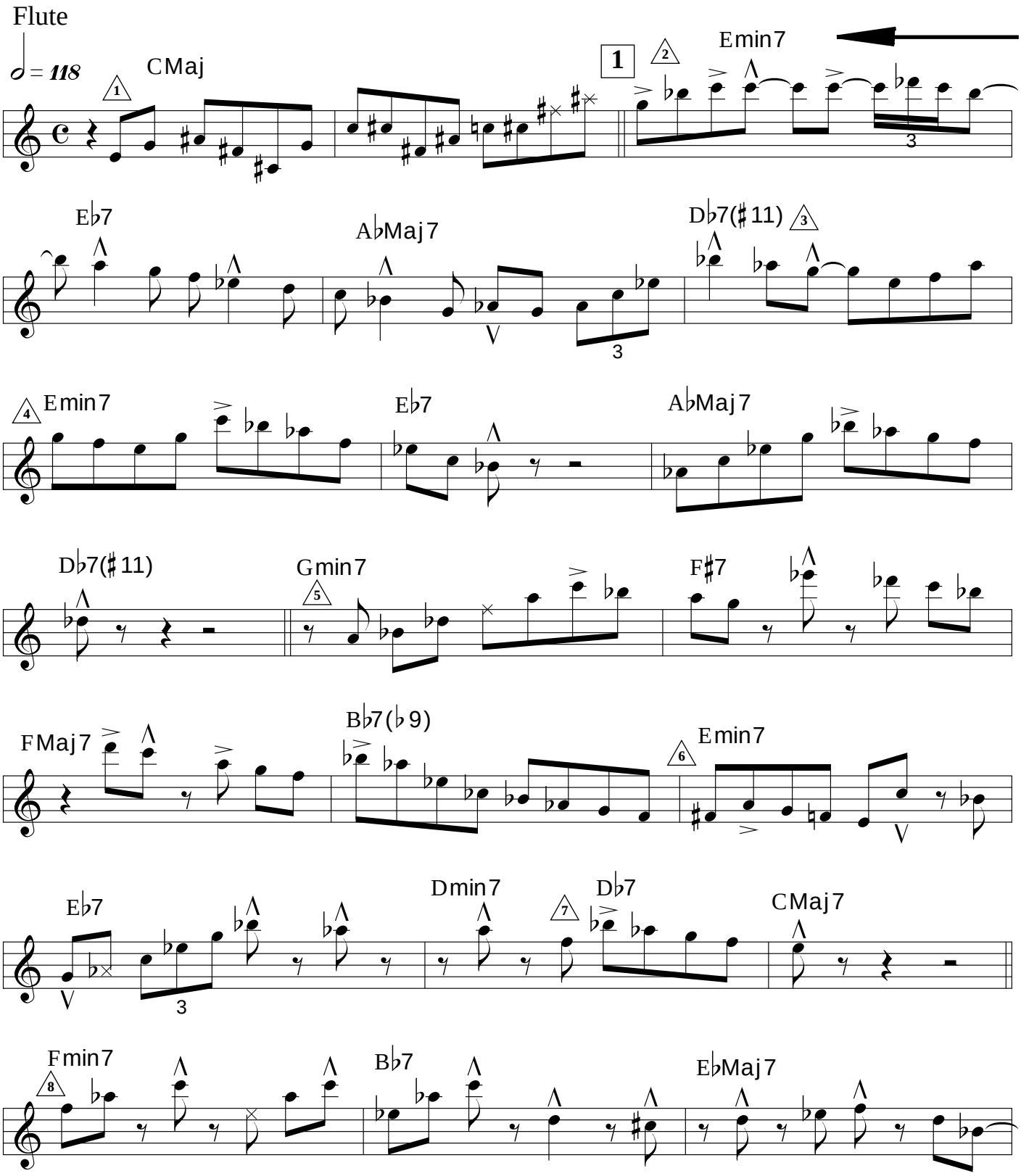
One Note Samba

James Moody



1) Alternating a 'C' and 'F#' major triads (tritone substitution).
2) Using Bb-7 tritone substitution, which also functions as a ii7.
3) Use of the Db half-whole diminished scale.
4) Same as #2.
5) F# half-whole diminished scale.
6) Use of the A7 half-whole diminished scale substitution.
7) Use of the Db half-whole diminished scale.
