

E Minor Funk Improvisation Ideas

This sheet music is to provide visual guide of the techniques introduced in this video https://youtu.be/cHXN_95Q0nU
It is not intended as a note for note transcription :)

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Beat Subdivision



1 e + a 2 e + a 3 e + a 4 e + a

1. E Dorian Scale



1 2 \sharp $b3$ 4 5 6 \sharp $b7$ 1

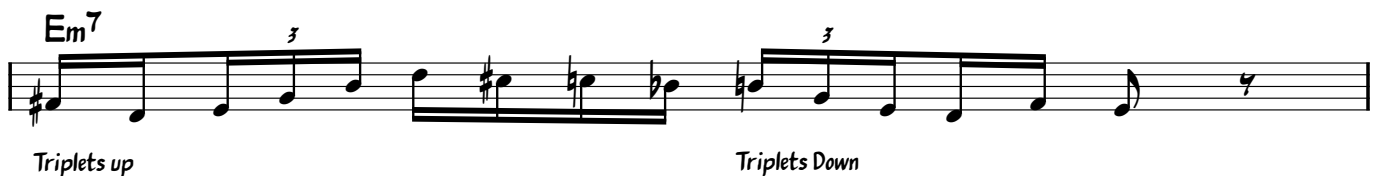
2. E Minor Pentatonic / Blues Scale



1 $b3$ 4 $b5$ 5 $b7$ 1

Popular 5 note scale is easy on the ear, good to create hooks or 'ground your solo'

3. Triplets



Em^7 Triplets up Triplets Down

3. Triplets



Em^7 Triplet Neighbour Lean into first note

3. Triplets



Em^7 Link Triplets

4. Left Hand Voicings

Em⁷
7th
3rd
Root

A⁷
3rd
7th
Root

Shell Voicings - the essential notes of the harmony

4. Left Hand Voicings

Em⁹
9th
7th
5th
3rd
Root

A¹³
13th
3rd
9th
7th
Root

Extensions - colour tones for extra texture

5. Double Stops

Em⁷

A⁷

Hold a note on top of phrase

6. Harmonic Intervals

Em⁷
3rds

A⁷

6. Harmonic Intervals

Em⁷
4ths

A⁷

7. Octaves

Em⁷

A⁷

Hit with rootless voicings for thicker sound

8. Parallel Chords

Em⁷ A⁷

Combine 1st and 2nd inversion shapes up and down scale

9. Arpeggios

Em⁷ A⁷

Broken chords - practice these to familiarise yourself with strong guidetones

10. Sequences

Em⁷ A⁷

Make a pattern and repeat it up or down the scale (E minor pentatonic in this example)

11. Chromatic Movement

Em⁷ A⁷

Move between guide notes with the chromatic scale (semitone movement)

12. Enclosures

Em⁷ A⁷

o = Over | u = Under | t = Target Note

Approach a target note by going over and under - it's a good way to stop yourself just going up and down scales

There are many different combinations but concept is the same

13. V Minor Pentatonic Scale

B Minor Pentatonic

Creates an open suspended sound as there is no minor 3rd note

14. Playing Outside

Em7 A7

Root

Left Hand Quartal Voicings = good when you want to disguise harmony

14. Playing Outside

Use F Minor Pentatonic for 'Outside' sound - Semitone above the tonic note (E)

14. Playing Outside

1 2 $b3$ 4 $b5$ $b6$ 6 7

E Whole Half Scale (AKA Diminished Scale, Octotonic Scale, 8 Note Scale)

15. Dynamic Build

Em7 A7 Em7 A7

When building a solo it helps to think of a structure. Start simple and include a lot of space and gradually build up using the techniques in this lesson

For example - divide the solo into 4 parts:

1. Tease with simplicity and space - call and response phrases
2. Increase texture with double stops and harmonic intervals, reduce space between phrases
3. Extend the lines with chromaticism, enclosures and playing outside
4. Thicken texture with octaves + Rootless voicings and parallel chords - rhythm 'shred patterns' and finishing statement