



Hal Galper's Solo On *All the Things You Aren't*

Transcription & Analysis by
Frank Bongiorno

Hal Galper's solo on *All the Things You Aren't* is a well-constructed solo that is rich in the bebop tradition with a bit of added harmonic flavor. The composition is based upon Jerome Kern's well-known standard *All the Things You Are*. That is, Galper borrows the harmony from Kern's composition, while making some minor adjustments to it, and composes a new melody in place of the standard melody. This often-used practice during the Bebop era from the 1940s allowed musicians to improvise on the same harmonic progression as the standards they enjoyed performing, but with new refreshing melodies. Some of bebop's favorite compositions, *Hot House* (from *What Is This Thing Called Love*) and *Donna Lee* (from *Back Home Again In Indiana*) to name a few, were born through this practice.

I have transcribed Galper's first chorus and will highlight only a few salient features from the first sixteen measures for analysis. The first sixteen measures are constructed so well that there is more than enough information to present for analysis. However, this first chorus is only the tip of the iceberg.

During this first chorus Galper stays fairly close to the key of the composition, which is mainly A-flat major. He also makes harmonic adjustments to accommodate either temporary changes of key because of a harmonic progression and/or the particular chord at the time. For example, the opening is a good example of Galper simply staying with the key of A-flat major or F minor during the first two measures. The line produced can be interpreted

as an F minor scale that moves between the chords Fm7 and Bbm7 with some added harmonic color (i.e., the ninth on the Bbm7 on beat one of bar two) and some slight rhythmic variety (i.e., syncopation in bar two).

Galper uses some colorful chord tones in bar three to bring the line back to A-flat major in measure four. The third measure starts on the thirteenth (C) of the Eb7 moving



along until he plays the sharp nine (G-flat) and the flat nine (E-natural or F-flat), finally going through the root (E-flat) and the seventh (D-flat) to resolve on the third (C) of the A-flat chord in measure four.

Galper begins an arpeggio-based idea in measure five on the Dbmaj7 chord and resolves it on the second beat of measure six during another chord (Dm7) as well as another key center (C major). This works for various reasons. First of all, the idea resolves smoothly to the next chord and key; the momentum of the line is smooth and continuous; the E-flat and D-flat on beat one of measure six function as upper and lower leading tones to the resolution note of D on beat two.

The remainder of measure six uses the key of A-flat major or F minor (i.e., the notes F, A-flat, C, and B-flat) as color tones (i.e., the A-flat is a flat nine and the B-flat is a sharp nine on the G7 chord) with the D-natural to bring the line to its conclusion in C major in measures seven and eight.

The next eight measures are as consistent as the first eight measures. The line moves smoothly from one chord and key to the next while

carefully making the necessary adjustments to accommodate the harmonies as it goes by. For example, the line resolves smoothly in measure eleven from the seventh of the Bb7 (A-flat) to the third of the Eb7 (G) in measure twelve. Galper also introduces a sharp five (B-natural) and flat nine (F-sharp or G-flat) in bar twelve on the Eb7 for additional color.

After moving through an A-flat chord outline in measure thirteen, Galper begins his way to the Gmaj7 in measure fifteen via chord outlines of the Am7 and D7b9 in measure fourteen. Measure fifteen establishes the Gmaj7 while adding a sharp eleven (C-sharp) for flavor and he concludes the first section in with a tasteful little idea in A-flat.

The rest of this chorus continues similarly with arpeggios establishing certain chords (e.g., measures 29 and 30), scales reaffirming the keys F minor and A-flat major (e.g., measures 24, 26, 33-34), and color tones added for flavor (measures 18-23, 32).

