





THE IMPROVISATIONAL EAR

A Framework for Conversational Improvisation
By Hue Blanes

IS MUSIC A CONVERSATION?

**EVERY PERSON WHO SPEAKS WITH
THEIR THROAT IS SINGING A MELODY IN
THEIR INTONATIONS.**

Jason Moran

RESEARCH QUESTION

I AM
PIANIST
HUE BLANES
MASTER STUDENT
LINGUIST ENTHUSIAST

How can musicians build improvisational musical language through the study of speech?

What are some effective methods of transcribing practice that will develop the musical ear?



SPEECH AS A PLATFORM FOR IMPROVISATION

Personal interest in the various inflections and tones in the act of speaking

Evidence suggests strong connection between speech and music


Lack of resources about the improvisational musical possibilities of speech

METHODOLOGY



HUE BLANES WITH JASON MORAN

TRANSCRIBED BY HUE BLANES

E^b7 A^b7(#9) B^b7 A^b/C E^m D/C


 BLANES: UM SO YEAH LIKE I JUST I GUESS I'M JUST TRY NA ASK YOU KNOW WHO WHO DO YA WHO DO YA TRANS CRIBE AND AND A ME...
'BANG' MORAN: SURE

F#^m(maj7) KEYBOARD NOISE F⁷ 7 A/E B^b/D


 MAYBE EVEN GOES RIGHT INTO THE THE JAZZ AS WELL AND IF YOU STILL YOU STILL TRANSCRIBE SOME SAXOPHONES A

A⁹ F^m B^bm N.C. A^m/E 5 A^bm¹¹


 BASS JUST TO SAY LIKE WHO WHO DO YOU AH WHO ARE YOU IN TRES TRED IN N' N' WHO DO YOU WANNA LEARN FROM?

C^m/D B/D B^maj7/B^b G#^m7 G^maj7 F#^maj7 C^maj7


 MORAN: YEAH I MEAN I'M STILL TRANSCRIBING I MEAN RIGHT NOW I'M TRANSCRIBING U'M (BREATH)

A^maj7 F^maj7 E^maj7 F^m(maj7) G#⁵ A⁵ F#⁵ G⁵


 SONGS A BOUT HIS UM COM POS ER WHO WAS A ROUND A HUNDRED YEARS A GO AND FOUGHT IN THE

E^b7 A^bmaj7 B^bm A^m C^maj7(#11) E^maj7(#11)


 WORLD WAR ONE HIS NAME IS JAMES REYSE EUROPE UH

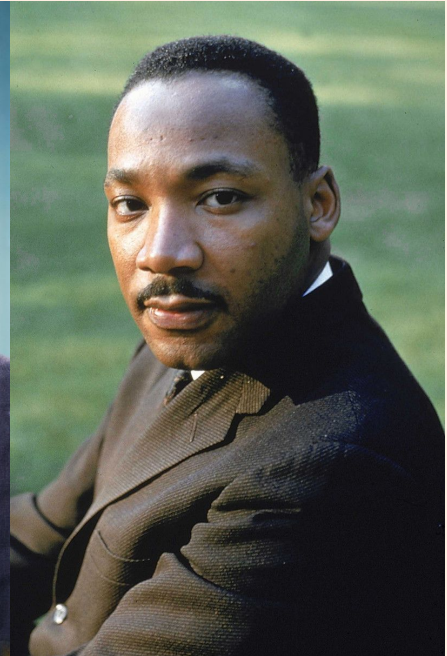
RATNAM, 'MORELAND CITY
COUNCIL ELECTIONS

**SPEECHES
PERFORMED
TODAY**

TRUMP MEDLEY, 'INAUGURATION'

JFK ASSASSINATION, 'WALTER
CRONKITE SPEAKS'

MARTIN LUTHER KING, 'I HAVE A
DREAM'



THE SPEECH TRANSCRIPTION PROCESS – METHODS

1

Segmented
listening | writing

2

Repetition ear

3

Reading

4

Singing

5

Real time self-transcription

TRANSCRIPTION ANALYSIS METHODOLOGY

Step 1

Find the median and average note of any *grouping scheme*.

Step 2

Locate any final key points about what might make this speaker different from others

Step 3

Analyse any similarities or differences from each phrase to the next

Step 4

Analyse interesting, musical points about the speakers use of melodic intervals

Step 5

Identify the melodic contour of the transcription



TRANSCRIPTION ANALYSIS: CASE STUDIES

**APART FROM ALL OF THIS, WHAT DID
THIS ROMAN EVER DO FOR US?**

Noel Pearson on Gough Whitlam

CASE STUDY 3 – Noel Pearson, Leigh Sales, Paul Keating

What did this Roman ever do for us?_____

C	A	G#	G	F#	F#	G	G	F#	F#	F	E ^b	E	D	E ^b	D ^b	D	A
1	10	9	8	7	7	8	8	7	7	6	4	5	3	4	2	3	-1.5
-1	1	2	3	3	4	4	5	6	7	7	7	7	8	8	8	9	10

HARMONISING SPEECH – FINDING A HARMONIC CONCLUSION

- Melody
- Bassline
- Middle Voices – adding chords and harmony

applause.

9 Fm¹¹ Bbm⁷ F#m⁷/Bb

thank you.

SAMANTHA RATNAM HARMONISATION



<i>Chord used</i>	<i>Scale degree of melody</i>
E^{maj7}	Major 3 rd
$F^{\#maj7}/C^{\#}$	Major 3 rd
Em^9	Minor 3 rd
E^{bm9}/B^b	Perfect 4 th
$F^{\#(sus4)}$	Perfect 4 th
$E^{7(add13)}$	Major 2 th
F^{maj7}/C	Tonic
A^{b6}/C	Major 6 th
B^{b13}	Major 7 th
$F^{\#-7}$	Minor 2 nd
D^7	Perfect 5 th
$F^{\#-7}/E^b$	Minor 3 rd
D^{b13}	Perfect 5 th
G^{b6}	Minor 2 nd
C^{maj7}	Perfect 5 th

A TRANSCRIPTION BECOMES A COMPOSITION

Form

Head
(theme)

Solo (chord
progression)

Head II
(theme)





DEVELOPING THE IMPROVISATIONAL EAR



SPOKEN JAZZ LICKS

Pauline Hanson Phrase

'Down By The Riverside'

Bar 15-16

Musical notation for the Pauline Hanson Phrase, showing a melodic line in 4/4 time. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of two measures. The first measure is marked with a $B\flat 7(\#9)$ chord and contains a triplet of eighth notes (Bb4, Ab4, Gb4) followed by a dotted quarter note (Fb4) and a quarter note (Eb4). The second measure is marked with an $F9(\text{add}13)$ chord and contains a triplet of eighth notes (Eb4, D4, C4) followed by a quarter note (Bb3) and a quarter rest. The notes Eb4, D4, and C4 are labeled as the 13th Degree and 9th Degree of the F9 chord.

EXPERIMENTS TO DEVELOP THE IMPROVISATIONAL EAR

The Spoken Melodic Experiment “3 and 2 and”

Harmonic Experiment-All intervallic Dyads

Recording of Improvisations- Reading Banal Instructions

CONCLUDING REMARKS



Music is a conversation

Speech can be like any
composition source



CONCLUDING REMARKS

Five transcription methods were studied



Formula for speech analysis was developed



CONCLUDING REMARKS

Experiments were
create to benefit
musicians



Inherent, virtuosic,
communicative,
compositional, and
improvisational benefits
to studying speech
patterns

