

Concepts for Solo Guitar Performance

2nd Edition



CONCEPTS FOR SOLO GUITAR PERFORMANCE

**By
Jan Jakut**

2nd Edition

**Juju Music Edition
Seattle**

COPYRIGHT © 2018, JUJU MUSIC EDITION, INC.

PUBLISHED IN THE UNITED STATES OF AMERICA

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission except in the case of brief quotations embodied in critical articles and reviews. For information address Juju Music Edition, Inc., jan@janjakut.com.

**Cover Art © Julian Strait
[www. madebyshore. com](http://www.madebyshore.com)**

About the Author

Jan Jakut is a musician and music publisher living in Seattle, Washington. He received his undergraduate training in Jazz Guitar at the University of Mainz - School of Music (Germany) and studied for his master's degree in Jazz and Improvised Music at the University of Washington - School of Music. He is a multiple published author with Schott Music International and has received awards and scholarships, among them the A. Reynolds Endowed Scholarship in Music. Based on his published work and his solo guitar performances, the United States Citizenship and Immigration Services granted him permanent residency with an EB-1 visa, addressing extraordinary abilities in the arts. With Juju Music Edition he publishes transcriptions and educational material for solo guitar to sustain and propel the rich heritage of American Popular Music by making its idiom and general body of knowledge available for current and future students of music in the US and abroad. Since 2015 he performs on the West Coast and frequently teaches at institutions like the California Jazz Conservatory, Berkeley.

Acknowledgement

The author is most grateful to his family, friends and all the people who contributed with their inspiration, critic, love and support to make this publication possible in the first place.

Irena, Jozef, Jacky, Lauren, Philippe, Bill Frisell, Eric Haugen, Jordan Klemons, Mark Leggett, Travis Lewis, Jason Verlinde, Nico Schellhammer, Lee Townsend, Rob Ewing, Julian Strait, James Seaberry, Don Anderson, John Dunn, Serge Guinot, Barry Chabala, Joe Turner, Mark J Gardiner, Tim Scully, Ruben Roy, Laurence Balmer, Perry Paletta, Bertram Hebert, Tyler Moody, Liam Murray, David Ziegele, Luis Mendoza Ramirez, Colin Dawson, Alfred Kreuz, Luke Huels, Gareth Williams, Steven Gatto, Gregory Pancratz, Joshua Gerowitz, Kendrick Lo, Florian Heinrich Seyfarth, Maximiliano Cremona, 大介 二木, Thomas Van Osdol, Brian Monroney, Kamil Rekosz, Ivan Ujevic, 宮西暢明, Az Bin Abd Samad, Charles Gutzwiller, Russell Allen, Christoph Ruckli, Carlos Esquivelzeta, Rjurik Davidson, Scott Martinez, Paul Reiser, Bengt Mikael Thulin, Ronald Mueller, Koudai Kawashima, Oscar de la Cruz, Michael McMahon, Karel Van Deun, Bill Godwin, Jesse Kupper, Kevin Carroll, Matt Ralph, Chris A Liles, Tudor-Alexandru Ciocanel, Dietmar Kulterer, David Henehan, Owen Chen, William Martin, Louise Greenhorn, Andrea Hoffmann, Akchote Noel, David Zimmerman, Andrew Morrison, Giussani Marco, Caroline Neveux, Yuuya Fukuda, Paul Allopenna, Philippe Canovas, Martin Caberlin, Jeff Voll, Eric Hasemeyer, Dario Volpi, James Buchanan, Dariusz Asanowicz, Michael Schaefer, Bob Orr, Martin Schipper, Evan Heines, Nicholas Chiulos, William Orłowsky, Terence Simcik, Nino Ruggieri, Sydney Rodway, Brian Dabling, John Butcher, Christian Ries, Nils Monahan, Joel Villa, Rufus Beck, Anthony Abbatangeli, Robert Firestone, Hibiki Tomita, Xavier Dubois, Uwe Kirchfeld, Mateusz Madej, Brad Benefield, Nik Strelecki, Mirko Testa, Mikio Kang, Chad Lindburg, Nomura Takashi, Victor Camaano, Steven Thaachuk, Harry Guth, Sharon Lank, Danny McGirr, Michael Bruns, Royce Cho, Orestis Nalmpantis, Joseph Laflamme, Dario Villa, David Rubin, Benjamin Blanc, Simon Goodwin, Gabe Dill, Scott McBean, Alberto Martir, Sarah Lipstate, Robert Griffith, Chris Leate, Michael Hoegeman, Henrik Karlsson, Patrick Walden, Josh Henan

Table of Contents

1. Analyzing Harmonic and Tonal Groups.....	1
1.1 “Know the Song”: A Methodical Approach to Memorize Tunes	
1.2 Melodic Tonal Groups - Harmonic Tonal Groups: Analysis and Application	
1.2a Sample of Song Analysis	
1.2b Transcription Analysis: Bill Frisell - Arrangement and Accompaniment Concepts	
1.2c Arrangement Concepts applied to the changes of “ <i>Stella By Starlight</i> ”	
 2. Analyzing Musical Forms.....	 4
Transcription and Analysis: “ <i>Improvisation</i> ” - Julian Lage	
A:	Establishing Tonal Centers - Contrasting Tonal Centers Melodic Harmonic Phrases - Rhythmic Organisation Contrasting Harmonic Devices: Triads - Cluster Voicings
A’:	Musical Organization of Phrases: Call & Response Principle Establishing New Tonal Centers with Secondary Dominants
A’’::	Four-Part Harmony - Creating Harmonic Movement
B:	Outlining Harmony with Single-Note Lines - Tension/Resolution
A’’’::	Chord Melody with Triads and Cluster-Voicings Two-Line Descending Scale, Pedal Point
Ending:	Harmonization of Vi-IV-II-V-I Use of Voicing Varieties, Chromatic Bass Line, Arpeggios, Artificial Harmonics
 3. Means of Harmonic Organization.....	 10
I.	Musical Phrases
II.	Harmonic Structure
III.	Application: “Improvisation” - Sample based on Found Organization Principles
IV.	I - IV - V Principle: Interchangeability of Chords, Chord Substitutions

4. Melodic Devices - Guitar Techniques of Jim Hall and Bill Frisell17

- 4.1a Sustained Notes: Unconventional Scale Fingerings
- 4.1b Application of Unconventional Scale Fingerings: Radiohead's *Paranoid Android*
- 4.2a Pedal Point: Transcription Excerpt "*Poor Butterfly*" - Jim Hall
Pedal Point Exercise: Ear-Training & Finger Independence
- 4.2b Jim Hall's Melodic Pedal Point Ideas applied to the Changes of "*ATTYA*"
- 4.3a Melodic and Harmonic Outline of "*Shenandoah*"
- 4.3b Transcription Excerpt "*Shenandoah*" - Bill Frisell (solo)
Application of Pedal Point, Open Strings and Harmonics
Harmonic/Melodic Fills
- 4.3d Concepts applied to the chord progressions of "*Goodbye Pork Pie Hat*",
"*Autumn Leaves*" & "*In Bloom*"
- 4.4 Barre techniques to Accompany Melodic Playing
- 4.5 Analysis of Single-Note Lines: Creating Harmony

5. (Re)Harmonization Techniques.....29

- 5.1a Creating Harmony with Two Notes at a Time: "Two-Line" Descending Scale
- 5.1b Two-Line Descending Scale as played by Julian Lage, Dyads Exercise
- 5.1c Two-Line Scale applied to the Chord Progression of "*Black Hole Sun*"
Jimmy Wyble's "Outlining Sound" Concept
- 5.1d Applied to the Changes of "*Free Fallin'*"
- 5.2a Harmonizing Melodies: Analyzing Tonal Interval Structure
- 5.2b Harmonizing with 7th-Chords, Quartal Harmony & Chromatic Approach
- 5.2c Harmonizing "Avoid-Notes"
- 5.3 Harmonizing progressions with Triads: "*Karma Police*",
"*A Change Is Gonna Come*" & "*A Hard Rain's A-Gonna Fall*" - Bill Frisell (solo)
- 5.4a (Re)Harmonization: "*Lithium*" - Nirvana, Harmonic Outline
- 5.4b Utilizing 7th-Chords and Substitutions

- 5.4c Harmonizing with Quartal Harmony - the 4th Way “*All Apologies*”
- 5.5a Harmonizing with Interval Pairs: “*You Don’t Know What Love Is*” Kurt Rosenwinkel
- 5.5b Block Chords, Chromatic Approaches, Incomplete Voicings
 - “*How To Pass A Blue Monk*” - Blues Etude
- 5.6a Understanding Non-Standard Voicing Formulas:
 - “*Study For Electric Guitar*” - Julian Lage
- 5.6b Adapting Voicing Formulas

6. Creating Arrangements and Improvisations.....46

- 6.1a Methods: Arrangement Sample
- 6.1b Exercise: Improvisation
- 6.2 Improvisation Practices: “*Strawberry Fields Forever*”
- 6.3 Arrangement and Reharmonization Ideas for Jazz, Neosoul & Pop Tunes
 - Links to Soundslice:
 - “*Self-Portrait In Three Colors*” - Charles Mingus
 - “*Toxic*” - Britney Spears
 - “*Guitar Jingle*” - Jan Jakut
 - “*Wouldn’t It Be Nice*” - Brian Wilson

Sonic Imprints - Ear-Training

7. Selected Transcriptions & Arrangements

- “Study For Electric Guitar” - Julian Lage.....54
- “Chordal and Melodic Ideas” - Arianna Powell.....65
- “Shenandoah” - Bill Frisell.....68
- “St. Louis Blues” - Bill Frisell.....73
- “Rhythm and Triads” - Blake Mills.....88
- “Modal Subversions: Nirvana” - Reharmonization and Percussive Techniques.....91
- “Robert Glasper’s Changes for Stella”.....97
- “Lines for Autumn Leaves”.....100

1. Analyzing Melodic and Harmonic Tonal Groups

"One of the first things that's really important is to actually know the song [...] What do I mean by knowing the song? I mean being able to play it anywhere (on the fretboard). Not have to think about what the next chord is, because you just know it." [...] First figure out one very simple way to play the melody with chords." [1] Rosenwinkel 2013)

- Kurt Rosenwinkel about Chord Melody

How do you go about that?

