

ImproViz

Visualizing Jazz Improvisations

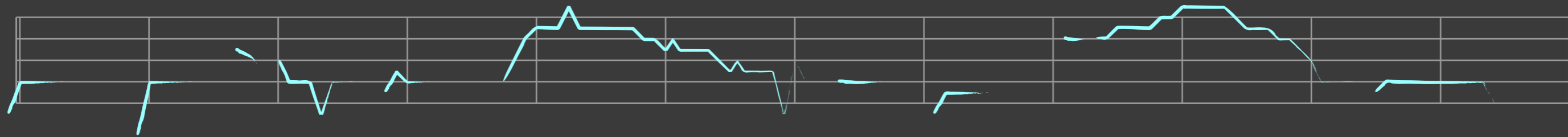


ALL BLUES

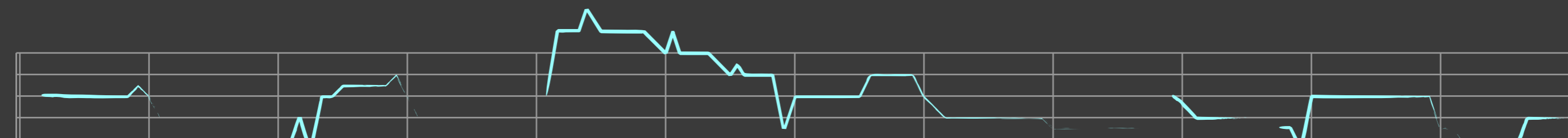
Written by Miles Davis; Recorded April 6, 1959 (Take 1), on the Columbia release "Kind of Blue"
 Improvisations by Miles Davis (trumpet), Julian "Cannonball" Adderley (alto sax) and John Coltrane (tenor sax)

