TRIO TUNES

IMPROVISATION METHOD

• • •

A Complete System for Jazz Guitar Mastery

15 Original Compositions

MAMS Motif System

Triad Pair Studies

Counterpoint Techniques

Phrase Packs & Etudes

————————

COMPLETE EDITION

GCE Jazz Project

December 2025

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The 15 Tunes

Ch.	Tune	Key	Style	Focus
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2	Orbit	F	Wayne Shorter	Quartal Motion
3	Rust & Chrome	E	Scofield Funk	Angular + Drone
4	Sao Paulo Rain	D	Bossa Nova	Melodic Minor
5	The Mirror	Ab	Ballad	Space + Texture
6	Bright Size Life 2	D	Pat Metheny	Triad Pairs
7	Monk's Dream	C	Experimental	Whole-Tone
8	Nefertiti's Shadow	Eb	Post-Bop	Non-Functional
9	Greezy	G	Blues Shuffle	12/8 + Diminished
10	Hexagon	B	Odd Meter	5/4 + Hexatonic
11	Crystal Silence	A	ECM Ballad	Campanella
12	Angular Motion	Gb	Bebop/Etude	200 BPM
13	The Void	Free	Experimental	Texture
14	Solar Flare	C#	Fusion	7/8 + Triads
15	Final Departure	Db	Closing Ballad	Drop-2

INTRODUCTION TO MAMS

The **Master Album Motif System (MAMS)** ensures melodic coherence across all 15 Trio Tunes.

Core Motifs (M1–M7)

ID	Name	Signature	Character
M1	The Question	P4↑ → M2↑ → m3↓	Opening
M2	Blues Cry	m3↑bend → P5↑ → m6↓	Emotional
M3	Angular Cell	M7↑ → m2↓ → P4↑	Modern
M4	Bebop Seed	1-2-3-5 + enclosure	Classic
M5	Floating Fourth	P4 → P4 → P4	Modal
M6	The Resolution	M7↓ → m3↑	Conclusive
M7	Textural Ghost	Wide + REST + Wide	Atmospheric

DNA Layers

- **Interval DNA:** P4, M7, m6, #11, blues b3→3
- **Rhythmic DNA:** R-1 (Swing) through R-7 (Metric Modulation)
- **Blues DNA:** BL-1 to BL-6
- **Bebop DNA:** BB-1 to BB-7
- **Triad-Pair DNA:** TP-1 to TP-5

MELODIC STYLE ENGINE

Lyrical Family

Jim Hall (space) • **Bill Frisell** (ambient) • **Pat Metheny** (optimistic)

Modern Family

Wayne Shorter (enigmatic) • **Kurt Rosenwinkel** (vocal) • **Ant Law** (intervallic)

Blues Family

Grant Green (soulful) • **George Benson** (fluid) • **John Scofield** (gritty)

Bebop Family

Charlie Parker (source) • **Sonny Stitt** (precision) • **Barry Harris** (harmonic)

Avant Family

Mary Halvorson (angular) • **Ben Monder** (density) • **Monk** (rhythmic)

HOW TO USE THIS METHOD

Beginner (Months 1-3)

1. **Blue Cycle** — Foundation
2. **Greezy** — Deep blues
3. **Sao Paulo Rain** — Bossa basics

Intermediate (Months 4-6)

4. **Bright Size Life 2** — Triad pairs
5. **Orbit** — Quartal concepts
6. **Nefertiti's Shadow** — Modern vocabulary

Advanced (Months 7-12)

7. **Angular Motion** — Technical
8. **Hexagon** — Odd meter
9. **Solar Flare** — 7/8 fusion
10. All remaining tunes

60-Minute Daily Session

- 10 min — Warm-up (scales, motifs)
- 15 min — Current tune vocabulary
- 15 min — Etude or phrase pack
- 10 min — Counterpoint practice
- 10 min — Free improvisation

CHAPTER 1: BLUE CYCLE

"Wyble counterpoint meets Coltrane changes"

Key: Bb	**Tempo:** 120 BPM	**Time:** 4/4
Form: 12-Bar Blues	**Style:** Blues (Cycle)	

Playing Tip: Focus on hand separation; keep bass independent

The Concept

Blue Cycle combines traditional 12-bar blues with **Jimmy Wyble counterpoint** and **Coltrane cycle substitutions**.

