

Jazz Minors -

Time: January, 1985

Location: Emily's parents house in Englewood Cliffs, New Jersey.

Notes. This is my first lesson with Emily - I had just seen her play two concerts, one in Cleveland and the other in New York City. It was after the NYC performance that I approached her and asked for lessons.

Part I

I meet Emily for the first time and she is telling me about her Borys Guitar which she had just gotten. She mentions that Dick Lurie gave her the Borys guitar and the builder sent him a replacement. (Dick Lurie had a guitar store in Cleveland which sponsored an Emily Remler/Herb Ellis concert which was where I heard Emily play for the first time.)

We chat a bit about musical interests and my background. I don't know it, but I'm about to embark on a decades long journey into Jazz Harmony and Theory.

5:00 - I begin showing Emily some of the things I know, e.g. chords. We review some basic two octave arpeggios.

6:50 - I don't realize it at the time, but I reveal my main weakness - I play too diatonically. Emily tells me she has incredible secrets and is about to reveal the essence of her playing. She's about to change my ear forever.

7:50. Emily lays it on the line. "I am going to show you how to play Bop with two scales"!

8:30 - Emily begins showing me her approach to playing over Dominant Seven chords

9:30 - Emily emphasizes that the scales she is about to show me are for playing over Dominant chords. Many people are comfortable playing over Major and Minor chords already - it's the Dominants that cause trouble.

10:00 - Tension and release. Dominant chords create tension, while resolving them provides the "release"

10:15 - Two types of Dominants

12:00 - First category of Dominant Chords: Dominant chords that do not resolve down a fifth. Emily provides a few examples.

13:00 - introduction to tensions. Tensions are adding additional thirds to a chord, e.g. 7, 9, 11, 13. Emily introduces the concept of "available tensions", meaning, the tensions that sound good for a dominant chord that does not resolve down a fifth. The available tensions for a dominant chord that does not resolve down a fifth are the 9, #11 and the 13.

15:00 - the scale that you play over a dominant chord that does not resolve down a fifth is the Jazz Minor Scale Up a Fifth.

Example - G713 --> Ab713. Does not resolve down a fifth.

You play jazz minor scale up a fifth from the root of the chord. So over the G713 you play a D Jazz Minor scale and over the Ab13 you play the Db Jazz Minor scale.

17:00 - I play a G713 for Emily and she gives some examples of how the D Jazz Minor sounds over the G713.

19:00 - we analyze each note of the D Jazz Minor and how each notes relates back to the G713 that we are

playing over. Turns out the D Jazz minor contains all of the essential notes of the chord, as well as the three available tensions (9, #11 and 13).

24:50 - Emily diagrams the scale (see pdf scan).

25:50 - Emily recommends practising the new scales/arpeggios with conviction.

29:40 - Emily recommends doing "double picking" when learning a new scale. This is a very good technique which I have perfected over the years and recommend you do the same!

32:00 - We start playing G713 to Ab713 to see how the Jazz Minor would move up and down a half step with the chord movement.

32:52 - Emily gives some examples - go up one Jazz Minor, come down the other.

36:00 - We vamp on a G713 to a F713 so I can try out the new Jazz Minor scales.

38:00 - more examples of Emily playing Jazz Minor scales over Dominants that don't resolve down a fifth.

39:00 - Category II - Dominant chords that do resolve down a fifth, e.g. G7 resolving down to C. For Dominant chords in this category, the available tensions change and become the b9, #9, b5 and #5. (Note: another name for the b5 and #5 is the b13 and #13). These are known as "altered tensions".

42:00 - For Category II Dominant chords, we play the Jazz Minor Scale up a half step. Example - over a G7b13, Emily plays an Ab Jazz Minor.

43:00 - we analyze the notes of the Ab Jazz Minor over the G7b13 like we did in the earlier example. Big surprise, when you play the Jazz Minor Scale up a half step over a dominant chord, you get the notes that define the chord as well as the "available" tensions. So you get the 1, 3, and b7, which define the chord, as well as the available tensions, the b5, #5 (b13), b9 and #9, which add "color".

## Part II

00:40 - I play the G7b13 and Emily plays the Ab Jazz Minor scale so I can hear how it sounds over the G7.

1:00 - Emily plays some examples of Jazz Minors resolving to the I, and ii V I's.

1:50 - She demonstrates how important it is to resolve properly. Listen to the tension and resolution in these few examples.

2:00 - Same for resolving down to Minor chords!

3:50 - Emily teaches a new position for the Jazz minor (see the pdf scan). She correctly predicts that this will change my ear forever.

7:23 - Emily points out a mistake she made when writing out the Ab Jazz Minor - don't play the note with a bix "X" through it!

11:50 - More examples of Ab Jazz Minor resolving to C Major.

16:00 - I think we're looking at Tune Up in the Real Book. Emily writes down an example, which I haven't been able to find. But she plays it slowly. The chord progression is E-7 / A7 / Dmaj7

21:50 - Emily plays the example lick a few times, along with some alternates.

22:30 - Recommends making a rhythm tape and writes out an assignment for the next time we meet.

24:00 - we look at Tune Up in the Real Book and talk about which Jazz Minor's we'd play over each dominant scale.

25:30 - We make a rhythm tape for me to use for practise.

26:40 - Emily comps over Tune Up solo for awhile. Listen to the beautiful walking bass and chord voicings. Foreshadow of things to come over the next decade!

29:00 - Emily shows me a great chord substitution for E-7. This is my first rootless chord.

We end the lesson, but as it turns out, Emily needs a ride into New York City, which I gladly provide. We spent the next couple of hours together winding our way through traffic talking about music, life, philosophy, and just about everything under the sun. The beginning of a beautiful friendship.