

WORK ON A TUNE

HEIN VAN DE GEYN

F

How To Work On A Tune

Hein Van de Geyn

Hein Van de Geyn / How To Work On A Tune

© 2018 - I

ISBN

Baseline Music Publishing

www.comprehensivebassmethod.com

all rights reserved

1

The ins and outs

Practising is great, but the goal is to connect the practising to the playing. How do we apply out practised skills to the playing of an improvisation over a tune. In this booklet I will try to build the bridge between practising and playing.

We take a certain tune as the foundation for a specific routine of practising. Although in theory we should be prolific in our abilities in all 12 keys, we often see that improvisors become weak at the more remote harmonic corners of a song. It is not that the hand is weak, or that the ear cannot hear; it is the mind that becomes weak and/or insecure at the those harmonic situations. For that reason applying a rigid practise routine over a certain tune can prove to be very beneficial since it will reduce this weakness.

A small word about practising: there is a deep truth in the axiom that “you are a master from the day you decide to be one”. However daunting or intimidating a certain exercise might seem: simply approach it in YOUR tempo. There is always a tempo to find where you can play the given exercise in a perfect and calm way; even if that tempo is bpm 16. It doesn't matter - it only tells you: yes, I can do this - with a smile on my face. Once you establish this level of your own mastery, you can build upon that - in peace, in confidence. And you can be assured that bpm 16 will become bpm 18, bpm 24, bpm 42

For more insight about practising, please study my booklet about this subject.

MELODY

Of course, knowing the melody of the song is the first important step into becoming close to it. And once you make a specific song the subject of your investigation: knowing the lyrics - especially in the case of ballads - will make you understand the melody even better. Personally I love to find out the original melody as much as I can by listening to the great singers that were more closely connected to the origins. YouTube is an endless source.

HARMONY

Just as it might take some deeper investigating to find the details of the melody, finding the chords can be the same process. Don't just trust any old Real Book. Often these books pile eroded version on top of eroded version. Or in some cases complicate matters by adding unnecessary, fashionable chords to a song.

Once you are happy with the changes (i.e. the chords) you are ready to approach the song in all its glory.

The first thing to do is to analyse the harmony. Especially the functions of the dominant and diminished chords are crucial (see separate booklets about these subjects). From this the so-called hidden dominants become apparent, and the extensions of the dominant chords become evident.

We are now ready to start working and discover and enjoy the process of having the song become part of us.

2

The system

We will approach a straight forward standard tune: “There Will Never Be Another You”. I lay the song out over 4 pages (8 bars per page). Every bar has 6 staves:

1. The melody and lyrics
2. The chords and harmonic analysis
3. Thirds and Sevenths
4. Nines and Thirteens
5. The scales
6. Miscellaneous ideas

How To Work On A Tune

There will be ma - ny oth - er nights like this _____ And

Chords: $E_b\Delta$, $D\emptyset$, $G7^{ALT}$

Roman Numerals: I, (II), V

Bass Line Extensions: 7, 3, 9, b5, b9, b13

Labels: E_b major, D half dim, G altered

5 I'll be stand - ing here with some - one new _____ There

Chords: Cmi^7 , Bbm^7 , E_b7^{OCT}

Roman Numerals: VI, (II), V

Bass Line Extensions: 7, 3, 9, 13, b9

Labels: C aeolian, Bb dorian, E_b octotonic

IV

IVMD

I

VI

Ab lydian

Ab mel. minor

Eb major

C aeolian

WHT

OCT

IID

II

V

How To Work On A Tune

17 will be oth - er lips that I may kiss. But

Chords: Eb major, D half dim., G altered

Fingering:

- Measure 17: Eb major (I) - Fingering: 7, 3, 9, 6
- Measure 18: Eb major (I) - Fingering: 7, 3, 9, 6
- Measure 19: D half dim. (II) - Fingering: 7, 3, 9, b5
- Measure 20: G altered (V) - Fingering: 3, 7, b13, b9

21 they won't thrill me like yours used to do. Yes

Chords: Cmi7, Bbmi7, Eb7OCT

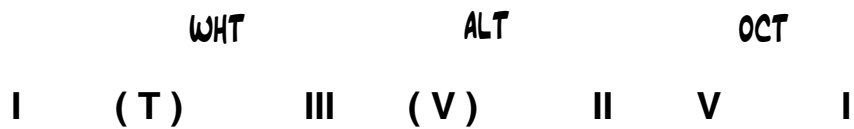
Fingering:

- Measure 21: Cmi7 (VI) - Fingering: 7, 3, 9, 5
- Measure 22: Cmi7 (VI) - Fingering: 7, 3, 9, 5
- Measure 23: Bbmi7 (II) - Fingering: 7, 3, 9, 5
- Measure 24: Eb7OCT (V) - Fingering: 3, 7, 13, b9, 13

Scale Modes: C aeolian, Bb dorian, Eb octotonic



Ab lydian Ab mel. minor Eb major A half dim D altered



Eb major Ab lyd. b7 G phrygian C altered F dorian Bb oct. Eb major

How To Work On A Tune

How To Work On A Tune



How To Work On A Tune



How To Work On A Tune



How To Work On A Tune



etc.

