

**RESUMING THE NARRATIVE:
THE PRESENCE
OF ROMANTIC IDEALS
IN MODERN JAZZ PIANO**

MICHAEL CHRYSOULAKIS

**A thesis submitted in partial
fulfillment of the requirements
of the
Manchester Metropolitan University
for the degree of
Doctor of Philosophy**

**Department of Contemporary Arts
Manchester Metropolitan University
2016**

CONTENTS

ACKNOWLEDGEMENTS	iii
ABSTRACT.....	v
CHAPTER ONE: ORIENTATIONS	1
Romanticism within Contemporary Jazz Practices	3
Applicability of the Study	9
Methods and Limitations of the Enquiry.....	11
CHAPTER TWO: EULOGY, PRAISE, & ROMANTIC MYTH IN BILL EVANS & KEITH JARRETT	15
Ennobling Adversity & the Bill Evans Canon	19
The Morals of Keith Jarrett & the Co-Authorship of History	43
Conclusion.....	55
CHAPTER THREE: <i>NARRATIVE PHASE LEVELS</i> IN BILL EVANS & KEITH JARRETT.....	59
The Concept of Musical Narrative	61
Byron Almén's 'A Theory of Musical Narrative'	67
Comic Romance in Bill Evans's 'Song for Helen' (1978)	71
Ironic Comedy in Keith Jarrett's 'Kyoto: Part I' (1976)	83
Concluding Remarks	100
CHAPTER FOUR: A PRACTICE-AS-RESEARCH EXPLORATION OF NINETEENTH-CENTURY PIANISTIC TROPING FOR CONTEMPORARY SOLO JAZZ PIANO PERFORMANCE	103
Background	105
Project development.....	106
Nineteenth-century pianism revisited—a reading of Franz Liszt's 'Trois Etudes de Concert: Il Lamento'	107
'Interchangeability': A Solo Jazz Piano Recital.....	113
Locating 'Interchangeability' in a Practice & Research Lineage	145
BIBLIOGRAPHY	150
APPENDIX 1 COPYRIGHT PERMISSION	162
APPENDIX 2 <i>IL LAMENTO</i>	163
APPENDIX 3 RECITAL PROGRAMME.....	176
APPENDIX 4 RECITAL RECORDING.....	177

ACKNOWLEDGEMENTS

In thanking all those who have supported me along the way, I would like to express my utmost gratitude especially to the following:

My Director of Studies and first supervisor Dr. Adam Fairhall, Prof. Martin Blain, and Dr. Jason Wooley, for their immeasurable help and support.

Dr. Peter Elsdon of the University of Hull, for kindly providing me with an HTML version of his unpublished PhD thesis on Keith Jarrett.

Mr. Giorgos Sgourakis (Archive of Giorgos & Ero Sgouraki), for generously sending me a DVD copy of his exclusive Autographical Documentary on Odysseus Elytis.

My beloved, late mother Katherine, for all her love and affection, and, for her insistence to enroll me *first* for music and *then* for English lessons when I was nine. Here I have been mom, writing *about* music *in* English.

My aunt Helen, for teaching me my first letters in school, without whose financial support I would not have been able to pursue this Ph.D. Dear aunt you have been my second mother. I hope that now you will stop having nightmares of me not finishing high school.

My father Odysseus, the utterly poetic spirit, the *polytropon*, the most principled man.

My darling sister Elena, for her valuable help with the layout and format of the final draft of this thesis. Love you dearly. You remind me more and more of mom.

My two sons, Odysseus aged six and Constantine aged two, who tie me to the future.

For my wife Irene

*“Away from the city’s pestilence, I dreamt at her side
of a deserted place, where the tear would have no meaning, and where the
only
light would be from the fire that devours all my be-
longings.*

*“Shoulder to shoulder the two together would endure the weight from future
things, sworn to the utmost stillness and the coregency of the
stars*

*“As if I did not know, the illiterate, that it is precisely there, inside
the utmost stillness, where the most abominable dins are heard*

Odysseus Elytis, *Beauty and the Illiterate*
(From *Six and One Remorses for the Sky*, 1960)

ABSTRACT

Resuming the Narrative:

The Presence of Romantic Ideals in Modern Jazz Piano.

This Practice-as-Research PhD suggests ways in which nineteenth-century Romantic musical forms and textures can be implemented in contemporary solo jazz piano performance. In order for solo piano narratives to be expanded without negotiating their location within jazz, the enquiry engages with an examination of the possible ways in which narrative techniques of nineteenth-century Romantic pianism may have found their way into certain modern jazz piano strands. The discussion focuses on Bill Evans and Keith Jarrett because of their educational background and of the frequency in which the two pianists are associated by critics and scholars. One aim of this project is explanatory: to elucidate what are those features in the styles of the particular modern jazz pianists that have contributed to labeling them as 'romantics'. To achieve this, the thesis begins first with an observation of how Romantic ideology is projected onto these artists. Following, the analyses of their performances draw their vocabulary from the conceptual territory of musical narrative, since *Narrative* is largely connected with Romanticism. The other aim is paradigmatic: the appropriation of formal and textural models taken from nineteenth-century Romantic pianism, and their application to contemporary solo jazz piano. Through this practice, the narrative possibilities of contemporary solo jazz piano styles are expanded, via the stylistic dialogism between jazz and romanticism. Specifically, the troping of jazz codes with romantic textures, allows the transformation of themes, through the combination of textural topics with chromatic transpositions. The resulting 'shifts in musical discourse' are akin to the spirit of nineteenth-century Romantic musical narratives.

CHAPTER ONE: ORIENTATIONS

The current PhD research is a Practice-as-Research project whose main objective is the application of nineteenth-century pianistic tropes to solo jazz piano performance. The research hypothesis is stimulated by the stylistic association of specific solo jazz piano strands with Romantic pianism. In particular, Bill Evans and Keith Jarrett are regarded as having been influenced by western art music and predominantly by the Romantic genre¹. My involvement with the music of Evans and Jarrett has shaped my personal aesthetic and has contributed to my own performing tendencies. Simultaneously, my interest in nineteenth-century Romantic troping and form—especially in the piano works of Franz Liszt—has instigated me to investigate the possibility of applying Liszt's bravura style to my own performance.

Purpose of the Study

If Evans and Jarrett have indeed created jazz/Romantic hybrids, analyzing their playing might be a significant gain in understanding how this hybridity can be achieved, or at least, in indicating precise strategies through which this hybridity can be approached. However, analyses of Evans's and Jarrett's manner, can only show Romantic troping and Romantic form in their non-archetypical treatment. A more encompassing grasp of Romantic tropes demands the retracing of elements and of their function within their historical framework. By investigating Romanticism in its manifestation both in Jazz and in nineteenth-

¹ In a computer-science project for example, Aucouturier and Pachet (2002) suggested that there were 'corresponding timbral similarity relations' which showed connections of jazz with romanticism. According to the authors, there were instances where the computer found similarities between different types of music, yet '...whose timbre models are closely matched to one another' (2002:4). Among those were: in classical and jazz contexts, correspondences between Schumann's *Kreislaria Op 16-5* and Bill Evans's *I Loves You Porgy*. These results were generated through the use of 'automatically extracted music descriptors'. Aucouturier and Pachet are nevertheless cautious; they write that: 'these descriptors are not to be deduced by the system—this task is probably impossible to achieve—but are used only as comments to a global similarity that is intrinsically unlabeled' (2002:1). As regards Keith Jarrett, Jeff Pressing has written that, in addition to their jazz elements, his long-form solo concerts are at times apprehended as being in dialogue with the 19th century piano tradition (2002:8); whereas according to Bill Dobbins, Jarrett's approach to playing ballads is in a style that is sometimes comparable to the works of romantic composers (1984 Vol. 3:72). Also David Ake writes that, '...it is easy to hear much of Jarrett's solo work as more closely allied with nineteenth-century European Romanticism...' (2007:39). On Evans's and Jarrett's 'romanticism' see also Joachime Berendt's account (1975:282-284, 290-291).

century pianism, it is possible to acquire a more comprehensive view of this phenomenon and of how it may be revisited for artistic ends. The tripartite pedagogical implication of this study unfolds in three chapters where different notions of Romanticism are considered. The term Romanticism carries a number of cultural and ideological connotations. Therefore, a distinction between the ideological and the stylistic facets of Romanticism and the way those are used in jazz should be carefully made at the beginning.

Through-Line of the Thesis

The first chapter of the thesis engages with the explanation of the following phenomenon: whenever references to Evans and Jarrett as Romantics are made, these imply an ideological rather than a stylistic relevance. Without explaining what it is in the styles of the two pianists that can be traced back to the Romantic piano literature, various generalizations usually result in the representation of Evans and Jarrett through cultural, instead of musical filters. Although the original research question involves stylistic aspects, the ideological issue also needs to be addressed. Therefore, the chapter aims to locate and critique the perplexing mystifications which surround Evans and Jarrett. This is critical to identifying creative strategies at play in Evans's and Jarrett's pianistic manner. There are pedagogical implications in the preservation of mystifying explanations of how art-works are produced. From my perspective, a negative result of mystification is that by assuming the presence of 'inspiration' as necessary for art-making, perhaps this can misinform the learning process and overwhelm the novice. As will be discussed, this kind of mystification is also often perpetuated in jazz academia by artist-scholars. For that reason, the discussion in the first chapter treats the Evans/Jarrett mythologies more critically.

Having established in the first chapter that—devoid of inspiration—the possibility that Evans and Jarrett use their expressive material in a strategic/calculating manner exists, the second chapter engages with analyses of samples from Evans/Jarrett recorded performances, in order to determine how these strategies might correspond to Romantic analogues. Predetermined by the preliminary scope of this initial survey, the analyses of the second chapter are carried out within the frame of *narrative*. As an initial survey, the investigation aims towards identifying the narrative trajectories of the particular Evans/Jarrett performances. The analytical method is borrowed by recent narratological

discourse. Although Narrative is strongly associated with the Romantic morphological designs of nineteenth-century temporal mediums, musical narrative is treated here on neutral terms as well. However, the resulting narratological interpretations of the analyzed performances, consider at the margins the view of narrative as the most prominent quality of nineteenth-century Romanticism. Simultaneously, in these analyses I am attentive of the possible Romantic textures that may exist in these performances. The analytic conclusions can hopefully enhance the ways in which we perceive these, as well as equivalent performances.

In the first chapter I consider the imagined links between jazz and Romanticism, in order to distinguish the ideological from the stylistic function of the notion of Romanticism in Jazz. In the second chapter I analyze the narrative trajectories of two Evans/Jarrett performances, both independently as well as in the manner of an initial enquiry into their Romantic elements. The third chapter offers a practice-as-research method by which nineteenth-century Romantic troping and form can be used for the creation of prototypical solo jazz piano performances. This method suggests new ways of expanding jazz form and of utilizing the topography of the keyboard. As the title of the thesis indicates, the practical outcome of this project aims towards the following objectives: (a) the exploration, continuation, and development of the narrative forms found in the music of Bill Evans and Keith Jarrett, in relation to how these pianists may have used Romantic elements; (b) the reference to archetypal narrative designs and textures used in the Romantic era, as represented in the solo piano works of Franz Liszt; (c) the creation of a personal aesthetic, molded by my parallel involvement both with the solo jazz piano and with Romantic Pianism.

Romanticism within Contemporary Jazz Practices

The objective in this project is the application specifically of musical/theoretical aspects of the Romantic genre in jazz performance. Hence, I do not aim for Romantic mythmaking in my practice. It is Romanticism's mythological dimensions, however, which tend to perplex some of its more neutral aspects as well. And yet, from a different perspective, the term 'Romantic' can be useful, since its recurring reference can gradually reveal the ways in which its historical meanings have served to perpetuate a number of artificial boundaries. Stylistic

confines that derive from Romantic thoughts² can influence jazz and Practice-as-Research enquiries significantly, since they force us to evaluate music ideologically, ultimately presenting us with predicaments in relation to contemporary music-making.

Consider for example the opinion that ‘the uniqueness of the jazz idiom’ should be treated ‘on its own terms’. In this occasion, John Gennari (1991) supports the view expressed by Roger Pryor Dodge that ‘the florid piano music of the 19th century has kept the piano backward in finding its own jazz medium’ (1934 cited in Gennari, 1991:469-470). Later on in the same article, the author underpins the idea of ‘individuality’ in an example of resistance, when ‘the faculty at the New England Conservatory tried to teach Cecil Taylor the traditional European approach to his instrument...’ (Gennari, 1991:496). Such views reinforce the idea that academic ‘oppression’ can stifle—and interfere with—‘expressivity’ i.e. ‘originality’. Especially within Practice-as-Research, thinking about jazz ‘on its own terms’ as Gennari recommends, begs the question: on what terms should the jazz practitioner/researcher create and reflect? Alan Stanbridge has described this type of attitude as a:

...failure on the part of many theorists, critics, musicians, and arts managers to come to terms with the new modes of musical innovation and creativity inherent in the postmodern aesthetic techniques of eclecticism, self-reflexivity, and intertextuality...’ (Stanbridge, 2003:90).

I would argue that, multi-faceted ways of overcoming these issues can be articulated particularly within Practice-as-Research contexts. Hence, this thesis aspires to suggest an applicable method of bringing together critical, theoretical and practical sides of contemporary jazz scholarship. Before positioning, however, the current inquiry into Romanticism as part of an emerging critique in jazz studies, it may be useful to revisit recent critiques of ideology in jazz discourse.

² Nineteenth-century Romanticism was in opposition to academic authority, and valued instead the rusticity of folk art. Tim Blanning comments: ‘this was the essence of the romantic revolution: from now on artistic creativity was to be *from the inside out*’ (2010:21); ‘folk art’, Blanning writes, ‘folk dancing and folk songs were not to be despised for their roughness but treasured for their authenticity’ (2010:119).

Romanticism is both a musical current and an aesthetic/philosophical ground. Although stylistically, it refers to a variety of expressive devices and idioms, it is also the period in which ideological concerns were shaped, which continue to influence surviving notions of 'serious listening', of artistic 'sensibility', of 'genius' and 'heroism' (Beard and Gloag, 2005:161-163). With Romanticism of mid-nineteenth century, the idea of 'modernism' that embraced development rose exceptionally. Beard and Gloag describe this modernism as '...a desire for progress that borders on the utopian', in other words 'the assumption of the inevitability of historical progress, the art work's aspiration towards autonomy...' (2005:109, 113). It was tradition underpinning autonomous progress, since, the past provided constant guidance. This ideological stance presumed that 'being true to oneself meant being true to one's nation and vice versa' (Blanning, 2010:113).

The ideological connotations of nineteenth-century Romanticism have functioned in jazz discourse³, with narratives echoing nineteenth-century Romantic notions of modernism and progress, in an otherwise uninterrupted tradition. In his essay *Constructing the Jazz Tradition* Scott DeVeaux (1991) critiqued those lines of historiography that describe jazz as a 'Romance' where an 'inconclusive coexistence' of antithetical genres is made to fit into a single, organic and at the same time autonomous art. As he writes, contemporary jazz is represented as '...the culmination of a long process of maturation...' in which diverse strands '...are in some fundamental sense *the same music...*' (1991:526-531). Hence, bebop⁴ and free jazz, for example, are periodical 'logical outcomes'

³ Concerning the organic growth of jazz and the thread that connects different generations of musicians, Joachime Berendt for instance, describes jazz as an 'evolution' which is based on the 'changing relationship' between its 'important characteristics'; for Berendt, these characteristics are improvisation, swing feel, individual sound tone (1975:453). Examples of evaluative narrative include descriptions of the music as involving an 'ethos' of 'imperfection' tied to spontaneity (Hamilton, 1990; 2008), and as demanding serious study while retaining its playfulness (Taylor, 1999). Additionally, Andy Hamilton speaks of contemporary musicians' 'essential connections with the era of [bebop and cool] common practice' (2008:11).

⁴Regarding the significance of bebop-and-after in the development of jazz discourse, in his book *Jazz Matters* David Ake writes: '...so many of the meanings surrounding jazz today emerged with bebop's ascendance (...) the moment when any (...) evolution breaks down' 2010:11). As Scott DeVeaux writes, bebop is regarded as 'the birth of modern jazz' made inevitable by 'a tortuous struggle for self-expression and artistic autonomy', even though it sprung out of the entertainment industry (DeVeaux, 1997:365). DeVeaux explains that, beboppers may only have been trying to discover a new form of entertainment; or, to create a specialized idiom that would grant them greater professional autonomy '*within* the marketplace'; challenging the status quo, bebop

in the process of the revitalization of an organism ‘...through the upheaval of stylistic change while retaining its essential identity...’ (DeVeaux, 1991:540). For DeVeaux, treating jazz history within the framework of continuity, involves exclusion for the sake of ‘originality’⁵. The latter is typical of the ways in which dominant ideologies operate. Beard and Gloag explain that:

As well as promoting certain composers and works, these ideological apparatuses also work to suppress music, and ideas about music, that do not correspond to the ruling ideology... (2005:91).

This view was anticipated by DeVeaux, in what I consider as a critical recurring point in his critique of jazz historiography: he stated that, the concepts of ‘continuity’ and ‘tradition’, not only determine future descriptions and understandings of jazz, but also influence the music itself (DeVeaux, 1991:531, 539). In the author’s words:

Historical narrative plays a crucial role in the formation of a canon, in the elevation of great musicians as objects of veneration, and in the

revolutionaries nevertheless did not conceive their professionalism outside the mainstream American culture (DeVeaux, 1997:170-171). Moreover, Bernard Gendron has argued that the oppositions and confrontations involved in the bebop revolution had not been the first, and has identified in jazz history what he calls ‘discursive changes’ which ‘made possible its reception as an avant-garde music’ (1995:31). Specifically, Gendron discusses the Dixieland war hostility towards big bands in favor of the abandoned small-combo New Orleans style. According to the author, Dixieland war prepared the linguistic tools for the future references to jazz as art music and introduced the use of characterizations such as ‘modernistic’ and ‘experimental’. Thus, Gendron asserts that ‘...what was being constructed in these debates was an aesthetic discourse for jazz, which was later to legitimate its breaching of the “great divide” between mass culture and art’ (1995:34).

⁵ Discussions regarding the academic treatment of jazz have since then engaged scholars. Sherrie Tucker (2005) for example, has suggested that, challenging constructed definitions of jazz does not necessarily mean that we escape biases regarding the functional character of the music. Furthermore, that there may be hidden ‘institutional politics’ in the construction of ‘Jazz Studies as New’ through the creation of an academic monopoly in interpreting jazz. According to Tucker, a question is how ‘open’ can the academia be towards non-academic jazz meanings. Charles Hersch (2008) on the other hand has proposed that, instead of having to choose between ideological exclusion and academic openness, jazz discourse could employ a flexibility, depending on the purpose and context of the argument. He writes for example that, labeling a record store, teaching in the classroom, or deciding a festival line-up, demand thinking about jazz from different perspectives (2008:26).

development of a sense of tradition that casts a long shadow over the present (DeVeaux, 1991:552).

In that statement, DeVeaux may have foreseen the present-day 'hidden politics of canon formation' both outside and inside the academia, and perhaps pointed to the possibility that academic Practice-as-Research is not necessarily unregulated by ideological criteria. Whether the formation of a jazz canon is an inevitability or a conscious choice—as Krin Gabbard (1995) held in reserve, is not as essential as the possibility that it could standardize and even control practitioner's perspectives.

Observing how this 'Romance' effected the academia, Gabbard remarked on 'the hidden politics of canon formation', asserting that '...ideological forces masquerade as disinterested aesthetics in the discourse around *all* canonical works' (1995:2-3). In his essay *The Jazz Canon and its Consequences* Gabbard discussed the early cinema studies and the 'auterist' interpretations that concentrated on the 'creator'. He described how equally-mystifying analyses were transferred in the newer field of jazz studies, strengthening the academic position of canonizing 'groups and subgroups'. Indicating the ascend of critics in positions of power, the role which discographers have played in the formation of jazz canon, and the scholar/fan double-voiced narrative of much jazz writing, the author identified powerful agendas beneath the canonization of artists and works⁶. Taking into account the peculiarities of the particular field, e.g. the psychological and emotional attachment of students and scholars with their subject, Gabbard's essay focused primarily on the problems which the institutionalization of jazz has posed; indeed, continues to pose.

These problems have been explicated in recent scholarship. David Ake for instance, describes that, even though the nightclub apprenticeship has been replaced by formal education, the role of the academia continues to be 'ignored, marginalized, or denigrated' (Ake, 2010:103-104). Ake indicates that, artist-lecturers and musicians, critics and authors as well as scholars, are equally

⁶ Pointing out the problematic notions of jazz superiority, Gabbard cautioned jazz scholars that: 'they must also confront the possibility that a solo by a canonical jazz artist in no way communicates universal emotions but rather communicates to both the initiated and uninitiated listener through highly mediated complexes of cultural forces' (Gabbard, 1995:17).

suspicious of—and dispute—the effectiveness of ‘method’ in jazz teaching. The author identifies a nostalgia for ‘...those custom modes of learning, and venues prevalent during earlier eras on in other places’, and asserts that, those who *do* support the pedagogical system regard it as failing to impart the authenticity of the music; that in texts and documentaries, discussions of ‘college-based jazz education’ are either limited or completely absent (Ake, 2010:105-108). Ake isolates a number of myths and stereotypes that emerge from a ‘hip-jazz bias’ and result in the mocking of the academia, as students and faculty alike are being considered unfit to survive ‘the supposedly real life of the jazz streets’; improvements in the educational system have no impact on those who criticize it, a prejudice the author claims, that tells of a fear of improvisation proving to be a learnable skill (Ake, 2010:111-116).

Rendering jazz practices unfettered by ideological preconceptions, might depend on adjusted or even new research models. After all, as Kenneth Prouty has observed, the jazz canon ‘survives’ precisely because ‘it has its uses’ in academic learning whether that involves historical or practical study (2010:43). But besides ‘its uses’, the canon has also contributed to—and possibly perpetuates—what Sherrie Tucker has described as ‘...great chasms between non-music department jazz studies and music-department jazz studies...’ (2005:36)⁷. Perhaps the concept then of a jazz multi-narrative proposed by Charles Hersch (2008:24) can be particularly fruitful, if ‘dialogic engagement[s] of doing-thinking’ (Nelson, 2013:19) are to challenge the notion that theorizing and practicing constitute conflicting modes of knowledge. Scholarly paradigms that could address the problems posed both by the construction and by the deconstruction of the jazz tradition may be needed. In such an endeavor, ‘critiquing the canon as an academic exercise’—to use Prouty’s words—‘is only part of the equation’ (2010:42).

⁷ In his book *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, Robin Nelson writes for example, that, ‘crucially at stake is the relation between theoretical knowledge and practical knowing and the distinction between professional practice and research’ (2013:17).

Applicability of the Study

Observing the negative implications of canonization for present-day jazz studies and practices, Tony Whyton (2010) has proposed ways in which pedagogical methodologies may be enriched. He suggests that the restricted representation of jazz artists can be overcome, through the application of a critical awareness on behalf of tutors and students, as they adopt the strategy of 'subversion of dominant ideologies' and reflect on their creative process. As the author explains, the discipline of New Jazz Studies is faced with the challenge of devising 'discursive and dialogical' approaches which will be meaningful for jazz practice, e.g. the interaction of 'theory *and* practice' (Whyton, 2010:171-174). Whyton views scholarly reluctance towards discursivity as 'deeply problematic' (2010:173); his concern resonates with Ake's description of multi-dimensional research models as 'relatively rare combination[s]' (2010:12). In view of these issues, the current PaR project aspires to constitute a plausible example of how sociocultural and analytic readings can complement one another, revealing ignored possibilities valuable for contemporary music making. An example of how correlative methods can function, is given in the following syllogism.

Our impression that Bill Evans and Keith Jarrett reflect in their pianistic manner a conscious tension between jazz and Romantic musical texts, may be contaminated by the mythological tendencies of nineteenth-century Romanticism. One step towards uncovering the musical aesthetics of these practitioners, is to make a distinction between the ideological and the stylistic topic; precisely since, a negative result of Romantic myth-making is the concealment of the processes which are involved in the making of music. As David Ake writes:

...if myths cause us to focus on things or activities from one perspective, they necessarily cause us to repudiate, ignore, or overlook other perspectives (2010:109).

Alternatively, dispelling Romantic notions of creativity—in this particular case that preparation is antithetical to authentic jazz spontaneity—at the same time brings forth overlooked perspectives regarding the ways in which Evans and Jarrett may have calculated the shape of their performances. Moving forward once the distinction between style and ideology has been made, it is possible to search for

Romantic-jazz intertexts at the *poietic*⁸ level, in the music of Evans and Jarrett. Analyzing music through decontextualized approaches, indeed may be 'politically beneficial'. Nevertheless, pointing out the dangers and benefits of discursivity on one hand and analysis on the other, Martin Scherzinger proposes a third possibility that escapes one-sidedness⁹ and which lies between formalism and politics. He suggests that:

...via close formal analysis, reflections on the purely aesthetic aspects of music may productively address social and political matters in very diverse multi-cultural settings. (...) various formal music analyses can alleviate concrete political difficulties in these different social contexts. (...) it is only possible to elevate the social world (or, conversely, the musical work) as the determining factor of musical experience when world and work are construed antithetically. While it is true that all close analysis of music cannot close down various options for debate, it is not true that such analyses (elaborated *as if* the music were autonomous) cannot open up other options (Scherzinger, 2004:253, 254).

Indeed, the perspectives that are revealed with the demystification of the creative processes in Evans's and Jarrett's performances, are further illuminated as a result of a closer interpretation of the music. Especially from a practical viewpoint, it is the analyses that meaningfully construe perceptive models which can then be followed individually. Specifically, whether nineteenth-century Romantic elements exist or not in the styles of the two pianists, we may still come to understand how a number of representative musical elements may have been developed. This insight can complement the creation of jazz/Romantic hybrids.

⁸ I have adopted—and will be using throughout this thesis—the 'tripartition' of the terms *poietic*, *neutral*, and *esthetic*, used for music description, as defined by Jean-Jacques Nattiez: at the *poietic* level, composers' choices or '*compositional attitude*'; at the *neutral* level, '*acoustic*' or '*physical definition*'; at the *esthetic* level, '*perceptive approach*'/'*judgement*' (Nattiez, 1990:46). See also Michael Klein's descriptions of the *esthetic*, *immanent*, and *poietic* levels (2005:138-140).

⁹ Scherzinger expresses the view that: '...caught in the throes of a variety of cultural and historicist studies, musical interpretation risks reading right through the musical text as if it was a mere representation of the social (...). In this process, the music as such is in danger of disappearing against a general background of social determination...' (2004:253-254).

The preceding syllogism shows how the current multi-modal enquiry (criticism, analysis, practice) can provide a basis for further research on the subject of dialogical relationships between jazz and Romanticism. The educational gains can benefit theorists and practitioners alike.

Methods and Limitations of the Enquiry

'Eulogy, Praise, & Romantic Myth in Bill Evans & Keith Jarrett' is a double case study that examines how the ideology of nineteenth-century Romanticism has been shaping the narratives surrounding Evans and Jarrett. The chapter engages with secondary data such as biographical writings, reviews, interviews, etc. with references to radio and television material, revealing the role of mediators in the ways we perceive the two pianists. For example, I describe how the restructuring of a particular radio-interview narrative, reinforces a particular view of Evans. In the case of Keith Jarrett, one of the themes which I explore, is the assumption of the responsibility on behalf of his biographer to promote Jarrett's own agenda. Hence, the issues regarding the Evans/Jarrett mythologies are approached with the aid of a critical discourse-analysis, in order to understand how power and ideology are communicated in these texts; to achieve this, I focus not only on acknowledged but also on concealed information. In this sense, the texts are examined from a deconstructive perspective, considering Jonathan Culler's recommendation that 'deconstructive readings characteristically undo narrative schemes by focusing instead on internal difference' (1983:249). Following this suggestion, I refer to a number of musicological studies on Evans and Jarrett, in order to demonstrate the conflicting aspects in those artists' lives and outputs.

'*Narrative Phase Levels* in Bill Evans & Keith Jarrett' again focuses on a single case study for each pianist, this time exploring stylistic features in their manner, considering the attribution of a 'Romanticism' to Evans and Jarrett. The chapter concentrates on two performances whose primary data have resulted from my transcriptions of various passages from the corresponding recordings. The two non-probability samples were chosen on the basis of their length and of their place in the artists' productive timeline. As I engage with the music, I consider both global and topical environments—as contrasting alternates and opposites (see Rink, 1999:235; Beard and Gloag, 2005:115)—within which the narratives function. At certain moments for example, to clarify how recurring events shape the narrative I resort to descriptions of textural features. Adopting

Byron Almén's analytic method, I bring, however, other theories into the discussion in order to support assumptions regarding musical meaning.

'A Practice-as-Research Exploration of 19th-Century Pianistic Tropes for Contemporary Solo Jazz Piano Performance', describes the artistic practice in this PhD. Focusing on a single Romantic *etude* as case study, the chapter explains the strategies used in order for Romantic techniques to be learned and used in practical ways. The project relies on a single Lisztian non-probability sample chosen on the basis of the work's significance. From a PaR perspective, the chapter attempts to describe verbally, with musical examples, and with the documentation of the artistic outcome, the processes during the accumulation, assimilation, and implementation of musical material for this project. For the dissemination of my ideas, I adopt Robin Nelson's PaR methodology.

There have been a number of limitations in my approach, mainly due to the vastness of the subject itself and my own boundaries as a novice scholar¹⁰. Beginning with the chapter which follows, I chose to take at face value a particular statement made by Mark Johnson, regarding Evans's method of organizing his music. It is possible, however, that Johnson's memory may have been selective. Although Johnson's explanation has been useful to my own performance practice, it certainly is quite possible that there were other working modes at play in Evans's trio or solo performances. Moreover, my reliance on particular evidence on which I have based my deductions may not have always been dispassionate. My representations of Evans and Jarrett can be differentiated as more evidence are taken into account.

The absence of prior studies on Romantic-jazz hybridity, affected the choice of analytic method and the sample size in the Evans/Jarrett analyses-chapter.

¹⁰ In the thesis, many of the themes in contemporary critical discourse (such as cultural hierarchy, racial identity, gender, and class) are not debated, although I do not mean to overlook these. Instead, I have focused on the Romantic-derived notions that help shape those themes, choosing to concentrate on the concepts of 'genius', and of 'heroism'. In following this path, I aimed towards connecting jazz equivalents directly to nineteenth-century conceptions. As a result, my argument is based more on life stories, and less on the 'seductive' qualities of artefacts and recordings, on film and photography, or on the role of advertising and of neo-traditionalist promotion of essentialist projects. Some of the previous are considered marginally, and some not at all, since I engage specifically with (auto-) biographical 'facts' as mediating depictions. As regards the musical discussions, I have tried to avoid evaluative judgements, and therefore have not engaged with issues of 'banality' etc. Moreover, I have not discussed the possible political connotations in Evans's and Jarrett's music; same with the PaR section, where, in my overview of free jazz I do not center on political issues surrounding the music.

One of the fundamental attributes of nineteenth-century Romantic music is *narrative*, hence I resorted to the method of narrative analysis, and my consequent concentration on particular music for analysis was on the basis of discovering meaningful *narrative* relationships. The interpretations offered here, can only benefit from future analyses which would focus on alternative aspects of the music. For example, Evans's and Jarrett's harmonic language could be evaluated against 'chromatic chord relations'—another significant Romantic feature¹¹. The analytic results that have been produced, do not presume to have unveiled coherent musical structures; nor, as will become clear, has it been deduced that there are categorical Romantic¹² influences in Evans and Jarrett. On the contrary, it is quite possible that the particular performances might appear differently depending on the perspectives from which they are interpreted.

Finally, possible perspectives regarding which Romantic features could be adopted, were not considered in the practical component. This was the result of my own bias for dense pianistic textures, as Romantic par excellence. But there are other possibilities. Instead of—or in conjunction with—an implementation of narrative devices based on complexity or troping¹³, a jazz performance using

¹¹ See David Kopp's (2002) book *Chromatic Transformations in Nineteenth-Century Music*.

¹² Especially since, it is possible that the textures I have identified as Romantic do not belong to the nineteenth century exclusively. Whereas in her investigation of the significance of French music for Bill Evans, Deborah Mawer (2011) draws from the narratives that privilege the pianist's association with western art music—particularly Impressionist and late Romantic. Discussing *Kind of Blue* and *Peace Piece* in relation to the works of Maurice Ravel, Mawer attempts to uncover 'source-product' relationships. The author maintains that even when Evans-Romantic associations seem to be at play, it is mostly because Evans drew from Impressionist work's 'translation' of Romantic devices. According to Mawer, French music *did* play a role in Evans's manner. I would argue, that, especially where analyses engage with musical texture, these must be attentive of the possibility that a single figure may be present in various historical phases and genres—if we consider Michael Klein's descriptions of 'transhistorical' and '*aleatoric* intertextuality' (2005:12).

¹³ Throughout the text I will refer to the concepts *Topic* and *Trope*. My inclusion of these terms is in accordance with Robert Hatten's (2004) articulation of corresponding theories. There can be, however, potential confusion in the use of the aforementioned terms. With this issue in mind, perhaps a conceptual distinction needs to be made from the start and therefore a brief explanation is useful, although the relevance of each term in the current text will hopefully become clear from the way in which it will be positioned within a particular context. Beginning with the notions of *Topic* and of the 'topical', it should be noted that both can be used interchangeably, or not. For example, despite its contingency with the *Topic*, the 'topical' may point to a section or movement, against a single or multi-movement work correspondingly. But it can also refer to a particular positioning of a spatiotemporal musical element and its function within a 'global' environment. In effect, a *Topic* may denote a particular style that functions 'topically' within a particular work. Thus, *Topics* can range for example, from marked waltz or march styles within

nineteenth-century elements, could utilize for example, a 'flexible declamation' based on Romantic models of rubato (see Rink, 1999). In this sense, I regret not having engaged with an exploration of subtler musical devices. As David Ake writes, '...it's a slippery slope to suggest that the degree of difficulty determines the value of a performance or composition' (2010:6-7). As I continue my research on both jazz and Romantic music, my aesthetic references will most probably also continue to be reevaluated. Eventually, each of the studied topics invite lengthier and deeper engagement. Hence, the current project reflects only a particular way of conceptualizing knowledge about Romanticism in jazz.

symphonic music, to displays of distinctive background modes in cyclical forms such as jazz-chorus improvisations; or, they can function 'globally', going across a whole work. According to Michael Klein's (2005:140) definition, 'topics of musical discourse are types (minuet, strict style, horse topic, etc.) that are instanced by tokens (Mozart's Minuet in G, Bach's Little Fugue in G Minor, Schumann's Wilder Reiter)'. *Tropes* and *Troping* on the other hand, are expressions that again depend on situation. In brief, *Trope* can simply mean a way in which a musical figure gives shape to a particular code, e.g. the application of a jazz lick to a blues scale or the stylistic forming of a harmonic structure (a jazz chord played in stride, left-hand, arpeggiated voicings, etc.). However, *Troping* also functions at more elaborate levels, in which *Tropical* fusions create amalgams from alien and antithetical stylistic elements. For example, in western art music, 'troping of topics' might include the combination of a waltz with a march; as Hatten notes, 'such tropes lend the waltz a more powerful, public, ceremonial, and even authoritative character' (2004:71). Readers who are interested may wish to consult Hatten's book *Interpreting Musical Gestures, Topics, and Tropes* (2004).

