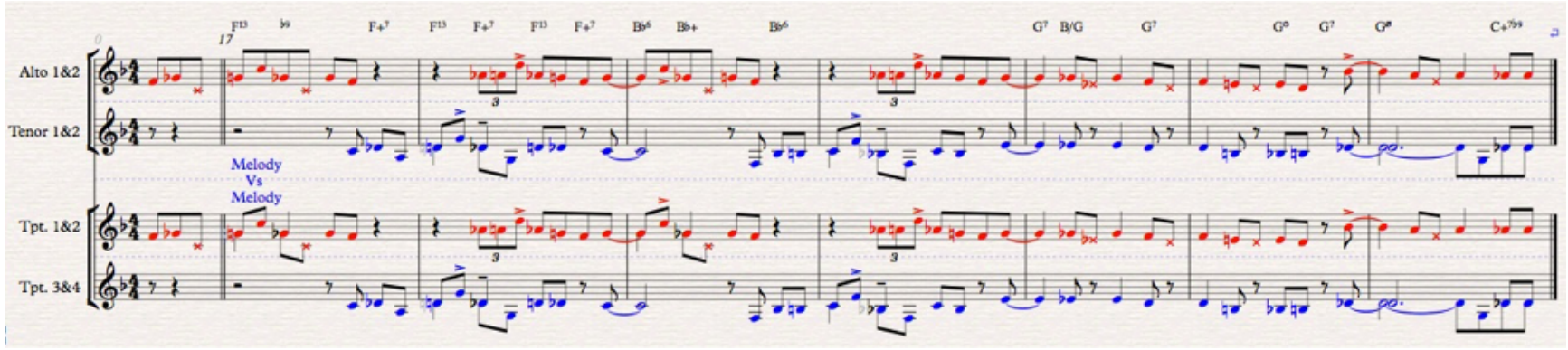
Basic Concepts:

- Most of the traditional concepts of counterpoint do not applied to jazz due to the following facts:
  - Melodies in jazz can leap more than two times consecutively
  - Voices can move parallel (specially during solis)
  - Exception: traditional counterpoint might be rhythmically applicable to jazz in some cases such as: diminution, augmentation and inversion among others.
- Categories in the music of Sammy Nestico:
  - Mixed Textures
  - Multiples Voices
  - Rhythmic Counterpoint

