

BASS MOTION



CHORD
SUBSTITUTION

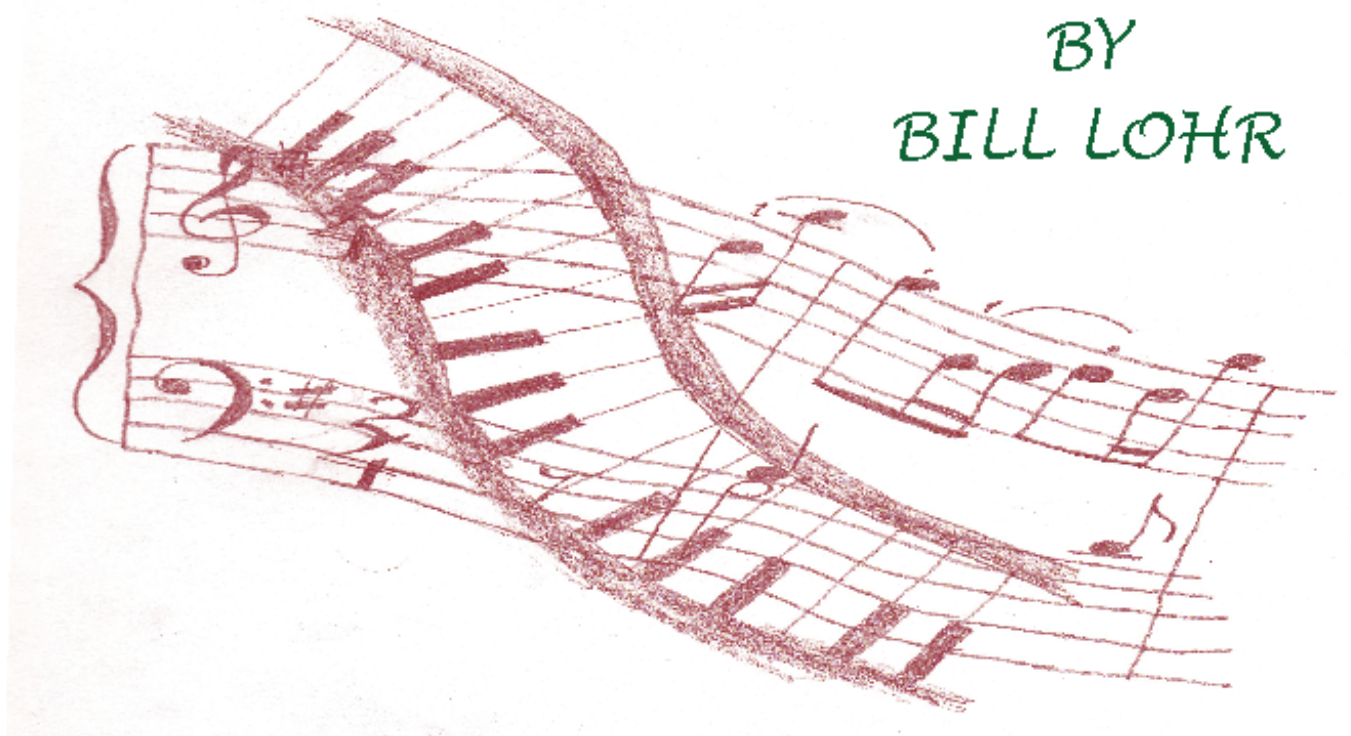
&

IMPROVISATION

A SIMPLE GUIDE TO UNDERSTANDING

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PREFACE

Most of my education in music has come from hours of listening. Some of those hours were simply for enjoyment while the rest were spent trying to understand the different devices used to create the music I was hearing. I believe that one of the most interesting things about music is its motion. By that I mean the different paths we use to get from point to point in a basic song structure or form existing inside a specific tonality or group of tonalities. Most of what I had learned in the past was based on taking situations that had occurred in one tune and applying that action to similar situations in other tunes. I believe this process is common with most of us when we're learning to play and that we have a tendency to discontinue our search for how and why these things work.

Having become a teacher without a formal music education has required me to formulate my own method of explanation. I think you will find it to be quite simple and logical.

DOMINANT - MINOR and MINOR - DOMINANT

(1) (2) (3) (4)

G7 C Dm17 G7 C Dm17 C Dm17 G7 C

The first rule of motion is: Where there is a dominant chord, there is a minor that precedes it, and where there is a minor, there is a dominant chord that follows. In ex. (1), we have a V7 - I cadence, and in ex. (2), we have the minor ii preceding the V7. In ex.(3), we have the minor coming first and in ex. (4), the dominant following the minor. As you can see, we're simply showing the origin of the ii - V - I cadence. You must keep in mind that the actual ii - V cadence sets up the I chord. It is important to remember that this same minor - dominant relationship can act as a setup to other points of the scale degree. For example, in ex. (5) I used this same minor - dominant cadence to set up the ii chord. in ex. (6) we set up the vi chord, in ex. (7) the iii chord, and in ex. (8) the IV chord.

(5) (6) (7) (8)

Em17 A7 Dm17 Bm17 E7 Am17 F#m17 B7 Em17 Gm17 C7 Fm17

RELATIVE MINOR

(1) C_{maj7} D_{m7} G^7 (2) C_{maj7} A_{m7} D_{m7} G^7

The second rule of motion involves the use of the relative minor in conjunction with the I chord. As you can see in ex. (1), there is one full bar of the C_{maj7} . By substituting the relative minor for the C_{maj7} on beat 3 of bar 1 in ex. (2), I've created a little more motion as well as the famous I - vi - ii - V progression. Remember this same application can be used when the relative minor becomes the I chord. As you can see in ex. (3), the A_{m7} is played for 1 bar and in ex. (4), I've substituted the $F\#m7(b5)$ on beat 3 of bar 1 for A_{m7} thus creating a I - vi - ii - V in minor.

(3) A_{m7} B_{m7} E^7 (4) A_{m7} $F\#m7(b5)$ $B_{m7}(b5)$ E^7

NOTE: Theoretically speaking, the relative minor is thought of as being a minor 3rd below the tonic whether it is major or minor. If you, however, were to think of simply the intervallic relationship of a minor 3rd below you could apply the same principal to the ii chord, iii chord, or IV chord. In other words, all these could be thought of as a temporary I chord.