

EXAMPLE 2 – MOTIVES

18 numbered musical motives in treble clef, 2/4 time signature. Motives 1-4 are on the first staff, 5-8 on the second, 9-12 on the third, 13-14 on the fourth, 15-16 on the fifth, and 17-18 on the sixth. Motive 3 includes a triplet of eighth notes.

MULTI-MOTIVE PHRASE

A multi-motive phrase is two or more musical motives comprised of distinctly different (i.e., non-imitative) melodic and rhythmic material occurring within a single phrase. → **MOTIVE AND PHRASE** and **THROUGH COMPOSED**

→ **PART 3: EXERCISES – MOTIVE DEVELOPMENT EXERCISE #2**; also see **HOW TO IMPROVISE, MOTIVE SOLOING** and **MULTI-MOTIVE PHRASES** for more information.

EXAMPLE 3 – MULTI-MOTIVE PHRASES

1.

2.

3.

4.

5.

VOCABULARY

The term *vocabulary* refers to a collection of common or familiar musical phrases, shapes or patterns – sometimes referred to as “licks” – that are incorporated into the improvising and have an effect similar to an idiomatic expression in language.

The terms *vocabulary* and *lick* can also be used to refer to a particular improvised motive upon which developments are based when creating continuity in the improvising.

Vocabulary licks are often transcribed from popular or well-known recordings and circulated throughout the music world via repeated use by many different players.

A vocabulary lick is usually played in time and typically fits a particular chord or chord pattern while also identifying a certain musical style (e.g., jazz, rock, etc.) or form (e.g., blues). The same vocabulary licks may be used by countless players. Some players may create their own vocabulary licks as well.

EXAMPLE 4

Original Motive



Variation 1



Variation 2



[Note: Variation (i.e., same rhythm, different melody) also includes techniques such as inversion (melody played upside down), retrograde (melody played backwards), and retrograde inversion (melody played upside down and backwards). However, the nature of these treatments may at times make them impractical for use in improvisation.]

→ PART 3: EXERCISES – MOTIVE DEVELOPMENT

2. TRANSPOSITION A development technique whereby the rhythm of the original motive is repeated more or less exactly, while the melody notes are transposed to a new pitch level. *Transposition – as a motive development technique – is considered to be a form of Variation (see above).*


[Note: Drummers can transpose a melody by first orchestrating it entirely on drums and then entirely on cymbals, or vice versa.]

Transposition is especially suitable for developing original motives that have a memorable melody (pitch sequence) or melodic curve.


SUMMARY *Transposition = same rhythm as original motive, transposed melody.*

EXAMPLE 5

Original Motive



Transposition



→ PART 3: EXERCISES – MOTIVE DEVELOPMENT

EXAMPLE 13

Original Motive



Diminution 1



Diminution 2



Diminution 3



→ PART 3: EXERCISES – MOTIVE DEVELOPMENT.

7. EXTENSION A development technique whereby one or more extra notes are added to an exact repetition of the original motive or to a motive development (e.g., variation plus one or more notes, or fragmentation plus one or more notes, or rhythmic displacement plus one or more notes, etc.). The extra material can be added immediately after and/or before the repeated original motive or the motive development.

Extension is suitable for developing any memorable original motive.

SUMMARY *Extension = original motive or variation or fragmentation or rhythmic displacement or augmentation or diminution (or any combination thereof) with extra notes added at the end and/or the beginning.*

EXAMPLE 14

Original Motive



1. Original Motive with Extension



2. Variation with Extension



3. Fragment with Extension



→ PART 3: EXERCISES – MOTIVE DEVELOPMENT.