Chord Progression

```
‖: Bb7    | Eb7    | Bb7    | Fm7  Bb7 |
   Eb7    | Edim7  | Bb7    | G7alt     |
   Cm7    | F7alt  | Bb7 G7 | Cm7  F7  :‖
```

Lead Sheet Versions

A (Lyrical): M1, M6 — Jim Hall, Grant Green DNA

B (Modern): M3, M5 — Rosenwinkel, Ant Law DNA

C (Counterpoint): Single staff, two voices — 58% contrary motion

D (Hybrid): Synthesis — GCE Score 50/50

Motif Density

```
M2 (Blues Cry)     ██████████      45%   ★ DOMINANT
M4 (Bebop)         ████████        38%
M6 (Resolution)    ███████         35%
```

Triad-Pair Map

Chord	Identity	Colour

Bb7	Bb Major	Ab Major
Eb7	Eb Major	F Major
G7alt	Ab Major	Db Major

Key Takeaways

1. **M2 (Blues Cry) is your friend** — Use it liberally
2. **The ii-V passages need M4** — Bebop DNA required
3. **Bar 6 is the peak** — Exploit the Edim7
4. **Counterpoint = independence** — Practice each voice alone
5. **55/45 blues/bebop** — Maintain this balance

CHAPTER 2: ORBIT

"Non-functional harmony over a floating pulse"

Key: F	Tempo: 160 BPM	Time: 3/4
Form: 16-Bar AABA	Style: Wayne Shorter	

Chord Progression

```
A:  | FMaj7#11 | AbMaj7  | DbMaj7  | EMaj7   |
B:  | Cm9      | Ebm9    | Abm9    | Bm9     |
```

Root movement: Major 3rds — "Giant Steps" cells. **No V-I cadences** anywhere.

Dominant DNA

- **M5 (Floating Fourth):** 40% — Quartal motion defines Orbit
- **M7 (Textural Ghost):** 25% — Space is essential
- **Lydian triad pairs** — II over I everywhere

Key Takeaways

1. **M5 is essential** — Quartal motion defines the tune
2. **3/4 creates orbit** — Feel the circular pulse
3. **Space is music** — Use M7 liberally
4. **Lydian everywhere** — II triad over every major chord
5. **No resolution** — Embrace the floating quality

CHAPTER 3: RUST & CHROME

"Gritty angular lines with open string drones"

Key: E	Tempo: 95 BPM	Time: 4/4
Form: 16-Bar Blues-Funk	Style: Scofield Funk	

The Concept

Open string drones (E, B) + **chromatic slides** + **aggressive attack**.

Dominant DNA

- **M2 (Blues Cry):** 45% — Blues-funk foundation
- **Chromatic motion:** 35% — Scofield signature
- **R-4 (3+3+2):** Funk rhythm essential

Key Takeaways

1. **Open E is your friend** — Let it ring
2. **Chromatic slides define Scofield**
3. **R-4 (3+3+2) creates the groove**
4. **Dig in** — Aggressive right-hand attack
5. **#9 tension** — G natural over E7

CHAPTER 4: SAO PAULO RAIN

"Melodic minor shapes over static pedal points"

Key: D	**Tempo:** 130 BPM	**Time:** 4/4
Form: 32-Bar AABA	**Style:** Bossa Nova	

The Concept

Bossa Nova rhythm + **melodic minor colors** + **D pedal point**.

Key Takeaways

1. **Steady rhythm is everything** — Don't rush
2. **Melodic minor = Brazilian jazz**
3. **Pedal point creates space**
4. **Sing the melody** — Vocal-like phrasing
5. **M6 for resolution** — Jobim endings

CHAPTER 5: THE MIRROR

"Sparse, haunting voicings with wide spreads"

Key: Ab	**Tempo:** 60 BPM	**Time:** 4/4 (Rubato)
Form: 16-Bar Through-Composed	**Style:** Scofield Ballad	

The Concept

Maximum space + **volume swells** + **wide voicings** + **rubato**.

