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# Improvisation

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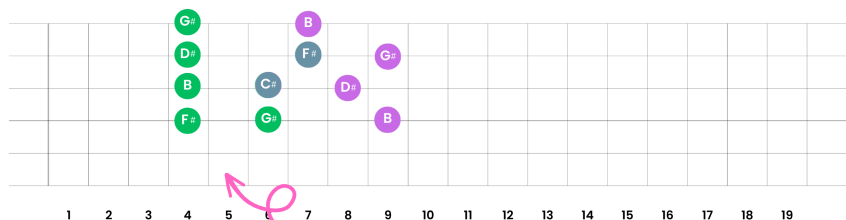
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## Major To Minor




UNIT 4 • **LESSON 4** << PREVIOUS NEXT >>

### Relative Major & Minor

So, let's tackle the elephant in the room. How come we can play both the major and minor shapes we have learnt over the same backing track? The answer is that they are both related to each other, and in fact, are the exact same notes just starting from a different place. Let's take a look at that diagram from a few lessons ago, only now filled in with the actual notes being played.



**the key.**

-  major grouping
-  minor grouping
-  notes that overlay

As you can see, we are using the same set of 5 notes... B C# D# F# & G# in both positions.

The two shapes have really become one "mega shape" that uses the same 5 notes. We can think of them as major with B as the root, or minor as G# with the root. They are a relative major/minor pair!

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In our final unit we will be putting everything together so far, and working towards a more fluid improvisational style.

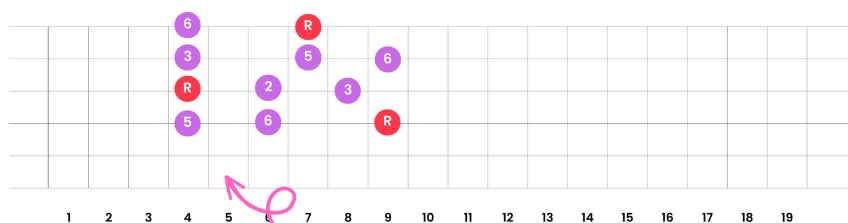
Lessons:

- Moving Shapes
- Phrasing Ideas Part 1
- Phrasing Ideas Part 2
- Relative Major & Minor
- Let's Jam It Out!



"In fact, it is as subtle as the note we start and end on, the note we feel as home, that determines which relative we are working with, major or minor."

So coming back to this example, you could say that this is G# minor or B major, and only the feeling of home would help us decide which to call it. Does it feel more at home over that particular jam on the B, or does it feel more at home on the G#? That information then determines the intervals, as we know if we're building from the major root note or the minor root note.



We have now decided this is B major, and therefore the two shapes have become one giant major shape, and the intervals have followed!

## Where Should I Play?

With all of these shapes now together, where should I start with my improvisation? Well, the main answer lies in the technique you wish to use. Some techniques sit better in certain positions than others, and they may be the techniques you would like to use for a particular solo. Thomas explains this beautifully in the lesson, so take your time working through that, as it's a tough nut to crack!



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