

**A METHOD TO APPROACH JAZZ GUITAR IN THE STYLES OF  
KURT ROSENWINKEL, BEN MONDER AND  
GILAD HEKSELMAN**

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Thematic paper  
entitled  
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A METHOD TO APPROACH JAZZ GUITAR IN THE STYLES OF KURT ROSENWINKEL, BEN MONDER AND GILAD HEKSELMAN

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ABSTRACT

The purposes of this thematic paper were to study and present the dominant feature in jazz improvisation which is based on the standard jazz songs played by Ben Monder, Kurt Rosenwinkel and Gilad Hekselman, three modern jazz guitarists. This study was done via the analysis of their improvisation, as well as by examining major influences in their playing. This analysis was further used to design improvisation exercises based on the ideas of three guitarists. The studies were made using the following music:

1. I'll Be Seeing You by Ben Monder Composed by Irving Kahal and Sammy Fain
2. When Will The Blues Leave by Gilad Hekselman Composed by Oenette Coleman
3. How Deep Is The Ocean by Kurt Rosenwinkel Composed by Irving Berlin

In attempting to create these three guitarists' improvisation exercises, it was found that the main features that characterize their playing include tritone substitution, interval, pentatonic, triad, arpeggio, rhythmic displacement and quartal harmony based on chord progression from standard jazz songs. It was also found that the created exercises can be useful for improving technical skills, as well as enhancing the understanding of the three guitarists' improvisations. The main factor that affects the playing of the three guitarists is getting the influencing idea of integrating the prominent point of other musical instruments with guitar playing.

KEY WORDS: A METHOD TO APPROACH JAZZ GUITAR IN THE STYLES OF KURT ROSENWINKEL / BEN MONDER AND GILAD HEKSELMAN

81 pages

วิธีการบรรเลงกีตาร์แจ๊สในรูปแบบของ Kurt Rosenwinkel, Ben Monder และ Gilad Hekselman  
 A METHOD TO APPROACH JAZZ GUITAR IN THE STYLES OF KURT ROSENWINKEL,  
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บทคัดย่อ

รายงานสารนิพนธ์นี้มีวัตถุประสงค์เพื่อนำเสนอการศึกษาลักษณะเด่นในการบรรเลง  
 คีตปฏิภาณที่อยู่บนพื้นฐานคอร์ดที่มาจากเพลงแจ๊สมาตรฐานของ Ben Monder, Kurt Rosenwinkel  
 และ Gilad Hekselman สามนักกีตาร์แจ๊สสมัยปัจจุบัน โดยศึกษากระบวนการวิเคราะห์การบรรเลง  
 คีตปฏิภาณและอิทธิพลที่มีต่อการบรรเลง เพื่อนำเสนอเป็นแบบฝึกหัดการบรรเลงคีตปฏิภาณของ  
 นักกีตาร์ทั้งสาม บทเพลงที่คัดเลือกมาได้แก่

1. I'll Be Seeing You by Ben Monder Composed by Irving Kahal and Sammy Fain
2. When Will The Blues Leave by Gilad Hekselman Composed by Oenette Coleman
3. How Deep Is The Ocean by Kurt Rosenwinkel Composed by Irving Berlin

จากการศึกษาพบว่า การจัดทำแบบฝึกหัดการบรรเลงคีตปฏิภาณของนักกีตาร์ทั้งสามคน  
 สามารถวิเคราะห์องค์ความรู้ที่เชื่อมโยงกันของนักกีตาร์ทั้งสามคือ การใช้ tritone substitution, interval,  
 pentatonic, triad, arpeggio, rhythmic displacement และ quartal harmony บนพื้นฐานคอร์ดที่มาจาก  
 เพลงแจ๊สมาตรฐาน ซึ่งแบบฝึกหัดที่จัดทำขึ้นนี้สามารถนำไปพัฒนาเสริมสร้างทักษะและความเข้าใจ  
 แนวการบรรเลงคีตปฏิภาณของนักกีตาร์ทั้งสามต่อไป ปัจจัยที่ส่งผลต่อการบรรเลงของ นักกีตาร์ทั้ง  
 สามคือการได้รับอิทธิพลแนวความคิดในการผสมผสานจุดเด่นของเครื่องดนตรีชนิดอื่นๆเข้าด้วยกัน  
 กับการเล่นกีตาร์

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# CHAPTER I

## INTRODUCTION

### 1.1 Background

At the present jazz guitarists have various playing methods and improvisations that contribute many interesting and differently sounding musical styles. The jazz world is filled with guitarists with excellent ability, both musically and technically. For the purpose of this study the guitarist Kurt Rosenwinkel was chosen for the enormous variety in his techniques and playing methods.

After Pat Metheny, John Scofield and Bill Frisell - three guitarists who have the most influence in the 1990s - Kurt Rosenwinkel is considered a guitarist who is the model and main influence on contemporary guitar playing for both his playing methods and also sound adjustment, including an original conception for improvisation. In addition to Kurt Rosenwinkel, Ben Monder and Gilad Hekselman are another two guitarists who are widely acknowledged in the jazz world at the present time. Their playing methods and improvisations will also be a part of this study.

Main target of this research is to analyze the improvisation methods of these three guitarists. In addition a practicing method and a number of exercises from the improvisation methods of these three guitarists has been prepared as part of this research. The analysis is based on the selection of jazz standard songs which has been recorded by all three guitarists. The songs are chord progression types and well-known and recognized among jazz musicians and students. It is hoped that the following research will make it possible for other interested jazz musicians to understand and think about the music of these guitarists more fully.

## 1.2 Objectives

- 1.2.1 To analyze the improvisation methods of the selected three guitarists.
- 1.2.2 To create exercises for practicing improvisation in their individual styles.
- 1.2.3 To study their biographies in order to better understand their musical influences.

## 1.3 Expectations

- 1.3.1 To develop a better understanding of the improvisation concepts of three selected guitarists.
- 1.3.2 To develop exercises for practicing the styles of the selected guitarists.
- 1.3.3 To contribute a guideline of studying these improvisation methods, not only for the guitar but also for other instruments.

## 1.4 Scope of the study

The scope of this study is to create an analysis of three guitarist's approach to jazz standards and blues song based on the individual melodic, harmonic and rhythmic devices of each musician. The selected songs are jazz standards and Blues songs which have a clear form of chord progression. This will make it easy to analyze and apply both in standard jazz and also modern jazz styled song's playing. An additional part of this study is to analyze the influences of Kurt Rosenwinkel, Ben Monder and Gilad Hekselman and how they have shaped the improvisational methods of all three guitarists individually.

The following three songs have been chosen:

- 1.4.1 How Deep Is The Ocean  
Composed by Irving Berlin  
Played by Kurt Rosenwinkel

Album title Kurt Rosenwinkel / Intuit

1.4.2 I'll Be Seeing You

Composed By Irving Kahal and Sammy Fain

Played by Ben Monder

Album title Joshua Douglas Smith / Unstuck In Time

1.4.2 When Will The Blues Leave

Composed by Ornette Coleman

Played by Gilad Hekselman

Album title Gilad Hekselman / Splitlife

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **Brief History of Jazz Guitar**

##### **2.1 Eddie Lang, Lonnie Johnson (Early Jazz 1880- 1930)**

Band performing at the beginning of jazz age, music instruments functioned within a structure of two groups in the following way;

1) Melody is played by lead section where the main instruments included the trumpet, clarinet trombone and saxophone among other instruments.

2) Rhythm Section functions as accompaniment to the melody section giving rhythm, and function chord playing (Harmony) to the band. In this section the traditional instruments include guitar, banjo, tuba, bass saxophone, string bass, piano and drums.

The performance of band music was complex. It was not necessary to have all the instruments. The Guitar and Banjo functioned as harmony instruments, together with keeping rhythm to the band at the same time. The choice of instruments gave each band a unique characteristic. There are banjo and guitar in some bands, but there is only either of them in some bands. At the beginning of age, banjo was quite much popular to the band because it can create the louder sound than guitar. But after that time, around year 1920, guitar became much popular for playing in the band gradually, since guitar makers achieved a louder sound for it. In 1923 the acoustic archtop guitar was produced and became a legend of jazz guitar construction. The same is true of the Gibson L5, which was used widely by many guitarists such as Eddie Lang and other guitarists in that age and in later times. From year 1930 and afterwards the guitar became a main music instrument for accompanying with rhythm instead of banjo. This was due to the fact that the guitar can make voicing chord variously and more complex and also has a wider range than the banjo.<sup>1</sup>

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<sup>1</sup> Henry Martin and Keith Waters, *Jazz: The First 100 Years* (Thomson Schirmer, 2006 ), 49.

Though the guitar could now create a louder musical voice when compared with wind and brass instruments music instrument as horn instrument its sound was still very soft. Therefore most guitarists still mainly played chords and kept the rhythm going for the band or chord and only rarely taking short chord solos. However, there were two guitarists from this time - Eddie Lang (1902-1933) and Lonnie Johnson (1899-1970) - who were the initiators of guitar solo playing in the form of single line. The playing styles of both of them are moderately different. Lonnie Johnson's playing inclined to Blues style, but Eddie Lang's playing style came from classical music's concept possibly because he also played classical violin before. Because of his classical background his playing technique and lines in solo playing were clearer and cleaner than Lonnie Johnson's.

Eddie Lang had a chance to work with many popular jazz musicians, for example, King Oliver and Paul Whiteman. Most of his recorded music productions were played with Joe Venuti, the violin player. Moreover, he also had his music productions with Bix Beiderbecke as well. For Lonnie Johnson, he had chance to record on albums by Louis Armstrong and Duke Ellington.<sup>2</sup>

## **2.2 Freddie Green, Django Reinhardt, Charlie Christian (Swing 1930-1940)**

During the swing age the guitar began to have a bigger role and function in the jazz band. There were two key guitarists who made the guitar more outstanding solo playing instrument approaching the more traditional solo instruments such as the horns and piano.

Django Reinhardt (1910-1953) was a Belgian gypsy guitarist but he mostly lived in France. He was highly respected by many American guitarists of this period because of his techniques in guitar playing which included speed, originality and a unique vibrato characteristic. Django's three fingers of the left hand were disabled, due to a fire incident from his teenage years. Django Reinhardt's originality was that he applied gypsy styled music to mix with jazz music in a unique and successful way.

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<sup>2</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 81.

Many of his compositions became jazz standard songs until today including songs such as Nuages and Minor Swing. In the studio Django Reinhardt had chance to work and record music with famous musicians such as Duke Ellington, Louis Armstrong and Coleman Hawkins. Most importantly various albums of music were recorded by him in collaboration with Stephan Grapelli, the jazz violin player. Because of his playing and recording Django became a well - known person and had a big influence on guitar playing all over the world.<sup>3</sup>

Charlie Christian (1916-1942). In 1930 the construction of archtop guitars began to include the innovation of the pick-up. This made the guitar an electric instrument for the first time and allowed it to compete in volume with the rest of the other instruments including the horns and the piano. Charlie Christian was the initiator of jazz guitarist who started playing the electric guitar with the amplifier device, because of his desire to create a voice level of guitar playing as a wind instrument. The improvisation characteristics of Charlie Christian were that he used long single note lines, had swing, and used phrasing in his solos, which was an influence from his model, Lester Young, the important tenor saxophone player of that age. He started being well known and famous by playing in very famous bands of that time including the Benny Goodman Big Band. Furthermore, Charlie Christian joined jam session with many musicians like Dizzie Gillespie, Charlie Parker, Thelonius Monk, Kenny Clarke at Minton's Club, where Bebop music originated. Charlie Christian is recognized as a jazz musician who developed jazz music's form from swing age into the bebop's style.<sup>4</sup>

Charlie Christian's guitar playing influenced almost all jazz guitarists during this period of time before the coming of jazz-rock age including Wes Montgomery the 60s guitarist who is seen as the main influence for new-aged guitarist at the present time.<sup>5</sup>

Both Christian and Reinhardt have their uniquely outstanding playing styles. The following number list compares their styles based on technique and musicality;

1. Charlie Christian's solo speed is quite stable and consistent but the solospeed of Django Reinhardt is not sure and hard to guess.

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<sup>3</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 104.

<sup>4</sup> All About Jazz, "Charlie Christian@All about Jazz", All About Jazz.  
<http://www.allaboutjazz.com/php/musician.php?id=5699>.

<sup>5</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 104.

2. Charlie Christian's line solo characteristic is similar to a wind instrument while Django Reinhardt's line was influenced by piano playing.

3. In most of Charlie Christian's performances a hollow body guitar was used with an amplifier while Django Reinhardt used a hollow body guitar without amplification.

4. The tone of Charlie Christian's guitar playing is fat and soft while Django Reinhardt's voice tone is sharp and having distinct metal string sound.

5. Charlie Christian himself developed through and was influenced by Blues music, but Django Reinhardt developed from gypsy music and French composers in Impressionist era such as Maurice Ravel and Claude Debussy.

6. The solo line characteristics of Charlie Christian usually depends on eighth-note rhythmic, while note as triplet and sixteenth-note are usually used in Django Reinhardt's improvisations.

7. Vibrato technique was rarely used in Charlie Christian's guitar playing, but Django Reinhardt used vibrato technique as the main part in his playing.<sup>6</sup>

During the swing age the guitar also had an important role functioning as part of the rhythm section in the Big Band. Freddie Green (1911-1987), the guitarist for Count Basie big band developed an outstanding style and accompaniment method. It's unique characteristics are as follows;

1. The chord playing elements are close and consistent continually with swing feel's drive.

2. Guitar's voice is acoustic and not played with amplifier.

3. Playing is coordinated harmoniously with drum and bass instrument.<sup>7</sup>

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<sup>6</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 104

<sup>7</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 135

### 2.3 Tal Farlow (Bebop early 1940s – middle 1950s)

During the bebop age, the size of the performing band became smaller. For examples Trio, Quartet, Quintet styled bands were popular and concentrated on capability and independence to Play used improvisations by all the instruments of the band. The guitar in bebop age did not function only as Rhythm Section any more but also as a solo instrument as well. Bebop music style was developed and started by saxophone and trumpet players. Not so long from that time, the players of other music instrument were affected by their influence and absorbed bebop style in playing methods and styles. Tal Farlow, Jimmy Raney, Barney Kessel were the most important guitarists in this era and started to be well known at the ending period of 1940s until the beginning of the 1950s.<sup>8</sup>

Tal Farlow was born on June 7th, 1921, his full name is Talmage Holt Farlow. He was a guitarist who connected the style of the swing aged Charlie Christian to guitarists in the Hard bop age like Wes Montgomery and other guitarists until the present. Tal Farlow started playing guitar when he was 20 years old. He was self-educated and learned by transcribing solos from songs played by Charlie Christian on Benny Goodman's albums.<sup>9</sup>

Tal Farlow's playing style was influenced by Charlie Christian and also Line and sentences characteristic of wind instruments in Bebop age. Moreover, his guitar playing technique is full of quickness, having his particular technique in finger using, for instance, the mixing Alternate fingering style with Economy picking style, the spreading of left hand fingers to be wider than normal finger, fast shifting of his left hand to various of guitar's neck positions giving him the nickname "The Octopus". For the equipment, Tal Farlow used the Gibson Es 350 guitar, P-90 model of Pickup like Charlie Christian's style and GA-type combo model of Gibson amplifier.<sup>10</sup>

Tal Farlow started to be well known in Jazz music's world in 1950s with performances with Buddy DeFranco, Artie Shaw and Red Norvo Trio. Next, he was persuaded by Norman Granz (a very influential producer in the Jazz music world) to

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<sup>8</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 162b.

