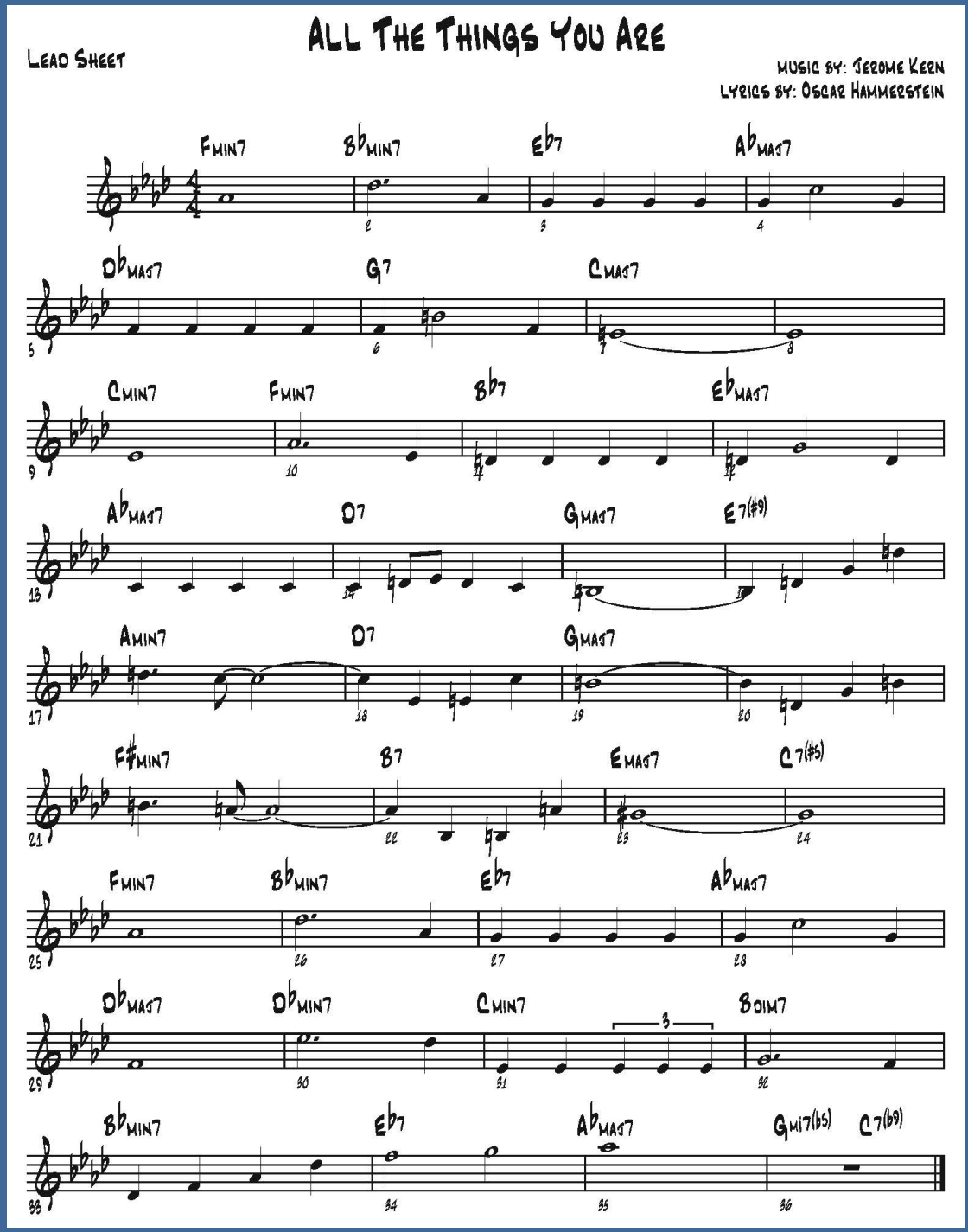
OMEA 2019

All The Things You Are:
The Perfect Vehicle for Improvisation

Mark Russo, Director of Instrumental Music
Constellation Schools: Parma Community High
www.markrussomusic.com mark@markrussomusic.com

The Tune


ALL THE THINGS YOU ARE
LEAD SHEET
MUSIC BY: JEROME KERN
LYRICS BY: OSCAR HAMMERSTEIN
Fmin7 Bbmin7 Eb7 Abmaj7
Dbmaj7 G7 Cmaj7
Cmin7 Fmin7 Bb7 Ebmaj7
Abmaj7 D7 Gmaj7 E7(#9)
Amin7 D7 Gmaj7
F#min7 B7 Emaj7 C7(#5)
Fmin7 Bbmin7 Eb7 Abmaj7
Dbmaj7 Dbmin7 Cmin7 Boim7
Bbmin7 Eb7 Abmaj7 Gmi7(b5) C7(b9)

Form (overview)

36-bar, ABC

A section = 16 bars
B section = 8 bars
C section = 12 bars

36 bars

7 unique features (overview)

1. Every chord type is used
2. Every chromatic note has a chord built on it
3. There are 5 distinct key centers – Ab, C, Eb, G, & E

7 unique features (overview)

4. The harmony, melody, and rhythm of the first 8 bars of the A section repeat nearly verbatim down a perfect 4th in the next 8 bars

7 unique features (overview)

5. The harmony, melody, and rhythm of the first 4 bars of the B section repeat nearly verbatim down a minor 3rd in the second 4 bars.

6. The ii-V-I chord progression is a staple of every section

7 unique features (overview)

7. The thirds of each chord essentially form the entire melody.

Chord/Scale

1. Every chord type is used.

- Major
- Minor
- Dominant
- Half Diminished
- Diminished
- Augmented

Chord/Scale

Scale possibilities

- Major chords
  - *Ionian or Lydian modes*
  - *Major Bebop scale*
    - *(C-D-E-F-G-A-**Bb**-B-C or C-D-E-F-G-**G#**-A-B-C)*
- Minor chords
  - *Aeolian or Dorian modes*
  - *Dorian Bebop scale*
    - *(C-D-**Eb**-E-F-G-A-Bb-C)*

Chord/Scale

- Dominant chords
  - *Mixolydian mode; Bebop or Super Locrian scales (Altered Dominant)*
- Half diminished chords
  - *Locrian or Locrian #2 modes*
- Diminished chords
  - *1/2 whole diminished scale*
- Augmented chords
  - *Whole-tone scale*

Chromatic scale

2. Every chromatic note has a chord built on it.

A through G#

(cycle of fourths)

Key Centers

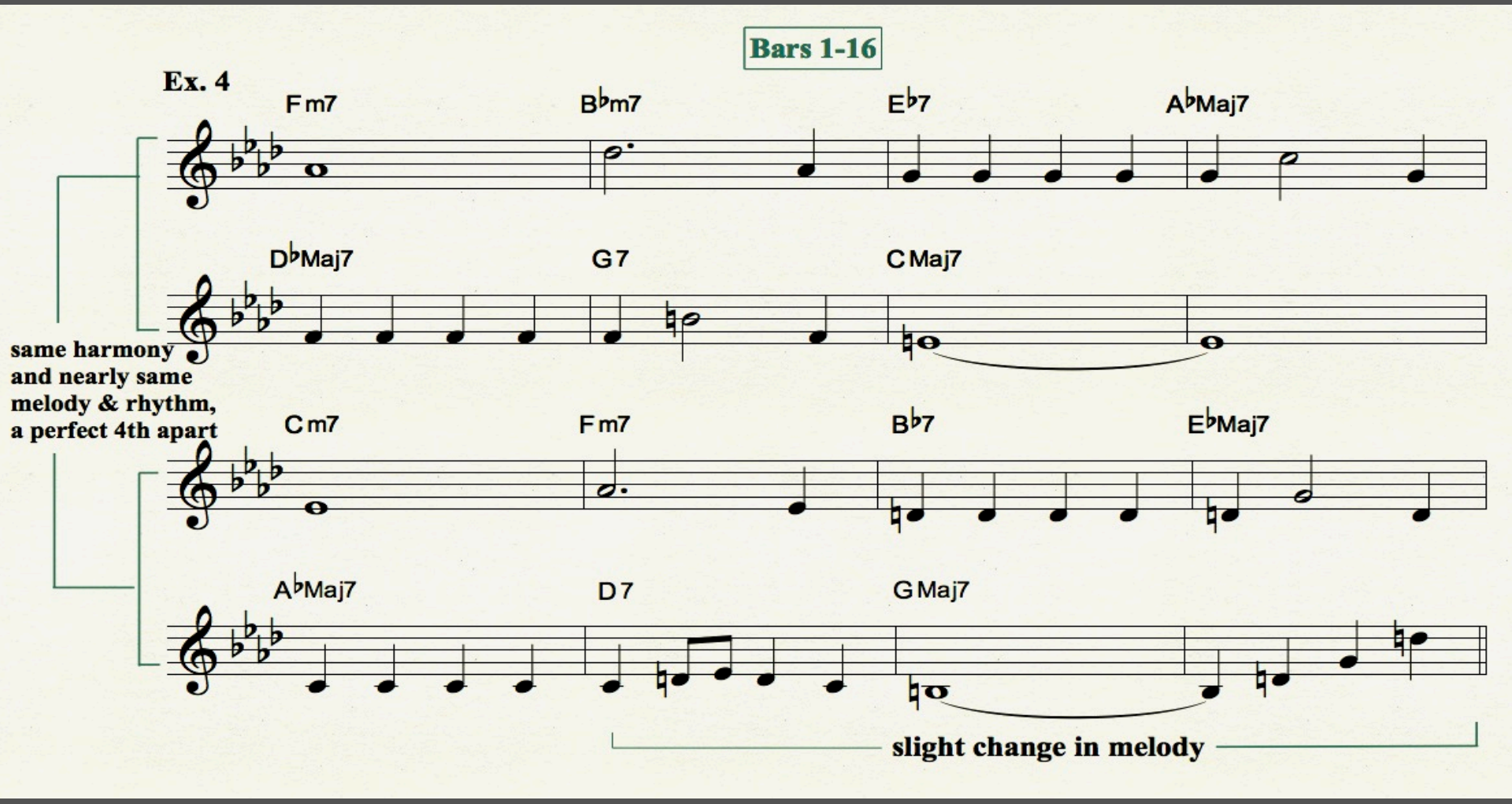
3. There are 5 distinct key centers.

