ON GREEN DOLPHIN STREET
Wynton Kelly from “Kelly Blue”
Solo :48
Transcribed by Bryan Ashmore

CONCERT ON GREEN DOLPHIN STREET

Solo: 48
Transcribed by Bryan Ashmore
Bluesy Wynton Kelly line

Eb mm arpeggio

Outline no. 3

Octatonic:
1/2 step leading tones to °7 chord

1/2 step leading tones to °7 chord
DISCUSSION: Similar lines from mm.78 & 92 and usage.

From m.78

\[ E_{b7} \]

This group of notes works over the \( E_{b7} \) to create an \( E_{b13}^{b9} \) chord. The \( C \) triad over \( E_{b7} = E_{b13}^{b9} \). These notes could be derived from \( A_{b} \) major 6 or the Octatonic scale.

\[ E_{b13}^{b9} \]

From m.92

\[ G_{7} \]

The same notes could be used over a \( C_{7} \) to suggest both \( b9 \) & \( #9 \), and suggest a \( 4.5 \).

\[ C_{7} \]

Kelly used this set of pitches for the \( G_{7} \). These notes could be derived from \( E_{b} \) major 6 or the Octatonic scale.

\[ G_{7} \]

The same set of pitches could be used for the \( B_{b7} \). The \( G \) triad over the \( B_{7} = B_{b13}^{b9} \). These notes could be derived from \( E_{b} \) major 6 or the Octatonic scale.

\[ B_{b13}^{b9} \]

Similar lines can be played over progressions leading to the I chord [\( E_{b} \)] or the vi chord [\( C_{7} \)] using the same set of pitches for the \( B_{b7} \) and the \( G_{7} \).

\[ F_{m7} \quad D_{b7} \quad G_{7}^{b9} \quad E_{b}^{maj} \quad C_{m9} \]

The line can also be imposed over the I chord to create a delayed resolution.

\[ F_{m7} \quad B_{b13}^{b9} \quad E_{b}^{maj} \]

\[ G_{Triad} \quad D_{Triad} \]