II

HARMONIC VARIATION

Chord Substitution

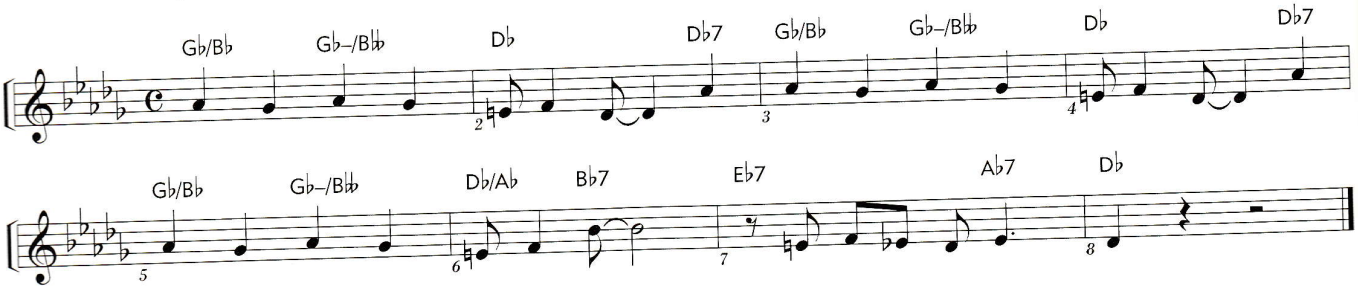
and

Reharmonization

KING PORTER STOMP

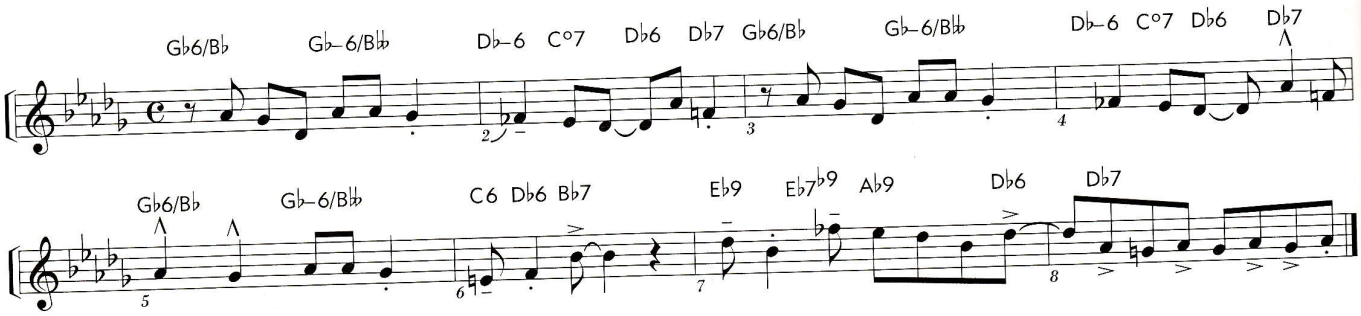
The basic harmonic structure to *King Porter Stomp* was not significantly altered in either Morton's piano arrangements or the numerous ensemble renditions recorded from the 1920s through the Big Band Era. Though many of the band renditions abandoned Morton's second strain melody and its ragtime characteristics, the trio presented a short 8-bar cyclical form that was ideal for both extended solo improvisations and tutti development. The chromatic bass line (B♭-B♭♭-A♭) of the IV-iv-I-I7 2-bar progression supplied arrangers with attractive vamp-like repetition, and the succession of dominant chords in bars 6-8 exerted a powerful string of tonicizations that continually refreshed the short cycle.

Example 55: *King Porter Stomp* (trio) original chord progression



Fletcher Henderson made only minor adjustments to the harmonic framework of the *King Porter Stomp* trio. To accommodate the prominent flatted 3rd in the second bar of each melodic phrase, Henderson substituted a D♭–6 for the original D♭ tonic chord and used a C diminished passing chord to provide smooth voice leading into the delayed D♭6. In measure 6, the 4 saxophone section voices planed chromatically from C6 to D♭6 in parallel to accommodate the half-step movement in the melody.

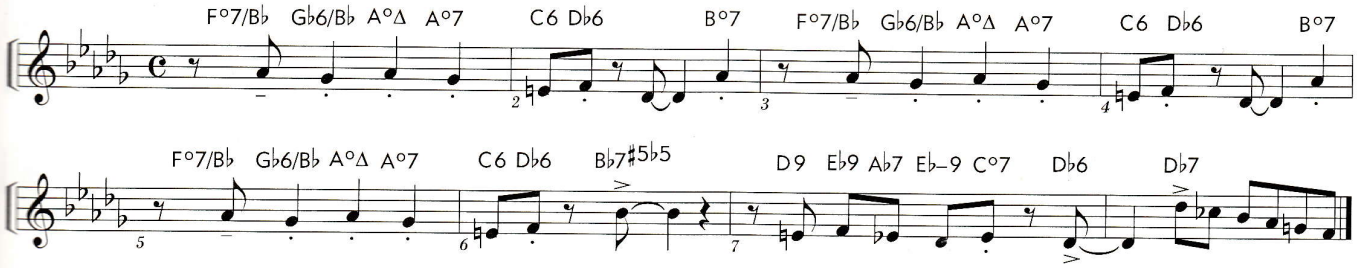
Example 56: *King Porter Stomp* (trio) 1935 Henderson arrangement



In his 1958 octet arrangement, Bob Brookmeyer used diminished chord substitutions to harmonize the trio structure while retaining the chromatic bass line of bars 1, 3, and 5. He prepared the G♭6 on the 2nd beat with an F diminished chord (vii dim. 7th of IV) beneath the melody A♭. In lieu of the G♭ minor chord on beats 3-4, he substituted a A dim. major 7. Brookmeyer planed chromatically from C6 to D♭6 (parallel with the melody) but concluded bars 2 and 4 with the deceptive B diminished chord (which preserved the bass note 7th of the original D♭7 chord and also represented F°7, the vii diminished 7 of the tonic G♭ chord). In measure 6, he altered the 5ths of the B♭ dominant chord and planed chromatically into the E♭9 of bar 7. The accented C diminished chord in measure 7 supplanted the traditional A♭7 as a vii diminished 7th of I (D♭).

Brookmeyer's arrangement was scored in F. It is transposed to D♭ below for comparative analysis.

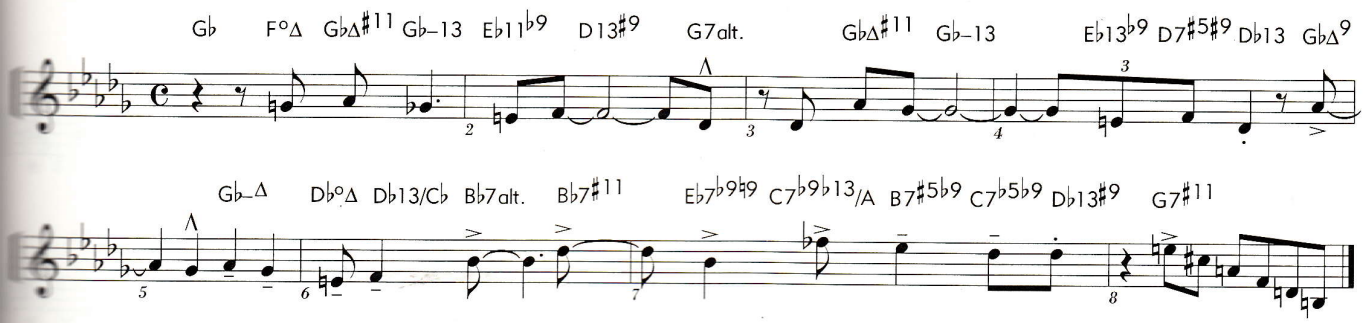
Example 57: *King Porter Stomp* (trio) 1958 Brookmeyer octet arrangement



Gil Evans' 1959 arrangement illustrated greater liberty with the original progression of the trio. In cases where he employed the traditional chord changes, Evans typically extended or altered the structures. Though many of his harmonic departures could be analyzed as functional substitutions, some were simply the result of linear solutions that emphasized the independent movement of the inner voices.

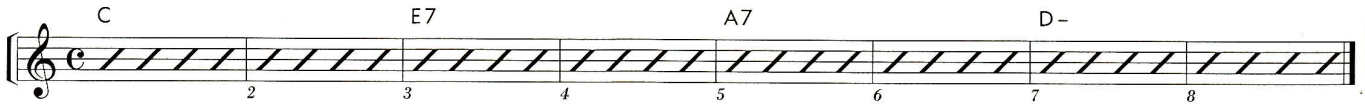
- MEASURE 1:
  The IV chord (G♭Δ♯11) was prepared with F diminished (the vii diminished 7th of IV). The traditional G♭ minor chord was extended to the 13th.
- MEASURE 2:
  The original D♭7 chord was replaced by the tritone substitution G7alt.; G7alt. was prepared by D13♯9 (V7 of G7); D13♯9 was prepared by the upper chromatic dominant E♭11♭9 (the tritone substitution for secondary dominant A7).
- MEASURE 4:
  Target D♭13 was prepared by successive upper chromatic neighboring chords (E♭13♭9 and D7♯5♯9).
- MEASURE 6:
  The strong contrary bass line (D♭, C♭, B♭) into the target B♭7alt. chord retained the D♭7 quality but situated the 13th (B♭) in the bass. The melody notes E and F represented chromatic movement of chord 3rds from D♭ diminished to D♭13, and the strong bass line (D♭, C♭, B♭) moved in descending contrary motion toward the target B♭7alt.
- MEASURE 7:
  After the appearance of the E♭ dominant chord (note the coexistence of flatted and natural 9ths), the bass line ascended stepwise against the descending lead voice. C7♭9♭13/A (foreign bass note) was simply a linear solution with strong chromatic inclinations toward B7♯5♭9. The planing of altered dominant chords into D♭13♯9 exerted a strong chromatic resolution (B7♯5♭9 to C7♭5♭9 to D♭13♯9).
- MEASURE 8:
  The traditional target of D♭6 or D♭7 was supplanted by the tritone substitution G7♯11.

Example 58: *King Porter Stomp* (trio) 1958 Gil Evans arrangement



ALL OF ME

Example 59: *All of Me* (A section) original chord progression

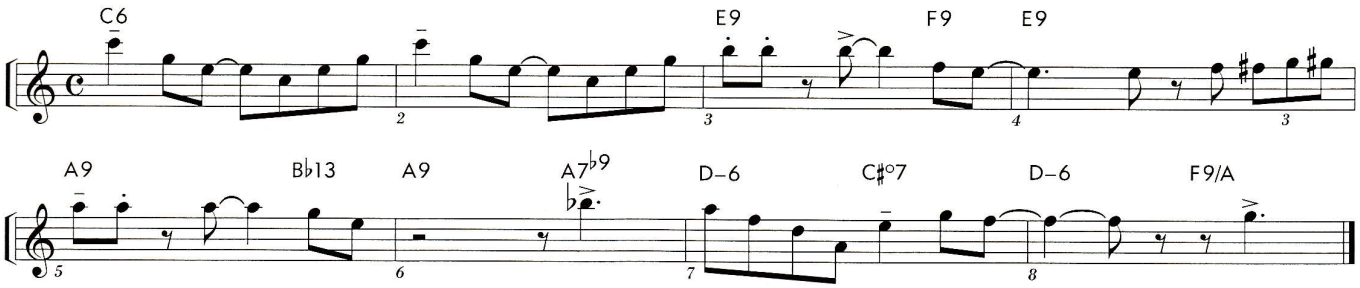


Benny Carter's 1940 treatment of the 8-measure A section presented simple but effective harmonic embellishments of the basic 4-chord structure. The intrinsic pull of dominant chords from E7 to A7 to D minor was enriched with Carter's addition of upper chromatic dominant chords (tritone substitutions of secondary dominants) planing downward to harmonic targets. At the end of bar 3, Carter's embellished melody descended by half-step and justified the parallel planing from F9 to E9. Though the melody dropped a minor third at the end of measure 5, Carter extended the upper chromatic dominant to the 13th to pick up the melody note G.

Carter attached additional chromatic power to the A7 chord in bar 6 by flatting the 9th (melody B♭ resolving to A in measure 7). Following a 2-beat D minor arpeggiation in bar 7, he harmonized the non-chord tones E and G with a C♯ diminished chord, supplying powerful chromatic voice leading in the resolution to D minor.

The lead trumpet excerpt below was originally scored in B♭. It is transposed to C to aid in harmonic comparison.

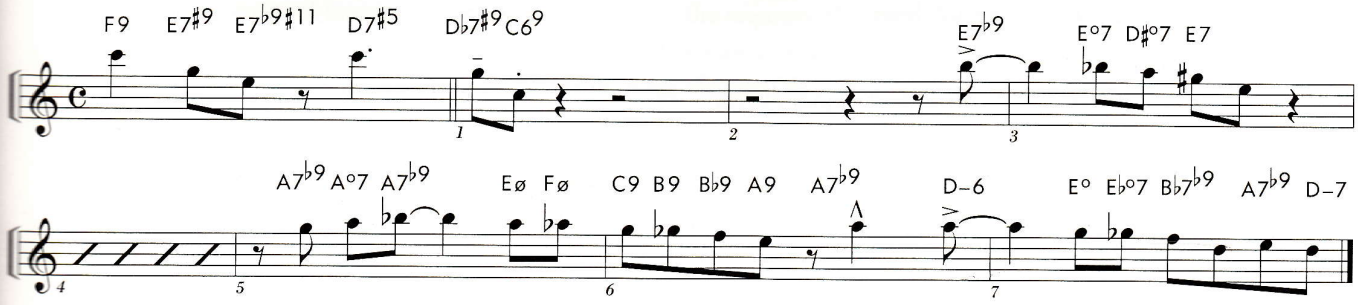
Example 60: *All of Me* (A section shout) 1940 Benny Carter arrangement



Like Benny Carter's rendition of *All of Me,* Billy Byers' 1963 arrangement employed chromatic planing of dominant structures and diminished passing chords. In the pick-up measure and first bar of Byers' A section shout chorus, he progressed chromatically in secondary dominant chords from F9 to C6^{9}, adjusting the chord qualities as necessary to accommodate the melody notes. In measure 7 below, Byers planed harmonically parallel to the chromatic melody to reach the A9 target.

In the tradition of many of the great Basie band arrangers, Byers frequently supported non-chord melodic tones with diminished chord structures. In measure 4, the two diminished chords embellished the prevailing E7 harmony. In bar 8, Byers used diminished chords in conjunction with a tonicization of D minor to vary the basic harmonic structure.

Example 61: *All of Me* (A section shout) 1963 Billy Byers arrangement



Thad Jones created several superb variations of the A section harmonies in his 1985 arrangement of *All of Me*. In the first chorus, his understated linear embellishment was supported by a chord change beneath each new note of the melody; as stated earlier, the simplicity and familiarity of the line directed the listener to Jones' sophisticated harmonies and dense sonorities.

- MEASURE 1:
  The traditional tonic C chord was delayed until bar 2 as a target of three preparatory chords. D♭7♯9 served as the tritone substitution for G7 in the ii-V7 tonicization of C and supported the E in the melody as the augmented 9th. E♭7♭5♭9 acted as the upper chromatic neighbor of D–9 and led the chromatic root descent into the target tonic.

- MEASURE 2:
  The string of three dominant chords prepared the transient E7♯9 in bar 3. G9sus supported the melody C and acted as the upper neighboring dominant to F♯7♯5♯9. F♯7♯5♯9 served as the secondary dominant to B7♯9♯11, which in turn tonicized E7♯9.

- MEASURE 3:
  Shifting the role of E7♯9 from transient tonic to momentary V7, the B–11 acted as the related ii chord. C7♯5♯9 was inserted as the upper neighboring dominant of B–11.

