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The Education University  
of Hong Kong

MUS4330(01E) HONOURS PROJECT II  
CAPSTONE PROJECT

**Exploring Contemporary Jazz music from Jazz guitarists after 2000 through  
original compositions**

A Project submitted to the Education University of Hong Kong for the degree of  
Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor  
of Education (Honours) (Music)

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## **Declaration**

I, Yu Tsz Hoi declare that this research report (Exploring Contemporary Jazz music from Jazz guitarists after 2000 through original compositions) represents my own work under the supervision of Assistant Professor, Dr. Chen Chi Wai Jason and that it has not been submitted previously for examination to any tertiary institution.

Yu Tsz Hoi

15 April 2021

## **Abstract**

This paper presents the findings of a study that investigates (1) on the impacts of other genres of music to contemporary jazz after 2000; and (2) presents the proposal on demonstrating the jazz elements of contemporary Jazz guitarists after 2000 with original composition. This study adopts three compositions as the analysis for methodology, showing the features of contemporary jazz music from contemporary Jazz guitarists after 2000 and to try to investigate where were their influence from, and the original compositions will be the goal to demonstrate the features and the influence for this capstone project.

Therefore, this project aims to find out a more solid understanding of contemporary jazz from jazz guitarists after 2000, the features and the influence it included, with original compositions to demonstrate the discovery of contemporary jazz after 2000. Ideally, in further future this project can act as an introduction for people who are interested to understand the features of contemporary jazz after 2000 composed by guitarists and extend the exploration in this genre.

Keywords: Contemporary jazz after 2000, Jazz influence, Contemporary jazz composition, Music analysis.

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## **Project Rationale**

### **1.1 Background**

This project is going to explore the possibility and creativity which could happen in contemporary jazz music after 2000, especially the contemporary jazz music with electric guitar. And since Jazz music is a music genre that has versatile types of sub-genre and evolved along with time, the main focus of this project is to investigate contemporary jazz music after 2000. Reviewing various works of literature on jazz music research, a clear definition of contemporary jazz after 2000 is not clearly stated or cannot be found, many of the literature even claims that modern jazz is the jazz music after the 50's, for example, Cooke(2004) in his book - "After swing: Modern jazz and its impact", he considered the jazz after the swing era as modern jazz, which cannot be considered as a clear definition of contemporary jazz, as it is very different sound even if comparing jazz music which are composed few decades apart. All those questions waiting to be answered became the motivations for the project designer to fulfill the curiosities, as the project designer is passionate about how to cultivate more young students in Jazz music and realised the rising demands of trends in learning Jazz music.

### **1.2 Objectives**

The original compositions are going to explore the possibility and creativity which could happen in contemporary jazz music after 2000, especially the contemporary jazz music with electric guitar. And since Jazz music is a music genre that has versatile types of sub-genre and evolved along with time, the main focus of this paper is to investigate contemporary jazz music after 2000. Reviewing various works of literature on jazz music research, a clear definition of contemporary jazz after 2000 is not clearly stated or cannot be found, many of the literature even claims that modern jazz is the jazz music after the 50's, for example, Cooke(2004) in his book -

“After swing: Modern jazz and its impact”, he considered the jazz after the swing era as modern jazz, which cannot be considered as a clear definition of contemporary jazz, as it is very different sound even if comparing jazz music which are composed few decades apart, for instance, consider the difference of jazz music in the 90’s verses the jazz music nowadays; or the music of Herbie Hancock in the 90’s verses the music of Jacob Collier after 2016. Therefore, this paper aims to

1. find out a clearer definition on contemporary jazz from jazz guitarists after 2000, the features and the influence it included,
2. investigate with original compositions to demonstrate the discovery of contemporary jazz after 2000.

### **1.3 Research Questions**

This capstone project is conducted on the basis of the research question below:

1. What are the features of contemporary jazz music after 2000?
2. How to compose original contemporary jazz music through the way of expression in personal context with reference from ?

### **1.4 Significance of the Study**

The project designer would like to perceive the creative processes and originality of composing contemporary jazz music, find out a clearer definition and the features of contemporary jazz music as well as present it through original compositions. Ideally, in further future this project can act as an introduction for people who are interested to understand the features of contemporary jazz after 2000 composed by guitarists and extend the exploration in this genre.



### **1.5 Term Definition**

There is never a clear definition on what “Contemporary Jazz” actually is. By the definition of Dunscomb(2002), “Contemporary Jazz” first appeared as “Smooth Jazz” in his book; also, Cooke(2004) in his book - “After swing: Modern jazz and its impact”, he considered the jazz after the swing era as modern jazz. For that reason, for now, people can only consider the era that “Contemporary Jazz” is being defined- the 80s, and between different authors, this is the only statement they all relatively agreed with.

## **Literature Review**

### **2.1 General Comparison between Traditional Jazz and Contemporary Jazz**

Jazz is a musical genre that originated in New Orleans, Louisiana, USA, in the late nineteenth century, when black slaves were only allowed to sing, dance and play drums in their own traditional manners. Americans would define Jazz as America's classical music which evolved from the American African culture. (Tanner, Megill, & Gerow, 2005). Jazz has developed in many different styles along with time, and the differences are quite obvious as the impacts from other genres and other areas are constantly affecting jazz music. Cosper(2013), contemporary jazz music is influenced by a range of influences from rock and folk to classical and world music . Therefore, in the following, the difference between Traditional Jazz and Contemporary jazz will be discussed in harmonic structure, scales, time signature, and role of instruments.

#### **2.1.1 Harmonic structure**

For the traditional jazz, most of the jazz pieces are more tonal, with only some small key changes inside the structure, and ii-V-I chord progression is fundamental to jazz harmony, and to its improvised performance. V-I is also a very important chord progression for short modulation to different tonal centre inside of the music(McClimon,2017), a common use for modulation in traditional jazz is to treat some chord as secondary dominant, for example, Dm7-G7-C-C7-F, which is a ii7-V7-I with the I converted into V7/IV and resolve to I/IV, this demonstrate how to tonal centre moved from C major to F major with the V-I chord progression with secondary dominant.

However, for contemporary jazz, there are more unusual ways of chord progressions inside of the jazz pieces, which lead the jazz pieces to become modal or even a mixture between tonal and modal. contemporary jazz music has no straight rules about tonality, even the tonality keeps changing from bar to bar and sophisticated chord scales may be used in every different bar.

### 2.1.2 Scales

Since the harmony of common traditional jazz is more diatonic and tonal centre is more clear, there was no idea of what scales to use for the jazz pieces in the older jazz styles, and there was the idea of chord-scale for the improvisation in the bebop era of jazz (Pease & Pullig, 2001). And there were only major scale, different minor scales and altered scale for the jazz players to improvise.

However, for contemporary jazz, a lot of jazz musicians tend to adopt more modes to use in some of the chords, by the influence from modal jazz. “Modal jazz was developed in the 1950s by Miles Davis, John Coltrane and others using “modes” or non-diatonic scales instead of underlying chord progressions as basis for improvisation.” (Kennedy, Joyce, Kennedy, Michael, & Rutherford-Johnson, Tim, 2012). And this adoption of modes, made more room of possibilities for the contemporary jazz musician to improvise under the harmonic structure. Moreover, when contemporary jazz musicians improvise, they would decide what scales would be used in their solos.

, more in-depth analysis will be discussed in the following contents.

