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## MAKING THE CHANGES WITH MODES

As we discussed in Chapter 2, the modes of the major scale give us a way of addressing each individual chord in a progression. The first thought of many newcomers to modes is often, “Yeah, so what? It’s all the same eight notes anyway.” In case you might have this thought in the back of your mind, let’s take a peek at the difference it makes to use modes. If we run the C major scale up and down over a iii-vi-ii-V-I in C major, this is what we get.

Track 23

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1

Sometimes the chord tones fall on strong beats, sometimes not. Over anything but a CMaj7 chord, it is a bit of a crapshoot. Now look at what happens if we use the appropriate mode for each chord.

Track 24

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1

Here we consistently hit chord tones on downbeats and passing tones on offbeats. Admittedly, running straight up each mode doesn’t exactly make for the smoothest sound. So let’s try using each mode but taking some liberties with rhythm and line contour.

Track 25

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1

That’s much better. Using modes in this way (once you take liberties like this) won’t guarantee that you’ll land on the “right” notes in the “right” places. It will, however, give your solo lines a focus that directly relates to the chord at hand and that makes you all the more likely to make the changes. If you’re playing a ii-V in F, for example, and thinking about the F major scale, all your ideas are likely to pivot around F (see the first example below). If, on the other hand you’re thinking of G Dorian over the Gmin7 and C Mixolydian over the C7, then your ideas will probably relate better to the individual chords (see the second example below).

Track 26

A) 3 | B) 1 | 1

*Mambo Por Eddie Y Chucho* is a 32 bar tune in AABA form. It uses a Latin groove, so don't swing the eighth notes. The changes use many minor ii-V's resolving to major chords and major ii-V's resolving to minor chords. Be slow and meticulous when you practice soloing so you can find the right sound for each chord. Once you're comfortable, feel free to throw in some tritone subs, as well. This tune is dedicated to the great Latin jazz pianists Eddie Palmieri and Chucho Valdez (of Irakere).



# MAMBO POR EDDIE Y CHUCHO

Track 35

Bossa nova

♩ = 108

Chords: Dmin7, G7, Cmin7, Dmin7<sup>b5</sup>, G7

Measure 1: 1 2 3 4

Measure 2: 2 1

Measure 3: 4 2

Measure 4: (rest)

Chords: CMaj7, Cmin7, F7, B<sup>b</sup>min7<sup>b5</sup>, E<sup>b</sup>7<sup>b9</sup>, A<sup>b</sup>Maj7, E<sup>b</sup>7

Measure 5: 1

Measure 6: 1

Measure 7: 5 3 3 1

Measure 8: 2 3 2

Measure 9: 4

Fine

Chords: A<sup>b</sup>Maj7, Emin7<sup>b5</sup>, A7<sup>b9</sup>, DMaj7, Emin7, A7

Measure 10: 5 3 3 1

Measure 11: 1

Measure 12: (rest)

Measure 13: 5

Measure 14: 3

Measure 15: 5

Measure 16: 3

Chords: Dmin7, G7, Cmin7, F7, Emin7, A7

Measure 17: (rest)

Measure 18: 5

Measure 19: 3

Measure 20: (rest)

Measure 21: (rest)

Measure 22: (rest)

D.C. al fine  
(no repeat)

*The Phinest Blues*, dedicated to Phineas Newborn, Jr., is an example of the balance between using blues devices and holding back from them. The melody uses mainly blues feeling and devices, except on the ii-V's in the eighth, ninth and tenth bars, where more of an attempt is made to make the changes. Experiment with the same concept when you solo.

 **THE PHINEST BLUES**  
Track 57

♩ = 116

Chord progressions: G7, C7, G7, C7, G7, Bmin7, E7<sup>b</sup>9, Amin7, D7, G7, D7.



*Phineas Newborn, Jr. spent some time in B.B. King's band before his jazz career took off in the 1950s. He could inject a blues feeling into any kind of tune at any tempo.*