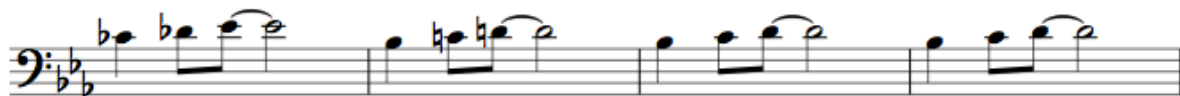
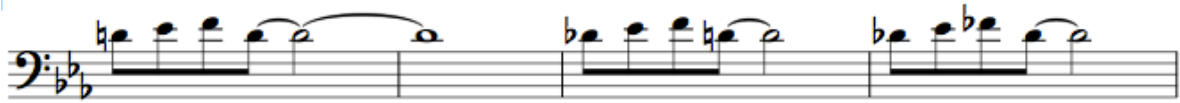


etc.

How To Work On A Tune



How To Work On A Tune



How To Work On A Tune





How To Work On A Tune

How To Work On A Tune

about the author:

HEIN VAN DE GEYN (The Netherlands - 1956) has played Jazz professionally ever since he finished his studies at the conservatories of Tilburg and Rotterdam. He lived in the US for several years, working with John Abercrombie, Larry Schneider, Tony Bennett, Larry Vuckovich and many others.

After his return to Europe he has been establishing himself as one of the most sought after bass players in Europe. Hein's playing can be heard on some 100 recordings. He has been the bass player with Philip Catherine since 1985 and recorded 9 CD's with him. In 1987 he toured and recorded in Japan with Chet Baker. Hein was also the bassist on the last concert of Chet Baker in Rotterdam in 1988. This was also the year Hein started to play with, and arrange for Dee Dee Bridgewater, with whom he has been performing at most of the important festivals and stages in Europe (Montreux, Antibes, Vienne, Berlin, Northsea, London) as well as in the USA (Carnegie Hall, Village Vanguard, Montreal, Newport Festival...) and Japan (Keystone Corner, Blue Note). After three albums and numerous tours and performances Hein and Dee Dee's paths separated in 1996 since Hein wanted to pursue his own career as a leader and producer.

In July 1990 Hein made the first album under his own name, a duo with Lee Konitz. Several tours followed. In 1994 he created his group BASELINE with John Abercrombie and Joe LaBarbara. This group recorded several albums and toured all over Europe.

1994 was also the year in which Hein co-founded the jazz label Challenge Records, for which he produced a number of successful recordings. Four of them received an Edison (Dutch Grammy) for best Jazz recording of the year.

In 1996 Hein became the head of the bass section in the Jazz department of the royal conservatory in The Hague. In this year he also was awarded the prestigious Prins Bernhard Foundation Music Prize. He received this prize for his importance in the development of European Jazz as well as for his stimulating role as mentor and producer of many young musicians in Holland.

In 1998 Hein received the Bird Award of the Northsea Jazz Festival. In this year he was also elected as "Best European Acoustic Bass Player" by a referendum of the Belgian radios RTBF and VRT.

During a sabbatical period spent in South Africa in 2001/2002 Hein started writing his "Comprehensive Bass Method". This extensive method on bass playing (950 pages) became available in 2007 and is slowly becoming the standard work for the double bass worldwide.

From 2008 to 2010 Hein was the artistic manager of the Rotterdam Jazz Academy and was leading this internationally orientated school with great flair and enthusiasm.

In 2010 Hein decided to basically stop his travelling career as a performing bassist and moved with his family to South Africa to run a guest house, and dedicate his life to writing and education. He is a lecturer at the university of Cape Town (UCT).

Hein has performed with many artists over the years. To name a few: Chet Baker - Freddie Hubbard - Roy Hargrove - Woody Shaw - Kenny Wheeler - Tom Harrell - Nat Adderley - Abbey Lincoln - Meredith d'Ambrosio - Marlena Shaw - Tony Bennett - Ivan Lins - Joao Bosco - Mark Murphy - Jack DeJohnette - Ed Thigpen - Joe LaBarbera - Elliot Zigmund - Peter Erskine - Idris Muhammad - Billy Hart - John Abercrombie - Tal Farlow - Larry Coryell - Dave Pike - Toots Thielemans - Hank Jones - Tommy Flanagan - Michel Petrucciani - Enrico Pieranunzi - Barry Harris - Horace Silver - Junior Mance - Walter Davis Jr. - Tete Montoliu - Horace Parlan - Jacki Byard - Slide Hampton - Bob Brookmeyer - Joe Lovano - Lee Konitz - Johnny Griffin - Benny Golson - Red Holloway - Charlie Rouse - Bobby Watson - Lew Tabackin - Gary Bartz - Archie Shepp - Rick Margitza - Charlie Mariano...

*all the subjects in this series are covered in “Comprehensive Bass Method”
available - world wide - through: www.comprehensivebassmethod.com*

FORMS

MOLL DUR

ODD METERS

PRACTISING



IN-OUT THUMB

WORK ON A TUNE

DOMINANTS

DIMINISHED



SLASH CHORDS

INTERMEDIATE NOTES

