Walking in the footprints of Giants

A study about the art of vocal improvising and phrasing in jazz music

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Content

1.   Background

"You have to listen to other people very closely. If you're not doing that, you're not playing jazz."
(Berliner, 1994, p.7)

With the knowledge from my past experiences of education in music and professional experience of performing jazz vocally, I have always been interested in how I can challenge my role as a vocalist in a jazz ensemble. When studying singing at Complete Vocal Institute in Copenhagen, I gained large perceptions regarding my voice and my creative flow within the music. These new perspectives made me discover what I was capable of achieving with my voice, which I rarely see jazz vocalists do. I find it interesting to analyse what other jazz musicians do when they create, to be perceived as free and undemanding but still very advanced musically and captivating for the listeners.

Another reason why I wanted to shed some light on this topic is that I often hear other jazz students question whether we who are born in Scandinavia really are able to reach the same level of expression and improvisational flow as American jazz musicians.These doubts trigger me, and make me want to prove that everyone can accomplish any kind of expression if we only have the right tools for it. And there is still this thought in my mind when I see musicians such as saxophonists, guitarists, and pianists, among others, get inspired by each other and try other people's ideas, why I almost never see the same playfulness and thirst for musical knowledge in singers? I wonder in my mind: Why?

I have a hard time thinking that it would have something to do with our nature as human beings. The most of us have the same pre-conditions physically to learn och perform movements, and I think it has to do with how we are raised musically and treated as students in the musical world. Cathrine Sadolin (2012) wrote this about expression in her book "Complete Vocal Technique":

> On the contrary, technique is only the MEANS by which we express ourselves.
> I think the most important aspect is EXPRESSION – to convey the message.
> What we convey and how we convey it are artistic choices that every singer has to
> make for her/himself. (Sadolin, 2012, p.6)

Because I practise jazz music as my main genre, I put a lot of my focus on improvising and finding phrasings that fit the music well. In this project I want to gain a larger set of tools when I am improvising and singing jazz repertoire. I want to be able to feel freedom musically when singing, as I can hear that a lot of jazz musicians that I admire, do. Of course, this is a matter of practising the genre of jazz music, but also knowing that there are a bunch of different ways to practise musicality, improvisation and expression. An important purpose of my work is to inspire vocalists to challenge their way of thinking about their instrument, and what we can do with it. To gain confidence in things we do, there has to be a certainty in what we know that we can do.

During my years of jazz and singing studies I have had a couple of different teachers. It can be a challenge for singing teachers to give the student concrete tools to find independence and freedom within improvisation. It is crucial that jazz singers get told to"just sing" or "find a better phrasing for the style of jazz music", but I have rarely been instructed of HOW to do this. I have noticed how other instrumentalists in this genre especially are taught how to use rhythmic sequences and melodic phrasings in a way that we singers almost never get, even though the education should be equal for

all instruments. So I became curious about how I could structure my own way to learn tricks that my biggest inspirations use, and thereby erase some of my mental blocks.

I also wanted to create different tools for people that connect not only to theoretical and logical learning, but also to visual and imaginative ways of thinking about improvisation.

At Complete Vocal Institute in Copenhagen we were introduced to a system to adapt the teaching to different learning types. This strategy encourages the singers to learn things from different angles. In our sessions during the education we had to adapt the tools in our teaching to communicate within a learning angle that best fits the student. And I also use these different angles to both analyse and create my own tools in the project.

The learning types are:
Kinaesthetic – learn best through feeling in the body/moving the body.
Auditive – learn best through hearing.
Logical – learn best through a logical and theoretical explanation.
Visual – learn best through seeing pictures.
Imaginative – learn best through imagining different things. (Can be surrealistic movements, colours etc.)

People often use a mixture of several of these when learning, depending on what they are developing at the moment. I often connect to the kinaesthetic, visual and imaginative ways of learning, and that is why I also used these ways to create my routines for this project. I think that this could be used as an alternative to the standard way of teaching and learning improvisation.

2. Purpose and questions

2.1. Purpose

The purpose of this project is to find my own voice and expression in music performance and improvisation in the style of jazz, to develop a personal voice in jazz improvisation, by studying selected performers.

2.2. Question formulation

1. What rhythmic and melodic patterns can be found in the performances of the selected musicians?
2. What exercises are beneficial to learn these rhythmic and melodic patterns?
3. How can practising these exercises help me to find my own voice and expression in music performance and improvisation within the jazz idiom?

3. Theory

3.1. At the very beginning

New Orleans was the city where the first small orchestras developed what we today can recognize as jazz. Musicians were improvising around a melody that was arranged with harmonies played by brass instruments. Louis Armstrong, a trumpet player, took the evolution further and made individual improvisation and free expression a big part of jazz music. Many jazz musicians were inspired by his phrasing and full-body sound. The music style was spread all over USA in the 1920s and swing music started to take form in the big bands from small to big cities. In the thirst of wanting to create their own expressions, "jam sessions" started to take form in different places where the musicians challenged each other into the early mornings with popular jazz songs and blues. The music style changed drastically in the beginning of the 1940's. More advanced rhythms and complex harmony started to take form, and the lines between soloist and ensemble were fading out. This put a large demand on the technical and musical abilities of the musicians, and it started to become expected to take a solo and create your own sound. During the 50's, "cool jazz" was blooming and the arrangements circulated around the improvisation, with simpler melodies. Musicians turned away from the fast tempos and more complex harmony that was used in the bebop and swing eras. During the 60's, musicians continued to search for their own expressions and dismissed rhythmic and melodic ideals to improvise more freely, without clear rules. (Vigna, 1998)

From the start, jazz music was built on an auditive tradition. In New Orleans, listening became a big part of the learning, when most of the people couldn't read music. The older musicians became mentors for the younger musicians, who studied how their inspirators played and took after them. Advanced ear training developed, which is the main core in jazz improvisation which grounded the style. Big bands started to emerge around the 1920's where the music developed and skills of arranging music became important. The jam sessions that popped up in smaller bars and people's homes became important for the musicians to evolve in their improvisational expressions.

Fitting jazz music into an academic context has not been without difficulty. In 1935, Norbert Beihoff was the first one to try to explain the art of improvisation and arranging. After that, a series of attempts were made to create an association between chords and melodic scales. One of the most recognised ones is Jamey Aebersold's PlayAlong- books presenting his own approach to improvisation and study plan based on scales in music and the books are used by many jazz educators. Today there are different approaches to the jazz language, where musicians make their own strategies for how to practise and become better jazz musicians. Transcriptions of solos by musicians like Charlie Parker, John Coltrane and others, are popular to study to learn the rhythmic and melodic patterns of the style. Music theory skills have become important in the jazz curriculum of many universities; for arranging, and also for having a theoretical framework for improvisation. (Jazz education, 2022)

Vocal jazz contains the same types of arpeggios and melodic lines as the instrumental improvisations, and is practised the same way, but with a vocabulary of wordless syllables. It was said that the first scatting occurred in Louis Armstrong's recording of "Heebie Jeebies" (1926). This all happened when he accidently dropped the paper of music, but wanted to keep the music going, so he started to sing a rhythmic and melodic improvisation. After that "scat singing" became a popular way for singers to improvise in the style. It developed into a more and more advanced genre of music, especially when the bebop was emerging in the 1940's.

There were mixed opinions however, of whether scat singing was to be accepted in jazz music, especially in the early days. Some jazz vocalists didn't want to improvise, but some found it interesting and developmental for their sound. Examples of famous vocal improvisers are Ella Fitzgerald, Betty Carter, Jon Hendricks and Dizzy Gillespie. (Scat singing, 2022)

Today, there are many books that highlight structures you can use, such as Bob Stoloff's book "Scat! Vocal Improvisation Techniques" (1996) where you can practise traditional syllables and melodic lines of scat singing. The book "Volume 116: Miles of Modes" (Aebersold, 2007) contains play-along tracks where you can listen and practise time-feel and become familiar with different chords and scales. In vocal jazz training, traditionally the students would listen to different soloists in jazz and try to copy them. Transcribing solos, learning scales over chords, singing different notes in the chords and rhythmical exercises can be included in a jazz singing lesson today.

In a 2013 study, Nelly Waite asks different teachers what they think is significant for jazz singing, and then she asks them how they usually teach jazz singing to their students. The teachers describe that they're teaching singing technique where the sound ideal is blended in as well as the importance of the lyrics, for their singers to get a "jazzy" sound. Some of the teachers seem to be working with the groove, with a starting point in the lyrics. To teach their singers about the improvising and audible tradition seems to be an important area for all of the teachers. The teachers mean that their singers almost always lack the knowledge of harmony and music theory that would be needed to explain the theoretical system deeper. So they often use the piano to play chords and make their students sing arpeggios, land on a certain note in the chord and take small detours around the melody and the chords. Some of them use interpretation to instruct a certain way of improvising, for example: sing like you are curious, or sad or excited, etc. One of the teachers means that it would benefit the singers to listen more to the music of the genre, to learn to hear the chord progressions and "-get the harmony into the system" because we singers need to have the chord progressions within our body, instead of playing them with our hands.

I think this shows how teachers generally work with students who sing jazz. This is also education in a lower degree than the Bachelor programs, but I still think this shows how jazz singing teachers choose to educate in the genre. And it also shows the difference between teaching singing and teaching another instrument on the same level. I know from my own experience in taking piano lessons and from people around me who have taken instrumental lessons, that the start is almost always from a theoretical point of view where you learn harmony, chords and scales in the beginning.

3.2.   The Rhythm Changes Guide, Lukas Gabric

In his book "The Rhythm Changes Guide" (Sher Music Co, 2021) Lukas Gabric presents different exercises to achieve what would resemble the sound and expression of different jazz musicians. He compiles parts of different solos by musicians like Sonny Rollins, Sonny Stitt, and Don Byas, to point out what they are doing musically and create a pattern which you can embody and practise. The method he uses is resemblant to the ways I have found most efficient for my study, which is why I would like to describe some examples of what his work involves.

For example, Gabric presents an overview of Don Byas's solo on "I've Got Rhythm", where he points out and reflects on patterns he has discovered such as the use of fifths and thirds. He has made his own sketch of the solos and points out the pattern he discovers in the solo. He has the same structure when he does his analysis of Sonny Rollins's solo on "Oleo", where he points out the times Rollins uses the fifths. From this he gathers a bullet list of things to practise. This part of the book he

has named "Use of ornamental notes: Examples from the masters" and he has entitled this gathered list "Rules for constructing guide tone lines". (Gabric, 2021)

3.3. Ten Approaches to (Jazz) Improvisation, Renzo Ruggieri

Renzo Ruggieri (2019) has written about ten approaches to master improvisation.

> Listening to the most famous jazz musicians' improvisations is by far the most important thing you can do to learn about jazz. For years in the past this was the only way to learn/teach and still nowadays it is essential for any pupil to do that. As a matter of fact, listening helps a musician recognize and understand intervals, chords and the rhythmic grid, as well as the form of the piece, whenever the soloist's real purposes are clear. (Ruggieri, 2019, p.11)

Ruggieri's method is to guide his students in a step-by-step method, where they first select a melodic and rhythmic "cell" and create an exercise, where the students use the patterns and change them to fit into a song. Ruggieri uses different scales to expand the same exercises. He also presents an analysis of different parts of a Charlie Parker solo, so that the student can later choose a part of it to transpose and learn to play it over different chord changes.
(Ruggieri, 2019)

Some of these methods have similarities with how I have chosen to undertake my project. I formed my methods before looking at these different ways to approach the subject. The differences I can see is how Gabric and Ruggieri choose to learn the different ways to express the music. In the methods above, they use a chosen part of a transcribed improvisation which they fit into a chord or a song. Instead I do an overall analysis and adapt the rhythmic and melodic patterns I hear to my own exercises that I construct. I see more similarities in Gabric's methods, where he analyses solos of different musicians and creates exercises to bring to his own playing.

3.4. Complete Vocal Technique

My first plan with the project was to analyse various technical aspects of the musicians I listened to when they play. So here I present a short introduction to Complete Vocal Technique, that I mention later.

Complete Vocal Technique (Sadolin, 2012) is a voice and singing technique that is divided into four main topics. These four elements can be combined in order to produce any sound that human voice can make, in a healthy way.

These four subjects are:
- The three overall principles – to ensure healthy sound production
- The four vocal modes - to choose the "gear" you want to sing in
- Sound colours - to make a sound lighter or darker
- Effects - to achieve specific sound effects

You can isolate a specific area or issue in your voice usage and use one of these topics to solve the problem, or achieve the specific sound/feeling/control in your voice.

4.   Method

To explore musical patterns in jazz improvisation, I have listened to a number of different musicians and analysed their performances. The first step was to scan through a selection of musicians I wanted to analyse and choose which ones to listen to. I made a list of the musicians I found interesting as well as musicians that I know have had a great impact on the development of jazz.

