

## V. OUTLINE NO.2

### Outline No.2 in Simple Form

Here is an occurrence of outline no.2 from a well known jazz composition, followed by an example of a Wes Montgomery embellishment from his recording of the same tune. Montgomery uses a chord tone for a pick up note, triplets, and a chromatic approach to the target note C.

124. Thelonious Monk:

Ebm7                      Ab7

125. Wes Montgomery:

Ebm7                      6                      Ab7

Here are several artists and the bare outline no.2.

126. Clifford Brown:

C#m7                      F#7

127. Clifford Brown:

Em7                      A7

128. Paul Chambers:

Cm7

F7



129. Sonny Stitt:

Em7

A7



130. John Coltrane:

C#m7

F#7

B



131. Tom Harrell:

G7



These two descend to the seventh of the V7 chord through a chromatic passing tone.

132. Charlie Parker:

Am7

D7



133. Tom Harrell:

Cm7

F7



The following are more examples of outline no.2 in a simple form.

134. Clifford Brown:

E $\flat$ m7      A $\flat$ 7      D $\flat$ maj7

135. Bill Evans:

Gm7      C7

136. Cannonball Adderley:

Gm7      C7      F7

137. Tom Harrell:

Gm7      C7      Fmaj7

Like Tom Harrell in ex.137, Adderley anticipates the ii chord.

138. Cannonball Adderley:

Fm7      B $\flat$ 7      E $\flat$ maj7

Parker extends the arpeggio past the seventh to the ninth before aiming for the target note B occurring on beat three of the second measure.

139. Charlie Parker:

Dm7                      G7                      C

## Outline No.2 in Minor

All the outlines work as well for  $ii\bar{o} - V7$  in minor as they do in major. As shown before, they work for any progression with root movement downward in fifths. Ex.140 points to C minor, but resolves to C major. Heath arrives on the major third of C and arpeggiates the chord (3-5-7-9), but leaps down to the fifth before ascending.

140. Jimmy Heath:

D $\bar{o}$ 7                      G7                      Cmaj7

141. Art Farmer:

D $\bar{o}$ 7                      G7

## Outline No.2 With Notes Added

Any musical motive can be embellished by adding notes. Notes can be added before, within, and after the motive.

These three from Tom Harrell all include notes added within the outline. The added notes are the upper and lower neighbor tones to the third of the  $ii$  chord. This adds rhythmic and melodic energy to the line. He chooses to encircle the target note, creating a slight tension and ambiguity. In ex.144, the arpeggio occurs first in a descending form, and then, beginning on beat four of the first measure, begins the ascending form with additional notes: the C and A encircle the B flat; the C a passing tone between B flat and D. The rest of the outline is unaltered.

142. Tom Harrell:

E $\flat$ m7                      A $\flat$ 7

## 143. Tom Harrell:

Dm7 G7 C

## 144. Tom Harrell:

Gm7 C7 F

The next examples begin with pick up notes added before the outline. Adderley and Stitt begin with a chromatic leading tone. Rollins begins with arpeggiated notes and chromatic approach tones to the third of F7. Brown uses an interesting color tone for the B minor; the G# almost suggests the entire line relates more to E7 than to Bm.

## 145. Cannonball Adderley:

Fm7 Bb7 Ebmaj7

## 146. Sonny Stitt:

Am7 D7

## 147. Clifford Brown:

Bm7 E7

## 148. Sonny Rollins:

Cm7 F7 Bb

Stitt starts with a chromatic leading tone. The outline notes in the second measure are chromatically approached from a whole step below.

149. Sonny Stitt:

Gm7 C7

Gillespie begins with several chromatic pick up notes exhibiting nothing harmonically specific, then plays the ii chord arpeggio twice before finally resolving it to the target note of the V7 chord (B).

