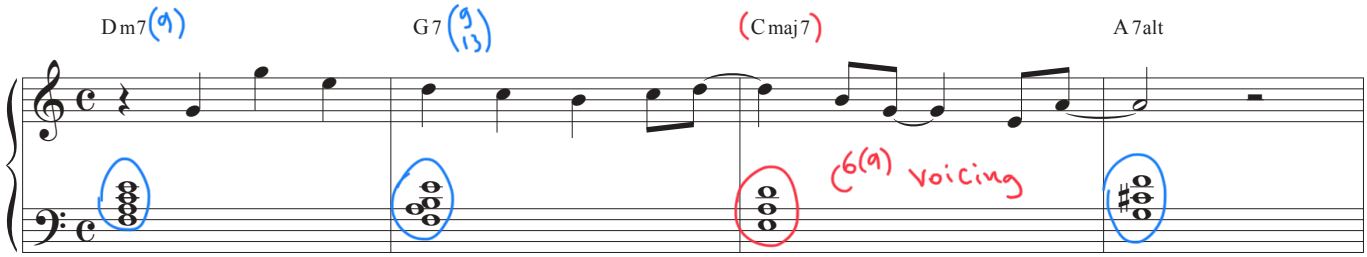
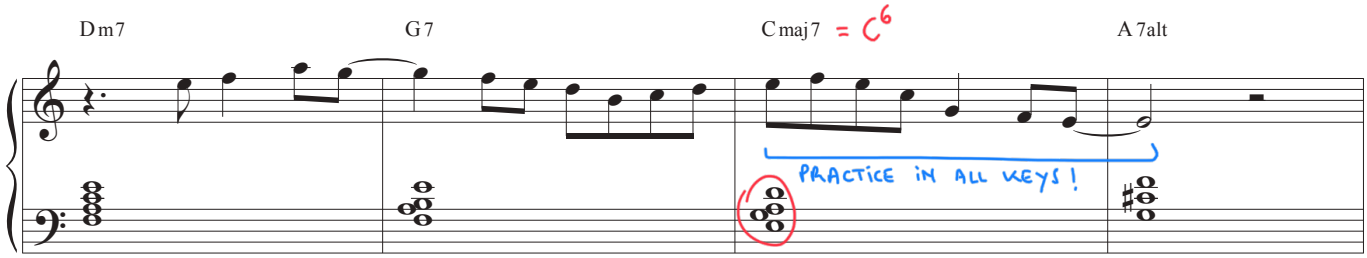
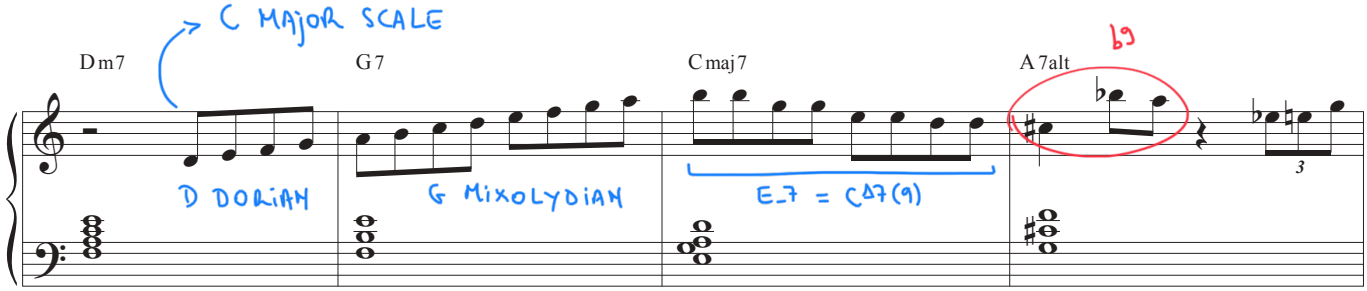
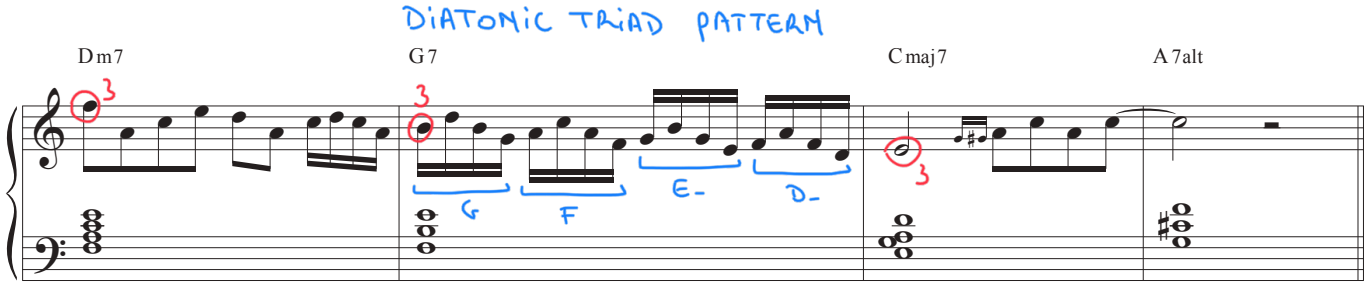
II V I & Turn Around Licks