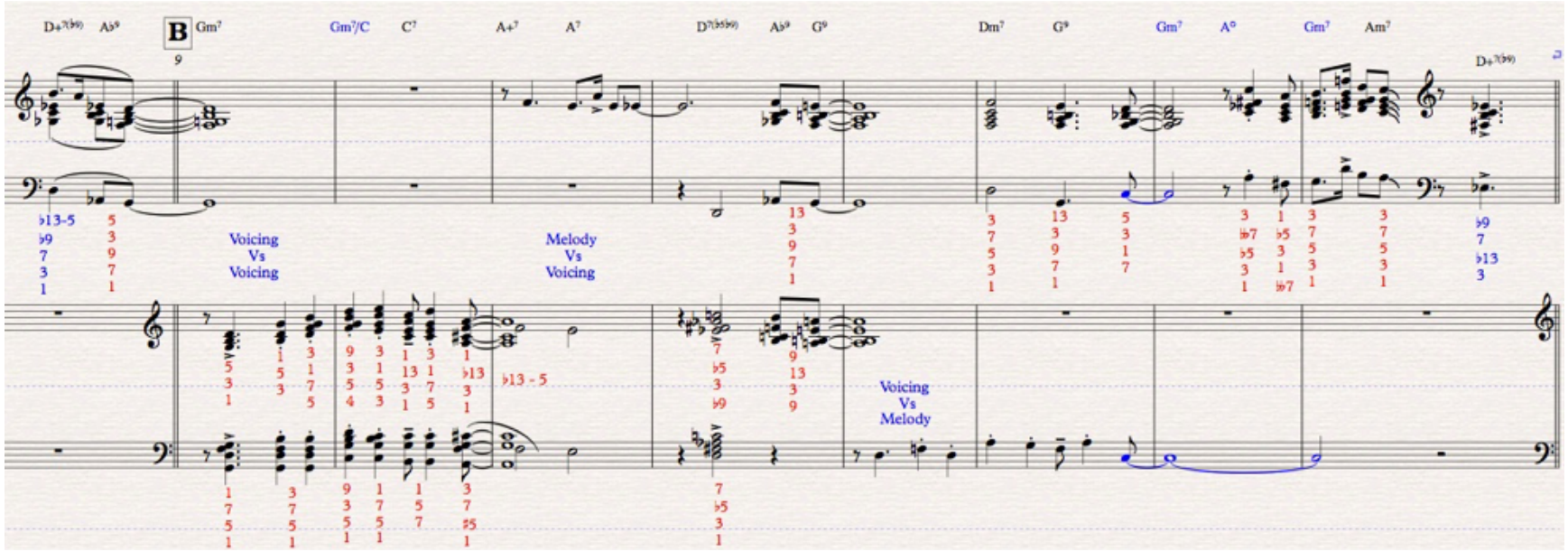
Mixed Textures

Combination of two of the next elements: melody, voicing or rhythm

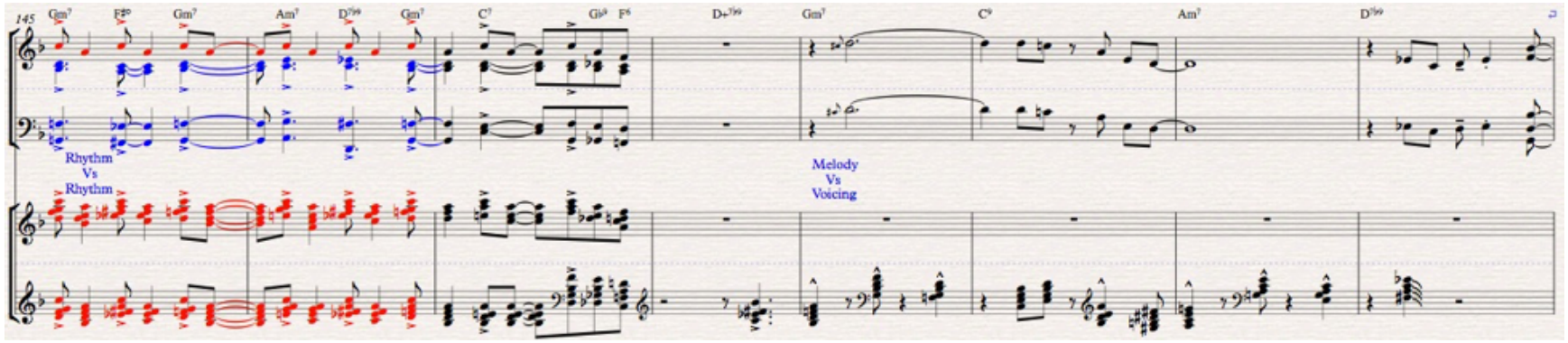
Warm Breeze by Sammy Nestico (Warm Breeze – Count Basie and his Orchestra, Pablo, 1981) min. 00:36



The Queen Bee by Sammy Nestico (Straight Ahead – Count Basie, Dot Records, 1968) min. 00:15



