

In Transition

This project is the completion in real time of research into jazz language and the use of improvised metaphors that contribute to the creation and release of tension within jazz phrasing, but can also be used as thematic building blocks to construct a narrative that becomes personal to the improviser, helping to formulate a style and musical approach that can developed through time.

For my research, I have created a method for vertically implementing a number harmonic and rhythmic devices which can be altered and personalised to become an improvisational trait and help reinforce a musician's originality. Devices include rhythmic resolutions to a downbeat, alliterative devices, radical articulations and harmonic anticipations. This research has shown that preplanning can lead to reflexive playing. Use of these devices to create themes, and alter these devices by extending them, shortening them, moving them into a different key, harmonically altering the note choices or indeed maintaining them in the same harmonic and rhythmic form.

Jazz Grammar is a term I use to describe the connectivity between good prose and fluent jazz improvisation, sentence construction in speech and jazz phrasing, syllables in word structure and the patterns we associate with the grouping of musical notes. It refers to the commonality between rules

employed by linguists and improvisers who use concepts to structure their orations or solos. As Berliner and Monson have noted, socialisation of jazz players comes about through learning from peer groups in live settings at gigs and jam sessions, through access to recordings and the exposure to elements of style that define an existing community of players that a young musician experiences.

The development and application of jazz grammar by a beginning improviser, the length and nature of the melodic contour that they use when soloing, and the stylistic choices they make are rooted in what they hear and identify as the music they want to make. In his book, 'The Lydian Chromatic Concept of Tonal Organisation' (1953), George Russell identified the two standard ways to improvise: *vertically* in which each chord is improvised over as it appears in sequence often limiting players to as little as one or two beats per chord, or *horizontally*, in which the focus is mainly on the melodic line and approximate tonal key-centres of the moment suggested by functional chord progressions. This second methodology gives beginning improvisers more space to develop their approach to note placement and thus an opportunity to employ devices to promote better phrasing. As in learning anything new, structure is a supportive tool and any guidelines that can assist the learning process are beneficial at an early stage.

Kernfield's 'Jazz Improvisation - The New Grove Dictionary' (2002), divides the techniques of creating improvised solos into five parts:

1. Paraphrase improvisation: Paraphrasing the melody with ornamental flourishes, a reworking of the melody.

2. Use of Motifs and Formulae: The use of interchangeable ideas, figures, or more commonly called licks by jazz artists.

3. Formulaic Improvisation: Many diverse formulae intertwine and combine within continuous lines.

4. Motivic Improvisation: Uses one or more motifs to form the basis for a section of a tune, or an entire piece. The motif is varied through such processes as ornamentation, augmentation, transposition, rhythmic displacement, diminution, and inversion.

5. Interrelated Techniques: Different procedures of improvisation are combined in various ways, at various times providing many harmonic possibilities for an improviser. The chord structure allows the soloist to choose a linear or angular technique, which enables the improviser to use a traditional or modern approach.

Andy Middleton considers the nature of melody and its construction and identifies melodic traits, explaining them as concepts and shows how they can be employed in melodic construction. A major influence on how I was to embrace concepts which would guide the construction of the harmonic and rhythmic tension and release devices that I would build a library of and practice the vertical implementation of, is the incredibly well laid out book,

'Melodic Improvising' (1995) by Andy Middleton. He defined the four elements of music – rhythm, melody, harmony and tone colour. He described how the manipulation of tone colour for expressive effect adds nuance to a soloist's work – horn players' use of mutes, growls, bends, slides, glissandos, specific articulations etc. and how the idea of a melody is associated with expression of emotion. Words he used to describing melody included lyrical, harmonious and tuneful, and how every improvised solo is in itself a melody. He looked at identifiers for how a phrase is played, namely dynamics, articulation, accent and nuances of tone; how when we speak every word is imbued with nuance that enhances the meaning – even our body joins in the gesture process. In defining appropriateness in jazz, he said that some of the elements of the melodic solo line: tempo, rhythmic subdivision, harmonic phrase length; are predetermined by the piece upon which the improvisation is based. He described developing a vocabulary to draw from as we intuitively improvise – an openness to the moment, avoidance of cliché, trust in one's instincts, let your ear take you where it will. His text states that the ear the ultimate arbiter of one's choices. He conceived the solos as a series of events rather than a series of resolving chords and defines the tools for melodic development in terms of Sequences, augmentation, diminution, change of mode and expressive phrasing elements as dynamics, articulation, changes in intensity vibratos, pitch bends and other effects.

. This language should still function horizontally and reflexively, but also have the enhanced ability to employ note selection options from

substitutions and imposed structural patterns more associated with vertical approaches.

At all stages of the solo, the improvisation would be guided by my internalisation of the melody at that moment in time. Although structurally I was attempting to play musical sentences of different length with mixed syllabic clauses and short rests to separate the shorter ideas (commas) and longer rests to close off an idea before starting a new one (full stops), my harmonic choices were guided by embellishments of the melody that my ear was charting instantaneously and that I was referring to in real time. I like to think of the process as melodic referencing.¹

Because the chord of the moment suggests 'vertical' harmonic choices within that bar, or the neighbouring group of chords suggests horizontal harmonic choices for the duration of those groups of chords, and the melody comes from the scale of those chords, then embellishment of the melody even without the aid of complex structures will give an improvised line that is approximately accurate harmonically.

