

This third lesson on improv8ing uses the chord progression of I IV vi V

2 Hints on Improvis8ion

C C C C F F F F

Am Am Am Am G6 G6 G G7

HINT 1: Using the same format as previous lessons, play one chord for two bars with a steady beat. By now you should be getting familiar with this formula for generating ideas for a theme, melody or improvised line with a simple chord progression. We will stick to this format for a while, giving you time to assimilate the information until it becomes second nature.

Note how the chord progression has changed I - IV - vi - V.

This gives you another platform for improvising on 8 bars.

HINT 2: If you are familiar with Key Signatures, Scales and Arpeggios you will not have the need for the suggested lines connecting notes as seen in the previous two charts on this subject.

There is no compulsion to use the quality of the chords provided.

You may choose any chord definition / type you are familiar with.

HINT 3: Remember, THERE ARE NO WRONG NOTES. You can use every note in a scale against every chord of the scale / key you are playing in.

Although these charts are presented in the Key of C Major for convenience sake, try transposing them into any key you are familiar with.

HINT 4: You may use whatever note duration you like on any beat.

e.g. Whole notes, Half notes, Quarter notes, Eighth or Sixteenth notes.

HINT 5: You can use this 8 bar progressions as a guide and set it to any Rhythm / Style / Genre you prefer.

HINT 6: Music phrases are usually written and can be played in groups of 2, 4 or 8 bars.

A 2 bar phrase is usually referred to as a "lick"

A 4 bar phrase is usually referred to as a "riff"

An 8 bar phrase is usually called a "cadence"

When starting out, try aiming for the Dominant Triad or Tertachord (V or V7) of the key at the 8th bar / measure.

HINT 7: Keep your eyes on this space for more Hints on Improvis8ion, especially Cadences.

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