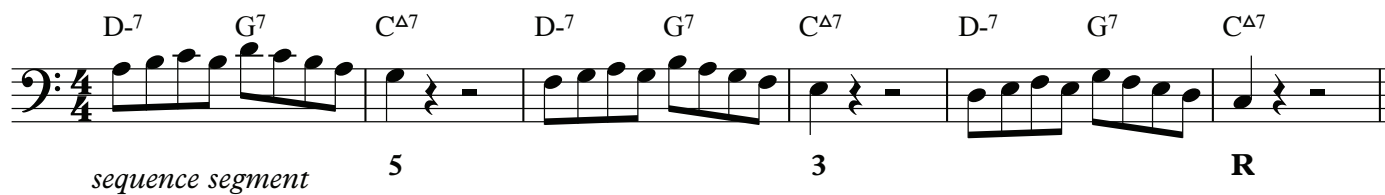
# Improv Theory 2017-18

## general class notes 01

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

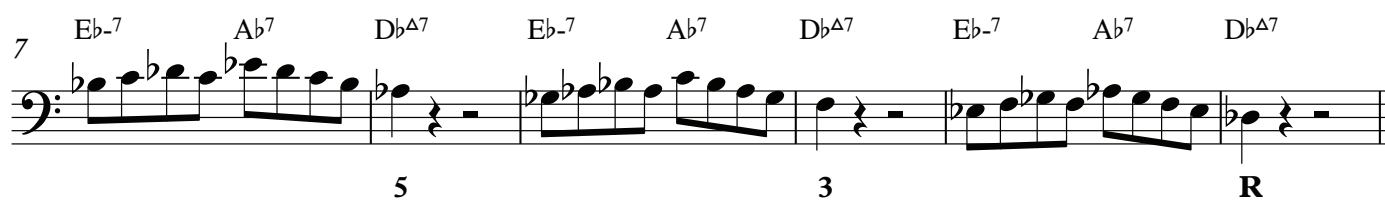
David M. Shere

1 D-7 G7 CΔ7 D-7 G7 CΔ7 D-7 G7 CΔ7



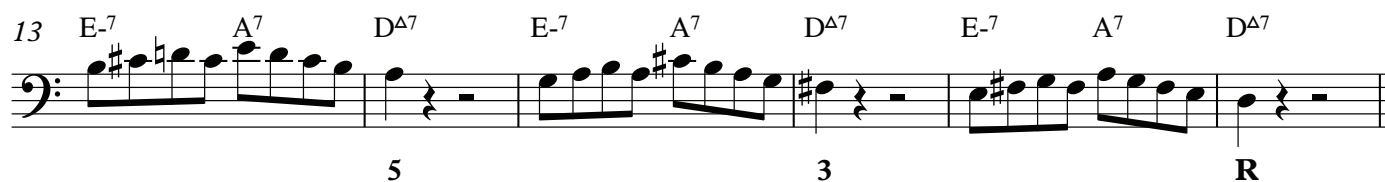
*sequence segment* 5 3 R

7 Eb-7 Ab7 DbΔ7 Eb-7 Ab7 DbΔ7 Eb-7 Ab7 DbΔ7



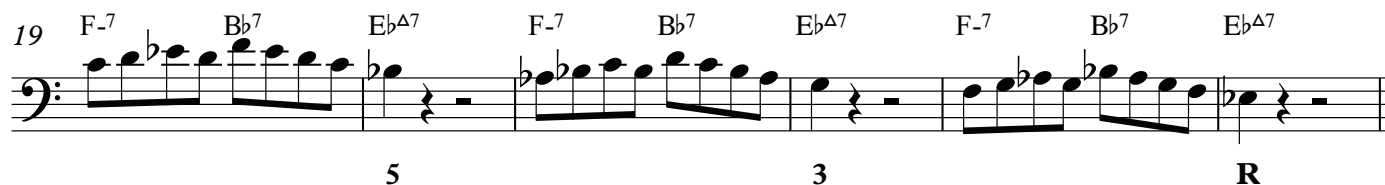
5 3 R

13 E-7 A7 DΔ7 E-7 A7 DΔ7 E-7 A7 DΔ7



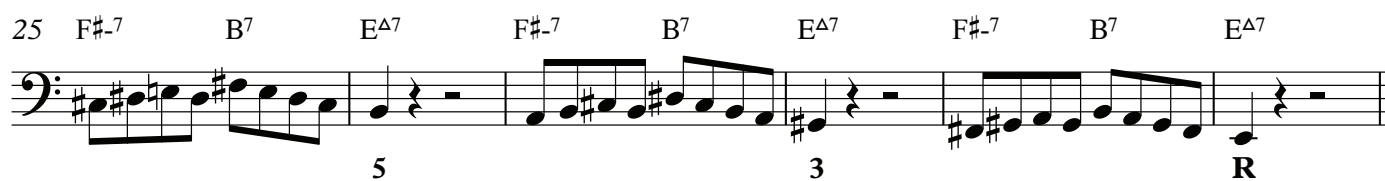
5 3 R

19 F-7 Bb7 EbΔ7 F-7 Bb7 EbΔ7 F-7 Bb7 EbΔ7



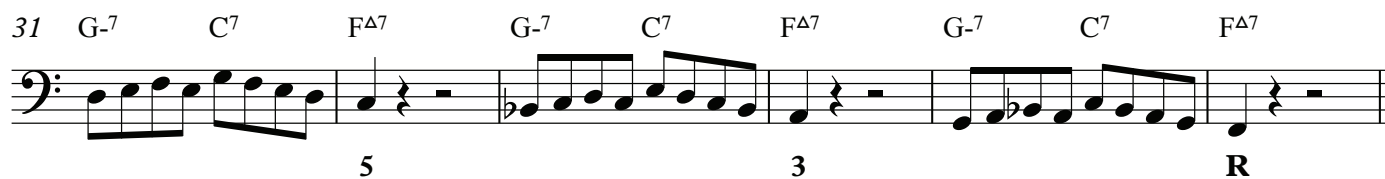
5 3 R

25 F#-7 B7 EΔ7 F#-7 B7 EΔ7 F#-7 B7 EΔ7



5 3 R

31 G-7 C7 FΔ7 G-7 C7 FΔ7 G-7 C7 FΔ7



5 3 R

37  $A\flat-7$   $D\flat7$   $G\flat\Delta7$   $A\flat-7$   $D\flat7$   $G\flat\Delta7$   $A\flat-7$   $D\flat7$   $G\flat\Delta7$

5 3 R

43  $A-7$   $D7$   $G\Delta7$   $A-7$   $D7$   $G\Delta7$   $A-7$   $D7$   $G\Delta7$

5 3 R

49  $B\flat-7$   $E\flat7$   $A\flat\Delta7$   $B\flat-7$   $E\flat7$   $A\flat\Delta7$   $B\flat-7$   $E\flat7$   $A\flat\Delta7$

5 3 R

55  $B-7$   $E7$   $A\Delta7$   $B-7$   $E7$   $A\Delta7$   $B-7$   $E7$   $A\Delta7$

5 3 R

61  $C-7$   $F7$   $B\flat\Delta7$   $C-7$   $F7$   $B\flat\Delta7$   $C-7$   $F7$   $B\flat\Delta7$

5 3 R

67  $C\sharp-7$   $F\sharp7$   $B\Delta7$   $C\sharp-7$   $F\sharp7$   $B\Delta7$   $C\sharp-7$   $F\sharp7$   $B\Delta7$

5 3 R

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

73 D-7 G7 CΔ7 D-7 G7 CΔ7

5 3

79 Eb-7 Ab7 DbΔ7 Eb-7 Ab7 DbΔ7

5 3

85 E-7 A7 DΔ7 E-7 A7 DΔ7

5 3

91 F-7 Bb7 EbΔ7 F-7 Bb7 EbΔ7

5 3

97 F#-7 B7 EΔ7 F#-7 B7 EΔ7

5 3

103 G-7 C7 FΔ7 G-7 C7 FΔ7

5 3

109  $A\flat-7$   $D\flat7$   $G\flat\Delta7$   $A\flat-7$   $D\flat7$   $G\flat\Delta7$

115  $A-7$   $D7$   $G\Delta7$   $A-7$   $D7$   $G\Delta7$

121  $B\flat-7$   $E\flat7$   $A\flat\Delta7$   $B\flat-7$   $E\flat7$   $A\flat\Delta7$

127  $B-7$   $E7$   $A\Delta7$   $B-7$   $E7$   $A\Delta7$

133  $C-7$   $F7$   $B\flat\Delta7$   $C-7$   $F7$   $B\flat\Delta7$

139  $C\sharp-7$   $F\sharp7$   $B\Delta7$   $C\sharp-7$   $F\sharp7$   $B\Delta7$

**Exercise 3:**  
**Complete scale sequence**

145 C



149



153 D $\flat$



157



161 D



165



169 E $\flat$ 

173



177 E



181



185 F



189





193 G $\flat$ 

197



201 G



205

209 A $\flat$ 

213



217 A



221



225 Bb



229



233 B



237



# Improv Theory 2017-18

## general class notes 01

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

David M. Shere

Jazz Guitar

D-7 G7 CΔ7 D-7 G7 CΔ7 D-7 G7 CΔ7

sequence segment 5 3 R

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

J. Gtr.

7 D-7 G7 CΔ7 D-7 G7 CΔ7

5 3

### Exercise 3: Complete scale sequence

J. Gtr.

13 C

5 5 2-3-2-5-3-2 5 2-3-5-3-2 5-3-2 3-5-2-5-4-2 5-3

J. Gtr.

17

5 2-4-5-4-3-5-4-2 4-5-3-5-3-5-4 5-3-5-3-6-5-3 5

### Example 1

Concert

*Major blues scale*                      *minor blues scale*

Bb

Eb

### Example 2

3

Concert

*Major blues ascending*                      *minor blues descending*

Bb

Eb

### Example 3

5

Concert

*minor blues ascending*                      *Major blues descending*

Bb

Eb

7 **Example 4**

Concert *rhythmically extended line*

Bb

Eb

9 **Example 5**

Concert *additional scale tones*       $b7$       6      2

Bb

Eb

11 **Example 6**

Concert *mixture*

Bb

Eb

# Improv Theory 2017-18

## general class notes 02 appendix - all 12 keys

### BLUES STUDIES

C

David M. Shere

#### 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

b7

6

2

#### 11 Example 6

mixture







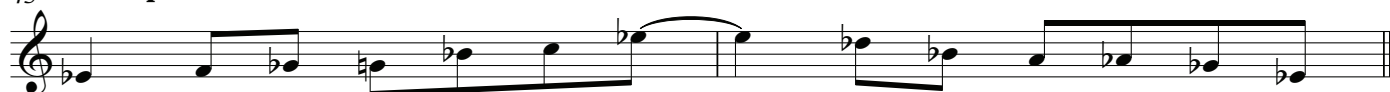
43 **Example 1**



*Major blues scale*

*minor blues scale*

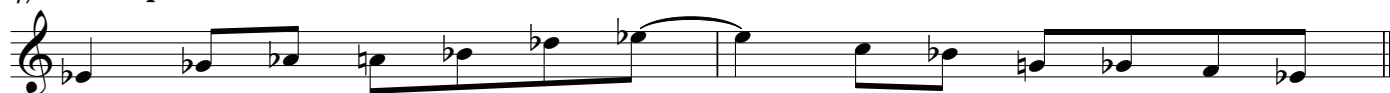
45 **Example 2**



*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*

b7

6

2

53 **Example 6**



*mixture*

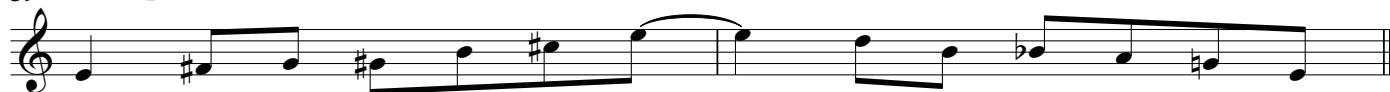
57 **Example 1**



*Major blues scale*

*minor blues scale*

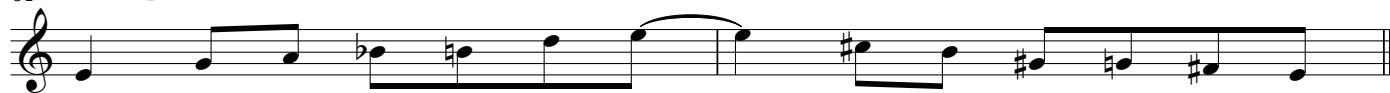
59 **Example 2**



*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*

b7

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*

b7

6

2

81 **Example 6**



*mixture*

85 **Example 1**

The musical notation for Example 1 consists of two measures on a treble clef staff with a key signature of one sharp (F#). The first measure contains the major blues scale: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. The second measure contains the minor blues scale: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4.

*Major blues scale*

*minor blues scale*

87 **Example 2**

The musical notation for Example 2 consists of two measures on a treble clef staff with a key signature of one sharp (F#). The first measure shows the major blues scale ascending: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. The second measure shows the minor blues scale descending: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4.

*Major blues ascending*

*minor blues descending*

89 **Example 3**

The musical notation for Example 3 consists of two measures on a treble clef staff with a key signature of one sharp (F#). The first measure shows the minor blues scale ascending: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. The second measure shows the major blues scale descending: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4.

*minor blues ascending*

*Major blues descending*

91 **Example 4**

The musical notation for Example 4 consists of two measures on a treble clef staff with a key signature of one sharp (F#). The first measure contains a rhythmically extended line: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. The second measure contains a rhythmically extended line: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4.

*rhythmically extended line*

93 **Example 5**

The musical notation for Example 5 consists of two measures on a treble clef staff with a key signature of one sharp (F#). The first measure contains additional scale tones: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. The second measure contains additional scale tones: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. Below the staff, the notes are labeled with chord symbols: b7, 6, and 2.

*additional scale tones*

b7

6

2

95 **Example 6**

The musical notation for Example 6 consists of two measures on a treble clef staff with a key signature of one sharp (F#). The first measure contains a mixture: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. The second measure contains a mixture: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4.