<sup>9</sup> Classic Jazz Guitar.com, "The Guitarist Tal Farlow", Classic Jazz Guitar.  
[http://www.classicjazzguitar.com/artists/artists\\_page.jsp?artist=13](http://www.classicjazzguitar.com/artists/artists_page.jsp?artist=13).

<sup>10</sup> Wolf Marshall, *Best of Jazz Guitar* (Hal Leonard, 2000), 96.

make his own album with Verve Records, a leading music production company. Then, Tal recorded more than 30 albums of his own, mostly produced between the years 1952-1960.<sup>11</sup>

## 2.4 Jim Hall (Cool Jazz late 1940s)

The cool jazz age, which was originated by West Coast musicians, there were an outstanding guitarist who had a unique playing style and improvisation method and has influenced modern guitarists from the middle of 1960s until present. He is seen as the first guitarist after Charlie Christian's age who was different and changed the concept of guitar playing in jazz music.<sup>12</sup>

Jim Hall was born on December 4th, 1930 at Buffalo, New York. He grew up at Cleveland and graduated from Cleveland Institute of Music. In year 1955 he started to be much more well known, when he worked with Chico Hamilton Quintet and Jimmy Giuffre Trio both famous musicians from Los Angeles. Subsequently, in 1959 by Sonny Rollins's invitation, Jim Hall moved to New York, to work and record As his collaborator. Also, there were many artists whom Jim worked with and had produced many musical albums in jazz music's history, such as Paul Desmond, Bill Evans, Ron Carter, John Lewis and Ornette Coleman, including many his own albums. Until present, he has brought a new generation of musicians to explore new ways of playing jazz music as Chris Potter, Bill Frisell, Pat Metheny, Joe Lovano and Dave Holland.<sup>13</sup>

Jim Hall's playing method and improvisation was very different from guitarists during his time. Thematic development was emphasized in his improvisations including the concept that line using or bebop's pattern or stimulating speed's technique. His improvisation were like composing a new song. In his solo playing, there usually were theme or main idea in each chorus. That idea will be then extended in various patterns, texturally, harmonically and rhythmically. The equipment that he used at the beginning of his career was the Gibson ES-175 guitar, P-90 styled

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<sup>11</sup> Wolf Marshall, *Best of Jazz Guitar* (Hal Leonard, 2000), 95.

<sup>12</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 198.

<sup>13</sup> Wolf Marshall, *Best of Jazz Guitar* (Hal Leonard, 2000), 8.

pickup with amp Gibson GA-50. At the present time, he uses Sadowsky Jim Hall's model guitar with polytone amp.<sup>14</sup>

## 2.5 Wes Montgomery (Hard Bop 1950s)

At the beginning of 1950s, Hardbop music or as some may call Postbop music began to be popular. This kind of music was based on Bebop style. The influences of Blues, Soul and Gospel style were brought to be mixed with Bebop. The difference from Bebop music can be summarized in the following ways;

1. Line or Pattern for improvising is easier than Bebop lines.
2. Drum player plays dexterously and enthusiastically.
3. Total sound's characteristics are raw, concentrating and darker.
4. The characteristic of chords progression in each song is more original than Bebop style of music with chords progression from pop music often used.
5. The musician plays with front-toward thrusting emotion, including firm and concentrating swing feel.
6. The comping by pianists make rhythm and chord voicings more various.<sup>15</sup>

In the Hard Bop era there were the important guitarists as Grant Green and Kenny Burrell. Most importantly Wes Montgomery, a guitarist after Charlie Christian's age, was the main influence to almost all guitarist in subsequent styles, including to famous jazz guitarists at the present time such as George Benson, Pat Matrino, Pat Metheny, Peter Bernstien and Larry Coryell, also other styles of guitarists as Carlos Santana, Jimi Hendrix, Eric Johnson and Joe Satriani.

Wes Montgomery was born on March 6th, 1925 in Indianapolis, Indiana. He started playing guitar after being impressed after listening to Charlie Christian's playing. He learned method of guitar playing by himself by listening and transcribing solos from Charlie Christian's records. After that he developed his unique style. Wes started being much more well known when he had chance to play and

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<sup>14</sup> Wolf Marshall, *Best of Jazz Guitar* (Hal Leonard, 2000), 9

<sup>15</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 208.

record in the band of Lionel Hampton, the popular vibraphone player of that era. Afterwards, Wes was introduced by Cannonball Adderly, the alto saxophone player to sign a contract with Riverside Records. Later, Wes made debut of various albums under Riverside, which made him very well known.<sup>16</sup>

Wes Montgomery's unique voice came from a distinctive playing method. Instead of using a pick, he fingered using his thumb which resulted in a soft- thick, round and warm voice. His fingering techniques were fingering downward by thumb (called downstrokes) which he used for single notes line. For octaves and chords playing he used a mix of downstrokes and upstrokes. In his improvising style blues and Bebop music influence were mixed in his line solo. The concept to improvised, Wes developed solo playing from an easy idea before creating tension to various choruses in order to go to climax in solo playing. For instance, he usually starts by creating lines from a single note and uses that line to play in octave style and summarizing by using solos in chords. Moreover, Wes Montgomery also has varied rhythmic ideas in improvising. He usually develops from easy rhythmic idea, to complicated rhythmic idea. This was seen as a model and key influence in guitar playing of modern jazz guitarists in subsequent eras.<sup>17</sup>

At the same time, there were many outstanding guitarists, who being a part in jazz's history and influenced on later age of guitarists. Both traditional guitarists, based on and developed from Bebop music. These included Joe Pass(1929-1994) and Herb Ellis(1921-2010) which both of whom had chance to play with Oscar Peterson's band at different times. Other important guitar personalities of this time include Grant Green (1935-1979) and Kenny Burrell (1931-present), and 7 string-guitarist George van Eps(1913-1998).

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<sup>16</sup> William Bay, *Wes Montgomery The Early Years* (Mel Bay, 1995), 5.

<sup>17</sup> Wolf Marshall, *Best of Jazz Guitar* (Hal Leonard, 2000), 112.

## 2.6 Jazz-Rock Fusion 1970s John McLaughlin

During the 1960-1970s, rock music became the main current of music that was most popular with audiences. There were popular artists who were the idols to a new generation of musicians in many bands, for example, Jimmy Hendrix, The Beatles, Eric Clapton, Carlos Santana and Led Zeppelin. Rock music also influenced many Jazz musicians, such as Miles Davis, Joe Zawinul, Jaco Pastorius as well as guitarists Larry Coryell, John McLaughlin and Pat Metheny.<sup>18</sup>

John McLaughlin was born on January 4th, 1942 at Doncaster, South Yorkshire, England. At the end of 1950s, he played in rock and jazz band in England before he became well known in American music's world starting in the years 1969-1971. At this time, John had a chance to play to Lifetime band, the fusion style-band of Tony Williams, the drum player. Moreover, he was persuaded by Miles Davis to join the band and record on many albums, especially "In a Silent Way" and "Bitches Brew" albums which were the symbol of change to fusion jazz style. Furthermore, John McLaughlin established his own band called "Mahavishnu Orchestra". He recorded for many albums, especially Birds of Fire's album in 1973 which reached the 15th rank of pop song in Billboard's record sale chart. At that time most jazz albums did not reach higher than 200th rank. The characteristic guitar voice of John McLaughlin is different from more traditional jazz guitarists. It is not soft and warm but firm and John uses metal string played with amp, in rock guitarist style. Also, wah-wah and phase shifter of effects were used in his playing. Playing method and improvising are also different from traditional jazz guitarist's characteristic like Charlie Christian and Wes Montgomery whose syncopation styles develop from swing feel which is easy to listen to and relaxing. John's syncopation style inclined to rock and he usually uses sixteenth notes line solo and long line. Rhythmic and melodic concept of John McLaughlin were affected by Indian classical music and John Coltrane's influence as opposed to the more characteristic of bebop style used generally by traditional guitarists.<sup>19</sup>

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<sup>18</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 334.

<sup>19</sup> Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 347.

For equipment, John McLaughlin mostly uses solid body type of guitar. The guitar which was his unique symbol at the beginning of his career was the Gibson EDS-1275, the double neck guitar type, being the same model used by Jimmy Page, a guitarist of Led Zeppelin's rock band. John uses amp Marshall 100-watt with it. Now, John McLaughlin uses and is the endorser of Godin guitars.<sup>20</sup>

## 2.7 1970s-1990s Jazz Guitar

Since the 1970s until the present, there were many capable jazz guitarists who are not mentioned in this study. Their unique musical voice is important and includes the such personalities such as George Benson (1943-present) who followed and developed his playing from Wes Montgomery's style. In addition there were Pat Martino (1944-present) a guitarist who has greatly affected many contemporary guitarists. Derek Bailey(1930-2005) an English guitarist, whose music performance was in Avant-Garde jazz's style. Other important guitarists include those who experienced music playing by listening to Miles Davis's band like John Scofield and Mike Stern. Besides, the guitarist who has unique technique in legato playing, and influenced on many modern jazz guitarists at the present time, like Allan Holdworth(1946-Present). Also, a group of guitarists from ECM records company have a unique sound and composition characteristics by bringing other styles of music such as classic, country etc. to be mixed with jazz music. These musicians include Ralph Towner, John Abercrombie, Bill Cornors, Treje Rypdal, Bill Frisell and Egberto Gismonti. However, the widely known and most successful guitarist at the moment, seems to be Pat Metheny, who has influenced modern jazz music both by his guitar playing and composition.<sup>21</sup>

Pat Metheny was born on August 12th, 1954 in Kansas City, United States of America. During 1974-1977, after he was invited to play and record to Gary Burton's band, Pat became being well known. At the same time, in 1976 he had his own first album, "Bright Size Life" under ECM records as part of a trio band. The

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<sup>20</sup> John McLaughlin.com, "Equipments: Stage Setup", johnmclaughlin.com.  
<http://www.johnmclaughlin.com/>.

<sup>21</sup> Prommin Soonthornsantik, Jazzseen Magazine(Jazz seen co.,ltd 2004), 29.

music performances that made him well known and widely famous was the band named “Pat Metheny Group” in collaboration with the pianist Lyle Mays. The first album debut was made in year 1978, under the title “Pat Metheny Group” through the ECM records company. Afterwards, his music production has always been successful, he won 17 Grammy awards including 10 awards for the Pat Metheny Group.<sup>22</sup>

The characteristic of guitar’s voice of Pat Metheny is soft, plump, based on mainstream guitar’s voice like Wes Montgomery and Jim Hall, but having the differences ; which are dark and having more of the character of electric tone, than mainstream type of jazz archtop’s guitar voice. Moreover, Pat usually plays guitar with delay and reverb included guitar synthesizer effects. For Pat Metheny’s characteristic of playing method and improvisation deemed there was all forms of Modern Jazz Guitarist’s characteristic, such as the technique and speed in his outstanding guitar skill’s playing, including the creating of beautiful and unique melodic line. Also, there were, various rhythmic idea, the characteristic of across the bar line phrasing sentence, and one more of outstanding feature in Pat’s line solo is having much of legato.<sup>23</sup>

For equipment, Pat Metheny used hollow body typed guitar, Gibson ES175 model, for his beginning time. Pat used flatwound string, and nearly closed tone knob was used while playing. However, at the present, he uses hollow body typed Ibanez Pat Metheny’s Model of guitar, and the string he uses was changed to be roundwound string. Reverb, delay, Lexicon’s chorus of effects were played for his guitar’s voice, with Digitech guitar preamp and also Acoustic 134 amplifier were used.<sup>24</sup>

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<sup>22</sup> Pat Metheny.com, “*press kit: pat metheny: biography*”, patmetheny.com.  
<http://www.patmetheny.com/biography.cfm?artistid=1>.

<sup>23</sup> Wolf Marshall, *Best of Jazz Guitar* (Hal Leonard, 2000), 63.

<sup>24</sup> Wolf Marshall, *Best of Jazz Guitar* (Hal Leonard, 2000), 64.

## **CHAPTER III**

### **METHODOLOGY CREATING NEW EXERCISES BASED ON THE ANALYSIS**

The important target of this research is to create the practicing methods, included the new exercises created from the improvisation's analysis of these three guitarists. The researcher had proceeded as the following steps;

- Data Collection
- Data Analysis
- Data Integration and selection
- Data Transformation

#### **3.1 Data Collection**

In this research, the researcher had divided knowledge related to the analysis into 2 large topics as follows;

First topic is knowledge relating to Jazz's history, included these three guitarists related history. Second topic is musical knowledge to be used for analyzing and comprehending with respect to Improvisation Method of these three guitarists. In the information 's gathering then were from various sources, for instance, books, interviews, articles, recording of private lesson and Master class and solo transcription. All obtained informations were related to theory for jazz improvisation and history of jazz and biographies.

The sources of the documents are as follows:

- 3.1.1 Music Library, college of Music, Mahidol University
- 3.1.2 Music Library, Faculty of Music, Silpakorn University
- 3.1.3 Internet data bases.
- 3.1.4 Books and documents.

3.1.5 Encyclopedias.

3.1.6 Recordings

3.1.7 Liner Notes.

### **3.2 Data Analysis**

After collecting information from all sources, then the researcher proceeded the analysis, which the main topics are classified as follows;

3.2.1 History and musical affected influences of Kurt Rosenwinkel, Ben Monder and Gilad Hekselman. In order to understand the origin, background and the affected influences in guitar playing.

3.2.2 Solo transcription and analysis by solo's transcription and making improvisation's analysis. The research topics were divided as solo development, harmonic devices, melodic device, rhythmic devices and tone color.

3.2.3 Analyze the selected songs' details, by studying their tempo, key, song structure, style and chord progression.

### **3.3 Data Integration and selection**

After the information was analyzed, the analyzed data will be then used to making synthesis to be new exercises and also interesting practicing methods. The researcher had selected the matters and, topics were classified as follows;

3.3.1 Interesting jazz line of three guitarists.

3.3.2 Harmonic device exercises.

3.3.3 Melodic device exercises.

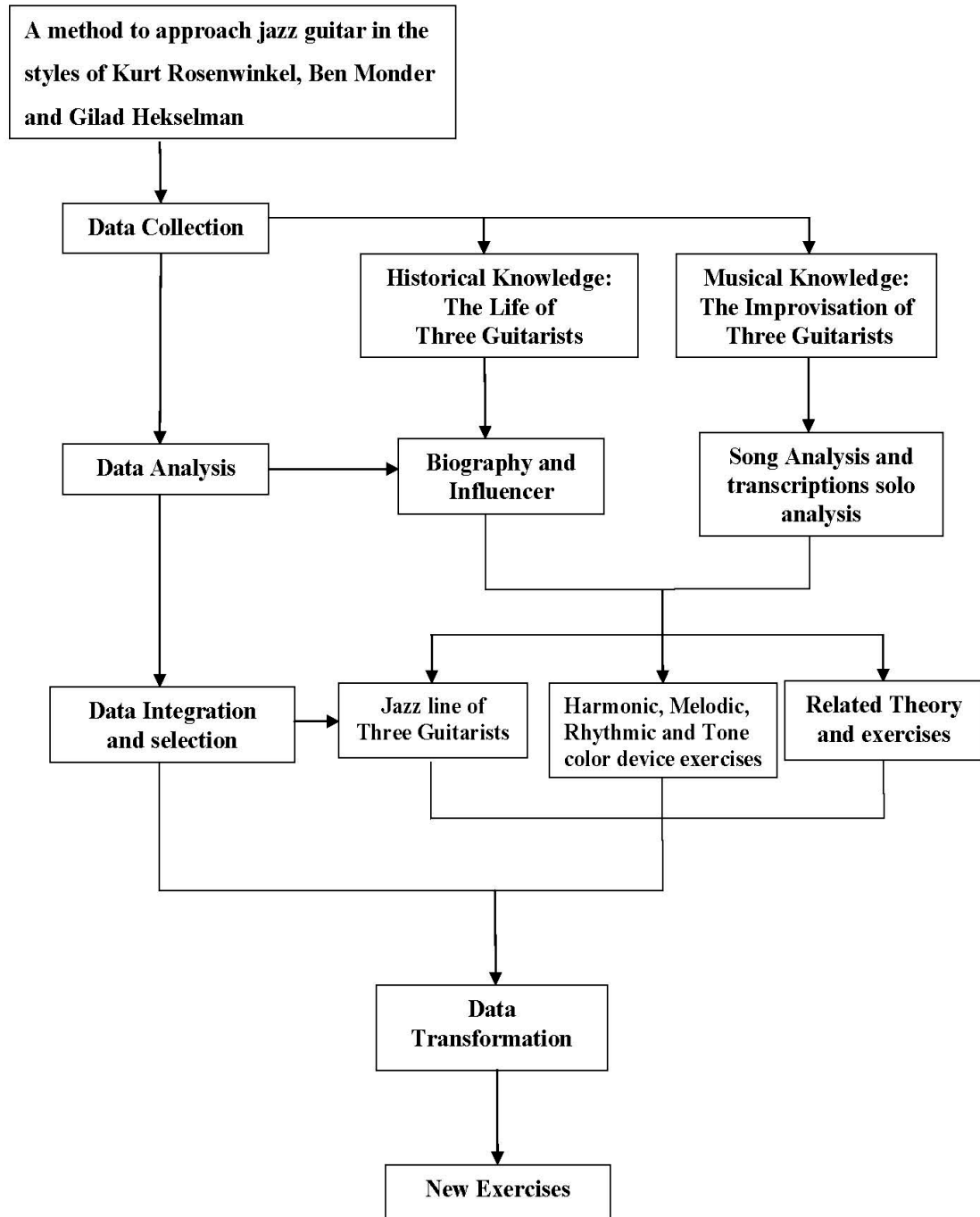
3.3.4 Rhythmic device exercises.

3.3.5 Tone color (Chord and Interval) exercises

### **3.4 Data Transformation**

Data Transformation implicate compiling and prioritizing the knowledge to allot in categories and to create new exercises.

### 3.5 Conceptual Framework



## **CHAPTER IV**

### **THE LIFE AND MUSIC OF KURT ROSENWINKEL, BEN MONDER AND GILAD HEKSELMAN**

#### **4.1 Kurt Rosenwinkel Biography and Influence**

Kurt Rosenwinkel was born on October 28th, 1970 at Philadelphia. He grew up in a musical family. His mother was a classical pianist and his father was an architect and a pianist who was skilful but he mostly played it as his hobby. When Kurt was nine years old he started playing on the piano both as a solo instrument and also in a band. Kurt started playing guitar when he was around 12 years old. His first learned songs in the style of Rock and Roll like the Beatles but also including Hard Rock styled songs like Led Zeppelin and Progressive Rock styled songs like Rush. His first experience with jazz music was while listening to the local radio station. During his High School years he often joined local such as Bootsie Barnes, Tony Williams (alto saxophone), Eddie Green, Al Jackson, Mike Boone and Byron Landham at a jazz club named Blue Note.<sup>1</sup>

In 1988 he moved to Boston to study at the Berklee College of Music. After two and a half years of studying he was persuaded to play to Gary Burton's band which he did between 1991-1992. At the same time, Kurt moved to New York and this gave him a chance to work and record with Paul Motian's Electric Bebop Band, and also with the famous musicians in New York like Mark Tuner, Seamus Blake, Brian Blade and Tim Hagans. During that time, he played at famous jazz clubs in the city, especially Small's jazz club, where he had chance to play music there regularly.<sup>2</sup>

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<sup>1</sup> John Kelman, *Kurt Rosenwinkel: Latitude* (June 20, 2005), All about jazz.com. <http://www.allaboutjazz.com/php/article.php?id=18028&pg=1>.

<sup>2</sup> Brandon Bernstein and Matthew Warnock, *Kurt Rosenwinkel Trio East Coast Love Affair Guitar Transcriptions* (Mel Bay Publication, 2009), 5.

In 1995 he won a Composers Award from National Endowment for the Arts. Later in 1996, he made his first album debut under Fresh Sound New Talent a Spanish recording company. The album's name was "East Coast Love Affair", in form of Trio band. Most songs on the album were standard songs, there were only some songs that were original composition. Next, in 1999 he made his album debut under Criss Cross the Dutch jazz music records company. This album's name was Intuit and all songs in the album were standards. Kurt had his opportunity to sign a contract with the famous jazz music records company Verve Records. In 2000, the debut of "The Enemies of Energy", his original composition styled album was made. This made him being well known and acknowledged much more widely. From that time, under Verve records company, he recorded three more albums; *The Next Step* (2001), *Heartcore* (2003) and *Deep Song* (2005). After the termination of contract under Verve Records, he produced the record of "The Remedy: Live at the Village Vanguard 2008" Live Concert's album under Wommusic, the recording company that he himself established. Also, the latest album, "Kurt Rosenwinkel Standard Trio Reflection 2009", a recording of standards with his trio setting.<sup>3</sup>

According to "Interview Between Kurt Rosenwinkel and Fred Jung" on WKCR, the New York radio station on August 15th, 2008, Kurt has stated that he has had many influences in his music.

He said that his playing was influenced by Jazz pianists like Keith Jarrett, Bud Powell and Elmo Hope, by guitarists like Allan Holdsworth, Grant Green, Jim Hall, George Van Epps, Kevin Eubanks, Pat Metheny and Bill Frisell, including rock guitarists like Alex Lifeson and Jimmy Page. In addition to the pianists and guitarists who are Kurt's main influence, he was influenced also by woodwind instrumentalists including saxophone players like Charlie Parker, Ornette Coleman, and John Coltrane. During his education at Berklee, Kurt studied and transcribed John Coltrane's solo, for instance, in the songs of Satellite, Oleo and Airegin included Giant Steps.

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<sup>3</sup> Kurt Rosenwinkel, *Kurt Rosenwinkel Compositions*, (Mel Bay Publication, 2006), 79.

Kurt also mentioned that he tried to mix the playing styles of Allan Holdsworth, Grant Green, Keith Jarrett, Bud Powell and Elmo Hope to his playing style. He especially combined Allan Holdsworth's idea of single-note lines with Keith Jarrett's chordal approach ideas, and adjusted it to use as his style.<sup>4</sup>

By looking at his style, we can see that the mixing of the outstanding characteristic of each music instrument was in Kurt Rosenwinkel's playing style. For example, the combination of harmonic and melodic playing and the characteristic sound which can be achieved by guitar effects such as overdrive delay, including to pattern of phrasing in improvising and saxophone styled legato line.

Nowadays, Kurt Rosenwinkel is highly esteemed in Jazz music world, and he is seen as an heir to the guitar legends such as Pat Metheny, John Scofield and Bill Frisell. He plays with his band in many cities and countries throughout the world. Kurt and his family live in Berlin, Germany, where he is a professor of jazz and guitar/Ensemble direction at the Jazz Institute Berlin since the winter semester 2007/08.<sup>5</sup>

## **4.2 Gilad Hekselman Biography and Influence**

Gilad Hekselman was born on February 3rd, 1983 in Israel. He started playing and studying piano when he was 6 years old. Then he changed to playing the guitar when he was 9 years old. When he was fifteen he began to study at the Thelma Yellin School of Arts in Israel and graduated in the field of Jazz music when he was 18 years old. Later, in 2004, he got a scholarship from the America Israel Cultural Foundation to have further study at The New School for Jazz and Contemporary music in New York in 2005 while still studying at the New School he was awarded the first prize from the Gibson Montreux International Guitar Competition. He has played in some of the most famous Jazz clubs in New York such as Blue Note, The Jazz Gallery, Smalls, 55 Bar, Dizzy's Club, Minton's Playhouse, and Fat Cat. He has

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<sup>4</sup> Fred Jung , "A Fireside Chat with Kurt Rosenwinkel", Jazzweekly.com.  
<http://www.jazzweekly.com/interviews/rosenwinkel.htm>

<sup>5</sup> Jazztimes, Artists Kurt Rosenwinkel, Jazztimes.com  
<http://jazztimes.com/guides/artists/2538-kurt-rosenwinkel>

played and recorded with artists such as Gretchen Parlato, Chris Potter, Reuben Rogers, Ari Hoenig, Joe Martin, Jeff 'Tain' Watts, Jonathan Blake, Anat Cohen and Avishai Cohen. He has participated in many Jazz Festivals including the Montreux Jazz Festival, Duke Ellington Jazz Festival, San Francisco Jazz Festival and Tel Aviv Jazz Festival.<sup>6</sup>

In 2006, Gilad made his album debut under Smalls Records called “SplitLife” in a Trio with Joe Martin the base player and Ari Hoenig the drummer. His second album was recorded by LateSet Records in 2009 and is called “Word Unspoken”. This album is a Quartet recording with Joe Martin on Bass Marcus Gilmore on Drums and Joel Frahm on Saxophone. Furthermore, he had recorded to many famous musicians in New York, for instance, Ari Hoenig, in Bert’s Playground’s album (Dreyfus Records) in year 2008, Anat Cohen in Notes From The West Village’s album (Anzic) in 2008.<sup>7</sup>

Gilad Hekselman’s guitar playing is mostly influenced not only by other guitarists but wind instruments and piano. He is influenced by Mark Turner (part of a new generation of saxophone players) and also by the young pianist Brad Mehldau.

In his rhythmic playing he has been affected by Ari Hoenig, a drum player with whom Gilad himself had opportunity to study at New School. As already stated he has also recorded albums with Ari Hoenig<sup>8</sup>.

From the literature review, it can be noticed that Gilad Hekselman’s playing method has been heavily influenced by the piano particularly his harmonic playing. His methods of voicing chord and comping were much influenced by piano, and he was influenced on the matter of line solo by wind instruments such as the saxophone. When these are mixed with the rhythmic concept in his improvisation it is clear that he is among the most versatile and important young jazz guitarists working today.

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<sup>6</sup> Aicf.org, “Music Artist bio:Gilad Hekselman”, aicf.org.

<http://www.aicf.org/artists/music/gilad-hekselman?l>

<sup>7</sup> Gilad Hekselman.com, “Biography”, giladhekselman.com

<http://www.giladhekselman.com/html/about.php>

<sup>8</sup> The Jewish Week.com, “36 under 36 2009: Gilad Hekselman, 26”, thejewishweek.com.

[http://www.thejewishweek.com/special\\_sections/36\\_under\\_36/36\\_under\\_36\\_2009\\_gilad\\_hekselman\\_26](http://www.thejewishweek.com/special_sections/36_under_36/36_under_36_2009_gilad_hekselman_26)

### 4.3 Ben Monder Biography and Influence

Ben Monder is a guitarist who has a unique voice and has unique personality in guitar playing. He is particularly known as a sideman on many recordings. Ben Monder was born in 1962 in New York City. He entered the world of music by studying violin because his father loved to listen to classical music and playing violin as his hobby. Soon afterwards Ben changed to playing guitar because he preferred the instrument to playing the violin. Ben Monder graduated in the field of music at Queens College and University of Miami. In 1984 he returned to New York and began playing in R&B bands for parties and wedding ceremonies. Most of his Jazz work was done on the side and at home since he was not yet a well-known jazz musician. In 1986, he was invited by Jack McDuff, a Jazz organ player to join The Heatin' System band. So, he traveled with the band on a tour to many places around the country. Also he had a chance to play his music in Vienna, Austria. During this time he began performing more often and his techniques and methods were developed in detail.<sup>9</sup>

In 1991 Ben recorded alongside the legendary bassist Marc Johnson on the Right Brain Patrol album This made Ben famous and more widely well known. He had his opportunity to work with many popular musicians including Paul Montian, Lee Konitz, a saxophone player, Toots Theilemanns, David Liebman and Maria Schneider. He has recorded as a side man to other musicians on more than 90 albums. He has recorded four of his own albums, which are Flux (1995), Dust (1997) and Excavation (2000). His latest album is named "Oceana" and was released in 2005 under Sunnyside. Additionally as a jazz educator Ben has created many jazz clinics and workshops in many countries around the world. During 2002 to 2005 he had taught guitar playing at New England Conservatory as well.<sup>10</sup>

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<sup>9</sup> All About Jazz, "Ben Monder", All About Jazz.com.  
<http://www.allaboutjazz.com/php/musician.php?id=9502>

<sup>10</sup> Ben Monder.com, "Ben Monder Biography", Ben Monder .com.  
<http://www.benmonder.com/bio.html>

Like other guitarists in his generation Ben Monder has been influence heavily by Rock music. According to an interview given to Phil DiPietro at [allaboutjazz.com](http://allaboutjazz.com) January 2002.

His interest in jazz grew by listening to Jim Hall's music. Ben Monder said that in his childhood time, he loved to listen rock and roll music band as The Beatles, included rock guitarists like Jimie Hendrix, Jeff Beck and Eric Clapton. He also listened to many rock bands that played on the radio in the 70s. Furthermore, he himself listened to Jazz guitarists like Jim Hall, who was a main influence in his playing, including to his impression of learning with John Stowell, his first guitar teacher.<sup>11</sup>

According to interview between Ben Monder and Paul Olson sourced from the website [allaboutjazz.com](http://allaboutjazz.com) February 6, 2006 it is clear that in addition to guitarists, he was also influenced by musical instruments such as the Saxophone, and music from the twentieth-century.

He said that John Coltrane, the saxophone player was one of his main influences. For a period of time Ben said that he listened only to John Coltrane's albums, trying to transcribe them and play along. Other influences include Wayne Shorter, a saxophone player and Egberto Gismonti, a Brazillian pianist, guitarist and composer. Finally, 20<sup>th</sup> century contemporary composers have also been an influence. He started by listening to Bela Bartok and later Elliott Carter, Gyorgy Ligeti and Milton Babbitt.<sup>12</sup>

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<sup>11</sup> All About Jazz, "A Look into the World of Ben Monder", All About Jazz.com. <http://www.allaboutjazz.com/iviews/bmonder.htm>

<sup>12</sup> All About Jazz, " Ben Monder: Surprise from Cohesion", All About Jazz.com. <http://www.allaboutjazz.com/php/article.php?id=20477>

## 4.4 Song and Solo Analysis

### 4.4.1 Ben Monder

**Title of composition:** I'll be Seeing You Again

**Solo by:** Ben Monder

**Leader or Sideman:** Sideman

**Composition by:** Irving Kahal, Sammy Fain

**Artist:** Joshua Douglas Smith

**Album:** Unstuck In Time

**Record Company:** Steeplechase

**Date of Released:** October 26, 2004

**Personnel:** Joshua Douglas Smith (Tenor Saxophone), Ben Monder(Guitar), Ron McClure(Bass), Billy Hart(Drums)

**Arrangement:** The song I'll be Seeing You Again is a jazz standard song, having A B type of song form, being in key Ebmajor. This version is from Unstuck in Time's album of Joshua Douglas Smith. This is a Quartet recording, with medium swing rhythm, with the Melody was played by Saxophone (Head in) and using long 3 chorus of Solo (00:44), followed by long 3 chorus of Guitar Solo (02:51). Afterwards, (04:57) Saxophone played alternately with Drums, 8 bars for each (Trade8), more of 3chorus and finally is Saxophone playing for Ending Melody (Head out), total song length is 8.02 minutes.

#### **Solo Development**

- Ben Monder's solo development for this song uses mainly eight-tone in the solo playing and the first chorus was started with using long eight-note line. Also of interest is the use of a rhythmic displacement idea.

- Later, in the second chorus, there is more variety in note value. Triplets are used to extend the sentence of eight-note lines, and also having more of syncopation's characteristics.

- Tension is created by having more syncopation in the second chorus

- The solo's playing will be ended by eight-note line's characteristic with low voice note.

#### **4.4.2 Gilad Hekselman**

**Title of composition:** When Will The Blues Leave

**Solo by:** Gilad Hekselman

**Leader or Sideman:** Leader

**Composition by:** Ornette Coleman

**Artist:** Gilad Hekselman

**Album:** Split Life

**Record Company:** Smalls Record

**Date of Released:** September 12, 2006

**Personnel:** Gilad Hekselman(Guitar), Joe Martin(Bass), Ari Hoenig(Drums)

**Arrangement:** The song of "When Will The Blues Leave" is a Blues song form. In one chorus, there are 12 bars, using Jazz Blues chord progression characteristics. This version is brought from Split Life's album of Gilad Hekselman, by having Trio form of band performing, having Guitar, Bass, Drums of musical instruments were played in "medium up swing" form of rhythm, started by guitar's playing in Melody (00:01) and in solo (00:26), followed by Bass solo (2.07). Afterward, the guitar and drum were played alternately (Trade 12), finally Ending Melody was played by guitar. The total length is 5.56 minute.

### **Solo Development**

- In the 1<sup>st</sup> and 2<sup>nd</sup> Chorus, the characteristic of short Motive was used, giving the solo more space
- In the 3<sup>rd</sup> Chorus, interest is created by creative use of syncopation. The son's melody was used to develop the solo playing
- In the 4<sup>th</sup> chorus, longer Bebop line form of eight-note line is used.
- Using chords solo to create Dynamic and Tension in the 5<sup>th</sup> chorus, the 7<sup>th</sup> chorus and the 8<sup>th</sup> chorus.
- The blues scale is used to end the solo

### **4.4.3 Kurt Rosenwinkel**

**Title of composition:** How Deep Is The Ocean

**Solo by:** Kurt Rosenwinkel

**Leader or Sideman:** Leader

**Composition by:** Irving Berlin

**Artist:** Kurt Rosenwinkel

**Album:** Intuit

**Record Company:** Criss Cross

**Date of Released:** February 12, 1999

**Personnel:** Kurt Rosenwinkel(Guitar), Joe Martin(Bass), Michael Kanan(Piano), Tim Pleasant(Drums)

**Arrangement:** The song, How Deep Is The Ocean, is of jazz standard which has A B song form with 32 Bars. It is separated into A 16 bars and B 16 bars and is in Key C minor. This version originates from Kurt Rosenwinkel's album, Intuit. Its characteristic is a blend of Quartet, comprising of Piano, Guitar, Bass, Drums and is played on the rhythm of medium swing by having an Intro of 8 bars where the Bass is played in pedal note D. The guitar is played in chord G7 altered and then in Melody (00:11) followed by a Solo (00:52) 4 choruses in length. After that, there is a Piano

solo (03.29), 3 choruses in length, followed by a Bass solo (05.25), 2 choruses in length, and then Guitar and Piano alternatively playing with Drums at 8 bars per time (Trade8), another 2 choruses and finally there is the guitar played in Melody. The total length of the song is 9.5 minutes.

### **Solo Development**

- The 1st chorus begins with the characteristic of a eight note line. However, there is appropriate exception, space, where the sound level isn't so high.

- The 2nd chorus has the characteristic of more syncopation than previous with the playing of the chord in order to build interest in the solo. In addition, there is still the characteristic in a long scale pattern using varied note values, such as eight-note triplet and sixteen-note developing diverse rhythmic ideas.

- From the end of the 2nd chorus until the beginning of the 3rd chorus, notes are played at a high sound level to reach a peak in the solo. Notes played at a high sound level are used again in the middle and end of the 3rd chorus and between the chorus which uses an interesting long scale pattern in regards to rhythmic idea.

- In the 4th chorus, Kurt Rosenwinkel leads with a solo blending interval to build an intriguing harmony used with a harmonious single note line, ending in a solo. The quote melody of the song blends with the bebop line idea.

## 4.5 Improvisation Analysis of Three Guitarist

The researcher has analyzed from the improvisation of all three guitarists and attempts to distinguish the idea connected to them, and the idea where the playing form is different, and so to see the overall picture. Moreover, the researcher distinguishes what is often found in the playing of the modern jazz guitarist by separation into different titles. The research found as follows:

4.5.1 Harmonic Device

4.5.2 Melodic Device

4.5.3 Rhythmic Device

4.5.4 Tone Color

### 4.5.1 Harmonic Device

#### Tritone substitution

There is usage of chord dominant to become augmented 4th interval instead of chord dominant as previous (Tritone substitution). For example, chord G7 which can be used as chord Db7. In regards to Db7, there is a note which is important to chord G7 comprising of notes F and B(Cb).



In addition, jazz guitarists popularly use Tritone substitution in the character of II-V, such as Dm7-G7 changing to Abm7-Db7 instead.



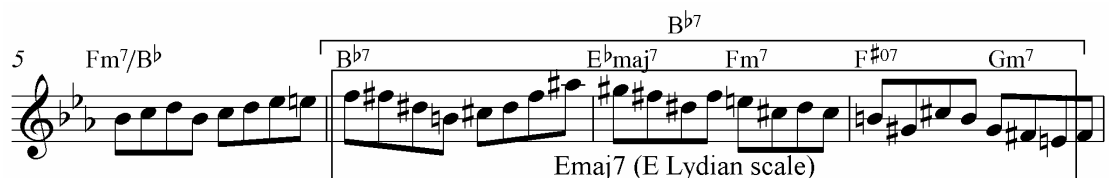
Also, the type of chords can be changed instead



Or



Tritone substitution is the common idea of the three guitarists used but in a different method. The characteristic of Ben Monder which is used begins with thinking in a long Bb7 (see details as titled, Long chord substitution), using Emaj7 instead of chord Bb7 and E Lydian scale played in bar 6-8.



In bar 48, Arrpeggio is used in Elydian scale played on chord Fm7-Bb7



In bar 31-32, E Lydian is used alongside with D# pentatonic minor where E Lydian is used on chord Bb7



Gilad Hekselman has a method of using Tritone substitution in a different form; such as in bar 8-10 where Ab triad is used instead of chord D7 and Gb triad instead of chord C7.

In addition, in bar 60, Gilad Hekselman uses Db triad on Gm7 chord (thought as G7) to lead to C7 chord.

There is usage of Ebm7-Ab7 on Am7- D7 by the characteristic of Eb minor pentatonic scale in bar 19-20

Used Dbm7-Gb7 played as substitution on Gm7-C7 in bar 21-22

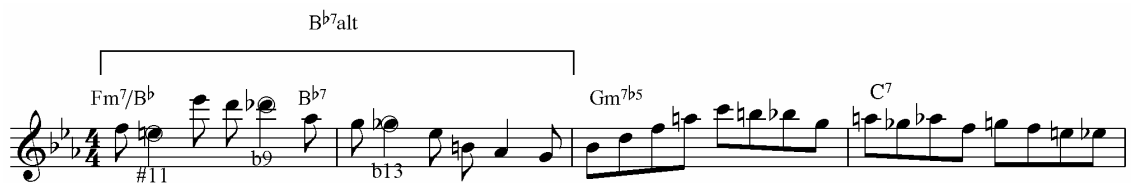
Also, the characteristic of the Pentatonic scale by using B major pentatonic, so thinking from chord B7 being played on chord F7 in bar 14-15.

Kurt Rosenwinkel occasionally uses tritone substitution by using the characteristic of triad as in the usage of Db triad on G7 in bar 2.

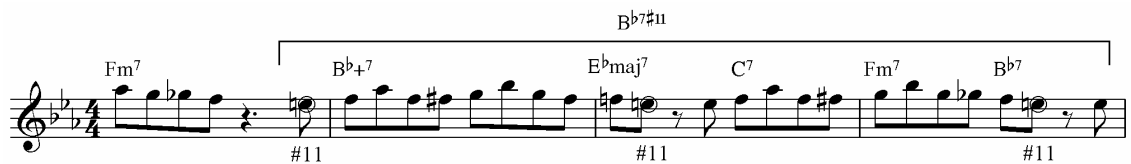
Played E triad on Bb7 in bar 8

### Long Chord Substitution Idea

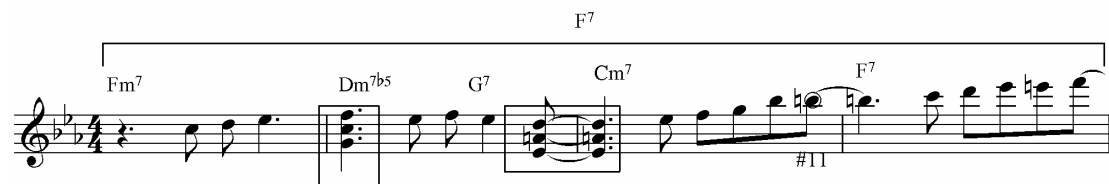
The guitar solos of Ben Monder and Gilad Hekselman when playing in the trio form have no other chordal instruments to assist playing the chord. Therefore, allowing Ben Monder and Gilad Hekselman the opportunity of more freedom in thinking of harmony or chord substitution in solo. The idea of Monder and Hekselman often used is in the usage of chord dominant 7 on varied chord progressions; such as in Monder's solo in Bar 21-22 using Bb7 altered on chord progression as IIm7-V7 with use of the method, chromatic, entering altered note of Bb7 as in #11, b9, b13.



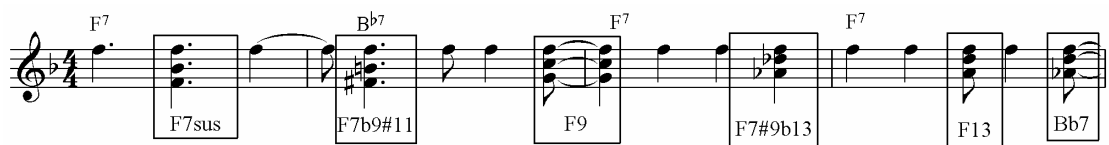
The usage of the idea of chord Bb7#11 on chord progression as I-VI-II-V by emphasizing note #11 of Bb7 in bar 14-16.



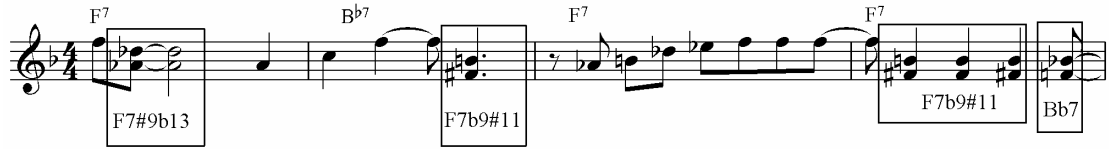
The usage of the idea of chord F7 on chord progression Fm7 – Dm7b5- G7- Cm7- F7



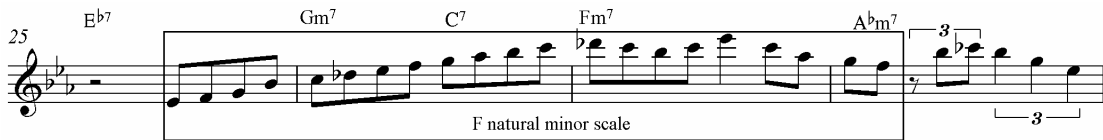
The playing of Gilad Hekselman also uses long chord substitution idea in bar 49-52. This is thought as the characteristic of chord F7 by using F as pedal note, and by changing varied tensions as in b9,#11,b13,#9 in order to find chord Bb7.



In bar 73-76, it is thought as F7 blended with varied tension in order to lead to Bb7 chord.



However, Kurt Rosenwinkel has piano playing as accompaniment in between his solo, but he also has a different method thinking in long chord idea; such as in bar 25-28 and the use of scale F natural minor bar 25 in order to lead to Fm7 chord in bar 27.



In bar 81-82, Rosenwinkel uses triad build from C melodic minor scale and played long on chord Im-IIIm7b5-V7.



There usage of triad and arpeggio developed from C melodic minor scale and played on chord Im-IIIm7b5-V7.



#### 4.5.2 Melodic Device

The excellent characteristics of the three guitarists and new generation of jazz guitarists are their interesting development of melodic line through melodic device; such as in the characteristic of Interval as 4<sup>th</sup>, 5<sup>th</sup> or of triad and arpeggio including pentatonic scale, etc.

### Intervallic

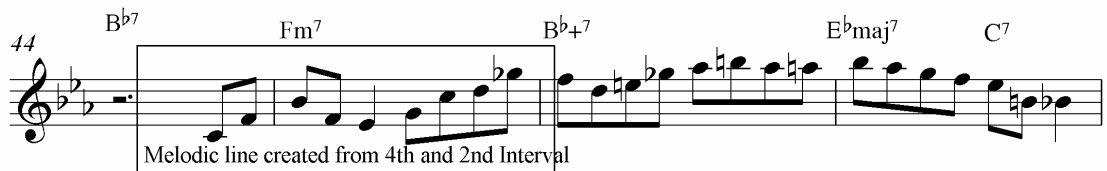
The characteristic of the Intervallic Idea is building a line from varied intervals in scales which may be one interval. For example, the line which is built from the 4<sup>th</sup> interval.



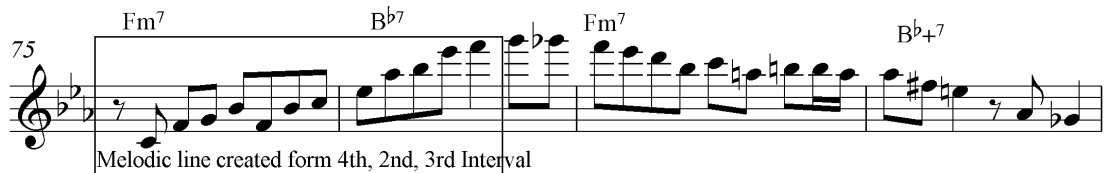
or a melodic line which is built from one group interval, as in groups 4<sup>th</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> intervals.



We find, therefore, that the playing of Ben Monder Gilad Hekselman, as in the solos of Ben Monder in bar 44-45 by building a Melodic line with the use of 4<sup>th</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Intervals blended together.



In bar 75-76 melodic line created from 4<sup>th</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Interval



In bar 79 Ben Monder used 2<sup>nd</sup> and 4<sup>th</sup> interval to created interested melodic line.

At the time of Hekselman's play, there is use of Melodic Device as Interval; such as in bar 38-39 using 4<sup>th</sup>, 3<sup>rd</sup> and 2<sup>nd</sup> intervals to created melodic line.

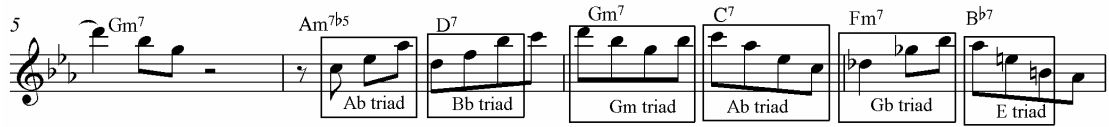
bar 61-62 created melodic line from 3<sup>rd</sup>, 2<sup>nd</sup> and 4<sup>th</sup> interval

used 5<sup>th</sup>, 4<sup>th</sup> and 2<sup>nd</sup> interval to created interested melodic line in bar 63-64

### Triad and Arrpeggio

Another type of melodic device found in Ben Monder and Gilad Hekselman playing and in particular Kurt Rosenwinkel's is the build up of a melodic line from triad and arrpeggio that is from varied scales and modes; such as in the beginning of Kurt Rosenwinkel's solos in bar 1-2 which leads to arrpeggio in C natural minor scale mixed with Db triad developed into a melodic line.

In bar 6-8, he uses triad built from C natural minor scale (bar 6-7) mixed with triad that is from Bb altered scale (bar 8).



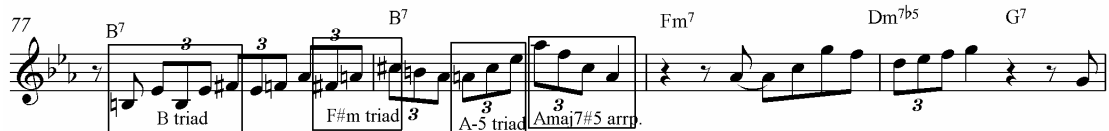
There is usage of G triad that is from C harmonic minor scale in building a melodic line in bar 17.



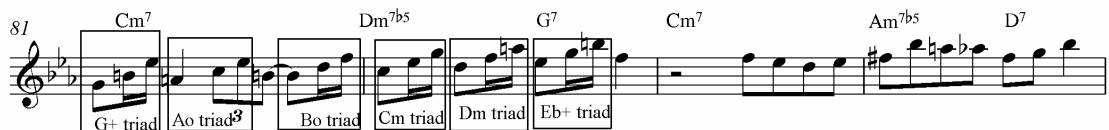
and in bar 60 a melodic line from Abm triad, Bbm triad and Cb augmented triad which come from Ab melodic minor scale.



This leads to the use of triad and arpeggio built from B Lydian dominant scale and used in bar 77-78.



In bar 81-82, Kurt Rosenwinkel uses triad built from C melodic minor scale and played as an interesting pattern.



A similar idea previous to this was using just triad blended with arpeggio from C melodic minor scale in bar 97-98.



Besides only Rosenwinkel, it was also found that Hekselman used Melodic Device as Triad and Arpeggio in bar7-10 leading to triad from varied scales to build an interesting melodic line.



In bar 43 and 45, Arpeggio is used to assist the building of a more intriguing melodic line.



This leads to triad from F major scale and Db major scale mixed together to build a Melodic line in bar 59-60



In bar 63-64, F7b5 arpeggio is used to build an interesting melodic line



Included in Ben Monder's playing there is also the use of triad found in bar 22-23. This leads to G minor triad connected to F major triad in building a melodic line.



In bar 33-34, there is a melodic device as triad being used as in F major triad to build an interesting melodic line.

Musical notation for bars 33-34. The key signature has two flats (Bb and Eb). Chords are Ebmaj7, G+7, Fm7, C7, and Fm7. A box labeled 'F triad' covers the first two bars, highlighting the melodic line built from the F major triad (F, A, C).

**Pentatonic**

In Gilad Hekselman and Ben Monder's play, it was found that there is the use of a pentatonic scale to build a melodic line. For example, in Ben Monder's solos in bar 32 leading to Eb a minor pentatonic being used.

Musical notation for bar 29. The key signature has two flats. Chords are Fm7b5, Bb7, Ebmaj7, Fm7, and Bb7. A box labeled 'Eb minor pentatonic' covers the last two notes of the bar, highlighting the melodic line.

Used C minor pentatonic scale as E major pentatonic scale in bar 44-46

Musical notation for bar 44. The key signature has two flats. Chords are Bb7, Fm7, Bb+7, Ebmaj7, and C7. Two boxes are present: 'C minor pentatonic' covering the first two notes and 'E major pentatonic' covering the next two notes.

In bar 75, Monder uses C minor pentatonic to blend with the characteristic of Interval to make an intriguing melodic line.

Musical notation for bar 75. The key signature has two flats. Chords are Fm7, Bb7, Fm7, and Bb+7. A box labeled 'C minor pentatonic' covers the first four notes of the bar.

In Gilad Hekselman's play, there is a melodic device as pentatonic also used in bar 15 and Ab minor pentatonic to build a melodic line.

Musical notation for bar 18. Chords: F7, B<sup>b</sup>7, F7. A box highlights the melodic line labeled "Ab minor pentatonic".

In bar18, a melodic line is built by using F minor pentatonic

Musical notation for bar 19. Chords: B<sup>b</sup>7, B<sup>b</sup>7, F7, Am7, D7. A box highlights the melodic line labeled "F minor pentatonic".

and Eb minor pentatonic in bar 19-20 extending the melodic line in bar18.

Musical notation for bar 20. Chords: B<sup>b</sup>7, B<sup>b</sup>7, F7, Am7, D7. A box highlights the melodic line labeled "Eb minor pentatonic".

### Bebop Line

One thing often found in Kurt Rosenwinkel and Gilad Hekselman's play is the use of a line which has a Bebop characteristic in the idea

#### Gilad Hekselman

##### Bar 31-35

Musical notation for bars 31-35. Chords: F7, Am7, D7, Gm7, C7, F7, D7. A box highlights the melodic line labeled "Bebop line Idea".

##### Bar 42-46

Musical notation for bars 42-46. Chords: B<sup>b</sup>7, F7, Am7, D7, Gm7, C7. A box highlights the melodic line labeled "Bebop line Idea".

##### Bar 56-60

Musical notation for bars 56-60. Chords: Am7, D7, Gm7, C7, F7, D7, Gm7, C7. A box highlights the melodic line labeled "Bebop line Idea".

##### Bar 80-82

Musical notation for bars 80-82. Chords: F7, Am7, D7, Gm7, C7. A box highlights the melodic line labeled "Bebop line Idea".

Kurt Rosenwinkel

Bar 57-58

Bar 94-95

Bar 127-128

Ben Monder

Bar 90-91

4.5.3 Rhythmic device

Rhythmic displacement

The interesting use of the three guitarist's rhythmic developed from rhythmic or main motive Also, to use the method of moving at the beginning of rhythmic or motive (rhythmic displacement)

It was found that the playing of Ben Monder's in bar14-19 used rhythmic displacement mixed with develop motive, as in motive fragmentation and motive extension.

13 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 C7 Fm7 B<sup>b</sup>7  
Main Rythmic(motive) Rythmic Displacement

17 E<sup>b</sup>maj7 G+7 F-7 C7  
Rythmic Displacement and Motive Fragmentation Rythmic Displacement and Motive Extension

In bar 57-59, he uses rhythmic displacement mixed with motive variation.

56 C7 Fm7 Dm<sup>7b5</sup> G7 Cm7  
Main Rythmic(motive) Rythmic Displacement Rythmic Displacement and Motive Extension

From Gilad Hekselman's solo bar 6-10. He uses rhythmic displacement and motive extension idea.

B<sup>o</sup>7 F7 Am7 D7 Gm7 C7  
Main Rythmic(motive) Rythmic Displacement Rythmic Displacement and Motive Extension Rythmic Displacement and Motive Extension

bar 48-52 Gilad Hekselman uses rhythmic displacement and motive fragmentation

Gm7 C7 F7 B<sup>b</sup>7 F7 F7  
Main Rythmic (motive) Rythmic Displacement and Motive Fragmentation

Also, in bar 72-76, he uses the rhythmic displacement idea blended with motive extension moving the main rhythmic motive.

Gm7 C7 F7 B<sup>b</sup>7 F7 F7  
Main Rhythmic (motive) Rhythmic Displacement Rhythmic Displacement and Motive Extension

It was also found that Rosenwinkel's play in bar 28-32 used rhythmic displacement and motive extension to extend main rhythmic.

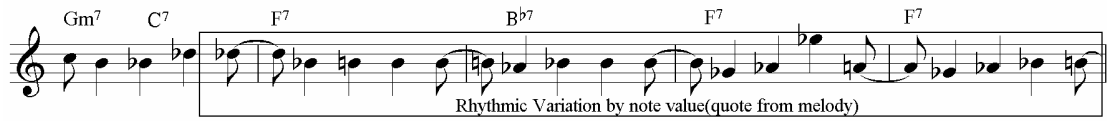
**Rhythmic variation by note value**

Moreover, there is another type of rhythmic idea which the three men use to build variety. Improvisation is rhythmic variation by note value, as in beginning main rhythmic motive with the characteristic of eight-note and bringing rhythmic motive changing to quarter-note triplet or eight-note triplet.

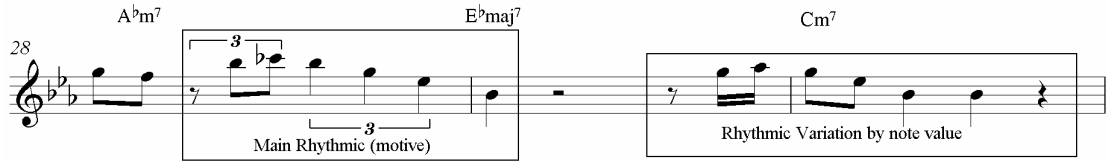
Therefore, it was found that in the playing of Ben Monder's in bar 49-55 that changed the note value of the main rhythmic motive from eight-note to quarter-note triplet.

Moreover, in the playing of Gilad Hekselman's, also, there is frequent use of the melody from the song When Will The Blues Leave in the solos by using idea rhythmic variation by note value in bars 11-12.

and bar 24-29

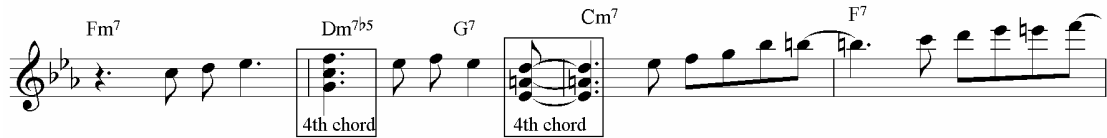


In Kurt Rosenwinkel's play in bar 28-30, there is a mix of rhythmic variation by note value rhythmic displacement idea in improvisation.

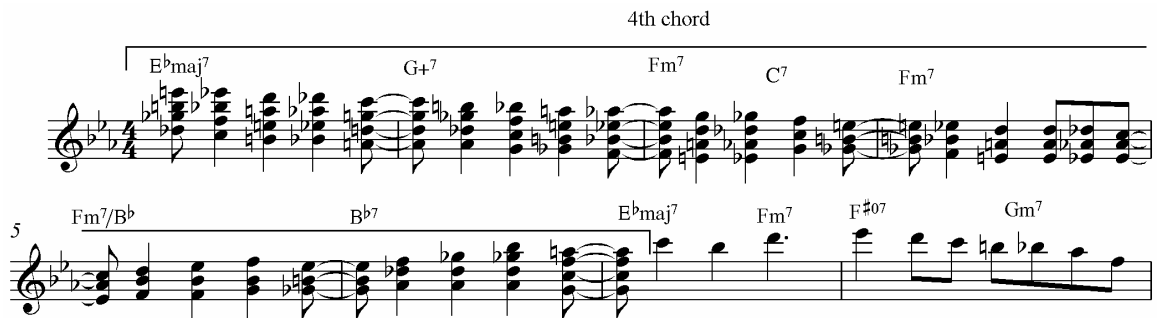


#### 4.5.4 Tone Color

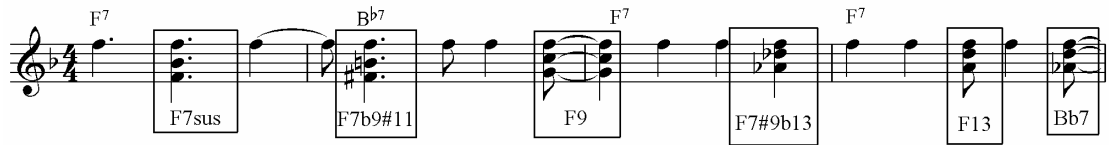
Another thing which the three guitarist commonly use to build tension in the solos is to use chords to develop interest. This is regardless to whether it be in the characteristic chord comprised of notes to become the 4<sup>th</sup> interval or the characteristic of triad including that of interval. It was found that in the playing of Monder's in bar 58-59 the characteristic of quartal harmony or 4<sup>th</sup> chord was brought in to be used



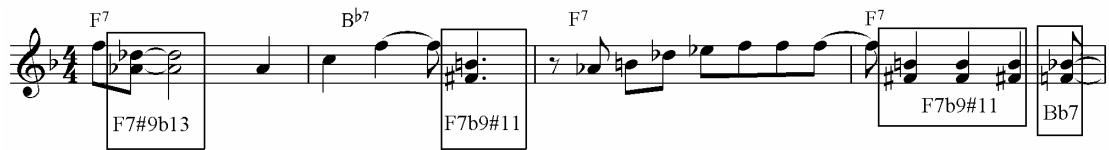
In bar 65-70 there is the characteristic of chord solo by using quartal harmony (4<sup>th</sup> chord)



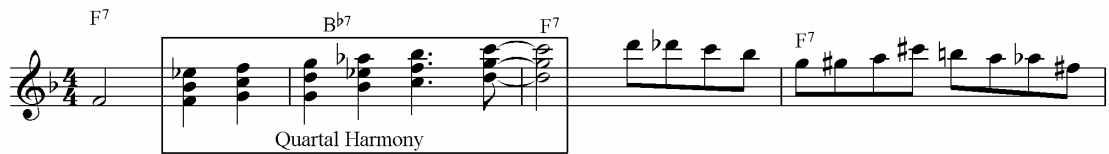
As for Gilad Hekselman, he uses the method of building tone color by using different chords as in long chord F7 and pedal note F in high pitch. This is done by using varied tensions as b9,#11,b13,#9 to find chord Bb7.



However, in the playing of bar 73-76 there is the use of interval for tension of chord F7 altered to build interest in the solos.



Chords as in quartal harmony (4th chord) are also brought in to be used in bar 85-86.



In Rosenwinkel's play, it was found that there is the common use of chord as triad in building tone color. Also, in bar 54-55, the playing is in the characteristic of syncopation.



It was found that there is use of quartal harmony (4<sup>th</sup> chord), interval and triad mixed together in bar 106-109.



## **CHAPTER V**

### **THE NEW EXERCISES**

From the transcribed and researched improvisation of Ben Monder, Gilad Hekselman and Kurt Rosenwinkel, many interesting musical aspects became evident to the researcher. They are aspects that ought to be brought to practice in order to develop the style of playing a form of modern jazz guitar. A study and analysis of their playing is the main focus of this research.

Therefore, the researcher has built practice exercises originating from improvisation devices and improvisation ideas derived from the research into the line solos of the three guitarists. This has been completed by separation into the following titles:

- 5.1 Jazz line from the three guitarist
- 5.2 Harmonic device exercises
- 5.3 Melodic device exercises
- 5.4 Rhythmic device exercises
- 5.5 Tone color (quartal harmony) exercises

The student ought to know fundamental jazz playing - including basic jazz theory – before attempting these exercises in order to simplify their practice and understanding.

#### **5.1 Jazz line from the three guitarist**

There are many practice methods for learning jazz. The first of which, a popular one, is bringing in a group of melodic lines from modifying chord progression, or as it is often called, 'jazz line'. Other names include: lick, pattern and formula etc... The practice of jazz line is the same as learning vocabulary where the

student is able to understand and hear the language of jazz more quickly. However, the aim of practicing the jazz line is not only learning to imitate or copy and paste, but also to be able to listen to the melodic line and the characteristic of the shape of the notes. This includes the rhythmic idea from the jazz line that is brought into the practice in order to develop the type of personal play by jazz line. This is brought into the practice modifying in the transcribed solos of the three guitarists, therefore making the learning simpler.

In regards to the method of practicing the jazz line, it should first commence with slow tempo. The practice should also be played on appropriate chord progression up to, and including, all 12 keys. The key may be changed in the characteristic of cycles of fourth, whole step or the random key. From that the student should play every tempo, from slow to fast. The practice of jazz line should include rhythms both through swing feel and straight eight feel.

### 5.1.1 Ben Monder jazz line

**Ex. 1:** Jazz line 1 can be brought in for chord progression such as II-V-I or V-I in key Eb major

**Ex. 2:** Jazz line 2 can use in II-V-I chord progression in key Eb major

**Ex. 3:** Jazz line 3 can use with II-V-I in key F minor

Also, modify it to use with II-V-I in key F major



**Ex. 4:** Jazz line 4 can use with chord progression II-V-I minor in key C minor



**Ex. 5:** Jazz line 5 with chord progression II-V-I key E-flat major



**Ex. 6:** Jazz line 6 for chord progression II-V-I key E-flat major



**Ex. 7:** Jazz line 7 for chord progression I-VI-II-V key E-flat major



**Ex. 8:** Jazz line 8 for chord progression II-V-I key C minor



### 5.1.2 Gilad Hekselman Jazz line

**Ex. 1:** Jazz line 1 for chord progression II-V-I key F major



**Ex. 2:** Jazz line 2 for chord progression V-I key Bmajor

**Ex. 3:** Jazz line 3 for chord progression II-V-I key Fmajor

**Ex. 4:** Jazz line 4 for chord progression II-V-I key G minor

**Ex. 5:** Jazz line 5 for chord progression II-V-I7 key F major

**Ex. 6:** Jazz line 6 for chord progression II-V-I key F major

**Ex. 7:** Jazz line 7 for F7#11 chord

**Ex. 8:** Jazz line 8 for chord progression I-VI-II-V key F major

**Ex. 9:** Jazz line 9 for chord progression II-V-I key F major

### 5.1.3 Kurt Rosenwinkel Jazz line

**Ex. 1:** Jazz line 1 for chord progression I-V-I key C minor



**Ex. 2:** Jazz line 2 for chord progression V-I key Eb major



**Ex. 3:** Jazz line 3 for chord progression II- V-I key C minor



**Ex. 4:** Jazz line 4 for chord progression II- V-I key C minor



**Ex. 5:** Jazz line 5 for B7 chord



**Ex. 6:** Jazz line 6 for chord progression I-V-I key C minor



**Ex. 7:** Jazz line 7 for chord progression II- V-I key Eb major



**Ex. 8:** Jazz line 8 for Cm chord

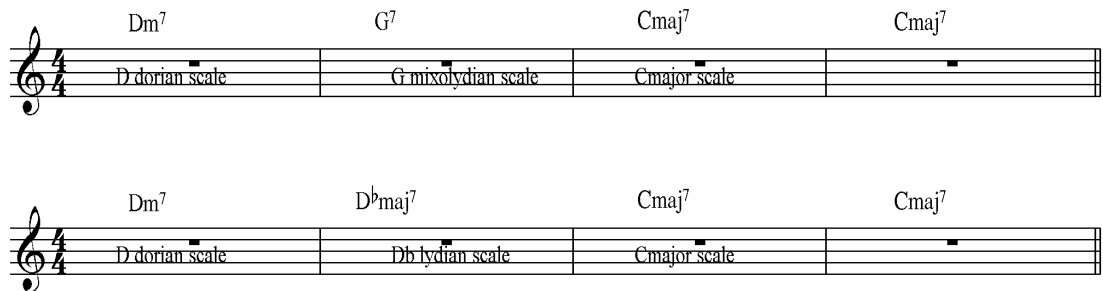


**Ex. 9:** Jazz line 9 for chord progression II- V-I key C minor



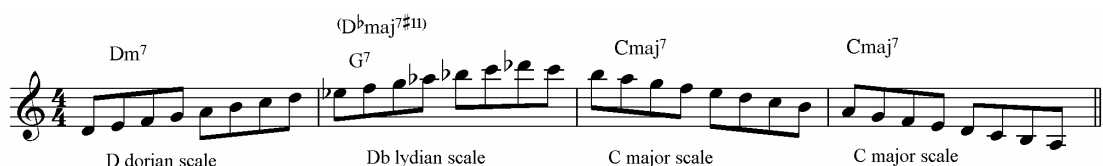
**5.2 Harmonic Device Exercises: Tritone substitution**

From the research into the solos of the three guitarists, it was found that one harmonic idea that the guitarists commonly use is tritone substitution. In this technique jazz musicians usually have their own individual form of method. During the first practice they use a harmonic device. The idea of Ben Monder is to think in the characteristics of a major7 chord which comes from tritone substitution instead of on the dominant chord. Then, play in the form of the Lydian scale, such as:



**Exercise 1:**

This exercise focuses on harmony by practicing scales using the Lydian scale in a chord tritone substitution. There should also be ongoing practice of the characteristics of the scales (look for the nearest when changing each scale).



This exercise can be repeated in the following method by using the metronome and in slow tempo for the best results:

Dm <sup>7</sup> D dorian scale	G <sup>7</sup> (D <sup>b</sup> maj <sup>7</sup> #11) D <sup>b</sup> lydian scale	Cmaj <sup>7</sup> C major scale	Cmaj <sup>7</sup> C major scale
Gm <sup>7</sup> G dorian scale	C <sup>7</sup> (G <sup>b</sup> maj <sup>7</sup> #11) G <sup>b</sup> lydian scale	Fmaj <sup>7</sup> F major scale	Fmaj <sup>7</sup> F major scale
Cm <sup>7</sup> C dorian scale	F <sup>7</sup> (Bmaj <sup>7</sup> #11) B lydian scale	B <sup>b</sup> maj <sup>7</sup> B <sup>b</sup> major scale	B <sup>b</sup> maj <sup>7</sup> B <sup>b</sup> major scale
Fm <sup>7</sup> F dorian scale	B <sup>b</sup> 7 (E <sup>b</sup> maj <sup>7</sup> #11) E <sup>b</sup> lydian scale	E <sup>b</sup> maj <sup>7</sup> E <sup>b</sup> major scale	E <sup>b</sup> maj <sup>7</sup> E <sup>b</sup> major scale
B <sup>b</sup> m <sup>7</sup> B <sup>b</sup> dorian scale	E <sup>b</sup> 7 (A <sup>b</sup> maj <sup>7</sup> #11) A <sup>b</sup> lydian scale	A <sup>b</sup> maj <sup>7</sup> A <sup>b</sup> major scale	A <sup>b</sup> maj <sup>7</sup> A <sup>b</sup> major scale
E <sup>b</sup> m <sup>7</sup> E <sup>b</sup> dorian scale	A <sup>b</sup> 7 (D <sup>b</sup> maj <sup>7</sup> #11) D <sup>b</sup> lydian scale	D <sup>b</sup> maj <sup>7</sup> D <sup>b</sup> major scale	D <sup>b</sup> maj <sup>7</sup> D <sup>b</sup> major scale
A <sup>b</sup> m <sup>7</sup> A <sup>b</sup> dorian scale	D <sup>b</sup> 7 (G <sup>b</sup> maj <sup>7</sup> #11) G <sup>b</sup> lydian scale	G <sup>b</sup> maj <sup>7</sup> G <sup>b</sup> major scale	G <sup>b</sup> maj <sup>7</sup> G <sup>b</sup> major scale
C <sup>#</sup> m <sup>7</sup> C <sup>#</sup> dorian scale	F <sup>#</sup> 7 (C <sup>#</sup> maj <sup>7</sup> #11) C <sup>#</sup> lydian scale	Bmaj <sup>7</sup> B major scale	Bmaj <sup>7</sup> B major scale
F <sup>#</sup> m <sup>7</sup> F <sup>#</sup> dorian scale	B7 (F <sup>#</sup> maj <sup>7</sup> #11) F <sup>#</sup> lydian scale	Fmaj <sup>7</sup> F major scale	Fmaj <sup>7</sup> F major scale
Bm <sup>7</sup> B dorian scale	E7 (B <sup>b</sup> maj <sup>7</sup> #11) B <sup>b</sup> lydian scale	A <sup>b</sup> maj <sup>7</sup> A <sup>b</sup> major scale	A <sup>b</sup> maj <sup>7</sup> A <sup>b</sup> major scale
Em <sup>7</sup> E dorian scale	A7 (E <sup>b</sup> maj <sup>7</sup> #11) E <sup>b</sup> lydian scale	Dmaj <sup>7</sup> D major scale	Dmaj <sup>7</sup> D major scale

Am <sup>7</sup>	D <sup>7</sup> (A <sup>b</sup> maj <sup>7</sup> #11)	Gmaj <sup>7</sup>	Gmaj <sup>7</sup>
A dorian scale	A <sup>b</sup> lydian scale	G major scale	G major scale

**Exercise 2:**

The second exercise is an extension of the first but with ongoing practice of the characteristics established in the first exercise and with the use of the quarter note. It is important to look for the nearest fingering when changing the arpeggio.

Dm <sup>7</sup>	D <sup>b</sup> maj <sup>7</sup> #11	Cmaj <sup>7</sup>	Cmaj <sup>7</sup>
Dm <sup>7</sup> Arpeggio	D <sup>b</sup> maj <sup>7</sup> Arpeggio	Cmaj <sup>7</sup> Arpeggio	Cmaj <sup>7</sup> Arpeggio

Use chord progression simultaneously in the ongoing practice of the characteristics of eight-note arpeggio.

Dm <sup>7</sup>	D <sup>b</sup> maj <sup>7</sup> #11	Cmaj <sup>7</sup>	Cmaj <sup>7</sup>
Dm <sup>7</sup> Arpeggio	D <sup>b</sup> maj <sup>7</sup> Arpeggio	Cmaj <sup>7</sup> Arpeggio	Cmaj <sup>7</sup> Arpeggio

Practice chord progression II-V-I changing keys in characteristics of cycle of 4<sup>th</sup> with metronome in slow tempo in order to achieve good fundamental understanding:

Dm <sup>7</sup>	D <sup>b</sup> maj <sup>7</sup> #11	Cmaj <sup>7</sup>	Cmaj <sup>7</sup>
Gm <sup>7</sup>	G <sup>b</sup> maj <sup>7</sup> #11	Fmaj <sup>7</sup>	Fmaj <sup>7</sup>
Cm <sup>7</sup>	Bmaj <sup>7</sup> #11	B <sup>b</sup> maj <sup>7</sup>	B <sup>b</sup> maj <sup>7</sup>
Fm <sup>7</sup>	E <sup>b</sup> maj <sup>7</sup> #11	E <sup>b</sup> maj <sup>7</sup>	E <sup>b</sup> maj <sup>7</sup>
B <sup>b</sup> m <sup>7</sup>	A <sup>b</sup> maj <sup>7</sup> #11	A <sup>b</sup> maj <sup>7</sup>	A <sup>b</sup> maj <sup>7</sup>
A <sup>b</sup> m <sup>7</sup>	Gmaj <sup>7</sup> #11	G <sup>b</sup> maj <sup>7</sup>	G <sup>b</sup> maj <sup>7</sup>

The student can also practice scales and arpeggios mixed together: such as II-V-I key C progression using D Dorian- Abmaj7 arpeggio- C major scale or Dm7 arpeggio- A-flat Lydian- Cmaj7 arpeggio.

Gilad Hekselman also uses Tritone substitution in the form of chord II-V using Abm7-Db7 instead of Dm7-G7 in order to reach chord Cmaj7. For example:

Substitute by

### Exercises 3:

Ongoing practice of arpeggio and scales on chord progressions that are given after practicing improvisation on chord progression simultaneously.

In addition, Gilad Hekselman and Kurt Rosenwinkel use triads in playing tritone substitution.

Or they raise interest by thinking of tritone substitution using Ab triad in order to reach G7.

**Exercise 4:**

Practice in the form of scale and triad order that is given. After that, practice improvisation in scale and triad order simultaneously.

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Cmaj<sup>7</sup>

D dorian A<sup>♭</sup> triad G mixolydian D<sup>♭</sup> triad Cmaj

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Fmaj<sup>7</sup>

G dorian D<sup>♭</sup> triad C mixolydian G<sup>♭</sup> triad Fmaj

Cm<sup>7</sup> F<sup>7</sup> B♭maj<sup>7</sup> B♭maj<sup>7</sup>

C dorian G<sup>♭</sup> triad F mixolydian B triad B<sup>♭</sup>maj

Fm<sup>7</sup> B♭<sup>7</sup> E♭maj<sup>7</sup> E♭maj<sup>7</sup>

F dorian B triad B<sup>♭</sup> mixolydian E triad E<sup>♭</sup>maj

B♭m<sup>7</sup> E♭<sup>7</sup> A♭maj<sup>7</sup> A♭maj<sup>7</sup>

B<sup>♭</sup> dorian E triad E<sup>♭</sup> mixolydian A triad A<sup>♭</sup>maj

E♭m<sup>7</sup> A♭<sup>7</sup> D♭maj<sup>7</sup> D♭maj<sup>7</sup>

E<sup>♭</sup> dorian A triad A<sup>♭</sup> mixolydian D triad D<sup>♭</sup>maj

A♭m<sup>7</sup> D♭<sup>7</sup> G♭maj<sup>7</sup> G♭maj<sup>7</sup>

A<sup>♭</sup> dorian D triad D<sup>♭</sup> mixolydian G triad G<sup>♭</sup>maj

C♯m<sup>7</sup> F♯<sup>7</sup> Bmaj<sup>7</sup> Bmaj<sup>7</sup>

C<sup>♯</sup> dorian G triad F<sup>♯</sup> mixolydian C triad Bmaj

The image displays four musical staves, each representing a different mode and its associated triads. Each staff consists of a treble clef, a 4/4 time signature, and four measures of music. The notes in each measure are represented by a horizontal line with a dash, indicating that the specific notes are not written but the chord structure is defined by the labels below.

- Staff 1:**
  - Measure 1: F#m7 (F# dorian)
  - Measure 2: B7 (B mixolydian)
  - Measure 3: Emaj7 (Emaj)
  - Measure 4: Emaj7 (Emaj)
- Staff 2:**
  - Measure 1: Bm7 (B dorian)
  - Measure 2: E7 (E mixolydian)
  - Measure 3: Amaj7 (Amaj)
  - Measure 4: Amaj7 (Amaj)
- Staff 3:**
  - Measure 1: Em7 (E dorian)
  - Measure 2: A7 (A mixolydian)
  - Measure 3: Dmaj7 (Dmaj)
  - Measure 4: Dmaj7 (Dmaj)
- Staff 4:**
  - Measure 1: Am7 (A dorian)
  - Measure 2: D7 (D mixolydian)
  - Measure 3: Gmaj7 (Gmaj)
  - Measure 4: Gmaj7 (Gmaj)

### 5.3 Melodic devices

#### Interval

In practicing the build up of melodic line from interval at basic level for guitarists, practice ought first to be completed down the scale in every interval. This should be done first in order to remember the sound and characteristic of each interval. Next, practice by selecting an interesting group of interval to practice on the scale

**Exercise 1.1:** Practice group of 4<sup>th</sup> and 2<sup>nd</sup>, 3<sup>rd</sup> interval in C major scale by practicing both ascending and descending. This exercise should be repeated in all the twelve keys.

4th, 2nd and 3rd interval in C major scale

The musical notation shows a single staff in 4/4 time with a treble clef. It contains two measures of music. The first measure shows an ascending scale starting on C4, with notes C, D, E, F, G, A, B, C. The second measure shows a descending scale starting on C5, with notes C, B, A, G, F, E, D, C. The intervals between notes are marked as 4th, 2nd, and 3rd intervals.

**Exercise 1.2:** Practice group of 4<sup>th</sup> and 2<sup>nd</sup>, 3<sup>rd</sup> interval in C melodic minor scale by practicing both ascending and descending. Then, change key and next all the 12 keys.



**Exercise 2.1:** Practice group of 2<sup>nd</sup> and 5<sup>th</sup>, 2<sup>nd</sup> interval in C major scale by practicing both ascending and descending. Then, change key and next all the 12 keys.



**Exercise 2.2:** Practice group of 2<sup>nd</sup> and 5<sup>th</sup>, 2<sup>nd</sup> interval in C melodic minor scale by practicing both ascending and descending. Then, change key and next all the 12 keys.



**Exercise 3.1:** Practice group of 6<sup>th</sup> and 2<sup>nd</sup>, 3<sup>rd</sup> interval in C major scale by practicing both ascending and descending. Then, change key and next all the 12 keys.



**Exercise 3.2:** Practice group of 6<sup>th</sup> and 2<sup>nd</sup>, 3<sup>rd</sup> interval in C melodic minor scale by practicing both ascending and descending. Then, change key and next all the 12 keys.



**Exercise 4.1:** Practice group of 5<sup>th</sup> and 4<sup>th</sup>, 2<sup>nd</sup> interval in C major scale by practicing both ascending and descending. Then, change key and next all the 12 keys.



**Exercise 4.2:** Practice group of 5<sup>th</sup> and 4<sup>th</sup>, 2<sup>nd</sup> interval in C melodic minor scale by practicing both ascending and descending. Then, change key and next all the 12 keys.



**Exercise 5.1:** Practice building melodic line from interval as chord progression as II-V-I key C major and bring change to key and all the 12 keys.



**Exercise 5.2:** Practice building melodic line from interval as chord progression as II-V-I key C major and bring change to key and all the 12 keys.



### Triad and Arpeggio

One more melodic device found common in the playing of jazz guitarists is the use of triad and arpeggio, in the characteristic chord progression or characteristic thinking in substitution on varied chord progression. Basic practice should be started with triad and arpeggio that is from major scale with all keys. After, practice in melodic minor with all keys.

**Exercise 1.1:** Bring in triad to be played on chord progression as II-V-I by characteristic ongoing practice of triad. Also use triad to build from scale as D Dorian- G altered (A flat melodic minor) – C major scale. Next, practice all keys.

Exercise 1.1 musical notation: A single staff in 4/4 time. It features three measures of triads. The first measure is labeled 'Dm7' and contains a triad of D, F, and A, with a '3' below it and the text 'triad from D dorian scale' underneath. The second measure is labeled 'G7' and contains a triad of G, Bb, and Db, with a '3' below it and the text 'triad from Ab melodic minor(G altered scale)' underneath. The third measure is labeled 'Cmaj7' and contains a triad of C, E, and G, with a '3' below it and the text 'triad from C major scale' underneath. The notation includes a treble clef, a key signature of one flat, and a double bar line at the end.

**Exercise 1.2:**

Exercise 1.2 musical notation: A single staff in 4/4 time, identical to Exercise 1.1. It features three measures of triads for Dm7, G7, and Cmaj7, each with a '3' below it and a descriptive label underneath. The notation includes a treble clef, a key signature of one flat, and a double bar line at the end.

**Exercise 2.1:** Bring in arpeggio to be played on chord progression as II-V-I by characteristic ongoing practice of triad. Also use arpeggio to build from scale as D Dorian- G altered (A flat melodic minor) – C major scale. Next, practice all keys.

Exercise 2.1 musical notation: A single staff in 4/4 time. It features three measures of arpeggios. The first measure is labeled 'Dm7' and contains an arpeggio of D, F, and A, with the text 'Arpeggio from D dorian scale' underneath. The second measure is labeled 'G7' and contains an arpeggio of G, Bb, and Db, with the text 'Arpp.from Ab melodic minor' underneath. The third measure is labeled 'Cmaj7' and contains an arpeggio of C, E, and G, with the text 'Arpp. from C major scale' underneath. The notation includes a treble clef, a key signature of one flat, and a double bar line at the end.

**Exercise 2.2:**

Dm<sup>7</sup>
G<sup>7</sup>
Cmaj<sup>7</sup>
Cmaj<sup>7</sup>

Arpeggio from D dorian scale
Arrp. from Ab melodic minor
Arrp. from C major scale

**Pentatonic scales**

**Exercise 1.1:** Bring in pentatonic major or pentatonic minor (according to the student preference) to be practiced repeatedly in the characteristic of scale, change key as whole step and change key every 1 bar by limiting the beats as quarter-note. This is done by trying to change the nearest notes when changing keys.

A pentatonic minor
B pentatonic minor
C# pentatonic minor
Eb (D#) pentatonic minor
F pentatonic minor
G pentatonic minor

**Exercise 1.2:** Change the notes value to eight-note and practice both characteristics simultaneously.

A pentatonic minor
B pentatonic minor
C# pentatonic minor

4 Eb (D#) pentatonic minor
F pentatonic minor
G pentatonic minor

**Exercise 1.3:** Practice in the form of scale order that is given and practice the note value as quarter-note and eight-note.

Bb pentatonic minor
C pentatonic minor
D pentatonic minor
E pentatonic minor
F#(Gb) pentatonic minor
Ab pentatonic minor

**Exercise 1.4:** Repeatedly practice the scale in scale order that is given. Change the key in the cycle of 4<sup>th</sup> and practice the note value as quarter-note and eight-note.

A pentatonic minor      D pentatonic minor      G pentatonic minor      C pentatonic minor

5 F pentatonic minor      Bb pentatonic minor      Eb pentatonic minor      Ab pentatonic minor

9 Db pentatonic minor      Gb pentatonic minor      B pentatonic minor      E pentatonic minor

In addition the student can bring in practice of other characteristics of changing keys, like the cycle of 5<sup>th</sup> or minor 3<sup>rd</sup>.

## 5.4 Rhythmic Devices

### Rhythmic displacement

**Exercise 1.1:** Play melody song Blue Monk in original form and use the metronome in 4/4 time while accenting the first beat.

B<sup>b</sup>7      E<sup>b</sup>7      B<sup>b</sup>7      B<sup>b</sup>7

5 E<sup>b</sup>7      E<sup>o</sup>7      B<sup>b</sup>7      F7      B<sup>b</sup>7      3

9 F7      F7      B<sup>b</sup>7      F7

**Exercise 1.2:** Play melody song Blue Monk by using rhythmic displacement start on beat 2 in random bars use the metronome in 4/4 time while accenting the first beat.

Musical score for Exercise 1.3 (first instance). The score is in 4/4 time and consists of three staves. The first staff contains measures 1-4 with chords B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, and B<sup>b</sup>7. The second staff contains measures 5-8 with chords E<sup>b</sup>7, E<sup>o</sup>7, B<sup>b</sup>7, F<sup>7</sup>, and B<sup>b</sup>7, ending with a triplet of eighth notes. The third staff contains measures 9-12 with chords F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, and F<sup>7</sup>.

**Exercise 1.3:** Play melody song Blue Monk by using rhythmic displacement start on beat 3 in random bars and use the metronome in 4/4 time while accenting the first beat..

Musical score for Exercise 1.3 (second instance). The score is in 4/4 time and consists of three staves. The first staff contains measures 1-4 with chords B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, and B<sup>b</sup>7. The second staff contains measures 5-8 with chords E<sup>b</sup>7, E<sup>o</sup>7, B<sup>b</sup>7, F<sup>7</sup>, and B<sup>b</sup>7, ending with a triplet of eighth notes. The third staff contains measures 9-12 with chords F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, and F<sup>7</sup>. The melody in this version starts on beat 3 in measures 1, 5, and 9.

