Analysis of BeBop Solo Ideas
over "Stella by Starlight" changes
as performed by Jeff Brent

Phrase 1
Bars 1 & 2
| pickup | Em7b5 |
These two notes correspond exactly to the first two notes in the original head.

Phrase 2
Bars 3, 4 & 5
| A7b9 | Cm7 | F7 |

Throughout bar 3 I'm using an 'A hw dim scale' (no 6th).

The scale begins at the root, walks straight up, skips over the 6th and does a twiddle at the octave root & b9 before descending stepwise to resolve to the 11th of the Cm7.

The 'hw dim scale' is a great scale to play over a 7b9 chord.
It contains **1 · b9 · b3 · 3 · b5 · 5 · 6 · b7**.

Over dominant chords it's often fun and funky to juxtapose b3 vs 3, as well as b5 vs 5.

My decision to avoid the 6th on the way up was based on two criteria:

1. The sixth of the 'A hw dim scale' is F#, and since I'm resolving to an F natural in the next bar it felt "out" in context.

2. It sounds better and makes more musical sense to do that twiddle between the root and b9 instead.

The final two hits in this phrase give a warm and satisfying finality.

On beat 4 of the Cm7 chord its 'G' resolves to a quartal voicing of an 'F dominant' chord.

This quartal voicing over F7 is

```
G · C · F
9 · 5 · 1
```

Phrase 3
Bars 6, 7, 8 & 9
| Fm7 | Bb7 | Ebmaj7 | Ab7 |

Over the Fm7, I use one of the most common phrases in the Bop book.

The initial 9th (G) acts as a lower chromatic hinge into a
1st inversion Fm9 arpeggio

```
Ab > C > Eb > G
b3   5   b7   9
```

Which then descends in eighth notes by chord tones from the high 'G'

```
(G) > F > Eb > C
(9)   8   b7   5
```


Over the Bb7, I shift into a quartal mood. Playing this quartal series as a megascale in a semi-melodic sense breaks up a simple up or down kind of motion and the triplets add rhythmic interest.

The full quartal megascale I'm using consists of (from top to bottom):

```
Eb · Bb · F · C · G · D
4  · 1  · 5 · 9 · 6 · 3
```

and spans over two octaves.

With the possible exception of the Eb (which acts as a tension pickup note into the phrase) ALL the notes in this megascale are totally consonant with a Bb7.

The triplets are played as follows:

```
Eb > Bb > F
4    1    5
```

```
Bb > F > C
1    5   9
```

```
F > C > G
5   9   6
```

```
C > G > D
9   6   3
```

The arpeggio over the Ebmja7 chord gives the illusion of continuing the quartal pattern begun in the previous bar, but actually it's simply a 'G minor triad' (rootless Ebmaj7, if you will). I've always liked the way these kind of arpeggios sound over a major 7th and I probably always will.

Then I tag the end of the phrase with a short syncopated figure over the Ab7.

The three notes are:

```
D   > Bb > Gb
b5    9    7
```

The b5 is like a holdover from the previous G minor arpeggio. Played over the Ab7 it yields a nice bite.

Phrase 4
Bars 10, 11 &12
| Bbmaj7 | Em7b5 A7b9 | Dm7 |

Over the Bb maj7, I begin with a lower chromatic hinge C# into a 1st inversion Bbmaj9 arpeggio (reminiscent of the melodic figure over the Fm7 chord in bar 6 above).

Once the arpeggio tops out, I begin a sidewinder line starting with the 'D' above the 9th of Bbmaj7,

```
D > A > C >
3   7   9
```

and continuing across the bar line into the Em7b5 with

```
Bb > C  > A  > Bb >
b5   b6   4    b5
```

ending on the initial beat of the A7b9 chord.

```
G  .
b7.
```

Complete "sidewinder" melody pattern:

```
D  >  A  >  C  >  Bb >  C  >  A  >  Bb  >  G
   4d    m3u    2d     2u    m3d   m2u     m3d
```

I tag the phrase with an ascending dim7 arpeggio

```
C# > E > G  > Bb
3    5   b7    b9
```

over the remainder of the A7b9 chord as pickups into the resolution of the quartal shapes over the Dm7 chord.

```
A · D · G >
5   1   4
```

```
G · C · F .
4   b7  b3.
```

Phrase 5
Bar 13
| Bbm7 Eb7 |

This is a good example of an interlocking vertical phrase.

It's vertical because it changes melodic devices to be consonant with the current underlying chord.

It's interlocking because I'm using the set of notes common to both chords to form a smooth and musical transition.

```
Common F > Db > Bb > G
Bbm7   5    b3   1    6
Eb7    9    b7   5    3
```

Over the Bbm7 portion of this bar, I use a descending 1st inversion Bbm9 arpeggio

```
C > Ab > F > Db
9   b7   5   b3
```

followed by a descending Bbdim7 arpeggio, which colors the Eb7 chord with a b9

```
Bb > G > E > Db > Bb > G
5    3   b9  b7   5    3
```

This is an interesting and useful way of melodically getting around ii-V changes.

Phrase 6
Bars 14, 15, 16 & 17
| Fmaj7 | Em7b5 A7 | Am7b5 | D7b9 |

G# hinge into 1st inversion Fmaj9 arpeggio.

When I hit the 9th, I continue the arpeggio by recommencing on the 3rd

```
G#    > A > C > E > G > A > C > E
hinge  3   5   7   9   3   5   7
```

Next, I take a detour into Bluesland by using the 'E half-diminished pentatonic scale' over the Em7b5 & A7

```
        E · G · A · Bb · D
Em7b5   1   b3  4   b5    b7
A7      5   b7  1   b9    4
```

This is a very useful scale in situations where the ii-V is in a minor cadence.

Over the Am7b5, I use the 'A half-diminished pentatonic scale'. This is a common Blues riff I'm fond of.

It cadences with an anticipation into the root of the D7b9.

Phrase 7
Bars 17 & 18
| D7b9 | G7#5 |

In the second half of bar 17, there's a little passing chord walk up to get to the long G7#5.

```
[D7b9]
D · F · B >
1   b3   6

E · G · C >
2   4    b7

[G7#5]
F · G · B · D#
b7  1   3   #5
```

I just let the G7#5 chord hang there. It feels good like that.

Phrase 8
Bars 19 & 20
| G7#5 | Cm7 |

Just a quick see-saw off the low F which cadences into a quartal 11th voicing over the Cm7.

```
F > Eb > F > D >
b7   #5    b7   5
```

```
G · C · F
5   1   11
```

I gotta admit, I love the sound of an 11th over a minor 7th chord.

Phrase 9
Bars 21, 22 & 23
| Cm7 | Ab7b5 | % |

The basis for the notes over the Cm7 chord is a position that I call the "double-sus".

```
C · D · F · G
1   2   4   5
```

As you can see, this position has elements of both a sus2 chord and a sus4.

There's a certain beauty in its ambiguity - it has no 3rd!

Rolling around in this position has a spacey modal kind of feel. Especially since it's not really a scale (or an arpeggio either).

My "double-sus position" is useful in many other situations besides this one.

Some examples:

<u>**Over minor quality chords**</u>

```
m11:   b7 · 1 · b3 · 11
```

```
m11:   11 · 5 · b7 · 1
```

```
m69:   5  · 6 · 1  · 9
```

Over dominant quality chords

```
13th:   5 · 6 · 1 · 9

maj69: 9 · 3 · 5 · 6
```

Over Major quality chords

```
Maj9sus:  1 · 2 · 4 · 5

Maj69:    9 · 3 · 5 · 6

Maj69:    5 · 6 · 1 · 9

Maj13:   13 · 7 · 9 · 3
```

The series of fast notes over Cm7 is followed by three rhythmic hits on the Ab7 chord. Not coincidentally, these are the same notes I used over the Ab7 the last time we encountered it in back in bar 9.

I have changed the harmony therefore in both instances to Ab7b5.

Phrase 10
Bars 23, 24 & 25
| Ab7b5 | Bbmaj7 | % |

The last two notes of bar 23 (C & Bb) act as pickups (or upper hinges, if you will) into a 1st inversion Bbmaj9 chord.

In this instance, the chord tones are treated as a megascale and are arranged into a logical serpentine melodic contour:

```
A > C > F > A > D > F
7   9   5   7   3   5


A  >  C  >  F  >  A  >  D  >  F
   m3u    5d     3u     5d     m3u
```

Phrase 11
Bars 26, 27, 28 & 29
| Em7b9 | A7b9 | Dm7 | G7b9 |

Over the Em7b5, I'm using the 'Em half-diminished pentatonic' scale. The lick used in bar 26 is reminiscent of the one in bar 15 (see above).

Over the A7b9, I had a crazy idea and it worked.

Here I'm using the C# harmonic scale. The harmonic breakdown is

```
A  ·  C  ·  C#  ·  D#  ·  E  ·  F#  ·  G#
1     b3    3      #4     5     6      7
```

The only note not consonant with the underlying chord is the G#, but it passes by so quickly that it just gives a taste of "outness" without becoming overbearing.

This particular sidewinder melodic passage was lifted verbatim from the third movement of Beethoven's "Moonlight Sonata". In that piece, the C# harmonic minor scale is used over a chord progression that moves back and forth between an 'Ab major' chord and an 'A major' chord.

Here is the breakdown of bar 27

```
G# > A > E > D# > F# > C# > C > D# > A > G# > F# > E
7    1   5   #4    6    3    b3   #4    1   7    6     5
```

```
G#  >  A  >  E  >  D#  >  F#  >  C#  >
   m2u    4d     m2d     m3u     d4      m2d
```

```
C  >  D#  >  A  >  G#  >  F#  >  E
   m3u    #4d     m2d     2d      2d
```

In bars 28 & 29, I use the 'D half-diminished pentatonic' scale over both the Dm7b5 & G7b9 chords.

```
         D  ·  F  ·  G  ·  Ab  ·  C
Dm7b5    1     b3    4     b5      b7
G7b9     5     b7    1     b9      4
```

In bar 28 over the Dm7b5 chord, the scale walks straight up from the b3 with a passing C# in there.

Starting on the last note of bar 28 and on into the G7b9 chord, I use a 'see-saw' figure based off the 'F' to blues it up one last time.

Phrase 11
Bars 30, 31 & 32
| Cm7b5 | F7b9 | Bbmaj7 | % |

This is another Beethoven inspired figure which also comes from the third movement of "Moonlight Sonata".

It is quite simply a very fast ascending 3-octave chromatic scale, beginning at the 'F' below 'middle C' and continuing on up to the 'F' above 'high C'.

The chord motion is a relatively simple ii-V-I progression with a couple of alterations.

In order to play the chromatic scale at this speed, it is necessary to introduce "crushes" into the fingering (t=thumb, i=index, m=middle, r=ring)

<u>4-finger position</u>

```
F > F# > G > G# > A > A# > B
t    i    i    m    m    r    r
```


<u>3-finger position</u>

```
C > C# > D > D# > E
t    i    i    m    m
```


This corresponds exactly to the fingering of the 'C major' scale, but with chromatic crushes to fill in the extra notes.

Care must be taken that each of the notes has exactly the same time value. It's easy to get sloppy with this.

* * * * * * *

That concludes the analysis of my using BeBop principles to flesh out a Jazz solo over a fairly complex set of changes.

For more information on constructing BeBop Jazz lines please visit

http://www.JeffreeBrent.com/Lessons/Bop101/bop101.html
"Bopology 101"
Learn to solo in the BeBop idiom. Complete with MIDI audio examples & guitar tab.