

# Cold Duck Time

Eddie Harris

D<sup>7</sup> G<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> CMA<sup>7</sup> D<sup>7</sup>

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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

$D^7$	$G^7$	$B^b_{MA^7}$	$C_{MA^7}$	$D^7$	$G^7$	$B^b_{MA^7}$	$C_{MA^7}$
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The image shows two rows of piano voicings on a grand staff. The first row shows basic 3-note voicings for D7, G7, Bbmaj7, and Cmaj7. The second row shows rootless voicings for the same chords. Below the staves are fingering numbers for each note.

$b7$	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

D Blues Scale

$B^b$  Major

( $B^b_{MA^7}$ )

C Major

( $C_{MA^7}$ )

The image shows three scales on a single staff. The D Blues Scale is in D major with a flat 7th. The Bb Major scale is in Bb major. The C Major scale is in C major. Fingering numbers are provided below each scale.

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

$D^7$

$G^7$

$D^7$

$G^7$

The image shows a bass line in D major with four measures. The chords are D7, G7, D7, and G7. The bass line consists of quarter notes. Fingering numbers are provided below each measure.

1 5 1 5  $b7$  1    1 1  $b7$     1 5 1 5  $b7$  1    1 1  $b7$

$B^b_{MA^7}$

$C_{MA^7}$

$D^7$

The image shows a bass line in Bb major with three measures. The chords are Bbmaj7, Cmaj7, and D7. The bass line consists of quarter notes. Fingering numbers are provided below each measure.

1 1 1 1    1 1 1    1 1 1 1 1 5  $b7$  1

# Doxy

Sonny Rollins

G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G D<sup>7</sup>  
 G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> C<sup>7</sup> C<sup>#°</sup>  
 G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G D<sup>7</sup>

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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>G<sup>7</sup></b>	<b>E<sup>7</sup></b>	<b>A<sup>7</sup></b>	<b>D<sup>7</sup></b>	<b>C<sup>7</sup></b>	<b>C<sup>♯</sup>°</b>	<b>G<sup>7</sup></b>	<b>E<sup>7</sup></b>	<b>A<sup>7</sup></b>	<b>D<sup>7</sup></b>	<b>C<sup>7</sup></b>	<b>C<sup>♯</sup>°</b>
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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>G Blues Scale</b>	<b>G Mixolydian</b>	<b>(G<sup>7</sup>) E Mixolydian</b>	<b>(E<sup>7</sup>)</b>
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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

<b>A Mixolydian</b>	<b>(A<sup>7</sup>) D Mixolydian</b>	<b>(D<sup>7</sup>) C Mixolydian</b>	<b>(C<sup>7</sup>)</b>
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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

<b>C<sup>♯</sup> Whole/half diminished</b>	<b>(C<sup>♯</sup>°)</b>
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1 2 b3 4 b5 b6 b7 7 1

## Sample Bass Line

<b>G<sup>7</sup></b>	<b>E<sup>7</sup></b>	<b>A<sup>7</sup></b>	<b>D<sup>7</sup></b>	<b>G</b>	<b>D<sup>7</sup></b>	<b>G<sup>7</sup></b>	<b>E<sup>7</sup></b>
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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

<b>A<sup>7</sup></b>	<b>D<sup>7</sup></b>	<b>G<sup>7</sup></b>	<b>C<sup>7</sup></b>
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1 b7 5 3 | 1 3 1 5 | 1 3 5 6 | b7 1 3 5 | 1 3 5 3

<b>C<sup>♯</sup>°</b>	<b>G<sup>7</sup></b>	<b>E<sup>7</sup></b>	<b>A<sup>7</sup></b>	<b>D<sup>7</sup></b>	<b>G<sup>7</sup></b>	<b>D<sup>7</sup></b>
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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

**C<sup>6</sup>** C Major

1 2 3 4 5 6 7 1

**C<sup>MA7</sup>** C Major

1 2 3 4 5 6 7 1

**C<sup>MI</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sup>MI6</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sup>MI7</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sup>MI7(b5)</sup>** C Locrian

1 b2 b3 4 b5 b6 b7 1

**C<sup>7</sup>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(b9)</sup>** C Half/whole diminished

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

**C<sup>7(#11)</sup>** C Lydian Dominant

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

**C** C Major Pentatonic

1 2 3 5 6 1

**C<sup>6</sup>** C Major Pentatonic

1 2 3 5 6 1

**C<sup>MA7(#11)</sup>** C Lydian

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

**C<sup>MI</sup>** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sup>MI6</sup>** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sup>MI7</sup>** C Aeolian

1 2 b3 4 5 b6 b7 1

**C<sup>o</sup>** C Whole/half diminished

1 2 b3 4 b5 b6 bb7 7 1

**C<sup>7sus</sup>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(#9)</sup>** C Half/whole diminished

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

**C<sup>7sus(b9)</sup>** C Phrygian

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

**C Major**

**G Major**

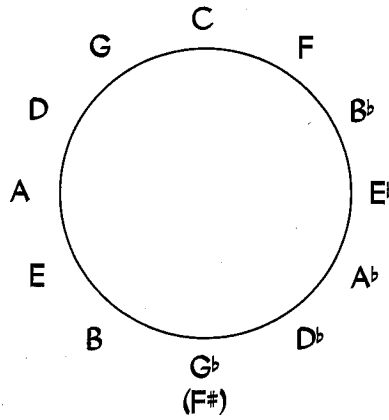
**D Major**

**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.