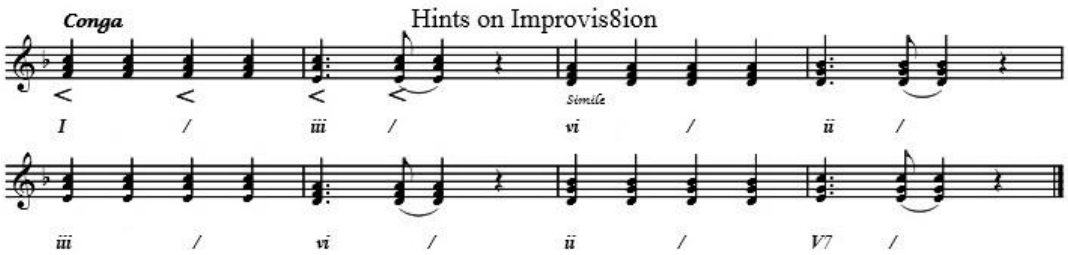
Series 1 Episode 4 Improv 4 Players
improv8ing on I iii vi ii V with variation



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

Hint 2: A suggested Rhythm has also been added - Conga.
The conga is a novelty line-dance made popular in the early 20th century when Latin Rhythms fused with American Jazz. The Conga is danced with small sliding steps, advancing alternately. Left, Right /Left, Kick / Right, Left /Right, Kick/ on beats
1 * 3 | 5 * 6 1/2 * *| for a slightly syncopated feel every 2 bars.

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

HINT 3: The instruction *simile* in the 3rd bar, means to continue the accents as played in the first 2 bars, throughout the entire arrangement. It saves cluttering up the music chart with repetitious accents that reflect the rhythm being played.

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 6th note of the Dorian (scale) it becomes an Aeolian scale.
Eg. If you flatten the 5th note of the Phrygian (scale) it becomes a Locrian Scale.

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

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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