- 1.1 Find the most common and defining recordings of the song. Decide *which versions* fit both the common playing practices and the given purpose of learning the **basic structure** (plain melody + basic harmonies). For instance, a standard like *Embraceable You* is commonly played with different harmonies and varying keys - Charlie Parker version is in F, Billie Holiday's in C. In this case, for a guitar solo performance, it is practical to choose the key of G:

- it's a common and good sounding key for the instrument
- initially, tonal relationships and harmonic progressions are easier to process in a key with less accidentals
- there are interesting recordings of guitar performances and sheet music available

- 1.2 **Melodic Tonal Groups***: identify and analyze melodic phrases by measuring their intervallic structure.

Harmonic Tonal Groups*

- identify the harmonic progression (e.g II-V-I)
- the characteristic of the harmonies (triads, seventh chords, specific inversions & tensions, constant structure ...)
- the intervallic movement of the root or the lowest note of a chord

Sample 1.2a: *Embraceable You* - Melody based on Billie Holiday's recording.

Harmonies based on Bill Frisell's performance and available sheet music.

The image displays two staves of musical notation for the song 'Embraceable You' in the key of G major. The first staff shows the melody with two phrases: 'Phrase 1' and 'Phrase 2 (=continuation Phrase 1)'. Above the staff, intervallic structures are indicated: (b3) up, (b2) down, and (5) down. Chords are labeled above the staff: I6, bIII°, II-7, and V7. Below the staff, intervallic structures are indicated: (6) (7) (1), (b11) (b13) (13), A- (11), and D7. The second staff shows the harmonic progression: II-7, Iv7, I6, Vii-7b5, and V7. Chords are labeled above the staff: A-7, C-7, G6, F#7, and B7. Below the staff, intervallic structures are indicated: (2) (b2), (2) (b2), (2) (5), and (5) (b5). A legend explains the symbols: a hexagon represents 'tonal interval structure, in relation to the present heptatonic scale / tonality / mode' and a square represents 'chromatic 'substantial' interval structure'. The staves are labeled 'Sequence of Phrase 1' and 'Sequence of Phrase 2'.

○ = **tonal interval structure**, in relation to the present heptatonic scale / tonality / mode

□ = **chromatic 'substantial' interval structure**

Learning musical motives, chord progressions and entire songs on a **structural level** helps to **memorize tunes** and to understand which notes are important to **outline melodic and harmonic development with one instrument**. Knowing **intervallic structures** enables playing musical ideas in different areas of the fretboard. By having access to all available registers you can take advantage of guitar specific techniques to play legato and with added sustained notes. Excerpts from Bill Frisell's solo rendition of *Embraceable You* illustrate the use of sustained notes, reoccurring musical motives and added bass notes.

* Intervals can be measured based on any arbitrary tonal group. Both the tonal interval structure and the chromatic interval structure can be identified as particular cases of tonal groups. This is of consequence for evaluating structural value and permutations. [2] (Kissenbeck 2007)

Sample 1.2b: Bill Frisell - *Embraceable You* [3]
 Use of motives and sustained notes

In the intro a G-triad and the first melodic motive as found in sample 1.2b are played entirely with natural harmonics. The sustained plain triad establishes the tonality while providing a harmonic background for the motive that anticipates the melody of the tune.

After more arpeggiated harmonics in bar 3, the harmony is outlined with a variety of techniques: sustained bass notes (bars 4-8), chromatic approach (bar 10), voice-leading b7-3 (e.g. bar 5) and chords (bar 6, 9-10).

Most notably are the varying rhythms and that the melody "comes first". Accompanying notes aren't played simultaneously but rather fill the gaps between melodic phrases.

Sample 1.2c: Concepts found in Bill Frisell's playing style applied to *Stella By Starlight* [4]

Phrase from the original melody

Harm. ----- Harm. -----

Sources:

[1] Rosenwinkel, Kurt (2013): *Clinic Gdansk*, Akademia Muzyczna w Gdańsku

[2] Kissenbeck, Andreas (2007): *Jazz Theorie II, Kassel* : p. 16

[3] Frisell, Bill (2013) *Embraceable You (Solo)*, Seattle

for the Fretboard Journal published on YouTube: <https://www.youtube.com/watch?v=uEHdvZD5jFc>

[4] Jakut, Jan (2017): *Interstella*, Seattle - Juju Music Edition

2. Analyzing Musical Forms

The majority of playing practices found in American Popular Music favor cyclic forms like AABA in Jazz or Verse-Bridge-Chorus in Rock/Pop-related repertoire. It's a practical organization principle to establish musical ideas while complementing them with contrasting elements. The transcription of Julian Lage's improvised solo performance shows how to organize musical ideas around this principle to create compelling solo performances.

A

Establishing tonal center: E^b (circled 8)

Contrasting tonal center: G^b , E^b , A^b_{-11} , D^b_{13}

Melodic Harmonic Phrase: introduces harmonic center with contrasting musical devices: Chord-Melody w / triads and cluster voicings

Cluster voicing + $bVII$ degree creating tension

Concluding Melodic Harmonic Phrase

'Call and Response'

A'

E^b/G , $G-9$, D^b , $C-$, B^b , A^b

'Call'

The image displays a musical score for an improvisation by Julian Lage. It is divided into two systems, labeled 'A' and 'A''. Each system consists of a treble clef staff with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The bass staff shows guitar-specific notation, including fret numbers and string numbers. Above the treble staff, various chords and tonal centers are indicated: E^b , G^b , E^b , A^b_{-11} , D^b_{13} in system A, and $D^b_{9/13}$, A^b_{13} , G^b , B^b , E^b in system A'. In system A', additional chords E^b/G , $G-9$, D^b , $C-$, B^b , and A^b are shown. Annotations include 'establishing tonal center' (with a circled '8' in the first measure of system A), 'contrasting tonal center', 'Melodic Harmonic Phrase', 'Cluster voicing + $bVII$ degree creating tension', 'Concluding Melodic Harmonic Phrase', and 'Call and Response' (circled). A dashed line labeled 'Call' spans the first four measures of system A'. The score uses various musical notations including eighth notes, quarter notes, and chords, with some notes beamed together.

New tonal center

B^b C^- B^b/D E^b E^b^b D^7 G

'Response'

T

A"

B^b D^- $G7_{ALT}$ B^b7 C^b C^-6

The musical phrases labeled as three different A parts have less melodic and harmonic conformity as compared to the one found in the segmentation of a Jazz standard but their development paired with used musical devices create a consistency that leads to a contrasting B-part with a new tonal center:

B

B^7 B^7^*

Dominant Function w/ Single-Note Lines, steady flow of 8's notes

* Chord symbol reflects implied tonality

16 δ

18 δ

A'''

I- / VI- in G-Major

I- / VI- in G-Major

IV Δ

21 δ

Resolution

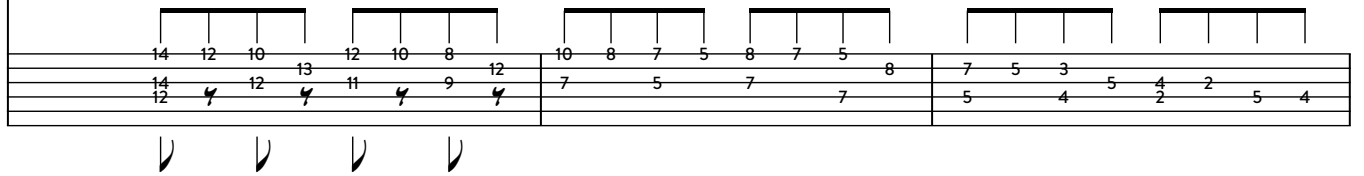
Chord-Melody w / triads and cluster voicings

V7

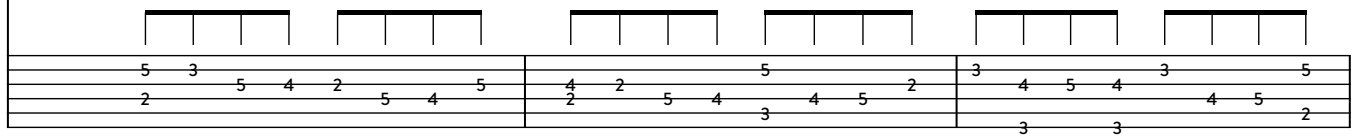
D⁷

23 8

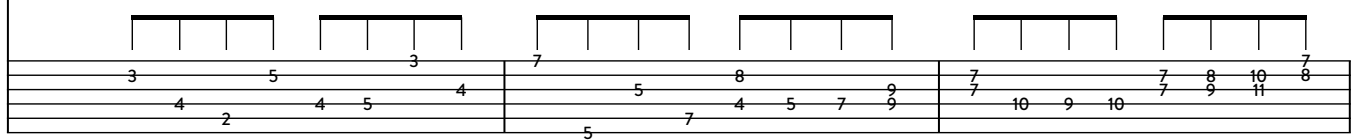
'Two-Line' - descending scale



26 8



29 8



32 \emptyset

G G^\flat

8 10 7 10 9 12 10 12 12 11 11 11

10 9 12 9 10 12 7 9 10 9 12 10 12 10 12 12 11 11 11

35 \emptyset

G F^Δ

Pedal Point

11 14 14 18 19 14 17 15 16 14 12 14 17 15 16 14 13 15 10 13 15

17 15 16 14 12 14 17 15 16 14 13 15 10 13 15

38 \emptyset

E- E^\flat

17 15 16 14 12 17 15 16 14 12 14 17 15 12 14 11 13 13 11

12 14 14 12 12 14 12 14 11 13 13 11

D^7 $A\flat 7_{ALT}$

41 \flat

17 15 14 16 14 12 7 8 10 13 10 14 19

Ending E^- G^b C^Δ A^{-11} D^7/F^\sharp

44 \flat

15 10 7 3 3 0 1 3 0 2

$G\Delta 9(\sharp)$

47 \flat

3 0 4 0 12 15

A.H. -----

3. Means of Harmonic Organization

Sample 3.1a: 'Improvisation' - Julian Lage (1997 Gibson Super 4000 *Demo for Carter Vintage Guitars*)

The image displays two systems of musical notation for a guitar piece. Each system consists of a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Below the staff, there are two rows of harmonic analysis: 'Degree' and 'Voicing'. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The notation includes various chord symbols, accidentals, and fingerings (numbers 1-4) on the strings.

