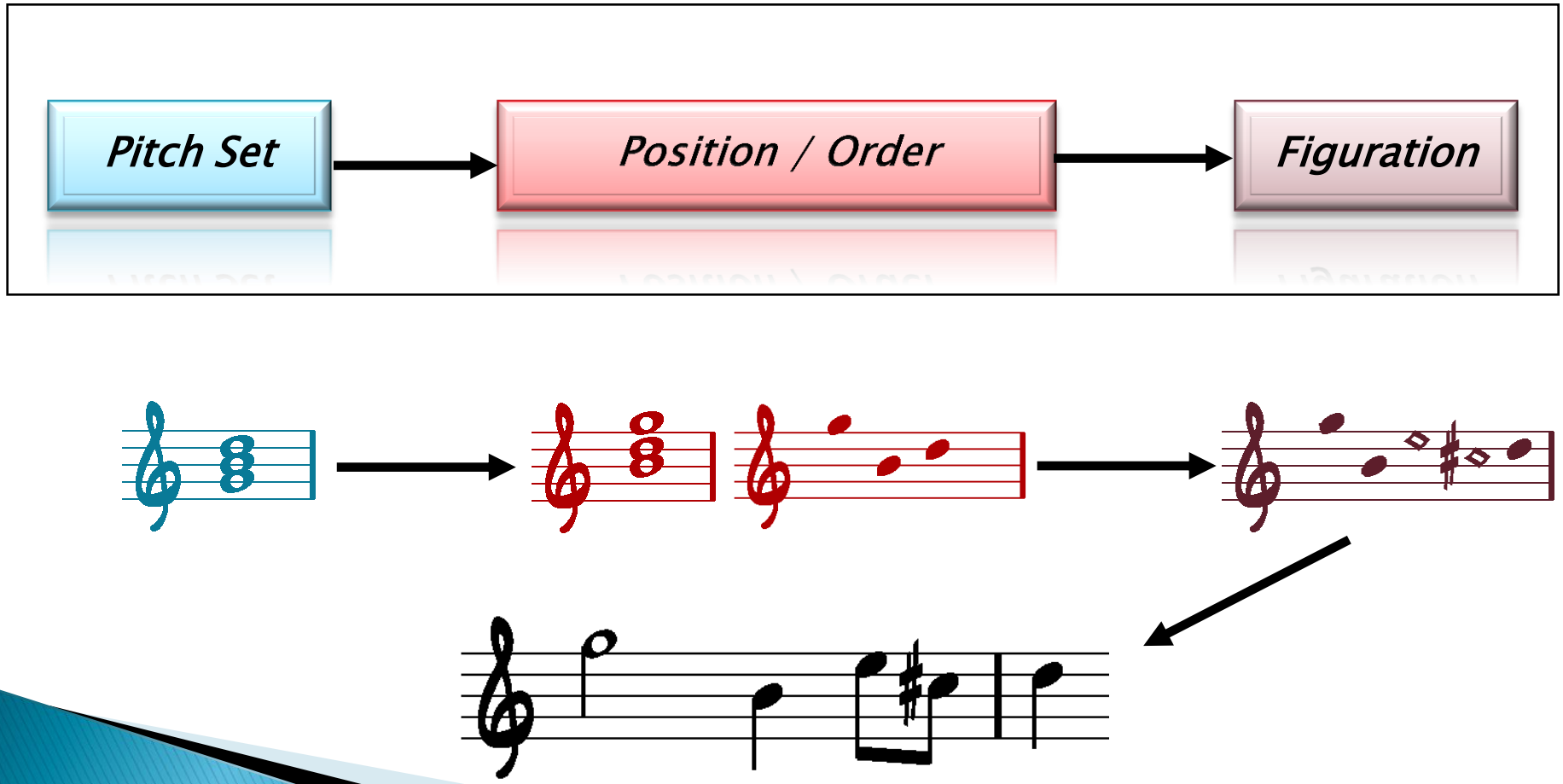
Model Analysis

A Theoretical Approach to Analysing and Creating Melodic Material

Melodic Model

Melodic Model

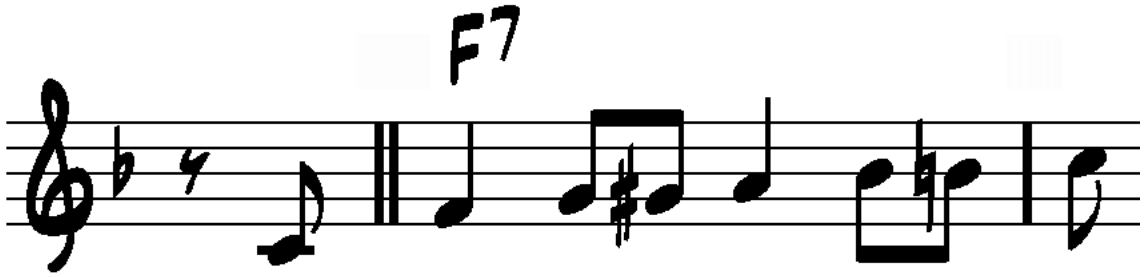


Analysis:

1. determine segment (harmonic unit).
2. determine figurative notes
3. determine order
4. determine position
5. determine pitch set

=> harmonic content

Charlie Parker über „Billie‘s Bounce“ (1945)



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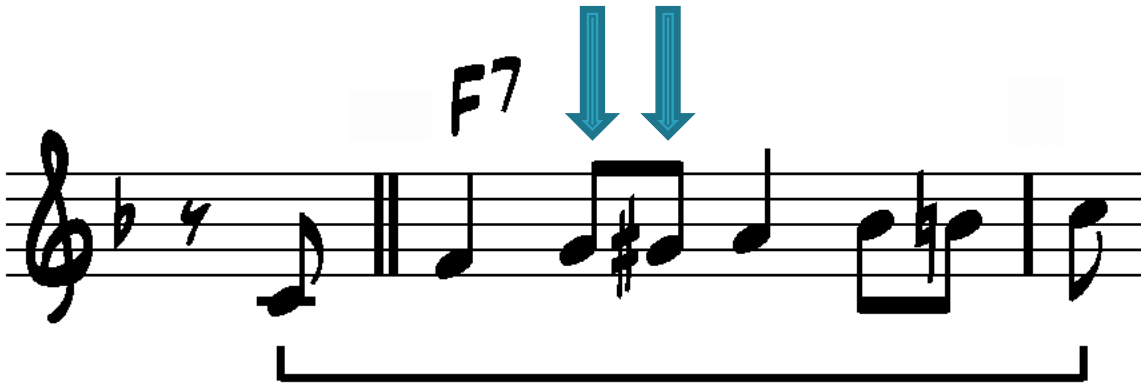

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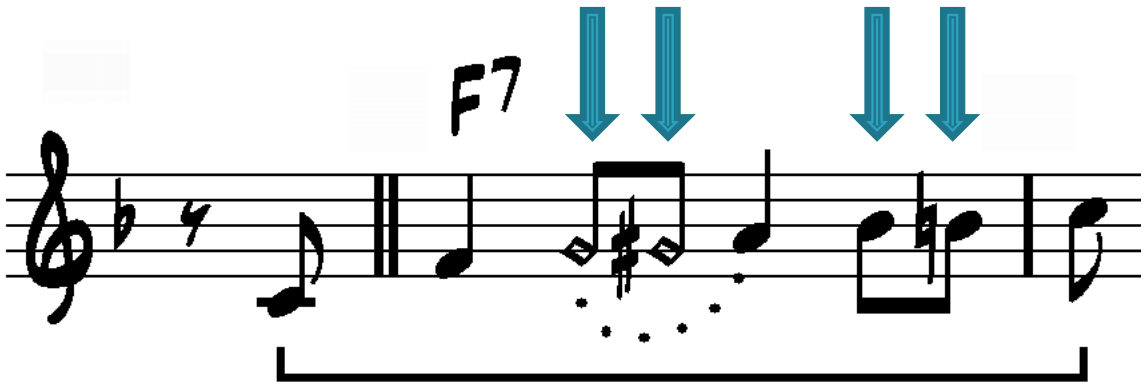

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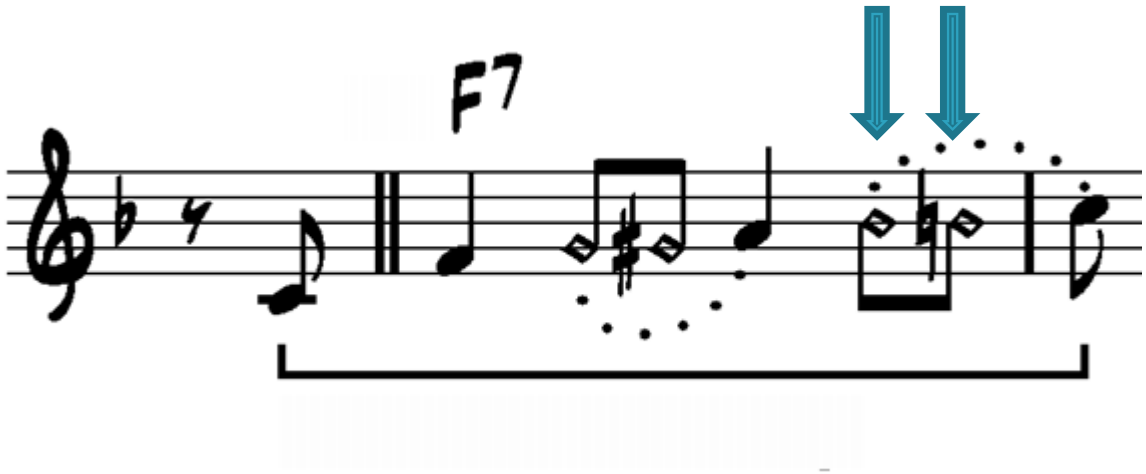

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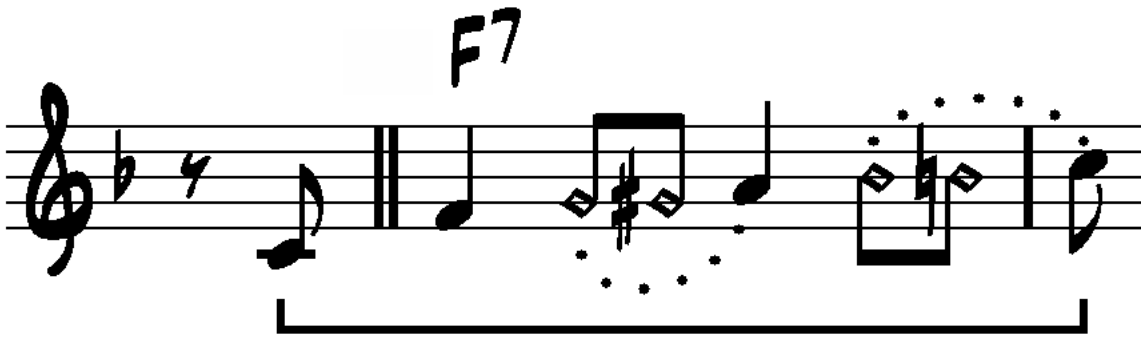
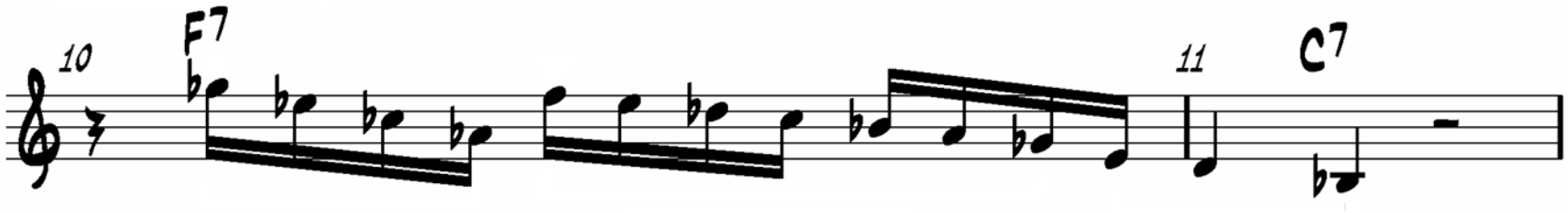
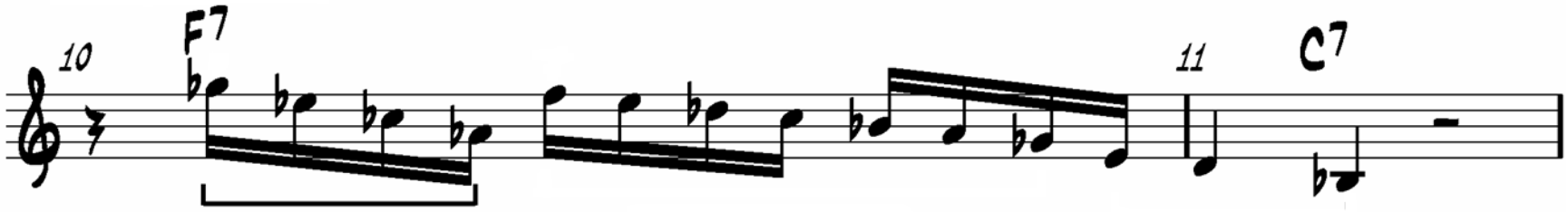


F triad
(3 pitch set)

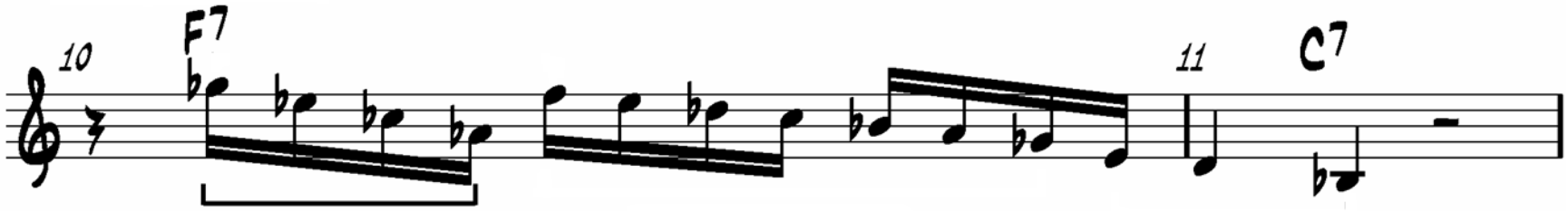
Michael Brecker on „Delta City Blues“ (1998)



Michael Brecker on „Delta City Blues“ (1998)

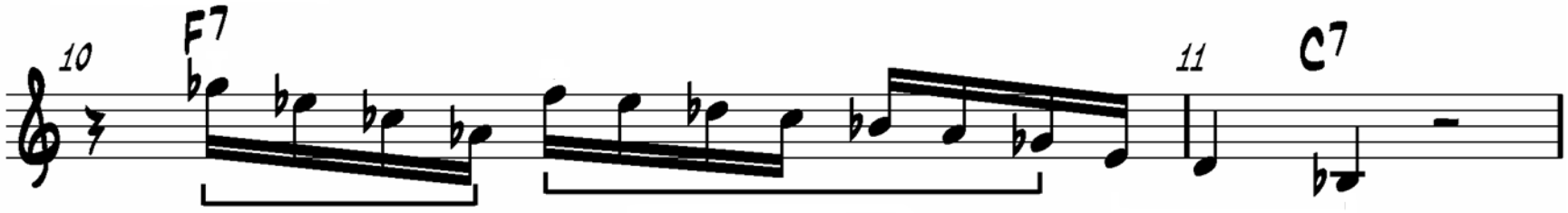


Michael Brecker on „Delta City Blues“ (1998)



Abm7
(4 pitch set)

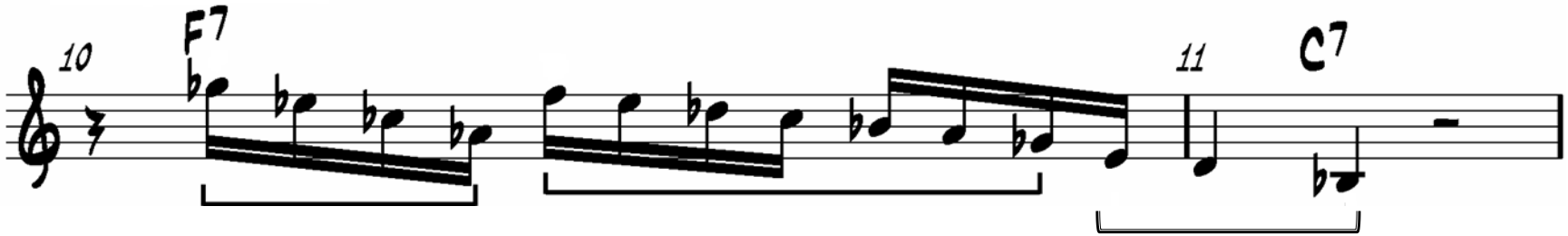
Michael Brecker on „Delta City Blues“ (1998)



Abm7
(4 pitch set)

Db mixolydian
(7 pitch set)

Michael Brecker on „Delta City Blues“ (1998)



Abm7
(4 pitch set)

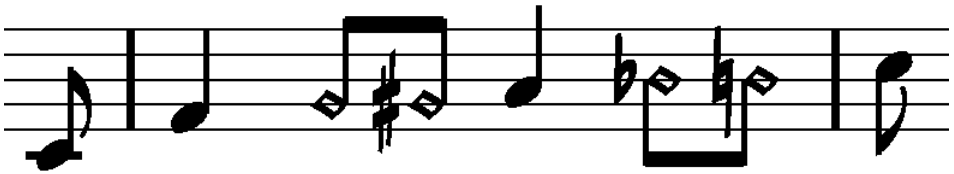
Db mixolydian
(7 pitch set)

(3 pitch set)

Applications

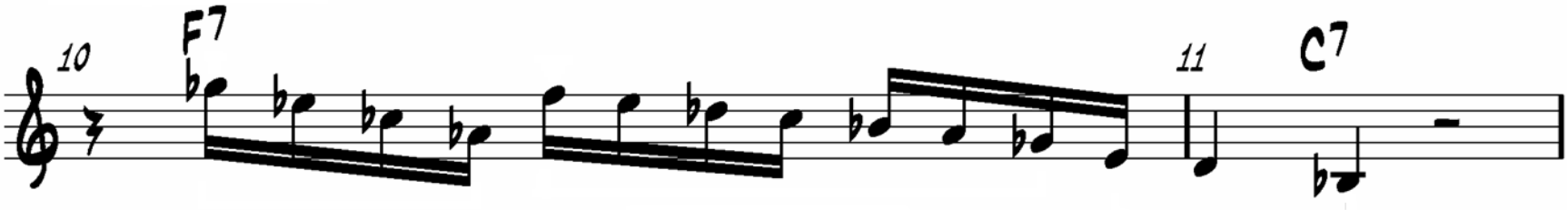
1. Style Analysis
2. Practical Use
3. Creative Potential

