

# PARALLAX

*Modern Jazz Guitar Trio Studies*

Mike Bryant

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# How to Use This Book

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## Who This Book Is For

This method book is designed for intermediate to advanced jazz guitarists who want to expand their harmonic vocabulary, develop physical fluency with shell voicings, and deepen their understanding of voice-leading and harmonic navigation.

You should be comfortable with basic jazz chord voicings, understand chord-scale relationships, and have experience playing in ensemble settings. If you're still learning basic jazz vocabulary, start with Chapters 1, 5, and 11 (The Mirror, First Light, Greezy) before tackling the more harmonically complex material.

## The Three-Level System

**Level 1: Harmonic Vocabulary** — Each chapter presents the tune's chord progression, scale palette, and full voicing options. This is the intellectual foundation: understanding what the harmony is and how it functions.

**Level 2: Physical Clarity** — Shell voicing maps (Root-3rd-7th) constrained to 7th position (frets 5-9). These visual fretboard diagrams build muscle memory and pattern recognition. Level 2 is about knowing WHERE the harmony lives on the instrument.

**Level 3: Harmonic Navigation** — Conceptual summaries that address harmonic gravity, voice-leading intent, and structural awareness. Level 3 teaches you HOW to move through harmony with intention.

## Study Methods

**Gig-Ready Path:** Learn the head, master Level 2 shells, comp through the form. Focus on Chapters 1, 4, and 11 for a balanced set.

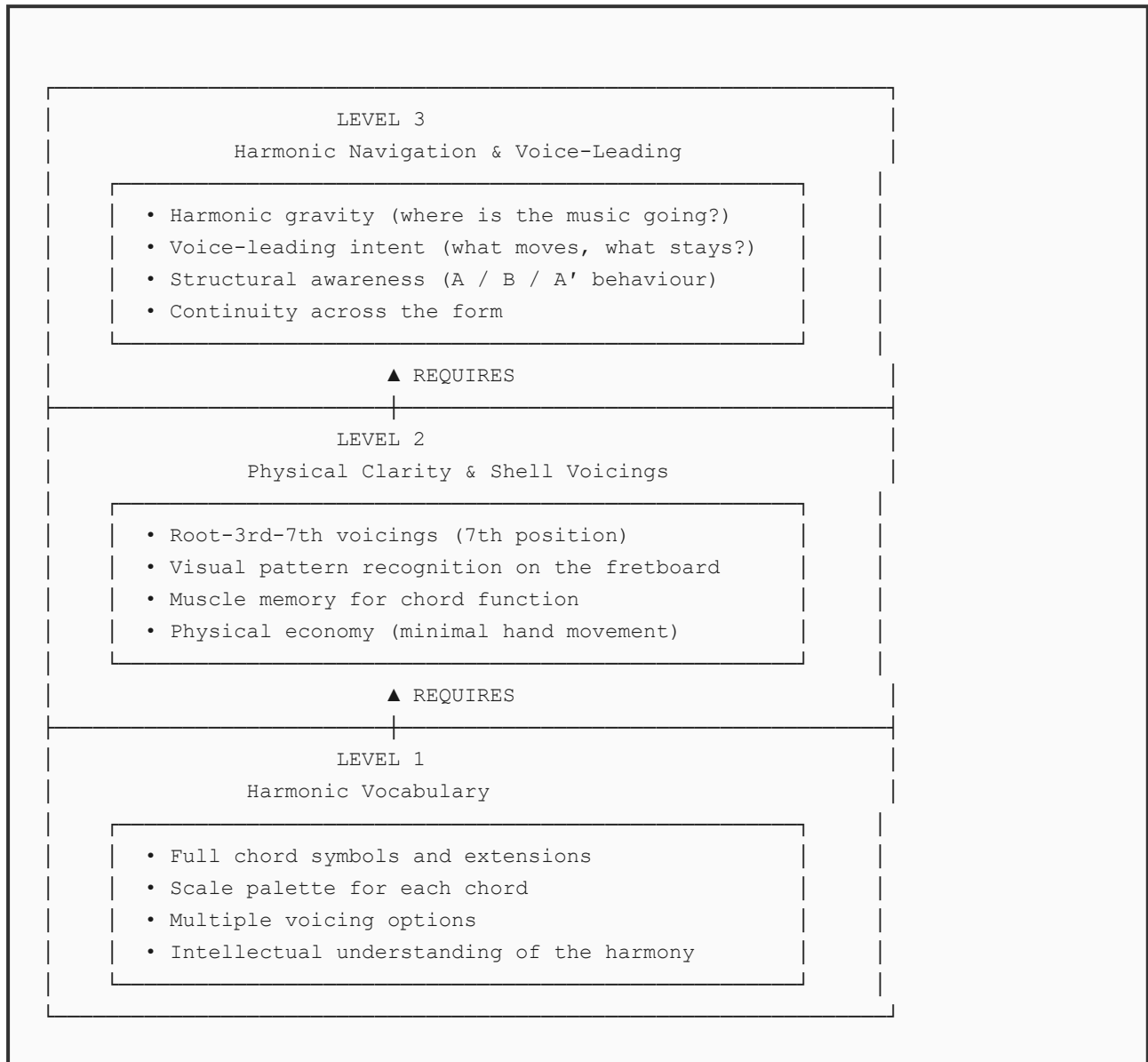
**Vocabulary Builder:** Work through Level 1 materials systematically. Internalize scale palettes and triad pairs before moving to the next tune.

**Composition Study:** Analyze harmonic structures, compare your improvisations to the three written choruses, study how the masters referenced in each chapter approach similar material.

## **Pacing Advice**

Spend 2-4 weeks per tune for thorough absorption. Don't rush. The goal is internalization, not completion. Return to earlier chapters periodically—you'll hear new things each time.

# How the Three Levels Work Together



## What Each Level Gives You

Level	Focus	Output	Time Investment
1	Harmonic vocabulary	You can <i>describe</i> the harmony	2-4 weeks per tune
2	Physical clarity	You can <i>find</i> the harmony instantly	1-2 weeks per tune
3	Harmonic navigation	You can <i>move through</i> the harmony	Ongoing

## The Key Insight

- Level 1 without Level 2 is theory without physicality.
- Level 2 without Level 1 is mechanics without understanding.
- Level 3 without both is abstraction without substance.

**All three levels work together. The goal is integration.**

# Preface

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| *"The goal isn't to play jazz—it's to speak through it."*

## Why This Book Exists

In December 2025, I found myself preparing for a series of informal sessions with musician friends across North London—guitarists, bassists, drummers, and the occasional horn player dropping by. We needed material that was genuinely playable, harmonically interesting, and suited to the guitar trio format. What we didn't need was another collection of transcriptions or standards arrangements.

So I composed these pieces myself.

Each tune in this book is an original composition written in the style of a jazz guitar master—from Jim Hall's reflective lyricism to Ant Law's rhythmic complexity. They're designed not as tributes or imitations, but as vehicles: functional pieces that let you explore specific harmonic, melodic, and rhythmic concepts while building real repertoire you can perform.

## The Core Philosophy

- 1. Style as Vocabulary.** Each chapter immerses you in a specific guitarist's harmonic and melodic language. By learning to "speak" in Jim Hall's voice, then Pat Metheny's, then John Scofield's, you develop range. Over time, these voices blend into your own.
- 2. Trio Thinking.** The guitar trio is a unique format. You're simultaneously the harmonic foundation, melodic voice, and textural colorist. Every tune in this book is conceived for this reality—with space for the bass to walk or lock in, the drums to breathe or push, and the guitar to lead without dominating.
- 3. Performance-Ready.** Each piece is designed to be gigged. They have clear heads, logical solo sections, and satisfying endings. The goal of your practice is always the same: play these tunes with other musicians, in front of other people, as soon as you're ready.

*Mike Bryant*  
*North London, December 2025*

# Chapter 1: The Mirror

**Style:** Jim Hall | **Key:** Ab Major | **Tempo:** 60 BPM | **Time:** 4/4

## Overview

*"Reflective, unhurried harmony. The quietest tune in the book, and often the most powerful in performance."*

The Mirror channels Jim Hall's gift for understatement—each chord placed with intention, each phrase breathing naturally. This is music that rewards patience and punishes overplaying.

## The Form (16-bar AABA)

```
A Section (Bars 1-4):  
| Abmaj9      | Fm9          | Dbmaj9      | Eb13         |  
  
A Section (Bars 5-8):  
| Abmaj9      | Cm7  Fm7    | Bbm9        | Eb7sus4      |  
  
B Section (Bars 9-12):  
| Bmaj7       | Emaj7       | Dbmaj9      | Dbm(maj7)   |  
  
A' Section (Bars 13-16):  
| Abmaj9      | Fm9          | Dbmaj9 Eb7 | Abmaj9      |
```

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head (melody) from memory at 60 BPM
- Comp through the form using drop-2 voicings
- Play one solo chorus (Version A) with space and dynamics
- Execute the Dbmaj9 → Dbm(maj7) turn with proper voice-leading



**Tempo Milestones:** 60% = 36 BPM | 80% = 48 BPM | 100% = 60 BPM

Level 2 Shell Voicing Map

The Mirror

Level 2 Shell Voicing Map

Mike Bryant

Sheet music for "The Mirror" Level 2 Shell Voicing Map, Mike Bryant. The music is in 4/4 time, key of B-flat major (three flats), and common time (C). It consists of two systems of music, each with a treble and bass staff and a corresponding voicing map below.