My recent focus has been to analyse my own improvisations and more specifically, my melodic interpretation, and document the new creative processes I was developing and language I have engaged, so that it has

¹ Melodic referencing – at any point in the solo the improvised line is an improvisation over the embellishment of the melody at that point in the form of the tune.

become part of my playing without disrupting the fluency and tone I had built up over years of playing the music I was in love with.

Practice methodology

Being primarily a 'horizontal player', (one who weaves musical lines that fit through key centres of chords which are related through a major or minor key of the moment), I have tended to hear musical vocabulary which fits over the key of the moment² I am improvising in. Harmonically this is restricting and as a result in the past I have been categorised by some as a player who specialises in earlier jazz styles, with an 'overdeveloped ear' compensating for an underdeveloped knowledge of complex harmony. This misconception is one of the first things I attempted to correct.

- Varying articulation to segments which approach target notes
- Chord tones sounding on the downbeats and primary chord tone resolution
- Motivic development through vertical harmonic change - rhythmic displacement and motivic chain linking
- Static motif preservation, by maintaining the same motif through moving harmonic changes
- Changing that static motif by extension or diminution through the harmonic changes

² Key of the moment -

- Utilising material from upper structure triads over major and minor melodic scales
- Using the #11 substitute for the 11 in the major scale
- Transferring rhythmic patterns that occur during reinterpretation of the melody
- Altered dominant note choices as applied to dominant harmonic choices

Harmonic Anticipation

A key trait, which I have specifically worked on to develop in particular because it reinforces the desire I have to move the starting and ending points of my phrases around so that my overall playing sounds conversational, is harmonic anticipation. This can be described as predicting the harmony of the next chord change before the rhythm section play it, iterating this harmonic change before it happens, then having it endorsed when the rhythm section actually make the change. I have made progress with this over the last three years and have worked out when short form anticipation works well (anything from a quaver to 3 quavers before the chord change) or when longer form anticipation will work (up to almost a full bar of harmonic anticipation).

Each harmonic anticipation eventually results in the resolution to a target note either at the end of the phrase or the end of the anticipation. Hal Galper (2004), in his book 'Forward Motion: from Bach to Bebop' said, 'before approaching a target note, you must be able to hear it in advance.'

, 'In Transition', which serves to demonstrate my desire to continue to use harmonic anticipation as a trait in my improvisation and to reinforce my natural inclination to improvise harmonically as a horizontal player, to phrase as a horizontal player, but as will be seen later to employ rhythmic devices which are deployed vertically.



Fig. 5.1.13 Dinner at 8 bar 43-45

In bar 44, the musical sentence starts on the second triplet quaver of beat 2 with the target note of that phrase being the E on the downbeat 1 of bar 45, the 5 of the A9sus chord. The harmony of bar 44 then, which anticipates this harmony is a 3 5 13 3 in the new harmony, with the phrase moving rhythmically until the 5 target note is reached in 45 and no significant emphasis on any of the notes in the anticipating phrase, as is standard in almost all of these examples; the harmony being placed in

appropriate rhythmic patterns so that the downbeat or target note of the harmony is the most significant note in the phrase to that point.



Fig. 5.1.14 Anthem bar 55-57 in the key of G

This is another example of completely bypassing the harmony of a chord in order to anticipate the harmony of the next chord. In this case, there is no significant phrasing which categorises the downbeat 1 as a target note. Considering the note selection on all three chords: the E minor supports the 9 11 b3 and Root, demonstrating inside harmony. The rest that follows is significant because it means the next phrase is starting on the offbeat of 1 but with the harmony of the E minor continuing, the 8th note delay adding energy and forward motion. The harmony changes on the chord, but not to that of the C#7, rather the harmony of the Cmaj7, with 5 #11 3 and 9 passing on to the 7 on the downbeat of the next bar.

As stated several times throughout this thesis, it has always been my intention to rehearse changes in my playing using my practice methodology. This was constructed after reflection of the changes I wanted to make as a result of structural analyses of vocabulary and grammar I used that personalised my playing. The processes I derived to maintain and develop the personal traits I liked in my playing, have over the three years of study

become more and more reflexive in my playing; planned in the practice room but responsive to the musical environment I perform in on stage and as intuitively performed as my language when speaking, only a few words or notes ahead at a time. Hal Galper (2004) said, 'Practising is external behaviour that affects internal processes that in turn affect external behaviour, i.e. performance. The three functions interact.' When analysing the transcriptions then, certain things have been discovered that have happened reflexively as a result of familiarity with vocabulary and its role or grammar and its significance. The next example of anticipated harmony I would like to demonstrate occurred at the start of an improvisation, in the very first bar.

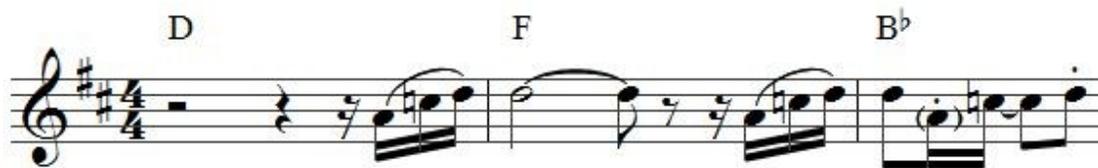


Fig.5.1.15 Origin bars 1-3

There are a few things happening in the lines that comprise the first three bars of the improvisation over Origin, although the significant one for this subsection is the anticipation. Briefly considering rhythmic aspects to be covered in the next chapter, the improvisation starts with an indentation, then there is phrase redeployment from the three semiquavers at the end of bar 1 to the three semiquavers at the end of bar 2, serving as repetition and change of function, each passing to the D on the downbeat 1 of each bar.

