

For the Record 300-word Statement 260620

For the Record is an investigation into improvisational techniques involving the '*vertical implementation*' of ideas surrounding Harmonic Anticipation, (B. Stewart, 2016), using the improvisatory language of the upcoming chord before it sounds to maintain flow and thematically develop a harmonic 'tension and release'. This will serve as a motivic cellular approach within 'horizontal' improvisation. I have been researching the vertical implementation of tension devices into horizontally devised improvisations over pre-composed structures. This involves resolving tension within a phrase, using *target notes*, (Coker, J., Crook, H.) to focus the resolution, (Eitan Y. Wilf (2011)), placed on downbeats but also on stronger anticipations to downbeats, marking out the conclusion of phrases or sub-phrases, much as sentences end in language, as in bars 3, 6 and 8 of my solo in 'Right Angle'. The target notes define the aural landscape of the melodic interpretation, leaving space before the target notes as significant '*approach areas*' in which tension devices are deployed. I have developed my musical approaches within the *Approach Area* to the target notes in the improvisations, and hence the encapsulation of the improvisational ideas in this *Approach Area*, where tension is motivically developed and released to the target notes; my specific focus being the area of Harmonic Anticipation.

The work by Middleton, A., and Su Ching Hseih on jazz narrative in improvisations in the context of grammatical constructions in music, helped inform the development of my individual approach, where musical intention is expressed through the assertive repetition of thematic ideas, harmonically transformed as tension / release devices that are anticipated and delayed, the intent demonstrates the governance of phrasing over harmony, grammar over vocabulary, as in 'Holly's Moment' bar 14., Origin bar 20 or bars 23, 29 of 'Mo' Hip'. Tying in with research by Langacker, R. on generative grammars, that grammar is strongly shaped by semantic and functional considerations, with musical linearity following functional patterns of narrative that relate to paragraph construction, with linkage to sharing cognitive capacities and storing representations of musical idioms. Examples of these idioms include musical clauses, intent through repetition of motivic ideas, alliterative musical approaches or structured musical intensity to aid flow, and the integration of these into a '*narrative of the approach area*'. I provide evidence of habit-forming and personalization of approach to musical language construction manifesting in a recognisable style associated with trait through practice, by drawing attention to relationships between individual cores of musical ideas - a simple set of materials that give rise to more complex materials, such as in bars 5-9, 12-13, 22-29 of 'Right Angle'.

My application of restrictive practice for developing complex tension ideas and applying resolution solutions to them within a phrase, has helped me construct an individual approach to improvisational narrative, producing a cumulative effect on internalised delivery, by combining rhythmic and

harmonic devices in a modular fashion in conjunction with the application of the tenets of musicality.

Coker, J. (1991), *Elements of the jazz language for the developing improviser*
Alfred Music Publishing

Crook, H. (2019), *Ready, Aim, Improvise* Advance Music

Eitan Y. Wilf (2014), *The Academic Jazz Program and the Paradox of Institutionalised Creativity*
University of Chicago Press

Langacker, Ronald W. (2008), *Cognitive Grammar: A Basic Introduction*
Oxford University Press, USA.

Middleton, A. (2015), *Melodic Improvising* Advance Music

Stewart, B. An Analysis of selected rhythmic, harmonic and melodic devices used in the arrangement and improvisation by Gwilym Simcock on *The Way You Look Tonight* (2007)

Su-Ching Hseih (2012), *Musical Creativity: Insights from Music Education Research* Ashgate Publishing

Syed, M. (2010), *Bounce* HarperCollins UK

Personnel:

Adam Nussbaum Drums
Mark Egan Bass
Cian Boylan Piano
Derek O'Connor Sax
Linley Hamilton Trumpet

Performances: 2019
Brilliant Corners Belfast
Flowerfield Arts Centre

*Island Arts Lisburn
Derry Jazz Fest
Gorode Festival Moscow
Cork Jazz Festival
2020 Brilliant Corners Belfast
Carrick En Suir
Hawkswell Sligo
Arthur's Dublin, Ireland*