Style Analysis



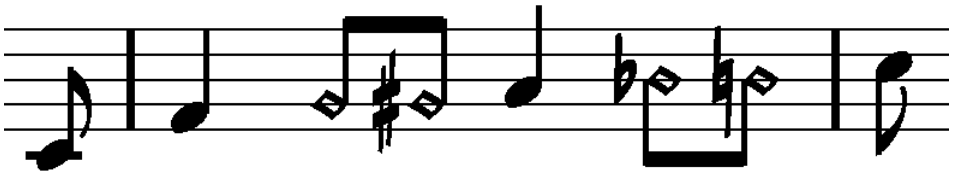
- Many Figurations
- Close Position
- Linear Order
- Harmonic content fits chord (Inside).

Style Analysis



- Short harmonic segments
- No Figurations
- Close Position
- Linear Order
- Harmonic content doesn‘t fit chord (outside).

Practical Use



Harmonic Content: F triad

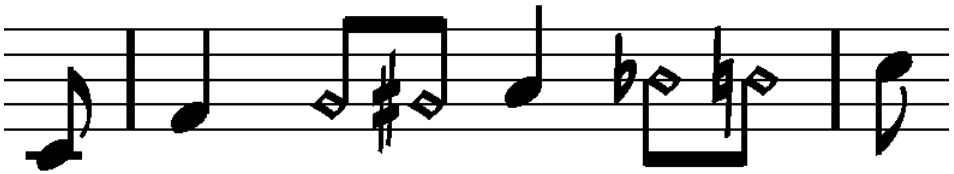
Not only inside on F7 also on:

D–7,
Eb$\Delta 7^{(9)(\#11)}$,

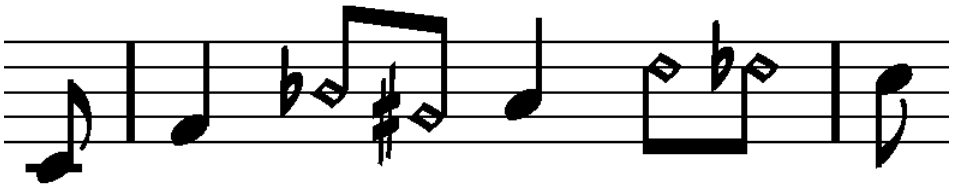
Bb$\Delta 7^{(9)}$,
G$\emptyset 7^{(9)}$,
Eb$7^{(9)(\#11)}$,

G–$7^{(9)(11)}$,
A$7^{(\#9)(b13)}$,
B$7^{(b9)(\#11)}$,
usw.