System 1 (Measures 1-5):

- Measure 1: Degree: I, Voicing: Triad. Chord symbol: E^b .
- Measure 2: Degree: (bIII), Voicing: Triad. Chord symbol: G^b .
- Measure 3: Degree: I, Voicing: Triad. Chord symbol: E^b .
- Measure 4: Degree: (IV-), Voicing: Cluster/Inc. Chord symbol: A^b-11 .
- Measure 5: Degree: (bVII), Voicing: 7th Chord. Chord symbol: D^b13 .

System 2 (Measures 6-10):

- Measure 6: Degree: (bVII), Voicing: Cluster/Inc. Chord symbol: D^b13 .
- Measure 7: Degree: (bIII), Voicing: Triad. Chord symbol: G^b .
- Measure 8: Degree: V, Voicing: Triad. Chord symbol: G^b .
- Measure 9: Degree: I, Voicing: Triad. Chord symbol: E^b .
- Measure 10: Degree: T, Voicing: Triad. Chord symbol: E^b .

I. Musical Phrases

Phrase 1: A plain triad establishes a tonality and the **listener's expectation** while the following rhythmic phrase with more triads **surprises** with a brief detour to another tonality and **contrasting** cluster-like voicings.

Phrase 1

The musical notation for Phrase 1 consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains four measures of music. Above the staff, the notes Eb, Gb, Eb, and Ab-11 are written. The bottom staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains four measures of music with various voicings and fingerings indicated by numbers 1-5.

Phrases 2 & 3 reference harmonic elements of the first phrase in reverse (cluster-voicing to triads). The contrasting rhythm concludes the musical idea logically and leads back to the original tonic.

Phrase 2 Phrase 3

The musical notation for Phrases 2 and 3 consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains five measures of music. Above the staff, the notes Gb, Bb, Eb, Gb, and Eb are written. The bottom staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains five measures of music with various voicings and fingerings indicated by numbers 1-5. The final measure of the bottom staff is marked with a 'T'.

II. Harmonic Structure

establish tonal expectation 'Eb' 'home' contradict tonal expectation back 'home'

Degree: I
Voicing: Triad

(bIII)
Triad

I
Triad

(IV-)
Cluster/Inc

(bVII)
7th Chord

Secondary Dominant to new tonal center bVII7 (V) new tonal center 'Gb' leaving via III7 (V) ... back 'home'

(bVII)
Cluster/Inc

(bIII)
Triad

V
Triad

I
Triad

T

III. Application

Sample 2.1b: 'Improvisation' based on found organization principles / musical 'syntax'

abstract structure:

tonal center, harmonic progression
melodic and harmonic phrases

concrete structure:

chord, voicing
melody, rhythm

8^b G^b 8^b E^b-11 A^b13

Degree: I (bIII) I (IV-) (bVII)

Voicing: Triad Triad Triad Cluster/Inc 7th Chord

6 8 6 7 8 8 7 6 6 8 9 6 5 4

A^b13 B^b F 8^b

(bVII) (bIII) V I

Cluster/Inc Triad Triad Triad

13 9 10 11 9 10 10 6 7 6

Means of Harmonic Organization

I - IV - V

Sample 3.2a: I - IV - V - Principle

I

Intervallic structure relative to bass note

3 - 5 - r

r - b3 - (5) b6

5 - b7 - b3

IV

r - 3 - 5

b3 - 5 - b7

V

b7 - r - 3

b5 - b6 - r

5	4	5	5
4		4	4
6		6	6
0	4	4	4

5	5
6	6
7	7
0	9

4	4
4	4
7	7
7	6

Chords that are either related to tonic, subdominant or dominant degree are interchangeable because of common notes they share. Within a tonal context they serve the same function and can be used to harmonize a melody, substituting the main functions I, IV, V. This is also useful to interpret chord progressions and to come up with substitutions, voicing ideas or different bass movements. In the key of E the changes F#-7 - B7 - EΔ (II-V-I) can translate to AΔ - D#ø7/A - C#-9/G# (IV-VII-VI).

Sample 3.2b: Chord Substitutions and voicing ideas - II-V-I - based on interchangeability of chords

Chord substitutions and voicing ideas for II-V-I progressions in F# major, based on interchangeability of chords.

Chords shown: F#-7, B7, EΔ, F#-7, B7, EΔ, AΔ, D#7/A, C#-9/G#.

Functional labels: II-7, V7, IΔ, II-7, V7, IΔ, IV, VII, VI.

Voicing ideas (fingerings) are provided for each chord.

tensions for F#-7:
6 - 9

Chords shown: AΔ, D#7/A, G#-.

Functional label: III-7 w/ b6 for I.

Tension: 9.

Voicing ideas (fingerings) are provided for each chord.

Sample 3.2c: Chord changes for a simple melody (I - ii - V)

Chord shown: EΔ.

Melody line is provided.

Voicing ideas (fingerings) are provided for the chord.

14 8

F#-7 C7 B⁹

II-7 V7

Sample 3.2d: Chord Substitutions

16 8

C#-7 G#-7 A⁶

VI-7 III-7 IV

I II-

19 8

B⁷

V7

4. Melodic Devices

Guitar Techniques of Jim Hall & Bill Frisell

4.1 Sustained Notes: Open Strings, Harmonics, Pedal Point & Barre

"I like to work out fingerings for scales or melodies that get things running like a piano. For example, I'll take a G major scale and re-finger it using open strings. I let everything ring as long as it possibly can by holding every note until the last moment. Curve your fingers so they don't dampen the open strings." [1]

- Bill Frisell

Using open strings and harmonics instead of a fretted note creates a variety of intervallic textures and allows for longer sustained notes. It creates a similar effect as a sustain pedal does on a piano: e.g. smaller intervals like major and minor seconds resonating together. "I find this way of thinking interesting because it opens possibilities for dissonant or closely voiced chords not so commonly used on the guitar." - Bill Frisell [2]

Sample 4.1a: Unconventional scale fingerings for C-Dorian [see Lewis, p. 15-16*]

Intervals: 2, b2, 2, 2, b5, 2

4, 2, b2

Harm. -----

[1] Jude Gold. "The Big Bang: Bill Frisell Helps You Unleash an Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities," *Guitar Player* 36, no. 12 (Dec., 2002): pg 61.

[2] See Bill Frisell, "An Approach to Guitar Fingering," in *Arcana: Musicians on Music*, edited by John Zorn, 140-144 (New York: Granary Books, 2000).

*Lewis, Travis. *A STUDY OF BILL FRISSELL THROUGH PAUL MOTIAN'S ON BROADWAY RECORDINGS*. Urbana, IL: University of Illinois at Urbana-Champaign, 2016. 15-16.

Sample 4.1b: Unconventional Scale Fingerings applied to the chord progression of *Paranoid Android* - Radiohead
(C-Dorian to G-Dorian)

The musical score is divided into two systems, each with a treble and bass staff. The first system covers measures 1-4, and the second system covers measures 5-8. Chord symbols are placed above the treble staff: C- (measure 1), B^b Add⁹ (measure 2), F³ (measure 3), and F³/A (measure 4). The second system has G- (measure 5), G-/B^b (measure 6), G-/E (measure 7), and G-⁶ (measure 8). The bass staff shows fingerings (numbers 0-10) and a 'Harm.' label in measure 4. The treble staff shows melodic lines with slurs and ties.

As opposed to playing a melodic phrase with one note ringing at a time, this practice allows to benefit from a fuller sound when performing solo or in a band context without another harmony instrument. Including bass notes the melody creates complete harmonies (e.g. bar 6: F⁹ - F A E^b G). The crucial categories of the harmony, like 3rd, b7th and 9th substituting the root category, are present without the added bass note.

This transcription excerpt shows Jim Hall's economical playing style: sustained melody notes combined with inserted chord tones are enough to outline the harmonic progression and create a distinct mood.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment line starts with a bass clef and a key signature of one flat. The score is divided into two systems. The first system contains measures 15 and 16. The second system contains measures 17 and 18. The piano accompaniment includes a triplet of eighth notes in measure 18.

- with the sustained root (or any other category) the tonal relationships of the scale notes are audible
- by depriving yourself from muscle memory it shows you if the structure of the scale is internalized
- finger independence

Sample 4.2b: Pedal Point & Jim Hall's melodic ideas applied to the changes of *All The Things You Are*

Sample 4.2b shows a melodic phrase in the key of E-flat major (F major) applied to the changes of *All The Things You Are*. The notation includes a treble clef and a key signature of two flats. The melodic phrase is marked with a dashed line and labeled "*Melodic Phrase bar 11". The phrase is played over a pedal point (root) and a pedal point (3rd). The bass line is shown with fingerings (8, 11, 9, 8, 11, 10, 11, 8, 10, 11, 9, 8, 12, 8) and a circled note (8) indicating the pedal point.

Jim Hall's way of playing concise melodic ideas is great to use as a springboard for improvisational ideas.

Sample 4.2b shows a melodic phrase in the key of E-flat major (F major) applied to the changes of *All The Things You Are*. The notation includes a treble clef and a key signature of two flats. The melodic phrase is marked with a dashed line and labeled "*Melodic Phrase bar 11". The phrase is played over a pedal point (root) and a pedal point (3rd). The bass line is shown with fingerings (8, 11, 9, 8, 11, 10, 11, 8, 10, 11, 9, 8, 12, 8) and a circled note (8) indicating the pedal point.

Sample 4.3a: Melodic and harmonic outline of *Shenandoah*

Sample 4.3a shows the melodic and harmonic outline of *Shenandoah*. The notation includes a treble clef and a key signature of one sharp (F#). The melodic phrase is marked with a dashed line and labeled "Phrase 1". The phrase is played over a pedal point (root) and a pedal point (3rd). The bass line is shown with fingerings (7, 7, 7, 7, 5, 7, 8, 7, 5, 10, 9, 7, 7, 10, 7, 10, 7, 10, 10, 10) and a circled note (7) indicating the pedal point.

34 0

Phrase 1

Harmonic Fill

cont. Phrase 1

37 0

Phrase 2

Harm.

Harm.

Harm.

*Frisell, Bill. *Shenandoah*. For the Fretboard Journal, 2013, Youtube.

High "Pedal Note" w/ underlying melody fill

42 D^{Δ} B^{-7} G^{Δ} A^7 Rit.

Phrase 1 Harmonic Fill cont. Phrase 1

46

Use of open strings for adjacent notes (= sustained 2nd intervals)

49 D^b G D Harm.

Sample 4.3c: Transcription excerpt *When You Wish Upon A Star* - Bill Frisell (solo).

This performance uses discussed devices and accompanies the melody with harmonic fills. Note the chromatic approach in bar 55, and the frequent use of syncopation of the melody (e.g. bars 54-55, 58-59).

The musical score is presented in three systems, each consisting of a melody line and a harmonic fill line.

System 1 (Bars 52-53):

- Melody Line:** Starts at bar 52. Bar 55 features a chromatic approach, indicated by a red circle around the notes.
- Harmonic Fill Line:** Labeled "Harm." with a dashed line. It contains a syncopation in bar 54, indicated by a red circle around the notes.

System 2 (Bars 54-55):

- Melody Line:** Starts at bar 54. Bar 54 features a syncopation, indicated by a red circle around the notes. Bar 55 features a chromatic approach, indicated by a red circle around the notes.
- Harmonic Fill Line:** Labeled "Harm." with a dashed line. It contains a chromatic approach in bar 55, indicated by a red circle around the notes.

System 3 (Bars 57-58):

- Melody Line:** Starts at bar 57. Bar 57 features a syncopation, indicated by a red circle around the notes.
- Harmonic Fill Line:** Labeled "Harm." with a dashed line. It contains a chromatic approach in bar 58, indicated by a red circle around the notes.

The score includes various musical notations such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "C" (Crescendo).

Sample 4.3d: Melodic phrases and harmonic outline of *Goodbye Pork Pie Hat* - Charles Mingus

63 0

3 3 3 3

9 8 8 9 8 10 8 8 9 7

9 8 8 9 7 9

E^7 C^{13} $F\#9(\#11)$ $G\flat9(\#11)$

1. Arrangement ideas using Open Strings, Harmonics and Pedal Point

65 0

3 3 3 3 3 3 3 3 3 3 3 3

8 8 0 8 8 8 0 7 8 8 0 7 7 5 6 5 7 5 0

7 7 8 8 8 7 6

Harm.

E^7 C^{13} $F\#9(\#11)$ $G\flat9(\#11)$

2. Pedal point concept applied to the changes of *Autumn Leaves* - J. Kosma

67 0

* Chromatic Approach

basic chord tones:
3rd / b7th

extensions: #9 b9

* Chromatic Approach

10 7 8 11 8 9 10 8 9 7 5

7 7 8 8 8 7 6

$C-7$ F^7

69 8

$Bb\Delta$ $Eb\Delta$ $A\Delta^7$

Passing Tone Passing Tone / #5 Incomplete voicing: root - 3rd - #11

basic chord tones: 3rd / b7th

72 8

D^7 $G-9$ G^7ALT

3. Original rhythm guitar part for *In Bloom* - Nirvana. It utilizes syncopation and chromatic approach.

75 8

$Bb\Delta$ $G\Delta$ $F\Delta$ $Ab\Delta$ $A\Delta$

Syncopation Chromatic approach

Intro for *In Bloom* using reharmonizations, open strings, harmonics and pedal point

77 6

Chords: $Bb9(\#5)$, G^7 , $F9(b5)$, B^7

The score shows a melodic line in the treble clef and a bass line in the bass clef. The bass line features a pedal point on the low B string, with various fret numbers (3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fingerings and positions. The treble line includes a melodic phrase with a key signature change to one flat.

Sample 4.4: Barre technique as used in *Embraceable You* - Bill Frisell (solo)

79 6

Chords: $C\Delta$, $F9(\#11)$

The score shows a melodic line in the treble clef and a bass line in the bass clef. The bass line features a barre technique, with fret numbers (8, 9, 10, 11, 12) indicating fingerings and positions. The treble line includes a melodic phrase with a key signature change to one sharp.

Christmas Time Is Here - the barre technique is applied to play the melody and simultaneously create a $Eb7\#11$ harmony

81 6

Chords: $F\Delta$, $Eb9(\#11)$, $F\Delta$

The score shows a melodic line in the treble clef and a bass line in the bass clef. The bass line features a barre technique, with fret numbers (8, 9, 10, 11, 12) indicating fingerings and positions. The treble line includes a melodic phrase with a key signature change to one flat.

The “barre” technique is used as a temporary and flexible capo (index finger) to let ring notes as if they were played with open strings. All other fingers are freed up to play melodic fills or create sustained notes and emphasize tensions like $\#11$ and chord tones resonating simultaneously.

Sample 4.5: Transcription excerpt *Improvisaton* as played by Julian Lage (solo)* - Single-Note Lines

8⁷ *

Arpeggio: tonal phrase 1

C-WTHT scale

* Chord symbol reflects implied tonality

□ = Tonal Group - based on categories of chord tones
Categories of four part harmony: root/9 - 3rd - 5/6 - 7

○ = Tonal Group - based on relationship of 8 note symmetrical scale to present harmony.

Playing single-note lines without underlying harmony requires a more dense and directed harmonic and rhythmic consistency on a small and large scale level. A logical structure (e.g. arpeggios, scales) with repetitions and references create a musical statement listeners can follow.

5. (Re)harmonization Techniques

Outlining Sounds, Harmonic Tonal Groups, Chords and Voicings

"The two notes C & E, although a valid sound, are not named as a chord when standing alone [...]. Even though the sound is not as definite as with three notes, the listener still hears the OUTLINE of a chord. If no other notes are present, he hears the sound as a C chord sound. His ear relates to the bottom note C. Because of this ambiguity in a two-note sound, it is very flexible and open to interesting and surprising additions which can really intrigue a listener. [1]"

- Jimmy Wyble

An effective approach to spell out harmonies (basic triads) including their extensions (9, 11, #11, 13) and suspensions (sus2, sus4) is to use dyads. To play two notes at a time is sufficient to define the harmonic context and allows for melodic movement.

Sample 5.1a: "Two-Line" Descending Scale with Crossing Voices

This sample of a descending scale with two voices starts with a b7 dyad. In the key of G-Major its harmonic function can be interpreted as a suspension of D7:

A - G = 5th - sus4

resolving to

A & F# = 5th - 3rd

The upper voice is played at twice the pace of the lower one which diminishes intervals until the voices cross and the intervals become wider again. You can find the same principle used in Julian Lage's improvisation in sample 5.1b.

Sample 5.1b: "Two-Line" Descending Scale as played by Julian Lage - *Improvisation for Carter Vintage Guitars* (from 01:11)*

* Chord symbol reflects implied tonality

Ex. : Play scales with this approach, starting with different dyads / intervals to get familiar with tension and resolution tendencies.

Find short melodic phrases and combine them with chords and lines to play a harmonic progression. It's not so much about spelling out a harmony with all of its standard chord tones ($G\Delta = G - B - D - F\#$) but creating a harmonic tonal center. Allow for tensions and even 'avoid notes' (see C in $G\Delta$, bar 11). In a tune like *Black Hole Sun* shifting tonal centers can be connected with common tones.

Sample 5.1c: "Two-Line" Scale applied to the changes of *Black Hole Sun* - [more ideas on Soundslice](#)

from Jimmy Wyble's general theory for
OUTLINING SOUND:

- start with two notes of any interval
- add one or two notes which either make the original sound definitive and expected or which make it unusual and surprising
- the added notes can be above, below or between the original two notes as long as they come after them. [2]

The sound in bar 15 is a good example for the flexibility of a two-note sound. It's based on the approach described in *Jimmy Wyble's Classical/Country* book:

This example starts with a flexible two-note G-sound (G, B). With an added G in the bass the listener is likely to perceive a more definitive G-chord. The next introduced note (C#) on beat two suggests another sound to the listener: it's an A7 sound with resolving tendency to D-Major. However, with the next added note D, it sounds more like a Gb5-sound, including a natural 5th.

"The point is - we've made the listener interested enough to try and find out. He wonders what comes next." [3]

The final harmonics confirm (F# = GΔ#11) and develop (Ab - GΔ#11b9) the perceived harmony.

[illegible]

Harmonic Tonal Groups, Chords and Voicings

Before harmonizing melodies with more complex sounds, keep in mind that every tone being part of a harmony exists within a context. *Every 'chord-tone' is a part of a melodic pathway* that at a point in time converges into a chord. Thinking of an individually moving voice rather than a static event helps to make more conscious decisions about which chord and voicing structures to pick to harmonize a melodic line.

Harmonic Tonal Group

Analyze the tonal interval structure of the melody. Which possible harmonic centers / keys does it imply? The tonal center determines the function / effect each note has at a given moment. The majority of melody notes in sample 5.2a indicates the key of A.

Chord

The term chord is the abstract definition to categorize different organization principles for sounds consisting of more than two different notes within a harmonic tonal group: Triads, 7th-chords (with/without tensions), Quartal Harmony. Triads most clearly define the perceived harmony, whereas 7th-chords and quartal harmony offer a more open sound. Apart from stylistic choices this should be a simple guideline when choosing and combining different chord structures.

Voicing

The term voicing describes the categories and intervallic arrangement of chord tones added to the melody. E.g. a 'complete' 7th-chord sound consists of: root/9th - 3rd - 5th - 6th/7th. Every chosen sound to harmonize a melody can either enforce, color or disguise a melody note, depending on the tonal relationship and intervallic distance.

Sample 5.2a: Tonal Interval Structure, in relation to chosen harmonies.

Sample 5.2b: Harmonization with 7th-chords and Quartal Harmony, application of Chromatic Approach

Sample 5.3b: Harmonization with triads - *A Change Is Gonna Come* - Bill Frisell (solo)

42 8

45 8

47 8

Sample 5.3c: Harmonization with triads - *A Hard Rain's A-Gonna Fall* - Bill Frisell (solo)

47 8

50 8

52 8

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The score includes various musical notations such as notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the melody in the first system.

Sample 5.4a *Lithium* - Nirvana

[illegible]

Sample 5.4b: (Re)harmonization with 7th-chords and substitutions, *Lithium* - Nirvana

58 8

$E\flat_7$ $D\flat_7$ C_{-11} $A\flat_9(\sharp 11)$ B_7

Tritone sub.
 $D\flat_7$ for G_7alt
($A\flat$ -melodic-minor)

Walking Bass

60 8

$C\sharp_{sus7}$ B_7 $D\flat_7/F$ $E\flat_7$

Quartal Harmony - the 4th way: "All Apologies"

Quartal Four Part Harmony voicings create full sounds and tensions, especially for comping or harmonizing a melody in a modal playing context.

Standard quartal four-part voicings

Standard quartal four-part voicings in B-flat major:

- Chords:** D^b7, E^b7, F-7, G^b7
- Functional Harmony Degrees:** V.* (6, 4, 4, 4), I (7, 6, 6, 6), II (9, 8, 8, 8), III (11, 10, 9, 9)

*Degree in functional harmony

Quartal four-part voicings in B-flat major:

- Chords:** A^b7, B^b7, C^b7 (#11), D^b7
- Functional Harmony Degrees:** IV. (12, 11, 11, 11), V (9, 8, 8, 8), VI (11, 10, 9, 9), VII (12, 12, 11, 11)

Melody of *All Apologies* harmonized with quartal harmony and constant structure voicings

E = Db ♭ $\text{SU}_6^{\flat} \text{ADD}^{\flat}$

The first system of the score shows the melody in the treble clef and the guitar accompaniment in the bass clef. The melody is in Db-Mixolydian mode (one flat, one sharp). The guitar accompaniment uses stacked 4th intervals and constant structure voicings. The second system continues the melody and accompaniment, with the guitar part using more complex voicings including 7th and 9th intervals.


The main riff in Nirvana's "All Apologies" contains every pitch of Db-Mixolydian and emphasizes the intervallic movements which are characteristic for the Mixolydian mode (e.g. 3rd-4th, 6th-b7). To add more voice movement and 'color' tones (characteristic tensions) harmonize the melody with stacked-4th and constant structure voicings.

Structure of stacked-4th voicings and derived constant structure voicings

V

$\text{Db} \text{ sus } \text{9} \text{ add } \text{9}$

4th 'Block Chord' +
3 - 4 categories in one
voicing




r - 4 - b7 - 9 - 3

1
4
4
4
4

II

$\text{Ab} \text{ - } \text{9}$

Chords are interchangeable in modal playing. Voicing
based on Ab-minor, the intervallic structure features 2nds.



13 - b7 - 4 - 5

4
7
4
8

I

$\text{Db} \text{ - } \text{9}$

r - 4 - b7 - 3

13
12
11
11

Constant Structure
Intervallic formula*: -----,
"r" - (b)2 - (#)4th - (b)2

9th - 3 - b7 - r

9
12
10
13

r - 9 - 5 - 13

6
9
8
11

*Intervallic formula in relation to
a given note from Db-Mixolydian "r"

Ex.: Use an intervallic formula like the one above and play the resulting constant structure voicings within a tonality.
E.g. starting from G the same formula would yield the voicing G - A - D# - E in the key of E-Melodic-Minor.
The voicing can be used for all degrees of the melodic-minor scale. The intervallic structure in relation to Eb7alt (VII)
would be 3 - b5 - r - b9. With the b7 category missing it is an incomplete voicing including two tensions.

Sample 5.5a: Harmonization with interval pairs, outlining 7th chords - *You Don't Know What Love Is* - Kurt Rosenwinkel*

Kurt Rosenwinkel's approach to comp behind the melody, both outlines the voice leading and creates a rhythmically steady 'four to the beat' alternating bass with only two chord notes at a time. In this sample root and 7th and 5th and 3rd are combined. Another effective combination is to play root and 9 of a given chord.

Bb^- Eb^7 Eb^-7 A^b13 D^b D^-7 G^6 G^b F^7 B^b

68

Sample 5.5b: Block chords, chromatic approaches, incomplete voicings - *How To Pass a Blue Monk*

Bb^7 Eb^7 Bb^7

70

F^-7 Bb^7 Eb^7 E^b7

Melodic-harmonic idea for a II-V
 by K. Rosenwinkel

inc. voicing
 b7 - 3

73

76 8

Bb^7 A^b7 G^7 C^9 E^{Δ} E_{sus}^9

79 8

F_{sus}^9 B^b13 E^b/G D^{\sharp}/F^{\sharp} D^b/F

Sample 5.6a: Voicing formula as played by Julian Lage - *Study for Electric Guitar*

Sample 5.6a shows a guitar voicing formula for the I and IV chords in the key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The I chord is marked with a Roman numeral 'I' and the IV chord with a Roman numeral 'IV'. The formula consists of two measures for each chord, showing the fretting hand positions and the resulting notes. The fretting hand positions are indicated by numbers 1-4 on the strings, and the resulting notes are shown as whole notes on the treble clef staff. The I chord voicing is based on the D major triad (D, F#, A) and the IV chord voicing is based on the G major triad (G, B, D).

Sample 5.6a continues the guitar voicing formula for the I and IV chords in the key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The I chord is marked with a Roman numeral 'I' and the IV chord with a Roman numeral 'IV'. The formula consists of two measures for each chord, showing the fretting hand positions and the resulting notes. The fretting hand positions are indicated by numbers 1-4 on the strings, and the resulting notes are shown as whole notes on the treble clef staff. The I chord voicing is based on the D major triad (D, F#, A) and the IV chord voicing is based on the G major triad (G, B, D).

Sample 5.6b: Voicing formula adapted for bII7#11 - IΔ

Sample 5.6b shows a guitar voicing formula for the bII7#11 - IΔ chords in the key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The bII7#11 chord is marked with a Roman numeral 'bII7#11' and the IΔ chord with a Roman numeral 'IΔ'. The formula consists of two measures for each chord, showing the fretting hand positions and the resulting notes. The fretting hand positions are indicated by numbers 1-4 on the strings, and the resulting notes are shown as whole notes on the treble clef staff. The bII7#11 chord voicing is based on the E7#11 chord (E, G, B, D, F#) and the IΔ chord voicing is based on the D major triad (D, F#, A).

6. Creating Arrangements & Improvisations

A rewarding path to learn and arrange a musical idea or an entire song is to first internalize its basic structure. This way you end up with a couple of arrangement sketches which may either lead up to a "definitive" performance or to the flexibility to play and improvise with the musical material at your hands.

First learn to play a melodic musical phrase in one area of the fretboard, then find the spaces the phrase leaves to insert accompanying notes easily. Easily means that the note is not too difficult to reach - consider range/fingering. The accompaniment should complement the rhythmic structure of the melody - you don't always have to accent the first beat of a bar, at times the melody takes care of this job quite beautifully and you can insert notes where they lead directly to the next harmony. The chosen accompanying notes should help to establish the tonal center so both the defining bass note (root) and the 3rd and 7th (guide-tone lines) of the given harmony are good candidates. You don't always have to play these specific notes and while voice-leading is important, try to create a rhythmic-harmonic flow first. After you learned the basic harmonic and melodic structure of the song and you found where all the practical note options are on the fretboard you can start to adjust the voice-leading and the rhythmic structure to your liking. This approach opens up the flexibility play and alter the melody freely, change harmonies on the fly and to add the middle voices ad libitum. The middle voices are more likely subject to change, depending on how you intend to color the melody.

Sample 6.1a: The following sample illustrates this concept, applied to an improvised melody, which is harmonized with switching tonal centers and a minor iiø - V - I progression:

Establishing Tonal Center (B): Tonic - Dominant - Tonic

I V7 (Vi) bVIΔ#11

"Tonic" sound "Subdominant" Sound

8 F#7 G# GΔ9(#11)

Accompanying note - root -

Accompanying note - 3rd -

Accompanying note - root -

Notice in the first two bars that melody and accompaniment consisting of only two notes at a time are sufficient to establish harmonies and to create a harmonic and rhythmic movement. As opposed to playing full chords this minimalistic approach literally frees up your hands and mind. It is easier to phrase the melody differently (e.g. more legato) or to change it altogether. This musical model can be used as basic outline to improvise freely with the given musical material.

For a listener's perception and interpretation of a sound, context provides for most of the necessary information. Playing a root and a 9th simultaneously might have the same musical effect as playing a complete four-part voicing. Depending on the tonal context the listener will still 'hear' a major chord which you can either enforce by adding the defining note later on or contradict by playing a minor third.

V7
 $F\sharp 7/C\sharp$

I
 $B\Delta 9/D\sharp$

Accompanying Chord
 - above melody note -

G $\Delta 9(\sharp 11)$

B $\Delta 7$

Incomplete Voicing

Chromatic Approach

F \sharp

B $\flat 6/4$ **B $6/4$**

Chromatic Approach

Bars 5-8 show the same approach with more added notes to outline the harmonic movement with different textures. G Δ #11 comes as an incomplete voicing with #4 and 5 next to each other, creating an interval of a second. The minor ii \flat -V-I-progression is connected with a guide-tone line (7th-3rd), chromatic approach bass notes and chords.

6.1b Exercise: Improvisation

The exercise is in G major (one sharp). It consists of two measures. The first measure is for BΔ (Ionian) and the second for GΔ (Lydian). Above the staff, notes are labeled as root, 3rd, 5th, 7th, and tensions (9th, 6th, 9th, #11th). Below the staff, a bass line is shown with fingerings (6, 8, 9, 7, 9, 6, 7, 7, 5, 3, 7, 5, 3, 6, 4, 7, 3).

1. Find the notes which resolve from BΔ (Ionian) to GΔ (Lydian) and back and create melodic phrases. It is advisable to start with chord tones only to really hear and establish a tonal center before adding tensions like 9 and #11. Play simple rhythmic phrases with a start and ending, so you have a musical statement that creates a clear structure which can be repeated, altered and developed.
2. Play the respective bass notes either simultaneously with the current melody note or insert them in between your melodic phrases. To accomodate that, alter common fingerings in a way that frees up a finger or two.
3. After you've found musical melodic lines and you're comfortable playing and altering them with added bass notes, try to add a third note to create more complete harmonies, e.g. A# in BΔ resolving to B in GΔ (7th-3rd).
4. Melody notes with a longer rhythmic value can be accompanied by more than two notes. Try to build voicings based on the scale rather than common chord shapes (see bar 5). Meanwhile the melody note can act as a pedal point.

6.2 Improvisation Practices: Strawberry Fields Forever

Sound Sample

A **A⁷**

Motive reflects the original melody: 4th/3rd

descending two-line scale

Harm.

E⁻⁹ **B^b₉**

*chromaticism and b6 in Δ7 harmony: common Bebop practice

intervallic structure derived from original guitar fill, transposed.

F[#]₇ b9 **D^b₉** **F[#]₇ b9**

Original melody quote



Handwritten musical notation for improvisation practices on Strawberry Fields Forever. The notation is organized into three systems, each with a treble and bass staff. The first system covers measures 1-4, with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with a triplet and a descending two-line scale, and a bass line with a triplet and a descending scale. The second system covers measures 5-8, with a key signature change to one sharp (F#) and a 6/4 time signature. It includes a melodic line with a triplet and a descending scale, and a bass line with a triplet and a descending scale. The third system covers measures 9-12, with a key signature change to one sharp (F#) and a 6/4 time signature. It includes a melodic line with a triplet and a descending scale, and a bass line with a triplet and a descending scale. Chord symbols are provided above the staffs: A, A7, E-9, Bb9, F#7 b9, Db9, and F#7 b9. Annotations include 'Motive reflects the original melody: 4th/3rd', 'descending two-line scale', 'Harm.', '*chromaticism and b6 in Δ7 harmony: common Bebop practice', 'intervallic structure derived from original guitar fill, transposed.', and 'Original melody quote'.

rhythmically contrasting triplets w / sustained pedal notes

D⁹(#11) **B^{b7}**

7 8

original guitar fill, see bar 5

A^{sus7} **F^{#sus7}** **E** **E^Δ**

9 8

E⁷ **C^{#7}** **F^{#7}** **E⁷**

11 8

$D_{\Delta}^9(\sharp 11)$ E

13 8

3 3 3

3 3 3

12 9 10 9 5 7

5 4 7 6 5 6 7 5 9 7 7 6

0 11 0

A melodic idea from original recording A⁷/G

15 8

Harm.

7 5 5 5 6 7 0

6 5 4 5 3 4 0 0 0

D_{Δ} B_{-}^9

17 8

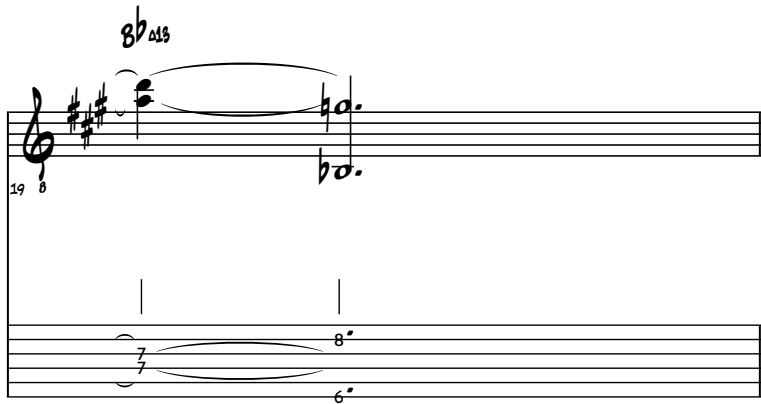
3

3

Harm. Harm. Harm.

4 7 6 5 7 4 5 7 4 9 7 9 7

5 6 7 4 7 7



6.3 Arrangement Ideas - Soundslice

"Self-Portrait In Three Colors" - Charles Mingus (Jazz)

"Toxic" - Britney Spears (Pop)

"Guitar Jingle" - Jan Jakut (Neosoul)

"Wouldn't It Be Nice" - The Beach Boys (Reharmonization)

Supplement: Sonic Imprints

Exercises to speed up your ears for performance and transcription

☐ = Chromatic interval structure
in relation to sustained note

Chromatic Scale, ascending semitones

Whole Tone Scale, descending whole tones

1 b2 ... 3 ... #5 ... 8 9 ... b5

— play retrograde

5 6 7 8 9 5 6 7 8 4 5 6 7 8 5 7 5 8 6 9 7 5

Here's an economic way to speed up your ears and to map the fretboard without shapes or patterns*.

It combines different ways of learning sounds (auditive, visual and tactile) to create a stable sonic imprint in your mind, whose structure you can compare and match with actual sounds you encounter.

The idea is to establish your perception of both semitones / whole tones and intervals (b2 - 9) in relation to another pitch. Focus on one aspect at a time.

1. Sustain a pitch with your voice or a loop and play an ascending chromatic scale followed by a descending whole tone scale.
2. Try to anticipate the sound of each following note in your mind before playing it.
3. Follow your ears to find other possible fingerings and stringsets to play these notes on the fretboard.
4. Play only the sustained pitch and sing/imagine the sounds of the scales without your instrument.

*Shapes and patterns are very useful when trying to play an instrument consistently ;) This exercise complements your helpful knowledge of shapes and patterns.

Study for Electric Guitar

<https://www.youtube.com/watch?v=rhUMUeyrINY>

Rubato ♩ = 110

The musical score is written for electric guitar in E major (three sharps) and 4/4 time. It is marked 'Rubato' with a tempo of 110 beats per minute. The score is divided into three systems, each with a treble staff and a bass staff. The first system starts with a treble staff containing a melodic line with triplet patterns and a bass staff with fret numbers (0, 4, 7, 6, 5, 4, 3, 2, 1, 0). The second system continues the melodic line with triplet patterns and a bass staff with fret numbers (5, 6, 5, 4, 3, 2, 1, 0). The third system concludes the piece with a treble staff containing a melodic line with triplet patterns and a bass staff with fret numbers (5, 6, 5, 4, 3, 2, 1, 0). Chord symbols E, A, C#m, D7/A, and B7 are placed above the staff. The piece features triplet patterns, slurs, and a final double bar line.

Study For Electric Guitar

9 8

D^{sus7}/A C⁶ B-7 E^b

12 8

D^{sus7}/A C⁶ C#-7 F#-7 A-7

14 8

C#-7 B

Study For Electric Guitar

17 8

E E⁷/G[#] G^{b7}/B^b B^{sus9}

21 8

C[#] D⁷ A

24 8

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody and a guitar accompaniment. The vocal melody is written in a soprano register, and the guitar accompaniment is written in a standard tuning with a capo on the 2nd fret. The score is in 2/4 time and key of D major. The guitar part includes a key signature change to C major for the final section. The vocal melody is in a soprano register, and the guitar accompaniment is in a standard tuning with a capo.

Study For Electric Guitar

43 8

truuu truu

13 12 10 9 9 12 10 9 11 9 10 9 11 9 10 9 7 9 7 9 7 9 7 9 5 5 5 5 4 4 4 4 4 2 6 4 2 4 6 4 6 2 4 4

46 8

E A⁹/E D⁹

0 0 6 3 4 5 6 5 4 3 7 4 5 6 7 6 5 4 6 10 8 8 12 10 9 12 12 11 15 21 21

48 8

E B⁺ B⁷ E A⁹/E

16 17 16 18 12 13 14 10 9 11 4 4 5 4 4 0 4 0 5 0 6 3 4 5 6 5 4 3 0 4 5 6 7 6 5 4

Study For Electric Guitar

A

56 8

6 2 3 4 5 6 5 4 3 6 2 3 4 5 6 5 4 3 6 2 3 4 5 6 5 4 3 6 4 5 9 7 5 4 6

58 8

7 5 4 3 4 7 5 4 2 4 6 9 6 8 7 9 4 5 6 7 8 7 6 5 4 8 7 6

60 8

C# A

5 4 5 6 7 8 9 8 7 6 5 4 8 7 6 4 6 6 2 4 2 2 3 4 5 6 6 6 4 4 0 0 0

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The piano part is in the key of E major (indicated by three sharps) and 4/4 time. The score is divided into two systems. The first system shows the guitar playing a melody with a capo on the 6th fret (indicated by "6/4" and "6") and the piano playing a melody with a capo on the 8th fret (indicated by "8/4" and "8"). The second system shows the guitar playing a melody with a capo on the 6th fret (indicated by "6/4" and "6") and the piano playing a melody with a capo on the 8th fret (indicated by "8/4" and "8"). The score includes various musical notations such as notes, rests, and fingerings.

