

Umh, Umh

James Moody

Flute

♩ = 180

1

Chords and markings in the score:

- Staff 1: G7, C7, G7
- Staff 2: Dmin7, G7, C7
- Staff 3: G13, F#13, F13, E13, Amin7, D7(b9)
- Staff 4: G7, E7, Amin7, D7(b9), G7
- Staff 5: C7, G7, Dmin7, G7
- Staff 6: C7
- Staff 7: G7, B ø7, E7(b9)

1) Using consecutive P4ths.

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2 Amin7 D7(b9)

G7 E7 Amin7 D7(b9) 3 G7

C7 G7 Dmin7 G7

C7 G7 6

B ø7 E7(b9) Amin7 D7(b9) 7

G7 E7 8 Amin7 D7(b9) 4 G7

C7 G7 Dmin7 G7 9

C7 G7 B ø7 E7(b9)

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(b9) G7 E7 Amin7 D7(b9)
 5 G7 C7 G7 Dmin7 G7
 C7 G7
 B ø7 E7(b9) Amin7 D7(b9) G7 E7 Amin7 D7(b9)
 6 G7 C7 G7 Dmin7 G7
 C7 G7
 B ø7 E7(b9) Amin7 D7(b9)
 G7 E7 Amin7 D7(b9)
 10 11 12 13 14

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

7 G7 C7 G7 Dmin7 G7

C7 ¹⁵ G7

B ø7 E7(b9) Amin7 D7(b9)

G7 E7 Amin7 D7(b9) 8 G7

C7 ¹⁶ G7 Dmin7 G7

¹⁷ C7 ¹⁸ G7

B ø7 E7(b9) Amin7 ¹⁹ D7(b9)

G7 E7 Amin7 ²¹ 3 3 D7(b9) 9 G7

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.

C7 G7 Dmin7 G7
 23 C7 G7
 B ø7 E7(b9) Amin7 D7(b9)
 G7 E7 Amin7 D7(b9) 10 G7
 C7 G7 Dmin7 G7
 C7 24 G7 25
 B ø7 E7(b9) Amin7 D7(b9)
 G7 E7 Amin7 D7(b9) 11 G7

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.

C7 G7 Dmin7 G7
 C7 G7
 B ø7 E7(b9) ²⁶ Amin7 D7
 G7 E7 Amin7 D7(b9) 12 G7
 C7 G7 Dmin7 G7
²⁷ C7 G7
 B ø7 E7(b9) Amin7 ²⁸ D7(b9)
²⁹ G7 E7 Amin7 D7(b9) 13 G7 ³⁰

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.

-6- Umh, Umh

30) A deflection around the note 'D'.

Chord changes indicated in the score:

- Staff 1: C7, G7, Dmin7, G7
- Staff 2: C7, G7
- Staff 3: B ø7, E7(b9), Amin7, D7(b9)
- Staff 4: G7, E7, Amin7, D7(b9), G7
- Staff 5: C7, G7, Dmin7
- Staff 6: C7, G7
- Staff 7: B ø7, E7(b9), Amin7, D7(b9)
- Staff 8: G7, E7, Amin7, D7(b9)

Measure numbers: 14, 15, 38

Repeat sign at the end of the riff (measures 15 & 16).

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 12

17 39 G7 C7

G7 Dmin7 G7 C7

G7 B ø7 E7(b9)

Amin7 D7(b9) G7 E7

Amin7 D7(b9) 18 G7 C7

G7 Dmin7 G7 C7

G7 E7(b9) B ø7 40

Amin7 D7(b9) G7 E7

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

40) Consecutive P4ths.

19 A min7 D7(b9) ⁴¹ G7 C7
 8vb
 20 G7 D min7 G7 ⁴² C7
 8vb
 21 B ø7 E7(b9) G7 ⁴³ E7
 8vb
 20 A min7 D7(b9) ⁴⁴ G7 C7
 8vb
 21 G7 D min7 ⁴⁴ G7 C7
 8vb
 21 6 A min7 ⁴⁵ D7(b9) G7
 8vb

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 (iiø-V) pattern.

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

The musical score consists of seven staves of music in G major. The notation includes various chords (C7, G7, Dmin7, Bø7, E7(b9), Amin7, D7(b9)), melodic lines with slurs, triplets, and accents, and a bass line with eighth notes. Measure numbers 46, 47, 48, and 49 are marked. A large arrow points left at the end of the second staff.

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 Δ Amin7 D7($\flat$ 9) 23 G7
 8vb
 50 C7 Δ G7 Δ Dmin7 G7
 51 C7 3 G7 3 Δ 52
 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.