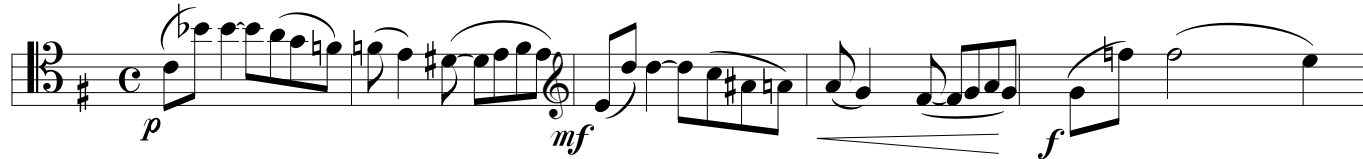


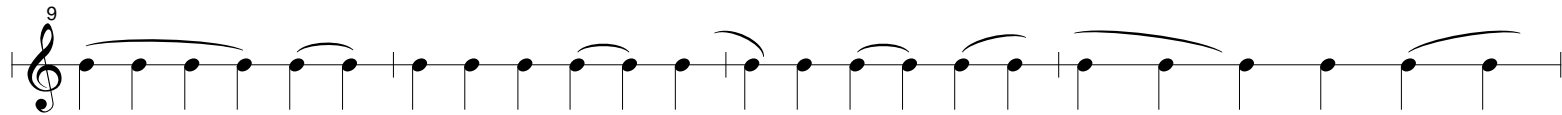
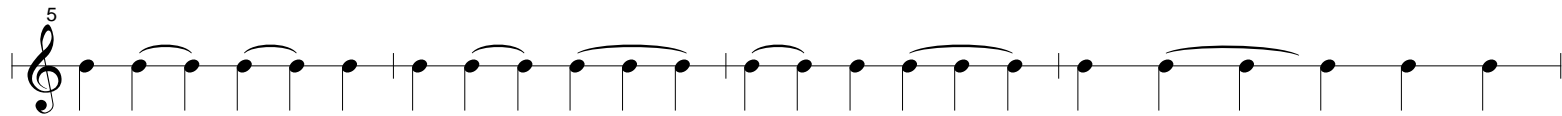
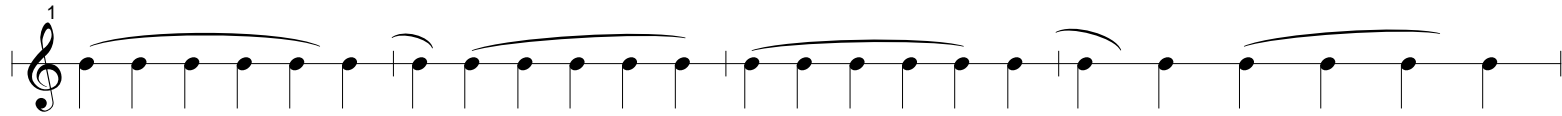
Improvisation in the Practice Room: A Koussevitsky Excerpt

Koussevitsky Concerto, First Movement excerpt:



Bowing Variations:

(These are only suggestions based on the six note group. Invent your own.)



Koussevitsky excerpt:

Musical notation for a Koussevitsky excerpt in 3/8 time. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The notation includes various rhythmic patterns, slurs, and dynamic markings.

Rhythmic Variations:

Five staves of rhythmic variations in 2/4 time, starting at measure 1 and ending at measure 21. The variations include eighth and sixteenth note patterns, slurs, and triplet markings (indicated by a bracket with the number 3). The notation is presented in a single system with measure numbers 1, 6, 11, 16, and 21 marking the beginning of each staff.

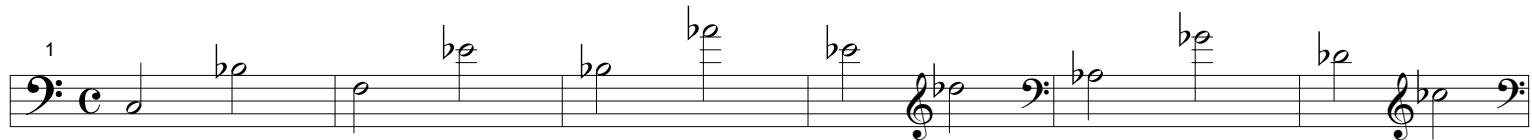
Koussevitsy Groove I:



Koussevitsky Groove II:



Transpositions for Grooves:



Use pitch and rhythm material from excerpts to expand and develop ideas for improvisations. Include bowing variations as well as dynamic shapes, articulations, etc. The more you experiment with variations, the more flexible you will become as a player. You will find yourself listening in new ways, discovering how composers work with motives in development sections for instance. Improvising with excerpts as part of your practice regimen will also help you recognize musical gestures more readily and make your practice time more efficient.