

PREFACE

"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.

This isn't an exercise book disguised as music. These are real tunes. They have form, narrative, and emotional arc. The educational material surrounding each piece exists to help you internalize the language so thoroughly that when you play, you're not thinking about theory—you're making music with friends.

The Core Philosophy

Three principles guide this method:

- 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.
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The Eleven Tunes

The compositions are arranged by quality and impact—the strongest pieces first. Here's what each explores:

- 1. The Mirror** (Jim Hall) — Reflective, unhurried harmony. Teaches patience, voice-leading, and the power of space. The quietest tune in the book, and often the most powerful in performance.
 - 2. Crystal Silence** (Chick Corea) — Luminous major 9th chords, ECM-style clarity. Explores quartal voicings, modal ambiguity, and lyrical phrasing across long arcs.

- 3. Orbit** (Wayne Shorter) — Elliptical harmony, unexpected resolutions. This is mystery and propulsion combined—Shorter's gift for making the strange feel inevitable.
- 4. Parallax** (John Scofield) — Angular lines over funk elasticity. Blues chromaticism meets modern sophistication. The rhythm section will love this one.
- 5. First Light** (Pat Metheny) — Open-sky lyricism, arpeggiated figures that shimmer. Teaches breathing, dynamics, and the Lydian palette.
- 6. Angular Motion** (Pat Martino) — Linear intensity, fretboard logic at speed. A workout for technique that never sacrifices musicality.
- 7. Blue Cycle** (Rosenwinkel/Monder) — Modern blues abstraction. Reharmonization without losing the form. For jazz-savvy listeners who lean in.
- 8. Harmolodic Sketch** (Bill Frisell) — Textural, spacious, Americana-inflected. Open triads that ring like bells. The art of understatement.
- 9. Entangled Horizons** (Ant Law) — Rhythmic displacement, modern extensions. Complex on paper, natural in practice. Teaches precision that sounds effortless.
- 10. Fractured Light** (Ant Law) — 7/4 meter, refracted through a prism. Seven beats, one unified groove. For when you're ready to leave 4/4 behind.
- 11. Greezy** (Grant Green) — Soul-jazz simplicity, pocket and blues vocabulary. The anchor tune—fun, immediate, and always welcome at a session.

What Each Chapter Contains

Every chapter follows the same structure, designed to take you from first encounter to performance-ready:

Overview

Context for the style, the concept behind the tune, and what you'll learn. Read this first to orient yourself.

The Form

Complete chord charts with section breakdowns. This is your roadmap—memorize it early.

Scale Palette

Scale choices for each chord, with color tones highlighted. Not prescriptive rules, but proven options.

Triad Pair Vocabulary

Modern linear approach using paired triads. This is how contemporary players generate melodic material without running scales.

The Three Choruses

Three versions of increasing complexity:

- **Version A** — Lyrical, melody-focused, space to breathe
- **Version B** — Triad-based, more motion, developing fluency
- **Version C** — Chord melody, full voicings, performance-ready

Voicing Reference

Practical chord shapes you'll actually use. Fingerings, positions, voice-leading connections.

Technique Focus

Style-specific techniques unique to each chapter—volume swells for Frisell, hybrid picking for Ant Law, arpeggiated phrasing for Metheny.

Practice Routine

A four-week structured approach. Week by week, you build the components, then integrate them.

Listening Recommendations

Essential recordings to study. These are your real teachers—I'm just pointing the way.

Self-Evaluation

Checklist for mastery. Be honest with yourself. If you can answer "yes" to every question, you're ready to perform.

How to Use This Book

If you're a beginner: Start with The Mirror, First Light, and Greezy. These are the most approachable harmonically and will build your confidence.

If you're intermediate: Work through Chapters 1–6 in order. The progression is intentional.

If you're advanced: Jump to Chapters 7–10 for modern vocabulary. The Ant Law tunes will challenge your rhythmic assumptions.

If you're preparing for a gig: Pick three tunes maximum. Learn them deeply rather than superficially. A trio set of The Mirror, Parallax, and Greezy covers a lot of ground.

A Final Word

The best jazz I've ever played happened in living rooms and rehearsal spaces, with friends who were willing to take risks and listen hard. That's who this book is for—musicians who want to grow, who aren't afraid of complexity, but who never forget that the point is connection.

I hope these tunes serve you as well as they've served me. Learn them, adapt them, make them your own. And when you play them with your own musician friends, somewhere in your own corner of the world, I hope they sound like yours.

*Mike Bryant
North London, December 2025*

[Continue to Introduction →](#)

TRIO TUNES

Grand Criteria of Excellence — Jazz Guitar Method Book

Version 4.0 — December 2025

by Mike Bryant

Welcome

This method book presents 11 original compositions in the style of jazz guitar masters, designed for the guitar trio format (guitar, bass, drums). Each chapter provides comprehensive study material including harmonic analysis, scale palettes, triad pair vocabulary, chord voicings, and structured practice routines.

The songs are ordered by compositional interest, educational value, and performance appeal—placing the strongest material first while building a complete repertoire that spans lyrical, modern, and groove-based styles.

"This is absolutely 'real music,' not an exercise book in disguise."

Table of Contents

 **TIER 1: CONCERT CORE (9.3–9.6)**[Chapter 1: The Mirror](#)

Jim Hall Style — 9.6

[Chapter 2: Crystal Silence](#)

Chick Corea Style — 9.4

[Chapter 3: Orbit](#)

Wayne Shorter Style — 9.3

 **TIER 2: CORE PERFORMANCE BOOK (8.8–9.2)**[Chapter 4: Parallax](#)

John Scofield Style — 9.1

[Chapter 5: First Light](#)

Pat Metheny Style — 8.9

[Chapter 6: Angular Motion](#)

Pat Martino Style — 8.8

 **TIER 3: MODERN EXTENSIONS (8.1–8.6)**[Chapter 7: Blue Cycle](#)

Rosenwinkel/Monder Style — 8.6

[Chapter 8: Harmolodic Sketch](#)

Bill Frisell Style — 8.5

[Chapter 9: Entangled Horizons](#)

Ant Law Style — 8.3

[Chapter 10: Fractured Light](#)

Ant Law Style (7/4) — 8.1

🎵 TIER 4: GROOVE ANCHOR (8.0)

Chapter 11: Greezy

Grant Green Style — 8.0

How to Use This Book

Chapter Structure

Each chapter follows a consistent format:

1. **Overview** — Style context and conceptual introduction
2. **The Form** — Complete chord charts with section breakdowns
3. **Scale Palette** — Scale choices for each chord
4. **Triad Pair Vocabulary** — Modern linear approach
5. **Three Choruses** — Progressive difficulty (A, B, C versions)
6. **Voicing Reference** — Practical chord shapes
7. **Technique Focus** — Style-specific techniques
8. **Practice Routine** — 4-week structured approach
9. **Listening Recommendations** — Essential recordings
10. **Self-Evaluation** — Mastery checklist

Suggested Study Path

Beginners: Start with Chapters 1, 5, and 11 (The Mirror, First Light, Greezy)

Intermediate: Progress through Chapters 2–6 in order

Advanced: Focus on Chapters 7–10 for modern vocabulary

Complete Study: Work through all 11 chapters over 6–12 months

Practice Philosophy

- Quality over quantity – 20 focused minutes beats 2 distracted hours
 - Slow practice builds speed – learn it right, then speed up
 - Record yourself weekly – objectivity is essential
 - Play with others – trio practice is irreplaceable
 - Listen deeply – study the masters referenced in each chapter
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The Trio Concept

These compositions are designed specifically for the guitar trio format. Unlike big-band or combo arrangements, the trio places unique demands on the guitarist:

- **Harmonic responsibility** – You're the primary harmonic voice
- **Melodic leadership** – Melody and countermelody are your domain
- **Textural variety** – Single notes, dyads, chords, and everything between
- **Interactive listening** – Space for bass and drums to contribute

Stylistic Range

The 11 songs span the major stylistic territories of jazz guitar:

Style	Chapters	Key Focus
Lyrical/ECM	1, 2, 5, 8	Melodic phrasing, space, texture
Post-Bop	3, 4, 6	Harmonic sophistication, linear playing

Modern Fusion	7, 9, 10	Complex rhythm, extended harmony
Soul Jazz	11	Groove, blues vocabulary, feel

About This Edition

Version 4.0 reorganizes the method book based on compositional analysis, placing the most musically rich and educationally valuable material first. The tier system helps identify:

- **Tier 1** — Concert-ready, audience-pleasing, deep educational value
- **Tier 2** — Core repertoire for working musicians
- **Tier 3** — Advanced study for serious students
- **Tier 4** — Groove foundation and session versatility

All songs include corresponding iReal Pro charts, MusicXML files, and Guitar Pro files for practice and performance.

"The top 6–7 tunes alone justify the book. The full 11 make it future-proof."

Begin with Chapter 1: The Mirror →

CHAPTER 5: THE MIRROR

Style: Scofield Ballad | **Key:** Ab Major | **Tempo:** 60 BPM | **Time:** 4/4

OVERVIEW

"Sparse, haunting voicings with wide spreads."

The Mirror is the emotional center of the Trio Tunes collection. At 60 BPM, every note matters. The "mirror" concept refers to the contrary motion counterpoint in Chorus 3—when one voice ascends, the other descends, creating a reflective, palindromic effect.

Playing Tip: Use volume swells; control the decay. Let each note breathe.

THE FORM

16-bar AABA form:

A Section (Bars 1-8):

Abmaj9	Fm9	Dbmaj7#11	Ebssus	Eb7	
Abmaj9	Bbm9	Gbmaj7	Cm7	Fm7	

B Section (Bars 9-12):

Bmaj7#11	Emaj7	Bbm7	Eb7alt	
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A' Section (Bars 13-16):

Abmaj9	Fm11	Dbmaj9	Dbm	Abmaj7/Eb	
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Key Harmonic Features

1. **Wide voicings:** Intervals of 9ths, 10ths, and 11ths
 2. **Distant relations:** Bmaj7#11 and Emaj7 in the bridge (tritone away from home)
 3. **Modal interchange:** Gbmaj7 borrowed from Ab Dorian
 4. **Melancholy turn:** Dbmaj9 → Dbm(maj7) in bar 15
-

SCALE PALETTE

Chord	Primary Scale	Emotional Quality
Abmaj9	Ab Lydian	Open, spacious
Fm9	F Dorian	Melancholy but not dark
Dbmaj7#11	Db Lydian	Floating, dreamlike
Gbmaj7	Gb Lydian	Distant, introspective
Bmaj7#11	B Lydian	Ethereal, otherworldly
Emaj7	E Lydian	Bright but distant
Eb7alt	Eb Altered	Tension seeking resolution
Dbm(maj7)	Db Melodic Minor	The melancholy turn

The Scofield Ballad Sound

Scofield's ballads feature: - **Wide intervals** that create space - **Sustained notes** with volume swells - **Chromatic voice leading** within slow-moving harmony - **Silence** as an equal partner to sound

TRIAD PAIR VOCABULARY

Chord	Stable	Color	Spread Effect
Abmaj9	Ab Major	Eb Major	5-7-9 upper structure
Fm9	Ab Major	Eb Major	Relative major color
Dbmaj7#11	Db Major	G Diminished	#11 tension
Emaj7	E Major	B Major	Pure Lydian
Eb7alt	Db Major	A Major	Tritone pair

Wide Interval Cells

Over Abmaj9, practice these wide cells:

Eb (5) up to C (3, octave up) = minor 6th
 C (3) down to Eb (5, octave down) = major 10th
 G (7) up to Bb (9) = minor 3rd, but voiced wide

