

This second lesson on improv8ing uses the chord progression of I vii ii V

2 Hints on Improvis8ion

C C C C Bdim Bdim Bdim Bdim

Dm Dm Dm Dm G G G G7

**HINT 1:** Using the same format as lesson one, play one chord for two bars with a steady beat.

Note how the chord progression has changed from I - IV - ii - V to I - vii - ii - V. This gives you another platform for improvising on 8 bars.

**HINT 2:** These charts can be used by monophonic and polyphonic players.

If you play a monophonic instrument the line is a suggested melody guide to connect your phrases.

If you are a polyphonic/ keyboard player, play the chords with your left hand and let your right hand wander over the keys you are familiar with. For the more advanced players, select a bass line/ rhythm, play the chords in either or both hands and highlight the top most note as your improvised line or melody.

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.

**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 8<sup>th</sup> bar / measure.

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

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