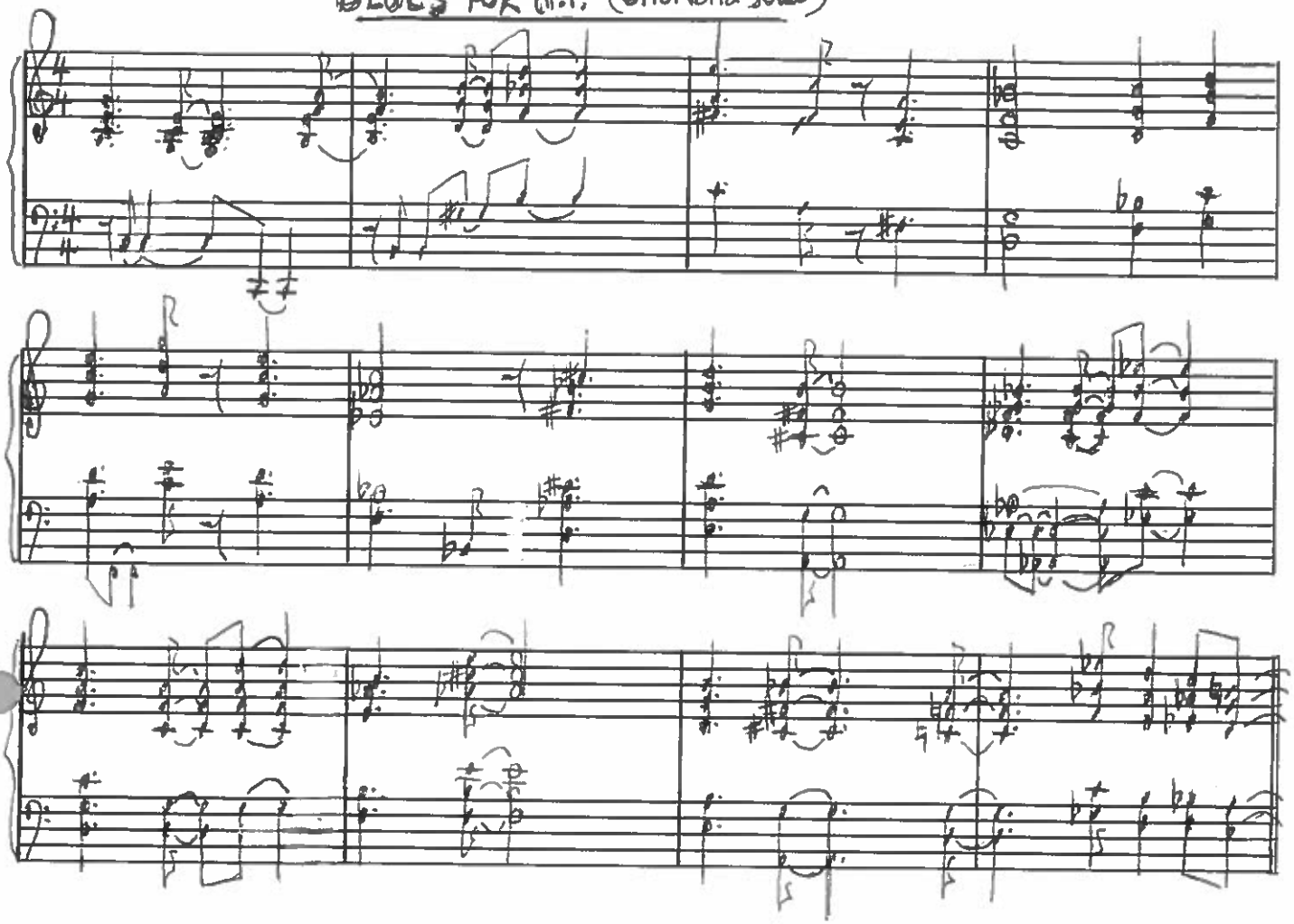
BLUES FOR J.P. (CHORDAL SOLO)



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BLUES FOR J.P. (ANALYSIS OF CHORD SOLO) ©PAUL O'DONNELL 2016

BAR 1 C^{7}_{MAJ} (REHARM) (3RD INV. / 2ND INV. CLOSE VOICINGS (REHARM))

BAR 2 $B^{\emptyset}$ (REHARM) (ROOT - 4 FOR 3), $E^{7\flat9}$ (3,7,#9,5 → 5,♭9,#11,7 DROP 2 VOICINGS FROM DIMINISHED SCALE)

BAR 3 Am^{6} (REHARM) (3RD → 2ND → 1ST INV. - DROP 2 VOICINGS)

BAR 4 Gm^{7}/C^{sus} (DORIAN VOICINGS IN FOURTHS 5,R,11,♭3 → ♭7,3,5,R,11 → R,11,♭7,3,5)

BAR 5 $FMAJ^{7}$ (IONIAN VOICINGS IN FOURTHS 3,6,9,5,7 ⇄ 5,7,3,6,9) (REHARM)

BAR 6 Fm^{7} (DORIAN VOICING IN FOURTHS R,4,♭7,3,5, $B^{\flat7\ ALT}$ (U.S.T. #5)

BAR 7 Em^{7} (REHARM) (L.H. DORIAN VOICING IN FOURTHS, R.H. U.S.T. 3), A^{13}_{9} (R,♭7,3,6,9)

BAR 8 $E^{\flat9}_{m}/A^{\flat}$ (R,11,♭7,9,3,5), $A^{\flat13}_{9}$ (R,5,R,3,6,♭7,9 → ♭7,3,6,9,5)

BAR 9 Dm^{7} (REHARM) (L.H. DORIAN VOICING IN FOURTHS, R.H. UST 3 → SO WHAT VOICING → 11,♭7,3,5,R)

BAR 10 $G^{7\flat9}$ (U.S.T. 6 → U.S.T. #11 MINOR.)

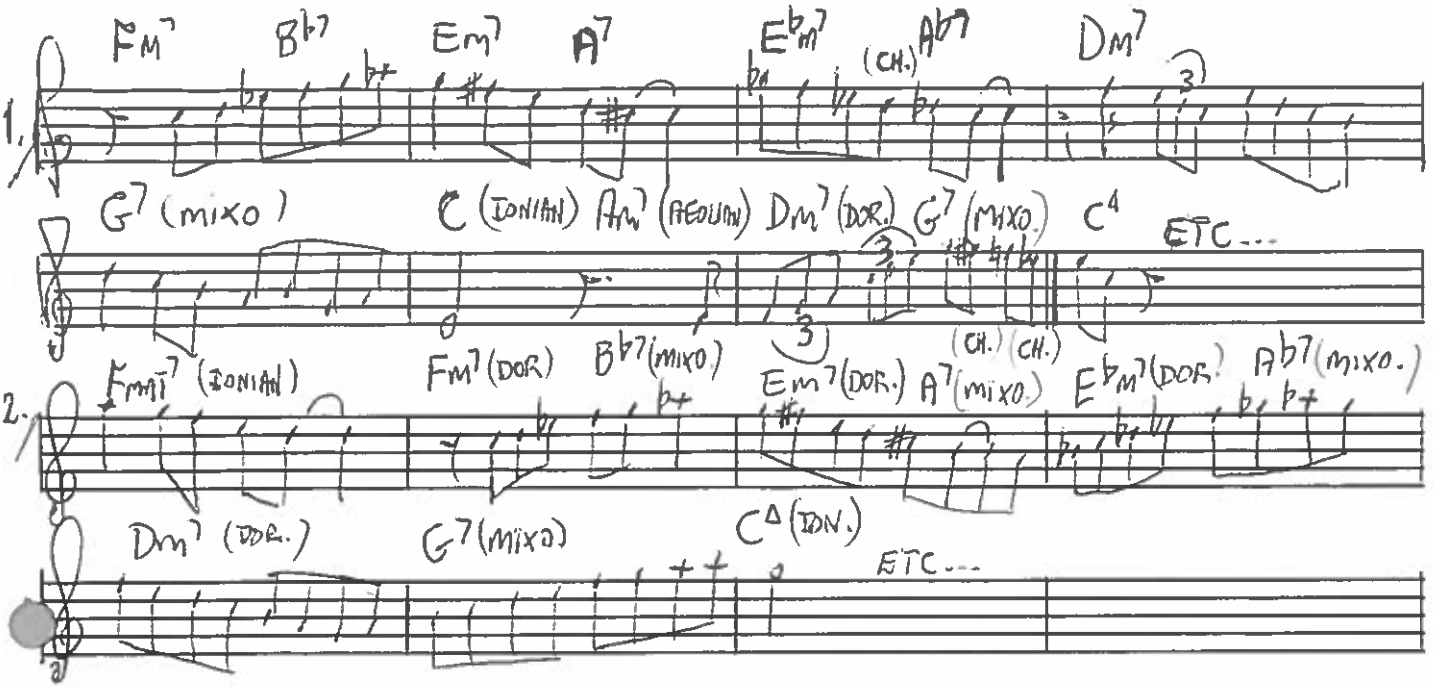
BAR 11 $CMAJ^{7}$ (IONIAN VOICINGS IN FOURTHS - 3,6,9,5,7), $A^{13\flat9}$ (REHARM) (R,♭7,3,6,♭9)

BAR 12 Dm^{7} (SO WHAT VOICING), $A^{\flat13}$ (CHROMATIC APPROACH CHORD) (♭7,3,6,9,5) → G^{13} (♭7,3,6,9,5), $D^{\flat}_{MAJ}{}^{7}$ (CHROMATIC APPROACH) (3,6,9,5,7) → $CMAJ^{7}$ (3,6,9,5,7).

