

**LAGE LUND'S IMPROVISATIONAL STYLE:  
AN ANALYSIS OF SINGLE NOTE SOLO LINES  
IN THREE SELECTED SONGS**

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2017**

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ABSTRACT

Lage Lund is a modern jazz guitarist with a unique character. This research aimed to analyze Lund's improvisation models and the models and methods with special emphasis placed on a single note Lage Lund employs in his improvisation. Special emphasis is placed on the single note. The songs chosen for the research were (1) *Jazz* composed by Steinar Sønke Nickelsen, (2) *Celia* by Bud Powell, and (3) *How deep is the ocean* by Irving Berlin. The findings showed that Lage Lund's improvisation could be categorized into: (1) Diatonic Harmony, the improvisation applied onto major keys, (2) Non-Diatonic Harmony, the improvisation applied onto minor keys, particularly chord V, and (3) Triadic Generalization the use of general lines from note 1, 3 and 5. The researcher applied the techniques learned from the analysis of his Master Recital, which involved Jazz Trio (Guitar, Bass, and Drum) and Jazz Quartet (Guitar, Saxophone, Bass, and Drum). The researcher concluded that both the Jazz Trio and the Jazz Quartet were a remarkable performance. All the musical instruments synchronized, and were compliments were received from an expert

KEY WORDS : LAGE LUND / JAZZ GUITAR IMPROVISATIONAL STYLE

54 pages

การวิเคราะห์แนวคิดปฏิภาณของ LAGE LUND: เทคนิคการเล่น SINGLE NOTE จากบทเพลง  
ตัวอย่าง 3 บทเพลง

LAGE LUND'S IMPROVISATIONAL STYLE: AN ANALYSIS OF SINGLE NOTE SOLO  
LINES IN THREE SELECTED SONGS

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#### บทคัดย่อ

Lage Lund เป็นนักกีตาร์แจ๊สรุ่นใหม่ที่มีเอกลักษณ์เฉพาะตัวเป็นอย่างมาก โดย  
งานวิจัยนี้มีเป้าหมายอยู่ที่การวิเคราะห์ระบบและวิธีการต่างๆที่ Lage Lund ใช้ในการแสดง  
ปฏิภาณ โดยมุ่งเน้นไปที่การเล่นโน้ตเข้บ่ตหนึ่งชั้นเป็นหลักโดยบทเพลงที่ใช้ในการวิเคราะห์ได้แก่  
(1) *Jazz* ประพันธ์โดย Steinar Sønck Nickelsen (2) *Celia* ประพันธ์โดย Bud Powell (3) *How deep  
is the ocean* ประพันธ์โดย Irving Berlin

ผลจากการศึกษาพบว่าความพิเศษและลักษณะเด่นๆในระบบการแสดงคิตปฏิภาณ  
ของเขาสามารถแบ่งออกได้ดังนี้ (1) Diatonic Harmony คือ ลักษณะการแสดงคิตปฏิภาณในกุญแจ  
เสียงเมเจอร์ (2) non diatonic Harmony คือลักษณะการแสดงคิตปฏิภาณในกุญแจเสียงไมเนอร์โดย  
เน้นไปที่คอร์ด V เป็นหลัก (3) Triadic Generalization คือ การใช้ General line ที่สร้างจากโน้ต 1, 3  
และ 5 โดยผู้วิจัยได้นำผลการวิเคราะห์เหล่านี้ไปใช้ในการแสดงเดี่ยวรูปแบบวง Jazz Trio (กีตาร์,  
เบส และ กลอง) and Jazz Quartet (กีตาร์, แซกโซโฟน, เบส และกลอง) ผลการแสดงปรากฏว่าวง  
ทั้งสองแบบบรรเลงออกมาได้ผลลัพธ์ที่ดีเป็นอย่างมาก ทุกเครื่องมือเล่นได้ประสานกลมกลืน  
กันและได้รับคำชมเชยจากอาจารย์ที่ปรึกษาเป็นอย่างดี

54 หน้า

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background Information**

Lage Lund is one of the examples of the highly notable jazz guitarists nowadays who have developed his basic jazz performance skills and knowledge by in-depth studies of the music of countless jazz legends and adapted the knowledge gained to compliment his own musical and stylistic development. Having learned the languages of traditional jazz improvisation through the works of both guitarists like Wes Montgomery, Charlie Christian and Django Reinhardt, and non-guitarists like Miles Davis, John Coltrane and Charlie Parker, Lage Lund, a Norwegian artist, is one of the most compelling modern jazz guitarists today. Lage Lund obviously presents traditional jazz improvisation and perfectly creates his own playing. Furthermore, giving high importance to the specific harmonic idea helps him design various improvisation style. Some of his remarkable performance techniques are his unique and harmonically complex eight note solo line and ability to further develop his improvisational ideas to the more intense level, while keeping traditional jazz styles effectively (Warnock, 2010).

After graduating high school, Lage Lund studied at Berklee College of Music with Mick Goodrick and Bret Willmott. Lund later attended the Juilliard School where he met his teacher, Peter Bernstein, the highly experienced and eminent guitarist in jazz music. In 2005, he took the first place at the Thelonious Monk International Jazz Competition (a jazz guitar solo contest). Lund, then, has performed and recorded with renowned artists like Wynton Marsalis, Will Vinson, Orlando le Fleming, Seamus Blake, Ingrid Jensen and Ari Hoenig (Wood, 2015).

Since Lund is the rising star in the jazz field in recent years, there has been no scholarly study of his improvisational style and technique to date. Nevertheless, the author found some interesting researches of other jazz guitarists which are as follows.

The thesis *'The Improvisational Style of Charlie Christian'*, prepared by Howard Spring, is a partial fulfillment for the degree of Master of Fine Arts, York University (Howard, 1980). It is a study of Charlie Christian's improvisation; system and technique. Spring focused on diatonic and non-diatonic harmony in Christian's eighth note solo lines. The study had recourse to music theories from *'An Ethnomusicologist's Reflections on Complexity and Participation in Music'* authored by Blum Stephen and *'The making of jazz: a comprehensive history'* written by James Lincoln (Howard, 1980). The other study is *'The Jazz Multilinguist: John Scofield's Universal Improvisational Approach'* by Henry Heinitsh. This dissertation highlighted Scofield's music elements like jazz languages, bebop line, and bending line found on his eighth note solo lines. Heinitsh chose *Jazz Theory Book* by Mark Levine as a reference for the study (Henry, 2013). In addition, there are some academic journals of renowned jazz artists, namely *'The Complete Transcription Process'* authored by David Liebman and *'On Transcribing and Transcription'* by Steve Khan. These articles offer much knowledge about how to transcribe and transcription analysis.

This study presents Lund's improvisational systems and techniques by focusing on his single note solo lines to figure out his harmonic system in improvisation and extract the jazz languages commonly used in his improvisation such as diatonic harmony and non-diatonic harmony. The study is aimed to enable the author to expand improvisation dimensions by ingraining the style of Lund into them as solo.

Consequently, the author would like to explore multiple improvisational techniques of Lund for increasing knowledge and skill. This study helped fulfill an improvisational source of modern jazz guitar style, which is eighth note solo line because the author found that there has been a lack of world class jazz guitarists style analyses in the field today. It would also be useful for guitarists interested in Lund or jazz guitar modern style improvisation.

## 1.2 Selection of Repertoire for Analysis

The author concentrates on eighth note solo lines of swing jazz standard songs chosen from two albums and a masterclass which are as follows ‘*Early Songs*’ (2008), ‘*Nickelsen Trio*’ (2007) and ‘*Guitar Masterclass*’ (2012). The three selected tunes are Celia from ‘*Early Songs*’ Jazz from ‘*Nickelsen trio*’ and How deep is the ocean from ‘*Guitar Masterclass*’

**Table 1.1 Information about Analyzed Tunes**

Song	Composer	Album	Remarkable feature of each songs
Celia	Bud Powell	Early songs	Jazz Standard Song , Up tempo Swing 4/4, Jazz quartet, AABA Form
Jazz	Steinar Nickelsen	Nickelsen Trio	Medium Swing tempo 4/4, Jazz trio , AABA Form
How deep is the ocean	Irving Berlin	Guitar Duet Masterclass	Jazz Standard Song, Up tempo swing 4/4, Jazz guitar duet AABC Form

The study focuses on his eighth note solo lines because such note provides the best approach for clarifying Lund’s improvisational techniques. Since one of the factors that will outline the improvised melody is the harmony of the songs. In many cases, the improviser may outline his own interpretation of the given song harmony, creating a lot more possibilities in how the solo can be created. In this thematic paper, the researcher has sought to figure out the harmonic outline frequently used by Lage Lund when improvising, which results in the various scale choices used by Lage Lund.

