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# Creating an improviser's system for jazz standards on the classical guitar

Kjell Goyer

*University of Wollongong*

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# **Creating an Improviser's System for Jazz**

## **Standards on the Classical Guitar**

**A thesis submitted in partial fulfilment of the requirements for the award of the degree**

### **MASTER OF CREATIVE ARTS RESEARCH**

From

The University of Wollongong

By

**Kjell Goyer**

**FACULTY OF CREATIVE ARTS**

**2010**

## **Thesis Confirmation**

### **Certification**

**I, Kjell Goyer, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Master of Creative Arts Research, in the department of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualification at any other academic institution.**

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## THESIS ABSTRACT

A case can be made for a departure from influence and dominance of American jazz musicians in improvisation on the classical guitar. To support this I will discuss and develop studies for improvisation patterns derived from the music of Leo Brouwer. The improvisations will be discussed in terms of their technical application to the guitar and analysed in terms of melodic, rhythmic, textural and harmonic structures and how they are integrated into the whole piece.

It is expected that these studies will create a viable system of improvisation for the development of the classical guitarist aspiring to improvisation in performance of jazz standards.



## Chapter One

### 1.1 Introduction

This thesis will discuss how improvisational patterns can be developed from some selected works of Leo Brouwer's guitar pieces, mostly from his studies I to XX and these patterns will be applied to the jazz standards, *All The Things You Are*, *Nuages*, *Someday My Prince Will Come*. The particular challenge of this paper is how well can one use the classical guitar music of Brouwer as a springboard to create improvisation patterns, in the form of studies, which fit into the jazz standards framework and still remain idiomatic to the classical guitar. There is much guitar music that could be selected. However, I have selected Brouwer's studies because they are all used as developmental pieces in the AMEB syllabus. I have selected his two pieces *Nuages* and *Le Decameron Noir* because they form part of the classical guitarists repertoire and contain a variety of modern technical approaches both technically and musically for the classical guitar.

The features of improvisation in jazz style have historically been defined by the lead players/vocalists such as saxophonists or trumpeters Lester Young, Charlie Parker, Dizzy Gillespie and Miles Davis.

In his book *From Satchmo to Miles* Jazz historian Leonard Feather speaks of his

first hand observation of a dozen figures, all of whom , I feel have been ***vital***

(my bold italics ) to the development and advancement of jazz. L Feather, 9

The people in his book include vocalists Billie Holiday and Ella Fitzgerald, trumpeters Louis Armstrong, Dizzy Gillespie, Don Ellis and Miles Davis, and saxophonists Lester young Charlie Parker. Not one guitarist is mentioned. Jazz

guitarists developed their improvisational style by imitating these vital players regardless of whether it was idiomatic to the instrument or not. In *The World's Greatest Jazz Guitar Solos* transcribed by Mundell Lowe the solos reflect the saxophone bebop players' characteristics of style.

**Example 1.1, MM36-7 from *Miss Lucy* by Gene Ammonds , Lowe M,25.**



In *Miss Lucy* the single note line reflect asymmetrical phrases, keys suited to saxophones, wide melodic range, rhythmic units from quavers to demisemiquavers. Jazz guitarist Joe Pass in his solo work texturally plays single lines juxtaposed with drop 2 block chord voicing. Whether Pass uses single lines or block chords his approach is still essentially linear.

**Example 1.2 MM 121-123 from *Pasta Blues* by Joe Pass, Mause A, 28**



The two examples above are useful but do not bring the full resources in improvisation to the classical guitarist.

There have been pedagogic books by Mundell Lowe, Ted Dunbar, Ted Green, on jazz guitar lines, which are reams of linear scalar exercises over many chord types. These do not reflect or reveal the resources available to the classical guitarist. This confirms the idea that the theory and practice of jazz improvisation has been dominated by American saxophone / horn players of bebop, post bebop and blues players.

The lines of the horn players are single note lines whereas the guitar like the piano is a chordal instrument, which allows for multi-voiced musical figures.

It is this multi voicing that is part of the classical guitarists language and technique and allows for elaboration.

In his book *Charlie Parker's Alto Saxophone* which is part of his *Jazz Monograph Series* Professor David Baker has developed a systematic approach to jazz improvisation for the jazz saxophonist by using examples of Charlie Parker's II-V-I patterns from his transcribed solos.

This music contained classic saxophone bebop lines. David Baker in his *Jazz Monograph Series* lists the characteristics of bebop

asymmetrical solo construction, fast intense impassioned playing, wide dynamic range, rhythmic melodic units of crotchets to demisemiquavers, the use of all keys, the guitarist's / pianist's role comping rootless jagged chord voicing of many altered and substitute chords. Baker D, 53

Berliner explains this in chapter 6 in *The More Ways You Have of Thinking*

“ If one wants to learn improvisation one must learn it directly from the musicians”

Berliner, 5

The ultimate question is: will this relationship between the form and style of the jazz guitarists' approach and Brouwer's pieces previously mentioned create a workable frame work for improvisation in an ever-evolving definition of jazz, and still be idiomatic to both the classical guitar and jazz?

Recognised “vital” players in the history of jazz developed their repertoire of improvisations by applying riffs, scales and patterns to the harmonic progression of the jazz standard.

Berliner explains this in chapter 6 in *The More Ways you Have of Thinking*

The improviser's storehouse of knowledge includes musical elements and form varied in detail and design: jazz tunes, progressions, vocabulary, patterns and a myriad features of style. P Berliner, 137

These features of improvisation in jazz style have historically been defined by the lead players/vocalists such as saxophonists or trumpeters Lester Young Charlie Parker, Dizzy Gillespie and Miles Davis.

Herein lies the conundrum. How does a classical guitarist who has developed multi voice harmonic technical skills on his/her instrument slot in to the single line improvisational approach of the jazz guitarist?

Coming to a clearer understanding of improvisation can bridge this nexus.

Marilyn Crisp in *Elements of Improvisation* gives recognition to the fact that improvisation is different from composition.

"Improvisation is spontaneous composition." Crisp ed, John Zorn, 190

John Sloboda in *Psychology for Musicians* describes the difference between composition and improvisation as juxtaposition between elaboration and verification.

The jazz musician has only a few chances at a time to try the new pattern, the elaboration process can take a long time, but conditions for verification are good because the audience is always present..... in contrast composers have more opportunity for solitary elaboration but fewer chances for verification.

Sloboda J, 134

He further states that

All obtained patterns are reasonably good and can be evaluated in a second step....initial rules are not completely deterministic and allow for further choices.

Sloboda J, 135

In *Arcana*, which is a series of essays edited by John Zorn, Crisp in her essay *Elements of Improvisation* describes the elements of improvisation as “The use of rhythmic, melodic and harmonic elements in the development of the improvisation.” Crisp ed Zorn, 190. She lists intervals, lines scales, rhythmic approximations colour, texture, creating an organised organic development in a way as being essential to the development of an improvised solo.

Larry Ochs in his essay *Devices and Strategies for Structured Improvisation* says

The choice of a particular system or set of structures for a piece should be determined by three things: the goal of the composition, the particular kind of interaction the composer is looking for in any portion of the composition, and the contour of the composition

Ochs L., ed Zorn, 325

.

He further explains

It is always the primary goal in any piece to be musically coherent; to tell a story and or to create a mood and..... to use structured improvisation as a means of furthering these intentions.

Ochs L, ed Zorn, 326

These ideas reaffirm that the improvisational process makes use of many musical parameters, is structured, not deterministic, but allows for change, elaboration and further development. The strategies used by the jazz guitarist in copying the lines of the “vital” horn players not only stays within the history of jazz but also in many cases slavishly copies the lines and characteristics of the bebop players like Parker and Gillespie. This paper will demonstrate that classical guitar which is outside the history of jazz can develop improvisation within the jazz lexicon. It will use these features of the improvised solo as outlined above and develop improvisatory strategies for the classical guitarist developed and elaborated from Brouwer’s pieces. I will develop a hybrid between jazz form and Brouwer’s classical guitar studies in the form of pedagogical studies, which can be used as part of an improviser’s strategy. This paradigm is not new to music. Larry Ochs in *Devices and Strategies for Structured Improvisation* says

Their (Braxton, Taylor, Smith, Mitchell) music suggests one could create improvisations employing the instrumental language developed through the history of jazz together with compositional devices developed by western musicians for the so called new music: what results are hybrid jazz forms not usually associated with jazz.

Larry Ochs, ed J Zorn , 325

In the studies / improvisations that are developed from Brouwer’s pieces and applied to the jazz standard form many altered chords are used as part of the jazz language because as guitarist Bill Frisell says in his essay *An Approach to Guitar Fingering* “Close voice chord will allow notes to sustain simultaneously” Bill Frisell, ed. Zorn, 140 It is this multi-voicing that is part of the classical guitarists lexicon and allows for elaboration.

For these reasons I believe that classical guitar music can provide an alternative vernacular for “jazz” improvisation whilst still remaining idiomatic to “jazz style” and the classical guitar style.

