

TABLE OF CONTENTS

PROLOGUE.....	1
CHAPTER 1 – INTRODUCTION	2
PART 1: WHY I CHOOSE TO RESEARCH MUSIC IN SPEECH.....	2
PART 2: THE NEED FOR CURRENT STUDY.....	2
PART 3: METHODOLOGY.....	4
PART 4: LIMITATIONS IN THIS RESEARCH	5
PART 5: LITERATURE REVIEW	6
PART 6: SUMMARY.....	7
CHAPTER 2 – THE IMPROVISATIONAL SPEECH TOOLBOX.....	8
PART 1: BASIC DEFINITIONS AND TERMS.....	8
PART 2: HUMAN SPEAKER VS JAZZ IMPROVISER.....	11
PART 3: SUMMARY.....	12
CHAPTER 3 – THE SPEECH TRANSCRIPTION PROCESS	13
PART 1: THE SELECTION PROCESS.....	13
i) <i>Why transcribe a speech?.....</i>	13
ii) <i>Good Speech, Bad Speech</i>	14
iii) <i>Unlocking speech.....</i>	14
PART 2: METHODS OF TRANSCRIBING	15
i) <i>Introduction.....</i>	15
ii) <i>The segmental listening/writing method.....</i>	16
iii) <i>The repetition ear method.....</i>	18
iv) <i>The reading method</i>	19
v) <i>The singing method.....</i>	19
vi) <i>The real time self-transcription method.....</i>	20
PART 5: SUMMARY.....	21
CHAPTER 4 – TRANSCRIPTIONS – AN ANALYSIS	23
PART 1: INTRODUCTION	23
PART 2: TRANSCRIBING ANALYSIS: METHODOLOGY	23
PART 3: ERIC DOLPHY, ‘CHASIN’ THE TRANE’	26
i) <i>Dolphy does not sing.....</i>	26
PART 4: KEITH JARRETT, ‘AUTUMN LEAVES’	28
i) <i>7 steps to Jarrett.....</i>	28
PART 5: DONALD TRUMP, ‘INAUGURATION SPEECH’	30
i) <i>Chief Justice Roberts.....</i>	30
ii) <i>All of our people</i>	30
iii) <i>Many many years to come.....</i>	31
PART 6: NOEL PEARSON, LEIGH SALES, AND PAUL KEATING, ‘WHITLAM’S FUNERAL’	32
PART 7: PAULINE HANSON AND JUSTIN SMITH, RADIO INTERVIEW 2GB	35
PART 8: ADOLF HITLER	38
PART 9: WALTER CRONKITE-ANNOUNCING THE DEATH OF JOHN F KENNEDY	39
PART 10: A DUTCH PODCAST ‘NICKNAMES’	40
PART 11: A SPANISH PODCAST, ‘GOBIERNO DE AUSTRALIANO’	42
PART 12: JASON MORAN TALKS TO HUE BLANCES.....	44
PART 13: SUMMARY.....	46
CHAPTER 5: HARMONISATION	47
PART 1: THE NEED TO HARMONIZE SPEECH	47
PART 2: METHODOLOGY.....	47
i) <i>General Terms.....</i>	48
PART 3: HARMONISATION IN TRANSCRIPTIONS	50

