

Chord



Ambiguous Accompaniment

John Scofield's "Little Walk": Rhythm Guitar and Modal Subversions

John Scofield - Solo | Elbphilharmonie Sessions

a) Transcription and harmonic analysis / interpretation [("Höranalyse") = 'listening analysis' *]

Key: C

shared harmonies [Bb]

Bb: "C Dorian"

A **CΔ** [I] **Dm7** [ii] **E♭Δ9** [(biii) / IV] / **B♭** / **G**

Tune Down 1/2 Step

Harm. / P.M.

P.M. -----

"backdoor dominant" variation (Δ) to F [I]

Key: F

Fadd9 [I] **A+** [III7] **B♭6** [IV] **E♭Δ** [(bVII) bII / VI]

P.M.

Harm. / P.M.

P.M. -----

from D melodic minor
[MM3: F (Δ) aug / MM5: A(7)#5]

Key: Bb

Dm7 [VI] **Gadd9** [II] **B♭6/9** [I] **E♭Δ9** [IV] / **G**

P.M.

Ebm7 [iV] **BΔ** [bII] **Db7(sus)** [bIII]

Key: C Key: Bb Key: F

A' **CΔ** [I] **Dm7** [ii] **EbΔ9** [(biii) / IV] / **Bb - G** **Fadd9** [I] **A+** [III7] **Bb6** [IV] **EbΔ** [(bVII) bII / Vi]

pivot harmony pivot harmony pivot harmony

Key of C w/ extended tonality: modal interchange
EbΔ9#11 = F7/Eb(sus) [IV7] = "C Dorian" / Key of Bb

Secondary dominant
[D melodic minor (MM5 "A Mixo b6")]

Key(s): ? Key: Bb

Dm7 [Vi] **Gadd9** [II] **Bb6** [I] **EbΔ9** [IV] / **G** **Ebm7** [IV] **CbΔ** [bII] **Db7(sus)** [bIII]

ambiguous voicing & context:
e.g. (ii - V) in C
(Vi - II) in F/D (melodic minor)
(iii - VI) in Bb

Key of Bb w/ extended tonality: secondary dominant
Db7sus - Db7

Key: G

B **Gadd9** [I] **Em9** [Vi] **F#7#11** [VII] **G#7#11** [#I]

secondary dominants "walk-up"

A7#11 [II]

B6/9 [IV]

Db7sus [V (bII / I)]

Key: C

Key: Bb

A''

CΔ [I]

Dm7 [ii]

EbΔ9 [(biii) / IV] / **Bb** / **G**

Ebm9 [IV]

Db7(sus) [bIII]