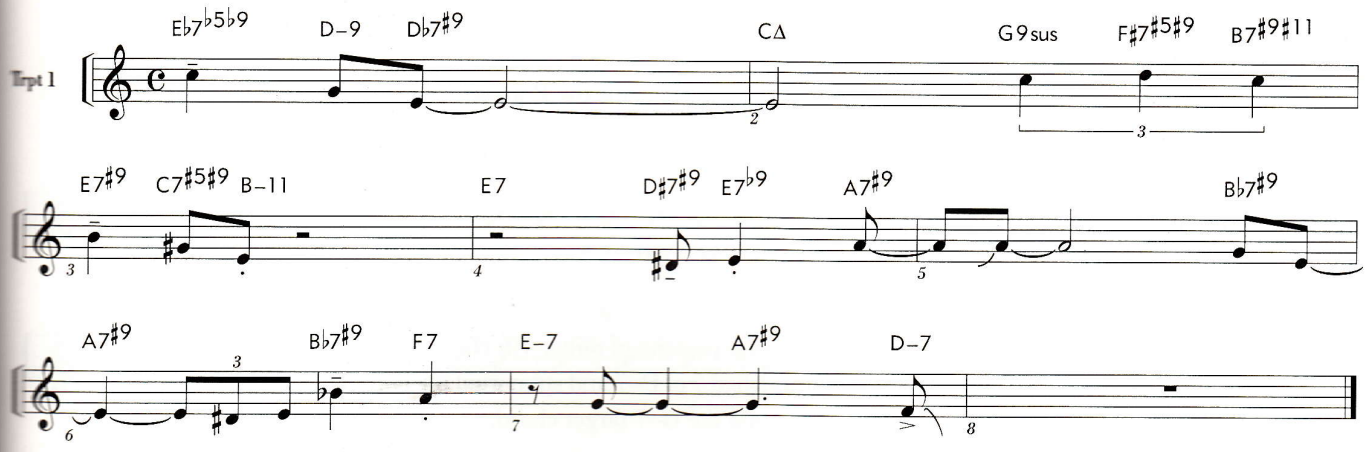
- MEASURE 4:
  The half-step movement of the melody (D♯ to E) was supported by chromatically related dominant chords.

- MEASURES 5-6:
  B♭7♯9 appeared as upper chromatic dominant of A7♯9. F7 served as tritone substitution for B7, the secondary dominant of E–7 in bar 7.

- MEASURE 7:
  E–7 and A7♯9 was inserted as a ii-V7 preparation of target chord D–7.

Jones scored *All of Me* in F. The excerpt below appears in C for comparative analysis.

Example 62: *All of Me* (A section) 1985 Thad Jones arrangement

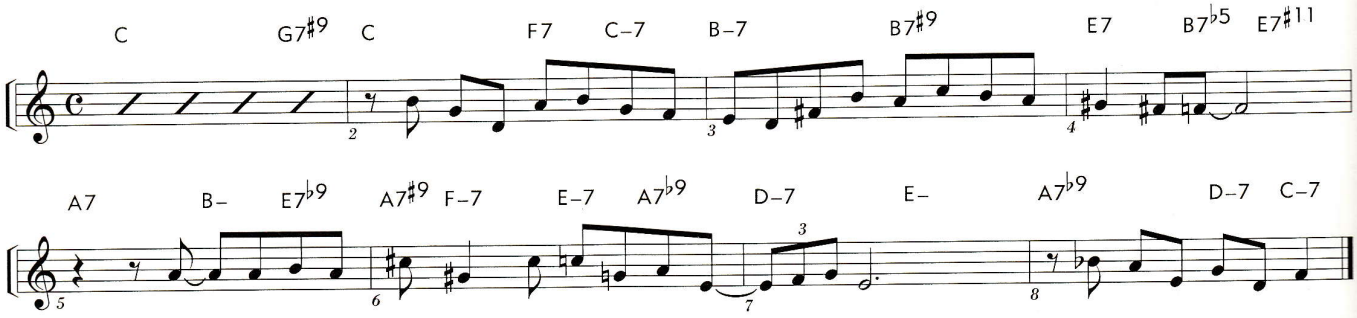


In the second chorus of his arrangement, Jones substituted the following chords behind his composed soprano sax and trumpet soli line:

- MEASURE 1:
  G7♯9 was inserted to tonicize the C major chord.
- MEASURES 2-4:
  F7 (m.2) was inserted to prepare the expected E7 chord in bar 3, but Jones detoured for 6 beats before reaching E7 in bar 4. C–7 provided the upper chromatic neighboring chord of B–7, the ii chord of eventual target E7.
- MEASURE 5:
  B minor and E7♭9 implanted as a ii-V7 tonicization of A7♯9.
- MEASURE 6:
  Viewing E–7 as the ii chord of A7♭9, F–7 was introduced as the upper chromatic neighboring chord of E–7.
- MEASURES 7-8:
  E minor functioned (1) as a diatonic passing chord in D minor tonality and (2) as the ii chord (of A7♭9) in the ii-V7 tonicization of the D minor chord.

The excerpt below was transposed from the original key of F to C for comparative analysis.

Example 63: *All of Me* (A section soli) 1985 Thad Jones arrangement



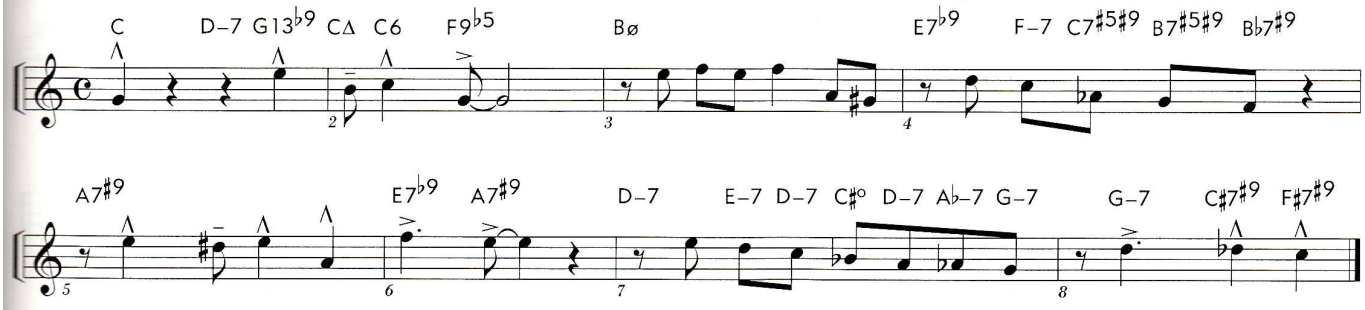
The shout chorus generated a third set of harmonic variations in Thad Jones' arrangement of *All of Me*. The concerted block formations contained the following substitutions:

- MEASURES 1:
  D–7 to G13♭9 was inserted as ii-V7 tonicization of the tonic C chord.
- MEASURES 2-3:
  Similar to the previous example, Jones inserted the F9♭5 as a tritone substitution for the secondary dominant (B7) of the expected E7 chord in bar 3. Again, he delayed the appearance of E7 until the 4th measure by inserting B–7♭5 (the ii–7♭5 of E7♭9) in measure 3.
- MEASURE 4:
  The F–7 and B♭7♯9 chords supplied tritone substitutions for the B minor - E7 (ii-V7) tonicization of the forthcoming A7 chord. The roots of C7♯5♯9, B7♯5♯9, and B♭7♯9 descended chromatically (with accommodations for the melody notes) into the target A7♯5♭9 in bar 5.
- MEASURES 5-6:
  E7♭9 was re-inserted as the secondary dominant of A7♯9.
- MEASURE 7:
  The D–7 and E–7 chords exhibited the full-step planing of minor 7th chords in the momentary D minor tonality. C♯ diminished acted as the vii diminished 7 of D–7 and supported the non-chord melody note B♭. A♭–7 planed chromatically with the melody into the G–7 target chord.

- MEASURE 8:
  With the entire 8-bar section leading toward F7 in the measure that followed, G–7 served as the ii–7 of the expected V7 (C7) tonicization of F7; instead of supporting the melody note C with the C7 chord, Jones used the tritone substitution F♯7♯9 (making the melody note the augmented 11th of the chord). C♯7♯9 acted as the secondary dominant of F♯7♯9.

The excerpt below was transposed from the original key of F to C for comparative analysis.

Example 64: *All of Me* (A section shout chorus) 1985 Thad Jones arrangement



Manny Albam devised alternative solo changes for the improvisational sections of his 1994 jazz ensemble arrangement. Albam said, *"I often view the melody note as a certain part of a chord without reference to where the harmonies are going. If I find something that sounds good, I know that it's going to lead me to something else that sounds good. My concept of substitute changes for solo choruses is drawn from the language that I hear among improvisers – particularly the natural chromatic and diatonic planing that soloists use."* His jazz waltz interpretation spread the four original A section chord changes over 16 measures. Albam devised the following harmonic substitutions for the original progression:

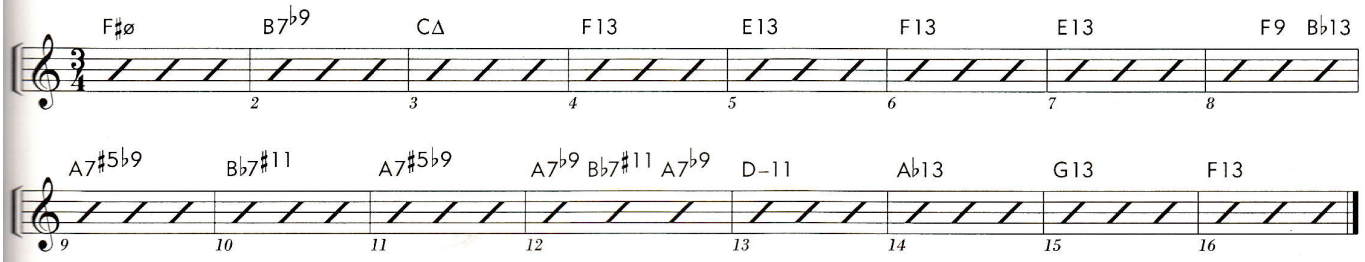
- MEASURES 1-4:
  The deceptive F♯–7♭5 - B7♭9 (ii-V7 of E minor) progression was inserted into the C tonality of the first four measures, providing a refreshing change of harmonic character as he shifted upward to tonic CΔ. F13 was used as a tritone substitution for B7 in the tonicization of the E13 chord.

- MEASURES 5-8:
  The E7 chord was embellished with F13 as an upper chromatic neighboring chord. The F9 in bar 8 acted as a secondary dominant of B♭13, the upper neighbor dominant chord of A7♯5♭9.

- MEASURES 9-12:
  B♭7♯11 both embellished the A7♯5♭9 as a tritone substitution for E7, the secondary dominant chord of A7♯5♭9, and acted as neighbor dominant chord.

- MEASURES 13-16:
  A♭13, G13, and F13 planed in a stepwise descent of parallel dominant chords toward the eventual E7 target.

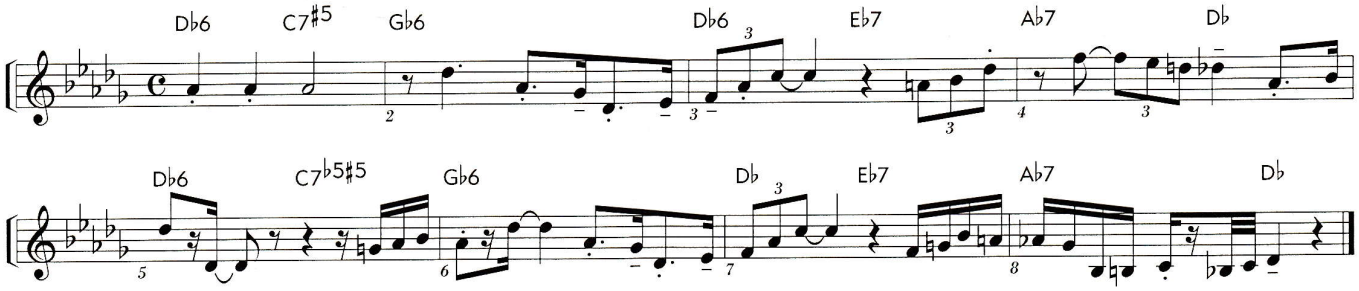
Example 65: *Not Quite All of Me* (A section solo chorus) 1994 Manny Albam arrangement



CHANT OF THE WEED

The C section harmonic structure of Don Redman's 1931 arrangement emphasized the tonic, subdominant, and dominant chords. In bars 1 and 5, the altered dominant chords accommodated the melody A♭ as an augmented 5th. In measure 7, the E♭7 chord acted as a secondary dominant of A♭7. Redman's alto sax solo embellishment of the original melody is displayed in the transcribed excerpt below.

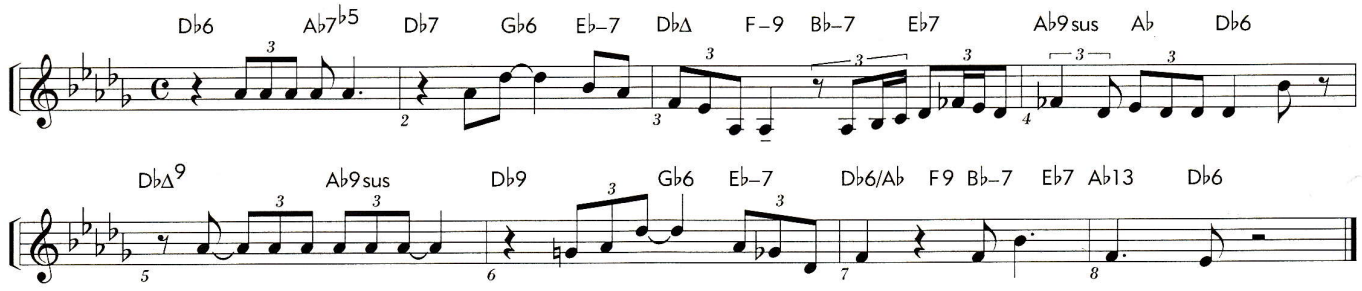
Example 66: *Chant of the Weed* (C section) 1931 Don Redman arrangement



Thirty-one years later, Redman embellished his original C section harmonic structure with several notable improvements. In bars 1 and 5, he abandoned the C7♯5 in favor of A♭7 (♭5 or 9sus varieties) and inserted D♭7 in the bars that followed, delaying the appearance of the IV chord (G♭6) until the 3rd beat of measures 2 and 6. Following the appearance of D♭7, Redman used a IV-ii-I-iii-vi progression in bars 2-3, retaining E♭7 as a secondary dominant of A♭7 (designating B♭–7 as ii of E♭7). In bar 7, he converted the iii chord (F–) to dominant, tonicizing the B♭–7 that followed. Note the enrichment of the A♭7 chords through suspension.

Johnny Hodges' alto sax solo embellishment of the original melody is displayed in the transcribed excerpt below.

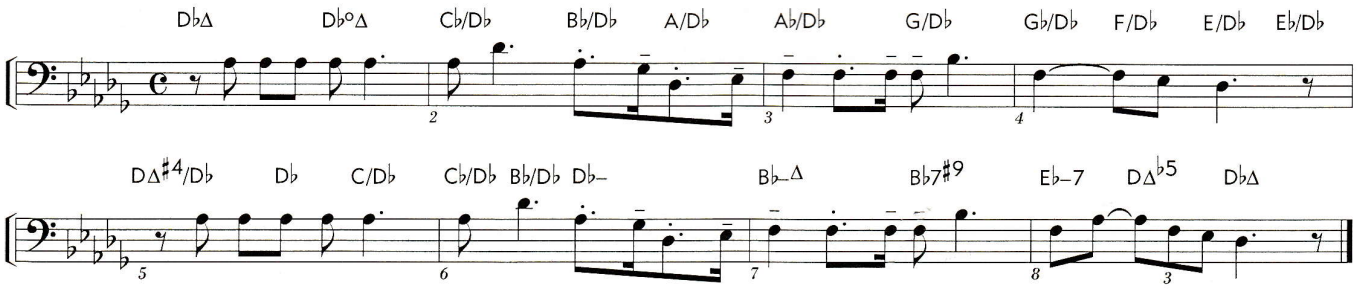
Example 67: *Chant of the Weed* (C section) 1962 Don Redman arrangement



Gil Evans' 1959 treatment of the C section thoroughly revised the harmonic structure. Evans created an ostinato tonic pedal in the bass for 6 measures; in bars 2-4, he planed above the pedal with 9 parallel chromatic major triads, and in measures 5-6, he converted the chromatic descent into a succession of 5 major chords over the pedal D♭. In bars 7-8, Evans discontinued the pedal, tonicized E♭–7 (ii) with B♭7♯9, and prepared the final tonic chord with the upper chromatic neighboring chord DΔ♭5.

Evans scored *Chant of the Weed* in the key of E♭; Budd Johnson's clarinet solo embellishment of the C theme is presented in D♭ in the excerpt below for comparative chord analysis.

Example 68: *Chant of the Weed* (C section) 1959 Gil Evans arrangement

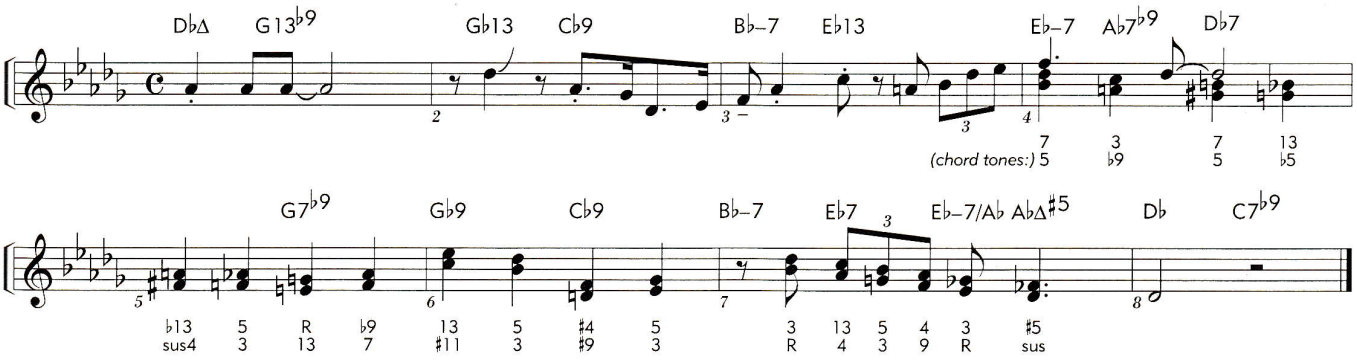


Blending the frequent insertion of secondary dominant chords and a series of descending chromatic gestures voiced in minor thirds, Bill Holman renovated the C section harmonic structure in his 1994 arrangement. In bars 1-2 and 5-6, Holman used both ♭II7 and V7 tonicizations, supporting the melody A♭ in the first bar of each phrase with G7♭9 and arriving at C♭9 in lieu of the traditional G♭6 in bars 2 and 6.

In measure 4, the 5th and 7th of E♭–7 resolved chromatically to the ♭9 and 3rd of the A♭7♭9 and descended again to occupy the 5th and 7th of the D♭7. Holman developed the parallel 3rds gesture by weaving it through the remainder of the section, keying upon important guide tones, extensions, or alterations in each chord (see chord tone information beneath measures 4-8). Holman's chromatic 3rds offered an interesting similarity to the descending chromatic structures in Gil Evans' 1959 treatment of the C section (see Example 68).

Holman scored the C section in F. The trumpet parts in the excerpt below have been transposed to D♭ for harmonic comparison.

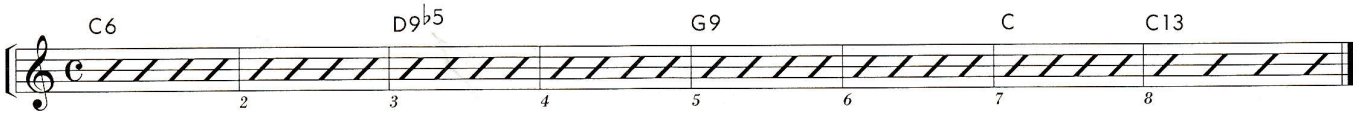
Example 69: *Chant of the Weed* (C section) 1994 Bill Holman arrangement



TAKE THE 'A' TRAIN

Billy Strayhorn's first arrangement of *Take the 'A' Train* presented the A section harmonic structure in basic 2-measure durations:

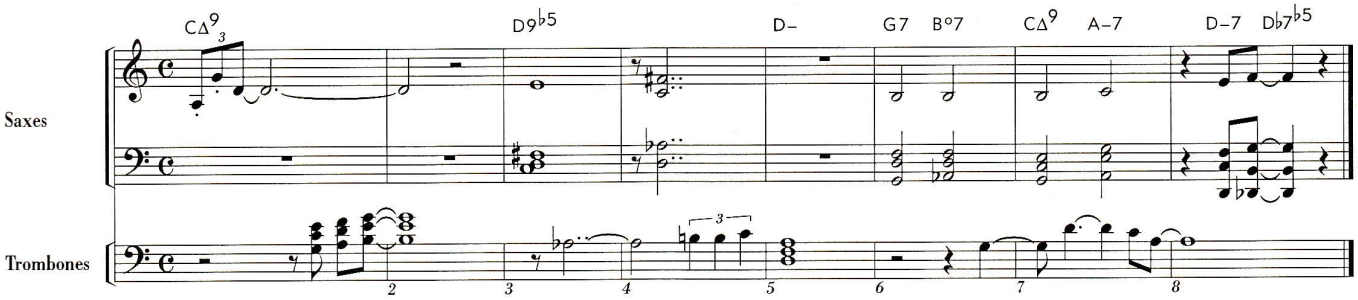
Example 70: *Take the 'A' Train* (A section) original chord progression



Duke Ellington's 1952 arrangement featured vocalist Betty Roche in the standard medium swing tempo, shifted to a slow ballad behind tenor soloist Paul Gonsalves, and then jumped to a fast double-time swing. Ellington's reharmonization of the first A section at ballad tempo produced rich voicings and subtle alterations of the original harmonies.

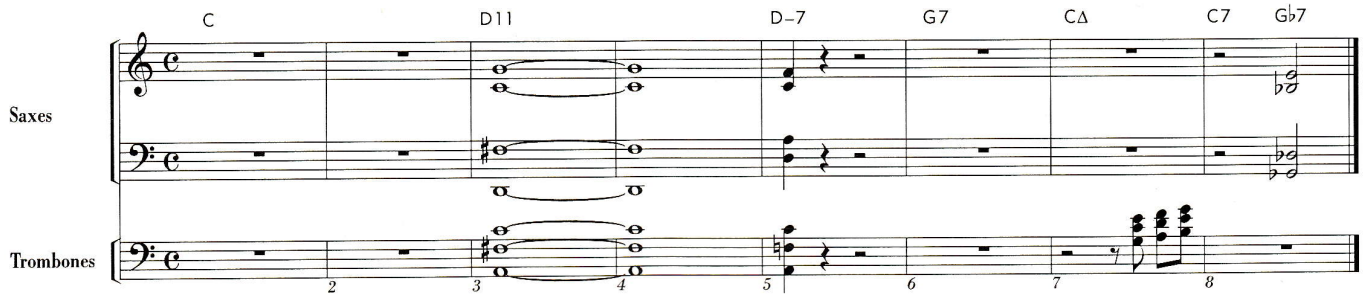
On the 3rd beat of bar 6, Ellington repeated the upper voices of the G7 chord and raised the bass by a half-step to produce B diminished 7(vii dim. 7 of I). In measures 7-8, he initiated a I-vi-ii-V progression by adding A–7 and D–7, but as an alternative to the V7 chord, he inserted D♭7♭5 as a tritone substitution. (Notice what the trombone's A does to the D♭7♭5.)

Example 71: *Take the 'A' Train* (1st ballad A section) 1952 Duke Ellington arrangement



In Ellington's second A section at ballad tempo, he made two significant changes in the chord structures. In bar 3, the simple but enormously effective addition of the 11th (G – note the resolution) above the basic dominant structure – a patented Ellington harmonic device – produced a minor 9th dissonance within the chord (between the 11th and 3rd). In the 8th bar, Ellington inserted G♭7 as a tritone substitution for C7, preparing the eventual FΔ of the bridge with chromatic voice leading.

Example 72: *Take the 'A' Train* (2nd ballad A section) 1952 Duke Ellington arrangement

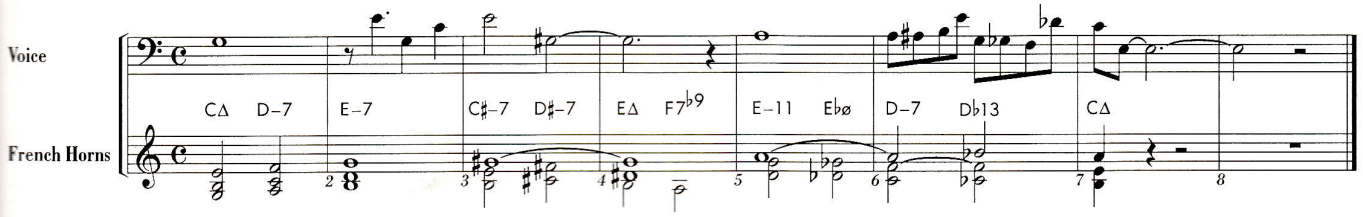


Duke Ellington, ca. 1950 (Photo by Duncan P. Schiedt)

Johnny Mandel's 1960 *Take the 'A' Train* arrangement for Mel Torme featured a smooth and tasteful reharmonization of the A section. After a simple diatonic ascent in C major (I - ii–7 - iii–7) in the first two bars, Mandel discarded the traditional D9♭5 of measures 3-4 in favor of fresh and unexpected planing in B major (C♯–7 - D♯–7 - EΔ). In essence, he established the G♯ melody note as an inverted pedal above four supportive chords; over F7♭9, the melody became the altered 9th, resolving chromatically upward to the role of 11th in the E–11 chord. Beginning with the phrase pivot chord F7♭9, the chord roots descended chromatically over five half-steps to the target CΔ, supplying continuous harmonic support of the melody notes.

Mandel's score was pitched in A♭. His three French horn parts are transposed to C in the example below to aid in harmonic comparison.

Example 73: *Take the 'A' Train* (A section) 1960 Johnny Mandel arrangement

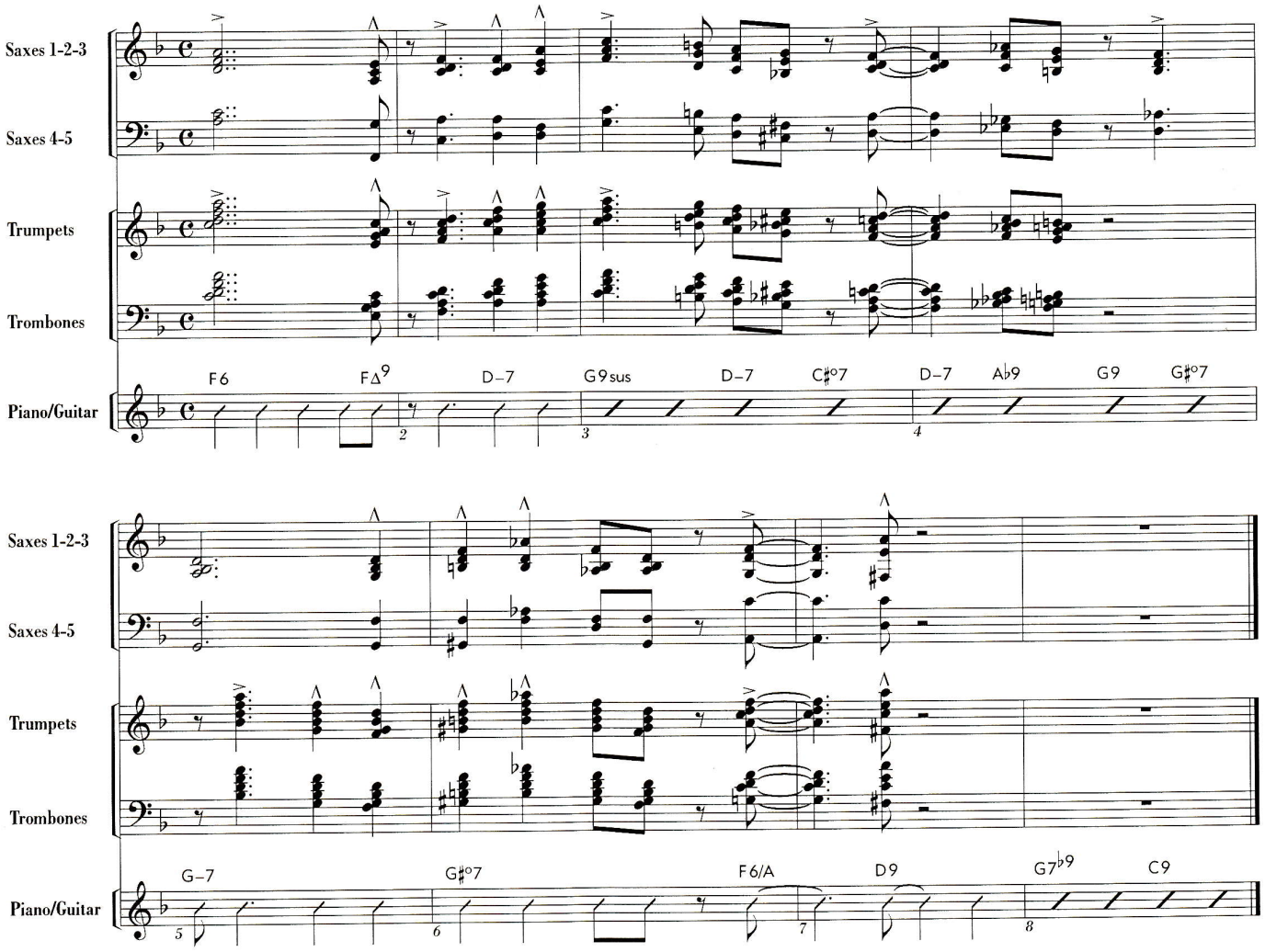


The shout chorus of Don Sebesky's 1961 arrangement for Maynard Ferguson generated several alternatives to the traditional A section chord changes.

- MEASURE 2:
  In anticipation of the II7 (G9sus) chord in bar 3, D–7 was inserted as the related ii chord.
- MEASURE 3:
  Again, the D minor served as ii of G9sus. C♯ diminished supported the non-chord tone in the melody (E) and acted as vii diminished 7th of the ensuing D minor chord.
- MEASURE 4:
  Chromatic planing from A♭9 to G9 supported half-step movement in the melody. G♯°7 provided descending chromatic voice leading into the G–7 chord that followed.
- MEASURES 5-8:
  In contrast to the original ii-V-I progression, Sebesky substituted the vamp-like pattern of G–7 - G♯°-F6/A - D9, emphasizing chromatic ascent of the bass line. D9, G7♭9, and C9 provided a succession of secondary dominants that ultimately led to the tonic F major chord.

Sebesky scored the shout chorus in F. The excerpt below has not been transposed.

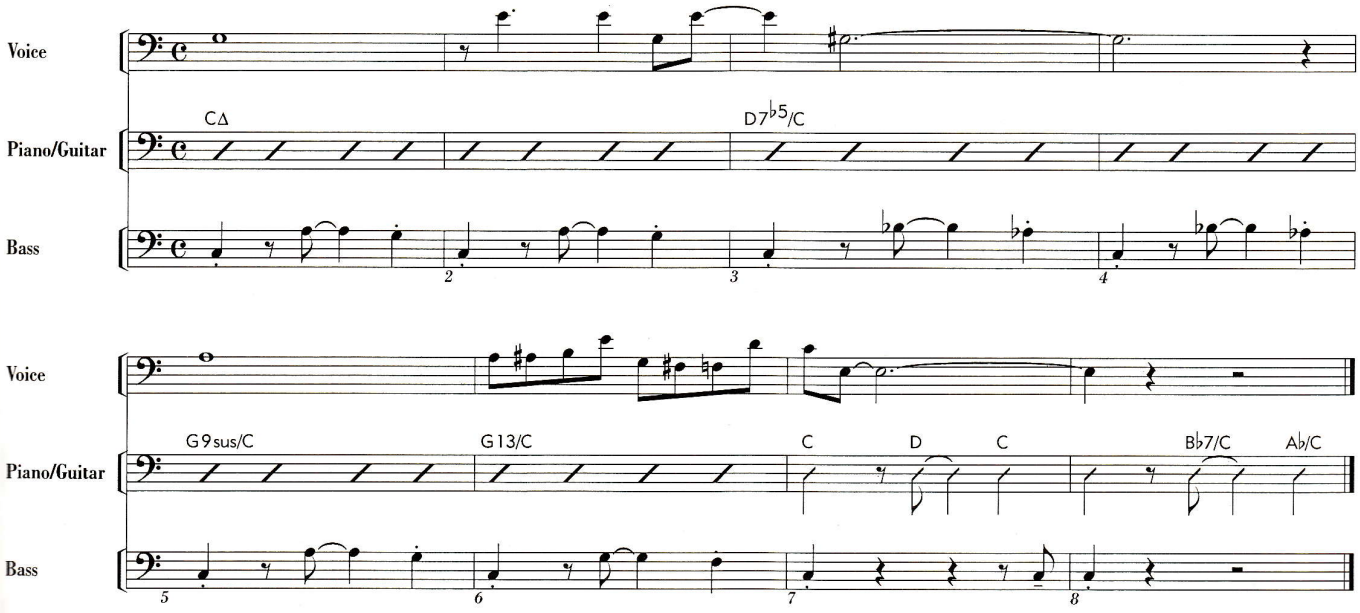
Example 74: *Take the 'A' Train* (shout chorus A section) 1961 Don Sebesky arrangement



J.J. Johnson attached a tonic pedal beneath the traditional harmonies of the A section in his 1967 arrangement for Sarah Vaughan. Incorporated in an interesting bass line, the pedal C intensified the D7♭5♯5 (chord 7th in bass) and altered the character of the G9sus (suspended 4th in the bass) before settling back to C major in bar 7. In measures 7-8, Johnson broke away from the traditional turnaround by adding descending triadic structures over the pedal C. Note the dominant characteristics of A♭/C and the strong chromatic voice leading to CΔ that followed.

Johnson scored *Take the 'A' Train* in E♭. The excerpt below is transposed to C for comparison.

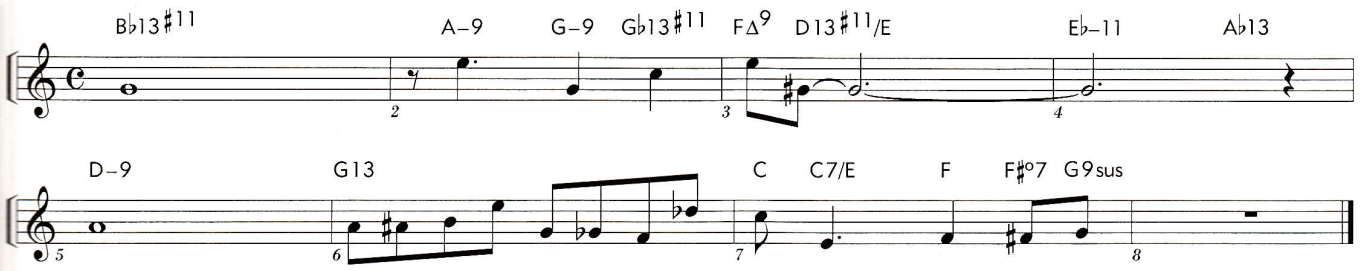
Example 75: *Take the 'A' Train* (A section) 1967 J.J. Johnson arrangement



In his 1974 big band arrangement, Rob McConnell started the A section with a B♭13♯11 chord. In the first bar, the surprise departure from CΔ elevated the melody note G from its role as a tonic 5th to the 13th of the B♭ dominant structure. In measure 2, McConnell descended with minor chords to G♭13♯11, situating the melody note C as the raised 11th of the chord and tonicizing the FΔ9 that followed.

In bar 3, McConnell delayed the expected D13♯11 as an anticipation of beat 2 and placed the 9th (E) in the bass, continuing the chromatic descent in the bass line. In measure 4, he inserted E♭–11 - A♭13 as a ii-V7 tritone substitution that supported the melody note G♯ (A♭), giving the semblance of a modulation as he arrived at the traditional D minor -G7 (ii-V7) progression in bars 5-6.

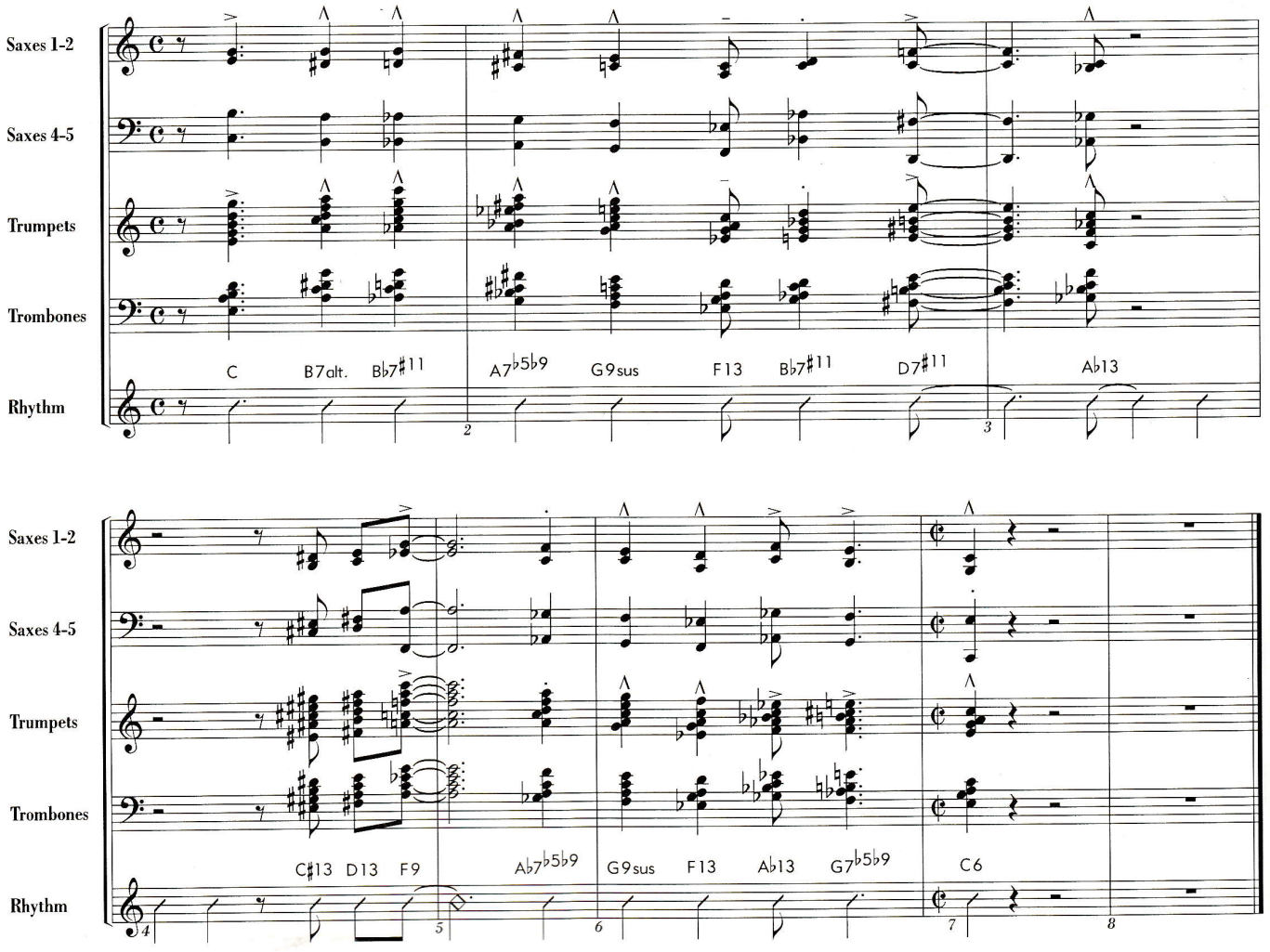
Example 76: *Take the 'A' Train* (A section) 1974 Rob McConnell arrangement



Later in the arrangement, McConnell used the A section chord structure as the harmonic basis for solo send-off material. McConnell reharmonized each note of his composed melodic lead voice, providing the following substitutions:

- MEASURES 1-2:
  The roots of the first 4 chords descended chromatically, supplying a string of tonicizations (using upper neighboring dominant structures) and contrary motion between the melody and bass line. In the second measure, the first 3 dominant chords progressed in descending full-step relationships; F13 acted as the secondary dominant of B♭7♯11.
- MEASURE 3:
  A♭13 was inserted as the tritone substitution for D7♯11.
- MEASURE 4:
  The half-step motion of the melody was supported by chromatic planing in the chords (C♯13-D13).
- MEASURE 5:
  In contrast to the traditional D minor or G7 chords, McConnell inserted F9 for harmonic freshness. A♭7♭5♭9 served as ♭II7 of the following G9sus chord.
- MEASURE 6:
  As in the previous bar, the A♭13 prepared the G7♭5♭9 as upper neighbor dominant. The G7♭5♭9, delayed almost two bars from its traditional location in the progression, served as dominant to the tonic C6 chord.

