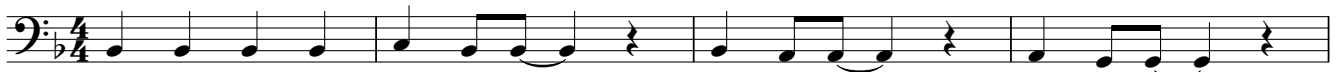
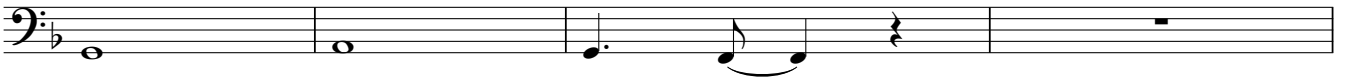


## Bye Bye Blackbird - Session 2 (Bass Clef)

Session 2 takes a close look at the second A section (bars 9-16). Immediately of note is the way the melody in this section is derived from the opening 8 bars. You will notice that while the rhythm and stepwise motion is identical, the melody is transposed up one diatonic step, so where we previously began on the 3rd degree of the home key, we now begin on the 4th degree. Note how this is an entirely different effect from transposing the phrase up one semitone.



5



The melody is shown again below, now with the chords added. It's important to note that although this phrase appears to have modulated, the new starting chord is in fact still functioning as the II- chord. Moving between the II- and VI7 adds a little tension, and delays the resolution back to I major.



In many cases it is useful to explore the arpeggios of each chord, in order to find a more subtle path through the changes. In this example I suggest working in the opposite order - so identifying a guide tone line (one note per chord) before using this as a basis for arpeggios and scales. There are many guide tone lines available through this sequence, perhaps one of the most obvious ones is shown below, feel free to write your own and build the exercises around that.



Before expanding on the guide tone exercises, try using it as a basis for improvisation. Begin by improvising only using the guide tone note for each chord, improvising only with the rhythm - this is surprisingly difficult, it may not be the most impressive solo you ever take, but as a practice device it is incredibly useful in helping focus, time, articulation etc.

After experimenting with the previous guide tone line, try making some alterations to avoid repetition. One possibility is shown below:

25 G- D<sup>7</sup> G- C<sup>7</sup>

29 G- C<sup>7</sup> F<sup>Δ</sup>

One way to keep the logical movement of this line, but make the improvisation more dense, is to start (or end) arpeggios with the notes shown. A descending option is shown below, try altering the exercise to include the guide tone as the lowest note, a a mid point in each arpeggio.

33 G- D<sup>7</sup> G- C<sup>7</sup>

37 G- C<sup>7(b9)</sup> F<sup>Δ</sup>

A similar exercise can be devised using scales instead or arpeggios. The equivalent option to the exercise shown above is shown here, however all the same alteration options apply, including direction and position of guide tone note, as well as possibilities with rhythmic patterns or accents and articulation.

41 G- D<sup>7</sup> G- C<sup>7</sup>

45 G- C<sup>7(b9)</sup> F<sup>Δ</sup> F<sup>Δ</sup>

Note that in bar 6 of this section, where the guide tone is the flat 9 of chord V7, there are several options for Dominant 7 scales, some common choices are shown below:

49 Altered - Parent Scale: Melodic Minor one Semitone higher than root note of this scale

50 Mixolydian b9 b13 - Parent Scale: Harmonic Minor a 4th higher than root note of this scale

51 Altered Dominant - Parent Scale: Half/Whole Diminished Scale

This final option is my first choice as it includes the natural 6th which is present in the melody in this bar