In short, the following observations regarding frequently used scale choices were found;

- When he improvises with diatonic harmony like II V, I VI II V and II V I, he frequently uses Major scale, which can effectively create a fluent improvised line.
- Additionally, his non-diatonic harmony improvisation has a variety of harmonic outlines. For example, over the dominant 7th chord, he uses a variety of dominant scales such as Dorian<sup>b2</sup> scale, diminished half whole scale, and altered scale.

**Table 1.2 Harmony Found in Three Repertoires Analysis**

Harmony	Scale Used by Lage Lund
Diatonic Harmony	Major scale
Non-diatonic Harmony	Altered Scale Dorian <sup>b2</sup> Scale Dim Scale (H.W)

From the chosen scale, the melodic line can be created in various way which will be detailed in Chapter IV.

### 1.3 Objectives

(1) To analyze diatonic harmony, non-diatonic harmony and Triadic Generalization from three repertoires from the album ‘*Early songs*’, ‘*Nickelsen Trio*’, and ‘*Guitar duet Master class*’

(2) To Make use of Lage Lund’s musical ideas for the Master’s Recital performance

## 1.4 Scope of the Study

Music theories for three songs analysis will be based on '*Jazz Theory Resources*' and '*Jazz Theory Book*' authored by Bert Ligon and Mark Levine. Those books discussed triadic generalization, chord scale relationship and diminished scale. Digital pattern, tritone, and upper structure triads presented in '*How to improvise*' and '*Element of Jazz Languages*' written by Hal Crook and Jerry Coker. Additionally, the author searched for some information from an online database such as academic studies and scholarly articles by world jazz educators like '*The Complete Transcription Process*' by David Liebman and '*On Transcribing and Transcription*' by Steve Khan, which offers a lot of musical knowledge.

The whole discovery would be applied to the Master Recital concert. The author selected *How Deep is the Ocean* one of the analyzed repertoires, for being performed by a jazz quartet. Meanwhile, Lund's improvisational style and technique like his eighth note solo lines and jazz languages would be modified in performance through another jazz standard songs and his original compositions. All musical skills gained from the study would be presented while keeping playing style close to Lund as much as possible.

## 1.5 Expectations

This study expects to have these following outcomes

- (1) Understand Lund's improvisational systems together with techniques and improve the author's musical knowledge and ability
- (2) Apply Lund's systems and performance techniques to different jazz music genres, and
- (3) Take advantage of the gained musical knowledge to support the Master Recital

## **CHAPTER II**

### **REVIEW OF THE LITERATURE**

After winning the first place at the 2005 Thelonious Monk International Jazz Competition, Lage Lund has performed with famous artists and became the modern jazz guitarist over the last decade. Also, Lund's works are widely acknowledged in the jazz world today. However, not many scholarly works about his improvisation and guitar performance have been made. To make a study of jazz guitar improvisation analysis, therefore, the author has to review some academic studies about how to analyze and apply the solo by world jazz artists like David Liebman and Steve Khan, including dissertations exploring jazz guitarists' works. The author could, nevertheless, see the clearer picture of Lund's improvisational elements analysis method from these following studies.

#### **2.1 Scholarly Works Related to System of Jazz Guitar Styles**

Gathering the information, the author has searched mostly into the scholarly works from the university, which are believed to be among the most acceptable and credible sources. Two chosen studies of jazz artist are investigated here.

##### **2.1.1 Dissertation and Thesis**

###### **(1) The Improvisational Style of Charlie Christian**

This thesis prepared by Howard Spring is a partial fulfillment for the degree of Master of Fine Arts, York University, in 1980. It is a study of Charlie Christian's improvisation; system, technique, and difference, by a harmonic comparison. Spring focuses on arpeggio, time feel, and phrasing, which are Christian's distinctive techniques.

The Improvisational Style of Charlie Christian implies that this guitarist mainly uses Tonic Formula (Tonic Key-based Chord Progression forms) and Non-Tonic Formula (Dominant 7-based Chord Progression forms). It is found that Tonic Formula has variations in harmony and that Christian creates tensions by way of further extending Tonic, plus Non-Tonic Formulas.

In addition, the author sees analysis steps of improvisation. Spring, grounding on found musical materials, divided harmony into two types, namely Tonic Formula and Non-Tonic Formula. Also, he categorized the findings while showing examples. These methods give the primary guideline of analysis which can be well applied to the author's study. Nevertheless, the scope of Spring's work does not cover the researcher's study objectives; he does not offer any solo exercises, including the practice direction keeping Christian's improvisational style.

## **(2) The Jazz Multilinguist: John Scofield's Universal Improvisational Approach**

Authored by Henry Heinitsh, the thesis is a part of his master's degree in Performance program, Department of Music of The William Paterson University of New Jersey, in 2013. The goal of this study is to investigate musical language uses of Scofield by concentrating on his improvisation in different music genres such as Funk, Rock, and R&B. Also, its expectation is having found out Scofield's jazz languages and modern guitar techniques. The thesis demonstrates that Scofield's improvisation in various music styles is beyond traditional forms.

Many guitarists in jazz music history have different soloing styles. They outstandingly perform with diverse languages while keeping their own styles. Scofield, one of those talented artists, is a unique musician. He learned soloing techniques from Gerry Mulligan and Miles Davis. His important materials found by Heinitsh are Blues, Double-Stops, String Bends, Bebop and Post Bop.

The author found that Heinitsh aims to explore jazz languages of Scofield's improvisation and categorizes the results well so that it is easy to understand. Unlike the first thesis which focuses on theory in harmony analysis, Heinitsh's study emphasizing the solo's elements analyzes accents and effects of the

improvisation without paying much attention to harmonic element. The author sees this as an interesting idea for work.

The two studies present working approach of analysis and application. It can be said that to prove what we wonder about needs careful systems and methods as follows: finding out facts from the musician's background together with materials appeared in solo lines, categorizing the findings for easy understanding, and creating exercises helping to reveal the uniqueness of the selected artist for study.

### **2.1.2 Article from Music Educator Website**

Apart from academic studies of educational institutions, an attractive source is articles about how to analyze and apply transcriptions written by professional educator artists. The author chooses two pieces of work by the following musicians.

#### **Academic Journals**

- David Liebman, the highly acclaimed artist in the jazz field, is both a musician and an educator. As the latter role, Liebman received several awards such as Jazz Educators Network (JEN) Legends of Jazz in 2013. He also published materials on jazz which are very interesting (Liebman, 2013).

- Steve Khan, an American guitarist who works with jazz artists like Kenny Burrell, and Jim Hall. In addition, he wrote many valuable books along with academic journals like Pentatonic Khancepts and Contemporary Chord Khancepts (Khan, 1998).

These articles represent important viewpoints from experience of professional musicians which are different from university students' as shown below.

#### **(1) The Complete Transcription Process by David Liebman**

The Complete Transcription Process presents transcribing, practice and analysis, including playing songs. Liebman states that learning with music exercise books can help a student achieve their goals, but it is hard to find musical concepts such as sound, articulation, and language. The best method for practice is then the creative imitation by copying model artists' solo lines and repeatedly practicing until

you become skillful. This way of learning brings about the natural and sustainable result. Transcribing is like how to speak a language by imitating the natives. A student can use language in real life without the necessity of writing. It is also believed to be the most effective method of learning. In jazz industry, the transcription appears as a kind of art. Imitation is like a stage of learning which is unavoidable and effective. The clear explanation of the process by Liebman can be concluded with these following steps.

