

# A FOGGY DAY

## *A Study in 1) Color Choosing and 2) Placement*

This tune normally has a bushel of I-VI7-ii7-V7's, a situation just screaming for attention and delicate handling. One of music's true challenges and great joys lies in a) cultivating an ever-deepening awareness of the gorgeous shades of color in the Harmonic Rainbow, and b) learning to inject them into the Tonal Rainbow (that area of music concerned with Keys, Tonal Centers, and Tonality Types) at just the right spots.

"A Foggy Day" is a good example of a piece of music which is happy to hear about all of this.

Following are a new set of "basic" chord changes (actually two sets in places) derived from such refinements:

A knowledge of Chord Families, Sub-families, and Voicings will bring all this to life.

Key of F

1) F D<sup>7</sup>ALT.  
or A<sup>ø</sup>7 D<sup>7</sup>ALT. G<sub>m</sub>7 C<sup>7</sup>♯13

A fog - gy day in Lon - don town

2) F B<sup>b</sup>9  
D<sup>ø</sup>7 G<sup>7</sup> unaltered or D<sup>b</sup> overtone dominant G<sup>7</sup>ALT. G<sub>m</sub>7 C dominant  
C<sup>11</sup>

3) F C<sup>7</sup>ALT. careful with #9 C<sub>m</sub>7 (or F<sup>11</sup>) F dominant B<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>9  
F F dominant B<sup>b</sup> E<sup>b</sup>9

4) F D<sup>9</sup> G<sup>9</sup> G<sup>9</sup> G<sup>9+</sup> or D<sup>b</sup>9+ C<sup>11</sup> (or G<sub>m</sub>7) C<sup>7</sup>ALT.

5) F (or Am7) Abm7 Db9 Gm7 C7#13

6) F Ebm7 Ab7unaltered Dm7 G7unaltered Gm7 F# overtone dominant

7) Cm7 (or F11) F7#13 Bb (Ab overtone dominant) G overtone dominant (Dm6 Bbm/3)

Cm7 (or F11) F7#13 Bb Eb overtone dominant (Bbm/3)

8) F/C Gm7 Am7 Bbm7 or 6 A dominant G dominant

Am7 D7ALT. Gm7 (or C11) C7

optional C pedal-----

9) F

Assignment:

- 1) Memorize the new basic chords and put something together in a full-sounding accompaniment style. (optional: sing the melody)
- 2) Transpose to the key of D and so a similar thing.
- 3) Lastly, all this in the key of Bb.

If the three different keys don't occasionally at least make you feel more attracted to the sound of different voicings, then there's more work to be done just on Voicings themselves.

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a Study in ① Color Choosing and ② Placement :

This tune normally has a bunch of I II7 ii7 V7's, a situation just screaming for attention and delicate handling. One of music's true challenges and great joys lies in cultivating an ever-deepening awareness of the gorgeous shades of color in the Harmonic Rainbow and b) learning to inject them into the Tonal Rainbow (that area of music concerned with Keys, Tonal Centers and Tonality Types) at just the right spots. 'A Foggy Day' is a good example of a piece of music which is happy to hear about all of this.

Following are a new set of 'BASIC' chord changes derived from such refinements: (actually 2 sets in places)

Key of F

F	D7 ALT. or Aϕ7 D7 ALT.	Gm7	C7 4 13
F	Bb9 or Dϕ7	G7 UNALT. G7 ALT. or Db OVERT. DOM.	Gm7 C DOM. (or C11)
F F	Cm7 F DOM. (or F11) F DOM.	Bb Bb	Bbm7 Eb9 Eb9
F	D9	G9 G9 G9+ or Db9+	C11 C7 ALT. (or Gm7)
F (Am7)	Abm7 Db9	Gm7	C7 4 13
F	Ebm7 Ab7 UNALT.	Dm7 G7 UNALT.	Gm7 C DOM. (or C11) Gm7 F# OVERT. DOM.
Cm7 (or F11)	F7 4 13	Bb (Ab OVERT. DOM.) Bb	G OVERT. DOM. (Dm6 Bbm/3) Eb OVERT. DOM. (Bbm/3)
F/c OPTIONAL C PEDAL	Am7 Bbm7 or b	Am7 D7 ALT. A DOM.	Gm7 C DOM. (or C11) G DOM.
F			

A knowledge of CHORD FAMILIES, SUB-FAMILIES and VOICINGS will bring all this to life.

### ASSIGNMENT:

- MEMORIZE THE NEW BASIC CHORDS + PUT SOMETHING TOGETHER IN A FULL SOUNDING ACC. STYLE. (OPT. SING THE MELODY)
- TRANSPOSE to the Key of D and do a similar thing
- LASTLY, all this in the key of Bb

if the 3 different keys don't occasionally at least make you feel more attracted to the sound of

different voicings, then there's more work to be done just on VOICINGS themselves.