150. Dizzy Gillespie:

Dm7 G7 Cmaj7

## Outline No.2 With Passing Tones

### SIMPLE PASSING TONES

Passing tones: Since outline no.2 is an arpeggiated outline, it lends itself to diatonic passing tones between the chord tones. However, there is rarely a passing tone between the 5th and 7th of the ii chord. The tone between the 5th and 7th of the ii chord is the target note of the V7 chord. This tone is usually saved for the V7 chord. It is the punch line, the denouement of the story, that is not given away by using it ahead of time as a passing tone. Notice the similarity of these examples and the differences determined by when in the measure they begin.

151. Clifford Brown:

Gm7 C7

152. Clifford Brown:

Dm7 G7 C

153. Lee Morgan:

Fm7                      Bb7                      Eb

154. Sonny Stitt:

Cm7                      F7                      Bbmaj7

155. Fats Navarro:

Bbm7                      Eb7                      Abmaj7

156. Tom Harrell:

Dm7                      G7

157. Tom Harrell:

Bbm7                      Eb7                      Abmaj7

158. Tom Harrell:

Bm7                      E7

Harrell uses the same outline as Coltrane from Ex.130, but with passing tones.

159. Tom Harrell:

C#m7      F#7      B

### PASSING TONES WITH PICK UP NOTES

The following outlines all include passing tones and all begin with added pick up notes. They range from one added diatonic note:

160. Cannonball Adderley:

Gm7                      C7                      F

two added diatonic notes:

161. Clifford Brown:

Cm7                      F7                      Bb

lower neighbor tones:

162. Clifford Brown:

Dm7                      G7                      3                      C

163. Tom Harrell:

Dm7                      G7                      Cm7



an escape tone:

164. Bill Evans:

Cm7                      F7                      Bbmaj7

and encircling upper and lower neighbor tones:

165. Cannonball Adderley:

F#m7                      B7

166. Tom Harrell:

Abm7                      Db7                      Gb

Brown begins this one with chord tones, suggests the dominant of C minor (G7: implied by the tritone F and B natural), then outline no.2 with passing tones. The target note for F7 is delayed until the third beat. Notice how effective the E natural is when the B flat chord is expected, and that the “wrong” note is immediately followed by the triad

167. Clifford Brown:

Cm7                      F7                      Bb

### PASSING TONES WITH OUTLINE NO.2 ARPEGGIO EXTENSION

These next two are similar Clifford Brown examples. They both begin with pick up notes. The tones on the first two beats are diatonic scale tones interrupted by arpeggiated tones in ex.168 and an arpeggiated and chromatic leading tone in ex.169. Ex.168 extends the arpeggio out to the ninth of the ii chord.

168. Clifford Brown:

Cm7

F7



169. Clifford Brown:

Am7

D7

G



These three examples from the same Tom Harrell solo show how similar material can recur in different ways. The first two begin on the root of the ii chord, move through the outline with passing tones, extend through the leading tone of the ii chord (G sharp) to the ninth and back down to the third of D7. The third example breaks the “rule” of playing the target note early: The F sharp appears as a passing tone before the D7 chord, but the negative effect is diminished by the extension of the line to the ninth of the ii chord.

170. Tom Harrell:

Am7

D7



171. Tom Harrell:

Am7

D7

G7



172. Tom Harrell:

Am7

D7



On this example, Harrell plays up the scale from the root to the ninth of the ii chord, using the F7 target note (A natural). The ninth (D) becomes the upper neighbor tone to the root (C) which is encircled before the outline is played in the higher register. The outline uses all the diatonic passing tones in the higher register except for the A natural, which is saved for last.

## 173. Tom Harrell: Amazon

## Outline No.2 in Combinations of More Than One Outline

Parker begins with outline no.2 and ends with outline no.1. There are many occurrences of this line in different guises throughout Parker solos. They can be found in solos of disciples of Parker, like Sonny Stitt (ex.149). With the addition of chromatic approach tones, the top diatonic step progression has implied accents every dotted quarter note. The additional notes cause the second outline (no.1) to spill over into the F measure; Parker is not through with the C7 until beat three.

