

Series 1 Episode 5 Improv 4 Players
improv8ing on I iii ii vi V with variation

The image shows two staves of musical notation. The top staff is titled "Cha Cha" and "Hints on Improvisation". It features a melody line with eighth notes and accents. Below the staff, there are four chord symbols: I, iii, ii, and vi. The bottom staff shows a bass line with chords. Below this staff, there are four chord symbols: I, vi, ii, and V7. The notation includes various musical symbols such as accents (>) and a staccato dot on the fourth beat of the first staff.

HINT 1: In this example the first 4 bars use I - iii - ii - vi chord progression.
The second 4 bars add some interesting variation I - vi - ii - V7 (for the turnaround)

Hint 2: A suggested Rhythm has also been added - Cha Cha.
The Cha-cha is an easy rhythm held together by its accents on beats 1, 2 1/2 & 3 with the 4th beat *staccato* (*short and snappy, drop it like it is hot*) as indicated by the dot.

One thing that can be said for all Latin Rhythms is that it gives the percussion section a chance to show off their talent. Drums and Cymbals are common place in all genre however, Latin styles also explore Bongo, Steel Drum, Marimbas, Maracas and all the Bells and Whistles you may have forgotten about. All Latin Genre gives you the chance to create up-beat tunes that give the percussion section something to improvise upon.

However you may use this 8 bar platform for any genre or style you enjoy playing.

HINT 3: In our 1st eBook "An Introduction to Music Improvisation" you will find a list of *Articulations* to practice. This is by no means a complete list of the many possible variations of articulations but a great start for any musician.
The best place to explore more articulations specifically for you is in the most recommended Tutor or Course Book for the instrument that you are studying.

HINT 4: To generate a simple Theme, Improvised Line or Melody, you can use the notes of the chords and the notes of the scales of each chord. Keep it simple so that it is repeatable in each new pitch of each new chord and you will be on a winner.
It is also then easy to play in reverse and with different notes of different lengths.

HINT 5: Because the 7 modes appear in every scale on the Cycle of Keys it is possible to change the mode of your composition by altering 1 note. This then opens up a new set of notes and chords on which you can create a new theme or sound.
Eg. If you flatten the 2nd note of the Aeolian (scale) it becomes a Phrygian scale.

To get back to the original key simply undo the alteration.

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