Ab C Eb G E

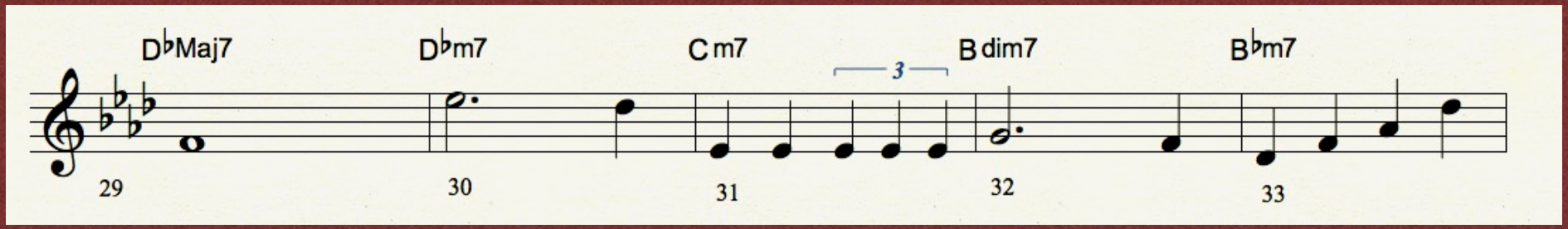
Rhythm / Melody / Harmony

4. The harmony, melody, and rhythm of the first 8 bars of the A section repeat nearly verbatim down a perfect 4th in the next 8 bars.