**System 1 (Measures 1-8):**

- Measure 1: **A** A $\flat$  $\Delta$  (Treble: B $\flat$ , D $\flat$ , F $\flat$ ; Bass: B $\flat$ , D $\flat$ , F $\flat$ )
- Measure 2: Fm (Treble: A $\flat$ , C $\flat$ ; Bass: A $\flat$ , C $\flat$ )
- Measure 3: D $\flat$  $\Delta$  (Treble: D $\flat$ , F $\flat$ , A $\flat$ ; Bass: D $\flat$ , F $\flat$ , A $\flat$ )
- Measure 4: E $\flat$  <sup>sus4</sup> (Treble: D $\flat$ , F $\flat$ ; Bass: D $\flat$ , F $\flat$ )
- Measure 5: E $\flat$  $\Delta$  (Treble: D $\flat$ , F $\flat$ , A $\flat$ ; Bass: D $\flat$ , F $\flat$ , A $\flat$ )
- Measure 6: A $\flat$  $\Delta$  (Treble: B $\flat$ , D $\flat$ , F $\flat$ ; Bass: B $\flat$ , D $\flat$ , F $\flat$ )
- Measure 7: B $\flat$ m (Treble: A $\flat$ , C $\flat$ ; Bass: A $\flat$ , C $\flat$ )
- Measure 8: G $\flat$  $\Delta$  (Treble: F $\flat$ , A $\flat$ , C $\flat$ ; Bass: F $\flat$ , A $\flat$ , C $\flat$ )
- Measure 9: Cm (Treble: B $\flat$ , D $\flat$ ; Bass: B $\flat$ , D $\flat$ )
- Measure 10: Fm (Treble: A $\flat$ , C $\flat$ ; Bass: A $\flat$ , C $\flat$ )

**System 2 (Measures 9-16):**

- Measure 9: **B** B $\Delta$  (Treble: B $\flat$ , D $\flat$ , F $\flat$ ; Bass: B $\flat$ , D $\flat$ , F $\flat$ )
- Measure 10: E $\Delta$  (Treble: D $\flat$ , F $\flat$ ; Bass: D $\flat$ , F $\flat$ )
- Measure 11: B $\flat$ m (Treble: A $\flat$ , C $\flat$ ; Bass: A $\flat$ , C $\flat$ )
- Measure 12: E $\flat$  $\Delta$  (Treble: D $\flat$ , F $\flat$ , A $\flat$ ; Bass: D $\flat$ , F $\flat$ , A $\flat$ )
- Measure 13: **A'** A $\flat$  $\Delta$  (Treble: B $\flat$ , D $\flat$ , F $\flat$ ; Bass: B $\flat$ , D $\flat$ , F $\flat$ )
- Measure 14: Fm (Treble: A $\flat$ , C $\flat$ ; Bass: A $\flat$ , C $\flat$ )
- Measure 15: D $\flat$  $\Delta$  (Treble: D $\flat$ , F $\flat$ , A $\flat$ ; Bass: D $\flat$ , F $\flat$ , A $\flat$ )
- Measure 16: D $\flat$ m (Treble: A $\flat$ , C $\flat$ ; Bass: A $\flat$ , C $\flat$ )
- Measure 17: A $\flat$  $\Delta$  (Treble: B $\flat$ , D $\flat$ , F $\flat$ ; Bass: B $\flat$ , D $\flat$ , F $\flat$ )

*The Mirror — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 2: Crystal Silence

**Style:** Chick Corea | **Key:** A Major | **Tempo:** 80 BPM | **Time:** 4/4

## Overview

*"Luminous major 9th chords, ECM-style clarity. Explores quartal voicings, modal ambiguity, and lyrical phrasing across long arcs."*

Crystal Silence evokes the crystalline quality of Chick Corea's acoustic piano work—translucent harmonies that shimmer and sustain.

## The Form (16-bar)

Section A (Bars 1-8):

Amaj9	Amaj9	F#m11	F#m11	
Dmaj9	Dmaj9	E9sus4	E9sus4	

Section B (Bars 9-16):

Fmaj7	Gmaj7	Amaj9	Amaj9	
F#m11	Bm9	E13	Amaj9	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head with sustained, ringing voicings
- Comp using quartal and open-string voicings
- Execute the Fmaj7 → Gmaj7 borrowed chord moment (bars 9-10)
- Let chords ring as long as possible

**Tempo Milestones:** 60% = 48 BPM | 80% = 64 BPM | 100% = 80 BPM

Level 2 Shell Voicing Map

Crystal Silence  
Level 2 Shell Voicing Map

Mike Bryant

8

A A<sup>Δ</sup> F<sup>♯</sup>m D<sup>Δ</sup> E<sup>7</sup> A<sup>Δ</sup> C<sup>♯</sup>m Bm E<sup>sus4</sup> E<sup>7</sup>

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

9

B F<sup>Δ</sup> G<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> A' Bm E<sup>7</sup> A<sup>Δ</sup> A<sup>Δ</sup>

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

*Crystal Silence — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 3: Orbit

**Style:** Wayne Shorter | **Key:** F Major | **Tempo:** 160 BPM | **Time:** 3/4

## Overview

*"Elliptical harmony, unexpected resolutions. Mystery and propulsion combined—Shorter's gift for making the strange feel inevitable."*

Orbit is non-functional harmony in motion. Each chord is a satellite; F major is the planet they orbit around, touching down periodically before drifting away again.

## The Form (16-bar)

Fmaj7	Ebmaj7	Dbmaj7	Bmaj7	
Bbmaj7	Abmaj7	Gbmaj7	Emaj7	
Fmaj7	Ebmaj7	Dbmaj7	Bmaj7	
Fmaj7	Gmaj7	Abmaj7	Fmaj7	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head in 3/4 with lilting feel
- Navigate the chromatic root motion smoothly
- Hear the pull back to Fmaj7 throughout
- Maintain mystery—don't resolve too strongly

**Tempo Milestones:** 60% = 96 BPM | 80% = 128 BPM | 100% = 160 BPM

Level 2 Shell Voicing Map

Orbit

Level 2 Shell Voicing Map

Mike Bryant

Sheet music for "Orbit" by Mike Bryant, featuring Level 2 Shell Voicing Maps for sections A, B, and A'.

**Section A:** F $\Delta$ , E $\flat\Delta$ , D $\flat\Delta$ , B $\Delta$ , B $\flat$ m, A $\flat\Delta$ , G $\flat\Delta$ , E $\Delta$

**Section B:** F $\Delta$ , D $\flat\Delta$ , A $\Delta$ , G $\Delta$ , A' F $\Delta$ , E $\flat$ m, D $\flat\Delta$ , F $\Delta$

**Section A':** F $\Delta$

The sheet music includes treble and bass staves with chord symbols and fingering numbers (9, 8, 7, 6, 5) for the right and left hands.



*Orbit — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 4: Parallax

**Style:** John Scofield | **Key:** Bb Dominant | **Tempo:** 108 BPM | **Time:** 4/4

## Overview

*"Angular lines over funk elasticity. Blues chromaticism meets modern sophistication. The rhythm section will love this one."*

Parallax is grounded in the blues despite its chromatic complexity. Bb7 is always home—the blues is the constant; everything else is decoration.

## The Form (32-bar)

Section A (Bars 1-8):

Bb7	Bb7	Eb7	Edim7	
Bb7	G7#9	Cm7	F7alt	

Section B (Bars 9-16):

Bb7	Bb7	Eb7	Edim7	
Bb7/F	G7#9	Cm7 F7	Bb7	

Section C (Bars 17-24):

Ebm7	Ab7	Dbmaj7	Dbmaj7	
Dm7	G7	Cm7	F7sus4	

Section D (Bars 25-32):

Bb7	Bb7	Eb7	F7	
Bb7	Eb7	Gm7	Bb7	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head with attitude and groove
- Execute chromatic approaches convincingly

- Feel the blues underneath at all times
- Accent weak beats for Scofield-style swing

**Tempo Milestones:** 60% = 65 BPM | 80% = 86 BPM | 100% = 108 BPM

# Parallax

## Level 2 Shell Voicing Map

Mike Bryant

Box A: B $\flat$  B $\flat$  E $\flat$  F B $\flat$  B $\flat$  E $\flat$  B $\flat$  B $\flat$  B $\flat$  E $\flat$  B $\flat$  Gm Cm F B $\flat$

Box B: B $\flat$  B $\flat$  E $\flat$  B $\flat$  B $\flat$  B $\flat$  E $\flat$  B $\flat$  B $\flat$  B $\flat$  E $\flat$  B $\flat$  Gm Cm F B $\flat$

6 6 8 8 6 6 8 6 6 6 8 6 6 5 8 6

Mike Bryant

*Parallax — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 5: First Light

**Style:** Pat Metheny | **Key:** G Major | **Tempo:** 96 BPM | **Time:** 4/4

## Overview

*"Open-sky lyricism, arpeggiated figures that shimmer. Teaches breathing, dynamics, and the Lydian palette."*

First Light evokes the dawn—the first warmth breaking over the horizon. Pat Metheny's signature sound lives here: cascading arpeggios, Lydian brightness, and that feeling of wide-open space.

