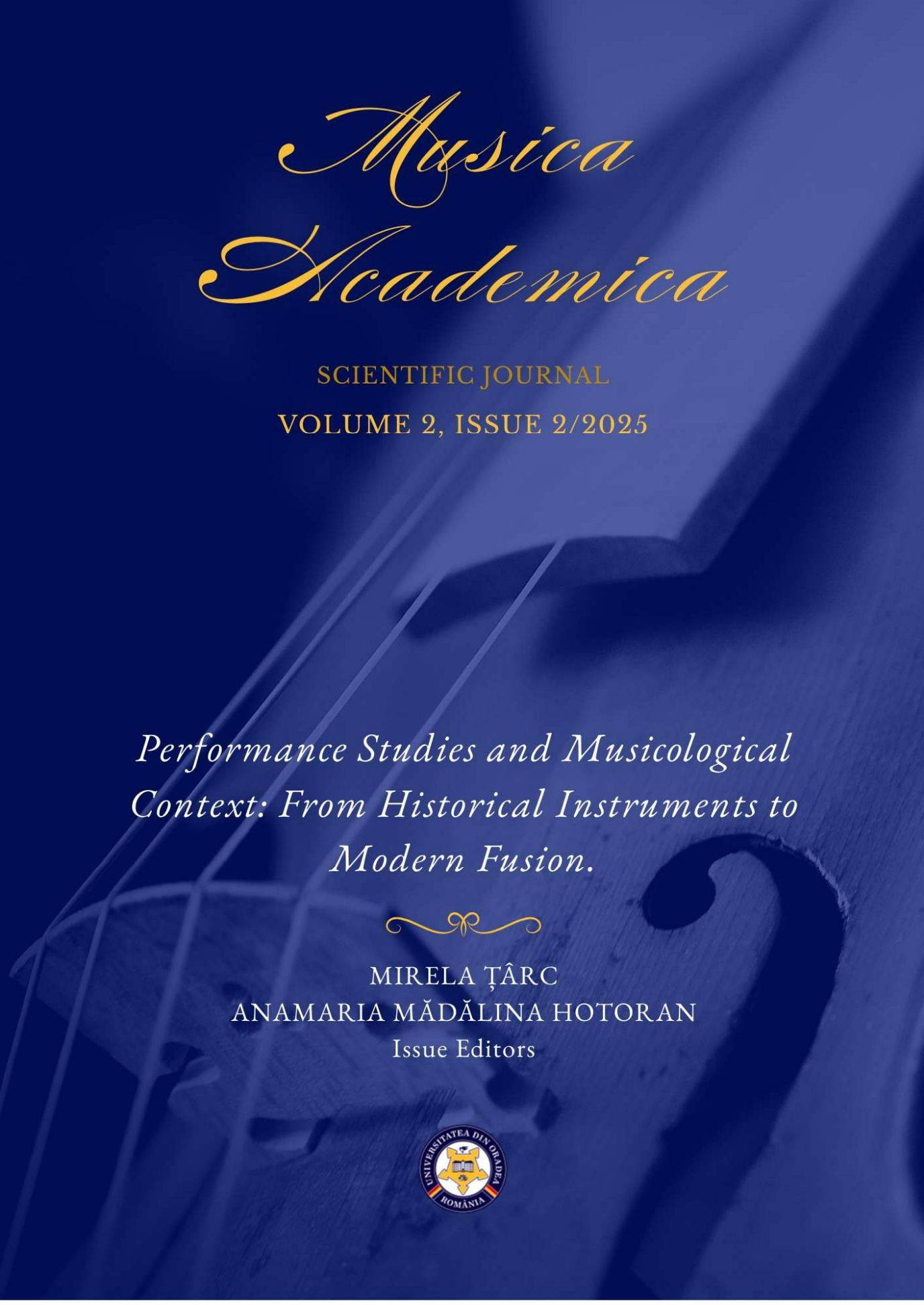

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Performance Studies and Musicological Context: From Historical Instruments to Modern Fusion

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IN THE SCORE, BETWEEN THE LINES: TECHNICAL CHALLENGES AND SUCCESSFUL STRATEGIES IN PERFORMING LIGETI'S CHORAL MUSIC WITH A NON-PROFESSIONAL CHOIR[1]

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Abstract

This study explores the collective learning process of selected arrangements of Hungarian folk songs by György Ligeti, as rehearsed and performed by the "Vincenzo Gianferrari" Polyphonic Choir, an amateur ensemble based in Trento, Italy. Integrating analytical, musicological, and Music Performance Research perspectives, the project, adopted a multi-strategic qualitative approach that foregrounds the subjective experiences of the performers. This paper specifically aims to identify the technical challenges these scores present to a non-professional choir, including the intrinsic difficulties of Hungarian pronunciation, as well as issues related to rhythm, phrasing, and articulation; it also examine the strategies developed by the conductor to address them effectively.

Keywords

[1] This paper builds upon research conducted for my doctoral dissertation on Ligeti's early choral works at the University of Trento (Italy), with degree completion expected in April 2026 (supervisor: Prof. Marco Uvietta). It provides an expanded discussion of selected topics previously considered in the essay: Marina Rossi, "(En)chanting Ligeti. Un'indagine qualitativa sul processo di apprendimento della musica del primo Novecento da parte di un coro non professionale," *Polifonie* 10, (2023), in press. Readers are encouraged to consult the scores referenced below, published by Schott Music. Alternatively, low-resolution previews are available on the publisher's website at the following links:
www.schott-music.com/en/magos-koesziklanak-noc22032.html
www.schott-music.com/en/inaktelki-notak-noc22033.html
www.schott-music.com/en/lakodalmas-noc22040.html

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György Ligeti, Hungarian Music, Choral music, Amateur choir

György Ligeti (1923–2006) composed a surprisingly large number of choral works in his youth, highly diverse in terms of language, level of difficulty, and vocal forces, ranging from two to eight parts.[3] Often based on Hungarian and Romanian folk songs, these scores constitute a significant portion of his early output; they reveal both a remarkable command of contrapuntal writing and the precocious development of a personal style. Nevertheless, this repertoire is rarely considered by choirs – not only amateur ones – perhaps due to the reverential awe that the name György Ligeti may inspire. This study aims to show that the challenges posed by these works can be effectively addressed through targeted interventions and specific strategies. It thus seeks to encourage greater awareness and performance of this music, even by non-professional ensembles.

The amateur choir has been the focus of numerous in-depth studies within the field of Music Performance Research; however, much of this scholarship has primarily addressed psychological and sociological dimensions of choral activity. As a result, it has often been published in journals and volumes outside the strict domain of musicological research and rarely conducted by scholars with specific musical expertise. In the Anglo-American academic context, such investigations have typically concentrated on issues such as the conductor's role, the development of musical identity, and the positive impact of choral singing on both music learning and individual well-being.[4] Russian scholars have also contributed significantly to this area of research, with particular attention to topics such as the managerial organization of amateur choirs, their

[3] For a comprehensive recording of Ligeti's choral works see György Ligeti, *Complete works for a cappella Choir*, SWR Vokalensemble, Yuval Weinberg, conductor (CD, Naxos, SWR19128CD, 2023); on Ligeti's early works see Friedemann Sallis, "An Introduction to the Early Works of György Ligeti", (Köln: Studio-Schewe, 1996); Simon Gallot, "György Ligeti et la musique populaire", (Lyon: Symetrie, 2010); Márton Kerékfy, "Folkloristic Inspirations in the Music of György Ligeti: Problems of Identification and Interpretation," in *Paths of Musicology in Central Europe*, ed. Marcus Zagorski and Vladimír Zvara (Bratislava: Vydavateľstvo Univerzity Komenského v Bratislave, 2016): 243–265.

[4] Michael Bonshor, "Conductor Feedback and the Amateur Singer: The Role of Criticism and Praise in Building Choral Confidence," *Research Studies in Music Education* 39, no. 2 (2017): 139–160; Hermione Ruck Keene, "Swooping in to Save the Day?: Investigating the Effects on Musical Identity of a Choral Collaboration between Amateur and Professional Singers," *Visions of Research in Music Education* 26, no. 4 (2015): https://digitalcommons.lib.uconn.edu/vrme/vol26/iss1/4; Annie A. Mok, "'I Can Follow': Self-Directed Informal Learning Strategies Adopted by Choristers in an Adult Amateur Choir," *Music Education Research* 22, no. 4 (2020): 421–431.

socio-cultural function, and the role of choral singing in fostering spiritual and cultural education.[5]

Rather than focusing on the broader psychological or social dimensions often associated with amateur ensembles, this study places the emphasis on the rehearsal and learning process of an amateur choir engaged in performing so-called "art music."

The methodology combined several tools: active participant observation, a short questionnaire aimed at collecting background information on each choir member, and semi-structured qualitative interviews.[6] At the core of the investigation lies the subjective experience of the singers as they engage with Ligeti's choral writing for the first time, confronting its complexity, technical demands, and the rehearsal strategies developed by the conductor to address them.

To capture these aspects, the project adopts a qualitative methodology rooted in an emic perspective:[7] the aim is to access the lived experience of the music from within, exploring how it is interpreted and made meaningful by those directly involved in its performance.[8] I have been singing in the ensemble since 2017 and my own position as both researcher and choir member, has shaped the nature of the enquiry. This insider role, though uncommon in choral music studies,[9] proved particularly effective: it removed the usual barrier between observer and

---

[5] Vladimir Fedorovič Čabannyj, "Metodologiâ upravleniâ lûbitel'skim horovyh kollektivom," *Vestnik Sankt-Peterburgskogo Gosudarstvennogo Universiteta Kul'tury i Iskusstv* 11, no. 2 (2012): 160–169; Il'â Sergeevič Koževnikov, "Vospitanie sovremennogo 'Čeloveka truda' sredstvami horovogo ispolnitel'stva: Iz opyta raboty s horom ûnošej Politehničeskogo kolledža," *Vestnik Magnitogorskoj konservatorii: Naučnyj, metodičeskij i informacionnyj žurnal* 2, (2018): 57–62. Research specifically addressing amateur choirs is lacking in Italy; this gap highlights the need for dedicated studies exploring the musical practices, social dynamics, and cultural significance of amateur choral ensembles within this context.

[6] Robert M. Silverman and Kelly L. Patterson, "Semi-Structured Interviewing," in *Qualitative Research Methods for Community Development*, 4th ed. (London: Taylor & Francis, 2024): 49–66.

[7] Tobiasz Kubisiowski, "Emic–Etic Analysis as a Research Method for Theory of Music," *Notes Muzyczny* 2, no. 16 (2021): 165–182.

[8] Aaron Williamon, Jane Ginsborg, Rosie Perkins, and George Waddell, *Performing Music Research. Methods in Music Education, Psychology, and Performance Science* (Oxford: Oxford University Press, 2021).

[9] The only research I identified was conducted by Sigrún Lilja Einarsdóttir, who, however, joined the amateur choir under study only during the months in which the investigation took place. See Sigrún Lilja Einarsdóttir, "Constructing 'My Bach': Relevance of Historical Constructions of Bach for Members in an English Amateur 'Art Music'/Composer-Oriented Bach Choir," *International Review of the Aesthetics and Sociology of Music* 46, no. 1 (2015): 95–116; Id, "Leaders, Followers and Collective Group Support in Learning 'Art Music' in an Amateur Composer-Oriented Bach Choir," *British Journal of Music Education* 31, no. 3 (2014): 281–296.

observed, encouraging natural interactions and reducing the likelihood of altered behaviour due to external scrutiny. Furthermore, my direct involvement within the ensemble allowed me to perceive and interpret numerous subtle aspects of the rehearsal process, while also experiencing firsthand the technical challenges posed by the repertoire and the conductor's strategies for addressing them.[10] Drawing on my background in Choral Conducting and broader musical training (Music Teaching and Musicology), I was equipped to document and analyse the ensemble's work with a combination of critical distance and informed sensitivity.

Rather than striving for an unattainable objectivity, I adopted a reflexive approach that acknowledged the subjective dimension of the research and sought to regulate its influence by maintaining a constant awareness of the interpretive lens through which I was observing the field. This attitude informed the development of a dual observational strategy: on the one hand, I engaged in active participant observation[11] during rehearsals, taking fieldnotes in real time; on the other, I relied on audio recordings to revisit the same events with a more distanced and reflective perspective. Central to the project was the recognition that my perspective had to be placed in dialogue with those of the other participants,[12] through a continuous process of comparison and negotiation, aimed at constructing a more nuanced and polyphonic understanding of the ensemble's engagement with Ligeti's music.

***

The research took place over several months, between winter and spring 2024, with the "Vincenzo Gianferrari" Choir, whose conductor and members actively engaged with the proposed repertoire and research process.

The "Vincenzo Gianferrari" Choir, based in Trento, is a mixed amateur ensemble currently comprising 19 members. Founded in 1968, the choir was first conducted by Iris Niccolini and later by Glauco Osti (1982-195), Ilaria Pasqualini (1995–2019), and Michele Weiss. Since 2021, it has been directed by Ivo De Ros, a young and versatile musician currently studying bassoon at the Conservatory of Bolzano (Italy). Over

[10] Anna E. Pezalla, Jacqueline Pettigrew, and Michaela Miller Day, "Researching the Researcher as Instrument: An Exercise in Interviewer Self Reflexivity," *Qualitative Research* 12, no. 2 (2012): 165–185.

[11] See Roland Bannister, "Difficult but Sensitive: Participant Observation Research in Music Education," *British Journal of Music Education* 25, no. 1 (2008): 35–49.

[12] See Franz Breuer, "Qualitative Methods in the Study of Biographies, Interactions and Everyday Life Contexts: The Development of a Research Style," *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research* 1, no. 2 (July 2000): Art. 3.

the years, the ensemble has performed at prominent festivals in Italy and abroad – such as the "Città di Fano" Festival, the "Cori sull'Aventino" Festival in Rome, and the Gliwice Choral Meetings – and has received numerous awards in national and international competitions (among them the "Città di Stresa" International Polyphonic Competition, the International Choir Competition "Spittal an der Drau," and the Jodoigne International Choir Festival). Its recent repertoire ranges from early polyphony and Romantic works to contemporary compositions.

The ensemble is characterised by a pronounced heterogeneity in terms of age, educational attainment, musical training, and prior engagement with choral practice. While some members are conservatory students with advanced theoretical knowledge and performance skills, others have followed less formalised musical paths. The coexistence of such diverse trajectories within a single ensemble fostered a research context marked by complexity and analytical richness. From a methodological standpoint, such diversity was a significant asset. It enabled the collection of a broad spectrum of insights, ranging from technically informed observations to more instinctive or affective responses to the music. The variety of interpretive frameworks and rehearsal strategies reported by the singers offered a multidimensional view of the learning process, and made it possible to trace how Ligeti's complex choral writing was perceived, internalised, and negotiated by individuals with differing levels of familiarity and competence. This plurality of perspectives contributed to a deeper understanding not only of the technical challenges of the repertoire, but also of the ways in which participants constructed meaning and developed agency through collective music-making.

***

The first complex step of this project involved selecting which of Ligeti's works to propose to the choir. To this end, I submitted to the conductor the sixteen scores published so far by Schott Music, composed between 1945 and 1955. The conductor made a careful selection based on the number of voices (no more than four), the complexity of the writing, and the coherence with the repertoire usually performed by the choir. The more experimental compositions were therefore excluded, and the following arrangements of Hungarian folk songs were preferred:

- *Magos kősziklának*, arrangement of a Hungarian folk song for 3 mixed voices, 1946
- *Lakodalmas*, arrangement of a Hungarian folk song for 4 mixed voices, 1950

• *Inaktelki nóták*, arrangements of Transylvanian folk songs for 2 mixed voices, 1952

From the very first rehearsals, the choir encountered considerable difficulty in reading and pronouncing the Hungarian texts, which led to a marked decline in motivation and overall engagement with the repertoire. The complete unfamiliarity with both the lexicon and phonetics of the language (being a non-Indo-European tongue) generated a sense of disorientation among several choristers, some of whom openly voiced their frustration. Following an extended discussion with the conductor – taking into account both musical and didactic considerations – it was collectively agreed to introduce an English version of the text to facilitate a more accessible point of entry into the piece. This translation, which I prepared specifically for the ensemble, aimed not only to support the learning process but also to rekindle the group's interpretive interest and emotional connection to the work.

The choir did not encounter particular difficulties in sight-reading the music; however, during the rehearsal process, some unexpectedly challenging issues emerged. Many of these were not directly related to Ligeti's choral writing, his harmonic or rhythmic choices, contrapuntal lines, or other specific features of his arrangements. Rather surprisingly, the difficulties faced by the choir stemmed from the inherent characteristics of Hungarian folk singing, a style with which the "Vincenzo Gianferrari" choir had little familiarity, since this repertoire was being approached for the first time.

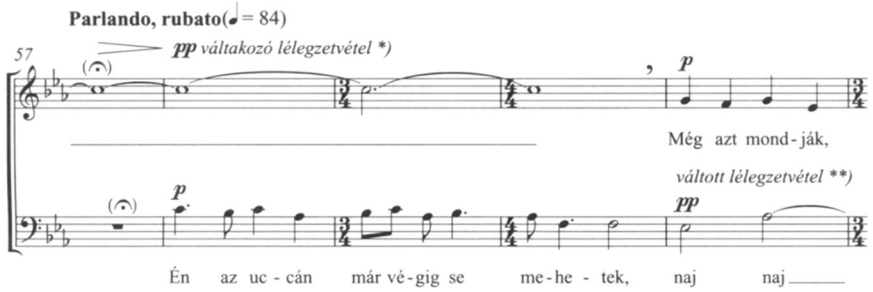
Hungarian folk song constitutes a unique and remarkably rich tradition, shaped by centuries of oral transmission and by the coexistence of diverse ethnic and linguistic influences within the Carpathian Basin. The melodies frequently employ modes that are unconventional and often unfamiliar to ears accustomed to Western tonal systems, featuring inflections that depart from the major-minor framework. Melodic formulas are typically concise and self-contained, often built on descending motifs and symmetrical phrasing, while the rhythmic structure remains often flexible to accommodate a free, speech-like declamation of the text.[13] The intimate relationship between the music and the Hungarian language is particularly evident in the predominance of *parlando-rubato* performance styles,[14] where rhythm closely mirrors the natural stress and intonation patterns of the lyrics, producing irregular metric groupings and a delivery that resembles spoken language. Reflecting this deep connection to the specific characteristics of

[13] Béla Bartók, "Hungarian Peasant Music," *The Musical Quarterly* 19, (1933): 269.

[14] Béla Bartók, "Musica popolare ungherese," in Id., *Scritti sulla musica popolare*, ed. Diego Carpitella, (Torino: Einaudi, 1955): 119.

Hungarian language, a hallmark rhythmic feature of its folk music is the frequent use of patterns such as the short-long figure ⊗±. (referred to in classical music as 'Lombard rhythm') which imparts a distinctive lilt and syncopation to the sound.[15] Texts typically address themes related to everyday life, love, work, and national identity, and are often structured in strophic forms. The heterogeneity of the repertoire – which includes archaic layers alongside more recent, urban-influenced materials – has long attracted scholarly attention, most notably in the work of Béla Bartók and Zoltán Kodály, whose systematic collection and classification of folk melodies laid the foundations for Hungarian ethnomusicology and profoundly influenced twentieth-century compositional practices.

The most significant challenges faced by the choir from the very beginning of rehearsals concerned tempo and rhythm. The compositions indeed feature numerous tempo changes that tend to disorient the ensemble and frequently cause a slowdown in their performance. For instance, in *Inaktelki nóták III*, the meter continuously alternates between 3/4 and 4/4 time, reflecting the stylistic character of the piece as indicated explicitly by Ligeti in the score, which calls for a *parlando rubato* interpretation (see Example 1). These frequent metric shifts demand heightened flexibility from the choir, complicating the maintenance of a steady pulse and cohesive ensemble coordination throughout the performance. Such rhythmic complexity requires considerable attentiveness from the singers, as well as the need to develop and refine their aural sensitivity to this characteristic style of Hungarian music.



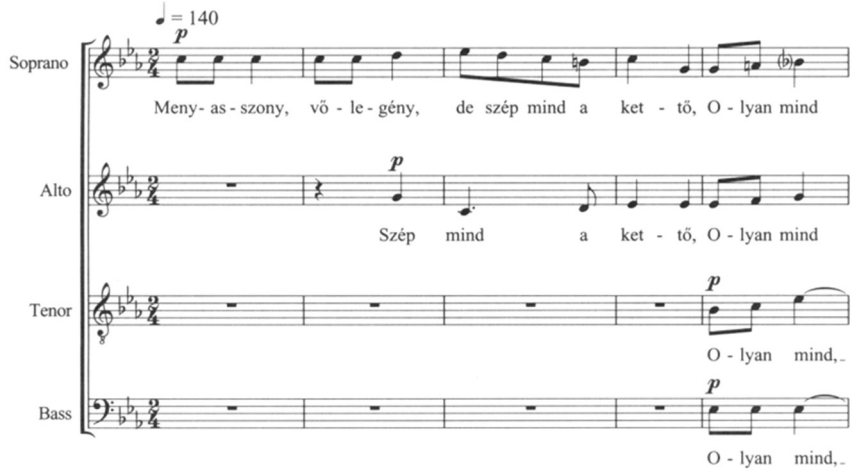
Example no. 1 – *György Ligeti, Inaktelki nóták III,* Bars 1–5

Another notable aspect concerns the presence of unusual rhythms, particularly the figure ⊗±., which appears frequently in *Inaktelki nóták* I and III. This rhythmic pattern demands great precision, posing a

[15] Béla Bartók, "Harvard Lectures", in Id., *Béla Bartók Essays*, ed. Benjamin Suchoff (New York: St. Martin's Press, 1976): 383–384.

significant challenge for the choir. Due to limited familiarity with such configuration, the choir often performs it inaccurately and frequently applies inappropriate accents, which detract from the expressive quality of the piece (see Example 1). This difficulty highlights the need for focused and thorough work on rhythmic dynamics to enhance overall performance and faithfully convey the stylistic characteristics of the repertoire.

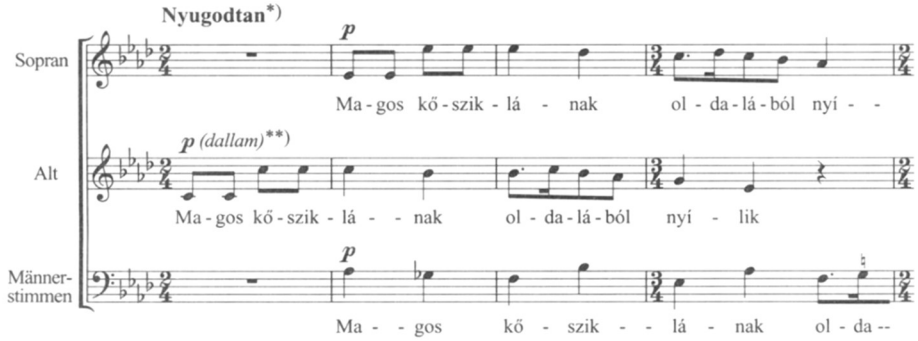
The pieces marked by a fast tempo (*Inaktelki nóták* II and *Lakodalmas*) feature rhythmically intricate passages. When performed without sufficient confidence and control, these patterns tend to lead the choir to rush, compromising both tempo stability and the clarity of text articulation. In *Lakodalmas* moreover, the melodic line is based on the anapaestic foot (√∝±); however, the singers displayed a marked tendency to stress the longer note more heavily, thereby altering the overall rhythmic profile of the piece (see Example 2). This modification affects not only the natural flow of the folk melody but also the internal coherence and phrasing of the choral texture.



Example no. 2 – *György Ligeti, Lakodalmas,* Bars 1–5

Some issues related to phrasing also emerged during the rehearsal process. The choir generally encountered difficulties—particularly in slower tempi—in managing long phrases, which tended to lose directionality and thus affected the musical continuity. Similarly, the incipit of the folk melody *Magos kősziklának* features repeated notes that the choir tends to perform too detachedly, thereby inevitably interrupting the smooth and natural flow of the musical phrase (see Example 3). This detachment in articulation can diminish the expressive intent of the

melody and disturb the coherence essential for conveying its stylistic character.



Example no. 3 – *György Ligeti, Magos kősziklának,* Bars 1–4

The conductor regularly employed the exercise of rhythmic speech to read through the parts, aiming to address challenges related to tempo, rhythm, pronunciation, and phrasing. By temporarily suspending the pitch, singers were able to focus primarily on rhythmic accuracy and, aided occasionally by a metronome, on maintaining a steady tempo. Particular attention was given to consonant articulation, which served to refine phrasing and to carefully shape the beginnings and endings of phrases. For example, in the first bar of *Inaktelki nóták I*, the conductor emphasized the /sh/ sound in "Shej," allowing the following vowel to emerge more gently. Furthermore, in measure 9 of the same piece, a clearer articulation of the /r/ in "here" (from the English text) on the final crotchet helped sustain the phrase through to its conclusion.

Focusing on phrasing and the directionality of sound[16] proved effective in addressing several other challenges. For example, in *Magos kősziklának*, the sopranos tended to emphasize the F_4 on beat 6 too strongly, causing the note to sound both falling and harsh due to excessive pressure on the high pitch. The singers were advised not to perceive the melody as a mere sequence of isolated notes but rather to concentrate on the continuous line traced by the phrase. Additionally, they were encouraged to avoid pressing on the F_4 itself and instead to direct their attention toward the following downbeat note. The use of spoken exercises temporarily alleviated the anxiety associated with high notes, allowing the sopranos to experiment more freely with appropriate phrasing. When they subsequently sang the melody again, it emerged

[16] This term is intended here as the complex of interpretive elements (articulation, dynamics, agogics, and tone colour) that convey intentionality and a sense of completeness to the melody.

smoother and more in tune, demonstrating a clearer sense of musical line and expressive flow.

To improve the rhythmic structure of *Lakodalmas*, it proved helpful to emphasize (again through spoken rehearsal) the placement of the first note. The repeated notes indicated by the theme should not be performed detached but rather carried with a firm yet light articulation, as the piece requires a rather fast metronomic tempo.

The frequent use of rhythmic speaking, practiced consistently up to the final rehearsals before the concert, enabled the choir to gain greater rhythmic confidence, achieve more appropriate phrasing, and secure accurate memorization of the text. This method was especially beneficial for those choir members less familiar with the English language, helping them internalize both rhythm and diction with increased ease.

During the choral rehearsals, various spatial configurations were tested to enhance mutual listening and communication among the sections. Singers were encouraged to change their usual positions, move around the space, and sing independently from their section, fostering more attentive listening. Some exercises—such as singing back to back or facing one another in opposing rows—stimulated interaction and expressiveness. Pieces were also rehearsed in alternative settings and under unconventional conditions (like in the darkness). Memorizing the text allowed for greater focus on the conductor and fellow singers

The use of synaesthetic images, metaphors, and sometimes vivid expressions by the conductor was particularly effective—especially for singers less familiar with technical musical vocabulary—in improving vocal quality. In Lakodalmas, the sound had to be “crispy”, whereas in Magos kősziklának it needed to become “round”, “dense”, and “dark”. The poignant folk melodies were to be sung with a “spread” sound, as if with a cello bow: the notes of the melody should not be performed like a series of disconnected train cars, but rather as a single, continuous train.

***

In the weeks following the concert, interviews were conducted with the singers and the conductor. I chose to conduct four focus groups, dividing the choir according to its sections, as I sensed they might feel uncomfortable with individual interviews. I aimed to ensure that all participants had the opportunity to express their opinions within the small group where they shared the same experiences: this was also useful for understanding the collective dynamics that typically characterize each section of the choir.

The interviews addressed multiple aspects of this project; here, some significant testimonies are presented concerning the difficulties

encountered by the choir members in approaching this repertoire, as well as the methods they found most meaningful and effective. These firsthand accounts provide valuable insights into the challenges faced during the learning process, shedding light on both technical and interpretative obstacles. Moreover, the interviews reveal how certain strategies, whether related to rehearsal techniques, linguistic support, or collective problem-solving, contributed to overcoming these difficulties, ultimately fostering a deeper engagement with the music and enhancing the choir's overall performance experience.

The initial impression with the pieces was not positive, as has already been mentioned. Linguistic difficulties, the distinctive musical characteristics of Hungarian folk music, and the reverential apprehension that the name Ligeti can inspire did not facilitate the choir's first approach to the repertoire. These factors combined to create a challenging entry point, requiring time and effort to overcome initial hesitation and build familiarity with the stylistic and technical demands of the works: "For a long time, I was groping in the dark. I couldn't grasp the 'mood' of the pieces. However, during the final rehearsals, we all entered into that music […] we had fully taken hold of that kind of rhythm and harmony and managed to make it our own." [17]

„The initial impact was extremely demanding: neither the sonority, the harmony, nor the language would come naturally to me."[18]

Many choir members admitted that they often feel too attached to the score, even when the conductor asks for greater attention to their own gesture and to the other sections: „As long as the choir was focused solely on the part, in my opinion, we were not truly able to interpret this music."[19]

The conductor himself expressed a decidedly critical view on this matter:

> The first measures of *Inaktelki nóták I* went well: there was sound, body, and intention. Then the choir stopped focusing on the sound to look at the score, and everything was lost. We needed to listen to each other more […] if you think only of yourself, you cannot create a beautiful sound with others.[20]

Among the most useful strategies proposed by the conductor, the choir members identified the use of extramusical devices, such as the

[17] Interviews with the members of the choir.
[18] *Ibid.*
[19] *Ibid.*
[20] *Ibid.*

encouragement to use the body or the recourse to synesthetic and metaphorical expressions during singing. This aspect was regarded as particularly effective by those less familiar with musical notation and who do not always know how to translate the conductor's suggestions into the score: „When I moved my arms, I felt I sang better."(…) „I wrote on my score 'no duck' as the conductor always told us, to remind myself to darken the sound."[21]

The majority of the choir admitted that one of the most complex elements to implement was listening between the various sections. Many found it helpful to adopt different spatial arrangements: „I started listening to others when we stood face to face and 'passed the sound' to one another."[22]

Despite the difficulties, both the choir and the conductor were ultimately happy and satisfied with the final result, also because it allowed the choir to grow:

> Starting from different expectations and skills, everyone in the end appreciated […] With an amateur choir, you have to work differently because they need more time to thoroughly understand the pieces. The work is long but necessary […] It was a very complex journey. We started with little enthusiasm, but in the end, it went very well. This process brought the group together a lot: we grew stronger both humanly and musically, and we went from 'not understanding' Ligeti's music to saying: what beautiful music.[23]

The translation of the text into English decidedly improved the choir members' mindset, not only with regard to pronunciation but also in terms of understanding the texts and thus being able to interpret the pieces with greater empathy.

> English certainly helped the interpretation because we were aware of what we were saying: by understanding the words, we could enter the piece more deeply. But if we had done it in Hungarian, I would have liked to do that as well: I was inspired to perform it in the original language.[24]

The improvement was evident even to the conductor: „The translation was useful; you have to make this music 'appealing' so that the choir

[21] Interviews with the members of the choir.
[22] *Ibid.*
[23] *Ibid.*
[24] *Ibid.*

appreciates it. I saw the change on their faces, especially among those with less musical background".[25]

However, for many choir members, not singing the pieces in the original language was a source of some regret: „Singing in the original language… would imprint, I believe, a different kind of authenticity even into the sound."[26]

***

Introducing new and unconventional repertoire to an amateur choir can serve as a powerful stimulus for musical growth. Exposure to unfamiliar styles and languages fosters curiosity, adaptability, and a renewed motivation to improve: in the case of the "Vincenzo Gianferrari" Choir, the challenge of approaching Ligeti's arrangements of Hungarian folk songs, repertoire far removed from their usual musical landscape, sparked a noticeable increase in engagement and collective commitment throughout the rehearsal process.

The study phase revealed that working with a non-professional choir requires a multifaceted approach. Simply conveying instructions verbally (especially when using overly technical language) is often insufficient, given the diverse levels of competence, motivation, and experience within the group. Choir members tend to respond more effectively to concrete strategies, such as exploring sound through bodily movement, experimenting with vocal projection in space, and employing metaphors and figurative expressions. Overall, this multi-pronged methodology enhances the ensemble's cohesion and musical development, demonstrating that a flexible, embodied, and creatively communicative approach is essential for successful collaboration with amateur choirs.

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THE ROLE OF SELF-CONFIDENCE IN PERFORMANCE: REFLECTIONS ON NOA KAGEYAMA'S APPROACH IN THE CONTEXT OF TRAINING YOUNG PIANISTS

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Abstract
This study explores the concept of expressive courage in performance, through the lens of psychology, with a particular focus on the challenges faced by young pianists. It draws on the "Becoming Fearless" course created by Noa Kageyama - psychologist, performer, and professor at The Juilliard School - who is widely recognized for applying principles of sports psychology to the field of music. His approach offers strategies for managing performance anxiety, enhancing focus, and building self-confidence. Key strategies discussed include keeping a journal, engaging in mental rehearsal, distinguishing between practice for learning and practice for performance, and regularly reflecting on two central questions: "What went well?" and "What do I want to improve?" The study highlights that many of the challenges young performers face are not solely technical or artistic, but often rooted in emotional and psychological factors - such as fear of failure, perfectionism, low self-confidence, or difficulty performing under pressure. By integrating these psychological tools into their daily practice, young pianists can, according to Kageyama, develop healthier mental habits that foster expressive, authentic, and resilient performances.

Keywords
Noa Kageyama, stage preparation, performance psychology, performer preparation, practice techniques

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Introduction

From a pedagogical perspective, the stage preparation of a pianist cannot be approached as an isolated endeavor, but must be integrated from the earliest stages of the study of a work. This is the result of a well-established relationship between a deep musical understanding, an effective study methodology and a psychological preparation adapted to the challenges that each performer faces, according to his or her level of training. The present study offers some reflections on the concept of *expressive courage* in performance through the lens of psychology, with a particular focus on the specific difficulties faced by young pianists.

1. About Noa Kageyama and the *Becoming Fearless* course, part of the *Practice that Sticks* program

The starting point is the *Becoming Fearless* course[28] , designed by psychologist and performer Noa Kageyama[29] - a specialist in the psychology of artistic performance and professor at the prestigious *Juilliard School*. Kageyama is known for integrating the principles of psychology into the field of music, providing a sound theoretical and practical framework for managing stage anxiety, developing concentration and cultivating self-confidence. From my own pedagogical experience, as well as from the perspective offered by Noa Kageyama's course, it is becoming increasingly clear that artistic success is not only built in the study hall, but also in the depths of the performer's mind, as the author says: "The mental side of performance is as important as the technical side. In fact, it is often the missing piece of the puzzle."[30]

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[28] Noa Kageyana, *Becoming Fearless: And Learning How to Trust Yourself on Stage*, https://bulletproofmusician.com , accessed: 2.03.2025.

[29] Born in Marysville, Ohio, Noa Kageyama holds both a bachelor's degree in psychology from *Oberlin College and Conservatory* and a master's degree in violin performance from *Julliard*, where he studied with such prominent names in the musical landscape as Franco Gulli, Paul Kantor, Masao Kawasaki, Roland and Almita Vamos, and Donald Weilerstein. He later dedicated himself to psychology and obtained a master's degree in this field at *Indiana* University. He currently teaches at the conservatory where he graduated, *Juilliard*, and *coaches* the *New World Symphony* Orchestra. Kageyama specializes in teaching performers how to use the principles of psychology used by competitive athletes to most effectively exploit all their abilities under pressure. He has conducted workshops at institutions such as *Northwestern University*, *New England Conservatory*, *Peabody*, *Eastman* and the *U.S. Armed Forces School of Music*. He has taught in programs such as the *Starling-DeLay* Symposium, *Perlman Music Program*, and *National Orchestral Institute*, as well as for organizations such as the *Music Teachers' National Association* and the *National Association of Teachers of Singing*.

[30] "The mental side of performance is just as important as the technical side. In fact, it's often the missing piece in the puzzle." *Noa Kageyama, Why Musicians Should Train Like Athletes, The Bulletproof Musician*, https://bulletproofmusician.com/why-musicians-should-train-like-athletes/, accessed: 2.03.2025.

Kageyama has been featured in such publications as *The Wall Street Journal*, *Musical America*, *Strings Magazine*, *Strad*, and *Lifehacker*. He maintains a private coaching practice and a blog on applied psychology in music performance, *The Bulletproof Musician*, which has more than 100,000 monthly readers. On this platform he has also included the *Practice that Sticks* program, which contains several modules. Reflections on Noah Kageyama's course emphasize the value of a perspective that combines psychology with performance practice.

What makes this course truly relevant is the way in which research in the field of psychology is tailored to the real needs of musicians, giving them concrete support in the tense moments associated with stage appearances. The proposed techniques - such as mental rehearsal, stress simulations or concentration plans - are not just abstract ideas, but clear methods that are directly applicable in daily study and concert preparation. Kageyama's approach is balanced and geared towards progress, not perfection, encouraging patience and confidence in the artistic journey. For performers who have frequently experienced the emotions of the stage, the course can be a truly transformative experience, radically changing the way they relate to the stage, the audience and, above all, to their own performance.

2. Issues addressed: a parallel between pedagogical observation and Noah Kageyama's hypotheses

In my pedagogical work, I have identified a number of recurrent difficulties in the path of young pianists, obstacles that affect both their stage appearance and their emotional balance.

2.1. Stage pressure

One of the most common problems observed is the intense pressure felt by young people in contexts involving a concert or recital. Although they have mastered the work in the learning environment, mental blocks, unexpected mistakes or loss of control occur on stage. This reaction is caused by a natural tendency of the body to become cautious and tense under pressure, which often leads to under-performance. Kageyama explains this phenomenon by analogy with athletes who start playing not to lose, not to win. Furthermore, he emphasizes that "playing cautiously is often more risky than assuming an authentic and confident interpretative gesture"[31] . In this sense, the solution lies not in eliminating fear, but in cultivating confidence in one's own preparation and training the instinct

[31] "We sound different when playing with confidence than when playing from a cautious and tentative place." *Noa Kageyama,* ***Becoming Fearless***, Module 5, p. 12, https://bulletproofmusician.com/ accessed: 2.03.2025.

to keep going, "getting used to doing the exact opposite when under pressure"[32] .

2.2. Perfectionism and fear of failure

Fear of failure often blocks spontaneity and expressiveness. I've noticed that many students prefer a safe but unvibrant approach, avoiding any artistic risk. Kageyama argues that this kind of behavior stems from a misinterpretation of the idea of „perfect practice makes perfect," which can actually encourage a mindset of avoiding mistakes instead of being open to trying new things. He makes an essential distinction between „positive mistakes, which arise in the process of artistic exploration and foster learning, and negative mistakes, which come from an overly cautious attitude and do not bring real progress"[33] .

2. 3. Inefficiency in the learning process

Another difficulty is the often superficial nature of individual study, centered on mechanical repetition rather than active analysis. From my teaching experience, I have noticed that many young people lack clear methods of identifying the technical problems that lead to mistakes. Kageyama confirms this observation, stating that "not all study hours are equal and that repetition in itself does not guarantee performance, only deliberate practice based on analysis, reflection and strategic adjustments"[34] . He proposes a model[35] carried out in three stages -

[32] "The safest thing to do is actually to condition yourself to do the opposite of your normal instinct under pressure. To practice becoming comfortable really going for the big shift and approaching those passages with trust. Proving to yourself over time, that 'letting go' as Obi-Wan suggested, is actually the most effective thing you can do. Even if it might feel scarier." *Noa Kageyama,* ***Becoming Fearless****,* Module 5, p. 12, https://bulletproofmusician.com/ , accessed: 2.03.2025.

[33] "A 'positive' error could be thought of as a mistake that happens when you're trying something new or different, trying to stretch the envelope, and really go for something compelling. Where even if the attempt fails or falls short, you still learn something from it, and take a forward step in your evolution as a musician." *Noah Kageyama*, ***Becoming Fearless,*** Module 5, p. 22, https://bulletproofmusician.com/ https://bulletproofmusician.com/ , accessed: 2.03.2025.

[34] "Not all practice is created equal. That repetition alone doesn't lead to expert performance, and that 'deliberate practice' is an important key to getting good at things in the most effective and efficient way possible." *Noah Kageyama*, ***Practice That Sticks***, Module 1, p. 9, https://bulletproofmusician.com/ , accessed: 2.03.2025.

[35] There are three phases to every repetition: **Phase 1**: It all starts with a goal or target. A clear idea what you want a phrase, or even a single note, to sound like (PLAN - or 'forethought' phase). **Phase 2**: Then you give it a go, and do your best to hit that target (PLAY - or 'performance' phase). **Phase 3**: And then it's time for some reflection. Did you hit the target? If not, what happened instead? And why did that happen? (REFLECT - 'self-reflection' phase). This then loops you right back into Phase 1 again. Because as you start identifying adjustments to make that might solve the problem, this becomes your new goal or target. See how it's just a big circular or iterative process?", Noah Kageyama,

planning, execution, reflection - in which each attempt is followed by a specific analysis of the results and the technical causes of the problems encountered.

2. 4. Loss of motivation and the illusion of progress

Many young people feel demotivated because the results obtained during the study are not preserved during the performance on stage. This is explained, according to Kageyama, by what he calls the "illusion of mastery"[36] - the phenomenon whereby apparent progress during rehearsals is in fact temporary and not reinforced by memorization strategies. One of the central ideas is that it is not the amount of time spent at the instrument that is decisive, but the quality of attention and intention with which the practice takes place.

3. The applicability of Noa Kageyama's practice techniques in piano study: a personalized pedagogical selection

I thought it appropriate to extract from Noa Kageyama's lectures those strategies that can have a direct and effective impact on the way pianists, especially young pianists, learn, study and perform. The selection below covers those techniques that can be easily integrated into the daily study routine.

3. 1. Goal-Oriented Practice[37]

One of the first recommendations is to begin each study session with a clear goal, be it technical, expressive or memorization. Instead of rehearsing a work from start to finish, Kageyama encourages us to work in small sections with the clear intention of resolving a particular aspect, for example, legato in a phrase or articulating a quick passage. It involves a constant alternation between what we set out to do, execution and reflection, with each repetition becoming an opportunity for conscious learning. This approach is essential for pianists because the repertoire of this instrument is often very technically dense, and isolated study on small fragments becomes a necessity for real and consistent progress.

Practice That Sticks, Module 1, p. 13, https://bulletproofmusician.com/ , accessed: 2.03.2025.

[36] "The kind of practice that increases performance reduces learning. And the kind of practice that increases learning comes at the expense of performance." *Noa Kageyama*, ***Practice That Sticks***, Module 1, p. 24, https://bulletproofmusician.com/ accessed: 2.03.2025.

[37] "Deliberate practice requires: 1) Having a clear goal in mind; 2) Identifying the imperfections in the result you heard, in very specific detail; 3) Making a guess at the underlying technical cause(s) of what you just heard; and 4) Coming up with specific technical adjustments to test out in your next attempt." Noa Kageyama, *Practice That Sticks*, p. 12, https://bulletproofmusician.com/ accessed: 2.03.2025.

3. 2. Slow and conscious study - with controlled mistakes

The "Practicing Slowly with Variation" technique helps to automatically identify problems and consolidate greater control over movements. Kageyama emphasizes that mistakes are not the enemy of studying, but the material from which we can learn the most, provided we actively observe and patiently correct them.

3. 3. Spacing technique and distributing repetition over time

Another suggested technique is based on the idea that long-term learning is not achieved by intensive repetition in a single session, but by spreading it out over time (*distributed practice*), i.e. periodically returning to the material over several days. This technique reinforces long-term memory and reduces the need for constant 'relearning'.

3. 4. Mental simulation and pressure training

To combat stage fright, Kageyama recommends incorporating "simulations" into the routine, in which the musician imagines performing an audition or concert, replicating emotions, conditions and mental state as closely as possible. This type of controlled exposure helps the body and mind better adapt to the real-life pressure.

3. 5. Study diary and progress awareness

One of the most effective techniques suggested is keeping a study diary. It not only helps to structure a timetable, but also provides a sense of concrete progress and motivation. Reflecting daily on what went well and what needs to be improved turns studying into an active and self-evaluating process.

3. 6. Managing emotions and building confidence

The "Focus Plan" technique teaches us how to direct our attention consciously, from the mental preparation, to the start of the work, to the phrasing during the performance. For the moments when mistakes occur, it is also recommended to practice an automatic and positive response, whereby we immediately return to the musical discourse without getting stuck in the moment when the mistake occurred. This type of reaction can be practiced and becomes essential in maintaining fluency and composure. Also, 'reframing anxiety', turning fear into opportunity, is a mental exercise that helps us to see intense emotions as a sign of involvement, not of danger. Confidence should not be expected passively, but actively built, through concrete actions and decisions: a firm posture, confident eye contact, clear phrasing.

Conclusions

In the context of current research on the effectiveness of music study, it is becoming increasingly clear that artistic performance is not exclusively the result of many hours spent at the instrument, but rather of the conscious application of scientifically validated strategies. Effective study involves not quantitative accumulation but qualitative selection, the deliberate choice of methods that have proven their effectiveness in artistic practice.

The techniques proposed by Noa Kageyama offer not only a coherent theoretical framework but also tools with immediate applicability. When consistently and intentionally integrated into work routines, they produce significant changes in studio quality and interpretive confidence. Applying these principles does not eliminate the emotions associated with the scene, but it does allow for the development of a form of control over how they are managed. Instead of a sterile inner struggle, the musician learns to convert emotional tension into expressive energy, thereby building artistic freedom.

To achieve this ideal, it is essential to transform repetition from a mechanical process into an active mental process. Mistakes are no longer perceived as obstacles but as points of support for development, while the mind is trained with the same rigor as the instrumental gesture. Emotions become allies, not adversaries, and personal rituals of concentration can reinforce a state of presence and clarity essential to the interpretive act. In this way, a model of musical practice emerges in which technique, psychology and expressivity are mutually supportive, contributing to the formation of a solid interpretative personality, capable of transforming study into a conscious process and the stage into a space of freedom and artistic assumption.

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THE OPERA COACH – A KEY FIGURE IN THE SUCCESS OF A STAGE PERFORMANCE

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Abstract
Despite being extremely important, the career of a repetiteur is often overshadowed by the headline performers, given that their contribution is not sufficiently recognized by the discerning music audience. This study aims to highlight the complexity and implicit value of the role of the repetiteur, analysing the characteristics, attributes, necessary competencies and challenges of this profession. This study draws upon bibliographic sources as well as direct observations of some renowned accompanists from the world of opera, and aims to offer a detailed perspective on an essential figure in the success of a lyrical production.

Keywords
corepetitor, répétiteur, korrepetitor, opera-coach, maestro collaboratore, pianist, accompanist

> „It's one thing to know the piano and to know how to play it, even to be a concert pianist, but it's quite another to be a repetiteur. It is here that the first accents or pauses, the first nuances of the difficult musical endeavor are set.”[39]

Corepetitor, répétiteur, korrepetitor, opera-coach, maestro collaboratore, all these terms, which come from different musical, linguistic and cultural traditions, refer to professionals who work mainly with classical and opera singers. In this study we will use the term repetiteur and opera

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[39] Carmen Guțuleanu (repetiteur at the State Theater of Constanta-opera section)Interview on the occasion of the event "The incredible memory of Constanta's theatre" organized by the daily newspaper "Ziua de Constanta" on March 28, 2020

coach interchangeably. The role of the repetiteur is of major importance in rehearsals, as he is the one who (co)rehearses with the singers, is attentive to the pronunciation of the text and has a thorough knowledge of harmony, improvisation and conducting. He is a support to the singers, a link between the singers, conductor and director, and shows tact and empathy throughout the whole process.

The pianist's broad sonic capabilities make him the only musician who can stand in for an orchestra. This is due not only to the instrument's ability to play polyphonically, but also to its wide extension of sound, which allows it to cover all registers and 'imitate' both low (double bass, trombone, bassoon) and high (violin, flute) instruments. This is why the repetiteur works mainly in opera and ballet theatres, but also in symphonic theatres when vocal-symphonic titles appear in the program and his presence is necessary in the preparation of the choir and soloists.

There is a common misconception that those who choose this profession are "second-rate" pianists, those who have failed to make it to the next level of pianism. After all, if you can play a Beethoven concerto, how hard can it be to accompany a Verdi arias, writes Margherita Colombo, the well-known *maestra collaboratrice* and author of the blog *Pianisti all'opera*. she continues: „And, indeed, a host of excellent pianists fail miserably at the first rehearsal or piano performance under the baton of the conductor."[40]

Indeed, it takes much more than a vigorous technique to be a good repetiteur; distributive attention, knowledge of conducting gesture, the ability to boil down the orchestral score to the essentials, linguistic knowledge, improvisational talent and a love of opera are the traits that distinguish the repetiteur‘s portrait. For this reason, more and more higher education institutions are offering Bachelor and/or Master's degrees in which piano accompaniment technique is the core subject. The advantage here is that young repetiteurs are thoroughly trained in basso-continuo technique, conducting, harmony and piano technique, participating directly in opera class productions and thus having their first experiences with the conductor and director.

Heinrich Creuzburg (1907-1991) was an opera repetiteur in Leipzig and studied conducting, composition and viola; he also directed the Opernschule (Opera School) of the Detmold Conservatory (Germany). He published numerous compositions, mainly for violin and viola, as well as a four-volume collection of exercises for young repetiteurs, *Partiturspiel*, which became a standard work used in German conservatories.

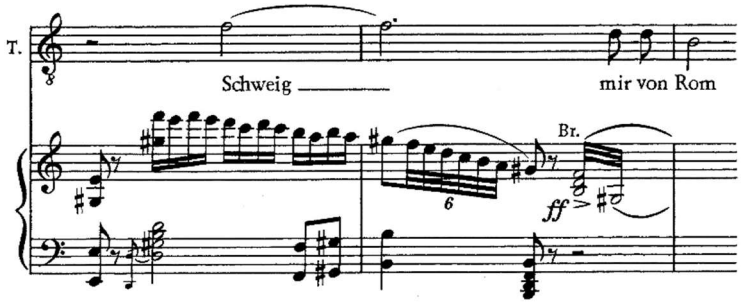
[40] „E infatti, pletore di eccellenti pianisti crollano miseramente alla prima prova di accompagnamento o di esecuzione al pianoforte sotto direzione" (personal translation and adaptation)

In his work *Das Operntheater aus der Sicht der musikalischen Einstudierung*, Creuzburg says that it is necessary for the piano repetiteur to play the piano masterfully, but warns that perfect *pianism* also conceals dangers. Brilliantly playing everything written in the score can be detrimental to his work during the first rehearsal stage. When working in the booth, only what the player needs to hear in order to learn the part should be played. He suggests that at this first stage, the pianist should work directly from the orchestral score and not from the piano reduction, extracting the essential elements from the orchestral parts, the characteristic motives, the harmonic progressions, in short, everything that can be simplified down to the melodic and rhythmic substance. Sometimes it is sufficient to play one-handed, concentrating more on listening and, if necessary, correcting the diction and pronunciation of the text, conducting or giving free-hand entrances and singing the lines of the other singers when they are not present.

As an anecdote, it seems that Fritz Busch, a famous Dresden opera director in 1933, had the piano pedals unscrewed in all the repetiteur' s rooms to prevent unnecessary "noise". In this way, he claimed, the repetiteur could hear the soloist better and detect phrasing errors or inaccuracies in rhythm and intonation.

Kurt Adler[41], repetiteur and conductor of the Metropolitan Opera in New York, agrees. His book *The Art of Accompanying and Coaching* is a comprehensive work on the art of opera coaching and on page 187 he writes: „First of all, the coach must be a good sightreader […] you must be able to scan [the musical material] very quickly and to play it.*"[42]*

Heinrich Creuzburg, in the above-mentioned book, gives the example of the opera Tannhäuser (Wagner) act 3 , scene 3 Tannhäuser /Wolfram, piano reduction (Peters):

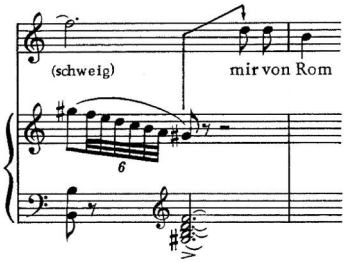


Example no.1 - Wagner, Tannhäuser, act 3 , scene 3
Tannhäuser/Wolfram, piano reduction (Peters)

[41] Kurt Adler (1 march 1907 – 21 september 1977) conductor, choirmaster, accompanist and writer. He studied conducting in Vienna with Erich Kleiber.

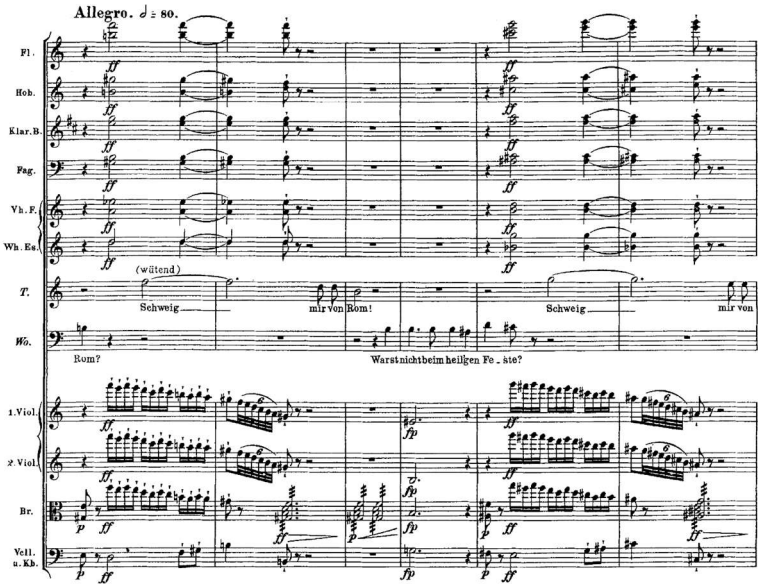
[42] Kurt Adler. *The Art of Accompanying and Coaching,* Da Capo Press Inc. New York, 1971, p 187

Creuzburg suggests that the tremolo in the second measure be picked up by the left hand



Example no.2 - Wagner, Tannhäuser, act 3 , scene 3
Tannhäuser/Wolfram, piano reduction

and replaced with a seventh chord. He proposes this for two reasons: first, this choice allows the pianist to stay on the harmony and give the soloist free-hand input. The player's concern here is not to count but to wait for the impulse on the second beat (the unit of measure is the half note) and immediately enter the second half of beat two, naturally. Secondly, consulting the orchestral score, we see that the fortissimo is attributed to the strings, which have a low sonority compared to brass instruments, for example. Moreover, the high tempo (𝅗𝅥= 80) makes this moment very short, followed by a rapid decrescendo until the pianissimo in the next bar, and that tremolo would unnecessarily clutter the sound at a moment when it is not necessary at all; note, moreover, that the decrescendo sign is completely missing in the orchestral reduction.



Example no.3 - Wagner, Tannhäuser, act 3 , scene 3
Tannhäuser/Wolfram,orchestral score

That is why it is essential when working from the piano reduction to always compare the original score and to always have the sound of the orchestra "in your ear". A good pianist knows that the *Struktur-Klarheit* (clarity of structure) is more important than the display of pianistic technique, and knows that perfect imitation of other instruments is utopia.

Another important ingredient is the ability to transpose, writes Kurt Adler, recalling another task of the repetiteur: the ability to transpose. The repetiteur will need this ability when (as we shall see later) he becomes an accompanist and takes to the stage with the singers in lieder recitals.

Another important aspect is improvisation, which is particularly important when the pianist becomes a harpsichordist and takes on the role of an orchestral instrumentalist in the performance to assist the singers in recitative. A knowledge of harmony, basso-continuo technique and the need to improvise here and there, assisting the director, will help the repetiteur to accompany the secco recitative with refinement and discretion. Opera is first and foremost theatre. There is a story here, the theatrical gesture, scenic movement, drama, scenography and the music supports this 'whole', to the delight and wonder of the audience. In fact, the recitative is not a secondary part of the opera, but on the contrary, it is its driving force and the whole action unfolds in recitatives. That is why it is necessary that the pianist who will accompany the recitatives later in the performance should be present at all the rehearsals. His art must perfectly follow both the text and the direction, and the manner must be in keeping with the meaning of the text. In opera buffa, where the lines are rapid, chords will be short, the harmony changes quickly, and little improvisation is necessary. In recitatives of a melancholy or dramatic character, they will be slower and arpeggiated, and short measures of improvisation may be required often throughout. When chords accompany the text, they should generally be played on the hard beat of the measure or, within a word, on the stressed syllable of the word, so that the text will acquire fluidity, coherence and a natural cadence of declamation. The duration of the long bass notes, as presented in the score, is only indicative. The priority is that they are subordinate to the demands of the text and the dissonant chords can be played arpeggiated and extended over two octaves precisely because they are more interesting and draw attention to some more interesting/changing word or mood.

Building upon the discussion of the subject of text, we come to another mandatory requirement mentioned in all job advertisements addressed to repetiteurs: knowledge of foreign languages. Italian, French and German are compulsory (including knowledge of specific phonetics and diction) and Russian and English can be a serious advantage in a job interview. International opera house casts therefore require repetiteurs to

specialize (also) linguistically, all the more so as their work begins before the first ensemble rehearsals. Here, in the one-on-one rehearsals with each soloist, paying attention to the pronunciation of each individual vowel and revealing step by step the subtle refinement of the text while accompanying it, the repetiteur becomes a real personal trainer, coach and mentor.

For example, the *Bayerische Staatsoper* employs six repetiteurs. One of them is Sophie Raynaud, whose specialty is French repertoire, and whose main task - the correct pronunciation of vowels in sung French.[43]

To help pianists and singers who want to brush up their pronunciation skills, we can speak of Marie-Paul Hallard. Born in Algeria of French origin, she grew up in Lille (northern France) and studied German pedagogy, Romance languages, acting and singing (Conservatoire National Supérieur de Musique in Paris). She is currently a member of the German and French singing teachers' associations and teaches at the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim where she also founded a French course for singers.