I found it quite tricky to decide which musicians I wanted to listen to, because there are so many great ones. My first choice was clear: saxophone player Charlie Parker (1920-1955), well known during the development from the swing era to the bebop era, when musicians discovered more challenging ways to express themselves.

For my next choice I wanted to listen to a guitar player and I chose Wes Montgomery (1923-1968). I had listened to recordings he played on and I really enjoyed his ideas. I wanted to hear if there were any interesting patterns to discover in his improvising.

Fred Nardin (born 1987) was my next choice and I chose to listen to his playing to have a diversity in musicians that were known long ago, and newer jazz musicians. And I also wanted to listen to a pianist to see if there is a difference in the expression on different instruments.

The next person I chose to analyse was singer Roberta Gambarini (born 1972). I had heard her a lot when first learning to sing jazz and learning about the style. She inspired me in a younger age but I never really analysed her expression deeply, so I thought that would be a good idea.

There is one musician that I have been curious about listening more to, who has had a big impact on many different styles of jazz music. He contributed to the development of bebop, cool jazz, fusion, and modal jazz. He is considered one of the most important musicians of the 1900's; his name is Miles Davis. I was excited to discover more about his ways of expression.

I didn't choose these musicians all at once, but rather over a period of time, since I wanted to focus on one musician at a time. Also this allowed me to see if there were many patterns that resembled each other from each musician, and this gave me the freedom to change musicians if I wanted to.

The next part of the process was to choose songs from these musicians. So I had to do a "pre-listening" session where I scanned lightly for interesting elements in the songs I heard, and if I heard specific things that could be useful for my own practice, I put that song on my list of songs to use. I focused on trying to hear if there were things that had a peculiar character, or that stood out from the songs, to create interesting things to put into my exercises.

When the songs were chosen and written down in my notepad, I also made two columns for the different parameters: melodic and rhythmic - to analyse. At first, these notes of mine were very broad-ranging, and brought up things other than only melodic and rhythmic patterns, because I had to write down everything I heard and then clear it up.

After this, I compared the notes to each other to see if I'd found any similarities between the different songs from the same artist to see if there were any specific things that came up more than once.

Before beginning with this project I had previously made a pilot study where I explored how the singing technique Complete Vocal Technique was used by my musical inspirations. I took a large piece of paper to sketch every possible expression I could think of. Then I narrowed it down to three: Technique (which contained various things to consider), rhythm, and melody. When I did my study, I listened to different musicians and took my paper and pen to note down how different jazz musicians use sound colour, density, volume etc. Then I discovered that my work took longer than expected and it got too large and complex to make exercises from. I wanted to create some simple and direct exercises, and this would take too long to practise and to get it into my system. Then I chose to continue my analysis without analysing the technical parts such as : volume, density, sound colour, twang, air on the note, sharpness and interpretation of the songs. Instead, I chose to focus on two parameters: rhythm and melody. This meant that I would listen to musicians and analyse how they are using the rhythm, and what they are doing melodically in different songs, especially when performing their solos.

I wanted to create adapted exercises for myself that I could connect to, and understand how I needed to practise to get the things other musicians do and use these things when I'm singing. So when clearing up my notes and gathering the similarities I started to practise the things I had found one by one, and in some cases I found material that helped me, and in some of the topics I simply practised putting the topics in to improvisations. I describe more about this in my chapter "The Work" on page 15.

To hear the result of my exercises, I chose to practise five different songs.
These songs are:

1. Afternoon in Paris (John Lewis, 1949)
2. I'll Remember April (Gene de Paul, Patricia Johnston, Don Raye, 1941)
3. It Could Happen to You (Jimmy Van Heusen, Johnny Burke, 1943)
4. I'll Be Seeing You (Sammy Fain, Irving Kahal, 1938)
5. The Nearness of You (Hoagy Carmichael, Ned Washington,1938)

Early in my planning I decided to follow my process of practicing in a setting that is natural for me; jam sessions. We usually gather and play a lot of jazz songs together to explore and develop as musicians. So I created a group that would be playing music with me, and we would record the sessions, even the sessions we had before I started to practise the things I constructed within my project.

4.1.   Apps, Documentation and Equipment

I used the app "Tempo" in my phone to practise, and also the app "iReal Pro" to practise songs. These apps are essential for me during the process. "Tempo" contains a metronome in which you can choose speed and time signature. This has been useful for me when I have practised the rhythmic exercises. "iReal Pro" is an application that provides accompaniement of hundreds of songs. I have been able to choose the song in the key I feel comfortable in and the speed I wanted.

I documented the group sessions by using a Zoom H5 Microphone and iPhone 12 Mini. I chose to use the Zoom microphone to record this to get a good overall sound: After 1 recording we discovered that an iPhone 12 Mini recorded my voice in almost the same way, so I chose to use that instead to make the group recordings simpler. When I recorded my own practice and results I used a SM58 Beta Dynamic and connected it to my computer through my T-Bone adapter. Then I used the program Audacity to record my sessions and exported the files to MP3.

Headphones I used when listening: Marshall Mid Wireless On-ear Headset.

4.2.   Group recordings

To be able to hear and analyse the effect of my practising, I got help from four friends who played the songs with me. I asked them to listen to what I did musically in my improvisations and we also recorded the sessions so they could hear it better and listen to it on repeat. I explained clearly that I didn't want to read the things written down until the end of the project. Otherwise there was a risk I would be affected by what they wrote and change things in my expression to fit their notes.

We did two recording sessions in the autumn, so I had a lot of time to practice my musical findings. After Christmas, we did two more recordings to compare the development through these months. When the final recording with my ensemble was completed, I went through the notes again from my analyses. I noticed how easy it is to forget about what you have done when moving on to another topic to practise and put your energy in learning. So I went back to the lists from the autumn and practised it all again, to maintain the patterns from each musician. When I felt at ease with each system, I chose three of the songs I had practised, to record by myself in one of the practising rooms, to clarify each musical pattern. To my surprise I remembered, and my mind and body kind of recognised everything from before which made this easier.

After the new recordings were completed I started to analyse them, to see if I had managed to actually show audibly what I had practised.

5.   Implementation

5.1.   The Listening Process

Now the real work started to take form. I listened to Charlie Parker first, and then continued with the other selected musicians, one by one. During my listening I wrote down everything I heard at first, like a rough summary. I had to listen to the songs more than once to grasp what was really happening in the solos. Then I made a list of the most important recurring patterns in the solos I listened to, before doing a clearer phrasing of what I heard.

