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An audio recording is included with this book. These recordings can make learning from the book easier and more enjoyable. The symbol to the left will appear next to every example that has a recording. Use the recording to help ensure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The track numbers below the symbols correspond directly to the example you want to hear. Track 1 will tell you how to use the recording. Have fun!

We also have the bebop scale, a scale that includes strategically placed chromatic passing tones. There are actually two bebop scales, one for dominant chords and one for minor chords. Each one puts a chromatic passing tone between the $\flat 7$ and the tonic, making an eight-note scale where every other note is a chord tone.

22

C Dominant Bebop Scale (C7)

1 2 3 4 5 6 $\flat 7$ 7 1

C Minor Bebop Scale

1 2 $\flat 3$ 4 5 6 $\flat 7$ 7 1

This example uses chromatic passing tones. The bebop scale is used on the Gmin7 and F7 chords.

23

$\text{♩} = 120$

Loafin' Blues is a blues melody in F. Play it as you normally would, but also play it without chords in the left hand to hear how the line itself brings out the sound of the changes.



LOAFIN' BLUES

$\text{♩} = 152$

CHAPTER 3

Advanced Substitution & Reharmonization



PHOTO COURTESY OF THE INSTITUTE OF JAZZ STUDIES

Legendary pianist Art Tatum had the ability to boggle the mind with his harmonically daring and complex reharmonizations of standard tunes. This is most apparent in his extraordinary solo recordings. Since the 1930s, jazz musicians of all styles have long been in awe of his technique.

In Chapter 5 of *Intermediate Jazz Keyboard* we studied substitution. In the bebop era, players began to change the chords in familiar progressions and/or add chords to them. This provided them with a greater challenge and more harmonic stimulation.

This was taken to the extreme in the late 1950s. People had been experimenting with more complicated substitutions throughout the '40s and '50s. Then saxophonist John Coltrane began taking substitution to another level. It began with his 1959 composition *Giant Steps*, whose changes were among the most harmonically advanced that anybody had seen up to that point. He took the concept behind *Giant Steps* (to be discussed later in this chapter) and used it to create mind-blowing substitutions over standard changes. The changes to the standard *How High the Moon* became *Satellite*, the changes to Eddie "Cleanhead" Vinson's *Tune Up* became *Countdown* and the changes to Charlie Parker's *Confirmation* became *26-2*. A new precedent for substitution was set by using what some people called "Coltrane changes" or "Giant Steps changes."

These substitutions often reach the point where they can be considered *reharmonizations*. A reharmonization (or "reharm") is a comprehensive overhaul of the changes in a tune. Substitution is a tool used to reharmonize a tune (although there's often a fine line between a reharmonization and a lot of substitutions). Whereas Coltrane wrote a lot of original tunes based on standard changes saturated with substitutions (including those listed above), he was also famous for playing reharmonized standards. On these, he retained the original melody to the standard and thoroughly altered its harmony. *Out Of This World*, *My Favorite Things* and *But Not For Me* are among the well known tunes he recorded in this style.

This chapter will begin with some of the substitutions that people began using once those discussed in the last book became more common. Then we will move on to "Coltrane changes."

PENTATONICS IN MODAL PLAYING: “TAKIN’ IT OUTSIDE”

No, this doesn’t mean you need to bring your Steinway out onto the patio or hook your synth up to a generator and play on the street. *Outside* (or *out*) in jazz typically means outside of the tonality of the moment. More generally, “out” refers to the more dissonant side of the music. The stereotype of “out” music involves someone hitting the strings of the piano with a hammer while somebody else screeches vacuum cleaner-like sounds on an oboe. Taking the music outside by no means has to be weird, however. In fact, being able to take the music outside can be an essential way to build and maintain intensity (we will discuss this more in Chapter 7).

In modal playing, this concept is very useful. We’ve already touched on this on page 21 when we discussed sidestepping and resolving. Playing multiple choruses with such limited note choices can cease to be freeing and can begin to be stifling if you don’t have the means to take the music somewhere. Listen to McCoy Tyner’s solo on *Passion Dance* from his album *The Real McCoy*. On it, he uses not only pentatonics that fit what should be played on an F7sus chord (the basis of the tune’s harmony), but also pentatonics that don’t seem to relate at all. Check out this example in that style.

80
Track
39

The musical notation is in 4/4 time with a tempo of 160. It features a grand staff with a treble and bass clef. The piece starts with an F7sus chord. The first bar shows the E♭ Major Pentatonic scale (G4, A4, B4, C5, D5) with fingerings 1, 2, 1, 3, 5. The second bar shows the A Major Pentatonic scale (A4, B4, C5, D5, E5) with fingerings 1, 2, 1, 4, 5. The third bar shows the F# Major Pentatonic scale (F#4, G4, A4, B4, C5) with fingerings 1, 2, 1, 3, 5. The fourth bar shows the B Major Pentatonic scale (B4, C5, D5, E5, F#5) with fingerings 1, 2, 1, 4, 5. The fifth bar features a big fat F7sus chord with a big fat 5th in the left hand. The sixth bar shows the B Major Pentatonic scale with fingerings 1, 2, 1, 4, 5. The seventh bar shows the B Major Pentatonic scale with fingerings 1, 2, 1, 4, 5. The eighth bar shows the B Major Pentatonic scale with fingerings 1, 2, 1, 4, 5.

By the second bar, we’ve gone outside, and we spend three bars playing dissonant (“out”) sounding pentatonics. On the fifth bar, we hit a big fat F7sus chord with a big fat 5th in the left hand and resolve the immense tension that we have built up.

Being able to resolve the tension is the key factor in using outside pentatonics successfully. To see this in action, play the example above, leaving out the chord at the end and notice the difference. Using a 5th in the left hand to lay down the tonality and/or returning to a more appropriate scale will generally bring you back. You may choose to do this after four bars, after eight bars or even after a full chorus, depending on how far into the tune you are and how much tension you want to build up.

Beyond this concept of tension and resolution, there are no specific rules for the use outside pentatonics. Simply try using some dissonant sounding scales (the ones that aren’t on the chart) and see if you can build and resolve some tension.