

This is from later in the same McCoy solo. This time he jumps right in with F phrygian. The first two cells are both permutations of a 1-b3-4-5 fragment from Eb minor pentatonic. The next cell is 5-4-b3-1 from E natural minor pentatonic (a half-step from Eb minor, implying another “side-slip”). The following cell reveals that the second bar is from a Gmaj7-Emi7 hexatonic scale (G-A-B-D-E-F#), totally foreign to the F root. The next two cells suggest Eb minor pentatonic descending to Db minor pentatonic. The last six notes spell out a Cb major-Ab minor pentatonic scale, the b5-b6-b7-b9-#9 of F7. Being later in the solo than the previous example, McCoy doesn’t resolve the line right away as he’s building more tension as the solo develops.

Ex.4-3 comes from a tenor saxophone solo recorded by Michael Brecker.

The musical notation for Ex.4-3 consists of two staves in 4/4 time. The first staff begins with an F7 chord. The melody starts on the fourth beat of the first bar with a ten-note phrase. This phrase is replicated twice in descending major thirds. The second staff continues the line, also starting with an F7 chord and ending with a Cmi7 chord and the text "(etc.)".

This example demonstrates a very sophisticated application of the cellular approach to “outside” playing. There is a cell combination that is actually ten notes long which is replicated twice in descending major 3rds. This is an excerpt from a longer line and starts inside, moves outside, moves back inside in the middle, and then goes back out. The first ten note replicated phrase starts on beat four in the the first bar. Being ten notes long, the replicated fragment cannot be all four-note cells. I imagine that the first four-note cell has a two-note extension, forming a six-note cell that is followed by a four-note cell, totaling ten notes. These ten notes are a Cbmaj7-Abmi7 hexatonic scale, somewhat “out” on F7, followed by a replication down a major 3rd, Gmaj7-Emi7 hexatonic, very “out” on the Cmi7 chord, but when replicated down a major 3rd it becomes Ebmaj7-Cmi7 hexatonic, very “inside.” The line ends with another Cbmaj7-Abmi7 hexatonic line.

Ex.4-4 comes from the same Michael Brecker solo.

The musical notation for Ex.4-4 consists of two staves in 4/4 time. The first staff begins with a Cmi7 chord. The melody starts on the fourth beat of the first bar with a four-note cell. This cell is then replicated many times descending in minor thirds. The second staff continues the line, also starting with a Cmi7 chord.

This line starts inside the Cmi7 sound with some bebop cells using some standard chromaticism. On the fourth beat of the first bar a four-note cell is played which is then replicated many times descending in minor 3rds. It starts kind of out and weaves in and out as it descends.