

GCE JAZZ GUITAR

WORKBOOK

Grand Criteria of Excellence Collection

18 Tunes - Standard Analysis - Practice Etudes

Blues | Shorter | Scofield | Metheny | Bossa | Bebop

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TUNE 1: "BLUE CYCLE"

Style: Blues (C)

Key: Bb Major

Tempo: 120 BPM

Time: 4/4

Uniqueness Tagline: Wyble counterpoint meets Coltrane changes.

Playing Tip: Focus on hand separation; keep bass independent.

1. COMPACT LEAD SHEET (Form: 12-Bar Blues)

Bar	Harmony	Function	Melody Note (Ta)
1	Bb7	I7	F (5th)
2	Eb7	IV7	Db (b7)
3	Bb7	I7	D (3rd)
4	Fm7 - Bb7	ii-V of IV	Eb (b7 of Fm)
5	Eb7	IV7	G (3rd)
6	Edim7	#IVdim (BH Conn	Bb (5th of Edim)
7	Bb7	I7	F (5th)
8	G7alt	VI7 (Turnaround	B (3rd)
9	Cm7	ii7	Eb (b3)
10	F7alt	V7	Gb (b9)
11	Bb7 - G7alt	I - VI	F (5th)
12	Cm7 - F7	ii - V	A (3rd of F)

2. SCALE PALETTE STUDY

- Primary Universe (Bb7): Bb Mixolydian / Bb Lydian Dominant (for color).
- Secondary Universe (Eb7): Eb Mixolydian / Eb Lydian Dominant (#4).
- Functional Connector (Edim7): E Octatonic (Whole-Half) connecting IV back to I.
- Turnaround (G7alt / F7alt): Super Locrian (Altered Scale) or Half-Whole Diminished.

Barry Harris Logic:

- On the Fm7-Bb7 (Bar 4), use Ab Major 6 Diminished scale to outline the ii-V.
- On Edim7 (Bar 6), treat as a dominant functioning diminished resolving to Bb/F.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
Bb7	Bb Major	Ab Major	Defines Mixolyd
Eb7	Eb Major	Db Major	Defines Mixolyd
G7alt	G Augmented	Db Major	Tritone pair. G
F7alt	A Diminished	Eb Minor	Creates the "7b

Melodic Cell Idea: 1-2-3-5 pattern using the Color Triad resolving to the Root of the Stable Triad.

4. THREE ETUDE CHORUSES

Chorus 1: Lyrical Melody (Motivic)

- Concept: Call and response between the high register (Strings 1-2) and mid register.
- Motif: Ascending 6th interval (F to D).
- Bars 1-4: Establish the "Question" phrase (F-D-C-Bb).
- Bars 5-8: "Answer" phrase over IV chord, flattening the 3rd (F-Db-C-Bb).
- Bars 9-12: Rhythmic displacement of the motif over the ii-V.

Chorus 2: Modern Triad-Pair Lines

- Concept: Continuous 8th notes using the Triad Pairs from Section 3.
- Bar 1 (Bb7): Bb Triad down, Ab Triad up.
- Bar 4 (Fm7-Bb7): Ab Major Triad (for Fm7) -> E Diminished Triad (Creating Bb7b9 tension).
- Bar 8 (G7alt): Descending G Augmented arpeggio into ascending Db Major arpeggio.
- Goal: Angular, modern sound avoiding scalar runs.

Chorus 3: Wyble Two-Voice Counterpoint

- Concept: Independent bass/inner voice against melody.
- Texture:

Top Voice:* Sustain melody notes (dotted quarters).

Bottom Voice:* Walking quarter notes or counter-melodic 8ths.

- Key Moment (Bar 6 - Edim7): Top voice holds high Bb; Bottom voice walks chromatic E-G-G#-A.
- Ending: Contrary motion expansion into the final Bb13 chord.

5. OPTIONAL GUITAR VOICING SET (Drop-2 & Clusters)

- Bb7: 6-x-6-7-x-x (Bb7 shell) to x-5-6-5-6-x (Eb9/Bb).
- G7alt: 3-x-3-4-4-x (G7#5) to x-4-3-4-4-x (Db9).
- F7alt: 1-x-1-2-4-x (F7#9) with x-x-3-4-5-x (Cluster b9/#9).

6. FINAL EVALUATION

1. Clarity: (5/5) Standard Blues form provides strong scaffold.
2. MDH: (5/5) Harmony derived directly from melody targets.
3. Voice-Leading: (4/5) Edim7 connector is smooth; Turnaround is angular.
4. Counterpoint: (5/5) Chorus 3 specifically targets independent lines.
5. Triad Colour: (5/5) G+ / Db pair is highly effective for G7alt.
6. Playability: (4/5) Some stretches in the Wyble chorus may need fingering adjustment.
7. Structure: (5/5) 3 distinct variations.
8. Emotional Arc: Builds from lyrical -> technical -> textural.
9. Originality: (4/5) Cycle blues approach is a solid modern standard.
10. Unifying Tech: (5/5) Triad pairs unify the improvisation section.

Status: APPROVED. Ready for export.

TUNE 2: "ORBIT"

Style: Wayne Sh

Key: F Major

Tempo: 160 BPM

Time: 3/4

Uniqueness Tagline: Non-functional harmony over a floating pulse.

Playing Tip: Let the intervals ring; prioritize sustain.

1. COMPACT LEAD SHEET (Form: ABAC - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	FMaj7#11	I (Lydian)	E (7th)
2	DbMaj7	bVI (Borrowed)	Ab (5th)
3	Bbm7	iv (Modal Inter	Db (b3)
4	AMaj7	III (Chromatic	G# (7th)
5	FMaj7#11	I	C (5th)
6	EbMaj7#5	bVII (Augmented	D (7th)
7	Dm9	vi	A (5th)
8	E7alt	VII7 (Dominant	F (b9)
B			
9	AbMaj7	bIII	Eb (5th)
10	Gb13	bII7 (Neapolita	Bb (3rd)
11	EMaj7	VII	D# (7th)
12	Cm7 - F7sus	v - I sus	G (5th of Cm)
13	BbMaj7	IV	D (3rd)
14	Am7b5	iiidim	Eb (b5)
15	Gm11	ii	F (b7)
16	-	(Rest / Space)	-
A2			
17-24	(Repeat A1 with		
C			
25	Db/F	bV/I (Slash Vo	Ab (5th)
26	BMaj7#11	#IV (Lydian)	A# (7th)
27	Bb7sus	IV7sus	Ab (b7)
28	Am9	iii	E (5th)
29	AbMaj7#5	bIII+	G (7th)
30	Gm7	ii	D (5th)
31	FMaj9	I	E (7th)
32	-	(Fermata / Deca	-

2. SCALE PALETTE STUDY

- Primary Universe (FMaj7#11): F Lydian (B natural provides the #11 color).
- Chromatic Mediant (DbMaj7, AbMaj7): Db Ionian / Ab Ionian - Use as "parallel universes."
- Modal Interchange (Bbm7): Bb Dorian from F minor parallel.
- Augmented Approach (EbMaj7#5): Eb Lydian Augmented (3rd mode of Melodic Minor).
- Altered Dominant (E7alt): E Altered Scale / F Melodic Minor.

Wayne Shorter Logic:

- Avoid resolution - let each chord exist as its own "color center."
- Target chord tones 7 and 9 rather than roots and 5ths for ambiguity.

- Use wide intervals (6ths, 7ths, 9ths) in the melody.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
FMaj7#11	F Major	G Major	Lydian pair (1-
DbMaj7	Db Major	Eb Major	Ionian color ex
EbMaj7#5	Eb Augmented	G Major	Lydian Aug text
E7alt	Bb Major	F Major	Tritone substit
AbMaj7	Ab Major	Bb Minor	Creates the Maj
Gb13	Gb Major	Db Major	Defines the 13

Melodic Cell Idea: Descending 7th intervals from the Color Triad landing on 3rd of Stable Triad.

4. THREE ETUDE CHORUSES

Chorus 1: Suspended Melody (Spatial)

- Concept: Long tones with strategic space; 3/4 allows the waltz-like "breath."
- Texture: Half notes tied across bar lines, quarter note pickups.
- Bars 1-8: Melody hovers on 7ths (E over FMaj7, Ab over DbMaj7).
- Bars 9-16: Wider leaps - 9ths and 10ths - evoking "Nefertiti" atmosphere.
- Bars 25-32: Gradually descending line from high E down to middle C.

Chorus 2: Intervallic Tension Lines

- Concept: Continuous 8th notes built on tension intervals (b9, #11, 13).
- Bar 1 (FMaj7#11): G-B-E (G Major triad implying Lydian).
- Bar 9 (AbMaj7): Eb-G-C-Bb descending.
- Bar 10 (Gb13): Bb-Db-F-Ab (stacked 3rds from the 3rd).
- Goal: Avoid root-based thinking; float above the harmony.

Chorus 3: Sustain & Decay Study

- Concept: Guitar as a "breathing" instrument - use of volume swells and natural decay.
- Texture:

Bars 1-8:* Play dyads (6ths on strings 1-3), let ring into next chord.

Bars 9-16:* Single notes with volume pedal swells.

Bars 25-32:* Harmonics (natural and artificial) over the final chords.

- Key Moment (Bar 16 - Rest): Complete silence for one full bar.

5. OPTIONAL GUITAR VOICING SET (Open & Wide)

- FMaj7#11: x-x-3-4-5-4 (High voicing with #11 on top).
- DbMaj7: x-4-3-5-4-x (Spread Drop-3).
- EbMaj7#5: x-6-5-7-7-x (Augmented cluster).
- AbMaj7: 4-x-5-5-4-x (Shell + 9).
- E7alt: x-7-6-7-8-x (Altered voicing with b9 on top).

6. FINAL EVALUATION

1. Clarity: (4/5) Intentional ambiguity requires listener engagement.
2. MDH: (5/5) Melody generates harmonic implications throughout.
3. Voice-Leading: (5/5) Chromatic mediant motion is smooth and logical.
4. Counterpoint: (4/5) Primarily single-line focus; Chorus 3 adds dyads.
5. Triad Colour: (5/5) G/F Lydian pair is central to the sound.
6. Playability: (4/5) Wide stretches for some voicings; sustain technique required.
7. Structure: (5/5) ABAC form provides variation without repetition.
8. Emotional Arc: Mysterious -> Tense -> Resolving into space.
9. Originality: (5/5) Shorter-influenced but distinctly guitaristic.
10. Unifying Tech: (5/5) Lydian and Lydian Augmented scales unify the piece.

Status: APPROVED. Ready for export.

TUNE 3: "RUST & CHROME"

Style: Scofield

Key: E Major

Tempo: 95 BPM

Time: 4/4

Uniqueness Tagline: Gritty, angular lines with open string drones.

Playing Tip: Dig in with the right hand; use legato slides.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	E9	I9	G# (3rd)
2	E9	I9	D (b7)
3	A13	IV13	F# (6/13)
4	A13	IV13	C# (3rd)
5	E9	I9	B (5th)
6	G9	bIII9 (Borrowed)	F (b7)
7	F#m7	ii	A (b3)
8	B7#9	V7#9	D (b3/#9)
A2			
9-16	(Repeat A1 with		
B			
17	C#m7	vi	E (b3)
18	F#7#9	II7 (Secondary	A (b3/#9)
19	Bm7	v (Borrowed)	D (b3)
20	E7#9	I7#9 (Blues)	G (b3/#9)
21	AMaj7	IV	G# (7th)
22	G#m7b5	iiidim	D (b5)
23	C#7alt	VI7alt	F (b3)
24	B7sus - B7	V sus - V	A - D# (sus-3)
A3			
25-32	(Repeat A1 with		

2. SCALE PALETTE STUDY

- Primary Universe (E9): E Mixolydian / E Blues Scale hybrid.
- Subdominant (A13): A Mixolydian with added 6th/13th.
- Borrowed (G9): G Mixolydian - from E minor parallel.
- Blues Dominant (E7#9, F#7#9): E Blues / E Minor Pentatonic over dom7#9.
- Altered (C#7alt): C# Altered Scale / D Melodic Minor.

Scofield Logic:

- Mix major and minor 3rds freely - the #9 sound is central.
- Use chromatic approach notes aggressively.
- Open strings (E, B) function as pedal drones throughout.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
E9	E Major	D Major	Mixolydian pair
A13	A Major	F# Minor	Creates the 13t
G9	G Major	F Major	bIII Mixolydian
B7#9	B Major	D Major	Hendrix-chord t
C#7alt	G Major	Db Major	Tritone sub fra

Melodic Cell Idea: Pentatonic riff on Stable Triad -> Chromatic slide into Color Triad root.

4. THREE ETUDE CHORUSES

Chorus 1: Funky Riff-Based (Groove)

- Concept: Repetitive 2-bar riffs with rhythmic displacement.
- Motif: Low E string pedal with hammered 3rds (G#-A, G-G#).
- Bars 1-4: Establish the main groove - syncopated 16th notes.
- Bars 5-8: Riff moves to A string, keeping E as drone.
- Bars 17-24 (B Section): Break the riff - longer held notes for contrast.

Chorus 2: Angular Bebop Lines over Funk

- Concept: Apply bebop vocabulary over the funk changes - Scofield's signature.
- Bar 1 (E9): E-G#-A-B-C#-D-E enclosure.
- Bar 6 (G9): Bb-A-G-F-D (chromatic enclosure of G).
- Bar 20 (E7#9): G-G#-B-D-E - major/minor ambiguity.
- Goal: Continuous 8th-note lines with heavy chromaticism.

Chorus 3: Open String Drone Study

- Concept: Exploit open E and B strings as constant pedals.
- Texture:

Bars 1-8:* Melody on strings 1-3 with open E (6th string) sounding.

Bars 9-16:* Add open B (2nd string) drone; melody on 1st string.

Bars 17-24:* Harmonics at 12th fret layered with fretted notes.

- Key Moment (Bar 8 - B7#9): Hammer the open E while playing D on 3rd fret, G# on 1st fret.
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5. OPTIONAL GUITAR VOICING SET (Gritty & Open)

- E9: 0-7-6-7-5-0 (Open E voicing with 9th).
 - A13: x-0-6-6-7-5 (Open A string bass).
 - G9: 3-x-3-4-3-x (Compact cluster).
 - B7#9: x-2-1-2-3-x (Hendrix voicing).
 - E7#9: 0-7-6-7-8-0 (Open position funk chord).
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6. FINAL EVALUATION

1. Clarity: (5/5) Strong groove provides clear scaffold.
2. MDH: (5/5) Melody derived from chord tones with chromatic connections.
3. Voice-Leading: (4/5) Funk allows some parallel motion by design.

4. Counterpoint: (4/5) Drone vs. melody creates two-voice texture.
5. Triad Colour: (5/5) Major/minor ambiguity (#9) is fully explored.
6. Playability: (5/5) Guitar-friendly key (E); open strings natural.
7. Structure: (5/5) AABA form with clear B section contrast.
8. Emotional Arc: Gritty -> Technical -> Raw/Open.
9. Originality: (5/5) Scofield DNA with unique drone approach.
10. Unifying Tech: (5/5) Open string drones unify all choruses.

Status: APPROVED. Ready for export.

TUNE 4: "SAO PAULO RAIN"

Style: Bossa No

Key: D Major

Tempo: 130 BPM

Time: 4/4

Uniqueness Tagline: Melodic minor shapes over static pedal points.

Playing Tip: Keep the rhythm steady; let the melody float.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	DMaj9	I	F# (3rd)
2	DMaj9	I	E (9th)
3	Em9	ii	B (5th)
4	A13	V13	G (b7)
5	DMaj9	I	A (5th)
6	F#m7	iii	C# (5th)
7	Bm9	vi	D (b3)
8	E9	V/V (Secondary)	G# (3rd)
A2			
9-16	(Repeat A1 with		
B			
17	Gm9	iv (Borrowed)	Bb (b3)
18	Gm9	iv	D (5th)
19	Gb7#11	bIII7 (Tritone)	C (b5/#11)
20	FMaj7#11	bIII	E (7th)
21	Em11	ii	D (b7)
22	Eb9#11	bII (Neapolitan)	G (3rd)
23	DMaj9	I	F# (3rd)
24	A7sus - A7	V sus - V	G - C# (sus-3)
A3			
25-32	(Repeat A1 with		

2. SCALE PALETTE STUDY

- Primary Universe (DMaj9): D Ionian / D Lydian (interchangeable for color).
- Minor ii (Em9): E Dorian.
- Borrowed iv (Gm9): G Dorian (from D minor parallel).
- Tritone Sub (Gb7#11): Gb Lydian Dominant.
- Neapolitan (Eb9#11): Eb Lydian Dominant.
- Melodic Minor Application: D Melodic Minor over A7 for tension.

Jobim/Bossa Logic:

- Smooth chromatic bass motion (D -> C# -> C -> B).
- 9th and 11th extensions are standard - rarely play plain triads.
- Syncopation in the melody against the steady bossa pulse.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
DMaj9	D Major	E Minor	Creates Maj9 so
Em9	E Minor	G Major	Dorian extensio
Gm9	G Minor	Bb Major	Borrowed iv col
Gb7#11	Gb Major	Ab Major	Lydian Dominant
A13	A Major	B Minor	Creates 13th ex

Melodic Cell Idea: Arpeggio of Color Triad descending into 3rd of Stable Triad with chromatic approach.

4. THREE ETUDE CHORUSES

Chorus 1: Jobim-Style Melody (Lyrical)

- Concept: Singable melody with gentle syncopation; "One Note Samba" influence.
- Motif: Descending 3rd (F#-D, E-C#).
- Bars 1-8: Establish the "floating" quality - melody anticipates downbeats.
- Bars 17-24 (B Section): Shift to minor mode; melody becomes more chromatic.
- Bars 25-32: Return to opening motif with octave displacement.

Chorus 2: Melodic Minor Extensions

- Concept: Apply melodic minor substitutions over dominant chords.
- Bar 4 (A13): D Melodic Minor over A7 -> B-C#-D-E-F#-G#-A.
- Bar 19 (Gb7#11): C Melodic Minor over Gb7 -> Lydian Dominant tensions.
- Bar 22 (Eb9#11): Bb Melodic Minor approach.
- Goal: Modern tension over traditional bossa changes.

Chorus 3: Pedal Point Study

- Concept: Static bass note (D) maintained while upper harmony moves.
- Texture:

Bars 1-8:* Open D string (4th) drones; melody on strings 1-2.

Bars 9-16:* Pedal shifts to A (5th string open).

Bars 17-24:* Pedal on D while playing Gm9 -> dissonance/resolution.

- Key Moment (Bar 19 - Gb7#11): D pedal creates extreme tension -> resolves to DMaj9.
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5. OPTIONAL GUITAR VOICING SET (Bossa Shapes)

- DMaj9: x-5-4-6-5-x (Classic bossa voicing).
 - Em9: x-7-5-7-7-x (Spread voicing).
 - Gm9: 3-x-3-3-3-x (Compact).
 - Gb7#11: 2-x-2-3-4-x (Lydian Dom voicing).
 - A13: x-0-5-6-5-7 (Open A bass).
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6. FINAL EVALUATION

1. Clarity: (5/5) Bossa groove is universally accessible.
2. MDH: (5/5) Melody drives harmonic choices throughout.
3. Voice-Leading: (5/5) Chromatic bass motion is exemplary.

4. Counterpoint: (4/5) Primarily melody + rhythm section texture.
5. Triad Colour: (5/5) Maj9 and Dorian extensions well-deployed.
6. Playability: (5/5) Guitar-friendly key; standard bossa voicings.
7. Structure: (5/5) AABA with contrasting B section.
8. Emotional Arc: Gentle -> Tense (B section) -> Resolution.
9. Originality: (4/5) Traditional bossa with melodic minor modernity.
10. Unifying Tech: (5/5) Pedal point technique unifies the etudes.

Status: APPROVED. Ready for export.

TUNE 5: "THE MIRROR"

Style: Scofield

Key: Ab Major

Tempo: 60 BPM

Time: 4/4

Uniqueness Tagline: Sparse, haunting voicings with wide spreads.

Playing Tip: Use volume swells; control the decay.

1. COMPACT LEAD SHEET (Form: ABAC - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	AbMaj9	I	G (7th)
2	-	(Space)	-
3	Fm9	vi	Eb (b7)
4	Db9#11	IV9 (Lydian)	G (b5/#11)
5	Cm7	iii	Bb (b7)
6	Bbm11	ii	Ab (b7)
7	AbMaj9/G	I/7 (1st Inv)	G (Bass = 7th)
8	Eb7sus	V sus	Db (b7)
B			
9	DbMaj7#11	IV	C (7th)
10	Cm7b5	iiidim	Gb (b5)
11	Fm(Maj7)	vi (Melodic Min	E (7th)
12	Bb7alt	V/V	Ab (b7)
13	EbMaj9	V (Relative Maj	D (7th)
14	Am7b5	#idim (Chromati	G (b7)
15	AbMaj9	I	Eb (5th)
16	-	(Fermata)	-
A2			
17-24	(Repeat A1 with		
C			
25	Gb9	bVII	Db (5th)
26	FMaj7#5	VI+	E (7th)
27	Bbm9	ii	F (5th)
28	Eb13	V13	C (6/13)
29	AbMaj9	I	G (7th)
30	DbMaj7	IV	Ab (5th)
31	AbMaj9/Eb	I/5	C (3rd)
32	-	(Decay to silen	-

2. SCALE PALETTE STUDY

- Primary Universe (AbMaj9): Ab Ionian / Ab Lydian for #11 color.
- Minor vi (Fm9): F Dorian / F Melodic Minor (for Maj7 variant).
- Lydian IV (Db9#11): Db Lydian.
- Half-Diminished (Cm7b5): C Locrian / C Locrian nat2.
- Altered V (Bb7alt): Bb Altered Scale (B Melodic Minor).

Scofield Ballad Logic:

- Wide intervals in melody - 6ths, 7ths, octave + 2nds.
- Space is compositional - silence between phrases is intentional.

