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SUMMARY OF THE DOCTORAL THESIS

JAZZ IN THE VISION OF THE COMPOSER AND PIANIST

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Jazz, evolutionary stages, pianists, styles, harmonic, improvisations, melodic lines, phrasing, Michel Petrucciani, Chick Corea, Herbie Hancock, Keith Jarrett, stylistic comparisons, common elements, substitutions, creative inventiveness, modern evolution, XXI century, current generative, general trends.

INTRODUCTION

Starting with the first *big bands* from the old New Orleans, from Duke Ellington to John Coltrane, from Miles Davis to Chick Corea, the jazz imposed slowly but sure to be the one of the majore events of the XX century. The presence of the phenomen as na object of study within the university institutions, certifies proof of a act of legality aquired (maybe) a little late but which does not cause any controversy. However this recente unanimous recognition did not fully allow the construction of a field of education such as other fields of high school education.

This work proves to be a historical one, that goes through tha evolutionary stages of the jazz phenomeon but also an aesthtic one, that in therms of detailed analyzes to the current stage and no longer incites to deepen in general this complex musical segment whose (sometimes) radiant evolutionary speed does not cease still to impress.

The ultimate goal is to propose the keyboard instrument (piano) to a coherent reflection of the jazz phenomeon, an act that does not require a detailed knowledge in advance. It is intended for both, musicians or artists, art lovers and its stake, those looking for landmarks in a field as often cited, so rarely analyzed.

Jazz is born from the confluence of two cultures, one African native and spontaneous and one Western, based on the idelism inherited from the ancient classical Greece. Therefore „American Folklore music springing in New Orleans’’ at the beginning of the XXth

century, is improved and universalized under the name of artistical culture *jazz*, thanks to the emerge of the new technical means.

The study of the thesis, aims at and systematizes primarily the definition of a musical phenomenon marked by the massive deportation of African slaves, whose native skills qualities would be sound and rhythm. If prehistory is essentially African, the course of the phenomeon is purely American, between New Orlenas and the great American metrópoles on the west or east coast of the North American continente, which assists over the years in the birth of *blues*, *big bands*, *bebop*, and towards the of *free jazz*. Thus, the message, that emerges through its simplicity and originality, represents a deep reflection on the birthplace of jazz, an aesthetic reference of the twentieth century.

Urban music in a constant search of spontaneity, stifield cry of the black American people, act of resistance, jazz unequivocally represents the obligatory transition to the meditative moment on modern art.

RESEARCH MOTIVATION

As I mentioned in the introduction, the personal hope by choosing the genius Michel Petrucciani as the central figure of the thesis, the melodic, rhythmic and harmonical analyzes of his themes and improvisations, to constitute te realisation of the acces to contouring a modern systematisation, regarding the compositional, improvisatoric modern jazz concept.

Given that no new trend is currently emerging in the world jazz, no instrumentalist possessing the „glittering’ idea, preceding a style, new manners, I pesonaly intend (at least) to achieve a comprehesive retrospective up to *dato*, regarding the jazz-piano matrix.

For a next step-work I propose an algorithmical systematisation of the modern inprovisational typology, the artistic expression of the elements typical of previous styles, their compilation with the new ones, or only simple ordering of the new ones depending on the harmonic, rhythmic, or melodic context.

Jazz is an inherent attribute of freedom! At the musical level, freedom manifests itself as improvisation, thus jazz musicians are, of course, personalities with a pregnant spirit of freedom. Let's not forget that jazz comes from *Black Culture*, an experience that has always had a so-called problem with freedom itself.

Previously, in Romania in the years 1965-1989, jazz music was a valve, a kind of cultural dissent, which was amplified by the lack of other alternatives. After the popular revolution, when the reshuffles in the Romanian society took place, starting with the 1990s another hierarchy of values was established, in which jazz has not found its previous mass success.

This phenomenon extends to other forms of culture; theater, literature, painting, sculpture, in general most of all arts, have co-opted around them the same circles of amateurs of specialists, of criticism and so everything deteriorated at the level of the mass audience.

All human beings have from nature a gift that they must first discover, recognize and accept. Then, individually, everyone has to look for ways to perfect, process, finish it, to channel it to a purpose that guarantees its performance: the stage of continuity, transmission, further, of accumulations in terms of experience and knowledge.

Personally, looking for my own overview of music and meeting different musicians, from different parts of the world, performing with them, I later changed ideas and impressions, elements of real gain in clarifying my own conceptions. The individual study, perseverance, professional honesty, self-knowledge inevitably followed. The presence and contribution of spiritual guides is not (...) negligible, with the help of which we can move towards the final target.

I will try to answer, in a vision, my own conviction, the question:

What is important, what is really so appealing about jazz?

The aspect of creativity, freedom and why not, spiritual recovery!

As one of veterans of Romanian jazz music said „, the bassist, pianist and composer, band leader, Johnny Raducanu, „the improvisation is the foundation of the work of any jazz performer...”

First of all, I believe that you must acquire your discernment, the ability to penetrate and evaluate data at fair value. This ability develops through a process of permanent musical chiseling, not in an empirical way, but only through scientific methods. The great quality of jazz performers (instrumentalists or vocalists) is that although they have summary notations (melodical or only harmonical symbols) they are guided by their own intuition and musical fantasy. In fact, the nature of jazz, the premise of the functionality of this complex of elements takes place only after years of detailed study, theory and musical analysis of different interpretive styles implicitly performs.

Conclusion/observation:

These studies do not in any way replace the spontaneity and freedom necessary for musical expression!

Even in higher education abroad, typical interpretative manners are not literally taught, but they are only analyzed, discussed. The high school institutions help only to acquire the notations, and later, in a next phase, to find ways to materialize the acquired skills, by the correct and secure realisation of the account of the necessary documents with-by the impresario agencies, record companies, etc.. in order to integrate the musicians in the life of music industry.

RESEARCH OBJECTIVES

As a basic objective of research I imagine the finality of a concise, extensive, detailed work that can serve as a source of information, or as a starting point for another extensive comparative work, representing the study of intensive research on the jazz phenomenon.

The data collected and channeled in the paper show a long evolutionary period, including all related transformations that have occurred over time.

For those who want to deepen the last chapter of the paper, I offer them the surprise to enjoy the transcripts (directed by) to current pianists, geniuses of keyboard instruments, completely displayed in the universal jazz world. I consider his detail a necessity, its own

constitutive contribution to the consolidation, assimilation of the analyzes performed, an exhortation to a new personal challenge of artistic creativity.

Michel Petrucciani was one of the pianists, jazz performers who influenced me from the beginning. Over time, deepening his prints, managing to discover, his interpretive manner, (paradoxical) sprinkled with elements from the European jazz school (prints together with Stephane Grapelli, Manhu Roché, dr.Yves Clauzell, Aldo Romano), as well as those of the American school, decorated with the interpretive stylistic elements (clicks) characteristic of pianists such as Oscar Peterson, Chick Corea, Keith Jarrett, Bill Evans, McCoy Tyner, etc.

The purpose of this research is a musical challenge in personal success, to identify, analyze, synthesize, as many of the basic elements as possible, from the multitude of know-how aspects, embodied by a single performer (Michel Petrucciani), comparing the value essence with that of contemporary pianists with him, then as a last chapter of the paper, synthesizing trends, the basic characteristics of the instrumentalists of the last 10 years with the motto "*Where is the jazz of the 21st century going?*"

I believe that in the final form the work goes beyond the previous intention to treat only the creation of Michel Petrucciani's pianist genius (which is unequivocal, is a topic worthy of analysis in a doctoral work).

By attaching, making the last chapter (IVth), the work is transformed into a vast, detailed synthesis of the last 120 years of evolution of jazz thinking, (since the 1900s, until *dato*)!

The personal contribution brought in view of the realization of the project, consists as a first step in choosing the parts representative of the analytical submission! Transcription of parts, especially those of the last period (chapters III and IV), where there are rarely ways to take over the information, some of the possibilities being played very briefly, or incorrectly ! In essence, irrelevant and certainly unusable for a clear, academic systematization, based and expressed (with and) by laws, theories fundamental to the tonal-functional concept, or subsequently, derived from it.

Of course, this is where the first question comes from, to which I will try to answer, which concentrates the purpose of my own approach:

Possessing a multitude of cumulative-interpretative skills, Michel Petrucciani had (however), or not, a style, his own way, easy to recognize even after a few measures, as happens, usually to most established performers?

WORKING METHODOLOGY

The methodology used in the paper is mainly based on tonal-functional harmony or the laws of music based on the relationships of classical theory.

Own research carried out at the theoretical level is based, in principle, on the following working methods:

- processing and systematization of existing information;
- analysis;
- practical-interpretive experiment.

At the practical-interpretive level, you can delimit some inevitable strategies for the professional progress of jazz musicians-interpreters:

- memorization of the melodic line, of a musical piece by its interval analysis against bass (as an exercise, its full transposition);
- detailed analysis of the counterpoint between the parties (ex. between the bass and the melodic line);
- careful listening to the solos made on the harmonic skeleton of the respective pieces, especially of the consecrated performers, then the analysis of the musical elements learned and discovered, which the performer makes use of during the musical discourse;
- critical analysis of your own improvisation played audio after printing.
- the relationship between the text and the expressiveness of the melodic line;

- vertical analysis of the agreements of a part, of the main steps (sections in different structural constellations, septimation agreements) of the extensions (agreements with nona, undecima and tertdecima, tower agreements) and altered agreements (by second, fifth, septima, non-decreased), resulting ambiguous, and their immediate solutions, according to the principle: too much contrast creates confusion, identical formulas in excess create monotony.
- memorization of relationships, of existing harmonic chains, in different unusual functional relationships (ex: II-VI, III-VI, IV-V-I-II etc.) aspect that helps to easily achieve transpositions, if working with wind instrumentalists (especially saxophonists).

Expected results

The conclusions that will help synthesize possible answers, start from the formulation of a other preliminary, fundamental questions:

How can we understand Michel Petrucciani's music?

To answer this question, three characteristic levels can be detected:

1. Interpretative manner: How can a sound be obtained from Petrucciani?
2. The interpretive influences that formed him, marked, shaped in his musical evolution.
3. Comparative stylistic analysis of standard jazz works, focused on the relevance of expressiveness, thinking, fantasy in musical creativity.

Conclusion

Michel Petrucciani's interpretive and compositional activity is certainly one worthy of that of an elite world musician, who can be proud of a multitude of valences and interpretive skills that are difficult to match.

In the doctoral research thesis I propose to systematize, as much as possible from the multitude of these exceptional characteristics, of the artistic and interpretive creation of the

genius Michel Petrucciani, „ *man from another planet* ”, as he was also appointed, or the one whom the former president of France, Lionel Jospin, appointed with the order of *honorary citizen* of the French nation.

CHAPTER I

JAZZ, EVOLUTIVE IPOSTAZES

Jazz begins with the time when Africans were brought as slaves to the plantations of North America, where they were forced to learn a new language in a short time and, implicitly, to adapt to a new culture, to another world.

The connection between Africans – whose origin is, however, different due to the multitude of tribal formations and the geographical location on the African continent – was the music, as an expression of mental deliverance and spiritual communion. Melodic vocal expression is a relatively simple one, instead, the resulting message is based on the form of protest, social criticism, dissatisfaction.

Various forms of artistic expression are gradually detached, *spirituals*¹ being one of the most widespread. Thus, the content is based on the daily life of slaves, issuing messages urging revolt, the desire for liberation being paramount.

¹ Hildred Roach, *Black American Music; Past and Present*, Boston, Crescendo Co., 1973, p. 9.

² Andre Hodier, *Jazz, Its Evolution and Essence*, New York, Groves Press, 1956, p. 117.

The fact that the American nation is made up of an early-stage symbiosis of many communities established on the continent has inevitably led to the shaping of typical African music. Many of the African-American slaves took over European musical influences, music characterized by originality, identity, geographical delimitation, way of execution, tools used, etc. Elements of Scottish², Irish music later found in the Appalachia area (Virginia) of America, of English music in areas close to the ocean shore, of Spanish music in the Florida area and later in Mexico, of French music in New Orleans, of Dutch music in the New York area, of German music in the Pennsylvania area.

STYLES, EVOLUTION

RAGTIME: a style that represents the first form of early jazz, manages to fully combine musical vocabulary and interpretive technique, becoming a common musical form, used by African Americans, often in religious events, such as a secular element of musical expression.

Unlike *spiritually*, *ragtime* is designed as a musical acoustic support, assimilated during the relaxation of slaves on plantations in southern America, or as the music of those performing through taverns, pubs or other locations with ambient music, or where various social activities of the time were practiced.

As a basic feature, ragtime is distinguished by the predominantly rhythmic, often percussive, interpretive style, the transposition into the right hand of the interpretive manner of the wind instruments on the keyboard being one of the basic ideas. This is completed by the left hand through the so-called drunken basic, basic movement in order to achieve the balance between bass and harmony.

Scott Joplin's works, (*Original Rags*), there is a repetitive appearance of some formulas, these representing the basic rhythm cell of the Cuban rhythm, *habanera*, also present in Argentinian music, in the Dominican *meringue* or other rhythmic patterns of Latin music. Under these conditions, the assimilation of Latin rhythms, particularly close to African rhythmic pulses, did not constitute an impediment.

BLUES BOOGIE: Blues, in its infancy, was a vocal idiom, made up of many different sources of manifestation of African-American music by workers on plantations in southern America. With the magnitude taken through the musical interaction, the blues, like the ragtime, becomes another, next style of jazz.

