On evocation of interpretation in jazz compositions

An artistic research project comprising of transcription and performance, situated in a contemporary performing-composer context

Thomas Aurlund Lossius, 10. December

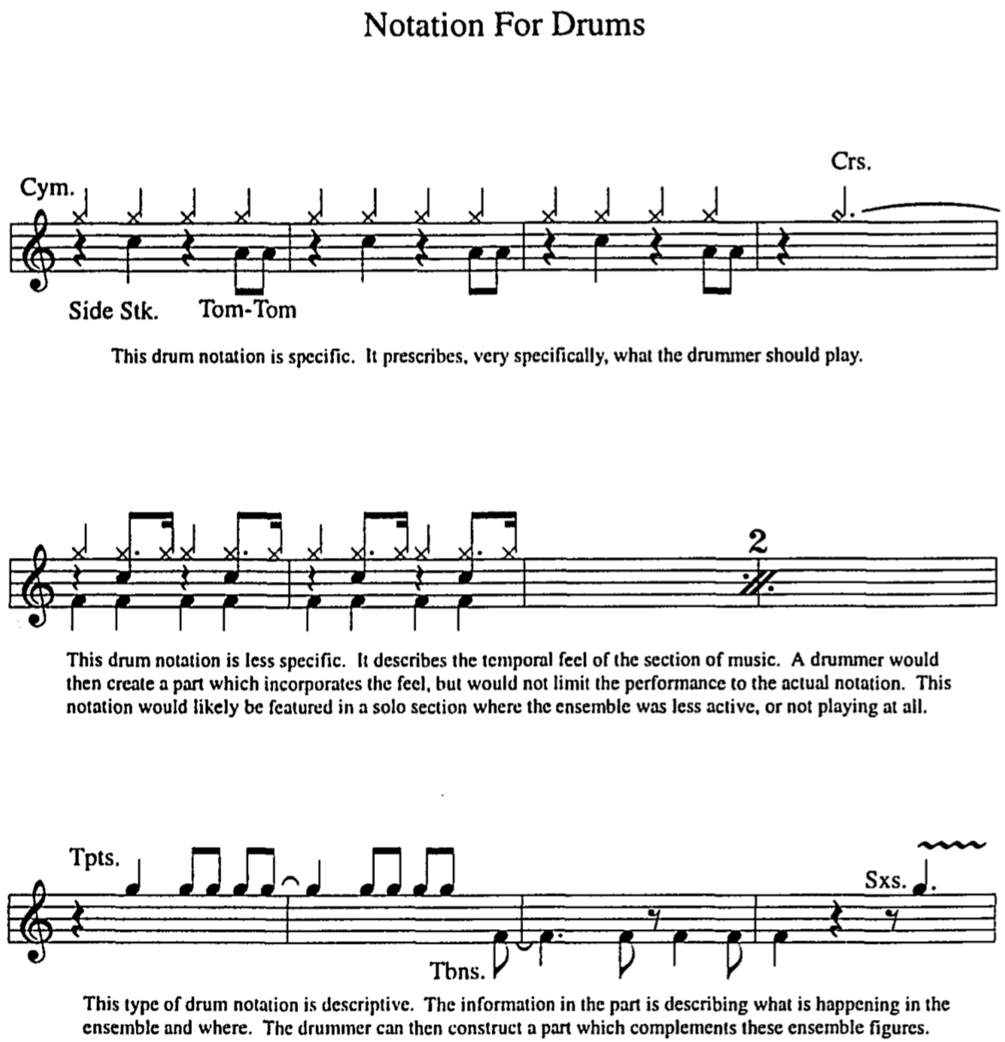
“How can the process of aurally transcribing compositions lead to reflections on interpretation for the performing composer, and how do jazz compositions afford the performer to co-create the artistic product through interpretation?”

- Jazz interpretation [Levinson, 2013]
- Jazz based aural imitation method [Solli et al., 2021]
- The role of the performing composer
- Affordance [Gibson, 1979] [Reybrouck, 2012]

Interpretative affordance

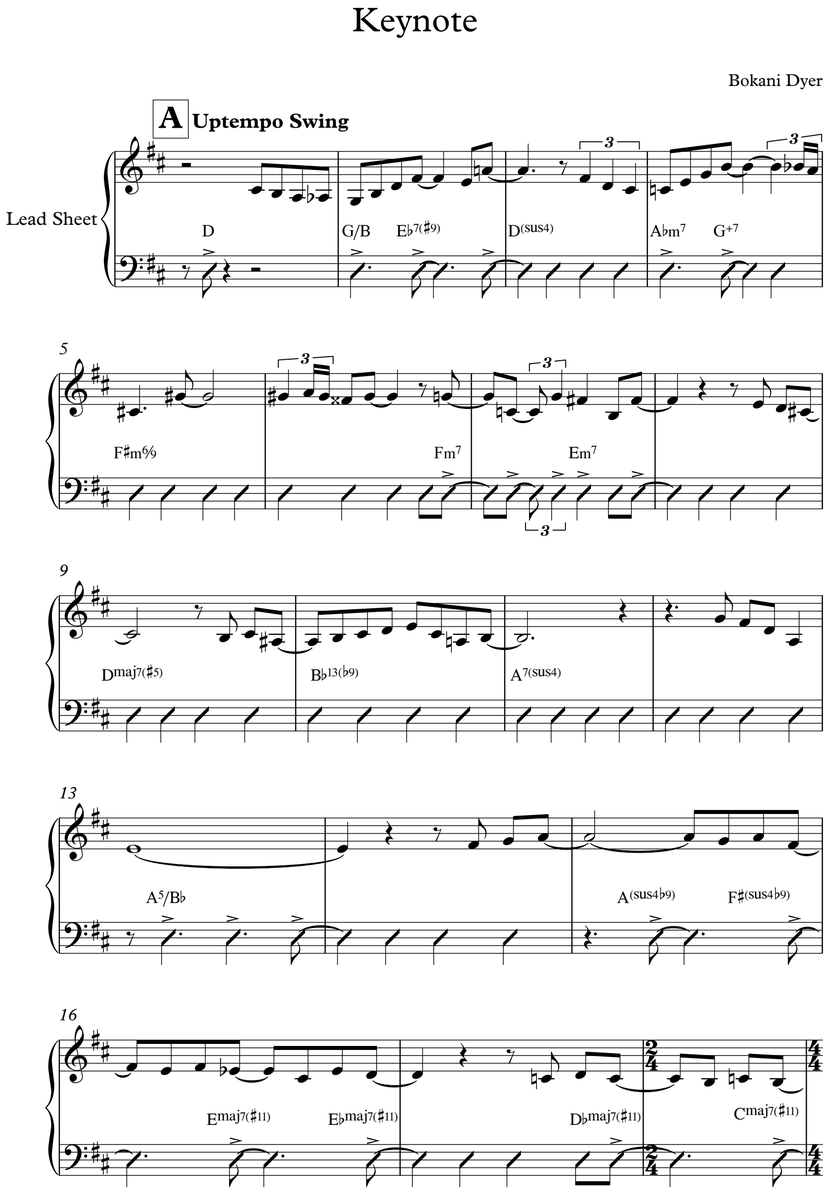
How do jazz compositions afford musicians to co-create the artistic product?

