

Jazz in Worship and Worship in Jazz

Exploring the musical language of
Liturgical, Sacred, and Spiritual Jazz
in a Postsecular Age



Uwe Steinmetz



UNIVERSITY OF
GOTHENBURG

Jazz in Worship and Worship in Jazz

Exploring the musical language of
Liturgical, Sacred, and Spiritual Jazz
in a Postsecular Age

Uwe Steinmetz

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Finally, this thesis would not have come alive without the relentless support, trust, and boundless inspiration from my *Doktorvater* Joel Speerstra. Thank you Joel for all and everything!

A handwritten signature in black ink, appearing to read 'Uwe Steinmetz', written in a cursive style.

Uwe Steinmetz, April 2021

Abstract

The aim of this dissertation is to identify musical elements that contribute to the generation of religious meaning in jazz performance and to explore how religious experience can inspire jazz composition.

In this study, the history of jazz, specifically tailored to the aspects of my inquiry is imbricated with relevant theories and musical interventions from my own artistic practice in composition and performance. In addition to artistic research through my own practice as a performer and composer, the transdisciplinary fields of musicology, music theory, neurology, history of religion, and theology provides further critical tiles in the knowledge-mosaic constructed by this study.

Using my own artistic practice as my primary research method, my thesis investigates distinct intrinsic and extra-musical elements that help to create a typology of religiously inspired jazz, grounded in historical reference works. Twenty-five of my own compositions following this typology are submitted with this thesis and are analyzed in the three main chapters.

The final chapter (*Imagine*) summarizes conclusions of the main chapters and includes a brief evaluation of the research process. Conclusions from the thesis include (i) defining six distinct ways of expressing religious belief in jazz, (ii) demonstrating that the extrinsic meaning of religiously inspired jazz changes when placed within a liturgical dramaturgy, and (iii) generating new postsecular perspectives on jazz. Another concrete result of this thesis involves revisiting George Russell's Lydian Chromatic Concept as a basis for my own compositions. The practice-based adaption and exploration of Russell's theory opens new ways of understanding how his musical philosophy builds a bridge between Western classical sacred music and jazz. Finally, this thesis also raises new areas for further research such as microtonal and twelve-tone tonality in jazz, temporal concepts in jazz composition and improvisation, and the embodiment of Christian faith through music as an extension of the institutional church in society.

Keywords: jazz and religion, jazz liturgies, George Russell, Spiritual Jazz, Sacred Jazz, Liturgical Jazz, postsecularity in the arts, twelve-tone tonality in jazz

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* From the television Documentation *Kirche, Pop und Sozialismus* which was broadcasted by RBB Television on 2013-11-26 and contained documents by Theo Lehmann such as this photo. The movie is an important part of the *Schallarchiv* at the Liturgical Institute, Leipzig University.

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Recorded Musical Examples

All musical scores and the audio and video documentation of this thesis can be viewed and listened to at:

<https://www.researchcatalogue.net/view/1216772/1216773/0/0>

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I. LITURGICAL JAZZ

- Audio file #1 *Kyrie - Intercessory prayers* (page 141) 05:43
Recording from RBB radio service
at Kaiser Wilhelm Memorial Church Berlin on 7 January 2018.
Pastor Martin Germer and Julia Hartmann - prayers;
Helmut Hoefft piano; Nadja Dehn - vocals; Lauren Steinmetz - cello;
Marcel Krömker - bass; Uwe Steinmetz - Saxophone
- Audio file #2 *Psalm 90 instrumental* (page 144) 02:23
Carlos Bica, bass / Arne Jansen, guitar / Sebastian Merk, drums
Recorded in Berlin in June 2018 by Guy Sternberg
- Audio file #3 *Threefold Kyrie and Gloria* (page 147) 03:49
Live at Oecumenical Christustfest, Aula Palatina Trier
Kyrie and Gloria: Dr. Irmgard Schwaetzer, Präses EKD-Synode (Berlin)
Bishop Dr. Stephan Ackermann (Trier);
Vizepräses Christoph Pistorius (Düsseldorf)
Organ: KMD Martin Bambauer (Trier)
Musical director / saxophone - Uwe Steinmetz (Berlin)
Choir: Evangelischer Kinderchor Trier, conducted by Astrid Hering (Trier)
Violins: Lisa Henn (Trier); Lilia Hägele (Trier)
Viola: Tination Gnitecki (Trier)
Violoncelli: Moritz Reutlinger (Trier); Lauren Steinmetz (Berlin)
Percussion: Dr. Boris Becker (Düsseldorf)
- Audio file #4 *Psalm 133* (page 149) 06:41
Live at the American Church Berlin
"Jewish-Christian-Dialogue in Music"
Tal Koch & Aviv Weinberg, vocals / Albrecht Guendel-vom Hofe, piano
Birgitta Flick, tenor sax / Uwe Steinmetz, soprano sax and composition
Marcel Krömker, double bass
Pastor Mari Thorkelson and Pastor Andreas Goetze: text recitation
- Audio file #5 *Kenosis Hymnus* (page 152) 05:10
musicians - same as (3)
- Audio file #6 *Song of Awareness* (page 156) 03:44
Carlos Bica - double bass, Marie Gitman - oboe, english horn
Arne Jansen - electric guitar, Esther Kaiser - vocals, readings
Carol McGonnell - clarinet | Eric Schaefer - drums
Lauren Steinmetz - cello | Uwe Steinmetz – Soprano & Alto Saxophone
Recorded in Castle Church Wittenberg on November 20, 2020.
Recording, Mixing & Mastering: Rainer Ahrens

II. Sacred Jazz

Audio file #7 Jazz Oratorio *Lass Leuchten uns Dein Göttlich Licht* (page 238) 1:001:21

I. Sola Gratia

1 Prelude	<i>Der Mensch</i>	00:00
2 Kyrie	<i>Ach Gott, vom Himmel sieh darein</i>	07:30
3 Response	<i>Das stumme Kreuz</i>	16:10
4 Song	<i>Spirits in the Material World</i>	20:15

II. Sola Fide

5 Credo	<i>We All Believe in One True God</i>	24:51
6 Gloria	<i>O Lord we praise you</i>	28:55
7 Response	<i>Der Du bist drei in Ewigkeit</i>	35:20
8 Song	<i>Hope no higher</i>	42:55