*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*

b7

6

2

109 **Example 6**



*mixture*

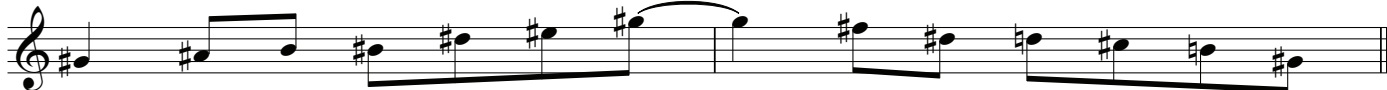
113 Example 1



*Major blues scale*

*minor blues scale*

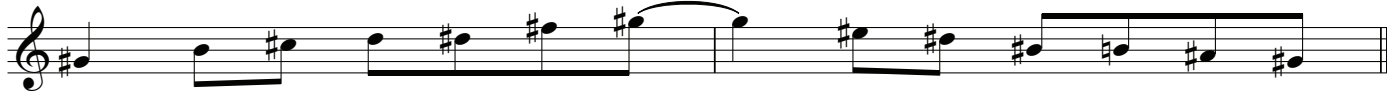
115 Example 2



*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*

b7

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*

b7

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*

b7

6

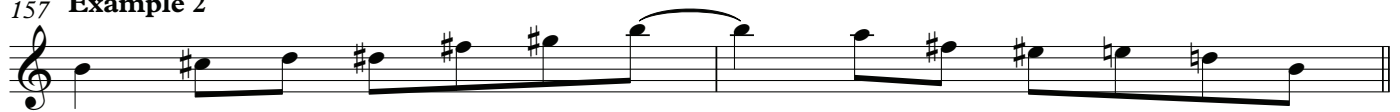
2

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*

b7

6

2

165 **Example 6***mixture*

# Improv Theory 2017-18

## general class notes 02 appendix - all 12 keys

### BLUES STUDIES

C

David M. Shere

#### 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*

b7

6

2

#### 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

b7

6

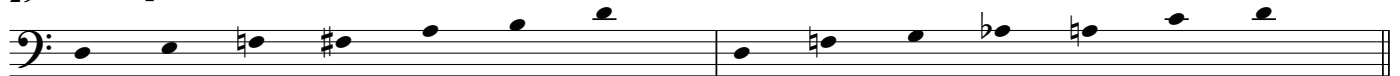
2

25 Example 6



mixture

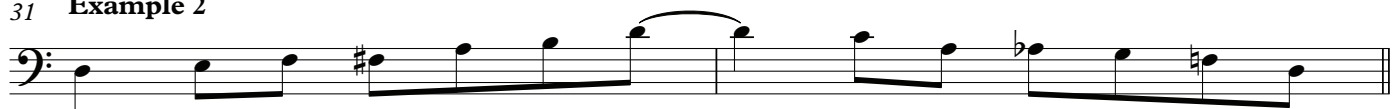
29 **Example 1**



*Major blues scale*

*minor blues scale*

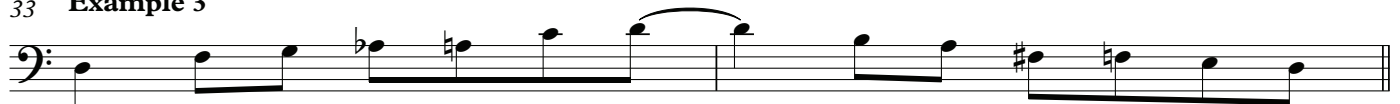
31 **Example 2**



*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*

b7

6

2

39 **Example 6**



*mixture*

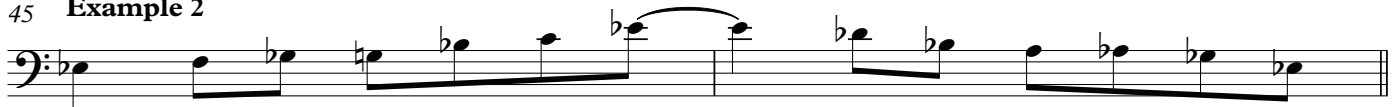
43 **Example 1**



*Major blues scale*

*minor blues scale*

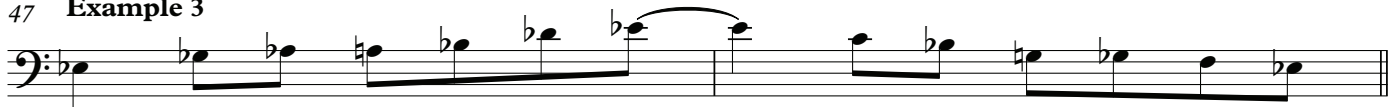
45 **Example 2**



*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*

b7

6

2

53 **Example 6**



*mixture*

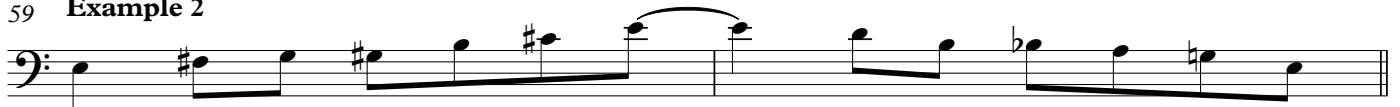
57 **Example 1**



*Major blues scale*

*minor blues scale*

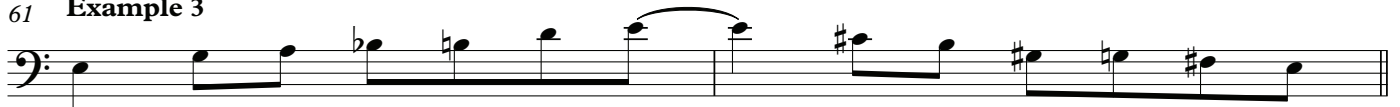
59 **Example 2**



*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*

b7

6

2

67 **Example 6**



*mixture*

71 **Example 1**

Major blues scale

minor blues scale

The image shows two musical staves in bass clef. The first staff contains the major blues scale: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains the minor blues scale: C4, D4, E4, F4, G4, A4, Bb4, C5.

73 **Example 2**

Major blues ascending

minor blues descending

The image shows two musical staves in bass clef. The first staff shows an ascending major blues scale: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows a descending minor blues scale: C5, Bb4, A4, G4, F4, E4, D4, C4.

75 **Example 3**

minor blues ascending

Major blues descending

The image shows two musical staves in bass clef. The first staff shows an ascending minor blues scale: C4, D4, E4, F4, G4, A4, Bb4, C5. The second staff shows a descending major blues scale: C5, B4, A4, G4, F4, E4, D4, C4.

77 **Example 4**

rhythmically extended line

The image shows a single musical staff in bass clef. It features a line of notes with a rhythmic extension, specifically a dotted eighth note followed by a sixteenth note, creating a 'pedal point' effect.

79 **Example 5**

additional scale tones

b7

6

2

The image shows a single musical staff in bass clef. It features a line of notes with additional scale tones, specifically a b7, 6, and 2.

81 **Example 6**

mixture

The image shows a single musical staff in bass clef. It features a line of notes with a mixture of major and minor intervals, creating a complex sound.





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*

b7

6

2

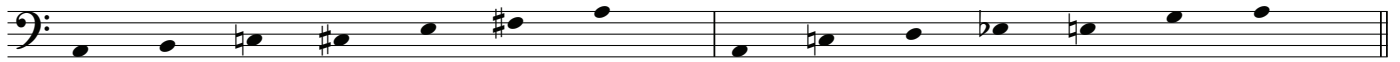
109 **Example 6**



*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*

b7

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*

b7

6

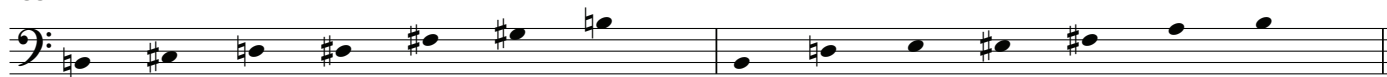
2

151 **Example 6**



*mixture*

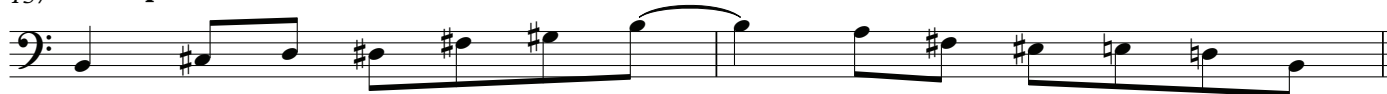
155 Example 1



*Major blues scale*

*minor blues scale*

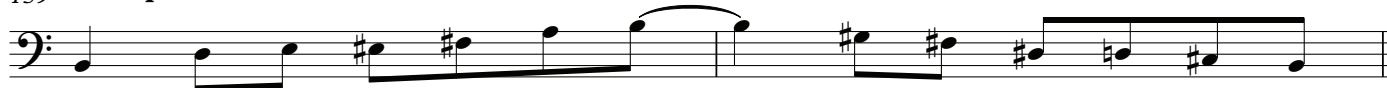
157 Example 2



*Major blues ascending*

*minor blues descending*

159 Example 3



*minor blues ascending*

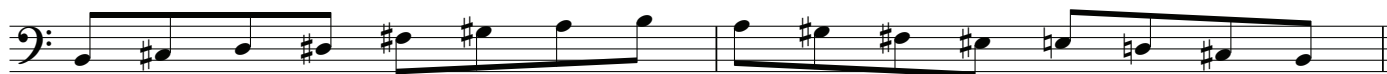
*Major blues descending*

161 Example 4



*rhythmically extended line*

163 Example 5



*additional scale tones*

b7

6

2

165 Example 6



*mixture*

# Improv Theory 2017-18

## general class notes 02

### BLUES STUDIES

David M. Shere

#### Example 1

Concert

Jazz Guitar

*Major blues scale*      *minor blues scale*

#### Example 2

Concert

J. Gtr.

*Major blues ascending*      *minor blues descending*

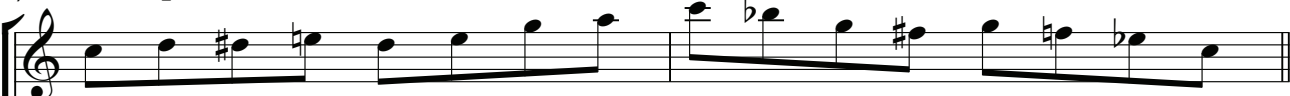
#### Example 3

Concert

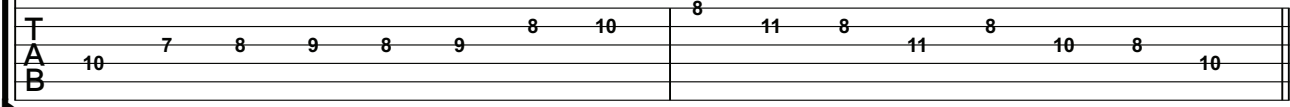
J. Gtr.

*minor blues ascending*      *Major blues descending*


7 **Example 4**

Concert 

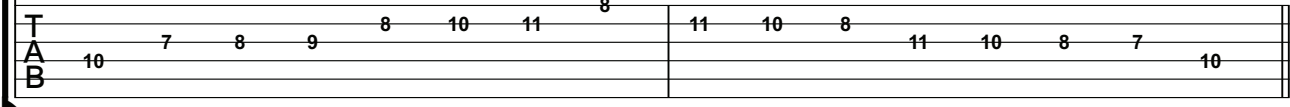
*rhythmically extended line*

J. Gtr. 


9 **Example 5**

Concert 

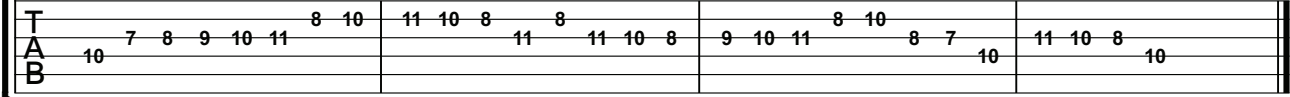
*additional scale tones*       $b7$       6      2

J. Gtr. 

11 **Example 6**

Concert 

*mixture*

J. Gtr. 

# Improv Theory 2017-18

## 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 instrumental 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

5

11

### 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 idea 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.**

# Improv Theory 2017-18

## general class notes 04

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 $\flat$ 7]
3. Minor 7th (m7) [R $\flat$ 35 $\flat$ 7]
4. Minor 7th, flat 5 (m7 $\flat$ 5) [R $\flat$ 3 $\flat$ 5 $\flat$ 7]
5. Diminished 7th ( $^{\circ}$ 7) [R $\flat$ 3 $\flat$ 5 $\flat\flat$ 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:

Diagram illustrating the application of the melodic fragment [R23] to five basic chord types. The notes are shown on a treble clef staff, with the corresponding fingering numbers (R, 2, 3) indicated below each note.

Chord Type	Melodic Fragment
C $\Delta$ 7	R 2 3
C7	R 2 3
C $^{-}$ 7	R 2 $\flat$ 3
Cm7( $\flat$ 5)	R 2 $\flat$ 3
C $^{\circ}$ 7	R 2 $\flat$ 3

We can make the following observations:

- 1) (MA7) and (7) use the same melodic fragment [R23]
- 2) (m7), (m7 $\flat$ 5) and ( $^{\circ}$ 7) use the same melodic fragment [R2 $\flat$ 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):

Diagram illustrating the application of the melodic fragment [345] to five basic chord types. The notes are shown on a treble clef staff, with the corresponding fingering numbers (3, 4, 5) indicated below each note.

Chord Type	Melodic Fragment
C $\Delta$ 7	3 4 5
C7	3 4 5
C $^{-}$ 7	$\flat$ 3 4 5
Cm7( $\flat$ 5)	$\flat$ 3 4 $\flat$ 5
C $^{\circ}$ 7	$\flat$ 3 4 $\flat$ 5

- 1) (MA7) and (7) use the same melodic fragment [345]
- 2) (m7 $\flat$ 5) and ( $^{\circ}$ 7) use the same melodic fragment [ $\flat$ 34 $\flat$ 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):

11  $C^{\Delta 7}$   $C^7$   $C^{-7}$   $Cm^{7(b5)}$   $C^{\circ 7}$

5 6 7      5 6 b7      5 6 b7      b5 b6 b7      b5 b6 bb7

We can make the following observations:

- 1) (7) and (m7) use the same melodic fragment [56b7]
- 2) (MA7), (m7b5) and ( $^{\circ}$ 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), (b5,#5,b9,#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)

16  $A^{-7}$   $D^7$

*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.**

262 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.

# Improv Theory 2017-18

## general class notes 05

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### VII. MAPPING CHORDS ONTO DIFFERENT INSTRUMENTS

David M. Shere

"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.

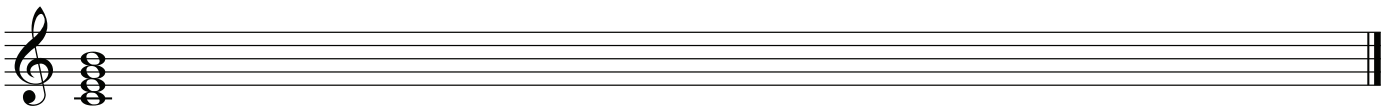
"In music, an instrumental idiom refers to writing, parts, and performance, those being idiomatic or nonidiomatic depending on how well each is suited to the specific instrument intended, in terms of both ease of playing and quality of music and the inherent tendencies and limitations of specific instruments."

([https://en.wikipedia.org/wiki/Instrumental\\_idiom](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.

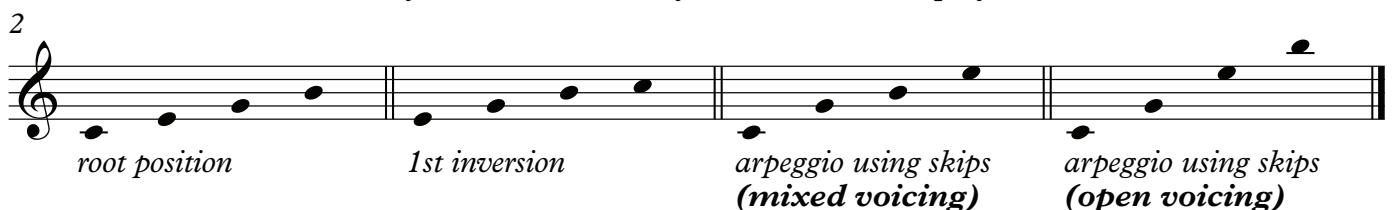
#### Theoretical construct of a Major 7th chord

C<sup>Δ7</sup>



#### 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.



## 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)

6  $C^{\Delta 7}$

*root position*      *1st inversion*      *2nd inversion*      *3rd inversion*

7  $C^{\Delta 7}$        $C^{\Delta 7}$

**[7935]**      **[3679]**

## 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:

9  $C^{\Delta 7}$        $C^{\Delta 7}$

**[7935]**      **[3679]**



## 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]**.

20 C<sup>Δ7</sup> C<sup>Δ7</sup> C<sup>Δ7</sup>

[3R] [53] [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.

23 C<sup>Δ7</sup>

*Example of a CMaj7 lick*



"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?

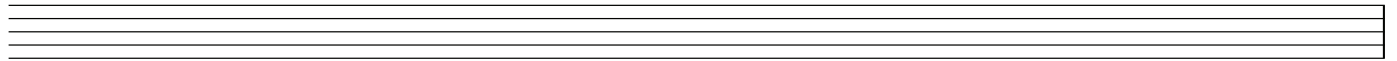
**X. EMOTION VS. WILL**

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.

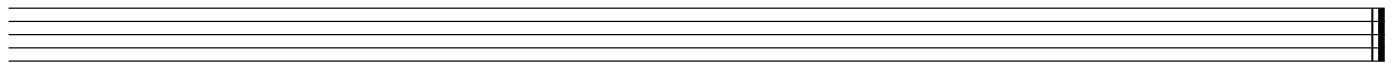
Exert your will. Decide for yourself what it is you want to do with your improvisations and stick to your vision. Determine for yourself what constitutes valid improvisation.

*Got down a few of your own licks here*

25



26



**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?

## Improv Theory 2017-18 general class notes 06

David M. Shere

### 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 8<sup>th</sup>'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<sup>th</sup> 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.

# Improv Theory 2017-18

## general class notes 07

David M. Shere

### MELODIC STUDIES

Ex. 1



4 Ex. 2



7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6



# Improv Theory 2017-18

## general class notes 07

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### MELODIC STUDIES

David M. Shere

Ex. 1



4 Ex. 2



7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6



# Improv Theory 2017-18

## general class notes 07

David M. Shere

### MELODIC STUDIES

Ex. 1

Jazz Guitar

T  
A  
B

10 12 9 12 10 9 12 10 | 10 12 10 9 12 10 9 12 | 10

4 Ex. 2

J. Gtr.

T  
A  
B

10 12 9 12 12 9 10 10 | 12 10 12 10 9 12 10 9 | 10

7 Ex. 3

J. Gtr.

T  
A  
B

10 12 9 10 12 11 10 12 | 9 12 10 9 12 10 12 9 | 10

10 Ex. 4

J. Gtr.

T  
A  
B

10 12 13 9 10 11 12 10 12 10 12 10 9 12 10 9 10

13 Ex. 5

J. Gtr.

T  
A  
B

12 11 10 12 9 10 11 12 10 10 12 10 9 12 10 9 12

16 Ex. 6

J. Gtr.

T  
A  
B

10 12 9 10 12 10 12 10 12 11 10 9 12 11 10 9 10

# Improv Theory 2017-18

## general class notes 08

David M. Shere

### MELODIC STUDIES

Ex. 1



4 Ex. 2

*Bebop scale*

7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6





# Improv Theory 2017-18

## general class notes 08

### MELODIC STUDIES

David M. Shere

Ex. 1

4 Ex. 2

*Bebop scale*

7 Ex. 3

10 Ex. 4

13 Ex. 5

16 Ex. 6

# Improv Theory 2017-18

## general class notes 08

David M. Shere

### MELODIC STUDIES

Ex. 1

Jazz Guitar

4 Ex. 2

J. Gtr.

*Bebop scale*

7 Ex. 3

J. Gtr.

10 Ex. 4

J. Gtr.

T  
A  
B

9 12 12 13 10 10 12 12 11 10 12 11 10 9 12 10

13 Ex. 5

J. Gtr.

T  
A  
B

9 10 12 11 10 9 13 12 11 10 12 10 9 12 10

16 Ex. 6

J. Gtr.

T  
A  
B

10 10 12 12 9 9 12 12 10 12 11 10 9 12 10 9 10

# Improv Theory 2017-18

## general class notes 09

David M. Shere

### MELODIC STUDIES

Ex. 1



4 Ex. 2



7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6



# Improv Theory 2017-18

## general class notes 09

### MELODIC STUDIES

David M. Shere

Ex. 1





10 Ex. 4

J. Gtr.

T  
A  
B

Fingerings: 9 8 7 10 9 6 7 8 | 7 6 5 8 7 5 8 6 | 5

13 Ex. 5

J. Gtr.

T  
A  
B

Fingerings: 9 12 10 12 9 10 12 | 10 13 12 10 12 10 9 12 | 10

16 Ex. 6

J. Gtr.

T  
A  
B

Fingerings: 12 10 9 12 10 9 12 10 | 10 12 12 10 12 10 9 12 | 10

# Improv Theory 2017-18

## general class notes 10

David M. Shere

### 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 "humable" 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

<b>Ex. 1</b>	<b>Ex. 2</b>
D-7          G7          CΔ7	D-7          G7          CΔ7
<b>Ex. 3</b>	
5      D-7                                  G7                                  CΔ7	
<b>Ex. 4</b>	
8      D-7                                  G7                                  CΔ7	
<b>Ex. 5</b>	
11    D-7                                  G7                                  CΔ7	

*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.

14 **Ex. 1** **Ex. 2**

*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.

18 **Ex. 1**

20 **Ex. 2** (<sup>b</sup>9)

22 **Ex. 3** (<sup>#</sup>9)

24 **Ex. 4** (<sup>#</sup>11)

26 **Ex. 5** (<sup>#</sup>5)

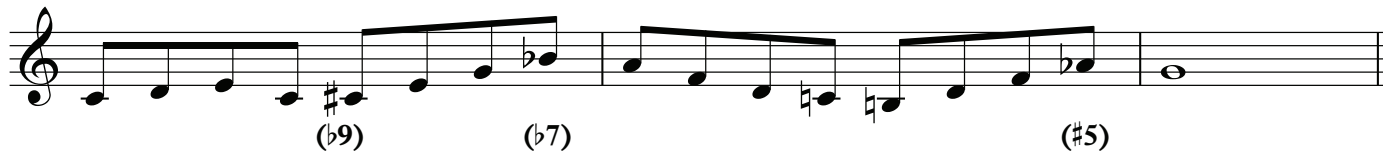
(<sup>b</sup>7)

*This last example is commonly known as the "Bebop" scale, as it contains both a (<sup>b</sup>7) and (<sup>#</sup>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**

Musical notation for Example 1, showing a melodic line in treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chromatic passing tones are indicated by a sharp sign (#) above the F4 note and a flat sign (b) below the B4 note. Chord symbols are placed below the staff: (b9) under the F4 note, (b7) under the B4 note, and (#5) under the C5 note.

31 **Ex. 2**

Musical notation for Example 2, showing a melodic line in treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chromatic passing tones are indicated by a sharp sign (#) above the B4 note and a sharp sign (#) above the C5 note. A chord symbol (#11) is placed below the staff under the B4 note.

34 **Ex. 3**

Musical notation for Example 3, showing a melodic line in treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chromatic passing tones are indicated by a sharp sign (#) above the B4 note and a sharp sign (#) above the C5 note. Chord symbols (#9) and (#11) are placed below the staff under the B4 and C5 notes respectively.

