

Auckland University

MMus Jazz Performance Degree

MMus written component by Mark Baynes,
December 2010

Documentation and composition notes of a
jazz trio recording project

(Final Draft)

Introduction

The main objective of this MMus is to compose, arrange, perform, and record 40-60 minutes worth of improvised jazz music, then edit, order and compile the performances into album format to present to the university. In addition to the album, the degree requires the completion of two other components, these elements and their academic weighting are listed below: -

Composition / arrangement / and performance of jazz album	40%
Recital containing performance of album tracks	40%
Academic writing	20%

This document serves as the academic writing component of the degree and therefore represents 20% of the final MMus grade.

The purpose of this essay is to: -

1. Document the creative process
2. Analyse elements of composition, arrangement, performance and musical interpretation
3. Draw conclusions from the musical output

The album in discussion is entitled 'In Song' and is presented under the pseudonym of the 'Ironic Trio'. This is the second independent release by the trio; their first release in 2009 is an EP entitled 'In Colour', a live recording of standard jazz compositions. The Ironic Trio currently consist of Mark Baynes (Piano and leader), Aaron Coddell (Upright bass) and Jason Orme (Drumset).

This document is divided into three separate parts, one documenting the creative process, the next presenting the analysis and the final part outlining conclusions.

Part One – Documentation

Chronology of the creative process

Due to the tight time constraints involved in composing, arranging and recording 'In Song' during the period of one academic year, I was careful to ensure that attention to detail was given to the planning process. I established the date that all work had to be submitted by, then worked backwards aiding creation of a study plan. I estimated I would need a month to complete the written element (due 15th December) so I requested that the live performance of the album to be early November. I also reserved a calendar month for editing, mixing, mastering and replication of the album. This meant of course that the best time for the recording session would probably be early September 2010, allowing me some leeway if there were complications. Also, I knew that I was going to be unavailable to work on this project during all of April / May as I was getting married in Europe. So the time left to compose, arrange and rehearse would be the four months of March, June, July and August. The chronology of the creative process is documented below and details, in several sections, the entire project from start to finish.

1. Sketches

Given the relatively short time to complete the degree I decided to employ a rapid and intuitive compositional approach. Basically I set myself the task of writing 40 musical 'sketches' during the month of March, this involved composing around 10 pieces a week to workshop with my supervisor, Kevin Field. These sketches took no longer than an hour each to compose and at the tutorial meetings we briefly analysed each one for harmonic, melodic and stylistic content. This analysis helped to formulate ideas for further composition; in other words I wanted to ensure there was as much stylistic diversity as possible so I used my compositional oeuvre as a measure and springboard when trying to conceptualise the remaining work. For example it was noted that none of my early compositions included standard jazz harmonic progressions such as II-V-I chord sequences. I used that knowledge and approached some later compositions with the inclusion of such chord sequences in mind, when it felt appropriate.

2. Development / Concept

As with the sketches, I tried to utilise a very rapid and intuitive way of developing some of these pieces into fully blown compositions. A small number of them were essentially complete but the majority needed further work to establish whether they were suitable for inclusion on my jazz album. It was at this early stage that my instincts told me not to limit my approach to just traditional swing and latin jazz styles. I had already written two 'drum and bass' tracks and two 'funk' grooves, all of which I had decided to record. It was becoming apparent that elements of straight-ahead, groove, latin and other contemporary styles should be a part of the final product. Well-respected and accomplished jazz pianists such as Brad Mehldau, Robert Glasper, and Aaron Parks have also used similar modern feels as vehicles for their own work, and it can be argued that this is one direction that modern jazz is currently heading in.

It was becoming apparent that I seemed to be focusing on the melodic strength of the track to help gauge whether the piece was to be developed or not. This subconscious analysis was combined with deliberate questions such as, "is this a good vehicle for improvisation?", "does it contain enough harmonic interest?", "will including this in the album help to strengthen / establish the concept of the work in its entirety?". As I seemed to be focusing on the strength of the melody (and its 'singability') I decided to entitle the album 'In Song' and tried to develop tunes that could potentially be interpreted by a vocalist (with lyrics perhaps) at a later stage.

The most suitable material was taken from these sketches and then developed further to form lead sheets to workshop with the bass player and drummer.

3. Rehearsal

As this was to be mainly a trio album (with the exception of track 7 entitled 'Double Shot'), it was fairly easy to find a time that both Aaron (bass) and Jason (drums) could rehearse every week. Before I left New Zealand to get married in Europe, I provided them with charts and rough solo piano

recordings of 20 tracks that I was keen to rehearse. When I returned in June we started a weekly 2-hour rehearsal on a Friday morning, this practise was used to make final edits to the tracks and conceptualise each work within the trio format. I managed to secure a formal recital date for a 'trial run' of the pieces at Auckland University, as part of its 'Emerging Artist' concert series. This concert was scheduled for the 22nd August so this meant that we had a deadline to complete the rehearsal process. I also managed to secure a weekly restaurant gig at the 'Internationalist', Rothsay Bay, where we could workshop the compositions in a live environment. Both of these acted as very useful opportunities for the trio to trial numerous ideas. It also meant that the trio would be well prepared when it finally came to recording performances of these compositions in the studio.

4. Music Minus One

To enable me to become comfortable with improvising over my work, the trio spent a day recording 15 tracks at my home studio, I used a piano sound from my keyboard intentionally so that I could give myself a set of 'music-minus-one' tracks, essentially versions that only contain bass and drums. I was able to play along with these recordings so that I could practise my improvisation in a trio environment.

5. Recording

It was on Kevin Field's suggestion that I contacted an Andrew Brereton (Auckland University Sound Recording Honours student) to see if he would be prepared to record and edit the album. Andrew seemed very keen and after checking Jason and Aaron's availability, we booked a three-day studio slot at the Kenneth Myers Centre, Shortland Street. I had already asked Steve Garden at the Garden Shed Music Studio to mix and master the final edits as I knew his work very well and felt that he did an excellent job on my last album (Ironic Trio 'In Colour'), released independently in 2009.

I decided that there would be two parts of the recording process, a solo piano and a group recording session. I knew that three days wasn't very long to record 15 tracks; for example the first day of any recording process is

often taken up with environmental setup (mic placement, foldback mixes and spill confinement etc). Because of this Andrew and I decided to record the solo piano element at a different date to the trio. We found that Friday evenings were often free at the KMC so we booked 3 dates at studio one for the purpose of recording solo piano.

It was at these solo sessions that Andrew and myself also agreed to experiment with the recorded sound of the piano. I am interested in sound recording and have recently invested a fair amount of time and money into a 24-track project studio. I was hoping that some of the equipment I had at home would be useful to the project and Andrew and I agreed that I should bring along some pre-amplifiers to experiment with on the piano microphones. I brought two Focusrite ISA One preamps to the first recording; Andrew was more than enthusiastic about the difference in sound quality these preamps made, I was also happy with the warmth that the signal processors added to the piano sound.

The main solo piece I was interested in recording was a ballad written for my wife entitled 'Arianwen', so I recorded several versions over a few sessions and chose my favourite. I also decided to record some solo piano versions of other tracks so see if their inclusion on the album would compliment the albums trio recordings. My first idea was to have these melodic 'snippets' played before each of the respective trio tracks on the album to help its 'conceptual' nature.

The trio recording dates were 10-12th September, we arrived at 1pm on the Friday and started the setup process that included arranging the room, checking microphone placement, balancing foldback mixes, and establishing a satisfactory drum mix. That process took 11.5 hours out of the 12 that we had assigned for the day and amazingly during the 30 minutes we had to actually record the trio, we managed two takes that were both included on the album; these tracks were 'Prohibition' and 'Mrs Krantzsky'.

Overall, the recording process ran very smoothly over the next two days, we recorded several versions of 14 different pieces, 11 of which were to be included on the final album.

6. Editing

At the end of each recording day Andrew was kind enough to give me a stereo mix of each take so that I could evaluate the performances as we went along. I knew that I only had a week to listen to the recordings so this was invaluable to the efficiency of the project. I took these stereo mixes home and used an audio software editing program entitled 'Logic Audio' to select what I considered to be the best sections of each take. I then asked Andrew to carry out edits on the original files using a software program called 'Pro Tools'.

All of the tracks are trio tracks apart from 'Double Shot' (track 7). This is a composition requiring studio production, the extra tracks were recorded from my project studio at home. These instruments were, flute, tenor sax, synthesiser and a 10 piece choir that I used 2 different singers and several layers of multi-tracking to produce the effect of a large vocal ensemble.

7. Mixing and mastering

The following week was spent at the Garden Shed Music Studio helping Steve Garden to make mix decisions and finalising edits to the album tracks. This mix process involved adding compression and equalisation to each track, balancing the levels of each instrument and establishing a sonic template that could then be applied to all tracks on the album. I then took another set of stereo mixes home with me to evaluate before the final mastering process. I listened to each of these takes many times using audio playing devices of varying quality, both at high and low volume levels. I found that my ears were more able to hear problems when I listened first thing in the morning so I made sure that that was when I made most of my decisions. A week later Steve and I spent another day making final adjustments to each of the mixes and creating the final mastered WAV files.

8. Artwork and replication

A month before the recording process I had spent some time working on the artwork for this project. A local artist friend of mine kindly agreed to let me use a photo of one of his artworks for the album design. Being quite familiar

with computer layout I took this photo and created a CD design using 'Adobe Indesign'. After deciding the track order, I then finalised the artwork and uploaded that along with the audio tracks to Media Movers (a CD manufacturing company). The production turnaround was 10 days, and 500 copies of 'In Song' were delivered a week and a half later; finally the album was born!