Blues, on the other hand, although also based on African musical elements and conception, it appears that (however) did not abuse these elements, the desire to display a new style being paramount. It is considered a symbol of African-American creation for the black population of the American continent. The fact that it was later not commercially exploited by white musicians made the blues develop in their own direction without the interventions, influences or restrictions applied. Just like ragtime is a consumer music.

The lyrics of spiritual songs was one that expressed the spirit of the community, of the soul mates in a split society, in blues, instead, it refers to the desolate reality from an individual perspective. *Blues* renders the concrete expression of African-American identity, mirroring its own vision of the universe, society and human rights.

As an elementary feature, the repetitive formulas of the bass line are highlighted.

The bass is represented in its construction by the following important musical elements:

- Rhythmic pulsation is stable and sustained.
- Parallel, forms and supports harmonic support, regardless of the melodicarmonic evolution of the right hand, through formulas typical of the style or any other chosen musical phrases.
- The realization of the harmonic support is due to the notes that constitute the basic agreements, which are additionally attributed to the formulas, the bass line.

STRIDE-RAGTIME: By including in the repertoire American folk songs, from classical music, from different shows or standard pieces of the blues style, the *ragtime-stride* style reaches new dimensions. The fantasy of orchestrations, of interpretation, by transposition, imitation of the interpretive manner of brass instruments (trombone, trumpet or tube) on keyboards, are decisive.

The style is characterized by an instrumental interpretation at very high tempos, of its own pieces, or standard of the style, the accompaniment of the bass line being often a dashed line, which gives the pieces a special dynamic, an artistic tension created individually, by each instrumentalist, through the acquired technical desires.

Ragtime-stride develops many stylistic elements designed by previous generations, by composers and instrumentalists of the style, based on the pulsation of the measure of 4/4, a

fundamental measure also of the swing style, but, additional, with broad melodic lines as a temporal unfolding, with harmonic extensions, added sounds such as nona or tertdecima.

Consecrated composers such as George Gershwin or Hoagy Carmichael were influenced in their works by this style. In general, jazz-style composers and instrumentalists have developed and shaped this phenomenon through their vision, creativity and artistic expression.

*BLUES URBAN: Blues style*³ is the style that talks about and for the African-American population. With the phenomenon of African-American migration to the big cities of the American continent, in the late 1920s and early 1930s, the music of the style became more and more popular and enjoyed.

Blues thus takes on new social functions and sums up that urban attitude of the African-American audience. It also becomes dance music, atmosphere, relaxation, group partying, that irreplaceable element in everyday life, expressing, at the same time the nostalgia of down home, the feeling of belonging, of tradition, of human identity.

*Urban blues*⁴ is, in turn, different through training and evolution. Thus, in the Southern states of America, different styles of *urban blues* are born that can be clearly delimited zonal.

The *Mississippi* style is classified as heavy, rich in melisms and inflections, with a hard intensity, diametrically opposed to the *Texas* style, where the execution, the accompaniment is reduced to the guitar with a string, being, here, it is a perfect instrumental technique and by no means a harmonic variety. Another remarkable style is *Kansas City*, which, through its rich composition of (often out of 8 or 9 instrumental members), reformed and restructured the form of blues, which, in the early 1940s it functioned as dance music.

SWING PRE-BOP: Swing performed on the piano foreshadows a small change, due to the fact that the piano was integrated in the bigbands, however, as an important tool, but having, sporadically, a primary role, by rendering the theme or the improvisational moment.

Through his work as an orchestrator, arranger, instrumentalist, Duke Ellington later manages to musically influence pianists such as Billy Strayhorn, Thelonius Monk, Erroll Garner or Randy Weston. Elements of its (arrangements such as harmonic innovations of agreements with added sounds of unenlarged non-increased, diminished undecided or minor septim agreements), will be taken over, extended and reintegrated in the musical context, proving that they functioned in the context of contemporary jazz in the next stages of development.

³ Paul Oliver, *The Story of The Blues*, New York, Chilton Book &Co., 1969, p. 66-84.

⁴ Ross Russell, *Jazz Styles in Kansas City and the Southwest*, Berkeley, University of California Press, 1971, p. 33

The appearance and, in particular, the importance of the drummer in the formations, the pulsation of quarters of the large drum accompanied by the lines of the bass (also in quarter formulas), therefore, doubling the quarters accordingly, Sophisticated rhythmic-harmonic implementation of the guitar, all lead to the crystallization of a new style, quite difficult to manage musically.