THE THREE CHORUSES

Chorus 1: Lyrical Atmosphere (Version A)

Concept: Sparse, breathing phrases with maximum sustain

- **Bars 1-4:** Whole notes and half notes, minimal movement
- **Volume swells:** Fade in each phrase, decay naturally
- **Motif:** Descending perfect 5th (Eb → Ab) answered by ascending minor 6th
- **Bridge:** Ascending major 7th leap (G# → G) creates ethereal tension
- **Bars 13-16:** Return to opening material; fade on final Ab pedal

Dynamic Curve:

pp	—	mp	—	mf	—	mp	—	pp
Bar 1		Bar 9		Bar 13		Bar 16		

Chorus 2: Wide Interval Lines (Version B)

Concept: Scofield-style intervallic playing

- **Major 7ths:** Eb up to D (over Abmaj9)
- **Minor 9ths:** Ab up to A (chromatic tension)
- **Tritones:** G to Db (over Dbmaj7#11)

Bar-by-bar targets: | Bar | Chord | Wide Interval | |:---|:---|:---| | 1 | Abmaj9 | Eb → D (major 7th) | | 3 | Dbmaj7#11 | G → Db (tritone) | | 9 | Bmaj7#11 | D# → D (octave drop) | | 12 | Eb7alt | Gb → F → Eb (chromatic descent) |

Chorus 3: Mirror Counterpoint (Version C)

Concept: Contrary motion—true "mirror" reflection

The Mirror Technique: - When the **top voice ascends**, the **bottom voice descends** - When the **top voice descends**, the **bottom voice ascends** - Voices cross at key moments (Bar 9) - Voices converge on unison, then spread to octave (ending)

Texture Map: | Section | Top Voice | Bottom Voice | |:---|:---|:---| | Bars 1-4 | Sustained whole notes | Contrary quarter notes | | Bar 9 | Descends below bottom | Ascends above top | | Bar 15 | C → Cb (chromatic) | Ab → A (chromatic, contrary) | | Bar 16 | Converge on Eb | Spread to Ab octave |

VOICING REFERENCE

Wide Spread Voicings

Abmaj9: 4-x-5-5-4-3 (open G string rings)
Fm9: x-8-8-8-9-8 (standard shape)
Dbmaj7#11: x-4-3-5-6-x (G natural in melody)
Gbmaj7: 2-x-3-3-2-x (root position)

Bridge Voicings (Distant Keys)

Bmaj7#11: x-2-1-3-4-x (B Lydian voicing)
Emaj7: x-7-6-8-9-x (wide E Lydian)
Bbm7: x-1-3-1-2-x (shell)
Eb7alt: x-6-5-6-7-x (cluster)

Ending Voicing

Abmaj7/Eb: x-6-5-5-4-4 (Ab over Eb pedal)
0-6-5-5-4-x (with open E as enharmonic F#!)

TECHNIQUE: VOLUME SWELLS

The Basic Swell

1. Pick the note with volume at **0**
2. Slowly roll volume up to **7-8** (not full)
3. Let the note decay naturally
4. Next note: repeat

Volume Control Options

- **Volume knob:** Most expressive, requires practice
- **Volume pedal:** Easier, less guitar-like
- **Picking dynamics:** Softest possible attack, let amp do the work

Practice Exercise

```
| Abmaj9 chord (whole note) |  
Volume: 0 → 5 → 3 → 0 (over 4 beats)
```

PRACTICE ROUTINE

Week 1: Breathing

- [] Practice breathing with each phrase (literally breathe)
- [] Master volume swell technique
- [] Learn Version A at even slower tempo (40 BPM)

Week 2: Wide Intervals

- [] Drill major 7th intervals across the neck
- [] Practice tritone intervals
- [] Work on Version B targeting the wide leaps

Week 3: The Mirror

- [] Practice contrary motion scales (one hand up, one down)
- [] Isolate top voice of Version C
- [] Isolate bottom voice of Version C
- [] Combine at 40 BPM

Week 4: Emotional Expression

- [] Play through all three choruses
 - [] Record with reverb and evaluate
 - [] Develop your own rubato feel
-

LISTENING RECOMMENDATIONS

1. **John Scofield** – *Meant to Be* (his ballad playing)
 2. **Bill Frisell** – *Good Dog, Happy Man* (spacious, ambient)
 3. **Pat Metheny** – *One Quiet Night* (solo ballads)
 4. **Jim Hall** – *Concierto* (the master of ballad guitar)
 5. **Kenny Burrell** – *Midnight Blue* (warm, intimate)
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TONE TIPS

For The Mirror: - **Clean to edge-of-breakup:** Not distorted, but not sterile - **Reverb:** Plate or hall, medium decay - **Delay:** Optional, dotted-eighth for Metheny flavor - **EQ:** Roll off highs slightly, boost mids for warmth

COMMON PITFALLS

1. **Too many notes:** Silence is essential—don't fill every space
2. **Rushing:** At 60 BPM, subdivisions feel eternal—be patient
3. **Ignoring dynamics:** The loudest note should be mp at most
4. **Stiff rhythm:** Play rubato, breathe with the music

5. **Forgetting the mirror:** In Chorus 3, the contrary motion must be audible

THE MIRROR CONCEPT

The title refers to multiple reflections: 1. **Harmonic:** The B section "reflects" the A section from a distant key 2. **Melodic:** Phrases often mirror themselves (up then down) 3. **Contrapuntal:** Chorus 3's contrary motion is a literal mirror 4. **Emotional:** The introspective quality invites self-reflection

When playing this piece, imagine looking into still water—calm, deep, revealing.

SELF-EVALUATION

- [] Does every note have purpose?
 - [] Can I hear the mirror counterpoint clearly?
 - [] Am I using volume swells effectively?
 - [] Does the bridge feel "distant" harmonically?
 - [] Is there enough silence?
 - [] Does the music breathe?
-

← **Sao Paulo Rain | Next: Bright Size Life 2 →**

CHAPTER 11: CRYSTAL SILENCE

Style: ECM Ballad | **Key:** A Major | **Tempo:** 80 BPM | **Time:** 4/4

OVERVIEW

"Open string voicings high up the neck."

Crystal Silence captures the spacious, reverberant aesthetic of the ECM record label. The key of A allows rich open-string voicings, and the "campanella" technique creates a harp-like, ringing texture where notes sustain into each other.

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

THE FORM

16-bar ballad form:

Amaj9	F#m11	Dmaj9	E/A	
Amaj9	C#m7	Bm9	Esus4 E7	
Fmaj7	Gmaj7	Amaj9	Dmaj7	
Bm11	E7sus4	Amaj9	Amaj9	

Key Harmonic Features

1. **Open strings:** A, E, B, D, G all used as pedals
2. **11th chords:** F#m11, Bm11 create suspension

3. **Modal interchange:** Fmaj7 (borrowed from A minor)

4. **Campanella:** Notes ring together like bells

SCALE PALETTE

Chord	Primary Scale	ECM Color
Amaj9	A Lydian	Open, floating
F#m11	F# Aeolian	Suspended, melancholy
Dmaj9	D Lydian	Bright neighbor
Bm9	B Dorian	Natural 6 (G#)
Fmaj7	F Lydian	Borrowed from minor
Gmaj7	G Lydian	Chromatic approach to A

The ECM Sound

ECM (Edition of Contemporary Music) recordings feature: - **Space and reverb** as compositional elements - **Quiet dynamics** (the loudest is mezzo-forte) - **Open voicings** with wide intervals - **Melodic simplicity** over harmonic sophistication

CAMPANELLA TECHNIQUE

What Is Campanella?

"Campanella" (Italian for "little bell") is a technique where **notes ring into each other**, creating overlapping sustain.

Normal playing:

Note 1: |=====
Note 2: |=====|
Note 3: |=====|

Campanella:

Note 1: |=====|
Note 2: |=====|
Note 3: |=====|

How to Achieve It

1. **Don't dampen strings** after picking
2. **Use different strings** for adjacent notes
3. **Let open strings ring** whenever possible
4. **Use the "harp" fingering** (no repeated strings)

Example (A major scale, campanella):

e	-----0--2--
B	-----2-----
G	---2-----
D	2-----
A	0-----
E	-----

Each note is on a different string, so they all ring together.

TRIAD PAIR VOCABULARY

Chord	Stable	Color	ECM Sound
Amaj9	A Major	B Major	Lydian, open
F#m11	F# Minor	A Major	Suspended
Dmaj9	D Major	E Major	Lydian
Bm9	D Major	E Major	Relative major

Open-String Triad Pairs

Over Amaj9, use triads with open strings:

A Major: A(open)-C#(string 2)-E(open)
 E Major: E(open)-G#(string 1)-B(open)

THE THREE CHORUSES

Chorus 1: Lyrical Sustain (Version A)

Concept: Long, breathing phrases with maximum sustain

- Whole notes and half notes predominantly
- Target notes should ring for their full value
- Use open strings as much as possible
- Dynamics: pp to mp maximum

Phrase Shape:

Bars 1-4: Ascending arch (building)
 Bars 5-8: Descending release
 Bars 9-12: Distant excursion (Fmaj7, Gmaj7)
 Bars 13-16: Return and fade

Chorus 2: Campanella Arpeggios (Version B)

Concept: Arpeggiated lines using different strings for each note

- No repeated strings within a phrase
- Notes overlap and sustain
- Creates "harp" or "piano" effect
- Speed: moderate—focus on sustain, not velocity

Example Pattern (Amaj9):

e	-----	-0-----
B	-----	2-----
G	---	2-----
D	--	2-----
A	0-----	
E	-----	

Chorus 3: High Position + Open Strings (Version C)

Concept: Melody in high positions with open string drones

Texture: - **Drone:** Open A or E string sustained throughout - **Melody:** Frets 9-14 on strings 1-2

This creates a "sitar" effect—high melody over low drone.

VOICING REFERENCE

Open String Voicings

Amaj9: x-0-6-6-0-0 (open E, A ring)
F#m11: x-0-4-6-0-0 (A pedal)
Dmaj9: x-5-4-6-5-0 (high E rings)
E/A: x-0-2-1-0-0 (E over A bass)
Bm11: x-2-4-2-0-0 (open E)

High Position Voicings

Amaj9: x-12-11-13-12-0 (open high E)
Dmaj7: x-x-11-11-10-0 (high position with open E)

Campanella Chord Shapes

Amaj7: x-0-x-6-5-4 (notes on different strings)
Fmaj7: x-x-3-5-5-0 (open high E adds 7th)

PRACTICE ROUTINE

Week 1: Sustain

- [] Practice not dampening strings
- [] Work on smooth, slow right-hand technique
- [] Focus on clean, ringing tone

Week 2: Campanella

- [] Learn the A major scale in campanella fingering
- [] Practice arpeggios using different strings

- [] Work on Version B

Week 3: High Position

- [] Explore melody in positions 9-14
- [] Add open string drones
- [] Develop Version C

Week 4: Integration

- [] Play all three choruses
 - [] Record with reverb and evaluate
 - [] Focus on dynamics (never louder than mp)
-

LISTENING RECOMMENDATIONS

1. **Ralph Towner** — *Solstice* (ECM guitar)
 2. **Bill Frisell** — *Good Dog, Happy Man* (open voicings)
 3. **Egberto Gismonti** — *Sol Do Meio Dia* (Brazilian ECM)
 4. **Pat Metheny** — *One Quiet Night* (spacious solo guitar)
 5. **Keith Jarrett** — *The Köln Concert* (piano, but essential ECM)
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TONE TIPS

For the ECM sound:

- **Guitar:** Nylon or steel-string acoustic (or clean electric)
- **Reverb:** Long, lush hall reverb (essential)
- **EQ:** Warm, not bright—roll off highs
- **Dynamics:** Play softly; let the reverb do the work
- **Room:** If acoustic, play in a resonant space

COMMON PITFALLS

1. **Dampening strings:** Let them ring—this is the whole point
 2. **Playing too loud:** ECM is about quiet, intimate sound
 3. **Too many notes:** Space and sustain are the music
 4. **Ignoring open strings:** They're your best friends here
 5. **Rushing:** At 80 BPM, slow down even more internally
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THE "CRYSTAL SILENCE" CONCEPT

The title evokes: - **Crystal:** Clarity, purity, transparent sound - **Silence:** The reverb tail, the space between notes - **ECM aesthetic:** Music as atmosphere, not entertainment

Imagine you're in a stone cathedral, alone, at twilight. The sound decays slowly into the space. Each note is an event.

SELF-EVALUATION

- [] Are my strings ringing into each other?
 - [] Am I using open strings effectively?
 - [] Are my dynamics soft enough?
 - [] Does the high-position melody sing over the drone?
 - [] Is there enough space and reverb?
-

← **Hexagon** | **Next: Angular Motion** →

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CHAPTER 2: ORBIT

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

OVERVIEW

"Non-functional harmony over a floating pulse."

Orbit channels the mysterious, spacious quality of Wayne Shorter's compositions. The waltz time signature (3/4) creates a lilting, orbital motion while the harmony deliberately avoids traditional V-I resolutions.

Playing Tip: Let the intervals ring; prioritize sustain over speed.

THE FORM

16-bar form with through-composed feel:

Fmaj7#11 Ebmaj7#5 Dbmaj7 Bmaj7
Bbm9 Abmaj7 Gbmaj7 Emaj7
Fmaj7#11 Dbmaj7 Amaj7 Gmaj7
Fmaj7#11 Ebm9 Dbmaj7 Fmaj7

Key Harmonic Features

- 1. Non-functional movement:** Chords relate by interval, not by resolution
- 2. Major 7th dominance:** Almost every chord is a major 7th variant

3. **Chromatic root motion:** F → Eb → Db → B (descending chromatic)

4. **Symmetry:** Bar 1 material returns in bars 9 and 13

SCALE PALETTE

Chord	Primary Scale	Color Note
Fmaj7#11	F Lydian	B natural (#11)
Ebmaj7#5	Eb Lydian Augmented	B natural + G#
Dbmaj7	Db Lydian	G natural (#11)
Bmaj7	B Lydian	E# (#11)
Bbm9	Bb Dorian	G natural (6th)
Emaj7	E Lydian	A# (#11)

Shorter's Approach

Wayne Shorter often uses **Lydian as default** for major 7th chords. The #11 creates a floating, unresolved quality that defines this style.

TRIAD PAIR VOCABULARY

Chord	Stable	Color	Creates
Fmaj7#11	F Major	G Major	Lydian color (9, #11, 6)
Ebmaj7#5	Eb Augmented	Bb Major	Augmented + Lydian
Dbmaj7	Db Major	Eb Major	9, #11
Bbm9	Db Major	Ab Major	Minor 9 sound

Pattern: Lydian Triad Pair

Over Fmaj7#11:

F-A-C (Imaj) → G-B-D (IIImaj) → F-A-C...

The G Major triad provides B natural (the #11) and D (the 6th).

THE THREE CHORUSES

Chorus 1: Lyrical (Version A)

Concept: Floating, long-tone melody

- Emphasize the 3/4 pulse gently—avoid heavy downbeats
- Use half notes and dotted half notes
- Let phrases span across bar lines
- Target chord tones on beats 1 and 3

Motif: Ascending perfect 4th (like planets in orbit)

Chorus 2: Modern Interval Lines (Version B)

Concept: Wide intervals, Shorter-style angularity

- Major 7ths and minor 9ths between successive notes
- Avoid stepwise motion
- Create tension through silence—use rests strategically

Example over Fmaj7#11:

E (maj7) → F (8va up) → B (#11) → C (5th, 8vb)

Chorus 3: Parallel Motion Counterpoint (Version C)

Concept: Two voices moving in parallel motion (unusual!)

Unlike Blue Cycle's contrary motion, Orbit uses **parallel 4ths and 5ths**: - Top voice: Melody - Bottom voice: Perfect 4th or 5th below

This creates a medieval, modal quality appropriate to Shorter's cosmic aesthetic.

VOICING REFERENCE

Quartal Voicings (Shorter-style)

Fmaj7#11: x-x-3-4-5-5 (stacked 4ths: C-F-B-E)
 Ebmaj7#5: x-6-5-4-4-x (Eb with G# tension)
 Dbmaj7: x-4-5-5-6-x (with Lydian #11)

Wide Drop-2 Voicings

Fmaj7: 1-x-2-2-1-x (root position)
 Bmaj7: 7-x-8-8-7-x (root position)

THE 3/4 FEEL

Counting the Waltz

Internalize the pulse as: - **ONE**-two-three, **ONE**-two-three - Not: one-TWO-three (avoid polka feel)

Phrase Lengths

In 3/4, natural phrase lengths are: - 2 bars = 6 beats (short phrase) - 4 bars = 12 beats (standard phrase) - 8 bars = 24 beats (extended phrase)

Let your lines follow these natural groupings.

PRACTICE ROUTINE

Week 1: The Float

- [] Learn Version A melody with extreme sustain
- [] Practice letting notes ring into each other
- [] Use volume swells for dynamics

Week 2: Intervals

- [] Drill major 7th intervals in all positions
- [] Practice minor 9th jumps
- [] Work on Version B slowly (80 BPM)

Week 3: Parallel Motion

- [] Practice parallel 4ths ascending and descending

- [] Add the melody as top voice
- [] Work on Version C

Week 4: Synthesis

- [] Connect all three choruses
 - [] Develop your own phrasing within the form
 - [] Record with a 3/4 drum loop
-

LISTENING RECOMMENDATIONS

1. **Wayne Shorter** — *Speak No Evil* (the blueprint)
 2. **Wayne Shorter** — *JuJu* (more floating harmony)
 3. **Herbie Hancock** — *Maiden Voyage* (related aesthetic)
 4. **Kenny Wheeler** — *Gnu High* (ECM-style space)
-

COMMON PITFALLS

1. **Forcing resolution:** Don't try to make the chords "go somewhere"
 2. **Heavy accents:** Keep the 3/4 light and floating
 3. **Too many notes:** Space is essential in this style
 4. **Ignoring sustain:** Shorter's melodies sing—don't chop notes short
-

SELF-EVALUATION

- [] Does my playing have a floating quality?

- [] Can I hear the major 7th chords as "home" (not needing resolution)?
 - [] Are my phrases breathing naturally in 3/4?
 - [] Is there enough space between ideas?
-

← **Blue Cycle** | Next: **Rust & Chrome** →

CHAPTER 4: PARALLAX

Style: Scofield Funk-Fusion | **Key:** Bb Dominant | **Tempo:** 108 BPM | **Time:** 4/4

OVERVIEW

"Angular chromatic lines over dominant vamp—pure Scofield DNA."

Parallax channels John Scofield's signature sound: chromatic approach tones, blues-inflected dominant harmony, and that unmistakable funky edge. The title refers to the shifting perspective created by chromatic voice movement—like viewing an object from slightly different angles. Every note choice creates harmonic "displacement" that resolves just in time.

Playing Tip: Dig in with a slightly dirty tone. This tune needs attitude, not pristine clarity.

THE FORM

32-bar form over dominant vamp:

Section 1 - Intro (Bars 1-8):

Bb7	Bb7	Eb7	F7	
Bb7	Bb7	Eb7	Bb7	

Section 2 - Triad Pair Solo (Bars 9-16):

Bb7	Bb7	Eb7	Bb7	
Gm7	Cm7	F7	Bb7	

Section 3 - Quartal Chord Melody (Bars 17-24):

Bb7	Bb7	Eb7	Gm7	
Eø7	Cm7	F7	Bb7	

Section 4 - Outro (Bars 25-32):

Bb7	Bb7	Eb7	F7	
Bb7	Eb7	Gm7	Bb7	

Key Harmonic Features

1. **Dominant vamp:** Bb7 as the tonal center with chromatic approach
 2. **Blues I-IV:** Bb7 to Eb7 movement creates classic tension
 3. **Chromatic target tones:** G# to G, C# to C, E to Eb throughout
 4. **Quartal structures:** Fourth-based voicings in the chord melody section
-

SCALE PALETTE

Chord	Primary Scale	Chromatic Targets
Bb7	Bb Mixolydian	G# → G, E → Eb
Eb7	Eb Mixolydian	C# → C, B → Bb
F7	F Mixolydian / F Altered	F# → F, Gb → F
Gm7	G Dorian	F# → F, C# → D
Cm7	C Dorian	B → Bb, F# → G
Eø7	E Locrian	Eb → E, A → Bb

The Scofield Chromatic Sound

Scofield's language features:

- **Half-step approach** from above and below to chord tones
- **Tritone substitution** thinking (E7 for Bb7)
- **Blues bends** and grace notes
- **Rhythmic displacement**—accents on the "and" of beats

TRIAD PAIR VOCABULARY

Chord	Stable Triad	Color Triad	Chromatic Effect
Bb7	Bb Major	C Minor	9th tension, Dorian blend
Bb7	Bb Major	E Major	Tritone sub color (G#)
Eb7	Eb Major	F Minor	9th and 11th extension
F7	F Major	Db Major	b13, altered dominant
Gm7	G Minor	A Minor	Dorian 9th color

Chromatic Cells

Practice these chromatic cells over Bb7:

Cell 1: G# - G - F - D (approach to 6th, down to 3rd)
 Cell 2: E - Eb - D - Bb (approach to 4th, down to root)
 Cell 3: C# - C - Bb - Ab (approach to 9th, chromatic descent)

THE THREE CHORUSES

Chorus 1: Chromatic Lines (Version A)

Concept: Scofield-style chromatic approach to chord tones

- **Bars 1-4:** Eighth-note lines with G# → G and C# → C approaches
- **Bars 5-8:** Descending chromatic lines E → Eb → D → C#
- **Bars 9-12:** Triad pairs with chromatic connectors
- **Bars 13-16:** Build to climax on F7 altered

Dynamic Curve:

mf ————— f ————— ff ————— mf
 Bar 1 Bar 8 Bar 12 Bar 16

Chorus 2: Quartal Voicings (Version B)

Concept: Fourth-based chord melody with chromatic bass movement

- **Quartal stacks:** Bb-Eb-Ab (three fourths)
- **Parallel motion:** Move quartal shapes chromatically
- **Target resolution:** Chromatic movement resolves to strong beats

Quartal Shapes:

Bar	Shape	Notes	Effect
17	Bb-Eb-G#	Root, 4, #6	Tension stack
18	C-G-D	9, 6, 3	Resolution
19	Eb-Ab-C#	#4, b7, #9	Altered color
20	F-C-G	5, 9, 6	Resolution

Chorus 3: Rhythmic Displacement (Version C)

Concept: Off-beat accents and syncopated phrasing

The Scofield Accent Pattern: - Accent the "and" of beats 2 and 4 - Ghost notes on downbeats - Long notes land on weak beats, short notes on strong beats

Texture Map:

Section	Rhythm Feel	Accent Pattern
Bars 25-26	Syncopated eighths	& of 2, & of 4
Bars 27-28	Triplet feel	Middle triplet accent
Bars 29-30	Long tones	Whole notes on "&"
Bars 31-32	Resolution	Strong downbeat ending