### 2.1.3 Time signature and time feel

It is common knowledge that swing feel is one of the essential features of jazz music, for the traditional jazz music, even in the earliest era of dixieland jazz music, along with the “second line” feel of marching time feel, swing time feel already existed in this period of time(Hal,1968).”The swing feel is a major feature in most jazz music performances.”(Datseris, Ziereis, Albrecht, Hagmayer, Priesemann & Geisel, 2019). Most Jazz songs are in 4/4 time. This is probably a legacy from the Swing Era where ‘Jazz’ was dance music – and it’s much easier to dance to 4/4 time. And some of the music at that period of time also adopted 3/4 time, for example, “Someday my prince will come”; and for some rare music, they have the case of using 5/4 time, for example, “Take Five”. But for all of them, except the samba, jazz ballad, latin... styles which are using even eight time feel in the original, no matter are the jazz pieces adopted 3/4 or 4/4 or even 5/4 time signature, they were all using swing time feel as the basic rhythm.

For contemporary jazz, although most of the jazz pieces also used the 3/4 or 4/4 time signature, the practice of using odd time signatures increased after the fusion genre was created. Jazz fusions have been developed with many other classical and folk musics, as well as with rock, samba...(Tartaglia, 2016). And since myth rock were created in the rock music as a subgenre of rock music, it impacts to jazz music as well, the adoption of 5/8 and 7/8 or even other uncommon odd time signature happened in the contemporary jazz, and more even eight time feel of rhythm is the common practice of contemporary jazz music(Larson,1998), further discussion on odd time signature will be shown in the following contents.

## 2.2 Jazz influence to pop music

Jazz music has gone through its highest position in the global contexts, becoming the genre that is no longer “popular” among the young generation, however, its influence on other genres of music is very important, especially for pop music. Jazz influence had already permeated much of popular music. You can hear it in the work of experimental rock bands such as Radiohead—who’ve had many of their songs covered in jazz idioms—and Prince, who was hungrily absorbing the influence of Miles Davis around the time he was touring his epochal *Purple Rain*. (Lorinczi, 2019).

For music structure and forms, Blues and Jazz influenced a lot of early rock and roll music, the blues’ 12-bar structure and the blues scale was a major influence on rock and roll music. Rock and roll has been called “blues with a backbeat”; Carl Perkins called rockabilly “blues with a country beat”. Rockabilly was also said to be 12-bar blues played with a bluegrass beat. “Hound Dog”, with its unmodified 12-bar structure (in both harmony and lyrics) and a melody centered on flatted third of the tonic (and flatted seventh of the subdominant), is a blues song transformed into a rock and roll song. As we can see how jazz shaped up the rock and roll music (Impact of the Blues on Other Forms of Popular Music, 2016).

And for score writing and application of jazz harmony, the chord symbol that pop music score uses nowadays is the same as the chord symbol for jazz chord-scale theory as pop music borrowed this system to its common practice in writing score. In contemporary music like jazz and pop, the voicing of each chord is not as specific as the chord used in classical music, as long as there are correct ways to voice out the chords for jazz musicians to do the “comping” and not “clashing” the notes with other instruments, the chords are suitable to be used, it is not necessary to play the same chords everytime, unlike the classical music (Harrison, 1995). And this is why

pop music adopted this system, as it is convenient for session players to sight read the music without or with lesser rehearsals before the recording session or the performance.

### **2.3 Conclusion & Research Gap**

After reading the literatures about contemporary jazz and how jazz influence to other genre of music, the research gap of this project is there is no literature focus on investigating about how other genre of music impact the development of Jazz, however, some literature suggested that contemporary jazz adopted some influences from other genre(Tartaglia, 2016), which the following methodology will attempt to analyze the composition in contemporary jazz to solve the research gap.

## **Methodology**

### **3.1 Composition Analysis in contemporary jazz from jazz guitarists after 2000**

To be more specific to demonstrate the features of contemporary jazz from guitarists after 2000 and to investigate where were their influences from, three pieces of contemporary jazz music from jazz guitarists after 2000 were chosen to have the composition analysis to attempt to have a clearer definition for contemporary jazz after 2000. The full “lead sheet” of pieces (A),(B),(C) were attached in the appendix.

#### **3.1.1 “Twenty-one” composed by Jonathan Kreisberg (Math rock and fusion influence)**

Jonathan Kreisberg is one of this generation's most exciting emerging guitarists in the jazz world. Not only does he exhibit world-class virtuosity on the guitar but he is also a uniquely talented Contemporary Jazz composer who blends Jazz and fusion music into a fresh new sound all his own with his own approaches. As he has a background of playing fusion music in the beginning of his career, in this piece “Twenty-one”, the elements of Math rock and Fusion are easy to spot, and the most interesting features of this music are the harmonic structure and the time signature.

## Twenty one

Jonathan Kreisberg

Intro chitarra

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Fig.1, part of the lead sheet of “Twenty-One”

For the harmonic structure of this piece of music, the main idea of the chord progression is not the function harmony, it is in modal concept, and repeats Dorian mode with different key signatures. It is obvious to hear the surprise in the chord progression, the special thing is when soloing happens, which they repeat the modal chords only but not the whole form. But what is more interesting is the inner voice leading in some of the chords, like the Bb in Gm chord, and B natural occurs in Dm chord, creates the sound from F key to C key.

And for the time signature of this piece of music, it applied the odd time signature of 21/8, with the even eight time feel and the groove of math rock, which no longer emphasise on every 2,4 beats and keeping the regular time feel for the “comping” part unlike the traditional jazz practice.



With the odd time signature and the groove for the drums, the pianist and the bassist is locked in (2+3), (2+3), (2+3), (3+3), the guitarist and saxophonist played very diversely in each of the phrases, sometimes they kept the steadier groove with the drums; sometimes they played some rhythm with groupings and created the delayed resolution on the rhythm for few bars. To conclude, the features of this music is that the vibe of the music is highly similar to modal fusion music, but with the groove style of math rock music, and the application of contemporary jazz harmony.

### 3.1.2 “Mocirita” arranged by Teriver Cheung (Folk music influence)

Teriver Cheung is one of the famous local composers and jazz guitarists of contemporary jazz music in Hong Kong who studied in New York. His work “Mocirita” is an re-arrangement of traditional Romanian Folk Song "Mociriță". The original Romanian Folk Song "Mociriță" is very different from his arrangement of “Mocirita” in melody, rhythm, and harmonic structure. The arrangement of Teriver changed almost all of the harmonic structure of this piece of Folk music, giving it a completely different vibe, and turned it into a contemporary jazz style music.

**Mocirita**

Canción Tradicional Rumana

The lead sheet for "Mociriță" consists of three staves of music in 4/4 time. The first staff contains the melody for measures 1-7, with chords F, Dm, Gm, C, Am, Dm, and G7 indicated above. The second staff continues the melody for measures 8-11, with chords C7, F, F, and F7 indicated above. The third staff contains measures 12-15, with chords Bb, Bbm, Gm, C, and F indicated above. The melody is written in treble clef with a key signature of one flat (Bb).

Fig.2, lead sheet of “Mociriță”

For the original "Mociriță", the rhythm of the melody is very steady, and the melody is shown in the score, the harmonic structure of the original Folk music is simple as well, I-vi-ii-V, iii-vi-II7-V7, I-I-I7-IV,iv, ii-V-I, only a very simple dominant chord C7 is being used in the original music. And the instrumentation for this music are normally strings, accordion, and the folk instruments in Romania.