III. Solus Christus

9 Sanctus	<i>Jesus Christus, unser Heiland</i>	46:05
10 Response	<i>Song of Awareness</i>	49:12
11 Benedictus & Agnus Dei	<i>Verleih uns Frieden gnädiglich Jesus Christus, unser Heiland</i>	54:00

Musicians and Recording: same as (6)

Audio file #8 Jazz Cantata *God is Now* 53:55

Introduction / Interview		00:00
1.	Cherubicon / Coro I / Three Responses & Dedication	02:42
2.	Coro 2 (Fugato): "Herr Komm in mir wohnen"	13:09
3.	Incarnation / Rezitativ 1 / "Renunciation"	17:56
4.	Coro 3 / Response / Coro 4 "Luft die alles füllet"	26:55
5.	Coro 5 / Du durchdringest alles / Inspiration	36:40
6.	Rezitativ Alto: Mache mich einfältig / Silence	41:05
7.	A love Supreme / Coro 6 / Cherubicon	43:11

Live at the Memorial Church Berlin Memorial Church Berlin, April 3, 2019.

NDR Big Band with Lars Moeller, conductor

Berlin Vocal Project: Young Voices Brandenburg and students from HDPK and JIB
under the direction of Marc Secara and Judy Niemack

Eric Schaefer - drums & modular synth Daniel Stickman - organs, electronics

Composition and Saxophone: Uwe Steinmetz

Video Documentation: Klaus Mancke

Recording by NDR - North German Radio

Recorded by Christian Cluxen // on air (NDR) 06/16 10.11pm

III. SPIRITUAL JAZZ

Audio file #9 Apparition (live) 05:30

Arne Jansen - guitar / Anders Jormin - double bass

Uwe Steinmetz - Soprano Saxophone

Recorded live at Domkyrkan Gothenburg by Uwe Steinmetz on September 10, 2016.

<u>Audio file #10 SEVEN WORDS</u>	<u>(Suite of Spiritual Songs I)</u>	<u>25:16</u>
1 Seven Words		00:00
2 Song of Awareness		03:52
3. Waters of Peace		
I. Spirit River		07:38
II. Adoremus		12:00
III. The Well		15:02
IV. Waters of Peace		17:42
5. Hope no Higher		22:01

Recorded in Berlin in June 2018 by Guy Sternberg
 Chanda Rule & Esther Kaiser, vocals / Birgitta Flick, tenor sax
 Timo Vollbrecht, tenor sax / Richard Maegraith, bass clarinet, flute
 Marcus Rust, trumpet, flugelhorn / Uwe Steinmetz, soprano & alto sax
 Uwe Steinmetz, soprano & alto sax, composition / Carlos Bica, bass
 Arne Jansen, guitar / Sebastian Merk, drums / Lauren Steinmetz, cello

<u>Audio file #11 IN SPIRIT (Suite of Spiritual Songs II)</u>	<u>47:30</u>
I. Promise	00:00
II. Spirits in the Material World	05:17
III. Lament	10:24
IV. Invocation	12:44
V. Pleading	16:12
VI. Trusting	20:07
VII. Acclamation	24:01
VIII. Wholeness	27:25

Recorded in Berlin in June 2018 by Guy Sternberg
 (I-II) Arne Jansen, guitar / Sebastian Merk, drums, synth,
 Uwe Steinmetz, soprano & alto sax, flute
 (III-XIII) same plus Daniel Stickman, clavichord, Fender Rhodes, organ

ARRANGEMENTS (Chapter IMAGINE)

Audio file #12 Ascent	musicians and recording: same as (11, I-II)	06:24
Audio file #13 Contemplation	musicians and recording: same as (11, III-XIII)	06:28
Audio file #14 We have seen the true light		01:45
Uwe Steinmetz, soprano sax / Daniel Stickman, clavichord recorded by Rainer Ahrens in October 2016 at St. Nicolai Church Lüneburg		
Audio file #15 We have seen the true light (meantone tuning)		02:24
Uwe Steinmetz, soprano sax (overdub) and Schwalbennest-Organ at St. Pauli University Church Leipzig in meantone tuning. Choir recording by Capella Romana from the CD (track 29): <i>The Divine Liturgy in English: Byzantine Chant</i> , Alexander Lingas, director, 2008. source: https://cappellaromana.org/ Used by permission of Professor Alexander Lingas, London.		
Audio file #16 Demo Recording of <i>Balanced Steps</i> (page 236)		04:15
Produced by Uwe Steinmetz (soprano & alto saxophone), excerpts from a drum solo by Eric Schaefer, recorded by Uwe Steinmetz. Music programmed and recorded on Finale Music Notation software.		

VIDEOS (Artistic Collaborations)

I. LITURGICAL JAZZ

Video 1 shows excerpts from a Jazz Worship Service at the German "Kirchentag," the largest gathering of German protestant Christians where the BlueChurch network was able to host a jazz church. The video starts with the opening song "Praise to you" by Ike Sturm, it demonstrates the improvisatory treatment of a biblical reading and, finally, a communion hymn by Janne Mark, premiered in its German translation at this event.

Additionally, there are some photos taken during the last musical piece from the annual *Blues Mass* at St. Katharinen Church where the congregation gathered around the altar for a candle prayer, blessing and a jam session.

Musicians: Chanda Rule, vocals, Daniel Stickan - piano, Gernot Bernroider - drums, Marcel Krömker - bass, Esben Eyermaun - bass and Lauren Steinmetz (with Janne Mark). The Liturgists are Kathrin Oxen and Maike Wächter. All rights: ©Uwesteinmetz.net

Video 2 documents the first night of the Jazz Evensong Series *ALONE TOGETHER - ON FREEDOM* at the American Church Berlin on 10th July 2020. Guest musician is Eric Schaefer on drums and modular synth, the "house band" consists of Albrecht Guendel-vom Hofe (organ) and Marcel Krömker (bass). Liturgists are Pastor Mari Thorkelson and Bishop Christian Stäblein. All rights: ©Uwesteinmetz.net

Video 3 is from an online worship service. I play a free improvisation on the hymn *O Come, O Come Emmanuel* as a prelude in the chapel of the Memorial Church Berlin on December 5, 2020. All rights: ©Uwesteinmetz.net

II. SACRED JAZZ

Video 4 - The first part of the video documents rehearsals for the performance of Tord Gustavsen's Mass at the ENJOY JAZZ FESTIVAL in Heidelberg with a project choir from the school of church music in Heidelberg conducted by Tine Wiechmann on November 15, 2019.