- Dynamic swells create the emotional arc, not just note choice.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
AbMaj9	Ab Major	Bb Minor	Creates Maj9 so
Fm9	F Minor	Ab Major	Dorian relative
Db9#11	Db Major	Eb Major	Lydian extensio
Bb7alt	E Major	F Minor	Tritone + alt t
Gb9	Gb Major	Ab Minor	bVII Mixolydian

Melodic Cell Idea: Sustained 7th of Stable Triad -> descending 6th to Color Triad root.

4. THREE ETUDE CHORUSES

Chorus 1: Spacious Melody (Minimal)

- Concept: Fewer notes with maximum expression; Scofield's "singing" quality.
- Motif: Ascending minor 7th (Bb to Ab, C to Bb).
- Bars 1-8: One or two notes per bar; let each ring fully.
- Bars 9-16: Melody moves to higher register; increases intensity slightly.
- Bars 25-32: Return to low register; fade to nothing.

Chorus 2: Wide Interval Study

- Concept: Practice leaps of 7ths, 9ths, 10ths.
- Bar 1 (AbMaj9): Low Ab (6th string) -> High G (1st string) - compound 7th.
- Bar 9 (DbMaj7#11): Db -> C -> Ab (descending 7ths).
- Bar 25 (Gb9): Low Gb -> High F -> Db (9th + 6th down).
- Goal: Build comfort with large interval jumps at slow tempo.

Chorus 3: Volume Swell & Decay

- Concept: Use volume pedal (or picking dynamics) to shape each note's attack.
- Texture:

Bars 1-8:* Slow swell in, let decay naturally.

Bars 9-16:* Faster attack, longer decay (more present).

Bars 25-32:* Swells that never fully arrive - ghostly.

- Key Moment (Bar 16 - Fermata): Hold AbMaj9, swell in and out three times before silence.

5. OPTIONAL GUITAR VOICING SET (Wide Spread)

- AbMaj9: 4-x-5-5-4-x (Shell + 9).
- Fm9: x-8-6-8-8-x (Spread m9).
- Db9#11: x-4-4-4-4-6 (Cluster with #11 on top).
- Bb7alt: 6-x-6-7-6-9 (Wide altered voicing).
- Gb9: 2-x-2-3-2-4 (Compact 9 shape).

6. FINAL EVALUATION

1. Clarity: (4/5) Sparse texture requires active listening.
2. MDH: (5/5) Melody dictates the harmonic rhythm.
3. Voice-Leading: (5/5) Smooth chromatic motion in inner voices.
4. Counterpoint: (3/5) Primarily single-line; implied counterpoint.
5. Triad Colour: (5/5) Maj9 and Lydian colors dominate.
6. Playability: (4/5) Wide stretches required; Ab key less natural.
7. Structure: (5/5) ABAC with contrasting C section.
8. Emotional Arc: Haunting -> Yearning -> Disappearing.
9. Originality: (5/5) Scofield ballad DNA with unique decay focus.
10. Unifying Tech: (5/5) Volume swell technique unifies all choruses.

Status: APPROVED. Ready for export.

TUNE 6: "BRIGHT SIZE LIFE 2"

Style: Pat Meth

Key: D Major

Tempo: 145 BPM

Time: 4/4

Uniqueness Tagline: Triad pairs moving constantly over a pedal.

Playing Tip: Play with a light, fluid touch; no accents.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	D/A	I/5 (Pedal: A)	F# (3rd)
2	E/A	II/5 (Pedal)	G# (3rd)
3	F#m/A	iii/5 (Pedal)	A (b3)
4	G/A	IV/5 (Pedal)	B (3rd)
5	D/A	I/5	A (5th)
6	Bm/A	vi/5 (Pedal)	D (b3)
7	GMaj7/A	IV7/5	F# (7th)
8	A	V	E (5th)
A2			
9-16	(Repeat with va		
B			
17	Bm7	vi	F# (5th)
18	E9	V/V	G# (3rd)
19	Asus - A	V sus - V	G - E (sus-5)
20	DMaj7	I	C# (7th)
21	Gm9	iv (Borrowed)	D (5th)
22	C9	bVII	E (3rd)
23	F#m7	iii	C# (5th)
24	E7sus - E7	V/vi sus - V	D - G#
A3			
25-32	(Repeat A1, end		

2. SCALE PALETTE STUDY

- Primary Universe (D/A): D Ionian / D Lydian - A pedal creates floating quality.
- Parallel Major Triads (E/A, G/A): Approach as "modal shifting" over pedal.
- Relative Minor (Bm7): B Dorian.
- Borrowed iv (Gm9): G Dorian from D minor parallel.
- Secondary Dominant (E9): E Mixolydian.

Pat Metheny Logic:

- Constant triad motion over a static pedal creates harmonic "shimmer."
- Even 8th notes - no swing, no accents; let the triads speak.
- High open strings (E, B) can ring sympathetically.
- Lydian preference - #11 always an option.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
D/A	D Major	E Major	Motion over ped
E/A	E Major	F# Minor	II chord over p
F#m/A	F# Minor	A Major	iii-I relations
G/A	G Major	A Major	IV-V relationsh
Bm7	B Minor	D Major	Dorian relative

Melodic Cell Idea: Ascending triads in 8ths - D-E-F#m-G-A cycle over the pedal.

4. THREE ETUDE CHORUSES

Chorus 1: Triad Cycling (Flowing 8ths)

- Concept: Continuous 8th-note triads moving over the A pedal.
- Pattern: D (1-3-5) -> E (1-3-5) -> F#m (1-b3-5) -> G (1-3-5) - all over A.
- Bars 1-8: Ascending triads, string 4-3-2.
- Bars 9-16: Descending triads, string 2-3-4.
- Bars 17-24 (B): Break pattern - longer notes, let triads ring.

Chorus 2: Lydian Extensions

- Concept: Add the #11 (G#) to D triads; add the #11 to G triads (C#).
- Bar 1 (D/A): D-F#-A-G# (adding #11).
- Bar 4 (G/A): G-B-D-C# (Lydian color).
- Goal: Create a "brighter than bright" Metheny shimmer.

Chorus 3: Open String Harp Study

- Concept: Use open strings as part of the triad voicings - campanella effect.
- Texture:

Bars 1-4:* D triad with open E and B strings ringing.

Bars 5-8:* F#m triad with open A string bass.

Bars 17-24:* Arpeggiate across all six strings where possible.

- Key Moment (Bar 8 - A): All five open strings (not 6th) ring as an A chord.
-

5. OPTIONAL GUITAR VOICING SET (Open & Bright)

- D/A: x-0-0-2-3-2 (A pedal bass, D triad above).
 - E/A: x-0-2-1-0-0 (A bass, E on top).
 - F#m/A: x-0-4-2-2-0 (A bass, F#m above).
 - G/A: x-0-0-0-3-3 (A bass, G triad).
 - Bm7: x-2-4-2-3-2 (Standard Bm7).
-

6. FINAL EVALUATION

1. Clarity: (5/5) Pedal point provides strong anchor.
2. MDH: (5/5) Triads ARE the melody; harmony = melody.
3. Voice-Leading: (5/5) Constant pedal ensures smooth bass; triads move stepwise.
4. Counterpoint: (4/5) Pedal vs. triads = two-voice texture.

5. Triad Colour: (5/5) Central to the entire piece.
6. Playability: (5/5) D major, open strings - very guitaristic.
7. Structure: (5/5) AABA with contrasting B section.
8. Emotional Arc: Bright -> Brighter -> Euphoric.
9. Originality: (4/5) Clear Metheny influence, uniquely realized.
10. Unifying Tech: (5/5) Pedal + triad motion is THE technique.

Status: APPROVED. Ready for export.

TUNE 7: "MONK'S DREAM"

Style: Experi

Key: C Major

Tempo: 110 BPM

Time: 4/4

Uniqueness Tagline: Whole-tone clusters and displaced rhythms.

Playing Tip: Feel the space; don't rush the silence.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	CMaj7#11	I (Lydian)	B (7th)
2	-	(Rest)	-
3	D7#11	V/V (Lydian Dom	C (b7)
4	-	(Rest)	-
5	Ebdim7	bIIIdim (Passin	Db (b7)
6	Dm7	ii	F (b3)
7	G7#5	V (Augmented)	B (3rd)
8	CMaj7	I	E (3rd)
A2			
9-16	(Repeat with rh		
B			
17	Ab7#11	bVI7	Gb (b7)
18	-	(Rest)	-
19	Gb7#11	bV7 (Tritone)	E (b7)
20	FMaj7#5	IV+	E (7th)
21	Fm6	iv	D (6th)
22	Em7b5	iiidim	Bb (b5)
23	Eb7	bIII7	Db (b7)
24	Dm7 - G7	ii - V	C - B (b7-3)
A3			
25-32	(Repeat A1 with		

2. SCALE PALETTE STUDY

- Primary Universe (CMaj7#11): C Lydian (F# provides the #11).
- Whole-Tone Applications (G7#5, D7#11): Whole-Tone Scale (C-D-E-F#-G#-A#).
- Diminished (Ebdim7): Eb Octatonic (Whole-Half Diminished).
- Lydian Dominant (Ab7#11, Gb7#11): Respective Lydian Dominant scales.
- Minor iv (Fm6): F Dorian / F Melodic Minor.

Monk Logic:

- Rhythmic displacement - place notes BEFORE or AFTER expected beats.
- Silence is a note - rests have melodic function.
- Cluster voicings - dissonance as color, not to be resolved immediately.
- Whole-tone scale creates the "floating" Monk quality.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
CMaj7#11	C Major	D Major	Lydian pair.
D7#11	D Major	E Major	Lydian Dom exte
G7#5	G Augmented	E Augmented	Whole-tone pair
Ab7#11	Ab Major	Bb Major	bVI Lydian Dom.
Fm6	F Minor	D Diminished	Creates the 6th

Melodic Cell Idea: Whole-tone tetrachord (C-D-E-F#) displaced by an 8th note.

4. THREE ETUDE CHORUSES

Chorus 1: Angular Melody (Displaced)

- Concept: Melody enters on unexpected beats - "and" of 2, "and" of 4.
- Motif: Tritone leap (C-F#, D-Ab).
- Bars 1-4: Single notes, heavily displaced; rests are as long as notes.
- Bars 5-8: Melody compresses; rests shorten.
- Bars 17-24 (B): Maximum displacement - melody anticipates by full beat.

Chorus 2: Whole-Tone Runs

- Concept: Apply whole-tone scale in continuous 8ths with chromatic "breaks."
- Bar 1 (CMaj7#11): C-D-E-F#-G#-A#-C (whole-tone up).
- Bar 5 (Ebdim7): Eb-F-Gb-Ab-A-B (diminished fragment breaking whole-tone).
- Bar 7 (G7#5): G-A-B-C#-D#-F-G (whole-tone built from G).
- Goal: Create the "dreamlike" Monk texture.

Chorus 3: Cluster Voicing Study

- Concept: Stack 2nds and tritones to create Monk-style "crunchy" voicings.
- Texture:

Bars 1-4:* Major 2nd clusters (C-D, E-F#) on strings 2-3.

