

TROMBONE

12 BAR BLUES PROGRESSION EAR TRAINING MELODY

BARRY HARRIS

DAVE BONES

NOTE: BARRY DOES NOT DISCUSS ALL OF THE SPECIFIC CHORDS USED. THE CHORDS WRITTEN ABOVE ARE MY INTERPRETATION OF THE CHORD PROGRESSION THAT IS OUTLINED BY THESE SCALES.

NOTES:

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BELOW ARE THE STAGES THAT BARRY SHARES THE MELODY ABOVE

"PRACTICING THE BLUES WITH THE HORNS PART 1":

- (1:15 ON VIDEO) B FLAT MAJOR SCALE UP AND DOWN, BUT INSTEAD OF LANDING BACK ON THE B FLAT, LAND ON THE 3RD OF G7 (B NATURAL).
- (1:35 ON VIDEO) FROM THE LAST NOTE, GO UP THE DIMINISHED, DOWN TO THE 2ND OF F (REFERRING TO USING F DOMINANT SCALE ON C MINOR 7TH, HENCE G BEING THE 2ND OF F.) (STARTS ON BEAT 3 OF MEASURE 8, LAST NOTE ARRIVES ON BEAT 1 OF MEASURE 9.) HE THEN HAS THE STUDENTS FIGURE OUT WHERE THIS OCCURS IN THE CHORD PROGRESSION (M. 7, 8, 9)
- (3:32 ON VIDEO) BARRY TALKS ABOUT USING THE DIMINISHED APPROACH FROM ABOVE, AND OUTLINES A SPECIFIC LICK. I DID NOT INCLUDE AND WRITE OUT THIS LICK ABOVE BECAUSE HE CONTINUES TO BUILD THIS MELODY USING THE LICK DESCRIBED IN POINT NUMBER 2 (MEASURE 8.) IF YOU WOULD LIKE MORE INFO REGARDING THIS ALTERNATE LICK, JUST LET ME KNOW AND I WILL E-MAIL IT TO YOU.
- (17:48) AFTER DESCRIBING "PIVOTING" (13:30 - 17:48), BARRY TELLS US TO PLAY THE B FLAT MAJOR SCALE UP AND DOWN, BUT INSTEAD OF LANDING BACK ON THE B FLAT, LAND ON THE 3RD OF G7 (B NATURAL) (POINT 1); GO UP THE DIMINISHED, DOWN TO THE 7TH OF F DOMINANT SCALE (REFERRING TO USING F DOMINANT SCALE ON C MINOR 7TH, HENCE E FLAT BEING THE 7TH OF THE F DOMINANT 7TH SCALE) (EXPANDED FROM POINT 2); THEN INSTEAD OF ASCENDING UP THE DIATONIC 7TH CHORD, PIVOT DOWN AN OCTAVE STARTING ON THE 2ND NOTE; THEN, DOWN TWO MORE SCALE NOTES, ENDING ON THE 3RD OF F (BEAT 1, MEASURE 10.)
- (20:07) FROM THE LAST NOTE (THE 3RD OF F), GO UP THE DIMINISHED (USING A TRIPLET); (THEN, DOWN TO THE F)
- (20:48) BARRY SINGS AND DESCRIBES THE NEXT LICK REFERRING TO "5-4". ("AND" OF BEAT 4 OF BAR 10 THROUGH BEAT 3 OF BAR 11.) THIS IS DESCRIBING A METHOD IN BEBOP FOR MELODY SEGMENTS TO RESOLVE FROM THE 5TH, OR 4TH DEGREES.
- BARRY REMOVES THE FIRST 2 8TH NOTES IN BAR 7, SO THAT THE PHRASE STARTS ON BEAT 2. NOTES THAT THOSE 8TH NOTES ARE IN PARENTHESIS TO CLARIFY THE STEPS BARRY DESCRIBED IN COMPOSING THIS MELODY.

"PRACTICING THE BLUES WITH THE HORNS PART 2" (PLEASE NOTE THAT THE CLASS COMPOSED BARS 1-3 OFF OF THIS VIDEO, AND IS ADDED BEFORE STEP 8):

- (1:07) BARRY TALKS ABOUT ARPEGGIOS; (1:37) THEN HAS US PLAY B FLAT AUGMENTED DOWN; THEN THE 2ND AND ROOT OF E FLAT (STARTS BEAT 3, M. 4 THROUGH AND OF 2 M. 5)