CHAPTER TWO: EULOGY, PRAISE, & ROMANTIC MYTH IN BILL EVANS & KEITH JARRETT

Characteristic Romantic metaphors and ideas continue to be adopted by contemporary practitioners and writers, as a way of conveying the high-art aesthetics of jazz. Grandiose claims invoke views of jazz artists as geniuses of unique individuality, whose untamed spontaneity preserves the authenticity of their craft. At the same time, jazz's sacralization bestows on the music the significance of an organically-grown¹⁴ model for art-making, along with the extensions the latter acquires for the promotion of politico/social agendas. Numerous Romantic thoughts provide idealized pedestals upon which mythologized jazz artists and jazz practices are situated. As a result, imposed historiographical mythologies and practitioners' autobiographic personal myths amalgamate, constructing iconic figures as representations of the Romantic artist who struggles between moral improvement and madness, isolation and suicide, mysterious skill and danger. In the end, as honesty, integrity and loyalty prevail, the artist is transfigured into a cultural hero. Such mythic-aura constructions contribute to an idealized view of the music itself as preservative of the moral of an organism, of a common-ancestry art, at the same time echoing all that which is eternal and universal. However, when mythologies and personal myths are treated discursively, the constructedness of micro-histories and macro-histories of jazz become visible, enabling us to perceive historical narratives as contested subjects which are open to challenge.

Mythologies and personal myths are articulated through the use of Romantic themes which function differently for different periods. For example, the Romantic tropes of depression and attempted suicide; of stimulants; of madness; are all commonplace in bebop-and-after, with particular emphasis on the artist as sufferer of various blows, but who remains uncompromised and original—although unhappy—in his art. In the 1970s, as jazz dissolved into a greater number of contrasting strands, the bebop-and-after expressive aesthetic was amplified. And along with a sense of internationalism, with the rapport between intuition, nature and pantheism, it formed a particular jazz idealism¹⁵.

¹⁴ See previous chapter (p. 5, n. 3).

¹⁵ For a more detailed description of the common idealism during the 1970s and how it differed from the sentiments that were prevalent in the 1960s, see Elsdon (2013:43-46).

Understanding the difference between these two types of expressive aesthetic is largely depended upon interpreting how these correspond to equivalent Romantic and even pre-Romantic themes. While these two types do not necessarily characterize the broader jazz field, nonetheless various authors and autobiographers have based their narratives on such Romantic themes. Specifically, a comparison of the ways in which critical and historical narratives have been shaping around two particular pianists from two generations, whose practice also overlaps in a shared decade, shows that the way listeners interpret those pianists' manner could be influenced by ideology.

Bill Evans and Keith Jarrett have been related musicologically as well as ideologically. Hypothetically, the former influenced the later or, at least, both artists manifest in their musical vocabulary a number of common tendencies. In reality, we learn nothing from Evans-chronicles of his opinion of Jarrett, notwithstanding the fact that Jarrett himself has never acknowledged an influence from Evans. From my perspective, this lack of evidence regarding any relationship between the two is explained by the diverse ways in which both pianists perceived themselves, and by the different sets of axiomatic values each was surrounded with.

As I will argue, different metaphors, from different sources, and with different degrees of control have been used in Evans and Jarrett. This is largely due to the different circumstances during their professional output. The sense of professionalism¹⁶ among jazz musicians when Evans first appeared on the scene was in many ways outdated by the time Jarrett launched his own career. In the late 1960s and on to the 1970s there was fertile soil for Romanticized exaggeration (Elsdon, 2013:44). This would possibly have seemed out of context for Evans considering his career background. Therefore, the general idea one gets about his life and musical style has for the greater part been shaped by others. Jarrett on the other hand has been keen in directing his listeners towards ways in which they can appreciate his personal aesthetics as well as his philosophical views. In effect, various unintentionally- or intentionally-constructed narratives have in their turn resulted in the formation of mythologies and personal

Elsdon situates Jarrett's *The Köln Concert* at the center of the general atmosphere of that time.

¹⁶ According to Scott DeVeaux (1997), the first generation of bebop artists did not conceive their artistic autonomy outside the entertainment industry. See previous chapter (p. 5, n. 4).

myths that can have an emotional impact on the *esthetic* perception of the musical style of the two pianists.

For the remaining chapter, I will make evident that there are specific conceptual frames within which Evans and Jarrett are being portrayed, the way these have been defined through historical accounts, critical reviews, and personal statements. The term 'Romanticism' is a contested one and the dominant values it sanctions have been examined by other authors elsewhere¹⁷. For this reason, criticism is limited to specific Romantic themes associated with Keith Jarrett, such as Romantic idealism (morals, pantheism) and pre-Romantic *sensibility* (responsiveness). Jarrett is particularly suitable for an exploration of a very large number of Romantic ideas. Indeed, themes such as 'originality', 'subconscious mind', 'rejection of academic authority', or, even the 'tabula rasa'—polemicized by Romanticism, are all relevant in Keith Jarrett. My main criticism will be dealing with his control over perpetrating this image.

On the other hand, none of Bill Evans's studio or live performance recordings has acquired the same cultural and ideological significance as Jarrett's Cologne concert or John Coltrane's *A Love Supreme*. In spite of opinions expressed by other scholars (those are debated briefly later in the chapter), I claim that, in Evans's own depictions of events and in his descriptions of the artistic processes involved in his output, there is very little indication of a desire on his behalf to contribute to his own mythmaking or *persona*-construction. However, Evans also has emphatically been represented through the Romantic prisms of the 'artist as poet', of the 'genius', of the 'consecrated soul', of the 'suicidal'. In fact, he almost fulfills an important Romantic prerequisite for mythmaking: that of 'dying young'. The mythology that is built around Evans perpetuates the following Romantic themes more than any other: first, of the artist as the victim of tragedy; second, of the autonomous creator. These representations are not necessarily accurate and thus it is significant to establish how the pianist himself experienced a life

¹⁷ Peter Elsdon (2013) and Tony Whyton (2013) have written about Keith Jarrett and John Coltrane correspondingly, revising and re-interpreting the place of celebrated albums within jazz history. In these musicological enquiries the authors provide alternative readings, ultimately canceling out antonymic conflicts which are often ethnically-, socially-, or ideologically/commercially-reinforced. The chapter draws from these two paradigms but with the following distinction: whereas the specific-object-oriented musicological study of Peter Elsdon on Keith Jarrett's Cologne concert, challenges the stereotypical views of an album that is professed to represent a grand gesture, or to signify the Romantic values of artistry and inspiration, in the current inquiry there is no specific object for similar analysis.

described by others as having been marked by tragedy. Moreover, the artistic autonomy of Evans was not necessarily unaffected by commercial pressures; indeed, as I will demonstrate, by ideological pressures.

These problematic issues become noticeable as soon as a careful reading of interviews, biographies and autobiographies, documentaries and album liner notes, is applied. Besides, the distinction between biography and autobiography is not always clear. Especially where discourse involves living musicians, authorship is a subject that invites clarification. How great for example, is the difference between author-assisted autobiography and biography based on the reminiscences of the biographee? In interviews, how aware are the interviewees as regards their role in the shaping of broader narratives? Or, how strong is the gravity of other parties' authenticating statements in the shaping of the myths which surround artists? These are matters that have been examined within a number of contexts, with illuminating results.

In his essay *Oral Histories of Jazz Musicians: The NEA Transcripts as Texts in Context*, Burton W. Peretti (1995) tested the testimonial importance of the recollections of 'older jazz musicians'. Peretti's suggestion is that even the distorted truths coming from interviewees, could be appreciated as 'other revealing forms of communication' (1995:127-128). His assessment specifies the benefits which derive from these interviews, as 'almost priceless sources' that make up for the lack of other historical written records: one particular result is that these reveal the subjects' '...attitudes regarding the great social questions of an era' (Peretti, 1995:118), as well as their 'notions of power, will, beauty, and politics' (Peretti, 1995:130). However, the author argues, there are various weaknesses in the way those interviews were conducted since, among other, the truthfulness of the speakers or the ability of the interviewers to make themselves clear can be disputed. Generally, Peretti explains, the questions did not aim for specific information; instead of asking '...the questions about jazz that would be of most interest to scholars' regarding 'intellectual development, social context, and racial conditions', enquiries were limited to 'personnel information (...) and anecdotes'; finally, memories were vague, affected by 'old age', and by 'nostalgia' caused by 'the shocks of change' (Peretti, 1995:120-126);

Similarly, Christopher Harlos has written about the 'significant alternative to "mainstream" jazz history' which has become available with the development of the 'musician-as-historian' field of jazz writing (1995:137). In his *Jazz*

Autobiography: Theory, Practice, Politics Harlos poses questions surrounding the effects of—but also the motivations in—these narratives. Among various aspects, he considers as inviting closer observation, the ‘dissatisfaction with jazz writing (...) [that] surfaces in a number of autobiographical texts’ (Harlos, 1995:134-135); the inconsistencies due to alterations between taped interrogations and published texts, which derive from subject-writer collaborations; the element of intertextuality when professional writers draw information from older materials such as past interviews; the ideological influence of professional writers revealed in completed texts. These concerns confront the notion of the ‘unmediated’ in jazz since, as Harlos asserts, autobiography—and I would add, biography—constitutes nothing less than a form of mediation (1995:145).

The assumptions regarding Bill Evans and Keith Jarrett are based on biographical and autobiographical chronicles correspondingly (Ian Carr’s book on Jarrett is more of an interview), and thus explain the analogy in my use of the terms *Mythology* for Evans and *Personal Myth* for Jarrett. Consequently, on one hand the chapter highlights the various ways through which interviews promote unexamined views of ‘jazz creators and admirers’ (Peretti, 1995:122), while on the other, how these views are incorporated to fit biographies and autobiographies whose ‘...narrative is filtered through an overarching point of view’ (Harlos, 1995:144). By this, the possibility of reading these texts in alternative modes is opened.

Ennobling Adversity & the Bill Evans Canon

To those who have seen live or video-recorded performances of Bill Evans, the repeated references coming from various authors regarding the gradual change of the pianist’s posture from his upright position in the beginning of a piece to his bending right above the key bed at the end, should stir a familiar-image memory. Picturing Evans in this way is a residue from a certain period in his career and within the context of solo performances. His academic appearance as he was starting out was very much in accordance with his quieter pianistic manner. It may be that it was *that* early image that contributed the most in his hugely successful career. It was *that* image also that secured the pianist from being associated with the realm of entertainment. Such visualized withdrawal transmits what David Ake has described as ‘exquisite loneliness’, which serves as ‘an ongoing mediation’ through ‘non sonic gestures’ (Ake, 2002:85). Because musical meaning is

determined in part by performers' presentation on stage (Ake, 2002:91), it is possible that a particularly strong image can acquire a permanence that can remain even outside its original context. The 'almost "fetal"' hunching that has become so inseparable from Evans's general musical output, not only has come to stand for jazz's deepness, but has continued to convey to Evan-fans a 'heartfelt sadness' (Ake, 2002:97-98). It is this later idea especially with which I would like to engage here as I discuss the proportions it acquired in the posthumous Evans-narrative.

Peter Pettinger's *Bill Evans: How My Heart Sings* (1998), and Keith Shadwick's *Bill Evans Everything Happens To Me—a musical biography* (2002), are basic biographical texts. Pettinger's title must have been inspired by the homonymous jazz waltz that Evans had recorded during his career, and is consistent with the tendency to envision the pianist in a Romantic way that leads back to the nineteenth-century's liberal, although lamenting definition of the 'poet'. In *Romanticism: A Very Short Introduction* Michael Ferber states that 'this image [of the poet] still has a grip on us—the outcast genius, the consecrated soul, the prophet without honour...' (2010:34).

A heart 'singing' on the other hand is a metaphor of the proto-Romantic *Sturm und Drang* movement which, as Tim Blanning writes in his book *The Romantic Revolution*, flourished in the 1770s and was inspired especially by Shakespeare (2010:4). And as a metaphor for the *Sturm & Drang* (Storm & Stress), a 'singing' heart is an exploding one. '...filled with ungovernable emotions and tragic urges of love, freedom, or revenge,' the *Sturm & Drang* established Goethe as its leader, with his 1774 novel *The Sorrows of Young Werther* as its pinnacle (Ferber, 2010:18). In the novel, Goethe's hero Werther shoots himself (after having read poetry) in pain from unrequited love. Ferber also mentions the following:

It was widely believed, though in no case confirmed, that several young men in Germany and elsewhere were found dressed like Werther and slumped over a book with a bullet in their brains (2010:18).

Pettinger's title encourages Romantic thoughts perhaps even in the spirit described hitherto. As will be shown, the book adheres to assumptions expressed by others who view Evans as a tragic figure.

Similarly, Shadwick's title connotes a similar portraiture. The *Everything Happens to Me* heading, further reinforces a certain tragic perception of Evans even though the author proclaims the book's musicological predisposition. Shadwick makes an effort to produce critical readings, practically of every single Evans-recording but his descriptive analyses are rather subjective. One of the prisms through which Shadwick represents Evans is the one of hopeless integrity, as in his later career the pianist faces rejection by record companies, since he is determined to remain loyal to his own aesthetic contrary to the spirit of the times. It is a Romanticized view which resembles Tim Blanning's following description of another protagonist of Goethe:

...a knight for whom the times are seriously out of joint (...) [whose] virtues of honesty, integrity and loyalty prove hopelessly inadequate (2010:97).

Viewing Evans in this way results from contemplating a number of facts about his life, personality and career: his involvement with various drugs; the tragic deaths of his own; the consistency of his pianistic manner. The continuous reference to those elements combined with the ways the pianist has been represented in video as well as in his album covers, their titles, etc., has contributed to his mythologizing. And his two biographies although distinct, nevertheless draw from common sources. Therefore it is possible to accept that a number of Romantic tropes have become completely assimilated in any Evans narrative.

Another even more critical factor in the pianist's mythology is in my view his death. The dictum 'speak no ill of the dead' has been applied to Evans, in the sense that his drug addiction is offered not only as a means of sympathizing with the artist but also, as an inevitable situation from which it was impossible for him to escape largely due to the personal strokes of fate. This belief has been perpetuated by many of his colleagues. In his book *Beyond a Love Supreme John Coltrane and the Legacy of an Album*, Tony Whyton writes on the impact that posthumous narratives have on listeners:

Indeed, these types of statement provide examples of how the formation of culture and identity is an iterative process, our relationships with people develop through the exchange of information through time, and the continual renegotiation of our values and interests. Our relationship with

people changes as we become influenced by the romance of broader discourse and develop selective and, at times, embellished memories about the deceased (2013:65-66).

This means that, influenced by others' views, as listeners we are rendered unable to approach music in autonomous ways, because our *esthetic* perceptions are not free from our feelings towards artists. Especially as our bonding with artists becomes stronger, we read their works as manifestations of their personalities, even looking in a work for specific signs which can verify the artist/person fusion.

These mythmaking processes finally become augmented by what I referred to earlier: the Romantically-lamenting use of poetry. Besides the ways in which artists of different mediums appropriate the term 'poet' for self-reflection, poetry written for artists can influence significantly the way we recognize them. Bill Zavatsky's *Elegy (For Bill Evans, 1929-1980)* functions in an atmosphere of loss and of metaphysical 'beyond', attesting to the power of the transfigured image of the deceased artist:

Music your hands are no longer here to make (...)
You bend above your shadow on the keys (...)
You close your eyes to see yourself more clearly. (...)
Now you know the source of sound, (...)
Hoping to catch what lies beyond our reach, (...)
We drank, tasting our bitter lives more sweetly
From the spring of song that never stops its kiss (Zavatsky, 1981).

*Elegy*¹⁸ appears in the 2003 reissue of the posthumous 1981 release of Evans's album *You Must Believe In Spring*. In the poem, the allusions to the elements of

¹⁸ The complete poem: 'Music your hands are no longer here to make/Still breaks against my ear, still shakes my heart./Then I feel that I am still before you./You bend above your shadow on the keys/That tremble at your touch or crystallize,/Water forced to concentrate. In meditation/You close your eyes to see yourself more clearly./Now you know the source of sound,/The element bone and muscle penetrate/Hoping to bring back beauty./Hoping to catch what lies beyond our reach,/You hunted with your fingertips./My life you found, and many other lives/Which travelled through your hands upon their journey./Note by note we followed in your tracks, like/Hearing the rain, eyes closed to feel more deeply./We stood before the mountains of your touch./The sunlight and the shade you carried us/We drank, tasting our bitter lives more sweetly/From the spring of song that never stops its kiss (Zavatsky, 1981)'.

loss and of the hereafter begin immediately with the first line of the first verse: the artist is gone, and with references to his image playing with his eyes closed, he is perceived as having moved on to a place that is inaccessible for the living; and his touch (presumably 'sound') mediates between listeners and the 'eternal'.

Another example of analogous representation of Evans can be seen in the following lyrics written by his friend Gene Lees on his composition *Time Remembered* (offered as lead sheet in Pascal Wetzels's 1996 *Bill Evans Fake Book*)¹⁹:

Time remembered
Remember spring as you sleep
through the iron days of winter.
How then could we repay you?
In your moment on earth
you taught us to believe in spring
And when your heart went still
what did you find there, Bill?
Play just one line. Show us what lies beyond
remembered time (Wetzels, 1996).

In my opinion, the piece's modality (no dominant-seventh chords are to be found throughout the piece) lends an attractiveness to these poignant lyrics written by Lees. But it is very difficult to hear or read these lines without a sense of melancholy since, again here, they are referencing the pianist's passing. In fact the—third from the end—line of the final verse hints to a different theme. I would read 'what did you find there, Bill?' as a question which is stimulated by the author's 'knowledge' that Evans's death was a voluntary one.

¹⁹ The complete lyrics: 'Time remembered/Remember spring as you walk/past a frozen lake in winter./Listen, the music calls you./Let it take you away/to glist'ning shores where dolphins play/Back to your quiet mind /where colors change in time/Remembered lines lead to the love inside/Remembered time./You feel the Time inside you./You're looking down at your hands/and the room fills up with angels./Take them, show them the way/to magnificent skies/and em'erald hills where giants play/And though they're going to cheer/they really want to hear/those quiet lines that lead them back inside/remembered time./Time remembered/Remember spring as you sleep/through the iron days of winter./How then could we repay you?/In your moment on earth/you taught us to believe in spring/And when your heart went still/what did you find there, Bill?/Play just one line. Show us what lies beyond/remembered time (Lees cited in Wetzels, 1996)'.

Going back to the liner notes of Evans's *You Must Believe In Spring* album, I cite the following quote by Francis Davis from the same 2003 reissue and his reference to another piece in the album:

It might be relevant to mention here that "Theme From M*A*S*H" is also known as "Suicide Is Painless," and that the writer Gene Lees, a close friend, once described Evans as "the world's slowest suicide," perhaps referring to the cocaine habit that he'd developed after kicking heroin, and which helped kill him in 1980 (Davis, 2003).

That his death was 'the world's slowest suicide' is a recurring hypothesis in the Evans narrative. His most cited biography—the one written by Pettinger—actually opens (p. 3) with the author claiming that *he* was the person to whom Lees had made the statement; and in the book's very last page Pettinger adverts an opinion according which, Evans's will to live had been undermined by his suffering. Here is the last sentence in the book: 'his slow suicide carried its own pain, but the agony was defied to the end by his artistic ecstasy' (Pettinger, 1998:286).

Certainly, the facts that concern the pianist's drug addiction and his personal losses are not doubted. What is debatable is to what extent the pianist sought deliberately the self-destructive path which resulted in his death. A detailed reading of his chronicle reveals a different personality, and a different perspective on behalf of Evans regarding his life. The pianist often commented on how he perceived himself, on his future plans, on his choice of repertoire, etc., and his comments reveal humor, expectation, even optimism. A view of him only in a certain Romantic way undermines a pragmatic appreciation of Evans's personality and in consequence, it allows only a fractional reading of his work. I argue that a number of causal connections is a constructed one, such as for example, the micro-narrative that privileges the programmatic element in his pianistic manner.

A side-by-side juxtaposition of the statements made by those who were close to Evans or by his biographers, with his own statements from various interviews, indicates the possibility that the same hyperbolic ideas of autonomy, can also function in opposite ways and can marginalize the importance of an applied autonomy. This means that in hearing Evans's playing as a reflection of his reaction to various tragic events, or as mirroring a tendency towards melancholy

and depression on his behalf we forget other, more realistic sides of artistry in the music: the training; the influences; the preparation.

Tragedy versus the Ordinary Tragic

As with the two biographies, in a pdf document signed by Harry Evans's (Bill's brother) widow Pat Evans, Bill's sister-in-law put forward the successive deaths of bassist and collaborator Scott LaFaro in a car crash, of his girlfriend Ellaine, and of his brother Harry, as consequential factors in Bill's decline. Pat Evans maintained that his playing reflected his reaction to these tragic events. She wrote:

At every playing, he left his own monument of a melancholy, meditative, enigmatic figure hugging the piano, coaxing from it music, he often said was born of pain and suffering (Evans, 2011:10).

Viewed separately, each event had indeed greatly impacted Evans. This would have been only natural, and by all accounts the pianist spent extensive periods grieving, each time unable to resume work. Reconsidering each of those three events, is useful for determining how those could or could not have impacted Evans musically and professionally.

In the case of Scott LaFaro, it is commonly believed that the tragically-ended artistic progress of the Evans/LaFaro/Motian trio was never to be resumed again by another Evans trio. Moreover, it is reputed that LaFaro's character and performing attitude resembled more that of the leader in the group—supposedly a situation Evans was content with. Nevertheless, based on the pianist's comments on his post-LaFaro trios it is logical to deduce that in all his subsequent trios he was the one in charge; that with bassist Eddie Gomez he produced equally successful albums; that he acknowledged his final trio with drummer Joe LaBarbera and bassist Mark Johnson as the finest in his career. It is also quite significant that the pianist could have appreciated other, pre-LaFaro collaborations as indicative of an equally-unfulfilled potential. Indeed, as the following extract from a 1979 interview with Chris Porter (Thomas, 2015) in his car makes known, the pianist looked back with amazement to his unexplored musical abilities even from his time as a sideman:

Let me put this on for a sec [looking through the tapes]. And it was quite a surprise to me to... to find the groove I was getting into with Philly Joe [Jones] and Paul [Chambers] during the piano solos. (...) This is a kind of playing that I can't find myself playing this... in this groove with this kind of structure and feeling. Anyplace else in my recorded jazz scene—and I'm in, you know, close to a hundred albums between my own and other people—there's no groove like this. And obviously if Philly Joe had stayed with Miles, we would've and I would've developed... something else. You'll be able to hear that there's been quite a bit accomplished along those lines. Paul and Joe and I really get a nice thing going. (...) OK here comes the piano solo (Thomas, 2015:27min 24)!

Evans is referring to a live date from 1958 with the Miles Davis quintet. In the same interview, he expresses his gratitude that the two very last Village Vanguard recordings of his trio with Scott LaFaro and Paul Motian, had saved for posterity the group's fully realized conception. It seems that the pianist was equally appreciative of many different stages of his career. Regarding his last trio, this is what he expressed his feelings during a 1980 interview with Steve Hillis and Gordon Paulsen:

...now, like with this trio with Mark Johnson and Joe LaBarbera is really inspiration for me, it's like heaven you know, and this is no... ever feeling of like... pushing or pulling or dragging [inaudible] and you know it's just always together, the music is alive and it's growing and... it's just like being transported I mean, nobody is enjoying themselves more than we are I think, you know when we play (Hillis, 1980:26min 27).

We should take Evans's enthusiasm seriously. Listening to the trio's very last set of performances (recorded in the early September of 1980 at the *Keystone Corner* in San Francisco), I would agree with Keith Shadwick's assertion that it was this particular group that produced the most animated repertoire renderings in all of Evans's career. And yet, perhaps predisposed by the pianist's contributions to the avant-garde of the late 1950s, the Romantic view of the first trio's unfulfilled potential is privileged. I will return to the Evans/LaFaro/Motian trio later on.

The second personal loss of Evans came with the tragic death of his girlfriend Ellaine. Their long relationship was ended when Evans decided to marry another woman so that he could have children of his own (Ellaine was unable to satisfy his desire). The result was that the desperate woman threw herself in front of a train. Although Evans was devastated, he went ahead and married later on. Asked by an unknown interviewer, his manager Helen Keane gave an intense description of the chronicle:

They [Bill and Ellaine] were together for twelve years. (...) I have the feeling there was nothing documented; but they were married in every other sense of the word; they were devoted couple. (...) She killed herself. But absolutely... she had no life but Bill. (...) He was booked in California and he met this other woman [Nanette Evans]. And what would've been a very... very extensive sexual relationship and probably would not have been much more—I don't think—ended up in a disastrous marriage (Robrijn, 2015a:13min 25).

This is the only occasion that I have come across where Ellaine is mentioned within a first-hand recollection, and it comes not from Evans but from Keane. There are perhaps multiple ways to evaluate his attitude after Ellaine's suicide. By Keane's account, Evans admitted continually that he was responsible for Ellaine's Heroin addiction. Moreover, according to Keane together they were able to discontinue their drug use. She implies that everything happened as a series of accidental events. What is obvious, is his determination to go ahead after Ellaine's suicide, and pursue the path that would grant him the opportunity to what he felt could lead to a happier life. Various photos and home-made videos show a happily-married Evans. It may be then that like most would, Evans was able to overcome the tragic event. In the meantime, Ellaine's death continues to be inseparable from the rest of those factors which presumably led to his death.

The final loss was the passing of his older brother Harry. Diagnosed with schizophrenia, in the end committed suicide. The two brothers were extremely close and their intellectual communication was documented in an educational music video in which Harry interviewed Bill. Harry's home often became Bill's refuge, especially during his 'low' periods, for example the several weeks after Ellaine's suicide (Pettinger, 1998:219). Peter Pettinger writes that, 'this latest blow

robbed him of his remaining strength, and his spirit was finally broken' (1998:263). Also, Keith Shadwick quotes those close to Evans as observers of a situation right before his death, where malnutrition, reckless drug use and denial to seek medical help, characterized an attitude that was caused by his lack of physical and mental strength to fight for his life (2002:198-199). It is impossible to know whether those impressions were right or not. But there is evidence that at least right after Harry's suicide in April 20th 1979, Bill was still turning to medicine even if on an occasional basis. An edited interview of Evans to Ross Porter in May 21st 1979 a month after Harry's death, begins with the interviewer's following introduction:

...on my arrival to New York City, the date was beginning to appear less than concrete. Bill was undergoing treatment at Rockefeller University Hospital in Manhattan, for a liver ailment, and had an appointment the very same day. I was invited to chat with Bill at his 9th-floor apartment in Fort Lee New Jersey and then continued the interview, remotely, in his car on route to his appointment (Robrijn, 2015b:0min 52).

Right before, and upon entering the hospital gate with the car, Evans provided Porter with some details about his condition:

I have to go pick up some medication at the hospital in Rockefeller (...) stay over see my liver. It's a great place. (...) I've been here a couple of times you know and my liver seen twenty three days I mean, the guy does the autopsy that they name the instrument after... (Thomas:9min 40).

The fact that the hospital appointment had been scheduled; the length of the treatment; the frequency of visits; Evans's appreciation of the merits of the institution; reveal a contrasting picture to a one of withdrawal. It is possible that this withdrawal manifested later on in the span of the remaining sixteen months he had to live. Perhaps any signs of depression that were perceived as such by biographers or by those close to the pianist, were not necessarily ongoing symptoms of what could have seemed as Evans's loss of the desire to live.

There are two versions of this insightful interview, the other one being an unedited version uploaded on youtube from a cassette by David Bennett Thomas.

In the introduction of the original version there is information omitted from the edited version:

What happened was that Evans had to make it to the bank before closing in order to withdraw money for a visit to the races he was planning on that night. But even more important than that, for health reasons, he had to drive to Manhattan to go to Rockefeller University (Thomas, 2015:9min 26).

In the edited version of the interview, Evans's 'visit to the races' is absent. Perhaps Ross Porter decided that this information was irrelevant thirty five years later. The information of the hospital visit on the other hand, remains important since it is the reason for the interview taking place in a car. Allowing the 'races' bit into the edited version, could also subtract from the seriousness of the interview. The difference in the two versions may seem trivial but added to other modifications of the edited version, it allows us to discover other, more subtle ways in which mythologies are constructed. It may be for example, that, tampering with the original narrative the editor has altered our perception of the gravity of each episode within the narrative, in its relevance against the other episodes or against the overarching story. And even though the original order of the questions during the interview may have been unsystematic in the first place, the following juxtaposition of the two versions in the figure below, shows that the edited interview is to a certain extent more emotional:

Edited sequence of discussed topics	Original sequence of discussed topics
1. Meeting Miles Davis	1. New York jazz scene
2. Discrimination in Davis's band	2. Destructive side
3. Listening to tapes in the car	3. Health problems
4. <i>Waltz for Debby</i>	4. <i>Waltz for Debby</i>
5. Evans-family relations	5. Career dedication
6. Harry's suicide	6. Meeting Miles Davis
7. Scott LaFaro	7. Discrimination in Davis's band
8. Career dedication	8. Scott LaFaro
9. Drug addiction	9. Commercialism
10. New York jazz scene	10. Rockefeller hospital
11. Artistic philosophy	11. Artistic philosophy
12. Destructive side	12. Listening to tapes in the car

The arrow in the figure above shows a rearrangement of the discussed topics, where the discussion of Evans's destructive side has been moved to the end of the conversation. Porter even creates a little collage with the attachment right before Evans's talk of his destructive side, of a brief extract where he asks the pianist how old he is—the pianist answering that he'll be 'fifty this year'. The significance lies in that, the listener is subjected to the reality that they know that this discussion is taking place near the end of the pianist's life (although the pianist is unaware of his pending death). Right afterwards, Evans reflects on his life in the following contemplative statement:

The thing is my destructive side took its toll more kind of in an exterior way. You know physically, or some bad habits or whatever you know but, I think a lot of people might appear to live like a very constructive exterior life, and they're just, you know, decaying and festering on the inside. On the inside I feel like I've maintained a rather constructive, clean, you know, character or whatever (Robrijn, 2015b:25min 15).

In my opinion there is great deal of tragic irony in how we relate with such a reflective statement, because of our awareness of the inevitability of the pianist's

imminent death. The Romantic appropriation of 'poetry' and of the 'poet' works here as well, since, the sympathy we feel transforms into a projection onto Evans, as we turn to his moral paradigm as support for our own quest for existential meaning. Besides, there is another way in which the mythology based on the Evans tragedy functions: it emphasizes the notion of authenticity. The reflection of personal loss in Evans's playing is in accordance with the idea that the immediacy of the music is intertwined with the genuineness of the artist's message.

Considering the theme of personal loss and tragedy and the way this has been propagated in the Evans story, reveals a narrative pattern that isolates and highlights a number of special events as highly influential in the pianist's artistic output. Through these, we are bound to perceive Evans's playing primarily (if not utterly) as a reflection of his psyche²⁰. His early death at the age of fifty one seems to be the appropriate closure in a life-long drama, and such iconic martyrdom is impossible not to surface with every listening of his recordings. Although the pianist was undoubtedly, deeply affected by the inflictions described earlier, his playing manner should not, I believe, be considered along those terms only. On the contrary, it may well be that his psychological manifestations were only possible to be expressed through not only the idioms he had been accustomed to, but also through the musical mechanisms he had been mastering throughout his education and his career. In other words, the various musical devices he was using—whether those had to do with form, with texture, even with programmatic titles in his compositions or with the covers of his albums—could not have been transformed dramatically as a result of the aforementioned tragic events. It is more likely that the same musical devices gradually became more relevant in how he felt and reacted to the reality of personal loss.

Ideological Pressures

A one-dimensional reading of Evans's musical manner can function ideologically as well. To explain this I will return to the topic of Scott LaFaro's death in order to

²⁰ In *The Death of the Author* Roland Barthes explains the ways in which a text (work) is assigned meaning. As he writes, 'The *explanation* of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the *author* "confiding" in us' (Barthes, 1977:143) Barthes asserts that, 'to give a text an author is to impose a limit on that text, to furnish it with a final signified, to close the writing' (Barthes, 1977:147).

observe how—as an overemphasized sub-theme in the overall Evans tragedy—this event can be exploited for ideological purposes. I argue that the elevation of the Evans/LaFaro/Motian collaboration as a certain exemplar within the jazz canon has been heavily influenced by the Romanticized thought of the tragically-interrupted and thus unfulfilled potential of that trio. Used as exemplar, the particular trio's reputation is bidirectional: (a) it propagates the particular two-year period in Evans's career as most representative of jazz-canon values such as 'spontaneity' and group-improvisation; (b) it downplays the former and, most importantly the later trios' significance, allowing those to be largely neglected as negative models of a compromised jazz impulsiveness.

As stated by Evans in the car interview I offered earlier, he had by 1980 produced close to a hundred albums. Nevertheless, that number could be limited for the sake of relevance—according to the *The Penguin Guide To Recorded Jazz* (sixth edition)—to sixty one albums, including few posthumous compilations and excluding his contributions as sideman. Editors Richard Cook and Brian Morton state in their guide: 'in a very few cases we have chosen to award a special token of merit...' (2002:viii). This distinction has the form of a *Four-Star-Plus-Crown* sign. From the sixty one albums made by Evans, the only two that are awarded accordingly are the *Sunday At The Village Vanguard* and *Waltz For Debby*, both albums recorded during the trio's engagement at the Village Vanguard and only days before Scott LaFaro's accident. Considering these two albums Cook and Morton conclude that, this music '...continues to provoke marvel and endless study by listeners and musicians alike', in part because 'Evans's own playing is elevated by the immediacy of the occasion' (2002:481 emphasis added). The merits which the two albums receive in the particular guide, and the basis for the authors' evaluation, indicate that the influence of these recordings lies in the way that they demonstrated a ground-breaking approach to the trio format, a development that resulted specifically from the particular-player association.

The 2008 reissue booklet of the 1961 *Bill Evans Trio Sunday At The Village Vanguard*, includes Producer Orrin Keepnews's original liner notes as well as his 2008 reassessment of the recording. In the later, Keepnews discusses the experimental results as those were displayed right in the beginning of Evans's acquaintance with LaFaro:

There is no direct evidence that any such idea preceded his [Evans's] earliest work with LaFaro, but Paul Motian, who had played on Bill's first Riverside album and was his long-time regular drummer starting at about this time, has indicated that it was on their agenda and had already begun to be part of the working pattern (Keepnews, 2008).

The possibility alone that Evans had arrived to the conception of simultaneous improvisation specifically within the trio format, lowers the position of the specific trio with LaFaro and Motian as occupying the most significant period in the entire pianist's career; or, in Keepnews words, as Evans's 'most intriguing contribution'. The overall causal-narrative is destabilized as soon as other information are added to the story. For example, with regard to the much-adverted Evans/LaFaro/Motian empathy, Cook and Morton assert that this music '...was still very much directed by Evans himself' (2002:481). What is more, in his reminiscences Keepnews provides insights to a lesser-known side of the Evans/LaFaro relationship. The following is of dumbfounding contrast:

...the trio was about to be going on the road and Scotty was letting his leader (and anyone else within earshot) know that he had to be paid more than had originally been agreed on. The clearly-expressed premise was: if I'm going to be going across the country with a junkie as my bandleader, I need to protect myself as much as possible from being stranded on the road (Keepnews, 2008).

Encouraged by the two previous statements, I would argue that (a) how the trio would have continued had LaFaro not been killed, is an open possibility. In fact, the trio's potential could have been rendered unfulfilled regardless of this tragic loss; (b) that since it is possible that the aesthetic achieved by the particular trio was already embedded in Evans—even if in a latent form—exactly why his subsequent trios are not considered as at least of the same standard, is an inviting question. The 1961 LaFaro recordings do not necessarily have to be heard as absolute renditions. Against David Ake's statement that 'few of his [Evans's] recordings after 1961 match the brilliance of the early sides' (2002:89), we should consider Paul Anderson's opinion that 'they [Evans, LaFaro, and Motian] reached this level by keeping to a relatively small repertoire and diving deep into that

material...’ (2014:3)—an approach sustained by Evans in his subsequent and longer-spanning collaborations. By all accounts future colleagues would prove worthy of LaFaro’s legacy; and Evans was consistent in keeping the repertoire he would record narrowed down to familiar songs until the end of his career. I would suggest that this consistency which he demonstrated throughout his career, only became more evident after—and is being evaluated ever since against—the LaFaro collaboration. But just as the Romantic theme of suicide induced by tragedy advantages the notion of authenticity, the experimental roughness of the trio with LaFaro also favors a certain approach over others in the Evans output, and subsequently in jazz.

