

# Model Analysis

A Theoretical Approach to Analysing and  
Creating Melodic Material

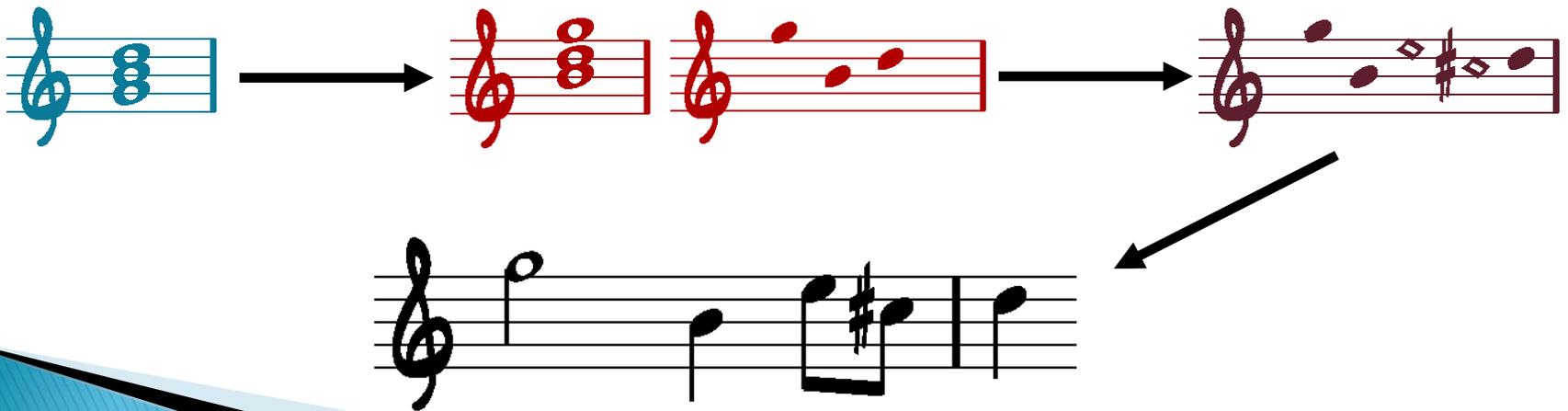




# Melodic Model



# Melodic Model

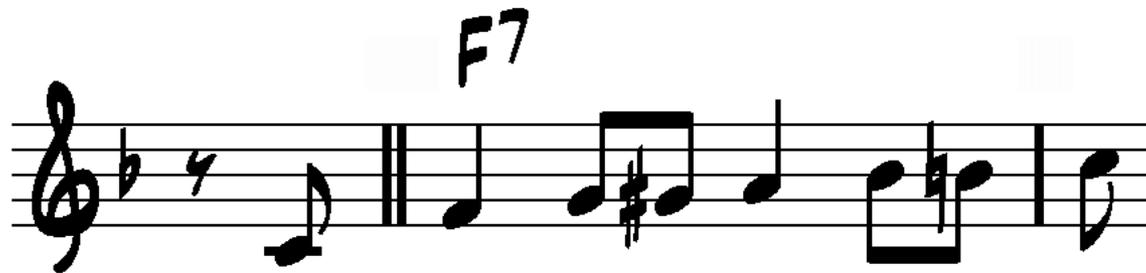


# Analysis:

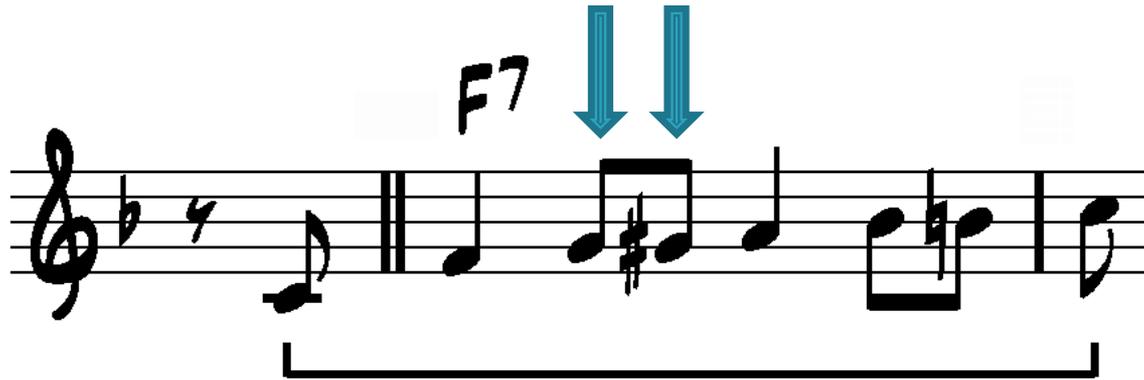
1. determine segment (harmonic unit).
2. determine figurative notes
3. determine order
4. determine position
5. determine pitch set

=> harmonic content

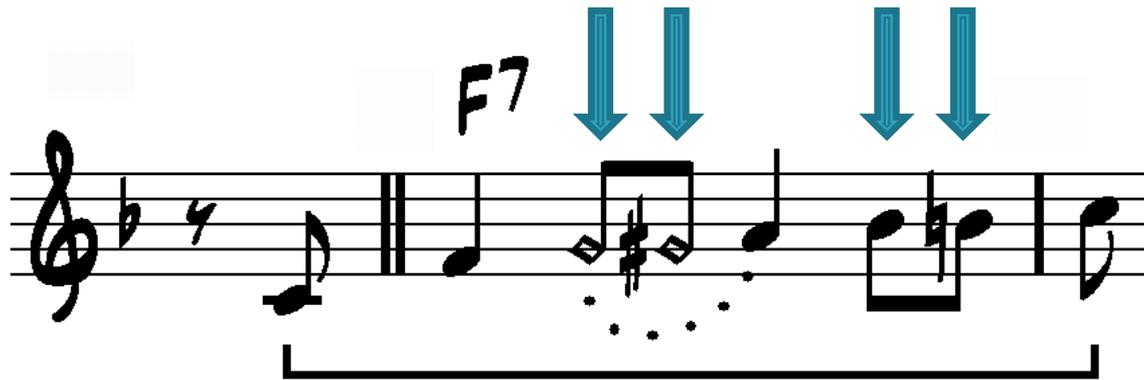
# Charlie Parker über „Billie’s Bounce“ (1945)



# Charlie Parker über „Billie’s Bounce“ (1945)



# Charlie Parker über „Billie’s Bounce“ (1945)



# Charlie Parker über „Billie’s Bounce“ (1945)





# Michael Brecker on „Delta City Blues“ (1998)



# Michael Brecker on „Delta City Blues“ (1998)



# Michael Brecker on „Delta City Blues“ (1998)

10 F7  
b b b b  
11 C7  
b

Abm7  
(4 pitch set)

# Michael Brecker on „Delta City Blues“ (1998)

The image displays a musical staff in treble clef with a 7/4 time signature. The staff is divided into two sections. The first section, starting at measure 10, contains four notes: F<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>, and D<sup>b</sup>. A bracket underneath these notes is labeled "Abm7 (4 pitch set)". Above the first note is a handwritten "F7" with a flat sign. The second section, starting at measure 11, contains seven notes: F<sup>b</sup>, G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>, D<sup>b</sup>, and E<sup>b</sup>. A bracket underneath these notes is labeled "Db mixolydian (7 pitch set)". Above the first note of this section is a handwritten "C7". The staff ends with a whole rest in measure 11.

