

JAZZ LICK OF THE WEEK #14

# 7TH AVE SOUTH

(TRUMPET SOLO)

Have a listen to the (amazing!) solo first, then have a read of my little take on some of the lines. Then take another listen to it again so that you can hear the lines in context. Use the slowed down track to have a better listen to the lines, or to try yourself!

track #1 - original tempo  
track # 2 - slowed down

TRUMPET IN Bb

5

10

13

17

20

22

24

27  $A^7$   $F(SUS4)$

31  $A(SUS4)$   $A^7$   $F(SUS4)$

35  $A^7$

40

45  $A^7_{ALT.}$

50  $F7(SUS4)$

53

LET'S LOOK AT A FEW LINES FROM THE SOLO.

EX 1 (TRACK #3)

EX 1 (TRACK #3) musical notation showing two lines of a jazz lick in treble clef, key of D major, 4/4 time. The first line starts at bar 19 with an A7 chord and features a bebop scale pattern. The second line starts at bar 22 with an A7 chord and continues the pattern.

The main point of interest in this example is simply that it's the same line! I'm not pointing that out to take anything away from him, but just to point out that he's human. I certainly didn't notice the similarity until I transcribed it, as it's context for starters is different. (Placement in the bar, how he continues it etc). It's one of his licks and it flows!

EX 2 (TRACK #4)

EX 2 (TRACK #4) musical notation showing two lines of a jazz lick in treble clef, key of D major, 4/4 time. The first line starts at bar 16 with an A7 chord. The second line starts at bar 24 with an A7 chord.

And the same comment goes for ex 2.

EX 3 (TRACK #5)

EX 3 (TRACK #5) musical notation showing two lines of a jazz lick in treble clef, key of D major, 4/4 time. The first line starts at bar 22 with an A7 chord and includes annotations for 5th, 3rd, and 7th degrees. The second line starts at bar 30 with an F(5b54) chord and includes annotations for 5th, 3rd, and 7th degrees.

There's a huge (subtle) use of the bebop scale in this whole solo. In ex 3, notice how he descends from the 5th of each chord, and from the 3rd degree uses a textbook bebop pattern to the b7th.

For owners of "Jazz Improvisation - The Fundamentals", see beginning level unit 8, medium level unit 2.

## EX 4 (TRACK #6)

A<sup>7</sup>ALT. (BAR 15)

A<sup>7</sup> (BAR 32)

F<sup>7</sup>(SUS4)

Once again, notice the repeated line (starting from the D). And again, note that most of us wouldn't really pick that if we weren't analysing it. There's nothing wrong with learning lines! Practice them "academically", and over time they will come out musically.

Note also the brief bebop inflection (from the G).

## EX 5 (TRACK #7)

F<sup>7</sup>(SUS4)

What I love about the first bar of ex 5 is its simplicity! It's nothing more than a Mixolydian scale. But...., context is what makes it so musical.

It also contains those little bebop inflections "right where it counts". See circled notes. I'd personally grab the pattern in the 3rd bar of this (from the A to the C) and apply it over a few Dom7 chords. (Plenty of chord changes in the supp section for owners of my books).

## EX 6 (TRACK #8)

(BAR 47)

A<sup>7</sup>ALT.

And so it's not all about the bebop, there's a lot of musicality in this solo of course. I spend time with my students on motifs, and how they can engage the listener. Ex 6 is very subtle, but note the 3 note motif. (to the most part the repeat is down a semitone).