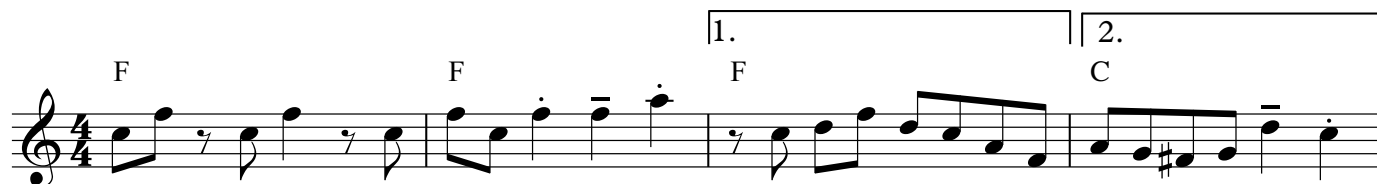


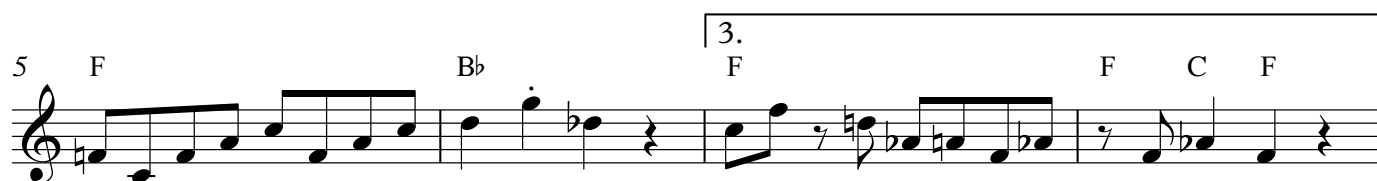
Louis Armstrong on Cornet Chop Suey

Transcribed by Miguel Gorodi

1. F F F C



5 F Bb F C F



9 4. F F F C



13 5. F Bb F C F



1. Major 6 language: Armstrong frequently uses the pitches from a major chord's respective major 6 shape (root, 3rd, 5th + 6th)



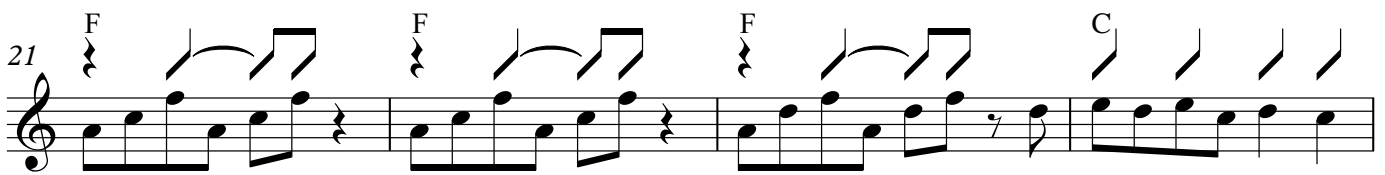
2. Harmonic contouring: Armstrong uses this non-diatonic chromaticism to imply extra harmonic motion through melody - in this case the concert F# pulls the ear to a G minor sound that naturally precedes the C7 (all concert). The resulting melody is more colourful and with a greater sense of movement.



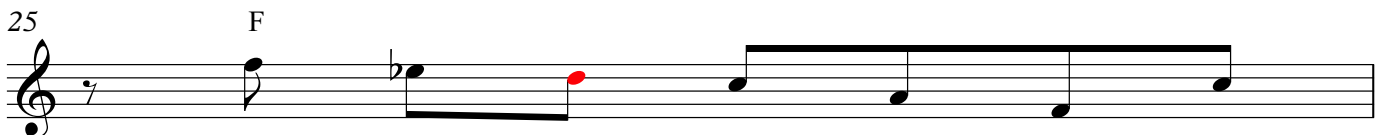
3. The b3 from the Blues: The merging of Blues music with "European harmony" through hymns, spirituals, folk musics and Vaudeville gave rise to a new harmonic logic and Armstrong was fluent very early on and pushed the language even further. Melodically approaching major 3rds from the semi-tone below (both on and off the beat - they feel very different), but also targeting the same pitch over the respective dominant chord creating what will later be called a #9.



4. Groove: Part of Armstrong's incredible rhythmic drive comes from his use of claves. These rhythmic keys have their roots in Africa, and through slavery travelled to Cuba and South America where they evolved and arrived in New Orleans which was a major trading post for the Gulf of Mexico. Armstrong often used rhythmic cells from these claves to structure his phrasing, in this case a "Charleston" groove on every beat 2 drives the phrases for 3 bars then is contrasted with 4 strong on-beats.



5. Diatonic passing notes: Armstrong's melodic shapes are a mixture of arpeggiated chords, exciting leaps of wider intervals and more linear movement. Here he smooths out the dominant chord he is arpeggiating with the passing 6th between the 7th and 5th.



6. Diminished arpeggios: Armstrong was a master at using this colourful harmonic device to create tension and resolution. Very often he uses I_o over a major I chord before resolving as in this example.

