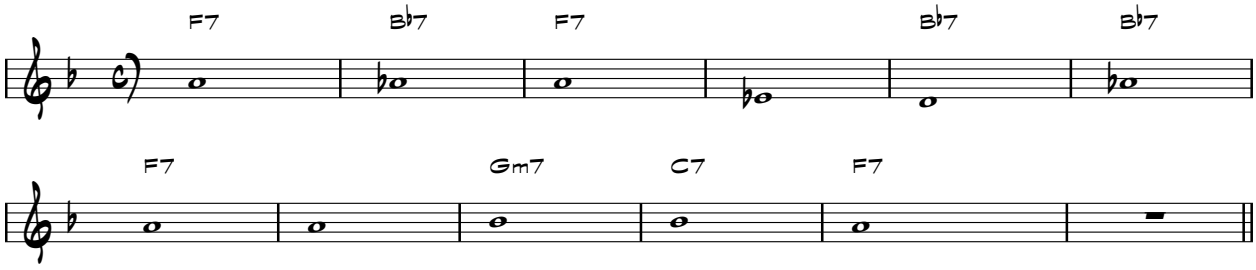
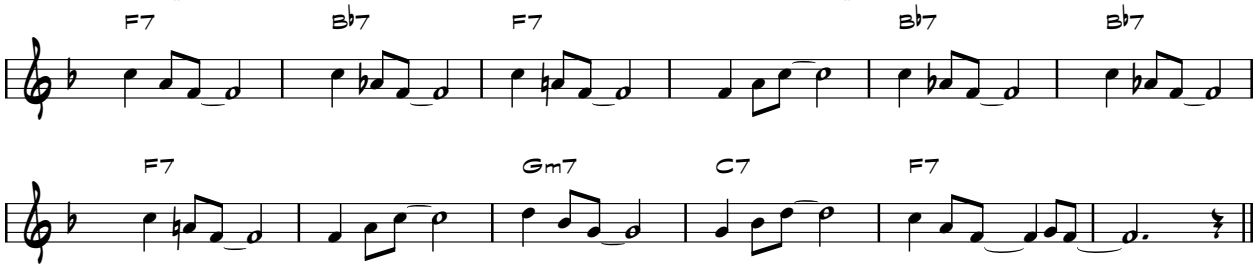
PLAYING ON HARMONIC PROGRESSIONS

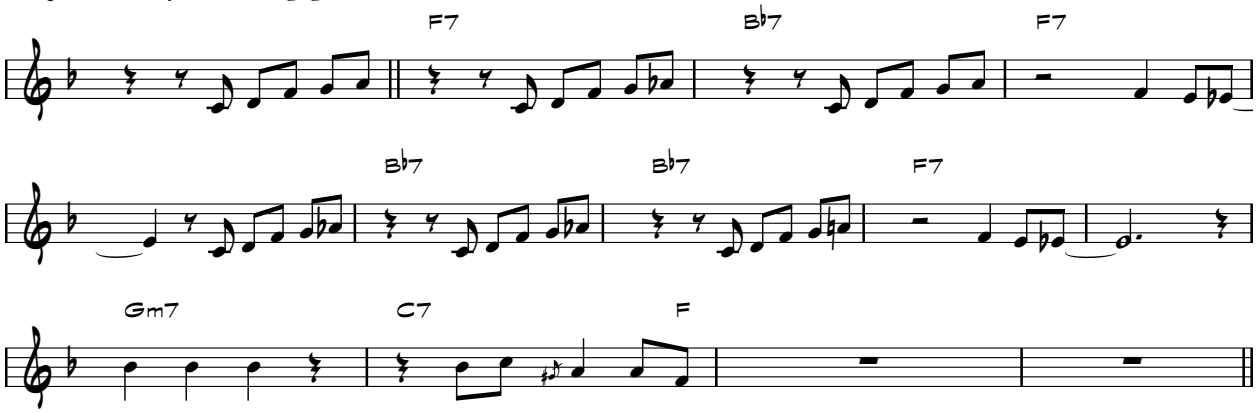
Identifying Guide tones for Blues in F:



Creating a simple line that follows the guide tones and uses triadic shapes:

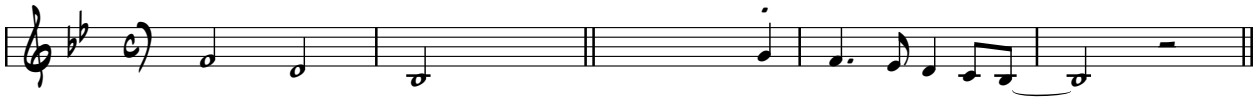


Simple melody following guide tones:



TRIAD SHAPES

Simple

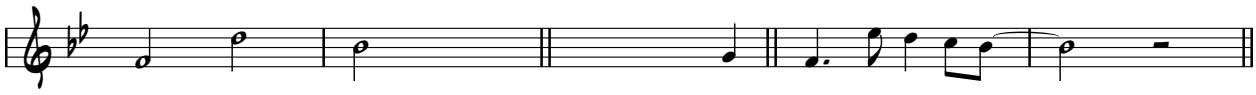


Rhythmic Style Using Upper Neighbor Tones:

Upper Neighbor Tones *&* Phrasing Ideas

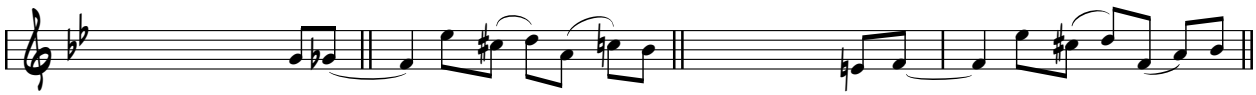
Upper *&* Lower Neighbor Tones

Inversions (Familiar Corporate Logo)



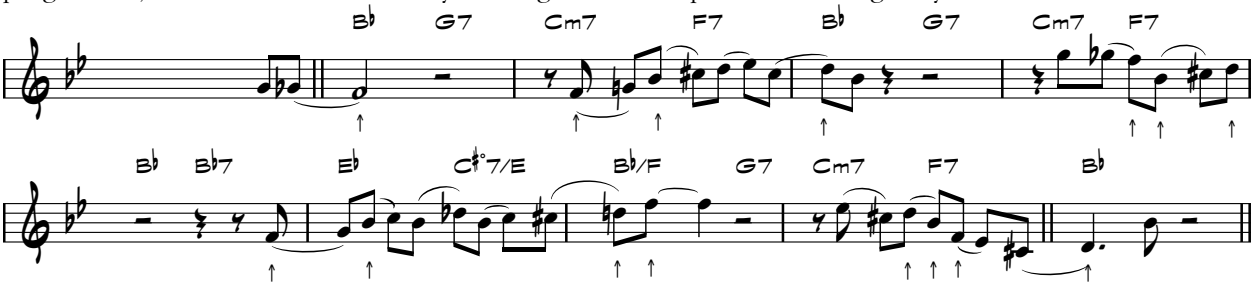
Rhythmic Style Using Upper Neighbor Tones:

Upper Neighbor Tones *&* Phrasing Ideas

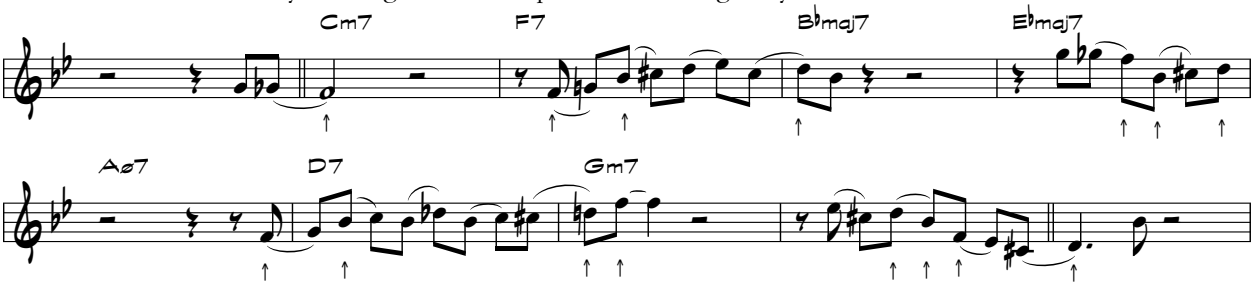


Upper *&* Lower Neighbor Tones

Tonic Triad Generalization* used over A section of "Rhythm" Changes:
*Tones of the tonic triad (B♭-D-F) are targeted. Tones are elaborated using passing tones, chromatic approaches & neighbor tones. Beginning Improvisors need not address address each chord in the progression, but learn to construct stylistic eight-measure phrases thinking only of the tonic triad.



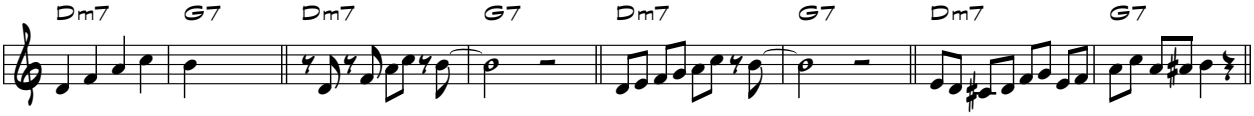
Tonic Triad Generalization* used over A section of "Autumn" Changes:
*Tones of the tonic triad (B♭-D-F) are targeted. Tones are elaborated using passing tones, chromatic approaches & neighbor tones. Beginning Improvisors need not address each chord in the progression, but learn to construct stylistic eight-measure phrases thinking only of the tonic triad.



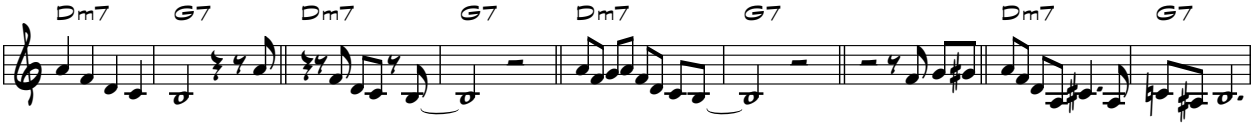
THREE COMMON MELODIC OUTLINES

No. 1 Simple Rhythmic Style Chromatic Approaches Complex

No. 2 Simple Rhythmic Style Passing Tones Complex (NTs/Delays)



No. 3 Simple Rhythmic Style Diatonic Elaboration Complex Chromatic Emb.



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