BEBOP: The *bebop*⁵ style crystallizes after the years ' 40, being the result of many years of collective and individual experiences of many musicians from different corners of the American continent.

Enlarged vision of jazz, through the modern approach to melodic, harmonic and rhythmic aspects, the application in practice of non-a and tert-decimate intervals together with other non-usual musical intervals, passing notes, or polyrhythmias complete the image of the musical stage reached.

Thelonius Monk, along with Dizzie Gillespie, Charlie Parker and Kenny Clarke are considered to be faithful representatives of the style. Deepening the melodic analysis of the bebop lines, a harmonic organization of the phrases is observed, regardless of whether it consists of several sounds or several measures, the harmonic correlation is defining. Atypical rhythmic accentuation is present, by definition, the true purpose of syncope is the development of rhythmic pulsation, the rhythmic concept being correlated with the melodic line.

These were the first musicians to introduce the lead sheet, a score where only the melodic line and the harmonic background in the form of encrypted agreements were briefly stipulated, freedom and improvisatory creativity being, again, relevant to the evolution and perpetuation of the style.

The new way of making parts thus combines elements such as polyrhythmia, polytonality, harmonic diversity, functioning as an active creative stimulant among instrumentalists.

The *bebop* style is considered to be the style that made the logical transition between classical jazz from „ past ” and modern jazz from „ future ”.

COOL: The appearance of musicians who gradually distanced themselves from the bebop way in order to develop a new style, a new musical vision, leads to the reshaping of the rhythms of the ' 30s of Lester Young or those of the early ' 40s of Charlie Parker, for the time being, but without an accentuation of the secondary times or the appearance of polyrhythmias.

⁵ Leonard Feather, *Inside Bebop*, New York, J.J. Robbins & Son 1949, p. 69-141.

The song of the *cool* style, due to the sensitive interpretation, is much easier to follow, the form of the contract and the polyphonic spontaneity being the elements that are rising.

The unanimous desire to reduce the speed of the pieces, in the cool style, makes the rhythmic aspect to be in the secondary plane, the melodic and harmonic aspect being, now, predominant.

Through the musical evolution of instrumentalists within specialized institutions, there is the appearance of elements that denote a structured jazz, based, often, on the form of sonata, *concerto grosso* etc. The intention to implement sound stamps, orchestral structures of classical music is prefaced, through Igor Stravinsky or Darius Milhaud.

The pianist interpretive manner, in turn, undergoes some changes, through the appearance of the *legato* or pedal, which replace the rhythmic-percussive manner, facilitating the possibility of a creative interpretation, without reducing the musical substance characteristic of the style

FUNKY, HARD, BOP, 3RD STREAM

- The *hard bop* style represents a return in time to the bop style, this time more incisive rhythmically, melodically, rhythmically.
- The *progressive jazz* style is a combative extension between bebop and cool, with a multiple sound density, with a rhythm support consisting of heterogeneous compound measures, 5/4, 7/4 or 9/8.
- *Funky* style is a reissue of the blues and gospel style, stylistically, harmonically and melodically adapted to the requirements of the weather.
- *The third stream* style represents the attempt to organize jazz material using the technique of classical music or European contemporaries. (*first stream* refers to classical European music, the *second stream* refers to jazz music as a whole, and the title of *the third stream* represents the fusion of the first two).

*Progressive jazz*⁶ derives from bebop and cool, styles that left room for musical experiments by implementing ternary or heterogeneous measures, 3/4, 5/4, 7/4, 9/8, a variety of orchestral arrangements, with a different musical meter made by Max Roach or Dave Brubeck.

In conclusion, *hard bop*, *progressive jazz*, *funky jazz* or *the third stream* are musical currents, which functioned together in the same period of the years ' 50, each with both strengths and shortcomings, each contributing, but independently, with new elements to the evolution of jazz.

⁶ Ben Sidran, *Black Talk*, New York, Holt Rinehart & Winston, 1971, p. 232

ELECTRONIC MODAL

Freedom of association of sound stamps, sounds, musical phrases, melodic-rhythmic formulas can lead to structural unity or vice versa, uncontrolled chaos.

Jazz is characterized by two aspects:

- Internal: traditional jazz structuring, tonal organization based on (and previously accepted) on the harmonic-melodic concept.
- External: *free* form (free), atonality, polyrhythmia, sonority often abstract, based on collective spontaneous improvisation.

Pianists such as Bill Evans or Thelonious Monk are the ones who have continuously explored new musical resources. Even a lyrical piece can be interpreted in a prominent, emotional way, sprinkled with dynamic solos of great refinement, the musical vision being explained in detail, by George Russel⁷, later, the same conceptual visions were found in instrumental giants, such as Miles Davis or John Coltrane.

