An Introduction to Jazz Performance Skills and Techniques for Trombone: The Bordogni Jazz Project

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AN INTRODUCTION TO JAZZ PERFORMANCE SKILLS AND TECHNIQUES FOR TROMBONE: THE BORDOGNI JAZZ PROJECT

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in The School of Music

by

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ABSTRACT

The Bordogni Jazz Project are arrangements of eight Bordogni Vocalises using harmonic and rhythmic elements from the jazz style, and new, original etudes that were composed based on the reharmonizations of the original Bordogni etude melodies. The material is intended to provide a comprehensive, but attainable resource for trombonists and educators which is inclusive of the stylistic nuances, performance practices, and cultural backgrounds associated with the jazz idiom. These are to be used as a resource to introduce classically trained trombonists to jazz playing and performance practices. Through study of this material, trombonists will ultimately be able to take advantage of a broader range of musical opportunities in multiple genres. There are currently few, if any, introductory resources for trombonists that meet these needs. These arrangements are intended for classical trombone teachers and students interested in an introduction to jazz performance skills and techniques.
INTRODUCTION

Over the course of the past ten to fifteen years, there has been much discussion and research regarding the various career opportunities for students graduating with music degrees. In a 2005 study, Angela Beeching noticed that musical careers had become much more diverse than solely performing or teaching despite the emphasis that conservatories and schools of music put on specializing in one or the other 1. In fact, many 21st century music graduates must be able to not only perform in various styles, but teach them as well. In her 2015 College Music Society journal article, Pamela Pike noted that “most young music professionals now have what has become known as portfolio or protean careers.” 2 She explained that these portfolio careers could include a “broad range of freelance activities” 3 and that they “demand a high degree of adaptability and flexibility.” 4 For recent graduates of a four year institution, the likelihood that they will only have one source of income is highly unlikely 5. Successfully navigating a musical career post university instruction could pose significant struggles, especially if that instruction were primarily focused on the classical perspective, due to the historical trend of university studio teaching revolving around the classical idiom 6. By studying classical and jazz genres simultaneously, one can strengthen their command of their instrument and increase their ability to adapt and be flexible in order to make themselves more marketable to future employers. As

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3 Ibid., 3.
4 Ibid., 3.
5 Beeching, Beyond Talent, 6-7.
Jerry Coker stated in his book, *Improvising Jazz*, “Jazz has already begun to expand its resources by absorbing the multitude of musical techniques existing in other styles of music.”

There are often times where one might find themselves with an opportunity to play outside of the standard “classical” repertoire. For some, the uncertainty of stylistic nuances and performance practices, in addition to having an accurate understanding of the cultural significance of jazz, can seem daunting; perhaps to the point where they hesitate to accept opportunities for new and enriching musical experiences. Unfortunately, the current resources to help students navigate these practices can seem just as intimidating as the gig itself. This is the idea behind the Bordogni Jazz Project; to provide a comprehensive, but attainable resource for trombonists and educators alike that is inclusive of the stylistic nuances, performance practices, and cultural backgrounds associated with the jazz idiom.

The project focuses on eight Marco Bordogni vocalises that are commonly used by trombonists around the globe; the eight selected etudes are 1, 2, 3, 4, 17, 24, 26, and 50. They are arranged in different styles commonly associated with the jazz idiom: ballad, waltz, easy swing, bossa, blues, minor ii-V, major ii-V, and bebop, respectively. The treatment of the melodic content remains similar to the original vocalises, with only slight rhythmic and melodic adjustments to reflect the traditional performance practices of the aforementioned styles. Once the melodies are arranged, a harmonic progression is created based on knowledge of traditional jazz harmony and the existing melodic content of the original etudes. Additionally, new etudes, which serve as an example of an improvised solo, are written to reflect the chord changes that were created. These etudes feature traditional jazz phrases, or language, that one would typically hear from professional jazz players, as well as snippets of transcribed trombone solos from artists.

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such as Bill Watrous, J.J. Johnson, Miles Davis, and many others, in order to acclimate and introduce the user to traditional jazz improvisation practices.
ARRANGEMENT PROCESS

Selecting Etudes

The first step in creating the arrangements was to determine which jazz styles would be portrayed and finding melodies from the Bordogni book that would fit in those styles. In order to provide a comprehensive introduction to the jazz idiom, a broad range of styles were chosen including ballad, waltz, swing, bossa, blues, minor ii-V, major ii-V, and bebop. There were several factors that went into determining which vocalises would be arranged to represent each style. Their original time signatures, tempo markings, and melodic content were the main factors in deciding which style to arrange the vocalises in. For example, the arrangement for Bordogni No. 1 was chosen as a ballad due to the original tempo marking of 60 beats per minute and because of the way in which the melody was phrased. The arrangement of Bordogni No. 50 was arranged in the bebop style because of the continuous stream of eighth notes and because the original melodic shape lent itself towards asymmetrical phrasing that is so common in the bebop style.

An additional contributing factor to selecting which etudes would be arranged involved a more hands-on approach. The vocalises were sung with different backing tracks, adjusting the articulations, rhythms, and phrasing until a rough sketch had begun to form. Due to the cultural concepts that accompany the jazz idiom, and as Ronald Carter stated, “the importance of using the human voice to learn style, phrasing, and interpretation,” it was important to sing the etudes to ensure that the aural traditions of jazz pedagogy and the cultural aspects of the genre were adhered to.

Articulations

After selecting appropriate etudes to arrange, the next task was to put accents and articulations that would reflect the style. The process for determining accurate articulations stems from two primary aspects. The first of which was listening to professional jazz artists and big bands. For example, Carl Fontana’s recording of the ballad “Emily”9 was used for the ballad articulations, Miles Davis’s recording of “Someday My Prince Will Come”10 was used for the waltz, the Count Basie Orchestra’s recording of “Fun Time”11 was a great source of material for the easy swing articulations, Bill Watrous’s recording of “Blue Bossa”12 was used for the bossa articulations, J.J. Johnson’s recording of “Blue Trombone”13 and “Just Friends”14 were referenced for the blues and minor ii-V respectively, Miles Davis’s treatment of the melody in his version of “Bye Bye Blackbird”15 was a helpful example for the major ii-V, and Charlie Parker’s bebop articulations in his recording of “Scrapple from the Apple”16 proved invaluable for the bebop arrangement.

