Y Todavia La Quiero

This beautiful tune by saxophonist Joe Henderson is based entirely around three major triads. The version on Joe's album 'Relaxing at Camarillo' includes a great piano solo by Chick Corea.

Solo F# Four-note 'scale'

E

~

f

~

--.;:

~-e-

l'

'I

~J

~U~

D.C.

Fade on Intra to finish

ED

J.j.

4

', .-

5

{

Fig 1.40: Alternative bass line rhythm

Foot-tap: / / / /

Checkpoint: Y Todavia La Quiero

- Bass line This is the foundation of the entire piece. Notice how it always includes R and 5 of each chord, but the unchanging top note F# is in turn R of the F# chord, 2 of the E chord and 3 of the D chord.

If you wish, you may simplify the bass line during the intro and solo sections by playing the middle note on the beat (as on the CD). This is the same rhythm as the left-hand chords in Major Triad Workout (p. 32):

Fig 1.40: Alternative bass line rhythm

- Half-time feel Practise the left hand alone with a foot-tap and metronome set to 88 bpm (the ‘one’ and ‘three’ of every bar), until you can play it without looking.

- Intro Perfect fourths are played in the right hand, repeating the same two pairs of notes, B/E and C#/F#, which are compatible with all three chords. The intro is always played between the head and solo. During the repeats, try varying the rhythm of the right-hand chords rather than just repeating what is written.

- Melody - section ‘A’ Notice how the first three phrases follow the notes of each triad like a glove, moving down a tone each time the bass line does.

Fig 1.41: The melody follows the first five notes of each major scale

To help you memorise this tune, think of each phrase starting on the third of the chord.

- Melody - section ‘B’ This begins in section ‘A’ with a pick-up on the ‘3 and’ of bar 8. The pick-up encircles the first note of bar 9 – A# (once again the third of the chord).

The melody that follows ascends an F# scale over the first two bars, and descends an E scale over the next two bars, resolving onto the third of the D and E chords (the long notes in bars 13 and 15). These scales are not regular major scales as they contain some flattened notes, in particular the seventh. We’ll be looking at scales like this in more detail in Chapter 3.