

The Art of the Artists

This PDF is a brief analysis of selected tunes from the following jazz CDs: Wynton Marsalis' CD "Standard Time, Volume 1" and Chick Corea's CD "Akoustik Band – Alive" (also on video). This CD is easy to find for sale in music stores or on the Internet.

There are many great examples of improvisation on these CDs. The analysis in this document, The Art of the Artists, captures some of the highlights.

No transcriptions are provided, but you can listen along with the CD and study the timings and comments provided below. For the first CD, the corresponding chapters in the Art of Improvisation are listed next to for each improvisation technique, in parentheses. The chord progressions for most of these tunes are also available in The Art of Improvisation's 300 Standards.

Marsalis Standard Time – Volume 1 (Columbia – CK40461) 1987

Wynton Marsalis, trumpet; Marcus Roberts, piano; Robert Hurst, bass; Jeff Watts, drums

Caravan (8:20)

<u>Event</u>	<u>Timings</u>	<u>Comments</u>
Intro, piano	0:09-0:13	Displacement early (3H) , 5-note staccato figure (5D)
Melody	0:18-0:28, 0:38-0:47	Switching offbeats and downbeats (1D), pno & tpt "
Melody	0:31-0:33, 0:50-0:52	Consecutive offbeat quarters (1D), pno & tpt "
Bridge, tpt	1:07-1:11	3 against 4 (2D), quarter and half with grace-notes (2E)
Tpt solo	1:12-1:14	3 against 4, alternating quarter & 8th (2D), chromatically up
	1:37-1:39	Extreme low range (2B)
	1:41-1:44	Diminished scale (3K), mixed quarters and halves (1D)
	1:56-1:59	Rhythmic development of motif (3H) based on 5, b7, 3
	2:03-2:09	Alternating quarter & 8th (5E), sequencing motif (3E), displacement later (3H)
	2:28-2:31	Strong b9 (3A), expanding and shrinking intervals in motif (2F)
	2:40-2:42, 3:18-3:20	More alternating quarters and 8ths (5D) "
	3:07-3:08	Consecutive offbeat quarters (1D)
	3:29-3:32	Emphasizing natural 7 and natural 6 in minor (2A)
	3:45-3:49	Contours of 5 eighths (5D) and 4 eights, with embellished starting notes (2E)
Piano solo	3:50-3:52	Consecutive offbeat quarters (1D)
	4:01-4:03	Extreme low range (2B)
	4:11-4:12	Bent note (4C)
	4:15-4:25	Opening chromatic motif (2A) repeated and varied (1G)
	4:28-4:29	Phrase ends on b3 to 6, color tone & tri-tone skip (1C)
	4:40-4:42	Upward pattern (3E) of two 8ths and quarter (1D)
	4:44-4:47	Quote fragments from original melody (4D)
	5:00-5:01	Flattened contour (2B) with repeated pitches (2E)
	5:06-5:11	Motif of 5, or 3 eighths and 2 rests, sequenced up (3E)
	5:12-5:19	Motif of 4 quarter-note triplets, (1D) 1 1 b7 b5, varied with added notes (2F); consecutive dotted quarters in left hand (2D)

	5:19-5:21	Quarter-note triplet variations (1G), up chromatically
	5:42-5:46	5/4 motif repeated against 4/4 (5C)
	5:47-5:51	8th-note triplet figures (1D)
	5:53-5:58	Motif varied with rubato (5D) and added notes (2F)
	6:06-6:09	4 against 3 (2D), contour becomes inverted (2F)
	6:31-6:35	Consecutive dotted quarters (2D) and variations, up chromatically
	6:43-6:45	Contour group repeated: 4 quarter-note triplets, last 2 tied (2D)
Ending	8:17-8:19	Consecutive offbeat quarters (1D), last note of tune omitted (1H)

April in Paris (5:04)