Appreciating the importance of correct pronunciation in singing and knowing the differences between spoken and sung French, Marie-Paul Hallard is the author of Le français chanté, phonetique et aspects de la langue en chant classique. From the book's presentation we quote:

> But will future generations still be able to distinguish an open "o" from a closed "o", will they still know what a "liaison" is, will they still have the tools to understand and bring to life the poetry of a Paul Verlaine, a Gabriel Fauré or a Claude Debussy? For all those who love the French language and music, the rigor and finesse of its structures, the clarity and richness of its vocabulary, its nuances and marvelous power of evocation, this book will be the unrivaled tool for tackling specific problems of language, phonetics or articulation technique in French vocal music.[44]

German is also present on the big opera stages. It is not only the recitals of lieder (so beloved especially by German and Austrian audiences), but also

[43] BR-Klassik, article with the title Der Korrepetitor from the series "Opernberufe" published on 06.04.2016.

[44] „Mais les générations à venir seront-elles encore en mesure de distinguer un o ouvert d'un o fermé, sauront-elles encore ce qu'est une liaison, auront-elles les outils nécessaires pour comprendre et faire vivre la poésie d'un Paul Verlaine à travers un Gabriel Fauré ou un Claude Debussy? Pour tous ceux qui aiment la langue et la musique françaises, la rigueur et la finesse des structures, la clarté, la richesse du vocabulaire, les nuances et le merveilleux pouvoir d'évocation, ce livre sera l'outil incomparable pour aborder les problèmes spécifiques de langue, de phonétique ou de technique d'articulation de la musique vocale française." (personal translation and adaptation)

titles such as "Elektra", "Der Rosenkavalier", "Parsifal", "Fidelio" and so on, that are always performed to sold-out houses.

Even those that are less famous, such as *Doktor und Apotheker* by Carl Ditters von Dittersdorf or *Haensel und Gretel* by Engelbert Humperdinck are very popular with the public. This is why knowledge of German is a must for a pianist repetiteur in Germany (and beyond!). The level required is relative, depending on the hiring company, ranging from "gute Kenntnisse" (good knowledge of the language) to Beherrschung der deutschen Sprache (mastery of the German language). The audition repertoire includes important excerpts from the repertoire, such as the Finale of Act 2 of Mozart's *The Marriage of Figaro* and, depending on how well the pianist manages to play in Italian, the committee might turn a blind eye to the lower level of German (provided that after the engagement the German language ability improves within a few months. Richard Strauss's *Elektra* is also almost obligatory on the audition list of repetiteurs, especially "Mägdeszene" (from the beginning to the entrance of Elektra) together with Salomè from number 188 to number 204. Both in the hiring audition and in the actual work in the theater, the pianist has to sing with the voice while accompanying on the piano. For someone who does not know German at all, this is impossible.

There are several resources that can be of equal help to pianists and singers alike in honing their sung German. One of these is Anke Kramer's book *Handbuch der deutschen Phonetik fur Sängerinnen und Sänger.* Here we find the rules of German pronunciation in general and for each sound in particular. It is worth noting that he manages to explain clearly, easily and understandably and at the end of the book we find a collection of very useful exercises which have helped many singers to sing correctly and fluently in German. It is worth mentioning, however, that a basic knowledge is required to read the book, as it is written entirely in German.

Returning to Kurt Adler and his book *The Art of Accompanying and Coaching*, on page 92, chapter 8 (German Phonetics and Diction), he writes:

> There is a widely held misconception that German is the language of harsh consonants. The old Wagnerian school and some singers of the past, who stressed consonants in a heavy Teutonic fashion have done great harm to the singing of German. As in many other musical fields, our taste has changed here, too. Today we prefer German to be sung according to the principles of the classical Italian school of singing, giving full rights to the onomatopoetical power of consonants, but with the diction based primarily on pure articulation of vowels.[45]

[45] Kurt Adler, *op. cit.* p. 92

And yet…. „Opera in music is a purely Italian invention"[46] writes Alessandra Korner in her doctoral thesis defended in Milan in 2014 with the title *L'insegnamento dell'italiano ai cantanti d'opera internazionali.*

Korner translates from French the words of Francois Raguenet (1660-1722), the French historian and musicologist who strove to spread Italian opera in France:

> Italian has a great advantage for singing compared to French, because all its vowels can be heard very well, whereas half of the vowels in French are mute, almost soundless vowels. It follows, firstly, that no cadence or agreeable passage could be constructed on the syllables in which these vowels are; and secondly, the words are only half perceived, so that you have to guess half of what the French sing, while you understand very distinctly everything that the Italians pronounce.[47]

Conclusion

As we have seen, the repetiteur's job involves many skills, but perhaps the most important one is his great love for opera and for working with singers. There are many moments when he becomes an accompanist, when he forgets to be a conductor, coach or mentor and exposes himself alongside the singer in the spotlight. All theatres, without exception, organize lieder evenings or arias recitals; now the accompanist breathes, lives and his emotion merges with that of the singer. Here the pianist is needed with masterly technique, a velvet touch and with the experience gained in previous work with the soloist, the accompanist knows the soloist's every breath and discreetly but firmly assists and supports him until the final applause.

To summarize, among the most important traits of the repetiteur-accompanist are: excellent pianist with a good prima vista; mastery of basso continuo technique, harmony and improvisation; able to play after the conductor's gesture; thorough language skills; empathic, fine psychologist and above all - loves singers.

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[46] „ L'opera in musica è un'invenzione del tutto italiana" (personal translation)

[47] „La lingua italiana ha un grande vantaggio per il canto sulla lingua francese, in quanto tutte le sue vocali suonano molto bene, mentre invece la metà delle vocali della lingua francese sono vocali mute, quasi prive di suono. Da ciò deriva in primo luogo che non si potrebbe costruire alcuna cadenza né alcun passaggio gradevole sulle sillabe in cui si trovano queste vocali; e in secondo luogo, che le parole si percepiscono solo a metà, così che si deve indovinare la metà di ciò che cantano i francesi, e al contrario si capisce molto distintamente tutto quello che dicono gli italiani." (personal translation and adaptation) on Korner, Alessandra. *L'insegnamento dell'italiano ai cantanti d'opera internazionali*. Tesi di Dottorato. Universita Catolica del Santo Cuore, Scuola di Dottorato in Scienze linguistiche e letterarie, Milano, 2014, p. 59

With creativity and enthusiasm, he thus becomes master and servant at the same time. He will selflessly serve the composer and master the stage with his art.

> The repetiteur is not a mere performer, a neutral reader of the score, for whom only the technical data of the score are sufficient. If he lacks sensitivity, if he lacks the ineffable lyrical thrill and is unable to suffer with Desdemona or Cio-Cio-San, to rejoice with Figaro or Vincent, the repetiteur will remain a poor clerk with the hands of a bureaucrat. And the artist next to him will be just as poor, even if his technique is impeccable.[48]

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THE SETTING OF THE BASSOON IN THE ORCHESTRAL BASSO IN COMPOSITIONS OF GIOVANNI ALBERTO RISTORI (1692-1753)

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Abstract
The generic use of the term 'basso' labelling the lowermost line of eighteenth-century scores presents performers today with challenges of basso instrumentation. Surviving music manuscripts performed by the ensembles of the Saxon Court during the Polish–Saxon union, including the Sächsische Hofkapelle, one of Europe's greatest orchestras of that time, are preserved at the Sächsische Landesbibliothek Staats und Universitätsbibliothek Dresden (SLUB). Within the SLUB collection are autograph scores and corresponding performance parts by Giovanni Alberto Ristori (1692–1753) who was employed at the Saxon Court in Dresden for nearly forty years. These primary sources reveal information about the use of the bassoon in the orchestral basso during the first half of the eighteenth century in the ensembles of the Polish–Saxon court based in Dresden.

Keywords
basso, instrumentation, bassoon, Giovanni Alberto Ristori, historically informed performance practice, Saxon Hofkapelle

Introduction

Since the beginning of the early music revival in the middle of the last century, study of primary source material has challenged and inspired the way the music of antiquity is performed. Although replication of seventeenth- and eighteenth-century performance practices is futile, early music performers, or historically inspired performance

[49] Hochschule für Musik Carl Maria von Weber Dresden Wettiner Platz 13, 01067 Dresden, Germany

practitioners, draw on the surviving source materials such as instruments, images and manuscripts for inspiration. As a historical bassoonist, I am frequently presented with the term 'basso' labelling the lowermost line of the musical score and corresponding performance parts. Other lines of the score are designated to particular instruments such as oboes, horns, violins or violas and are either labelled or known through standard practice. The lowermost line played by melody and harmony bass instruments such as cello, violone, bassoon, harpsichord or theorbo, are rarely stipulated in the performance score nor parts. Could this lack of instrumentation instruction demonstrate the flexibility of bass instrumentation employed or even the superfluous nature of such information? This labelling of instrumentation practice was common in all parts of Europe until around the time of the French revolution. Even though bass instrumentation began to be written into the score and parts at the end of the eighteenth century, the term 'basso' was still in use during the nineteenth century. And so, the bassoonist's quandary when presented with a part for 'basso' remains; should the bassoon play in the bass group or not?

This article presents the findings of a study which aimed to understand the instrumental setting of the bassoon in the orchestral basso during the first half of the eighteenth century. The Saxon *Hofkapelle* during the reign of August the Strong and his son and successor August III, was highly praised as one of the greatest orchestras of its time[50] and has therefore been selected as a model baroque orchestra and it is the primary sources pertaining to this ensemble, more specifically music manuscripts of Giovanni Alberto Ristori, which are the focus of this investigation. Ristori was employed at the Saxon court over a period of thirty-six years and unlike the works of his contemporaries, a decent quantity of performance materials survive today. Analysis of these performance scores and part sets provide answers to the research questions which question the instrumentation of the bass group with a specific focus on the role of the bassoon in the basso.

Who was Ristori?

Giovanni Alberto Ristori (1692-1753) was a young Italian composer who arrived in Dresden in 1715 after enormous success in Venice between 1713–1714.[51] In 1717 he received his first contract as "compositeur de la

[50] Friedrich Wilhelm Marpurg, *Historisch-Kritische Beyträge Zur Aufnahme Der Musik. Band 2*, vol. 2 (Berlin, 1756); Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces* (London, 1773); Jean-Jacques Rousseau, *Dictionnaire de Musique*, First Edition (Paris: Chez la veuve Duchesne, 1768).

[51] Alina Żórawska-Witkowska, "Giovanni Alberto Ristori and His Serenate at the Polish Court of Augustus III, 1735–1746," in *Music as Social and Cultural Practice*, ed.

musique italienne".[52] The Dresden court calendar shows Ristori employed as a musician at the court up until his death in 1753.[53] His workload was diverse including: composer of music of the Italian *comedia*, composer of church music, director of the Polish Capelle, chamber organist, composer of the royal Capelle und Cammer Musique and also Vice-Capellemeister. His many survivng *partimenti* exercises demonstrate his role as pedagogue.[54] He travelled not only to Poland, but also to Italy, England and Russia where performances of his music took place.[55]

The compositions of Ristori

There are many compositions by Ristori listed in Mengleburg's 1916 catalogue,[56] sadly it is only a portion of these which survive as manuscripts today. The extant orchestral parts of Ristori's music are held in the music department of the Saxon State and University library, *Sächsische Landesbibliothek Staats und Universitätsbibliothek Dresden* (SLUB). The matching scores and orchestral parts at SLUB have been useful in revealing *fagotto col basso* practices.

Six of Ristori's compositions including a sacred work, two serenatas, two solo cantatas and an oboe concerto were selected from the SLUB collection for this study. These particular works were selected because of the value of their performance materials in understanding the instrumentation used to perform the compositions. A comparison of eighteenth-century scores with performance materials, demonstrate the limitation of scores in revealing the performance instrumentation. Knowledge of instrumentation was innate in the musicians of the period, and therefore often not marked in the score.

The six works include five vocal works with performance scores together with performance parts and a concerto for oboe which has a set of parts copied and or arranged for the *Hofkapelle* by Johann Georg Pisendel (1687–1755), who was engaged as the *Concertmeister* of the

Melania Bucciarelli and Berta Joncus, 1st ed. (Cambridge University Press, 2007), 140, https://doi.org/10.1017/9781846155772.011.

[52] Curt Rudolf Mengelberg, *Giovanni Alberto Ristori: Ein Beitrag Zur Geschichte Italienischer Kunstherrschaft in Deutschland Im 18. Jahrhundert* (Leipzig: Breitkopf & Härtel, 1916), 3.

[53] SLUB Dresden, "Königlich-Polnischer und Churfürstlich-Sächsischer Hoff- und Staats-Calender," accessed May 4, 2024, http://digital.slub-dresden.de/id832936472-17310000/9.

[54] Mengelberg, *Giovanni Alberto Ristori: Ein Beitrag Zur Geschichte Italienischer Kunstherrschaft in Deutschland Im 18. Jahrhundert*, 12.

[55] Mengelberg, *Giovanni Alberto Ristori: Ein Beitrag Zur Geschichte Italienischer Kunstherrschaft in Deutschland Im 18. Jahrhundert*.

[56] Mengelberg. Ibidem

Kapelle from 1731-1755[57]. A score for the oboe concerto is missing. Despite this, the parts arranged by Pisendel indicate an excellent example of performance instrumentation. Pisendel was praised in 1739 as the perfect concert master by Johann Matteson.[58] The six works analysed in this study in greater detail can be found in Appendix 1.

Research questions

Excerpts from these compositions were selected which best illustrate the answers to three research questions:

1. How was the instrumentation of the orchestra written on the score in Ristori's compositions?
2. How was the basso group in Ristori's compositions instrumented?
3. How did Ristori use the bassoon in the basso?

Answer to Research Question One: How was the instrumentation of the orchestra written on the score in Ristori's compositions?

The first research questions asks; How was the instrumentation of the orchestra written on the score? With the exception of the lowermost bass line, which was mostly marked 'basso', the instruments of the treble lines were written next to their corresponding line. In the case of these Ristori manuscripts, many of his compositions list almost no instrumentation in the scores at all.

This example in figure 1 from the Litanie di S. Francesco Xaverio (1721), shows no instruments listed.

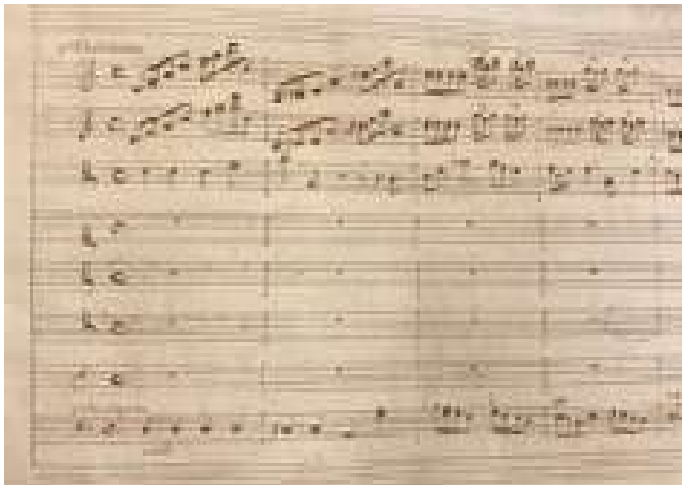

Fig. 1 Ristori, Giovanni Alberto; Litanies-D minor; Litanie di S. Francesco Xaverio; D-Dl Mus.2455-D-1

[57] "Königlich-Polnischer Und Churfürstlich-Sächsischer Hoff- Und Staats-Calender," 1757 1729, http://digital.slub-dresden.de/id832936472.

[58] Johann Mattheson and Ernest Charles Harriss, *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*, Studies in Musicology ; [No. 21] (Ann Arbor, Mich.: UMI Research Press, 1981).

Presumably, the instrumentation practice was standard, known well to the performers and so superfluous for the scribes to notate. On occasion however, some of the lines in the score *are* labelled, this may have been to avoid ambiguity or to show departure from common practice or the employment of new innovations. The score of the cantata *Si Disarmi quest'altiero arciero*, see Fig. 2, shows an example of the lines of the score without instrumentation labels with the exception of the uppermost line which is marked *Corni.* It could be supposed that horns are clearly marked so as to not assume that it is a part for oboe, which frequently would occupy the uppermost line of the score.

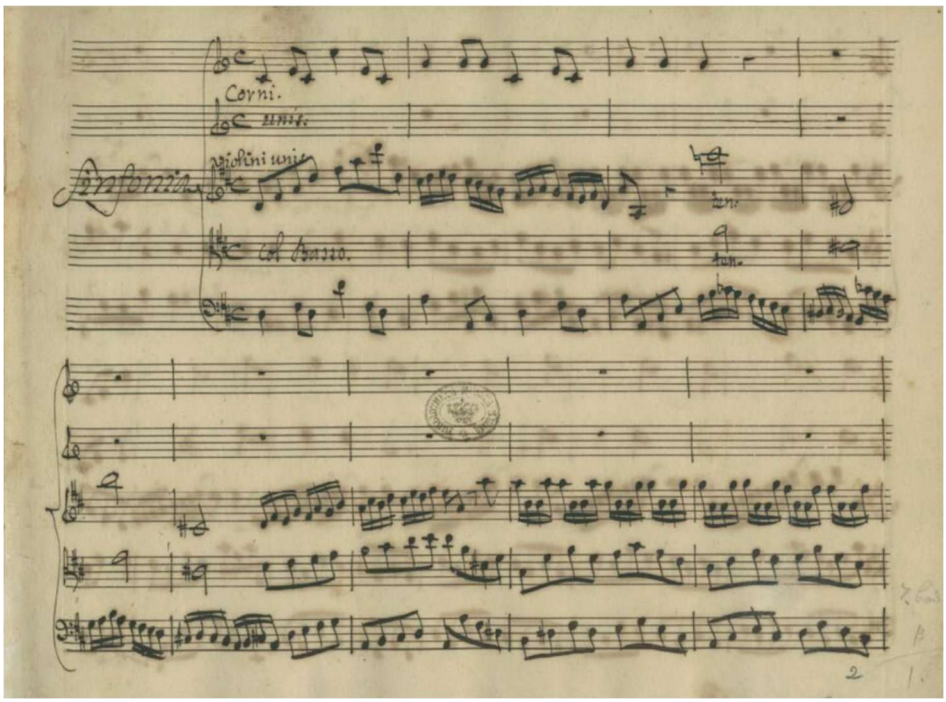

Fig. 2 Ristori, Giovanni Alberto; Si Disarmi quest'altiero arciero; Si Disarmi quest'altiero arciero; D-Dl Mus.2455-L-1

The scant instrumentation labels in the score suggest a well known and standard practice, not worth the ink and time of the scribe to provide, as this information was well known to the musicians performing from these manuscripts. For the musician of the twenty-first century who is required to play music from a wide range of styles and epochs, how can we know which instruments were used by the Saxon Hofkapelle and could those instruments be used to play this music today?

Answer to Research Question Two: How was the basso group in Ristori's compositions instrumented?

The second research question investigates the instrumentation of the basso. Performance parts together with the scores divulge more instrumentation details, than the autograph scores.

Chart 1 shows the available parts for the compositions selected from the SLUB collection. The first column gives the title of the work, the next four columns the vocal and treble instruments, the column titled 'basso' shows which compositions have a generic basso part, then the last six columns show the specific basso instrument parts.

Composition	voices	violins	Fl/Ob	viola	basso	bassoon	cello	Violone	contrabass	organ	harpsichord
Litanie di S. Francesco Xaverio	SATB solo SATB ripieno	I & II Solo I&II ripieno		Solo & ripieno	ripieno	Solo & ripieno	Solo & ripieno	solo		solo	
I Lamenti d'Orfeo		I (x 2) II (x2)	Fl I&II Ob I&II	1		I&II					
Dai crini omai scuotete 1736 Varsarvia (Warsaw)		I&II	I&II	1		1					
Lavinia a Turno		I&II	Ob I&II	1		1					
Nice a Tirsi		I (x 2) II (x2)	Ob I&II	1		1					
Oboe concerto		I (x 3) II (x3)	Ob Concertante Ob I&II ripieno	x2	Solo & ripieno	2				1	

Chart 1 The compositions of Ristori showing which instruments have a performance part.

As can be seen in the sets of parts, often the bassoon part is the only basso part, there is no part for contrabass nor cello.

I do not believe however that this means bassoon was not the only basso instrument playing. I speculate that contrabass or violone would have played from the score used by the keyboard and another basso player would have shared with the bassoon.

Drawings of the *Hofkapelle* in 1719 show the common practice of musicians in the pit of the opera house sharing a music stand and looking over the shoulder of the keyboard player.

Image 1 detail from Bühnenansicht des Opernhauses - Carl Jacob Heinrich Fehling – Feder und Pinsel – Kat. -Nr. 89 C6695 © Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Foto: Herbert Boswank

Image 1 shows a bass recorder positioned next to the harpsichord stand. I would imagine that as no other music stand is visible, that it is possible he would play from the same music as the harpsichordist.

Image 2 detail from Innenansicht des Opernhauses - Carl Jacob Heinrich Fehling – Feder und Pinsel – Kat. -Nr. 88 C5693 © Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Foto: Herbert Boswank

There are sometimes markings within the score instructing musicians when to play and or when not to play. These markings give us an indication of the instrumentation.

This chart shows the works discussed in the presentation including the instrumentation markings in the score, which are written in red.

Cpmposition	voices	violins	Fl/Ob	viola	basso	bassoon	cello	violone	contrabass	organ	harpsichord
Litanie di S. Francesco Xaverio	SATB solo SATB ripieno	I & II Solo I&II ripieno		Solo & ripieno	Ripieno *Solo Soli tutti*	Solo & ripieno	Solo & ripieno	solo		Solo *Org: aperto*	
I Lamenti d'Orfeo		I (x 2) II (x2)	Fl I&II Ob I&II	1	*Le note lunghe servono li fagotti*	I&II *Sensa Fag Fag.*					
Dai crini omai scuotete		I&II	I&II	1		1 *Fagotti*	*violoncelli*		*contrabassi*		*Cembalo*
Lavinia a Turno		I&II *Con gli Oboi Senz' Ob:*	Ob I&II *Con 1mo viol: Con 2do viol: Con violini solo*	1 *Col basso*	*Fagotti Fag:*	1					
Nice a Tirsi		I (x 2) II (x2) *Colla voce*	Ob I&II *Col violin 1mo* (ob I)	1 *Col basso*		1					
Oboe Concerto		I (x 3) II (x3)	Ob Concertante Ob I&II ripieno	x2	Solo & ripieno	2				1	

Chart 2 The compositions of Ristori showing performance parts and the instrumentation markings within the parts.

A close up of these markings seen in this score divulge that the basso is scored for *celli, fagotti*, *contrabassi* and harpsichord.

The first example shows markings for bassoon. At the bottom you can see *sensa Fag.* and then two bars later when the bassoon is to come in again it is marked *Fag. Le note lunghe servono li fagotti* means that the long notes are for the bassoons.

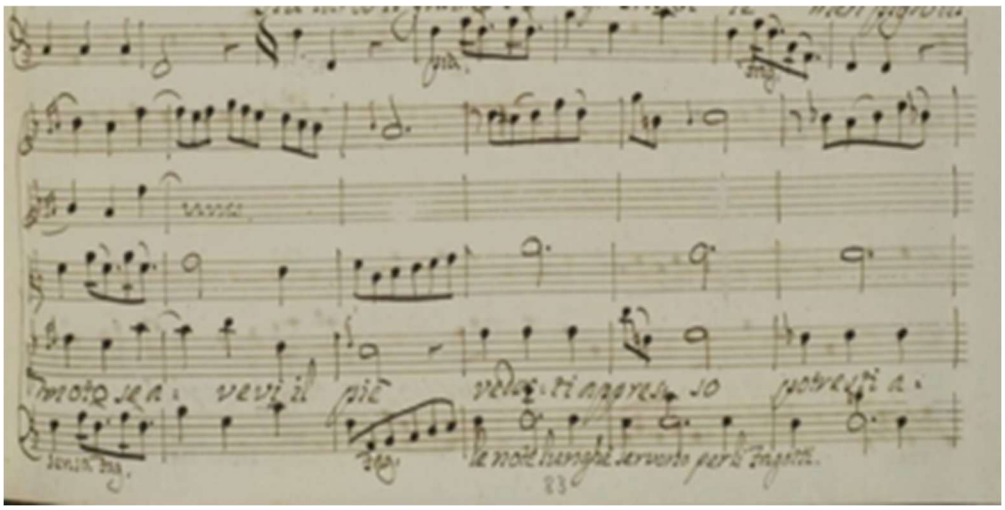

Fig. 3 Ristori, Giovanni Alberto; I Lamenti d'Orfeo; I Lamenti d'Orfeo; D-Dl Mus.2455-L-3

The second example shows markings for four different basso instruments. These are: *Fagotti, violoncelli*, *Cembalo e contrabassi*. It is not possible to know if there were more instruments such as theorbo from the information provided on the score.

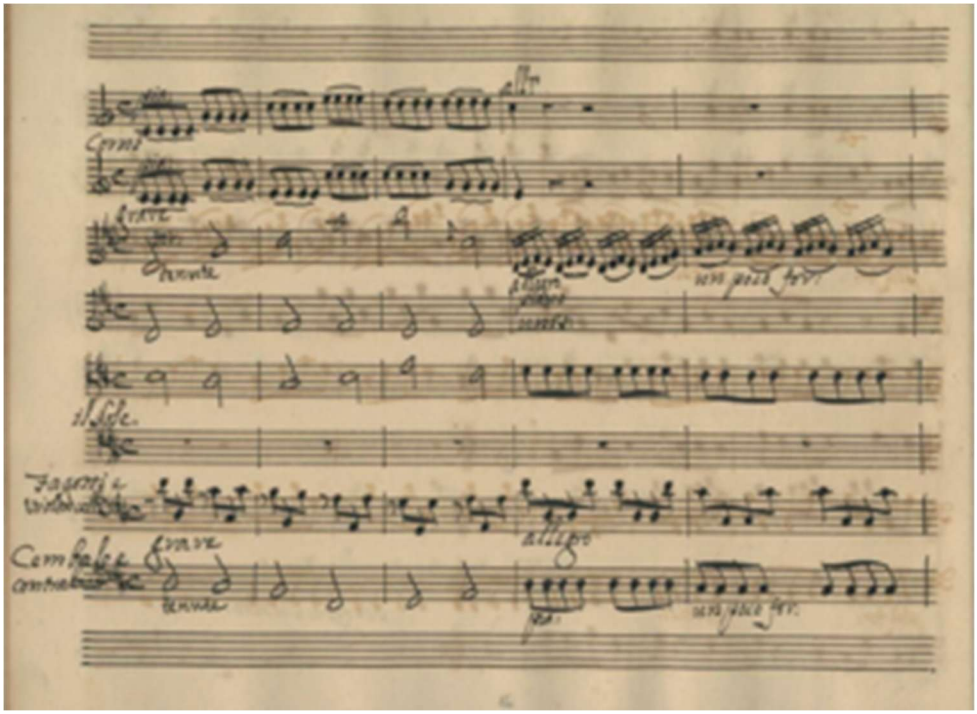

Fig. 4 Ristori, Giovanni Alberto; Dai crini omai scuotete; Dai crini omai scuotete; D-Dl Mus.2455-G-1

A more succinct answer to research question two is divided by genre. The serenatas for solo voices, choir and orchestra comprised a basso group of cellos, bassoons, contrabasses, harpsichord and organ.

The solo chamber cantatas used bassoon and instruments playing from the score.

The larger sacred works for soloists, chorus and orchestra used a basso group comprising Basso ripieno, 2 x Violoncello, Violone, 2 x Basson and Organo.

The solo oboe concerto has basso parts for one basso instrument and one ripieno basso instrument (both unfigured), two fagotto parts, and a figured organo part.

Answer to Research Question three: How did Ristori use the bassoon in the basso?

The analysis comparing the scores and orchestral parts in this study shows that the bassoon plays 'col basso'. At times the basso is more

prescriptive in its orchestration. The bassoon does not play soloistic and melodic material; its main role is as a ripieno basso player.

Here you can see the first pages of the bassoon part to the *Litanie di S. Francesco Xaverio*. The bassoon is busy playing throughout. This use of bassoon is seen in almost all of the Ristori compositions. The exceptions can be found in arias and the concerto as well as some accompagnato recitatives.

