

Freddie Hubbard solo on Birdlike

Analysis of chorus 1

Miguel Gorodi

Phrase 1

Phrase 2

6 chromatic passing tones (anticipating chord I) #11 flavoured enclosure (anticipating chord ii)

10 prolonged ii - V

Phrase 1 spells out a nice Gm9(maj7) shape. This could come from G melodic or harmonic minor but because the melodic minor scale is so flexible in its application I find it more helpful to think of it as a strong melodic minor shape. This phrase over will work over any root note from G melodic minor scale:

14 Gm(maj7) F#7alt. Eø9 D7(b13)

18 C7(#11) Bbmaj7(#11) A13(b9sus4)

Here are some ways of using this phrase over functional harmony (the kind that you would find in a common jazz standard):

22 Gm(maj7) Dmaj7 (IVm - I) F#7alt. Bm7 (V7alt - I)

26 D7(b13) Gmaj7 (V7b13 - I) Eø9 A7alt. Dm7

In this last example I've repeated the phrase but transposed up a minor 3rd to produce a melodic sequence that spells out the harmony for a minor ii - V - i. Transposing melodic cells like this may seem arbitrary, but for the sake of this work just trust that its a thing that happens in jazz and we can explore why and how that works at a later date.

You could develop this phrase into a diatonic scale pattern (as I do for 'phrase 2') but I didn't think this would work so well on the trumpet because of the large range. However as shown in my last example, we can use transpositions of this phrase in helpful ways; over functional harmony or perhaps modal or more free situations. Even if you don't like the sound of these results, you're still practicing transposing melodic cells - a skill that can be applied in many contexts.

31 Descending/Ascending semi-tones



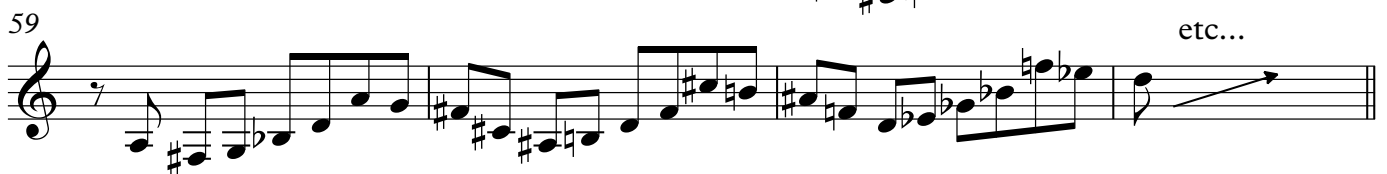
39 Descending/Ascending tones



47 Descending/Ascending minor thirds



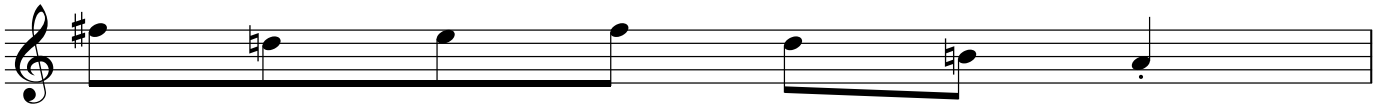
55 Descending/Ascending major thirds



63 Perfect fourths



67 Phrase 2



I'm always on the lookout for phrases I can turn into diatonic scale patterns because they help develop fluency within a key centre. This material can then be applied to any context where diatonic playing is applicable. I've noticed that material of this sort is often helpful 'connecting language' that helps me get from one idea to the next.

68 diatonic scale pattern (to be done in all modes + keys)



72



76



80



83 diatonic scale pattern (3/4 variation) etc.



etc.

Each variation to be transposed by semi-tones, whole-tones, minor thirds, major thirds and fourths, and with multiple harmonic contexts in mind wherever possible.

Eg 1: minor 7 chords descending in tones



Eg 2: major 7 chords descending in major 3rds

