

A Foggy Day

Buddy DeFranco

Clarinet

$\text{♩} = 132$

GMaj

Bb7

EbMaj+11

Amin7

D7

GMaj

Bb7

EbMaj+11

A7

D7

GMaj

G7

CMaj

Cmin6

GMaj

Emin7

Bmin7

E7(+9)

Amin7

D7(b9)

GMaj

Bb7

1 EbMaj+11

Amin7

D7

GMaj

Bb7

2 EbMaj+11

GMaj

Bb7

EbMaj+11

1) An example of the Bebop Dominant scale built on D7.

2) A7b9 chord substitution over the Ebmajor +11.

A7 D7 Dmin7
 G7 CMaj F7
 GMaj Amin7 Bmin7 Cmin6 Bmin7 E7(+9)
 Amin7 D7(b9) GMaj Amin7 D7(b9)
 2 GMaj Bb7 EbMaj+11 Amin7
 D7 GMaj Bb7 EbMaj+11
 Amin7 D7 GMaj
 G7 CMaj Cmin6

3) A pattern which originated in Dixieland music and is still being used today.

4) Still playing over the G major chord.

5) Example of good rhythmic variety.

6) Common bebop pattern over a major chord.

7) E major triad (side stepping) 1 step above the chord.

GMaj Emin7 Bmin7 E7(+9) Amin7

D7(b9) GMaj Bb7 EbMaj+11

Amin7 D7 GMaj

Bb7 EbMaj+11 A7 D7

Dmin7 G7 CMaj

F7 GMaj Amin7 Bmin7 Cmin6

Bmin7 E7(+9) Amin7 D7(b9) GMaj

Amin7 D7(b9) GMaj

Piano Solo 67

8) An example of the Bebop Dominant scale with chromatic passing tones.

9) Example of the use of enclosure around D.

10) Common bebop pattern descending by half steps, A to G# leading to the root of the next chord (G) implied.

11) A favorite DeFranco descending chromatic pattern. Good example of how he uses the top part of the clarinet.

12) E major triad (side stepping) 1 step above the chord.

13) Common bebop dorian pattern used by Charlie Parker.

14) Example of good rhythmic variety.