Part Two – Compositional Notes / Analysis

Methodology of analysis

I shall providing analytical notes and details of the recorded compositions found in the album 'In Song'. This analysis shall include, where relevant, interesting melodic, harmonic and rhythmic content using specific and generalised terms. I will also document the development of each track, influences, structure and any details relating to the performance such as the improvisation or lead sheet interpretation by the rhythm section.

The analysis model that I shall be employing is based on conventional jazz methodology found in common jazz theory texts. An example of one of these texts is *'The Jazz Theory Book – Mark Levine'*. Levine's book is regarded by many as being seminal to serious jazz students; music schools such as NZSM (New Zealand School of Music) use this book to teach theory to all undergraduates. Mark Levine spent significant time working with Joe Henderson, Blue Mitchell, David Liebman and Harold Land, he has also written *'The Jazz Piano Book'* and *'The Drop 2 Book'*. Levine is highly regarded by both educators and pianists for his ability to explain complex musical ideas in an 'easy to understand' way.

Levine's 'Jazz Theory' book is split into several sections and covers topics such as chord/scale relationships, 'playin' the changes', reharmonisation, memorisation and repertoire. Even though Levine isn't recognised as an established composer, chapter 17 covers composition and form recognition; I have used his descriptive style as a reference when writing this essay.

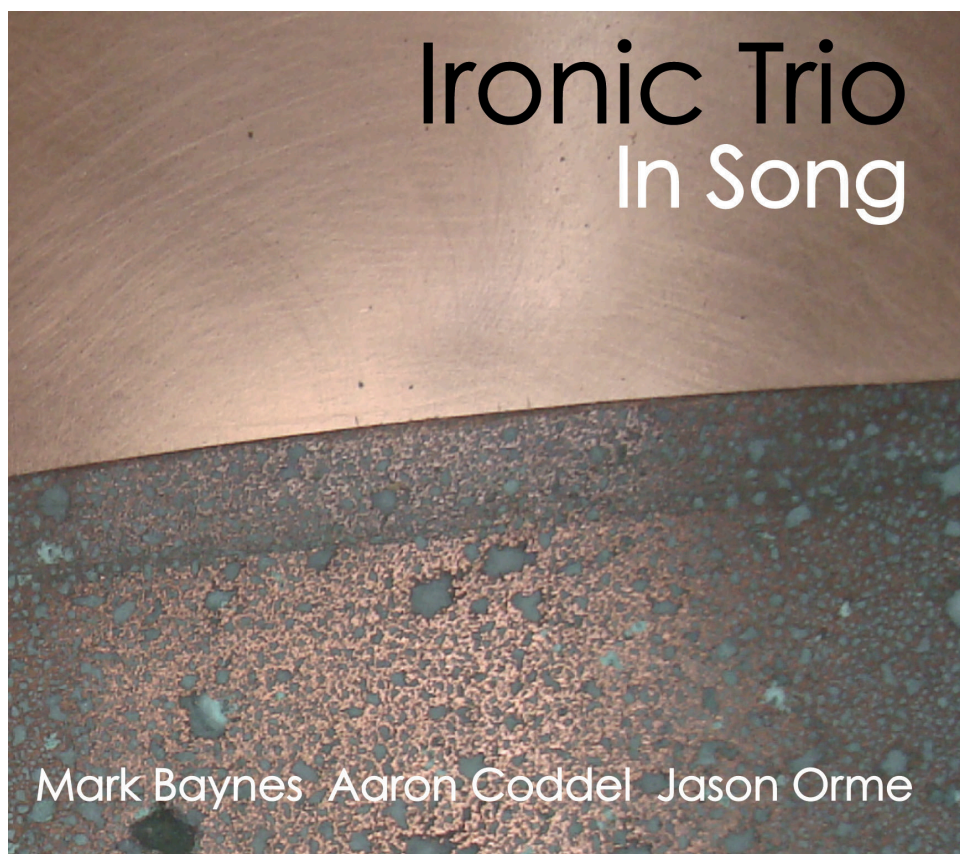
The reason that this documentation and analysis is significant is that it will help establish any compositional or performance patterns found within the music of 'In Song', help the author further his compositional technique and document the influences that other jazz writers had on the composer.

In Song: Composition

Track Order and Length

Track 1	Achilles	3m 03s
Track 2	E=MC	6m 19s
Track 3	Prohibition	3m 49s
Track 4	Chequered Days	7m 43s
Track 5	Soliloquy	2m 36s
Track 6	Soliloquy	4m 57s
Track 7	Double Shot	5m 58s
Track 8	Marshmallow Motion	4m 39s
Track 9	Mrs Krantzsky	2m 59s
Track 10	How So?	7m 11s
Track 11	Arianwen	3m 16s
Track 12	Just Passing By	6m 06s
Track 13	Miss Krantzsky	48s

Album Cover



Track 1 – Achilles

ACHILLES

♩=152

DRUM N BASS

x3 Ebmaj7 Gb7(#11) Gm7 Em7

5 Gm7 Em7

5 Ebmaj7 Gb7(#11) Gm7 Em7

9 Em7 (X1 NO DRUMS) Cmaj7 Em7

12 Cmaj7 Em7 Cmaj7

15 Bm7 Am7 D/C

18 Gm7/C C/Bb Fm7/Bb

FINE

'Achilles' is a composition based around a 'Drum and Bass' (commonly abbreviated to 'DnB') style, which is a type of dance music that emerged in the mid 1990s. It is characterised by fast energetic repetitive drum patterns accompanied by dominant bass lines. The fusion between 'DnB' music and

jazz is not a new idea, examples of this can be found by many contemporary jazz composers such as the music of pianist Brad Mehldau on the title track of his latest album 'Highway Rider', 2010.

Achilles employs a 36 bar form, consisting of two separate 16 bar themes (A & B) and a 4 bar tag at the end.

The A section utilises a quaver and crotchet based phrase that repeats itself rhythmically every 2 bars, and melodically every 4. The B section and the tag also use repetition of a 2 bar phrase throughout their entirety, so with this in mind it is fair to say that melodically and rhythmically this composition is fairly simple. Interestingly enough, every 2 bar phrase throughout the head ends with an anticipated downbeat every time such as at beat 4 of bar 9 (See Figure 1), creating a rhythmically lilting feeling throughout the piece.



Figure 1 - Example of the anticipated downbeat found throughout

Harmonically the A section is simple in concept; being based around both ascending and descending minor thirds a semitone apart. The chord sequence runs Ebmaj7 – Gbmaj7#11 – Gm7 – Em7 and was chosen to support this melody effectively by creating a colourful chord/tone relationship. For example, the melody note above the Eb chord creates an interval of a 5th rising to a major 7th at the third quaver of bar 1, the #11 of the next bar is anticipated a beat before the Gb chord is played supporting it in bar 2, after which the melody plays an A over a G minor chord spelling a major 9th. Interestingly, this 4 bar repeated chord sequence is essentially non-diatonic and consists of parallel major and minor harmonic movement.

The B section of the piece starts at bar 9, this section is much simpler as it really is based around the key of E minor. The implied key change from Eb to Em has already taken place during the last 2 bars of the A section using parallel minor chord movement. A point to note is that one identical

melodic line is supported by different harmony in 2 parts of the B section. At bars 11-12 the chords are Em – C (See Figure 2), this melodic phrase is repeated at bars 15 -16, but this time supported by Bm – Am (Figure 3).



Figure 2 – 1st phrase supported by Em - C Harmony



Figure 3 – Repeated again but with different chords

The 4 bar tag at the end of the form helps modulate back to the A section and helps create a sense of space allowing the composition to 'breathe'. Slash chords are used to dictate bass movement; conventional notation for the tag would be D7 – Gm – C7 – Fm. An Fm chord with a Bb bass note is essentially a Bb7sus chord; this dominant chord takes the listener back to the major key of Eb at the top of the chart.

Jason and Aaron interpreted this chart musically and it was decided quite early on to change the feel of the B section to 'implied half time' creating a sense of space. Aaron introduced a rhythmically contrapuntal figure ascending using triplets over Gm – Em. This is typical of Aaron's approach to playing the bass, often not conforming to the traditional role of a bass player, but instead contributing other elements (often rhythmic) to the music.

Due to the repetitive nature of this composition I decided to make it a short recording so there is only one chorus of improvisation before the head is repeated.

Track 2 – E=MC

E=MC

FUNK ♩=168

Musical notation for the first system of 'E=MC'. It consists of five staves of music in 3/4 time, starting with a repeat sign. The notes are primarily eighth and quarter notes. Chord symbols are placed above and below the staves: A^{acc9}/C[#], D_M7, G^{acc9}/B, C_MA₇7, C_MA₇7/E, A^{acc9}/C[#], D_M, G^{acc9}/B, C_MA₇7, C_MA₇7/E, F_MA₇7, B7^{#11}, D7/G, E^b/G^b, F_M7, F/E^b, B^bacc⁹/D. A circled 'C' symbol is at the end of the fifth staff.

SOLOS

Musical notation for the solos section, consisting of three staves of music. Each staff contains a series of diagonal slashes representing a solo line. Chord symbols are placed above and below the staves: A^{acc9}/C[#], D_M7, G^{acc9}/B, C_MA₇7, A^{acc9}/C[#], D_M7, G^{acc9}/B, C_MA₇7, F_MA₇7, B7^{#11}, G_MA₇7, G^b15/(b9), F_M7, F/E^b, B^bacc⁹/D. A circled 'C' symbol is at the end of the third staff.

AFTER SOLOS DC NO REPEAT

Musical notation for the final system of 'E=MC'. It consists of two staves of music. The notes are primarily eighth and quarter notes. Chord symbols are placed above and below the staves: D_M7, B7^{#11}, D7/G, E^b/G^b, F_M7, F/E^b, B^bacc⁹/D. A circled 'C' symbol is at the end of the second staff.

FINE X2

'E=MC' is a groove based composition and its point of difference on the album is that it is the only trio track that features the 'Fender Rhodes' sound instead of the piano. I chose to perform the track using a sampled sound instead of my genuine Rhodes that I have in my collection as my instrument currently has notes that aren't functioning. I used a Nord Stage keyboard manufactured by a Swedish company called Clavia, a company with a reputation for creating (amongst other things) some of the most authentic sampled keyboard sounds available on the market today.

I spent some time considering the signal path for the Rhodes and decided to use my Universal Audio valve based preamps to warm the signal output. Universal Audio is a world-class preamp and compressor manufacturing company that founded in 1947, and it is well known for its hand built quality boutique preamps. I chose this unit so that I could add some valve warmth to the signal, but also so that I could add some distortion, commonly known as 'drive'. This gave the Rhodes a desirable 'bite', an attack suitable for a funk composition.

'E=MC' is groove based track with a solid backbeat, its head form is an unusual 15 bars long and while the piece was written using common time, 3 of the 15 bars are 3/4 bars helping to create musical 'surprise'. The solo form is simpler just employing a 4/4 pulse until bar 15 where the time signature briefly changes to 3/4 for a bar.

The melody is a simple one, and essentially contains 2 themes presented to the listener in as an AAB form. The A section is 4 bars long, is a simple melody with a twist at the end as the 3/4 bar contains a quadruplet phrase.

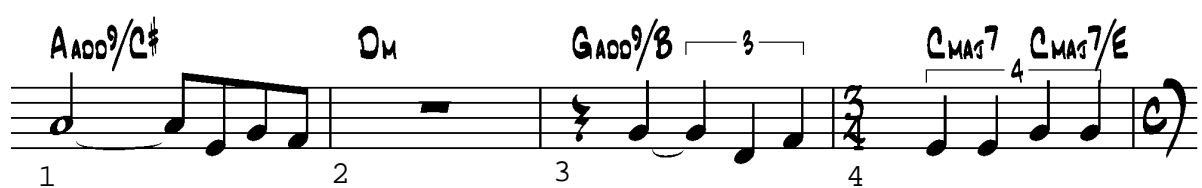


Figure 4 – A section, note the quadruplet in bar 4

The B section is essentially a 7 bar syncopated ascending chromatic passage using a 1 bar repeated rhythm. This ascending pattern creates tension as it

risers to its thematic conclusion at bar 15.



Figure 5 - Excerpt of the B section

It can be noted that whilst the melody is ascending chromatically, the bassline is using a similar chromaticism to descend (where possible), creating a contrapuntal effect between the melody and bass.

I have been interested in quadruplet sections of melody since discovering a composition written by Italian jazz pianist Enrico Pieranunzi. Entitled 'Autumn Song', this composition is a common time swing piece that has 4 bars of 3/4, over which Pieranunzi plays 4 sets of quadruplets (See Figure 6).



Figure 6 - Excerpt from Enrico Pieranunzi's 'Autumn Song'

In terms of the trio's adaptation of 'E=MC', I would like to focus on the rhythmical interpretation of the chart, in particular the B section of the head. Essentially the B section has been split into 2 rhythmical groups. During the first 4 bars the accompaniment accents on the 'and' of beat 1 and also beat 3, this changes at the end of bar 12 where the same rhythm is anticipated and displaced by a whole beat for the rest of the section (See Figure 7).



Figure 7 - Accompanying rhythmical figure and its displacement beginning at the end of bar 12

Essentially 'E=MC' is a composition containing a combination of both convention and surprise. The AAB form is 15 bars long instead of the conventional 16, its AAB structure contains 3/4 passages at the end of each section and the rhythmical turnaround during B help to create intrigue. The harmony and melody contain significant elements of both chromatic and diatonic horizontal movement, this movement may very well help to stabilise the unsettled rhythmical nature of the piece.

Track 3 – Prohibition

PROHIBITION

FUNK BLUES ♩=138

The musical score for 'Prohibition' is written in 6/8 time with a tempo of 138 beats per minute. It consists of eight staves of music, each containing a repeating rhythmic figure. The key signature is one flat (B-flat major/D minor). The chords and their positions are as follows:

- Staff 1: $E7\sharp 11$ (measures 1-2), $Dm7(b9)$ (measures 3-4), $Gm7$ (measures 5-6)
- Staff 2: $C7$ (measures 1-2), $Bm7(b9)$ (measures 3-4), $Bbm7$ (measures 5-6)
- Staff 3: $Au7$ (measures 1-2), $Ab7\sharp 11$ (measures 3-4), $Fu7/Bb$ (measures 5-6)
- Staff 4: $Abm7$ (measures 1-2), $Db7$ (measures 3-4), $Gm7$ (measures 5-6), $Dbm7$ (measures 7-8), $Gb7$ (measures 9-10)
- Staff 5: $E7\sharp 11$ (measures 1-2), $Cm7$ (measures 3-4), $Au7$ (measures 5-6)
- Staff 6: $Ab7$ (measures 1-2), $Gm7$ (measures 3-4), $Bm7(b9)$ (measures 5-6)
- Staff 7: $C7$ (measures 1-2), $E7^{ALT}$ (measures 3-4), $F7\sharp 11$ (measures 5-6)
- Staff 8: $D7\sharp 11$ (measures 1-2), $B7^{ALT}$ (measures 3-4), $G7$ (measures 5-6), $Bm7$ (measures 7-8), $E7$ (measures 9-10)

'Prohibition' is a long meter 12 bar blues funk style composition with a 6 beat repeated figure (See Figure 8) played throughout the entire work. This 1½

bar phrase is played a total of 16 times during the form and doesn't vary at all.



Figure 8 - Prohibition's 6 beat figure

The harmony of 'Prohibition' is still a blues but it contains many chord substitutions that help make the structure a little more distinguishable from a standard blues head. An average blues is split into 3 sections of 4 bars in length, the first section stating the key centre, the second section in a modulated key signature up a perfect 4th and the final 4 bars are usually a cadence in the tonic key again. 'Prohibition' is written over 24 bars instead of twelve so we must double the harmonic rhythm to make each section 8 bars in length instead of 4.

With this in mind 'Prohibition' follows the same convention; at bar 1 the key of F7 is stated, at bar 9 a Bb7sus chord is spelt implying the new temporary key centre of Bb7 and at bar 17 the Gm7 represents the IIm7 chord in F major, implying a harmonic progression heading back to F7 (II V – I).

If we look in depth at each of the 8 bar sections, the analysis can be described as follows: -

The first 4 bars are simply a 1 – 6 – 2 – 5 sequence in the tonic key with some harmonic embellishments, quite simple really but at bar 5 a B half diminished chord is spelt, this is related to the tonic via a tritone relationship; the scale F7#11 contains the same notes as Bm7b5 if derived from melodic minor harmony. This B minor chord starts the beginning of a chromatic descent to the 'backdoor' V7, Ab7 at bar 8. A backdoor progression is a perfect cadence where the dominant chord is a tone below the tonic; in this case Ab7 moves to Bb7sus (Fm7/Bb) where the new temporary key signature of Bb7 is implied (See Figure 9).

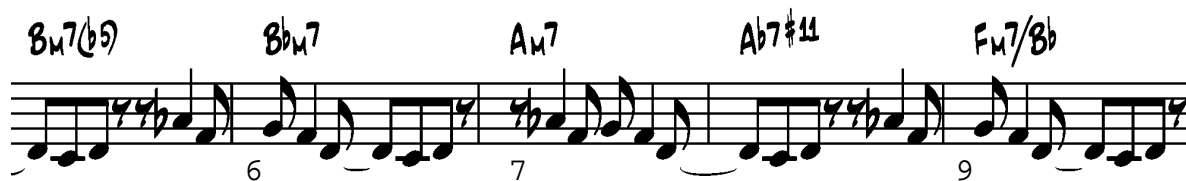


Figure 9 – Chromatic descent leading towards the backdoor progression of Ab7 – Bb7 (Fm7/Bb)

The next 4 bars of the form that would normally remain in the key of Bb7, instead move abruptly through the keys of Gb and B before resolving to the tonic key at bar 13 (See Figure 10).



Figure 10 - Unconventional abrupt modulations during bars 10-13

The root movement for the last 8 bars starts with the root movement of a major 3rd – semitone – major 3rd – semitone and concludes with the tonic chord F7 being stated again at bar 21 (See Figure 11).



Figure 11 - Major 3rd / semitone movement

The final 4 bars of Prohibition act as a turnaround using descending minor/major thirds and a II-V progression (Bm7 – E7) where the V chord is a semitone below the tonic (See Figure 12). In fact, are many occurrences in Prohibition where the harmony uses standard harmony a semitone above or below the target harmony, such as bars 12, 18, 20 and 24. This is a very important harmonic feature of this particular piece (See Figure 12).



Figure 12 – Descending and Ascending 3rds and the final turnaround chords of Bm7 - E7

Track 4 – Chequered Days

CHEQUERED DAYS

STRAIGHT ♩=176

The musical score is written in 5/4 time with a tempo of 176 beats per minute. It consists of several staves of music. The first three staves are guitar parts with chords: Bb , E , Eb , $F\sharp$, G , and $F\sharp$. The fourth staff is a bass line with chords: F , E , and $Gb\Delta(\#11)$. The fifth through eighth staves are guitar parts with various chords: C_{full} , E_{full} , F_{full} , F_{full} , G_{full} , B_{full} , C_{full} , E_{full} , F_{full} , F_{full} , G_{full} , A_{full} , C_{full} , E_{full} , F_{full} , F_{full} , G_{full} , B_{full} , C_{full} , E_{full} , F_{full} , F_{full} , G_{full} , A_{full} , $Gb\Delta(\#11)$. The ninth staff is a bass line with chords: $Gb\Delta(\#11)$, $A_{buss}7$, and $Gb\Delta(\#11)$. The score includes a 'SIM. BASS' instruction and a double bar line at the end of the piece.

CHEQUERED DAYS/2

41 $A\flat maj7$ $Dm7$ $E m7/A$

43 $Dm7$ $E\flat m7/A\flat$ $A\Delta 7(\#11)$

FINE

SOLOS

43 $B\flat maj7$ $Bm7/E$ $E\flat \Delta 7(\#11)$ $Bm7/E$

46 $Dm7/G$ $Bm7/E$ $F\Delta 7(\#11)$ $Bm7/E$

48 $G\flat \Delta 7(\#11)$ $A\flat maj7$ $G\flat \Delta 7(\#11)$ $A\flat maj7$

51 $Dm7$ $E m7/A$ $Dm7$ $E\flat m7/A\flat$

DC AL FINE

'Chequered Days' is an unusual piece in the album as each section of the work is performed using a different time signature. This is due to the fact that this is the only tune on the album that is derived from TWO of the original 40 sketches that were written during March – April. I felt that even though their meters were different, the main sections fitted well together. This was confirmed when I tested the concept by playing the piece to Kevin Field; the sketches by themselves were too short to be considered complete but too good to discard.

'Chequered Days' consists of 3 motifs so it can be considered as having an ABC form, with a solo based around just A and C.

The A section (bars 1-9) is played in 5/4 time and consists of harmony changing every bar, underneath a syncopated octave-like bassline (doubled by the piano) moves horizontally (and also mainly chromatically) through the changes.

At bar 10 (beginning of the B section) the time changes to 6/4, the melodic theme is a repeated rhythmic figure played over various minor 11 chords, the downbeat (and therefore the important note) of each chord being either the root, third or ninth of each minor harmony (See Figure 13). This was not a deliberate act but instead resulted from acoustic experimentation.

The image shows two staves of musical notation in 6/4 time. The first staff begins at bar 10 and contains six measures of music. Above each measure, a chord is written: Cm11, Ebm11, F#m11, Fm11, Gm11, and Bbm11. The second staff begins at bar 12 and contains five measures of music. Above each measure, a chord is written: Ebm11, F#m11, Fm11, Gm11, and Am11. The final measure of the second staff is labeled Cm11. The melody consists of a repeated rhythmic figure of eighth notes, with the downbeat of each chord being either the root, third, or ninth of the minor harmony.

Figure 13 - Parallel minor harmony and a repeated rhythmic figure

The phrase shown in Figure 13 is repeated before C is introduced at bar 19, where the time moves back to 5/4 and doesn't change until the end of the 27 bar form. Harmonically, the C section is much less busy with only one chord per bar instead of 3, there is some less frequent parallel minor movement from bars 23 -26 and finally an A Lydian chord acts as a melodic minor pivot (substitution of F7 altered with an A in the bass), acting as the dominant chord in the tonic key of Bb.

The Solo section is in common time and consists of the A and C sections of the head, however, each chord is held for two bars instead of one allowing the improviser space between harmonic alteration. It can be argued that the harmonic structure of the solo section is built around four key centres, Bb major, A major, Ab major and D minor. During the first 16 bars the key centre moves between Bb and A major every 2 bars (with the slight exception of the F major chord which should be F7), then at bar 44 the key moves to Ab and then finally to D minor at bar 52.

Track 5 - 6 Soliloquy

SOLILOQUY

RUBATO PIANO INTRODUCTION, BAND IN AT BAR 8 X1
STRAIGHT ♩=160

The musical score is written in G minor (three flats) and 3/4 time. It consists of seven staves of music. The first staff starts with a repeat sign and includes chords F#m7, Dm7(b9), Gm7(b9), and C7. The second staff is marked 'TRIO IN' and includes chords D#m7(#11), Ab6, F#m7, D/E, Gm7/C, C7/Bb, and Am7. The third staff includes chords F#m7(b9), F#m7, Dm7(b9), and Bb7. The fourth staff includes chords Eb7(#11), C7 ALT, Eb7(#11) D7 ALT, Gm7, and Em7(b9). The fifth staff includes chords Am7(b9), D7, Eb7(#11), and Bb6. The sixth staff includes chords G#m7, E/F#, Am7/D, D7/C, and Bm7. The seventh staff includes chords G#m7(b9), Gm7, Em7(b9), C7, and E/F. The score ends with a double bar line and the text 'LAST X'.

'Sololoquy' and 'Soliloquy' are essentially the same piece, the difference being that Sololoquy is a solo piano version and soliloquy a trio performance. Sololoquy contains two choruses of 'rubato' style improvised piano with no in

or out head, the melody is not stated at all until 'Soliloquy' is played, 2m 36s seconds into the 2-part composition.

I wanted to include a composition inspired by jazz pianist Brad Mehldau, and I was particularly taken by a composition he wrote entitled 'Unrequited'. This work moves seamlessly between the keys of Em, Gm, Bbm and Dbm creating an almost constantly modulating flow, this leaves the listener with a sense of perpetual motion and slight feeling of restlessness (See Figure 14).

UNREQUITED BRAD MEHLDAU

©1998 WERTHER MUSIC (BMI)

Figure 14 – 'Unrequited' composed by Brad Mehldau

The melody of 'Unrequited' is very gentle as it doesn't contain large interval movement or fast passages, in fact my interpretation of this piece leads me to believe that the harmony plays a more significant role than the melody in this particular case.

With this in mind I wrote 'Soliloquy' employing a similar 'ECM' type straight note feel, a modulating harmony and an economic melodic line mainly containing intervals of a tone or less.

The form of the piece is AAB, where B is exactly the same melody as A but transposed up a tone, giving the listener a sense that a new theme is being employed, even though it really isn't.

The song starts of in F minor but quickly modulates to the relative major Ab at bar 6 before implying a new key centre of A minor at bar 9. There is an unrelated II – V acting as a harmonic 'red herring' at bar 8 as Gm7 – C7 is spelt, these chords just serve to help the bass slowly descend from F# to A and to briefly support the melodic line (See Figure 15).



Figure 15 - Descending bassline and unrelated approach chords to Am

The final modulation of the A section is to Eb major via standard II – V harmonic movement, this is repeated before the whole 14 bar phrase is raised a tone as discussed earlier.

In terms of performance, the rhythm section played this with a suitably sensitive and reflective approach, the drums providing a supportive 'cushion' for the piano and the bass acting as a 'bottom' for the harmony, occasionally adding a countermelody or answering phrase to the improvisation.

Track 7 - Double Shot

DOUBLE SHOT

DRUM AND BASS ♩=150

HARMONY

The musical score for 'Double Shot' is written in treble clef with a common time signature (C). The tempo is 150 beats per minute. The harmony is indicated by guitar chords above the notes. The bass line consists of quarter notes.

Chords: G^{M7}, F^{ACC9/A}, B^{b6/9}, D^{ACC9}, F/^{Eb}, E^{b/F}, F/^G, D/^G, D^{7(#5)/C}, D^{7(#5)/Bb}, E^{b/F}, E^{7(#5)}, A^{M7(b5)}, A^{b6/9}, F/^G, G^{b7(#11)}, G^{M7}, F^{ACC9/A}, B^{b6/9}, D^{ACC9}, F/^{Eb}, E^{b/F}, F/^G, D/^G, D^{7(#5)/C}, D^{7(#5)/Bb}, E^{b/F}, E^{b6/G}, E^{7(#5)}, C^{M7#9}, D^{M7/G}, D^{b7(#11)}.

'Double Shot' is the only produced song on the album, and consequently has a very different feel to all of the other tracks. The Fender Rhodes sampled sound replaces the piano just like on 'E=MC', but other additional instruments were recorded including a synthesizer, flute, tenor sax and a 12

piece choir created by overdubbing two different female vocalists several times.

It is the second drum and bass style track to be heard on the album, the first being 'Achilles' and it is very simple in structure using just an AB form repeated many times. To ensure that the track did not become monotonous I made sure that the arrangement was varied at what I felt like was the appropriate moments. The piece starts by a gradual build from the rhythm section, bass, drums, keys then guitar. This happens over two choruses before the melody is introduced. This melody is played in unison by the synth, flute and tenor for one chorus before another chorus of rhythm section only. The melody is stated again for a chorus after which the tune is broken down to just the bass and keys. A counter melody sung by the choir is then introduced for variety, following that a bass breakdown chorus occurs before the improvisation section starts at 3m 30s. To conclude the piece all elements are juxtaposed together as the main theme, choir melody and the rhythm section combine creating quite an effective 'anthem' like ending.

The rhythm section of 'Double Shot' was recorded at the KMC the same time as the other tracks, however post production took place at home in my mobile project studio. I chose the best takes of the drums and bass, then looped those sections until the beginning of the solo section which I let run as we recorded it. Aaron composed a very effective bassline that starts at this point, loosely based on a repeated triplet motive that is rhythmically very different from the bassline that I originally wrote.

The harmony that 'Double Shot' uses took the longest to compose out of all of the tracks on the album. I wanted to write an intelligent bassline that moved horizontally through the changes, at the same time I wanted to create colours that weren't necessary based on any preconceived idea of conventional harmonic movement. However, due the nature of my intuitive compositional process I ended up combining harmonic elements that I had often enjoyed playing. Examples of this can be found at bar 3 where the chords move from F/Eb – Eb/F implying a IV – V progression in Bb. This is not

an original chord sequence, but it does create a very distinct sound and is also visually very symmetrical (See Figure 16)!



Figure 16 - IV - V progressions in Bb, sonically and visually very appealing!

The A section of 'Double Shot' is 8 bars long and is split up into 3 parts, these phrases are recognisable as they all start on beat one of the bar and occur at the only time that the harmonic rhythm is not syncopated. The first 2 phrases are 2 bars long each and are followed by the final answering phrase that last for 4 bars (See Figure 17).



Figure 17 - Final 4 bars of the A section starting on beat 1 and showing a syncopated harmonic rhythm

There was a certain amount of hesitation as to whether to include this track on the album, as it is so different to the rest of the recorded material. The two reasons that it did get included were melodic strength of the work and the fact that a new texture may act as a positive surprise to any listener.

Track 8 – Marshmallow Motion

Marshmallow is a 'second line' style track in three parts consisting of a head, solo and shout chorus. Its simple 16 bar form contains a short but quirky melody that is supported by some interesting rhythmic juxtaposition. There is no piano solo on this track, but instead interesting bass and drum solos are supported both harmonically and rhythmically.

MARSHMALLOW MOTION

2ND LINE ♩=138

Chords: C7#9, Eb7#9, Gb7#9, G7#9, C7#9, Eb7#9, Gb7#9, G7#9, C7

1
4
7
FINE

SOLOS (SWING)

Chords: C7, F7, C7, Eb7, A7, Ab7#11, Gb7#11, E7#11, D7#11

10
14
18
ON CUE TO SHOUT CHORUS

MARSHMALLOWMOTION/2

SHOUT CHORUS

Even though the head is 16 bars long I wrote the solo section as an altered 12 bar blues where the last 4 bars are replaced with descending dominant harmony starting on Ab7#11 (See Figure 18).

Figure 18 - Last 4 bars of the solo section

Harmonically, the head contains only dominant and altered dominant chords, much like a blues. These chords start on C7 and ascend in intervals of a minor 3rd to Gb7 then descend a semitone to G7, this sequence is repeated, then resolved to the C7 tonic on the last quaver of bar 16.

The melody is quite simple and repetitive but often it often employs interesting note choices over the given harmony. For example the first downbeat of beat 1 bar 1 is the #9 of C7, the downbeat of the next chord is also the #9 but this time over an Eb7 and the next bar's accented note (beat 3½) lands on the #11 of Gb7. In fact most of the melody comes from the C half whole diminished scale (See Figure 19) as opposed to a diatonic

one, in fact the first 3 chords of the composition can also be built using notes of the C half-whole diminished scale.



Figure 19 - Melody based on C half whole diminished scale

The third section of the work was written after rehearsing it for the first time with the trio, it was decided that a shout chorus would serve as a good vehicle for a drum solo. My main objective in writing the shout chorus was to take all of the material from the head but re-arrange it in a way that would create rhythmic tension by the use of repetition and displacement. I also decided to make the shout chorus 12 bars in length, further helping to link the head with the solo section. I started by copying the first 4 notes of the head, then repeating them displaced by 2 beats. The next reference to the melody occurs at the end of bar 4 where the 2 crotchets found in the middle of bar 6 of the head are lowered, displaced and syncopated starting at bar 25 (See Figure 20).



Figure 20 - First 4 bars of the shout chorus with syncopation starting from bar 25

Then, a double triplet figure first played at bar 4 is quoted, but it is split in half using a triplet rest further displacing the phrase (See Figure 21).



Figure 21 - Displaced triplet figure taken from the melody

The last bar of the head is repeated then displaced by 2 beats at bars 30-33 and finally another reference to bar 6 of the melody is played but this time starting on beat 2½ (See Figure 22).



Figure 22 - Final 4 bars of shout chorus, all of which is derived from the head

This extensive use of rhythmic displacement adds to the quirky nature of the track, it is also worth noting the performance heard on the album at this point, especially the bass solo, which is also heavily displaced in parts. I often enjoy listening to the interplay between the trio as it has a very open and musical feel.

Track 9 & 13 - Mrs Krantzsky

It is worth discussing 'Mrs Krantzsky' and 'Miss Krantzsky' at the same time, as the latter is just a solo version of the former, albeit with some digital effects added during post-production.

'Mrs Krantzsky' is a composition consisting of a 4 bar repeated melody that is supported homophonically by an accompaniment based almost entirely on major triads played using a crotchet pulse. On first listen, the melody may appear blissfully simple, almost childlike maybe; but after even a casual glance at the chart it is clear that this isn't the case at all.

MRS KRANTZSKY

SOLIO ♩=100

The musical score for 'Mrs Krantzsky' is presented in a single system with six staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'SOLIO ♩=100'. The score consists of a melody line and an accompaniment line. The melody line is written in treble clef and features a 4-bar repeated melody. The accompaniment line is written in treble clef and features a crotchet pulse of major triads. The chords used in the accompaniment are: C, E, A, C#, F#, B7, E, G, C, E, A, C#, F#, B, C, A, A#, E, F, C, F#, B, E, G, C, E, A, C#, F#, B, C, A.

The form is 16 bars long and is really based on a double A section with only slight melodic and harmonic alteration to the first 2 bars of each section (See Figures 23 & 24).



Figure 23 – First 2 bars of melody



Figure 24 – Bars 9-10 of head, melodically and harmonically very similar

The Am chord found in bar 9 is just a common tone substitution of the C major found in bar 1, also the final note is altered from a C# to a C natural and the harmony is adjusted slightly, to support it.

Harmonically, the major chords often move in intervals of either a major 3rd or a perfect 4th, creating abrupt modulations between several key centres. An example of this can be found at bar 4 where the key of E major is implied briefly before an abrupt modulation back to the tonic at bar 5 (See Figure 25).



Figure 25 - Modulation to E major

Another interesting point worth mentioning is the chromatic harmonic movement that occurs in bars 7-8 (B major – C major), bars 9-10 (E major to F major) and finally bar 15-16 (B major to C major). Interestingly, this chromatic approach was also used in the track, 'Prohibition'.

Track 10 – How So?

Bearing in mind that all of these compositions were written very quickly, impulsive and intuitively, I am quite surprised that quotes of other jazz standards didn't occur more frequently. During the compositional stage I used Kevin Field's extensive knowledge of jazz (and also my ears) to make sure that I wasn't simply rewriting something that had already been written before by someone else. However, it was quickly discovered that 'How So' contained certain characteristics that could be linked to other compositions.

How so?

SWING ♩=132

INTRO

Musical notation for the Intro section, measures 1-4. Chords: E/F#, F#m7, C#m7, E/D.

HEAD

Musical notation for the first line of the Head section, measures 5-8. Chords: E#7, F#m7, A#7, F#m7.

Musical notation for the second line of the Head section, measures 9-12. Chords: C#m7, F#m7, E#7, Bb7#11 (3).

Musical notation for the third line of the Head section, measures 13-16. Chords: A#7, Bbm7, E#7, Bbm7/Eb.

Musical notation for the fourth line of the Head section, measures 17-20. Chords: Dbm7, Abm7, F#m7(b9), F#7(#9). Ends with a double bar line and repeat sign.

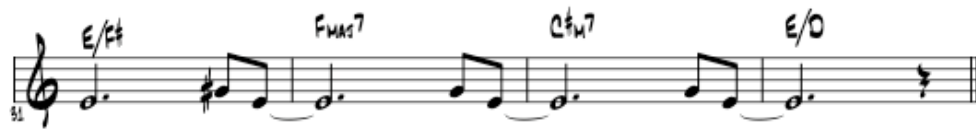
AFTER SOLOS D.C THEN HEAD X1 AND TO CODA

DRUM SOLO

Musical notation for the first line of the Drum Solo section, measures 21-24. Chords: E/F#, F#m7, C#m7, E/D.

Musical notation for the second line of the Drum Solo section, measures 25-28. Chords: E/F#, F#m7, C#m7, E/D. Ends with 'ON CUE'.

HOWSO/2



CONDUCTED



The compositions that I am referring to are 'Dolphin Dance - Herbie Hancock', 'Nefertiti - Wayne Shorter' and 'Nardis - Miles Davis'. Even though these well-established jazz artists could well have influenced my composition of the track, I still feel that 'How So' contains enough of its own character and strength to be included on the album.

The main theme starts on beat 3 of bar 1 and contains 4 quavers where the last quaver is tied to the next bar, this theme is repeated (rhythmically) for 12 bars before changing to a new figure during the last 5 bars of the 17 bar form. This phrase is very similar to the first 4 bars Dolphin Dance (See Figure 26).