Was Galper thinking of any or all of this stuff while he was playing his solo? I don't know, but I doubt it. I do believe his ears and fingers had been trained to accept what he was about to play harmonically and that the line he played evolved from an understanding of this sound. Learning the process of improvisation from solos should include the development of a feeling and sound for the improvised ideas. In other words, although the analysis presents possible explanations for the improvised result that is helpful to reinforce the improvisational process, the improvisational process itself is developed through imitation and emulation. Good luck with this solo and keep your ears open. §



C Part

All the Things You Aren't

Hal Galper's piano solo

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Hal Galper

Chord progression for the C Part:

Fm⁷ B^bm⁷ E^b7 A^bmaj⁷
 D^bmaj⁷ Dm⁷ G⁷ Cmaj⁷
 Cm⁷ Fm⁷ B^b7 E^b7
 A^bmaj⁷ Am⁷ D7(b⁹) Gmaj⁷ A^bmaj⁷
 Am⁷ D7 Gmaj⁷
 F[#]m⁷(b⁵) B⁷ Emaj⁷ C7(#⁵)
 Fm⁷ B^bm⁷ E^b7 A^bmaj⁷
 D^bmaj⁷ G^b13 Cm⁷ F7(b⁹,#⁵)
 B^bm⁷ E^b7 D^b7(#⁹)

Measures 5, 9, 13, 17, 21, 25, 29, 33 are indicated at the start of their respective staves.

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The musical score is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music, each with a measure number and a set of chords above it. The chords are as follows:

- Staff 1 (Measures 1-4): Gm7, Cm7, F7, Bbmaj7
- Staff 2 (Measures 5-8): Ebmaj7, Em7, A7, Dmaj7
- Staff 3 (Measures 9-12): Dm7, Gm7, C7, F7
- Staff 4 (Measures 13-16): Bbmaj7, Bm7, E7(b9), Amaj7, Bbmaj7
- Staff 5 (Measures 17-20): Bm7, E7, Amaj7
- Staff 6 (Measures 21-24): G#m7(b5), C#7, F#maj7, D7(#5)
- Staff 7 (Measures 25-28): Gm7, Cm7, F7, Bbmaj7
- Staff 8 (Measures 29-32): Ebmaj7, Ab13, Dm7, G7(b9,#5)
- Staff 9 (Measures 33-36): Cm7, F7, Eb7(#9)

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Chord progression for the first staff: Dm⁷, Gm⁷, C⁷, Fmaj⁷

Chord progression for the second staff: B^bmaj⁷, Bm⁷, E⁷, Amaj⁷

Chord progression for the third staff: Am⁷, Dm⁷, G⁷, C⁷

Chord progression for the fourth staff: Fmaj⁷, F[#]m⁷, B⁷(^b9), Emaj⁷, Fmaj⁷

Chord progression for the fifth staff: F[#]m⁷, B⁷, Emaj⁷

Chord progression for the sixth staff: E^bm⁷(^b5), A^b7, C[#]maj⁷, A⁷([#]5)

Chord progression for the seventh staff: Dm⁷, Gm⁷, C⁷, Fmaj⁷

Chord progression for the eighth staff: B^bmaj⁷, E^b13, Am⁷, D⁷(^b9,[#]5)

Chord progression for the ninth staff: Gm⁷, C⁷, B^b7([#]9)

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Bass Part

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Transcription & Analysis
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Hal Galper

The image shows a bass line transcription for the piano solo 'All the Things You Aren't' by Hal Galper. The music is in a 4/4 time signature and features a key signature of three flats (B-flat major/C minor). The bass line is written on a single staff with a bass clef. Chord symbols are placed above the staff, and measure numbers are indicated on the left side of the staff. The notation includes eighth notes, quarter notes, and triplet markings.

Chord symbols: Fm⁷, B^bm⁷, E^b7, A^bmaj⁷, D^bmaj⁷, Dm⁷, G⁷, Cmaj⁷, Cm⁷, Fm⁷, B^b7, E^b7, A^bmaj⁷, Am⁷, D7(^b9), Gmaj⁷, A^bmaj⁷, Am⁷, D7, Gmaj⁷, F[#]m⁷(^b5), B⁷, Emaj⁷, C7([#]5), Fm⁷, B^bm⁷, E^b7, A^bmaj⁷, D^bmaj⁷, G^b13, Cm⁷, F7(^b9,[#]5), B^bm⁷, E^b7, D^b7([#]9).

Measure numbers: 5, 9, 13, 17, 21, 25, 29, 33.

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