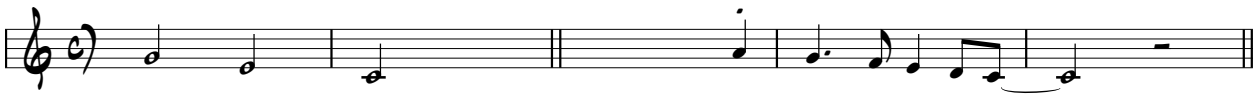
I. CONSTRUCTING JAZZ LINES

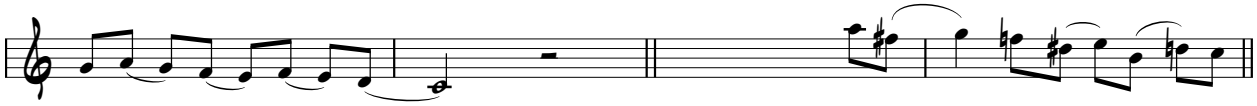
—TRIAD BASED LINES

SIMPLE



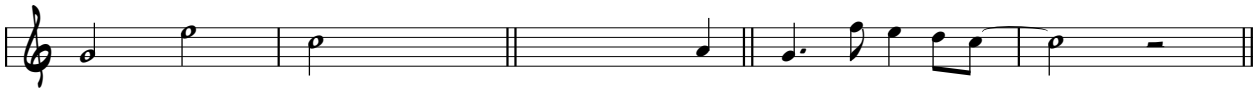
RHYTHMIC STYLE USING UNT:

UNTs & PHRASING IDEAS



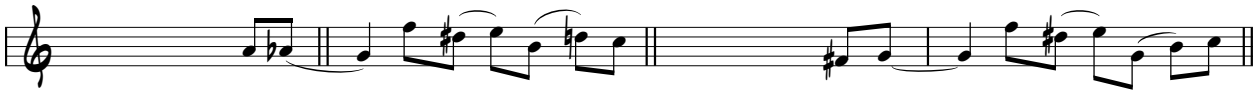
UNTs & LNTs

INVERSIONS (FAMILIAR CORPORATE LOGO)



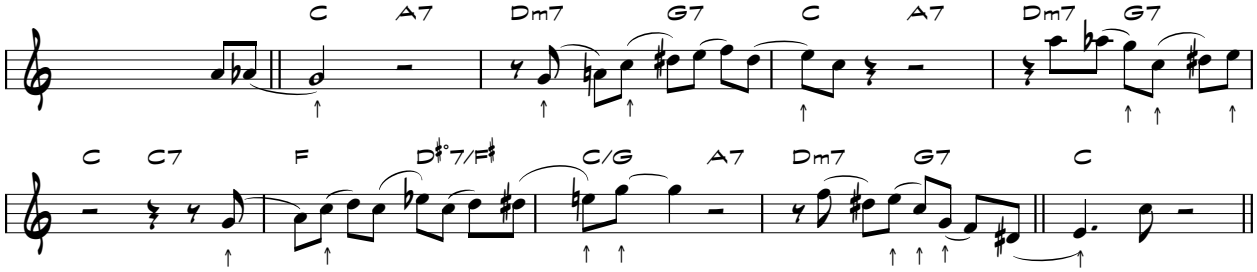
RHYTHMIC STYLE USING UNTs:

UNTs & PHRASING IDEAS

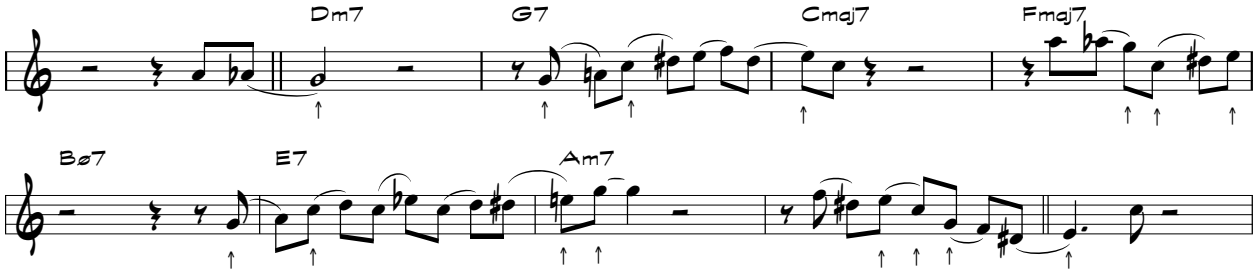


UNTs & LNTs

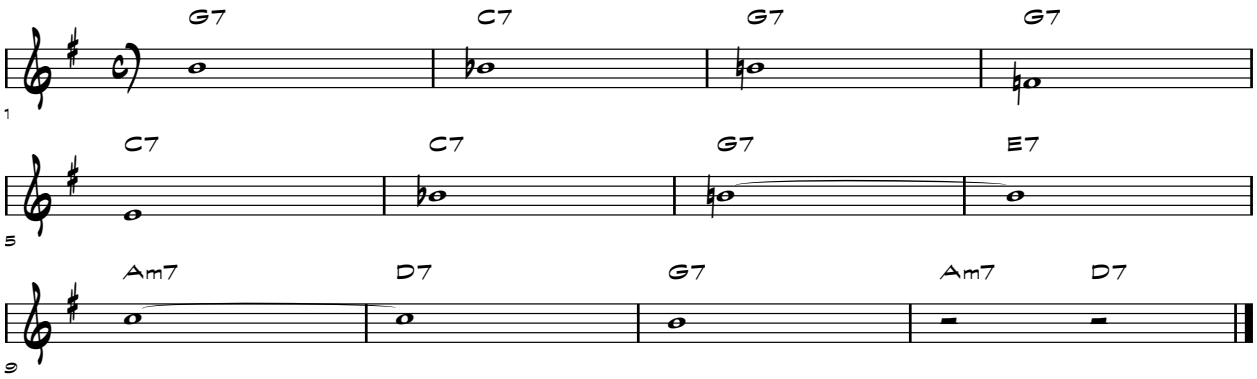
TONIC TRIAD GENERALIZATION* USED OVER A SECTION OF "RHYTHM" CHANGES:
*TONES OF THE TONIC TRIAD (C-E-G) ARE TARGETED. TONES ARE ELABORATED USING PASSING TONES, CHROMATIC APPROACHES & NEIGHBOR TONES. BEGINNING IMPROVISORS NEED NOT ADDRESS EACH CHORD IN THE PROGRESSION, BUT LEARN TO CONSTRUCT STYLISTIC EIGHT-MEASURE PHRASES THINKING ONLY OF THE TONIC TRIAD & NOTES POINTING TO THE TONIC TRIAD.