There is also augmentation from the 3-semiquaver pattern to the semiquaver - quaver pattern in bar 3. When these devices combine, it tends to cement and endorse the harmonic alterations. The 3 semiquavers at the end of bar 1 are certainly derived from the harmony of the F major in bar 2 which are further endorsed by the fact they approach the downbeat 1 of the next bar, the D minim tied to a quaver which is the 13 of the chord. The exact 3-semiquaver phrase happens again at the end of bar 2, once again rhythmically resolving onto the D on the downbeat 1 of the next bar, this time a quaver which is the 3 of the Bb chord. Additionally, the A C D is common to both the F chord and the Bb chord: 3 5 13 in F and 7 9 and 3 in Bb, tones common to both harmonies.



Fig.5.1.16 Song for Pav bar 24-5

In this last example of harmonic anticipation, again the power of the rhythmic nature of the line helps to reinforce and endorse the harmonic change. The triplet pattern, which is exactly repeated, moves the target note of the phrase to the B crotchet at the end of the phrase, the b7. The anticipated phrase in bar 24 which connects to the triplet commencing on the downbeat 1 of bar 25 is the b3 9 b3 11 5 7 of the C# minor harmony.

This harmonic anticipation is a trait, which I now feel naturally and hear moments in advance of using it. I would say I deploy it, but the very term anticipation suggests the element of surprise and that feels appropriate as I ally it to the shape of the musical sentences that form my improvisations which are of varied length and multi-syllabic, with rests separating the musical clauses that disguise the structural form of the tune I am improvising on; these musical sentences anticipating the bar line just as the harmony of the chord is anticipated.

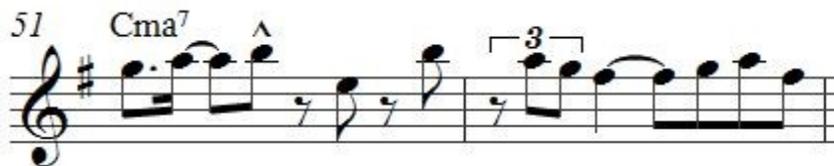


Fig.5.3.6 Anthem bar 51-52 LYDIAN FACTOR

In the same solo, the harmony of the phrase is entirely inside with the #11 being the target note on beat 2 of bar 52: 5 13 7 3 7 13 #11 5 13 #11.

SUPERIMPOSITION OF A BLUES SCALE

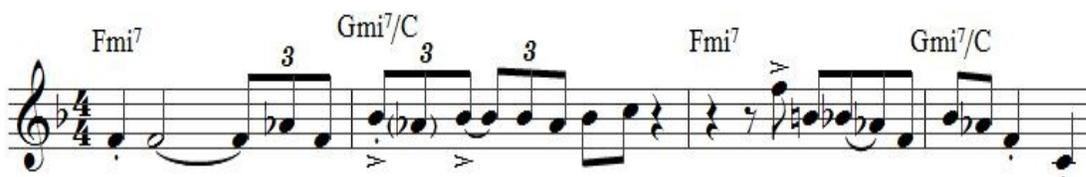


Fig.5.4.3 I Didn't Know What Time It Was bar 1-4

Fig.5.4.3 is a transcription of a four-bar break I used to introduce my improvisation over the form of I Didn't Know What Time It Was. It is a good example of a superimposition of a blues over a set of minor chord changes, the previous two examples being over major or dominant chords. The b3 is already present in both Fmin7 bars and the latter Gmin7 bar, but further evidence suggests the b9 of the Gmin7 is an overview approach to substituting the individual chord changes for the blues scale options.

By doing this there is certainly lost opportunity in exploring the more detailed harmonic choices provided by each chord, although in bar 2 the 11 over the minor is present on a weak upbeat the rest following it makes the listener feel it is now the target note, and a #11 as a quaver on the strong beat 3 of bar 3. The opportunity to set a context for the start of the solo, create an emotional impact and guide the nuance of the first part of the solo was however created by using this device. The 1 b3 11 b5 5 of the F blues are present: 1 b3 in bar 1, 11 b3 5 in bar 2, 1 b3 11 #11 in bar 3 and 1 b3 11 5 in bar 4.

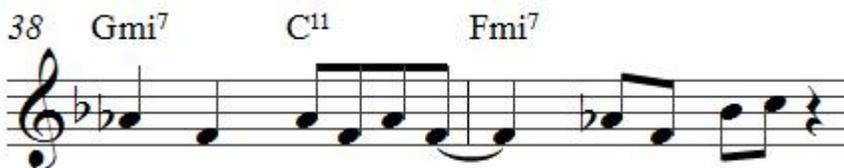


Fig.5.4.4 I Didn't Know What Time It Was bar 38-39 Key of F

Further on in the improvisation at the end of the first form of the solo, the 4 bar turnaround that occurred at the start of the improvisation happens again, and I use bar 38 to set that up by playing a swing quaver pattern that is a diminution of the Ab and F crotchet pattern of the first two downbeats of bar 38. Bar 39 is inside harmony of the F minor scale, but the harmony of bar 38 is a superimposition of the F blues over the II V pattern with the b3 1 repeating through the bar and providing the common tones with the Fmin7 that link the phrase across the two bars.

