

JAZZ PLATE: LESSON SEVEN

(Bb)

MODALITY
KEY SIGNATURES
TETRA CHORDS
MODES
IMPROVISATION: MODALITY

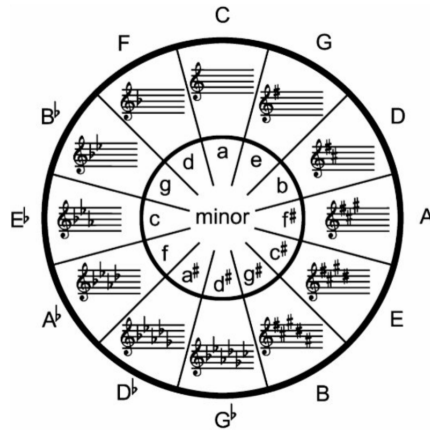
Cmaj7 MAJOR (IONIAN MODE) ST ST

EXERCISE 1: MAJOR/IONIAN (2 MAJOR TETRA CHORDS)
(2:00)

G MAJOR SCALE ST ST

C MAJOR SCALE

KEY SIGNATURE CLOCK



SCALE RANGE (SHOWN AS TWO OCTAVES ALTHOUGH YOU CAN WRITE OUT YOUR FULL INSTRUMENT RANGE)
FIND YOUR STARTING NOTE AND IDENTIFY THE KEY SIGNATURE.
ASCEND TO THE TOP, THEN DESCEND TO THE BOTTOM AND RETURN BACK UP TO YOUR STARTING NOTE.

2 MODES
 PITCH AXIS (PA)
 MAJOR/MINOR BASED
 CHARACTERISTIC NOTES (DIFFERS FROM MAJOR/MINOR SCALES)

C IONIAN (MAJOR BASED)

D DORIAN (MINOR BASED) RAISED 6TH

E PHRYGIAN (MINOR BASED) LOWERED 2ND

F LYDIAN (MAJOR BASED) RAISED 4TH

G MIXOLYDIAN (MAJOR BASED) LOWERED 7TH

A AEOLIAN (MINOR BASED)

B LOCRIAN (MINOR BASED) LOWERED 2ND AND 5TH

DORIAN MODE (MINOR BASED)

Dm⁷ PITCH AXIS

ST

3

5

CHAR. NOTE (RAISED 6TH)

7

EXERCISE 2: DORIAN (2 MINOR TETRA CHORDS)
 (10:10)

G DORIAN SCALE

MINOR TETRA

MINOR TETRA

ST

C DORIAN

Cm⁷

Gm⁷

Fm⁷

MIXOLYDIAN MODE (MAJOR BASED)

PITCH AXIS

G7

1 3 5 7

ST ST

CHAR. NOTE (LOWERED 7TH)

EXERCISE 3: MIXOLYDIAN (MAJOR AND MINOR TETRA CHORDS)
(14:40)

(G MELODIC MINOR)

MAJOR TETRA MINOR TETRA

ST ST

C MIXOLYDIAN SCALE D MIXOLYDIAN SCALE

C7

G7

F7

CREATING MODALITY MELODIES

REPETITION OF PITCH ACCESS (P.A.)

APPROACH AND SURROUND NOTES TARGETTING PITCH ACCESS

CHARACTERISTIC NOTE

EXAMPLE 1

EXAMPLE 2: SEQUENCES

IMPROVISATION: MODALITY

DEMO: (20:15)

YOU PLAY 4x: (21:50)