

CONTOURS

(ways to give improvised
lines interesting 'shape')

page o licks

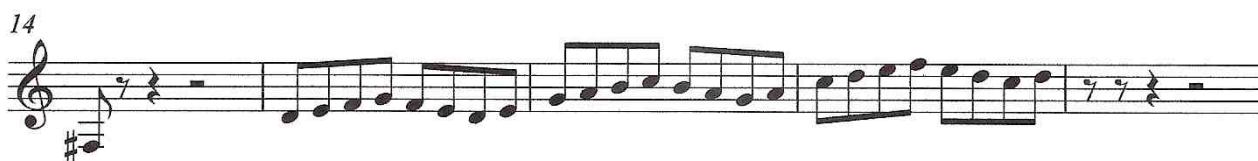
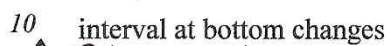
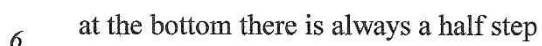
Handwritten musical notation on ten staves, each with a measure number and descriptive notes:

- Staff 1: Measure 5. Note: *piano cliche ... note shape*
- Staff 2: Measure 9. Note: *G minor chromatic C minor chromatic shape bud powell style*
- Staff 3: Measure 13. Note: *C minor 5 group changing direction C minor aspeggio*
- Staff 4: Measure 17. Note: *jazz piano cliche holdsworth/coltrane C minor*
- Staff 5: Measure 21. Note: *C - B - C# - B - Bb - ...*
- Staff 6: Measure 25. Note: *cannonball*
- Staff 7: Measure 29. Note: *Bb - / E -*
- Staff 8: Measure 33. No note.
- Staff 9: Measure 37. Note: *C mess shap*
- Staff 10: Measure 41. Note: *diatonic pattern E - 5 grouping*


eeen sal oberheim

8th note group of 10 cmin





D - ^{easy to play} **playable dorian shapes** _♭ one for each key

7 

12



15 *A* -

17

$B^b -$

$B -$

20

C

b

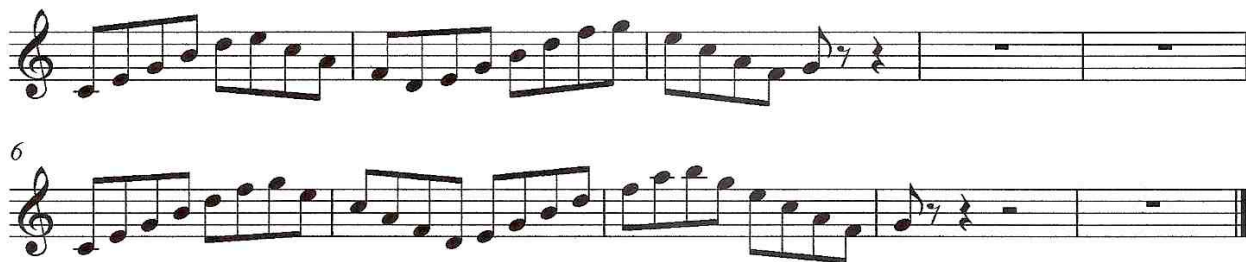
4

23

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes and rests. There are some handwritten annotations above the staff, including a blue 'C' and a blue 'A'.

b

arpeggio exercise



Diatonic contour

FUZZY LINE RULES

turnaround law C mess

3 rising arpeggios C mess

5 falling arpeggios C mess

7 rising and falling only minor (could be major arpeggios) C mess

9

(Contour) plus mode 3

interesting finger pattern

Handwritten musical notation for a piece titled "interesting finger pattern". The notation consists of five staves, each starting with a measure number (1, 3, 5, 7, 8) and a treble clef. The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes various note values, accidentals, and fingerings.

Staff 1 (Measure 1): Treble clef, key signature of one sharp (F#) and one flat (Bb). The notation includes various note values, accidentals, and fingerings.

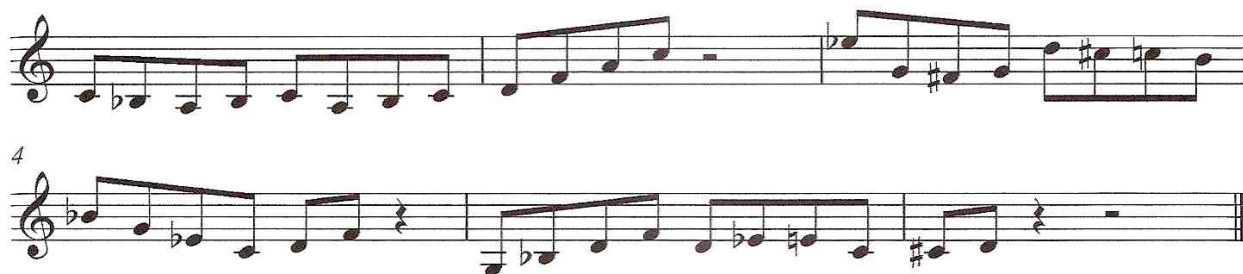
Staff 2 (Measure 3): Treble clef, key signature of one sharp (F#) and one flat (Bb). The notation includes various note values, accidentals, and fingerings.

Staff 3 (Measure 5): Treble clef, key signature of one sharp (F#) and one flat (Bb). The notation includes various note values, accidentals, and fingerings.

Staff 4 (Measure 7): Treble clef, key signature of one sharp (F#) and one flat (Bb). The notation includes various note values, accidentals, and fingerings.

Staff 5 (Measure 8): Treble clef, key signature of one sharp (F#) and one flat (Bb). The notation includes various note values, accidentals, and fingerings.

birdlike line starts



10

A7 pattern lines

The image displays a musical score for the song "The Rose Tree". The score is written for a single melodic line, likely for a voice or a single instrument, and is presented in a single system. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The score ends with a double bar line. The title "The Rose Tree" is written in a decorative, stylized font at the top of the page.

(countour) is more important than the notes

fuzzy sequences



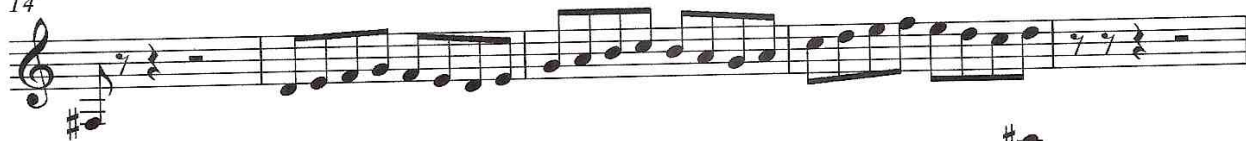
6 at the bottom there is always a half step



10 interval at bottom changes



14



19

half step at bottom



24

8 up 8 down rising



28



32

8 down 8 up , smaller intervals down makes the thing rise



36



40



practice using minor 2 instead of 5 & vice versa
 practice same shapes with tune up / mess
 changes

finger slap 12³ 4⁵ or 1⁵ 3¹ 5¹³ 1³ countdown patterns

all ~~the~~ scale
 takes

The musical score consists of ten staves of music, each beginning with a measure number. The notation is in treble clef and includes various key signatures (one flat, two flats, one sharp, two sharps). The music features a mix of eighth and sixteenth notes, often grouped with slurs. Some measures contain rests or specific accidentals like naturals. The overall style is that of a handwritten practice exercise for guitar or piano technique.