From this list, I designed exercises to go through in different songs. Some exercises were not new, because I'd already had some material to work from in some areas, and some things on the list I had to create my own exercises for. I have not taken into consideration sound colour, volume, air on the

note and other sound related qualities in my analysis. These are things that I can use in a larger project in the future.

Below you can see a summary of what I found most characteristic in the improvisations of the musicians I listened to. Again, I have to mention that my notes are written both from a logical point of view and also from a visual and imaginative point of view that I can connect to in my learning.

5.1.1. Analysis: Charlie Parker

Fig. 1: Elements found in the solos of Charlie Parker

Melodic Ideas	Rhythmic Ideas
1. Chromatics: Start with a scale and incorporate chromatic lines between the chords	1. Use quarter note and 8th note pauses in the beginning and middle of a phrase
2. Land phrase on the 7th or the 9th note of a chord	2. Practise repeated rhythmical sequences and twist them with melodical phrases within them
3. Use a Minor third where there is a major third, and the reverse	3. Land on a longer note
4. Use 4ths, 5ths and octave intervals	4. Begin with quarter notes, and in the next phrase use triplets combined with 8th notes and 16th notes
5. Triads "outside" / on top of the chord	5. Change from normal tempo to double time (i.e. implying a tempo twise as fast)
6. Answer yourself in phrases	6. Use quintuplets and sextuplets
7. Lead notes to the next chord	7. Flow of 8th notes
8. Repeat sequences	8. Use notes tied over barline
9. Use Major 7, 11 and b13 in unexpected places	
10. Same scale over several chords	
Songs I listened to	**Where to find them**
Confirmation (Now's The Time: The Genius of Charlie Parker #3)	[Spotify – Confirmation - Take 3 / Master - song by Charlie Parker Quartet](#)
Yardbird Suite (The Genius of Charlie Parker)	[Spotify – Yardbird Suite - song by Charlie Parker](#)

Moose the Mooche (The Complete Savoy & Dial Master Takes)	Spotify – Moose The Mooche - song by Charlie Parker, Miles Davis
Ornithology (The Complete Savoy & Dial Master Takes)	Spotify – Ornithology - song by Charlie Parker

5.1.2. Analysis: Wes Montgomery

Fig. 2: Elements found in the solos of Wes Montgomery

Melodic Ideas	Rhythmic Ideas
1. Sequences used and transposed in phrases	1. Sequences that are twisted and used with different melodic patterns
2. Large intervals such as 5ths, 7ths, 9ths etc.	2. Slide up to a note
3. Start a phrase on the 7th or 9th of the chord	3. Create small "islands" of 8th notes, mixture of half notes and triplets, and add 8th note pauses
4. Encircle the chords and stack triads on top of each other	4. Tied notes, especially when using quarter notes
5. Use one note - rhythmize it!	5. Mixing straight and syncopated quarter notes
6. Create a melodic dialogue with yourself, question and answer	6. Land on a long note after a sequence with rhythmic "islands"
7. Have a direction in the solo. Ask yourself where the centre of gravity is and where you want the solo to go.	7. Pause more than one bar
8. Use higher notes than you usually do	8. Start a phrase on "the and of" 2
9. Use half/whole tone steps	9. Use an 8th note tied to a quarter note
10. Follow one scale, no matter the chord	
Songs I listened to	Where to find them
Airegin (Incredible Jazz Guitar)	Spotify – Airegin - song by Wes Montgomery
Impressions (Belgium in 1965)	Wes Montgomery - Impressions - Belgium 1965 - YouTube

Four On Six (Live in Belgium 1965)	Wes Montgomery-Four On Six (1965)-Guitarra de Jazz. - YouTube
Unit 7 (Smokin' at the Half Note Expanded Edition)	Spotify – Unit 7 - song by Wes Montgomery, Wynton Kelly Trio

5.1.3. Analysis: Fred Nardin

Fig. 3: Elements found in solos of Fred Nardin

Melodic Ideas	Rhythmic Ideas
1. "Land on" and come back to a specific note	1. Offbeat / Onbeat
2. Climb up and down melodically	2. Stay on a long note
3. Odd intervals and chords on top of the harmony	3. Structure a flow of 8th notes
4. Use the melody of the song when you improvise	4. Repeat rhythmic sequences
5. Repeat melodic sequences	5. Mimic someone talking or an animal that moves forward rhythmically. Visualize movements!
6. Use notes exactly from the harmony of the chords	6. Play around with the pauses and pause at odd places
7. Use one scale over all the chords	7. Use half notes, dotted quarter notes and 8th notes
8. Circumscribe the chords	8. Lay on the forefront of the rhythm. Be almost too far forward on the pulse
9. Use half steps and bebop scales	9. Use "double time" phrases
10. Create meaning and structure of the solo. Emphasize the importance of each solo phrase	
Songs I listened to	**Where to find them**
I Mean You (Opening, Fred Nardin Trio, 2017	Spotify – I Mean You - song by Fred Nardin Trio, Leon Parker, Or Bareket
Colours (Look Ahead, Fred Nardin, 2019)	Spotify – Colours - song by Fred Nardin Trio

Look Ahead (Look Ahead, Fred Nardin, 2019)	Spotify – Look Ahead - song by Fred Nardin Trio

5.1.4.   Analysis: Roberta Gambarini

Fig. 4: Elements found in the solos of Roberta Gambarini

Melodic Ideas	Rhythmic Ideas
1. Use one note and make it rhythmic	1. "Double time" as a base
2. "Shoot up" harmonically and "land" when doing an octave or 7th interval	2. Straight 8th notes when the song has a swing feel
3. Use 4ths (also #4)	3. Other time signatures overlapping
4. "Steps" containing 2nd and 6th interval in a pattern	4. Same rhythmic sequence, other notes
5. Steps transposed (see above)	5. Push 8th notes and 16th notes with different kind of pauses
6. Have a dialogue with yourself	6. Long notes, and then "double time" 8th notes after
7. Scales: Harmonic minor, harmonic major, minor scales, Lydian scales	7. Half tempo mixed with the original tempo
8. Reversed chords and circulate around the chords	8. Patterns of: Quarter note tied to an 8th notes. Dotted 8th notes with 16th notes and quarter notes. Punctured quarter notes with 8th note + 8th note pause Two 8th notes Quarter notes tied to an 8th note
9. Chords within the key and outside the key	9. Triads in different sizes
10. A loop that is moved up and down	10. Pauses in odd places and for many bars
	11. Sing a little after the beat. Be "lazy"
Songs I listened to	**Where to find them**
On the Sunny Side of the Street (Easy to Love, 2006)	Spotify – On the Sunny Side of the Street - song by Roberta Gambarini

