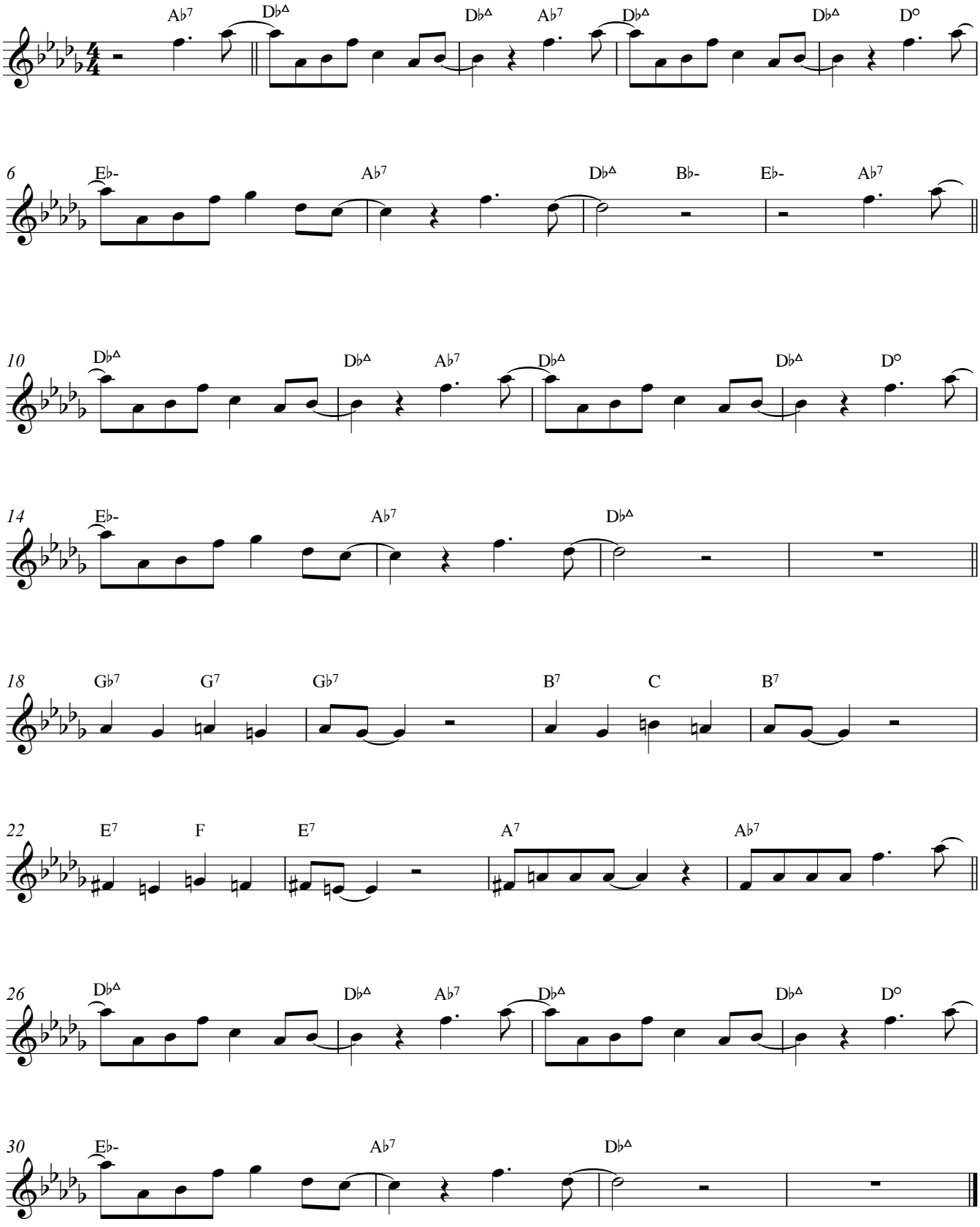
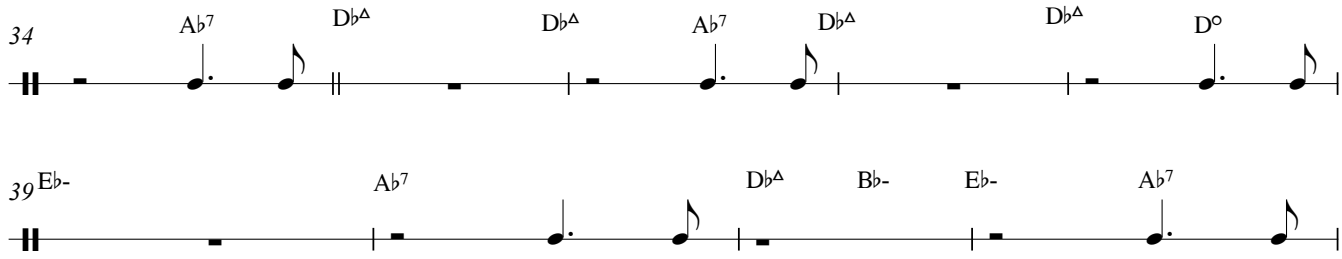
# Stompin' At The Savoy - Session 4 (Concert)

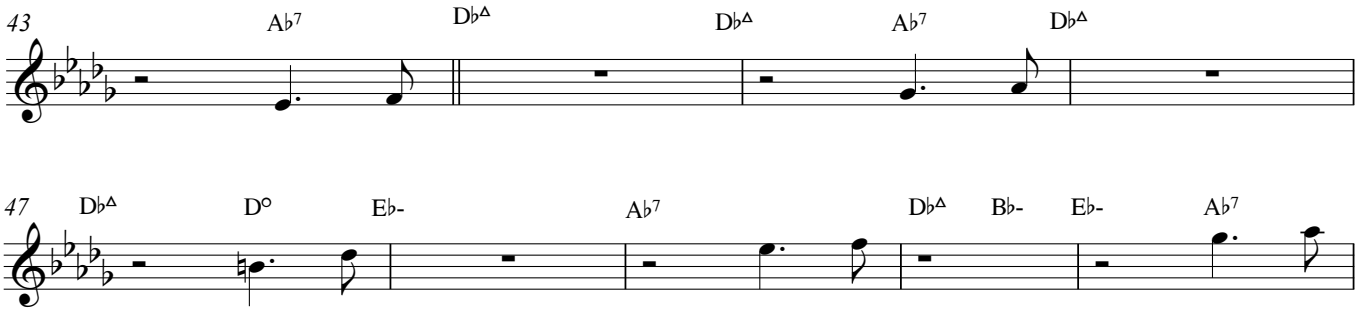
Session 4 will focus on applying some of the techniques we have used in session 1, 2 and 3, this time over the full 32 bar form. Below is the lead sheet from which we are working. Notice there is no I VI II V progression at the end of the 2nd A section (because this wouldn't lead into the new key which commences at bar 1 of the bridge). Also of note is the melody at the end of the bridge. In most cases, the last phrase is elongated and the beginning of the final A section is delayed.



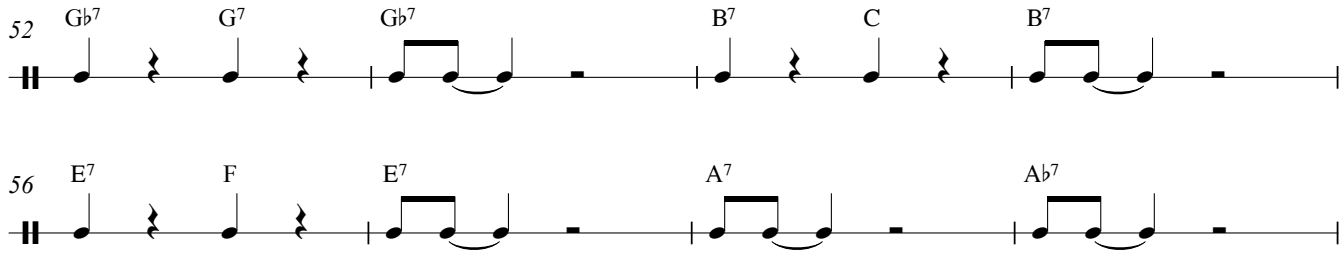
Below is a rhythmic backing figure for the A section. You can see how it is derived from the melody. A useful paired or group practice exercise is to use this fixed rhythm, but apply varying degrees of harmonic restriction to your note choices. I have found practising in this way helps with outlining the harmony smoothly, using small step voice leading. The purpose is to outline the chord changes, using the minimum amount of notes - reducing the need/temptation to play endless bars of quavers. Using these fixed rhythms helps keep a sense of the melody in the exercise and means it can be used as a call and response figure with another musician (or you could fill the gaps yourself).

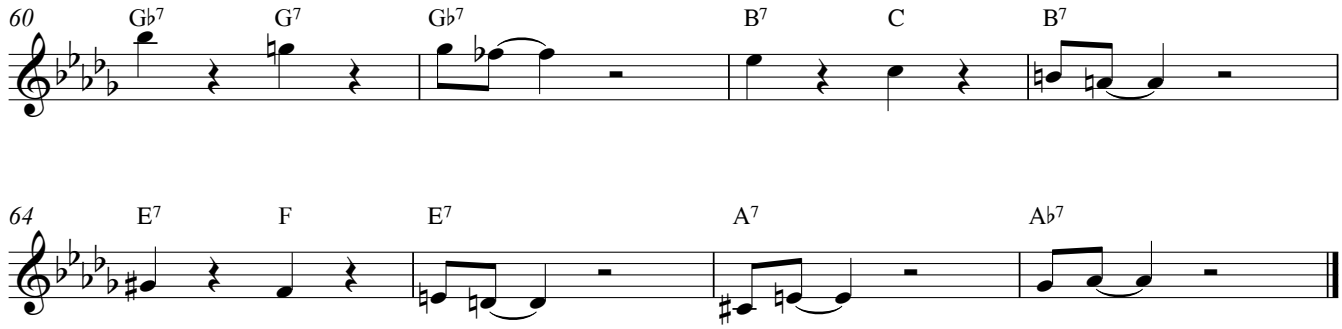



In the example below I have restricted myself to using the 4 note arpeggios, always ascending to the nearest available note. Bear in mind that notes placed on the + of 4 belong (harmonically) to the following bar.




Below is a rhythmic backing figure for the B section. Again, you can see how it is derived from the melody. I suggest using the same process as above with this figure.




In this example, I have used only the basic triad of the chord in the bars which contain two chords, and added the 7th in the other bars.