Harmonic Resolution by Clearly Stating Harmony

There should be no prizes for a jazz musician playing harmony, which is correctly associated with the harmonic choices available over a chord or a series of chords. Sometimes though after a period of superimposition of a blues, horizontal over a vertical, or the introduction of other tension devices such as chromaticism, a major 7 over a minor 7 chord, a major 3 over a minor chord or a b5 over a major or dominant chord, clear statement of harmony and strong patterns that deliver it act as a resolution which can become high points in an improvisation.



Fig.5.5.1 I Didn't't Know What Time It Was bar 1-6

As detailed earlier, the first the four bars are a turnaround for which I superimposed a blues scale over an entire sequence which sidelined the harmonic choices of the individual chords. Bars 5 and 6 are the first two bars of the form of the tune with the last quaver of bar 4 belonging to the tied minim of the Emin7 in bar 1 of the form, which is the 11 of E minor, my strongest not choice over a minor. The A quaver at the end of bar 5 is an anticipation of the harmony of the Dmin7 in bar 6 and the Root played on downbeat 1 moving to the F minim which is the b3 of the chord and also tying over the G7 as the b7 common tone. These harmonic choices could not be stronger in rooting the harmony after the superimposition of the blues scale and although the improvisation has just started, a powerful start to the solo.

25 B^bma⁷ C⁷ Fma⁹ Dmi⁷ G⁷ Gmi⁷ C⁷ Emi⁷ A⁷(b⁹)

Fig.5.5.5 I Didn't't Know What Time It Was bar 25 - 29

This section of transcription highlights two phrases with motivic repetition occurring immediately after each other. First, in bar 25 and 26, the crotchet to two quavers pattern gives rise to a contrary motion quaver pattern, then in bars 28 and 29, the quaver triplet to quaver pattern is augmented at the end of the phrase. With the exception of the chromatic passing note on the upbeat of beat 2, bar 25 consists of a 3 Root 9 then bar

26, a 5 3 7 root 3 5 to bar 27 9 b3 root 5 of the Dmin7 and root of the G7 which becomes the 11 of the Gmin7. Later in bar 28 over the C7 a 13 b7 root and b7 of the C7 and the 11 b3 13 and 11 of the Emin7 becoming the root of A7, as strong an inside harmonic choice that could be made.



Fig.5.5.6 Origin bar 14 - 16

In the transcription of the improvisation over Origin, there is a motivic development of the phrase in bar 14 to bar 15 as the similar shape moves through the harmony both vertical chords provide, and then in bar 16 the first half of the bar is a representation of the shape of the previous two phrases before rhythmically resolving to a double note pattern over the F chord.

As is customary with this kind of phrase, clearly stating the harmony makes the line resonate stronger and the relationship with the different phases of the motif more audible. In bar 14 downbeat 1 is announced with the 3, then root, 13 9 and also 5 and 3 to end the phrase. Bb and C semiquavers are a harmonic anticipation of the Bb chord with the note selection a 3 9 root and 5 also present. In bar 16, an Eb pentatonic starts the

phrase, 1 9 3 5 before continuing with inside harmony over the F for which a new motif commences.



Fig.5.6.6 Dinner at 8 bar 15-16 key of E

In this example in Dinner at 8, the intervallic pattern again happens with inside harmony of 9 5 9 5 9, on crotchet triplet which with diminution becomes a quaver triplet pattern on intervals $\square 4$, $\square 5$, $\square 4$ and $\square 4$.



Fig.5.6.7 Anthem bar 15-18 key of G

In Fig.5.6.7 the rhythmic phrase is consistent with the intervallic change, with a jump of a 6th from C to A in bar 15 (root to 6) and a jump also of a 6th from D to B in bar 17 (5 to 3) and strong inside harmony reinforcing the pattern.

Intervallic patterns like other harmonic and rhythmic devices I use, become statements and messages for my solos, highlights which stand out

aurally and are usually built up to and wound down from. They are features and as such the integrity of the feature is enhanced with strong inside harmony or harmony that resolves within the feature or certainly by the time it ends. In the case of larger interval patterns, the effect of dissonance is created by the interval between the consecutive notes rather than the harmony of the notes and so a dissonant sound is created with the harmony maintained.

Encapsulation of a Chord Tone

Encapsulation or encircling of a chord tone occurs when that tone is approached by its two neighbouring tones, usually a whole tone with a chromatic approach or tone approach. It is another key element of bebop playing I had embraced due to playing along with recordings, learning vocabulary by hearing and repeating it and consciously learning the sound of the phrases that the masters were playing. Transcription of early improvisations in my research showed that I had a propensity to engage in this technique without using it to its maximum effect and placing the chord tones on strong beats not just of the bar but target notes of the phrase. A series of exercises in all 12 keys was designed to produce a more controlled approach, but also to investigate the delaying of the encapsulation or the extension of the encapsulation for to delay the resolution. There are a number of examples that follow.

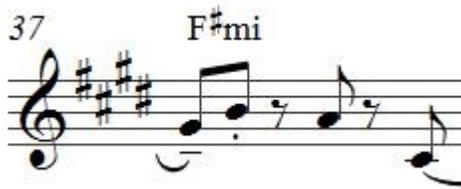


Fig.5.9.12 Dinner at 8 bar 37

The example in Fig.5.9.12 is interesting for a number of reasons. Firstly, as will be seen in the next chapter the phrase is a melodic reference to the melody at a similar stage in the tune; something that I would expect to find on a transcription of an improvisation that I would do over a largely single key centre song from the New American Songbook with a distinctive melody with repeated patterns that translate into the various sections of the song. Secondly it is phrase redeployment from an earlier use of a similar phrase in bar 21, which is shown in Fig.5.9.13. The encapsulation itself is delayed by a quaver rest, which I refer to as horizontally stretched³ as the 3 consecutive notes are stretched by the quaver rest. In Fig.4.9.12 the encapsulation commences on downbeat 1 of the bar with a 9 and 11 approaching the b3.

