

A RADICAL RECONSIDERATION OF SERIALISM AND CHORD
STRANDING, APPLIED TO A PERSONAL JAZZ STYLE
(CD RECORDINGS AND EXEGESIS)

VOLUME 1: EXEGESIS

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VOLUME 2: CD RECORDINGS

SERIALISM CONCEPT DEVELOPMENT (CD 1)

Tr. 1.	<i>Giant Steps</i> – solo (Coltrane).....	5:35
Tr. 2.	<i>Miles' Mode</i> – solo (Coltrane/Dolphy).....	9:54
Tr. 3.	<i>Brazilia</i> – solo (Coltrane).....	7:07
Tr. 4.	<i>Naima</i> (Coltrane).....	4:33
Tr. 5.	<i>T.T.T.T.</i> (Evans)	5:12
Tr. 6.	<i>Hanging on for the Ride</i>	5:19
Tr. 7.	<i>4 Rainbows</i>	5:48
Tr. 8.	<i>Softly Does It</i>	5:45
Tr. 9.	<i>Block-Out</i>	6:09
Tr. 10	<i>Rhythm-a-Bling</i>	2:28
Tr. 11	<i>Kinda Kooky</i>	6:08
Tr. 12	<i>T.T.T.</i>	3:34
Tr. 13	<i>PGR</i>	6:16

TOTAL TIME – 73:48

Tracks 1, 2, 5, 6, 7, 12 recorded 23-24 January 2006.

Chris Martin – *piano*, Lauren Sturdy – *voice* (track 6)

Tracks 3, 4, 8, 9, 10, 11, 13 recorded 21 September 2006 (with studio audience).

Chris Martin – *piano*, Lyndon Gray – *bass*, Hugh Harvey – *drums*

Recorded and mixed at EMU Studio (Adelaide University). Silver Moon – Audio Engineer

All compositions and arrangements by Chris Martin unless otherwise noted.

CHORD STRANDING CONCEPT DEVELOPMENT (CD 2)

Tr. 1.	<i>Diggers – Song I (solo)</i>	4:56
Tr. 2.	<i>Winter Song – Song III (solo)</i>	4:46
Tr. 3.	<i>Silver Moon – Song IV (solo)</i>	4:46
Tr. 4.	<i>Diggers – Song I (trio)</i>	7:12
Tr. 5.	<i>Montage – Song II</i>	7:17
Tr. 6.	<i>Winter Song – Song III (trio)</i>	4:24
Tr. 7.	<i>Silver Moon – Song IV (trio)</i>	6:18
Tr. 8.	<i>The Bell-Ringer – Song V</i>	7:32
Tr. 9.	<i>You Against the World</i>	4:54
Tr. 10	<i>All of You (Cole Porter)</i>	5:28

TOTAL TIME – 57:33

Tracks 1, 2, 3, 9 recorded 23-24 January 2006.

Chris Martin – *piano*, Lauren Sturdy – *voice* (track 9)

Tracks 4, 5, 6, 7, 8, 10 recorded 21 September 2006 (with studio audience).

Chris Martin – *piano*, Lyndon Gray – *bass*, Hugh Harvey – *drums*

Recorded and mixed at EMU Studio (Adelaide University). Silver Moon – Audio Engineer

All compositions (except track 10 by Cole Porter) and arrangements by Chris Martin. Tracks 1-8 are re-compositions of Lutoslawski's *Piec Piesni (Five Songs)*.

CHRIS MARTIN TRIO PLAY A LOVE SUPREME (CD 3)

Tr. 1.	<i>Giant Steps</i>	6:09
Tr. 2.	<i>Miles' Mode</i>	9:53
Tr. 3.	<i>Brazilia</i>	9:38
	<i>A Love Supreme</i>	
Tr. 4.	<i>Acknowledgment</i>	6:55
Tr. 5.	<i>Resolution</i>	8:43
Tr. 6.	<i>Pursuance</i>	11:11
Tr. 7.	<i>Psalm</i>	6:07

TOTAL TIME – 58:36

Recorded live on 18 June 2007 at the Wheatsheaf Hotel, Adelaide. Live sound by Martin Jones, recording and mixing by David Grice.

Chris Martin – *piano*, John Aué – *bass*, Josh Baldwin – *drums*

All compositions by John Coltrane, all arrangements by Chris Martin. Cover art by Michelle Martin.

