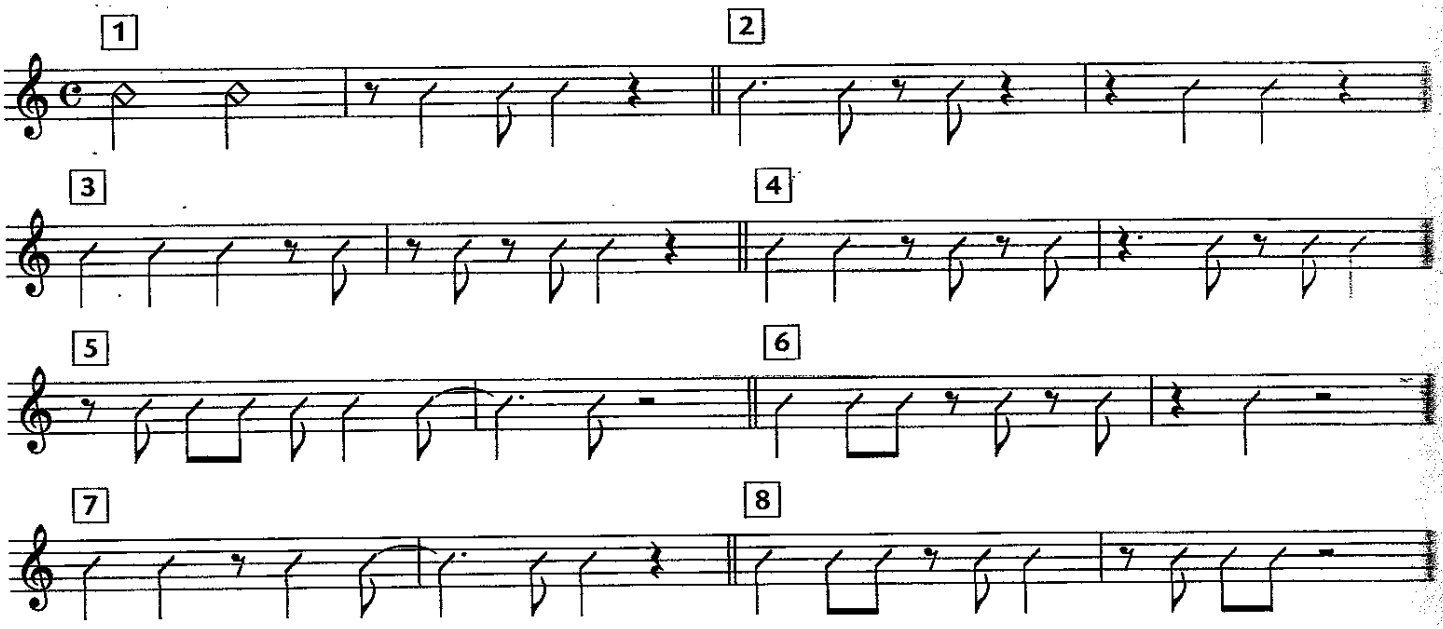
LATIN TOWER (p. 26)

Points of interest:

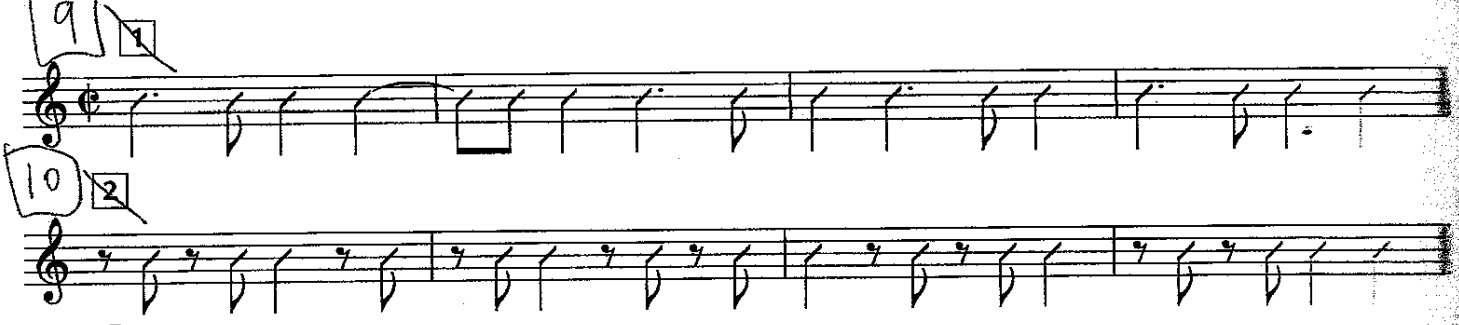
- Simple harmonic progression makes it easier for the player to focus on rhythmic ideas. Try to balance the use of syncopated and non-syncopated rhythms in your lines.
- Rhythmic patterns that go against the time signature create tension and contrast. See examples in mm. 28–30 and 32–34.
- The use of triplets is also very effective as a rhythmic contrasting element (m. 53).

Exercises:

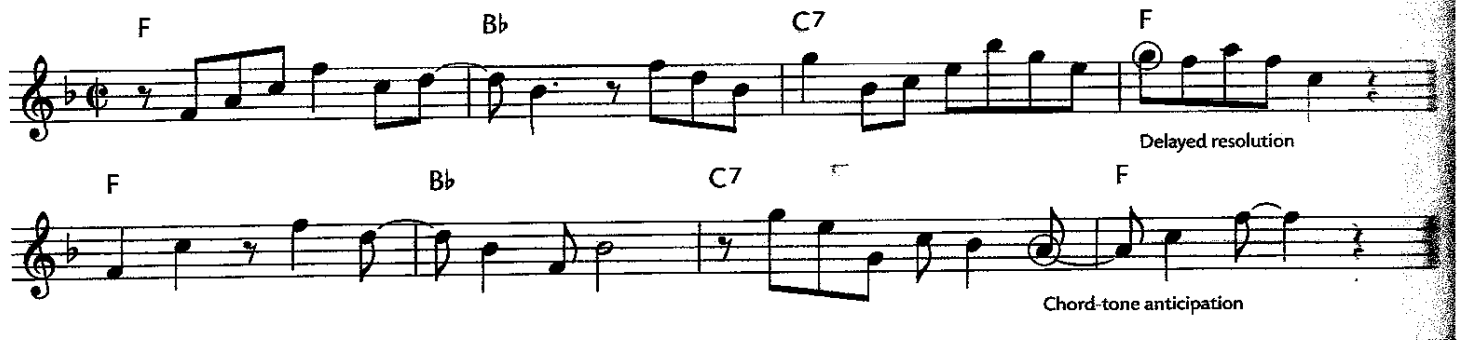
1. Improvise using rhythmic motives below. Try them as 2-measure or 4-measure motives:



2. Next try some 3/4 patterns against the 2/2 time signature:



3. Explore chord tone improvisation (anticipations and delayed resolutions are valid):



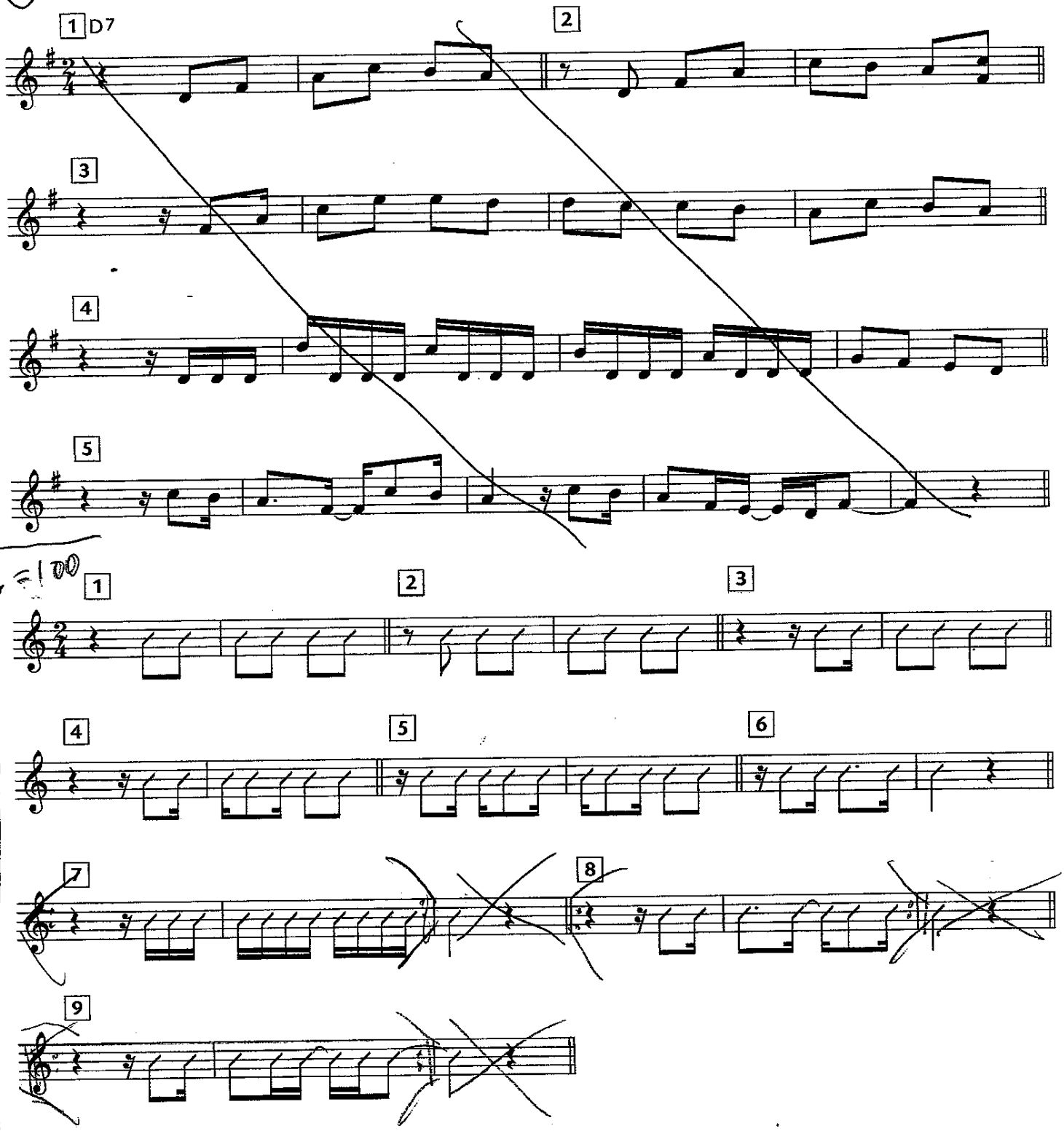
4. Transpose phrases of mm. 21–22, 23–24 (Csus4, C7) to B♭7sus4, B♭7; mm. 31–34 (B♭sus4, B♭7) to C7sus4, C7.

Points of interest:

- Typical modal Baião on the A section with Mixolydian and Lydian ♭7 scales on D7 chord. All phrases in this section and tag are very typical of the style except for the chromatic line on mm. 72 through 75.
- The B section features a moving harmonic progression through a series of II V I.
- The repeated notes in the phrase in mm. 64 through 72 are also characteristic.

