'YOU'D BE SO NICE' MELODY

Words and Music by Cole Porter

Arranged

Performance Notes

“You’d be so Nice to Come Home to’

Long a favorite vehicle for improvisation for Jazzers and Gypsy Jazzers alike. It's shifting light and dark harmony, beautiful melody and lyrics make it a real stand out. In order to really make progress towards becoming a better Gypsy Jazz or Jazz player, it's important to break down the pieces that you want to play. I probably used to think that it all sort of happened by magic, that you just got inspired and practiced and studied and then you'd go out and be amazing. [of course it doesn't work quite like that in real life!] If you do this long enough you can see what gives players problems and what helps to work thru the pitfalls.

I have found that breaking songs like this down a great help.

I hope that some of these concepts and strategies will help you and I think that you'll see that a lot of the ideas can be applied to other songs. As I've said many times really knowing the melody and changes, and being able to navigate the changes is really important.

The melody ties all the changes together of course.

That means that if someone were listening to you soloing on the piece by yourself, they ought to be able to hear the changes.

One of the most common problems that I hear in beginning players is not really being able to run the changes well.

Now on to the piece;

I've seen it published in Fmi and Gmi, Ami is a good key for guitar of course, so I used that.

First off, it's fairly common for players to use one of changes for melody and slightly different chord changes for soloing.

[lot of times this isn't mentioned in the sheet music or chord chart/grid. A good teacher can help you with this sort of thing].

I think I've seen more bad changes for this song than many others, [probably because there are a lot of possibilities, and a lot of unschooled players posting on the internet!!]

For example, in measures 29-30

the changes that fit the melody are D7-D7b9 · G7-5-G7, two beats each. The melody decends in 1/2 steps from ‘E’ natural-Eb- held for two beats over the G7 [making it a #5], then moving to ‘D’ natural before resolving to a C natural. Most straight-ahead players would likely play a measure of D9 and a bar of G7, or a bar of D9 followed by Dmi7-G7 two beats each. [I've heard players use D7-D7b7, one meas. each, which works because Db7 is the tritone substitution for G7]. You can get ideas about this from hearing what other players do, [which BTW, is better than just going to the internet and printing out the 1st set of changes that you see!] It's important to listen and try different changes so that you can find what works best.

I'd add that the only way to really become a better player is by spending time really listening to and transcribing the solos of the greats. Not so that you can find what works best.

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The harmony at bars 11-14 can be tricky, kind of a bluesy sound where the b5 of the key is introduced to the melody. I usually playAmi for bar 12, And #mi or Gmi7b5, [an inversion of Ami6] for bar 13, and Ami7b5 and E7 for 15 and 16.

The changes to the beginning of the piece are pretty simple, basically Ami with a ii-V leading back to A minor where the harmonic center just Gypsy Jazzers, and not just guitarists. [For that matter, listen to some vocal versions as well].

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need to, [see notes after the melody]. Work out some nice ideas for the break after the melody leading to the solo. Having some ideas of what can be played there will go a long way towards avoiding freezing up or stumbling. If you've done your homework then you'll be fine.

Please feel free to email me with any questions, and good luck!

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Recommended listening;
Biel Ballester Trio  'Gypsy Jazz Live in London
Philly Sax great Larry McKenna  from the CD "Profiles"
root position

inversion

'A' harmonic minor, E-E

'C' harmonic minor, B-B

solo break

another solo break example, same changes