countdown contours

mode 3 stuff

patterns, licks, ideas

based on
OLIVIER MESSIAENS

MODE 3

C mode 3 = $C D E^b E F^{\#} G A^b B^b B^{\#}$

C mode 3 contains these chords

$C D 7$, $C+$, $C-$, $C 0$, ~~$C 9$~~ $C 9^{\# 11}$
 $(\# 9, b 6, D 7)$
 $D 7 sus 3$, $D+$, $E^b D 7 sus$, E^b+ , E^b , E^b-

all these chords can be transposed by $\Delta 3$

mess etude 2009

Musical score for "mess etude 2009". The score is written on a single staff in treble clef, featuring a sequence of chords and melodic lines. The chords are labeled as follows:

- 1-3: Cmess
- 4-5: Ebmess
- 6-7: Bbmess
- 8-9: Fmess
- 10-11: c mess
- 12-13: Eb mess
- 14-15: Bbmess
- 16-17: Fmess
- 18-19: cmess
- 20-21: Ebmess
- 22-23: Fmess
- 24-25: Bbmess

The score consists of 25 measures, with measures 4, 8, 12, 15, 18, and 20 marked as the beginning of new sections. The notation includes various accidentals (sharps, flats, naturals) and rests, indicating a complex harmonic and melodic structure.

C mess

4 mess tritone

9

19

4th

C

* C+ G-6 G C O Bassus A⁶- 5th

B⁶ G-

D - = E mess

power

power

mode 3 voice leading exercises

C mess mode 3 ☐☐☐☐☐ F mess mode 3

5 Bb mess mode 3 Eb mess mode 3

9 C mess mode 3 F mess mode 3

13 Bb mess mode 3

18 Eb mess mode 3

21 C mess mode 3 ~~X~~ C mess mode 3 C mess mode 3

2

27 F mess mode 3

Handwritten musical notation for measures 27-32 of 'F mess mode 3'. The piece is in F major (one flat). The right hand plays a melody of half notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The left hand plays a bass line of half notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3. Measures 27-32 are shown.

33 Bb mess mode 3

Handwritten musical notation for measures 33-38 of 'Bb mess mode 3'. The piece is in Bb major (two flats). The right hand plays a melody of half notes: Bb4, C5, D5, Eb5, F5, Eb5, D5, C5, Bb4. The left hand plays a bass line of half notes: Bb3, C4, D4, Eb4, F4, Eb4, D4, C4, Bb3. Measures 33-38 are shown.

39 Eb mess mode 3

Handwritten musical notation for measures 39-44 of 'Eb mess mode 3'. The piece is in Eb major (three flats). The right hand plays a melody of half notes: Eb4, F5, G5, Ab5, Bb5, Ab5, G5, F5, Eb4. The left hand plays a bass line of half notes: Eb3, F4, G4, Ab4, Bb4, Ab4, G4, F4, Eb3. Measures 39-44 are shown.

45 C mess

Handwritten musical notation for measures 45-50 of 'C mess'. The piece is in C major (no sharps or flats). The right hand plays a melody of half notes: C4, D4, E4, F4, G4, F4, E4, D4, C4. The left hand plays a bass line of half notes: C3, D3, E3, F3, G3, F3, E3, D3, C3. Measures 45-50 are shown.

51 F mess

Handwritten musical notation for measures 51-56 of 'F mess'. The piece is in F major (one flat). The right hand plays a melody of half notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The left hand plays a bass line of half notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3. Measures 51-56 are shown.

57 Bb mess

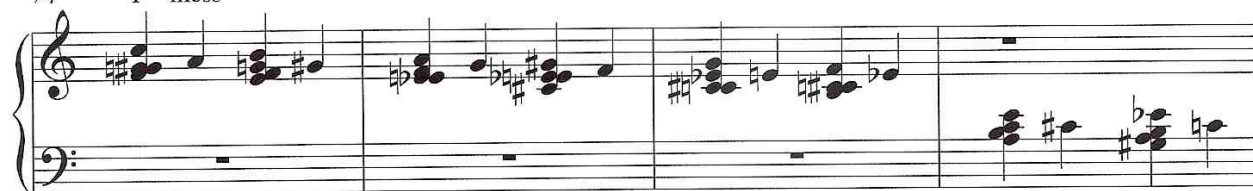
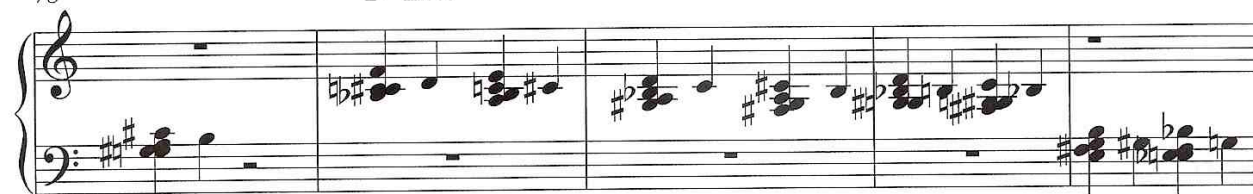
Handwritten musical notation for measures 57-62 of 'Bb mess'. The piece is in Bb major (two flats). The right hand plays a melody of half notes: Bb4, C5, D5, Eb5, F5, Eb5, D5, C5, Bb4. The left hand plays a bass line of half notes: Bb3, C4, D4, Eb4, F4, Eb4, D4, C4, Bb3. Measures 57-62 are shown.

63 E^b mess

69 C mess



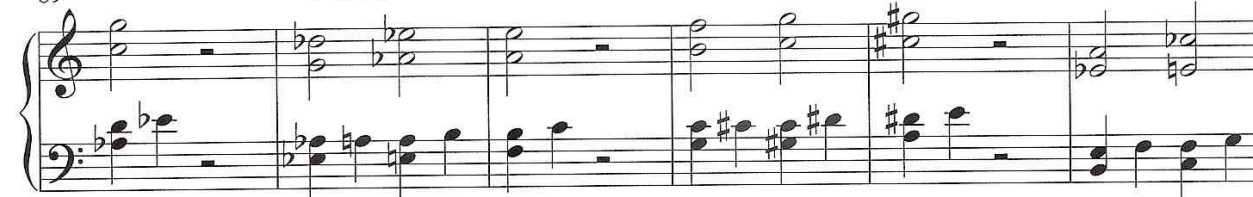
74 F mess

78 B^b mess

83 C mess



89 F mess



95

B^b mess

Measures 95-100 of a musical score in B^b major. The melody is written for mezzo-soprano. The accompaniment is in piano. The key signature has two flats (B^b major). The time signature is not explicitly shown but appears to be 4/4.

101

E^b mess

Measures 101-106 of a musical score in E^b major. The melody is written for mezzo-soprano. The accompaniment is in piano. The key signature has three flats (E^b major). The time signature is not explicitly shown but appears to be 4/4.