VOICING REFERENCE

Dominant Voicings

Bb7:	6-x-6-7-6-x (shell with 9)
Bb7#9:	6-x-6-7-7-x (Hendrix chord)
Eb7:	x-6-5-6-8-x (drop 2 inversion)
F7alt:	x-8-7-8-9-x (altered tensions)

Quartal Voicings

Bb quartal: 6-x-7-7-x-x (Bb-Eb-Ab)

C quartal: 8-x-9-9-x-x (C-F-Bb)

Eb quartal: x-6-7-7-x-x (Eb-Ab-Db)

Chromatic Approach Voicings

G#-G slide: 4-x-4-4-x-x → 3-x-3-3-x-x

E-Eb slide: x-7-6-7-x-x → x-6-5-6-x-x

TECHNIQUE: CHROMATIC APPROACH

The Half-Step Approach

1. Identify the chord tone target (root, 3rd, 5th, 7th)
2. Approach from a half step above or below
3. Resolve on a strong beat (or the "&" for Scofield feel)
4. Use grace notes for blues flavor

Approach Patterns

- **Above approach:** C# → C, G# → G, E → Eb
- **Below approach:** A → Bb, Db → D, Gb → G
- **Enclosure:** C# - A - Bb (above, below, target)

Practice Exercise

| Bb7 (target: D) |
Approach from above: Eb - D
Approach from below: C# - D
Enclosure: Eb - C# - D (above - below - target)

PRACTICE ROUTINE

Week 1: Chromatic Targets

- [] Practice chromatic approach to each chord tone of Bb7
- [] Drill the G# → G and E → Eb movements
- [] Learn Version A at 80 BPM

Week 2: Triad Pairs

- [] Master Bb/Cm and Eb/Fm triad pairs
- [] Practice tritone substitution: E major over Bb7
- [] Work on Version B with quartal shapes

Week 3: Rhythmic Feel

- [] Practice accenting the "&" of beats
- [] Drill syncopated eighth-note patterns
- [] Learn Version C with proper feel

Week 4: Integration

- [] Play through all three choruses
- [] Add your own chromatic approach ideas
- [] Record and evaluate for "Scofield-ness"

LISTENING RECOMMENDATIONS

1. **John Scofield** – *A Go Go* (funky chromatic mastery)
 2. **John Scofield** – *Uberjam* (modern Sco sound)
 3. **John Scofield** – *Blue Matter* (classic trio with chromatic lines)
 4. **Pat Metheny** – *Question and Answer* (chromatic language)
 5. **Miles Davis** – *Star People* (Scofield's chromatic vocabulary in context)
-

TONE TIPS

For Parallax: - **Slight overdrive**: Edge-of-breakup, not fully distorted - **Compression**: Light, for sustain on chromatic lines - **Chorus**: Optional, very subtle - **EQ**: Mid-forward, slight scoop in low-mids for clarity

COMMON PITFALLS

1. **Resolving too early**: Let chromatic tension hang before resolving
 2. **Losing the beat**: Chromatic lines must still groove
 3. **Too clean**: This tune needs grit and attitude
 4. **Ignoring dynamics**: Build and release throughout
 5. **Overcomplicating**: Sometimes one chromatic note is enough
-

THE PARALLAX CONCEPT

The title refers to multiple perspectives: 1. **Harmonic:** The same chord (Bb7) viewed through different chromatic lenses 2. **Melodic:** Target notes approached from multiple angles 3. **Rhythmic:** The same phrase felt from different beat positions 4. **Tonal:** Dominant sound that never quite resolves

When playing this piece, imagine shifting your viewpoint slightly with each phrase—same destination, different path.

SELF-EVALUATION

- [] Are my chromatic approaches resolving convincingly?
 - [] Does the tune groove despite the chromaticism?
 - [] Am I accenting the weak beats properly?
 - [] Can I hear the blues underneath all the extensions?
 - [] Does it sound like Scofield, not just chromatic exercises?
 - [] Is there attitude in my playing?
-

← **Orbit** | **Next: First Light** →

CHAPTER 5: FIRST LIGHT

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

OVERVIEW

"Open, luminous voicings that shimmer like morning light."

First Light captures Pat Metheny's signature sound: clear melodic lines over lush diatonic harmony, arpeggiated figures that breathe, and a sense of wide-open space. The title evokes that moment when dawn breaks—soft colors gradually becoming vivid. This tune teaches lyrical phrasing, tasteful chord extensions, and the art of making simple harmony sound profound.

Playing Tip: Use a clean, slightly chorused tone. Let each note ring clearly.

THE FORM

32-bar form with four 8-bar sections:

Section 1 - Intro (Bars 1-8):

Gmaj9	Gmaj9	Cmaj9	Dmaj7	
Em9	Am9	Dmaj7	Gmaj7	

Section 2 - Triad Solo (Bars 9-16):

Gmaj7	Bm7	D	Gmaj7	
Cmaj7	Em7	Am7	Gmaj7	

Section 3 - Chord Melody (Bars 17-24):

Gmaj9	Em9	Cmaj9	Dmaj7	
Am9	Bm7	Am7	Gmaj9	

Section 4 - Outro (Bars 25-32):

Gmaj9	G6	Cmaj9	Dmaj7	
Em9	Am9	Dmaj7	Gmaj9	

Key Harmonic Features

1. **Diatonic purity:** All chords from G major scale
 2. **9th extensions:** Gmaj9, Em9, Am9 create Metheny's floating quality
 3. **IV chord color:** Cmaj9 provides the "open sky" feeling
 4. **Pedal point potential:** D pedal under changing harmonies
-

SCALE PALETTE

Chord	Primary Scale	Color Notes
Gmaj9	G Ionian / G Lydian	A (9), F# (maj7)
Cmaj9	C Lydian (in G)	D (9), F# (#4)
Dmaj7	D Lydian (in G)	G# (#4), E (9)
Em9	E Dorian	F# (9), C# (raised 6)
Am9	A Dorian	B (9), F# (6)
Bm7	B Aeolian / B Dorian	C# (9), A (7)

The Metheny Lydian Sound

Metheny frequently uses Lydian mode for major chords: - #4 creates the "floating" quality - **Avoid the natural 4th** on major chords - **Cmaj7** in G becomes Lydian (F# instead of F) - **Whole-tone fragments** over maj7 chords

TRIAD PAIR VOCABULARY

Chord	Stable Triad	Color Triad	Resulting Color
Gmaj9	G Major	A Minor	9th and 6th
Gmaj9	G Major	D Major	Bright 5-7-9
Cmaj9	C Major	D Major	Lydian #4
Em9	E Minor	G Major	Relative major glow
Am9	A Minor	C Major	Dorian brightness

Arpeggiated Cells

Practice these Metheny-style arpeggiated figures over Gmaj9:

Cell 1: G - B - D - G (octave) - B - D - E - D
 Cell 2: D - E - G - A - B - D (stepwise with skips)
 Cell 3: A - C - E - G - B - D (stacked thirds ascending)

THE THREE CHORUSES

Chorus 1: Lyrical Melody (Version A)

Concept: Singing melodic lines with natural breathing

- **Bars 1-4:** Ascending scalar figures (D-E-G-A-B) with stepwise motion
- **Bars 5-8:** Arpeggiated descent through chord tones
- **Phrasing:** Breathe between phrases like a vocalist would
- **Dynamics:** Crescendo to bar 8, then release

Dynamic Curve:

mp ————— mf ————— f ————— mp
 Bar 1 Bar 4 Bar 8 Bar 16

Chorus 2: Triad Arpeggios (Version B)

Concept: Flowing triad shapes across the neck

- **Bars 9-12:** G major triad → Am → D → G sequence
- **Bars 13-16:** Connecting triads with scalar runs
- **String crossing:** Sweep-like motion between triads

Triad Sequence:

Bar	Triad 1	Triad 2	Connection
9	G Major	Am	B passing tone
10	Bm	C Major	D passing tone
11	D Major	Em	E pedal point
12	G Major	—	Resolution

Chorus 3: Chord Melody (Version C)

Concept: Harmonized melody with voicings underneath

- **Bars 17-20:** Melody on top, voicings move in contrary motion
- **Bars 21-24:** Voicings thicken as melody rises
- **Four-note voicings:** 9th chords in close position

Voice Leading:

Gmaj9 → Em9: D stays, B descends to G, A stays, F# descends to E
 Em9 → Cmaj9: E stays, G stays, B rises to C, D stays

VOICING REFERENCE

Open Position Voicings

Gmaj9: 3-x-4-4-3-2 (open D string rings)
 Cmaj9: x-3-2-4-3-x (classic Metheny shape)
 Dmaj7: x-5-4-6-5-x (drop 2)
 Em9: 0-2-2-0-3-0 (open strings for shimmer)
 Am9: x-0-2-4-1-0 (open A string)

Chord Melody Voicings

Gmaj9 (melody A): 3-x-4-4-5-3
Em9 (melody F#): 0-2-2-0-5-0
Cmaj9 (melody D): x-3-2-4-5-x

High Register Voicings

Gmaj9 high: x-x-12-11-12-10
Cmaj9 high: x-x-10-9-10-8

TECHNIQUE: ARPEGGIATED PHRASING

The Metheny Arpeggio Style

1. Let open strings ring when possible
2. Use hybrid picking (pick + fingers) for clarity
3. Slight delay/chorus for shimmer
4. Connect arpeggios with scalar passages

Picking Approach

- **Downstrokes:** Bass notes
- **Upstrokes:** Higher strings in arpeggios
- **Fingers (m, a):** For simultaneous notes

Practice Exercise

| Gmaj9 arpeggio pattern |
G (down) - B (up) - D (m) - G (a) - A (up) - B (down)
Let notes overlap for harp-like effect

PRACTICE ROUTINE

Week 1: Lyrical Phrasing

- [] Practice singing your lines before playing them
- [] Work on breathing with phrases
- [] Learn Version A at 80 BPM

Week 2: Triad Connections

- [] Master all diatonic triads in G major
- [] Practice smooth connections between adjacent triads
- [] Work on Version B with flowing motion

Week 3: Chord Melody

- [] Learn the chord melody voicings
- [] Practice voice leading between chords
- [] Work on Version C with clear melody projection

Week 4: Expression

- [] Play through all three choruses
- [] Add dynamics and rubato
- [] Record with appropriate effects and evaluate

LISTENING RECOMMENDATIONS

1. **Pat Metheny** – *Bright Size Life* (the source)
 2. **Pat Metheny** – *First Circle* (lyrical phrasing mastery)
 3. **Pat Metheny** – *One Quiet Night* (solo acoustic beauty)
 4. **Lyle Mays** – *Street Dreams* (the harmonic language)
 5. **John McLaughlin** – *My Goal's Beyond* (acoustic lyricism)
-

TONE TIPS

For First Light: - **Clean or very light chorus:** Shimmer, not wash - **Slight compression:** Even dynamics, sustained notes - **Reverb:** Medium plate or hall - **Delay:** Dotted eighth for classic Metheny sound (optional)

COMMON PITFALLS

1. **Too many notes:** This is about space and breath
 2. **Cluttered voicings:** Let open strings ring
 3. **Ignoring dynamics:** Shape every phrase
 4. **Rushing:** 96 BPM should feel relaxed, not driven
 5. **Too much effects:** Clarity first, effects second
-

THE FIRST LIGHT CONCEPT

The title evokes: 1. **Emergence:** Ideas developing from simple to complex 2. **Clarity:** Pure diatonic harmony, uncluttered 3. **Hope:** The optimistic quality of major 9th chords 4. **Space:** Wide open voicings, room to breathe

When playing this piece, imagine the first rays of sun hitting a still landscape—gentle, warm, gradually revealing beauty.

