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Artistic Research Report

Modal Jazz Improvisation: Combining Greek folk with modal jazz improvisation

How can I enhance my improvisation skills as a jazz singer of modal jazz tunes by transcribing and analyzing solos of the trumpet players Miles Davis, Freddie Hubbard and Ibrahim Maalouf and simultaneously connect it to my Mediterranean roots?

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Abstract

My personal striving for more freedom regarding melodic and rhythmic aspects in improvisation and less emphasis on functional harmony, led me to the exploration of modal jazz.

At the first cycle of my research, I studied two legendary trumpet players Miles Davis and Freddie Hubbard in order to learn different techniques of developing a modal jazz solo.

Through this journey, I discovered a strong connection to my Greek roots. Greek music is modal and thus the idea of combining the two worlds seemed obvious.

For the second cycle of my research, I studied the French-Lebanese trumpet player Ibrahim Maalouf. Maalouf combines his Arabic roots with modal jazz and therefore he was a great source of inspiration to me.

By arranging Greek folk songs with jazz elements and adding modal jazz improvisation to my Greek folkloric sound, I found an interesting way to combine my roots with jazz music.

During my research I received valuable feedback from my research coach Dr. Dick de Graaf, my main subject teachers Bart de Win, Francien van Tuinen, Harjo Pasveer as well as from important experts Jarmo Hoogendijk, Tineke Postma, Mark van Roon, Stefan Lievestro and Eren Aksahin.

2 Introduction

Motivation

Firstly, I would like to introduce myself. Born in a musical family in Athens/Greece, I developed an interest in music from a very young age. This led me to attend the music high school of Pallini in Athens where I was trained in Western classical, Greek folk & Byzantine music. After high school, I studied Musicology at the department of Athens University and in parallel classical piano.

My pure interest in jazz music and Improvisation led me to study jazz singing at the Royal Conservatory of the Hague. During my bachelor studies, I focused on bebop and scat singing which was an inspiring journey. However I craved for more freedom in melodic and rhythmic aspects as well as space in my personal improvisations.

In general, modal jazz tunes have a slow and simple harmonic progression which allows you to improvise on one mode for a couple of bars or sometimes for the whole tune. The modes are used in a horizontal way of thinking rather than the vertical thinking of the previous eras of bebop and hard bop. The chords are used more as a sound color than as a function.

During the first cycle of my research, I chose two modal jazz tunes in order to transcribe and analyze the solos of the trumpet players. The solo of Miles Davis on his composition "So what" and the solo of Freddie Hubbard on the composition "Maiden Voyage" by Herbie Hancock. After transcribing several instruments such as piano, saxophone and guitar I discovered that the trumpet was closest to my voice in terms of range, phrasing, articulation and flexibility. It seemed to me that the trumpet could be easier to imitate and at the same time a different world to discover. Moreover I didn't opt for singers for two reasons: firstly I wanted to approach instrumental improvisation and secondly vocal improvisation of modal jazz tunes is quite rare.

By analysing the aforementioned solos, I had the opportunity to look deeper into that music as an artist. I enriched my theoretical knowledge of the specific modal style, I adopted different improvisational techniques and finally enhanced my jazz phrasing and articulation.

My aim was to detect and use characteristic tools and patterns of those solos rather than presenting and repeating them. After I transcribed and analyzed them, I picked some of the musical devices and melodic/rhythmic patterns in order to compose my own ideal solo on "Maiden Voyage". That was the result for my first year artistic research. By composing and singing an ideal modal jazz solo, I gained a lot of knowledge about the use of all these musical devices. Additionally, as a result of my study I composed two original modal jazz tunes "7steps2blues" and "The connection".

For my first year's master recital, I arranged the modal jazz tune "Little Sunflower" by Freddie Hubbard. I chose to reharmonize the chords for the solo part (instead of Dm7 I used D7b9b13) in order to be able to use the Spanish phrygian mode (C Db E or Eb F G Ab Bb C) instead of the dorian mode (C D Eb F G A Bb C) that is normally used. By using the Spanish phrygian mode, I added Eastern ornamentations in my singing, open vowels for articulation and Greek folkloric sound. By working on this specific tune, I felt a strong connection to my roots; music which is the result of the combination of middle eastern sounds, odd meters, monophonic vocal music as well as improvised songs that are based on several eastern modes called "maqams" or "echos" (in Greek).

Finally, in order to find my own voice as a singer, express myself on the highest level and complete my master studies with a fruitful musical result for my development as a musician, In the second year of master I combined my modal jazz knowledge with Greek traditional music. During the second intervention cycle, I firstly transcribed, analyzed and re-enacted the solo of Ibrahim Maalouf¹ on his modal jazz composition "Waiting". The focus now was to adopt musical tools like ornamentations, glissandi, appoggiaturas and structure of his solo. In combination with musical devices from Miles Davis and Freddie Hubbard I composed an ideal solo for the Greek folk tune "Misirlou". In order to accomplish my goal, I had several valuable lessons with experts from both fields. In addition, I arranged the Greek folk tunes "Misirlou", "Apo xeno topo" and "Menexedes kai zoumpoulia" with jazz elements as an extra result of my study.

¹ French-Lebanese jazz trumpeter and composer that fuses modal jazz with Arabic elements.

Goal

Jazz music nowadays is heading an era with more and more diversity and mix of musical styles and cultures. Musicians are looking into their roots and/or other cultures to enrich their music. Crossover projects are arising with great interest from the audience and that was an extra reason that motivated me to look into my roots.

Besides that, my goal was to develop my own sound by applying Greek folk ornamentations² to my jazz improvisations, to use my voice as a trumpet in terms of phrasing and articulation and reach the same level as an instrumentalist in improvisation.

My goal for the research was to compose ideal modal jazz solos with musical devices from the players I studied. Besides that, I wanted to compose original tunes and make jazz arrangements on Greek folk tunes for my personal project.

To conclude, I believe that the voice is a very personal instrument. After transcribing and analyzing solos in this specific style, listening to different musicians, composing ideal solos, adding the “Greek folkloric” sound, experimenting and challenging myself I would like to “tell my own story”. To use my own personal sound and sing like “me”. It is therefore an opportunity for me to create a basis on how to practice modal jazz improvisation that would be useful for other jazz singers too and in addition to show the way to make it more personal.

My motivation and goal of my research led me to the final question:

Artistic Research Question: How can I enhance my improvisation skills as a jazz singer of modal jazz tunes by transcribing and analyzing solos of the trumpet players Miles Davis, Freddie Hubbard and Ibrahim Maalouf and simultaneously connect it to my Mediterranean roots?

² “Greek folk ornamentations” is basically a specific singing technique that goes on to the next generations mostly aurally and experientially. The singing technique is called Γυρίσματα =ornamentations in Greek traditional music.

3 Research findings

3.1 Presentations of the artistic result

Combining all the knowledge that I had gathered throughout my research together with my knowledge of traditional Greek music I composed an ideal solo for the modal Greek folk tune “Misirlou”. As I already mentioned, my aim was to use musical devices from the three trumpet players Miles Davis, Freddie Hubbard and Ibrahim Maalouf that I transcribed and analysed during the two years of my master’s. Hereby I present you the final artistic result as well as the annotated score. For detailed explanation and analysis of artistic choices you can see chapter 3.2.

Additionally, as an extra result of my study, I arranged three Greek folk tunes “Apo xeno topo”, “Misirlou” and “Menexedes kai zoumpoulia” with jazz elements. (*for scores see appendix 5*)

“Misirlou”-composer unknown: Link to the final recording: <https://tinyurl.com/ybon6xkc>

Vocals : Alkistis Lampropoulou

Guitar: Nikos Charalampous

Date of recording: 10/04/20

Duration: 4:39

Results during the first intervention cycle:

The artistic result for the first cycle of my research was an ideal composed solo for the modal jazz tune “Maiden Voyage” by Herbie Hancock. In this solo I used musical devices from Miles Davis and Freddie Hubbard transcriptions. For artistic choices and explanation of the composition of the solo see chapter 3.2.

“Maiden Voyage”-Herbie Hancock: Link to audio: <https://tinyurl.com/ycnt3x4p>

Vocals: Alkistis Lampropoulou

Rhodes & Bass: Asterios Papastamatakis

Date of recording: 13/4/20

Duration: 6:35

Through this modal jazz exploration and experimentation apart from the ideal composed solo(s) I also composed two original modal jazz tunes the “7steps2blues” and “The connection” as an extra result of my study. (*for scores see appendix 5*)

“7steps2blues”: Link to video: <https://tinyurl.com/qpeeugy>

“The connection”: Link to video: <https://tinyurl.com/s76vv9e>

IDEAL COMPOSED SOLO ON MISIRLOU

♩ = 130

CHORD PROGRESSION IS THE SAME FOR THE WHOLE SOLO

4/4

A7 Bbmaj7 A7 Bbmaj7

p

5

CRESC.

9

13

17

mf

21

25

mf

29

f

33

The musical score is written in 4/4 time with a tempo of 130 beats per minute. It consists of nine staves of music. The key signature has one sharp (F#). The chord progression is A7, Bbmaj7, A7, Bbmaj7, which repeats throughout the piece. The score includes various musical notations such as rests, eighth notes, quarter notes, and beamed sixteenth notes. Dynamic markings include *p* (piano), *CRESC.* (crescendo), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents and slurs. Measure numbers 4, 5, 9, 13, 17, 21, 25, 29, and 33 are indicated at the start of their respective staves. A box in the top right corner states 'CHORD PROGRESSION IS THE SAME FOR THE WHOLE SOLO'.

2

37

41

f *ff*

45

f *mf*

49

3

IDEAL COMPOSED SOLO ON MAIDEN VOYAGE

♩128

ALKISTIS LAMPROPOULOU

1 D7(SUS4)

5 F7(SUS4)

9 D7(SUS4)

13 F7(SUS4)

17 Eb7(SUS4)

21 Dbm7(SUS4)

25 D7(SUS4)

29 F7(SUS4)

33 D7(SUS4)

2ND CHORUS

2
37 F7(SUS4)

Musical staff for measure 37, F7(SUS4) chord. The staff shows a melody starting with a half note F4, followed by a triplet of eighth notes (G4, A4, Bb4), and then a descending eighth-note scale: A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3.

41 D7(SUS4)

Musical staff for measure 41, D7(SUS4) chord. The staff shows a melody starting with a half note D4, followed by a half note E4, and then a half note F#4. The next measure has a whole rest, followed by a half note G#4, and then a half note A#4. The final measure has a half note B4, followed by a half note C#4, and then a half note D4.

45 F7(SUS4)

Musical staff for measure 45, F7(SUS4) chord. The staff shows a melody starting with a half note F4, followed by a half note G4, and then a half note A4. The next measure has a half note Bb4, followed by a half note C5, and then a half note D5. The final measure has a half note E5, followed by a half note F5, and then a half note G5.

49 Eb7(SUS4)

Musical staff for measure 49, Eb7(SUS4) chord. The staff shows a melody starting with a half note Eb4, followed by a half note F4, and then a half note G4. The next measure has a half note Ab4, followed by a half note Bb4, and then a half note C5. The final measure has a half note D5, followed by a half note Eb5, and then a half note F5.

53 Dbm7(SUS4)

Musical staff for measure 53, Dbm7(SUS4) chord. The staff shows a melody starting with a half note Db4, followed by a half note Eb4, and then a half note F4. The next measure has a half note G4, followed by a half note Ab4, and then a half note Bb4. The final measure has a half note C5, followed by a half note Db5, and then a half note Eb5.

57 D7(SUS4)

Musical staff for measure 57, D7(SUS4) chord. The staff shows a melody starting with a half note D4, followed by a half note E4, and then a half note F#4. The next measure has a half note G#4, followed by a half note A#4, and then a half note B4. The final measure has a half note C#4, followed by a half note D5, and then a half note E5.

61 F7(SUS4)

Musical staff for measure 61, F7(SUS4) chord. The staff shows a melody starting with a half note F4, followed by a half note G4, and then a half note A4. The next measure has a half note Bb4, followed by a half note C5, and then a half note D5. The final measure has a half note E5, followed by a half note F5, and then a half note G5.

65

Musical staff for measure 65. The staff shows a melody starting with a half note F4, followed by a half note G4, and then a half note A4. The next measure has a half note Bb4, followed by a half note C5, and then a half note D5. The final measure has a half note E5, followed by a half note F5, and then a half note G5.

3.2 Documentation of the artistic result

I will start by describing and documenting my journey from the very beginning of my master studies. When I arrived at Codarts I knew that I wanted to study in depth the modal jazz style but I didn't know where to start from. Therefore, after interviewing my network and listening to different modal jazz players I chose Miles Davis's and Freddie Hubbard's solos in order to study them in depth. I practiced and analysed several improvisation methods such as the motivic and rhythmic development, the repeated patterns and sequences, the structure of the solos and the build up; the use of space/rest, the dynamics, the phrasing and articulation as well as patterns and melodic lines from each player. All artistic choices and processes are described in detail in continuation.

In order to have a starting point and a clear view of what the focal points of my improvement should have been, I transcribed my own solo on my first reference recording on the tune "Maiden Voyage" which I present to you below. *(for video see chapter 4.1.2 or appendix 1)*

TRANSCRIPTION OF MY SOLO ON MY 1ST REFERENCE RECORDING ON MAIDEN VOYAGE

MEDIUM STRAIGHT 1/8s ♩ = 128

HERBIE HANCKOCK

D9(SUS4)
NICE DESCENDING LINE TO ENTER

NICE PATTERN SIMILAR TO MILES

ALWAYS SPACE IN THE END OF THE 4 BARS

5 **F9(SUS4)**

9 **D9(SUS4)**

NICE DESCENDING LINE ON MIXOLYDIAN MODE

13 **F9(SUS4)**

17 **E♭9(SUS4)**

21 **D♭m9(ADD13)**

25 **D9(SUS4)**

29 **F9(SUS4)**

33 **D9(SUS4)**
ENERGY LEVEL GOES DOWN WHILE 2ND CHORUS JUST BEGUN

2

37 F⁹(SUS4) % % %

41 D⁹(SUS4) % % %

45 F⁹(SUS4) % % %

49 E^b9(SUS4) % % %

53 D^bm⁹(SUS4) % % %

57 D⁹(SUS4) % % %

61 F⁹(SUS4) % % %

CHROMATIC REPEATED PATTERN

NICE ASCENDING LINE

MY OWN REFLECTION:

ADD 9THS, 11THS AND 13THS
 DON'T LEAVE SPACE ALWAYS ON THE SAME SPOT
 BUILD BETTER DYNAMICS
 CONNECT BETTER THE IDEAS
 MAKE BETTER BUILD UP
 KEEP SOME NICE SHORT PHRASES AND ASCENDING-DESCENDING HORIZONTAL LINES

Subsequently, together with the feedback from my network, I addressed the focal points. My goal was to make better connections with the ideas, improve the construction of the melodic lines and be aware of the starting point, meaning that I shouldn't always start my phrases on the same spot. Additionally, I should use more sequences and repeated patterns and make better use of the space/rest. Generally, I should add more dynamics, improve my intonation and articulation, explore the possibilities of the syllables that I can use and develop my phrasing.

In order to start working on the focal points, I transcribed, analyzed and re-enacted the solo of Miles Davis on his composition "So what". (*for re-enactment see chapter 4.1.4*)

Analysis of solo of Miles Davis on "So What" from the album "Kind of blue"(1959), Columbia records

Introduction

As a jazz singer I am attracted to the horns because they have a voice-like articulation and I believe they sound the closest to the human voice. Personally for my voice type the closest is trumpet as I already mentioned in my introduction. Miles had also mentioned in some interviews that what he likes the most about the trumpet is that it sounds like a human voice. He is a great inspiration for me as a jazz singer especially about motivic development, patterns, inventive melodies, phrasing, dynamics and space.

As James Bell (2011) mentions on his study: One of the most prevalent characteristics of Davis's playing, that one encounters when looking at his performance on 'So What', is the lyrical quality of his solo trumpet playing, 'lyrical' in this context suggesting that the notes Davis is playing are comfortably within a human vocal range. Davis's trumpet becomes almost an expression of his voice, or a voice, rather than an expression of itself. It soon becomes clear that 'His influence is clearly vocal' (Kahn 2001, 116). This is never more apparent in his work than on 'So What'.³

"So what" is a classic modal jazz composition that contains very few chords, allowing each individual mode to be used for a long period of time. As I explained above and as James Bell notes in his study (2011) "So what" only uses two chords during its 32 measure duration – Dm and Ebm. 'So What' begins in the mode of D dorian, where it remains for sixteen bars until it arrives at the semitone step up, into Eb dorian, where it continues for eight bars. After the piece resolves to D dorian for the remaining eight bars of the first cycle, Davis commences his solo. Due to the repetition, these types of songs have a strong sense of key Centre.

The solo was transcribed by Rob DuBoff, Mark Vinci, Mark Davis and Josh Davis and presented to us in Bb pitch, matching the transposition of the instrument it was performed on. I also transcribed the solo myself and I present it to you here. I shall be analyzing the solo at the concert key so that the notes sound correct if played on a keyboard instrument or other non-transposing sound source.

The analysis is divided into two sections. The first section deals with improvisational devices used on this 64 bar solo, it shall be a "bar by bar" account if you like, of Miles Davis improvisational methodology. It will include a table of musical devices as an appendix to the section.

³Bell, James. *A study of Miles Davis solo on 'so what' from the 1959 album Kind of blue* (University of Central Lancashire, 2011), <https://tinyurl.com/yyroksa3>

SO WHAT-SOLO MILES DAVIS ANALYSIS

CONCERT KEY

CHORUS 1

MILES DAVIS

SWING 7 Dm7 "SO WHAT" RIFF 1

5 REPEATED PATTERN REPEATED PATTERN APPOGGIATURA CROTCHET REPEATED NOTES VARIATION OF "SO WHAT" RIFF 1

ARPEGGIO ARPEGGIO ARPEGGIATO PATTERN REPEATED NOTES

9 REPEATED NOTES REPEATED NOTES 3RD UP

13 ASCENDING PATTERN MAJ7 REPEATED NOTES

11 DORIAN DESCENDING PATTERN SIMILAR SHAPE TO BAR 11,12

17 Eb7 ASCENDING DORIAN PATTERN 6

21 REPEATED NOTES ASCENDING DORIAN PATTERN MAJ7

"SO WHAT" RIFF STEP HIGHER CHROMATIC ENCLOSURE REPEATED NOTES, CHROMATIC ENCLOSURE

25 #11 7 Dm7 REPEATED NOTES

"SO WHAT" RIFF 5TH HIGHER ARPEGGIO & DESCENDING PATTERN

29 REPEATED NOTES

RIFF IN QUARTER NOTES

33 Dm7 ARPEGGIO

9TH LONG NOTE

2

37

ARPEGGIO

APPOGGIATURA

CHROMATIC APPROACH

ARPEGGIO

9

41

BLUE NOTE

CHROMATIC ENCLOSURE

RIFF

ARPEGGIO

CH.AP

REPEATED NOTES

"SO WHAT" RIFF VARIATION

45

ARPEGGIO

ARPEGGIO

REPEATED NOTES

D DORIAN ASCENDING PATTERN

REPEATED NOTES

49

Ebm7

EB DORIAN DESCENDING PATTERN

53

EB DORIAN IN 3RDS

57

D DORIAN SCALAR PATTERN

Dm7

9TH ANTICIPATION-LONG NOTE

ARPEGGIO

11TH ANTICIPATION-LONG NOTE

61

RIFF

6

ARPEGGIO

MAJ7

9

7

REPEATED QUARTER NOTES

D DORIAN ASCENDING PATTERN

65

RIFF

CHROMATIC ENCLOSURE

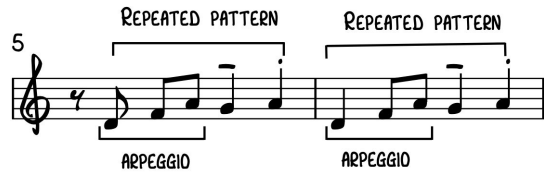
REPEATED NOTES

ARPEGGIO

Summary of analysis of the solo of Miles Davis. (*full analysis appendix 5*)

From the analysis of Miles Davis solo on “so what” I integrated different techniques of developing a modal jazz solo. Hereby, I present to you a few tools that I used also on my ideal composed solo(s).