107

C mess

Measures 107-112 of a musical score in C major. The melody is written for mezzo-soprano. The accompaniment is in piano. The key signature has no flats or sharps (C major). The time signature is not explicitly shown but appears to be 4/4.

113

F mess

Measures 113-118 of a musical score in F major. The melody is written for mezzo-soprano. The accompaniment is in piano. The key signature has one flat (F major). The time signature is not explicitly shown but appears to be 4/4.

119

B^b mess

Measures 119-124 of a musical score in B^b major. The melody is written for mezzo-soprano. The accompaniment is in piano. The key signature has two flats (B^b major). The time signature is not explicitly shown but appears to be 4/4.

125

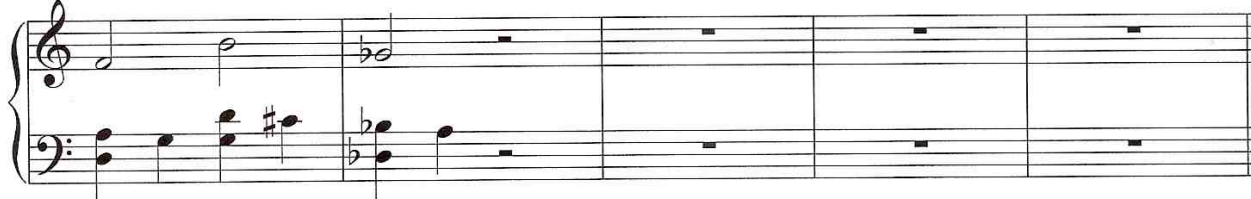
E^b mess

Measures 125-130 of a musical score in E^b major. The melody is written for mezzo-soprano. The accompaniment is in piano. The key signature has three flats (E^b major). The time signature is not explicitly shown but appears to be 4/4.

20

5

130



c mess

ring tone licks

21

First system of musical notation (measures 1-2) for 'ring tone licks'. It consists of two staves in 4/4 time. The top staff is labeled 'c mess' and the bottom staff is also labeled 'c mess'. Both staves contain a sequence of eighth and sixteenth notes with various accidentals (flats and sharps).

Second system of musical notation (measures 3-4). It consists of two staves. The top staff has a measure rest labeled '3' at the beginning. The bottom staff has a measure rest labeled 'B' at the beginning. Both staves contain eighth and sixteenth notes with accidentals.

Third system of musical notation (measures 5-6). It consists of two staves. The top staff has a measure rest labeled '5' at the beginning. The bottom staff has a measure rest labeled 'C' at the beginning. Both staves contain eighth and sixteenth notes with accidentals.

Fourth system of musical notation (measures 7-8). It consists of two staves. The top staff has a measure rest labeled '9' at the beginning. The bottom staff has a measure rest labeled 'd mess' at the beginning. Both staves contain eighth and sixteenth notes with accidentals.

Fifth system of musical notation (measures 9-10). It consists of two staves. The top staff has a measure rest labeled '11' at the beginning. The bottom staff has a measure rest labeled 'b' at the beginning. Both staves contain eighth and sixteenth notes with accidentals.

Sixth system of musical notation (measures 11-12). It consists of two staves. The top staff has a measure rest labeled '14' at the beginning. The bottom staff has a measure rest labeled 'g mess' at the beginning. Both staves contain eighth and sixteenth notes with accidentals.

C mode 3 ideas

Handwritten musical notation for 'C mode 3 ideas'. The notation is written on six staves, each beginning with a treble clef. The music is in C major, indicated by the key signature (one sharp, F#). The notation includes various musical symbols such as notes, rests, and accidentals. Red asterisks are placed above the first staff and the fourth, seventh, and tenth staves. The staves are numbered 4, 7, 10, 13, 17, and 20. The notation is written in a fluid, handwritten style.

4

7

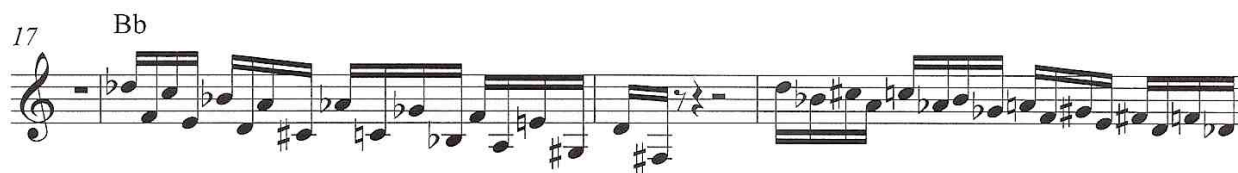
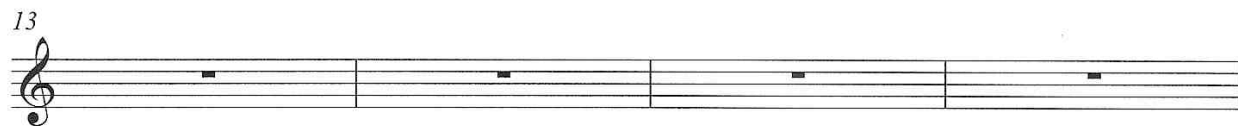
10

13

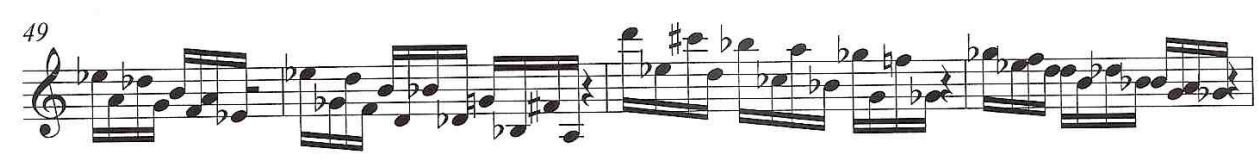
17

20

intervals in mode 3



2



mode 3 spirals

25

Chord progression for measures 1-16:

1 G- C7 F#7sus3 B- E7

3 Bb7sus3 Eb- Ab7 D7sus3 G-

5 Ab- Db7 G7sus3 C- F7

7 B7sus3 E- A7 Eb7sus3 Ab-

9 A- D7 Ab7sus3 C#- F#7

11 C7sus3 F- Bb7 E7sus3 A-

13 Bb- Eb7 A7sus3 D- G7

15 C#7sus3 F#- B7 F7sus3 Bb-

Chord progression for measures 17-24:

17 GΔ13#9b9susb6 C9#9#11b6Δ7 F#13sus3b9#11b6 BΔ13#9b9susb6 E9#9#11b6Δ7 A#13sus3b9#1

23 EbΔ13#9b9susb6 Ab9#9#11b6Δ7 D13sus3b9#11b6

C mode 3 = G-Δ | C7#11 | F#7sus3 | B-Δ | E7#11 | Bb7sus3 |

(D7sus3 = D F# G C)

E-Δ | Ab7#11 | D7sus3 |

SYMMETRICAL STUFF

tone rows & diminished

scale etc

27

tone rows of note



tone rows based on groups
of triads (including sus etc)

28

breakfast serial

Handwritten musical score for "breakfast serial" in treble clef, 12/8 time. The score consists of eight staves, each containing a 12-measure tone row. The rows are labeled with triads and their inversions.

