

DOXY OUTLINES

OUTLINE No. 1 APPLIED TO FORM

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

1 B \flat 7 A \flat 7 G7 C7 F7

5 B \flat 7 Eb7 C \sharp 7/E

9 B \flat 7 A \flat 7 G7 C7 F7 B \flat 7

13

OUTLINE No. 1 WITH:

- A. 3-5-7-9 ARPEGGIO & DIATONIC RESOLUTION
- B. 3-5-7-9 ARPEGGIO & CHROMATIC APPROACH

A. G7 C7 G7 C7

17

OUTLINE No. 2

OUTLINE No. 3

G7 C7 G7 C7

21

OUTLINE No. 1 WITH:

- A. 3-5-7-9 ARPEGGIO & DIATONIC RESOLUTION
- B. 3-5-7-9 ARPEGGIO & CHROMATIC APPROACH

A. C7

F7

B. C7

F7

25

OUTLINE No. 2

OUTLINE No. 3

C7

F7

C7

F7

29

OUTLINE No. 1 WITH:

- A. 3-5-7-9 ARPEGGIO & DIATONIC RESOLUTION
- B. 3-5-7-9 ARPEGGIO & CHROMATIC APPROACH

F7

Bb7

F7

Bb7

33

OUTLINE No. 2

OUTLINE No. 2

F7

Bb7

F7

Bb7

37

CONSIDER B \flat 7 = Fm7 - B \flat 7:

OUTLINE No. 1

OUTLINE No. 1 with DIATONIC RESOLUTION & 3-5-7-9

Fm7 B \flat 7 Fm7 B \flat 7

B \flat 7

41

OUTLINE No. 1 with CHROMATIC APPROACH & 3-5-7-9

OUTLINE No. 2

Fm7 B \flat 7

B \flat 7

45

OUTLINE No. 3

Fm7 B \flat 7

B \flat 7

49

BLUES GENERALIZATION

B \flat 7

51