SELF-EVALUATION

- [] Does every phrase breathe naturally?
 - [] Are my arpeggios flowing smoothly?
 - [] Can I hear all notes in my voicings clearly?
 - [] Does the tune have a sense of gentle forward motion?
 - [] Am I playing with warmth and lyricism?
 - [] Does it sound like Metheny, not just major 9th exercises?
-

← **Parallax** | **Next: Angular Motion** →

CHAPTER 12: ANGULAR MOTION

Style: Bebop/Etude | **Key:** Gb Major | **Tempo:** 200 BPM | **Time:** 4/4

OVERVIEW

"Wide interval skips at fast tempos."

Angular Motion is the most technically demanding tune in the collection. At 200 BPM, the wide interval leaps require precision, economy of motion, and deep familiarity with the fretboard. This is a workout—a bebop étude for the modern guitarist.

Playing Tip: Economy picking is essential here.

THE FORM

32-bar AABA with bebop vocabulary (Bird Changes):

A Section (8 bars):
| Gbmaj7 | Fm7b5 Bb7 | Ebm7 | Edim7 |
| Abm7 | Db7 Gb7 | Gbmaj7 | Abm7 Db7 |

B Section (8 bars):
| Em7 | A7 | Dmaj7 | Dm7 G7 |
| Cmaj7 | F#m7 B7 | Bbm7 | Eb7 Ab7 |

Key Harmonic Features

1. **Diminished passing chords:** Edim7 (#IVdim) — classic Bird connector
 2. **ii-V chains:** Em7-A7, Dm7-G7, F#m7-B7 — cycling through keys
 3. **Tritone subs implied:** Db7→Gb7, Eb7→Ab7 — back-cycling dominants
 4. **200 BPM:** These changes demand bebop-scale facility
-

SCALE PALETTE

Chord	Primary Scale	Bebop Addition
Gbmaj7	Gb Major Bebop	Add natural 6 (E) as passing tone
Ebm7	Eb Dorian	Natural 6 (C)
Db7	Db Mixolydian Bebop	Add natural 7 (C) as passing tone
Bmaj7	B Major	Lydian for color
E7	E Mixolydian	Bebop scale

Bebop Scales

Bebop scales add a **chromatic passing tone** to create 8-note scales:

Base Scale	Bebop Version	Added Note
Gb Major	Gb Bebop Major	Natural 6 (E natural)
Db Mixolydian	Db Bebop Dominant	Natural 7 (C natural)
Eb Dorian	Eb Bebop Dorian	Natural 3 (G natural)

The added note ensures chord tones land on downbeats.

TRIAD PAIR VOCABULARY

Chord	Stable	Color	Interval Sound
Gbmaj7	Gb Major	Ab Major	Lydian (9, #11, 6)
Db7	Db Major	Cb Major	Mixolydian
Ebm7	Gb Major	Ab Major	Minor from relative
Bmaj7	B Major	C# Major	Bridge key

Wide Interval Cells

Over Gbmaj7, practice:

Gb up to F (major 7th) → down to Db (3rd below) → up to Bb (6th)

These wide leaps define the "angular" quality.

THE THREE CHORUSES

Chorus 1: Bebop Lines (Version A)

Concept: Classic bebop vocabulary with chromatic approach notes

- Continuous eighth notes (at 200 BPM!)
- Chord tones on downbeats, passing tones on upbeats
- Chromatic enclosures (surround target notes)
- Strong resolutions at phrase ends

Bebop Devices: | Device | Example (over Gbmaj7) | :---|---| | Enclosure | E-Ab-Gb (below-above-target) | | Chromatic approach | F-Gb (from below) | | Scale run | Gb-Ab-Bb-Cb-Db... |

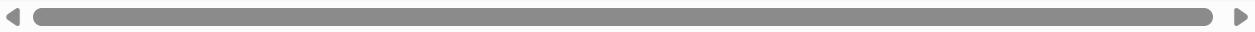
Chorus 2: Wide Interval Lines (Version B)

Concept: Melodic lines built from 6ths, 7ths, and 9ths

- Avoid stepwise motion
- Every interval should be a 6th or larger
- Creates "angular" quality
- Still swing at 200 BPM

Pattern:

Over Gbmaj7: Gb (root) - F (maj7 up) - Bb (6th) - Db (min 3rd up) - Ab (4th down)



Chorus 3: Intervallic Counterpoint (Version C)

Concept: Two voices, both with wide intervals

Texture: - **Top voice:** Wide-interval melody - **Bottom voice:** Counter-melody also using wide intervals

At 200 BPM, this requires extreme preparation and economy.

VOICING REFERENCE

Bebop Voicings (rootless)

Gbmaj7: x-x-5-7-6-6 (3-5-7-9)
Ebm7: x-x-8-8-7-9 (rootless)
Db7: x-4-3-4-3-x (shell)
Abm7: x-x-6-8-7-7

Quick-Change Voicings

At 200 BPM, use minimal movement:

```
Ebm7 → Ab7 → Dbmaj7:  
x-6-6-6-7-6 → x-4-5-4-4-4 → x-4-3-5-6-x
```

TECHNIQUE: ECONOMY PICKING

What Is Economy Picking?

Economy picking combines alternate picking with sweep picking: - When moving to a higher string: continue the downstroke - When moving to a lower string: continue the upstroke

Example:

```
String 2: ↓ (down)  
String 1: ↓ (continue down-sweep)  
String 1: ↑ (alternate)  
String 2: ↑ (continue up-sweep)
```

Why Economy at 200 BPM?

- **Fewer pick movements** = more speed potential
- **Less tension** = better endurance
- **Smother string crossings** = cleaner intervals

Practice Pattern

```
e| --12-15-17-- |  
B| -----15--- |  
G| ----- - - - |  
Pick: ↓ ↓ ↓ (all downs, sweeping to higher strings)
```

PRACTICE ROUTINE

Week 1: Slow Foundations

- [] Learn the changes at 80 BPM
- [] Practice bebop scales over each chord
- [] Work on economy picking technique

Week 2: Intervals

- [] Practice 6th intervals across the neck
- [] Practice major 7th intervals
- [] Apply to Version B at 100 BPM

Week 3: Speed Building

- [] Increase tempo by 10 BPM each day
- [] Focus on relaxation and economy
- [] Target 160 BPM by end of week

Week 4: Performance Tempo

- [] Push to 180, then 200 BPM
- [] Record and analyze technique
- [] Work on Version C (counterpoint)

SPEED BUILDING METHOD

The "Burst" Technique

1. Set metronome to comfortable tempo (100 BPM)
2. Play 4 bars perfectly
3. Increase by 5 BPM
4. Repeat until you can't play cleanly
5. Drop back 20 BPM
6. Repeat daily

The "Chunk" Method

1. Divide the tune into 4-bar phrases
2. Master each chunk at tempo
3. Connect chunks together
4. Eventually play through without stopping

Relaxation Check

At high tempos, tension is the enemy:

- Shake out hands between phrases
- Breathe normally (don't hold breath)
- Minimize finger movement
- Let gravity help your pick hand

LISTENING RECOMMENDATIONS

1. **Charlie Parker** — Any recording (the bebop source)
2. **Pat Martino** — *El Hombre* (guitar bebop)
3. **Joe Pass** — *Virtuoso* (fast single lines)

4. **George Benson** – *Beyond the Blue Horizon* (bebop guitar)
 5. **Jimmy Raney** – *A* (melodic bebop)
-

COMMON PITFALLS

1. **Tension:** At high tempos, tension kills speed—stay relaxed
 2. **Rushing:** Even at 200 BPM, lay back slightly
 3. **Ignoring intervals:** The "angular" quality requires wide leaps
 4. **Sloppy picking:** Economy picking must be precise
 5. **Giving up too soon:** Speed takes time—be patient
-

THE "ANGULAR MOTION" CONCEPT

The title describes: - **Angular:** Wide intervals, unexpected leaps - **Motion:** Continuous eighth notes, constant movement

Think of a modern sculpture—clean lines, unexpected angles, geometric precision. Your lines should have that quality.

SELF-EVALUATION

- [] Can I play the changes at 200 BPM?
- [] Are my intervals truly wide (6ths, 7ths, 9ths)?
- [] Is my economy picking smooth?
- [] Am I relaxed at tempo?
- [] Does it still swing (even at high speed)?

← **Crystal Silence** | **Next: The Void** →

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CHAPTER 1: BLUE CYCLE

Style: Blues (Cycle) | **Key:** Bb Major | **Tempo:** 120 BPM | **Time:** 4/4

OVERVIEW

"Wyble counterpoint meets Coltrane changes."

Blue Cycle is your entry point into the Trio Tunes collection. It's built on the most fundamental form in jazz—the 12-bar blues—but with a twist: we're incorporating cycle-of-fourths movements and two-voice counterpoint inspired by Jimmy Wyble.

Playing Tip: Focus on hand separation; keep the bass line independent from the melody.

THE FORM

The 12-bar blues in Bb, with modern substitutions:

Bb7	Eb7	Bb7	Fm7 Bb7
Eb7	Edim7	Bb7	G7alt
Cm7	F7alt	Bb7 G7	Cm7 F7

Key Harmonic Features

1. **Bar 6 (Edim7):** Barry Harris-style connector between IV and I

2. Bar 8 (G7alt): Tritone substitution creates forward motion

3. Bars 9-12: Classic ii-V turnaround with alterations

SCALE PALETTE

Chord	Primary Scale	Alternate
Bb7	Bb Mixolydian	Bb Lydian Dominant
Eb7	Eb Mixolydian	Eb Lydian Dominant
Edim7	E Whole-Half Diminished	—
G7alt	G Altered (Super Locrian)	G Half-Whole Dim
F7alt	F Altered	F Half-Whole Dim

Barry Harris Logic

On the **Fm7-Bb7** in bar 4, use the **Ab Major 6 Diminished Scale:** - Ab - Bb - C - Db - Eb - E - F - G

This single scale smoothly outlines the entire ii-V.

TRIAD PAIR VOCABULARY

Chord	Stable	Color	Sound
Bb7	Bb Major	Ab Major	Mixolydian (b7, 9, 11)
G7alt	G Augmented	Db Major	Tritone tension
F7alt	A Diminished	Eb Minor	7b9 + altered color

Exercise: Triad Pair Cells

Practice this pattern over Bb7:

Bb-D-F (up) → Ab-C-Eb (down) → Bb-D-F (up)...

Then apply rhythmic variations: - Straight eighths - Swing eighths - Triplet groupings - Displaced accents

THE THREE CHORUSES

Chorus 1: Lyrical (Version A)

Concept: Call and response between registers

- **Bars 1-4:** "Question" phrase using motif F-D-C-Bb
- **Bars 5-8:** "Answer" flattening the 3rd (F-Db-C-Bb)
- **Bars 9-12:** Rhythmic displacement over the turnaround

Practice Focus: Sing each phrase before playing it. The melody should breathe naturally.

Chorus 2: Modern Triad Pairs (Version B)

Concept: Continuous eighth notes, angular lines

- **Bar 1:** Bb triad descending, Ab triad ascending
- **Bar 4 (ii-V):** Ab Major → E Diminished for Bb7b9 tension
- **Bar 8:** G Augmented arpeggio into Db Major arpeggio

Practice Focus: Keep the time steady. The lines should flow despite the angularity.