<i>i)</i> <i>Samantha Ratnam Harmonisation</i>	50
<i>ii)</i> <i>Trump Harmonization</i>	52
<i>iii)</i> <i>King George VI 'The King's Speech'</i>	52
PART 5: SUMMARY.....	54
CHAPTER 6 - A TRANSCRIPTION BECOMES A COMPOSITION.....	55
PART 1: THE IMPROVISATIONAL FRAMEWORK COMPOSITION	55
<i>i)</i> <i>Donald Trump medley</i>	55
<i>ii)</i> <i>Martin Luther King Jr, 'I have a dream'</i>	59
<i>iii)</i> <i>Eulogy</i>	59
PART 3: SUMMARY.....	61
CHAPTER 7 - DEVELOPING THE IMPROVISATIONAL EAR	62
PART 1: CREATING IMPROVISATIONAL MELODY LINES BASED ON SPEECH PATTERNS	62
<i>i)</i> <i>Developing ear training</i>	62
<i>ii)</i> <i>The jazz player's improvisational performance</i>	63
PART 2: THE NEW SPOKEN "JAZZ LICKS"	63
<i>i)</i> <i>Resolving to the 3rd</i>	63
<i>ii)</i> <i>Resolving to the 5th</i>	64
<i>iii)</i> <i>Resolving to the 7th</i>	65
<i>iv)</i> <i>Resolving to the 9th</i>	66
<i>v)</i> <i>Resolving to the #11</i>	67
<i>vi)</i> <i>Resolving to the 13th</i>	67
PART 3: SUMMARY.....	68
CHAPTER 8 - EXPERIMENTS TO DEVELOP THE IMPROVISATIONAL EAR	70
PART 1: THE PHILOSOPHY BEHIND THESE EXPERIMENTS	70
PART 2: THE EXPERIMENTS.....	71
<i>i)</i> <i>Harmonic Experiment</i>	72
<i>ii)</i> <i>The Spoken Melodic Experiment</i>	72
<i>iii)</i> <i>Nicolas Slonimsky Variation Experiment</i>	73
<i>iv)</i> <i>The Self-Transcription Experiment</i>	76
<i>v)</i> <i>The Simple Tune/Complex Harmony Experiment</i>	77
<i>vi)</i> <i>The Composed Experiment</i>	78
<i>vii)</i> <i>The Composed Grace Note Intervallic Experiment</i>	78
<i>viii)</i> <i>Recordings of improvisations Experiment</i>	79
PART 3: SUMMARY.....	79
CHAPTER 9 - DISCUSSION AND CONCLUDING REMARKS	80
FURTHER RESEARCH	82
BIBLIOGRAPHY	84
CD RECORDINGS AND DVDs.....	89
APPENDIX II - LIST OF EXPERIMENTS	90
APPENDIX III - LIST OF VIDEO EXAMPLES	91
APPENDIX IV - LIST OF AUDIO EXAMPLES	93
APPENDIX V - ORIGINAL COMPOSITIONS.....	94

LIST OF FIGURES & TABLES

CHAPTER 1 – INTRODUCTION

FIGURE 1-1 LOOPED VOICE ON 'RINGING MY PHONE (STRAIGHT OUTTA ISTANBUL) 'MORAN'-NEVILLE..... 3

CHAPTER 2 – THE IMPROVISATIONAL SPEECH TOOLBOX

TABLE 1. HUMAN SPEAKER VS. JAZZ IMPROVISER-COMMUNICATION 11

CHAPTER 3 – THE SPEECH TRANSCRIPTION PROCESS

FIGURE 3-1 AUTUMN LEAVES MELODY 15

FIGURE 3-2 SEGMENTED LISTENING/WRITING METHOD (TOP) VS. REPETITION EAR METHOD (BOTTOM)-COKER 18

CHAPTER 4 – TRANSCRIPTION – AN ANALYSIS

FIGURE 4-1 SPEECH TRANSCRIPTION ANALYSIS WORKFLOW 23

TABLE 2 SCALE DEGREE AND TERM ABBREVIATIONS USED IN THIS PAPER 25

FIGURE 4-2. DOLPHY'S WILD LEAPS..... 26

FIGURE 4-3 CHORD REFERENCE 26

FIGURE 4-4 ARP. WIDE LEAPS..... 26

FIGURE 4-5 B TONAL CENTRE DOLPHY 27

FIGURE 4-6 SAME ENCLOSURE..... 27

FIGURE 4-7 LAST FOUR BARS OF THE TRANSCRIPTION 27

FIGURE 4-8 EXAMPLE OF A TRANSCRIPTION OF A SIMPLE MELODY 28

FIGURE 4-9 GRUNTS IN JARRETT'S SOLO..... 28

FIGURE 4-10 CHROMATICISM FROM PEACOCK (B) AND JARRETT (P) 29

FIGURE 4-11 MELODIC SYMMETRY IN JARRETT'S AUTUMN LEAVES. BOTH PHRASES HAVE THE SAME MELODIC CONTOUR 29

FIGURE 4-12 MELODIC CONTOUR OF TRUMP'S FIRST SENTENCE ON HIS INAUGURATION SPEECH. ARROW REPRESENTS STARTING NOTE F3. 0.5 EQUALS SEMI-TONAL INCREMENTS 30

