

## Time Signature Change and Stretch

A common arranging and perhaps improvising trick is to change the time signature of an entire piece or just a section of a piece of music. Generally, if the song is originally in 4/4 time, one would stretch each measure to become two measures in 3/4 time. The example below keeps the melody rhythmically on the simple side but Lesson 14b is an extended solo based on this principle. All kinds of rhythmic and melodic embellishments have been used.



2 bars of 4/4

become



4 bars of 3/4

## Modal Change

A "not so common" trick is to change the mode of the melody. Here is a demonstration of C major (the Ionian mode) and C Dorian. (The scale of C as it would appear in the key of Bb.) In fact, both scales are in the key of C but both are not in C major as we normally know it.



Notice the peculiar thing which takes place when we re-draw the chord structure on the Dorian Mode. Observe that the IV chord in C Dorian is in effect a Dominant 7th type chord but built on the Sub-Dominant scale degree. The Dominant chord in C Dorian is a minor 7th chord.

When we change the melody and harmony to another mode, unique sounds begin to emerge.

This kind of modal change works quite easily on a song which is originally diatonically in a major key. Other modes could be chosen with even bluer effect.

I chose the Dorian mode because of its Celtic quality. Lesson 14b moves into this mode for several choruses of the favourite tune. The other sections which are mostly in the original major key do have some brief excursions into the Mixolydian side of things. These are not entire modal changes but "borrowed blue notes."