<u>Event</u>	<u>Timings</u>	<u>Comments</u>
Melody	0:04-0:28,	Quarter-note triplet melody (1D) with initial rest; drums uses them as new quarter-note pulse (5D)
	0:40-0:49	"
	0:29-0:39	Back to regular 4/4 feel
Tpt fill into solo	0:50-0:56	Descending sequences (3E) with contours of 3 quarter-note triplets and 2 8th-note triplets (5E)
Tpt solo	1:01-1:03	Simple repetitions and slight variation of motif (1G), quarter and 2 8ths (1D)
	1:24-1:39	Contour groups of 4 8th-note triplets (2D), rubato (5D)
	1:39-1:44	Faster-to-slower (5C), into 4-3 resolution (1C) at the start of the chorus
	1:46-1:48	Wiggling (5D)
	1:50-1:52	Consecutive offbeats into downbeats (1D)
	2:02-2:07	Varied quote of melody (4D), similar to 0:50
	2:08-2:09	Resolution to root (1C), piano imitates
	2:16-2:29	Contour groups of 4 8th-note triplets (2D), rubato (5D); drums more active
	2:30-2:34	Faster-to-slower (5C), into next chorus
Piano solo	2:49-2:52	Simple motif development (1G)
	3:01-3:06	8th-note triplets (1D) to double-time 16ths (4B), back to 8th-note triplets
	3:07-3:11	Motif developed (1G), 2 quarter-note triplets and 2 8th-note triplets (1D)
	3:16-3:24	Repeated staccato notes (2E), chromatically up, gradually slower (5C) to start of
chorus		
	3:27-3:32	16th-note riffs(4D) sequenced (3E) and slowed (5C)
	3:34-3:38	Quarter-notes slowed with rubato (5D), into start of next 8-bar section
	3:41-3:43	Double-time passage (4B)
	3:53-3:55	"
	3:56-4:01	Sequences of motif (3E), mixed quarter-note triplets and 8th-note triplets (1D)
	4:04-4:12	Staccato contour groups of 3 quarter-note triplets and a rest (2D), then 2 quarter-note triplets, 2 8th-note triplets, and a rest
	4:18-4:41	Like 0:04, but drums and bass switch to double-time (4B) every other bar; piano fills (4J) in double-time at 4:38

New Orleans (5:42)

<u>Event</u>	<u>Timings</u>	<u>Comments</u>
Melody, tpt	0:11-0:18	Rubato - held notes in melody (5D)
	0:19-0:23	Consecutive offbeat quarters, returning to downbeats (1D)
	0:40-0:49	Piano fills behind tpt melody develop a 3-note motif (1G)
Tpt solo	1:04-1:07	Tpt fill - repeated strong staccato notes contrast with earlier long notes (1E)
	1:15-1:21	Motif is semi-sequenced (3E) and fragmented (3H)
	1:33-1:42	8th-note triplets (1D) to double-time 16ths (4B), slowing to quarters
	1:46-1:48	3rds and color notes (1C), including tri-tone skip

	1:50-1:57	Narrow range (2B), using chromatics (3A)
	1:59-2:01	Wiggling (5D)
	2:02-2:10	Rubato rhythms (5D)
	2:12-2:28	8th-note triplet contours of 4 (2D); sequenced at first (3E), then developed, then into regular 8th-note triplets
	2:42-2:49	Repeated notes (2E) and blues lick (1J) for contrast
	2:50-2:58	Repeated notes (2E) on every other quarter-note triplet; piano fills in between trumpet notes (4J)
	2:59-3:04	Double-time (4B) and rubato (5D)
	3:12-3:20	Varied quote from "Way Down Yonder in New Orleans" (4D)
Pno solo	3:21-3:24	Flexible whole-tone scale (3K)
	3:33-3:37,	Reverse swing 8ths in phrase – 1 triplet, 2 triplet (2C)
	4:01-4:04	8th-note sequences (3E) descending on the arpeggio
	4:13-4:18	Reverse swing 8ths (2C), 3 to b3 resolutions (3A)
	4:19-4:23	Consecutive offbeat quarters (1D)
Melody, tpt	4:23-4:30	Rubato (5D), hitting root after downbeat
	4:34-4:37	Consecutive offbeat quarters returning to downbeat (1D)
	4:43-4:55	Brief double time (4B) at 4:43 triggers faster rubato notes in piano fills through 4:55
	4:58-5:09	Staccato notes trigger staccato piano fills (1E)
	5:06-5:09	Consecutive offbeat quarters, piano fills between, returning to downbeat (1D)
	5:27-5:32	Quarter-note triplets in contours of 2 (2D), every other one with two eighths; imitated in piano fills

Soon All Will Know (3:38) - blues

<u>Event</u>	<u>Timings</u>	<u>Comments</u>
Intro, tpt	0:05	Drums silent until beat 3 1/2 of bar 2 to create suspense (4A)
	0:13-0:14	Augmented rhythm (3H) on third time with added notes at end (1H)
Tpt solo	0:17-0:19	Consecutive downbeat quarters creates rest (1D)
	0:25-0:30	Expanding intervals (2F)
	0:37-0:42	Displacements of 4-note motif, one eighth later each time (3H)
	0:52-0:56	Consecutive dotted quarters (2D), every other one staccato (1E)
	1:08-1:14	Motif repeated and varied (1G)
	1:17-1:27	Multiple bends at different speeds (4C); piano plays simple roots in octaves on downbeats for contrast
	1:49-2:00	Development of motif with displacements (3H), use of b6 (3A)
	2:02-2:15	Slow bends on long notes (4C) with pickup-notes interspersed
	2:22-2:26	Groups of 6 eighth-notes (1D) and a group of 5 eighth-notes (5D)
	2:32-2:39	Near exact repetition of 2 1/2 bar motif (1G), nearly all quarters, for rest; piano adds resting tones in fills
	2:42-2:46	Mostly consecutive dotted quarters (2D)
	2:46-2:50	Use of b9 to start outside phrase in b2 key (5A)
	2:51-2:53	Several half-sounds (4C)
	2:56-2:58	8th-note triplet arpeggios (1D), triple-tongued (4C), mostly in circle of 4ths
	3:07-3:11	Motif repeated and varied, 8ths tied into every other downbeat (1D)
	3:14-3:20	Narrow range of 8th-notes (2B), mostly from b6 to #4

