

60. Sonny Stitt:

Dm7 G7 Cmaj7

Clifford resolves to the third of the V chord late and an octave higher than he first started.

61. Clifford Brown:

A \flat m7 D \flat 7

Outline No.1 with Arpeggiated Tones

Several of the previous examples were enhanced with the use of arpeggiated tones. In the following examples the target note is approached or followed by chord tones before moving through the outline.

Dizzy uses several chromatic notes which hold off the resolution to the third of the V7 chord. Two neighbor tones precede the third of D7. Once the F sharp is sounded there is the leap to the root.

62. Dizzy Gillespie:

A \flat m7 D7

Parker begins with the same arpeggio form as the previous example; interrupts the outline with only one extra note (the G) and continues arpeggiating the F7 flat 9 chord.

63. Charlie Parker:

Cm7 F7 B \flat

The following Brown example has more chromatic embellishment than the preceding examples. The target tone is followed by a skip to an arpeggiated tone. The G natural is a chromatic passing tone. The target notes for B7 and E major are approached chromatically from below. In both cases, the line jumps from a chord tone to a chord tone before the chromatic tone leads to the target note. The ii and the V have their target notes on beat one. The I chord arrives on beat two. The seventh of B7 is the last note of the second measure and you would expect the G sharp on beat one. By adding the chromatic approach tones Brown created a delayed resolution.

Byrd uses two outlines over an extended progression in A flat: iii - V7/ii - ii - V. He begins with the chromatic approach tones and plays the simple outline over the iii - V7/ii. The second outline begins immediately with a octave displacement before continuing.

69. Donald Byrd:

Cm7 F7 Bbm7 Eb7

Brown uses an arpeggiated tone to extend the outline on the third and fourth beats making the target note arrive on time and the line have more sawtooth angularity.

70. Clifford Brown:

Gm7 C7

Stitt and Harrell approach the first target note from above, the second target from below.

71. Sonny Stitt:

Dm7 G7

72. Tom Harrell:

Cm7 F7 Bbmaj7

Brown begins with chromatic approach notes, circles the G with neighbor tones, uses sawtooth shapes similarly to ex.70 to delay the target note for C7.

73. Clifford Brown:

Gm7 C7 Fmaj7

The next two involve different rhythmic approaches and several chromatic tones; borrowed tones, and chromatic neighbor tones.

74. Donald Byrd:

Cm7 F7 Bbmaj7

75. Lee Morgan:

Bbm7 Eb7 Abmaj7

Cannonball seems to get to the C7 on beat three and the F on the up beat of four, then returns to continue the descent to A. The last A anticipates the F chord by two beats.

76. Cannonball Adderley:

Gm7 C7

These two are straight forward. Clark Terry manages to get in two outlines in different registers.

77. Tom Harrell:

Em7 A7

78. Clark Terry:

3 Gm7 C7

There are so many chromatic approaches it may be difficult to see and hear the simple outline at the core of these examples from Clifford Brown and Kenny Barron. In Brown's first complete measure, the downbeats suggest a stepwise line. The line continues on beat one of the second measure, is interrupted by two eighth notes and continues to the B natural. Since Barron is playing in sixteenth subdivisions the diatonic outline notes fall on the eighth note downbeats.

79. Clifford Brown:

Dm7 G7

80. Kenny Barron:

Bbm7 Eb7 3

Here are two more examples from Brown.

81. Clifford Brown:

Cm7 F7

82. Clifford Brown:

Dm7 3 G7 3 Cmaj7

Leaps make these next two interesting. Evans leaps from the third to the flat nine of the V7 chord; Cannonball from the third to the ninth of the ii chord.

83. Bill Evans:

Aø7 D7 Gm

84. Cannonball Adderley:

Cm7 3 F7

Harrell precedes the chromatic approaches with an arpeggio (5-7-9-11) of the ii chord. These extended arpeggiated notes could be viewed as a superimposed vi chord preceding the ii chord; or the 9th and 11th could be described as upper and lower neighbor tones to the third of the ii chord.

