

**Head** Em<sup>9</sup> Dm<sup>9</sup>

1

5

5 3 2 1

5 Em<sup>9</sup> Gm<sup>9</sup>

2 1 2

2 1 1 3

9 Gm<sup>9</sup> Fm<sup>9</sup>

5

5 3 1 3

13 Gm<sup>9</sup> B7<sup>+</sup>

2

Solo over form, (see p. 199)  
then *D.S. al Coda*

**Coda** Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup>

1 2 3 4 1

2 4 1 5 *Fine*

Ped. \_\_\_\_\_

### Assignments and Improvisation Tips: Cloud Nine

**1 Memorise the intro** Practise the bass line and chords without the music.

**2 Solo round form** Using the same bass line as given for the melody, improvise your own right-hand ideas over the 16-bar sequence. As with ordinary minor sevenths, the first choice of related scale for minor ninths is the Dorian mode, which you should learn for all four chords (see Fig 3.64). The first 16 bars of the solo played on the CD are given on p. 199 as *Cloud Improvisation*.

**3 Arpeggios** Also explore minor ninth arpeggios, without roots, as in Fig 5.31. Learn these in all inversions (eg: for Em<sup>9</sup>, practise starting the arpeggio on G, B, D or F#, playing up and down one or two octaves from each note).

**4 Left-hand chords** When playing along with the CD, use chords in the left hand instead of the bass line. Some options for these are given overleaf.