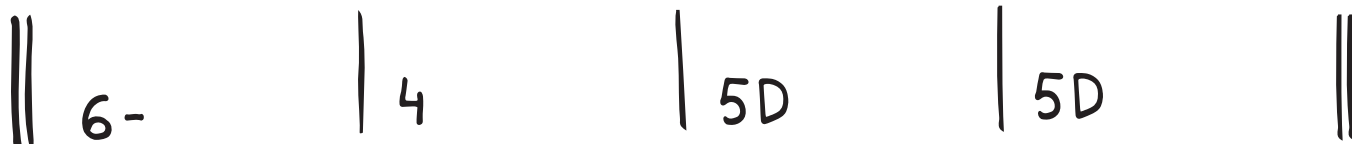
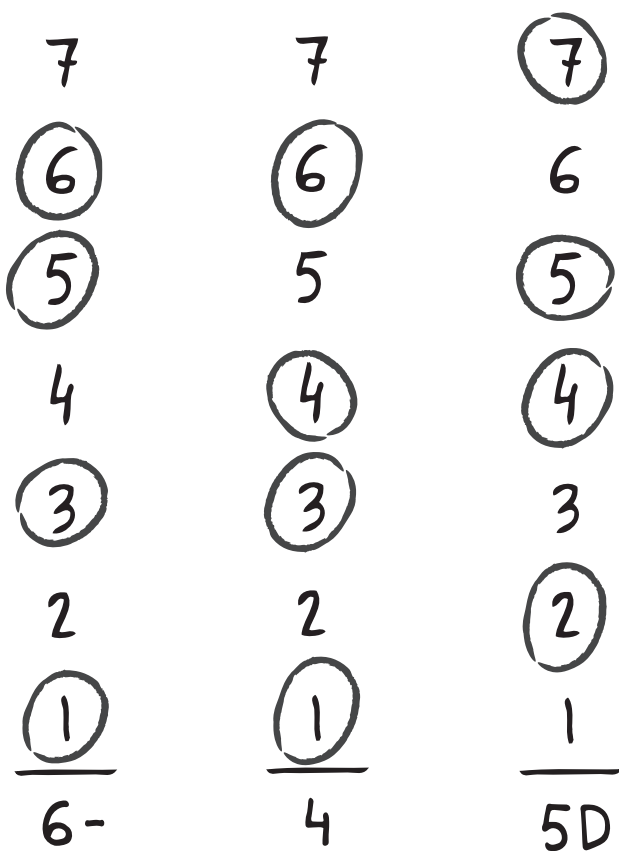


Chords 6-, 4 and 5D (somber waltz)

This is a dark sounding country waltz, certainly the most ominous track in this collection. The tonal center is note 6 and the chords used are the 6- chord, the 4 chord and the 5D chord:



This jam track combines both musical effects that you have been studying in the last several jam tracks. The first half of the line involves the mood change that you saw in the last track, where chords 6- and 4 combine to make a provocative backdrop. Then the second half of the line is the 5D chord, which as we saw earlier creates tension against 6- by inverting most of the chord notes to non-chord notes:



Practice tips

This is the first jam track we've seen in 3/4 time. The waltz rhythm of this jam track has just three beats per measure, and most people have less experience playing in this rhythm. For some people, this can cause them to tense up and start counting beats. If this happens to you, here is a different approach you can try.

Start by playing very slowly. Choose a single note and hold it out for a while. Listen to the overall composition of your own sound combined with the sound of the backing track. Don't worry about rhythm or anything else. Just relax and feel the flow of emotion in each line.

One image that helps many improvisers overcome their stiffness is to imagine that you're playing on the soundtrack to a film. Movie soundtracks are the one musical art form in which the public has a completely open mind. If you think especially about horror movies, even notes that are off key sound perfectly fine to our ear, because we're not judging the music by the standard of a song. We're only reacting to the sensorial properties of the music, its ability to create an atmosphere of suspense, fear or what have you.

This is one of those jam tracks in which the obligation to invent song-like melodies might cause a creative block, because the form of these melodies might not be immediately obvious to you, especially if you're not accustomed to playing in 3/4 time. If you do feel inspired to make melodies and you're immediately connected with the rhythmic flow of the song, then that's great! But if you don't find your groove right away, try imagining a more experimental form of music (e.g. movie soundtracks) in which you're permitted to just experiment with *sound*, without the obligation to play a "solo" like we might expect to hear in a concert.

Note about transposing for wind instruments

Remember that not all instruments use the same names for the notes. In the tracks, the key listed for each jam track always refers to the concert key. If you play an instrument that is not in concert key, remember to transpose this key name to the corresponding key on your instrument. (If you're not sure how to do this for your instrument, a quick Google search will lead you to many clear explanations.)