G7 Gm7 G7 D7#9 Eb7#9 D7#9 G7

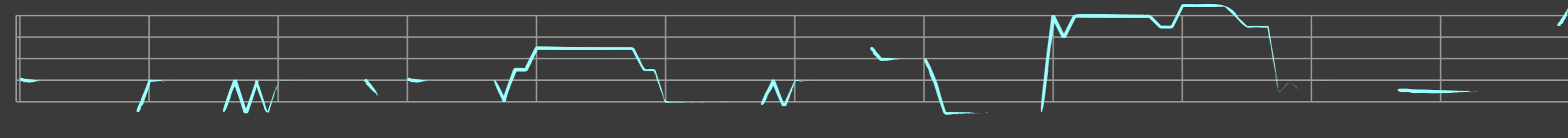
Chorus 1



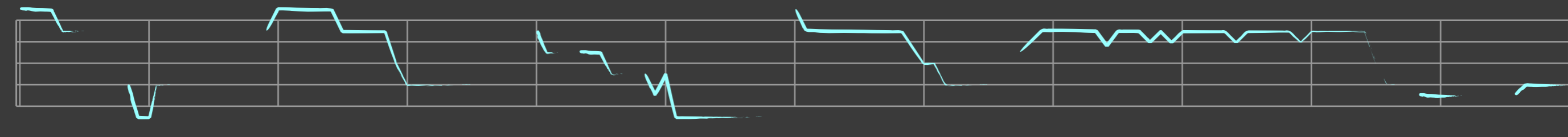
Chorus 2



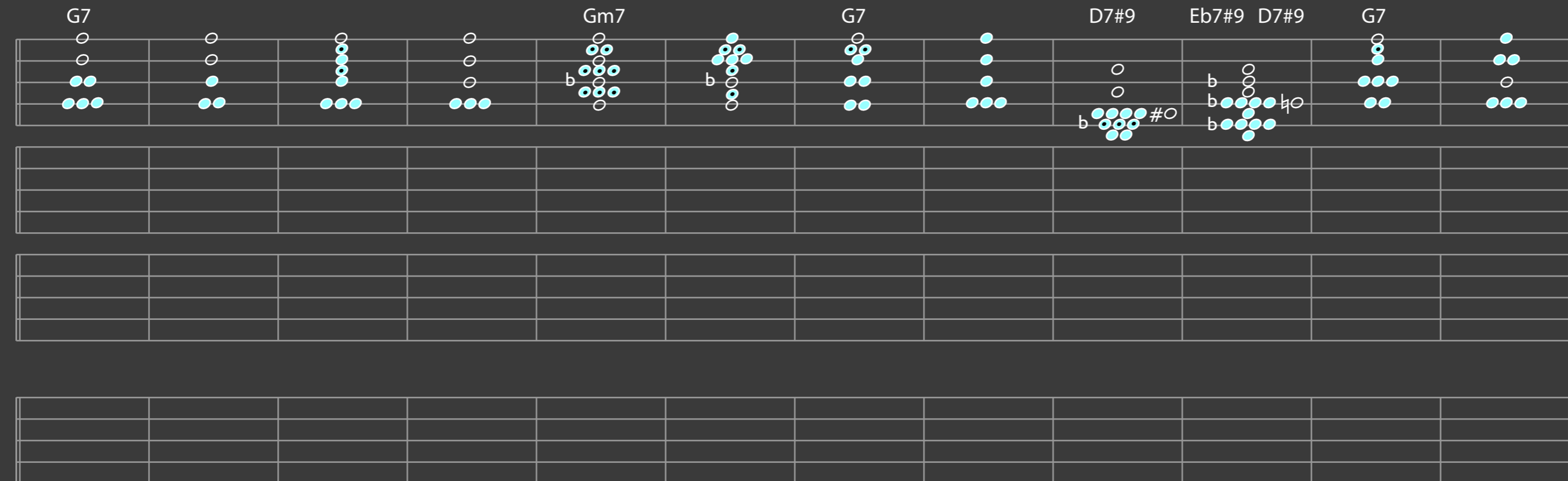
Chorus 3



Chorus 4



Miles Davis



MELODIC LANDSCAPES

Each soloist played four choruses of the tune, lasting two minutes.

Each row shows the tune's 12 bar structure to reveal patterns of phrasing across choruses. Solos can be viewed as four separate rows or as one row in which multiple choruses are overlaid.

The solos have been transposed to concert key to facilitate comparison.

HARMONIC PALETTES

The clusters of note heads below represent each soloist's harmonic palette, his tendency to play particular notes over particular chords. The more noteheads, the more time that note was used.

Empty noteheads represent fundamental notes of the given chord that were not voiced by the soloist.

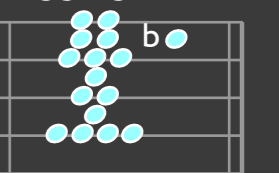
Aggregations (at bottom right) represent the total distribution of notes played by a soloist.

In the composited harmonic palette (bottom row) all three soloists' notes have been distilled.

ABOUT

Analysis & Visualization by Jon Snyder based on transcription by Rob DuBoff, Mark Vinci, Mark Davis and Josh Davis.

Aggregations



Unfilled noteheads show tones of chord (1st, 3rd, 5th & 7th) that were not played



Notehead:
2 beats
1 sec.

Notehead:
10 beats
5 secs.



