

PLAYING ON HARMONIC PROGRESSIONS

Identifying Guide tones for Blues in F:

Two staves of music in F major. The first staff shows guide tones for F7, Bb7, F7, Bb7, Bb7, and F7. The second staff shows guide tones for F7, Gm7, C7, and F7.

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

Two staves of music in F major. The first staff shows a simple line following guide tones for F7, Bb7, F7, Bb7, Bb7, and F7. The second staff shows a simple line following guide tones for F7, Gm7, C7, and F7.

Simple melody following guide tones:

Three staves of music in F major. The first staff shows a simple melody following guide tones for F7, Bb7, F7, Bb7, and F7. The second staff shows a simple melody following guide tones for Bb7, Bb7, and F7. The third staff shows a simple melody following guide tones for Gm7, C7, and F.

TRIAD SHAPES

Simple

Rhythmic Style Using Upper Neighbor Tones:

Two staves of music in F major. The first staff shows simple triad shapes. The second staff shows rhythmic style using upper neighbor tones.

Upper Neighbor Tones & Phrasing Ideas

Upper & Lower Neighbor Tones

Two staves of music in F major. The first staff shows phrasing ideas for upper neighbor tones. The second staff shows phrasing ideas for upper and lower neighbor tones.

Inversions (Familiar Corporate Logo)

Rhythmic Style Using Upper Neighbor Tones:

Two staves of music in F major. The first staff shows inversions. The second staff shows rhythmic style using upper neighbor tones.

Upper Neighbor Tones & Phrasing Ideas

Upper & Lower Neighbor Tones

Two staves of music in F major. The first staff shows phrasing ideas for upper neighbor tones. The second staff shows phrasing ideas for upper and lower neighbor tones.

Tonic Triad Generalization* used over A section of “Rhythm” Changes:

*Tones of the tonic triad (B \flat -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.

Tonic Triad Generalization* used over A section of “Autumn” Changes:

*Tones of the tonic triad (B \flat -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

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

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

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

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

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

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