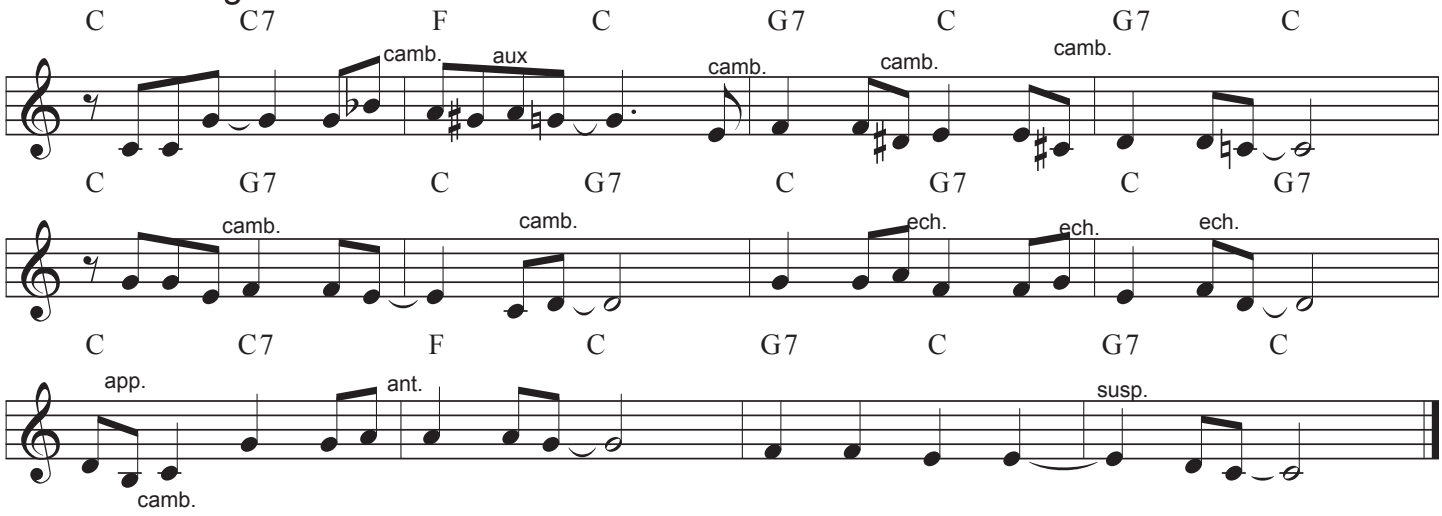
Lesson 7c.

Using the "Cambiata" and "Échappée" on my favourite tune!

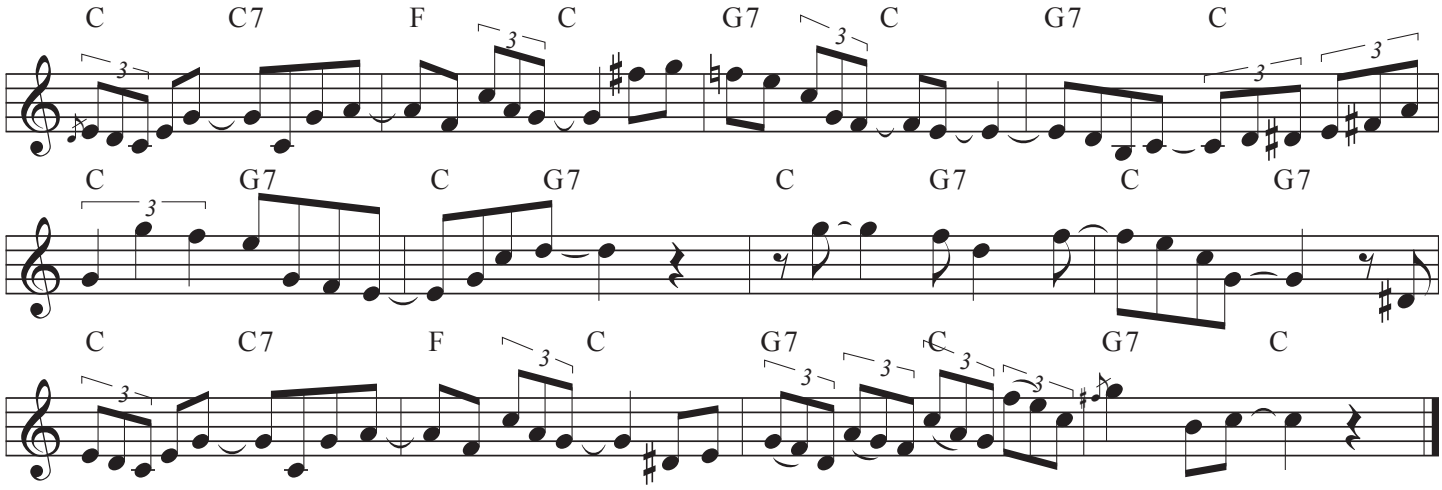
With a Swing



From what has transpired up to this point, it would seem that all improvisational embellishment is a totally intellectual process. That may not be completely accurate. Imagination plays an important part in all creative activity.

The reason for studying the basic melodic techniques is to learn how to use them and to get acquainted with their aural impact. Ultimately, it will become a way of playing and the analysis becomes secondary. It is somwhat unlikely that a player might be thinking of the various melodic devices during the actual creation and performance.

Regardless of which techniques are applied to the tune in question, to a greater degree, the over-all shape of the melody remains intact. Think of the embellishing process, not as trying to improve on the tune but simply as exhibiting the tune in a different light.



The above episode breaks many of the rules that have been suggested to this point. It would be a good idea to first learn to play it and then compare it to the original melody and analyze what seems to have taken place. The second last measure incorporates some arpeggios that are only vaguely reflective of the tune.