

JAZZ PLATE: LESSON TEN

(Bb)

REVIEW OF CHORDS/SCALES
AUGMENTED AND DIMINISHED CHORDS
APPROACH TONES
3 LEVEL APPROACH TO IMPROVISATIONS
10 CONSIDERATIONS IN BUILDING SOLOS
IMPROVISATION TUNES

REVIEW OF CHORDS (CONCERT PITCH)

G Gm G^b Gm^b Gm⁷ G⁷ Gmaj⁷ Gm(maj⁷) G⁷(sus⁴) Gm⁷(b⁹)

II-7 V7 IMAJ7 ø7 (HALF DIMINISHED)
(DOMINANT 7TH)

TENSIONS
13 (6)
11 (4)
9 (2)

ALTERED TENSIONS
b 13
11
b # 9

BUILDING CHORD SCALES: OCTAVE

• CHORD TONES • ALTERED TENSIONS • SURROUNDING HARMONY

VOICING
G⁷/B

G⁷(b¹³)

1 b⁹ 3 11 5 b¹³ 7 8VE

/BASS NOTE

WARM-UP: CHORD SCALES (6:35)

TEMPO TARGETS: 104/120/144/160/176/208

MAJOR MIXOLYDIAN (LOWER 7TH)
LYDIAN SIM
DORIAN (LOWER 3RD) AEOLIAN/NATURAL MINOR (LOWER 6TH)
HARMONIC MINOR (RAISE 7TH) MELODIC MINOR (RAISE 6TH) OPT REPEAT
ALTERED LYDIAN FLAT 7
(DIMINISHED WHOLE TONE)

AUGMENTED CHORDS (AUG/+)

(CONCERT PITCH)

WHOLE TONE SCALES: (GROUP 1)

(GROUP 2)

G⁺ G⁺⁷ G⁺⁷ 3 5 7 Ab⁺⁷ 3 5 b⁷ b⁹

T T T T T T T T T T T T

EX 1 WHOLE TONE SCALES (9:40)

GROUP 1

GROUP 2

DIMINISHED 7TH CHORDS (DIM7/O7)

(CONCERT PITCH)

(SECONDARY DOMINANT FUNCTION)

Chord progression for Secondary Dominant Function: $G^{\circ 7}$ [$E^{\flat}7^{\flat 9}$] $A^{\flat}maj7$

(CHROMATIC FUNCTION)

Chord progression for Chromatic Function: $F^{\sharp\circ 7}$ $G^{\circ 7}$ $E7/G^{\sharp}$

DIMINISHED SCALES: (TWO INTERCHANGEABLE PATTERNS AVAILABLE)

PATTERN 1 (WHOLETONE ABOVE CHORD NOTES)

PATTERN 2 (SEMITONE ABOVE CHORD NOTES)

Ex 2 DIMINISHED CHORD SCALES (14:40)

*USING PATTERN 1 (WHOLETONE ABOVE CHORD NOTES)

GROUP 1

Chords: $C^{\circ 7}$ $E^{\flat\circ 7}$ $G^{\flat\circ 7}$ $A^{\circ 7}$

GROUP 2

Chords: $C^{\sharp\circ 7}$ $E^{\circ 7}$ $G^{\circ 7}$ $B^{\flat\circ 7}$

GROUP 3

Chords: $D^{\circ 7}$ $F^{\circ 7}$ $A^{\flat\circ 7}$ $B^{\circ 7}$

APPROACH TONES

EXAMPLE TAKEN FROM DIMINISHED SCALE PATTERN 1

C^{o7} DESCENDING: APPROACHING TARGET FROM ABOVE BY A WHOLE-TONE

ASCENDING: APPROACHING TARGET FROM BELOW BY A SEMITONE

SINGLE APPROACH: CHROMATIC FROM BELOW AND DIATONIC ABOVE (WHOLE-TONE EXCEPT TO 3RD*)