Blues For J.P. (Improv Ideas)

Keys: E♭ | D | D♭ | C

Dorian/ Mixo | Dor. | Mixo | Dor. | Mixo | Dor.



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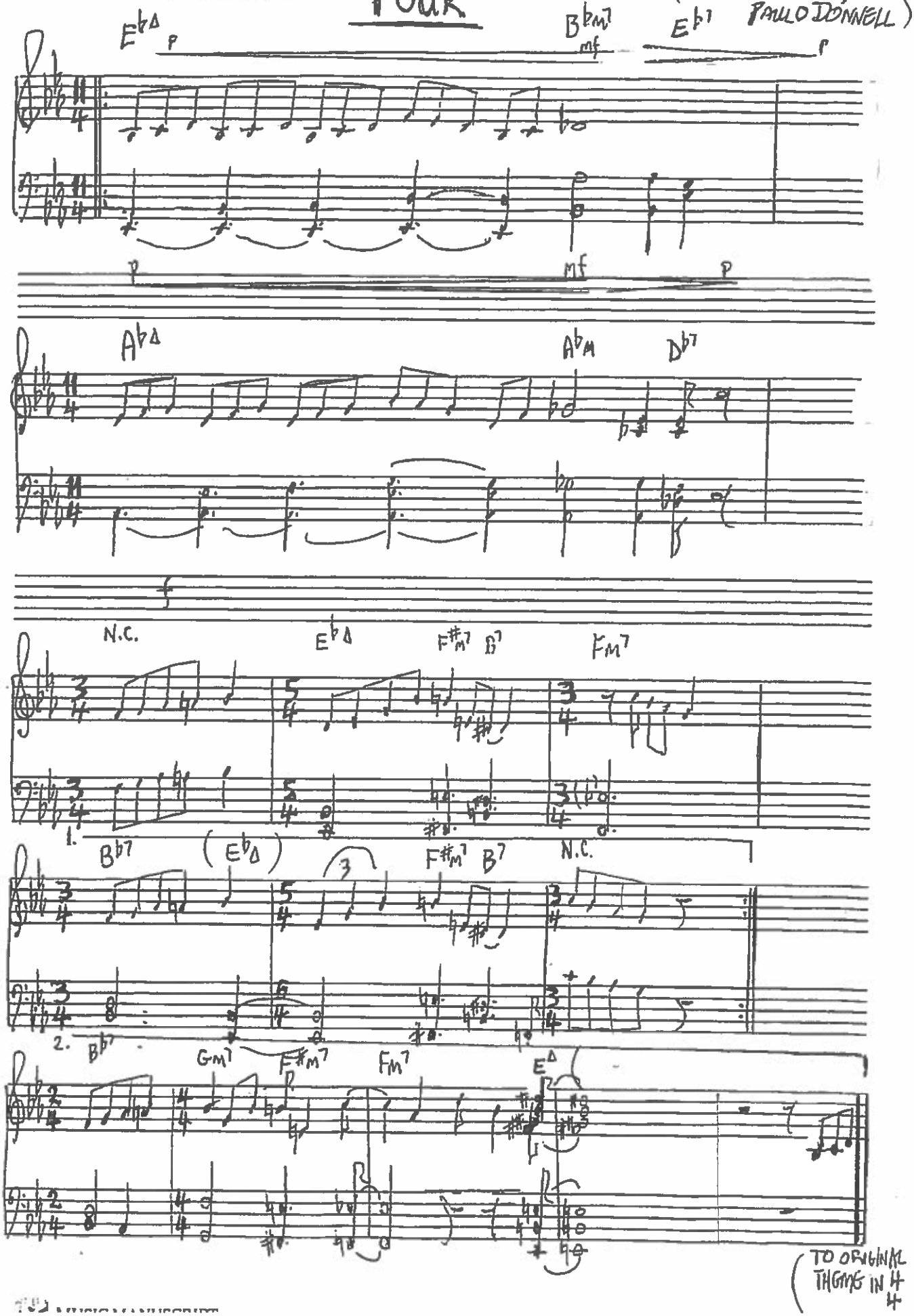
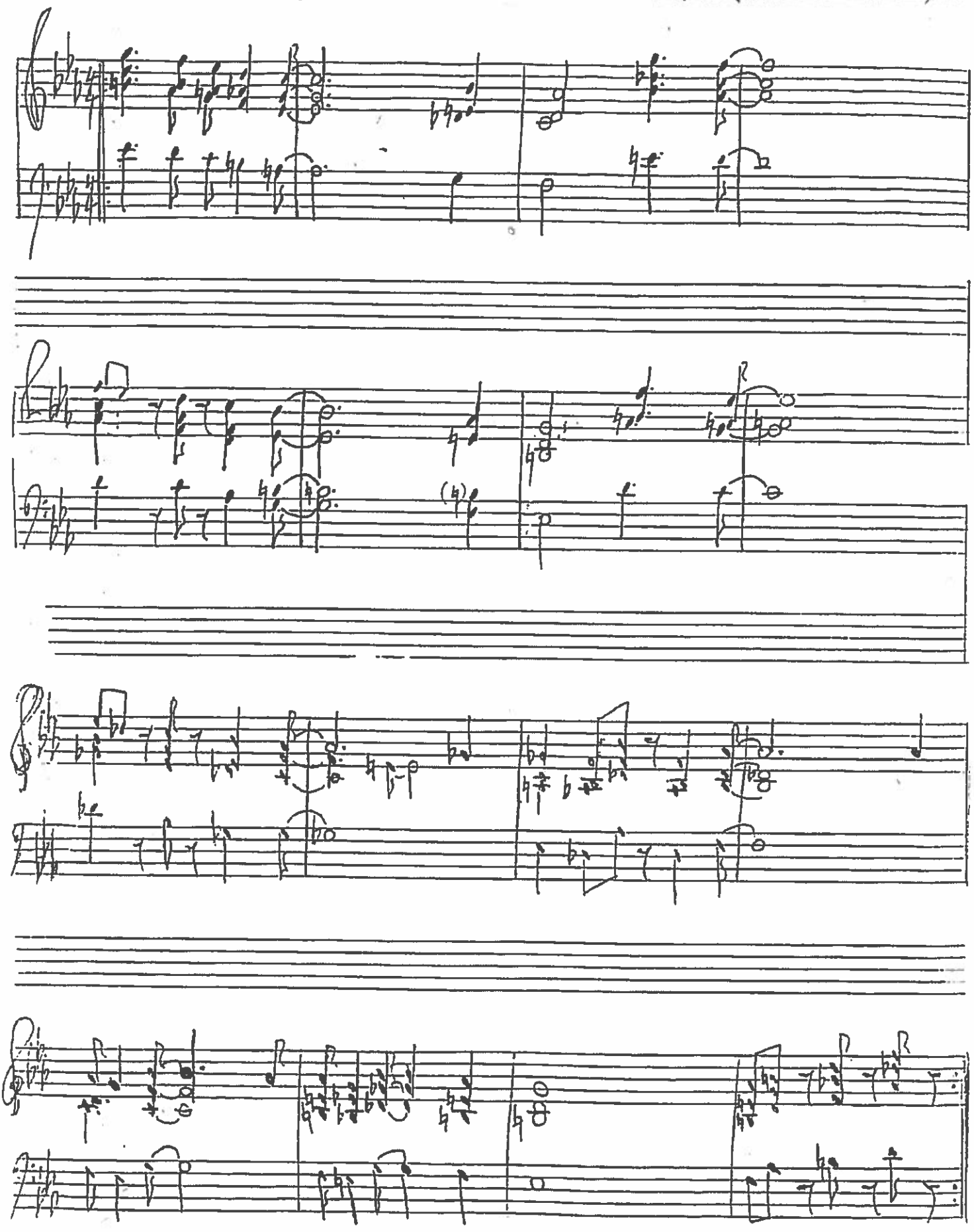
FOUR

(ARRANGEMENT; PAULO DONNELL)



BLUE BOSSA

(ARR: PAUL O DONNELL)



