

## **In Transition REF 300**

'In Transition' is the culmination of a year-long investigation into the use of narrative in jazz improvisation, Zinn, D. (1981), Baker, D. (1990), crystallising improvisations which are structured; made of up components which systematically and thematically combine much as in how language establishes order and context, Bauer, Laurence and Trudgill (1998). Detailed transcriptions of key practitioners, Randy Brecker, Nicholas Peyton and Julian Wasserfuhr, who stylistically use narrative as an area of focus, yielded areas of research interest, such as use of sequences, chord tone encapsulations, augmentation and diminution and harmonic anticipation, which allowed tension and its release to be explored, Hearle, D. (1990). These concepts were interrogated with specifically designed practice regimen to allow internalisation of process and a delivery that would indicate individual approach to style, with a plan for narrative central to personalization of improvisatory approach, Kohl, O (2005). The improvisatory narratives demonstrated through the transcribed improvisations that accompany this album, demonstrate how 'tension devices' such as intervallic patterns, Bergonzi, J. (2000), Upper Structure Application, Brent, T.J. (2008), and phrase redeployment can be deployed in parallel as harmonic and rhythmic structures which mimic vocabulary and grammar in language, working as jazz paragraphs within the construct of the performance as a whole, Middleton, A (1995). The impact of the application of these thematically applied tension devices is further enhanced by 'dynamic contouring', which is the planned application of a dynamic weighting to notes and phrases that reinforce the consequence of their implementation by amplifying the volume at areas of dissonance and reducing the dynamic at the end of phrases which resolve onto target chord tones, Schogler, B. (1999). The cumulative effect of an internalised process of delivery of new musical language that has been constructed by rigorous practice of individual harmonic and rhythmic cycled patterns that readily combine into musical sub-phrases, is to produce a series of lyrical improvisatory statements that reference the melodic intention of the composition, Galper, H. (2004), in tandem with the character of my own improvisatory approach to narrative, which I believe to be clearly demonstrated in the transcriptions of the improvisations on this album.

Baker, David (1990): *Modern Concepts in Jazz Improvisation*. Alfred

Bauer, Laurence and Trudgill, Peter (1998): *Language Myths*, Penguin Books

Bergonzi, Jerry (2000): *Thesaurus of Intervallic Melodies Vol 5* Advance Music

Brent, T.J. *A two-semester course sequence for jazz ear-training with application of vocal improvisation* scholarship.miami.edu

Galper, Hal (2004). *Forward Motion - From Bach to Bebop: Corrective Approach to Jazz Phrasing* Sher Music

Hearle, Dan (1990): *The Jazz Language: A Theory Text for Jazz Composition and Improvisation* Alfred Publishing Company

Kohl, Ole (2005): *A Semiotic Approach to Jazz Improvisation* University of Aarhus

Middleton, Andy (1995): *Melodic Improvising* Advance Music

Zinn, D. (1981). *The Structure and Analysis of the Modern Improvised Line* Taylor and Francis