

JAZZ PLATE: LESSON TEN

(Eb)

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 (DOMINANT 7TH) (HALF DIMINISHED)

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

AUGMENTED CHORDS (AUG/+)

(CONCERT PITCH)

WHOLE TONE SCALES: (GROUP 1)

(GROUP 2)

G⁺ G⁺⁷ G⁺⁷ Ab⁺⁷

ROOT 3 5 7 ROOT 3 5 b⁷ b

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)

G^{o7} [Eb7(b9)] Abmaj7

(CHROMATIC FUNCTION)

F#o7 G^{o7} E7/G#

DIMINISHED SCALES: (TWO INTERCHANGEABLE PATTERNS AVAILABLE)

PATTERN 1
(WHOLETONE ABOVE CHORD NOTES)

T ST T ST T ST T ST

1 3 5 7

PATTERN 2
(SEMITONE ABOVE CHORD NOTES)

ST T ST T ST T ST T

Ex 2 DIMINISHED CHORD SCALES (14:40)

*USING PATTERN 1 (WHOLETONE ABOVE CHORD NOTES)

GROUP 1

G^{o7} Bb^{o7}
Db^{o7} E^{o7}

GROUP 2

G#^{o7} B^{o7}
D^{o7} F^{o7}

GROUP 3

A^{o7} C^{o7}
Eb^{o7} F#^{o7}

APPROACH TONES

EXAMPLE TAKEN FROM DIMINISHED SCALE PATTERN 1

G^{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*)

G

TARGET NOTES: 3 5 ROOT ROOT 5 3 ROOT

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

G

ROOT 3RD 5TH ROOT 5TH 3RD ROOT

Ex 3 (18:50)

DOUBLE APPROACH SURROUND (DIATONIC ABOVE/CHROMATIC BELOW)

G **C** **F**

TONE ABOVE 5TH ST ABOVE 3RD 5TH 3RD 5TH 3RD

(ROOT OF PREVIOUS BAR)

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

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

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

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

Musical notation for G major triad (G, B, D) in treble clef. The notes are approached from above and below using chromatic lines. Labels below the staff indicate intervals: 3RD, 5TH, ROOT, 5TH, 3RD, and ROOT.

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

Musical notation for G7 chord (G, B, D, F) in treble clef. The notes are approached with diatonic adjustments. Labels below the staff indicate intervals: 3RD, 5TH, ROOT, 5TH, 3RD, and ROOT. Below the staff, the text reads: "DIATONIC ABOVE, TWO CHROMATIC BELOW".

MIX AND MATCH

Musical notation for G major triad (G, B, D) in treble clef. The notes are approached with a mix of chromatic and diatonic lines. Labels below the staff indicate intervals: 3RD, ROOT, ROOT, 5TH, 3RD, ROOT, and 5TH.

Ex 4 (22:50)

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

Musical notation for Ex 4 in 4/4 time, showing triple chromatic approaches for various chords. The first line shows G (II-7), V7, I (C), and F. The second line shows Bb, Eb, and Ab. The third line shows Db, F#, and B. The fourth line shows E, A, and D. Labels below the staff indicate intervals: 5TH, 3RD, (ROOT) 5TH, 3RD, 5TH, 3RD, 5TH, 3RD, 5TH, 3RD, 5TH, 3RD, 5TH, 3RD. Below the staff, the text reads: "2 ABOVE 1 BELOW". At the bottom, it says "(c) 2022".

Gmaj7 E7 Am7 D7 Gmaj7

1. PENTATONIC

2. CHORD TONES

Gmaj7 E7 Am7 D7 Gmaj7

I MAJ7 V7/II II-7 V7 I MAJ7

TARGET CHORD TONES

Gmaj7 E7 Am7 D7 Gmaj7

5 3 7 5 3 ROOT ROOT

PASSING AND AUXILIARY

Gmaj7 E7 Am7 D7 Gmaj7

5 3 PASSING 7 AUX 5 3 ROOT PASSING ROOT

APPROACH

Gmaj7 E7 Am7 D7 Gmaj7

3. CHORD SCALES

Gmaj7 E7(b13) Am7 D7 Gmaj7

I MAJ7 SEC V7 II-7 V7 I MAJ7

MIX AND MATCH

Gmaj7 E7(b13) Am7 D7 Gmaj7

I MAJ7 V7/II II-7 V7 I MAJ7

DOUBLE TIME FEEL

Gmaj7 E7(b13) Am7 D7 Gmaj7

I MAJ7 V7/II SEQUENCE II-7 V7 I MAJ7

- 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 in 4/4 time, showing a basic blues progression. The first staff has a D7 chord above it. The second staff has G7 and D7 chords. The third staff has IV7, A7, G7, D7, and V7 chords.

1. BLUES (PART 2) WITH ADDITIONAL CHORDS

DEMO: (34:30)

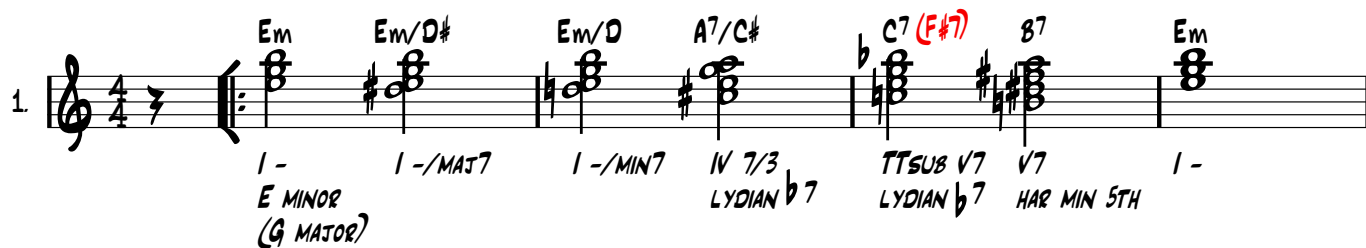
YOU PLAY 4x: (35:05)

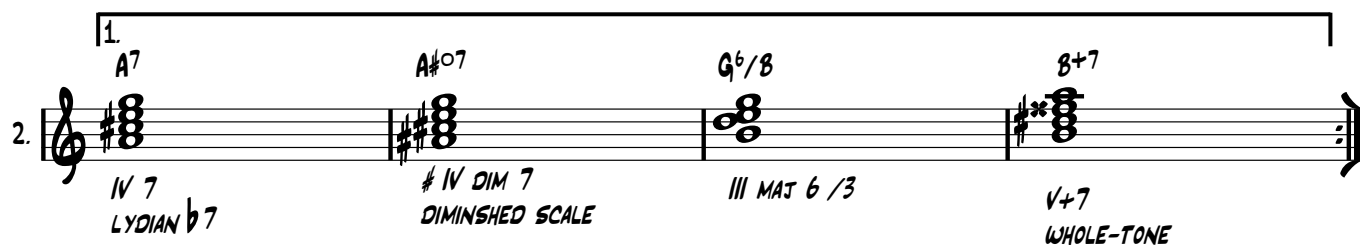
Three staves of musical notation showing advanced blues progressions with additional chords. The first staff is in G TONALITY with chords D7, IV7, G7, D7, Am7, and V7. The second staff is in E HARM MINOR TONALITY with chords G7, IV7, G#o7, #IV DIM 7, D7/A, 17, F#o7, and SEC II-7. The third staff is in D TONALITY with chords Em7, A7, D7, B7(b13), SEC V7, Em7, and A7 TURN AROUND.

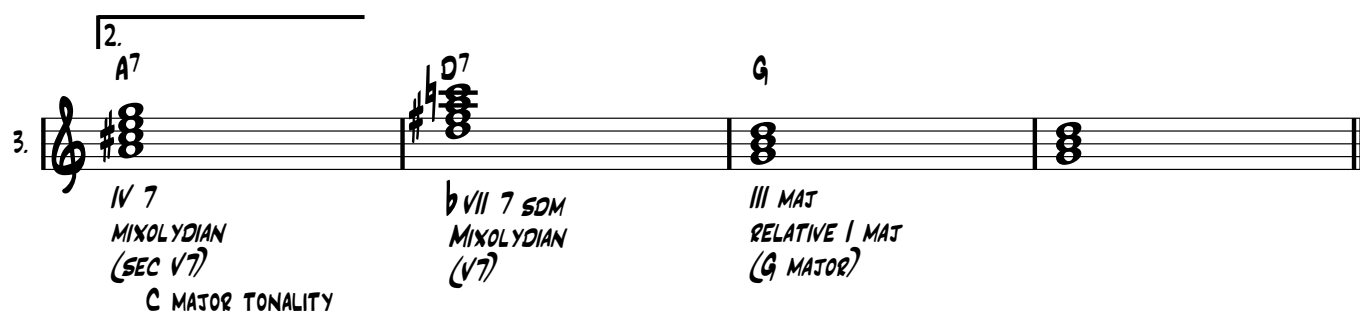
2. IT DON'T MEAN A THING BY DUKE ELLINGTON

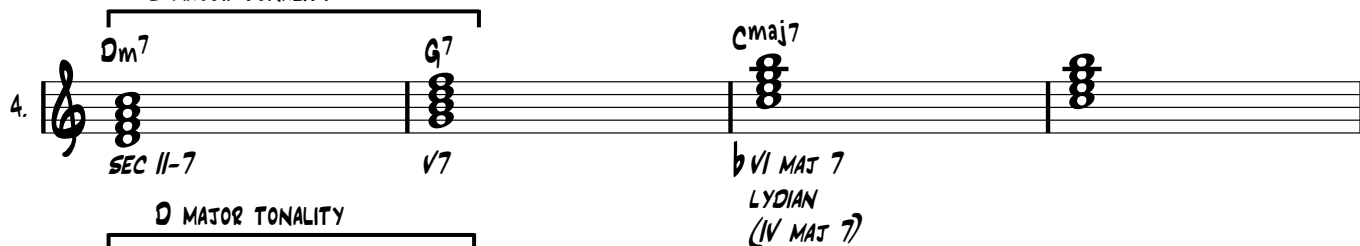
DEMO: (40:00)

YOU PLAY 4X: (40:50)

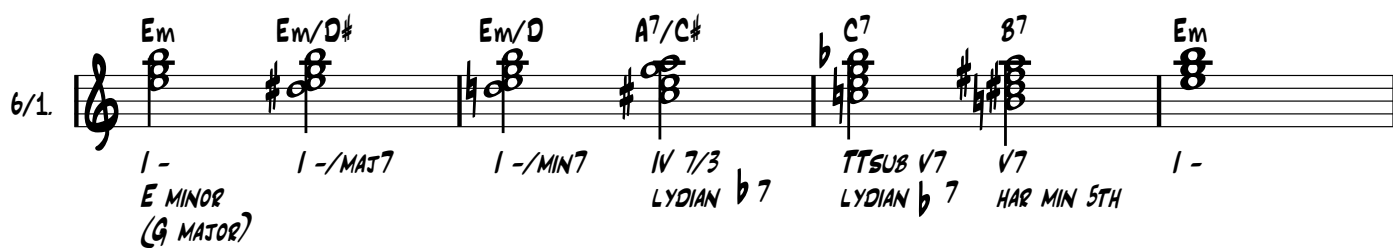
1. 

2. 

3. 

4. 

5. 

6/1. 

7/2. 