- Choose the solo you want to transcribe, then carefully listen to it. Starting with the 12 bar blues, which has a simple form of bar and progression, is easy to learn. Aside from that, try transcribing solos of different generations in order to understand changes in harmony, chord, and scale.

- Practice by singing the solo while keeping the right pitch level. You are expected to sing without a metronome or the recording playing. This step will push a learner to be more precise about the solo.

- Start playing solo lines from the half speed, then to the original one. Repeating this practice will help you absorb all techniques of an artist, for example, dynamic tone color, articulation and time feel.

- Analyze the solo using music theories like theme and variation, motivic analysis, form structure concepts, phrases, including passages because these tools are useful for a harmonic comparison.

All of the processes can explain what the theory cannot do such as tone color, articulation and time feel. Furthermore, they help a student approach systems and methods of an improviser. However, students are anticipated to understand the intellectual component of the solo being played and know how to rearrange musical structures like melodic, motif, and variation.

Liebman's journal provides the author with detailed transcription processes along with helpful data for the study like the methodical transcribing procedure.

## **(2) On Transcribing and Transcription by Steve Khan**

Steve Khan said in his article that the transcription is a special learning tool which helps hearing system accuracy and is reliable. Setting a goal like trying to

memorize transcriptions will be more beneficial than playing with notes. Students can understand how to improvise by hearing, plus minor helps such as theory, mode, chord, and scale. Also, transcribing a part of the solo is more useful than doing the whole song. Here are crucial processes for transcribing.

- Learn the entire solo you like, then focus on what you want to know and organize revealed materials.
- To approach any transcription, you need to write out the song form and its chord changes. Importantly, beginning with a simple solo like blues which has only 12 bars would result in effective learning.
- After two steps above, write your draft of the transcription and add in materials you want. You are recommended to modify chord, scale, and mode relating to that transcription.
- Musicians generally use 4-bar phrases in transcription writing for understanding each note well. Nevertheless, the form is not fixed. Five artists can differently write out the same transcription. The meaningful purpose is knowing how to hear and play a song.

The journal demonstrates a transcribing method, including artists' transcription techniques such as observing variation, scale, and chord. He also describes applying personal techniques to the original solo through drawing up a draft of a transcription. However, following Khan's method needs a strong background in musical theory.

This journal highly helps author understand working process since it offers procedures and methods to approach transcribing, plus guidelines of the transcription application.

### **2.1.3 Jazz Theory Books**

The Jazz Theory Resources (Ligon, 2001) is a jazz theory text on triadic generalization, written by Bert Ligon. Although jazz pedagogy is widely accepted in jazz, Bert Ligon's unique style of writing is sometimes difficult to comprehend. Thus, readers who are not familiar with jazz may have to make some effort to understand the text.

The Jazz Theory Book (Levine, 1995) presents comprehensive information on jazz theories. The book was written by Mark Levine using clear description and vivid examples, thus is easy to read and understand. The researcher based his study on chord scale relationship and diminished scales on this text.

How to Improvise (Crook, 1991) explores how to form upper structure triads. The thorough explanation and examples helped the researcher to comprehend the essence of this text.

Element of Jazz Languages (Coker, 1991) was written by Jerry Coker, an experienced academic jazz musician. One of the chapters in this book provides a clear explanation of the digital pattern, and brought up examples and short exercises at the end of the chapter. The researcher considered this one of the best jazz theory texts.

## **2.2 Conclusion**

From the literature reviewed, there is no study directly concerning Lage Lund but several relevant studies like university theses about solo analyses of jazz guitarists, for example, Charlie Christian and John Scofield, and academic journals by world musicians such as David Liebman and Steve Khan which provide very helpful information about the methods and processes needed for jazz improvisation analysis. After taking a closer look at these sources, the author found clearer working processes as follows. Practice singing a solo before playing with instruments, especially the targeted solo lines. Then, analyze the transcription using musical theory concepts and finally categorize what you found out for easy understanding.

## **CHAPTER III**

### **METHODOLOGY**

The researcher investigated Lage Lund's improvisational style evident in his swing jazz music. To understand his techniques of improvisation, Lund's eighth note solo lines are the emphasis of this research. The methods employed in this study are as follows.

- 3.1 Selection of Repertoires for Analysis
- 3.2 Analysis of Lage Lund Improvisation System
- 3.3 Music Resources
- 3.4 Presentation of the observation

#### **3.1 Selection of Repertoires for Analysis**

Three swing jazz standard songs were chosen for the study, namely '*Jazz, Celia*', and '*How Deep is the Ocean*'. The rationale behind this selection is that Lund's pronounced and unique improvisational style through eighth note is evident in these three jazz pieces. The study of Lund's eighth note will enable a comparative analysis of harmony and will also enhance the understanding of Lund's patterns and tonal system. Additionally, Lund's eighth note solo lines are the core foundation of improvisation in jazz music. There are two stages at work. (1) Transcribe three tunes. (2) Practice playing the songs until being skillful.

#### **3.2 Analysis of Lage Lund Improvisation System**

Through observational method and in-depth research, Lund's improvisational techniques became pronounced and discernible. In particular, there are changes and patterns repeatedly found in one harmony or in the similar type of

harmony. As a result, the researcher has come up with the following analysis methods in order to study Lund's works.

(1) Study and categorize harmonies appeared in the three songs as shown below:

- Diatonic harmonies
- Non-diatonic harmonies
- Other harmonies

The rationale behind the study of both major and minor key harmonies is to explore as well as expand various dimensions for the research. This analysis will substantially draw a connected line between Lund's works and other jazz standards as well as other related genres.

(2) Study and observe Lund's solo materials by discovering his systems and techniques. This included scale or arpeggio patterns, and how he used them in solo lines.

(3) Connect collected materials of his three songs with research-related harmonies.

### **3.3 Music Resources**

The specific types of data collected for the analysis of Lund's improvisational style:

#### **3.3.1 Images and sounds of Lage Lund**

- *Recording of Lund's private lessons* – This type of data was collected from Lund's private lessons accessed from the internet database as well as from other available sources. From this data, the researcher will analyze Lund's eighth note solo patterns as a result of his improvisational method. Other methods evident in the data found included developing scale, Arpeggio, and Lund's other patterns or ideas.

- *Master Class on TIJC 2015 (Voice Leading and Moving Inner Voices by Lage Lund)* – From this set of data, the researcher aimed to investigate Lund's chord progression including his eighth note solo lines within chords. The analysis of

chord building in Lund's works will highly inform the research's structural ideas and methodology despite its seemingly disconnection from Lund's improvisational style.

- *Lund's Jazz Chordal Vocabulary DVD* – This form of data contains Lund's chordal vocabulary including the application and usage of those chordal styles in eighth note solo performances.

### **3.3.2 Books, Dissertations and Academic Journals on Jazz Music and Theories**

To better analyze Lund's works, the researcher has consulted various academic publications on and about jazz music and theories as shown below, Books on Jazz and related theories.

- *The Jazz Theory resources* (Ligon, 2001) – An emphasis will be placed on chapter four entitled "Triadic Generalization." In this chapter, Ligon outlined the technique of triadic generalization in building and improvising solo lines. These solo lines from triadic generalization within a given key area are simple. This method is able to build a chord progression within a given key area such as II V I of key F, which then can be soloed by using easy melody in the F major triad, or within such chords as III VI II V of key F, F triad can then be soloed as well.

- *Jazz Theory Book* (Levine, 1995) – The major focus is on the book's chapter 1 on the theory of chord and scale, namely major-scale and minor-scale harmonies, and diminished scale harmony. In this book and particularly in the first chapter, Levine discussed the technique and background of each reharmonizing style and scale including ways in which players can use them. For example, a diminished scale formula contains a four pairing of whole step and half step from a scale root to root. This scale can also be used within dominant7 chord, and still be called half step to whole step.

- *How to improvise* (Crook, 1991)– In this book, Crook discussed upper structure triads. According to Crook, there can be major or minor triads, augmented or diminished within one chord for instance, within a C major, there is a G major etc.

