

'Take The A Train'

Improvised solo by Doug McKenzie

Ellington

Chord progression: C/G, D9#11/F#, C/G, D9#11/F#, C/G, D9#11/F#, C/G, D9#11/F#

1 The intro is played freely

The whole tone scale ..

Detailed description: This system shows the first eight measures of the piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of eighth notes, with some triplets. The bass line features block chords. Measure numbers 1 through 4 are indicated below the bass line.

Chord progression: CMaj7, E7#9, A7alt, D7#11, Eb7#9, D7#11

The chords 'back-cycle' to 'Side-slipping' the whole chord

Falling-off the 7th (C) to the 3rd (F#) chromatically

Detailed description: This system covers measures 5 through 8. The bass line continues with block chords. The treble clef shows a melodic line with some chromatic movement. Measure numbers 5 through 8 are indicated below the bass line.

Chord progression: Dm9, G7alt, C6/9, Ebm9, Ab9, G7sus, G7alt

'Falling-off' again - this time from the 9th (E), to the 7th (C)

One of the many turn-around possibilities - I, bIIIIm, bVII7, V

Detailed description: This system covers measures 9 through 12. The bass line features complex chords. The treble clef has a melodic line with some chromaticism. Measure numbers 9 through 12 are indicated below the bass line.

Chord progression: CMaj7, E7alt, A7alt, D7#11, D7#9

Now in tempo - very slowly.

The 'back-cycling' again. Upper chromatic neighbours target each chord tone in turn

Detailed description: This system covers measures 13 through 16. The bass line continues with block chords. The treble clef has a melodic line. Measure numbers 13 through 16 are indicated below the bass line.

Dm9 G13 CMaj9/G C13 F#7

The Dm7 chord is enclosed with diminished chords

F69

Close position block chords- inversions of F6 chord
Notice the grace notes before each LH note.

D9 F#dim Dm9 G7b9

All are inversions of the chord

CMaj7 D9#11

Last 8 bars - back to rubato

Dm9 G7alt C69 A13 Ab7 G7alt

A diminished chord shape is moved as a 'constant structure' with the melody. Another turn-around possibility - I, V1ZbV17,V

CMaj7 G7alt CMaj7 E7 A7 D7#11 Eb9 D7#11

37 Now in tempo

D7 Dm9 G7sus G7b9 C69 F#7 E7/G# D7 G7sus G7b9

CMaj7 D7#11

Each chord tone is preceded by its upper diatonic neighbour

G7sus G7b9b13 G7#9b13

C7alt Eb7b9 Gb7b9 A7b9 C7b9 Eb7b9 Gb7b9 A7b9

Over the modulation to F Major on the bridge, instead of a straight C dominant chord, I have taken a 7b9 shape and moved it up in minor thirds. Notice again the chromatic grace notes before each LH note.

F6 C7 FMaj7 Fm6 FMaj7 Ebm7

53 54 55 56

D7 Ab13 Bb/Ab G7alt

57 58 59 60

The 'cry me a river' lick over an

CMaj7 D9#11

61 62 63 64

Dm9 Dm7 G7b9 C69 Ebm9 D7 G7b9 B69

65 66 67 68

C69 CMaj7 D7#9 D7b9

69 70 71 72

Dm9 G7sus G7alt G/C Ebm7/Gb Dm9 G13b9

CMaj7 D9#11

Dm9 G7sus G13b9 G7 G13b9 C69 C13 F#7

FMaj7 C7b13 FMaj7 C7 F69 Gb69 F69 C13b9 F69

D9#11 Dm9 F/A G7b9b13

Tremolo in RH (E Major triad)
 Melodic line played in Left hand under RH tremolo.

CMaj7 D7#11

Dm9 G7 G13b9 C69 Gsus G7b9b13

C6 Bdim C6 Ddim C Dm9 Abdim A7alt D7#11

The classic 4 bar big band figure - in 4 part drop 2 harmony
 Up the C major scale - dim chords on non-chord tones Chromatic scale from Root (D) down to the tritone (G#)

Dm9 Dm7 G7alt C69 A7 D7 G13 C6

Bdim C6 Ddim C6 F Abdim D7#11

Dm9 G7#11b13 C69 C69 C7b9 Eb7b9 A7 C7 F#7

113 114 115 116

FMaj7 F#9 F Gm7 Abdim F/A

117 118 119 120

D7#11 Dm9 Dm/C# Dm7 G13 Db7

121 122 123 124

C69 D7#11

125 126 127 128

I call this a D 'Whole Tone chord' with every note of the scale (LH - C,D,E and

Dm7 Dm7 G7 C69 Ab7 DbMaj7

129 130 131 132

The classic ending - with a twist
Slips up a semitone to Db!

Musical score for guitar, measures 133-135. The score is written on two staves. Measure 133 shows a C7#11 chord. Measure 134 features a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line. Measure 135 shows a triplet of eighth notes in the treble line. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part is written in standard notation with a capo on the first fret. The bass line is written in standard notation with a capo on the first fret. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part is written in standard notation with a capo on the first fret. The bass line is written in standard notation with a capo on the first fret.