Bars 5-8:* Tritone dyads (C-F#, D-Ab) as stabs.

Bars 17-24:* Three-note clusters (C-D-E, D-E-F#) with space.

- Key Moment (Bar 2 - Rest): Silence for full bar; let previous cluster decay.
-

5. OPTIONAL GUITAR VOICING SET (Clusters & Dissonance)

- CMaj7#11: x-3-2-4-5-x (Cluster with #11).
 - D7#11: x-5-4-5-5-x (Lydian Dom cluster).
 - G7#5: 3-x-3-4-4-x (Augmented voicing).
 - Ab7#11: 4-x-4-5-6-x (Wide Lydian Dom).
 - Fm6: 1-x-0-1-1-x (Minor 6 shell).
-

6. FINAL EVALUATION

1. Clarity: (3/5) Intentionally obscure; Monk aesthetic.
2. MDH: (5/5) Melody creates harmonic rhythm through displacement.
3. Voice-Leading: (4/5) Whole-tone voice-leading is non-traditional.

4. Counterpoint: (4/5) Clusters imply multiple voices.
5. Triad Colour: (5/5) Whole-tone and tritone colors dominate.
6. Playability: (4/5) Some awkward cluster fingerings.
7. Structure: (5/5) AABA with absurdist B section.
8. Emotional Arc: Mysterious -> Tense -> Sardonicly resolved.
9. Originality: (5/5) Monk meets guitar in experimental way.
10. Unifying Tech: (5/5) Rhythmic displacement and whole-tone scale unify.

Status: APPROVED. Ready for export.

TUNE 8: "NEFERTITI'S SHADOW"

Style: Wayne Sh

Key: Eb Major

Tempo: 180 BPM

Time: 4/4

Uniqueness Tagline: Melody dictates harmony; no recurring V7s.

Playing Tip: Listen to the top note; harmonization flows down.

1. COMPACT LEAD SHEET (Form: Through-Composed - 24 Bars)

Bar	Harmony	Function	Melody Note (Ta)
1	EbMaj7#11	I	D (7th)
2	DbMaj7	bVII	C (7th)
3	Cm9	vi	G (5th)
4	AbMaj7#5	IV+	G (7th)
5	Gm7b5	iiidim	F (b7)
6	GbMaj7	bIII	F (7th)
7	Fm11	ii	Eb (b7)
8	Edim7	#viidim (Passin)	Db (b7)
9	EbMaj9	I	Bb (5th)
10	D7alt	VII7alt	Ab (b5)
11	DbMaj7#11	bVII	C (7th)
12	Cm(Maj7)	vi (Mel Minor)	B (7th)
13	Bm9	#v (Chromatic)	F# (5th)
14	BbMaj7#5	V+	A (7th)
15	Am7b5	#ivdim	G (b7)
16	AbMaj7	IV	G (7th)
17	Gm9	iii	D (5th)
18	Gb7#9	bIII7	Bb (3rd)
19	Fm9	ii	C (5th)
20	EMaj7	#vii (Distant)	D# (7th)
21	EbMaj7	I	D (7th)
22	DMaj7#11	VII	C# (7th)
23	DbMaj9	bVII	C (7th)
24	EbMaj7	I (Final)	Bb (5th)

2. SCALE PALETTE STUDY

- Primary Universe (EbMaj7#11): Eb Lydian.
- Chromatic Mediants (DbMaj7, GbMaj7): Respective Ionian/Lydian modes.
- Augmented (AbMaj7#5, BbMaj7#5): Lydian Augmented (3rd mode Melodic Minor).
- Half-Diminished (Gm7b5, Am7b5): Locrian nat2.
- Melodic Minor vi (Cm(Maj7)): C Melodic Minor.

Wayne Shorter Logic:

- No functional V-I cadences - harmony drifts, never "resolves."
- Melody IS harmony - the top note determines the chord below.
- Chromatic planing - move chord shapes chromatically by half-step.
- Augmented Major 7 is a signature sound.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
EbMaj7#11	Eb Major	F Major	Lydian pair.
DbMaj7	Db Major	Eb Minor	Maj9 color.
AbMaj7#5	Ab Augmented	C Major	Augmented exten
GbMaj7	Gb Major	Ab Minor	Ionian extensio
D7alt	Ab Major	Eb Minor	Altered tension

Melodic Cell Idea: Descending Maj7 arpeggio from Color Triad -> half-step to next Stable Triad root.

4. THREE ETUDE CHORUSES

Chorus 1: Melody-First (Singing)

- Concept: Play only the melody notes with extreme care for phrasing.
- Motif: Descending 7th intervals (D-Eb, C-Db, G-Ab).
- Bars 1-8: Single notes; let each sing. Rubato feel within tempo.
- Bars 9-16: Add slight vibrato; intensity builds.
- Bars 17-24: Melody returns to opening register; fade.

Chorus 2: Chromatic Planing Study

- Concept: Move Maj7 chord shapes chromatically following the melody.
- Bar 1 (EbMaj7#11): Shape at 6th position.
- Bar 2 (DbMaj7): Same shape, 4th position (down 2 frets).
- Bar 6 (GbMaj7): Same shape, 2nd position.
- Goal: Experience harmony as "mobile color" under melody.

Chorus 3: Augmented Arpeggio Study

- Concept: Exploit the augmented Maj7 chords with arpeggiated lines.
- Texture:

Bars 4 (AbMaj7#5):* Ab-C-E-G arpeggiated.

Bars 14 (BbMaj7#5):* Bb-D-F#-A arpeggiated.

All Aug chords:* Sweep-pick or hybrid-pick.

- Key Moment (Bar 20 - EMaj7): Distant key; hold the chord, let it shimmer.
-

5. OPTIONAL GUITAR VOICING SET (Shorter Textures)

- EbMaj7#11: x-6-5-7-8-x (Lydian voicing).
 - DbMaj7: x-4-3-5-4-x (Smooth drop-2).
 - AbMaj7#5: 4-x-5-5-4-x (Augmented shell).
 - GbMaj7: 2-x-3-3-2-x (Compact Maj7).
 - D7alt: x-5-4-5-5-x (Altered cluster).
-

6. FINAL EVALUATION

1. Clarity: (4/5) Through-composed requires familiarity.
2. MDH: (5/5) Melody-Derived Harmony is the core concept.
3. Voice-Leading: (5/5) Chromatic planing ensures smooth motion.
4. Counterpoint: (4/5) Implicit in the chord movements.
5. Triad Colour: (5/5) Augmented and Lydian pairs throughout.
6. Playability: (4/5) Eb key, some position shifts required.
7. Structure: (5/5) Through-composed with internal logic.
8. Emotional Arc: Mysterious -> Searching -> Ambiguously resolved.
9. Originality: (5/5) Shorter DNA, guitar realization.
10. Unifying Tech: (5/5) Chromatic planing and Augmented Maj7 unify.

Status: APPROVED. Ready for export.

TUNE 9: "GREEZY"

Style: Blues (S)

Key: G Major

Tempo: 100 BPM

Time: 12/8

Uniqueness Tagline: Traditional shuffle with modern diminished subs.

Playing Tip: Lock with the imaginary drummer's triplet feel.

1. COMPACT LEAD SHEET (Form: 12-Bar Blues)

Bar	Harmony	Function	Melody Note (Ta)
1	G7	I7	D (5th)
2	G7	I7	B (3rd)
3	G7	I7	F (b7)
4	G#dim7	#Idim (Connecto	F (bb7)
5	C9	IV9	E (3rd)
6	C#dim7	#IVdim (Connect	Bb (bb7)
7	G7	I7	D (5th)
8	E7#9	VI7 (Turnaround	G (b3/#9)
9	Am7	ii	G (b7)
10	D7#9	V7#9	F (b3/#9)
11	G7 - E7	I - VI	B - G#
12	Am7 - D7	ii - V	E - C

2. SCALE PALETTE STUDY

- Primary Universe (G7): G Mixolydian / G Blues Scale (G-Bb-C-Db-D-F).
- Subdominant (C9): C Mixolydian.
- Diminished Connectors (G#dim7, C#dim7): Octatonic (Whole-Half Diminished).
- Altered Dominants (E7#9, D7#9): Blues Scale / Altered Scale.

Blues Shuffle Logic:

- Triplet subdivision - every beat divides into three.
- Swing the 8ths - long-short feel, not straight.
- Mix major and minor 3rds freely (the "blue" note).
- Diminished chords act as chromatic connectors between I and IV.

Barry Harris Application:

- On G7 -> G#dim7, use G Major 6 Diminished scale.
- On C9 -> C#dim7, use C Major 6 Diminished scale.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
G7	G Major	F Major	Mixolydian pair
C9	C Major	Bb Major	IV Mixolydian.
G#dim7	Ab Diminished	B Diminished	Same diminished
E7#9	E Major	G Minor	Creates the #9

D7#9	D Major	F Minor	V7#9 tension.
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Melodic Cell Idea: Triplet-based riff on Stable Triad, chromatic slide into Color Triad.

4. THREE ETUDE CHORUSES

Chorus 1: Classic Shuffle Riff (Groove)

- Concept: Repetitive, hypnotic 12/8 riff; think B.B. King meets Grant Green.
- Motif: G-B-D triplet pattern with b7 (F) grace note.
- Bars 1-4: Establish main riff on G7; slight variation bar 4.
- Bars 5-6: Transpose riff to C9; chromatic slide bar 6.
- Bars 9-12: Turnaround with walking bass line in left hand (if chord-melody).

Chorus 2: Diminished Connector Study

- Concept: Emphasize the dim7 connectors with diminished arpeggios.
- Bar 4 (G#dim7): G#-B-D-F arpeggio (ascending).
- Bar 6 (C#dim7): C#-E-G-Bb arpeggio (descending).
- Goal: Hear how diminished chords "lean" into the next chord.

Chorus 3: Blue Note Chromaticism

- Concept: Exploit the b3/3 ambiguity throughout.
- Texture:

Bar 1-2:* Bb (b3) sliding into B (3) repeatedly.

Bar 5:* Eb (b3 of C) sliding into E.

Bar 8 (E7#9):* G natural (b3/#9) is the target note.

- Key Moment (Bar 10 - D7#9): F natural (b3) over D7 creates maximum grease.
-

5. OPTIONAL GUITAR VOICING SET (Blues Shapes)

- G7: 3-x-3-4-3-x (Compact dominant).
 - C9: x-3-2-3-3-x (9th voicing).
 - G#dim7: 4-x-3-4-x-x (Diminished shell).
 - E7#9: 0-7-6-7-8-x (Open E bass).
 - D7#9: x-5-4-5-5-x (Hendrix shape).
-

6. FINAL EVALUATION

1. Clarity: (5/5) Blues form is universally accessible.
2. MDH: (5/5) Melody based on chord tones + blue notes.
3. Voice-Leading: (5/5) Diminished connectors create chromatic bass.
4. Counterpoint: (4/5) Riff + bass line creates two-voice texture.
5. Triad Colour: (5/5) Major/minor 3rd ambiguity fully explored.
6. Playability: (5/5) G major, standard blues shapes.
7. Structure: (5/5) 12-bar blues, classic form.
8. Emotional Arc: Laid-back -> Building -> Turnaround release.

9. Originality: (4/5) Traditional shuffle with diminished "modern" touch.

10. Unifying Tech: (5/5) Triplet feel and diminished connectors unify.

Status: APPROVED. Ready for export.

TUNE 10: "HEXAGON"

Style: Original

Key: B Major

Tempo: 135 BPM

Time: 5/4

Uniqueness Tagline: A 5/4 groove built on hexatonic scales.

Playing Tip: Count "1-2-3, 1-2" internally until natural.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	BMaj7	I	D# (3rd)
2	C#m9	ii	E (b3)
3	D#m7	iii	F# (b3)
4	EMaj7#11	IV (Lydian)	A# (b5/#11)
5	BMaj7/F#	I/5	B (Root)
6	G#m9	vi	D# (5th)
7	F#13sus	V sus	E (b7)
8	F#7	V	A# (3rd)
A2			
9-16	(Repeat with va		
B			
17	GMaj7#11	bVI (Borrowed)	F# (7th)
18	F#m7b5	vdim	E (b7)
19	EMaj7	IV	D# (7th)
20	Eb7alt	bIV7 (Chromatic	Db (b7)
21	D#m9	iii	A# (5th)
22	DMaj7#11	bIII (Borrowed)	C# (7th)
23	C#m11	ii	B (b7)
24	F#7sus - F#7	V sus - V	B - A#
A3			
25-32	(Return to A, c		

2. SCALE PALETTE STUDY

- Primary Universe (BMaj7): B Ionian / B Lydian.

- Hexatonic Scales:

* B Hexatonic: B-D#-F#-G#-A#-C# (Major triad + m3 above = G#m triad).

* E Hexatonic: E-G#-B-C#-D#-F# (E Major + C#m).

- Borrowed bVI (GMaj7#11): G Lydian.

- Borrowed bIII (DMaj7#11): D Lydian.

- Altered (Eb7alt): Eb Altered / E Melodic Minor.

Odd Meter Logic:

- 5/4 = 3+2 - feel the grouping as "long + short."

- Hexatonic scales have 6 notes - fits the asymmetry of 5/4.

- Accent beat 1 and beat 4 to reinforce the 3+2 grouping.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
BMaj7	B Major	G# Minor	Hexatonic pair
C#m9	C# Minor	E Major	Dorian relative
EMaj7#11	E Major	F# Major	Lydian pair.
GMaj7#11	G Major	A Major	Borrowed Lydian
D#m9	D# Minor	F# Major	iii chord color

Melodic Cell Idea: Hexatonic scale run over 5 beats - 6 notes across 5, creates metric tension.

4. THREE ETUDE CHORUSES

Chorus 1: 5/4 Groove Establishment

- Concept: Lock into the 3+2 feel with a repeating melodic cell.
- Motif: B-D#-F# (beats 1-2-3) + A#-G# (beats 4-5).
- Bars 1-4: Establish the groove; melody reinforces the meter.
- Bars 5-8: Variation - flip to 2+3 briefly (beats 1-2, then 3-4-5).
- Bars 17-24 (B): More flowing; less rigid metric accents.

Chorus 2: Hexatonic Scale Study

- Concept: Run hexatonic scales across the 5/4 bars.
- Bar 1 (BMaj7): B-D#-F#-G#-A#-C#-B (6 notes over 5 beats = polyrhythm).
- Bar 4 (EMaj7#11): E-G#-B-C#-D#-F#-E.
- Bar 17 (GMaj7#11): G-B-D-E-F#-A-G.
- Goal: Build comfort with hexatonic fingerings in odd meter.

Chorus 3: Metric Displacement Study

- Concept: Displace the melodic motif by one beat each repeat.
- Texture:

Bars 1-2:* Motif on beat 1.

Bars 3-4:* Motif on beat 2 (displaced).

Bars 5-6:* Motif on beat 3.

Continue cycle...*

- Key Moment (Bar 24 - F#7): Land squarely on beat 1 after all displacement.
-

5. OPTIONAL GUITAR VOICING SET (B Major Shapes)

- BMaj7: x-2-4-3-4-x (Drop-2 shape).
 - C#m9: x-4-2-4-4-x (m9 voicing).
 - EMaj7#11: x-7-6-8-8-x (Lydian cluster).
 - GMaj7#11: 3-x-4-4-3-x (Borrowed bVI).
 - F#13sus: 2-x-2-4-2-x (Sus voicing).
-

6. FINAL EVALUATION

1. Clarity: (4/5) 5/4 requires listener adjustment.
2. MDH: (5/5) Melody creates harmonic direction.
3. Voice-Leading: (5/5) Hexatonic scales provide smooth motion.
4. Counterpoint: (4/5) Implied in the hexatonic triad pairs.
5. Triad Colour: (5/5) Hexatonic (two-triad) concept is central.
6. Playability: (4/5) B major is less natural; odd meter adds difficulty.
7. Structure: (5/5) AABA adapted to 5/4.
8. Emotional Arc: Driving -> Searching -> Resolving.
9. Originality: (5/5) Hexatonic + 5/4 is a unique combination.
10. Unifying Tech: (5/5) Hexatonic scales and 5/4 meter unify all choruses.

Status: APPROVED. Ready for export.

TUNE 11: "CRYSTAL SILENCE"

Style: ECM Ball

Key: A Major

Tempo: 80 BPM

Time: 4/4

Uniqueness Tagline: Open string voicings high up the neck.

Playing Tip: Let strings ring into each other (campanella).

1. COMPACT LEAD SHEET (Form: ABAC - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	AMaj9	I	G# (7th)
2	AMaj9	I	E (5th)
3	F#m11	vi	E (b7)
4	DMaj7#11	IV (Lydian)	C# (7th)
5	C#m9	iii	B (b7)
6	Bm9	ii	A (b7)
7	AMaj9/E	I/5	G# (7th)
8	E9sus	V sus	D (b7)
B			
9	FMaj7#11	bVI (Borrowed)	E (7th)
10	Em9	v (Borrowed)	D (b7)
11	DMaj9	IV	C# (7th)
12	DbMaj7	bIV (Chromatic)	C (7th)
13	C#m7	iii	E (b3)
14	CMaj7#11	bIII (Borrowed)	B (7th)
15	Bm11	ii	A (b7)
16	E7sus	V sus	A (11th)
A2			
17-24	(Repeat A1 with		
C			
25	GbMaj7	bVII (Distant)	F (7th)
26	F#m9	vi	E (b7)
27	EMaj7	V (Major)	D# (7th)
28	Eb7#11	bV7 (Chromatic)	Db (b7)
29	DMaj9	IV	C# (7th)
30	C#m7	iii	B (b7)
31	AMaj9	I	E (5th)
32	-	(Decay)	-

2. SCALE PALETTE STUDY

- Primary Universe (AMaj9): A Ionian / A Lydian.
- Relative Minor (F#m11): F# Dorian / F# Aeolian.
- Borrowed bVI (FMaj7#11): F Lydian.
- Borrowed bIII (CMaj7#11): C Lydian.
- Chromatic (DbMaj7, Eb7#11): Respective Lydian/Lydian Dominant scales.

ECM Logic:

- Space and sustain - notes should ring and overlap.
- Campanella technique - use open strings while playing fretted notes higher up.

- Lydian preference - the #11 adds "air" to the voicings.
- Avoid "jazzy" chromaticism - aim for pure, bell-like tones.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
AMaj9	A Major	B Minor	Creates Maj9 so
F#m11	F# Minor	A Major	Dorian relative
DMaj7#11	D Major	E Major	Lydian pair.
FMaj7#11	F Major	G Major	Borrowed Lydian
CMaj7#11	C Major	D Major	Borrowed Lydian

Melodic Cell Idea: Arpeggiate Color Triad from high E string with open B and E ringing.

4. THREE ETUDE CHORUSES

Chorus 1: Campanella Melody

- Concept: Use open strings as drones while melody moves on adjacent strings.
- Motif: High G# (1st string, 16th fret) with open E ringing.
- Bars 1-4: Melody on string 1, open strings 2 and 1 ring sympathetically.
- Bars 5-8: Add open A (5th string) as bass pedal.
- Bars 9-16 (B): Shift position; let new open strings ring.

Chorus 2: High Position Open String Study

- Concept: Exploit E-B-G-D open strings while playing above the 12th fret.
- Bar 1 (AMaj9): E at 12th fret (1st string) + open E (1st string harmonic) -> unison.
- Bar 9 (FMaj7#11): High A (17th fret, 1st string) + open B (2nd string) ringing.
- Goal: Create the "glass-like" ECM texture.

Chorus 3: Sustain & Overlap Study

- Concept: Each note should ring into the next; no staccato.
- Texture:

Bars 1-8:* Play slowly; wait for previous note to decay 50%.

Bars 9-16:* Slightly closer attacks; notes overlap more.

Bars 25-32:* Maximum overlap; near-constant wash of sound.

- Key Moment (Bar 32 - Decay): Final AMaj9 rings until complete silence.

5. OPTIONAL GUITAR VOICING SET (Open String Voicings)

- AMaj9: x-0-6-6-5-0 (Open A and E).
- F#m11: x-x-4-6-5-0 (Open E on top).
- DMaj7#11: x-x-0-6-7-9 (Open D bass).
- FMaj7#11: 1-x-2-2-1-0 (Open E on top).
- E9sus: 0-7-7-7-0-0 (Open E bass and strings 1-2).

6. FINAL EVALUATION

1. Clarity: (5/5) A major is guitar-friendly; open strings natural.
2. MDH: (5/5) Melody floats above sustaining harmony.
3. Voice-Leading: (5/5) Smooth Lydian motion throughout.
4. Counterpoint: (4/5) Open strings create implied polyphony.
5. Triad Colour: (5/5) Lydian and Maj9 colors throughout.
6. Playability: (5/5) Open strings make voicings achievable.
7. Structure: (5/5) ABAC with contrasting C section.
8. Emotional Arc: Crystalline -> Expansive -> Dissolving.
9. Originality: (5/5) ECM aesthetic translated to guitar.
10. Unifying Tech: (5/5) Campanella and open strings unify all choruses.

Status: APPROVED. Ready for export.

TUNE 12: "ANGULAR MOTION"

Style: Bebop/Et

Key: Gb Major

Tempo: 200 BPM

Time: 4/4

Uniqueness Tagline: Wide interval skips at fast tempos.

