

In a Sentimental Mood

Improvised solo by Doug McKenzie

DbMaj7 Bbm9 Ebm9 Ab9

16

Db/F Bb7alt Ebm7 Ab7

On Bb7Alt, the RH plays B, D, E, G (white notes) 3
The LH plays black notes (Ab, Bb)

On Eb7, the root and 7th (Eb, Db) are played 3
then the root and 7th of its Tritone (A7) - A, G 6

Same idea on Ab7 and its Tritone (D7) 6

Fm7 Bbm9 Ebm7 Ab7

16

C7susb9 C7 A7alt

Chords rolled downwards 16
First, C, F, Db

Then the 'Cry Me a River' lick - C, Bb, F, Db, C

Drop 2 voicings on the pick-up. LH plays the note that would normally be the note beneath the top note

Dm DmMaj7 Dm7 Dm6

Trio (bass and drums) in.

Gm7 GmMaj7 Gm7 Em7b5 A7alt

Blues-ish phrases

Dm7 D7#11

Fm blues scale cliché phrase on D7!

Phrase begins with F major triad notes

Gm7 C7b9 F6 A7

More Drop 2 voicings to harmonize the pickup

Dm DmMaj7/C# Dm7/C Dm6/B

Diatonic4ths (i.e. all notes from D dorian scale) to harmonize melody.

Gm GmMaj7/F# Gm7/F Em7b5 A7

Dm7 D7alt

On the D7alt, the RH alternates Bb and Ab Maj triads
LH plays 3rd and 7th (F#, C)

16

Gm F#7 F6 Ab7

12

On modulation to Bridge, a fast Db Maj scale timed to hit melody note on downbeat of next bar.

DbMaj7 Bbm9 Ebm9 Ab9

Target was the note C above
Beginning to use block chords in the Red Garland style!
LH plays standard rootless voicings, and RH plays octaves with (often) perfect 5th between

Fm7 Bb7alt Ebm7 Ab7

Fm7 **Bbm9** **Ebm7** **Ab7**

C7susb9 **C7** **A7**

The LH creates dissonance by adding the minor 2nd (C#)

This time pickup played with Left and Right hands in unison

Bm7b5 **Bb7** **Am9** **Ab7alt**

Here an alternative harmony used. Chord roots move downward chromatically for the next few measures

Gm7 **GmMaj7** **Gm7** **Em7b5** **A7**

Dm **D9**

Rhythmic 'drumming' here as an alternative to holding the note

The root (D) and its leading tone (C#) in triplet rhythm

Gm7 C7alt FMaj7 A7

Dm DmMaj7 Dm7 Dm6

Repetition used - either the same or similar notes or the same rhythm.

Gm7 GmMaj7 Gm7 Em7b5 A7alt

half/whole dim scale (A, Bb, C, Db, Eb, E, Gb, G, A)

Dm7 D7#11

As before - Bb and Ab triads in RH

Gm7 C7b9 F6 A7

Some of the dim. scale block chord possibilities here

Dm DmMaj7/C# Dm7/C Dm6/B

Start with a shor phrase

Gm GmMaj7/F# Gm7/F Em7b5 A7

Repaet and add to it

Develop it further!

Dm7 D7alt

Gm F#7 F#6 Ab7

Notes played in pairs against triplet rhythm - creates 2 against 3 feel.

Db scale - again headed for the C at start of next measure

DbMaj7 Bbm9 Ebm9 Ab9

More Red Garland block chords - melody moves strongly in Db

Fm7 **Bb7alt** **Ebm7** **Ab7**

Fm7 **Bbm9** **Ebm7** **Ab7**

Ends with accented triplets - up to target note at start of next bar.
 Db Maj. scale again - begins with a flurry of notes

C7susb9 **C7** **A7**

Dm **DmMaj7** **Dm7** **Dm6**

Playing scale with 2 fingers (thumb and index)

The phrase here created using close position block chords - Dm chord tones with upper and lower neighbours

Gm7 **GmMaj7** **Gm7** **Em7b5** **A7**

Dm

D7#9

A very simple phrase repeats and builds in intensity/volume

Gm7

C7alt

FMaj7

C7sus

Dm

DmMaj7/C#

Dm7/C

Dm6/B

Gm7

GmMaj7

Gm7

Em7b5

A7alt

Dm7

D9

Gm7 C7b9 F6 A7

Dm DmMaj7/C# Dm7/C Dm6/B

Gm GmMaj7/F# Gm7/F Em7b5 A7

Dm7 D7alt

Gm F#7 F6 Ab7

Up the Db maj. scale in 3rds

DbMaj7 Bbm9 Ebm9 Ab9

Fm7 Bb7alt Ebm7 Ab7

RH plays B,D,E,G
LH plays black notes (Bb,Ab)

Fm7 Bbm9 Ebm7 Ab7

C7susb9 C7 A7

Bm7b5 Bb7 Am9 Ab7alt

Gm7 GmMaj7 Gm7 Em7b5 A7

This system contains five measures of music. The first measure is Gm7 with a 12-fret bend. The second measure is GmMaj7. The third measure is Gm7 with a 12-fret bend. The fourth measure is Em7b5 with a 6-fret bend. The fifth measure is A7 with a 6-fret bend.

Dm D9

This system contains two measures of music. The first measure is Dm. The second measure is D9, featuring a complex chordal texture with multiple notes.

Gm7 C7alt F69

This system contains three measures of music. The first measure is Gm7. The second measure is C7alt. The third measure is F69.

F69

This system contains two measures of music, both featuring the F69 chord.