Bars 5,6: Repeated patterns



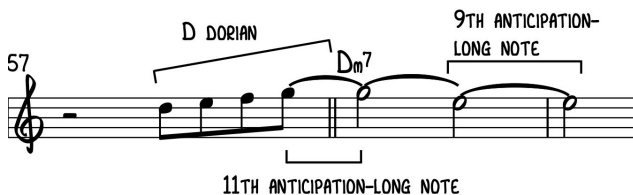
Bars 49,50,51 & 52 : interesting descending syncopated line on Ebm dorian mode.



Bars 54,55: ascending dorian mode in 3rds



Bars 57,58: dorian ascending scalar pattern that ends on an anticipated 11th note of the mode and continues with a long anticipated 9th note.



Appendix to section A.

Improvisational devices and number of occurrences during Miles Davis solo

Chromatic enclosures	4
Blue notes	1
“so what” riff - “signature lick”	11
Ascending patterns	6
Descending patterns	3
Repeated patterns	2
Anticipations	11
Repeated notes	13
mmaj7	2
#11	1

The second section focuses on more extensive terms, paying attention to phrasing, dynamics, tone, density, style and overall direction of the solo played by one of the most acclaimed and influential trumpet players of the era.

Section B

This is a true modal solo due to many aspects not limited to the vocabulary that I introduced in section A. The tempo is medium swing and the feel relaxed and laid back. There is a lot of space in his solo and there is quite a big amount of dynamic variety. Higher notes tend to be louder, especially when they are at the end or beginning of a phrase such as at the bars 29, 33, 49, 58 and Miles utilizes an even legato phrasing throughout with the exception of a few bars where he chooses to play staccato notes for effect. Examples of this can be found at bars 4, 8, 22, 46.

It seems to me that this solo has a structure to it, a beginning, a middle and an end. The first chorus starts with short phrases with the same rhythmic motives repeated with variations that all end on the same root note. There is space in between the phrases that reminds me of a human conversation. In addition, there are some large horizontal lines like in bars 14, 18, 23, 46 that demonstrate the horizontal way of thinking on modal tunes.

It is also interesting to note that many devices were only used once. Like for example the #11 on bar 25, the four repeated eighth root notes on bar 9 or a scalar dorian pattern on bar 57. We could say that his solo is based on two notes motifs, repeated patterns and riffs with variations which are examples of motif-based improvisation.

Conclusion

Miles Davis is a great improviser. He clearly proves his ability to use long passages of horizontal lines through a chord with absolute ease, but also link musical ideas together with style and musicality. The performance is relaxed, yet to sing this solo is inviting and challenging at the same time. It is quite characteristic of Miles that he stays in a comfortable aural vocal range that makes his solos much more inviting for singers to sing.

On "So what" Miles clearly shows that even using a modal vehicle it is possible to communicate to the listener a musicality with a clear beginning, middle and end.

Hereby, I made a list of the musical devices that Miles uses and I added them to my improvisation tools.

Miles Davis – Musical Devices

Space
Motivic development
Repeated patterns
Two notes motifs
Horizontal ascending/descending lines
Dynamics-high notes at the beginning or end of a phrase
Lyrical solo-stays on vocal range
Relaxed feeling-laid back
Mostly Legato phrasing(a few staccato notes)

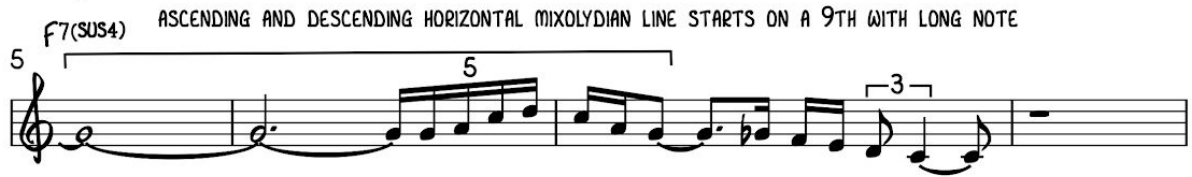
In continuation of the research, in order to have different sources for my vocabulary and development, I transcribed and analysed the solo of Freddie Hubbard on “Maiden Voyage”, a composition by Herbie Hancock. The transcription was extremely difficult due to the fact that Hubbard is a virtuoso player and technically very advanced compared to Miles Davis. Therefore, there are some mistakes. I chose a contrary player from Miles Davis in order to discover new elements for my improvisations. From this specific transcription I re-enacted melodic and rhythmic lines and patterns that I found interesting for my vocabulary. Additionally, I used patterns from his solo into my ideal composed solo on the same tune which was the result of my first intervention cycle, as I already mentioned in chapter 3.1. The patterns are marked with a bracket above the bars.

MAIDEN VOYAGE

SOLO FREDDIE HUBBARD

HERBIE HANCKOCK

♩ = 128



2

36 $F7(SUS4)$

38

39

41 $D7(SUS4)$

45 $F7(SUS4)$ FAST ARTICULATED ASCENDING CHROMATIC LINE STARTS ON A FLAT13

REPEATED SCALAR IDEA IN MIXOLYDIAN ON 3RDS DOWNWARDS

46

TRUMPET EMBELLISHMENTS NOT SINGABLE

48

TRUMPET EMBELLISHMENTS NOT SINGABLE

49 $Eb7(SUS4)$

TRUMPET EMBELLISHMENTS NOT SINGABLE

50

TRUMPET EMBELLISHMENTS NOT SINGABLE

52

NICE FAST ARTICULATED
VIB. DESCENDING PATTERN STARTS ON #11

D \flat 7(SUS4)

TRUMPET EMBELLISHMENTS NOT SINGABLE

3

53

10

7

6

7

TRUMPET EMBELLISHMENTS

54

6

6

TRUMPET EMBELLISHMENTS

55

7

7

56

VIB.

D7(SUS4)

VIB.

F7(SUS4) MELODIC PATTERN MIXOLYDIAN

60

VIB.

64

DESCENDING MIXOLYDIAN PATTERN

D7(SUS4)

[illegible]


5 **F7(SUS4)** ASCENDING AND DESCENDING HORIZONTAL MIXOLYDIAN LINE

21 **D^b7(SUS4)** CHROMATIC REPEATED IDEA WITH VARIATION DESCENDING PATTERN



The musical notation for exercise 21 is written on a single staff in treble clef. It begins with a D-flat 7 suspended 4 chord (D^b7(SUS4)). The melody consists of a series of eighth and sixteenth notes, including chromatic descents and ascending lines, ending with a quarter rest. The exercise is divided into two sections: 'CHROMATIC REPEATED IDEA WITH VARIATION' and 'DESCENDING PATTERN'.

25 D7(SUS4)
HORIZONTAL LINE STARTS ON THE 9TH, CONTAINS SCALAR PATTERN UPWARDS AND DOWNWARDS
THAT RESOLVES ON THE 9TH



Build up
Fast articulated lines
Chromatic approaches
Use of 9ths, 11ths and 13ths

Contrast and extreme dynamics
Advanced rhythmical patterns
Clear sound and technique

After transcribing, analysing, re-enacting and practicing the improvisation methods, I started composing my ideal solo on “Maiden Voyage” by Herbie Hancock.

Summarised description of artistic choices for the ideal composed solo on Maiden Voyage.

The process of writing an ideal modal jazz solo was very important for my development as an improviser. Firstly I could make a list of all the musical devices, practice them separately and choose what fits the build up of my solo. Secondly, I could choose specific patterns and lines from the transcriptions and add them into my vocabulary and my ideal solo.

In the beginning of my solo, I used the same pattern that I had started with on my first reference recording. I continued with a variation of bars 5-6 from Freddie Hubbard’s solo. In bars 13-16 I added triplet patterns as a tool. Bars 17-20 is a constructive melodic line that ends up on bars 21-24 with a descending horizontal line. On Bars 25-28 I used some arpeggio patterns and triplets similar to bar 15 at Freddie Hubbard’s solo. In addition, I added a little bit more rhythmical movement that ended on the characteristic Bb for the F7(sus4) chord. On Bar 30 I used an appoggiatura like Miles Davis did on his solo several times and a descending line that finishes on the spicy 9th note of the mode. On Bars 33-36 I wrote an horizontal ascending and descending line on mixolydian mode starting on the 13th. The bar 44 is a variation of the descending fast articulated pattern starting from #11 similar to Freddie Hubbard’s solo on bar 44. On bars 45-48 I used 16th note scalar patterns as inspired from Freddie Hubbard’s solo.

For the build up, I wanted to start less busy rhythmically and slowly reach a high point dynamically, rhythmically and range wise with a mostly legato phrasing. During the whole solo I wanted to make use of space similarly to Miles Davis. The ending of the solo is similar to the ending of Freddie Hubbard’s solo.

Generally, I wanted my solo to have a clear beginning, middle and end. Dynamically the high notes tend to be louder and I mostly stay on a comfortable vocal range similarly to Miles Davis. *(for ideal composed solo on Maiden Voyage see chapter 3.1 or appendix 5)*

Conclusion:

From the presentation of my artistic result for my first year of master studies, I got positive feedback from the jury, about the research findings and the continuation of my research.

Although my improvement in improvisation and singing technique was obvious there was something missing. I wanted to make it more personal and bring something new to the audience. My thoughts found me experimenting on modal jazz tunes and trying to make my own arrangements. As I already mentioned in my introduction, my arrangement on the modal jazz tune “Little sunflower” by Freddie Hubbard, *(for score see appendix 5)*, gave a new sound color to the tune and a new way of improvising on it for me. I was now using my voice in a more “Greek folk” way with eastern ornamentations and embellishments. My choice of the syllables that I chose were more open vowels and less “scat” syllables. This specific arrangement motivated me to look into the Greek folk repertoire and start fusing the two genres.

In the second intervention cycle, I focused on combining Greek folk stylistic elements with modal jazz into my improvisation as well as in my arrangements.

In order to get inspiration and apply Eastern tools to my improvisation, I transcribed, analysed and re-enacted a modal jazz solo from Ibrahim Maalouf. Maalouf is an excellent example of fusing modal jazz with Middle Eastern elements. (*for re-enactment see chapter 4.2.2*)

"WAITING"

TRUMPET SOLO TRANSCRIPTION

IBRAHIM MAALOUF

TRANSCRIPTION : ALKISTIS LAMPROPOULOU

JAZZ WALTZ ♩=96

9 Gm mf ASCENDING PATTERN STARTS ON REPEATED NOTES

13 G_m 16TH NOTE AIDLIAN PATTERN $\text{G}_m(b5)$ DESCENDING PATTERN WITH ORNAMENTATIONS ON D HJAJ

[illegible]

mp ASCENDING SCALAR PATTERN ON TRIPLETS ON AEOIAN MODE
FINISHES WITH A GLISSANDO ON THE 3RD ON A LONG NOTE

DESCENDING LINE ENDS ON THE ROOT

21 Gm

3 3 3 Gm(b5) GLISS. GLISS.

25 G_m REPEATED ROOT NOTE \therefore TWO NOTE PATTERN $G_m(b6)$ \therefore ASCENDING SCALAR PATTERN ON G AELIAN MODE f

29 *Gm* REPEATED 8TH NOTES *tr* *Gm(b5)* QUARTER TONE ORNAMENTS ON 8TH NOTE REPEATED PATTERN *tr* *GLISS.* *tr*

2

DESCENDING CHROMATIC PATTERN WITH SCOOPS AND ORNAMENTS

33

G_m 3 tr $G_m(b6)$

DESCENDING TRIPLET PATTERN ON D HIAJ

37

REPEATED SCOOP PATTERN OF TWO NOTES MOTIF

$G_m(b5)$ ARABIC EMBELISHMENTS

DESCENDING LINE D HIAJ WITH SCOOPS

41

DESCENDING TRIPLET PATTERN

G_m 3 $G_m(b6)$

REPEATED NOTE PATTERN WITH SCOOPS

ASCENDING SCALAR PATTERN 2ND TETRACHORD OF D HIAJ SIMILAR TO BAR. 28

mf

SCOOPED NOTES/ARABIC EMBELISHMENTS

45

G_m $G_m(b5)$

49

VARIATION OF TRIPLET MOTIVELIKE IN BAR 41 WITH ARABIC ORNAMENTS

G_m 3 tr $G_m(b6)$

ONE NOTE MOTIF SIMILAR TO BAR. 5

53

CHARACTERISTIC 3RD ON A LONG NOTE SIMILAR TO BAR. 3

G_m $G_m(b5)$

DESCENDING SCALAR LINE WITH ARABIC ORNAMENTS TETRACHORD OF E_b

pp mf pp p

57

D HIAJ TRIPLET MOTIF

G_m 3 $G_m(b6)$

DEVELOPMENT OF PREVIOUS MOTIVE

61

MELODIC DEVELOPMENT OF PREVIOUS MOTIVE

G_m $G_m(b5)$

8TH NOTE MOTIVE WITH ARABIC EMBELISHMENTS

mp

65

8TH NOTE PATTERN REPEATS FROM BAR 63

MOTIVIC DEVELOPMENT OF BAR 63

G_m $G_m(b6)$

SCOOPED LONG NOTE

mf p

69 G_m REPEATED SCOOPED NOTE FROM BAR 68 $G_m(b5)$ 16TH NOTE PATTERN ON HARMONIC MINOR TETRACHORD 3

73 G_m GLISS. SCOOPED VOCALLY APPROACHED LONG NOTE DESCENDING SCALAR LINE ON D HIAJ MAGAM WITH ORNAMENTATION $G_m(b6)$ 8TH NOTE PATTERN ON CHARACTERISTIC HIAJ MAGAM OR HARMONIC MINOR

77 G_m SCOOPED 3RD THAT GOES TO A LONG NOTE 5TH DESCENDING SCALAR LINE ON 16TH NOTES-TETRACHORDS USING THE D HIAJ MAGAM ENDS ON CHARACTERISTIC #4 $G_m(b5)$ SOLO FINISHES ON THE 9TH

mf *p*

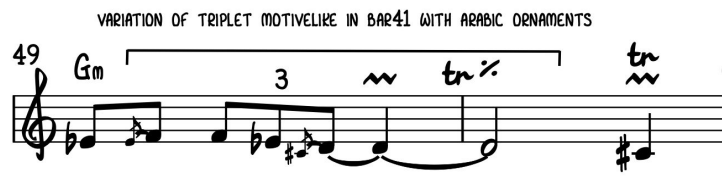
From the analysis of Ibrahim Maalouf solo (full analysis appendix 5) I added new tools in my improvisations such as: scoops, triplet patterns, appoggiaturas, one note motif, ornamentations.

$G_m(b6)$ SCOOP

Triplet pattern:

41 G_m DESCENDING TRIPLET PATTERN 3

mf



One note motif:



Ibrahim Maalouf-Musical devices

Scoops, glissandi, appoggiaturas
Arabic embellishments, ornamentations
Repeated patterns
Repeated notes
Horizontal descending lines/horizontal ascending lines
Dynamics-high notes tend to be louder at the beginning or end of a phrase
Motivic development
Scalar patterns
Mostly legato phrasing (a few staccato notes)

Space
Lyrical solo-stays on vocal range
Relaxed feeling-laid back

Ibrahim's Maalouf album "Wind" is a modal jazz album that he created as an homage to Miles Davis modal jazz period. On his engaging solo for his composition "Waiting", he gives his trumpet a human voice. His influences from Miles Davis are clearly shown on this specific solo. At first sight he stays mostly on a vocal range and he is using the space in such an inventive almost storytelling approach.

Ibrahim Maalouf at his interview for the New York times in (14/9/2016) states that: When I was young, my father used to play at home, I did not like the trumpet because it sounded so loud and so strong and so high. When I grew up and started to have my own way to play, I tried to escape from this style. The way I imagine my sound is something much closer to the human voice. Something that speaks to the ears in a very soft way. Something that does not have to shout.

In terms of dynamics, similar to Miles, high notes tend to be louder especially when they are in the beginning or end of a phrase and low notes tend to be softer.

In addition, he makes a lot of use of ascending and descending horizontal scalar lines that demonstrates the horizontal way of thinking. It is interesting that he uses a lot of two note motifs, scalar patterns that end on a long note as well as repeated patterns with variations and melodic development such as Miles did.

I can clearly say that Ibrahim uses a modal jazz mindset to develop his solo that doesn't differentiate him from the jazz masters of the past although what makes him unique in his improvisation is the combination of jazz elements with his Arabic roots. Bridging musical cultures comes naturally to him.

Important here to say is that Mr. Maalouf plays a trumpet with four valves instead of three, which helps him articulate the quarter tones essential to a range of non-Western music. (The pioneer of this instrument is his father, the revered Lebanese classical trumpeter Nassim Maalouf.)

Ibrahim Maalouf creates mystical and audacious sounds with his quarter-tone trumpet and creates a world of his own.

Conclusion:

Ibrahim Maalouf combines tastefully and successfully his jazz knowledge with his experientially knowledge of Arabic ornamentations and colors. There is no doubt that his tones are organical and technically clear.

Greek folk music has influences from Byzantine period as well as from Ottoman Arabic and Turkish music. Therefore Ibrahim Maalouf is a great example of inspiration to me about bridging the two musical cultures.

Additionally to my data collection, during the second year of my master, I took lessons from experts of jazz improvisation as well as from an expert in Eastern Mediterranean music which helped me to reach my goal for my final result.

Eren Aksahin (baglama player) expert on modal improvisation for Anatolian music, Tineke Postma (saxophonist) and Mark van Roon (pianist) experts on jazz improvisation and master ensemble coaches at Codarts.

Lesson with Eren Aksahin. Link to video: <https://tinyurl.com/t66bd9k>

Date: 18/12/19, Place: Codarts Kruisplein

The Greek song “Misirlou” that I arranged for my master research is based on Spanish phrygian mode which is similar to hijaz maqam. Therefore, since the result of my final intervention would be an ideal composed solo on this tune I met with Eren Aksahin who helped me with the ornamentations, the possibilities of the modes that I can use, the horizontal way of thinking and the build up of the solo.

Summary of the lesson

Eren Aksahin, spoke to me about the use of neighbor maqams in Anatolian improvisation. More specific, how to move from the first tetrachord or pentachord meaning the first four or five notes of the scale of hijaz (D Eb F# G) to a neighbor maqam Nikriz downwards (G F# Eb D C), and from hijaz to Rast (G A Bb C D).

In addition, he explained to me what microtones are. Between a whole step you can have nine different tones (comas) that they have a big difference in sound he explained. A coma is 1/9 of a whole step. This is something that happens automatically with the mixture between the neighbor tones. In order to mix these tones-comas, you do ornaments and vibrato.

In continuation of the session we made call and response with phrases and motifs. He mentioned that there are some standard sentences to finish the improvisation on a tetrachord and move to the next mode. During the improvisation we were stopping on characteristic notes of the mode and we were exploring the sound color of each one. Choose to stay longer on characteristic notes and give them emphasis as well as on the tonic which is a very important note, he mentioned.

The melodic development is another very important thing. By listening to this music you will start to be aware of the resting notes and the melodic development.

The important notes of the maqam are the tonic and the fourth. The fourth has dominant function because the tetrachord ends there. From there you move to the next tetrachord or pentachord or trichord, and this is the biggest orientation for you. For build up, you can use three notes phrases he explained.

When you ornament you can use vocal techniques like glissandi and vibrato. The ornamentations are not teachable. Is aurally learning but for singers is quite easy to imitate. Every region has different styles of ornamentations. Very interesting to me was when he suggested that I use words in order to give energy to my improvisations. Like for example, the word “Aman” that we also use in Greece for improvisation. By doing this my solo became much more organic as you can hear at the end of the video.

I would like to thank Eren Aksahin for the precious lesson. It was very helpful to me, especially about ornamentations, build up of the solo and resting notes. After our lesson I changed and I added several things to my solo.

Lessons with Tineke Postma-Summary of the lessons

In the beginning of November 2019, I had the first meeting with Tineke Postma where we worked on tools for modal jazz improvisation, using as a reference the Greek tune “Misirlou”.

Tineke Postma suggested to think of the development of the solo from different perspectives, such as the range, the registers, by developing a motive or a rhythmic idea. A good tool as well is to hold on to an idea, make little variations and build up slowly she said. In addition, she suggested making use of two notes motifs, patterns upwards or downwards in 3rds as well as “spicy” notes like 9ths, 11ths and 13ths. A good trick is to transpose a motive half or whole step up or down as well as to choose an idea and stick on it and then move it up/down she mentioned. More than that, experiment with the colors of your voice. Have a list of options but take risks. Like Wayne Shorter says: jazz is like “I dare you”. Practice all this separately. After a while you will be creating on the spot ideas and you will remove the automatic pilot.

During the second lesson on 27 of November 2019, we worked on motivic development techniques. Link to audio: <https://tinyurl.com/ycb9ozd9>

Tineke Postma explained to me that there are different ways to approach motivic development. By using techniques within the rhythm or techniques within the melody/harmony. In both ways you should apply general musical tools that are listed below. During the lesson we worked on each tool separately. I did the same in my practice room.

Rhythm

Rhythmic shifting: when you move a motive on a different beat or upbeat

Augmentation or diminution: when you stretch or outstretch a motive in order to sing it slower or faster

Melody/harmony

Change direction: inversion of the notes of a motive upwards or downwards

Motivic transposition: when you change the order of the notes within a motive

Sequencing: same intervals starting from a different degree

Diatonic sequencing: transposing into outside

General

Dynamics

Articulation

Range

Colour/sound/syllables/more vowels

Interaction

Space

Structure/building up

Important tip: Try to be aware of yourself, how you feel, when you start singing, when you are on stage. Choose deliberately to not be a slave to your emotions.

In the third lesson, in January 2020, we worked on improvisation for my composition "The connection".

Link to audio: <https://tinyurl.com/sy4j3cr>

We made a list of the possibilities of the modes that I can use such as Mix, Mix #11 and Whole tone. Another suggestion from Tineke Postma was to think of Abmaj7 or F aeolian over F7 and also Fm over F7-Eb. Apart from the modes, she explained to me the possibilities of what I can do harmonically. For example, to sing major or minor F G A Bb C – F G Ab Bb C or go up diatonic: F – F# ½ step higher. She suggested using contrast and balance with my tools such as: high-low, lot of notes-space, legato/staccato, loud/soft, one note, scale line, direction up-down, diatonic/chromatic, small intervals/wide intervals. You can also think in shapes.. drawing shapes she mentioned.

In the fourth lesson, in February 2020, Tineke Postma gave me feedback on my ideal composed solo.

Link to audio: <https://tinyurl.com/rdutp2w>

She suggested that I add more rhythmical movement on my solo by using more eighth notes, 16th notes and triplets. This will give more energy to your solo she mentioned. Use different colors from different scales, scale patterns in 3rds or patterns like 212 323 and 2432 1321 etc or just triads in the scale.

From the players you analysed check the harmonic and melodic content, the structure and the form of their solos. Check how Miles Davis uses the space. Analyse those aspects of their solos and add them to yours she mentioned.

I would like to thank Tineke Postma for the lessons and feedback. The way she transformed her knowledge to me was valuable and played a big role in my development as an improviser as well as on my final result.

Lesson with Mark van Roon- Summary of the lesson:

In order to reach my final goal for the ideal composed solo, I also got valuable feedback from the jazz pianist Mark van Roon on 28 of January 2020. Link to audio: <https://tinyurl.com/tepxac4>

In the beginning of the session we checked all the chord possibilities of every note of the D minor scale on the tune "Misirlou". He wisely mentioned, that patterns can appear just by moving for example the 3rd and 5th of A major chord half step up and create a pattern with the notes F D E C# A.

He suggested that I explore the possibilities of different combinations of the notes, write them down and practice them, because a simple pattern can give a lot of material.

Rhythmically you can do a lot with groupings of triplets. The groups of three, feel very natural on a 12/8 feel. You can also use groups of 4 in quadruples or groups of 5 in quintuples or just eight notes or 16th notes patterns. Grouping is a way to create a lot of tension and movement. Be economic though with the meaning that you don't use everything from the beginning. Stay long on the economic thinking and make a slow build up. An extra tool for the techniques can be to sing triads with approach notes. Chromatic approach to target notes from up or down. Also in terms of intervals think in thirds or two notes approach. That's already a lot of material.

When you improvise you do wonderful things but in the wrong order. Explore first the low register, don't go high and then back to the low. Imagine the high note as if you were walking thirsty in the desert and finally you see water. Use space in the build up. In this specific tune you have one chord and one scale so it is more important to say a "story" with your solo than sing patterns. Listen to Mark Turner about the economic approach that he has in the build up of his solos as well as Dhafer Youssef.

The question now is: how can I do a good, interesting solo with the material that I have?

The material is the economic-modal approach as well as the improvisation techniques.

I would like to thank Mark van Roon for his feedback and interesting ideas about the build up of the solo. After his lesson I created a drawing plan for my ideal composed solo and I re-thought about several things on my solo.

Summarised description of artistic choices for the ideal composed solo on Misirlou.

The whole process of writing the solo was valuable for my development as an improviser as well as for finding my personal sound as a singer. Composition wise, I wanted to use musical devices from all three players. For example from Miles Davis I wanted to imitate the way he uses the space (bars 1-18), as well as the repeated patterns (bars 15,16 and 26,27). In addition, I wanted to make use of motivic development (bars 1-7) and horizontal ascending and descending lines as part of the modal way of thinking. (bars 28,29,30 and 48,49).

From Freddie Hubbard I wanted to imitate the way he does the build up in his solo as well as the fast articulated lines and advanced rhythmic patterns that he uses. I wanted to add extensions on my patterns similarly to Freddie Hubbard (bars 49,50). In addition, I wanted my sound to be as clear and technically correct as possible when singing it.

From Ibrahim Maalouf I imitated the structure of his solo and the way he begins. Starting with a few notes on the low register (bars 1-20) and continuing with a slow build up by using scalar and repeated patterns while slightly augmenting the intervals and the vocal range to the higher register. I even made the use of constructed melodic lines as well as horizontal ascending and descending lines. Tools that can be found in all three players. In order to add Eastern ornamentations, I used appoggiaturas, glissandi and scoops with my singing similar to Ibrahim Maalouf. (bars 3,5,6,31,35,43,45 and 47).

Towards the end of my solo, I reach the highest point of my comfortable vocal range and also the highest point in dynamics. (*for ideal composed solo on Misirlou see chapter 3.1 or appendix 5*)

3.3 Development of the Artistic Result

From my artistic result I am very satisfied. The final ideal composed solo represents the amount of knowledge I gained from analysing such great musicians as Miles Davis, Freddie Hubbard and Ibrahim Maalouf as well as it reflects on all the transcriptions, analysis and practicing that I did those two years. When I compare it with my first reference recording I find a lot of big differences. To be honest, the difference is so big that I am almost denying myself listening to the first recording. In addition, I am enthusiastic about my modal compositions and jazz arrangements on the Greek folk tunes and I am looking forward to sharing them with the audience.

In the beginning of my master research I had the feeling that I needed more space and freedom for my improvisations. Basically, that was the reason why I decided to focus on modal jazz, as I already mentioned. However, I didn't know how to approach my improvisations as I was mainly singing traditional jazz till then. This made me feel insecure and scared when improvising. The two years of master's was a great opportunity for me to practice hard in this specific style. With transcriptions, analysis, re-enactments, composition of ideal solos, quasi experiment with improvisation techniques, application of all this to my live performances, experimentation with my sound colors and syllables, I finally feel that I have built modal vocabulary and I have found my personal sound. My phrasing and articulation is much closer to an instrument and specifically to the trumpet. My improvisations and attitude on stage are now fearless.

Through the process of transcribing and singing my findings I realised that from every player I had different things to learn and add to my improvisations. Some other findings were not so useful for my research. For example the transcription of Miles Davis was a great way to start. His solo was very lyrical, always stayed on a vocal range and very inviting to sing it. I immediately developed my vocabulary, phrasing and articulation. On the other hand Freddie Hubbard's solo was too technically virtuosso and rhythmically advanced that a big part of it was not able for me to sing it. I could have maybe made a better choice of solo to transcribe. Although I used a lot of his patterns and tools into my ideal solo but maybe it was not ideal for vocal re-enactment.

The transcription of Ibrahim Maalouf appeared to be a great choice. I enjoyed singing it and I felt a strong connection with his trumpet playing. My voice was totally adapted in terms of range, color, build up, patterns, ornaments. My technique and intonation became increasingly better.

My master research was more than fruitful for me and with big self improvement. Through exploration of this specific modal jazz style I found an interesting way to connect with my roots and find my "voice" as a jazz singer. I am confident that the combination of my Greek folkloric sound together with my knowledge in jazz improvisation as well as my arrangements and compositions can bring new elements to the music and the audience.

3.4 Expert feedback on final result

The feedback on my final result from my network, Francien van Tuinen, Dick de Graaf, Harjo Pasveer and Bart de Win was very positive. Technically they commented that there is a big improvement. You are now using more sound colors with your authentic Greek sound as well as your whole range with much more flexibility, they mentioned.

You have much more control on your phrasing and intonation. The musical devices from the trumpet players are clearly shown with an interesting story line. You manage to blend the two styles in a very convincing way. We can hear what you have gained with your research.

3.5 Conclusion

Although I am very satisfied with my final artistic result I feel that this is just the beginning of my musical journey. I feel confident enough to improvise on modal tunes but of course I will still keep transcribing, learning and practicing improvisation because there is still a lot to discover. The blending of the two styles is something that definitely fits my vocal character and personality.

In addition, I hope that my research will inspire future singers to deal with this topic of combining modal jazz with folk traditions. Singers can benefit from my research in two different ways. By learning several methods of improvising on modal jazz tunes as well as finding a way to create their personal sound.

I believe that with my final recording my research question has been clearly answered. I feel confident that at this stage of my career, it demonstrates how I enhanced my improvisation skills as a jazz singer of modal jazz tunes by transcribing and analyzing solos of trumpet players Miles Davis, Freddie Hubbard and Ibrahim Maalouf and how I connected it to my Mediterranean roots.

4 Documentation of the intervention cycles

I went through two intervention cycles, both of which were directed towards the same result. An ideal composed solo. My whole work was based on the same procedure. Transcribing, re-enacting, analysing the results and composing. That is why I would consider this whole process as one big cycle. Although I will separate them in two for practical reasons.

4.1 First intervention cycle

4.1.1 Overview of first intervention cycle

Each cycle consists of four parts: record, asses-reflect, data collection and Intervene-results.

First intervention cycle:

As I already mentioned in the documentation of the artistic result, In the beginning of my master studies I recorded the very first reference recording which was the starting point of my research. I chose the tune "Maiden Voyage" by Herbie Hancock; a favorite tune that motivates me to improvise. It is based on two modes Mixolydian and Dorian and the groove is a medium straight eight notes feel.

In order to have a clear view of my level at this point I transcribed my own improvisation of my first reference recording (*for score see chapter 3.2*) and together with the feedback from my network I addressed the focal points and the next step for my improvement.

Therefore, I decided to start by practicing one of the most influential trumpet players and the creator of modal jazz Miles Davis. I transcribed, re-enacted and analyzed his solo on his composition "So What" (Davis Miles, *Kind of blue*, Columbia records, 1959). (*for transcription and analysis see chapter 3.2*). By doing this I got familiar with the horizontal way of improvising and I adopted some of his tools in my improvisations like: space, motivic development, repeated patterns, scalar patterns, two notes motifs, etc. While practicing, I focused on improving my intonation, phrasing and articulation.

After I mastered Miles Davis improvisation, I transcribed and analyzed the solo of Freddie Hubbard on "Maiden Voyage". While having a list of improvisation techniques and patterns from the two trumpeters I composed an ideal solo on the same modal jazz tune. To complete my intervention I recorded the second reference recording which was the result of my first intervention cycle and the beginning of the next intervention. Most of the focal points were improved.

4.1.2 Reference recording

Link to reference recording #1: <https://tinyurl.com/vom9rcy>

The first zero-point recording of me singing/improvising on Herbie Hancock's modal jazz tune "Maiden Voyage".

Maiden Voyage, Herbie Hancock

Piano : Raul Santana

Vocals : Alkistis Lampropoulou

7/11/2018

Duration of recording: 5:05

4.1.3 Reflect & assess

The next step was to present the zero point recording to several musicians, peers and teachers in order to give me feedback and assessment.

My own reflection:

My first attempt to improvise on a modal jazz tune was quite intense for me. A lot of thoughts were crossing my mind. How to build my solo? How to connect my ideas? Which syllables are better? What about dynamics and articulation? I felt quite insecure because I had just started learning a new language. Therefore, after listening to my recording I realised that I should be more focused on the intonation, articulate better with more organic syllables and make better use of the dynamics. Furthermore, I should make a better connection with my ideas in order to create a storyline as well as use more extensions that will make my solo sound more interesting. I should definitely experiment more with my sound colors since it felt quite far from my natural sound and that created me self judgement while singing. My goal was to arrive at the point that I will only enjoy creating music on the spot though a modal vehicle.

Summarized feedback from teachers: *(Full feedback see appendix 3)*

Dick de Graaf:

Dick de Graaf is a tenor and soprano saxophonist and my research coach at Codarts. His feedback was precious for my improvement. He suggested to don't leave spaces (silence) at the same spot, that is: a few beats after the chord change and connect the quite short fragments better, especially towards the end, to suggest a natural build up, with increasing density of the notes.

Jarmo Hoogendijk:

Jarmo Hoogendijk is a trumpet player, expert in jazz improvisation and teacher at Codarts. He suggested that I use the silence until I come up with the next idea and get an even faster tongue attack because it sounds good.

Harjo Pasveer:

Harjo Pasveer is a singer and vocal coach and my vocal technique teacher at Codarts. In his feedback he proposed to me to investigate the possibilities of musical statements through dynamics, vowels, sound colors and physical gestures.

Bart de Win:

Bart de Win is a singer and piano player and my singing teacher at Codarts. He told me that I have nice ideas but a bit isolated. He suggested when you listen to the recording and it is something that you don't like, stop and sing it and see how you can make it sound better.

Francien van Tuinen:

Francien van Tuinen is a singer and my singing teacher at Codarts. She suggested trying to build up the energy and make it more atmospheric. Don't give everything from the beginning. While improvising use more sequences, repetition of motives and connect better your ideas.

I was happy with the advice and assessments they gave to me. Their feedback was precious in order to address the focal points for my improvement.

Focal points

Make better connections with the ideas. The starting point of the ideas shouldn't always be in the same spot. Watch out the intonation. Use sequences and repeated patterns. Make better use of space. Add more dynamics. Improve your articulation-syllables as well as your phrasing and construction of the melodic lines.

4.1.4 Data Collection

These are the research strategies that I have used in my first IC:

- Literature-desk research
- Case study triangulation
- Quasi experiment, with improvisation methods. (*see appendix 1*)
- Survey about modal jazz-questionnaire to my network about modal jazz (*full interviews see appendix 3*).
- Interview with trumpet player and educator Jarmo Hoogendijk about modal jazz improvisation and similarities and differences between trumpet players and singers. (*full interview appendix 4*).

Literature (Desk) research

The very first route I followed after my critical media review during my first intervention cycle was that of Literature. Three very helpful books for my research were:

- Niemack, Judy. *Hear it and sing it! Exploring Modal Jazz*. Second Floor Music, Hal Leonard, 2004.

Judy Niemack's book is a very useful book for every jazz singer. It contains vocal warm up exercises on all modes and for all levels. The CD includes exercises in each mode of the major scale and rhythm section backing tracks for improvisation. The book includes transcriptions of the warm-ups, a brief history of modal jazz, theory basics, the modes of the major scale, scat syllables and transcriptions of the modal workouts.

This book helped me deepen in modal improvisation. I practiced the modes while experimenting with the tracks and the exercises. In addition, I chose some syllables that she proposes for my vocal improvisations as well as I used some of her vocal warm up exercises on the modes for my daily routine warm up which helped me sing and hear better the modes.

- Weir, Michelle. *Vocal Improvisation*. Alfred Music, Pap/Com edition, 2015.

Michelle Weir's book is another very inspiring book for jazz singers. It covers everything you need as a vocal improviser. Articulation, phrasing, syllables, creation of melodies, transcriptions, stretching ideas, tension and release, intensity.

I practiced her book while using the cd with the tracks and slowly I added new tools to my improvisations from the methods I mentioned above.

- Miller, Ron. *Modal Jazz composition & harmony. Volume 1*. Advanced music, 1996.

This book helped me improve my knowledge of modal jazz harmony which was useful in order to compose my tunes "7steps2blues" and "The connection".

Websites:

- Liebman, David, *The complete transcription process*, Official website. 2019. <https://tinyurl.com/yymkc2xo> Accessed 15/2/2019

This article of David Liebman was very important to me because it describes in detail the whole process that I chose for my data collection: transcription, analysis, re-enactment-sing the solo, and composition of an original solo.

- Learn Jazz standards, *Stuck on one chord : Strategies to Improve your Modal Jazz Solos*, 2019. <https://tinyurl.com/y5ddp38e> Accessed 15/2/2019

On this site I found great ideas and advice on how to approach a modal jazz solo. While practicing improvisation I tried some of the strategies which I found very inspiring.

For example:

- Think about the overall form, arc and structure. What do you want to say with your solo? How do you want the audience to feel when you're finished playing? Use motivic/thematic development, try to create some conflict, some drama.
- Play asymmetrical melodic patterns.
- Focus on creating musical tension and release using rhythm, dynamics, timbre, register/range and other forces instead of just melody.
- Start with only a few notes, then "slowly" expose the rest of the mode.
- Superimpose other harmonies.

Case study

Content analysis

During the content analysis :

- I transcribed my own solo on the first reference recording and I addressed the focal points. (see chapter 3.2)
- I made an annotated transcription and analysis of the modal jazz solo of Miles Davis on his composition "So what". (see chapter 3.2 and appendix 5)
- I made an annotated transcription and analysis of Freddie Hubbard's solo on the composition "Maiden Voyage" by Herbie Hancock. (see chapter 3.2 and appendix 5)

- I interviewed the trumpeter and educator Jarmo Hoogendijk about modal jazz improvisation and similarities and differences between trumpet players and singers. (*full interview appendix 4*).

Quasi experiment

- I practiced patterns from the transcriptions I made in all the modes.
- I practiced and learned my ideal composed solo. (*see chapter 3.1*)

Re-enactment

In order to absorb the vocabulary and enhance my phrasing and articulation I re-enacted and recorded the solo of Miles Davis on “So What”. Besides that, the re-enactment helped me improve my intonation and dynamics. Link to video: <https://tinyurl.com/u8uvo5u>

Survey

Summary of the interviews (*full interviews appendix 3*).

In the very beginning of my research I interviewed experts of jazz, Francien van Tuinen, Dick de Graaf, Jarmo Hoogendijk and Asterios Papastamatakis in order to gain general information about modal jazz. I asked them their opinion about how to start, which tunes and players they suggest I listen to as well as if there are any specific tricks when soloing on modal jazz tunes.

Jarmo Hoogendijk suggested listening to the album *Kind of Blue*, all the soloists and all the tunes as well as *Milestones* and all soloists. He also proposed that I check the website jazzstandards.com for the section modal jazz.

Francien van Tuinen suggested to listen to John Coltrane and “Impressions”.

Asterios Papastamatakis suggested listening to saxophone players such as Kenny Garrett, Michael Brecker, David Liebman, Steve Grossman and Bob Berg.

He proposed to me songs like: *Impressions*, *Cantaloupe Island*, *Little Sunflower*, *Invitation*.

I found it quite interesting that he said: when you improvise on modal harmony, there really aren’t any strong “avoid” notes in the mode you’re playing. As long as you stay in the mode, then you are good.

Dick de Graaf suggested to start with listening to Miles Davis and Wayne Shorter and also listen carefully to how John Coltrane and Bill Evans approach these modal tunes. He also suggested the guitarists Allen Holdsworth and Bill Frisell. He proposed tunes like “Yes and no”, “E.S.P”, “Speak No Evil”, “Nefertiti” all composed by Wayne Shorter. (*Full interviews on the Appendix 4*)

This survey helped me decide the pieces that I chose to work on during my research as well as guided me to listen to modal jazz albums.

Interview

Summary of Interview with Jarmo Hoogendijk (*full interview appendix 4*)

Jarmo Hoogendijk is a Dutch jazz trumpet player and educator of jazz improvisation for all instruments including singers at Codarts.

In the interview I asked him questions like: How does he suggest a jazz singer should practice modal jazz improvisation? What is phrasing in his opinion? What are the differences and similarities in the rhythmical phrasing and in articulation between trumpeters and vocalists? How can a jazz singer approach a more instrumental phrasing and articulation? What should be the practice routine for a jazz singer?

What is important to say to a student of jazz singing?

Phrasing is how we articulate notes, how we color a note. How we can go from note to the other (legato, staccato etc). How we put accents on certain notes. How we “doodle” certain notes. Phrasing is also how we build a whole phrase/sentence. Just like in speech.

Phrasing is very important on modal jazz tunes since there are not many chord changes he mentioned. This can be practiced by working on different rhythms and articulation just on one pitch.

Trumpet and voice is basically the same thing in terms of rhythm, phrasing and articulation as well as for all other instruments. We all speak and understand the same language. Trumpeters and vocalists have the same way of doing things. They can learn basically the same syllables/vowels/consonants and the range of possibilities is big for both. We do it in the same way whereas other instrumentalists have to work out different ways to do it and they seem to have less options than singers and trumpeters.

There are just a few differences. A trumpeter can not start a note with a “m”, “n” or “s”. Singers can start with any consonant for all I know.

What is important to say to a student of jazz singing? Basically the same as what I think is important to tell any instrumentalist.

- learn to sing/play all scales and to hit all intervals
- remember a lot of language/ideas by listening to any good improviser, regardless of instrument, including drums.
- collect a variety of vowels, consonants and syllables that seem to fit you and that allow you to sing/play many rhythmic ideas in any tempo.
- think of a rhythmical idea first and then find notes to it and the needed articulation.
- record yourself often, decide what sounds good and what needs to be improved.
- listen to great jazz playing/singing as much as you spend time practicing. Listening and remembering the language is half the job.

4.1.5 Intervention

As a result of my practice :

- I took instrumental examples and turned them into vocal and I addressed what works for the vocal Improvisation. (*see chapter 3.2*)
- I identified characteristic tools of Miles Davis and Freddie Hubbard improvisations and I put them into my practice of my improvisations. (*see chapter 3.2*)
- I composed an ideal solo for the tune “Maiden Voyage” from which I gained a lot of knowledge for my improvisation skills. (*see chapter 3.1*)
- I composed two original modal jazz compositions “7steps2blues” and “The connection”. (*for annotated scores see appendix 5, for videos see appendix 1 or chapter 3.1*)

4.1.6 New reference recording, assess and expert feedback

After five months since the first reference recording, I recorded a new video In order to see the improvement on the focal points. Link to video: <https://tinyurl.com/tu5buz3>

Maiden Voyage, Herbie Hancock

Guitar : Nikos Charalambous

Vocals : Alkistis Lampropoulou

26/3/2019

Duration : 6:12

4.1.7 Reflection on progress since the first reference recording

My own reflection:

I felt much more confident with my singing since the very first reference recording and I enjoyed much more improvising on modal tunes. I realised that I had integrated several melodic and rhythmic lines into my vocabulary. However my ideas were still not very ordered and my intonation could be still more accurate. My sound was more natural this time but I wanted to explore more possibilities of sound colors and syllables. I was more aware of the dynamics this time. I found interesting and tasteful the melodic variations on the out chorus. Unfortunately, I didn't use a lot of repetitions and sequences again which was something that I definitely needed to work on more in order to create an interesting storyline with my solo.

Summarized feedback from teachers (*Full feedback see appendix 3*):

Dick de Graaf:

Your Intonation has certainly improved but can be more precise. Could be interesting to keep thinking about the use of different syllables. About dynamics, could be a bit more exaggerated, but sounds natural. Try also to anticipate the chord, by starting a pick-up line a beat or two before. By doing this the phrasing gets a bit more interesting. It is too static as it is now. You add some variation in the theme, stretching some of the notes which is nice. After the guitar solo is more atmospheric. Don't be afraid to repeat yourself, and create sequences. Start simple and gradually add complexity (but keep your beautifully natural sound). You look like you are amusing yourself and that this duo setting really is inspiring you to improvise! By the time you feel more comfortable using your modes in collaboration with Nikos, you can consider adding bass, and drums, in order to have more possibilities to interact with your fellow musicians. This will challenge you to apply more advanced phrases, patterns, colors, etc.

Bart de Win:

The best parts show you are more loose and enjoying it. Sing like nobody's listening.

Simple rule: If a lot goes right, there's no reason to go wrong somewhere else, if circumstances stay the same. I mean this in a positive way. Our goal will be to extend the good stuff.

You have a mix of great ideas. It feels like when you prepare for the next idea is done in a better way. Don't concentrate on the mistakes.

Jarmo Hoogendijk:

You sing mostly dom7 chords, and that's absolutely acceptable (in my opinion) on sus4 (or sus2) chords, but try to hit more 9ths, 11ths and 13ths.

You have a fast single tongue attack that you are able to use well in double time phrases: use it a bit more, it sounds good. A bit more double time and syncopation (upbeats) would give more variation.

Francien van Tuinen:

On most of the focal points the result now is better. The intonation can be better. You can make more use of different sounds and techniques. Improvisation on modal tunes can be similar to meditation. Get into the mode and explore it. Maybe a good plan is to take a minimal idea and develop it for a while and then go to something new and develop it.

Harjo Pasveer:

It is positively different from the first recording. When you have a plan, you make a statement and that's what matters. Don't lose the plan while singing. There is a focus on the high notes but the energy goes down at the end of the phases. Keep the energy. You can think of a little crescendo at the end of the phrases.

I would like to thank my network Francien van Tuinen, Dick de Graaf, Jarmo Hoogendijk, Bart de Win and Harjo Pasveer for their feedback and assessment. It played a big role for the continuation of my research and my next steps.

4.2 Second intervention cycle

4.2.1 Overview of second intervention cycle

Although my improvement was obvious by the end of my first intervention cycle, I was still thinking too much while improvising. My intonation and “judging” problems were probably coming from the fact that I didn’t feel in my comfort zone with my sound. I had to find a way to be more connected with the music and explore more my sound colors in order to make it sound more organic.

I decided to experiment with the modal jazz tune “Little sunflower” as I already mentioned in my introduction. The tune is basically written in Dorian mode. While I was practicing I used the b9 and b13 and that gave me the idea to reharmonize the chords for the solo part in order to be able to use the Spanish phrygian mode. By using this mode I gave an eastern sound color to the tune which drove me to explore the possibilities of how I can use my voice as a Greek singer with traditional sound colors and ornamentations but still keep a jazz mindset for the build up of the solo.

4.2.2 Reference recording #2

Link to reference recording #2: <https://tinyurl.com/ugfscqv>

Hubbard, Freddie, *Backlash-Little Sunflower*, Atlantic records, 1967

Vocals : Alkistis Lampropoulou

Piano : Fernan Mejuto Vazquez

Vibraphone : Nano Pelaez Alonso

Drums : Guillermo Almo Viana Martin

4/6/2019

Duration of recording: 7:36

After my first year master recital I realised that the tune that I felt more connected with and I enjoyed the most during my performance was “Little Sunflower”. By adding the Greek folkloric sound I was able to use my voice in a more personal way that I know experientially, from my childhood. I didn’t have to think of many different aspects while singing. It just came out naturally and it worked. Therefore, I decided that the new direction for my research should be to combine modal jazz with Greek folk elements.

In order to address the focal points for my improvement I asked my network their opinion about “Little Sunflower”.

How do I blend the modal jazz with my Greek sound in terms of sound colors, ornamentations, intonation and syllables at this point? How are all these elements working together with the focal points of my previous intervention cycle? And how can I improve?

4.2.3 Reflect & assess

Summarized feedback from the network. (*full feedback see appendix 3*)

My own reflection:

I feel much more connected with the music when I am using my natural Greek sound and traditional techniques with my voice. Somehow the improvisation becomes fearless and I dare more. It feels like “home” to me. I make more use of dynamics and my solo has a flow. My intonation has certainly improved but can be better. I would like to take more risks and use more of the techniques that I learned from Miles Davis and Freddie Hubbard last year. I judge myself in a less negative way, and I enjoy more which is very important.

Francien Van Tuinen:

You go pretty fast on the high register. You can wait a little bit more on the low register till you arrive at the maximum build up point.

For soloing try to solo with Greek words (maybe a chance to find more diversity), what if the variation is also in the language?

More poetry. New element in your music.

Bart de Win:

Your intonation is better, but not consistent enough. Your syllables could be more inventive and/or clearer. About dynamics you can take it further if needed or possible. Both ways. Small and big.

The connection of the ideas is improving for sure, but still very much based on the theme.

Repetition and sequences are ok. But could be more inventive.

Your sound colors are ok but still a bit in one direction.

The use of “ornamentations” in your improvisation is great. Go on.

The mix of jazz and Greek is not too clear yet but it will take time to connect both worlds.

All these elements are working already but not to the extent you are aiming for yet. Work in progress obviously. “Impro wise”: take it from here and see if you can find more of what’s already there and has been improved. Colors, dynamics in volume, syllables, expression in general. Don’t stick to “beauty” too much.

Harjo Pasveer:

Your intonation is much better in this way. About articulation you can have a little more “bite”.

When you use your voice in this “Greek” way you feel much more freedom and so you make use of more dynamics and it sounds more organic, together also with your motoric expression.

Always when the concept fits and your voice feels natural, then it works.

Dynamics are good. On the theme you doubt between using chest voice and head voice You could make a choice in advance so it sounds smoother.

The connection of the ideas is now less abrupt because of the stability of the voice.

The buildup is nice. The use of your Greek voice works perfectly for you.

By choosing your “Greek” way of using your voice, you got the conflict out of your system.

Your sound colors are much improved. In order to improve more: Don’t control, trust your plan and intuition

Dick de Graaf:

This tune fits your vocal character very well, and your intonation is very good. Both in the rubato introduction and in your improvisation, you manage to illustrate the next step in your research project clearly: the connection to your roots in Greek folkloric music as to improvisation with modal melodic structures. The decent structure of the arrangement helps you to make your improvisational ideas sound well connected to the tune, and to create an engaging solo with a conscious buildup. The specific sound of the scale over the D7b9/b13 chord is well highlighted in the intro and also in the interesting coda, which

is a very good way of involving the listener in the melodic part of your story. A good start into embedding your roots into your jazz performances.

A few comments. Try to “exaggerate” the folkloric parts in your improvisation by using more ornamentations as you know them from Greek music. And, at the other “side”, try to embed a few traditional jazz language related elements, such as scale patterns, scale variations, or sequences as played usually played by instrumentalists, as well. This could finally lead to some more depth and attraction in your improvisations. Also, try to interact more with your band members. It would be interesting to hear a musical conversation between you and for instance the vibraphonist, each of you approaching the modes from their own backgrounds, as a chase chorus or as part of the Coda at the end. This could also help to bring about some more dynamics, because now, these are a bit flat. In this respect it could also help to extend the range of your voice during your improvisation.

Focal points:

As relating to the feedback of my experts, my intentions for my IC2 were:

Perhaps add lyrics for the improvisation or make more melodic variations on the theme. Use all the register of my voice while improvising and add “bite” for the articulation. Explore more sound colors and the Greek folkloric sound of my voice. Technically work on chest and mixed voice and make a better connection. Use more the improvisational devices from Miles Davis and Freddie Hubbard (scale patterns, scale variations, sequences, motives, horizontal ascending/descending lines, characteristic notes of the melody). Interact more with the band, use more dynamics as well as make clearer the connection of modal jazz with Greek music.

4.2.4 Data collection

The strategies used are:

- Literature desk research
- Case study triangulation
- Re-enactment on a solo
- Quasi experiment with improvisation methods

4.2.5 Intervention

As a result of my practice:

- I transcribed and analysed Ibrahim Maalouf’s solo on his composition “Waiting” in order to add Eastern Mediterranean ornamentations to my singing as well as to discover more musical devices for my improvisations. (*for annotated score and analysis see chapter 3.2*)
- I composed an ideal modal jazz solo for the Greek tune “Misirlou” using elements from all three trumpeters. (*for annotated score and video see chapter 3.1*)
- I made jazz arrangements on three modal Greek folk tunes. (*for scores see appendix 5*)

Literature desk research

Article on the internet:

- Liebman, David. *The complete transcription process*. 2019. <https://tinyurl.com/yymkc2xo> Accessed 10/11/18 .

In this article, jazz saxophonist David Liebman speaks about the importance of the transcription process that I chose also for my research. Why should someone transcribe and what are the steps to do it? Which solos to choose and how many of them? How to practice the transcriptions and why to compose an original solo? It was very much related to both intervention cycles.

Youtube:

- Klampanis, Petros. *Jazz arrangement on the Greek folk tune Thalassaki*. 2015. <https://tinyurl.com/h9s2qyw> Accessed 10/12/2019

Petros Klampanis is a Greek double bass player, composer, arranger, producer and educator with an international career. His jazz arrangement on the Greek folk tune “Thalassaki” was very inspiring to me and relevant to my topic.

- Maalouf, Ibrahim. *Wind*, Ibrahim Maalouf, Frank Woeste, Mark Turner, Larry Grenadier, Clarence Penn. Recorded 2012, Mi'ster Productions, 2012, CD.

Maalouf's synthesis of Miles Davis modal jazz style and Middle Eastern/Arabic music makes for a convincing artistic statement and an eminently interesting and enjoyable listening experience. This is exactly what I aim with my combination of Greek and modal jazz music.

Case study

- Transcription and analysis of Ibrahim Maalouf's solo on his modal jazz composition “Waiting”. (see chapter 3.2)
- Interactive lesson and interview with baglama player Eren Aksahin, expert of Eastern Mediterranean music. (for lesson see chapter 3.2, for full interview see appendix 4)
- Arrangements and compositions expertise from Mmus ensemble coaches Dick de Graaf, Stefan Lievestro, Tineke Postma and Mark van Roon (see appendix 5). In addition, a new aspect of interactive individual lessons from the master ensemble coaches Tineke Postma and Mark van Roon took place in my IC2. (for lessons see chapter 3.2)

Re-enactment

Link to video: <https://tinyurl.com/unny8ho>

For my data collection I re-enacted the solo of Ibrahim Maalouf in order to absorb the vocabulary, phrasing, Eastern ornamentations and articulation as related to literature desk research and David Liebman's article. Liebman, David, *The complete transcription process*, Official website. 2019. <https://tinyurl.com/yymkc2xo> Accessed 15/2/2019

Quasi experiment

Link to audio: <https://tinyurl.com/uhn7tjy>

Hereby, I present to you an audio from my practice room while doing an experiment with improvisation tools for my composition "The connection". Interesting here to say that patterns from Freddie Hubbard's solo transcription on "Maiden Voyage" popped up on my Improvisation on 1,24' till 1,34'. That was a great proof for me that my study was giving me results.

Interview

Summary of the Interview with Eren Aksahin (*Full interview see appendix 4*)

Eren Akşahin is a Bağlama interpreter and a composer. His music, a synthesis between Anatolian folklore and Western classical timbres, may be called contemporary Anatolian folk music. It is characterised by a strong sensitivity and authenticity for the foundations of Anatolian folk music, as well as by an emphasis on beauty of sound and innovation on his own instrument.

During the interview with Eren we spoke about ornamentations in Eastern Mediterranean music as well as how to build a modal solo on a maqam, how to practice modal improvisation and what are his recommendations for this music to listen.

About ornamentations, he mentioned that in Eastern Mediterranean music they are used mostly to create musical expressiveness. It is on the choice of the artist when to ornament and how and therefore is not something that can be noted. The mode and its melodic behavior is giving hints and clues about suiting ornamentation. Apart from this function it is a popular tool for musicians to create variation if the performed composition has many repetitive melodies or create recognition if the melodies differ a lot.