Playing Tip: Economy picking is essential here.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	GbMaj7	I	F (7th)
2	Fm7 - Bb7	vii - III7	Ab - D (b3 - 3)
3	EbMaj7	VI	D (7th)
4	Ebm7 - Ab7	vi - II7	Gb - C (b3 - 3)
5	DbMaj7	V (Relative)	C (7th)
6	Cm7b5 - F7	ivdim - VII7	Eb - A (b3 - 3)
7	Bbm7	iii	Ab (b7)
8	Eb7 - Ab7	VI7 - II7	G - Gb (3 - b7)
A2			
9-16	(Repeat with me		
B			
17	Dbm7	v (Borrowed)	Cb (b7)
18	Gb7	I7	F (7th)
19	CbMaj7	IV (Enharmonic	Bb (7th)
20	Bbm7	iii	Ab (b7)
21	Abm7	ii	Gb (b7)
22	Db7	V7	C (7th)
23	GbMaj7	I	Bb (3rd)
24	Cm7b5 - F7alt	ivdim - VII7alt	Gb - E (b5 - 7)
A3			
25-32	(Repeat A, coda		

2. SCALE PALETTE STUDY

- Primary Universe (GbMaj7): Gb Ionian / Gb Lydian.
- ii-V Chains: Each ii-V uses respective Dorian -> Mixolydian/Altered.
- Half-Diminished (Cm7b5): C Locrian nat2 / C Locrian.
- Altered Dominant (F7alt): F Altered Scale (Gb Melodic Minor).
- Bebop Scales: Add passing tones to create 8-note scales.

Bebop Logic:

- Wide intervals (6ths, 7ths, octaves) at speed require planning.
- Enclosures - surround target notes chromatically.
- Bebop scale - add chromatic passing tone between 8-1 or 5-6.
- Articulation - accent the "and" of beats; swing hard.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
Gbmaj7	Gb Major	Ab Minor	Maj9 extension.
Bb7	Bb Major	Ab Major	Mixolydian pair
Cm7b5	C Diminished	Eb Minor	Half-dim color.
F7alt	B Major	C Minor	Tritone + alter
Dbmaj7	Db Major	Eb Minor	V-area color.

Melodic Cell Idea: Ascending 6th from Stable Triad root -> chromatic enclosure to Color Triad 5th.

4. THREE ETUDE CHORUSES

Chorus 1: Intervallic Bebop Lines

- Concept: Wide skips within continuous 8th-note lines.
- Motif: Ascending 6th (Gb-Eb), descending 7th (F-Gb).
- Bars 1-4: 8th notes with interval skips every 4 notes.
- Bars 5-8: Increase skip frequency - every 2 notes.
- Bars 17-24 (B): Maximum angularity; 9ths and 10ths.

Chorus 2: Enclosure Study

- Concept: Surround every chord tone with chromatic approach.
- Bar 1 (Gbmaj7): Target F (7th) -> approach E-G-F.
- Bar 5 (Dbmaj7): Target C (7th) -> approach B-Db-C.
- Bar 22 (Db7): Target C (7th) -> approach B-Db-C-Cb-C.
- Goal: Automatic enclosure habit at speed.

Chorus 3: Economy Picking Etude

- Concept: Design lines for maximum picking efficiency.
- Texture:

Bars 1-4:* Descending lines (outside-in picking).

Bars 5-8:* Ascending lines (inside-out picking).

Bars 9-16:* Mixed; focus on string crossing efficiency.

- Key Moment (Bar 24 - F7alt): Sweep-picked altered arpeggio into Gbmaj7.
-

5. OPTIONAL GUITAR VOICING SET (Bebop Shells)

- Gbmaj7: 2-x-3-3-2-x (Shell voicing).
 - Bb7: x-1-0-1-3-x (Dom7 shell).
 - Cm7b5: x-3-4-3-4-x (Half-dim).
 - F7alt: 1-x-1-2-2-x (Altered shell).
 - Dbmaj7: x-4-3-5-4-x (Drop-2).
-

6. FINAL EVALUATION

1. Clarity: (4/5) Fast tempo requires familiarity with changes.
2. MDH: (5/5) Melody drives through the ii-V chains.
3. Voice-Leading: (5/5) Bebop voice-leading is exemplary.

4. Counterpoint: (4/5) Single-line focus; implied bass.
5. Triad Colour: (4/5) Bebop emphasizes chord tones over triad pairs.
6. Playability: (3/5) Gb key and 200 BPM are challenging.
7. Structure: (5/5) AABA with ii-V chains throughout.
8. Emotional Arc: Urgent -> Relentless -> Triumphant.
9. Originality: (4/5) Classic bebop vocabulary, angular execution.
10. Unifying Tech: (5/5) Wide intervals and enclosures unify all choruses.

Status: APPROVED. Ready for export.

TUNE 13: "THE VOID"

Style: Experi

Key: Free

Tempo: Free

Time: Free

Uniqueness Tagline: Textural improvisation guide; no fixed chords.

Playing Tip: Focus on timbre and dynamic swells.

1. STRUCTURAL GUIDE (Form: Through-Composed Sections)

Note: This piece has no fixed harmony. The "lead sheet" is a roadmap of textures and techniques.

Section	Duration	Texture	Technique Focus	Dynamic
I	~2 min	Sparse, pointil	Harmonics (natu	ppp -> pp
II	~1.5 min	Building cluste	Behind-the-nut	pp -> mp
III	~2 min	Dense, aggressi	Feedback, disto	mp -> ff
IV	~1.5 min	Deconstruction	Extended techni	ff -> mf
V	~2 min	Return to spars	Harmonics, volu	mf -> ppp

2. TIMBRAL PALETTE STUDY

- Harmonics:

- * Natural: 12th, 7th, 5th fret nodes.
- * Artificial: Pick + thumb touch at octave above fretted note.
- * Harp harmonics: Touch harmonic node, pluck with another finger.
 - Extended Techniques:
- * Behind-the-nut: Press strings behind nut for microtonal bends.
- * Prepared guitar: Paper clips, felt, e-bow between strings.
- * Bow: Violin/cello bow on wound strings.
 - Feedback:
- * Position relative to amp for controlled sustain.
- * Use volume knob to swell in/out of feedback.

Free Improvisation Logic:

- Sound IS the composition - pitch is secondary to texture.
- Dynamics create form - the arc from silence to noise to silence.
- Listen more than play - react to the decay, the room, the resonance.

3. TEXTURAL MAP (Conceptual Triad-Pairs)

Section	"Stable" Sound	"Tension" Sound	Emotional Funct
I	Natural harmoni	Artificial harm	Mystery, questi
II	Clusters (clean	Clusters (disto	Building unease
III	Distorted power	White noise/fee	Crisis, chaos
IV	Fragmented melo	Silence/space	Collapse
V	Pure harmonics	Resonant decay	Resolution, voi

Conceptual Cell: Contrast between "pure" (harmonics) and "impure" (noise) timbres.

4. THREE IMPROVISATION FRAMEWORKS

Framework 1: Harmonic Cathedral

- Concept: Build vertical "towers" of stacked harmonics.
- Section I: Single harmonic notes, widely spaced.
- Section III: Layer multiple harmonics simultaneously (requires sustain/delay).
- Section V: Return to single harmonic; let it decay for 30+ seconds.

Framework 2: Textural Gradient

- Concept: Continuous transformation from one timbre to another.
- Process:
 1. Start with clean, fingerpicked note.
 2. Gradually add gain.
 3. Increase gain until feedback emerges.
 4. Control feedback with volume knob.
 5. Reduce gain; return to clean.
- Goal: No sudden changes; all transitions are gradual.

Framework 3: Call and Silence

- Concept: Each sound is followed by silence of equal or greater length.
 - Texture:

Section I:* One note; 10 seconds of silence.

Section III:* Short burst; 5 seconds of silence.

Section V:* Final harmonic; infinite silence.
 - Key Principle: Silence is the "answer" to every "question."
-

5. EQUIPMENT CONSIDERATIONS

- Guitar: Any electric; hollow-body adds resonance.
 - Amplifier: Tube amp preferred for natural breakup.
 - Effects (Optional):
 - * Volume pedal: Essential for swells.
 - * Reverb: Long decay (hall or shimmer).
 - * Delay: For layering harmonics.
 - * Fuzz/Distortion: For Section III aggression.
 - * E-Bow: For infinite sustain passages.
 - Accessories:
 - * Violin bow
 - * Alligator clips
 - * Paper clips, felt, foam for preparation
-

6. FINAL EVALUATION

1. Clarity: (3/5) Free form requires active listener engagement.
2. MDH: (N/A) No fixed melody or harmony.
3. Voice-Leading: (N/A) Traditional voice-leading not applicable.
4. Counterpoint: (4/5) Texture vs. silence creates implied counterpoint.
5. Triad Colour: (N/A) Replaced by timbral contrast.
6. Playability: (5/5) No fixed pitches; focus on physical techniques.
7. Structure: (5/5) Clear 5-section arc provides roadmap.
8. Emotional Arc: Void -> Emergence -> Crisis -> Dissolution -> Void.
9. Originality: (5/5) Fully experimental; no jazz conventions.
10. Unifying Tech: (5/5) Harmonics and dynamic arc unify the piece.

Status: APPROVED. Ready for performance.

TUNE 14: "SOLAR FLARE"

Style: Fusion/O

Key: C# Major

Tempo: 150 BPM

Time: 7/8

Uniqueness Tagline: Rapid-fire triad pairs in a 7/8 ostinato.

Playing Tip: Accent the first beat of the 3 and the 2 groups.

1. COMPACT LEAD SHEET (Form: AABA - 28 Bars [7/8])

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	C#Maj7	I	B# (7th)
2	D#m9	ii	F# (b3)
3	E#m7	iii	G# (b3)
4	F#Maj7#11	IV (Lydian)	E# (7th)
5	G#m7	v	F# (b7)
6	A#m7	vi	G# (b7)
7	B#dim7	viidim	A (bb7)
A2			
8-14	(Repeat with va		
B			
15	AMaj7#11	bVI (Borrowed)	G# (7th)
16	G#m7b5	vdim	F# (b7)
17	F#m9	iv (Borrowed)	E (b7)
18	F7#9	bIV7 (Chromatic	Ab (b3)
19	EMaj7	bIII	D# (7th)
20	Eb7alt	bIII7	Db (b7)
21	D#m11	ii	C# (b7)
A3			
22-28	(Return to A, c		

2. SCALE PALETTE STUDY

- Primary Universe (C#Maj7): C# Ionian / C# Lydian.
- Hexatonic Pair: C# Major + D# Minor = C# Hexatonic.
- Borrowed bVI (AMaj7#11): A Lydian.
- Altered (Eb7alt): Eb Altered / E Melodic Minor.
- Diminished (B#dim7): B# Octatonic (enharmonic C diminished).

Fusion/Odd Meter Logic:

- 7/8 = 4+3 or 3+4 - this piece uses 4+3 (accent beats 1 and 5).
- Triad pairs fit 7/8 - 6 notes of hexatonic over 7 beats creates tension.
- Rapid-fire execution - 8th notes are constant; no rests in A sections.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
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C#Maj7	C# Major	D# Minor	Hexatonic pair.
F#Maj7#11	F# Major	G# Major	Lydian pair.
AMaj7#11	A Major	B Major	Borrowed Lydian
F7#9	F Major	Ab Minor	#9 tension.
Eb7alt	A Major	Bb Minor	Tritone + alter

Melodic Cell Idea: Hexatonic run (C#-E#-G#-D#-F#-A#) over 7 beats with accent displacement.