### 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.

37 Ex. 1



39



41 Ex. 2



43



# Improv Theory 2017-18

## general class notes 11

David M. Shere

### MELODIC STUDIES

Ex. 1



4 Ex. 2



7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6



# Improv Theory 2017-18

## general class notes 11

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### MELODIC STUDIES

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Ex. 1



4 Ex. 2



7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6



# Improv Theory 2017-18

## general class notes 11

David M. Shere

### MELODIC STUDIES

Ex. 1

Jazz Guitar

T  
A  
B

10 9 12 10 9 12 9 10 12 10 12 10 9 10 12 9

4 Ex. 2

J. Gtr.

T  
A  
B

9 10 12 9 12 10 9 10 10 12 9 10 12 9 10 9

7 Ex. 3

J. Gtr.

T  
A  
B

12 12 10 12 10 10 12 10 12 12 10 9 10 10 9 12 9

10 Ex. 4

J. Gtr.

T  
A  
B

9 10 11 12 10 9 12 9 10 11 12 10 9 12 9

13 Ex. 5

J. Gtr.

T  
A  
B

9 12 10 13 12 10 12 9 10 9 12 10 9 12 9

16 Ex. 6

J. Gtr.

T  
A  
B

9 10 12 9 10 9 10 12 10 12 10 12 13 10 10 12 9

# Improv Theory 2017-18

## general class notes 12

David M. Shere

### MELODIC STUDIES

Ex. 1



4 Ex. 2



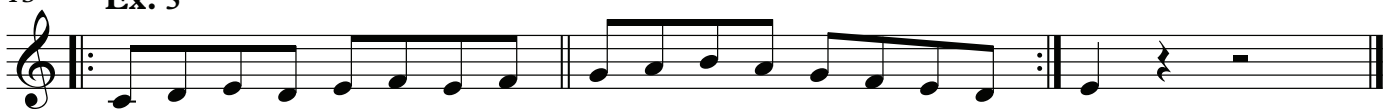
7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6