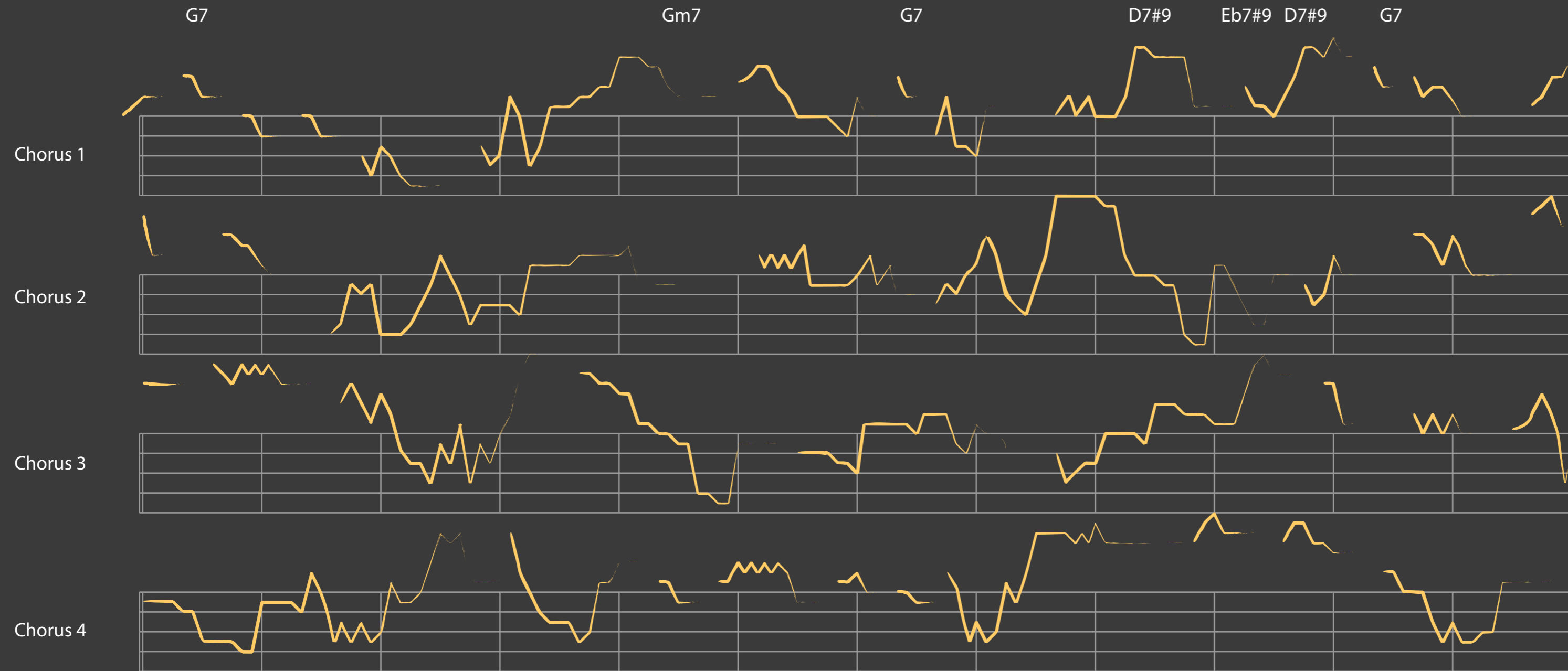
Each filled notehead shows how long the note was played in beats and seconds. Notes with black dots are not the main tones of the chord.
 Note: time scale varies.

Notehead:
5 beats
2 secs.

Notehead:
23 beats
11 secs.

