

This song is one of my favourite numbers to blow on. It has a strong melody, a melancholy lyric and just the right amount of harmonic interest. Perhaps most importantly it's fairly well known without being done to death.

Here are my pet chord changes :

A || C Δ F7 | Em7 A7+9 | Dm7 | |
 | Bb7+4 | D $^{\phi}$ G7b9 | C Δ A7+9 | Dm7 G7 ||

A || C Δ F7 | Em7 A7+9 | Dm7 | |
 | Bb7+4 | D $^{\phi}$ G7b9 | C Δ | ||

B || Gm7 | C7 | F Δ | |
 | Am7 | D7 | Dm7 | G7 ||

A || C Δ F7 | Em7 A7+9 | Dm7 | |
 | Bb7+4 | D $^{\phi}$ G7b9 | C Δ A7+9 | Dm7 G7 ||

The B-section is a standard "Honeysuckle Rose" bridge consisting of nice clear IIm7-V7 progressions - and not too fast. Any number of tunes have pretty much the same bridge so you should be on familiar territory. The interesting bit is the A-section.

I find it works well to approach the A-section by concentrating on the chords at the start of every 2 bars.

A || C Δ | | Dm7 | |
 | Bb7+4 | | C Δ | ||

The chords in between are there to link these 4 destinations.

This cuts right down the amount of theoretical detail you have to remember so you can concentrate on more important aspects of your solo like good rhythm, space and strong simple phrases.

There are now only 3 scales :

C Δ ionian major

C D E F G A B

Dm7 dorian minor

D E F G A B C

Bb7+4 lydian dominant

Bb C D E F G Ab

This last is the same as F melodic minor :

F G Ab Bb C D E

The scales for C Δ and Dm7 contain the same notes but try to construct your phrases so it doesn't sound like you're playing C major for 4 bars. In particular it helps to emphasise the F in bars 3 and 4 rather than in bars 1 and 2.

The movement from Dm7 to Bb7+4 is what makes this number special. Notice that the Bb7+4 lydian dominant scale has only 2 notes different from C major and D dorian. Here are the 3 chords and scales again :

C Δ	C	D	E	F	G	A	B	
Dm7		D	E	F	G	A	B	C
Bb7+4	Bb	C	D	E	F	G	Ab	Bb

It's good to try and bring out the Ab and Bb if your phrase is in that part of the scale during bars 5 and 6.

It shouldn't take too long to get this committed to memory and under your fingers. Once you've done that try trusting your fingers to come up with reasonable notes by themselves and try one or more of the following :

- 1 Don't listen to yourself. Listen to the rhythm section. Hear what they're doing and fit in with it. Just enjoy the ride.
- 2 As you play on auto-pilot, think of the lyrics if you know them. Or perhaps some memory of your own which the title suggests to you. The idea is to evoke a mood rather than do anything musically clever.
- 3 Pretend it isn't you playing at all. Imagine standing a couple of feet away from yourself. As an observer, enjoy the sound of the band as a whole rather than worrying about your part of it.
- 4 Play musically and in tune but without trying to produce a particular sound.
- 5 Rather than making the music happen, try letting out what's already there.