

NMAG INDIA | SYLLABUS FOR SPECIALIZATION COURSE

GRADE TWO FUNK

ARTISTS MUST LISTEN

Predynastic Early Sixties

GOSPEL

James Cleveland
Mahalia Jackson
The Soul Stirrers

RHYTHM AND BLUES

Ray Charles
James Brown >
Jackie Wilson Booker
T & the MGs >
Isley Brothers >
Atlantic Artists
Stax Artists

BLUES/ROCK

Muddy Waters
Howlin Wolf
Chuck Berry
Little Richard
Bo Diddley
B. B. King
Johnny "Guitar" Watson

JAZZ

Miles Davis Quintet
John Coltrane
Sun Ra >
Donald Byrd
Art Blakey
Horace Silver
Charles Mingus

First Funk Dynasty Late Sixties

SOUL

James Brown
> Aretha Franklin
Otis Redding
Motown Artists
Impressions
Wilson Pickett
Joe Tex
Parliaments >
Isaac Hayes
Stax Artists

BLACK ROCK

Jimi Hendrix
Sly and the Family Stone
Charles Wright & the Watts 103rd St.
Band
Bar-Kays >
Booker T & the MGs

Meters
Buddy Miles
Isley Brothers
> War
> Santana >

JAZZ-ROCK

Miles Davis >
Herbie Hancock >
Donald Byrd
Jazz Crusaders
Ramsey Lewis
Sun Ra ; Art Ensemble of Chicago

ARTISTS MUST LISTEN

Second Funk Dynasty

Early—Mid-Seventies

FUNKY SOUL

Stevie Wonder
Curtis Mayfield
Marvin Gaye
Temptations
O'Jays
Barry White

UNITED FUNK BANDS

JBs/James Brown
Parliament >
Funkadelic >
Kool & the Gang
Ohio Players
Isley Brothers
Earth, Wind & Fire >
Rufus
War >
Graham Central Station
Average White Band
Mandrill
Tower of Power
Commodores >

JAZZ-FUNK

Herbie Hancock
Miles Davis
Grover Washington, Jr.
Donald Byrd/Blackbyrds
Crusaders
Ramsey Lewis
Funk Inc.

Third Funk Dynasty

Late Seventies

P-FUNK
MONSTER-FUNK
Parliament
Funkadelic
Bootsy's Rubber Band
Slave >
Brick
Cameo >

Isley Brothers
Brothers Johnson
Bar-Kays >
Undisputed Truth

FUNKY SOUL BANDS

Earth, Wind & Fire
Commodores
Rufus and Chaka Khan
Heatwave
Con Funk Shun
Rose Royce
Maze

ARTISTS MUST LISTEN

DANCE FUNK

K.C. and the Sunshine Band
B.T. Express
Brass Construction
Fatback
Chic

JAZZ-FUNK

Herbie Hancock
George Duke
Grover Washington, Jr.
Roy Ayers
Stanley Clarke
Pleasure

Fourth Funk Dynasty

Eighties

NAKED FUNK

Rick James
Prince
Zapp/Roger
Cameo
The Time
Bar-Kays
Slave
Lakeside
Gap Band
One Way
Dazz Band
Klymaxx

BLACK NOISE

Tackhead
George Clinton
Afrika Bambaataa
Herbie Hancock
Trouble Funk/Go Go
Defunkt
Fishbone
Living Colour

FUNKY POP

Michael Jackson
Janet Jackson
Kool & the Gang
Maze
Chaka Khan
Whispers
Midnight Star
Skyy
S.O.S. Band

Fifth Funk Dynasty

Nineties

HIP HOP NATION

P-FUNK HIP HOP

Digital Underground
EPMD
De La Soul
A Tribe Called Quest
Digable Planets
Arrested Development

ARTISTS MUST LISTEN

POLITICAL RAP

Public Enemy
KRS-One/BDP
X-Clan
Paris
Kam

GANGSTA RAP

Ice Cube
Tupac
Dr. Dre/Snoop Doggy Dogg
N.W.A./Eazy E
Too Short
Ice-T

FUNK ROCK

P-Funk All-Stars
New Rubber Band
Red Hot Chili Peppers
Praxis
MeChell NdegeOchello
Primus
O.G. Funk
NEW JACK, etc.