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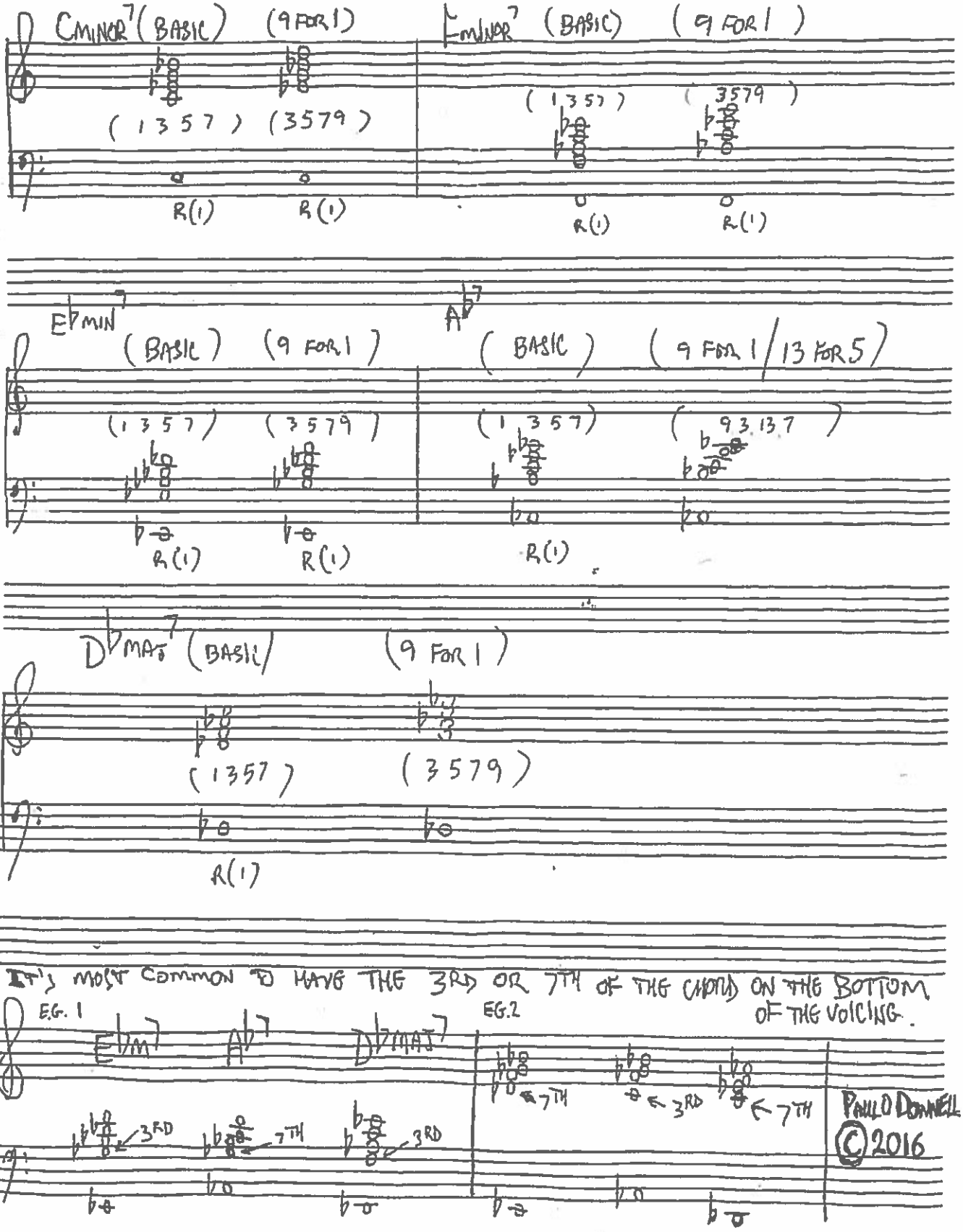
BLUE BOSSA

JAZZ CHORD VOICINGS (ADVANCED)



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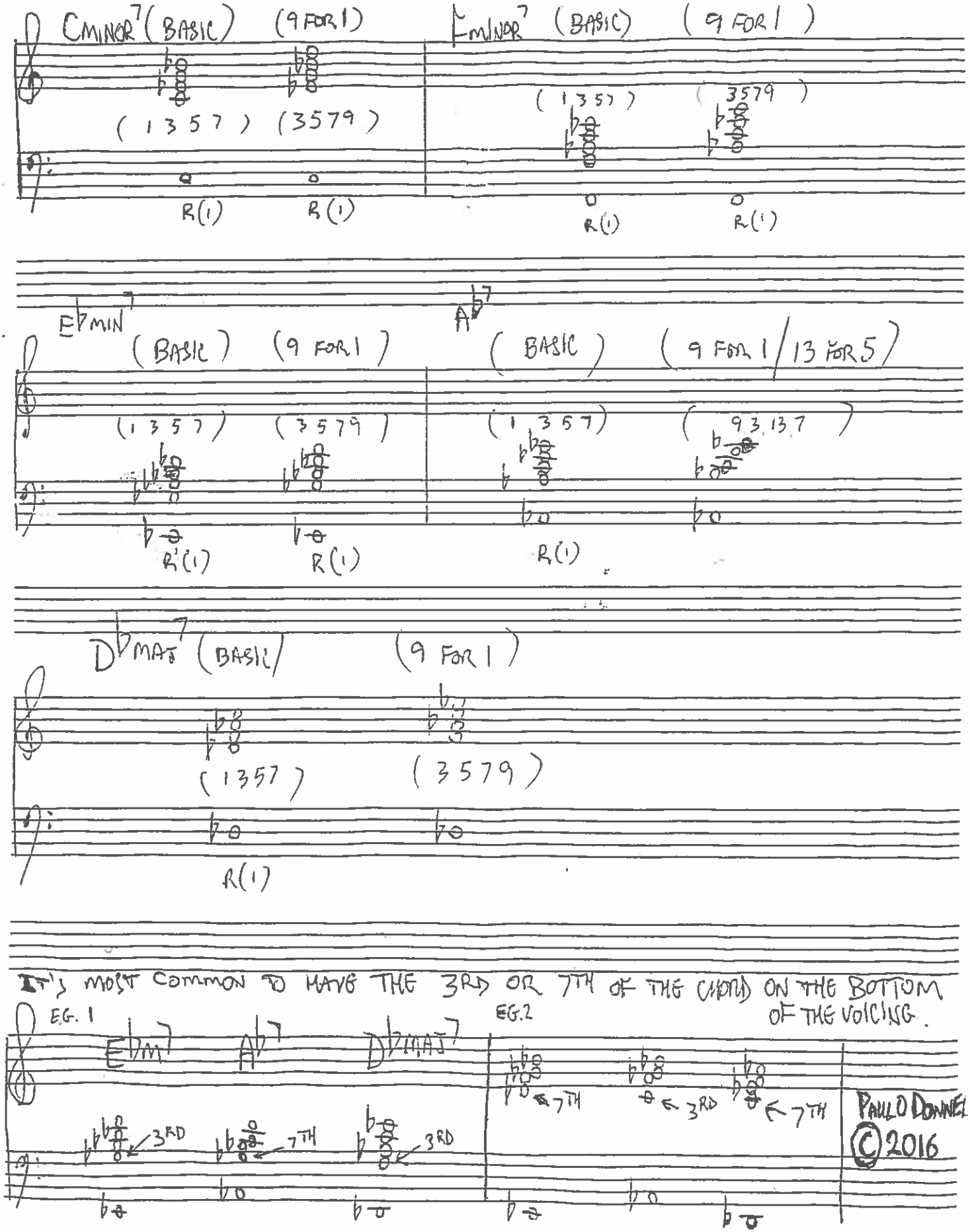
BLUE BOSSA

JAZZ CHORD VOICINGS (ADVANCED)



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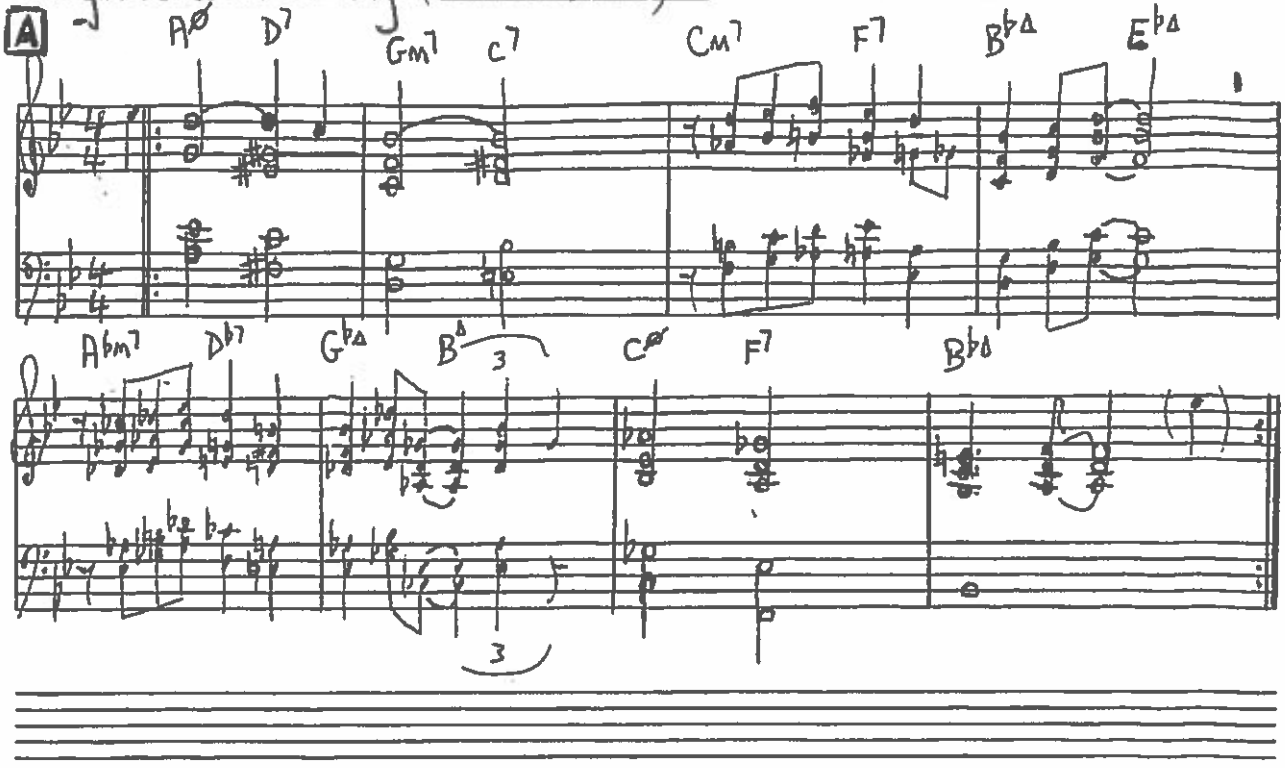
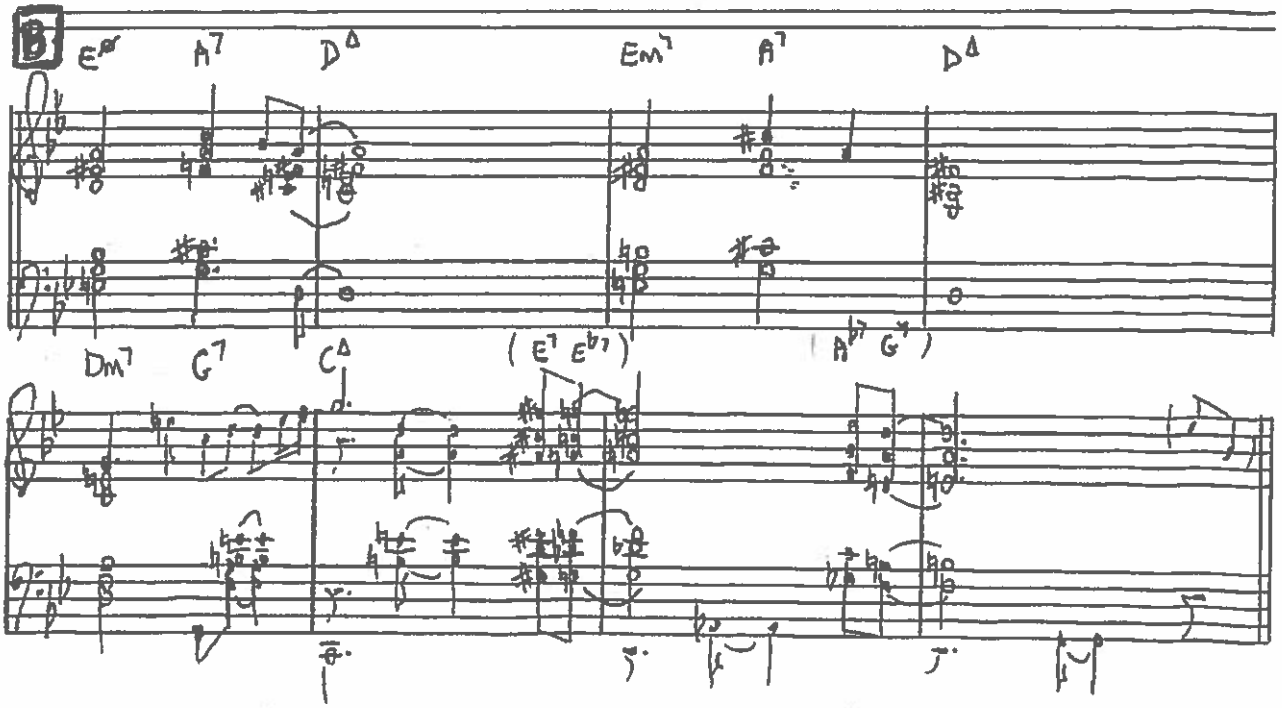
In Your Own Sweet Way (Dave Brubeck)

