

SUMMER SAMBA (a.k.a. SO NICE)

B - flat horns

- some ideas for soloing

This tune can be found in Real Book 1 and elsewhere and is usually a safe tune to call in a Jam. The start of the melody is less vague rhythmically than many bossa-type tunes allowing the band to "mesh" more easily from the outset.

Here is the chord progression*. I have made some minor simplifications.

A	G Δ		C#m7	F#7	
	C Δ		F7+4		
B	Bm7	E7b9	Am7	B7+9	
	Em7	A7	Am7	Eb7 D7	
A	G Δ		C#m7	F#7	
	C Δ		F7+4		
C	Bm7	E7b9	Am7	D7b9	
	G Δ	C7	G Δ	Am7/D	

Sections **B** and **C** involve fairly well-trodden chord progressions - of which more later. I think it is section **A** which gives the tune its appeal and which needs a bit of thought.

The tricky bit is the movement from G Δ to the cadence C#m7 - F#7 which seems to be heading for B Δ but actually ends up at C Δ .

The movement from C Δ to F7+4 is more comfortable since F lydian-dominant is a mode of C melodic-minor.

* I've based this on the version found in the Real Book. Aebersold has C# \emptyset - F#7+9 in bars 3 + 4. I do not know which is "correct"

A last general point - this is perhaps more important than any of the above !

This tune has an **ABAC** structure. It is vital that the whole band feels the tune as being 32 bars long rather than two lots of 16 bars. What happens too often with this sort of tune is that :

soloists stop halfway through a chorus - particularly if they're taking more than one.

someone in the rhythm section forgets which half he's in - unfortunately the layout you tend to get in the Real Book and elsewhere doesn't help prevent this.

the band then can't decide whether to finish the chorus or to jump to the top of the next. From that point on it all tends to go pear-shaped with **B-** and **C-** sections occurring at random.

The thing to remember is that although the **B-** and **C-**sections may begin in the same way they finish differently. The crucial difference is that :

the chord progression for **B** is heading towards a resolution to $F\Delta$ at bar 17 - the start of the second **A**-section.

the chord progression for **C** resolves to $F\Delta$ at bar 31 - leaving two bars for a turnaround back to the top of the next chorus.

Look at other **ABAC** tunes such as "Four" or "How High The Moon" and you will generally find the same thing mutatis mutandis.

The solution is probably to emphasise the difference in function between **B** and **C**. This is as much a matter of "feel" as it is of just playing the right chords. Without overdoing it, there needs to be a sense of pushing through from the end of **B** into the start of **A**. By contrast, the **C**-section needs to feel like it comes to a conclusion at bar 31 before a new chorus begins.

Even if - perhaps especially if - the same soloist is taking another chorus, the top of each chorus should be marked somehow.

It is helpful if chord players change voicing or drummers change cymbal at the start of each chorus rather than halfway through.

It can be effective to drop the volume or level of busyness at the start of a new chorus - especially if either has been creeping up . . .