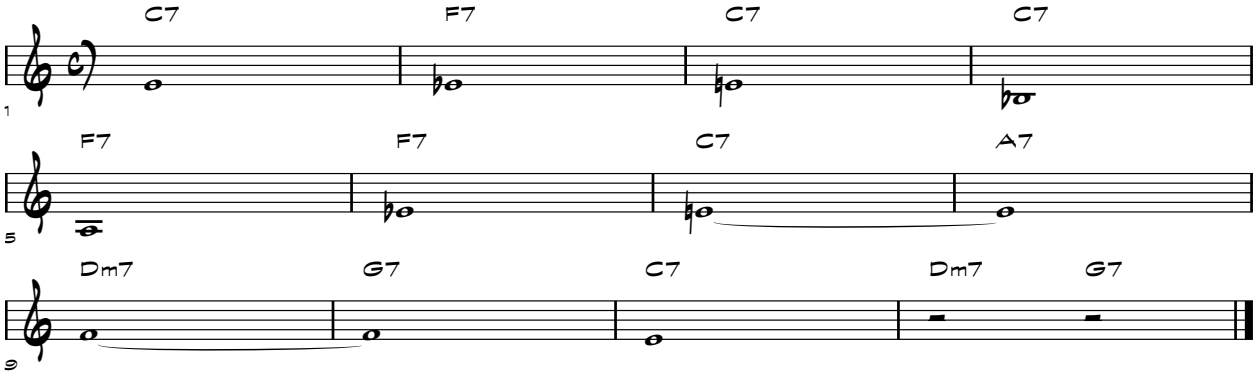
TONIC TRIAD GENERALIZATION* USED OVER A SECTION OF "AUTUMN" CHANGES:
*TONES OF THE TONIC TRIAD (C-E-G) ARE TARGETED. TONES ARE ELABORATED USING PASSING TONES, CHROMATIC APPROACHES & NEIGHBOR TONES. BEGINNING IMPROVISORS NEED NOT ADDRESS EACH CHORD IN THE PROGRESSION, BUT LEARN TO CONSTRUCT STYLISTIC EIGHT-MEASURE PHRASES THINKING ONLY OF THE TONIC TRIAD & NOTES POINTING TO THE TONIC TRIAD.



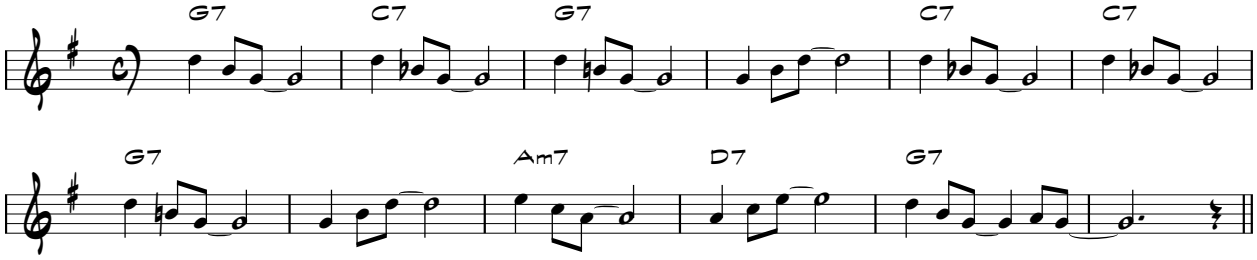
BLUES IN G



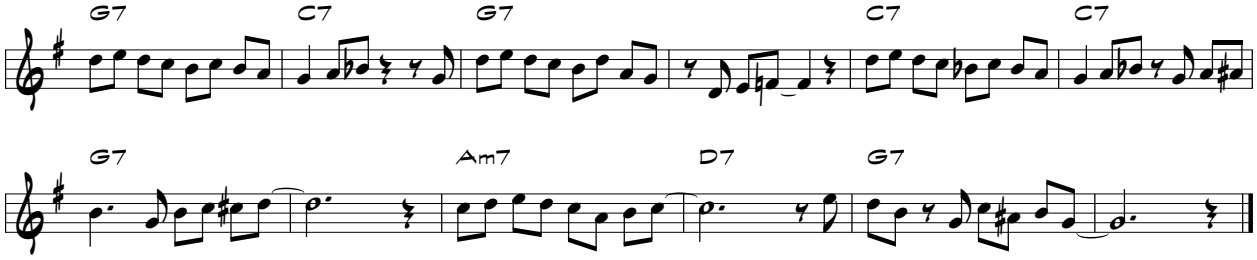
BLUES IN C



CREATING A SIMPLE LINE THAT FOLLOWS THE GUIDE TONES & USES TRIADIC SHAPES:

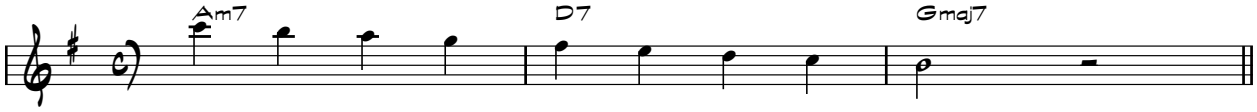


CREATING A MORE ELABORATE LINE THAT FOLLOWS THE GUIDE TONES & USES TRIADIC SHAPES:

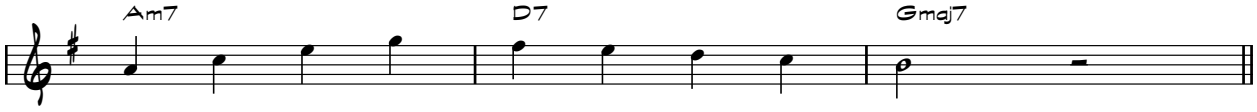


G MAJOR:

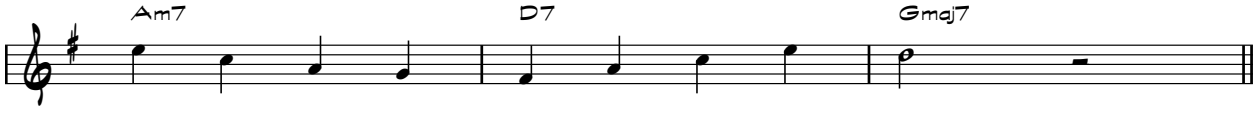
No. 1 (DESCENDING LINE FROM 3RD TO 3RD):



No. 2 (1-3-5-7 ASCENDING ARPEGGIO—RESOLVES TO 3RD):

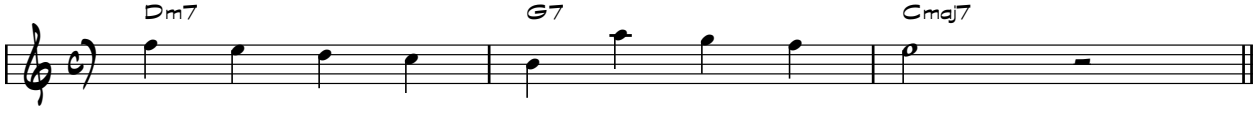


No. 3 (5-3-1-7 DESCENDING ARPEGGIO—RESOLVES TO 3RD):

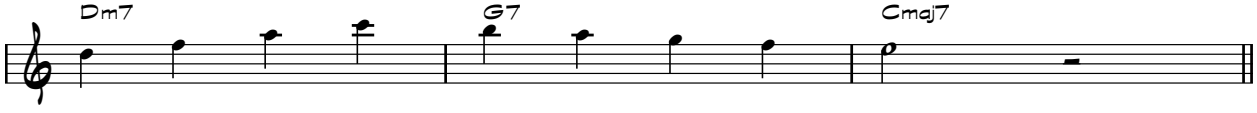


—THREE COMMON MELODIC OUTLINES IN C MAJOR:

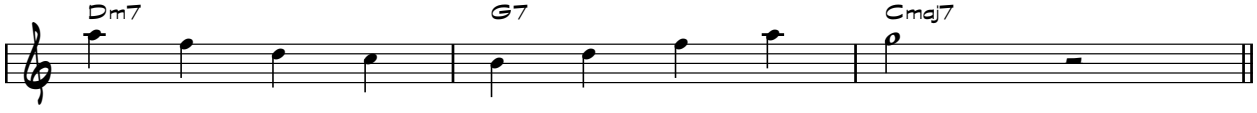
No. 1 (DESCENDING LINE FROM 3RD TO 3RD):



No. 2 (1-3-5-7 ASCENDING ARPEGGIO—RESOLVES TO 3RD):

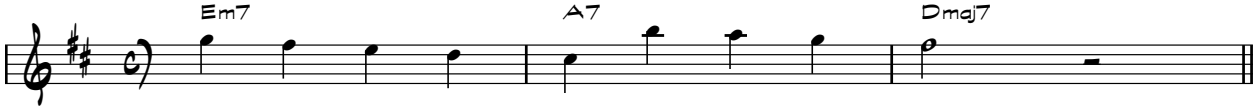


No. 3 (5-3-1-7 DESCENDING ARPEGGIO—RESOLVES TO 3RD):

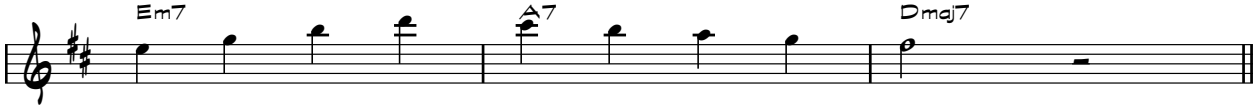


—THREE COMMON MELODIC OUTLINES IN D MAJOR:

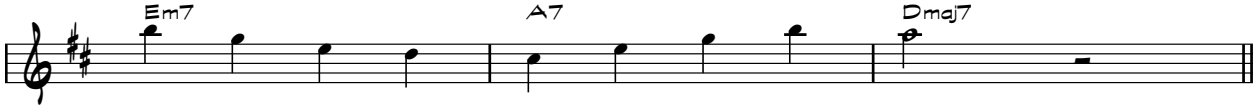
No. 1 (DESCENDING LINE FROM 3RD TO 3RD):



No. 2 (1-3-5-7 ASCENDING ARPEGGIO—RESOLVES TO 3RD):

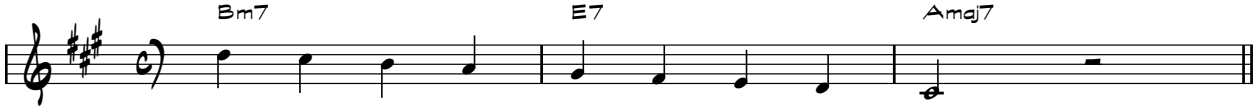


No. 3 (5-3-1-7 DESCENDING ARPEGGIO—RESOLVES TO 3RD):

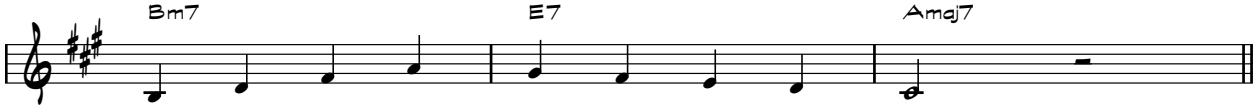


—THREE COMMON MELODIC OUTLINES IN A MAJOR:

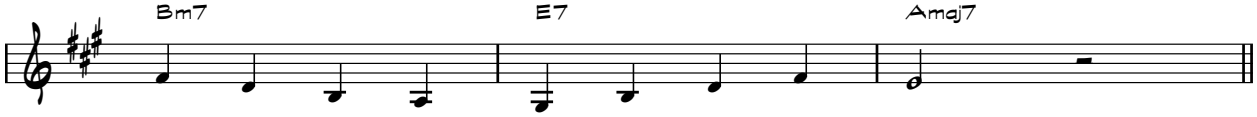
No. 1 (DESCENDING LINE FROM 3RD TO 3RD):



No. 2 (1-3-5-7 ASCENDING ARPEGGIO—RESOLVES TO 3RD):

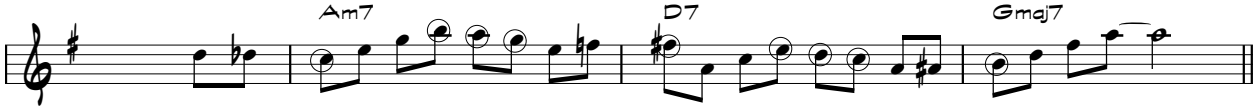


No. 3 (5-3-1-7 DESCENDING ARPEGGIO—RESOLVES TO 3RD):

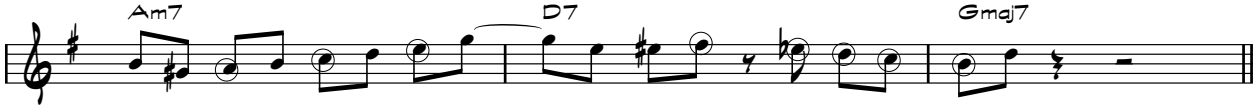


—LINES CREATED USING COMMON MELODIC OUTLINES IN G MAJOR:

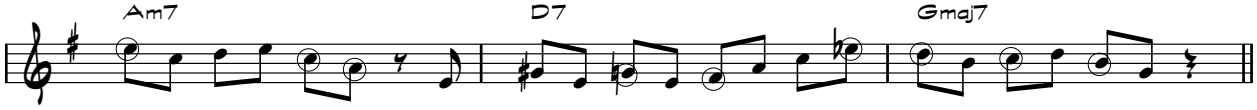
OUTLINE No. 1:



OUTLINE No. 2

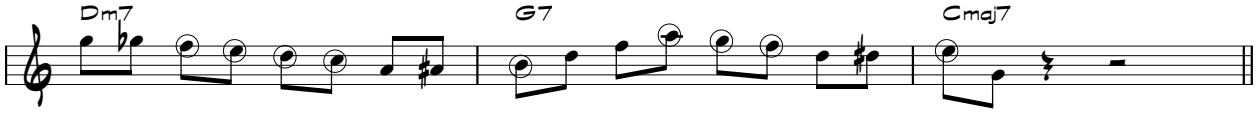


OUTLINE No. 3

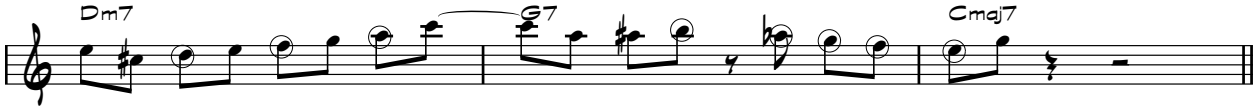


—LINES CREATED USING COMMON MELODIC OUTLINES IN C MAJOR:

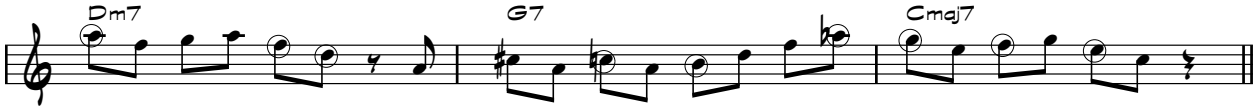
OUTLINE No. 1:



OUTLINE No. 2

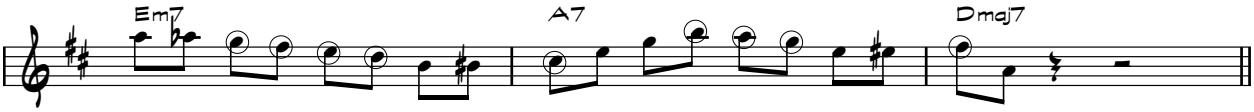


OUTLINE No. 3

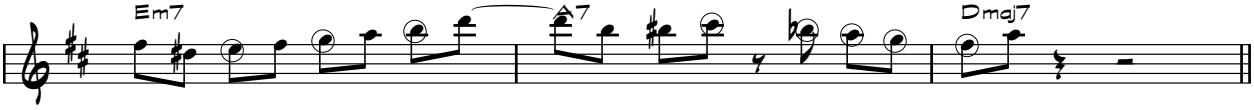


—LINES CREATED USING COMMON MELODIC OUTLINES IN D MAJOR:

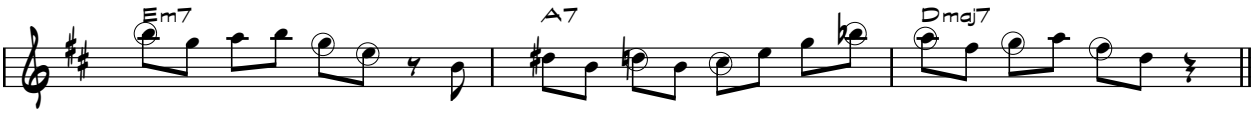
OUTLINE No. 1:



OUTLINE No. 2

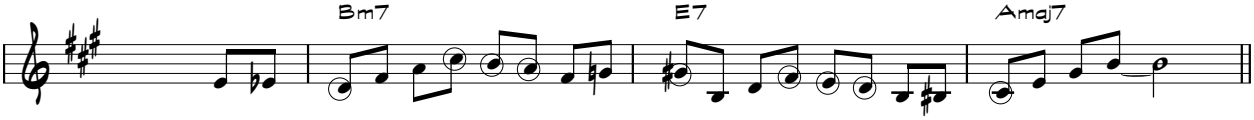


OUTLINE No. 3

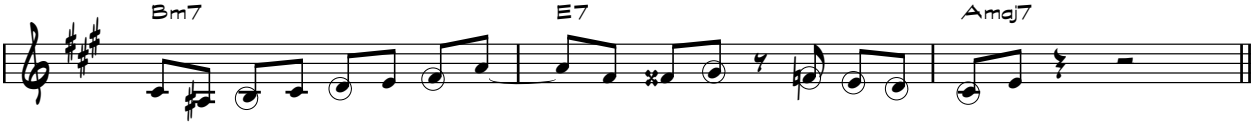


—LINES CREATED USING COMMON MELODIC OUTLINES IN A MAJOR

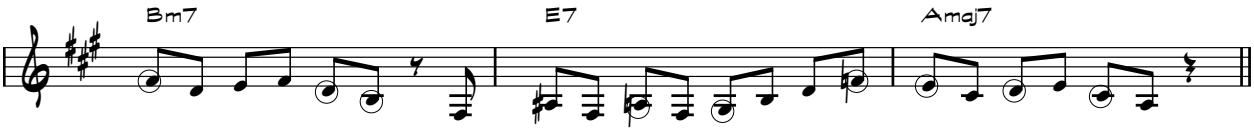
OUTLINE No. 1:



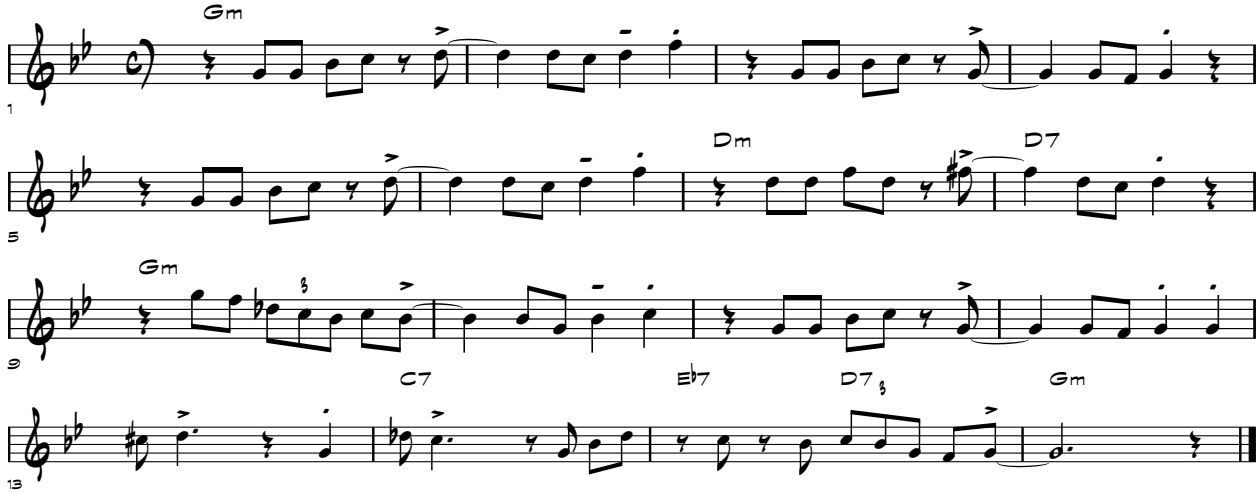
OUTLINE No. 2



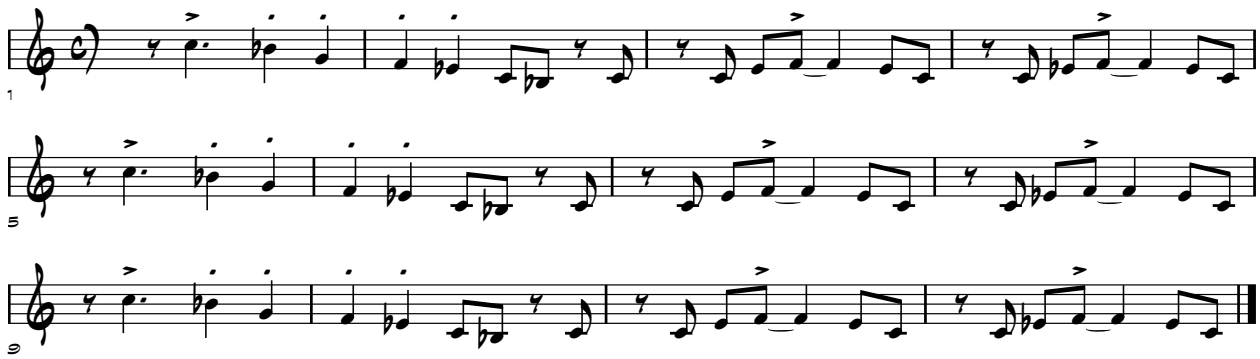
OUTLINE No. 3



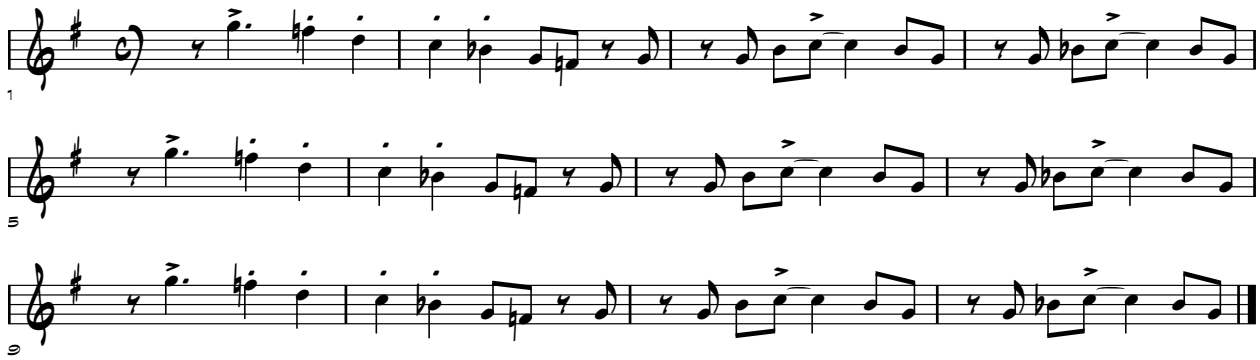
WORK SONG – NAT ADDERLEY



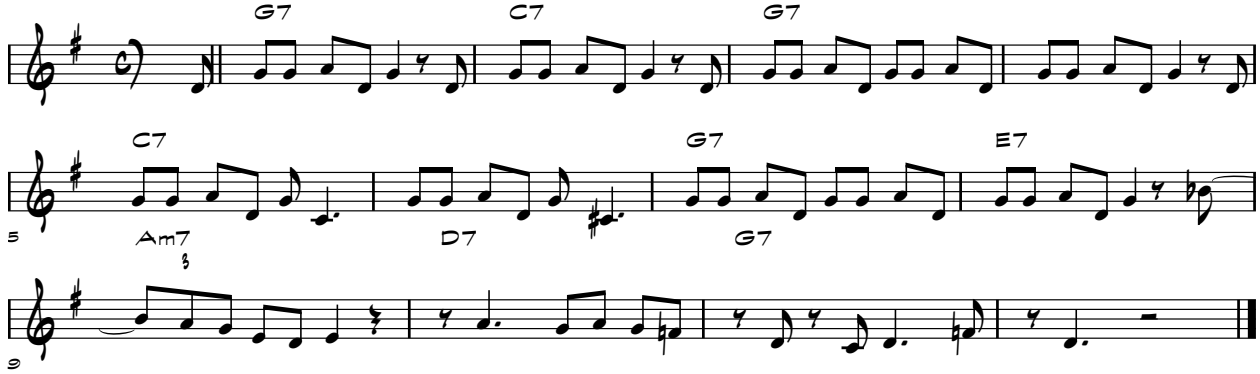
SONNYMOON FOR TWO – SONNY ROLLINS



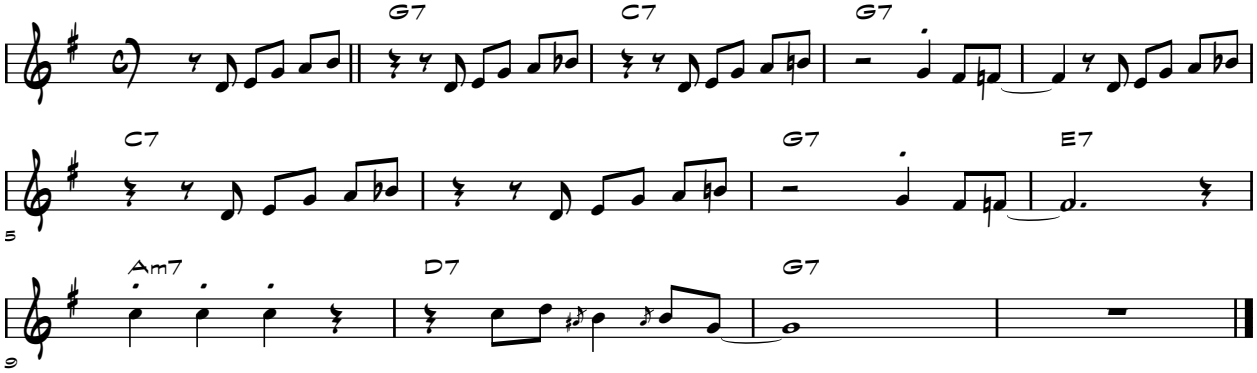
SONNYMOON FOR TWO – SONNY ROLLINS



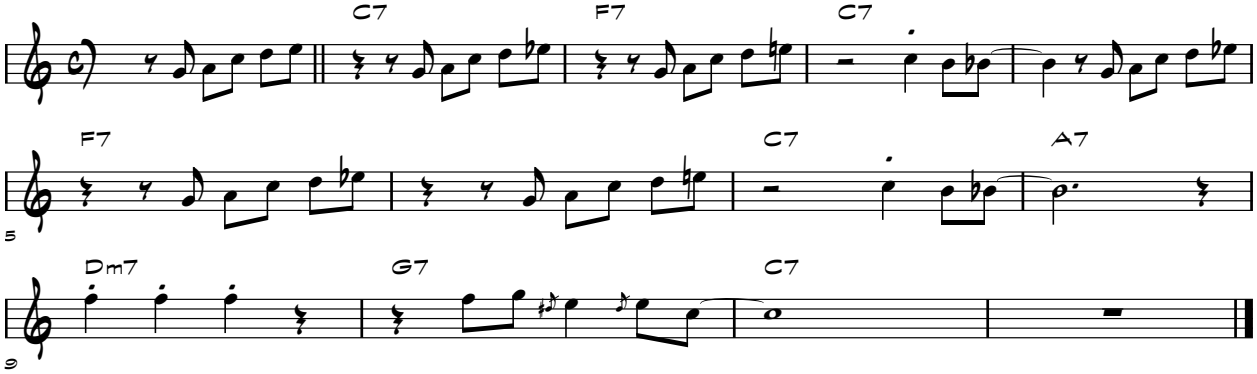
NOW'S THE TIME – CHARLIE PARKER



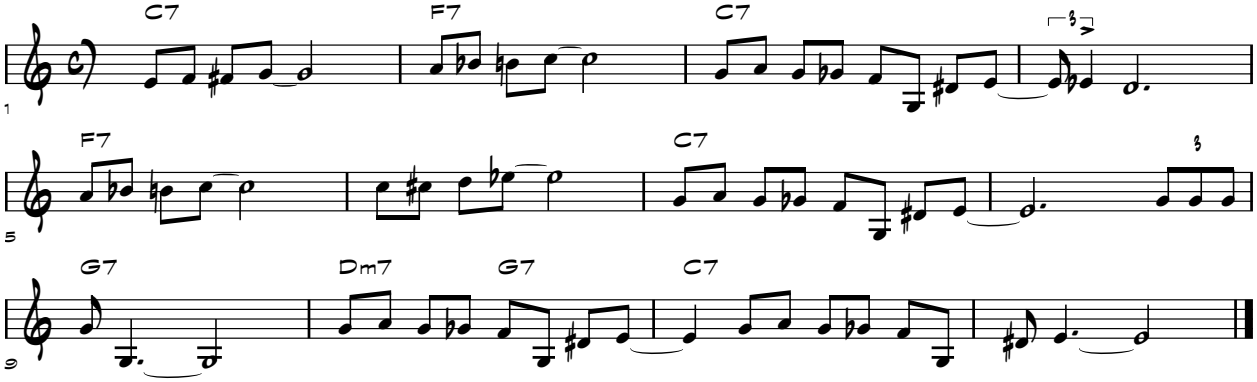
BIG NOTE BLUES – LIGON



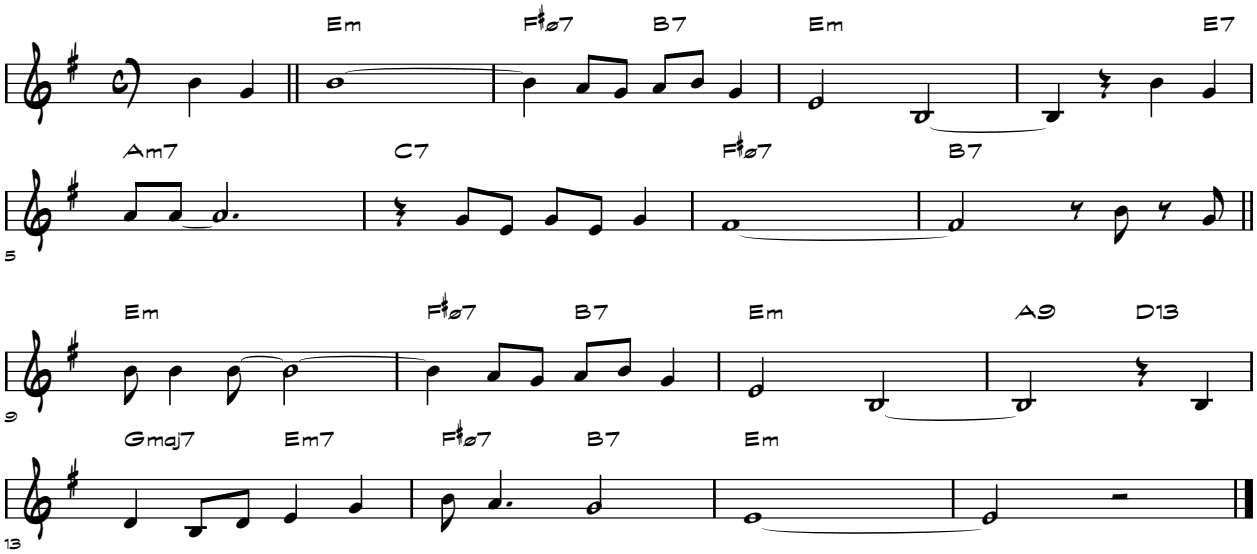