Example 77: *Take the 'A' Train* (A section send-off) 1974 Rob McConnell arrangement

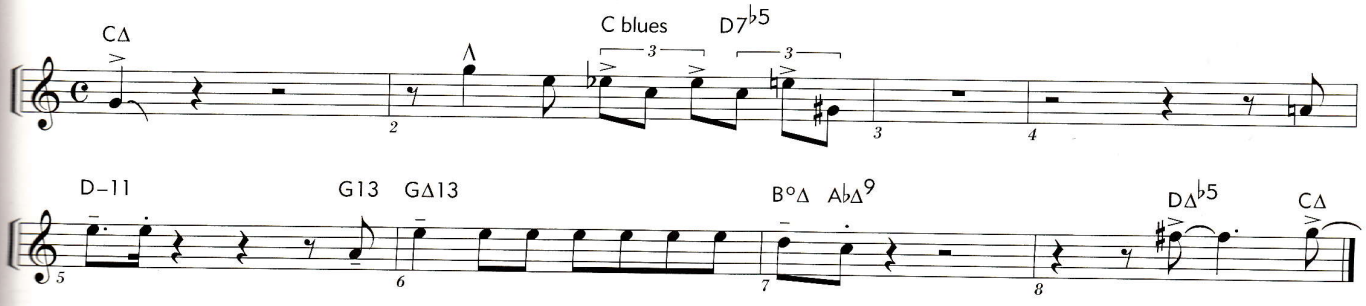


The linear construction of Julius Hemphill's 1986 arrangement for the World Saxophone Quartet produced unique harmonic variations on the original *Take the 'A' Train* chord structure. Hemphill's last A section of the first chorus (melodically inspired by Betty Roche's 1952 vocal interpretation) employed the basic I-II7-V7-I structure of the original but generated interesting alternative sonorities:

- MEASURE 2:
  On the 3rd beat vertical structures were drawn from the tonality of the C blues scale. The chords beneath the last three melody notes (C, E, G♯) foreshadowed the traditional D7♭5 chord of the 3rd measure.
- MEASURES 5-6:
  Following the brief reference to the expected ii-V7 structure (D minor to G13), Hemphill substituted the fresh GΔ13 for the V7 chord.
- MEASURE 7:
  The B°Δ chord supplied 3, 5, 7, ♭9, and ♯9 of the traditional G7 (V7) chord and provided smooth voice leading into the harmonically deceptive A♭Δ9.
- MEASURE 8:
  DΔ♭5 was substituted for the expected G7 or D♭7 to support the melody note F♯.

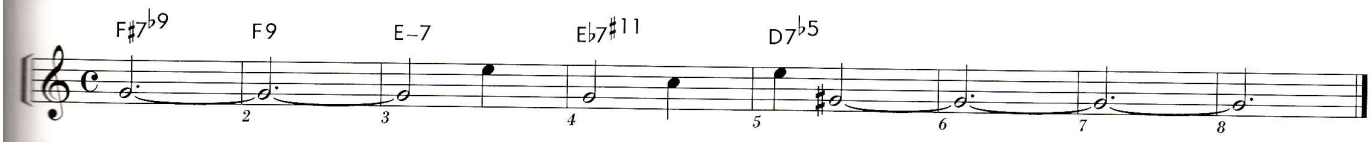
Hemphill's arrangement was scored in A♭. The lead alto part below is transposed to C.

Example 78: *Take the 'A' Train* (A section) 1986 Julius Hemphill arrangement



Bill Holman's jazz waltz rendition for the Tonight Show Band substituted four chords for the original tonic CΔ. In the first four measures, Holman's chromatically descending structures accommodated the inverted pedal created by the sustained melody; as a result, the G melody occupied the respective roles of ♭9, 9th, minor 3rd, and 3rd over the changing chords. F♯7♭9 and F9 served as upper neighbor dominant chords; E–7 acted as the ii chord in the expected ii-V7 tonicization of D7♭5; E♭7♯11 appeared as the tritone substitution for A7 in the preparation of the target D7♭5 chord.

Example 79: *Take the 'A' Train* (A section) 1987 Bill Holman arrangement

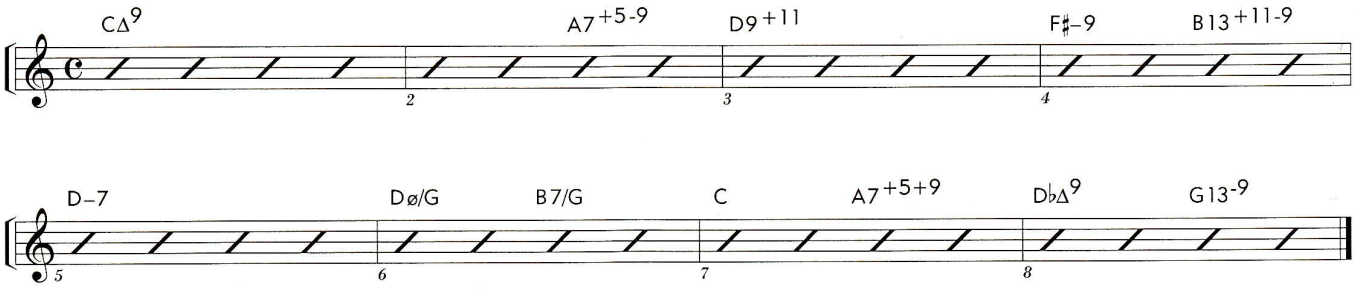


As improvising solo changes in his 1991 arrangement, Clare Fischer retained the essence of the original A section chord structure but inserted refreshing connecting harmonies. Fischer said, *"I used different harmonies as a basis for more interesting improvisation. I don't approach it in the typical V-I context; I rely on intuition, where my ears tell me to go. As I go along with my harmonies, my voice leading leads me into structures that are mine."*

- MEASURE 2:
  A7+5-9 served as secondary dominant in tonicization of D9+11.
- MEASURE 4:
  Implanted as a surprise ii-V7, the F♯–9 and B13+11-9 provided chromatic resolutions toward the D–7 in bar 5, and both chords retained the pronounced altered tone (G♯) of the D9+11 chord.
- MEASURE 6:
  Supplying the suspended 4th, 7th, and lowered 9th of the V7 chord, D–7-5/G provided half-step resolutions of all chord tones to the transient B7/G structure. B7/G substituted the note F♯ for F in what traditionally was a G dominant structure; the other B7 chord tones (B, D♯, A) represented the 3rd, +5, and 9th of the G7 sonority. The B7 chord tones B, D♯, and F♯ resolved to C major by half-step.
- MEASURES 7-8:
  Fischer's insertion of A7+5+9 prepared the listener for an expected D minor (ii) chord in the 8th bar. Instead, he inserted D♭Δ9, the upper chromatic substitute (♭IIΔ) of the tonic C chord. D♭Δ9 shared two common tones with G13-9 (F and A♭) and offered three chromatic resolutions (D♭ to D, E♭ to E, and C to B) toward the G13-9 (V7) chord.

  Fischer's solo section was played in D♭. The chords below are transposed to the key of C to aid in harmonic comparison.)

Example 80: *O Pato Takes 'a' Train* (A section) 1991 Clare Fischer arrangement



Later in *O Pato Takes 'a' Train*, Fischer reharmonized the A section theme of *Take the 'A' Train*. Configured in 5-to-7 note densities, Fischer's superb reharmonization produced smooth internal voice leading between fresh vertical structures. Fischer said, *"It has become increasingly more difficult to accept chord symbols in my writing. Someone once told me that my harmonies always seem to have something suspended in them; as one resolves, another one is set up, so that there is always a constant forming of tension and release at different levels in the same chord, and that is what propels the music forward."*

- MEASURES 3-5:
  The altered B♭ dominant chord was inserted as a tritone substitution for the traditional II7 chord (E7-5). Beneath the sustained B♭ melody note, Fischer used a cycle of descending ii-V progressions (A♭–11 - D♭13-5-9 and G–7 - C7-5-9) and successive secondary dominants (F♯13♭9, B7+9) to prepare the E–9 chord of bar 6.

- MEASURES 6-7:
  The A13sus chord acted as secondary dominant for the altered D7 structure, which in turn planed chromatically upward to E♭7♭5+5+9. Fischer continued the chromatic ascent of the dominant chords, inserting the E7♭5+5+9 chord beneath the F♯ (the natural 9th) in the melody. (Fischer tempered the dissonance of the coexisting natural and raised 9ths through registrational separation.) The altered E7 chord served as the secondary dominant of the A dominant structure in bar 8.

- MEASURE 8:
  A13add4 (occupying the traditional V7 role of the progression) contained both the 3rd and the 4th of the chord. In lieu of the standard substitutions between the dominant and tonic chords, Fischer implanted another succession of ascending structures, reflecting the upward chromatic movement of the previous bar.

Example 81: *O Pato Takes 'a' Train* (A section) 1991 Clare Fischer arrangement