

'Our Love is Here To Stay' (Gershwin)

Improvised solo by Doug McKenzie

This is a transcription of a live played improvisation. It is difficult, especially in rubato passages , to notate the rhythm accurately. Look at my youtube channel (jazz2511) to see the original annotated video, <https://www.youtube.com/watch?v=XTTnAhRgOMo> or on my website <http://www.bushgrafts.com>.

Play very freely

G9(#11b13)

On the pickup - hands in contrary motion

Whole tone scale on G9(#11b13) - not too difficult to finger with one hand.

Gm9 C7sus C7 DbMaj 7 DMaj 7 EbMaj 7 EMaj 7

3

More LH chromatic descending line - important to have a target note in mind - here the third of C7 (E)

Arrival of the tonic chord delayed -Major chords ascending chromatically under the melody note (F)

F⁶ Bb13 A13 Ab13 G9(#11)

5

This time a LH chromatic line rises from the tritone root (Db) up to the melody note (A)

13th chords descending chromatically to reach the target chord (G9#11) on the downbeat of the next bar

7 Gm7 C7 C7/Bb A7alt 12 D9

This 4 note 2-finger run - best played with thumb and index finger - target is the 3rd of D7 (F#)

9 Bm7b5 E7 Bbm9 Am11 Eb7 D7 Abm7 Db7 Gm11 C7 Gbm9 B7 Fm7 Bb7

Long series of chromatically descending i / V chords. Dave Grusin does this on his version on his great 'Gershwin Connection' CD

13 G7/B A7/C# Em7 F/C Dm9 G7 Ab13 G13 Abm9 Db13

The same melodic phrase repeated up a half step.

17 C13 DbMaj 7 Ab13 Gm9 C7(b9)

More contrary motion on the anacrusis

Surprise modulation to Db (the tritone of G)

20

Bm7 \flat 5 B \flat m7 Am7(\sharp 5) D7 G9(\sharp 11) G9(\flat 13) A \flat 13

More chords with roots descending in half steps under the repeated melody note

23

Gm9 C9 E \flat 7(\sharp 11) D7 Bm7 \flat 5 B \flat 13

26

Am7 D7(\flat 13) G7alt G \flat 7alt E \flat 13(\sharp 11) D13

29

B \flat 6 B dim Am E \flat 13 D9 Gm11 C7(\sharp 11) E \flat 9 F \flat 9

Brief approach to F6 from below with an E6 chord

33 C7 G13 A♭13 Gm9 C7(♭9) D♭Maj7 DMaj7 E♭Maj7 EMaj7

Now in tempo ... eighth notes are swung!

Again - rising Major 7ths

37 FMaj7 G9(♯11)

'G' Whole Tone Scale

39 Gm7 C7 E♭13 D9

This is the E♭ bebop dominant scale
Fingering - C(1), C♯(3), D(1), E♭(3), F(1), G(2), A♭(3), B♭(4)

41 Bm7(♭5) E7(♭9) E♭13(♯11) D7alt

These chords - are 'upper structures'
RH triads around Cycle of 5ths
(F triad, B♭ triad, E♭ triad)

43

Db13 C7(b9) Bm7b5 Bb7 G/B F/C A7/C#

46

Dm(Maj7) Dm9 G13 Ab13 Gb13 G13 Abm9 Db13

49

C13 G9 Gm9 C7

My favourite three 'bluesy' notes - 1, b3, 6 - In this key F, Ab, D.

52

DbMaj7 Am7 Eb7 D7 G9(#11) G9(b13) Ab13

55

Gm9 C9 Eb7(#11) D7(b9) Bm7b5 E7

White note glissando - targets the note 'E' as the E7 chord arrives.

58

Am7 D7 Ab7 G7 Db7 C7 Eb7(#11) D9 Bb6 B dim

Each new chord is approached from above

Triplet 10ths in the LH

62

Am Eb13 D9 Gm11 C7(b13)

64

Db/Eb D/E E/F# F/G G/A Ab/Bb Bb/G B/C# FMaj 9

Rising in alternate half and whole steps using slash chords