- *Element of Jazz Languages* (Coker, 1991) This book gives specific details about tritone substitution. Tritone substitution refers a technique of replacing

V7 chord. That is, from the root of V7 chord there can be diminished fifth or augmented fourth interval, or simply three whole-steps for example, C7 to F#7 etc.

### **Dissertations and Theses**

- *The Improvisational Style of Charlie Christian* is a study of solo techniques evident in Charlie Christian's various harmonies through the analysis of Christian's eighth note solo lines (Spring, 1980).

- *The Jazz Multilinguist: John Scofield's Universal Improvisational Approach* is the study of elements and patterns evident in John Scofield's work through the analysis of his eighth note solo lines (Heinitsh, 2013).

### **Academic Journals**

Apart from books and dissertations on jazz theory, the researcher also consulted two academic papers as follows:

- *The Complete Transcription Process* (Liebman, 2000) and *On Transcribing and Transcription* (Khan, 2000) both works give specific backgrounds on transcribing method as well as the method of analysis transcription.

## **3.4 Presentation of the Observation**

The study of the three songs: *Jazz*, *Celia*, and *How Deep is the Ocean*, involves the analysis of and comparison to various musical theories. The researcher has concluded three key points: (1) Improvisation over diatonic harmony (2) Improvisation over non-diatonic harmony and (3) Improvisation with triadic generalization. The three key points will be discussed in Chapter IV. Explanations will be provided with illustrations for better understanding.

## CHAPTER IV

### AN ANALYSIS OF SOLO LINES IN THREE SELECTED SONGS

To make an analysis of Lage Lund improvisational approach, the researcher selected three Lage Lund's songs with the following characteristic.

- The composition includes standard jazz harmony
- The improvisation includes traditional (e.g. post-bop) jazz language played mostly in eighth note.
- Songs that are played in medium swing rhythm with tempo of around to 150-200 bpm

As result, three song namely *Jazz* Compose by Steinar Sønck Nickelsen, *Celia* Compose by Bud Powell and *How Deep Is the Ocean* Compose by Irving Berlin for analysis. The observation shows that similar improvisational approaches are found within each of the harmonic categories which will be discussed below. Therefore, the author's findings can be divided into three parts to present Lund's system that deals with different harmonies.

- **Diatonic Harmony**

This section explains how Lund improvises over simple diatonic chord progressions, including I, II V, III VI II V, I VI II V and other diatonic chord. As the main material used by Lund to improvise on diatonic progression is the creation of solo lines from note in the major scale, this section will discuss Lund's various approaches to use the major scale in his improvisation.

- **Non-Diatonic Harmony**

In any music, non-diatonic chord can be found most commonly in chord V in the minor key progression to give a smooth leading note and give a variety of chord progressions sound.

From the observation of Lund's solo on chord V in the minor key,

various scale choices are selected, which will be discussed later. Moreover, the harmonic approaches used for non-diatonic harmony in the minor key have been borrowed and used in the major key as well, giving a more harmonic variety of Lund's improvisation.

- **Triadic Generalization**

In contrast to the two sections above, harmonic generalization is the methods of creating simple melodies that are not specified to a single chord. As a result, the generalized melodies can fit well with most chord progression. Conventionally, in jazz improvisation generalized solo is a simple line created from the elaboration of the note in the degree 1, 3 and 5 of the progression's tonal center.

#### **4.1 Diatonic Harmony**

Diatonic Harmony signifies chords or scales that contains notes in the key centers. After having gathered all data, the researcher found two main types of solo line created by Lund, namely solo over chords with (1) tonic function (2) subdominant function.

- Tonic function – Traditionally in the classical harmony, chord constructed from the first degree of the tonal center are considered to be a tonic chord. In jazz theory, however, other chords from diatonic scales including chords III, and VI can be considered to have a tonic function as well. As a result, Lund applies the I chord's idea to improvise on with the III and VI chords. This technique makes solo agile, for example:

**Ex. 4.1:** Idea from the C major scale (I) may also be used for solo over the III and VI chords.

Three musical staves illustrating a solo line over different chords. The first staff is labeled 'Cmaj7' and shows a melodic line starting on C4, moving up stepwise to G4, then down stepwise to C4. The second staff is labeled 'Em7' and shows the same melodic line starting on E4, moving up stepwise to B4, then down stepwise to E4. The third staff is labeled 'Am7' and shows the same melodic line starting on A3, moving up stepwise to F4, then down stepwise to A3. Each staff has a treble clef and a 2/4 time signature.

- Sub-dominant function – Although chord constructed from the 4<sup>th</sup> degree are conventionally consider to be sub dominant, Jazz theorists also include chord II as a sub-dominant chord as well. Therefore, similar to the tonic function section above, solo ideas used with chord IV can also be used in chord II, as shown in examples below

**Ex. 4.2:** The scale below shows the IV chord idea

A musical staff showing a scale over the Fmaj7 chord. The staff is labeled '2 Fmaj7' and shows a melodic line starting on F4, moving up stepwise to C5, then down stepwise to F4. The staff has a treble clef and a 2/4 time signature.

**Ex. 4.3:** The IV chord idea soloed over the II chord

A musical staff showing a scale over the Dm7 chord. The staff is labeled 'Dm7' and shows a melodic line starting on D4, moving up stepwise to A4, then down stepwise to D4. The staff has a treble clef and a 2/4 time signature.

From the study of Lund’s diatonic harmony, the researcher next analyzed the patterns Lund used frequently for improvisation. From this analysis, the researcher found that Lund made use of various digital patterns in building and improvising his solo melodies.

The term digital pattern refers to any grouping of four to eight notes from a root of a chord. Notes are not necessarily grouped in numeric orders such as 1, 2, 3, 4; however, they can be grouped in such pattern as 1, 3, 2, 4 or in other patterns that will enhance harmony and tonal movement. Any given digital pattern can be adapted and adjusted with regard to a chord scale or chord type. The following patterns are Lund’s commonly used digital patterns:

**Ex. 4.4:** Digital pattern 1-5 from Lage Lund

Pattern 1 (C major scale 7135)



Pattern 2 (C major scale 3579)



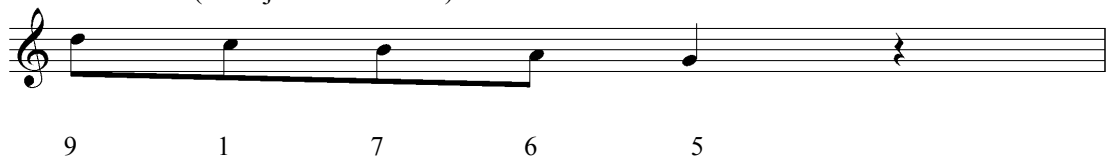
Pattern 3 (C major scale 3579, 7135)



Pattern 4 (C major scale 53756)



Pattern 5 (C major scale 91765)



### 4.1.1 Digital Pattern in a Tonic Function

The examples below demonstrate Lund’s use of the above digital patterns in improvising on chord with tonic functions.

**Ex. 4.5:** In bar 9 of “Jazz” Lund used digital pattern 1 (7, 1, 3, 5) in a B major scale.

Musical notation for Example 4.5. The staff shows a B major scale starting at bar 7. Chords are labeled: C#m7, F#7, Bmaj7, C#m7, F#7. A box highlights the Bmaj7 chord and the notes B, D#, F#, A, with the digital pattern 7 1 3 5 written below it.

**Ex. 4.6:** In bar 85 of “Celia” Lund used digital pattern 1 (7, 1, 3, 5,) in a Bb major scale. It’s tonic function is of G minor scale.

Musical notation for Example 4.6. The staff shows a Bb major scale starting at bar 82. Chords are labeled: Am7(b5), D7(b9), Gm, Bbmaj7. A box highlights the Bbmaj7 chord and the notes Bb, D, F, Ab, with the digital pattern 7 1 3 5 Bb major written below it.

**Ex. 4.7:** In bar 57 of “Jazz,” Lund used digital pattern 4 (5, 3, 7, 5, 6) in a G major scale.

Musical notation for Example 4.7. The staff shows a G major scale starting at bar 55. Chords are labeled: Abmaj7, Am7, D7, Gmaj7, C#m7, F#7. A box highlights the Gmaj7 chord and the notes G, B, D, F#, with the digital pattern 5 3 7 5 6 written below it.

**Ex. 4.8:** In bar 64 of “Celia,” Lund used digital pattern 5 (9, 1, 7, 6, 5) in Bb major scale

Musical notation for Example 4.8. The staff shows a Bb major scale starting at bar 62. Chords are labeled: Dm, G7, Cm7, F7, Bbmaj7, G7, Cm7(b5), F7. A box highlights the Bbmaj7 chord and the notes Bb, D, F, Ab, with the digital pattern 9 1 7 6 5 written below it.

**Ex. 4.9:** In bar 58 of “Celia,” Lund used digital pattern 5 (9, 1, 7, 6, 5).

Musical notation for Ex. 4.9. The staff shows a melodic line in bar 58. The key signature has two flats (B-flat major). The notes are B-flat, C, D, E-flat, F, G, A-flat, B-flat. A box highlights the notes B-flat, C, D, E-flat, F with the digital pattern 9 1 7 6 5 written below them. Chords above the staff are Bbmaj7, Cm7(b5), Dm7, Ebm7, and Ab7. A triplet of three notes (G, A-flat, B-flat) is marked with a '3' above it.

Additionally, digital pattern in a tonic function can be performed on other chords, such as ii<sup>7</sup> V<sup>7</sup> I, iii VI ii<sup>7</sup> V<sup>7</sup>, as demonstrated below.

**Ex. 4.10:** In bar 33-34 of “Jazz” Lund used digital pattern 3 (3, 5, 7, 9, 7, 1, 3, 5) of B major scale in a I- ii<sup>7</sup>-V<sup>7</sup> progression.

Musical notation for Ex. 4.10. The staff shows a melodic line in bars 33-34. The key signature has three sharps (B major). The notes are B, C#, D, E, F#, G#, A, B. A box highlights the notes C#, D, E, F#, G#, A with the digital pattern 3 5 7 9 7 1 3 5 B major written below them. Chords above the staff are C#m7, F#7, Bmaj7, C#m7, and F#7. Triplet markings are present under the first two notes of each bar.

**Ex. 4.11:** In bar 76 of “Jazz” Lund used digital pattern 4 (5, 3, 7, 5, 6) of a B major scale in a ii<sup>7</sup> V<sup>7</sup> I progression.

Musical notation for Ex. 4.11. The staff shows a melodic line in bar 76. The key signature has three sharps (B major). The notes are C#, D, E, F#, G#, A, B. A box highlights the notes C#, D, E, F#, G with the digital pattern 5 3 7 5 6 B major written below them. Chords above the staff are Bmaj7, C#m7, F#7, Bmaj7, and Ab7.

#### 4.1.2 Digital Patterns in Sub Dominant Function

The examples below demonstrate Lund’s use of the above digital patterns in improvising on chord with sub dominant functions.

**Ex. 4.12:** In “Jazz” in B major scale, Lund chose digital patterns 2 (3, 5, 7, 9), which was built in E major scale. Its harmonic function of C#minor7 th in the key of B Major to be a subdominant

Musical notation for Example 4.12. The staff shows a solo line in B major. Chords indicated above the staff are C#m7, F#7, Bmaj7, C#m7, and F#7. A box highlights a digital pattern 2 (3, 5, 7, 9) over the C#m7 chord.

**Ex. 4.13:** In bar 54 of “Jazz” in Ab major, Lund chose digital patterns 2 (3, 5, 7, 9) which was built in Db major scale. Its harmonic function is a subdominant of Bbminor7.

Musical notation for Example 4.13. The staff shows a solo line in Ab major. Chords indicated above the staff are Cm7, F7, Bbmaj7, Bbm7, and Eb7. A box highlights a digital pattern 2 (3, 5, 7, 9) over the Cm7 chord, with the text "3 5 7 9 Db major" below it.

**Ex. 4.14:** In bars 23-24 of “Celia” in a Bb major, digital patterns 3 (3, 5, 7, 9, 7, 1, 3, 5) were selected, which was composed in Eb major. Its harmonic function is a subdominant of Cminor7.

Musical notation for Example 4.14. The staff shows a solo line in Bb major. Chords indicated above the staff are C7(#11), Cm7, and F7. A box highlights a digital pattern 3 (3, 5, 7, 9, 7, 1, 3, 5) over the Cm7 chord, with the text "3 5 7 9 7 1 3 5 Eb major" below it.

## 4.2 Non-Diatonic Harmony

Non-diatonic harmony indicates solo line consisting of notes outside key centers. In jazz Harmony, one of the places that non-diatonic harmony can be found is chord B that resolves to minor key. Therefore, Lund’s solo over the V chord with various techniques will be mostly discussed here. Furthermore, the V chord resolving to minor key here may also refer to the secondary dominant chord that resolve to a

diatonic minor chord. The main scales used by Lund appeared Lund improvise over chord V in three selected songs are the following:

#### 4.2.1 Altered Scale

Altered scale is the seventh mode of the melodic minor scale. It is popularly used to solo over the V chord. Talking about Lund’s solo lines, his melody is built from tritone substitution and augmented triads relative to the altered scale as follows:

Tritone is a musical interval comprising of three wholetones; augmented fourth. It most often substitutes a dominant chord. One can find a tritone by moving up from the targeted dominant chord to the augmented fourth. For instance, the Dm7 G7 Cmaj7 progression has G7 as a dominant so its augmented fourth is the note D. Then, Dm7 G7 Cmaj7 would be changed to Dm7 D7 Cmaj7 as the pattern below.

**Ex. 4.15** Db is triton of G7 in Key C major

Musical notation for Example 4.15. It shows a treble clef staff with a key signature of one flat (Bb). The notes are G4, A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chords G7, Db7, and Cm are indicated. A box under the Db7 chord contains the text "Db is tritone of G7". A small number '3' is written below the first measure.

After taking a closer look at Lund’s tritone substitution, it is shown that he uses major triads in the V chordas these examples here.

**Ex. 4.16:** In bar 22 of “Jazz,” Lund used A triad in Eb7 chord.

Musical notation for Example 4.16. It shows a treble clef staff with a key signature of two flats (Bb, Eb). The notes are C4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, C4. Above the staff, the chords Cm7, F7, Bbmaj7, Bbm7, Eb7, and Amaj7 are indicated. A box under the Amaj7 chord contains the text "A Triad".

**Ex. 4.17:** In bar 78 of “Celia,” Lund used Db triad in G7 chord.

Musical notation for Example 4.17. It shows a treble clef staff with a key signature of one flat (Bb). The notes are D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. Above the staff, the chords Dm, G7, Cm7, F7, Bbmaj7, and Bbmaj7 are indicated. A box under the G7 chord contains the text "Db Triad". A small number '78' is written below the first measure.

Another interesting technique Lund often uses in his improvisation is augmented triads over dominant 7th altered chord. As the augmented triad contain both chord tones (1 and 3) and a tension in altered harmony (#5), the augmented triad is widely used by jazz improviser for its simplicity (from chord tones) and ability to present the altered characteristic (from #5).

**Ex. 4.18:** In bar 96 of “How Deep Is the Ocean,” Lund chose G Augmented

93 Eb G7(b9) Cm7 Fm7 Bb7 Eb G7(b9)  
G Augmented

**Ex. 4.19:** In bar 4 of “How Deep Is the Ocean,” D Augmented was used in Am7b5 and D7b9 chords.

I Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)  
D Augmented

### 4.2.2 Half-step/Whole-step Diminished Scale

In this section, the researcher discussed diminished scale primarily used in conjunction with Dominant chords. This half-whole diminished scale is based on its repeating four pairing of half and whole steps, culminating in 1 octave.

Half Whole Half Whole Half Whole Half Whole

Lund employed this musical method in improvising his solos as evident in the harmonic scales below.