When more independent readings of jazz works are applied, these can result in a perception of the music as reconciliatory of seemingly-hostile attitudes. Different readings can also put to the test many of the prerequisites by which jazz performances are judged, such as whether improvisers are ‘pushing the envelope’ or, whether there has been ‘balance’ between rehearsal and spontaneity in a given performance. Before I address this issue, I would like to indicate a specific example of how a Romantic ideology which reinforces the inspiration-vs-calculation binary opposition in jazz can create pressure in artists.

Referring to his artistic practice, Evans stated: ‘I try to play something that’s good, that’s a complete product’ (DeMicheal, 1969 cited in Wetzel, 1996). The idea of jazz performance as ‘product’ is in contrast with the relatively recent notion of ‘process’, as the all-encompassing epitome of jazz. At the time of Evans’s comment, various jazz strands were well occupied with free group-improvisation. But for Evans, the ideas of form and structure within an overall stylistic framework as well as within a chorus-solo were essential for the presentation of music. The pianist had acquired his musical education through hard work and his meticulous learning had extended into how he would approach and prepare a tune during his years as professional. One of his last colleagues to have been able to witness this kind of approach to the trio’s music was bassist Mark Johnson. This is what he said about Bill Evans in a 2007 interview for FaceCulture:

...he had a way of presenting music that was very prepared actually for a jazz musician. He had a sort of overall view on a particular tune; how long it would be; how many choruses he would play; when the bass solo would come in (if there was a bass solo); the kind of trading there would be with

the drums; if there was drum soloing to do. So he thought about the whole presentation of a song from beginning to end, with modulations, with tempo fluctuations, and so this kind of thoughtfulness with the preparation of the music... it wasn't just a jam session where you... you know: 'I'll just play the head and now you take solos'. It was really thought out and prepared and so that made a big impression on me. And playing with him every night, it was fascinating to hear the variances that he would make in the music. [Those] were really only on the solos because the arrangement was so prepared and it was consistent night after night. It was great, playing that way, because as a bass soloist I knew exactly how long I was going to have to play; if there was one chorus or two. So I could structure even my own jazz statement (or improvised statement) with knowing where the rise and fall was going to naturally happen. And it was great to be able to work within a structure (FaceCulture, 2007:4min 58).

Contrary to Johnson's enthusiasm, Keith Shadwick maintains that precisely because of this careful planning Evans just couldn't draw from—or be inspired by—talented colleagues such as Eddie Gomez and Marty Morell especially during periods of stagnation (2002:148). Regarding Eddie Gomez, Peter Pettinger writes that—just as had been the case with Scott LaFaro—'there was at this time [1972] an increasing temptation to view the Evans group as the Eddie Gomez Trio' (1998:216). Evans's career-long song renditions notwithstanding that in specific songs his conception did not change through the years, resulted in his shrinking profile especially during the late 1960s when, in spite of the advance of rock he did not make any attempt to include pop tunes in his repertoire (Shadwick, 2002:137). Quite telling, is Eddie Gomez's statement regarding the circumstances in 1970, as he recalled head of Columbia Clive Davis' frustration due to Evans's unwillingness to expand into new stylistic areas:

...and I subsequently told Bill that we had come dangerously close to a lifelong career in motel lounges all across the Midwest (Gomez, 1998 cited in Shadwick, 2002:149).

Supposedly, thoughts of commercialism did not at all influence Evans (Pettinger: 1998). Even if that were true, it does not mean that he could not have felt

threatened by a perspective such as the one he was warned about by Gomez. I claim that 'ideological pressure' is one of the permissible contexts in which the following dialogue can be read. It is from an interview hosted by Marian McPartland, recorded in November 6th 1978 and originally broadcasted in May 27th 1979:

McPartland: You mean you're talking about like preplanning in a sense.

Evans: Well, yes preplanning a basic structure. I always have, in anything that I play an absolutely basic structure in mind. Now I can work around that differently, or between the strong structural points differently, or whatever, but that must be, I find the most fundamental structure and then I work from there.

McPartland: When you say structure you mean like one chorus in a certain style, and then...

Evans: No no no I'm not, I'm talking about abstract, I'm talking about more the abstract architectural thing, like the theoretical thing (McPartland, 1979:18min 54).

McPartland's second question from this extract comes from a similar perspective as does Mark Johnson's description of the way Evans would lay out a routine for a piece. Listening to the interview it is possible to acquire two impressions: first, that McPartland asks the particular question with a sense of lack of interest; second, that Evans hurries not to give the impression of any morphological preplanning on his behalf. The interview took place only months before Mark Johnson joined the group, and therefore there is little doubt as to whether his reminiscence coincides with Evans's manner during that time. Could this mean that answering to McPartland Evans chose not to disclose how 'really thought out and prepared' his music actually was? I believe that this scenario is not out of the question.

Towards a Bill Evans Canon

The various ways of listening which are evoked by the mythology constructed around Evans, have as common denominator the Romantic idea of the 'process of becoming'. This idea functions in two ways: (a) what the pianist is projecting in

his playing is an authentic expression of esoteric growth (becoming) that manifests as a perpetual reaction to a series of inflictions; (b) the 'process of becoming' is in opposition to the notion of the artistic 'artefact'. For this reason, selecting the particular Evans/LaFaro/Motian trio as exemplary of governing jazz values, goes well with the Romance of unmediated expression, especially since the two most acclaimed performances of that trio happened to be recorded live. The mythology stimulates the cultural conflict between 'feeling' and 'reason', in favor of the former.

And yet, when examined in a non-particularistic way, 'the main Evans canon' (to quote Peter Pettinger) exposes a consistency in how he approached what on different occasions he called 'the jazz process'. The uniformity of style in the span on his 25-year career runs contrary to any personal situation as radically-influencing the musical result, and also challenges assumptions regarding Evans's changing of the ratio in the balance between calculation and inspiration. Closing this section of the chapter, I will briefly consider two facets of the pianist that are often marginalized. My first consideration is to examine the amount of control the pianist exerted on his product presentation; in addition, to examine how his regulated song-renderings could have kept pace with the improvised elements, both at the macro- and the microscopic levels.

In opposition to the mental/spiritual interiority shaped by occurring events, stands a different artistic state, an externality that simultaneously is related to and directed towards more worldly affairs. Evans's professional self-awareness is reflected in his preoccupation with maintaining a steady schedule of live appearances. He appreciated the fact that he was never out of work and, being aware of his responsibility to his collaborators he made sure that he sustained their trust in the trios' prospects by securing performing opportunities. But in his professional survival, Pettinger believes, it was the role of his manager Helen Keane that was vital:

It fell to Helen Keane to battle for artistic values against the commercial instincts of certain record companies. Without her there, ever-present to "hold his hand" and supervise these matters, Evans would have lost all authority over his releases (1998:156).

To say the least, this overstatement contradicts Evans's—much adverted by Pettinger—strong conviction. It is also at odds with certain facts regarding his temperament. The biographer's assertion portrays Evans completely at the mercy of the market. And yet, this is how Helen Keane spoke of her client, talking to an unidentified interviewer:

No one would ever cross a certain invisible line with him. He was treated with the utmost respect by the record companies (Robrijn, 2015a:5min 34).

Contrary to Pettinger's previous claim, Keane's impression agrees with a story told both by Pettinger as well as by Shadwick (Evans's other biographer). Both books feature the following incident: the pianist met with Stan Getz on stage during a 1974 concert in Holland. Although they had rehearsed the previous day, at the concert Getz named a piece they had not rehearsed. Evans reacted angrily: according to Keane's description, not only he took his hands off the keyboard, but what is more, looking at his bassist Eddie Gomez he shook his head instructing him not to take a solo (Pettinger, 1998:224; Shadwick, 2002:161). It appears that the pianist was mindful that he should not be associated with the inattentive attitude of a type of jam session. On the contrary, he wanted to be respected for his professionalism.

With a sense of effectiveness, Evans also strived for variety in mood and in texture when releasing albums and aimed at contrasting presentations between tunes. We may consider for example that, in his third overdubbed-piano recording of *New Conversations* (1978), it is because of the exchangeability of solo-acoustic, duo-acoustic, and electric/acoustic-duo orchestrations from one tune to the next, that he achieves such textural variety. This instinct for variety is evident elsewhere. Peter Pettinger writes about one of Evans's 1976 live-recorded performances: 'looked at coldly, he had put together a package that would impress a new audience...' (1998:241). It seems that his concern with presentation extended into his overall recorded output. This is how he put it in an interview with Steve Hillis and Gordon Paulsen, in May 1980:

But, for that reason there haven't been large projects out recently, but ordinarily I really don't generally want to put out two records of the same,

you know same format... after each other or don't make them that way. See, this is a quintet album and before this was with Toots [Thielemans] harmonica thing, right, and then had the trio album and the other was an overdub solo album. Even though we didn't have a large project I still try to vary the output, you know, I might do duo, solo, trio, quintet, and then maybe orchestra or big band, symphony orchestra whatever (Hillis, 1980:31min 20).

Such information raises practical doubts as to whether at any stage in his career he was unable to control the sustainability of his preferred image. In my view, although he did not consciously shape a *persona*, on the professional level Evans did not waver when it came to protecting his work.

The idealized view of Evans as uncompromising and at the same time powerless artist can be challenged. For besides the fact that he was indeed generally in control of his musical presentation, he was also aware of the value of promotion by ways that were 'far outside his legitimate work' (Shadwick, 2002:110), as confirmed by his involvement with easy-listening-music trends. Specifically, both Pettinger and Shadwick refer in their biographies to the pragmatic rationale behind Evans's 1963 recording of an easy-listening album entitled *The Theme From The VIPs And Other Great Songs*—a music that was richly orchestrated but devoid of improvisation. According to Pettinger, some of Evan's pianistic qualities are recognizable even in these 'openly commercial settings' (1998:146). But due to the marketable character of the music, the album '...did not even merit a place in the vast 18-CD *Complete Verve Bill Evans* set released in 1997' (Shadwick, 2002:110). From Evans's standpoint though, compromising artistry was perhaps strategically necessary.

Evans stated time and again that when he improvised he knew everything he was doing. Practicing each time the minimum amount of material he arrived at controlled melodic ideas. To this we may attribute an obvious intertextuality between recordings that were released years apart. For example, in his evaluation of a collaboration between Evans and flutist Jeremy Steig in 1969, Shadwick describes the rendition of *Spartacus Love Theme* as follows: '...Evans cannibalises [sic] his original 1963 recording for the arrangement and even parts of his own solo and accompaniment...' (2002:143). A mixture of different accounts from his own reminiscences as well as from the ones of his coworkers finally

assembles the following picture: since Evans avoided rehearsing, the music came together on the job or in the recording studio; however, he would not record or perform a piece until he had understood its theoretical affordances and had investigated its possibilities through practice; he would allow a piece to evolve through many years, as Mark Johnson's interview reveals. A simple comparison of the 1961 and 1980 versions of pieces such as *My Man's Gone Now* shows Evans's heterogeneous artistic logic, which allowed the simultaneity of various approaches to music such as composition, orchestration/arranging, and improvisation. His eclecticism regarding what should be replaced, and why, ensured the quality of the final 'product'. His spontaneity is not questioned but it should not be regarded as an involuntary act reflecting instinctively any given inner state. Evans's style was carefully organized in a way in which, instead of coming up with new material all over again, the rearrangement of elements could generate new variants.

In his thesis *Bill Evans and the Craft of Improvisation*, Austin Gross (2011) codified such elements in Evans's formulaic repertoire of motifs and examined the pianist's approach in order to find possible models. Gross saw that, between sections within individual pieces, between distinct tunes, and between different renderings of the same songs, there were similarities in the ways in which solos were constructed. Although Gross indicates that it is not possible to ascertain in how conscious a method these models were created, he nevertheless leaves open the possibility that Evans's improvisations may have been planned in some measure. After grouping different solos from various performances of a same piece into a 'performance family', he found that there were consistencies in the various performances. The case studies presented by Gross suggest that in a particular piece for example:

...Evans's phrases exist as instantiations of a given model (...). Rather than happening at disparate points in his repertoire (...) this model occurs only as a general scaffold, and only at specific points in the tune... (Gross, 2011:118).

Gross maintains that these 'scaffolds' would have provided the necessary freedom for Evans to 'focus on the precise melodic content' (2011:16). The notion of preconceived models brings into attention the question of how improvised the

performances were. Gross believes that Evans might have practiced 'different instantiations' as ways of reversing the direction of a melodic line or of hitting a target note (Gross, 2011:143). And as his analyses of Evans's solos show, there were improvisational processes that were implemented, which depended on supporting structures:

Thus, what Evans brings to an improvisation is not merely the chordal framework with its constituent guide tone lines, nor is it simply a fixed set of "licks." Rather, he brings a set of models for how to navigate the syntax, models that are fixed enough to allow for the development of new melodic material through elaboration (Gross, 2011:94).

Spontaneity in Evans's performances was not subject to grand gesture. Against the canonized conception of jazz performance as a win-or-lose aesthetic, Evans's approach can be summarized in Chuck Israels's assertion that 'he knew when to give rein to his imagination and when not to risk losing his grip on the piece' (1985:113). On those terms, the risks involved in a performance would have been negotiated. As for the tragedy behind the music, it is most probable that 'feeling' could not—as consuming as it might have been—have changed radically the pianist's playing. It is more likely that his personal condition resonated in the more subtle elements of his manner.

In his essay *My Foolish Heart: Bill Evans and the Public Life of Feelings*, Paul Anderson (2013) has advocated the view that the Evans/LaFaro/Motian 1961 trio recording of *My Foolish Heart* contributed immensely to Evans's reputation, since the particular performance legitimized the ideal of 'masculine sentimentality'. Sentimentality in itself, Anderson has specified, corresponded until that time to a gendered perception of music as representative of a feminine aesthetic. According to the author, the 'masculine' and the 'sentimental' were finally able to coexist under the label of 'poignancy', a term which stood for states of 'heightened sensitivity to matters of transience, impermanence, and fragility' (Anderson, 2013:5). Anderson's suggestion is that the trio's 'passive' style played a significant role in the commoditization of these emotions. Specifically, he talks about the power of anthems as 'shared texts', and asserts that romantic ballads ultimately functioned as anthems, complementing 'national unisonance'. As he writes, Evans's repeated assertions in interviews and in liner notes regarding notions of

'finer feelings'—superficiality in new popular idioms; lack of cognitive contrast in free jazz—reflected an idealism which conformed to the '...dominant ideological and emotional conventions of heteronormative romantic intimacy' that were prevalent in the late 1950s (Anderson, 2013:19). Anderson argues that:

Romantic ballads like "My Foolish Heart" performed political work as implicit anthems to a particular model of romantic intimacy as central to individual and collective happiness (2013:20).

Anderson is in agreement with David Ake's view regarding the degree in which Evans participated in the jazz philosophical discourse. Evans, Ake believes, must be evaluated in the context of the jazz-sophistication vs. rock/popular-shalowness binary during mid-century; when, legitimized by his classical upbringing, his statements and the ways in which he presented his music reinforced the Romantically-idealized conception of jazz; all of which contributed in the making of his own image as:

...the jazzman whose artistry, though financially supported by nightclub owners and record-buying patrons, would not be altered to suit the public but also as a sensitive, lonely, alienated (...) individual (Ake, 2002:100).

Both Ake and Anderson stress the importance of Evans's personal involvement in the mystification of jazz. However, it is reasonable to claim that this common belief is largely based on statements which were made early in his career. Besides, this attitude was not consistent. In my view, contrary to the examples of many of his peers, his efforts (for example in his 1966 documentary with his brother Harry) to convey the practical/theoretical concepts of his music, or his repeated incitement²¹ to aspiring improvisers to seek formal jazz education, by far outweigh his more elusive thoughts.

²¹ In his 1980 interview with Steve Hillis and Gordon Paulsen, Evans expressed his admiration for college programmes where the curriculum extended beyond jazz ensemble classes and into theory, analysis, score reading, orchestration, etc. In one of his concluding remarks he stated: 'But for the exceptional talent, the conservatory thing is what I recommend and I say, you know "get as much under your belt as soon as you can..."' (Hillis, 1980:35min 34).

As I pointed out in the introductory section of this chapter, the late 1960s/1970s mystification should have seemed out of context for Bill Evans. He belongs to the second bebop-and-after generation of modern pianists, and is akin to that new type of ethos established by the first bebop generation, and to an environment where notions of artistic autonomy went hand in hand with a sense of professional pride. By the time the next generation of jazz artists appeared, the bebop-and-after ideal of autonomy magnified, whereas the former essence of professionalism gave its place to the even more obscure idea of 'consciousness'. The artist who most successfully has epitomized this idealist change is Keith Jarrett.

The Morals of Keith Jarrett & the Co-Authorship of History

The ideological shift in jazz which distinguishes Jarrett's mystification from Evans's idealism, can be fairly exemplified in Jarrett's easier access to the concert hall in the beginning of the 1970s. The musical similarities between the two pianists, and Jarrett's ability to offer to his audiences 'an ecstatic experience' with his movements and vocalizations, have already been stated by David Ake. Ake rightfully attributes to Jarrett the radical reinvention of the concept of jazz piano (Ake, 2002:102). In fact, just like Evans, Jarrett has made it practically impossible for a large number of contemporary jazz pianists not to reference him both in his sound as well as in his body gestures even momentarily. In the context, however, of the two pianists' personal and artistic attitudes, Jarrett's determinedness to contribute to the (re)evaluation of the values of jazz has been considerably stronger. In effect, he places himself at the center stage of the greater contemporary musical history, given that he is able to rise above stylistic restrictions.

Bill Evans's 1963 *The Theme From The VIPs And Other Great Songs* was one of the forerunners of a body of recorded music in the late 1970s that was finally to be recognized under the label of 'New Age Music' (Elsdon, 2013:134). This musical current possibly emerged as one of the products of what David Ake described as the "'flower-power" ethos' with which groups such as Charles Lloyd's quartet were associated (Ake, 2007:36). Jarrett too, was drawn by this—in my view—1960s analogue of that which during the nineteenth-century was a Romantic rejection of 'superficial knowledge' in favor of a 'pantheism' (Blanning, 2010:27-29). Jarrett's place in the nature-against-culture or feeling-versus-reason

ideology of the 1970s has already been explained. Ake (2007:36), for example, has suggested that Jarrett was nurtured in a rural ideal of 'open and free rusticity' since he grew up with the music of the Beatles, listening to styles which displayed folk and country elements (himself performing Dylan and Mitchell early on). Naturally, Jarrett was '...true to his 1960s roots, with that period's penchant for things mystical' (Ake, 2002:110) Hence, timing has proven to have been crucial in the launching of his career.

Peter Elsdon has explained that Jarrett became quite known through his participation in the European tours of Charles Lloyd and Miles Davis and, in conjunction with ECM's identification with a pure acoustic sound, his 1973 *Solo Concerts* acquired the aura of ritual (2013:42-43). The 1975 Cologne concert implies a repugnance for technocracy, with its cover signifying instead that the music is unmediated (Elsdon, 2013:45-46), since the pianist is depicted in a position which resembles praying (2013: 139). The ECM/Jarrett aesthetic promoted this music significantly, and continues to influence the way we hear it. Although Jarrett has maintained that the recordings of his live performances lack the transcendence of the actual events, because we listen to his recordings in acknowledgement of this fact, we reenact the event on terms which magnify and possibly invent various meanings in the music²².

Jarrett's image has persistently been supported through his own rationalization of his music and of himself. Examining the association of his seminal album *The Köln Concert* (1975) with New Age music, Elsdon demonstrates how the album acquired in time the functional character of background music. Jarrett launched a polemic against New Age music despite the fact that his concerts also put forward the '...conscious aesthetic [of New Age] to create music with transcendental properties' (Elsdon, 2013:137); a mysticism nonetheless, that is preeminent in the way he professes to have approached every aspect of his career as well as of his life. His campaign against the New Age aesthetic is representative of an overall narrative on his behalf, in a process of creation of a personal myth. As I distinguish the mythology which others construct from one's own personal myth, I will attempt to demonstrate Jarrett's role in how he has come to be idealized. Also, his contribution to our perception

²² Tony Whyton has noted the constructive power of jazz recordings and video materials. As he writes, '...jazz develops its most unique and powerful relationship with listeners at the moment the live performer is taken away (2013:39).

of his work and most importantly of his personality through nineteenth-century Romantic filters. As I will argue, through persistent projection of a mystified morality, Jarrett takes on the duty of qualifying his general outlook, as if obliged to predestine his position within the tradition, in a co-authorship of jazz history.

Already in what was to become the first in a series of recorded improvised solo concerts, Jarrett declared his conception of spirituality. In an exegesis of his creative process, he closed his 1973 *Bremen/Lausanne* liner notes with the following words: ‘...we [Jarrett and producer Manfred Eicher] have given you [listeners] the closest thing to being there’ (Jarrett, 1973). Referring to himself as ‘a channel for the Creative’, with that last sentence, Jarrett suggested that was communicating to his audience an unmediated message during the concert. He wrote: ‘I do believe in the creator, and so in reality this is His album through me to you...’ (Jarrett, 1973). As if in privileged contact with a Creator, he clarified: ‘As to what I should be called, I don’t remember Him calling me anything in particular’ (Jarrett, 1973). These grand statements may be attributed to a quasi-humorous style. Nevertheless, they call for attention in the sense that they are indicative of Jarrett’s personal myth.

I have already discussed the appropriated use of the word ‘poet’ during the nineteenth century. Michael Ferber explains that what Romanticism bestowed on the ‘poet’ was nothing less than ‘...the stature of prophet, priest, and preacher, of hero, law giver, and creator...’ (2010:32). Given his 1973 liner note writing, in this sense Jarrett indeed seems to countersign such a bestowal. Besides, his inclination towards Romanticizing to the extent of mystification continues to this day. Even in his 2009 recorded concert *Testament*, again he attempts to capture in the liner notes that which might be described as a ‘deeper awareness’. Although this final reference points to the pre-Romantic *sensibility*²³, in his long career Jarrett seems to embody the wider range of nineteenth-century archetypes. His idealism covers a Romantic spectrum that embraces elements such as: the *Aeolian harp* which represents an openness/receptiveness; the denial of academic authority; the disrespect for rules; the heroic honesty/integrity; the mysterious danger of skill; the cosmopolitan internationalism; the intuitive grasp

²³ A state in which the role of art, the responsiveness, even the melancholy, all are sacralized (Ferber, 2010).

of a pantheistic nature²⁴. These elements are contextualized in a super-state of 'feeling', with the creator at the center, acquiring autobiographical proportions.

Narration & Awe

In order for the autobiographical dimension to be explained, an overview of Ian Carr's (1991) biography entitled *Keith Jarrett: the man and his music* is useful. The book is more of an autobiography-as-biography and in it, a joint reinforcement of a powerful image is unmistakable. As a result, the book resembles a hagiography, since the author adopts and at the same time backs up Jarrett's accounts and acts as a spokesman. In the acknowledgments the author writes: 'I'm also grateful to Keith and Rose Anne for reading through and checking the first draft of the book...' (Carr, 1991). This is an instance of textual mediation (as qualified in Harlos, 1995:155) as, right from the beginning the writer is self-appointed as the official narrator of the Jarrett-family story. Next follows a copy of the program from Jarrett's first recital at the age of six, signifying that the book speaks about a genius. And in the appendices, 'a note on the absence of musical transcriptions' in the book, starts with the following sentence: 'the essence of Keith Jarrett's music will always escape transcription' (Carr, 1991). These themes are indicative of the atmosphere throughout the book.

Regarding Jarrett's notions of 'creation' and of 'the Creator' in their deified dimension and the way these correspond to 'authenticity' and the 'unmediated', it is noteworthy that he disclosed to Carr information regarding the role of religion in his family during his childhood. According to his account the family had experienced numerous miracles and, acknowledging her child's talent his mother had brought him up exerting her strong sense of direction, telling young Keith even from the time of his earliest performances that his talent was granted by a 'Creator', shaping in this way his sense of relationship with the audience. Describing his connection to 'a force' during performance he once said: 'There's no reason why I should have this experience ever. Every time it's a gift' (Lange, 1984). But perhaps such a gift should be utilized strategically. It is considerable that as an adolescent, when asked to sell the first arrangement he ever made, he declined the offer thinking: 'this was a private thing between me and the world right now' (Carr, 1991:15). This is typical of Jarrett's sense of vocation. What is

²⁴ As those elements are identified in nineteenth-century Romanticism according to Ferber (2010) and Blanning (2010).

interesting, is that his faith in a higher calling by a Creator is in tension with his egocentric beliefs. For example, describing his admiration for Gurdjieff, he went on to clarify: ‘...my wisdom in my work doesn’t need to be given little jolts by writings of certain philosophers’ (Carr, 1991:41). But on the topic of his Gurdjieff recordings, Jarrett admitted to his biographer that this was an exercise against his personality. Our own sense of accomplishment is often difficult to be disavowed for the sake of preserving our self-effacement. And Jarrett’s thoughts are not always consistent. A case in point is his view that ‘you cannot go and improvise music if you’re hearing what you do and considering it to be yours’ (Lange, 1984); which is in contrast to the following statement from the same interview in which he considered jazz improvisers’ expressive impetus: ‘but jazz is the sound of lone self-expression, of your own self. (...) you speak from who you are’ (Lange, 1984). We are under the impression that incompatible ideas, jointly nourish Jarrett’s personal myth. As I will demonstrate—moving on to the idea of ‘genius’—this is evident in his varying explanations about the creative forces behind his work.

Apposite with the view of Jarrett as child prodigy is his own judgement of himself. This is how he described the beginning of his musical education to Bob Palmer for an article that was published in 1974 under the title *The Inner Octaves of Keith Jarrett*. ‘Well, I started taking piano lessons when I was three because *it was discovered* that I had perfect pitch...’ (Palmer, 1974). I read the phrase ‘it was discovered’ as being in the spirit of the inevitable revelation of a gift that has been granted; and the overall description as of a situation which not only is beyond the grasp but also beyond the control of the talented child. Referencing during later years his (aforementioned) very first arrangement, he emphasized the fact that prior to that he had not taken writing lessons (Carr, 1991:17). Due to the fact that his account is limited to this specific information, we learn nothing about how he might have learned his arranging techniques. It is the same with the question of how he learned to improvise. Carr writes: ‘...as an adult, when he was at home he never improvised but always played classical music’ (1991:149).

For those who might be interested, it would be impossible to make something of this information. It is interesting that this enigmatic attitude relates to the visualization of the ‘poet’ in the nineteenth century. As Michael Ferber explains, poets at that time avoided explaining how they mastered their art, choosing instead to conceal in a mystified aura the learning that was involved in their craft.

As he writes, they perceived themselves as *Aeolian harps* (instruments placed in windows) 'responsive to every inspiring breeze' (Ferber, 2010:23), and spoke '...as if poetry just happened to them...' (2010:53). This particular idea initiates an association between Jarrett's life/career story and a whole set of Romantic tropes, the way these have been defined by another historian of the nineteenth-century: Tim Blanning (2010) explains that, instrumental skill possesses the ability to draw listeners into a realm of danger and mystery; that this mystery intertwined with the authentic, untamed spontaneity of the creator; that originality results from the creator's disregard for rules and their rejection of academic authority. I argue that these ideals that are so predominant in Jarrett's autobiographical accounts, endanger a real understanding of the musical learning as well as of the artistic processes.

The renowned classical pianist Vladimir Ashkenazy once asked Jarrett: 'How do you play all the right notes?' Jarrett answered: 'No, you see they just become the right notes by virtue of their environment.' (Fonseca-Wollheim da, 2009). This explanation suggests that, since the notes cannot exist without 'their environment', and since the environment of the studio cannot be transferred into the concert hall or vice-versa, one will never hear in the concert hall what has already been played in the studio. When asked how he practiced for his classical and improvised repertoire, he replied regarding the later: '...you shouldn't even hear pianos or be near pianos for a while' (Lange, 1984). In fact, this is what he told Ted Rosenthal: 'it's the only thing [jazz standards] I can think of where I might have (practiced) in the last decade' (Rosenthal, 1996). His claim about the improvising experience that 'it should all be, again, a new sound, from almost a primitive beginning' (Lange, 1984), once again seems to be of the same kind as the pre-Romantic *sensibility* that envisioned spontaneity as a virtue of the 'simple village folk'; that is, an attitude that chooses 'nature' over urban corruption (Ferber, 2010:17). This appearance has proved vital for Jarrett's career in ways that have been explained by David Ake, in connection to the 1970's mysticism and the advantage it gave Jarrett. Nevertheless, the idea of Jarrett playing only *unpracticed* improvised music can be tested.

The Intertextuality of Spontaneity

In the liner notes of his 2009 album *Testament*, Jarrett writes that in the last thirty years he '...attempted to re-invent the solo concerts...' (Jarrett, 2009). One could

assume that he is referring to a live process similar to the one described to Sara Fishko in a 2003 radio interview: at one occasion in the beginning of his career he was given time to play a set at a festival or concert. According to his testimony, he was playing a program of jazz standards on the piano but by the time he had finished he realized that he had been playing throughout the set without stopping. He hadn't made any breaks between the songs but instead he progressed from one song to the next via short transitions. These transitions may have been quasi-introductions. In performances that followed, those transitions would occupy more and more of the performance time. Eventually, all that was left were the actual transitions. And moving from one musical idea being explored to the next was due to being 'bored' with the former idea (Fishko, 1993). This picture aligns with his previous statement to Ted Rosenthal in which he implied that essentially he never practices improvisation outside the concert hall. And yet in the same 2009 liner notes, as he mentions the period after his Chronic Fatigue Syndrome illness and before his 2002 album *Radiance*, the issue of the re-invention of the 'format' is once again brought up. He writes: '...while practicing in my studio (...) whenever I would play something (...) from the past and sounded mechanical, I would stop' (Jarrett, 2009). Whether Jarrett practices his improvising techniques or not may seem trivial. After all, musicologically, it is certainly possible that both approaches should be applied for different as well as for similar contexts. But since practicing is interwoven with musical manner, the only matter under discussion should be whether it is deliberate or not.

If not anything else, Jarrett unquestionably has studied western art music. How he has related to that tradition may be the exegesis of his learning. However, it is his relationship with classical music that also blurs our understanding of how he achieves such a high level of artistry. The following insightful syllogism is, I believe, a rare break into some of the underlying principles in his playing. When Ted Rosenthal asked: 'so you think your classics more influenced the jazz than vice versa, in terms of pianistic approaches?', Jarrett provided an informative answer: 'I could never play scales in thirds until I had to (...) things that (...) I think most jazz players don't know' (Rosenthal, 1996). This is as demystifying an explanation as it could be. Destabilizing the Romantic opposition between expressive and mimetic aesthetics, it allows a coexistence of conflicting modes of perceiving improvisation. What Jarrett says here is that, because of his involvement with western art music he is able to draw from a larger reservoir of

techniques. This automatically invites us to question the idea of the unconditional opposition between spontaneity and intertextuality.

Jarrett has also steadily advocated the opinion that it is impossible to describe the improvising process. His biographer Ian Carr, describes Jarrett's 1973-and-after solo concerts as 'the creation from scratch of everything' and Jarrett as trying in every concert to 'empty himself of all preconceived ideas' (1991:65). Principally, Carr writes, 'he never plays safe, but is always pushing at the frontiers of his experience' (1991:80). Carr's appraisals are based on Jarrett's testimonials repeated in various interviews. It is possible, however, to construe—based on some of his responses in these interviews—a differentiated idea of his live performance-processes. The following singled out moments from a number of interviews are representative.

In a short documentary for Swedish television produced early in his career, which took place in Jarrett's home, portraying him in the outer area and in his studio. Jarrett improvises, playing on his home-studio piano, between discussions with his interviewer. When he is asked: 'How much of what you were playing did you know that you were going to play when you sat down?' He replies after a long pause looking in another direction: 'uh... none of it. (...) I knew I had ten minutes in which to play whatever would be...'. When asked again: 'so you didn't even have the opening notes in mind [?]'. He replies, again looking in another direction: 'No. I just put my hand there, and...'. The discussion is engaged with Jarrett's well-known descriptions of 'letting go' or of 'emptying'. At some point the interviewer asks: 'what do you do if you don't reach the point of letting go [?]'. Jarrett offers a possible way by which he is able to overcome blockage: 'I wouldn't call them tricks but they're... I have to be there and I have to do something.' Finally, to the question of ever feeling tempted to play something prepared, he acknowledges that sometimes encores originate from previous improvisations (Gandalf71, 2012:6min 49).

Invited as a guest to Marian McPartland's *Piano Jazz* series more than thirty years later, amongst playing alone or with McPartland, he answers the same type of questions posed by his hostess. Thanking him for providing her with a ticket for his Carnegie Hall concert which she had attended, McPartland says in admiration: '...you did truthfully come out and improvise all that!' As before, Jarrett responds: 'Yes, yeah, there's, there was no preparation'. Jarrett explains that preconceived ideas automatically rule out various other possibilities. Later on McPartland asks

him what he is going to play next. He says: 'I'll play something that's nothing until I play it. I'll just do something. OK?' We hear a series of wonderful vertical sonorities. Afterwards he admits to McPartland that '*that* started with the thought: what should I play [?].' Then he goes on to clarify: 'instead of thinking of music I thought of voicings. But I didn't think of specific voicings'. He says: 'I thought: let me make this a voicing-piece' (McPartland, 2006:2min 43).

In the first interview, Jarrett admitted that although the fact that he knew he had ten minutes to play was in fact a limitation, those ten minutes *did* provide a context for improvisation. In the second interview/performance the framework for what he improvised was provided by the topography of the keyboard. Although these instances reveal that it is indeed possible to begin an improvisation with at least some ideas, in an interview with Sarah Fishko, Jarrett chose not to discuss this possibility in detail. When Fishko asked: 'surely you don't know what you're doing while you're doing it. Do you?' Jarrett explained in a rather mystifying way: 'it's not so much knowing, it's confidence that you don't need to know' (Fishko, 2003:51min 53). Synthesizing the information which derive from those three different answers I would argue that, unintentionally or not, Jarrett is clearly referring to a number of standard improvising strategies. For, the limitation of time, the affordances of the instrument, the confidence in the degree of the automatization, are all part of an improviser's education and creative process. Likewise, in Jarrett's case, such standard improvising practices allow investigations concerning the relationship between individual performances, and certainly between musical structures.

In an analytical approach to the 1973 *Solo Concerts*, Elsdon (2001) has managed to qualify Jarrett's performance practice using a typology that categorizes a number of techniques by investigating various formulas as structural devices. Moreover, to identify what the various passages in Jarrett's improvisations consist of, Elsdon categorized Jarrett's formulaic/structural styles as *ballad*, *blues*, *vamp*, *gospel*, *chorale*, *free*, *folk*, and *drone* 'passages'. Elsdon established that these styles could have a specific function in Jarrett's free improvisations and examined them not only individually but also in combinations. These styles, Elsdon concluded, '...are always changing and being reformulated, forming associations within inner elements, employed musically in a variety of different ways' (2001). Similar to what is deduced from the synthesis of the various descriptions Jarrett provides in his interviews, Elsdon seriously considers the

possibility that ‘Jarrett may begin with no particular strategy in mind, but at a certain point may realize the possible implications...’ (2001).

