PLAYING ON HARMONIC PROGRESSIONS

Identifying Guide tones for Blues in F:

Creating a simple line that follows the guide tones and uses triadic shapes:

Simple melody following guide tones:

TRIAD SHAPES

Simple Rhythmic Style Using Upper Neighbor Tones:

Upper Neighbor Tones & Phrasing Ideas

Upper & Lower Neighbor Tones

Inversions (Familiar Corporate Logo)

Rhythmic Style Using Upper Neighbor Tones:

Upper Neighbor Tones & Phrasing Ideas

Upper & Lower Neighbor Tones
Tonic Triad Generalization* used over A section of “Rhythm” Changes:
*Tones of the tonic triad (B♭-D-F) 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.

Tonic Triad Generalization* used over A section of “Autumn” Changes:
*Tones of the tonic triad (B♭-D-F) 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.

THREE COMMON MELODIC OUTLINES

No. 1 Simple Rhythmic Style Chromatic Approaches Complex
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

No. 2 Simple Rhythmic Style Passing Tones Complex (NTs/Delays)
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

No. 3 Simple Rhythmic Style Diatonic Elaboration Complex Chromatic Emb.
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

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CONNECTING CHORDS with LINEAR HARMONY/
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JAZZ THEORY RESOURCES, VOL. 2
COMPREHENSIVE TECHNIQUE for JAZZ MUSICIANS

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