## 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.











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).









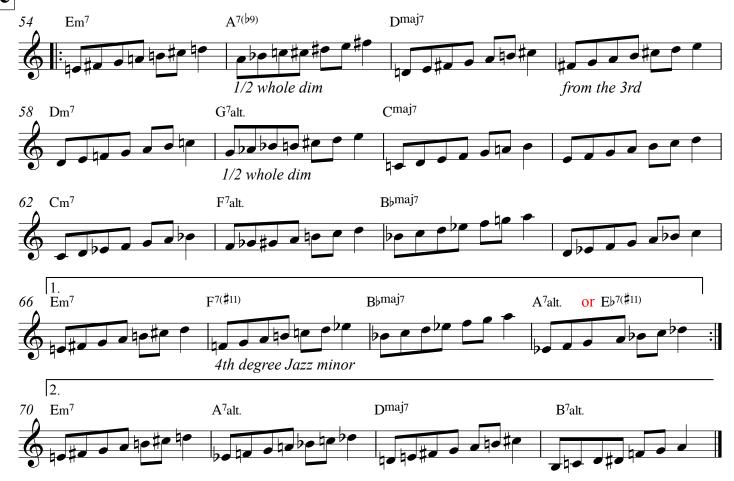
On the V7 chord, or on the ii/V, try going from mixolydian to one of the more 'altered' scales.



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.



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



 $\ensuremath{^{4}}$  Try the other scale options for the V7 chords, and the tritone sub.



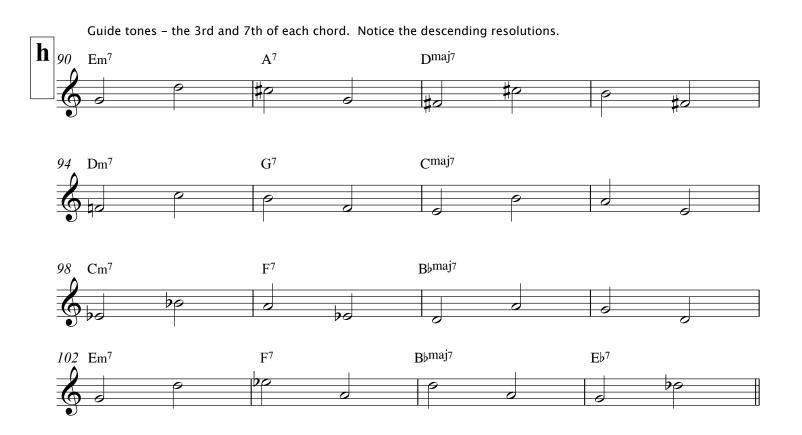


Play tune using arpeggios from the 3rd – 3579. Note the V7 sounds good with a b9.



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





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



Enclosures - in this case primarily targeting guide tones.



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

