

Daisy is based on the timeless jazz standard 'I've Got Rhythm'. Literally dozens of tunes have been written using the same set of chord changes with new melodies. The term for this type of song is a 'Rhythm Changes'.

#1. The first few moments of Daisy are reminiscent of Charlie Parker's 'Anthropology'. This wasn't intentional, it mostly came from an exploration of melodic intervals. In this case the interval of a 6th coupled with a 3 on 4 rhythmic juxtaposition. The melody in bars 1 & 2 implies a B flat major, a G7 augmented chord followed by C half-diminished and an F altered chord. My idea was to have a melody strong enough to not need chords being played behind it. A sort of 'jazz counterpoint'.

#2. Note the continuing theme of 6th intervals and chromatic approaches. 6ths are inverted 3rds and fill a lot of harmonic space. They can convey a lot of information in a small amount of notes. Bar 3 the 6ths spell out the 3rd & Root of the Bb chord, 3rd & flat 9 of the G7(with an 8th note anticipation). The last few notes of bar 3 also anticipate the C-7 by spelling out it's flat 7 & 5. The end of bar 4 also features an F altered line.

#3. Bars 5 & 6 have the 3 against 4 rhythm from bar 1 with a chromatic turn towards the E flat minor 6 chord.

#4. Bars 7 & 8 use a common scalar device in jazz, the flat 3 on a major chord. The flat 3 (or #9) is common on dominant chords in blues, and common on both dominant and major chords in jazz.

#5. The 6ths on beat 3 of the second ending imply either the flat 9 & flat 7 of the F7 chord, or the 5 & 3 of the F7's tritone substitute, B7. The tritone substitution is also a common tool in jazz.

#6. The bridge, or B section, continues both the 6th interval as well as the chromatic approaches established in the A sections. It's also using a 'call & response' between the chords and melody. The 'call & response' is something used in jazz & blues and originates from the work songs of African slaves first brought to America.

The melody is sequencing through the chord changes using chromaticism as well as a healthy dose of diminished scale harmony. The diminished scale, as played on dominant 7 chords gives you a Root, flat 9, sharp 9, major 3, sharp 4 (sharp 11), perfect 5, major 6(natural 13) and flat 7. It can potentially be used on any dominant 7 chord, give it a try.

#7. The last two bars of the B section is where the melodic sequence diverges. We don't want things to be too predictable, after all. It also delays the usual F7 chord by a bar by playing off of a sus 13 chord.

Thanks for reading. I hope you enjoy listening to the tune as much as I enjoy playing it!