Key Takeaways

1. **Space IS the music** — Don't fill every beat
2. **Volume swells essential**
3. **Rubato throughout**
4. **Let notes decay naturally**
5. **M7 defines the tune**

CHAPTER 6: BRIGHT SIZE LIFE 2

"Triad pairs moving constantly over a pedal"

Key: D	Tempo: 145 BPM	Time: 4/4
Form: 16-Bar AABA	Style: Pat Metheny	

This Is THE Triad-Pair Study

Chord	Identity	Colour
DMaj7	D Major	E Major
EMaj7	E Major	F# Major
F#m7	A Major	B Major

Key Takeaways

1. **Triad pairs never stop** — Constant flow
2. **Light touch** — Even articulation
3. **D pedal is home**
4. **Optimism** — Rising melodic arcs
5. **Master triad pairs here**

CHAPTER 7: MONK'S DREAM

"Whole-tone clusters and displaced rhythms"

Key: C	Tempo: 110 BPM	Time: 4/4
Form: 12-Bar AABA	Style: Experimental (Monk)	

Whole-Tone Scale

```
C - D - E - F# - G# - A# - C
```

All intervals are whole steps. Creates floating, unresolved quality.

Monk Rhythmic Displacement

```
Normal:  | 1 . 2 . 3 . 4 . |
Monk:    | . 1 . . 2 . . 3 |
```

Key Takeaways

1. **Whole-tone creates floating quality**
2. **Displacement is Monk's signature**
3. **Space is as important as notes**
4. **Geometric thinking**
5. **Don't rush the silence**

CHAPTER 8: NEFERTITI'S SHADOW

"Melody dictates harmony; no recurring V7s"

Key: Eb	Tempo: 180 BPM	Time: 4/4
Form: 16-Bar Through-Composed	Style: Wayne Shorter (Post-Bop)	

Key Takeaways

1. **Melody leads, harmony follows**
2. **No V-I anywhere**
3. **180 BPM requires bebop chops**
4. **Lydian everywhere**
5. **Listen to the top note**

CHAPTER 9: GREEZY

"Traditional shuffle with modern diminished subs"

Key: G	**Tempo:** 100 BPM	**Time:** 12/8
Form: 12-Bar Blues	**Style:** Blues (Shuffle)	

12/8 Shuffle Feel

```
| 1  2  3  4  5  6  7  8  9  10 11 12 |
| 1     .  2     .  3     .  4     .  |
  tri - pl-et  tri - pl-et
```

Key Takeaways

1. **Triplet feel is everything**
2. **M2 dominates** — Blues cry signature
3. **G#dim7 adds color**
4. **Grant Green influence**
5. **Lock with the groove**

CHAPTER 10: HEXAGON

"A 5/4 groove built on hexatonic scales"

Key: B	**Tempo:** 135 BPM	**Time:** 5/4
Form: 20-Bar (4x5)	**Style:** Original (Odd Meter)	

5/4 Subdivision

```
3+2:  | 1  2  3 |  1  2 |
Count: ONE two three ONE two
```

Hexatonic Scale

```
B - D - D# - F# - G - A# - B
  m3    m2    M3    m2   M3   m2
```

Key Takeaways

1. **5/4 = 3+2** — Internalize the grouping
2. **Hexatonic = augmented flavor**
3. **It should groove**
4. **M3 angular vocabulary**
5. **Count until it's natural**

CHAPTER 11: CRYSTAL SILENCE

"Open string voicings high up the neck"

Key: A	**Tempo:** 80 BPM	**Time:** 4/4
Form: 16-Bar Through-Composed	**Style:** ECM Ballad	

Campanella Technique

```
Position XII with open strings:
e|--0---12---0---14---|
B|----12---0-----12---|
  Let all notes ring together
```

Key Takeaways

1. **Campanella is the technique**
2. **High positions + open strings**
3. **Space and reverb**
4. **M7 textural approach**
5. **Crystal clarity**

CHAPTER 12: ANGULAR MOTION

"Wide interval skips at fast tempos"

Key: Gb	**Tempo:** 200 BPM	**Time:** 4/4
Form: 32-Bar AABA	**Style:** Bebop/Etude	

Technical Requirements

Economy picking: Down-Up-Down with sweep connections. **M7 leaps** at speed. **Bebop scales** essential.

