

Why I Aughta is the last track on my EST 1968 CD. You can hear the full track on <http://www.myspace.com/ralfbuschmeyer>  
I wanted to have the soul of a New Orleans march with the energy & flexibility of my quartet.

#1. The A section is just two chords. Though this seems easy enough, I felt the need to cover the chord changes while maintaining a strong blues feel.

My approach was a major/blues scale hybrid for the I chord(F). Try a blues scale with a 6 instead of a flat 7 on the F major. Allow for the use of both the major 2 (G note) as well as the major 3 (A natural) as options.

Note the implied C augmented on beat 2 of bar 2. It is resolved immediately by an Fsus2 arpeggio that sets up the C7.

#2. For the V chord (C7) I favoured the diatonically-correct C mixolydian(Root, 2, 3, 4, 5, 6 and flat 7) allowing for blues scale tones E flat (#9) and G flat (flat 5). This can make for some fun chromatic lines like the ones in bars 10, 11, 14 & 15.

#3. Though I didn't use a lot of bends as I normally would have on a blues, most articulations are representing slides. Lots and lots of slides! It gives a different bluesy vibe and works well with the double stops in bars 5, 6, 12 & 32.

#4. The B section gets away from the home key a little by revolving around the relative minor (D-). This is an old classical composers trick and is common in several jazz standards as well.

The new key allows me to access some sounds via scales I wouldn't normally play in the A section. While I'm using notes to accent new chords, I'm also basing it all around the home tonality of the F major/blues. Changing what I have to in order to express the chord, but retaining the original tonality is what I like to call a s'borrowed chord' approach. Stay tuned for further analysis to see examples of this approach explained in more detail.