

The tenth lesson on improv8ing uses the chord progression of i iv V III

10 a Hints on Improvisation

Cm (i) *Fm (iv)*

G7 (V7) *EbMaj7+ (iii+)* *(iii+)*

HINT 1: An Imperfect Cadence finishes on any other chord.

Here we finish on V7 - III to make an interesting Imperfect Phrygian Cadence.

Hint 2: This exercise uses the same pattern of notes as the previous one, (#9 hints on I VI V vii) but look carefully at the Key Signature and this is in the Tonic Minor, C min.

HINT 3: A Tonic Minor Scale (relative scales) begins on the Tonic Note of the Major Scale but has a key signature a Minor 3rd above the Tonic.

The interval of a minor 3rd is 3 half tones. e.g. C - Eb

Hence C minor and Eb Major share the same key signature of 3 flats.

HINT 4: The best way to find the Tonic Minor Key Signature is to COUNT THREE KEYS CLOCKWISE from the Tonic on the Cycle of Movable Keys. Thus from Tonic C, F is 1, Bb is 2 and Eb is 3 . . Bingo!

This is why the **Cycle of Keys is Always Our Reference Point** and so important to memorise or at the very least have a copy on your music stand.

HINT 5: A quick tip: when reading a piece for the first time, if the 7th note of the *alleged* Tonic Key is raised, the piece is invariably in a Minor Key.

HINT 6: Although it may seem boring, repetition of anything we have previously explained helps to reinforce the idea until it becomes a subconscious reflex, which is what we at miAim take care to do.

HINT 7: If you are not up to speed with the dialog we use in these hints and on our YouTube videos, you will find it all explained in **Book One An Introduction To Improvisation** available from our website <http://miAim.com.au>

© Copyright miAim 2018

Provided courtesy of miAim.com.au The Improvised Line - An Innovative Method