Chorus 3: Wyble Counterpoint (Version C)

Concept: Independent bass against melody

Texture Map: | Voice | Rhythm | Range | |---|---|---| | Top | Dotted quarters, sustained | Strings 1-2 | | Bottom | Walking quarters or 8ths | Strings 4-6 |

Key Moment (Bar 6 - Edim7): - Top voice: Hold high Bb - Bottom voice: Chromatic walk E-G-G#-A

Ending: Contrary motion expansion into Bb13 chord

VOICING REFERENCE

Shell Voicings

Bb7: 6-x-6-7-x-x (Root position)
x-5-6-5-6-x (Eb9/Bb - 2nd inversion flavor)

G7alt: 3-x-3-4-4-x (G7#5)
x-4-3-4-4-x (Db9 - tritone sub voicing)

F7alt: 1-x-1-2-4-x (F7#9)

Counterpoint Voicings

For the Wyble sections, use these "split" voicings:

Bb7 split: 6-x-x-x-6-x (Root + 5th, wide)
Eb7 split: x-6-x-x-8-x (Root + 5th)

PRACTICE ROUTINE

Week 1: Foundation

- [] Learn the melody (Version A) by heart
- [] Practice chord voicings through the form
- [] Memorize the scale palette

Week 2: Triad Pairs

- [] Drill Bb/Ab triad pair over Bb7
- [] Apply to the full blues form
- [] Work on Version B at slow tempo (60 BPM)

Week 3: Counterpoint

- [] Isolate bass line only
- [] Isolate melody only
- [] Combine at very slow tempo (50 BPM)
- [] Gradually increase to 120 BPM

Week 4: Integration

- [] Play all three choruses consecutively
- [] Record yourself and analyze
- [] Work on the Version D hybrid

LISTENING RECOMMENDATIONS

To internalize this style, listen to:

1. **John Coltrane — Blue Train** (cycle movement inspiration)

2. **Jimmy Wyble** — *The Jimmy Wyble Etudes* (counterpoint concepts)
 3. **Barry Harris** — Any live recording (6th diminished concepts)
 4. **Pat Martino** — *El Hombre* (blues with modern harmony)
-

COMMON PITFALLS

1. **Rushing the turnaround:** Bars 9-12 often speed up. Use a metronome.
 2. **Losing the bass independence:** The bottom voice should be singable alone.
 3. **Overplaying altered tensions:** On G7alt and F7alt, let the alterations speak —don't stack them.
-

SELF-EVALUATION CHECKLIST

After learning this tune, ask yourself:

- [] Can I sing the melody without the guitar?
 - [] Can I sing the bass line independently?
 - [] Can I hear the triad pairs resolving?
 - [] Does my counterpoint have clear voice separation?
 - [] Does the whole thing *swing*?
-

← **Introduction** | **Next: Orbit** →

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CHAPTER 8: HARMOLODIC SKETCH

Style: Frisell Americana-Ambient | **Key:** G Major | **Tempo:** 88 BPM | **Time:** 4/4

OVERVIEW

"Textural, spacious, and beautifully understated."

Harmolodic Sketch channels Bill Frisell's unique voice: open triads that ring like bells, unexpected melodic turns, and an almost ambient approach to jazz guitar. The "harmolodic" reference nods to Ornette Coleman's concept—melody, harmony, and rhythm given equal weight. This tune teaches texture, patience, and the power of simplicity.

Playing Tip: Think like a painter, not a typist. Every note is a brushstroke.

THE FORM

32-bar form emphasizing space and texture:

Section 1 - Intro (Bars 1-8):

Gmaj7	Gmaj7	Cmaj9	D	
Em7	Am7	D7	Gmaj7	

Section 2 - Open Triad Solo (Bars 9-16):

G	G	C	D	
G	Em	Am	D	

Section 3 - Chord Melody (Bars 17-24):

Gmaj9	Em7	Cmaj7	Dsus4	
Bm7	Am7	D7	Gmaj7	

Section 4 - Outro (Bars 25-32):

Gmaj7	G	Cmaj7	Dsus4	
Em7	Am7	D	G	

Key Harmonic Features

- 1. Open voicings:** Wide intervals, ringing strings
 - 2. Suspended chords:** Dsus4 creates tension without dominance
 - 3. Simple triads:** G, C, D, Em, Am in Section 2
 - 4. Space as harmony:** Rests are compositional elements
-

SCALE PALETTE

Chord	Primary Scale	Frisell Color
Gmaj7	G Ionian	Pentatonic fragments
Cmaj9	C Lydian	F# as color tone
Dsus4	D Mixolydian	Avoid 3rd, use 4th
Em7	E Dorian	Open string drones
Am7	A Dorian	Sparse, melodic
Bm7	B Aeolian	Melancholy turn

The Frisell Sound

Frisell's vocabulary includes: - **Simple melodies** that twist unexpectedly - **Open string drones** under moving lines - **Volume swells** for ambient texture - **Americana intervals**: 5ths, octaves, sparse triads

TRIAD VOCABULARY

Chord	Open Triad Shape	Effect
G	3-2-0-0-3-3	Bell-like ring
C	x-3-2-0-1-0	Open high strings
D	x-x-0-2-3-2	Open D string
Em	0-2-2-0-0-0	Full open ring
Am	x-0-2-2-1-0	Open A bass

Textural Cells

Practice these ambient cells over G:

Cell 1: D (open) - G (3rd fret) - B (open) - let ring
 Cell 2: E (open) - B (open) - high E (open) - fade in with volume
 Cell 3: G - D - G (octave) - sustain with reverb

THE THREE CHORUSES

Chorus 1: Melodic Simplicity (Version A)

Concept: Folk-like melody, sparse and direct

- **Bars 1-4:** Simple stepwise melody (D-E-G-A-B) with long notes
- **Bars 5-8:** Descending line resolving to G
- **Touch:** Soft attack, let notes bloom
- **Space:** Don't fill every beat

Dynamic Curve:

pp	—	p	—	mp	—	pp
Bar 1		Bar 4		Bar 8		Bar 16

Chorus 2: Open Triads (Version B)

Concept: Bell-tone triads with ringing strings

- **Bars 9-12:** G, C, D triads in open positions
- **Bars 13-16:** Em, Am triads with volume swells
- **Technique:** Let strings ring into each other
- **Time feel:** Slightly behind the beat

Triad Progression:

Bar	Triad	Technique
9	G open	Strum and let ring
10	Am	Arpeggiate slowly
11	C	Volume swell
12	D	Sustain

Chorus 3: Textured Chord Melody (Version C)

Concept: Melody with harmonic halo

- **Bars 17-20:** Melody on top string, chords underneath
- **Bars 21-24:** Chords swell while melody sustains
- **Voice independence:** Bass moves while treble holds

Texture Map:

Section	Melody	Harmony
Bars 17-18	High G-A-B	Gmaj9 voicing
Bars 19-20	F#-E-D	Em7 → Cmaj7
Bars 21-22	D sustain	Dsus4 → Bm7
Bars 23-24	D-B-G	Am7 → Gmaj7

VOICING REFERENCE

Open Voicings

```
Gmaj7:      3-x-4-4-3-x (open D string optional)
Cmaj9:      x-3-0-0-0-0 (maximum ring)
Dsus4:      x-x-0-2-3-3 (open D, suspended)
Em7:        0-2-0-0-3-0 (open strings)
Am7:        x-0-2-0-1-0 (sparse, ringing)
```

Frisell-Style Voicings

```
G/B:        x-2-0-0-0-3 (bass note with high ring)
Cmaj7/E:    0-3-2-0-0-0 (inverted, open)
D/F#:       2-x-0-2-3-x (walking bass potential)
```

TECHNIQUE: VOLUME SWELLS AND TEXTURE

The Volume Swell

1. Pick the note or chord with volume at 0
2. Slowly roll volume knob up
3. Peak at desired dynamic
4. Let decay naturally or roll back down

Textural Techniques

- **Harmonics:** Natural harmonics at 12th, 7th, 5th frets
- **Behind the nut:** Ethereal high pitches
- **Muted strums:** Percussive texture
- **Tremolo picking:** Sustained, shimmering notes

Practice Exercise

| Gmaj7 chord with volume swell |
Pick chord at volume 0 → swell to 5 → decay → repeat
Time: 4 beats up, 4 beats down

PRACTICE ROUTINE

Week 1: Space and Patience

- [] Practice playing one note per bar (seriously)
- [] Master the volume swell technique
- [] Learn Version A with maximum space

Week 2: Open Triads

- [] Learn all open triad voicings
- [] Practice letting strings ring together
- [] Work on Version B with bell-like clarity

Week 3: Textural Chord Melody

- [] Practice melody independence over chords
- [] Work on voice leading between voicings
- [] Learn Version C with proper texture

Week 4: Ambience

- [] Play through all three choruses
- [] Experiment with reverb and delay
- [] Record and evaluate for "Frisell-ness"

LISTENING RECOMMENDATIONS

1. **Bill Frisell** – *Good Dog, Happy Man* (the essence)
 2. **Bill Frisell** – *Nashville* (Americana textures)
 3. **Bill Frisell** – *Ghost Town* (sparse and beautiful)
 4. **Ornette Coleman** – *Sound Grammar* (harmolodic concept)
 5. **Brian Blade Fellowship** – *Perceptual* (modern texture)
-

TONE TIPS

For Harmolodic Sketch:

- **Clean with character:** Slight amp warmth, not sterile
- **Reverb:** Hall or spring, medium-long decay
- **Delay:** Dotted eighth or slapback
- **Tremolo:** Optional, slow rate
- **Volume pedal:** Essential for swells

COMMON PITFALLS

1. **Playing too many notes:** Frisell's power is in restraint
 2. **Rushing:** This tune breathes slowly
 3. **Over-processing:** Effects support, don't dominate
 4. **Ignoring dynamics:** Volume is a primary tool
 5. **Cluttered voicings:** Keep it open and ringing
-

THE HARMOLODIC CONCEPT

Ornette Coleman's harmolodics suggests:

1. **Melody creates harmony:** Let lines imply chords
2. **Rhythm is flexible:** Time feel bends to expression
3. **Democratic music:** All elements equal
4. **Folk meets avant-garde:** Simplicity with depth

When playing this piece, imagine painting with sound—each stroke deliberate, each silence meaningful.

SELF-EVALUATION

- [] Am I leaving enough space?
 - [] Do my triads ring like bells?
 - [] Are my volume swells smooth?
 - [] Does the tune feel contemplative, not rushed?
 - [] Is there beauty in the simplicity?
 - [] Would Frisell recognize this as his language?
-

← [Blue Cycle](#) | [Next: Entangled Horizons](#) →

CHAPTER 9: ENTANGLED HORIZONS

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

OVERVIEW

"Rhythmically displaced, harmonically rich, utterly modern."

Entangled Horizons embodies Ant Law's signature approach: sophisticated harmony meets rhythmic complexity. The title evokes quantum entanglement—distant elements mysteriously connected. This tune teaches rhythmic displacement, modern chord extensions, and the art of making complex music feel organic.

Playing Tip: Count precisely but play fluidly. The groove should feel inevitable, not calculated.

