

## Developing with Effects

Chapter 4D in *The Art of Improvisation* explains many of the special effects that instrumentalists can use in solos. Vocal effects are described in *The Art of Vocal Improvisation* on the CD-ROM. Whether you play an instrument or sing, you can think of effects in two basic ways: 1) as something to throw into an idea that usually brings it to a halt; or 2) as an ongoing development tool. I call method 1 the Stop approach and method 2 the Go approach.

### Don't Stop – Go

A common problem for soloists is to exaggerate the effect they use, which naturally draws a lot of attention to it and tends to break down the idea. Instead, you can:

- Use the effect with a bit more subtlety.
- Vary the effect and combine it with other effects.
- Weave the effect into the flow of the idea to keep the listener interested.

### The Mix

Below are a list of effects (by instrument type) and a list of development techniques that tend to work well with effects. You can choose an item from each list to develop with effects in your solos.

#### Wind Instrument Effects

Bends

Falls

Half-sounds

Growls

Alternate fingerings/positions

#### Rhythm Instrument Effects

Clusters

Tremolo

Hammering

Glissandos or falls

#### Development Technique

Adding notes

Expanding intervals

Shrinking intervals

Augmenting rhythms

Compressing rhythms

Fragmenting

Displacing

Inverting contours