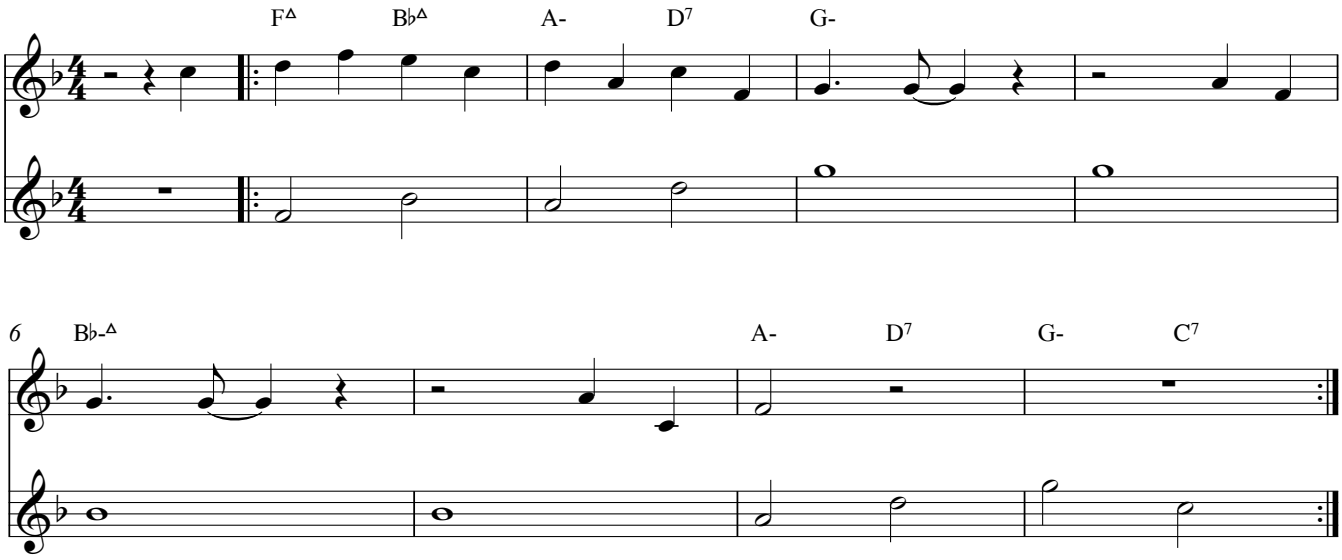
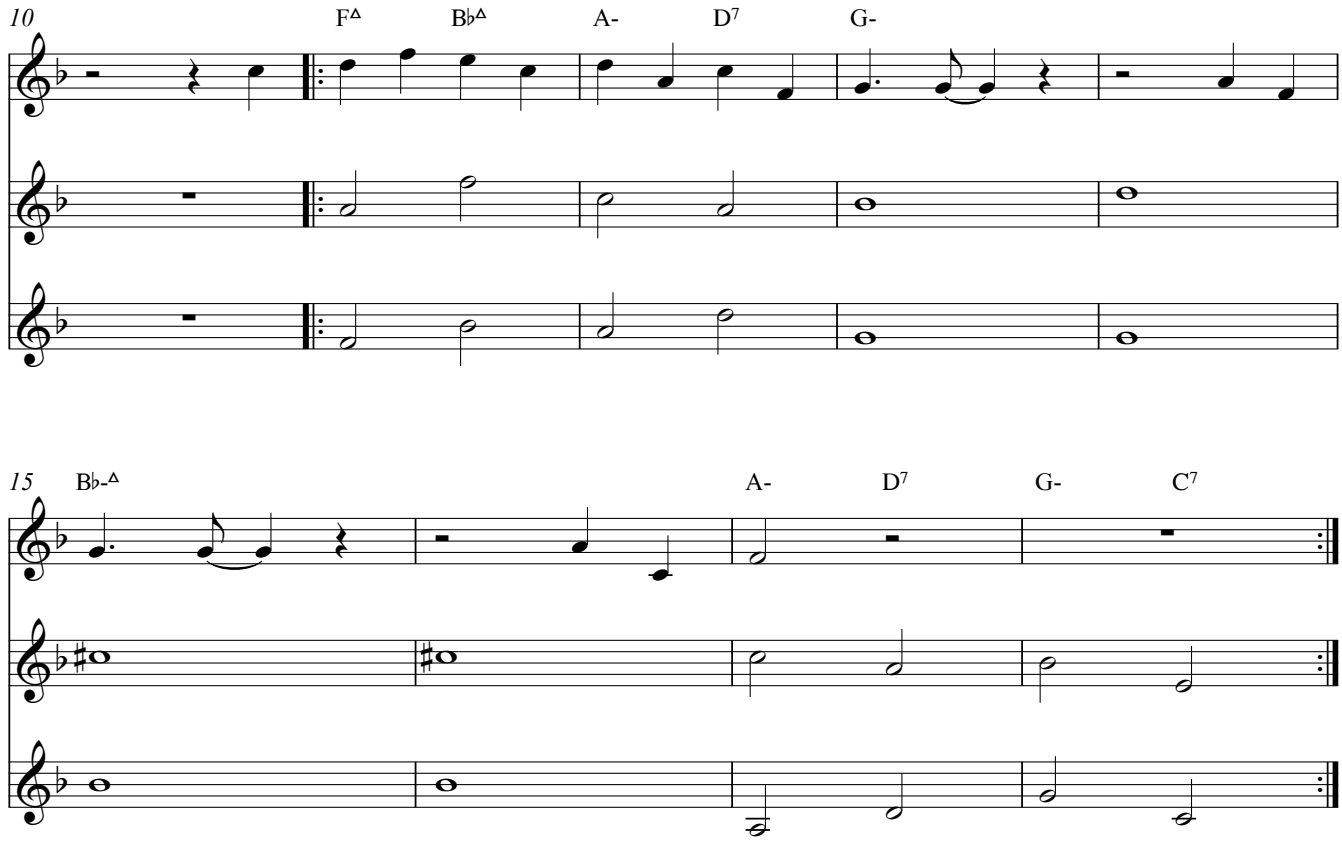
September In The Rain - Session 2 (Bb)

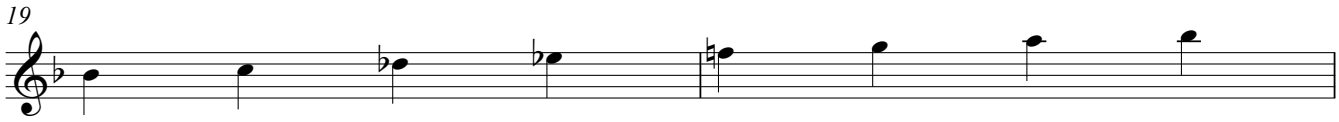
A great way to recap melodies and root movements is to practice them simultaneously, either in a pair/group or by recording yourself. Below is an example of this, the melody and on the top line and the root movement on the bottom.



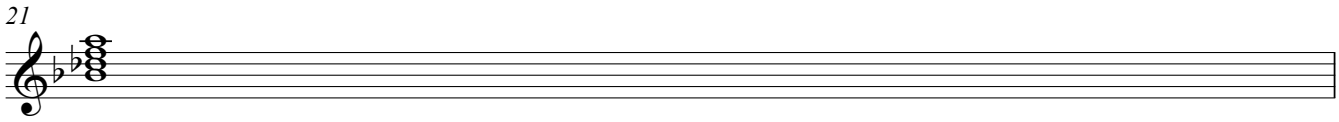
To extend this excercise, we can add a middle line, made up of notes from the 4 note arpeggios. This presents an additional challenge if we try not to use notes which double either the melody or root movement.



