

Challenge Number One

Check out the first couple of harmonies in that tune the Globetrotters use. The progression of one dominant chord to another a perfect fourth higher is extremely common in jazz.

F7 Bb7

Many great improvisers use F and Bb mixolydian scales on each of these two harmonies. Remember, mixolydian is that simple scale, almost identical to a major scale, -the only difference being a lowered 7th scale degree.

9 F MIXOLYDIAN B FLAT MIXOLYDIAN

How can the skills practiced on the previous pages be put to use? Does this excerpt sound familiar?

11 F7 (Unlike the source solo, there is no change in harmony here.)

Could you figure the transposed pitches out for yourself? Think of the F chord as having a parent scale, the F mixolydian scale. Number the scale degrees 1-8, 1 for F, 2 for G, etc... Number a B Flat mixolydian scale the same way. This phrase is built on 1, 3, 5, etc., scale degrees.

15 F7

19 Bb7

How challenging would such a transposition be for you? Don't worry. The business of learning material and adapting it to new situations (new tunes and new harmonies) is one that involves tremendous flexibility. Ask any experienced improviser how often they try for something and find something different comes out. Perhaps you might try for a similar shape to the idea at hand. Perhaps a literal transposition is too much to ask at a given moment in a given tune. It often happens to me that I go for a certain sonority, miss it, but have a shape that leads somewhere else, often to an interesting place, -at least to me!