

# CHAPTER 7: BLUE CYCLE

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

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## OVERVIEW

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"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.

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## THE FORM

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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

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## THE THREE CHORUSES

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### 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

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## VOICING REFERENCE

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### 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

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### 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

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## LISTENING RECOMMENDATIONS

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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

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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

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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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