THE FORM

32-bar form with rhythmic displacement throughout:

Section 1 - Intro (Bars 1-8):

Em9	Dm9	Cmaj9#11	Bm7b5	
Am9	Gmaj7#5	F#m7b5	Em9	

Section 2 - Triad Solo (Bars 9-16):

Em	Dm/F	C/E	Bm	
Am	G/B	F#dim	Em	

Section 3 - Quartal Chord Melody (Bars 17-24):

Em11	Dm11	Cmaj13	Bm11	
Am11	Gmaj9	F#m7b5	Em9	

Section 4 - Outro (Bars 25-32):

Em9	Dm9	Cmaj9#11	Bm7b5	
Am9	Gmaj7#5	F#m7b5	Em9	

Key Harmonic Features

1. **Minor mode foundation:** E Dorian/Aeolian center
 2. **#11 voicings:** Cmaj9#11 creates modern tension
 3. **Descending root motion:** Em → Dm → C → Bm
 4. **Chromatic alterations:** Gmaj7#5, F#m7b5
-

SCALE PALETTE

Chord	Primary Scale	Modern Color
Em9	E Dorian	C# as color (melodic minor)
Dm9	D Dorian	B natural (bright Dorian)
Cmaj9#11	C Lydian	F# creates lift
Bm7b5	B Locrian	Locrian #2
Am9	A Dorian	Standard Dorian
Gmaj7#5	G Lydian Augmented	D# tension
F#m7b5	F# Locrian	Leading to Em

The Ant Law Sound

Ant Law's vocabulary includes:

- **Rhythmic displacement:** Phrases starting off the beat
- **Modern extensions:** 9ths, 11ths, #11s
- **Smooth voice leading:** Minimal movement, maximum effect
- **Hybrid picking:** For clear articulation of complex lines

RHYTHMIC DISPLACEMENT

The Core Concept

Displacement means shifting phrases to start on unexpected beats:

Standard phrase: | 1 2 3 4 | 1 2 3 4 |
X - X - X - - -

Displaced by 8th: | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |
- X - X - X - - X - - - - - - - - -

Displacement Exercises

Exercise	Start Beat	Pattern
Basic 8th	Beat 1-and	E-G-A-B over Em9
16th push	Beat 1-e	Same pattern, earlier
Beat 2 start	Beat 2	Creates anticipation
Beat 4 start	Beat 4	Maximum tension

TRIAD VOCABULARY

Chord	Triad Pair 1	Triad Pair 2	Color
Em9	Em	G	Dorian brightness
Dm9	Dm	F	Smooth Dorian
Cmaj9#11	C	D	Lydian #11
Am9	Am	C	Relative major glow

Upper Structure Triads

Over Em9: G major = 3-5-7 (upper structure)
 Over Dm9: F major = 3-5-7 (upper structure)
 Over Cmaj9#11: D major = 9-#11-13 (Lydian upper)

THE THREE CHORUSES

Chorus 1: Displaced Melody (Version A)

Concept: Rhythmically shifted melodic phrases

- **Bars 1-4:** Melody starts on "and" of beat 1
- **Bars 5-8:** Phrases shift to beat 4 anticipations
- **Count:** Always know where beat 1 is
- **Feel:** Floating over the bar line

Displacement Map:

Bar 1: Phrase starts on 1-and, ends bar 2 beat 3
 Bar 3: Phrase starts on 4-and, ends bar 4 beat 2
 Bar 5: Phrase starts on beat 2, ends bar 6 beat 4

Chorus 2: Triad Weaving (Version B)

Concept: Connecting triads with smooth voice leading

- **Bars 9-12:** Em → Dm/F → C/E → Bm with inversions
- **Bars 13-16:** Am → G/B → F#dim → Em resolution
- **Voice leading:** Common tones stay, others move stepwise

Voice Leading Chart:

From	To	Common Tone	Movement
Em (E-G-B)	Dm/F (F-A-D)	—	E→F, G→A, B→D
Dm/F	C/E (E-G-C)	—	F→E, A→G, D→C
C/E	Bm (B-D-F#)	—	E→F#, G→D, C→B

Chorus 3: Quartal Chord Melody (Version C)

Concept: 4th-based voicings with melody on top

- **Bars 17-20:** Stacked 4ths under melody
- **Bars 21-24:** Quartal voicings thicken
- **Modern sound:** Neither major nor minor, open

Quartal Voicings:

Em11 quartal: E-A-D-G-B (stacked 4ths from E)

Dm11 quartal: D-G-C-F-A (stacked 4ths from D)

Cmaj13 quartal: C-F#-B-E (includes #11)

VOICING REFERENCE

Modern Voicings

Em9: 0-2-0-0-0-2 (open with high 9th)

Dm9: x-5-3-5-5-x (drop 2)

Cmaj9#11: x-3-4-4-5-x (Lydian voicing)

Bm7b5: x-2-3-2-3-x (half-diminished)

Am9: x-0-5-5-5-5 (high register)

Gmaj7#5: 3-x-4-4-4-x (augmented maj7)

F#m7b5: 2-x-2-2-1-x (leading to Em)

Quartal Voicings

Em11 quartal: 0-2-2-2-0-0 (open string version)

Dm11 quartal: x-5-7-5-6-x (closed position)

Cmaj13 quartal: x-3-4-4-5-5 (with #11 and 13)

TECHNIQUE: HYBRID PICKING

The Ant Law Approach

1. **Pick:** Bass notes and downbeats
2. **Middle finger (m):** Higher strings in chords
3. **Ring finger (a):** Top notes of voicings
4. **Independence:** Each finger articulates separately

Hybrid Exercises

Exercise 1: Pick bass (6th string), m + a on 2nd + 1st strings

Exercise 2: Arpeggiate Em9 - pick, m, a, m, pick, m, a, m

Exercise 3: Chord melody - pick bass, m+a for chord, pick melody

PRACTICE ROUTINE

Week 1: Rhythmic Displacement

- [] Practice displaced phrases with metronome on 2 and 4
- [] Work on feeling beat 1 while playing off-beat
- [] Learn Version A focusing on displacement

Week 2: Triad Voice Leading

- [] Master smooth triad connections
- [] Practice common tone identification
- [] Work on Version B with seamless motion

Week 3: Quartal Harmony

- [] Learn all quartal voicings
- [] Practice hybrid picking for clarity
- [] Learn Version C with proper voicings

Week 4: Integration

- [] Play through all three choruses
 - [] Focus on rhythmic precision
 - [] Record and evaluate for modern feel
-

LISTENING RECOMMENDATIONS

1. **Ant Law** – *Zero Sum World* (the source)
 2. **Ant Law** – *Life I Know* (rhythmic complexity)
 3. **Tim Miller** – *Trio Vol. 1* (modern trio)
 4. **Wayne Krantz** – *Your Basic Live* (rhythmic freedom)
 5. **Adam Rogers** – *Art of the Invisible* (modern voicings)
-

TONE TIPS

For Entangled Horizons: - **Clean with definition:** Every note must be clear - **Slight compression:** For dynamic control - **Short reverb:** Room, not hall - **Tight low end:** Clarity in bass notes - **Bright but not harsh:** Modern, articulate

COMMON PITFALLS

1. **Losing the pulse:** Displacement requires solid internal time
 2. **Muddy voicings:** Modern chords need clarity
 3. **Over-thinking:** Complex on paper, natural in practice
 4. **Rushing displaced phrases:** Stay locked to the beat
 5. **Ignoring dynamics:** Shape even complex passages
-

THE ENTANGLEMENT CONCEPT

The title suggests: 1. **Connected elements:** Melody and harmony intertwined 2. **Distant relationships:** Chords connect across the form 3. **Modern physics metaphor:** Action at a distance 4. **Horizons:** Always looking forward, never static

When playing this piece, imagine threads connecting distant points—pull one, and others respond.

SELF-EVALUATION

- [] Can I feel beat 1 while playing displaced phrases?
 - [] Are my triad connections smooth?
 - [] Do my quartal voicings sound open and modern?
 - [] Is my hybrid picking clean?
 - [] Does the tune feel complex but natural?
 - [] Would Ant Law recognize this as modern jazz?
-

← Harmolodic Sketch | Next: Fractured Light →

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CHAPTER 10: FRACTURED LIGHT

Style: Ant Law Odd-Meter | **Key:** F# Minor | **Tempo:** 140 BPM | **Time:** 7/4

OVERVIEW

"Light broken through a prism—seven distinct colors, one unified beam."

Fractured Light pushes into 7/4 territory, channeling Ant Law's fearless approach to odd meters. The title evokes light passing through a prism, separating into components yet remaining coherent. This tune teaches odd-meter fluency, phrasing across bar lines, and the art of making asymmetry feel natural.

Playing Tip: Feel 7/4 as 4+3 or 3+4. Find your natural grouping, then break it apart.

THE FORM

28-bar form (4×7 -bar sections) in 7/4:

Section 1 - Intro (Bars 1-7):

F#m9	Emaj7	D#m7b5	C#7alt	
Bm9	Amaj7	G#m7b5		

Section 2 - Triad Solo (Bars 8-14):

F#m	E	D#dim	C#m	
Bm	A	G#dim		

Section 3 - Quartal Chord Melody (Bars 15-21):

F#m11	Emaj9	D#m11	C#7#9	
Bm11	Amaj7#11	G#m7b5		

Section 4 - Outro (Bars 22-28):

F#m9	Emaj7	D#m7b5	C#7alt	
Bm9	Amaj7	F#m9		

7/4 Feel Options:**4+3:** | 1 2 3 4 | 1 2 3 | (rock-influenced)**3+4:** | 1 2 3 | 1 2 3 4 | (waltz-influenced)**2+2+3:** | 1 2 | 1 2 | 1 2 3 | (subdivided)**Key Harmonic Features**

1. **F# minor center:** Dark, modern minor key
2. **Descending bass motion:** F# → E → D# → C#
3. **Altered dominants:** C#7alt adds tension
4. **Half-diminished chords:** D#m7b5, G#m7b5 for color

SCALE PALETTE

Chord	Primary Scale	Odd-Meter Application
F#m9	F# Dorian	7-note phrases (one per beat)
Emaj7	E Lydian	A# as lift over 7 beats
D#m7b5	D# Locrian #2	Tension release
C#7alt	C# Altered (Super Locrian)	Maximum tension before resolution
Bm9	B Dorian	Relative major brightness
Amaj7	A Lydian	D# color tone
G#m7b5	G# Locrian	Leading back to F#m

7/4 Phrasing Strategy

Build phrases that emphasize the meter:

7-note cell: F# - G# - A - B - C# - D - E (one note per beat)
 4+3 phrase: F#-G#-A-B | C#-D-E (pause)
 3+4 phrase: F#-G#-A | B-C#-D-E (pause)

TRIAD VOCABULARY

Chord	Triad Pair 1	Triad Pair 2	7/4 Pattern
F#m9	F#m	A	4 beats F#m + 3 beats A
Emaj7	E	G#m	3 beats E + 4 beats G#m
D#m7b5	D#dim	F#m	Tension/release over 7
Bm9	Bm	D	2+2+3 subdivision

7-Beat Triad Patterns

Pattern 1: | F#m arp (4 beats) | A arp (3 beats) |
 Pattern 2: | E arp (3 beats) | G#m arp (4 beats) |
 Pattern 3: | Bm-D-F#m-A | 7 beats, one triad every 1.75 beats |

THE THREE CHORUSES

Chorus 1: Lyrical 7 (Version A)

Concept: Melodic phrases that flow across the 7/4

- **Bars 1-4:** 4+3 phrasing, melody arcs over bar lines
- **Bars 5-7:** 3+4 phrasing for contrast
- **Breath points:** Beat 7 or beat 1 as natural rests
- **Dynamic shaping:** Crescendo to beat 5, diminuendo to 7

Phrasing Map:

Bar 1: Melodic arc starting beat 1, peak at beat 5
 Bar 2: Continuation, resolving at beat 7
 Bar 3: New phrase starting beat 4 (cross-bar phrasing)
 Bar 4: Resolution on beat 3 (unexpected rest)

Chorus 2: Triad Weaving in 7 (Version B)

Concept: Triads that emphasize the 7/4 subdivisions

- **Bars 8-10:** F#m → E → D#dim with 4+3 feel
- **Bars 11-14:** C#m → Bm → A → G#dim with 3+4 feel
- **Triad changes:** On beat 1 and beat 5 (in 4+3)

Triad Rhythm:

Bar	Beat 1	Beat 5	Feel
8	F#m arp	A arp	4+3
9	E arp	G#m arp	4+3
10	D#dim arp	F#m arp	4+3