Staff 1: C+ F+ D+ G+

Staff 2: 4 C+ Eb+ D- F#

Staff 3: 6

Staff 4: 8 Csus Ebsus A B-

Staff 5: 10

Staff 6: 12 C- D- E F#

Staff 7: 14

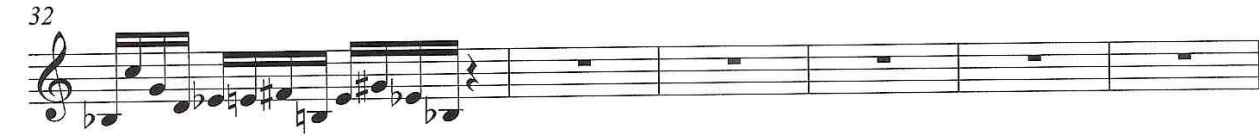
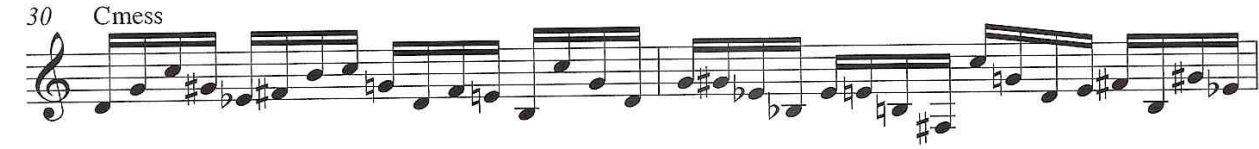
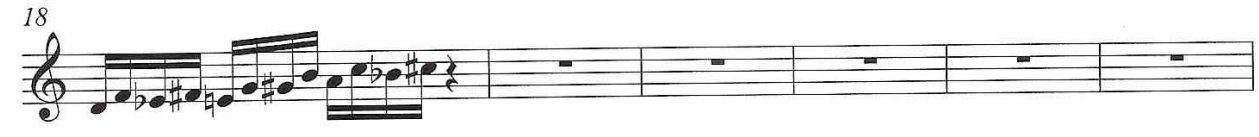
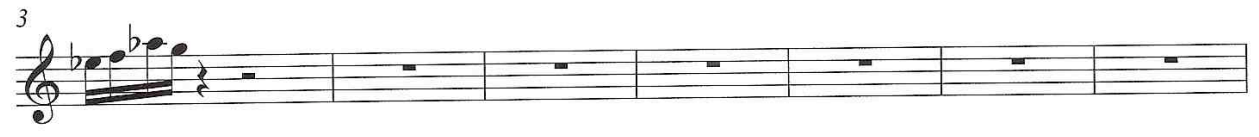
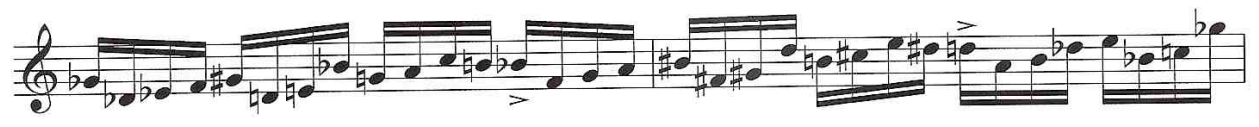
Staff 8: 16 C#11(no3) E#11(no3) D- C#2(no3)

many diminished sounds lick

29



tone rows



RHYTHMIC IDEAS

2 hands rhythm and harmony

32

Handwritten musical score for '2 hands rhythm and harmony'. The score is written on five staves, each beginning with a treble clef. The first staff contains measures 1 through 4. The second staff, marked with a '5' at the beginning, contains measures 5 through 8. The third staff, marked with a '9' at the beginning, contains measures 9 through 13. The fourth staff, marked with a '14' at the beginning, contains measures 14 through 17. The fifth staff, marked with an '18' at the beginning, contains measures 18 through 21. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The harmony is primarily triadic, with some dyads and chords. The key signature changes from one flat (B-flat) in the first staff to one sharp (F-sharp) in the second staff, and then to two sharps (D major) in the third staff. The piece concludes with a double bar line at the end of the fifth staff.



repeated rhythmic grouping of interest

The musical score is written on five staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. Above the staves, specific rhythmic groupings are labeled with letters L and R, representing left and right hand patterns. The first staff is labeled with 'L R L R L R L'. The second staff is labeled with 'LL RR L RR'. The third staff is labeled with 'L L L'. The fourth staff is labeled with 'LL LR RR'. The fifth staff is labeled with '3+5+7'. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall structure suggests a complex rhythmic exercise or a short piece of music designed to explore specific rhythmic patterns.

5

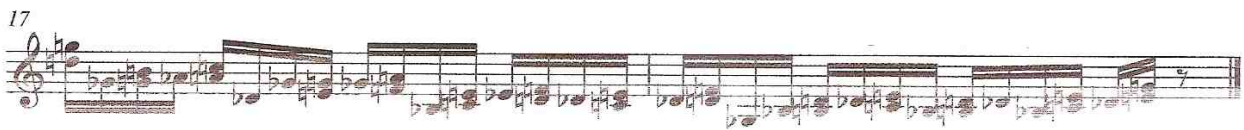
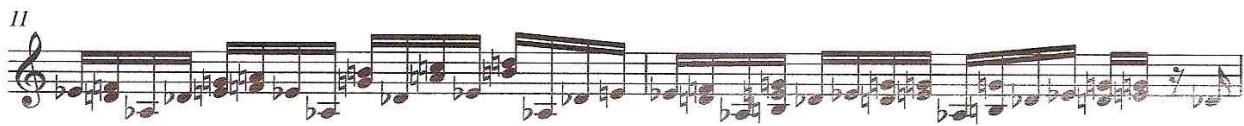
9

13

18

20

9 grouping RH white notes
LH black



9 idea technical

A musical score for a technical exercise titled "9 idea technical". The score is written on a single staff in treble clef, spanning 14 measures. The key signature is one flat (B-flat), and the time signature is 4/4. The exercise features a complex, repetitive melodic line with many accidentals (sharps and flats) and a steady eighth-note rhythm. The notation includes many beamed eighth notes and various accidentals throughout the piece. Measure numbers 3, 6, 9, 12, and 14 are indicated at the beginning of their respective lines.

