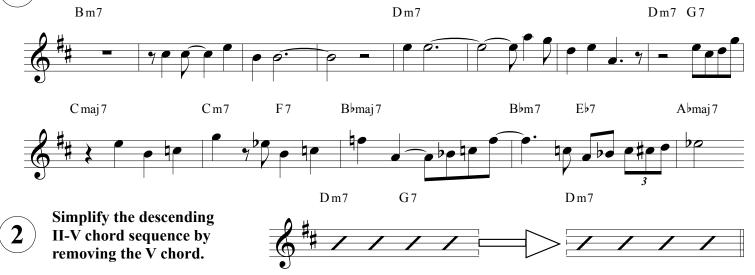
Learning Jazz Improv from Kenny Dorham, part II

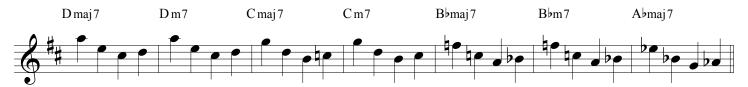
Javier Arau

When Kenny Dorham plays a solo on Joe Henderson's "Recorda Me", rather than playing scales and basic arpeggios over each chord, he simplifies the chord progression while using melodic motifs. By borrowing from Kenny, you can use the same process over "Recorda Me" to create more connected and inspired lines of your own.





The motif below is derived from measure 8 of Kenny's line, sequenced through the major and minor keys. The Dmaj7 starts and moves to Dm7 with a similar sound as the Bm7 of Recorda Me as it shifts to Dm7.



This line is also developed from measure 8, but it is simplified even further. Note the emphasis on the leading tone into the root of each chord. The common tones from major to minor enable the line to keep a focus without using rapidly changing guidetones (3rds and 7ths).



This line manipulation illustrates how the pattern can be broken, emulating how the original motif might be used in an actual improvisation.



What Next? When learning how to solo on a tune, go to the source and learn from the masters, as the answers lie in their solos. But don't simply memorize their licks in all keys. Move beyond chord/scale charts by manipulating lines, all in an effort to delve deeper into each tune while maximizing your creative potential.