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The following two examples are the second and third chorus continuation from Example 1. Look at the twelve-bar shape which is a result of the four-bar shapes. Then look at the thirty-six-bar shape over the three choruses.

On the next page is an overview of the total three choruses together.

Example 2 - Blues in F, Walking - Second Chorus

13

17

21

Example 3 - Blues in F, Walking - Third Chorus

25

29

33

The diagram below is the shape of the three choruses from Example 1, 2, and 3. Notice how each stanza represents twelve measures - one chorus of Blues in F.

Example 4 - Shape Overview

1st chorus

1

stinnett

2nd chorus

13

music

3rd chorus

25

It's hard to imagine controlling the phrasing over such a long time as thirty-six measures. However, if we think in terms of three choruses, that can make more sense.

At an advanced level, I teach just this kind of phrasing. A simple plan might be as follows:

- 1st chorus: low register (money notes) meat and potatoes.
- 2nd chorus: expand register slightly (up to around the D on G string). Add a little more tension in note choices.
- 3rd chorus: work up to twelfth fret and back, taking the full chorus to do so.

Notice the use of multiple factors in creating the three different choruses. Register placement is a commonly used technique to alter the sound and feel. Melodic note choice has a profound impact on the feel and sound of a line. The arc of a line is fundamental to good sounding phrasing.

Let's look at four consecutive choruses of Blues in Bb. Only by playing multiple choruses in a row do you create a specific flow. Each new chorus is partially based on what came before. This is completely different phrasing from what happens inside of twelve bars.

Obviously, there is contrast from one to the next. You can also hear some architecture used and developed as the entire line develops.

Example 13 - Blues In Bb, Four Choruses of Walking

1

5

9

13

17

21

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Example 33 - *The Days Of Wine And Roses*, Solo

1 Fmaj7 Eb7 D7

5 G-7 Bb-7 Eb7

9 A-7 D7 G-7 C7

13 E-7(b5) A7 D-7 G7 G-7 C7

17 Fmaj7 Eb7 D7

21 G-7 Bb-7 Eb7

25 A-7 D7 B-7(b5) Bb7

29 A-7 D7(b9) G-7 C7 Fmaj7

Example 36 - Mr. PC , Solo 1

Example 36 - Mr. PC , Solo 1

The notation is in bass clef, 4/4 time, and B-flat major. It consists of eight staves of music, with measure numbers 1, 4, 7, 10, 13, 16, 19, and 22 indicated at the start of each staff. The key signature has one flat (B-flat).

Chord changes and phrasing are as follows:

- Staff 1 (Measures 1-3): D-7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.
- Staff 2 (Measures 4-6): G-7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.
- Staff 3 (Measures 7-9): D-7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.
- Staff 4 (Measures 10-12): A7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.
- Staff 5 (Measures 13-15): D-7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.
- Staff 6 (Measures 16-18): G-7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.
- Staff 7 (Measures 19-21): D-7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.
- Staff 8 (Measures 22-24): A7 chord. Phrasing includes a triplet of eighth notes and a dotted quarter note.

Large red text "stinnett" and "music" is overlaid on the notation.