85. Tom Harrell:

C#m7 F#7

Harrell uses leaps for a dramatic effect. In the first, an octave leap; in the second a leap down from the third to the fifth of the E7 chord. In the second example, the target tones appear on beat three of the first measure, beat one of the second and third measure. In the last measure the target note is the first and last note, but in different registers.

86. Tom Harrell:

Dø7 G7 Cmaj7

87. Tom Harrell:

Bø7 E7 Am7 3

Outline No.1 with Double Chromatic Approach Tones

At first glance, it may seem inexplicable that a C sharp and an E natural would sound good over a C minor 7. Viewing harmony as strictly vertical, these notes would not sound good; but when viewing them in a linear context we see and hear how these notes point to the target notes and make the line more interesting by creating and releasing tension. These next three examples exhibit chromatic approach tones a whole step above and below the target note for the ii chord. Over the C minor 7, the C sharp leads through D to the E flat, the F natural descends through the E natural to E flat. Note that Brown's arpeggiating the Cm7 chord (3-5-7-9) after arriving at the target note E flat breaks the descending scale idea and delays the F7 until beat two of the second measure.

88. Clifford Brown:

Cm7 F7 Bbmaj7

89. Sonny Rollins:

Em7 A7 Dmaj7

90. Tom Harrell:

Fm7 Bb7 Ebmaj7

Outline No.1: C.E.S.H.

The following examples all share similar chromatic elaboration. With only diatonic notes, outline no.1 moves downward from the third of the ii chord to the seventh of the ii chord and on to the third of the V chord. These examples (and some previously shown) have one added chromatic tone: the leading tone to the ii chord. In a ii - V progression in the key of C, the chromatic movement would be: D - C# - C - B.

Dm7 G7

The chromatic altered tone stops the descent of the line; since it is a leading tone to the ii chord it pulls upwards. Often this momentarily changes the direction of the line, encircling the root of the ii chord before descending through the diatonic tones and finally resolving to the third of the V chord. Jerry Coker and others refer to this type of line as a *chromatic elaboration of static harmony*, or C.E.S.H. This type of chromatic elaboration is found with all three outlines.

This example shows how the introduction of the chromatic leading tone to the B minor chord changes the direction of the line, encircles the B (with its diatonic upper neighbor and chromatic lower neighbor) before moving down through the tones to the G sharp.

91. Booker Little:

Bm7 E7

Byrd plays the target thirds right on the downbeats. The note preceding the F is the seventh of A flat minor. After the C flat, he using the G natural and encircles the A flat like in ex.91.

96. Tom Harrell:

97. Tom Harrell:

98. Tom Harrell:

The ii chord is anticipated in this Harrell example. On the D flat 7 chord, tones are borrowed from the parallel key of F sharp minor (the A, E and D naturals from 3 sharps).

99. Tom Harrell:

At first glance ex.100 looks complicated, but it is based on outline no.1. It begins on the target note, ascends and plays the target note again up the octave. The top notes of the rest of the line follow the outline. The lower notes play around the chromatic leading tone to D and the seventh which finally resolves to the B natural, the target note of the V7 chord.

100. Randy Brecker:

In ex.101 the broken thirds seem to be a string of neighbor tones. The first notes probably belong to the preceding G major chord. The last two notes in the first measure are the clearest; the third and seventh of C minor (ii). The seventh (B flat) resolves unexpectedly, made more so by the length it is held, to the B natural, before encircling C and continuing down the scale. Beats one and two are non-harmonic tones of the F7, but the next three down beats clearly spell a descending F triad.

101. Clifford Brown:

Cm7 F7 B \flat maj7

Hubbard anticipates the ii chord, uses the B natural to change the direction of the line, plays the B flat and continues to descend to the third of the I chord. The target note for F7 occurs on beat three, the target note for B flat occurs on beat one. The G flat is borrowed from the parallel key of B flat minor, with the recognizable augmented second sound. Lowering the G provides the line with more downward thrust; G flat pulls strongly into the F. There is an interesting balance with the two chromatic tones in this line. The raised tone (B natural) made the line move up, the lowered tone helped it move down.

