

THE ARCHITECTURE OF MUSIC

Foreword

In my teaching and lecturing on the subject of jazz improvisation at the University of Southern California and other institutions of higher learning both here and abroad, I have noticed something interesting. Most of the time, my lectures on improvisation are improvised. Now I don't want to mislead you to think that I show up totally unprepared. Quite the contrary. But I try to show up without too much of a specific agenda. I will prepare to talk and teach about improvisation, but I tend to be not too specific in my preparing, because I do not know what type of student I will interact with, or at what level they are in their development.

This philosophy of teaching/lecturing while being somewhat "risky" on my part can be very rewarding for both the student and professor alike. It forces me to think and react in real time to the situation, rather than rely on a prepared lesson plan for the day. This compels me to assess the students on an individual basis. It encourages me to adjust my plan of the day to accurately reflect what is needed in the classroom. And most importantly, it breaks down the barriers that sometimes exist not only between teachers and students, but also between all of us and the music that we love to play.

Through the use of imagery and analogy, I have created a different way of looking at, analyzing and just plain *experiencing* the music. I call this "The Architecture of Music". I will show you how to relate to a piece of music as you would if you were building a house or redesigning the interior of it. The concept of Musical Architecture will be a fresh, new look on internalizing, digesting and improvising on the music that drives us...the music we love, called Jazz.

Alan Pasqua
Santa Monica, California 2007