

# September In The Rain - Session 3 (Concert)

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

The first system 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 rest, a quarter note A4, and a quarter note B4. The second system shows measures 6-9, continuing the melodic line with quarter notes G4, A4, B4, C5, D5, E5, F5, and G5, ending with a double bar line.

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 system shows measures 1-5 with chord markings: Bb-, Eb7, Bb-, Eb7, and Ab^A. The second system shows measures 6-9 with chord markings: C-, F7, C-, F7, F-, and Bb7.

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 system shows measures 19-22 with chord markings: Bb-, Eb7, Bb-, Eb7, Ab^A, and Ab^A. The second system shows measures 23-26 with chord markings: C-, F7, C-, F7, F-, and Bb7. Each measure contains two chords: the bottom line has the root and 5th, and the top line has the 3rd and 7th.

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 system shows measures 27-30 with 4-note cells for Bb-, Eb7, Ab^A, and C-. The second system shows measures 31-34 with 4-note cells for F7, F-, and Bb7.