The second aspect that influenced how the articulations were created came from Ronald Carter’s chapter in Teaching Music through Performance in Jazz, entitled “A Multicultural Approach to Jazz Education.” Carter emphasizes, “Vocalization, or the oral tradition, … is a very

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important aspect to learning jazz through a multicultural perspective.” He continued by outlining a process that he has his students do when learning new solos that involves recording themselves singing the solo then comparing it to the original, listening intently for matching articulations and phrasing. A variation of this process was used when determining the articulations for the new etudes, in which the author would record themselves singing through the new etudes attempting to replicate the articulation and style of the aforementioned reference recordings. In order to translate the sung jazz syllables into written articulations, a chart made by Carter, shown below, was referenced to create the notation found in the final version of the new etudes.

<table>
<thead>
<tr>
<th>SYLLABLE</th>
<th>MEANING</th>
<th>NOTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doo or Du</td>
<td>long notes, legato</td>
<td></td>
</tr>
<tr>
<td>Dah</td>
<td>long accented notes</td>
<td></td>
</tr>
<tr>
<td>Daht</td>
<td>fat, heavy, accented sound</td>
<td></td>
</tr>
<tr>
<td>Dot</td>
<td>short accented notes</td>
<td></td>
</tr>
<tr>
<td>Dit</td>
<td>short, spaced, non-accented notes, staccato</td>
<td></td>
</tr>
<tr>
<td>Da (day)</td>
<td>smooth eighth notes</td>
<td></td>
</tr>
<tr>
<td>De</td>
<td>smooth eighth notes</td>
<td></td>
</tr>
<tr>
<td>Di</td>
<td>smooth eighth notes</td>
<td></td>
</tr>
<tr>
<td>Do (doe)</td>
<td>smooth eighth notes</td>
<td></td>
</tr>
<tr>
<td>Un</td>
<td>smooth eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

**Harmony**

The next step in the arranging process was determining how to create jazz harmony from the preexisting, implied harmony of the original etudes. This practice of taking pre-existing harmony and manipulating it into a jazz style remains a common practice for jazz musicians and is demonstrated in saxophonist Sonny Rollins’s arrangement of the Al Jolson song, “Toot, Toot,

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Tootsie!”\textsuperscript{19}. Shown below, is an excerpt from the arrangement of the first Bordogni melody. The notes in the first measure, along with A and C falling on beats two and three, suggest Amin7. Additionally, in the second measure, E is the most prominent note. In order to achieve more harmonic movement, Amin7 was changed to FMaj7 in the second bar. The melody landing on the seventh of a chord is common syntax in jazz composition due to the seventh being a crucial part of defining the tonality of a chord\textsuperscript{20}.

\begin{center}
\begin{tikzpicture}
\begin{scope}
\node (note1) at (0,0) {\textsf{Amin7}};
\node (note2) at (1,0) {\textsf{FMaj7}};
\node (note3) at (2,0) {\textsf{E7}};
\node (note4) at (3,0) {\textsf{Amin7}};
\end{scope}
\end{tikzpicture}
\end{center}

New Etudes

Once all the arrangements of the melodies had been completed and the new chord progressions (also known as changes) were created, an etude was written to reflect those changes. The etudes written should be thought of as written out, improvised solos that are rich with jazz language as well as transcriptions of phrases from prominent jazz artists. The ballad etude utilizes a phrase known as the “Cry Me A River” lick, which is a reference to the Arthur Hamilton composition\textsuperscript{21} and an important aspect of jazz vocabulary.

\begin{center}
\begin{tikzpicture}
\begin{scope}
\node (note1) at (0,0) {D\textsubscript{min7}};
\node (note2) at (1,0) {E7};
\node (note3) at (2,0) {A\textsubscript{min7}};
\end{scope}
\end{tikzpicture}
\end{center}

\textsuperscript{19} Al Jolson, “Toot, Toot, Tootsie! (Goo’bye),” youtube, \url{https://www.youtube.com/watch?v=E7ujMPqe1to}.
\textsuperscript{20} Coker, \textit{Improvising Jazz}, 17.
\textsuperscript{21} Arthur Hamilton, “Cry Me A River,” youtube, \url{https://www.youtube.com/watch?v=gCGNYJOrebA}.
The lick begins on the ninth of the minor ii chord on beat one, followed by descending the A minor arpeggio from the root in eighth note triplets on beat two. In the ‘Easy Swing’ etude, there is a transcribed lick from jazz trumpeter, Tom Harrell\(^{22}\), that navigates Amin7 to D7 shown below:

![Musical notation]

This collection of notes hits crucial chord tones on downbeats: notice the A, C, and E on beats 1, 2, and 3 respectively as well as arpeggiating the fifth (E), seventh (G), ninth (B), and eleventh (D) of the Amin7 chord. In order to land on a chord tone on the down beat of the D7 chord, a C# was added to give a chromatic approach to the C. The etude for the bossa style features several measures from Bill Watrous’s solo on “Blue Bossa”\(^{23}\). However, due to the key of the original Bordogni etude, the transcribed Watrous solo was transposed up by a whole step. Watrous plays the original solo in a comfortable register on the instrument; between partials three and six. Transposing the solo up by a whole step had little effect on the range and the newly transposed line still lies well on the instrument. The etude for the blues features a chorus of melody from J.J. Johnson’s “Blue Trombone”\(^{24}\), transposed down a minor third to fit into the key of G. The original tune is in the key of Bb and utilizes the root, third, and fifth of that key in partials four, five, and six which can all be played in the same position on the instrument. Transposing the original to the key of G and keeping the partials the same, has little effect on the playability as the notes in the new key can all be played in fourth position. In addition to using J.J. Johnson’s