## The Form (32-bar)

Section A (Bars 1-16):

Gmaj9	Gmaj9	Am9	Am9	
Cmaj9	Cmaj9	D9sus4	D9sus4	
Gmaj9	Gmaj9	Em9	Em9	
Cmaj9	Bm7	Am9 D9	Gmaj9	

Section B (Bars 17-32):

Bbmaj7	Bbmaj7	Ebmaj9	Ebmaj9	
Abmaj7	Abmaj7	Dm7	G7sus4	
Gmaj9	Gmaj9	Am9	D13	
Cmaj9	Bm7 Em7	Am9 D9	Gmaj9	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head with lyrical phrasing
- Comp using open-position 9th voicings
- Play arpeggiated figures that breathe naturally
- Execute dynamics from pp to mf

**Tempo Milestones:** 60% = 58 BPM | 80% = 77 BPM | 100% = 96 BPM

Level 2 Shell Voicing Map

First Light  
Level 2 Shell Voicing Map

Mike Bryant

A

G<sup>Δ</sup>

G<sup>Δ</sup>

C<sup>Δ</sup>

D<sup>Δ</sup>

Em

Am

D<sup>Δ</sup>

G<sup>Δ</sup>

G<sup>Δ</sup>

Bm

D

G<sup>Δ</sup>

C<sup>Δ</sup>

Em

Am

G<sup>Δ</sup>

8

</



*First Light — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 6: Angular Motion

**Style:** Pat Martino | **Key:** Gb Major | **Tempo:** 200 BPM | **Time:** 4/4

## Overview

*"Linear intensity, fretboard logic at speed. A workout for technique that never sacrifices musicality."*

Angular Motion channels Pat Martino's approach: fretboard patterns that lay under the fingers naturally, chromatic connections that resolve convincingly, and lines that breathe even at high velocity.

## The Form (32-bar AABA)

A Section (Bars 1-8):

Gbmaj7	Abm7	Bbm7	Ebm7 Ab7	
Dbmaj7	Ebm7 Ab7	Dbmaj7	Gbmaj7	

A Section (Bars 9-16):

Gbmaj7	Abm7	Bbm7	Ebm7 Ab7	
Dbmaj7	Ebm7 Ab7	Dbmaj7	Gbmaj7	

B Section (Bars 17-24):

Bm7	E7	Amaj7	Amaj7	
Bbm7	Eb7	Abmaj7	Ab7	

A Section (Bars 25-32):

Gbmaj7	Abm7	Bbm7	Ebm7 Ab7	
Dbmaj7	Ebm7 Ab7	Dbmaj7	Gbmaj7	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head at tempo with clean articulation

- Navigate chord changes fluently
- Execute bebop lines with chromatic approach notes
- Maintain relaxation at speed

**Tempo Milestones:** 60% = 120 BPM | 80% = 160 BPM | 100% = 200 BPM

Level 2 Shell Voicing Map

Angular Motion  
Level 2 Shell Voicing Map

Mike Bryant

A

G $\flat$  $\Delta$  F $^{\circ}$  B $\flat$  $^7$  E $\flat$ m E $^{\circ}$  A $\flat$ m D $\flat$  $^7$  G $\flat$  $^7$

T	6	8	6	8	6	7	7	9
A	8	6	5	6	5	6	6	8
B	9	8	6	6	6	6	6	9

9

B

G $\flat$  $\Delta$  A $\flat$ m D $\flat$  $^7$  Em A $^7$  D $\Delta$  Dm G $^7$

T	6	7	7	5	5	6	8	6
A	8	6	6	5	6	7	5	6
B	9	6	6	7	5	7	7	5

*Angular Motion — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 7: Blue Cycle

**Style:** Rosenwinkel/Monder | **Key:** Bb Major | **Tempo:** 120 BPM | **Time:** 4/4

## Overview

*"Modern blues abstraction. Reharmonization without losing the form. For jazz-savvy listeners who lean in."*

Blue Cycle takes the 12-bar blues and filters it through modern harmony. The blues is still there underneath—I-IV-V logic persists even through the substitutions.