Every step of the Maqam has a different gravity or dominance, which often is accentuated by the use of a more, or less complex ornament. Starting from simple glissandi, trills, parallel and mordant going to long and more complex marco melodic lines which incorporate different ornamentation techniques.

The ornamentation often contains various degrees of musical information. It can anticipate the melodic development of the piece that has yet to be performed. About practicing improvisation I think the best way to practice maqam improvisation is to listen to some musicians. Many times, writing the transcription of these recordings helps to understand what is going on. A good strategy is to categorize the findings so that the musical toolbox is easy to use.

About building up a solo, If the improvised solo is part of a composition, usually start to approach the solo from the composition and its maqam. For example, If I am confronted with a composition in hijaz, I already know the mode. I hear where the modal dominants are and can build an improvisation around these gravity points. I know that it is using a hijaz tetrachord (phrygian #3) from the tonic to the 4th degree. There it has its strong dominant so I know I can open my improvisation inside this tetrachord. I will listen to the melody of the composition and make a motive to create a connection and then develop the solo. Eventually the upper penta chord will follow and some alterations and modulations to give some taste of connected modes. From there, I could lead the mode back to the original and connect it to the original composition.

He suggested listening to Zarali Halil who was an Anatolian folk music singer with an extraordinary use of ornaments. Also, listen to classical Ottoman ney players such as Kudsi Erguner, Neyzen Tehfik, Omer Erdogan he mentioned.

In the end of the interview I asked Eren if he knows other singers or instrumentalists who are combining jazz with middle eastern music. He gave me a list of musicians which was quite interesting for me to discover and I have listed them on the Appendix 4.

4.2.6 Reference recording, assess and expert feedback

Link to the final recording: <https://tinyurl.com/ybon6xkc>

Misirlou-composer unknown

Vocals : Alkistis Lampropoulou

Guitar: Nikos Charalampous

Date of recording: 10/04/20

My own reflection:

By singing in my native language while using a Middle Eastern sound, the color of my voice became darker and warmer that fits better my vocal character. My singing is now more organic and without doubts. I feel much more confident and connected with the material as well as with the improvisation. The process of composing ideal solos improved my ability of telling a story with my solo. This is something that I currently naturally apply to my creative solos on the spot. In addition I'm having the ability to make a better connection of the musical devices that I learned into my "real" improvisations.

My phrasing has certainly improved. I started paying more attention to the accents of specific notes into a phrase. I worked on legato and staccato as well as on the gravity that specific notes have into a pattern, triplets, melodic lines etc. About dynamics I don't have to think about it anymore. It happens automatically.

Technically I have much more flexibility through all my range but of course there are a lot of things that still need to be improved in my singing and I will continue working hard like for example my intonation as well as my breath support. I feel very satisfied with my recording and definitely with my progress. In addition, I am grateful for having experienced these two years of master studies in a high level institution with versatile musicians and prestigious teachers. I would like to personally thank Dick de Graaf, Harjo Pasveer, Francien van Tuinen, Bart de Win, Tineke Postma, Mark van Roon and Stefan Lievestro for helping me become a better musician.

Summarized feedback from teachers (*Full feedback on appendix 3*):

Harjo Pasveer:

Because of the use of acting regarding your behaviour and statements behind the phrases, the definition of the sounds (instrumental jazz & traditional Greek) is more clear.

Also the range that you use, especially for the high soprano looks not problematic anymore.

It's all there. You are on top of the material, instead of being a victim of musical difficulties. Intonation wise much more spot-on! Well done.

Dick de Graaf:

My compliments with your engaging performance of “Misirlou”. I must say that, thanks to the wonderful comping of your guitarist, by the absence of the band you show convincingly how much you have improved thanks to your research project. More than in any of your reference recordings so far, you are in control of your phrasing and intonation, both in the composed and arranged parts and in your improvisation. And, off course, the focus of your research was on enhancing your improvisational skills, and here you demonstrate an interesting application of cells, small scale type patterns that resonate the actual mode off which the composition is constructed. By doing that you manage to create an interesting musical storyline. My compliments.

Bart de Win:

Great job. It improved on all points in the list. Is it perfect? Maybe not if we would split hair on every single note on pitch and sound. But the more I listen, the more I am realizing you are just winging it in front of a camera. That's as bare as it gets. So, what it 'lacks' is a corona free period in which you can let go of the academic approach and just enjoy jumping on stage with material that you made, explored and studied. Then you will experience the real value and gravity of what you've been doing. I can't wait to hear it in the wild, when effort becomes collective enjoyment. You deserve it. Your music deserves it.

Francien van Tuinen:

It's amazing that you managed to produce this in this situation. Brava!

What do I see and hear:

Performance: Very convincing. Even in this strange isolated situation without a live-band you are in the music and very much involved.

Sound: I hear you, your authentic sound, but also a Greek authentic sound. I think you managed to blend those two in this song. I like it very much!

Solo: More conviction than what I saw and heard before. Interesting lines and motives. I think we can hear what you have gained in your research. So much more possibilities, great!

Intonation: Spot on, much better. I think it has maybe something to do with this blended sound, a bit of you and bit of Greece. I hope you keep this sound!

4.2.7 Reflection on progress

The final result represents the amount of work that I put into those two years of my master studies. When I entered Codarts, two years ago, I had very little experience in improvising on modal tunes and I also hadn't found yet my identity as a singer. This artistic research gave me a great boost to get to know different techniques of developing a modal jazz solo but also made me understand better myself and what I'm looking for in music. My last recording mostly reflects on what I want to do in the future. Fuse my love for jazz improvisation with Greek repertoire and why not the opposite by composing modal jazz tunes while adding Greek folk colors and Greek lyrics.

Additionally, I realised that I love to learn from trumpet players and especially from lyrical trumpeters such as Miles Davis and Ibrahim Maalouf. I already understood from the beginning (while busy listening to many different trumpeters), that Miles will be the most important source for my research. It doesn't mean that the others were not useful, but with players like Freddie Hubbard it was quite difficult to bring out concrete elements since his playing is too complicated for me. Although as I already said, I used many of his patterns into my composed solo and I learned a lot from him as well. Ibrahim Maalouf was also a great resource for me and played a big role in the process of finding my sound. In terms of build up and improvisation techniques his playing was very similar to Miles Davis modal period. All the players have very different views on the same music though. For example Freddie Hubbard's way of playing is very rhythmic with advanced patterns and clear sound and technique while Miles Davis and Ibrahim Maalouf are more lyrical and soft with their own characteristic sound. Throughout the process of transcribing,

analysing and singing my findings, I appreciated the importance of this procedure in order to become a good improviser and absorb the vocabulary, phrasing and articulation. The lessons that I had with my teachers and experts of both fields as well as the ensemble coachings were of great importance for my development as a musician.

To conclude with, this is only the beginning but a very good start for my personal improvement and musical identity. I want to continue transcribing, composing and arranging in order to keep becoming better in singing which is one of my biggest passions in life.

With my research I want to inspire other jazz singers too, to look into their roots and combine their natural sound with jazz. Listen to your hearts and don't get discouraged if this takes too long.

As Miles Davis said: "Man, sometimes it takes you a long time to sound like yourself".

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6 Network

Dynamic cycle

Eren Aksahin: Balgama player from Germany. He specializes in the eastern Mediterranean modal music traditions and has great theoretical and practical knowledge in the field of Makam Music and Modal improvisation. He gave me a lesson about modal improvisation in Anatolian music and an interview during my second intervention cycle.

Dr. Dick de Graaf: Tenor and soprano saxophonist from the Netherlands. He was my research coach and master ensemble coach during my masters. His advice and directions helped me to reach my goal through my master studies.

Jarmo Hoogendijk: Jazz trumpet player from the Netherlands. He gave me improvisation lessons during my first intervention cycle as well as an interview about modal jazz improvisation.

Stefan Lievestro: Double bass player from the Netherlands. He was my master ensemble coach. His advice about my arrangements and compositions helped me develop.

Asterios Papastamatakis: Jazz keyboard and hammond player from Greece.(Berklee college of music) He specializes in blues and funk music. I interviewed him about modal improvisation in my first intervention cycle.

Harjo Pasveer : Singer and vocal coach from the Netherlands. He was my vocal technique teacher. His advice was valuable in order to improve my singing technique and sound colors.

Tineke Postma : Jazz saxophonist from the Netherlands. She was my master ensemble coach. We worked together on motivic development techniques and improvisation methods.

Mark van Roon: Jazz pianist from the Netherlands and my master ensemble coach. We worked together on modal jazz improvisation.

Francien Van Tuinen: Jazz singer from the Netherlands. She was my main subject teacher. I studied with her improvisation and repertoire. Her advice was very important in order to create my personal style as a singer.

Bart De Win: Jazz piano player and singer from the Netherlands. He was my main subject teacher. With him I studied improvisation and repertoire. He gave me many ideas to develop my improvisation skills and my singing in general.

7 Appendices

Appendix 1: List of all recordings included in report

- 01 Reference recording 01 (14/11/2018): <https://tinyurl.com/vom9rcy>
- 02 The connection (Dec 2019): <https://tinyurl.com/s76vv9e>
- 03 Re-enactment on Miles Davis solo (6/3/2019): <https://tinyurl.com/u8uvo5u>
- 04 Reference recording 02 (28/3/2019): <https://tinyurl.com/tu5buz3>
- 05 Ideal composed solo: result of first intervention cycle (May 2019): <https://tinyurl.com/ycnt3x4p>
- 06 Reference recording 03 (4/6/2019): <https://tinyurl.com/ugfscqv>
- 07 7steps2blues (4/6/19): <https://tinyurl.com/qpeeugy>
- 08 Lesson with Tineke Postma #2 (November 2019): <https://tinyurl.com/ycb9ozd9>
- 09 Lesson with Eren Aksahin (18/12/19): <https://tinyurl.com/t66bd9k>
- 10 Re-enactment on Ibrahim Maalouf solo (10/1/20): <https://tinyurl.com/unny8ho>
- 11 Quasi experiment on “the connection” (Jan 20): <https://tinyurl.com/uhn7tjy>
- 12 Lesson with Tineke Postma #3 (22/01/2020): <https://tinyurl.com/sy4j3cr>
- 13 Lesson with Mark van Roon (28/01/20): <https://tinyurl.com/tepxac4>
- 14 Lesson with Tineke Postma #4 (12/2/2020): <https://tinyurl.com/rdutp2w>
- 15 Ideal composed solo: result of second intervention cycle (10/04/20): <https://tinyurl.com/y9n6ut6p>
- 16 Final result (18/4/20): <https://tinyurl.com/ybon6xkc>

Appendix 2: Critical media review

- Niemack, Judy. *Hear it and sing it! Exploring Modal Jazz*, second floor Music, Hal Leonard: 2004

Judy Niemack's book is a very useful book for every Jazz singer. It contains vocal warm up exercises on all modes and for all levels. The CD includes exercises in each mode of the major scale, rhythm section tracks without vocals for improvisation, and more. The book includes transcriptions of the warm-ups, a brief history of modal jazz, theory basics, the modes of the major scale, scat syllables and transcriptions of the modal workouts.

With this book I deepen into modal jazz improvisation. I practiced the modes while experimenting with the tracks and the exercises. In addition I chose some syllables that she proposes for my vocal improvisations and I got an idea of how to practice modal jazz improvisation.

This book relates to my first intervention cycle and the exploration of modal jazz.

- Weir, Michelle. *Vocal Improvisation*, Alfred Music; Pap/Com edition: 2015

Michelle Weir's book is another very important book for jazz singers to have. It covers everything you need as a vocal improviser. Articulation, phrasing, syllables, creation of Melodies, transcriptions, ideas for stretching, tension and release, intensity.

I practiced her book while using the cd with the tracks and I analyzed every chapter that I mentioned above which was very helpful for my improvement on Improvisation. It was an important book related to my topic about improvisation methods.

This book relates to vocal jazz improvisation, phrasing and articulation.

- Liebman, David. *The complete transcription process*. 2019. <https://tinyurl.com/yymkc2xo> Accessed 10/11/18 .

In this article, jazz saxophonist David Liebman speaks about the importance of the transcription process that I chose also for my research. Why should someone transcribe and what are the steps to do it? Which solos and how many of them? How to practice the transcriptions and why to compose an original solo? It was very much related to both intervention cycles that I did.

- Klampanis, Petros. Jazz arrangement on the Greek folk tune Thalassaki. 2015. <https://tinyurl.com/h9s2qyw>

Petros Klampanis is a Greek double bass player, composer, arranger, producer and educator with an international career. His jazz arrangement on the greek folk tune “Thalassaki” was a great inspiration for me and relevant to my topic.

- Maalouf, Ibrahim. *Wind*, Ibrahim Maalouf, Frank Woeste, Mark Turner, Larry Grenadier, Clarence Penn. Recorded 2012, Mi'ster Productions, 2012, CD.

Maalouf's synthesis of Miles Davis style modal jazz and Middle Eastern / Arabic music makes for a convincing artistic statement and an eminently interesting and enjoyable listening experience. This is exactly what I aim with my combination of Greek and modal jazz music.

Appendix 3: Full feedback on reference recordings

Complete feedback on reference recording #1

Dick de graaf:

Watch your intonation! I like the stretched time, but do not “overdo”. You leave spaces (silence), but a lot of times at the same spot, that is: a few beats after the chord change. You can connect the quite short fragments, especially towards the end, to suggest a natural build up, with increasing density of the notes.

Jarmo Hoogendijk:

Listen to all the solos on kind of blue and milestones.

Don't be afraid to use silence, use it until you come up with the next idea

Get even faster tongue attack

Try different syllables and choose what fits you better

Harjo Pasveer :

Define what you like about the tune, that's your starting point.

Maybe with a trio you feel more covered from the harmony and the intonation will be better

Long notes, check if you can color in while singing, play with dynamics, add vibrato (for example on sky – ska-aaa-yyy)

You can change the dynamics, the color, the vowels

Investigate the possibilities of musical statements through dynamics, vowels and sound colors and physical gestures. The “big issue” is: do you get in the content of the song or are you checking your mistakes?

Francien van Tuinen:

I like the ideas, the motives, the different rhythmic and melodic patterns but it seems that they are not ordered yet. Try to build up the energy and make it more atmospheric. Don't give everything from the beginning. When you start singing the theme you already have high energy and then on the solo you stay on the same level. Start maybe with a more mysterious atmosphere and raise the energy on the solo.

While improvising use more sequences, repetition of motives and connect better your ideas.

Bart de Win: Nice ideas but a bit isolated. When you listen to the recording and it is something that you don't like, stop and sing it and see how you can make it sound better.

Complete feedback on reference recording #2

Dick de Graaf :

Your Intonation has certainly improved, but sometimes still a bit low to my ears. It seems that you recognize that yourself and bend up to the right pitch. Sometimes you get in trouble if you have to switch back to the “correct” mode. Take your time there, and try to hear the pitch before you sing it. About articulation, If you take more time to pronounce the lyrics more clearly, your timing in general will be a bit more laid-back and speak more interestingly to the listener.

Could be interesting to keep thinking about the use of different Syllables. About dynamics, could be a bit more exaggerated, but sounds natural to me. Also the intimate character of this duo setting doesn't ask for extreme dynamics. Would be good to experiment with more dynamics during your rehearsals.

The ideas are a bit isolated now. You wait for the chord to change, take some time and then sing a pattern that corresponds to the chord. After a while, as a listener I look forward to some more density in the lines: smaller pauses between the sentences, chains of fast notes, etc

When you start an idea doesn't have to be always after the chord is played. Try also to anticipate the chord, by starting a pick-up line a beat or two before. By doing this the phrasing gets a bit more interesting. It is too static as it is now.

You add some variation in the theme, stretching some of the notes. I like that. After the guitar solo is more atmospheric. That part is in general better than what is happening before. Don't be afraid to repeat yourself, and create sequences. Start simple and gradually add complexity (but keep your beautifully natural sound). You look like you are amusing yourself and that this duo setting really is inspiring you to improvise! By the time you feel more comfortable using your modes in collaboration with Nikos, you can consider adding bass, and drums, in order to have more possibilities to interact with your fellow musicians. This will challenge you to apply more advanced phrases, patterns, colors, etc.

Bart de Win:

It's easy to hear the improvements. It's better at most points mentioned. Some I would like to see in a clearer way (maybe overdo it) but in general it's good to see things happening.

I think it's a plan to go through the recording together and focus on the good stuff first. After that we can ask ourselves where flaws might come from or why they are happening. Most of it is being self-conscious about what you're trying to do, I'm guessing. The best parts show you are more loose and enjoying it. Sing like nobody's listening :-)

Simple rule: If a lot goes right, there's no reason to go wrong somewhere else, if circumstances stay the same. I mean this in a positive way. Our goal will be to extend the good stuff.

You have a mix of great ideas. It feels like when you prepare for the next idea is done in a better way. If you anticipate what you are going to do it will make it more secure.

Don't concentrate on the mistakes.

When you listen to the recording and it is something that you don't like, stop and sing it and see how you can make it sound better.

Jarmo Hoogendijk:

No issues in the intonation, well done. It's just a few times where I'm not sure (and possibly you were not sure either) if you had intended to sing a major third or a minor third. I can also see in the look of the guitarist that he was a bit surprised a few times. But also he played minor a few times where it should have been 7sus4, the only minor chord is in the 2nd half of the bridge, please make sure you are both aware of that.

The guitar plays sus2 chords instead of the original sus4 chords. It sounds o.k, nothing wrong with that, but it would be nice if you would hit some more 4ths instead of 3rds in your improvisations. You sing mostly dom7 chords, and that's absolutely acceptable (in my opinion) on sus4 (or sus2) chords, but try to hit more 9ths, 4ths and 13ths.

2.05: do not rush!

You have a fast single tongue attack that you are able to use well in double time phrases: use it a bit more, it sounds good.

If you want, you can easily learn how to sing D-L-D-L-D-L which makes double time (16th notes) again a lot easier. Just decide if you think this would suit your personal style.

A bit more double time and syncopation (upbeats) would give more variation in my opinion, but it's up to you to decide if you want this, it's not a necessity.

It's o.k. to take an idea and transpose it parallel along with the transition to the next chord, BUT be careful in case the tonic of the chord is prominently present in the idea: it does not sound so impressive if you take the tonic to the next chord.

There are more vowels, syllables and consonants possible. It's up to you to make choices, but if this is one of the objectives of your research, then work out a broader scope of different sounds.

Dynamically you could also be more diverse. Again: it's not a necessity, but it can sound good if you apply more (or less) air on some notes, and think about breath attacks that do not need a consonant to start the note.

Francien Van Tuinen:

Your intonation is better than before but you have to keep on working on it though, articulation is better, dynamics are better. Your ideas are more connected now. "don't start always at the same point (a few beats after the chord change)", This is still happening a lot. You can lead the two of you into the new chord with connecting lines. In general it is more atmospheric and you built it better. Try to make more use of sound colors. "don't judge yourself and enjoy making music (get in the content of the song and don't check for mistakes)" "Much better."

I see that there is a fear while improvising which probably comes out of the fear of making something not so interesting. Get rid of it.

Interact more with the musicians.

Improvisation on modal tunes can be similar to meditation. Get into the mode and explore it.

In order to do this you need to feel secure.

Maybe a good plan is to take a minimal idea and develop it for a while and then go to something new and develop it .

Harjo Pasveer:

It is positively different from the first recording.

On the long notes like for example on "see the sky" the sky can have more direction by controlling better the soft palate.

When you have a plan, you make a statement and that's what matters. Don't lose the plan while singing.

There is a focus on the high notes but the energy goes down at the end of the phases. Keep the energy.

You can think of a little crescendo at the end of the phrases.

There is good Rhythmic variation.

You make nice use of the head voice.

Complete feedback on reference recording #3

Dick de Graaf :

What a pleasant surprise, thanks for the music. Very well played and good recording quality.

This tune fits your vocal character very well, and your intonation is very good. Both in the rubato introduction and in your improvisation, you manage to illustrate the next step in your research project clearly: the connection to your roots in Greek folkloric music as to improvisation with modal melodic structures. The decent structure of the arrangement helps you to make your improvisational ideas sound well connected to the tune, and to create an engaging solo with a conscious buildup. The specific sound of the scale over the D7b9/b13 chord is well highlighted in the intro and also in the interesting Coda, which is a very good way of involving the listener in the melodic part of your story. A good start into embedding your roots into your jazz performances.

A few comments. Try to "exaggerate" the folkloric parts in your improvisation by using more ornamentations as you know them from Greek music. And, at the other "side", try to embed a few traditional jazz language related elements, such as scale patterns, scale variations, or sequences as played usually played by instrumentalists, as well. This could finally lead to some more depth and attraction in your improvisations. Also, try to interact more with your band members. It would be interesting to hear a musical conversation between you and for instance the vibraphonist, each of you approaching the modes from their own backgrounds, as a chase chorus or as part of the Coda at the end. This could also help to bring about some more dynamics, because now, these are a bit flat. In this respect it could also help to extend the range of your voice during your improvisation.

Looking forward to your nexts steps!

Bart de Win:

Your intonation is better, but not consistent enough.

Your syllables are better but could be more inventive and/or clearer.

With the dynamics you can take it further if needed or possible. Both ways. Small and big.

The connection of the ideas is improving for sure, but still very much based on theme.

Your build up is ok.

Repetition and sequences are Ok. But could be more inventive.

Your sound colors are Ok but still a bit in one direction.

The use of "ornamentations" in your improvisation is great. Go on

The mix of Jazz with my greek roots in terms of colors/scales/sound. Not too clear yet but it will take time to connect both worlds.

At this point of my research.

How do all these elements work? They do but not to the extent you are aiming for yet. Work in progress.

Obviously.

How can I improve

Impro wise: take it from here and see if you can find more of what's already there and has been improved.
Color. Dynamics in volume, syllables, expression in general. Don't stick to 'beauty' too much.
Song wise: pronunciation.
Example: precious

Francien van Tuinen:

Francien feedback:

You go pretty fast on the high register. You can wait a little bit more on the low register till you arrive at the pick .

For soloing try to solo with Greek words (maybe a chance to find more diversity) what if the variation is also in the language? More poetry. New element in your music.

It sounds like you are using your mediterranean sound but not to try it with words?

For example in jazz we use the melodic variation with the lyrics.

The most important advice. Don't judge yourself

Harjo Pasveer:

Your intonation is much better in this way.

About articulation you can have little more bite

When you use your voice in this "Greek" way you feel much more freedom and so you make use of more dynamics and it sounds more organic, together also with your motoric expression

Always when the concept fits and your voice feels natural then it works.

Dynamics are good. On the theme you doubt between using chest voice and head voice You could make a choice in advance so it sounds more flowing

The connection of the ideas are now less abrupt because of the stability of the voice

The build up is nice, you get to a high point and then you go back

The use of your greek voice works perfectly for you.

By choosing your "greek" way of using your voice You got the conflict out of your system

Your sound colors are much improved

In order to improve more:

Don't control , trust your plan and intuition

Complete feedback on final recording #4

Harjo Pasveer:

Great!

Because of the use of acting (behaviour and statements behind de frases), the definition of the sounds (instrumental jazz & traditional Greek) is more clear.

Also the range you use (especially de soprano high) looks not problematic anymore.

It's all there / you are on top of the material, in stead of being a victim of musical difficulties.

Intonation wise much more spot-on! Well done

Dick de Graaf:

My compliments with your engaging performance of "Misirlou". I must say that, thanks to the wonderful comping of your guitarist, by the absence of the band you show convincingly how much you have improved thanks to your research project. More than in any of your reference recordings so far, you are in control of your phrasing and intonation, both in the composed and arranged parts and in your improvisation. And, off course, the focus of your research was on enhancing your improvisational skills, and here you demonstrate an interesting application of cells, small scale type patterns that resonate the actual mode off which the composition is constructed. By doing that you manage to create an interesting musical storyline. My compliments.

Bart de Win:

Great job. It improved on all points in the list. Is it perfect? Maybe not if we would split hair on every single note on pitch and sound. But the more I listen, the more I am realizing you are just winging it in front of a camera. That's as bare as it gets. So, what it 'lacks' is a corona free period in which you can let go of the academic approach and just enjoy jumping on stage with material that you made, explored and studied. Then you will experience the real value and gravity of what you've been doing. I can't wait to hear it in the wild, when effort becomes collective enjoyment. You deserve it. Your music deserves it.

Francien van Tuinen:

It's amazing that you managed to produce this in this situation. Brava!

What do I see and hear:

Performance: Very convincing. Even in this strange isolated situation without a live-band you are in the music and very much involved.

Sound: I hear you, your authentic sound, but also a Greek authentic sound. I think you managed to blend those two in this song. I like it very much!

Solo: More conviction than what I saw and heard before. Interesting lines and motives. I think we can hear what you have gained in your research. So much more possibilities, great!

Intonation: Spot on, much better. I think it has maybe something to do with this blended sound, a bit of you and bit of Greece. I hope you keep this sound!

Appendix 4: Transcription of interviews

4.1 Complete text of network interviews

Survey about modal Jazz

Interview #1

In the beginning of my research, I interviewed some people from my dynamic cycle in order to obtain information about my topic and help myself to put goals in order to reach the result that I want.

Complete survey-interview with Jarmo Hoogendijk

Questions

1. I am thinking about transcribing and analyzing Miles Davis and Wayne Shorter solos, as quite obvious examples of virtuoso modal improvisers, but do you maybe have any suggestions of other horn players to study that I can get ideas for my Vocabulary on the modal Improvisation?

Answer:

Check the album kind of blue, all the soloists and all the tunes. Check "Miles" from the album Milestones and all soloists. Check the website Jazzstandards.com for a section about modal jazz (repertoire, modes, soloists).

2. I am thinking about taking the quite obvious modal songs like "So what", "Maiden Voyage", "Footprints" but do you have Any other specific songs in mind that can help me improve and dig into this style?

Answer:

See answer nr.1, and "Song for my father".

3. Any specific trick when soloing on Maiden Voyage by Herbie Hancock?

Answer:

Not really, it's just sus4 chords, D7sus4 is Am7 over a D-pedal.

4. Do you have any suggestions about how to use Silence? How to use it in an effective way?

Answer:

Use silence as long as you need to come up with the next idea; use the surprise element of sudden silence and coming back in surprisingly; don't be afraid to use it.

5. What kind of Syllables can I use in order to articulate better on fast lines?

Answer:

It depends on what fits you, what feels most comfortable for you. Your single tongue attack is already rather fast, so try to get it even faster. Your da-nn-da-nn works well, increasing the speed. Then try da-l-da-l and increase the speed. Try da-ba-da-ba and decide if you like to use it. Da-ka-da-ka comes from brass playing but i don't like the sound of it for singing very much.

6. What kind of Syllables or Vowels do you think are fitting better this style?

Answer:

It depends on what fits you. I don't think it has to do very much with the style.

Complete survey-interview with Francien Van Tuinen

Questions

1.I am thinking about transcribing and analyzing Miles Davis and Wayne Shorter solos, as quite obvious examples of virtuoso modal improvisers, but do you maybe have any suggestions of other horn players to study that I can get ideas for my Vocabulary on the Modal Improvisation?

Answer:

Coltrane

2.I am thinking about taking the quite obvious modal songs like "So what", "Maiden Voyage", "Footprints" but do you have Any other specific songs in mind that can help me improve and dig into this style?

Answer:

Impressions

3.What kind of Syllables I can Use in order to articulate better on fast lines?

Answer:

Bedodelodelodod.

4.What kind of Syllables or Vowels do you think are fitting better this style?

Answer:

Maybe you can also try open vowels, like Nascimento does.

Complete survey-interview with Asterios Papastamatakis.

Questions

1.I am thinking about transcribing and analyzing Miles Davis and Wayne Shorter solos, as quite obvious examples of virtuoso modal improvisers, but do you maybe have any suggestions of other horn players to study that I can get ideas for my Vocabulary on the Modal Improvisation?

Answer:

Coltrane's modal explorations gave rise to an entire generation of saxophonists (mostly playing tenor saxophone) that would then go on to further explore modal jazz (often in combination with jazz fusion), such as Kenny Garrett, Michael Brecker, David Liebman, Steve Grossman and Bob Berg.

2. I am thinking about taking the quite obvious modal songs like "So what", "Maiden Voyage", "Footprints" but do you have Any other specific songs in mind that can help me improve and dig into this style?

Answer:

Impressions, Cantaloupe Island, Little Sunflower, Invitation.

3. Any specific trick when soloing on Maiden Voyage by Herbie Hancock?

Answer:

Modal Jazz is about what you play theory wise with regard to the structure of the harmony. Tonal Harmony is the approach to music that is based on tension and resolution.

Modal harmony sort of floats along and doesn't have strong tension and resolution. The chords are built in 4ths to give the sound a suspended vibe. Exactly like in Maiden Voyage. There are typically not many chord changes in modal harmony, whereas bebop and other genres based in tonal harmony have a lot of movement.

When soloing over modal harmony, there really aren't any strong "avoid" notes in the scale you're playing. As long as you stay in the scale/mode, then you're good. This opens the door for more expressive ideas and it really meshes with the Cool style of playing.

Tonal harmony is more restrictive in that you have to avoid certain notes in the scale while playing certain chords to fit the flavor you want. You typically don't play a note that creates tension when you want a solution, that type of thing.

4. Do you have any suggestions about how to use Silence? How to use it in an effective way?

Answer:

Use it when you have nothing to say, don't be afraid of it.

Complete survey-interview with Dick de Graaf

Questions

1. I am thinking about transcribing and analyzing Miles Davis and Wayne Shorter solos, as quite obvious examples of virtuoso modal improvisers, but do you maybe have any suggestions of other horn players to study that I can get ideas for my Vocabulary on the Modal Improvisation?

Answer:

Start with these two giant players, and also listen carefully to how John Coltrane approaches these modal tunes, and pianist Bill Evans. IMO it would also be a good idea to check guitarists, such as Allen Holdsworth and, more modern, Bill Frisell. Outstanding fragments, not whole choruses or whole solos!

2. I am thinking about taking the quite obvious modal songs like "So what", "Maiden Voyage", "Footprints" but do you have any other specific songs in mind that can help me improve and dig into this style?

Answer:

"Yes and No", "E.S.P", "Speak No Evil", "Nefertiti", all composed by Wayne Shorter.

3. Any specific trick when soloing on "Maiden Voyage" by Herbie Hancock?

Answer:

Listen to Freddie Hubbard, George Coleman.

4. Do you have any suggestions about how to use silence? How to use it in an effective way?

Answer:

Read: David Liebman. 2013. The Life of A Jazz Artist. Scarecrow Press.

5. What kind of Syllables can I Use in order to articulate better on fast lines?

Answer:

A perfect (sub)subject for a quasi experiment in which you try different vowels (they are not so many of them ;-)) on a selection of patterns, melodic lines, or a whole section of a tune.

6. What kind of Syllables or Vowels do you think are fitting better this style?

Answer:

I do not dare to say

Interview with Jarmo Hoogendijk about vocal improvisation vs trumpet

1. How would you suggest to a jazz singer to practice improvisation on modal jazz tunes?

It could be very handy to work on phrasing while starting on modal tunes, because we do not have to be concerned with (many) chord changes (provided we are not looking for bitonal/outside language). We can try practise different rhythms and articulations on just 1 pitch. If we approach the blues as just a single mode, we can do the same thing with blues tunes as well. And we can use our time to see what we can do with just one scale: all kinds of scale variations that need different phrasing.

2. How would you explain phrasing? Why is Phrasing one of the most important aspects in Jazz?

Phrasing is how we articulate notes (f.e. starting AND ending the note with a consonant), how we colour a note (f.e. with a certain vowel, tongue position, shape of the mouth cavity, or by bending the pitch), how we go from one note to the next one (f.e. legato, staccato or portato), how we put accents on certain notes (f.e. by using more air), how we "doodle" certain notes (by manipulating the air stream with the tongue).

Clark Terry (master of very diverse phrasing both on trumpet and in his singing) avoided the word "accent", he thought these words would indicate that there is an interruption of the air stream, which is not the case. He used the words "highs" and "lows" instead, meaning that the air pressure would always be on, while the mouth and the tongue manipulate the air stream.

Phrasing is also how we build a whole phrase/sentence, just like in speech: what rhythm do we use, do we use short or long words, do we use long or short space between words, do we use many words or a few words for each sentence etc. Each person has his/her own sound from birth, but we will all develop a personal way of pronouncing words, building phrases/sentences, using space, using accents and dynamics.

Phrasing is important in every kind of music, but in jazz we seem to have more freedom to come up with our own ideas, taste and choices in terms of phrasing than in European classical music for example, where there is more general consensus about what would be correct phrasing as opposed to wrong or distasteful phrasing. In jazz we have fun toying with rhythm, we can repeat words/notes, we can start a phrase several beats later if we want, change the melody, or we can even decide to leave things out. Think about the difference between Billie Holiday and Betty Carter delivering the melody of the same song: they differ enormously from one another, and both of them are giants. Or the difference between Ella Fitzgerald and Chet Baker doing a vocal improvisation on the same tune in the same tempo: entirely different phrasing, and both greatly admired for their personal way of doing it. In other words: it would not be jazz if we do not toy with melodies and pronounce words in our own distinguished way. That is probably the reason why people sometimes debate about Frank Sinatra, Bing Crosby, Nat Cole or Billy

Eckstine (the so called "crooners") being pop singers rather than jazz singers: they sang the melodies of tunes more or less as they had been written and they don't do scat solo's. In my opinion they were jazz because they swung the melody.

3. In your opinion, what are the differences and similarities in the Rhythmical Phrasing between trumpet players and vocalists?

I do not see many differences. Most trumpet players sang like they played and vice versa. Armstrong didn't sing with the dramatic vibrato he used in his trumpet playing, but other than that it's basically the same thing in terms of rhythm, phrasing and articulation. And I think it's the same thing for saxophone, piano, guitar and even drums as well. We all speak and understand the same language. A singer can learn as much from a drummer as a drummer can from a singer. An American drummer (Larry Wild Rice) once told me: "some drummers should start listening to Betty Carter for the sake of space and a quasi-rubato that is still very rhythmical". I heard Betty Carter during a performance (Anton Philipszaal Den Haag) whisper several times to her rhythm section: "space...space...".

Singers can learn to imitate what trumpet players can do: it happens mostly inside the mouth, with the position of the tongue and with the air stream.

Other instruments will have to learn it in other ways, but the effect they are striving for is basically the same. A drummer can put a lot of work into phrasing a bebop theme like a horn player. And also piano players have found ways to suggest vibrato, shakes and pitch bending!

It all started with Louis Armstrong: he "invented" swing and changed/influenced the phrasing of everyone who came after him, regardless of instrument.

Then came Charlie Parker, who entirely changed phrasing on his saxophone, and changed everyone who came after him, starting with Dizzy Gillespie on trumpet.

That's why Miles summed up the history of jazz as follows: Louis Armstrong and Charlie Parker.

And that conclusion also shows that revolutions in jazz are at least as much about rhythm and phrasing as they are about harmony and notes.

Bebop was a rhythmic revolution, Dizzy said. He said about Parker: when he played it was as if he had lit a bomb in his mouth.

4. About articulation, singers have lyrics and "scat" syllables that they use to articulate. What are the differences and similarities when it comes to articulation on trumpet in comparison with vocalists?

It depends on the singer and on the trumpet player, but singers and trumpeters can learn basically the same syllables/vowels/consonants, and the range of possibilities is big, both for singers and for trumpeters. We do it in the same way, whereas other instruments have to work out different ways to do it, and they seem to have less options than singers and trumpeters.

There are just a few differences: a trumpeter can not really start a note with an "m", "n" or "s", a singer can start with any consonant for all I know. I guess a vocalist can imitate any articulation a trumpeter can play. A vocalist can just not "grunt" (playing and singing through the trumpet at the same time), but vocalists have other options to distort the sound.

5. How can a jazz singer approach a more instrumental phrasing and articulation in your opinion?

Again: I do not see much difference between vocal and instrumental phrasing. But if a singer limits him-/herself to da da da da or la la la la phrasing only, it would not sound very instrumental or horn-like. Ta ta ta ta would sound more like brass instrument phrasing, BUT that would be very limited. Clark Terry would sometimes disapprovingly talk about "ta ta ta ta trumpet players", trumpeters with very limited, colourless phrasing. It is essential for any instrumentalist and singer to work on a diverse and personal phrasing.

6. When you play a song with Lyrics, how frequently do the words affect your musical choices?

I have to admit I never phrased much according to the words (more according to the meaning of the song), while many others stress the importance of playing the melody according to the words. Ben Webster once refused to play a certain song, not because he did not know the melody, but because he did not know the lyrics.

7. I am wondering if and how improvising jazz vocalists differ from instrumentalists when they practice improvisation? How would you suggest the practice routine should be for a singer?

Singers really have to hear certain ideas before they can sing them, and they will have to be aware of the pitches they are singing. A pianist or guitarist can simply finger the instrument, knowing that what will come out will fit with the chords. Brass players are a bit in between this: they need muscle-/motoric memory, but if they do not hear the (starting) note they may hit the wrong note (since several notes can be played with one particular valve combination or slide position). I believe this is also why vocal students do often progress faster in improvisation than instrumentalists do, and they can sound more natural in their improvisations than instrumentalists, because they can (basically) only sing things they really hear, and will only sing ideas when they hear them! Instrumentalists have to learn how to play certain ideas/licks/phrases in 12 keys, but if a singer hears an idea and knows how to come in with the first note, it can already be implemented in many situations. On the other hand, for a singer some ideas may take a lot of practicing in the form of ear training: how to come in with the right note in any situation. It is really all about remembering language and training the ear. And therefore I urge instrumentalists (horn players in particular) to practice improvisation by singing a lot. The question should be: where do I hear a certain idea and do I hear the first note, rather than: what valve or slide positions do I need when I want to play a b13 and a #4 on a Dd7 altered? Practicing ideas in 12 keys should ideally come AFTER a horn player can hear and sing the idea.