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\(^{24}\) Johnson, “Blue Trombone,” *The Trombone Master*. 
articulations on his version of “Just Friends” as a model for the minor ii-V etude, a transcription of a portion of his solo was also incorporated to provide realistic examples of professional jazz trombone improvisatory language. The major ii-V etude, entitled “Bye Bye Bordogni”, utilized multiple transcribed portions of Miles Davis’s solo from “Bye Bye Blackbird”. The bebop etude features a lick from jazz pianist and composer Bill Evans. Similar to the other licks, Evans’s use of chord tones is a prominent feature in the material:

![Musical notation](image)

However, this ii-V chord progression is condensed to a measure, forcing Evans to manipulate his melodic line to fit within two beats per chord. He does this by arpeggiating off of the third of the F#min7 chord in two beats using eighth note triplets. Between beats two and three of the measure, he resolves the ninth of the F#min7 chord to the fifth of the B7 chord, completing the measure by moving in a descending stepwise motion to land on the fifth of EMaj7 in the next measure.

**Compositional Techniques**

A common tool found in a jazz musician’s toolbox is the use of scales. Jerry Coker reflected on jazz pianist George Russell’s thoughts on the use of scales by stating “... the improvisor uses scale references (including many alternate scales of graded dissonance) in improvisation and uses chords only as a means of determining the scale possibilities.”

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etude written in the blues style makes use of the Dominant Bebop scale, a common scale used when playing over dominant chords. Shown below is an excerpt from the etude:

Notice the half step between the root and minor seventh. This is used to place the minor seventh on a downbeat in order to emphasize chord tones. Another scale that is commonly used in jazz is the Altered Dominant scale. The scale is derived from the dominant scale that utilizes all of the non-essential, or altered, notes of a tonal center such as the b9, #9, #11/b5, b13, and b7\(^2\). A portion of the Altered Dominant scale is used in the major ii-V etude (see below) to provide the user with different timbral options when playing over dominant chords.

The other scales that appear in the new etudes are more basic in their construction than the Dominant Bebop and Altered Dominant scales. Many of the scales that are written are based on modes; the primary modes being used are Dorian and Mixolydian. The Dorian mode is a scale that begins on the second scale degree of a major scale while the Mixolydian mode’s root is the fifth scale degree of a major scale. Both modes use the same notes of the major scale they are associated with\(^3\). For example, the D Dorian mode and G Mixolydian mode are associated with the key of C.

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\(^3\) Coker, *Improvising Jazz*, 7.
Final Edits and Analysis

The final process of creating this project was to unify the appearance of each arrangement and newly composed etude. All of the articulations and phrase markings were checked to ensure that they not only played well but were presented in a clear manner so that they could be sent to a publisher. After the editing took place, an analysis of each new etude was written to strengthen the user’s understanding of the improvisatory techniques that were incorporated. Ideally, the analyses could be used in tandem with the new etudes to provide a theoretical understanding of jazz harmony, phrasing, and language.

Conclusion

While jazz method and etude books exist, very few are specifically designed for trombone. Those that are can be difficult for those without prior knowledge of the jazz genre to fully understand. The Bordogni Jazz Project aims to provide an entry-level approach to trombonists who wish to expand their knowledge of different musical styles by using familiar resources to do so. This project is intended as a resource for trombonists that wish to be introduced to improvising and playing in a jazz style. These arrangements and etudes are also intended as a point of departure for college professors who may be unfamiliar with jazz styles in their pursuit to provide a cumulative curriculum to their students. The completed project includes audio of a rhythm section, similar to the Jamey Aebersold Collection, that users can play along with to help them hear the changes and styles from a live band. It is hoped that this project will be a helpful resource for trombonists wishing to broaden their understanding of the styles of which their instrument is associated. Having a base-line knowledge of jazz styles, as well as acclimating oneself to the language of improvisation, will help users be more flexible and
adaptable\textsuperscript{31} to a more diverse 21st century musical environment where freelancing and diversifying their musical portfolio are becoming more necessary.

\textsuperscript{31} Pike, “The Ninth Semester”, 3.
APPLICATION OF MATERIALS

How to Use the Materials

1. Begin by re-familiarizing yourself with the original Bordogni melody.
2. Use the play-along to listen to the arrangement of the melody in a jazz style, paying close attention to how the written accents sound in the recording.
3. Play through the arrangement, recreating the accents as close to the recording as possible.
   a. Use the play-along rhythm section track to play through the melody so you can hear the chord changes.
4. Use the play-along to listen to the recorded written solo, also paying close attention to the accents and inflections.
5. Begin to play through the written solo, working closely on the articulations and internalizing the jazz language in it.
   a. Use the play-along rhythm section track to play through the solo so you can hear the chord changes.
6. After working with the arrangements and written solos, use the rhythm section track and improvise your own solo, trying to utilize the language from the written solos as well as your own original ideas.
7. As with any other form of music, LISTENING is crucial. This book can be a great resource but listening to a wide variety of jazz artists is essential!
Bordogni No. 1

Ballad

W. Ford

M. Bordogni

Arrangements, Etudes, and Analysis of Eight Vocalises
When playing through this new etude, pay particular attention to the phrase shapes and how the articulations correspond to the starts and ends of those phrases.

Etude - Bordogni No. 1
Ballad

W. Ford
Analysis - Bordogni No. 1 “Ballad”

Measure 1 begins on the 9th scale degree of Amin7, moves up a half-step, and arpeggiates, 3, 5, 7, 9, 3 of Amin7.

Measure 2 begins on the 3rd scale degree of FMaj7. A descending line leads to the 9th of Dmin7 in measure 3.

Measure 3 contains a descending line based on the D Dorian minor scale. The G# on the and of three clarifies the E7 chord quality, and functions as a leading tone to the Amin7 in measure 4.

Measure 4 outlines the Aminor7 sound with a first inversion triad with the addition of the 4th scale degree (D) between the 5th (E) and 3rd (C). The line ends on the 5th.

Measure 5 is similar to measure 1. Starting on the and of one, the 9th scale degree of Amin7, moves up a half-step, and arpeggiates, 3, 5, 7, 9 of Amin7.

