


# Take The A Train - Session 3 (Bb)

In session 3, I am looking for ways in which we can develop material which can help us reflect the melody in our improvisation. Aside from the ever applicable devices of interpretation and a augmentation of the melody itself, there are a number of devices in this melody which can be isolated and applied as improving techniques.

One strongly identifiable feature of this melody is the use of the 6th interval, as highlighted below:

D E7#11

Ascending major 6th    Descending major 6th    Descending minor 6th



The first staff of music shows the beginning of the melody in D major. The notes are D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Three intervals are highlighted with boxes: 'Ascending major 6th' (D4 to A4), 'Descending major 6th' (A4 to D4), and 'Descending minor 6th' (B4 to E4).

5 E- A7 D

Descending major 6th    Ascending major 6th    Descending major 6th



The second staff of music continues the melody. The notes are D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Three intervals are highlighted with boxes: 'Descending major 6th' (A4 to D4), 'Ascending major 6th' (D4 to A4), and 'Descending major 6th' (A4 to D4).

A great practice task to help make use of this interval in our improvisation is to play the two scales we identified in session 1 in these intervals, both ascending and descending. This is shown below:

9 C major - Ascending 6ths



The third staff shows the C major ascending 6ths scale: C4, D4, E4, F4, G4, A4, B4, C5. The interval between C4 and A4 is highlighted with a box.

13 D Lydian Dominant - Ascending 6ths



The fourth staff shows the D Lydian Dominant ascending 6ths scale: D4, E4, F#4, G4, A4, B4, C#5, D5. The interval between D4 and B4 is highlighted with a box.

17 C major - Descending 6ths



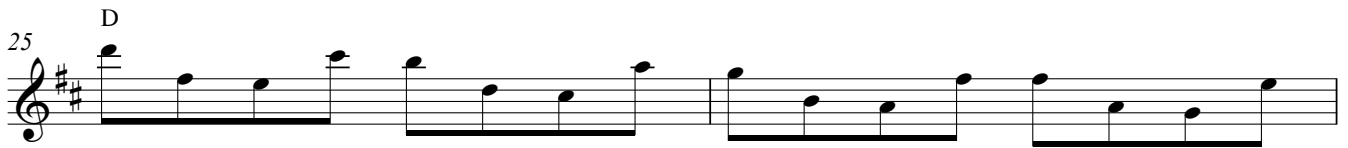
The fifth staff shows the C major descending 6ths scale: C5, B4, A4, G4, F4, E4, D4, C4. The interval between C5 and E4 is highlighted with a box.

21 D Lydian Dominant - Descending 6ths



The sixth staff shows the D Lydian Dominant descending 6ths scale: D5, C#5, B4, A4, G4, F#4, E4, D4. The interval between D5 and E4 is highlighted with a box.

The melody in bars 6 and 7 make use of a pattern which alternates ascending and descending 6ths through the scale. This idea is extended through the opening 4 bars below:



To develop this idea further, there are a number of ways in which the melody decorates, disguises and approaches the use of the 6th interval. One such device is the chromatic descending approach, playing two notes, one a scale tone above, and one a semitone above the target note before playing the target note and then ascending a 6th. This forms a four note 'cell' or 'lick' based on the last four notes of bar 6. This pattern is shown below, transposed through both the I major and II#11 Scales:

I major - Ascending 6ths with two note approach



II Lydian Dominant - Ascending 6ths with two note approach

