

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

With a Swing

The musical score consists of three staves of music in 4/4 time with a swing feel. The key signature has one flat (F major/D minor). The first staff contains the main melody with various improvisational techniques marked: 'camb.' (Cambiata) and 'aux' (auxiliary notes). The second staff continues the melody with 'camb.' and 'ech.' (Échappée) markings. The third staff features dynamics like 'app.' (accent) and 'susp.' (suspension), along with 'ant.' (anticipation) and 'camb.' markings. Chord symbols (C, C7, F, G7) are placed above the notes to indicate harmonic accompaniment.

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 somewhat 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.

This musical score shows a more complex and embellished version of the melody. It features numerous triplet markings (indicated by a '3' and a bracket) and arpeggiated chords. The chord symbols (C, C7, F, G7) are consistent with the previous score. The melody is more rhythmic and technically demanding due to the triplets and arpeggios. The overall structure remains the same as the previous score, with three staves of music.

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.