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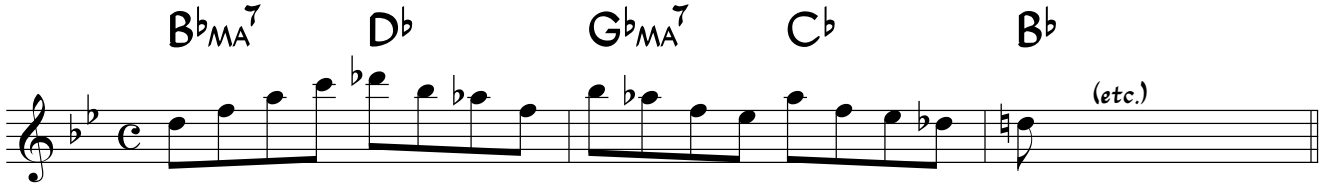
An example using the Bb minor pentatonic scale

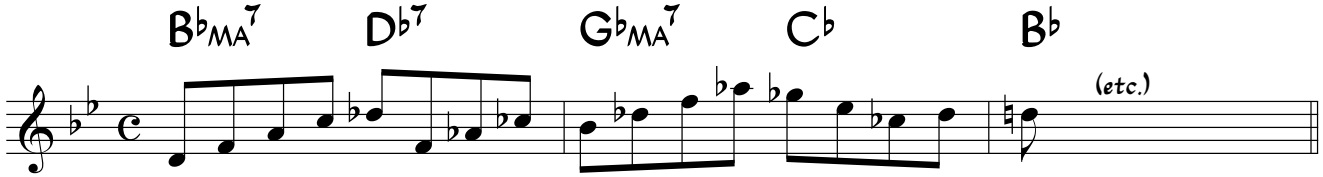
As you recall, the Dameron turnaround can be analyzed as a phrygian progression. Since the Bb minor pentatonic scale is a subset of the Bb phrygian mode, it can be used over the last three chords of a Dameron turnaround in Bb major.

Ex.2-123 follows a 3-5-7-9 cell on Bbmaj7 with a descending Bb minor pentatonic sequence that forms cells that will fit any of the harmonic variations of the Dameron turnaround.

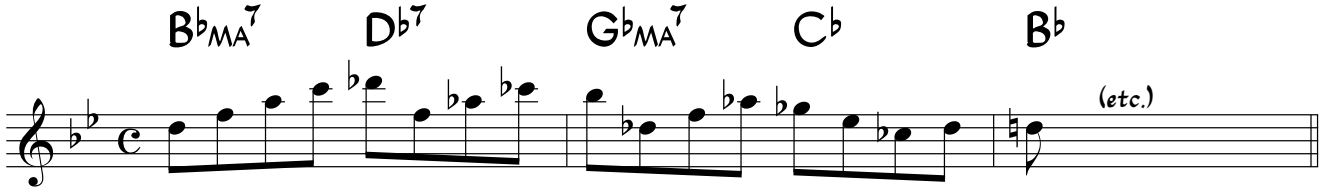


Dameron turnarounds using the bIIIdom7 chord

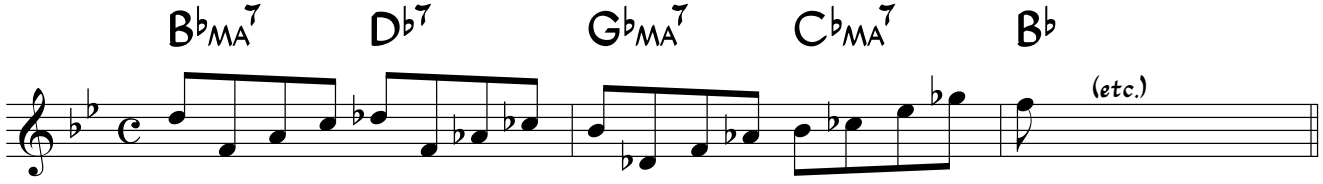
Ex.2-124 uses an octave-displaced 1-3-5-b7 arpeggio to outline Db7.



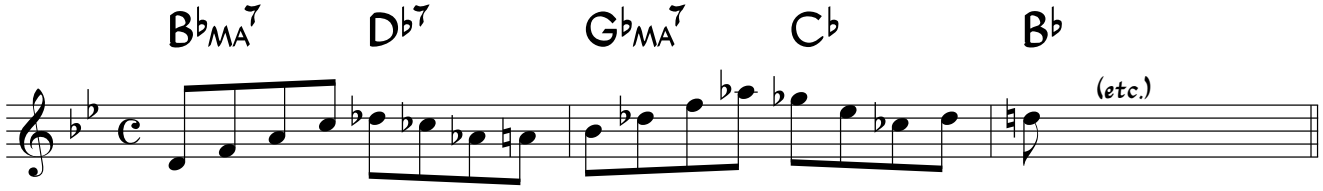
Ex.2-125 is basically the same line starting an octave higher and using octave-displacement on the Gbmaj7 cell.



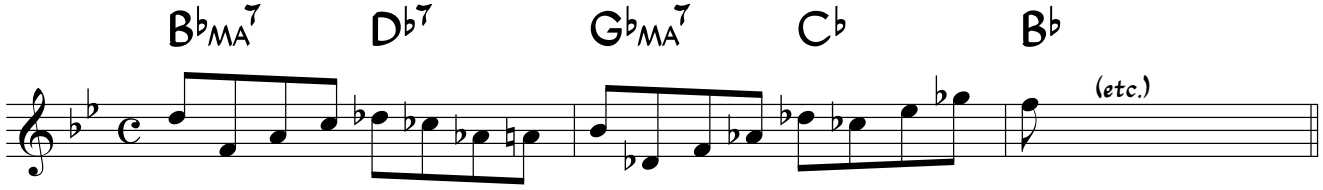
Ex.2-126 uses octave-displaced arpeggios on the first three chords and a 7-1-3-5 cell for the Cbmaj7.



