“Preserving The Fire”

Implementing the jazz language of Woody Shaw

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Preserving The Fire
Implementing the jazz language of Woody Shaw

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How can I expand the jazz language of trumpeter Woody Shaw, by creating patterns combining his intellectual legacy with my interpretation of the musical of classical composer Bela Bartok, in order to add a more modern sound to my present bebop-oriented jazz language?

Keywords:
Woody Shaw, jazz language, Bela Bartok, symmetry, cross-symmetric approach, functional harmony, implementation, harmonic consonance, polytonality, Lydian scale, perfect fourth interval, intellectual legacy

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Tradition is not the worship of ashes but the preservation of fire.

Gustav Mahler
Prologue

When we take a look at our jazz tradition, in my opinion the timeline is formed by the constant transitions it went through; led by innovators such as Louis Armstrong, Charlie Parker, John Coltrane, Thelonious Monk, Miles Davis… Therefore, is it not fair to argue that the most significant tradition in jazz is in fact innovation?

This artistic research is my attempt to find a way to implement the intellectual legacy of jazz legend Woody Shaw into my own jazz language, without losing my own musical authenticity, in order to emulate or innovate the intellectual legacy of one of jazz’s last true innovators (2013, A Blog Supreme, NPR Music).

The first time I heard Woody Shaw play the polytonal phrase in the middle of his solo-trade with Carter Jefferson on the composition “Stepping Stone” (as played on Stepping Stones, 1979), the way he wove these multiple harmonically-distant modes so freely and confident shocked me to my very core. These musical colours seemed to be in no relation to each other theoretically, but Woody managed to make the combination of them sound like the only sane thing to do in that moment, at that specific spot. His jazz-mantra converted me right there and then; I knew I had found the musical vehicle for riding the path of extending my jazz language.

Not only does it offer an endless amount of new possibilities in improvisation, but it also gave me a sneak-peak into what total musical freedom must feel like. It is not only the musical ashes of what Woody Shaw left us that drive me, but the fire his music ignited in me.

Teus Nobel
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Style sheet

Numbering:
- Bar numbers mentioned in text will be notated with numbers (example: bars 5 and 6)
- The amount of notes in text will be notated with letters (example: a group of four notes)

Chords/notes:
- Chords with additions will be notated as chord symbols (example: Bm7b5, Abmaj7#11)
- Chords without additions, tonal modes or scales will be notated in full (example: A-minor, C#-minor)
- Chordal additions mentioned separately will be notated in letters + numbers (example: flat-9, sharp-11)
- A single note written in text will be notated in letters + signs (example: F#, Bb)
- The value of a note will be notated in letters (example: sixteenth note)

NOTE:
All videos, audio examples, practice sheets and transcriptions can be found on the USB-device submitted with the artistic research. They can also be obtained by copying the following URL to your internet task-bar:

https://drive.google.com/open?id=1-Lo-AaxJlh2uE-6D30bpF4b8G0LMzqP1

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ABSTRACT

Preserving The Fire – Implementing The Jazz Language Of Woody Shaw

This artistic research addresses the intellectual legacy of jazz trumpeter Woody Shaw, with the main purpose of implementing his jazz language into that of my own, without losing my musical authenticity, in order to add a more modern sound to my bebop-oriented jazz language. It demonstrates how experiments result in the creation of a new method for designing musical patterns, combining two (or more) tonal modes with symmetrical aspects of the music of classical composer Bela Bartok; a method I call Cross-Symmetric Approach (CSA). Following this CSA-method, eight patterns were constructed in order to support taking (hence: playing) structured steps beyond the borders of functional harmony, in the spirit of Woody Shaw. Due to the extended practice of both these eight CSA-patterns as well as numerous constructed exercises involving perfect fourth intervals in order to support the open and modern sound the patterns create, it is my goal to demonstrate that I can preserve the ‘fire’ of Shaw’s legacy without literally copying his jazz language. The newly gained vocabulary widely extended my possibilities for approaching chord changes and stretched my definition of harmonic consonance.
RESEARCH PROCESS

After graduating at the jazz department of the Codarts University Of Arts in 2006, I gradually found my way into the Dutch jazz-scene; at first as a sectionplayer in various jazz- and pop-ensembles, later as jazzsoloist and finally as bandleader, producer and composer. At the time of reattending Codarts for a masters degree in 2016, I had just released my third jazz album as a bandleader, at the renowned North Sea Jazz Festival, and had performed in over twenty countries worldwide.

But I experienced a growing frustration about the lack of depth in my improvisational skills; in particular when trying to take harmonic sidesteps to chord changes, i.e. using musical material beyond the functional harmony of the given chord. I believe this was rooted in the fact that I had never researched a structured and comprehensive way to do so. In my experience, my attempts for modern playing were unfounded and did not seem to have any correlation with the musical material on which it was applied. As a result, it felt as if my urge to express myself musically (and harmonically) had hit an imaginary ceiling, one that I needed to break through.

Listening to one of my musical role models in jazz music, trumpeter Woody Shaw Jr., I heard a musician that seems musically confident to such an extent that he could apply polytonality and harmonic sidesteps to any kind of setting or chordal information he encountered. It is my hypothesis that Shaw created polytonal (practice-)models and patterns and mastered them to a level that enabled him to experience a new sense of consonance; a sense of consonance that I can only relate to as a feeling of total musical freedom. Possessing the knowledge that my former Codarts main subject teacher Jarmo Hoogendijk is a like-minded Woody Shaw admirer, who even shared an appartement with Shaw for a short period, I decided to reattend the Codarts University Of Arts to be able to investigate Woody Shaw’s intellectual legacy in order to modernize my jazz language, with Hoogendijk as my research coach.

The research question I formulated at the start of my first Intervention Cycle:

How can I expand my improvising vocabulary in a way that I reach a new state of consonance, by making models of Woody Shaw’s way of playing plus the use of perfect fourth intervals in classical/twentieth century composed music, without losing my own authenticity?

In this first research question, I put the emphasis on reaching a new state of consonance, based on my hypothesis of Woody Shaw’s state-of-mind as an improvising musician. The models I intended to create should have a direct relation to his way of approaching chord progressions, as well as his signature-phrases. In the first domain-meetings with my research coach Jarmo Hoogendijk, the suggestion was made that perhaps it could be interesting to involve researching influences of twentieth-century composed music to Woody Shaw’s jazz language. The final part of my research question was based on my intention to look for my own adaptations of Woody Shaw’s intellectual legacy, rather than plainly copying him. It was my intention to still sound like myself.

The research process I had in mind, before starting the actual research, contained three stages:

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1 During the course of this artistic research, I repeatedly consulted with both classical and jazz musicians to see if they fully understood the term ‘harmonic sidestep’. I have yet to encounter a negative response and will therefore use this terminology during the description of this artistic research.
I can now determine that the contemplated research process, established at the start of my artistic research, did not change during it’s course. The second step of this process, the creation of new material, turned out to be the core of the research, with patterns containing influences of both Woody Shaw’s playing and symmetrical aspects of the music of twentieth century composer Bela Bartok. They indeed led to a development and extension of my jazz language and improvising abilities, as displayed in the analysis of the final artistic result of this research (Intervention Cycle #3 - Reference Recording #6).

However, the research question did evolve during the course of this artistic research. After the assessment of the first Reference Recording of Intervention Cycle #1, the emphasis was changed to expansion of the jazz language of Woody Shaw. I came to the conclusion that reaching a new state of consonance would be considerably difficult to determine as well as display, which would cause this factor to be too vague and multi-interpretable for the readers of my artistic research.

In addition, based on interviews I read about Woody Shaw, as well as feedback given by my research coach Jarmo Hoogendijk, I decided to specify the twentieth-century composed music into two composers of that era: Bela Bartok and Paul Hindemith. Furthermore, it was my hypothesis that adding the goal to ‘add a more modern sound to my present bebop-oriented vocabulary’ (the word vocabulary was later replaced by the word language) corresponded more with my initial research motivation.

The quasi-experiment of Intervention Cycle #1, with several musical aspects taken into account (such as the use of perfect fourth intervals in the music of both Woody Shaw and Bela Bartok, polytonality, symmetry and the Lydian scale), led to the creation of seven patterns/motifs. Becoming aware of the extended amount of possible applications, I again updated my research question at the start of Intervention Cycle #2 by changing the emphasis of my research question to the creation of these new patterns. In addition, I had made the decision not to research the music of Paul Hindemith any further, while the implementation of musical influences of Bela Bartok to my patterns had given me an extensive amount of possibilities already.
The seven created patterns were decreased to five, based on my decision to only involve patterns that matched my newly created method: **Cross-Symmetric Approach** (CSA). In the quasi-experiment of Intervention Cycle #2, I created three more CSA-patterns and the (now total of) eight patterns became the core of my artistic research.

I consider the face-to-face interview with trumpeter Alex Sipiagin (RUS), being a part of the data collection mentioned above (IC#2), as a *tipping-point* in this artistic research. His structured exercises and examples of implementing and adapting new musical material into his present jazz language, made me aware that the success of my artistic research would not depend on the quantity of patterns, but on the way they would support my own jazz language.

Although the research question remained unchanged, the emphasis of the final cycle (IC#3) was mainly focussed on application and implementation of the patterns, rather than only increasing their amount.

As a result, the course of the Intervention Cycles can now be summerized as follows:

![Intervention Cycles Diagram]

The main methodologies I used to reach my final artistic result:

- Literature (Desk) Research
- Quasi-Experiment
- Face-to-face interview

**Literature Research**

The majority of the Literature Research methodology took place in Intervention Cycle #1, where I collected an extensive amount of data that I planned to take into consideration in my first quasi-experiment. This included a full orchestral score of the composition *Concerto For Orchestra* by Bela Bartok; a composition I listened to extensively during the first months of my artistic research. In particular, “Part I: Introduzione” caught my attention, where Bartok used major second and perfect fourth intervals exclusively in the first 35 bars of the string section. This compositional concept, which I considered to sound very open and modern, also became the basis of my CSA patterns #4 and #5.

Although I had also made numerous transcriptions of Woody Shaw’s improvised solos in the period leading up to the start of this artistic research, I consulted a book of transcriptions written out by Dale Carly. This book included the solo by Shaw on his composition “Rahsaan’s Run”, as played on the album *Rosewood* (1978). On “Rahsaan’s Run”, I had heard Shaw playing numerous phrases and patterns that implied harmonic steps beyond functional harmony. This ability interested me deeply, since it was the core of my motivation for this artistic research. The phrase played by Shaw in bars 5 and 6 of his third solo chorus became the direct basis for CSA Pattern #8 (read: Intervention Cycle #1 – Quasi-Experiment).

The *International Jazz Archives Journal, Volume III* (2009) of the University of Pittsburgh offered me interpretations of Woody Shaw’s intellectual legacy by a.o. Ph.D. Nathan Davis, Randy Brecker, Sean Jones and Shaw’s son, Woody Louis Armstrong Shaw III. The article by Woody Shaw III confirmed my assumption that Woody Shaw Jr. did indeed study the works of Bela Bartok (pp. 77).
When I met trumpeter Bobby Shew (US) in Sao Paulo, Brazil, he pointed out to me that, in his opinion, Woody Shaw’s playing changed drastically when he started researching *The Lydian Chromatic Concept Of Tonal Organization* by George Russell (1954). In the earlier mentioned journal of the University of Pittsburgh, Woody Shaw III confirmed the assumption that his fathers use of the Lydian scale found its origin in the study of George Russells method (pp. 80-81). The use of perfect fifth intervals and the Lydian scale became a part of my quasi-experiment of Intervention Cycle #1 (Pattern F).

A fifth part of literature worth mentioning is the method *Maximum Mastery* by Michael Davis (2001). The feedback received on each of my first three reference recordings included the recommendation to work on a steady execution of my jazz phrasing. The *Maximum Mastery*-method included twelve jazz etudes which I could use to work on my jazz phrasing on micro-level, with my main-subject teacher Wim Both.

**Quasi-Experiment**

The search for new, modern musical material, in order to modernize my jazz language, started with the methodology of quasi-experiment in Intervention Cycle #1. This resulted in seven patterns, later reduced to five due to my decision to only include patterns that matched my CSA-method. The quasi-experiment of Intervention Cycle #2 added three more patterns, making a total of eight.

As a first stage of the quasi-experiment, I used a twofold reference, based on my foreknowledge that Woody Shaw researched (and was influenced by) the music of classical composer Bela Bartok:

- The use of polytonality by Woody Shaw
- The use of symmetrical aspects in the music of Bela Bartok

After experimenting with multiple tonal modes in order to find a combination of two modes I rated as harmonically distant, I aimed to combine the gained knowledge with a compositional aspect of the music of classical composer Bela Bartok. For this experiment, I had chosen symmetry (example of compositional symmetry shown in IC#1: *Music For Strings, Percussion and Celesta*, Bela Bartok).

The example displayed below is the very first CSA-pattern that originated out of this quasi-experiment, as a result of various attempts to create a phrase or pattern with a clear direction. The approach that, in my opinion, proved to be most effective for taking harmonic sidesteps can be described as *inside-outside-inside*. It was my hypothesis (a hypothesis shared by Alex Sipiagin – interview IC#2, page 74) that designing polytonal patterns in a way that they both start and end within the consonance of a given chord, created a framework within which the musical ear would justify harmonic sidesteps.

I started applying various kinds of symmetry to four groups of four notes that each matched one of the two chosen tonal modes. The example below starts with four notes within the tonal mode of G-minor, followed by four notes in C-sharp-minor. Each note is given the number of their step within the belonging scale. As a next step, group 3 (C-sharp-minor) is *mirrored* with group 1 and group 4 (G-minor) is mirrored with group 2 (hence the term *cross-symmetry*). The result is a phrase or pattern that can be applied to, for example, a G-minor or C-minor Dorian chord, on which it starts harmonically consonant, then takes a harmonic sidestep and ends in harmonic consonance again. During this quasi-experiment, I divided the experiment-parameters into hard rules (applied always) and soft rules (optional application), in order to increase the amount of possibilities. For example, including the root of the mode of each group was considered a hard rule, using multiple perfect fourth intervals a soft rule.
This method for designing patterns became the guideline for all CSA-patterns that followed, for example the pattern below that matches the same harmonic information as the example displayed above:

It is my hypothesis that a part of their ‘success’ during the course of this research is the extent to which I enjoyed mastering them, caused by my enthusiasm for the harmonic colour they added to my jazz language. I practised the patterns in all keys and minutely wrote down the bpm-number of each day. Furthermore, I tried to apply the patterns in all possible harmonic situations, while I was very fond of the colour it added to my jazz language. An example worth mentioning is applying the two examples above to a II-V-I chord-progression in F, in which the emphasis is put on the tritone-relation between G-minor and C#-minor.

Face-to-face interview: Alex Sipiagin (RUS)

In the months leading up to Intervention Cycle #2, I listened to the album *Generations* by trumpeter Alex Sipiagin (2010) extensively. Up until that moment, the emphasis of my research was mainly on designing new patterns. On *Generations*, Sipiagin displayed a tribute to my musical role model Woody Shaw, in which he still maintained his own musical authenticity. He applied various harmonic sidesteps in the spirit of Shaw’s legacy, but intellectually implemented into his own jazz language. As a part of the data collection of my second intervention cycle, I decided to arrange a face-to-face interview with Sipiagin, with the purpose of learning about his approach to implementing (and adapting) the jazz language of someone else into that of your own.

To me, the structured approach that Sipiagin used to achieve this successful implementation confirmed the artistic necessity to include a comprehensive period of the practice of application into my research. In addition, I gained exercises to practice modifying patterns and I was able to add several perfect-fourth interval exercises to my daily practice routine.

NETWORK

The network of experts I consulted for my artistic research:

- **Breuls, Ruud** – renowned jazz trumpet soloist
- **Duikeren, Jan van** – substitute main-subject teacher and jazz/pop trumpet soloist
- **Graaf, Dick de** – my research coach during the second year of my artistic research. Due to his own, extensive experience in researching musical material, Dick was able to offer me various guidelines in the procedural approach of an artistic research, as well as being aware of the impact of specific terminology.
- **Hoogendijk, Jarmo** – my main-subject teacher and research coach during the first year of my artistic research. Jarmo shares my appreciation for Woody Shaw’s intellectual legacy and was able to offer me various insights into Shaw’s harmonic approaches beyond functional harmony.
Lynch, Brian – renowned jazz-/latin- trumpet soloist, recorded ‘Madera Latino – A Latin Jazz Perspective On The Music Of Woody Shaw’

Reijngoud, Ilja – renowned jazz trombone soloist

Schaap, Albert – Codarts teacher, expert in the relationship between classical and jazz music

Shew, Bobby – renowned jazz trumpet soloist who knew Woody Shaw personally

Sipiagin, Alex - renowned jazz trumpet soloist, recorded ‘Generations – A Tribute To Woody Shaw’

MAIN FINDINGS

In my opinion, the CSA-method, that originated in the quasi-experiment of Intervention Cycle #1 after which it became the guideline for the design of all my patterns, can be seen as a crucial finding in this artistic research. It offers me a structured approach to design patterns of polytonality that enables me to play harmonic sidesteps to chordal information. This increases the harmonic variety of my jazz language and offered me an extensive amount of possible applications for my reference recordings and artistic result.

In my opinion, the patterns cover a wide range of polytonality:

- CSA Pattern #1: consonance (pairing two similar tonal modes)
- CSA Pattern #2: minor second pairing
- CSA Pattern #3: major second pairing – Lydian or sharp-#11 character
- CSA Pattern #4: major third pairing – polytonality based on Bela Bartok's Concerto For Orchestra
- CSA Pattern #5: major third pairing - including a composing concept of Bela Bartok, used in Part 1: Introduzione of 'Concerto For Orchestra': only using major-second and perfect-fourth intervals
- CSA Pattern #6: augmented fourth pairing
- CSA Pattern #7: augmented fourth pairing
- CSA Pattern #8: the CSA-method applied to the harmonic approach of Woody Shaw on a specific phrase in his solo over Rosewood

C.S.A. Patterns
Re-structured by interval
(Nov 7th 2017)
A tipping-point I believe is worth mentioning again here is the face-to-face interview with trumpeter Alex Sipiagin during the data collection of Intervention Cycle #2, after which it became clear to me that the final stage of my research should put the emphasis on application and implementation, rather than designing more patterns. Although I was aware of the fact that the harmonic spectrum covered by my CSA-patterns was not yet comprehensive, it was my hypothesis that it would serve my artistic result if I was to start focussing on their implementation into my jazz language, i.e. seeing my patterns as a means, rather than as goals. This was also based on the feedback my expert network had repeatedly provided based on my reference recordings, pointing out that my patterns sounded prematurely prepared.

In this artistic research, I applied my findings, being the CSA-patterns, in various ways. In Intervention Cycle #1, I practised the designed patterns extensively (including singing them in order to train my harmonic solfège) and started applying them in improvisational settings. Intervention Cycle #2 put the emphasis on implementation into my jazz language, in order to make them support the jazz language I already possessed, as well as effectuate a coherent musical story. Intervention Cycle #3 included a thorough analysis of all the possibilities of application of my patterns to the composition of Reference Recording #5 and #6, “Katrina Ballerina” (W. Shaw).

In my opinion, Reference Recording #6 (and artistic result) was the final tipping-point in this research, where specifically the various modifications of my CSA-patterns displayed a successful implementation into my jazz language. They increased the harmonic diversity and supported my musical story, as mentioned by Ruud Breuls after hearing the final artistic result (pp. 125):

‘I think your concepts of Woody Shaw’s playing come out much more now, on a musical way instead of a mechanical way. And that is a big improvement, with which you can evolve your own signature style. That signature style is mainly based on the decisiveness of the execution, inspired by the auditive aspect of what you pick up from your jazz heroes, with which you lay down your own way of playing, from the heart.’

ARTISTIC RESULT

VIDEO - Reference Recording #6: <USB| Intervention Cycle #3/Video’s/ RR#6 Katrina Ballerina (+transcr).mp4>

Full transcription – Reference Recording #6: <USB| Intervention Cycle #3/Scores/ RR#6 Katrina Ballerina – solo transcription.pdf>

Reference Recording #6 is the artistic result of this research. It is an improvised solo on the chord-progression of a Woody Shaw composition, “Katrina Ballerina”, in which I attempt to implement various of my CSA-patterns into my musical story, in order to display my modernized jazz language at the end of this artistic research.

As mentioned in the Main Findings chapter, it is my hypothesis that the effect my artistic research has had on the development of my jazz language, is mainly displayed in the modification of various CSA-patterns, rather than just their appearance. In my opinion, this shows successful implementation and adaptation; being able to apply and modify to a diversity of improvisational situations.

An example is displayed below, where I use the Lydian character of CSA-Pattern #3 (bar 20) in order to translate the sharp-11 sound of C7#11 to Bbmaj7 (bar 21). The last group of four notes is modified in order to make a better connection to the third of the next C7#11 (bar 22). In my opinion, this displays the support my CSA-patterns can offer when I want to be able to apply subtle harmonic additions.
An example of a CSA-application within the consonance of a chord can be found in bar 40, where I apply CSA-Pattern #1 in mode C to connect the first chorus to the start of chorus 2. The last group of four notes is again modified, into a single half note, in order to be able to react to the triplet-based rhythmic information the piano accompaniment provides (bars 41-42).

Bars 85-88 display various examples of successful implementation of my CSA-patterns in order to be able to make harmonic sidesteps. Prior to this particular moment in the improvisation, I had approached the concerning chord-progression fairly consonantly. In the twelve bars leading up to bar 85, I had firmly established an A-minor pentatonic character, connecting the solo chorus 2 and 3. I recall experiencing an increasing urge to now go beyond the functional harmony completely. CSA-Pattern #8 in mode G (with the note E of the first group of four notes emphasizing the sharp-11 in Bbmaj7#11) supported a harmonic sidestep of Eb-sus over Bbmaj7#11 and B7 and G-sus over Abmaj7#11. While this final G-sus over Abmaj7#11 did not yet correspond to my concept of approaching harmonic sidesteps inside-outside-inside, I immediately connected the pattern to a modification of the Woody Shaw phrase that CSA-Pattern #8 was based on, in order to extend the phrase. It now matched the consonance of the chordal information of bar 87. Through a chromatic embellishment (third beat bar 87), in bar 88 I returned to the A-minor character prior to bar 85, which also matches the harmonic consonance of the E7#9 chord.
In my opinion, the transcription of the improvisation of my artistic result, in particular the examples mentioned above, display the effect of my research on my current abilities as an improvising musician. I analyzed my improvisational abilities and jazz language at the start of my research, then designed new patterns to add musical aspects that I considered not yet present in my jazz language, practiced the patterns extensively and finally applied and implemented them into my language.

**Conclusion**

As stated in the previous chapter in which the research process was reviewed, Reference Recording #6 is considered as the final result of this artistic research. The improvised solo on Woody Shaw’s composition “Katrina Ballerina” displays how structured practice of newly constructed polytonal patterns, followed by their implementation into my jazz language, increases my harmonic possibilities for approaching chordal information.

In addition, although more difficult to display, it increases my musical and improvisational confidence. As mentioned before, when listening to my musical role model Woody Shaw Jr. I hear a musician that seems musically confident to such an extent that he could apply polytonality and harmonic sidesteps to any setting or chordal information he encountered. I described his musical state-of-mind as ‘experiencing a new state/sense of consonance’, a state I related to as a feeling of musical freedom. Although I will not claim that I have reached a state/sense of musical freedom during the course of this research, I do experience a sense of consonance in which more is permissible harmonically than before, even when compared to my sense of consonance during the data collection of Intervention Cycle #3.

To set an example: during the intervention of Intervention Cycle #3 I strictly followed my set of parameters to determine whether the application of a CSA pattern was successful or not. However, on bar 55 of my improvised solo on “Katrina Ballerina”, I applied a modification of CSA-Pattern #6 (mode F#) to a II-V-I progression. With this application, I denied the parameter of consonance that dictates that the first (and last) group of four notes of a CSA-pattern must correspond to the given chordal information. The notes F# and G# in the first group of four notes do not correspond to the chordal information of Bmb5. Nonetheless, in my sense of harmonic consonance at that particular moment, the application of the pattern sounded legitimate.

In this matter of musical confidence, a similar statement can be made about the outro section of my artistic result. The original chord progression had ended and the pianist and I decided to opt for a stretched execution of the C7b9#11 interlude as an outro. At that moment, a state-of-mind hard to describe other than playful occurred, in which I decided to start applying multiple CSA-patterns, whether they corresponded with the chordal information or not. One could again claim that none of the three pattern applications were successful when following the parameters of consonant application. But to my ears they matched so well.
Which leads me to a reflection for future reference: is it perhaps the confidence of the performer that determines if a harmonic sidestep is legitimate and/or justified?

Viewing the contemplated stages of the research process at the start of my research, I am happy to conclude that the final goal – modernizing my bebop-oriented jazz language – was indeed achieved to a certain extent. The analysis of the improvised solo on “Katrina Ballerina” displayed various applications of polytonal patterns that, in my opinion, embody the implementation of a more open and modern approach to improvisation than the jazz language I possessed prior to the research.

The development of jazz language I was able to perceive, offers me possibilities that reach way beyond the chord progression of my artistic result. The extension of harmonic possibilities caused by the implementation of my CSA-patterns can have a positive effect in any kind of improvisational setting. In addition, I will aim to expand the quantity of patterns in the near future. Furthermore, I believe my CSA-method could offer significant harmonic guidelines to other musicians who are looking for extension of the harmonic possibilities of their jazz language.

When reviewing the research questions of this artistic research, they consistently refer to the extension and modernization of my improvising vocabulary/jazz language, by combining Woody Shaw’s intellectual legacy with aspects of twentieth-century composed music. However, the research question did evolve; from a broad interpretable ‘reaching a new state of consonance’ to ‘creating new patterns in order to add a more modern colour to my bebop-oriented jazz language’.

After the data collection of Intervention Cycle #2, in particular the face-to-face interview with Alex Sipiagin, I decided to change the emphasis of my research from the creation of new patterns to the application and implementation of the patterns I had already gained. It was my hypothesis that this decision would serve the artistic result at the end of the research period. However, I did realize that the harmonic ground covered by the eight CSA-patterns was not yet comprehensive. In my head, I had already formed ideas and concepts about implementing more (classical) compositional concepts to my CSA-method; such as the Axis-system, the Golden Section and
positive/negative harmony. But I rated my foreknowledge of these (new) musical aspects as summary and inadequate. Researching these additions to an extent that they could add considerable value to my artistic research would take away valuable time that was needed for mastering the gained patterns. It is my hypothesis that this decision was a step that needed to be taken and I believe my artistic result displays that this worked out really well. Regarding the matter of mastering the patterns, I encountered yet another challenge. Already after a short period, I noticed that practicing patterns that involved either a big range, were played in a high register or contained intervals bigger than a perfect fourth, did not proceed as fast as patterns that had a higher playability. I believe this is rooted in the physical limitations of the trumpet, rather than in the method of practicing I chose. For future reference, it could be interesting to compare this technical playability with, for example, saxophone-, guitar- or pianoplayers.

The bpm-rate I achieved for the eight CSA-patterns enabled the ability to apply each of them in sixteenth notes (in all keys) in the final reference recording, in which five of the patterns were indeed applied.

To conclude, I can quite frankly state that there has not been a single second of doubt or regret for reattending the Codarts University Of Arts, a decade after acquiring my bachelor degree. The extensive development of my improvisational skills, the already present appreciation for Woody Shaw’s music that reached a new high as well as the newly gained tools for structured practice have made this masters degree invaluable for my professional life as a performing artist.
INTERVENTION CYCLE #1 - Create

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How can I expand my improvising vocabulary in a way that I reach a new state of consonance, by making models of Woody Shaw’s way of playing plus the use of perfect fourth intervals in classical / 20th century composed music, without losing my own authenticity?

Reference Recording #1 – “Big Four” (T. Nobel/D. Herweg)

With this research question in mind, my first intervention started with Reference Recording #1: an improvised solo on my own composition Big Four. This composition has a melody containing an extensive amount of perfect fourth intervals; a dominant factor in my research question and therefore in my opinion a suitable starting point for this artistic research.

VIDEO – Reference Recording #1: Big Four <USB| Intervention Cycle #1/Video’s/ RR#1 Big Four.mp4>

Reflect

The feedback I received based on the Reference Recording:

Jarmo Hoogendijk:

“A very promising reference recording! Great sound and chops.”

Possible improvements:

• “Figure out what kind of articulation or phrasing would make it easier to play these difficult perfect-fourth phrases strictly in time.”
• “Transcribe a few fragments of your solo and analyze/show how you constructed them. Is it directly from Woody Shaw (or someone else), did you modify it to my own taste, did you construct it yourself completely (and how)?”

• “You still imply some well-known bebop phrases/licks ‘from another era’ in my solo on certain chord progression (like the descending minor chords on bar 125/126, 135/136, 157/158). It would be a good idea to construct/design some perfect-fourth phrases to play over those particular progressions instead.”

Ilja Reijngoud:

“I love the melody of this tune, a nice combination of hardbop and 80's style, eclectic. The solo fits well within the style, with big intervals and a lot of energy. I hear influences of Jarmo Hoogendijk and I am fond on the fact that you are choosing this style of play.”

Possible improvements:

• “Your timing often seemed a bit rushed. This in contrast to the drummer, who seems to hold back a bit. Work on keeping your timing more steady, as well as instructing a drummer with whom you play this kind of music to play a bit forward.”

• “When going heavy, i.e. playing in the higher register/playing loud/playing big intervals, you tend to pay less attention to sound and technique, resulting in a somewhat broken sound and unnecessary errors. I suggest that you don't constantly force yourself into playing the ‘heavy stuff’, but play more from what is within your control.”

Bobby Shew:

Although the polytonality displayed in both Woody Shaw's playing as in my Reference Recording is not Bobby Shew's cup-of-tea in particular, he still thinks I play it very well and, hopefully, honestly. That last aspect is what the emphasis of his feedback is on.

Possible improvements:

• “I think there should be a ‘Reach & Withdraw’ in musical performance. Too much motion with little or no sustain can make the listener uncomfortable. Balance is the key word, also projected on my playing in this Reference Recording. You should always focus on playing 'honest' and what is within your control.”

• “As a reference to keep the balance and not have too much motion in a solo, Bobby refers to a quote of Coleman Hawkins saying ‘I spent my whole life figuring out what NOT to play'. Awareness of what exactly you want to play is vital.”

Dick de Graaf:

Possible improvements:

• “You are certainly approaching Woody's style as to the frequent use of perfect fourth intervals, but your soloing still has some aspects of an assignment or an exercise, rather than a more or less intuitively improvised performance.” Dick thinks it fully understandable considering the relatively short time I spent so far with analysis and digestion of Woody's complexity.

• “Combine the data you have collected so far with the more conventional issues of jazz-soloing: a clear exposition, a well structured use of time and dynamics.”

Jan van Duikeren:

Jan stated to be pleased to hear the dramatical change in my harmonic approach, in comparison to the one-on-one lessons we had a few months earlier. It leads to a more open view of playing.
Possible improvements:
- “Keep paying attention to a steady timing.”
- “Be aware of the power/possibilities of certain notes in a scale, in order to have a modern entrance right from the first note you choose.”

Assess

Full transcription – R.R. #1: <USB: Intervention Cycle #1/Scores/ RR#1 Big Four – solo transcription.pdf>

Listening to (and consulting the transcription of) Reference Recording #1, I am able to come to the following conclusions:

I notice that I am already starting to try out several musical aspects that I want to be able to play. In my opinion, the first signs of modern playing are already starting to resonate in this solo. For example, the ascending line of perfect fourth intervals in bars 9 and 10 is decisively executed; in my opinion rooted in the fact that it is already in my sense of consonance. All these notes sound right in my head, even though F#-minor over G-minor is considered to be harmonically outside.

Agreeing with the feedback given by Ilja Reijngoud, I think I could gain a lot more precision and steadiness if I was to play more from what is within my control. I can locate moments in my solo, for example the Richie Vitale pentatonic-based exercise I quoted in bars 101 and 102, where I am reaching out for phrases that perhaps are not supposed to happen yet. I had practiced this exercise in the past few months, but am not yet able to modify/adapt it to multiple situations. It is my hypothesis that this simply needs more practice for it to start to resonate and become part of what I am capable of hearing (and playing).

In addition, it is my hypothesis that it might be helpful to be more in control of my energy levels. In Reference Recording #1, I can hear myself lose my head occasionally when playing with fierce energy. For example, in bar 65, I fail to take a small moment of rest after the pentatonic phrase starting in bar 61 and somehow feel the need to keep going. This results in a follow-up phrase that ends in a clash with the given chord (G-minor/major over Cm7).
Immediately after that phrase, it is my assumption that I wanted to *make up* for it too fast in bars 71-74. Result: an almost literal repeat of the same phrase on bar 52-54, with a technically poorly executed note G ('kicks') in bar 74.

In bars 79 and 80, an example can be found where I *do* take a small moment of rest after a long phrase, resulting in a well-executed and Woody Shaw-inspired ascending motif based on perfect fourth intervals in bar 81.

Although quite explicable at this stage of discovering new approaches to improvisation, it indeed seems vital to recognize the moments where I step away from my new style of improvising and revert to the bebop idiom I am already familiar with. A clear example can be found in bars 107-110, where I seem lost and save myself with a Clifford Brown phrase. Although I do not state that there is anything wrong with phrases from that era, perhaps they are misplaced during this particular research in which I will try to come up with new, more modern approaches to play over chord changes. This has also been pointed out by Jarmo Hoogendijk in his feedback (chapter: IC#1 - Reflect).
As a musical reference for this reflecting chapter, I selected an improvised solo by Woody Shaw, over his composition “Rahsaan’s Run” (as played on Rosewood, 1978); transcription made by Dale Carley (USB| Intervention Cycle #1/Scores/Rahsaan’s Run – Woody Shaw solo.pdf).

In addition, I selected this solo due to the fact that I am already capable of reproducing it and I am planning to make my own practise models from some specific phrases in this solo; for example the phrase over Dm11 on bar 5 and 6 of the third solo-round. In my opinion, there is an extensive amount of harmonically interesting phrases in this solo, which could potentially be guidelines for my artistic research.

Comparing this solo to my Reference Recording #1, I believe there are a few specific qualities in Shaw's playing that I should be focussing on during this intervention cycle.

- **Being aware of a clear build-up in a solo.** It is my hypothesis that Shaw is mainly focussed on making a nice warm sound in the first eight bars of his first round, establishing a fundament on which to build on later. Furthermore, his solo has a clear and decisive ending (the last four bars of his sixth round).

- **When comparing it to my Reference Recording solo (bars 167-170), I end my solo in a somewhat unstructured and poorly timed execution of descending chromatics.**

- **Playing from what is within my control - first master the material I would like to imply in my improvised solos before actually applying it.** If I don’t yet hear it, I shouldn’t play it. Shaw truly seems to be a master over, for example, the phrase he played over Dm11 in bars 4-7 in his fourth solo round. In my opinion, it resonates with the sound of the chord due to his decisive execution. It is my hypothesis that these harmonic sidesteps have become part of Woody Shaw’s sense of chordal consonance and can therefore be executed without any ‘doubt’.

- **In my opinion, Woody Shaw displays a precise execution of phrases played in the higher register (above the staff) in this solo.** When comparing his phrasing and sound in “Rahsaan’s Run”, bars 9-12 of his second solo round and bars 1-3 of the third round, to my own preciseness in for example bar 67 or the descending chromatic pattern in bars 167-170, it is my hypothesis that Shaw is yet far more comfortable in this register. In order for me to be as precise and steady in this register, I should imply...
more endurance exercises in my practice routine, as well as practicing the newly implemented phrases and models in the widest range possible on trumpet.

And a general remark about his solo: it is my hypothesis that Shaw built up such an extensive vocabulary that he is able to recover, in a split second, at situations where he does seem to be lost. An example can be found in the seventh and eighth bar of his second solo round. In my opinion, the four-bar phrase that follows brings him back right away. It is my hypothesis that this emphasizes the fact that a considerable increase of vocabulary will make me feel much more comfortable in situations where I take risks and seem to get lost.

**Conclusion Reflect & Assess**

Combining the feedback received and my own assessment, I come to the following spearheads for this first Intervention Cycle.

- Work on steadier timing and jazz phrasing
- Locate typical bebop quotes in my solo and find new approaches for it
- Improve my endurance
- Find tools to design new models/patterns to create a broader harmonic perspective
- Look for more balance in my solo's 'Reach & Withdraw'.
- Play from what is within control. Truly master any new patterns before trying to apply them
- Have a clear build up. Stay in control of the energy
Based the chapter Reflect & Assess regarding Reference Recording #1, I consulted the following data:

- **Book:** MacDonald, Malcolm (1997), *Bartok - Concerto For Orchestra*. Full-orchestral score. Boosy&Hawkes Music Publishers Ltd: Analyse and gain material with perfect fourth intervals by researching 20th century composed music, starting with *Concerto for Orchestra* by Bela Bartok (cd: Berliner Philharmoniker (1974), *Bartok - Concerto For Orchestra*, EMI Classics)
- **Book:** Pittsburgh, University of (2009), *International Jazz Archives Journal*, Volume III: articles about Woody Shaw, written by various writers
- **Book:** Minasian, Mark (2000), *Bill Adam Daily Routine*, pp 1-15: technique and endurance exercises for trumpet
- **Book:** Davis, Michael (year of publishing unknown), *Maximum Mastery*, Hip-Bone Music. I will use this book of jazz etudes to work on my time and phrasing with main subject teacher Wim Both.

During the process of this first Intervention Cycle, I reached the conclusion that not only should my intervention get a new emphasis, the research question itself should also be altered.

My newly formulated research question, April 6th 2017:

> How can I expand the jazz language of trumpeter Woody Shaw, by using tools and approaches of classical 20th century composers such as Bela Bartok and Paul Hindemith, in order to add a more modern sound to my present bebop-oriented vocabulary?

Furthermore, in the last month leading up to the new reference recording, I changed my focus from just designing more and more patterns, to mastering the ones I had already designed. I realized that, as also mentioned in the feedback received, it is vital to spend considerable time in letting them become part of my sense of consonance, my musical comfort zone. Only then can I play them from within my control (feedback Bobby Shew, chapter: Reflect).
Quasi-Experiment – Creating patterns

In order to find tools and approaches to create new patterns and language, I decided to start experimenting with several points of view. The cross-symmetric approach that I discovered when creating pattern #1 and #2 turned out to be the guideline in many patterns that followed.

By the time of completion of the Data Collection of Intervention Cycle #1, these patterns involved:

- Pattern A and B: Cross-Symmetric Approach
- Pattern C: Stacking Perfect Fourths Intervals
- Pattern D: Bela Bartok C.F.O. w/ Cross-Symmetric Approach
- Pattern E: Bela Bartok C.F.O. w/ Cross-Symmetric Approach + 2/4 Interval Rules
- Pattern F: George Russell “Lydian Concept”
- Pattern G: Woody Shaw Quote Modification

Pattern A & B: experimenting without a direct reference to Woody Shaw

These two patterns found their origin during period of designing my Artistic Research Proposal. In that stage, I opted to first experiment with limited foreknowledge, in order to see if I could come up with a tool to construct new patterns myself. It is my hypothesis that Woody Shaw himself must have found himself in a similar position while searching for new sounds and material.

The foreknowledge I had was twofold:

- Woody Shaw often combined two (or more) tonal modes to step beyond the functional harmony of a chord, like this example of an improvised solo over his composition “Stepping Stone” (as played on Stepping Stones, 1979).

In the process of finding the first two modes that I would combine, I was looking for a clash: two modes that theoretically do not relate and therefore, when combined, give a sound of harmonic dissonance or ‘playing outside’. In jazz improvisation, outside playing describes an approach where one plays over a scale, mode or chord that is harmonically distant from the given chord.
In order to find the sound I liked, I picked a mode in which I am comfortable playing: G-minor (Dorian). I then programmed a loop of this chord in the iRealbook application of my iPad and began playing different modes over that same loop, in order to find a combination of modes which I experienced as a harmonic clash.

As a result, the mode of C#-minor (Dorian) combined with G-minor (Dorian) matched my perspective of 'playing outside' and became the starting-point of my experiment. Although the sole purpose of the experiment was to discover what my musical ears rated as harmonically outside, I soon realized that the modes G-minor (Dorian) and C#-minor (Dorian) were actually not that unrelated. In a II-V-I progression being G-minor - C7 dominant – F-major, the dominant chord can be replaced by C#-minor - F#7, being the tritone. This will add possibilities for appliance of the pattern, which will be shown later in this artistic research.

Now that I had found two tonal modes to combine, I started experimenting how I could involve symmetrical aspects. In addition, I decided to divide the parameters for this experiment into hard rules and soft rules, in order to extend the amount of possibilities and be more flexible at this stage of experimenting.

Rules for this experiment:
1. Only construct the 2 groups that will be mirrored later (hard rule)
2. Always involve the given tonic in each group of 4 notes (hard rule)
3. Within one group of 4 notes, use each note of choice only once (hard rule)
4. The highest number given to a note (relation to tonic) is 7. Therefore in G minor, the note A gets the number 2, in whatever octave it is used (hard rule)
5. Use several perfect fourth intervals (soft rule)
6. Look for a clear flow/direction (soft rule)

- **Attempt A** (bars 3, 4): four groups of four eighth notes, one bar G-minor (Dorian), one bar C#-minor (Dorian). I placed an imaginary mirror between group 1 & 2 and between group 3 & 4. Result: the line or pattern has a very static character and sounds like an exercise. I concluded that this is not the way to go.
- **Attempt B** (bars 5, 6): four groups of four eighth notes, one bar G-minor (Dorian), one bar C#-minor (Dorian). After attempt A, I looked for a way to add more diversity in order to have a less static character. Therefore I used all 7 notes of each mode and I placed an imaginary mirror between group 2 & 3. Result: I rate the attempt as having a less static character and therefore successful. There is more flow and several perfect fourth intervals, which give the pattern an open sound. However, the two modes feel too much divided; there is no coherency yet.
- **Attempt C** (bars 7, 8): four groups of four eighth notes, two beats G-minor (Dorian), two beats C#-minor (Dorian) in both bars. The mirror is placed between group 1 & 2 and group 3 & 4. Result: I rate the attempt to have more coherency between the modes as successful. My next attempt will strive to have a less static harmonic rhythm.
- **Attempt D** (bars 9, 10): four groups of four eighth notes, two beats G-minor (Dorian), two beats C#-minor (Dorian), two beats C#-minor (Dorian), two beats G-minor (Dorian). In order to have a more diverse harmonic rhythm, I decided to also mirror the two bars in terms of the modes. G-minor - C#-minor – G-minor - C#-minor now becomes G-minor - C#-minor - C#-minor – G-minor. It is my hypothesis that this also creates a fundament for more experiments during the course of this research: when a line starts and ends in the consonance of the given chord, the listeners musical ear is more supported to 'accept' melodic sidesteps. Result: Although I rate the two augmented fourth intervals as moments that the flow of the line gets interrupted, I conclude that I am getting close to a sound that is both original and very much to my liking. I want to have another attempt in which I avoid the augmented fourths and place the mirror differently in search for even more diversity.
- **Attempt E** (bars 11, 12): four groups of eighth notes, two beat G-minor (Dorian), two beats C#-minor (Dorian), two beats C#-minor (Dorian), two beats G-minor (Dorian). In this attempt I applied symmetry of two groups with one group in between. The first group will be mirrored with the third group and the second group mirrored with the fourth group. I will call this method cross-symmetric approach during this artistic research and will apply it in various settings. Result: a clear flow and direction, extensive use of perfect fourth intervals and modern, open sound. I rate this attempt as very successful and call it PATTERN A.
Cross-symmetric approach
Gm (dorian) + C#m (dorian)

GOAL: create a fluent, playable line while using two modes of choice, looking for an outside feel, with use of perfect 4's
RULES: -always involve the tonic
-when tonic is used in two (and more) different places, look for more perfect 4's, mirror within bar

material

Trumpet in Bb

attempt A: 1 bar Gm, 1 bar C#m
mirror within bar (and chord)

result A: no flow, unwanted repetitive note, clearly sounds like an exercise

attempt B: 1 bar Gm, 1 bar C#m
create pattern by variety of all available material (double tonic), mirror this the next bar

result B: successful, sounds fluent and original

attempt C: 2 beats Gm, 2 beats C#m (2x), create 2 patterns by 4 notes of choice, mirror within bar

result C: fairly acceptable result, although less flow than result B, sounds too much like vertical harmony

attempt D: start consonant, go outside and return to consonant, 2 beats Gm, 4 beats C#m, 2 beats Gm
look for more perfect 4's, mirror within bar

result D: still not the right flow, however, the modern sound increases

attempt E: start consonant, go outside and return to consonant, 2 beats Gm, 4 beats C#m, 2 beats Gm
look for more perfect 4's, mirror with one group in between

result E: perfect flow, modern sound, multiple perfect 4's
In addition to successful attempt E, I decided to create an extra pattern constructed through the same cross-symmetric approach. This will be called: **PATTERN B**.

![Tpt.](image)

**Pattern C: stacking perfect fourth intervals**

The feedback I received based on Reference Recording #1 included the recommendation by Jarmo Hoogendijk to locate typical bebop language in my solo and find more modern-sounding patterns fitting to that particular chord or chord progression.

![Music notation](image)

I personally rate the extensive use of perfect fourth intervals in jazz language by Woody Shaw and the open sound that it creates as a specific *open* quality that my present bebop-oriented jazz language lacks. As a result, I decided to look for patterns and exercises containing these intervals to be able to implement these into my daily practice.
• Bar 1: a range of perfect fourths stacked up, starting from the note C.
• Bar 2: an ascending-descending pattern, strictly following the perfect fourth approach in both ascending and descending direction. Result: repetition of the notes Eb, Bb and F. I will look for more diversity.
• Bar 3: an ascending-descending pattern. When descending, I used the notes that would have followed when the line had kept ascending (perfect fourth intervals). To make these notes fit the descending line, I placed the notes one (Db), two (Gb) and three (Cb) octaves lower. Result: the octaved perfect fourth intervals now become perfect fifth intervals. I rate the line as successful by means of an open sound and will try to implement this approach in a next intervention cycle, but for now I am looking for perfect fourths only.
• Bar 4, 5: an ascending-descending pattern. When descending, the starting note is a minor second higher than the fourth note of group 1. Result: the melodic character of this pattern is quite static. In a next attempt, I will look for more flow.
• Bar 6, 7: an ascending-descending pattern: When descending, the starting note is a major second higher than the fourth note of group 1. Result: because the repetition seen in bar 2 is now avoided, the pattern sounds more diverse and has more flow to it. The resulting note material of this approach is a minor 7th scale, minus the sixth (bar 6: Cm7, bar 7: C#m7). I rate this pattern as successful and suitable to imply into my daily practice to get this more open sound into my own sense of consonance.
While practicing the pattern in bars 6 and 7 in all keys I reached a state in which I have become comfortable enough with it to start applying it in improvisational settings. The adjustment I applied when playing the pattern over Cm7 is that I started leaving out the first note C and therefore starting the pattern on the second eighth note of the bar. This way, I avoided all band members playing the tonic on the first beat, which would make the pattern very static.

![Cmin7](Cmin7)

Playing this two-bar pattern over Cm7 situations added an outside sound to my approach of the chord, with a clear melodic direction that 'justified' the outside step. But in my opinion, I sounded even more interesting when I played the pattern over a II-V-I progression (Cm7-F7-Bb7). When analysed, it becomes clear why this application makes much sense: **almost all the alterations are played.** The only off-note in this interpretation is the major seventh as fourth note in the second bar. Theoretically, a major seventh does not belong in a dominant seventh chord. However, in my opinion, it matches a sense of consonance while it is surrounded by notes justified within the altered dominant seventh chord and part of a melodic pattern with a very strong direction.

![harmonic appliance: II-V-I](II-V-I)

The pattern in bars 12, 13 will now be called **PATTERN C.**

**VIDEO** - Practicing Pattern C on II-V-I: [USB| Intervention Cycle #1/Video's/Quasi-Experiment/PATTERN C II-V-I.mp4]
As an additional step in this experiment, I want to be able to apply the pattern to the descending minor-seventh chord-progressions in Reference Recording #1, for example in bars 49 and 50.

When literally applied to bars 49, 50 (Attempt A; notated enharmonically to fit the Ab-minor seventh mode), we locate too many notes that cannot be justified within the Ab minor seventh scale: a lowered sixth, flat nine/two and flat five/twelve. **Attempt B** contains raising the second bar pattern by a minor second. **Result:** The repetition of the note C (last note bar 7, first note bar 8) has a negative influence on the flow of the pattern. Furthermore, as a result of raising the whole pattern a minor second, the mode sounds like an Ab major seventh with a sharp eleven, with the Ab missing. This is not the Ab minor sound I was looking for. I rate this attempt as unsuccessful.

**Attempt C**: the complete second bar is again raised by a minor second interval. **Result** the note material in this pattern fits the Ab minor seventh mode. The lowered sixth (fourth note bar 10) makes the Bb-minor mode Aeolian, which is less common in jazz than its Dorian equivalent, but the pattern does not lose strength or direction. I rate this attempt as successful.
Pattern D: A cross-symmetric interpretation of a Bela Bartok motif

Looking for more musical tools to use, in order to discover new material, I decided to listen to the string section’s intro in “Part I: Introduzione” of Concerto for Orchestra by Bela Bartok. This concerto was recommended to me by my main subject teacher Jarmo Hoogendijk.

Woody Shaw started researching and studying the works of contemporary European composers, such as Bela Bartok and Zoltan Kodaly, during his time in Paris, when Shaw was just nineteen years of age. He took part in a group initiated by saxophonist Nathan Davis. International Jazz Archives Journal – Volume III (2009) of the University of Pittsburg refers to an interview with Davis (pp. 77), in which he states: “Woody would come by my apartment every day at 10 a.m. and we would practice those Bartok and Kodaly pocket scores, and Hungarian Gypsy modes, etc.” It is my hypothesis that he was pointed in that direction by his collaboration with Eric Dolphy, whose harmonically-adventurous compositions asked for a new approach. In an interview by Susan Fishman (1980), refered to in the jazz journal mentioned above, Woody Shaw state (pp. 77): “Eric's music opened up a whole new sound for me. I found that from playing his tunes I discovered new ways of expressing myself harmonically.”

An analysis of the note material of this strings intro (here transposed to trumpet key while I was practicing these phrases at this stage) shows that Bartok is almost exclusively using major second and perfect fourth intervals (exception: C# - E in bar 4, minor second interval). However, the note material of the fourth passage of the intro (bar 6 in the sheet) could also be interpreted as two modes of pentatonic combined. It is my assumption that the compositional concept Bartok uses here is the exclusive use of major second and perfect fourth intervals but the hypothesis that the phrase can also be interpreted as based on the pentatonic scale is not unfounded. Bartok was known for his accurate transcriptions of Eastern European folk music, in cooperation with fellow composer Zoltan Kodaly. Folk music worldwide, like the African, Asian and (Eastern) European, is often characterised by its pentatonic mode.
Combining two modes with a major third interval will be the next step in my experiment.

**Attempt A** (bar 9): four groups of four sixteenth notes; one beat E-pentatonic, one beat C-pentatonic, one beat C-pentatonic, one beat E-pentatonic. The first two groups of four notes are designed and the last two formed by the cross-symmetric approach. **Result:** when played, the pattern seems to have little flow and 'logic', mostly based on the wide variety of intervals (minor second, major second, minor third, perfect fourth, augmented fourth, perfect fifth). I rate this attempt as unsuccessful.

**Attempt B** (bar 10): four groups of four sixteenth notes; one beat E-pentatonic, one beat C-pentatonic, one beat C-pentatonic, one beat E-pentatonic. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I looked for less variety of intervals to find more flow and direction. **Result:** groups 1 and 3 sound almost as exact copies. Due to this quasi-repetition the character of the pattern becomes static. I rate this attempt as unsuccessful.

**Attempt C** (bar 11): four groups of four sixteenth notes; one beat E-pentatonic, one beat C-pentatonic, one beat C-pentatonic, one beat E-pentatonic. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I aimed to avoid the static character of attempt B by letting note one of group two (A) be a part of direction of the previous line (C–B–E) and then starting a new 'starting point' (D). Furthermore, I tried to use less intervals than in attempt A. **Result:** a pattern with a clear flow and original character. I rate this attempt as successful.

This pattern will now be called PATTERN D.
Pattern E: Combining Pattern #4 with the exclusive use of major second/perfect fourth intervals

In my opinion, this was an interesting experiment which took an extensive amount of ‘puzzling’. When staying within a pentatonic mode, the rule of only using major second and perfect fourth intervals limits the options for designing a pattern. The second and sixth within the pentatonic scale give the most options, respectively four and three. When combining the two modes, in this case: deciding with the choice of notes what the starting point is for the cross-symmetric group, the options are even more limited.

The consequence each decision has is not only on its cross-symmetric but also on the notes surrounding that note.

In Example 1 (bar 23 in the score) the first E-pentatonic pattern ends on the sixth, a C#. That choice of note has two consequences: 1) according to the major second/perfect fourth rule, the following note can only be a G#, B, D# or F# which are not notes belonging to the C pentatonic scale, and 2) the cross-symmetric approach decides that the first note of group 3 has to become the sixth in C pentatonic, which is the note A. This now has effect on for example the note leading up to that A. Which in its turn has effect on the first note of group 3. And so on, and so on....

In Example 2 (bar 24 in the score) a different fourth note of group 1 is chosen, but due to the relation between the notes (due to the cross-symmetric approach), the possibilities get more limited each step.
Attempt A (bar 12): four groups of four sixteenth notes; one beat E-pentatonic, one beat C-pentatonic, one beat C-pentatonic, one beat E-pentatonic. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. The pattern must be fully designed out of major second + perfect fourth intervals. Result: This attempt resulted in a repetition of the notes G - C, which in my opinion immediately becomes a weak spot in the pattern; the flow gets interrupted. I rate this attempt as unsuccessful.

Attempt B (bar 13): four groups of four sixteenth notes; one beat E-pentatonic, one beat C-pentatonic, one beat C-pentatonic, one beat E-pentatonic. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. The pattern must be fully designed out of major second + perfect fourth intervals. I now also try to avoid repetition. Result: The pattern has a clear direction and fluently connects the two modes. I rate this attempt as successful. In a final attempt I will try to decrease the range of the pattern. This way I will be able to practice the pattern in all keys with less physical effort.

Attempt C (bar 14): the starting point of this experiment is Attempt B. I now aim for decreasing the range of the pattern by transposing down the majority of group 3 and 4 an octave. Result: In relation to decreasing the range of the pattern, I rate this attempt as successful. In the matter of flow and direction, I rate this attempt less successful than Attempt B. Therefore, Attempt B will now be called PATTERN E.
Pattern F: the Lydian scale

When I visited Sao Paulo (Brazil) in October 2016 to play at the International Jazz Trumpet Festival, I met jazz trumpeter Bobby Shew who also played there. When asked about Woody Shaw, Bobby told me: “In my opinion, Woody’s playing changed radically when he started adapting The Lydian Chromatic Concept Of Tonal Organization by George Russell. You should look into that.”

In an article written by Woody Shaw’s son, Woody Shaw III, published in the International Jazz Archives Journal of the University of Pittsburg (2009. pp. 80), he talks about the album Unity his father recorded with Larry Young: “It is no coincidence that Unity’s harmonic identity is strongly rooted in a Lydian pentatonic philosophy and that all three of Woody’s compositions explicitly use elements of that pentatonic scale as part of the initiation of this new sound.” Later in this article (pp. 81), Woody III states: “The ‘unity’ alluded to by the album’s title may be interpreted as an encoded reference to George Russell’s Lydian Chromatic Concept Of Tonal Organization – in which the Lydian scale provides the most stable and most inherently unified tonal environment.”

In the foreword of The Lydian Chromatic Concept Of Tonal Organization (1954, pp. ix-xi), Russell states that the method “requires us to think in a new way”. The method demonstrates the establishment of a fifth as the strongest harmonic interval and thus a scale constructed out of stacked fifth intervals (resulting in a Lydian scale) has a strength advantage over a major scale.

“The establishment of the interval of a fifth as the strongest harmonic interval represents the most important contribution of the overtone series (..) An ascending order of six consecutive intervals of a fifth offers, more than any other order of intervals, the most scientifically sound basis upon which to structure an objective theory of music.”

Although I have heard Woody Shaw play Lydian scales in his improvised solos before, I have never (yet) heard him play stacked-up series of perfect fifth intervals which leads me to believe that potentially there is new ground-to-cover in my artistic research.

Because of the limited range of the trumpet, stacking up a series of perfect fifth intervals is limited. In most cases, after three of four perfect fifth intervals, the following note should be transposed an octave down, resulting in its inversion (a perfect fourth) as displayed below. In the sheet below I took the C-Lydian scale as example. Studying this material, I came upon a chromatic exercise (Lydian Exercise #1) where the tonic of each scale had the length of a quarter note.
After practicing these patterns through the full range of the trumpet, I decided to see if this pattern could also be modified to be suitable as an alternative for the bebop-quotes I played over the descending minor sequence in Reference Recording #1. Since the descending minor chords displayed below have no function as second step in the related key (in this case Dm), the Lydian scale I will apply is Bb-Lydian for the G-minor chord and Ab-Lydian for the F-minor chord.

**Attempt A** (bar 7, 8): The stacked perfect fifth intervals are literally applied to the related chord. After four notes, the fifth, sixth and seventh note are transposed respectively one, two and three octaves down to fit the descending direction of the pattern. **Result:** The transition from G-minor (bar 7) to F-minor (bar 8) involves an augmented fifth, which breaks the flow in a pattern of perfect fifths. I rate this attempt as unsuccessful. In the next attempt I will try to avoid this interval.

**Attempt B** (bar 9, 10): The stacked perfect fifth intervals are applied to the related chord. After four notes, the fifth, sixth and seventh note are transposed respectively one, two and three octaves down to fit the descending direction of the pattern. To avoid the augmented fifth interval in the transition to bar 10, the second note in the Ab perfect fifth stack becomes the starting note. **Result:** The flow of the pattern increased, but the range did as well. Furthermore, the last note of the pattern became a natural A, which does not fit in the F-minor chord. I rate this attempt as unsuccessful. In the next attempt, I will stay within the Ab-Lydian scale in bar 12. I will also look for a rhythmic alteration to make the pattern sound less like an exercise.

**Attempt C** (bar 11, 12): The stacked perfect fifth intervals are applied to the related chord. In bar 11, after four notes, the fifth, sixth and seventh note are transposed respectively one, two and three octaves down to fit the descending direction of the pattern. In bar 12, after three notes, the fourth, fifth and sixth note are transposed respectively one, two and three octaves down to decrease the range of the pattern. The starting point of bar 11 has been shifted one eight note to decrease the static character of Attempt B. In bar 12, only notes of the Ab-Lydian scale are used. **Result:** this pattern, constructed out of (partly transposed) stacked perfect fifths fully fits the descending minor chord sequence and has a clear direction. The static character of Attempt B is successfully sidestepped. I rate this attempt as successful. Attempt C will now be called **PATTERN F.**
Pattern G: Direct reference to Woody Shaw signature phrase

In this quasi-experiment for designing new musical patterns, I decided to review the present research question.

Although up to this point I had mainly used Intervention Cycle #1 to discover approaches for developing my new jazz language, I decided this cycle should have at least one pattern directly related to a Woody Shaw original phrase. When analysing Woody Shaw’s solo on “Rahsaan’s Run” (as played on Rosewood, 1978), I noticed a two-bar phrase which can be interpreted as a descending motion of major third steps. In bars 5 and 6 of Woody Shaw’s third chorus, I interpret the phrase played over the chord D-minor as descending modes G, Eb and B. An almost exact copy of the phrase is played in chorus six (bars 1+2+3), but applied to A-minor.

The pattern involves the tonic, major second, perfect fifth and major sixth which could indicate a pentatonic scale without the third, or a sus2 with an added sixth. In my experiment in search of new patterns, the cross-symmetric approach will be applied with several conceptions of the mode to look for the most appropriate
When the motion of descending major third modes is continued, the next step would again be G. This way, the mode G becomes the sense of consonance in which the pattern both starts and ends, thus being the framework in which the outside steps can be taken (and justified).

The note material can be summarized as:

In this experiment I will look for an (expanded) variation of the Woody Shaw phrase as played on “Rahsaan’s Run”.

**Attempt A** (bar 7, 8): four groups of four eighth notes, following the modes of respectively G-Eb-B-G, involving the tonic, major second, perfect fifth and major sixth. **Result:** the pattern has a wide range and original sound when compared to the related Woody Shaw phrase. However, the direction of group 1 and 3 show a strong similarity. In a next attempt I will try to add more variation in the pattern. I rate this attempt as unsuccessful.

**Attempt B** (bar 9, 10): four groups of four eighth notes, following the modes of respectively G-Eb-B-G, involving the tonic, major second, major third, perfect fourth and perfect fifth. **Result:** The pattern has more variety that Attempt A. However, the pattern has an even wider range and brings the playability in jeopardy. I rate this attempt as unsuccessful. In my next attempt, I will try to decrease the range to improve the (physical) playability.

**Attempt C** (bar 11, 12): four groups of four eighth notes, following the modes of respectively G-Eb-B-G, involving the tonic, major second, perfect fifth, major sixth and minor seventh. **Result:** The pattern has both a variety in character and a playable range. I rate this attempt as successful. This pattern will now be called **PATTERN G**.
In addition to the designed seven patterns, and in reference to the feedback given by Jarmo Hoogendijk, I decided to research which patterns including perfect fourth intervals could fit the descending minor sequence of the “Big Four” composition. On Reference Recording #1, I repeatedly played bebop quotes over these passages.

Besides several regular perfect fourth interval patterns, I could also apply my patterns A, B, C (modified version as discussed in the experiment of PATTERN C) and F on the same chord progression, which drastically extended my possibilities.
Intervention

Practicing the newly designed patterns

I made a practice-sheet of 7 patterns that represent the approaches I have worked with so far (cross-symmetric approach, use of perfect fourths and fifths, combining two modes) and started practicing them in every key. I practiced with a metronome and set the ultimate goal as reaching the bpm of my Reference Recording (270bpm - 135 in sixteenth notes). Every time I gained a few bpm for a pattern (practiced in all 12 keys), I wrote down the date and bpm. This way I could easily notify which ones needed more work than others. Furthermore, I had found out that the patterns containing perfect fifth intervals took more time to show progress, due to the physical aspect of playing these intervals on trumpet.

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

Pattern F

Pattern G
In this example, the results of Pattern F and Pattern E are shown (due to re-arrangement of the patterns order, Pattern E is below Pattern F in this example):

![Musical notation image]

**VIDEO** - Pattern F practiced at 78bpm: <USB| Intervention Cycle #1/Video’s/IC1_Pattern F - 78bpm>

Although the emphasis of my research question changed from reaching a new sense of consonance to expanding the jazz language of Woody Shaw (April 6th, 2017), I still recognize the importance of being able to **hear** the newly constructed patterns. I therefore frequently practiced singing the patterns in all keys. In addition, to strengthen the relation between being able to hear the patterns and being able to play them on the trumpet, I simulated the correct finger positions.

**VIDEO** – Singing Pattern A: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Sing Pattern A.mp4>

As a next step, I started singing them over a looped chord (play-along device).

**VIDEO** – Singing outside patterns over F-minor <USB| Intervention Cycle#1/Video’s/Intervention/IC1_Sing outside patterns_Fm.mp4>

**Working on the steadiness of my jazz phrasing**

A dominant factor in the feedback received about Reference Recording #1 is that my timing and phrasing often seemed rushed and unsteady. I decided to implement focussed practice of jazz phrasing into my daily routine.

- December 4th 2016, I started with playing chromatic ascending and descending lines with metronome at 86bpm: **VIDEO** – Practicing jazz phrasing: <USB| Intervention Cycle #/Video’s/Intervention/IC1_Jazz phrasing 86bpm.mp4>

- April 17th 2017, one day before Reference Recording #2, I managed to play steady and focussed jazz phrasing in 16th notes over 128bpm, which is the tempo of my Reference Recording composition 'Big Four': **VIDEO** – Practicing jazz phrasing: <USB| Intervention Cycle #/Video’s/Intervention/IC1_Jazz phrasing 86bpm.mp4>

In addition to the phrasing topic, I had regular meetings with my main subject teacher Wim Both, lead trumpet player with the WDR Bigband in Cologne. We worked on getting my eighth note phrasing as straight and steady as possible, playing jazz etudes from the method **Maximum Mastery.**
Improving endurance

In order to improve my endurance, I had found a daily practice routine by David Minasian, who bundled trumpet exercises by Bill Adam. These exercises aim to improve endurance, expand range and improve the accuracy of each note played.

The basis (and also first exercise) of this practice routine is being able to play tones through the mouthpiece and lead pipe of the trumpet. This way, one is able to find the core (centre) of the note and where it starts to resonate. Training yourself to immediately find the core of each note improves your accuracy and tone quality.

This is an approach that was new to me.

VIDEO – Practicing Bill Adam routine – blowing through the lead pipe of the trumpet: <USB| Intervention Cycle #3/Video’s/Intervention/IC1_Bill Adam routine–leadpipe.mp4>
Reference Recording #2 – “Big Four” (T. Nobel/D. Herweg)

Reference Recording #2 (recorded in Gemert, April 18th):

**VIDEO** – Reference Recording #2: Big Four <USB| Intervention Cycle #1/Video’s/RR#2 Big Four.mp4>

**Reflect**

After sending the Reference Recording to my research network (with the addition of latin jazz trumpeter Brian Lynch, who released an album called *Madera Latino – A Latin Jazz Perspective Of The Music Of Woody Shaw* in September 26th of this year), I received the following feedback:

Brian Lynch:

- “Your playing is definitely stronger technically (sound, flexibility) and in terms of consistency and accuracy of execution. Your sound is thicker.”
- “There is more integration of the interval based ideas on this new recording. No dramatic change in numbers, but the execution has markedly improved.”
- “Rhythmically, Reference Recording #1 was a little more supple, but the execution and time feel is better on Reference Recording #2.”

Possible improvements:

- “Your approach now seems to be focussed on the practice of 16 note length patterns. I suggest you also think about smaller patterns (2 and 4 note) and interval cycles under total control, then associatively combine in free practice, maybe over a drone.”
- “The key to understanding Woody Shaw's playing is to understand how he practiced - work on mastering the *raw* material (interval cycles, permutations of pentatonic, rolled up quartal and quintal structures).”
- “Look for more variation, both rhythmically as well as in your phrasing, to break up the eighth notes. And look for more syncopation.”

Jarmo Hoogendijk:

- “It is very good to hear that you are able to maintain *space* between the phrases with new material, a sign of growing maturity.”
- “Strictness in timing has improved.”

Possible improvements:

- “Have a detailed look into Woody's right hand + finger position in order to make all 3 fingers a independent as possible. Expand your chromatic warm-up exercise, displayed in this research cycle, with a few more exercises by Woody Shaw.”
- “There is a Charlie Parker signature lick you play twice. Although beautiful, it sounds a bit alien amidst all the modern fourths and pentatonic language.”
- “To balance all those great outside phrases, it would be a great move to have a detailed look into Woody Shaw's INSIDE playing. Don't forget what a great blues player he was as well. Check out the legacy of a.o. Lee Morgan and Louis Armstrong in his playing.”
- “Check out Woody Shaw’s blues in F “Vim ‘n Vigor” and have a detailed look into some very simple, melodic, consonant and blues-like phrases.”
Ilja Reijngoud:

- “Your playing is very clear. Good, impressive performance!”
- “Your time is much better than Reference Recording #1.”
- “The choice of notes is hip, but keeps its natural flow. You start or end on the tonic which is a good choice in the matter of keeping a solid tonal centre.”

Possible improvements:
- “The timing before 01:25 sometimes still seems a bit rushed. After that moment, you play longer lines with more attention to rhythmical motives.”

Jan van Duikeren:

Possible improvements:
- “Try to apply your integrated patterns over more chords to expand the possibilities.”
- “Practice placing the patterns on different locations in a bar, in order to become more independent in the placement.”

Bobby Shew:

- “That is some spectacular trumpet playing on the video. The technical skills you have mastered are amazing! Tremendous facility and accuracy on those unusual intervals.”

Possible improvements:
- “Many youngsters became psychologically overwhelmed by Woody Shaw's unusual lines and started gravitating to try to copy him. Always be aware that you are still capable of hearing the things you want to play. Music originated as a form of prayer, chanting, connecting to the inner self. Play what you hear.”

Dick de Graaf:

- “What a big step you've made. The patterns all work well, come out fluently.”

Possible improvements:
- “I also notice a development within the recording itself. Until 01:50 the improvisation sounds a bit fragmented, but after that, more connections can be heard which causes the solo to become more as one story.”
- “Stay aware of the overall line of your solo; the build up and the structure.”

Ab Schaap:

- “This sounds very convincing!”

Possible improvements:
- “The tricky part with implementing 'modern' sounding intervals in your playing/flow, especially in the matter of timing, is to make it sound organic. This takes time. Be aware of moments where it starts to sound too much like an etude. I once heard Michael Brecker say that newly gained skills and pattern always needed a minimum of two months before becoming part of his organic play. Wait for it.”
- “Take a listen to the music of Mozart for hearing the balance between tonal consonance and the use of unexpected and surprising chromatics.”
Assess

Full transcription – R.R. #2: <USB: Intervention Cycle #1/Scores/ RR#2 Big Four – solo transcription.pdf>

Assessment:

- The main motivation for this particular artistic research is that I am looking for ways to open-up and modernize the sound/character of my jazz language. Due to extensive listening to jazz trumpeter Woody Shaw over the past few years, I had rated the presence of perfect fourth intervals in his jazz language as an important factor for his open and modern sound. After analysing my Reference Recording #2 I can conclude that, besides the presence of several newly designed patterns, there is an extensive presence of perfect fourth intervals in my present playing. It is my hypothesis that the increase of 36 percent (75 against 102) of perfect fourth intervals in my improvised solo on 'Big Four' proves the effect of the work and practice I had done during this Intervention Cycle #1 in order to come to an more open sound of improvising.

- In addition to the positive feedback remarks about timing based on Reference Recording #2, I can hear a clear improvement in timing and phrasing, mainly because the executed ideas have been practiced extensively. A typical Woody Shaw perfect fourth interval pattern as played in Example 1 previously stranded in a noticeable indecisive moment in the third bar (Reference Recording #1), caused by not being used to applying the pattern starting on the downbeat. In Reference Recording #2, the pattern is first played over bars 33-34; it starts decisively on the first beat and functions well as an addition to the C#m7(add11) chord. In bars 81-84 of Reference Recording #2, the pattern is played on the downbeat (which has been practiced during the course of Intervention Cycle #1) and executed well with an extension within the E-minor mode.

In Example 2, one can see a similarity between descending perfect fourth patterns. Where the phrase from Reference Recording #1 sounds misplaced on the E-minor chord and the timing feels rushed, the similar phrase on Reference Recording #2 has a much stronger function within the descending minor sequence.
Another example of a clearer sense of direction is in bars 65-75 of the improvised solo (Example 3). In Reference Recording #1, the approach to this passage feels rushed and unclear of direction. The G-minor melodic (fifth bar) over C-minor seventh does not fit. The reaction after that feels like reaching out to what is safe: an exact repeat of a phrase already played in bars 52-53. This phrase ends in a kicked note which stresses the feeling of being 'lost'.

In the same passage on Reference Recording #2, a more decisive phrase is played. The long note (A) feels like a landing point before the transition to E-minor in bar 75 (bar 16 in Example 3) takes place. The clear direction of the descending half note phrase on the descending minor sequence (bars 10-11 in Example 3) creates tension towards the, both in timing as well as phrasing well executed, C-minor melodic line leading up to the E-minor modulation.
Jarmo Hoogendijk’s feedback on Reference Recording #1 contained the challenge to investigate ‘more modern patterns’ played over the multiple descending minor sequences in the ‘Big Four’ composition. When analyzing my solo transcription of Reference Recording #2, I am happy to notice my following solutions in these passages:

- Bars 39-40: an appliance of a descending perfect fourth interval pattern
- Bars 59-60: an appliance of a pentatonic-based pattern containing perfect fourth intervals and following the descending minor chords
- Bars 69-70: a descending line of half notes
- Bars 95-96: a literal appliance of PATTERN A, a cross-symmetric approach based on the G-minor chord of the second bar

But, in my opinion, perhaps the biggest sign of improvement so far, in the matter of modernizing my previous bebop-oriented jazz language, can be found in the Clifford Brown quote. On Reference Recording #1, I literally play the quote by Clifford Brown, based on a whole-tone descending motion of major-third steps up. On Reference Recording #2, I refer to the same quote but now modified with perfect-fourth steps up. The sound of the phrase has become much more open and modern in comparison to its bebop predecessor.

Regarding the matter of looking for more balance in my solo (feedback on R.R.#1 by Bobby Shew: “look for Reach&Withdraw’’), I am happy to notice clearer phrases with appropriate amounts of space in between them. This way, the solo seems more in balance. The phrases each get their time to resonate with the audience. This way, I also seem to be more in control of what is happening and what is played.

However, towards to end of the solo there are still a few passages in which I seem to lose control or at least get confused. For no apparent reason, I suddenly play F-minor over the Eb minor chord in bar 137.
In bars 161-162 my approach to the G-minor chord is suddenly major, although corrected to G-minor again in bar 163. Therefore, I am concluding an increase of control during my solo, but it should stay a focal point during the course of this artistic research. The more in control of the material played, the more the material will start to resonate and sound organic.

**Conclusion Reflect & Assess**

Based on the feedback received and my own analysis of Reference Recording #2, I came to the following focal points for the next intervention cycle:

- Involve shorter patterns and interval cycles (approximately 2 to 4 notes) in my daily practice. Practice like Woody Shaw himself - mastering the raw material
- Involve rhythmic variations in my patterns (break up the eighth notes, look for syncopation). Also look to expand the patterns to different chords and different placements in the bar
- Expand my warm-up exercises to practice the independence of all three fingers/valves equally
- Keep being aware of bebop language, which sounds somewhat ‘alien’ between the modern patterns
- Have a detailed look into Woody Shaw's INSIDE playing. Listen to his blues in F 'Vim 'n Vigor' for more insight
- Keep training the ability to hear the unusual intervals.
- Stay in control of the energy given in a solo, also towards the end

**Proposition Intervention Cycle #2**

It is my ambition to now record a composition that is freer than the “Big Four” composition of Reference Recording #1 and #2. Freer in the sense of tempo (slower) and a less rapid transition of the harmonic rhythm. I therefore aim to record Woody Shaw's composition “All Things Being Equal Are Not”.

The contemplated focal points for this new intervention cycle:

- Application of perfect fourth and perfect fifth patterns in a freer setting. Experience (and experiment with) what kind of effect more space and a less 'forcing' speed of the composition can have on my modernized jazz language
- Research Woody Shaw’s way of playing on his composition “Vim ’n Vigor”, a blues in F, to have a detailed look into Woody Shaw’s inside- playing
- Extension of warm-up exercises to train independence of all three fingers playing the trumpet valves
- Practice smaller patterns of perfect fourth and perfect fifth intervals
- It is my ambition to once again design new patterns, this time based on musical concepts like the Axis System and the Golden Section.
- It is also my ambition to travel to New York to meet Woody Shaw III, the son of Woody Shaw (Jr.). The purpose of this journey is to research the classical record collection of Woody Shaw and compare findings of Woody Shaw III on the legacy of his father to my own. An alternative to this research trip could be a face-to-face interview via Skype.
- It is my ambition to take lessons with trumpeter Brian Lynch, who investigated the raw practice material of Woody Shaw and is in possession of several Woody Shaw clinics (audio).
Intervention Cycle #2 - Practice

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Overview of research activities so far

First of all: the reason of re-attending Codarts School Of Arts for a masters degree, ten years after graduating for the first phase, was quite clear to me. I wanted to modernize my bebop-oriented jazz language by studying the intellectual legacy of my hero Woody Shaw. It was my goal to find ways to implement his jazz language with self-designed models, rather than copying him.

So far, the character of my artistic research has gradually developed from a very broad view on which subjects could (or should) be included, to a more focussed approach. In the first series of research domain meetings, a long range of suggestions are 'fired' at the researcher by his fellow peers, research coach as well as his feedback network.

In my case, I already knew (via my main subject teacher Jarmo Hoogendijk, several interviews of Woody Shaw and the article by Woody Shaw III in the International Jazz Archives Journal, mentioned in Intervention Cycle #1) that Woody Shaw had listened to an amount of 20th century composed music such as that of composer Bela Bartok, which led to a reference to this spectrum of music in my research question. As it turned out, this offered a truly endless field of possibilities, being very overwhelming for me while I had to start from blank with the majority of these possibilities. After a few months, I came to the conclusion that 2 years of research was too short a period to first research the complete works of, for example, Bela Bartok and Paul Hindemith. My research goal was not to become familiar with these works, but to modernize my bebop-oriented jazz vocabulary. I therefore looked for aspects that I encountered in the music of Bela Bartok which I thought could contribute to creating new models. This turned out to be symmetry as well as the extensive use of perfect fourth intervals (often combined with major second intervals), which play a vital role in my Cross-Symmetric Approach (CSA) patterns.

During Intervention Cycle #1, by experimenting with several patterns in improvisational settings, I came upon a set of 'rules' that formed patterns whose sound I absolutely loved. After the AR1 Examination, I decided to limit my practice concerning this artistic research to the patterns that followed my CSA. This way, two patterns did not match the criteria and seven patterns became five.

In the period between the two Intervention Cycles, I decided to remove Paul Hindemith from my research question. Furthermore, I felt that 'creating patterns' covered my intention much better than 'making models'. On September 12th, I re-formulated the research question from:
I started Intervention Cycle #2 with five CSA Patterns, with the ambition to add a few extra patterns to it. I wanted to wait for the feedback of Reference Recording #3 before deciding what character these extra patterns should have.

In addition, during the period between Intervention Cycle #1 and #2, I re-discovered the album *Generations - Dedicated To Woody Shaw* by trumpeter Alex Sipiagin (2010). On a personal note: I hardly ever believe in coincidence in life and I can say that this album came at exactly the right moment in my artistic research. The album embodied exactly what I wanted to achieve but had slightly lost side of due to my focus on increasing the quantity of my new patterns: implementing (parts of) the intellectual legacy of my hero Woody Shaw in a way that it still sounds like me. It determined the nature of my final stage of my artistic research to be more about application rather than the quantity of patterns.

The album turned out to be a major factor in Intervention Cycle #2 in another way as well, while I was able to arrange a lesson and face-to-face interview in Hamburg with Alex Sipiagin, October 10th 2017.

I started Intervention Cycle #2 with my third Reference Recording: “Al Things Being Equal Are Not” (O. Gumbs)
Reference Recording #3 – “All Things Being Equal Are Not” (O. Gumbs)

My second Intervention Cycle started with recording Reference Recording #3; an improvised solo over “All Things Being Equal Are Not” by Onaje Allan Gumbs. I formulated this at the end of Intervention Cycle #1 as follows:

*It is my ambition to now record a composition that is freer than the “Big Four” composition of Reference Recording #1 and #2. Free in the sense of tempo (slower) and a less rapid transition of harmonic rhythm. I therefore aim for recording Onaje Gumbs' composition “All Things Being Equal Are Not”.*

Onaje Gumbs was Woody Shaw's pianist on four of his albums, and in my opinion, Shaw always played so hauntingly beautiful on this particular composition; for example on the live footage of a concert in France in 1979, that can be found on Youtube, goo.gl/gq6pUc.

In the short period of practicing and investigating this song, it has truly become one of my all-time favorite jazz compositions.

As mentioned before, I updated my research question at the start of Intervention Cycle #2. While my CSA-patterns, that became the centre of this artistic research, were only influenced by Woody Shaw and Bela Bartok, I decided not to investigate classical composer Paul Hindemith any further. The patterns I am currently practicing already provide an extensive, if not endless amount of possibilities. And, as a result of this second Intervention Cycle, I decided to focus on application rather than quantity of patterns during the final stage of my artistic research.

The focal points while practicing and recording this composition were:

- Look for a more open sound by implementing perfect fourth intervals
- Try to avoid typical bebop language
- *Reach&Withdraw* - create a sense of space between phrases, for myself as well as for the listener
- Wait for the right moments to apply my CSA outside patterns. Don't plan but hear.

NOTE: For Reference Recording #3, I purposely chose to play the improvised solo with a play-along device. It is my hypothesis that it is more challenging to keep a solo interesting this way but, even more so, I also have to be much more careful with harmonic sidesteps, while the programmed accompaniment will not react to it. In live situations, my pianists usually possess well-trained musical ears and are capable of following me harmonically within the blink of an eye. But, to that extend, they can also *save* me in situations where I make a wrong call. At this stage of experimenting with harmonic sidesteps, I wanted to eliminate that factor.

**VIDEO** – Reference Recording #4: “All Things Being Equal Are Not” <USB| Intervention Cycle #2/Video’s/RR#3 All Things Being Equal Are Not.mp4>
Reflect

When sending my Reference Recording to my feedback network, I decided to inform them about the four focal points mentioned above. It was my hypothesis that the received feedback would be even more focussed this way. Furthermore, I added WDR-bigband trumpet soloist and former Metropole Orchestra member Ruud Breuls to my research network. In my opinion, Ruud is very skilled in playing ballads and leaving space between his melodic, fragmented solo phrases. Based on the feedback given by Bobby Shew on my first two reference recordings, regarding Reach&Withdraw and the importance of balance in a jazz solo, it was my hypothesis that Breuls could add value to my network of experts in this intervention cycle.

Bobby Shew:

“One of your playing on this video is quite impressive! Your intervalic control of the horn is remarkable, your quality of sound is very good, intonation, etc., all very high-leveled.”

Possible improvements:

- “As for your assignment: a few be-bop-oriented phrase still snuck in.”
- “Be careful not to plan too much, keep it spontaneous. Like Miles said: ‘If you know what you’re gonna play, don’t play that!”

Jarmo Hoogendijk:

“While being inspired by Woody you manage to stick with your OWN lyricism (vibrato, non-vibrato, pitch bending), and you play the fluegelhorn with a mellower attack than Woody did, apart from a few surprising moments when you use a biting trumpet-like attack: great! You have managed to leave out be-bop language and you are not overdoing the outside patterns either, and there is space between your phrases: good!”

Possible improvements:

- “You often subdivide the quarter notes into sextuplets, it works really well. But try to play 32nd notes sometimes too. And although you play with just a mechanic rhythm track here, you could try to play for a few moments (for a few bars) as if the rhythm section were playing double time.”
- “A thought about the fourth intervals and “outside” phrases: I have a feeling that (in this tempo at least) the fourth interval phrases that stay within the tonality do sound best when played strictly in time, while the “outside” patterns may sound best when you play them more freely in time. Do some experimenting with this and let’s see what it brings.”

Jan van Duikeren:

“Nice going! This song is asks for a spacious approach, but good that you also experiment with that. Giving yourself a clear assignment worked out really well, this trains you to play from different approach, which speeds up your musical brain capacity. It was very refreshing to wait and see what was going to happen, as well as hearing so many different ideas.”
Ruud Breuls:

“I like the fragmentary approach at the start, nice pick of notes!”

Possible improvements:

- “Try to connect the lines more over the chords, to avoid that your story becomes static.”
- “Also in this ballad concept, look for more rhythmic variation.”

Ilja Reijngoud:

“When I would hear this in a club, I would simply say: beautiful! Great sound.”

Possible improvements:

- “You keep playing fragmented for quite a while. To me, this causes the solo to miss some coherency. You could avoid this by connecting the phrases with long notes, which you wait with until 1:33.’
- “When using intervals that step outside the harmony, try experimenting with other rhythm. This makes it stand out more.”
- “After about 5 minutes, the phrases become longer and more expressive, try to use different rhythm there too. Speed up lines, slow down.”
- “When a failed note (kicks) occurs like at 5:55, use that as the start of a new motif and then take it ‘out there’ harmonically, as well as rhythmically.”

Assess

Similar as in Intervention Cycle #1, I thoroughly transcribed the improvised solo, to be able to analyse several focal points.

**Full transcription** – R.R. #3: `<USB: Intervention Cycle #1/Scores/ RR#3 All Things – solo transcription.pdf>`

- Without prematurely planning it like that, I can now clearly see a subdivision of groups of sixteenth note sextuplets in this slow 4/4 ballad. When applied, I experience the sixteenth note sextuplet-feel as a sense of floating over the 4/4 time signature, where an eighth note feel would give me the feeling of being too static. I do try to mix it up with straight eighth and sixteenth notes occasionally, to add rhythmic variation to my improvisation, for example in bar 4 and bars 13-14.
• I had a long think about other ways to notate the solo transcription in order to make it look less complex, but for example notating in a 12/8 time signature (or even notating in half-time) would not display the nature of the composition. Therefore I reached the conclusion that the sixteenth sextuplet notation is the most accurate.

• Applying Reach&Withdraw, demonstrated in the E-sus/C-minor parts: I can clearly notice moments of tension-and-release in for example bars 9-11, bars 13-15 and bars 17-19. I experience a clear sense of direction in these bars. In my future reference recordings I will keep trying to apply this concept, since it is, in my opinion, so effective in increasing the story-telling factor of my solos.

• One of the goals I had when recording Reference Recording #3 (R.R.#3) was to try to avoid bebop language. While, in my opinion, there is absolutely nothing wrong with jazz vocabulary from that era, I wanted to train myself to be able to step away from it, in search of the more open and modern colour I appreciate so much in Woody Shaw’s playing. In R.R.#3, I am of the opinion that I succeeded very well, with an exception of the long phrases in bars 29-30 and 68-69. In comparison to R.R.#1 and R.R.#2, I was able to reduce the amount of bebop phrases drastically. It is my goal to be able to leave them out completely when recording R.R.#4.

• A part of Bobby Shew’s feedback regarding R.R.#1 and R.R.#2 contained the assignment to only play my ‘outside’ CSA Patterns when I really hear them, in order to make them resonate with the solo. Before recording this Reference Recording, I was curious as to when my patterns would come out and if they would work on a ballad at all. I am very happy that I was able to wait for the right moment and executed my Pattern #6 in bar 36 perfectly as a G-minor+C#-minor over Abmaj7#11, as well as slightly modifying it (decreasing its length) in order to fit the time-frame.

• When listening to R.R.#3, it is my hypothesis that the extended practice of jazz phrasing in the matter of steady timing has had a direct effect on my solo. In addition, no member of my feedback panel has concluded otherwise.

• In R.R.#3, CSA Patterns A and B are the only CSA patterns that appear in my solo (CSA Pattern A: bar 36, bar 102/CSA Pattern B: bar 36). Although I realized beforehand that the outside colours of my patterns
would perhaps not find their way in this type of song that easily yet, I feel there is more to gain when improvising over this composition “All Things Being Equal Are Not”. Therefore it is my goal for this intervention cycle to construct CSA patterns closer to my inside sense of consonance that are perhaps easier to implement in this ballad setting. Furthermore, I would like to find some ways to implement my patterns more smoothly.

- In my search for a more open and modern sound, I am trying to implement an extended amount of perfect fourth intervals, with the purpose of extending my bebop-oriented jazz language. In the R.R.#3 solo, I analysed the appearance of perfect fourth intervals. First, I counted the perfect fourth interval appearances, to be able to do a comparative quantitative content analysis when Reference Recording #4 is recorded. When comparing R.R.#1 and R.R.#2, I could allocate a 36% increase of the use of perfect fourth intervals as a result of my intervention. In my opinion, the increase contributed to a more open character of the solo. I counted 183 perfect fourth intervals in R.R.#3. When analysed more thoroughly, I discovered that I could divide the appearances of the perfect fourth intervals into 5 categories:

1. Part of a 2nd/4th Bartok/Shaw motif: 21
2. Part of a Woody Shaw quote: 8
3. Part of a CSA Pattern: 22
4. Part of a clear perfect fourth pattern: 63
5. Not directly related to a pattern/’coincidence’: 69

Although it is not possible to directly prove the connection, it is my assumption that the perfect fourth intervals categorized in ‘Not direct related to a pattern/coincidence’ are not all coincidental per se. Due to the extended practice of perfect fourth intervals in CSA patterns in the past few months, as well as perfect fourth practice-cycles and Woody Shaw jazz language studies, it is my hypothesis that these intervals start to integrate in my jazz language in a way that they do not have to be part of a clear pattern when appearing.

Another conclusion I made is that I limited the Woody Shaw quotes and kept looking for my own ways to implement his legacy. My CSA patterns were present (containing 22 perfect fourth intervals) and a lot of perfect fourth intervals were part of a clear, though melodic pattern in this solo.

**Conclusion Reflect & Assess**

- Search for more rhythmic variation (double time straight feel, 32nd notes)
- Only play the outside patterns spontaneously; don’t ‘plan’ them too much
- Experiment with playing outside patterns with a freer rhythmic approach
- When playing fragmentary phrases, connect them through the chords
- Keep avoiding bebop language
- Create two new CSA patterns – closer to the original chord
- Find ways to implement the CSA patterns more smoothly
Data Collection

For my data collection, I will use these research methods:

- Face-to-face interview
- Quasi-experiment

In a face-to-face-interview with trumpeter Alex Sipiagin, I will try to gain new ways of implementing patterns based on Woody Shaw's legacy more smoothly. Furthermore, I will try to gain new exercises to practice perfect fourth interval patterns.

In Experiment I aim for designing at least two more CSA patterns, in this case patterns that lay closer to the root of the chord. At this stage, I am aiming for:

- A pattern following the CSA-parameters but staying inside one tonal mode/chord.
- A pattern combining two modes from within a major second interval distance. This last C.S.A. pattern would then be applicable in sharp-11 situations and therefore be a link to the Lydian concept that Bobby Shew had told me Woody Shaw studied.

Furthermore, I will keep practicing the jazz etudes from the Maximum Mastery trumpet-method with my main subject (technique-)teacher Wim Both, in order to keep improving the steadiness of my jazz phrasing.

Face-to-face Interview: Alex Sipiagin (RUS)

In Intervention Cycle #1, I mentioned the ambition to meet Woody Shaw III, the son of Woody Shaw Jr. Woody III is researching his father’s legacy and I aimed to interview him to be able to ask about (and compare) various aspects of his father’s playing, practice methods and the origin of musical knowledge. However, until this day, all my attempts to get in contact with Woody III failed.

For my R.R.#3 Data Collection, I decided to make a switch to New York-based trumpeter Alex Sipiagin (RUS). Sipiagin recorded a tribute to Woody Shaw (Generations, 2010) on which he honored the intellectual legacy of Woody Shaw, but without losing his own musical identity. He did not copy Woody Shaw quotes, he did not even try to imitate him sound-wise, but in my opinion the album still really ‘breathes’ Woody’s legacy.

While this is the very purpose of my own artistic research, it was my hypothesis that a face-to-face interview with Alex could grant me new insights and approaches for implementing Woody Shaw’s intellectual legacy into my own jazz language.

A former Codarts jazz-student (Sven Valdmaa) informed me that Sipiagin was in Hamburg for a short term and willing to teach trumpet players. I took this opportunity to travel to Hamburg on October 10th 2017 for a face-to-face interview. Before having the interview, I determined my questions and consulted my (new) research coach Dick de Graaf for feedback.
Regarding the Woody Shaw tribute album 'Generations':

- What was your main motivation/purpose to record the 'Generations' album?
- How did the “Greenwood” composition came to life?

To me, the “Greenwood” composition sounds like an exact phrase Woody Shaw could have played, but I could not (yet) trace the origin of it.

- What was your plan behind the different arranging-approaches of the Woody Shaw originals you play on the album?

Regarding jazz language:

- In my opinion, you do not (try to) copy Woody Shaw’s jazz language or even copy his sound. Do you share my analysis that the album still really ‘breathes’ Woody Shaw and do you have an explanation for that?
- Did you have any specific approaches or exercises when studying the intellectual legacy of Woody Shaw? Intervallic exercises/solo transcriptions/harmonic studies?
- What is your impression of the sound of my CSA patterns and the inside-outside-inside aspect of them?

<Hamburg, October 10th 2017>

During the interview I had with jazz trumpeter Alex Sipiagin (RUS) on Monday October 10th in Hamburg, we started with a casual conversation about his stay here in Hamburg and his future connection as a (guest)-teacher with the Conservatory of Amsterdam. After asking (and being granted) his permission to record the interview\(^2\) for transcription purposes we set off for an interesting conversation about implementing the legacy of Woody Shaw into our own jazz language.

My goal was to find out what his approach was to implementing this legacy into his own playing while, to my opinion, he still sounds so original on the tribute record. Furthermore, I wanted to discover if he made his own models or patterns to master the material and if they have interfaces with those of my own.

NOTE: all examples played by Alex Sipiagin are notated in the trumpet key (Bb).

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Well, you probably already feel it coming: I discovered your 'existence' through your tribute to Woody Shaw, the ‘Generations’ record. In addition, I recently read a book written by dutch studio engineer Max Bolleman in which he stated that he was the engineer of that same record! He told me he did ten records with you and sends his regards.

Yeah, ten at least. He always came to New York to be the engineer.

What was your main purpose for making that record?

\(^2\) After transcribing the interview, Alex Sipiagin received the transcription via email, after which he approved it.
First of all, I am, like you and many others, a big fan of Woody. I kind of gradually discovered him. My first experience was with Lee Morgan, who led me to Freddie Hubbard. Then Freddie Hubbard led me, for some reason, to Clifford Brown.

Because I was in the Soviet Union and it was very hard to get records, we just got what was available at that time. For some reason, I heard one solo of Lee Morgan, the one on ‘Sidewinder’, which opened a lot of doors for me. A lot of phrases from that solo became my favourite. And this led me to Freddie, Clifford Brown, Chet Baker. And then I discovered Woody Shaw. I’m glad I gradually went there...

...instead of starting with Woody...

...which is probably possible. You can start with Woody but then you realize: ‘OK, I need some Clifford Brown now’, because when you listen carefully, all Woody’s phrases are based on the traditional bebop phrases. His basis, not his crazy sequenced pentatonics. His basis consists of real traditional phrases. That is what’s most important, that is what some people don’t get in the beginning. They start to play some outside harmony like Woody Shaw but they don’t realize Woody started from some basic stuff. And then gradually went to his out, you know, a-tonal, whatever, territoires... Exactly the same like Michael Brecker. If you listen to his basic stuff it goes from Charlie Parker, gradually through Coltrane... You hear all those influences and finally he plays all his substitutions and goes to different keys, you know?

So when I practice and when I listen to Woody Shaw, first of all I really try to pay attention to ‘where is the root of this phrase?’ I always do it like that. I can hear Clifford really clear, I can hear Charlie Parker. And then he would develop, go to another color, like I said, go to another substitute, harmony and stuff like that.

Bobby Shew once told me that he thinks Woody Shaw’s playing changed a lot when Woody went deep into the Lydian scale. There’s this book Lydian Concept Of Tonal Organization by George Russell...

...yeah, yeah, that’s a very famous one...

...but I think it was more than that...

I think it was a LOT more than that. So basically what happened, from my point of view, is that Woody was experimenting with different colors, with different... OK, for example: ‘what is it going to sound like when I put two completely unpredictable harmonies together?’ Like for example ‘I am in ‘C’ but let’s experiment and let’s go to A-flat, let’s go to F-sharp, let’s go to E. And how will that sound?’ And basically what he found were his perfect combinations. For example: ‘If I’m in C-major and play a ballad, it would be nice to combine it with Eb pentatonic’. And sometimes you hear Woody play exactly the same phrase, exactly the same development in absolutely different harmonic situations. Like a beautiful ballad, ‘Body And Soul’: after transcribing you realize he plays exactly the same phrase and the same model of his ‘What Is This Thing Called Love?’ solo. Like, completely out! You know, you transcribe it and think: ‘Man, that doesn’t really have a concept, using exactly the same phrase. But it sounds SO GOOD...’. THAT is what matters.

So what he did is find these colors, patterns which he applied here and there... And that’s what is beautiful, that’s why it sounds so alive and colorful.

My interpretation is that somehow he developed a new sense of consonance, by practicing these patterns so much and becoming master of them, that whenever he plays them they sound so right that you ‘believe’ it. That it is justified by your ears.

Exactly, exactly.
When someone really masters something, it sounds ‘right’ and it sounds like he/she intended it. But when I would play, and not really prepare, that same pattern on the same chord, it doesn’t resonate with me because I don’t feel it…

Exactly! I’m so glad that we will talk about that! Because when some musicians try to apply this in the same situation, on the same chord, it doesn’t sound good at all because it’s… …it’s very individual.

But, before losing the logic, let me say what I got out of it for myself.

I started experimenting with the colors, with the changes. And I found my way. For example what kind of helps me right now when I improvise: I like to practice triads. So I take sets of triads, for example G and F. Let me show you.

**AUDIO:** <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 1a-1c.mp3>

So basically, first of all, I learn those kinds of triads very properly and I try to be as fluent as possible, up or down. And any configuration you can possibly imagine, like:
And then try to make some chromatic joints:

When you take F and G, do you think about a #11 situation or not at all like that?

Yes it could be F#11 or it could be G-sus; you could apply it on many different situations. It could be completely something else: it could be A7. Whatever kind of harmony you hear. But for example, now I hear it as G-sus. So what I do is try to pick up a next set of triads which are completely opposite. Let’s say... ...let’s go like a simple half-step-up, like Ab and Gb and try to play those triads against G and F.
Now it became something else. Basically, I try to combine those two colors and see how it works and in which situation it’s going to work. Sometimes you can play a modal blues like this but at the same time you can you it just to simply go to another key half-step-up. I already kind of ‘feel’ this new colour. Next time I’m going to try something else.

You have a clear pattern as well. That justifies it for the audience.

Right, it’s a G and F pattern and then an Ab and Gb pattern. And the more I practice, I try to smooth out those patterns and then it’s becoming just a phrase. But the patterns still stay in my head.

The next step: I want to take other patterns against G and F, like for example B and A:

**AUDIO:** <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 3.mp3>
So now I see this color, now it’s stuck in my head. So basically when I play a solo, I already kind of know what colour I want to apply for this song, for that song... And guys who accompany me, who know my style, can navigate it there.

**Do you know it on beforehand or do you just let it happen? Do you plan it?**

You know, I don’t plan it; it happens spontaneously, it happens unconsciously during the solo. But when I **practice, I plan** it. Like: ‘OK, I wanna try THAT.’ Next thing, I want to apply something else, like Eb and Db against G and F. It’s a completely different color:

**AUDIO: <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 4.mp3>**

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Example 4, triads: G+F / Eb/Db with chromatic embellishments

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**Do you know it on beforehand or do you just let it happen? Do you plan it?**

You know, I don’t plan it; it happens spontaneously, it happens unconsciously during the solo. But when I **practice, I plan** it. Like: ‘OK, I wanna try THAT.’ Next thing, I want to apply something else, like Eb and Db against G and F. It’s a completely different color:

**AUDIO: <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 4.mp3>**
So that’s a completely different mood already.

But it doesn’t feel like it, because you have mastered that material...

Yes, I practice this constantly and it really helps me to, first of all, feel the changes much better. Like for example, a saxophone player can play the whole chord vertically <sings a fast arpeggios up and down>, but as for the trumpet; well, it is possible, but not that easy. Playing those triads, I can feel the chord, almost like a chord on a piano. Playing those triads like G and F against other triads, I can hear the progression and make a bridge to go to other changes. And that was kind of what Woody was researching. But in his method, he kind of put two chords against each other and made a smooth transition. And once you hear it, you can make a melody out of it. Like, for example, I can hear those colors, those triads in my head and play simple melodies.

So I’m still in Gsus and I try to imagine:

AUDIO: <USB| Intervention Cycle #2/Audio – Interview/IC2_Intervies – example 5.mp3>

In my opinion, Woody Shaw’s approach also contains a lot of perfect fourths. I find it interesting that your triad-approach also gives that sound that I really like. It is funny that one can add those new colors to music with so many different approaches.

And it is only one of the ways, those triads... And, of course, it is not the only thing I’m working on, but it really helps me to search different keys and search how the sound is going to be like. Like: right now I’m in F-sus but we could apply those triads to something else, some other changes like seventh-chord-sharp 11, flat 9, whatever. It depends. You can sit down by the piano and hear ‘OK, that sounds good’.
The interesting thing is that, now you have mastered that material and added for example those chromatic embellishments, to me it does not sound like triads at all.

That’s what happens when you actually pick up what you like; eventually they become some melodies, become music. You know, I picked up those patterns with triads, not because they logically work really well, but because I have fun with it. I have fun playing them and developing them into something else. And sometimes when you like it, they actually become original compositions or lines. If you listen back: when I compose, a lot of my compositions contain some lines from the patterns that I’m playing. It’s all the same: composing new lines, composing improvisation and then lines you really like suddenly become compositions.

Is that also how “Greenwood” came to life?

The Greenwood song is actually quite funny; it’s simply based on one of my favorite Woody Shaw phrases. You probably remember this album, ‘United’...

…with Larry Young…

..where he plays this phrase on Green Street Caper; his entrance to the chorus. It sounds like this:

![Example 6. Woody Shaw solo pick-up. The Green Street Caper, CBS Recordings (disc3)]

Something like that. That’s the first phrase that I kind of arranged. I arranged it and it became some kind of blues. I think I even mentioned this in the liner notes.

And your melody sounds exactly like something that Woody would play...

One of those moments as dedication to Woody...

On your album, you use different approaches to the Woody Shaw originals. ‘Cassandranite’ sounded more or less like the original, for ‘Katrina Ballerina’ you made small rhythmical adjustments and you placed ‘Blues For Wood’ in a totally different setting. Was there a plan behind that?

First of all, of course, I love those songs. And second of all, I simply adjust them to how I feel in the moment. At that moment, you know, when we talk about ‘Blues For Wood’ and ‘Cassandranite’, I played with Dave Holland a lot, in his sextet, octet and bigband. Of course when playing with such a master like Dave, you end up picking up a lot of his bass-lines; they become a part of your life. Because I spent a lot of time paying attention to his time, to his rhythm, I started to hear different time signatures. I didn’t want to use a time signature like 7/4 ‘because it’s hip’, I just started to hear it that way by playing with Dave. His music was much based on riffs and vamps. Like 9/4, 7/4, 11/4.... It’s very musical. So after playing with him for a few years, you start hearing... you know...

…you get in the same vibe...

3 <EDIT> The album with Larry Young is actually called Unity. Alex is referring to the album United.
It’s not quite the same, but I started hearing certain signatures and bass-lines. A lot of my compositions have some bass-lines that…...well, I didn’t copy them but they were influenced by him.

Do you think Dave was influenced by Miles with that?

Pfew… It’s very possible.

A song being about a riff or a single line...

I think you are absolutely right. Now you mention it, I think it totally makes sense. Because, you know, Miles’ Bitches Brew was a lot about riffs. So, absolutely. I never thought about it like that. But Dave used to talk about Miles a lot, like all the time. He influenced his life, his spirit.

About jazz language: On 'Generations', you were not trying to play Woody Shaw licks or even imitate him sound-wise, but still your album really breathes Woody Shaw...

I mean, Woody and a few other musicians, I really admire and love. And of course, when you love a musician you transcribe him a lot. And even when I’m not trying to play his exact phrases, by thinking about him I guess you get the same energy. And what is a special thing about Woody: he liked to take risks. He liked to experiment during his solo. And when we talk about Dave Holland, he always encourages to take risks, he doesn’t like staying in the safe zone where everything’s cool. He likes when you to go into some territory; even when not satisfying, when you screw up some notes and didn’t sound 100% good. But you took a risk and tried to go somewhere else, you’re searching. Exactly with those triads: it opened a lot of doors for me. All of the sudden, I want to put completely different sets of triads against the G and F. Or, it doesn’t always have to be G and F of course, it could be C and Bb. When I look at a harmony I automatically see what kind of sets of triads I’m going to apply against what. ’I’m gonna try that. Maybe it’s not gonna work but I still want to try it.’

But most of the time it works, because I already practiced it like that. I’m not going to do some crazy things right away when I play something like Body And Soul, but when I practice it at home I already know what will work 100% and what may work in a situation, depending on who is accompanying me. So you have flexibility to go any direction, basically. But the whole idea, to come back to Dave and Woody, I mean, those guys like to take risks and that’s why it sounds so exciting. You never know what’s going to happen...

So it is fair to say that you take care of the material at home but on the concert you play really intuitive?

Completely.

So you don’t ‘plan’ like: ‘Okay, this will sound really nice’ but you just go for it.

I just go for it. Like closing your eyes and, you know... Again, it depends on whom you play with. When I played with Mulgrew Miller when he was in Dave’s band, I just prepared and tried to be open for any unexpected situation. Because it could be like completely free or perfectly in time and next moment could be a switch to a different time signature. And you have to be totally relaxed and prepare for surprises. That’s why if you practice those things, your mind can switch in a second. Sometimes you try a bunch of triads against something and it doesn’t work because the situation was completely different and you didn’t feel it. So I want to really practice very carefully at home, all possible combinations but on stage I’m just prepared for anything.

…and you let go...

And just let it go, yeah exactly. It’s going to be just wind blowing and just... nothing...

Did you practice different patterns besides the triads, like with perfect fifths and fourths?
Of course! You know, I can tell you what I really do, while we are talking about Woody: I try to pick out one my favorite phrases that I transcribe at first; like some good melodies. And then, from this phrase, I try to move on to fifths and fourths, whatever it is, pick out some of my favorite patterns. Or a pentatonic pattern, hexatonic, diminished, whatever it is, and try to put the pattern together with the first phrase and see how it’s going to work. It’s exactly the same concept as with the triads.

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At this point in the interview, we move to the practice-room to check out some more patterns. We talked about our trumpet equipment, mouthpieces and more of those typical small-talk subjects when two trumpet players meet. I decided to give the question about perfect fourth interval patterns another go.

***

**Do you have exercises with perfect fourth intervals that you practiced?**

*I don’t have exact exercises that I practice. However, I really like this one:*

**AUDIO:** <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 7a.mp3>

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Example 7a. Perfect fourth interval pattern

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But I kind of play them shorter and sometimes try to mix it up:

**AUDIO:** <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 7b.mp3>

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Example 7b. Perfect fourth interval pattern

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You can play with it and make it nice. You know, there is a next step where I take a traditional phrase and and I slowly try to connect it to this modern stuff. Like a simple phrase by Clifford Brown that I’m trying to digest into my language, into my routine:

**AUDIO:** <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 8a.mp3>

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Example 8a. Bebop pattern

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Then I try to play that phrase properly in other keys, in all twelve keys. And for my next step, I want to merge some other material to this phrase. Could be like this fourth interval material, whatever. You know, when I feel like it:
It’s as simple as that. It doesn’t sound good yet, but I’m trying to find a way...

Why do you think it didn’t sound good yet?

I mean, to me. I don’t want to put two phrases of great masters together and just use it like that. I really want to find something else, my approach. For example: in the beginning I try to practice this phrase as much as I can and try to see where the phrase is actually going.
So I’m trying to…

…make small adjustments…

...make adjustments and try to see where actually I can go and at some point this phrase kind of almost disappears inside of all my favorite other things. I don’t actually have to pronounce the phrase anymore, like:

AUDIO: <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 8g-8i.mp3>

It kind of ‘melts’ into everything else. And like I said, at some point I like to transcribe some of Woody’s developments and put it inside of this phrase. But I don’t want to use it because I don’t like it like that. I want this vibe to be part of the improvisation so I’m trying to see how I can insert it.

AUDIO: <USB| Intervention Cycle #2/Audio – Interview/IC2_Interview – example 8j.mp3>

So it is slowly, slowly, slowly going to find it’s place. This way, I can use Woody Shaw’s language in my language. It becomes part of my playing. Like I said, I found those triad-tools to be really helpful to get nice colors, to get nice transitions to another key. When I practice, I see a clear picture of where I want my improvisation to go. That’s what we need. And kind of it’s endless, you get chops and it is never boring for me.

I want to show you some of the things I am working on, while it has great similarity to what your are saying now. The purpose of my research is not exactly copying Woody Shaw, that’s why I thought your tribute record was so interesting, but to come up with patterns based on those harmonic sidesteps that Woody takes.
At this point, I showed Alex the C.S.A. patterns I designed and practiced, as well as explaining him the origin and the thought behind it. I finished the explanation by playing CSA Pattern A, B and C.

Yeah, that sounds really interesting! I already like the combination of colors, definitely. But again, the most important is where you are going to apply those colors; on what tune, what situation. You know, whether you see those lines on one harmony or a bunch of chords together or in a completely free situation. That's what is important.

An additional conclusion I came to was that playing outside is most clear to the audience when your both start and end inside.

Exactly, that’s my concept too, that’s interesting... It’s very important to find a way to ‘come back’. If you go outside and ‘leave it there’, it doesn’t count. That’s the whole idea: you have to find a way to come back and resolve it.

We finished the lesson by playing a few standards with a play-along device (iRealbook on iPad) and, if I wasn't before, I am truly impressed by his skills. I also can not stop thinking about what he said about the importance of appliance of my patterns. I decided right there and then that this will become the final part of my artistic research.

On a personal note: on my six-hour ride back home, I noticed that I could not stop smiling, experiencing excitement and musical inspiration I rarely felt before.

Me and Alex Sipiagin, October 10th, 2017 (Hamburg)
Conclusion - Face-to-face-interview

I am very content with the result of this face-to-face interview! It brought me new insights into how to systematically implement approaches, patterns and strategies into one’s jazz language. To sum up:

- A considerable aspect I took out of this face-to-face interview with Alex Sipiagin was the importance of focussing on application, as thoroughly as possible. I realize that there is a lot more to gain in this matter, considering my C.S.A. patterns. It is my goal to spend extended practice time on applying my patterns to various chords in the composition.
- In addition, it impressed me how Alex had such a clear strategy of taking a quote or phrase and smoothly but systematically blending it with the material he already mastered. Projected on my C.S.A. patterns: there is no smooth transition while they are constructed following a method. However, it is my ambition to look for ways to smoothly announce an outside pattern before playing it.
- I gained two new exercises with perfect fourth intervals, for me to practice this Intervention Cycle (and beyond).

![Example 7a. Perfect fourth interval pattern](image1)

![Example 7b. Perfect fourth interval pattern](image2)

- Although I made the decision that researching Alex’s method of triad-pairing in more depth will have to wait until finishing my artistic research, I gained more insight into his approach of applying the harmonic sidesteps taken by Woody Shaw to his own jazz language. However, his groups of triads are paired with a major second interval distance. I will design a C.S.A. pattern with two modes that are a major second interval apart.
- Furthermore, I experienced the power of mastering a subject. Once more I realize that I need to spend the final stage of my artistic research mastering an effortless execution of my CSA patterns and make (rhythmic) variations of them to be able to apply them to any setting. This will bring me close to my research goal: adding extra colours to my jazz language.
Data Collection

Quasi-Experiment – Creating patterns

Rules

- Only construct the two groups that will be mirrored later (hard rule)
- Always involve the given tonic in each group of 4 notes (hard rule)
- Within one group of 4 notes, use each note of choice only once (hard rule)
- The highest number given to a note (relation to tonic) is 7. Therefore in G minor, (for example) the note A gets the number 2, in whatever octave it is used (hard rule)
- Use several perfect fourth intervals (soft rule)
- Look for a clear flow/direction (soft rule)

Experiment 1. CSA pattern within the consonancy of similar modes

Attempt A (bars 1,2): four groups of four eighth notes; eight beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I looked for less variety of intervals to find more flow and direction. **Result A**: the pattern has a static character, perhaps due to its limited note choice (5 out of 7). I rate this attempt as unsuccessful. I will look for more variation in the next attempt.

Attempt B1 (bars 3,4): four groups of four eighth notes; eight beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I am using all available notes of C major now. **Result B1**: the static character of Attempt A is now gone, but I experience a major decrease in playability. Furthermore, there seems to be less coherency. I rate this attempt as unsuccessful. I will look for more coherency and playability in the next attempt by varying octaves of Attempt B1 and call it Attempt B2.

Attempt B2 (bars 5,6): four groups of four eighth notes; eight beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I changed the octave of the B1 in bar 3 of Attempt B1 and the second half of bar 4, in search of more coherency and playability. **Result B2**: I experience more coherency, but the minor sixth interval in bar 5 (B-G) was a bad choice; the playability has not yet improved. I rate this attempt as unsuccessful. I will start with a ‘clean sheet’ again for my next attempt.

Attempt C (bars 7,8): four groups of four eighth notes; eight beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. As an experiment, I now aim to cover wider range than the previous attempts. **Result C**: Although I don’t experience a decrease in playability due to the increased range, I rate the character of this pattern as static. I rate this attempt as unsuccessful. For my next attempt I will try to implement the major second/perfect fourth concept of Bela Bartok in the string intro of *Concerto For Orchestra*, referred to as 2+4 Bartok/Shaw in this artistic research. In my opinion, this concept was successful in Pattern #5.

Attempt D (bars 11,12): four groups of four eighth notes; eight beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I use the 2+4 Bartok/Shaw concept here, with an exception of the F-E interval (minor second). **Result E**: I experience an increase in coherency and playability. I rate this attempt as successful and will now call this pattern CSA Pattern #1.
Experiment 2. CSA pattern combining C-major and D-major (sharp-11 sound)

**Attempt A** (bars 1,2): four groups of four eighth notes; two beats C-major, two beats D-major, two beats D-major, two beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. In this first attempt I will immediately search for playability and coherency. **Result A**: The pattern is both coherent and highly playable due to its clear direction. However, the F-sharp which would give the pattern a sharp-11 sound only appears once. I rate this attempt as unsuccessful. In a next attempt, I will look for an F-sharp appearance in each D-major group. As a result, group 1 (C-major) must contain a third.

**Attempt B** (bars 3,4): four groups of four eighth notes; two beats C-major, two beats D-major, two beats D-major, two beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. Both groups 1 (C-major) and 2 (D-major) should contain a third, resulting in a F-sharp appearance in both D-major groups which will put more emphasis on the C-major sharp-11 sound. **Result B**: The F-sharp appears in both D-major groups. However, the 7th in C-major results in a C-sharp in group 3 (D-major). I experience this as a dissonant factor against the C-major sharp-11 sound I am looking for. I rate this attempt as unsuccessful. In a next attempt, I will avoid the use of any C-sharp.
**Attempt C** (bars 5,6): four groups of four eighth notes; two beats C-major, two beats D-major, two beats D-major, two beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. In addition to making the F-sharp appear in both D-major groups, in this attempt I will also avoid the use of any C-sharp. **Result C**: The goals are met, but I experience little coherency in the pattern which affects the playability. In addition, I experience a feeling of repetition in the second bar (bar 6). I rate this attempt as unsuccessful. In a next attempt, I will look for more coherency and less feel of repetition.

**Attempt D** (bars 7,8): four groups of four eighth notes; two beats C-major, two beats D-major, two beats D-major, two beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I will look for more coherency and less repetitive feel. **Result D**: I experience a clear flow/direction in this pattern which increases the coherency. In my opinion, the repetitive feel of Attempt C has gone. I rate this attempt as successful. I will now call this pattern **CSA Pattern #3**.

When I evaluated the properties of the seven CSA patterns I have designed so far and take into consideration that I will re-structure the patterns by intervals, I decided to design one more pattern: a pattern combining two modes within a minor second interval. In my opinion, the half-step-up approach of stepping beyond functional harmony is already quite common in jazz and cannot be absent in my final draft of patterns.
Experiment 3. CSA pattern combining C-major and C#-major

Attempt A (bars 1, 2): four groups of four eighth notes; two beats C-major, two beats C#-major, two beats C#-major, two beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. Result A: I experience both coherency and playability and am very positive about the sound of this pattern. I rate this attempt as successful. However, I will give it one more attempt where I will look for a different direction by starting group one on the second instead of the seventh.

Attempt B (bars 3, 4): four groups of four eighth notes; two beats C-major, two beats C#-major, two beats C#-major, two beats C-major. The first two groups of four notes are again designed and the last two formed by the cross-symmetric approach. I will give it one more attempt where I will look for a different direction by starting group one on the second instead of the seventh (Attempt A). Result B: I rate this attempt as fairly successful and experience both coherency and fluid playability in this pattern. However, groups 2 and 3 have similar directions and create a feeling of repetition. Therefore, I will go for Attempt A and call this pattern CSA Pattern #2.
On November 7th 2017, I determined my final draft of patterns (re-structured by intervals) that all follow the rules of my Cross-Symmetric Approach and cover the colours of sound I want to add to my jazz language. At this stage, I will stop designing new patterns and focus on the appliance and rhythmic variations only.

- CSA Pattern #1: consonance - to play over its direct related chord (in major or seventh) or derivative minor
- CSA Pattern #2: minor second pairing - common used colour beyond the functional harmony of a chord
- CSA Pattern #3: major second pairing - sharp-11 colour
- CSA Pattern #4: major third pairing – a harmonic colour based on the string section’s intro of “Part I: Introduzione” of Concerto For Orchestra (Bela Bartok)
- CSA Pattern #5: major third pairing - containing the composing concept of the string intro of “Part I: Introduzione” of Concerto For Orchestra (Bela Bartok): using major second and perfect fourth intervals
- CSA Pattern #6: augmented fourth pairing - the most harmonically outside colour to a chord that my present sense of harmonic consonance can both detect and appreciate
- CSA Pattern #7: augmented fourth pairing
- CSA Pattern #8: the CSA principle applied to the harmonic sidesteps of Woody Shaw on a signature phrase in his solo over the composition "Rosewood" (Rosewood, 1978)
Mastering the CSA-patterns

Here are three examples of practicing my CSA-patterns with metronome:

**VIDEO** – Practice CSA Pattern #1 at 58bpm <USB| Intervention Cycle #2/Video’s/Intervention/IC2_Pattern #1 58bpm.mp4>

**VIDEO** – Practice CSA Pattern #2 at 58bpm <USB| Intervention Cycle #2/Video’s/Intervention/IC2_Pattern #2 58bpm.mp4>

**VIDEO** – Practice CSA Pattern #3 at 78bpm <USB| Intervention Cycle #2/Video’s/Intervention/IC2_Pattern #3 78bpm.mp4>

Application practice

Besides practicing the correct execution of the patterns, I also spent time applying them on the chord changes of my Reference Recording composition “All Things Being Equal Are Not”. In the example below, you will hear me applying CSA Pattern #3 on a loop of Abmaj7#11 which occurs in bars 23-26 and 33-36 of each solo round. The transcription is below the video.

**VIDEO** – Practice CSA Pattern #3 on Abmaj7#11 <USB| Intervention Cycle #2/Video’s/Intervention/IC2_Pattern #3 on Abmaj7#11.mp4>
In bar 4, there is an exact execution of CSA Pattern #3 in Ab, which matches the Abmaj7#11 chord perfectly while it combines the modes of Ab and Bb (sharp #11 character). I modify it rhythmically as well as melodically in bars 5 and 6, with a different starting point (on the fourth note of the pattern). Although this exercise had the purpose of practicing implementing CSA Pattern #3, Pattern #6 also makes an appearance in bar 7. Bar 9 contains another modification of Pattern #3, with a variation on the end of the pattern. In bar 11, I try the straight thirty-second note approach again, lifting it over the bar and connecting it to Perfect Fourth Ex. 5 to take it all out, harmonically.

The feedback received after Reference Recording #2 contained the challenge (given by Brian Lynch) to find short perfect fourth exercises in order to get this modern sound into my system. It is my hypothesis that this will support the appliance of my CSA patterns as well, while it is a mode that gets me away from conventional language.

I had made a sheet of exercises that I had already started practicing when starting my artistic research, with the two perfect fourth interval exercises I received from Alex Sipiagin added, to a total of 10 exercises practiced daily with a metronome.
Exercise 5 (at 106bpm) and Exercise 9 (at 58bpm), practiced during a practice session:

**VIDEO** – Practice perfect fourth interval Exercise 5 at 106bpm <USB| Intervention Cycle #2/Video’s/Intervention/IC2_Perfect Fourth Ex.5 106bpm.mp4>

**VIDEO** – Practice perfect fourth interval Exercise 9 at 58bpm <USB| Intervention Cycle #2/Video’s/Intervention/IC2_Perfect Fourth Ex.9 58bpm.mp4>

**Reference Recording #4: “All Things Being Equal Are Not” (O. Gumbs)**

**VIDEO** – Reference Recording #4 All Things Being Equal Are Not <USB| Intervention Cycle #2/Video’s/RR#4 All Things Being Equal Are Not.mp4>

**Reflect**

During the Reflect & Asses chapter of Reference Recording #3, I included my own focal points (before recording the improvised solo) in the email I sent to my network of experts. I noticed that the feedback was more focussed on the aspects I had worked on and therefore repeated this approach with Reference Recording #4, based on their previous feedback and my own ambitions:

- More rhythmic variation
- Connecting chords when playing fragmented
- Taking more risks, when the right moment occurs

**Dick de Graaf:**

“Beautiful flugelhorn sound and dito use of all registers! You really made progress in the rhythmical aspect. Not only by intendedly leaving space between you phrases (such as in bar 79: yes indeed), but also by adding variation to their length, which began to strike me from about 03:00.”

“You show a substantial variation in your embellishments of the chords. Beside, the sequences you play to connect the chords work very well. For instance in the first bars of chorus 2. Other good examples are bars 52-52 and 104-105.”

**Possible improvements:**

- “Your way of taking risks, although hard to evaluate in a situation without the interaction between you as a soloist and a rhythm section which would make the complete picture, is mainly based on implementing certain pattern fills as pick-ups-to-next-bars. Yet, they work well, and they express your respect of your great example Woody Shaw. I tend to call these patters 'typical Woody Shaw fills'. You could try to stretch them out over the bar more often, such as you do at 06:40.”
Ruud Breuls:

“You definitely worked on my earlier comment and improved the solo into a real story by 'playing towards something'. Superb! Your rhythmical variation increased and is more interesting as well. Your musicality underlines the atmosphere very nicely: modest but powerful in your ideas, looking for your own harmonic and melodic voice.”

Possible improvements:

- “In the 'overall picture' I would try to start playing all outside fragments more as statements; maybe less notes and more weighed. Otherwise, you risk that it sounds too much prepared.”
- “You could now look for a composition which harmonically supports your patterns and pentatonics better. Think of a different tempo or groove. Or a chordless accompaniment.”
- “The playing itself: really play with the attitude that makes it credible that this is what you want. Watch out for playing to careful.”
- “Try to imply more long notes to the solo, making more sound. From there, the licks will come”.
- “You could use more dynamics.”
- “Maybe record a next Reference Recording with melody (and full band)?”

Bobby Shew:

Possible improvements:

- “You have a beautiful sound on your flugelhorn although it gets awfully bright above the staff, especially in the high C area. But maybe that is what you want to hear?”
- “What I hear is too much of the same thing being repeated throughout, i.e., a lot of pentatonic-ike patters and a LOT of technical runs and flourishes. They were all played very precicely, very well, clean. What I did NOT hear were longer sustained notes and more linear, horizontal lines that expressed emotions. Simple melodic playing is not easy to do because the temptations are always lingering nearby in our minds to 'stay busy'. And we tend to play what we practice, so we must pay close attention in the practice room not to concentrate ONLY on technical expertise.”
- “I would like to hear the melody of this composition.”

“An extra thought: many years ago, I decided to do some research into linking human emotions with music. I found MANY things but one that proved to be very interesting is that tempo's have a lot to do with emotions. Sorrow is very slow, happy is bright and many variations in between. When I play a tune, I think about what the emotion is, what was intended by the composer. Reading the lyrics is a great help (when there are lyrics) to understand how to approach soloing.”

Jarmo Hoogendijk:

“You play all runs/phrases with impressive precision (fingers/rhythm), very well done. You are making great progress, clearly linked to your data collection and interventions, and such a thorough analysis of your own solo. This is really what artistic research is about.”

Possible improvements:

- “An astounding amount of ideas in just 1 solo; try to save some ideas for your next solo (or next take on the same tune) as well. Woody plays many beautiful long notes in his Nice 1979 version, he manages to take it easy and being utterly lyrical for most of the time; he plays his signature 'many-note-runs' sparsely. Keep in mind it is still a ballad!”
• “You take several of these new ideas through a wide range of the horn, well done. When you play long notes, you are really singing through the horn beautifully (with a different kind of lyricism pitch bending and vibrato than Woody; the lyricism reminds me a bit of Ack van Rooyen at times): just express yourself more with long notes, space, simple melodies (like you do very well in the opening of the solo, you are really telling a story there).”

Assess

Similar to Intervention Cycle #1, I made a thorough transcription of the improvised solo, to be able to analyse several focal points.

Full transcription – R.R. #4: <USB: Intervention Cycle #2/Scores/ RR#4 All Things – solo transcription.pdf>

Feedback focal point:

• Search for more rhythmic variation (double time straight feel, 32nd notes)

During extensive practice of the solo changes of RR#4 composition “All Things Being Equal Are Not”, I tried to add variation in rhythm wherever I could, but always from a functional perspective. I am happy to notice that this approach resulted in a, to my opinion, very diverse improvised story.

In my opinion, bars 9-14 are exemplary for the rhythmic diversity in this Reference Recording.

In bar 9, I played an F#-minor pentatonic-based phrase in thirty-second notes, including a thirty-second triplet. It felt like a musical outburst, something that needed to happen in a split second. One bar later (bar 10), I created release after this tension, in a sixteenth note grounding phrase, returning to the root (G#-F#-E on a Esus chord). On the upbeat to bar 11, the triplet-feel is repeated and then converted to a syncopated sixteenth sextuplet feel. Beat 4 switches to a straight sixteenth feel, continued in bar 12. Straight eighth notes (bar 12, beat 3) going into an eighth note triplet feel, continued in bar 13. While I experienced the descending triplet phrase in bar 13 as release, I decided to go for tension again and made a sudden switch to a sixteenth note swing feel in bar 14.
Feedback focal point:

- Experiment with playing outside patterns with a freer rhythmic approach

Although I spent some time practicing my CSA Patterns with a freer rhythmic approach, I have not yet found the way and will research this further in my final Intervention Cycle (IC#3). The musical solution I applied in Reference Recording #4 was to play them in a straight thirty-second note feel, to make a clear separation between the CSA Patterns and the mostly 16th note sextuplet feel that surrounds them.

Application of CSA Pattern #6 (mode G), bar 20:

![Application of CSA Pattern #6 (mode G), bar 20](image)

Application of CSA Pattern #6 (mode G), bar 46:

![Application of CSA Pattern #6 (mode G), bar 46](image)

Application of CSA Pattern #6 (mode G), bar 84:

![Application of CSA Pattern #6 (mode G), bar 84](image)

However, I did notice a moment where I am trying to come lose from time before going outside, by creating a feel of speeding-up. This can be found in bars 100-102. The syncopated sixteenth note sextuplet-feel converts into: regular sixteenth note sextuplets - straight thirty-second notes - triplet thirty-second notes – thirty-second note sextuplets - sixteenth note sextuplets, divided in thirty-second notes. By the time of going into straight thirty-second notes, I felt I had become free enough from time to take-off with an ascending perfect fourth interval phrase, going outside from beat 4. I experience the long phrase in bar 102 as a bebop-oriented (chromatic) phrase based on G-minor, which can also be considered harmonically outside over an Abmaj7#11 chord.
Feedback focal point:

- Create two new CSA Patterns - closer to the original chord

This resulted in C.S.A. Pattern #1 and #3, during the Quasi-Experiment. I was really happy to notice that Pattern #3 had already appeared in my solo, considering the limited amount of time it has had to sink into my system.

Moment of application:

The pattern is not fully completed, while I modified the last part (start of bar 25). However, the pattern is intact enough to maintain its sharp-11 character and therefore fits the Abmaj7#11 perfectly.

In bar 100, I locate a pattern that is related or at least inspired on Pattern #3, with the first three notes ordered differently:
Feedback focal points:

- Only play the outside patterns spontaneously; don't 'plan' them too much
- Find a way to implement the CSA Patterns more smoothly

The way I experienced playing this Reference Recording, I did not plan on playing even one of my CSA Patterns beforehand. I waited until the moment occurred that I heard the appliance of a pattern and tried to connect them to a follow-up phrase. It is my hypothesis that this also contributes to a smoother implementation.

A clear example occurs in bar 20. I apply CSA Pattern #6 in a straight thirty-second note movement and connect it to the third of the chord (F6/9) of the bar following it, by adding a chromatic embellishment around the note G.

Another approach I applied in order to implement the patterns more smoothly was to announce a step beyond functional harmony on beforehand; in my case the CSA Patterns. In bar 61, I played a motif in G-minor on beat 3 and 4 which I then modify and transpose to C#-minor on beat 1 of bar 62. This way, I announce CSA Pattern #7 that follows on beats 3 and 4, containing the same two tonal modes. It is my hypothesis that in a live situation, the rhythm section would be alerted that a step beyond functional harmony could be on the verge of happening.

Feedback focal point:

- Keep avoiding bebop language

Although I was able to limit typical bebop language to a minimum, by now it is my hypothesis that it seems almost impossible to completely ban it out. Furthermore, one could doubt the purpose of it. In the example in bar 14, I switch to a swing feel and apparently immediately adapt to the vocabulary I think fits that time feel.
I already rate my present jazz language as far more modern than at the start of this artistic research already and decided to not put any more emphasis on banning the bebop language.

**Comparative (quantitive) content analysis: use of perfect fourth intervals**

During Intervention Cycle #1, I included a count of perfect fourth intervals in R.R. #1 and #2 to my analysis, to see if my practice of perfect fourth interval patterns had led to an increased use during improvisation. It did so, with a 37 per cent. increase between R.R. #1 and R.R. #2.

Another comparative analysis takes places between R.R. #3 and #4. Not only did I count the perfect fourth intervals, but I also divided them into 5 categories.

Reference Recording #3 (183 total) / Reference Recording #4 (160 total)

- Part of a 2nd/4th Bartok/Shaw motif: 21/4
- Part of a Woody Shaw quote: 8/5
- Part of a CSA Pattern: 22/38
- Part of a clear perfect fourth pattern: 63/71
- Not direct related to a pattern/Coincidence’: 69/42

**Use of perfect fourth intervals**

![Bar chart showing the use of perfect fourth intervals in Reference Recordings #3 and #4.](chart.png)
Out of this comparative analysis, I conclude the following:

1. The total use of perfect fourth intervals decreased with 12.6 per cent., from 183 to 160.
2. There is a substantial decrease of the use of perfect fourth intervals belonging to a 2/4 Bartok/Shaw motif occurred much less,
3. There is a decrease of 37.5 per cent. in the use of perfect fourth intervals belonging to Woody Shaw quotes.
4. There is a substantial increase of 72.7 per cent. in the use of perfect fourth intervals belonging to C.S.A. patterns.
5. There is an increase in the use of perfect fourth intervals belonging to clear perfect fourth patterns of 12.7 per cent.
6. There is a substantial decrease of 39.1 per cent. in the use of perfect fourth intervals with no clear relation to a pattern.

While the total use of perfect fourth intervals decreased, the use of perfect fourth intervals belonging to CSA Patterns substantially increased. It is my hypothesis that this is caused by a combination of the extensive practice of those patterns, as well as the time they needed to 'sink into my system', to be able to execute them more spontaneously though accurately. However, it is my ambition to spend more time mastering all of my C.S.A. patterns, in a way that I am able to apply all of them, in any song or setting.

Furthermore, I rate it as a good sign that I decreased the amount of perfect fourth intervals related to direct Woody Shaw quotes. They were a guideline and in some cases (for example CSA Pattern #8) a direct basis for my own patterns, but the goal has always been to implement his intellectual legacy, not copy.

**Conclusion Reflect & Assess**

- Find ways to play the CSA Patterns free of time
- Master all of the 8 C.S.A. Patterns with at least tempo 100 in 16th notes
- Stretch out harmonic risks over the bar more often
- Try playing outside fragments as statements; with an deliberate attitude
- Look for a new composition that supports your patterns: different tempo/groove
- Imply more long, sustained notes in the solo
- Use more dynamics
- New reference recording: also play melody and include live musician(s)
Proposition Intervention Cycle #3

It is my ambition to record the Woody Shaw original “Rosewood”, which appeared on the Rosewood album (1978). This album is my favourite Woody Shaw album and so is his solo on the eponymous song. The album was voted Best Jazz Album Of The Year in Downbeat's Readers Poll (1978) and the same Readers Poll voted him out as Best Trumpeter. “Rosewood” was even nominated for two Grammy’s; for Best Jazz Instrumental Performance (Soloist) and Best Jazz Instrumental Performance (Group) in 1979.

But my main motivation to record this song: while this album and song are, in my opinion, the highlights of Woody Shaw's playing career, what a challenge it would be to conclude my artistic research by playing his song and sound original, like myself. I want to spend the next few months implementing several of my CSA patterns to this wonderful composition and honour him, being one of my guidelines within this artistic research, by translating his intellectual legacy into my own, original jazz language.

The chord changes and tempo are really challenging; I even consider it a step up in comparison to the “Big Four” composition of Reference Recordings #1 and #2. I think I can apply my improved steady timing and phrasing to this composition, as well as the groove supporting my patterns and pentatonic phrases, as mentioned in the Reflect & Assess. Furthermore, I will also play the melody and try bringing more coherency to the Reference Recording for the listener.

My focal points for this final Intervention Cycle:

- Mastering all of my 10 Perfect Fourth Interval Exercises to the tempo of “Rosewood”
- Mastering all of my 8 C.S.A. Patterns to the tempo of “Rosewood” and apply them in various chordal situations and rhythmic variations
- Practice stretching out harmonic sidesteps over the bars
- Practice using more dynamics
- Imply sustained notes to create a sense of space

It is my ambition to record the final Reference Recording (RR#6) with a full band, just like on the album (12 instruments), as an homage to this trumpet legend.
Overview of my research activities so far

I started this third and last intervention cycle on January 22nd 2018. Between the feedback session of Intervention Cycle #2 and this moment (a period of three weeks), I put an extensive amount of time into practising my proposed Intervention Cycle #3 composition “Rosewood” by Woody Shaw in order to reach a decent level for Reference Recording #5. However, I experienced the immense amount of harmonic information of this composition as an obstruction to the story-telling aspect of my solo. Since this composition will also be the subject of the final result of my research, I decided to switch to another Woody Shaw original, “Katrina Ballerina”, with which I felt more comfortable when I started practising it.

As explained in the first two intervention cycles, I worked with a play-along device for my first four reference recordings. It was my intention to play with a static, non-responsive rhythm section in order to gain a more honest picture of whether my patterns worked on a certain chord(-progression) or not. When a well-trained pianist hears harmonic sidesteps being taken, he/she tends to follow. That is, of course, something I hope to experience when I apply my patterns live on stage in the future. But not yet at this stage of practice.

Since I definitely want the final result of my research to be with a live musician, it was my hypothesis that it is only possible to make a comparison between reference recordings #5 and #6 if they were both recorded under the same conditions. However, I instructed the pianist to play the given chord changes of the composition loyally, thus not following me when I take steps beyond functional harmony.

On January 22nd 2018, I started Intervention Cycle #3 by recording “Katrina Ballerina” with pianist and fellow Codarts master-student Matthijs Geerts.
Reference Recording #5: “Katrina Ballerina” (W. Shaw)

Woody Shaw first recorded this composition for the album The Moontrane (1974) and would record it several times more after that. It is my hypothesis that Shaw’s attraction to the lydian scale had a big effect on this composition, while it contains four sharp-eleven chords that make a total of ten appearances.

Reference Recording #5: <USB: Intervention Cycle #3/Video’s/ RR#5 Katrina Ballerina.mp4>

Reflect

Bobby Shew:

“Wow, you are quite an amazing player. So much technique!”

Possible improvements:

- “I think you heard me say this before but it all depends upon the intention of the player, what is in his mind when he plays. Make sure that your outside lines are honest and not just trying to sound hip.”

Ilja Reijngoud:

“That sounds fantastic! For the first time in your research I hear a successful combination of the theoretical melodic research and a horizontal melodic approach. The interval structures are very clear and well executed, without sounding like a predetermined plan. The lyrical and melodic character of your solo stands out. This approach shows an intelligent use of theoretical material within a musical framework. Convincing, dosed and furthermore controlled but intuitive at the same time. This places you at international levels as a soloist. It was a pleasure listening to it, both music theoretical as musical.”

Dick de Graaf:

Possible improvements:

- “Right at the moment you took a third chorus I realized that there is not much difference listening to you playing with a live piano player compared to soloing over a play-along device. If this is the concept, then two choruses would be enough. If you want to stretch out, then interact more with each other.”
- “Use the structure of Katrina Ballerina more intelligently by varying the content and the amount of outside-the-chords patterns between the A and B sections. The first twelve bars of the B section are asking for some sort of run that has a lot of the stuff you developed, because the harmonic structure is quite simply there. The A sections could be kept more quiet then, without totally omitting the abstract Woody Shaw-material. Try to be more narrative by playing, or exaggerating such aspects more. And discuss these options with the pianist.”
- “Your patterns come out more easily and they start to sound more as a part of your personal sound. The connection between bebop language and new material could still sound more naturally.”

“Looking forward to things to come!”
Jarmo Hoogendijk:

“A great recording once again. On this recording, your rhythm is stronger and more consistent on previous recordings, you sound more relaxed and convincing. The sixteenth notes are really well timed, well done! You see not to be overdoing anything, there is more ‘inside’ playing in this solo in comparison to the previous ones, which is probably the result of not trying to squeeze all your new material in one solo, which is a beautiful sign of musical maturity.”

Possible improvements:

- “You have probably worked out more new language than we hear in this recording, but it is 100 percent okay to save some ideas for a next solo (or the next evening on stage), especially because you have gained a lot in terms of overall musicality and beautiful balance between ‘inside’ material and perfect fourth/intervalic/’outside’ language.”

Ruud Breuls:

“I really like that sound of yours!”

Possible improvements:

- “To me, the drive is to heavy, against the rhythm of the piano accompaniment. The eighth notes and the rhythm of the phrases sound to static and there is a lack of dynamics in them. As a result, the pentatonics sound to much planned to my taste.”
- “Try to apply more rhythmic references to the bebop era. It was always there, with Woody, Freddie, Lee… Even though it was hardbop what they played, the bebop reference was always there. The straight eighth notes are to much present to my taste, in the playing of many musicians nowadays.”

Assess

Full transcription – R.R. #5: <USB| Intervention Cycle #2/Scores/ RR#5 Katrina Ballerina – solo transcription.pdf>

Analysis:

I did not plan anything specific before starting my improvised solo, although I had the intention to start off easy. I think I managed to do so in the first six bars, staying in the A-minor tonality in bar 1-4. My solution for the somewhat ‘off’ chord-sequence in bar 7 and 8 was a triplet pattern with an adaptation in bar 8 to resolve A-minor again.
Starting in bar 11, I hear myself looking for sixteenth note phrases more and more, not always taking the time to think about the next steps. This results in a few situations where I seem ‘lost’ after a long phrase, like for example the phrase in bar 28 with A-minor tonality over a C#7/#11 chord.

However, I seem to recover quickly with a clear pattern over the descending minor chord changes in bar 29 to 31.

In bars 35 and 36, the first CSA pattern makes its appearance, being the CSA Pattern #1 in the mode C. It is well executed, lifted over the bar and fluently connects the F6/9 and G6/9 chords.

In bars 45 and 46, I approached the sharp-eleven chords with the pentatonic scales of C and Bb respectively. The Bb-pentatonic tonality is adapted into multiple perfect fourth intervals in bar 46, followed by an ascending perfect fourth pattern in bars 47 and 48. It is my hypothesis that phrases like these are rooted in my extended practice of perfect fourth interval patterns.

CSA Pattern #2 makes a double appearance in this solo. In the mode Bb in bars 60 and 61, resulting in a sharp-eleven sound. And a few bars later (bars 65, 66) in the mode B, on an actual sharp-eleven chord, lifted over the bar with an adaptation from sixteenth to eighth notes.
Bars 69 to 71 show a perfect fourth approach to the descending minor chord sequence.

At the start of the third solo chorus (bar 81), I seem to take a more adventurous approach with bigger intervals. In bar 85 this approach continues, with descending perfect fourth interval patterns over the entire chord progression. I cannot help myself being excited when transcribing these four bars. I root these phrases in the practice of my perfect fourth interval exercises and am happy that they seem to ‘bear fruit’.

In bars 102 and 103, I notice a reference to the use of major-second and perfect-fourth intervals, as used by both Bela Bartok (Concerto For Orchestra, string intro bars 1-35) and multiple Woody Shaw solo’s. This is adapted to B-major in bars 105 and 106, with an anticipation in bar 104.
In bar 111, I quoted Woody Shaw with his phrase on ‘Rahsaan’s Run’, which can be interpreted as polytonality (embellishment – modes G – Eb – B). The fact that I quoted this phrase and not my own CSA pattern #8 which found its origin in this same quote, tells me I have not mastered that pattern well enough to come out at a moment like this.

Conclusion Reflect & Assess

In the overall view of my improvised solo, I can conclude that at this moment I was only able to apply three of my CSA patterns. It is my goal to include many more of them in Reference Recording #6, without interfering with the spontaneity and musical story of the solo. I also noticed several moments of rhythmical errors and lack of precision. Even though there is no drummer or bass player present, I want to be able to have rhythmical precision and clarity throughout the recording.

- Search and experiment with the application of my CSA patterns in the chordal information of ‘Katrina Ballerina’
- Focus on rhythmic precision and clarity
- Record the next (and final) Reference Recording with more variety in the approach of the pianist
- Focus on rhythmic variation, bebop reference
The purpose of this experiment is to discover an (hopefully) extensive amount of possible applications of my CSA Patterns on the chord changes of my Reference Recording #5 composition “Katrina Ballerina” (W. Shaw)

- Each CSA-pattern consists of four groups of four notes. For a successful application of a single pattern, the first and fourth group of four notes must match the chordal information of the given chord in that bar or at least not change the character of the chord. Example: a pattern played over an F6/9 chord can contain a major 7th or even a sharp 11. It cannot contain a minor seventh.
- Although performance effects such as syncopation, anticipation, emphasis on notes and dynamics can augment the ‘outside’ effect of patterns, they have been intentionally left out of this experiment.

CSA PATTERN #1

The chord changes in the first bars of “Katrina Ballerina” give numerous possibilities for applying CSA pattern #1, mainly in the mode C.

Starting in bar 1, CSA Pattern #1 can be applied in eighth notes in the modes C and G.

