

E♭ treble inst.

JAZZ LICK OF THE WEEK!

#10A

"TURN AROUNDS - JJ JOHNSON LICK"

With our bone peers in mind, here's a little JJ Johnson lick.

It's quite a co-incidence, as only yesterday I was running through this (turn around) progression with a jazz band. It's from "I'll Rember April", but is an essential progression in day to day jazz playing.

Many will argue "I just use my ear, I don't need to know harmony to do that!". Understanding the harmony behind chord progressions will help your ear know where to go.

I'll start with a short harmony discussion:

We're all comfortable with a II V I progression yeah? Well if this was at the end of a tune and we wanted to extend the ending, we can do the following:

Ex 1.

Take a II V I pattern at the end of a tune. The last 4 bars of a tune would likely be Am7 D7 G.

In dixieland settings we quite often do a "triple tag". ie, repeat the II V three times and then hit the I chord. (listen to track 1)

3x Am7 (CONCERT PITCH) D7 G ETC.....

Ex 2.

In mainstream we usually move straight onto the I, and then using a V7/II do a turnaround back to the II chord.

Track 2

Am7 (CONCERT PITCH) D7 G E7
II V I V7/II
Am7 D7 G

If any of this is confusing you a bit, secondary dominants and related II's are discussed in more detail in "Jazz Harmony - From The Ground up".

Turn arounds are also discussed in unit 7 in "Jazz Improvisation - The Fundamentals" (medium level).

I have to leave a bit for the paying customers :)

Ex 3.

But to give it a bit more tension, we can approach the V7/II by it's related II.

Track 3

(CONCERT PITCH)

Enough of the lecture :) I'm a firm believer that if you know what's going on in the back ground it'll help you in doing what you want to do.

So this little lick is from I'll Remember April (played by JJ). It's a similar progression as ex 3, but doesn't use the m7b5 (just a m7). (modified rhythmically very slightly).

Track 4

And here it is with a backing track for you to have a go over: (Experiment with changing some of the rhythms etc to give it your own touch after you've played it a bit). Note that you can simply take the last 4 bars and use them in a basic II V I settings. Try them in previous editions).

Track 5

An now half a step higher..

Track 6

Musical notation for Track 6, showing two staves of a jazz lick in G minor. The first staff has a 3x repeat sign and includes chords Gm7, C7, Am7, and D7. The second staff includes chords Gm7, C7, and F.

Here's a slightly simpler lick over the same changes.

Track 5

Musical notation for Track 5, showing two staves of a jazz lick in F# minor. The first staff includes chords F#m7, B7, Abm7, and Db7. The second staff includes chords F#m7, B7, and E.

An now half a step higher..

Track 6

Musical notation for Track 6, showing two staves of a jazz lick in G minor. The first staff includes chords Gm7, C7, Am7, and D7. The second staff includes chords Gm7, C7, and F.

And that's it!

Just a short one in response to the supportive bone players following my page.
The theory behind it though is obviously relevant to everyone!

Again, the theory might be a fair bit to swallow. My harmony books are very in-expensive (as of writing I'm offering them all in a bundle for \$9). It'll help support my site and this page, and help build your harmony chops!

Rob