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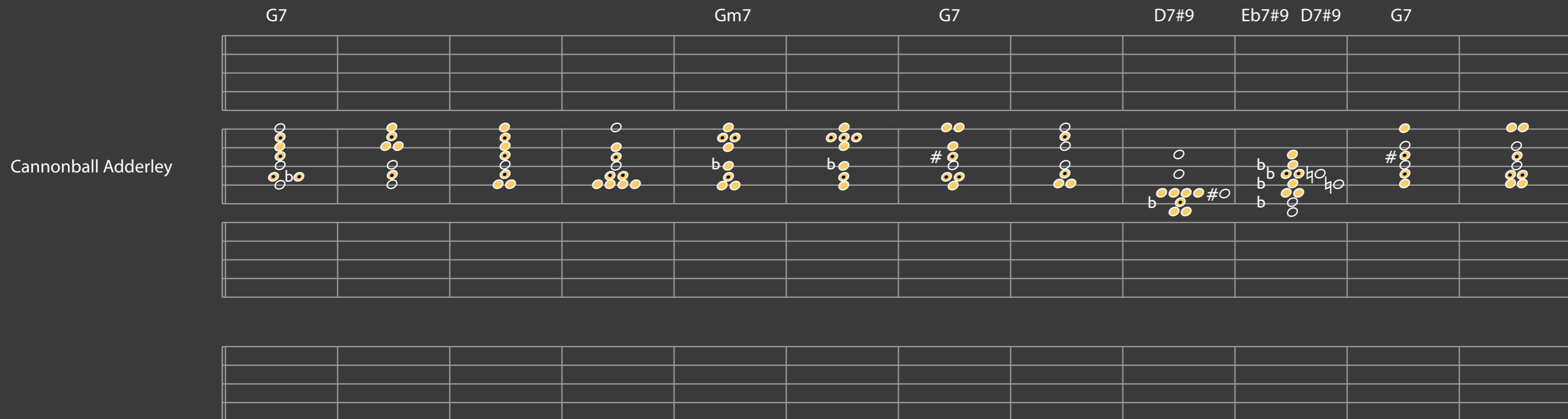
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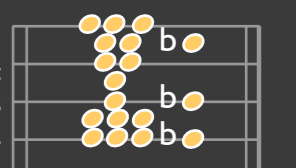
