

I. Write out three simple outlines for the following progression.

Line #1: Use outline no. 1 to connect each chord in the progression.

Line #1 musical notation showing a chord progression in C major. The first staff contains measures 1-4 with chords Dm7, G7, Cm7, and Fmaj7. The second staff contains measures 5-8 with chords Bb7, E7, and Am. The notes are written in a simple outline style.

Line #2: Use outline no. 2 to connect chords in odd measures to chords in even measures.

Line #2 musical notation showing a chord progression in C major. The first staff contains measures 9-12 with chords Dm7, G7, Cm7, and Fmaj7. The second staff contains measures 13-16 with chords Bb7, E7, and Am. The notes are written in a simple outline style.

Line #3: Use outline no. 2 to connect chords in even measures to chords in odd measures.

Line #3 musical notation showing a chord progression in C major. The first staff contains measures 17-20 with chords Dm7, G7, Cm7, and Fmaj7. The second staff contains measures 21-24 with chords Bb7, E7, and Am. The notes are written in a simple outline style.

Line #4: Use outline no. 3 to connect chords in odd measures to chords in even measures. Use 3-5-7-9 arpeggios to connect chords in even measures to chords in odd measures.

Musical notation for Line #4. The first staff contains four measures with chords Dm7, G7, Cmaj7, and Fmaj7. The second staff contains three measures with chords Bø7, E7, and Am. Measure numbers 25 and 29 are indicated at the start of the first and second staves respectively.

Line #5: Use outline no. 3 to connect chords in even measures to chords in odd measures. Use 3-5-7-9 arpeggios to connect chords in odd measures to chords in even measures.

Musical notation for Line #5. The first staff contains four measures with chords Dm7, G7, Cmaj7, and Fmaj7. The second staff contains three measures with chords Bø7, E7, and Am. Measure numbers 33 and 37 are indicated at the start of the first and second staves respectively.

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II. Invent elaborations of outlines over the following progressions. Use ideas illustrated in the textbook, drawn from examples from literature and your own imagination using a short list of devices including passing tones, neighbor tones, arpeggiated tones, suspensions, leading tones, rhythmic and octave displacement.

Examples of outline transformation (taking a simple outline and using devices to creatively make it more interesting) can be found in Chapter 10 and examples can be found at:

<http://www.music.sc.edu/ea/Jazz/OutlineTransformation.Gm.pdf>

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III. Invent an “improvised” solo etude over the following progression using only the three outlines and 3-5-7-9 arpeggios. Create an emotional curve by balancing elaborate and simple lines, considering range, articulations, and rhythmic activity.

Three etudes (including two excellent student etudes by Nathan Koci and Ron Wilttrout) can be viewed at:

<http://www.music.sc.edu/ea/Jazz/Jzzcrs.Html>