Ex.2-127 re-introduces the old “5-to-3” device in Gb major to outline Db7 to Gbmaj7.

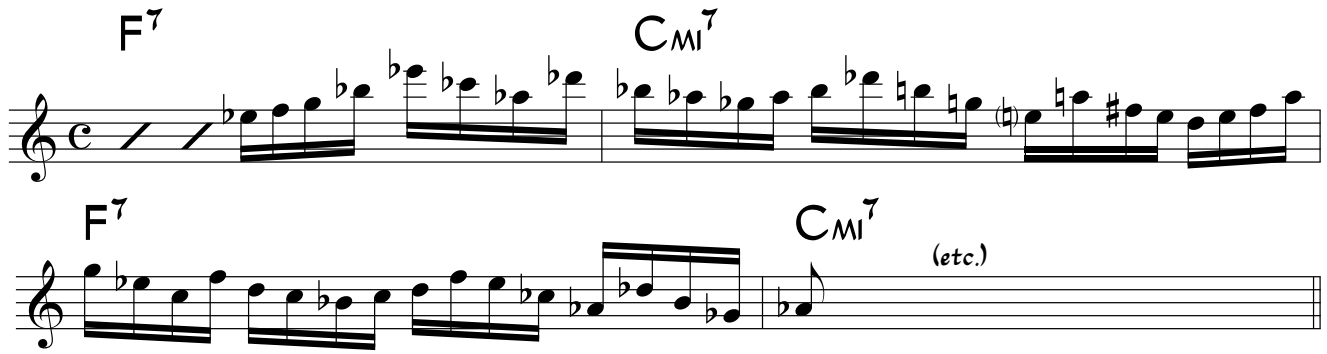


Ex.2-128 does the same with some octave-displacements and a permutation.



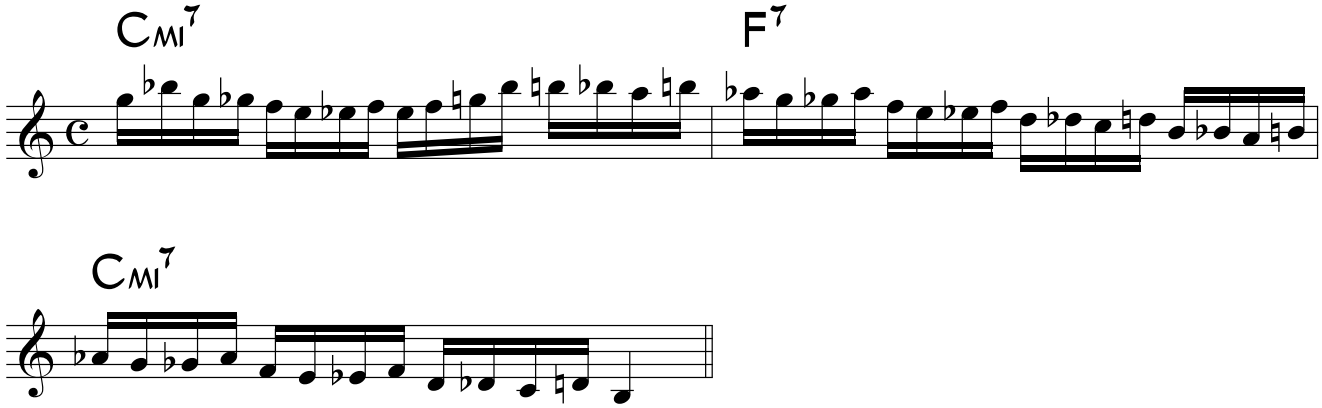
This is from later in the same McCoy solo. This time he jumps right in with F phrygian. The first two cells are both permutations of a 1-b3-4-5 fragment from Eb minor pentatonic. The next cell is 5-4-b3-1 from E *natural* minor pentatonic (a half-step from Eb minor, implying another "side-slip"). The following cell reveals that the second bar is from a Gmaj7-Emi7 hexatonic scale (G-A-B-D-E-F#), totally foreign to the F root. The next two cells suggest Eb minor pentatonic descending to Db minor pentatonic. The last six notes spell out a Cb major-Ab minor pentatonic scale, the b5-b6-b7-b9-#9 of F7. Being later in the solo than the previous example, McCoy doesn't resolve the line right away as he's building more tension as the solo develops.

Ex.4-3 comes from a tenor saxophone solo recorded by Michael Brecker.



This example demonstrates a very sophisticated application of the cellular approach to "outside" playing. There is a cell combination that is actually ten notes long which is replicated twice in descending major 3rds. This is an excerpt from a longer line and starts inside, moves outside, moves back inside in the middle, and then goes back out. The first ten note replicated phrase starts on beat four in the the first bar. Being ten notes long, the replicated fragment cannot be all four-note cells. I imagine that the first four-note cell has a two-note extension, forming a six-note cell that is followed by a four-note cell, totaling ten notes. These ten notes are a Cbmaj7-Abmi7 hexatonic scale, somewhat "out" on F7, followed by a replication down a major 3rd, Gmaj7-Emi7 hexatonic, very "out" on the Cmi7 chord, but when replicated down a major 3rd it becomes Ebmaj7-Cmi7 hexatonic, very "inside." The line ends with another Cbmaj7-Abmi7 hexatonic line.

Ex.4-4 comes from the same Michael Brecker solo.



This line starts inside the Cmi7 sound with some bebop cells using some standard chromaticism. On the fourth beat of the first bar a four-note cell is played which is then replicated many times descending in minor 3rds. It starts kind of out and weaves in and out as it descends.