Measure 6 is similar to measure 2. However, in measure 6 the 3rd scale degree of FMaj7 is only held for 1.5 beats. Then a descending line leads to the 6th scale degree of FMaj7.

Measure 7 begins on the 4th scale degree of Dmin7 and moves by half-step to G#, the third of E7. The quarter-note triplet is common in the jazz idiom.

Measure 8 utilizes a phrase known as the “Cry Me A River” lick - a reference to the Arthur Hamilton composition and an important aspect of jazz vocabulary.

Measures 9-12 consists of running eighth notes that outline each chord using chord tones. Notice the transitions from Dmin7 to E7b9 and E7b9 to Amin7. Each transition moves by half-step to land on the third of each chord. This technique is outlined in Bert Ligon’s *Connecting Chords with Linear Harmony*.

Measure 13 utilizes an ascending B Altered Dominant scale with a pick up from the previous measure, ending on the fifth of Emin7 in the next measure.

Measure 14 descends the Emin7 arpeggio from the fifth with a connecting tone (F#) to land on the root.

Measure 15 descends the B Altered Dominant scale. The F natural on beat 3 and D# on the and of 3 enclose the E, which is the root of the Emin7 in measure 16.

Measures 17 and 18 have scoops on the down beats, an extended technique commonly used by jazz trombonists, to diversify the sound and style.

Measures 19 and 20 use a descending pattern in eighth notes that outline the Dmin(Maj7) chord leading to an eighth note pattern outlining the BbMaj chord tones F, A, and C (5th, 7th, and 9th).
Measure 21 incorporates another scoop on the 3rd of the chord, followed by a descending eighth note G Dorian minor scale, which transitions into an Eb major scale in measure 22. Beat 3 of measure 22 encloses the E on the downbeat of measure 23.

Measure 24 includes a scoop on the 9th scale degree on the downbeat and outlines the Amin7 chord tones with an added connecting neighbor tone of B on the first eighth note of beat 3.

Measures 25-28 consist of continuous eighth notes, all of which outline the chords they are associated with (see Bert Ligon reference above).

Measure 29 is a reference to J.J. Johnson’s *Lament*, transcribed and then transposed to fit the chord changes.

Measure 30 lands on the 7th of Dmin7, followed by descending eighth notes from the 3rd of E7.

Measure 31 uses the chord tones E, C, and A to outline the Amin7 chord, with C and A acting as an enclosure of the B (5th of the E7alt) in the following measure.
Bordogni No. 2 - Waltz in F

W. Ford

M. Bordogni

2020
Whether playing a waltz in a classical or jazz style, it is imperative to emphasize big beat 1. Notice the use of repetition and sequencing at the end of the exercise.
Analysis - Bordogni Etude No. 2 “Waltz in F”

Measures 1-4 contain a diatonic F Maj/D min line and idiomatic ii-V-I vocabulary.

Measures 5-8 utilize notes from the F Major bebop scale, which places a half-step between the 5th and 6th scale degrees, as well as idiomatic ii-V-I vocabulary.

Measures 9-12 make use of dominant bebop scale material and a flat 9th (Ab) on the G7.

Measures 13 & 14 outline the dominant II utilizing the bebop scale in a line that is reflective of idiomatic dominant II-V vocabulary.

Measures 17-20 stay diatonic in FMaj7.

Measures 21 & 22 consist of triplet eighth notes on the 3rd (A) and 9th (G) of FMaj7. The articulations with the marked slurs create a syncopated feel.

Measures 23 presents a motivic idea that becomes the focal point of the next six measures.

Measure 29 features a repeated eighth note pattern on the 7th (F) and 5th (D) of Gmin7.

Measure 30 descends the D Dominant bebop scale from the 3rd (F#) in eighth notes, leading to the 3rd (B) of G7 in the next measure.

Measure 32 uses the C Dominant bebop scale, also descending from the 3rd (E).

Measure 33 contains a 4-3 resolution (F-E) over the C7sus chord, and the rhythmic motive becomes the focal point for the next four measures.

Measures 38-40 feature similar diatonic notes between the FMaj7 and C7sus chords, but in a sequenced rhythmic pattern.

Measures 41-48 alternate between F7 and BbMaj7 chords. The notes used are primarily chord tones with a F Dominant bebop scale being implemented in measure 43.

Measures 49-55 feature an elongated ii-V-I progression in FMaj, with an added measure of the V7 chord. In measures 50 and 51, a flat 9th (Db) and flat 13th (Ab) are used to explore an altered dominant sound. Measures 53-55 outline a more basic ii-V progression with the G Dorian minor scale, arpeggios, and the C Dominant bebop scale.

Measures 56-60 utilize another rhythmic sequence: an eighth note on the and of 3 that leads to two quarter notes on beats 1 & 2. All notes are chord tones for their respective chord markings.
This exercise focuses on using diatonic and Dominant Bebop scale passages. Notice how a chord tone always lands on the beat, even when switching between scales and arpeggios.

Etude - Bordogni No. 3
Easy Swing

W. Ford
Analysis - Bordogni No. 3 “Easy Swing”

Measure 1 begins on the 3rd of the chord, descending down the major scale associated with the chord implementing a chromatic tone (C#) to land on the third of the chord in the next measure.

Measure 2 continues the descending scale for two beats, landing on the 3rd of the dominant chord (D7), followed by an ascending arpeggiation of the dominant beginning on the 3rd (F#, A, C, E) leading to the 5th of the original major chord. The 9th on the dominant creates a smooth transition to the 9th of the major.

Measure 3 ends the line with diatonic eighth notes.

Measure 4 begins with a half-step eighth note pick up from measure three landing on the 7th of the minor ii chord, then a descending arpeggiation to the 3rd, transitioning to diatonic eighths, ending on the 5th of the dominant.

Measure 5 contains another diatonic scalar passage, enclosing the tonic with the 9th and 7th on beats 2 and 3.

Measure 6 starts on the flat 7th on beat one, followed by eighth notes that outline the tonalities of the C7 and C#dim7 chords.