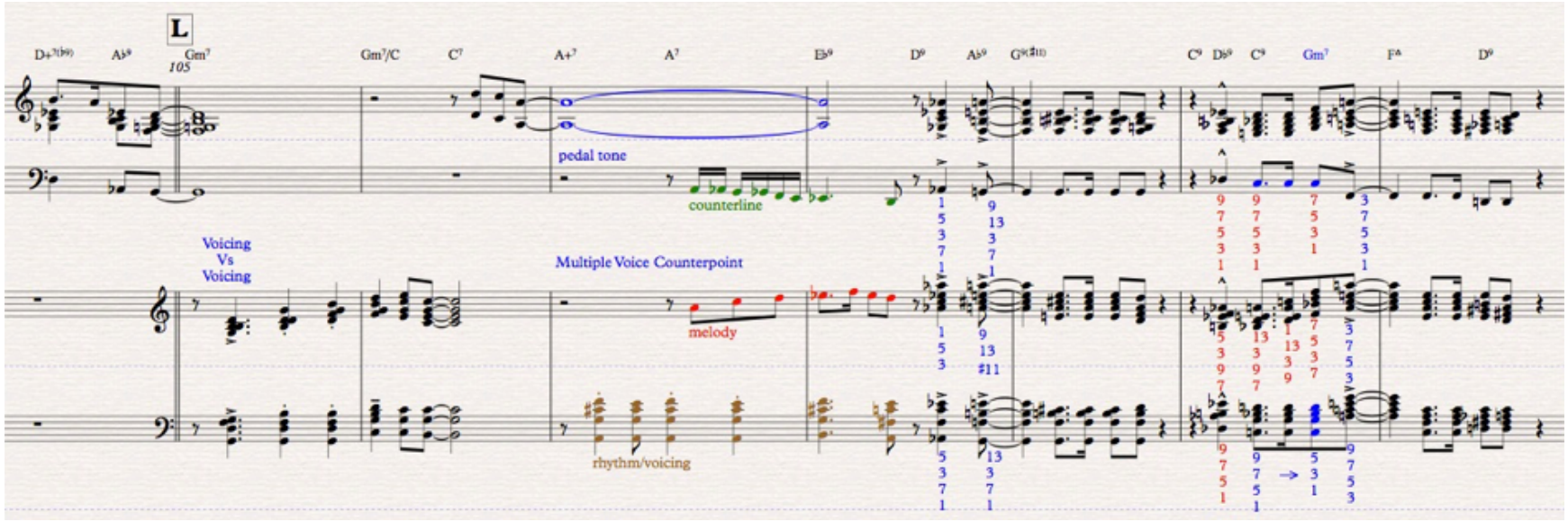
Basie Straight Ahead by Sammy Nestico (Straight Ahead – Count Basie, Dot Records, 1968) min. 03:21