4. THREE ETUDE CHORUSES

Chorus 1: 7/8 Groove Lock

- Concept: Establish the 4+3 feel with accented triad pairs.
- Motif: C#-E#-G# (beats 1-2-3) + D#-F# (beats 4-5) + A#-C# (beats 6-7).
- Bars 1-7: Lock into the groove; accents on 1 and 5.
- Bars 8-14: Slight variation; accent beat 4 occasionally.
- Bars 15-21 (B): Shift to 3+4 feel for contrast.

Chorus 2: Rapid Triad Arpeggios

- Concept: Continuous 8th-note triad arpeggios, no breaks.
- Bar 1 (C#Maj7): C#-E#-G#-E#-C#-E#-G# (7 8ths).
- Bar 4 (F#Maj7#11): F#-A#-C#-B#-F#-A#-C# (with #11).
- Bar 15 (AMaj7#11): A-C#-E-G#-A-C#-E.
- Goal: Clean, even execution at 150 BPM.

Chorus 3: Metric Superimposition

- Concept: Play 4/4 phrases over the 7/8 meter.
- Texture:

Bars 1-7:* 8-note phrase (4/4) cycles against 7/8 = resolves every 56 beats.

Bars 8-14:* 7-note phrase locks with meter.

Bars 15-21:* Return to 8-note superimposition.

- Key Moment (Bar 21 - D#m11): Both meters align; resolution.
-

5. OPTIONAL GUITAR VOICING SET (Fusion Shapes)

- C#Maj7: x-4-3-5-4-x (Drop-2).
 - D#m9: x-6-4-6-6-x (m9 shell).
 - F#Maj7#11: 2-x-3-3-2-4 (Lydian voicing).
 - AMaj7#11: x-0-6-6-5-4 (Open A).
 - Eb7alt: x-6-5-6-7-x (Altered cluster).
-

6. FINAL EVALUATION

1. Clarity: (4/5) 7/8 requires listener adjustment.
2. MDH: (5/5) Triads drive the harmonic motion.
3. Voice-Leading: (5/5) Hexatonic scales provide smooth motion.
4. Counterpoint: (4/5) Implied in triad pair voicings.

5. Triad Colour: (5/5) Central to the entire composition.
6. Playability: (3/5) C# key and 7/8 at 150 BPM is demanding.
7. Structure: (5/5) AABA adapted to 7/8.
8. Emotional Arc: Explosive -> Relentless -> Triumphant.
9. Originality: (5/5) Fusion meets odd meter with hexatonic focus.
10. Unifying Tech: (5/5) Triad pairs and 7/8 meter unify all choruses.

Status: APPROVED. Ready for export.

TUNE 15: "FINAL DEPARTURE"

Style: Closing

Key: Db Major

Tempo: 70 BPM

Time: 4/4

Uniqueness Tagline: Lush, orchestral drop-2 voicings.

Playing Tip: Play rubato; breathe with the phrases.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	DbMaj9	I	C (7th)
2	Bbm9	vi	Ab (b7)
3	Ebm9	ii	Db (b7)
4	Ab13	V13	Gb (b7)
5	DbMaj9	I	F (3rd)
6	Gbmaj7#11	IV (Lydian)	F (7th)
7	Fm7	iii	Eb (b7)
8	Bb7sus - Bb7	VI7 sus - VI7	Ab - D
A2			
9-16	(Repeat with me		
B			
17	Bm9	bvii (Distant)	A (b7)
18	EMaj7#11	bIII (Lydian)	D# (7th)
19	Ebmaj9	II (Lydian)	D (7th)
20	AbMaj7	V (Major)	G (7th)
21	Gm7b5	#ivdim	F (b7)
22	C7alt	VII7alt	Bb (b7)
23	Fm9	iii	Eb (b7)
24	Bb7sus	VI7 sus	Eb (11th)
A3			
25-32	(Return to A, r		

2. SCALE PALETTE STUDY

- Primary Universe (DbMaj9): Db Ionian / Db Lydian.
- Relative Minor (Bbm9): Bb Dorian / Bb Aeolian.
- Lydian IV (Gbmaj7#11): Gb Lydian (C natural provides #11).
- Distant bvii (Bm9): B Dorian (from a "distant" tonal center).
- Altered Dominant (C7alt): C Altered Scale (Db Melodic Minor).

Ballad Logic:

- Rubato is expected - stretch time on phrase endings.
- Drop-2 voicings create orchestral density.
- Sustain pedal thinking - let notes ring as if on piano.
- Dynamic arc within each phrase - swell and fade.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
DbMaj9	Db Major	Eb Minor	Maj9 extension.
Bbm9	Bb Minor	Db Major	Dorian relative
Gbmaj7#11	Gb Major	Ab Major	Lydian pair.
Bm9	B Minor	D Major	Distant Dorian.
C7alt	Gb Major	Ab Minor	Tritone + alter

Melodic Cell Idea: Descending Maj9 arpeggio from Color Triad with rubato ritardando.

4. THREE ETUDE CHORUSES

Chorus 1: Orchestral Melody (Singing)

- Concept: Play the melody as a vocalist would - breathe, phrase, emotive.
- Motif: Descending 9th (C-Bb, F-Eb).
- Bars 1-8: Long tones with vibrato; rubato at bar ends.
- Bars 9-16: Octave higher; more intensity.
- Bars 17-24 (B): Most emotion; pull back at bar 24.
- Bars 25-32: Ritardando to final Db.

Chorus 2: Drop-2 Voicing Study

- Concept: Harmonize melody with drop-2 voicings throughout.
- Bar 1 (DbMaj9): Root position drop-2 on strings 4-3-2-1.
- Bar 5 (DbMaj9): 1st inversion drop-2.
- Bar 17 (Bm9): Distant voicing; stretch required.
- Goal: Smooth voice-leading between drop-2 shapes.

Chorus 3: Rubato Expression Study

- Concept: Extreme tempo flexibility - accelerate and decelerate.
- Texture:

Bars 1-4:* Slightly slower; settling in.

Bars 5-8:* Normal tempo.

Bars 17-20:* Push forward (accelerando).

Bars 21-24:* Pull back (ritardando).

Bars 29-32:* Extreme ritardando to final fermata.

- Key Moment (Bar 32): Final DbMaj9 held for 4+ seconds; let decay.

5. OPTIONAL GUITAR VOICING SET (Drop-2 Orchestra)

- DbMaj9: x-4-3-5-4-4 (Full drop-2 with 9).
- Bbm9: x-1-3-1-2-1 (m9 drop-2).
- Gbmaj7#11: 2-x-3-3-2-3 (Lydian drop-2).
- Bm9: x-2-4-2-2-2 (Distant shape).
- C7alt: x-3-2-3-3-x (Altered drop-2).

6. FINAL EVALUATION

1. Clarity: (5/5) Ballad form is universally accessible.
2. MDH: (5/5) Melody drives all harmonic choices.
3. Voice-Leading: (5/5) Drop-2 voice-leading is exemplary.
4. Counterpoint: (5/5) Drop-2 voicings imply four-voice counterpoint.
5. Triad Colour: (5/5) Maj9 and Lydian colors throughout.
6. Playability: (4/5) Db key requires position familiarity.
7. Structure: (5/5) AABA with emotional B section.
8. Emotional Arc: Tender -> Yearning -> Cathartic -> Peaceful.
9. Originality: (4/5) Classic ballad approach, orchestrally realized.
10. Unifying Tech: (5/5) Drop-2 voicings and rubato unify all choruses.

Status: APPROVED. Ready for export.

TUNE 16: "BOP BURNER"

Style: Bebop (P)

Key: F Major

Tempo: 240 BPM

Time: 4/4

Uniqueness Tagline: Relentless 8th-note chromaticism at high speed.

Playing Tip: Use rest-stroke picking; keep the wrist loose.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	FMaj7	I	E (7th)
2	Em7b5 - A7	viidim - III7	G - C# (b3 - 3)
3	Dm7	vi	C (b7)
4	G7	V/V	B (3rd)
5	Gm7	ii	F (b7)
6	C7	V7	E (3rd)
7	FMaj7	I	A (3rd)
8	Gm7 - C7	ii - V	Bb - E (b3 - 3)
A2			
9-16	(Repeat with va		
B			
17	Cm7	v (Borrowed)	Bb (b7)
18	F7	I7	A (3rd)
19	BbMaj7	IV	A (7th)
20	Bbm7 - Eb7	iv - bVII	Ab - G (b7 - 3)
21	Am7	iii	G (b7)
22	D7	VI7	F# (3rd)
23	Gm7	ii	F (b7)
24	C7	V7	E (3rd)
A3			
25-32	(Return to A, t		

2. SCALE PALETTE STUDY

- Primary Universe (FMaj7): F Ionian / F Bebop Major (add E-Eb passing tone).
- ii-V (Gm7-C7): G Dorian -> C Mixolydian / C Bebop Dominant.
- Half-Diminished (Em7b5): E Locrian / E Locrian nat2.
- Secondary Dominant (A7, D7): Respective Mixolydian / Altered scales.
- Borrowed iv (Bbm7): Bb Dorian.

Parker/Benson Logic:

- Bebop scale = 8 notes - add chromatic passing tone for even division.
- Enclosures are mandatory - surround target notes.
- Swing hard - even at 240 BPM, the "and" of beats should be slightly early.
- Digital patterns - 1-2-3-5, 3-5-7-9, etc.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
FMaj7	F Major	G Minor	Maj9 extension.
Gm7	G Minor	Bb Major	Dorian pair.
C7	C Major	Bb Major	Mixolydian pair
A7	A Major	G Major	Dominant extens
BbMaj7	Bb Major	C Minor	IV chord color.

Melodic Cell Idea: 1-2-3-5 digital pattern on Stable Triad + chromatic enclosure to root of next chord.

4. THREE ETUDE CHORUSES

Chorus 1: Parker Heads (Melody)

- Concept: Classic bebop melody with characteristic leaps and enclosures.
- Motif: Ascending minor 6th (F-D) followed by descending chromatic run.
- Bars 1-4: Establish the "head" - memorable, singable despite speed.
- Bars 5-8: Sequence the motif over ii-V.
- Bars 17-24 (B): Contrast - more stepwise motion.

Chorus 2: Chromatic Burnout

- Concept: Maximum chromaticism - every other note is a passing tone.
- Bar 1 (FMaj7): F-Gb-G-Ab-A-Bb-B-C (chromatic enclosure of F).
- Bar 5 (Gm7): G-F#-G-Ab-G-Bb-A-Bb (surrounding every target).
- Bar 17 (Cm7): C-B-C-Db-C-Eb-D-Eb.
- Goal: Seamless chromaticism at 240 BPM.

Chorus 3: Digital Pattern Study

- Concept: Apply classic digital patterns (1-2-3-5, 5-3-2-1, etc.).
- Texture:

Bars 1-4:* 1-2-3-5 ascending on each chord.

Bars 5-8:* 5-3-2-1 descending.

Bars 9-16:* 3-5-7-9 (extended pattern).

Bars 17-24:* Mix patterns freely.

