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 discuss
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 A7n7 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