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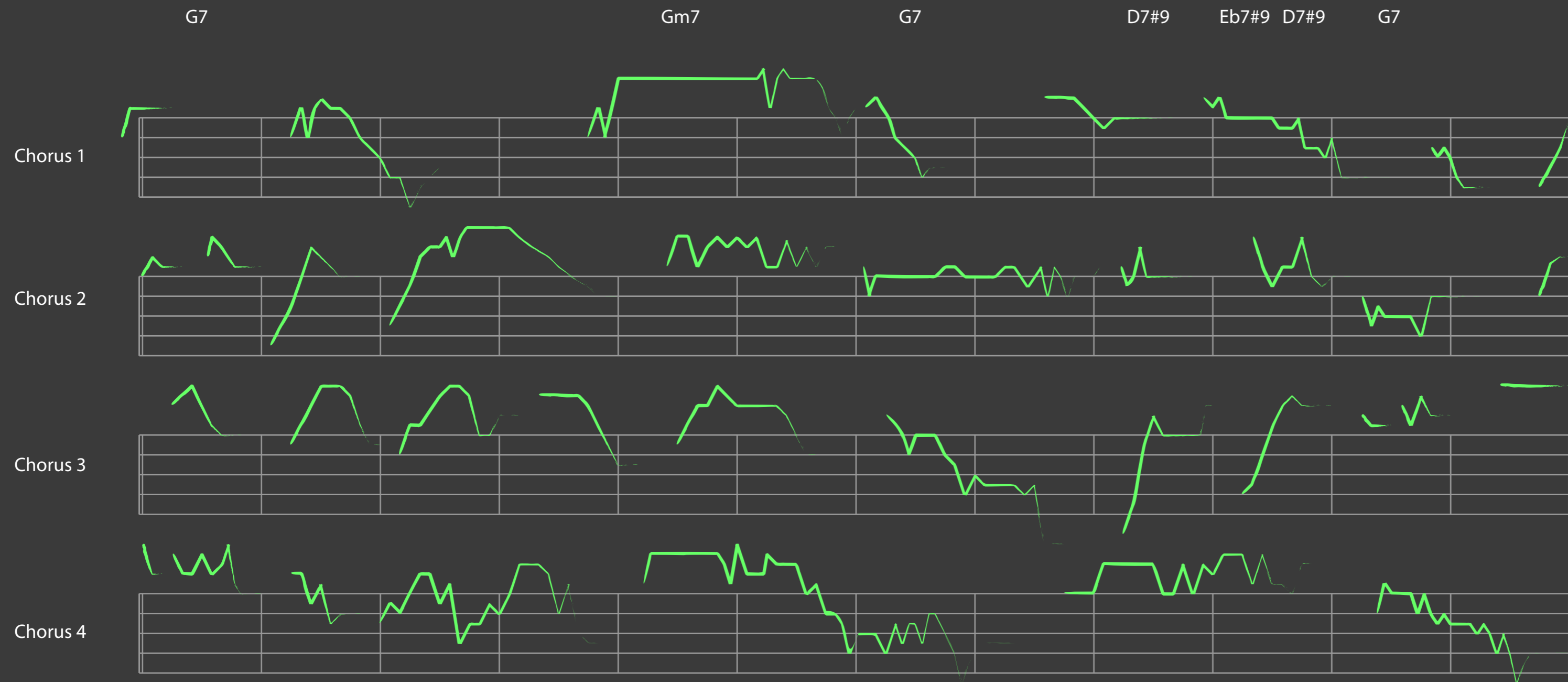
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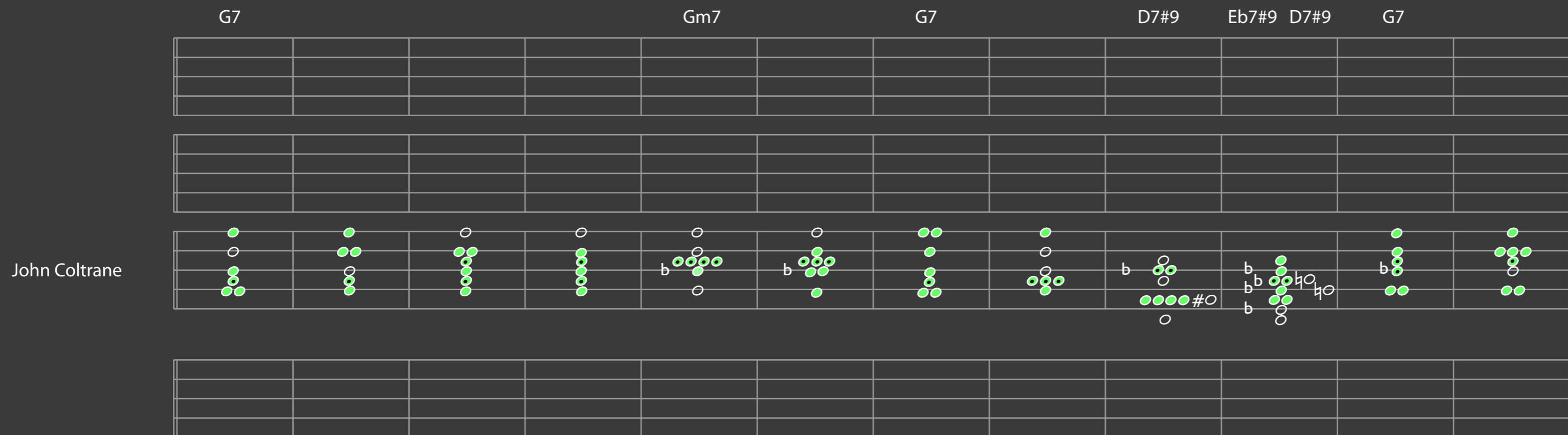