**Ex. 4.20:** In bar 58 of “Jazz,” F# diminished scale (Half-whole) was used.

55  $A\flat\text{maj}7$   $A\text{m}7$   $D7$   $G\text{maj}7$   $C\sharp\text{m}7$   $F\sharp7$

F# diminished scale (Half-whole)

**Ex. 4.21:** In bar 71-72 of “Celia,” F diminished scale (Half-whole) was used.

70  $D\text{m}$   $G7$   $C\text{m}7$   $F7$   $B\flat\text{maj}7$   $G7$   $C\text{m}7$   $F7$

F diminished scale (Half-whole)

- According to the review of jazz musical theories, the author found that apart from incorporating half-step / whole-step diminished scale as usual, the performer can reflect the idea of this scale then move up or down to the 3<sup>rd</sup> minor. In fact, the author found that this idea was applied by Lage Lund when he played solos in V or ii V chord. Only one idea of half-step / whole-step diminished scale is played, then the key is shifted up or down to the 3<sup>rd</sup> minor, as presented below.

**Ex. 4.22:** In bars 88-89 of “Celia,” Lund used the four-note pattern up and down a minor 3<sup>rd</sup> within a diminished scale.

86  $C7(\sharp 11)$   $C\text{m}7$   $F$   $D$   $F7$   $A\flat$   $B$

**Ex. 4.23:** In bar 54-55 of “Celia,” Gb triad was used and moved a minor 3<sup>rd</sup> up to a triad.

54  $C7(\sharp 11)$   $G\flat$   $A$   $C\text{m}7$   $F7$

### 4.2.3 Dorian b2

Dorian b2 is the second mode of Jazz melodic minor scale. This Dorian b2 is often used in Vsus13b9 chord.

#### Ex. 4.24 Dorian b2 scale

A7(b9sus4)

1      b2      b3      11      5      6      b7      1

From this study, the researcher found that Lund flavored the use of Dorianb2 in various places in V chord as shown in such progressions as a ii V, V harmony, beginning with 5, 6, b7, 1, b2, b3, 1.

#### Ex. 4.25: In bar 39-40 of “Jazz,” F# Dorian b2 was used.

2

39      C#m7      F#7      Bmaj7      C#m7      F#7

5 6 7 1 b2 b3 1

#### Ex. 4.26: In bar 24 of “Jazz,” D Dorian b2 was used.

23      Abmaj7      Am7      D7      Gmaj7      C#m7      F#7

5 6 7 1 b2 b3 1

## 4.3 Triadic Generalization

Triadic Generalization is a simple melody composed from a triad of tonic key area, mostly with elaboration. Provided that the improvisation is in simple chord progression, the generalized melody can be used in the whole progressions since exact harmony implications are ignored. Most of the jazz musicians use this method in their

performance because it is not only effective but also provides agile playing.

To categorize a triad, it is important to look at and differentiate each note including notes outside as well as inside of a scale. To do this, the researcher analyzed each line by using Triadic Generalization’s categorizing method as follows:

**Ex. 4.27** From the figure, this is the improvisation by using the Triadic Generalization, which is the combination of the 1st, 3rd and 5th notes. For example, Diatonic Passing Tones, Upper neighbor tones, Neighbor tone combination, and Arpeggiated tones.

- Diatonic passing tones PT
- Neighbor tone combination NT
- Upper neighbor tones (UNT)
- Lower neighbor tones (LNT)
- Chord tone (CT)
- Arpeggiated tones
- Pedal Point and Pivot Tones
- Pedal Point and Pivot Tones

The first staff shows a melodic line with three sections: 'Passing tones' (notes: 3, pt, 5, pt, 5, 5, 3, 1, pt, 3), 'Neighbor tone combination' (notes: 1, unt, lnt, 3, unt, lnt), and 'Arpeggiated' (notes: 5, 1, 5, pt, 3, 5, 3, pt). The second staff shows a melodic line with two sections: 'Pivot tones' (notes: 5, 3, 1, 3, pt, 1, pt, pt, 1, pt) and 'Passing tones' (notes: 5, pt, 1, pt, 3, pt, 5, pt, pt, 1).

Lund employed this method of triadic generalization in order to compose specific intervals and musical patterns both in major and minor key chord progressions.

**4.3.1 Triadic Generalization found in a major key chord progression**

**Ex. 4.28:** In bar 27 of “Jazz,” Lund used Neighbor tone combination, and in bars 28-29 Arpeggiated was used in the B major scale.

27 Bmaj7 C#m7 F#7 Bmaj7 Ab7

LNT UNT 1 3 5 3 3 5 3

**Ex. 4.29:** In bar 36 of “Jazz,” Lund used chord tone with passing tone and then return to chord tone.

35 Bmaj7 C#m7 F#7 Bmaj7 Ab7

3 3 PT 3 7 1 PT 7

**Ex. 4.30:** In bar 63-64 of “Jazz,” elaborated triad (3<sup>rd</sup>) of B major key with grace notes was used.

63 C#m7 F#7 Bmaj7 C#m7 F#7

3 PT 5 3 PT 5 3 PT 5 3

**Ex. 4.31:** In bar 43-44 of “Celia,” Bb triadic generalization with several elaboration was selected.

2 42 Bbmaj7 Cm7(b5) Dm7 Ebm7 Ab7

1 5 PT 1 5 PT 1 PT 5

**Ex. 4.32:** In bar 3 of “Jazz,” B major triadic generalization with lower neighbor tones was chosen, and in bars 4-5, B major Arpeggiated was used.

Musical notation for Ex. 4.32. The staff shows a melodic line in B major. Chords indicated above the staff are Bmaj7, C#m7, F#7, Bmaj7, and Ab7. Fingerings are indicated below the notes: LNT 3 5, 3 PT 1 3 5 PT 5.

Apart from 1 3 5, it is possible to add other extra notes such as the 6<sup>th</sup> to the melody as follows:

**Ex. 4.33:** In bar 48- 49of “Jazz,” the circle progression of 1, 3, 5, 6 was in B major scale, and in the 50<sup>th</sup> bar, the circle progression of 1, 3, 5, 6 was in C major scale.

Musical notation for Ex. 4.33. The staff shows a melodic line starting at bar 47. Chords indicated above the staff are C#m7, F#7, Bmaj7, Dm7, and G7. Fingerings are indicated below the notes: 1 3 5 6 PT 5, 3 5 6 PT 6, 3 5 6 PT 6. Labels "in B Major" and "in C Major" are present.

### 4.3.2 Triadic Generalization found in a minor key chord progression

Usage of 1, b3, 5 in a minor key chord progression was often found in a ii-7<sup>b5</sup> V7<sup>b9</sup> I progression.

**Ex. 4.34:** In bar 2- 3 of “How Deep Is the Ocean,” C minor Triadic with passing tones was used.

Musical notation for Ex. 4.34. The staff shows a melodic line in C minor. Chords indicated above the staff are Cm7, Dm7(b5), G7(b9), Cm7, Am7(b5), and D7(b9). Fingerings are indicated below the notes: 1 PT 3 5 PT 3 PT PT 3 PT 1.

**Ex. 4.35:** G minor triad was used with diatonic passing tones in bars 85-86 and with Arpeggiated in bar 87 of “How Deep Is the Ocean”.

Apart from 1 3 5, it is possible to add other extra notes such as the 6<sup>th</sup> to the melody as follows:

**Ex. 4.36:** In bar 81-83 of “How Deep Is the Ocean,” Lund used C minor Triadic plus 6<sup>th</sup>.

**Ex. 4.37:** In bar 64 of “How Deep Is the Ocean,” C minor Arpeggiated plus 6<sup>th</sup> was used.

## **CHAPTER V**

### **PERFORMANCE SUMMARY**

#### **5.1 Venue**

The Master Recital Concert was organized by Mr.Nattapong Keawsaichoo. It was performed on April 3, in room B112, College of Music, Mahidol University (Salaya Campus).