EXAMPLE 15A – VARIATION

Original Motive

C-7



1. V



2. V



3. VR



4. VR



5. VRA



6. VRA



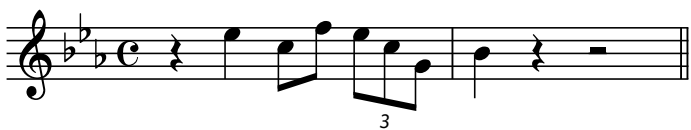
7. VRAE



8. VRD



9. VRD



10. VRDE



11. VD(AD)



12. VR(AD)



13. VR(AD)E



14. VRE



15. VA



16. VA



17. VAE



18. VAE



EXAMPLE 15C – RHYTHMIC DISPLACEMENT

Original Motive

C-7



1. R



2. RA



3. RAE



4. RD



5. RDE



6. R(AD)



7. R(AD)E



8. RE



EXAMPLE 15D – AUGMENTATION/DIMINUTION

Original Motive

C-7



1. A



2. AE



3. D



4. DE



5. AD



6. ADE



7. E



EXAMPLE 18

EXAMPLE 18 shows a sequence of chords: D-7, G7 alt., C Δ 7, A7 alt., and D-7. The notation includes a treble clef, a common time signature, and various rhythmic values (quarter, eighth, and sixteenth notes) with stems and beams. The chords are indicated by labels above the staff.

→ PART 3: EXERCISES

CHORD TRANSFORMATION

Chord transformation is a term used to describe the results of melody-guided constant structure comping (on form) when it produces non-harmonic notes that change or transform the chord quality of the intended chords (i.e., spontaneous re-harmonization).

EXAMPLE 19

EXAMPLE 19 shows a sequence of chords: D \emptyset , G7 alt., C Δ 7, A7 alt., and D-7. The notation includes a treble clef, a common time signature, and various rhythmic values (quarter, eighth, and sixteenth notes) with stems and beams. The chords are indicated by labels above the staff.

Chord transformation typically allows the soloist greater melodic freedom when improvising on chords. However, if applied insensitively it can sometimes limit the soloist's melodic choices to those that fit the newly transformed chord, thereby defeating the purpose of opening up or expanding the harmony.

Chord transformation also allows accompanists to find and play voicings that harmonize well with prominent non-harmonic melody notes played intentionally by a soloist while improvising in a free-on-form setting. → **FREE ON FORM**

SEE PART 4: PERFORMANCE SCENARIOS – FORM AND FREE SETTINGS, SCENARIO #8

EXERCISE #1 (PREPARATION – SOLOING WITH MOTIVES, NO DEVELOPMENT)

- Play an original motive (**OM**) using 2 to 8 notes, no rest within the motive.
- Rest (**R**) several beats or more.
- While resting, re-play the **OM** in your mind's ear one or more times.
- Play a different **OM** (i.e., use a *different* rhythm, *different* melody, *different* starting beat, etc., than the previous motive).
- Rest several beats or more – re-play the new **OM** in your mind's ear one or more times.
- Continue form of exercise.

[Note: The objectives of this exercise are (1) to practice organizing melodic and rhythmic material into thematic motives, and (2) to make adjacent motives distinctly different. Although this is an effective preparation exercise for motive development, the exercise can be used for through-composed style improvising as well.]

SUMMARY:

OM – R – NEW OM – R – NEW OM – R – CONTINUE.

Record your practice and critique the results. → SELF-CRITIQUE

EXERCISE #2 (PREPARATION – SOLOING WITH MULTI-MOTIVE PHRASES)

- Play a multi-motive phrase (**MMP**) by connecting two (or three) brief and *distinctly different* original motives, no rest within the phrase. (Optional: May connect motives using a short sustained note at first.)
- Rest (**R**) several beats or more.
- While resting, replay the **MMP** in your mind's ear one or more times.
- Play a *different* **MMP** (i.e., use different rhythm, different melody, different starting beat, etc., than the previous phrase).
- Rest several beats or more – replay the *new* **MMP** in your mind's ear one or more times.
- Continue form of exercise.

[Note: The objectives of this exercise are (1) to practice organizing melodic and rhythmic material into multi-motive phrases, and (2) to make adjacent multi-motive phrases distinctly different. Although this is an effective preparation exercise for motive development, the exercise can be used for through-composed style improvising as well.]

SUMMARY:

MMP – R – NEW MMP – R – NEW MMP – R – CONTINUE.

Record your practice and critique the results. → SELF-CRITIQUE

EXERCISES FOR PACING (SOLOIST ONLY)

The following exercises on pacing can be practiced on form and in a free-in-time setting with a rhythm section and a soloist. They can also be played with just a rhythm section featuring one of the players as the soloist.

The pacing instructions are for the soloist only.

These exercises can be practiced at all tempos, but those exercises requiring long rests are best applied at medium to fast tempos.

EXERCISE #1

Soloist plays for short durations (2 to 6 beats – no rest), and rests for short durations (2 to 6 beats – no playing).