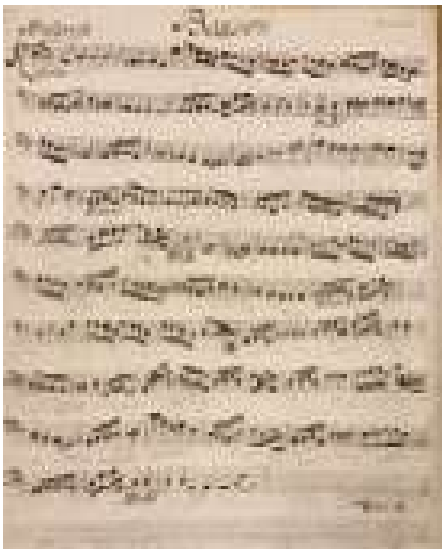

Fig. 5 Ristori, Giovanni Alberto; Litanies-D minor; Litanie di S. Francesco Xaverio; D-Dl Mus.2455-D-1a

Movements using a solo instrument or voice such as a concerto or aria do not use the bassoon in the basso when the soloist performs. In the oboe concerto for example, the bassoon only plays in the orchestral tuttis. The same orchestration can be seen in the vocal works. In the choral movements, the bassoon plays either the basso line or with the bass voices especially when the basses have fugal entries. In the arias for solo or duet voices, the bassoon only plays when the singers are not singing. At the beginning and endings of the vocal lines, there is dove-tailed overlap so that each musical line satisfies its cadential sequence. The bassoon will even interject when the singer has only a bar or even a few notes rest.

In the case of recitatives, where bassoons rarely play, Ristori does score the accompagnato recitatives with bassoon sometimes. The bassoon does not play the harmonic accompaniment, rather dramatic flourishes or the passages in between the singers text. Unlike the most typical recitative parts for basso, the bassoon part for the recitatives, does not include the vocal line in another stave, rather just bars rest as can be seen in this example.

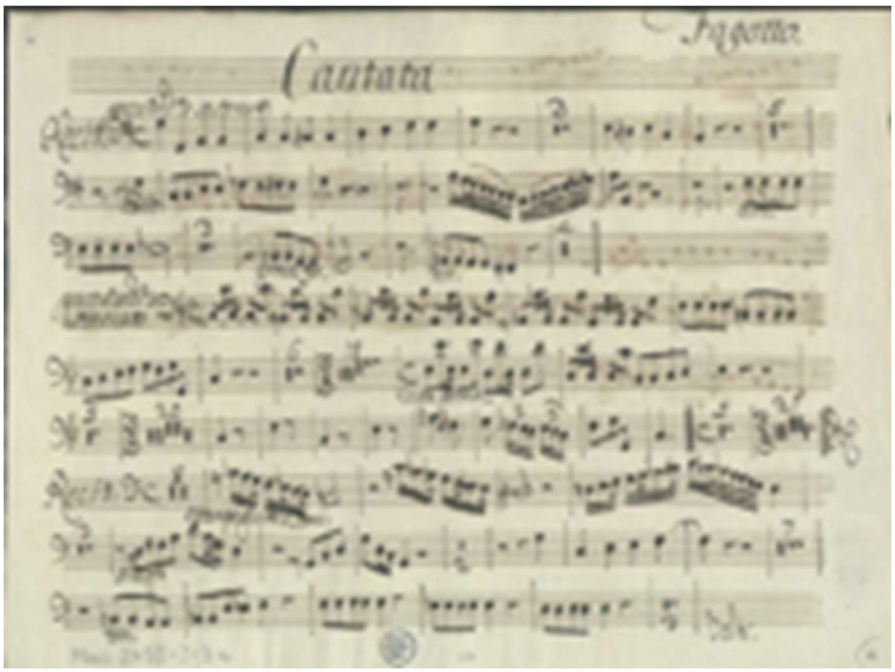

Fig. 6 Ristori, Giovanni Alberto; Nice a Tirsi; Nice a Tirsi; D-Dl Mus.2455-J-3a

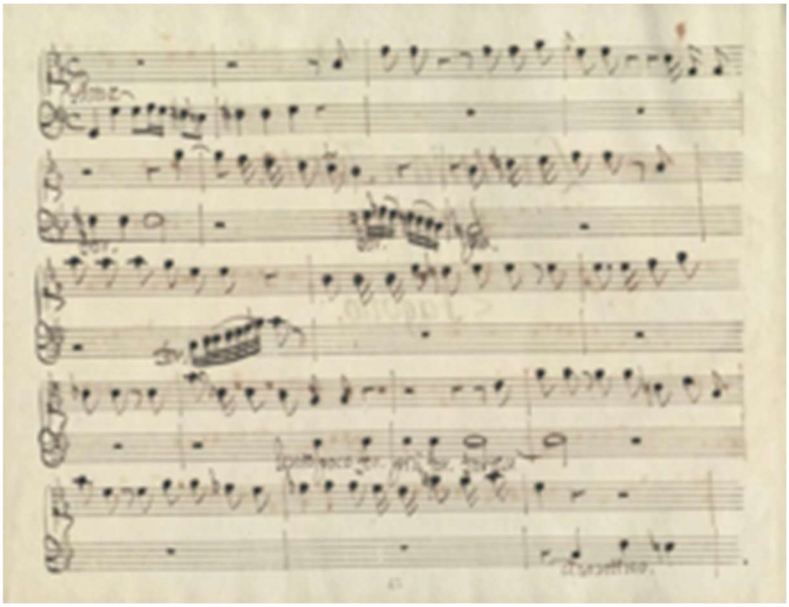

Fig. 7 Ristori, Giovanni Alberto Lavina a Turno D-Dl Mus.2455-J-1a

The recitatives in the cantata *Lavinia a Turno* however, have two staves in the bassoon part, that is the vocal line without text written over the bassoon part. Predominantly, the bassoon does not play when the singer sings. Yet, sometimes the bassoon plays a few notes as the singer

sings, this gives rhythmic structure to the vocal line. There is overlap between entries and endings of the vocal line which can be seen here.

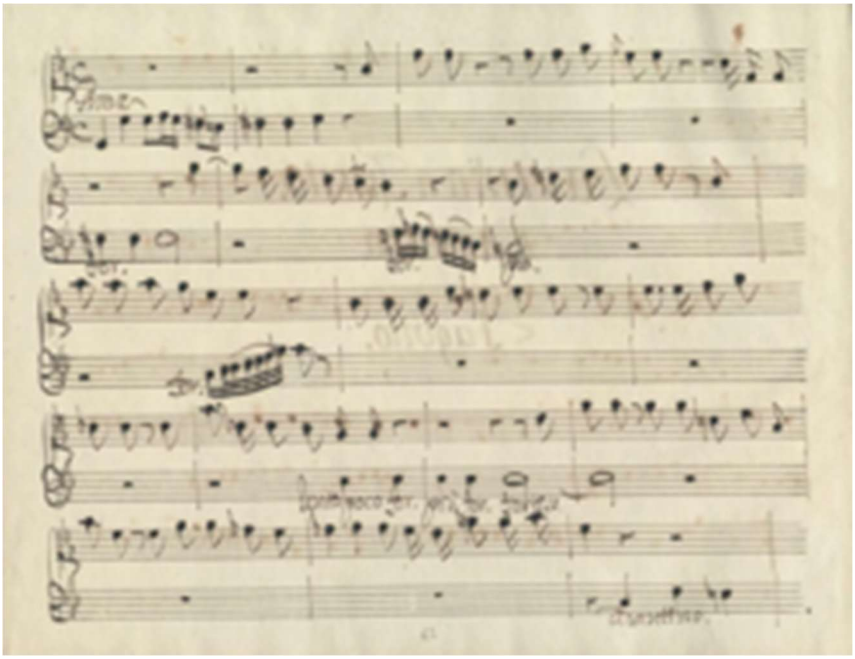

Fig. 8 Ristori, Giovanni Alberto; Lavinia a Turno; Lavinia a Turno; D-Dl Mus.2455-J-1a

Conclusions

A summary of the use of bassoon is evident in these surviving manuscripts of Ristori's compositions. It is used to accompany all the instruments of the orchestra. In a thinned out orchestration, the bassoon is scored together with violins, or with oboes, or with horns as well as any combination of those treble instruments. Exceptions from this are when a string sound is sought and all wind instruments are tacet or if an oboe or horn play solo with string accompaniment.

With quieter, more dolce instruments such as chalumeau and flute, accompaniment is provided by the bassoon as often as with only string basso instruments. This use of bassoon accompanying quieter instruments such as strings, flutes or chalumeau challenges the modern belief that bassoons are only to be used together with oboes or horns.

In conclusion this study highlighted the standard and substantial use of the bassoon as a ripieno instrument in the basso continuo. The scant basso instrumentation markings in the scores proves the unreliability of scores to inform performers of basso instrumentation. I imagine instrumentation practice and knowledge would have been inherent in the musicians of the time. The historical sources undeniably prove the importance of the bassoon as a workhorse of the basso bringing colour,

definition and vigour to the Hokkapelle in the first half of the eighteenth century.

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Appendix 1:
The works analysed in this study in greater detail organised by genre

Sacred works

RISM name: *Litanie D minor*
Composer: Giovanni Alberto Ristori
Year of composition: c1721–1722
Dedication: Her Royal Highness the most Serene Princess of Poland, Electress of Saxony (Maria-Josepha) (1699–1757)
Place/Date of Performance: unknown
Mengelberg name and catalogue no.: Die Übrigen Kirchenwerke; *Litanie di S. Franceso Nr. 2 F-Dur*, 4 voci c. strom.; Dresd. Mus. Ms. 24 u. B 307
Ristori Title: *Litanie di S. Francesco | Xaverio | consacrate | a | Sua Altezza Reale la Serenissima Principessa | Reale di Pollonia, elettorale di Sassonia etc. etc. etc. | da | Gio: Alberto Ristori*

Manuscript 1: D-Dl: Mus.2455-D-1; Autograph Score
Instrumentation RISM: S (1), A (1), T (1), B (1), Coro S (1), Coro A (1), Coro T (1), Coro B (1), vl (2), vla (1), bc (1), org (1)
Instrumentation indications in score:
Two treble instrumental parts, an alto/viola part, four voices (solo and tutti) S, A, T, B, basso (figured)
Manuscript 2: D-Dl: Mus.2455-D-1a; Set of nineteen autograph parts (ripieno parts in another hands including Johann George Kremmler (c1697–1759); Cantus, Altus, Tenor, Bassus (all four parts have markings for solo and tutti), canto ripieno, alto ripieno, tenore ripieno, basso ripieno, violin primo (x4), violin secondo (x3), viola (x2), violoncello (x2), violone, organo (figured), oboe primo, oboe secondo, basson (x2); six additional ripieno parts c1750–1750 by Kremmler; violino primo (x3), violino secondo (x2), violoncello

Serenate

RISM name: *Dai crini omai scuotete*
Composer: Giovanni Alberto Ristori
Librettist: Stefano Pallavicino (1672–1742)
Year of composition: 1736 for the sixth anniversary of the coronation of Anna, Empress of Russia
Dedication: Her Majesty Anna Empress of Russia (1693–1740)
Place/Date of performance: Warsaw 09.05.1736
Mengelberg name and catalogue no.: Kantata; *Versi cantate in Varsavia nel celebrarsi per ordine Reggia il Giorno della Soronazione della Maest d'Anna Imperatrice della Russia 1736* P. und St.; Dresd. Mus. Ms. B 693 u. Cw 42
Ristori Title: *Versi cantati in Varsavia | nel celebrarsi | per Ordine Reggio | Il Giorno della Coronazione | della Maestà d'Anna | Imperadrice delle Russie | 1736. | Musica | di | Giov: Alber:|o Ristori*
Manuscript 1: D-Dl: Mus.2455-G-1; Score copy by Johann George Kremmler (c1697–1759);
Instrumentation RISM: S (1), A (2), T (1), Coro S (1), Coro A (1), Coro T (1), Coro B (1), vl (2), vla (1), b (1), bc (1), fl (2), ob (2), chalumeau (1), cor (2)
Instrumentation indications in score (in order of appearance): two treble lines marked *Corni di Cacc*., two treble lines marked *Violini*, an unmarked line with alto clef and an unmarked line with bass clef (unfigured); *Flauti, Fagotti, Violoncell, Cembalo, Contrabass*, tenor voice, alto voice, oboi, soprano voice, *chalumeaux*, Chorus (S A T B)
Manuscript 2: D-Dl: Mus.2455-G-1a; Set of six parts by copyist Johann Gottfried Grundig for violin I, violin II, viola, fl/ob I, flute/oboe II and bassoon.

RISM name: *I Lamenti d'Orfeo*
Composer: Giovanni Alberto Ristori
Librettist: Giovanni Claudio Pasquini (1695–1763)
Year of composition: 1749
Dedication: Maria Antonia Walpurgis, Electress of Saxony (1724–1780)
Place/Date of performance: Dresden 04.04.1749

Mengelberg name and catalogue no.: Opera; *I Lamenti d'Orfeo*; *Festa di camera consegrata alle Glorie Auguste di Ermelinda Talea; Dichtung: Pasquini, 1749 I'.*; Dresd. Mus. 695

Ristori Title: *I Lamenti d'Orfeo | Festa di Camera consagrata alle Glorie Auguste | di | Ermelinda Talea. | Patrocinio, e Docoro d'Arcadia | Poesia del Sig|r|e Ab|t|e Gio. Claudio Pasquini d|t|o Trigenio Migonitidio | Pastore Arcade. | Musica di Gio. Alberto Ristori 1749.{{brk}}[cover title, gold embossing:] I LAMENTI D'ORFEO. | DI | GIO. ALB. RISTORI*

Manuscript 1: D-Dl: Mus.2455-L-3; Score copy by Johann George Kremmler;

Instrumentation RISM: S (2), vl (2), vla (1), bc (1), fl (2), ob (2), fag (2), cor (2)

Instrumentation indications in score (in order of appearance): two treble lines marked *Corni*, two treble lines marked *Flauti*, two treble lines marked *Oboi,* two unmarked treble lines marked (*co' Violini* marked in the flute and oboe lines*)*, an unmarked line with alto clef and an unmarked line with bass clef (unfigured); soprano voice, *Fagotti.*

Manuscript 2: D-Dl: Mus.2455-G-3a; Set of parts for violin I (x2), violin II (x2) by copyist Johann Gottfried Grundig, viola, flute I, flute II, oboe I, oboe II and bassoon I, bassoon II by copyist Johann George Kremmler.

Solo cantatas

RISM name: *Lavinia a Turno*

Composer: Giovanni Alberto Ristori

Librettist: Maria Antonia Walpurgis, Electress of Saxony (Psydonym: Ermelinda Talea Pastorella Arcade) (1724–1780)

Year of composition: 1748

Place/Date of performance: unknown

Mengelberg name and catalogue no.: Kantata; Sopr. Soso c. strom. P. Dichtung: Ermelinda Talea 1748; Dresd. Mus. Ms. 696 Dresd. Mus. (K.H.)

Ristori Title: *Lavinia a Turno. | Cantata a voce sola con strum:|t|i | di Ermelinda Talea Pastorella Arcade. | [at bottom right:] posta in Musica | da Gio. Alberto Ristori | 1748. {{brk}}[cover title, gold embossing:] LAVINIA A TURNO | CANTATA.*

Manuscript 1: D-Dl: Mus.2455-J-1; Score copy by Johann George Kremmler (c1697–1759);

Instrumentation RISM: S (1), vl (2), vla (1), bc (1), ob (2)

Instrumentation indications in score (in order of appearance) are as follows: two treble lines (including the marking *con gli Oboi)*, an unmarked line with alto clef, a line with soprano clef (and libretto) and an unmarked line with bass clef (unfigured); a marking *co' violini, Fagotti*

Manuscript 2: D-Dl: Mus.2455-J-1a; Set of six parts by copyist Johann George Kremmler for *Violino I, Violino II, Violetta, Oboè I°, Oboe 2°* and *Fagotto*.

RISM name: *Nice a Tirsi*

Composer: Giovanni Alberto Ristori

Librettist: Ermelinda Talea Pastorella Arcade (Maria Antonia Walpurgis)

Year of composition: 1749

Place/Date of performance: unknown
Mengelberg name and catalogue no.: *Kantata; Sopr. Solo c. strom. (oboe concert.) P. Dichtung: Ermelinda Talea 1749; Dresd. Mus. Ms. 698 Dresd. Mus. (K.H.)*
Ristori Title: *Nice a Tirsi | Cantata a Voce sola co' strum:|t|i | e un Oboe conc:|t|o | di Ermelinda Talea. | Posto in Musica da Gio: Alberto Ristori | Dresda. 1749. NICE A TIRSI.*
Manuscript 1: D-Dl: Mus.2455-J-3; Score copy by Johann George Kremmler (c1697–1759);
Instrumentation RISM: S (1), vl (2), vla (1), bc (1), ob (1)
Instrumentation indications in score (in order of appearance): two treble lines, an unmarked line with alto clef, a line with soprano clef and libretto and an unmarked line with bass clef (unfigured); *Oboe conc:to, col Imo Violino.*
Manuscript 2: D-Dl: Mus.2455-J-3a; Set of eight parts by copyist Johann George Kremmler for *Violino I* (x2)*, Violino II* (x2)*, Violetta, Oboè Io, Oboe IIo* and *Fagotto*.

Instrumental Works

RISM name: *Concerto E flat major*
Composer: Giovanni Alberto Ristori
Year of composition: c1735–1745
Place/Date of performance: unknown
Mengelberg name and catalogue no.: *Instrumentalkompositionen; Concerto a Oboe concert. C. VV. Vls. E B.;* Dresd. Mus. C x 823
Ristori Title: unknown as the autograph and score are missing
Manuscript 1: D-Dl: Mus.2455-O-1; Set of parts by Johann Georg Pisendel (1687–1755) for *Hautb. conc., Violino Primo* (x3), *Violino 2do.* (x3), *Viola* (x2), *Basso R,. Oboè Primo R., Oboë 2do. R., Fagotto* (x2)*, Basso, Organo* (figured).

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EVIDENCE FOR MASTERY OF STYLE: BEYOND THE SUBJECTIVE

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Abstract
There are occasions when artists and students need information based on objective rather than merely subjective claims and anecdotes. Scott Hamilton, a living artist (jazz tenor saxophonist), has been praised by critics, artists, and pedagogues for his extraordinary mastery of the bygone swing era style. Hamilton has been heralded as a "master," deemed "the real thing," and called an outright "reincarnation" and helped spearhead an era-defining movement with aimed to return to pre-John Coltrane and pre-Charlie Parker eras. Not only an iconoclast, Hamilton's recordings are among the best jazz recordings of all time and draws praises of the current leaders of jazz saxophone performance regardless of their own style. Hamilton, though aware of the styles that lie outside the genre of the swing era style, has purposefully avoided incorporating any of those "newer" characteristics.

My research moves beyond the subjective and into the objective via standard analytical practices within the field of jazz research and pedagogy. Split-second note choices over cadential points within the improvisations of Hamilton are investigated and compared to the improvisations of exemplary tenor saxophonists from the actual swing era and eras that followed up until, and overlapping, Hamilton's career. The same formal areas were investigated and compared and contrasted to the improvisations of non-swing era tenor saxophone improvisations of influential/change-of-era masters that followed the swing era. It also critically examines Hamilton's improvisations for evidence and mastery of characteristics he holds in common with the improvisations from the swing era.

Keywords
Jazz pedagogy, Jazz theory, Jazz improvisation, Swing era, Jazz saxophone pedagogy

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1. Introduction

1.1. Bob Brookmeyer, a recipient of the National Endowment for the Arts Jazz Masters Award and one of the most important jazz composers and educators in the history of jazz, told this author that someone should do a blow-by-blow account of every note in a jazz solo to show people the degree to which jazz improvisers could spontaneously calculate and justify their note choices. He also said that such a rigorous undertaking, this blow-by-blow account of note choices, could show the differences in jazz styles. He added kindly that this author should do it.[62]

1.2. This study investigates the improvisatory style of Scott Hamilton, especially as compared to exemplary artists of the swing era and non-swing era that are considered both artful and influential in their mastery of jazz improvisation and jazz saxophone: Sidney Bechet, Michael Brecker, Don Byas, John Coltrane, Stan Getz, Dexter Gordon, Coleman Hawkins, Frankie Trumbauer, Ben Webster, and Lester Young.

1.3. 1,716 specific musical examples, 106 cadential points, were examined in this study which were drawn from the 32 original transcriptions that this author generated from the improvisations on the original recordings of the artists mentioned above. From these original transcriptions, 106 cadential points were examined in this study. A survey of the cadential note choices of improvised melodies from these artists was conducted and scrutinized, noting conspicuous commonalities, dissimilarities, and trends. In addition to being expressed via standard musical notation, note choices at the cadential points were enumerated and codified abstractly in originally-generated tables. The note choices of improvised melodies used over dominant areas, over resolution areas, and in the transition between the two were enumerated, investigated, and then explicated in prose. The result of this study is an analytical account, based on cadential notes choices, of Hamilton's style that is noted for its extraordinary equivalence to a generations-removed swing era style. An interview with Hamilton garnered biographical information. This study eschews normative language and attempts to be descriptive rather than prescriptive.

2. Problem statement

2.1. This study scrutinized the note choices of jazz tenor saxophonist, Scott Hamilton, using analytical research methods and other methods that have become industry standard in the jazz field both in academia proper, with Drs. Blanq, Bauer, Carlson, Gardiner, Hodson, Porter, et al., and in the field at large with leaders in jazz pedagogy, such as David Baker, Charlie Banacos, Jerry Bergonzi, Bob Brookmeyer, Corey Christiansen, Gil

[62] Della Sylvan, Rolynd. personal communication, September 29, 2004.

Goldstein, and others. Hamilton's mastery over the improvisatory style of, what is for Hamilton, a several-generations-removed swing era, is both uncommon and startling.[63] Extensive literature can be found documenting the distinctive styles and genres of jazz but much of the writing is anecdotal and offers few, if any, objective accounts. Although Hamilton is considered a leader in his field, with three recordings among the best jazz recordings of all time[64] (Morton, 251, 2010) in addition to having mastered a style to the level of being called "a reincarnation,"[65-66] there are no analytical studies of Hamilton. With few remaining living links to the swing era, a study that yields insights into the style of an artist, who has both mastered the aesthetics of a particular style and performed alongside those living links, should prove meaningful.

2.2. This study attempts to generated insights, via analyses of the cadential note choices of the improvisations of those swing era artists to whom Hamilton is perpetually compared: Coleman Hawkins, Ben Webster, and Lester Young, as well as other artists whose improvisations are examined in this study: Sydney Bechet, Michael Brecker, Don Byas, John Coltrane, Stan Getz, Dexter Gordon, and Frankie Trumbauer. First-hand accounts via an interview with Hamilton offered biographical information.

Subproblems

1a. Scrutinize the note choices over the dominant area at cadential points in improvisations by Hamilton and exemplary artists of swing era tenor saxophone (Hawkins, Webster, and Young).

1b. Scrutinize the note choices over the dominant chord at cadential area in improvisations by exemplary artists of non-swing era saxophone (Bechet, Brecker, Byas, Coltrane, Getz, Gordon, Trumbauer).

2a. Scrutinize the note choices over the resolution area at cadential points in improvisations by Hamilton and exemplary artists of swing era tenor saxophonists.

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[63] Nicholson, Stuart. *Jazz: The 1980s Resurgence*. Da Capo Press, 1995.

[64] Morton, Brian. *The Penguin Jazz Guide: The History of the Music in the 1001 Best Albums*. Penguin Books, 2010.

[65] Feather, Leonard. *The Pleasures of Jazz: Leading Performers On Their Lives, Their Music, Their Contemporaries*. Horizon Press, 1977.

[66] Gelly, D. *Masters of jazz saxophone: The story of the players and their music*. London: Backbeat Books, 2000.

2b. Scrutinize the note choices over the resolution area at cadential points in improvisations by Hamilton and exemplary artists of non-swing era saxophonists.

3a. Scrutinize the note choices as they are voice led from dominant areas to the resolution points at cadential points in improvisations by Hamilton and exemplary artists of swing era tenor saxophonists.

3b. Scrutinize the note choices as they are voice led from dominant areas to the resolution points cadential points in improvisations by Hamilton and exemplary artists of non-swing era tenor saxophonists.

3. Need for study

3.1. Although Scott Hamilton has been praised by many critics, artists, and pedagogues for his mastery of the swing era style—from being identified as a master of the swing era style saxophone[67], to being deemed "the real thing,"[68] to being called an outright "reincarnation,"[69] there is presently no analytical literature on Hamilton that explicates any details of his mastery. This study, therefore, is the first to utilize an analytical approach, via standard analytical practices in the field of jazz research and pedagogy, to investigate Hamilton's style as it relates to his mastery of the swing era style. At present, there is presently no analytical writing on Hamilton, only anecdotal accounts. Although these may be entertaining, inspiring, enlightening, and valuable on their own merit, there are occasions when artists, students, and researchers, to name a few, may feel the need for more information that is based on an analytical method applied to the note choices themselves.

3.2. In other words, there is currently there is a gap in the literature as it relates to Hamilton, an artist who helped spearhead the movement to return to pre-Coltrane and pre-Parker eras[70] whose recordings show up in lists of the best jazz recordings of all time, and draws the praises of the current leaders of jazz saxophone performance regardless of style. One of the reasons for this gap in the literature is that while the swing era is customarily considered to have taken place in the 1930s or between

[67] DeVeaux, S. K. *The birth of bebop a social and musical history*. Berkeley: University of California Press, 1997.

[68] Blumenthal, B. *Jazz: An introduction to the history and legends behind America's music*. New York: Collins, 2007.

[69] Gelly, D. M*asters of jazz saxophone*. 2000.

[70] Larson, T. *Modern sounds: The artistry of contemporary jazz*. IA: Kendal Hunt Publishing,2011.

1930-1945.[71] Hamilton did not begin playing sax until 1971. Thus, when the swing era and it practitioners are researched and written about, the focus is customarily on those years when this genre essentially took place and when the swing style dominated the jazz landscape.

3.3. This study attempts to fill this historical-analytical gap via the first application of rigorous musical analysis and explication of Hamilton's improvisations as compared to swing era and non-swing era artists. This study illustrates shared characteristics of swing era saxophone performance: in particular its improvisatory style via scrutiny of the note choices used at cadential points. The same was investigated, compared and contrasted to the solos of non-swing era improvisations. It also critically examines Hamilton's improvisations for evidence and mastery of characteristics he holds in common with the improvisations from the swing era. Hamilton, though aware of the styles that lie outside the genre of the swing style, has purposefully avoided incorporating any of those characteristics.[72]

3.4. Although books and textbooks are abundant in the field of jazz history, jazz theory, jazz improvisation, and jazz pedagogy, there is no analytical writing on Hamilton and no singular source for study and mastery of jazz saxophone improvisation via an empirically-based analysis of the characteristics specific to the swing era style. By virtue of being the first to utilize a rigorous investigation based on musical analyses of the note choices at cadential points by Hamilton and the swing era and non-swing era artists, this study creates connections among the many writings on the influential jazz artists under scrutiny in this study, the reviews of Hamilton's and other influential jazz artists' recordings, and jazz theory, history, and pedagogy books.

4. Literature review

Context and Background

4.1. Claims that Hamilton has mastered the swing era jazz style have saturated the relevant literature. One of the most recent textbooks on jazz asks, "Why was 1976 an important year in the resurgence of mainstream acoustic jazz?"[73] The answer, according to historian and pedagogue Thomas Larson, is the arrival of Scott Hamilton and Warren Vaché. This declaration is echoed in another recent book on swing: "The appearance of Scott Hamilton, the single most important figure in the Mainstream Swing Revival, on the jazz scene in 1976 was big news."[74] Hamilton's

[71] Schuller, G. *The swing era: The development of jazz, 1930-1945*. NY: Oxford University Press, 1989.

[72] Della Sylvan, Rolynd. personal communication, 2011.

[73] Larson, T. (2008). *Modern sounds*, 2008.

[74] Yanow, S. *Swing*. CA: Backbeat Books, 2000.

mastery over a style that became popular virtually half a century before his career began, and his artistry at merely 20-years-old after having taken up the saxophone at 17-years-old in 1971, is indicated by the comments made by the artists who in fact played in the bands famous during the swing era and convinced Hamilton to move to New York and join their ensembles. When trying to sum up his assessment and excitement over Scott Hamilton, Nat Pierce (trained by the New England Conservatory of Music and member of the Count Basie band, et al.) asked Monty Budwig (member of the Woody Herman band, et al.), "Do you believe in reincarnation?"[75] Hamilton has been called a prodigy, an anachronism, and a counterrevolutionary. "[H]e has rendered a priceless service in reminding us what the tenor saxophone was all about when Coleman Hawkins and others of his generation established it a half century ago."[76]

One of the first famous and influential jazz artists to hear the 21-year old Hamilton was Roy Eldridge.