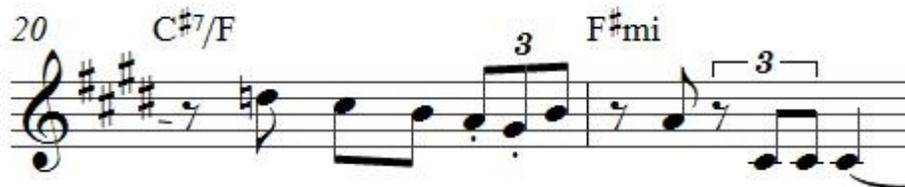


Fig.5.9.13 Dinner at 8 bar 20 - 21 same Key E

3 Horizontally stretched - the length of the encapsulation is extended by a rest.

In Fig.5.9.13, the encapsulation starts on beat 4 of bar 20 and is stretched by the quaver rest on the downbeat 1 of the bar, the encapsulated chord tone, the b3 of F#min7 being on the upbeat of beat 1 of bar 21. The approach notes to the encapsulation are anticipations of the F#min7 harmony, the 9 and 11 (G# and B).

The deployment of multiple harmonic tension and release devices provide plenty of colour in an improvisation and developing these options to use them in tandem with other devices has been the highlight of my research from the practical position of adding new vocabulary and grammar. This is a lifelong study for me but the benefits that I see for more inexperienced improvisers who are looking to explore their own development as a player are considerable.



Fig.5.10.8 Origin bar 1-4

In Fig.4.10.8 the improvisation starts with an anticipation of the F harmony at the end of bar 1 and an F pentatonic pattern that is disguised without the root and superimposed over the first 4 bars, the main vocabulary being the 3 5 13 of the F pentatonic.



Fig.5.10.9 Origin bar 5 - 7

In the next 4 bars of the solo the theme is continued with the superimposition of the F pentatonic once again from bar 6-8, the note choices for bar 6 being the 3 9 R 13 5 3 9 5 3. The next bar, which has a Bb chord for its duration also sees a superimposition of the F pentatonic but with a deliberate avoidance of the root of the chord, which is not available over F pentatonic.



Fig.5.11.10 I Didn't Know What Time It Was bar 51-52

In my solo on I Didn't Know What Time It Was which was recorded on my most recent album 'In Transition', in bar 51 and 52 I start both bars on the 11; in bar 51 with an anticipation of the strong crotchet downbeat 1 of the

bar and in bar 52 with the first two crotchets of a crotchet triplet pattern on the down beat 1 of the bar.

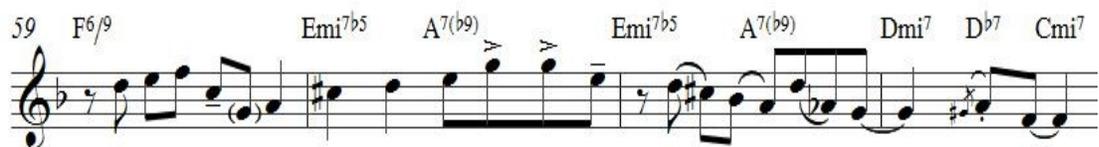


Fig.5.11.11 I Didn't Know What Time It Was bar 59 - 62

Similarly, in Fig.5.11.11, later on in the solo, the anticipated quaver at the end of bar 61 which ties to a crotchet on the downbeat of bar 62 is the 11 of Dmin7 and the anticipated quaver on the upbeat of beat 2 of the same bar that ties to a crotchet on beat 3 is the 11 of Cmin7.



Fig.5.11.12 Joan Capetown Flower bar 12 - 13

In the solo on Joan Capetown Flower, the intricate rhythmic pattern of crotchet to quaver in a triplet is an anticipation of the harmony of bar 13, the Amin7 with a b13 in bar 12 the only note outside the harmony with chord tones prevalent throughout the phrase and the end of the phrase landing strongly on downbeat 3 of bar 13 with a minim tied to a quaver.

The 11 over a minor 7 is a clear choice of harmonic device which creates a sound I like to emphasise. If one considers an improvisation to be a

paragraph made up of a number of musical sentences separated into phrases by rests which equate to punctuation such as commas and full stops, then there will be statements used, words, alliteration, points repeated, further development of ideas using more detailed exploration. The 11 over a minor, like the other devices explored in this chapter are an example of language associated with the user, points of interest which may be revisited later in the solo, in some cases messages within the text of the solo that provide interest for the listener and give them something to latch onto when hearing performances live or on recording. There are still further devices I have explored which I shall detail below.

Triad and Upper Structure application

Upper structure triads in jazz provide a contemporary sounding vocabulary by extending the harmony using the tensions as building blocks. They provide a dissonant sounding sequence from the scale but explore the outer reaches of the harmony in a structured way and have a sound that those familiar with these structures will recognise straight away. They provide another harmonic device that creates interest and can be superimposed not just over dominants but other chord types successfully too as shown in Chapter 2.