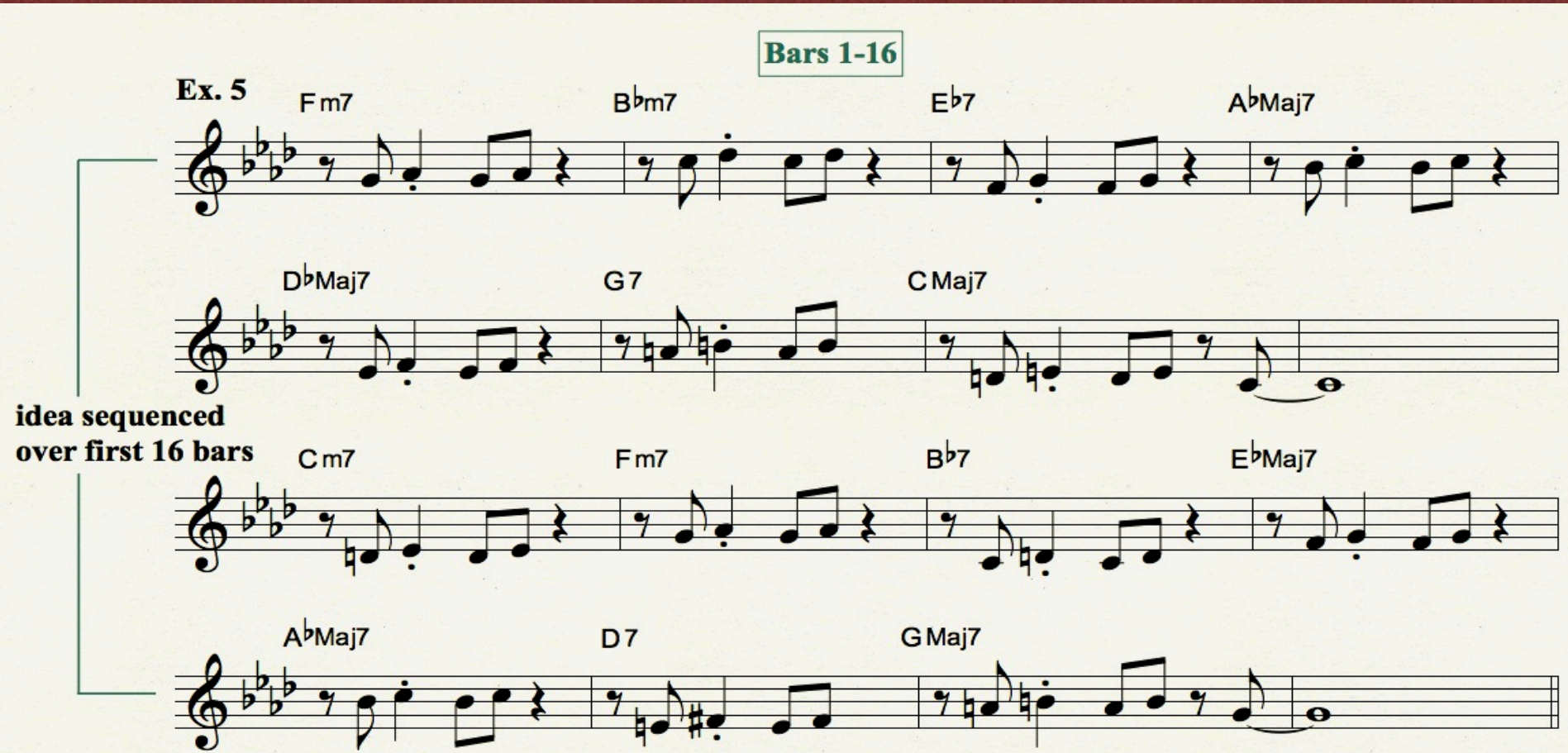
Rhythm / Melody / Harmony



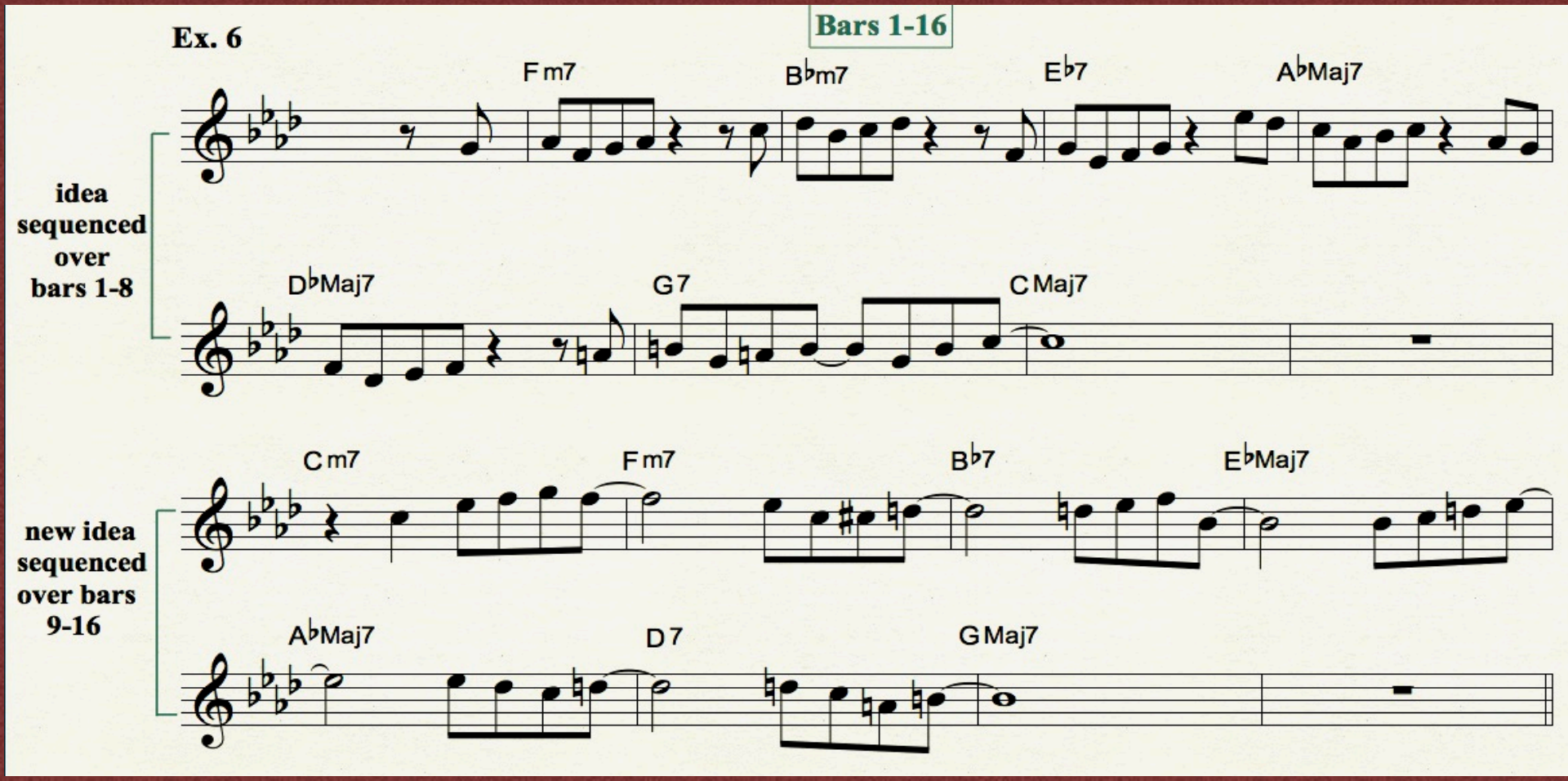
Sequence Approaches



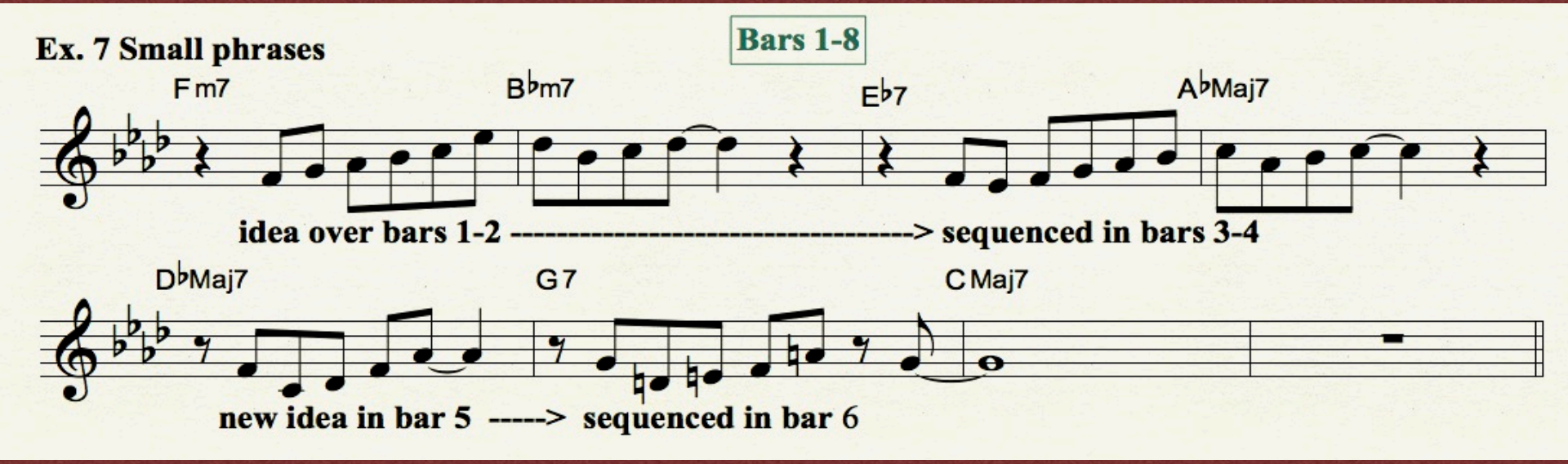
Sequence Approaches



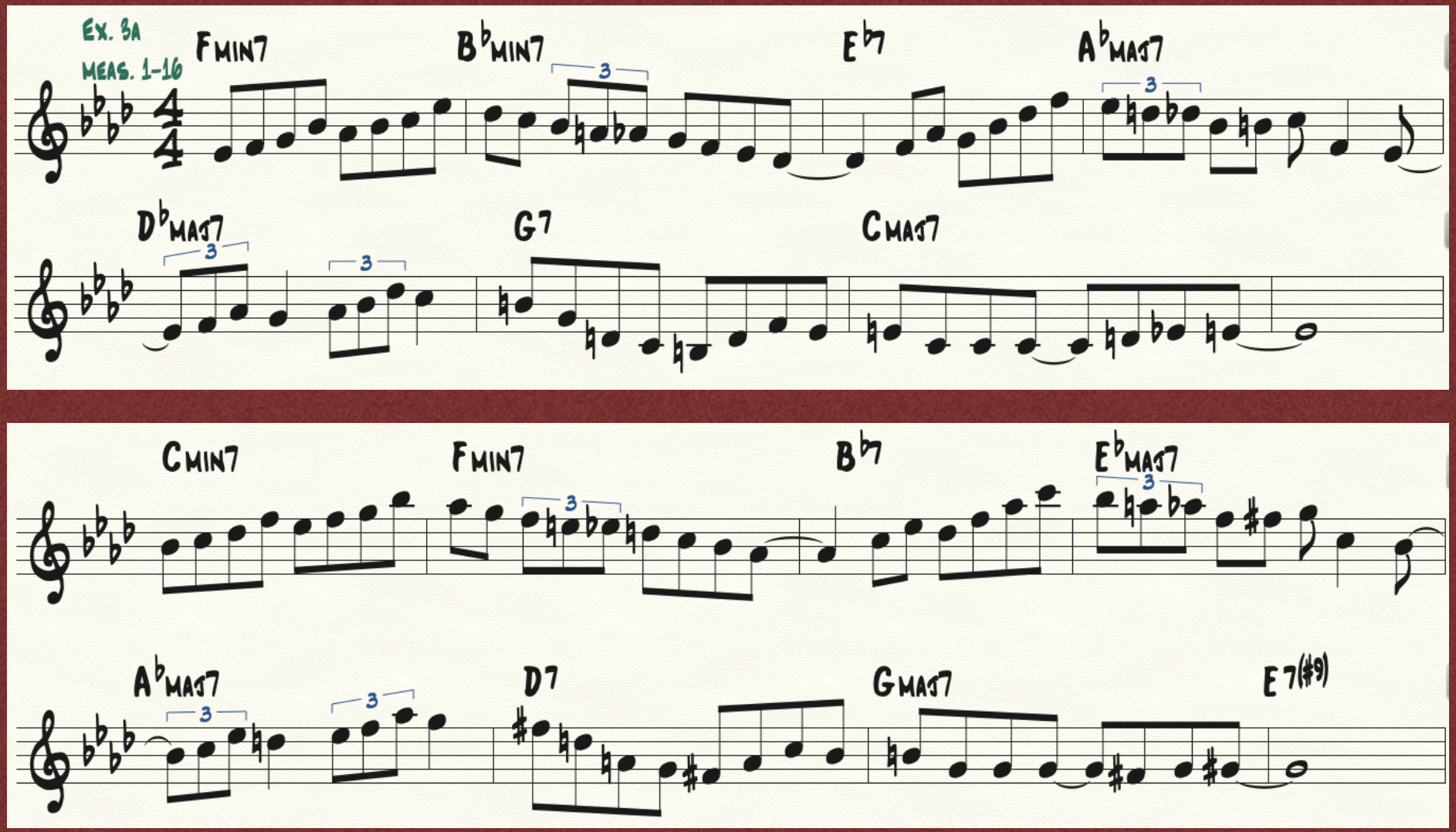
Sequence Approaches



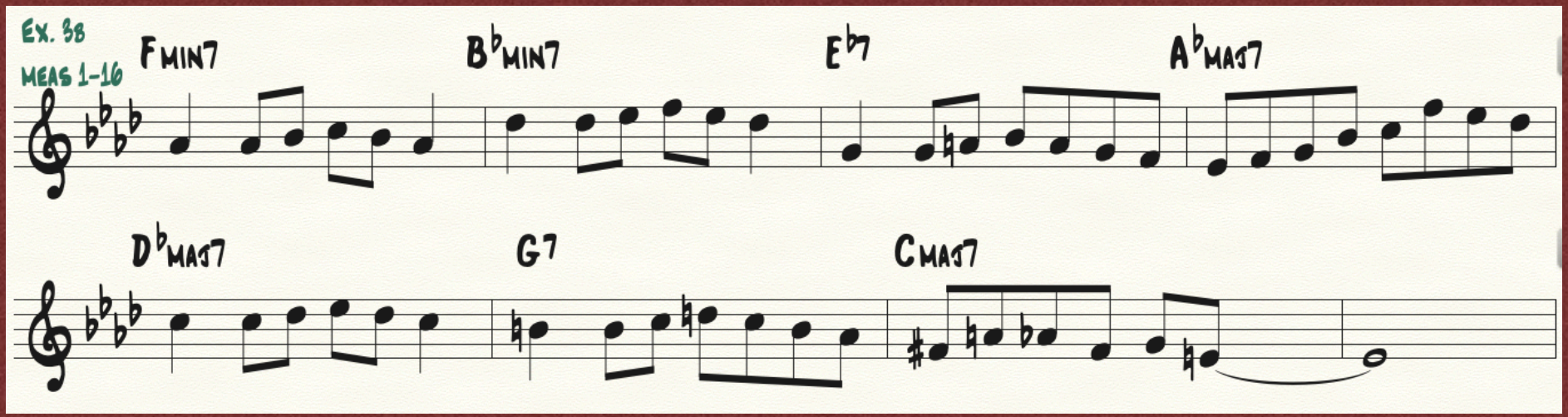