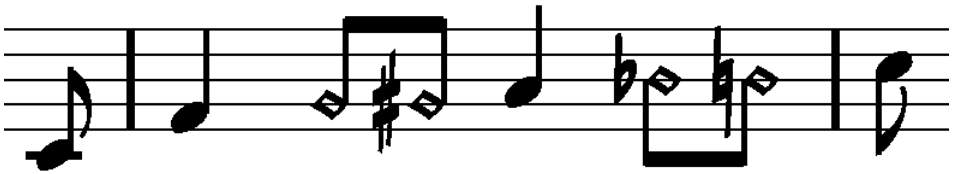
Creative Potential



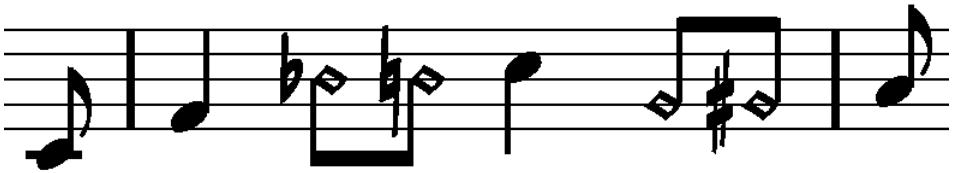
Different Figuration



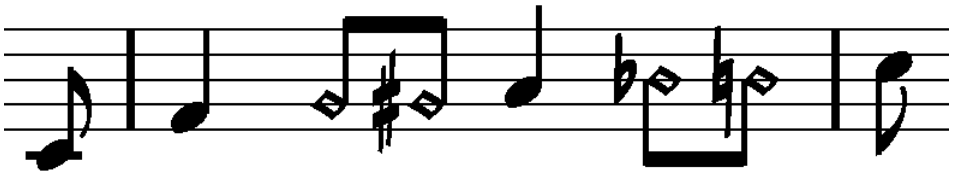
Creative Potential



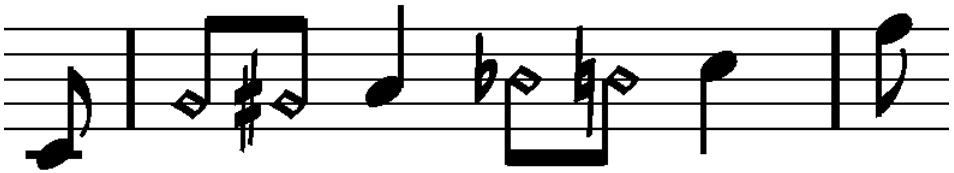
Different Order



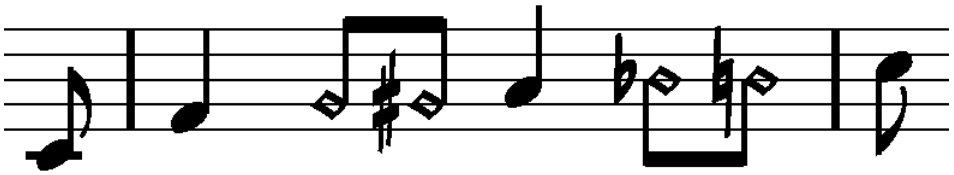
Creative Potential



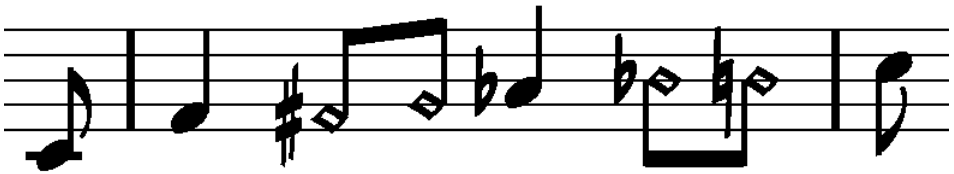
Different Position



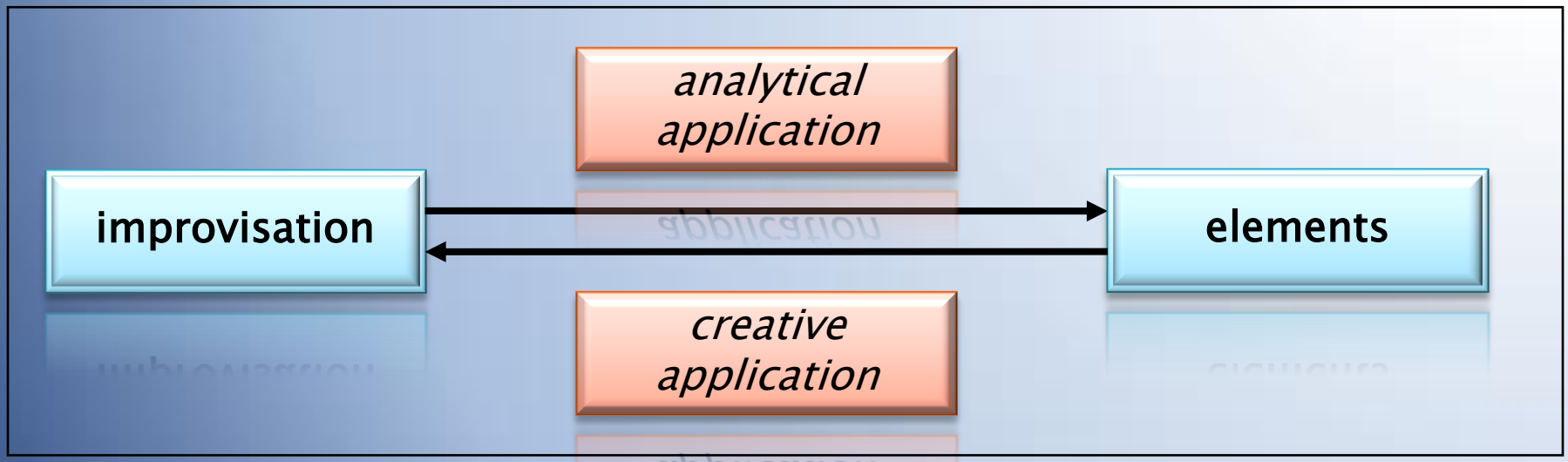
Creative Potential



Different Pitch Set

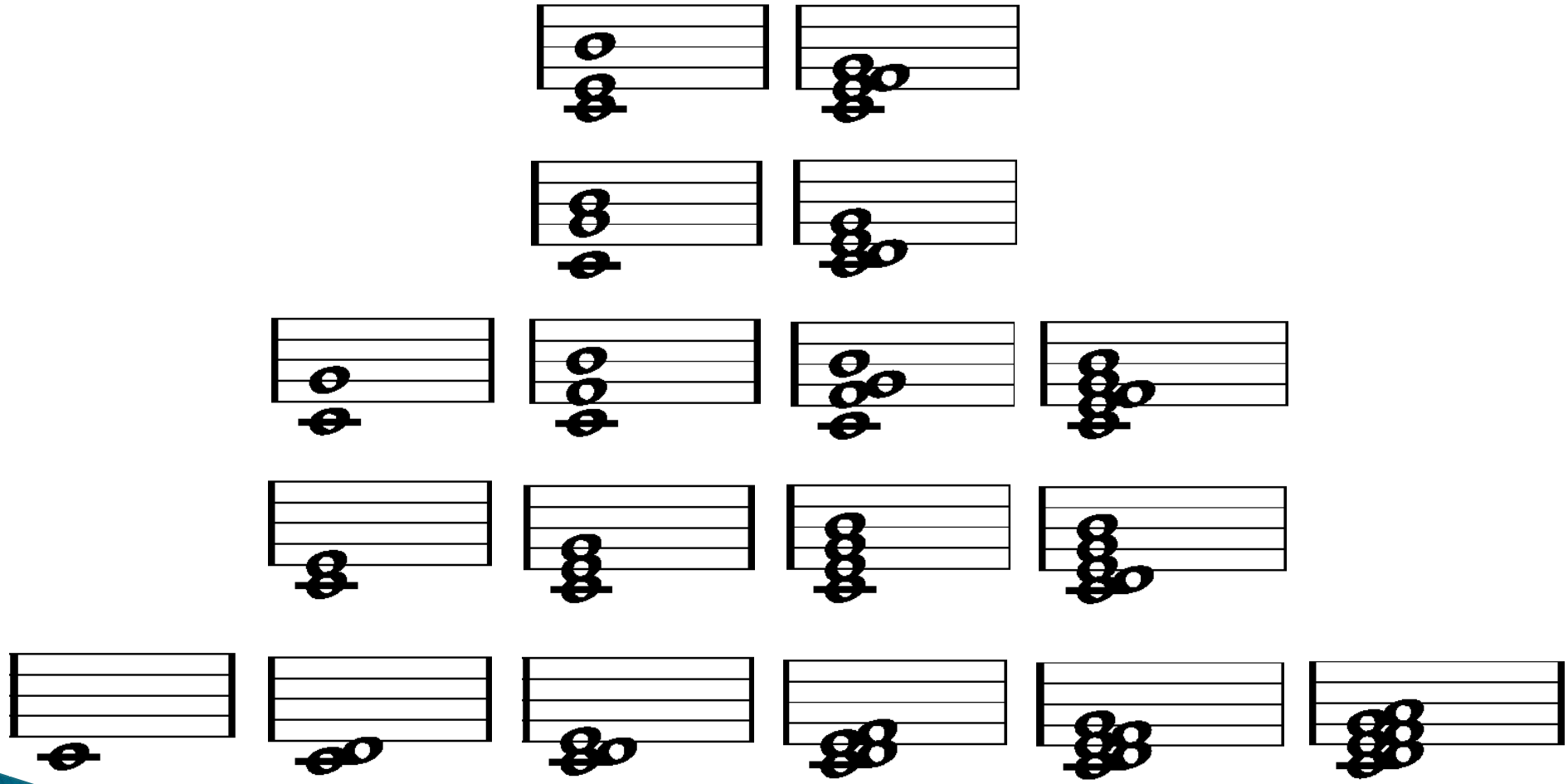


Résumé


analytical application
improvisation
elements
creative application

Melodic Model

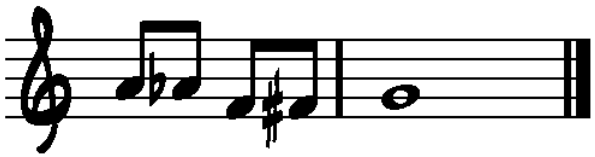
18 Pitch Set Classes



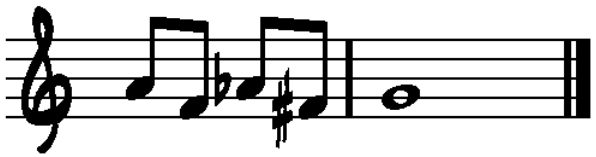
Melodic Model

Figuration

Four Note Approaches



above–above–below–below



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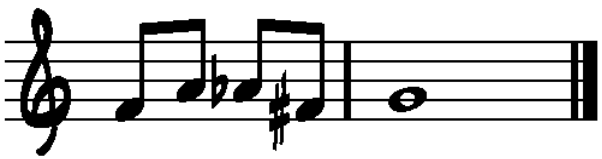