The Song is You (5:13)

<u>Event</u>	<u>Timings</u>	<u>Comments</u>
Piano intro	0:07-0:13	Consecutive staccato dotted quarters (2D) after eight-rest, with bass and drums
Tpt melody	0:13-0:20	Tpt plays regular 4/4 melody, rhythm section returns to dotted quarters on downbeat (2D)
	0:30-0:37	Like 0:07, but drums use dotted-quarter pulse (5E) and divide it in half to create a new double-time (4B)
Tpt bridge	0:43-0:48	Eighth-note solo fill ()
	0:48-1:00	Changing selected pitches and rhythms (1H) of bridge melody
	1:02-1:05	5/8 against 4 (5D): alternating staccato quarter & staccato dotted quarter, sequenced (3E)
Tpt melody	1:06-1:13	Like 0:30-0:37
Tpt fill	1:19-1:23	Rubato (5D) use of 8th-note triplets and 8ths (1D), descending line
Tpt solo	1:24-1:27	Mostly quarter-notes () in ascending line to contrast rubato descending line of fill
	1:30-1:36	Brief varied quote from melody (4D), repeated and displaced (3H)
	1:37-1:40	3-against-4 (2D) narrow chromatic runs (2B)
	1:43-1:54	Piano uses fill pattern of 8 quarter-note triplet values: 1 2 3 rest 5 rest 7 rest ()
	2:01-2:03	Consecutive quarters in trumpet answered by consecutive quarters in piano (4J)
	2:08-2:15	2 staccato quarters displaced earlier by an 8th (3H), repeated and developed
	2:22-2:24	Sudden jump to high range (2B)
	2:26-2:33	New pulse: alternating quarter and 8th (5E)
Piano solo	3:01-3:08	5/4 rhythm repeated (5D), with rubato (5D)
	3:18-3:22	Expanding and shrinking intervals (2F)
	3:35-3:44	4-note motif repeated faster and slower (5C)
Tpt melody	4:34-end	Consecutive dotted quarters (2D), as at beginning

Chick Corea Akoustik Band – Alive (GRP GRD-9627) 1993
 Chick Corea, piano; John Patitucci, bass; Dave Weckl, drums

On Green Dolphin Street (9:15)

<u>Event</u>	<u>Timings</u>	<u>Comments</u>
Intro, piano	0:01-0:50	Free solo for a chorus, developing first motif later (several times). The chords to the tune are loosely followed, but the timing is not.
Piano solo	0:51-0:57,	Pulse is gradually established; rhythm section kicks in at start of chorus.
	1:06-1:11	Consecutive dotted quarters for two phrases; small gap in between
	1:30-1:34	Consecutive 4ths / augmented 4ths in contours of 3 eighth-notes
	1:39-1:47	Rubato, switching from offbeat quarters to quarter-note triplets to downbeat quarters
	2:01-2:03	Semi-sequence; 3 short downward contours that omit notes on 2 nd and 3 rd time
	2:06-2:13	Consecutive offbeat quarters; 8 th -notes added to hit downbeat quarter at bar line
	2:31-2:34	Use of mid-register less dense to provide contrast as rhythm section moves from fusion to straight-ahead swing
	2:35-2:38	Chromatically descending minor 3rds, with a 3-note rhythm to mix the contours
	2:38-2:40	Semi-sequence; 2 longer notes become three downbeats
	2:47-2:50	Accented downbeat quarters switching to offbeats at the end
	2:52-2:54	Sequence; quarters on 2 and 4, eighth-rests on 1 and 3

