



## Lesson 1 - Laying the Foundations

- Hello everyone, my name is Marc from JazzGuitarLessons.net, and I'd like to welcome you, personally welcome you, to this Improv and Chromaticism course where you'll learn to add chromatic notes in between your notes or in your solos, so this is the first course of many focusing on very specific aspects of improv, comping, crafting single note solos, and of course, chord melody. Those ideas, here, in chromaticism are things we could not explore in depth in Improv 101, 102, and 103. This is a particular course about exploring the concept of aiming super-hard at a target note and, really, the fine detail of, you guessed it, using chromaticism.

Now, when we talk about using chromaticism to aim at notes, we're really talking about using the notes that fall outside of the current, implied chord or scale. So if you're hearing a G-seven chord and you hit an A-sharp, you're on your way to get to that B natural note, that target note, that's the third of G-seven, and that's what we would call chromaticism. If you remember the three pillars of improvisation from our improv series, this kinda falls under some serious second-pillar stuff, which is connecting chords logically. Once you've already got a handle on what notes you can play, and you have to really solidify your understanding of targeting specific notes and how to aim at them, so second pillar is connecting the chords with chromaticism. You can connect them, add some putty in between, right? So, this is foundational stuff. If you have a really hard time aiming at specific notes at specific moments, it's going to be way harder for you to freely play with interesting rhythms and create riveting phrases for your listeners. That being said, I want you to think about the exercises. I say, "Eggs-ercise", right? Like an egg. Sorry, exercises. I want you to talk about the exercises in this course like you would think about drills you might do in a practice for a sports team. So, hockey, basketball, volleyball, or what have you. Performing a wrist shot in hockey... I'm Canadian, right... or a layup in basketball, or a spike in volleyball requires an extremely specific set of muscle sequences that you have to train into your

muscle memory before you can even begin to attempt it on the court or at a rink, under the pressure of the game without thinking. So, the same goes with trying to aim at a note when you're soloing. If you have to think about how to execute some of these foundational techniques in a jam session, you haven't drilled them enough and you haven't drilled them in a wide-enough variety of situations. It's not the end of the world. That's why we're here at JazzGuitarLessons.net. That's the help you get there. So, the rules of the game, as in the sport for jazz improv, are all about creating tensions and resolutions between chords, targeting strong chord tones like a third or seventh of a chord, playing the right note from the right chord scale, going down from the seventh to the third of the next chord, and creating great phrasing by being able to start or stop phrases at any point of the bar. If you notice, these aspect of playing correspond to our three pillars, which we laid out in Improv 101, 102, and 103. So this is really the rules of the game, as in, you think about the rules and the lines in hockey, those are the rules. Play the right chord tones and sequence, whatever. However mastering these aspects of jazz improv, much like becoming a great forward in basketball, or a great offense in hockey, requires you to drill the fundamental moves of jazz improv. So, with that said, in this course, Improv and Chromaticism, I'm going to outline the basic moves you need to make in order to perfectly target and approach any note you want at the right time. I hope this is clear.

The rules of the game are really, you know, change running and playing the right arpeggio and scale, and the moves are this chromaticism. Your job is to take these foundational moves and techniques and do your due diligence. Practice targeting notes that you are not used to targeting. Practice delaying or anticipating an approach so that you can pull that technique out of your hat at a moment's notice, and make sure to try these studies in multiple keys, at multiple tempos, on many different standards and chord progressions. As always, let me know in the comment box below if you have any questions or trouble along the way. We're here to help, and I'll be sure to lend you a hand or answer your questions. So, good luck, and welcome to Improv and Chromaticism.