

A FOGGY DAY

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A Study in ① Color Chopping and ② Placement :

This tune normally has a bushel of I V_7 ii_7 V_7 's, a situation just screaming for attention and delicate handling. One of music's true challenges and great joys lies in ^{a)} cultivating an ever-deepening awareness of the gorgeous shades of color in the Harmonic Rainbow and ^{b)} learning to inject them into the Tonal Rainbow (that area of music concerned with Keys, Tonal Centers and Tonality Types) at just the right spots. 'A Foggy Day' is a good example of a piece of music which is happy to hear about all of this.

Following are a new set of 'BASIC' chord changes derived from such refinements: (actually 2 sets in places)

Key of F

F	D7 ALT. or A Φ 7 D7 ALT.	G $\text{m}7$	C7 4 13
F	B \flat 9 or D Φ 7	G7 UNALT. G7 ALT. or D \flat OVERT. DOM.	G $\text{m}7$ C DOM. (or C11)
F F	C $\text{m}7$ F DOM. (or F11) F DOM.	B \flat B \flat	B \flat $\text{m}7$ E \flat 9 E \flat 9
F	D9	G9 G9 G9+ or D \flat 9+	C11 C7 ALT. (or G $\text{m}7$)
F (A $\text{m}7$)	A \flat $\text{m}7$ D \flat 9	G $\text{m}7$	C7 4 13
F	E \flat $\text{m}7$ A \flat 7 UNALT.	D $\text{m}7$ G7 UNALT.	G $\text{m}7$ C DOM. (or C11) G $\text{m}7$ F# OVERT. DOM.
C $\text{m}7$ (or F11)	F7 4 13	B \flat (A \flat OVERT. DOM.) B \flat	G OVERT. DOM. (D $\text{m}7$ B \flat $\text{m}7/3$) E \flat OVERT. DOM. (B \flat $\text{m}7/3$)
F/c G $\text{m}7$ OPTIONAL C PEDAL	A $\text{m}7$ B \flat $\text{m}7$ or $\flat 6$	A $\text{m}7$ D7 ALT. A DOM.	G $\text{m}7$ C DOM. (or C11) G DOM.
F			

A knowledge of CHORD FAMILIES, SUB-FAMILIES and VOICINGS will bring all this to life.

ASSIGNMENT:
① MEMORIZE THE NEW BASIC CHORDS + PUT SOMETHING TOGETHER IN A FULL-SOUNDING ACC. STYLE. (OPT. SING THE MELODY)

② TRANSPOSE to the Key of D and do a similar thing
③ LASTLY, all this in the Key of B \flat

By the 3 different keys don't occasionally at least make you feel more attracted to the sound of

different voicings, than there's more work to be done just on VOICINGS themselves.