8. What do you think is important to tell a student of vocal improvisation?

Basically the same as what I think is important to tell any instrumentalist as well:

- learn to sing/play all scales and to hit all intervals
- remember a lot of language/ideas by listening to any good improviser, regardless of instrument, including drums.
- collect a variety of vowels, consonants and syllables that seem to fit you and that allow you to sing/play many rhythmic ideas in any tempo.
- think of a rhythmical idea first and then find notes to it and the needed articulation.
- record yourself often, decide what sounds good and what needs to be improved.
- listen to great jazz playing/singing as much as you spend time practicing. Listening and remembering language is half the job.

Interview with Eren Aksahin about modal improvisation on Anatolian music.

Eren Akşahin is Bağlama interpreter and a composer. His music, a synthesis between Anatolian folklore and Western classical timbres, may be called contemporary Anatolian folk music. It is characterised by a strong sensitivity and authenticity for the foundations of Anatolian folk music, as well as by an emphasis on beauty of sound and innovation on his own instrument.

1. What is the function of ornamentation in Eastern Mediterranean music?

Ornaments have several functions. In eastern Mediterranean music they are used most commonly to create musical expressiveness. It is an element of individual artistic expression therefore it is not

specifically noted where to use a specific ornament. Similar to the use of ornamentation in Baroque music it is up to the performer to choose the place, the form and often the length of the ornament.

In eastern Maqam based music the mode and its melodic behavior is giving hints and clues about a suitable ornamentation. Apart from this function it is a popular tool for musicians to create variation if the performed composition has many repetitive melodies or create recognition if the melodies differ a lot. In Ottoman classical music (which can be seen as Mediterranean music) the ornamentations serve also as essential functional elements to execute the modes accordingly.

Every step of the Maqam has a different gravity or dominance, which often is accentuated by the use of a more, or less complex ornament. Starting from simple glissandi, trills, Parallel and mordant going to long and more complex marco melodic lines which incorporate different ornamentation techniques. The ornamentation often contains various degrees of musical information. It can anticipate the melodic development of the piece that has yet to be performed.

2. How do you approach soloing on a maqam? How do you build a solo?

If the improvised solo is part of a composition, usually start to approach the solo from the composition and its Maqam. For example: If I am confronted with a composition in Hijaz, I already know the mode. I hear where the modal dominants are and can build an improvisation around these gravity points. I know that it is using a hijaz tetrachord (phrygian #3) from the tonic to the 4th degree. There it has its strong dominant so I know I can open my improvisation inside this tetrachord. I will listen to the melody of the composition and make a motive to create a connection and then develop the solo. Eventually the upper Penta chord will follow and some alterations and modulations to give some taste of connected modes. From there I could lead the mode back to the original and connect it to the original composition.

3. How do you practice improvisation for Anatolian folk music?

I think the best way to practice Maqam improvisation is to listen to some musicians. Many times, writing the transcription of these recordings helps to understand what is going on. A good strategy is to categorize the findings so that the musical toolbox is easy to use.

4. Which singers or instrumentalists do you recommend to listen in order to improve my eastern Mediterranean improvisations?

For ornamentations I recommend listening to Zarali Halil who was an Anatolian folk music singer with an extraordinary use of ornaments. Also, to listen to classical Ottoman ney players such as Kudsi Erguner, Neyzen Tehfik, Omer Erdogdular.

5. Do you know any singers who combine Anatolian with Jazz or western music?

Singers: Julide Ozcelik, Golnar Sahyar, Birsen Tezer, Husnu Arikan, Erkan Ogur, Erden Eroglu
Instrumentalists: Erkan Ogur, Tigran Hamasyan, Ibrahim Maalouf, Dhaffer Youssef, Cenk Erdogan, Taksim Trio

Appendix 5: Transcriptions/annotated scores/analyses

TRANSCRIPTION OF MY SOLO ON MY 1ST REFERENCE RECORDING ON MAIDEN VOYAGE

MEDIUM STRAIGHT 1/8S ♩ = 128

HERBIE HANCKOCK

D9(SUS4)

NICE DESCENDING LINE TO ENTER

NICE PATTERN SIMILAR TO MILES

ALWAYS SPACE IN THE END OF THE 4 BARS

5 F9(SUS4)

9 D9(SUS4)

NICE DESCENDING LINE ON MIXOLYDIAN MODE

13 F9(SUS4)

17 Eb9(SUS4)

21 Dbm9(ADD13)

25 D9(SUS4)

29 F9(SUS4)

D9(SUS4)

ENERGY LEVEL GOES DOWN WHILE 2ND CHORUS JUST BEGUN

2

37 F⁹(SUS4) % % %

41 D⁹(SUS4) % % %

45 F⁹(SUS4) % % %

49 E^b₉(SUS4) % % %

53 D^b_m⁹(SUS4) % % %

57 D⁹(SUS4) % % %

61 F⁹(SUS4) % % %

CHROMATIC REPEATED PATTERN

NICE ASCENDING LINE

MY OWN REFLECTION:

ADD 9THS, 11THS AND 13THS
 DON'T LEAVE SPACE ALWAYS ON THE SAME SPOT
 BUILD BETTER DYNAMICS
 CONNECT BETTER THE IDEAS
 MAKE BETTER BUILD UP
 KEEP SOME NICE SHORT PHRASES AND ASCENDING-DESCENDING HORIZONTAL LINES

SO WHAT-SOLO MILES DAVIS ANALYSIS

CONCERT KEY

CHORUS 1

MILES DAVIS

SWING **7** **Dm7** "SO WHAT" RIFF 1

5 REPEATED PATTERN REPEATED PATTERN APPOGGIATURA CROTCHET REPEATED NOTES VARIATION OF "SO WHAT" RIFF 1

ARPEGGIO ARPEGGIO ARPEGGIATO PATTERN REPEATED NOTES

9 REPEATED NOTES REPEATED NOTES 3RD UP

13 ASCENDING PATTERN MAJ7 REPEATED NOTES

11 DORIAN DESCENDING PATTERN SIMILAR SHAPE TO BAR 11,12

17 Ebm7 ASCENDING DORIAN PATTERN 6

21 REPEATED NOTES ASCENDING DORIAN PATTERN MAJ7

"SO WHAT" RIFF STEP HIGHER CHROMATIC ENCLOSURE REPEATED NOTES, CHROMATIC ENCLOSURE

25 #11 7 Dm7 REPEATED NOTES

"SO WHAT" RIFF 5TH HIGHER ARPEGGIO & DESCENDING PATTERN

29 REPEATED NOTES

RIFF IN QUARTER NOTES

33 Dm7 ARPEGGIO

9TH LONG NOTE

2

37

ARPEGGIO

9

APPOGGIATURA

CHROMATIC APPROACH

ARPEGGIO

41

BLUE NOTE

CHROMATIC ENCLOSURE

RIFF

ARPEGGIO

Ch.Ap

REPEATED NOTES

"SO WHAT" RIFF VARIATION

45

ARPEGGIO

ARPEGGIO

REPEATED NOTES

D DORIAN ASCENDING PATTERN

REPEATED NOTES

49

Ebm7

EB DORIAN DESCENDING PATTERN

53

EB DORIAN IN 3RDS

57

D DORIAN SCALAR PATTERN

Dm7

9TH ANTICIPATION-LONG NOTE

ARPEGGIO

11TH ANTICIPATION-LONG NOTE

61

RIFF

6

ARPEGGIO

MAJ7

9

7

REPEATED QUARTER NOTES

D DORIAN ASCENDING PATTERN

65

CHROMATIC ENCLOSURE

REPEATED NOTES

ARPEGGIO

Analysis/Modal vocabulary:

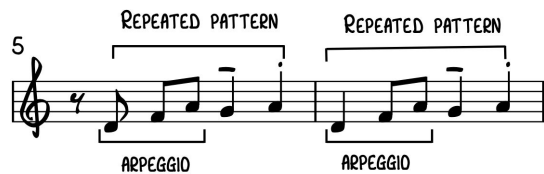
The solo begins with a pick up bar that contains the root and the 7th of D Dorian mode and lands on bar 2 with the root. At bar 3 & 4 a phrase is played that is one of the most interesting features of the whole solo that repeats throughout the solo therefore I named it “so what” riff. The end of this phrase contains two repeated notes.

Bar 3,4: The “so what” riff is repeated 11 times with variations in bars 3,8,12,16,21,24,26,31,44,,61,65 but always ending on the two repeated notes.

“so what” riff :



Bars 5,6: there is an arpeggio pattern that repeats exactly the same:



Bars 14,15,16: there is a Dorian ascending line that goes downwards at bar 16 and ends up on the two repeated notes that are characteristic in the solo. Bar 16 is a variation of the “so what” riff.



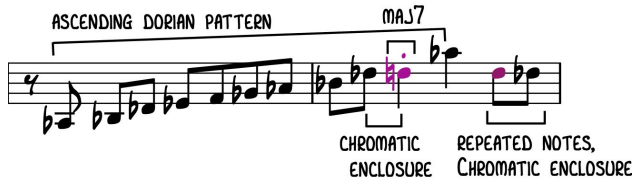
Bars 18,19: there is an interesting ascending pattern on Eb dorian mode.



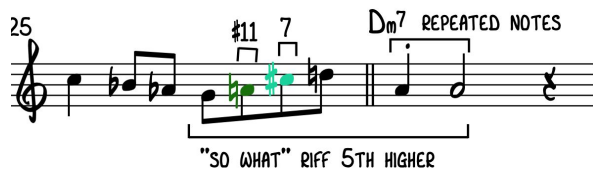
Bar 21,22: the “so what” riff one step higher in Eb.



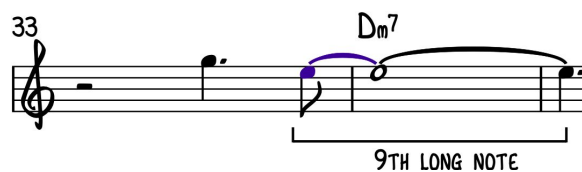
Bar 23: another interesting ascending Dorian pattern that ends with the repetition of two eighth notes.



Bar 25-26: two interesting notes appear. The #11 and the 7th of the Ebm7 chord. Here it is again the “so what” riff on a fifth higher this time and ends up on two repeated notes again.



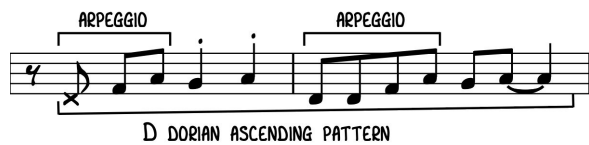
In Bar 33,34: the use of the 9th as a long note creates a nice interesting sound.



Bars 43-44: interesting variation on “so what” riff.



Bars 46,47: arpeggios on D dorian ascending pattern.



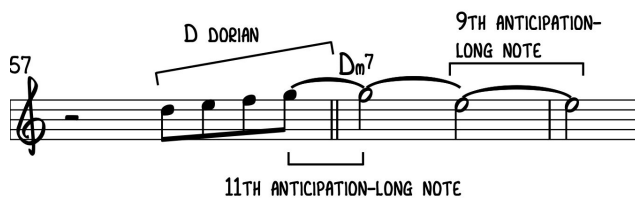
Bars 49,50,51 & 52 : there is a very interesting descending syncopated line on Ebm dorian mode.



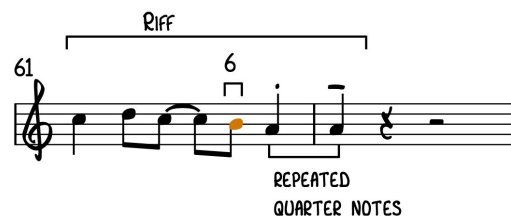
Bars 54,55: ascending dorian mode in 3rds



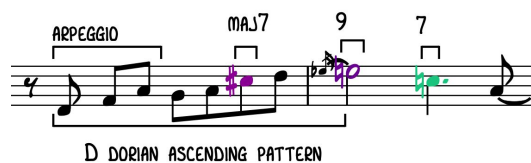
Bars 57,58: dorian ascending mode that ends on an anticipated 11th note of the mode that continues with the same idea of long anticipated 9th note.



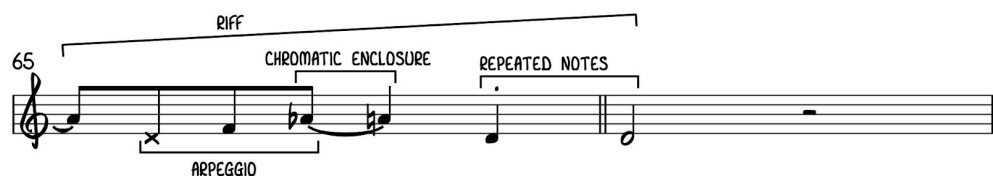
Bar 61: As I mentioned before the characteristic "so what" riff that ends up on two repeated notes.



Bar 62,63: very interesting ascending arpeggio pattern that includes the major 7th, ends on a chromatic appoggiatura on the 9th and descends on the 7th and 5th.



Bars 65,66: The last interesting melodic pattern is a beautiful variation of the “so what” riff that includes a diminished arpeggio that solves to the 5th and ends with the characteristic repetition of the root note.



MAIDEN VOYAGE

SOLO FREDDIE HUBBARD

♩ = 128

HERBIE HANCKOCK

[illegible]

5 F7(SUS4) ASCENDING AND DESCENDING HORIZONTAL MIXOLYDIAN LINE STARTS ON A 9TH WITH LONG NOTE




9 D7(SUS4)

[illegible]

17 Eb7(SUS4) HORIZONTAL MIXOLYDIAN LINE: ARPEGGIATO PATTERN STARTS ON THE 9TH AND CONTINUES WITH A SCALAR PATTERN

[illegible]

25 D7(sus4)
HORIZONTAL LINE STARTS ON THE 9TH, CONTAINS SCALAR PATTERN UPWARDS AND DOWNWARDS
THAT RESOLVES ON THE 9TH



29 F7(SUS4)

33 B D7(sus4)

3 6 3

2

36 $F7(SUS4)$

38

39

41 $D7(SUS4)$

45 $F7(SUS4)$ FAST ARTICULATED ASCENDING CHROMATIC LINE STARTS ON A FLAT13

REPEATED SCALAR IDEA IN MIXOLYDIAN ON 3RDS DOWNWARDS

46

TRUMPET EMBELLISHMENTS NOT SINGABLE

48

TRUMPET EMBELLISHMENTS NOT SINGABLE

49 $E\flat7(SUS4)$

TRUMPET EMBELLISHMENTS NOT SINGABLE

50

TRUMPET EMBELLISHMENTS NOT SINGABLE

52

NICE FAST ARTICULATED
VIB. DESCENDING PATTERN STARTS ON #11

D \flat 7(SUS4)

TRUMPET EMBELLISHMENTS NOT SINGABLE

3

53 10 6 7

TRUMPET EMBELLISHMENTS

54 6 6

TRUMPET EMBELLISHMENTS

55 7 7

TRUMPET EMBELLISHMENTS

56 VIB. D7(SUS4) VIB.

VIB. D7(SUS4) VIB.

60 F7(SUS4) MELODIC PATTERN MIXOLYDIAN VIB.

F7(SUS4) MELODIC PATTERN MIXOLYDIAN VIB.

64 DESCENDING MIXOLYDIAN PATTERN D7(SUS4)

DESCENDING MIXOLYDIAN PATTERN D7(SUS4)

IDEAL COMPOSED SOLO ON MAIDEN VOYAGE

♩128

ALKISTIS LAMPROPOULOU



2ND CHORUS



2
37 F7(SUS4)

Musical staff for measure 37, F7(SUS4) chord. The staff contains a half note F4, a dotted half note C5, and a triplet of eighth notes G4, A4, B4.

41 D7(SUS4)

Musical staff for measure 41, D7(SUS4) chord. The staff contains a half note D4, a dotted half note G4, and a quarter note F#4.

45 F7(SUS4)

Musical staff for measure 45, F7(SUS4) chord. The staff contains a half note F4, a dotted half note C5, and a quarter note G4.

49 E♭7(SUS4)

Musical staff for measure 49, E♭7(SUS4) chord. The staff contains a half note E♭4, a dotted half note B♭4, and a triplet of eighth notes G4, A4, B4.

53 D♭m7(SUS4)

Musical staff for measure 53, D♭m7(SUS4) chord. The staff contains a half note D♭4, a dotted half note G♭4, and a quarter note F♭4.

57 D7(SUS4)

Musical staff for measure 57, D7(SUS4) chord. The staff contains a half note D4, a dotted half note G4, and a quarter note F#4.

61 F7(SUS4)

Musical staff for measure 61, F7(SUS4) chord. The staff contains a half note F4, a dotted half note C5, and a quarter note G4.

65

Musical staff for measure 65. The staff contains a half note F4, a dotted half note C5, and a quarter note G4.

"7steps2blues"

Alkistis Labropoulou

straight funky groove

♩ 100

Fm⁷ / Fm⁷

Stop for the sound_____ the se ven steps when we are

5 Bbm⁷ / Fm⁷

old har mony of_ thoughts_____ when you feel

9 Gm⁷/C Fm⁷/Bb Gm⁷/C Fm⁷/Bb

lost and a lone fol low the path the wind hasblown listen the

solos on form-minor modal blues
bass line continues with variations

"THE CONNECTION"

STRAIGHT $\text{♩} 170$

ALKISTIS LAMPROPOULOU

INTRO ONLY BASS AND PIANO ENTERS WITH IMPRO AT BAR 5

Introduction musical score for 'The Connection'. It consists of two systems. The first system has a treble clef staff with a 5/4 time signature and a key signature of two flats (B-flat and E-flat), containing four measures of whole rests. The second system has a grand staff (treble and bass clefs) with the same 5/4 time signature and key signature. The treble staff contains four measures of whole rests. The bass staff contains four measures of music: the first measure has a dotted quarter note B-flat, an eighth note A, and a quarter note G; the second measure has a dotted quarter note F, an eighth note E-flat, and a quarter note D; the third measure has a dotted quarter note C, an eighth note B, and a quarter note A; the fourth measure has a dotted quarter note G, an eighth note F, and a quarter note E.

SAX IMPROVISATION UNTIL CUE

Musical score for saxophone improvisation. It consists of two systems. The first system has a treble clef staff with a 5/4 time signature and a key signature of two flats. It contains four measures, each with a whole rest. Above the staff, the measures are labeled with chords: F7, Eb9, F7, and Eb9. The second system has a grand staff (treble and bass clefs) with the same 5/4 time signature and key signature. The treble staff contains four measures of whole rests. The bass staff contains four measures of music, identical to the bass staff in the introduction section.

THEME

Musical score for the theme section. It consists of two systems. The first system has a treble clef staff with a 5/4 time signature and a key signature of two flats. It contains four measures: the first measure has a dotted quarter note B-flat, an eighth note A, and a quarter note G; the second measure has a dotted quarter note F, an eighth note E-flat, and a quarter note D; the third measure has a dotted quarter note C, an eighth note B, and a quarter note A; the fourth measure has a dotted quarter note G, an eighth note F, and a quarter note E. Above the staff, the measures are labeled with chords: F7, Eb9, F7, and Eb9. The second system has a grand staff (treble and bass clefs) with the same 5/4 time signature and key signature. The treble staff contains four measures of whole rests. The bass staff contains four measures of whole rests.

2
13

Dbmaj9 Eb9 Dbmaj9 Eb9 Dbmaj9 Eb9 Dbmaj9 Eb9

[B] AFTER SOLOS CHORUS X2 AND

17

D7 Ab7(SUS4) Db Gb7 F7(SUS4) Eb9 F7(SUS4) Eb9

21

D7 Ab7(SUS4) Db Gb7 F7(SUS4) Eb9 F7(SUS4) Eb9

25

D7 Ab7(SUS4) Db Gb7 Gbmaj7(#11)/F

"LITTLE SUNFLOWER"

INTRO PEDAL ON Dm AND COLLECTIVE FREE IMPRO UNTIL CUE TO START

FREDDIE HUBBARD
ARR: ALKISTIS LAMPROPOULOU

STRAIGHT 110

INTERLUDE

Dm7(b9) F7 Eb7

STRAIGHT 110

6

Dm7

10

A

GLO ING LI KE A SUN WAR MING E VRY ONE WILL YOU
RAIN AND WI NTER SNOW ON LY HELP YOU GROW WON'T YOY

Dm7

2 14

WALK WITH ME? MORE AND MORE EACH

WALK WITH ME?

Dm7

1. 2.

19 [B]

HOOR LIKE A PRE CIOUS LITTLE

Ebmaj7(#11)

Ebmaj7(#11)

23

FLOW WER MORE AND MORE EACH

Dmaj7(#11)

Dmaj7(#11)

1. 2.

28 A 3

DE WY MOR NING DAWN PRE TY PE TALS YAWN AS YOU
 SAY IT WE WILL GROW LIKE A FLOWER GROWS E VEN

Dm7

32

TURN TO ME
 HEAV EN LY

Dm7

36 SOLOS A

D7(b9)

D7(b9)

[A]

5

52

52

D7(b9)

INTERLUDE-OUTRO

56

56

D7(b9)

61

Dm7(b9)

F7

Eb7

Dm7(b9)

F7

Eb7

85

"WAITING" TRUMPET SOLO TRANSCRIPTION

IBRAHIM MAALOUF

TRANSCRIPTION : ALKISTIS LAMPROPOULOU

JAZZ WALTZ $\text{♩} = 96$

1 G_m mf SCOOP

5 G_m SCOOP REPEATED NOTES $G_m(b5)$ SCOOP p

9 G_m mf ASCENDING PATTERN STARTS ON REPEATED NOTES

2

DESCENDING CHROMATIC PATTERN WITH SCOOPS AND ORNAMENTS

DESCENDING TRIPLET PATTERN ON D HIJAZ

33 G_m 3 tr $G_m(b6)$

37 REPEATED SCOOP PATTERN OF TWO NOTES MOTIF $G_m(b5)$ ARABIC EMBELISHMENTS VIB. DESCENDING LINE D HIJAZ WITH SCOOPS

41 DESCENDING TRIPLET PATTERN G_m 3 REPEATED NOTE PATTERN WITH SCOOPS $G_m(b6)$ ASCENDING SCALAR PATTERN 2ND TETRACHORD OF D HIJAZ SIMILAR TO BAR. 28

mf SCOOPED NOTES/ARABIC EMBELISHMENTS

45 G_m $G_m(b5)$

49 VARIATION OF TRIPLET MOTIVELIKE IN BAR 41 WITH ARABIC ORNAMENTS G_m 3 tr $G_m(b6)$ ONE NOTE MOTIF SIMILAR TO BAR. 5

53 G_m $G_m(b5)$ CHARACTERISTIC 3RD ON A LONG NOTE SIMILAR TO BAR. 3

pp *mf* *pp* *p* DESCENDING SCALAR LINE WITH ARABIC ORNAMENTS TETRACHORD OF E_b

57 G_m D HIJAZ TRIPLET MOTIF 3 $G_m(b6)$ DEVELOPMENT OF PREVIOUS MOTIVE

61 G_m MELODIC DEVELOPMENT OF PREVIOUS MOTIVE $G_m(b5)$ 8TH NOTE MOTIVE WITH ARABIC EMBELISHMENTS

mp

65 8TH NOTE PATTERN REPEATS FROM BAR 63 MOTIVIC DEVELOPMENT OF BAR 63 G_m $G_m(b6)$ SCOOPED LONG NOTE

mf *p*

69 G_m REPEATED SCOOPED NOTE FROM BAR 68 $G_m(b5)$ 16TH NOTE PATTERN ON HARMONIC MINOR TETRACHORD 3

73 G_m GLISS. $G_m(b6)$ 8TH NOTE PATTERN ON CHARACTERISTIC HIJAZ MAQAM OR HARMONIC MINOR

77 G_m SCOOPED 3RD THAT GOES TO A LONG NOTE 5TH DESCENDING SCALAR LINE ON 16TH NOTES-TETRACHORDS USING THE D HIJAZ MAQAM ENDS ON CHARACTERISTIC #4 SOLO FINISHES ON THE 9TH $G_m(b5)$ p


Analysis- Modal Vocabulary

Repeated patterns:

$G_m(b5)$ QUARTER TONE ORNAMENTATIONS ON 8TH NOTE REPEATED PATTERN

Ascending scalar pattern:

ASCENDING SCALAR PATTERN
ON G AEOLIAN MODE



ASCENDING SCALAR PATTERN ON TRIPLETS ON AEOLIAN MODE
FINISHES WITH A GLISSANDO ON THE 3RD ON A LONG NOTE

[illegible]

Descending scalar pattern:

[illegible]

DESCENDING SCALAR LINE WITH ARABIC ORNAMENTS
TETRACHORD OF E^b

DESCENDING SCALAR LINE



The first staff of music is in 3/4 time, marked with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The staff concludes with a whole note chord of D4, F#4, and A4, marked with a piano (*p*) dynamic and a Gm(b5) chord symbol.

[illegible]

29 **Gm** **REPEATED 8TH NOTES**



CHARACTERISTIC 3RD ON A LONG NOTE
SIMILAR TO BAR. 3

3 Gm

pp *mf* *pp*

SCOOPED LONG NOTE

p

SCOOPED 3RD THAT GOES TO
A LONG NOTE 5TH

77

p

Gm(b6) SCOOP

p

Triplet pattern:

DESCENDING TRIPLET PATTERN

41

mf

VARIATION OF TRIPLET MOTIVELIKE IN BAR 41 WITH ARABIC ORNAMENTS

49

mf

One note motif:



Two note motif:



Ibrahim Maalouf-Musical devices

Scoops, glissandi, appoggiaturas
Arabic embellishments, ornamentations
Repeated patterns, repeated notes
Horizontal ascending lines
Horizontal descending lines

Dynamics-high notes at the beginning or end of a phrase
Motivic development
Scalar patterns
Mostly legato phrasing (a few staccato notes)
Space
Lyrical solo-stays on vocal range
Relaxed feeling-laid back

IDEAL COMPOSED SOLO ON MISIRLOU

♩ = 130

CHORD PROGRESSION IS THE SAME FOR THE WHOLE SOLO

A7 B♭maj7 A7 B♭maj7

5
 cresc.

9

13

17
 mf

21

25
 mf

29
 f

33

2

37

41

45

49

f *ff*

f *mf*

3 3 3

MISIRLOU

FOLK SONG/COMPOSER UNKNOWN
ARRANGEMENT: ALKISTIS LAMPROPOULOU

AFRO FEEL 12/8 ♩ = 130

INTRO VOICE/PIANO TUTTI

AS INSPIRED FROM AZIZA'S MUSTAFA "ALWAYS"

FLUTE

VOICE

PIANO

BASS

AFRO FEEL 12/8 ♩ = 130

5

FLUTE

VOICE

PNO.

BASS

BASS & DRUMS ENTERS

1.-7. FLUTE FILLS

8.

9

FLUTE

VOICE

PNO.

BASS

REPEAT TILL CUE

BASS CONTINUES WITH VARIATIONS

2 13 **A** MORE PIANO. LESS BUSY WITH THE REST OF THE INSTRUMENTS. SLOWLY BUILD THE DYNAMICS

FLUTE

VOICE

Μι σι ρλου μου η γλυ κια σου η μα τια
Μαυ ρο μα τα μι σιρ λου μου τρε λη

A7 \flat maj7(#11) A7 \flat maj7(#11)

PNO.

BASS

A

17

FLUTE

VOICE

φλο γα μου χει α να ψει μεσ τη καρ δια
η ζω η μου αλλαζει με να φι λι

A7 \flat maj7(#11) A7 \flat maj7(#11)

PNO.

BASS

21

FLUTE

VOICE

αχ για χα μπι μπι αχ για λε λε λι αχ
αχ για χα μπι μπι με να φι λα κι α

Dm7 \flat maj7 A7 %

PNO.

BASS

25 3

FLUTE

VOICE

τα δυο σου χει λι στα ζου νε με λι_ αχ_

απ' το δι κο σου το στο μα τα κι_ αχ_

PNO.

BASS

8b maj7 8b maj7(add13) A7 8b maj7(#11)

8

29

FLUTE

VOICE

αχ_ μι σι ρλου μα γι κη_

PNO.

BASS

8b7/D A7

33 8

FLUTE

VOICE

ξω τι κη ο μορ φια_

PNO.

BASS

8b maj7 E7 A7

4 37

FLUTE

VOICE

τρε λα θα μου ρθει δεν υ πο φε ρω πια

PNO.

BASS

Chords: Gm^7 , $Bbmaj7$, A^7

41

FLUTE

VOICE

αχ θα σε κλε ψω με σαπ' την α ρα πια

PNO.

BASS

Chords: $Bbmaj7$, Gm^7 , A^7 , $Bbmaj7(\sharp 11)$

45 [C] SOLOS FORM

FLUTE

VOICE

PNO.

BASS

Chords: A^7 , $Bbmaj7(\sharp 11)$, A^7 , $Bbmaj7(\sharp 11)$

[C]

REPEAT TILL CUE TO E

49 D 5

FLUTE

VOICE

PNO. D

BASS

$B\flat$ maj7/F E7 A7 %

53

FLUTE

VOICE

PNO.

BASS

Gm7 $B\flat$ maj7 A7 %

SOLOS FLUTE-PIANO VOICE
OUTRO : DRUMS SOLO

AFTER SOLOS TO C AND CODA

57 TUTTI FOR DRUMS SOLO TILL CUE FOR FINAL LINE

FLUTE

VOICE

PNO.

BASS

6 61

FLUTE

VOICE

PNO.

BASS

65

FLUTE

VOICE

PNO.

BASS

69

FLUTE

VOICE

PNO.

BASS

73 ON CUE TUTTI 7

FLUTE

VOICE

PNO.

BASS

ON CUE TUTTI

ON CUE TUTTI

ON CUE TUTTI

The musical score consists of four staves: Flute, Voice, Piano (PNO.), and Bass. The Flute, Voice, and Piano parts are written in treble clef, and the Bass part is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The score starts at measure 73, marked with a box containing 'ON CUE TUTTI'. The Flute, Voice, and Piano parts have a melodic line with triplets, while the Bass part has a bass line with triplets. The score ends at measure 76 with a double bar line.

ΑΠΟ ΞΕΝΟ ΤΟΠΟ (FROM A FOREIGN PLACE)

FOLK SONG FROM MINOR ASIA

IONIA-ANATOLIA

ARRANGEMENT: ALKISTIS LAMPROPOULOU

INTO-INTERLUDE 1 DOUBLE BASS WITH THE BOW RUBATO-FREELY

♩ = 160

Chords: C_m7(ADD9) G7 C_m7(ADD9) G7 F_m7(ADD9) F_m7(ADD9)/A^b G7 D_m7(b5)

5 C_m7(ADD9) G7 C_m7(ADD9) G7 F_m7 G7 C_m7(ADD9)

RHYTHM SECTION ENTERS

9 C_m7(ADD9) E^bMAJ7 D_m7(b5) G7 C_m7(ADD9) E^bMAJ7 D_m7(b5) G7

(A)

13 C_m7(ADD9) G7 C_m7(ADD9) G7 F_m7(ADD9) G7 C_m7(ADD9) G7

A ΠΟ ΞΕ ΝΟ ΤΟ Ο ΠΟ Κ'Α ΠΑ ΛΑ ΡΓΙ ΝΟ

17 C_m7(ADD9) G7 C_m7(ADD9) G7 F_m7(ADD9) G7 C_m7(ADD9) G7

Α ΠΟ ΞΕ ΝΟ ΤΟ Ο ΠΟ Κ'Α ΠΑ ΛΑ ΡΓΙ ΝΟ

21 2. ΤΥΤΤΙ BREAK

(B)

22 C_m7(ADD9) F_m7(ADD9) G7

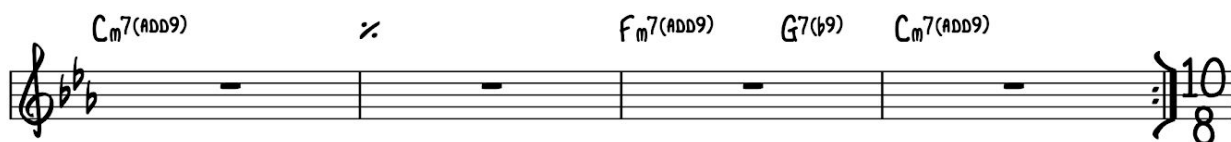
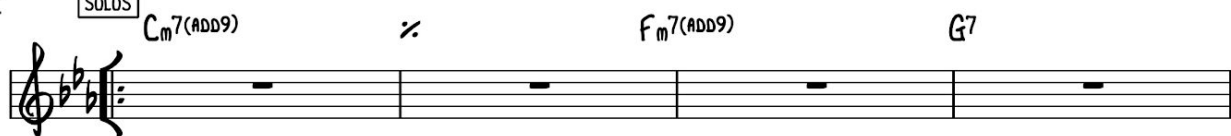
η ρθε ενα κο ρι τσι φως μου δω δε ε κα α χρο ο νω

26 C_m7(ADD9) F_m7(ADD9) G7(b9) C_m7(ADD9)

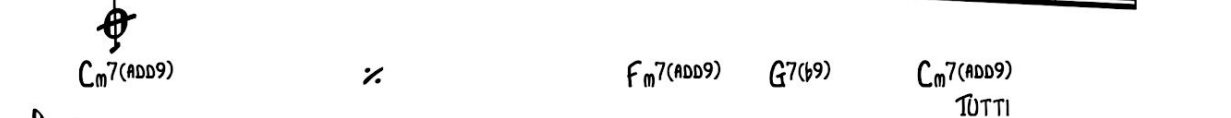
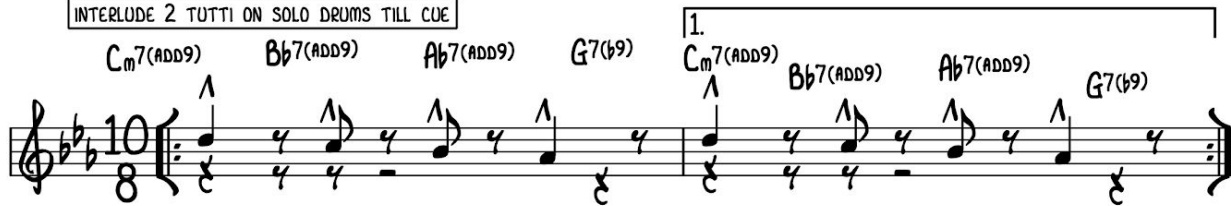
η ρθε ενα κο ρι τσι φως μου δω δε κα α χρο νω

2

SOLOS



INTERLUDE 2 TUTTI ON SOLO DRUMS TILL CUE



την ε λι τσαπου χεις φως μου και με τυ ρρα νας DA D DA

Εχει μαυρα ματια και σγουρα μαλλια
 Εχει μαυρα ματια και σγουρα μαλλια
 και στο μαγουλο του φως μου εχει μιαν ελια
 και στο μαγουλο του φως μου εχει μιαν ελια

Δεν μου τη χαριζεις δεν μου τη πουλας
 Δεν μου τη χαριζεις δεν μου τη πουλας
 την ελιτσα που 'χεις φως μου και με τυραννας
 την ελιτσα που 'χεις φως μου και με τυραννας

MENEXEDES KAI ZOUMPOULIA

STRAIGHT ♩ = 125

COMPOSER UNKNOWN

ARRANGEMENT: ALKISTIS LAMPROPOULOU

INTRO RUBATO PIANO/VOICE

ALTO SAX

FLUTE

VOICE

PIANO

BASS

STRAIGHT ♩ = 125

INTRO RUBATO PIANO/VOICE

Dm7(add9) A7

Με νε ξε δεξ και ζομππουλια και θα λασ σι να α που
δει τε την κα λη μου χαι ρε τι σμα τα α πολ

Dm7(add9) % % % A7 %

8

A. SAX.

FL.

VOICE

PNO.

BASS

Dm7 Dm7(add9) Eo7 Fmaj7 A7

λια. — σαν θα δει τε τον κα λο μου χαι ρε τι σμα τα_ πολ
λα — με νε ξε δεξ και ζομππουλια και θα λασ σι να α που

Dm7 % Dm7(add9) Eo7 Fmaj7 % A7 %

16

1. 2.

A. SAX.

FL.

VOICE

λ α — Σ α ν θ α
λ ι α

PNO.

BASS

$D_m7(\text{add}9)$

20

SAX FILLS

A. SAX.

FL.

VOICE

PNO.

BASS

PIANO AND DRUMS ENTERS

D_m D_m^6

D_m D_m^6

24

A. SAX.

FL.

VOICE

PNO.

BASS

Dm^7

Dm^7

26

A. SAX.

FL.

VOICE

PNO.

BASS

Dm^6

Dm^6

PAUSE TUTTI

37

A. SAX.

FL.

VOICE

PNO.

BASS

Dm

Dm^b

41

A. SAX.

FL.

VOICE

PNO.

BASS

Dm⁷

Dm^b

PAUSE TUTTI

45 A2

A. SAX.

FL.

VOICE

PNO.

BASS

Chord progression for measures 45-48:

- Measure 45: Dm7(add9) Gm7 Dm7(add9)
- Measure 46: Dm7(add9) Gm7 Dm7(add9)
- Measure 47: A7(b9) Dm7(add9)
- Measure 48: Dm7(add9)

49

A. SAX.

FL.

VOICE

PNO.

BASS

Chord progression for measures 49-52:

- Measure 49: Dm7(add9) Gm7 Dm7(add9)
- Measure 50: Dm7(add9) Gm7 Dm7(add9)
- Measure 51: A7(b9) Dm7(add9)
- Measure 52: A7(b9)

8

SOLO PIANO, SAX & FLUTE CALL AND RESPONSE

63

A. SAX.

FL.

SOLO FORM

VOICE

PNO.

BASS

Chord progression for measures 63-66:

- Measure 63: Dm7
- Measure 64: Em7(b9) A7
- Measure 65: Dm7
- Measure 66: Em7(b9) A7

AFTER SOLOS A2. 8 RUBATO

67

A. SAX.

FL.

VOICE

PNO.

BASS

Chord progression for measures 67-70:

- Measure 67: Fmaj7
- Measure 68: Gm7 A7
- Measure 69: Bbmaj7 Bbmaj7/F Gm7
- Measure 70: A7

71

A. SAX.

FL.

VOICE

PNO.

BASS

CODA RUBATO

$Dm7(add9)$ $A7$

$Dm7(add9)$ $A7$