

# VOCABULARY SHEET-STEVE TURRE CHAIRMAN OF THE BOARD

QUINTESSENTIAL BEBOP PLAYING OVER THE FIRST FOUR BARS OF THE A SECTION. STUDY THIS LINE IF YOU NEED SOME I-VI-II-V MATERIAL OR III-VI-II-V MATERIAL. GOOD STUFF!

F D7 G-7 C7 A-7 D7 G-7 C7

PIANO

WHAT A FANTASTIC WAY TO GET OUT OF THE BRIDGE! OVER THE G7 CHORD, STEVE DEMONSTRATES SOME GREAT CHROMATICISM. IT SEEMS TO ME HE'S THINKING IN THE ALTERED SCALE. THEN OVER THE C7 CHORD HE DEMONSTRATES MASTERFUL USE OF RHYTHM. CHECK OUT ALL OF THE OFF BEATS AND HOW MUCH THEY PUSH THE SWING FEEL FORWARD.

G7 C7

PNO.

THIS IS A QUOTE OF THE MELODY ON THE TUNE RYTHM A NING. THIS IS SOMETHING THAT MOST JAZZ MUSICIANS DO. QUOTING THE MELODY OF ANOTHER TUNE SHOWS THAT YOU KNOW YOUR STUFF AND AND IS A GREAT WAY TO PROPEL YOUR OWN IDEAS BY USING SOMEONE ELSE'S FIRST!

F D7 G-7 C7 A-7 D7 G-7 C7

PNO.

ANOTHER GREAT USE OF ALTERED SCALES OVER THE LAST FOUR BARS OF THE BRIDGE. CHECK OUT ALL OF THE DISSONANT NOTES HE'S USING TO CREATE TENSION AND THEN ULTIMATELY RELEASE THAT TENSION WHEN HE COMES BACK INTO THE FINAL A SECTION. THIS LINE COULD REQUIRE SOME SERIOUS STUDY BUT WILL ULTIMATELY BE A MASTERCLASS IN USING TENSION FILLED LINES.

G7 C7

PNO.