More Sequence Approaches

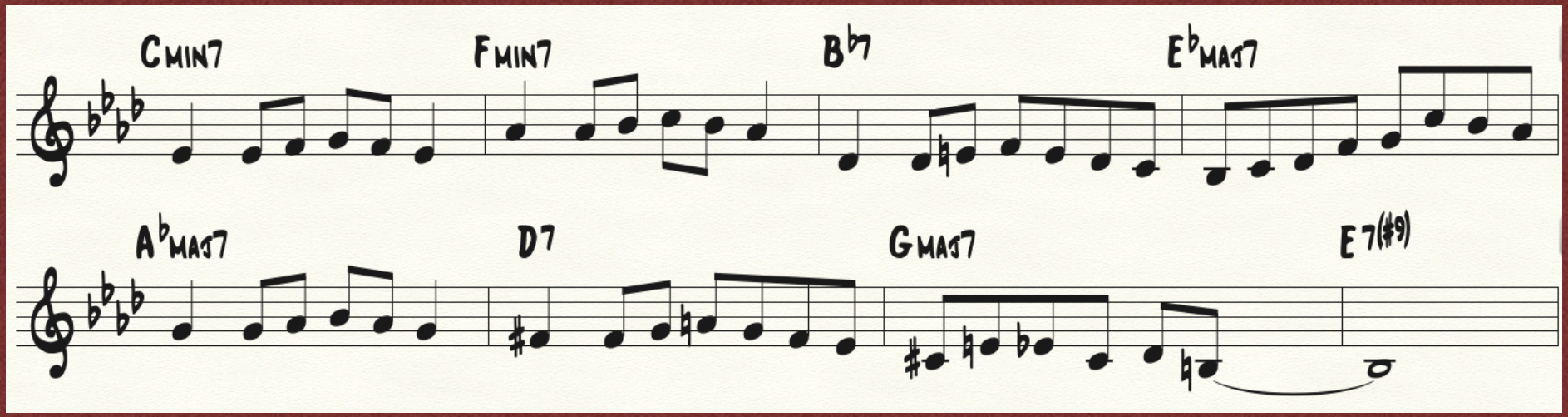


More Sequence Approaches

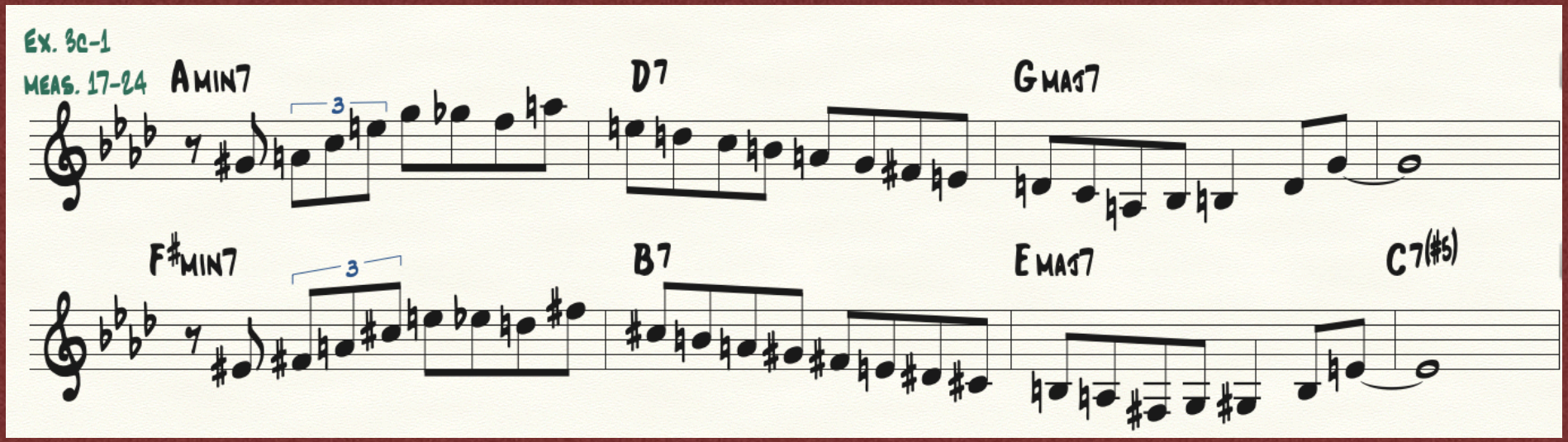


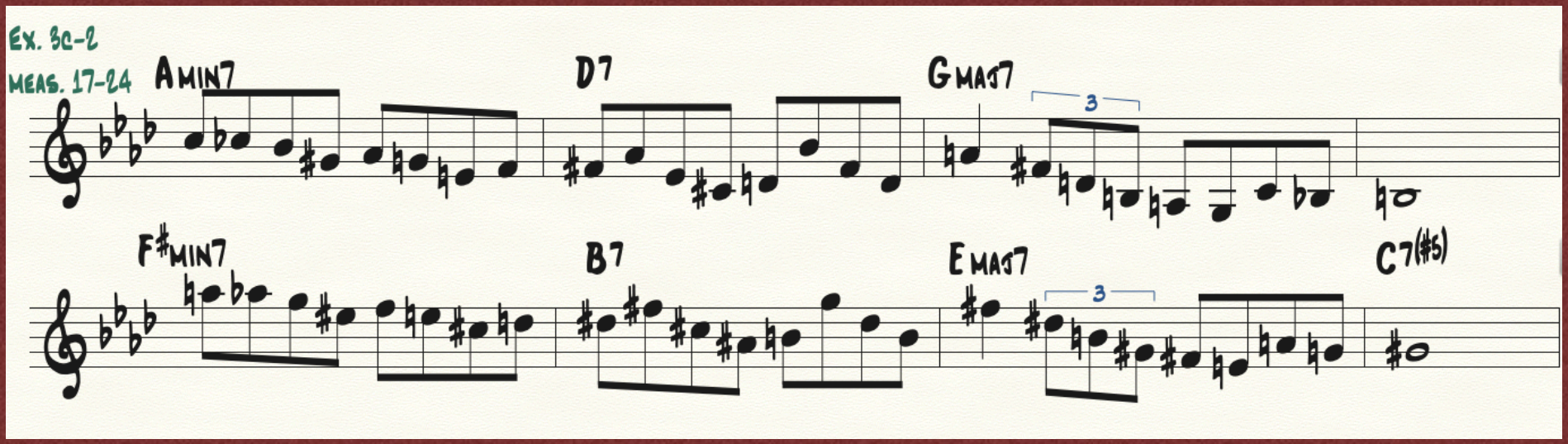
More Sequence Approaches



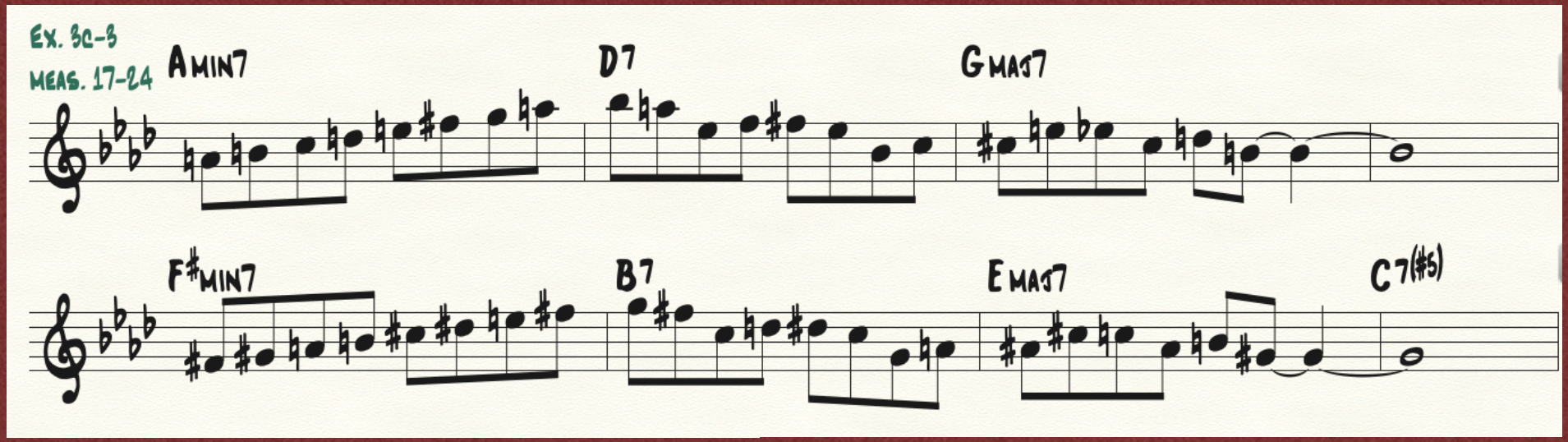


You Guessed It…..