WHAT IS FUNK

- FUNK IS A MANY SPLENDORED THING. FUNK IS A NASTY VIBE, AND A SWEET SEXY FEELING; FUNK IS FUNKINESS, A NATURAL RELEASE OF THE ESSENCE WITHIN. FUNK IS A HIGH, BUT IT IS ALSO DOWN AT THE BOTTOM, THE LOW-DOWN EARTHY ESSENCE, THE BASS ELEMENTS. FUNK IS AT THE EXTREMES OF EVERYTHING. FUNK IS HOT, BUT FUNK CAN BE COOL. FUNK IS PRIMITIVE, YET FUNK CAN BE SOPHISTICATED. FUNK IS A WAY OUT, AND A WAY IN. FUNK IS ALL OVER THE PLACE. FUNK IS A MEANS OF RELEASE THAT CANNOT BE DENIED... VILLAGE VOICE WRITER BARRY WALTERS EXPLAINED THE FUNK AS WELL AS ANYONE COULD: "TRYING TO PUT THAT THANG CALLED FUNK INTO WORDS IS LIKE TRYING TO WRITE DOWN YOUR ORGASM. BOTH THRIVE IN THAT GAP IN TIME WHEN WORDS FALL AWAY, LEAVING NOTHING BUT SENSATION." FUNK IS IMPOSSIBLE TO COMPLETELY DESCRIBE IN WORDS, YET WE KNOW THE FUNK VIBE WHEN WE SEE IT. FUNK IS THAT LOW-DOWN DIRTY DOG FEELING THAT POPS UP WHEN A BAAD FUNK JAM GETS TO THE HEATED PART, AND YOU FORGET ABOUT THAT CONTRIVED DANCE YOU WERE TRYING, AND YOU GET OFF YOUR ASS AND JAM. FUNK IS THAT GEEKED FEELING THAT COMES OVER YOU WHEN A SUPERSTAR STEPS INTO THE ROOM—OR ONTO THE STAGE—AND EVERYONE IS HYPED; THE FUNK HITS YOU IN COMPETITION, WHEN THAT LAST SHOT YOU MADE WAS YOUR BEST, YET YOU STILL DIG DOWN FOR THAT EXTRA LEVEL FOR THE OVERDRIVE THAT YOU DIDN'T KNOW WAS THERE; YOU KNOW THE FUNK WHEN YOU'RE ON A DATE AND IT'S TIME TO MAKE YOUR MOVE—THE FUNK IS A RUSH THAT COMES ALL OVER YOUR BODY. SCIENTISTS HAVE YET TO DISCOVER THAT PARTICULAR FUNK GLAND, BUT REST ASSURED THERE ARE PLENTY OF BODILY EXCRETIONS ASSOCIATED WITH IT.

WHAT IS FUNK

FUNK IS THAT NITTY-GRITTY THANG THAT AFFECTS PEOPLE WHEN THINGS GET HEAVY. FUNK CAN BE OUT OF CONTROL, LIKE THE CHAOS OF A REBELLION, OR INSTINCTIVELY ELEGANT, LIKE THAT EXTENDED ROUND OF LOVEMAKING THAT HITS OVERDRIVE. FUNK IS WHAT YOU SAY WHEN NOTHING ELSE WILL DO. WHEN YOU'VE DONE ALL YOU CAN AND THERE'S NOTHING ELSE: "FUNK IT!" GEORGE "DR. FUNKENSTEIN" CLINTON, THE MOST HERALDED AUTHORITY OF FUNK PHILOSOPHY, REDUCED THE FUNK TO ITS BAREST ESSENCE: "FUNK IS WHATEVER IT NEEDS TO BE, AT THE TIME THAT IT IS." SOMEONE "FUNKY-LOOKING" IS GENERALLY THOUGHT OF AS SOMEONE COLORFUL AND AMUSING, YET UNKEMPT, UNDISCIPLINED, SOMEWHERE BETWEEN EXOTIC AND RIDICULOUS. WHETHER OR NOT "FUNKY" IS IN STYLE, THERE ARE FUNKY-LOOKING PEOPLE EVERYWHERE. QUITE OFTEN, THESE FUNKY PEOPLE ARE SELF-STYLED, CREATIVE, AND IN TOUCH WITH THEMSELVES. FUNKINESS, THEN, IS AN EARTHY SENSE OF SELF THAT IS FREE OF INHIBITIONS AND CAPABLE OF TAPPING INSTINCTS AND CELEBRATING THE HUMAN CONDITION IN ALL ITS FORMS. FUNKINESS IS A WAY OF LIFE. FUNKINESS IN A PERSON'S BEHAVIOR OR ATTITUDES CAN MEAN ANYTHING FROM AN EGO TRIP, TO A PROTEST, TO ESCAPISM. FUNKINESS IS MUCH MORE THAN A STYLE, IT IS A MEANS TO A STYLE. WHILE BAGGY PANTS, NOSE RINGS, AND A HIP HOP SWAGGER ARE OFTEN LITTLE MORE THAN FASHION STATEMENTS, THE COMBINATION OF "FAR OUT" AND "ALL IN," THE JUXTAPOSITION OF WHAT IS IN AND WHAT IS NOT YET IN, THAT ORIGINAL ENSEMBLE THAT IS THE POSTMODERN PERSON (PARTICULARLY THE POSTMODERN AFRICAN-AMERICAN) IS HOW PEOPLE USE FUNKINESS AS A GUIDE TO THEIR UNIQUENESS. FUNKINESS FOR OUR PURPOSES IS AN AESTHETIC OF DELIBERATE CONFUSION, OF UNINHIBITED, SOULFUL BEHAVIOR THAT REMAINS VIABLE BECAUSE OF A FAITH IN INSTINCT, A JOY OF SELF, AND A JOY OF LIFE, PARTICULARLY UNASSIMILATED BLACK AMERICAN LIFE. THE BLACK POPULAR MUSIC OF THE EARLY 1970S WAS A CONSISTENT REMINDER OF THIS NEW AFFIRMING, COLORFUL, ETHNIC AESTHETIC, AND THE HIP HOP CULTURE OF THE 1990S HAS SPAWNED A RETURN TO THIS LESS FORMALIZED FOUNDATION OF LIFE.