vinson and colligan rhythms

vinson displaced 7/4

4

7

10

12

17

20

23 colligan 10 grouping

27

31

colligan 5 4 into 4 4

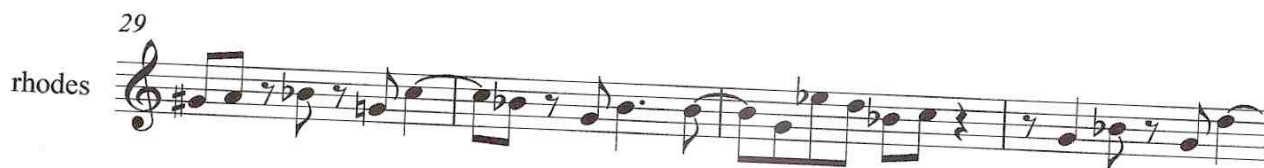
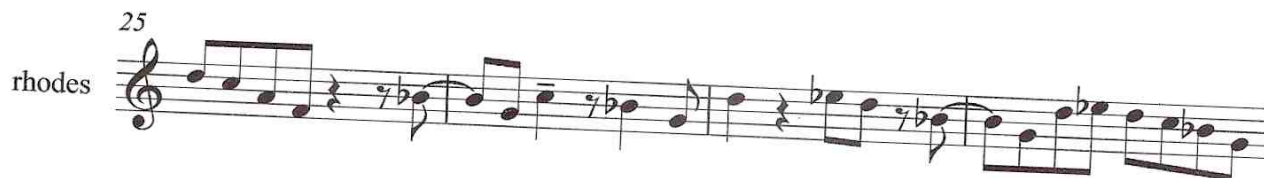
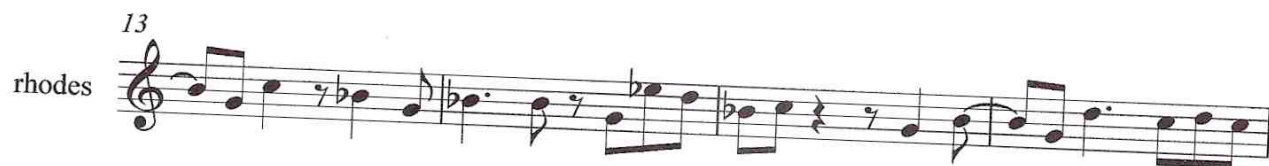
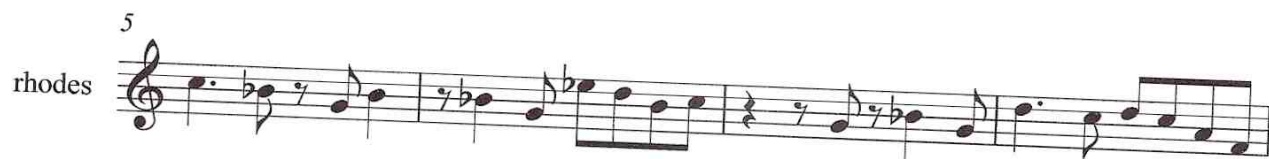
37



5/4 repeating rhythms
superimposed in 4/4

oleo displacements

3



mulsy etude

Repeated notes \rightarrow grouping of 9

[illegible]

9 displace by 1/8th note




The musical notation for Example 9 consists of a single staff in treble clef. It begins with a quarter note G4, followed by an eighth note F#4, an eighth note E4, and a quarter note D4. This is followed by a quarter rest, then a quarter note G4, an eighth note F#4, an eighth note E4, and a quarter note D4. Next is a quarter rest, followed by a quarter note G4, an eighth note F#4, an eighth note E4, and a quarter note D4. The sequence ends with a quarter note G4, an eighth note F#4, an eighth note E4, and a quarter note D4. The notes are written on a five-line staff with a key signature of one flat (Bb).

13

A musical exercise on a single staff with a treble clef. The notation consists of a sequence of eighth and sixteenth notes, some beamed together, and rests. The key signature has one flat (B-flat). The exercise is numbered 13 in the top left corner.

"burning the candle at both ends"

17 

23

Exercise 23 is a single staff in treble clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes with various accidentals.

27

27

31

Musical notation for measure 31. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with some slurs indicating phrasing. The measure ends with a double bar line.