Measure 7 contains a line that descends diatonically from the flat 7th of the dominant for two beats, followed by an ascending arpeggiation from the 3rd.

Measure 8 on beat 4, an enclosure of the root of the following measure (Amin7).

Measure 9 ascends the diatonic scale for two beats, followed by an ascending arpeggiation from the 5th, followed by a change of direction leading to the dominant with a descending dominant bebop scale.

Measure 10 continues the dominant bebop scale for two beats followed by an ascending pattern. The note in parentheses is to be ghosted: play the preceding note longer and move the slide slightly to the note in parentheses before returning to the next note on beat 4.

Measures 11 & 12 use salient notes from all four chords to create the line, resolving in the following measure to the 3rd of the dominant.

Measure 13 uses the chord tones of the major chord for the first two measures followed by a descending scale with an enclosure on beat 4 of the 3rd of the C7 in the next measure.

Measure 14 implements another enclosure of the root of the chord on beat 3.

Measure 15 ascends the diatonic scale leading to the 5th of the dominant tied to the 9th of the major.
Measure 16 descends from the ninth to the root, followed by a diatonic walk-down to the 3rd.

Measures 17, 18, & 19 use similar descending scales from measure one with a slightly different ending to the pattern.

Measure 20 utilizes a descending scale passage from the 3rd of the F#dim7, using a flat 9th over the B7alt, enclosing the 5th of the following measure.

Measure 21 ascends an arpeggio from the 3rd of Emin7 to land on the 5th of Amin7.

Measure 22 descends the diatonic scale, beginning and ending on the 5th.

Measure 23 begins on beat three by using an ascending arpeggio from the 3rd of the B7alt is used to land on the 5th of the Emin7 in the next measure.

Measure 24 features a descending eighth note passage (B, G, F#, & E) used to end the pattern.

Measure 25 descends a four-note diatonic scale (with pick up from previous measure) followed by an eighth note passage with a chromatic passing tone to land on the 3rd of the Amin7.

Measures 26 & 27 descend a diatonic eighth note passage on beats one and two followed by eighth notes using the flat 7th and 9th on beat 3 followed by a chromatic walk-up (C & C#) to the 5th of the tonic chord.

Measure 28 descending a diatonic scale, beginning on beat 4 of the previous measure. On beats 3 and 4, the dominant chord is outlined with the 3rd, 5th, flat 9th, and major 7th. The last two notes are used to enclose the 5th of the following tonic major chord.

Measure 29, following the enclosure of the 5th the pattern ascends to the 3rd.

Measure 30 utilizes a scale passage that descends using notes from the C Mixolydian mode, followed by the enclosure of the 3rd of the C#dim7.

Measures 31 & 32 ascend an eighth note arpeggio from the 3rd, followed by an eighth note triplet using the flat 9th and 3rd (an easily achieved natural slur from third position to the sharp fourth position) then descending diatonically to the 3rd of the final major chord.
The most salient feature of this etude is that it is not played in the swing style. The accented notes should have a good deal of front while keeping the lightness of the Bossa style.
Analysis - Bordogni Etude No. 4 “Bossa”

Measures 1-11 utilize a transcription of Bill Watrous’s solo on Blue Bossa that has been transposed to fit the key of D minor.

Measure 12 begins on the 3rd (A) of FMaj with a quarter note on beat 1 followed by descending eighth notes on beat 2 (E-A) that lead to the 9th (G) on beat 3. Beat 4 utilizes descending eighth notes (E-G).

Measure 13 begins on the 9th (F#) of Emin7b5 and ascends the E Locrian #2 scale (sixth mode of melodic minor) in eighth notes.

Measure 14 moves up to the 13th (F#) of A7b9 on beat 2 followed by descending eighth notes: C#, Bb, and A. On beat 4, a rhythmic pattern of an eighth and a dotted quarter note are used with the 3rd (C#) and the root (A).

Measure 15 utilizes the same rhythmic pattern on beats 2 and 4. Beat 2 is the 7th (C) of Dmin7 instead of the C#. Beat 4 moves back to the C# followed by an eighth note on the 5th (A) tied to a whole note in the next measure.

Measures 17-18 contain notes of the D Dorian minor scale. Measure 17 begins on the 9th (E) of Dmin7. Beats 1 and 2 of measure 18 ascend a Dmin arpeggio from the 3rd (F) to the 9th (E).

Measures 19-20 utilize arpeggios and scale patterns from the G Dorian minor scale. The pick ups into measure 20 are descending eighth notes from the 5th (D) of Gmin7 that lead to an arpeggiation of the 9th (A), 7th (F), and 5th (D) on beats 1 and 2.

Measures 21-24 are an elongated minor ii-V-i progression. Measure 22 utilizes an arpeggio from the 3rd (C#) of A7b9 to the 9th (Bb) then descends the A Mixolydian scale. The following two measures in Dmin7 utilize diatonic notes from the D Dorian minor scale.

Measures 25-28 are another elongated major ii-V-I progression. Measure 25 utilizes chord tones from Gmin7 and measure 26 utilizes the 7th (Bb), 9th (D), and 5th (G) of C7. Measures 27 and 28 utilize the F Lydian scale with the sharp 11th (B) being used in place of the natural 11th (Bb).

Measures 29-32 are another elongated minor ii-V-i progression. Measure 29 descends the E Locrian #2 scale from the 7th (D) to the 9th (F#). Measures 31 and 32 utilize diatonic notes from the D Dorian minor scale with triplet eighth figures on beats 1 and 3, a common rhythmic element associated with the Bossa style.

Measures 33 and 34 utilize diatonic notes from the D Dorian minor scale. Measure 33 makes use of arpeggios while measure 34 uses the scale leading to the 5th (D) of Gmin7 on the downbeat of the next measure to continue the phrase.
Measure 35 continues the phrase from measure 34 with a quarter note on the 5th (D) of Gmin7 on beat one, followed by 2 eighth notes on beat 2 (Bb-F) with the line concluding on beat 3 on the 9th (A).