EXERCISE #2

Soloist plays for short durations (2 to 6 beats – no rest), and rests for long durations (6 to 10 measures – no playing). Accompanists fill rests in solo lines.

→ PART 4: PERFORMANCE SCENARIOS – PERFORMANCE SCENARIO #1: SOLOIST TRADES WITH ACCOMPANIMENT. *Also hear demonstration on CD.*

EXERCISE #3

Soloist plays for long durations (6 to 10 measures – no rest), and rests for short durations (2 to 6 beats – no playing).

EXERCISE #4

Soloist plays for long durations (6 to 10 measures – no rest), and rests for long durations (6 to 10 measures – no playing). Accompanists fill rests in solo lines.

→ PART 4: PERFORMANCE SCENARIOS – PERFORMANCE SCENARIO #1: SOLOIST TRADES WITH ACCOMPANIMENT. *Also hear demonstration on CD.*

Record your practice and critique the results. → SELF-CRITIQUE

PART 4: PERFORMANCE SCENARIOS

The upcoming performance scenarios (#1–15) are designed to give soloists and accompanists experience at improvising on form and in free settings while following specific performance instructions regarding leading, following, supporting, interacting and resting.

The purpose of practicing such instructions is to develop skills for organizing the improvising that can be utilized – if desired – when playing without instructions.

With initial practice sessions, players should try to follow the instructions of a scenario throughout the entire performance. After gaining experience with a scenario, it may then be used in performance intermittently, or as a point of departure.

Certain performance scenarios may also be applied in conjunction with other scenarios in order to extend and vary the performance. → **COMBINING PERFORMANCE SCENARIOS**

Demonstration performances of each scenario can be heard on the CD that accompanies the book, and my comments about each demonstration performance are offered as well. → **PART 5: DEMONSTRATION CD – ABOUT THE DEMONSTRATION PERFORMANCES**

Several solos on the CD have also been transcribed to aid demonstration of the performance scenario.

IMPORTANT

Performance instructions relating to motive development (i.e., creating the compositional direction of imitation) are explained on the following pages.

Also included are suggestions for changing the compositional direction of the improvising, as well as comping considerations (for accompanists and soloists), and practicing scenarios on form and in free settings.

Note also the upcoming list of standard jazz songs suggested for use with performance scenarios #1–8 when applied on form.



PRACTICING ON FORM AND IN FREE SETTINGS

The upcoming performance scenarios can be applied in the following musical settings:

FORM

When applying a performance scenario on form, the possibilities include:

- In time (tempo and meter) on a single chord (modal style, unlimited duration).
- In time on a 2- to 4-chord grouping (assign specific durations for each chord).
- In time on a tune progression*.

**For best results, use a standard jazz song with a conventional form (e.g., AABA, ABAC, etc.), and a chord progression on which each player is capable of soloing or comping by memory and unaccompanied. (See upcoming Suggested Tune List.)*

FREE

When applying a performance scenario in a free setting, the possibilities include:

- Free in time (i.e., in tempo and meter but without harmonic restriction).
- Free in tempo (i.e., in tempo but without meter and harmonic restriction).
- Completely free regarding both the time and the changes.



IMPORTANT

When improvising in a group, it's not uncommon for players to overlook or forget about certain important musical events that occurred during the performance.

To get the maximum benefit from practicing the upcoming performance scenarios, therefore, players are urged to record each practice session and critique the results using the performance instructions of each scenario as criteria.

→ PART 3: EXERCISES – SELF-CRITIQUE

PERFORMANCE SCENARIOS #1–8: FORM AND FREE SETTINGS

Before practicing the following performance scenarios on form and in free settings, review as desired the material in PART 2: PREPARATION; PART 3: EXERCISES; and PART 4: PERFORMANCE SCENARIOS; also see PART 5: DEMONSTRATION CD – ABOUT THE DEMONSTRATION PERFORMANCES (AUTHOR’S COMMENTARY) and SOLO TRANSCRIPTIONS.

[Note: An asterisk () after the track number means that one or more improvised solos from the performance on the demo CD have been transcribed.]*



1. SOLOIST TRADES WITH ACCOMPANIMENT

SOLOIST improvises on form or in a free setting while playing for various durations (1 to 16+ measures) and resting for long durations (4 to 16+ measures).