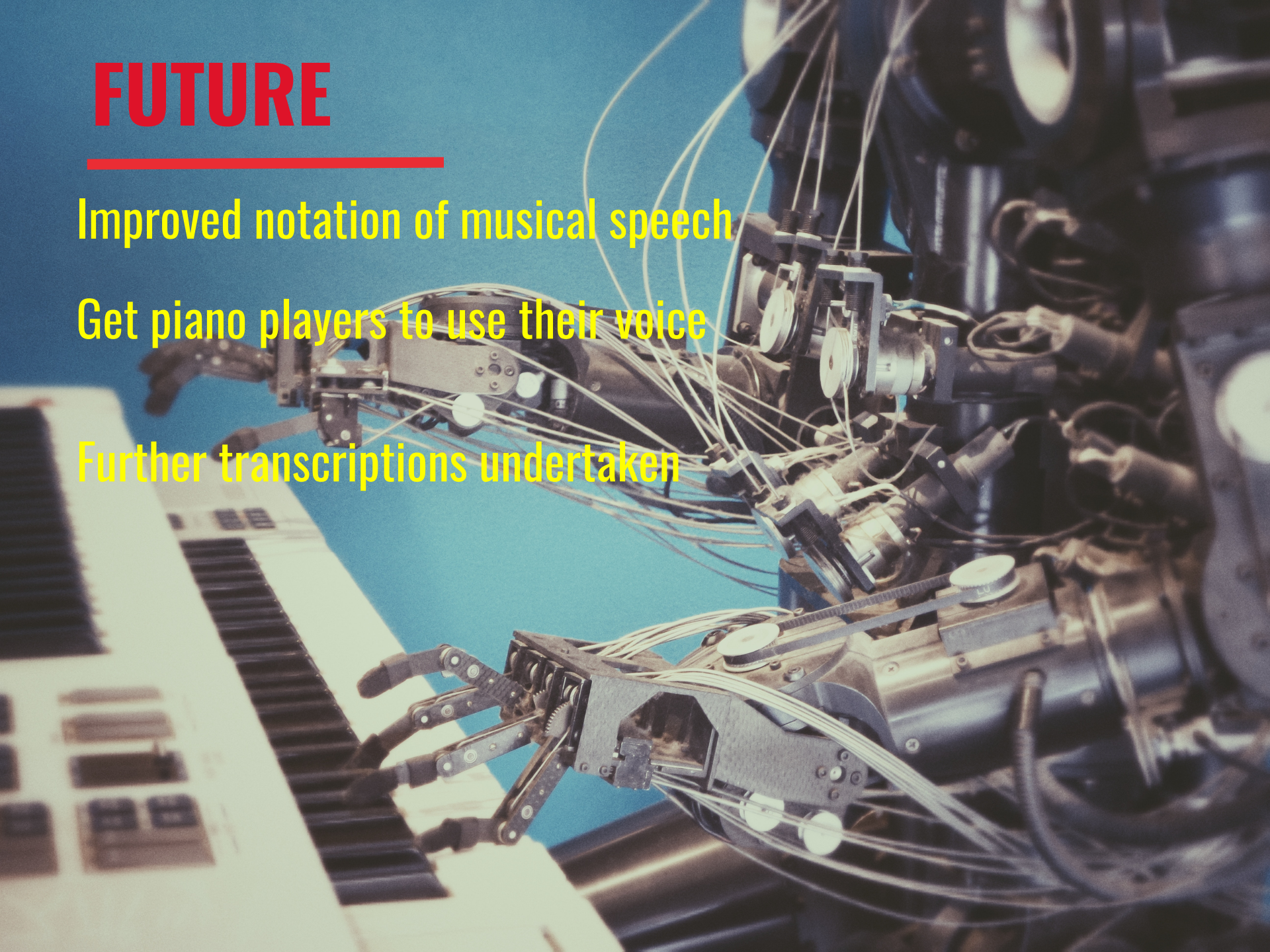


FUTURE

Improved notation of musical speech

Get piano players to use their voice

Further transcriptions undertaken



spoken

spea k your song don't sing a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 2/2 time signature. It begins with a green vertical line and the word "spoken" above it. The lyrics "spea k your song don't sing a" are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal line.

6

long it's always finding time to be a fraid to find the time comm u ni cate cor

The second system of the musical score also consists of three staves. It begins with a measure number "6" above the first staff. The lyrics "long it's always finding time to be a fraid to find the time comm u ni cate cor" are written below the notes. The piano accompaniment continues in grand staff notation.

Questions and Discussion



Thanks for listening



Check out more information and videos at

- <https://www.researchcatalogue.net/view/393791/588232>
- <https://www.dropbox.com/sh/ry0uzro42g88oav/AADz4N3yxUimKcE76FLRBz7ja?dl=0>
- www.hueblanes.com
- <https://www.youtube.com/channel/UCTbZ2n20SmbR9rlicGZ9z2w>

THANK YOU

