

Many jazz musicians make use of melodic ornamentation in a way which reflects this tradition at its roots in the sixteenth century. Charts containing examples of ways to ornament an interval fill several manuals of Renaissance music instruction. Adding notes in this manner to a given interval is not all that different from the approach taken by, say, Miles Davis in ornamenting the intervals contained in the chord tones of a given harmony.

Ganassi's tables



Miles Davis
Fmaj7



Increased chromaticism and rhythmic complexity make jazz improvisations seem quite different from these earlier examples, but the basic principles of spontaneous composition used bear many similarities. There is less mystery to this art than many believe — and more art than critics have charged.

The solos contained in this volume demonstrate many stylistic approaches to improvisation within set harmonic progressions. Comparisons of the techniques used by each of the artists represented will add a new dimension to the catalogue offered by our sixteenth century predecessors. To that end, a section at the back of this book compares "lines" each artist played over a simple V-I or II-V-I progression.

Of course the real art in these solos transcends such clinical analyses, but the opportunity to study the actual notes up close can be invaluable to an aspiring performer. And the discussions of each solo should help in clarifying the processes at work.