

Cold Duck Time

Eddie Harris

F⁷ B^{b7} F⁷
 B^{b7} F⁷ B^{b7} F⁷
 B^{b7} D^b_{MA}⁷ E^b_{MA}⁷ F⁷

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F^7
 B^b7
 $D^b_{MA}7$
 $E^b_{MA}7$
 F^7
 B^b7
 $D^b_{MA}7$
 $E^b_{MA}7$

b7
3
3
3
5
9
7
7

3
b7
7
7
3
b7
5
5

1
1
1
1
b7
3
3
3

Useful Scales

F Blues Scale

D^b Major

($D^b_{MA}7$)

E^b Major

($E^b_{MA}7$)

1
b3
4
b5
5
b7
1
1
2
3
4
5
6
7
1
1
2
3
4
5
6
7
1

Sample Bass Line

F^7
 B^b7
 F^7
 B^b7

1
5
1
5
b7
1
1
1
b7
1
5
1
5
b7
1
1
1
b7

$D^b_{MA}7$
 $E^b_{MA}7$
 F^7

1
1
1
1
1
1
1
1
1
1
1
1
1
1
5
b7
1

Doxy

Sonny Rollins

B \flat 7 G7 C7 F7 B \flat F7

B \flat 7 G7 C7 F7

B \flat 7 E \flat 7 E $^{\circ}$

B \flat 7 G7 C7 F7 B \flat F7

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Doxy has a 16-bar form. It was originally played with a medium-slow swing feel.

For your use

Supplemental Material - Doxy

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	G^7	C^7	F^7	$E^{\flat 7}$	E°	$B^{\flat 7}$	G^7	C^7	F^7	$E^{\flat 7}$	E°
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3	$b7$	3	$b7$	$b7$	$b7$	9	5	9	13	13	$b5$
$b7$	3	$b7$	3	3	$b3$	$b7$	3	$b7$	3	3	$b3$
1	1	1	1	1	1	3	$b7$	3	$b7$	$b7$	$b7$

Useful Scales

B^{\flat} Blues Scale

B^{\flat} Mixolydian

$(B^{\flat 7})$

G Mixolydian

(G^7)

1 $b3$ 4 $b5$ 5 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1

C Mixolydian

(C^7)

F Mixolydian

(F^7)

E^{\flat} Mixolydian

$(E^{\flat 7})$

1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1

E Whole/half diminished

(E°)

1 2 $b3$ 4 $b5$ $b6$ $b7$ 7 1

Sample Bass Line

$B^{\flat 7}$

G^7

C^7

F^7

B^{\flat}

F^7

$B^{\flat 7}$

G^7

1 3 5 $b7$ 1 $b7$ 5 3 1 3 1 3 1 6 1 3 1 2 3 5 1 2 $b3$ 3

C^7

F^7

$B^{\flat 7}$

$E^{\flat 7}$

1 $b7$ 5 3 1 3 1 5 1 3 5 6 $b7$ 1 3 5 1 3 5 3

E°

$B^{\flat 7}$

G^7

C^7

F^7

$B^{\flat 7}$

F^7

1 $b3$ 1 $b6$ 1 1 7 $b7$ 1 3 $b7$ 5 1 3 1 3 1 6 1 3

Appendix I - Additional Educational Material

Chords and Complementary Scales

C **C Major**

1 2 3 4 5 6 7 1

C **C Major Pentatonic**

1 2 3 5 6 1

C⁶ **C Major**

1 2 3 4 5 6 7 1

C⁶ **C Major Pentatonic**

1 2 3 5 6 1

C_{MA}⁷ **C Major**

1 2 3 4 5 6 7 1

C_{MA}^{7(#11)} **C Lydian**

1 2 3 #4 5 6 7 1
(#11)

C_{MI} **C Dorian**

1 2 b3 4 5 6 b7 1

C_{MI} **C Melodic Minor**

1 2 b3 4 5 6 7 1

C_{MI}⁶ **C Dorian**

1 2 b3 4 5 6 b7 1

C_{MI}⁶ **C Melodic Minor**

1 2 b3 4 5 6 7 1

C_{MI}⁷ **C Dorian**

1 2 b3 4 5 6 b7 1

C_{MI}⁷ **C Aeolian**

1 2 b3 4 5 b6 b7 1

C_{MI}^{7(b5)} **C Locrian**

1 b2 b3 4 b5 b6 b7 1

C^o **C Whole/half diminished**

1 2 b3 4 b5 b6 b7 7 1

C⁷ **C Mixolydian**

1 2 3 4 5 6 b7 1

C⁷_{SUS} **C Mixolydian**

1 2 3 4 5 6 b7 1

C^{7(#9)} **C Half/whole diminished**

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#9)} **C Half/whole diminished**

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#11)} **C Lydian Dominant**

1 2 3 #4 5 6 b7 1
(#11)

C⁷_{SUS}(b9) **C Phrygian**

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

C Major

G Major

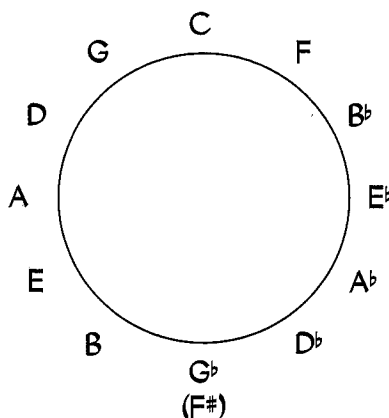
D Major

A Major

E Major

B Major

Cycle of Fifths



Move clockwise down a fifth,
move counterclockwise up a fifth.

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Transposing A Riff

C Major

D Major

F Major

G Major

Basic Drum Patterns

Swing

(ride cym.)
(snare dr. sidestick)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Latin/Bossa Nova

(ride cym.)
(snare dr. sidestick)
(bs. dr./hi-hat w/ foot)

To expand: play the ride cymbal pattern on the (closed) hi-hat.

Rock/Funk

(closed hi-hat)
(snare dr.)
(bs. dr.)

You can try varying the bass drum pattern, opening and closing the hi-hat, or playing the hi-hat pattern on the ride cymbal when appropriate.

Jazz Waltz

(ride cym.)
(snare dr.)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.