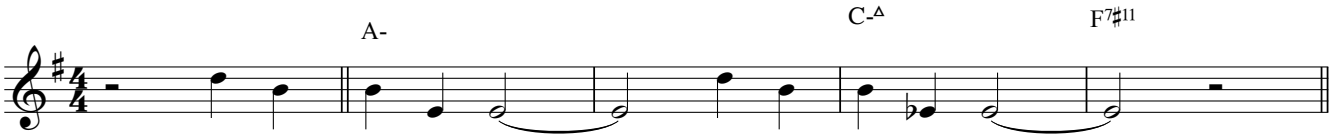
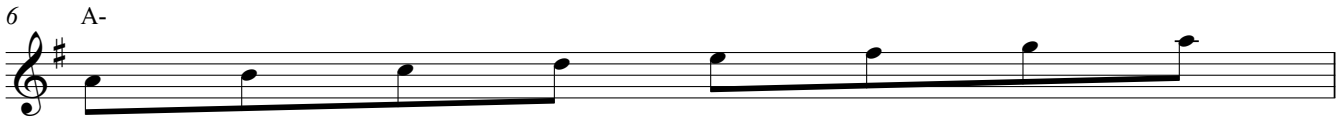
Days Of Wine and Roses - Session 2 (Bb)

This session focuses on bars 5-9. The last two bars can be treated all as the same chord/scale/mode or 'sound'. For clarity I have used the dominant 7 sharp 11 in these examples.

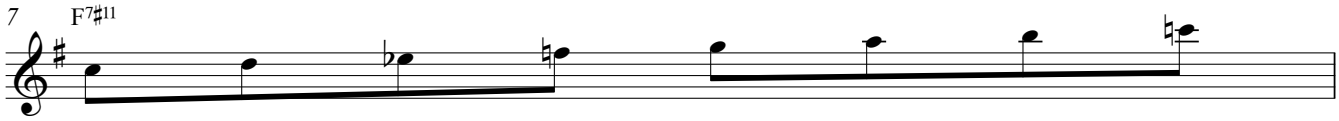
Below is the melody with Chord symbols. Notice how the phrase is repeated note for note, changing only the final note by one semitone - outling the harmonic movement in doing so.



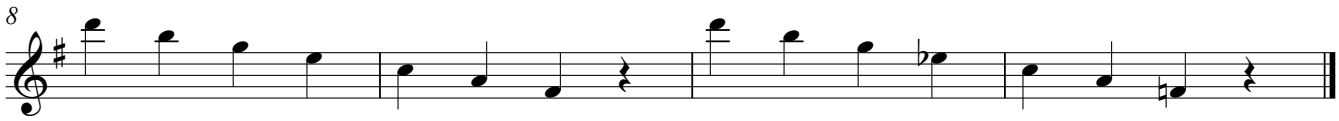
II Dorian



bVII Mixolydian sharp 11



Below is a demonstration of an alternative way to organise the scale, this time in descending 3rds, or an arpeggiodescending from the 11th degree if you prefer. This particular example is a good starting point as it closeley reflects the melody. Notice how the two accidentals in the second half of the example outline the harmonic movement and the melody, with out altering the overall shape of the phrase.



Practice ideas:

Begin by internalising the above example. This can then be adapted in an improvisation, changing only the rhythms, then by repeting and/or omitting notes of your choice. Then go on to decorate each of the note in the excercise with both chromatic and diatonic neighbour notes.

It's also useful to take the principle of the melody - and the above example - repeating a phrase over both tonalities in this section, altering only the two notes which change between the two modes. This in itself creates development on a theme, when in fact the two modes have done the work for you.