Expanding his research on Jarrett, Elsdon also produced in 2013 a musicological and ideological criticism entitled *Keith Jarrett’s The Köln Concert*. Examining the album’s promoted autonomy, the author related the specific recording to the number of ongoing performances that were taking place ‘every other day’ or even ‘on consecutive nights’ prior the Cologne performance. Elsdon believes that the frequency with which Jarrett performed allowed him to refine his ideas, a possibility that is contrary to the notion of autonomy. As he writes, an implication of ‘...viewing recordings as part of an ongoing chain of connected performances is that they are essentially intertextual’ (Elsdon, 2013:65).

Elsdon also made known that *Part IIc* of the 1973 *The Köln Concert* featured in the *The Real Book* lead sheet collection under the title *Memories Of Tomorrow*—the piece even having being recorded in other occasions by Jarrett before the Cologne performance in versions that dated as formerly as 1966 (almost a decade earlier); and it is the same with the *encore* of the 1973 *Solo Concerts*, which was being performed by Jarrett from 1972 to 1984. Allegedly, the compilers of the *The Real Book* were at the time in contact with some of the artists who were featured in the compilation, among whom Jarrett who had been studying in Berklee—the place of origin of the anthology. Elsdon believes that the original title of the Cologne *Part IIc* is in fact *Memories Of Tomorrow*, and provides an explanation of why Jarrett and Eicher changed the piece’s title for the 1975 recording to simply ‘Part IIc’. He attributes this alteration to ‘...the penchant Jarrett and Eicher had for naming solo concert improvisations in the most matter-of-fact way possible’ (Elsdon, 2013:125). But Elsdon’s research reveals with the aid of anecdotal accounts that there may have been cases where during concerts, Jarrett brought into his playing ideas which he had come up with and stored in his memory prior the events (as recent as the trial of a concert piano only hours before a performance). Besides, the author’s own analyses have revealed musical ideas as well as whole passages which are identical in individual performances.

Although in its idealized view improvising freely is a practice that supposedly calls for unconditional spontaneity, the intertextuality between improvised performances of the same artist is only natural since improvisers need material to which they can resort if necessary. Especially when performances are consecutive and close to each other, improvisers can refine—but at the same time

are bound to repeat—musical ideas. This is applicable in Jarrett as well, and even though it does not lessen the quality of his playing, it weakens the power of his personal myth.

Representation, Morality, Mediation

Jarrett's image as improviser relies on the impossibility of autonomy and of the unmediated, Romantic thoughts which he himself has circulated. In a 2012 article on Jarrett, Peter Elsdon also critiqued the various ways in which perceptions of Jarrett's solo- as well as trio-improvisations are influenced. He refers to the postures of Jarrett and of his collaborators the way those are captured on video, as images which signify states of trance through gestures which relate to the musicians' experience rather than the musical production as such. More importantly, the author looks at how equally-influencing mystifications have found their way into Ian Carr's biography of Jarrett— '...the definitive text for any fan interested in finding out about the music' (Elsdon, 2012:11). Quoting a particularly flattering description made by Carr about Jarrett's improvising abilities, Elsdon argues that Carr's interpretation of the music is influenced by how he is encouraged to hear the music. Discussing a particularly successful encore (David Ake writes that Jarrett is aware of the attractive quality of especially his ostinato/groove passages) and amazed by the piece's structure, in his description the biographer ascribes great value to Jarrett's virtuosity. Elsdon suggests that Carr heard the piece as being improvised; being aware of Jarrett's back pain at the time of the performance he perceived the music as transcendent, invoking '...a familiar romantic trope of triumph over adversity...' (Elsdon, 2012:11). Actually, *Keith Jarrett: The Man And His Music* is a biography that greatly reinforces the moral of the struggling artist, full of numerous interpretations of musical events such as the one mentioned above.

The resulting representation of Jarrett can be summarized in the following description: in unacceptable performing conditions, signs such as vocalizations are proof that 'the state of grace has been attained, despite everything' (Carr, 1991:92); his ability to play the unplayable i.e. 'fast passages beyond his normal hand span' (Carr, 1991:150), results (in Jarrett's own description) from 'magic and just desiring to play it' (Carr, 1991:150); and as if all these obstacles weren't enough, the artist feels that he is being dishonest to his audience since the fact that he only has ten fingers—not to mention the instrument's limitations—does

not allow him to play all that which he *really* hears. Therefore, Carr believes, it is no accident that audiences and critics do not really comprehend his 'intelligence', his 'self-discipline', his 'sheer integrity'.

In a paradoxical conviction of both Jarrett and Carr that his 'common sense' and 'wisdom' are inseparable in their musical and behavioral manifestations, his image has been shaped in relation also to his professional and personal association with others. This is reminiscent of what Christopher Harlos has described as 'double-voiced' narration where, a 'vernacular' narrator who functions as 'authority on specialized matters' and a 'didactic' narrator who possesses a 'broad understanding', are parallel manifestations of the same individual (1995:156). In this respect, the validity of Jarrett's (auto-) biographical accounts especially the way it is reinforced by his biographer, can also be tested. My engagement with this particular aspect of Jarrett's personal myth will perhaps be viewed as mere gossip. From my perspective however, it is fundamental if we are to comprehend the multi-origins of what Peter Elsdon describes as 'cultural baggage' that influence our appreciation of Jarrett, and ultimately the way in which we listen to his music. This is the third and final issue that arises from reading Carr's book, and which merits mention.

The book finishes the same way it started. In an attempt to convey to his readers the essence of Jarrett's life and career, Carr takes up Jarrett's statement that his real work is 'staying conscious.' He writes: 'again, this seems to hark back to his childhood, when his mother and father put spiritual and moral values first' (1991:194). But as with the Jarrett/Carr claims about notions of authenticity and of the unmediated, the moral aspect can also be challenged. Of all the stories told in Carr's 1991 book on Jarrett, I would single out as indicative of partiality and contradiction the following: the conflict between Jarrett and Charles Lloyd over matters of artistry and at the same time of remuneration (p. 37); Manfred Eicher's (Jarrett's producer and ECM founder) idealism as totally antithetical to commercialism (p. 59); Margot's (Jarrett's first wife) discredited portraiture (p. 111); the condemnation of unsympathetic critics (p. 188) while at the same time the commendation of the sympathetic ones (p. 133); the conflicting assertions that albums such as *Spirits* are universal while at the same time that classical musicians would not understand them (p. 191); actually, the complete disregard for his classical peers as neurotic individuals (p. 155). In all these cases, Carr allows Keith's and, wherever applicable it seems, Rose Anne's biased accounts

to shape the readers' overall impression. Besides, the biographer personally engages in his subjects' polemic.

The fact that there is no opposition is critical in how we look at things. I would argue that as supplementary to the musicological, a criticism of Jarrett's social moral is inviting. David Ake asserts that when going to one of Jarrett's concerts, audiences expect 'something extraordinary' to happen, simply '...because they have been "briefed" ahead of time that something is supposed to happen at a Keith Jarrett concert' (Ake, 2002:108). By the same token, and as I hope to have shown, Jarrett's 'briefing' is being created and shaped constantly by the artist himself. Moreover, it is not limited to the music but extends to life events and relations with others, affecting radically our view of Jarrett as pianist as well as personality.

Conclusion

Explanations of actual occasions involving sound recordings, live performances, etc., are nuanced by jazz writers and practitioners by way of bringing to these stories aspects of artists' characters and psychological states, often highlighting personal life-events. Although, undeniably, not all historical accounts are being blown out of proportion, nevertheless jazz practitioners themselves stress the importance of those, often inside an aura of mystification. Numerous cases confirm that the historical telling of how jazz artists live their life is not always compatible with the way they experience it. Similarly, one could speculate on the degree of the control that artists exert when it comes to how they want to be represented. Whichever the case, ideology or ideological control both can feed—and feed on—mythologies and personal myths. For all their validity, it is important for jazz admirers and scholars to read biographical and autobiographical texts remembering that '...for jazz musicians, the turn to autobiography is regarded as a genuine opportunity to seize narrative authority' (Harlos, 1995:134). Furthermore as readers, it is wise to be problematized by jazz musicians' 'rigorous desire to get the "authorized" versions of their lives on record' (Peretti, 1995:123). It is important to remember that as listeners, with each hearing of the music of an artist we bring along numerous Romanticized thoughts that develop from these stories.

In the realm between sentimentality and emotion, between conventionalism and eclecticism, hypothetical inherent qualities seem to be molded through a

combination of players' attitudes towards melody, harmony, rhythm, and articulation. There, the 'sound' of the performer dominates as an instantly-identifiable trademark. The 'sound' of Bill Evans and Keith Jarrett both, is associated with Romantic thoughts, among other—responsiveness and unmediated expression; of tragedy and struggle. But the preferment of these Romantic thoughts can conceal informative aspects in the creation of the music, of a different ethos, such as the commercial pressures; the *persona* construction; the intertextuality; the promotion.

An analysis and possible deconstruction of mythologies and personal myths is needed, given that often-artificial binaries which are reinforced by mythmaking can downplay other ways of listening, and hence to limit the way we perceive the music, ultimately depriving us of insights regarding how the music is created. This is critical, especially when we consider that also certain strands within contemporary solo jazz pianism can be understood as products not only of the musical, but also of the ideological influence of Bill Evans and Keith Jarrett. It is possible to assume for example, that the use even of rock and pop themes as contemporary jazz standards has emerged from the combination of Evans's aesthetic of 'poignancy' (Anderson, 2013) and Jarrett's 'rural ideal' (Ake, 2007). In addition, the rediscovery of the acoustic piano (Ake, 2002) by artists such as Brad Mehldau, Matthew Shipp, and Craig Taborn, stands for that same 'integrity' that has been so prominently associated with Evans and Jarrett. Thus, specific solo jazz piano styles of today, reflect the continuing appreciation of Evans and Jarrett through merits that go back to nineteenth-century Romanticism.

The powerfully-constructed image of each of these two pianists serves as verification of all those ideals that link jazz with high-art aesthetics. At the same time, those aspects in the two pianists which seem antithetical to canonized jazz aesthetics are disregarded or even obscured. The fact that professionalism is a strong driving force for musicians seems to perplex our notions of authenticity and of the unmediated in the music. When jazz is romanticized, listeners' perception may be influenced by the ideological control that is exerted on the music. In order for a historiographical pluralism to be achieved, it is important to include in our examination of the art-form and its artists the realities behind the music. Just as the terms 'composition' and 'improvisation' are by no way fixed and may indeed constitute inseparable threads that are intertwined in any musical process, it is also essential that we do not hear music as an autonomous entity that is

separated from real life. In other words, we need to remember that artists have professional commitments as well, and that they are subjected to practical issues.

Besides, ideologies have even more subtle implications: if artistry demands isolation and flourishes only in adversity, what about those artists who managed to maintain a more balanced life? Or, if 'true' or 'high' art cannot be commercial, how are we to confront works that have gotten to larger audiences along with the considerable profit this implies? Perhaps careful examination of the career trajectories of individual artists and of individual works instead of generalized assumptions about jazz as an overall style, could challenge the rigidity of the various confines. And there are also contradictions: depending on the perspective from which jazz is considered canons are build, based on the degree of public appeal and commercial success of certain artists and albums. This leads to confusions about why works which fulfill similar criteria do not achieve analogous success.

Regarding this latter issue which emerges from particularism, David Ake points out perfectly that, for all their differences, Evans and Jarrett have become exemplars of an individuality that is 'unsullied by commercialism' even though it was the 'marketplace' which provided 'their very comfortable livings' (Ake, 2002:110). Ake expands on this thought as he indicates the white/intellectual vs. black/physical binary which 'Evans's body shape served to amplify'; as he writes, looking differently Evans would have surely been 'perceived differently'; his posture made him look 'intelligent' allowing his vices to be 'dismissed as "personal problems"' at the same time in which other equally well-read (black) artists remain notorious for those same vices (Ake, 2002:98-99).

From a practitioner's standpoint, the liabilities which result from the persistence in observing the artistic processes in limited ways, may be considerable. It can be an overwhelming experience for those looking for insights if what they learn is that the music just happens; as if it is a matter of fortune whether one is able to improvise or not. Allowing pompous expressions such as 'genius' to conceal the real aspects of music-making, can discourage those who wish to learn; or at least, it deprives them from learning. Secondly, viewing jazz in an uncompromising opposition to non-improvisational practicing modes, not only disfavors what could constitute a more holistic conception of the specific art-form, it also creates ideological pressures for artists who aim towards more moderate solutions for working-out their craft.

The difficult questions of what jazz-practicing means; what is the role of composition, arranging, and orchestration techniques in jazz performance; how antithetical or expected in improvisation intertexts are; perhaps can best be answered not under the prism of a group of the set values of a canon, but by looking into individual works in order to understand the particular values adverted in each work. The role of the different modes of performing, changes from one individual artist to another and from one particular work to the next. This means that a given work may not necessarily constitute an exemplar for a general jazz strand, but should instead be appreciated within its own scope. In the case of Bill Evans and Keith Jarrett, instead of ascertaining or predetermining the values that lie hidden in the works of these pianists it is more constructive to try to understand what each performance transmits, anew.

CHAPTER THREE: *NARRATIVE PHASE LEVELS* IN BILL EVANS & KEITH JARRETT

The previous chapter concentrated on the ideological function of nineteenth-century Romantic thoughts and their appropriation in jazz. Thus, it dealt primarily with the appreciation of Romanticism as a reemerging historical current that is inclined to 'all things mystical'. In the context of that discussion, revisiting the notion of 'sturm und drang' and its manifestation as artistic isolation and suicide, indicated that the particular ideal functions equally well when considering jazz artist's 'self-destructiveness'. As such, 'sturm und drang' might be described as an 'imagined' link between jazz and nineteenth-century Romanticism. The current chapter considers the Romantic influence on the musical thinking of the jazz pianists under discussion.

Viewed differently, the ideal of 'sturm und drang' could be discussed in its stylistic instead of its ideological appearance. According to Tim Blanning (2010) it was manifested in the romantic idea that a connection with heritage as well as with a social group could save the artist from the sentiment of isolation; the appropriate heritage would be one's own national language. From Blanning's telling, we can deduce that a personal relationship with one's own language did not exclude pluralism: allowing the use of other languages in order to express different meanings would be welcomed. In a narrower context, a pluralism that would engulf the various dialects of a national language would be as useful. Blanning (2010:121) cites Alexander Pushkin's novel *Ruslan and Lyudmila* written in 1820 in which:

'Pushkin drew on traditional linguistic sources ranging from Church Slavic to vernacular Russian to create the perfect medium of his fantastic tale of the rescue of the Kievan Princess Lyudmila from the evil dwarf-magician Chernomor'.

In one single expression, *Sturm und Drang* reflects what Vera Micznik (cited in Almén, 2008) describes as 'nineteenth-century broadening of stylistic interests'. Accordingly, 'sturm und drang' as a 'broadening of stylistic interests', might be conceived this time as a 'literal' instead of an 'imagined' link between jazz and nineteenth-century Romanticism.

From a stylistic perspective, Bill Evans and Keith Jarrett project in their manner a number of elements which suggest influences from the Romantic genre. This impression is due to Evans's and Jarrett's troping, i.e. their use of jazz codes in the shape of classical gestures²⁵. Particular structures for instance, are analogous to the concept of *plenitude* as 'blissful expressive fulfillment': according to Robert Hatten, 'this desired expressive state is frequently achieved by progressive textural and rhythmic saturation of the main theme' (Hatten, 2004: 249). Hatten identifies 'plenitude' as a *textural topic*—a term I will be using in the analyses. Motivated by this clarification and by the idea that the most immediate *esthetic* connections of musical texts are activated by the sound of musical textures, I would argue that, thinking in terms of 'textural topics' allows the tracing of more immediate romantic intertexts at the level of texture. Indeed, it may prove unmistakable in Evans's and Jarrett's utilization of keyboard topography: in their vertical sonorities, arpeggiations, and registral separations. There has only been general discussion regarding this relationship. This means that, although the subject of Romanticism is always brought into the discourse around Evans and Jarrett, it seems difficult to pinpoint the exact ways in which this phenomenon might manifest.

Ingrid Monson has referred to Mikhail Bakhtin's phraseology of 'centripetal' and 'centrifugal' forces. Originally these expressions are used to explain the tensions between broader contexts e.g. between music in general and between musical styles. If the terms 'centripetal' and 'centrifugal' are appropriated, they can adequately describe (a) the overarching style of a performance, and (b) the periodic stylistic topics within a performance that stand out and possibly contradict the overarching style. As Monson (1996: 99) explains:

On the centripetal side are forces of centralization, unification, authoritativeness (hegemony), and standardization; on the centrifugal are those of decentralization, disunity, and competition among multiple social voices.

In Bill Evans, the centripetal force pulls all the peripheral elements to the jazz center. The centrifugal forces which include a finite body of non-jazz tropes are

²⁵ Arpeggiations, flourishing passages, voice-leading, chorale passages etc.

not as influential as to imbalance the ratio that is in favor of the jazz style. In Keith Jarrett, the centrifugal forces are powerful enough to prevent the stabilization of any centripetal style-force. They contain a larger body of non-jazz tropes. Although in these two styles different approaches are adopted, both are characterized by a variety of codes and textural topics—signs of a ‘broad stylistic interest’ analogous to the nineteenth-century notion of ‘sturm und drang’.

In his work *The Romantic Generation*, Charles Rosen (1995) evaluated the contribution of the Romantics to the piano and showed that the three representatives of Romantic pianism—Chopin, Schumann, and Liszt—were able to manipulate sound and form in specific ways in order to achieve a fluctuation of psychological state. This was realized with the increase of tension between expectation and surprise. Without making an exclusive case, Evans and Jarrett nevertheless were among those who were able to introduce this type of Romanticism to solo jazz pianism more successfully. The flourishing style of McCoy Tyner or Ahmad Jamal for example, suggests a more easily-identifiable type of ‘romanticism’. But in Evans’s and Jarrett’s manner, the tension between expectation and surprise is organically more significant and is not exhausted within isolated moments in a performance. Having dealt in the previous chapter with the various Romantic projections onto Evans and Jarrett, this chapter extends the idea that there are particular strategies at play—the way those strategies have been described specifically by Peter Elsdon and Stephen Gross (see previous chapter)—and attempts to comprehend the *narrative trajectories* that are shaped through those strategies.

The Concept of Musical Narrative

According to Michael Klein, a hermeneutic effort based on organizing the past into codes can distort what for those in the past was an open future: since ‘any sign might one day take on an unpredictable significance’, there is a twofold danger of disregarding the historical position of a text as well as limiting its interpretation to ‘that text’s original causes’ (Klein, 2005:74-76). Klein offers an explanation of why ‘the frontiers of music are never clean-cut’ (2005:4). He describes for example, that because of Lutoslawski’s training and patriotism, his *Study No. 1* for piano may have points of contact with Chopin’s *Etude in C Major from Op. 10 No. 1*; moreover, Lutoslawski’s particular work might remind us of instances from the music of Bela Bartok; it could be assumed however, that

Chopin's work references Bach's first prelude from the *Well-Tempered Clavier* (Klein, 2005:4-5). Klein even goes as far as to propose that there is an inverted process of intertextual connections made by listeners, in which Chopin is perceived as the precursor to Bach since '...he asks us to hear the earlier composer's prelude in a new way' (2005:8). In another example, Klein suggests that, given that analytical sketches of Chopin's Etude reveal an association with a Moszkowski Etude as well as a relation to Hummel and Mendelssohn, intertextuality is bound to remain incomplete since different readings marginalize different features of a work (Klein, 2005:45-50).

Robert Walser (1995) discusses the issue of intertextuality within a narrower historical span: referring to Miles Davis' 1964 recording of *My Funny Valentine*, he asserts that Davis was possibly aware of a 1959 rendering of the song by Tony Bennett. In Walser's view, identifying dialogisms, intertexts, and signifyin' in Davis's performance could be based on a single intertext with Bennett's version, although finally, the search would have to encompass the composition itself, the multiple crooners' performances of the song, as well as Davis's own 1956 and 1958 recordings of *My Funny Valentine*. This means that the limitations in a search for intertexts would automatically result in an incomplete evaluation of possible dialogisms, whereas on the other hand an exhaustive encompassing would produce a fractured overview.

Because of these issues, an investigation of where and how in the music of Evans and Jarrett Romantic tropes have been used, would demand something more than sampling. Instead, as with the description of its ideological facet as *Mythology*, Romanticism can be considered as a musical genre, within the general frame of *Narrative*. This approach becomes more relevant if we take into account the idea that 'when we move toward the nineteenth century, the issue of narrative begins to come into play' (Seaton, 2005:69).

Regardless of the characteristics with which it is attributed, *narrative* is regarded as the prime objective in Romanticism. According to Tim Blanning, '...the Germans of the proto-romantic "Storm and Stress" movement of the 1770s had been inspired by English writers, especially Shakespeare...' (2010:4). Michael Ferber also points to the influence of literary narrative on Romantic music during the nineteenth century. As he writes, '...there was a trend in music towards shorter forms (...) that corresponds to the trend in literature toward lyric forms...' (Ferber, 2010:125):

The four ballades by Chopin are a prime example: these solo piano pieces of about ten minutes each seem (at least once the idea is planted by the title) to have a narrative quality, as if some story is taking place (2010:124-125).

Charles Rosen has similarly described Chopin's ballades as narrative forms. In his observations, he includes the following view:

The fusion of narrative and lyric in the Ballades is perhaps Chopin's greatest achievement: he realized in music one of the major ambitions of the Romantic poets and novelists' (Rosen, 1995:322).

Ferber and Rosen's deductions are typical of the view of musical narrative as a primarily literary appropriation, and reinforce the notion that '...narrativity (...) constitutes a defining factor for musical romanticism' (Seaton, 2005:65).

Musical *narrative* has been discussed in association with nineteenth-century Romantic music specifically, as well as independently, as a phenomenon which generally manifests in temporal arts. In addition, for the larger part of the discussion on the topic, music's narrative properties are recognized with aid from literary devices. The array and diversity of the various approaches to the concept appeal for an overview of the theories about narrative, of its proposed analytical models, and of the contextualization of these.

Narrative & 'Narrative Voice'

In a medium-independent discussion of narrative, Ochs and Capps (1996) proposed that narratives depict and link occasions and affairs that expose narrators and listeners alike to unexpected emotional states. The authors described that since 'selves' change over time and place, narrators evaluate norms, ideas, and senses, in a way through which they affiliate with society and shape their own outlook. They claimed, that, on one dimension narrators achieve partial empathy with the protagonists and fellow co-narrators, whilst on another, that since narrative mediates self-understanding and narratives are interactional achievements, the role of the recipient can be consequential (Ochs and Capps, 1996).

Alternatively, Ryan (2004) provided an index of narrative modes, which includes the following binary pairs: external/internal; diegetic/mimetic; autonomous/illustrative; receptive/participatory; determinate/indeterminate; literal/metaphorical. The *literal/metaphorical* pair of narrative mode for example, might manifest as a musical experience either literally—in my understanding through the use of textural topics in order to convey the impression of raindrops and storms, etc.—or metaphorically through ‘relations between chords [that] are described as exposition, complication and resolution’ (Ryan, 2005:13). Another topic in Ryan’s *transmedial narratology* involved the possibilities and limitations which genres and mediums impose on narrative.

Ryan’s definitions of *narrativity* as ‘life experience’ and of *narrative* as ‘cognitive pattern’, resemble Iyer’s (2004) more esoteric description of narrative. Iyer suggests that there is another type of narrative—this time in improvised music—which is different to the dialogical process of ‘call and response’ or of ‘sustained antiphony’. This kind of narrative involves what he calls ‘non linear approach to musical narrative’ where, the performer’s relationship with the instrument; their cultural concerns; the complete body of the improvisational process in time and in effort, all comprise a ‘narrative multiplicity’. In addition, the listener acts as the co-performer in a drama, in which the temporal character of music results from a ‘shared sense of time’²⁶ (Iyer, 2004:401).

Finally, the literary concept of ‘narrative voice’ or ‘narrative persona’ has been regarded as the main feature of narrative. Newcomb (1987:166) proposed that ‘...as the nineteenth century evolved, the importance of thematic character and transformation grew greatly as well’, and maintained that the two requirements music must satisfy in order to have narrativity are ‘plot’ and ‘voice’. The role of narrative in Romantic music and therefore the role of the ‘persona’ in narrative can be summarized in Robert Hatten’s view that, the disruption of the order of musical events is a shift in the level of discourse; that this process is at play in

²⁶ A ‘shared sense of time’ may not be the same for both live and recorded improvisations. Mailman (2013) asserts that the listening habits of the twentieth century perplex our notion of narrative since, with the ability of reproduction (through recordings) ‘the listening experience is a “copy” of a previously elapsed duration of time’ (Mailman, 2013:126). The author emphasizes that to be able to hear a familiar progression of musical events ‘as if they are being decided as we go’ is possible, ‘as long as the events in the original duration do not seem predetermined in the first place’ (Mailman, 2013:126-127). In the case where an ‘automated process’ in a ‘less normative music’ such as minimalism occurs, different concepts of ‘narrative framing functions’ develop (Mailman, 2013:127-128).

nineteenth-century music as a technique that allows Romantic works to sound ‘...closer to the personal expression of the composer as persona...’ (Hatten, 1991:96).

An ‘intruding voice’ (narrative persona) is identified by Seaton in the first movement of Beethoven’s *Tempest* sonata where, a recitative described as an ‘extra-generic intruding voice’ comments on the plot from outside the movement, interrupting the process of clarification, exposing the narrative character of the work. Michael Klein confirms Seaton’s deduction (2005:132) and offers other examples (Klein, 2005:35) of musical works where a narrative persona makes its presence felt. In these examples, the application of specific devices is evident: the appearance of the narrative persona occurs either as textural or as a registral division. For every case, there are two registers or two textures which undertake two separate figures. One figure is vertical and one is linear. Whether the linear part is on a treble, or on a bass register, or is intertwined with the vertical part within a shared register, is not significant. Equally, the vertical texture may be dissolved into an arpeggiation, in a slow or cascading manner. But the registral distance or textural difference between the two figures can be classified as a specific textural topic. Viewed in this way—and accepting Seaton and Klein’s particular identification of this feature in Beethoven and Chopin—the narrative persona or narrative voice can be categorized simply as one of various Romantic textural topics. Since the introduction of diverse textural topics contributes to the ‘shift in level of discourse’, hearing *narrative personas* as textural topics does not contradict Hatten’s view of a *persona* as placing ‘...all of the previous musical discourse in a new perspective’ (Hatten, 1991:88). The perception, however, of the *persona* as another texture calls the issue of musical narrative into question.

Precisely because of the literary standpoint from which the aforementioned musical-narrative theories have been articulated, objections against the narrative capacity of music can be raised. At the same time, tools for the transmedial analysis of narrative have been proposed by scholars, although these analytical tools have also been conceived with a literary objective in mind. As a result, methods of narrative analysis presume that there is a story that is being narrated, and a meaning in that story to be revealed. Thus, their implementation aims towards the understanding of syllogisms, the way those would unfold in a linguistic environment.

According to Nattiez, music engenders a ‘narrative impulse’ of ‘recollections,

expectations, and resolutions' but does not disclose 'what is expected, what resolved' (1987:128). For this reason, it is debatable whether the notion of narrative in music can be discussed in ways other than 'purely metaphorical linguistic expression[s]' (Meister et al, 2005:xiv). There is the possibility that 'the requirement for a narrative is that we apprehend that the story might have been arranged in another way (Klein, 2005:116-117); or that, for example in jazz, 'past tense' is attainable, given that 'stylistic (dis)continuities' such as musical quotation are means of intertextual communication (Monson, 1996:188). Still, these possibilities can be confirmed only by circumventing the problem posed by Nattiez, that '...we cannot fully judge the "poietic" aspect without interrogating the artist about his work (Nattiez, 1987:14).

Because 'as a symbolic fact music has the potential to *refer* to something', various readings of its interpretants are realized by the listeners' personal judgements (Nattiez, 1987:102-103). Yet, reconstructions of *poietic* processes will not always relate to the original meanings of musical works: a listener may not be able to make the distinction between 'a subject and a countersubject in a fugue' (1987:17); moreover, where transcriptions precede analyses, interpretations at the *neutral* level '...will always be mediated by the analysts['] interpretations (Nattiez, 1987:81); finally, '...compositional intentions to render something hearable do not guarantee a corresponding perception in the listener' (Nattiez, 1987:99). Even at the symbolic level then, because of its capacity in giving rise to 'a complex and infinite web of interpretants' the interpretation of music's meanings are 'always hazardous' (Nattiez, 1987:37).

Even so, the method of narrative analysis is not exclusive to literary study (Riessman, 2003) since it can equally provide insights about other disciplines that would not be accessible otherwise (Smith, 2000). Because of its 'holistic approach to discourse' which provides 'access to subjective experience', narrative analysis '...preserves context and particularity (...) as language transduces thoughts, feelings, and sensory experiences into a shared symbolic form' (Smith, 2000:327-328). Without seeking ultimate interpretations the narrative analyst examines the form and content of a story in order to identify how the meaning of the story is conveyed (Feldman et al. 2004). Both Riessman (2003) and Smith (2000) distinguish 'thematic analysis' from 'structural analysis' or 'content analysis' from 'structural analysis', correspondingly. Riessman's thematic-versus-structural duality emphasizes the difference between what is

conveyed in a story and how it is conveyed. Smith asserts that the 'what' in a narrative is more difficult to pinpoint than the 'how'. Feldman et al. (2004), Riessman (2003), and Smith (2000), have indicated concepts of narrative analysis, described models of narrative analysis, and proposed steps in the narrative analysis.

Specifically, Feldman et al. (2004) speak of 'opposition' and 'enthymeme' as narrative concepts, the first referring to how a meaning is conveyed through contradiction, and the second through what remains untold and therefore provided by the audience filling in the missing information; narrative will generally be comprised of different levels, which will include a 'storyline', an 'opposition', and consecutively—built from the former two—a 'syllogism' that helps the narrator tell the story. Smith (2000) speaks of a 'holistic approach to discourse' in his description of what a narrative analysis can provide, and suggests necessary steps in a 'content analysis': these steps could include a sampling and a coding system; a coding system could comprise various values of units as bases for text comparisons; for example, a 'text unit' might refer to a complete text i.e. an essay; a 'coding unit' could refer to an extract from the text i.e. a paragraph or sentence ('theme' being the most important coding unit); a 'context unit' would refer to the classification of a word when considering 'the entire sentence in which it appears' (Smith, 2000:320-321).

The rationality of the proposed tools of analysis do not necessarily neutralize the contestation of musical narrative. Because music does not have the capacity to convey to the listener logical connections as literary mediums do, an argument against the narrative capacity of music may be that the connections listeners make between musical signifiers and musical referents cannot be universal since listeners are pre-reconditioned to certain cognitive processes by their socio-cultural environment.

Byron Almén's 'A Theory of Musical Narrative'

Byron Almén (2008) notes how music's ability to convey narrative meaning has been examined within existing models used for other mediums, or as a historical particularity; as a Romantic aesthetic, or as a morphological tool; whereas generally, the main dispute regarding music's narrative ability is based on the difficulty of hearing music in reference to any concrete idea or image (Almén, 2008:11). According to the author, attributing musical narrative with literary

meanings suggests a 'parasitic' relationship that fails to define a 'narrative proper'; instead, Almén proposes that:

Music's lack of semantic specificity might, for example, be viewed as a positive characteristic, in that music can display narrative activity without being limited to specific characters and settings (Almén, 2008:12-13).

Besides, because of the indeterminate character of musical events and the dispute that the reestablishment of 'order' is a prerequisite for narrative, perceiving narrative depends on listeners' interpretation of the sense which temporal successions make (Almén, 2008:21). It is the 'role of conflict', however, that is central for perceiving narrative:

...it is conflict—that which projects the discourse beyond its initial conditions—that propels the narrative forward, that gives the piece its psychological and aesthetic logic (Almén, 2008:23).

The notion of 'conflict' is adjacent to the aforementioned narrative-concept of opposition-as-contradiction recommended by Feldman et al. (2004), and it is the basis of Byron Almén's theory of musical narrative articulated in order to neutralize the objection against music's narrative capacity. 'Conflict' is examined by Almén in the context of 'narrative trajectory', in which 'opposition' is essential for the perception of change. Thus, it is opposition by which the values of hierarchy and transgression are determined. In their turn, hierarchy and transgression have a precise function for every narrative archetype. To qualify the adoption of Almén's theory of musical narrative and technique for its analysis for the purposes of this project, I offer an overview of his argument.

In his theory of musical narrative, Almén identifies three levels of narrative analysis: on the *agential* level, unlike secondary or transitional themes, high-rank themes derive from groups of cells or motives as well as from shared rhythmic values, they combine and interpenetrate, and acquire a semiotic importance; on the *actantial* level, the interaction or opposition between the agential units or topics, contributes to the hierarchical-transgressive thematic design; on the *narrative* level, the topical environments in which the *agential/actantial* levels manifest, generate the narrative *archetypes* and their *phases*.

To demonstrate the role which *topics* play in *archetypal* narratives, Almén offers ‘a typology of interactions between narrative and topic’ (2008:78-91): as *type I* the author designates ‘non-narrative piece[s] with topic’ such as strophic forms where narrative is unidentifiable due to the lack of opposition (contrasting elements); in *type II*, a ‘narrative within a single, overarching topic’ is perceived within a unvarying background where there is no serious conflict between registers, motives, etc.; *type III* is a ‘narrative with two topical fields that constitute poles of the narrative opposition’ such as found in ‘Romantic character pieces’—music where no other topic functions on any level; *type IV* includes ‘narrative[s] with topical fields not identical to the poles of fundamental opposition...’, with those fields highlighting important points in the fundamental contrasts which govern the narrative; in *type V*, ‘narrative[s] with topics used primarily to define musical agents’ can be configured, for example as themes which appear in arpeggiated passages or as saturated textures, and which allow topics to function also as agents; *type VI* narratives use topics that take on ‘a variety of roles’, such as distinguishing themes or functioning as transitional passages between two fundamental contrasts, or as reversals when new themes replace an original transgressive element; as *type VII* the author regards the remotely-possible narratives where a topic plays no role whatsoever; *type VIII* narratives incorporate elements that cannot be described as topics, such as ‘Schoenberg’s early tonal works’, although such narratives can still construct ‘tonality versus atonality’ or ‘melody versus accompaniment’ oppositions; finally, a *type IX* would encompass ‘non-narrative, non-topical works’ where the completely static or overly unstable environments of totally minimalist or serialist works respectively, do not allow a sense of order-transgression binary opposition.

Having outlined Almén’s *levels* of narrative analysis and narrative-topic interaction typology, I will concentrate briefly on his third, *narrative level* of analysis—the tool with which the *archetypal* narratives and their *phases* are interpreted. The four archetypal narratives are *romance*, *tragedy*, *irony*, and *comedy*. Their meaning is extracted by a ‘transvaluation’ of how a tension of ‘order-imposing hierarchy’ and a tension of ‘transgression of that hierarchy’ engage in a conflict (opposition); that is by understanding how ‘two binary oppositions’—those of ‘order/transgression and victory/defeat’—combine:

Romance: the victory of an order-imposing hierarchy over its transgression (victory + order)

Tragedy: the defeat of a transgression by an order-imposing hierarchy (defeat + transgression)

Irony: the defeat of an order-imposing hierarchy by a transgression (defeat + order)

Comedy: the victory of a transgression over an order-imposing hierarchy (victory + transgression) (Almén, 2008: 65-66).