WHO HAS THE FUNK

FUNK EXISTS ON AN INSTINCTIVE LEVEL THAT NONE OF US CAN CONTROL, THOUGH SOME MAY TRY. WITH EVERY NEW DANCE ON A SWEATY DANCE FLOOR, WITH EVERY EXTRA DOSE OF CHEAP COLOGNE, WITH EVERY SWOOP OF LOUD LIPSTICK ON THICK RED LIPS, FUNK EXISTS. WITH EVERY NEW 360 DUNK, BEADED BRAIDS, AND “AFRICAN” FASHION STATEMENT, WITH EVERY SWAGGERING PIMP-STRUT AND HOOD ORNAMENT ON A PINK CADILLAC, WITH EVERY BLACK CHILD’S NATTY HAIRDO, WITH EVERY COUNTRY-FRIED REMNANT OF BLACK FOLK LIFE SEEPING INTO INTEGRATED AMERICAN CULTURE, FUNK IS THE CHANNEL FOR THIS CREATIVE FLOW. FUNK IS THE MEANS BY WHICH BLACK FOLKS CONFIRM IDENTITY THROUGH RHYTHM, DANCE, BODILY FLUIDS, AND ATTITUDE. BUT EVERY BOOTY IS FUNKY. THINGS FIRST GOT FUNKY IN THE LATE 1960S. THE MILITANT SURGE OF BLACK AMERICA RIPPED OPEN THE EXISTING FORMULATION OF COMMUNITY—AS WHITES COULD NO LONGER DETERMINE OR CONTROL THE PRIORITIES OF BLACK AMERICA. NO LONGER MARGINALIZED, NO LONGER ENTERING THROUGH THE REAR DOOR, ENTERTAINING ONSTAGE, AND CLEANING UP AFTERWARD, BLACK FOLKS COULD GO ANYWHERE (ALMOST) IN AMERICA BY 1970, AND IN DOING SO, WOULD TRANSFORM THAT ONCE STALE ENVIRONMENT INTO ONE THAT IS RHYTHMIC, SPONTANEOUS, SENSUAL, AND STYLISH. FROM RAUCOUS, REVIVAL-STYLE LOCAL ELECTIONS TO A BUM-RUSH OF BLACKS INTO STATE-MANDATED JOBS, THE WILD RIDES ON ENFORCED SCHOOL BUSING, THE RUSH OF BLACKS MOVING INTO WHITE NEIGHBORHOODS, A TRIPLING OF THE INTERRACIAL MARRIAGE RATE, AND A BLACK ENTERTAINMENT OVERLOAD, THE PRESENCE OF AFRICAN-AMERICANS TURNED THE SOCIAL FABRIC UPSIDE DOWN. AS A RESULT, THE FUNDAMENTAL ESSENCE OF COMMUNITY—OF NATION—WAS ALL OF A SUDDEN MUTATED BY THE EARTHY WAYS OF BLACK FOLK. THE IDEA AND THE IMPORTANCE OF FUNK COMES FROM THE DEPTHS OF BLACK AMERICAN LIFE, PARTICULARLY THAT ASPECT OF BLACK AMERICA WHICH NEVER GOT AROUND TO INTEGRATING. FUNK AND FUNKINESS WAS A PART OF THE LIFESTYLE OF THOSE WHOM MALCOLM X DESCRIBED AS THE “FIELD NEGROES,” THOSE BLACK AMERICANS WHO TOILED IN THE FIELDS AS SHARECROPPERS AND SLAVES AND TO THIS DAY STRUGGLE IN THE URBAN CENTERS TO EKE OUT AN EXISTENCE.

WHO HAS THE FUNK

THIS IS THE POPULATION THAT LIVED IN THE “GHETTOS” IN THE 1960S AND NOW LIVES IN THE “INNER CITY.” THIS IS THE POPULATION THAT TORCHED WATTS IN 1965, NEWARK AND DETROIT IN 1967, SOUTH-CENTRAL LOS ANGELES IN 1992, AND IS STILL JUST AS PISSED OFF TODAY. THESE ARE THE YOUNG BLACK AMERICANS WHOM THE POET ETHERIDGE KNIGHT REFERS TO AS “THE WILD GUYS, LIKE ME.” WHEN MALCOLM X DIED IN 1965, THERE WERE NO MEMBERS OF THE CIVIL RIGHTS MOVEMENT WHO COULD SPEAK TO THE DISPOSSESSED BLACK MASSES IN THE MEANINGFUL WAYS THAT MALCOLM HAD. THERE EMERGED STOKELY CARMICHAEL, H. RAP BROWN, ELDRIDGE CLEAVER, HUEY P. NEWTON, ANGELA DAVIS, AND A HOST OF BLACK REVOLUTIONARIES READY TO CONTINUE THE STRUGGLE, BUT THE ONE PERSON WHO CAPTURED AND PERSONIFIED THE ATTITUDES AND ASPIRATIONS OF THE “WILD GUYS” WAS THE GODFATHER OF SOUL, JAMES BROWN. JAMES BROWN SPOKE TO THAT GROUP AND IDENTIFIED THEIR WORLD. HE UNDERSTOOD AND MASTERED THAT SPECIAL PROCESS NEEDED TO INSPIRE THE DISPOSSESSED. HE CAME UP FROM THE POOREST OF THE POOR, AND WHILE HIS POLITICS WERE NOT OF THE MILITANT VARIETY, HIS MANHOOD WAS. IT WAS JAMES WHO CAPTURED THE RAGE OF BLACK AMERICA AFTER THE DEATH OF MALCOLM WITH A “NEW BAG,” AND HELPED TO CONTAIN THE RAGE AFTER THE ASSASSINATION OF MARTIN LUTHER KING, JR. IN 1968. IT WAS JAMES WHO ARTICULATED THE GRIM YET DETERMINED RESPONSE TO MARVIN GAYE’S QUESTION, “WHAT’S GOIN’ ON.” IT WAS JAMES AND HIS BAND WHO PROVIDED THE MUSICAL BACKDROP FOR THE AUTHENTIC MUSICAL REFLECTION OF BLACK AMERICA IN THE 1970S, IN ALL ITS HOPE, DESPAIR, CHARM, STYLE, AND NASTY, UNFORGIVING TRUTHS

