

Moderate Swing

Performing this at tempo will be considerably more difficult than just playing the melody.

(Book 5) Lesson 23b.

G.Arvola

(play with "jazz eighth feel")

"The Blue Doodle" (re-visited)

The musical score consists of six staves of piano accompaniment for the song "The Blue Doodle". The key signature is one sharp (F#), and the time signature is common time (C). The chords and melodic lines are as follows:

- Staff 1: Em, C, G, B7, Em, B7
- Staff 2: Em, C, G, B7, Em, E7
- Staff 3: Am7, G, F7, Em, C, E7
- Staff 4: Am7, G, F7, Em (triple), B7#9, Em, B7
- Staff 5: Em, C, G, B7, Em, B7
- Staff 6: Em, C, G, B7, Em

Notice that "minor" chords have been often altered to become "minor 7th" chords. "Major" chords can become "major 6th" or "major 7th" chords. "Dominant 7th" chords can become "9th" chords containing some type of altered degree.

A careful analysis of the harmony would seem to be the first order of the day.

Observe the first measure in the second last staff. The chromatically descending single notes are drawn from the "minor series". (Root, maj7, m7, m6) A similar technique has been used in the last staff but the melody note has been reiterated.

Notice also that the song has been transposed to a different key. (In Book 4 the song is in the key of "A minor") The higher key affords better opportunities for four part chords. The same harmony in a lower key can become extremely dark and perhaps even muddy sounding.

When learning "standards", it is probably best to learn them in the original keys if possible. When you encounter an ensemble situation, be it in a performance or a jam session, you will find that other musicians will have learned the tunes in the original keys mostly for the sake of compatibility.