### Mocirita

Teriver Cheung

Fig.3, lead sheet of “Mocirita”

For the arrangement of Teriver’s “Mocirita, neglecting the key change for the arrangement, the rhythm of the melody changed, he added some chromatic notes before the target notes and the resolve points, and varied some of the notes in the melody for the betterment of voice leading in this arrangement. And inside of the recording of how Teriver play this arrangement, he played a lot of “countermelody” when there are some long notes, this is a way for the contemporary guitarists to play the “comping” part for the contemporary jazz music, it sounds like the counter melody is the response to the original melody, creating a very interesting interaction for the music rather than just holding the long notes like the original. Although he added some

chromatic notes, this sounds like the mimic of Accordion in Europe style to play the notes (Tourville & Doina, 2013). And for the harmonic structure, Terivier did very huge changes to the chord progression compared to the original chords, I-III7-vi-III, III+, V-III7-vi-bIII6, bIII<sup>07</sup>, I-I+-I69-bvi<sup>07</sup>, I-II-iv6-I. Despite the chord progression is not very diatonic, when consider the voice leading inside of the chords, the harmony is in a high organised structure, for example, in the first three bars, the 5th note of the Db, which is Ab, went up to the 3th note of the F7, which is A, and went up again to the root of Bb; the descending bass of Ab, G, Gb, F in the last 4 bars. To conclude, Teriver absorbs Romanian Folk music with the non-diatonic jazz harmony to create more possibilities for the sound of contemporary jazz music.

### 3.1.3 “Manyin” composed by Tsui Chin Hung (Chinese folk music, Classical music influence)

Tsui Chin Hung is one of the famous local composers and jazz guitarists of contemporary jazz music in Hong Kong who studied composition in Berklee College of music. Quoting the words from Chin in the interview with him personally, “The melodic influences for Manyin included many of the Chinese folk music, as well as the music by Ravel which are influential to me. When I found that quite a few melodic gestures of the composer’s works have a similarity to the Chinese folk music. I thought of the word and meaning of Manyin repeatedly after realizing that the composer had listened to some Chinese music while attending the Paris Exposition Universelle, hence the overspread of cultural influences.

“The guitaristic approach on how I orchestrated this piece was influenced by one of my main teachers Jimmy Wyble, he was the person who got me into using traditional contrapuntal writing and guitar playing in the harmonic language of jazz music. The multi-directions of counterpoint were the textures that could articulate the idea of this piece the strongest.” said by Chin.

Demonstrated in his music, his work “Manyin” is mainly influenced by the Chinese folk music and the music of French impressionism pianist Maurice Ravel. Besides these, the most interesting part of this work is the multi-directions of counterpoint and the harmonic structure of the whole music.



more special, common ii-V-I is not being used for this piece, using bar 5, the second four bars phrase of section A again for example, Abmaj7#11-Dm7b5-Gm7-Fm9, the chord progression in roman number system is IVmaj7#11-vii<sup>o7</sup>-iii7-ii9, which different from the common practice for traditional jazz that every four bars should be a resolve point, even if we consider it resolved in ii chord which created a dorian mode of resolving point, the chord progression relations just do not feel “right” in traditional jazz harmony. All of these features of the piece “Manyin” demonstrated the new possibilities of implying chinese melodies, new ways of chord progression and the multi-directions of counterpoint for contemporary jazz after 2000.

### 3.2 Research Schedule

For getting a more organised result, the planning for this project was scheduled with a timeline.

Implementation date	Implementation contents
21st May 2020	<ul style="list-style-type: none"> <li>Finished the first proposal draft of honours project</li> </ul>
Oct 2020 to Mar 2021	<ul style="list-style-type: none"> <li>Consulted with supervisor and re-organize the contents of project</li> </ul>
Oct to Nov 2020	<ul style="list-style-type: none"> <li>Refined the final proposal of honours project</li> </ul>
Oct to Nov 2020	<ul style="list-style-type: none"> <li>Finished the literature review</li> </ul>
14th Nov 2020	<ul style="list-style-type: none"> <li>Finished the final proposal of honours project</li> <li>Analyzed the compositions of contemporary jazz music composed by guitarist after 2000</li> </ul>
Nov 2020 to early Jan 2021	<ul style="list-style-type: none"> <li>Composed the original composition “MongYim(Nightmare)”</li> <li>Underwent a series of tests and ”trials and errors”</li> <li>Recorded and mixed the recording</li> <li>Transcribing solos</li> </ul>
Mid Jan to early Feb 2021	<ul style="list-style-type: none"> <li>Composed the original composition “Grey Matter”</li> <li>Underwent a series of tests and ”trials and errors”</li> </ul>

	<ul style="list-style-type: none"> <li>● Recorded and mixed the recording</li> <li>● Transcribing solos</li> <li>● Finished notation of music sheets</li> </ul>
Mid Feb to mid Mar 2021	<ul style="list-style-type: none"> <li>● Composed the original composition “Moscow Nights”</li> <li>● Underwent a series of tests and ”trials and errors”</li> <li>● Recorded and mixed the recording</li> <li>● Transcribing solos</li> <li>● Finished notation of music sheets</li> </ul>
23rd Mar 2021	<ul style="list-style-type: none"> <li>● Presentation of honours project</li> <li>● Finalize the project outcomes (recordings, google drive &amp; YouTube)</li> <li>● Transcribing solos</li> <li>● Finished notation of music sheets</li> </ul>
15th April 2021	<ul style="list-style-type: none"> <li>● Submission of honours project</li> </ul>

Table 3-1 Research Schedule

## **Intention & Implication**

### **4.1 Intention of original compositions**

Since there are almost an endless number of examples of contemporary jazz that contains the elements of contemporary jazz music, the composition analysis cannot fully cover the features of all contemporary jazz music after 2000, and the original compositions are going to demonstrate the features of contemporary jazz after 2000 which may not be included in the previous contents. Therefore, the original compositions that will be composed for this paper will only focus on the elements that the writer of this paper appreciated and the elements that are suitable to the writer's understanding level of contemporary jazz.

The 3 original compositions that this paper contained are a set of compositions with Guitar, Bass, Drums & piano as rhythm section and Trombone & Alto Saxophone as lead instruments. The theme of 3 compositions are not consistent, and can be regarded as 3 individual compositions inside of a mini album. The style of these 3 compositions are quite diverse, which will have the influences from math fusion, traditional indian classical music, folk music, impressionism music and more.

### **4.2 Self-composition Ideas and Analysis**

#### *4.2.1.1 Intention of writing “夢魘MongYim(Nightmare)”*

“夢魘MongYim(Nightmare)”, 3/4 Medium Swing Contemporary Jazz composition, features some non-functional harmony along with functional changes. There is a free improvisation intro in the beginning before the head in. This composition is created after my accident of electric shock, and it is meant to describe the frequent nightmare I encounter almost every night when I fall asleep after the accident, which I will feel the electric shock pain during my deepest dream.

This is the reason why I used some nonfunctional harmony inside the changes, to describe the electric shock feeling inside originally beautiful dreams.

#### *4.2.1.2 Band Setting & Styles of “夢魘MongYim(Nightmare)”*

Quartet jazz combo :

Guitar(Lead) recorded by Yu Tsz Hoi

MIDI Bass recorded by Yu Tsz Hoi

Piano recorded by Cheng Ming Sum

Drums recorded by Jason Wong Yin

Style:

Medium Swing Contemporary Jazz Waltz, Impressionism music

#### *4.2.1.3 References & Influences from other genres for “夢魘MongYim(Nightmare)”*

References:

-“Manyin” composed by Tsui Chin Hung, “In One Stroke” Album (2016)

-“Lullaby no.2” composed by Tsui Chin Hung, “Jazz Conceptions” live at Fringe Club (2017)

Influences from other genres:

-Impressionism music

#### *4.2.1.4 Form & Structure of “夢魘MongYim(Nightmare)”*

Form:

-AABC with an free improvisation intro



**夢魘**

♩ = 120 Yu Tsz Hoi

**Intro** Free Improv. **A1** E♭maj7#11 B♭add9 A♭add9♭5 Gm11

6 A♭m7 Gm7 E♭min6/B♭ A13♭9

**A2** 10 E♭maj7#11 B♭add9 D7♭13 4 Gm9

14 Cm7♭5 B♭maj7 Gm7 4 B♭7♭13

**B** 18 Cm7 Bdim7 A♭add9♭5 Cm6/G

22 Adim7 G♭7♭5 Gm7 C7♭5 (Cm7) (F13♭9)

**C** 26 E♭maj7#11 B♭add9 A♭add9♭5 Gm11

30 Cm7 B♭add9 D7♭13 Gm7

33 Cm7 A♭7#11

Fig.5, lead sheet of “夢魘Mong Yim(Nightmare)”

Structure:

-Standard Jazz structure

-Free improv Intro> Head in > Guitar solo > Bass solo > Piano solo > Guitar solo > Head Out

#### 4.2.1.5 Composing Techniques of “夢魘MongYim(Nightmare)”

- Tonality & Harmony

The piece starts with a **free improvisation** introduction. This melody of this composition was written before the harmony was being composed, which contains some **non-functional harmony** in the Bb major scale like e.g. Abm7, A13b9, Bdim7, some **modal interchanges** like Abadd9b5, Cm7b5, Ebm6 and some **special changes** like e.g. ii-V-IV, bVI-IV. (Please refer to the color of Fig. 6&7)

The musical score is presented in three systems. The first system begins with an 'Intro' section marked 'Free Improv.' in a yellow box. It features a melody on a treble clef staff with a key signature of two flats (Bb major) and a 4/4 time signature. Above the staff, chord symbols are provided: A1 Ebmaj7#11, Bbadd9, Abadd9b5 (highlighted in a green box), and Gm11. The second system starts at measure 6 and includes chords Abm7 (highlighted in a brown box), Gm7, Ebmin6/Bb (highlighted in a green box), and A13b9 (highlighted in a brown box). The melody includes 'gliss' markings. The third system shows a progression of chords C7b5, (Cm7), and (F13b9) in a purple box, followed by a section labeled 'C' starting at measure 26 with the chord Ebmaj7#11 (highlighted in a green box).

Fig.6&7, harmony of “夢魘MongYim(Nightmare)”

- Irregular phrasing

There are a total of 11 bars in the last section, Section C: 4 bars + 3bars + 4bars, which means there are some Irregular phrasing in the section C which creates a surprise and breaks the audio

expectation for the audience, like one of the 3 bars phrasing in “Sea Journey” composed by Chick Corea (Cooke,2017).

- Multi-intervallic counterpoint & metric modulation

It is not a surprise that all contemporary jazz guitarists and composers like to use counterpoints to compose their music. According to Jon(2021), he mentioned composing music in counterpoints is just like composing with the thinking of each instrument’s individual line, and it sounds good to play on guitar, as if guitar was invented for counterpoint playing. For that reason, some parts of the music was composed with intervals of 3rd, 5th & 7th. Also, for more contemporary sounding, the music adopted some simple metric modulation - counting 4 beats in a 3/4 time signature.



Fig.8, counterpoints with metric modulation of “夢魘MongYim(Nightmare)”

#### 4.2.1.6 Solo Techniques of “夢魘MongYim(Nightmare)”

- Four against three

The guitar solo ideas of the recording adopted some “four against three” rhythm to fit the original vibe of the composition.



Fig.9, solo with metric modulation of “夢魘MongYim(Nightmare)”

- Triads from roots of diminished scale

For the Ab7#11 chord, the solo adopted the triads from roots of diminished scale to play over the changes, which created a symmetrical feeling for the music and led it to the climax of the soloing.



Fig.10, solo with triads from roots of diminished scale of “夢魘MongYim(Nightmare)”

- Counterpoint soloing

According to Jon(2021), he mentioned composing music in counterpoints is just like composing with the thinking of each instrument’s individual line, and it sounds good to play on guitar, as if guitar was invented for counterpoint playing. Why not just play the solo with counterpoints?



Fig.10, solo with counterpoints of “夢魘MongYim(Nightmare)”

#### *4.2.2.1 Intention of writing “Grey Matter”*

“Grey Matter”, 21/8 Fusion Contemporary Jazz composition, features Alto saxophone with whole non-functional harmony in different keys of mode. In recent society, people seem to have a larger tendency to have very diverse perspectives to think about the same matters. The Chinese translation to “Grey Matter” can mean “Grey Zone”, because of that, this piece was composed as regards to challenge the conventional definition of how to feel compound time signatures, and was inspired by Traditional Indian music which is known for their polyrhythm system “Konnakol” and having a non progressing mode for a whole performance. This is the reason why I used whole non-functional harmony in different keys of mode to compose this piece and have an odd time groove for the composition. Also, it requires high concentration to think what scale can be played during solo, which resonates the title of this piece, the musician needs to use a lot of their “Grey Matter” to play.

#### *4.2.2.2 Band Setting & Styles of “Grey Matter”*

Quintet jazz combo :

Guitar(Lead) recorded by Yu Tsz Hoi

MIDI Bass recorded by Yu Tsz Hoi

Piano recorded by Cheng Ming Sum

Alto Saxophone(Lead) recorded by Brian Chan Ka Long

Drums recorded by Jason Wong Yin

Style:

Fusion & Traditional Indian music influenced Contemporary Jazz

#### *4.2.2.3 References & Influences from other genres for “Grey Matter”*

References:

- “Twenty-One” composed by Jonathan Kreisberg, “Shadowless” Album (2011)
- “Konnakol Duet” performed by V Shivapriya & BR Somashekar Jois, Youtube Video (2018)

Influences from other genres:

-Traditional Indian classical music

One single key

Konnakol

-Fusion music

Modal harmony

Overdriven guitar

Math Rock time signature

#### *4.2.2.4 Form & Structure of “Grey Matter”*

It is hard to describe this particular composition with “form”, it is relatively easier to understand it with “structure”:

Guitar Intro > Band Intro > Head > Interlude > Guitar Solo > Interlude > Saxophone solo > Interlude > Drums Solo > Outro

#### *4.2.2.5 Composing Techniques of “Grey Matter”*

- Re-defining the meaning of compound time signature

The piece starts with a guitar introduction with a rhythm of groups of (5+5+6+5) and double-stops made up with mainly 7th notes and the roots from the Eb major scale, Gb major scale and Gb minor scale. In the contemporary jazz world, 21/8 is not always equals to 7 beats per every bar, unlike the classical conventional definition of compound time signature. In conventional classical music, 21/8 will be described as 1 n n, 2 n n, 3 n n, 4 n n, 5 n n, 6 n n, 7 n n, total of 7 beats with 3 quavers as 1 beat; however, for this particular composition, the players should be able to count 21/8 in 5+5+6+5 groups of quavers, like 1n 2nn, 1n 2nn, 1nn, 2nn, 1nn 2n, and the odd time feelings happened because of this groupings. For the creative process, the composer created the rhythm with Konnakol first, like (Ta Ka-Ta Ki Ta), (Ta Ka-Ta Ki Ta), (Ta Ki Ta), (Ta Ki Ta), (Ta Ki Ta-Ta Ka), and figured out it is actually in 21/8 too, just like the music of Jonathan Kreisberg. And there is a metric modulation to 7/4 when the alto saxophone solo kicked in the recording.



Fig.11, guitar introduction of “Grey Matter”

- Tonality & Harmony

This harmony of this composition was written before the melody was being composed, and it was composed with Mostly Dorian Modal harmony with non-functional harmony, e.g.

Fm9-Cm9-Ebm9-Abm9-Ebm9-Gbm9.

- Unison doubling

Guitar and saxophone used unison doubling the melody for the head melody, which create a very tight atmosphere for the audience, as the melody contains some contrasting groupings of rhythm

differed from the rhythm section, e.g. some melody is written in 6+4+6+5 during the band is playing 5+5+5+6, which is very challenging for the guitar and alto saxophone players to play unison together under that circumstance. When the melody is doubled by guitar and saxophone, it is very refreshing and satisfying to hear the magic happening inside the band.



Fig.12, head melody played by guitar and saxophone of “Grey Matter”

#### 4.2.2.6 Solo Techniques of “Grey Matter”

Since the solo section is written with Fm9-Cm9-Ebm9-Abm9-Ebm9-Gbm9, there are two ways when players approach for their solos.

- Thinking in big tonality

Fm9-Cm9 (ii-vi in Eb major), Ebm9-Abm9-Ebm9 (vi-ii-vi in Gb major), Gbm9(i in Gb minor)

In that case, it is much easier to approach the solo because there is more time for the players to prepare for the changes, it somehow feels like the changes of “On Green Dolphin Street”.



Fig.13, guitar solo approach in tonality of “Grey Matter”



- Thinking in separated modality

Since the harmonies are just different minor 9 chords in different keys, there are a lot more possibilities for the players to adopt different modes of harmony to approach their solo.

E.g. F dorian - C dorian - Eb dorian - Ab dorian - Eb dorian - Gb dorian,

Or F aeolian - C aeolian - Eb aeolian - Ab aeolian - Eb aeolian - Gb aeolian...



Fig.14, guitar solo approach in modality of “Grey Matter”

#### 4.2.3.1 Intention of writing “Moscow Nights”

“Moscow Nights”, a contemporary jazz “variation” of the Soviet-Russian Folk Song with the same title “Moscow Nights”, features a series of modal interchanges, non-functional harmony, borrowed chord and tonality changes with chords. Under the covid-19 pandemic, I have lived with boredom in Hong Kong nearly two years without travelling, which made me miss the memories when I was travelling in Russia for the first time. It was my first time travelling in a European Country, and Moscow is the only city I have been to in Russia. The melody of “Moscow Nights” hit my feelings when I was missing the travelling memories, and the lyrics of the music can also describe the dilemma of the unknown future, which echoes with most of the human beings under the pandemic and also the political factors. This is the intention of me making the “variation” of “Moscow Nights”, which I borrowed some of the melodic contours and turned it into Contemporary Jazz music.

#### *4.2.3.2 Band Setting & Styles of “Moscow Nights”*

Quintet jazz combo :

Guitar(Lead) recorded by Yu Tsz Hoi

Piano recorded by Cheng Ming Sum

Trombone(Lead) recorded by Edward Lee Man Tsung

Drums recorded by Jason Wong Yin

Style:

Folk music influenced Contemporary Jazz, Even 8th Jazz (ECM)

#### *4.2.3.3 References & Influences from other genres for “Moscow Nights”*

References:

-“Mocirita” composed by Teriver Cheung, “My Nocturne” Album (2011)

-”Moscow Nights” composed by Vasily Solovyov-Sedoi (1955)

Influences from other genres:

-Russian Folk music

Secondary dominant in minor

Irregular Form

### Moscow night's

The musical score for "Moscow night's" is written in 2/4 time. It consists of three staves. The first staff contains measures 1-10 with chords: Dm, Gm, A7, Dm, F, Bb C7, F, G, A7, Dm. The second staff contains measures 11-17 with chords: Gm, Dm, A7, Dm, E7, A7, Dm. The third staff contains measures 18-24 with chords: Gm, Dm, A7, Dm. The melody is written in the treble clef on each staff.

Fig.15, original harmony and melody of “Moscow Night’s”

#### 4.2.3.4 Form & Structure of “Moscow Nights”

Form:

AB form

### Moscow Nights

Variation by Yu Tsz Hoi  
Composed by Vasily Pavlovich Solovyov-Sedoi

$\text{♩} = 120$

**A** E♭maj9 G7 A♭maj9 A♭m6 Cm7 Cm6

6 E♭/B♭ Fm7 E♭dim7 Bdim7 D7 D♭7

**B** Cm Cmmaj7 Cm7 Fm9 Fm7♭5/B

14 Cm7/B♭ F/A A♭m6 E♭6/G B♭sus

The musical score for "Moscow Nights" is written in 4/4 time. It consists of four staves. The first staff contains measures 1-5 with chords: E♭maj9, G7, A♭maj9, A♭m6, Cm7, Cm6. The second staff contains measures 6-10 with chords: E♭/B♭, Fm7, E♭dim7, Bdim7, D7, D♭7. The third staff contains measures 11-15 with chords: Cm, Cmmaj7, Cm7, Fm9, Fm7♭5/B. The fourth staff contains measures 16-20 with chords: Cm7/B♭, F/A, A♭m6, E♭6/G, B♭sus. The melody is written in the bass clef on each staff.

Fig.16, original harmony and melody of “Moscow Night’s”

Structure:

Guitar Head > Intro > Trombone > Head > Bass Solo > Guitar Solo > Trombone Solo > Guitar

Head Out > Tag Ending

#### 4.2.3.5 Composing Techniques of “Moscow Nights”

- Line cliches

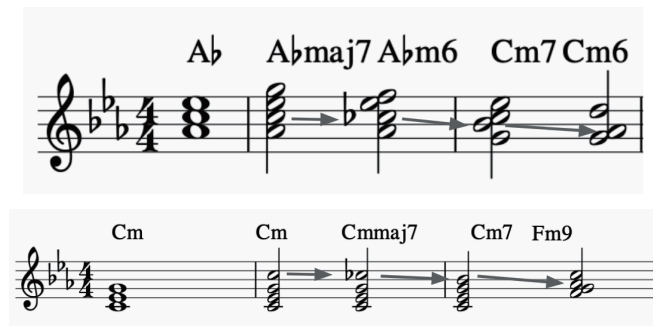


Fig.17&18, line cliches of “Moscow Nights”

In conventional music theory, line cliches writing is not acceptable in the inner voice of the harmony (Gogol, 2012). However, for jazz, especially contemporary jazz, the composers adopted the line cliches in the inner voice of the harmony. In this variation of “Moscow Nights”, the composer also adopted this skill and made it work. It is because the notes that are used for creating the line cliches were the guided tone for the chords, which are the most obvious notes in each chord.

- Borrowing melody from original

The composer borrowed some significant melodies from the original “Moscow Night’s”, and changed the rhythmic pattern and the notes choice which created the longer phrasing for the music and the new harmonies will work a lot more refreshing than the original secondary dominant harmonies.



Fig.19, variation process of composing“Moscow Nights”

- Counter melodic comping (accompaniment)

For contemporary jazz music with these band settings, especially when there is no pianist, the guitarists need to take the responsibility of comping and playing as another lead instrument to do the accompaniment. There is a large room for the guitar to do the comping jobs, unlike how guitarists did for the conventional jazz music, because there is no other harmonic instrument, there is no need to avoid voicing clashing and need to keep their role as extra lead instrument. This is why the guitar part was playing counter melodic comping to back up the trombone melody (Pease,2001).

- Tonality & Harmony

The piece starts with a free time guitar introduction to interpret the melody. The melody of this composition was written before the harmony was being composed, which contains some tonality changes in the Bb major scale with or without modal interchanges, some Non-functional harmony substitution and some borrowed chords. (Please refer to the color of Fig. 20)

Figure 20 displays the harmonic structure of "Moscow Nights" across four staves. The key signature is E-flat major (three flats). The score includes the following annotations:

- Staff 1:** Measure 1 (A) has  $E\flat\text{maj}9$ . Measure 2 has  $V7/vi$  (G7). Measure 3 has  $A\flat\text{maj}9$  and  $B.C.$  ( $A\flat m6$ ). Measure 4 has  $Cm7$  and  $Cm6$ .
- Staff 2:** Measure 5 has  $E\flat/B\flat$ . Measure 6 has  $Fm7$ . Measure 7 has  $N.H.$  ( $E\flat\text{dim}7$  and  $B\text{dim}7$ ). Measure 8 has  $V/iii$  (D7) and  $V/vi$  ( $D\flat7$ ).
- Staff 3:** Measure 9 (B) has  $Cm$ . Measure 10 has  $Cm\text{maj}7$ . Measure 11 has  $Cm7$ . Measure 12 has  $Fm9$ . Measure 13 has  $M.I. \text{ from Aeolian}$  ( $Fm7\flat5/B$ ).
- Staff 4:** Measure 14 has  $Cm7/B\flat$ . Measure 15 has  $V/V$  ( $F/A$ ). Measure 16 has  $B.C.$  ( $A\flat m6$ ). Measure 17 has  $E\flat6/G$ . Measure 18 has  $B\flat\text{sus}$ .

Fig. 20, harmony of "Moscow Nights"

#### 4.2.3.6 Solo Techniques of "Moscow Nights"

- Follow the changes  $E\flat$  major  $\rightarrow$  G altered

Figure 21 shows a solo line for "Moscow Nights" starting at measure 18. The key signature is E-flat major. The solo line is written in the bass clef. Purple circles highlight the following notes:  $E\flat$  (measure 18),  $G$  (measure 19),  $A\flat$  (measure 20),  $B\flat$  (measure 21),  $C$  (measure 22),  $D$  (measure 23),  $E\flat$  (measure 24),  $F$  (measure 25),  $G$  (measure 26),  $A\flat$  (measure 27),  $B\flat$  (measure 28),  $C$  (measure 29),  $D$  (measure 30),  $E\flat$  (measure 31),  $F$  (measure 32),  $G$  (measure 33),  $A\flat$  (measure 34),  $B\flat$  (measure 35),  $C$  (measure 36),  $D$  (measure 37),  $E\flat$  (measure 38),  $F$  (measure 39),  $G$  (measure 40),  $A\flat$  (measure 41),  $B\flat$  (measure 42),  $C$  (measure 43),  $D$  (measure 44),  $E\flat$  (measure 45),  $F$  (measure 46),  $G$  (measure 47),  $A\flat$  (measure 48),  $B\flat$  (measure 49),  $C$  (measure 50),  $D$  (measure 51),  $E\flat$  (measure 52),  $F$  (measure 53),  $G$  (measure 54),  $A\flat$  (measure 55),  $B\flat$  (measure 56),  $C$  (measure 57),  $D$  (measure 58),  $E\flat$  (measure 59),  $F$  (measure 60),  $G$  (measure 61),  $A\flat$  (measure 62),  $B\flat$  (measure 63),  $C$  (measure 64),  $D$  (measure 65),  $E\flat$  (measure 66),  $F$  (measure 67),  $G$  (measure 68),  $A\flat$  (measure 69),  $B\flat$  (measure 70),  $C$  (measure 71),  $D$  (measure 72),  $E\flat$  (measure 73),  $F$  (measure 74),  $G$  (measure 75),  $A\flat$  (measure 76),  $B\flat$  (measure 77),  $C$  (measure 78),  $D$  (measure 79),  $E\flat$  (measure 80),  $F$  (measure 81),  $G$  (measure 82),  $A\flat$  (measure 83),  $B\flat$  (measure 84),  $C$  (measure 85),  $D$  (measure 86),  $E\flat$  (measure 87),  $F$  (measure 88),  $G$  (measure 89),  $A\flat$  (measure 90),  $B\flat$  (measure 91),  $C$  (measure 92),  $D$  (measure 93),  $E\flat$  (measure 94),  $F$  (measure 95),  $G$  (measure 96),  $A\flat$  (measure 97),  $B\flat$  (measure 98),  $C$  (measure 99),  $D$  (measure 100),  $E\flat$  (measure 101),  $F$  (measure 102),  $G$  (measure 103),  $A\flat$  (measure 104),  $B\flat$  (measure 105),  $C$  (measure 106),  $D$  (measure 107),  $E\flat$  (measure 108),  $F$  (measure 109),  $G$  (measure 110),  $A\flat$  (measure 111),  $B\flat$  (measure 112),  $C$  (measure 113),  $D$  (measure 114),  $E\flat$  (measure 115),  $F$  (measure 116),  $G$  (measure 117),  $A\flat$  (measure 118),  $B\flat$  (measure 119),  $C$  (measure 120),  $D$  (measure 121),  $E\flat$  (measure 122),  $F$  (measure 123),  $G$  (measure 124),  $A\flat$  (measure 125),  $B\flat$  (measure 126),  $C$  (measure 127),  $D$  (measure 128),  $E\flat$  (measure 129),  $F$  (measure 130),  $G$  (measure 131),  $A\flat$  (measure 132),  $B\flat$  (measure 133),  $C$  (measure 134),  $D$  (measure 135),  $E\flat$  (measure 136),  $F$  (measure 137),  $G$  (measure 138),  $A\flat$  (measure 139),  $B\flat$  (measure 140),  $C$  (measure 141),  $D$  (measure 142),  $E\flat$  (measure 143),  $F$  (measure 144),  $G$  (measure 145),  $A\flat$  (measure 146),  $B\flat$  (measure 147),  $C$  (measure 148),  $D$  (measure 149),  $E\flat$  (measure 150),  $F$  (measure 151),  $G$  (measure 152),  $A\flat$  (measure 153),  $B\flat$  (measure 154),  $C$  (measure 155),  $D$  (measure 156),  $E\flat$  (measure 157),  $F$  (measure 158),  $G$  (measure 159),  $A\flat$  (measure 160),  $B\flat$  (measure 161),  $C$  (measure 162),  $D$  (measure 163),  $E\flat$  (measure 164),  $F$  (measure 165),  $G$  (measure 166),  $A\flat$  (measure 167),  $B\flat$  (measure 168),  $C$  (measure 169),  $D$  (measure 170),  $E\flat$  (measure 171),  $F$  (measure 172),  $G$  (measure 173),  $A\flat$  (measure 174),  $B\flat$  (measure 175),  $C$  (measure 176),  $D$  (measure 177),  $E\flat$  (measure 178),  $F$  (measure 179),  $G$  (measure 180),  $A\flat$  (measure 181),  $B\flat$  (measure 182),  $C$  (measure 183),  $D$  (measure 184),  $E\flat$  (measure 185),  $F$  (measure 186),  $G$  (measure 187),  $A\flat$  (measure 188),  $B\flat$  (measure 189),  $C$  (measure 190),  $D$  (measure 191),  $E\flat$  (measure 192),  $F$  (measure 193),  $G$  (measure 194),  $A\flat$  (measure 195),  $B\flat$  (measure 196),  $C$  (measure 197),  $D$  (measure 198),  $E\flat$  (measure 199),  $F$  (measure 200),  $G$  (measure 201),  $A\flat$  (measure 202),  $B\flat$  (measure 203),  $C$  (measure 204),  $D$  (measure 205),  $E\flat$  (measure 206),  $F$  (measure 207),  $G$  (measure 208),  $A\flat$  (measure 209),  $B\flat$  (measure 210),  $C$  (measure 211),  $D$  (measure 212),  $E\flat$  (measure 213),  $F$  (measure 214),  $G$  (measure 215),  $A\flat$  (measure 216),  $B\flat$  (measure 217),  $C$  (measure 218),  $D$  (measure 219),  $E\flat$  (measure 220),  $F$  (measure 221),  $G$  (measure 222),  $A\flat$  (measure 223),  $B\flat$  (measure 224),  $C$  (measure 225),  $D$  (measure 226),  $E\flat$  (measure 227),  $F$  (measure 228),  $G$  (measure 229),  $A\flat$  (measure 230),  $B\flat$  (measure 231),  $C$  (measure 232),  $D$  (measure 233),  $E\flat$  (measure 234),  $F$  (measure 235),  $G$  (measure 236),  $A\flat$  (measure 237),  $B\flat$  (measure 238),  $C$  (measure 239),  $D$  (measure 240),  $E\flat$  (measure 241),  $F$  (measure 242),  $G$  (measure 243),  $A\flat$  (measure 244),  $B\flat$  (measure 245),  $C$  (measure 246),  $D$  (measure 247),  $E\flat$  (measure 248),  $F$  (measure 249),  $G$  (measure 250),  $A\flat$  (measure 251),  $B\flat$  (measure 252),  $C$  (measure 253),  $D$  (measure 254),  $E\flat$  (measure 255),  $F$  (measure 256),  $G$  (measure 257),  $A\flat$  (measure 258),  $B\flat$  (measure 259),  $C$  (measure 260),  $D$  (measure 261),  $E\flat$  (measure 262),  $F$  (measure 263),  $G$  (measure 264),  $A\flat$  (measure 265),  $B\flat$  (measure 266),  $C$  (measure 267),  $D$  (measure 268),  $E\flat$  (measure 269),  $F$  (measure 270),  $G$  (measure 271),  $A\flat$  (measure 272),  $B\flat$  (measure 273),  $C$  (measure 274),  $D$  (measure 275),  $E\flat$  (measure 276),  $F$  (measure 277),  $G$  (measure 278),  $A\flat$  (measure 279),  $B\flat$  (measure 280),  $C$  (measure 281),  $D$  (measure 282),  $E\flat$  (measure 283),  $F$  (measure 284),  $G$  (measure 285),  $A\flat$  (measure 286),  $B\flat$  (measure 287),  $C$  (measure 288),  $D$  (measure 289),  $E\flat$  (measure 290),  $F$  (measure 291),  $G$  (measure 292),  $A\flat$  (measure 293),  $B\flat$  (measure 294),  $C$  (measure 295),  $D$  (measure 296),  $E\flat$  (measure 297),  $F$  (measure 298),  $G$  (measure 299),  $A\flat$  (measure 300),  $B\flat$  (measure 301),  $C$  (measure 302),  $D$  (measure 303),  $E\flat$  (measure 304),  $F$  (measure 305),  $G$  (measure 306),  $A\flat$  (measure 307),  $B\flat$  (measure 308),  $C$  (measure 309),  $D$  (measure 310),  $E\flat$  (measure 311),  $F$  (measure 312),  $G$  (measure 313),  $A\flat$  (measure 314),  $B\flat$  (measure 315),  $C$  (measure 316),  $D$  (measure 317),  $E\flat$  (measure 318),  $F$  (measure 319),  $G$  (measure 320),  $A\flat$  (measure 321),  $B\flat$  (measure 322),  $C$  (measure 323),  $D$  (measure 324),  $E\flat$  (measure 325),  $F$  (measure 326),  $G$  (measure 327),  $A\flat$  (measure 328),  $B\flat$  (measure 329),  $C$  (measure 330),  $D$  (measure 331),  $E\flat$  (measure 332),  $F$  (measure 333),  $G$  (measure 334),  $A\flat$  (measure 335),  $B\flat$  (measure 336),  $C$  (measure 337),  $D$  (measure 338),  $E\flat$  (measure 339),  $F$  (measure 340),  $G$  (measure 341),  $A\flat$  (measure 342),  $B\flat$  (measure 343),  $C$  (measure 344),  $D$  (measure 345),  $E\flat$  (measure 346),  $F$  (measure 347),  $G$  (measure 348),  $A\flat$  (measure 349),  $B\flat$  (measure 350),  $C$  (measure 351),  $D$  (measure 352),  $E\flat$  (measure 353),  $F$  (measure 354),  $G$  (measure 355),  $A\flat$  (measure 356),  $B\flat$  (measure 357),  $C$  (measure 358),  $D$  (measure 359),  $E\flat$  (measure 360),  $F$  (measure 361),  $G$  (measure 362),  $A\flat$  (measure 363),  $B\flat$  (measure 364),  $C$  (measure 365),  $D$  (measure 366),  $E\flat$  (measure 367),  $F$  (measure 368),  $G$  (measure 369),  $A\flat$  (measure 370),  $B\flat$  (measure 371),  $C$  (measure 372),  $D$  (measure 373),  $E\flat$  (measure 374),  $F$  (measure 375),  $G$  (measure 376),  $A\flat$  (measure 377),  $B\flat$  (measure 378),  $C$  (measure 379),  $D$  (measure 380),  $E\flat$  (measure 381),  $F$  (measure 382),  $G$  (measure 383),  $A\flat$  (measure 384),  $B\flat$  (measure 385),  $C$  (measure 386),  $D$  (measure 387),  $E\flat$  (measure 388),  $F$  (measure 389),  $G$  (measure 390),  $A\flat$  (measure 391),  $B\flat$  (measure 392),  $C$  (measure 393),  $D$  (measure 394),  $E\flat$  (measure 395),  $F$  (measure 396),  $G$  (measure 397),  $A\flat$  (measure 398),  $B\flat$  (measure 399),  $C$  (measure 400),  $D$  (measure 401),  $E\flat$  (measure 402),  $F$  (measure 403),  $G$  (measure 404),  $A\flat$  (measure 405),  $B\flat$  (measure 406),  $C$  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(measure 579),  $A\flat$  (measure 580),  $B\flat$  (measure 581),  $C$  (measure 582),  $D$  (measure 583),  $E\flat$  (measure 584),  $F$  (measure 585),  $G$  (measure 586),  $A\flat$  (measure 587),  $B\flat$  (measure 588),  $C$  (measure 589),  $D$  (measure 590),  $E\flat$  (measure 591),  $F$  (measure 592),  $G$  (measure 593),  $A\flat$  (measure 594),  $B\flat$  (measure 595),  $C$  (measure 596),  $D$  (measure 597),  $E\flat$  (measure 598),  $F$  (measure 599),  $G$  (measure 600),  $A\flat$  (measure 601),  $B\flat$  (measure 602),  $C$  (measure 603),  $D$  (measure 604),  $E\flat$  (measure 605),  $F$  (measure 606),  $G$  (measure 607),  $A\flat$  (measure 608),  $B\flat$  (measure 609),  $C$  (measure 610),  $D$  (measure 611),  $E\flat$  (measure 612),  $F$  (measure 613),  $G$  (measure 614),  $A\flat$  (measure 615),  $B\flat$  (measure 616),  $C$  (measure 617),  $D$  (measure 618),  $E\flat$  (measure 619),  $F$  (measure 620),  $G$  (measure 621),  $A\flat$  (measure 622),  $B\flat$  (measure 623),  $C$  (measure 624),  $D$  (measure 625),  $E\flat$  (measure 626),  $F$  (measure 627),  $G$  (measure 628),  $A\flat$  (measure 629),  $B\flat$  (measure 630),  $C$  (measure 631),  $D$  (measure 632),  $E\flat$  (measure 633),  $F$  (measure 634),  $G$  (measure 635),  $A\flat$  (measure 636),  $B\flat$  (measure 637),  $C$  (measure 638),  $D$  (measure 639),  $E\flat$  (measure 640),  $F$  (measure 641),  $G$  (measure 642),  $A\flat$  (measure 643),  $B\flat$  (measure 644),  $C$  (measure 645),  $D$  (measure 646),  $E\flat$  (measure 647),  $F$  (measure 648),  $G$  (measure 649),  $A\flat$  (measure 650),  $B\flat$  (measure 651),  $C$  (measure 652),  $D$  (measure 653),  $E\flat$  (measure 654),  $F$  (measure 655),  $G$  (measure 656),  $A\flat$  (measure 657),  $B\flat$  (measure 658),  $C$  (measure 659),  $D$  (measure 660),  $E\flat$  (measure 661),  $F$  (measure 662),  $G$  (measure 663),  $A\flat$  (measure 664),  $B\flat$  (measure 665),  $C$  (measure 666),  $D$  (measure 667),  $E\flat$  (measure 668),  $F$  (measure 669),  $G$  (measure 670),  $A\flat$  (measure 671),  $B\flat$  (measure 672),  $C$  (measure 673),  $D$  (measure 674),  $E\flat$  (measure 675),  $F$  (measure 676),  $G$  (measure 677),  $A\flat$  (measure 678),  $B\flat$  (measure 679),  $C$  (measure 680),  $D$  (measure 681),  $E\flat$  (measure 682),  $F$  (measure 683),  $G$  (measure 684),  $A\flat$  (measure 685),  $B\flat$  (measure 686),  $C$  (measure 687),  $D$  (measure 688),  $E\flat$  (measure 689),  $F$  (measure 690),  $G$  (measure 691),  $A\flat$  (measure 692),  $B\flat$  (measure 693),  $C$  (measure 694),  $D$  (measure 695),  $E\flat$  (measure 696),  $F$  (measure 697),  $G$  (measure 698),  $A\flat$  (measure 699),  $B\flat$  (measure 700),  $C$  (measure 701),  $D$  (measure 702),  $E\flat$  (measure 703),  $F$  (measure 704),  $G$  (measure 705),  $A\flat$  (measure 706),  $B\flat$  (measure 707),  $C$  (measure 708),  $D$  (measure 709),  $E\flat$  (measure 710),  $F$  (measure 711),  $G$  (measure 712),  $A\flat$  (measure 713),  $B\flat$  (measure 714),  $C$  (measure 715),  $D$  (measure 716),  $E\flat$  (measure 717),  $F$  (measure 718),  $G$  (measure 719),  $A\flat$  (measure 720),  $B\flat$  (measure 721),  $C$  (measure 722),  $D$  (measure 723),  $E\flat$  (measure 724),  $F$  (measure 725),  $G$  (measure 726),  $A\flat$  (measure 727),  $B\flat$  (measure 728),  $C$  (measure 729),  $D$  (measure 730),  $E\flat$  (measure 731),  $F$  (measure 732),  $G$  (measure 733),  $A\flat$  (measure 734),  $B\flat$  (measure 735),  $C$  (measure 736),  $D$  (measure 737),  $E\flat$  (measure 738),  $F$  (measure 739),  $G$  (measure 740),  $A\flat$  (measure 741),  $B\flat$  (measure 742),  $C$  (measure 743),  $D$  (measure 744),  $E\flat$  (measure 745),  $F$  (measure 746),  $G$  (measure 747),  $A\flat$  (measure 748),  $B\flat$  (measure 749),  $C$  (measure 750),  $D$  (measure 751),  $E\flat$  (measure 752),  $F$  (measure 753),  $G$  (measure 754),  $A\flat$  (measure 755),  $B\flat$  (measure 756),  $C$  (measure 757),  $D$  (measure 758),  $E\flat$  (measure 759),  $F$  (measure 760),  $G$  (measure 761),  $A\flat$  (measure 762),  $B\flat$  (measure 763),  $C$  (measure 764),  $D$  (measure 765),  $E\flat$  (measure 766),  $F$  (measure 767),  $G$  (measure 768),  $A\flat$  (measure 769),  $B\flat$  (measure 770),  $C$  (measure 771),  $D$  (measure 772),  $E\flat$  (measure 773),  $F$  (measure 774),  $G$  (measure 775),  $A\flat$  (measure 776),  $B\flat$  (measure 777),  $C$  (measure 778),  $D$  (measure 779),  $E\flat$  (measure 780),  $F$  (measure 781),  $G$  (measure 782),  $A\flat$  (measure 783),  $B\flat$  (measure 784),  $C$  (measure 785),  $D$  (measure 786),  $E\flat$  (measure 787),  $F$  (measure 788),  $G$  (measure 789),  $A\flat$  (measure 790),  $B\flat$  (measure 791),  $C$  (measure 792),  $D$  (measure 793),  $E\flat$  (measure 794),  $F$  (measure 795),  $G$  (measure 796),  $A\flat$  (measure 797),  $B\flat$  (measure 798),  $C$  (measure 799),  $D$  (measure 800),  $E\flat$  (measure 801),  $F$  (measure 802),  $G$  (measure 803),  $A\flat$  (measure 804),  $B\flat$  (measure 805),  $C$  (measure 806),  $D$  (measure 807),  $E\flat$  (measure 808),  $F$  (measure 809),  $G$  (measure 810),  $A\flat$  (measure 811),  $B\flat$  (measure 812),  $C$  (measure 813),  $D$  (measure 814),  $E\flat$  (measure 815),  $F$  (measure 816),  $G$  (measure 817),  $A\flat$  (measure 818),  $B\flat$  (measure 819),  $C$  (measure 820),  $D$  (measure 821),  $E\flat$  (measure 822),  $F$  (measure 823),  $G$  (measure 824),  $A\flat$  (measure 825),  $B\flat$  (measure 826),  $C$  (measure 827),  $D$  (measure 828),  $E\flat$  (measure 829),  $F$  (measure 830),  $G$  (measure 831),  $A\flat$  (measure 832),  $B\flat$  (measure 833),  $C$  (measure 834),  $D$  (measure 835),  $E\flat$  (measure 836),  $F$  (measure 837),  $G$  (measure 838),  $A\flat$  (measure 839),  $B\flat$  (measure 840),  $C$  (measure 841),  $D$  (measure 842),  $E\flat$  (measure 843),  $F$  (measure 844),  $G$  (measure 845),  $A\flat$  (measure 846),  $B\flat$  (measure 847),  $C$  (measure 848),  $D$  (measure 849),  $E\flat$  (measure 850),  $F$  (measure 851),  $G$  (measure 852),  $A\flat$  (measure 853),  $B\flat$  (measure 854),  $C$  (measure 855),  $D$  (measure 856),  $E\flat$  (measure 857),  $F$  (measure 858),  $G$  (measure

- Approach note/ Enclosures



Fig. 23, solo that playing with Approach note/ Enclosure over“Moscow Nights”

## **Reflection: Limitation & Solution**

### **5.1 Limitation**

There were quite a few limitations and challenges during the making of composing, recording and mixing:

1. No budget for hiring professional musicians
2. Inadequate gears
3. Zero experience & knowledge in composing
4. No live recording due to pandemic restrictions
5. Difficult to find bass player
6. Inadequate research papers
7. Inadequate mixing skills
8. Hard to get perfect take on solos

### **5.2 Solution**

And some solutions happened naturally or some substitutions were made to solve the problems:

1. Seek help from friends to record
2. Everyone record their own tracks and mix together
3. Take private lessons to learn composing
4. Use midi bass
5. Listen to more music for reference
6. Learn more mixing techniques from internet
7. Learn from the greats to learn how to approach better solos



## **Conclusion**

The project designer worked a lot on different aspects like researching, listening, learning, experimenting, composing, recording, mixing etc..., all for the curiosity for contemporary jazz music. The project designer got satisfying results about the final project outcomes and all the discovery of features of contemporary jazz composed by guitarists after 2000 and the experiences he gained along the way.

However, at the end, the project designer finally understood the reasons why there was never a scholar who can be brave enough to define what is contemporary music - only because contemporary jazz music composers continue the spirits of jazz to absorb music features of other genres, and the snowball effects evolve extremely fast and contemporary jazz music is just too diverse to be defined.

Luckily, through all of these steps to explore contemporary jazz music, the project designer met some new musicians and learnt fruitful knowledge about composing, mixing, score writing and more, which will motivate himself to work more on his lifetime. And hopefully in the future this project can act as an introduction for people who are interested to understand the features of contemporary jazz after 2000 composed by guitarists and extend the exploration in this genre.

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### **Appendix**

- All references scores
- Original compositions scores
- Solo transcriptions
- Raw demos & final recordings

Scan the QR code for the appendix