## 174. Charlie Parker:

Clifford Brown and Josef Zawinul use outline no.2 in these sequential examples. The progression for all three is: iii - V7/ii - ii - V7 - I. Zawinul lands on thirds on strong beats preceded by the seventh of the previous chord every time but one.

## 175. Clifford Brown:

## 176. Josef Zawinul:

## 177. Clifford Brown:

Zawinul plays outline no.2 on the ii - V, followed by outline no.1 on the iii - V7/ii.

178. Josef Zawinul:

Dm7 G7 Em7 A7

Brown uses outline no.2 on iii - V7/ii, outline no.3 on ii - V7 in the key of B flat. The leap from B natural up to the A flat (third to flat nine) is much more dramatic (especially on the trumpet) than stepping down. Notice the third of each dominant seventh is encircled with upper and lower neighbor tones. The F7 chord has a delayed resolution.

179. Clifford Brown:

Dm7 G7 Cm7 F7 Bb

Outline no.2 begins ex.180. The 3-5-7-9 arpeggio of A7 begins on beat four, but skips down from the third to the fifth before continuing up. Outline no.1 is implied over the ii - V7, even though the target note for D minor is missing. The V7 arrives two beats early. Outline no.1 occurs in the last two measure over V7 - I starting on the B natural, stepping down to the E and extending out the 3-5-7-9 arpeggio of C major. There are four arpeggios in this example: E minor, 3-5-7-9 of A7 and C, and an inversion of G7. Three of the arpeggios occur early: the A7, G7, and C major.

180. Clifford Brown:

Em7 A7 Dm7 G7 C

Evans uses three outlines over this passage with rapid harmonic rhythm. Outline no.2 over the ii - V7; outline no.3 over the iii - V7/ii; and anticipating the G minor by three eighth notes, outline no.3 over iii - V7/vi - vi.

181. Bill Evans:

Gm7 C7 Am7 D7 Gm7 A7 Dm7

Outline no.2 usually begins on the root of the ii chord and spells the arpeggio to the seventh: 1-3-5-7. These two examples demonstrate the "Round Midnight" outline starting on the third, instead of the root, and arpeggiating 3-5-7-9.

182. Clifford Brown:

F#m7      B7      Gm7      C7

183. Bill Evans:

Fm7      Bb7      Ebmaj7

## Outline No.2 with a Change of Direction

There are several occurrences of the “Round Midnight” outline with the direction changed. Instead of ascending the arpeggio of the ii chord, the arpeggio is turned upside down and descends in some way.

Rollins changes the direction, adds a C.E.S.H. and delays the resolution of the V7 chord in this example from the melody to an often played blues head.

184. Sonny Rollins:

Cm7      F7

The following examples feature a change in the direction of the outline, but the seventh resolves to the third in the same octave.

185. Tom Harrell:

Dm7      G7      Cmaj7

186. Bill Evans:

Gm7      C7

187. Freddie Hubbard:

Gm7                      C7                      Fmaj7

Hamilton uses the upside down outline in a sequence. The progression normally would have been: iii - V7/ii - ii - V7 - I. The C#m7 chord itself is a chromatic passing chord used in place of the G7.

188. Scott Hamilton:

Dm7              C#m7              Cm7              F7              Bb

The upside down outline occurs after chromatic pick ups. Chambers played the usual version of this outline elsewhere in this solo. (see Ex.128)

189. Paul Chambers:

Cm7                      F7

These two examples go both directions. Beginning on the seventh of the ii chord, they descend before ascending the arpeggio. Mitchell uses the altered ninths over the F7, borrowed from the key signature of the parallel minor (B flat minor). Hubbard plays the outline in a strict form over the D flat 7 chord.

190. Blue Mitchell:

Cm7                      F7                      Bb

191. Freddie Hubbard:

Abm7                      Db7                      Gb

The "Round Midnight" outline is at the heart of this extended C.E.S.H. It occurs in a simple form in the second measure after several ascending and descending statements (with both major [E sharp] and minor [E natural] sevenths) of the ii chord arpeggio.