- Key Moment (Bar 24 - C7): Long chromatic run into FMaj7.
-

5. OPTIONAL GUITAR VOICING SET (Benson Shells)

- FMaj7: 1-x-2-2-1-x (Shell + melody note).
 - Gm7: 3-x-3-3-x-x (Compact ii).
 - C7: x-3-2-3-x-x (V shell).
 - Em7b5: x-x-2-3-3-3 (Half-dim).
 - A7: x-0-2-0-2-0 (Open A7).
-

6. FINAL EVALUATION

1. Clarity: (4/5) 240 BPM requires familiarity with bebop vocabulary.
2. MDH: (5/5) Melody IS the bebop language.

3. Voice-Leading: (5/5) Chromatic voice-leading is central.
4. Counterpoint: (4/5) Single-line focus; implied bass.
5. Triad Colour: (4/5) Digital patterns emphasize chord tones.
6. Playability: (3/5) 240 BPM demands technique.
7. Structure: (5/5) AABA with ii-V chains.
8. Emotional Arc: Explosive -> Relentless -> Triumphant.
9. Originality: (4/5) Classic bebop DNA, guitaristic execution.
10. Unifying Tech: (5/5) Chromaticism and digital patterns unify.

Status: APPROVED. Ready for export.

TUNE 17: "BLUE MINOR"

Style: Bebop (M)

Key: C Minor

Tempo: 180 BPM

Time: 4/4

Uniqueness Tagline: Darker, melodic minor bebop vocabulary.

Playing Tip: Emphasize the b5 and natural 7.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	Cm(Maj7)	i (Melodic Mino	B (7th)
2	Cm6	i	A (6th)
3	Fm9	iv	Eb (b7)
4	Fm6	iv	D (6th)
5	Dm7b5	iidim	Ab (b5)
6	G7alt	V7alt	Db (b5)
7	Cm(Maj7)	i	G (5th)
8	Dm7b5 - G7	iidim - V	F - B (b3 - 3)
A2			
9-16	(Repeat with va		
B			
17	EbMaj7	III	D (7th)
18	Abmaj7	VI	G (7th)
19	Dm7b5	iidim	C (b7)
20	Db7#11	bII7 (Tritone)	C (7th)
21	Cm9	i	Bb (b7)
22	Bb7#9	bVII7	D (3rd)
23	AbMaj7	VI	C (3rd)
24	G7alt	V7alt	Ab (b9)
A3			
25-32	(Return to A, m		

2. SCALE PALETTE STUDY

- Primary Universe (Cm(Maj7)): C Melodic Minor (C-D-Eb-F-G-A-B).
- Minor 6 Chord (Cm6): C Dorian / C Melodic Minor.
- Half-Diminished (Dm7b5): D Locrian nat2 (from C Melodic Minor).
- Altered Dominant (G7alt): G Altered Scale (Ab Melodic Minor).
- Tritone Sub (Db7#11): Db Lydian Dominant.

Minor Key Bebop Logic:

- Melodic minor ascending - the natural 6 and 7 are essential.
- b5 is "blue" - Gb over Cm creates the minor blues sound.
- iidim-V-i is the central cadence, not ii-V-I.
- Barry Harris Minor 6 Diminished scale applies to Cm6.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
Cm(Maj7)	C Minor	Eb Augmented	Melodic minor p
Fm9	F Minor	Ab Major	iv Dorian.
Dm7b5	D Diminished	F Minor	iidim color.
G7alt	Db Major	Ab Minor	Altered tension
EbMaj7	Eb Major	F Minor	III major pair.

Melodic Cell Idea: Melodic minor scale run emphasizing B natural (7th) and Ab (b5 relative to G7).

4. THREE ETUDE CHORUSES

Chorus 1: Melodic Minor Lines

- Concept: Apply melodic minor scale throughout the A sections.
- Motif: C-D-Eb-F-G-A-B-C (ascending melodic minor).
- Bars 1-4: Establish the melodic minor sound; emphasize B and A.
- Bars 5-8: Over iidim-V, use G Altered Scale (Ab melodic minor).
- Bars 17-24 (B): Major mode contrast; brighter.

Chorus 2: b5 Emphasis Study

- Concept: Target the b5 (Gb/F#) on every minor chord.
- Bar 1 (Cm): C-Eb-Gb-G (b5 to 5 resolution).
- Bar 3 (Fm9): F-Ab-Cb-C (b5 to 5 on F).
- Bar 5 (Dm7b5): D-F-Ab-G (b5 Ab is chord tone here).
- Goal: Build comfort with the "blue" b5 sound.

Chorus 3: Minor 6 Diminished Application

- Concept: Apply Barry Harris Minor 6 Diminished scale to minor chords.
- Texture:

Cm6 Diminished Scale:* C-D-Eb-F-G-Ab-A-B.

Bars 1-2:* Run the scale ascending/descending.

Bars 3-4:* Apply to Fm6 (F-G-Ab-Bb-C-Db-D-E).

Bars 5-8:* Transition to Locrian nat2 for iidim.

- Key Moment (Bar 6 - G7alt): Land on Db (b5) with force.

5. OPTIONAL GUITAR VOICING SET (Minor Key Shells)

- Cm(Maj7): x-3-5-4-4-x (Minor Maj7 voicing).
- Cm6: x-3-5-2-4-x (Minor 6).
- Dm7b5: x-5-6-5-6-x (Half-dim).
- G7alt: 3-x-3-4-4-x (Altered shell).
- EbMaj7: x-6-5-7-6-x (III voicing).

6. FINAL EVALUATION

1. Clarity: (4/5) Minor key bebop requires vocabulary familiarity.
2. MDH: (5/5) Melodic minor scale drives harmony.

3. Voice-Leading: (5/5) iidim-V-i voice-leading is central.
4. Counterpoint: (4/5) Single-line focus; implied bass.
5. Triad Colour: (5/5) Melodic minor + b5 colors.
6. Playability: (4/5) C minor is guitar-friendly.
7. Structure: (5/5) AABA with minor blues influence.
8. Emotional Arc: Dark -> Searching -> Resolved (minor).
9. Originality: (4/5) Classic minor bebop, melodic minor focus.
10. Unifying Tech: (5/5) Melodic minor and b5 unify all choruses.

Status: APPROVED. Ready for export.

TUNE 18: "EPISTROPHY 2"

Style: Monk-Sty

Key: Db Major

Tempo: 120 BPM

Time: 4/4

Uniqueness Tagline: Angular, dissonant intervals and silence.

Playing Tip: Play with a percussive, piano-like attack.

1. COMPACT LEAD SHEET (Form: AABA - 32 Bars)

Bar	Harmony	Function	Melody Note (Ta)
A1			
1	Db7#9	I7	E (b3/#9)
2	D7#9	bII7 (Chromatic	F (b3/#9)
3	Db7#9	I7	E (b3/#9)
4	D7#9	bII7	F (b3/#9)
5	Eb7#9	II7	Gb (b3/#9)
6	E7#9	bIII7 (Chromati	G (b3/#9)
7	Eb7#9	II7	Gb (b3/#9)
8	-	(Rest)	-
A2			
9-16	(Repeat with rh		
B			
17	Gbmaj7#11	IV (Lydian)	F (7th)
18	Fm7	iii	Eb (b7)
19	Ebm9	ii	Db (b7)
20	Ab7sus	V sus	Gb (b7)
21	Dbmaj7	I	C (7th)
22	Dm7b5	biidim	C (b7)
23	Gbmaj7	IV	F (7th)
24	Ab7	V	Gb (b7)
A3			
25-32	(Return to A wi		

2. SCALE PALETTE STUDY

- Chromatic Dominant (Db7#9, D7#9): Blues Scale / Dominant 7th scale with #9.
- Whole-Tone Applications: Db7 -> Db-Eb-F-G-A-B (over #9 chords).
- Lydian IV (Gbmaj7#11): Gb Lydian (C natural provides #11).
- Sus Dominants (Ab7sus): Ab Mixolydian with 4th emphasis.

Monk Logic:

- Chromatic half-step motion between chords (Db7 - D7 - Db7).
- #9 chord is central - the "Monk chord."
- Silence has weight - Bar 8 rest is compositionally essential.
- Percussive attack - staccato, piano-like articulation.
- Displaced accents - anticipate or delay expected beats.

3. TRIAD-PAIR / TRIAD-TENSION MAP

Chord	Stable Triad	Color/Tension T	Rationale
Db7#9	Db Major	E Minor	#9 creates the
D7#9	D Major	F Minor	Half-step motio
Eb7#9	Eb Major	Gb Minor	II7 #9 color.
Gbmaj7#11	Gb Major	Ab Major	Lydian pair.
Ab7sus	Ab Major	Gb Major	Sus resolution

Melodic Cell Idea: Tritone leap (Db-G, D-Ab) followed by half-step chromatic return.

4. THREE ETUDE CHORUSES

Chorus 1: Angular Motif Study

- Concept: Exploit the Db7 - D7 oscillation with angular leaps.
- Motif: Db-E-D-F (chromatic + tritone motion).
- Bars 1-4: Motif over Db7-D7-Db7-D7.
- Bars 5-8: Transpose to Eb7-E7; rest on bar 8.
- Bars 17-24 (B): Lyrical contrast; longer notes.

Chorus 2: Silence & Punctuation

- Concept: Play short, punchy phrases; let silence dominate.
- Bar 1: Two 8th notes, then rest.
- Bar 2: Three 8th notes, then rest.
- Bar 8: Complete silence (as written).
- Goal: Silence is 60%+ of the chorus.

Chorus 3: Cluster Stabs

- Concept: Monk-style cluster voicings played staccato.
- Texture:

Bars 1-4:* Db7#9 cluster (Db-E-Ab) as percussive stab.

Bars 5-7:* Eb7#9 cluster (Eb-Gb-Bb).

Bars 17-24:* Smoother clusters in B section.

- Key Moment (Bar 16 rest): Silence before B section creates drama.
-

5. OPTIONAL GUITAR VOICING SET (Monk Clusters)

- Db7#9: x-4-3-4-4-x (Cluster voicing).
 - D7#9: x-5-4-5-5-x (Half-step above).
 - Eb7#9: x-6-5-6-6-x (Continuing pattern).
 - Gbmaj7#11: 2-x-3-3-2-3 (Lydian B section).
 - Ab7sus: 4-x-4-6-4-x (Sus voicing).
-

6. FINAL EVALUATION

1. Clarity: (3/5) Monk's aesthetic is intentionally angular.
2. MDH: (5/5) Melody IS the dissonance.
3. Voice-Leading: (4/5) Chromatic half-step motion.

4. Counterpoint: (4/5) Clusters imply multiple voices.
5. Triad Colour: (5/5) #9 chord and Lydian are central.
6. Playability: (4/5) Db key; cluster voicings require practice.
7. Structure: (5/5) AABA with Monk-esque rests.
8. Emotional Arc: Sardonic -> Tense -> Questioning -> Unresolved.
9. Originality: (5/5) Epistrophy DNA, fresh realization.
10. Unifying Tech: (5/5) #9 chord and silence unify all choruses.

Status: APPROVED. Ready for export.

ALBUM COMPLETE

This concludes TUNE #18: "EPISTROPHY 2" and the GCE Jazz Guitar Collection.

All 18 tunes have been analyzed and approved according to the Standard Analysis Template.