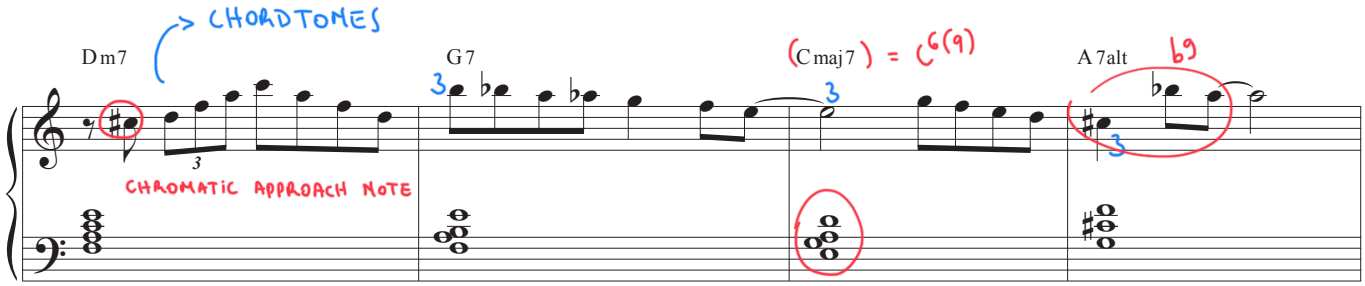


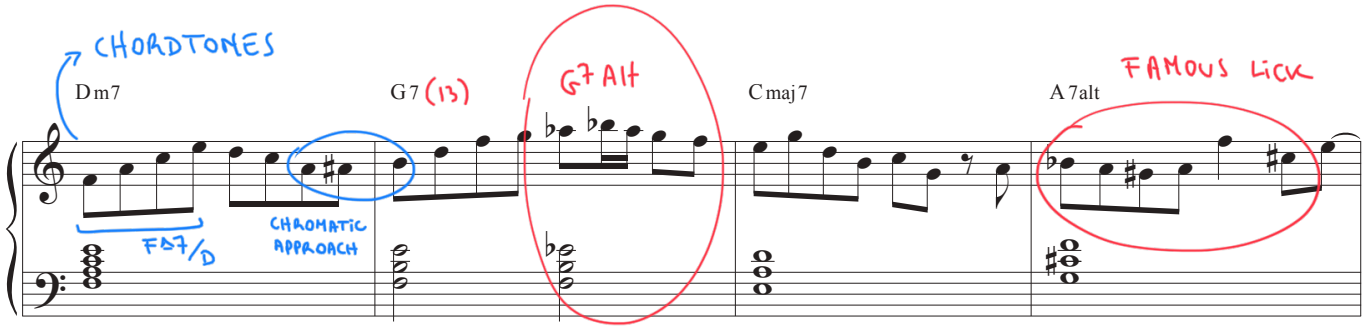


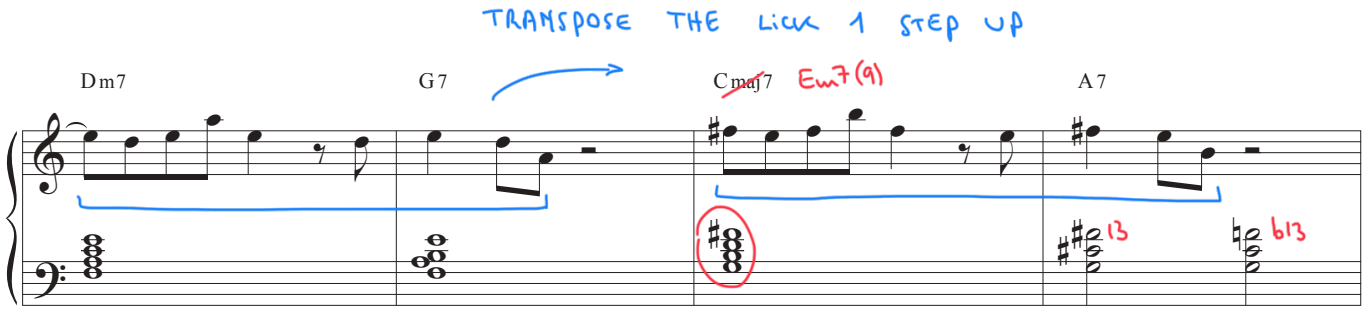


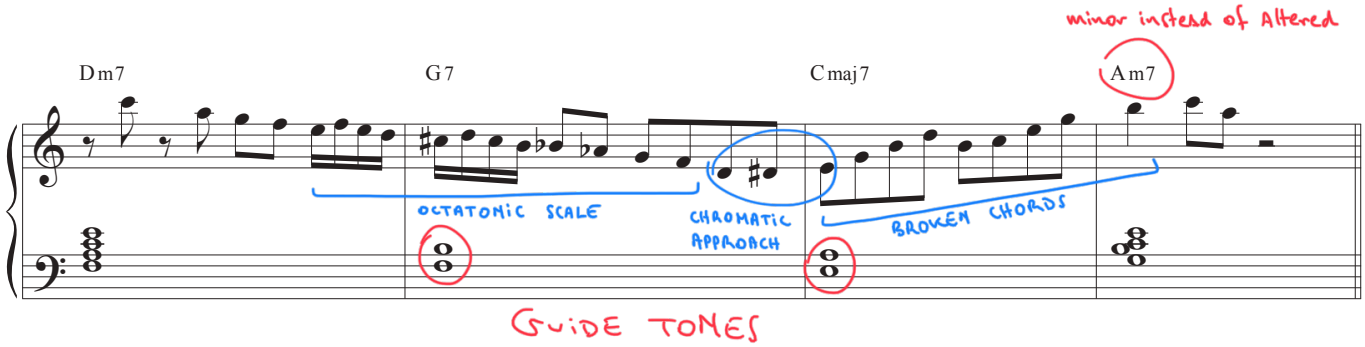


© Stijn Wauters

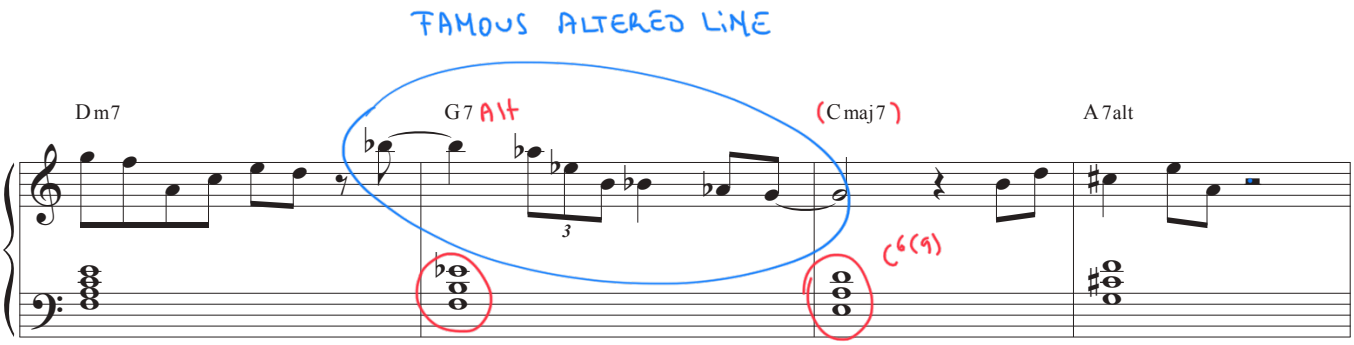

Dm7
CHORDTONES
G7
(Cmaj7) = C6(9)
A7alt
b9
CHROMATIC APPROACH NOTE

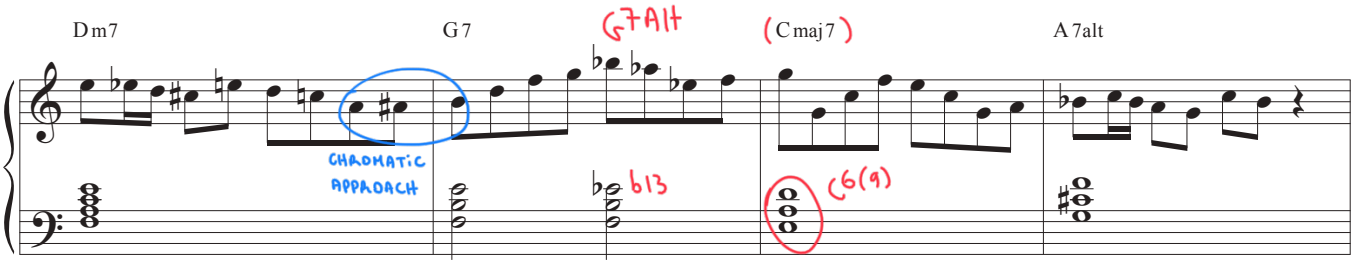

CHORDTONES
Dm7
G7 (13)
G7 Alt
Cmaj7
A7alt
FAMOUS LICK
F57/D
CHROMATIC APPROACH

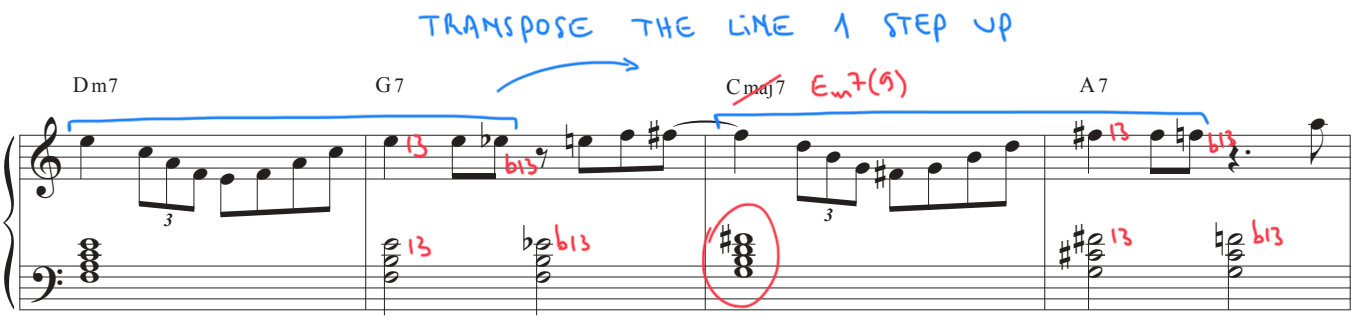

TRANSPOSE THE LICK 1 STEP UP
Dm7
G7
Cmaj7
Em7(9)
A7
13
b13

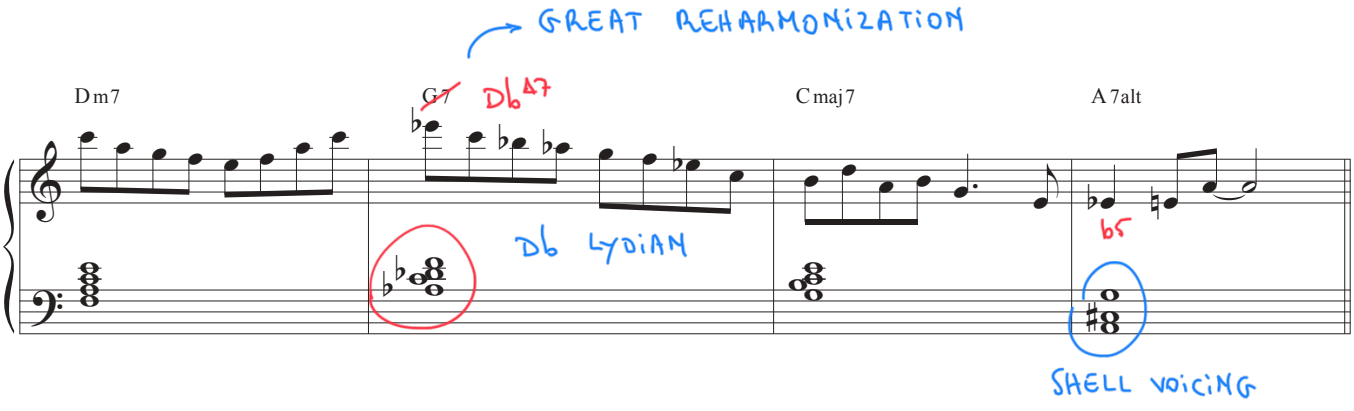

minor instead of Altered
Dm7
G7
Cmaj7
Am7
OCTATONIC SCALE
CHROMATIC APPROACH
BROKEN CHORDS

