

6

Progression 61 is a re-harmonized, eight-bar blues in C. Presented in an easy-going, "back-porch" fashion, the progression opens with a I7-IV7-#IVdim7 passage, followed by a "Stormy Monday" cadence (I7-IIImi-IIIImi-IIIImi) in measures 3-4. A IIImi-V7 ensues, and a I7-bII7-II7-bII7 turnaround section brings us back to the top.

61 ♩ = 96 (♩ = ♩♩)

This A minor example (Progression 62) employs the time-honored Imi-III7-bVII7-bVI7-V7 vamp. The Imi-IVmi-Imi-V7 in measures 7-8 serves as a turnaround.

62 ♩ = 126 (♩ = ♩♩)

An assertive, backbeat rhythm rules this swampy example (Progression 63). In the key of Bb it reads: II7-V7-I7-VI7-II7-V7-I7.

63 ♩ = 108

Progression 64 features another classic blues vamp: Imi-bVII7. In the key of A minor, it's driven by an assertive rhythm that anticipates the changes in every other measure (2, 4, 6, and 8). The Ab-Bb-C turnaround is actually a slick modulation to the relative key of C (=VIIma-bVIIIma-Ima).

64 ♩ = 112 (♩ = ♩♩)

Here's an "uptown," progressive-blues example in the key of A (Progression 65). An ascending chord passage (IIImi-IIIImi-IVma- \sharp IVdim7) leads to a sustained V7sus in measure 2, and an R&B-flavored I-IV chordal riff caps off the four-bar progression.

65 $\text{♩} = 100$ ($\text{♩} = \text{♩} = \text{♩}$)

1. 2. 3.

Standard changes provide a rich harmonic backdrop for this 12/8 blues-rock outing (Progression 66). Although it flirts incessantly with a Cmi7 chord, the restless progression actually pivots between the relative keys of B \flat major and G minor. Measures 1-2 are IIImi-V7-IVma-IVma in B \flat ; measures 3-4 read IVmi-V7-IVmi-IV7 in Gmi. The secondary-dominant, G7 chord serves a V7 function for the Cmi7 chord at the top of the progression.

66 $\text{♩} = 69$

cont. rhy. simile

Chapter Seven

7

JAZZ, LATIN, AND FUSION PROGRESSIONS

This chapter examines the progressions, chord voicings, and rhythms inherent in jazz, and the related styles of Latin-jazz and jazz-fusion.

Progression 67 is a 12-bar, jazz blues in B \flat . Founded on a I7-IV7-V7 quick-change progression (see Progs. 59 and 60, Blues chapter), it includes extended chords, substitutions (measures 4 and 6), and a I7-VI7-IIImi- \flat II7 turnaround. Although it's a quarter-note rhythm part, you can imply the swing feel by ghosting (see Progression 11, Country chapter) some of the "ands" of beats 2 and 4.

67 $\text{♩} = 156$ ($\text{♩} = \text{♩} = \text{♩}$)

cont. rhy. simile

Here's an easy-going, modulating II-V-I progression (Progression 68). In the relative keys of A minor and C major, it includes altered-chord voicings (E7(\flat 9)) and G+7 and voice-leading tactics (common-tone in measure 1; chromatic voice leading in measures 2-4).

68 $\text{♩} = 100$ ($\text{♩} = \text{♩} = \text{♩}$)

Play 3 times

(Fine, 3rd time)