Chorus 3: Quartal in 7 (Version C)

Concept: Quartal voicings that ride the 7/4 groove

- **Bars 15-17:** F#m11 → Emaj9 → D#m11 with sustained voicings
- **Bars 18-21:** C#7#9 → Bm11 → Amaj7#11 → G#m7b5
- **Rhythmic placement:** Chords on beats 1, 4, 6 for asymmetry

Voicing Placement:

7/4:		1	2	3	4	5	6	7	
Chords:		X	-	-	X	-	X	-	

VOICING REFERENCE

F# Minor Family

```
F#m9:      2-4-2-2-2-2 (barre shape)
Emaj7:     0-2-1-1-0-0 (open position)
D#m7b5:    x-6-7-6-7-x (half-diminished)
C#7alt:   x-4-3-4-2-x (altered dominant)
Bm9:      x-2-0-2-2-2 (open with extensions)
Amaj7:     x-0-2-1-2-0 (open position)
G#m7b5:    4-x-4-4-3-x (leading to F#m)
```

Quartal Voicings

```
F#m11 quartal: 2-2-4-4-2-x (stacked 4ths)
Emaj9 quartal: 0-2-2-1-2-x (open string included)
Bm11 quartal: x-2-4-2-3-x (hybrid voicing)
```

TECHNIQUE: ODD-METER FLUENCY

Internalizing 7/4

1. **Count out loud:** 1-2-3-4-5-6-7, emphasizing your subdivision
2. **Tap and play:** Foot on 1 and 4 (or 1 and 5), hands play phrases
3. **Walk in 7:** Physical movement helps internalize
4. **Loop practice:** Play single chord for minutes in 7/4

Subdivision Exercises

- Exercise 1 (4+3): Count "1-2-3-4, 1-2-3" repeatedly
 - Exercise 2 (3+4): Count "1-2-3, 1-2-3-4" repeatedly
 - Exercise 3 (2+2+3): Count "1-2, 1-2, 1-2-3" repeatedly
 - Exercise 4: Switch between feels every 4 bars
-

PRACTICE ROUTINE

Week 1: Feel the 7

- [] Practice counting 7/4 with metronome (click on 1 only)
- [] Work on 4+3 and 3+4 feels separately
- [] Learn Version A focusing on phrasing

Week 2: Triads in 7

- [] Master triad changes on beats 1 and 5
- [] Practice smooth voice leading in 7/4
- [] Work on Version B with rhythmic precision

Week 3: Quartal in 7

- [] Learn asymmetric chord placement
- [] Practice hybrid picking for quartal voicings
- [] Learn Version C with proper feel

Week 4: Fluency

- [] Play through all three choruses
- [] Focus on making 7/4 feel natural

- [] Record and evaluate for groove and accuracy
-

LISTENING RECOMMENDATIONS

1. **Ant Law** – *Zero Sum World* (odd-meter mastery)
 2. **Tigran Hamasyan** – *Mockroot* (odd meters + modern jazz)
 3. **Sting** – "Seven Days" (accessible 7/4)
 4. **Dave Brubeck** – "Unsquare Dance" (classic 7/4)
 5. **Meshuggah** – any track (extreme polyrhythm, for study)
-

TONE TIPS

For Fractured Light: - **Articulate clean:** Every note must be clear - **Tight low end:** Especially important in odd meters - **Moderate reverb:** Don't wash out the rhythm - **Compression:** For consistent attack - **Consider drop tuning:** Drop D for deeper bass notes

COMMON PITFALLS

1. **Losing beat 1:** Always know where you are in the 7
 2. **Forcing 4/4 phrasing:** Embrace the 7, don't fight it
 3. **Inconsistent subdivision:** Pick 4+3 or 3+4 and commit
 4. **Rushing through discomfort:** Slow down until 7/4 is natural
 5. **Ignoring the groove:** Odd meters can still feel good
-

THE FRACTURED LIGHT CONCEPT

The title suggests: 1. **Light through a prism:** 7 colors, 7 beats 2. **Coherent yet broken:** Unity in asymmetry 3. **Unexpected beauty:** Odd meters have their own elegance 4. **Refraction:** Melodies bent by the meter

When playing this piece, imagine white light entering a crystal—what emerges is separated yet remains light.

SELF-EVALUATION

- [] Can I feel 7/4 without counting?
 - [] Do my phrases flow naturally across the bar?
 - [] Is my subdivision consistent?
 - [] Are my triad changes on time?
 - [] Does the tune groove despite being in 7?
 - [] Would Ant Law recognize this as fluent odd-meter playing?
-

← [Entangled Horizons](#) | [Next: Greezy](#) →

CHAPTER 9: GREEZY

Style: Blues Shuffle | **Key:** G Major | **Tempo:** 100 BPM | **Time:** 12/8

OVERVIEW

"Traditional shuffle with modern diminished substitutions."

Greezy is the greasiest tune in the collection—a down-home blues shuffle in 12/8 with modern harmonic twists. The diminished substitutions add unexpected color while keeping the deep blues feel intact.

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

THE FORM

12-bar blues with diminished substitutions:

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

Key Harmonic Features

1. **12/8 shuffle:** Triplet subdivision throughout
2. **Diminished connectors:** G#dim7 and C#dim7 as chromatic passing chords

3. **#9 dominants:** D7#9 for the classic blues "crunch"

4. **Quick changes:** Bars 4, 11, 12 have two chords each

SCALE PALETTE

Chord	Primary Scale	Blues Option
G7	G Mixolydian	G Blues
C7	C Mixolydian	C Blues
G#dim7	G# Half-Whole Diminished	—
C#dim7	C# Half-Whole Diminished	—
E7	E Mixolydian	E Blues
D7#9	D Half-Whole Diminished	D Blues

The Blues Scale Kingdom

Over the whole form, you can use **G Blues** (G-Bb-C-Db-D-F) as a "master scale": - Works over G7, C7, D7 - Creates delicious tension over E7 - Even works over diminished chords (with adjustment)

THE 12/8 FEEL

Understanding 12/8

12/8 means **12 eighth notes per bar**, grouped in **four groups of three**:

1 2 3 4 5 6 7 8 9 10 11 12
1 . . 2 . . 3 . . 4 . .

Each beat has a triplet subdivision built in.

The Shuffle vs. 12/8

- **Shuffle:** 4/4 with swung eighths (triplet interpretation)
- **12/8:** Triplets are explicitly written

They sound similar, but 12/8 is more "greasy"—the triplets are heavier.

TRIAD PAIR VOCABULARY

Chord	Stable	Color	Blues Sound
G7	G Major	F Major	Mixolydian
G7	Bb Minor	G Major	Blues minor/major
C7	C Major	Bb Major	Mixolydian
D7#9	D Major	Eb Major	The crunch

The "Greezy Pair"

Over G7, alternate: - **G Major** (G-B-D) = bright - **Bb Minor** (Bb-Db-F) = dark, bluesy (contains b3, b5, b7 of G)

This major/minor ambiguity is the essence of blues.

THE THREE CHORUSES

Chorus 1: Classic Blues (Version A)

Concept: Traditional blues vocabulary with triplet phrasing

- Start phrases on beat 2 or 4
- Bends on the b3, 4, and b7
- Call and response structure
- Leave space for the "church"

Classic Licks:

```
(in G Blues)
e|-----3-3-|
B|---3-5-3----3---|
G|-----5-3-5----|
D|--5-----|
```

Chorus 2: Diminished Connections (Version B)

Concept: Use diminished arpeggios as chromatic connectors

- Over G#dim7: G#-B-D-F arpeggio (connects G7 to Am7 sound)
- Over C#dim7: C#-E-G-Bb arpeggio (connects C7 to D7 sound)
- Diminished arpeggios resolve by half-step

Diminished Pattern:

```
G#dim7: G#-B-D-F (down) resolving to G or A
C#dim7: C#-E-G-Bb (down) resolving to D
```

Chorus 3: Two-Voice Blues (Version C)

Concept: Bass line against melody, blues style

Texture: - **Bass:** Root notes on beats 1 and 3 (in triplet grouping) - **Melody:** Blues licks on the off-beats

This creates a "one-man-band" effect, common in solo blues guitar.

VOICING REFERENCE

Blues Voicings

G7:	3-x-3-4-3-x (shell)
	3-5-3-4-3-3 (full barre)
C7:	x-3-2-3-1-x
	8-x-8-9-8-x (same shape as G7)
D7#9:	x-5-4-5-4-x (the Hendrix chord)
E7:	0-2-0-1-0-0 (open position)

Diminished Voicings

G#dim7:	4-x-3-4-3-x
C#dim7:	x-4-5-3-5-x

Blues Shuffle Comping Pattern

G7	G7	
3-x-x-4-3-x	3-x-x-5-3-x	(alternating 5th and 6th)

TECHNIQUE: THE SHUFFLE FEEL

Right Hand

- **Downstrokes on beats 1, 2, 3, 4** (the big beats)

- **Upstrokes on the triplet "3"** (the swing)
- Think: **DOWN-down-UP, DOWN-down-UP**

Left Hand

- **Muting:** Control unwanted strings
- **Grace notes:** Quick hammer-ons/pull-offs for grease
- **Bends:** Slow, vocal bends are essential

The "Pocket"

Play slightly **behind** the beat: - Don't rush - Let the groove breathe - The bass player and drummer are your reference

PRACTICE ROUTINE

Week 1: The Feel

- [] Practice the 12/8 pattern with a metronome
- [] Work on the shuffle comping pattern
- [] Feel the triplets in your body (tap foot, nod head)

Week 2: Blues Vocabulary

- [] Transcribe classic blues licks (BB King, Freddie King)
- [] Apply to the Greezy changes
- [] Work on Version A

Week 3: Diminished

- [] Master diminished arpeggios from any root
- [] Practice using them as chromatic connectors

- [] Develop Version B

Week 4: Two-Voice

- [] Isolate bass line
 - [] Isolate melody
 - [] Combine slowly
 - [] Work on Version C
-

LISTENING RECOMMENDATIONS

1. **BB King** – *Live at the Regal* (the master)
 2. **Freddie King** – *Getting Ready* (Texas shuffle)
 3. **Albert King** – *Born Under a Bad Sign* (slow grease)
 4. **Stevie Ray Vaughan** – *Texas Flood* (modern blues)
 5. **Robben Ford** – *Talk to Your Daughter* (jazz-blues)
-

TONE TIPS

For the blues shuffle sound: - **Guitar**: Anything with humbuckers (or single-coils with attitude) - **Amp**: Just breaking up, but not fully distorted - **No effects**: Maybe a touch of reverb - **Fingers**: Dig in with the pick; don't be polite

COMMON PITFALLS

1. **Rushing the shuffle**: Stay behind the beat
2. **Ignoring the diminished**: These are the "modern" touches—use them

3. **Too many notes:** Blues is about feel, not quantity
 4. **Stiff bends:** Bends should be slow, vocal, expressive
 5. **Losing the triplet:** Every beat is divided in three—feel it
-

THE "GREEZY" CONCEPT

The title is intentional slang: - **Greasy:** Smooth, slippery, funky - **Easy:** Relaxed, in the pocket - **Greezy:** The combination—effortless funk

When playing this tune, imagine you're cooking: - Low heat (don't rush) - Good ingredients (strong vocabulary) - Let it simmer (space between phrases)

SELF-EVALUATION

- [] Is my shuffle feel solid and relaxed?
 - [] Do I use the diminished chords as connectors?
 - [] Are my bends in tune and expressive?
 - [] Can I play bass and melody simultaneously?
 - [] Does it feel "greezy"?
-

← **Nefertiti's Shadow** | **Next: Hexagon** →
