

Motif Study #1 on "Here's That Rainy Day"

♩ = 80

This motif study started with the idea of combining the Maj7/9 arpeggio with the minor third of the chord. One of the characteristics of this tune is the contrast between G major and the suggestion of G minor. I say "suggestion" because it doesn't go into G minor, but into the relative major of G minor, which is B-flat major. So I wanted to see how I could use that important Bb note in the first measure. I originally tried the B-flat as an eighth note on beat three, but it was too stark, so I replaced it with the triplet, which is 9, flat 3, natural 3. The last two beats of measure one have a scale-wise passage, so measure one has two motivic ideas: an arpeggio and a scale-wise line.

The F-sharp to F-natural makes a good connection between the first two measures. The second measure more-or-less uses the motif ideas of arpeggio and scale-wise. The first half can be thought of as a 5, major 7, 9, with the B-flat as an arpeggiatura to the A. The second half of the measure combines scale-step and chromatic motion, and re-uses the F-sharp and F-natural, but now in reverse order.

Measure three begins a step lower than measure one, and has a similar direction and shape, but now, instead of an arpeggio, we have step-wise motion for the whole measure, with the exception of the B-flat to A, which adds a little interest. Note the similarity of beats three and four in measures one and three. Measure three leads into measure four with a whole step, as compared with the half-step linking measures one and two.

Measure four re-uses the arpeggio and scale motif ideas from measure one. The first half of the measure is 5, major 7, 1, 9 3. The last half of the measure is step-wise, and this time totally chromatic. I usually play this kind of chromatic phrase with an almost imperceptible *rallentando*, to increase the sense of destination and arrival.

The G on beat one of the fifth measure is a target of several preceding notes. Notice that from measure two to measure three we got F-sharp to G, and from measure four to measure five we get F-natural to G. These can be thought of as a development of the F-sharp to F-natural in measures one and two. Notice also the A-natural in measure 3 and the A-flat in measure four. These have created an inner line with a downward tendency; we expect G, and we get it in measure five, but in a different octave. You can get a sense of the strength of that implied inner line if you play the G in measure five doubled at the lower octave.