(Arr. Paul O. Donnell)





Structure: AABA

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(MEDIUM-LIVELY) 𝄋 A 1+2+3

SO WHAT

(ARR. PAUL O DONNELL)

1. 2. B

D.S. Al ⊕

(SOLOS) 8 8 8 8

Dm Dm E♭m Dm

MUSIC MANUSCRIPT

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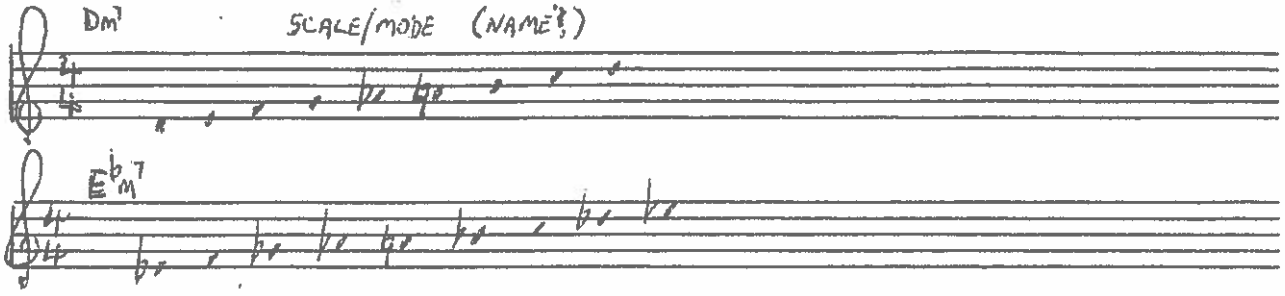
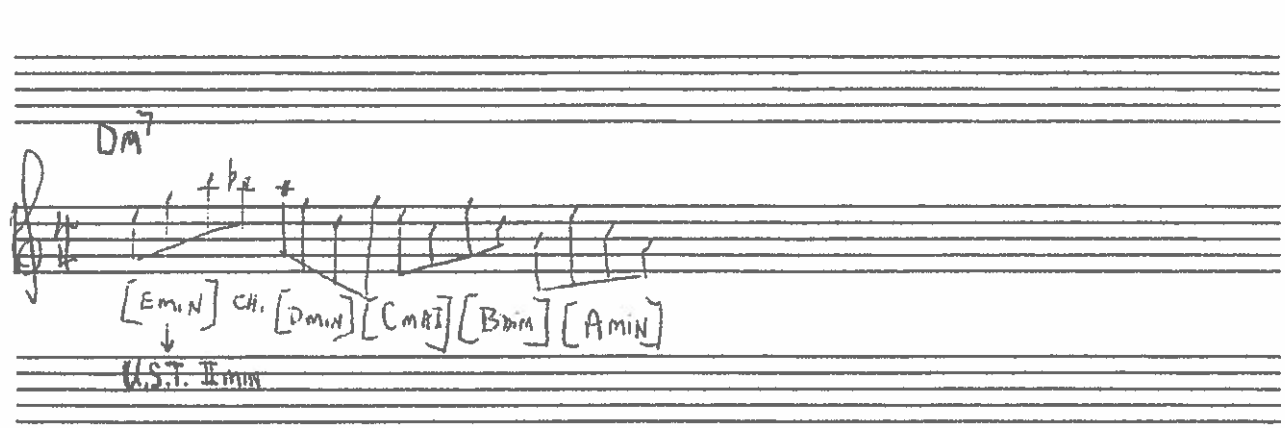
USE OF CHROMATIC NOTES FOR IMPROVISATION ON SO WHAT

Dm7 SCALE/MODE (NAME?)



$E^{\flat}m^{7}$



Dm7

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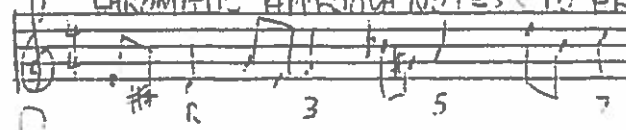
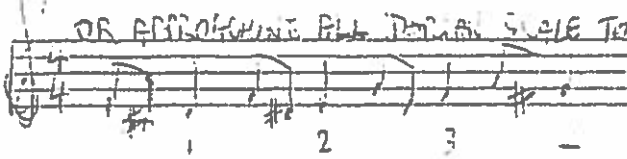
PLAYING OUTSIDE THE HARMONY

D MINOR^7 — 3 NOTE PATTERNS

CHROMATIC APPROACH NOTES TO ARPEGGIO NOTES

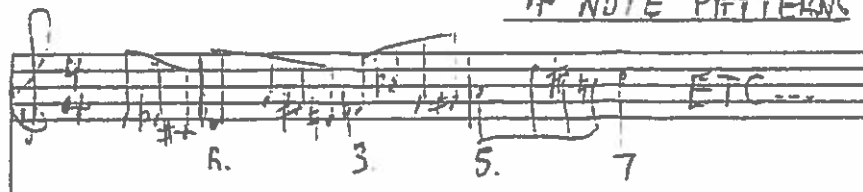


OR ARPEGGIATING ALL DORIAN SCALE TONES:



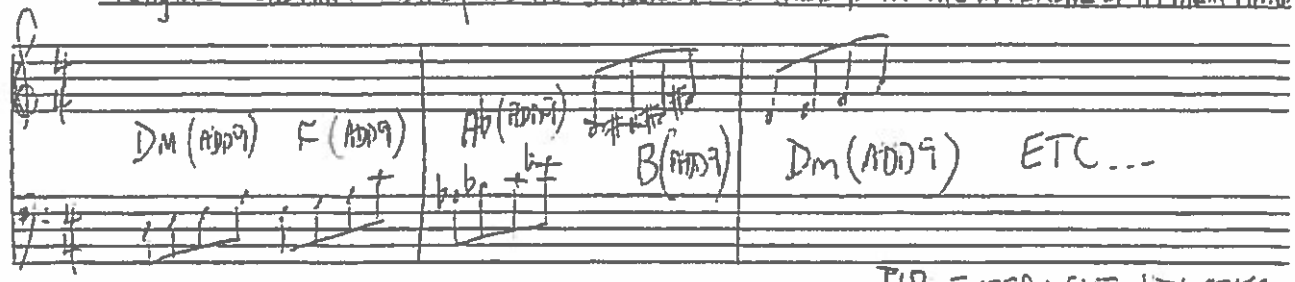
TIP: TRY OTHER RHYTHMIC PATTERNS

4 NOTE PATTERNS



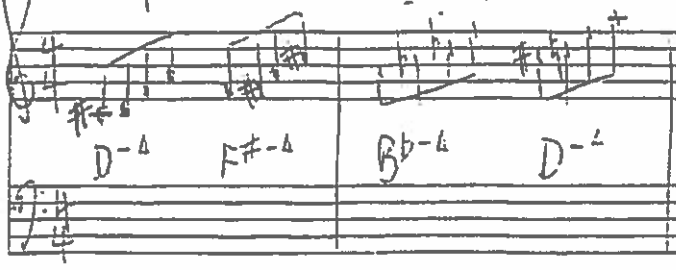
TIP: USE THIS TECHNIQUE FOR ALL DORIAN SCALE TONES

PLAYING CONSTANT INSIDE/OUTSIDE STRUCTURES (ADD9) AT THE INTERVAL OF A MINOR THIRD



TIP. EXPERIMENT WITH OTHER STRUCTURES/INTERVALS

PLAYING CONSTANT STRUCTURES (MIN-MAJ) AT THE INTERVAL OF A MAJOR THIRD



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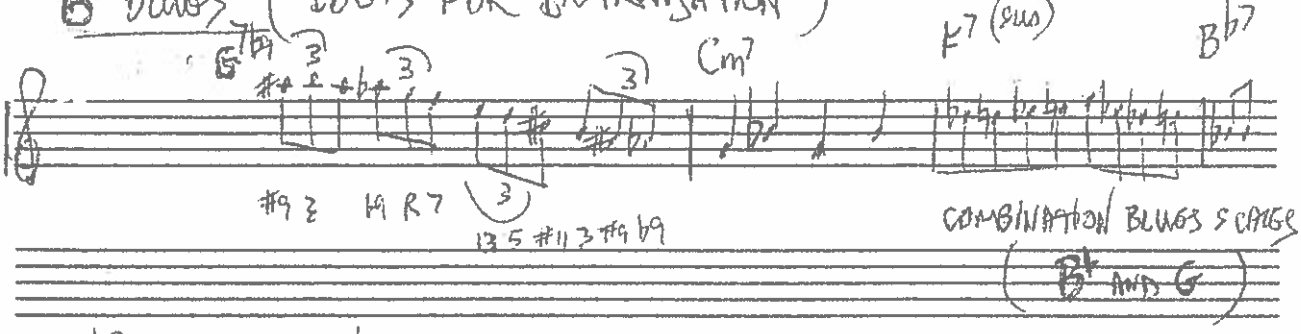
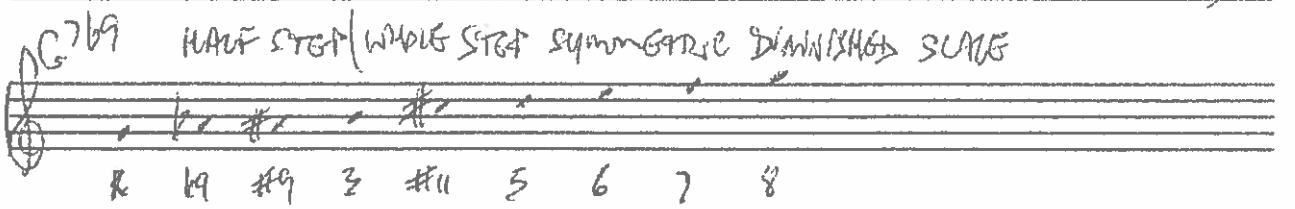
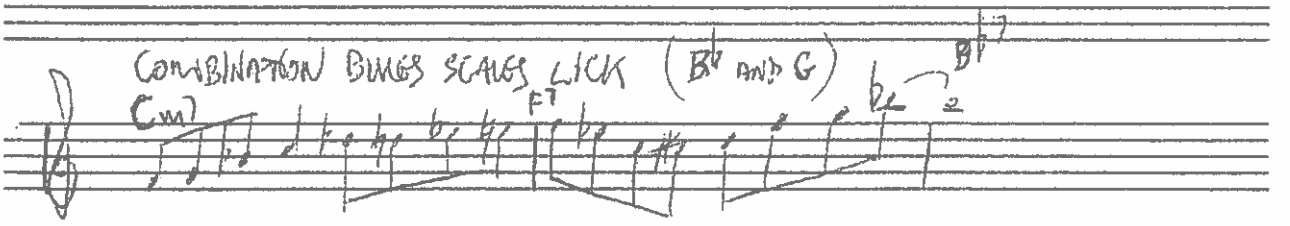
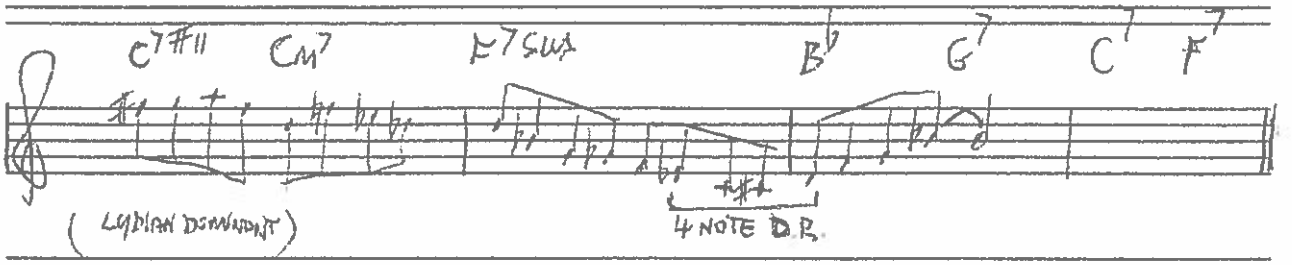
B♭ BLUES (IDEAS FOR IMPROVISATION)



COMBINATION BLUES SCALES (B♭ AND G)







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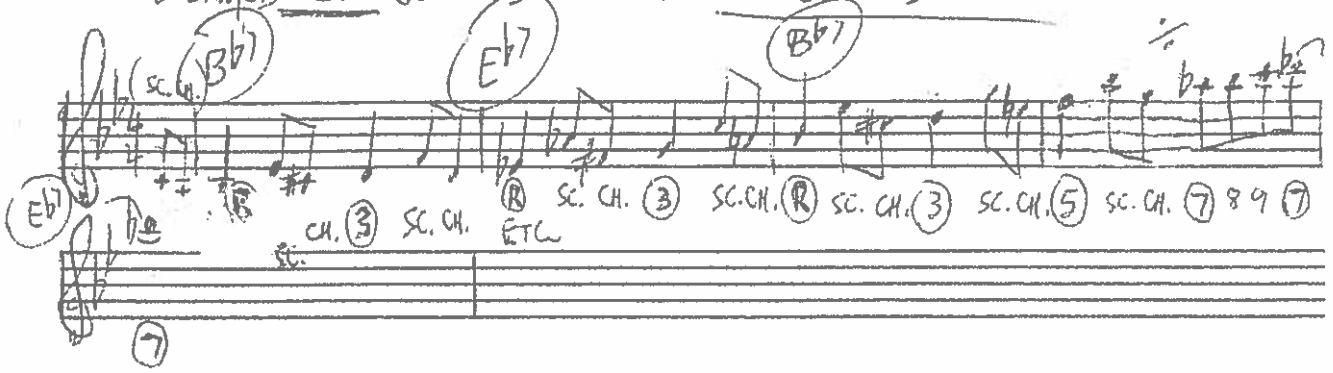
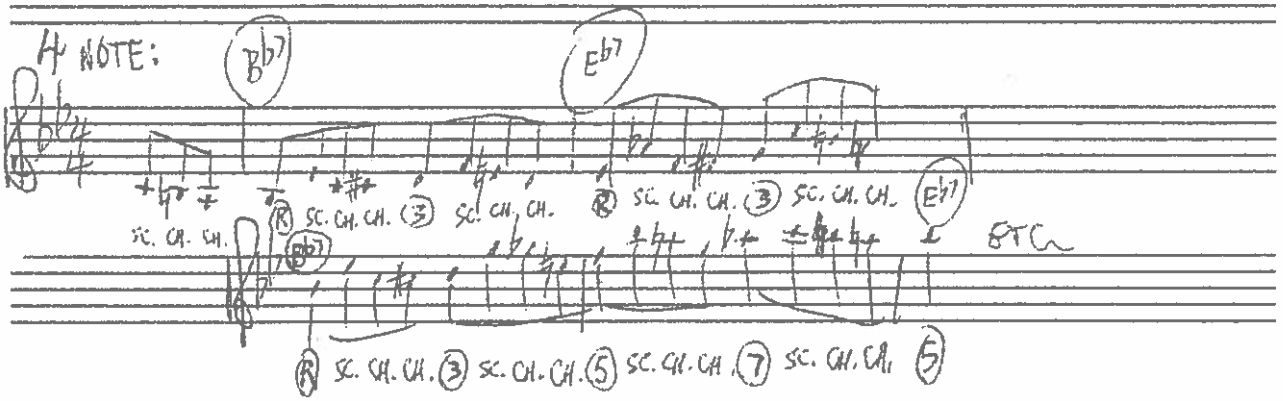
DELAYED RESOLVE (3 NOTE): BLUES IN B♭