Measure 36 utilizes a rhythmic pattern of an eighth note pick-up (A) on the and of 1 followed by triplet eighth notes (Bb, D, F) on beat 2 and a quarter note (D) on beat 3.

Measure 37 utilizes the same figure from the previous measure transposed down from Gmin7 to Emin7b5.

Measure 38 begins with the same figure from the previous measures but descends A Mixolydian scale from the 5th (E) in eighth notes on beats 3 and 4, leading to the 5th (A) of Dmin7 on the downbeat of the next measure.

Measure 40 descends a Dmin7 arpeggio from the 5th (A) to the 7th (C) on beats 3 and 4 with a leading tone pick-up on the and of 2 (Ab).

Measures 41-47 are an elongated major ii-V-I progression in FMaj that utilize primarily diatonic notes with occasional passing chromatic tones.
The main goal of this exercise is to work on alternate positions. Notice that many of these lines can be achieved in 4th position. Remember to keep a relaxed slide arm in the 8th note runs.

**Etude - Bordogni No. 17**

G Blues

W. Ford

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Analysis - Bordogni Etude No. 17 “G Blues”

Measures 1-12 are a quote of the melody from jazz trombonist J.J. Johnson on *Blue Trombone*.

Measure 13 contains a triplet-based phrase that alternates between the root and the 3rd of the G7. The downbeats should be more heavily accented.

Measure 14 uses the same root to 3rd movement but this time in eighth notes, with the and of 1 tied to a half note, followed by two eighth notes, D and Bb. The Bb serves a leading tone to the 3rd (B) on the downbeat of the next measure.

Measure 15 concludes the line that started on beat 4 of measure 14, descending from the 3rd to the root in eighth notes.

Measure 16 features a scoop to the 5th on beat 1 followed by a descending 8th note pattern that moves by ½ step (B-Bb) over the bar line to land on the 7th of the C7.

Measure 17, after the tied note, utilizes the 3rd of C7 (E) on the and of 1, then descends in eighth notes to the root, flat 7th, and finally the 3rd the octave below before jumping back up to the 5th. The 5th (G) is repeated on the and of 4 and tied to the down beat of the next measure.

Measure 19 uses a repeated 8th note rhythmic figure based on the G Dominant Bebop scale which places a half-step between the 6th and 7th scale degrees. The second iteration of this ends of the 5th (D) on the and of 4 and arpeggiates to the root on the and of 1 in the following measure.

Measure 22 descends the D Mixolydian scale from the 5th (A) followed by an arpeggiation from the root on beat 3.

Measure 23 resolves down to the 3rd (B) of G7 from the 7th (C) of D7 from the previous measure. The line moves up to the 5th (D), then arpeggiates down to the root with a fall on the and of 2.

Measure 25 begins on the and of 1 on the root of G7 and is tied to an eighth note triplet figure on beat 2. The remainder of the triplet figure is a 9th to the root (A-G), followed by descending eighth notes on beat 3 (F-D). Beat 4 is a quarter note on the root (G) that is tied to the down beat of the following measure.

Measure 26 is tied to the previous bar on the down beat but moves up to the 3rd (B) on the and of 1, then returns to the root for a half note on beat 2. Beat 4 utilizes two eighth notes (B & G) and continues into the next measure.

Measure 27 is a continuation of the melodic idea from beat 4 of the previous measure. It begins on an eighth note on the 5th (D) then descends to a dotted quarter note root. The root to 5th movement is utilized once more in eighth notes, beginning on the and of 3 and continuing to the downbeat of the next measure.
Measure 28 utilizes a new melodic motive beginning on the and of 1 from the root of G7, then ascends in eighth notes to the sharp 11th and natural 5th on beat 2. Beat 3 is an eighth note triplet C#, D, and C, but at this tempo it should be viewed as a turn. The C#, D, C line is also reflective of the blues sound and tradition, a critical element in jazz improvisation. The measure concludes with two repeated eighth notes on the root (G).

Measure 29 begins with two eighth notes from the 9th of C7 (D) to the root (C) followed by a half note on the 5th (G). Beat 4 utilizes the eighth note figure from beat 1.

Measure 30 utilizes the same turn from measure 28 with a pick up on the and of 2 on the 5th of C7 (G), followed by an accented quarter note G on beat 4 which leads to the conclusion of the phrase in the following measure.

Measure 31 concludes the phrase from measure 30 with descending eighth notes on the down beat (D-B). On the and of 3, a G eighth note is used as a pick up into beat 4 which arpeggiates downwards from the 9th (A) to the flat 7th (F) in eighth notes. This arpeggiation continues in the next measure.

Measure 32 continues the descending arpeggio from measure 31, landing on the 5th (D) and 3rd (B) on beat one in eighth notes. A bluesy eighth note triplet is used on beat 2 and should be played as a turn similar to the previous ones. Beats 3 and 4 ascend a G Dominant arpeggio from the root in eighth notes. The 7th (F) on the and of 4 should be considered as a leading tone to the downbeat of the next measure, which is the 3rd (F#) of D7.

Measure 33 utilizes an eighth note pattern that begins on the 3rd (F#) of D7, followed by the 5th (A), 9th (E), and flat 7th (C). The flat 9th (Eb) on the and of 4 should be viewed as a pick up to the down beat of the next measure.

Measure 34 continues the pattern established in measure 33, with the line beginning on the 3rd (E) of C7, followed by the 5th (G), 9th (D), and flat 7th (Bb).
Bordogni No. 24 - A Minor Swing

W. Ford

M. Bordogni

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Note the extensive use of the Dominant Bebop scale throughout this etude. Remember that the Dominant Bebop scale places a half-step between the root and the b7.
Analysis - Bordogni Etude No. 24 “A Minor Swing”

Measures 1-3 utilize chord tones from Amin7, and its subsequent minor ii-V progression, to outline the chords.

Measure 4 outlines the F7 chord using an arpeggio that resolves by half step on beat 3 to resolve to the root of the E7 chord on beat 3, followed by a descending E Dominant bebop scale.