GUIDE TONES

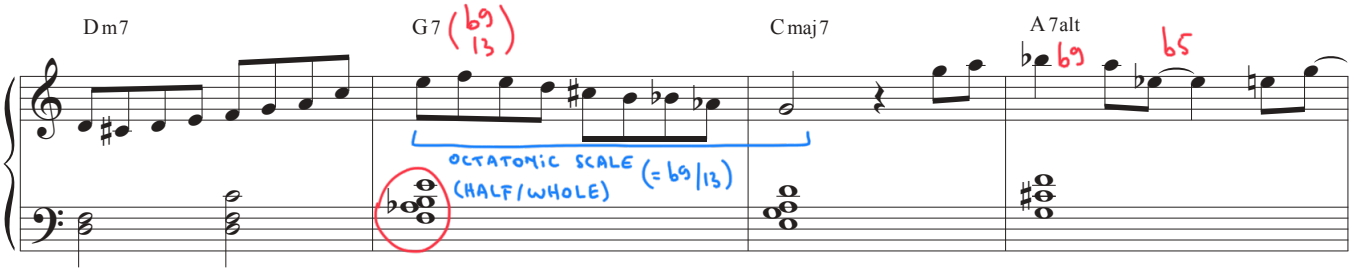

FAMOUS ALTERED LINE
Dm7
G7 Alt
(Cmaj7)
A7alt
C6(9)


Dm7
G7
G7Alt
(Cmaj7)
A7alt
CHROMATIC APPROACH
b13
C6(9)

