

# Robbin's Nest - Session 1 (Eb)

This session addresses the A section of the tune - with a view to using the melody as a template for improvisation. Below is a simplified version of the melody. Notice how the decorative pickup into bar 1 and bar 3 are missing - this will be expanded on in a separate session.

Musical notation for the first two lines of the melody. The first line shows bars 1 and 3 with chords  $Bb^\Delta$  and  $F\#7\#11$ . The second line shows bars 5 through 8 with chords  $D-7$ ,  $C\#^o$ ,  $C-7$ ,  $F^{13}$ ,  $Bb^\Delta$ ,  $G7$ ,  $C-7$ , and  $F7$ .

The phrase in bar 1, which is repeated (and transposed) in bar 3 is made up of a common four note cell, with the first two notes repeated to end the phrase. It's useful to analyse this as a four note cell, discounting the repeated notes at the end of the phrase initially, and then reintroducing them later as we will in another session.

The cell often appears in it's simplest form: 1,2,3,5 (shown below) - as in the melodies of 'Out Of Nowhere' and 'Beautiful Love' and employed to great effect in John Coltrane's improvisations during the 'Giant Steps' period.

Musical notation showing a four-note cell in  $Eb$  major:  $G^3$ ,  $A^3$ ,  $Bb^3$ ,  $D^4$ . The notes are numbered 1, 2, 3, and 5.

This pattern can be applied to each chord, through the sequence, as shown below:

Musical notation showing the four-note cell applied to the chords in bars 10-13 and 14-17. Chords are  $Bb^\Delta$ ,  $F\#7\#11$ ,  $D-7$ ,  $C\#^o$ ,  $C-7$ ,  $F^{13}$ ,  $Bb^\Delta$ ,  $G7$ ,  $C-7$ , and  $F7$ .

There is a large, but finite, number of permutations of this cell, the one present in the melody can be described as: 2,1,5,3. Shown below:

Musical notation showing a permutation of the four-note cell:  $Bb^3$ ,  $G^3$ ,  $D^4$ ,  $F^4$ . The notes are numbered 2, 1, 5, and 3.

Practicing this permutation throughout the sequence introduces two concepts. Over the opening four bars, this can be viewed simply as a rhythmic variation of the melody. Using this cell in bars 5-8, we are now 'improvising' with melodic material from one section of the composition while outlining the harmony of another section. This is notated below. Try altering the rhythm, missing out, repeating and decorating notes to add an improvisation element to this exercise.

Musical notation showing the four-note cell applied to the chords in bars 19-22 and 23-26. Chords are  $Bb^\Delta$ ,  $F\#7\#11$ ,  $D-7$ ,  $C\#^o$ ,  $C-7$ ,  $F^{13}$ ,  $Bb^\Delta$ ,  $G7$ ,  $C-7$ , and  $F7$ .