- Existing academic study
  - Example for drums [Cooper, 1996, p. 234]
- Mapping tacit knowledge through transcription [Polanyi, 1958]
- Personal experience



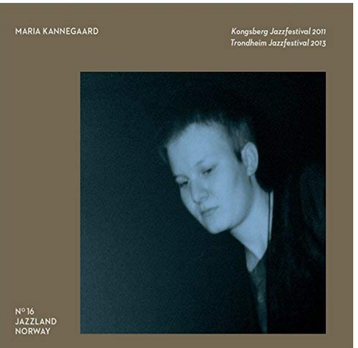
Method

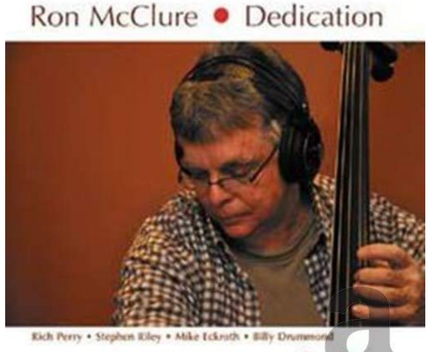
- 1) Transcription
- 2) Performance
- 3) Analysis

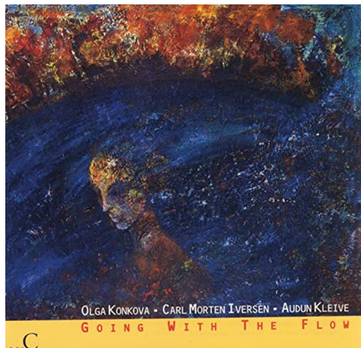


The compositions

- Nandi’s Suite (1st movement) - Ndabenhle Zulu (South Africa)
- LAL (Lee Ann Ledgerwood) - Ron McClure (USA)
- Grenseløs Grense - Marie Kannegaard (Norway)
- Quiet Joy - Marie Kannegaard (Norway)
- Going With the Flow - Olga Konkova (Norway)
- Keynote - Bokani Dyer (South Africa)







Transcription

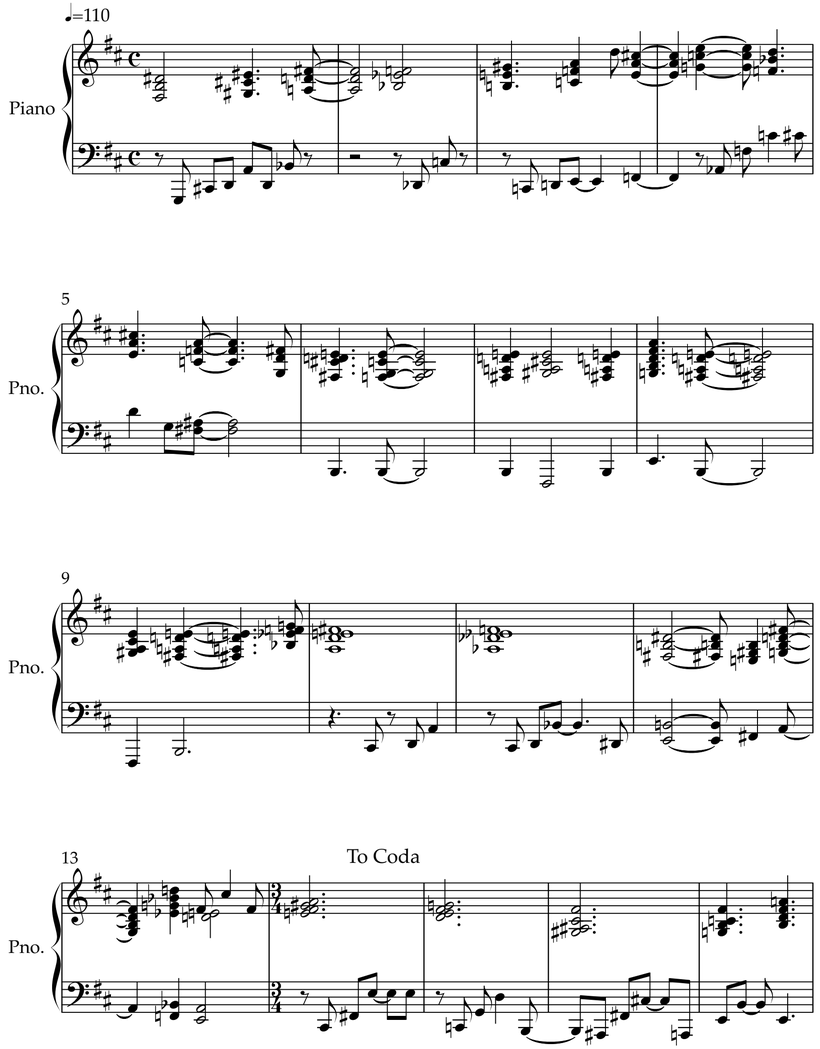
How do I transcribe the compositions?

