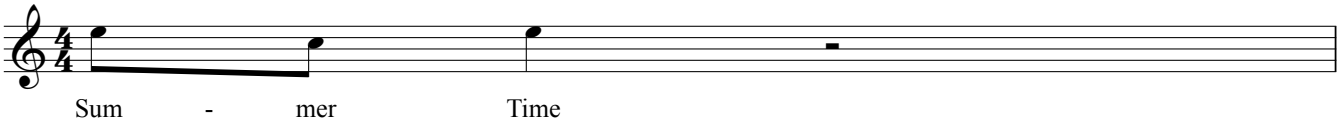
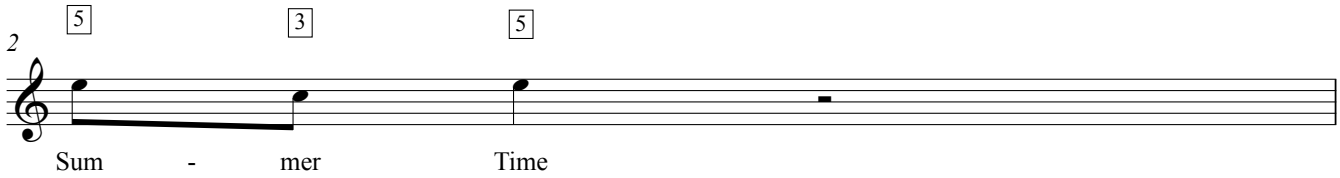
Summer Time - Session 2 (Concert)

Session 2 builds on two melodic fragments from the melody, and explores some basic ways to use them as material to improvise with throughut 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.

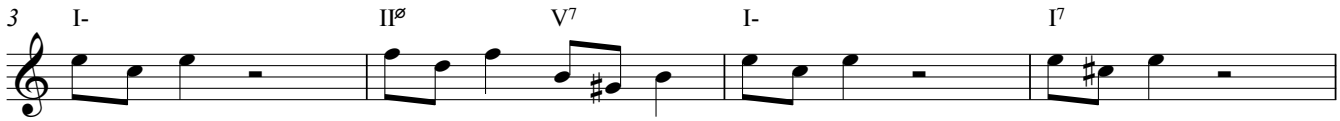
Fragment one:

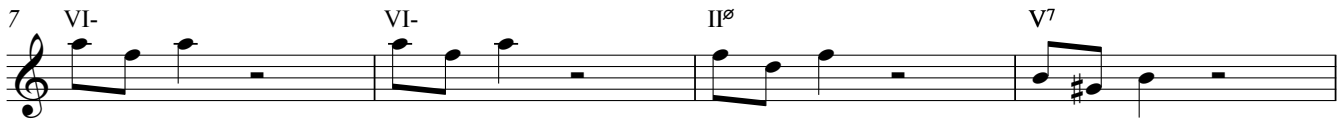


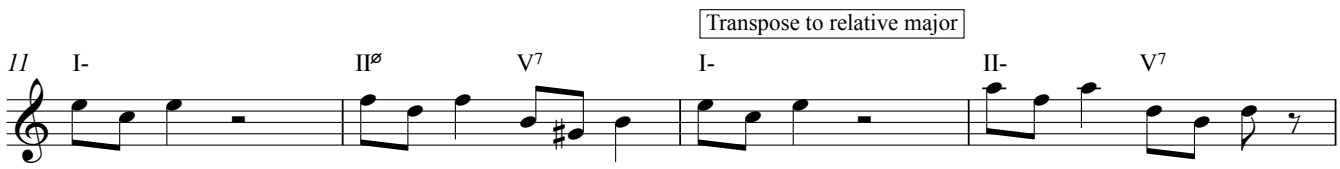
In order to apply this phrase at any point in the form, over any chord, it's useful to number each note with it's degree from the scale, as shown below:

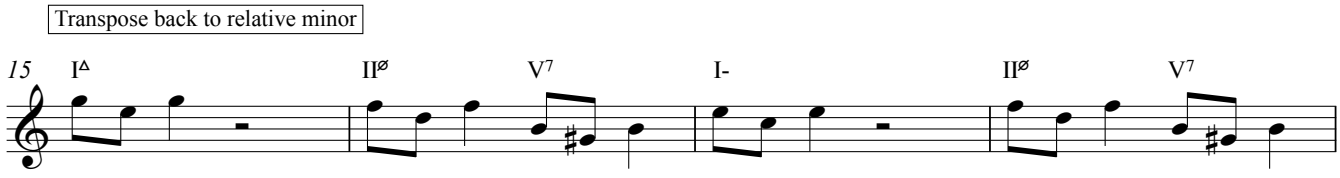


With this formula, we can now transpose the phrase through the form:



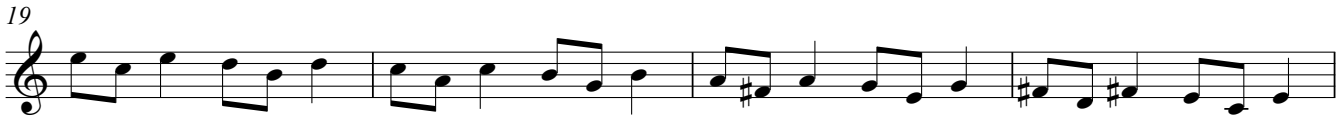






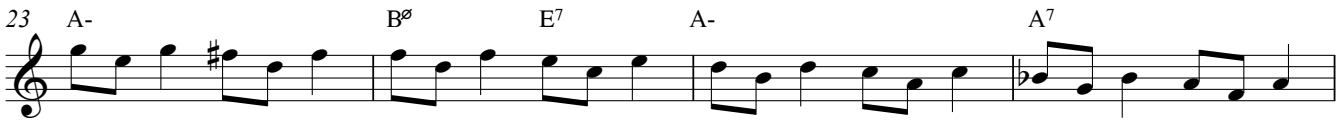
As well as transposing the phrase through the form, the phrase can be transposed within each chord, through the relevant scale(s)

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



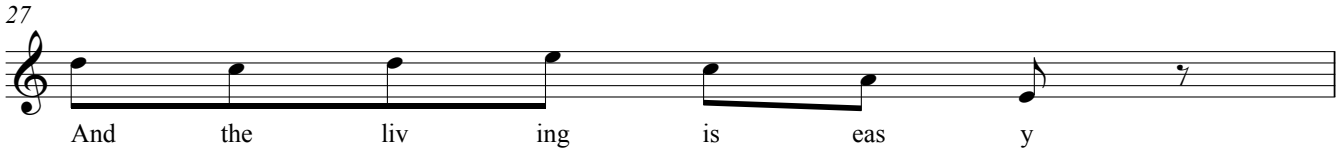
After applying this approach to each chord/scale option they can be combined into a continuous pattern exercise.

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

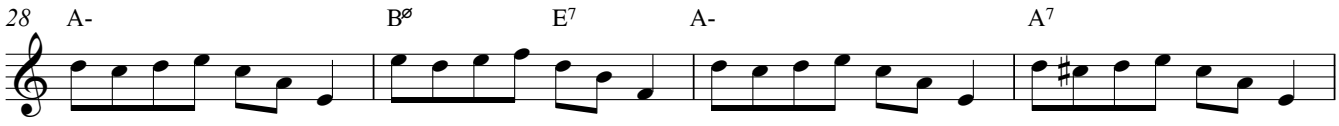


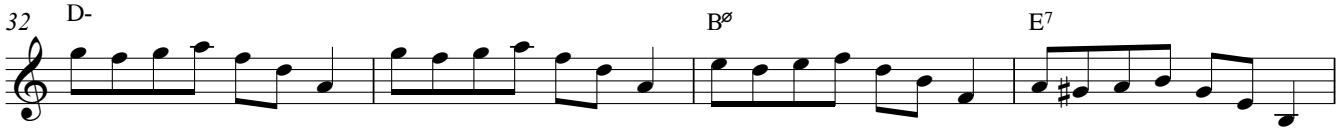
The exact same processes of transposition through chord sequences and through scales can be applied to longer and more complex fragments, as below:

Fragment two:

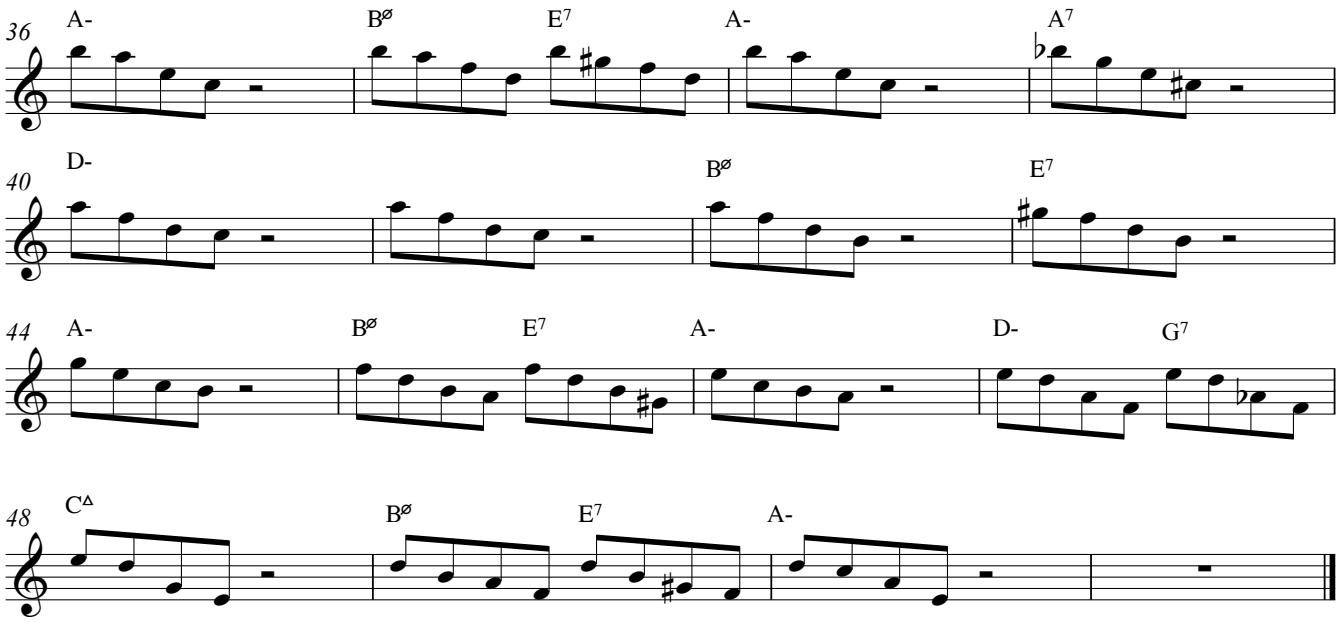


Below I have shown fragment two transposed through the opening 8 bars. Notice that in bar 2 we have the option of either playing the phrase over both chords (which would require semi quavers) or playing the phrase based on the II chord, as this provides us with the 7th, 5th and flat 9 of chord V.





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, highliting 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.