4 NOTE:



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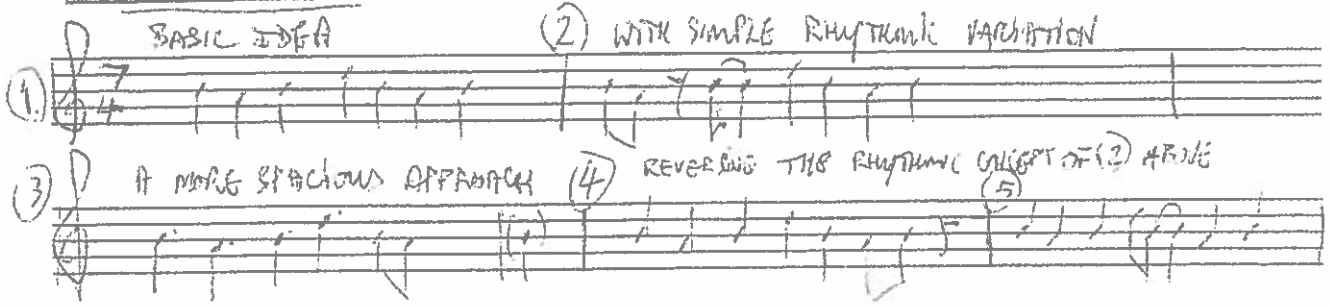
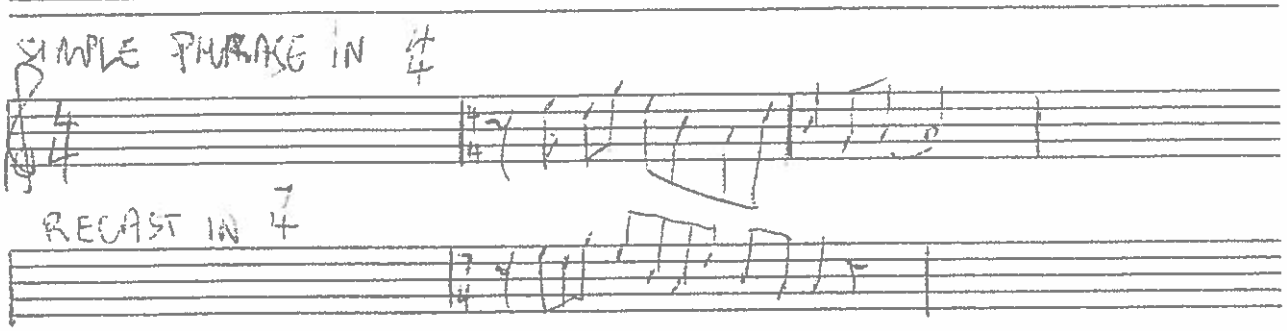
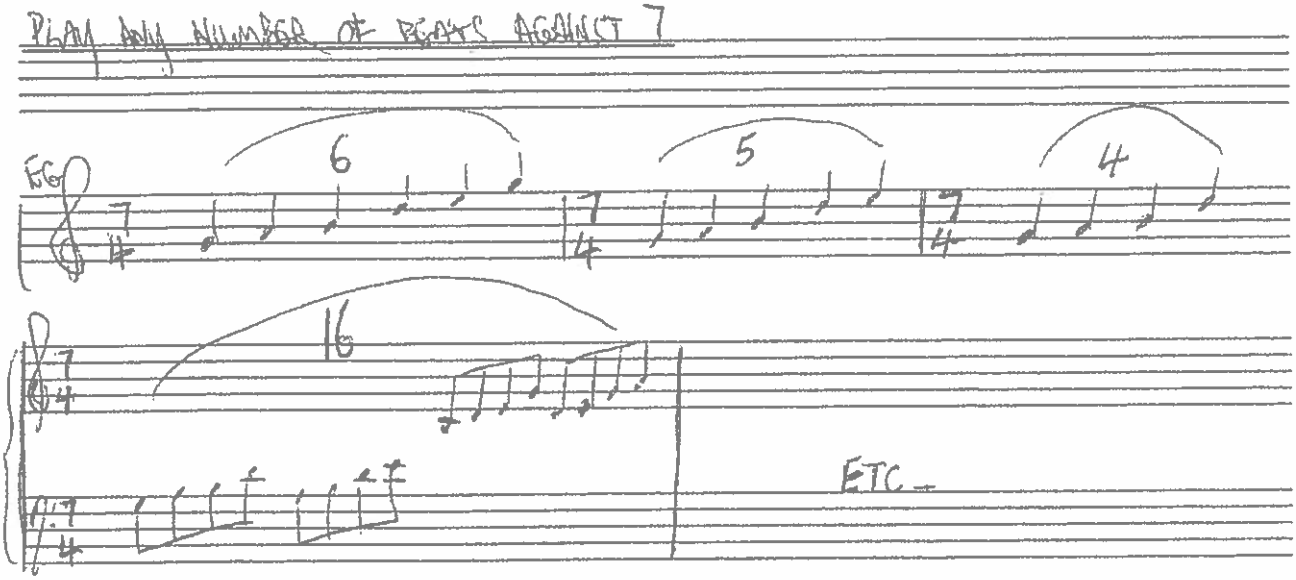
IMPROVISING IN 7







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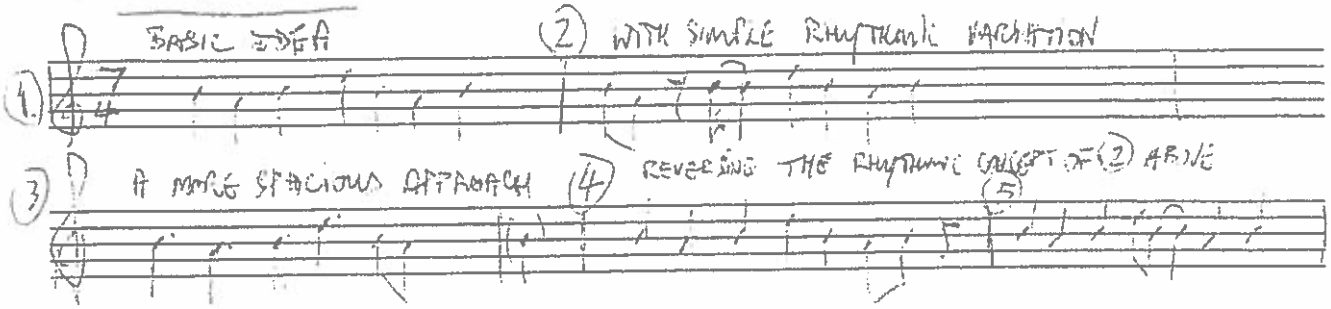
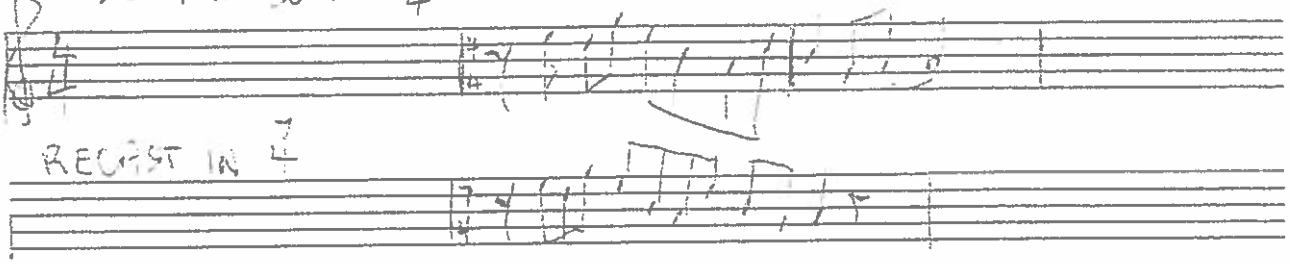
MUSIC MANUSCRIPT

