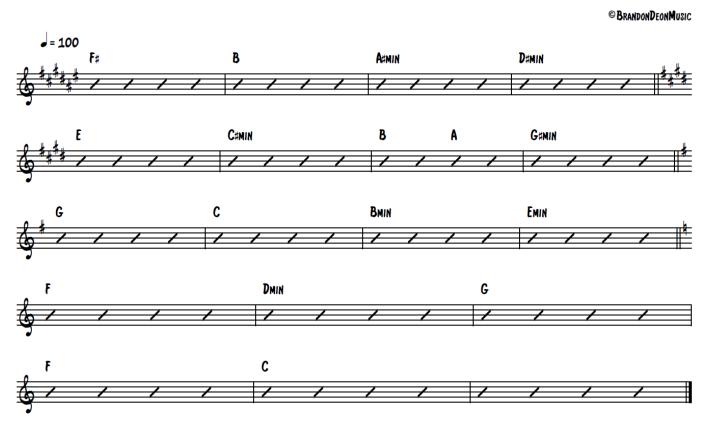
What Happens When The Key Changes

1. "Weaving Through Keys" Chart and chord/scale relationships

WEAVING THROUGH KEYS



*These key changes may seem intimidating, but if we compare this to a basic 12-bar blues, the latter would be much harder to solo over — we only change scales/arpeggio shapes every 4 bars here:

- in the key of F#, we play the modes of F# major
- in the key of E, we play the modes of E major
- in the key of G, we play the modes of G major
- in the key of C, we play the modes of C major

2. Voice-lead (Don't butcher the chord transitions)

- Reminder: voice-leading is when you approach a chord tone from one or two semitones away, in either direction.
- It's super important to make sure that you voice lead well when the key changes.
- When you do this correctly, it doesn't even sound like the key is changing the transition should be very smooth.
- You don't always have to voice-lead using chord tones from the first chord, but I highly recommend that you land on a chord tone for the next chord.

3. Importance of arpeggios

- You can construct a solo entirely from arpeggios and passing tones that's all you need to outline the chord changes well (as long as the voice-leading is good too).
- See analysis of this solo in the video:

Weaving Through Keys @BrandonDeonMusic



Arpeggio shapes outline chord changes extremely well, far better than scales. They're also arguably easier because there are fewer notes.

Conclusion:

- 1. You know what key each section of the solo is in, which means you can play the modes of that key and successfully improvise a solo. This is one approach.
- 2. The second and superior approach is to improvise mainly using arpeggios with some passing notes here and there.
- 3. Whatever approach you choose to go with, make sure you voice-lead well. If you don't pay attention to voice-leading, an instructor will know. It'll be painfully obvious because you'll sound like a hyper noob.

Practice Routine:

- 1. Film a video improvising over the "Weaving Through Keys" backing track. Post it in the group and title it "Weaving Through Keys: Take 1".
- 2. Get feedback on your solo and make the necessary adjustments. Then film another improvisation to post in the group and title the video "Weaving Through Keys: Take X".
- 3. Repeat this process until you get bored with the backing track and/or reach a point of diminishing returns.

When can I move on?

I've said it before and I'll say it again: if you want to be a great improvisor, lessons like this are where you should be spending most of your time. So, I recommend you spend a couple weeks improvising over this track and getting feedback, until you reach a point of diminishing returns. Perhaps ever after that you can return to this track later when you get better and take another swing at it.

Why am I doing this?

Because these lessons and this sort of practice is what makes you a great improvisor!