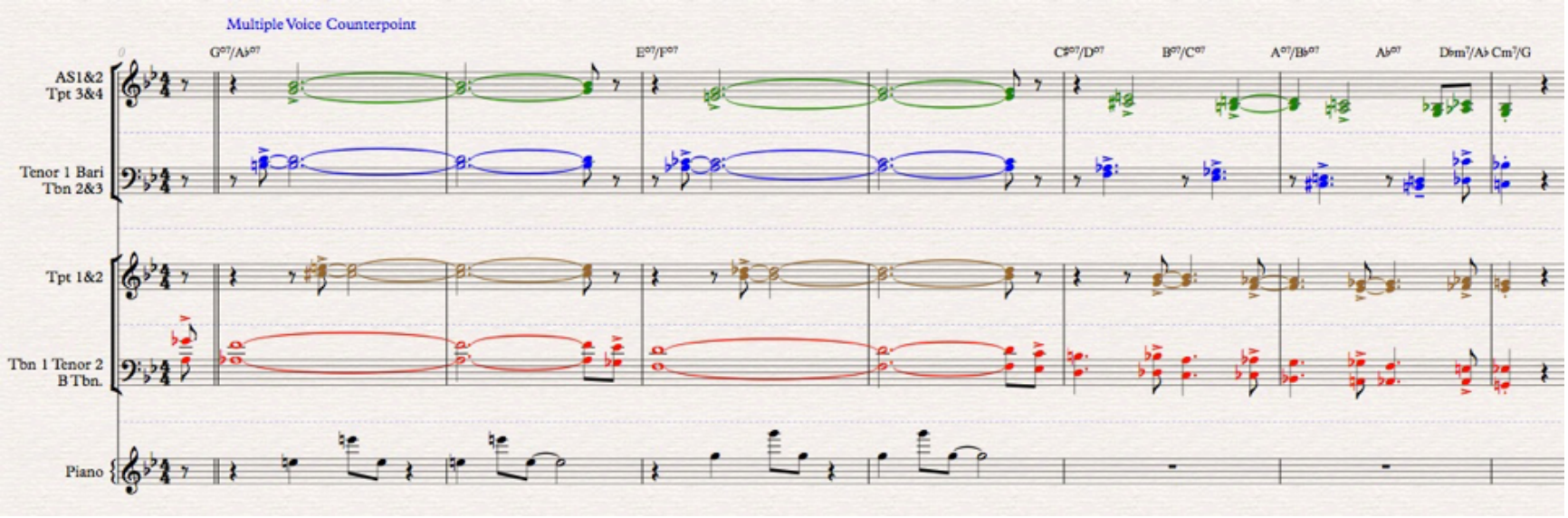
Multiple Voices

Section with more than two voices simultaneously

The Queen Bee by Sammy Nestico (Straight Ahead – Count Basie, Dot Records, 1968) min. 03:40



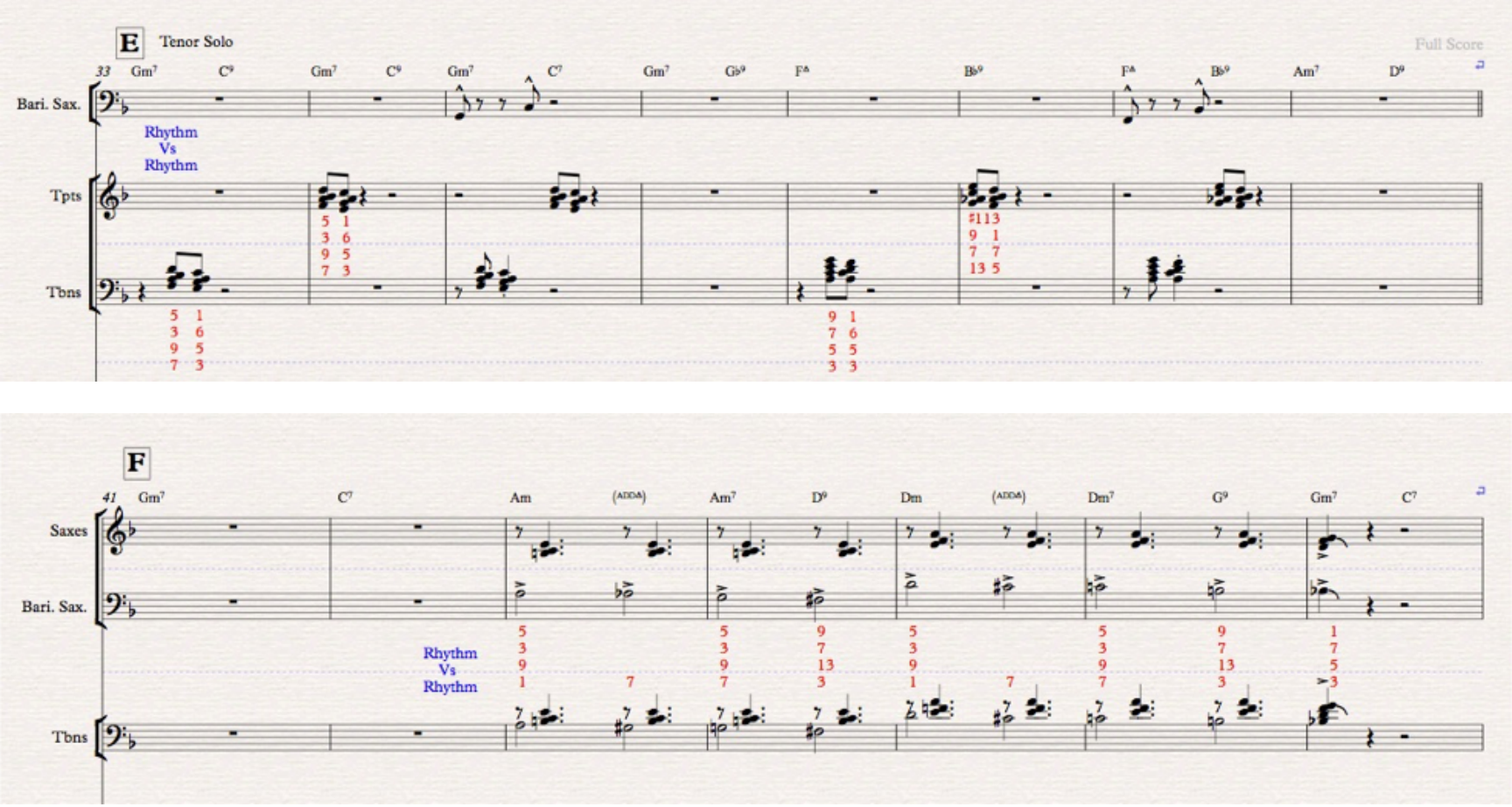
Freckle Face by Sammy Nestico (Basie Big Band, Pablo, 1975) min. 00:01