THE BOMB

THE GODFATHER OF SOUL, JAMES BROWN, DROPPED THE BOMB ON AMERICA IN AN AESTHETIC FASHION THAT MANY IRATE AFRICAN-AMERICANS WERE WISHING THAT THEY COULD DO IN REAL TERMS. THE FORCE, THE FLAVOR, AND THE FUNKINESS OF THE JAMES BROWN EXPERIENCE AFFIRMED AND VALIDATED THE AFRICAN-AMERICAN EXPERIENCE AT THE DAWN OF THE 1970S. THE POLITICIANS AND ACTIVISTS HAD LARGELY BEEN KILLED AND CO-OPTED, AND THE BURDEN OF CAPTURING AND MAINTAINING THE VISION OF A BLACK NATION FELL ON THE GODFATHER, AND HE DID NOT DISAPPOINT. LATER, ARTISTS LIKE STEVIE WONDER AND GEORGE CLINTON ASSUMED THE ROLE OF THE AVATAR OF A BLACK NATION'S DREAMS, BUT THE CENTRAL LOCUS OF ALL FUNK, THE REPRESENTATION OF THE TOTAL AND COMPLETE BLACK MAN, WAS JAMES BROWN. BROWN REPRESENTED THE POLITICAL BLACK MAN, THE SUCCESSFUL BLACK MAN, THE SEXUAL BLACK MAN, THE RELENTLESS BLACK WARRIOR THAT WAS "BLACK AND PROUD," AND AS THE SONG SAYS, "READY TO DIE ON OUR FEET, RATHER THAN BE LIVIN' ON OUR KNEES." BROWN GRABBED HOLD OF THE JUGULAR VEIN OF BLACK ASPIRATIONS AND WOULD NOT LET GO. HIS BAND BACKED UP THIS NON-SENSE MESSAGE WITH A FURIOUS AND UNRELENTING BARRAGE OF STRIPPED-DOWN RHYTHMIC R&B, THE PRIMORDIAL FUNK GROOVE THAT HAD A GRAVITATIONAL PULL SO STRONG THAT, LIKE A BLACK HOLE, IT MOVED THE MUSIC OF THE WORLD TOWARD ITS CORE. BY TURNING RHYTHMIC STRUCTURE ON ITS HEAD, EMPHASIZING THE DOWNBEAT—THE "ONE" IN A FOUR-BEAT BAR—THE GODFATHER KICK-STARTED A NEW POP TREND AND MADE A RHYTHMIC CONNECTION WITH AFRICA AT THE SAME TIME. JAMES BROWN SONGS HIT THEIR ACCENTS IN "ON THE ONE," YET DROVE THE FURIOUS BLUESY FATBACK DRUMBEATS ALL AROUND THE TWOS AND FOURS TO FILL UP THE RHYTHMS, NEVER LEAVING ANY BLANK SPACE. THE NECESSARY CHANGE WAS MADE ALL THE MORE CONVINCING AS SOUL BROTHER #1 DELIVERED THE SCREAMING, SCREECHING CENTERPIECE OF SOULFULNESS ONSTAGE, MAKING HIS EVERY ACTION ESSENTIAL. WHEN SLY STONE AND OTHERS HOOKED UP A FUZZ GUITAR AND BASS-PLUCKING LAYER ON TOP OF THIS RHYTHMIC MADNESS,

THE BOMB

A WHOLE NEW THANG WAS DEVELOPED, AND THE MUSIC WORLD WOULD NEVER BE THE SAME. OFF IN JAMAICA, THE GROOVING, SIDE-TO-SIDE SYNCOPATED SKA SOUND BEGAN TO CHANGE—EMPHASIZING THE FAT NOTE ON THE DOWNBEAT (DOOM CHICK CHICKA CHICK, DOOM ...)—AND REGGAE WAS BORN. ALL OF A SUDDEN AFRICAN CONGA PLAYERS BECAME ESSENTIAL TO JAZZ AND SOUL PERFORMANCES AROUND THE WORLD, AS THE ONE-COUNT EMPHASIS FIT WITH AFRICAN DRUM METERS BETTER THAN THE OLD TWO-FOUR THANG. JAZZ GIANTS MILES DAVIS, CANNONBALL ADDERLEY, HERBIE HANCOCK, AND DONALD BYRD DISPOSED OF THEIR “MODERN JAZZ” FARE AND GOT BUSY WITH BASS GUITARS, ELECTRIC PIANOS, AND JAMES BROWN RHYTHMS, FUSING AN ENTIRELY NEW CONCEPT OF JAZZ, ALL BECAUSE OF THE GODFATHER OF SOUL, JAMES BROWN, AND THE BOMB. THE JAMES BROWN BOMB WAS AN EXPLOSION OF SUCH ATOMIC PROPORTIONS THAT ITS ECHOES CAN STILL BE HEARD LINGERING TODAY, JUST LIKE THE ELECTROMAGNETIC REMNANTS OF THE BIG BANG. SOUL MUSIC TOOK A RADICAL TURN DOWN SOUTH, AS THE ONE-COUNT COULD BE HEARD ON SONGS LIKE STEVIE WONDER’S “SUPERSTITION,” MARVIN GAYE’S “INNER CITY BLUES,” AND THE TEMPTATIONS’ “CLOUD NINE.” WHAT BEGAN AS AN EFFECT BECAME A STANDARD, AS THE FUNK JAM BECAME AN ESSENTIAL ASPECT OF ANY BLACK ARTIST’S ABILITY TO REACH THE PEOPLE IN THE 1970S. JAMES BROWN—BASED R&B/FUNK DANCE MUSIC SWEEP ACROSS THE WORLD IN TRENDY DISCOTHEQUES FROM EUROPE TO JAPAN. GRADUALLY, A SIMPLIFIED FORM OF THIS DANCE MUSIC BEGAN TO GAIN POPULARITY AND ULTIMATELY SWEEP ACROSS MAINSTREAM AMERICA. WHILE THE “DISCO CRAZE” SWEEP THE COUNTRY, IN MALLS, IN MOVIES, IN FASHIONS, AND IN DANCES, THERE WAS ALWAYS A DEEP, GROUNDED BLACK ANCHOR OF UNASSIMILATED MUSIC PLAYED BY “FUNK BANDS”—ECHOES OF THE BOMB—WHICH MAINTAINED A STREET CONNECTION DESPITE THE PRESSURES OF RECORD PRODUCERS TO CHANGE. FUNK MUSIC SURVIVED, A BLACK AESTHETIC IN MUSIC ENDURED THE DECADE OF INTEGRATION KNOWN AS THE 1970S, AND THE MUSIC IS BEING REMEMBERED TODAY IN GLORIOUS FASHION IN RECONSTITUTED FORM ON POPULAR RAP MUSIC RECORDS.