**Exercise 1.3:** Play melody song Blue Monk by using rhythmic displacement skipping 1 beat every bar and use the metronome in 4/4 time while accenting the first beat..

Musical score for Exercise 1.3 (third instance). The score is in 4/4 time and consists of three staves. The first staff contains measures 1-4 with chords B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, and B<sup>b</sup>7. The second staff contains measures 5-8 with chords E<sup>b</sup>7, E<sup>o</sup>7, B<sup>b</sup>7, and B<sup>b</sup>7. The third staff contains measures 9-12 with chords F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, and F<sup>7</sup>, starting with a triplet of eighth notes. The melody in this version starts on beat 2 in measures 1, 5, and 9.

**Exercise 1.4:** Play melody song Blue Monk by using rhythmic displacement skipping 2 beat every bar and use the metronome in 4/4 time while accenting the first beat..

## 5.5 Tone color

### Quartal harmony (three notes voicing)

**Exercise 1.1:** Practice 4<sup>th</sup> chord (three notes voicing) that is built from C major scale by playing the note value as half-note and opening metronome click that beats 2 and 4.

**Exercise 1.2:** Practice 4<sup>th</sup> chord (three notes voicing) that is built from C major scale by playing the note value as half-note and opening metronome click that beats 2 and 4.

**Exercise 1.3:** Practice 4<sup>th</sup> chord (three notes voicing) that is built from C major scale by playing the note value as half-note and opening metronome click that beats 2 and 4.

Practice other modes in major scale and transpose 12 keys, and raise the note value to quarter-note and eighth-note in order.

**Exercise 1.4:** Practice 4<sup>th</sup> chord (three notes voicing) that is built from C melodic minor scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



**Exercise 1.5:** Practice 4<sup>th</sup> chord (three notes voicing) that is built from C melodic minor scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



**Exercise 1.6:** Practice 4<sup>th</sup> chord (three notes voicing) that is built from C melodic minor scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



Practice other modes in melodic minor scale and transpose 12 keys, and raise the note value to quarter-note and eighth-note in order.

**Quartal harmony (four notes voicing)**

**Exercise 2.1:** Practice 4<sup>th</sup> chord (four notes voicing) that is built from C major scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



**Exercise 2.2:** Practice 4<sup>th</sup> chord (four notes voicing) that is built from C major scale by playing the note value as half-note and opening metronome click that beats 2 and 4.

**Exercise 2.3:** Practice 4<sup>th</sup> chord (four notes voicing) that is built from C major scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



Practice other modes in Major scale and transpose 12 keys, and raise the note value to quarter-note and eighth-note in order.

**Exercise 2.4:** Practice 4<sup>th</sup> chord (four notes voicing) that is built from C melodic minor scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



**Exercise 2.5:** Practice 4<sup>th</sup> chord (four notes voicing) that is built from C melodic minor scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



**Exercise 2.6:** Practice 4<sup>th</sup> chord (four notes voicing) that is built from C melodic minor scale by playing the note value as half-note and opening metronome click that beats 2 and 4.



Practice other modes in melodic minor scale and transpose 12 keys, and raise the note value to quarter-note and eighth-note in order.

## **CHAPTER VI**

### **CONCLUSION - RESULTS OF THE STUDY AND IDEAS FOR FURTHER RESEARCH**

The research of Kurt Rosenwinkel, Ben Monder and Gilad Hekselman's improvisation to create the practice can be summarized as follows:

- Summarize the musical influences of Kurt Rosenwinkel, Ben Monder and Gilad Hekselman
- The implementation of improvisation by Kurt Rosenwinkel, Ben Monder and Gilad Hekselman to new exercises
- Suggestions

#### **6.1 Summarize the music influences of Kurt Rosenwinkel, Ben Monder and Gilad Hekselman**

The analysis of the songs played by the three guitarists that were a part of this project revealed that they are heavily influenced by instruments other than the guitar. For example, Kurt Rosenwinke tries to bring the outstanding characteristic in playing method of musical instrument like piano and saxophone and mix them with guitar playing. Doing this he has the pianist, like Keith Jarrett and the saxophone player, like John Coltrane as a major influence in his playing. Ben Monder was also influenced by saxophone players like John Coltrane, Wayne Shorter, and twentieth-century music. Besides being influenced by other guitarists Gilad Hekselman is also influenced in his playing by pianists, saxophone players and drummers such as Brad Mehldau (piano), Mark Turner (saxophone) and Ari Hoenig (drums).

## **6.2 The integrate the improvisation of these three guitarist to new exercises**

This study found that the improvisations of Monder, Hekselman and Rosenwinkel can be applied to create new exercises for the study of the jazz guitar. The first topic analyzed was the harmonic device of tritone substitution and long chord substitution, which each of them uses in various patterns and in a personal way. The second topic analyzed the melodic methods of playing and found that all three guitarists use triad, arpeggio and bebop line ideas in playing solos. In addition the study also found the use of intervallic and pentatonic modes in playing of Ben Monder and Gilad Hekselman. The third topic was the use rhythmic devices and found that all three guitarists used rhythmic displacement and rhythmic variation by note value that are interesting. The final topic is tone color and discovered that all three musicians used quartal harmony (4<sup>th</sup> chord), triads and intervals to create various tone color.

To create the exercise, the idea from transcription and analyzing in playing of all three guitarists was brought. That idea was put forth to apply and adjust new exercises that connected to the topics analyzed but that were also divided from analysis in order to make them easy to understand.

## **6.3 Suggestions**

In this research, the writer has analyzed and created exercises in order to understand the improvisation ideas of three leading jazz guitarists. This is just one method in many methods that could be applied to understand and study the playing of these three guitarists. The researcher has made a suggestion for students interested in these three guitarists' playing: It is possible and necessary to study the songs and improvisations of all three guitarists and make connections about the musical ideas that all three musicians have in common. This goal can be accomplished through the main idea of this study which is the implementation of skill through the use of exercises that show clearly that the commonalities between guitarists are important to master and understand. This research and exercise practice was only experimented on the researcher himself and not on other students. For anyone interested in developing the ideas in this research can also apply them to their playing.

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## **APPENDIX**

**Solo transcription of:**

- *I'll Be Seeing You* by Ben Monder
- *When Will The Blues Leave* by Gilad Hekselman
- *How Deep Is The Ocean* by Kurt Rosenwinkel

♩ = 184

# I'll be seeing you again

Transcription by Pongsiri Kajornvackin

Solo by Ben Monder

Chord progression for the first staff: E<sup>b</sup>maj<sup>7</sup>, G<sup>+</sup>, Fm<sup>7</sup>, C<sup>7</sup>b<sup>9</sup>, Fm<sup>7</sup>

Chord progression for the second staff: Fm<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, Fm<sup>7</sup>, F<sup>#</sup>0<sup>7</sup>, Gm<sup>7</sup>

Chord progression for the third staff: C<sup>-7</sup>, Cm<sup>(ma7)</sup>, Fm<sup>7</sup>, B<sup>b</sup>7

Chord progression for the fourth staff: Fm<sup>7</sup>, B<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>maj<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7

Chord progression for the fifth staff: E<sup>b</sup>maj<sup>7</sup>, G<sup>+</sup>, F<sup>-7</sup>, C<sup>7</sup>, Fm<sup>7</sup>

Chord progression for the sixth staff: Fm<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>7, Gm<sup>7</sup>b<sup>5</sup>, C<sup>7</sup>

Chord progression for the seventh staff: Fm<sup>7</sup>, Dm<sup>7</sup>b<sup>5</sup>, G<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>

Chord progression for the eighth staff: Fm<sup>7</sup>b<sup>5</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7

2

33 E<sup>b</sup>maj<sup>7</sup> G<sup>+</sup>7 Fm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup>

37 Fm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> F<sup>#</sup>0<sup>7</sup> Gm<sup>7</sup>

41 C<sup>-7</sup> Cm(ma<sup>7</sup>) Fm<sup>7</sup> B<sup>b</sup>7

45 Fm<sup>7</sup> B<sup>b</sup>+<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

49 E<sup>b</sup>maj<sup>7</sup> G<sup>+</sup>7 F<sup>-7</sup> C<sup>7</sup> Fm<sup>7</sup>

53 Fm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>7 Gm<sup>7</sup><sup>b</sup>5 C<sup>7</sup>

57 Fm<sup>7</sup> Dm<sup>7</sup><sup>b</sup>5 G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

61 Fm<sup>7</sup><sup>b</sup>5 B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

65  $E^b\text{maj}^7$   $G^+7$   $F\text{m}^7$   $C^7$   $F\text{m}^7$  3

69  $F\text{m}^7/B^b$   $B^b7$   $E^b\text{maj}^7$   $F\text{m}^7$   $F\#\text{0}^7$   $G\text{m}^7$

73  $C\text{m}^7$   $C\text{m}(\text{ma}7)$   $F\text{m}^7$   $B^b7$

77  $F\text{m}^7$   $B^b+7$   $E^b\text{maj}^7$   $C^7$   $F\text{m}^7$   $B^b7$

81  $E^b\text{maj}^7$   $G^+7$   $F.7$   $C^7$   $F\text{m}^7$

85  $F\text{m}^7/B^b$   $B^b7$   $G\text{m}^7\text{b}5$   $C^7$

89  $F\text{m}^7$   $D\text{m}^7\text{b}5$   $G^7$   $C\text{m}^7$   $F^7$

93  $F\text{m}^7\text{b}5$   $B^b7$   $E^b\text{maj}^7$   $F\text{m}^7$   $B^b7$   $E^b\text{maj}^7$

## When will the blues leave

♩ = 230

Transcription by Pongsiri Kajornvaekin

Solo by Gilad Hekselman

The musical score is written in 4/4 time with a key signature of one flat (B-flat major). It consists of eight staves of music, each with a measure number and a set of chords above it. The chords are: F7, Bb7, F7, F7 (measures 1-4); Bb7, Bb7, F7, Am7, D7 (measures 5-8); Gm7, C7, F7, D7, Gm7, C7 (measures 9-12); F7, Bb7, F7, F7 (measures 13-16); Bb7, Bb7, F7, Am7, D7 (measures 17-20); Gm7, C7, F7, D7, Gm7, C7 (measures 21-24); F7, Bb7, F7, F7 (measures 25-28); Bb7, Bb7, F7, Am7, D7 (measures 29-32); Gm7, C7, F7, D7, Gm7, C7 (measures 33-36). The melody is primarily eighth and quarter notes, with some triplet eighth notes in measures 17-20.



73 3

77

81

85

89

93

Detailed description: This image shows a musical score for a piece titled 'Pongsiri Kajornvaekin'. The score is written in treble clef with a key signature of one flat (B-flat major or D minor). It consists of six staves of music, numbered 73 through 93. Above the notes, various chords are indicated: F7, Bb7, Bb7, F7, Am7, D7, Gm7, C7, Bb7, Bb7, F7, Am7, D7, Gm7, C7, F7, Bb7, Bb7, F7, Am7, D7, Gm7, C7. The music features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line at measure 93.

# How Deep Is The Ocean

♩ = 190

Transcription by Pongsiri Kajornvaekin

Solo by Gilad Hekselman

The musical score is written in 4/4 time with a tempo of 190. It features a piano solo in the key of B-flat major (two flats). The score is divided into eight staves, each with chord annotations above the notes:

- Staff 1:** Cm7, G7, Cm7, Am7b5, D7
- Staff 2:** Gm7, Am7b5, D7, Gm7, C7, Fm7, Bb7
- Staff 3:** Eb7, Eb7, Ab7, Ab7
- Staff 4:** B7, B7, Fm7, Dm7b5, G7
- Staff 5:** Cm7, Dm7b5, G7, Cm7, Am7b5, D7
- Staff 6:** Gm7, Am7b5, D7, Gm7, C7, Fm7, Bb7
- Staff 7:** Eb7, Gm7, C7, Fm7, Abm7 (with triplets indicated by a '3' and a bracket)
- Staff 8:** Ebmaj7, Cm7, Fm7, Bb7, Ebmaj7, G7

2

33 Cm7 Dm7<sup>bs</sup> G7 Cm7 Am7<sup>bs</sup> D7

37 Gm7 Am7<sup>bs</sup> D7 Gm7 C7 Fm7 Bb7

41 Eb7 Eb7 Ab7 Ab7

45 B7 B7 Fm7 Dm7<sup>bs</sup> G7

49 Cm7 Dm7<sup>bs</sup> G7 Cm7 Am7<sup>bs</sup> D7

53 Gm7 Am7<sup>bs</sup> D7 Gm7 C7 Fm7 Bb7

57 Eb7 Gm7 C7 Fm7 Abm7

61 Ebmaj7 Cm7 Fm7 Bb7 Ebmaj7 G7

The musical score is written in B-flat major (two flats) and consists of eight staves of music. The chords and other markings are as follows:

- Staff 1 (Measures 65-68):** Cm7 (8va), Dm7b5, G7, Cm7, Am7b5, D7.
- Staff 2 (Measures 69-72):** Gm7, Am7b5, D7, Gm7, C7, Fm7, Bb7.
- Staff 3 (Measures 73-76):** Eb7, Eb7, Ab7, Ab7.
- Staff 4 (Measures 77-80):** B7 (with triplets), B7, Fm7, Dm7b5, G7.
- Staff 5 (Measures 81-84):** Cm7, Dm7b5, G7, Cm7, Am7b5, D7.
- Staff 6 (Measures 85-88):** Gm7, Am7b5, D7, Gm7, C7, Fm7, Bb7.
- Staff 7 (Measures 89-92):** Eb7, Gm7, C7, Fm7, Abm7.
- Staff 8 (Measures 93-96):** Ebmaj7, Cm7, Fm7, Bb7, Ebmaj7, G7.

97 Cm<sup>7</sup> Dm<sup>7b5</sup> G<sup>7</sup> Cm<sup>7</sup> Am<sup>7b5</sup> D<sup>7</sup>

101 Gm<sup>7</sup> Am<sup>7b5</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>

105 E<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> A<sup>b7</sup>

109 B<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup> Dm<sup>7b5</sup> G<sup>7</sup>

113 Cm<sup>7</sup> Dm<sup>7b5</sup> G<sup>7</sup> Cm<sup>7</sup> Am<sup>7b5</sup> D<sup>7</sup>

117 Gm<sup>7</sup> Am<sup>7b5</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>

121 E<sup>b7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> A<sup>b7</sup>

125 E<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup>

## **BIOGRAPHY**

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