The mode C turns the A-minor chord into Aeolian because of the note F. In the second bar, the third is omitted and a sus4-sound appears. This also sidesteps the discrepancy in chordal information of this bar between the score that can be found in the Realbook being G7, and recorded versions by Woody Shaw (example: album *The Moontrane*), being Gm7. The mode G of CSA Pattern #1 turns the F6/9 chord of bar three into a sharp-11 chord (which incidentally is the given chord in the RealBook score). Changing the eighth notes into sixteenth notes leads to a clash in the mode G, with a B-natural in a G-minor chord. Therefore, this is not a successful application of the pattern.
Starting the mode C pattern in bar 2 would mean starting on the tonic of the chord on beat one, which I do not consider the most modern approach. However, in bar 3 both the sixth and ninth of the F6/9 chord are played. The pattern is effective and it could be an option to leave the first note out or shift the start of the pattern to the second beat of the bar, sidestepping the tonic on the first beat.

When the mode C pattern starts in bar 3, the pattern starts with the sixth and ninth of the F6/9 chord. The C-pentatonic material of the four notes secures the sharp eleven sound of bar 5.

Executed in sixteenth notes, the mode C of Pattern #1 contains the sixth and ninth of both F6/9 and G6/9 chords.

VIDEO – Pattern #1 mode C – bars 3-4: <USB\ Intervention Cycle #3/Video’s/IC3_Pattern1 bars 3-4.MOV>

Connecting bars 4 and 5, Pattern #1 in mode C contains the sharp-11 of Bbmaj7#11.
Pattern #1 could also be applied to bar 8 if the E7 chord is considered altered altogether, with (in order of appearance) the notes G (flat-10), C (flat-13) and F (flat-9).

When applying the same principle to the E7#9 chord under the second ending (bar 9), considering the sharp-9 a flat-10 and adding a flat-9 and flat-13, pattern #1 (again mode C) could also be applied there, played in sixteenth notes.

The bridge offers another possibility to apply the mode C on the Bbmaj7 chords in bars 11 and 13, creating a sharp-11 sound. This can be transposed to Bmaj7 in bars 15 and 17.

The last eight bars of Katrina Ballerina are a repetition of the first eight bars, hence the same possible applications apply.
As mentioned during the creation of the first few CSA patterns, the concept of the framework I created to justify harmonic sidesteps is that each pattern both starts and ends inside the chordal harmony. When we take a look at the first four bars of “Katrina Ballerina”, it would be legitimate to play an A-minor or C-major pentatonic scale throughout these chords. One could even include bar 5 (Bbmaj7#11), using the same note material.

With this in mind, the mode C of Pattern #2 matches well with the A-minor chord. The first note B does not belong to the C-pentatonic scale but is not changing the chordal sound and is therefore legitimate in A-minor. While the last group of four notes can also be justified (in Gm7, the E makes it Dorian), Pattern #2 can be applied in sixteenth notes in several places in the bar, as shown in the next example.

The first note B of Pattern #2 in mode C prevents its use in starting in bar 2 (Gm7), conflicting with the minor third. The third bar offers a possible application, adding a sharp-11 to the F6/9 chord. The last group plays the sixth and ninth of G6/9.

Another possible application occurs when one wants to connect bars 4 and 5. The last group of four notes includes the sharp-11.
Applying Pattern #2 in bars 5 and 6 connects the two sharp-11 chords, including the sharp-11 (the note D) of Abmaj7#11 in the last group of four notes.

**Pattern #2 in Bb mode**

![Pattern #2 in Bb mode](image1)

**VIDEO** – Pattern #2 mode Bb – bars 5-6: <USB\ Intervention Cycle #3/Video\’s/IC3_Pattern2_Bb bars 5-6.MOV>

The descending minor sequence (bars 23-26) offers several possible applications for Pattern #2. Played in sixteenth notes started on the first beat of bar 19, the mode G of Pattern #2 can be applied. The note B in bar 20 makes D-minor chord Dorian.

**Pattern #2 in G mode**

![Pattern #2 in G mode](image2)

When the ninth of E-minor is not played by the pianist (as it is not mentioned in the chordal information), there is no clash and it is justified to use the mode F in this situation. Another option would be approaching it as E-Phrygian or adding *omit 2* to the chordal information.

**Pattern #2 in F mode**

![Pattern #2 in F mode](image3)

Shifting the pattern one beat ahead, both modes F and G can be applied. The pattern is now taken through three chords, being E-minor, D-minor and C-minor.

**Pattern #2 in F mode**

![Pattern #2 in F mode](image4)

**Pattern #2 in G mode**

![Pattern #2 in G mode](image5)
Due to the fact that the harmonic rhythm of the descending minor sequence is in duplets, one could also choose to start the pattern on the fourth eight of the bar.

CSA PATTERN #3

CSA Pattern #3 combines two modes with a major second interval, which creates a Lydian sound that suits well on sharp-11 chords. It adds the sharp-11 sound on major chords and makes minor chords Dorian.

This makes it possible to apply the pattern in sixteenth notes on bar 1 and 2, in the modes C and F. The mode C makes A-minor Dorian, the mode F makes it Aeolian.
In bar 2, CSA Pattern #3 can be applied in the mode Bb, using sixteenth notes. Notice that the final four notes of this pattern contain the sixth and ninth of the F6/9 chord.

One bar ahead, the mode Bb does not match, while the note Bb does not match the third of G6/9. The mode F does give a successful application, adding a sharp-11 to the chord F6/9.

To connect bar 4 with bar 5, the modes F and C can be applied using sixteenth notes. Both the sixth and ninth of G6/9 are played in the mode F. The mode C adds a major seventh to the chord.

Due to the Lydian character of Pattern #3, the pattern is a matches well on sharp-11 chords. The mode Bb in sixteenth notes connects the Bbmaj7#11 and Abmaj7#11 of bars 5 and 6, including both sharp-11’s.
The mode Ab over Abmaj7#11 (bar 6) does not match, while the connecting chord G#-minor does not facilitate the C-natural (or B-sharp). The mode Db would connect the chords, but the sharp-11 is denied here. Therefore I rate this as an unsuccessful attempt.

The mode B of Pattern #3 almost offers an possible application for the chord sequence in bars 7 and 8, which I experience as standing most ‘out’ in this composition. However, the final note adds a major seventh to the E7#9 chord. Therefore, I rate this attempt as unsuccessful.

The bridge of “Katrina Ballerina” offers multiple possible applications. The mode Bb can be applied in both eighth and sixteenth notes when started in bar 11. The same possibilities apply to bar 19, where the chord changes of bars 15-18 are transposed up a minor second.
As mentioned during the experiment with Pattern #2, the given chords of the descending minor sequence (bars 23-26) do not ask for ninths from the pianist. Therefore, the use of the note F in E-minor (by the soloist) is justified. This offers a possibility to use Pattern #3 in the mode F on bar 23, using sixteenth notes.

With the justification of the note F over E-minor in mind, an interesting solution for the descending minor sequence came up when I started to variegate patterns of multiple modes. In order to create a fluent and playable phrase, I transposed the first note of a new pattern down an octave (notes G and F). The pattern in the mode Db is not completed but sustains on the note G, being the sharp-9 of E7#9. The quadrature structure of the pattern already lifts the pattern over the harmonic rhythm of the 3/4 bar, as seen in examples above, but the duplet harmonic rhythm in the minor descending sequence causes even more diversity. When playing this example, I experience a strong feeling of independency from harmonic rhythm.

**VIDEO** – Pattern #3 modified – bars 23-26: <USB| Intervention Cycle #3/Video’s/IC3_Pattern3_modified ex.2 bars 23-26.MOV>

**CSA PATTERN #4**

CSA Pattern #4 offers multiple possibilities for the mode G to be applied. Started on the first beat of bar 1, the last group of four notes starts off by playing the sixth and ninth of F6/9, also included in the second example below. When starting on the third beat of bar 1, the pattern is taken through four chords and ends with the sixth and ninth of G6/9.
VIDEO - Pattern #4 mode G – bars 1-3: <USB| Intervention Cycle #3/Video’s/IC3_Pattern4_G ex.1 bars 1-3.MOV>

The mode G of Pattern #4 can be applied using sixteenth notes as well, starting on all beats of bar 1.

Mode D can also be applied to the A-minor/C-pentatonic character of the first bars.
When started on the first beat of bar 2, the mode G also applies.

NOTE: When applying the CSA Patterns with harmonic sidesteps (patterns #2 and #4-8), I am starting to experience that the outside material seems to have less effect in eighth notes, in comparison with sixteenth notes. Although so far I find it difficult to deliver ‘hard evidence’ for this, I am tempted to take the opinion that eight notes in this tempo request consonance. The example above (mode G of bars 2-4) does follow the rules of my experiment and is therefore rated as successful. But at this stage of the experiment, I am starting to feel the eighth notes phrases require notes within the chordal information of each bar. The example above includes a minor seventh (the note Eb) played over F6/9, where a major seventh would be expected.

As a result of this new insight, I will avoid eight note patterns in this experiment when they do not match the chordal information of each bar.

Pattern #4 can be applied in the mode G in sixteenth notes to connect bars 2 and 3 as well as 3 and 4. In the first example, the sixth and ninth of F6/9 are included.

VIDEO - Pattern #4 mode – bars 2-3: <USB| Intervention Cycle #3/Video’s/IC3_Pattern4_G ex.1 bars 2-3.MOV>

That same mode G offers a possibility to connect the E7#9 chord of bar 8 to the A-minor of bar 1.
Another possible application of the mode G can be found in bars 9 and 10.

The mode G of Pattern #4 proves its versatility for the chord changes of “Katrina Ballerina”, with more possibilities of application in the bridge, being able to connect the Bbmaj7 chord to the C7#11 and vice versa.

This can be transposed up a minor second to match bars 15-18.

The modes G and D could be played as a kick-off for the minor descending sequence of bars 23-26. The final note of the mode D phrase makes D-minor Dorian.
Pattern #5 offers multiple possibilities of application in the first four bars, while there are three modes (F, G and C) that support the A-minor/C-major character of these same bars. The first example is in eight notes. With the new ‘consonant eight notes’-parameter in mind, gained while experimenting with Pattern #4, the modes F and C follow the rules of experiment but do not match the chordal information of each bar. Therefore, I experience the mode G as most successful, matching the chordal information of all three bars.

These same three modes of Pattern #5 can be applied in sixteenth notes over the first two bars.

The modes F and C offer a possibility of application to connect bars 2 and 3. In both modes, the sixth and ninth of F6/9 are included.

Bars 3 and 4 can be connected with three modes of Pattern #5, being F, G and C. The mode G includes the sixth and ninth of G6/9.
The modes F and Bb of Pattern #5 are suited to connect the two sharp-11 chords in bars 4 and 5. In the mode F, the note D is included in the final group, functioning as sharp-11 in the Abmaj7#11 chord.

The mode G offers a possibility to connect the E7#9 chord of bar 8 with the A minor chord of bar 1.

**VIDEO** - Pattern #5 mode G – bars 8-1: <USB Intervention Cycle #3/Video’s/IC3_Pattern5_G bars 8-1.MOV>
The mode C of Pattern #5 can connect the Bbmaj7 and C7#11 chords both ways.

The modes G and F offer a possibility of application for the descending minor sequence of bars 19-20. Transposing the phrases down a major second opens up options for the bars that follow (20-21).

The experiment with Pattern #3 resulted in a consecutive combination of multiple modes to offer a ‘solution’ for the descending minor sequence of bars 23-26. In search of a similar result with pattern #5, I tried several variations and combinations. Although not a successful result matching my experiment criteria, the example below is a demonstration of what modification of my CSA Patterns could offer in extra options.
The modes D, E, G and A offer possibilities of application to connect bars 1 and 2. The patterns could also be applied using eighth notes, matching my original experiment criteria, but not matching the new experiment parameter of ‘eighth note consonance’. Therefore, I have chosen to limit the display of my findings to sixteenth note possibilities of application or eighth note-options which match the chordal information of each bar.

The modes D and G can be applied to bars 2 and 3. In the mode D, both the sixth and ninth of F6/9 are played.

The modes D, E and G can be used to connect bars 4 and 5, where the E mode includes the sharp-11 of Bbmaj7#11 (bar 5).
The sharp 11 chords of bars 5 and 6 can be connected with modes D and G of Pattern #6, where mode D also includes the sharp-11 (the note D).

Pattern #6 does not offer options of application for the first eight bars of the bridge. The mode G almost fits the rules of experiment, but denies the sharp 11 of bars 12 and 14. Therefore I rate the attempt as unsuccessful.

The modes D, E, G and A offer possibilities of application for the descending minor sequence in bars 23-26. These patterns can be transposed down a minor second to match the chordal information of the following bars.
Pattern #7 only offers one possible application for bar 1, being the mode D. The presence of the note E in bar 2 makes the G-minor become Dorian.

The modes G, A, C and D can be applied to connect bars 2 and 3. The mode A adds a sharp-11 to F6/9.
Bars 3 and 4 can be connected with the modes G, A and D.
Bars 4 and 5 can be connected with modes G and D, where the D-mode also includes the sharp-11 of Bbmaj7#11.

Pattern #7 does not offer options to connect the sharp-11 chords of bars 5 and 6. The mode C comes close to a successful result, but denies the sharp-11 of Bbmaj7#11.

The mode D offers a possible application on the first two bars of the bridge.

The descending minor sequence of bars 23-26 can be connected with the mode A of Pattern #7, making D-minor of bar 20 Dorian. The pattern can be transposed down a minor second to match the chordal information of the following bars.
To me, the sound of Pattern #8 embodies the concept of taking harmonic sidesteps, when applying my CSA method to construct musical patterns. Its sound is modern, open and original, even though it is related to a Woody Shaw phrase. I am content that this pattern can also be applied to “Katrina Ballerina”, with multiple possible applications.

The mode G can be applied to the first two bars, connecting A-minor to Gm7.

The mode D connects bars 3 and 4, adding a sharp 11 to F6/9 and including the sixth and ninth of G6/9.

Mode D can also be used to connect the bars 8 and 1.

Bars 11 and 12 (the first two bars of the bridge) can be connected with mode C and G.

Video - Pattern #8 mode G – bars 11-12/13-14: <USB| Intervention Cycle #3/Video’s/IC3_Pattern8_G bars 11-12.MOV>
Mode G can be played to connect the first two bars of the descending minor sequence of bars 23-26. The pattern can be transposed down a minor second to match the chordal information of the following bars.

Intervention

In the intervention of Intervention Cycle #3, I aim to increase my awareness of the extended amount of possible applications of my CSA patterns on Katrina Ballerina, originated in the quasi-experiment of this cycle’s data collection. In addition, it is my goal to be able to translate this increased awareness into fluent application.

I designed practice-sheets for all eight CSA patterns in which I highlighted five moments of possible application in this composition, in order to practice their execution. Each pattern gets a separate sheet. As pointed out in the conclusion of Reflect & Assess (Reference Recording #5), my timing would benefit from an increase of preciseness and clarity. To that effect, I am aiming for a decisive and secure execution of the patterns. It is my hypothesis that this will benefit/enhance their musical impact.

Exercise #1: Use the play-along device (iRealbook) as chord-progression reference and only play the pattern in the given mode, at its given location. In each exercise, only one specific CSA pattern is considered. In this exercise, the goal is to leave the rest of the composition empty, thus only playing the patterns. This creates time/space to prepare the pattern’s execution. Besides a more precise and decisive execution, it is my hypothesis that this will raise my awareness of the right moments to apply the patterns. In our weekly lessons, main subject teacher Jarmo Hoogendijk repeatedly described this awareness as ‘choosing-your-moments-to-strike’.

VIDEO - Practice example #1 - CSA Pattern #6 <USB| Intervention Cycle #3: IC3_Application practice ex.1.mov>

Exercise #2: Use the play-along device (iRealbook) as a chord-progression reference and only play the pattern in its given mode, at its given location. In each exercise, only one specific CSA pattern is considered. In this exercise, the goal is to connect the patterns with improvised phrases. In other words: play the chord progression like an improvisation, but involve the given applications of the CSA pattern.

VIDEO - Practice example #2 - CSA Pattern #6 <USB| Intervention Cycle #3: IC3_Application practice ex.2.mov>

<Example for exercise 1 and 2: Pattern #6>
Exercise #3: Use the play-along device (iRealbook) as a chord-progression reference and only play the pattern in its given mode, at its given location. In this exercise, all CSA patterns are considered. Each new practice round should involve different CSA patterns, executed at different moments in the composition. The spaces between the applied CSA patterns can be used for improvised phrases or left open.

It is my hypothesis that this structured practice approach will increase my versatility in appliance of the CSA patterns.

NOTE: Taken into consideration that there is a difference in the amount of possible applications between the CSA patterns, I limited the moments of (possible) application in this exercise to five for each pattern.

VIDEO - Practice example #3 - <USB| Intervention Cycle #3: IC3_Application practice ex.3.mov>
Exercise #3:

- Pattern #1 C-mode
- Pattern #2 C-mode
- Pattern #4 G-mode
- Pattern #5 C-mode
- Pattern #2 C-mode
- Pattern #2 C-mode

Trumpet in Bb

1. Pattern #1 C-mode
   - Bm7
   - Am
   - Gm
   - Bbm
   - Eb/F#)

2. Pattern #1 C-mode
   - Bm7
   - Am
   - Gm
   - Bbm
   - Eb/F#)

Pattern #2 Bb-mode
- Pattern #5 F-mode
- Pattern #6 C-mode

Pattern #3 Bb-mode
- Pattern #4 G-mode
- Pattern #5 C-mode
- Pattern #3 Bb-mode
- Pattern #5 F-mode
- Pattern #6 E-mode

Pattern #2 Bb-mode
- Pattern #4 G-mode

Pattern #1 C-mode
- Pattern #4 G-mode
- Pattern #6 E-mode

Pattern #7 G-mode
- Pattern #8 G-mode
- Pattern #2 Eb-mode

Pattern #4 G-mode
- Pattern #6 E-mode
- Pattern #8 G-mode

Pattern #6 A-mode
- Pattern #8 G-mode
- Pattern #3 F-mode
- Pattern #7 G-mode
- Pattern #6 D-mode
- Pattern #7 D-mode

Pattern #6 A-mode
- Pattern #8 G-mode
- Pattern #3 F-mode
- Pattern #7 G-mode
- Pattern #6 D-mode

Pattern #7 G-mode
- Pattern #8 D-mode
- Pattern #7 D-mode

Pattern #8 D-mode
- Pattern #4 A-mode

Pattern #5 F-mode
- Pattern #8 D-mode
- Pattern #4 A-mode

Pattern #6 A-mode
- Pattern #8 G-mode
- Pattern #3 F-mode
- Pattern #7 G-mode
- Pattern #6 D-mode
- Pattern #7 D-mode

Pattern #5 F-mode
- Pattern #8 D-mode
- Pattern #4 A-mode

Pattern #6 A-mode
- Pattern #8 G-mode
- Pattern #3 F-mode
- Pattern #7 G-mode
- Pattern #6 D-mode
- Pattern #7 D-mode

Pattern #5 F-mode
- Pattern #8 D-mode
- Pattern #4 A-mode
Reference Recording #6: “Katrina Ballerina” (W. Shaw)

This final recorded version of an improvised solo on Woody Shaw’s composition “Katrina Ballerina” also presents the artistic result of my research. In this final Reflect & Assess, I hope (and expect) to be able to show how the extensive practice of my CSA Patterns, combined with analysing the possibilities of application, led to fluent application of my CSA Patterns.

VIDEO - Reference Recording #6: <USB| Intervention Cycle #3|Video’s/ RR#6 Katrina Ballerina (+transcr).mp4>

Reflect

Jan van Duikeren:

‘Sounds good, well done! Personally, I think it has been a big improvement that you take more time to develop ideas in your solo. This results in more overview and a natural flow. Your musical story makes more sense that way. I even think your story gets much more exciting that way, while you create an expectation for ideas to come. The space and time you grant yourself facilitates new ideas. Furthermore, your timing benefits of it, while you play more decisive and secure.’

Dick de Graaf:

‘A nicely and methodically constructed solo. In the three chorusses of improvisation, you gradually build up from a clear sequence deducted from the melody in the very first A1 section, that you -tastefully- refer to in the A3 of your third chorus. In the A1 and A2 parts of the second chorus, you interact with the pianist, while the same sections in your third chorus are almost fully played in sixteenth notes. Considering the last A parts of the first and second chorus: both times you end in Woody style with a surprisingly “out” sounding lick, as a sort of loosely approached turnaround.

Considering the B parts, you take it easy in the first chorus, closing off with a methodic pattern, but while playing the second B you further develop patterns, ending with again a sequence. In your third B part, I noticed that I was longing for a reference to the original pentatonic idea of the composition, but then you surprise me with the very good lick there in the last bars.

The best part of the recording is saved for the end. In the improvised CODA you casually improvise in interaction with Matthijs. Well appreciated, here it seems that you now are able to bring up your new patterns more spontaneously then before.

To summarize, this first time recorded with a live pianist shows that you are still somewhere between "rehearsing on stage" and "automatically applying embodied knowledge", while in the (unforeseen?) coda you demonstrate a musically more meaningful application of your new materials.’

Jarmo Hoogendijk:

‘Well done once again. GREAT motivic development in the beginning of the improvisation + starting in bar 114. You really play with your own lyricism, vibrato and articulation, you know how to save certain specific moments (like bar 181, wow!) for paying tribute to Woody’s characteristic quicksilver and precise attack.’

Possible improvements:

- ‘Bar 63 is the only bar where you play a classic jazz phrase that “belongs” to another era.’
• ‘About your playing on the descending chords starting from bars 29, 69 and 109: the patterns do absolutely fit perfectly, but to me these are the spots where your playing sounds least spontaneous (or too much prepared, especially from bar 109), whereas your overall playing in this tune is one of your most successful examples of improvising with a natural flow of beautiful/spontaneous ideas.’

• ‘In this recording it seems that most of your recently found CSA language does appear in the outtro (like bars 171, 174), which is absolutely no problem. These kind of ‘newly discovered’ phrases take time, you have to ‘grow into them’, and if it takes several minutes into your solo before they start appearing: no problem at all, also without any of these new ideas it would have been a great solo!’

Ruud Breuls:

‘I think your concepts of Woody Shaw’s playing come out much more now, on a musical way instead of a mechanical way. And that is a big improvement, with which you can evolve your own signature style. That signature style is mainly based on the decisiveness of the execution, inspired by the auditive aspect of what you pick up from your jazz heroes, with which you lay down your own way of playing, from the heart. And this can only grow from here, Teus. And that is great.’

Possible improvements:

‘In the matter of Woody’s playing: what you could implement even more is his playfulness, his ‘lightness’; dynamics and for example his peculiar vibrato, just for fun. Also as a musical reference to your appreciation of his legacy, which is already present in your customised harmonic concept. It is not only the harmonic concept that counts, but also the way you do it.’

Bobby Shew:

‘I enjoyed hearing how you maneuvered through those changes. The first chorusses were especially enjoyable because of your clever use of ‘motifs’ and elongated-sustained bits to balance the listeners experience. What makes ALL forms of music difficult to communicate to a listener is the subject of intervals. Developing the ear to hear intervals that create certain emotional response without overwhelming the listener is a deep subject. Learning to find a balance between predictability and surprise as we create spontaneously without manufacturing a solo, is where genius lies, I think. You are such a fine player, Teus, I am lucky to have met you.’

Assess

While transcribing (and listening to) Reference Recording #6, to my content, I was able to locate an extensive amount of CSA Patterns that did not interrupt the musical story. In my opinion, the patterns supported the musical story and gave me more options harmonically. I could not locate any moments/sections where it sounded like a pattern exercise. In addition, almost all CSA-patterns played in Reference Recording #6 are modified to the given situation. It is my hypothesis that this is a demonstration of how the patterns are indeed (starting to get) implemented in my jazz language.