According to Almén, the articulation of a narrative depends on the articulation of these oppositions. However, the author offers another, 'secondary, more finely drawn layer of articulation' described as 'phase': the *Romance* archetype has two sub-archetypes—a *tragic phase* where the transgressive element is strong, and a *comic phase* where a weaker transgressive element contributes to 'a less tortuous narrative trajectory'; the *Tragedy* archetype encompasses a *romantic phase* with high-rank transgressive elements, and an *ironic phase* in which the transgressive elements are 'confused' or 'fragmentary'; the archetype of *Irony* allows the presence of a *comic phase* where the initial hierarchy is weakened in a humorous way revealing thus the flexibility of that hierarchy, and a *tragic phase* in which the hierarchy is overturned and replaced by 'nothing or something of lesser value'; finally, the *Comedy* archetype includes an *ironic phase* '...with the transgressive elements effecting a transvaluation only after great difficulty or as if out of the blue', and a *romantic phase* in which opposing elements are reconciled in a new hierarchy (Almén, 2008:165-168).

Almén's theory of musical narrative as a system of *levels of narrative analysis*, its narrative-topic interaction typology, and its *narrative archetypes* and *sub-archetypes* or *phases*, provides a conceptual network within which narratological interpretations can acquire relative validity. Following, I offer two narrative analyses carried out using Almén's theoretical models. Through those, I suggest that the analyzed performances of Bill Evans and Keith Jarrett fall within specific categories of *narrative level phase*. The following narratological interpretations look into the particular styles of the particular performances from the artists' certain productive periods. Following Nattiez' propositions (1987: 148), these analyses will be taking into account the fact that the analytic

assumptions here concern isolated works; that a suggested relevance will be between certain narrative models and these performances' 'particular properties'; because:

It is not the same thing, for instance, to study a work for its own sake, to describe the style instantiated by the work, or to establish stylistic constants within a collection of works (1987:135).

For that reason, the same way 'a more adult theory of Intertextuality would surely require an engagement with a repertoire both broader and deeper...' (Klein, 2005:21), the narratological interpretations that are put forward should not be perceived as authoritative but rather as preliminary endeavours which will serve as models for further exploration into deeper narrative levels.

Comic Romance in Bill Evans's 'Song for Helen' (1978)

Song for Helen is a composition of short strophic form that does not in itself offer a fundamental opposition. Nevertheless, it belongs to a tradition where form is used for further exploitation of a composition's harmonic properties. Heard in the context of this improvised-performance, the piece develops beyond a simple strophic repetition, allowing the perception of a progression of musical events. This is achieved with the calculated decisions regarding the ways in which cycle, key, and rhythm, can affect each other. Although here, the arrangement and orchestration are more elaborate than in a simpler five-part jazz design (introduction/theme/improvisation/theme/ending), still, this is a performance which belongs to the *type III* narrative-topic interaction: two large-scale contrasting topical fields are at play in the narrative—the theme (head), and the improvisation (chorus).

Shown in the arrangement diagram (**figure 1**), the progression of the musical events is configured in the style of thematic-cycle repeats, shifting to consecutive cycle-improvisations, finally returning to one more set of thematic-cycle repeats. We can say, then, that the theme has a hierarchical value since it manifests 'as both initial condition and teleological goal'. Consequently, the relationship between the three phases represents a *romance archetype*, that is, 'the victory of an order-imposing hierarchy over its transgression' (Almén, 2008:97).

Yet, due to the strophic character of the arrangement, the stability of the

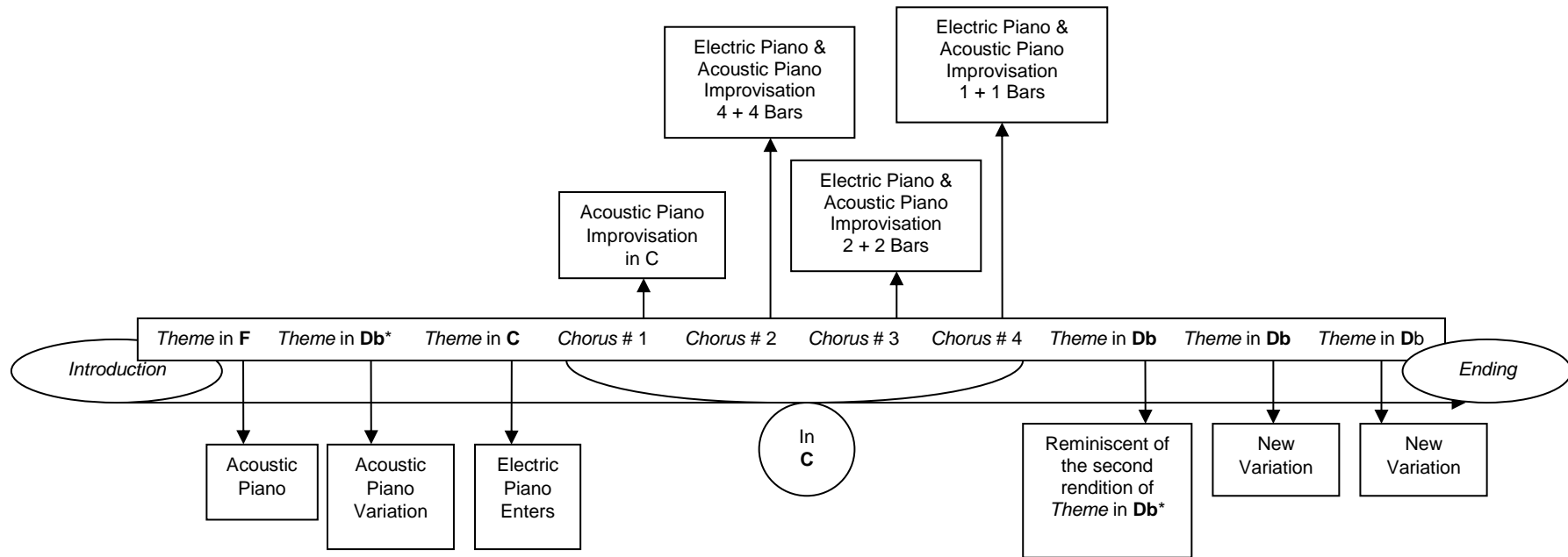
background environment subtracts from the contrasting topical fields (head-chorus) the sense of strong opposition. As Almén describes:

Romances need not be discursively simple, but when they are, the simplicity of design reinforces the directness of the message—the valorized elements are not definitively threatened by opposition, and those cultural features of high rank are confirmed in that rank by the narrative unfolding' (Almén, 2008:117).

Instead of a *tragic* opposition due to a strong transgression, the particular narrative trajectory indicates that despite the prominence of the contrasting elements, the piece rather unfolds as a *comic romance-phase* where the narrative trajectory is 'less tortuous'.

On the *agential level*, the original theme is the 'initial theme-actor'. With the transition from the head to the chorus it retains its rank. At each moment of transition from theme to chorus and back to theme, and throughout the improvisation, it is destabilized with the entrance of—and its conflict with—the electric-piano improvised line. This conflict takes place on the *actantial level* since the electric piano line appears as a new theme-actor:

Figure1: *Song for Helen:* arrangement diagram



The design of the piece (**figure 2**) is based on consecutive repeats of a single three-note cell. Twenty bars long, the repeat of the cell which also constitutes the main motif is interrupted only once, and resumes again until the end. Each of the three ascending notes is tied with its own chord, creating a steady crotchet-crotchet-minim harmonic rhythm. The piece is tonally stable in the sense that the multiple modulations that are taking place finally lead back to the initial key. The repetitiveness of the steady harmonic rhythm creates a sonority-effect—a particular textural topic that has been employed extensively in nineteenth-century piano works. And as a specific effect, this three-note/harmony/rhythm construction evokes initially a type of idea found in pieces which are characterized by thematic transformation. This happens as the result of the impression that there is an ever changing three-note cell/motif. In the multiple interpretations of the single twenty-bar theme, the changes to which it is subjected are melodic, rhythmic, and harmonic, but in fact, its re-renderings and improvised choruses are constantly observed against a stable background:

Figure 2: Lead sheet (in Ab) transcribed by Pascal Wetzler (1996:65)

Song For Helen

Bill Evans

Chord symbols for Figure 2:

Staff 1: $A^{\flat 9} \text{ sus}$, $D^{\flat} 6/9$, $F+7$, $B^{\flat} m9$, $A+7$, $A^9 \text{ sus}$, $A^{\flat} 13$, $A^{\flat} 7(b9)$, $D^{\flat} 9 \text{ sus}$, $D^{\flat} 7(b9)$

Staff 2: $G^{\flat} 9 \text{ sus}$, $G^{\flat} 13$, $(G6)$, $B^9 \text{ sus}$, $B+7$, $E^9 \text{ sus}$, $E7(b9)$, $A \text{ Maj} 7$, $A^{\flat} 9 \text{ sus}$, $D^{\flat} 13 \text{ sus}$, $D^{\flat} 7(b9) G^{\flat} m13$, $B13$, $--(b13)$

Staff 3: $E \text{ Maj} 7$, $A13$, $A^{\flat} 9 \text{ sus}$, $A^{\flat} 7(+11b9)$, $D^{\flat} 9$, $(G \text{ Maj} 7) G^{\flat} \text{ Maj} 7$, $F+7(b9)$, $B^{\flat} m9$, $A^{\flat} m6$, $G m7(b5)$, $G^{\flat} 7$, $(B9/Gb)$

Staff 4: $F m9$, $B^{\flat} 13 \text{ sus}$, $E^{\flat} 9(+11)$, $A^{\flat} 7$, $D^{\flat} \text{ Maj} 7$, $A^{\flat} 9 \text{ sus}$, $(A+7)$, $B^{\flat} 13(b9)$, $A^{\flat} 13 \text{ sus}$, $A^{\flat} 7(+11b9)$

Fine

By the time the opening cycle (original theme) is completed, an initial exposition of the simplicity of the single motif/cell that also constitutes the blocks of the overall theme, is demonstrated. Measures 1-3 (**figure 3**) show the basic cell in its full harmonic/rhythmic appearance. The cell/harmonic-rhythm entity acts not only as cell but also as phrase, yet, its fixated recurrence through a series of key relationships before its return to the home key of F (in this cycle), does not facilitate any sort of formal division. Just as is the case here, in all the following cycles the dominant-to-tonic resolution within each cell continually moves from one key area to another but eventually returns to a familiar space. It is this constant movement, however, which suggests that even when an accentual markedness seems to divide the cycle into A and B, the listener is always in the presence of an extended but nonetheless single line:

Figure 3: Theme in F, Bars 1-3 (Author's transcription)



Although as noted, there is no formal division of any A-to-B type in the twenty-bar theme composition, in the second rendition (**figure 4**) of the subject, a rhythmic division occurs as a first deviation from the initial simplicity of the first cycle. Besides the displacement to the distant key of Db, the opposition between the artificially-marked two halves of the second cycle is not achieved by registral or melodically-directed markedness. Rather, the opposition occurs as an 'inner narrative'. According to Robert Hatten the possibilities for opposition are numerous and may be perceived as 'consonant vs. dissonant, slow harmonic rhythm vs. fast, simple melody vs. florid melody, and so forth' (Hatten, 1991:80). Therefore, opposition can manifest on a topical, as well as on a global level; not only between topics, but also within topics. Because the theme is constructed as the sum of multiple cells, it manifests as a single agent. The shift from one inner

state to another (always in the same agent) creates the impression of ‘...two aspects of a single personality [which] enter into dialogue’ (Almén, 2008:5):

Figure 4: Theme in Db, Bars 1-3 (Author’s transcription)



Opposition through marked separation can be achieved in a number of ways. The ‘single personality’ has already been divided once within the frame of a single cycle. Now, an augmentation of the statements of its two aspects can be seen from a wider perspective. The third cycle (**figure 5**) marks a departure from the style of the previous cycle, because of its contrasting texture and also because of its transposition to yet another distant key—that of C. The process of division between the re-renderings of the same twenty-bar theme that began in the middle of the second cycle is now fulfilled. This was possible via the shift from one textural topic to another during the thematic repeats. In this third version of the theme (head), the ‘orchestration’ is no longer as vertical as before. This time the bass line is moving downwards following the three-note motives (harmonized in the right hand) in a comment-like manner. This may also be indicative of what is considered as par excellence the romantic-narrative element of the *narrative persona*, although another narrating voice will reveal itself later on with the introduction of the electric piano ‘solo’ (already present in the second half of this third repeat of the theme). Even though in *Song for Helen* the re-formulation that occurs with each repeat of the theme is set in different keys, it does not stray much from the type of character-variations. Still, it constitutes a topical troping achieved through the combination of a new rhythmic gesture with a dialogue between the thematic harmonization in the right hand, and the descending—somewhat lively—phrase in the bass register with the left hand:

Figure 5: Theme in C, Bars 1-3 (Author's transcription)



Even if divisions between two segments within the theme or between theme-cycles may allow perceptions of topical or global opposition, all three renderings of the twenty-bar theme remain relatively stable. Moving on from the repeated 'heads' to the improvised choruses (**figure 6**) the dramatic modification of the principal material dissolves the primary elements of the initial composition. The departure from the 'hierarchy' which was established with the restated original theme, will nonetheless act as mediator in the reestablishment of the early order. Heard as a separate section, the four improvised choruses also have the potential for opposition, this time on the agential level. Revisiting the third repeat of the 'head', we might note that the brief introduction of the electric piano towards the end of the cycle served as a hint, creating to the listener an anticipation regarding the possibility that a second agency might be at play later on. Still, in this first improvised chorus, the dominance of the acoustic piano as it takes over from the main theme (which was stated by the same instrument), is undisputed. The improvised line is already establishing a conservative (swing eights within a two-octave span) statement which immediately initiates the calculated process of the improvising structure. Besides, the enduring key of C that ignores the transition from one cycle to the next—indeed, the transition from one section to the other—reinforces the importance of the acoustic sound. The statement, therefore, of the improvised line made by the acoustic piano, does not constitute a new agency:

Figure 6: First chorus, Bars 1-8 (Author's transcription)

Electric Piano

Piano

C6/C E+7 Am9 G#+7 G#9sus

G13 G+7(b9) C9sus C7(b9) F9sus F13 (F#6) Bb9sus Bb+7

Eb9sus Eb7(b9) AbMaj7 G9sus G+7(b9)

The orderly transition from the thematic to the improvised section was possible because of the fact that, the acoustic piano line continued from where the restatements of the theme (played with the same instrument) had concluded. This was a confirmation of the pivotal role of the agent whose statement was carried by the acoustic piano. But this pivotal role is disputed in the second chorus (**figure 7**) since it is the electric piano which leads this time, as it makes its entrance first, in an engagement between the two instruments. This is a confirmation of the existence of another agency, an agency that had been revealed as momentary information just as the thematic section was closing. The dialogue that has started between the electric piano and the acoustic piano functions on the actantial level, in the manner of an instrumental exchange initiated by the electric piano (another indication of the presence of a *narrative persona*). The persona had made only slightly its substantial mark in the second half of the third repeat of the theme, as if only to give a first glimpse of its key-role. Noting how the dialogue between the acoustic and the electric piano intensifies via a shortening of the phrases, strongly resembles one of the ways in which discussants become gradually captured by a debate:

Figure 7: Second chorus, Bars 1-8 (Author's transcription)

If, in order to have a narrative, both a *narrative persona* and a *plot* are needed, here the time has come for generating drama through change. The initial ‘rhythm’ of the *dialogue* is now being accelerated exactly as it happens in a real dialogue that is being led to deeper levels of involvement. A gradual coordination between the two engaging improvised lines begins to show (**figure 8**). Their coordination which functions as mutual support of ‘reconciliation’ is not yet complete. That is due to the fact that the acoustic piano and the electric piano are each involved in ‘contrasting directional contours’:

Figure 8: Third chorus, Bars 1-8 (Author's transcription)

The final improvised chorus (**figure 9**) allows a possible interpretation of the role of the stable background environment. The global stability that was provided by the cyclical form of the composition, assisted the transitions between the sections. It is the same at the topical level. The evenness in the cadential devices and the consistency of the harmonic rhythm, assist and perhaps simplify the task of designing the piece’s trajectory. It also contributes in the manipulation of the melodic material during the four improvised choruses; that is, in the gradual escalation during the engagement of the two distinct melodic lines. The drama in the fourth chorus is generated not only through an even more rapid succession in the *dialogue*, but more importantly through the enhancement of the *dialogue* with a parallel thematic exchange. The two agents fulfill their mediating role because of this successful intensification to such an extent, that they might even be interpreted as ‘two aspects of a single personality’ which first manifested in the thematic re-renderings. During improvisation, *that* single personality was separated and reunited towards a new synthesis of the thematic hierarchy. This is possible if we consider the climatic fourth chorus:

Figure 9: Fourth chorus, Bars 1-7 (Author’s transcription)

As the improvised section ends, the key of C is also abandoned for a return to the key of Db. This key-change marks even more the change from one section to the other. The theme will be played again three times but its first reappearance (**figure 10**) is significant in two ways. First, it is played in one of the keys of the initial exposition. But it will continue in the same key during all of the last three restatements. The change from C to Db between the two sections bestows on the particular shift a stronger abruptness. Additionally, the first encounter with the key of Db in the second one of the initial theme-cycles, came along with the use of a particular texture that was very much associated with Romantic pianism. Here, the theme is reestablished with the employment of vertical sonorities in a different way: the division of the cell/motif in a three-plus-one ‘registral separation’—the intervals between the outer upper notes in beats one and two of the first three bars are a perfect eleventh, diminished twelfth, and minor tenth:

Figure 10: Theme in Db—third from the end (Author’s transcription)

As shown in the arrangement diagram of **figure 1**, the three successive renderings of the single-line theme are followed by four improvised choruses finally returning to a new set of three thematic restatements (**figure 11**: second

restatement from the end). One plausible interpretation of the function of this last set is that it articulates the ‘reestablishment’ of the initial hierarchical ‘order’ which was prescribed by the initial set. The dissolving of the theme came with the improvisation which destabilized the cell/motif building blocks. In this sense, the division of the whole piece into sections shows how the conflict (due to opposition) might be reconciled. One possibility is to view the theme as order, and improvisation as ‘a transgression of that hierarchy’. However, the return to the new set of themes can also be heard as a reconciliation. The final repeat of the head will start in a quite fast and accentuated way before it subsides to a resting, ‘concluding’ second half, but before that, a saturation will take place in this—second from the end—variation:

Figure 11: Db theme variation—second from the end (Author’s transcription)



In the context of Byron Almén’s (2008) analytical examples, these episodes function on more topical levels, for example between two separate motives, etc. But the stable harmonic rhythm throughout the piece as well as the echo of the single-line cellular theme—as a result of the repeated cadential device, are elements that act as foreground rather than ‘topical environment’. Therefore, instead of ‘motive against motive or theme against theme’, it is possible in this case that we hear a section-against-section trajectory. At the topical level, the introduction of new musical agents in conflict, or even the possibility of a divided single agent, serves as ‘transgression’-before-‘reestablishment’. We could then say that the elements of which the piece is comprised function against a stable background the way this is established by the motive-cell/harmonic-rhythm single theme, its hierarchy, its transgression, and its reestablishment. The various

oppositions both at the topical as well as at the global level inscribe a trajectory that can be defined as 'Romance narrative'.

Ironic Comedy in Keith Jarrett's 'Kyoto: Part I' (1976)

The structure of *Kyoto: Part I* (figure 12) is regulated by the succession of *topics* which also function as musical agents, and by the fragmentary appearance of idiosyncratic figures used primarily as non-topical transitional passages. **Figure 12** demonstrates the division of this free long-form improvised part into two phases. Two separate topical fields reemerge in various distributions, each one dominating one of the two phases. In this case also, a *type III* 'narrative with two topical fields that constitute poles of the narrative opposition' (Almén, 2008:81) might be recognized. In this occasion, the different configurations of each topical field do not qualify as different topics. Rather, they appear as extensions and exploitations of the affordances of the two main poles.

The opposition between the initial hierarchy and its transgression is not a concentrated one. The hierarchical topic retains its rank throughout the first half (phase one) despite the seemingly- or momentarily-successful attempts of non-topical elements to dispute its dominion. Towards the end of the first half of the piece, the transgressive element marks the first real opposition. Indeed, with the conclusion of this first opposition, the music enters its second phase. Yet, the initial order of the hierarchical topic makes its appearance again in the second half, with its various transformations occupying a very large percentage of that second phase. After a protracted transgressive process, the victory of the opposing topic finally establishes what Almén describes as 'the victory of a transgression over an order-imposing hierarchy (Almén, 2008:66). This 'victory + transgression' condition belongs to the *comedy* narrative-archetype. In his discussion of the *comic* archetype Almén describes three 'discursive strategies' identified at the actantial level: *epiphany*, *emergence*, and *synthesis*, are according to the author the three possible approaches through which the victory of transgression can be achieved. From my perspective, of the three strategies it is *emergence* which is audible, here as well as in most of Jarrett's freely-improvised performances where '...the transgressive element gradually and steadily acquires a higher rank value...' (Almén, 2008:188).

As with all narrative archetypes, different *phases* of *comedy* apply for alternative trajectories. Therefore, we might best hear *Kyoto: Part I* not as a

romantic comedy where two opposing elements are reconciled, but rather, in the context of *ironic comedy*. The proportions of the initial hierarchy and the struggle of the opposition until the latter's final victory in Jarrett's performance, resemble what Almén attributes to the *phase of ironic comedy*: '...a strong emphasis on the initial hierarchy, with the transgressive elements effecting a transvaluation only after great difficulty...' (2008:168).

Various themes and motives are present at the agential level. Their role, however, is not globally significant which means that they never regain their former rank value. Contrarily, each time these various themes and motives occur, they do so only as units whose value can only be appreciated within isolated and unique circumstances. Nevertheless, they open the way for new units. A latter unit receives its value from the high rank of a previous theme or motive. For example, a thematic statement very soon gives its place to an improvised line. At the actantial level, because themes and motives are intertwined with the topics in which they appear, it is their topics which are really acting:

Figure 12: Kyoto-Part One (1976): structure

<i>Passage</i>	<i>Description</i>	<i>Transcribed Extract</i>
	<u>First Phase</u>	
0'00" – 1'09"	Opening left-hand irregular-rhythm ostinato, developing soon after into a full texture, which combines the left-hand figure with a right-hand motif in descending semitones.	0'00" – 1'09"
1'10" – 1'30"	Repeat of the opening motif and texture, this time with greater emphasis, and with the harmonic sequence more highlighted.	
1'31" – 4'23"	Melodic lines imposed over the same irregular rhythmic ostinati of the left hand.	1'45" – 1'57"
4'24" – 5'00"	The initial theme is restated, this time with even greater charge.	
5'01" – 7'05"	Continuing with right-hand melodic lines.	
7'06" – 7'53"	Transition passage with moderate tremolos.	7'22" – 7'29"
7'54" – 10'26"	New ostinato introducing a regular 4/4 rhythm, with the melodic lines continuing, finally resolving in a definitive thematic statement. All this continues within a more intensified groove.	8'39" – 8'55"
10'27" – 16'36"	Return to –and resolution of– the initial theme, leading to an irregular-rhythm ostinato underneath melodic lines, all through occasional rhythmic and tonal disruptions.	12'01" – 12'07"
16'37" – 18'02"	Taking off to a new level of powerful bebop-like melodic lines over fast, syncopated left-hand voicings.	17'14" – 17'23"
18'03" – 25'19"	Short minimalist passage, evolving into an extended groove passage with occasional melodic improvisation.	18'29" – 18'47"

<u>Second Phase</u>		
25'20" – 30'43"	A long harmonic progression underneath lyrical melodic lines.	28'07" –28'30"
30'44" – 32'39"	Vertical sonorities (chorale passage).	30'53" –31'10"
32'40" – 33'48"	A new episode of left-hand ostinati and 'reluctant' right-hand motives, a first glimpse of the firmer thematic statements that are to follow.	
33'49" – 37'03"	Vamp passage with right-hand melodic lines descending onto a rhapsodic passage.	36'02" –36'13"
37'04" – 37'23"	The rhapsodic passage.	37'02" –37'16"
37'24" – 38'03"	The previous rhapsodic passage was the bridge between the two ostinato/vamp passages. This is the second, faster ostinato/vamp passage of the two but this time in different harmonic nucleus.	
38'04" – 38'26"	The ostinato/vamp is transformed into a groove while retaining the harmony.	
38'27" – 40'43"	Another brief minimalist reminiscence, shortly after, with more melodic activity.	
40'44" – 43'49"	The previous passage gradually dissolves to only the fragments of the minimalist element, leading to a consequent flourishing constituted of a combination of minimalism, chromatic lines (parallel ascending and descending), and violent arpeggios. After an apotheosis of cacophony, everything gradually dies out.	42'02" –42'06"

The opening of *Kyoto: Part I*, consists of a compound rhythmic pattern played as left-hand ostinato, and a chromatically-descending three-note motive. The right hand is assigned with the double role of articulating that motive while simultaneously providing a supplementary quaver-figure. The whole of this opening passage (**figure 13**) might be described as an ostinato topic that does not host any complex material such as tempo fluctuations or other contrasts. At the same time, its chromatically-descending three-note motive together with its harmonic background, although in fact appear to be forming a particular chord—that of a Gb Major triad above a C in the bass, do not allow a sense that the music takes place in a specific key. As the topic becomes less static it moves from a Gb Major/C to an F Major/C and then to a C Major chord. However, the stop at C Major is only a brief one since another set of three chords is visited, Bb Major, A Minor, and D Minor. The D Minor quasi-resolution is deceiving. For, almost immediately the overall texture has returned to its original Gb Major/C environment. In the span of the complete *Part II*, this topical trajectory is crucial in how the global trajectory is perceived. In terms of the existence of narrative elements, the opening could be heard as involving a *narrative persona*. In this case the *narrative persona* might be the left-hand irregular-rhythm ostinato, although it is possible to endorse the view that the overall texture along with the descending three-note motif renders the passage a *narrative persona* in relation not only to this first part of the concert but also in relation to the whole concert. It is strange—and at least I haven't encountered this elsewhere—that this opening pattern appears again at various points in this first part, and even closes *Part II* of the concert. It is a case of an overarching *grand ligne* that stretches throughout the two distinct parts of the concert. The difficulty of distinguishing a *narrative voice* in instances such as the opening of the Kyoto performance, may be perplexed even further by the possibility of the presence of more than one *voices* and how those are intertwined, especially when their mutual absorption confuses the detection of agency. As Robert Hatten writes:

While two voices may feature contrasting topics whose connotations merge in a topological interpretation, it is also possible to find the merger at the level of genre, where all voices are participating in the fusion (2004:68).

Perhaps the two constituents that form the opening of *Kyoto* are but a single agency which is the amalgam of two different topics: that of the ostinato in the left hand, and that of the chromatically descending three-note motive whose simplicity is a mark of the pastoral. The monotony of sameness in the ostinato and the warmer melodic motive create a tropological fusion. Although this passage begins with the single agency of the ostinato making clear the distinction between ‘foregrounded actant’ and ‘backgrounded environment’ (Hatten, 2004:228), the merge becomes possible via the piano’s property of allowing ‘multiple voices, hence multiple agencies’. The merge occurs as the left-hand two-part figure is soon after counterbalanced with the entrance of its equivalent right-hand two-part figure:

Figure 13: 0’00”-1’09” (Author’s transcription)

$\text{♩} = 120$

Piano

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The tempo is marked as quarter note = 120. The key signature has one flat (Bb). The time signature is 3/8. The left hand (bass clef) plays a constant ostinato of eighth notes: G2, Bb2, D3, E3, F3, G3. The right hand (treble clef) plays a chromatically descending three-note motive: G4, F#4, E4. The score shows the initial establishment of these patterns, followed by a more complex texture where the right hand's motive is counterbalanced by a more active melodic line in the left hand, and finally a full two-part texture where both hands play their respective motifs.

Once the ostinato topic and its motive have been stated adequately, it manifests again in a slightly more energetic manner, as an authenticating gesture (**figure 14**). With the closure of this restatement the agential character of this particular topic is established, as, the initial three-note chromatically-descending motive is replaced by a new melodic phase introduced by two consecutive descending figures. Always against the ostinato background, after the second descend, the pattern breaks initiating an improvisation. With this new extravert quality, what until recently remained a static topic, reveals its functional ability to

support unexpected potential. As the right-hand motive ventures towards a modest development, we remember that it had previously represented a distinct agency later merging with the ostinato into what was called a tropological fusion. Its reattachment from this fusion restores its voice, and as a *voice*, it starts telling an individual tale, since with an ascending melodic minor seventh leap, the upper part deviates from its original minimalist character and commences a melodic line:

Figure 14: 1'45"-1'57" (Author's transcription)



The length of this tremolando passage (**figure 15**) and also its position within the overall piece points to its transitional rather than contrasting or oppositional function. This is the only occasion where it will be heard. Presented after the long exposition of the ostinato/lines topic, it could be perceived as marking a delayed although anticipated topical change. The feeling of open possibility is due to the lack both of a harmonic lineage and of a direction. The tremolando consists of three changes which represent an inner conflict within a single tonal root—that of C Major. The first and second chords are merely loans from parallel keys or

modes. It is worth noting that, as effect-devices, tremolandi are indicative of the use of the affordances of the piano as narrative medium. In the nineteenth century these were often used in *literal/metaphorical* narrative modes. Examples of such use are found in their employment in *literal* ways, describing for example the ‘play of waters’. In Robert Hatten’s view (2004:106), ‘mimetic’ or ‘iconic’ gestures ‘...“sound” like or have an analogous structure to the objects or events or states they represent or suggest’. In this sense this tremolando passage can be heard as a mimetic/iconic gesture although some precaution must be taken in this assumption. The reason is that there is no specific programme in this performance. We know however, that such mimetic/iconic gestures have been used (in western art music) to express specific phenomena:

Figure 15: 7’22”-7’29” (Author’s transcription)



Yet, the anticipated progress involves only an intensified restatement (**figure 16**) of the opening topic which, this time has settled to a more regular metric background-environment in which the improvised melodic lines resume. The kinship between this and the opening topic can be explained in analogy with the right-hand line against the left-hand quaver-regularity, especially the way these are intertwined in a four-part texture:

Figure 16: 8’39”-8’55” (Author’s transcription)



After approximately three minutes, a new figure (**figure 17**) begins²⁷. As with the relationship between **figure 13** and **figure 14**, **figure 17** does not emerge as a contrasting opposition to the 4/4 ostinato of **figure 16**. Instead, it demonstrates the rearrangement of familiar elements. For the first time the texture is thinner, and the monophonic style in each stave bestows on the sound a sense that the two ostinato-line characters strengthen their roles. These roles were in previous occasions interwoven with elements of the middle register. But generally, the left-hand ostinato/right-hand line is a style that is related to the previous type of **figure 16**. In turn, both types are reminiscent of the initial style of the opening-and-after. This suggests that despite the differences of the various passages and their momentary interruptions, no topical change has occurred thus far:

Figure 17: 12'01"-12'07" (Author's transcription)



²⁷ At this point, it is useful to remind that what is being observed in the analysis, is the opposition between topical fields. The topical fields of the particular Jarrett-improvisation are being related to Peter Elsdon's typology of Jarrett's passages (see previous chapter).



The tremolando passage of **figure 15** was relatively aligned with what had come before and what followed after. In contrast, this new but familiar Jarrett-style of fast lines over frequently syncopated abrupt accompaniment (**figure 18**), is more dynamic in relation to the overarching material encountered thus far. However, looking for a narrative trajectory the listener may need to make a choice as far as this particular style's function is concerned. Should we decide by the same standards as those applied for the identification of the tremolando's function, then this passage as well serves as a transition:

Figure 18: 17'14"-17'23" (Author's transcription)



At this point the first marked opposition is audible, with this minimalist passage (**figure 19**). It is noteworthy that with this first opposition a more radical division in the piece is also suggested, as it is shown in the structure of *Part I* in **figure 12** described as ‘phase one’ and ‘phase two’. But this larger (global) division becomes clearer after this passage. Although it does constitute a new topic—that of a minimalist static environment, its succession by elements of the past (groove with improvisation) allow it to acquire the character of a glimpse into the future. Before that, it is important to consider the presence of an element of the past hidden in this opposing minimalist passage. The passage is written in four parts. Each inner voice utilizes an ascending four-note pattern. The pattern in the treble clef is comprised of the tones C, D, F, and G. The tones in the bass clef are F, G, Bb, and C. Each succeeding melodic interval is common for both voices. Other than that, it is the rhythmic displacement that produces the effect of a metric disorientation. Simultaneously, the tied-minim tone of C in both outer voices is at once existent and none-existent. Its importance lies in that it echoes an important feature of the opening ostinato-topic. These two outer voices might be heard as the very last respirations of the initial order. Or, they may be indicating that although the opposition has indeed been realized, the transgression of the initial hierarchy is not yet secure since elements from the past are still audible:

Figure 19: 18’29”-18’47” (Author’s transcription)





The struggle between the old and the new hierarchy is represented in the persistence of elements of the initial ostinato-topic. Although the minimalist topic has made its contrasting appearance in an attempt to transgress the past order, another quasi-ostinato/lines figure which later appears (**figure 20**) is a reminder of that struggle since, in its turn it weakens the transgressive power of the minimalist topic. The prominence of the ostinato styles throughout the first phase of the piece has not yet been reversed. Here, the right-hand melodic line is played against a background which retains many of the features of the ostinato style. Its transformation is achieved with its shifting from crotchets to crotchet/quaver combinations, and also in the introduction of tenths and of other harmonic intervals and voicings:

Figure 20: 28'07"-28'30" (Author's transcription)



The chordal writing in this passage is reminiscent of instances found in romantic pianism, i.e. instances which often constitute the endings of solo piano works. Its characteristic is what Hatten calls ‘the unmarked condition of keyboard sound’ heard in the ‘decaying resonance of a chord’—a property which signifies a romantic sense of contemplation:

The romantic image of sound as vibration, radiating in fading waves from an initial event like the wave radiating from a rock dropped into a body of water, may also carry connotations of inner spiritual reflection (2004: 150).

In narrative terms, this chordal passage (**figure 21**) could be interpreted as a regrouping after the delayed ‘overturning of the old hierarchy in favor of a new one’ (Almén, 2008:87)—the way this overturning followed the ostinato-minimalist contrast—and the subsequent dispute of the new hierarchy by the reemergence of the former one. Once again the passage appears as an isolated episode and functions in the manner of the previous transitional passages in **figures 15** and **18**:

Figure 21: 30’53”-31’10” (Author’s transcription)



The initial/opening theme that was retained for perhaps one third of the overall piece, as well as its various manifestations as associated topics, has faced consecutive oppositions either by seemingly transitional episodes or by the

appearance of a new topic. Even with the transgressive minimalist topic's markedness and the switching to the second phase (at the global level), its effect was not completely obliterated. In this instance (**figure 22**), a re-materialization of the hierarchical environment takes place, as yet another demonstration of the affordances of the ostinato-with-lines topic. The style in the passage is in fact identical to the one in **figure 20** even with its metric difference:

Figure 22: 36'02"-36'13" (Author's transcription)

The musical score for Figure 22 consists of three systems of piano music in 6/8 time. The first system begins with a tempo marking of quarter note = 143. The right hand starts with a whole rest, followed by a melodic line. A triplet of eighth notes is indicated above the right hand. The left hand provides a steady accompaniment. The second system continues the melodic development in the right hand, featuring sixteenth and thirty-second notes. The third system shows further melodic and harmonic progression.