BIG NOTE BLUES – LIGON



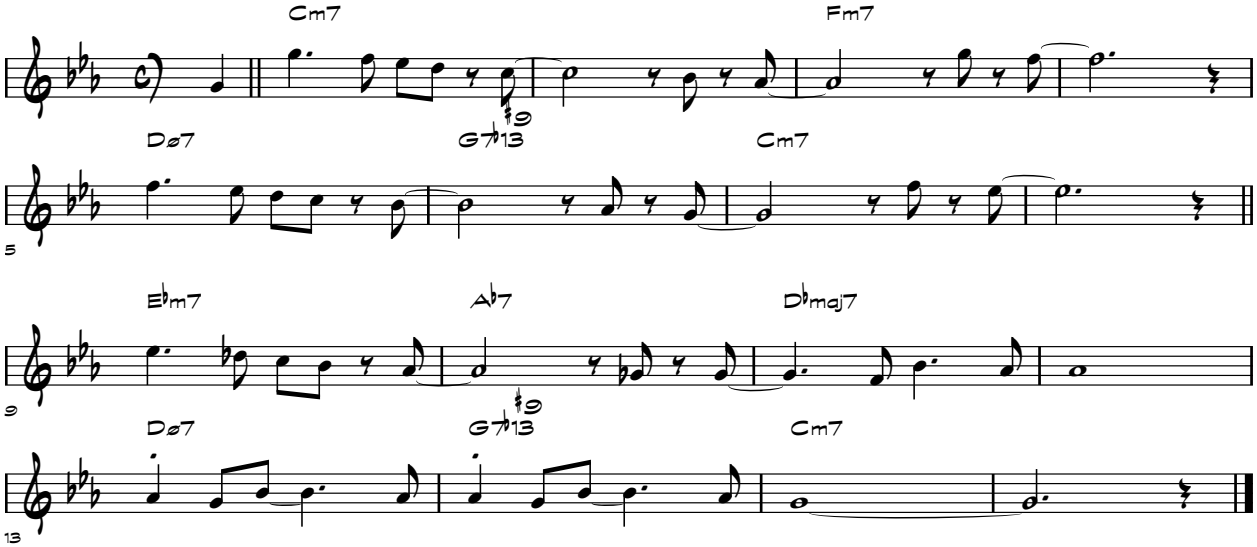
BLUE MONK – THELONIUS MONK



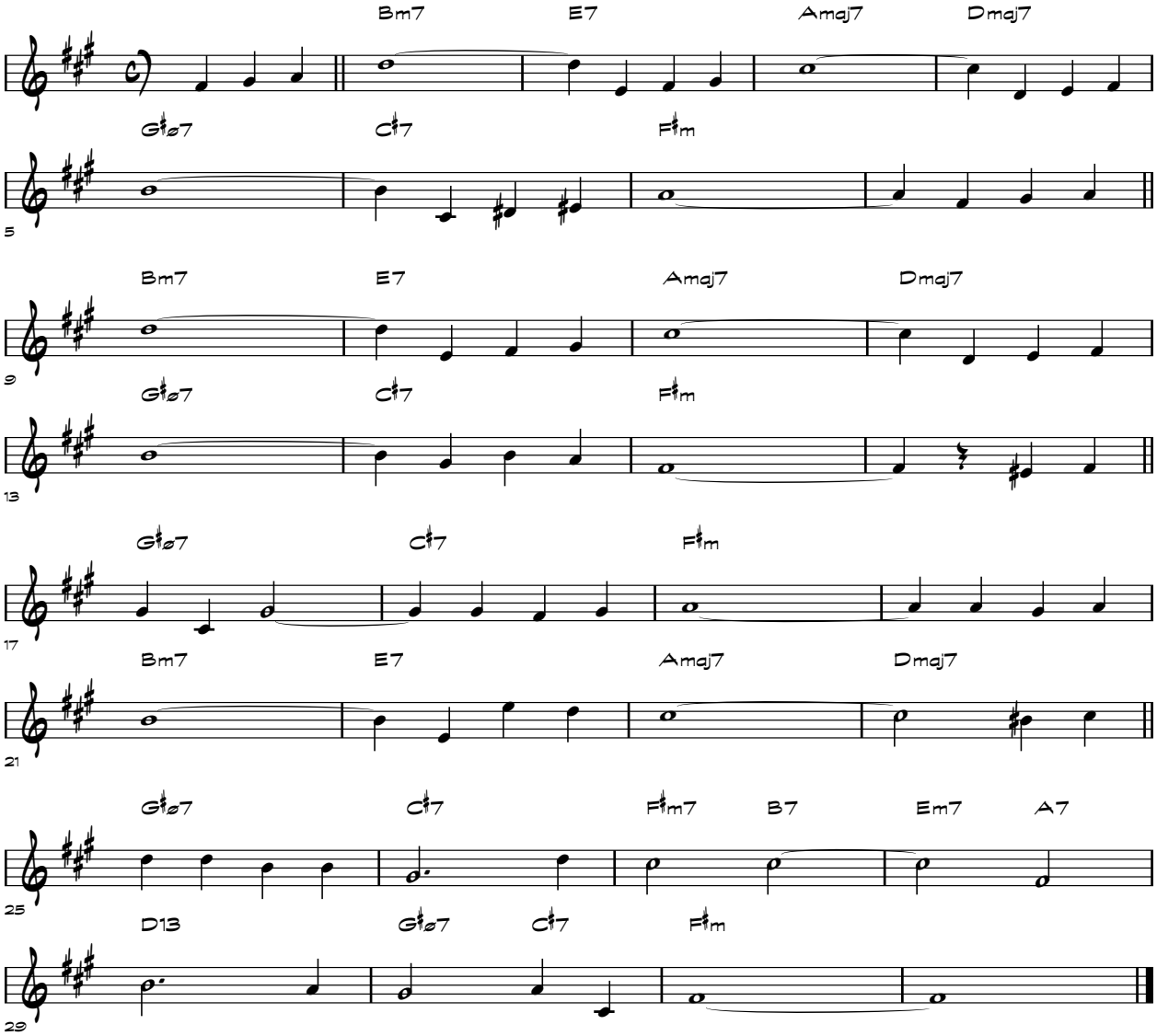
SUMMERTIME – GERSHWIN



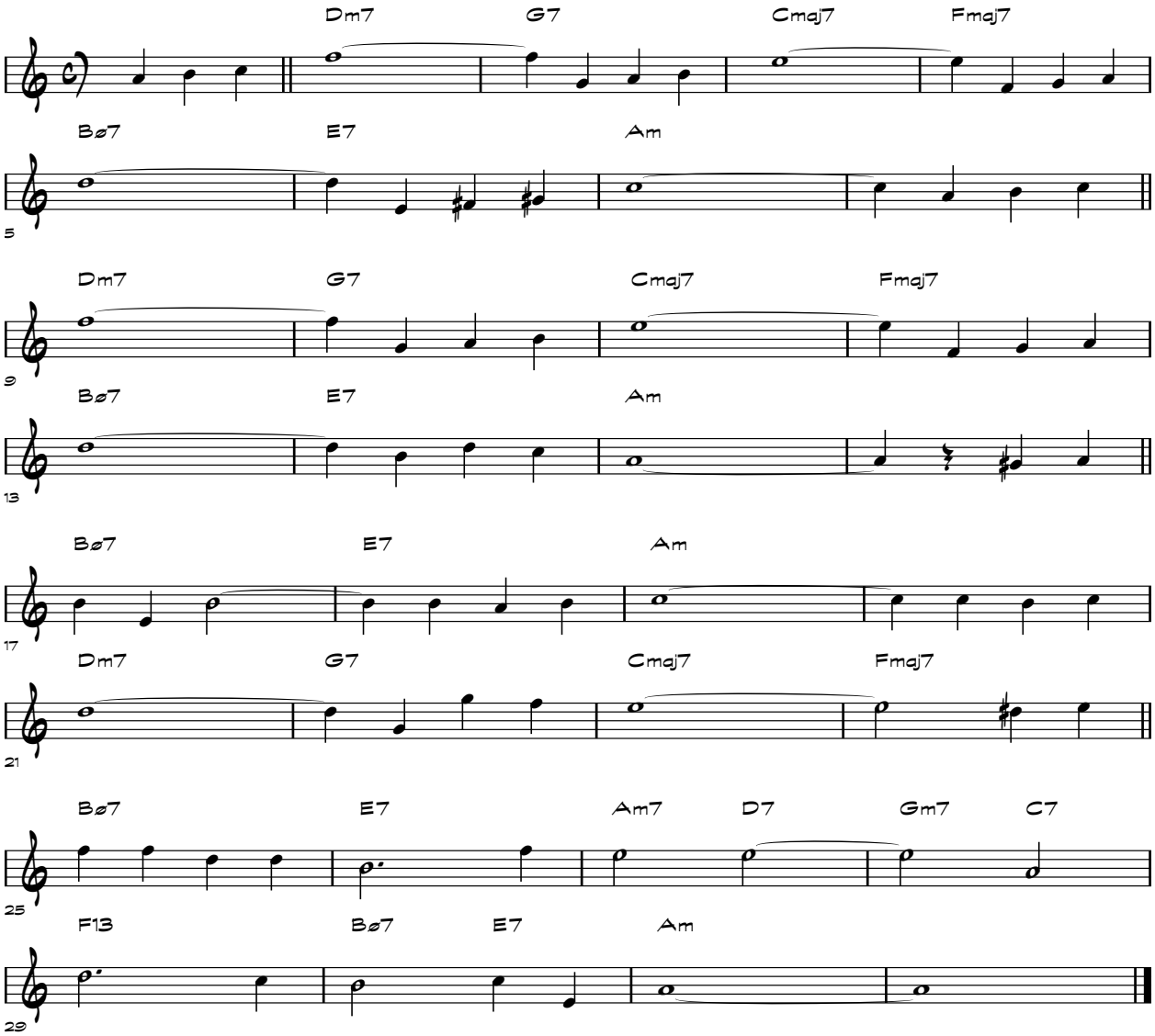
BLUE BOSSA – KENNY DORHAM



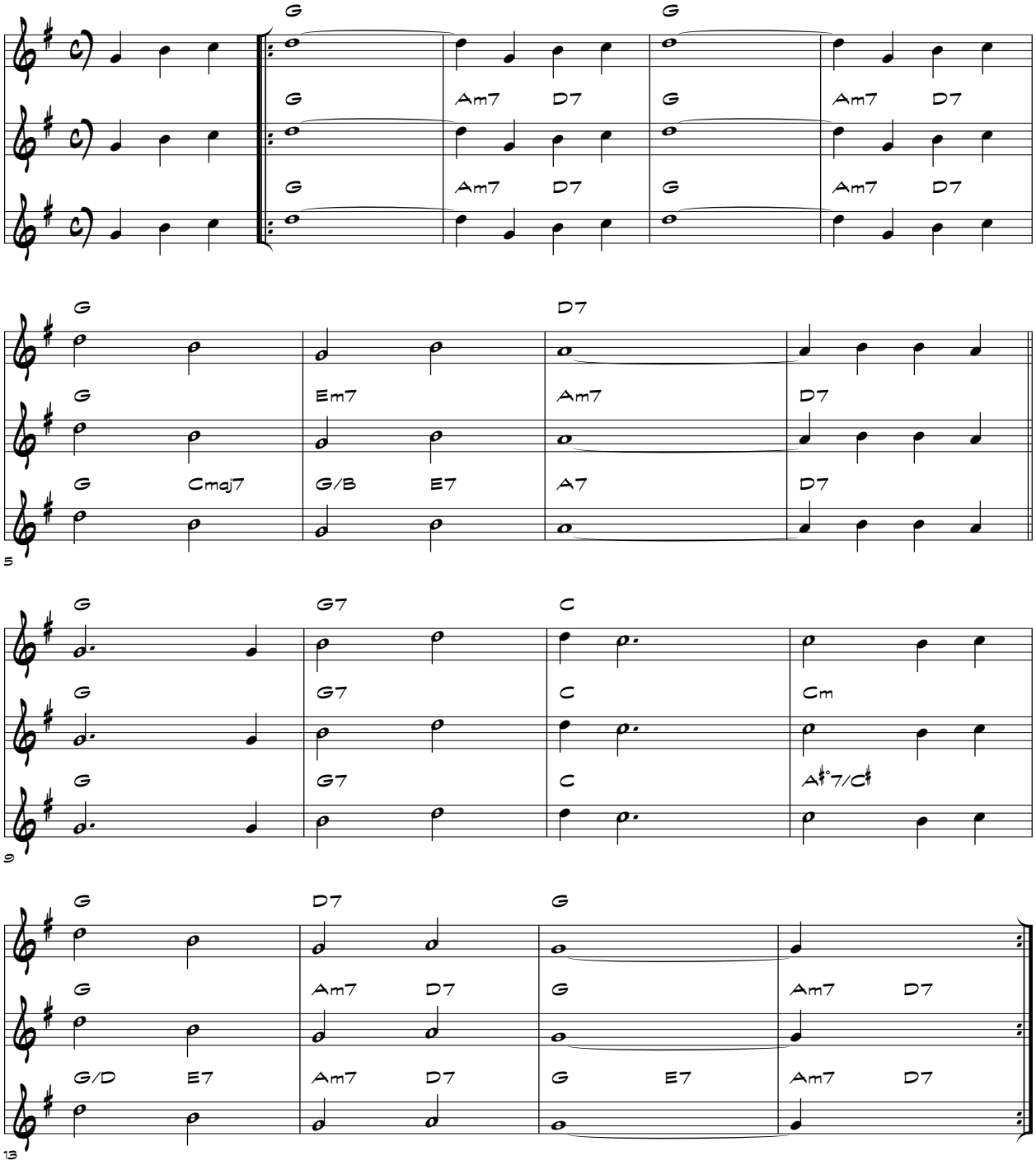
AUTUMN LEAVES – KOSMA/MERCER



AUTUMN LEAVES – KOSMA/MERCER



WHEN THE SAINTS GO MARCHIN' IN

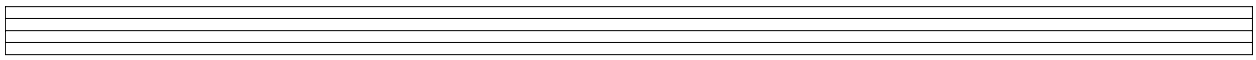


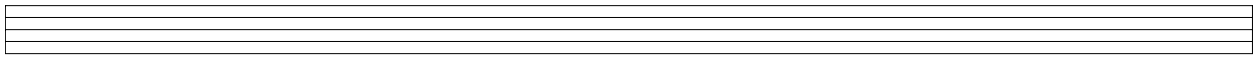
DIATONIC CHORDS IN MAJOR

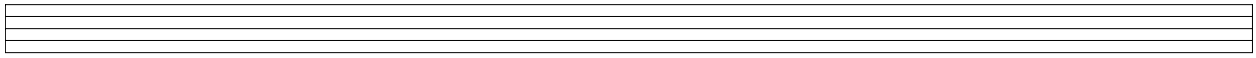
KEY	Imaj7	ii7	iii7	IVmaj7	V7	vi7	viiø7
C	Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bø7
F							
B♭							
E♭							
A♭							
D♭							
G♭							
F♯							
B							
E							
A							
D							
G							

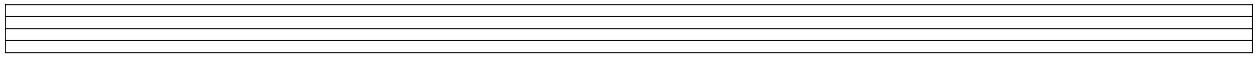
DIATONIC CHORDS IN MINOR

KEY	i	iiø7	♭IIImaj7♯5	iv7	V7	♭VImaj7	vii°7
A minor	Am	Bø7	Cmaj7♯5	Dm7	E7	Fmaj7	G♯°7
D minor							
G minor							
C minor							
F minor							
B♭ minor							
E♭ minor							
D♯ minor							
G♯ minor							
C♯ minor							
F♯ minor							
B minor							
E minor							



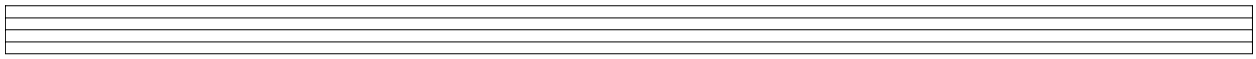
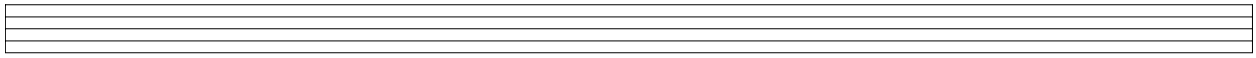
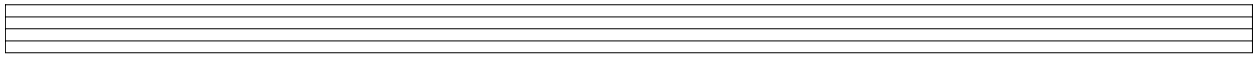
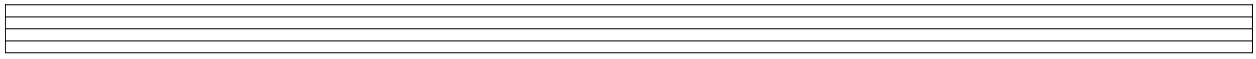






COMMON PROGRESSIONS IN MAJOR

KEY	ii7	V7	Imaj7
C	Dm7	G7	Cmaj7
F			
B♭			
E♭			
A♭			
D♭			
G♭			
F♯			
B			
E			
A			
D			
G			

COMMON PROGRESSIONS IN MINOR

KEY	iiø7	V7	i
A minor	Bø7	E7	Am
D minor			
G minor			
C minor			
F minor			
B♭ minor			
E♭ minor			
D♯ minor			
G♯ minor			
C♯ minor			
F♯ minor			
B minor			
E minor