

# Improvising in Clave

Sponsored by Yamaha  
and Hal Leonard

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## Ex. 1: 3-2 melody (close fit)

Mambo ♩ = 180

Melody and clave: Line up here

Piano

F7 B $\flat$ 7 B $^{\circ}$ 7 F7 F7(#5)

Clashes with clave here

But resolves here in 2nd bar of 2-bar cell

Pno.

B $\flat$ 9 B $\flat$ 9 C7(#5) F7 A-7 A $\flat$ 13

9

G-7 C7sus4 C13 F7

Pno.

2

Ex 2: 2-3 melody (more tension w/clave)

13

tension release tension release

F9 E9 F9 Bb9 F9 E9 F9 E9 F9 Bb9

Pno.

*fff*

2

18

18

A9 Bb9 F13 D7(#9)

Pno.

18

18

18

18

22

22

(would have to be resolved in rhythm section arrangement here)

22

F#7 G-7 F#7 G-7 C13 B13 C13 F13 E13 F13 E13 F13

Pno.

22

22

22

22

Ex 3: Line construction on simple progression

Mambo ♩ = 160

D-11

Musical notation for measures 26-29, including vocal line and percussion line.

C-11

Piano accompaniment for measures 26-29, including grand staff notation.

Musical notation for measures 26-29, including bass line and percussion line.

Musical notation for measures 30-33, including vocal line and percussion line.

Piano accompaniment for measures 30-33, including grand staff notation.

Musical notation for measures 30-33, including bass line and percussion line.

Musical notation for measures 30-33, including percussion line.

Ex 4: Using common tones over 2-chord progression

36 G9 F9 chord tones of F7 become upper structure notes in Eb7 G9 F9

tension release tension release

Pno. F9 Eb9

36 F9 Eb9

36 RIDE

36 G9 F9 G9 F9

Pno. 40

Ex 5: Cyclical patterns

parallel structures create both tension and symmetry

3-beat idea against 4-beat meter

44

G9 F9 G9 F9

release tension

Pno.

44

F9 Eb9

44

F9 Eb9

44

2 2 2 2

"Floating" rhythms also create tension

48

G9 F9 G9 F9

release

3 3 3 3

Pno.

48

2 2

48

2 2

48

2 2

48

2 2

52 G9 F9 G9 F9

3 3 3 3 3 3

release

52

Pno.

52

52

52

52