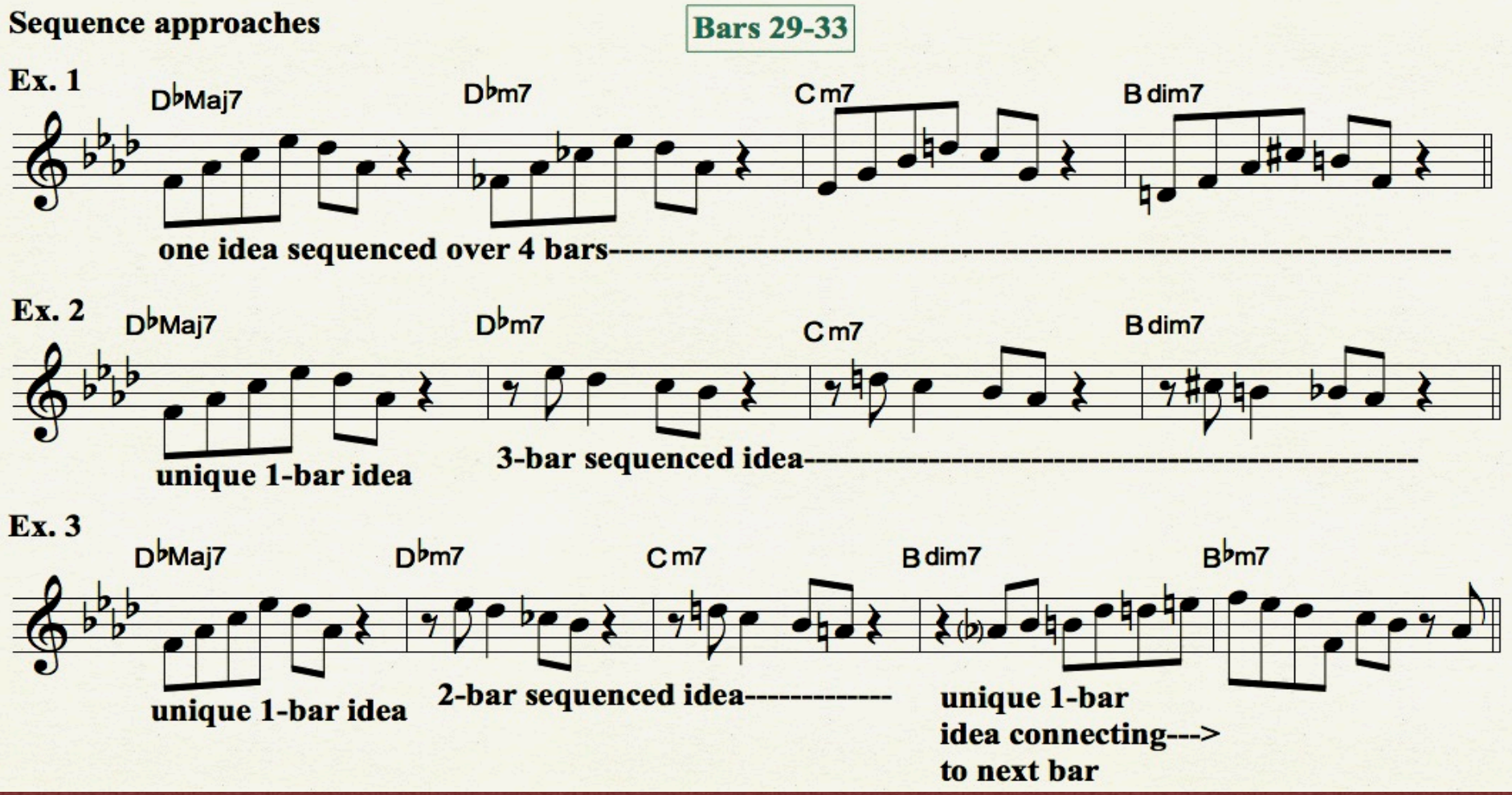




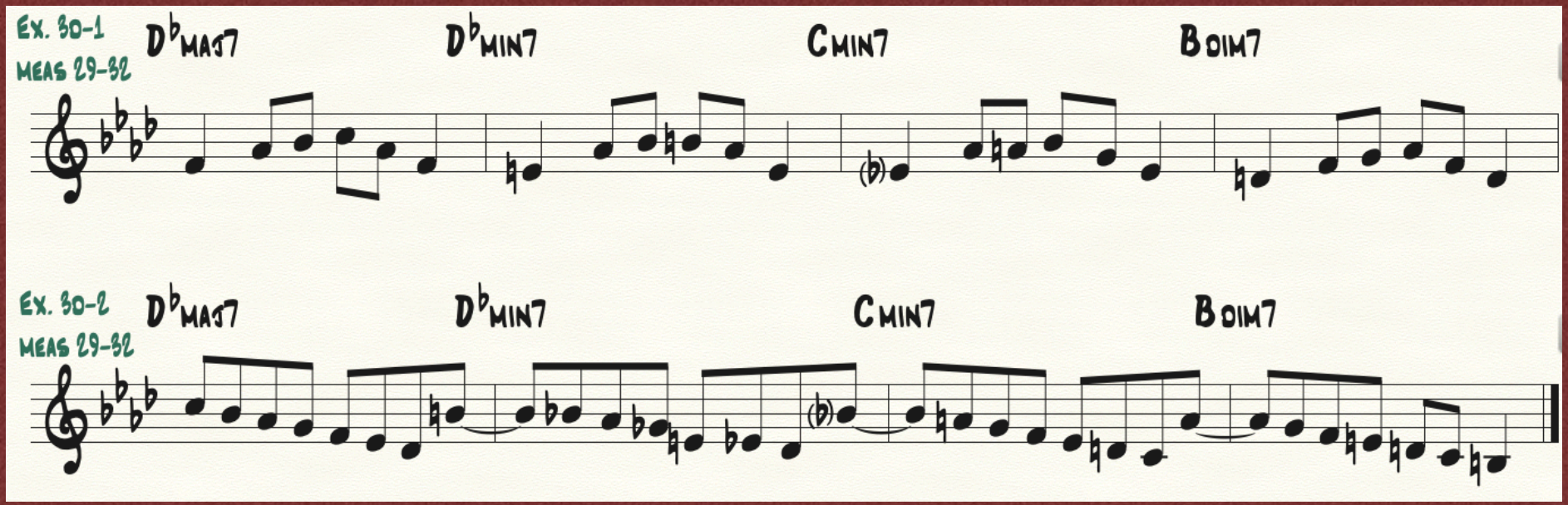
Even More Sequence Approaches



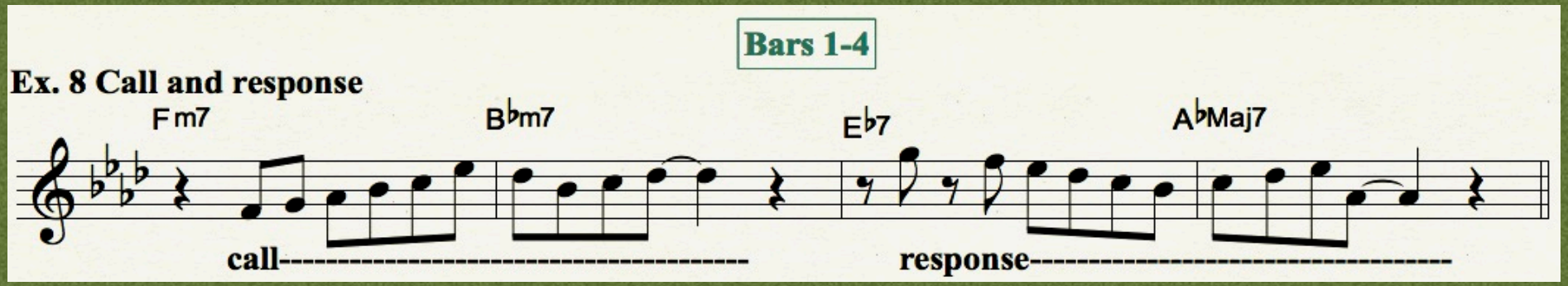
Yet More Sequence Approaches

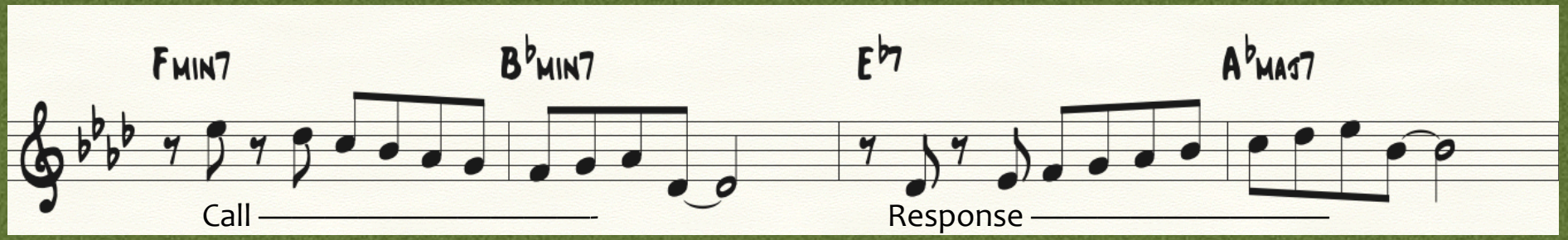


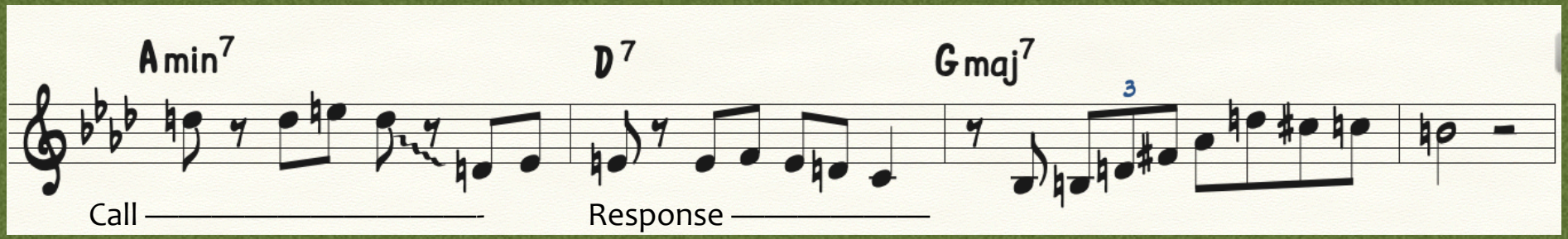
OMG RUSSO!!! 😱😱😱


Ex. 30-1
Meas 29-32
D♭MAJ7
D♭MIN7
CMIN7
BØIM7
Ex. 30-2
Meas 29-32
D♭MAJ7
D♭MIN7
CMIN7
BØIM7

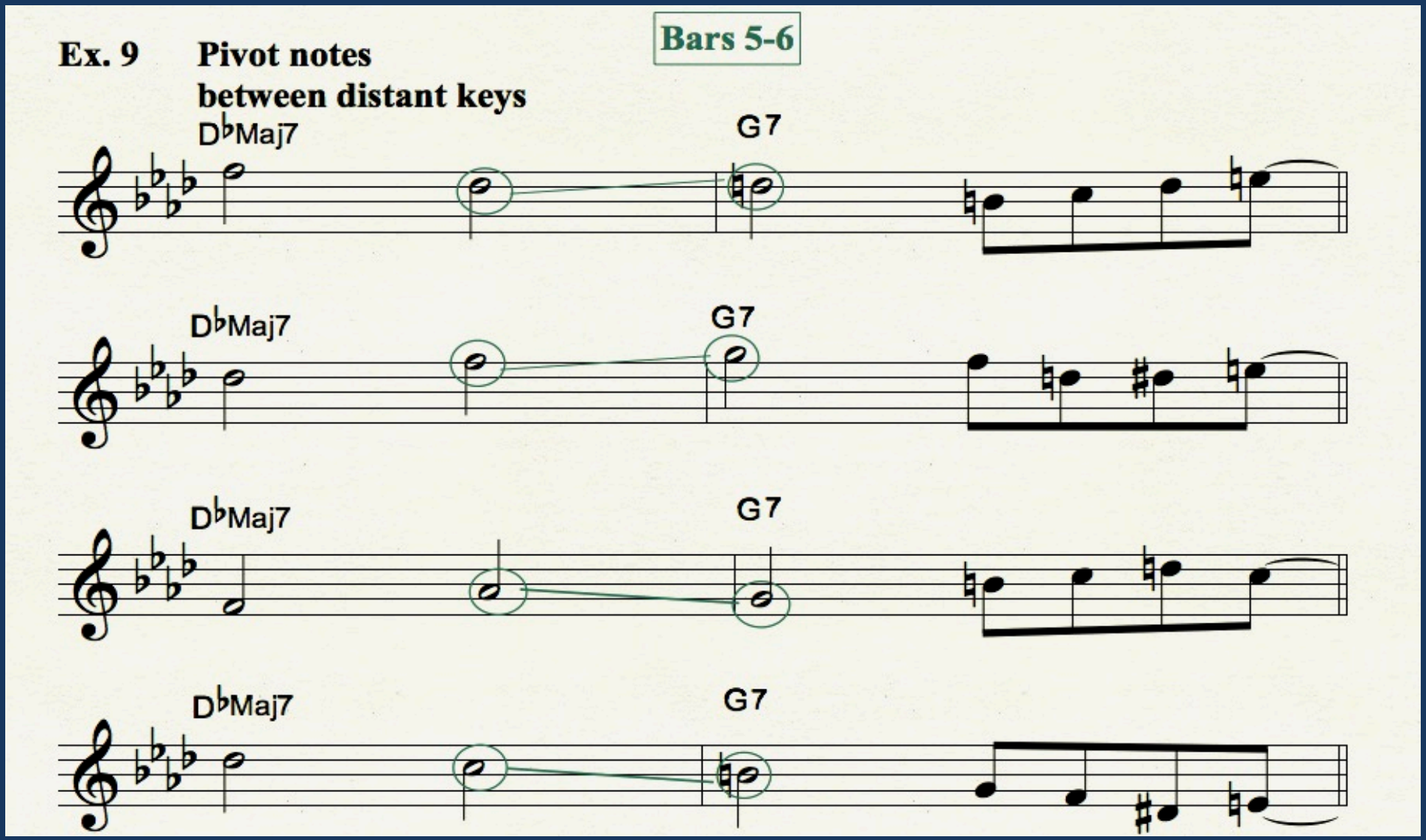
Call and Response







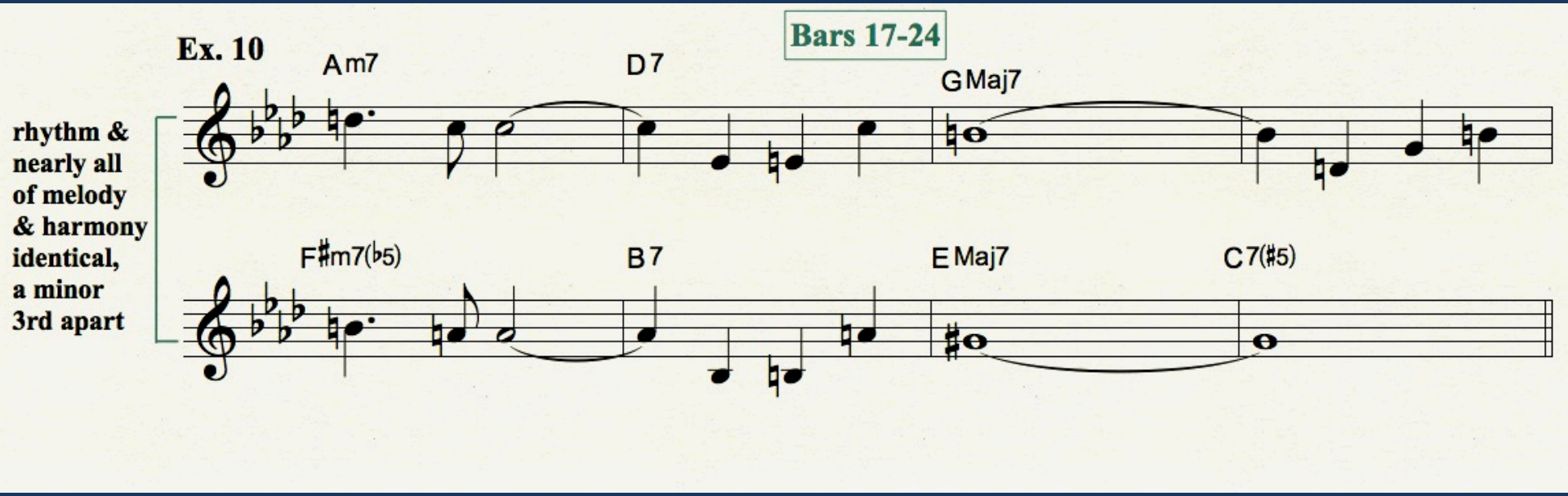
Pivot notes


Ex. 9
Pivot notes
between distant keys
Bars 5-6
D♭Maj7
G7
D♭Maj7
G7
D♭Maj7
G7
D♭Maj7
G7

Rhythm / Melody / Harmony

5. The harmony, melody, & rhythm of the first 4 bars of the B section repeats nearly verbatim down a minor third in the next 4 bars.

Rhythm / Melody / Harmony



Chord Progressions

6. The ii-V-I chord progression is a staple but there are other functional harmonic progressions

Chord Progressions

V-I progressions

G7-Cmaj7 (mm 6-7)

D7-Gmaj7 (mm 14-15)

Chord Progressions

ii-V7-I Progressions

Bbmi7-Eb7-Abmaj7 (mm 2-4)
Fmi7-Bb7-Ebmaj7 (mm 10-12)
Ami7-D7-Gmaj7 (mm 17-19)
F#mi7-B7-Emaj7 (mm 21-23)

Chord Progressions

vi-ii-V-I progressions

Fmi7-Bbmi7-Eb7-Abma7

(mm 1-4)

Cmi7-Fmi7-Bb7-Ebmaj7

(mm 9-12)

Chord Progressions

vi-ii-V-I-IV-IV progressions

Fmi7-Bbmi7-Eb7-Abmaj7-Dbmaj7

(mm 1-5)

Cmi7-Fmi7-Bb7-Ebmaj7-Abmaj7

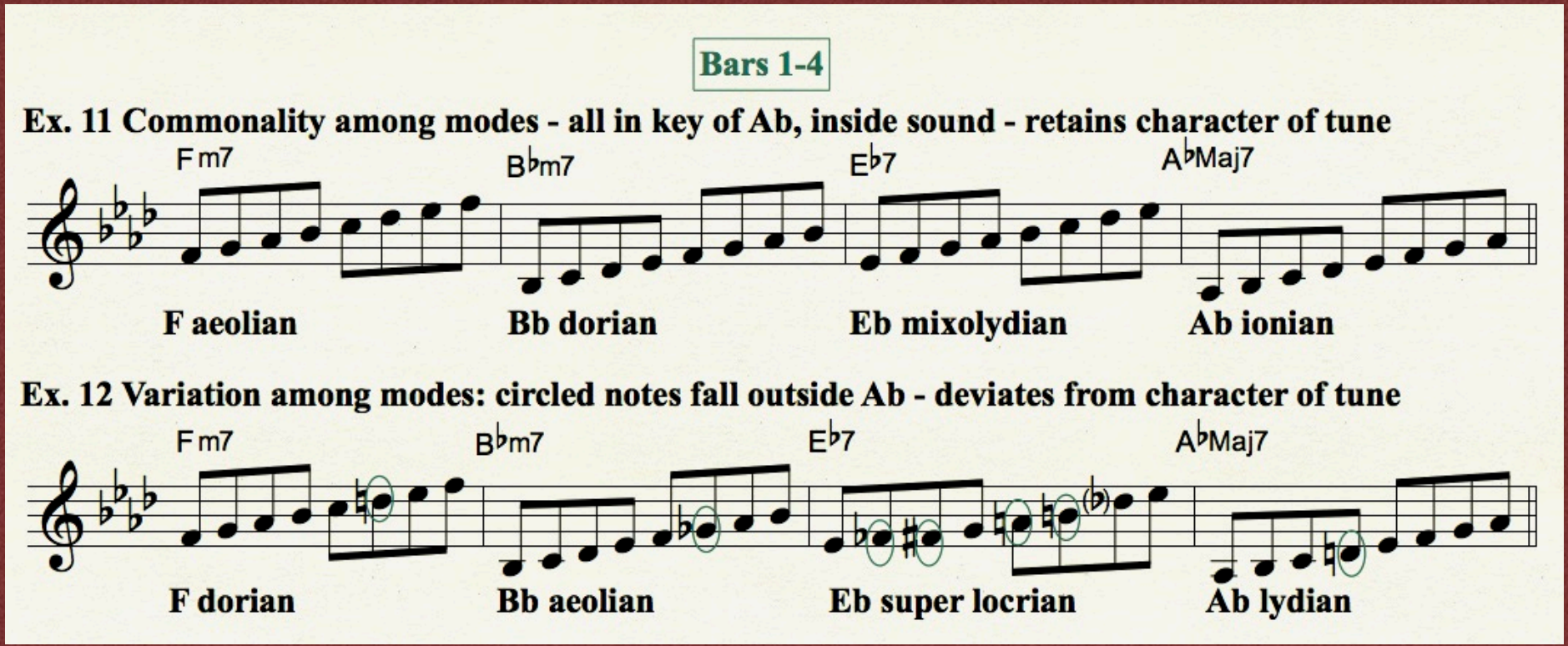
(mm 9-13)