SYLLABUS

FIRST SEMESTER

CHAPTER ONE : MELODY

- DIVISIONAL ARTICULATIONS
- SUB-DIVISIONAL ARTICULATIONS
- UNDERSTANDING GROOVES
- "FIND THE POCKETS" SESSION
- "DYNAMICALLY ARTICULATED"
- "MAKE CHORDS MORE TASTY!"
- PENTATONIC APPROACH
- TENSION & RELEASE
- MELODY CONSTRUCTION
- DECODE LICKS
- SEQUENCES
- GROOVE CHORDAL APPROACH
- UP BEAT & DOWN BEAT LOCK

CHAPTER TWO : SYNCOPATION

- SYNCOPATION: BASICS
- OFF BEAT SYNCOPATION
- BEAT LEVEL SYNCOPATION
- DIVISION LEVEL SYNCOPATION
- UNISON TURNAROUNDS
- POWER-UP LINES

CHAPTER THREE : PLAYING "OUTSIDE"

- SEQUENCES
- PLAYING A HALF STEP AWAY
- PLAYING A TRITONE AWAY
- PLAYING SCALES TO GET OUTSIDE
- SOME PIANO STUFF
- THE CHROMATIC SCALE
- BE BRAVE, GO AHEAD AND PLAY OUTSIDE

CHAPTER FOUR : PENTATONIC SCALES

- THE PENTATONIC SCALE
- THE MODES AND THE MINOR PENTATONIC SCALE
- THE I,IV, AND V PENTATONIC SCALES ON II-V-I CHORDS
- PLAYING PENTATONIC SCALES ON "GIANT STEPS"
- PENTATONIC SCALES AND "AVOID NOTES"
- THE II PENTATONIC SCALE OVER MAJOR 7TH CHORDS
- THE IV PENTATONIC SCALE OVER MELODIC MINOR CHORDS
- THE IN-SEN AND OTHER FIVE-NOTE SCALES
- THE MINOR PENTATONIC AND THE BLUES SCALE
- PRACTICING PENTATONIC SCALES

CHAPTER FIVE : THE BLUES

- BLUES CHANGES
- SPECIAL KIND OF BLUES
- THE BLUES SCALE
- THE MINOR PENTATONIC SCALE
- PENTATONIC, MINOR PENTATONIC AND BLUES SCALE EQUIVALENTS

SECOND SEMESTER

CHAPTER ONE : CHORD SCALE THEORY

- BASICS OF CHORD-SCALE THEORY
- DECODING SCALES
- SEQUENCE APPROACH
- MELODY APPROACH
- IMPROV USING CHORD-SCALE THEORY

CHAPTER TWO : BASIC REHARMONIZATION

- REHARMONIZING V AS II-V
- TRITONE SUBSTITUTION
- REHARMONIZING MINOR CHORDS
 1. DESCENDING AND ASCENDING LINES ON MINOR CHORDS
 2. HALF DIMINISHED CHORDS
 3. REHARMONIZING II CHORDS AS SLASH CHORDS
 4. CHANGING II-V TO V OF V