- Assessing what is composition or interpretation
  - A phenomenological, auto-hermeneutical approach [Gorichanaz, 2017]
- Detailed transcription with digital aids
- Deciding form of sheet and finalising

Going With The Flow

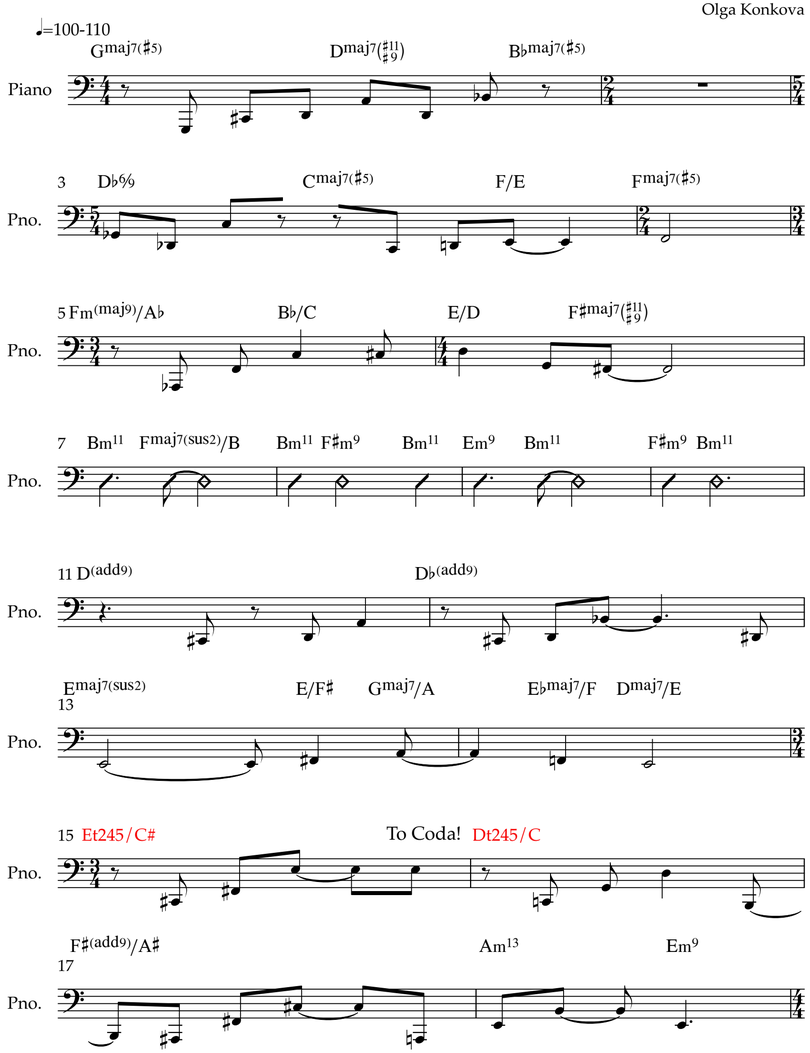
Detailed version

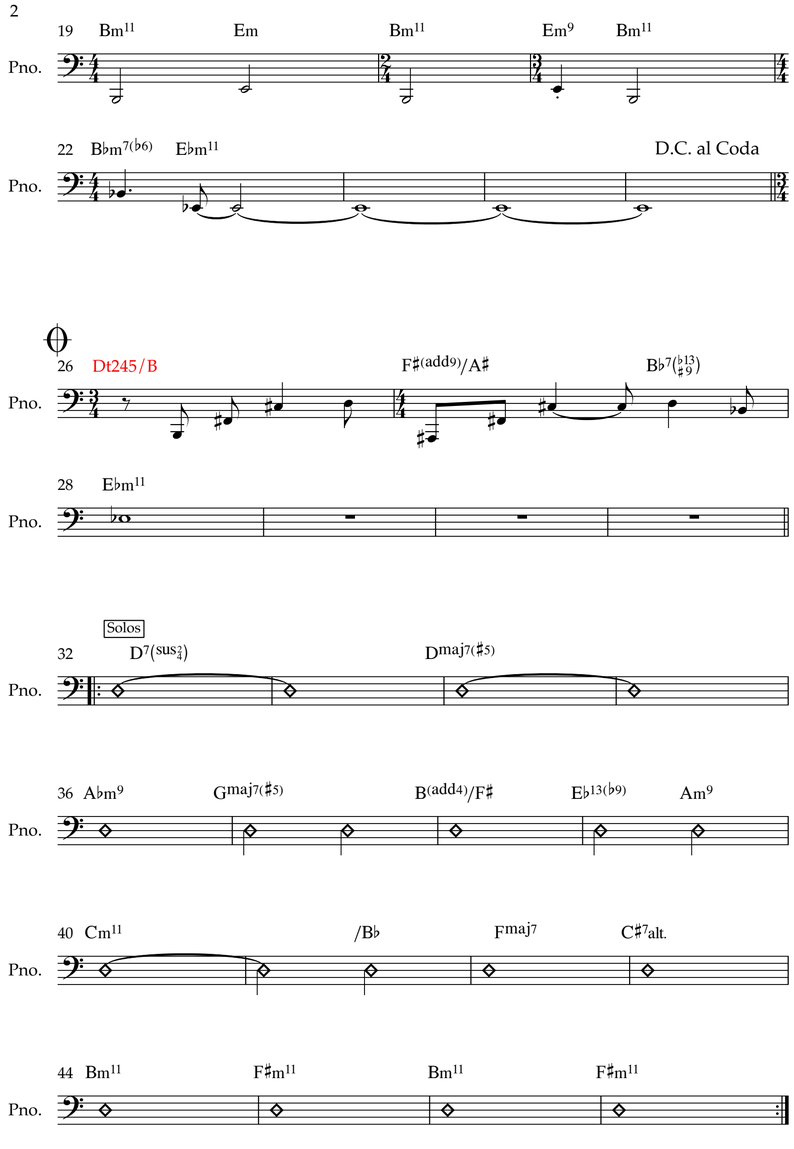
