Solo or Ensemble Style

Application of Harmonic Improvement Concepts

Ted Greene, 1982-07-21

Optional: add syncopation
and/or jazz feel

1) Given: Substitutions and additions

CΔ7   Dm7   G7   GbΔ7   FΔ7   C#m7/5   E/3   D/3   C#m/3   F7/6/7   DΔ7

25

2)   Given:

C   Em7   CΔ7   F7 or B7   Em7

29

CΔ7   Fm7 or Fm7 F7   Em7 or Bb7   CΔ7   C7   FΔ9   Fm7/5   Em7/5

33

CΔ7   C7   FΔ9   B7   Bb7   CΔ7   C7   FΔ9   F7/5   E7/5

37

C/9   C   CΔ7   Cm7   Bm7   E7   Em7/5   A7

41

CΔ7   C7   FΔ9   Fm7/5   Bm7   etc.   FΔ7b5no3   F11   F9/5   Fm7/5   Em7/5

43

3)   Given:

C   F $C^{\triangle 7}$ C^7 $F^{\triangle 7}$ $Fm^{(\triangle 7)}$ or Bb^{9b5} or $Db^{9b5}/3$

(measure 47)

C/5 $B^{\circ}/5$ $Am/5$ G/5   F/5   Eb Gm^7 $Ab/9$ Bb^7 $Ab^{\triangle 7}/3$

(measure 51)

Eb $Ab/\#11$ no 3 Eb^6 no3/5 $Cb^{7}/6$ $Ab^{\triangle 9}/3$

(measure 55)

4)   Given:

C G^7 Em^7 Am^7 $Dm^{7}/11$ Ab^{13} no 9 G^{13}

(measure 57)

$C^{\triangle 7}$ Am^7 or A^7 Dm^9 G^{13} no 9 $C^{\triangle 7}$ F^9 $E^{7\#9}$ A^{7+} D^9 $Dm^9/5$ G^{13} no 9 $Db^{7\#9}$

(measure 61)

$A^{\triangle 7}$ $G\#m^7$ $F\#m^7$ E^7 $D^{\triangle 7}$ $C\#m^7$ Bm^9 E^{13b9}

(measure 65)

$A^{\triangle 7}$ D^9 $C\#m^7$ $F\#^{7b9\#5}$ B^{11} or B^{9+} or F^{9+} B^9 E^{13SUS4} E^{13b9}

(measure 67)

5) Given:

6) Given:

Assignment: After playing and listening carefully to all this, write an explanation
of the significant features of every example.
Also, use adjectives to discuss the various colors and moods imparted.

APPLICATION OF HARMONIC IMPROVEMENT CONCEPTS

SOLO OR ENSEMBLE STYLE

OPTIONAL: ADD SYNCOPATION +/OR JAZZ FEEL

ASSIGNMENT: AFTER PLAYING + LISTENING CAREFULLY TO ALL THIS, WRITE AN EXPLANATION OF THE SIGNIFICANT FEATURES OF EVERY EXAMPLE. ALSO, USE ADJECTIVES TO DISCUSS THE VARIOUS COLORS & MOODS IMPARTED.