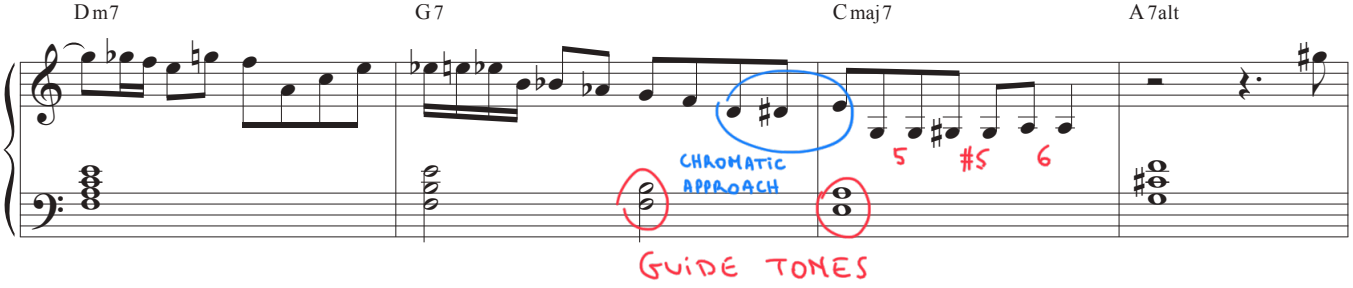

TRANSPOSE THE LINE 1 STEP UP
Dm7
G7
Cmaj7
Em7(9)
A7
13
b13


GREAT REHARMONIZATION
Dm7
G7
Db47
Cmaj7
A7alt
Db LYDIAN
b5
SHELL VOICING

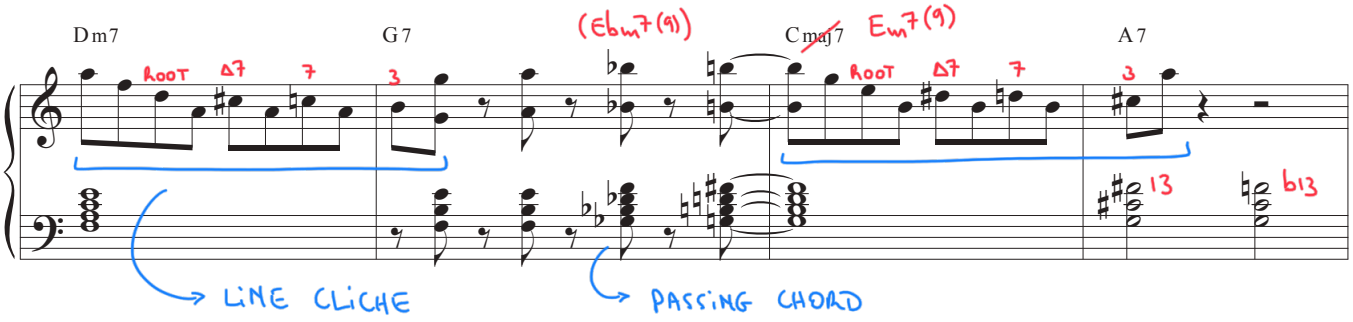
FAMOUS BEBOP LICK

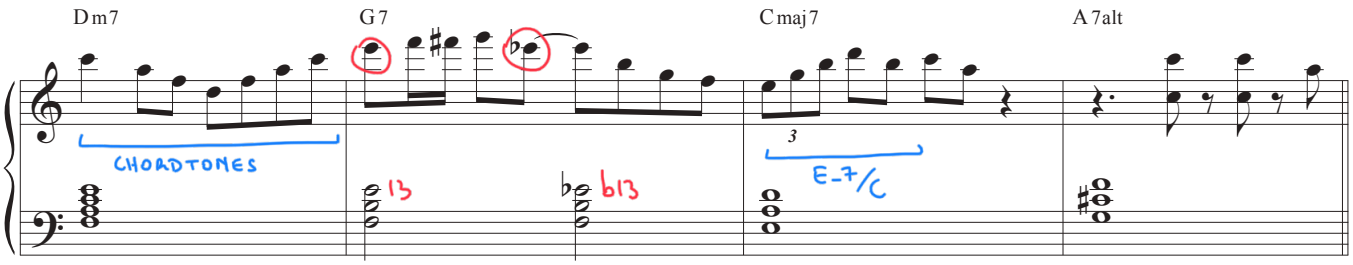


FAMOUS RED GARLAND LINE

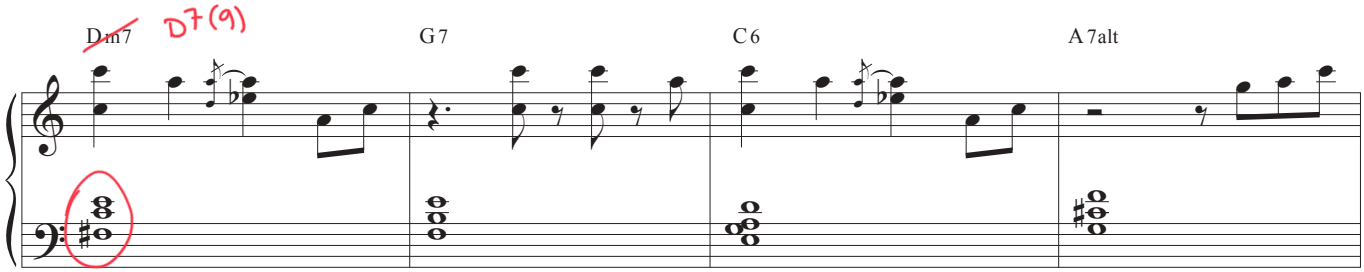


TRANSPOSE THE LINE 1 STEP UP

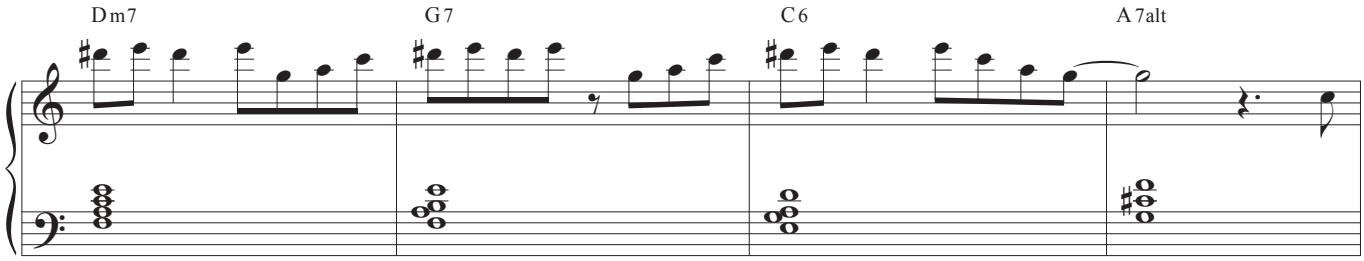


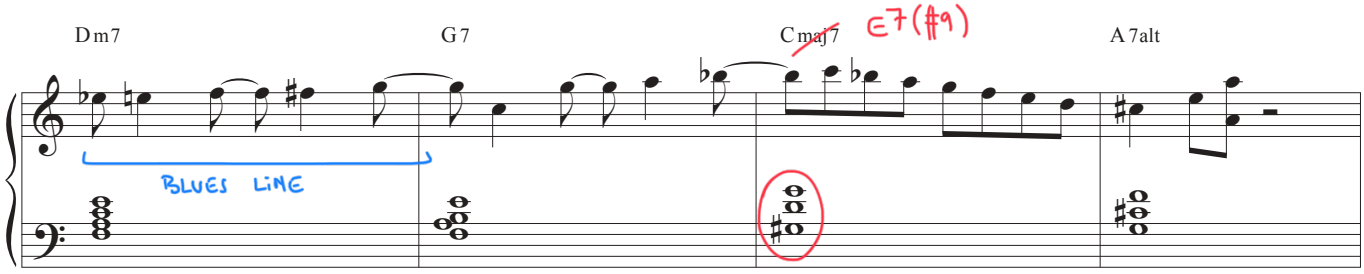


C MAJOR BLUESSCALE!

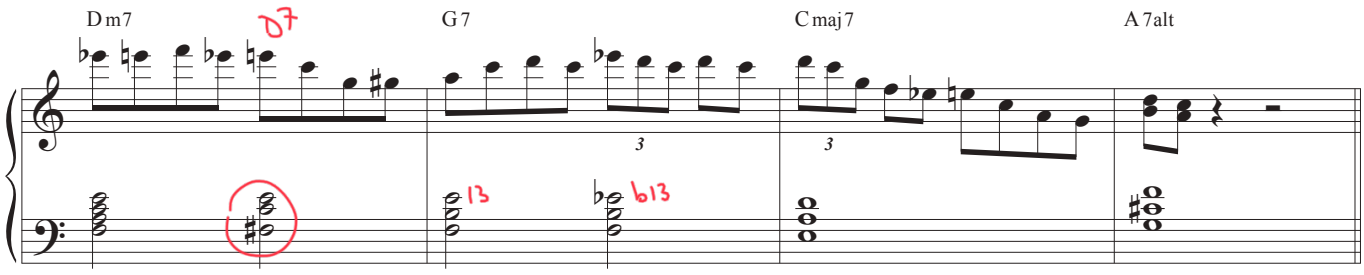


C MAJOR BLUESSCALE!

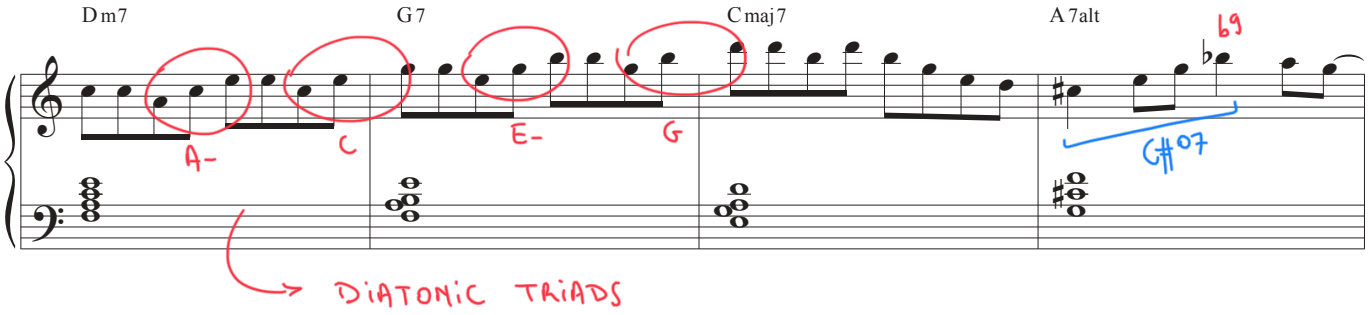


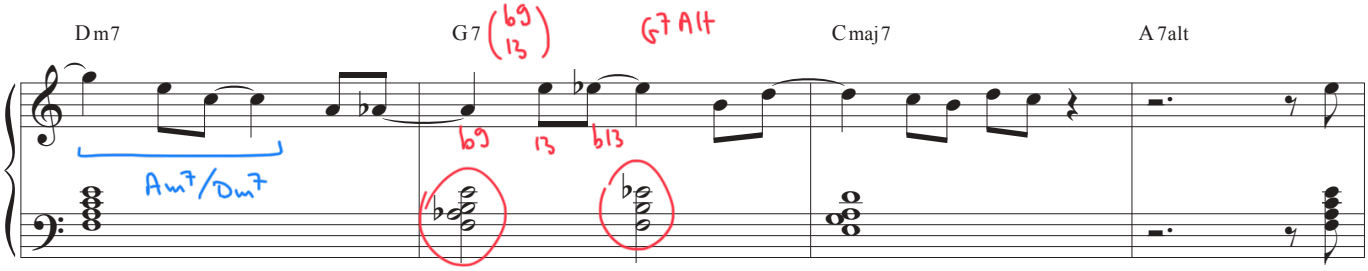


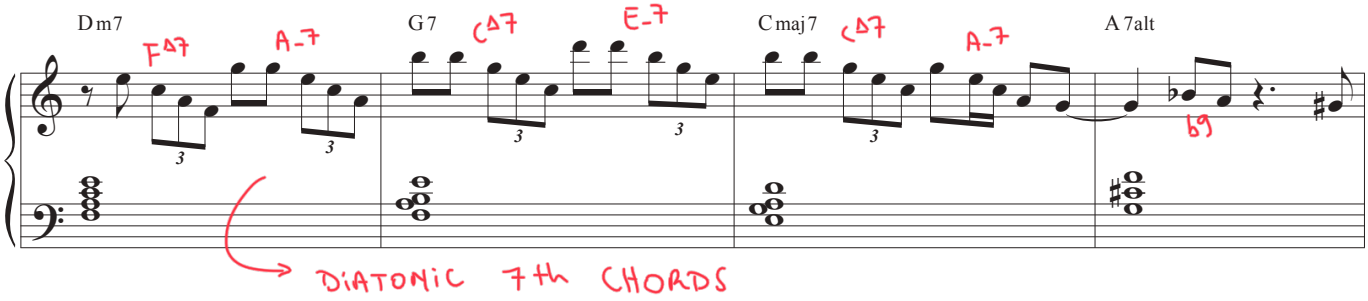
MORE BLUES!

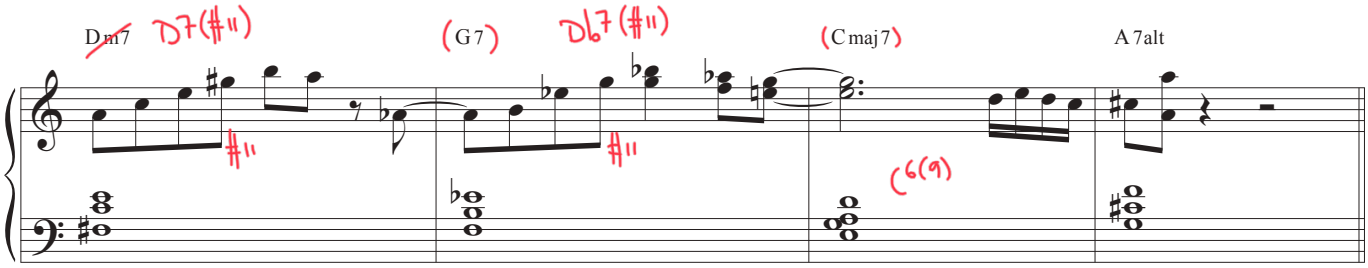


Bill Evans Style

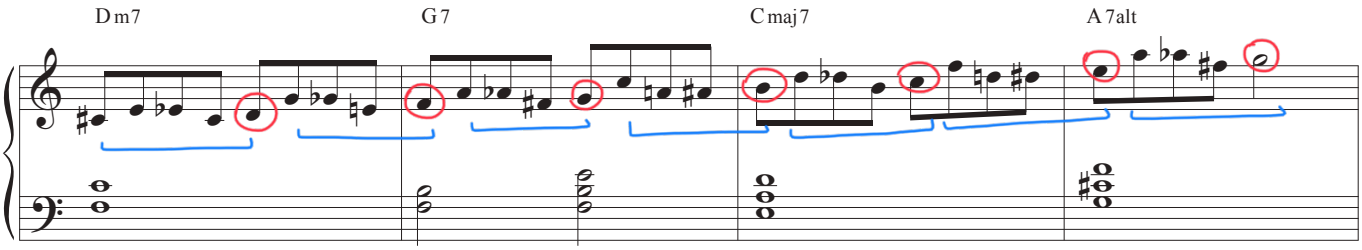


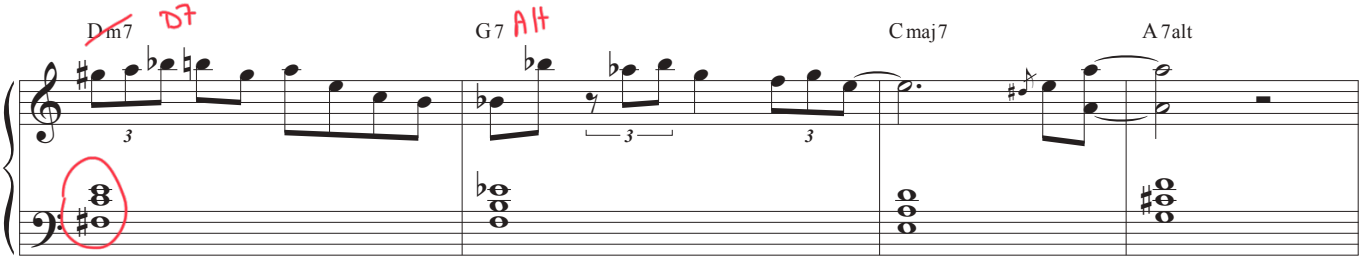




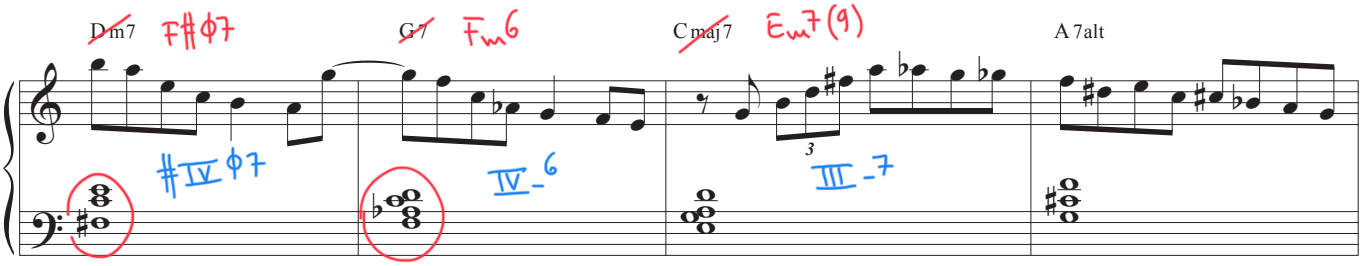


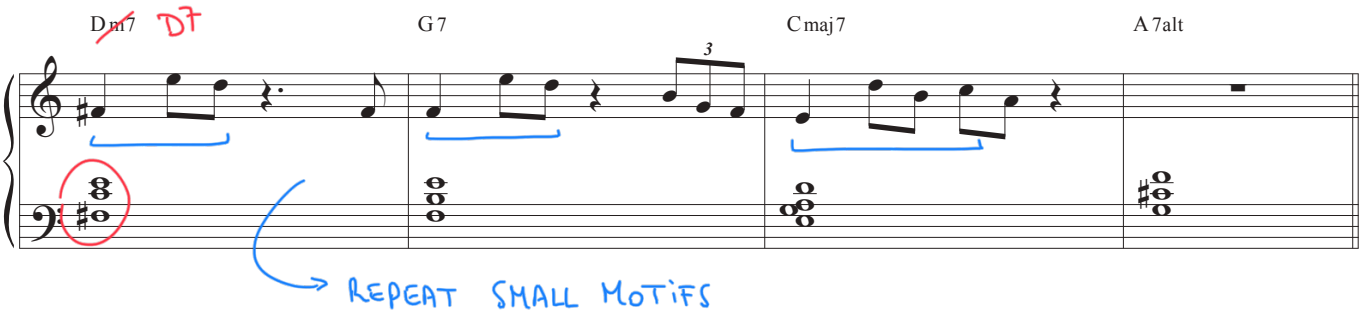
ENCLOSURES | CHROMATIC APPROACH



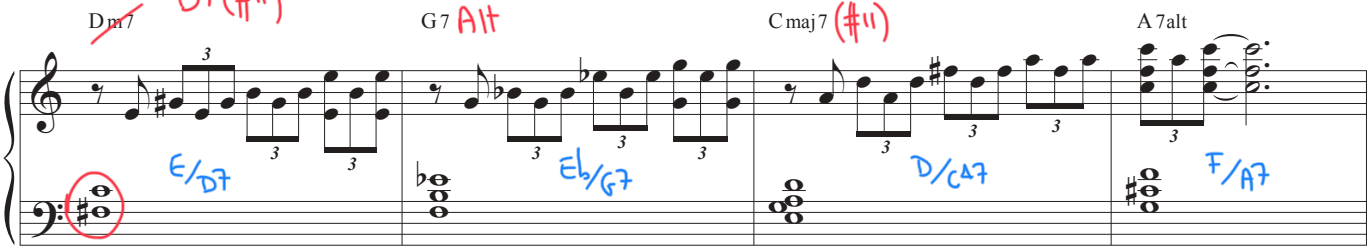


FAMOUS REHARMONIZATION

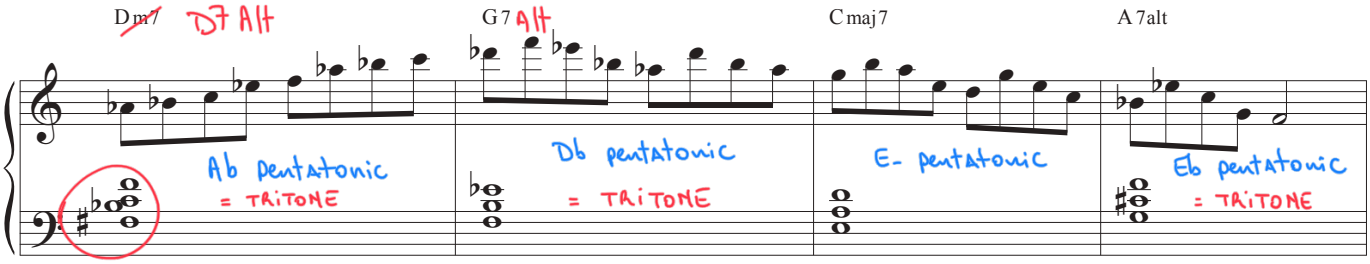


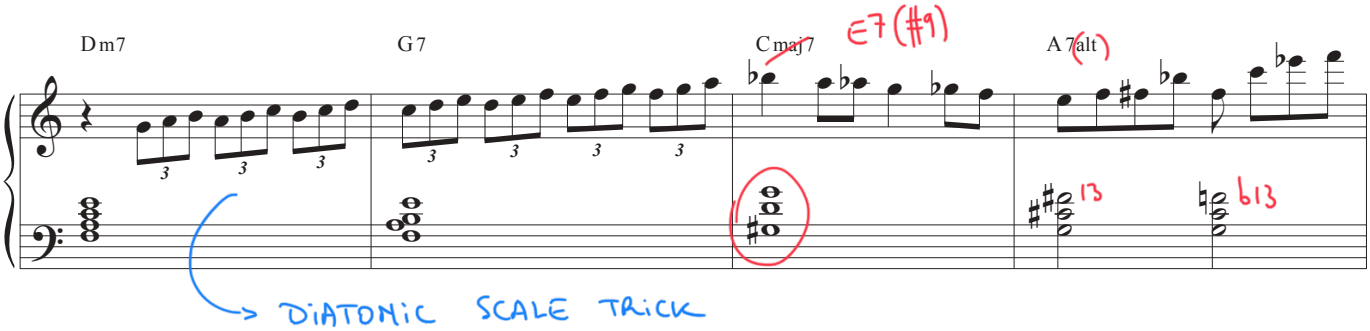


USE UPPER STRUCTURES

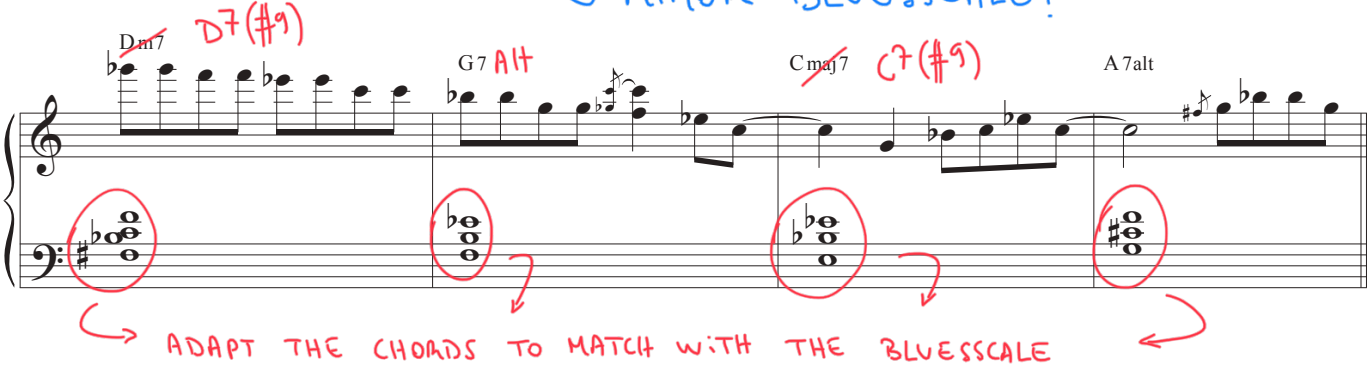


USE PENTATONIC SCALES

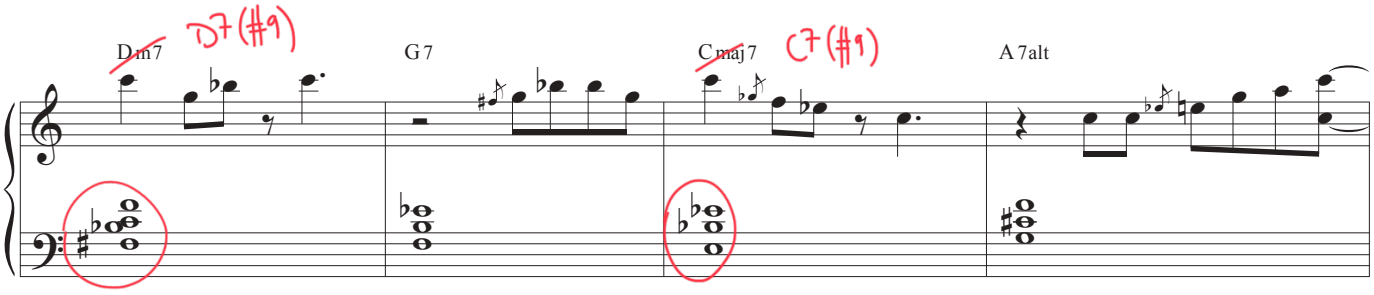




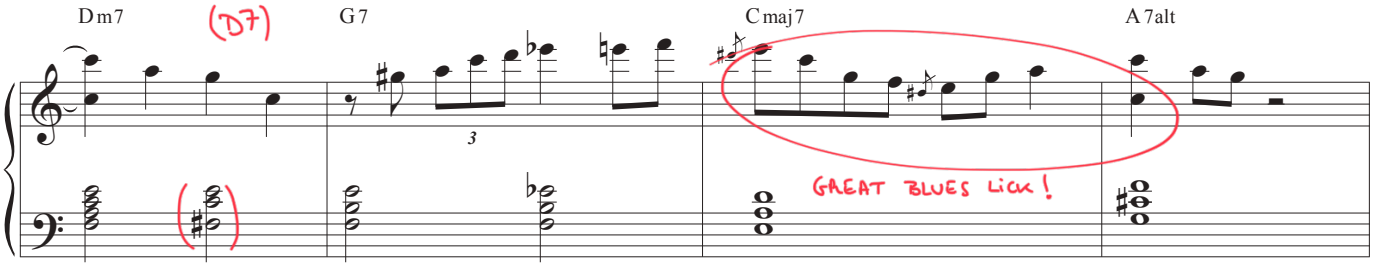
C MINOR BLUESSCALE!