70 \flat

A B^7 E

5 6 0 4 2 4 5 4 2 4 5 7 9 5 4 0

73 \flat

E^7/G^\sharp G^b7/B^b B_{sus}^7

Harm.

7 7 7 9 9 7 5 6 7 7 7 7 7 7 7

76 \flat

C^\sharp D^7/A A

4 5 7 6 7 4 5 2 4 5 7 9 2 4 6 8 9 7 5 4

79 8

2 4 5 7 9 11
2 4 6 8 9 11
2 4 5 7 9 11

81 8

12 12 14 11 12 11 12 12 14 11 12 11 12 14 11 14 12
13 12 13 11 14 12 13 14 11 14 12 13 12 13 11 14 12
0 14 13 14 13 14 13 14 13 14 13 14 13 14 13 14 13

83 8

12 13
0

Chordal and melodic ideas by

Arianna Powell[Soundslice Link](#)

Chordal and melodic ideas by Arianna Powell. The first system of music is in E major (E Δ) and C#7. It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a "Fade in" instruction and a "T" (trill) instruction. The bass line is marked with fret numbers: 0, 4, 3, 1, 0, 0, 4, 1, 4, 5, 5, 4, 4, 5, (4), 5, 6, 4, 4, 6, (4), 6.

The second system of music continues the melodic and chordal ideas. It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a "3" (triple) instruction and a "T" (trill) instruction. The bass line is marked with fret numbers: 6, 7, 6, 8, 9, 10, 11, 13, 12, 14, 19, 16, 19, 16, 18, 19, 14, 16, 14, 12, 9, 12, 11, 10, 9.

The third system of music continues the melodic and chordal ideas. It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a "T" (trill) instruction. The bass line is marked with fret numbers: 0, 4, 4, 4, 4, 5, 4, 5, 5, 4, 5, 5.

First system of musical notation. The treble clef staff is in the key of F# (three sharps: F#, C#, G#). The key signature is F#-7. The bass clef staff shows fret numbers: 10, 10, 10, 9, 7, 7, 7, 9, 9, 9. Chord symbols above the staff include F#-7, AΔ, and B.

Second system of musical notation. The treble clef staff is in the key of EΔ. The key signature is EΔ-7. The bass clef staff shows fret numbers: 4, 0, 0, 7, 4, 4, 5, 4, 7, 4, 4. Chord symbols above the staff include EΔ and C#-7.

Third system of musical notation. The treble clef staff is in the key of EΔ. The key signature is EΔ-7. The bass clef staff shows fret numbers: 2, 4, 0, 1, 2, 9, 9, 11, 9, 11, 9, 9. Chord symbols above the staff include EΔ and C#-7.

13 6

C^6

7 7 9 8 9 2 2 4 3 4

15 6

$F\Delta$

0 2 5 8 10 10 12 8 8 15 14 15

Shenandoah

Traditional
Transcription: Jan Jakut

Bill Frisell - "Shenandoah" (solo)
Published by the Fretboard Journal on YouTube

rubato

0

0/f#

3 8

Harm.

Harm.

12 10 10

12 12

7 9 7 5 2 5 5 3

7

8-

0

0/f#

6 8

Harm.

2 5 7 7

7 7 7

2 5 2 0

4 7 4 2

3 2

0 0

2

The musical score for "The Rose Tree" is presented in three staves. The top staff is a treble clef melody in G major (one sharp). The middle staff is a bass clef accompaniment. The bottom staff is a guitar part with fret numbers indicated below the notes. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The guitar part begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The piece concludes with a final chord of G4, A4, and B4.

16 8

D^6 G D

Harm. - - - ,

19 8

B-7 D

Harm. - - - ,

Harm.

22 8

D^{Δ}

25 0

G⁴ A D/F#

28 8

Harm.

10 7 7 14 12 10 10 12

Harm.

10 7 9 7 7 9 6 7 12 10 9 9 11 9 12

10 9 7 7 5 7 7 5

B-/A G/A

Harm.

3

The image shows a musical score for a piece in D major (two sharps: F# and C#). The score is written on a grand staff with a treble clef and a bass clef. The key signature is D major. The score is divided into two systems. The first system is labeled 'D/♯' and the second system is labeled 'B-7'. The first system contains a treble staff with a key signature of two sharps and a bass staff with a key signature of one sharp. The first system includes a 31-measure rest in the bass staff. The second system includes a treble staff with a key signature of two sharps and a bass staff with a key signature of one sharp. The second system includes a 31-measure rest in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and triplets, along with a 31-measure rest in the bass staff.

34 8

D D/A D

37 8

G^Δ A⁷ D/F#

40 8

Harm.

St. Louis Blues

W. C. Handy
Transcription: Jan Jakut

As played by Bill Frisell

Published by Fretboard Journal on YouTube

The first system of the musical score for 'St. Louis Blues' is in 4/4 time, key of D major. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo/mood is marked 'rubato'. The notation includes a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff also features a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The second system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The third system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The fourth system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The fifth system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The sixth system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The seventh system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The eighth system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The ninth system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

The tenth system continues the musical notation. It features a treble staff with a 3/4 note triplet, a bass staff with a 3/4 note triplet, and a guitar staff with a 3/4 note triplet. The guitar staff includes a 'Harm.' (harmonic) instruction. The system concludes with a double bar line.

7 8

G-7 A7 D7

9 8

A7 E7 A7

12 8

D7 E A7/C# D7/A

00:51

14 8

D⁷ G⁷ A⁷ D⁷

17 8

G⁷ D⁷ B^b A⁷

20 8

D⁷

22 8

A⁶ E⁷ A⁷

24 8

D⁷ E^{b7} D⁷ E⁷ A⁷

01:32

26 8

D⁷ A G⁷ A^{b7} A⁷

Harm. ---

30 8

A⁷ D-7 F#

8 8 8 8 8 5 8 9 10 10 10 3 3 2 5 3 5 4 5 3 5 3 1 1

33 8

D-7 A⁷

0 5 6 5 6 5 6 5 6 5 7 6 8 10 10 5 6

36 8

5 6 7 8 6 5 5 10 9 10 5 7 5 6 7 7 5 4 4 7 5 5 8 5 8 5 6 8 5 6

39 0

D E A

02:25

42 0

D⁷ D⁷-Δ

44 0

D⁷ G⁷ G⁹

[illegible]

[illegible]

61 8

E A

63 8

D⁷ E⁷ E^{b7} D⁷ D^{b7} C⁷

65 8

D⁷ G⁷

[illegible]

73 8

A⁷ E⁷ A⁷

3

Harm.

75 8

D⁷ E A D-

1/4

79 8

A⁷ B- C#- A⁷ G- A⁷ G- A⁷

3

A⁷ **D⁹/A**

82 0

3 1/4

8 9 10 6 3 5 6 7 5 0 3 5 6 7 5 6 7 8 9

5 5 6 7 5 0 0 0 2 3 6 7 6 7 8 9

A⁷ **D⁹** **A⁷**

85 0

3 1/4

10 10 10 10 10 9 6 6 0 3 6 8 10 6 5 8 8 8 8 8 7 6

0 0 0 7 7 7 7 10 6 5 8 7 6

88 0

3 1/4

5 7 6 5 8 8 9 9 5 8 5 6 7 5 6 5 8 9 10 6 1/4

5 7 6 5 8 8 9 9 5 8 5 6 7 5 6 5 8 9 10 6 1/4

Chords: D, E, A, D⁷

91 8

94 8

Chords: A⁻⁹, D⁷, A^{b7}, G, G⁻⁹

96 8

98 δ

A^7 D^7

100 δ

A

102 δ

E^7 A^7 D^7

Harm. Harm.

104 8

G G- F#-

106 8

E A⁷ B- C#- D

Rhythm & Triads - Blake Mills

[Soundslice Link](#)

8^{b7} e^b

TAB: no capo

8^{b7} e^b 8^{b7} A^b

3

8^{b7}

3

Handwritten notation for measures 8 and 9. The key signature is B-flat major (two flats). Measure 8 is marked with a flat (b) and contains a melodic line with eighth and quarter notes, and a bass line with fingerings 11, 8, 10, 8, 10, 8, 8, 11. Measure 9 is marked with a flat and a 7 (b7) and contains a melodic line with eighth and quarter notes, and a bass line with fingerings 10, 11, 8, 9, 6, 8, 10, 11, 8, 9, 6, 8.

Handwritten notation for measures 10 and 11. The key signature is B-flat major (two flats). Measure 10 is marked with a flat and a 7 (b7) and contains a melodic line with eighth and quarter notes, and a bass line with fingerings 3, 4, 3, 4, 4, 6, 8, 8, 5, 6. Measure 11 is marked with a flat and a 7 (b7) and contains a melodic line with eighth and quarter notes, and a bass line with fingerings 3, 4, 3, 4, 4, 6, 8, 8, 5, 6.

Handwritten notation for measures 12 and 13. The key signature is B-flat major (two flats). Measure 12 is marked with a flat and a 7 (b7) and contains a melodic line with eighth and quarter notes, and a bass line with fingerings 6, 8, 8, 8, 4, 6, 4, 6, 7, 7, 8, 7, 8, 6, 7, 8, 8, 8. Measure 13 is marked with a flat and a 7 (b7) and contains a melodic line with eighth and quarter notes, and a bass line with fingerings 6, 8, 8, 8, 4, 6, 4, 6, 7, 7, 8, 7, 8, 6, 7, 8, 8, 8.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It contains a melodic line starting with a quarter note, followed by a half note, and then a whole note. The bottom staff is in bass clef and contains a bass line with a half note, followed by a whole note, and then a whole note. The notation is handwritten and includes various musical symbols such as clefs, key signature, and note values.