The second part of the video is a recording of the concert performance of the Mass as part of the BLUE CHURCH FESTIVAL 2017 at Dreikönigskirche Dresden on March 5, 2017 with a project choir from the Music Conservatory of Dresden "Karl Maria von Weber," conducted by Keno Hankel. All rights: ©Uwesteinmetz.net

III. SPIRITUAL JAZZ

Video 5 - The first part of the video from Swiss public Television documents a duo performance with Daniel Stickan in the Kunsthalle Zürich on December 17, 2017 where the BlueChurch network set up a series of performances and public jazz vespers within Rob Pruitt's installation *The Church*.

The second part of the video documents part of a duo concert with Daniel at the Karviná Organ Festival in the Moravian-Silesian Region of the Czech Republic on September 24, 2017. The concert consists of Spiritual Jazz from our CDs *Waves* and *Where Roots Grow*. All rights: ©Uwesteinmetz.net

Video 6 shows a live version of my arrangement of *Spirits in the Material World* performed with Simin Tander, vocals and Tord Gustavsen, piano. We have performed my arrangement in various concert settings, this video is from a concert at the *Kirchentag* in 2019. All rights: ©Uwesteinmetz.net

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Listen

*"I wrote the shortest jazz poem ever heard,
nothin' 'bout huggin'... kissin'...just one word - Listen!"*
Jon Hendricks, 1958¹

"Lend your ears to me, your hearts to him, that you might fill both"
St Augustine, ca. 406²

¹ George Russell, "Liner Notes," *George Russell and His Orchestra*, Decca LP DL 9216, 1959.

² Augustine, *Homilies on the Gospel of John 1-40*, trans. John E. Rotelle (New York: New City Press, 2009), 44.



Figure 1: Google search for "jazz improvisation"

There are many books that teach jazz improvisation (figure 1),³ but none of them teach how to play religiously inspired jazz. However, there are numerous jazz records that are inspired by religious experience. As a musician I entered the field of religiously inspired jazz, not through study, but relying on what I could compose, play and hear. Listening is a key factor for me, as there is no meaningful musical improvisation without intensive listening by the performers and audience. Equally, there is no prayer experience in the Christian tradition – my own faith practice – without the concentrated attempt to hear a response.

A. Research inquiry, aim and method: finding a conceptual common ground

The aim of this dissertation is to identify musical elements that contribute to the generation of religious meaning in jazz performance and to explore how religious experience can inspire jazz composition. The Dutch music theorist and philosopher Henk Borgdorff, a pioneer who helped to integrate artistic research into many European academic institutions, articulates a central motivation for my research inquiry:

How much theory does artistic research need? Well, we should not say: 'Here is a theory that sheds light on artistic practice', but 'Here is art that invites us to think.' Immanuel Kant described the aesthetic idea as a 'representation of the imagination which induces much thought, yet without the possibility of any definite thought whatever, i.e., concept, being adequate to it, and which language, consequently, can never get quite on level terms with or render completely intelligible'...That 'more' is the ability of art – deliberately articulated in artistic research – to impart and evoke fundamental ideas and perspectives that disclose the world for us and, at the same time, render that world into what it is or can be.⁴

The joy of attentive deep listening invited me in and *disclosed* for me – through my own research – the ways in which jazz can enter into the world of worship. And the impacts of the research have taken a step towards *rendering* the concert stage into a broader space for worship that jazz is or can be. Both of these directions, inward toward jazz in liturgy and outward towards spiritual experiences on stage, are captured in the title of this thesis. I will study jazz in sacred contexts and identify the experience of the sacred within jazz. These two seemingly separate worlds come together in this thesis in one embodied practice of jazz that I will identify as *musical narratives of faith*.

In this study I am limiting myself to religiously inspired jazz within post-Reformation Christian liturgical practice in Germany, which I will examine in the Liturgical Jazz chapter, as this is where my own artistic and religious practice are both situated.⁵

³ "Jazz improvisation books," Google image search, accessed January 16, 2020.

⁴ Henk Borgdorff, *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (Leiden: Leiden University Press, 2012), 72.

⁵ The term Protestant covers many widely different denominations, including Lutheran, Reformed, Baptist, and Anglican churches, which are, however, all united in their approach to integrating secular musical expressions in their liturgies since the Reformation period, to a much larger degree than the Catholic or Orthodox Christian traditions.

But before that, in order to detail the nature of my research methodology and epistemology, I will first clarify why artistic research appeared as the right path for my inquiry with a brief discussion on the development of artistic research.

Borgdorff laid the groundwork for a new methodology of research in the arts and contributed substantially to distinguishing that artistic research applies other methods and produces different knowledge and results in comparison to established research practices within the academy. He embraces a rich spectrum of methods for artistic research but proposes that they are all unified in their focus on the artistic practice.

Practising the arts (creating, designing, performing) is intrinsic to the research process. And artworks and art practices are partly the material outcomes of the research.⁶

The knowledge production in an epistemology of artistic research surpasses for Borgdorff the established categories of “knowing that” (cognitive propositional knowledge) versus “knowing how” (performative knowing, embodied and tacit knowledge) and a third form, which he refers to as “understanding,” “a form of knowledge in which theoretical knowledge, practical knowledge, and acquaintance may intersect.”⁷

In the history of epistemology, these types of knowledge have been thematised in a variety of ways, ranging from Aristotle’s distinction between theoretical knowledge, practical knowledge, and wisdom to Polanyi’s (1958) contrast between focal and tacit knowledge. Different notions exist as to the relationships between the three types of knowledge – notions which are also identifiable in the debate about artistic research. ... In the case of artistic research, we can add to the knowledge an understanding duo the synonyms ‘insight’ and ‘comprehension’, in order to emphasise that a perceptive, receptive, and *verstehende* engagement with the subject matter is often more important to the research than getting an ‘explanatory grip.’⁸

This last category in particular creates the distinction for Borgdorff:

Artistic research, therefore, does not really involve theory building or knowledge production in the usual sense of those terms. Its primary importance lies not in explicating the implicit or non-implicit knowledge enclosed in art. It is more directed at a not-knowing, or a not-yet-knowing. It creates room for that which is unthought, that which is unexpected – the idea that all things could be different.⁹

This intertwining of insight in an artistic process and comprehending it while participating in it (or initiating or creating it) results for Borgdorff in an ontology that is intrinsically linked to the methodology and epistemology of the respective research

⁶ Borgdorff, *Conflict of the Faculties*, 122.