102. Freddie Hubbard:

Cm7 F7 B \flat maj7

Outline No.1: Chromatic and Rhythm Complexity

Several of the next group of examples have more chromaticism than previous examples. The types of chromaticism fall into the traditional categories discussed before. Some are just more complicated rhythmically.

First, notice that this example begins by pointing to the target note, the seventh is the last note and it resolves on the next downbeat, as we expect, to the third of the V7 chord, the next target note. The two altered tones are descending (notated as flatted notes) chromatic passing tones between diatonic tones a whole step apart.

103. Dizzy Gillespie:

Dm7 G7

Barron begins with the upper and lower neighbor tones to the target note. The flatted notes over the F7 anticipate the B flat minor. The A flat and G flat give the line more downward momentum. The target notes are still on or near the strong downbeats.

104. Kenny Barron:

Cm7 F7 B \flat m

109. Tom Harrell:



Harrell approaches the target note encircling it with its upper and lower neighbor tones. The next note of the outline is octave shifted and occurs on the downbeat of the second measure. The first target note on a strong beat occurs in the second measure on beat three. In the last measure the outline appears unmodified, perhaps to balance the ambiguous previous statement.

110. Tom Harrell:



Evans uses the outline on the progression V7/V - V7 in the key of F major. He starts on the target third and arrives at the 3-5-7-9 arpeggio of the C7 early. Cannonball arrives at the target notes late on the C7 and F7.

111. Bill Evans:



112. Cannonball Adderley:



The addition of chromatic notes add color and make lines richer rhythmically. They help delay and anticipate target notes, which set up interesting accents, accents indigenous to the jazz style. The next two examples illustrate how adding chromatic embellishment can enliven a simple outline. At the heart of these examples is the simple diatonic descending outline. Play the bare outline with quarter note values and then either of the two examples and you can clearly hear their relationship.

Parker starts and restarts the outline, creating an accent the up beat of two. He plays a C.E.S.H. on the ii chord; the B natural delaying the resolution to the B flat and to the A. On the downbeat of the second measure he avoids the target note but plays two notes that point to the target note. The target note is sounded after its upper and lower neighbor tones, creating an accent on beat two, measure two. Beat four, measure two is accented by the root of the dominant approached chromatically from below. Three

notes point to the final target note D, which does not occur until beat three of the third measure. E flat is the upper neighbor tone; C and C sharp approach from below. The top notes of the line spell the simple diatonic outline (indicated by the arrows above the staff). There is a counterline (indicated by the arrows below the staff) implied by some of the lower tones making this a compound melody. G, the last pitch of measure one, ascends to G# and then to the target note A in measure two. A, the last pitch of measure two ascends to B flat - C - C sharp and the target note D. There is a symmetry in the lower counter line beginning on the upbeat of four and leading up to the target thirds as the rest of the line leads down.

113. Charlie Parker:

Garland aims for the third of each chord: ii - V7 - I - V7/ii - ii in this extended and chromatic line. All twelve pitches are used; yet the line is harmonically specific. The line begins and ends on the same target note. Six times diatonic notes are approached from whole step below with a chromatic passing tone. The target notes for F7 (A), B flat (D) and G7 (B natural) are approached in the same way: the preceding seventh leaps down to an arpeggiated note and then chromatically ascends to the target note. Three dramatic leaps occur after the target tone: the third of C minor leaps down to the fifth; the third of F7 leaps down to the fifth and then up the arpeggio (3-5-7-9); and the third of G7 leaps up to the flat nine, octave displacing the descending scale step B - A.

114. Red Garland:

Playing just the notes of the simple outline, with their new rhythmic placement in ex.113. and ex 114 is interesting even without the chromatic additions. Up to now, we have seen how with additions the simple outline becomes more interesting. The opposite is true: taking away the insertions, ornaments, and embellishments also reveals interesting lines by the realignment of the original notes of the outline. Garland's lines, with chromaticism removed, sound rhythmically more at home in a funk idiom.