Modal Subversions: Nirvana

[Sound Link](#)

The musical score is written for guitar in 4/4 time. It features three systems of music, each with a treble clef staff and a bass clef staff. The key signature is three flats (Bb, Eb, Ab) for the treble and one flat (Bb) for the bass.

System 1:

- Chords: F-7, B⁷, B^b7, D^b7, F⁷alt/E^b
- Notes: Treble staff has a series of eighth and quarter notes. Bass staff has a series of eighth and quarter notes, including a 'Harm.' (harmonic) marking.

System 2:

- Chords: B^b7, D^b7/B, A^b7
- Notes: Treble staff has a series of eighth and quarter notes. Bass staff has a series of eighth and quarter notes, including a '3' (triple) marking.

System 3:

- Chords: F-7, B^b sus6, A^b/C, D^b
- Notes: Treble staff has a series of eighth and quarter notes. Bass staff has a series of eighth and quarter notes, including a '5' (fifth) marking.

7 8

Fadd9 Bb7 Ab/C DbΔ

9 8

F-7 B7 Bb7 Eb9

Harm.

11 8

Bb7 Db7/8 DbΔ



The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef melody in 3/4 time, starting on a G4 and moving through a series of eighth and quarter notes. The bottom staff is a guitar accompaniment. It begins with a capo on the 5th fret, indicated by a bracket and the number 5. The guitar part uses a mix of chords and single notes, with a capo on the 5th fret. The melody is in 3/4 time, and the guitar part uses a mix of chords and single notes with a capo.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody is written in eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a bass line with numbers 1-5 indicating fingerings. The score is divided into two systems by a double bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The melody in the first system is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half). The melody in the second system is: E4 (quarter), D4 (half), C4 (quarter), B3 (half), A3 (quarter), G3 (half). The bass line in the first system is: 5 (quarter), 4 (half), 3 (quarter), 2 (half), 1 (quarter), 2 (half). The bass line in the second system is: 3 (quarter), 2 (half), 1 (quarter), 2 (half), 3 (quarter), 4 (half).

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 12/8 time signature. The bass staff is in bass clef with the same key signature and time signature. The score includes various musical notations such as chords, single notes, rests, and fingerings. Chords are labeled with letters and superscripts: F-9, Bb7, Ab13, and Db9. The guitar staff features a double bar line with repeat dots at the beginning. The bass staff has a double bar line with repeat dots at the beginning. The score is divided into measures by vertical bar lines. The guitar staff has a 12/8 time signature, and the bass staff has a 12/8 time signature. The score includes various musical notations such as chords, single notes, rests, and fingerings. Chords are labeled with letters and superscripts: F-9, Bb7, Ab13, and Db9. The guitar staff features a double bar line with repeat dots at the beginning. The bass staff has a double bar line with repeat dots at the beginning. The score is divided into measures by vertical bar lines.

1.

F⁻ D^b13 C⁻7 D^b_Δ

19 8

2.

D^b_Δ F⁻ G^b_{SUS}7

21 8

F^{SUS} B^b A^b To CODA

23 8

24 8

F-7 D^bΔ A^bΔ/C D^b7 F7ALT/E^b

26 8

B^b7 D^b7/B G^b7

28 8

F-9 D^b7 A^bΔ/C G^b7 F7 B^b7 D^b7 G^b7

D.S. AL CODA

Musical score for guitar, page 96. The score is written for a guitar in E-flat major (three flats) and 3/4 time. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score begins with a measure containing a whole note chord (B-flat, E-flat, A-flat) and a measure with a whole note chord (B-flat, E-flat, A-flat). The melody in the treble staff starts with a quarter note (B-flat), followed by a quarter note (E-flat), and then a quarter note (A-flat). The bass staff features a series of chords: a whole note chord (B-flat, E-flat, A-flat), a whole note chord (B-flat, E-flat, A-flat), a whole note chord (B-flat, E-flat, A-flat), and a whole note chord (B-flat, E-flat, A-flat). The score concludes with a double bar line.

Robert Glasper's Changes for Stella

Chord progression: E_{-11} $Bb(\Delta 7)(\sharp 11)$ D_{-9} $Gb\Delta 9$

Chord progression: $D\flat^6$ $F\flat 7(\sharp 9)(\flat 9)$ $G\flat\Delta$ C_{-9} $D7+9$

Chord progression: $D\flat^6$ $F\flat 7(\sharp 9)(\flat 9)$ $G\flat\Delta$ C_{-9} $D7+9$

1. C_{-9} $D7+9$

repeat ad lib.

Fine

The musical score is written for guitar, featuring a melody in the treble clef and a bass line in the bass clef. The key signature is B-flat major (two flats). The melody consists of a series of eighth and quarter notes, with some triplets. The bass line is more complex, featuring many sixteenth and thirty-second notes, as well as triplets and slurs. The score includes various chords: B-flat major (Bb), F major (F), D major suspended 9 (Dsus9), and E-flat major (Eb). The bass line starts with a 16th measure and ends with a 10th measure. The melody starts with a 16th measure and ends with a 10th measure. The score is written in a single system, with the melody and bass line on separate staves.

20 8

E⁻⁹ E^b_{Δ9} D⁻⁹ D^b(^{Δ7}/_{#11})

22 8

A^b- A^b-_Δ G^b(^{Δ7}/_{#11}) F^{sus}_{Δ9} E⁻⁹ E^b(^{Δ7}/_{#11}) D⁻⁹ D^b(^{Δ7}/_{#11})

Melodic Ideas for Autumn Leaves

C-7 **F7**

* Chromatic Approach

basic chord tones:
3rd / b7th

extensions: #9 b9 * Chromatic Approach

BbΔ **EbΔ** **A87**

Passing Tone

Passing Tone / #5

Incomplete voicing:
root - 3rd - #11

basic chord tones:
3rd / b7th

D7 **G-9** **G7ALT**

3

5

7

9

11

C-7 **F7**

9 8

11 10 12 2 8 2 7 8 10 9 8 5 6

G \flat Δ **E \flat Δ** **A \flat 7**

11 8

7 4 5 7 8 6 7 8 5 6 8 10 8 6 10 8 8 10 13 11 7 8 12

D7 Δ L7 **G-6**

14 8

10 9 8 6 9 7 8 7 8 8 7 9 8 11 8

17 8

A⁷ D⁷_{ALT}

13 12 11 10 13 10 11 9 10 10 8 9

19 8

G⁻⁶ C⁻⁷

10 10 7 8 7 9 10 9 10 3 1 2 3 5 6 7 8

22 8

F⁷ B^b_Δ E^b_Δ

5 7 5 6 6 8 7 7 5 8 7 6 7 8 6 8

25 0

A7

D7^{alt}

3 3 3 3 3 3 3 3 3

11 10 14 13 11 13 14 10 12 13 10 12 11 13 10 12 13 11 9 10 10

The musical score for guitar consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It begins with a measure containing a whole note chord G-6 (G2, Bb2, D3, F3) and a fret number '8' below the staff. The melody continues with eighth and quarter notes, including a triplet of eighth notes. Chord changes are indicated above the staff: F-9, Bb7ALT, Eb9, and D7. The bottom staff is in bass clef and shows the fretting hand positions with numbers 1-10. It includes a triplet of eighth notes and a final measure with a triplet of eighth notes and a fret number '5' below the staff.

Comping Concepts - Gershwin's Chords

Chord progression: E_{-6} $B^9/F\#$ E_{-6} $B^9/F\#$

Chord progression: E_{-6} $B^9/F\#$ E_{-6} E^7 $A-$ E^b9 D^9 A^b7

Chord progression: G^{Δ} D^b9 C^9 $F\#^{\Delta7}$ B^7

Chord progression: E⁻⁶ E⁷/B E⁻⁶ D⁻⁷ E⁻¹¹/A

Measures 9-11. Treble staff: Measure 9 (E⁻⁶), Measure 10 (E⁷/B), Measure 11 (E⁻⁶). Bass staff: Measure 9 (fingering 0, 5, 6, 7), Measure 10 (fingering 5, 6, 7, 8), Measure 11 (fingering 5, 8, 12, 11).

Chord progression: E⁻¹¹ A⁻¹¹ A^{b7} G^Δ C⁷ F[#]Δ7 B⁷ALT/D[#]

Measures 12-14. Treble staff: Measure 12 (E⁻¹¹), Measure 13 (A⁻¹¹ A^{b7}), Measure 14 (C⁷). Bass staff: Measure 12 (fingering 7, 6, 5, 4), Measure 13 (fingering 3, 4, 4, 3), Measure 14 (fingering 3, 4, 5, 6). A "Harm." label is present below the bass staff in measure 14.

Chord progression: E⁻⁹ D⁻⁶ E⁻⁶ B⁷ALT/D[#]

Measures 15-17. Treble staff: Measure 15 (E⁻⁹), Measure 16 (D⁻⁶), Measure 17 (E⁻⁶). Bass staff: Measure 15 (fingering 0, 4, 6, 5), Measure 16 (fingering 4, 5), Measure 17 (fingering 7, 5, 6, 8). A "Harm." label is present below the bass staff in measure 17.

[illegible]

25 8

E⁻⁶ B⁹/F[#] E⁻⁶ B⁹/F[#] E⁻⁶ B⁹/F[#] E⁻⁶

28 8

E⁷ A⁷ G^Δ C⁷ A¹³ D^{sus7}

31 8

E⁻⁶ B^{b13} A¹³ E⁻⁶ B⁷ALT/D[#] E⁻⁶