#### **5.2 Program**

1. How deep is the Ocean Composed by Irving Berlin
2. So In Love Composed by Cole Porter
3. Isn't This My Sound Around Me Composed by Bobby Hutcherson
4. Morning Glory Composed by Duke Ellington
5. Old Horsey Composed by Lage Lund
6. Rumspringa Composed by Lage Lund

#### **5.3 Musicians**

Nattapong Keawsaichoo Guitar  
Annawin Kerdteesud Alto Saxophone  
Titiwat Tripob Double Bass  
Preedipat Kampan Drum

## 5.4 Audiences

The Graduate Recital of Mr. Nattapong Keawsaichoo engaged 80 participants approximately and four examiners as follows: (1) Dr. Paul Cesarczyk as a Major Adviser, (2) Dr. Karnyupha Jittivadhna as a Co-Advisor, (3) Dr. Prayat Supajitra as a Chairman who is the third party examiner, and (4) Instructor Darin Pantoomkomol from Jazz Department, College of music, Mahidol University. The master recital was held for 55 minutes and had been recorded in Digital Versatile Disc (DVD).

## 5.5 Feedback Preceding and Following the Master Recital

Before the Master Recital, the committee provided comments on three issues, namely (1) how to properly perform accompaniment in trio and quartet, (2) motif development, and (3) how important the ending of every song is.

The researcher incorporated the comments from the committee in his Master Recital. However, due to the limited time, the researcher was able to apply these comments only to some songs such as *How deep in the ocean*, *So in love* and *Rumpringa*.

Nevertheless the researcher received useful comments from the committee at the hearing and the Master Recital. Some comments were applied to the songs as time allowed. However, these comments will certainly be useful and applied to future recitals and performances.

## CHAPTER VI

### CONCLUSION

This chapter summarizes the contents and results of the research. The comprehensive conclusion is presented in sub-topics below.

#### **6.1 Background and Importance of the Study**

The purpose of this research is to analyze the manner and style of a renowned guitarist, Lage Lund, primarily through the study of his eighth note solo line. This research also aims to expand the current literature on the improvisation of the modern jazz guitar style.

#### **6.2 Summary of Analysis Results and Methodology**

The researcher selected three songs to study: *Jazz* by Steinar Nickelsen, *Celia* by Bud Powell, and *How Deep is the Ocean* by Irving Berlin. All the three songs are swing, with a tempo of around 90-110 bpm. The researcher carried out a thorough study of various jazz theory books, as well as academic journals available online. Moreover, the researcher probed into the method and form Lage Lund used in his improvisation. To do so effectively, the researcher looked at most of Lage Lund's eighth notes solo lines. The issues that the researcher examined included (1) the improvisation in diatonic harmony, (2) the improvisation in non-diatonic harmony, and (3) the use of triadic generalization. Subsequently, the researcher rehearsed those techniques and methods rigorously to finally apply them to the Master Recital Concert.

### **6.3 Outcome and Challenges in Applying Lage Lund's Techniques in Master Recital**

A number of techniques illustrated in Chapter IV, "An Analysis of Solo Lines in Three Selected Songs," were applied to the Master Recital. These included the Digital Pattern in 4.1 Diatonic Harmony, Altered Scale, 4.2 Non-Diatonic Harmony, and 4.3 Triadic Generalization. These techniques were integrated successfully and efficiently in jazz standard pieces, such as *How deep is the ocean*, since the chord progression is not complex and the techniques can be processed quickly. In addition, songs with a more complex chord progression, such as *Old Horsey* and *Rumpringa*, composed by Lage Lund, cannot process the above-mentioned techniques as good as other jazz standard pieces can.

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## **APPENDIX**

-

# Celia

Song by Bud Powell  
 Performed by Lage Lund  
 Transcribed by Nattapong Keawsaichoo  
 From The Album Early Song

Chord progression for measures 1-38:

- 1-3: B $\flat$ maj7, Cm7(b5), Dm7
- 4-5: Ebm7, Ab7
- 6-7: Dm, G7
- 8-9: Cm7, F7
- 10-11: B $\flat$ maj7, G7
- 12-13: Cm7, F7
- 14-15: B $\flat$ maj7, Cm7(b5)
- 16-17: Dm7, Ebm7, Ab7
- 18-19: Dm, G7
- 20-21: Cm7, F7
- 22-23: B $\flat$ maj7, B $\flat$ maj7
- 24-25: Am7(b5), D7(b9)
- 26-27: Gm
- 28-29: C7(#11), Cm7
- 30-31: F7
- 32-33: B $\flat$ maj7, Cm7(b5)
- 34-35: Dm, G7
- 36-37: Cm7, F7
- 38: B $\flat$ maj7, G7, Cm7, F7

2

42  $B\flat$ maj7  $Cm7(b5)$   $Dm7$   $E\flat m7$   $A\flat 7$

46  $Dm$   $G7$   $Cm7$   $F7$   $B\flat$ maj7  $B\flat$ maj7

50  $A\flat m7(b5)$   $D7(b9)$   $Gm$

54  $C7(\sharp 11)$   $Cm7$   $F7$

58  $B\flat$ maj7  $Cm7(b5)$   $Dm7$   $E\flat m7$   $A\flat 7$

62  $Dm$   $G7$   $Cm7$   $F7$   $B\flat$ maj7  $G7$   $Cm7(b5)$   $F7$

66  $B\flat$ maj7  $Cm7(b5)$   $Dm7$   $E\flat m7$   $A\flat 7$

70  $Dm$   $G7$   $Cm7$   $F7$   $B\flat$ maj7  $G7$   $Cm7$   $F7$

74  $B\flat$ maj7  $Cm7(b5)$   $Dm7$   $E\flat m7$   $A\flat 7$

78  $Dm$   $G7$   $Cm7$   $F7$   $B\flat$ maj7  $B\flat$ maj7

82  $A\flat m7(b5)$   $D7(b9)$   $Gm$

86 C7(#11) Cm7 F7 3

90 Bbmaj7 3 Cm7(b5) Dm7 Ebm7 Ab7

94 Dm G7 Cm7 F7 Bbmaj7 G7 Cm7(b5) F7

98

Detailed description: The image shows a musical score for guitar in the key of B-flat major (two flats). It consists of four staves of music. The first staff (measures 86-89) features a melodic line with a triplet of eighth notes in measure 86, followed by eighth-note patterns. Chords C7(#11), Cm7, and F7 are indicated above the staff. The second staff (measures 90-93) continues the melodic line with a triplet in measure 90. Chords Bbmaj7, Cm7(b5), Dm7, Ebm7, and Ab7 are indicated above. The third staff (measures 94-97) shows a melodic line with a triplet in measure 94. Chords Dm, G7, Cm7, F7, Bbmaj7, G7, Cm7(b5), and F7 are indicated above. The fourth staff (measure 98) contains a single whole note chord, which is not explicitly labeled but appears to be Bbmaj7.

## How deep is the ocean

Song by Iring Berlin  
 Performed by Lage Lund  
 Transcribed by Nattapong Keawsaichoo  
 From The Jazz Masterclass At London

1 Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)

5 Gm7 Am7(b5) D7(b9) Gm C7 Fm7 Bb7

9 Eb7 Ab7

13 B7 Bb7 Dm7(b5) G7(b9)

17 Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)

21 Gm7 Am7(b5) D7(b9) Gm7 Gb7 Fm7 Bb7

25 Ebmaj7 Gm C7(b9) Fm7 Abm7 Db7

29 Eb G7(b9) Cm7 F7 Fm7 Bb7 Eb G7(b9)

33 Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)

37 Gm7 Am7(b5) D7(b9) Gm C7 Fm7 Bb7

2

41 Eb7 Ab7

45 B7 Bb7 Dm7(b5) G7(b9)

49 Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)

53 Gm7 Am7(b5) D7(b9) Gm7 C7 Fm7 Bb7

57 Ebmaj7 Gm C7(b9) Fm7 Abm7 Db7

61 Eb G7(b9) Cm7 F7 Fm7 Bb7 Eb G7(b9)

65 Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)

69 Gm7 Am7(b5) D7(b9) Gm C7 Fm7 Bb7

73 Eb7 Ab7 B7 Bb7 Dm7(b5) G7(b9)

77 Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)