⁷ Borgdorff, *Conflict of the Faculties*, 163.

⁸ Borgdorff, *Conflict of the Faculties*, 162–63.

⁹ Borgdorff, *Conflict of the Faculties*, 191.

process since “*identifying* a research object is always at the same time an epistemic act – that is, knowing at least roughly the *kind* of *knowledge* the object might convey or embody – and a methodological act – that is, knowing *how to get access to* the knowledge the object is said to convey or embody.”¹⁰ And this wrestling with an object of art through an experimental artistic engagement and understanding defines for Borgdorff the nature of “how art practice-as-research can be distinguished from art practice-in-itself”:

Art practice qualifies as research if its purpose is to expand our knowledge and understanding by conducting an original investigation in and through art objects and creative processes. Art research begins by addressing questions that are pertinent in the research context and in the art world. Researchers employ experimental and hermeneutic methods that reveal and articulate the tacit knowledge that is situated and embodied in specific art-works and artistic processes. Research processes and outcomes are documented and disseminated in an appropriate manner to the research community and the wider public.¹¹

Swedish artists and researchers Henrik Frisk (Saxophone) and Stefan Östersjö (guitar) also emphasize the transdisciplinary character of artistic research (like Borgdorff who argues from the immanent perspective)¹² that any artistic practice always involves reflection and knowledge meaningful for the respective field of practice, but:

The potential for novel contributions from the artistic researcher lies in the meeting between artistic research and other disciplines. We regard interdisciplinary research as the future challenge and developmental possibility for the artistic researcher. Again, we make this claim while maintaining the necessity for the artistic researcher to be, first and foremost, an artist whose practice is solidly situated in the surrounding art world.¹³

They argue that in studying its own artistic practice, artistic research “encompasses the full complexity of artistic thought and practice,” and with this, “the artistic practice is essentially both object and method,” and “the closeness of, and feedback between, the artistic work and the research makes it difficult, if not impossible, to identify the exact relation and order of precedence between the two.”¹⁴ But they clarify that a reflection on the artistic practice alone:

should not be called upon as the single solution (or quick fix) to the recurring question of methodology. Reflection without method remains trapped within the researcher and may become a manifestation of some of the elements that have provoked criticism against artistic research as a discipline.¹⁵

¹⁰ Borgdorff, *Conflict of the Faculties*, 180–81.

¹¹ Borgdorff, *Conflict of the Faculties*, 53.

¹² Borgdorff, *Conflict of the Faculties*, 20–21.

¹³ Henrik Frisk and Stefan Östersjö, “Beyond Validity: Claiming the Legacy of the Artist-Researcher,” *Svensk tidskrift för musikforskning* 95 (2013): 44.

¹⁴ Frisk and Östersjö, “Beyond Validity,” 44–45.

¹⁵ Frisk and Östersjö, “Beyond Validity,” 45.

While this subjectivity of the researcher seems primarily a specific problem within the field of knowledge production in the arts, Frisk and Östersjö refer to the discussion in natural sciences since the 1980s, where research objectivity is doubted as well.¹⁶ This has led to a different view on knowledge production in the natural sciences shifting towards *authenticity* and *credibility* instead of *validity* and *reliability* summed up in three main strands that Steinar Kvale showed: “validity as craftsmanship, communicative validity, and pragmatic validity.”¹⁷

Naturally, as Frisk and Östersjö also conclude, these criteria all show high congruences to artistic research, but the pragmatic validity, if applied artistically in the sense of using all the available means and resources to produce the intended work without a reflection, bears the risk of losing track of the wider political and sociological dimensions in which the research is situated. In addressing the position of the researcher within these frameworks of cultural and political identities, “the artistic research activity may break free from the individualistic perspective that has sometimes been criticized as the solipsistic consequence of practice-based research and widen the potential for knowledge production.”¹⁸

Frisk and Östersjö seek knowledge production by “situating artistic practice in a wider discourse, and of strengthening the aim of producing artistic work that is in itself shaped by this augmented space.”¹⁹ While they discuss case studies which include specifically political aspects as one of the wider frameworks where the artistic research is placed, they clarify:

Political art has some problematic connotations, but what we are discussing here is a development beyond any specific modelling of the artistic output along political lines. The contextualization of art as artistic research is in itself a politicization, but it is also the placing of the artistic work in the light of a particular social, theoretical, cultural, or philosophical framework that makes the political dimension surface.²⁰

In the light of my research, how does this broadening of the context appear? Perhaps the reason that there is no textbook written on how to make religiously inspired jazz, despite a rich legacy of recordings, is that this investigation requires knowledge production from an artistic practice that, at its heart, engages with religious practices within liturgies. My own artistic practice is situated within these different musical and spiritual worlds as a performer and composer of Liturgical and Sacred Jazz in churches and as a soloist on the jazz stage with Spiritual Jazz. It appeared crucial to position all of these together in the center of my research inquiry, which would have to be of a transdisciplinary nature.

¹⁶ Frisk and Östersjö, “Beyond Validity,” 46.

¹⁷ Frisk and Östersjö, “Beyond Validity,” 47.

¹⁸ Frisk and Östersjö, “Beyond Validity,” 48–49.

¹⁹ Frisk and Östersjö, “Beyond Validity,” 59.

²⁰ Frisk and Östersjö, “Beyond Validity,” 59.

Borgdorff defines this as a “type of artistic research that combines the aesthetic project and the creative process with questions and topics from broader areas of life... if the synthesis achieved in the artwork has something additional (or different) to offer, both conceptually and perceptually, as compared to the outcome that would have resulted from a disciplinary approach.”²¹ Borgdorff proposes that the artistic researcher renounces “one’s own (epistemological or aesthetic) disciplinary ground,” in my case jazz composition and performance, and follows “a continual adaptation of the recursive research process based on the input from the various fields of endeavour” coupled with “a certain pragmatism and diversity in the choice of concepts and methods.”²²

Now that the field of artistic research has matured due to the efforts of Borgdorff and others, this exploration of religiously inspired jazz is able to employ Practice as Research (PaR) as a key method. Robin Nelson describes it as “theory imbricated within practice”²³ in his 2013 study on practices of artistic research in academia. Imbrication occurs when patterns are made using overlapping tiles, like roof tiles, or scales, like fishskin. Nelson uses imbrication to describe integrating streams of knowledge that can be assembled in overlapping patterns. These patterns create a mosaic that reveals new knowledge while respecting and preserving the discrete elements.

In this study, jazz music history, specifically tailored to the sections of my inquiry will be imbricated with relevant theories and musical interventions from my own artistic practice in composition and performance. In addition to artistic research through my own practice as a performer and composer, transdisciplinarity, as described by Borgdorff, in the fields of musicology, music theory, neurology, history of religion and theology, will provide further critical tiles in the knowledge mosaic constructed by this study.

Religiously inspired jazz is found in a broad spectrum of performance spaces, from worship services to concert stages. My inquiry centers on a cluster of research questions in this field:

- What are the differences among musical expressions of belief in religiously inspired jazz depending on the performance context?
- What are specific elements – if any – that constitute a musical language of religious jazz? Is it possible to define the “sacred” musical side of jazz?
- What are the distinct musical elements that can be used to distinguish categories of religiously inspired jazz?

²¹ Borgdorff, *Conflict of the Faculties*, 92.

²² Borgdorff, *Conflict of the Faculties*, 92.

²³ Robin Nelson, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (London: Palgrave Macmillan, 2013), 33.

In order to structure this cluster of questions that made up the landscape of my research inquiry, I created a typology of religiously inspired jazz: liturgical; sacred; and spiritual. These terms have strong roots in previous discussions of “church music” (*Kirchenmusik*) versus “spiritual music” (*Geistliche Musik*).²⁴ As an overarching structure of this thesis, I define these three streams of religiously inspired jazz, create a history and theory for each, and actively compose and perform within each of them. I define and test the boundaries of this typology and the landscapes of each through my own artistic interventions, and the musical qualities that I identify generate new knowledge about each.

My artistic mentor and key reference in this work is the African American composer George Russell who wrote music that, he claimed, encompassed spiritual and religious meaning, as he was searching for a unity between his beliefs and musical expressions. Based on this approach to music making he contributed a musical theory to the genre of jazz which became modal jazz and inspired Miles Davis’s “*Kind of Blue*.”²⁵ Today, Modal Jazz is the predominant harmonic element of many religiously inspired forms of jazz. Therefore, as a compositional method for musical works of all three sub-genres of religiously inspired jazz, I employed Russell’s musical philosophy of tonality and researched in how his theory encapsulates ways of embedding spiritual meaning in music. As a conclusion to this thesis, a theory of the elements of the musical language of religiously inspired jazz will be presented.

My inquiry generated *explicit knowledge* from objective data and theories and *implicit knowledge* (at least partially *tacit knowledge*) in composition and performance.²⁶ This twofold process is reflected in the structure of the thesis as well. I explore these theories and musical case studies through the lens of my own artistic practice. Implicit knowledge is gathered this way by imbricating my artistic practice within the theoretical framework of different traditions of religiously inspired jazz. The results lead to the compositions in each field of the three streams of religiously inspired jazz and represent what Nelson calls an act of doing-knowing (p. 40, p. 61). The case studies are reflected and analyzed in preliminary conclusions at the end of each chapter and observed in their connections to each other in the last chapter, which concludes with suggestions of further research based on my findings.

These imbricated patterns of explicit and implicit knowledge create a multi-mode epistemology.²⁷ Therefore, my knowledge production involves different artistic and research disciplines within clearly labelled fields of music production, music theory,

²⁴ See, for instance, Oskar Söhngen, “Was heißt evangelische Kirchenmusik,” in *Musica sacra zwischen gestern und morgen* (Göttingen: Vandenhoeck & Ruprecht, 1979), 47-58.

²⁵ Modal jazz integrates the church modes as tonal resources. For a brief historical overview see, for example: Henry Martin and Keith Waters, *Essential Jazz: The First 100 Years*, 3rd edition (Boston: Schirmer Cengage Learning, 2011), 223–58; and Keith Waters, “What is Modal Jazz?” *Jazz Educators’ Journal* 33, no.1 (2000): 53–55.

²⁶ I refer to this term particularly in the way Michael Polanyi defined it and related to it in his later writings on religious knowledge. A reference work is: Michael Polanyi, *Personal Knowledge: Towards a Post Critical Philosophy* (London: Routledge, 1998).

²⁷ See Nelson, *Practice as Research*, figure 2.

as well as music theology. This way of inquiry therefore seeks to reach beyond the “know that” and the “know how” to the “know what” through the artistic practice as (established) theory imbricated within (experimental) practice with unknown or incalculable results. As Nelson points out, interwoven layers of knowledge that are situated between separate academic fields (theology and jazz studies, in this case) are characteristic for PaR.

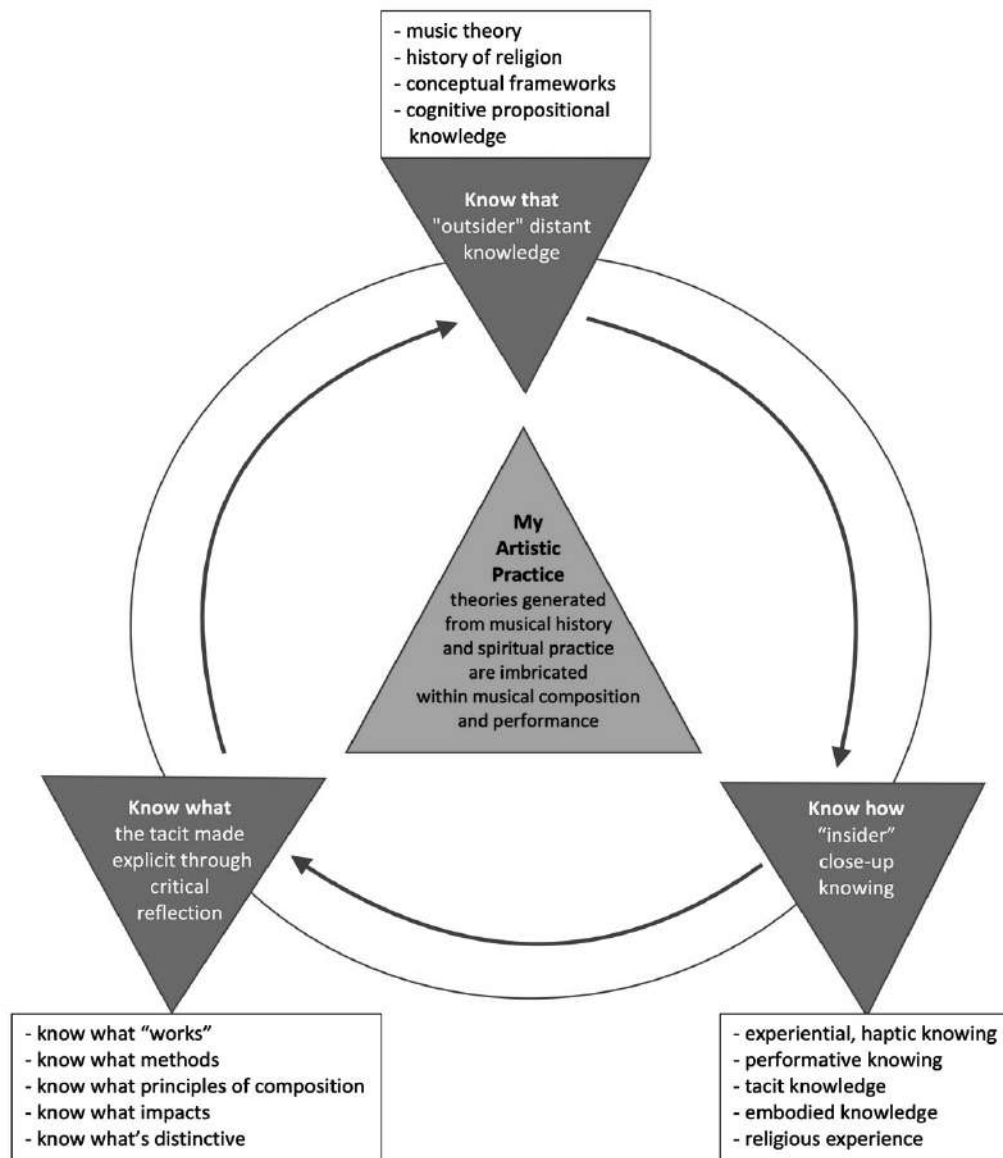


Figure 2: Multi-mode epistemology after Nelson adapted for my research inquiry

In comparison to Borgdorff, who acknowledges transdisciplinarity as one possibility of artistic research,²⁸ Nelson, Frisk and Östersjö propose that this is one of the central areas of new developments and contributions in artistic research.²⁹ While Borgdorff views the areas of knowledge production within the academy as opposing or at least discrete fields and artistic research as an alternative producing different results,

²⁸ See Chapter 7 in Borgdorff, *Conflict of the Faculties*.

²⁹ Frisk and Östersjö, "Beyond Validity," 50.

Nelson instead suggests that the interplay between these areas of knowledge production inspire – through their imbrication in artistic practice – new knowledge which, I propose, affords a quality that creates a common ground between the academy and the arts world.

Therefore, results from these transdisciplinary inquiries are naturally not located only in one area of knowledge and so present a form of “liquid knowledge” (Nelson, chapter 3) as they combine insights that come from personal experience outside of the academy within spiritual practice and performance on the band stand, or they draw from conceptualizations of established musical or theological theories. The cyclical nature of this process also informs and ultimately changes the “know that,” “know how,” and “know what,” similar to a mosaic which contains tiles of different colors and in which suddenly, through a fresh light, new designs become visible. A great effort is spent from my side to define these tiles, the imbricated layers of knowledge and practice clearly. Instead of deconstructing knowledge-fields, I am weaving them together in order to create new patterns of knowledge and create new connections between different knowledge domains.

In the following section I would like to briefly unpack the research areas that were explored to generate new explicit knowledge for the thesis. The core challenge of my inquiry was to find a conceptual common ground for my gathered knowledge in the fields of theology and music (highlighted in the middle of figure 3).

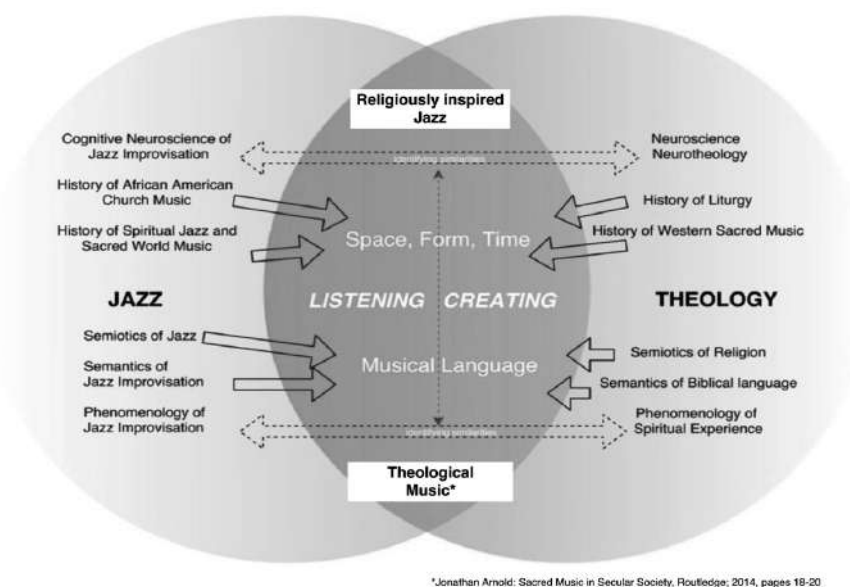


Figure 3: Fields of research and their common ground

This conceptual common ground has been developing and growing over the last decades. A Google search on documents comparing the number of hits for Jazz with writings on Spiritual Jazz, Church Jazz, and Liturgical Jazz demonstrated the small field of my inquiry in comparison to jazz research as a whole: JSTOR provides for the keyword Jazz 79,542 results of printed media altogether, for Liturgical Jazz 2,433

(3,1%), for Jazz and Church 22,200 (28%) and for a search on Spiritual Jazz 13,756 (17,2%).³⁰

There is a notable increase in works on jazz and theology, improvisation in liturgy and religious meaning in jazz from various perspectives. The earliest document I found dates back to 1929 and is a report of a speech to the Church and Organ Congress in Hull (UK), where Hamilton Harty, president of the Incorporated Association of Organists, spoke on 'some problems of modern music' and warned that "Jazz Barbarians were permitted to debase our music."³¹ In recent years a growing acceptance of the religious dimension of jazz and its potential for church worship can be observed. A recent DMA dissertation by Derick Cordoba on the musical work of the liturgical jazz pioneer Ed Summerlin provided a very valuable resource,³² as well as the 2015 publication of "Spirits rejoice" by Jason Bivins on the spiritual worlds of North American jazz musicians, both of which I will touch upon in this thesis.³³

It is the importance of *listening* within jazz which also inspired theologians to draw parallels between (jazz-)improvisation and the spiritual and liturgical practices of the early church. Oxford theologian and avid jazz fan Carol Harrison gives in *The Art of Listening in the Early Church* a fascinating account of the liturgical practices of early Christianity in creating and taking part in an *auditory culture*, as she calls it.³⁴ She emphasizes the importance of how listening has shaped knowledge, faith, and cultural identities. Biblical scriptures were not seen as being on the same poetical level as other antique literature. It became common practice that they were performed with improvisatory additions. Sermons and prayers instead lived to a large extent from artful vocalizations and improvisations in the momentary interplay with the listening congregation, not unlike jazz improvisations.

B. The brain on jazz and prayer: perspectives of neuroscience

In her insights, Carol Harrison scores the importance of listening within liturgy with the recent discoveries in Neuroscience, particularly with the findings of Iain McGilchrist as presented in his book *The Master and his Emissary*.³⁵ McGilchrist argues that the creative and emotional side of the brain, the right, has progressively lost in the history of our Western culture to a dominance of the "emissary" side, the rational, left hemisphere. He concludes that this causes a state of disconnect between rational and intuitive knowledge and most often, a silenced right side of the brain:

Today all the available sources of intuitive life—cultural tradition, the natural world, the body, religion and art—have been so conceptualized, de-vitalized and "deconstructed" (ironized) by the world of words, mechanistic systems

³⁰ JSTOR search results, accessed October 15, 2015.

³¹ Hamilton Harty, "Some Problems of Modern Music," *The Musical Times* 70, no. 1040 (October, 1929): 919–22.

³² Derick Cordoba, "Liturgical Jazz: the Lineage of the Subgenre in the Music of Edgar E. Summerlin" (DMA diss., University of Illinois Urbana-Champaign, 2017).

³³ Jason Bivins, *Spirits Rejoice! Jazz and American Religion* (Oxford: Oxford University Press, 2015).

³⁴ Carol Harrison, *The Art of Listening in the Early Church* (Oxford: Oxford University Press, 2013).

³⁵ Iain McGilchrist, *The Master and his Emissary: The Divided Brain and the Making of the Western World* (New Haven: Yale University Press, 2010).

and theories constituted by the left hemisphere that their power to help us see beyond the hermetic world that it has set up has been largely drained from them.³⁶

As a consequence, Carol Harrison emphasizes for liturgical purposes a suggestion from McGilchrist “to let our attention rest not just *on* the word, or object, but to *pass through* it,”³⁷ and finds traces of this act in early church history. The way that written words were spoken, improvised on, and resounded in new and transformative manners, created a deeper meaning and understanding, and embodied a strengthened faith.³⁸

Following Carol Harrison’s trail in regards to neuroscience and including jazz improvisation, the studies conducted at John Hopkins School of Medicine led by Charles J. Limb³⁹ provided key insights in this field and generated a considerable echo in mainstream media.⁴⁰ In studies with professional jazz musicians performing in the MRI scanner on a special manufactured keyboard with iron-free parts, Limb and his team discovered that the brain activity during musical improvisation shifted to the areas of the brain which are linked to understanding language and syntax. They measured also an increase in activity in the *medial prefrontal cortex*, located in the center of the brain’s frontal lobe, which has been linked with self-expression and activities that convey individuality, such as telling a story about yourself. Simultaneously, the area of “self-censoring,” the *dorsolateral prefrontal cortex* and the brain areas linked to the reflection on meaning of the perceived, slowed or shut down allowing a free and un-reflected expression. These studies confirm, in reference to McGilchrist’s findings, that improvisation involves more than one side of the brain and involves a dialogue between different centers of brain activity.

To broaden the search from improvisation within the field of creativity, further studies were conducted with free-style rappers that showed the same results in brain activity. Limb’s study proved that musical improvisation and also improvised, “spoken word poetry” can be located neurologically in the frontal cortex. I suggest that this supports the notion that improvisation seems to foreground the *syntactic* level, but not necessarily *semantic*, and will explore this further in analyzing the narrative character of jazz improvisation in the second main chapter on Sacred jazz.

Limb’s studies also found similarities in the process of how musicians and non-musicians listen to jazz improvisation: the same brain areas as in the performance

³⁶ McGilchrist, *The Master*, 224.

³⁷ McGilchrist, *The Master*, 182.

³⁸ “Transformation” refers here to a profound and sustained personal change of behavior or ethical conviction which can be understood as the consequence of a liminal experience, not unlike changes that occur in coming-of-age rituals or religious rites. Victor Turner described the stage of “reassimilation” in “Betwixt and Between: The Liminal Period in *Rites de Passage*,” in *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca: Cornell University Press, 1967), 93 –111.

