

Analysis of You Stepped Out Of A Dream

The first thing to note in this month's analysis is that Nicholas Payton stretches the form of this tune so that it's twice as long. Instead of playing it as a 32 bar tune, he makes it a 64 bar performance and this is important to understand when trying to apply his solo to your own. He is just making each chord last for twice as long as the original.

Ok let's get into it. This tune is in the concert key of C major. It consists of an A-B form, each section 16 bars in length.

Measures 1-8

We see the tune start on the I chord and then quickly move up a half step. This provides for some interesting harmonic motion that provides for some colorful playing if you can effectively use sequences. (playing one line and then moving it to another key.)

In measure 5 we see the tune start to make the move to the key of Ab major. It does this by a V-I progression.

Measures 9-16

In measures 9-12 we see the tune moving to the key of F major by way of a ii-V-I progression. This should be easy to understand given how much I beat on this in the podcast every week, but let me know if you don't understand what this progression is.

We then see a non-resolving ii-V in the key of G major that quickly is moving us back into C major by measure 17. Measures 15-16 are very interesting and get us back to C major by way of what we call sideslipping. Instead of using a traditional iii-VI-ii-V, we see the tune use chromatic ii-V's to get us to C major again.

Measures 17-24

These measures are nearly identical to 1-8 with 2 exceptions. Measures 23-24 are setting us up for the end of tune and we see a chromatic movement again. Use sequences here as well to effectively play these changes.

Measures 25-32

In these measures we effectively move ourselves into a iii-VI-ii-V-I. This happens in the last 6 bars of the tune. Before that we see a non-resolving ii-V again that fits the melody nicely. It is somewhat of a deceptive cadence that provides for interesting harmonic movement, while then moving into our final cadence for the end of the tune.