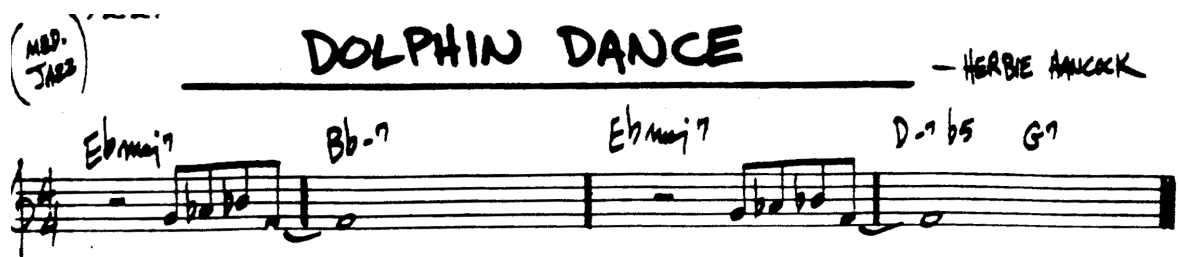


Figure 26 - First 4 bars of 'Dolphin Dance'

The next point to note comes after comparing the introduction of 'How So' to a phrase found in one of my favourite compositions, 'Nefertiti', composed by Wayne Shorter. Shorter's melodic phrase is transposed up a perfect 5th, and then repeated many times during the introduction and drum solo of this composition.



Figure 27 – Bars 13 and 14 of 'Nefertiti', comparable to the introduction, B section, and drum solo

Miles Davis' composition Nardis starts off with Em – Fmaj7 harmony, this movement from a minor chord to a major 7th a semitone up is a strong characteristic of Nardis, I am not aware over any other tune that makes such an obvious reference to this original type of harmonic movement. When I started to analyse How So I realised that I had copied that 2 bar progression subconsciously (See Figure 28).



Figure 28 - 1st two bars of 'Nardis'

I am pleased to document that 'How So' does contain some original material that am fairly certain is my own work! After examining bars 13 – 17 it is clear that the first 2 bars of the head has been developed, modulated and used to return the listener back to the original 'Nefertiti like' intro phrase at bar 19 (See Figure 29). The melody has a kind of symmetry about it as almost all of the 4 note cells start with the same note as the previous one finished, but then take the melody somewhere else. This section is supported by a complex but logical chord sequence containing solid bass movement (See Figure 29).

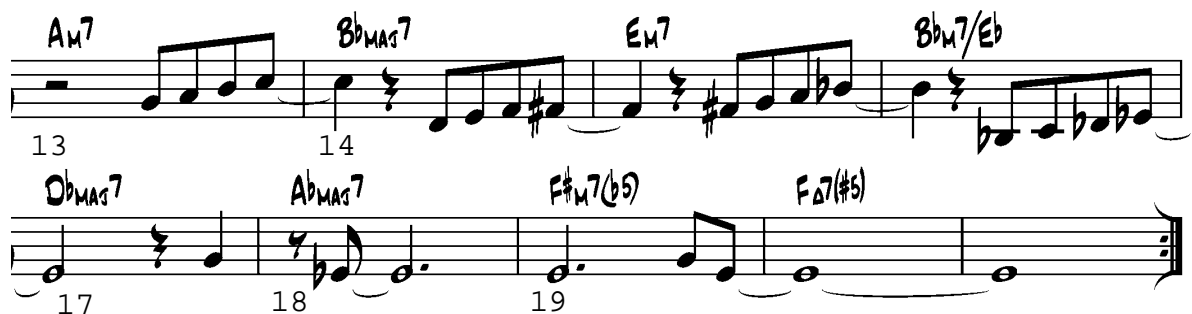


Figure 29 - 4 note cells supported by interesting harmony and a strong bassline

Track 11 – Arianwen

The performance of 'Arianwen' on the album is of a solo piano piece that was recorded about a month before the trio recording sessions took place. It consists of a chorus of rubato improvisation then a head, played at the tempo of a ballad.

Essentially this is a piece of music with conventional and unconventional jazz harmony containing some unexpected modulation. When I was composing this piece I tried to write the tune by using chords that would support the melody in interesting ways as feel that due to its slow tempo, a ballad has to really work harmonically to be successful.

ARIANWEN

BALLAD $\text{♩} = 56$

The musical score for 'Arianwen' is written in G major and 4/4 time. It consists of eight staves of music. The tempo is marked as 'BALLAD' with a quarter note equal to 56 beats per minute. The score includes various chord annotations above the notes, such as Cmaj7, F#m7(b9), Fm7, Bb7#5, Ebm7, Ab7b9, Dbmaj7, Emaj7, Dmaj7, Cmaj7, Am7, Ab2b, G7#11, F#7b9, B7b9, Emaj7, Am7, D7#11, Gmaj7, C#m7(b9), Gm7, C7, Fmaj7, and Ab7#11. The score is marked with measure numbers 1, 5, 9, 11, 15, and 19.

The image shows four staves of musical notation for 'Arianwen'. The first staff (measures 17-18) contains chords Cmaj7, F#m7(b5), Fm7, and Bb7#5. The second staff (measures 19-20) contains Ebm7, Ab7b9, Dbmaj7, Emaj7, and Dmaj7. The third staff (measures 21-22) contains Cmaj7, F#m7(b5), Fm7, Bm7, and E7. The fourth staff (measures 23-24) contains Ebm7, Ab7b9, and Cmaj7.

'Arianwen' is written using ABA form and starts off by using the beginning of an extended diatonic sequence (This is normally #IV – VII – III – VI – II – V – I) in the key of C major so it starts on an F#m7(b5) chord. Instead of the #IV chord moving to the VII, it descends a semitone to Fm7 which acts as a pivot chord in a III – VI – II – V – I progression in the new key of Db major (See Figure 30).

The image shows a single staff of musical notation for Figure 30. It contains five measures with the following chords: Fm7, Bb7#5, Ebm7, Ab7b9, and Dbmaj7. Measure numbers 2, 3, and 4 are indicated below the staff.

Figure 30 - III - VI - II - V - I progression in Db major

By use of descending whole tone parallel harmony the key centre quickly modulates from Db to C major where the chord sequence is repeated almost identically with a brief tritone substitutional addition at bar 6. The next surprise occurs at bars 7-8 during the conclusion of the Db major cadence as a C major chord is substituted for the Db with no warning whatsoever (See Figure 31).

The image shows a single staff of musical notation for Figure 31. It contains six measures with the following chords: Fm7, Bm7, E7b9, Ebm7, Ab7b9, and Cmaj7. Measure numbers 6, 7, and 8 are indicated below the staff.

Figure 31 – Tritone substitution of Bm7 – E7 and a surprise Ebm7 – Ab7 – C progression

The B section of Arianwen contains some interesting harmonic use also. It starts in its relative key of A minor but quickly modulates through the keys of Db and E major by moving in intervals of either a tritone or in the cycle of fourths (See Figure 32).



Figure 32 - Cyclical and tritone movement through Db to E major

The second 4 bars of the B section starts off in A minor again, but this time forms part of a II – V – I chord in G major then employs down-step modulation via a passing C#m7(b5) chord to a II – V – I in F major before reintroducing the A section again via an Ab7 chord; just like the surprising cadence found in bar 7 (See Figure 33).



Figure 33 – Down-step modulation and bVI – I cadence of Ab7 – C major

As stated earlier in this chapter, I tried use chords that would support the melody in interesting ways. Clear examples of this can be found throughout this piece such as: -

1. In bar 1, a G# melody note is supported by an F# chord creating an interval of a major 9th.
2. In bar 2, an F# melody is held over a Bb7#5 chord spelling an augmented 5th
3. In bar 3, an F note is played above an Ebm7 chord spelling the 9th, it is then played again over an Ab7 chord creating an interval of a 13th.
4. In bar 4, the tonic note of C is played, this is the 7th note of Db major.
5. In bar 10, a Db note is played over a G7 chord spelling the #11.

6. In bar 11, a C natural is held from beat 2 to 3 anticipating the b9 of B7.

There are too many examples of this careful note choice to warrant listing them all here, suffice to say that this composition was very carefully crafted, underwent many alterations over a two month period, until it felt polished enough to be recorded in solo piano format.

Track 12 – Just Passing By

JUST PASSING BY

STRAIGHT

INTRO A_{m7} C_{m7} E_{m7}

5 $F^{\#}_{m7}$ F_{m7}

9 E_{m7} G_{m7} F_{m7} 4

12 A_{m7} $G_{b7}(\#11)$ FINE

14 1 B^{\flat}_{m7} C_{m7} D_{m7} E_{m7}

17 2 B^{\flat}_{m7} A_{m7}/O G_{m7}/C F_{m7}/B^{\flat} E_{b7}/A^{\flat}

20 A_{m7} D_{m7} BASS DOUBLES 8VS A_{m7}

25 D_{m7} $E_{b7}(\#11)$ A_{m7} D_{m7} BASS DOUBLES 8VS

28 A_{m7} D_{m7} $E_{b7}(\#11)$ $F^{\#7}(\#11)$ $B^{\flat7}(\#11)$

35 $F^{\#7}(\#11)$ $B^{\flat7}(\#11)$ A_{m7}

37 C_{m7} E_{b7} $F^{\#7}$ $F^{\#7}$ F_{m7}

'Just passing by' is a composition played with a straight 8ths feel and in many ways is closely related to 'E=MC'. Similarities include the use of several '4 over 3' passages and isolated meter changes to 3/4. Other characteristics of 'Just Passing By' include the extensive use of parallel minor chord movement in several sections of the piece including the introduction, A section, 2nd time bar, and B section (See Figure 34).



