

Inner Urge

Improvising on last 8 with different melodic resources

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Emaj7(#11) D \flat maj7(#11) Dmaj7(#11) Bmaj7(#11)

5 Cmaj7(#11) Amaj7(#11) B \flat 7 Gmaj7

The last 8 bars of Inner Urge present a unique challenge to improvisers. We can tackle this section in many ways. First we can play the arpeggios of each chord and try to connect it to the next chord by common tones or the closest notes.

Below are the chords and written are the common tones between bars. Note that because of the m2 moment of chords we might not have common tones with a chord, but we are a halfstep apart of every other note.

9 G \sharp /A \flat D \flat /C \sharp F \sharp B

Emaj7(#11) D \flat maj7(#11) Dmaj7(#11) Bmaj7(#11)

13 E G \sharp /A \flat D Gmaj7

Cmaj7(#11) Amaj7(#11) B \flat 7 Gmaj7

Example of a line of arpeggios with common tones or close notes (spelling different from chord to chord ex. G \sharp /A \flat to transmit the idea of key change and to be clear on the spelling of voicings)

17 Emaj7(#11) D \flat maj7(#11) Dmaj7(#11) Bmaj7(#11)

21 Cmaj7(#11) Amaj7(#11) B \flat 7 Gmaj7

We can alter the chords a little bit to have a Maj7#11 arpeggio (R 3 #4 7)
 We loose the common tones but we have a richer chord to create melodic ideas.

25 E^{maj7}(#11) D^bmaj7(#11) D^{maj7}(#11) B^{maj7}(#11)

29 C^{maj7}(#11) A^{maj7}(#11) B^{b7} G^{maj7}

Pentatonics and minor arpeggios can be great tools to create melodic lines that have wider interallic structures than the common scale. They also fit very nicely on the guitar. Each Maj7#11 chord inhabits in a separate harmonic field and therefore relates to 3 other minor chords and pentatonic scales.

G^{#m} pent
 C^{#m} Pent
 D^{#m} Pent

F^m pent
 B^bm Pent
 C^m Pent

F^{#m} pent
 B^m Pent
 C^{#m} Pent

D^{#m} pent
 G^{#m} Pent
 A^{#m} Pent

33 E^{maj7}(#11) D^bmaj7(#11) D^{maj7}(#11) B^{maj7}(#11)

E^m pent
 A^m Pent
 B^m Pent



C^{#m} pent
 F^{#m} Pent
 G^{#m} Pent

F^m Pent
 G^m Pent
 C^m Pent

E^m pent
 A^m Pent
 B^m Pent

37 C^{maj7}(#11) A^{maj7}(#11) B^{b7} G^{maj7}

We can create a line with ascending or descending pentatonics by choosing out of the 3 options per chord on the previous page.
Below is an example of pentatonics that move closely to each other.

C#m Pent	Cm Pent	C#m Pent	D#m Pent
41 E ^{maj7} (#11)	D ^b maj7(#11)	D ^{maj7} (#11)	B ^{maj7} (#11)
			
Em Pent	F#m Pent	Fm Pent	Em Pent
45 C ^{maj7} (#11)	A ^{maj7} (#11)	B ^{b7}	G ^{maj7}
			

This pentatonics could be played in very close places on the guitar. The first 3 bars could be played as minor pentatonic shapes with root on the 6th string. The next 5 bars could be played with root on the 5th string.