Lover Come Back to Me (Easy to Love, 2006)	[Spotify – Lover Come Back to Me - song by Roberta Gambarini](#)
From This Moment On (So In Love, 2009)	[Spotify – From This Moment On - song by Roberta Gambarini](#)

5.1.5. Analysis: Miles Davis

Fig. 5: Elements found in the solos of Miles Davis

Melodic Ideas	Rhythmic Ideas
1. Use only 1 – 4 notes	1. Long notes
2. Land on an odd note	2. Double time "islands"
3. Blocks of a chromatic scale	3. Lean on the beat. Be a little "behind"
4. The same pattern at the beginning and at the end of a phrase	4. Flow of 8th notes
5. Repeat melodic sequences	5. Mix 8th notes with 8th note triplets and tied notes
6. Large intervals	6. Straight notes when the song has swing feel
7. Use high notes	7. Several bars with pauses
8. Upwards direction	8. Repeating sequences
9. Sequences that are moved up and down	9. Pauses in odd places
10. Diminished and pentatonic scales	10. Different patterns of: Quarter note with 8th note Dotted half notes. Quarter notes tied to half notes and 8th notes. Etc.. etc.
11. Lydian scale	11. "Half time" feel
12. Steps up like stairs	12. Long note + 16th notes
13. The same scales regardless of the harmony throughout the song	
Songs I listened to	**Where to find them**

All of You ('Round About Midnight, 1957)	[Spotify – All of You (feat. John Coltrane, Red Garland, Paul Chambers & Philly Joe Jones) - song by Miles Davis, John Coltrane, Red Garland, Paul Chambers, Philly Joe Jones](#)
Salt Peanuts ('Round About Midnight, 1957)	[Spotify – Salt Peanuts (feat. John Coltrane, Red Garland, Paul Chambers & Philly Joe Jones) - Live at Pasadena Civic Auditorium, Pasadena, CA - February 1956 - song by Miles Davis, John Coltrane, Red Garland, Paul Chambers, Philly Joe Jones](#)
Sweet Sue ('Round About Midnight, 1957)	[Spotify – Sweet Sue, Just You (feat. John Coltrane, Red Garland, Paul Chambers & Philly Joe Jones) - song by Miles Davis, John Coltrane, Red Garland, Paul Chambers, Philly Joe Jones](#)
Milestones (Milestones, 1958)	[Spotify – Milestones (feat. John Coltrane, Cannonball Adderley, Red Garland, Paul Chambers & Philly Joe Jones) - song by Miles Davis, John Coltrane, Cannonball Adderley, Red Garland, Paul Chambers, Philly Joe Jones](#)
Freddie Freeloader (Kind Of Blue, 1959)	[Spotify – Freddie Freeloader (feat. John Coltrane, Cannonball Adderley, Wynton Kelly & Paul Chambers) - song by Miles Davis, John Coltrane, Cannonball Adderley, Wynton Kelly, Paul Chambers](#)
All Blues (Kind of Blue, 1959)	[Spotify – All Blues (feat. John Coltrane, Cannonball Adderley & Bill Evans) - song by Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans](#)

After making my summary list of the things I had found when I listened to these musicians, I found it quite easy to understand my own notations about it. Now I only had to structure the different exercises so that they could become useful.

There was one realization that surprised me when listening to Roberta Gambarini's version of "On the Sunny Side of the Street". After listening to Dizzy Gillespie's version (from the album: "Dizzy 100") I found out that Gambarinis solo actually was a transciption and recreation of the solos Dizzy Gillespie, Sonny Rollins and Sonny Stitt. This did not change the usefulness for me in the project, but I could have investigated this song and its different versions more, to be aware of who performed the solos in the first place.

5.2.   The Practising Process

With some of the topics on the list I had to be very methodical and practice things very statically to learn them properly. To make sure that I mastered the exact timing of the quarter note and 8th note pauses, I first put on my app "Tempo" to clap and sing the quarter notes along with it. Then I muted some of the quarter notes to make sure that I was following the metronome's beat. I also set the metronome to be audible on only the first beat, to train myself to get it exactly right. Then I did the same thing with the 8th notes, and dotted quarter notes to use the notes in the beginning and the middle of my phrases when singing a solo. I used the "iReal Pro" app to practise the same thing on the five songs that I had chosen.

To practise the on/off-beat I put the metronome on, and sang two bars on beat and then two bars offbeat. I did the same thing with the backing track of the songs. To master the double time I put the metronome on and improvised the first two bars in "normal" tempo, and then geared up to two bars in double tempo.

There were some more things where I found it easiest to practise with a logical approach. To undertake the topic of scales and certain notes in the chords I had to use the piano to learn. I dug out my older sketches of the modal modes and scales from years back, and practised singing them. After that, I sang one scale over the chords no matter how the chords changed.
When practising how to encircle the chords melodically (see Fig. 2, number 4) I had to play the chords on piano, and practise to sing around them. This is both an auditive and logical exercise that connects the hearing, the pictures in my head, and the logical pattern of the chord. I also used the piano to play the chord changes and find and use the 7th, 9th, 11th etc. in my improvisation.

For some of the items on the list, I found some sheets written down and used them as part of the practising. To learn to use the intervals, I used Mathias Lundqvists papers about improvisation where there are different arpeggios for fourths, fifths, etc. ("114 Skalövningar för improvisation", Mathias Lundqvist, 2004) I benefited from using these already written exercises, but I also just sat by the piano and sang different intervals before trying to use them in my phrases when improvising.

For a couple of things in my notes I needed to use a visual and imaginative approach and that is what I did when trying to mimic the rhythm and melodic movements of someone talking or an animal moving in different ways. (see Fig. 3, nr 5)

Also, when creating rhythmic "islands" I had to use my imagination, which was easier for me to do that the static exercises which I mentioned above. Also, to create and decide a centre of gravity for the improvisation, I had to look at the chords and see the movement of them. Because I connect so well with the visual, I conceptualized a phrase in words in my head. Then I replaced the words with notes, which brought a lot of dynamics and interesting melodic choices.