## 192. Wes Montgomery:

## Outline No.2 Fragments

There are a few notes missing in these next examples to be complete outlines, but enough remains of the shape and character to include in this discussion.

The first note is omitted in these next three examples. The root of the ii chord is left off. Harrell plays another note which is heard probably heard as the leading tone to the F. Evans and Rollins leave of the first note and begin on the third. These omissions take none of the clarity away from the lines. They all emphasize the target note (third of ii) even more, and the root of the chord is covered by the bass. The sevenths occur on weak beats followed by the thirds on strong beats.

## 193. Tom Harrell:

## 194. Bill Evans:

## 195. Sonny Rollins:

The next three do not have the first two notes of the outline. Harrell begins with a fragment of outline no.2 and ends with a statement of outline no.1.

## 196. Tom Harrell:

Brown plays this fragment in two ways. The first time with a stop and go feeling created by the quarter and two eighths; the second time with the chromatic lower neighbor tones.

197. Clifford Brown:

Dm7          G7          C



198. Clifford Brown:

Dm7          G7          C



#### SUGGESTED EXERCISES:

1. Create your own lines using similar devices from the above examples.
2. Learn some of the above examples in all keys.
3. Write out solos on standard jazz progressions and incorporate some of the above examples. Practice the solos like any etude.
4. Try improvising over standard progressions and use some of the above examples in your solos.
5. Alter some of the above examples either by adding more notes, rhythmic displacing, fragmenting etc. to come up with lines of your own.
6. Practice outline no.2 anticipating the thirds over the barline in all major and minor keys.

Dm7

G7

Cmaj7





## VI. OUTLINE NO.3

### Outline No.3 in Simple Form

These two identical (except for the key) examples of outline no.3 in its simplest form. Harrell uses the flatted ninth over the dominant chord (borrowed from the parallel minor key of F minor).

199. Jimmy Giuffre:

C#m7      F#7      Bmaj7

200. Tom Harrell:

Gm7      C7      Fmaj7

Many jazz compositions include chords like in the following example. The ii chord is played over the root of the V7 creating a dominant suspension sound. Here is a partial list of chord symbols found to describe this sound (shown for the dominant of C = G): G7 sus, G9 sus, Dm7/G, Dm9/G, F/G. Since this sound is essentially the ii and V7 chord together, any of the outlines will work for this harmony.

201. Tom Harrell:

Abm7/Db

So many of the examples have added passing tones, chromatic approaches, neighbor tones, and rapid sixteenth subdivisions. In this example, Rollins demonstrates how simple rhythms and placement can make the outline interesting.

202. Sonny Rollins:

Dm7                  G7                  C

Bill Evans and Tom Harrell illustrate the outline variation where the line continues down the scale. The flattened ninth over the dominant occurs in all three.

203. Bill Evans:

Am7                  D7                  G

204. Bill Evans:

Gm7                  C7                  F

205. Tom Harrell:

Gm7                  C7                  F

The second variation of outline no.3 that continues down the scale with octave displacement is very common. It can be found in many jazz solos in every major and minor key. The credit listed below is from Coltrane, but any number of artists could have been used. The leap from the third to the flat ninth on the dominant is one of its attractive elements; giving it characteristics of a compound melody. The first and last four notes sound like the primary melody; the remaining (second through the fifth notes) sound like a secondary answer, or counter melody.

206. John Coltrane:

Am7                  D7                  G

Parker adds some rhythmic variation and a chromatic approach to F in this example.

207. Charlie Parker:

Cm7      F7<sup>b9</sup>      B<sup>b</sup>maj7

Outline no.3 in simple form within longer lines. Both Mitchell and Brown's second measures resemble outline no.2.

208. Clifford Brown:

Cm7      F7<sup>b9</sup>      Fm7      B<sup>b</sup>7

209. Blue Mitchell:

Am7      D7

Morgan adds chromatic passing tones and elongates the rhythm to account for the longer harmonic rhythm. All the sevenths and their target thirds occur where we expect them. Morgan avoids playing any type of B natural before the third measure, making the surprise resolution to G major more effective.

210. Lee Morgan:

A $\emptyset$ 7      D7<sup>b9</sup>      G7

The ii chord is anticipated in these three examples. Harrell anticipates the ii and holds on to the V7 chord into the last measure. McLean anticipates the Gm7 chord, delays the resolution to C7 until beat four, the triplet 3-5-7 9 arpeggio hurries the line to the F chord, but its resolution is still delayed until beat three.

211. Bill Evans:

Gm7      3      C7      F

212. Tom Harrell:

Gm7    C7    Fmaj7

213. Jackie McLean:

Gm7            C7<sup>b9</sup>    Fmaj7

Stitt begins with an ascending arpeggio, moves down with a C.E.S.H., and then plays the simple outline no.3 in the second measure. The change of direction, chromaticism, and resulting accents make this example stimulating.

214. Sonny Stitt:

Em7                    A7                    D

### Outline No.3: C.E.S.H.

Outline no.3 seems to lend itself to the C.E.S.H. more than the other outlines, the chromatic motion often suggesting a compound melody. The following are several examples of the C.E.S.H. based on outline no.3. Some use the C.E.S.H. to delay the resolution of the V7 chord; some manage to use the C.E.S.H. and arrive at the V7 on time. Several (ex.215, 216, 217, 218, 219, 221) use the fifth of the ii chord below as a pivot note to give the line more of a sawtooth shape. The range of rhythmic variety in these passages illustrate how much rhythm has to do with personalizing the basic outlines or any musical idea.

215. Cannonball Adderley:

Bbm7    Eb7

216. Tom Harrell:

Em7    A7

## 217. Clifford Brown:

C#m7 F#7 Bm7

## 218. Clifford Brown:

Cm7 F7

## 219. Lee Morgan:

Cm7 F7

## 220. Charlie Parker:

Cm7 F7

## 221. Freddie Hubbard:

Gm7 C7 F

These two examples involve a change of direction. Even though they both begin with an *ascending* arpeggio, like outline no.2, they are included with outline no.3 because the seventh resolves to the third below the arpeggio. The chromatic line (G-F#-F-E and F-E-Eb-D) in these passages are rhythmically almost identical and are interesting when played by themselves.

## 222. Dexter Gordon:

Gm7 C7

## 223. Typical Latin Piano Ostinato:



Notes are often added to the beginning of the outline as pick up notes.

Tom Harrell and Kenny Barron begin their lines on the third and move up the scale to the fifth of the ii chord.

## 224. Tom Harrell:



## 225. Kenny Barron:



Hubbard moves down chromatically from the third, ascends the arpeggio before the outline begins. Compare this C.E.S.H. to ex.220.

## 226. Freddie Hubbard:



Parker begins with a wind up around the root of the ii chord and up the scale before the outline begins.

## 227. Charlie Parker:



Harrell begins ex.228 with the seventh of ii as a pick up. After the C.E.S.H. over the ii - V7, another C.E.S.H. is implied over the I chord. The F natural from the second measure usually moves to the E on beat one. The F sharp changes the direction and delays the resolution to the E until beat three.

228. Tom Harrell:

Dm7                      G7                      Cmaj7

229. Tom Harrell:

Bbm7                      Eb7                      Abmaj7

### Outline No.3 Using a Lower Pivot Note (Arpeggiated Tone Below)

One note added below adds angularity and rhythmic interest to this outline. It was seen in several of the C.E.S.H. examples (ex.215, 216, 217, 218, 219, 221, 225, 226, 227, 228, 229). Here are several more using the fifth of the ii chord, as a pivot in a lower octave than the first note of the outline.

230. Charlie Parker:

Ebm7                      Ab7                      Db

231. Charlie Parker:

Ebm7                      Ab7

232. Clifford Brown:

Ebm7                      Ab7