10

F<sup>b</sup>7

Abm7  
(4 pitch set)

11

C<sup>b</sup>7

Db mixolydian  
(7 pitch set)

# Michael Brecker on „Delta City Blues“ (1998)

10 **F7**

11 **C7**

Abm7  
(4 pitch set)

Db mixolydian  
(7 pitch set)

(3 pitch set)

The image displays a musical staff in treble clef with a 7/4 time signature. It is divided into three measures. The first measure, starting at measure 10, contains a descending eighth-note line: F4 (with a flat), E4, D4, C4, B3, A3. A bracket below it is labeled 'Abm7 (4 pitch set)'. The second measure, starting at measure 11, contains a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3. A bracket below it is labeled 'Db mixolydian (7 pitch set)'. The third measure, starting at measure 12, contains a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3. A bracket below it is labeled '(3 pitch set)'. Above the first measure is a handwritten '10' and a printed 'F7' with a flat. Above the third measure is a handwritten '11' and a printed 'C7'.

# Applications

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

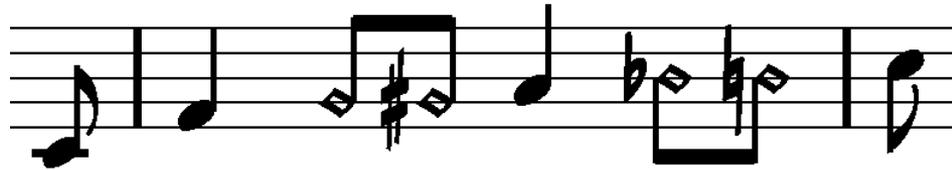


# Style Analysis



- 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<sup>(9)(#11)</sup>,

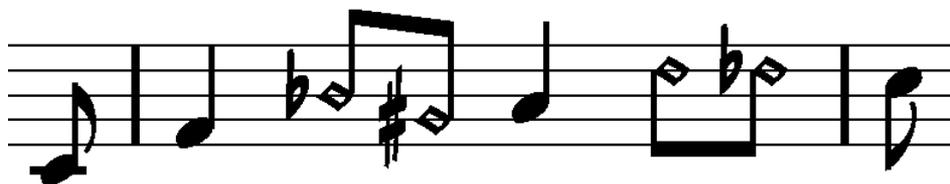
Bb $\Delta$ 7<sup>(9)</sup>,  
G $\emptyset$ 7<sup>(9)</sup>,  
Eb7<sup>(9)(#11)</sup>,

G-7<sup>(9)(11)</sup>,  
A7<sup>(#9)(b13)</sup>,  
B7<sup>(b9)(#11)</sup>,  
USW.

