

233. Cannonball Adderley:

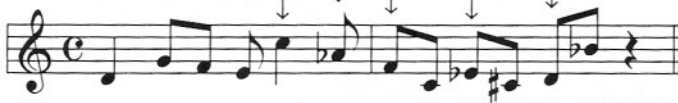
Cm7 F7



This line has symmetry with the third to root leap on both of the dominant seventh chords. Outline no.3 begins before the Fm7, but resolves to the Bb7 on time.

234. Clifford Brown:

Gm7 C7 Fm7 Bb7



Cannonball uses the same line in the same solo in two key areas.

235. Cannonball Adderley:

Eb7



236. Cannonball Adderley:

Dm7 G7 Cmaj7



Outline No.3 in Combinations of More Than One Outline

This combination is from Parker's solo on a well-known bop tune in A flat. 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. (This example was also shown as ex.123.)

237. Charlie Parker:

Cm7 F7 Bbm7 Eb7 Abmaj7



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? (This example was also shown as ex.122.)

238. Clifford Brown:

Dm7 G7 Cm7 F7 Bbmaj7

Morgan begins stating the third and seventh of the ii chord before outline no.3. In the last two measures he uses outline no.1 with some interesting added chromatic tones. The C# - D point up to and the F - D point down to the E flat, the fifth of A flat 7.

239. Lee Morgan:

Fm7 Bb7 Ebm7 Ab7

Evans uses three outlines over this passage with rapid harmonic rhythm. Outline no.2 over the ii - V7; outline no.3 over the iii - V7/ii; and anticipating the G minor by three eighth notes outline no.3 over ii - V7/vi - vi. (This example was also shown as ex.181.)

240. Bill Evans:

Gm7 C7 Am7 D7 Gm7 A7 Dm7

Outline No.3 with Passing Tones

The arpeggiated form of this outline lends itself to diatonic passing tones between the chord tones. Adding passing tones blurs the distinction between outline no.3 and outline no.1. Into which category these next examples fall is anybody's call as they have elements of both no.1 and no.3. The central point is their harmonic clarity; thirds and seventh delineate the harmony.

241. Clifford Brown:

Dm7 G7

These chromatic passing tones do not blur the distinct harmonic clarity as the diatonic notes fall on strong beats..

242. Clifford Brown:

Musical notation for example 242 by Clifford Brown. The notation shows a melodic line in treble clef with a common time signature. The first measure is marked with a Dm7 chord and contains a descending chromatic line: G4, F#4, F4, E4, D4. The second measure is marked with a G7 chord and contains an ascending chromatic line: D4, E4, F4, F#4, G4. The line ends with a quarter rest. Arrows point to the notes G4, F#4, F4, E4, D4, and G4. A triplet of eighth notes (F#4, F4, E4) is marked with a '3' above it.

The resolution to the dominant chord is delayed until beat three by the sawtooth shape. The leap at the end of the line mirrors the leap at the beginning of the line.

243. Clifford Brown:

Musical notation for example 243 by Clifford Brown. The notation shows a melodic line in treble clef with a common time signature. The first measure is marked with an Fm7 chord and contains a descending chromatic line: G4, F4, E4, D4, C4. The second measure is marked with a Bb7 chord and contains an ascending chromatic line: C4, D4, E4, F4, G4. The line ends with a quarter rest.

Tom Harrell in E flat minor.

244. Tom Harrell:

Musical notation for example 244 by Tom Harrell. The notation shows a melodic line in treble clef with a common time signature. The first measure is marked with an Fø7 chord and contains a descending chromatic line: G4, F4, E4, D4, C4. The second measure is marked with a Bb7 chord and contains an ascending chromatic line: C4, D4, E4, F4, G4. The line ends with a quarter rest.

This passage has a wide range and rhythmic contrasts..

245. Tom Harrell:

Musical notation for example 245 by Tom Harrell. The notation shows a melodic line in treble clef with a common time signature. The first measure is marked with an Fm7 chord and contains a descending chromatic line: G4, F4, E4, D4, C4. The second measure is marked with a Bb7 chord and contains an ascending chromatic line: C4, D4, E4, F4, G4. The line ends with a quarter rest.

The chord tones always occur on the strong beats in these two examples from Harrell.

