

## IMPROVISATION 4—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 following chord progression is written: Cm7, F7, Bbmaj7, Cm7, F7, Bbmaj7. The melody consists of eighth and quarter notes, starting on G4 and moving through various intervals, including chromatic approaches and neighbor tones.

- **How it applies/usable concepts:** Connecting the chords—3<sup>rd</sup> down the scale to 3<sup>rd</sup> [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<sup>b</sup>).
- **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 a series of eighth notes with an 8va displacement, creating a very swinging feel.

**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<sup>va</sup>-----



Clifford Brown



Beethoven, Symphony no. 9, third movement



### NO. 2 DUE: Week 7

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

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

Turn in written solo with recording.

Label time where solo begins

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

### NO. 3 DUE: Week 9 (After Spring Break)

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 3<sup>rd</sup> 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 April**.

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](http://www.music.sc.edu/ea/Jazz/USCjazzCDs.pdf)

**JAZZ ARTISTS** [some]

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**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