FIGURE 4-13 RESOLVED TRUMP'S FIRST SENTENCE..... 30

FIGURE 4-14 EXCERPT OF TRANSCRIPTION OF TRUMP 2ND SENTENCE FROM HIS INAUGURATION SPEECH. ARROWS POINT AT THE PERFECT 4TH CADENCES SEEN AT THE END OF EACH PHRASE..... 31

FIGURE 4-15 TRANSCRIPTION OF TRUMP'S THIRD SENTENCE FROM HIS INAUGURATION SPEECH 31

FIGURE 4-16 CONTOUR MAP OF PEARSON, SALES, AND KEATING. D=12, F=6.5 PEARSON AND KEATING SOUND AN OCTAVE LOWER. 0.5 = SEMI-TONAL INCREMENTS..... 32

TABLE 3 PEARSON'S SENTENCE ENDINGS 33

FIGURE 4-17 NOEL PEARSON'S, "WHAT DID THIS ROMAN EVER DO FOR US' TRANSCRIPTION (TOP) AND ENTIRE, "APART FROM ALL OF THIS, WHAT DID THIS ROMAN EVER DO FOR US? ALL NOTES (BOTTOM)..... 33

FIGURE 4-18 NOTE VALUE PROCESS. NOTES ARE ARRANGED FROM LOWEST VALUE TO HIGHEST. NO ADDITIONAL NOTES I.E. GRACE NOTES ARE PUT TO THE TABLE 34

FIGURE 4-19 VALUE OF NOTES; TOP PANEL SHOWS THE PHRASE; BOTTOM PANEL SHOWS THE CORRESPONDING VALUE NOTES. AVERAGE = 5.4. MEAN NOTE IS CLOSER TO AN E 34

FIGURE 4-20 HOW TO WORK OUT THE MEDIAN NOTE..... 34

FIGURE 4-21 FIBONACCI SEQUENCE IN MUSIC 35

FIGURE 4-22 LEAPS FOUND IN PAULINE HANSON SPEECH 35

FIGURE 4-23 INTER-PHRASAL RELATIONSHIPS SEEN IN HANSON'S SPEECH 36

FIGURE 4-24 PERFECT INTERVALS FOUND IN HANSON'S SPEECH 36

FIGURE 4-25 JUSTIN SMITH THEN PAULINE HANSON MIN 7TH ANSWERS..... 36

FIGURE 4-26 SCALE PATTERN IN HANSON'S SPEECH 37

FIGURE 4-27 SPOKEN MELODY SEEN IN HANSON'S SPEECH 37

FIGURE 4-28 THEME IN ADOLF HITLER SPEECH 38

FIGURE 4-29 WALTER CRONKITE SPEECH TRANSCRIPTION..... 39

FIGURE 4-30 DUTCH PODCAST 'NICKNAMES' TRANSCRIPTION..... 40

FIGURE 4-31 MEDIAN NOTE FOUND IN DUTCH PODCAST..... 40

FIGURE 4-32 NOTES AND THEIR CORRESPONDING VALUE. MEDIAN OF THE PHRASE EQUALS TO 2..... 40

FIGURE 4-34 NOTES AND THEIR CORRESPONDING VALUE ROW. 42

FIGURE 4-35 FINDING PHRASE MEDIAN..... 42

FIGURE 4-36 RATE OF OCCURRENCE 42

FIGURE 4-37 SPOKEN MODE (SPANISH).....	43
FIGURE 4-38 TRANSCRIPTION OF INTERVIEW BETWEEN BLANES AND MORAN.....	44
FIGURE 4-40 MORAN'S LOW NOTES 'FOUGHT IN THE WORLD WAR ONE' (B 20 – 22)	45
FIGURE 4-41 MORAN'S 'ONE HUNDRED YEARS AGO AND' NOTES AND THEIR CORRESPONDING VALUE	45
FIGURE 4-42 BLANES' 'BASS JUST LIKE WHO' NOTES WITH THEIR CORRESPONDING RATE AND VALUES	45
 CHAPTER 5: HARMONISATION	
TABLE 4 NOTATION USED IN THIS CHAPTER.....	48
FIGURE 5-1 SAMANTHA RATNAM TRANSCRIPTION	50
TABLE 5 SCALE DEGREE IN HARMONISED CHORDS	51
FIGURE 5-2 TRUMP'S PARAGRAPH 1.....	52
FIGURE 5-3 KING'S SPEECH, BARS 8 TO 9	53
FIGURE 5-4 EXAMPLE OF PERPETUAL INTERCHANGE IN THE KING'S SPEECH, BAR 102.....	53
FIGURE 5-5 EXAMPLE OF CHROMATICISM FOUND IN THE KING'S SPEECH	54
FIGURE 5-6 WIDE LEAP AFTER EXTENSIVE PERPETUAL EXCHANGE	54
 CHAPTER 6 – A TRANSCRIPTION BECOMES A COMPOSITION	
FIGURE 6-1 TYPICAL JAZZ FRAMEWORK.....	55
FIGURE 6-2 TRUMP'S FIRST SENTENCE COMPOSITION MODE BEGINS ON THE LAST NOTE OF THE TRANSCRIBED SPEECH, THE B^b	55
FIGURE 6-3 IMPROVISATIONAL FRAMEWORK BASED ON TRUMP'S FIRST SENTENCE.....	56
FIGURE 6-4 PHRASE 'ALL OF OUR PEOPLE' TAKEN FROM SECOND SENTENCE IN TRUMP'S SPEECH	57
FIGURE 6-5 TRUMP FORM 'ALL OF OUR PEOPLE' IMPROVISATION FRAMEWORK.....	57
FIGURE 6-6 TRUMP'S SECOND SENTENCE B-SECTION MELODY	58
FIGURE 6-7 SLASH CHORDS	58
FIGURE 6-8 TRUMP'S 3RD COMPOSITION IMPROVISATION FRAMEWORK	58
FIGURE 6-9 MARTIN LUTHER KING JR COMPOSITION.....	59
FIGURE 6-10 EULOGY COMPOSITION	59
FIGURE 6-11 EULOGY'S EXTENSIVE MODULATIONS BEFORE THE TONIC	60
 CHAPTER 7 – DEVELOPING THE IMPROVISATIONAL EAR	
FIGURE 7-1 RESOLVING TO THE THIRD	64
FIGURE 7-2 FINDING THE THIRD IN A NEW FRAMEWORK.....	64
FIGURE 7-3 RESOLVING TO THE 5TH	64
FIGURE 7-4 RESOLVING TO THE 5TH IN 'BLUE BOSSA'.....	65
FIGURE 7-5 RESOLVING TO THE 7TH	65
FIGURE 7-6 RESOLVING TO THE 7TH IN 'THE GIRL FROM IPANEMA'.....	66
FIGURE 7-7 RESOLVING TO THE 9TH	66
FIGURE 7-8 RESOLVING TO THE 9TH IN 'CARAVAN'	66
FIGURE 7-9 RESOLVING TO THE #11	67
FIGURE 7-10 RESOLVING TO THE #11 IN 'THERE WILL NEVER BE ANOTHER YOU'	67
FIGURE 7-11 RESOLVING TO THE 13TH	68
FIGURE 7-12 RESOLVING TO THE 13TH IN 'DOWN BY THE RIVERSIDE'	68
 CHAPTER 8 - EXPERIMENTS TO DEVELOP THE IMPROVISATIONAL EAR	
FIGURE 8-1 THE 'ALL-ROUND' COMMUNICATIVE IMPROVISER	70
TABLE 6 KEY	71
FIGURE 8-2 THE SPOKEN MELODIC EXPERIMENT	72
FIGURE 8-3 EQUAL DIVISIONS OF AN OCTAVE	75
FIGURE 8-4 EQUAL DIVISIONS OF AN OCTAVE CONTINUED.....	76
FIGURE 8-5 TANTUM ERGO IV	77