5.3. The work

At first I didn't realize how many songs I had to choose between, and I needed to do a "pre-listen" to scan which songs that contained the most valuable and interesting musical patterns for me to use. So I guess we could say that my analysis started in the "pre-listening" stage.

When I decided which songs to analyse I made two columns in a notepad. One column I titled "Melodically" and one I named "Rhythmically". This would work as a scribble board for me to write down everything heard the musicians doing. I started to analyse Charlie Parker, then Wes Montgomery and Fred Nardin. These where the first musicians I chose to create my own interpretations from. When I had written down and summarised all the overall typical musical movements of each of the artists I started to create small exercises from these notes. I started to input these things in my solos and in my expression when singing. For example in Wes Montgomery's solos I found "gliding up to a note". So I started to try that coupled with one more thing from the list. Everytime I practised from the lists I chose maximum two new things to manage at the same time, before I put all of them together.

For some of the things I needed to have a more logical and "hands on" approach, and on other things I needed to use a more imaginary and visionary mental picture to succeed. A good example of a visual method was a rhythmical pattern that I found in Fred Nardin's solos: "5. Mimic someone talking or an animal that moves forward rhythmically. Visualize movements!". An example of a less imaginative/visual topic on the list is from when I listened to Charlie Parker: "4. Use 4ths, 5ths and octave intervals". Here I really needed to just sit down and practise to sing 4th, and 5th intervals and using octaves which I almost never use normally when performing a solo. From Mathias Lundqvist's collection of exercises: "114 skalövningar för improvisation" (Lundqvist, 2004) I found a bunch of good exercises to practise the intervals. Here he has listed some of the intervals, starting at 3rds and also practising 4ths, 5ths, and 6ths. Because this mainly focuses on C as a starting point, I had to change the key (starting point) which I did every time I trained the intervals.

Below I have listed everything I managed to do during my practise.

5.3.1. Practising the elements of Charlie Parker

https://soundcloud.com/user-90722115/it-could-happen-to-you-charlie-p1/s-HWKkVXcEitd?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/afternoon-in-paris-charilie1/s-OPhqzeTW4U2?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/ill-be-seeing-you-charlie1/s-AeyNe0phlSW?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Rhythmically
(See Chapter 5.2, Fig. 1)
Numbers from the column: 1-8.

Melodically
(See Chapter 5.2, Fig. 1)
Numbers from the column: 1, 4, 5, 6, 7, 8, 10.

5.3.2. Practising the elements of Wes Montgomery

https://soundcloud.com/user-90722115/it-could-happen-to-you-wes1-practising/s-Q9lgXbttpcQ?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/ill-be-seeing-yoou-wes1-practising/s-uni8pjH7u8G?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/afternoon-in-paris-wes1-practising/s-QROelf50MRU?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Rhythmically

(See Chapter 5.2, Fig. 2)
Numbers from the column: 1-9.

Melodically
(See Chapter 5.2, Fig. 2)
Numbers from the column: 1, 2, 4, 5, 6, 8, 9, 10.

5.3.3. Practising the elements of Fred Nardin

https://soundcloud.com/user-90722115/it-could-happen-to-you-fred1/s-r1YDmKsvWmV?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/ill-be-seeing-you-fred1-pracising/s-X1HBYVp6IJ6?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/aftectisingrnoon-in-paris-fred1-practising/s-OpoxPFnFZEw?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Rhythmically
(See Chapter 5.2, Fig. 3)
Numbers from the column: 1-9.

Melodically
(See Chapter 5.2, Fig. 3)

Numbers from the column: 1-8.

5.3.4. Practising the elements of Roberta Gambarini

https://soundcloud.com/user-90722115/afternoon-in-paris-roberta1-practising/s-ECrnYJGLSx2?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/ill-be-seeing-you-roberta1-practising/s-P7PTb8uAjJO?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/it-could-happen-to-you-roberta1-practising/s-30JZYEaEgFd?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Rhythmically
(See Chapter 5.2, Fig. 4)
Numbers from the column: 1-11.

Melodically
(See Chapter 5.2, Fig. 4)
Numbers from the column: 1, 3, 4, 5, 6, 8, 9, 10.

5.3.5. Practising the elements of Miles Davis

https://soundcloud.com/user-90722115/afternoon-in-paris-miles1/s-RLzPrAGqTcv?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/ill-be-seeing-you-miles1-practising/s-gZySZRg1le9?si=d5f3f304523147418fcee75622598ff4&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/it-could-happen-to-you-miles1-practising/s-eX4Y21Y3uvx?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Rhythmically
(See Chapter 5.2, Fig. 5)
Numbers from the column: 1, 2, 3, 4, 5, 6, 7, 8, 9, 12.

Melodically
(See Chapter 5.2, Fig. 5)
Numbers from the column: 1, 2, 3, 5, 7, 8, 9, 12.

After practising the different elements, we recorded group sessions where my bandmates were

comping me. When listening to the recordings I did my own analysis of what I heard, where I simply wrote down everything that I heard myself doing, just like my musician colleagues who participated in the project. To compare my own registrations this with theirs, I asked them to listen to the recordings and do the same thing; write down what they heard objectively, regarding rhythms and melodic patterns. To not become affected by what they wrote, I asked for their notes after I had finished my own analysis. Because we recorded the same songs, I analysed all recordings chronologically, from the first recording to the last.

When introducing the project to my bandmates I presented to them that we were going to make three sets of recordings, starting with the first session in October. In October, I had just started to listen to my first musician so I hadn't had the time to interpret the real work yet, which was good, so that we could compare the recordings in the beginning, middle and end of the process. I asked the musicians to write down their observations after every time we recorded. On the last recording, I sent the recordings again to the musicians, so that they could save them and listen. I didn't want to read what they'd observed until I did my own analysis first, so as not to become affected by their thoughts. I had asked my friends to write what they had heard very objectively without applying any of their own taste or values to the listening, to have a clearer picture of what I'm doing and not doing. I realise that it is almost impossible to not let our taste interfere with our listening but my point was that I wanted comments other than simply "nice groove" or "she is improvising with a great flow", etc. When I gathered the notes from them all, I decided to summarize everything they had written, to see what I'd managed to do in a live situation.