Exercises:

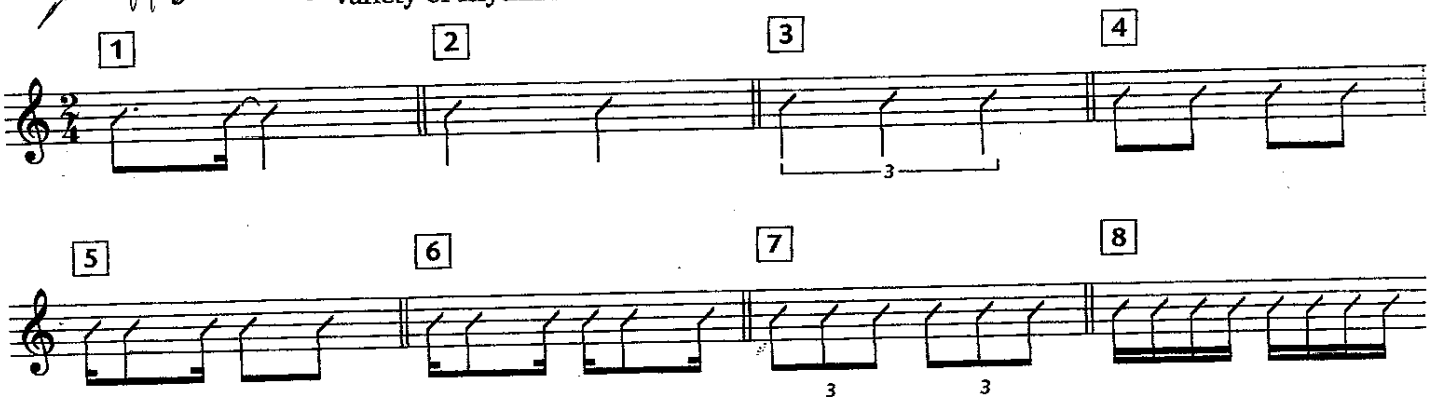
1. Explore the typical rhythmic and melodic motives below in your improvisation. Use Mixolydian and Lydian ♭7 scales:



SANTA CRUZ (P. 34)

Points of interest:

- Use of –(Δ7) chord.
- G♯–7 - G7 brings color to otherwise diatonic harmonic progression (CΔ7, B–7 and A–7 in E– key).
- Use of 3/4 phrases in mm. 61–63.
- Variety of rhythmic ideas:



- Mm. 107 and 111: both minor and major sixth appear below the E–7. Note the different contexts: tension-resolution in m. 107 and sustained tension in m. 111.

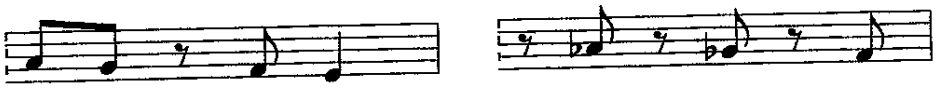
Exercises:

1. Explore the rhythmic motives above in your improvisation.
2. Memorize and transpose the phrases in the following measures to at least two other keys:
   61–65; 87–90; 117–129; 125–128

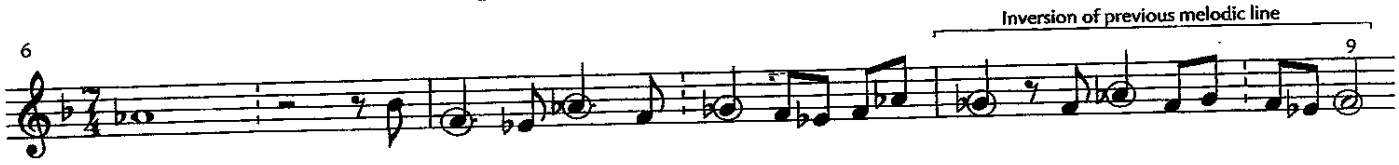
BANGU (P. 36)

Points of interest:

- To facilitate reading, the 7/4 time signature is subdivided in 2/2 + 3/4 with dotted barlines.
- Simple harmonic progression mostly with Dorian modes.
- Rhythmic and melodic variations:
  - m. 1 compared to m. 5 (see below)

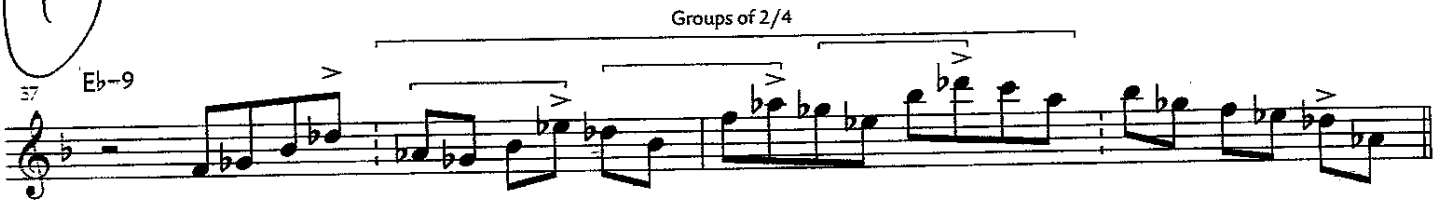


  - m. 7 compared to m. 8 (see below)



  - m. 13 compared to m. 14
  - m. 17 compared to m. 18
  - m. 35 compared to m. 36

- m. 25 contains rhythmic displacements
- m. 26 contains rhythmic displacements
- mm. 37–38

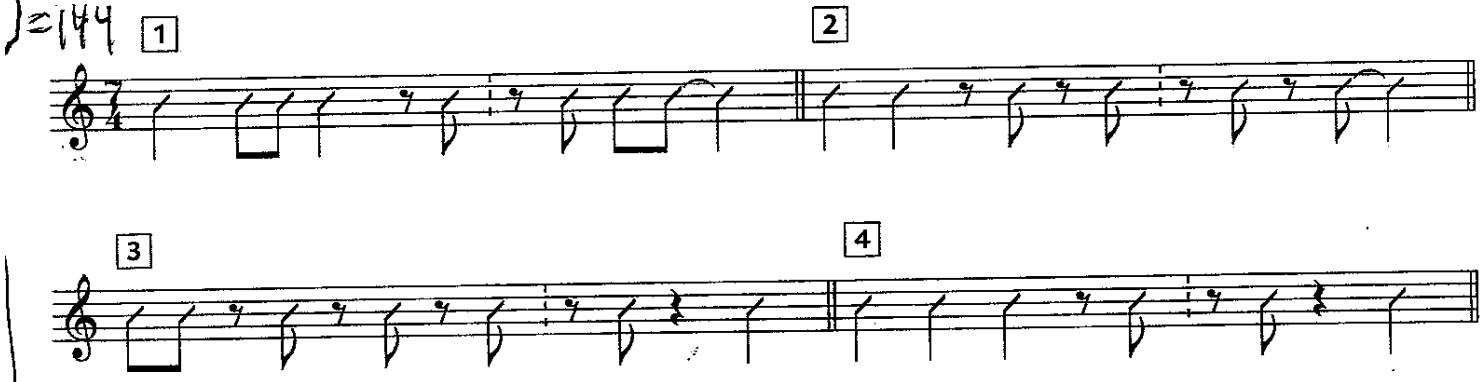


- mm. 39–43
- mm. 47–48

- Different upper structures can create more than one possibility for scales in C♯ø:
  - m. 16: GΔ7(♯5), Superlocrian (Note: E is a passing note to this upper structure chord!)
  - m. 30: B7, Superlocrian
  - mm. 47–48: The scale is B harmonic major!
  - Other possibilities are C♯ Locrian and B harmonic minor

Exercises:

1. Listen to the 7/4 groove and play in unison with the accompaniment.
2. Improvise using pentatonic scales of root and 5th (e.g., for D– chord, use D– and/or A– pentatonic scales).
3. Write down, play and improvise on the possible different scales for C#ø that are mentioned above.
4. Create another sequence in 2/4 with across-the-barline phrasing and play over changes.
5. Try the following rhythmic motives when improvising:



After getting familiar with these rhythms, try modifying them. You can create simple variations like changing two 8th-notes into a quarter note, or vice-versa.