34

Measure 34 of the musical score. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The measure contains a series of eighth and sixteenth notes, some with slurs and ties, indicating a melodic line. The notes are: F#4 (quarter), G#4 (eighth), A4 (eighth), B4 (quarter), C#5 (eighth), D5 (eighth), E5 (quarter), F#5 (eighth), G#5 (eighth), A5 (quarter), B5 (eighth), C#6 (eighth), D6 (quarter), E6 (eighth), F#6 (eighth), G#6 (quarter), A6 (eighth), B6 (eighth), C#7 (quarter), D7 (eighth), E7 (eighth), F#7 (quarter), G#7 (eighth), A7 (eighth), B7 (quarter), C#8 (eighth), D8 (eighth), E8 (quarter), F#8 (eighth), G#8 (eighth), A8 (quarter), B8 (eighth), C#9 (eighth), D9 (quarter), E9 (eighth), F#9 (eighth), G#9 (quarter), A9 (eighth), B9 (eighth), C#10 (quarter), D10 (eighth), E10 (eighth), F#10 (quarter), G#10 (eighth), A10 (eighth), B10 (quarter), C#11 (eighth), D11 (eighth), E11 (quarter), F#11 (eighth), G#11 (eighth), A11 (quarter), B11 (eighth), C#12 (eighth), D12 (quarter), E12 (eighth), F#12 (eighth), G#12 (quarter), A12 (eighth), B12 (eighth), C#13 (quarter), D13 (eighth), E13 (eighth), F#13 (quarter), G#13 (eighth), A13 (eighth), B13 (quarter), C#14 (eighth), D14 (eighth), E14 (quarter), F#14 (eighth), G#14 (eighth), A14 (quarter), B14 (eighth), C#15 (eighth), D15 (quarter), E15 (eighth), F#15 (eighth), G#15 (quarter), A15 (eighth), B15 (eighth), C#16 (quarter), D16 (eighth), E16 (eighth), F#16 (quarter), G#16 (eighth), A16 (eighth), B16 (quarter), C#17 (eighth), D17 (eighth), E17 (quarter), F#17 (eighth), G#17 (eighth), A17 (quarter), B17 (eighth), C#18 (eighth), D18 (quarter), E18 (eighth), F#18 (eighth), G#18 (quarter), A18 (eighth), B18 (eighth), C#19 (quarter), D19 (eighth), E19 (eighth), F#19 (quarter), G#19 (eighth), A19 (eighth), B19 (quarter), C#20 (eighth), D20 (eighth), E20 (quarter), F#20 (eighth), G#20 (eighth), A20 (quarter), B20 (eighth), C#21 (eighth), D21 (quarter), E21 (eighth), F#21 (eighth), G#21 (quarter), A21 (eighth), B21 (eighth), C#22 (quarter), D22 (eighth), E22 (eighth), F#22 (quarter), G#22 (eighth), A22 (eighth), B22 (quarter), C#23 (eighth), D23 (eighth), E23 (quarter), F#23 (eighth), G#23 (eighth), A23 (quarter), B23 (eighth), C#24 (eighth), D24 (quarter), E24 (eighth), F#24 (eighth), G#24 (quarter), A24 (eighth), B24 (eighth), C#25 (quarter), D25 (eighth), E25 (eighth), F#25 (quarter), G#25 (eighth), A25 (eighth), B25 (quarter), C#26 (eighth), D26 (eighth), E26 (quarter), F#26 (eighth), G#26 (eighth), A26 (quarter), B26 (eighth), C#27 (eighth), D27 (quarter), E27 (eighth), F#27 (eighth), G#27 (quarter), A27 (eighth), B27 (eighth), C#28 (quarter), D28 (eighth), E28 (eighth), F#28 (quarter), G#28 (eighth), A28 (eighth), B28 (quarter), C#29 (eighth), D29 (eighth), E29 (quarter), F#29 (eighth), G#29 (eighth), A29 (quarter), B29 (eighth), C#30 (eighth), D30 (quarter), E30 (eighth), F#30 (eighth), G#30 (quarter), A30 (eighth), B30 (eighth), C#31 (quarter), D31 (eighth), E31 (eighth), F#31 (quarter), G#31 (eighth), A31 (eighth), B31 (quarter), C#32 (eighth), D32 (eighth), E32 (quarter), F#32 (eighth), G#32 (eighth), A32 (quarter), B32 (eighth), C#33 (eighth), D33 (quarter), E33 (eighth), F#33 (eighth), G#33 (quarter), A33 (eighth), B33 (eighth), C#34 (quarter), D34 (eighth), E34 (eighth), F#34 (quarter), G#34 (eighth), A34 (eighth), B34 (quarter), C#35 (eighth), D35 (eighth), E35 (quarter), F#35 (eighth), G#35 (eighth), A35 (quarter), B35 (eighth), C#36 (eighth), D36 (quarter), E36 (eighth), F#36 (eighth), G#36 (quarter), A36 (eighth), B36 (eighth), C#37 (quarter), D37 (eighth), E37 (eighth), F#37 (quarter), G#37 (eighth), A37 (eighth), B37 (quarter), C#38 (eighth), D38 (eighth), E38 (quarter), F#38 (eighth), G#38 (eighth), A38 (quarter), B38 (eighth), C#39 (eighth), D39 (quarter), E39 (eighth), F#39 (eighth), G#39 (quarter), A39 (eighth), B39 (eighth), C#40 (quarter), D40 (eighth), E40 (eighth), F#40 (quarter), G#40 (eighth), A40 (eighth), B40 (quarter), C#41 (eighth), D41 (eighth), E41 (quarter), F#41 (eighth), G#41 (eighth), A41 (quarter), B41 (eighth), C#42 (eighth), D42 (quarter), E42 (eighth), F#42 (eighth), G#42 (quarter), A42 (eighth), B42 (eighth), C#43 (quarter), D43 (eighth), E43 (eighth), F#43 (quarter), G#43 (eighth), A43 (eighth), B43 (quarter), C#44 (eighth), D44 (eighth), E44 (quarter), F#44 (eighth), G#44 (eighth), A44 (quarter), B44 (eighth), C#45 (eighth), D45 (quarter), E45 (eighth), F#45 (eighth), G#45 (quarter), A45 (eighth), B45 (eighth), C#46 (quarter), D46 (eighth), E46 (eighth), F#46 (quarter), G#46 (eighth), A46 (eighth), B46 (quarter), C#47 (eighth), D47 (eighth), E47 (quarter), F#47 (eighth), G#47 (eighth), A47 (quarter), B47 (eighth), C#48 (eighth), D48 (quarter), E48 (eighth), F#48 (eighth), G#48 (quarter), A48 (eighth), B48 (eighth), C#49 (quarter), D49 (eighth), E49 (eighth), F#49 (quarter), G#49 (eighth), A49 (eighth), B49 (quarter), C#50 (eighth), D50 (eighth), E50 (quarter), F#50 (eighth), G#50 (eighth), A50 (quarter), B50 (eighth), C#51 (eighth), D51 (quarter), E51 (eighth), F#51 (eighth), G#51 (quarter), A51 (eighth), B51 (eighth), C#52 (quarter), D52 (eighth), E52 (eighth), F#52 (quarter), G#52 (eighth), A52 (eighth), B52 (quarter), C#53 (eighth), D53 (eighth), E53 (quarter), F#53 (eighth), G#53 (eighth), A53 (quarter), B53 (eighth), C#54 (eighth), D54 (quarter), E54 (eighth), F#54 (eighth), G#54 (quarter), A54 (eighth), B54 (eighth), C#55 (quarter), D55 (eighth), E55 (eighth), F#55 (quarter), G#55 (eighth), A55 (eighth), B55 (quarter), C#56 (eighth), D56 (eighth), E56 (quarter), F#56 (eighth), G#56 (eighth), A56 (quarter), B56 (eighth), C#57 (eighth), D57 (quarter), E57 (eighth), F#57 (eighth), G#57 (quarter), A57 (eighth), B57 (eighth), C#58 (quarter), D58 (eighth), E58 (eighth), F#58 (quarter), G#58 (eighth), A58 (eighth), B58 (quarter), C#59 (eighth), D59 (eighth), E59 (quarter), F#59 (eighth), G#59 (eighth), A59 (quarter), B59 (eighth), C#60 (eighth), D60 (quarter), E60 (eighth), F#60 (eighth), G#60 (quarter), A60 (eighth), B60 (eighth), C#61 (quarter), D61 (eighth), E61 (eighth), F#61 (quarter), G#61 (eighth), A61 (eighth), B61 (quarter), C#62 (eighth), D62 (eighth), E62 (quarter), F#62 (eighth), G#62 (eighth), A62 (quarter), B62 (eighth), C#63 (eighth), D63 (quarter), E63 (eighth), F#63 (eighth), G#63 (quarter), A63 (eighth), B63 (eighth), C#64 (quarter), D64 (eighth), E64 (eighth), F#64 (quarter), G#64 (eighth), A64 (eighth), B64 (quarter), C#65 (eighth), D65 (eighth), E65 (quarter), F#65 (eighth), G#65 (eighth), A65 (quarter), B65 (eighth), C#66 (eighth), D66 (quarter), E66 (eighth), F#66 (eighth), G#66 (quarter), A66 (eighth), B66 (eighth), C#67 (quarter), D67 (eighth), E67 (eighth), F#67 (quarter), G#67 (eighth), A67 (eighth), B67 (quarter), C#68 (eighth), D68 (eighth), E68 (quarter), F#68 (eighth), G#68 (eighth), A68 (quarter), B68 (eighth), C#69 (eighth), D69 (quarter), E69 (eighth), F#69 (eighth), G#69 (quarter), A69 (eighth), B69 (eighth), C#70 (quarter), D70 (eighth), E70 (eighth), F#70 (quarter), G#70 (eighth), A70 (eighth), B70 (quarter), C#71 (eighth), D71 (eighth), E71 (quarter), F#71 (eighth), G#71 (eighth), A71 (quarter), B71 (eighth), C#72 (eighth), D72 (quarter), E72 (eighth), F#72 (eighth), G#72 (quarter), A72 (eighth), B72 (eighth), C#73 (quarter), D73 (eighth), E73 (eighth), F#73 (quarter), G#73 (eighth), A73 (eighth), B73 (quarter), C#74 (eighth), D74 (eighth), E74 (quarter), F#74 (eighth), G#74 (eighth), A74 (quarter), B74 (eighth), C#75 (eighth), D75 (quarter), E75 (eighth), F#75 (eighth), G#75 (quarter), A75 (eighth), B75 (eighth), C#76 (quarter), D76 (eighth), E76 (eighth), F#76 (quarter), G#76 (eighth), A76 (eighth), B76 (quarter), C#77 (eighth), D77 (eighth), E77 (quarter), F#77 (eighth), G#77 (eighth), A77 (quarter), B77 (eighth), C#78 (eighth), D78 (quarter), E78 (eighth), F#78 (eighth), G#78 (quarter), A78 (eighth), B78 (eighth), C#79 (quarter), D79 (eighth), E79 (eighth), F#79 (quarter), G#79 (eighth), A79 (eighth), B79 (quarter), C#80 (eighth), D80 (eighth), E80 (quarter), F#80 (eighth), G#80 (eighth), A80 (quarter), B80 (eighth), C#81 (eighth), D81 (quarter), E81 (eighth), F#81 (eighth), G#81 (quarter), A81 (eighth), B81 (eighth), C#82 (quarter), D82 (eighth), E82 (eighth), F#82 (quarter), G#82 (eighth), A82 (eighth), B82 (quarter), C#83 (eighth), D83 (eighth), E83 (quarter), F#83 (eighth), G#83 (eighth), A83 (quarter), B83 (eighth), C#84 (eighth), D84 (quarter), E84 (eighth), F#84 (eighth), G#84 (quarter), A84 (eighth), B84 (eighth), C#85 (quarter), D85 (eighth), E85