5.4.   My own analysis of the live session recordings

5.4.1.   I´ll Be Seeing You

https://soundcloud.com/user-90722115/ill-be-seeing-you1wav/s-31zHxXBIESK?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

First recording:
Rhythmic sequences, only some of them repeated. A flow of 8th notes. I don't hear so many pauses. The solo is filled with quarter notes and 8th notes in different rhythms but the rhythms are not recycled and used again; the flow goes forward all the time. No clear direction in where I am going harmonically or rhythmically.

https://soundcloud.com/user-90722115/ill-be-seeing-you/s-fJK1bjgkYcq?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Second recording:
Sliding up to a note, and repeating the same note. Dotted quarter notes are used. I hear chromatic patterns and a flow of 8th notes. Repeating melodic and rhythmic sequences. Both repeated exactly and separately; repeating rhythm with different notes and same notes with different rhythms. Using one note to come back to, I use offbeat and onbeat mixed. Higher notes are used, and I sing in a pattern that is going upwards. Chromatic patterns are used.

https://soundcloud.com/user-90722115/ill-be-seeing-you-1/s-dJpuFzo0RC9?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Third recording:
Repeating one note and using a variation of rhythms. Sliding up to notes. Using doubletime subdivisions. Overlayed chords on top of each other are used. Patterns repeated rhythmically with different notes. I use an odd choice of notes within the chords, and I sing higher notes. The melodic line goes upwards. Repeating exact sequences. Using encircled chords melodically. I hear a flow of 8th notes and I use different kind of pauses in the phrases. "Stairs" melodically going downwards and landing on long notes. Long and dotted notes are used.

5.4.2. The Nearness of You

https://soundcloud.com/user-90722115/the-nearness-of-you1wav/s-QDBt0qwfFql?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

I only have one recording of this song, simply because I discovered that it was more beneficial for my practising to continue with the other songs.

First recording:
I don't hear clearly much variation rhythmically but I hear small variations. Not so much vowel variations. I can not hear that much melodic variation and I can't hear clear sequences that are firm and decided. I seem unsure as to what to do melodically and rhythmically, and I use almost the same notes melodically throughout the whole solo.

5.4.3. Afternoon in Paris

https://soundcloud.com/user-90722115/afternoon-in-paris1wav/s-hTiCo5H8Udq?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

First recording:
Not much variation rhythmically. I hear 8th note flow. Sequences are used but are unclear and do not repeat. Landing on odd notes within the chords. Notes are repeated on offbeats. Pauses are not used much. I use a lot of the same notes and I do not use a lot of melodic variation.

https://soundcloud.com/user-90722115/afternoon-in-paris/s-YGKlmEDx3lN?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Second recording:
Fast rhythms, double time are used. Using one note, repeating it and moving it up and down in a sequence. Using long notes and using a mix of different pauses. Dotted notes are used, both quarter notes and 8th notes. Landing on a note and holding it a long time. I use higher notes. Going upwards melodically on "steps", like a stairway. I use a flow of eight notes. I use two notes repeating and I land on harmonically odd notes. I sing chords within and outside the key.

https://soundcloud.com/user-90722115/after-noon-in-paris/s-2RAWaHd9SX4?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Third recording:
Dragging and speeding the beat within the bars. Variations melodically and rhythmically in the melody. Dotted notes are used. Rhythmic patterns are used with different melodic notes. I hear that I sing higher notes in a flow of 8ths within and outside the key. Pauses of different length are used. Glissandos up to one note occur. Using different note values on the same note. Chromatic scale is used.

https://soundcloud.com/user-90722115/afternoon-in-paris-1/s-vaDcf2kXFW0?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Fourth recording:
I am holding long notes. Following my own subdivisions instead of following the time signature exactly. Following my own scales regardless of the key and chords. Using doubletime and landing in my own time. Singing a little bit before and a little bit behind the beat. Using a few notes, not too many different variations but holding the notes for a longer time. Sequences that are repeated exactly. Sequences that are repeated with melodic variations.

5.4.4.   It Could Happen to You

https://soundcloud.com/user-90722115/it-could-happento-you1wav/s-FVIwpKCq8do?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

First recording:
In this recording I barely use pauses. There is a feeling of "everything at the same time" and no concrete direction in the solo. Very short solo.

https://soundcloud.com/user-90722115/it-could-happen/s-MflpUolCUhF?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Second recording:
Using longer notes and changing between one and two notes. Using a lot of different pauses. A flow of 8th notes is heard, and landing on a long and odd note in the chord. Chromatic patterns are used. I hear that I choose one note to come back to melodically. Circulating melodically around the chords in double time. Having a free approach to the pulse (stretch the time). Repeated sequences melodically and rhythmically.

https://soundcloud.com/user-90722115/it-could-happen-to-you/s-HDvP9pNVU3G?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Third recording:
Varied rhythms are used with syncopated 8th notes. Using a long note and then going over to double time subdivision. Long notes and a flow of 8ht notes combined. Singing in and outside of the key.

Repeating sequences and using one note with varied rhythms. Large intervals are used such as octaves and sevenths. Dotted notes are used.

https://soundcloud.com/user-90722115/it-could-happen-1/s-IacvLEzbQAi?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Fourth recording:
Using pauses in varied places in a phrase. Same rhythmic sequences with exchanged notes. Octaves and other bigger intervals are used. Gliding up to the same note on repeat. "Islands" of chromatic notes are used. One note on repeat, with different accents and rhythms. Odd intervals are used and doubletime is used in the performance.

5.4.5.   I´ll Remember April

https://soundcloud.com/user-90722115/ill-remember-april/s-NkzC1M8j031?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

First recording:
In this recording I am not doing many variations rhythmically or melodically. I repeat one note in a sequence, followed by the same sequence moved up and down. I go upwards melodically in steps with different intervals. Unclear double time is used; a little behind the beat. I use odd intervals such as 4ths and #4ths. I use pauses of different lengths.

https://soundcloud.com/user-90722115/april/s-zqVGnAy5ODX?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

https://soundcloud.com/user-90722115/ill-remember-april-1/s-aAkGCImO9Jj?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Second & third recording:
I use syncopated rhythms and very clear rhythms on the beat. Sequences with different rhythmical patterns but different melodic notes are used. Repeating notes. Sliding up to a note; doing the same thing but with a different note. Going down melodically in steps (same intervals), then doing the same thing with a different starting point on the upper note. Using octaves and chromatic patterns and dotted notes.

After collecting all my own notes and observations about the live sessions, I am surprised at what I actually used during the live sessions. I managed to use repeating sequences a lot. Some sequences with the same melodic patterns + varied rhythms, and some with the same rhythmic sequence with other notes. Also, the usage of double time and long notes are clearly heard in the solos, as well as the bigger intervals that I use frequently.

