

Summer Time - Session 2 (Concert)

Session 2 builds on two melodic fragments from the melody, and explores some basic ways to use them as material to improvise with throughout the tune. It also introduces some alternative ways to approach 4 note arpeggios over the chord sequence, building on the basic exercises suggested in Session 1.

Fragment one:

Musical notation for Fragment one: a 4-measure phrase in 4/4 time. The notes are G4, A4, B4, and C5. The lyrics "Sum - mer Time" are written below the staff.

In order to apply this phrase at any point in the form, over any chord, it's useful to number each note with it's degree from the scale, as shown below:

Musical notation for Fragment one with scale degrees. The notes are G4 (labeled 5), A4 (labeled 3), B4 (labeled 5), and C5. The lyrics "Sum - mer Time" are written below the staff.

With this formula, we can now transpose the phrase through the form:

Musical notation for Fragment one transposed to the first system. The notes are G4, A4, B4, and C5. Chord symbols above the staff are I-, II°, V7, I-, and I7. The measure number 3 is written at the start.

Musical notation for Fragment one transposed to the second system. The notes are G4, A4, B4, and C5. Chord symbols above the staff are VI-, VI-, II°, and V7. The measure number 7 is written at the start.

Musical notation for Fragment one transposed to the third system. The notes are G4, A4, B4, and C5. Chord symbols above the staff are I-, II°, V7, I-, II-, and V7. A box labeled "Transpose to relative major" is above the staff. The measure number 11 is written at the start.

Musical notation for Fragment one transposed to the fourth system. The notes are G4, A4, B4, and C5. Chord symbols above the staff are I^A, II°, V7, I-, II°, and V7. A box labeled "Transpose back to relative minor" is above the staff. The measure number 15 is written at the start.

As well as transposing the phrase through the form, the phrase can be transposed within each chord, through the relevant scale(s)

The example below shows the phrase transposed through the dorian scale (one of the options for I-):



After applying this approach to each chord/scale option they can be combined into a continuous pattern exercise.

The example below shows a possible option for the 1st 4 bars:

23 A- B^ø E⁷ A- A⁷

The exact same processes of transposition through chord sequences and through scales can be applied to longer and more complex fragments, as below:

Fragment two:

27

And the living is easy

Below I have shown fragment two transposed through the opening 8 bars. Notice that in bar 2 we have the option of either playing the phrase over both chords (which would require semi quavers) or playing the phrase based on the II chord, as this provides us with the 7th, 5th and flat 9 of chord V.

28 A- B^ø E⁷ A- A⁷

32 D- B^ø E⁷

Four Note Arpeggios:

In Session 1 I introduced a basic arpeggio exercise using 1, 3, 5 and 7 to outline each chord, with a number of variations.

Below is an example of an alternative exercise, which begins with a 4 note arpeggio, highlighting some more colourful extensions. The exercise then goes on to maintain this opening shape, altering notes only when necessary to fit the new chord, and always by the smallest available interval.

The musical score consists of four staves of music in treble clef, each containing four measures. The notes are quarter notes, and rests are used to indicate the timing of the chords. The chords are indicated by letters above the staves.

Staff 1 (Measures 36-39):
36 A- B^ø E⁷ A- A⁷
Measures 36-39 show a sequence of four-note arpeggios for the chords A-, B^ø, E⁷, A-, and A⁷.

Staff 2 (Measures 40-43):
40 D- B^ø E⁷
Measures 40-43 show a sequence of four-note arpeggios for the chords D-, B^ø, and E⁷.

Staff 3 (Measures 44-47):
44 A- B^ø E⁷ A- D- G⁷
Measures 44-47 show a sequence of four-note arpeggios for the chords A-, B^ø, E⁷, A-, D-, and G⁷.

Staff 4 (Measures 48-51):
48 C^Δ B^ø E⁷ A-
Measures 48-51 show a sequence of four-note arpeggios for the chords C^Δ, B^ø, E⁷, and A-.