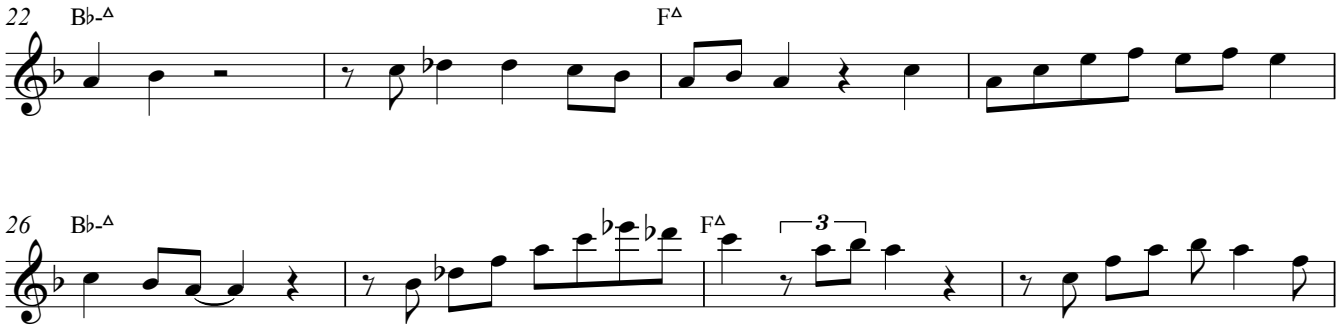
Focusing again on the harmony it's worth noting that although we have options of adding extra tension on the III and VI chords, this section is essentially diatonic with the exception of the IV-maj chord. This chord belongs to an entirely separate family of chords and scales, known as 'Melodic Minor'. The scale from which this chord is derived is shown below:



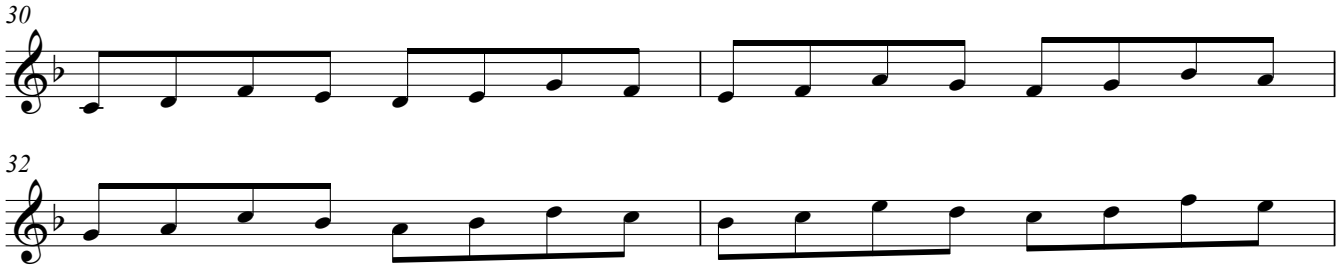
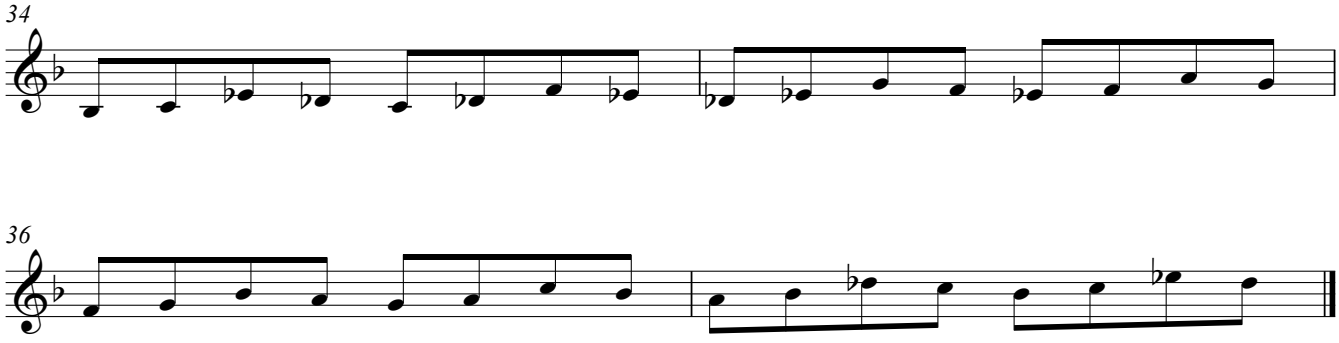
The chord is shown below. Note the minor 3rd and major 7.



As well as practicing this scle individually, it's useful to practice improvising with it over a vamp. Below is an example of an improvisation exercise resolving between the IV-maj chord/scale and the Imaj chord/scale.



After studying these two scales, we can apply some melodic patterns from the original melodyto both of them.
My first suggesyion is the opening 4 notes of the melody, iscolated as a 4 note cell and then transposed through the scale.
This is shown below within the Imaj scale:



The same cell is now shown, but applied to the IV-maj scale. Using the same pattern across both scales can help to create a smooth change between the two contrsting sounds.