# Improv Theory 2017-18

## general class notes 12

### MELODIC STUDIES

David M. Shere

Ex. 1



4 Ex. 2



7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6



# Improv Theory 2017-18

## general class notes 12

David M. Shere

### MELODIC STUDIES

**Ex. 1**

Jazz Guitar

10 Ex. 4

J. Gtr.

T  
A  
B

12 9 10 12 9 10 12 9 | 10 10 12 9 10 12 10 10 | 12

13 Ex. 5

J. Gtr.

T  
A  
B

9 9 10 9 10 | 12 10 12 10 12 10 9 12 | 9

16 Ex. 6

J. Gtr.

T  
A  
B

9 10 11 12 10 | 12 10 12 11 10 9 | 12 11 10

# Improv Theory 2017-18

## general class notes 13

David M. Shere

### MELODIC STUDIES

Ex. 1



4 Ex. 2



7 Ex. 3



10 Ex. 4



13 Ex. 5



16 Ex. 6





# Improv Theory 2017-18

## general class notes 13

David M. Shere

### MELODIC STUDIES

Ex. 1

Jazz Guitar

T  
A  
B

12 9 10 12 9 10 12 9 10 12 9 10 12 9

4 Ex. 2

J. Gtr.

T  
A  
B

9 10 12 9 10 12 9 10 12 9 10 12 9 10

7 Ex. 3

J. Gtr.

T  
A  
B

12 10 12 10 12 10 9 12 9 10 12 10 9 12 10 9 10

10 Ex. 4

J. Gtr.

T  
A  
B

9 12 9 10 10 13 10 12 10 12 10 9 12 10 9 10

13 Ex. 5

J. Gtr.

T  
A  
B

10 13 12 10 12 10 12 10 9 12 10 9 12 9 10 12 9

16 Ex. 6

J. Gtr.

T  
A  
B

9 12 10 9 12 9 10 12 10 13 12 10 12 9 10 12 9

# Improv Theory 2017-18

## general class notes 14

### MELODIC STUDIES

David M. Shere

#### Ex. 1

$G7(\flat 9 \sharp 5)$   $C\Delta 7$

*Altered scale  
rooted on V chord*

#### Ex. 2

4  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 3

7  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 4

10  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 5

13  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 6

16  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$



# Improv Theory 2017-18

## general class notes 14

### MELODIC STUDIES

David M. Shere

#### Ex. 1

$G7(\flat 9 \sharp 5)$   $C\Delta 7$

*Altered scale  
rooted on V chord*

#### Ex. 2

4  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 3

7  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 4

10  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 5

13  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

#### Ex. 6

16  $D-7$   $G7(\flat 9 \sharp 5)$   $C\Delta 7$

# Improv Theory 2017-18

## general class notes 14

### MELODIC STUDIES

David M. Shere

#### Ex. 1

*Altered scale  
rooted on V chord*

Jazz Guitar

$G7(\flat 9)$   $C\Delta 7$

TAB: . 12 9 11 12 9 11 13 15 16 15 13 11 9 12 11 9 . 12

LH: 4 1 3 4 1 3 1 3 4 3 1 3 1 4 3 1 4

#### Ex. 2

J. Gtr.

4  $D-7$   $G7(\flat 9)$   $C\Delta 7$

TAB: . 12 9 10 12 10 12 13 12 9 12 11 9 12 10 8 10 . 9

#### Ex. 3

J. Gtr.

7  $D-7$   $G7(\flat 9)$   $C\Delta 7$

TAB: . 10 12 10 12 13 12 10 13 9 12 11 9 12 9 10 12 . 9



# Improv Theory 2017-18

## general class notes 15

### MELODIC STUDIES

David M. Shere

#### Ex. 1

D-7 G7(b9) CΔ7

*E<sub>b</sub> 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

4 D-7 G7(b9) CΔ7

#### Ex. 3

7 D-7 G7(b9) CΔ7

#### Ex. 4

10 D-7 G7(b9) CΔ7

#### Ex. 5

13 D-7 G7(b9) CΔ7

#### Ex. 6

16 D-7 G7(b9) CΔ7

# Improv Theory 2017-18

## general class notes 15

### MELODIC STUDIES

David M. Shere

**Ex. 1**  
D-7

Chord symbols: D-7, G7(<sup>b</sup>9<sub>#5</sub>), CΔ7

*E<sub>b</sub> 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**

4

Chord symbols: D-7, G7(<sup>b</sup>9<sub>#5</sub>), CΔ7

**Ex. 3**

7

Chord symbols: D-7, G7(<sup>b</sup>9<sub>#5</sub>), CΔ7

**Ex. 4**

10

Chord symbols: D-7, G7(<sup>b</sup>9<sub>#5</sub>), CΔ7

**Ex. 5**

13

Chord symbols: D-7, G7(<sup>b</sup>9<sub>#5</sub>), CΔ7

**Ex. 6**  
D-7

16

Chord symbols: D-7, G7(<sup>b</sup>9<sub>#5</sub>), CΔ7



Ex. 4

10 D-7 G7(b9) CΔ7

J. Gtr.

Ex. 5

13 D-7 G7(b9) CΔ7

J. Gtr.

Ex. 6

16 D-7 G7(b9) CΔ7

J. Gtr.

# Improv Theory 2017-18

## general class notes 16

### MELODIC STUDIES

David M. Shere

#### Ex. 1

D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

*Minor [ii-V-i] examples*

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

#### Ex. 2

4 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 3

7 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 4

10 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 5

13 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 6

16 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>



# Improv Theory 2017-18

## general class notes 16

### MELODIC STUDIES

David M. Shere

#### Ex. 1

D $\emptyset$ 7 G7(b9) C-7



*Minor [ii-V-i] examples*

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

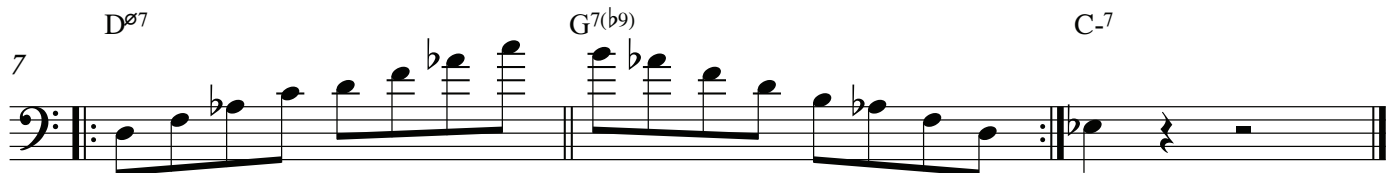
#### Ex. 2

4 D $\emptyset$ 7 G7(b9) C-7



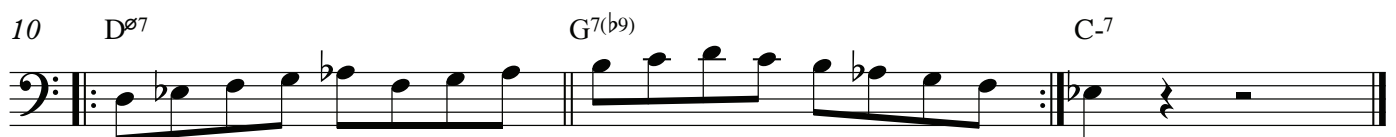
#### Ex. 3

7 D $\emptyset$ 7 G7(b9) C-7



#### Ex. 4

10 D $\emptyset$ 7 G7(b9) C-7



#### Ex. 5

13 D $\emptyset$ 7 G7(b9) C-7



#### Ex. 6

16 D $\emptyset$ 7 G7(b9) C-7



# Improv Theory 2017-18

## general class notes 16

### MELODIC STUDIES

David M. Shere

#### Ex. 1

Jazz Guitar

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

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

#### Ex. 2

J. Gtr.

4  $D^{\circ 7}$   $G7(b9)$   $C-7$

#### Ex. 3

J. Gtr.

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

Ex. 4

10 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

J. Gtr.

T  
A  
B

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

Ex. 5

13 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

J. Gtr.

T  
A  
B

8 10 9 8 10 | 8 12 10 9 11 10 8 10 | 11

Ex. 6

16 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

J. Gtr.

T  
A  
B

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



# Improv Theory 2017-18

## general class notes 17

### MELODIC STUDIES

David M. Shere

#### Ex. 1

D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

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

#### Ex. 2

4 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 3

7 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 4

10 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 5

13 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

#### Ex. 6

16 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

# Improv Theory 2017-18

## general class notes 17

### MELODIC STUDIES

David M. Shere

#### Ex. 1

Jazz Guitar

*D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>*

T  
A  
B

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

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

#### Ex. 2

J. Gtr.

*4 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>*

T  
A  
B

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

#### Ex. 3

J. Gtr.

*7 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>*

T  
A  
B

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

Ex. 4

10 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

J. Gtr.

Ex. 5

13 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

J. Gtr.

Ex. 6

16 D<sup>ø7</sup> G<sup>7(b9)</sup> C<sup>-7</sup>

J. Gtr.





Summer Combo  
2018 class notes

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# Summer Combo 2018

## class notes 01

David M. Shere

### "Tangerine"

Concert

Bb

Eb

A:

D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> F<sup>7</sup> E<sup>-7</sup> Eb<sup>o7</sup>

E<sup>-7</sup> A<sup>7</sup> D<sup>6</sup> G<sup>7</sup> F#<sup>-7</sup> F<sup>o7</sup>

B<sup>-7</sup> E<sup>7</sup> A<sup>6</sup> D<sup>7</sup> C#<sup>-7</sup> C<sup>o7</sup>

C: *modes* ii V I IV iii vii/iii

*guide tones*

*borrowed [IV] chord  
from parallel melodic minor*

5

Concert

Bb

Eb

D<sup>-7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>Δ7</sup> A<sup>+7</sup>

E<sup>-7</sup> A<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>Δ7</sup> B<sup>+7</sup>

B<sup>-7</sup> E<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>Δ7</sup> F#<sup>+7</sup>

*modes* I V/ii

9

Concert

Bb

Eb

D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> F#<sup>o7</sup> B7(b9)

E<sup>-7</sup> A<sup>7</sup> D<sup>6</sup> G#<sup>o7</sup> C#7(b9)

B<sup>-7</sup> E<sup>7</sup> A<sup>6</sup> F# D#<sup>o7</sup> G#7(b9)

*modes* ii V I E: ii V

C#:

13 E<sup>A7</sup> C<sup>#-7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>+7</sup>

Concert

I vi ii V C: V/V/ii V/ii

F<sup>#A7</sup> D<sup>#-7</sup> G<sup>#-7</sup> C<sup>#7</sup> F<sup>#7</sup> B<sup>7</sup>

Bb

C<sup>#A7</sup> A<sup>#-7</sup> D<sup>#-7</sup> G<sup>#7</sup> C<sup>#7</sup> F<sup>#7</sup>

Eb

A:

17 D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> F<sup>7</sup> E<sup>-7</sup> E<sup>b07</sup>

Concert

ii V I IV iii vii/iii

E<sup>-7</sup> A<sup>7</sup> D<sup>6</sup> G<sup>7</sup> F<sup>#7</sup> F<sup>07</sup>

Bb

B<sup>-7</sup> E<sup>7</sup> A<sup>6</sup> D<sup>7</sup> C<sup>#-7</sup> C<sup>07</sup>

Eb

21 D<sup>-7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

Concert

ii V ii V bVII V/ii

E<sup>-7</sup> A<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

Bb

B<sup>-7</sup> E<sup>7</sup> G<sup>7</sup> F<sup>#7</sup>

Eb

*borrowed [bVII] chord  
from parallel natural minor*

25

Concert

Bb

Eb

D<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>

*modes* *guide tones* *modes*

ii ii/vi V/vi vi V/V

E<sup>-7</sup> C#m<sup>7</sup>(b5) F#<sup>7</sup> B<sup>-7</sup> E<sup>7</sup>

B<sup>-7</sup> G#m<sup>7</sup>(b5) C<sup>7</sup> F#<sup>-7</sup> B<sup>7</sup>

29

Concert

Bb

Eb

D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup>(#9)

ii V I V/ii

E<sup>-7</sup> A<sup>7</sup> D<sup>6</sup> B<sup>7</sup>(#9)

B<sup>-7</sup> E<sup>7</sup> A<sup>6</sup> F#<sup>7</sup>(#9)

1.

33

Concert

Bb

Eb

C<sup>6</sup> D<sup>6</sup> A<sup>6</sup>

2.

# Summer Combo 2018

## class notes 01

BASS CLEF

David M. Shere

*"Tangerine"*

*modes*  
 C: ii                      V

*guide tones*  
 I    IV                      iii    vii/iii

*modes*  
 ii    V                      ii    V                      I                      V/ii

*modes*  
 ii                      V                      I                      E: ii    V

*modes*  
 I    vi    ii    V                      C: V/V/ii                      V/ii

*modes*  
 ii                      V

*guide tones*  
 I    IV                      iii    vii/iii                      ii    V

22 D-7 G7 Bb7 A7

ii V *modes* V/ii

25 D-7 Bm7(b5) E7 A-7 D7

*modes* *guide tones* *modes*  
ii ii/vi V/vi vi V/V

29 D-7 G7 C6 A7(#9)

ii V I V/ii

33 C6

# Summer Combo 2018

## class notes 01

David M. Shere

**"Tangerine"**

Concert

D-7 G7 C6 F7 E-7 Eb7

*modes*  
C: ii V

*guide tones*  
I IV iii vii/iii

Jazz Guitar

5 D-7 G7 D-7 G7 CΔ7 A+7

Concert

*modes*  
ii V ii V I V/ii

J. Gtr.

9 D-7 G7 C6 F#7 B7(b9)

Concert

*modes*  
ii V I E: ii V

J. Gtr.



13 E<sup>Δ7</sup> C<sup>#-7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>+7</sup>

Concert

*modes*  
I vi ii V C: V/V/ii V/ii

J. Gtr.

T

A 6 9 7 7 2 4 1 2 4 2 3 5 2 4 2 3 5 6 3 5

B 6 7 7 6

17 D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> F<sup>7</sup> E<sup>-7</sup> E<sup>b07</sup>

Concert

*modes*  
ii V *guide tones*  
I IV iii vii/iii

J. Gtr.

T

A 5 7 8 5 7 4 5 7 5 7 4 5 7 5 6 8 9 8 7 5 4

B 5 7 8

21 D<sup>-7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

Concert

*modes*  
ii V ii V <sup>b</sup>VII V/ii

J. Gtr.

T

A 5 4 5 4 3 5 3 4 6 3 4 6 2 4 2 3 5 2 3 5

B 3 3 3 3

25 D-7 Bm7(b5) E7 A-7 D7

Concert

*modes* *guide tones* *modes*

ii ii/vi V/vi vi V/V

J. Gtr.

T

A 5 7 8 5 7 4 5 7 7 7 2 4 5 3 5 6 3 5 5 7 4 5 7 4 5 7

B 5 7 8 7 6 3 5 6 3 5 5 7 4 5 7 4 5 7

29 D-7 G7 C6 A7(#9)

Concert

ii V I V/ii

1.

J. Gtr.

T

A 5 7 8 5 7 4 5 7 5 7 4 5 7 5 6 8 3 5 2 3 5 2 4 5 2 4 2 3 5 6 3 5

B 5 7 8 5 7 4 5 7 3 5 2 3 5 2 4 5 2 4 2 3 5 6 3 5

33 C6

2.

Concert

J. Gtr.

T

A 3 5 2 3 5 2 4 5

B 3 5 2 3 5 2 4 5

# Summer Combo 2018

## "Out Of Nowhere"

## class notes 02

David M. Shere

Concert

Measures 1-4 of the piece. The Concert part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Bb and Eb parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Concert part starts with a G<sup>Δ</sup>7 chord, followed by a Bb-7 chord, and ends with an Eb7 chord. The Bb part starts with an A<sup>Δ</sup>7 chord, followed by a C-7 chord, and ends with an F7 chord. The Eb part starts with an E<sup>Δ</sup>7 chord, followed by a G-7 chord, and ends with a C7 chord. Each measure contains a single eighth note in the Concert part and a pair of eighth notes in the Bb and Eb parts. The first measure is marked with a repeat sign.

Concert

Measures 5-7 of the piece. The Concert part starts with a G<sup>Δ</sup>7 chord, followed by a B-7 chord, and ends with an E7 chord. The Bb part starts with an A<sup>Δ</sup>7 chord, followed by a C#-7 chord, and ends with an F#7 chord. The Eb part starts with an E<sup>Δ</sup>7 chord, followed by a G#-7 chord, and ends with a C#7 chord. Each measure contains a single eighth note in the Concert part and a pair of eighth notes in the Bb and Eb parts. The first measure is marked with a repeat sign.

Concert

Measures 9-12 of the piece. The Concert part starts with an A-7 chord, followed by a B-7 chord, an E7 chord, and an A-7 chord. The Bb part starts with a B-7 chord, followed by a C#-7 chord, an F#7 chord, and a B-7 chord. The Eb part starts with an F#-7 chord, followed by a G#-7 chord, a C#7 chord, and an F#-7 chord. Each measure contains a single eighth note in the Concert part and a pair of eighth notes in the Bb and Eb parts. The first measure is marked with a repeat sign and a first ending bracket.

13

Concert

E $\flat$ 7 A-7 D7

B $\flat$

F7 B-7 E7

E $\flat$

C7 F $\sharp$ -7 B7

2.

Concert

A-7 B-7 E7 A-7 F7(#11)

B $\flat$

B-7 C $\sharp$ -7 F $\sharp$ 7 B-7 G7(#11)

E $\flat$

F $\sharp$ -7 G $\sharp$ -7 C7 F $\sharp$ -7 D7(#11)

Concert

B-7 B $\flat$ 07 A-7 D7 G $\flat$  A-7 D7

B $\flat$

C $\sharp$ -7 C $\flat$ 7 B-7 E7 A $\flat$  B-7 E7

E $\flat$

G $\sharp$ -7 G $\flat$ 7 F $\sharp$ -7 B7 E $\flat$  F $\sharp$ -7 B7



# Summer Combo 2018

## class notes 02

David M. Shere

### "Out Of Nowhere"

Concert

Jazz Guitar

G<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>

T  
A  
B

5 7 4 5 7 5 7 8

6 8 5 6 8 6 8 9

Concert

J. Gtr.

5 G<sup>7</sup> B<sup>-7</sup> E<sup>7</sup>

T  
A  
B

5 7 4 5 7 5 7 8

7 4 6 7 4 5 7 5

Concert

J. Gtr.

9 1.  
A<sup>-7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup>

T  
A  
B

7 4 5 7 5 7 8 5

7 7 7 4 5 7 5 7 8 5

13 Eb7 A-7 D7

Concert

J. Gtr.

2. A-7 B-7 E7 A-7 F7(#11)

Concert

J. Gtr.

B-7 Bb7 A-7 D7 G6 A-7 D7

Concert

J. Gtr.

# Summer Combo 2018

## class notes 03

David M. Shere

### "Straight Life"

Concert

Chord progression: F7 Eb7 F7 Eb7

Bb

Chord progression: G7 F7 G7 F7

Eb

Chord progression: D7 C7 D7 C7

Detailed description: This system contains the first four measures of the piece. The Concert part (top staff) is in Bb major and starts with a repeat sign. The Bb part (middle staff) is in G major. The Eb part (bottom staff) is in D major. The chords are: F7, Eb7, F7, Eb7 for the Concert part; G7, F7, G7, F7 for the Bb part; and D7, C7, D7, C7 for the Eb part.

5

Concert

Chord progression: F7 Eb7 F7 Eb7

Bb

Chord progression: G7 F7 G7 F7

Eb

Chord progression: D7 C7 D7 C7

Detailed description: This system contains measures 5 through 8. The chord progressions are identical to the first system: F7 Eb7 F7 Eb7 for Concert; G7 F7 G7 F7 for Bb; and D7 C7 D7 C7 for Eb.

9

Concert

Chord progression: F7 Eb7 F7 Eb7

Bb

Chord progression: G7 F7 G7 F7

Eb

Chord progression: D7 C7 D7 C7

Detailed description: This system contains measures 9 through 12. The chord progressions are identical to the previous systems: F7 Eb7 F7 Eb7 for Concert; G7 F7 G7 F7 for Bb; and D7 C7 D7 C7 for Eb.



13 F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup>

Concert

Bb

Eb

17 F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup>

Concert

Bb

Eb

21 F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup>

Concert

Bb

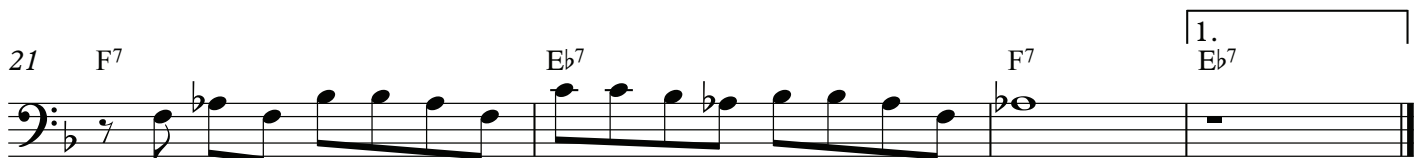
Eb

# Summer Combo 2018

## class notes 03

*"Straight Life"*

David M. Shere



# Summer Combo 2018

## class notes 03

### "Straight Life"

David M. Shere

Concert

Jazz Guitar

F7 Eb7 F7 Eb7

Concert

J. Gtr.

5 F7 Eb7 F7 Eb7

Concert

J. Gtr.

9 F7 Eb7 F7 Eb7

13 F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup>

Concert

J. Gtr.

T				
A	8			
B	11 10 8 11 10 8 11	10 8 11 8 11 8 11	12 8 11 8 8 10 11	11

17 F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup>

Concert

J. Gtr.

T				
A				
B	8 8 11 8 8 8 11 8	10 10 8 11 8 8 11 8	8 11 8 8 8 11 8	10 10 8 11 8 8 11 8

21 F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> 1. Eb<sup>7</sup>

Concert

J. Gtr.

T				
A				
B	8 11 8 8 8 11 8	10 10 8 11 8 8 11 8	11	