Olga Konkova



Going With The Flow

Olga Konkova



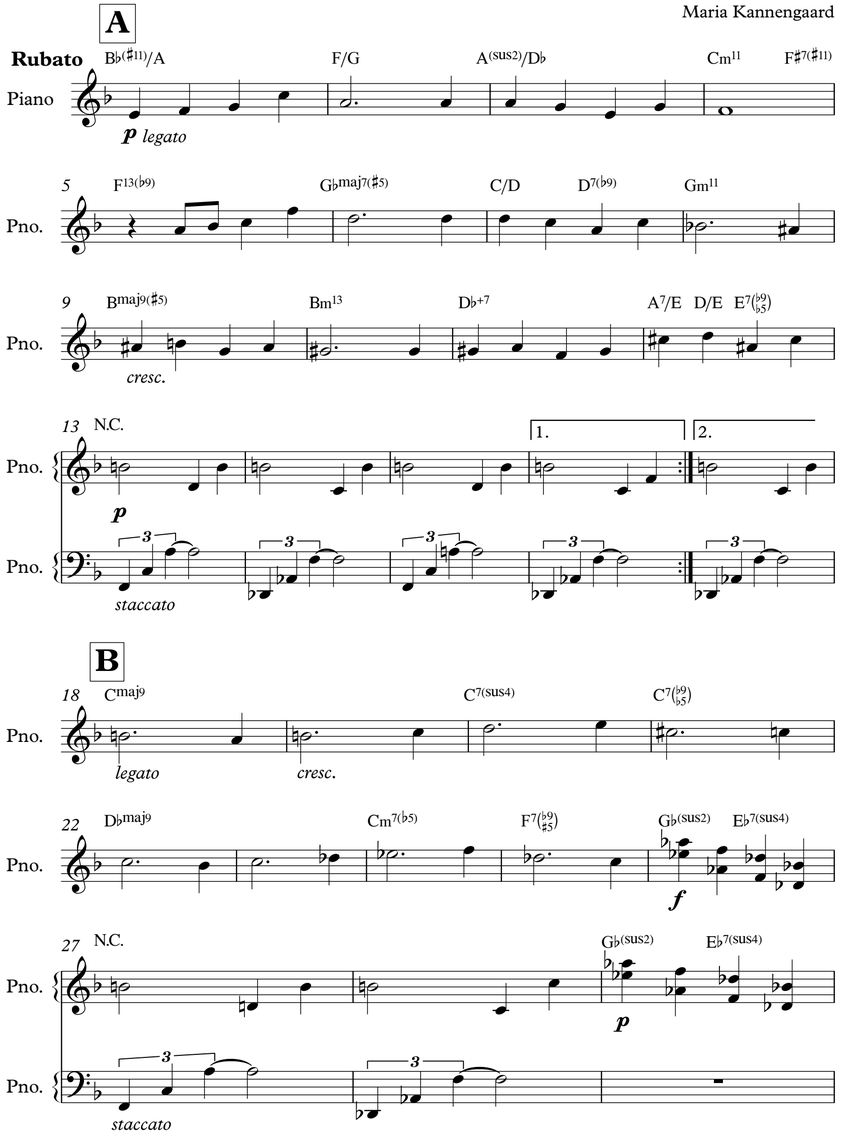


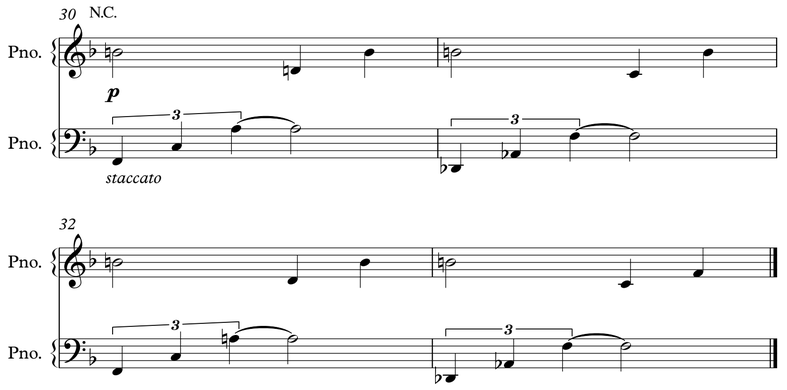
Rehearsals

- Withholding original recordings from musicians
- Methods: Demonstrating, slow tempo, repetition, etc.
- Instructing to interpret creatively
- Keeping composition intact

Quiet Joy

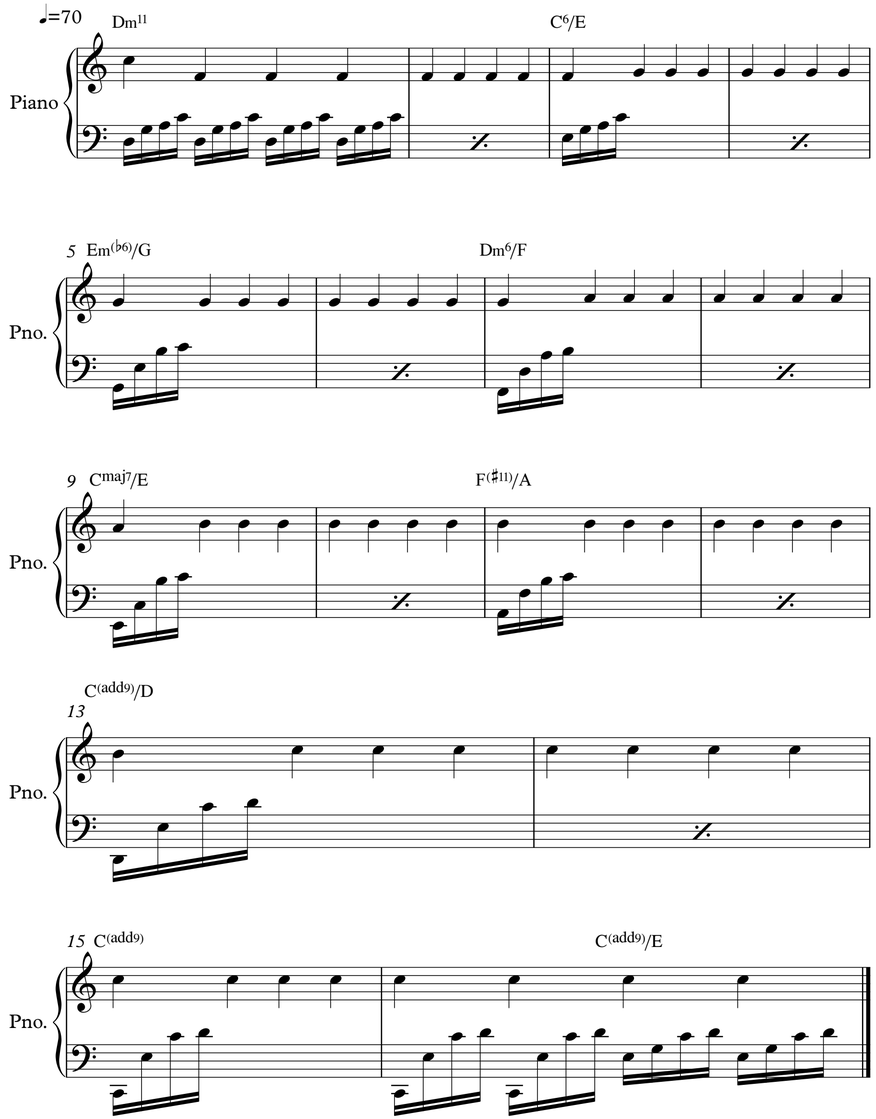
Maria Kannengaard





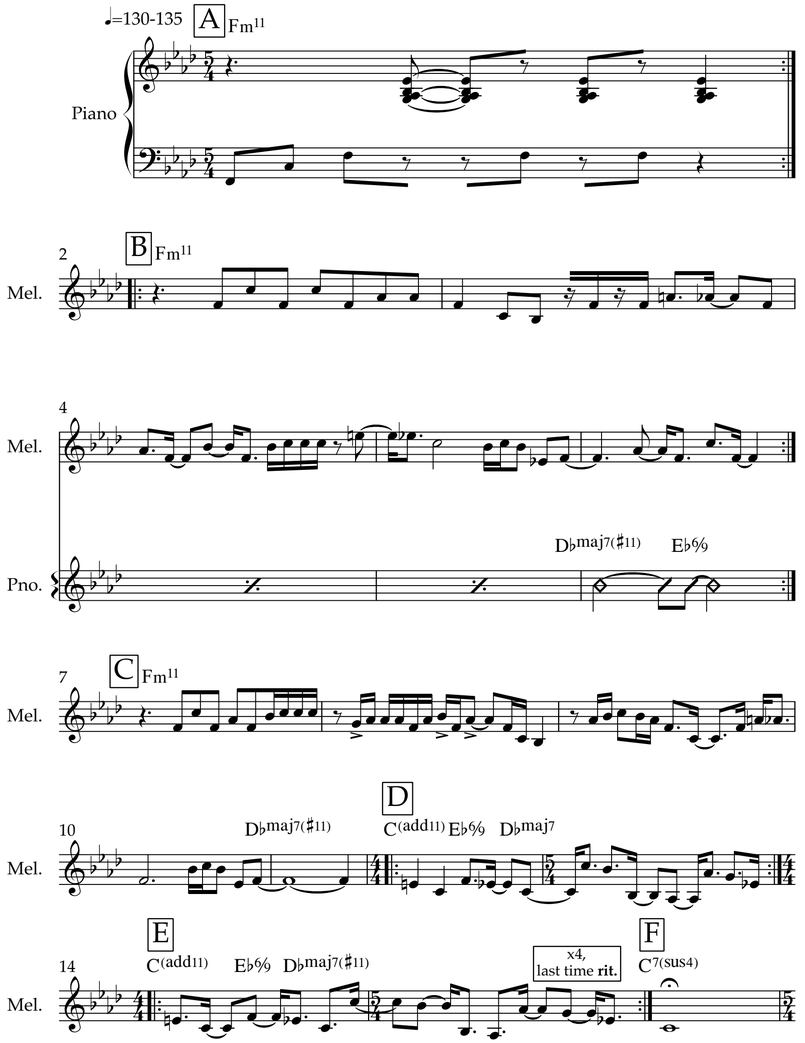
Grenseløs grense