The first time I heard about Scott Hamilton, it was from a very special source. Roy Eldridge and I were sitting in Roy's car. Roy had indicated that he had something special to tell me, and now he was ready: "I did a gig in Providence last week," Eldridge said, "and there was this little young cat playing tenor–you won't believe this, I can hardly believe it myself–sounding so much like Ben Webster and Don Byas and them. It knocked me out! I never thought I'd hear a young musician sound like that again. And he can play!"[77]

4.2. Claims that Hamilton is a world-class musician[78] and a master of the saxophone are not unique to writers, critics, and historians; contemporary jazz artists offer praise as well. In *Great Tenor Sax Solos*, which includes solos by Coleman Hawkins, Lester Young, and others, saxophonist Tim Price says of Hamilton, "No doubt this is one of the best solos played on this war-horse standard."[79] Jerry Bergonzi, a three-time NEA grant recipient, jazz tenor saxophone master as both a contemporary artist and jazz pedagogue, says that Hamilton is the best living swing player on the scene today.[80] Ted Nash of Jazz at Lincoln Center, a multi-national award winner for saxophone and composition, has expressed a deep respect and awe for the mastery Hamilton shows over the swing

[75] Feather, L. *The Pleasures of Jazz.*

[76] *Ibid*.

[77] Morgenstern, Dan E. *Annual Review of Jazz Studies 10:1999 (Volume 10).* Scarecrow Press, 2002.

[78] Yanow. *Swing*.

[79] Price, T. Great tenor sax solos. Milwaukee, WI: Hal Leonard, 1995.

[80] Della Sylvan, Rolynd. Personal Communication, 2005.

style.[81] Charlie Banacos, a teacher of some of the biggest names in jazz — who themselves are famous teachers — has a profound respect for Hamilton's mastery over the specific aesthetic characteristics of swing improvisation.[82]

Hamilton has attracted the biggest names in jazz and to list those with whom he has performed and recorded is to read a literal "who's who" in swing: Woody Herman, Count Basie, Benny Goodman, Gerry Mulligan, Tony Bennett, Al Cohn, Rosemary Clooney, Hank Jones, Roy Eldridge, Charlie Byrd, Anita O'Day, Benny Carter, Bucky Pizzarelli, Buddy Tate, Maxine Sullivan, Bill Berry, Gene Harris, Flip Phillips, Ruby Braff, Dave McKenna, Nat Pierce, Tommy Flanagan, and Jake Hanna. Hamilton continues to perform with jazz legends and, as an established solo artist, he still plays to packed houses in the U.S., Europe, and Japan. Hamilton continues to record and play to sold out audiences in the U.S., Europe, and Japan. Hamilton was awarded the inaugural Ronnie Scott Award for Saxophonist of the Year in 2007.

4.3. Although Hamilton's style has not changed, indeed it appeared fully-mature by the time he made his first recording at 21-years-old in 1976 — Hamilton has three albums listed as best albums in the history of jazz, including his first two recordings, in *The Penguin Jazz Guide* — jazz, as an art form, has undergone drastic changes since the swing era resulting in many styles, both disparate and interconnected. The influences from even jazz's earliest periods have not been fully revealed.[83] According to *The Cambridge Companion to the Saxophone*, Hamilton's artistry continued throughout the remainder of the century proving that older styles and the skills needed to master them continue to remain factors on one's capacity to create challenging and exciting music.[84] Hamilton's importance to this field is substantiated by his being cited 18 times in one of the most recent books written on swing. In fact, Hamilton is cited virtually the same number of times as the influential and iconic artists from the actual swing era to whom he is compared — Lester Young and Illinois Jacquet — and only less cited than his other two main influences, Coleman Hawkins and Ben Webster.[85] Claims that Hamilton has mastered the sound of an earlier jazz era also abound in the literature. "Scott Hamilton can trace his roots back to an earlier time: The golden era

[81] Della Sylvan, Rolynd. Personal Communication. 2005.

[82] Della Sylvan, Rolynd Personal Communication, 2003.

[83] Bumenthal. *Jazz*.

[84] Ingham, R. (Ed.). *The Cambridge companion to the saxophone*. NY: Cambridge University Press, 1998.

[85] Yanow. *Swing*.

of tenor saxophone that gave us the legendary Coleman Hawkins, Chu Berry, Ben Webster, and Lester Young."[86]

Related Research

4.4. With such overwhelming evidence that Hamilton is a master of swing jazz tenor saxophone, one could rightfully ask, "What is it that makes Hamilton sound like those jazz tenor saxophonists that defined the swing era style?" Unfortunately, there is no analytical literature on Hamilton's style. Thus, there is no source that a student or teacher can turn to that objectively articulates the specific features, specifically note choices, of swing era improvisatory style as it relates to one who has mastered it. Other researchers, including doctoral scholars, have had similar results in their attempts to find literature that utilizes analysis as a tool for describing style. "An extensive search currently reveals no writings that include solo transcription, analysis, and historical information as a method of documenting the evolution of jazz saxophone performance."[87] There are several doctoral dissertations that include the elements of transcription, analysis, and historical perspectives, including Lewis Porter's *John Coltrane's Music of 1960 through 1967* and Thomas Owens' *Charlie Parker: Techniques of Improvisation*. Yet these, along with most of the related literature, are focused on one artist and do not offer any cross-style comparisons**.** Perhaps the closest model to this study is Dr. Gardiner's *Stylistic Evolution of Jazz Saxophone Performance as Illustrated Through Selected Improvisations by Ten Master Improvisers*, which spends time noting what each improviser executed in a specific improvisation, but does not include Hamilton. Claims similar to Stuart Isacoff''s, "[T]here are common elements which thread the history of jazz sax, and in effect define the art of contemporary improvisation,"[88] are abundant, but the authors nevertheless submit little categorical evidence. Dr. Weremchuk's research attempts a comparative analysis but only deals with one swing era artist and this is on an already well-documented improvisation: Hawkin's solo on *Body and Sou.l*[89] Dr. Heen's writing stands out as it not only addresses this lack of categorical accounting of characteristics but also addresses them in the study.

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[86] Della Chiesa, Ron. *Radio My Way: Featuring Celebrity Profiles from Jazz, Opera, the American Songbook and More*. Pearson, 2011.

[87] Gardiner, R. A. Stylistic evolution of jazz saxophone performance as illustrated through selected improvisations by ten master improvisers. University of South Carolina, 2009.

[88] Isacoff, S. Solos for jazz tenor sax. NY: Carl Fischer, 1985.

[89] Werenchuk, G. *A Comparative Analysis of Improvised Solos Based on the Popular Songs "Body and Soul, Night and Day" and "out of Nowhere" as Performed by Selected Jazz Tenor Saxophonists Representing Different Styles*. University of Miami, Florida, 1999.

4.5. In examining the issue of style analysis, the review of the literature exposed a shortage of description of style analysis using musical elements. In other words, there was no single source that held a synthesis of major style characteristics using all elements on a broad scale. A compendium on the nature of styles would meet this need and illustrate what the analysis would have to accommodate.[90]

Heen's paper does account for different styles of jazz but these categories do not deal with the specifics of improvisatory style or the note choices of improvisers.

4.6. There is also not one source that specifically codifies swing era tenor style versus non-swing style in the literature. Gunther Schuller's *The Swing Era* does attempt to catalogue some of the specific characteristics that appear in the style of the jazz tenor greats from the swing era. Schuller's book is heavy on descriptive prose yet light in its explicit, categorical codification of the improvisatory characteristics of Hawkins and Young. Dr. Porter's book, *Lester Young,* is another model for this study as it investigates the notes choices of Young. This study was built on the foundations in the relevant literature of Porter and others (Baker, Bauer, Bergonzi, Christiansen, DeVeaux, Gardiner, Giddens, Heen, Hodson, Isacoff, King, Schuller, et al.) by cataloguing note choices at cadential points in the improvisations of the swing era and non-swing era jazz saxophone masters and comparing and contrasting these with the note choices of Hamilton (see "Methods" section).

4.7. Published transcriptions of jazz improvisations, which first appeared in the 1950s in *Down Beat* and *Jazz Review* magazines, are too numerous to enumerate. For example, Andrew White alone has transcribed more than 1,100 saxophone solos (Gardiner, 2008). Biographies on the subject of jazz artists or individual saxophonists are also abundant and, while entertaining in their anecdotal accounts, apocryphal or not, are beyond the scope of this study as they do not easily lend themselves to the analytical methods of this study.

4.8. Other jazz researchers and pedagogues have codified some of the style used by jazz improvisers; this study draws upon this literature. For example, it has become common to identify certain 8-note scales as "bebop scales." "These scales have become the backbone of all jazz from bebop to modal music."[91] Though jazz teachers and students take Baker's assertion for granted, this study critically evaluated the accuracy of the use of this term and provides evidence that "bebop scales" and "bebop melodies" actually pre-date bebop and can be found in the solos of the

[90] Heen, C. L. *Procedures for style analysis of jazz: A beginning approach*. University of Miami, Florida, 1981.

[91] Baker, D. *David baker's jazz improvisation: A comprehensive method for all musicians*. Van Nuys, CA: Alfred Pub. Co., 1988.

swing tenor saxophonists. Two other terms that have come to be associated with Young and Hawkins were used to analyze Hamilton's improvisations: "horizontal" and "vertical." The "horizontal" (or linear) approach to soloing — defined by a melodic, often scalar, approach to improvisation — is often associated with Lester Young, while a "vertical" (or arpeggiated) approach to soloing is often associated with Coleman Hawkins.[92]

"Writers on jazz often contrast Young with Coleman Hawkins in the treatment of harmony. Hawkins is cited as the harmonic innovator, while Young is considered the melodic genius who only uses the harmonic concepts standard in his day."[93]

Porter's contention is that such a distinction is misleading and that Young simply chose a different approach and was no less concerned about the harmony.

4.9. Harmony and melody are interdependent and inseparable. Therefore, it makes more sense to speak of different approaches to melody, as George Russell suggested–vertical and horizontal. Hawkins was a master of vertical thinking, not only articulating the individual chords in a progression but implying passing chords and upper chordal extensions. Young thought more in terms of the horizontal line and developed his patterns and sequences in a logical manner even if they momentarily clashed with the underlying chord progression.[94]

4.10. Since Hamilton is regularly compared to these two swing era artists, this terminology was used as a narrative and categorical tool in which Hamilton's solos were examined.

4.11. Currently there is no analytical writing on Hamilton, none on Webster, and very little that objectively categorizes the note choices in the improvisations of Hawkins and Young when the vast numbers of books on these artists are taken into account. This study helps address this gap by generating original transcriptions and utilizing an analytical method to compare Hamilton's improvisatory style with that of the swing era and non-swing era jazz saxophone masters.

5. Methods

5.1. The primary sources of data for this study were the original recordings of Scott Hamilton, swing era artists, and non-swing era artists. This researcher generated 32 original transcriptions of the improvisations of these artists from original recordings. From these original transcriptions, 106 cadential points were examined. Critics,

[92] Levine, Mark. *The Jazz Theory Book*. Sher Music, 2005

[93] Porter, L. *Lester Young*. Ann Arbor: Univ. of Michigan Press, 2005.

[94] *Ibid*.

pedagogues, and other jazz artists consider each of the artists chosen to be artful and influential in his mastery of jazz saxophone. Two of the artists chosen, Sydney Bechet and Frankie Trumbauer, are predecessors to the swing era; not only are these two artists the most influential saxophonists from the pre-swing era, but they are also virtually the only names consistently showing up in jazz books as being noted for their saxophone artistry and influence from that era. Many historians consider Bechet, along with Louis Armstrong, a jazz trumpeter, to be one of the first great jazz improvisers. Although Bechet and Trumbauer are indeed renowned for their impact on jazz, jazz improvisation, and the saxophonists who followed, these two artists are not noted for playing the tenor saxophone; Bechet and Trumbauer are regularly noted for playing the soprano and c-melody saxophones, respectively. The swing era artists represented in this study include the quintessential jazz tenor saxophonists, Coleman Hawkins, Ben Webster, and Lester Young: each artist having a lasting impact on both jazz improvisation and saxophonists from the succeeding eras. Non-swing era artists under scrutiny in this study, in addition to those mentioned that precede the swing era, include the tenor saxophone masters: Michael Brecker, an artist from the contemporary era; Don Byas, an artist most noted from the era coinciding and immediately following swing; John Coltrane, here taken from 1957; Stan Getz, most noted for his "cool jazz" style; and another highly influential, post-swing era tenor saxophonist, Dexter Gordon. This study is not concerned with tracing the evolution of the improvisational characteristics or note choices used over cadential points of jazz tenor saxophonists or their influences on those who followed, including Hamilton (see the section titled, "Delimitations"). Non-swing era artists were chosen for their mastery and importance in jazz history as non-swing era masters and allow the opportunity to compare and contrast Hamilton's cadential note choices with references to these artists. Hawkins, Webster, and Young were chosen as the artists representing the tenor saxophone from the swing era for several reasons: a) all three are consistently noted as artful and influential as well as being perpetually linked to the swing era, and b) these three artists are those to whom Hamilton is repeatedly compared.

5.2. This study used the analytical research methods and other methods that have become industry standard in the jazz field, both with those trained in research at the doctoral echelon, with Drs. Blanq, Bauer, Carlson, Gardiner, Hodson, Porter, et al., and in the field at large with such leaders in jazz pedagogy, such as David Baker, Charlie Banacos, Jerry Bergonzi, Bob Brookmeyer, Corey Christiansen, Gil Goldstein, and others. Nomenclature and descriptive prose, commonly used in jazz pedagogy and textbooks, were used that allowed comparisons and contrasts of

cadential note choices in the improvisations of the artists chosen for this study. These categories were used to scrutinize Hamilton's improvisatory characteristics at those junctures as well as those of the swing era, and non-swing era players resulting in empirical evidence for Hamilton's successful emulation of the swing era masters. Indices, charts, and other visual aids were generated to catalog and discuss the results. Musical notation was generated to express the entire solos as well as the cadential points. Tables were generated to express the abstracted note choices in order to facilitate comparisons across keys, saxophone transpositions, chord qualities, and tonal areas.

5.3. A relevant and important notion, to which one of the main impetuses of this study may be traced, can be summarized with a question: is Dr. Bauer correct when he postulates that entire genres can be determined by examining the cadential points (the chords just prior to and at the point of resolution) of improvisations?[95]

5.4. Bauer makes the claim that genres can be detected by examining the cadential points of improvisations yet he does not tender any objective proof beyond simply claiming that this is true. Not only did Bauer's dissertation investigate a mere four improvisations by "modern jazz" trumpet players, he proffers no analysis of predecessors or successors to the focus of his study to justify his claim. However, if musical analyses of cadential points can be shown to provide some evidence for genres, if not utterly confirming Bauer's assertion, it would not only begin to show analytical evidence of distinct genres but would also reinforce the surfeit of similar statements within the jazz literature stating that styles can be discriminated via analyses. If, indeed, genres (genre is synonymous with style, category, type, school, subcategory, etc. in jazz literature [Baker, et al.]) can be detected via analysis of cadential note choices alone, then this would, in fact, be a helpful tool in both investigating and describing style. This, then, would allow researchers to add to the anecdotal approach and offer an empirical, objective body of evidence in the discussion of style.

5.5. We can see, through this investigation of sections of improvised solos ("solo" is generally understood and used interchangeably with "improvisation") throughout the history of jazz that, for the most part, utter freedom – jazz is often characterized as an art form characterized by freedom – is not displayed. That is, this study reveals that much of what is improvised was or is actually bound, at least, by harmonic conventions and formal plans. The goal of this study, however, was not to

[95] Bauer, S. M. *Structural targets in modern jazz improvisation: An analytical perspective.*(unpublished thesis) University of California, San Diego, 1994.

codify what these conventions and limitations may be or how they are learned or transmitted but to determine if Hamilton's cadential note choices correlate with swing era artists, non-swing era artists, both, neither, or a mixture. It is enough here to note that even within the scope of this study, it is possible to discern the adhering to or breaking away from harmonic and formal designs by an improviser by way of their utilizing established conventions or casting off the limitations urged by those conventions. This study does not intend to define freedom or enter into the perpetual debates about its relevance to the jazz art form; however, the study is linked to the notion of freedom in one sense: the extent to which an improviser adheres to limitations at cadential points can be an indicator of style.

5.6. The cadential points under investigation were examined through the utilization of categories. These categories for examining the improvisatory style of Hamilton and the swing era masters are those used by the leading pedagogues, artists, and researchers in the jazz field mentioned above, including but not limited to, those outlined in the subproblems section above.

5.7. Note choices improvised at cadential points were enumerated into musical notation and tables that indicated the abstracted note choices (see Results chapter) using what may be understood as the "standard practice" in jazz pedagogy and the jazz field at large. Although jazz argot and nomenclature are not fully standardized, there is somewhat of a standard practice in use and the system of codification for note choices is somewhat ossified: note choices are abstracted and identified using Arabic numbers representing their scale degree corresponding to the chord of the moment. This allows for ease of comparison and contrast across keys, instruments, styles, ranges, etc. That is, the notes G, F, and Ab, used over the chord Bb7, are sometimes given the identifiers, 13th, 5th, and b7 respectively. Note that some problems exist: given the note choices B and Bb over this same chord, the B would usually be identified as, b9 and the Bb as the root or 1 rather than with the numbers, b9 and 8. Although the b9 - to - 8 may best represent the voice leading, by descending half step, the 8, as is most often the case, is designated with a "1." Extensions, chord tones beyond the 7th, are given the identifiers within the octave in this study unless otherwise noted. That is, in the example above, the note G is represented as a 6th and not a 13th. This practice has not been standardized and two schools of thought exist and arguments can made for labeling the G as a 6th or as a 13th. This study will use system that labels the extensions within an octave. The rationale here is that the numbers, 13, b13, 5, #11, do not show the melodic contour as easily as the equivalent, 6, b6, 5, b5: descending half steps.

5.8. Cadential points were chosen representing two types: formally significant and non-formally significant. That is, cadential points that demarcated the boundaries of the overall, cyclical formal plan or marked the repeat of a subdivision of the piece were identified and deemed formally significant. Cadential points that appear within subsections of the overall formal design, yet did not demarcate significant larger formal divisions, were chosen as a second type of cadential point: non-formally significant. This differentiation was utilized in order to broaden the pool of examined note choices at cadential points with the prescience that to use only the cadential points that demarcated the end of a 32-bar form, for example, would be too narrow: perhaps improvisers may treat this cadence differently than a cadence that fell within a 4-bar phrase that itself was within an 8-measure subdivision of the 32-bar form.

5.9. The resolution chords were identified as those chords immediately following dominant chords with one exception: a major chord that followed a chord progression that used a modal interchange, the borrowing of chords from parallel tonalities or modalities for use in the primary key. For example, a sub-dominant minor to major chord progression, was chosen to further broaden the pool as the modal interchange was used as a cadence. As is standard practice in the jazz field, these chords were deemed "I" (or "i") chords regardless of their position in the overall formal key. That is, in the key of Ab major, for example, the chord progression, Fmin7 to Bb7 to Eb7, the Bb7 is clearly a secondary dominant and the Eb7 is clearly the dominant chord of the overall key and would be deemed as such in classical music theory. However, the jazz artist or jazz music theorist may, more often than not, label this as at type of "ii – V - I" where the "I" is the Eb: it is deemed as "I" regardless of its quality being that of a dominant chord. Thus, in this study, the resolution chords in the cadential points are deemed "I" (or "i").

5.10. The note choices improvised over the dominant areas, after being abstracted and enumerated, were examined for common patterns as well as noting extraordinary occurrences. Note choices were similarly examined for the resolution areas. Voice leading from the last note improvised over the dominant area to the first note of the resolution area, or the eventual note of the resolution chord, were also examined. Again, common patterns as well as noting extraordinary occurrences were noted. Note choices over the resolution chord were similarly examined. Non-chord tones were examined and justifications are offered. Hamilton's adhering to common characteristics of the swing era artists were found as well as those characteristics that separated Hamilton from the non-swing era players. Adherence to or breaking away from the aesthetic concerns of the swing era improvisers by the non-swing era artists were noted as well.

5.11. This researcher transcribed the solos in their entirety from the relevant recordings and generated original tables. The cadential points under investigation are diplayed in musical notation and tables and are discussed in the Results sections while the solos in their entirety (musical notation) are found in the appendix.

5.12. The songs from which the solos were transcribed were chosen because of their being a shared medium that the artists, in some cases separated by more than half a century, used as vehicles for their improvisations. That the swing era artists used these during the swing era gives this study a control group to which Hamilton and others may be compared.

5.13. Much of the biographical information regarding Hamilton was the result of an interview with Mr. Hamilton at his house in Tuscany, Italy on December 23, 2011. Sources beyond the interview were also utilized and are cited below.[96]

5.14. Jazz is a relatively new art form when compared to Western Classical music: many claim that jazz is only 100 years old. With this in mind, and because much of the transmitting of knowledge regarding jazz improvisation for many of its first decades was virtually via a non-written medium, much of jazz nomenclature has not been standardized. Therefore, compromises must be made with regards to labeling cadential note choices. The nomenclature and practice that is used in many of the jazz theory textbooks was used in this study as it allows for ease of reading, tracking, comparing, and contrasting note choices. That is, note choices, the notes themselves, are written using numerals while distances, measure numbers, and other features that are qualified with numbers are described in prose. Most of each music department in higher education consists of non-jazz majors and the use of "#" and "b" when reading and writing chromatic alterations of pitches (including figured bass) is far more prominent that "+" or "-". Note that Baker, Bergonzi, Boras, Coker, Goldstein, Graf, Levine, Ligon, Nestico, Pease, Pullig, Wright, et al., use b5 and not -5, and #11 not +11 when writing about pitches. Sammy Nestico maintains that the dash (-) should not be used and the plus (+) is not to be used to connote "sharp." I have chosen to use this same nomenclature found in the books by Baker, Bergonzi, Boras, Coker, Goldstein, Graf, Levine, Ligon, Nestico, Pease, Pullig, Wright, et al., and maintain consistency throughout the dissertation for ease of reading of the prose as well as ease of comparisons between the prose and the results tables. Because jazz majors are familiar with the both nomenclatures but most of every music department is familiar with only one, have chosen to use the most prevalent and use it consistently throughout the charts and prose.

[96] Della Sylvan, Rolynd. personal communication, Tuscany, Italy, December, 2011.

For example: The 5th of the dominant chord was approached by the ascending leap of a major third and was left unaltered by both Hamilton and Coltrane in the fifth measure. Other compromises also had to be made in order to facilitate the tracking of note choices across keys and tonal areas as well as ease the reading of the explications in prose and tracking between the prose and the tables. For example, when referencing a chromatically altered 5th of a V7 chord, #5 was used. This study used the identifier, #5, rather than moving between its enharmonic equivalent, b6, and back as this does not lend itself to ease of tracking note choices across songs or keys. Also, many jazz theory books use #5 even though the scale degree of the parent scale may call for b6. Not all jazz theory textbooks agree in their nomenclature. Virtually all of the older jazz theory books will label an altered dominant chord, V7+5, while some of the newer book may label this, V9(b13). There are important differences: the designation V9(b13) maintains an unaltered 5th and unaltered 9th while the designation V7+5 is ambiguous. The 5th of the V7+5 could be chromatically raised, as in the whole tone pitch collection that sounds a V7#5 chord, or unaltered, as in the half-whole symmetrical diminished scale which sounds both the 5th and the b6 (#5 or b13). Again, in order to facilitate the tracking of note choices across keys and songs as well as ease the reading of the prose, this study attempts to use the same identifiers throughout the paper.

6. Delimitations

6.1. This study examines the characteristics of Hamilton's cadential note choices in his improvisations as they correlate to exemplary jazz saxophone artists of the swing era and non-swing era. It is not an attempt to generally define, end, or enter the enduring debates as to the definitions of improvisation, jazz, or style. Exemplary artists of the swing era are defined in this study as those artists to whom Hamilton is perpetually compared: Lester Young, Coleman Hawkins, and Ben Webster. Seven exemplary artists of non-swing eras spanning the history of jazz were chosen based on their being cited as being both influential and having displayed mastery in a non-swing era genre: Sydney Bechet, Michael Brecker, Don Byas, John Coltrane, Stan Getz, Dexter Gordon, and Frankie Trumbauer. This study does not claim that these artists represent every genre or subgenre of jazz. This study does not claim to investigate how rules or conventions are formulated, transmitted, or assimilated but only that evidence for adherence to conventions can be found within the cadential note choices of Scott Hamilton as related to other artists and results in his being deemed a master of a particular style. That the study of cadential note choices is only one of many attributes that constitute a particular style which may be studied is a given: this study claims only

that evidence for mastery of a style, as pertains to Hamilton, may be found via the investigation of cadential note choices. This study attempts to be descriptive rather than prescriptive and is not meant to be taken as how one should or should not improvise.

7. Conclusions

7.1. The following is an attempt to distill and summarize hundreds of pages of original solo transcriptions of exemplary jazz tenor saxophone players (representing different eras) while soloing over common songs and this author's analyses.

7.2. Referring to Scott Hamilton as a musical reincarnation of the jazz saxophone masters from the swing era, as many musicians, critics, and others have done, may be justified. This is due to Hamilton's perpetual demonstration of mastery over cadential note choices by correlating his aesthetic concerns at these junctures with those displayed in the cadential note choices of the swing era improvisers.

7.3. A primary concern for the swing era artist appears to be clear expression of the chords and their qualities by sounding the fundamental chord tones on strong beats associated with each chord and its place within the harmonic rhythm. If an improviser chooses to truncate the dominant area by sounding an anticipation, especially by a full beat or more, then the clear expression of the succeeding chord appears to be a primary concern of the swing era artists. The strong beats, the downbeats within a measure, are the rhythmic targets to which the swing era improvisers aim for sounding a chord. If the target, a chord tone, is sounded on the "and" of a beat, a weak beat, then the target is often sustained into the following downbeat or silence is left after its sounding. Figure 1, from Hawkins' solo on *Stuffy*, shows a common execution of an anticipation by a swing era artist.

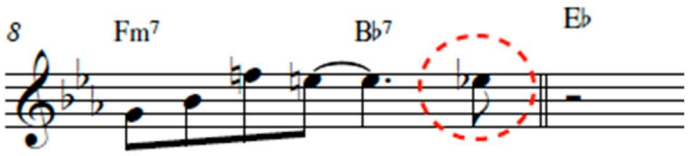

Fig. 1. *Stuffy*, Coleman Hawkins' solo, mm.8-9.

The silence on the downbeat helps to draw attention to the last note sounded. Since the resolution chord tone was sounded on a weak beat, the "and" of beat four at the end of the dominant area, the silence that follows helps to draw awareness to this note as being a resolution chord tone. The post-swing era artists appear to be less concerned with clear expression of each correlating chord to its improvised melody. This is not to say that

the post-swing era artists do not clearly express the chords. The post-swing era artists examined in this study do clearly express the chords but not as often and sometimes not at all. Hamilton displays strong ties to the swing era by clearly expressing the chords in their places within the harmonic rhythm, as do the swing era artists.

7.4. The fundamental chord tones, 1, 3, 5, 7 for ii and V chords, are a primary focus of the swing era improvisers when generating a melody that is to be sounded over a chord within the dominant area. These notes are used to express each chord and its placement within the harmonic rhythm. The fewer the notes articulated over a dominant chord, for example, the more likely a swing era improviser will sound one of the fundamental chord tones. The post-swing era artists show this same primary focus but at times, to varying degrees, but may sound notes that show a focus other than on the fundamental chord tones. Hamilton's cadential note choices over dominant areas exhibit a primary focus for the articulations of fundamental chord tones. Figure 2, from Hamilton's second chorus of his solo on *Indiana*, shows his clear expression of the chords in the dominant area via his focus on the fundamental chord tones and their rhythmic placement: placing them on downbeats.

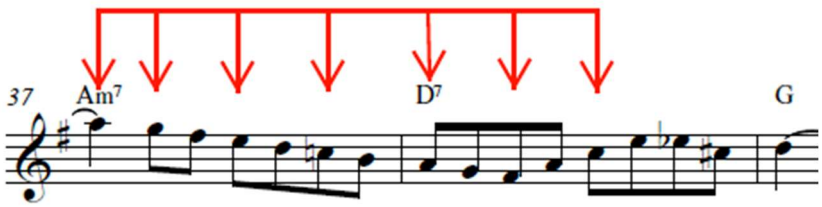

Fig. 2. *Indiana*, Scott Hamilton's solo, mm37-39.

The final three eighth notes of Figure 2, discussed earlier in the Results section, constitute the execution of a double chromatic enclosure that targets the 5th of the resolution chord.

7.5. Diatonicism is a prominent feature for the swing era artists. Although any or all of the notes of the traditional seven-note modes may be sounded over a particular chord in a dominant area, the swing era artist is likely to align the fundamental chord tones within these pitch collections with strong beats or use rhythms that draw attention to strong beats. For example, the sounding of the 5th of a dominant chord on the "and" of the first beat after sounding the 4th, a non-chord tone but a diatonic note of the overall tonal area, on the first downbeat may be followed by a rest or sustained into the second downbeat. There appears to be a hierarchy of pitches where the fundamental chord tones are given prominence above the remaining three tones of the diatonic pitch collection. These two echelons take precedence over the chromatically

altered pitches that may be deemed functional or operative in that they are generally used as teleological devices.

