

Refer to Chapter 10. Work may be checked at <http://www.music.sc.edu/ea/Jazz/courses.html>

I. Write out three simple outlines for the following progression.  
Due Wednesday, March 29, 2006

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

A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The staff is divided into four measures. Above the staff, the chords Dm7, G7, Cmaj7, and F#maj7 are written above the first, second, third, and fourth measures respectively. Below the staff, the chords Bb7, E7, and Am are written below the first, second, and third measures respectively. A small square box is located at the beginning of the staff.

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

A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The staff is divided into four measures. Above the staff, the chords Dm7, G7, Cmaj7, and F#maj7 are written above the first, second, third, and fourth measures respectively. Below the staff, the chords Bb7, E7, and Am are written below the first, second, and third measures respectively. A small square box is located at the beginning of the staff.

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

A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The staff is divided into four measures. Above the staff, the chords Dm7, G7, Cmaj7, and F#maj7 are written above the first, second, third, and fourth measures respectively. Below the staff, the chords Bb7, E7, and Am are written below the first, second, and third measures respectively. A small square box is located at the beginning of the staff.

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.

Line #4 consists of two musical staves. The top staff is in treble clef with a key signature of one flat (B-flat major/D minor). It contains four measures with the following chord labels above them: Dm7, G7, Cmaj7, and Fmaj7. The bottom staff is also in treble clef with the same key signature and contains four measures with the following chord labels above them: Bb7, Eb7, and Am. The second measure of the bottom staff is empty. A small square box is located below the first measure of the bottom staff.

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.

Line #5 consists of two musical staves, identical in layout to Line #4. The top staff has chord labels Dm7, G7, Cmaj7, and Fmaj7. The bottom staff has chord labels Bb7, Eb7, and Am, with the second measure empty. A small square box is located below the first measure of the bottom staff.

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.

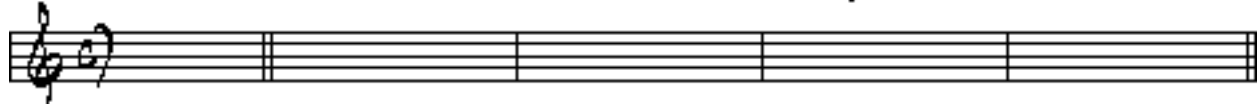
Due Friday, March 31, 2006

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/Improv/219/OutlineTransformation.Gm.pdf>

Outline No. 1

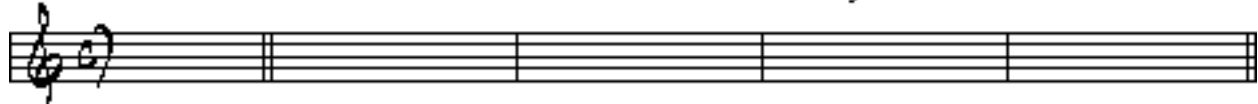
*D* m7                      *G*7                      *C* maj7



A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The staff is divided into four measures by vertical bar lines. The first measure contains a treble clef and a common time signature. The remaining three measures are empty, corresponding to the chord labels *D* m7, *G*7, and *C* maj7 positioned above the staff.

Outline No. 2

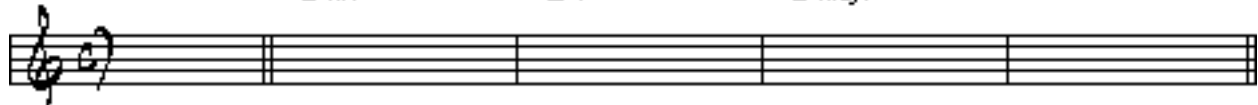
*D* m7                      *G*7                      *C* maj7



A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The staff is divided into four measures by vertical bar lines. The first measure contains a treble clef and a common time signature. The remaining three measures are empty, corresponding to the chord labels *D* m7, *G*7, and *C* maj7 positioned above the staff.

Outline No. 3

*D* m7                      *G*7                      *C* maj7



A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The staff is divided into four measures by vertical bar lines. The first measure contains a treble clef and a common time signature. The remaining three measures are empty, corresponding to the chord labels *D* m7, *G*7, and *C* maj7 positioned above the staff.

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.

Due Friday, April 3, 2006

Am7                      D7                      Gmaj7                      Cmaj7

1

F#7                      B7                      Em                      E7

2

Am7                      D7                      Gmaj7                      Cmaj7

3

F#7                      B7                      Em

4

F#7                      B7                      Em                      E7

5

Am7                      D7                      Gmaj7                      Cmaj7

6

F#7                      B7                      Em7                      A7<sup>b9</sup>                      Dm7                      G7

7

Cmaj7                      F#7                      B7                      Em

8