Triads can be constructed on any note of the scale and in some cases on notes not in the scale with rules as laid out in Chapter 2 applying to dominant chords in particular. They are used by me primarily to build

patterns on the tensions of the chord, or simply to be part of a triadic pattern that creates a dissonance for the listener even though in most cases that harmony is all inside the available scale tones of the chord.

The examples listed below come mostly from the second year and final year of my research, as they were only something I dabbled with before looking at the language enhancing processes that this study have brought about. As described in Chapter 2, upper structures and triad pairs were looked at together as a way of providing dissonant sounding phrases that either were constructed of inside harmony or offered a structured way to apply outside harmony before resolving it.



Fig.5.14.7 I Didn't Know What Time It Was bar 15 - 17

In the descending triplet pattern which starts in bar 16 of I Didn't Know What Time It Was, the quaver triplet on beat 4 of bar 16 is a triad built on the b7 of the G7 with a 11 9 b7, followed by a minor triad on the root, and over the C7 a triad built on the 11, an 11 13 R.

There is nothing original in me using this form of Bebop vocabulary as it is a staple source for most contemporary jazz improvisers, but this vocabulary is new to me and as I have devised practice schedules so that I

can not only learn the vocabulary but to successfully deploy it, I felt some of the specific occasions I used it should be analysed and included in this chapter.

There are numerous examples in the transcriptions of delaying strong harmony by avoiding use of the harmony defining tones and then resolving onto chord tones, e.g. omitting the b3 and b7 of the minor but still playing the harmony of the associated scale so there are no notes that are outside the harmony but the harmony is undefined. An example of this is shown below in Song for Pav.

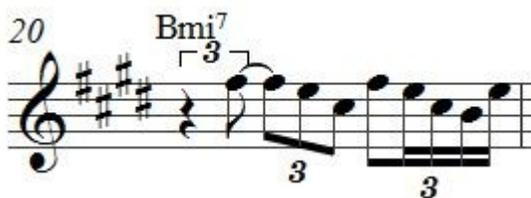


Fig.5.15.4 Song for Pav bar 20

This is a good example of where the harmonic choices I make, over the clearly defined harmony as laid down by the rhythm section, which would define the chord are omitted, with no use of the D or A which would be the b3 and b7 of the minor. I think of this as experimentation with tension and release as the harmony is inside but unclear, and clarity is restored by placing chord tones on strong beats later in the phrase.

Investigation of all these tension and release ideas give me an increased vocabulary and understanding of how to deploy it, but also an

ever-growing number of devices, which I use to create tension which either resolves immediately or that resolution is delayed. This large number of devices gives me the opportunity to explore tension and release without overusing ideas, and with a variety of outcomes at my disposal that keep my solos interesting and my messages within the solos fresh.

Sequences

This subheading looks at the first of the musical sequence devices; repetition of the same melodic pattern at a different pitch or a continuation of a shape or series of contours. This specific device is termed Change of Mode - playing the same rhythmic phrase but slightly reworking the harmony to retain the shape or content of the line through different harmonies.

These sequence devices are vertically applied in the moment techniques, which develop motifs to create messages, creating passages of aural significance that are identifiable as separate musical approaches when it comes to analysis. They are practised by playing short form segments that have been prewritten or improvised and altering them in a specific manner. In the case of Change of Mode, the alteration comes in the form of repeating the rhythmic line or the approximate shape of that line in the new harmony, as that harmony changes throughout the progression. Changes of Mode can become thematic by means of phrase redeployment just as all the other

rhythmic devices can but examples of phrase redeployment will be looked at specifically later in the chapter.

The examples that follow are a small number selected from a large pool of examples across the many transcriptions from the chronological recording in Appendix I. As I have developed these techniques, practised their deployment and conceptually approached employing them as musical devices to grammatically build into my playing, they have become a focal part of my improvisation, a way of referencing meaningful phrasing and a common trait in every solo that I play.

SEQUENCE - repetition of the same melodic pattern at a different pitch or a continuation of a shape or series of contours.

Sequences and motivic patterns form new points of melodic reference that may be related or unrelated to the melody at that stage of the tune. They are short rhythmic patterns constructed using the harmony of the tune at the point or a harmonic device superimposed at that point. Their repetition or alteration increases their significance so that they become part of a new melody for the soloist; a point of reference that the listener can associate with the musical statements played by the soloist. In some cases soloists will build a library of motifs that become associated with them or help make their sound familiar to their listeners. This subsection of this chapter is longer than the rest because I explored the development of these motivic sequences, the patterns they form, their relationship to harmonic

change within the form of the tune, and a number of alterations through extension, addition of notes, diminution, shape repetition and augmentation.

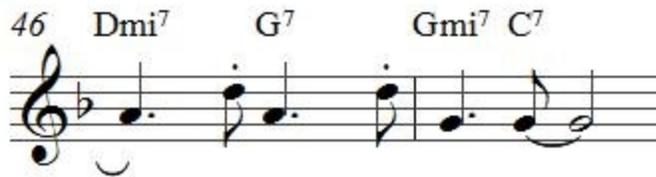


Fig.5.18.14 I Didn't Know What Time It Was bar 46

In Fig.5.18.14 the dotted crotchet to quaver A to D sequence is maintained across the harmonic change of the II V with the 5 - root of Dmin7 repeated as the 9 - 5 of the G7. This sequence shape is the redeployed a little later on as shown below.