7.6. Post-swing era artists may sound tones other than the fundamental chord tones to express a chord. This is the case for the extensions, chromatically altered or not, over V7 chords: they may be sounded over a V7 chord without resolving to a chord tone. This is not in keeping with the aesthetic concerns of the swing era artists. Although Hamilton was born in the mid-1950s and Michael Brecker at the end of the1940s, Hamilton does not fall into the modern jazz saxophone mainstream tendency that so many of Brecker and his contemporaries did, which was to follow John Coltrane, Joe Henderson, Sonny Rollins, and Wayne Shorter, all iconic post-swing era saxophonists. Hamilton's note choices over the dominant area are far more in line, if not striking in their similarity, with the swing era artists than those that followed more modern players. The 4th of a dominant chord is virtually never sounded without qualification. This is a non-chord tone for the swing era improvisers and is generally resolved to a fundamental chord tone in an easily identifiable manner (see Fig. 3). Hamilton shows the same predilection as the swing era artists in this regard. The post-swing era artists are more likely to sound the 4th of a V7 chord and leave this note unaccounted for from the perspective of the swing era artist.

7.7. In the example below, from Webster's second chorus of his solo on *Indiana*, the gravity of the sounding of a root position 7th chord by a single-note sounding instrument (multiphonics were not found in this study) in measure 37—1, b3, 5, b7—lends credence to Webster's outlining the chord of the moment (ii m7 chord). The rhythmic placement of the b7 of this chord results in its being a non-chord tone when compared to the chord of the moment in measure 38, the V7 chord (explicated in the Results section). That is, in measure 38, he appears to begin this measure with a non-chord tone, the 4th of the dominant chord, but the non-chord tone here is the result of sounding the entire ii m7 chord in root position (1, b3, 5, b7) beginning in measure 37. The rhythmic placement of this arpeggiation of the ii m7 chord results in the b7 of the ii m7 chord being sounding on the downbeat of the arrival of the V7 chord where b7 of the ii chord is simultaneously the 4th of the V7 chord: a non-chord tone in relation to the V7 chord. After an embellishment, he resolves this non-chord tone via a 4 - 3 suspension-resolution device on a strong beat, the third downbeat. Webster has displaced the harmonic rhythm by extending the ii chord area into the V chord area: a common technique for swing era improvisers.

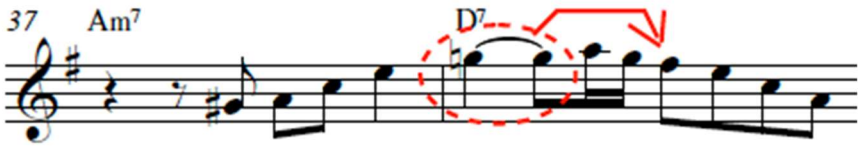

Fig. 3. Indiana, Ben Webster's solo, mm. 37-38.

7.8. Chromatically altered notes are generally not sounded for their own sake but are generally part of teleological musical devices that are dependent upon musical prescience, conscious or subconscious, by the soloist. These chromatically altered notes are musical events that participate in a motion toward consonance. Their harmonic and melodic instability provide musical tension and energy that is discharged through resolution to fundamental chord tones. The fundamental chord tones are generally the objects of these teleological musical devices by the swing era improvisers and dissipate the dissonance's instability. One such device is the continuation of a melody that moves to a fundamental chord tone via stepwise motion. The penultimate note to the fundamental chord tone may be diatonic or chromatically altered. The enclosure is another teleological device for the swing era improviser (see Fig. 4), more so for Hawkins and Webster than Young, although Young does employ this device, and it may be executed at any point within the dominant area. The target note of the enclosure is usually a fundamental chord tone that is sounded on a strong beat or rhythmically placed to draw attention to a strong beat via anticipation. One or more of the tones that make up the enclosure may be diatonic or chromatically altered. There is the predilection for the penultimate note of an enclosure to be a half step below the target note in the solos of the swing era artists, especially in the solos of Hawkins and Webster, which often requires the chromatic alteration of a diatonic note (Fig. 4). Although targeting devices may follow one another, with each sounding its target object, the swing era artists are not inclined to repeat a targeting device that targets the same object. Post-swing era artists are more likely to virtually repeat a targeting device that targets the same pitch. Functional chromaticism is a term that is sometimes used, although not a standardized term in the jazz lexicon, and perhaps it most succinctly conveys the swing era artist's use of chromatically altered, non-diatonic pitches in a dominant area. Functional chromaticism is a musical event, the chromatic alteration of diatonic pitches (non-chord tones) that participates in a motion toward consonance (chord tones). The chromatic alterations of extensions, b2, b3, b5, #5, (b9, #9, #11, b13), of V7 chords appears not to be the preoccupations of swing era improvisers in the way that it may be for

post-swing era artists. Hamilton, as with the swing era artists, utilizes the sounding of any extensions or chromatic alterations of extensions generally as devices that target a fundamental chord tone placed on a strong beat. The improvised melodies that utilize targeting devices tend to target fundamental chord tones less the ^7 of major resolution chords (discussed below). Hamilton, in these regards, shows mastery of the swing era aesthetic concerns in his execution of these melodies and devices in his improvised melodies.

7.9. The circled example below would be called a bebop melodic device in virtually any jazz textbook. According contemporary saxophone icons, Jerry Bergonzi[97] and Ted Nash,[98] mastering a teleological device like this, to the point of being able to execute it seemingly at will, would take years. Webster may have already spent years working on this device in order to execute it with the proficiency displayed in his solo from 1940 which may place this melodic device as early as the late 1930s. Bebop is generally regarded as an underground movement that began in the early 1940s which did not become relatively widespread until its documentation, via recordings, in the mid-1940s. That dates associated with the demarcations of eras, genres, sub-genres, and styles are ambiguous is without question. It is the assigning of the melodic device found in Webster's solo in this example, to the bebop era, this study has found, that may be somewhat out of place due to its being employed in 1940 by Webster. The example below shows Webster executing a double chromatic enclosure that targets the 5th of the chord which is sounded on a strong beat, the downbeat of the resolution point.

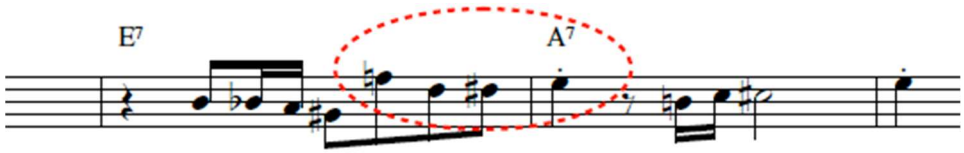

Fig. 4. *Indiana,* Ben Webster's solo, mm. 82-84.

Also, notice in this example (Fig. 4), that Webster chromatically lowers the 5th of the V7 chord which is used as part of an unaccented chromatic passing tone figure that also targets a fundamental chord tone, the 3rd of the V7 chord, on a strong beat.

[97] Della Sylvan, Rolynd. Personal Communication, 2005.
[98] Della Sylvan, Rolynd. Personal Communication, 2012.

7.10. In the example below (Fig. 5), which is this same example and in this same measure as the example above, notice that Webster, in 1940, has executed another device attributed to the later bebop era, the 3 – b9 melodic device.

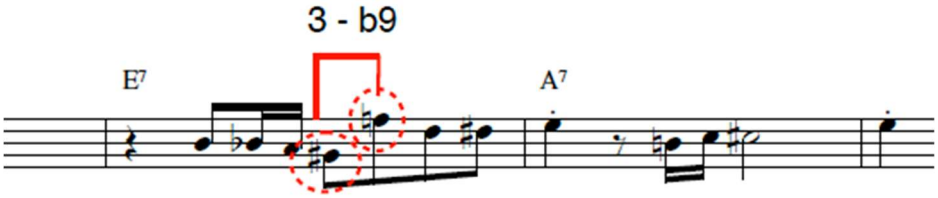

Fig. 5. *Indiana,* Ben Webster's solo, mm. 17-19.

Hamilton, as with the swing era artists, also has the prescience to execute these teleological devices at will and he employs them often. One such example is the enclosure. In keeping with the aesthetic concerns of the swing era artists, the notes are rhythmically placed in order that the target will be sounded on a strong beat.

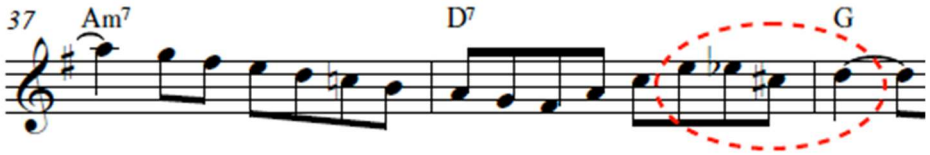

Fig. 6. *Indiana*, Scott Hamilton's solo, mm. 37-39.

7.11. The post-swing era artists may employ these targeting devices but they are more inclined to sound more chromatically altered notes in general than a swing era artists. That is, the post-swing era artist is more likely to sound non-chord tones without resolving these to fundamental chord tones in an easily identifiable manner as do the swing era artists. The post-swing era artists may sound one or more extensions, altered or not, for their own sake and not as part of a targeting device. Thus, post-swing era artists are more likely to sound non-chord tones and leave them unaccounted for from the perspective of the common practices of the swing era artist.

7.12. In the example below, Hamilton uses the b2, a chromatically altered non-chord tone, as the beginning of an enclosure that targets the root of the V7 chord. However, he then moves this chromatically altered note back to its diatonic position as the (natural) 2nd of the V7 chord within the dominant area. Thus, Hamilton is showing less the use of a chromatic alteration of an extension of a V7 chord for its own sake than a teleological entity that targets a fundamental chord tone. In this case, the

root of the V7 chord is the target and an important chord tone for Hamilton and the swing era improvisers as it is a fundamental chord tone.

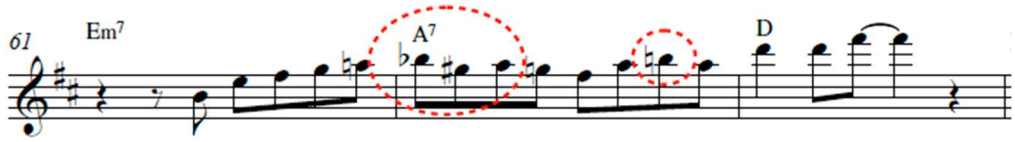

Fig. 7. *All Of Me*, Scott Hamilton's solo, mm. 61-63.

7.13. Similar to what Hamilton executed in the example above, Hawkins (Fig. 8) uses the chromatically altered 5th of a V7 chord not as a chord tone but as a targeting device to a fundamental chord tone, the (natural) 5th of the V7 chord, which is sounded on a strong beat.

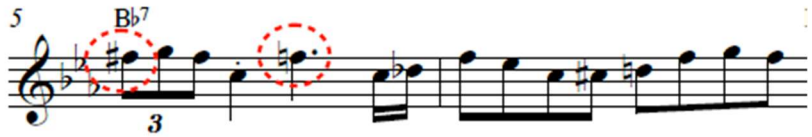

Fig. 8. *I Can't Believe That You're In Love With Me,*
Coleman Hawkins' solo, mm. 5-6.

7.14. Note that Hawkins also employed a double chromatic enclosure in the second measure above (Fig. 8), that targets the 3rd of the V7 chord on a strong beat.

7.15. Hamilton displays mastery of the teleological musical devices and employs them often as is evidenced in his note choices over the chords of a dominant area. He is adhering to functional chromaticism. This is another shared characteristic between Hamilton and the swing era artists.

7.16. Chromatic alterations sounded against the V7 chord are often notes that may be justified as belonging to a blues riff based on the overall key or the resolution chord.

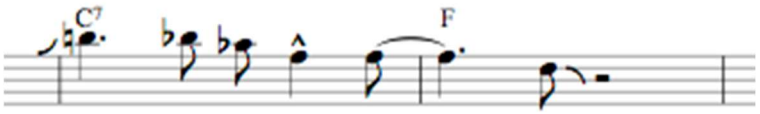

Fig. 9. *Broadway,* Scott Hamilton's solo, mm. 30-31.

7.17. In the example above (Fig. 9), Hamilton sounds the ^7 of the dominant chord on the downbeat. While this is striking in sound, its justification, as is often the case with the swing era improvisers, is to be found by stepping back and looking at the overall key rather than the narrow focus of the chord of the moment. The chromatically altered notes, the non-chord tones, in measure 30 that are sounded against the

dominant chord all belong to the blues scale of the overall key. The sounding of blues riffs associated with the overall key over the dominant area is a common technique of the swing era improvisers and Hamilton has assimilated this technique into his playing.

7.18. The use of the major pentatonic scale over dominant areas is another common procedure for the swing era artists and the pitch collection is usually built with its root being the root of the resolution chord and, less often, the root of the dominant chord. In the example below, Hamilton sounds the major pentatonic built on the root of the resolution chord over the entire dominant area (ii min7 – V7). He continues this pitch collection into the resolution area with the chromatic alteration of the 2nd degree making it the enharmonic equivalent of the b3. At this point, in the resolution area, Hamilton is sounding a blues riff, b3 – 3. The use of the major pentatonic scale built on the root of the resolution chord and the use of blues riffs based on the overall key in the resolution area are common features of swing era improvisers.

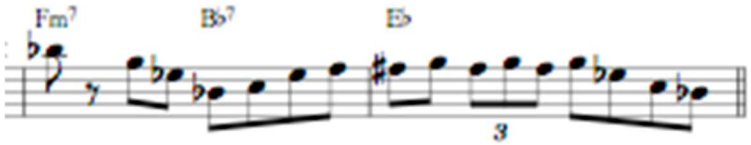

Fig. 10. *Stuffy*, Scott Hamilton's solo, mm.15-16.

7.19. Swing era artists are more inclined to alter the 5th of a dominant chord than to chromatically alter extensions of this chord. The 5th of the V7 chord may be chromatically raised or lowered and, very rarely, raised and lowered. In the example below, Hamilton shows one of his many executions of chromatically altering the 5th of the V7 chord. Note the swing era technique of the anticipation on the final eighth note of the second measure where Hamilton sounds the 3rd of what will follow this ii – V (Fig 11).: the (I [D maj]) chord.

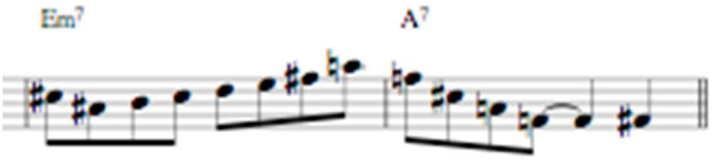

Fig. 11. *All Of Me*, Scott Hamilton's solo, mm. 15-16.

7.20. In the example below (Fig. 12), Hawkins, in an uncommon display for swing era improvisers, clearly outlines a tritone substitution.

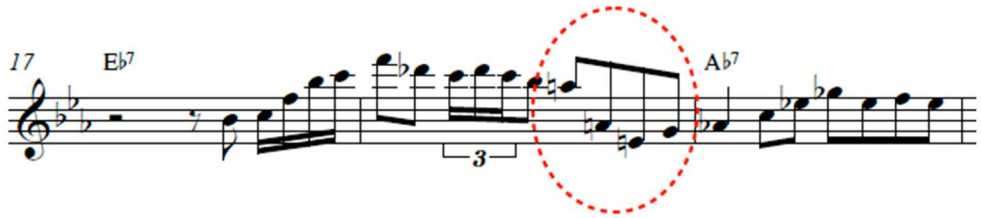

Fig. 12. *Stuffy*, Coleman Hawkins' solo, mm. 17-18.

Although this is uncommon in Hawkins' solos, swing era artists' solos, or Hamilton's solos, it is a textbook example of a tritone substitution. Hawkins, in keeping with the swing era aesthetic of smooth voice leading, not only superimposes this non-diatonic chord over the existing chord of the moment but also smoothly resolves its last note by step into the next measure. The superimposition of triads or seventh chords whose root is a tritone away from the chord of the moment, a tritone substitution, may be found in the solos of Hawkins as early as 1937.[99]

7.21. Hamilton (Fig. 13), after performing thousands of concerts and recording several dozens of albums, explicitly outlines a tritone substitution in this same measure of his second chorus as Hawkins did in his first chorus almost half a century earlier.

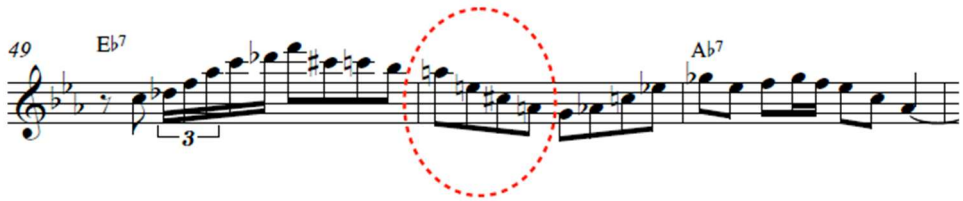

Fig. 13. *Stuffy*, Scott Hamilton's solo, mm. 49-51.

7.22. Hamilton superimposes the alien chord at the beginning of measure 50. Note that by placing the chromatically altered pitches of the tritone substitution at the beginning of the measure rather than the end, he may feel the need to resolve these non-chord tones to chord tones belonging to the original V7 chord via notes from the V major pentatonic. Hamilton smoothly resolves the final note of the superimposed chord to the 3rd of the original V7 chord. An alternate analysis may deem that the tritone sub is the full V7 chord that includes the b7 of the V7 chord resolving stepwise to the root of the anticipation triad. Either analysis allows the sounding of an anticipation that clearly outlines 1 – 3 – 5 of the chord of the succeeding measure.

[99] DeVeaux, S. *The birth of bebop a social and musical history*.

7.23. The 6th of a dominant chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point (diatonicism), is not a pitch that is usually allowed to define the chord and its quality or to express the structural significance of the dominant area without the accompaniment of a resolution to a fundamental chord tone. That the 6th is often used over a V7 chord is without question. However, in the cases where the 6th is sounded against a V7 chord, it may be that diatonicism is playing a role. This diatonicism may include the sounding of the major pentatonic scale based on the root of the dominant chord or the root of the resolution chord. In the example below, Young uses the major pentatonic whose root is that of the dominant chord to sound over both the ii min7 chord and the V7 chord. Thus, he has sounded a major pentatonic over the entire dominant area and not used the 6th to sound the V7 chord specifically.

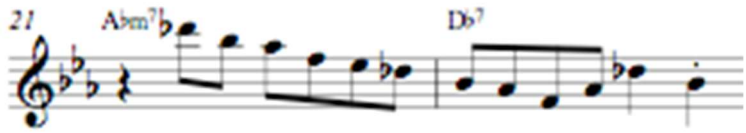

Fig. 14. *Broadway* Lester Young's solo, mm. 21-22.

7.24. When generating a melody that is to be sounded over a chord within the resolution area, the fundamental chord tones are a primary focus of the swing era improvisers. These notes are used to express each chord and its placement within the harmonic rhythm. The fewer the notes articulated over a resolution chord, for example, the more likely a swing era improviser will sound one of the fundamental chord tones. The post-swing era artists show this same primary focus at times and to varying degrees. However, they are likely to sound notes that show a focus other than on the fundamental chord tones. Hamilton's cadential note choices over resolution areas exhibit a primary focus for the articulations of fundamental chord tones.

7.26. Regarding note choices used over resolution areas, diatonicism is a prominent feature for the swing era artists. Although any or all of the notes of the corresponding traditional seven-note mode may be sounded over a particular chord in a resolution area, the swing era artist is likely to align the fundamental chord tones within these pitch collections with strong beats or use rhythms that draw attention to strong beats. Hamilton displays this characteristic in his note choices over the chords of a resolution area.

7.27. The ^7 of a resolution (major) chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is usually

allowed to define the chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone. That the ^7 is sounded over a resolution chord is without question. However, if the ^7 is chosen, it is most likely followed by a fundamental chord tone which is sounded on a strong beat. Since the strong beats are used as resolution points for teleological devices in the dominant areas and between the dominant and resolution areas, and that the ^7 is often followed with smooth voice leading to a fundamental chord tone on a strong beat, as do the targeting devices mentioned above, then it is likely that the ^7 is generally used as part of a targeting device. Below, Young uses the ^7 as a targeting device in which the ^7 is sounded on a weak portion of the beat which leads to the object of this enclosure, the root of the resolution chord which is sounded on a downbeat.

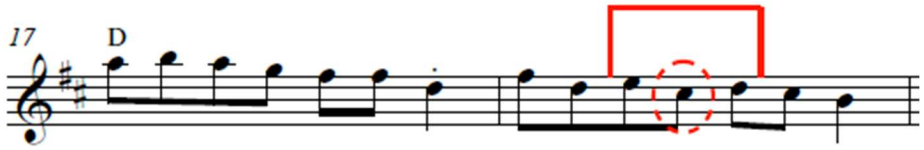

Fig. 15. *All Of Me*, Lester Young's solo, mm17-18.

Again, this is not to say that the ^7 is not used or not an important tone for resolution (major) chords, but only that it is not commonly used to clearly express the resolution chord in the manner that the fundamental chord tones are used.

7.28. For example, out of approximately 70 notes sounded at resolution points for major chords examined on his solo on *All Of Me*, Young sounds the ^7 only four times with two of these being used as part of a teleological device where the ^7 is part of an enclosure that targets the root (as in Fig. 15). The root is sounded 12 times, the 3rd is sounded 22 times, and the 5th is sounded 30 times.

7.29. Teleological devices may be deemed as diminutive cadences as they are used to create energy that drives the voice forward toward the dissipation or resolution of tension and when executing these devices, the swing era artists target the fundamental chord tones but not the ^7 of resolution chords (major). This add further evidence that the ^7, while belonging to the fundamental chord tones of a resolution chord, belongs to a different echelon of than the 1, 3, 5 for the swing era improvisers. Hamilton shows his mastery of the swing era style in this regard as well by correlating his aesthetic concerns with the swing era masters.

7.30. Another example can be seen in Webster's first chorus (mm. 3-4) on his solo on *All The Things You Are* (Fig. 20). Here, he sounds 3, ^7, 3 where the final 3 is emphasized by the silence that follows. He could

have easily—his mastery of note choice has been demonstrated by his execution of enclosures, compound lines, and the clear expression of each chord of the moment of his cadential note choices under investigation in this study—maintained this contour and sounded 3, 5, ^7 (leaving silence after the ^7 thereby emphasizing it) but he manipulated his note choices to sound the 3rd of the chord as the important final note of the resolution point and the ^7 on a weak beat.

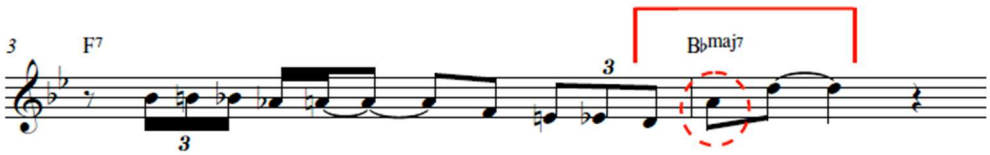

Fig. 16. *All The Things You Are,* Ben Webster, mm. 3-4.

7.31. Note that at this same resolution point, Getz and Gordon, both post-swing era artists, sound extensions as the final note of this same resolution point where the final note is followed by silence: both Getz and Gordon sound the 9th (Getz in his first chorus and Gordon in his second). In measure seven of Webster's first chorus on *Indiana* (Fig. 17), he sounds the ^7 on the downbeat of the point of resolution but this note is part of an enclosure which keeps the perpetual eighth note rhythmic activity and targets the root of the resolution chord that is sounded on the following two downbeats. That the ^7 is used as part of general diatonicism and a leading tone here is emphasized by the following two notes where the ^7 is sounded on the "and" beat two which sets up the sounding of the root on the next downbeat. Note also that Webster moves the sounding of the root of the resolution chord, first sounded on the "and" of beat three as the b7 of the ii m7 chord in measure six, to strong downbeats in the resolution area which helps to dissipate the tension created by the displacing of the harmonic rhythm and the non-chord tones as related to the chord of the moment (discussed earlier in the Results section). The F natural, a chromatically altered note, is not used to sound the resolution: it is used to create a V7 chord out of the resolution chord (I chord) which resolves down a fifth in measure nine.

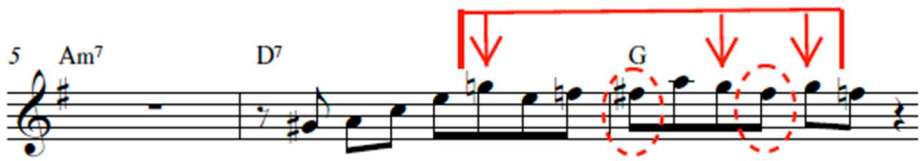

Fig. 17. *Indiana*, Ben Webster's solo, mm. 5-7.

Again, this is not to say that the ^7 is never sounded as the final note by swing era improvisers but that there are few instances of this occurring in the hundreds specific musical examples examined in the study. Figure 18 shows Webster sounding the ^7 as the final note of the resolution measure (m. 17) in his first chorus of *Indiana.*

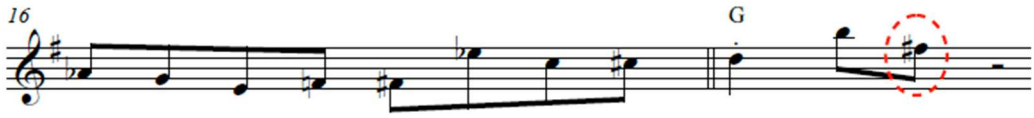

Fig. 18. *Indiana*, Ben Webster's solo, mm. 16-17.

7.32. Young's sounding of the ^7 in measure nineteen of his first chorus of Broadway (Fig. 19) is another example of the ^7 belonging to a lower echelon of importance, when compared to the fundamental chord tones, for notes used to sound the resolution chord. Here, he sounds the ^7 on beat four which is preceded by the sounding of the fundamental chord tones (1, 3, 5) and the addition of the 6th of a major resolution chord. In the following measure the ^7 is sounded as the fourth note of perpetual eighth notes where the ^7 is sounded on the "and" of beat two which sets up the sounding of longer durations on the two succeeding downbeats that are followed by silence: fundamental chord tones (5, 3).

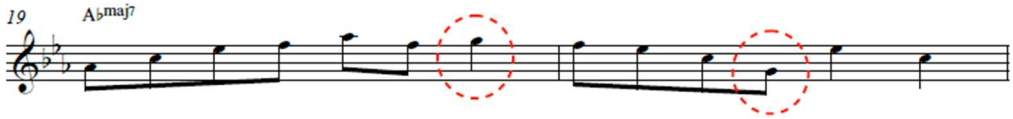

Fig. 19. *Broadway*, Lester Young's solo, mm. 19-20.

7.33. Further evidence can be found by looking to the final note sounded by Young on the song, *All of Me*. After the melody of a song has been stated, the improvisations on the cyclical formal plan have taken place, and the melody is restated a final time, there is the common practice in jazz performance of sustaining a chromatically altered version of the tonic chord as a fermata to add surprise and drama to the end of the piece. Usually the extensions of a chord are sounded or altered to create a novel version of the tonic chord. Young's solo on *All Of Me* offers insight into the category under which the ^7 is placed for swing era artists. The only place that the ^7 is allowed to sound without qualification, it may be argued, is at the fermata where the altered version of the tonic chord is sounded. That is, Young chose to sound and sustain the ^7 as a novel version of the tonic chord. Thus, the ^7 sounded on a major chord is a note worthy of conveying drama and surprise but is not generally used to sound the resolution in a cadential area within the standard formal design of a solo. Hamilton adheres to this in the same manner as the swing era improvisers

and is another shared characteristic between him and the swing era exemplary artists.

17.34. The 2nd (9th) of resolution chords—major, minor, or dominant—are mostly likely non-chord tones for swing era improvisers insofar as the 2nd of a resolution chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is generally allowed to define the chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone. As with the ^7, this tone does appear in the resolution areas. The 2nd belongs to the major pentatonic built on the root of the resolution (major) chord and thus, is often sounded as the major pentatonic pitch collection is often employed over the resolution chord. Hamilton's use of the 2nd is in keeping with its use by the swing era improvisers.

7.35. In the example below (Fig. 20), Hamilton, like the swing era improvisers, chooses notes from the major pentatonic built on the root of the resolution (major) chord. Note that the last note in the second resolution area is altered to sound an anticipation, the b3 of the succeeding minor chord.

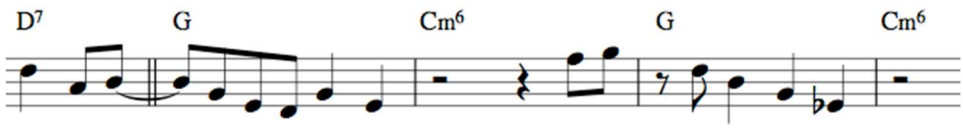

Fig. 20. *I Never Knew*, Scott Hamilton's solo, mm. 24-28.

7.36. The 6th of a resolution chord, is most likely a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, and is a pitch that may be allowed to define the chord and its quality or to express the structural significance of the resolution area as it does not need the accompaniment of smooth resolution to a fundamental chord tone. The 6th may be allowed to sound on its own without qualification. In the example below (Fig. 21), Hamilton, as with the swing era artists, allows the 6th to sound without resolving it to a fundamental chord tone (see also Fig. 21 and 14).

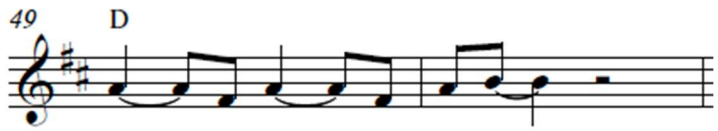

Fig. 21. *All Of Me*, Scott Hamilton's solo, mm. 49-50.

7.37. Just as the swing era artists commonly create clear expressions of the chords in the cadential areas with smoothly voice led melodies, they also choose notes that generally create smoothly voice led melodies between the dominant and the resolution areas. Perhaps the smoothest sounding of the melodic devices is the sustained common tone. In this device, a fundamental chord tone of the dominant area is articulated and held over into the resolution point where the note is also a fundamental chord tone.

7.38. Another common technique for the swing era artists is the anticipation. This is the sounding of a tone in the dominant area that is a fundamental chord tone of the upcoming resolution point. The anticipation may be a single note or several notes belonging to the resolution chord. The swing era and post-swing era artists displace the harmonic rhythm by extending the dominant area into the resolution area as well as anticipating the resolution area in the dominant area. There is evidence that an anticipation proper (e.g. a resolution chord tone sounded at the end of the dominant area that becomes a resolution chord tone as it is held into the resolution area or followed by silence) is a technique of the swing era improvisers and one that Hamilton has assimilated into his improvisations at the cadential points under investigation (see Fig. 1).

7.39. Hamilton has assimilated these techniques into his improvisations and he uses them often. In the example below (Fig. 24), Hamilton sounds the 6th of the V7 chord, most likely a non-chord tone (as discussed above and in the Results sections), which may be justified as the articulation of the 3rd of the upcoming resolution chord. Here, Hamilton has sounded an anticipation on the final eighth note of the dominant area.

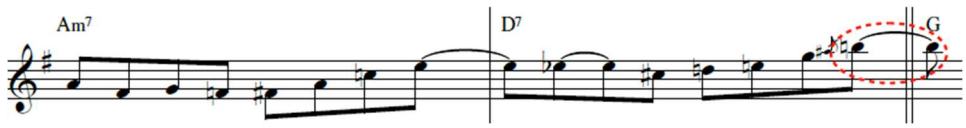

Fig. 22. *Indiana,* Scott Hamilton's solo, mm. 15-17.

7.40. Hamilton, as well as the swing era improvisers, uses the 7 - 1 and the 5 – 1 resolution devices to create smoothly voice led transitions between the dominant and the resolution areas. Another common technique of the swing era improvisers is the b7 – 3 device. This device, another targeting device, can be used at any point in the cadential area but when it appears between the dominant and the resolution areas it creates a very smooth melody. This device is often attributed to the bebop artists but was used by the artists that preceded them. Below (Fig. 23), is an example of Hamilton's execution of this device. Note that the target of the 3 of the b7 – 3 device, is sounded on a strong beat.

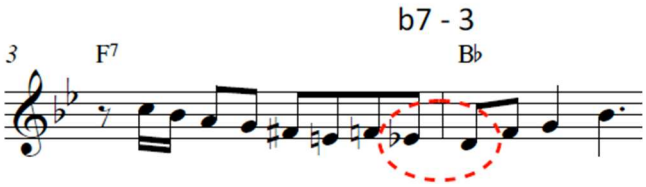

Fig. 23. *All The Things You Are*, Scott Hamilton's solo, mm. 3-4.

7.41. Just as the b7 – 3 device may be used at any point, the enclosure may be used at any point of the cadential area. In the example below (Fig. 24), Hamilton shows his mastery of this targeting device by rhythmically placing and chromatically altering the pitches of the V7 chord so that they may surround and target the 3rd of the resolution chord on the first downbeat of the arrival of the resolution chord.

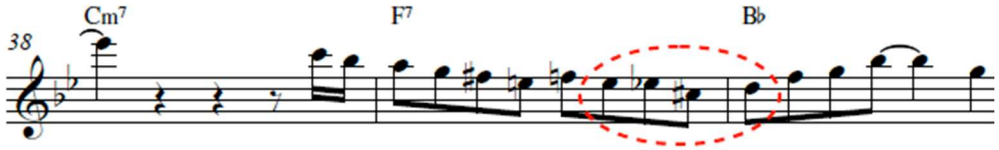

Fig. 24. *All The Things You Are*, Scott Hamilton's solo, mm. 38-40.

7.42. Just as blues riffs may be sounded in the dominant area or the resolution area, they can be employed as to cross the bar line that demarcates the two areas. Below (Fig. 25), Hamilton displays his ties to the swing era artists, by sounding a blues riff at the end of the dominant area that continues into the resolution area.

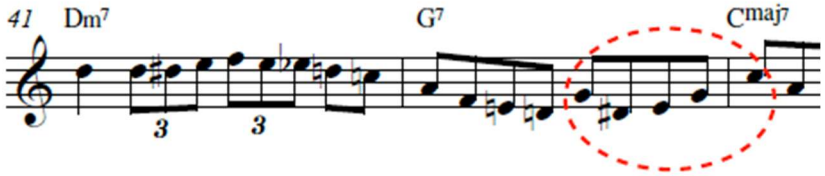

Fig. 25. *Autumn Leaves*, Scott Hamilton's solo, mm. 41-43.

7.43. The compound melody is a common device employed by the swing era improvisers and appears only infrequently in the cadential areas of the post-swing era artists. In an improvised compound line, for the swing era artists, the notes of the main melody are executed in a manner as to bring out a smoothly contoured design in an easily recognizable melody: they are generally placed on strong beats and in the same registral placement. In the cases where the compound line takes place over several measures, the notes belonging to the main melody are usually placed at their rhythmic equivalents in each measure. In the example below (Fig. 26), Webster shows mastery of generating a

compound line by not only creating a smoothly voice led melody but also by simultaneously choosing notes that clearly express each chord for the notes not belonging to the main melody of the compound line.

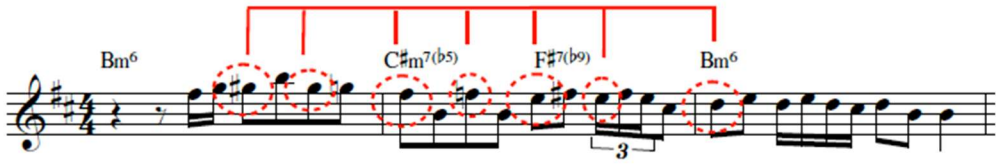

Fig. 26. *You'd Be So Nice To Come Home To*, Ben Webster's solo, mm. 1-3.

7.44. In the example below (Fig. 27), Hamilton, while also creating an ascending compound melody, masterfully manipulates the notes not belonging to the three-measure-long compound line so that they clearly express the concurrent chords and their qualities.

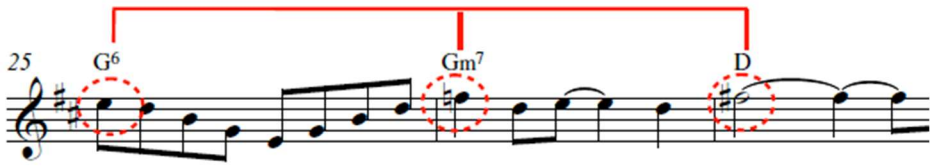

Fig. 27. *All Of Me*, Scott Hamilton, mm. 25-27.

7.45. In summary, this study found that referring to Scott Hamilton as a musical reincarnation of the jazz saxophone masters from the swing era, by the contemporary masters of improvisation, the swing era masters themselves, and by historians and critics, may be justified. This is due to his perpetual demonstration of mastery over cadential note choices by correlating his aesthetic concerns at these junctures with those displayed in the cadential note choices of the swing era improvisers. This study attempts to show that Hamilton displays the following techniques and aesthetic concerns that are common among the solos of the swing era improvisers summarized here and discussed and expanded upon in the earlier Results and Conclusions sections.

7.46. A primary concern for the swing era artist (Hamilton, as stated and detailed earlier, is to be included in this paper whenever swing era artists are mentioned as a classification) appears to be clear expression of the chords and their qualities by the sounding of the fundamental chord tones on strong beats associated with each concurrent chord and its place within the harmonic rhythm.

7.47. The fundamental chord tones are a primary focus of the swing era improvisers when generating a melody that is to be sounded over a chord within the dominant area or the resolution area. The post-

swing era artists show this same primary focus but at times, to varying degrees, but may sound notes that show a focus other than on the fundamental chord tones.

Diatonicism, the use of diatonic collections of tones, is a prominent feature for the swing era artists and is utilized over both the dominant and resolution areas.

7.48. The 4th of a dominant chord is virtually never sounded without qualification. This is a non-chord tone for the swing era improvisers and is generally resolved to a fundamental chord tone in an easily identifiable manner.

7.49. Chromatically altered notes are generally not sounded for their own sake but are generally part of teleological musical devices that are dependent upon musical prescience, conscious or subconscious, by the soloist. These chromatically altered notes are musical events that participate in a motion toward consonance. Their harmonic and melodic instability provide musical tension and energy that is discharged through resolution to fundamental chord tones.

7.50. The fundamental chord tones are generally the objects of teleological musical devices by the swing era improvisers and dissipate the dissonance's instability. Common targeting devices include the chromatic approach and the chromatic enclosure as well as the enclosure in which the notes are diatonic.

7.51. Repeated notes within the dominant area, the resolution area, or between the areas occurs in the solos of the swing era improvisers and occurs more often than in the solos of post-swing era artists.

7.52. Functional chromaticism is a term that is sometimes used, although not a standardized term in the jazz lexicon, and perhaps it most succinctly conveys the swing era artist's use of chromatically altered, non-diatonic pitches. Functional chromaticism is a musical event, the chromatic alteration of diatonic pitches (non-chord tones) that participates in a motion toward consonance (chord tones). Preoccupation with the chromatic alterations of chordal extensions is not a primary concern for swing era artists. Swing era artists are more inclined to alter the 5th of a dominant chord than to chromatically alter extensions of this chord.

7.53. Chromatic alterations sounded against the V7 chord are often notes that may be justified as belonging to a blues riff based on the overall key or the resolution chord.

7.54. The use of notes from the major pentatonic pitch collection over dominant areas and resolution areas is another common procedure for the swing era artists. The use of notes from the major pentatonic scale built on the root of the resolution chord over the dominant area and the use of blues riffs based on the overall key in the dominant area are

common features of swing era improvisers. Use of notes from the major pentatonic scale built on the root of the resolution chord over the resolution area is common for swing era improvisers.

7.55. The 6th of a dominant chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point (diatonicism), is not a pitch that is usually allowed to define the chord and its quality or to express the structural significance of the dominant area without the accompaniment of a resolution to a fundamental chord tone.

7.56. The ^7 of a resolution (major) chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is usually allowed to define the resolution chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone.

7.57. The 2nd of resolution chords—major, minor, or dominant—are most likely non-chord tones insofar as the 2nd of a resolution chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is generally allowed to define the chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone.

7.58. The 6th of a resolution (major) chord, is most likely a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, and is a pitch that may be allowed to define the chord and its quality or to express the structural significance of the resolution area as it does not need the accompaniment of smooth resolution to a fundamental chord tone.

7.59. Just as the swing era artists commonly create clear expressions of the chords in the cadential areas with smoothly voice led melodies, they also choose notes that generally create smoothly voice led melodies between the dominant and the resolution areas. Perhaps the smoothest sounding of the melodic devices is the sustained common tone. In this device, a fundamental chord tone of the dominant area is articulated and held over into the resolution point where the note is also a fundamental chord tone. A variation of this is the repetition of a note between the dominant area and the resolution area.

7.60. Another common technique for the swing era artists is the anticipation. This is the sounding of a tone in the dominant area that is a fundamental chord tone of the upcoming resolution point. The anticipation may be a single note or several notes belonging to the resolution chord. The anticipation, or the final note of a group of notes

constituting an anticipation that displaces the harmonic rhythm by truncating the dominant area by sounding the resolution early, may be sustained into the resolution area or followed by silence.

7.61. Rhythmically displacing chords and harmonic rhythm is a technique used by swing era improvisers.

7.62. This study has found examples of post-swing era artists using melodic and harmonic technique made popular by the swing era artists. One example is the sounding and repeating of a pitch throughout the cadential area. This common tone technique repeats one note that changes its function as the chord and its quality changes. Although this first appears as being in line with the aesthetic goals of the swing era improvisers, there are subtle but important differences. The swing era improvisers are likely to show their prescience by choosing a note that will ultimately become a chord tone upon the changing of chords while the post-swing era artists may choose extensions or a note that does not become a chord tone upon the arrival of the resolution chord. Hamilton employs this device in a manner consistent with the aesthetic concerns of the swing era improvisers.

7.63. A repeated short motive, or repeated "lick," is a device generally not found in the solos of the swing era improvisers. Perhaps, this is more akin to the aesthetic goals of the hard bop era. Hamilton does not present repeated “licks” just as the swing era masters are not inclined to do so.

7.64. Hamilton, as well as the swing era improvisers, uses the 7 - 1 and the 5 – 1 resolution devices to create smoothly voice led transitions between the dominant and the resolution areas. Another common technique of the swing era improvisers is the b7 – 3 device.

7.65. Just as blues riffs may be sounded in the dominant area or the resolution area, a common improvisatory melodic and harmonic device by swing era improvisers, they can be employed as to cross the bar line that demarcates these two areas.

7.66. The compound melody is a common device employed by the swing era improvisers and appears only infrequently in the cadential areas of the post-swing era artists. In this technique, for swing era artists, the compound melody is usually smoothly contoured. That is, it is easily identifiable by it stepwise motion. Also, The compound line is usually sounded in an easily identifiable rhythm and registral placement. The notes not belonging to the compound line are often manipulated to express the concurrent chords. This study has found that the notes of the compound line often, but not always, align with the chord of the moment. Indeed, the contour of the compound line takes precedence over the alignment with what would be chord tones at any given point in the chord progression.

7.67. As noted earlier, the breaking away from the aesthetic concerns of the swing era improvisers by the post-swing era improvisers may be found in subtle changes to the swing era aesthetic (although drastic and easily obvious moments may also be found). Hamilton displays mastery of the swing era aesthetic concerns and style in his improvised melodies while virtually avoiding displaying the changes to this style, obvious or subtle, that the post-swing era artists denote.

7.68. With these points and the explication of the cadential note choices discussed in earlier chapters in mind, it is becomes clear why some of the leading jazz saxophonists of today, Bergonzi and Nash, to name few of many, as well as critics, historians, pedagogues, and highly influential jazz artists like Brookmeyer, refer to Scott Hamilton as a musical reincarnation of the jazz saxophone masters from the swing era and an unparalleled contemporary master of this style. His perpetual demonstration of mastery over cadential note choices by correlating his aesthetic concerns at these junctures with those displayed in the cadential note choices of the swing era improvisers is a major factor in his being labeled as swing era artist and world-class improviser.[100]

7.69. Beyond the personal urging and encouragement of Brookmeyer and Bergonzi, and other contemporary jazz icons, one of the main impetuses of this study can be summarized with a question: was Dr. Bauer correct when he postulated that entire genres can be determined by examining the cadential points of improvisations?[101] The answer, this study has found, is yes. The examination of cadential notes choices can be an indicator of style. That is, the extent to which an improviser adheres to aesthetic concerns of a genre as related to cadential note choices, can be a factor in the artist being associated with a genre. This study has found that indeed Hamilton adheres to the aesthetic concerns of the exemplary swing era improvisers while eschewing the predilections of the post-swing ear masters. His perpetual unambiguous execution of these techniques, as evidenced in the analyses of the improvised solos under investigation in this study, proffers evidence that he is a master of the swing style as related to cadential note choices.

[100] Yanow. *Swing*.

[101] Bauer. *Structural targets in modern jazz improvisation*.

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DJENT AND WORLD MUSIC IN TIGRAN HAMASYAN'S COMPOSITIONS. CONTEMPORANY TRENDS IN STYLISTIC FUSION.

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Abstract
Contemporary music of the 21st century is under the sign of stylistic fusions and globalization. The technological advance that generated the appearance of amplified instruments, such as the electric guitar and synthetically created effects, allowed the emergence of new musical genres such as electronic music and the big family of rock. In this context a favorable environment was created for the interweaving of new elements with those inherited from the great classics, those of folkloric origin and with music developed on the American continent, all of which are limited only by the imagination and creativity of the artists. Currently, one such creator who combines jazz, heavy metal and authentic traditional music is Tigran Hamasyan. A complex Armenian artist, the characteristics and language features found in his creations denote a well-defined and mature style, being a benchmark for those who wish to research how the world music genre has expanded but also for those concerned with djent music. This presentation proposes, in a first instance, to define the two musical genres omnipresent in his creations, world music and djent, and then, by analyzing the main stylistic elements with direct references to the creations "Song of Melan and Rafik" and "Kars 1", to highlight the way in which these sources have combined to demonstrate the artistic value of this composer and to offer a new perspective on contemporary stylistic fusions.

Keywords
Tigran Hamasyan, stylistic fusion, Djent, World music, Jazz, Heavy metal.

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Introduction

Contemporary music is marked by stylistic fusions and globalization. Out of a desire to stand out and bring a unique contribution to the sound universe, 19th-century composers were increasingly concerned with overcoming and expanding patterns by appealing to different sources, languages, and more or less well-known ways of organizing sound.

Musical technology has benefited from an extraordinary advance. The emergence of amplified instruments, such as the electric guitar, and synthetically produced effects, which allowed the imitation of a specific timbre up to the simulation of an entire symphony orchestra, generated the emergence of new musical genres, such as electronic music and the great rock family. In this context, a favorable environment was created for the interweaving of new elements with those inherited from the great classics, those of folkloric origin and those originating from the music developed on the American continent in the last century, all of which being limited only by the imagination and creativity of the artists.

Currently, one such creator who combines jazz, heavy metal and authentic traditional music, both through quotation and folk-style composition, is Tigran Hamasyan. Born on July 17, 1987 in Armenia, he is one of the promising musicians of the present who has managed to achieve a unique combination where his sources of inspiration are equally valued.

Coming from a cultural space less touched by Romanian musicology, Armenian folklore is similar in some respects to Romanian. The influences that have been exerted on us, from which we can mention music of a religious nature or that originating from the Ottoman domination, have made the modal language with a predilection for chromatic modes and the composite metric framework to be encountered in both cases. Of course, these examples are only the upper layer of what it means to understand and research authentic music, a separate study being necessary.

In my personal opinion, by observing these common elements but also those that differ, composers can make a significant contribution in terms of strengthening the cultural bond between these two cultures. Through the conscious mixing of musical sources, a music of particular originality can be created that oscillates between the traditional Eastern European, Romanian and Eurasian, linguistic and geographical barriers being thus broken down.

The fusions, characteristics and language features found in the creations of the named composer denote a well-defined style that can only be achieved through science, inspiration and a vast musical culture. The musical genres found in the works of this creator exceed the status of entertainment music and the combination between them is the factor that led me to consider that thorough research is necessary.

This article, which is part of a much larger study, proposes an understanding and a potential definition of the two musical genres omnipresent in his creations, djent and world music. By analyzing the main stylistic elements with direct references to the creations of "Song of Melan and Rafik" and "Kars 1", we will highlight how these sources have merged to demonstrate the artistic value of this composer and to offer a new perspective on contemporary stylistic fusions.

1. *Djent* and *World music*

The two musical genres mentioned in the introduction have sparked controversy in the specialist sphere. By specifying the main characteristics, we will be able to observe on the one hand the potential for development of the djent genre and we will be able to better understand the criteria for classifying a work in the world music category, whether these are solid or the term is used to generally name music with authentic folk inserts.

1.1. *Djent*. Musical style or genre?

The djent genre evolved from progressive metal. Being a recently developed musical genre its characteristics are not fully defined and implicitly do not have a high level of complexity, being easy to identify. Before naming and detailing the main features, it is necessary to specify the defining element of this new musical genre: rhythmic and technical complexity.

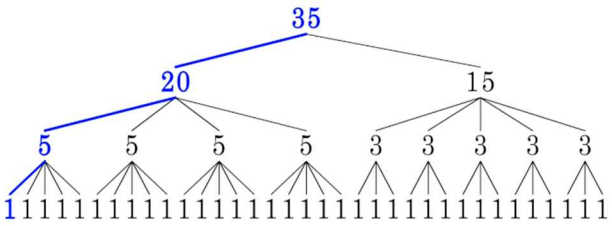
The creations that fall into the djent genre excel from a rhythmic point of view. The ostinato motifs and the numerous rhythmic discontinuities due to the frequent polyrhythms and polymetric dominate the sound development. However, the metric foot is always present on one of the elements of the drum kit, usually the snare or cymbal, punctuating the main beats or even each beat of the measure.

In my personal opinion, by making the most of the rhythmic parameter that is often thought of purely mathematically, this musical genre contributed to the dramaturgical evolution of the drum set, which surpassed its classic role of rhythmic support and of creating transitions between the main articulations and periods of the piece. Treated in a modern, melodic manner, this instrument doubles the melodic line by emphasizing certain syllables or instrumental notes with the bass drum or the premier and enriches it with breaks that take on an ornamental role.

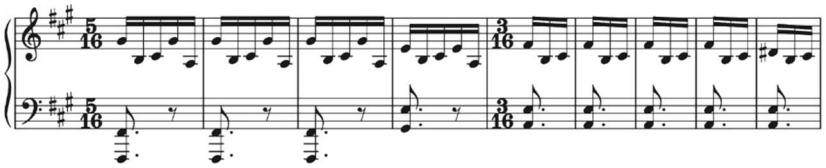
A concrete example is the theme from the work "Entertain me" (2015) composed by Tigran Hamasyan where a polymeter is created between the drum kit and the other instruments. The drums punctuate the main 4/4 measure with the cymbal, on every beat, and the snare drum, on beat three, and the bass drum that doubles the main accents of the

piano, synthesizer and electric guitar evolves in the measure of 35/16, the latter measure being the result of the forced framing of the entire melodic motif in a single measure.

To make the interpretative act easier, we will opt for dividing the musical phrase into motifs and melodic-rhythmic cells framed in 4 measures of 5/16 + 5 measures of 3/16. At the end of the full exposition, all instruments score the first beat and the process is repeated.



Example no. 1 - Tigran Hamasyan, Entertain me (2015), Division of the musical phrase.[103]



Example no. 2 - Tigran Hamasyan, Entertain me (2015), principal musical motive.[104]

As a consequence of the emancipation of rhythm, the melodic element will be found in the background. In the first phase, the musical themes were made up of cells and ostinato motifs and their development was achieved by using transposition and the variational principle. From its appearance to the present, this musical genre began to develop and show its melodic potential. In the creations of more recently formed groups such as the British band TesseracT (2003), the American bands Animals as Leaders (2007), Polyphia (2010) or the Australian guitarist Plini, present in the public space since 2011, we can observe a change in the approach to this genre, the melodicity of the musical themes alternating with rhythmically complex passages. Moreover, the djent moments contribute to the dramaturgy of the musical creation and are

[103] David Bennett, Youtube, *Tigran Hamasyan's crazy polymetric time signatures,* 3'49'', https://www.youtube.com/watch?v=EWA1_XthYGE&t=22s

[104] Paul Lascabettes, Mathémusique - BONUS, Youtube, *a JazzShuggah song: Tigran Hamasyan - Entertain Me*, https://www.youtube.com/watch?v=EidE2ETpCnU

created so that the sound discourse is in harmony with the message conveyed, if there are lyrics, and are dosed, exposing the listener to well-defined portions, a characteristic not found in pioneers of the genre.

Being part of the rock music family, the ones who developed this genre were the instrumentalists who use the electric guitar. In most cases, a guitar with seven, eight or even more strings is preferred so that the register in which the ostinato rhythms are exposed, especially the low one, is expanded. The guitar in this case is often tuned in drop D, a tuning standard in which the E string in the low register is given a whole step lower, the strings having the order from bottom to top D-A-D-G-B-E compared to E-A-D-G-B-E as in the standard tuning. Being a style often developed and performed by guitarists, the palm muted technique[105] has become very popular.

Returning to its origins, this musical genre was popularized by the guitarist of the Swedish band Meshuggah, Fredrik Thordendal, the name being given by the sound that the electric guitar produces when playing virtuoso musical motifs:

> It's our lead guitar player, **Fredrik** [**Thordendal**], /.../ back in the day, talking to one of our old-school fans, trying to explain what type of guitar tone we were always trying to get, and he was desperately trying to say, 'We want that 'dj_,' 'dj_,' 'dj_,' 'dj_.' And that guy was, like, 'What's he saying? Is that a Swedish word? Must be. Sounds like dj_, maybe 'djent'? Maybe something like that.' And that's where it comes from.[106]

As non-conformist as the birth of this term is, its "founders" have refused to attribute this subgenre of progressive metal to their name, the group's second guitarist, Mårten Hagström, apologizing for the misunderstanding created: "First of all, we're very sorry for creating that genre; we didn't intend to - our bad. No, but it's actually... I think it's a misconception, that djent thing. I think it's kind of hilarious."[107]

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[105] A technique used especially on bass guitar and electric guitar that consists of stopping the strings with the palm of your hand. The resulting sound will be smoother and less penetrating.

[106] Blaabermouth.net, *MESHUGGAH's MÅRTEN HAGSTRÖM On 'Djent': 'We're Very Sorry For Creating That Genre; We Didn't Intend To — Our Bad'*, July 23, 2018, site visited on 22.03.2025.
https://blabbermouth.net/news/meshuggahs-marten-hagstrom-on-djent-were-very-sorry-for-creating-that-genre-we-didnt-intend-to-our-bad
https://blabbermouth.net/news/meshuggahs-marten-hagstrom-on-djent-were-very-sorry-for-creating-that-genre-we-didnt-intend-to-our-bad

[107] *Ibid.*

It is debatable whether the identity of djent has materialized. With a history of less than 50 years, a controversy has developed among its admirers regarding its affiliation. Is djent a genre or a musical style?

Those who consider djent to be a musical style argue that it defines more a sonority, a way of singing, technically and rhythmically that respects the attributes presented above, which can be present in sections of musical pieces or throughout their entire development. This case is found in the Australian guitarist Plini and the American band Polyphia (2010).

On the other hand, Tosin Abasi, guitarist of the band Animals as Leaders (2007), an artist who collaborated with Tigran Hamasyan on the song "Vortex" from the album "A Call Within" (2020), argues that due to the constant presence of these characteristics in most creations of this kind, the term can be considered representative of a musical genre.[108]

The discussion is extensive and the answer whether djent is a musical style or genre is not concrete, the passage of time being the one that will clarify this aspect. The fact is that numerous musical groups have developed their own style that has imposed itself by capitalizing on the main elements previously exposed and constitutes a landmark when we want to exemplify what djent means, consequently and in my personal opinion it becomes a new musical genre that falls within the great family of rock music.

1.2. *World Music genre.*

In the second half of the 20th century, the soundscape was dominated by the emergence and mixing of different musical genres and styles. The interpenetrations became so diverse that a clear demarcation is often difficult to achieve without the listener having a vast musical culture. This ambiguity also applies to the genre called world music. Before specifying the origin and observing its evolution, it must be borne in mind that world music is an expression, a phrase and does not actually describe a musical genre with concise specifications and features, the present subchapter being necessary to raise awareness of the benefits but also the risks of using terms that generalize in the context of globalization.

According to the Encyclopedia Britannica, the term began to be used commercially in the 1980s and 1990s to refer to music produced by record labels outside the United States and the United Kingdom.[109] Musical compositions that fall into this category contain traditional, quasi-

[108] Wikipedia, The Free Encyclopedia, *Djent*, site visited 22.03.2025. https://en.wikipedia.org/wiki/Djent

[109] Britannica, *World music summary*, site visited 07.05.2025. https://www.britannica.com/summary/global-music

traditional[110], and cross-cultural elements from various musical styles originating from Africa, Asia, Eastern Europe, South and Central America.[111]

This term, which has sparked controversy over time, is far too universal and includes far too wide a range of musical styles. From the definitions researched it emerges that any musical work that is not of the Western tradition and has even the smallest insertions of traditional or folkloric elements can be included in this musical genre, the only condition being that the source of inspiration and the production itself be as far away as possible from the two countries where English is the official language.

American ethnomusicologist and folklorist Carl Rahkonen attempts to clarify this musical genre, which can have numerous nuances:

> World music means different things to different people, making it difficult to define. World music might best be described by what it is not. It is not Western art music, neither is it mainstream Western folk or popular music. World music can be traditional (folk), popular or even art music, but it must have ethnic or foreign elements. It is simply not our music, it is their music, music which belongs to someone else.[112]

In the same article, the author mentions the academic origins of this term, where it has a completely different meaning than that popularized by the pop music industry. He brings to the fore the name of ethnomusicologist and professor Robert Brown, who is considered to be the one who invented this name.[113] After participating in the pioneering program designed in the 1950s by Mantle Hood at UCLA[114], R. Brown founded the Wesleyan University[115] and established in 1960 the "Wesleyan World Music" program in which he used the expression to describe the combination of ethnomusicological studies and studies of music that does not fall within the Western tradition.[116]

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[110] Wikipedia, The Free Encyclopedia, *World music*, site visited on 06.04.2025. https://en.wikipedia.org/wiki/World_music

[111] Britannica, *World music summary.ibid.*

[112] Carl Rahkonen, Knowledge common Works, *What is World Music?* In: World Music in Music Libraries. Technical Report No. 24. Canton, MA: Music Library Association, December 1994, p.1. site visited on 03.04.2025. https://works.hcommons.org/records/apske-x1j77#description-heading

[113] Wikipedia, The Free Encyclopedia, *Robert E. Brown*, site visited on 03.04.2025. https://en.wikipedia.org/wiki/Robert_E._Brown

[114] University of California Los Angeles.

[115] Private liberal arts university founded in 1883 and located in Middletown, Connecticut, United States.

[116] Carl Rahkonen, *Knowledge common Works*, p.5.

Outside the academic sphere, as mentioned at the beginning of this subchapter, the phrase world music has been taken over for commercial purposes by record companies and propagated to attract consumers to a musical category different from pop. Although in the last ten years there have been attempts to change and even abandon the use of this expression, I believe it is important to mention that in the first phase, the invention of the world music genre helped to widely promote artists from countries underdeveloped in terms of the music industry, allowing their access to profile festivals and arousing the curiosity of the public eager for novelty. Used in the long term, it began to create confusion and diminish the identity of musical creations.

Since the 19th century, this term has generated many contradictory discussions, being contested and considered offensive by some artists and producers.

In an article written by Ammar Kalia for The Guardian, Quinton Scott, the manager of the British record label "Strut Records", believes that the term is outdated and could be changed to something more contemporary, but at the same time he believes that overgeneralization cannot be avoided:

> As labels we need to guide buyers to the right place to find the music as quickly as possible, especially in the chaotic digital marketplace. For that reason, a general term or genre still does work as an in-point for music buyers. /…/ it could be changed to something that sounds more contemporary. But I don't think there can ever be a catch-all phrase that avoids overgeneralization.[117]

Continuing the commercial direction, Paula Henderson, American-born saxophonist and performer at the "Womad" (World of Music, Arts and Dance) festival, states that she agrees with this terminology as long as people continue to buy tickets and listen to the music of artists included in this category, "If the consumer wants to class it as world music, as long as they buy the ticket or the music, that's fine by me."[118]

A more radical opinion is that of Pete Buckenham, founder of the British record label "On The Corner Records", who claims that world music is in antithesis to art itself. The music that should unite us divides us through this expression that he considers to have racial connotations, clearly demarcating the music created by those in the U.S. and Britain

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[117] Ammar Kalia, The Guardian, *'So flawed and problematic': why the term 'world music' is dead*, wed 24 Jul, 2019, site visited on 03.04.2025. https://www.theguardian.com/music/2019/jul/24/guardian-world-music-outdated-global

[118] Ammar Kalia, *'So flawed and problematic'*.

from the rest of the world, but especially from those in Africa, a significant amount of people considering world music to be directly associated with the music of countries on this continent.[119]

The latter statements were taken up by several artists and cultural figures in the music field. The Guardian publication stopped using this term to describe music with authentic traditional inserts, preferring to clearly specify their place and origin, claiming that the phrase world music has negative connotations and changing it to global music.

"NARAS", (National Academy of Recording Arts & Sciences, Inc.), the institution that awards the "Grammy" Awards, also opted, in 2020, to change the name of the "Best world music album" category to "Best global music album", noting that the new name is more relevant, modern and inclusive.[120]

Despite the change in terminology, musical compositions and artists included in this category are still treated as part of a whole, of a musical genre that is far too vast, without having a well-defined identity. In my personal opinion, I believe that a clear specification of the source of inspiration and the musical elements of the culture from which they come is imperatively necessary. Thus, for those who work in the musical field, it will be much easier to identify their area of origin, folkloric musical research being clearly directed. For the general public, music enthusiasts and music lovers in general, it will be a benefit because by naming the source, the ear is educated and at the same time the sonic beauty of different cultures is discovered.

2. Tigran Hamasyan (n. 1987)

The definition and characterization of the djent musical genre is necessary to achieve a correct analysis of Tigran Hamasyan's creation because it intertwines with the rhythmicity derived from folkloric sources. At the same time, the presence of authentic traditional elements places his compositions in the global music category, the researcher being forced to be aware of their presence and potential stylistic combinations from the beginning.

His career began as a performer, participating in numerous festivals since the age of 11. Among the most prestigious awards won are the piano competition trophy at the "Montreux Jazz Festival" in 2003, the "Thelonious Monk International Jazz Piano Competition" in 2006, and the

[119] *Ibid.*

[120] Wikipedia The Free Encyclopedia, *Grammy Award for Best Global Music Album*, site visited on 21.05.2025.
https://en.wikipedia.org/wiki/Grammy_Award_for_Best_Global_Music_Album

"Vilcek Awards" for the most promising contemporary composer in 2013.[121]

As a composer, he debuted in 2004, at the age of 17, with the album "World Passion". He continued his composing activity in the following albums, among which we mention "A Fable" (2010), for which he won the "Victoires de la Musique" award, the equivalent of the "Grammy" Awards in France a year later, "Shadow Theater" (2013), "Mockroot" (2015) and "A Call Within" (2020).

In addition to these creations in which he continued to develop his personal style, he brings a new breath through the album "Luys I Luso" (2014), translated as "Light from the Light", composed to commemorate the 100th anniversary of the Armenian genocide. This album, made in collaboration with the Yerevan State Chamber Choir conducted by Harutyun Topikyan, capitalizes on intonations of Byzantine origin taken from various Armenian hymns and liturgical songs. Through these melodies, arranged for voice and piano, Tigran Hamasyan managed, in addition to capitalizing on and promoting the traditional music of his native country, to give a new perspective on stylized sacred music.

His latest album "The Bird of a Thousand Voices" (2024), inspired by an ancient Armenian tale, "Hazaran Blbul", where the hero embarks on a spiritual journey to bring peace and harmony to humanity, is a metaphor for the present world full of conflicts, inequalities and ecological disasters[122] and is also one of the artist's few creations with a declared program.

To complete the image of this artist, I would like to bring to your attention the critical opinion. The Guardian newspaper calls him a phenomenal pianist, a creative composer of the world music[123] genre and describes his improvisations as lyrical and fresh[124], attracting the attention of jazz performers who sacrifice melodicity in favor of virtuosity. Other relevant writings such as those of The New York Times highlight the

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[121] Tigran Hamasyan, Biography, *Pianist & Composer*, site visited on 19.03.2025. https://www.tigranhamasyan.com/bio

[122] Jazzlocal32, *Tigran ~ The Bird of a Thousand Voices*, October 12, 2024, site visited on 02.04.2025. https://jazzlocal32.com/2024/10/12/tigran-the-bird-of-a-thousand-voices/

[123] John Fordham, The Guardian, *John Fordham's playlist: jazz – Paul Clarvis, Antonio Sanchez, Polar Bear and more,* "Tigran Hamasyan: Mockroot", Tue 20 Jan 2015, site visited on 02.04.2025. https://www.theguardian.com/music/2015/jan/20/john-fordham-playlist-jazz-paul-clarvis-antonio-sanchez-polar-bear

[124] John Lewis, The Guardian, *London Jazz Festival: Tigran Hamasyan – review*, Sun 11 nov 2012, site visited on 02.04.2025.
https://www.theguardian.com/music/2012/nov/11/london-jazz-festival-tigran-review

fusion between traditional Armenian music and the jazz genre, and the comments offered by other composers and performers like Chick Corea who describes him as a mature and profound musician[125] or Herbie Hancock who declared himself impressed, saying that he should take jazz lessons from T. Hamasyan[126] are just a few of them.

2.1. Musical language and style in Tigran Hamasyan's creation

A complex musician, his style is best described as a fusion of jazz, heavy metal, electronic music and authentic Armenian music, sometimes with other influences from the Caucasus. In addition to these less common combinations, what sets T. Hamasyan apart in the music world is his consistent use of these genres, which are constantly present in his work.

The interweaving and compatibility between them is also possible due to the characteristics of the main source of inspiration, the authentic music of its native country. Specialized writings dedicated to it specify that the melodic system of Armenian music uses tetrachord structures and not octachord scales framed in the tonal or modal system that preserve their intervallic relationships when transposed ascending or descending[127]. The use of two or more tetrachords in the composition of melodic lines is the basic principle for traditional Armenian music where the connections and transitions between them are achieved through common notes, some songs being built on a scale that seems to be endless.[128]

In the case of the rhythmic parameter, contrary to the practice in which a period or a musical phrase is divided into smaller structures, the researcher must reverse the process and discover the generating nucleus, those melodic-rhythmic cells that through amplification, development and expansion outline the musical theme.[129]

The ostinato microstructures, combined in different formulas, allowed for an organic fusion with the djent genre, and the way of constructing musical themes, composed in the style of or quoted from

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[125] Cosmopolite scene Oslo,*Tigran Hamasyan – The Call Within*, site visited on 02.04.2025.https://cosmopolite.no/en/program/cosmopolite/2023/november/tigran-hamasyan-call-within

[126] John Lewis, The Guardian, *Interview Tigran Hamasyan, the pianist giving jazz an Armenian twist,* Thu 24 Oct 2013, site visited on 02.04.2025. https://www.theguardian.com/music/2013/oct/24/tigran-hamasyan-pianist-jazz-armenian

[127] Brigitta Davidjants, *IDENTITY CONSTRUCTION IN ARMENIAN MUSIC ON THE EXAMPLE OF EARLY FOLKLORE MOVEMENT*, p.187. https://www.folklore.ee/folklore/vol62/davidjants.pdf

[128] Wikipedia, The Free Encyclopedia, *Armenian folk music*, site visited on 05.04.2025.

[129] Brigitta Davidjants, *Ibidem*

Armenian folk songs, offers the chance to use different sound organization systems and the use of complex harmonies.

T. Hamasyan has not published any theoretical volume to date, but from the interviews given over time we can extract some important aspects about his way of thinking musically to provide a perspective to future composers concerned with the valorization of folklore in combination with modern languages, but also to draw the attention of analysts to the value of his works.

In September 2020, for Jazzwise magazine, the artist, referring to the album "A call Within", stated the need for balance in any creation.[130] The balance and equilibrium he refers to is found in his pieces that have folklore as their main focus. In this type of creations, such as "The Poet", "Fides Tua", "Lilac", "Song of Melan and Rafik" and "Kars 1", the modal, tetrachord language is predominantly used, and the variational principle and improvisational passages are the main ways of developing the musical discourse.

A great admirer of jazz music, through which he discovered his passion for the traditional music of different peoples and the beauty of the fusion of these two branches of the sound universe,T. Hamasyan reminds us of the importance of melodicity when it comes to creating on the spot. In his improvisations, he aims for each melodic and rhythmic motif to be developed naturally and naturally so that the musical discourse evolves from repetitive microstructures to complex musical phrases.[131]

The rhythm, the most distinctive element of this composer's style, is generally based on obstinate formulas interspersed with constructions and accents that break the fluidity of the discourse, the metrical framework being determined and subordinated to these microstructures. In the interviews present in the online environment we also find statements from the composer's fans and even his bandmates that specify that they have a certain satisfaction when the rhythm returns to the initial formula and the process is repeated from the beginning.[132] The anticipation, growth, and resolution of tension through these cycles provides a valuable example of how we can dynamize musical discourse without modifying the harmony or melodic line, the composer being forced by this restriction to focus his creative fantasy on a single element.

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[130] Jazzwise, *Tigran Hamasyan: "I think an artist's job is to awaken something that's unconscious"*,Thursday, October 8, 2020, site visited on 20.03.2025. https://www.jazzwise.com/features/article/tigran-hamasyan-i-think-an-artist-s-job-is-to-awaken-something-that-s-unconscious

[131] Nahre Sol, *What Makes Tigran Hamasyan SO GOOD?!!,* youtube, july 20,2024, 1'18''- 2'19''. https://www.youtube.com/watch?v=aN3tSw5nClY

[132] Ibid, 3'30''- 5'20''. https://www.youtube.com/watch?v=aN3tSw5nClY

The polyrhythms and polymetries that are created are completed by the harmony that accompanies them. T. Hamasyan prefers polyphonic thinking, creating a language that is based on a "classical" tonality to which he adds a modal melody that has as its final note a completely foreign note to the declared tonality. A concrete example is the construction of a melodic line in the C# Ionian mode on chords that belong to G minor tonality.[133] This creator's ability to dose and highlight the beauty of a melodic line both through harmonic simplicity, which can be based on just a single note or an oligo-chord structure, but also its development using complex chords, rich in colors notes common to both the mode and the tonal framework in which the musical theme unfolds is fascinating, and we can thus speak of broadening the tonal framework through modal insertions.

2.2. *Song of Melan and Rafik* and *Kars 1*

The last subchapter of this article is dedicated to the ways of combining the djent genre with those folkloric elements that frame Tigran Hamasyan's creation in global music. Since his creation is numerous and requires analysis in a much broader study, we will refer to two works that are part of the album "Mockroot" (2015), "Song of Melan and Rafik" and "Kars 1".

On the occasion of the release of this album, the composer names the three major sound sources he appeals to when succinctly describing his creations: the folklore of his native country, heavy metal music, and sometimes Indian classical music[134]. Characterized by melancholy and sadness, the volume is a criticism of the modern world that prioritizes material wealth and the accumulation of a large amount of knowledge in general, but which has lost sight of spiritual life, kindness, humility and love for those around him:

> People are loving, but we love money and ourselves; we are technologically more advanced and ready to ignore love in the name of 'progress,' healthier and stronger, more scared and faithless. There are more tractors cultivating the soil and fewer folk songs being cultivated; there are more churches than there are people who still remember how to pray.[135]

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[133] Nahre Sol, *What Makes Tigran Hamasyan SO GOOD?!!,* 8'00''- 9'15''.

[134] NPR music, *A Jazz Pianist Taps Armenian Folk, Metal Riffs And A Sense Of History*, March 8, 2015, 4:57 PM ET, site visited on 22.03.2025. https://www.npr.org/transcripts/390756321

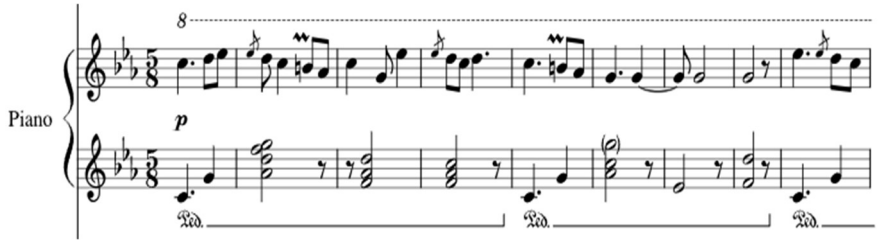
[135] John Lewis, Nonesuch, *Mockroot by Tigran Hamasyan*, site visited on 23.03.2025. https://www.nonesuch.com/albums/mockroot

Most of T. Hamasyan's compositions have a certain meaning. “Song of Melan and Rafik”, was dedicated to the composer's grandparents, a tribute to the people who marked his childhood and development as a teenager and young adult. In the case of the song “Kars 1”, the name comes from the city of Kars, which is now located in Turkey, very close to the border with Armenia, only 50 km from the place where T. Hamasyan was born. The connection between the composer and this city is not only due to geographical proximity but also has a personal contribution, as his mother's and father's families are originally from this area.[136]

Relevant is the way in which the latter piece was conceived and born, an aspect recounted by the composer in the interview given to John Lewis, a journalist who writes articles about music for the British publications The Guardian, Uncult and Metro:

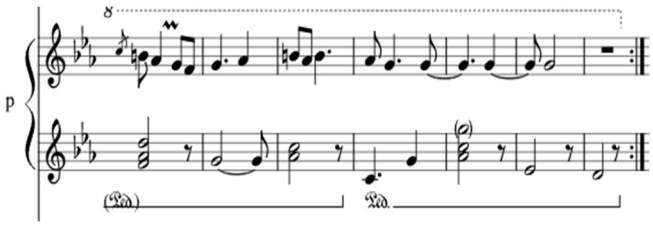
> I originally arranged this song on stage, as an improvisation, when I was doing a solo piano concert with looping pedals, and I somehow ended up with a backbeat in the time signature of 5/8. I then had the idea to make it into a bigger composition for the trio. There are a few different rhythmic ideas going on within the backbeat and it’s the result of the relationship between the melody and the bass line and the harmonies the two create. This piece is a folk song that is very much electronica-inspired, and slowly develops into a metal/avant-guard dubstep.[137]

The main theme of “Kars 1” is taken from the traditional song “Yaman Yar”, a very popular song in Armenia that describes a tragic love story that took place in the aforementioned city. Considering this aspect, as well as the construction characteristics of a traditional Armenian melodic line presented previously, for a correct analysis, it is necessary to discover the tetrachords from which this thematic material is formed. Of two, the first of these is supported by the accompaniment and suggested by the key signature outlines the Aeolian mode on the note C, and the second, the one in which the motifs and thematic cells are exposed, is the chromatic mode two on the sound G.



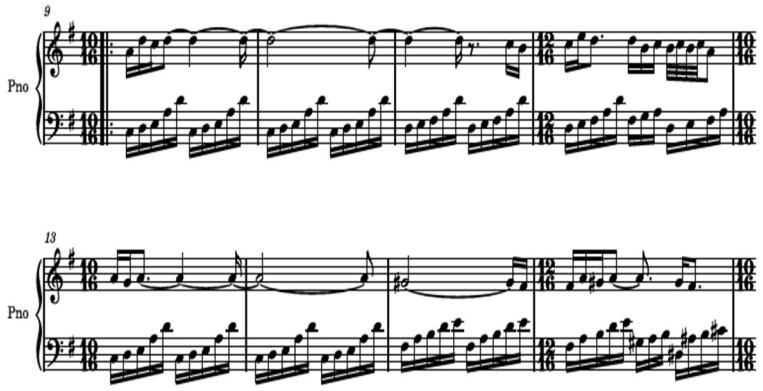
[136] Ibid.

[137] John Lewis, *Mockroot by Tigran Hamasyan.*



Example no.3 - Tigran Hamasyan, Kars 1, Main theme, Bars 1 - 16.[138]

Looking in parallel, the thematic material in "Song of Melan and Rafik" is the original creation of T. Hamasyan composed in the traditional Armenian style. Again, capitalizing on tetrachord constructions, the Dorian mode on the sound A is the one that imposes itself but suffers frequent modulations and modulatory inflections through the insertion of foreign notes such as the sound G# in measure 15 that outlines the Mixolydian mode on the sound F#, a thickened aspect also by the appearance of numerous alterations in the accompaniment.



Example no. 4 - Tigran Hamasyan, Song of Melan and Rafik, Main Theme, Bars 9 - 16.[139]

To complete the overall picture of this album, it is important to mention the presence of the work entitled "Kars 2 (Wounds of the centuries)". Capitalizing on the same musical theme in a simple accompaniment without being developed, this piece is programmatically an extension of the one entitled "Kars 1", and describes the echo of Armenian culture that is still present only in the forests and mountain peaks surrounding this region.[140] Due to its small length, approximately

[138] Musescore, Tigran Hamasyan, *Kars 1,* site visited on 25.03.2025. https://musescore.com/user/3541/scores/6342415

[139] Tigran Hamasyan, *Song of Melan and Rafik,* transcription made by Han Zhao.

[140] John Lewis, *Mockroot by Tigran Hamasyan.*

1'34'', we can consider it a miniature for percussion and piano, the composer applying muting to its strings so that the sound is as close as possible to two traditional instruments specific to the area called Santur and Qanun.[141]

Once the presence of folkloric elements is established both through quotation and composition in style, attention shifts to stylistic combinations. Even though this article aims to highlight the interweaving of the djent genre with traditional elements, we cannot ignore the presence of other characteristics that denote the musical complexity of this creator.

Although he does not declare himself to be a jazz musician, Tigran Hamasyan has both theoretical and interpretative knowledge that comes from this musical genre. A big fan of the Bebop style, the vocal line in "Song of Melan and Rafik" is treated in a scat manner, and the presence of the saxophone brings this song closer in terms of timbre to the music that originated in the USA.

The harmonic framework supports the authentic traditional character. In "Song of Melan and Rafik" it is built on oligo-chord structures, rarely in pentatonic structures and on elliptical third constructions, using parallel fourths and fifths. This manner of harmonization is preferred by composers when it comes to capitalizing on a material of folkloric origin. He builds chordal structures based on the notes that make up the mode and pays less attention to the relationships that form between them, authentic or plagal specific to the tonal-functional language.[142]

In the subchapter dedicated to this new musical genre, it was specified that in addition to rhythmic and technical complexity, virtuosity is one of the main elements. In the two creations of T. Hamasyan, the development of sound events at a high tempo is observed in "Song of Melan and Rafik", which also allows for the approach to the Bebop style through the improvisation of the vocal line doubled by the piano. In "Kars 1", due to the quotation of a traditional song in which the message of the text must be transmitted, a much more settled tempo was opted for, but the register in which the melodic-rhythmic cells are exposed is the low one, thus approaching the genre under discussion.

The djent genre is most prominent in these two creations after the main thematic material is presented, and the artist transposes this guitar interpretation to the piano. These sections, rich in polyrhythms rather than polymetric, are the factor that creates interest for this artist's fans,

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[141] Ibid.

[142] Nahre Sol, *What Makes Tigran Hamasyan SO GOOD?!!,* youtube, july 20,2024, 8'30''- 9'19''. https://www.youtube.com/watch?v=aN3tSw5nClY

and for future composers and researchers in general, they constitute a good example of maximizing the rhythmic parameter.

The drum kit fulfills the functions presented in subchapter 2.1. In "Kars 1" the measure does not change, it remains in 5/8 throughout the development of the sound events, but due to the punctuating marks made by the cymbal, in the instrumental passages with a predilection for the djent, the measure is perceived as 4/4. During the development of the musical discourse, the cymbal and the hi-hat are the elements that punctuate the main metric foot in most cases, and the bass drum and the premier are treated in unison with the piano and the bass guitar that exhibit melodic-rhythmic cells that oscillate between the two tetrachords of the main theme.

For "Song of Melan and Rafik" the same principle is maintained. Despite the frequent changes of measure determined by the alternation of rhythmic microstructures, the hi-hat and cymbal always punctuate the first beat to which the piano, voice and saxophone are added, treated as percussion instruments. Unlike the previous piece, in this case one can observe a much more pronounced delimitation of the two planes, melodic and rhythmic, which sometimes do not depend on each other. The maintenance of an obstinate rhythm over which a melodic line is superimposed is much more pronounced in "Song of Melan and Rafik" compared to "Kars 1", the characteristics of the djent style standing out much more strongly.

In both cases, the passages dedicated to this musical genre constitute a well-defined musical articulation that is developed after the full presentation of the thematic material. This aspect was one of the factors that determined the choice of these two creations for analysis, the composer providing a practical and didactic example of the importance of gradually exposing the listener to various musical genres without overwhelming the ear. Looking at the structure as a whole, both songs are made up of four main parts in which although one musical genre predominates, the others are not completely absent.

Exposition	Improvization Section	Djent Section	Reprise
Capitalization on folklore through	Developing the thematic material	Combining various rhytmic cells	Combining folk elements
quotation or composition in style	using th variation principle	taken from the theme	with djent elements

Table no.1 – General Structure of the two songs.

Conclusions

By highlighting the key elements of the genres that make up these two creations, we can realize that we are dealing with a new trend of stylistic fusions, which goes beyond the parameter of a clear demarcation. The

musical genres that make up these works are numerous and difficult to identify, some of which have common elements. The result is a new music, which attracts both listeners in the field and amateur music lovers. Although at first, the value of these compositions cannot be disputed, they provide an example for young composers, musicologists and performers passionate about this type of fusions that requires both knowledge of academic music of the Western tradition, jazz music and authentic traditional music, but also of the modern one, developed in the last 50 years.

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Contributors' Biographical Notes

Marina Rossi is a PhD Student in Musicology at the University of Trento, where she is writing her dissertation on the choral music of György Ligeti. She holds master's degrees in Musicology, Cultural Heritage Management, Music Teaching, and Choral Conducting. She has presented her research on 20th-century music at international conferences and seminars (New York University, Royal College of Music of London, Sorbonne Université, Moscow Conservatory, University of Caen-Normandie, University of Leeds, University of Pavia, Conservatorio di Trento), and published her work in *Polifonie Journal, Russian Journal of Music Theory, Libreria Musicale Italiana,* and *Mimesis*. She has authored entries for the new edition of the *Treccani Encyclopedia of Contemporary Music 1900-2025*; she has been recently awarded a research fellowship at the Paul Sacher Foundation in Basel, for a research project on the archive of György Ligeti, specifically focusing on his early choral works.

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Antoanela-Elena Isaiu, born in Oradea, began studying piano at the age of 6. She studied piano at the University of Oradea with Octavian Arion and Lucia Pârvănescu. She has a varied professional activity, both as a piano accompanist in numerous concerts in Romania and abroad (Italy, Germany, Hungary, Austria, France), and as a soloist and pianist in orchestras and chamber music ensembles. She graduated two biennial Master's programs at the Conservatory "A. Boito" in Parma (Italy), both with the highest grade (110), Honors and Honorable Mention, in Piano Accompaniment and Chamber Music. Throughout her career she has won numerous prizes, among which: first prize at the "G. Rospigliosi" Competition in Lamporecchio (Italy), the "Toscanini" prize at the International Opera Competition "Trofeo La Fenice" in Seravezza (Italy) for the best opera repetiteur, first prize and the "Mozart" prize at the Chamber Music Competition "Duo pianistic" in Cluj-Napoca (Romania). She also participates in numerous Masterclasses with Kolja Lessing, Alberto Miodini, Ivan Rabaglia, Wolfgang Klos, Federica Righini, Enza Ferrari, Yves Savary, Reiner Honeck, Lucia Pârvănescu, Dana Borşan, Stela Drăgulin and Lory Walfish. In 2018 she collaborated as piano accompanist at the Conservatory "B. Maderna" in Cesena. She currently lives in Germany, where she mainly accompanies concerts and recitals of lieder and opera arias.

Katherine Walpole was born and raised in Perth Western Australia. She completed her undergraduate study in bassoon performance at the Western Australian Academy of Performing Arts (Edith Cowan University). She continued her studies in modern and then historical bassoons at the Music University in Karlsruhe (Germany) and Conservatorium von Amsterdam (The Netherlands). Since completing her studies, she has performed and lectured in orchestras and conservatoria in Europe and Australia. Her musicological research focuses on historic bassoon performance practices within the *basso* group of eighteenth century ensembles. In 2023, Katherine was awarded a year-long scholarship as visiting researcher at the *Sächsische Landesbibliothek – Staats – und Universitätsbibliothek* (Saxon State Library) in Dresden, Germany where she researchs the surviving music manuscripts performed by the Saxon Court Orchestra during the eighteenth century. She is currently a PhD candidate at the Music University “Carl Maria von Weber” Dresden under the supervision of Janice Stockigt and Michael Heinemann.

Dr. Rolynd della Sylvan earned multiple Gold Medals and International Awards for conducting, composition, and performance: Ph.D. at New York University, post-Doctoral studies and teaching at Juilliard, New England Conservatory, and more. An International award-winning scholar and musician, he has worked with Grammy-winners and world-renowned artists in over 3,500 concerts around the world. In addition to his awards in classical music, Dr. della Sylvan was featured in Carnegie Hall as the winner of several International Competitions for jazz soloists bringing his awards for orchestral conducting, classical composition, jazz composition, and music theory research to over 30 International awards. In addition to being inducted into America's oldest and most prestigious Honor Society, Phi Beta Kappa, he has also been inducted into many International Honor Societies as a scholar and musician. Dr. della Sylvan is a two-time Valedictorian, All-American Scholar, Presser Scholar, and FM-AM Scholar with degrees in Philosophy, Conducting, Music Theory, Performance, Classical Composition, and Jazz Composition.

Ştefana Amarii (née Ciofu) was born on July 25, 1997 in Iaşi, Romania. After the graduation of the pedagogic high school in Iaşi, class of 2016, majoring as kindergarten-primary school teacher, she followed her passion for music and continued her studies at the "George Enescu" National University of Arts in Iaşi, specializing in jazz composition and pop music, completing and defending her bachelor's thesis in 2020 and her master's thesis in 2022. During 2016-2019, parallel to her university activity, she was a piano teacher at the Petran Music School music club and since 2021, together with her brother Alexandru Amarii, she founded the Trill Music School music club. She is currently a PhD student at the same artistic institution in Iaşi and a teacher at Trill Music School where, in addition to the piano courses she teaches, is responsible for organizing live concerts in which the club's students perform.

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