

Cold Duck Time

Eddie Harris

G⁷ C⁷ G⁷
 C⁷ G⁷ C⁷ G⁷
 C⁷ E^bMA⁷ FMA⁷ G⁷

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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

G^7	C^7	$E^b_{MA^7}$	F_{MA^7}	G^7	C^7	$E^b_{MA^7}$	F_{MA^7}
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$\flat 7$	3	3	3	5	9	7	7
3	$\flat 7$	7	7	3	$\flat 7$	5	5
1	1	1	1	$\flat 7$	3	3	3

Useful Scales

G Blues Scale	E^b Major	($E^b_{MA^7}$)	F Major	(F_{MA^7})
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1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

G^7	C^7	G^7	C^7
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$E^b_{MA^7}$	F_{MA^7}	G^7
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1 5 1 5 $\flat 7$ 1 1 1 $\flat 7$ 1 5 1 5 $\flat 7$ 1 1 1 $\flat 7$

1 1 1 1 1 1 1 1 1 1 1 1 5 $\flat 7$ 1

Doxy

Sonny Rollins

C⁷ A⁷ D⁷ G⁷ C G⁷

C⁷ A⁷ D⁷ G⁷

C⁷ F⁷ F[°]

C⁷ A⁷ D⁷ G⁷ C G⁷

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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

C ⁷	A ⁷	D ⁷	G ⁷	F ⁷	F ^{♯°}	C ⁷	A ⁷	D ⁷	G ⁷	F ⁷	F ^{♯°}
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3	b7	3	b7	b7	bb7	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	bb7

Useful Scales

C Blues Scale	C Mixolydian	(C ⁷)	A Mixolydian	(A ⁷)
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1 b3 4 b5 5 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

D Mixolydian	(D ⁷)	G Mixolydian	(G ⁷)	F Mixolydian	(F ⁷)
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1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

F [♯] Whole/half diminished	(F ^{♯°})
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1 2 b3 4 b5 b6 bb7 7 1

Sample Bass Line

C ⁷	A ⁷	D ⁷	G ⁷	C	G ⁷	C ⁷	A ⁷
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1 3 5 b7 | 1 b7 5 3 | 1 3 1 3 | 1 6 1 3 | 1 2 3 5 | 1 2 b3 3

D ⁷	G ⁷	C ⁷	F ⁷
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1 b7 5 3 | 1 3 1 5 | 1 3 5 6 | b7 1 3 5 | 1 3 5 3

F ^{♯°}	C ⁷	A ⁷	D ⁷	G ⁷	C ⁷	G ⁷
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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

C⁶ C Major

1 2 3 4 5 6 7 1

C_{MA}⁷ C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

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

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} 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)

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

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

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

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C⁷⁽⁼⁹⁾ C Half/whole diminished

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

C⁷_{SUS}(b9) C Phrygian

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

C Major

G Major

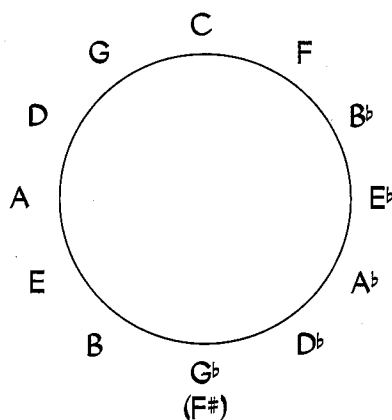
D Major

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

5 1 2 3 4 5 3 4 5 3 1

D Major

5 1 2 3 4 5 3 4 5 3 1

F Major

5 1 2 3 4 5 3 4 5 3 1

G Major

5 1 2 3 4 5 3 4 5 3 1

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.