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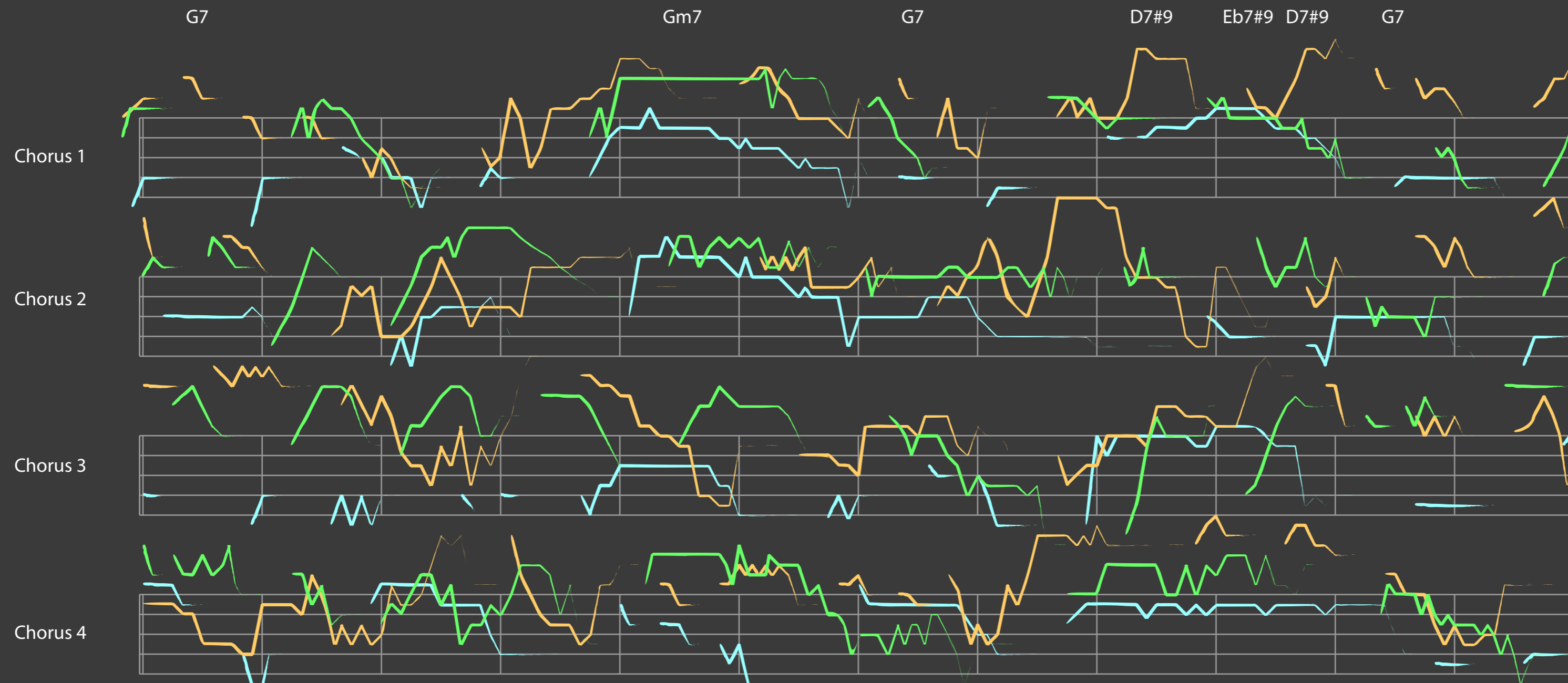
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