C ST ST ST T T *ST T

TARGET NOTES: 3 5 ROOT ROOT 5 3 ROOT

DOUBLE APPROACH SURROUND (DIATONIC FROM ABOVE AND CHROMATIC FROM BELOW)

C

ROOT 3RD 5TH ROOT 5TH 3RD ROOT

Ex 3 (18:50)

DOUBLE APPROACH SURROUND (DIATONIC ABOVE/CHROMATIC BELOW)

C F Bb

TONE ABOVE ST ABOVE (ROOT OF PREVIOUS BAR)

5TH 3RD 5TH 3RD 5TH 3RD

5TH 3RD 5TH 3RD 5TH 3RD

5TH 3RD 5TH 3RD 5TH 3RD

5TH 3RD 5TH 3RD 5TH 3RD

(c) 2022

TRIPLE CHROMATIC APPROACH: SURROUND (2 CHROMATIC FROM ABOVE AND ONE CHROMATIC FROM BELOW)

C

AS ABOVE WITH DIATONIC ADJUSTMENT FOR MAJOR 3RD/MAJOR 7TH (1 ABOVE AND 2 BELOW)

C7

DIATONIC ABOVE,
TWO CHROMATIC BELOW

MIX AND MATCH

C

Ex 4 (22:50)

TRIPLE CHROMATIC APPROACH: 5TH AND ROOTS (2 ABOVE/1 BELOW) MAJOR 3RD (1 ABOVE/2 BELOW)

II-7 C, V7 C7, I F, Bb

2 ABOVE, 1 BELOW (for 5TH); 1 ABOVE, 2 BELOW (for 3RD)

5TH, 3RD, 5TH, 3RD, 5TH, 3RD

5TH, 3RD, 5TH, 3RD, 5TH, 3RD

5TH, 3RD, 5TH, 3RD, 5TH, 3RD

5TH, 3RD, 5TH, 3RD, 5TH, 3RD

(c) 2022

- 6 TEN CONSIDERATIONS IN BUILDING YOUR IMPROVISED SOLO
1. ANALYSE CHORDS (KEY, CHORD FUNCTIONS, CHORD SCALES)
 2. FORM AND PHRASE STRUCTURES
 3. RHYTHMIC MOTION (ACTIVE/PASSIVE)
 4. STYLE OF THE MUSIC AND TEMPO
 5. MELODIC IDEAS (MOTIFS AND SEQUENCES)
 6. HARMONIC/MELODIC RELATIONSHIP (TENSION AND RELEASE)
 7. DYNAMICS (LIGHT AND SHADE)
 8. ARTICULATIONS (INFLECTIONS)
 9. LISTEN AND INTERACT WITH THE RHYTHM SECTION
 10. BUILD A STORY (INTRODUCE CHARACTERS, DEVELOPE YOUR IDEAS, BUILD CLIMAX AND RESOLVE)

IMPROVISATION:

FROM LESSON 5: BASIC BLUES PROGRESSION (I7, IV7, V7)

Three staves of musical notation showing a basic blues progression in 4/4 time. The first staff starts with a G7 chord. The second staff shows C7 and G7. The third staff shows D7, C7, and G7. The fourth staff shows V7, IV7, and I7.

1. BLUES (PART 2) WITH ADDITIONAL CHORDS

DEMO: (34:30)

YOU PLAY 4X: (35:05)

Three staves of musical notation showing advanced blues progressions with additional chords. The first staff is in C TONALITY with chords G7, C7, G7, Dm7, and G7. The second staff is in A HARM MINOR TONALITY with chords C7, C#o7, G7/D, Bb7, and E7. The third staff is in G TONALITY with chords Am7, D7, G7, E7(b13), Am7, and D7. A 'TURN AROUND' is indicated at the end.

2. IT DON'T MEAN A THING BY DUKE ELLINGTON

DEMO: (40:00)

YOU PLAY 4X: (40:50)

1.

2.

3.

4.

5.

6/1.

7/2.