Figure 34 - Example of Parallel minor motion

This composition is much more structurally complicated than 'E=MC' however as its 40 bar AABC form (where C also acts as an intro) contains through-composed sections of antiphonal melodic content, a conversation (if you like) between the bass (doubled by the upright) and high registers of the piano. It also contains much syncopation either in the melody such as in bar 14-16 or played by the rhythm section at bars 27-28 (See Figure 35).



Figure 35 - Example of syncopated bass melody

Another interesting feature of this piece is the tonally ascending major chords found at bars 14-16 (See figure 36).



Figure 36 - Tonally ascending major chords

I feel that it is fair to say that 'Just Passing By' is a fairly challenging piece of music to improvise over; the harmony is not diatonic and doesn't contain any jazz chord progression 'clichés'. After listening to the album version I feel that the piano solo develops fairly well, some good development of ideas

emerge and a forceful dynamic tension is created which peaks about 3m 50s into the track.

Jason Orme (drummer) often manages to match the intensity of my playing, and he does this beautifully during the performance of this track. Jason's supportive role coupled with Aarons active rhythmical contributions make this rhythm section particularly sonically engaging and a pleasure to work with.

Part Three – Conclusions and **References**

Conclusions

This project has taught me a great deal about both my compositional style and my performance ability, so for those reasons alone I feel that it has been a successful project.

In terms of composition (for the piano trio in particular), I have discovered that through this degree I have developed a certain compositional approach that I could describe as my own; some stylistic elements of this are listed below: -

1. I enjoy to compose quickly, I feel that it produces results which are perhaps less contrived and formulaic. This isn't to say that my compositions on the album don't contain many elements of structure, instead they are born from my own sense of musicality rather than a cerebral process.
2. I consider the melody to be the most important factor when composing, if the tune is strong then all other components will fit into place. For example, in 'Mrs Krantzsky', the melody seems to rise or float above the unconventional harmony that supports it; in fact the melody itself contains interesting implied modulation, but at the same time this modulation doesn't make the tune feel out of place.
3. I often employ parallel harmonic movement using major or minor harmony, sometimes using this parallel motion in place of cadences at the end of a section. An example of this can be found during 'Just Passing By', where a Bb major ascends to an E major in whole tones at the end of the A section; that E major then becomes an E minor when repeated.
4. I like to support melody lines using harmony to form interesting chord/tone relationships. This approach is particularly apparent in the ballad 'Arianwen', where the melody often creates a colourful (rather than a functional) addition to the harmonic framework.
5. I consider the bassline and when possible try and treat it as a second melody. The bass lays the foundation for all other sounds, so it requires careful consideration to enable it to support other

elements of any piece. Evidence of this can be found in the B section of 'E=MC' where the bass moves contrapuntally away from the ascending melody using chromaticism (just like the melody) whenever possible.

6. Last but not least, throughout all compositions included on the album there is evidence of unconventional (but musical) harmonic progression and interesting modulation. This can be observed by the use of unrelated 'II – V' movement in 'Prohibition', this track often employs what sometimes is referred to as a 'backdoor' cadence (IVm7 – bVII7 – I) raised a semitone instead creating #IVm7 – VII7 – I.

In terms of the quality of my piano playing, the recording and intensive listening to my own jazz performances (both good and bad) has been invaluable to me. I can take the knowledge I have gained this year and apply it to next years doctoral studies. I will be able to work on weaknesses in my playing helping me to become a more rounded musician in the future.

References

Levine, M., (1989). *The Jazz Piano Book / by Mark Levine*. Petaluma, CA :: Sher Music Co.

Mehldau, B. (2010). *Highway Rider [sound recording]*. Hollywood, CA: :: Nonesuch Records.

Part Four – Appendix
(Charts)

ACHILLES

♩=152

DRUM N BASS

1 EbMaj7 $\text{Gb}\Delta7(\#11)$

5 Gm7 Em7

5 EbMaj7 $\text{Gb}\Delta7(\#11)$ Gm7 Em7

9 Em7 (x1 NO DRUMS) Cmaj7 Em7

12 Cmaj7 Em7 Cmaj7

15 Bm7 Am7 D/C

18 Gm7/C C/Bb Fm7/Bb

FINE

ARIANWEN

BALLAD ♩=56

Handwritten musical score for the ballad "ARIANWEN". The score is written in treble clef with a tempo of ♩=56. It consists of eight staves of music, each containing a series of notes and rests, with various chords and triplets indicated above the notes.

Chords and markings:

- Staff 1: Cmaj7, F#m7(b9), Fm7, Bb7#5
- Staff 2: Ebm7, Ab7b9, Dbmaj7, Emaj7, Dmaj7
- Staff 3: Cmaj7, F#m7(b9), Fm7, Bm7, E7b9
- Staff 4: Ebm7, Ab7b9, Cmaj7
- Staff 5: Am7, Ab13, Dbmaj7, G7#11
- Staff 6: F#7b9, Bb7b9, Emaj7
- Staff 7: Am7, D7#11, Gmaj7, C#m7(b9)
- Staff 8: Gm7, C7, Fmaj7, Ab7#11

Measure numbers are indicated at the beginning of each staff: 1, 3, 5, 7, 9, 11, 13, 15.

ARIANWEN/2

17 C_{MAs7} $F\#_{M7}(b9)$ F_{M7} $Bb7\#5$

19 $Ebm7$ $Ab7b9$ D_{bMAs7} E_{MAs7} D_{MAs7}

21 C_{MAs7} $F\#_{M7}(b9)$ F_{M7} B_{M7} $E7$

23 $Ebm7$ $Ab7b9$ C_{MAs7}

CHEQUERED DAYS

STRAIGHT ♩=176

The musical score is written in 2/4 time with a tempo of 176 beats per minute. It consists of a melody line and an accompaniment line. The key signature has one flat (Bb). The score is divided into several systems, with measure numbers 1, 4, 7, 10, 12, 14, 16, and 19 indicated. The accompaniment includes a section labeled 'SIM. BASS' (simultaneous bass) in measures 1-3 and 4-6. Chords are indicated above the notes, including triads and dyads. The melody features eighth and sixteenth notes, often beamed together. The score concludes with a double bar line and repeat dots.

1 Bb E Eb SIM. BASS

4 $F\#$ G $F\#$ SIM. BASS

7 F E $Gb\Delta7(\#11)$

10 $Cm11$ $Ebm11$ $F\#m11$ $Fm11$ $Gm11$ $Bbm11$ $Cm11$

12 $Ebm11$ $F\#m11$ $Fm11$ $Gm11$ $Am11$ $Cm11$

14 $Ebm11$ $F\#m11$ $Fm11$ $Gm11$ $Bbm11$ $Cm11$

16 $Ebm11$ $F\#m11$ $Fm11$ $Gm11$ $Am11$ $Gb\Delta7(\#11)$

19 $Gb\Delta7(\#11)$ $Abmaj7$ $Gb\Delta7(\#11)$

CHEQUEREDAYS/2

Musical notation for the first system, measures 22-25. Chords: Abmaj7, Dm7, Em7/A, Dm7, Ebm7/Ab, AΔ7(#11). Ends with FINE.

SOLOS

Musical notation for the SOLOS section, measures 28-52. Chords: Bbmaj7, Bm7/E, EbΔ7(#11), Bm7/E, Dm7/G, Bm7/E, FΔ7(#11), Bm7/E, GbΔ7(#11), Abmaj7, GbΔ7(#11), Abmaj7, Dm7, Em7/A, Dm7, Ebm7/Ab.

DC AL FINE

DOUBLE SHOT

DRUM AND BASS ♩=150

HARMONY

1 G_M7 F_{A00^9}/A $Bb^6/9$ D_{A00^9} F/Eb Eb/F F/G

4 D/G $D_{\Delta 7(\#5)}/C$ $D_{\Delta 7(\#5)}/Bb$ Eb/F $E_{\Delta 7(\#5)}$ $A_M7(b9)$

7 $A^b6/9$ F/G $G^b_{\Delta 7(\#11)}$ G_M7 F_{A00^9}/A $Bb^6/9$

10 D_{A00^9} F/Eb Eb/F F/G D/G

13 $D_{\Delta 7(\#5)}/C$ $D_{\Delta 7(\#5)}/Bb$ Eb/F $E^b6/9/G$ $E_{\Delta 7(\#5)}$ $C_{MA7\#9}$ D_M7/G

16 $D^b_{\Delta 7(\#11)}$

DOUBLESHOT/2

MELODY

Musical score for the MELODY part, consisting of four staves of music in treble clef. The score includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings. The first staff starts at measure 18 and ends with a repeat sign. The second staff starts at measure 23. The third staff starts at measure 28. The fourth staff starts at measure 32 and ends with a repeat sign.

CHOIR

Musical score for the CHOIR part, consisting of four staves of music in treble clef. The score features a consistent rhythmic pattern of quarter notes and half notes, with some rests. The first staff starts at measure 37. The second staff starts at measure 42. The third staff starts at measure 45. The fourth staff starts at measure 49 and ends with a repeat sign.

E=MC

FUNK $\text{♩} = 168$

Musical notation for the first system, measures 1-12. The notation is in treble clef with a common time signature (C). The key signature has one sharp (F#). The music consists of a single melodic line. Chord symbols are placed above the notes: Aadd9/C# (measures 1-2), Dm7 (measures 3-4), Gadd9/B (measures 5-6), Cmaj7 (measures 7-8), Cmaj7/E (measures 9-10), Aadd9/C# (measures 11-12), and Dm (measures 13-14). Measure numbers 1, 4, 7, and 10 are indicated at the start of their respective staves.

SOLOS

Musical notation for the solo section, measures 16-26. The notation is in treble clef with a common time signature (C). The key signature has one sharp (F#). The music consists of a single melodic line. Chord symbols are placed above the notes: Aadd9/C# (measures 16-17), Dm7 (measures 18-19), Gadd9/B (measures 20-21), Cmaj7 (measures 22-23), Aadd9/C# (measures 24-25), Dm7 (measures 26-27), Gadd9/B (measures 28-29), Cmaj7 (measures 30-31), Fmaj7 (measures 32-33), B7#11 (measures 34-35), Gmaj7 (measures 36-37), Gb13(b9) (measures 38-39), Fm7 (measures 40-41), F/Eb (measures 42-43), and Bbadd9/D (measures 44-45). Measure numbers 16, 21, and 26 are indicated at the start of their respective staves.

AFTER SOLOS DC NO REPEAT

Musical notation for the final system, measures 31-34. The notation is in treble clef with a common time signature (C). The key signature has one sharp (F#). The music consists of a single melodic line. Chord symbols are placed above the notes: Dm7 (measures 31-32), B7#11 (measures 33-34), D7/G (measures 35-36), Eb/Gb (measures 37-38), Fm7 (measures 39-40), F/Eb (measures 41-42), and Bbadd9/D (measures 43-44). Measure numbers 31 and 34 are indicated at the start of their respective staves.

FINE X2

How so?

SWING ♩=132

INTRO

1 E/F# Fmaj7 C#m7 E/D

HEAD

5 Em7 Fmaj7 Am7 Fmaj7

9 Cmaj7 Fmaj7 Em7 Bb7#11 3

13 Am7 Bbmaj7 Em7 Bbm7/Eb

17 Dbmaj7 Abmaj7 F#m7(b9) Fd7(#9) [Coda symbol]

AFTER SOLOS D.C THEN HEAD X1 AND TO CODA

[Coda symbol] DRUM SOLO

22 E/F# Fmaj7 C#m7 E/D

26 E/F# Fmaj7 C#m7 E/D ON CUE

HOWSO/2

Musical notation for measures 31-34. Chords: E/F#, Fmaj7, C#m7, E/D.

Musical notation for measures 35-38. Chords: E/F#, Fmaj7, Fmaj7, C#m7, E/D.

CONDUCTED

Musical notation for measure 40. Chords: Em7, Fmaj7. Includes a triplet of notes.

JUST PASSING BY

STRAIGHT

INTRO Am7 Cm7 Ebm7

5 F#m7 Fm7

9 Em7 Gm7 Fm7 4

12 Am7 Gb7(#11) **FINE**

14 1 Bbm7 Cm7 Dm7 Em7

17 2 Bbm7 Am7/D Gm7/C Fm7/Bb Ebm7/Ab

20 Am7 Dm7 **BASS DOUBLES 8VB** Am7

25 Dm7 Eb7(#11) Am7 Dm7 **BASS DOUBLES 8VB**

28 Am7 Dm7 Eb7(#11) F#7(#11) B7(#11)

33 F#7(#11) B7(#11) Am7

Detailed description: This is a handwritten musical score for the song 'Just Passing By'. It is written in G major and 4/4 time. The score consists of 11 staves of music. The first staff is the introduction, starting with an Am7 chord and ending with an Ebm7. The second staff continues the melody with F#m7 and Fm7 chords. The third staff has Em7, Gm7, and Fm7 chords, with a measure of a 4-measure rest. The fourth staff begins with Am7 and a 4-measure rest, followed by a Gb7(#11) chord and the word 'FINE'. The fifth staff contains a first ending with Bbm7, Cm7, Dm7, and Em7 chords. The sixth staff contains a second ending with Bbm7, Am7/D, Gm7/C, Fm7/Bb, and Ebm7/Ab chords. The seventh staff has Am7, Dm7, and Am7 chords, with a section of 'BASS DOUBLES 8VB'. The eighth staff has Dm7, Eb7(#11), Am7, and Dm7 chords, also with 'BASS DOUBLES 8VB'. The ninth staff has Am7, Dm7, Eb7(#11), F#7(#11), and B7(#11) chords. The tenth staff has F#7(#11), B7(#11), and Am7 chords. The eleventh staff concludes the piece with F#7(#11), B7(#11), and Am7 chords.

JUSTPASSINGBY/2

Musical staff with notes and chords: Cm7, Ebm7, F#m7, F#m7 Fm7

SOLOS

Musical staff with slash marks and chords: Em7, Gmaj7, Fm7, Am7

Musical staff with slash marks and chords: Gbd7(#11), Bbmaj7, Cmaj7, Dmaj7, Emaj7

Musical staff with slash marks and chords: Em7, Gmaj7, Fm7, Am7

Musical staff with slash marks and chords: Gbd7(#11), Bbmaj7, Am7/D, Gm7/C, Fm7/Bb, Ebm7/Ab

Musical staff with slash marks and chords: Am7, Dm7, Am7, Dm7, EbD7(#11)

Musical staff with slash marks and chords: Am7, Dm7, Am7, Dm7, EbD7(#11)

Musical staff with slash marks and chords: Gbd7(#11), Ebm7, Gbd7(#11), Ebm7

Musical staff with slash marks and chords: Am7, Cm7

Musical staff with slash marks and chords: Ebm7, F#m7, F#m7, Fm7

MARSHMALLOW MOTION

2ND LINE ♩=138

Musical notation for the 2nd line of the song. It consists of three staves of music in treble clef, 4/4 time, with a tempo of 138. The first staff starts at measure 1 and ends at measure 3. The second staff starts at measure 4 and ends at measure 6. The third staff starts at measure 7 and ends at measure 8. The notation includes various chords and melodic lines with slurs and accents.

Chords: C7#9, Eb7#9, Gb7#9, G7#9, C7#9, Eb7#9, Gb7#9, G7#9, C7.

Measures: 1, 4, 7.

Ends with: FINE

SOLOS (SWING)

Musical notation for the solos section. It consists of three staves of music in treble clef, 4/4 time. The first staff starts at measure 10 and ends at measure 13. The second staff starts at measure 14 and ends at measure 17. The third staff starts at measure 18 and ends at measure 21. The notation includes various chords and rhythmic patterns.

Chords: C7, F7, C7, Em7, A7, Ab7#11, Gb7#11, E7#11, D7#11.

Measures: 10, 14, 18.

ON CUE TO SHOUT CHORUS

MARSHMALLOWMOTION/2

SHOUT CHORUS

22

26

30

DC AL FINE

MRS KRANTZSKY

SOLIO ♩=100

1 C E A C# F# B7

4 E G C E A C#

7 F# B C A Am E

10 F C F# B E G

13 C E A C#

15 F# B C A

PROHIBITION

FUNK BLUES ♩=138

The musical score for "Prohibition" is written in G minor (one flat) and common time (C). It consists of a single melodic line with various chords indicated above the staff. The piece is structured as a 12-measure blues, with measures 1-4, 5-8, and 9-12. The chords and their positions are as follows:

- Measures 1-4: F7#11, Dm7(b9), Gm7
- Measures 5-8: C7, Bm7(b9), Bbm7
- Measures 9-12: Am7, Ab7#11, Fm7/Bb

The melodic line is composed of eighth and quarter notes, often beamed together in pairs. The key signature has one flat (Bb), and the time signature is common time (C). The piece ends with a double bar line at the end of measure 12.

SOLILOQUY

RUBATO PIANO INTRODUCTION, BAND IN AT BAR 8 X1

STRAIGHT ♩=160

1

Fm7 Dm7(b9) Gm7(b9) C7

5

DbΔ7(#11) Ab6 F#m11 D/E TRIO IN Gm7/C C7/Bb Am7

9

F#m7(b9) Fm7 Dm7(b9) Bb7

13

EbΔ7(#11) 1 C7 ALT 2 EbΔ7(#11) D7 ALT Gm7 Em7(b9)

18

Am7(b9) D7 EbΔ7(#11) Bb6

22

G#m11 E/F# Am7/D D7/C Bm7

25

G#m7(b9) Gm7 Em7(b9) C7 E/F

☹ LAST X

SOLILOQUY/2

SOLO

30 Fm7 Dm7(b9) Gm7(b9) C7

34 DbΔ7(#11) Ab6 F#m11 D/E Gm7/C C7/Bb

38 Am7 F#m7(b9) Fm7 Dm7(b9) Bb7 EbΔ7(#11) C7ALT

44 Fm7 Dm7(b9) Gm7(b9) C7

48 DbΔ7(#11) Ab6 F#m11 D/E Gm7/C C7/Bb

52 Am7 F#m7(b9) Fm7 Dm7(b9) Bb7 EbΔ7(#11) D7ALT

58 Gm7 Em7(b9) Am7(b9) D7

62 EbΔ7(#11) Bb6 G#m11 E/F# Am7/D D7/C

66 Bm7 G#m7(b9) Gm7 Em7(b9) C7 FΔ7(#11)