

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 | bVI/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.
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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.
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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).
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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.
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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.
-

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.
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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: Experience

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 -> Sardonically 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. |
|------|---------|---------|---------------|

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: Experim

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 | vii dim | 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 |
|-------|--------------|-----------------|-----------|
|-------|--------------|-----------------|-----------|

| | | | |
|-----------|----------|----------|-----------------|
| 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, emote.
- 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 | vii dim - 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 | blI7 (Chromatic) | F (b3/#9) |
| 3 | Db7#9 | I7 | E (b3/#9) |
| 4 | D7#9 | blI7 | F (b3/#9) |
| 5 | Eb7#9 | II7 | Gb (b3/#9) |
| 6 | E7#9 | blII7 (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 motion |
| 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.