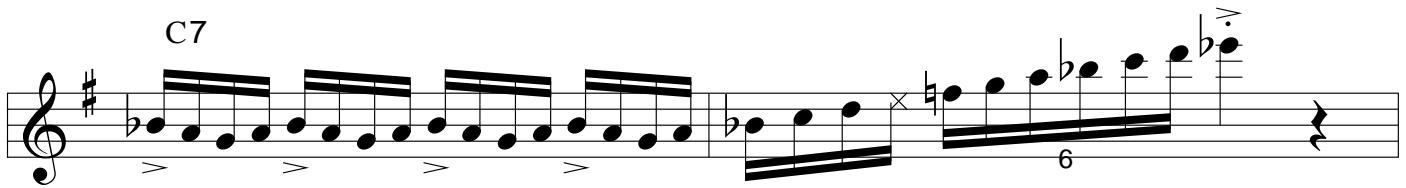
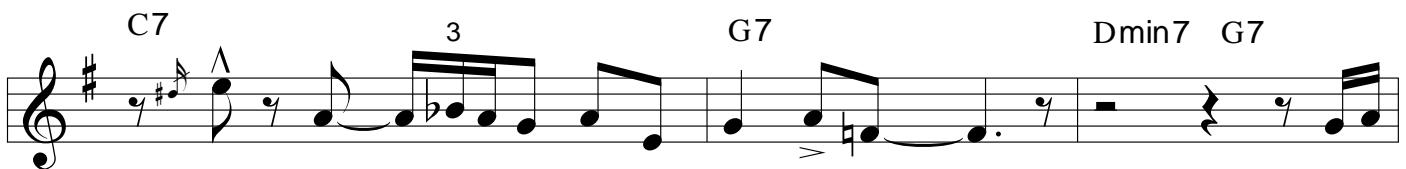
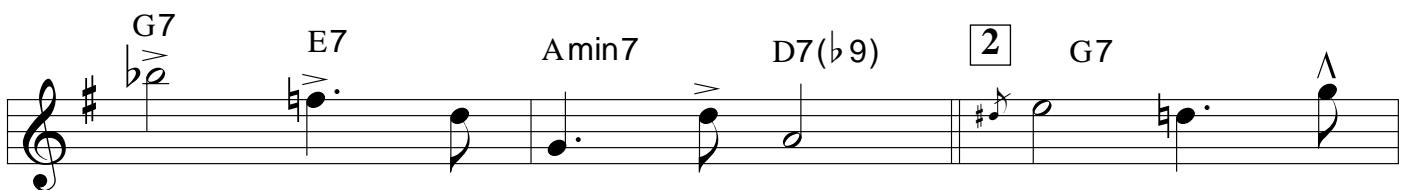
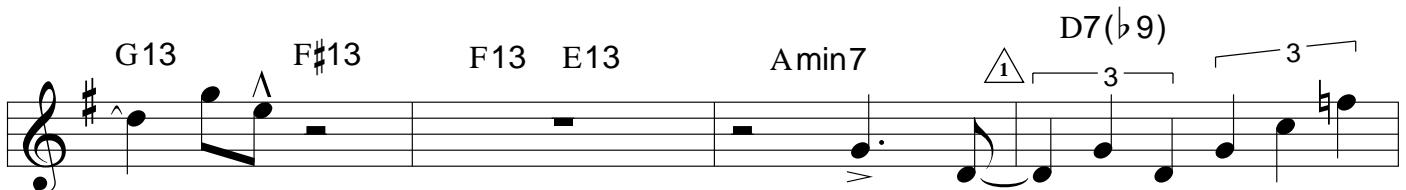
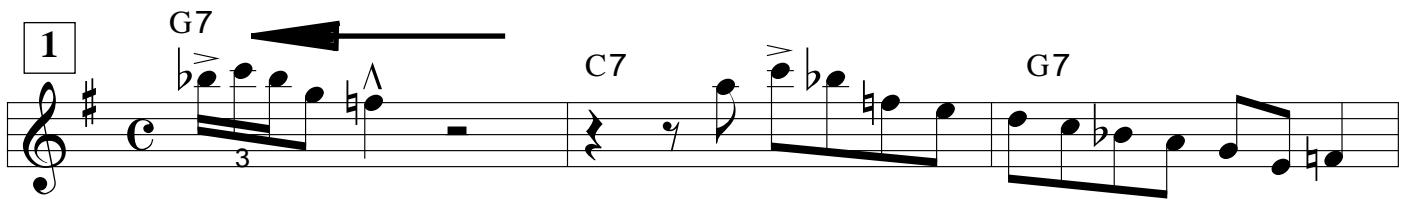


Umh, Umh

James Moody

Flute

 = 180



1) Using consecutive P4ths.

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2) Excellent example of a good (ii-V) bebop pattern.

3) Using the bebop dominant scale, with enclosure of 'E'.

4) Enclosure of the note 'B'.

5) Common bebop (ii-v) pattern.

6) 'A' major triad (side stepping) 1 step above.

7) Interval of a b3rd descending in 1/2 steps.

8) Using a Db major chord (side stepping) 1 step above.

