

Maiden Voyage (Herbie Hancock)

Improvised by Doug McKenzie

RH is playing around with a Gb major triad

Gb/D

Instead of the usual 7sus4 chords, in the 1st chorus, Maj7#5 chords are used
i.e. as 'slash' chords F#/D for 4bars then A/F for 4 bars

In first section, melody is played both hands in unison - allowing freedom to re-harmonise the gaps

A/F

RH basically plays around with an A Major triad

Gb/D

Parallel harmony with a 7b9 type voicing shifting with the melody

Gb/D A/F

Same sort of voicing moves with the melody

More A major triads in RH

A/F

Ebmaj7

An EbmMaj7 is used here instead of the usual Eb7sus chord

RH plays Ebm9 arpeggio (looks like GbMaj7)
LH plays melody below - kind of Debussy (?) style!

Dbm7 Gb7sus Gb7sus

D7sus

Back to the usual D7sus harmony - can think of this as Cmaj7/D

D7sus

34 35 36 F7sus

3 note fragment of melody moved up in octaves

37 Now F7sus (= Eb/F) 38 39 F

'Parallel' harmony - the chords move exactly parallel ...
C/D D/E, B/C#, C/D - upper and lower neighbours to D7sus (C/D)

D7sus

40 41 42

D7sus

43 44 45 F7sus

This line uses a step/leap/step/leap shape

F7sus

47 48 49 D7sus

More similar Parallel harmony using similar chord voicings on neighboring notes
- the C/D chord is 'surrounded' by its neighbors - DMaj7/E and B/C#

D7sus

50 51 52 CMaj7/D B/C# C/D

F7sus

Musical notation for measures 53-55. Measure 53 is labeled F7sus. The notation shows a complex melodic line in the upper voice and a supporting bass line in the lower voice.

On Ebm - it has its 5th shifted up in chromatic steps

F7sus

Ebm

Ebm#5

Ebm6

Musical notation for measures 56-58. Measure 56 is labeled F7sus, 57 is Ebm, 58 is Ebm#5. The notation shows a complex melodic line in the upper voice and a supporting bass line in the lower voice.

Ebm6

Ebm#5

Dbm7

Musical notation for measures 59-61. Measure 59 is Ebm6, 60 is Ebm#5, 61 is Dbm7. The notation shows a complex melodic line in the upper voice and a supporting bass line in the lower voice.

Dbm7

Db7sus

Musical notation for measures 62-64. Measure 62 is Dbm7, 64 is Db7sus. The notation shows a complex melodic line in the upper voice and a supporting bass line in the lower voice.

Musical notation for measures 65-67. Measure 65 is Ebm6, 66 is Ebm#5, 67 is Dbm7. The notation shows a complex melodic line in the upper voice and a supporting bass line in the lower voice.

F7sus

Musical notation for measures 68-70. Measure 68 is F7sus, 69 is Ebm, 70 is Ebm#5. The notation shows a complex melodic line in the upper voice and a supporting bass line in the lower voice.

71 2

72 **D7sus**

73

Trio starts - more conventional sus4 harmony
 - mainly mixolydian melodic lines

74 **D7sus** C/D D/E Eb/F F/G G/A **F7sus**

75

76

Sus chords move in steps

77

78

79

80 **D7sus**

81 **D7sus**

82

83

'montuno' like figure

84 **F7sus**

85 **F7sus**

86

Use mild crescendo on a rising line

87

88 **Eb7sus**

89

90

'Enclosed' chord tones followed
 by an Eb mixolydian scale

The LH plays a 'rootless' voicing with each RH note

Again notice crescendo on rising line - diminuendo when the line falls

Melody in 4th intervals - each note is played twice

Diatonic line - notes in groups of 4
the same shape repeats from the next
step in the scale

Left H crosses and plays chords - all off the beat on 'ands'

After a 'flourish',
another mixolydian ascending scale
Eb7sus

Eb7sus **Db7sus**

The 'Red Garland' style block chords - i.e.
 LH plays rootless voicings at the same time as
 The RH plays octaves with (often) a perfect 5th between

D7sus 8

2 handed chords with some black notes sliding to white notes in RH - for 'bluesy' sound

Notice the anticipation of the next chord (F7sus) just before it arrives with a fast Bb scale

F7sus 6

D7sus