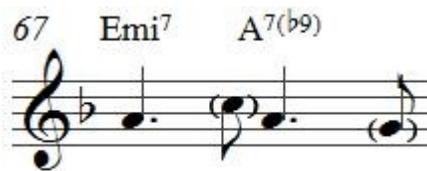


Fig.5.18.15 I Didn't Know What Time It Was bar 67

In this example the dotted crotchets are still A's over a totally different harmony the 11 of Emin7 and the root of A7b9.

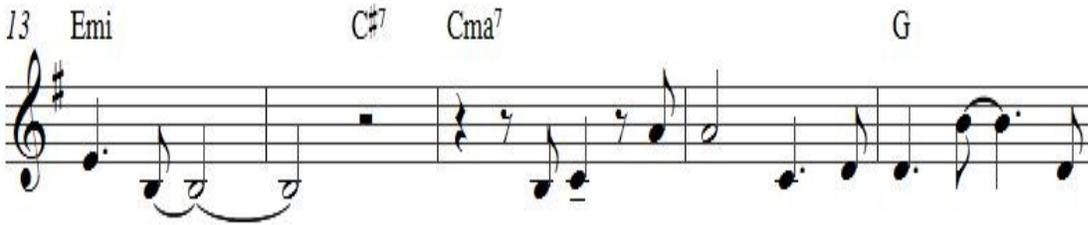


Fig. 5.18.16 Anthem bar 13 - 17

In bars 15 - 17 of the solo in Anthem, a similar shape sequence occurs, the b (major 7) approaching the root on downbeat 3 then jumping to a quaver to a minim A, the 13 of CMaj7. The sequence happens with the D (5) approaching the dotted crotchet D (5 of G) and rising to a quaver tied to a dotted crotchet B (3 of G) in the new harmony.

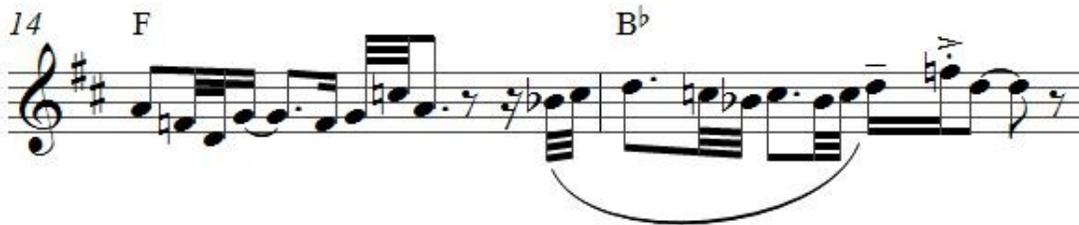


Fig.5.18.23 Origin bar 14 - 15

In the excerpt from my solo on Origin bar 14 and 15, the motivic phrase in bar 14 over the F is repeated using the new harmony of Bb and the shape moved up a 4th. The phrase in bar 15 is not an exact repetition of bar 14 but the shape maintenance in the new key warrants recognition as a Change of Mode.

The last of the sequences which alter a motif or segment, is that of the Melodic Sequence, which exhibits sequence development through alteration by extension, shape change or harmonic change or change of rhythm.

Phrase Redeployment

So far in this chapter, the focus on sequences and the segments that make them up has been on repetition of ideas within the harmony or immediately transferring the ideas through a different harmony in successive bars and the production of a melodic sequence or changing the mode of that sequence. I have also looked at examples of the development and reworking of short segment motifs and extending or reshaping them for immediate reuse. In this subsection, I want to draw attention to the significance of creating a theme by redeploying a phrase once it has been established. This may be a short segment motif or a longer sequence, but it will have been played reflexively, heard and memorised by the performer and then redeployed for effect later in the solo.

In the case of all of my improvisations, I desperately tried to avoid cliché. I tried to improvise in the moment, to respond to the musical environment created by the rhythm section, to be true to the melodic sense of the tunes' composer and to play lines and shapes that were not pulled from a learned library of licks, but were created instantaneously using harmonic vocabulary and rhythmic grammar. Horizontally I improvised harmonically and vertically I improvised rhythmically, applying musical

devices in both realms and building themes and messages into jazz paragraphs that construct my emotional connection to the tune. Significantly, the phrases or parts of phrases, which I have redeployed in the solos are seldom stock phrases and hence the process of memorising and recalling segments and phrases that were created in the moment during these improvisations warrants special attention in this chapter.



Fig.5.19.13 Origin Bar 8

In Origin from my latest album In Transition, a rising quintuplet run of 7 R 3 5 7 with a semiquaver rest to the 9 and the target note the 5 of F on beat 3 of bar 8 is redeployed later in the solo in bar 19 as shown in Fig.5.19.14

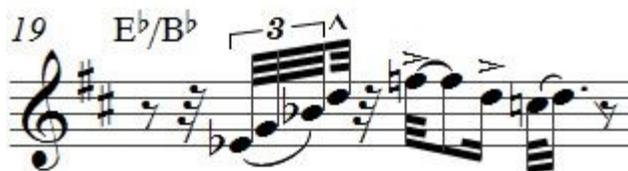


Fig.5.19.14 Origin bar 19

This phrase in bar 19 also rises to the F and passes through the previous target note C of the phrase on bar 8.

