

CHAPTER 7: BLUE CYCLE

Style: Blues (Cycle) | **Key:** Bb Major | **Tempo:** 120 BPM | **Time:** 4/4

OVERVIEW

"Wyble counterpoint meets Coltrane changes."

Blue Cycle is your entry point into the Trio Tunes collection. It's built on the most fundamental form in jazz—the 12-bar blues—but with a twist: we're incorporating cycle-of-fourths movements and two-voice counterpoint inspired by Jimmy Wyble.

Playing Tip: Focus on hand separation; keep the bass line independent from the melody.

THE FORM

The 12-bar blues in Bb, with modern substitutions:

Bb7	Eb7	Bb7	Fm7 Bb7
Eb7	Edim7	Bb7	G7alt
Cm7	F7alt	Bb7 G7	Cm7 F7

Key Harmonic Features

1. **Bar 6 (Edim7):** Barry Harris-style connector between IV and I

2. **Bar 8 (G7alt):** Tritone substitution creates forward motion
3. **Bars 9-12:** Classic ii-V turnaround with alterations

SCALE PALETTE

Chord	Primary Scale	Alternate
Bb7	Bb Mixolydian	Bb Lydian Dominant
Eb7	Eb Mixolydian	Eb Lydian Dominant
Edim7	E Whole-Half Diminished	—
G7alt	G Altered (Super Locrian)	G Half-Whole Dim
F7alt	F Altered	F Half-Whole Dim

Barry Harris Logic

On the **Fm7-Bb7** in bar 4, use the **Ab Major 6 Diminished Scale**: - Ab - Bb - C - Db - Eb - E - F - G

This single scale smoothly outlines the entire ii-V.

TRIAD PAIR VOCABULARY

Chord	Stable	Color	Sound
Bb7	Bb Major	Ab Major	Mixolydian (b7, 9, 11)
G7alt	G Augmented	Db Major	Tritone tension
F7alt	A Diminished	Eb Minor	7b9 + altered color

Exercise: Triad Pair Cells

Practice this pattern over Bb7:

Bb-D-F (up) → Ab-C-Eb (down) → Bb-D-F (up)...

Then apply rhythmic variations: - Straight eighths - Swing eighths - Triplet groupings - Displaced accents

THE THREE CHORUSES

Chorus 1: Lyrical (Version A)

Concept: Call and response between registers

- **Bars 1-4:** "Question" phrase using motif F-D-C-Bb
- **Bars 5-8:** "Answer" flattening the 3rd (F-Db-C-Bb)
- **Bars 9-12:** Rhythmic displacement over the turnaround

Practice Focus: Sing each phrase before playing it. The melody should breathe naturally.

Chorus 2: Modern Triad Pairs (Version B)

Concept: Continuous eighth notes, angular lines

- **Bar 1:** Bb triad descending, Ab triad ascending
- **Bar 4 (ii-V):** Ab Major → E Diminished for Bb7b9 tension
- **Bar 8:** G Augmented arpeggio into Db Major arpeggio

Practice Focus: Keep the time steady. The lines should flow despite the angularity.

Chorus 3: Wyble Counterpoint (Version C)

Concept: Independent bass against melody

Texture Map: | Voice | Rhythm | Range | |:---|:---|:---| | Top | Dotted quarters, sustained | Strings 1-2 | | Bottom | Walking quarters or 8ths | Strings 4-6 |

Key Moment (Bar 6 - Edim7): - Top voice: Hold high Bb - Bottom voice: Chromatic walk E-G-G#-A

Ending: Contrary motion expansion into Bb13 chord

VOICING REFERENCE

Shell Voicings

Bb7: 6-x-6-7-x-x (Root position)
 x-5-6-5-6-x (Eb9/Bb - 2nd inversion flavor)

G7alt: 3-x-3-4-4-x (G7#5)
 x-4-3-4-4-x (Db9 - tritone sub voicing)

F7alt: 1-x-1-2-4-x (F7#9)

Counterpoint Voicings

For the Wyble sections, use these "split" voicings:

Bb7 split: 6-x-x-x-6-x (Root + 5th, wide)
 Eb7 split: x-6-x-x-8-x (Root + 5th)

PRACTICE ROUTINE

Week 1: Foundation

- ☐ Learn the melody (Version A) by heart
- ☐ Practice chord voicings through the form
- ☐ Memorize the scale palette

Week 2: Triad Pairs

- ☐ Drill Bb/Ab triad pair over Bb7
- ☐ Apply to the full blues form
- ☐ Work on Version B at slow tempo (60 BPM)

Week 3: Counterpoint

- ☐ Isolate bass line only
- ☐ Isolate melody only
- ☐ Combine at very slow tempo (50 BPM)
- ☐ Gradually increase to 120 BPM

Week 4: Integration

- ☐ Play all three choruses consecutively
- ☐ Record yourself and analyze
- ☐ Work on the Version D hybrid

LISTENING RECOMMENDATIONS

To internalize this style, listen to:

1. **John Coltrane** — *Blue Train* (cycle movement inspiration)

2. **Jimmy Wyble** — *The Jimmy Wyble Etudes* (counterpoint concepts)
 3. **Barry Harris** — Any live recording (6th diminished concepts)
 4. **Pat Martino** — *El Hombre* (blues with modern harmony)
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COMMON PITFALLS

1. **Rushing the turnaround:** Bars 9-12 often speed up. Use a metronome.
 2. **Losing the bass independence:** The bottom voice should be singable alone.
 3. **Overplaying altered tensions:** On G7alt and F7alt, let the alterations speak —don't stack them.
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SELF-EVALUATION CHECKLIST

After learning this tune, ask yourself:

- [] Can I sing the melody without the guitar?
 - [] Can I sing the bass line independently?
 - [] Can I hear the triad pairs resolving?
 - [] Does my counterpoint have clear voice separation?
 - [] Does the whole thing *swing*?
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