inside c min lick

The musical notation consists of five lines of a scale in C minor, written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The notation includes various accidentals and fingering to indicate different scales and techniques.

Line 1: C-pentatonic, f6pentatonic, Bbmaj7, 4ths b

Line 2: 3, sequence

Line 3: 5, 5groups

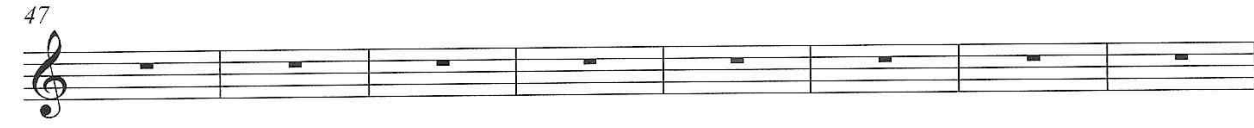
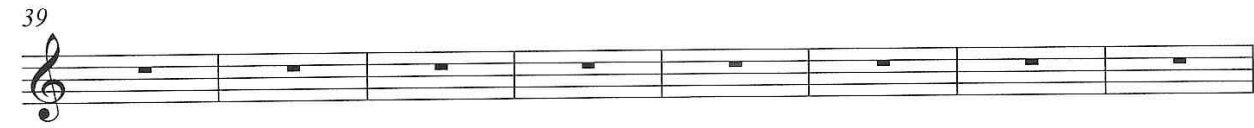
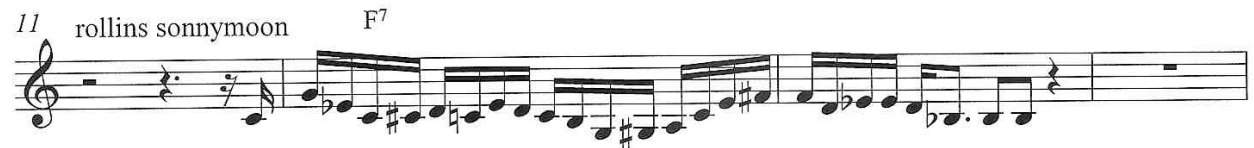
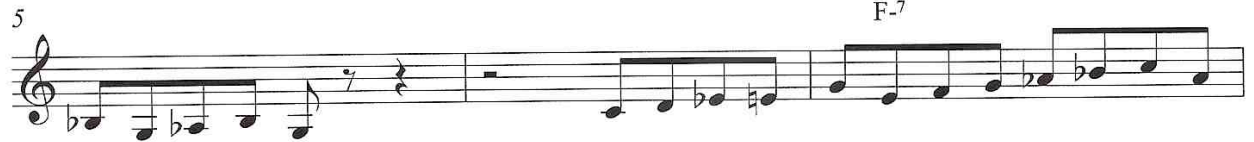
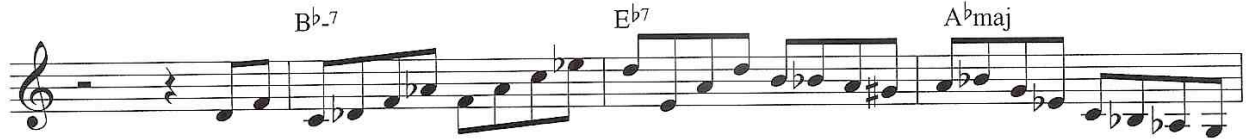
Line 4: 7, 5groups up

Line 5: 9, f7bebop scale

12 keys

41

kenny one of those things



organised direction changes

4:

Cmess 8 down group of 5 then up then jazz piano turnaround then down then arpeggios up

4

8 E^bmess

12 F mess

16

20 B^bmess

24 chromatic

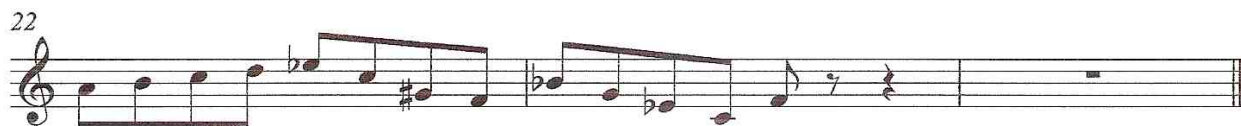
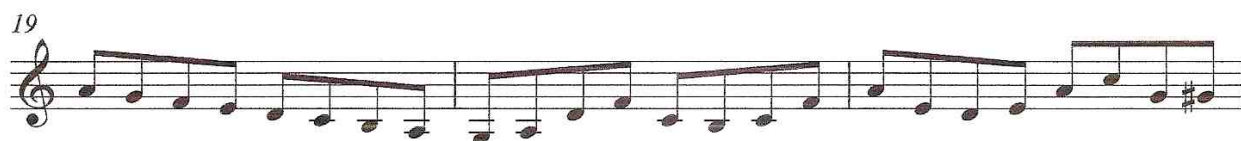
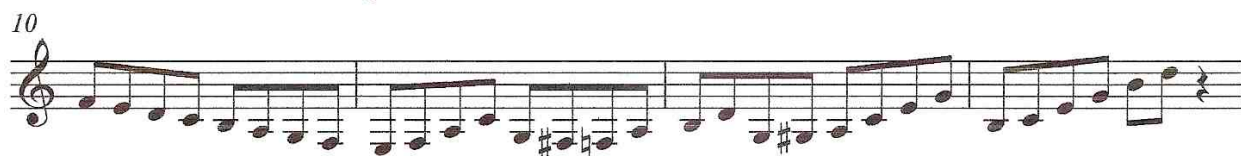
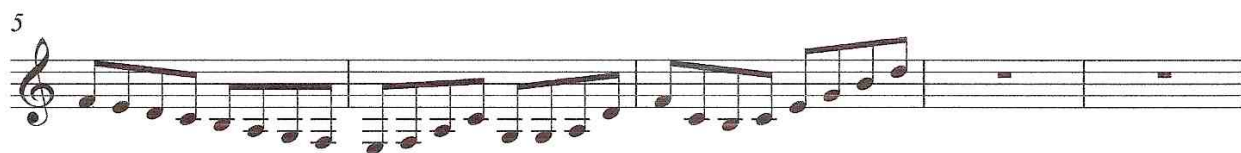
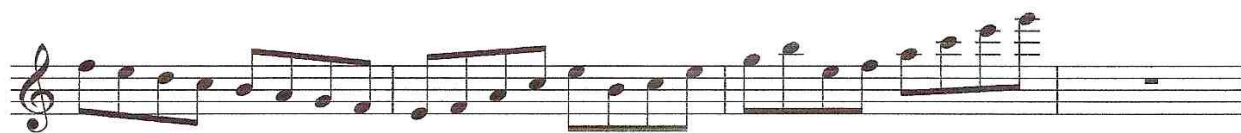
28