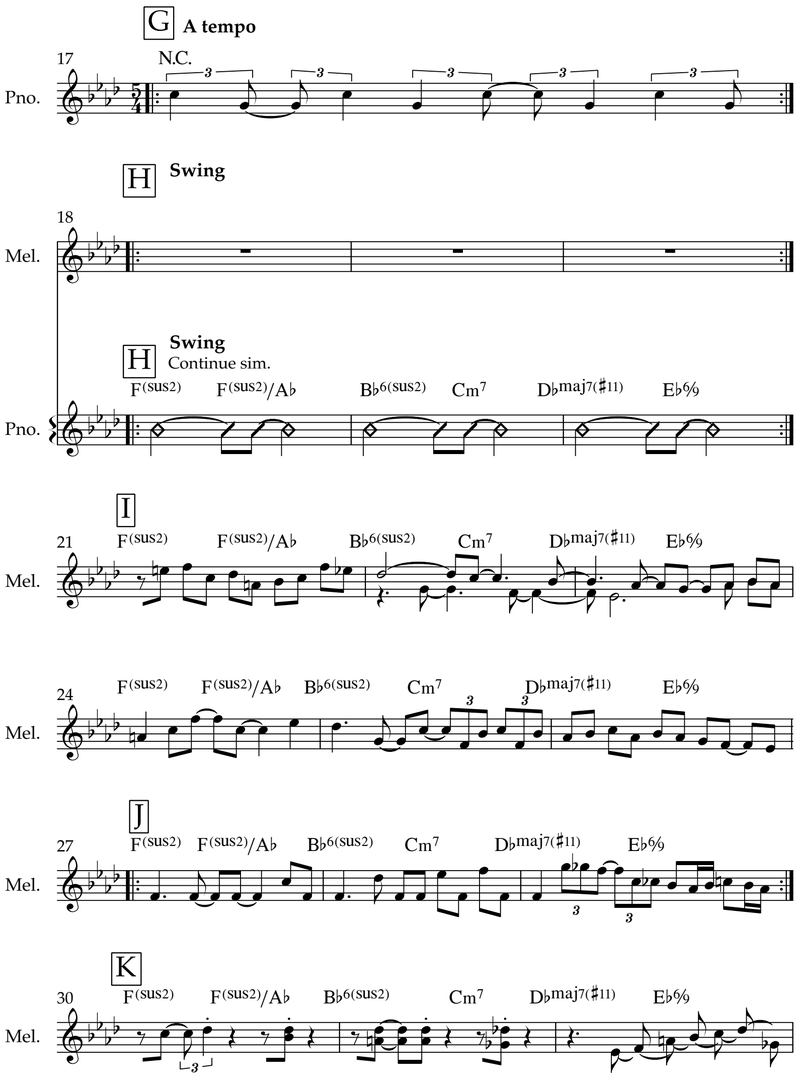
Maria Kannengaard

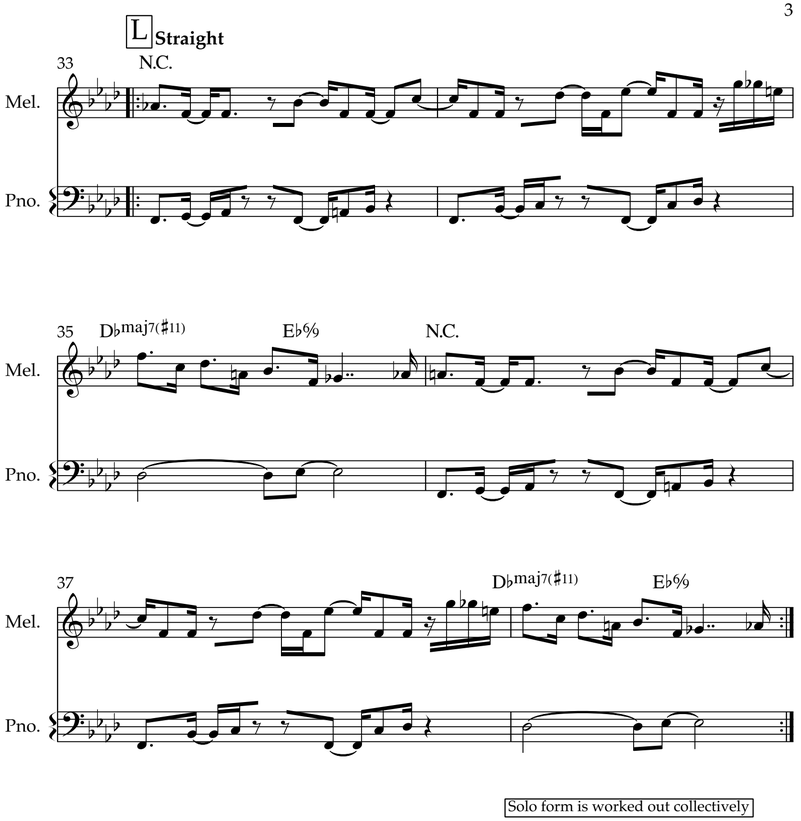


Nandi's Suite (part 1)