	2:55-2:59	Eighth-note run leading to downbeat at bar line
	3:02-3:05	Quick, short runs that switch directions and begin every dotted quarter
	3:10-3:14	Descending line, alternating quarters and eighths set up a new pulse
	3:29-3:37	Motif of 5 th and 9 th is developed rhythmically, including 3 against 4
	3:40-3:42	16 th -note ascending run to downbeat at bar line; builds intensity
	3:43-4:00	Gradual lowering of intensity to end of solo
	4:00-4:08	Developing a sparse rhythmic motif to open space for the bass solo, starting well into the chorus
Bass solo	4:08-4:19	Bass solo waits for applause to die down before getting started
	4:19-4:22,	Offbeat quarter ideas are copied by piano
	4:27-4:30	
	4:34-4:35	Semi-sequence
	4:53-4:55	Winding, ascending line with quarter-note triplets
	4:56-5:00	Offbeat quarter ideas are copied by piano
	5:10-5:13	Sequences of 3-against-4 rhythm
	5:35-5:41	Long ascending semi-sequence
	5:57-5:59	Descending double-stop effects to end solo
2nd piano solo	6:08-6:11,	3-against 4 rhythm; 8 th -rest, three 8ths, and quarter
	6:15-6:20	
	6:25-6:29	Descending pattern; consecutive offbeats in groups of two quarters, by 4ths
3rd piano solo	7:36-7:40	Half-time swing pulse of half-note triplet / quarter-note triplet
Coda	8:02-8:05	Half-note note triplet groups: 4 eighths, staccato half-note, 4 eighths
	8:10-8:13	Quarter-note triplet groups, contours of 2
	8:16-8:20	Descending sequence of 8th, quarter, 8 th
	8:28-8:46	Rhythmic pattern developed
	8:54-end	Harmonized trills

How Deep is the Ocean (11:40)

<u>Event</u>	<u>Timings</u>	<u>Comments</u>
Intro, piano	0:01-0:26	Free intro cadenza before melody
Piano melody	0:26-2:02	Embellished, rubato melody for a chorus; time starts at 1:58
Piano solo	2:03-2:46	Loose melody for a chorus
	3:00-3:05	Quarter-note triplets divided into groups of 2 repeated notes
	3:06-3:08	Offbeat half values, with upward fills, in descending pattern
	3:15-3:22	Partial quotes of melody
	3:16	Three repeated, staccato 8ths for variety
	3:24-3:27	8th-note triplet groups with a rest on each third triplet
	3:36-3:38	Run of 8 th -note triplets ending in three offbeat (anticipated) quarter-note triplets
	3:40-3:42	Offbeat half values with fills, in mixed contours
	3:46-3:48	Pattern based on straight 8ths
	3:55-4:04	Partial quotes of melody
	4:05-4:13	Double-time to 8th-note triplets to quarters, gradually slower (rhythm section does not switch to double-time)
	4:16-4:22	Three-note motif is inverted and displaced several times
	4:29-4:33	Blues embellishments
	4:34-4:37	Offset pattern based on quarter-note triplet values (quarter rest, 2 eighths, quarter), with mixed contours
	4:39-4:49	Rhythmic development of 8 th -note triplets
	4:53-5:07	Double-time passage; rhythm section joins double time, then piano switches to rhythmic fills for contrast
	5:07-5:12	8th-note triplets followed by quarter-note triplets
	5:19-5:23	8th-note triplets used in 1+1+2 (8th, 8th, quarter) sequences
	5:29-5:40	Partial quotes of melody

	5:46	Staccato straight 8ths for variety
Bass solo	5:52	Solo starts mid-chorus, after final piano fills
	6:06-6:08	Descending sequence of 8th, quarter, 8ths
	6:21-6:28	Sequence of offbeat quarters with different articulations; piano imitates
	6:33-6:36	Double-time passage
	6:38-6:42	Offset pattern
	6:44-6:51	Burning passages
	6:51-6:56	Double-time contour of 5 (3 16ths and an 8th); piano imitates
	6:59-7:02	Swing 8ths for variety, lower intensity
	7:05-7:08	More double-time
	7:11-7:14	Simple sequences
	7:20-7:24	2 exact repetitions of a motif
	7:33-7:37	Blues notes and inflections
	7:38-7:43	Double-time passage, ending with a downbeat root, bent down
	7:44-7:47	Mixed-contour passage of 8th-note triplets, ending on a downbeat root, bent up
	7:49-7:53	Semi-sequences
	7:57-8:07	Partial quotes of melody, into offbeat quarters, then into walking bass quarters
2nd Piano solo	8:08-8:16	Offbeat quarters to imitate bass
	8:17-8:29	Eighth-note triplet development (contours of 4, fragmentation, etc.)
	8:36-8:45	Partial quotes of melody
	8:46-8:48	More eighth-note triplet development
Drum solo	8:55-9:38,	Piano feeds rhythmic ideas to drums, interaction in drum solo
	9:49-9:50,	
	10:15-10:22	
3rd Piano solo	10:29-10:33	3-against-4 passage based on 8th-note triplets with mixed contours
	10:43-11:10	Partial quotes of melody
Ending	11:11-11:23	Piano cadenza with trills