

# **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

Notation For Drums



This drum notation is specific. It prescribes, very specifically, what the drummer should play.



This drum notation is less specific. It describes the temporal feel of the section of music. A drummer would then create a part which incorporates the feel, but would not limit the performance to the actual notation. This notation would likely be featured in a solo section where the ensemble was less active, or not playing at all.



This type of drum notation is descriptive. The information in the part is describing what is happening in the ensemble and where. The drummer can then construct a part which complements these ensemble figures.

# Method

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

Keynote

Bokani Dyer

**A Uptempo Swing**

Lead Sheet

This piano lead sheet shows four measures of up-tempo swing. The treble clef is used, and the key signature is two sharps. The bass line consists of eighth-note patterns. The chords are labeled: D, G/B, E♭7(♯9), D(sus4), A♭m7, and G+7. Measure 1 starts with a half note rest followed by eighth-note pairs. Measures 2-4 show eighth-note chords with various bass notes.

This piano lead sheet shows four measures of up-tempo swing. The treble clef is used, and the key signature is two sharps. The bass line consists of eighth-note patterns. The chords are labeled: F♯m6, Fm7, and Em7. Measure 5 starts with a half note followed by eighth-note pairs. Measures 6-8 show eighth-note chords with various bass notes.

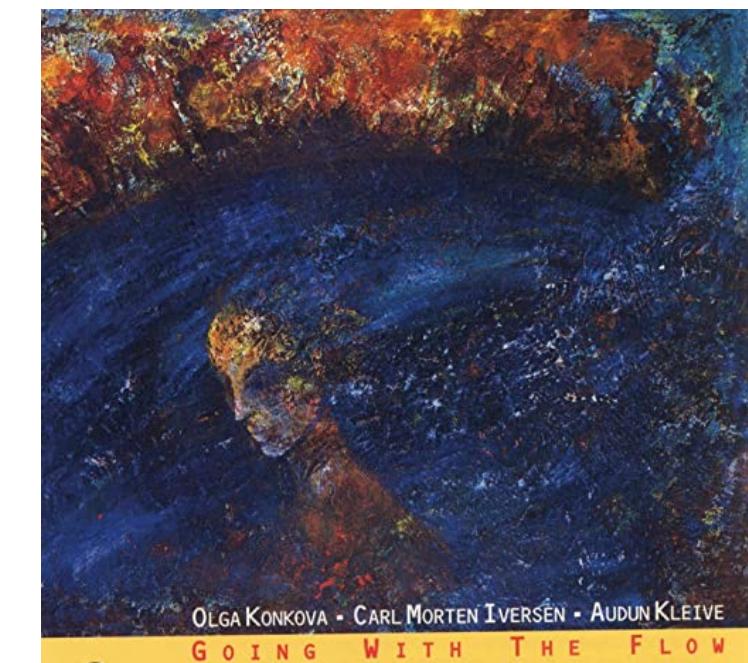
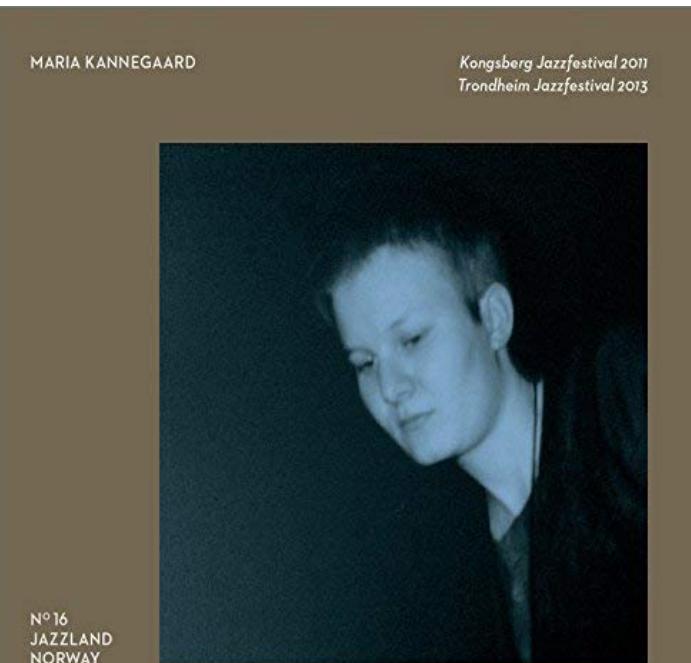
This piano lead sheet shows four measures of up-tempo swing. The treble clef is used, and the key signature is two sharps. The bass line consists of eighth-note patterns. The chords are labeled: Dmaj7(♯5), B♭13(♭9), and A7(sus4). Measure 9 starts with a half note followed by eighth-note pairs. Measures 10-12 show eighth-note chords with various bass notes.

This piano lead sheet shows four measures of up-tempo swing. The treble clef is used, and the key signature is two sharps. The bass line consists of eighth-note patterns. The chords are labeled: A5/B♭, A(sus4♭9), and F♯(sus4♭9). Measure 13 starts with a half note followed by eighth-note pairs. Measures 14-16 show eighth-note chords with various bass notes.

This piano lead sheet shows four measures of up-tempo swing. The treble clef is used, and the key signature is two sharps. The bass line consists of eighth-note patterns. The chords are labeled: Emaj7(♯11), Ebmaj7(♯11), D♭maj7(♯11), and Cmaj7(♯11). Measure 16 starts with a half note followed by eighth-note pairs. Measures 17-19 show eighth-note chords with various bass notes.

# 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

Piano

**1**

**110**

**5**

**9**

**13**

To Coda

# Going With The Flow

Olga Konkova

Piano

**100-110**

**Gmaj7(#5)**      **Dmaj7(#9)**      **Bbmaj7(#5)**

**3**      **D<sub>b</sub>6/9**      **Cmaj7(#5)**      **F/E**      **Fmaj7(#5)**

**5**      **Fm(maj9)/A<sub>b</sub>**      **B<sub>b</sub>/C**      **E/D**      **F#maj7(#9)**

**7**      **Bm<sup>11</sup>**      **Fmaj7(sus2)/B**      **Bm<sup>11</sup>**      **F#m<sup>9</sup>**      **Bm<sup>11</sup>**      **Em<sup>9</sup>**      **Bm<sup>11</sup>**      **F#m<sup>9</sup>**      **Bm<sup>11</sup>**

**11**      **D(add9)**      **D<sub>b</sub>(add9)**

**13**      **Emaj7(sus2)**      **E/F#**      **Gmaj7/A**      **E<sub>b</sub>maj7/F**      **Dmaj7/E**

**15**      **Et245/C#**

To Coda! **Dt245/C**

**17**      **F#(add9)/A<sup>#</sup>**      **Am<sup>13</sup>**      **Em<sup>9</sup>**

**2**

**19**      **Bm<sup>11</sup>**      **Em**      **Bm<sup>11</sup>**      **Em<sup>9</sup>**      **Bm<sup>11</sup>**

Pno.

**22**      **Bbm<sup>7(b6)</sup>**      **Ebm<sup>11</sup>**

Pno.

**26**      **Dt245/B**      **F#(add9)/A<sup>#</sup>**      **Bb<sup>7(b9)</sup>**

Pno.

**28**      **Ebm<sup>11</sup>**

Pno.

**32**      **D7(sus<sup>2</sup>)**      **Dmaj7(#5)**

Pno.

**36**      **Abm<sup>9</sup>**      **Gmaj7(#5)**      **B(add4)/F#**      **Eb<sup>13(b9)</sup>**      **Am<sup>9</sup>**

Pno.

**40**      **Cm<sup>11</sup>**      **/B<sub>b</sub>**      **Fmaj7**      **C<sup>#7</sup>alt.**

Pno.

**44**      **Bm<sup>11</sup>**      **F#m<sup>11</sup>**      **Bm<sup>11</sup>**      **F#m<sup>11</sup>**

Pno.

Solos

# Rehearsals

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

# Quiet Joy

2

Maria Kannengaard

**A**

**Rubato** B<sub>b</sub>(<sup>#</sup>I)<sub>A</sub> F/G A(sus2)/D<sub>b</sub> Cm<sup>II</sup> F<sup>#7</sup>(<sup>#</sup>II)

Piano *p legato*

5 F<sup>13</sup>(<sup>b9</sup>) G<sub>b</sub>maj7(<sup>#</sup>5) C/D D<sup>7</sup>(<sup>b9</sup>) Gm<sup>II</sup>

Pno.

9 Bmaj9(<sup>#</sup>5) Bm<sup>13</sup> D<sub>b</sub><sup>+7</sup> A<sup>7</sup>/E D/E E<sup>7</sup>(<sub>b5</sub><sup>b9</sup>)

Pno. *cresc.*

13 N.C. 1. 2.

Pno. *p*

Pno. *staccato*

18 Cmaj9 C<sup>7</sup>(sus4) C<sup>7</sup>(<sub>b5</sub><sup>b9</sup>)

Pno. *legato* *cresc.*

22 D<sub>b</sub>maj9 Cm<sup>7</sup>(<sub>b5</sub><sup>b9</sup>) F<sup>7</sup>(<sub>#5</sub><sup>b9</sup>) G<sub>b</sub>(sus2) E<sub>b</sub><sup>7</sup>(sus4) *f*

Pno.

27 N.C. G<sub>b</sub>(sus2) E<sub>b</sub><sup>7</sup>(sus4) *p*

Pno. *staccato*

30 N.C.

Pno.

Pno. *staccato*

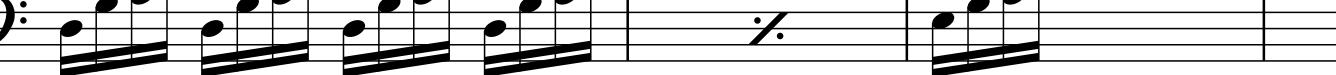
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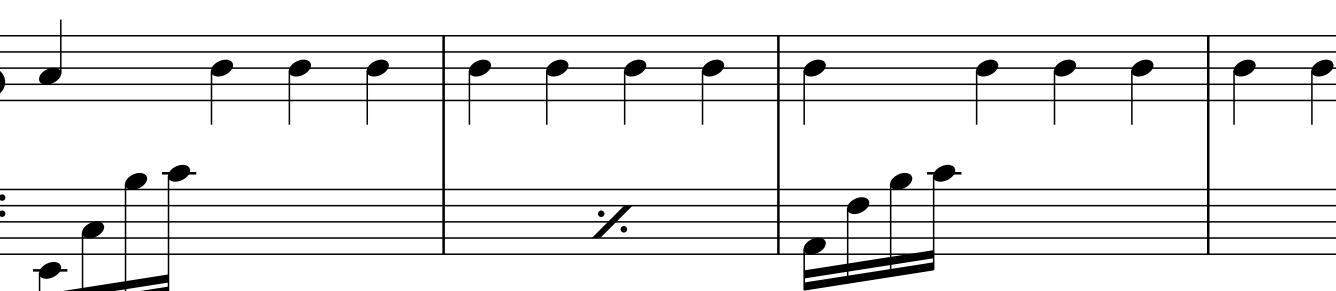
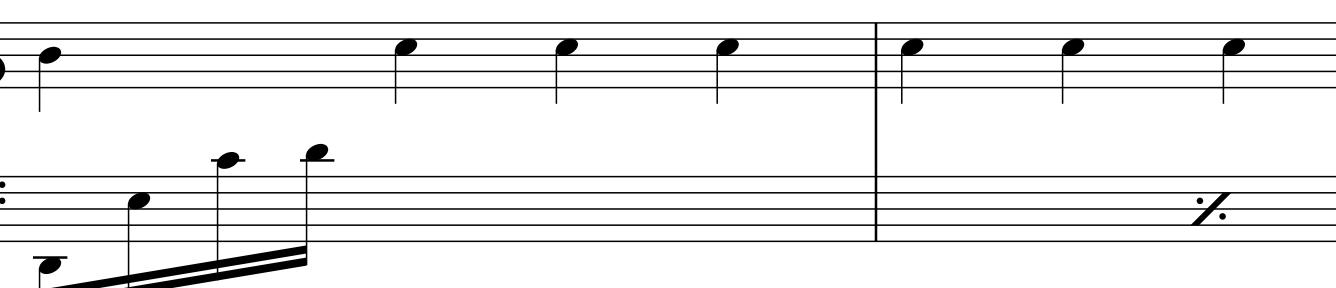
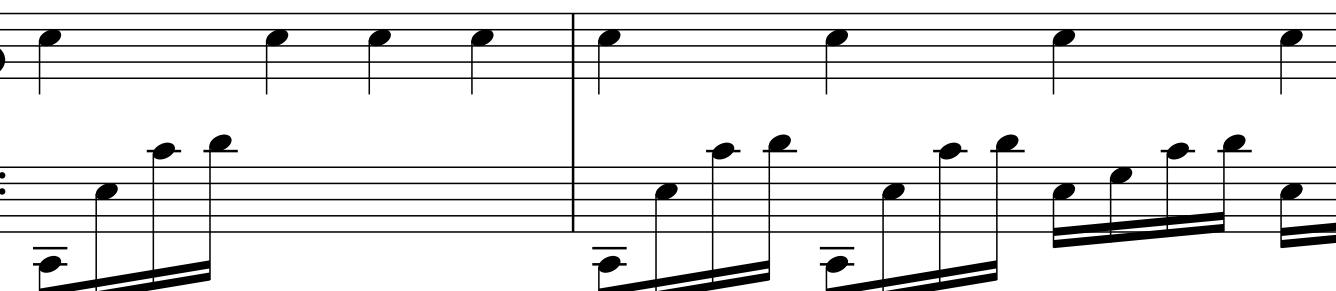
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Pno.

# Grenseløs grense

Maria Kannengaard

**Piano**  
**1 Dm<sup>11</sup>**      **C<sup>6/E</sup>**  

  
  
  
  
**5 Em<sup>(b6)</sup>/G**      **Dm<sup>6/F</sup>**  

  
  
  
  
**9 Cmaj<sup>7</sup>/E**      **F(<sup>#</sup>11)/A**  

  
  
  
  
**13 C(add9)/D**  

  
  
  
  
**15 C(add9)**      **C(add9)/E**  


# Nandi's Suite (part 1)

Ndabo Zulu

**A** Fm<sup>11</sup>

**B** Fm<sup>11</sup>

**C** Fm<sup>11</sup>

**D** D♭maj7(#11) C(add11) E♭6/9 D♭maj7

**E** C(add11) E♭6/9 D♭maj7(#11)

**F** C7(sus4)

**G** A tempo

**H** Swing

**I**

**J**

**K**

**L** Straight

**M**

**N**

**O**

**P**

**Q**

**R**

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# LAL (LEE ANN LEDGERWOOD)

RON MCCLURE

A1      =170 SWING E<sub>b</sub><sup>6</sup> D7(<sup>#9</sup>) D<sub>b</sub><sup>9(#11)</sup> C<sub>m</sub><sup>9</sup> E<sub>b</sub><sup>maj7(#5)</sup>/B E<sup>#9/Bb</sup> *HIT*

5      E<sub>b</sub><sup>6</sup> D7(<sup>#9</sup>) D<sub>b</sub><sup>9(#11)</sup> C<sub>m</sub><sup>9</sup> E<sub>b</sub><sup>maj7(#5)</sup>/B A<sub>b</sub><sup>m7</sup> D<sub>b</sub><sup>7</sup> D<sub>m</sub><sup>7(b5)</sup>

9      G7(b9) A<sub>m</sub><sup>9(b5)</sup> D7(b9) D<sub>b</sub><sup>9(#11)</sup> C<sub>m</sub><sup>9</sup> F<sub>m</sub><sup>11</sup> E<sup>maj7(#11)</sup>

13     E<sub>b</sub><sup>6</sup> D7(<sup>#9</sup>) D<sub>b</sub><sup>9(#11)</sup> C<sub>m</sub><sup>9</sup> E<sub>b</sub><sup>maj7(#5)</sup>/B E<sup>#9/Bb</sup> E<sub>m</sub><sup>7(b5)</sup>/B<sub>b</sub>

