

1

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:

Motives 1 through 8 are shown on a single staff in common time (C). Motives 1, 2, 3, and 4 are eighth-note patterns. Motives 5, 6, 7, and 8 are sixteenth-note patterns.

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

Motives 9 and 10 are shown on two staves. Motive 9 is in 3/4 time and motive 10 is in 2/2 time.

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

The top staff shows a harmonic progression from F major to B♭ major to C7 to F major. The bottom staff shows a harmonic progression from F major to B♭ major to C7 to F major. Chord tones are highlighted with circles. A 'Delayed resolution' is indicated above the first F major chord, and a 'Chord-tone anticipation' is indicated above the last F major chord.

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 $\flat 7$ 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 $\flat 7$ scales:

1 D7



3



4



5



= 100

1

2

3

4

5

6

7

8

9

3

SANTA CRUZ (P. 34)

Points of interest:

- Use of $-A7$ chord.
 - $G\#-7 - G7$ brings color to otherwise diatonic harmonic progression ($C\Delta7$, $B-7$ and $A-7$ in E- key).
 - Use of 3/4 phrases in mm. 61–63.
 - Variety of rhythmic ideas:

The image shows two staves of sheet music. The top staff is in 2/4 time with a treble clef. It consists of four measures labeled 1 through 4. Measure 1 has a single eighth note followed by a sixteenth-note grace note. Measures 2 and 3 each have a single eighth note. Measure 4 has a single eighth note followed by a sixteenth-note grace note. A bracket under measure 3 groups it with measure 4, and the number '3' is written below the bracket. The bottom staff is also in 2/4 time with a treble clef. It consists of four measures labeled 5 through 8. Measures 5 and 6 each have a sixteenth-note grace note followed by a single eighth note. Measures 7 and 8 each have a sixteenth-note grace note followed by a single eighth note. Brackets under measures 5-6 and 7-8 group them, with the number '3' written below each bracket.

- 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:

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 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)

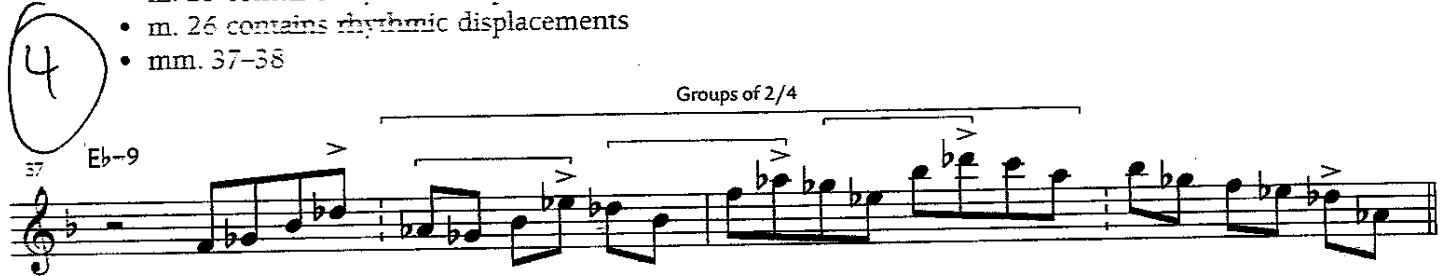
- m. 7 compared to m. 8 (see below)

Inversion of previous melodic line

A musical score fragment on a single staff. The key signature has one sharp (F#) and one flat (B-flat). Measure 6 starts with a half note B, followed by a quarter note rest, then a eighth note G, a sixteenth note F, a sixteenth note E, a eighth note D, a sixteenth note C, a sixteenth note B, and a sixteenth note A. Measure 9 starts with a eighth note G, followed by a sixteenth note F, a sixteenth note E, a eighth note D, a sixteenth note C, a sixteenth note B, and a sixteenth note A.

- 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 \sharp º:
 - 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 \sharp 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:

A musical score consisting of two staves of music. The top staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). It contains four measures, numbered 1 through 4 in boxes above the staff. Measure 1 consists of eighth-note pairs: (F, A), (G, B), (A, C), (B, D). Measure 2 consists of eighth-note pairs: (G, B), (A, C), (B, D), (C, E). Measures 3 and 4 are identical, each consisting of eighth-note pairs: (F, A), (G, B), (A, C), (B, D).

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.