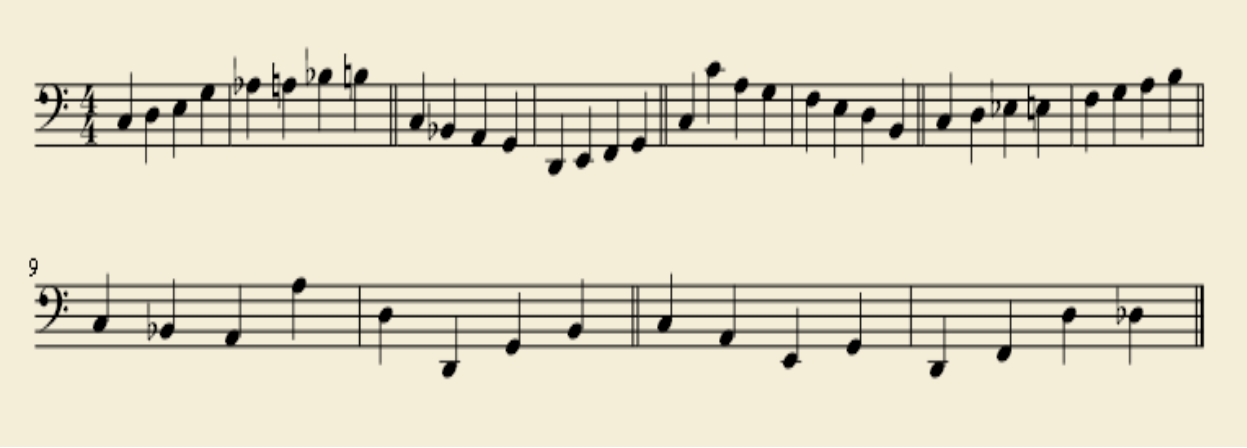
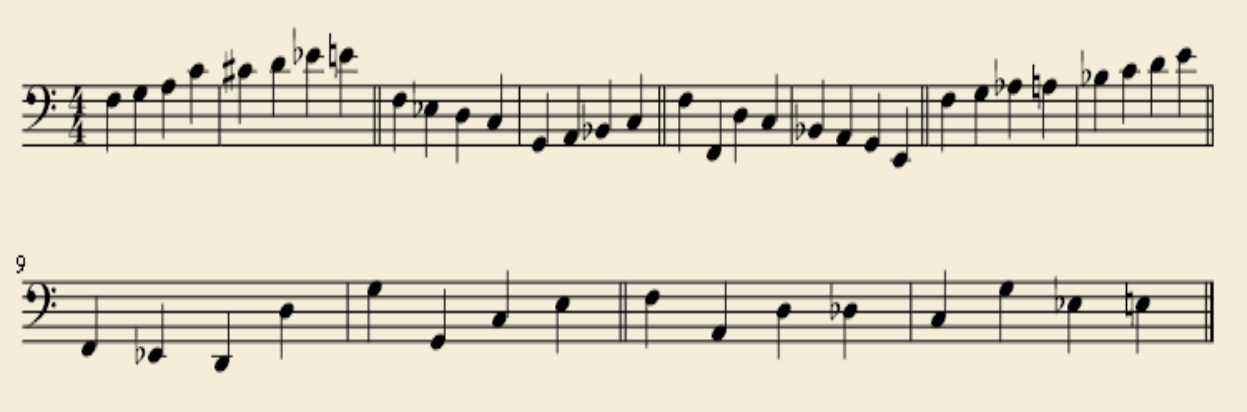
TWISTED, NO CHASER

Turnarounds, or turnbacks, represent an obvious opportunity to put prefab phrases to work. At this point, the soloist — we'll leave aside playing the head or any themes —will no doubt be exploiting this short section in his or her own way as well; turnarounds are *not* the place a bassist wants to be floundering or dribbling out flabby lines.

What you *do* want to do is give the turnaround an identity; treat it like a cadenza, or a catapult, or like the quick, last sentence of a paragraph — and as a chance to reaffirm the tempo and feed the soloist the germ of an idea for his/her next chorus.

It's also a chance to use pre-composed phrases to dig into the changes and perhaps develop a flair for these things on the backs of your own written-out lines.

Here are six or so ways to navigate *Twisted*, the Wardell Gray blues, in C; the turnaround is basically C6 A7 D-7 G7.



And here a few for *Straight, No Chaser* in F: