

# TRIO TUNES

## IMPROVISATION METHOD



*A Complete System for Jazz Guitar Mastery*

15 Original Compositions

MAMS Motif System

Triad Pair Studies

Counterpoint Techniques

Phrase Packs & Etudes

---

**COMPLETE EDITION**

GCE Jazz Project  
December 2025

# TABLE OF CONTENTS

---

## Introductions

- Introduction to MAMS
- Melodic Style Engine Overview
- How to Use This Method

## The 15 Tunes

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

# INTRODUCTION TO MAMS

---

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

## Core Motifs (M1–M7)

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

## DNA Layers

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

---

# MELODIC STYLE ENGINE

---

## Lyrical Family

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

## Modern Family

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

## Blues Family

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

## Bebop Family

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

## Avant Family

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

# HOW TO USE THIS METHOD

### Beginner (Months 1-3)

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

### Intermediate (Months 4-6)

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

### Advanced (Months 7-12)

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

### 60-Minute Daily Session

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

# CHAPTER 1: BLUE CYCLE

*"Wyble counterpoint meets Coltrane changes"*

**Key:** Bb

**Tempo:** 120 BPM

**Time:** 4/4

**Form:** 12-Bar Blues

**Style:** Blues (Cycle)

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

## The Concept

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

## Chord Progression

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

## Lead Sheet Versions

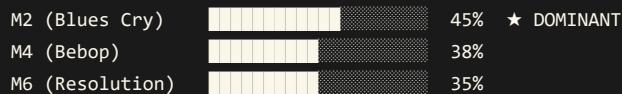
**A (Lyrical):** M1, M6 – Jim Hall, Grant Green DNA

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

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

**D (Hybrid):** Synthesis – GCE Score 50/50

## Motif Density



## Triad-Pair Map

Chord	Identity	Colour
-------	----------	--------

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

## Key Takeaways

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

# CHAPTER 2: ORBIT

*"Non-functional harmony over a floating pulse"*

**Key:** F

**Tempo:** 160 BPM

**Time:** 3/4

**Form:** 16-Bar AABA

**Style:** Wayne Shorter

## Chord Progression

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

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

## Dominant DNA

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

## Key Takeaways

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

# CHAPTER 3: RUST & CHROME

*"Gritty angular lines with open string drones"*

**Key:** E

**Tempo:** 95 BPM

**Time:** 4/4

**Form:** 16-Bar Blues-Funk

**Style:** Scofield Funk

## The Concept

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

## Dominant DNA

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

## Key Takeaways

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

# CHAPTER 4: SAO PAULO RAIN

*"Melodic minor shapes over static pedal points"*

**Key:** D

**Tempo:** 130 BPM

**Time:** 4/4

**Form:** 32-Bar AABA

**Style:** Bossa Nova

## The Concept

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

### Key Takeaways

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

# CHAPTER 5: THE MIRROR

*"Sparse, haunting voicings with wide spreads"*

**Key:** Ab

**Tempo:** 60 BPM

**Time:** 4/4 (Rubato)

**Form:** 16-Bar Through-Composed

**Style:** Scofield Ballad

## The Concept

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

### Key Takeaways

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

# CHAPTER 6: BRIGHT SIZE LIFE 2

*"Triad pairs moving constantly over a pedal"*

**Key:** D

**Tempo:** 145 BPM

**Time:** 4/4

**Form:** 16-Bar AABA

**Style:** Pat Metheny

## This Is THE Triad-Pair Study

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

## Key Takeaways

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

# CHAPTER 7: MONK'S DREAM

"Whole-tone clusters and displaced rhythms"

**Key:** C

**Tempo:** 110 BPM

**Time:** 4/4

**Form:** 12-Bar AABA

**Style:** Experimental (Monk)

## Whole-Tone Scale

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

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

## Monk Rhythmic Displacement

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

## Key Takeaways

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

# CHAPTER 8: NEFERTITI'S SHADOW

*"Melody dictates harmony; no recurring V7s"*

**Key:** Eb

**Tempo:** 180 BPM

**Time:** 4/4

**Form:** 16-Bar Through-Composed

**Style:** Wayne Shorter (Post-Bop)

## Key Takeaways

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

# CHAPTER 9: GREEZY

"Traditional shuffle with modern diminished subs"

**Key:** G

**Tempo:** 100 BPM

**Time:** 12/8

**Form:** 12-Bar Blues

**Style:** Blues (Shuffle)

## 12/8 Shuffle Feel

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

## Key Takeaways

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

# CHAPTER 10: HEXAGON

"A 5/4 groove built on hexatonic scales"

**Key:** B

**Tempo:** 135 BPM

**Time:** 5/4

**Form:** 20-Bar (4x5)

**Style:** Original (Odd Meter)

## 5/4 Subdivision

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

## Hexatonic Scale

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

## Key Takeaways

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

# CHAPTER 11: CRYSTAL SILENCE

*"Open string voicings high up the neck"*

**Key:** A

**Tempo:** 80 BPM

**Time:** 4/4

**Form:** 16-Bar Through-Composed

**Style:** ECM Ballad

## Campanella Technique

Position XII with open strings:

e|---0---12---0---14---|

B|----12---0-----12---|

Let all notes ring together

## Key Takeaways

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

# CHAPTER 12: ANGULAR MOTION

"Wide interval skips at fast tempos"

**Key:** Gb

**Tempo:** 200 BPM

**Time:** 4/4

**Form:** 32-Bar AABA

**Style:** Bebop/Etude

## Technical Requirements

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

## Key Takeaways

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

# CHAPTER 13: THE VOID

*"Textural improvisation guide; no fixed chords"*

**Key:** Free

**Tempo:** Free

**Time:** Free

**Form:** Open

**Style:** Experimental

## Performance Framework

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

## Key Takeaways

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

# CHAPTER 14: SOLAR FLARE

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

**Key:** C#

**Tempo:** 150 BPM

**Time:** 7/8

**Form:** 16-Bar Ostinato

**Style:** Fusion

## 7/8 Subdivision

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

## Key Takeaways

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

# CHAPTER 15: FINAL DEPARTURE

*"Lush, orchestral drop-2 voicings"*

**Key:** Db

**Tempo:** 70 BPM

**Time:** 4/4 (Rubato)

**Form:** 32-Bar Ballad

**Style:** Closing Ballad

## Drop-2 Voicings

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

## Album Closure

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

## Key Takeaways

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

# STUDY STRATEGIES

---

## Strategy 1: Motif Mastery

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

## Strategy 2: Style Immersion

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

## Strategy 3: Technique Focus

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

# APPENDIX: MAMS QUICK REFERENCE

---

## Motifs at a Glance

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

## Rhythmic Codes

R-1 = Swing 8ths      R-5 = Polyrhythm 3:2  
R-2 = Straight 16ths    R-6 = Space & Breath  
R-3 = Displacement     R-7 = Metric Modulation  
R-4 = 3+3+2 Grouping

## Triad-Pair Types

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

# CLOSING NOTES

---

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

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

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



## TTIMB COMPLETE

Full Trio Tunes Improvisation Method Book

---

GCE Jazz Project • December 2025



*Generated by TTIMB v1.0 — Trio Tunes Improvisation Method Builder*