Ndabo Zulu



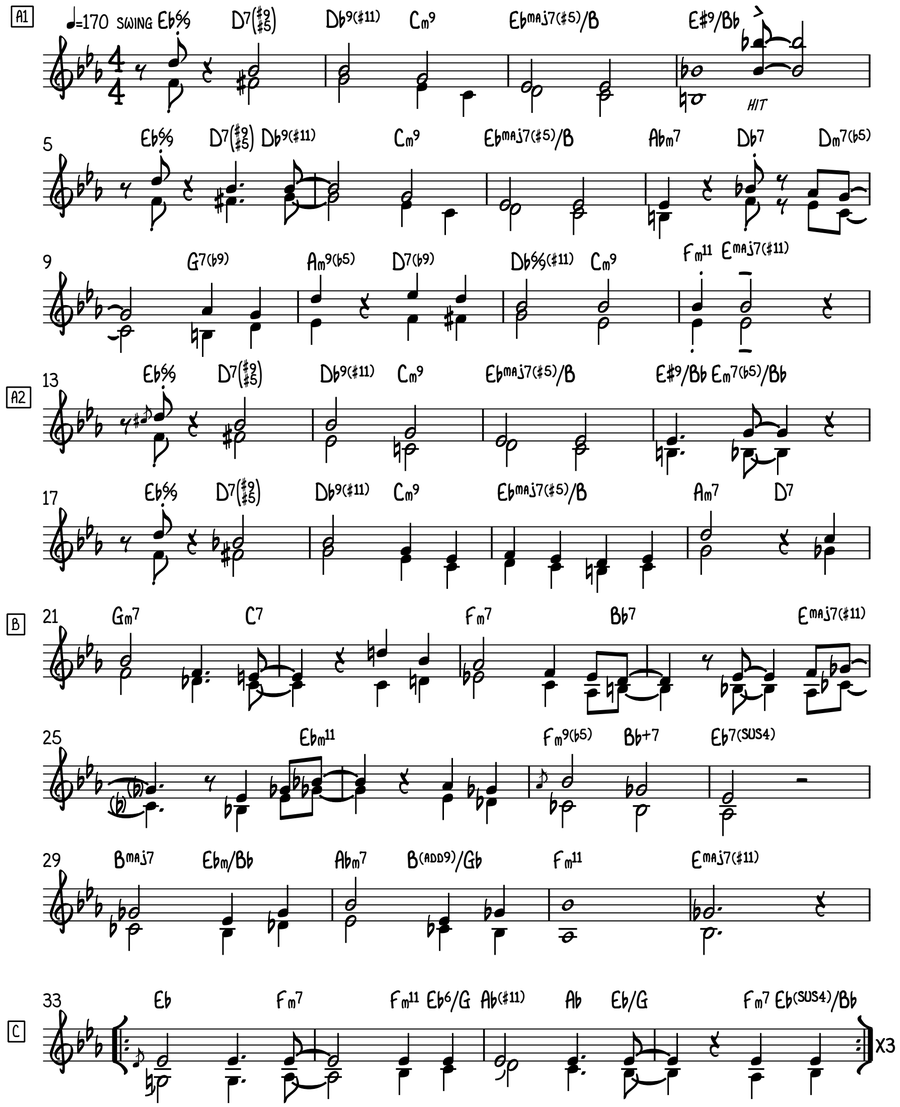




Solo form is worked out collectively

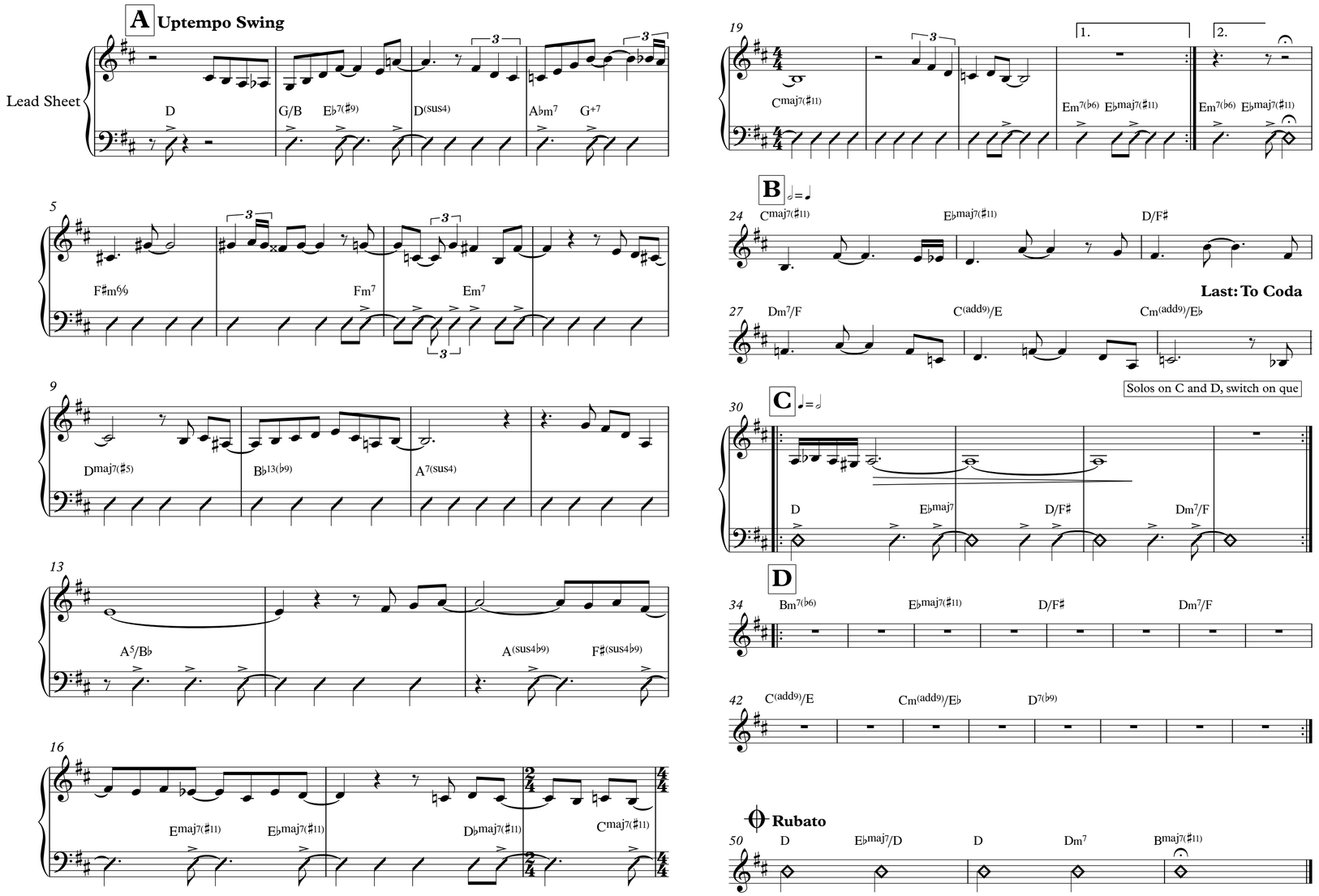
LAL (LEE ANN LEDGERWOOD)