ACCOMPANISTS comp in interactive style *while soloist plays*, and one or more accompanists must solo and fill *while soloist rests*.

Record the performance and critique the results. → PART 3: SELF-CRITIQUE

TRACK 1, PERFORMANCE SCENARIO 1: TROMBONE SOLO

A

D-7 E \emptyset A7 D-7 E \emptyset A7 D-7

6 A \emptyset D7 G-7 ⁹B-7 E7 G-7 C7 F Δ

12 E \emptyset A7 D Δ ¹⁵D-7 E \emptyset A7

17 D-7 E \emptyset A7 D-7 A \emptyset D7

21 G-7 ²³B-7 G-7 C7 F Δ

26 E \emptyset A7 D Δ ²⁹A \emptyset D7

31 G-7 G \emptyset C7

35 F Δ E \emptyset A7 ³⁷D-7 E \emptyset A7

39 D-7 E \emptyset A7 D-7 E7 A7

The musical score consists of ten staves of music in a single system, written in a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and performance markings such as slurs, accents, and dynamic markings. Chord diagrams are placed above the staff lines, and measure numbers are indicated at the beginning of each staff.

Staff 1 (Measures 43-45): Chords: D-7, B (boxed), D-7. Measure 45 contains a circled '6' above the staff.

Staff 2 (Measures 52-54): Chords: B-7, E7, G-7, C7.

Staff 3 (Measures 55-57): Chords: FΔ, E∅, A7, DΔ.

Staff 4 (Measures 58-61): Chords: D-7, E∅, A7, D-7. Measure 59 contains a circled '4' above the staff.

Staff 5 (Measures 62-68): Chords: E∅, A7, B-7, G-7, C7. Measure 67 contains a circled '4' above the staff.

Staff 6 (Measures 69-72): Chords: FΔ, E∅, A7, DΔ.

Staff 7 (Measures 73-76): Chords: A∅, D7, G-7.

Staff 8 (Measures 77-82): Chords: G∅, D-7, E∅, A7. Measure 81 contains a circled '3' above the staff.

Staff 9 (Measures 83-86): Chords: D-7, E∅, A7, D-7, E7, A7.

87 D-7

89 **C** D-7 E \emptyset A7

91 D-7 E \emptyset A7 D-7 A \emptyset D7

95 G-7 B-7 E7 G-7 C7

99 F Δ E \emptyset A7 D Δ >

103 D-7 E \emptyset A7 D-7

106 E \emptyset A7 D-7 A \emptyset D7

109 G-7 B-7 G-7 C7

113 F Δ E \emptyset A7 D Δ

117 A \emptyset D7 G-7

121 G^ø C7 F Δ E^ø A7

125 D-7 E^ø D-7 E^ø D-7

130 E7 D-7 D 133 D-7 E^ø A7

135 D-7 E^ø A7 D-7 A^ø D7

139 G-7 141 B-7 E7 5

147 D-7 E^ø A7 D-7 E^ø A7 D-7

152 A^ø D7 G-7 6

161 A^ø D7 G-7 G^ø

166 C7 F Δ E^ø A7 D-7 E^ø

171 **E** 6 177 D-7 3 3 3 3 3 E \emptyset 3 3 A7 3 D-7 3 3 3

180 E \emptyset A7 D-7 3 3 3 3 A \emptyset D7 3 3 3

183 G-7 3 3 3 3 185 B-7 E7 3

189 D Δ D-7 E \emptyset A7

193 D-7 E \emptyset A7 D-7 A \emptyset D7

197 G-7 199 B-7 5

205 A \emptyset D7 G-7 G \emptyset

210 C7 F Δ E \emptyset A7 213 D-7 E \emptyset A7

215 D-7 E \emptyset A7 D-7 E7 A7

219 D-7 F 221 D-7 E \emptyset A7

223 D-7 E \emptyset A7 4 229 5

235 D-7 E \emptyset A7 D-7 E \emptyset A7 3 3

239 D-7 A \emptyset D7 G-7 3 3 3 3 3 3 >

243 B-7 E7 G-7 C7 F Δ E \emptyset A7 2

249 6 255 F Δ E \emptyset A7

257 D-7 E \emptyset A7 D-7 E \emptyset A7

261 D-7 E7 A7 D-7 E7 A7

265 D-7 E \emptyset A7 D-6 > > [drums] Fine