- irregular, fragmented form of sentence constructions;
- the intention to avoid a clear, easy to remember melodic contour;
- implementation of Latin rhythmic elements;
- overlapping agreements, bi / polytonal;
- unresolved dissonances.

CHAPTER II

- Michel Petrucciani almost completely masters the difficult interpretive manner of Oscar Peterson (reached its peak, the maturity of the performing career), already around the age of 12 or 13, aspect that (I believe that) should not be neglected.
- Additionally, as a bonus, the defining elements of the bebop style are ingeniously implemented and masterfully exploited in its improvisatory moments.

⁷ George Russell, *The Lydian Concepts of Tonal Organisation*, New York, Concept Publishing Co., 1953, p. 59-122.

- The perfect classical manner, previously assimilated, makes the music lovers worship it regardless of the degree of music education assimilated by them.

STYLISTICAL ELEMENTS

DYNAMICS, APOGIATURA: Usually, in the execution of a descending sentence, Michel Petrucciani's interpretive manner is observed the appearance of the apogies that anticipate the next note.

INTERVAL ADDED NOTES: Oscar Peterson was the one who fully excelled in the use of this interpretive technique. In comparison, Michel Petrucciani, in turn, approaches his own way of execution, very close to that of Oscar Peterson, somewhat identical, full of vigor and based on a technique, perfect interpretive joint.

MOTIVES, CELLULES: The repeated reason is also an interpretive, improvisatory feature of Michel Petrucciani, a technique often used, especially in the context of harmonic diversity, (therefore) contrary to the phenomenon of pedal procedure, where the bass note (often fundamental) gives a static acoustic image.

REPEATED NOTES: Similar to repeated reasons, repeated notes are another common feature in the interpretive expression of pianist Michel Petrucciani. They also contribute to the increase, **accumulation of the tension of the musical phrase**⁸, lead to that melodic accumulation, a climax (maximum point of the musical voltage) after which the intensity is reduced, returning to the speech with an average or even a low sentence.

TYOLOGY, MELODIC TYPE: In an approach to the variety of Michel Petrucciani's repertoire, a melodic typology often found in improvisatory expression is outlined. This feature is specific to all established jazz instrumentalists, each with its own style of expression, unmistakable and concise. Comparing for example the style of Thelonius Monk "sculptor of peace", a very well designed, weighed and pre-thought style, the saxophonist Charlie Parker would be at the

⁸ Term taken from the jazz field-see Romeo Cozma, The universe of jazz, op.cit.p.79.

other extreme through his fulminating improvisations in bop or hard bop style where rhythmic discontinuity and atonality are supported by an overflowing instrumental technique. Saxophonist Stan Getz, through his elegance, phrase, melodic expression, for example, would be located in the middle area, where jazz is fully enjoyed by the masses of music lovers or connoisseurs.

ARPEGGIOS, SCALES. A distinctive element, often used in the expression of jazz musical discourse, the implementation of scales, stairs, arpeggios, modes, which denotes a thorough deepening and assimilation of contemporary jazz harmonic basic.

BEBOP PATTERN: The notion of pattern⁹ (in English = sample) as a deep-seated element by instrumentalists, composers, represented by a repetitive rhythmic-melodic structure. At an early stage, it was used mainly in percussion instruments to systematize structured execution and rhythmic playback.

In the creation of Michel Petrucciani (in general of jazz instrumentalists) these patterns are found without exception in language, improvisatory expression of all instrumentalists who practice the bop style, or other established styles over the years. Small variations, abbreviations, or additions strengthen the personality of the instrumentalist who will ultimately display his personal imprint in the evolution and improvisational elaboration¹⁰.

RHYTHM. The long period in which he performed on the battery (as did Chick Corea and many other established pianists) in the so-called "orchestral-family ' ', along with his father or Antoine on guitar, the middle brother Louis on the double bass, and the big brother Phillipe on the piano, were auspicious in the evolution, the experimental musical ascent.

Rhythm, by its nature, is the essential component that accompanies and supports jazz. The argument that jazz is categorized as syncopated music makes its importance completely different. At the beginning of jazz (Dixieland styles, New Orleans) this element was taken over and played by the trombone, later by the percussion instruments (in the Big Bands led by Duke Ellington), thus splitting the melodic section of the rhythmic section or vice versa, being inevitable in time. Between rhythm and song is created that state of tension as in swing, but other times they merge into a continuous flow, as in the style of free jazz.

⁹ Christinne Ammer, *The Facts on File Dictionary of Music*, Facts on File, Inc, New York, 2004, p379 .

¹⁰ Francis Dreyfus, *Michel Petrucciani Composition Originales*, Editions Musicales Françaises, Publications I.D.Music, Paris, 1993, pp.30-38.

LEFT HAND, RITMICITY, VOICINGS: Analyzing Michel Petrucciani's discography, there is stability and precision in the accompanying manner, procedures of the "old school" early 1900 (as well as that of the blues period (40), with the above-mentioned harmonic extensions, but also the modal ones, (typical of the years ' 60) are also to be found, all this shining due to impeccable executions.

Thus, the image of the jazz pianist complete in terms of assimilating and rendering knowledge about previous styles, is slowly outlined. He thus becomes one of the promoters of universal jazz, jazz (due to him, one) borderless, without continental delimitation, without origins or traditions..

CHAPTER III

JAZZISTIC CONCEPTUAL GENERALITIES

In order to transpose a part regardless of its invoice or provenance in a jazz manner, it is necessary to treat first of all the following aspects:

- the harmonic problem (of solutions, substitutions, voice distribution, reversals, cadences);
- the melodic problem, a problem that remains (as) intact in the exhibition and half, through the improvisational moment and its gradation, is a new creative step;
- the rhythmic problem (by the implementation in this case of the swing pulsation typical of the style, as well as of other rhythms or rhythmic combinations).

HARMONY

A first stage in the phase of artistic creation is outlined by the analytical process and then elaborator of the bass line. Over the years, through the studies done, it has been shown that the principle of the quint cycle and the color range are the basis of jazz thinking, their steps representing the harmonic background through ascending, descending movements, or gradually walking of the bass line.

"Lydian concept ' ', described by George Russel¹¹, is based on the same concept of sequence cycle sequence, the difference this time being in the sequence of perfect fifths. The concept deepens that complex vertical thinking, the protagonists of the bebop era immediately after the years ' 40, (instrumentalists such as Charlie Parker, Dizzy Gillespie, Thelonious Monk or Bud Powell) being, in fact, promoters of this fundamental transformation of jazz. This phenomenon culminates in the years ' 80 by the appearance of modal jazz.

IMPROVIZATIONAL MELODIC LINE

With the establishment of the harmonic skeleton and the tempo, the development of the melodic line – improvisatory will be elaborated which is usually formed by adjacent sounds, stairs, alternative sounds and arpeggios, the construction of the arpeggios being obviously determined by the harmonic structure.

RHYTHM

A simple but effective graphic structuring of this constitutive element in correlation with the interpretive manner of the left hand and the right hand, would look as follows:

HERBIE HANCOCK

Pianist Herbie Hancock¹² defines an advanced form of *blues*, further with a standard metric structure of 12 measures, but evolved harmonically by the appearance of double dominants or modal cadences I-VI (alt) -ii-V, considered to be an extensive, elaborate turnaround. The same established instrumentalist (Herbie Hancock), exposes a common variant of the jazz arrangement of voices, within the same stylistic manner by framing the septim (additional and nona, sound added), strictly in the sound environment of the small octave for both hands.

Voice development, efficient and necessary, in order to avoid possible sound interference, caused by the spectrum of other instruments, such as bass or guitar (electric).

CHICK COREA

An interpretive procedure, typical of Chick Corea, taken unanimously by jazz instrumentalists, consists of *double transitive chromaticization at the semitone*, both the melodic

¹¹ George Russel, *The Lydian Chromatic Concept of Tonal Organization*, 4th ed., Brookline Massachusetts, Concept Publishing Company, 2001, pp 23-25.

¹² Herbie, Hancock, *Possibilities*, Penguin Books Random House LLC, New York, 2015, pp 25-27.

line and the harmonic background (*side-slipping riff*)¹³. A bitoneality that keeps, paradoxically, still the tonic.

Modal agreements (power structure), third and quinta elliptics, made of overlapping quarts, are used to perform this procedure, agreements that subsequently take over the harmonic structural completion of the right hand (Upper Structure). (see the *So What* jazz masterpiece of the great trumpeter and composer Miles Davis).

From the arsenal of Chick Corea's ingenuity, we must also mention the *repetitive patterns*, structured on the diminished scales, resumed successively *in progression*, at distances (fixed intervals).

KEITH JARRETT

Most of the cadences, highlighted in the expression of another pianist, who in turn influenced the expression of contemporary jazz, namely Keith Jarrett¹⁴, are synthesized from the context and explosive improvisational spontaneity of *bebop* style instrumentalists.

It should be noted that in the cadential expression, usually at the end of each measure, a return is outlined, for a consolidation of the harmonic support, after which an interpretive variety is used, consisting of added sounds and moving steps, necessary to make a melodic-style coloring.

BILL EVANS

Many of the American jazz critics consider Bill Evans¹⁵ to be a promoter of the pianist who practices the "piano-bar" style. Interpretive handle structured less by rhythmic pulsation, mainly the harmonic and improvisational aspect being those that are exposed to the superlative. A refined, special and calm thinking of artistic expression, rich in harmonic elements and chains "unusual surprise", which denotes the moment of exceptional spontaneous creativity.

¹³ David Liebman, *A Chromatic Approach to Jazz Harmony and Melody*, Advanced Music, Schott Music GmbH&Co.Mainz, 1991, pp. 35-37.

¹⁴ Keith Jarrett, *Keith Jarrett Jazz Piano Collection*, Universal Northern Music Company Ltd., Saltire Shipley, U.K., 2000, pp. 11-12.

¹⁵ Jack Reilly, *The Harmony of Bill Evans*, Unchrom Ltd., Brooklyn, N.Y., 1992, pp.3.

The accuracy and ease of use of the procedures for rearmonizing a work reveals the innovative spirit of the performer, which is why the vast majority of his repertoire represents jazz standards and not the modern repertoire. Influence, its contributions to the evolution of jazz are of particular relevance, a fairly high percentage of the elements of the interpretive expression of the current generation being due to its piano vision and expression.

So forget the criticism ... jazz is essentially a spontaneous harmonic, melodic and rhythmic creation, Bill Evans being an elite representant of the phenomenon.

CHAPTER IV

WHERE IS THE JAZZ OF THE 21st CENTURY GOING ?

PROCEDURE „PLAYING OUT OF TUNE ‘ ‘ ...

A typical, modern way, common in the arsenal of expression of contemporary, current jazz instrumentalists, is the transient, short-lived improvisatory way, by using sounds outside the tonal frame.

In essence, the playing out of tune procedure has its roots in the atonal style and is used to amplify the harmonic-melodic voltage, followed by a rapid return to the previous tonal center. The realization is based on the use of certain sounds, stairs, towards the end of the four (maximum) eight improvisatory measures, amid a framework support (less dynamic) of the accompaniment instruments (bass line, rítmic section).

In a V-I sequence, (ex., Sol7-Do maj7), an eloquent clarification of the principle is that, step V, it can be harmonically substituted or considered as an extension of the improvisatory domain, by the tones in the immediate vicinity, at a distance of a small ascending / descending second, or by the tritonus substitution.

Although the flat, fa #, or do # major ranges are considered to be removed tonally from the G major range, the existence of four common sounds, but strengthen the idea of a (partial)

similarities, tonal approach, the idea of the success of the expected effect, namely the generation of harmonic-melodic voltage, will have an achievable functionality.

As an immediate next logical experimental effect, the procedure is applied again, exponentially, for each tonality of the harmonic progression in part, thus resulting in another 3 possible variants of structuring, leading to the development of new chaining possibilities, harmonic substitution:

The late saxophonist John Coltrane supports modern melodic-improvisatory expression, by implementing the *raga* scale (integral element of the Indian structural musical arsenal), in the modal improvisatory topology. The Indian musician, Ravi Shankar, embodies the symbol, promoter of the popularization of thought and the elaboration of classical Indian music, the *Hindustani* style, on the territory of the United States of America.

FINAL CONCLUSIONS

- Modern jazz is essentially structured by merging the styles of the 1930s and 1940s, between *swing* and *bebop*), with the 1960s through *atonal, free jazz*. As can be seen in the analyzes of the current pianist instrumentalists of the last 10 years, the characteristic elements of the four styles mentioned above are still applied, in the classic independent version, or in current combative situations.
- Comparing its beginnings, however, where a few established performers could stand out for each style, we now reach the stage where there are only a multitude of variations and *not directly unquestionable representatives of a style, current, or a new direction of creativity !*.
- Contemporary pianists present, through their own interpretive way, a particularly high level, regarding the technical, harmonic, inventive-interpretive, expressive aspect, etc., but, *it cannot be listed, none of them, as a promoter of a certain new style, of a new era in the history of jazz!*
- It would certainly be a mistake to list a single performer, as superior to his other peers, decisive for the tie, in this case, being certainly the degree of popularity, due to sales of

records, live or multimedia appearances, in essence this aspect having absolutely nothing in common with the value, *musical substance*, artistic, of the issued act (on stage) !.

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