81 Cm7 Dm7(b5) G7(b9) Cm7 Am7(b5) D7(b9)

85  $Gm^7$   $Am^7(b5)$   $D^7(b9)$   $Gm^7$   $C^7$   $Fm^7$   $Bb^7$  3

89  $Ebmaj^7$   $Gm$   $C^7(b9)$   $Fm^7$   $Abm^7$   $Db^7$

93  $Eb$   $G^7(b9)$   $Cm^7$   $Fm^7$   $Bb^7$   $Eb$   $G^7(b9)$

## Jazz

Song by Steinar Nickelsen  
 Performed by Lage Lund  
 Transcribed by Nattapong Keawsaichoo  
 From The Album Nickelsen Trio

3 Bmaj7 C#m7 F#7 Bmaj7 Ab7

7 C#m7 F#7 Bmaj7 C#m7 F#7

11 Bmaj7 C#m7 F#7 Bmaj7 Ab7

15 C#m7 F#7 Bmaj7 Dm7 G7

19 Cmaj7 Cm7 F7 Bbmaj7 Bbm7 Eb7

23 Abmaj7 Am7 D7 Gmaj7 C#m7 F#7

27 Bmaj7 C#m7 F#7 Bmaj7 Ab7

31 C#m7 F#7 Bmaj7 C#m7 F#7

35 Bmaj7 C#m7 F#7 Bmaj7 Ab7

2

39 C#m7 F#7 Bmaj7 C#m7 F#7

43 Bmaj7 C#m7 F#7 Bmaj7 Ab7

47 C#m7 F#7 Bmaj7 Dm7 G7

51 Cmaj7 Cm7 F7 Bbmaj7 Bbm7 Eb7

55 Abmaj7 Am7 D7 Gmaj7 C#m7 F#7

59 Bmaj7 C#m7 F#7 Bmaj7 Ab7

63 C#m7 F#7 Bmaj7 C#m7 F#7

67 Bmaj7 C#m7 F#7 Bmaj7 Ab7

71 Bmaj7 C#m7 F#7 Bmaj7 C#m7 F#7

75 Bmaj7 C#m7 F#7 Bmaj7 Ab7

79 C#m7 F#7 Bmaj7 Dm7 G7

83 Cmaj7 Cm7 F7 Bbmaj7 Bbm7 Eb7 3

87 Abmaj7 Am7 D7 Gmaj7 C#m7 F#7 3

91 Bmaj7 C#m7 F#7 Bmaj7 Ab7

95 C#m7 F#7 Bmaj7 C#m7 F#7

## How deep is the ocean

Medium Swing

Irving Berlin

Chord progression for "How deep is the ocean":

1 Cm7 2 Dm7(b5) 3 G7(b9) 4 Cm7 5 Am7(b5) 6 D7(b9)

5 Gm7 6 Am7(b5) 7 D7(b9) 8 Gm7 9 C7alt. 10 Fm7 11 Bb7

9 Eb7 10 Ab7

13 B7 14 Bb7 15 Dm7(b5) 16 G7(b9)

17 Cm7 18 Dm7(b5) 19 G7(b9) 20 Cm7 21 Am7(b5) 22 D7(b9)

21 Gm7 22 Am7(b5) 23 D7(b9) 24 Gm7 25 C7alt. 26 Fm7 27 Bb7

25 Ebmaj7 26 C7alt. 27 Fm7 28 Db7

29 Ebmaj7 30 F7 31 Fm7 32 Bb7alt. 33 Ebmaj7 34 G7(b9)

# Morning Glory

Duke Ellington

**A1**

D $\flat$ maj7 A $\flat$ 7(b9) D $\flat$ maj7

6 Eb7 E7 Ebm Ab7 D $\flat$ maj7 Ebm7 Ab7

**A2**

10 D $\flat$ maj7 A $\flat$ 7(b9) D $\flat$ maj7

14 Eb7 E7 Ebm Ab7 D $\flat$ maj7 Abm7 D $\flat$ 7

**B**

18 G $\flat$ maj7 G $\flat$ m6

22 D $\flat$ maj7 B $\flat$ 7alt. Ebm7 Ab7

**A3**

26 D $\flat$ maj7 A $\flat$ 7(b9) D $\flat$ maj7

30 Eb7 E7 Ebm Ab7 D $\flat$ maj7 Ebm7 Ab7



**A**

**Old Horse**

**Lage**

Em<sup>9</sup> Dm<sup>13</sup> G<sup>7</sup>/D<sup>b</sup>

4

C<sup>6</sup> A/B Fm(maj7)/A<sup>b</sup> Em/G Fm/A<sup>b</sup> Em something

7 Dm<sup>13</sup> F<sup>#m</sup>7(b5) B<sup>7</sup>alt. Gm<sup>6</sup> F<sup>#7</sup> 3

**B**

10 Bm(maj7) Em<sup>6</sup> (#11 - 5)

14 Bm(maj9#11) Bm Am<sup>7</sup> F<sup>#m</sup>7(b5) Gm<sup>9</sup>(b5) G/D<sup>b</sup>

18 Dm<sup>6</sup> E<sup>b</sup>maj7(#5) E<sup>b</sup>maj7(#5) Fm(maj7) Abm(maj7)/C<sup>b</sup>

# Rumspringa

Lage

♩ = 115 **A**

Musical notation for measures 1-4. The piece is in 4/4 time. The bass line features a steady eighth-note accompaniment. The treble clef is mostly empty, with a whole rest in the first measure. A chord symbol  $A^b$  is written below the first measure.


Musical notation for measures 5-6. Measure 5 has a treble clef with a quarter rest and a bass line with a chord  $A^b$ . Measure 6 has a treble clef with a melodic line and a bass line with chords  $E/G^\#$  and  $B/F^\#$ . A triplet of eighth notes is indicated above the first three notes of the treble line in measure 6.

Musical notation for measures 7-8. Measure 7 has a treble clef with a quarter rest and a bass line with chords  $F^\#6$  and  $F^\#+$ . Measure 8 has a treble clef with a melodic line and a bass line with a chord  $E6$ . A triplet of eighth notes is indicated above the first three notes of the treble line in measure 8.

Musical notation for measures 9-11. Measure 9 has a treble clef with a melodic line and a bass line with a chord  $A/E$ . Measure 10 has a treble clef with a melodic line and a bass line with chords  $E6$  and  $E^+$ . Measure 11 has a treble clef with a melodic line and a bass line with a chord  $C/G$ .

2


12 **B**



Dmaj7b6

D/A Bb


15



Eb/Bb

C Eb/G

18 **C** Play 3 X last x



C#/E

Ab/C Eb/Bb

So In Love

Medium Swing

Cole Porter

**A**

Fm<sup>7</sup> Gm<sup>7</sup>(b5) C<sup>7</sup>(b9)

5 Fm<sup>7</sup> Bbm<sup>7</sup>

9 Eb<sup>7</sup> Eb<sup>7</sup>(b9) A<sup>b</sup>maj<sup>7</sup>

13 D<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cmaj<sup>7</sup> C<sup>7</sup>alt.

17 Eb<sup>7</sup> Dbm<sup>7</sup> Gb<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>(b9)

21 Bbm<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> **B** Bbm<sup>7</sup>

25 Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup>

29 Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Bbm<sup>7</sup>

33 Eb<sup>7</sup>(b9) A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup>

2

37  $G^7\text{alt.}$   $C^{\text{maj}7}$   $C^7\text{alt.}$   $Fm^7$  **C**

41  $Gm^7(b5)$   $C^7(b9)$   $Fm^7$

45  $Bbm^7$   $Eb^7$

49  $Eb^7/Db$   $Cm^7(b5)$   $F^7(b9)$   $Bbm^7$

53  $Gb^7$   $Cm^7$   $Fm^7$   $Fm^7(b5)$

57  $Bb^7(b9)$   $Eb(\text{sus}4)$   $Eb(\text{sus}4b9)$   $Abmaj^7$

61  $Abmaj^7$   $Abmaj^7$   $C^7\text{alt.}$

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