

Introduction to Melody and Soloing in Thumb Position

PDF document notes

Thumb Position Box Patterns page:

The scales are shown in the keys of Bb Major for Type 1, A Major for Type 2, and C Major for Type 3, but all are easily transposable. The box pattern diagrams are shown with the 4th string on the bottom and the 1st string on the top. Learn the patterns both as physical fingering patterns, but also as sounds where you are singing or speaking the scale degree names as you play the pattern; this reinforces hearing scales and tonalities independently of note names. Note that the Type 3 pattern can either be played as shown in semi-chromatic/diatonic position, or in chromatic/diatonic position by beginning the pattern with the 3rd finger instead of the 2nd.

My Romance Melody page:

The melody and changes are shown, and each melodic note is annotated with its scale degree number in the key of Bb. Learning melodies by scale degree is a great step toward playing by aural awareness rather than rote memorization or literal “typing” of note names. When you get to the next page of this handout, note how the melody remains diatonic while many of the chord changes are secondary function chords which contain one or more notes outside of the key.

My Romance Harmonic Analysis page:

On this page, the harmony is notated above in chord symbols and below by roman numeral function. Notes outside of the key that are implied by the secondary function chords are notated in the staff, and many of these were used in the final performance example from the video where the intent was to play a more bebop-ish solo that outlines the changes using chromaticism. In this example, dominant chords that resolve to minor are called “7alt” chords, meaning only that they imply a raised 3rd above the root and also a b9 and #9. Only those notes of these chords that are outside of the key are notated in the staff, but there are many ways to interpret these chords and their implications; this is only one way, and the way I consider the simplest for the purposes of the video.

It’s also worth noting that there are many versions of the chord changes to most standards, and the changes I list here are only one version that I feel are fairly common in the aural language of jazz musicians I have played with. In real life, once the playing begins, musicians playing together will often aurally find a common set of changes to agree upon by trial and error while playing, then continue with whatever seems to be the aural consensus.

My Romance playalong track:

A downloadable MP3 of the piano/drum track used in the video will be made available on my site. I encourage those interested to practice experimenting with melodic playing and soloing over it as you explore the concepts discussed in the video.

Thumb Position Box Patterns

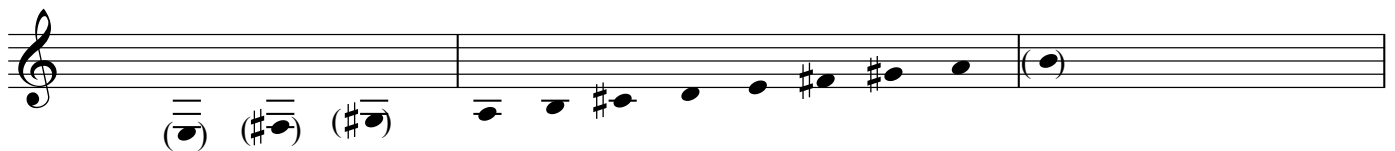
- Chris Fitzgerald

Type 1 box position (Bb Major shown)



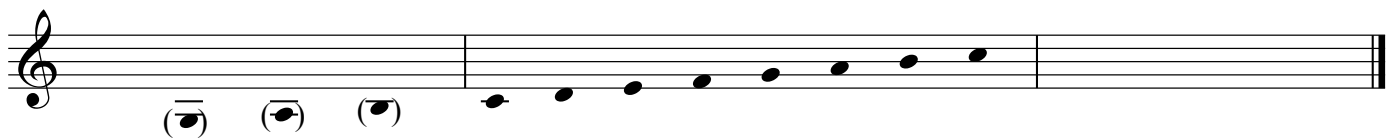
T		2	3		(3)
T	1		3		
(T)	1		3		
	(1)		(3)		

Type 2 box position (A Major shown)



	T	1		(3)	
T		1		3	
T		1		3	
(T)		(1)		(3)	

Type 3 box position (C Major shown)



(Petracchi Fingering —> T 1 2 3)

T		1	2	3	(3)
T		1	2		
(T)		(1)	2		
			(2)		

MY ROMANCE

(DIATONIC SCALE DEGREE ANALYSIS)

3 4 5 3 4 5 6 7 8 8 7 6 5 1 2

6 G-7 D7^{ALT} G-7 G7^{ALT} C-7 F7 Bb^Δ Bb7

10 Eb^Δ A^b7 Bb^Δ Bb7 Eb^Δ A^b7 Bb^Δ

14 E[∅] A7 D-7 A^b7 G-7 C7 C-7 F7

18 Bb^Δ Eb^Δ D-7 G-7 C-7 F7 Bb^Δ D7^{ALT}

22 G-7 D7^{ALT} G-7 G7^{ALT} C-7 F7 Bb^Δ Bb7

26 Eb^Δ G7^{ALT} C-7 C-/Bb A[∅] D7^{ALT} G-7 G^b7

30 Bb^Δ/F G-7 C-7 F7 Bb^Δ G-7 C-7 F7

3 1 2 3 1/8 6 4 8

(KEY CENTER ANALYSIS OF SOLO CHANGES WITH NOTES OUTSIDE THE KEY OF B^b IMPLIED BY SECONDARY FUNCTION CHORDS)

Line 1: Chords: B^bΔ, E^bΔ, D⁻⁷, G⁷ALT/G⁻⁷, C⁻⁷, F⁷, B^bΔ, D⁷ALT. Analysis: I, IV, III, VI (V/II), II, V, I, V/VI.

Line 2: Chords: G⁻⁷, D⁷ALT, G⁻⁷, G⁷ALT, C⁻⁷, F⁷, B^bΔ, B^b7. Analysis: VI, V/VI, VI, V/II, II, V, I, V/IV.

Line 3: Chords: E^bΔ, A^b7, B^bΔ, B^b7, E^bΔ, A^b7, B^bΔ. Analysis: IV, ^bVII7, I, V/IV, IV, ^bVII7, I.

Line 4: Chords: E∅, A⁷ALT, D⁻⁷, G⁷, G⁻⁷, C⁷, C⁻⁷, F⁷. Analysis: II, V, III, (V/II), VI, V/V, II, V.

Line 5: Chords: B^bΔ, E^bΔ, D⁻⁷, G⁷ALT/G⁻⁷, C⁻⁷, F⁷, B^bΔ, D⁷ALT. Analysis: I, IV, III, VI (V/II), II, V, I, V/VI.

Line 6: Chords: G⁻⁷, D⁷ALT, G⁻⁷, G⁷ALT, C⁻⁷, F⁷, B^bΔ, B^b7. Analysis: VI, V/VI, VI, V/II, II, V, I, V/IV.

Line 7: Chords: E^bΔ, G⁷ALT, C⁻⁷, C-/B^b, A∅, D⁷ALT, G⁻⁷, G^b7. Analysis: IV, V/II, II, VI, V, VI, SUBV/V.

Line 8: Chords: B^bΔ/F, G⁻⁷, C⁻⁷, F⁷, B^bΔ, G⁻⁷, C⁻⁷, F⁷. Analysis: I, VI, II, V, I, VI, II, V.