Ron McClure



Keynote

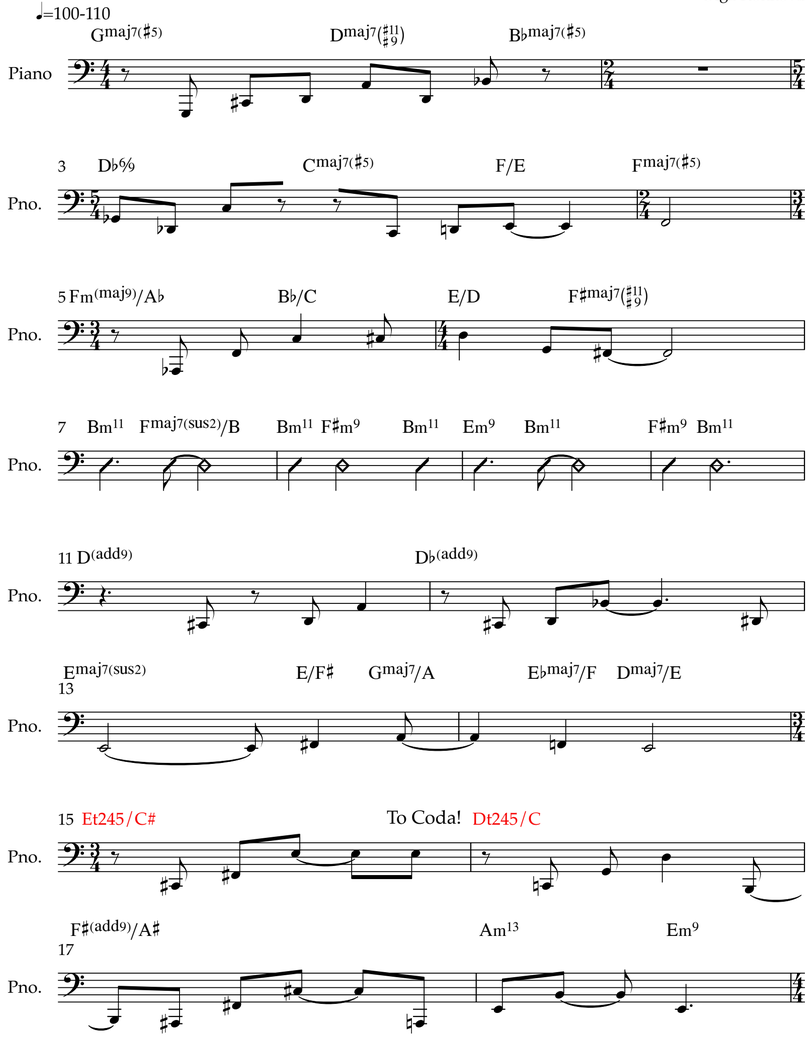
Bokani Dyer

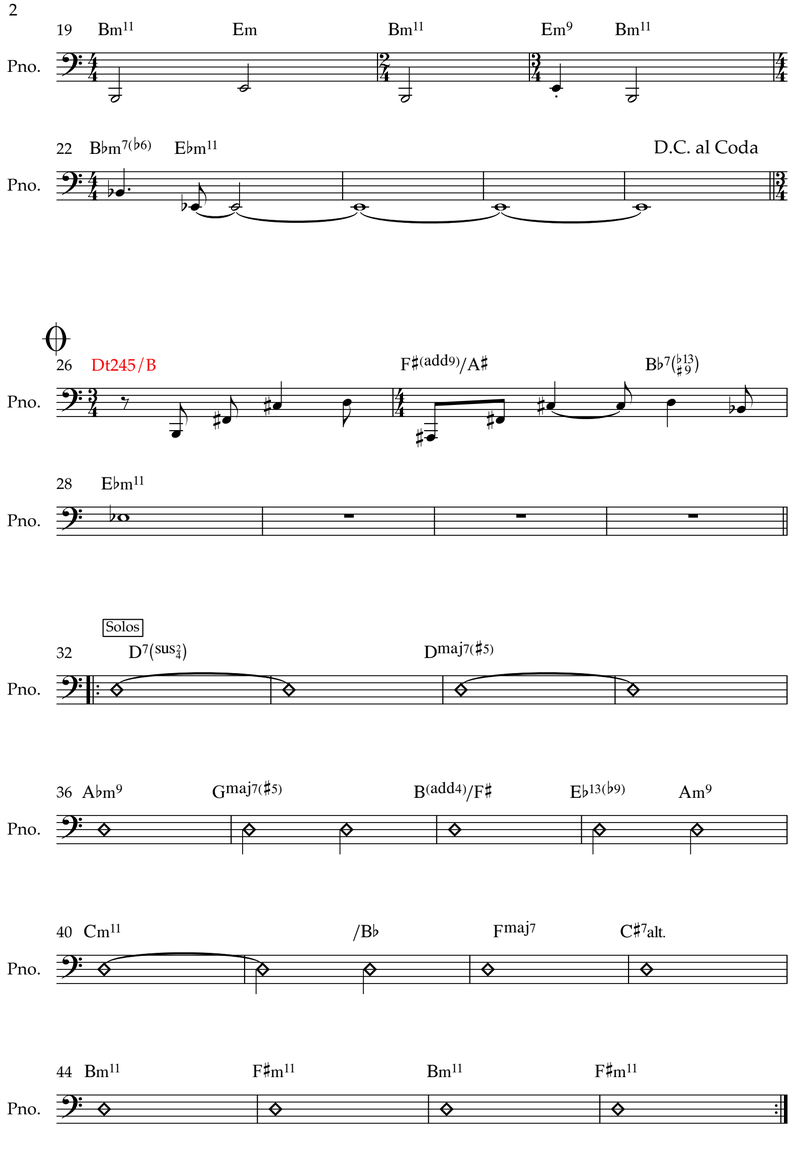


Going With The Flow

Olga Konkova

♩=100-110





Artistic claims for discussion

- “The more information is given on sheet music, the less freedom the musician is given.”
- “In a given composition, some musical elements will usually be very specific, while others will contrastingly be very open/varying.”

Findings

- Transcription as a method
- Active interpretation
- Norwegian vs. South-African approach
- Ear training

“How can the process of aurally transcribing compositions lead to reflections on interpretation for the performing composer, and how do jazz compositions afford the performer to co-create the artistic product through interpretation?”

Sources

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