

Tenor Madness - Session 2 (Concert)

Session 2 is made contains several exercises which build on the information set out in session 1. Firstly, it's important to extend the previous exercise of root note practice through to the full 4 note arpeggio on each chord. The root, 3rd, 5th and 7th are shown as a chord in each bar here: Practice playing the 3rd only, then the 5th only and then the 7th only in each bar, before going on to pick combinations, such as the 3rd and 7th, or root and 5th.

Musical notation for chord exercises in 4/4 time, measures 1-8. The key signature is B-flat major (two flats). The exercises are as follows:

- Measure 1: Chord I (C major)
- Measure 2: Chord IV (F major)
- Measure 3: Chord I (C major)
- Measure 4: Chord I (C major)
- Measure 5: Chord IV (F major)
- Measure 6: Chord #IV (F# major)
- Measure 7: Chord I (C major)
- Measure 8: Chord VI (A minor)

To develop this exercise further as a group, we can apply the rhythmic figures which we practiced in session 1 (derived from the melody) to the chord tones shown above. The example below shows 2 players applying the 3rds and 7ths to the top line of the rhythmic figure, while 2 players apply the root and 5th to the low line of the figure.

Musical notation for rhythmic exercise in 4/4 time, measures 13-24. The key signature is B-flat major. The exercise involves applying rhythmic figures to chord tones. The notation is as follows:

- Measures 13-17: Chords I⁷, IV⁷, I⁷, I⁷. The top line features a rhythmic figure of eighth notes, and the bottom line features a rhythmic figure of quarter notes.
- Measures 18-21: Chords IV⁷, #IV^o, I⁷, VI⁷. The top line features a rhythmic figure of eighth notes, and the bottom line features a rhythmic figure of quarter notes.
- Measures 22-24: Chords II⁻, V⁷, I⁷. The top line features a rhythmic figure of eighth notes, and the bottom line features a rhythmic figure of quarter notes.

Still using the rhythmic fig, we can now apply it to the triads which we assigned to each chord. This time, starting at the highest pitch, descending 2 steps and then ascending for the final note, as shown below. This now gives a very strong indication of the melody.

26 I⁷ Minor Triad from 6th IV⁷ Diminished Triad from 3rd I⁷ Minor Triad from 6th I⁷ Minor Triad from 6th

30 IV⁷ Diminished Triad from 3rd #IV[°] Diminished Triad from 3rd I⁷ Minor Triad from 6th VI⁷ Minor Triad from 6th

34 II- Minor Triad from root (2nd inversion) V⁷ Diminished Triad from 3rd I⁷ Minor Triad from 6th

As well as laying the melodic and rhythmic foundations for the melody, this exercise should allow us to improvise more freely using the triads described in the boxes.