

JAZZ LICK OF THE WEEK!

Bb Treble inst.

#3

Ok, today's focus is around the dominant 7th chord (since we're looking at a blues progression), and in particular the "Be Bop" scale. (I'm still not 100% sure if the notes that I use in it follows the definition, but it serves my purposes).

My motives behind today's session are:

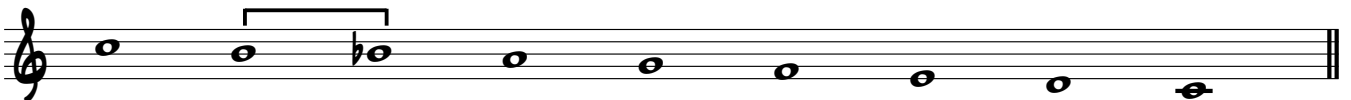
- A) To support my belief that you can teach licks without everyone sounding the same. I know many players believe that you should develop your own lines by yourself, but I think us mere mortals would really struggle and give up! And besides, what I'm showing today demonstrates that even the greats use cliché'd lines that many others have/are using.
- B) Another lick or two that you, too, can add to your vocab.

So, first of all listen to the audio eg 1, and hopefully agree that it's an excellent solo and you'd love to be able to play like that. (Do that before reading on).

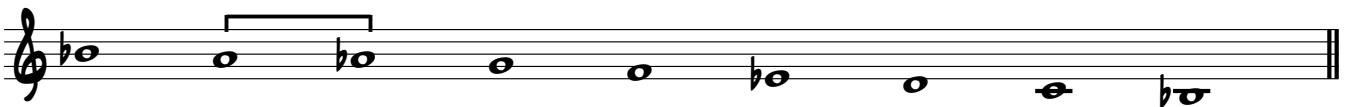
Now I'll just digress for a moment and describe the be-bop scale. Again, others will be able to tell you a bit more about this scale, but I work around the "nuts and bolts" of it, and find that to be useful.

This scale is most commonly used over a Dom7 chord. The "essence" of the scale is the maj 7 to the b7 (in brackets). The b7 is of course very important in the chord itself. So as you can see, it's just a descending major scale, but with the b7 as well as the maj7.

C Be-Bop scale



And here it is over a Bb7 (which is the chord that we find it used over in the recorded solo)



Try it over the backing track. audio example #2

(I'll play the first 2 bars then you carry it on. Try do it by memory/ear)



*For owners of my improv books:

Beginner book look at unit 7 for more on this, plus more chords to practice over.

Medium book look at Unit 2.

This next lick is a min7 line (the scale is in brackets). Compare it to the 2nd example in Week #2, and notice again the circling the target note.

But... it's not a min 7 chord you might say! The chord that you will see this played over shortly is a Eb7. In short, it's a related 2 - He's used the II of the II V I. (Owners of my med level improv book see unit 4 for a more in depth explanation).

The two chords are closely related, and a soloist can (as you can see) interchange the two. This is a very neat, "text book" lick, and in isolation possibly sounds a bit "text book like"

Here's a couple of key areas to try it over, including the chords as it appears in the solo. Use audio eg #3. (Again, I'll play it first, then you give it a few plays).

(I'll put this and the next solo down the octave, but feel free to play at at the pitch of the recording if you have the chops).

The last lick we'll look at is a very classic line, used by pretty much everyone at one time or another. It's basically a line starting on the b3rd, and climbing chromatically to the 5th. (in brackets) Here's how its used in the solo. Note he extends the lick to the b7.

Try it over audio eg #4

*Beginner book owners, see Unit 2 (D), and any supp tracks (except H).

And finally..... the solo!!

The trumpet solo that you heard at the beginning was from a recording of Woody Herman's "Wood Choppers Ball". It was performed by Bill Chase's Band, and the trumpeter was Harry Hall.

I've covered most of the licks that I thought worth a look at for our purposes. (Might look at a few another time though) and i'll now show where they are used in the solo. It's a 12 bar blues in Concert Db (Not my fault!!).

- Bar 3-4, band playing a Eb7 chord, but soloist using the "related 2" (or could be called a substitution).
- Bars 9-10, straight down the be-bop scale. Another example of II and V substitution for one another.
- Bars 13-14 - the chromatic rising lick from the b3.
- Bars 16-19 - Quote from "In An 18th Century Drawing Room". Hear a bit of it in the audio examples.
- Bar 21 - fragment of be bop scale
- Bar 24 - Once more straight down the be-bop scale (just to make sure!).

Hope you could decypher some, or most of what i've put into this edition. There was a lot of info to try and put across. Take time to digest it slowly if it doesn't make sense at first. Each week will vary in difficulty, so if this one was a bit tough don't be put off, but put it aside for now and try it later as your "jazz chops" advance.

The final audio eg i've put up is the same solo, but slowed down a bit so you can try and keep up with him. (This will result in some audio quality reduction unfortunately).

See you next week! (Give or take)

WOOD CHOPPERS BALL (WOODY HERMAN WITH BILL CHASE)

The musical score is written in 4/4 time and Concert Db. It consists of five staves of music, numbered 1 through 25. Chord symbols are placed above or below the notes to indicate the harmonic structure. The first staff (bars 1-6) starts with Eb7, then has a (Bbm7) chord over bars 3-4, and ends with Ab7. The second staff (bars 7-11) features Gm7, C7, Fm7 (Bb7), Bb7, Gm7, and C7. The third staff (bars 12-16) is labeled 'CHORUS 2' and includes Fm7, Bb7, and Eb7. The fourth staff (bars 17-20) has Ab7, Gm7, and C7. The fifth staff (bars 21-25) includes Fm7 (Bb7), Bb7, Gm7, C7, Fm7 (Bb7), Bb7, and Eb7. The piece concludes with a whole note Eb7 chord in bar 25.