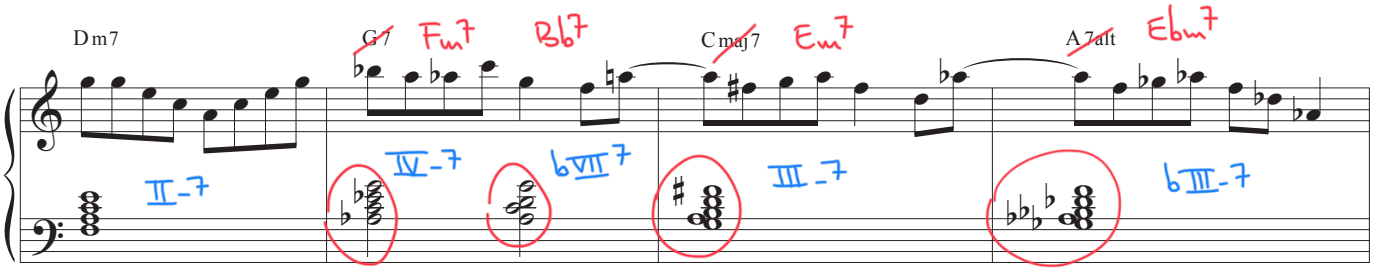
MORE MINOR BLUESSCALE

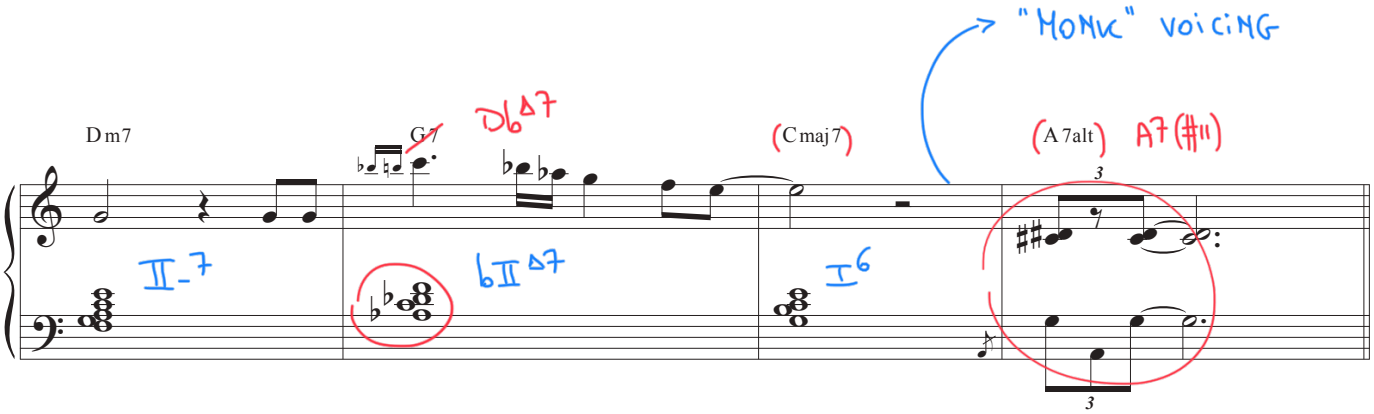


BACK TO THE MAJOR BLUESSCALE

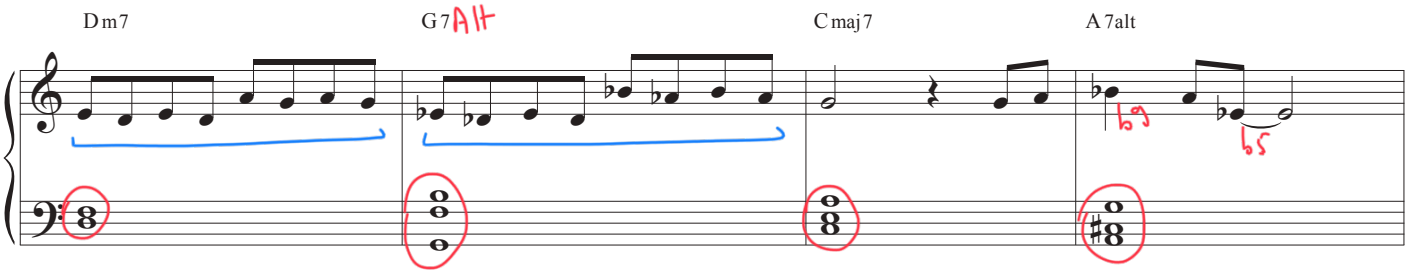


GREAT REHARMONIZATION

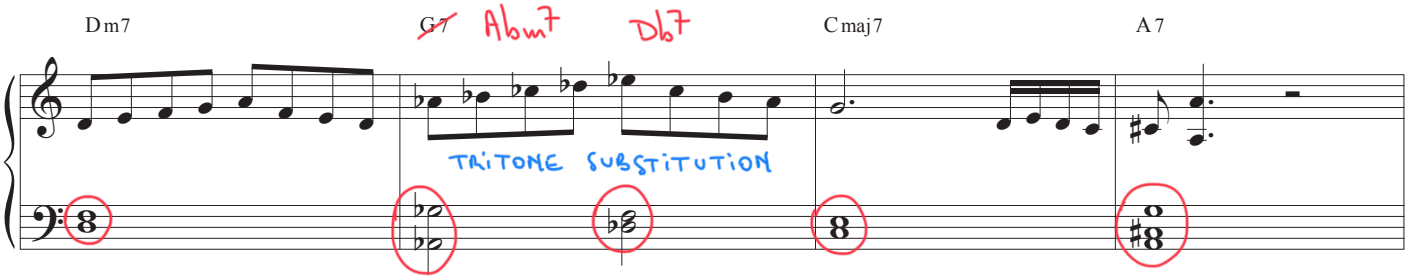




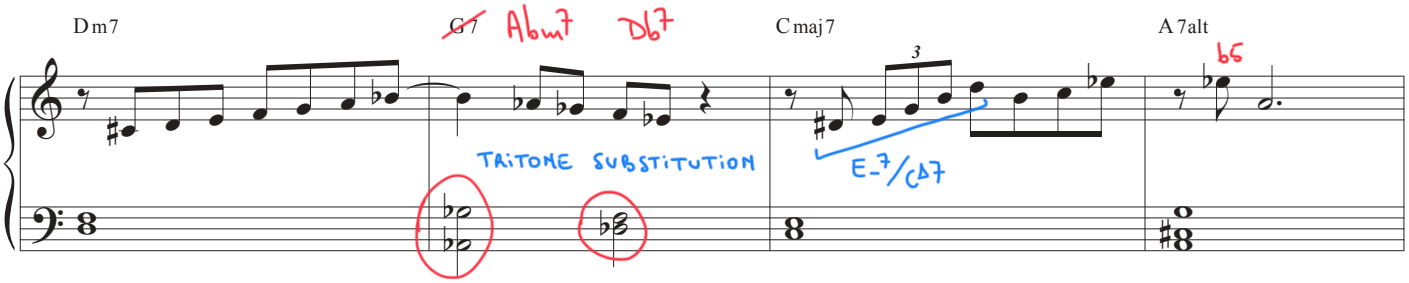
BEBOP LICKS!