Approaches

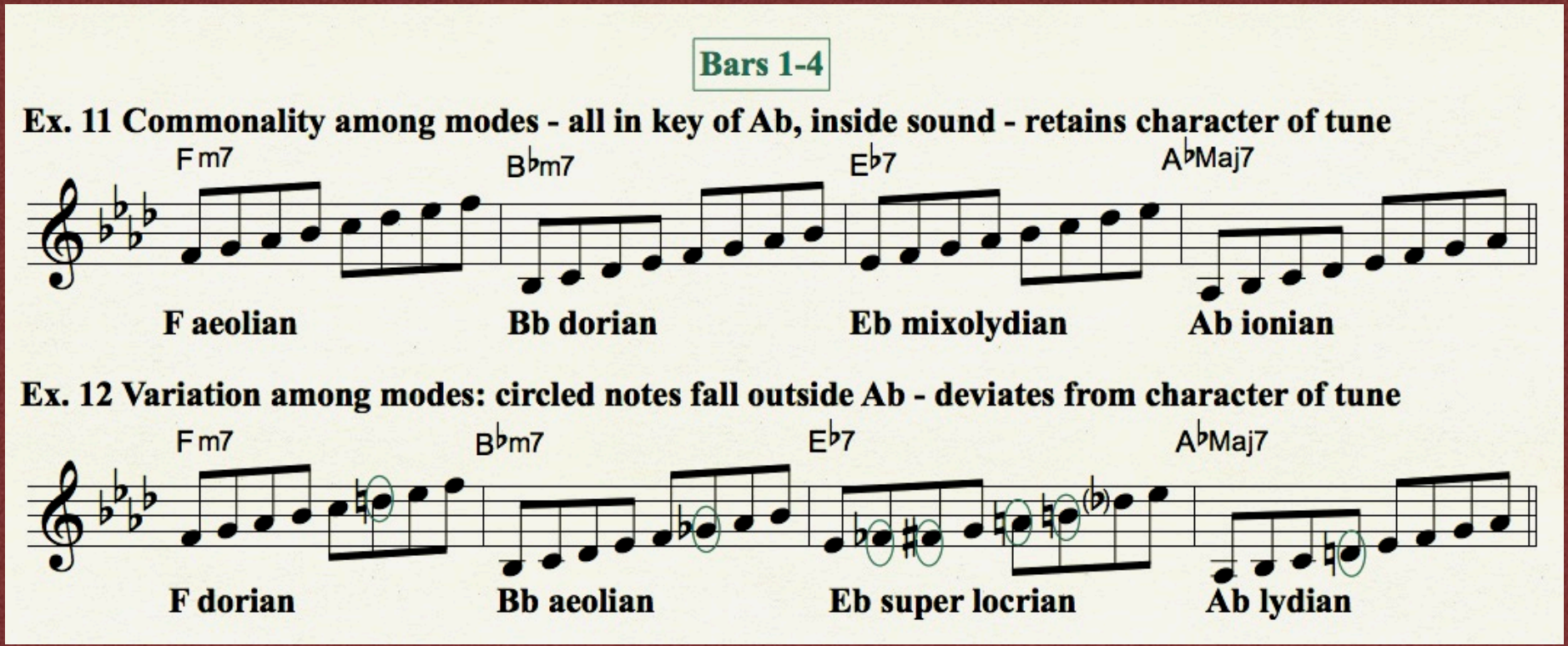
Approaches to improvising over chord progressions

