

- Inversion (upside down), Retrograde (backwards), Retrograde-Inversion
- Ornamental variation – similar to Paraphrase, at the motive level
- Hemiola – conflict of time signature’s metric accents with the motive’s accents

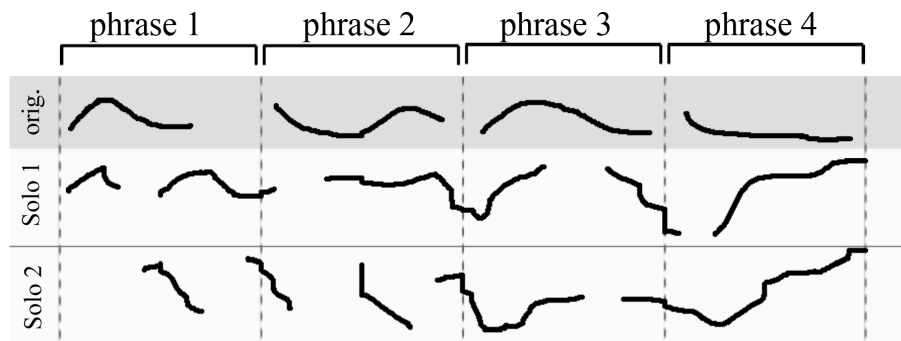
PATTERNS (or “licks”) = a motive or phrase that fits a certain chord, or a chord progression. Patterns are usually constructed on popular chord progressions like II-V-I, and should be practiced in all the keys. They can be than used in the improvisation process as “fillers” between one (original) musical idea and another.

Examples of simple patterns that work on any chord:

Ascending	Descending
1 2 3 5	5 4 3 1
3 4 5 7	7 6 5 3
5 6 7 2 3	3 2 1 7 5

ELASTIC PHRASES – original tune’s phrases vs. improvisation phrases

Most of the Jazz tunes (Standards) follow the classical composition in generating a PERIOD composed by 2 X 4-bar phrases, being in the relationship of ANTECEDENT and CONSEQUENT (Question and Answer). When improvising, the phrases become elastic and fluid, some shorter, some longer, contradicting the original tune’s phrases, which are still hinted by the underlying harmonic changes.



Improvisation exercises by pre-designed contour

THE CONTOUR OF THE SOLO

Just like the melodic contour of the motive, the whole improvisation can be shaped in one of 5 forms. Most common is the asymmetrical arch form, where the culmination occurs close to the end. Another common shape is ascending.

It is common for a soloist to end the improvisation one note (the downbeat) in the next soloist’s chorus