The return to the past has occupied much of the second phase of *Part I* with shifts from ostinati to vamps or to more abrupt grooves. Within this larger span, the following episode (**figure 23**) comes as an interruption or—same as before—as a false impression of an impending opposition. Resembling the style or the various types of romantic-derived long unperiodic melodic lines, it merely serves as a division of the larger ostinato/lines topic, before the latter surrenders irreversibly to its opposing topical field. Remarkably, the arpeggiations of the left hand can be identified as fundamental cells in all of the ostinato patterns:

Figure 23: 37'02"-37'16" (Author's transcription)



In the first exposition of the minimalist topic, the inner voices in the four-part texture followed an ascending parallel movement which was separated only by each voice's placement in the bar. The second and last minimalist statement (**figure 24**) arises as the ultimate gesture in the clash of the two fields (the

ostinato and minimalist topics). The intensity that is about to be reached is possible largely because of the modified texture in this minimalist rendition. Now, the right hand moves downwards with quaver rests in between. But it is the fluctuated movement of the left-hand line which will quite soon create the effect of a whirlpool. The *simplicity* in this passage even if not necessarily *noble*, is the initiation of a process at the end of which a final violent outburst will take place. The shift from serenity to violence in this very final section, is in the spirit of the alternation of an *ad libitum* section with a *battuta* section where ‘the *ad lib* is chaos, the *battuta* is order’ (Klein, 2005:117-118). The passage, (for the description see *Kyoto* structure in **figure 12**) from this point to the end of part one of *Kyoto*, is a transformation which leads to an apotheosis, through plenitude as resolution and as fulfillment:

Figure 24: 42’02”-42’06” (Author’s transcription)



In Kyoto: Part I although it happens only after some time, opposition functions both at the topical and at the global level. The narrative of the piece reveals a rate of change which occurs as ‘emergence’. The contrasts are present on all levels of the narrative, and are reconfigured as registral, textural, and tonal, and manifest in articulation and meter. Still, with the victory of the minimalist topic, the global opposition can be summarized. The opening of the first phase and the ending of the second phase occupy that which Almén has described on another occasion as two distinct ‘semantic worlds’ (2008:194). A lower level is reflected with the static and sparser texture of the opening theme and is sustained during the whole first phase. Contrarily, a higher level is present throughout the second phase and is finally restored with the gradual although ultimate densification of the opposing minimalism.

Concluding Remarks

The analyses of Evans's 1978 performance of *Song for Helen*, and Jarrett's 1976 *Kyoto: Part I*, offer an interpretation of how two different effects of spatial/temporal dynamic may have been achieved. *Song for Helen* follows the trajectory of a *comic romance* whereas *Kyoto: Part I* follows the trajectory of an *ironic comedy*. According to Almén, in *romance* a 'preordination that excludes freedom' exists, whereas '*comedy* is the archetype that inscribes adaptability and change as valued elements in the narrative design' (Almén, 2008:189). How these different archetypal narratives correspond to the particular performances is significant, when we reconsider Evans's calculative approach to design and Jarrett's freer manipulation of sets of *topics*—a discussion that took place in the previous chapter.

Another issue in these analyses is what Byron Almén has described as 'musical representations (...) [of *narrative archetypes*] as sites of potential confusion between narrative and topical signification' (2008:139). In the context of the archetypal narrative of *tragedy* for example, the author offers the following explanation:

This is largely due to the relative ubiquity of tragic *topoi* in music literature, in combination with a degree of familiarity on the part of the scholarly community about what characterizes a tragic *topos*. Certain stylistic and paradigmatic conventions of various historical durations—minor mode, slow tempo, sigh figures, descending gestures, chromaticism, expressive dissonances, funeral march, low register, exact repetition—easily call to our minds pieces that are tragic in a topical sense (...). It is possible, perhaps even likely, that these pieces with narrative *topoi* are narrative tragedies as well. And yet, it is important to recognize that the two applications of the term "tragedy" are conceptually distinct and refer to two different, if overlapping repertoires (Almén, 2008:139).

A *tragic* trajectory in a musical work might not necessarily constitute a frame for tragedy, just as the 'stylistic and paradigmatic conventions' as those described by Almén cannot in themselves guarantee a *tragic* trajectory. Such conceptual

distinction is necessary also in the case of the analyses in this chapter. Although in the case of the first piece its *comic narrative-phase* (in the transgressive character of the chorus-improvisation) indeed might be heard as 'comic' and the thematic renditions as 'romantic', in the second analysis the often grave topical environment is independent of the global character of the piece (comedy).

The variables in these analyses are limited since the performances represent a specific period in the output of Evans and Jarrett. *Song for Helen* and *Kyoto: Part I* are tokens of different types of jazz performance. As such, they feature a wide spectrum of each pianist's expressive techniques. This 1978 rendition of Evans's composition is certainly one of the longest in his recordings, both in the context of the specific work *and* in the context of his solo recordings in general. Similarly, Keith Jarrett's 1976 *Sun Bear Concerts* (*Kyoto* is the first of the six) demonstrate a consistency in terms of each performance's duration. The particular recorded set, features the longest in all of the pianist's long-form solo piano improvisations. As samples, then, these performances contain core techniques found in Evans and Jarrett.

From a different perspective, there might be greater potential depending on how we might consider the particular performances, than my analyses suggest. It is possible for example, that we hear each of these two pieces against the complete record or against the whole concert, respectively. Especially a singularity of the *Kyoto* concert, attests to such possibility: the concert is divided in two 'parts', as it typically happens in piano recitals; each 'part' is completely unrelated in terms of its topical environments and overall dynamic; and yet, the opening of *Part I* is used as the ending to *Part II*. This intertextual tension shows that there are other degrees of narrative that can be explored here. Considering the trajectory of *Part I* in isolation, is different to its interpretation in the context of the entire *Kyoto* concert.

Outside the boundaries of this project lie other questions inviting other analytical modes. The analyses that are presented here, have been engaged with the subject of *narrative* as 'a defining factor for musical romanticism' (Seaton, 2005) and as a 'holistic approach to discourse' (Smith, 2000). Especially since narrative theory has been pensive for the larger part with western art music, these analyses could constitute one of numerous examples of the possibilities which exist within the narrative interpretation of jazz. Perhaps future attempts could lead to the development of a more appropriate vocabulary for the narrative analysis of

solo jazz piano performances. Nonetheless, the narratological interpretations of the music of Evans and Jarrett in this chapter, have an important pedagogical implication in my own artistic practice, due to my intense involvement with the styles of the two pianists. Influenced by their manner, I aim towards the development of a personal aesthetic which will be informed by their narrative approach. Investigating new possibilities in the expansion of form and in the use of texture, I turn in the next chapter directly to a nineteenth-century Romantic archetype and to its implicit narrative properties. Hence, the emphasis in the next chapter is shifted, from the critical and analytical issues of the previous discussions to the practical component of this project, where I offer a methodological approach to Romantic/jazz hybridity, demonstrated in my own performance practice.

CHAPTER FOUR: A PRACTICE-AS-RESEARCH EXPLORATION OF NINETEENTH-CENTURY PIANISTIC TROPING FOR CONTEMPORARY SOLO JAZZ PIANO PERFORMANCE

In the previous chapters, the Romanticism of solo jazz piano was examined from two different perspectives: first, in its projection onto Bill Evans and Keith Jarrett, and in the ways in which it has influenced the narrative that shapes certain mythologies and myths; second, as a stylistic current, which connected music with the concept of narrativity. From that second standpoint, two different narrative trajectories were identified in specific Evans and Jarrett performances. Informed by the demystification of the Evans/Jarrett creative processes, and educated by the analytic conclusions of the earlier section of the thesis, the current chapter describes the artistic processes of the practical component of this PhD project. As the general title of the research suggests, the objective was to resume the narrative of nineteenth-century Romantic pianism in contemporary solo jazz piano performance, with simultaneous reference to the styles of Evans and Jarrett.

In this chapter I suggest and demonstrate ways in which contemporary free jazz as well as other more introspective solo styles might be moderated and developed through various ways such as: the employment of romantic virtuosic textural topics and topical tropes; romantic morphological variety; and romantic tonal multiplicity. The chapter includes the discussion of Franz Liszt as archetypal performer/improviser/composer, and the choice of a particular work over his other compositions as an appropriate model for my practice; the jazz-waltz appropriation of Liszt's original composition; the utilization of the actual introduction of his composition as an ongoing ostinato, in a style somewhere between those of Bill Evans and Keith Jarrett; illustrated with musical examples, the troping of Liszt's textural topics with jazz codes in a Thad Jones original alongside with the application of Liszt's *unfolding form* to a Chick Corea original; finally, the moderation of unalloyed free solo piano style via the insertion of Romantic figures. The pieces are presented in that order.

In his book *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, Robin Nelson explains that in the process of 'art production' three elements are involved: (a) 'gathering of materials', (b) 'juxtaposition of disparate elements', and (c) 'selection and editing to shape the

artefact' (2013:41). According to the author, in order to articulate successfully a 'conceptual framework', 'the location of a work in a lineage of practice' is necessary (Nelson, 2013:75). This locating falls within the third category of 'know-that'—one of Nelson's 'three modes of knowledge' which reside within a PaR enquiry. The author defines these modes as follows: (a) 'know-how' as the preexisting technical skill and learning/professional experience ('embodied knowledge') we bring to research; (b) 'know-what' as the ability to comprehend 'what works' and what does not work during the process of creating the 'artefact'; (c) 'know-that' as the capability to understand 'how the specific work is taking shape', as well as its significance and position within the broader tradition (Nelson, 2013:42-45).

So that the current research enquiry may be articulated clearly, and in order for the processes and outcomes to be conveyed to readers (practitioners, theoreticians, non-experts), Nelson's points are addressed²⁸, along with additional references to case studies presented by other musical-practice researchers. Beginning with Nelson's first mode of 'know-how', I offer information on my musical/professional background and its role in my choice of research-topic. I also describe the logic behind the choice of model/archetypical template from which expressive devices have been drawn. Following, in my 'know-what' account I present the frameworks within which the fundamental ideas taken from that model have been applied, and attempt to describe the creative processes of these applications. Finally, I attempt an evaluation of my Practice-as-Research from a contemporary perspective. However, all of these points are interconnected, since my background and aesthetic have been shaped by the influences of diverse genres. Besides, the objective of my PaR is precisely to achieve a dialogic relationship that circumvents stylistic (and possibly disciplinary) barriers. A dialogue between Romanticism and jazz.

²⁸ Nelson also has suggested that different modes of expression may be used between contrasting frameworks within a Practice-as-Research writing. When a chapter describes—or is the written account of—a process, for example, he proposes 'the use of the first person'. He maintains that 'it may even be that more gestural poetic modes of expression are useful in this aspect of the complementary writing...' (Nelson, 2013:35). Hence, the first-person mode will be used, particularly where experiences are of a highly subjective nature.

Background

The choice of instrument is fundamental for a musician's subsequent aims, and affects the ways in which musical values manifest. The sound and physical connections between the player and the instrument play an important part in what becomes musically important. It may be for example, that one player is fascinated by the peculiar sonorities of a specific instrument while another becomes engulfed by the technical challenges of an instrument²⁹.

In her essay *The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool*, Mine Doğantan-Dack (2015:173-175) speaks of the 'Platonic tradition of valuing abstract ideas over their material instantiations' to show how musicians themselves sometimes downgrade their rapport with their instrument. Indeed, we often hear or read interviews of well-known classical pianists where they categorically consider themselves 'not pianists' but 'musicians'. To me, this suggests an anxiety on their behalf of being regarded merely as artisans instead of artists. The importance of general musicianship is undisputed but I feel that it can be equally contextualized in the musical production itself. In performance environments, this production foremost involves the materialization of sensuousness which—as Doğantan-Dack writes, is 'foundational, and not secondary'. Specifically:

Phenomenologically, the piano does not exist as a *musical instrument* prior to its emergence in the kinaesthetic-affective consciousness of the pianist, who constructs its instrumental identity through embodied interactions with it (Doğantan-Dack, 2015:178).

The foundational character of sensuousness is at the core of my musical values and goes back to my first acquaintance with the piano. The image of two hands playing simultaneously continues to fascinate me in a powerful way. Hence, pianistic bravura has always been part of my artistic ambitions.

²⁹ Pianists, specifically, are drawn by—and perpetuate the importance of—diverse qualities of the instrument. Some players prefer to highlight the percussive properties of the piano, while others exhibit the piano's capacity to produce different rhythms simultaneously. Alternatively, many simply enjoy the sensation of the action that is required of the human body for the production of sound, e.g. the feeling of the keys under the fingers. It is, however, difficult to explain where certain fixations in one's practice have their origins.

Performing as professional pianist, working environments and conditions have also played a crucial role in my relationship with the piano. Since 2002 I have been performing as cocktail pianist in various hotels. In average, I play two hundred evenings a year, giving four-hour solo piano performances. I have developed an approach to playing the piano, which has been influenced by the aesthetics of both Evans and Jarrett, as well as by the Romantic 'grandiosity'. The idiosyncrasy of these performance settings has been critical for my outlook, especially when I consider my tendency to 'fill in' with more musical information each of my hours-long unaccompanied performances. As a result, I am able to rely on existing knowledge and to draw from musical/professional experiences, in order to contextualize new knowledge.

Project development

An accumulation of information that could support my enquiry, began with the critical discussion of the mystical aura surrounding Evans and Jarrett, which led to a general overview of their practice. In that discussion, references to scholars and to their findings, allowed a glimpse into how the two pianists may have approached music making. In the case of Evans, information coming from interviews as well as from analytic endeavors, showed that Evans was preoccupied with presentation. In Jarrett, it was proposed that although his music is constructed through processes that are not pre-determined, his performances are what I call 'multitypes', i.e. rearrangements and transformations of diverse stylistic, textural, and morphological frameworks.

Following, my own narrative analyses offered me an idea of how Evans and Jarrett may have been able to incorporate non-jazz codes in their manner and to expand solo jazz piano forms. These showed that, the narrative trajectory of Evans's *Song for Helen* demonstrates an opposition between the initial order of the theme and the improvised section, through a strategy that extends more-direct jazz designs. The trajectory of Jarrett's *Kyoto*, is configured through the pianist's revision and expansion of—in the particular performance—no more than two topical backgrounds. Although we hear each transition as a new topic, every new style is in fact a transformation of an existing one.

I am particularly interested in further investigating Evans's sensuousness and Jarrett's marked idiomatic shifts. However, I hold the view that a new amalgam from these styles can be created. A literary example of how this is possible is

what Mario Vitti describes as, the use of an ‘officialese’ language by poets as a dialect of noble tone in order to achieve emphasis and reveal all the power of words (Vitti, 1977). A comparable approach in solo jazz piano can be conceptualized by extracting elements from the so-called ‘grand manner’ of nineteenth-century romantic pianism where gestures and tropes often correspond to high levels of volume and density.

Nineteenth-century pianism revisited—a reading of Franz Liszt's ‘Trois Etudes de Concert: Il Lamento’

My decision regarding the choice of an archetypical Romantic work that could be used as template for my experiments, was influenced by the performative character of my own work. For this reason I was more inclined to associate with that Romantic artist whose output was created primarily for performance. The subjectivity of the matter refrains me from discussing this extensively, although I believe that the following views *do* justify my choice. First, I quote Alan Walker in that:

More than any of his contemporaries—Chopin, Schumann, Mendelssohn—Liszt had an unshakable belief in the future of the piano. During the early stages of his career, especially, he was convinced that there was an almost unlimited potential locked up inside the instrument simply waiting to be released, and that it was his task to find the key (Walker, 2005:30).

Thinking with the piano *for* the piano, sprung from Liszt’s own background. He was foremost a performer, and there are numerous accounts which verify his conviction that virtuosic flamboyance was necessary to performance. This contributed to his reputation as ‘charlatan’. At the same time, he is acknowledged as a particularly influential composer of the nineteenth century³⁰. This contradiction can be explained.

In Jim Samson’s opinion, it is the secure classifications of the late nineteenth century that have denied Liszt the overbearingly elevated status of Chopin. Samson attributes this denial to the flux in Liszt’s works—a flux that does not

³⁰ Liszt’s bicentenary year (2011) was celebrated in a *Gramophone* article, featured in the cover page of the magazine with the title *LISZT How he changed the course of music*.

allow adequate information about those works' poetic substance. As Samson describes, although Liszt's works will give everyone something, this something may not be enough. Thus, the 'Bachian' inheritance has helped in the canonization of Chopin, whereas Liszt remains a problematic figure—judgements which are perpetuated within western-art historiography. Samson (2004:225-226) proposes that:

There is, however, another, possibly fanciful, way of looking at it. In considering those features that have worked to marginalize Liszt's music, notably the performative and the poetic, we may be struck that they are highly valued qualities in other practices: in today's popular music, for instance, and in the music of several non-western traditions. Maybe Liszt is located on the margins, then, in the almost literal sense that his music occupies a border territory where a Western—specifically an Austro-German—tradition begins to dissolve into at least some of its others. (...) Liszt may have something to teach us, then, about the defining edges—they are elusive and shadowy, perhaps even in dissolution, but no less defining—of a western canon to which he has himself been granted only a grudging admittance.

One of these 'highly valued qualities' which Samson insinuates, can be found in jazz. For, in jazz also, we find practices also attributed to Liszt, such as 'appropriation' (transcription/paraphrase), and 'musical quotation'. Examples of transformations of average tunes into artworks in jazz—as in Liszt, come readily to mind.

Thus, from a practical viewpoint, I take seriously Charles Rosen's following view as indicative of how my PaR could benefit from Liszt's outlook:

It was this indifference to the quality of his musical material that earned Liszt the contempt of his most distinguished contemporaries and of many of the most respectable critics and historians of posterity. It was, nevertheless, his greatest strength. It made it possible for him to manipulate the material ruthlessly, to concentrate on effects of realization

with unprecedented intensity, and to integrate styles and techniques of performance into composition in a new way (Rosen, 1995:540)³¹.

Considering that this view does not come from a Liszt enthusiast as the case is with Alan Walker, it serves as an indication of why Liszt's methods may be archetypical, therefore representative of Romantic experimentation.

As far as selecting a particular work from the vast catalogue of Liszt's solo piano compositions is concerned, *Il Lamento* from the *Trois Etudes de Concert* is an appropriate choice: at the outset, the particular work is the first of three studies which—far from constituting mere exercises—were conceived as concert-status art works. What is more, this work features two of Liszt's main historic contributions: one is his *thematic transformation*, and the other is his *unfolding form*. These techniques are interdependent. According to Rainer Kleinertz, they are best illustrated in Liszt's symphonic poem *Orpheus* where the composer constantly unfolds 'small, "open" elements into greater units' (2006:240). My own morphological analysis of *Il Lamento* (**figure 1**) is in agreement with Kleinertz's reading of *Orpheus*. What I found was that: a number of themes can emerge from a single motive; every new theme originates from the initial motive; whenever this thematic transformation functions, a modulation and a new texture come to play. Consequently, the form unfolds not like a series of variations but rather, as the reemergence of one single motive which, each time takes a new directional contour, in a new key, and in the form of a new texture³²:

Figure 1: *Il Lamento*—form (see also appendix 2)

³¹ About an extensive exegesis of Liszt's application of textural materials specifically to works of other composers, see also Jonathan Kregor's (2009) article 'Stylistic Reconstructions in Liszt's late arrangements'.

³² There is no intention here to reinforce the notion of organic form or thematic unity as in ideological position; merely to exploit thematic development as a potential method.

<u>Bars</u>	<u>Subject</u>	<u>Key</u>	<u>Section</u>
1-4	<i>Introduction</i>	Ab	
5-11	<i>A</i>	Ab	
12-21	<i>B</i>	Ab	II
22-29	<i>A (Transformation)</i>	A	
30-40	<i>C</i>	G	II
41-51	<i>Modulatory transition</i>	B	
52-62	<i>B (Transformation 1/3)</i>	B	II
63-65	<i>B (Transformation 2/3)</i>	A	
66-69	<i>B (Transformation 3/3)</i>	A	II
70-81	<i>Episode 1/2</i>	Ab	
82-90	<i>Episode 2/2</i>	Ab	
91-98	<i>A (Transformation)</i>	Ab	II
99-111	<i>C (Transformation)</i>	F#	II
112-131	<i>C (Transformation)</i>	Bb	II
132-139	<i>C (Transformation)</i>	Ab	
140-154	<i>Coda</i>	Ab	

According to **figure 1**, each of the three themes of *Il Lamento* reappears every time in a new texture. The textures below (**figure 2**), show a typology comprising of the following: R-H broken chords intertwined with L-H descending arpeggios (a1); registral separation in between of the parallel open arpeggios (a2); L-H/R-H parallel open arpeggiation (a3); L-H arpeggios with R-H lines—and common tones (b1); L-H arpeggios with R-H octaves (b2); L-H open-position arpeggios with R-H lines—and common tones (b3);

vertical-linear combination (c1); L-H strides with R-H thirds (c2); L-H/R-H broken arpeggios in cross-pollination (c3); L-H/R-H broken strides in cross-pollination (c4). I arrived to this typology of the main textures of the composition (appearing with themes) for my own conceptual convenience:

Figure 2: *IL Lamento*—themes & typology of textures (see also appendix 2)

Themes

A

B

C

Themes with textures

a1

a2

a3

b1

b2

b3

c1

c2

c3

c4

'Interchangeability': A Solo Jazz Piano Recital

As Anthony Gritten has expressed, a Practice as Research bears deep existential extensions and can only be 'learnt' as it is being conducted. So that the researcher/practitioner does not lose 'touch with materiality', what is critical is 'determining an ending point in and as practice as a goal to be kept actively in mind' (Gritten, 2015:82-89). The 'material' goal that directed and finally shaped how my practice should materialize was the actual PhD recital towards which I practiced my experiments. Effected by my research on Evans and Jarrett, on nineteenth-century pianism, but also by my own experiences and visions, the music that was presented and which I discuss below reflects what Darla Crispin has referred to as 'internal dialogue between subjective musical instinct and cognitive rationale' (Crispin, 2015:61).

Interchangeability was the title of my PhD recital (practical component). The music that is presented below, constitutes a five-piece portfolio that was performed on April 29th 2015, in partial fulfillment of the requirements of the current PhD project. Intended as a solo jazz piano recital, the programme (appendix 3) illustrated ways in which a nineteenth-century work for piano provided ideas which could be used for an expansion of jazz form, as well as for new tropical³³ fusions composed of jazz codes and Romantic textures.

Concerning the current PaR artwork and its documentation, I have considered Nelson's comments on the possible gains that derive from the informative qualities of sketch books (2013:87). Nevertheless, I have chosen to reject an inclusion of 'raw data' as documentary evidence, since I support the view that 'materials that are presented need to be contextualized and made significant to the enquiry' (Blain, 2013:131). In the same spirit, discussions of the music do not constitute full analyses. Hence, although I offer here an extensive presentation of the dominant points that were addressed along my research, all musical examples must be read parallel with listening to the artwork produced—documented as CD (appendix 4).

Lament (F. Liszt/M. Chryssoulakis)

Lament (F. Liszt/M. Chryssoulakis) was the first piece in the programme and repeats a standard jazz practice, which lies somewhere between 'jazz

³³ On *Troping* see first chapter (p.13, n. 13).

appropriation' and 'Romantic transcription/paraphrase'. With the transformation of Liszt's *Il Lamento* into a 'jazz standard' (**figure 3**) I aimed for a result which would not endanger the lyricism of the original theme nor the jazz feel which, as regards my practice, was the desirable object. If romantic pianistic tropes and textural topics can be used in solo jazz piano performance, then the application of various jazz pianistic equivalents to a romantic theme adds to the 'interchangeability' between jazz and romantic elements. The inspiration for *Lament* was Bill Evans's similar, early-career appropriations of Baroque-to-Romantic music (Evans, 1966). Its importance in the context of my PhD recital lies in that it signifies the jazz orientation of my practice. In extension, the qualities of the melodic and harmonic chromaticism of the piece, could serve as an example, suggesting other ways of jazz composing:

Figure 3: *Lament* (F. Liszt/M. Chryssoulakis)—lead sheet (see also appendix 2)

LAMENT

The lead sheet for "Lament" is written in 3/4 time and consists of six staves of music. The key signature has one flat (B-flat). The first staff starts with a treble clef and a 3/4 time signature. The second staff begins with a repeat sign and a common time signature. The third staff starts with a bass clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff starts with a bass clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. Chord symbols are placed above the notes: G9, C6, G7, G9, C6, E-, B7, E-, F/E, E-, F/Eb, Ab/Gb, G, Ab/G, G, Ab/Gb, Ab/Gb, Eb/F, Eb, Ab, Eb, Ab, Eb.

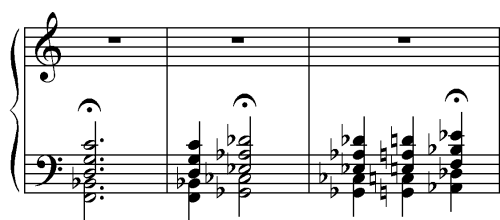
As a sign of the jazz orientation of my practice I used the five-note motive of *Il Lamento* as introduction. My idea was to harmonize the motive in ‘so what’ chords—an important trademark of the harmonic language of jazz. ‘So what’ chords were played by Bill Evans in the homonymous 1959 composition of Miles Davis that featured in his *Kind of Blue* album. These chords can function as root position-, ‘non-root position major seventh’-, or as ‘non-root position Lydian’-chords (Levine, 1989:97). I have used them here (**figure 4**) outside of any tonal contexts, and only for their ‘sound’ based on harmonic-interval relationships:

Figure 4: Introduction of *Lament*—‘so what’ chords (appendix 4 tr1, 0’07”-0’16”)



‘So what’ chords have ‘five possible inversions’ (five tones in each chord). The following example (**figure 5**) demonstrates a series of chords in first inversion:

Figure 5: Introduction of *Lament*—‘so what’ chords, 1st inversion (appendix 4 tr1, 0’48”-0’57”)



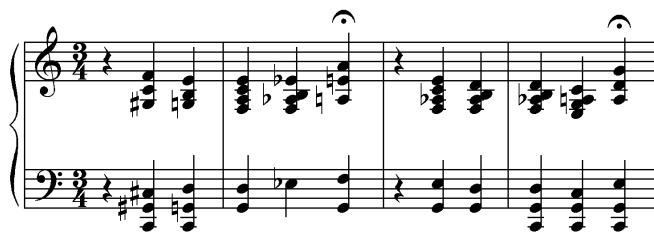
A second-inversion ‘so what’ series (**figure 6**) began earlier. At the particular point in the introduction they are heard right before the beginning of the theme. I have used the root-, first inversion-, and second inversion-positions strategically, in specific melodic-direction changes during the introduction:

Figure 6: Introduction of *Lament*—‘so what’ chords, 2nd inversion (appendix 4 tr1, 1’57”-2’10”)



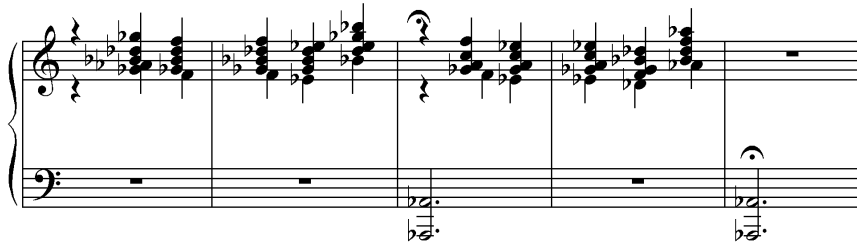
In *Lament*, the ‘A’ sections of the ‘head’ were harmonized differently. First ‘A’ is played as two-hand altered voicings in open, semi-open, and closed positions (**figure 7**):

Figure 7: *Lament*—theme exposition/first ‘A’ in two-hand harmonization, bars 1-4 (appendix 4 tr1, 2’19”-2’30”)



Last ‘A’ in the ‘head’ was harmonized using ‘block chords’. This is another trademark harmonic device. In using it, I aimed towards the double objective of maintaining the jazz feel while simultaneously presenting textural variety between sections. As Mark Levine mentions, R-H single notes/L-H four-note voicings were used by Evans in his block-chord solos (1989:180). Here (**figure 8**) it is the opposite, i.e. the single notes are played with the left hand:

Figure 8: *Lament*—theme exposition/last ‘A’ in ‘block chords’, bars 37-40 (appendix 4 tr1, 3’18”-3’25”)



A number of subtle ideas were used throughout the piece, such as pedal points and interjecting transpositions. The following example (**figure 9**) shows the different expressive devices used throughout the improvised section. In the six consecutive improvised choruses, the rhythmic and textural stylistic variety results from occurring shifts. Right-hand lines move from swing and straight eights to chordal style, while the left hand is assigned with syncopating rootless voicings and displacing bass lines.

Figure 9: *Lament*—six-chorus improvisation, bars 9-16 (appendix 4 tr1)

The musical score is organized into two systems, each containing six staves. The first system (left) provides detailed notation for six choruses, with time signatures of 3/4 and 2/4. Annotations include 'swing 8ths', 'chordal style', and 'straight 8ths with syncopated bass lines'. Chords G⁹ and C⁶ are indicated above the staves. The second system (right) shows a simplified harmonic structure with chords E-, B⁷, and E- and 'etc.' labels.

The portfolio was primarily concerned with the direct application of Romantic tropes in jazz, but here, I wanted to follow Evans’s example of careful calculation in the rendering of a jazz tune. His approach was discussed in the section where the notion of spontaneity was examined more critically (chapter two). As I listen to the recording (appendix 4 tr1) I conclude that I was able to maintain a relative continuity due to a rough idea of how the trajectory would be shaped. This also kept the music in place when ‘accidents’ occurred.

Upon a line of foreign verse

Upon a Line of Foreign Verse is a free improvisation imposed on an ongoing ostinato figure. It bears an intertextual relationship to Bill Evans’ *Peace Piece*, and Keith Jarrett’s ostinati/vamps. Its difference lies in that—opposed to Evan’s adverted inspiration (Chopin’s *Berceuse*)—this time the figure is taken not from a texture that characterizes a romantic composition from beginning to end, but from only a single moment in a romantic composition: the introductory initial three bars of Liszt’s *Il Lamento* (**figure 10**). The title of my improvisation suggests a particular literary influence. Moreover, that I considered Liszt’s introduction as an organic part of his composition, since his introduction-figure features the same intervallic relationships as those heard in his subsequent themes and motives. Hence, I heard his introduction as a beginning ‘verse’.

Figure 10: Introduction of Liszt’s *Il Lamento* © Copyright 1970 by Editio Musica Budapest (see also appendix 1)



The very first bar from Liszt’s introduction (example above) was adopted and then transformed into a left-hand ongoing ostinato (**figure 11**), changing the

meter from 4/4 to 6/4—an instinctive idea with intertextual extensions (perhaps Jarrett):

Figure 11: *Upon a line of foreign verse*—vamp figure (appendix 4 tr2, 0'00" 0'18")



A number of thematic ideas emerged as I was practicing improvising on the ostinato figure. The following rough outline (**figure 12**) was used as a quasi-thematic beginning, and also reappeared near the end of the improvisation:

Figure 12: *Upon a line of foreign verse*—quasi-thematic beginning (appendix 4 tr2, 0'19"-0'30")



Although this style goes back to Evans, it resembles more of Keith Jarrett's 'vamp/repeated ostinato' manner. At a particular point in the piece I make use of

one of Jarrett's characteristic shifts. Elsdon (2001) describes this specific feature as a:

Strategy of effecting “breaks” from the vamp, suddenly breaking off from the ostinato to modulate rapidly away only to return. Usually, such breaks retain the steady pulse of the vamp...’

I found Liszt's second and third chords of his introduction helpful in my use of Jarrett's device of ‘effecting “breaks”’, in terms not only of deviation from the hierarchical figure, but also in terms of the regions to which the unaccompanied lines would modulate. The chords first appear as ‘false’ interruptions in 3'13” and then as ‘real’ interruptions in 4'22” and 4'48”:

Figure 13: *Upon a line of foreign verse*—interruptive chords (appendix 4 tr2, 3'13”-3'17”)



The following table (**figure 14**) summarizes the trajectory which was shaped by the order in which original and intertextual ideas appeared during the course of the improvisation over the repeated ostinato:

Figure 14: *Upon a line of foreign verse*—course of musical events (appendix 4 tr2)

- 0'00” vamp figure
- 0'20” quasi-thematic idea*
- 1'26” repeated single note**—initiating lines
- 3'14” false interruption
- 3'40” displacement—fulfilled in 4'00”

4'22" first real interruption (interrupting chord), and unaccompanied right-hand line
4'48" second interrupting chord, with new unaccompanied line
5'15" playing 'outside'—towards a peak
5'29" melodic/'rolling' single-tone octaves (peak)
5'55" *quasi-thematic idea
6'01" chordal playing
6'16" **repeated single note—ending

Upon a line of foreign verse was conceived primarily as an exercise in meter and tempo. If the function of the ongoing ostinato has been convincing, then it is possible to presume that further exploitation of isolated moments from the Romantic repertoire may be worthwhile, as quotation is one further way of dialogism (presently between jazz and Romanticism).

A child is born (Thad Jones)

Thad Jones's composition *A child is born* was chosen as the theme on which I could try a tropical fusion. Using jazz codes (jazz chords and voicings) in Romantic textures, offers a new way of utilizing the keyboard in solo jazz piano contexts. In my arrangement, this tropical fusion happens together with continuous chromatic modulations. The logic in my approach was influenced by Bill Evans's approach to the expansion of the jazz standard-design—as demonstrated in the narrative trajectory of *Song for Helen*. By modulating the original theme, Evans was able to highlight its hierarchical role. The transcribed extracts (figures 3-11 of chapter three), however, show that the pianist retained a textural uniformity between theme-renditions. In my rendition of this piece, the transformations of the theme are more dramatic in the sense that they do not display an Evans-like uniformity. Based on his ideas, my arrangement also stretches Evans's narrative trajectory. Jones's composition (**figure 15**) offers adequate space with its 'warm' and more 'open' character, thus allowing textures to unfold naturally:

Figure 15: *A child is born*—lead sheet (source: *The Real Book* 1980)

2.
 (Bull's)

A CHILD IS BORN

—THAD JONES

$Bb\text{maj}^7$ $Eb-7/Bb$ $Bb\text{maj}^7$ $Eb-6/Bb$
 $Bb\text{maj}^7(a)$ $Eb-7/Bb$ $A-7\ b5$ $D7\ \#9$
 $G-7$ $D+7$ $G-7$ $D+7$
 $G-7$ $C9$ $F7\ \text{alt}$ $F7\ (13)$
 $Bb\text{maj}^7$ $Eb-7/Bb$ $Bb\text{maj}^7$ $Eb-7/Bb$
 $Bb\text{maj}^7(a)$ $D7\ \text{alt.}$ $Eb\text{maj}^7$ $Ab9 - C-7\ b5$
 Bb/F $Gb6\ (9)$ $G-7$ $C9$
 $F7\ \text{alt}$ $F7\ (13)$
 $F7\ \text{alt}$ $F7\ (b9)$ $Bb\text{maj}^7$ $Eb7$ $Bb\text{maj}^7$

Thad Jones - Mel Lewis - "Jones/Lewis"

Following (figure 16), I offer the complete arrangement/'orchestration' based on Liszt's *II Lamento* textures and modulations. The textures I have used correspond to my typology of Liszt's textures as shown in figure 2 and to the chromatic transpositions between his themes as shown in figure 1. For example, in bars 1-30 of *A child is born*, I use texture a1. Right afterwards, texture a2 is used in bars 31-46 with a simultaneous modulation a semitone higher. After a series of new-texture/new-modulation entities, improvisation on the changes

takes place throughout consecutive choruses. The improvisations gradually intensify with various strategies, and at their peak, a two-bar collage (quotation) occurs—used in its original form (see appendix 2: bars 82-83 of // Lamento) but transposed to the appropriate key. The piece closes with another Liszt-texture³⁴:

Figure 16: *A child is born*—arrangement (appendix 4 tr3)

A Child Is Born

circa ♩ = 60

Piano

6

12

18

³⁴ All of Liszt's textures used in *A Child Is Born* can be referenced in appendix 2.

24

Musical score for measures 24-29. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 29. The left hand provides a steady accompaniment with eighth notes. A first-octave instruction (*8va*) is present in measure 29.

30

Musical score for measures 30-34. The key signature changes to three flats (B-flat, E-flat, and A-flat) at measure 30. The right hand continues with a melodic line, featuring a triplet of eighth notes in measure 30. The left hand accompaniment includes a triplet of eighth notes in measure 30. A first-octave instruction (*8va*) is present in measure 30.

35

Musical score for measures 35-39. The key signature changes to three sharps (F#, C#, G#) at measure 35. The right hand features a melodic line with eighth notes. The left hand accompaniment consists of eighth notes. A first-octave instruction (*8va*) is present in measure 35.

40

Musical score for measures 40-43. The key signature remains three sharps (F#, C#, G#). The right hand features a melodic line with eighth notes. The left hand accompaniment consists of eighth notes. A first-octave instruction (*8va*) is present in measure 40.

44

Musical score for measures 44-48. The key signature remains three sharps (F#, C#, G#). The right hand features a melodic line with eighth notes. The left hand accompaniment consists of eighth notes. A first-octave instruction (*8va*) is present in measure 44.

47

Measures 47-49 of a piano piece in D major. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady accompaniment of eighth notes. Measure 49 ends with a fermata over a half note.

50

Measures 50-52. Measure 50 continues the melodic and accompaniment patterns. Measure 51 has a fermata. Measure 52 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

53

Measures 53-56. Measures 53 and 54 feature a complex texture with multiple triplets in both hands. Measures 55 and 56 return to the eighth-note accompaniment pattern seen in the previous system.

57

Measures 57-60. Measures 57-59 consist of a series of chords in the right hand and single notes in the left hand. Measure 60 is a final chord in the right hand with a fermata, and a final chord in the left hand.

61

Musical score for measures 61-62. The piece is in 7/8 time with a key signature of three sharps (F#, C#, G#). The right hand plays a simple melody of quarter notes. The left hand features a complex rhythmic pattern of eighth notes, with groups of three notes beamed together and marked with a '3' below them. An 8va (octave) marking is present above the first group of notes in each measure.

63

Musical score for measures 63-64. The notation is identical to measures 61-62, featuring a melody in the right hand and a complex eighth-note accompaniment in the left hand with triplets and an 8va marking.

65

Musical score for measures 65-66. The notation is identical to measures 61-62, featuring a melody in the right hand and a complex eighth-note accompaniment in the left hand with triplets and an 8va marking.

67

Musical score for measures 67-68. The right hand has a whole rest in both measures. The left hand continues with the eighth-note accompaniment, but the final two notes of the second measure are beamed together and held as a single chord, with a '3' below them. An 8va marking is present above the first group of notes in the first measure.

68 δ^{12a} -----

70 δ^{12a} -----

72 δ^{12a} -----

74 δ^{12a} -----

florid passage

79

85

90

passage

30

ad lib on changes
ad infinitum

30

8^{va}

122

124

Musical notation for measures 124-125. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

126

Musical notation for measures 126-127. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with similar rhythmic patterns.

128

128 *8^{va}*

Musical notation for measures 128-129. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. An *8^{va}* (octave) marking is present above the treble staff in the second measure.

130

130 *8^{va}*

Musical notation for measures 130-131. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. An *8^{va}* (octave) marking is present below the bass staff in the first measure.

132

Musical notation for measures 132-133. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats.

134

Musical notation for measures 134-135. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats.

136

136

14

ad lib on last 14 bars of the theme

14

Musical notation for measures 136-140. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music concludes with a final chord in both staves. A box on the right side of the page contains the text "14", "ad lib on last 14 bars of the theme", and "14".

In *A child is born* I reconsidered the narrative arch that was identified in Evans's *Song for Helen* in the previous chapter. According to my analysis the piece followed a *comic romance* trajectory during which the initial hierarchy (theme) was not seriously 'threatened' by the opposing improvised section. Although Evans's textures demonstrate a uniformity, the textural topics that were used here allowed the theme to be transformed fundamentally. To this contributed also the more extensive modulations which constantly took place between—but also within—themes. Thus, the main objective was not only to resume but also to revise (and as it turned out to prolong) Evans's narrative. This was accomplished with the almost exclusive use of Liszt's Romantic textures and tonal shifts.

Crystal Silence (C. Corea)

Another possible adaptation of *Il Lamento* could appropriate its form in a simple reconfiguration of a thematic-tonal outline. For example, a tri-thematic jazz standard or original could shape its consecutive themes, following the same tonal transitions as *Il Lamento*. In this respect, *Crystal silence* (**figure 17**) features three important elements: same as *Il Lamento*, Corea's composition (a) can be divided into three themes which emerge from a single two-note cell/motive; (b) these themes have a 'grandiose' character that allows a 'Romantic' treatment; (c) the note values offer enough space for transformation. Also, same as with the *A child is born*, my research found that *Crystal silence* has not before been subjected to a treatment that extended beyond its cyclical form:

Figure 17: *Crystal silence*—lead sheet (source: *The Real Book* 1980)

100.
(BALLAD)

CRYSTAL SILENCE — Chick Corea

ENDING: || Fmaj7 #11 hoo | A- ||

CHICK COREA - "RETURN TO FOREVER"
 EARLY BURTEN & COREA COREA - "CRYSTAL SILENCE"

In my arrangement I demonstrate the creation of an *unfolding form* through thematic transformation, based on Liszt's form of *Il Lamento*. In the new lead sheet of *Crystal silence* (figure 18) I show how I managed to manipulate the themes as derivatives of the primary two-note motive of Corea's composition. Following the exact transpositions of *Il Lamento*—each time transforming the texture, I was able to reproduce a new *unfolding form* that deviates dramatically from all the previous renditions of the piece:

Figure 18: *Crystal silence*—arrangement (appendix 4 tr4)

crystal silence

The musical score for "crystal silence" consists of 12 staves of music. The notation includes various chords and melodic lines with annotations such as "A Transformation", "B Transformation", and "Modulatory transition".

Staff 1: Chords: A-, E-, FMaj7#11, B-7, BbMaj7. Annotation: **A**

Staff 2: Chords: A-, B-7, C, D7sus4, E7b9, A-, BbMaj7#11, D-, E7#9. Annotations: 1., **B**, 2., 3.

Staff 3: Chords: D-, E7#9, FMaj7, G7sus4, A-, BbMaj7#11. Annotations: 3., 3.

Staff 4: Chords: Ab, Bb-7, Bb-, F-, GbMaj7#11, C-7, BMaj7. Annotations: **A Transformation**, 3., 3.

Staff 5: Chords: Bb-, C-, D Eb7sus4, F7b5, Bb-7, G#-7, C#. Annotations: 3., **C**

Staff 6: Chords: G#, A, E-, B, F#-7, A#7b13, D#sus4, D#7. Annotations: 30

Staff 7: Chords: C#6/D#, F#/E, G7#9, C-9(11), F-, G7#9. Annotations: **B Transformation**, 37, *Modulatory transition*

Staff 8: Chords: F-, G7#9, AbMaj7, Bb7sus4, C-9(11), F-9. Annotations: 3., 3., 43

Staff 9: Chords: Eb-7, F7#9, Eb-7, F7#9, F7#9. Annotations: **B Transformation**, 49, 3.

2

54 A^b B^b-7 $E7(\#11)$ A^- **Episode** $B7/A$

59 $G-7/A$ A^- A^- $G-7/A$ Bo/A

64 A $A A/G$ $F\#-7$ $B7$ $E7\#5(\#9)$ A^- A^- E^-
C Transformation

69 $F\text{Maj}7\#11$ $B-7$ $B\text{Maj}7$ A^- $B- C D 7\text{sus}4 E7b9 B^b\text{Maj}7(\#11)$

75 B^b/C C $G-$ A^b E^b- B^b $F-7$
C Transformation

82 $A 7^b13$ $D \text{sus}4$ $D7$ E $B-$ C $G-$ D
C Transformation

89 $A-7$ $C\#7^b13$ $F\#\text{sus}4$ $F\#7$ D A^- B^b $F-7$
C Transformation

96 C $G-7$ $B7(b13)$ $E7\text{sus}4$

In *Crystal silence* I explored ‘the treatment of textual continuity’, described by Robert Hatten as ‘one index of the gradual shift from Classical to Romantic aesthetic orientation’ (2004:241). The author explains how classical composers broke the Baroque continuity through the ‘introduction of rhythmic contrast’, managing to unite ‘extremely contrasting sections’ under an overarching ‘dramatic trajectory’; these contrasts are ‘highly marked’ but manage to create an atmosphere of unfolding, leading to a new stylistic type of temporal expansion or discontinuation. As I wrote earlier, the unfolding of form depends on how themes are transformed:

Thematic transformation preserves a theme's melodic contours without a genuine sharing of two topical characters; instead, the theme is reclothed in a contrasting and distinctive topical costume and thus treated more like a character in an unfolding, often programmatic plot (Hatten, 2004:71).

Liszt uses this technique not only in *Orpheus* as was discussed earlier, but also in his etudes. As Jim Samson writes, these works '...register their uniqueness through Liszt's treatment of the model, not his choice of it' (Samson, 2004:132). In explanation:

Where thematic development promotes goal-directed structures by breaking a whole into dependent parts (which both remember and anticipate the whole), thematic transformation has no such teleology. Rather it creates new wholes from an original whole (Samson, 2004:146).

Samson's characterization can be grasped in the table below (**figure 19**) where my performance of *Crystal silence* is concentrated into a simple outline. Placed side by side, the Lisztian Romantic model of **figure 1** and my jazz archetype (**figure 19**), show how contemporary genres can be revitalized by older ones:

Figure 19: *Crystal silence*—form (appendix 4 tr4)

<u>Minute/Second</u>	<u>Bars</u>	<u>Subject</u>	<u>Key</u>
0'00"-0'43"		<i>Beginning</i>	
0'44"-3'05"	1-10	A	A-
3'06"-3'46"	11-19	B	A-
3'47"-4'41"	20-28	A Transformation	Bb-
4'42"-5'20"	29-36	C	D#-
5'21"-5'47"	37-40	Modulatory transition	C-
5'48"-6'30"	41-48	B Transformation	C-
6'31"-8'29"	49-56	B Transformation	Bb-
8'30"-9'27"	57-66	Episode	A-
9'28"-10'33"	67-75	A Transformation	A-
10'34"-11'12"	76-83	C Transformation	G-
11'13"-11'33"	84-91	C Transformation	B-
11'34"-12'00"	92-99	C Transformation	A-
12'01"-12'40"		Ending	

With *Crystal silence* it is possible to acquire a view of the various possibilities which exist in the exploration of designs from past genres. Indeed, this can only be a fruitful endeavor, when we consider that here, a template was virtually

'transferred' retaining its original, unappropriated condition. The piece demonstrates Liszt's *unfolding form* in a jazz context.

Absolution

Absolution was the fifth and final piece which I performed in my PhD recital. Incorporating free jazz into my own interests as practitioner, with *Absolution* I aimed towards finding one more way of bringing Romantic and jazz elements together. It is a piece in a free-jazz manner and manifests some of the conventions of that style. Its title is significant in that it connotes my personal approach to free improvising. Before embarking on this research, I did not improvise in free contexts. One of the reasons was that the performance-settings of my professional work prevented me from putting to the test any free experimentation. My determination to adopt also the free-jazz aesthetic, was sparked quite unexpectedly, as a result of my introduction to a particular literary discipline. Specifically, an example of what I describe as 'moderated surrealism' offered me the intellectual means with which I was able to define for myself a new conceptual territory in which I would suggest another way of improvising freely.

The notion of 'moderated surrealism' also allowed me to fully understand what it was in Keith Jarrett's long-form improvisations that made his music sound more accessible. This was important as it offered an initial musical reference that would guide my own direction. In Peter Elsdon's (2001) opinion, Jarrett was able to arrive to a synthesis of the extremely contrasting styles of Bill Evans and Cecil Taylor. Jarrett's contribution to the introduction of free but moderated styles manifested in specific ways. Elsdon has described the influence of Charles Lloyd's quartet on Jarrett: Jarrett was a member of the band during his early career and was exposed to a kind of 'flexibility' and 'cultural plurality' that embraced non-jazz styles as well. According to the author:

This suggested that jazz could absorb a whole range of different musical and cultural influences, without necessarily being compromised in the process. And it is this understanding of jazz that would have a crucial importance to Jarrett's music a number of years later (Elsdon, 2001).

The acceptance on Jarrett's behalf of Evans's more sensuous and Lloyd's more pluralistic approaches, placed him at the antipodes of Cecil Taylor's 'highly

organized' but nonetheless unalloyed approach to free improvisation. In other words, Jarrett's music became more accessible because it featured culturally-'familiar' musical elements.

I found an analogous example in the historiographical account of the literary atmosphere during mid-war Greece. The telling describes the introduction of surrealist poetry in Greek literature by a former poet, and subsequently, the moderation of the surrealist 'automatization' by a later poet. This stylistic displacement was carried out by Odysseus Elytis (1911-1996) who, in 1935 was introduced to surrealism by the first Greek surrealist poet Andreas Empeirikos (1901-1975).

Elytis (1979 Nobel prize) expressed early on a reservation with regard to the surrealist 'rape' of reality, wondering to what extent, uncompromising remote elements could come together in order to create a possible positive result (Vitti, 1984). The double objective of surrealism is to abolish the subject while retaining the lyrical essence and, with its help, Elytis managed to overcome his natural coyness and to utilize his reserves of expressive daring. In his own words:

Surrealism perhaps—as a particular theoretical school—preached things I did not agree with. But as a broader spiritual essence that fought against the control of the mind of the westerners; that preached the omnipotence of the imagination and of the dream, preached the freedom of sexuality; maintained that the phenomena of matter, these also are phenomena of the spirit, it was natural to fascinate me, especially in the age of twenty years old. Synoptically I think that it helped me find my way and to fight against the resistances that were natural of me to have as a young man of twenty years old. For me, it was the magic. An unexpected oxygen inside the stagnated and hydrocephalous Europe. And synoptically as I see it today, it helped me a lot. *Only that I asked that he [surrealism] assist me, and not the reverse. That is where the whole difference is* (Elytis, 1980:14min 56 emphasis added).

Mario Vitti—a leading scholar in neo-Hellenic literature—offers an elucidation of surrealism's 'assistance' to Elytis, explaining that the poet 'used' surrealism only to a certain extent, and managed to revitalize the idiom while retaining its accessibility. According to Vitti, his more accessible poetry owes its sense of

familiarity to its existential themes which recompose Mediterranean images among other elements:

The verbal images that Elytis creates correspond to experiences of the senses and wield a charm (...) capable of providing a full communication between the poet and the reader. (...) These poems have subject. Some, have more than that, a plot. We are no longer before poems that daringly and arbitrarily assemble remote experiences. (...) The summer with its light, the Aegean with the sea, the dash of desires, the affirmative experiences of sensuality deposited in memory are, already here, the specific prerequisite for the creation of his personal poetry. The horrible experience of the war renders myth a vital necessity and thus accomplishes its shaping and its birth (Vitti, 1984:59, 86, 99).

The description is accurate. My juxtaposition of the moderated style of Elytis and of the unalloyed surrealism of Empeirikos, has shown me that the former's codes become easier to decipher.

The poetry of Odysseus Elytis combined with Mario Vitti's description, created in me a sense of empathy with the processes involved in the writing of poetry, and with the questions over matters of tradition and innovation which these processes pose. More importantly, it allowed me to approach free playing from a personal perspective. This very personal, empathetic experience, resonates with Robin Nelson's following view:

...new sparks are often struck by taking the risk of (re)invention in a leap of defamiliarization. (...) Such defamiliarization maps onto my advocacy of engagement in other disciplines rather than more deeply mining a 'home' discipline. (...) often creativity arises in the frisson of encounter between different approaches to research or knowledge paradigms (Nelson, 2013:28).

The poetic paradigm was an unexpected insight as to how I could orient myself through an unfamiliar musical style. This insight is of course subjective. Indeed, perhaps even isolated to my own practice. It has however, provided me with an intellectual tool without which the production of *Absolution* might not be possible.

The surrealist-automatism aesthetic has already been discussed in the context of collective free jazz and aleatoric composition (LeBaron, 2004), or in the context of jazz specifically (Szekely, 2011). I am, however, inclined to view free *solo* performance as being most aligned with the meaning of ‘automatism’ as: ‘suddenness’ and ‘complete lack of hesitation’ (Breton, 1997:11). Viewed in this way, automatism may be restricted during collective improvisation (Corbett, 1995:236, 238). Additionally, the authoritativeness of a composer can intimidate and limit the will of the player (Hatten, 2004:120; Klein, 2005:119-120). Of particular interest, is an example I have come across, where collective improvisations on a past work of historical importance, presented various problems. In his article *Reading Ascension: Intertextuality, Improvisation, and meaning in performance*, Jeremy Strachan (2013) offered an account of how he organized a series of performances of John Coltrane’s *Ascension*. I would like to isolate two, as the most interesting of what he described as *Ascension*-‘aftertexts’. *According* to the author: one of the musicians said that he felt a strong obligation not to play free; furthermore, ‘due to collisions of individual playing styles’ extreme tensions were created, resulting to a negative experience (Strachan, 2013).

In his essay *The Automatic Message*, founder of surrealism Andre Breton references the discipline of psychoanalysis. Automatism is related to Freud’s ‘free association’ and to his view that ‘constraints’ lead to ‘neurosis’³⁵. This latter thought complicates a reconciliation between automatism and collectivity. I would agree with David Toop’s following remark:

Free improvisation is a contested practice with more than 50 years of history behind it. Stereotypical routines and unspoken taboos arise, just as they do in any other genre of music making, but the centrality of collectivism in the playing of improvisation can be as restrictive as it is liberating (Toop, 2015:237).

³⁵ We recall Freud’s writings where he speaks of the ‘good old days’ of a pre-historic time, when neurotic symptoms were completely absent because an individual felt (and was) free to fulfill uninterruptedly his every wish regardless of the extent to which this fulfillment would crush his fellow individual. In time the individual settled for limited but ‘legitimate’ wishes—the price of being mutually guarded by the capriciousness of the others. By then the neurosis had come into being (Freud, 1974).

The way I thought about free jazz improvisation and my adaptation of a non-musical methodology perhaps will remain entirely personal, with small promise that it will be of assistance to fellow practitioners. But it has, unquestionably, been of great benefit to me. The poetic paradigm offered a viewpoint which felt 'intuitively right' in the way it demonstrated a technique of moderating abstract artworks. The poetry of Odysseus Elytis and its interpretation by Mario Vitti, immediately inspired me to attempt a 'cross-genre methodology'.

Although I have chosen to think of free improvisation as an 'automatism' from a perspective more of an individualistic character in my own practice, I found particularly useful for my approach, Elsdon's (2001) description of collective free jazz as 'not free from constraint but free in manipulating constraints': that contrary to the arrangement of an improvisation according to a form, in free jazz the improvisation is arranged, i.e. 'decided as the music progresses, thus defining the form' (Elsdon, 2001). Lynette Westendorf explains this as follows: 'free jazz may use guides, i.e. predetermined fragments or areas of music pitch for soloists' (1994:8). These clarifications offered me a guiding tool. By inserting 'predetermined fragments', the music acquired a sense of direction. The fragments were inserted by a certain process.

My approach was based on the introduction of Romantic gesture-derived virtuosic figures, at various points during the abstract process. The virtuosic figures were learned from Liszt's *Il Lamento*, and were applied with twentieth-century harmony. The basic harmonic palette of the piece consists of triadic-unit polychords in order to create dissonance, in vertical, broken, or arpeggiated order, and with various degrees of tension³⁶ depending on the texture. Characteristics of the 'imagined' gestures shown in the left column (**figure 20**) are circulated throughout the piece as jazz/blues inflections. It is the main shapes (again in the left), however, which constitute the backbone of the progression. Thus, the improvisation (a) anticipates each pending texture, (b) arrives at the texture and remains there indefinitely, and (c) leaves the texture. Although the textures were preconfigured, the order of their appearance remained open and constantly (re)defined the form. In the right column of **figure 20** Liszt's 'actual'

³⁶ For a variety of possible two or three triadic-unit simultaneous combinations see Vincent Persichetti's (1961) chapter on *polychords* particularly pp. 135-153.

textures are shown. I have chosen to notate my own figures (in the left) using a 1/1 meter, due to the lack of a specific pulse throughout the piece.

Figure 20: *Absolution// Lamento* textures—imagined & actual (appendix 4 tr5)

© Copyright 1970 by Editio Musica Budapest

0'50" 1'12"

5 2'23"

7 3'01" 3'12"

10 3'35"

The first staff shows a piano introduction with chords in the right hand and a bass line in the left. The second staff features a melodic line in the right hand with triplets in the left. The third staff continues with chords and a melodic line. The fourth staff shows a melodic line with triplets in the left hand.

Allegro cantabile

C appassionato con tenerezza

8

42 *riten. il tempo*
dolce, armonioso

pp *legatiss.*

Allegro cantabile

C appassionato con tenerezza

pp

The right page contains two systems of piano music. The first system is marked 'Allegro cantabile' and 'C appassionato con tenerezza', showing a melodic line with fingerings (1 2, 3 5) and a bass line. The second system is marked 'riten. il tempo', 'dolce, armonioso', and 'pp legatiss.', showing a melodic line with fingerings (3, 5, 3, 2, 3, 5) and a bass line. The third system is marked 'Allegro cantabile' and 'C appassionato con tenerezza', showing a melodic line with fingerings (1 2, 3 5) and a bass line. The fourth system is marked 'pp' and shows a melodic line with fingerings (3, 5, 3, 5, 3) and a bass line.

4/2 6'40"

8^{va}-----

15 7'04"

18 8'21"

15^{ma}-----

20 9'22"

58

con intimo sentimento

114

By incorporating free jazz into my own interests as practitioner, I have tried to uncover yet another way of bringing together Jazz and Romantic elements. As with the objective in *A child is born*, a similar trajectory to Jarrett's *Kyoto*—described in the previous chapter, reappeared albeit in a different order of events. In *Absolution* I was particularly aided by my grasp of Jarrett's returning to—and transformation of—previously played figures. Even though in my performance of *Absolution* it was not possible to sustain two or more opposing poles, still, a number of textures were able to signal a series of transitions, even in the absence of a fundamental opposition. Nonetheless, as with Jarrett, the improvisation unfolded through the discursive strategy of 'emergence'.

Locating 'Interchangeability' in a Practice & Research Lineage

The process and artwork-materialization of my PaR was aided by specialized methods (criticism/listening/transcription/analysis/praxis), and extended into non-specialized fields. These experiences proved vital for the reconciliation of contrasting, cross-cultural and interdisciplinary elements. Through my practice I have transcended my own limitations. In this respect, the methodology which I have proposed, could benefit practitioners who seek a rough idea on how to approach jazz-western art music dialogisms. Robin Nelson writes that:

While creativity has traditionally been located in a mythologized right side of the brain, recent research in neuroscience has found interconnections between the brain's hemispheres (2013:33).

Nelson's statement resonates with the rationale in the multi-modal approach of this thesis, since it connotes the importance of critiquing Romanticized ideas about inspiration; of learning from other practitioners' methods; of disseminating the creative processes of artworks.

With *Interchangeability* I tried to materialize new forms and textures for solo jazz piano performance. Organizing together formerly unrelated elements became possible through a number of strategies: with knowledge of traditional jazz conventions and of existing solutions to issues of jazz form; with an interpretation of the morphological and textual elements and their function in a particular Romantic piano composition; with the evocation of my own musical experiences. My critical, analytical, and practical work—as distinct stages in the

research, helped me define a specific area within which my practice could be theorized.

From a solo jazz piano genealogical perspective, I would consider my practice as aiming towards resuming specific types of musical narrative—the way those are heard in a particular jazz piano lineage. These begin with Bill Evans (born 1929) whose creation of musical narrative extends standard treatments of song form and which features elements discreetly borrowed from the Romantic tradition—as verified by Evans himself³⁷. This borrowing is more audible in Jarrett (born 1945) with his extensive use of Romantic textural elements, notwithstanding his even more dramatic exploration of long-form narratives.

Jarrett's style has been catalytic since—with his contribution to a rural ideal—he has influenced the ways in which certain contemporary jazz strands are perceived. David Ake, for example, asserts that:

... [Jarrett] made it more acceptable for players and composers everywhere to explore their own local sounds, grooves, and aesthetics. In this way, Jarrett and his label helped to accelerate and legitimate the emergence of what has been called variously European Jazz, Euro jazz, World Jazz, even “localized” jazz... (Ake, 2007:42).

As a result, contemporary solo jazz pianism has become an amalgam of various subgenres that are in a dialogic relationship with each other, and encompasses contrasting musical narratives—from unalloyed free playing to clean-cut renditions of jazz, and of pop (and rock) standards and originals of ‘unadorned and unpretentious’ character. Generally, according to Elworth:

Jazz in the last twenty-five years has ceased to be obsessed with an evolutionary teleology: musicians of many different aesthetic models no longer believe in an ever-progressing moment. (...) The jazz of postmodernity now falls into two distinct strands: a negative attempt to retrieve the best that was ever played—the jazz of Marsalis; and a

³⁷ The 1966 publication of the transcriptions from Evans's “BILL EVANS TRIO with SYMPHONY ORCHESTRA” features an interview to Dan Morgenstern, in which the pianist states the following: ‘I remember discussing Brahms with Miles Davis once. He said that he couldn't enjoy it. And I said, “If you can just get past the stylistic thing that puts you off, you'd find such a great treasure there”’ (Evans, 1966).

scrutinizing of the detritus of past pop and jazz to discover new ways to say the already said... (Elworth, 1995:58, 72).

The second 'distinct strand' Elworth writes about is flexible enough as to host stylists who feel that there are territories that invite further exploration. One area is western art music. Evans's kinship with classical repertoire was shared and extended by Jarrett. Nevertheless, it did not manifest in their manner as directly as elsewhere.

Brad Mehldau (born 1970) is possibly the pianist who took this borrowing to its extreme with his 1999 solo album *Elegiac Cycle*. On a purely *esthetic* level, I deduce that Beethoven is the primary non-jazz influence in this jazz album. One would have thought that the music of Beethoven could not easily lend to other genres all those tropes that are so organically interwoven with the codes of the time. Remarkably, Mehldau does not simply transport Beethoven's tropes over to jazz codes; he actually utilizes those tropes with their traditional codes. Thus, we hear him play in a manner identical to Beethoven's. Although I have not been particularly influenced by Mehldau in the sense that he brings the codes into his playing as a way of critique, from a technical perspective, it seems to me that he may have approached jazz/classical fusion in a way very similar to the one I have proposed.

Close to my aesthetic and general musical outlook I consider also Kenny Werner's (born 1951) solo piano style. Werner's views on matters of musical education and performance psychology seem unpretentious and echo many of Evans's views. Werner is associated with non-western ways of overcoming stage fright, and with the notion of 'letting go'. However, his 'philosophy' is not articulated as a way of mystifying the learning process. As regards his solo style, the pianist demonstrates a fondness for a wide range of idioms and techniques, which he employs side by side invariably. His 2012 solo piano recording *Me, Myself & I*, made a strong impression on me. Specifically, I paid much attention to his rendition of *A child is born*, and I even incorporated some of his nuances into my own performance. Werner has commented on his certainty that he sounds like Evans, but we can hear in his playing Jarrett's influence as well. In this sense, his paradigm can offer insights as far as revisiting the styles of the two pianists from a contemporary perspective is concerned.

Locating my Practice-as-research within an academic-project³⁸ lineage, I would begin with a reference to Adam Fairhall's research. His work includes expanding '...on the possibilities of hybridic ideas already established in jazz' (Fairhall, 2008:iii) through various ways: in '...a figurative shape drawn from a pre-existing idiom "filled in" with different pitch content' (2008:81); in exercises where pointillism and bop are combined—retaining '...recognizable elements of the bop-based tradition within an overall pointilistic texture...' (2008:90); in a combination of 'cluster-like voicings with older jazz elements (2008:91) where:

Pianistic figures—right-hand runs, for instance—may be interspersed with the clusters to produce a dialogic mixture of pianistic and percussive idioms (Fairhall, 2008:93).

Further testing of tropes in different codes can create a dialogism between romantic and contemporary solo jazz pianism. On reflection, my own practice at the topical level resembles, I think, Fairhall's suggested combinations.

From non-dialogic standpoints, I find useful for my own PaR, studies from other artists/researchers. In her practice, for example, Anne LeBaron suggests that free improvisation as well as composition can be conceived with a literary agenda in mind. I share her view that surrealist automatism can be 'translated into improvisation' (2002:36) and I would be interested in reviewing the music of a number of her associates—contemporary artists, whose music she considers as paradigmatic of a musical-automatism. Additionally, the research of Mine Doğantan-Dack on the emotional impact and the technical difficulties associated with public performance—that is, on the '...individual and collective cognitive-affective processes that shape live performance...'—is an insightful approach since it reveals '...the thought processes surrounding the performance' (2012:36-40). Finally, Martin Blain's (2013) composition-as-research methodology for the purpose of disseminating his juxtaposition and development of musical materials both as final product as well as process, constitutes an accurate materialization

³⁸ About related but not practice-based/practice-led hypotheses on the matter of dialogic relationships between jazz and western art music, see Katherine Williams's PhD (2011) research entitled 'Valuing jazz: cross-cultural comparisons of the classical influence in jazz'. Although Williams professes that her research was instigated by her involvement in both jazz and classical music, her discussion on the subject of classical/jazz hybridity concerns principally historical issues.

of Robin Nelson's guidelines, and can be appropriated for an articulation of improvising practices. Hopefully, projects such as the one I have offered with this PhD can occupy a distinct place among PaR, as simultaneously specific and multi-modal schemes.

In presenting this music, it was not my intention to achieve the flexibility with which Liszt treats the same textures and design in his *II Lamento*; or the effortlessness with which jazz improvisers treat fully assimilated material and expressive techniques. This is a life-long endeavor, which involves a different nineteenth-century common practice (McPherson and Gabrielsson, 2002:100), a practice that is akin to jazz learning modes: reconstructing and reinventing isolated musical passages to learn expressive devices. A practice, nonetheless, for which this first exploration and demonstration of possibilities is imperative. The realization of the recital shows that there is much promise—for me and perhaps for fellow practitioners—in the exploration of this field. Along those lines, the recording serves not as a definitive aesthetic result, but as an example of how a dialogism between jazz and Romantic pianism can be practiced, by exploring nineteenth-century pianistic tropes for contemporary solo Jazz piano performance.

BIBLIOGRAPHY

Ake, D. (2002) *Jazz Cultures*. Berkeley: University of California Press.

_____. (2007) 'The emergence of the rural American ideal in jazz: Keith Jarrett and Pat Metheny on ECM Records.' *Jazz Perspectives*, 1(1) pp. 29-59.

_____. (2010) *Jazz Matters*. Berkeley: University of California Press.

Almén, B. (2008) *A Theory of Musical Narrative*. Bloomington: Indiana University Press.

Anderson, P. A. (2014) 'My Foolish Heart: Bill Evans and the Public Life of Feelings.' *Jazz Perspectives*, 7(3) pp. 205-249.

'An Hour with Keith Jarrett.' *The Fishko Files* (2003) [Online] WNYC, 18:00 8th May 2003. Available through Box of Broadcasts. [Accessed on 2nd November 2015] <https://www.wnyc.org/radio/#/ondemand/71056>

Anonymous. (1980) *The Real Book 1980*. Syosset, New York: The RealBook Press.

Arrau, C., & Magaloff, N. (1997) *Liszt The Complete Etudes* (album, CD) Germany: Philips Classics.

Aucouturier, J., & Pachet, F. (2002) *Music similarity measures: What's the use?* Unknown place of publication. [Online] [Accessed] <http://web.cs.swarthmore.edu/~turnbull/cs97/f09/paper/Aucouturier02.pdf>

Barthes, R. (1977) *Image Music Text*. Trans. Stephen Heath. London: Fontana Press.

Beard, D., & Gloag, K. (2005) *Musicology: The Key Concepts*. London: Routledge.

Berendt, J. E. (1975) *The Jazz Book: From Ragtime to Fusion and Beyond*. trans. Helmut Bredigkeit, Barbara Bredigkeit, Dan Morgenstern, & Tim Nevill. New York: Lawrence Hill.

'Bill Evans on Piano Jazz.' *Marian McPartland's Piano Jazz* (1979) [Online] NPR, 17:19 25th January 2013. Available through Box of Broadcasts. [Accessed on 22nd October 2015]
<http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=92185496&m=170237561>

Blain, M. (2013) 'Composition-as-research: Connecting Flights II for Clarinet Quartet - a research dissemination methodology for composers.' *Music Performance Research*, 6 pp. 126-151.

Blanning, T. (2010) *The Romantic Revolution*. London: Weidenfeld & Nicolson.

Breton, A. (1997 [1933]) *The Automatic Message*. trans. Melville, A. London: Atlas Press.

Carr, I. (1992) *Keith Jarrett: The man and his music*. New York: Da Capo Press.

Cook, R., & Morton, B. (2002) *The penguin guide to jazz on cd*. 6th ed., London: Penguin Books.

Corbett, J. (1995) 'Ephemera underscored: writing around free improvisation.' In Gabbard, K. (ed.) *Jazz among the discourses*. Durham: Duke University Press, pp. 217-40.

Crispin, D. (2015) 'Artistic Research and Music Scholarship: Musings and Models from a Continental European Perspective.' In Doğantan-Dack, M. (ed.) *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Surrey: Ashgate Publishing Limited.

Culler, J. (1983) *On Deconstruction*. London: Routledge.

Davis, F. (2003) [Liner notes]. In *Bill Evans: You Must Believe In Spring* [album, CD] US: Warner Bros.

DeVeaux, S. (1991) 'Constructing the jazz tradition: Jazz historiography.' *Black American Literature Forum*, 25(3) pp. 525-560.

DeVeaux, S. (1997) *The birth of bebop: A social and musical history*. Berkeley: University of California Press.

Dobbins, B. (1984) *The contemporary jazz pianist: a comprehensive approach to keyboard improvisation*. 4 Vols. New York: C. Colin.

Doğantan-Dack, M. (2012) 'The art of research in live music performance.' *Music Performance Research*, 5 pp. 34-48.

Doğantan-Dack, M. (2015) 'The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool.' In Doğantan-Dack, M. (ed.) *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Surrey: Ashgate Publishing Limited.

Elsdon, P. (2001) *Keith Jarrett's solo concerts and the aesthetics of free improvisation 1960-1973*. Ph.D. University of Southampton.

Elsdon, P. (2008) 'Style and the Improvised in Keith Jarrett's Solo Concerts.' *Jazz Perspectives*, 2 (1) pp. 51-67.

Elsdon, P. (2013) *Keith Jarrett's The Köln Concert*. Oxford: Oxford University Press.

Elworth, S. B. (1995) 'Jazz in Crisis, 1948–1958: Ideology and Representation.' In Gabbard, K. (ed.) *Jazz among the discourses*. Durham: Duke University Press, pp. 245-249.

Elytis, O. (2002) *Poiese*. (Poetry.) Athens: Ikaros.

Evans, B. (1966) *Piano Themes by—Bach Chopin Scriabin Granados Faure Ogerman—form the Verve Recording—“Bill Evans Trio with Symphony Orchestra.* New York: Helios Music Corp.

Evans, B. (1978) *New Conversations* (album, CD) US: Warner Bros.