9) Using both the bebop dominant & chromatic scales

Amin7 D7(♭9) G7 E7 Amin7 D7(♭9)

5 G7 C7 G7 Dmin7 G7

C7 G7

Bø7 E7(♭9) Amin7 D7(♭9) G7 E7 Amin7 D7(♭9)

6 G7 C7 G7 Dmin7 G7

C7 G7

E7(♭9) Bø7 Amin7 D7(♭9)

G7 E7 Amin7 D7(♭9)

10) Quote of "A Shave and a Haircut."

11) The 'D' was fingered but it was overblown and 'F' spoke.

12) Example of the blues b3rd note.

13) Enclosure of the note 'B' in the next measure.

14) Only playing over the G7 chord.

-3- Umh, Umh

15) Using the chromatic scale through the G7.

16) Anticipation of the G7 chord in the next measure.

17) Using the 'C' half-whole diminished scale.

18) Using the 'G' half-whole diminished scale.

19) Using the 'D' half-whole diminished scale.

20) Using the 'Ab' half-whole diminished scale (tritone sub.)

21) Great example of a bebop (ii-V) pattern.

22) Only playing over the D-7 chord.

23) Using a common bebop diminished pattern descending in 1/2 steps, starts with B7, then, A-7, G[#]7, A7, F7, G7 to A7.

24) Alternating F# & C major triads, triple tongued, ending on a D major triad.

25) Diatonic triads built in 'G' major.

The sheet music displays a jazz solo in G major (one sharp). The chords are: C7, G7, Dmin7, G7, C7, G7, Bø7, E7(ø9), Amin7, D7, G7, G7, E7, Amin7, D7(ø9), 12, G7, C7, G7, Dmin7, G7, G7, C7, G7, Bø7, E7(ø9), Amin7, D7(ø9), G7, G7, E7, Amin7, D7(ø9), 13, G7, G7, E7, Amin7, D7(ø9), G7, G7.

26) Using Eb7 (tritone sub.), which becomes a 1/2 side step over the D7.

27) Common scalar pattern over C7, which Moody continues playing C7 over the next G7 chord.

28) Using G7 instead of the ii-V (A- to D7).

29) Only using the E7 chord.

30) A deflection around the note 'D'.

-6- Umh, Umh

31) Playing a G7 (V of C7).

32) Consecutive P5ths descending.

33) Using F# major triad (tritone) over C7.

34) Consecutive P4ths ascending to 'Ab'.

35) Using a Db7 (side stepping) 1/2 above.

36) Enclosure of the note 'A'.

37) Common blues pattern with triple tonguing.

38) Moody continues the same pattern/ gesture for choruses 15 & 16.

16 same basic riff **17** 39 G7 C7

G7 Dmin7 **G7** C7

G7 Bø7 E7(♭9)

A min7 D7(♭9) G7 E7

A min7 D7(♭9) 18 G7 C7

G7 Dmin7 G7 C7

E7(♭9)

A min7 D7(♭9) G7 Bø7 40 E7(♭9)

A min7 D7(♭9) G7 E7

39) Pedal 'G' pattern which is triple tongued with chromatic ascending approach & descending approaches to G.
 40) Consecutive P4ths.

Amin7 D7(\flat 9) 41 19 G7 C7
 G7 Dmin7 G7 C7 42 E7(\flat 9)
 Amin7 D7(\flat 9) G7 B \emptyset 7 E7(\flat 9)
 Amin7 D7(\flat 9) G7 E7 43
 Amin7 D7(\flat 9) G7 C7 away from mic/ no vox
 G7 Dmin7 G7 C7
 6 Amin7 D7(\flat 9) 45 G7

41) The overblowing effect. Moody's voice is actually 2 octaves below the flute, but it's impossible to notate w/o an additional staff.
 42) Common bebop pattern.
 43) Using the bebop dominant scale on E7.
 44) Common bebop ($ii\emptyset-V$) pattern.
 45) Anticipation of the G7 chord in the next measure.

-9- Umh, Umh

- 41) The overblowing effect. Moody's voice is actually 2 octaves below the flute, but it's impossible to notate w/o an additional staff.
 42) Common bebop pattern.
 43) Using the bebop dominant scale on E7.
 44) Common bebop ($ii\emptyset-V$) pattern.
 45) Anticipation of the G7 chord in the next measure.

8vb

3

46

3

Dmin7

8vb

3

47

Bø7 E7(b9) Amin7 D7(b9)

8vb

3

G7 E7 Amin7 D7(b9) 22 G7

8vb

C7 G7 Dmin7 G7 48

8vb

C7 G7 Dmin7 G7 48

8vb

Bø7 E7(b9) Amin7 D7(b9)

8vb

46) Common bebop pattern descending in 1/2 steps, D, C# then C which is the b7th of the D-7 chord.

47) Minor triads descending in 1/2 steps, F#, F- then E-.

48) Using the F#7 half-whole diminished scale (tritone sub.) over the C7 chord.

49) Only the voice speaks, flute is not audible.

G7 E7 Amin7 D7(\flat 9) 23 G7

 50 C7 G7 Dmin7 G7

 51 C7 G7

 B \emptyset 7 E7(\flat 9) Amin7 D7(\flat 9)

 G7 E7 back to melody

- 50) Using a C-7 to F7 progression instead.
 51) Anticipation of the G7 chord.
 52) Using the G7 diminished whole tone scale.