As Jan van Duikeren states in the Reflect-chapter of this final recording, I notice a sense of space in my solo. I took the time needed to develop my ideas and executed them decisively, which I believe benefits the expressiveness. An example can be found in the quote of the melody in bar 2. I modify the quote throughout the chord changes that follow, ending in bar 9. Next, I took a short moment of rest after which I switched to a new, quadruplet-based, idea which I again modify/adapt to the chord changes that follow (bars 11-14). These first sixteen bars are concluded with a clear line on the II-V progression of bar 15, leading to the root in bar 16.
In bar 20, the first CSA Pattern appears, Pattern #3 in Bb mode over C7#11 and Bbmaj7. The fourth group of four notes of this pattern is modified to make a better connection to the third of C7#11.

Pattern #3 appears again in bar 27, transposed to mode B and again modified, starting from the second group of four notes. Prior to these two bars, bar 25 is an example of a new reach (in his feedback to my previous reference recordings, Bobby Shew repeatedly pointed out to me that being aware of the principle Reach&Withdraw benefits the story-telling factor of my solos). It follows after a withdraw in bars 22-24. In addition, the descending motion of Pattern #3 can be seen as a new withdraw.
My approach to the descending minor sequence of “Katrina Ballerina”, appearing for the first time in bar 29, turned out to be based on perfect fourth interval patterns. In bars 29-32 (chorus 1) and 69-72 (chorus 2) I choose a descending motion, while in bars 109-112 (chorus 3) my approach is ascending, creating more tension. The level of energy in the third improvised chorus is higher than the previous choruses and I am of the opinion that bars 109-112 reflect that energy.

Pattern #1 (mode C) is applied in bar 40 to connect the first and second solo chorus. The last group of four notes of this pattern are modified; the first note of group four is sustained (half note). Evidently, this gives me the time to immediately react to the rhythmic information given by the piano player, to which I can respond later in that bar (41).

It is my hypothesis that my extensive practice of perfect fourth interval exercises results in the application of a perfect fourth interval-based pattern starting in bar 45. It is modified to match to the chordal information of bars 46 and 47.

CSA Pattern #6 (mode F#) is applied and modified in bar 55. During the quasi-experiment of Intervention Cycle #3, the rules of the experiment dictated that the success of an application of a CSA pattern depends on whether the first
and last group of four notes match the chordal information. In this situation, the F# does not match Bm7b5, thus it would be fair to say that this application is unsuccessful.

Bars 57-64 show a diverse approach of the given chordal information. In bars 57-60, I followed the given chords with an ascending motion. I approached the two bars that follow (61-62) as C7#11. In the next two bars (63-64), I withheld the sharp 11 and played a C7-(bebop)-based pattern over both bars.

In the quasi-experiment of Intervention Cycle #3, the (amount of) possibilities of application for my CSA patterns was increased by the overarching C-pentatonic character of the first six bars of “Katrina Ballerina”. While the chord changes of these first six bars match the first six of the last eight bars, I locate a display of the C-pentatonic (or A-minor pentatonic) scale in bars 73-78, with an exception in bar 76 (the note F). The display is interrupted by a chromatic resolution for the II-V-I progression in bars 79-80, after which it is continued in bar 81 to stress the connection between the last A-section of chorus 2 and the first A section of chorus 3. The C-pentatonic mode is continued throughout bars 81-84 with a harmonic sidestep in bar 82.
I can recall my emotional state at this moment of the solo. I felt an increase in energy and the desire to go ‘all out’ and take a considerable harmonic sidestep after the prior setting of the C pentatonic character. I opted for an application of CSA Pattern #8 (in mode G) over Bbmaj7#11 and Abmaj7#11. In order to make the connection to bar 87, I added the (modified) quote of Woody Shaw which CSA Pattern #8 is based on, thus following the same chordal information as CSA Pattern #8 (G7-Eb-B7—…). Instead of returning to G7 (like in Pattern #8), I opted for a stretch of the B7 chord to connect the G# minor chord to the Bb minor chord. The G7-based material is then placed on beat 3 of bar 87 and the full bar 88, to mark the return to harmonic consonance while matching the chordal information of E7#9.

To me, these four bars are a display of the development I went through during my artistic research and the successful outcome of it. The purpose of this particular research is to find a structured way to be able to take harmonic sidesteps when I feel the situation asks for it, rooted in my intrinsic artistic need to express myself beyond harmonic borders. I am of the opinion that my CSA patterns give me just that.

Woody Shaw over Am11, “Rahsaans’ Run” (Rosewood, 1979 track 4)
As concluded earlier (Intervention Cycle #2), I no longer feel resistance against involving bebop-based phrases in my improvised solos. It is my hypothesis that my jazz vocabulary is sufficiently modernized now, by the added CSA patterns and the extensive practice (and use) of perfect fourth intervals. In addition: in the face-to-face interview of Intervention Cycle #2, Alex Sipiagin stated: ‘when you listen carefully, all Woody’s basic phrases are based on the traditional bebop phrases.’

I interpret the arpeggio-based phrase that starts in bar 91 as to be rooted in the bebop-era, as are the bars that follow (92-96). This reference to bebop is followed by one of my CSA patterns, Pattern #3 in mode Bb, in bar 97.

In bar 101, similar to bar 61, my approach to Bbmaj7 is to anticipate the chordal material of the bar that follows (C7#11, bar 102).

One bar later (bars 103-104), again similar to an earlier situation (bar 63), the approach over both chords is C7, withholding the sharp 11 (the note F#) of C7#11. The pattern played in bar 103 is a modified version of exercises structured by Richie Vitale (Intervention Cycle #1), based on the pentatonic material of Woody Shaw.

Starting in bar 113, I locate the final withdraw of the solo. The melody is quoted and modified, in my opinion meant to return to a sense of recognition of the original song. The note B in bar 117 (Bbmaj7#11) feels misplaced, as does the note A in bar 118 (Abmaj7#11), also taking in consideration that they are both within a minor second interval from the root of the chord. When analysed, the note material of these last four bars of the improvised solo shows a strong A-minor (Aeolian) character. This does not match the chordal information of bars 117-118 and will be a focal point in my future study of this composition.
The outro of the composition has a pedal-like character, residing around C7b9#11. I experienced a certain freedom to experiment with the application of a few of my CSA patterns here, although they do not all match the chordal information. Pattern #6 meets the criteria of the quasi-experiment of Intervention Cycle #3 except for the final note (the note F discredits the sharp-11 sound of C7b9#11). The flat 9 and sharp 11 are also withheld in the G-minor mode of Pattern #7 (bars 174-175) and in Pattern #1 in C-mode (bar 177-178). When strictly following the quasi-experiment parameters of the data collection of Intervention Cycle #3, the application of all three patterns should be considered unsuccessful here.

I can recall that at that moment, I did not experience any discredit to the chordal consonance, mainly due to the pedal-like character of the outro. An opinion shared by my research-coach, Dick de Graaf, who stated in his feedback that ‘the best part is saved for the end’ and who could ‘well appreciate’ the application of the patterns in this outro. I consider this aspect food-for-thought for my future study and practice of my CSA patterns. Even if there are ‘rules’ for deciding what can be considered as accepted consonance, arguably, they can be stretched by the decisiveness of the pattern played by the performer and the musical ear of the listener.
Conclusion Reflect & Assess

Based on my own assessment and the feedback of my network of experts, I conclude that I succeeded in playing an improvisation on “Katrina Ballerina” that displays a clear musical story, with a strong sense for motivic development, well executed CSA-patterns and a clear build up of the solo. It is my hypothesis that the increase of harmonic variety, caused by the successful implementation (and modification) of my CSA-patterns, plus the extensive use of perfect fourth intervals, display that my jazz language was indeed extended and modernised during the course of this artistic research.

Possible improvements, for future reference:

- The descending minor sequence sounds least spontaneous, look for more organic ways to approach them
- Try to involve aspects of the ‘lightness’ that Woody Shaw adds to his playing; such as dynamics, peculiar vibrato
Appendices

List of included media (USB)

**Intervention Cycle #1**

Reference Recording #1: <USB| Intervention Cycle #1/Video’s/RR#1 Big Four.mp4>
Reference Recording #2: <USB| Intervention Cycle #1/Video’s/RR#2 Big Four.mp4>

Pattern C, II-V-I: <USB| Intervention Cycle #1/Video’s/Quasi-Experiment/IC1_Pattern C over II-V-I.mp4>
Bill Adam Routine: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Bill Adam routine-leadpipe.mp4>
Jazz phrasing 86bpm: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Jazz phrasing 86bpm.mp4>
Jazz phrasing 128bpm: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Jazz phrasing 128bpm.mp4>
Pattern C at 100bpm: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Pattern C - 100bpm.mp4>
Pattern F at 78bpm: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Pattern F - 78bpm.mp4>
Sing outside patterns: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Sing Outside Patterns_Fm.mp4>
Singing Pattern A: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Sing pattern A.mp4>
Maximum Mastery - phrasing: <USB| Intervention Cycle #1/Video’s/Intervention/IC1_Phrasing MM.mp4>

**Intervention Cycle #2**

Reference Recording #3: <USB| Intervention Cycle #2/Video’s/RR#3 All Things Being Equal Are Not.mp4>
Reference Recording #4: <USB| Intervention Cycle #2/Video’s/RR#4 All Things Being Equal Are Not.mp4>

Example 1a-1c: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example1a-1c.mp3>
Example 1d: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example1d.mp3>
Example 1e: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example1e.mp3>
Example 2: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example2.mp3>
Example 3: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example3.mp3>
Example 4: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example4.mp3>
Example 5: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example5.mp3>
Example 7a: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example7a.mp3>
Example 7b: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example7b.mp3>
Example 8a: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example8a.mp3>
Example 8b: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example8b.mp3>
Example 8c-8f: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example8c-8f.mp3>
Example 8g-8i: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example8g-8i.mp3>
Example 8j: <USB| Intervention Cycle #2/Audio-Interview/IC2_interview – example8j.mp3>

Pattern #1 at 58bpm: <USB| Intervention Cycle #2/Video’s/Intervention/Pattern #1 58bpm.mp4>
Pattern #2 at 58bpm: <USB| Intervention Cycle #2/Video’s/Intervention/Pattern #2 58bpm.mp4>
Pattern #3 at 78bpm: <USB| Intervention Cycle #2/Video’s/Intervention/Pattern #3 78bpm.mp4>
Pattern #3 on Abmaj7b11: <USB| Intervention Cycle #2/Video’s/Intervention/Pattern #3 on Abmaj7b11.mp4>
Perfect Fourth Ex.5 at 106bpm: <USB| Intervention Cycle #2/Video’s/Intervention/Perfect Fourth Ex.5 106bpm.mp4>
Perfect Fourth Ex.9 at 58bpm: <USB| Intervention Cycle #2/Video’s/Intervention/Perfect Fourth Ex.9 58bpm.mp4>

**Intervention Cycle #3**

Reference Recording #5: <USB| Intervention Cycle #2/Video’s/RR#5 Katrina Ballerina.mp4>
Reference Recording #6: <USB| Intervention Cycle #2/Video’s/RR#6 Katrina Ballerina (+transcr).mp4>

Pattern #1 mode C – bars 3-4: <USB| Intervention Cycle #3/Video’s/Quasi-experiment/IC3_Pattern1_C bars 3-4.MOV>
Pattern #2 mode Bb – bars 5-6: <USB| Intervention Cycle #3/Video’s/Quasi-experiment/IC3_Pattern2_B bars 5-6.MOV>
Pattern #3 mode Bb – bars 11-12: <USB| Intervention Cycle #3/Video’s/Quasi-experiment/IC3_Pattern3_Bb ex.1 bars 11-12.MOV>
List of references

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- Shaw, Woody (1978), Rosewood [CD]. Columbia Records
- Shaw, Woody (1978), Stepping Stones: Live At The Village Vanguard [CD]. Columbia Records
- Shaw, Woody (1981), United [CD]. Columbia Records
- Sipiagin, Alex (2010), Generations – A Tribute To Woody Shaw [CD]. Criss Cross Jazz
- Vitale, Richie (published online June 13th 2016), Pentatonic Patterns In Soloing. Youtube: goo.gl/Y6MBVq
- Young, Larry, 1966 Unity [CD]. Blue Note

Interviews (audio):
Network of experts (in alphabetical order)

- **Breuls, Ruud** – renowned jazz trumpet soloist, who I invited to comment on Intervention Cycle #2. I rate Ruud Breuls as an expert in balanced play, in particular in ballads. In regard to the ballad “All Things Being Equal Are Not” of Reference Recordings #3 and #4, it was my hypothesis that the addition of Breuls to my network of experts would add value to its feedback. Amongst other aspects, his feedback in regard to leaving considerable space between phrases, as well as connecting chords with my CSA-patterns benefitted my solistic approach in the last two intervention cycles.

- **Duikeren, Jan van** – guest main-subject teacher and jazz/pop trumpet soloist. During our main-subject lessons, we frequently discussed the jazz language of Woody Shaw and the implementation of my CSA-patterns. In these lessons, Van Duikeren frequently mentioned the impact of motivic development to my musical story. My successful application of motivic development was mentioned by Jarmo Hoogendijk in his feedback regarding the artistic result.

- **Graaf, Dick de** – Ph.D. in Music, my research coach during the second year of my artistic research as well as my ensemble coach at Codarts. Due to his own, extensive experience in researching musical material, Dick was able to offer me various guidelines in the procedural approach of an artistic research, as well as being aware of the impact of specific terminology. In addition, De Graaf repeatedly challenged me to use live musicians for my reference recordings, which I did in Reference Recording #5 and #6.

- **Hoogendijk, Jarmo** – my main-subject teacher and research coach during the first year of my artistic research. Hoogendijk shares my appreciation for Woody Shaw’s intellectual legacy and was able to offer me various insights into Shaw’s harmonic approaches beyond functional harmony. Amongst other aspects, his feedback was focused on rhythmic variety, as well as being aware of the musical era of my jazz language.

- **Lynch, Brian (US)** – renowned jazz-latin trumpet soloist who recorded Madera Latino – A Latin Jazz Perspective On The Music Of Woody Shaw. As a part of his feedback, Lynch challenged me to involve shorter patterns and motifs of perfect fourth intervals into my daily practice, to support the open sound of my CSA-patterns.

- **Schaap, Ab** – Codarts teacher, expert in relations between classical and jazz music. Schaap stressed the importance of organic play in my improvisations.

- **Shew, Bobby (US)** – renowned jazz trumpet soloist who knew Woody Shaw personally. I met Bobby Shew in Sao Paulo in 2016, where he recommended me to research The Lydian Chromatic Concept Of Tonal Organization by George Russell which, to his opinion, had influenced Woody Shaw’s playing. Furthermore, the main focus of Shew’s feedback was based on the honesty of my patterns. He repeatedly stressed the power/impact of only playing what one truly hears.

- **Sipiagin, Alex (RUS)** - renowned jazz trumpet soloist, recorded Generations – A Tribute To Woody Shaw. In a face-to-face interview with Sipiagin, we discussed the intellectual legacy of Woody Shaw and the implementation of his jazz language into that of his (and my) own. The interview became a tipping-point in my research, after which I changed its emphasis from creating patterns to the implementation of them.

- **Reijngoud, Ilja** – renowned jazz trombone soloist. I rate Reijngoud as a world-class jazz trombone player, who also extensively practiced scale-based models and variations. As a personal note: Reijngoud’s way of playing has always reminded me of Steve Turre, who was Woody Shaw’s sideman for at least a decade.
Full Transcriptions

Reference Recording #1: “Big Four” (T.D. Nobel/D. Herweg)

Big Four
Reference Recording; solo transcription (Bb score)

Trumpet in Bb

3 | interlude | trumpet solo starts | G(6-2-4) | melody quote

(piano)

4th's Gm | 4th's Bm | Film sound

12 | Cmaj7/Eb/G

17

22 | Gm7/C | Gmin/maj | G dorian | G aeolian

26

31 | B pentatonic

35 | Gm | melody quote

(piano)
repeating B pentatonic pattern

attempt of self-designed pattern Gm with C#m, using mirroring

repeating bebop quote

Bbm sound over Ebm7

4th pattern, based on Woody Shaw

Ab and Bb triads over G#7#11
self-designed pattern with Gm and C#m, using mirroring

repeating typical bebop quote

Woody Shaw-inspired descending chromatics

Woody Shaw 4th pattern

(piano)
Reference Recording #2: “Big Four” (T.D. Nobel/D. Herweg)

Big Four
Reference Recording #2 - solo transcription (Bb score)

Trumpet in B♭

3
Tpt.  trumpet solo starts
G(sus4)  melody quote

7
cross-symmetric approach Gm-C♯m (Pattern #3)

11  (rhythm section)
Tpt.  C♯maj(#11)/G

15
Tpt.  approached as Fm(aeolian) over C♯maj(#11)/G

19  (rhythm section)
Tpt.  Gm7/C

23
Tpt.  approached as C7

27
Tpt.  C♯m(add13)

31
Tpt.  Bpent in perfect fourths over C♯m
35  \textit{Gm} \quad \textit{melody quote} \quad \textit{perfect fourths, first part of Pattern \#3}

\begin{align*}
\text{Tpt.} \\
7 & \text{Cm} \\
& \text{Bbm}
\end{align*}

\begin{align*}
\text{Tpt.} \\
7 & \text{F\#m} \\
& \text{modifying quote into new chord}
\end{align*}

39  \text{perfect fourths pattern over descending minor sequens}

41  \text{F\#m}

45  \text{Tpt.} \quad \text{rushed}

49  \text{Tpt.} \quad \text{bebop-oriented quote}

51  B\#'t\text{alt.} \\
\text{Cm(melodic)arpeggio}

55  \text{Tpt.} \quad \text{anticipating Gm}

59  \text{Tpt.} \quad \text{pentatonic approach over descending minor sequens}

61  \text{F\#m} \\
\text{(whole tone) ascending line of perfect fourths}

65  \text{Tpt.} \quad \text{Gm}

69  \text{Tpt.} \quad \text{Cm}
111 Gm
Bbpent over Gm in perfect fourths

115 Cm
Bbm

117 F#m played as C#m over F#m

121 Gm
cross-symmetric approach Gm-C#m

124 Cm
Bbm

127 B7
Woody Shaw quote ('Stepping Stone')

131 Em

135 Am
Gm
moment of confusion, playing Fm over Ebm

137 Ebm

141 Em

145 Am
Gm
bebop-oriented phrase
Reference Recording #3: “All Things Being Equal Are Not” (O. Gumbs)

All Things Being Equal Are Not
Reference recording #3; solo-transcription (Bb score)

\[ \begin{array}{c}
\text{light swing sixteenth notes} \\
\text{2+4 Bartok/Shaw motif} \\
\text{2+4 Bartok/Shaw motif} \\
\text{sextuplet approach} \\
\text{16th notes swing feel} \\
\text{Cm anticipation} \\
\text{Cm-maj7} \\
\text{ Richie Vitale Shaw-exercize} \\
\text{sus-approach} \\
\text{tension} \\
\text{release} \\
\text{space!} \\
\end{array} \]
Richie Vitale Shaw-exercize

A♭maj7(#11)

Abmaj7(#11)

Woody Shaw quote "Rosewood" solo

Fmaj7#11 approach

B♭3(b9)

F♯(sus4)

2+4 Bartok/Shaw motif

Dbmaj7(#11)

bebop-oriented jazz-language

Cmaj7

pentatonic approach (G♭m)

pentatonic approach (Am)

Abmaj7(#11)

repetition (bar 25)

2+4 Bartok/Shaw

CSA pattern #6

Gm+C♭m

Bm(♭5)
Woody Shaw quote modification

'Live In France 1979'

Tpt.

38 Bm(5)

39 E13(sus4)

big intervallic leaps

40 Cm

Cm maj7 approach in thirds

41 E13(sus4)

Cm anticipation

42 Cm

pent over Esus

perfect fourth pattern with intervallic embellishment

43 Cm

Bb pentatonic pattern over Cm (Csus approach)

44 E13(sus4)

45 Cm

46 E13(sus4)

47 Cm

48 E13(sus4)

Cm anticipation

49 Cm

50 Cm

51 E13(sus4)

motif development

52 Cm

53 Cm

even
75 Bm\(^{(5)}\)  Woody Shaw quote modification 'All Things Being Equal Are Not'  movement in perfect fourths

76 Bm\(^{(5)}\)  B\(^{3}\)(b9)

E\(^{13}\)(sus4)  Apent over Esus (Miles Davis "Walkin" quote)

79 Cm\(^{3}\)  color change  Bbpent over Cm (Csus approach)

81 E\(^{13}\)(sus4)  Apent over Esus  2+4 Bartok/Shaw motif

83 Cm  space!

85 E\(^{13}\)(sus4)  motif development

87 Cm  estimated transcription  repeat of bar 49, 50 motif

88 E\(^{13}\)(sus4)

89 Cm anticipation

91 Cm  even  big tension build

Tpt.
Reference Recording #4: “All Things Being Equal Are Not” (O. Gumbs)

All Things Being Equal Are Not
Reference Recording #4; solo transcription (Bb score)
CSA Pattern #6

Tpt. 20

CSA Pattern #3

Tpt. 23

Bb pentatonics

Tpt. 25

B pentatonics

Tpt. 27

Cmaj anticipation

Tpt. 29

motif development

Tpt. 31

Gm pentatonics

Tpt. 33

Gm pent.  
Fm pent.  
Gm pent.
Clifford Brown quote, modified in 4th's

Tpt.

53 Cm

Tpt.

55 G\(^9\)(sus4)

Tpt.

57 Eb\(^9\)

58 Eb\(^9\)

59 F\(^5\)\(^6\)

A\(_\#\)maj7(#11)

Lee Morgan quote

63 CSA Pattern #7

65 F\(_\#\)maj over F\(_\#\)sus

67 Dmaj7(#11)

69 Cmaj7 anticipation

CSA Pattern #3 modification

F\(_\#\)(sus4)/B\(_\#\)

Am\(^11\)
swing feel

Cm pent.

modification of perfect fourth exercise of I.C. #2

Gm pentatonics

based on CSA P.#3

perfect fourth ex. modification

bebop oriented chromatics

Film sound
Reference Recording #6: “Katrina Ballerina” (W. Shaw)

Katrina Ballerina

RR#6: solo transcription (Bb part)

In the first decade of his musical career, Nobel toured extensively with the Rotterdam Ska Jazz Foundation, attending festivals in over fifteen countries in Europe. He worked as a sectionplayer in various pop-acts such as Caro Emerald, Kyteman Orchestra and Illicit and played over 700 shows in musicaltheater productions for Albert Verlinde and Joop van den Ende, such as Fame, Grease, Hairspray and Saturday Night Fever.

In 2010, Teus Nobel won the audition for trumpet soloist at the Dutch Royal Airforce Orchestra, where he is employed presently. This professional pop- and jazz-orchestra frequently performs compositions written by Nobel.

His debutalbum *Flow* was released in 2012, followed by successors *Legacy* (2014) and *Social Music* (2016). He was called out Radio 6 Soul & Jazz Talent in 2012 and won the Laren Jazz Award in 2015. Especially his second album *Legacy* was hailed extensively by the critics, including magazine Jazzism that stated that ‘the future of jazz had risen’, after which it was re-released in Japan in 2013. With his album *Social Music*, he made his debut as bandleader at the renowned North Sea Jazz Festival (2016).

Teus Nobel has performed and recorded with, a.o., Caro Emerald, Frank McComb (US), Kyteman Orchestra, Frazey Ford (CAN), Brandon Flowers (US), Candy Dulfer, Hans Dulfer, Bart Wirtz, Jef Neve (B), Qeaux Qeaux Joans, Ntjam Rosie, Ilja Reijngoud, Jaqueline Govaert and Trifid and performed concerts in over twenty-five countries worldwide, including Brazil, Ghana, Canada and Russia.

‘*Teus Nobel is one of those once-in-a-generation guys that brings it all to the table. He is an unyielding trumpeter with a true sense of time and patience, with a compositional voice that is as original as it is refreshing.*’

Christian Scott (US)