Measures 6-8 are a series of minor ii-V progressions in Amin that utilize the A Dorian minor scale and Bmin7b5 and E7 arpeggios. The line in measure 7 is a valuable piece of jazz vocabulary.

Measures 9-29 utilize a transcription from J.J. Johnson’s solo on Just Friends, transposed to fit the key.

Measures 30 & 31 implement the use of Dominant bebop scales on the F7 and E7 chords and a Minor bebop scale over the Dmin7 chord to resolve to the root of Amin7 on beat 3 of measure 31.

Measure 32 uses chord tones over the minor ii-V-i progression in Amin.

Measure 33 resolves to the 3rd (A) of FMaj7 from the previous measure and continues down in a scale pattern to resolve on the Emin7 chord on beat 3.

Measure 34 utilizes a short ii-V-I lick in CMaj.

Measures 35-37 implement an arpeggio from the 3rd (B) to the 9th (A) of G7, followed by a resolution down to the root. The proceeding measure descends the G Dominant bebop scale.

Measure 38 utilizes the D Dominant bebop scale but starting on the 9th (E) of D7.

Measure 39 encloses the root of FMaj7 in measure 40, which then utilizes chord tones of FMaj.

Measure 41 implements diatonic chord tones in G Dominant.

Measures 42-45 utilize a repeated rhythmic pattern of 8th notes on beats 1 and 3.

Measures 46 & 47 outline a repeated ii-V progression in CMaj without resolving to the I chord.

Measures 49-53 utilize Minor and Dominant bebop scales, as well as diatonic scale patterns, to conclude the etude.
See if you can locate the altered notes in the dominant chords. Listen for the different timbres they create when played with the backing track.

Etude - Bordogni No. 26 Bye Bye Bordogni

W. Ford

2020
Analysis - Bordogni Etude No. 26 “Bye Bye Bordogni”

Measure 1 is a transcription of the opening of Miles Davis’s solo on Bye Bye Blackbird, transposed to the key of the etude.

Measure 2 lands on the 5th (D) of Gmin7 and ascends to the 7th (F) on the and of 2 followed by descending the C Altered Dominant scale from the flat 3rd (Eb) in eighth notes leading to the 3rd (A) of FMaj7 in the next measure.

Measures 4 & 5 outline a ii-V-I progression in FMaj.

Measure 6 utilizes chord tones on Bb7 and Eb13, landing on the 13th (C) of Eb13 on the and of 2.

Measures 7 & 8 outline a ii-V-I progression in FMaj with a Gmin arpeggio on beats 1 and 2 and a C Altered Dominant scale on beats 3 and 4.

Measures 9-12 are another transcription of Miles Davis’s solo on Bye Bye Blackbird, transposed to the key of the etude.

Measure 13 utilizes a common improvisatory technique of moving between the sharp 9th and flat 9th (Ab & Gb) on dominant chords, resolving the root (F).

Measure 14 arrives on the 13th (C) of the Eb13 chord on beat 3 by half-step from the flat 9th (Cb) of Bb7 on the and of 2.

Measures 15 & 16 outline a ii-V-I progression in FMaj with an ascending arpeggio from the 5th (G) of C7.

Measures 17-21 outline the relative minor key of Dmin7 with minor ii-V-i progressions.

Measure 22 utilizes chord tones of Gmin7 and C7Alt. Beat 4 encloses the downbeat of the next measure.

Measures 23-25 return to Dmin7 with a minor ii-V-i progression using chord tones.

Measures 26 & 27 are a short ii-V-I progression in Bb before returning to the home key of FMaj.

Measures 28-33 feature a series of short ii-V-I progressions in FMaj that utilize altered notes on the dominant chords.

Measure 34 outlines the Dmin7 chord using chords in eighth notes on beats 1 and 2.

Measures 35-37 outline a ii-V-I progression in FMaj by using chord tones on the Gmin7 and a C Altered Dominant scale on the C7 chord to lead to the down beat of the FMaj7.

Measures 38-46 are a transcription of Miles Davis’s solo on Bye Bye Blackbird.
Measure 47 utilizes an E half-diminished arpeggio on beats 1 and 2 followed by descending an A Dominant scale with a passing tone on the and of 3.

Measures 48-55 outline the ii-V-I progression in FMaj by using arpeggios and scales. Measure 51 uses a G Dorian minor scale on beats 1 and 2 that transitions to a C Dominant bebop scale on beats 3 and 4. Measure 54 uses the altered notes of C7 to lead to the 5th (C) of the FMaj7 in measure 55.

Measure 56 utilizes a sequence of eighth notes beginning on the 3rd then moving to the root and ascending the minor scale back to the 3rd. The first sequence occurs on a Gmin7 chord, followed by an Amin7 chord.

Measure 57 & 58 outlines a BbMaj7 chord with an arpeggio on beats 1 and 2 followed by descending a C Dominant bebop scale on beats 3 and 4. Beat 4 encloses the down beat of measure 58.

Measures 59-62 uses arpeggios and scale patterns to outline the Gmin7 and C7 chords.

Measures 63-68 alternate between FMaj7 and C7sus with language to reflect the planing between the two chords.

Measures 69-71 are a transcription from Miles Davis’s solo on Bye Bye Blackbird to conclude the etude.
Notice how the scales often shift octaves. This is called octave displacement and it creates jagged lines which are considered a prominent aspect of the bebop style. It is important to start slow, then gradually increase the tempo as you become more comfortable.

**Etude - Bordogni No. 50**
Bebop

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\( \text{Amaj}^7 \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \rightarrow \text{E7} \rightarrow \text{W. Ford} \)

\[ \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \]

\[ \text{Amaj}^7 \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \rightarrow \text{E7} \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \]

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\[ \text{Amaj}^7 \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \rightarrow \text{E7} \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \]

\[ \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \rightarrow \text{Bmin}^7 \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \rightarrow \text{E7} \rightarrow \text{Amaj}^7 \]

2020
Analysis - Bordogni Etude No. 50 “Bebop”

Measure 1 begins on the fifth of AMaj7 and descends in eighth notes to the root on beat 3, followed by a leap of a major seventh on the and of three and continuing down the AMaj scale until landing on the third of Bmin7 in the second measure.

