

IMPROVISATION 1–TRANSCRIPTION ASSIGNMENTS

**All assignments due on the first class day of indicated week.
Make enough copies for everyone in the class.**

NO. 1 DUE: Week 2

Transcribe a short melodic excerpt relevant to jazz improvisation. Example should be from recognized jazz artists [see list]. Examples may be from other styles, but should relate to and be applicable to jazz improvisation. List your source and include an explanation of usable concepts and ideas of how they may be applied to pieces we are working on in class. Be ready to play the example for the class and explain significant, useful musical concepts from the example.

Examples:

Miles Davis, *Tune Up*

Art Farmer, *Moose the Mooche*

The image shows a single staff of music in B-flat major, 4/4 time. Above the staff, the chord progression is written: Cm7, F7, Bbmaj7, Cm7, F7, Bbmaj7. The melody consists of eighth and quarter notes, with a chromatic approach from above to the first note of the first measure.

- **How it applies/usable concepts:** Connecting the chords—3rd down the scale to 3rd [outline no. 1]. Davis includes a chromatic approach from above. Farmer plays the exact same line, but has a harmonic rhythm which gives him more time on each chord, enabling the use neighbor tone patterns, and a borrowed tone (G^b).
- **Application:** Learn outline no. 1 for all major and minor keys. Add some neighbor tone patterns, chromatic approaches. Apply to tunes with ii – V7 – I and iiø7 – V7 – i progressions. Approximate practice time for this: the rest of your life.

Excerpt from non-jazz source.

Bach: Sinfonia No. 3

The image shows a two-staff musical excerpt in D major, 2/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The melody in the top staff features an 8va displacement, with notes that are an octave higher than the bass line.

How it applies/usable concepts: Same principle as Davis example, but with 8va displacement. Very swinging idea if you accent the top notes in a jazz style.

Excerpts might relate to neighbor tone patterns like the following. All upper neighbor tones are diatonic, all lower are chromatic. All three of these examples are nearly identical.

Oscar Peterson, *I Got Rhythm*

8^{va}-----



Clifford Brown



Beethoven, Symphony no. 9, third movement



NO. 2 DUE: Week 7

Transcribe a short melodic excerpt relevant to jazz improvisation.

Same as assignment No. 1. But should develop pertinent exercises based on material in the transcription and with notes on how one might apply these exercises.

NO. 3 DUE: Week 9

Transcribe a short melodic excerpt relevant to jazz improvisation.

Same as assignment No. 1. But should develop pertinent exercises based on material in the transcription and with notes on how one might apply these exercises.

Examples of developing lines for practice:

Expand Davis concept—add chromatic approach to each 3rd and practice for all major keys.



Practice for all minor keys:

[Octave displacement idea from Bach added to Davis idea transposed to minor]



Add neighbor tone patterns to the chromatic approach tone for major and minor keys



Practice neighbor tone patterns borrowed from Beethoven, Brown, and Peterson for all major and minor triads.



Experiment with rhythmic displacement. Adapt neighbor tone patterns borrowed from Beethoven, Brown, and Peterson.



NO. 4 DUE: Last Full Week of School

Complete solo: At least 2 choruses of 32 bar form or 4 choruses of blues.

Solo to be approved by **first week of November**.

Turn in written solo with recording.

Label time where solo begins

Pick something you can play when it's done. Articulations/style/etc.

JAZZ CDs in USC LIBRARY: www.music.sc.edu/ea/Jazz/USCjazzCDs.pdf

JAZZ ARTISTS [some]

SAXOPHONE

Cannonball Adderley
Michael Brecker
John Coltrane
Paul Desmond
Lou Donaldson
Stan Getz
Dexter Gordon
Coleman Hawkins
Joe Henderson
Joe Lovano
Branford Marsalis
Hank Mobley
Charlie Parker
Chris Potter
Joshua Redman
Sonny Rollins
Wayne Shorter
Sonny Stitt
Lester Young

TRUMPET

Louis Armstrong
Chet Baker
Terence Blanchard
Clifford Brown
Miles Davis
Dizzy Gillespie
Tom Harrell
Freddie Hubbard
Wynton Marsalis
Lee Morgan
Woody Shaw

GUITAR

George Benson
Jim Hall
Russell Malone
Pat Martino
Wes Montgomery
Joe Pass
Django Reinhardt
John Scofield

PIANO

Chick Corea
Bill Evans
Red Garland
Benny Green
Herbie Hancock
Keith Jarrett
Wynton Kelly
Oscar Peterson
Bud Powell

Horace Silver
McCoy Tyner

SINGERS

Ella Fitzgerald
Billie Holiday
Sarah Vaughan

TROMBONE

Carl Fontana
Slide Hampton
J. J. Johnson
Andy Martin
Frank Rosolino

VIBES

Gary Burton
Milt Jackson

STRINGS

Darol Anger
Svend Asmussen
John Blake, Jr.
Regina Carter
Sara Caswell
Mark Feldman
Eric Friedlander (cello)
Johnny Frigo
Matt Glaser
Jerry Goodman
Stephane Grappelli
Christian Howes
Joe Kennedy Jr.
Didier Lockwood
Ray Nance
Jean-Luc Ponty
Zbigniew Seifert
Stuff Smith
Mark Summer (cello)
Rob Thomas
Michal Urbaniak
Joe Venuti
Claude Williams

BASS

Ray Brown
Milt Hinton
Paul Chambers
Jaco Pastorius
John Patitucci
Christian McBride