

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) Caug (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 7th 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 3rd below the Tonic Note of the Major Key.

The note 'A' is a minor 3rd (3 half tones) below the 'C' note and they share Key Signatures. They use same notes of the scale, except for the 7th 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 Caug7 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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