

Tenor Madness - Session 2 (Eb)

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.

Three staves of musical notation in 4/4 time, key of E major. Each staff contains four measures of chords. The first staff shows chords I, IV, I, I. The second staff shows chords IV, IV, I, VI. The third staff shows chords II, V, I, followed by a whole rest. Chords are represented by vertical lines with dots for notes.

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.

Three systems of musical notation in 4/4 time, key of E major. Each system consists of two staves. The first system (measures 13-17) has chords I⁷, IV⁷, I⁷, I⁷. The second system (measures 18-21) has chords IV⁷, #IV^o, I⁷, VI⁷. The third system (measures 22-25) has chords II⁻, V⁷, I⁷. The notation shows rhythmic patterns for the 3rd and 7th on the top staff, and the root and 5th on the bottom staff.

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.