

**CHRIS POTTER'S JAZZ IMPROVISATION BASED ON
UNDERGROUND PROJECT**

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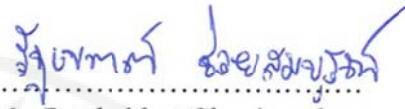
RATTAKHET CHAUISOMBUN

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN PARTIAL
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THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY**

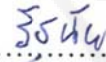
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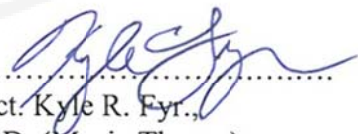
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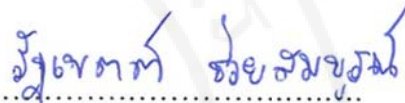


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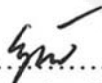
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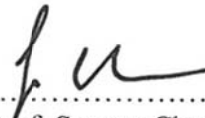
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PROJECT**

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ABSTRACT

The purpose of this Graduate Recital Documents was to study Chris Potter's saxophone playing style and his improvisation approaches, which serves as a consideration for a Master's saxophone recital. Five tunes are selected from Chris Potter's Underground Project, and studied comprehensively in order to present his concepts, development, and perspectives on improvisation. The selected tunes are The Wheel, Rumples, Train, Pop Tune, and Tweet. In additions, the researcher also composes W, a new tune inspired by Potter's style and outstanding characteristics of the Underground Project.

The Underground Project represents a contemporary jazz style, which has its roots in soul and funk. The band is a quartet without a bass instrument, combining tenor saxophone, electric guitar, Fender Rhodes and a drum set. The significance of Potter's Underground in terms of composition is the constant alternation of meter between 7/8 and 9/8. Also, he implements a chromatic approach to target notes, superimposing pentatonic scales and pentatonic patterns. The results of study and analysis enable the researcher to gain intimate knowledge of Potter's style, which was applied to inform an engaging, insightful Master's recital.

**KEY WORDS: CHRIS POTTER / UNDERGROUND / RATTHAKHET
CHUAISOMBUN**

73 pages

คีตปฏิบัติของ คริส พอตเตอร์ ที่ใช้ในโครงการอันเดอร์กราวนด์

CHRIS POTTER'S JAZZ IMPROVISATION BASED ON UNDERGROUND PROJECT

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คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: รัฐนัย บำเพ็ญอยู่, D.M.A., กานต์ยุพา จิตติวัฒนา,
ปร.ด.

บทคัดย่อ

วัตถุประสงค์ในการศึกษาครั้งนี้เป็นการศึกษาการบรรเลงเทเนอร์แซกโซโฟนและคีตปฏิบัติของ คริส พอตเตอร์ เพื่อประกอบการแสดงเดี่ยวระดับบัณฑิตศึกษา ผู้วิจัยได้คัดเลือกบทเพลงจำนวน 5 เพลงจาก โครงการ “คริส พอตเตอร์ อันเดอร์กราวนด์” เพื่อนำเสนอแนวความคิดกระบวนการในการพัฒนา และมุมมองของ คริส พอตเตอร์ ในการบรรเลงคีตปฏิบัติ นอกจากนี้ผู้วิจัยได้ประพันธ์บทเพลงขึ้นมาใหม่โดยได้รับแรงบันดาลใจจาก คริส พอตเตอร์ และลักษณะเด่นในการบรรเลงของโครงการอันเดอร์กราวนด์ ในการแสดงครั้งนี้ประกอบไปด้วย The Wheel, Rumples, Train, Pop Tune, และ Tweet นอกจากนั้นผู้วิจัยยังได้เพิ่มเติมบทเพลงที่ประพันธ์ใหม่ชื่อ “W” ซึ่งได้รับแรงบันดาลใจมาจากรูปแบบและลักษณะที่โดดเด่นของโครงการอันเดอร์กราวด์

โครงการอันเดอร์กราวด์มีการนำเสนอรูปแบบของดนตรีแจ๊สร่วมสมัยโดย มีรากฐานมาจากดนตรีประเภท โซล และ ฟังก์ โดยลักษณะของวงนั้นจะประกอบด้วยเครื่องดนตรีทั้งหมด 4 ชิ้น คือเทเนอร์ แซกโซโฟน กีตาร์ไฟฟ้า เปียโนไฟฟ้า และ กลองชุด ซึ่งรูปแบบของวงจะไม่มีเครื่องดนตรีเบส จุดสำคัญของการประพันธ์คือการปรับเปลี่ยนจังหวะ ประเภท 7/8 และ 9/8 นอกเหนือจากนั้นยังได้จัดทำรูปแบบของ chromatic approach to target notes, superimposing pentatonic scales และ pentatonic pattern จากผลจากการศึกษาและวิเคราะห์โปรเจกอันเดอร์กราวนด์นี้ช่วยให้ผู้วิจัยได้เข้าใจเกี่ยวกับรูปแบบของ คริส พอตเตอร์ และ จะถูกนำไปประยุกต์ในการจัดแสดงเดี่ยว

คำสำคัญ: คริส พอตเตอร์ / โครงการอันเดอร์กราวนด์ / รัฐเขตต์ ช่วยสมบูรณ์

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CHAPTER I

INTRODUCTION

1.1 Project Motivation

The Master Recital is one of the graduation requirements for the Master of Arts Program students majoring in Music Performance to present their musical ideas and styles, as well as to deliver a distinctive performance in the concert towards the group of people. In this case, the researcher is a graduate Jazz tenor saxophone student at the College of Music, Mahidol University.

After studying and listening through several jazz saxophonists during the graduate study in this program, the researcher has been greatly impressed and influenced by the outstanding styles and performances of Chris Potter. As one of the most distinctive Jazz artists in the present era, Chris Potter's works can be characterized by his complex and modern improvisation, dirty sound characteristic, and precise technical skills.

Through the years in this musical road, Potter has released over a hundred albums which he himself appears both as a leader and sideman. After the release "Presenting Chris Potter" In 1994 (License, 2016), in 2004's Chris Potter has explored into an electric sound. The electric sound exploration has finally led to the inclusion of electronic keyboard to the band in his first electric album "Lift: Live at the Village Vanguard". Since then, there has been further development that includes the incorporation of other different styles to the current modern Jazz, resulting in the establishment of "Underground" in 2006, which was the beginning of the funk-related jazz style consisting of three albums; Underground, Follow the Red Line: Live at the Village Vanguard and Ultrahang. (chrispottermusic.com, "BIO", 2016) In this paper, the researcher called these three albums as "Underground." (Johnson, 2015)

To the researcher, the world-famous saxophonist, Chris Potter, has always been an inspiration for playing saxophone. The versatility of Potter's music has brought an attention to the researcher to acquire more knowledge on how to come up

with a fine music style and characteristic. Accordingly, this study will discuss various unique techniques of Chris Potter by selecting Underground to be the main subject for a theoretical analysis in the following chapters.

1.2 Selection of Repertoire for Performance

Within this context, the five songs that are mentioned previously were discussed in terms of the background itself as well as the reasons why they were chosen to be analyzed. Four songs; “The Wheel”, “Train”, “Pop Tune” and “Tweet” were composed by Chris Potter. Besides, Adam Roger composed another selected song “Rumples.” Lastly, the researcher composed “W.”

Table 1.1 Selected Pieces from Underground

No.	Song	Composer	Style	Selection of Repertoire
1	The Wheel	Chris Potter	Contemporary Funk Jazz	“The Wheel” was a song in odd meter form which has 4/4 time signature switching with 7/8 bar per bar. With this kind solo, the cross switching will enhance a better understanding of playing on odd meter.
2	Rumples	Adam Roger		Rumples has an interesting difficulty in playing melody because it needs a skillful technique of playing. The melody had used a complex interval making it appropriate for a saxophone playing evolvement.
3	Train	Chris Potter		“Train” is the other odd meter song, which is performed on 9/8 and 7/8 time signature.

Table 1.1 Selected Pieces from Underground (cont.)

No.	Song	Composer	Style	Selection of Repertoire
4	Pop Tune	Chris Potter		It is considered as a slow song. Time signature 3/4 was switched to the groove rhythm of 4/4, causing an obvious change in faster rhythm. In the part of 3/4 time signature, the complexity of harmony was presented by guitar. The solo part will then come in with time signature 4/4 that the saxophone was presented on single chord.
5	Tweet	Chris Potter		The song had no published version but only appeared on YouTube website. Therefore, the music lead sheet was directly given by Chris Potter via informational interview via electronic mail.

The Underground has been played in a quartet format that includes tenor saxophone, electric guitar, drums, and Fender Rhodes electric piano, which sometime was replaced by electric bass due to the unavailability of performer. The inclusion of the Fender Rhodes, however, has brought into several technical complications. Firstly, it is very difficult to find the Rhodes player who can handle accompaniment, melody and bass line at the same time like Craig Taborn, the current Rhodes player in Underground. Secondly, the Fender Rhodes cannot be easily found in Thailand. Therefore, the recital performance will appear in quintet that consists of tenor saxophone, electric guitar, fender Rhodes, drum and electric bass. The songs will be performed the same lead sheet as the original except “Tweet”.

On the other hand, “W” is the original composition that has been arranged by implementing the study of song’s form, structure, solo transcription, arrangement

or composing technique and improvisation of Chris Potter's Underground. "W" showed the consequence how researcher understands usage of criteria above about composing song alike Underground.

1.3 Statement of Purpose

The purpose of the study is for the master recital of the tenor saxophone performance and improvisation of Chris Potter from the four selected songs. "The Wheel", "Train", "Pop Tune", and "Rumples". The four selected songs will be interpreted from lead sheet while another song "Tweet" will be studied from self-interpretation due to unavailability of lead sheet. The excerpts of "The Wheel", "Train", "Pop Tune" and "Rumples" from Underground will be described in form $B\beta$ instrumental key which is appropriate for tenor saxophone performance study and the excerpts of "W" and "Tweet" will be in the concert key in order to have an appropriation for compositional study.

1.4 Objectives

1.4.1 Theoretical Analysis

1.4.1.1 To analyzed how to improvise on odd meter; time signature 9/8 and 7/8 from "The Wheel" and "Train"

1.4.1.2 To understand the improvisation on single chord of "Pop Tune"

1.4.1.3 To understand how to practice complex Melody on rhythm and interval of "Rumples"

1.4.1.4 To interpret "Tweet" solo from lead sheet given directly by Chris Potter and recorded performances on Youtube

1.4.2 To implement essential materials from theoretical analysis to compose an original composition

1.4.3 To perform all selected songs in the master recital

1.5 Scope of the Study

1.5.1 Study head in “Rumples” from lead sheet and records in terms of rhythm and interval

1.5.2 Study rhythm in “Train” and “The Wheel” from lead sheet in terms of clave on odd meter 9/8 and 7/8 time signature

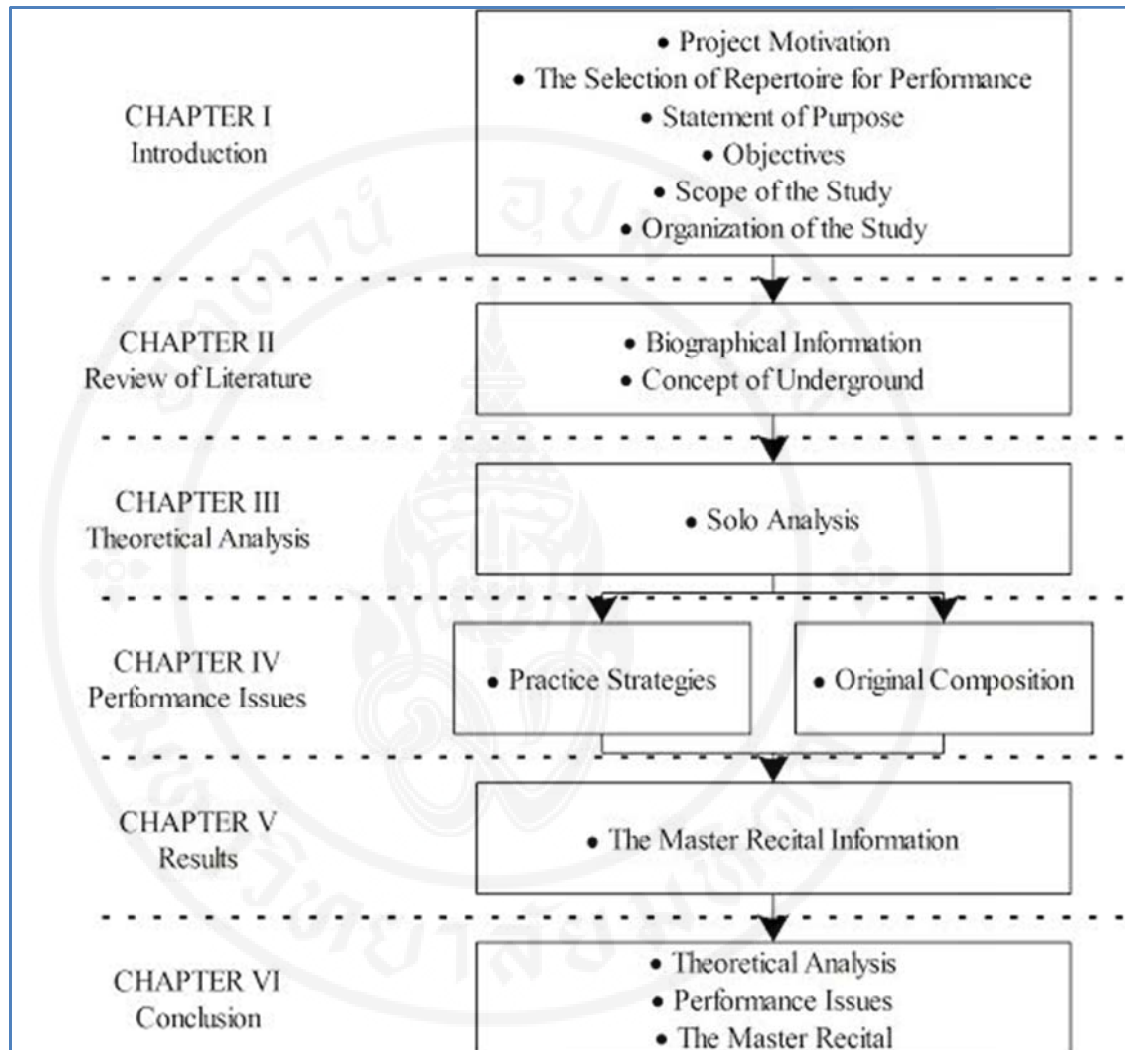
1.5.3 Study improvisation of selective song from records

1.5.4 Study recorded performances on Youtube how Chris Potter has performed

1.5.5 Composed an original composition based on rhythm and interval on 4/4 time signature

1.5.6 Set up a master recital based on selection of repertoire for six songs including personal solo

1.6 Organization of the Study



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Biographical Information

Chris Potter

Having been renowned as one of the world-potent and sophisticated musicians who plays significant roles in Jazz music scene, the American Saxophonist Chris Potter has present himself as a bandleader and a sideman for a considerable number of leading musicians. Also, he is a prominent jazz composer and arranger who acquires high respect among critics from *Down Beat* and *Jazz Times* for being a genuine musician with an exceptional characteristic and authentic sense of music in the 1990s and early 2000s. In the *Down Beat*, Adler describes as “One of the most studied (and copied) saxophonists on the planet”. (Adler, 2006)

Potter started his early years of childhood in Chicago, Illinois where he was born. Then, he soon moved to Columbia, South Carolina. It was there where his musical talents were found. In his youth, Potter learned a wide range of musical instruments including guitar and piano. Eventually, he found himself best suitable for saxophone at the age of 10 due to inspiration from Paul Desmond and Johnny Hodges. He started with alto saxophone and then switched to tenor and soprano saxophone respectively. By 13 years old, Potter performed professionally and continue to have a rapidly growth until his outstanding talent was noticed by a legendary pianist, Marian McPartland. Afterward, in early 1993, McPartland had Potter to be a guest for her performance, “Marian McPartland’s *In My Life on Concord Jazz*.”

Moving to New York at the age of 18, Potter attended the Manhattan School of Music where he first met Red Rodney, a bebop icon, and performed with him as a sideman until Rodney passed away in 1994. Years with Rodney were priceless as he gained valuable experiences from working together. Rodney has been said to be an eye-opener for Potter, a young saxophonist at that time. His years of

learning continued through many leading musicians such as Paul Motian, Dave Holland, Jim Hall, Donald Fagen and Walter Becker. Each of them gave him different perspectives and perceptions. All these different influences have affected his attitude and brought out the exceptional characteristic and style of music that Potter's playing today.

2.2 Concept of Underground

In order to have a better understanding about Chris Potter's background, researcher has chosen to interview him via electronic mail with Chris about an album; the Underground. The expectation of this interview was to help researcher to comprehend methods or principles which had been implemented by a successful jazz musician. With his considerable cooperation, Chris replied the electronic mail on March 2, 2015 about the origin of his album, the influences, the processes, the distinctive part and the difficulties of his composed music in the Underground. Moreover, the researcher had a prospect to apply the processes and compose music that has the same style as Underground.

The album, Underground, has been produced under the simplicity and love of Chris Potter for Jazz, Soul and Funk music. Exceptionally, the influences of Underground occurred during his experimental play at the 55 Bar in New York with his friends; Adam Roger, Nate Smith and Craig Taborn. With their splendid groove, their massive flexibility and their enormous knowledge, Chris felt inspired by the magnificent sound of the performance of the combination of their music from Stevie Wonder to Anton Webern to Nat King Cole.

In the album, Chris Potter intended to try something differently. He desired to combine several styles harmoniously. The loves of funk, the rhythms of soul, the freedom of modern jazz and the influences of contemporary classical music embody his distinctive musical style. Moreover, he opposed to apply swing rhythms, which is common in the 30's and 40's, in order to represent the dance rhythms of the present decade. Hence, Chris Potter wanted to discover how to perform over the ordinary rhythms in a way that he felt organic and free.

Underground was composed and arranged straightforwardly. Potter said he had experimented various things in the different arrangements until he got what it is. Moreover, they implement the written and the improvised materials in their performances to find the best efficient directions and effective results. “It always takes a few performances of a tune before we really find the core of what it’s about, and after that it usually still keeps growing, in ways that would be impossible to write down or plan, since it is a group process” (Potter, 2015).

Chris Potter had especially chosen Rhodes; an electronic piano that was designed by Harold Rhodes during the 1940s to 1950s and has been manufactured by various musical instrument manufacturers such as Fender Electric Instrument Company, Roland Corporation, and Rhodes Music Corporation, in his album. Resembling the piano, Rhodes uses hammers to strike on thin metal tines which is amplified via an electromagnetic pickup. With its unique sound, Rhodes gives electronic senses that harmonize with his jazz style. Rhodes was invented by Harold Rhodes during the World War II and have become popular with modern jazz. “The Fender Rhodes is the most pure, powerful instrument ever created.” (Pauley, 2009)

Trying to compose a great music is always incredibly a difficult task. The major obstacle was how to balance every aspects of music; such as lyricism, intensity, subtlety, and force, which is the most important concern for Chris Potter . Also, the selection and decision usually changed after every performance based on their sensation however each performance assisted them to determine their desires of the music. Selecting of the composition and the arrangement for inspiring music was serious and lifelong challenge. (Potter, 2015)

Finally, the researcher recognized the foundations of Underground; how the album originated, what process that Chris used to compose the music and how to experiment the music with the purpose of accomplishment of his intention. The researcher has applied and implemented the useful content in the interview into the original composition “W” that was influenced by Chris Potter’s music. Based on the interview, Chris Potter and friends are brilliant educators. He emphasized the intention of composing music that has dance rhythm like 30’s – 40’s era. Furthermore, he mentioned that his success has been achieved by the assistance of the other band members on the performances, arguments and rearrangements. Thus, every musician

has to figure out how to balance music and themselves and take it as Potter said, "It's very serious and lifelong challenge."

The current members of Underground are:

Wayne Krantz

Wayne Krantz was the guitar sideman for Chris Potter in the first Underground in 2006. He was born on July 26, 1966 in Corvallis, Oregon. He released his first album in 1990, which is *Signals* and was recognized by several jazz musicians. He formed a trio; guitar, bass and drums with Lincoln Goines and Zach Danziger, and has two albums with them. Occasionally they performed at the 55 Bar, a well-known jazz club in New York City. Continuously, he has had solo records and performed with many jazz musicians.

Adam Roger

Adam Rogers was born and raised in New York City since 1965. Originally, Adam Roger played classical guitar, which made him outstanding in sight-reading. He had studied guitar with great jazz musicians; Barry Galbraith, Howard Collins and John Scofield. He appeared as sideman; performing, touring and recording with several artists such as Michael Brecker, Norah Jones, Randy Brecker and Terence Blanchard. With Chris Potter, in 2006, he also performed as a sideman for Underground in "The Wheel" and "Yesterday." Afterward, he became a permanent member of Chris Potter Underground band for performing at 55 Bar in New York. Since now, Adam Roger has been touring and performing with Chris Potter for Underground tour.

Craig Taborn

Craig Taborn was born since 1970 in Minneapolis, Minnesota. He studied piano, composition, and music theory before going away to college. Before he graduated, Taborn had already performed on three recordings as a member of the James Carter Quartet. He is a famous jazz pianist and keyboard player. Craig Taborn started working professionally since 1990s. Similar to Adam Roger, Craig Taborn

became a member of Chris Potter in 2006 for playing piano and rhodes and keep performing with the band since now.

Ira Nathaniel Smith

Ira Nathaniel Smith or be called “Nate” was born on December 14, 1974. His hometown is Chesapeake, Virginia. His musical talent appeared since at the age of eleven, by picking up the drums and learning to play the piano by listening. After high school, he won a percussion performance scholarship and pursued his musical studies at James Madison University. During the college studied, Betty Carter who is a popular jazz singer recruited Nate for her sideman. Consequently, he has joined Chris Potter Underground and recorded three albums for Chris Potter and became another permanent member of the band.

CHAPTER III

THEORETICAL ANALYSIS

3.1 “The Wheel”

Song title	:	The Wheel
Album title	:	Underground (2006)
Composer	:	Chris Potter
Executive Producer	:	Daniel Richard
Sideman	:	Adam Rogers (Guitar)
	:	Craig Taborn (Fender Rhodes)
	:	Nate Smith (Drum)
Tempo	:	110 BPM
Form	:	A A' B
Solo	:	Wayne Krantz (Guitar)
	:	Craig Taborn (Fender Rhodes)
	:	Chris Potter (Tenor Saxophone)
Time Signature	:	15/8 or 4/4+7/8
Times	:	7:01
Mastering	:	Tom Coyne
Engineer	:	Michael Marciano
Lable	:	Sunnyside 3034 (CD)
	:	Fontana Distribution 983515 (Digital)
	:	(All Media Network, 2006)

“The Wheel” has four types of time signature; 4/4, 7/8, 6/8 and 3/8. The song was arranged in “A B A C A” form. Section “A” is an eight-measure section which comprises of the alternation of time signature between 4/4 and 7/8. Section “B” also comprise of time signature alternation between 6/8 and 3/8 for 12 bars. Differently, section “C” is a twenty measure section with only 6/8 time signature. The

Solo Excerpt 4:28

Clave

Solo Excerpt 4:28

Clave

Solo Excerpt 4:28

Clave

Solo Excerpt 4:28

Clave

Solo Excerpt 4:28

Solo Excerpt 3.54

Clave

Solo Excerpt 3:54

Clave

Solo Excerpt 3:54

3

Clave

Solo Excerpt 3:54

5

Clave

Solo Excerpt 3:54

7

3.2 “Rumples”

Song title	:	Rumples
Album title	:	Ultrahang (2009)
Composer	:	Adam Rogers
Executive Producer	:	Daniel Richard
Sideman	:	Adam Rogers (Guitar)
	:	Craig Taborn (Fender Rhodes)
	:	Nate Smith (Drum)
Tempo	:	138 BPM
Form	:	Head 32 bars
Solo	:	Guitar, Tenor saxophone
Head out	:	32 bars A B C D
Time Signature	:	4/4
Times	:	7:15
Mastering	:	Steve Fallone
Engineer	:	James Farber
Lable	:	Artistshare 81226 (CD)

“Rumples” was called “the Angry Funk” the incredibly fast tempo of 136. This song only consists of 32 bars only. The electric guitar solos run on a single chord harmonized by F Phrygian mode. Specially, only tenor saxophone solo is played extendedly without band accompaniment, followed by eight bars tenor saxophone solo with band accompaniment. This tenor saxophone solos runs two times. Nonstop solo, the saxophone keeps solo until cueing to head out.

“Rumples” is a contemporary funk. The tempo is 138 in quarter notes. The uniqueness of this song is the head in section that contains the complexity and complication of intervals in a very fast tempo. Moreover, the solo improvisation is based on F Phrygian scale only which is the Chris Potter and Adam Roger’s personal style.

The interesting idea of this tune is the beginning bar that features unison between guitar and tenor saxophone; starting with the first bar phase which is the opening theme. Then the rhythm section sets up bass rhythmic figure for four bars,

which is constantly repeated throughout the tune, before the main melody enters on the guitar and tenor saxophone entering melody head whereas the rhythm section keeps playing at four bars pattern throughout the tune.



In “Rumples,” the Melody consists of 32 bars. For a better understanding, the researcher divided them into four sections; A, B, C, and D which each eight measures in length. The most significant characteristic of these four sections are the complete difference in the melody.

A Section

Majorly, the melody has complex sixteenth note funk groove that consists of Chromatic approaches and non-diatonic lines.

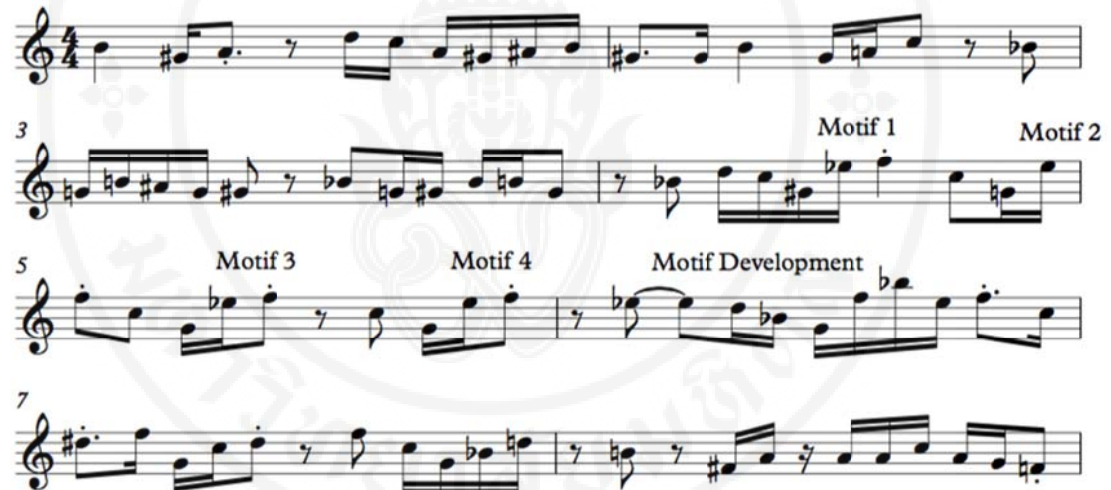


In the last two bars of the A section, melodic sequence has applied by developing from original motive in the fourth beat of the sixth bar.



B Section

In this section, the motif development obviously appeared in forth bar as follows;



C Section

The limited range playing appeared in every bar in the section. The first group begins with B^b and ascending to high A. Moreover, the melodic shape in each measure is made unique by repeating fragment in last three notes of phrase, which beginning at the third bar of the section. Hence, the fragment unites all melody in C Section together.

Limited Range Playing

3 Fragment

5 Fragment

7 Fragment

Detailed description: This block contains four staves of musical notation in 4/4 time. The first staff is titled 'Limited Range Playing' and shows a melodic line with notes ranging from G4 to B4, including accidentals like flats and sharps. The subsequent three staves are labeled 'Fragment' at measure 3, 5, and 7 respectively, showing specific motifs extracted from the main line.

D Section

The finale section of the tune has large range playing to create the differences from C Section. The motif development in second bar is the original motive and was developed from the original motive in the previous measures. The characteristic of the third bar is similar to the original motive in terms of shape and melody but the rhythm of the fragment in the end of motif at third and fourth beat.

The Melody is implemented fragment at the end of phrase to be a new motif and continuously repeated until tune ends in order to create climax of the tune.

Large Range Playing

Motif Development
Original Motif

3

5

7

Detailed description: This block contains four staves of musical notation in 4/4 time. The first staff is titled 'Large Range Playing' and shows a melodic line with notes ranging from G3 to B4, including a double sharp (x) on the first note. The second staff is titled 'Motif Development Original Motif' and shows a specific motif. The subsequent three staves are numbered 3, 5, and 7, showing the development and repetition of motifs.

3.3 “Train”

Song title	:	Train
Album title	:	Follow the Red Line/ Live at the Village Vanguard (2007)
Composer	:	Chris Potter
Tempo	:	110 BPM
For	:	A A' B
Solo	:	Chris Potter (Tenor Saxophone)
	:	Adam Rogers (Guitar)
Head out	:	A A'
Time Signature:	:	3/4, 9/8 and 7/8
Executive Producer	:	Daniel Richard
Sideman	:	Adam Rogers (Guitar)
	:	Craig Taborn (Fender Rhodes)
	:	Nate Smith (Drum)
Mastering	:	Scott Hull
Engineer	:	Carolyn Chrzan
Lable	:	Sunnyside 3075 (CD)

“Train” consists of 3/4, 9/8 and 7/8 time signature. The form of the song is “A A' B.” The solo part appears all along “A A' A A' B”. The time signature in section “A” and “A'” which each has 32 bars is 3/4. When the song comes to section “B,” the time signature is changed into 9/8 and 7/8). The tenor saxophone solo will have extended in section “B” until the performer satisfied. After the tenor saxophone solo, the electric guitar solo follows the same pattern as that of the tenor saxophone. Lastly, the cue for the ending of the song is riffing two times and heading out with “A A'.”

“Train” was divided into two major sections; A and A' consists of 3/4 time signature and B consists of alternating 9/8 and 7/8 time signature. Chris Potter signifies on downbeat of quarter note in terms of clave 9/8 and 7/8 that is noticeable in melody of B Section.

The image displays two musical examples. Each example consists of two staves. The top staff is labeled 'Clave' and the bottom staff is labeled 'Solo Excerpt #1 (Original Melody)'.
 The first example features a Clave staff with a treble clef and a 9/8 time signature, containing a sequence of notes. The Solo Excerpt #1 staff is in a 9/8 time signature and includes a $C\sharp m7$ chord marking. The second example features a Clave staff with a treble clef and a 7/8 time signature, containing a sequence of notes. The Solo Excerpt #1 staff is in a 7/8 time signature and includes a $A\text{maj}7(\sharp 5)$ chord marking and a triplet '3' over the first three notes.

The researcher analyzed solo transcription and come up with results of the clave of 9/8 and 7/8 as follows;

Solo Excerpt 4:38

The musical score for Solo Excerpt 4:38 is presented in five systems, each containing a Clave part and a Solo Excerpt part. The Clave parts are written in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The Solo Excerpt parts are written in treble clef with a 7/8 time signature and a key signature of one flat (B-flat). The systems are numbered 1 through 5, corresponding to measures 4.38 through 4.42. The first system (measure 4.38) features a Clave part with a C⁷m7 chord and a Solo Excerpt part with a C⁷m7 chord. The second system (measure 4.39) features a Clave part with an A⁷maj7(♯5) chord and a Solo Excerpt part with an A⁷maj7(♯5) chord. The third system (measure 4.40) features a Clave part with a C⁷m7 chord and a Solo Excerpt part with a C⁷m7 chord. The fourth system (measure 4.41) features a Clave part with an A⁷maj7(♯5) chord and a Solo Excerpt part with an A⁷maj7(♯5) chord. The fifth system (measure 4.42) features a Clave part with a C⁷m7 chord and a Solo Excerpt part with a C⁷m7 chord.

Solo Excerpt 5:02

The image displays a musical score for a solo excerpt, consisting of five systems. Each system includes a Clave part and a Solo Excerpt part. The Clave parts are written in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The Solo Excerpt parts are also in treble clef with a 2/4 time signature and a key signature of one flat. The Solo Excerpt parts are marked with a tempo of 5:02. The first system is marked with a 5.02 C#m7. The second system is marked with a 3 Amaj7(#9) and features triplet markings (3) over the Solo Excerpt part. The third system is marked with a 5 C#m7. The fourth system is marked with a 7 Amaj7(#9). The fifth system is marked with an 8. The Solo Excerpt part in the fifth system is more complex, featuring a dense, fast-moving melodic line.

3.4 “Pop Tune”

Song title	:	Pop tune
Album title	:	Follow the Red Line/ Live at the Village Vanguard (2007)
Composer	:	Chris Potter
Tempo	:	110 BPM
Form	:	Head in A B C D
Solo	:	Guitar, Tenor saxophone
Head out	:	E
Time Signature	:	3/4, 5/4 and 4/4
Times	:	11.55
Executive Producer	:	Daniel Richard
Sideman	:	Adam Rogers (Guitar)
	:	Craig Taborn (Fender Rhodes)
	:	Nate Smith (Drum)
Mastering	:	Scott Hull
Engineer	:	Carolyn Chrzan
Lable	:	Sunnyside 3075 (CD)

“Pop Tune” consists of three types of time signature; 3/4, 5/4 and 4/4. The song was arranged in “A B C D” form with the new section “E” being the head out section. Section “A” is 25 measures in length and in 3/4 time signature. Section “B” consists of several time signature as follows;

5			4	3	
4			4	4	

Furthermore, the Melody is played only from the second half of this section prior section “C.” Obviously, section “C” is unaccompanied for eight bars in order to transfer to new time signature of 4/4 in section “D”. Hence, Potter placed the solo part into this section “D”. Finally, the head out comprises of only section “E.”

After finishing Adam Roger's guitar solo, Chris Potter plays his saxophone solo part by changing time signature from 3/4 to 4/4 within 16 bars. Afterward, the band follows his time signature changing.

“Pop Tune” Transcription, 6:28

The image shows a musical transcription of a saxophone solo in 3/4 time, spanning 16 measures. The notation is written on a single staff in treble clef. The key signature is one flat (B-flat). The time signature is 3/4. The transcription is divided into five systems of four measures each. The first system (measures 1-4) shows a consistent 3/4 time signature. The second system (measures 5-8) shows a change in time signature to 4/4, indicated by the change in the number of notes per measure. The third system (measures 9-12) continues in 4/4 time. The fourth system (measures 13-16) continues in 4/4 time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The setting up of the new time signature from 3/4 to 4/4 is done during Chris Potter's unaccompanied solo in the single chord A minor. As can be observed from the measures number 1 to 5 of the transcription above, to give a hint of the new 4/4 time signature, Chris Potter plays the note A and G to mark the placement of the first beat of the measures. When the beat is solid, the variation was developed by adding more notes. In conclusion, an absolute setting up a new time signature consists of playing noticeable motive consisting of downbeat and upbeat, adding more ideas in sixteenth note subdivision afterwards.

The single chord solo on Am in the tune presents the idea of implementing Chromatic approach by approaching target notes. From the tune at 7:53, Chris chose target notes, which is A G# G D# D from the second bar.

Example 2.2: “Pop Tune” 7:53



From the transcription below at 8:28 with the solo in the sixteenth note triplet time on Am chord, Chris superimposes E minor pentatonic scales, which consists of EGABD. However, he regrouped notes in the E minor pentatonic scale to GABAGE DEGEDB ABDBAG EGADEG BDEGBD GABEGA.

Example 2.3: “Pop Tune” 8:28



3.5 “Tweet”

Song title	:	Tweet
Album title	:	-
Composer	:	Chris Potter
Tempo	:	145
Form	:	A A B A C
Time Signature	:	4/4 , 7/8
Executive Producer	:	-
Sideman	:	Adam Rogers (Guitar) Craig Taborn (Fender Rhodes) Nate Smith (Drum)
Mastering	:	-
Engineer	:	-
Lable	:	-

“Tweet” is a 4/4 time signature song with “A A B A C” form. Sections “A” and “B” are eight bars each but the last section “A”, which appears before section “C”, is nine bars in length. The solo is in the section “C.” Based on the materials, both lead sheet and “Open Mind” have not indicated how to solo in this song. Therefore, the researcher has to interpret the solo material himself because there is no further evidence or recording about the solo.

Due to the lack of completed and official recorded material (the recording of this song is available only as a rehearsal video published on youtube.), the researcher then used the documentary video “Open Mind”, also published on youtube, as a reference for performance analysis. In Open Mind, the tune is divided into three parts; band rehearsal on 2:50 to 3:58, band performance switching with their conversations about the tune on 5:14 to 7:38 and live performance on 43:54 to 45:08.

In this tune, the band emphasized on internal communication during the performance due to the non-diatonic nature of the song harmony. Musicians have to pay attention not only to the individual solo, but also to the whole performances of all members. Craig Taborn said in Open Minds that “The whole group is improvising and hope to is it improvisational expression that’s evolving itself not just what the solo is doing but the whole thing all these decisions are being made all the time.” (Hangmedia, 2013)

The transcript was analyzed based on the given lead sheet from Chris Potter and the published performance in Open Minds.

A1 and A2 Section

Melody, as performed by saxophone and guitar, sounds like birds tweet. The characteristic contains a short bar phase. On the other hand, bass line repeats the same rhythmic figure while each phase was divided into four bars.

B Section

The melody was developed from section A but with the phrases extended to two measure phases. In addition, the base line still repeats similar rhythmic figure but eight bars and key was transposed.

C Section

In the 17th to 23rd bar, the transcription was the same as 1st bar to 7th bar in Form A.

A.

However, the difference between section C and section A was the additional melody for two bars. The top note melody is similar to the bass figure.



CHAPTER IV PERFORMANCE ISSUES

4.1 “The Wheel”

The most challenging in this tune is improvisation on odd meter; 15/8 (or the alternating 4/4 and 7/8), which is a complex rhythm. The researcher applied the analysis in Chapter III which refers to clave to practice.

Firstly, the practice starts with setting the tempo with metronome and practicing the clave repeatedly. Then, the melody and solo excerpt from the transcription was practiced on the clave. Afterward, rhythm workout from original transcription was practiced on clave by using a single note. Finally, new melodies for improvisation were composed and played based on the previously practiced rhythm.

Exercise: 4.1 “The Wheel” Clave & Rhythm Workout Exercises

The musical score for Exercise 4.1 "The Wheel" Clave & Rhythm Workout Exercises is presented in five staves. The first staff, labeled "Clave", shows a rhythmic pattern in 4/4 and 7/8 time signatures. The second staff, labeled "Solo Excerpt #1 (Original Melody)", shows a melodic line in 4/4 and 7/8 time signatures. The third staff, labeled "Rhythm Workout #1", shows a rhythmic pattern in 4/4 and 7/8 time signatures. The fourth and fifth staves, labeled "Improvise on Rhythm #1 (Example 1.1)" and "Improvise on Rhythm #1 (Example 1.2)", show two different melodic improvisations based on the rhythm in the third staff.

3

Clave

Solo Excerpt #1
(Original Melody)

Rhythm Workout #1

Improvise on Rhythm #1
(Example 1.1)

Improvise on Rhythm #1
(Example 1.2)

Exercise: 4.2 "The Wheel" Clave & Rhythm Workout Exercises

Clave

Solo Excerpt #2
4:28

Rhythm Workout #2

Improvise on Rhythm #2
(Example 2.1)

Improvise on Rhythm #2
(Example 2.2)

3

Clave

Solo Excerpt #2
4:28

Rhythm Workout #2

Improvise on Rhythm #2
(Example 2.1)

Improvise on Rhythm #2
(Example 2.2)

5

Clave

Solo Excerpt #2
4:28

Rhythm Workout #2

Improvise on Rhythm #2
(Example 2.1)

Improvise on Rhythm #2
(Example 2.2)

7

Clave

Solo Excerpt #2
4:28

Rhythm Workout #2

Improvise on Rhythm #2
(Example 2.1)

Improvise on Rhythm #2
(Example 2.2)

Exercise:4.3 “The Wheel” Clave & Rhythm Workout Exercises

Clave

Solo Excerpt #3
3:54

Rhythm Workout #3

Improvise on Rhythm #3
(Example 3.1)

Improvise on Rhythm #3
(Example 3.2)

3

Clave

Solo Excerpt #3
3:54

Rhythm Workout #3

Improvise on Rhythm #3
(Example 3.1)

Improvise on Rhythm #2
(Example 3.2)

5

Clave

Solo Excerpt #3
3:54

Rhythm Workout #3

Improvise on Rhythm #3
(Example 3.1)

Improvise on Rhythm #2
(Example 3.2)

The image shows a musical score for a piece titled "Rumples". It consists of five staves. The first staff is labeled "Clave" and starts with a "7" above it, indicating a seven-measure phrase. The second staff is "Solo Excerpt #3" with a duration of "3:54". The third staff is "Rhythm Workout #3". The fourth and fifth staves are "Improvise on Rhythm #3 (Example 3.1)" and "Improvise on Rhythm #2 (Example 3.2)" respectively. The music is written in treble clef, starting in 4/4 time and changing to 7/8 time after the first measure of each staff. The key signature has one flat (B-flat).

4.2 “Rumples”

The researcher applied the melody analysis in Chapter III and practice as follows;

“Rumples” was divided into four sections; A, B, C and D which are to be practiced separately. Each section is to be practiced by focusing on motif that affects free time until the musical element of each section can be truly understood and performed fluently. Then, the researcher played original melody from a very slow tempo to the original tempo and repeatedly practiced until it was ingrained into muscle memory. Finally, “Rumples” was played along with original record in order to compare articulation and continually played as practice.

4.3 “Train”

Similar to “The Wheel” which emphasized on odd meter, the practice started with the clave on a set tempo with metronome. Next, the researcher practiced melody and solo excerpt on clave. Then, a single note was used to practice rhythmic workout and lastly, new melodies were composed to create a new solo.

Exercise: 4.4 “Train” Clave & Rhythm Workout Exercises

3

Clave

Solo Excerpt #1
(Original Melody)

Rhythm Workout #1

Improvise on Rhythm #1
(Example 1.1)

Improvise on Rhythm #1
(Example 1.2)

A^{major}7(5)

4

Clave

Solo Excerpt #1
(Original Melody)

Rhythm Workout #1

Improvise on Rhythm #1
(Example 1.1)

Improvise on Rhythm #1
(Example 1.2)

C^{minor}7

7

Clave

Solo Excerpt #1
(Original Melody)

Rhythm Workout #1

Improvise on Rhythm #1
(Example 1.1)

Improvise on Rhythm #1
(Example 1.2)

A^{major}7(5)

5

Clave

Solo Excerpt #1
(Original Melody)

Rhythm Workout #1

Improvise on Rhythm #1
(Example 1.1)

Improvise on Rhythm #1
(Example 1.2)

Exercise: 4.5 "Train" Clave & Rhythm Workout Exercises

Clave

Solo Excerpt #2
4:38

Rhythm Workout #2

Improvise on Rhythm #2
(Example 2.1)

Improvise on Rhythm #2
(Example 2.2)

The image displays two systems of musical notation for a performance piece. Each system consists of five staves. The first staff in each system is for the Clave, showing a rhythmic pattern with a measure rest in the second measure. The second staff is for a Solo Excerpt, with a time signature change from 8/8 to 7/8. The first system's solo excerpt is marked with a 3-measure triplet and the chord *A^{major}(#5)*. The second system's solo excerpt is marked with the chord *C^{minor}7*. The third staff in each system is a Rhythm Workout, featuring a complex rhythmic pattern. The fourth and fifth staves are for improvisation exercises based on the rhythm of the Rhythm Workout, labeled as Example 2.1 and Example 2.2 respectively. The score is divided into two systems, with measure numbers 3 and 5 indicated at the beginning of the first staff in each system.

7

Clave

Solo Excerpt #2
4:38
A^{maj7}(#5)

Rhythm Workout #2

Improvise on Rhythm #2
(Example 2.1)

Improvise on Rhythm #2
(Example 2.2)

Exercise: 4.6 “Train” Clave & Rhythm Workout Exercises

Clave

Solo Excerpt #3
5:02
C^{m7}

Rhythm Workout #3

Improvise on Rhythm #3
(Example 3.1)

Improvise on Rhythm #3
(Example 3.2)

3

Clave

Solo Excerpt #3
5:02
A^{maj7}(#5)

Rhythm Workout #3

Improvise on Rhythm #3
(Example 3.1)

Improvise on Rhythm #3
(Example 3.2)

5

Clave

Solo Excerpt #3
5:02
C[♯]m⁷

Rhythm Workout #3

Improvise on Rhythm #3
(Example 3.1)

Improvise on Rhythm #3
(Example 3.2)

7

Clave

Solo Excerpt #3
5:02
A(maj⁷)(#9)

Rhythm Workout #3

Improvise on Rhythm #3
(Example 3.1)

Improvise on Rhythm #3
(Example 3.2)

4.4 “W”

The researcher composed “W” based on his inspirations from Chris Potter Underground (2006-2009); contemporary funk jazz especially “Rumples” which are interval; six minor and six major and fast; 140 beats per minute. “W” was implemented using these ideas. “W” also has six minor and six major intervals but not as fast as “Rumples” but 120 beats per minute only. The song is named in tribute to Krit “William” Buranavitayawut who was the researcher’s saxophone instructor while studying at Mahidol University College of Music. Excerpt from “Rumples”

A Section, Seventh and Eighth bar



C Section, The First and Second bar



D Section, Fifth and Sixth bar



Composition Technique

Form : A A B C A
 Time signature : 4/4
 Tempo : 120 BPM

A1 A2 Section

Melody bar 1st-8th (Tenor saxophone, Electric Guitar)

Melody in “W” contains several interval styles; six minor, six major and perfect fifth. It is worth noting that the melody has the question and answer characteristic. The first and second measures are considered to be the question phrase, while third and fourth the answer. The fifth to eighth measures can be considered to be the conclusion of all the prior measures.

6m Question P5 P5

3 6M Answer 6M P4

5 6m 6M

7 6M

Melody in A Section is based on E Dorain mode switches back and forth with E Phrygain.

E Dorian E Phrygian

3 E Dorian E Phrygian

5 E Dorian E Phrygian

7 E Dorian

Motif development and rhythmic sequence are applied. In the odd order measures of A Section; measures number 1st, 3rd, 5th and 7th the rhythmic figure from

the first measure is repeated in the following odd order measures (3rd, 5th, and 7th) with the melody changed.

The image displays four staves of music in G major (one sharp) and 2/4 time. The first staff is labeled "Original Motif" and contains two measures of music. The subsequent three staves are labeled "Rhythmic Sequence" and are numbered 3, 5, and 7 respectively. Each of these staves repeats the rhythmic pattern of the first measure of the original motif but with a different melody. The notation includes various note values such as eighth and sixteenth notes, rests, and accidentals.

In the even order bar; 2nd, 4th, 6th and 8th, Motif development was applied and melody switched between the second bar and fourth bar.

The image displays four staves of music in G major (one sharp) and 2/4 time. The first staff is labeled "Original Motif" and contains two measures of music. The subsequent three staves are labeled "Motif Development" and are numbered 3, 5, and 7 respectively. Each of these staves repeats the rhythmic pattern of the first measure of the original motif but with a different melody. The notation includes various note values such as eighth and sixteenth notes, rests, and accidentals.

Harmony bar 1st-8th (Rhode)

In 1st, 3rd, 5th and 7th bar, hamony is in E dorain

In 2nd, 4th, 6th, 8th, hamony is in E Phrygian and add unison melody on sixth and eighth bar in the fourth beat in order to increase the distinction of the melody and create more interesting.

The image shows a piano score for eight bars. The top system contains bars 1 through 4. Above the staff, the modes are labeled: 'E Dorian' for bars 1 and 3, and 'E Phrygian' for bars 2 and 4. The bottom system contains bars 5 through 8. Above the staff, the modes are labeled: 'E Dorian' for bar 5, and 'Unison With Melody' for bars 6, 7, and 8. The notation includes treble and bass clefs, a 4/4 time signature, and various chord symbols and melodic lines.

Bass line bar 1st-8th (Electric Bass)

Bass line is not only a root for melody but also helps defining the sixteenth note subdivision. Moreover, the additional bass line was played as a unison to the melody in the sixth and eighth measures on forth beat to increase the distinction of the melody and create more interest.

The image shows a bass line for eight bars. The notation is in bass clef with a 4/4 time signature. It features a consistent rhythmic pattern of eighth notes with rests. Above the staff, the modes are labeled: 'E Dorian' for bars 1 and 3, and 'E Phrygian' for bars 2 and 4. Above the staff, the modes are labeled: 'E Dorian' for bar 5, and 'Unison With Melody' for bars 6, 7, and 8. The notation includes a bass clef, a 4/4 time signature, and various rhythmic patterns.

Rhythm bar 1st-8th (Drums Set)

As a guideline, the researcher gave a demo of funk rhythm that can be used as reference to the drummer. However, during the performance, the drummer can design his own rhythm to achieve the ambience of the music.

The image shows four staves of musical notation for a drum set, labeled 1, 3, 5, and 7. Each staff shows a rhythmic pattern of eighth notes and rests, with 'x' marks above the notes indicating specific drum sounds.

B Section

Melody bar 9th-16th (Tenor saxophone, Electric Guitar)

In this section, two new variations are added as shown below. Firstly, all notes in 9th to 12th measures are notes from E Phrygian harmony played in quarter note triplets. On the other hand, measures number 13th and 14th contain another variation that features “outside” melody. Finally, 15th and 16th is the same as A Section..

The image shows three staves of musical notation for the B Section. The first staff is labeled "Variation 1, Quarter Note Triplet, E Phrygian" and shows a sequence of quarter note triplets. The second staff is labeled "Variation 2" and shows a sequence of quarter note triplets with some accidentals. The third staff shows a sequence of quarter notes and rests.

Harmony bar 9th-16th (Rhodes) and Bass line bar 9th-16th (Electric Bass) are the same as A Section

Rhythm bar 9th-16th (Drums Set)

The rhythm was changed from funk to Disco funk. The researcher gave a reference demo of Disco funk to the drummer. However, during the performance, the drummer can design his own rhythm to achieve the ambience of the music.

The image shows three staves of musical notation for a drum set. The first staff is labeled '9' and contains measures 9 through 11. The second staff is labeled '12' and contains measures 12 through 14. The third staff is labeled '15' and contains measures 15 through 16. Each measure contains a series of notes with 'x' marks above them, representing drum hits. The rhythm is consistent across all measures, showing a steady, repetitive pattern.

C Section

Melody bar 17th-24th (Tenor saxophone)

The researcher added his flavor besides Underground style by repeating motif from rhythmic idea in 17th bar.

The image shows two staves of musical notation for the C Section melody. The first staff is labeled '17 Original Motif' and contains measures 17 through 20. The second staff is labeled '21' and contains measures 21 through 24. The notation includes notes, rests, and a 'b' symbol indicating a flat. The melody is repeated in the second staff, with some variations in the notes and rests.

Harmony, Bass line bar 17th-24th (Rhodes, Electric Guitar, Electric Bass)

The harmony of this song is based on the same rhythmic figure of the melody but played in chords instead of the single notes. Meanwhile, the major role of the bass is to provide roots, which are to be played repeatedly using the motive from

rhythmic idea in 17th bar.

The image shows a musical score for five instruments: Tenor Saxophone, Electric Guitar, Electric Piano, Electric Bass, and Drums. The score is divided into two systems, measures 17-20 and 21-24. A common time signature 'C' is indicated at the start of each system. The Tenor Saxophone part features a melodic line with slurs and accents. The Electric Guitar and Electric Bass parts provide harmonic support with chords and single notes. The Electric Piano part has a similar melodic line to the Tenor Saxophone. The Drums part shows a consistent rhythmic pattern of eighth notes.

Measures 17-20:

- Ten. Sax. (Measures 17-18): Dm^7 $A\flat^7(sus4)$
- Ten. Sax. (Measures 19-20): Dm^7/E $D^7(sus4)$
- E. Gtr. (Measures 17-18): Dm^7 $A\flat^7(sus4)$
- E. Gtr. (Measures 19-20): Dm^7/E $D^7(sus4)$
- E. Piano (Measures 17-18): Dm^7 $A\flat^7(sus4)$
- E. Piano (Measures 19-20): Dm^7/E $D^7(sus4)$
- E. Bass (Measures 17-18): Dm^7 $A\flat^7(sus4)$
- E. Bass (Measures 19-20): Dm^7/E $D^7(sus4)$

Measures 21-24:

- Ten. Sax. (Measures 21-22): $E\flat^7(sus4)$ $G\flat^7(sus4)$
- Ten. Sax. (Measures 23-24): $C^7(sus4)$ $B^7(sus4)$
- E. Gtr. (Measures 21-22): $E\flat^7(sus4)$ $G\flat^7(sus4)$
- E. Gtr. (Measures 23-24): $C^7(sus4)$ $B^7(sus4)$
- E. Piano (Measures 21-22): $E\flat^7(sus4)$ $G\flat^7(sus4)$
- E. Piano (Measures 23-24): $C^7(sus4)$ $B^7(sus4)$
- E. Bass (Measures 21-22): $E\flat^7(sus4)$ $G\flat^7(sus4)$
- E. Bass (Measures 23-24): $C^7(sus4)$ $B^7(sus4)$

Rhythm bar 17th-24th (Drums Set) Rhythm bar 17th-24th (Drums Set)

The rhythm was changed from Disco funk to funk rock and had accents follow melody.

A3 Section

This Section is similar to A Section but with the unison melody added to the last measure (measure number eight), in order to imply that heads are finished.

Regarding the composition and arrangement of “W,” the composer designed the instrument combination to be the combination of tenor saxophone, electric guitar, Rhode, electric bass and drum set, which is similar to “Rumples”. Tenor saxophone and Electric Guitar are in charge of unison melody together. In “W”, Rhodes, which normally in Underground is used for both harmony and bass line, is used only for harmony. The bass line is to be played with an electric bass. Electric bass fulfilled the melody by playing the subdivision of sixteenth note. Drumset played funk and Disco funk for supporting melody and harmony.

4.5 “Pop Tune”

The most difficult part of this tune is the switching of time signature from 3/4 to 4/4 on a single chord. Therefore, the study of this turn focuses on how to practice and play the switching time signature. In order to have a better understanding of how to set up the new time signature, the study processes were placed in the following order;

First of all, “Pop Tune” was transcribed from Chris Potter’s record imitatively and played exactly by the notation. After practicing over the notation, more attention is paid on the accent and dynamic of the tune. Thus, the researcher has redone the notation by focusing on Chris Potter's articulations and nuances. Then, the renewed notation is practiced again.

In order to have a right tempo, the researcher has also played the transcription along with a metronome at 110 beats per minute that is similar to the original tune. Afterward, the researcher has recorded the practices several times and

compared the recorded materials to the original of Chris Potter. When the recorded takes showed similarity with the original, the researcher starts playing along with the “Pop Tune” recorded track. Eventually, the researcher has implemented the processes above to the band by performing following the transcription with the above process. Apparently, the band was able to perform following the setting up of the new time signature perfectly.

4.6 “Tweet”

The interpretation of “Tweet” solo from lead sheet, which was given directly by Chris Potter, and recorded performances on youtube is as follows;

Head in and head out sections are performed as given by Chris Potter’s lead sheet. According to the given lead sheet, the solo was based on the following repeated four bars. The figure below is the form on which the solo is to be played.

The musical notation shows a four-bar solo in 7/8 time signature. The key signature is G major (one sharp). The bass line consists of a steady eighth-note pattern with a 7th fret barre. The chords are Em7, Gmaj7(11), Dm7, and Fmaj7(11).

However, the researcher selected to play open solo improvisation without chord in order to let soloists performed liberally and imaginatively by following melody of bass figure based on lead sheet.

The solo part performed on 7/8 time signature but the melody head out is 4/4. In order to make a smooth transition from 7/8 to 4/4, the solo order was designed especially to achieve a smooth transition. Firstly, Rhodes performs solo on 7/8 time signature only. Then, the drummer plays a solo in 7/8 and then switches to 4/4. Later, saxophone solo is in 4/4, followed by the rubato. Finally, Saxophonist sets 4/4 time signature again in order to make a transition to the head out.

CHAPTER V

RESULTS

The Master Recital Concert by Mister Rattakhet Chuaisombun was performed on May 4, 2016 at A113 Room, Collage of Musich, Mahidol University (Salaya Campus.)