## The Form (12-bar blues)

Bb7	Eb7	Bb7	Bb7	
Eb7	Edim7	Bb7	G7alt	
Cm7	F7alt	Bb7 G7	Cm7 F7	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the 12-bar blues head from memory
- Comp through form with modern substitutions
- Play one solo chorus using triad pairs
- Execute two-voice counterpoint (Version C)

**Tempo Milestones:** 60% = 72 BPM | 80% = 96 BPM | 100% = 120 BPM

# Blue Cycle

## Level 2 Shell Voicing Map

Mike Bryant

The musical score for 'Blue Cycle' is written in C major, 4/4 time. It consists of 12 measures, each containing a chord and its corresponding shell voicing for the Treble (T) and Bass (B) staves. The chords are: A, Bb7, Eb7, Bb7, Fm, Bb7, Eb7, E°, Bb7, G7, Cm, F7, Bb7. The shell voicings are indicated by numbers 6, 7, and 8, representing the 6th, 7th, and 8th degrees of the scale respectively.

Measure	Chord	T (Treble)	B (Bass)
1	A	6	6
2	Bb7	8	6
3	Eb7	6	6
4	Bb7	8	6
5	Fm	6	8
6	Bb7	8	6
7	Eb7	6	6
8	E°	6	6
9	Bb7	8	6
10	G7	6	5
11	Cm	6	5
12	F7	8	8
13	Bb7	6	6

Mike Bryant

**A** B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup> B $\flat$ <sup>7</sup> Fm **B** B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup> E $\circ$  **C** B $\flat$ <sup>7</sup> G<sup>7</sup> Cm F<sup>7</sup> B $\flat$ <sup>7</sup>

*Blue Cycle — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*



# Chapter 8: Harmolodic Sketch

**Style:** Bill Frisell | **Key:** G Major | **Tempo:** 88 BPM | **Time:** 4/4

## Overview

*"Textural, spacious, Americana-inflected. Open triads that ring like bells. The art of understatement."*

Harmolodic Sketch channels Frisell's unique voice: volume swells, ringing open strings, folk-melody simplicity wrapped in sophisticated texture.

## The Form (32-bar)

Section A (Bars 1-16):

G	G	C	C	
G	G	D	D	
Em	Em	Am	Am	
C	D	G	G	

Section B (Bars 17-32):

Em	Em	Bm	Bm	
C	C	Am	D	
G	G	C	C	
G/B	Am D	G	G	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play simple folk-like melody from memory
- Comp with open triads and suspended chords
- Use volume swells for texture
- Leave plenty of space between phrases

**Tempo Milestones:** 60% = 53 BPM | 80% = 70 BPM | 100% = 88 BPM

Level 2 Shell Voicing Map

Harmolodic Sketch  
Level 2 Shell Voicing Map

Mike Bryant

8

**A** G<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> D Em Am D<sup>7</sup> **B** G<sup>Δ</sup> G G C D G Em Am D

7	7	7	7	5	7	5	7	7	5	5	5	7	5	5	5	7
5	5	5	7	5	5	7	5	5	5	5	5	7	5	5	5	7

*Harmolodic Sketch — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 9: Entangled Horizons

**Style:** Ant Law | **Key:** E Minor | **Tempo:** 120 BPM | **Time:** 4/4

## Overview

*"Rhythmic displacement, modern extensions. Complex on paper, natural in practice.  
Teaches precision that sounds effortless."*

Entangled Horizons takes Ant Law's approach: precise rhythmic displacement, modern extensions, interlocking patterns that require internal pulse stability.

## The Form (32-bar)

Section A (Bars 1-16):

Em9	Em9	F#m7b5	B7alt	
Cmaj7#11	Cmaj7#11	Am9	Am9	
Em9	Em9	Gmaj7	Gmaj7	
Cmaj7	B7sus4	Em9	Em9	

Section B (Bars 17-32):

Fmaj7	Fmaj7	Dm9	Dm9	
Bbmaj7	Bbmaj7	A7sus4	A7	
Em9	Em9	F#m7b5	B7alt	
Cmaj7	B7sus4	Em9	Em9	

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head with precise rhythmic placement
- Execute quartal voicings cleanly
- Maintain internal pulse through displacement
- Use hybrid picking technique

**Tempo Milestones:** 60% = 72 BPM | 80% = 96 BPM | 100% = 120 BPM

Level 2 Shell Voicing Map

Entangled Horizons  
Level 2 Shell Voicing Map

Mike Bryant

A

Em

Dm

C<sup>Δ</sup>

B<sup>°</sup>

Am

G<sup>Δ</sup>

F<sup>♯</sup><sup>°</sup>

Em

Em

Dm

C

Bm

Am

G

F<sup>♯</sup><sup>°</sup>

Em

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

*Entangled Horizons — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*



# Chapter 10: Fractured Light

**Style:** Ant Law (7/4) | **Key:** F# Minor | **Tempo:** 140 BPM | **Time:** 7/4

## Overview

*"7/4 meter, refracted through a prism. Seven beats, one unified groove. For when you're ready to leave 4/4 behind."*

Fractured Light lives in 7/4—an asymmetric meter that feels strange until it doesn't. Once the meter clicks, this tune grooves hard.

