

# Tune Up - Ideas, Dominant Scales, ii/V's & Lines

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When learning a tune and working on soloing, start by listening to some recordings. Below is the beginning to Sonny Rollins' brilliant solo on Tune Up. Transcribe some of it, and then try to figure out what he's doing!

Notice how the entry in the first 4 bar phrase is displaced forward by a beat in the next 2 phrases. Also in the first 3 phrases, how the V7 phrase is extended through bar 2 & 3, not landing on the 1 chord until bar 4 of the phrase. Notice also where he starts and ends phrases and the 3 note motif he repeats. Analyse how the lines are fitting over the changes, how it's composed, the phrasing, sound, time feel etc. Try to incorporate some of the ideas into your own playing. Cop the licks and use them shamelessly. Slow down the recording and play along, mimicking the phrasing, time feel and so on. Listen to how Sonny Rollins, Miles Davis, Wes Montgomery, Grant Green and others play the melody, the way their phrasing adds a whole new dimension and breaths life into the lines. Listen to the spirit and exuberance, the lyrical quality and the swing that these players bring to the music. If we can put together the artistry of the masters with the building blocks of the idiom, then maybe we can strive to be as expressive with our own playing.

**a** Sonny Rollins, 'Tune Up', from 'Newk's Time', Blue Note Records, 1957.

0:34

5

9

13

17

21

Chord changes: Em<sup>7</sup>, A<sup>7</sup>, D, Dm<sup>7</sup>, G<sup>7</sup>, C, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, Em<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D, Dm<sup>7</sup>, G<sup>7</sup>, C.

The score is written in 4/4 time. It consists of six staves of music. The first staff starts with a 0:34 time marker. The second staff begins with a measure number of 5. The third staff begins with a measure number of 9. The fourth staff begins with a measure number of 13. The fifth staff begins with a measure number of 17. The sixth staff begins with a measure number of 21. Chord changes are indicated above the staves: Em<sup>7</sup>, A<sup>7</sup>, D, Dm<sup>7</sup>, G<sup>7</sup>, C, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, Em<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D, Dm<sup>7</sup>, G<sup>7</sup>, C. A triplet of eighth notes is marked with a '3' in the first staff.

2

25

Cm7 3 F7 Bb

29

Em7 F7 Bb

33

Eb7 Em7 A7 D cont'd

Next, we can look at the structural foundations and 'grammar' of the harmony. Scales, melodic devices, chordal framework. We can take these apart and work on them individually. There's a lot of information in a song like this, and working on these things will give us a better handle on getting through it. Practice 4 bar sections, the ii-V-I's, and then the whole thing.

Dominant scales give us different 'colours' for V7 chords. Experiment with trying each one in a major and minor ii-V-I. Also play the bebop versions with the chromatic degree between b7 and 1 (b7,7,1).

**b** 38

G7 G7b913 1/2 whole dim. G7alt. alt. - 7th deg. mel. mi. G7(b13) 5th degree harmonic mi.

for instance

42

Dm7 G7b913 Cmaj7 A7(b13)

dorian 1/2 whole diminished major 5th deg. harm. mi.

or

46 Dm<sup>7</sup> *dorian* G<sup>7</sup>alt. *altered* Cmaj<sup>7</sup> *major* Eb<sup>7</sup>(#11) *tritone sub w/4th degree Jazz minor.*

On the V7 chord, or on the ii/V, try going from mixolydian to one of the more 'altered' scales.

50 Dm<sup>7</sup> **or** G<sup>7</sup> G<sup>7</sup>(b9)

Idea – you can think of the V7 altered as the 7#11 chord a tritone away, using the same scale, in this case Ab Melodic Minor. Same notes, but a different, maybe easier way to think about it.

52 G<sup>7</sup>alt. Db<sup>7</sup>(#11)

**c** Play chord scales (modes) through the tune. Start on the root initially, then later try starting on the 3rd & 5th.

54 Em<sup>7</sup> A<sup>7</sup>(b9) Dmaj<sup>7</sup>

*1/2 whole dim* *from the 3rd*

58 Dm<sup>7</sup> G<sup>7</sup>alt. Cmaj<sup>7</sup>

*1/2 whole dim*

62 Cm<sup>7</sup> F<sup>7</sup>alt. Bbmaj<sup>7</sup>

66 Em<sup>7</sup> F<sup>7</sup>(#11) Bbmaj<sup>7</sup> A<sup>7</sup>alt. **or** Eb<sup>7</sup>(#11)

*4th degree Jazz minor*

70 Em<sup>7</sup> A<sup>7</sup>alt. Dmaj<sup>7</sup> B<sup>7</sup>alt.

4 Try the other scale options for the V7 chords, and the tritone sub.

**d** 74 Em<sup>7</sup> A<sup>7</sup>alt. Dmaj<sup>7</sup>

*etc.*

**e** Play tune using arpeggios - 1357

78 Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup>

**f** Play tune using arpeggios from the 3rd - 3579. Note the V7 sounds good with a b9.

82 Em<sup>7</sup>(add9) A<sup>7</sup>(b9) Dmaj<sup>7</sup>

4 note patterns for minor-1b345 & major-1235. Use variations. Look for ways of starting on other sc. degrees.

**g** 86 Em<sup>7</sup> A<sup>7</sup>(b9) Dmaj<sup>7</sup>

*from the 5th*

Guide tones - the 3rd and 7th of each chord. Notice the descending resolutions.

**h** 90 Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup>

94 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

98 Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup>

102 Em<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup> Eb<sup>7</sup>

**i** Try other patterns or scale fragments – 137, 143, 1237, 1327 etc. These use the guide tones. Make up your own. 5

106 Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup>

*Wes Montgomery changes*

Enclosures - in this case primarily targeting guide tones.

**j** 110 Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> B<sup>7</sup>alt.

Work on longer lines, like this Dave Leibman line. It's constructed using enclosures, which can be used as motifs.

**k** 114 Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup>