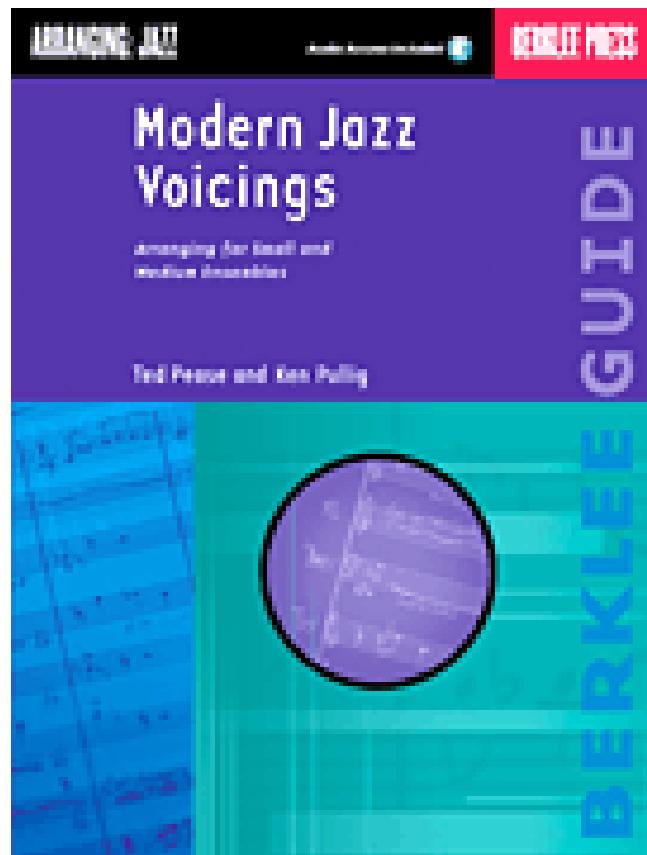

Jazz Composition: Theory And Practice Ted Pease



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com's Benjamin Smith interviewed Ted Pease for the magazine's New Jazz series. Benjamin Smith: I'm a composer who's interested in what happens in the moment before the moment. We're all aware that certain moments are created by a process, and I'm interested in that process. Ted Pease: The short answer is, "Write." BS: How do you see jazz composition going forward? TP: The next phase of jazz composition is all about improvisation. There are many other phases after that. A great deal of composition has to do with an issue of time. BS: Are you seeing it going one way or the other? TP: I'm not sure. I think a lot of it is dependent on where the music is going. If you look at the classical world, it's pretty much the opposite. Most composers don't make compositions. The audience does that. So, you don't really know how it's going to go. When you're writing jazz, you start with a pretty specific agenda. There's always a lot of going back and forth, and when you do that, you end

up in some specific groove. The music has to be shaped to some degree. There are other ways to hear a composition that isn't shaped in any sense. An orchestra isn't going to stop when you have an eight-bar blues. You might have one eight-bar blues and six or seven four-bar blues, or one eight-bar blues and seven four-bar blues. One might be the opening of a progression. You also have to keep in mind what the audience is going to hear and what they're going to expect, and that has to be a part of your composition. And then, the audience and the players have to make it work. BS: You've got that "particle physics" bit. You have to make it work. TP: That's a big part. I think that's true of improvisation as well. Things that start off with a ballad and then becomes something else, you can get excited about that. It's the same thing with jazz. When you're trying to get something to start, you get excited about the possibilities 82157476af

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