5.5.   Analysis of the same sessions from my group members

My group members observed these specific things in my solos:

- Long notes are used in the beginning of a phrase, then faster rhythms are used.
- Rhythmic patterns are often heard when I am soloing.
- Chromatic passing notes are used.
- "Displacements" are heard, pushing rhythms and lengthening the phrases.
- Delayed resolution is used.
- Straight 16th phrases are used against swing beat.
- Landing on an "odd" note in the chord such, as 9 or #11.
- Blues phrases are used in the solos.
- Large intervals, sometimes bigger than octaves are used.
- Melodic anticipation is used in the theme of the song.
- Singing one note and using a variation of rhythms.
- Polyrhythms are used.
- The usage of offbeat is heard, as well as different kinds of triads and long pauses in the beginning of a phrase.
- Starting on "2 and" in one phrase and "2" in the next phrase.
- High and low notes are heard (big leap between the notes).
- Using pauses in different lengths and pushing the quarter notes in different variations, and using a variation of subdivisions.
- Motives are used where there is a superstructure created from the phrase before.
- Long notes are heard, as well as "hanging on the beat" and dotted quarter notes.
- 8th note flow is used in the solos.
- Creating blocks full of harmonic ideas and then going back to using only a few notes.

It was very interesting for me to read these comments, because they include a lot of what I was trying to learn over these months and I see that we also wrote down a lot of the same things in our analyses. There were some things on the lists that occurred a number of times, which I just wrote once.

6.   Discussion

It is clear now, after reviewing all the observations, that what I did and how I did it really made a difference to my sound. Looking back at the project and the observations I made in the beginning, I can see there are a lot of similarities between the musicians I chose to analyse. For example, long notes followed by faster rhythms seems to be a common pattern as well as creating sequences both rhythmically and melodically to create a playfulness in the solos. To have other people analysing my expression made it easier for me to realize what I am doing and how this project has changed my way of improvising. It feels like a good confirmation of my process and that other people can also hear a difference in my way of approaching solos.

Throughout all the work I did, I had to go back all the time to the first summary, because I found it hard to maintain the new things I had learned, because I'd added new things to my folder. So I needed to repeat the system all the time, and as I listened to new musicians, I just added the new

information to a file. I spent around 3 weeks on each musician to practise, analyse and recap all the things, and translate them to something I could use. I found it interesting and surprising that I very quickly adapted to my own systematic way of doing the analysis, and that it got easier and more interesting as I went along through the chosen artists. The difficult thing for me was to not choose too many artists but at the same time I know that this is something that I can do for a very long time in the future, to collect many more tools to use when I'm singing jazz.

The biggest surprise for me was my voice, and the energy of my voice. I made some observations that are a little bit outside of my other analyses. I noticed that the vocal modes I am using sound a lot clearer and more vibrant in the later recordings, and I believe this is because I managed to create a purpose and goal for the structure of the improvisations. This brought me so much confidence and security when improvising, because when doing it this way I knew what to focus on. Another big difference I heard is that I am a lot clearer in the rhythms in general in my later recordings, than in my first recordings. I think this has to do with the precision in the phrases. I pushed myself to be very obvious in my improvisations, to capture the things I wanted to be heard, and that is why I am singing with more precise subdivisions, with a better sense of musical timing.

Going back to the purpose of my project, I believe that I managed to do this within the purpose. The purpose was to inspire myself and others to create various ways to learn what other musicians do, and I think I succeeded in doing that. I even started to use these observations and methods as a part of teaching other singers when they wished to gain a larger toolbox within improvisation.

My wish for this project was also to undertake what we hear other improvisors do, in a more personal way, that I and other singers can relate to.

I am aware that I did not manage to interpret and learn all the things in my lists (Chapter 5) This is simply because it takes more time for me to learn a specific scale and use it when improvising. That is why I chose to have a freer approach to it. I knew that the more logical topics such as a specific scale and a specific rhythm would take longer for me to learn. And this is something I can always practise and learn more over time, but my goal was simply to gain more tools melodically and rhythmically, and that is also what happened for me. I am not saying scales and exact rhythms are not important, however it takes more time for me to prepare and use them freely for me in improvisations. But I gained more tools during this process and a new approach to apply when I listen to music.

I think what I could have done differently is to have greater discipline in learning the hardest parts for me (scales and exact rhythms) but I know that it would have taken too long, and this project did not allow for that timeframe.

Looking back, I think I could have chosen more songs from Fred Nardin and Roberta Gambarini to analyse. I chose songs in which I found the most interesting patterns and ideas. I can see now that I chose twice as many songs for Miles Davis than for Roberta Gambarini, and that is something I could have done differently.

Another observation I made is the sound of my voice in the first recordings compared to the last recordings. The concreteness of the melodic and rhythmic practices seems to have brought out a clearer sound and a clearer vision for each solo. Maybe this is because I actually have to clarify what I am doing, to bring it out to others and to myself, which is not at all a bad thing. The opposite is true; it makes my sound and my vision about the phrases much more comprehensible for me, and for

other people who are listening to what I am doing musically.

I wanted to continue my journey in searching for more musicians and solos to undertake in this way, but time simply did not allow for me to do that. So this just gets me even more excited to continue my project in the future.

7. Conclusion & Result

The result I managed to achieve when working within my method, adds up nicely to the purpose. I also found that there were other beneficial traits that inspired me when listening, such as what energy and self confidence that is needed in order to create and improvise freely. I was able to find exercises that helped me to grow in a musical way and as an improviser in the jazz genre. This has helped me to feel more comfortable and balanced when playing music with other people and that was my main goal. I guess the psychological aspect is important in analysing the whole process, since I know that doing this has changed my sound for the better; I have a bigger flow of musical ideas now than in the beginning, I got the chance to study the theoretical parts of music that I rarely study and my rhythmic timing is better now than before. But I think, honestly, that all these things shifted my self esteem when it comes to music and improvising. The more you know, the more self aware you become, the higher self confidence you get. At least, that is my conclusion.

I honestly believe that this is a great way to learn certain things, and I felt comfortable doing this in my own way. Since I perceive myself as a creative person and someone who learns through visual examples and connects strongly to drawings, art and feeling, this method was good for me. This year, I attempted to do something I thought was going to be very difficult; and almost impossible. But I learned that I can do more than I think, and that melodical and rhythmical patterns are something I can do too!

I wanted to find my own voice and my own expression in music and improvisation and I hope that this is a proof that everyone can learn to sound like the American Giants of Jazz!

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