

Jazz standards 1. 'There Will Never Be Another You'

Part 2: Four harmonic options

In our lessons about jazz soloing, we have studied the main four harmonic options:

- diatonic
- simple chromatic
- complex chromatic
- diminished (where 7th on m7th chords move in 4^{ths})

The attached sound files focus on these forms of harmony. I have provided 4 recordings:

- 1a. Swing-feel (with solo)
- 1b. Swing-feel (rhythm only)
- 1c. 8-feel (with solo)
- 1d. 8-feel (rhythm only).

1a. Swing-feel (with solo)

This recording features a guitar solo playing a series of 4 bar phrases that highlight each of our four harmonic options. With reference to the chord sequences below:

Letter 'A'

- Line 1 – diatonic harmony
- Line 2 – simple chromatic harmony
- Line 3 – complex chromatic harmony
- Line 4 – diminished harmony (where 7th chords move in 4^{ths})

Letter 'B'

- Line 1 – diatonic harmony
- Line 2 – simple chromatic harmony
- Line 3 – complex chromatic harmony
- Line 4 – diminished harmony (where 7th chords move in 4^{ths})

1b. Swing-feel (rhythm only)

This recording is for you to experiment with different types of harmony. Mix and match our 4 harmonic options while you play your jazz solo.

1c. 8-feel (with solo)

This recording features a guitar solo playing a series of 4 bar phrases that highlight each of our four harmonic options. With reference to the chord sequences below:

Letter 'A'

- Line 1 – diatonic harmony
- Line 2 – simple chromatic harmony
- Line 3 – complex chromatic harmony
- Line 4 – diminished harmony (where 7th chords move in 4^{ths})

Letter 'B'

- Line 1 – diatonic harmony
- Line 2 – simple chromatic harmony
- Line 3 – complex chromatic harmony
- Line 4 – diminished harmony (where 7th chords move in 4^{ths})

1d. 8-feel (rhythm only)

This recording is for you to experiment with different types of harmony. Mix and match our 4 harmonic options while you play your jazz solo.

Swing-feel versus 8-feel

When playing jazz solos, you can use similar notes and phrases for both swing-feel and 8-feel. Simply change the swing-feel rhythm to an even-feel rhythm.

The attached recordings highlight these aspects:

- '1a. Swing-feel (with solo)'
- '1c. 8-feel (with solo)'

Both solos are substantially the same. The difference is that I change the feel from swing-feel to even-feel.

Tramlines and phrasing

Traditional jazz solos often feature 2 and 4 bar phrases (eg. Louis Armstrong, Lester Young, Coleman Hawkins). In about 1940, jazz soloing developed to the next level with the advent of Bebop (eg. Charley Parker, Dizzy Gillespie), and jazz phrasing became more complex.

In the following standard, I have included tramlines, ie. //, as a suggestion for where phrases can be concluded. This is merely a guide for development purposes in this particular song. By studying such iconic artists as Stan Getz, it is possible to hear many other strategies being used.

There Will Never Be Another You (in C)

'A'

Cma7	//	B ^ø	E7
Am7	D7	Gm7	C9
Fma7	Bb7 //	Cma7 //	Am7
D9	//	Dm7	G7

'B'

Cma7	//	B ^ø	E7
Am7	D7	Gm7	C9
Fma7	Bb7 //	Cma7	F [#] m7 ^(b5) B7 //
C6 F9 //	Em7 A7	Dm7 G7	C6 //

There Will Never Be Another You (in Bb)

'A'

Dma7	//	C# [∅]	F#7
Bm7	E7	Am7	D9
Gma7	C7 //	Dma7 //	Bm7
E9	//	Em7	A7

'B'

Dma7	//	C# [∅]	F#7
Bm7	E7	Am7	D9
Gma7	C7 //	Dma7	G#m7 ^(b5) C#7 //
D6 G9 //	F#m7 B7	Em7 A7	D6 //

There Will Never Be Another You (in Eb)

'A'

Ama7	//	G# \emptyset	C#7
F#m7	B7	Em7	A9
Dma7	G7 //	Ama7 //	F#m7
B9	//	Bm7	E7

'B'

Ama7	//	G# \emptyset	C#7
F#m7	B7	Em7	A9
Dma7	G7 //	Ama7	D#m7 ^(b5) G#7 //
A6 D9 //	C#m7 F#7	Bm7 E7	A6 //