246. Tom Harrell:

Musical notation for example 246 by Tom Harrell. The notation shows a melodic line in treble clef with a common time signature. The first measure is marked with an Am7 chord and contains a descending chromatic line: B4, A4, G4, F4, E4. The second measure is marked with a D7 chord and contains an ascending chromatic line: F4, G4, A4, B4, C5. The third measure is marked with a Gm7 chord and contains a descending chromatic line: A4, G4, F4, E4, D4. The line ends with a quarter rest.

Our

247. Tom Harrell:

Am7 D7 Gm7



Hubbard delays the resolution to the B flat for an entire measure. Compare this to Ex.174 of Parker.

248. Freddie Hubbard:

Cm7 F7 Bb

**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.3 anticipating the thirds over the barline in all major and minor keys.

Dm7 G7 Cmaj7



VII. OUTLINE FRAGMENTS

In the discussion of harmonic clarity, the target notes were the third of ii moving to the seventh of ii, resolving to the third of V7 moving to the seventh of V7, resolving to the third of I. Fragments of outlines have been previously shown where harmonic clarity was still present with some of the elements missing.

Parker's sequence in ex.249 relies on the seventh of ii resolving to the third of V7 for clarity. The turn, the leap from third to the root, and the rhythmic displacement give life to this example.

249. Charlie Parker:

Brown uses similar motion in this sequence. The shape is echoed later, but with an arpeggio on the V7 chord.

250. Clifford Brown:

251. Clifford Brown:

The only note missing from Morgan's excerpt is the third of the ii \circ chord. The V7 chord is anticipated and arpeggiated. The line follows outline no.1 one down to the third of C minor.

252. Lee Morgan:

D \circ 7 G7 Cm



Harrell begins with an accented upper neighbor tone followed by the third. The leap is an arpeggiated tone to the fifth. The seventh on the upbeat is followed by the next target note on the downbeat.

253. Tom Harrell:

Bm7 E7



IX. GET IT IN YOUR PLAYING

How to Practice the Outlines:

1. Learn the outlines in their bare form in *all* major and minor keys. To play them in minor, use harmonic minor (the key signature for the minor key and raise the leading tone). It is difficult or impossible to elaborate on anything until you know it well.
2. Practice the outlines with the proper jazz articulations and feel. Swing the eighth notes; accent the up beats. Begin by playing them with quarter note values to get them locked in. When you speed up the quarter notes they will feel like eighth notes.
3. Take standards tunes and progressions and plug in the bare outlines. For example, on Blues:
 - Play several choruses of a blues progression and every time you get to a ii - V7 make yourself play Outline #1.
 - After several choruses switch to Outline #2, and then #3.
 - Besides the typical ii - V7 in measures 9-10 and 12, try a ii - V7 to the IV chord in measure 4, a ii \emptyset - V7 to the ii chord in measure 8.
 - All of the outlines work for the first two measures.

In the key of F:

F	Bb7	F	Cm7	F7
Bb7	B \circ 7	F	A \emptyset 7	D7
Gm7	C7	F	Gm7	C7

4. Practice some favorites from this anthology or your own collection in all keys. Try to make every note swing, accent the tops of lines and changes of direction. Do not practice sloppy or you will play sloppy.
5. Manipulate and personalize some of your favorites:
 - Change a note or two
 - Change some of the rhythms
 - Add some turns and ornaments where there weren't any
 - Take some ornaments away
 - Try it in a minor key with the appropriate accidentals, etc.
 - Play in all keys!
6. Make up your own. Take each outline and invent several examples. Start with an outline and one device (neighbor tones, passing tones, arpeggiation tones, etc.) and invent. Again, practice in all keys.
7. Take examples of your own and others and plug into tunes and standards progressions. Prepare ahead of time to make them work.
8. Use your knowledge of these outlines to help you hear harmony. Sing the outlines over progressions. Listen to them to help you hear unfamiliar progressions.

Most standard tunes never modulate more than one accidental up or down. The keys most frequently modulated to from the key of C (no sharps or flats) are: A minor (no sharps or flats), F and D minor (one flat), G and E minor (one sharp). These other keys correspond to the diatonic triads of the key of C: Dm = ii, Em = iii, F = IV, G = V, Am = vi. Practice singing modulations from the key of I to the key of ii, iii, IV, V, vi, and back again to I.

9. LISTEN! These pages just contain pitches and timing approximations. The accents, actual placement, inflections, articulations, timbre: the elements that make these lines swing, are learned by listening and imitating the great jazz artists. There is no substitute.