1. Key center approach
2. Chord-scale approach
3. Target-note approach

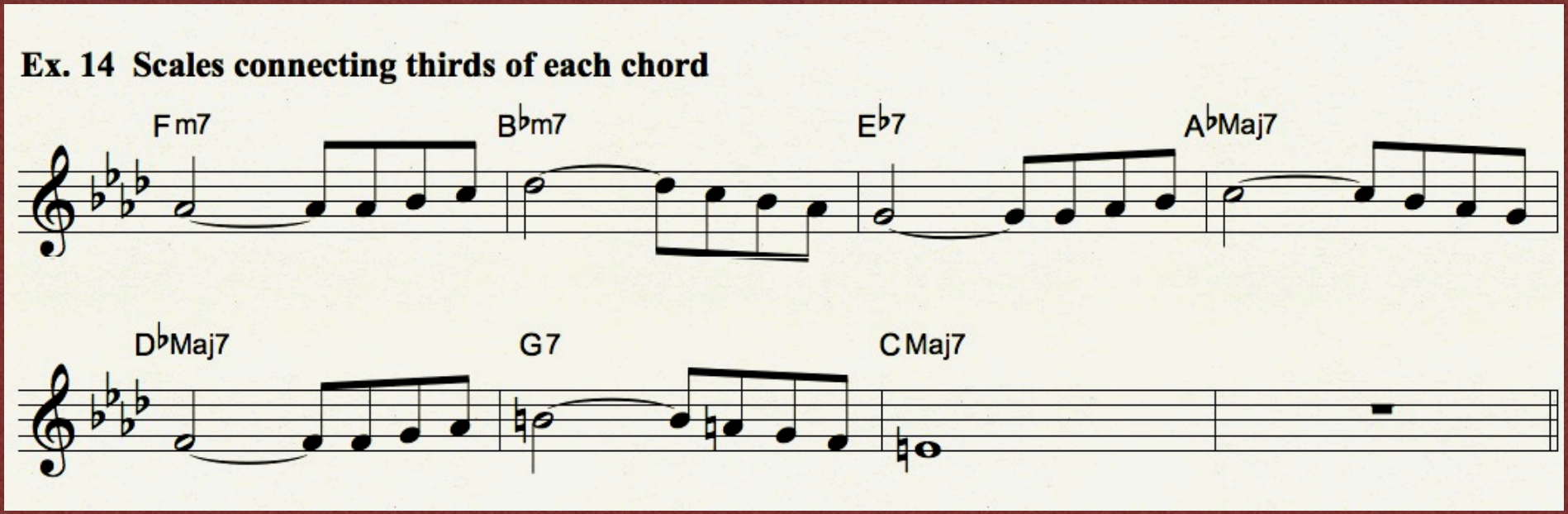
Approaches - Key Center



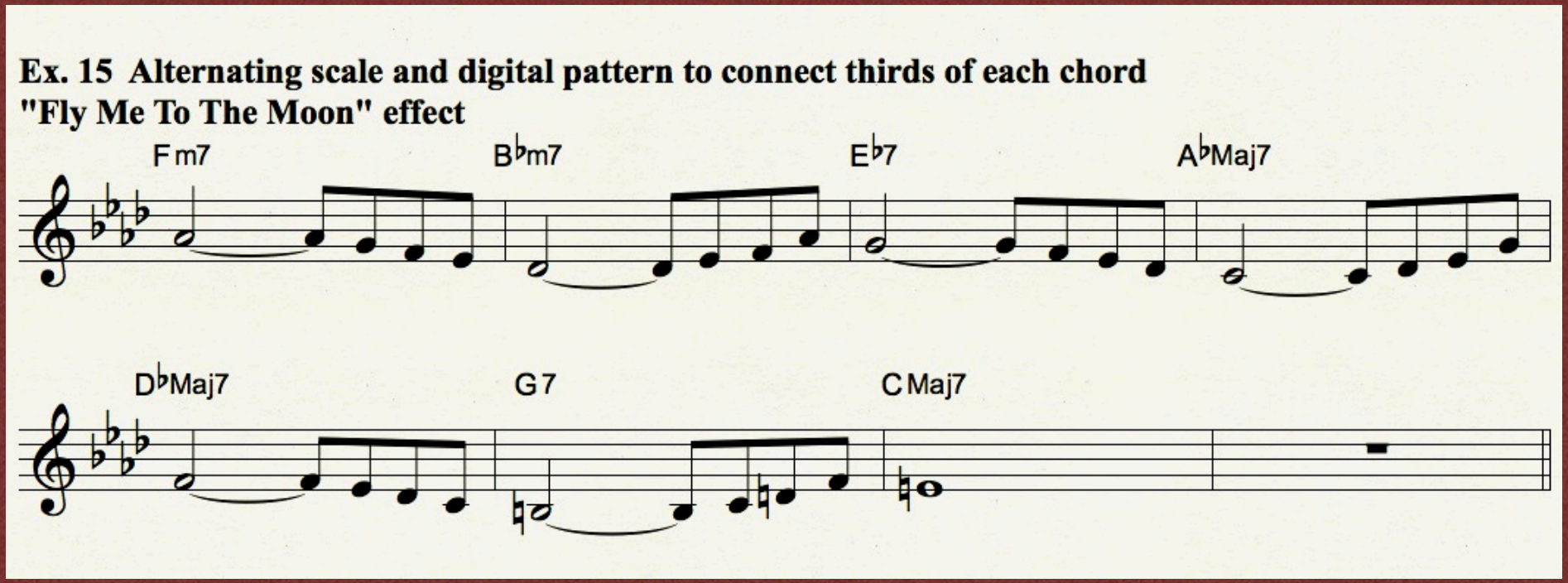
Approaches - Chord/Scale



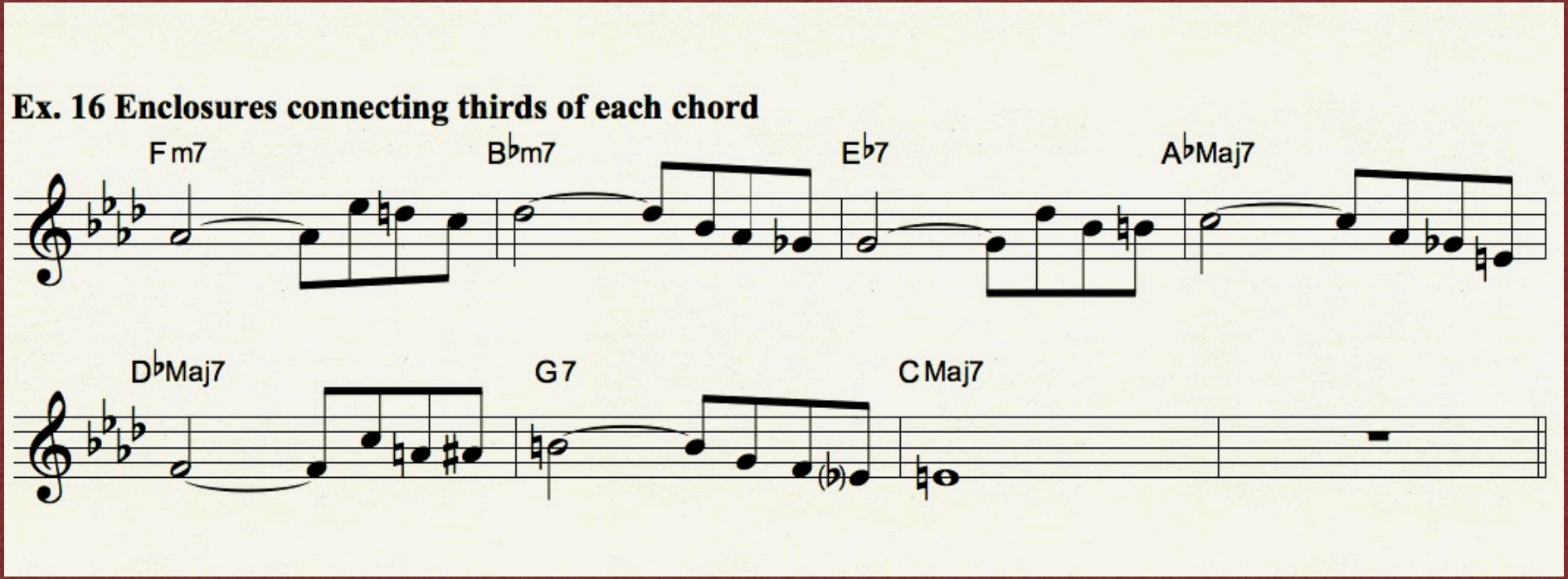
Approaches - Target note



Approaches - Target note



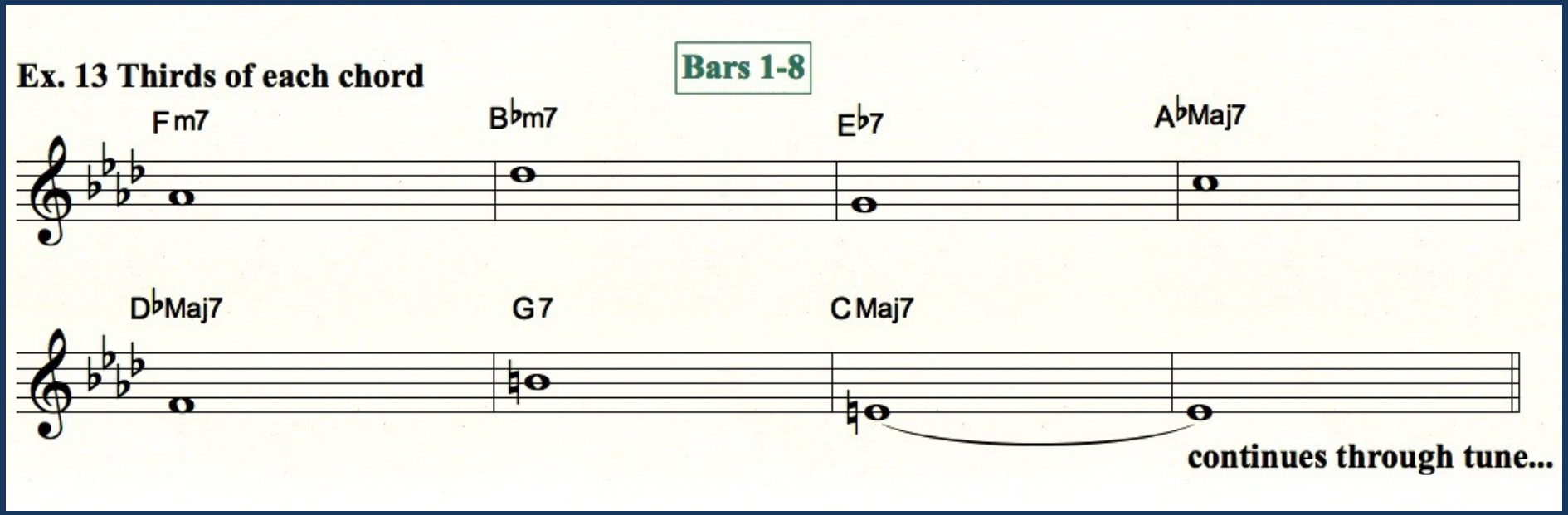
Approaches - Target note



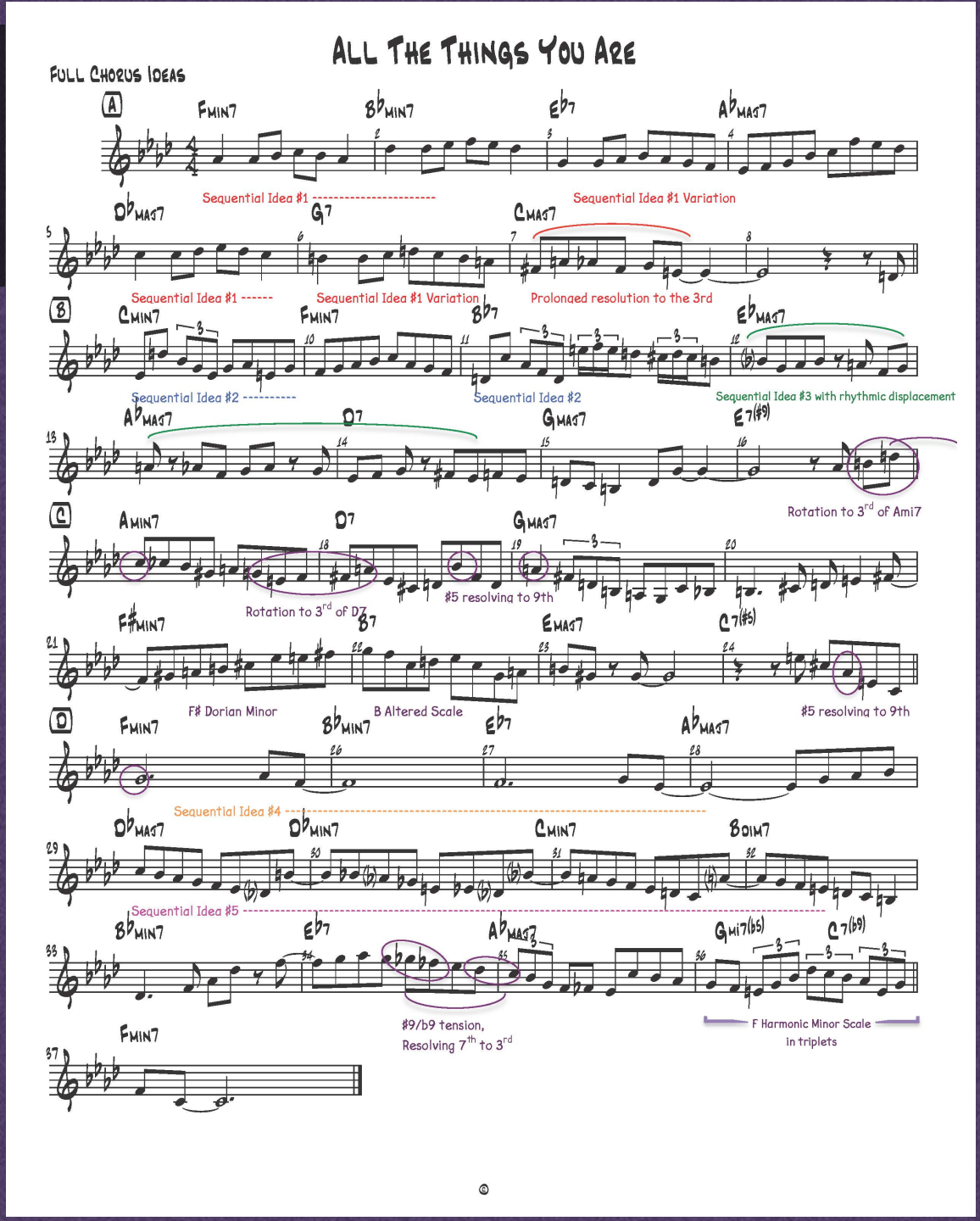
Melodic Tones - 3rds

7. The thirds of each chord essentially form the entire melody.

Melodic Tones - 3rds



Putting it all together



Summary

Begin by learning to improvise over each key center

Summary

Group bars together in different ways to create natural sounding phrases:

4 & 4, 2 & 2, 1 & 3, etc.

Summary

Use different approaches to connect groups of bars:

Sequence, Call & Response, etc.

Summary

Use the contour of the melody as a model to create improvisational phrases.

Summary

Consider which scales or modes to use by:

1. **Examining the function of a chord within a key**
2. **Using the melody as clues, OR**
3. **Determining the sonority you would like to create**

Summary

Use target notes or guide posts on the strong beats, and connect them in various ways:

Scale, digital patterns (1-2-3-5), enclosure, etc.

Sponsors

JECO
JAZZ EDUCATION
CONNECTION OF OHIO
WWW.JECOHIO.ORG

Edwards
TRUMPETS & TROMBONES
www.edwards-instruments.com

ROYALTON
MUSIC CENTER
Ohio's Premier Dealer Since 1964
www.royaltonmusic.com

Contact

Mark Russo

B.A. Jazz Studies, Bowling Green State University
B.A. Music Education, Kent State University ***(Magna cum Laude)***

Constellation Schools: Parma Community
russo.mark@constellationschools.com

www.markrussomusic.com
mark@markrussomusic.com