

Stretched Out and About As Blue As Can Be

The train of thought should be relatively obvious to players who have paid some attention to the previous lessons. A song such as this which is originally totally within a diatonic major key can become an interesting experiment when changed to its parallel minor key. In this case, I have stayed largely to the confines of the musica ficta minor keys.

The musical score is written in C minor (three flats) and common time. It consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: Cm, C7, Fm, Cm
- Staff 2: G7, Cm, G7, Cm
- Staff 3: Cm, G7, G7b5, Cm, G7
- Staff 4: Cm, G7, Cm, G7
- Staff 5: Cm, C7, Fm, Cm
- Staff 6: G7, Cm, Ab7, G7, Cm, G7
- Staff 7: Cm, C7, Fm, Cm
- Staff 8: G7, Cm, G7, Cm

The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature is C minor, and the time signature is common time.

Chord progression for the first system: Cm, G7, Cm, G7.

Chord progression for the second system: Cm, G7, Cm, G7.

Chord progression for the third system: Cm, C7, Fm, Cm.

Chord progression for the fourth system: G7, Cm, G7, Cm, Bb7.

Chord progression for the fifth system: Eb, Eb7, Ab, Eb, Bb7, Eb, C7, F11, Bb7, Eb.

Chord progression for the sixth system: Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7.

Chord progression for the seventh system: Eb, Eb7, Ab, Eb, Bb11, Bb7, Eb, C7.

Chord progression for the eighth system: Fm7, Bb11, Eb, (tacet).

Text annotation: "Just some silly stuff!!!"

It should be obvious that the last chorus has reverted back to a major key and the tune has been condensed back to its original rhythmic format. The chord structure has been enhanced with fun stuff and then the ending has been stretched out in a big band manner. The "silly stuff" is exactly that. Jazz players sometimes play things along this line perhaps because they ran out of ideas for a moment and were compelled to fill the space with something. Does it jive with the chords? Who cares!