

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 Monday, March 29, 2010

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

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Chord progression: Dm7, G7, Cmaj7, Fmaj7

Chord progression: B $\flat$ 7, E7, Am

Staff 1: Treble clef, common time signature. Four measures corresponding to Dm7, G7, Cmaj7, and Fmaj7.

Staff 2: Treble clef, common time signature. Four measures corresponding to B $\flat$ 7, E7, and Am (with a double bar line at the end).

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

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Chord progression: Dm7, G7, Cmaj7, Fmaj7

Chord progression: B $\flat$ 7, E7, Am

Staff 1: Treble clef, common time signature. Four measures corresponding to Dm7, G7, Cmaj7, and Fmaj7.

Staff 2: Treble clef, common time signature. Four measures corresponding to B $\flat$ 7, E7, and Am (with a double bar line at the end).

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

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Chord progression: Dm7, G7, Cmaj7, Fmaj7

Chord progression: B $\flat$ 7, E7, Am

Staff 1: Treble clef, common time signature. Four measures corresponding to Dm7, G7, Cmaj7, and Fmaj7.

Staff 2: Treble clef, common time signature. Four measures corresponding to B $\flat$ 7, E7, and Am (with a double bar line at the end).

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.

Dm7                      G7                      Cmaj7                      Fmaj7

1

Bø7                      E7                      Am

5

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.

Dm7                      G7                      Cmaj7                      Fmaj7

1

Bø7                      E7                      Am

5

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 Wednesday, March 31, 2010

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

Dm7                      G7                      Cmaj7



A musical staff in treble clef with a common time signature (C). The staff is divided into four measures by vertical bar lines. Above the first measure is the chord symbol 'Dm7', above the second is 'G7', and above the third is 'Cmaj7'. The fourth measure is empty. The staff begins with a treble clef and a common time signature.

Outline No. 2

Dm7                      G7                      Cmaj7



A musical staff in treble clef with a common time signature (C). The staff is divided into four measures by vertical bar lines. Above the first measure is the chord symbol 'Dm7', above the second is 'G7', and above the third is 'Cmaj7'. The fourth measure is empty. The staff begins with a treble clef and a common time signature.

Outline No. 3

Dm7                      G7                      Cmaj7



A musical staff in treble clef with a common time signature (C). The staff is divided into four measures by vertical bar lines. Above the first measure is the chord symbol 'Dm7', above the second is 'G7', and above the third is 'Cmaj7'. The fourth measure is empty. The staff begins with a treble clef and a common time signature.

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 2, 2010

Am7                      D7                      Gmaj7                      Cmaj7

1

F#o7                      B7                      Em                      E7

5

Am7                      D7                      Gmaj7                      Cmaj7

9

F#o7                      B7                      Em

13

F#o7                      B7                      Em                      E7

17

Am7                      D7                      Gmaj7                      Cmaj7

21

F#o7                      B7                      Em7                      A7(9)                      Dm7                      G7

25

Cmaj7                      F#o7                      B7                      Em

29