

The seventh lesson on improv8ing uses the chord progression of I IV V ii

8 Hints on Improvisation

I / I / IV / IV /
V / V / ii / ii-7 / segue

HINT 1: This progression is I - IV - V - ii which gives us 3 Major and 1 minor chords. So far these hints have all been written in the Key of C Major, no sharps or flats. In this exercise we are playing in the Key of Bb Major. By thinking in Roman Numerals you can transpose any of these exercises into any Key Signature you prefer. If you are not up to speed with the dialog we use in these hints as used on our YouTube videos, you will find it all explained in **Book One An Introduction to Improvisation** available exclusively from our website <http://miAim.com.au>

HINT 2: The Roman Numerals represent the POSITIONS of a chord within a scale.

I is the 1st position - the Ionian or the Tonic Note

ii is the 2nd position - the Dorian or the SuperTonic Note

iii is the 3rd position - the Phrygian or Mediant Note

IV is the 4th position - the Lydian or SubDominant Note

V is the 5th position - the Mixolydian or Dominant Note

vi is the 6th position - the Aeolian or SubMediant Note

vii is the 7th position - the Locrian or SubTonic/ Leading Note

HINT 3: Not every cadence has to fall on the V7 as this exercise demonstrates. But every cadence, except the final (I), suggests a follow on (*segue*). This exercise is an Imperfect Dorian Cadence.

HINT 4: Changing the value of the chord, eg from Major to Maj7, Augmented or 9th chord, brings a new backing sound and a new range of notes for your theme.

HINT 5: When playing TetraChords (4 notes) you do not have to play all the notes inside the octave. Let the Bass take the 1st, 5th or even a passing note for some variety to lead into the next chord or 4 bar phrase. This will give you a more open sound for the chord. Do not be afraid to experiment because there are no wrong notes.

HINT 6: When creating The Improvised Line (theme) you can follow the notes of the chord and its inversions for a simple 2 bar theme that can be repeated at the new pitch of the next chord. It can also be played backwards, inverted or changed to a lower or higher octave to keep things interesting. It is your improvisation or composition.

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