TRIPTYCH – 1 + 1 = 1 (CD 4)

Tr. 1.	$2 + 2 + 2 = 3$	8:37
	<i>Amy's Suite</i>	
Tr. 2.	<i>Stand Up</i>	9:09
Tr. 3.	<i>Get Rollin'</i>	11:39
Tr. 4.	<i>I Feel</i>	5:12
Tr. 5.	<i>Hanging on for the Ride</i>	5:52
Tr. 6.	<i>Billy's Bridge</i>	4:53
Tr. 7.	<i>Stranded Chord Blues</i>	6:22
Tr. 8.	$1 + 1 = 1$	6:48

TOTAL TIME – 58:32

Recorded September 25 & 26 2007 at ABC Studios Adelaide. Mixed and mastered by Peter Dowdall, Kevin Roper, and Wayne Baker November-December 2007.

Chris Martin – *piano*, Lyndon Gray – *bass*, Hugh Harvey – *drums*

All compositions by Chris Martin. Cover art by Michelle Martin.

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ABSTRACT

Despite a widely held view that serialism is incompatible with jazz improvisation, there are many instances of jazz musicians successfully engaging with this concept. This conflict seems likely to have arisen from differing interpretations of 'serialism'; however, the question of how a jazz improviser's approach to serialism might, or perhaps should, differ from a classical composer's, has been left unasked. In addition, most attempts at the use of serialism within improvisation remain undocumented by the musicians concerned. The chord stranding techniques of Lutoslawski are less well known and less controversial than serialism. Connections between Lutoslawski's twelve-note chords and traditional twelve-note rows are obvious, as are connections between the concept of harmonic 'strands' and the jazz harmonic device of superimposition. The possibilities for use of Lutoslawski's ideas within a jazz context are interesting and worthy of consideration.

This research project involves the composition and performance of jazz pieces applying serialism and chord stranding, as well as the exploration of precedents for these ideas within the jazz tradition. The four CD recordings within this thesis present the initial development of these concepts (CDs 1 and 2); an exploration of serialism in the music of John Coltrane (CD 3); and an album of original material demonstrating the integrated application of these concepts (CD 4). The exegesis describes the broader context of this project and examines the relevant music theory concepts. It uses analysis of transcriptions to show the specific application of techniques.

The key outcomes from this research are (i) the development and (ii) the demonstration of techniques for pitch organisation based on serialism and chord stranding that are appropriate for jazz improvisation. The recordings and exegesis show the successful integration of these techniques with existing melodic and harmonic ideas familiar to jazz musicians. It is argued that the approach to jazz improvisation explored within this research represents a novel and radical reinterpretation of the traditional concept of serialism and that this approach is helpful when considering the effective use of serialism in a jazz context. From a broader perspective, this research offers a case study of an improviser grappling with the challenges of synthesis and stylistic integrity and, as such, it has the potential to inform contemporary debates concerning tradition and innovation within jazz.

DECLARATION

This thesis contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text of the thesis.

I give my consent to this copy of my thesis, when deposited in the University Library, being made available for photocopying and loan.

Signed:

Christopher Robert Martin

Date:

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Many people have contributed to every stage of this project, and I am grateful to the wonderfully supportive performance and research community at the University of Adelaide. I extend thanks to my supervisor, Professor Graeme Koehne, and co-supervisors, Bruce Hancock and Professor Ted Nettelbeck. Their wealth of experience and diverse skills gave me great confidence in this complex journey. I also thank Professor Charles Bodman Rae for his initial encouragement to commence this research, for many fruitful discussions, and for insights into the music of Lutoslawski.

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The success of this project rested a great deal on the musicians who generously contributed their skills and personalities to the cause. John Aué, Josh Baldwin, and Lauren Sturdy brought unique and valuable contributions to this music. My gratitude goes to Lyndon Gray and Hugh Harvey, in particular, for their willingness to go along with my ideas, and for the depth of familiarity and experience they brought to the recordings. I also thank the sound engineers who worked with me in these recording sessions: Silver Moon, David Grice, Martin Jones, Kevin Roper, and Wayne Baker. Peter Dowdall's generous and tireless contribution in mixing and mastering the final recording is particularly appreciated.

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