Evans, P. (2011) *The Two Brothers As I Knew Them Harry and Bill Evans.* The Harry Evans Trio: Matt Evans [Online] [Accessed on 22nd October 2015] http://www.harryevanstrio.com/The_Two_Brothers.pdf

FaceCulture. (2007) *Video Interview with Eliane Elias and her husband Marc Johnson.* [Online] [Accessed on 22nd October 2015] <https://www.youtube.com/watch?v=XzXdgbpTCrE>

Fairhall, A. L. (2008) *Intertextuality and the dialogic principle in jazz.* Ph.D. Manchester Metropolitan University.

Feldman, M. S., Sköldbberg, K., Brown, R. N., & Horner, D. (2004) 'Making sense of stories: A rhetorical approach to narrative analysis.' *Journal of public administration research and theory*, 14(2) pp. 147-170.

Ferber, M. (2010) *Romanticism: a very short introduction.* New York: Oxford University Press.

Fonseca-Wollheim da, C. (2009) *A One-of-a-Kind Artist Prepares for His Solo.* The Wall Street Journal. [Online] [Accessed on 2nd November 2015] <http://www.wsj.com/articles/SB123319724806127435>

Freud, S. (1974) *O Politismos pēgē dystyhias.* (Civilization and its discontents.) Athens: Epikouros.

Gabbard, K. (1995) 'Introduction: The Jazz Canon and Its Consequences.' In Gabbard, K. (ed.) *Jazz among the discourses.* Durham: Duke University Press, *Jazz among the discourses*, pp. 1-28.

Gandalf71. (2012) *Keith Jarrett: Interview and Improvisations*. [Online video] [Accessed on 2nd November 2015] <https://youtu.be/a-kznTN66Ho>

Gendron, B. (1995) 'Moldy Figs and Modernists: Jazz at War (1942–1946).' In Gabbard, K. (ed.) *Jazz among the discourses*. Durham: Duke University Press, pp. 31-56.

Gennari, J. (1991) 'Jazz Criticism: Its Development and Ideologies.' *Black American Literature Forum*, 25(3) 449–523.

Gritten, A. (2015) 'Determination and Negotiation in Artistic Practice as Research in Music.' In Doğantan-Dack, M. (ed.) *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Surrey: Ashgate Publishing Limited.

Gross, A. A. (2011) *Bill Evans and the Craft of Improvisation*. Ph.D. University of Rochester.

Hamilton, A. (1990) 'The aesthetics of imperfection.' *Philosophy*, 65(253) pp. 323-340.

_____. (2000) 'The art of improvisation and the aesthetics of imperfection.' *The British Journal of Aesthetics*, 40(1) pp. 168-185.

_____. (2008) *Jazz as Classical Music*. [Online] [Accessed on 2nd April 2013] http://www.andyhamilton.org.uk/andy_pdfs/JAZZ_AS_CLASSICAL_MUSIC.pdf

Harlos, C. (1995) 'Jazz Autobiography: Theory, Practice, Politics.' In Gabbard, K. (ed.) *Jazz among the discourses*. Durham: Duke University Press, pp. 131-166.

Hatten, R. S. (1991) 'On narrativity in music: expressive genres and levels of discourse in Beethoven.' *Indiana Theory Review*, 75-98.

_____. (2004) *Interpreting musical gestures, topics, and tropes: Mozart*,

Beethoven, Schubert. Bloomington: Indiana University Press.

Hersch, C. (2008) 'Reconstructing the Jazz Tradition.' *Jazz Research Journal*, 2(1) pp. 7-28.

Hillis, S. (1980) *Steve Hillis Interviews Bill Evans, May 1980*. Steve Hillis Jazz Pianist. [Online] [Accessed on 22nd October 2015] <http://www.stevhillis.com/MP3s/Bill%20Evans%20Interview.mp3>

Israels, C. (1985) 'Bill Evans (1929-1980): A Musical Memoir.' *The Musical Quarterly*, 71(2) pp. 109-115.

Iyer, V. (2004) 'Exploding the Narrative in Jazz Improvisation.' In O'Meally, R., Edwards, B. & Griffin, F. (eds.) *Uptown Conversation: The New jazz Studies*. New York: Columbia University Press, pp. 393-403.

Jarrett, K. (1973) [Liner notes]. In *Keith Jarrett Solo-Concerts Bremen Lausanne* [album CD] Munich: ECM.

_____. (1976) *Sun Bear Concerts* (album, CD) Germany: ECM.

_____. (2009) [Liner notes]. In *Keith Jarrett Paris/London Testament* [album CD] Munich: ECM.

Keepnews, O. (2008) [Liner notes]. In *Bill Evans Trio Sunday at the Village Vanguard* [album CD] Berkeley: Riverside.

'Keith Jarrett on Piano Jazz.' *Marian McPartland's Piano Jazz* (2006) [Online] NPR, 11:54 20th July 2012. Available through Box of Broadcasts. [Accessed on 2nd November 2015] <http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=15031508&m=157093182>

Klein, M. L. (2005) *Intertextuality in western art music*. Bloomington, IN: Indiana University Press.

Kleinertz, R. (2006) 'Liszt, Wagner, and Unfolding Form: Orpheus and the Genesis of Tristan und Isolde.' In Gibbs, C. H. & Gooley, D. (eds.) *Franz Liszt and his world*. New Jersey: Princeton University Press, pp. 231-254.

Kregor, J. (2009) 'Stylistic Reconstructions in Liszt's Late Arrangements.' *The Musical Quarterly*, 91(3-4) pp. 200-239.

Lange, A. (1984) *The Keith Jarrett Interview*. Downbeat. [Online] [Accessed on 2nd November 2015] http://downbeat.com/microsites/ecm-jarrett/post_2-jarrett-interview.html

LeBaron, A. (2002) 'Reflections of Surrealism in Postmodern Musics.' In Lochhead, J. & Auner, J. (eds.) *Postmodern Music Postmodern Thought*. New York: Routledge.

Levine, M. (1989) *The Jazz Piano Book*. Petaluma: Sher Music.

Liszt, F. (1971 [1848]) *Trois Etudes De Concert*. Budapest: Editio Musica Budapest.

Mailman, J. B. (2013) 'Agency, Determinism, Focal Time Frames, and Processive Minimalist Music.' In Klein, M. & Reyland, N. (Eds.) *Music and Narrative After 1900*. Bloomington: Indiana University Press, 2013, pp.125-143.

Mawer, D. (2011) 'French music reconfigured in the modal jazz of Bill Evans.' In J Mäkelä (ed.), *Jazz Chameleon: 9th Nordic Jazz Conference Proceedings*. Finnish Jazz and Pop Archive, Helsinki, pp. 77-89.

McPherson, G. E., & Gabrielsson, A. (2002) 'From sound to sign.' In Purncutt, R. & McPherson, G. E. (eds.) *The science and psychology of music performance: Creative strategies for teaching and learning*. New York: Oxford University Press, pp. 99-116.

Mehldau, B. (1999) *Elegiac Cycle* (album, CD) US: Warner Bros.

Meister, J. C., Kindt, T., & Schernus, W. (2005) 'Narratology beyond Literary Criticism: Mediality – Disciplinarity'. In Meister, J. C., Kindt, T., & Schernus, W. (eds.) *Narratology beyond Literary Criticism*. Berlin: Walter de Gruyter, pp. ix-xvi.

Monson, I. (1996) *Saying something: Jazz improvisation and interaction*. Chicago: University of Chicago Press.

Nattiez, J. J. (1990) *Music and discourse: Toward a semiology of music*. New Jersey: Princeton University Press.

Nelson, R. (2006) 'Practice-as-Research and the Problem of Knowledge.' *Performance Research*, 11(4) pp. 105–116.

Nelson, R. (2013) 'Part I: Robin Nelson on Practice as Research.' In Nelson, R. (ed.) *Practice as research in the arts: principles, protocols, pedagogies, resistances*. London: Palgrave Macmillan, pp.3-116.

Newcomb, A. (1987) 'Schumann and late eighteenth-century narrative strategies.' *19th-century Music*, 11(2) pp. 164-174.

Ochs, E., & Capps, L. (1996) 'Narrating the self.' *Annual review of anthropology*, pp. 19-43.

Odysseus Elytis Autobiography (1980) Directed by G. Sgourakis. [DVD] Athens: Archive of George and Ero Sgouraki.

Palmer, B. (1974) *The Inner Octaves of Keith Jarrett*. Downbeat. [Online] [Accessed on 2nd November 2015] http://downbeat.com/microsites/ecm-jarrett/post_3-inner-octaves-of-jarrett.html

Peretti, B. W. (1995) 'Oral Histories of Jazz Musicians: The NEA Transcripts as Texts in Context.' In Gabbard, K. (ed.) *Jazz among the discourses*. Durham: Duke University Press, pp. 117-133.

Persichetti, V. (1961) *Twentieth-Century Harmony*. New York: W. W. Norton & Company.

Pettinger, P. (1998) *Bill Evans: How My Heart Sings*. New Haven: Yale University Press.

Pressing, J. (2002) 'Free jazz and the avant-garde.' In Cooke, M., & Horn, D. (eds.) *The Cambridge companion to jazz*. New York: Cambridge University Press, pp. 202-216.

Prouty, K. (2010). 'Toward Jazz's "Official" History: The Debates and Discourses of Jazz History Textbooks.' *Journal Of Music History Pedagogy*, 1(1) 19–43.

Riessman, C. K. (2005) *Narrative Analysis*. [Online] [Accessed on 18th December 2012] <http://cmsu2.ucmo.edu/public/classes/Baker%20COMM%205820/narrative%20analysis.riessman.pdf>

Rink, J., & Meaning, T. M. (1999) 'The Nineteenth-Century Performer as Narrator' In Cook, N. & Everist, M. (eds.) *Rethinking Music*. New York: Oxford University Press, pp. 217-238.

Robrijn. (2015a) *Interview with Helen Keane about Bill Evans - part one*. [Online video] [Accessed on 22nd October 2015] <https://youtu.be/tQQh25BZ3nU>

_____. (2015b) *Bill Evans home and car interview by Ross Porter on JAZZFM91*. [Online video] [Accessed on 22nd October 2015] <https://youtu.be/L1Sz5ZNokEA>

Rosen, C. (1995) *The Romantic Generation*. London: Harper Colins Publishers.

Rosenthal, T. (1996) *Keith Jarrett The "insanity" of doing more than one (musical) thing*. Ted Rosenthal: Ted Rosenthal [Online] [Accessed on 2nd November 2015] <http://tedrosenthal.com/tr-kj.htm>

Ryan, M. L. (2005) 'On the theoretical foundations of transmedial narratology.' In Meister, J. C., Kindt, T., & Schernus, W. (eds.) *Narratology beyond Literary Criticism*. Berlin: Walter de Gruyter, pp. 1-24.

Samson, J. (2007) *Virtuosity and the musical work*. Cambridge: Cambridge University Press.

Scherzinger, M. (2004) 'The Return of the Aesthetic: Musical Formalism and Its Place in Political Critique.' In Dell'Antonio, A. (ed.) *Beyond Structural Listening? Postmodern Modes of Hearing*. Berkeley: University of California Press, pp. 252-277.

Seaton, D. (2005) 'Narrative in music: the case of Beethoven's "Tempest" Sonata.' In Meister, J. C., Kindt, T., & Schernus, W. (eds.) *Narratology beyond Literary Criticism*. Berlin: Walter de Gruyter, pp. 65-82.

Shadwick, K. (2002) *Bill Evans: Everything Happens to Me, a Musical Biography*. San Francisco: Backbeat Books.

Smith, C. P. (2000) 'Content analysis and narrative analysis.' In Reis, H. T. & Judd, C. M. (eds.) *Handbook of research methods in social and personality psychology*. New York: Cambridge University Press, pp. 313-335.

Stanbridge, A. (2004) 'Burns, Baby, Burns: jazz history as a contested cultural site.' *Jazz Research Journal*, 1(1).

Strachan, J. (2013) 'Reading Ascension: Intertextuality, Improvisation, and Meaning in Performance.' *Critical Studies in Improvisation*, 9 (2).

Szekely, M. (2011) *Jazz Naked Fire Gesture: Improvisation as Surrealism*. [Online] [Accessed on 27th February 2013] http://www.surrealismcentre.ac.uk/papersofsurrealism/journal9/acrobat_files/Michael%20Szekely.pdf

Taylor, B. (1999) 'America's Classical Music.' In Walser, R. (ed.) *Keeping Time:*

Readings in Jazz History. New York: Oxford University Press, pp. 327-332.

The Universal mind of Bill Evans: The creative process and self-teaching. (1991)
Directed by L. Cavrell. [DVD] New York: Rhapsody Films.

Thomas, D. B. (2015) *Bill Evans Interview 1980 (in his car)*. [Online video]
[Accessed on 22nd October 2015] https://youtu.be/LEKxQW_dpbU

Toop, D. (2015) 'FLAT TIME/sounding.' In Doğantan-Dack, M. (ed.) *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Surrey: Ashgate Publishing Limited, pp. 237-254.

Tucker, S. (2005) 'Deconstructing the jazz tradition: The "subjectless subject" of new jazz studies.' *Jazz Research Journal*, 2(1) pp. 31-46.

Vitti, M. (1977) *Hē genia tou Trianta: ideologia kai morphē*. (The generation of 1930s: ideology and form.) Athens: Hermēs.

Vitti, M. (1984) *Odysseas Elytēs: kritikē meletē*. (Odysseus Elytis: critical study.) Athens: Hermēs.

Walker, A. (2005) *Reflections on Liszt*. Ithaca, United States: Cornell University Press.

Walser, R. (1995) "'Out of Notes": Signification, Interpretation, and the Problem of Miles Davis.' In Gabbard, K. (ed.) *Jazz among the discourses*. Durham: Duke University Press, pp. 168-188.

Werner, K. (2012) *Me, Myself & I* (album, CD) Montreal: Justin Time Records.

Westendorf, L. (1994) *Analyzing free jazz*. D.M.A. University of Washington.

Wetzel, P. (1996) *Bill Evans fake book*. New York: Ludlow Music.

Whyton, T. (2010) *Jazz Icons: Heroes, Myths and the Jazz Tradition*. New York:

Cambridge University Press.

Whyton, T. (2013) *Beyond a love supreme: John Coltrane and the Legacy of an Album*. New York: Oxford University Press.

Williams, K. (2011) *Valuing jazz: cross-cultural comparisons of the classical influence in jazz*. Ph.D. University of Nottingham.

Zavatsky, B. (1981) Elegy for Bill Evans, 1929-1980 [Liner notes]. In *Bill Evans: You Must Believe In Spring* [album, CD] US: Warner Bros.

APPENDIX 1 COPYRIGHT PERMISSION

RE: Vá: REQUEST FOR PERMISSION - Michael Chryssoulakis <https://outlook.live.com/owa/?viewmodel=ReadMessageItem&ItemL...>

RE: Vá: REQUEST FOR PERMISSION.

Mónika Székvári

Thu 6/4/2015 12:26 PM

to:Chryssoulakis, Michael <mchryssoulakis@hotmail.com>;

Dear Michael Chryssoulakis,

we can grant you the permission to include the all 13 pages.

Best wishes
Monika Szekvari
>>> Michael Chryssoulakis <mchryssoulakis@hotmail.com> 2015. 06. 04. 12:26 >>>
Dear Mrs Székvári,

thank you for your permission!

I would be obliged if you would indicate to me whether:

- I can include the complete thirteen (13) pages of the work in the appendices of my PhD thesis, or
- If I can only use a percentage of the work (specific number of bars) in the main text of the thesis, or
- both.

Again, I am obliged for all your help!

All very best wishes,

Michael Chryssoulakis

Date: Wed, 3 Jun 2015 11:08:38 +0200
From: Szekvari@emb.hu
To: mchryssoulakis@hotmail.com
Subject: Wá: REQUEST FOR PERMISSION.

Dear Michael Chryssoulakis,

thank you for your letter.
Universal Music Publishing Editio Musica Budapest grant you the permission to use "Il Lamento" by F. Liszt (anna. István Székényi and Zoltán Gárdonyi) in your PhD-thesis.

Please indicate our copyright-credit next the same: (C) Copyright 1970 by Editio Musica Budapest

Kind regards,
Monika Székvári

RE: Vá: REQUEST FOR PERMISSION - Michael Chryssoulakis <https://outlook.live.com/owa/?viewmodel=ReadMessageItem&ItemL...>

Székvári Mónika
Copyright Manager / MD Assistant
Universal Music Publishing Editio Musica Budapest Zeneműkiadó Kft.



tel: (36-1) 23 61 100
fax: (36-1) 23 61 101
1132 Budapest, Victor Hugo u. 11-15.
www.emb.hu <http://universalmusicpublishingclassical.com>

>>> Michael Chryssoulakis <mchryssoulakis@hotmail.com> 2015. 06. 03. 10:51 >>>
Dear Sir/Madam

I am a PhD candidate at the Manchester Metropolitan University.

I would be obliged if you would advise me on how I can obtain permission to include in my PhD thesis the EMB text of Franz Liszt's IL LAMENTO (from TROIS ETUDES DE CONCERT).

Kind regards,

Michael Chryssoulakis

Ez az e-mailt vírus- és SPAM-szűrésnek vetették alá a filtermail MessageLabs rendszerrel. További információ:
<http://www.filtermax.hu>

This email has been scanned for viruses and SPAM by the filtermail MessageLabs System. More information:
<http://www.filtermax.hu>

Ez az e-mailt vírus- és SPAM-szűrésnek vetették alá a filtermail MessageLabs rendszerrel. További információ:
<http://www.filtermax.hu>

This email has been scanned for viruses and SPAM by the filtermail MessageLabs System. More information:
<http://www.filtermax.hu>

APPENDIX 2 IL LAMENTO

à E. Liszt

TROIS ETUDES DE CONCERT TROIS CAPRICES POÉTIQUES

1. (IL LAMENTO)

A capriccio
f appassionato
sf
accel.
FRANZ LISZT

8
rit.
dim.

8
più rit.
dolce
Allegro cantabile
C appassionato con tenerezza

6

Detailed description: This is a page of a musical score for 'Il Lamento' by Franz Liszt. It is arranged for piano and violin. The score is divided into four systems. The first system (measures 1-7) is marked 'A capriccio' and 'f appassionato'. It features a complex piano accompaniment with triplets and sixteenth-note patterns. The violin part enters in measure 5 with a melodic line that includes an 'accel.' instruction. The second system (measures 8-14) continues the piano accompaniment with a 'dim.' instruction and includes fingering numbers (1-5) for both hands. The third system (measures 15-21) features a 'più rit.' instruction for the piano part and an 'Allegro cantabile' tempo change for the violin. The piano part is marked 'dolce' and includes fingering numbers. The violin part is marked 'C appassionato con tenerezza' and includes fingering numbers. The fourth system (measures 22-28) continues the piano accompaniment with a '6' marking at the beginning and includes fingering numbers.

Z. 6301

10

5
1 2 1 3
2
5 2 3

14

18

cresc.

21

5 4 3 2 1 5 4 3 2 1 2 4 1
cresc.
f ed appassionato

24

più agitato e più rinforzando

Musical score for measures 27-29. The piece is in G major (one sharp). Measure 27 starts with a treble clef and a bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A 'rit.' marking is present at the end of measure 29.

un poco ritenuto il tempo con intimo sentimento

Musical score for measures 30-32. The tempo is marked 'un poco ritenuto il tempo' with the instruction 'con intimo sentimento'. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. The marking 'sotto voce' is written above the left hand, and 'una corda' is written below it.

Musical score for measures 33-36. The right hand continues with a melodic line, and the left hand has a consistent accompaniment. The marking 'tre corde' is written at the bottom right of the system.

Musical score for measures 37-39. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. The marking 'cresc.' is written above the left hand.

Musical score for measures 40-43. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. The marking 'sf' is written above the left hand, and 'rfz' is written above the right hand. A 'C' time signature change is indicated at the end of measure 43. Below the score, there are two rows of fingering numbers:
2 1 1 2 1 1 1 1 2 1 1 1 1 4 2 1 3 1
5 4 3 4 5 4 5 3 4 5 4 5 3 1 5 5 4



42 *riten. il tempo*
dolce, armonioso
pp legatiss.



44 *la melodia accentuato assai*
quasi improvvisato
pp

46 *pp*

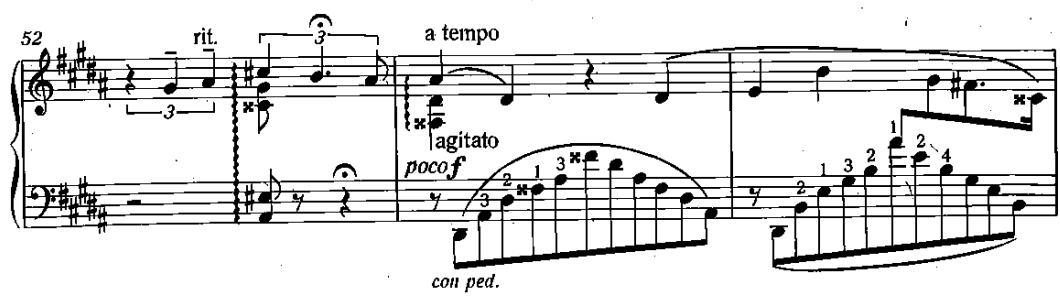
48 *affrettando*
cresc. poco a poco

50 *ritz*

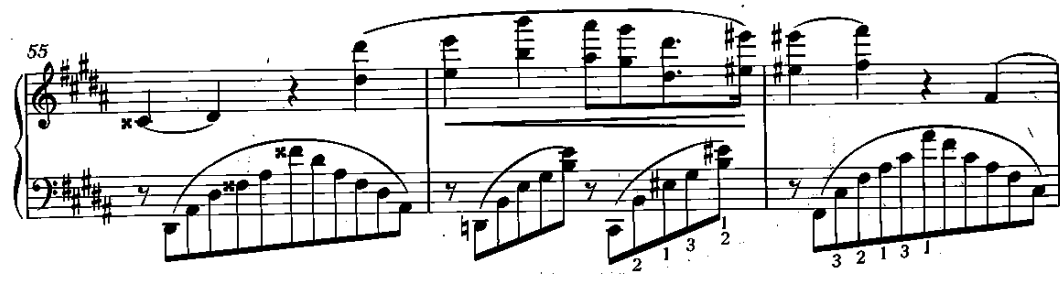
* An beiden Stellen ist die starre Einhaltung des Rhythmus  zu vermeiden. In diesem Abschnitt erfordern sowohl der Themenanfang als auch die Begleitung die Ausführung: 

* In both these places strict adherence to the rhythm  should be avoided. In view both of the initial triplet of the theme and also of the constantly flowing motion of the accompaniment, the rhythm mentioned above should be transformed into 

Z. 6501



Musical notation for measures 52-54. The piece is in D major, 4/4 time. Measure 52 starts with a 'rit.' (ritardando) and a triplet of eighth notes. Measure 53 begins with 'a tempo', 'agitato', and 'poco f' (poco forte). The bass line features a triplet of eighth notes in the first half of the measure, followed by a long, flowing line with various slurs and dynamic markings. A 'con ped.' (with pedal) instruction is written below the bass staff. Fingerings are indicated with numbers 1-4.



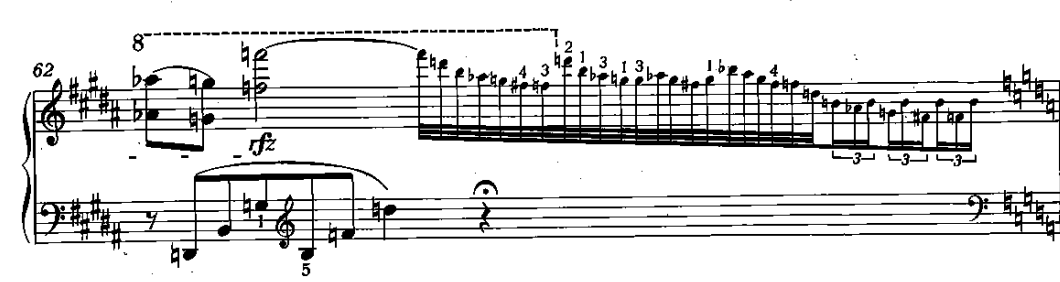
Musical notation for measures 55-57. The music continues with melodic lines in both staves, featuring slurs and fingerings. Measure 57 includes a triplet of eighth notes in the bass staff with a fingering of 2 1 3 2.



Musical notation for measures 58-59. Measure 58 shows a triplet of eighth notes in the bass staff with a fingering of 3 2 1 3. Measure 59 continues the melodic development.



Musical notation for measures 60-61. Measure 60 begins with a 'cresc.' (crescendo) instruction. Both staves feature complex melodic lines with slurs and fingerings. Measure 61 has a fingering of 3 2 1 3 in the bass staff.



Musical notation for measures 62-63. Measure 62 includes an '8' marking above the staff and a '5' below the bass staff. Measure 63 features a '5' below the bass staff and includes a '3' below the bass staff, indicating a triplet. The piece concludes with a dynamic marking of 'ff' (fortissimo).

Z. 6501

63

Musical score for measures 63-64. The piece is in 3/4 time and D major. Measure 63 features a treble clef with a melodic line and a bass clef with a bass line. Measure 64 continues the melodic and bass lines. Fingerings are indicated with numbers 1-5.

65

Musical score for measures 65-66. Measure 65 shows a treble clef with a melodic line and a bass clef with a bass line. Measure 66 continues the melodic and bass lines. A *cresc.* marking is present. Fingerings are indicated with numbers 1-5.

un poco più mosso
più agitato
più f

66

Musical score for measures 66-67. Measure 66 features a treble clef with a melodic line and a bass clef with a bass line. Measure 67 continues the melodic and bass lines. The tempo and dynamics markings are *un poco più mosso*, *più agitato*, and *più f*. Fingerings are indicated with numbers 1-5.

68

Musical score for measures 68-69. Measure 68 features a treble clef with a melodic line and a bass clef with a bass line. Measure 69 continues the melodic and bass lines. Fingerings are indicated with numbers 1-5.

70

Musical score for measures 70-71. Measure 70 features a treble clef with a melodic line and a bass clef with a bass line. Measure 71 continues the melodic and bass lines. A *cresc.* marking is present. Fingerings are indicated with numbers 1-5. Dynamic markings *m.s.* and *m.d.* are present.

72 *m.s.* *stringendo*
m.d.

74 *energico, appassionato assai*
ff

76

78 *8^a*
rfz

80 *8*

82 *ardito*
ff

85 *rinforz. e riten.*

88 *slentando* *8 quasi adagio*
p subito *cresc.* *rfz*
una corda *tre corde*

91 *in tempo* *con grazia*
p leggiermente

93

Musical score for measures 95-96. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 95 features a complex melodic line in the right hand with fingerings 3, 2, 5, 3, 1, 2 and a bass line with fingerings 3, 2, 5, 1, 2, 1, 3, 5, 2, 3. Measure 96 continues the melodic and harmonic development.

Musical score for measures 97-98. Measure 97 includes the instruction *cresc.* and features a melodic line with a fermata and fingerings 1, 2, 3, 4, 5. Measure 98 includes the instruction *poco rit.* and features a melodic line with a fermata and fingerings 1, 2, 3, 4, 5. The key signature changes to three flats (C minor or E-flat major) at the end of measure 98.

Musical score for measures 99-101. Measure 99 includes the instruction *dolce* and features a melodic line with a fermata and fingerings 1, 2, 3, 4, 5. Measure 100 includes the instruction *con intimo sentimento*. Measure 101 includes the instruction *una corda con ped.* and features a melodic line with a fermata and fingerings 1, 2, 3, 4, 5. The key signature changes to three sharps (F# major or C# minor) at the end of measure 101.

Musical score for measures 102-103. Measure 102 features a melodic line with a fermata and fingerings 1, 2, 3, 4, 5. Measure 103 continues the melodic and harmonic development.

Musical score for measures 104-105. Measure 104 features a melodic line with a fermata and fingerings 1, 2, 3, 4, 5. Measure 105 continues the melodic and harmonic development.

Z. 6501

106

cresc.

Musical score for measures 106-107. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand and a supporting bass line in the left hand. A 'cresc.' (crescendo) marking is present in the right hand.

108

Musical score for measures 108-109. The key signature is three sharps. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

110

rit.

Musical score for measures 110-111. The key signature is three sharps. Measure 110 contains a triplet of eighth notes. Measure 111 features a 'rit.' (ritardando) marking. The music concludes with a fermata over a whole note chord.

112 un poco più mosso

poco f

f

con passione
tre corde

Musical score for measures 112-113. The key signature changes to two sharps (F#, C#). The tempo is marked 'un poco più mosso'. The dynamic is 'poco f' in measure 112 and 'f' in measure 113. The instruction 'con passione tre corde' is written below the staff in measure 113.

114

Musical score for measures 114-115. The key signature is two sharps. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Z. 6501

116

♩₂ * ♩₂ * ♩₂ simile

Detailed description: This system contains measures 116 and 117. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Performance markings include a first ending bracket over measure 116, a first ending bracket over measure 117, and a 'simile' marking at the end of the system.

118

Detailed description: This system contains measures 118 and 119. The right hand continues the melodic line with slurs and ties, and the left hand continues the eighth-note accompaniment. A first ending bracket is present over measure 119.

120

cresc.

Detailed description: This system contains measures 120 and 121. The right hand continues the melodic line with slurs and ties, and the left hand continues the eighth-note accompaniment. A 'cresc.' marking is placed above the right hand in measure 120. A first ending bracket is present over measure 121.

122

appassionato

Detailed description: This system contains measures 122 and 123. The right hand continues the melodic line with slurs and ties, and the left hand continues the eighth-note accompaniment. An 'appassionato' marking is placed below the right hand in measure 123. A first ending bracket is present over measure 123.

124

rinforz.

Detailed description: This system contains measures 124 and 125. The right hand continues the melodic line with slurs and ties, and the left hand continues the eighth-note accompaniment. A 'rinforz.' marking is placed below the right hand in measure 125. A first ending bracket is present over measure 125.

Z. 6501

Musical score for measures 126-127. The piece is in a minor key with a key signature of two flats. The music features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The texture is dense with many sixteenth and thirty-second notes.

Musical score for measures 128-129. Measure 128 includes fingering numbers (4, 5, 2, 4, 3, 5, 4) and a dynamic marking of *sf*. Measure 129 includes the instruction *rinforz. appassionato* and features triplet markings in both hands.

Musical score for measures 130-132. Measure 130 includes a *rit.* marking and fingering numbers (5, 4, 5, 4, 3, 5, 4, 5, 4, 3, 5). Measure 131 includes a *come prima* marking. Measure 132 includes a *semplice* marking and a *p dolce* dynamic marking.

Musical score for measures 133-136. Measure 133 includes the instruction *con abbandono*. The music consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Musical score for measures 137-140. Measure 137 includes the instruction *stringendo*. Measure 140 includes a *cresc.* marking. The music shows an increasing tempo and intensity.

141 *come prima*

143 *non troppo presto* *rall.* *rit.*

144 *dim.* *p* *calmato**

147

151 *pp*

* Das *calmato* bedeutet hier – im Hinblick auf die Fortsetzung – Abnehmen sowohl des Tempos wie auch der Dynamik.

* *Calmato* indicates here that—concerning the following part—the tempo and the dynamics have to be decreased.

APPENDIX 3 RECITAL PROGRAMME

Interchangeability

Michael Chryssoulakis

Wednesday 29 April : 7:30pm : Axis Theatre

A solo piano recital

Presented in partial fulfillment of

The requirements of

The Manchester Metropolitan University

For the degree of

Doctor of Philosophy

Department of Contemporary Arts

Manchester Metropolitan University

2015

Programme:

1. *Lament* (F. Liszt)
2. *Upon a line of foreign verse*
3. *A child is born* (T. Jones)
4. *Crystal Silence* (Chick Corea)
5. *Absolution*

Notes:

Lament is an appropriation of Franz Liszt's *Il Lamento*, inspired by a standard jazz practice. The two initial themes of *Il Lamento* along with their harmonic progression are turned into a jazz lead sheet. The piece is in 9/4 instead of the original 4/4, a time signature that assists the improvised feel of the piece. It begins with an introductory harmonization of the basic four-note motif in 'so what' chords, signifying what is to follow, that is the jazz character of the recital.

Upon a line of foreign verse is an ongoing ostinato figure based on the introduction of *Il Lamento*. It originates in Bill Evans' *Peace* piece as well as in Keith Jarrett's characteristic ostinato figures. In the course of this ongoing ostinato the improvisation makes use of the rest of the original introduction in order to break the uniformity of the groove.

A child is born is an arrangement of Thad Jones' composition. It utilizes most of *Il Lamento*'s textures along with their modulations. After a series of transformations the piece returns to its original key and the improvisation starts. The improvisation concludes with a collage – a two-bar chordal writing taken from *Il Lamento* in its initial shape and meter but modulated to fit the present key. The piece ends with a final transformation.

Crystal Silence follows in this rendering the exact morphological design of *Il Lamento*. The three distinct themes of Chick Corea's original, appear first in their original form, later transformed, finally initiating various improvisations.

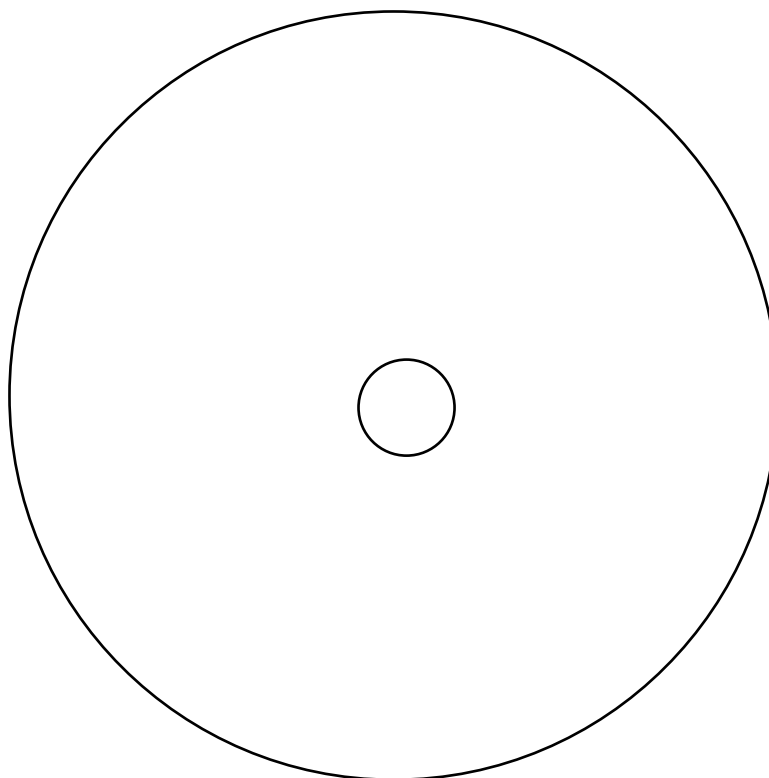
Absolution translates as the Hellenic 'apheisis' which also means 'to let go'. Technically, it employs a number of textures taken from *Il Lamento*. Both as a literal 'absolution' and as 'apheisis' this free piece points to surrealism.

APPENDIX 4 RECITAL RECORDING

The documentation of the artwork which I produced in my Practice-as-Research is presented in the CD recording attached here, and includes the complete solo piano recital which I gave on April 29th 2015 at the Axis Theatre (MMU Cheshire Campus).

Track listing:

1. *Lament* (F. Liszt/M. Chryssoulakis) 7'55"
2. *Upon a line of foreign verse* 6'58"
3. *A child is born* (T. Jones) 16'04"
4. *Crystal silence* C. Corea) 12'40"
5. *Absolution* 11'03"



Recorded, mixed and mastered by Dr Jason Wooley