## The Form (28-bar = 4 × 7-bar sections)

Section A (Bars 1-7):

F#m9 (7/4)	F#m9	Amaj7	Amaj7	
Bm9	C#7sus4	F#m9		

Section B (Bars 8-14):

Dmaj7	Dmaj7	Emaj7	Emaj7	
F#m9	C#7alt	F#m9		

Section A' (Bars 15-21):

F#m9	F#m9	Amaj7	Amaj7	
Bm9	C#7sus4	F#m9		

Section C (Bars 22-28):

Gmaj7	Gmaj7	Fmaj7	Fmaj7	
Emaj7	C#7sus4	F#m9		

## Minimum Viable Gig

### Ready-Set Checklist:

- Feel 7/4 as a single unit (4+3 or 3+4)
- Play the head with consistent subdivision

- Comp through the form without losing the meter
- Practice counting in phrases, not beats

**Tempo Milestones:** 60% = 84 BPM | 80% = 112 BPM | 100% = 140 BPM

Level 2 Shell Voicing Map

Fractured Light  
Level 2 Shell Voicing Map

Mike Bryant

A

F#m E<sup>Δ</sup> D#° C#<sup>7</sup> Bm A<sup>Δ</sup> G#° F#m E D#° C#m Bm A G#°

8

T

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

A

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

B

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

*Fractured Light — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Chapter 11: Greezy

**Style:** Grant Green | **Key:** G Major | **Tempo:** 100 BPM | **Time:** 12/8

## Overview

*"Soul-jazz simplicity, pocket and blues vocabulary. The anchor tune—fun, immediate, and always welcome at a session."*

Greezy is the greasiest tune in the collection—a down-home blues shuffle with modern harmonic twists. Grant Green's approach: deep groove, simple vocabulary, maximum soul.

## The Form (12-bar blues shuffle)

G7	C7	G7	G7 G#dim7
C7	C#dim7	G7	E7
Am7	D7#9	G7 E7	Am7 D7

## Minimum Viable Gig

### Ready-Set Checklist:

- Play the head with solid shuffle feel
- Comp using simple dominant voicings
- Execute diminished passing chords smoothly
- Lock with the triplet subdivision

**Tempo Milestones:** 60% = 60 BPM | 80% = 80 BPM | 100% = 100 BPM

Level 2 Shell Voicing Map

Greezy  
Level 2 Shell Voicing Map

Mike Bryant

Chord progression: A G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> G<sup>7</sup> B C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> E<sup>7</sup> C Am D<sup>7</sup> G<sup>7</sup> D<sup>7</sup>

Chord	T	A	B
A	6	5	5
G <sup>7</sup>	5	5	5
C <sup>7</sup>	6	5	5
G <sup>7</sup>	6	5	5
G <sup>7</sup>	5	5	5
B	6	5	6
C <sup>7</sup>	5	6	5
C <sup>7</sup>	6	5	5
G <sup>7</sup>	6	5	7
E <sup>7</sup>	5	5	5
C	8	7	5
Am	7	6	5
D <sup>7</sup>	5	7	5
G <sup>7</sup>	6	5	5
D <sup>7</sup>	5	7	5

*Greezy — Level 2 Shell Voicing Map (7th Position, Frets 5–9)*

# Level 3: Harmonic Navigation

## Summaries

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*Conceptual guidance for each tune—no notation required.*

### The Mirror

**Harmonic Gravity:** Everything pulls toward Ab major. Even the distant bridge chords (Bmaj7, Emaj7) function as upper-structure tension.

**Voice-Leading Intent:** The 3rd of Abmaj (C) moves by step to the 3rd of Fm (Ab). Watch which notes stay still and which move.

**Practice Focus:** At the Dbmaj9 → Dbm moment, slow down and feel the melancholy. This is the emotional heart of the tune.