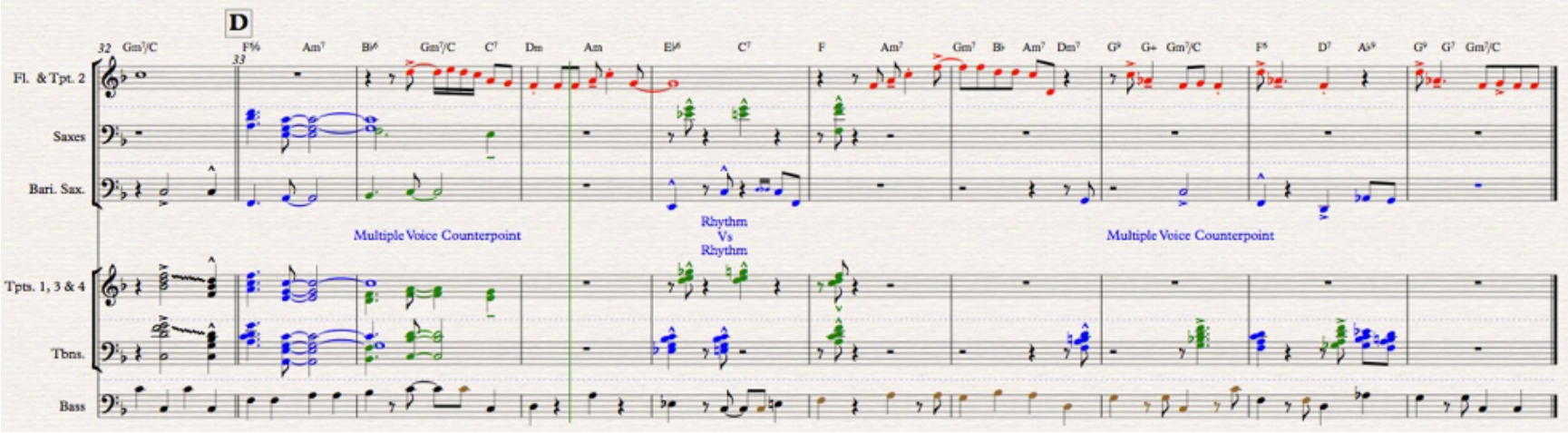
Rhythmic Counterpoint

Fragment where the main element is the rhythm

The Queen Bee by Sammy Nestico (Straight Ahead – Count Basie, Dot Records, 1968) min. 01:08



Hay Burner by Sammy Nestico (Straight Ahead – Count Basie, Dot Records, 1968) min. 03:31



Summary

- When the melody rests, the counter-line moves
- End the counterpoint with a rhythmic unison (tutti)
- The counter-line always supports the melody
- Make the lines played not only by the woodwinds or brass sections, but mixed different instruments between the lines, for example: melody by 1st alto & 1st trumpet, counter-line by 1st tenor & 1st trombone.