8) Common bebop pattern descending in 1/2 steps, F, E, Eb then D the 3rd of Bb7.

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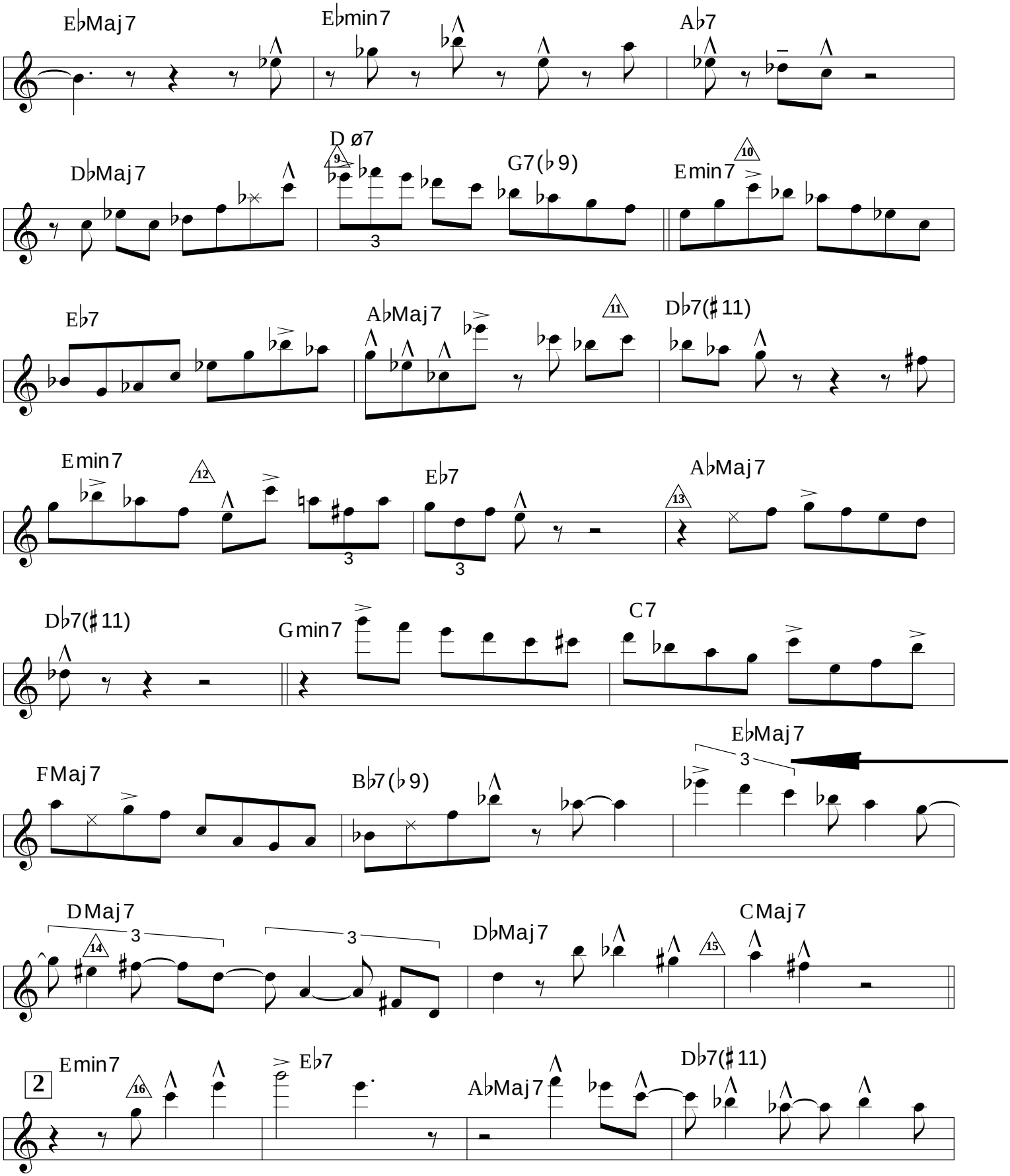
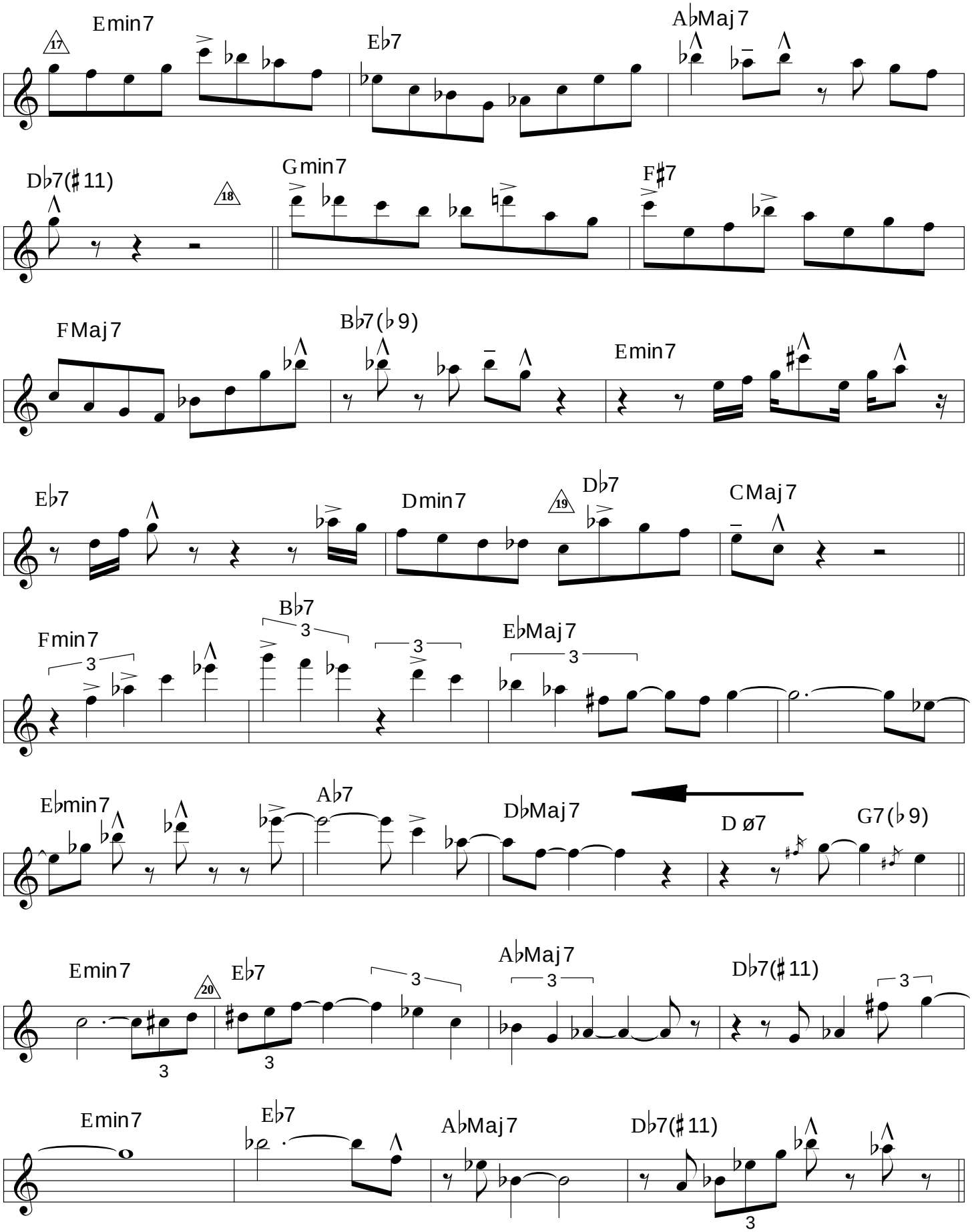
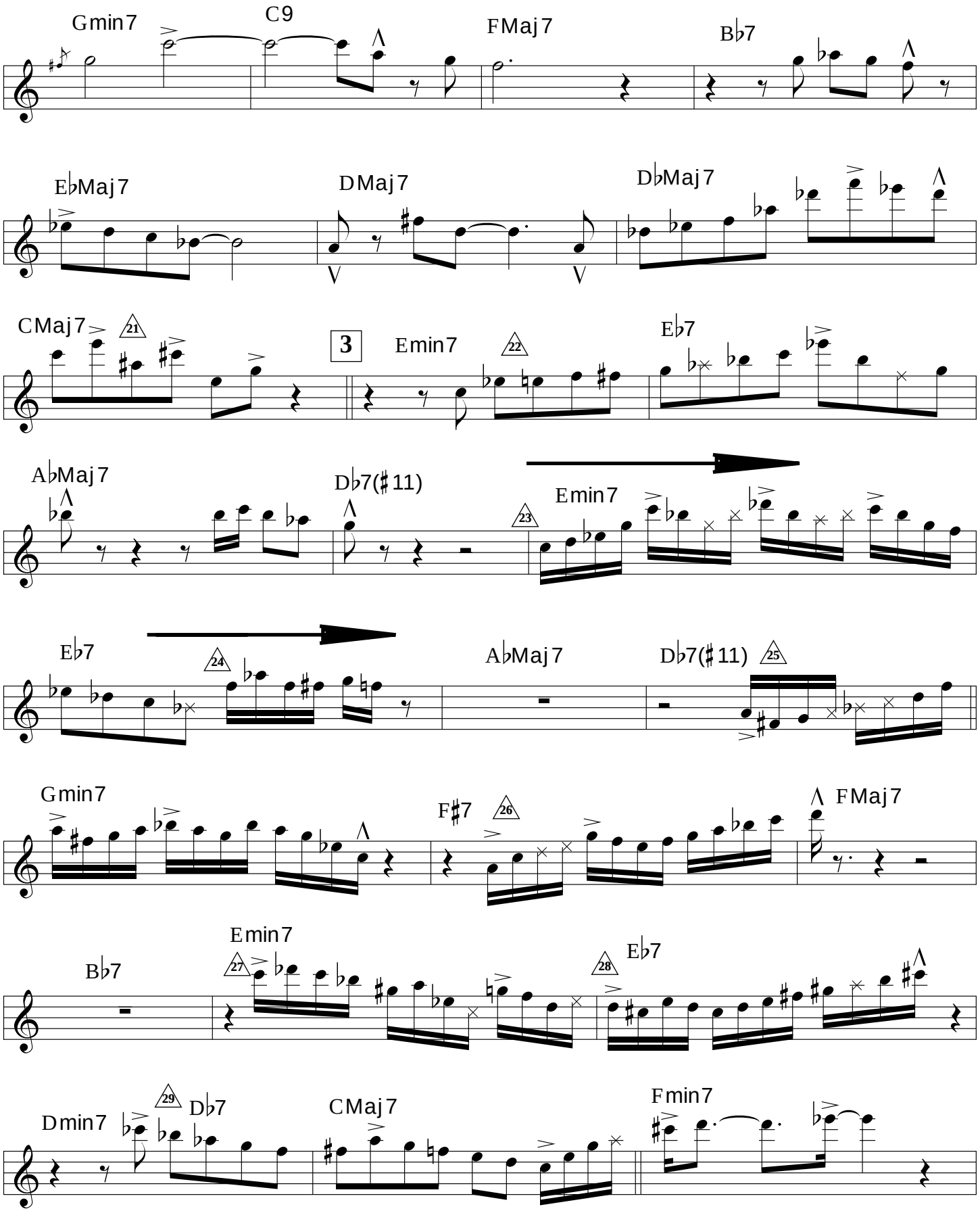


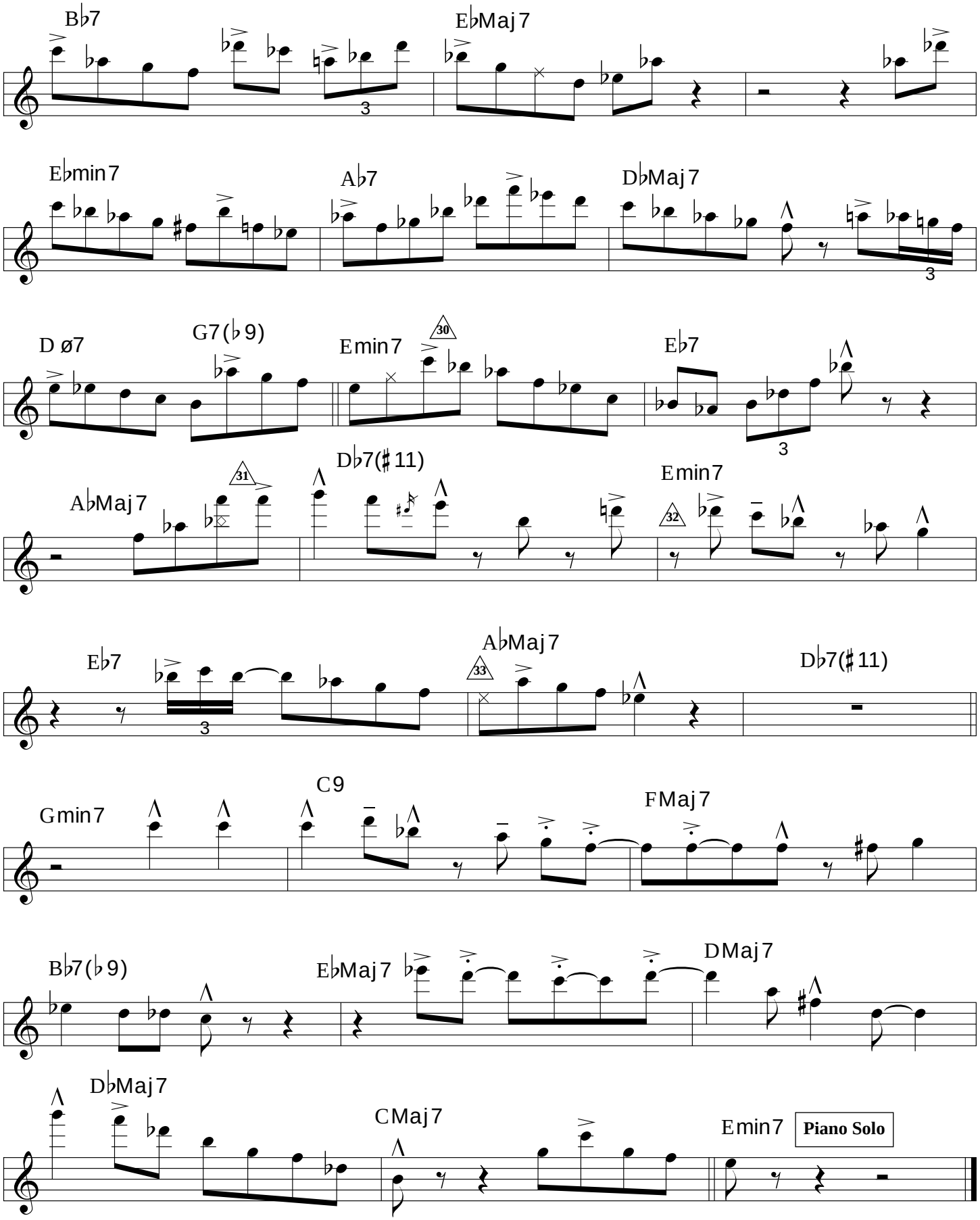
9) Using the 'G' half-whole diminished scale.
10) Playing over a Bb-7 (tritone sub.), which also functions as ii7.
