

The eleventh lesson on improv8ing uses the chord progression of i ii V III+

11 a Hints on Improvisation

Am (i) Bdim (ii)

E7 (V7) C<sub>aug</sub> (III)

**HINT 1:** The notes in the exercise follow the same rhythmic pattern as #9 and #10, however you can use any melodic pattern and rhythm you prefer. We do not tell you what to play, no-one can. What we do is to provide you with a platform for improv8ing.

**Hint 2:** Look at the Key Signature - no sharps or flats. When looking at this for the first time you will note that the 7<sup>th</sup> note is raised (in this case G#). This invariably points to a minor Key. In this case A minor which is the Relative Minor of C Major.

**HINT 3:** The Relative Minor scale begins a minor 3<sup>rd</sup> below the Tonic Note of the Major Key.

The note 'A' is a minor 3<sup>rd</sup> (3 half tones) below the 'C' note and they share Key Signatures. They use same notes of the scale, except for the 7<sup>th</sup> note of the minor which is raised 1 half tone.

**HINT 4:** The best way to find the Relative Minor Key Signature is to COUNT THREE KEYS ANTI-CLOCKWISE from the Tonic on the Cycle of Movable Keys. Thus from Tonic C, G is 1, D is 2 and A 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:** Try playing the TetraChords (4 notes) instead of the Triads (3 notes)

Eg Am7, Bdim7, E7 and C<sub>aug</sub>7 or even mix them up with Am, Bdim, E and C+. This will add enough variety to your solo or improv to impress anyone.

**HINT 5:** 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 6:** 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>

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