IMPROVISING IN 7





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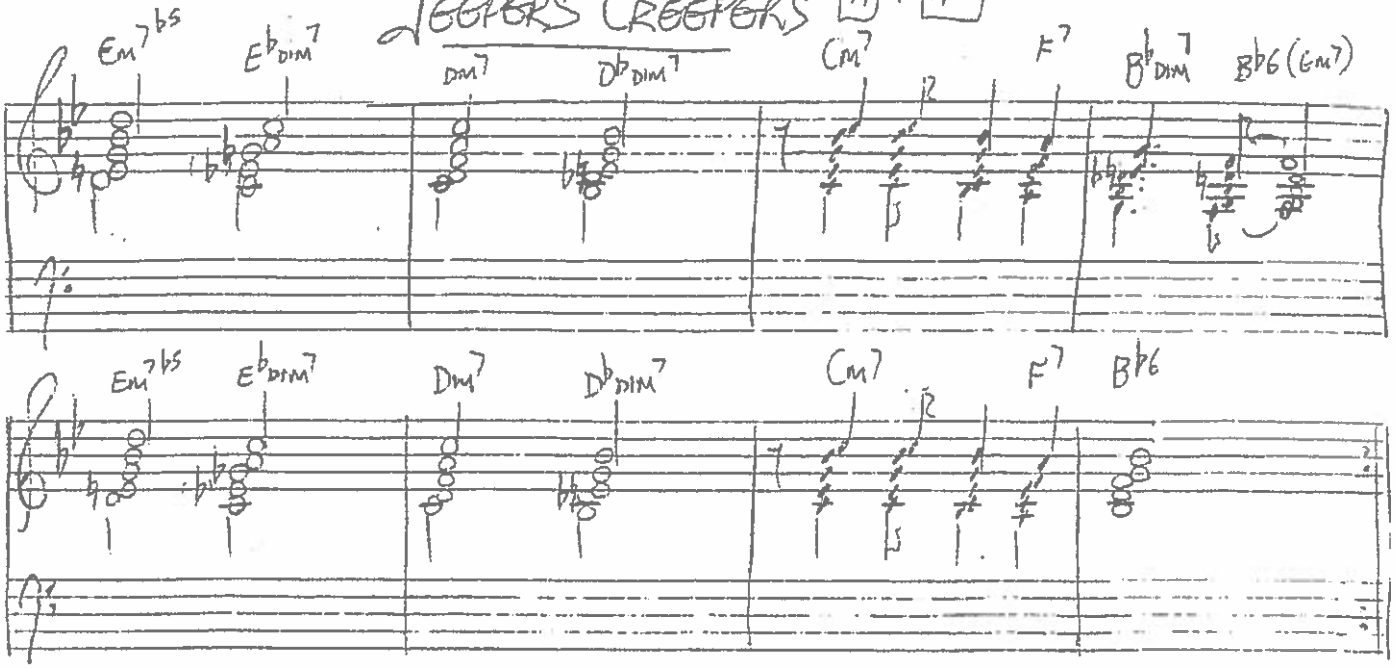
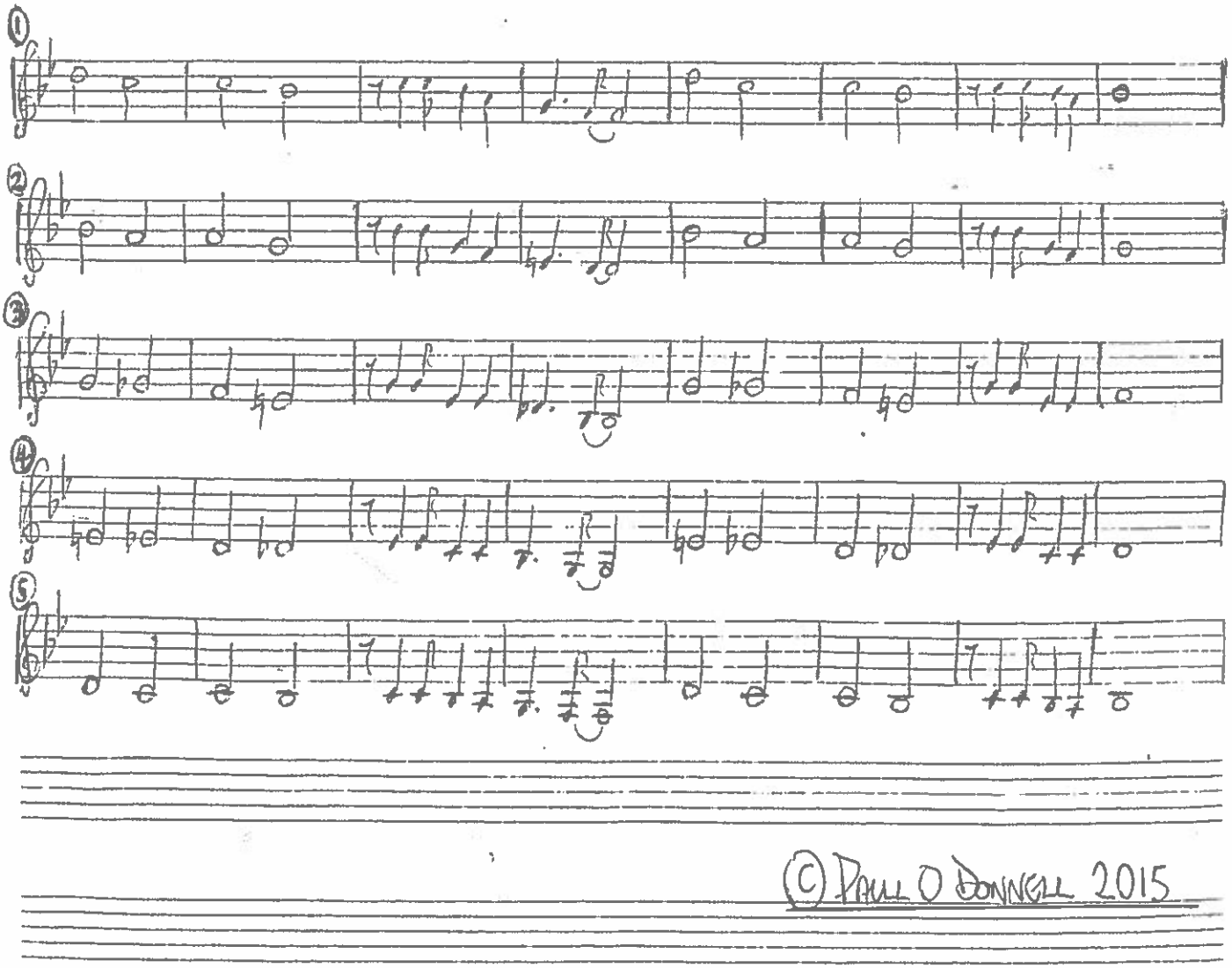
JEEPERS CREEPERS [A1] + [A2]





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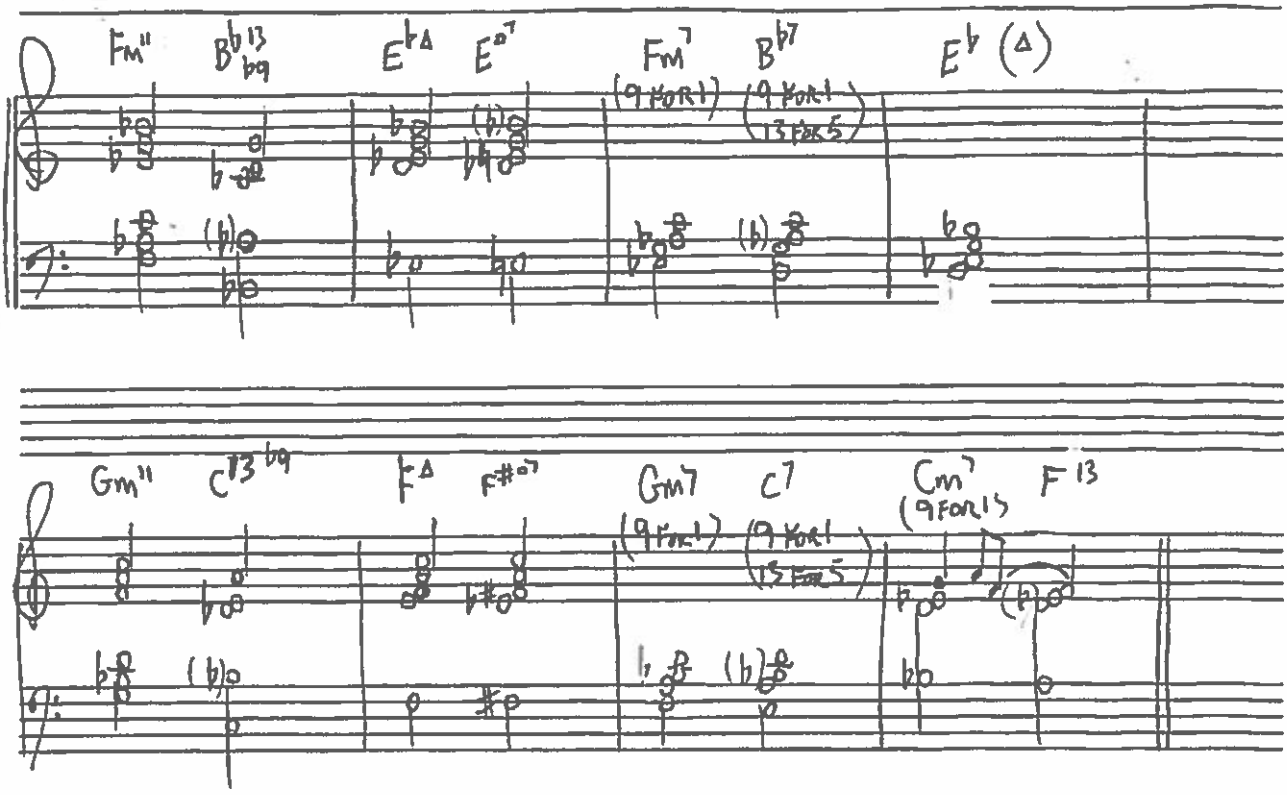
PIANO

VOICINGS FOR B SECTION OF JEEPERS CREEPERS



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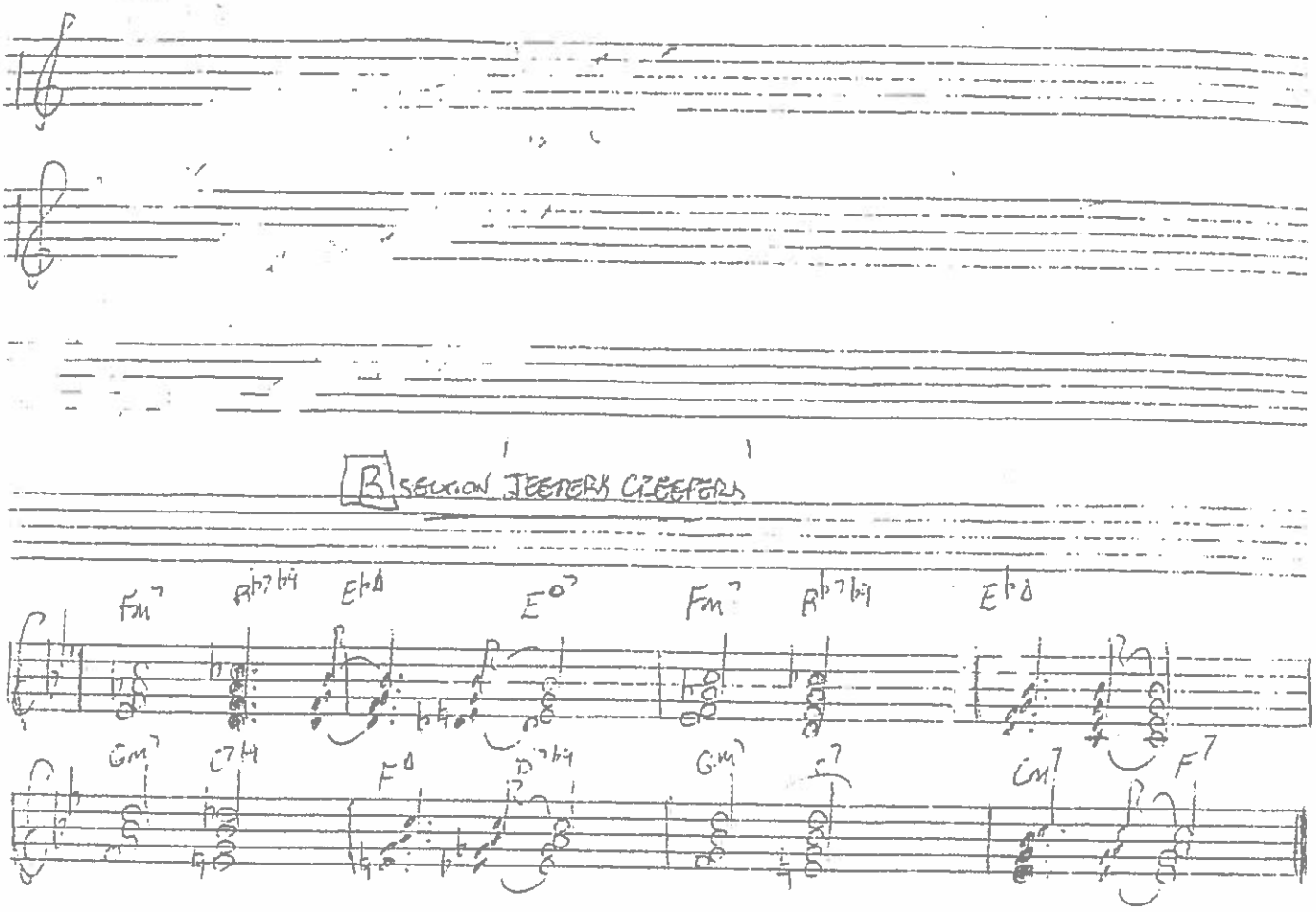
MUSIC MANUSCRIPT



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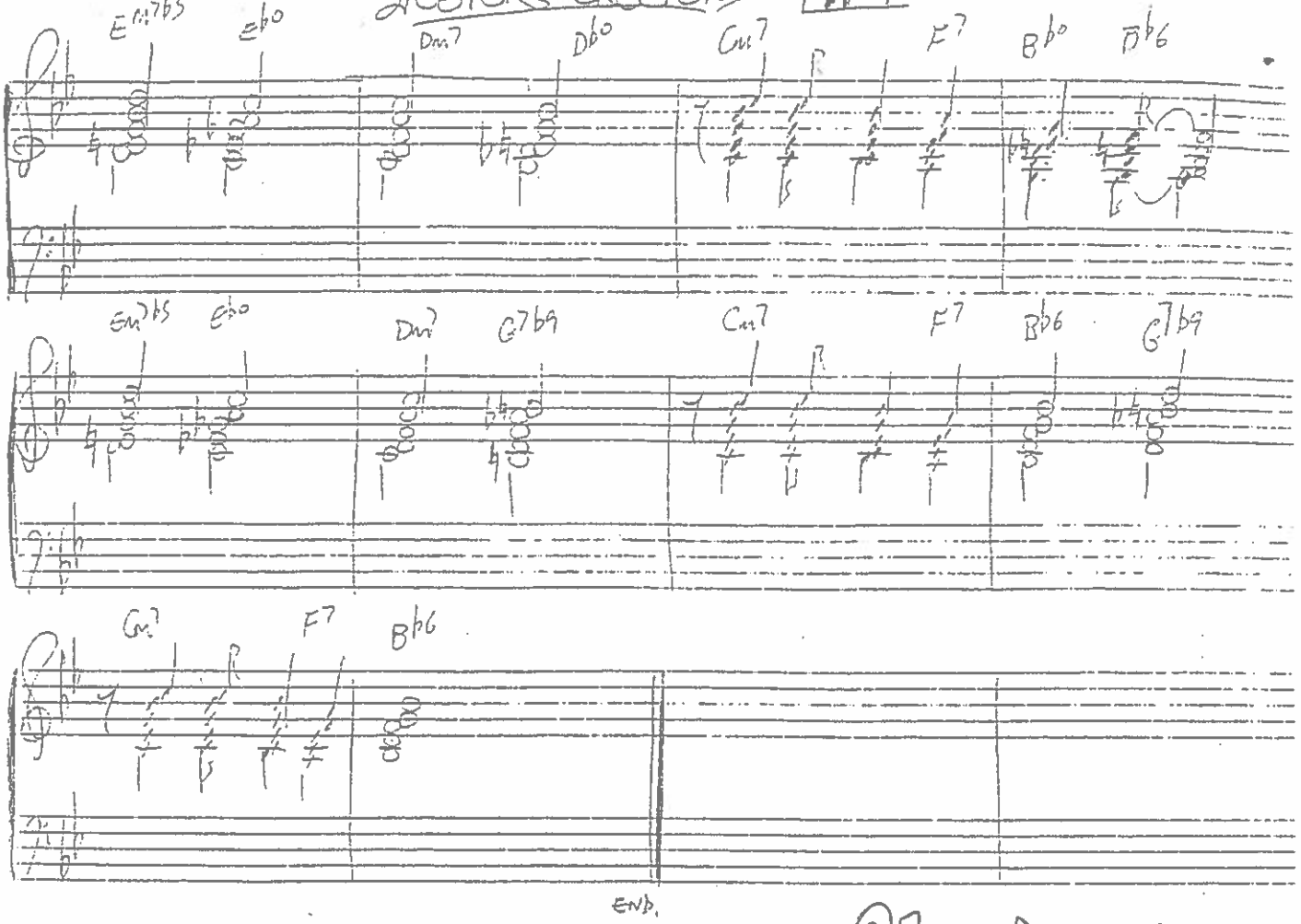
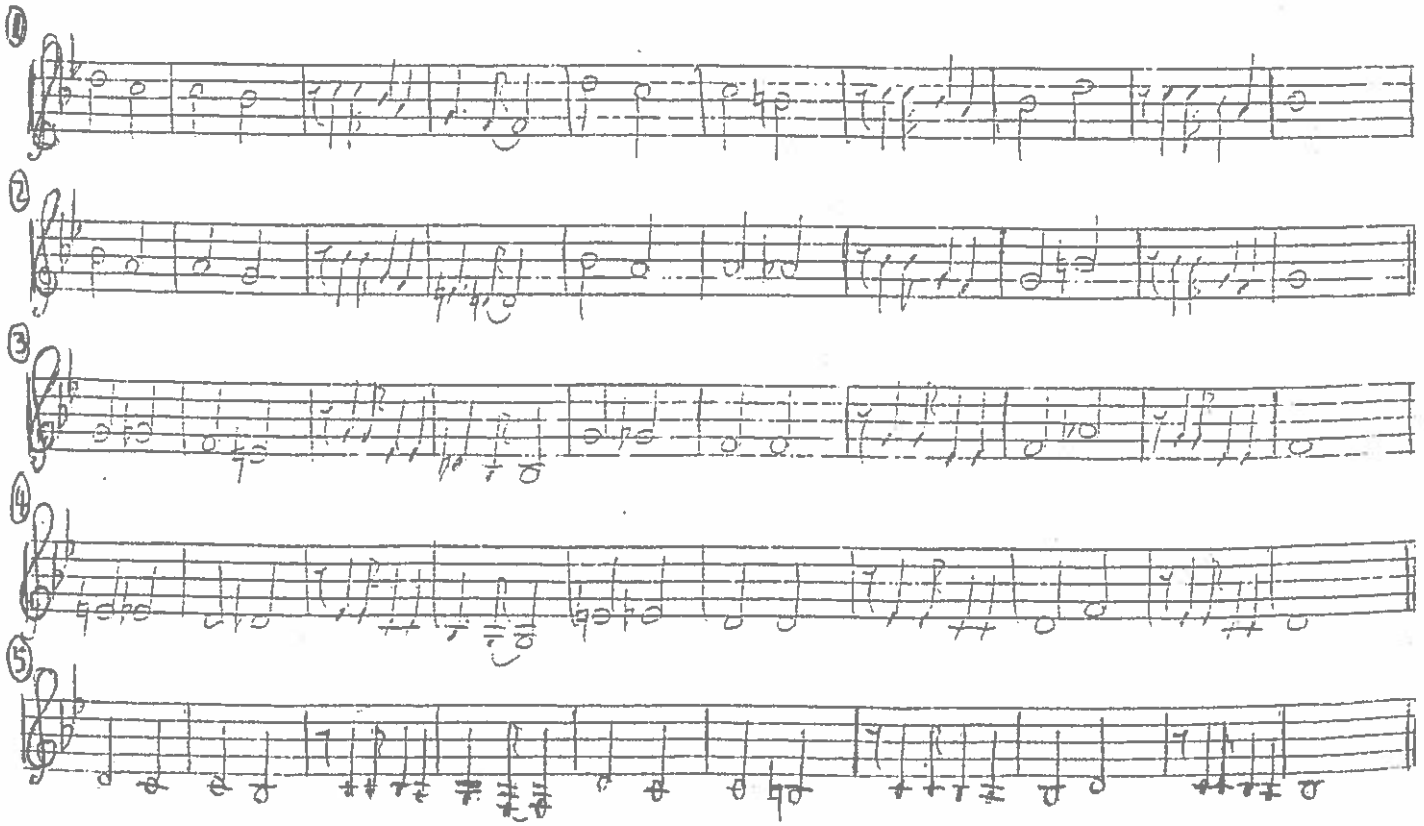
JEEPERS CREEPERS [A3]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