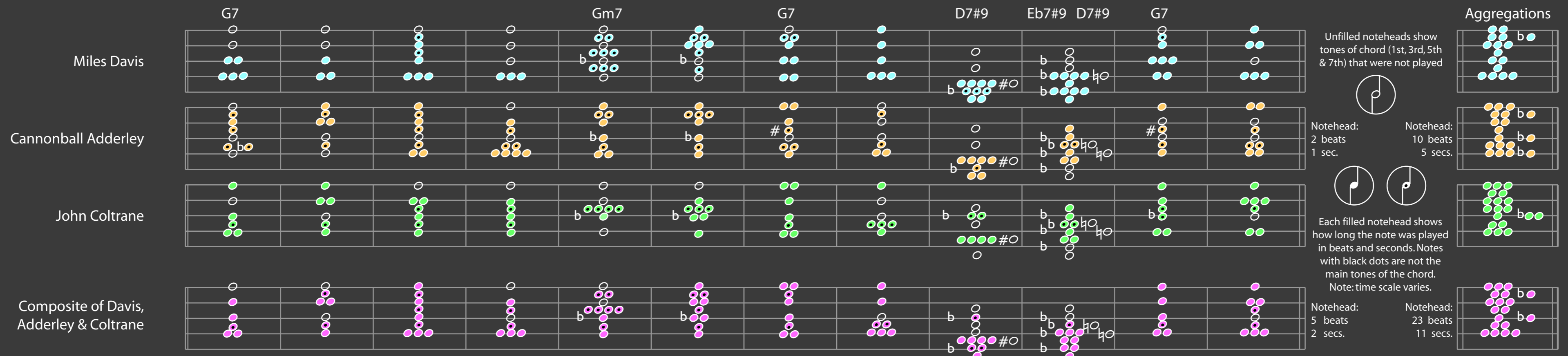
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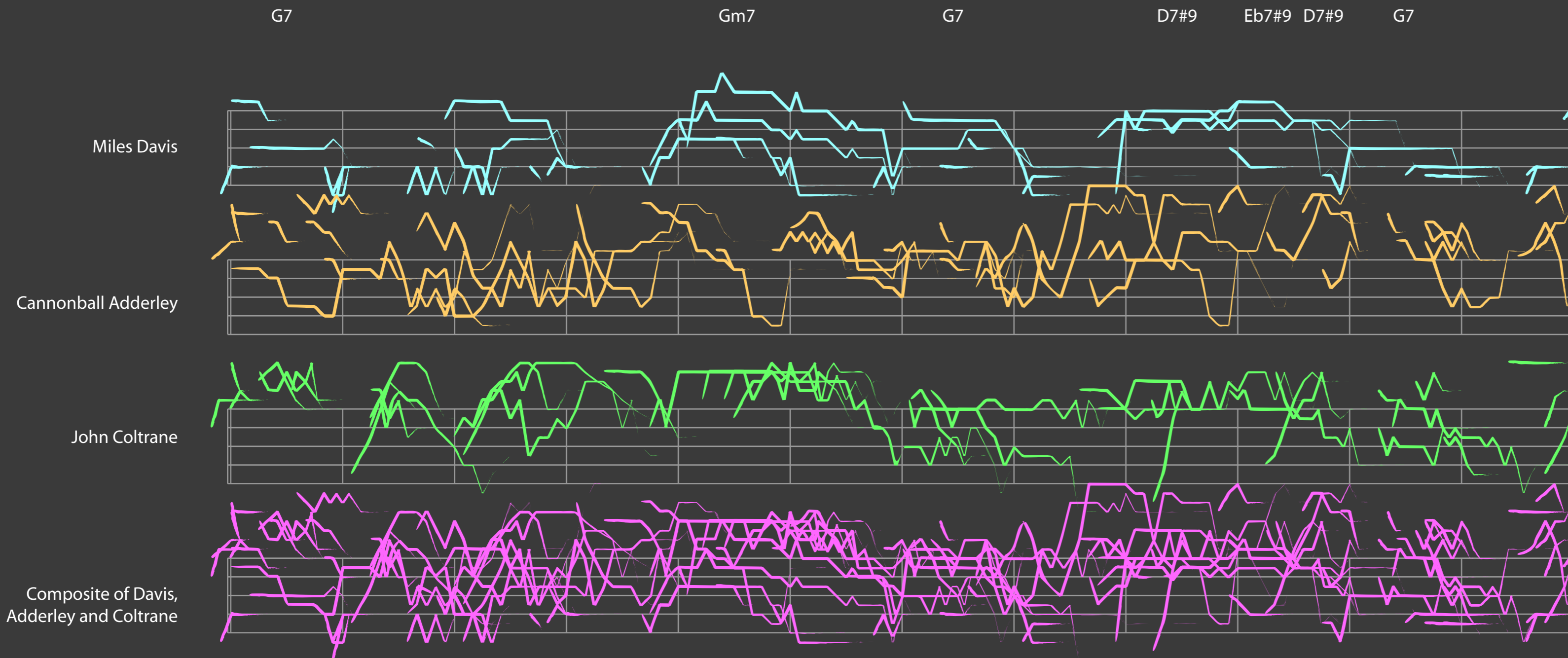
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