## Chapter Two

### 2.1 Description of Analysis and Discussion of Improvisation Models

The analyses discusses melodic, rhythmic, textural and harmonic structures separately and as part of an integrated whole, taking into account foreground and background structures.

One of the chief purposes of music analysis is to give the musician a systematic method with which to approach questions of musical style (J.D. White, 1.)

As well as discussing the aspects of improvisation for the classical guitar a clear-cut system of musical analysis will be used. J.D. Dent suggests a descriptive analysis at three different levels that is microanalysis, middle analysis and macro analysis because “this helps place the more detailed observations in the proper frame of reference”, (Dent, 7). Microanalysis includes detailed melodic, harmonic rhythmic, form and texture analysis. Middle analysis deals with relationship between phrases, and macroanalysis with broader considerations of harmony, texture and rhythm.

A matrix for microanalysis, middle analysis and macro analysis is as follows:

#### Microanalysis

- **Rhythm** - details at motivic level, harmonic rhythm, density.
- **Melody** - intervals, conjunct-disjunct, tessitura, range, pitch profile, cadences, density
- **Harmony** -details, consonance dissonance, cadences, contrapuntal or polyphonic techniques
- **Sonority** – texture, dynamics



### Middle analysis

- **Rhythm** - metric and rhythm structure of phrases, Growth (Repetition, Development, Variation or New material- (R, D, V or N)  
Tension/rest
- **Harmony** – harmonic effect in phrases, consonance /dissonance, contrapuntal or polyphonic phrases, growth: tonal and harmonic contrasts,
- **Sonority** – Texture, dynamics, growth- contrasts in sound, tension /rest.

### Macro analysis

- **Rhythm** – meters, tempi, overall rhythmic style, primary rhythmic motives, duration of large sections, O (organic unity) Growth: form
- **Melody** – General melodic style, broad pitch profile, scalar materials, frequently used intervals, rhythmic traits, recurrence of melodic ideas, Organic unity, Growth: form
- **Harmony** - General harmonic style, consonance/dissonance, broad tonal and harmonic relationships, O, growth: form
- **Sonority** - the medium, broad overview in contrasts in timbre dynamics structure and texture, O. (Dent J, 7 -12)

It is important to note that although the analysis is separated into discreet categories (melody, rhythm, harmony, structure and sonority) as well as micro, middle and macro for ease of perception they are interdependent and when integrated create a musical whole.

The principles of improvisation (the goal, the interaction between musical elements, the contour, the story as well the idea that initial ideas are not deterministic) will be discussed as well as analysed musically and also in terms of how Brouwer's music worked as a catalyst for the improvisation on these pieces.

## Chapter Three

### 3.1 Analysis and Discussion of *Improvisation Studies to Someday My Prince Will Come*

The arrangement is essentially in two parts, which is sometimes in relief against a chordally reinforced melody. The lower voice enunciates the 7ths, 3rds of the harmony as well as the augmented 5ths. See attachment #3

*Improvisation Study #1* starts in two parts in contrary motion as in M1 of Brouwer's Study XII. See example 3.1.

#### Example 3.1. M1 Study XII by L. Brouwer



In *Improvisation Study #1*, example 3.2, the two parts enter on beat 2 in M1 moving in contrary motion in a similar way to M1. Brouwer's study XII where upper part moves by intervals of a fourth and then a third. Whereas the improvisation I have developed is in keeping with contrary motion but does not strictly copy Brouwer's intervallic movement.

#### Example 3.2 *Someday My Prince Will Come* M M 1-4 improvisation study #1

##### MM 1 –4



In M1 of example 3.2 the lower part rises from middle C to A, a sixth above and the upper parts are played with the middle and index fingers on the Treble strings of E and B the left hand moving by step down the finger board towards the nut.

In M 2 of example 3.2. the lower part rises E, C as crotchets followed by quavers D, E on the Bass E, A and D strings while the upper part uses the middle and index fingers on the B, G treble strings, the left hand moving by step down the finger board towards the nut. This is a similar pattern to that of M1. This use of patterned right hand approach demonstrates the varying music combinations on different sets of strings and even though the harmony changes the right hand technique pattern stays the same. This pattern is reiterated throughout the changes of the first improvisation exploring the possibilities as the harmony progresses. In the second and third beats of the bar the thumb (p) against the middle (m) and index (i) fingers utilises three adjacent strings, creating the contrary motion. This right hand pattern unlike the note for note deterministic patterns of David Baker's in *Charlie Parker's Alto Saxophone* allows much flexibility and can be played with any group of three adjacent strings. The ways that that three strings can be combined out of a choice of 6 is mathematically  $6C3 = 6! / (6-3) \times 3! = 40$  ( See appendix # 1 for further explanation)

But practically, allowing for discernible upper and lower voices without part crossing the number of combinations is nine (9) working vertically across the strings. When the number of chord shapes along the fret board is taken into account (assume minimally four (4) chords using the CAGED<sup>1</sup> system and six (6) for augmented chords) the choices increase. For example E+7 allows for nine (combinations across the strings times 6 chord shapes along the fret board)  $= 9 \times 6 = 54$  choices for the augmented chords. This is a considerable choice of notes/chords in any one bar and

---

<sup>1</sup> The CAGED system refers to the common chord shapes of C, A, G, E, D. of any type or colour in the first position. These chords are transposable by moving their shapes along the neck of the guitar.

gives much opportunity for further growth and development in improvisational opportunities. See MM 1-4 of example 3.3.

### Example 3.3 MM 1-4 *Improvisation Study #2*



This study in example 3.3 starts with three chords in a similar rhythmic pattern and wide voicing, to Brouwer's *Study XV* in example 4. where the upper and lower parts are separated by a twelfth.

In example 3.3 the twelfth interval is middle C to G in the second octave above middle C, which imitates Brouwer's *Study XV* in example 3.4. In Brouwer's study the twelfth interval is F below middle C to C an octave above middle C.

### Example 3.4 Brouwer *Study XV*



*Improvisational Study #2*, in example 3.3, departs from Brouwer's study by contrasting the chordal introduction with an arpeggio based on the E+7 chord in order on the score as B#, G#, D, E starting on C in the second octave above middle C on the first two quavers beat in M2.

This study contrasts a measure of chords against one of arpeggios. It makes use of open strings to facilitate positional shifts. In MM 7-8 of example 3.5 the change from D9 to G7b5 is facilitated by an open A string on beat 3 of M7.

### Example 3.5 MM 7-8 *Improvisation Study #2*



In this study the chord voicings throughout have been selected for ease of playing. In M 4 of example 3.3 the A+7 chord keeps the same fingering while the chord shape moves up one tone at a time. These notes in these chord shapes are generated by the A whole tone scale that is A, B, C#, D#, E#, G.

This pattern of a measure of chords followed by a measure of single notes as a line or an arpeggio is reiterated throughout this study.

In *Improvisation Study #3* the repeated four note chords are developed from Brouwer's *Study #XX* see example 3.6

### Example 3.6 Brouwer Study XX M1-2



In *Improvisation Study #3*, in example 3.7, M 121 some of these repeated chords contain a figure in the upper voice. Here the E minor chord contains the quaver upper part E, F, G, G, E.

### Example 3.7, *Improvisation Study #3*, M 9



*Improvisation Study #4* is developed from Brouwer's study XIV as in example 3.8.

**Example 3.8. Brouwer Study XIV M 1-2**



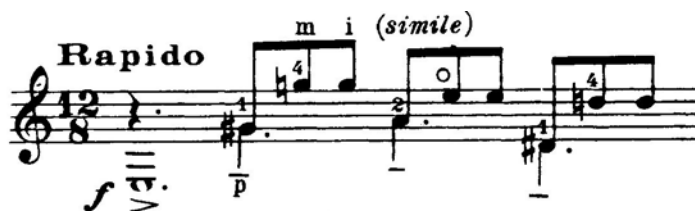
*Improvisation Study #4*, in example 3.9, MM 1-4 contrasts an oscillating chordal figure in one phrase followed by an oscillating bass figure. All parts in the C Maj7 chord oscillate by step to a C6/9 chord this is followed by a bass figure in M149 oscillating between the tonic E and the b7 (D). These contrasting figures are reiterated throughout the study.

**Example 3.9 Improvisation study #4 MM 1-4**



*Improvisation Study #5* is developed from Brouwer's *Study III*

**Example 3.10 M1 Brouwer's Study III**



In Brouwer's *Study III* of example 3.10 triplets are played throughout

This technique common to the guitar literature is imitated in *Improvisation Study #5*

where the upper voice of the triplet has a narrow range from E in the second octave above middle C to A, a fourth above. Much use is made of the open treble E string to facilitate the performance as in MM 1-4. of example 3.11.

**Example 3.11 *Improvisation Study #5*, MM 1-4**



*Improvisational study #6* is developed from Brouwer's *Study VI* that has arpeggio patterns across the strings while a chord is held as in example 3.12

**Example 3.12. *Study VI* Brouwer's MM 1-2**



In *Improvisation Study #6* the fingering can be followed from the score example.

This pattern of running quavers is repeated throughout the study as in M1-2 as in example 3.13. The notes are not stopped but allowed to ring creating a harp like effect.

**Example 3.13 MM 1-2 *Improvisation Study #6***



Also in M 9 in example 3.14 of study #6 the notes are left to ring creating a harp-like effect. Here the E, D#, C# create a close voiced dissonance. This idea is continued in the sections throughout the piece.

**Example 3.14 *Improvisation Study #6***



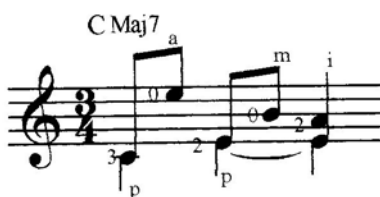
*Improvisation study #7* is developed from Brouwer's in *La Harpe du Guerrier* from *La Decameron Noir* where the upper and lower parts move obliquely towards each other meeting at a single shared note F on beat three of M2 as in example 3.15.

**Example 3.15, M2 Movement I, *La Harpe du Guerrier*, from *La Decameron Noir***



In *Improvisation Study #7* a similar oblique movement takes place. In M1 the right hand and left hand fingering indications can be followed from the score. While the right hand is working across the strings as indicated on the score example the left hand fingers are pressing down on the relevant notes, which make up the chord of Cmaj7/6 as in example 3.16.

**Example 3.16, *Improvisation Study 7. M1***





*Improvisation Study 8* is built on a low register chord on the bass three strings followed by harmonics at the twelfth fret played on E and B. As the lower register chords sound the E, B harmonics at the octave stay the same creating a tension as in example 3.17 in MM 11-12. Here In M 11 the chord is D minor 7<sup>th</sup> and the harmonics of E and B create an added 6<sup>th</sup> and ninth tension, which are unresolved. In M 12 the chord of G7 sounds in the lower register of the guitar and the following harmonics of E and B at the octave create the 10 and 13<sup>th</sup> respectively. This sound in *Improvisation Study 8* creates a textural contrast to the previous improvisation studies. Each of the eight studies in the main represent the idea of establishing and holding to a pattern with the right hand whilst working the notes on the left hand according to the harmonic changes.

**Example 3.17 *Improvisation Study #8*, MM 11-12**

The musical notation for Example 3.17, *Improvisation Study #8*, MM 11-12, is presented on a six-string guitar staff. The first measure is labeled 'D min7' and the second measure is labeled 'G7'. Above the staff, the right-hand technique is specified as 'R.H. Harms, XII, sim'. The notation includes bass notes in the lower register and natural harmonics at the 12th fret for the E and B strings.

## Chapter Four

### 4.1 Analysis/ Discussion of Improvisation Studies to *Nuages*

The arrangement is written to reinforce the melodic line sometimes with only two parts whilst the chords were added for emphasis.

*Improvisation Study #1* for *Nuages* is developed from *Variation 1* from *Variations sur un theme de Django Reinhardt* see example 4.1, MM1-3.

#### **Example 4.1 M1-3 Variation 1 from *Variations sur un Theme de Django Reinhardt***



**Improvisation Study #1** in example 4.2 begins as Brouwer's first two beats of M2 does with an interval of a sixth (C# to A) followed by a fourth (D to G), but then in M2 of improvisation #1, example 4.2, an open E quaver on beat 4 facilitates a positional move from the sixth position to a D Maj 7<sup>th</sup> in the second position in M3. In MM 3-4 the chords of DMaj7 and F# min7 are arpeggiated as in example 4.2. In MM 3-4 these arpeggios play the lower bass part on the 2<sup>nd</sup> quaver of the bar for emphasis and this is reiterated throughout the piece.

#### **Example 4.2 MM 1-4 *Improvisation study #1***



**Improvisation Study #2** in example 4.3 is developed from thematic material of Brouwer's Variation II.

**Example 4.3 MM 1-2 *Improvisation Study #2***



The descending chromatic line in example 4.3 is a transposed version, similar to the first phrase of the *Nuages* theme and used by Brouwer in *Variation II of Variations sur un theme de Django Reinhardt*. See example 4.4.

**Example 4.4 MM 1-2 *Variation II of Variations sur un theme de Django Reinhardt***



**Improvisation Study #3** plays continuous triplets with the first triplet quaver becoming the melodic line, which moves mostly by step throughout the entire study. This allows the right hand to maintain its triplet m, p, i or a, p, i pattern throughout. This triplet pattern can be worked on any set of three strings throughout the study. This supports the different combination of note choices that can be played as the harmony changes even though the right hand technique stays the same as detailed on page 11 of this paper. See example 4.5

**Example 4.5 MM 1-2 *Improvisation Study #3***



This is based on the M1 of Brouwer's Variation III from *Variations sur un theme de Django Reinhardt* see example 4.6.MM 1-2.

**Example 4.6 Brouwer's Variation III from *Variations sur un theme de Django Reinhardt***



**Improvisation Study #4** in example 4.7 plays the chord on the lower three strings while the upper part is played as harmonics at the twelfth fret on the treble E and B strings as notated in the score.

**Example 4.7 MM 1-4 *Improvisation Study #4***



This is texturally in marked contrast with the other improvisation studies for this piece. The octave harmonics create a dissonance with the chord. In M1 of example 4.7 the Bb7 chord in the lower voices is held and contrasted against the higher sounding octave harmonics of E and B in the third octave above Bb. These octave harmonics of E and B create a dissonance of #11 and b9 against the Bb7 chord. As the piece progresses and the harmony changes and the B, E harmonic pedal in the upper voice creates different tensions against different chords. Harmonics are a common device in classical guitar music and Brouwer makes use of these in *Danza Caracteristica* MM 51-54 in example 4.8.

### Example 4.8 MM53-56 *Danza Characteristica* by Brouwer

**poco meno**  
Arm. 8

51

*pp* *sempre legato*

**Improvisation study #5** plays an ascending line of tonic and dominant notes each with chromatic approach notes E and A respectively against the chord Bb7 as in M 1 in example 4.9.

### Example 4.9 *Improvisation study #5, M 1*

This idea is repeated again in M 10 with a descending dominant, tonic notes each with chromatic approach notes of F and A# respectively against a B minor chord as in example 4.10.

### Example 4.10. *Improvisation Study #5*, MM 10-11

[illegible]

This idea is developed from M1 in *Toccata*., *Variation VI* from *Variations su un tema* by. Brouwer as in example 4.11.

**Example 4.11. Toccata, Variation VI from *Variations on a theme***



Throughout *Improvisation Study #5* there are ascending and descending arpeggios as in MM 24-7 against the G min7, C7, and Dmaj7 chords as in example 4.12.

**Example 4.12 M 24-7 *Improvisation Study #5***



This is a common enough practice in classical guitar music and can be found in M6 *Variation I (Bouree)* from *Variations on a theme* by L. Brouwer. as in example 4.13 .

**Example 4.13 M6 *Variation I (Bouree)* from *Variations on a theme* by Brouwer.**



## Chapter Five

### 5.1 Analysis/ Discussion of Improvisation Studies to *All The Things You Are*

The Melody was arranged as a two-part piece, in a sparse texture to bring out the melody and to create a second lower part.

*Improvisation Study #1* was developed from enunciating a chord tone in the bass register band on the second beat as in example 5.1.

#### Example 5.1 M2 *Study II* by Brouwer



In *Improvisation study # 1* the chords used are extensions, for example G min7 has a 9<sup>th</sup> and C7 a thirteenth The chords are in four voices and the tonic is on the second beat of the bar. The chords are usually limited to the top four strings E, B, G, D and the bass note to either the A string or the E string. The chord density is usually 2 –3 chords / measure as in MM 1-4 of example 5.2

#### Example 5.2 MM 1-4. *Improvisation Study #1*



*Improvisation study #2* offers a textural change with a single walking bass line only which is developed from Brouwer's single line exercise in as in example 5.3

#### Example 5.3. M 18, *Study VII* by Brouwer.



The walking bass line in *Improvisation study 2* in example 5.4 is varied in rhythm having crotchets, quavers and triplets with tied notes. The last note of each measure is usually by step, either tonally or semi tonally to the chord tone on beat one of the following measures. In M3 in example 5.4 the C7 chord has a tied crotchet on beat one to quaver triplets on beat two. The last quaver approaches the new chord tone F in M4 from a semitone below.

**Example 5.4 MM 1-4 *Improvisation study #2*,**



*Improvisation Study #3* combines the chord comping and walking bass line of the last two studies into one as in MM 9-12 in example 5.5. In this example the rhythm varies from crotchets to dotted quaver and semi quavers in M 4, all of which contains variety and sustains interest.

**Example 5.5 MM 9-12 *Improvisation Study #3*.**



*In Improvisation Study #4* a change of texture with an arpeggio of quavers leaping upwards in fifth intervals supporting a melody note on every second crotchet of the measure as in example 5.6, MM1-4.

**Example 5.6 *In Improvisation Study #4* MM 1-4**





This introduction mimics Brouwer's *Variation I (Bourree)* in *Variations sur un theme* by Django Reinhardt as in example 5.7 in M10

**Example 5.7 Brouwer's *Variation I* in *Variations sur un theme* by Reinhardt.**



Also in *Improvisation Study #4* strict imitation stops, as the study develops to reveal a chordal section in MM 13-6 as in example 5.8 where in M 13 the sustained melody note E is punctuated by rising chordal stops until the next sustained melody note of E again in M 14

**Example 5.8 MM 13-16 of *Improvisation study #4***



The figure in MM 17-8 of *Improvisation study #4* in example 5.9 explores the repeated use of a right hand picking pattern of p, a, i, m (thumb, ring finger, index, middle fingers) on various groups of four strings. This is an example of a fixed right hand pattern creating musical patterns, which differentiate the harmony and create variety to the texture. The exploration of different string combinations whilst maintaining the right hand picking pattern is an example of a very useful technical device for the classical guitarist whilst not being so readily available to the traditional plectrum playing jazz guitarist. Here lies the nub of the idea, which allows the classical guitarist to expand his/her playing to include improvisation in a jazz framework.

**Example 5.9. MM 17-20 of *Improvisation study #4***



*Improvisation study #5* is an augmentation of Brouwer's *Study #XI*. Where the melody is made up of quavers and semiquavers See example 5.10

**Example 5.10, M1 Brouwer's *Study #XI*.**



The augmentation doubles the rhythmic values of the notes, making them crotchets and quavers, instead of quavers and semiquavers, spreading the pattern over two measures rather than one as in Brouwer's *Study XI*. In this *Improvisation Study #5* in MM 1-4 of example 5.11 the right hand plays the pattern p, p, i, m on the inner four strings A, D, G, B. and then repeats it on the top four strings D, G, B, E. as notated on the score. The notes produced depends on how the chord is voiced (shaped) Here I have voiced the chord in the third position (third fret along the neck) rather than the fifth position where the D minor chord could also be played. See example 5.11.

**Example 5.11. *Improvisation Study#5* MM 1-2**



*Improvisation Study #6* is based on Brouwer's *Study VI*. The rhythmic pattern is crotchet followed by four quavers of which the middle two are tied and finally a crotchet on the last beat of the measure. The right hand finger pattern across the

strings is p, i, a, m, i. as notated on the score. This pattern is reiterated throughout the study as on MM 9-10 in example 5.12..

**Example 5.12 *Improvisation Study #6* MM 9-10**



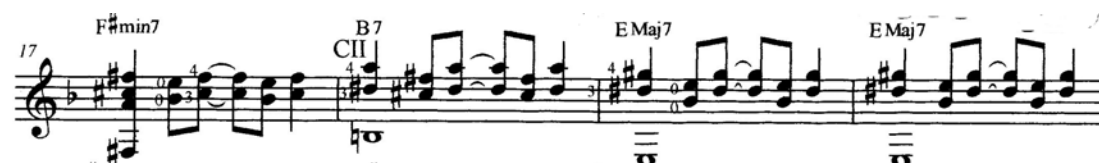
This contrasted in the bridge as in example 5.14 of *Improvisation Study #6* in a similar way to Brouwer's of Study XIII as in M2 of example 5.13.

**Example 5.13 *Study XIII*, M2 by Brouwer**



In example 5.14 the *Improvisation Study #6* in M 17 The F# min7 chord is momentarily contrasted against open B, E strings. Similarly this pattern is reflected in M 19 where E Maj7 shape is released to play the open strings E, B. in a similar tied quaver rhythm to M 9 in example 5.12.

**Example 5.14 *Improvisation Study #6*, MM 17-16.**



*Improvisation Study #7* has a bass line pattern of dotted crotchet, tied quavers, followed by three quavers. The upper chords fall on the second two quavers and on the third crotchet beat. An example of this rhythmic pattern being reiterated through out the study is in example 5.15, MM 5-6 with a dotted crotchet Bb followed by tied quavers on D and followed by open strings A, D, G for ease of execution to leap to the VII position for the E13 chord.



**Example 5.19 MM 1-4 *Improvisation Study # 9***



*Improvisation Study # 9* in example 5.19 has three note chords with well-spaced intervals between the notes of the chords. In MM 1-4 the outer voices of the first two chords are separated by an octave and a fifth. These chords are played on the E (6<sup>th</sup>) string, D (4<sup>th</sup>) string and B (2<sup>nd</sup>) string followed by a three note chord on the last beat of the bar in which the outer voices are separated by an octave. It has a similar texture to Brouwer's *Study #XV* in example 5.20

**Example 5.20 *Study #XV. MM1-2***



*Improvisation Study #10* Has a repeated motif moving by fourths on beat 1 to 2 and beats 3 to 4 as in example 5.21. This reflects the initial melodic movement of *All the Things You Are*.

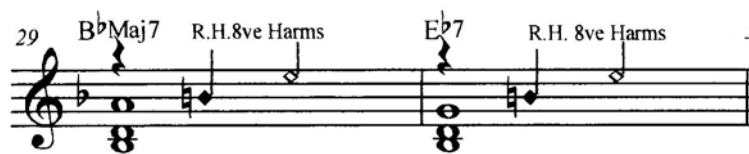
**Example 5.21 *Improvisation Study #10, MM 1-4***



The Bridge is a chromatic descent of four notes A, G#, G, F#. These notes are best selected as they best fit the harmonic progression of the bridge. This is similar to the idea developed by Brouwer in *Nuages* in example 4.4.

***In Improvisation Study #11*** the chord is played on the lower strings E, A, D or A, D, G. In example 5.22 as the harmony changes these harmonics of B natural and E natural create different tensions against the chord. In MM 29-30, B natural and E natural against BbMaj7 are the b9th and #11<sup>th</sup> and against the Eb7 chord they are the #5th and b9th respectively.

**Example 5.22 MM 29-30 *Improvisation Study #11***



This use of harmonics can be found in Brouwer's *Danza Caracteristica* as in example 4. 8.

## Chapter Six

### 6.1 Motivic Development

Motivic development has an historical basis being used by composers from the first Viennese School; Haydn, Mozart and Beethoven as well as others of classical European heritage. John Schott says of Coltrane.

His work is informed by and participates in European musical traditions

Schott, 297.

Taking Coltrane as a model the *Improvisation Studies* can be expanded and further motivic development can be created from the studies.

In the *Improvisation Studies* from *Someday my Prince Will Come* there are a number of studies that can readily be expanded for further motivic development.

*Improvisation Study #1* (see example 3.2) can be motivically developed as in example 6.1. Here the phrase of quavers A, E, G, D in the upper part of M 1 to dotted minim E in M 2 could be answered by a phrase of a minim (E) followed by two quavers in MM 1-4 to a dotted minim (F) over the A+7 chord. This creates two phrases in quasi-mirrored reflection of each other.

**Example 6.1 from *Motivic Development from Study 1 from Some Day My Prince Will Come***



**Example 6.2. M1-4 of *Improvisation study #3***



*Improvisation study #3* MM 1 -4 as in example 6.2 has repeated chords. However in the motivic development from this study as in example 6.3 a melodic line in the upper voice has been included. This line rises from E in M1 to dotted minim B in the A+7 Chord of M 4.as in example 6.3.

**Example 6.3 Motivic Development from Study #3 from *Some Day My Prince Will Come***



In the *Improvisation Studies* from *Nuages* there are also a number of studies that can readily be expanded for further motivic development. The first of these is taken from *Improvisation Study #2* see appendix

Here the descending chromatic line is reiterated throughout the whole study.

In example 6.4 the rhythmic values of motivic development #1 are changed to include quavers in M3 as the line descends to the lower octave in M4.

**Example 6.4 Motivic development #1 from *Improvisation Study #1 of Nuages***



Motivic development #2 in example 6.5 is taken is taken from *Improvisational*



*Study#3* as in example 4.7 which has chords on the lower bass three strings with repeated harmonics in the upper part. In this motivic development a melodic line is improvised over punctuated chords in the bass.

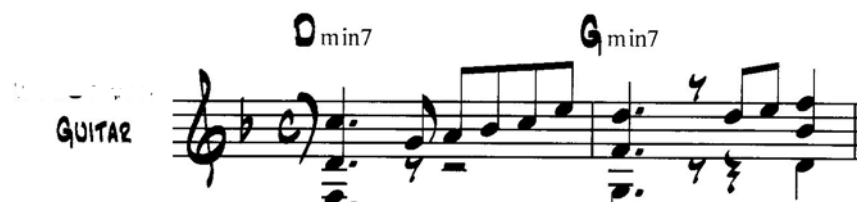
**Example 6.5 Motivic Development #2 from *Improvisation Study #3 of Nuages***



Motivic development #1 of *All the Things You Are* is taken from *Improvisational Study #10* as in example 5.23, which has repeated chord with voices separated, by 6ths and 7ths. In the motivic development in example 6.6 the chord Dmin7, played on beat #1 is followed by a single note line leading to the next chord Gmin7 in M2.

E the last note in M1 moves by step to the upper voice D of Gmin7 on beat 1 of M2.

**Example 6.6 Motivic development #1 from *Improvisational study # 9 of All the Things You Are***



*Motivic Development #2* is taken from *Improvisational Study #3 of All the Things you Are* as in example 5.5 but, in *Motivic Development #2*, instead of a walking bass there are running quavers as in example 6.7.

**Example 6.7 Motivic Development #2 from *Improvisation Study #3 on All the Things You Are***



## Chapter 7.

### 7.1 Conclusion

In creating *Studies for Improvisation* for the classical guitar two principles of organisation have been considered. The first is the music that is the jazz standard in question including its chord progression, melody, rhythm and form and also the improvisational process when using the jazz standard as a vehicle for improvisation. The second is the ability to organise the music when the technical and physical constraints of the classical guitar are taken into account whilst improvising over the jazz standard and retaining the identity of the classical guitar.

This paper has created and described a nexus between these two organising principles. It has shown the fallacy of developing improvisational material in keeping with a jazz saxophonist's linear approach to improvisation. This would have led to a loss of identity for classical guitar in jazz by trying to play like a saxophonist whilst not being able to utilise and maximise the resources available to the instrument.

I used Brouwer's works as a model to create and develop a set of improvisation studies. These have taken into account the suitability of the classical guitar to a multi-voice/chordal approach to improvisation. The multi-voice/ chordal approach can be executed as shapes along the neck of the guitar utilising a number of string combinations as outlined in Chapter Two. These standards have been selected for contrast and pedagogical value and the *Improvisation Studies* make use of this to develop different techniques available whilst still allowing freedom for further motivic development in jazz improvisation as suggested in Chapter Six.

The attached CD is for illustrative purposes only and not intended as a "demo" or for commercial release.

The most stringent test of any music is to see whether its smallest components make sense and whether they can be quoted in their own right Adorno, 24

Example 4.7, *Improvisational study # 4* to *Nuages* has three note chords in the bass and harmonics in the upper voice. This develops into a piece in its own right as contained in the criteria set out by L Ochs on page 6 of the Introduction.

The goal here is to maintain a double pedal point in the upper voices while still creating harmonic texture and textural differentiation as the harmony progresses; The contour in the upper voice remains static while the lower voices move in a limited range of no more than a fourth. This limited range allows the textural difference between upper and lower voice to be well marked and this is the particular type of interaction between upper and lower parts that I wished to emphasise.

This satisfies these criteria and supports J. Sloboda's statement on page 4.

Improvisational study is not completely deterministic but allows for further choices (as demonstrated in the motivic development from *Improvisational Study #3* of *Nuages* in example 4.5).

The aims of this paper were set out in the introduction. These aims were to create an improvisational system for the classical guitarist playing over jazz standards.

This system has created not only a new improvisational approach but also fulfilled musical criteria from a musical and psychological approach as stated in the introduction.

## Attachments

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<b>2. Scores .....</b>	<b>ii</b>
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• Improvisational Studies 1-8 to <i>Someday My Prince Will Come</i> .....	2-9
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## Attachment #1

(Combinatorial Maths)

The combinatorial maths theory is taken from 3 Unit Maths by Jones and Couchman, 251.

Six strings can be arranged in factorial 6 ways if order is not important. This is written as  $6! = 6 \times 5 \times 4 \times 3 \times 2 \times 1 = 720$ .

However for all practical purposes when we limit the number of notes / chord to; 6 note chord, then 5, then 4 then 3, and finally 2, then the combinations are as follows.

Number of combination of six note chords with the notes sounding simultaneously = 1

Number of combination of five note chords with the notes sounding

Simultaneously =  $nCr = {}^6C_5 = \frac{6 \times 5 \times 4 \times 3 \times 2 \times 1}{5 \times 4 \times 3 \times 2 \times 1 \times (6-5)} = 6$

Number of combination of four note chords with the notes sounding simultaneously

$= \frac{n!}{r! \times (n-r)} = {}^6C_4 = \frac{6 \times 5 \times 4 \times 3 \times 2 \times 1}{4 \times 3 \times 2 \times 1 \times (6-4)} = 15$

**Number of combination of three note chords with the notes sounding simultaneously**

**$= \frac{n!}{r! \times (n-r)} = {}^6C_3 = \frac{6 \times 5 \times 4 \times 3 \times 2 \times 1}{3 \times 2 \times 1 \times (6-3)} = 40$**

Number of combination of two note chords with the notes sounding simultaneously

$= \frac{n!}{r! \times (n-r)} = {}^6C_2 = \frac{6 \times 5 \times 4 \times 3 \times 2 \times 1}{2 \times 1 \times (6-2)} = 90$

When we add these up the total is  $= 1 + 6 + 15 + 40 + 90 = 152$

When taking into account three note chords only and no part crossing and only allowing the bass strings E, A and D to combine with two note combinations of the treble strings G, B, E we have the following: bass E can combine with (G, B), (G, E) and (B, E), bass A can also combine with (G, B), (G, E) and (B, E) and bass D can similarly combine with (G, B), (G, E) and (B, E) giving a total of nine combinations.

## **Attachment #2**

### **Scores**

Someday My prince Will Come .....	iii
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All The Things You Are.....	v

# **1. Someday My Prince Will Come**

- Guitar Arrangement to *Someday My Prince Will Come* ... .. 1
- Improvisational Studies 1-8 to *Someday My Prince Will  
Come* ... .. 2-12
- Motivic Development to *Someday My Prince Will Come* ... .. 13

# SOMEDAY MY PRINCE WILL COME

CD TRACK 1 AND 10

## GUITAR ARRANGEMENT

GUITAR

Chords and measures shown:

- Staff 1: CMA7 (measures 1-2), E+7 (measures 3-4), FMA7 (measures 5-6), A+7 (measures 7-8).
- Staff 2: DMIN7 (measures 9-10), A+7 (measures 11-12), D9 (measures 13-14), G9 (measure 15), F#DIM7 (measure 16), F#DIM7 (measures 17-18).
- Staff 3: EMIN7 (measures 19-20), V (measure 21), DMIN7 (measures 22-23), G7 (measures 24-25).
- Staff 4: EMIN7 (measures 26-27), D#DIM7 (measures 28-29), DMIN7 (measures 30-31), G7 (measures 32-33).
- Staff 5: CMA7 (measures 34-35), E+7 (measures 36-37), FMA7 (measures 38-39), A+7 (measures 40-41).
- Staff 6: DMIN7 (measures 42-43), A+7 (measures 44-45), D9 (measures 46-47), G9 (measure 48), F#DIM7 (measure 49), F#DIM7 (measures 50-51).
- Staff 7: CMA7 (measures 52-53), E+7 (measures 54-55), FMA7 (measures 56-57), F#DIM7 (measures 58-59).
- Staff 8: CMA7/G (measures 60-61), A7 (measures 62-63), DMIN7 (measures 64-65), G7 (measures 66-67), CMA7 (measures 68-69).



**CD track 2**

Guitar

1 5 9 13 17 21 25 29

C Major 7 E7+ F Major 7 A+7 D Minor 7 D9 A-flat 7 G9 F# Diminished 7 F Diminished 7 E Minor 7 D# Diminished 7 G7

# Improvisation Study # 2 Someday My Prince Will Come CD track 3

Guitar

Chords and Fingerings:

- Staff 1: C<sup>MA7</sup> (4, 3, 2, 1), E<sup>+</sup>7 (VII, 2, 3, #), F<sup>MA7</sup> (III, 4, 3, 2), A<sup>+</sup>7 (I, III, V)
- Staff 2: D<sup>MIN7</sup> (5, 7), A<sup>+</sup>7, D<sup>9</sup> (4, 3, 2, 1), G<sup>7b5</sup> (3, 2, 1), F<sup>#dim7</sup>, F<sup>dim7</sup>
- Staff 3: E<sup>MIN7</sup> (9), D<sup>#DIM7</sup>, D<sup>MIN7</sup>, G<sup>7b5</sup>
- Staff 4: E<sup>MIN7</sup> (13), D<sup>#DIM7</sup>, D<sup>MIN7</sup>, G<sup>7b5</sup>
- Staff 5: C<sup>MA7</sup> (17), E<sup>+</sup>7, F<sup>MA7</sup>, A<sup>+</sup>7
- Staff 6: D<sup>MIN7</sup>, A<sup>+</sup>7, D<sup>9</sup> (3, 4), G<sup>9</sup>
- Staff 7: C<sup>MA7</sup> (25), E<sup>7</sup>, E<sup>+</sup>7, F<sup>MA7</sup>, F<sup>#DIM7</sup>
- Staff 8: C<sup>MA7/G</sup>, A<sup>+</sup>7, D<sup>9</sup>, G<sup>7b5</sup>

Other markings: VII, III, II, I, III, V, 6, VII harm

# Improvisation study # 3 Someday My Prince Will Come

CD track 4

Guitar

The score is written for guitar in 3/4 time, featuring a series of chords and melodic lines across eight staves. The chords are labeled as follows:

- Staff 1: C Major 7, E+7, F Major 7, A+7
- Staff 2: D Minor 7, A+7, D9, G7, F# Diminished 7, F Diminished 7
- Staff 3: E Minor 7, D# Diminished 7, D Minor 7, G7
- Staff 4: E Minor 7, D# Diminished 7, D Minor 7, G7, Db7
- Staff 5: C Major 7, E+7, F Major 7, A+7
- Staff 6: D Minor 7, A+7, D9, G7, F# Diminished 7, F Diminished 7
- Staff 7: C Major 7, E+7, F Major 7, F# Diminished 7
- Staff 8: C Major 7, A+7, D Minor 7, G7, Db7

The melodic lines consist of eighth and quarter notes, often beamed together. Fingering numbers (1-4) are indicated for some notes. The piece concludes with a double bar line on the final staff.

# Improvisation Study # 4 Someday My Prince Will Come

CD track 5

Guitar

5

9

13

17

21

25

29

# Improvisation Study # 5 Someday My Prince Will Come

CD track 6

1 (M.M. ♩ = c. 140)

Guitar

C Maj7 E+7 F Maj7 A+7

D MIN7 A+7 D9 G7 F# DIM7 F DIM7

E MIN7 D# DIM7 D MIN7 G7

E MIN7 D# DIM7 D MIN7 G7

C Maj7 E+7 F Maj7 A+7

D MIN7 A+7 D9 G7 F# DIM7 F DIM7

C Maj7 E+7 F Maj7 F# DIM7

C Maj7 A+7 D MIN7 G7

**CD track 7**

Guitar

32

# Improvisation Study # 7 Someday My Prince Will Come

CD track 8

Guitar

The score is written for guitar in 4/4 time, featuring a series of improvisation exercises across eight staves. Each staff begins with a measure number and is annotated with various chords and fingering techniques. The exercises are as follows:

- Staff 1 (Measures 1-4):** Chords: C Maj7, E+7, F Maj7, A+7. Fingering: p, a, p, m, i, p, a, p, i, m.
- Staff 2 (Measures 5-8):** Chords: D MIN7, A+7, D9, G9, F# DIM7, F DIM7.
- Staff 3 (Measures 9-12):** Chords: E MIN7, D# DIM7, D MIN7, G7.
- Staff 4 (Measures 13-16):** Chords: E MIN7, D# DIM7, D MIN7, G7, Db9.
- Staff 5 (Measures 17-20):** Chords: C Maj7, E+7, F Maj7, A+7.
- Staff 6 (Measures 21-24):** Chords: D MIN7, A+7, D9, G9, F# DIM7, F DIM7.
- Staff 7 (Measures 25-28):** Chords: C Maj7, E+7, F Maj7, F# DIM7.
- Staff 8 (Measures 29-32):** Chords: C Maj7, A+7, D MIN7, G7.

# Improvisation Study # 8 Someday My Prince Will Come

CD track 9

Guitar

**C Maj7** R.H. harms, XII, sim **E+7** **F Maj7** **A+7**

**D min7** **A+7** **D9** **G9** **F#DIM7** **F DIM**

**E MIN7** R.H. Harms, XII, sim---- **D#dim7** **D min7** **G7**

**E min7** R.H. Harms, XII, sim---- **D#dim7** **D min7** **G9**

**C Maj7** **E+7** **F Maj7** **A+7**

**D min7** R.H. Harms, XII, sim---- **A+7** **D9** **G7** **F#DIM7** **F DIM7**

**C Maj7** **E+7** **F Maj7** **F#DIM7**

**C Maj7** R.H. Harms, XII, sim---- **A+7** **D MIN7** **G7** R.H. D.C. al Coa Harms, XII

5 9 13 17 21 25 29

1 2 3 0 2 3 1 2 3



# MOTIVIC DEVELOPMENT

## IMPROVISATION STUDIES OF SOMEDAY MY PRINCE WILL COME

K. GPYER

104 #1  
GUITAR

CMA7 E7+ FMA7 A+7

5 CMA7 E+7 FMA7 A+7

13

14

17

20

23

26

## 2. Nuages

- Guitar Arrangement to *Nuages*... .. 1
- Improvisational Studies 1-5 to *Nuages*... ..2-6
- Motivic Development to *Nuages*... ..7

# Nuages

**CD Track 11/17**  
**Reinhardt**

Molto Rubato

## Acoustic Guitar

Electric Guitar

B $\flat$ 7 A7 D Maj7

B $\flat$ 7 A7 D Maj7 G Maj7

F $\sharp$ 7 F $\sharp$ 7 B min7 B min7

R.H. Harms XII

E7 E7 A7 A7

B $\flat$ 7 A7 D Maj7 B $\flat$ 7

V E $\flat$ 7 A $\flat$ 7+ D7 $\flat$ 9 G Maj7 G min7

G min7 C7 G min7 D Maj7 F $\sharp$  min7

X VII

B $\flat$ 7 A7 $\flat$ 9 D6 D6 D6

# Improvisation Study 1 Nuages

CD track 12

Acoustic Guitar

5 Bb7 A7 DMaj7 F#min7

9 Bb7 Emin7b5 A7b9 DMaj7 G#7 B min7 B m7

13 E7 A7

17 Bb7 Emin7b5 A7b9 DMaj7 F#min7

21 Eb7 D7 G#7 G#7

25 Gm7 C7 DMaj7 F#min7

29 Bb7 Emin7b5 A7 DMaj7 D6 D6

# Improvisation Study # 2 Nuages

CD track 13

Allegro

Acoustic Guitar

Chord changes indicated above the staff:

- Measure 1: B $\flat$ 7
- Measure 5: A7
- Measure 9: D Maj7
- Measure 13: D Maj7
- Measure 17: B $\flat$ 7
- Measure 21: A7
- Measure 25: D Maj7
- Measure 29: D Maj7

Additional chord changes indicated below the staff:

- Measure 1: B $\flat$ 7
- Measure 5: F $\sharp$ 7
- Measure 9: F $\sharp$ 7
- Measure 13: E7
- Measure 17: E $\flat$ 7
- Measure 21: D7
- Measure 25: G min7
- Measure 29: B $\flat$ 7

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29.

# Improvisation Study # 3 Nuages

CD track 14

Acoustic Guitar

The musical score is written for acoustic guitar in 4/4 time, featuring a key signature of one sharp (F#). The piece is composed of 32 measures, organized into eight systems of four measures each. The notation includes a variety of chords and rhythmic patterns, primarily using triplets.

**Chord Progressions:**

- Measures 1-4: B $\flat$ 7, A7, D Maj7, F#min7
- Measures 5-8: B $\flat$ 7, A7, D Maj7, G Maj7
- Measures 9-12: F#7, F#7, B min7, B min7
- Measures 13-16: E7, A7, A7, A7
- Measures 17-20: B $\flat$ 7, A7, D Maj7, F#min7
- Measures 21-24: E $\flat$ 7, D7, G Maj7, G Maj7
- Measures 25-28: Gm7, C7, D Maj7, D Maj7
- Measures 29-32: B $\flat$ 7, B $\flat$ 7, E m7b5, A7, D Maj7, D Maj7

**Rhythmic Patterns:**

- Measures 1-4: m p i a i (measures 1-4), 1 2 3 4 1 2 3 4 (measures 5-8), 1 2 3 4 1 2 3 4 (measures 9-12), 1 2 3 4 1 2 3 4 (measures 13-16)
- Measures 5-8: 1 2 3 4 1 2 3 4 (measures 17-20), 1 2 3 4 1 2 3 4 (measures 21-24), 1 2 3 4 1 2 3 4 (measures 25-28), 1 2 3 4 1 2 3 4 (measures 29-32)

**Other Notations:**

- Measures 1-4: m p i a i (measures 1-4), 1 2 3 4 1 2 3 4 (measures 5-8), 1 2 3 4 1 2 3 4 (measures 9-12), 1 2 3 4 1 2 3 4 (measures 13-16)
- Measures 5-8: 1 2 3 4 1 2 3 4 (measures 17-20), 1 2 3 4 1 2 3 4 (measures 21-24), 1 2 3 4 1 2 3 4 (measures 25-28), 1 2 3 4 1 2 3 4 (measures 29-32)

# Improvisation Study # 4 Nuages

CD track 15

Acoustic Guitar

Chords and measure numbers indicated in the score:

- Measure 1: B $\flat$ 7alt, A7, D Maj7, D Maj7
- Measure 5: B $\flat$ 7alt, A7, D Maj7, G Maj7
- Measure 9: F#7, F#7, B min7, B min7
- Measure 13: E7, E7, A7, A7
- Measure 17: B $\flat$ 7alt, A7, D Maj7, D Maj7
- Measure 21: E $\flat$ 7, D7, G Maj7, G Maj7
- Measure 25: G min7, C7, D Maj7, D Maj7
- Measure 29: B $\flat$ 7alt, A7, D Maj7, D Maj7

Additional notation: R.H 8ve harms (sim)

# Improvisation Study # 5 Nuages

CD track 16

Acoustic Guitar

The musical score is written for Acoustic Guitar in 4/4 time, featuring a key signature of one sharp (F#). The piece consists of 32 measures, organized into eight systems of four measures each. The notation includes a treble clef, a key signature of one sharp, and a variety of chords and melodic lines. Fingerings are indicated by numbers 1-4, and some measures include a circled number indicating a specific fingering or breath mark. The score is marked with a 'p' (piano) dynamic in measure 2.

**Chord Progressions:**

- Measures 1-4: B $\flat$ 7, A7, D Maj7, D Maj7
- Measures 5-8: B $\flat$ 7, A7, D Maj7, G Maj7
- Measures 9-12: F#7b9, F#7b9, B min7, B min7
- Measures 13-16: E7b9, E7, A7, A7
- Measures 17-20: B $\flat$ 7, A7, D Maj7, D Maj7
- Measures 21-24: E $\flat$ 7b9, D7, G Maj7, G Maj9
- Measures 25-28: G min7, C7, D Maj7, D Maj7
- Measures 29-32: B $\flat$ 7, A7, D Maj7, D Maj7

**Fingerings and Performance Markings:**

- Measure 1: Fingering 1, 2, 3, 4 (circled 4), 1, 2, 3, 4.
- Measure 2: Marked with 'p' (piano).
- Measure 3: Fingering 1, 2, 3, 4.
- Measure 4: Fingering 1, 2, 3, 4.
- Measure 5: Fingering 1, 2, 3, 4.
- Measure 6: Fingering 1, 2, 3, 4.
- Measure 7: Fingering 1, 2, 3, 4.
- Measure 8: Fingering 1, 2, 3, 4.
- Measure 9: Fingering 1, 2, 3, 4.
- Measure 10: Fingering 1, 2, 3, 4.
- Measure 11: Fingering 1, 2, 3, 4.
- Measure 12: Fingering 1, 2, 3, 4.
- Measure 13: Fingering 1, 2, 3, 4.
- Measure 14: Fingering 1, 2, 3, 4.
- Measure 15: Fingering 1, 2, 3, 4.
- Measure 16: Fingering 1, 2, 3, 4.
- Measure 17: Fingering 1, 2, 3, 4.
- Measure 18: Fingering 1, 2, 3, 4.
- Measure 19: Fingering 1, 2, 3, 4.
- Measure 20: Fingering 1, 2, 3, 4.
- Measure 21: Fingering 1, 2, 3, 4.
- Measure 22: Fingering 1, 2, 3, 4.
- Measure 23: Fingering 1, 2, 3, 4.
- Measure 24: Fingering 1, 2, 3, 4.
- Measure 25: Fingering 1, 2, 3, 4.
- Measure 26: Fingering 1, 2, 3, 4.
- Measure 27: Fingering 1, 2, 3, 4.
- Measure 28: Fingering 1, 2, 3, 4.
- Measure 29: Fingering 1, 2, 3, 4.
- Measure 30: Fingering 1, 2, 3, 4.
- Measure 31: Fingering 1, 2, 3, 4.
- Measure 32: Fingering 1, 2, 3, 4.



# MOTIVIC DEVELOPMENT FROM IMPROVISATION STUDIES OF NUAGES

K. GYER

PUDDY #2  
GUITAR

Handwritten musical score for guitar, featuring a melody and accompaniment. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written on a single staff, while the accompaniment is written on a grand staff (two staves). The score includes various chords and fingerings, with some measures marked with a '4' and a sharp sign (#).

Chords and Fingerings:

- 8b<sub>7</sub>
- A<sub>7</sub>
- DMaj7
- DMaj7
- 8b<sub>7alt</sub>
- DMaj7
- DMaj7

Measure numbers are indicated at the beginning of some staves: 5, 13, 14, 17, 20, 23.

### 3. All The Things You Are

- Guitar Arrangement to *All The Things you Are*... ..1
- Improvisational Studies 1-11 to *All The Things you Are*... ..2-12
- Motivic Development to *All The Things you Are*... .. 13

# All The Things You Are

Cd track 18/30

gement of melody

Guitar

The guitar score is written in treble clef with a key signature of one flat (Bb). It consists of 33 measures, divided into eight systems. The notation includes various chords, melodic lines with fingerings, and articulation marks like accents and slurs.

**Measures and Chords:**

- Measures 1-4: D min7 (V), G min7 (VI), C7 (V), F Maj7 (V)
- Measures 5-8: Bb Maj7 (VI), E7b5, A Maj7 (V)
- Measures 9-12: A min7 (V), D min7 (V), G7, C Maj7
- Measures 13-16: F Maj7, B7, E Maj7, IV, E Maj7
- Measures 17-20: F# min7 (V), IV, B7, E Maj7, E Maj7
- Measures 21-24: D# min7b5, G#7, C# Maj7, A7#5
- Measures 25-28: D min7, G min7 (VI), C7 (V), F Maj7
- Measures 29-32: Bb Maj7 (VI), Bb min7 (CVI), Eb7, A min7, G# dim7
- Measures 33: G min7 (III), F#7, C9, F#7, F9

1

# Improvisation Study # 1 All The Things You Are

CD track 19

Guitar

Chord changes indicated above the staff:

- 1. D min7
- 2. G min7
- 3. C 9
- 4. V F Maj7
- 5. B<sup>b</sup>Maj7#11
- 6. E 7b9
- 7. A Maj7
- 8. A Maj7
- 9. A min11
- 10. D min11
- 11. G 9
- 12. D<sup>b</sup>9
- 13. C Maj7
- 14. F Maj7
- 15. F<sup>#</sup>m11
- 16. B 7b9
- 17. E 6
- 18. E Maj9
- 19. E Maj6
- 20. F<sup>#</sup>m7b5
- 21. B 9
- 22. E Maj9
- 23. E Maj9
- 24. D<sup>#</sup>m7b5
- 25. G<sup>#</sup>7
- 26. C<sup>#</sup>Maj7
- 27. A+7
- 28. D min7
- 29. G min7
- 30. C 9
- 31. F Maj7
- 32. B<sup>b</sup>Maj7#11
- 33. B<sup>b</sup>min7
- 34. E<sup>b</sup>13
- 35. A min7
- 36. G<sup>#</sup>dim7
- 37. G min7
- 38. C 9
- 39. F Maj7
- 40. F
- 41. A 7

# Improvisation Study # 2 All The Things You Are

CD track 20

Guitar

D min7 G min7 C7 F Maj7

Pizzicato

p throughout

5 B $\flat$ Maj7 B min7 E7 A Maj7 A Maj7

9 A min7 D min7 G7 C Maj7

13 F Maj7 F $\sharp$ min7b5 B7 E Maj7 E Maj7

17 F $\sharp$ m7b5 B7 E Maj7 E Maj7

21 D $\sharp$ min7b5 G $\sharp$ 7 C $\sharp$ Maj7 A7b5

25 D min7 G7 C7 F Maj7

29 B $\flat$ Maj7 E $\flat$ 7 A min G $\sharp$ dim7

33 G min7 C7 F 6 F 6 A7

## Improvisation Study # 3 All The Things You Are

CD track 21

Guitar

D min7 G min7 C7 F Maj7

Bb Maj7 B min7 A Maj7 A Maj

Amin7 D min7 G7 CMaj7

F Maj7 F# min7b5 B7 E Maj7 E Maj7

F# min7 B7 E Maj7 E Maj7

D# min7b5 G#7 C# Maj7 A7b5

D min7 G min7 C7 F Maj7

Bb Maj7 Bb min7 Eb7 A min G# dim7

G min7 C7 F6 F6 A7

# Improvisation Study # 4 All The Things You Are

CD track 22

Guitar

The image shows a guitar improvisation study for the song 'All The Things You Are'. It consists of eight staves of music, each with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is written for guitar, with a focus on improvisation. Above the staves, various chords and melodic lines are indicated. The chords include Dmin7, Gmin7, C7, FMaj7, Bbmaj7, Bmin7, E7, AMaj7, Amin, Dmin7, G7, CMaj7, FMaj7, F#min7(b5), B7, EMaj7, EMaj9, F#min7(b5), B7b9, EMaj7, EMaj7, D#min7b5, G#7, C#Maj7, A7b5, Dmin7, Gmin7, C7, FMaj7, Bbmaj7, Bbm7, Eb7, Amin, G#dim7, Gmin7, C7, FMaj7, FMaj7, and A7. The melodic lines are written in a staff with a treble clef and a key signature of one flat. The music is divided into measures, with some measures containing a 'V' (Vibrato) or 'II' (Harmonics) marking. The study is numbered 5 at the bottom.

5

# Improvisation Study #5 All The Things You Are

CD track 23

Guitar

1 D min7 G min7 C7 F Maj7

5 Bb Maj7 E7 A Maj7 A Maj

9 A min7 D min7 G7 C Maj7

13 F Maj7 B7b5 E Maj7 E Maj7

17 F# min7 B7 E Maj7 E Maj7

21 D# min7b5 G#7 C# Maj7 C# Maj7

25 D min7 G min7 C7 F Maj7

29 Bb Maj7 Eb9 A min7 G# dim7

33 III G min7 C7 F#7 F Maj7 F6 A7



# Improvisation Study # 6 All The Things You Are

CD track 24

Guitar

The score is written for guitar on a single staff in B-flat major (two flats). It consists of 33 measures, divided into four systems of eight measures each, with the final system containing five measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Above the staff, a series of chords are indicated for each measure, providing a harmonic guide for improvisation. Fingerings are specified with numbers 1-4, and articulation is marked with 'p' (piano) and 'i' (accents). Some measures include specific technical exercises or patterns, such as triplets and slurs.

Measures 1-8: D min7, G min7, C7, F Maj7, B $\flat$  Maj7, B min7, E7, A Maj7.

Measures 9-16: A min7, D min7, G7, C Maj7, F Maj7, B min7, E Maj7, E Maj7.

Measures 17-24: F $\sharp$  min7, B7, CII, E Maj7, D $\sharp$  min7b5, G $\sharp$ 7, C $\sharp$  Maj7, A+7.

Measures 25-32: D min7, G min7, C7, F Maj7, B $\flat$  Maj7, B $\flat$  min7, E $\flat$ 7, A min7, G $\sharp$  dim.

Measures 33: G min7, C7, F, F+, F6, A7.

# Improvisation Study # 7 All The Things You Are

CD track 25

Andante Rubato

Guitar

The score is written for guitar in standard notation, featuring a variety of chords and improvisation markings. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante Rubato'. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 indicated at the start of their respective staves. Chord symbols are placed above the staff, often with a 'p' (piano) or 'i' (improvisation) marking. Some chords are marked with a circled '3' or a circled '7'. The score includes a variety of chords, including Dmin7, Gmin7, C7, FMaj7, Bb6, E7, AMaj7, Amin7, Dmin7, G7, CMaj7, FMaj7, B7, EMaj7, F#min7, B7, EMaj7, D#min7b5, G#7, C#Maj7, A7+, Dmin7, Gmin7, C7, FMaj7, BbMaj7, Bbmin7, Eb7, Amin7, G#dim7, Gmin7, C7, FMaj7, and FMaj7. The score also includes a 'VI' marking at measure 21 and a 'p' marking at measure 17.

Chord progressions and markings include:

- Dmin7, Gmin7, C7, FMaj7
- Bb6, E7, AMaj7, AMaj7
- Amin7, Dmin7, G7, CMaj7
- FMaj7, B7, EMaj7, EMaj7
- F#min7, B7, EMaj7, EMaj7
- D#min7b5, G#7, C#Maj7, A7+
- Dmin7, Gmin7, C7, FMaj7
- BbMaj7, Bbmin7, Eb7, Amin7, G#dim7
- Gmin7, C7, FMaj7, FMaj7, A7

# Improvisation Study # 8 All The Things You Are

CD track 26

Guitar

This musical score is a guitar improvisation study for the jazz standard 'All The Things You Are'. It is written for a single guitar part in the key of B-flat major (two flats). The piece is in 4/4 time and consists of 33 measures. The notation is presented in a single system with eight staves. Each staff contains a melodic line with various articulations (accents, slurs, ties) and a bass line with chords and fingerings. Above the staves, chord symbols are provided for each measure or group of measures. The chords include: D min7, G min7, C7, F 6, Bb Maj7, E7, A Maj7, A Maj7, A min7, D min7, G7, CMaj7, FMaj7, B7, EMaj7, EMaj7, F#min7, B7, EMaj7, EMaj7, D#min7b5, G#7, C#Maj7, A7+, D min7, G min7, C7, FMaj7, Bb Maj7, Bbm7, Eb7, A min7, G#dim7, G min7, C7, FMaj7, F 6, and A7. The study includes various guitar techniques such as triplets, slurs, and specific fingerings indicated by numbers 1-4. The piece concludes with a final chord of A7.

5 9 13 17 21 25 29 33

D min7 G min7 C7 F 6

Bb Maj7 E7 A Maj7 A Maj7

A min7 D min7 G7 CMaj7

FMaj7 B7 EMaj7 EMaj7

F#min7 B7 EMaj7 EMaj7

D#min7b5 G#7 C#Maj7 A7+

D min7 G min7 C7 FMaj7

Bb Maj7 Bbm7 Eb7 A min7 G#dim7

G min7 C7 FMaj7 F 6 A7

# Improvisation Study # 9 All The Things You Are

CD track27

Guitar

The score is written for guitar in B-flat major (two flats). It consists of 36 measures across eight staves. Chords are indicated above the staff, and a melodic line is written on the staff with fingerings (1-4) and dynamics (p, p<sup>2</sup>). Roman numerals (III, VI, IV, IV) indicate the fret position for the melodic line.

**Chord Progression:**

- Measures 1-4: D min7, G min7, C7, F Maj7
- Measures 5-8: B<sup>b</sup> Maj7, E7, A Maj7, A Maj7
- Measures 9-12: A min7, D min7, G7, C Maj7
- Measures 13-16: F Maj7, B7, E Maj7, E Maj7
- Measures 17-20: F<sup>#</sup> min7, B7, E Maj7, E Maj7
- Measures 21-24: D min7b5, G<sup>#</sup>7, C<sup>#</sup> Maj7, A+7
- Measures 25-28: D min7, G min7, C7, F Maj7
- Measures 29-32: B<sup>b</sup> Maj7, E<sup>b</sup>7, A min7, G<sup>#</sup> dim7
- Measures 33-36: G min7, C7, F Maj7, F Maj7, A7

**Melodic Line:**

- Measures 1-4: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 5-8: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 9-12: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 13-16: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 17-20: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 21-24: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 25-28: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 29-32: Fingerings 1, 2, 3, 4. Dynamics p.
- Measures 33-36: Fingerings 1, 2, 3, 4. Dynamics p.

# Improvisation Study # 10 All The things You Are

Cd track 28

Guitar

The score is written for guitar in standard notation on a single staff. It begins with a key signature of one flat (Bb) and a common time signature (C). The music is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 marked at the start of their respective lines. Chord symbols are placed above the staff to indicate the harmonic structure for each measure. The chords progress through various modes and tensions, including D min7, G min7, C7, F Maj7, Bb Maj7, B min7, A Maj7, A min7, D min7, G7, C Maj7, F Maj7, F# min7, B7, E Maj7, F# min7b5, B7, E Maj7, D# min7b5, G#7, C# Maj7, A7#5, D min7, G min7, C7, F Maj7, Bb Maj7, Eb Maj7, A min7, B dim7, G min7, C7, F Maj7, F6, and A7. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., 0, 4, 3, 1, 4, 2, 1, 3, 0). The piece concludes with a double bar line at the end of the final measure.

Chord progression:

- 1 D min7
- 2 G min7
- 3 C7
- 4 F Maj7
- 5 Bb Maj7
- 6 B min7
- 7 A Maj7
- 8 A Maj7
- 9 A min7
- 10 D min7
- 11 G7
- 12 C Maj7
- 13 F Maj7
- 14 F# min7
- 15 B7
- 16 E Maj7
- 17 F# min7b5
- 18 B7
- 19 E Maj7
- 20 E Maj7
- 21 D# min7b5
- 22 G#7
- 23 C# Maj7
- 24 A7#5
- 25 D min7
- 26 G min7
- 27 C7
- 28 F Maj7
- 29 Bb Maj7
- 30 Eb Maj7
- 31 A min7
- 32 B dim7
- 33 G min7
- 34 C7
- 35 F Maj7
- 36 F6
- 37 A7

# Improvisation Study # 11 All The Things You Are

CD track 29

Guitar

The image shows a guitar improvisation study for the song 'All The Things You Are'. It consists of eight staves of music, each containing a series of chords and melodic lines. The chords are written above the staff, and the melodic lines are written below. The key signature is one flat (Bb). The tempo is marked 'R.H. 8ve harms (sim)'.

Chords and Melodic Lines:

- Staff 1: D min7, R.H. 8ve harms (sim), G min7, C7, F Maj7
- Staff 2: Bb Maj7, E7, A Maj7, A Maj7
- Staff 3: A min7, D min7, G7, C Maj7
- Staff 4: F Maj7, B7, E Maj7, E Maj7
- Staff 5: F# min7b5, B7, E Maj7, E Maj7
- Staff 6: D min7b5, G#7, C# Maj7, A+7
- Staff 7: D min7, G min7, C7, F Maj7
- Staff 8: Bb Maj7, R.H. 8ve Harms, E7, R.H. 8ve Harms, A min7, G# dim7
- Staff 9: G min7, C7, F Maj7, F Maj7, A7

# MOTIVIC DEVELOPMENT

## FROM IMPROVISATION STUDIES OF ALL THINGS YOU ARE

K. GYER

STUDY # 10  
GUITAR

The musical score for Study #10, Guitar, by K. Gyer, is presented in seven staves. The first staff contains a melodic line with the following chords: D min7, G min7, C7, and F Maj7. The second staff contains a bass line with the same chords. The remaining five staves are empty.

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