11) Anticipation of the Db7 chord in the next measure.
12) Playing over a C7 chord.
13) Using the Db half-whole diminished scale.
14) Enclosure of the note 'F#'.
15) Mostly a D major triad (side stepping) 1 step above chord.
16) C major triad built on b6th (E-), becoming 6th of Eb7.



17) Using the Bb half-whole diminished scale.
18) Playing over a C7 which is a V chord of a (ii-V7) progression, becoming a tritone substitution over the F#7.
19) Playing over a G7 (tritone substitution) of Db7.
20) Playing over a Bb-7 (tritone sub.) which also functions as a ii7.



21) F# major triad (tritone substitution)
22) Playing over a C7, b6th of E-7.
23) same as above.
24) Enclosure of the note 'G'.
25) Using a 'C' half-whole diminished scale.
26) Playing over a C7 (tritone sub.) of F#7.
27) Using the 'A' half-whole diminished scale.
28) Playing over A major scale (tritone sub.) of Eb7.
29) Playing over G7 (tritone sub.) of Db7.



30) Playing over a Bb-7 (tritone sub.) which also functions as a ii7.
31) The lower note was fingered, but the overtone 'F' spoke instead.
32) Playing over a Bb-7 (tritone sub.) which also functions as a ii7.
33) Using an Eb whole tone scale.