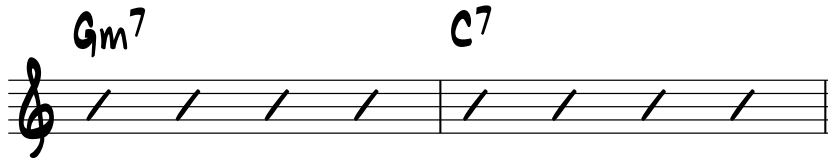


# THE "UP A MINOR 3RD" THING

FROM DIGGING DEEPER JAZZ VIDEO #6



In a regular ii - V progression, we can take whatever melodic material we used in the first (Gm7) measure, and play it a minor third higher (ie. in Bb minor), over the V chord (C7) in the second measure. We aren't really thinking about the C7 at all. We are just playing the first lick at the Bb minor pitch level. And, this quirky relationship happens to give us a bunch of cool sounding notes!

1

1 - 1- 2-3-2 -1 in G minor    1 - 1- 2-3-2 -1 in Bb minor

This little lick is taken from the song "Groovin' High." The G minor melody in the first measure is just repeated up a minor 3rd (Bb minor), over the C7 chord.

2

Bb minor sound

This is just a simple 1-2-3-4-5-3-2-1 pattern, but it sounds more developed, more interesting, and more motivic when repeated at the minor 3rd pitch level.

3

Bb minor sound

A descending minor-9th arpeggio, a classic jazz shape. It's reminiscent of the old song "Cry Me A River," which became one of the most quoted songs in jazz, with this lick.

4

Bb minor sound

A melody based on the song "Honeysuckle Rose." Notice on the C7 chord we end up with a #9, a b9, and a #5. A perfect "altered dominant" sound, but realized in a melodic, motivic way.

As you may have figured out, this "up a minor 3rd" thing gets us into playing with a diminished or altered sound on the V chord (the C7). It's a cool little trick that gets us into using those altered notes in a MELODIC way, and in a MOTIVIC way, as opposed to just stumbling around inside some weird altered scale that we don't really understand, and probably aren't really "hearing." This is Mo Better.