Measure 2 begins on the third (D) of Bmin7 and again uses octave displacement on the and of beat 1, followed by a descending eighth note scale pattern that lands on the third (G#) of the E7 on beat 3 and continues descending the E Dominant scale until reaching the flat seven (D) on the and of four.

Measure 3 begins on the third of Bmin7 but an octave above the end of measure 2 and arpeggiates downwards on the Bmin7 chord (D-B-F#-A), followed by an ascending arpeggiation of the E7 chord from the third.

Measure 4 beat 1 is a resolution to the arpeggio in the previous measure: E descending to A in eighth notes. On beat four, two descending eighth notes (B-G#) lead to the fifth of the AMaj7 in the next measure.

Measure 5 utilizes an ascending arpeggio from the fifth of the AMaj7 (E-A-C#-B) that leads to the fifth an octave above on beat 3.

Measure 6 begins on the 5th of Bmin7 with the and of one being played as a ghosted note, followed by two ascending eighth notes (F# & A) on beat two. Beats 3 and 4 follow the same pattern, transposed up one whole step to fit into the E7 chord.

Measure 7 is a descending arpeggio from the 7th of Bmin7 followed by a turn and descending eight note Dominant scale from the 3rd of E7 on beat 3 that leads to the 3rd of the AMaj7 in the next measure.

Measure 8 lands on the 3rd of AMaj7, moves up to the 5th in eighth notes, then moves back down to the 9th, before enclosing the root on beat 3.

Measure 9 utilizes a descending eight note scale from the fifth of Bmin7 (F#) that lands on the 5th of E7 on beat 3. The line ascends the E7 arpeggio from the 5th in eighth notes, landing on the 3rd (G#) on the and of four that ties over to beat one of the next measure, becoming the Major 7th of the AMaj7 in the following measure.

Measure 10 ties over from the the previous measure with a G# quarter note on beat 1 followed by a descending eighth note arpeggio to the 5th of the AMaj7 chord. Measure 11 utilizes a descending E Dominant Bebop scale in eighth notes over the Bmin7 and E7 chords.

Measure 12 begins with a half-step pick-up to beat 2 (C#-D). Beat 2 ascends the Bmin7 arpeggio from the 3rd (D) in eighth note triplets followed by a half-step resolution (A-G#) that arrives on
a dotted quarter note on the 3rd of the E7 on beat 3. The and of four to the down beat of the next measure follows a 9th to 5th guide tone line, F#-E.

Measure 14 ascends the B Dorian minor scale in eighth notes for two beats, arriving on F# on beat 3. The F# is the first note of an eighth note triplet that changes the direction of the line by jumping up a minor 3rd to A, then descending the E Dominant scale landing on the 3rd of Bmin7 in the next bar.

Measure 15 continues the descending line from the previous measure by arpeggiating down the Bmin7 chord in eighth notes (D-A-F#-E). Beat 3 ascends the E7 chord from the flat 7th (D), moving to the 3rd (G#), 5th (B), and flat 7th (D), resolving to the 3rd (C#) of the AMaj7 in measure 16.

Measure 17 utilizes an ascending F#min7 arpeggio on the and of one from the 3rd to the 9th followed by a descending eighth note E Major scale from the ninth that leads to the root of E major on beat three of the next measure.

Measure 18 utilizes octave displacement (E-D#) on the and of three to continue the use of the descending E Major scale.

Measure 19 continues the descending E Major scale until beat 3 where the line changes direction, ascending the B7 arpeggio in eighth notes from the 3rd (D#) to the 9th (C#).

Measure 20 resolves the line from the previous measures with two eighth notes: B to G#, the 5th to the 3rd, on the EMaj7 chord. Beat 3 begins on the 3rd of EMaj7 and ascends in eighth notes. The and of four contains a chromatic leading tone (C) to land on C# in the following measure.

Measure 21 continues ascending the E Major scale until the and of two when the direction changes and the line arpeggiates from the 5th (B) to the root (E) on the and of three.

Measures 22 utilizes the B Dominant Bebop scale.

Measure 23 expands upon ideas based in the key of EMaj.

Measure 24 incorporates the use of the E Dominant Bebop scale.

Measure 25 focuses on the use of the A Major Bebop scale where the half-step is placed between the 5th and 6th scale degrees.

Measure 26 utilizes a ii-V progression that incorporates the E Dominant Bebop scale.

Measure 27 features a ii-V-I lick that resolves the 7th scale degree to the 3rd on the and of four.

Measures 29-30 utilize a common ii-V lick that ascends the first four notes of ii chord (Bmin7) in eighth notes then descends the V chord (E7) arpeggio from the 9th to the 5th, followed by an ascending fifth leap that lands on the 5th of I chord (AMaj7). From the 5th (E), the eighth note
line progresses to the 3rd (C#), 11th (D), and 13th (F#) and then concludes on beat three, C# to B in eighth notes.

Measure 31 begins on the and of one and descends the Bmin7 arpeggio from the 5th (F#). The third note of the triplet on beat 2 (A) makes for a smooth transition by half-step to the 3rd (G#) of the E7 chord on beat 3. Beats three and four descend the E Dominant scale but with a flat 9th (F) on the and of three instead of the natural ninth (F#).

Measure 32 concludes the line from measure 31 with a half note C#, the 3rd of the AMaj7 chord.
BIBLIOGRAPHY


VITA

William Kent Ford, from Richmond, Virginia, received a Bachelor of Music in Jazz Studies from James Madison University in Harrisonburg, Virginia and a Master of Music in Trombone Performance with a Cognate in Jazz from Western Michigan University in Kalamazoo, Michigan. While working towards his Doctor of Musical Arts at Louisiana State University, he accepted a position as the Adjunct Instructor of Low Brass at Louisiana Tech University. Upon completion of his doctoral degree, he will continue to teach at the collegiate level.