# Creative Potential



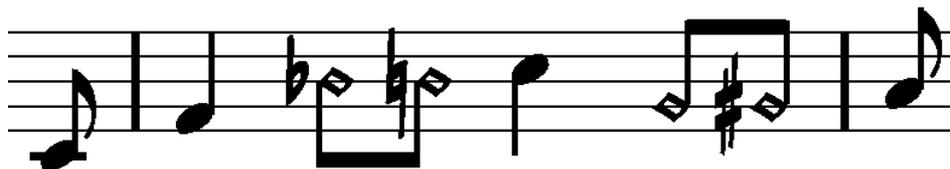
Different Figuration



# Creative Potential



Different Order





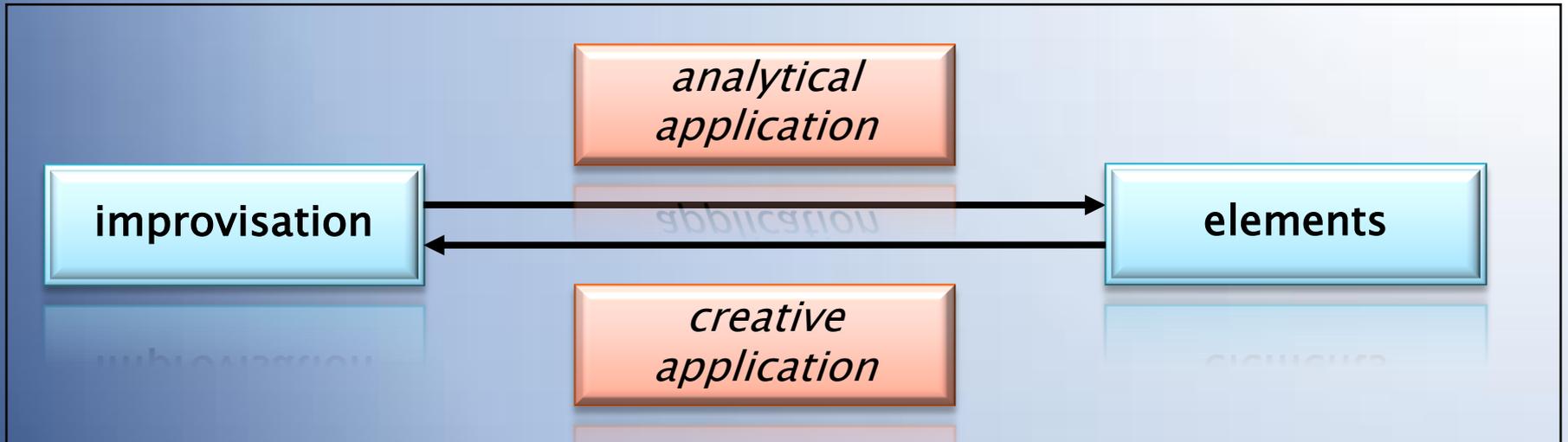
# Creative Potential



Different Pitch Set



# Résumé



# Melodic Model





# Melodic Model



# Figuration

## Four Note Approaches



above-above-below-below



above-below-above-below



below-above-above-below



below-below-above-above



below-above-below-above

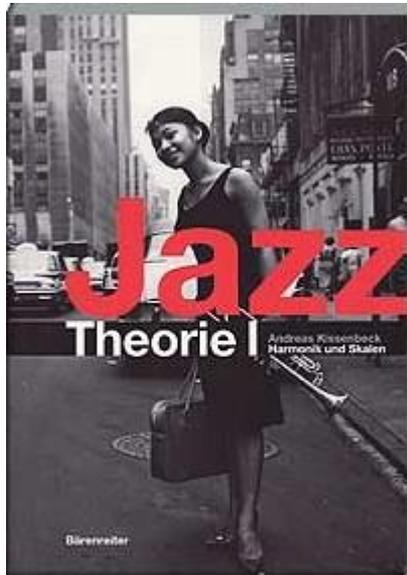


above-below-below-above

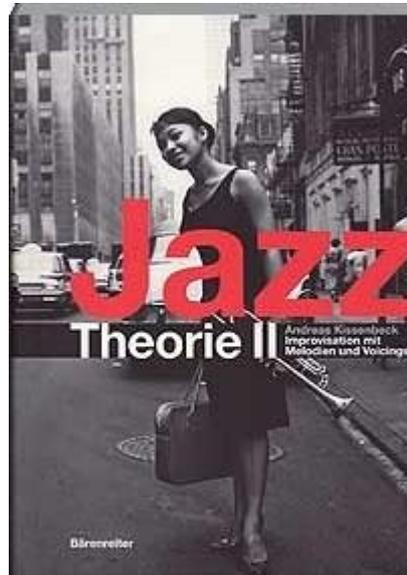
# Melodic Model



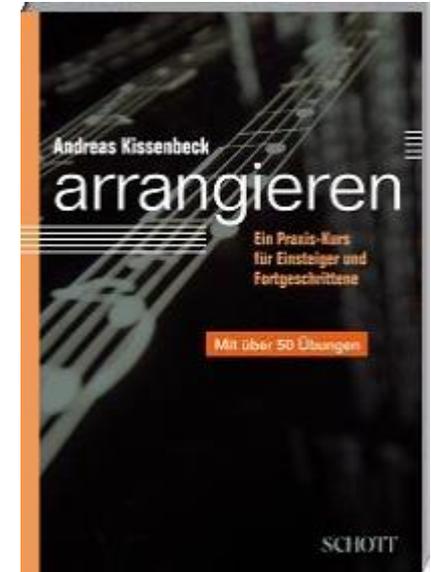




Jazztheorie 1  
Bärenreiter 2007



Jazztheorie 2  
Bärenreiter 2007



Arrangieren  
Schott 2011





# 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:

