

## Lesson 4

### Developing a Motive

Improvisation is a form of composition. Although this composition is spontaneous, it doesn't need to be haphazard. You can use the same methods that traditional composers, who have the time to ponder, experiment, rewrite, and edit their work, use to make their music coherent.

Basically, you want to get as much mileage out of each musical phrase as possible. This requires melodic development. Melodic development is the reworking of the material of a melody in order to create new ideas. This maintains a listener's interest in a tune over a longer period of time, without necessitating the creation of entirely new melodies. It is particularly useful for vibists because the three-octave range and single timbre of a solo vibraphone are already such limiting factors.

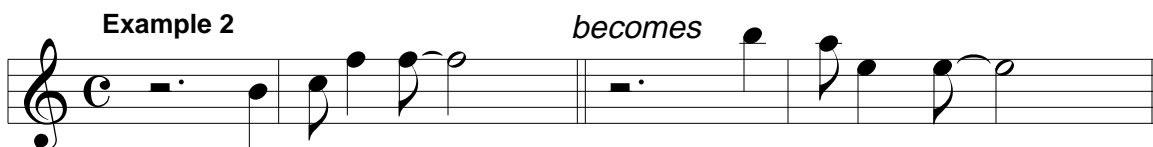
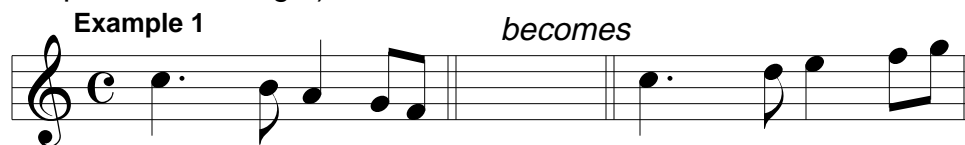
One technique for developing a motive is called *inversion*.

#### Inversion

To invert a motive, reverse the direction of each interval comprising it. For instance, if the original interval between the first two notes goes *down* a second, go *up* a second instead. If it went *up* a fifth, the inversion would go *down* a fifth.

The inverted interval does not need to be an exact duplication of the original; it should coincide with the requirements of the chord-scale which matches the harmony. In Example 1, the first interval of the original motive goes down a *minor* second (C to B) while its inverted counterpart goes up a *major* second (C to D).

The inversion of the first motive of *Fly Me To The Moon* is shown in Example 1. Since all the intervals descend in the original, they will all ascend in the inversion. Example 2 shows the inversion of the second motive, taken from measures 11 and 12. (The inversion is started an octave higher, to keep it out of the accompaniment's range.)



### Coordination Exercise

This exercise combines all the techniques you've learned so far. Your left hand will play a root/fifth pattern to a repeated two-measure accompaniment. The two measures will consist of the measure in which the motive originally occurred and the measure which followed it. Play rhythmic displacements, as in the following example, using inverted motives from the melody. Apply this exercise to any other motives you may have identified.

A-7                      D-7                      A-7                      D-7

A-7                      D-7                      A-7                      D-7

A-7                      D-7                      A-7                      D-7

The second motive:

D-7                      G7                      D-7                      G7                      D-7



A-7                      D-7                      G7                      CΔ7      C7

FΔ7                      Bø7                      E7                      A-7      A7

D-7                      G7                      CΔ7                      E-7      A7

D-7                      G7                      CΔ7                      Bø7                      etc.

### Tune Exercise

The following exercise is a variation of the exercise presented in Lesson 2. This time, play the scales associated with each of the chords in a steady stream of eighth notes. Play from the lowest note of the vibraphone which is in the scale, to the highest note before changing direction.

The exercise consists of five staves of music, each containing eighth-note scales for different chords. The chords and their corresponding scales are as follows:

- Staff 1:** A-7 (ascending), D-7 (descending), G7 (ascending).
- Staff 2:** CΔ7 (ascending), C7 (descending), FΔ7 (ascending), Bø7 (descending).
- Staff 3:** E7 (ascending), A-7 (descending), A7 (ascending), D-7 (descending).
- Staff 4:** G7 (ascending), CΔ7 (descending), E-7 (ascending), A7 (descending).
- Staff 5:** D-7 (ascending), G7 (descending), CΔ7 (ascending), etc.

As before, use different starting notes whenever you repeat the exercise.

## Tune

The chord changes and root/fifth accompaniment for *Fly Me To The Moon* are shown below. Play an improvisation on the tune using motives, inversions, and sequences, as well as arpeggios and scales. Use rhythmic displacement to develop all of these ideas.

The image displays four systems of musical notation for the accompaniment of "Fly Me To The Moon". Each system consists of a treble clef staff with a common time signature (C) and a bass clef staff with a common time signature (C). The notes in the bass clef are root notes and fifth notes, while the treble clef staff is empty. Chord changes are indicated by labels above the staffs.

**System 1:** Chords: A-7, D-7, G7, CΔ7, C7. Notes: A2, C3, D3, E3, F3, G3, A3, B3.

**System 2:** Chords: FΔ7, Bø7, E7, A-7, A7. Notes: F2, A2, B2, C3, D3, E3, F3, G3.

**System 3:** Chords: D-7, G7, CΔ7, E-7, A7. Notes: D2, F2, G2, A2, B2, C3, D3, E3.

**System 4:** Chords: D-7, G7, CΔ7, Bø7, E7. Notes: D2, F2, G2, A2, B2, C3, D3, E3.

The musical score consists of four systems, each with a treble clef and a key signature of one flat (B-flat major). The notes are as follows:

- System 1:** Notes are G2, A2, B2, C3, D3, E3, F3, G3. Chords above are A-7, D-7, G7, CΔ7, C7.
- System 2:** Notes are G2, A2, B2, C3, D3, E3, F3, G3. Chords above are FΔ7, Bø7, E7, A-7, A7.
- System 3:** Notes are G2, A2, B2, C3, D3, E3, F3, G3. Chords above are D-7, G7, E-7, A7.
- System 4:** Notes are G2, A2, B2, C3, D3, E3, F3, G3. Chords above are D-7, G7, C6, Bø7, E7.

*Guide to Solo Vibraphone* is available from Mallets Aforethought, P. O. Box 965, Casper, WY 82601-0965 USA, for \$15.00 (US). In North America, include \$3.00 shipping and handling for one copy, \$1.00 s&h for each additional copy. Overseas orders: \$6.00 shipping & handling for one copy, \$3.00 s&h for each additional copy.

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