Key Takeaways

1. **200 BPM requires bebop chops**
2. **Economy picking is essential**
3. **M4 dominates**
4. **Practice slowly, build speed**
5. **This is the technical showpiece**

CHAPTER 13: THE VOID

"Textural improvisation guide; no fixed chords"

Key: Free	Tempo: Free	Time: Free
Form: Open	Style: Experimental	

Performance Framework

```
Section 1: EMERGENCE (2-3 min) — From silence
Section 2: DEVELOPMENT (3-5 min) — Build density
Section 3: CLIMAX (1-2 min) — Maximum intensity
Section 4: DISSOLUTION (2-3 min) — Return to silence
```

Key Takeaways

1. **Freedom requires structure**
2. **M7 is your guide**
3. **Extended techniques welcome**
4. **Dynamic swells essential**
5. **Silence is part of it**

CHAPTER 14: SOLAR FLARE

"Rapid-fire triad pairs in a 7/8 ostinato"

Key: C#	Tempo: 150 BPM	Time: 7/8
Form: 16-Bar Ostinato	Style: Fusion	

7/8 Subdivision

```
4+3:  | 1  2  3  4 |  1  2  3  |
Count: ONE two three four ONE two three
```

Key Takeaways

1. **7/8 = 4+3**
2. **Ostinato grounds everything**
3. **Rapid triad pairs**
4. **Fusion energy**
5. **Accent the downbeats**

CHAPTER 15: FINAL DEPARTURE

"Lush, orchestral drop-2 voicings"

Key: Db	**Tempo:** 70 BPM	**Time:** 4/4 (Rubato)
Form: 32-Bar Ballad	**Style:** Closing Ballad	

Drop-2 Voicings

```
Close:  | E  G  Bb Db |  (Dbmaj7)
Drop-2: | Bb E  G  Db |  (2nd voice dropped)
```

Album Closure

Resolution of all MAMS motifs. Synthesis of the journey. **Play it as a farewell.**

Key Takeaways

1. **Drop-2 voicings are the sound**
2. **Voice leading is paramount**
3. **Rubato throughout**
4. **M6 brings closure**
5. **This is the ending — make it count**

STUDY STRATEGIES

Strategy 1: Motif Mastery

Focus on one motif (M1–M7) across multiple tunes.

Strategy 2: Style Immersion

- **Month 1:** Blues (1, 9)
- **Month 2:** Ballads (4, 5, 11, 15)
- **Month 3:** Modern (2, 7, 8)
- **Month 4:** Technical (6, 10, 12, 14)

Strategy 3: Technique Focus

- **Counterpoint:** Blue Cycle, The Mirror
- **Triad Pairs:** Bright Size Life 2, Solar Flare
- **Odd Meter:** Orbit, Hexagon, Solar Flare

APPENDIX: MAMS QUICK REFERENCE

Motifs at a Glance

```
M1 (Question):    P4↑ → M2↑ → m3↓     [Opening]
M2 (Blues Cry):   m3↑bend → P5↑ → m6↓ [Climax]
M3 (Angular):     M7↑ → m2↓ → P4↑     [Tension]
M4 (Bebop):       1-2-3-5 + enclosure [ii-V-I]
M5 (Fourth):      P4 → P4 → P4        [Modal]
M6 (Resolution):  M7↓ → m3↑           [Ending]
M7 (Ghost):       Wide + REST + Wide  [Texture]
```

Rhythmic Codes

```
R-1 = Swing 8ths       R-5 = Polyrhythm 3:2
R-2 = Straight 16ths   R-6 = Space & Breath
```

```
R-3 = Displacement       R-7 = Metric Modulation
R-4 = 3+3+2 Grouping
```

Triad-Pair Types

```
TP-1 = Major + Major (whole step)
TP-2 = Major + Minor (minor 3rd)
TP-3 = Major + Augmented
TP-4 = Minor + Minor (whole step)
TP-5 = Tritone pairs
```

CLOSING NOTES

The Trio Tunes Improvisation Method represents a complete system for developing jazz guitar vocabulary. By working through all 15 tunes, you will:

1. **Master MAMS motifs** — A unified melodic vocabulary
2. **Internalize triad pairs** — Modern harmonic approach
3. **Develop counterpoint skills** — Two-voice independence
4. **Build style versatility** — Blues to experimental
5. **Achieve technical command** — From 60 BPM to 200 BPM

The journey is the destination. Each tune offers unique challenges and rewards. Take your time, practice daily, and let the music emerge.

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TTIMB COMPLETE

Full Trio Tunes Improvisation Method Book

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