



Key Centers of All the Things You Are #45

Jazz Guitar Improv 10

Okay, so now that we've got a handle on the three outlines over All the Things You Are, so those are studies, we're almost ready to attempt to apply them freely to an improvisation on the song. However, before we launch into it, let's just do a quick analysis to get use to what's actually happening in this tune, so All the Things You Are is not like Autumn Leaves, it's not like a blues, it's not like say, Tune Up, where you have a bunch of 2-5. You might have noticed that the first two sections of music are just simple series of 2-5s.

In fact, the actual 2-5-1, we're so familiar with that we studied so much doesn't happen until the second, third, fourth bars of each section and then again, at twice the speed, in bars six and seven in a different key, wow, so you might have also noticed that in this version of All the Things You Are, we have written out, the sheet music had actually included changes of key signatures in each sections. This is mostly to limit the number of accidentals you would have to read on the sheet, but also to highlight the key center we end up through the song, so this song is full of different key centers. It's pretty in, it's not an out tune, but it changes a lot.

So take a look at a pdf now for Lesson 45, and you'll see that each of the actual 2-5-1 progressions are highlighted at the top with a different outline or variation suggested for each. Doesn't matter, could have done all Outline One or descending guide tone lines or arpeggios, so much like in the last section, I get you to fill in the gaps between phrases; however, this time the pre-written phrases are basically Bert Ligon's outlines. Feel free to use any of the outlines included in the descending scale between chords, third make outline number one, and it's out of displacement variations to fill in

the gaps. You can also use the same materials to fill in, add the putty in the cracks, right? And don't be afraid to mess around with them, start or stop them at any part of the bar, play eighth notes and treat them as guidelines for where to take your vocabulary. They're just outlines after all, right, so in the last section we will make sure to nail the parts that are written in, so that you have larger musical guideposts once again to target in the grand scheme of the song, so this is the way it has been written, the sheet music, and how I perform in the following videos, so don't panic, the next lesson isn't getting you to improvise just yet.

It's fully written out, solo and stylized, performed by Yours Truly to give you some ideas on how to improvise with these outlines and fill in the gaps, and take a moment to listen to the solo, see how I did it, and then take a crack at it yourself. Here's one thing you can try, and for those of you in the Tune of the Month Club, you might recognize this advice, of course All the Things You Are was the first ever Tune of the Month Club was July 2015, so take note of your favorite licks, phrases, and lines that you hear me playing this composed solo and lift them for yourself, for your own purpose, so practice those favorites until you can call them at moment's notice, and when it comes time for you to improvise, pop them into your solo, so feel free to play those licks as is, or mess around with them to make them your own, play them in different keys, different areas of the fret board, so basically, the point is to have fun with this. It's not just, well it's not classical music, right, so have fun, and I'll see you in the next video.