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JAZZSPANANA

JOE LOPICCOLO

Hello and welcome back to the Global Guitarist! Last column we introduced the flamenco Rumba and presented several common right hand rhythmic patterns that can be applied to Rumba progressions. The harmonic progression for all the examples was the “Cadenza Andaluz” (the Andalusian cadence). Traditionally this progression is one of the most common vehicles for melodic improvisation in flamenco. In this issue’s column I would like to discuss soloing over the Andalusian cadence and how to add some jazz colors to your improvisations.

Let’s explore the Andalusian Cadence in the key E Minor or B Phrygian Major in **Example 1**. For those of you that missed last issue’s column, the Andalusian cadence can be thought of as 1, 7, 6, 5 in the Aeolian mode or 4, 3, 2, 1 in the Phrygian mode. The Flamenco Phrygian mode is different from the standard Phrygian mode in that the dominant chord in Aeolian (commonly played with a major third and flat 9)

becomes the root. This creates a “Phrygian Major” tonality as it is sometimes referred to in Jazz circles.

Many guitarists would solo over Example 1 using only one scale for all four chords. E Aeolian, E Harmonic Minor, E Minor Pentatonic, and E Blues are all valid choices. They are all presented in **Examples 2 - 5** in the open position but be sure to explore them over the entire neck.

All of these scale choices can work if played with strong ideas that imply an overall tonality of the tonic minor or dominant. Individual notes can clash on certain chords however. Let’s take an in-depth look at what one scale choice (Aeolian) actually yields over the entire progression (**Example 6**).

- Measure 1: E Aeolian over the Em7 works well functioning as E Aeolian from the root.
- Measure 2: E Aeolian over the D7 functions well as D Mixolydian.
- Measure 3: E Aeolian over the C7 gives us C Lydian which

EXAMPLE 1

EXAMPLE 2 E Aeolian: 1, 2, b3, 4, 5, b6, b7

EXAMPLE 3 E Harmonic Minor: 1, 2, b3, 4, 5, b6, 7

EXAMPLE 4 E Minor Pentatonic : 1, b3, 4, 5, b7

EXAMPLE 5 E Blues: 1, b3, 4, b5, 5, b7

EXAMPLE 6 E Aeolian

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EXAMPLE 7 B Phrygian Major

EXAMPLE 9 B Altered

works in the context of the progression, but be careful how you play the B natural as the C7 has a B flat in it.

- Measure 4: E Aeolian over the B7 gives us B Phrygian. This also works in the context of the progression, but again be careful how you play the D natural as the B7 has a D sharp in it.

This one scale approach works very well to start with, and if you are a beginning soloist you should limit yourself to this method for a while. When you are ready, try mixing the different scales (Aeolian, Harmonic Minor, Minor

EXAMPLE 8 C Melodic Minor

EXAMPLE 10 C Lydian Dominant

whether they are ascending or descending (classical theory states that Melodic Minor is played as Aeolian when descending).

Now if we play C Melodic Minor starting from the 7th degree (B) we have the Altered scale (Example 9). (*This could also be written with a D# instead of an Eb and be analyzed as 1, b9, #9, 3, #11, b13 and b7)

An excellent scale choice for the C7 chord is the 4th mode of Melodic Minor, "Lydian Dominant" (Example 10). For C7 we would use a G Melodic Minor scale played from it's 4th degree (C). This sounds great

Pentatonic and Blues) in the same solo.

Now let's see how we can apply chromaticism and modes derived from Melodic and Harmonic Minor to better address the C7 and B7 and add some jazz "spice" to our solos.

An excellent scale choice for the for the B7 chord is the 5th mode of Harmonic Minor, "Phrygian Major" (Example 7). While this may sound difficult, it really is just an E Harmonic Minor scale played from it's 5th degree (B).

This sounds great over the B7 as we now have the major 3rd of the chord contained in the scale.

Another interesting choice over the B7 is the 7th mode of Melodic Minor, the "Altered" scale, in Example 8. This is a little more complex than Phrygian Major if you are unfamiliar with the Melodic Minor scale. Jazz players use the Melodic Minor form in it's ascending form



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EXAMPLES 11 & 11A

Basic guide tone line:

The same line with passing chromatic and approach tones:

EXAMPLES 12 & 12A

Basic guide tone line:

The same line with passing chromatic and approach tones:

EXAMPLE 13 Example 11 with Lydian dominant and Phrygian Major

EXAMPLE 14 Example 12 with Lydian dominant and Altered

over the C7 as we now have the b7 of the chord contained in the scale. Now let's introduce chromaticism and passing tones over the first two bars of the progression (Examples 11, 11a, 12, and 12a).

Di Meola and John McLaughlin. Listen to these masters, have fun and practice! Hasta luego. Thanks again to Flamenco guitarist Vahagn Turgutyan for his help.

Lastly I'll present two phrases (Examples 13 and 14) using examples 11a and 12a for the first two bars and adding the advanced modal applications we covered over the C7 and B7 for bars 3 and 4.

Applying these concepts will not sound like true flamenco or "Flamenco Puro," but in recent years many flamenco artists have been exploring Jazz concepts and collaborating with Jazz musicians. Look for recordings by artists such as Juan Manuel Canizares, Chano Dominguez, Diego Amador, Nino Josele, Jorge Pardo and Carles Benavent. Chick Corea and Paco de Lucia have done some wonderful collaborations as have Michelle Camillo and Tomatito. The documentary *Francisco Sanchez-Paco de Lucia* has Paco sharing some interesting anecdotes about learning to improvise in a jazz context when playing with Al

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