### Crystal Silence

**Harmonic Gravity:** A major is home. The surprise is bars 9-10: Fmaj7 → Gmaj7 borrowed from A minor.

**Voice-Leading Intent:** Many notes stay still while one voice moves by step. The shells make this visible.

**Practice Focus:** Let each chord ring as long as possible. Hold the final chord and listen to it decay.

### Orbit

**Harmonic Gravity:** Non-functional. Each chord is a satellite; F major is the planet they orbit.

**Voice-Leading Intent:** The 7th of Fmaj (E) moves to the 7th of Ebmaj (D)—descending by step.

**Practice Focus:** Feel the lilt of 3/4. Let each chord float—don't force resolution.

### Parallax

**Harmonic Gravity:** Bb7 is home. Eb7 is IV. F7 is V. This is the blues with chromatic decoration.

**Voice-Leading Intent:** The b7 (Ab in Bb7) is the character note. Feel blues motion throughout.



**Practice Focus:** Accent the groove. This tune needs attitude even in shell voicings.

## First Light

**Harmonic Gravity:** G major is home. The IV chord (Cmaj9) is bright expansion.

**Voice-Leading Intent:** Exceptionally smooth—many movements by step or common tone.

**Practice Focus:** Play in 8-bar phrases. Breathe naturally. Let the final Gmaj9 ring like sunrise.

## Angular Motion

**Harmonic Gravity:** Gb major is home. AABA form creates strong pull toward Gb at each A section end.

**Voice-Leading Intent:** The 3rd of one chord often becomes the 7th of the next.

**Practice Focus:** Play at SLOW tempo first. Feel pull toward Gb. Speed is the last thing you add.

## Blue Cycle

**Harmonic Gravity:** Bb7 is I. Eb7 is IV. F7 is V. Modern substitutions serve this framework.

**Voice-Leading Intent:** Bass motion is pure blues: I to IV (root rises), IV to I (root falls).

**Practice Focus:** Feel the blues underneath. Simplify to I-IV-V if subs get confusing.

## Harmolodic Sketch

**Harmonic Gravity:** G major is home. Almost entirely diatonic: G, C, D, Em, Am.

**Voice-Leading Intent:** Barely any voice-leading to speak of. Texture becomes paramount.

**Practice Focus:** Leave space—at least one beat of silence between chords. Trust the space.

## Entangled Horizons

**Harmonic Gravity:** E minor is home, but feels like a gravitational field more than a destination.

**Voice-Leading Intent:** Often quartal—voices move in parallel fourths.

**Practice Focus:** Play with metronome on beat 1 only. Feel where each chord lands.

## Fractured Light

**Harmonic Gravity:** F# minor is home. The 7/4 meter reinforces minor-key darkness.

**Voice-Leading Intent:** Chord changes fall on specific beats within the 7/4 bar.

**Practice Focus:** Walk in 7/4 (4+3 or 3+4). Count phrases, not beats. 28 bars =  $4 \times 7$ .

## Greezy

**Harmonic Gravity:** G7 is I. C7 is IV. D7 is V. The strongest gravity in the book.

**Voice-Leading Intent:** Pure blues: G7 to C7 (root rises), C7 to G7 (root falls), D7 to G7 (V-I).

**Practice Focus:** Feel triplet subdivision in your body. Play behind the beat—not late, but relaxed.

# Glossary

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**Shell Voicing:** A chord voicing containing only the essential notes: root, 3rd, and 7th. Provides harmonic clarity with minimal notes.

**Drop-2 Voicing:** A four-note chord voicing created by taking a close-position chord and dropping the second-highest note down an octave.

**Quartal Voicing:** A chord built in intervals of fourths rather than thirds. Creates an open, modern sound associated with McCoy Tyner and Chick Corea.

**Triad Pair:** Two triads (usually a whole step apart) used as melodic material over a single chord. Creates modern linear vocabulary.

**7th Position:** Guitar hand position where the first finger covers the 5th fret. Shell voicings in this method are constrained to frets 5-9.

**Voice-Leading:** The horizontal motion of individual notes as chords change. Good voice-leading minimizes movement while maintaining harmonic clarity.

**Harmonic Gravity:** The sense of pull toward a tonal center. Strong gravity creates clear resolution; weak gravity creates ambiguity.

**MVG (Minimum Viable Gig):** The essential skills needed to perform a tune competently at a session or gig.

# About the Author

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**Mike Bryant** is a guitarist, composer, and author based in London.

Born in Indianapolis, he received his first guitar lessons from a relative of Wes Montgomery, and later studied composition and arranging with Grammy-nominated big band arranger Steve Allee.

As a performer, Mike leads The NW5 Project, a jazz trio with a residency at The Old White Bear in Hampstead. His compositions span jazz, chamber music, and contemporary classical forms. His string quartet "Pyrydro: Elemental Movements" was recorded by the Sylva Quartet.

Mike is also a psychotherapist, EMDR practitioner, and clinical hypnotherapist. He is the author of "Hypnotherapy for Dummies" and "Self-Hypnosis for Dummies" (John Wiley & Sons).

The Parallax method represents the synthesis of these two vocations: a systematic approach to jazz guitar that prioritizes clarity, physical awareness, and intentional practice.

# Version Confirmation

## Parallax Method Book V5.2 — Print Final

- All Level 1 content: Complete
- All Level 2 Shell Voicing Maps: Embedded (11 PNG images)
- All Level 3 Harmonic Navigation Summaries: Complete
- No existing musical content altered
- Document locked for print submission