The researcher selected five tunes from “Chris Potter Underground” in order to present the concepts, improvement processes and perspectives of Chris Potter’s improvisation, which was acknowledged considerably. Moreover, the researcher enhances the understanding of performance techniques and requisite knowledge. The selected five tunes from Underground project explicitly represented Chris Potter’s musical talents and abilities. Furthermore, the researcher also adds an original composition, which was inspired by Chris Potter and resembling the musical styles of the Underground project.

Chris Potter Underground project by Rattakhet Chuaisombun

Program

<i>The Wheelby</i>		Chris Potter	10:19	Minuets
<i>Rumples</i>	by	Adam Roger	07:12	Minuets
<i>Train</i>	by	Chris Potter	14:30	Minuets
<i>W</i>	by	Rattakhet Chuaisombun	10:36	Minuets
<i>Pop Tune</i>	by	Chris Potter	08:54	Minuets
<i>Tweet</i>	by	Chris Potter	10:00	Minuets

Musicians

Ratthakhet Chuaisombun	Tenor Saxophone
Panai Imjai	Guitar
Akarawin Opassuksatit	Fender Rhodes
Phoowich Tawasinchanadech	Bass
Aswin Narintragul Na Ayudhaya	Drums

The master recital had 100 audiences approximately and six examiners who were (1) Dr. Rattanai Bampenyou as Major Advisor, (2) Dr.Karnyupha Jittivadhna as Co-Advisor, (3) Dr.Nalin Wuttipong as Chair who is third party examiner, (4) Krit Buranavitayawut from Jazz Department, Collage of Music, Mahidol University, (5) Darin Pantoomkomol from Jazz Department, Collage of Music, Mahidol University, and (6) Noppadol Tirataradol from Jazz Department, Collage of Music, Mahidol University. The master recital had held for approximately an hour and had been recorded in Digital Versatile Disc (DVD.)

CHAPTER VI

CONCLUSION

6.1 Conclusion of Thematic Paper in terms of Theoretical Analysis

Chris Potter Underground expresses contemporary jazz that is based on soul and funk music. The origination of this project lies on the ideas of how the 1930s' to 1940s' dancing era, the era in which swing is popular, was originated. Inspired by the music of this era, Chris Potter gathered superb members to collaborate into Underground, which appeared in several unique characteristics and exclusive styles.

First of all, Chris Potter was among a very first bands that formed a bass-less ensemble which includes has saxophone, electric guitar, Rhodes and drum set. Rhode in Chris Potter band was considered as not only as solo instrument, but also chordal instrument. This is the major distinctive characteristic of Chris Potter's band.

In terms of composition, odd meter has usually been chosen in order to create complex time for unparticular rhythm like 9/8 and 7/8. Moreover, the time signature switching in the tune occurred severally. Based on this Thematic Paper, the switching time signature tunes are apparent in "The Wheel" and "Train." The researcher found how to perform Chris Potter's tunes by using "Clave" which is the keys of rhythm and improvised on them.

On the other hand, improvisation on a single chord is one of the major musical personalities of Underground. The influences from modern jazz, soul funk and rock permit members to perform and improvise freely without harmony restricts. Chris Potter shows his outstanding improvisation skill on a single chord especially in "Pop Tune." Based on the paper, the researcher explored several techniques that Chris Potter implemented into his performances such as chromatic approach to target notes, superimposing pentatonic scales and pentatonic pattern.

6.2 Conclusion in terms of Performance Issues

The preparation of practicing “The Wheel” and “Train” which contains the remarkability of odd meter, the researcher used “Clave” from solo transcription analysis as a reference of practice. In the odd meter tune, note values should be groped the same as clave and practice repeatedly in order be accustomed to performing odd meter. Thus, the tunes had been performed naturally and independently. Otherwise, preparation of a single chord improvisation in “Pop Tune” implemented Chris Potter’s techniques and ideas; Chromatic approach to random target notes and pentatonic pattern to transpose.

The original composition was inspired by “Rumples.” The researcher implemented non diatonic, interval and motive developmsent in order to create “W” and The researcher has implemented the emphasis of group process. The group rehearsal allowed band member to expose further ideas of performance and improvisation. Moreover, the band had opportunities to perform the original composition in public occasion in order to figure out how “W” should be..

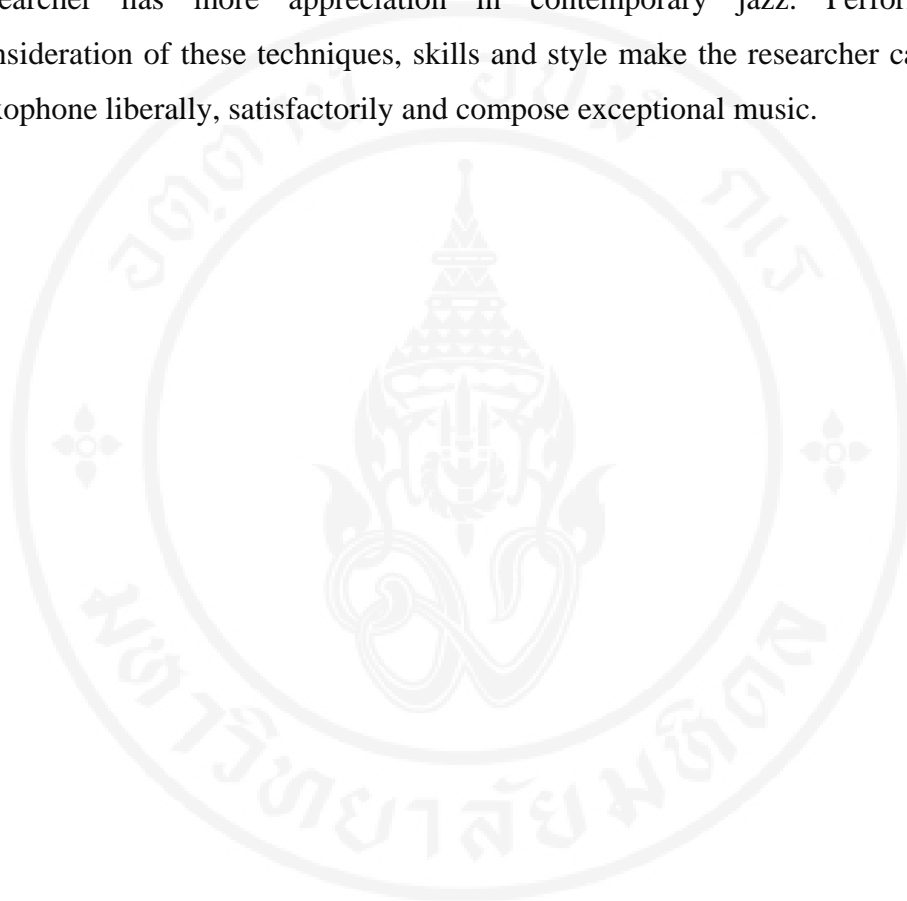
6.3 Conclusion in terms of Master Recital

The overview of the master recital revealed studied knowledge, practiced skills and better understanding about Chris Potter Underground. The researcher satisfied with the concert based on the concordance of selecting tune. The Underground concept and origin which had directly given from Chris Potter help the researcher to interpret tunes efficiently. Additionally, the researcher was able to compose a new original composition capably that inspired by Underground. The outcomes complete the objectives about the study and the master recital successfully.

The only obstacle of the master recital was ensemble combination. The researcher had a purpose on the similarity instruments to Underground. The members’ selection was delicate to achieve the expectation. Basically, the musician has to have an understanding of Underground. Fortunately, the researcher found members who have a great understanding about Underground, outstanding skills and friendship relationship. However, Rhodes is the most concerned problems. In Thailand, musician who can play Rhodes in Underground style hardly found. Performing with Rhode as

only a chordal instrument laced of bass sound. The researcher could not form a bass-less Quartet as Chirs Potter. Therefore, a bass player was required in order to get an expected tune

In conclusion, studying about Underground by Chirs Potter affects the researcher has more appreciation in contemporary jazz. Performance with consideration of these techniques, skills and style make the researcher can play tenor saxophone liberally, satisfactorily and compose exceptional music.



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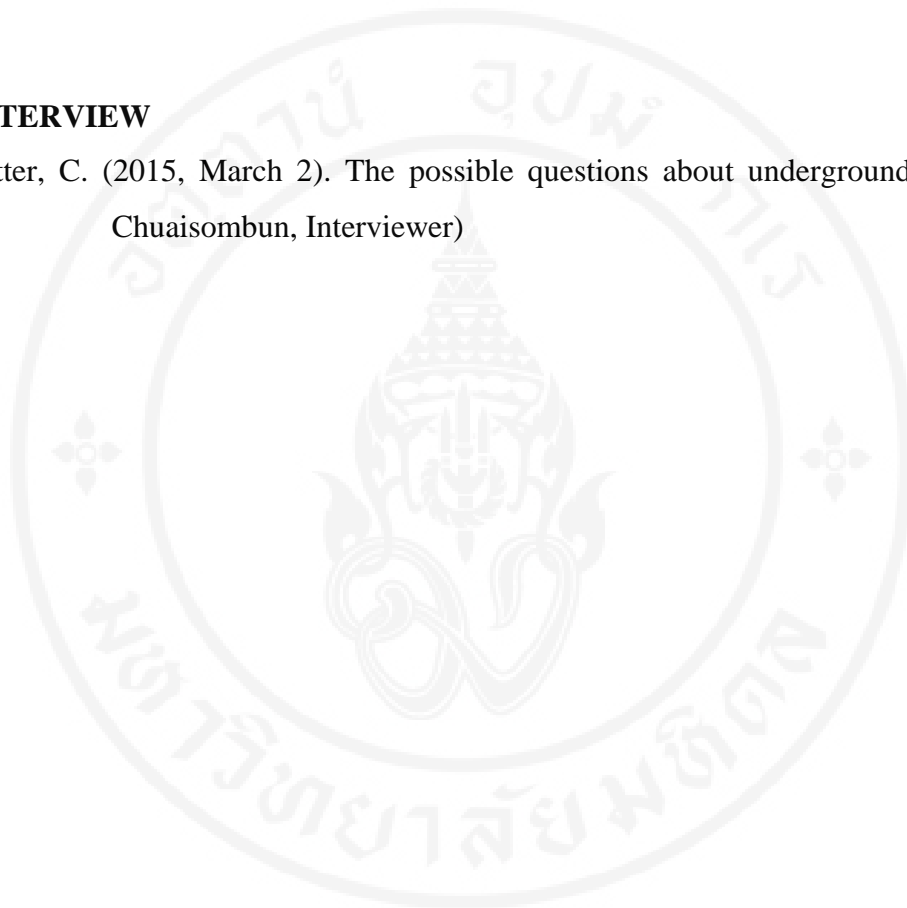
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INTERVIEW

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APPENDIX A

“THE WHEEL” LEAD SHEET

THE WHEEL

CHRIS POTTER

SAX AOLIS GUITAR JOINS SAX AOLIS KEYS JOIN AOLIS WITH FIGURE
DRUMS IN

SAX

GTR

KEYS

BASS

VAMP SECTION 1

VAMP SECTION 2
BASS IN WITH LIGHT DRUM GROOVE

5

5

9

COPYRIGHT

VAMP SECTION 5

(A) HEAD

(B) INTERLUDE
GUITAR HARMONY 2ND TIME ONLY

24 25 26

2x

This system contains measures 24, 25, and 26. It features four staves: two treble clefs and two bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The music consists of eighth and quarter notes with various rests.

(A) HEAD REPRISÉ

27 28 29 30

ff

This system contains measures 27, 28, 29, and 30. It features four staves: two treble clefs and two bass clefs. The key signature is three flats. The time signature is 8/8. The music is more rhythmic, featuring sixteenth and eighth notes. A dynamic marking of *ff* (fortissimo) is present in measure 28.

(B) SERIAGE

31 32 33 34

4x

p

SABE FIGURE SECOND TIME ONLY
(FELT BEHIND THE BEAT)

This system contains measures 31, 32, 33, and 34. It features four staves: two treble clefs and two bass clefs. The key signature is three flats. The time signature is 8/8. The music is characterized by long, flowing lines. A dynamic marking of *p* (piano) is present in measure 31. The bass line in measure 34 is marked with a '4' and a '4' over each eighth note, indicating a specific rhythmic pattern. The system ends with a repeat sign and a '4x' marking.

4

A HEAD REPRISE (AGAIN)

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score begins with a double bar line and a repeat sign. The first staff has a '3/8' marking. The second staff has a 'FINE' marking above the first measure. The music features a complex rhythmic pattern with many eighth and sixteenth notes. A large, faint watermark of Mahidol University is visible in the background.

APPENDIX B “W” SCORE

W

♩ = 120 **A**

Tenor Saxophone

Electric Guitar

Electric Piano

Electric Bass

♩ = 120 **A**

Drum Set

3

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr.

2

5

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr.

7

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr.

9 **B** 3

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr. **B**

11

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr.

4

13

Musical score for measures 13 and 14. The score is for a five-piece band: Tenor Saxophone, Electric Guitar, Electric Piano, Electric Bass, and Drums. The key signature is one sharp (F#) and the time signature is 7/8. Measures 13 and 14 contain complex rhythmic patterns with triplets and sixteenth notes. The Tenor Saxophone and Electric Guitar parts feature intricate melodic lines with triplets. The Electric Piano part has a steady bass line with chords. The Electric Bass part plays a rhythmic pattern of eighth notes. The Drums play a consistent pattern of eighth notes.

15

Musical score for measures 15 and 16. The score is for a five-piece band: Tenor Saxophone, Electric Guitar, Electric Piano, Electric Bass, and Drums. The key signature is one sharp (F#) and the time signature is 7/8. Measures 15 and 16 continue the complex rhythmic patterns. The Tenor Saxophone and Electric Guitar parts feature intricate melodic lines with triplets. The Electric Piano part has a steady bass line with chords. The Electric Bass part plays a rhythmic pattern of eighth notes. The Drums play a consistent pattern of eighth notes.

17 **C** 5

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr.

Dm7 Ab7(sus4) Dm7/E D7(sus4)

21

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr.

Eb7(sus4) Gb7(sus4) C7(sus4) B7(sus4)

6

25 **A3**

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr. **A3**

27

Ten. Sax.

E. Gtr.

E. Piano

E. Bass

Dr.

29 7

Ten. Sax. E. Gtr. E. Piano E. Bass Dr.

Detailed description: This system contains measures 29 and 30. The Tenor Saxophone and Electric Guitar parts feature eighth-note patterns with slurs. The Electric Piano part has a whole note chord in measure 29 and a half-note chord in measure 30. The Electric Bass part plays a steady eighth-note line. The Drums part has a consistent eighth-note pattern with 'x' marks above the notes.

31

Ten. Sax. E. Gtr. E. Piano E. Bass Dr.

Detailed description: This system contains measures 31 and 32. The Tenor Saxophone and Electric Guitar parts continue with eighth-note patterns. The Electric Piano part has a whole rest in measure 31 and a half-note chord in measure 32. The Electric Bass part continues with eighth notes. The Drums part continues with eighth notes and 'x' marks.

APPENDIX C

“TWEET” LEAD SHEET FROM CHRIS POTTER

tweet potter

$\text{♩} = 145$

6

10

14

19

24

26

$E_{min}7$ $G_{maj}7\#11$ $D_{min}7$ $F_{maj}7\#11$

APPENDIX D

Chris Potter's Interview by Ratthakhet Chuaisombun via electronic mail

From: Chris Potter <chrispotter@earthlink.net>

Date: Mon, Mar 2, 2015 at 2:04 AM

Subject: Re: I'm doing the thesis on your topic. Could You help me please? From Thailand student.

To: Katejazz <kateoka02@gmail.com>

On Feb 28, 2015, at 7:26 AM, Katejazz <kateoka02@gmail.com> wrote:

Dear Mr. Potter,

My name is Ratthakate Chuaisombun (Kate), a master degree student from College of Music, Mahidol University (Thailand), majoring Jazz study music performance. Currently, I am conducting my thesis and recital about Chris Potter Underground project and I would appreciate the opportunity for an informational interview from you via this email.

I have selected your Underground project to work on since you are my favorite saxophonist who has unique techniques as well as your very own signature in playing saxophone. The versatility of your music is truly amazing and this has always been my inspiration for playing my saxophone. Furthermore, an Underground project was really impressive as it was a great combination between the band members. I have studied and gather all resourceful information from various sources and it would be great if you can give me more insights.

The possible questions about underground project are listed below.

1. What was the start of Underground project? What were your influences?

I started experimenting with different combinations of musicians at the 55 Bar in New York, and felt that the combination of Craig, Adam, and Nate was very special. There were very many influences, everything from Stevie Wonder to Anton Webern to Nat King Cole.

2. What was the reason for setting up this kind of band?

I wanted to start a band that was different than my other groups, one that combined my love of funk and soul rhythms with the freedom of modern jazz and the influence of contemporary classical music also. I wanted the rhythms to reflect the dance rhythms of the present time (as opposed to swing, which is a dance rhythm mostly of the 30's and 40's), and I wanted to figure out a way to play over these rhythms in a way that felt organic and free.

3. What was your music composition and rehearsal process for this project? (I have watched your “Open Minds” clip on Youtube.com and would like to explore more in details)

Usually it's pretty simple, I just bring in a tune and we see what works! Sometimes we try a few different arrangements, to find out what is the best way to use both the written and improvised material of a tune. It always takes a few performances of a tune before we really find the core of what it's about, and after that it usually still keeps growing, in ways that would be impossible to write down or plan, since it is a group process.

4. Was there any obstacle while working on underground project? If so, what was your solution?

Well, trying to make great music is always very difficult, all of the different aspects of music have to be in balance (lyricism, intensity, subtlety, force, etc.). Some nights feel better than others, but it's never easy- every concert is a chance to dig deep inside ourselves and try to channel our energies in the best way at that time for good music to result. It's a very serious and lifelong challenge.

5. Why must be Adam Roger, Nate Smith and Craig Taborn as a band member?

They have groove, flexibility, a huge knowledge of many different styles of music, also they're my friends! Craig has been very busy lately working with his own band, so a lot of the work we've been doing is with Fima Ephron on bass, it's a very different sound but also very rewarding musically.

6. Is it possible for me to have a score for the song, “Tweet” and the part of tenor saxophone? Or can you please suggest me of where can I buy it?

I'm sending the lead sheet for Tweet (there is no tenor part). We haven't really been using the last line of the sheet music.

I do hope that this email will reach you well. Your kind consideration and any guidance you may provide would be most appreciated.

Good luck, I'm honored that you're writing your thesis about me!

Best,

Chris

Sincerely,

Ratthakate Chuaisomboon

APPENDIX E
RECORD OF “MASTER RECITAL CHRIS POTTER
UNDERGROUND BY RATTHAKHET CHUAISOMBUN” IN
DIGITAL VERSATILE DISC (DVD.)



BIOGRAPHY

NAME	Mr. Rattakhet Chuaisombun
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