

September In The Rain - Session 3 (Bb)

Session 3 is on the B section, or 'Bridge' of the piece. I suggest learning the melody first, as shown below:

The first staff shows measures 1-5 of the melody in 4/4 time, starting with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The second staff shows measures 6-9, continuing the melody with quarter notes G4, A4, Bb4, and C5, followed by a whole rest.

The way the melody transposes and repeats itself is a tool we can use while improvising. You will notice that by transposing a melodic idea and repeating it creates tension which is then released as you introduce a new idea.

Below is the section again, this time with the harmony marked on:

The first staff shows measures 1-5 with chord markings: C- (measure 1), F7 (measure 2), C- (measure 3), F7 (measure 4), and BbΔ (measure 5). The second staff shows measures 6-9 with chord markings: D- (measure 6), G7 (measure 7), D- (measure 8), and C7 (measure 9).

One way to help familiarise yourself with the sound of this root movement and the quality of each chord is to devise a 'guide tone' exercise or backing. The example below has a line made up of Roots and 5ths on the bottom and a line of 3rds and 7ths on the top. I have opted for minimal movement here, to help find smooth changes between the chords.

Try recording yourself playing both these parts, or practice in a group and improvise over the top. As with all similar exercises, singing these parts will be very useful in developing your aural skills

The first staff shows measures 19-22 with guide tones for C-, F7, C-, F7, BbΔ, and BbΔ. The second staff shows measures 23-26 with guide tones for D-, G7, D-, G7, G-, and C7.

Finally, I have suggested some 4 note cells which can be applied to this section. In this example I have chosen notes which outline the harmony, but also hint slightly at the melody. Try writing your own 4 note cells for each chord, you could focus solely on the harmonic movement - making use of the major 3rds on secondary dominant chords, or more specifically on the melody, making use of 9ths and 11ths on the minor chords.

The first staff shows 4-note cells for C-, F7, BbΔ, and D-. The second staff shows 4-note cells for G7, G-, and C7.