Outline No.1 in Combinations of More Than One Outline

The outlines are so common in jazz improvisation it is not unusual to see combinations of several outlines. On ex.115, Parker plays the same outline in two registers. The target notes do not occur on the strong beats; however, the highest and lowest notes in the line are the primary target notes.

115. Charlie Parker:



From the bridge of a tune written for four tenors is an example of the outlines as a sequence. The progression is: ii - V7 - iii - V7/ii - ii. The first measure has no additional notes or embellishments. It is the outline variation that arpeggiates the V7 chord (3-5-7-9). The second measure is the descending scale variation with octave displacement. One note (E), and arpeggiated tone, is added displacing rhythmically the resolution to the last target note F.

116. Jimmy Giuffre:



This is a classic sequence from Parker. The example can be found in many other Parker solos. Measure one is the descending scale variation with octave displacement (a third up to flat nine leap). Measure two arpeggiates the C minor from the third (with a third down to five leap), then descends to the target note A, and arpeggiates the F7 chord. The rhythm is compressed on the fourth beat to compensate for the extra inserted notes B flat and G. The progression is:

iii (substituting for I) - V7/ii - ii - V7 - I.

In order to modulate and tonicize the ii chord (Cm7), the G7, a secondary dominant, was used. To modulate from B flat (2 flats) to C minor (3 flats) two chromatic alterations are needed: A to A flat, B flat to B natural (the leading tone in C minor.) These two chromatic tones are the first pitches Parker plays on the G7 chord.

117. Charlie Parker:



There is a sequence in ex.118 of outline no.1 with two different harmonic rhythms. The first measure is the fundamental outline embellished with two simple turns. The second measure begins with a leap from the target note to the note an octave higher. The chromatic turn using the G sharp help elongate the outline to account for the longer harmonic rhythm. Every chord has its third on a downbeat. Each third is preceded by the previous seventh on an upbeat.

118. Clifford Brown:

When there are two chords per measure in a jazz waltz, there is a question as to where to play the second chord. It can occur on beat three; but in jazz, often occurs on the upbeat of two. The second chord landing on the upbeat of two divides the measure in half. This kind of subdivision suggests two beats per measure rather than three. The implied time signature is 6/8, compound duple, superimposed over the 3/4 simple triple. Evans divides the first measure in half; the C7 lands on the upbeat of beat two. In the second measure, the B flat chord arrives on beat three.

119. Bill Evans:

The next examples feature two outlines of different types.

Navarro uses outline no.1, followed by outline no.2 (with passing tones) over two chromatic ii - V7 progressions.

120. Fats Navarro:

Over the same ii - V7 progression, Parker begins with outline no.2 (with a chromatic pick up note) and then plays outline no.1.

121. Charlie Parker:

Brown displaces the first simple outline (no.1) beginning with the upper and lower neighbor tones to the first target note. Chromatic pickups to the G (which begins outline no.3) in the second measure gets the line back on time so the seventh of C minor and the target note A on the F7 chord arrive where we expect them. More chromatic pick up notes fill out the measure so that the E flat arrives on the upbeat of four placing the D on the downbeat. The rhythmic displacement is one element that makes this line

interesting. Did the addition of extra notes create the rhythmic interest, or did the rhythmic displacement require the addition of extra notes?

122. Clifford Brown:

Dm7 G7 Cm7 F7 Bbmaj7

This final combination is from Parker's solo on a well-known bop tune in A flat major. The progression is iii7 - V7/ii - ii7 - V7 - I in A flat major. The first is outline no.1, the second outline no.3. The dominant chords have the same pattern: a leap from the third to the flat nine and the chromatic approach to the fifth of the next chord.

123. Charlie Parker:

Cm7 F7 Bbm7 Eb7 Abmaj7

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.1 with iteration anticipating the thirds over the barline in all major and minor keys.

Dm7 G7 Cmaj7