

JAZZ PLATE: LESSON SEVEN

(F Horn)

MODALITY
 KEY SIGNATURES
 TETRA CHORDS
 MODES
 IMPROVISATION: MODALITY

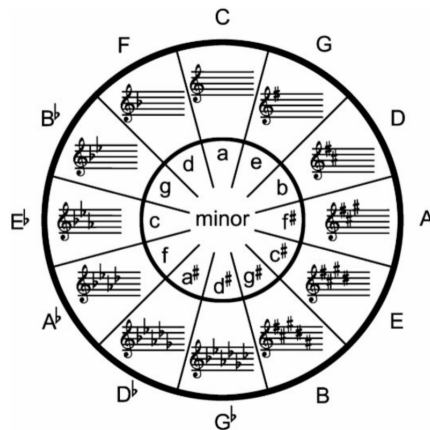
Cmaj7 **MAJOR (IONIAN MODE)** **ST** **ST**

EXERCISE 1: MAJOR/IONIAN: 2 MAJOR TETRA CHORDS
 (2:00)

C MAJOR SCALE **ST** **ST**

F MAJOR SCALE

KEY SIGNATURE CLOCK



SCALE RANGE (SHOWN AS TWO OCTAVES ALTHOUGH YOU CAN WRITE OUT YOUR FULL INSTRUMENT RANGE)
 FIND YOUR STARTING NOTE AND IDENTIFY THE KEY SIGNATURE.
 ASCEND TO THE TOP, THEN DESCEND TO THE BOTTOM AND RETURN BACK UP TO YOUR STARTING NOTE.

Cmaj7

Gmaj7

Fmaj7

2

MODES
PITCH AXIS (PA)
MAJOR/MINOR BASED
CHARACTERISTIC NOTES (DIFFERS FROM MAJOR/MINOR SCALES)

C IONIAN (MAJOR BASED)

D DORIAN (MINOR BASED) RAISED 6TH

E PHRYGIAN (MINOR BASED) LOWERED 2ND

F LYDIAN (MAJOR BASED) RAISED 4TH

G MIXOLYDIAN (MAJOR BASED) LOWERED 7TH

A AEOLIAN (MINOR BASED)

B LOCRIAN (MINOR BASED) LOWERED 2ND AND 5TH

DORIAN MODE (MINOR BASED)

Dm⁷ PITCH AXIS

1 3 5 CHAR. NOTE (RAISED 6TH) 7

EXERCISE 2: DORIAN (2 MINOR TETRA CHORDS)
(10:10)

C DORIAN SCALE

MINOR TETRA ST MINOR TETRA ST

F DORIAN

Cm⁷

Gm⁷

Fm⁷

MIXOLYDIAN MODE (MAJOR BASED)

Musical staff showing the G7 chord (G, B, D, F) and the Mixolydian mode scale on a pitch axis. The scale is labeled "PITCH AXIS" and has notes G, A, B, C, D, E, F. The intervals between G-A, B-C, and D-E are marked as "ST" (semitone). The 7th note, F, is labeled "CHAR. NOTE (LOWERED 7TH)".

EXERCISE 3: MIXOLYDIAN (MAJOR AND MINOR TETRA CHORDS)
(14:40)

Musical staff for Exercise 3. It shows a Major Tetra chord (F, G, A, B) and a Minor Tetra chord (C, D, E, F) with a semitone interval between E and F. The scales are labeled "F MIXOLYDIAN SCALE" and "G MIXOLYDIAN SCALE". A common time signature "C" is labeled as "(C MELODIC MINOR)".

Musical staff showing the F Mixolydian scale: F, G, A, B, C, D, E, F.

Musical staff showing the G Mixolydian scale: G, A, B, C, D, E, F, G.

Musical staff showing the C Melodic Minor scale: C, D, E, F, G, A, B, C.

Musical staff showing the D Dorian scale: D, E, F, G, A, B, C, D.

Musical staff showing the C7 chord: C, E, G, Bb.

Musical staff showing the G7 chord: G, B, D, F.

Musical staff showing the F7 chord: F, Ab, C, Eb.

CREATING MODALITY MELODIES

REPETITION OF PITCH ACCESS (P.A.)

APPROACH AND SURROUND NOTES TARGETTING PITCH ACCESS

CHARACTERISTIC NOTE

EXAMPLE 1

Cm⁷

PITCH AXIS. SURROUND TONES P.A. CHORD TONES SURROUND TONES CHARAC. NOTE P.A. APPROACH TONE P.A.

EXAMPLE 2: SEQUENCES

Cm⁷

3 3 3

IMPROVISATION: MODALITY

DEMO: (20:15)

YOU PLAY 4x: (21:50)

Cm⁷

DORIAN

A^b7

MIXOLYDIAN

A^m7

DORIAN

Cm⁷

DORIAN