17     E<sub>b</sub><sup>6</sup> D7(<sup>#9</sup>) D<sub>b</sub><sup>9(#11)</sup> C<sub>m</sub><sup>9</sup> E<sub>b</sub><sup>maj7(#5)</sup>/B A<sub>m</sub><sup>7</sup> D<sup>7</sup>

B      21     G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sup>maj7(#11)</sup>

25     E<sub>b</sub><sub>m</sub><sup>11</sup> F<sub>m</sub><sup>9(b5)</sup> B<sub>b</sub><sup>+7</sup> E<sub>b</sub><sup>7(sus4)</sup>

29     B<sup>maj7</sup> E<sub>b</sub><sub>m</sub>/B<sub>b</sub> A<sub>b</sub><sup>m7</sup> B<sup>(add9)/Gb</sup> F<sub>m</sub><sup>11</sup> E<sup>maj7(#11)</sup>

C      33     Eb F<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>11</sup> Eb<sup>6/G</sup> Ab<sup>(#11)</sup> Ab Eb/G F<sub>m</sub><sup>7</sup> Eb<sup>(sus4)/Bb</sup> x3

# Keynote

1

Bokani Dyer

## A Uptempo Swing

Lead Sheet

Piano lead sheet for section A, measures 1-4. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated below the staff are D, G/B, E♭7(♯9), D(sus4), A♭m7, and G+7. Measure 4 concludes with a fermata over the piano part.

5

Piano lead sheet for section A, measures 5-8. The key signature changes to C major (no sharps or flats). The melody continues with eighth-note patterns. Chords indicated below the staff are F#m6/9, Fm7, and Em7. Measure 8 concludes with a fermata over the piano part.

9

Piano lead sheet for section A, measures 9-12. The key signature changes back to F# major (one sharp). The melody continues with eighth-note patterns. Chords indicated below the staff are Dmaj7(♯5), B♭13(♭9), and A7(sus4).

13

Piano lead sheet for section A, measures 13-16. The key signature changes to C major (no sharps or flats). The melody continues with eighth-note patterns. Chords indicated below the staff are A5/Bb, A(sus4b9), F#(sus4b9), and a return to F# major. Measure 16 concludes with a fermata over the piano part.

16

Piano lead sheet for section A, measures 16-19. The key signature changes to C major (no sharps or flats). The melody continues with eighth-note patterns. Chords indicated below the staff are Emaj7(♯11), E♭maj7(♯11), D♭maj7(♯11), and Cmaj7(♯11). Measure 19 concludes with a fermata over the piano part.

# Going With The Flow

Olga Konkova

**Piano**

♩ = 100-110

1 Gmaj7(#5) Dmaj7(#9) Bbmaj7(#5)

3 Db⁹ Cmaj7(#5) F/E Fmaj7(#5)

5 Fm(maj9)/Ab Bb/C E/D F#maj7(#9)

7 Bm¹¹ Fmaj7(sus2)/B Bm¹¹ F#m⁹ Bm¹¹ Em⁹ Bm¹¹ F#m⁹ Bm¹¹

11 D(add9) Db(add9)

13 Emaj7(sus2) E/F# Gmaj7/A Ebmaj7/F Dmaj7/E

15 Et245/C# To Coda! Dt245/C

17 F#(add9)/A# Am¹³ Em⁹

**Pno.**

2 19 Bm¹¹ Em Bm¹¹ Em⁹ Bm¹¹

22 Bbm⁹(b6) Ebm¹¹ D.C. al Coda

26 Dt245/B F#(add9)/A# Bb⁹(#9)

28 Ebm¹¹

32 Solos D⁷(sus₂) Dmaj7(#5)

36 Abm⁹ Gmaj7(#5) B(add4)/F# Eb¹³(b9) Am⁹

40 Cm¹¹ /Bb Fmaj7 C#⁷alt.

44 Bm¹¹ F#m¹¹ Bm¹¹ F#m¹¹

# 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?”**

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