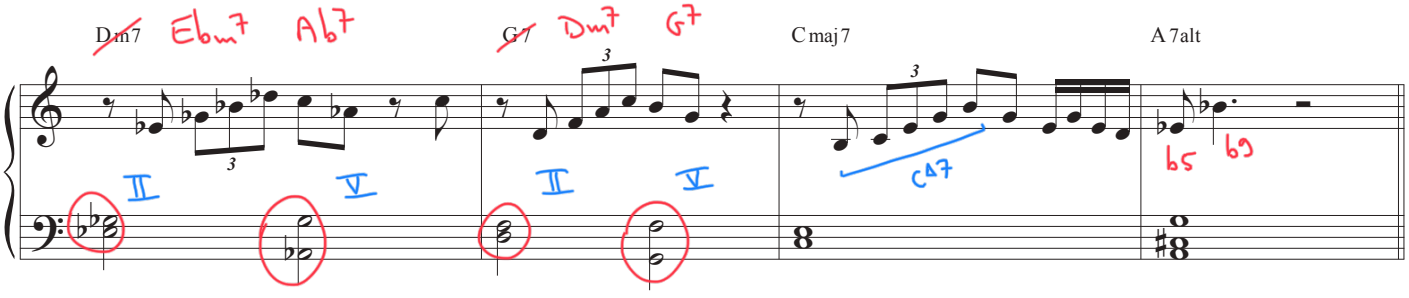


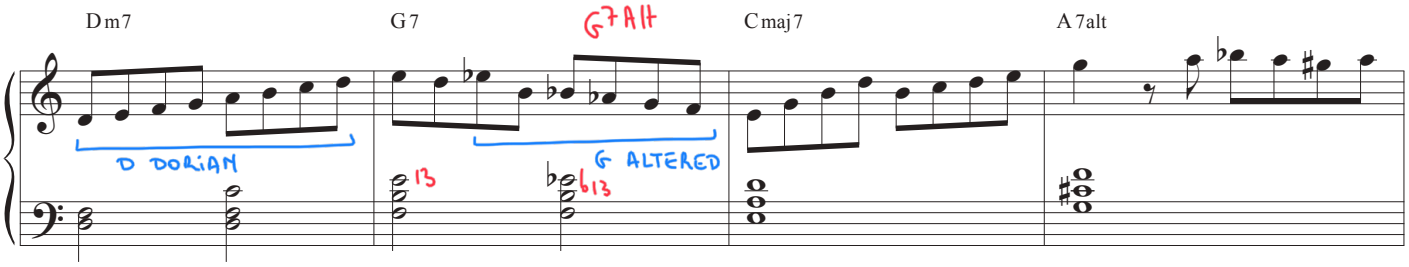
SHELL VOICINGS IN THE LH



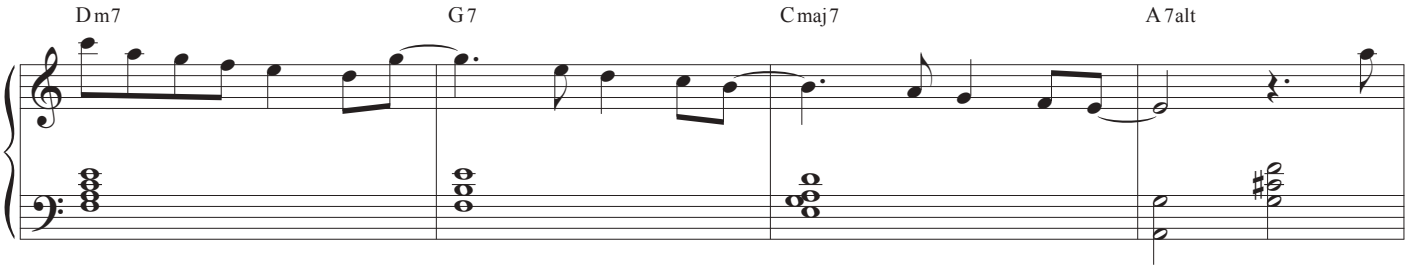
SHELLS IN THE LH



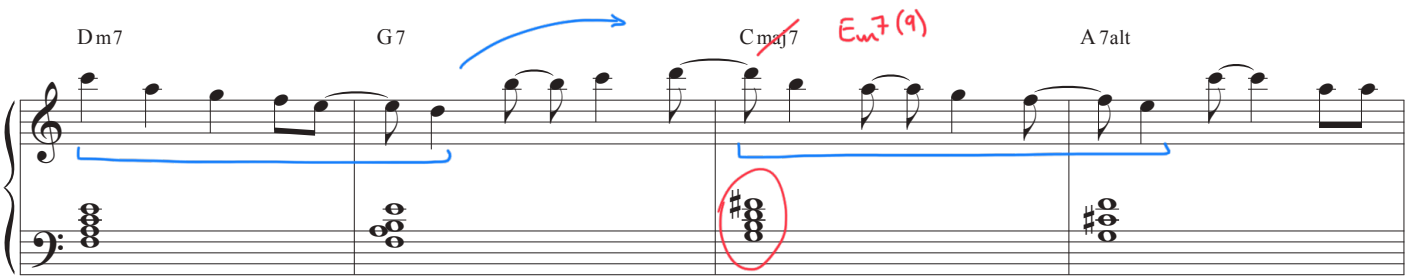




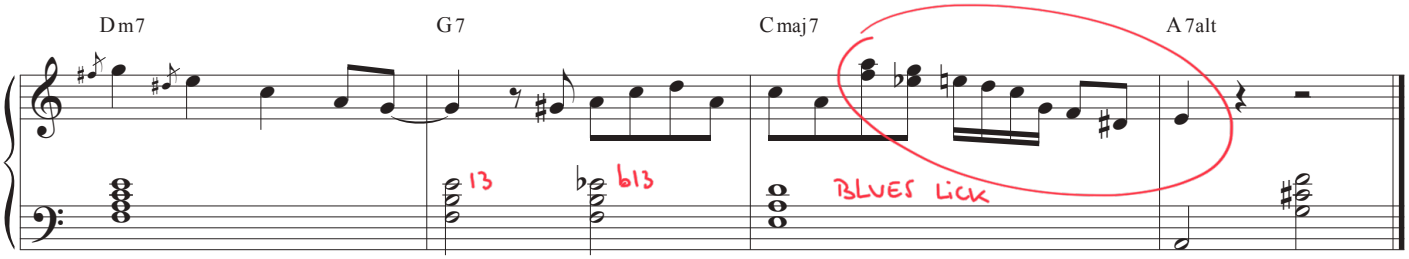
DIATONIC SCALEWISE MELODY



DIATONIC SEQUENCE

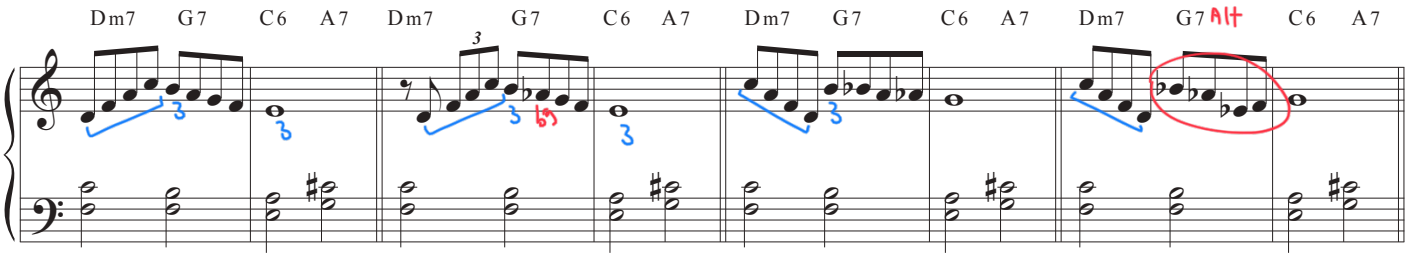


SOME MORE BLUES

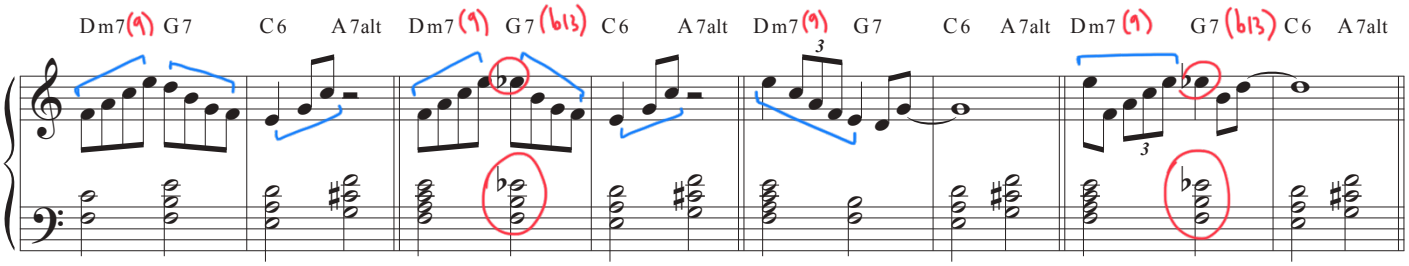


II V I & Turn Around Patterns (2 measures)

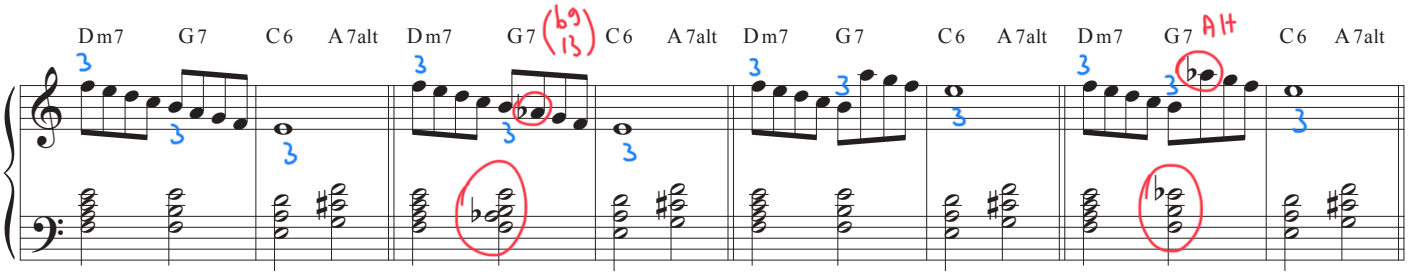
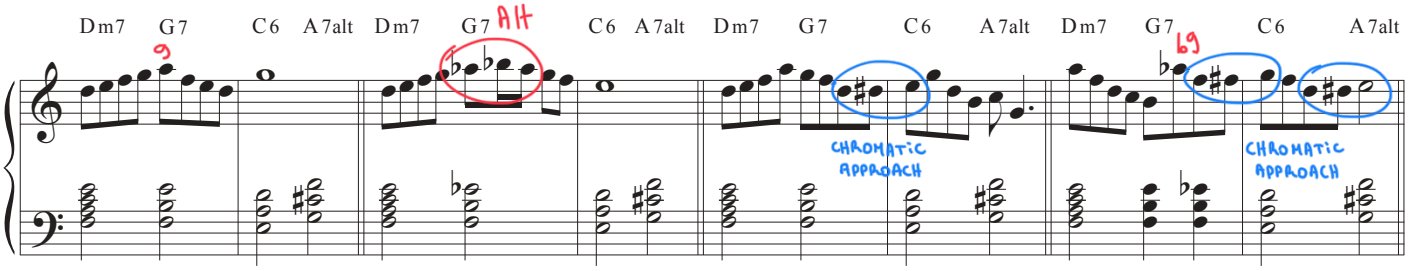
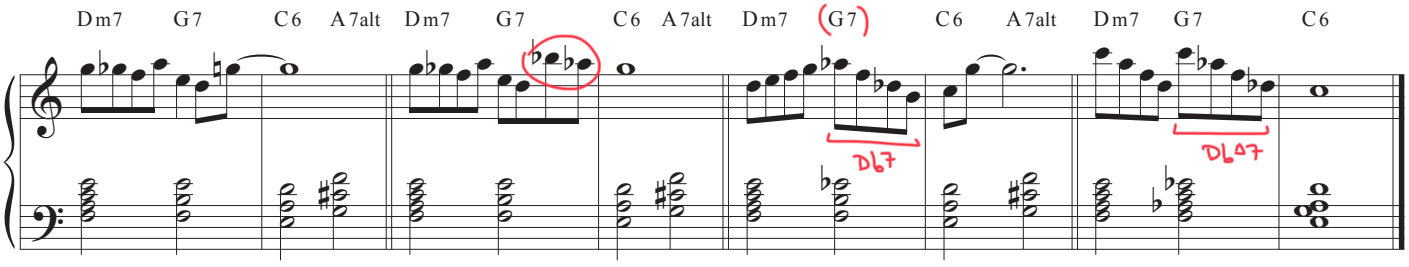
OUTLINE THE CHORDS



GUIDE TONES IN THE LH



DESCENDING SCALE PATTERNS



BEBOP PATTERNS