32 f monk sus

35

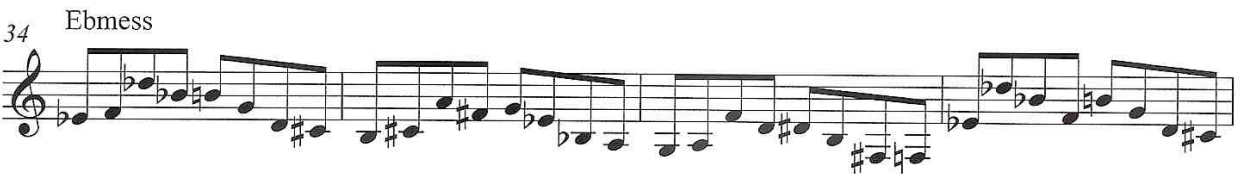
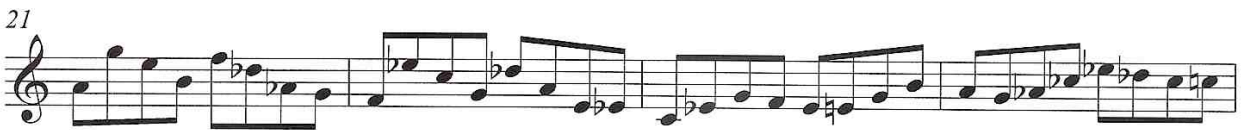
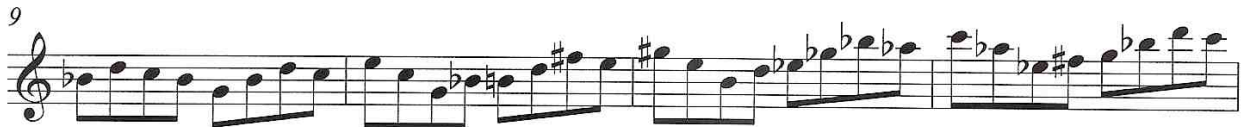
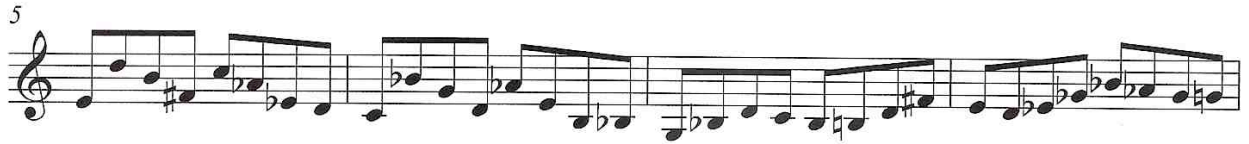
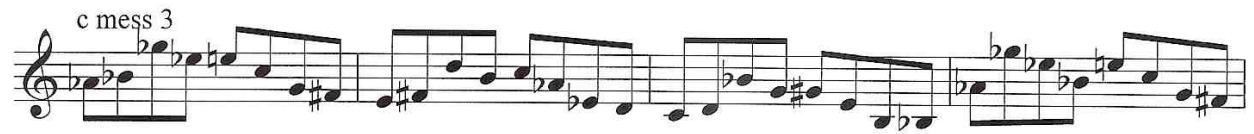
43

8 down then groups of 5 d minor 7



mess 3 lick all 4 transpositions

44



WAYLAND
HARMONY

various progressions from
wayland tunes to be learnt in
harmony wayland different keys

X

X

8

22

X

44

51

The musical score is written for piano and consists of several systems of music. The first system starts at measure 8 and ends at measure 21. The second system starts at measure 22 and ends at measure 43. The third system starts at measure 44 and ends at measure 50. The fourth system starts at measure 51 and ends at measure 58. The notation includes treble and bass staves with various chords and melodic lines. There are handwritten 'X' marks above the first system and below the second system. A circled chord is visible in the final system.

voicings

Handwritten notes above the staff: $b(b6)$, A, Cress, f, Cress, Dm7, f, A, A, a mess.

5 Cress

Handwritten notes above the staff: b , Cress, Dm7, f, b , $b6$, $b6$, $b6$.

mess mode 7

9 f mess

Handwritten notes above the staff: Dm7, Dm7, Cress.

13

14

Handwritten notes above the staff: D6, b6, b6, b6.

18

CLICKS,
TRICKS AND
NICKS

kenny 5ths top of line

The musical score consists of 12 measures of music, each with a specific chord and a sequence of notes. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is one flat (Bb).

- Measure 1: Gmin (G, Bb, D, F, Ab, C)
- Measure 2: Dmin (D, F, Ab, C, Eb, G)
- Measure 3: Emin (E, G, B, D, F, A)
- Measure 4: cmin (C, Eb, F, Ab, Bb, D)
- Measure 5: C#min (C#, Eb, F, Ab, Bb, D)
- Measure 6: B min (B, D, F, Ab, C, Eb)
- Measure 7: Amin (A, C, Eb, F, Ab, Bb)
- Measure 8: Ebmin (Eb, G, Bb, D, F, Ab)
- Measure 9: F#- (F#, Ab, C, Eb, G, Bb)
- Measure 10: Ab- (Ab, C, Eb, F, Ab, Bb)
- Measure 11: Bb- (Bb, D, F, Ab, C, Eb)
- Measure 12: Fmin (F, Ab, C, Eb, G, Bb)

50

1 b2 , b5 licks



written out solo on line 51
john coltrane solo probably played slowly into sequencer

qy6 lead

Db top A Bb Ab E

qy6 lead

5 Eb- Ab7 C#- B DΔ7

qy6 lead

8 C#- F#7 B- A Db C-/G

qy6 lead

11 Bb Db/Ab E/B F#/B Ab/Eb

qy6 lead

14 Db A Bb Ab E

qy6 lead

17 Eb- Ab7 C#- 8va B DΔ7 8va

qy6 lead

20 C#- F#7 B- A Db C-/G

qy6 lead

23 Bb Db/Ab E/B F#/B Ab/Eb

qy6 lead

26 Db A Bb Ab E

qy6 lead

29 Eb- Ab7 C#- B DΔ

qy6 lead

32 C#- F#7 B- A Db C-/G

52

5

9

13

17

21

25

29

31

bebop scale licks!

Cminor

5

9

13 $B^b\Delta 7$

17

22

25

c minor

54



HOLDSWORTH 5 TO 10 LICKS

15

F⁷BEBOB

