

Tenor Sax

Eero's Dream

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Improvisation in a Major key and the concept of **Tonal Gravity**

One of the most important skills that any improviser needs is a strong aural concept of the tonal resting point. Eero's Dream gives us an excellent opportunity to practice that. In this piece the tonality is C Major (Bb concert pitch) throughout. That means that C (or 1) is THE TARGET NOTE AT ALL TIMES - ALWAYS! In other words - every melody that you create **must lead to 1**.



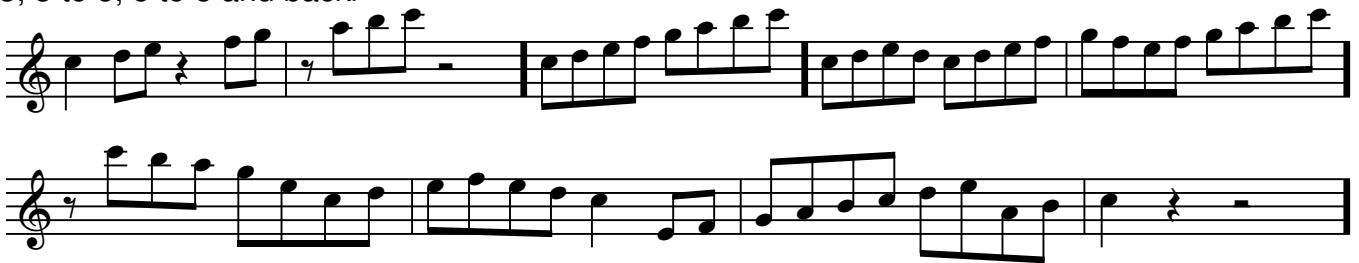
We can embellish the melody - but the same rule applies - WE ALWAYS AIM FOR 1.



Embellishments always connect 1,3 and 5 of the tonality - in C that would be C, E, and G



We can go longer distances by thinking the same way - connect chord tone to chord tone or 1 to 3, 3 to 5, 5 to 8 and back.



2 and 6 are great notes too - but they need to be treated with INTENTION! They are both used as suspensions to 1 or 5 so you can hold them out if you are moving into or away from 5 or 1.



In both of these cases we are purposely suspending 1 or 5 because we know that the ear wants the notes to resolve. We are creating a pleasant dissonance.

4 and 7 are THE MOST UNSTABLE NOTES because they are screaming to move to the nearest half step - 4 is drawn to 3 and 7 is drawn to 1. These are important movements. They must move that way!



Non-Chord Tones (2,4,6,7) can be used to surround chord tones - like this:



Scales with Ending Patterns



Here is an extended pattern utilizing combinations of some previous concepts.



TONAL GRAVITY

Notes are Drawn to 1 in the following ways

1 is **Home Base** 2 Wants to Drop to 1 3 can go directly to 1 3 can pass through 2 on its way to 1

4 **MUST** go to 3 After 4 goes to 3 - 3 wants to go to 1 Or Pass through 2 On the way to 1

Think of 5 as a strong **Temporary Home Base** Which then moves down to 1 in through a variety of paths -----

But 5 is also a turning point as it can move UP to 8 too! 6 can move down to 5 Or up to 8 Or up to 8 through 5

6 can also move DOWN to 1 through 5 7 **MUST** go to 8 Finally 5 can move step-wise to 8 as well

When you follow the rules of Tonal Gravity and can play them with confidence. The rules also allow you to create melodies that are deceptive. In other words you can DELAY the rules of tonal gravity temporarily. For example:

The following melody **FOLLOWS** the Rules of Tonal Gravity.

However this one delays the rules to create more interest and tension -

A Jazz Etude in C

Can you identify all of the devices in this study.

The musical score consists of eight staves of music in C major. The notation includes various rhythmic patterns and melodic lines. Key features include:

- Staff 1: A melodic line starting with eighth notes, followed by a series of eighth notes with slurs and accents.
- Staff 2: A melodic line with a half note rest, followed by eighth notes and a final eighth note with an accent.
- Staff 3: A melodic line with a quarter note, eighth notes, and a final quarter note with an accent.
- Staff 4: A melodic line with eighth notes, slurs, and accents.
- Staff 5: A melodic line with eighth notes, slurs, and accents.
- Staff 6: A melodic line with eighth notes, slurs, and accents.
- Staff 7: A melodic line with eighth notes, slurs, and accents.
- Staff 8: A melodic line with eighth notes, slurs, and accents.