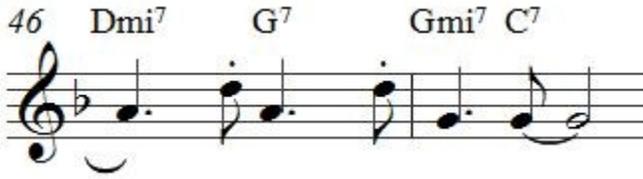


Fig.5.19.15 I Didn't Know What Time It Was bar 46

The dotted crotchet to quaver repeated pattern A to D, the 5 R of Dmin7 to 9 5 of G7 is redeployed in bar 67 as shown below in a different part of the form of the tune and over a different chord sequence.



Fig.5.19.16 I Didn't Know What Time It Was bar 67

The dotted crotchet on the downbeat 1 of bar 67 is the 11 of Emin7 and the quaver is an anticipated approach to the next chord the A7b9, the #9 to the dotted crotchet on the root and the b7 quaver ending the segment.

CONTRARY MOTION - if playing a phrase that moves downwards, playing a similar group of intervals and rhythms in contrary motion upwards, is an excellent way of developing that melodic cell into a longer phrase.

Contrary motion in music is normally associated with two lines moving contrary to each other simultaneously. I have considered the term with

relation to a single line that ascends then descends or descends then ascends with largely triadic intervals or indeed intervals larger than a third. I have considered how playing a segment from a pitch that ascends or descends to a higher or lower pitch and then returns to approximately the starting pitch can create a temporary tension and resolution within a phrase. This is a device that can be short form or longer form, can use entirely inside harmony, or reinforce outside harmony that resolves to inside harmony by the end of the harmonic motion.

Exercises were built on scalar and arpeggiated patterns, rising and falling. The introduction of Contrary Motion into my playing has been a gradual one, but in the past twelve months I have consciously adopted a vertical approach to its implementation in which I feel the desire to appropriately introduce it during a solo and consider its duration and range instantaneously, aware that I can thematically reintroduce it again within a solo later.



Fig.5.21.10 Song for Pav bar 31 - 34

In this excerpt from the solo on Song for Pav, the ascending-descending semiquaver line becomes a continued descending quaver line

comprising inside harmony; the ascending line commencing on the 5 of F# min7 and the descending line ending on the 5 of B13.



Fig.5.21.11 Anthem bar 69 -70

In Anthem, bar 69 and 70, a quaver triplet phrase exhibits contrary motion with an ascending - descending line which clearly voices the harmony; the root 3 5 7 9 7 5 of the CMaj7 moves to the F# on downbeat 1 of bar 70, the #11 of the major 7 before settling on the strong 3 chord tone.

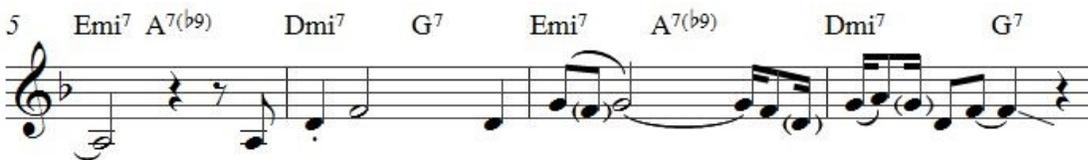


Fig.5.22.11 I Didn't Know What Time It Was bar 5 - 8

In this excerpt from the solo on I Didn't Know What Time It Was, staccato crochet to minim root to b3 of the Dmin7 through diminution becomes a crotchet 5 of G7 to b3 of Emin7 quaver passing to the F and onto the G minim. This in turn through diminution moves through a semiquaver to quaver pattern involving the same notes with additional notes added in, eventually ending with the same D to F pattern that started the phrase, this time though a 5 to b7 quaver to quaver tied to a crotchet, rather than a root

b3 crotchet to minim, a direct diminution from the first notes of the phrase to the last segment of the phrase.



Fig.5.22.12 Dinner at 8 bar 15 - 16

This excerpt from the solo on Dinner at 8 shows a subtle diminution expressed over an octave jump, with the crotchet triplet B to E, the 9 and 5 of A7, becoming the 9 and 5 up the octave as a quaver triplet to crotchet segment.



Fig.5.22.13 Song for Pav bar 12 - 13

In the solo on Song for Pav, there are two examples of immediate short-form augmentation and diminution that happen within a bar, firstly in bar 12 where the D# to E semiquaver segment (7 to root) augments to a quaver segment.

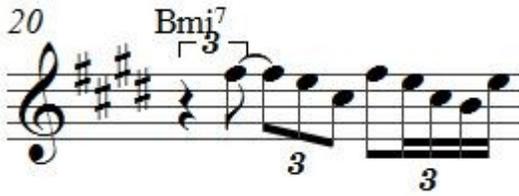


Fig.5.22.14 Song for Pav bar 20

In bar 20, the quaver triplet ties to the quaver triplet 5 of Bmin7 descends to two further triplet quavers E and C# (11 and 9). Through diminution the same harmonic choices become a quaver triplet to semiquaver triplets with additional notes root and 11 added to the end of the phrase to make it the same length.

For the purposes of this research, the recording was carried out over a period of 5 hours, live in session, with no editing or additional parts added, so that the improvisations charted would be in real time, themselves a response to their musical environment, and transcriptions reflecting the improvisation construction process as it happened, thus capturing the overall narrative of the solos and their relation to the other tracks on the album. This, in turn, permits comparison of the traits and vertically imposed tension devices common between the improvisations that contribute towards personal style, or may have evolved as a favoured approach throughout the session.