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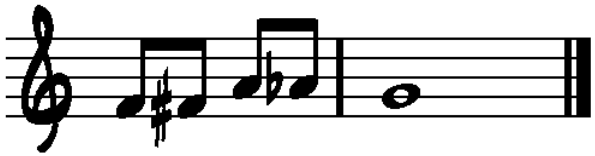

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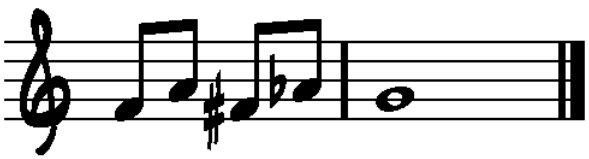

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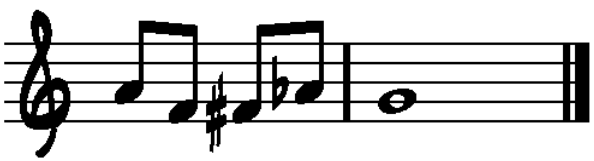
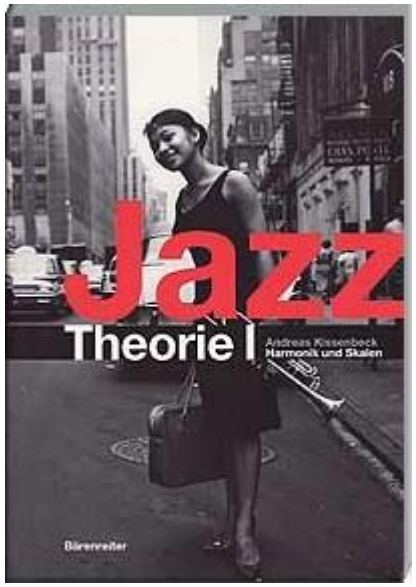
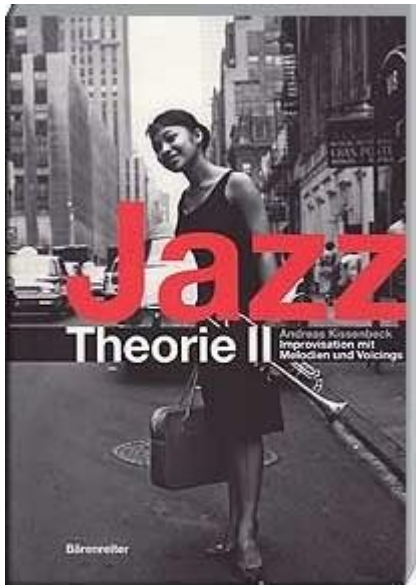


above–below–below–above

Melodic Model



Jazztheorie 1
Bärenreiter 2007



Jazztheorie 2
Bärenreiter 2007

Arrangieren
Schott 2011

A10
E30
E55
Berlin-Zentrum
65
tomtom

Model Analysis

A Theoretical Approach to Analysing and Creating Melodic Material

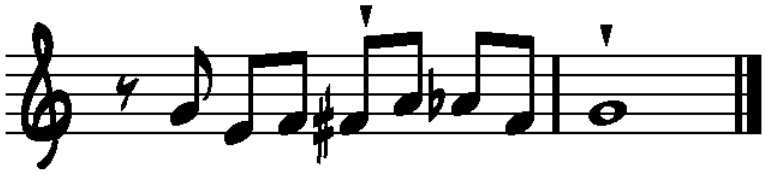
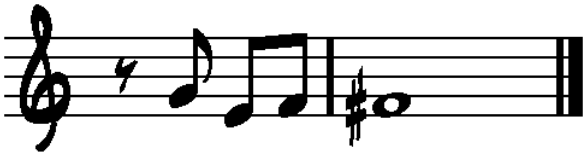
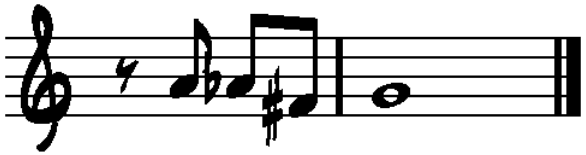
“When a distinguished but elder scientist states that something is possible, he is almost certainly right. When he states that something is impossible, he is very probably wrong.” (Arthur C. Clarke)

Figuration

Combined Approaches

:

Seven Note Approach



A combination of: