

Location: An apartment Emily is sharing with Larry Coryell - it must be uptown in NYC because we mention that we're going to share a cab down t

Time: Fall of 1985. I am in New York just before leaving for a year in England to study. This is after the lesson where we did "Four" (Emily Remembrances. I was showing Emily a list of all the possible subdominant minor chords you can play in any given key. I had made the list while Emily is playing one of Larry's guitars. It's a classical guitar and has no dots on the fretboard - she remarks at one point that it's a little

Key Concepts covered in this lesson. We review a chord solo that uses a lot of Subdominant Minor substitutions. This leads to a general discus

2:18 - We are looking through a folder of music that I have - I think we passed by a Chuck Mangione chart - probably feels so good. Emily saw s

2:50 - Emily points out that that Dmaj7 going to Gm7 is the same as Dmaj7 going to Bbmaj7.

3:10 - Emily substitutes a Gm11

3:50 - Emily takes off and vamps with some melodic chords - voice leading - "melodizing your chords".

4:40 - I play Emily my chord arrangement of A Foggy Day based on an earlier lesson and me trying to use subdominant minor chord substitutions.

7:10 - Emily shows an example of throwing the ii minor chord in every time she encounters a dominant chord. (We are looking at the Real Book ve

9:35 - we finish up A Foggy Day and I ask Emily about chord substitutions for the I chord.

10:00 - Emily writes out some common chord substitutions for the I (see Substitutes-for-I.pdf

12:00 - Emily plays a few examples.

14:50 - Emily vamps Dm7 G13 Am7 while I solo. Emily and I figure out that the G7 can fall into either category for jazz minors - you can either

17:30 - I think Emily gives me the classical guitar to try a solo.

19:00 - Emily does the second example - substituting an Em7 for the Cmaj7. She does a ii V and then instead of resolving to the one, goes to th

20:10 - Emily plays over this vamp for awhile - doing some fancy chord substitutions, then some beautiful single note soloing, mixed up with cho

22:47. Emily introduces me to the A whole tone scale, which can be used to improvise over the A7b13 in the above vamp.

23:00 - Emily plays the whole tone scale - at about 23:11 she plays it in fourths. For the next minute, she plays around between the Bb Jazz Min

26:00 - I practise the whole tone scale.

27:00 - Joel solos over the ii - V - iii - vi vamp.

28:30 - Emily takes over and solos for a few rounds. She cooks.

32:00 - Emily explains what counterpoint is. It's not apparent in the way I asked the question, but the first time I heard her playing with Her

34:00 - Emily gives a third example for chord substitutes for the I - using the "flat five minor seventh flat five". See the Substitutes-for-I.

37:30 - Emily talks about how she approaches the Minor Seven flat five (m7b5) chord. Over F#m7b5 she plays Cmaj7#11, which she explains is "up

38:30 - Emily plays the lydian arpeggio over the minor seven flat five. She gives an example starting on a B minor 7 flat five, which is are ch

39:00 - Emily solos over black orpheus like chords.

41:00 - Joel takes a swipe at it. Doesn't quite sound as good.

42:00 - Joel tries a solo over A Foggy Day.

45:00 - Emily compliments me on my progress and regrets that we have to end the lesson. I was leaving for a year abroad in a few days and joked