³⁹ Mónica López-González and Charles Limb, “Musical Creativity and the Brain,” *Cerebrum* 2 (January–February, 2012). PMID:PMC3574774.

⁴⁰ Adrienne LaFrance, “How Brains See Music as Language,” *The Atlantic*, February 19, 2014, <http://www.theatlantic.com/health/archive/2014/02/how-brains-see-music-as-language/283936/>.

process get activated, a neurological proof for the often-cited important communal sense/spirit of listening together between performers and the audience in jazz concerts. Furthermore, Limb also discovered that the particular stimulation in the brain areas were only triggered when the musician or a listener of music produced or heard improvised music and not a composed—and therefore known—work of music. He claims that an average listener of music detects when music is improvised or composed, even if the composed work is unknown to him. As problematic as it is to reduce jazz to improvisation or composed classical music in the Western tradition or the reproduction of written or memorized notes, Limb's study shines a light on the elusive "live quality" of jazz, along with the aforementioned communal qualities.

Limb's findings correlate with studies conducted by neuroscientist Andrew Newberg who coined the term "Neurotheology" for his research field. He was able to show that during prayer and conscious, focused meditation, the same areas in the frontal lobes are active as in musical improvisation.⁴¹

For this investigation I did not actively experiment with these new fields of neuroscience and music, but I would still like to stress that these preliminary findings may be helpful when considering the importance of the specific locality and temporality for jazz performance and prayer. Jazz improvisation within a liturgical setting or on stage in a jazz club provides, like the spoken, sung or prayed word, a particular, momentarily unique listening experience that is not reproducible on the same multi-layered levels of sensual expression, even with a fine video or audio recording, nor are musical scores or written liturgical scripts equivalent objective representations.

The neuroscientific perspectives on experiences of musical and religious practice provide one angle of objectivity within the field of subjective experience in which this investigation is situated. As Nelson points out, it can be misleading to justify creativity through neuroscience in order to create a theory around intuitive knowledge in the arts and in this way, create causalities where only intuitive analogies create affirmations (see page 33). It can be expected that further investigations in this field will reveal a more differentiated view on religious practice, which might shine a light on more detailed connections to neurological findings on jazz improvisation.

However, these analogies in the emerging field of neuroscience in musical perception and religious practice enabled me to devise and test a theory for the creation of religious meaning through silence and temporal experience within harmonic progressions. Therefore, some findings from this field will be employed to support the theoretical framework of the compositional elements and liturgical forms discussed in the theory sections of the three main chapters in this thesis.

⁴¹ Lynne Blumberg, "What Happens to the Brain During Spiritual Experiences?" *The Atlantic*, June 5, 2014, <http://www.theatlantic.com/health/archive/2014/06/what-happens-to-brains-during-spiritual-experiences/361882/>.

C. Listening to God through music: Perspectives of Music Theology

In mapping the field of investigations in theology and music, one work acted as my main reference: *Theology, Music and Time* by theologian, pianist, and conductor Jeremy Begbie.⁴² The book provided an important conceptual bridge between musical composition, musical performance and theology. Studying this work was also the key factor for starting my first liturgical jazz concert series IN SPIRIT in Berlin in 2009, for which Begbie gave a theological reflection and improvised together on piano with the jazz musicians. The multifold experiences from this concert series over the years provided a key motivation for this research inquiry and made it abundantly clear that it had to be interdisciplinary and include theological views.

Jeremy Begbie set up fruitful dialogues between musical and theological study and practice for the first time in such depth. His ground-breaking work in music-theology unifies diverse areas of liturgical practice (Eucharist, Congregational Worship Singing), concerns of Theology (Eschatology), phenomenology, and contemporary analysis of improvised and composed music (non-sacred and religious) to discuss the phenomenon of time from different perspectives. He argues that religious conceptions of time and eternity (“God’s time”) are essentially non-linear by nature but often have to be understood in linear ways from a human perspective, while music has intrinsically coexisting different layers of non-linear time (cyclical, polymetrical, etc.). A theological interpretation of these musical levels helps, as Begbie suggests, to understand our own imagination of living time and eternity.

Theology, Music and Time is also one of the fruits of the *Theology through the Arts* movement founded by Begbie in 1997 which emerged from an international group of theologians and artists engaged in mutual dialogue. It fostered interdisciplinary co-operations which produced religiously inspired art that matched both liturgical and artistic aesthetics and expectations,⁴³ created in new research programs in universities in the USA⁴⁴ and the UK⁴⁵ and a canon of publications,⁴⁶ but so far none on Jazz.⁴⁷

On the musical side of this movement, the term “Theological Music” was explored to describe this new development and to avoid the boundaries of sacred or liturgical

⁴² Jeremy Begbie, *Theology, Music and Time* (Cambridge: Cambridge University Press, 2000).

⁴³ See James MacMillan, Sarah Coakley and Jeremy Begbie, “Sounding the Passion,” A collaboration between Duke University Divinity School, Cambridge University, and the composer, James MacMillan, uploaded January 4, 2019, YouTube video, <https://youtu.be/XW6XX-YUoVE>.

⁴⁴ “Duke Initiatives in Theology and the Arts,” Duke University, accessed February 23, 2016, <https://divinity.duke.edu/initiatives/dita>.

⁴⁵ “International Network for Music Theology,” Durham University, accessed February 23, 2016, <https://www.dur.ac.uk/musictheology/>.

⁴⁶ “The INMT Bibliography of Music,” Durham University, accessed February 23, 2016, <https://www.dur.ac.uk/musictheology/bibliography>.

⁴⁷ The tenth anniversary of DITA at Duke University in September 2019 included only two professional jazz musicians who work with jazz in churches: John Brown, faculty member at Duke University’s jazz department, who leads jazz vespers at Duke University Chapel, and myself. The conference had a strong presence of classical sacred music with a classical orchestra, chamber music ensembles, and visiting composers of sacred music.

music.⁴⁸ In the contemporary Western classical sacred music tradition, the compositions of Olivier Messiaen, James McMillan, John Tavener, Bengt Hambraeus and Sven-David Sandström, Arvo Pärt, and Fredrik Sixten stand out as having a seemingly uncompromising aesthetic approach to composition, being able to express specific liturgical content, whether they are being performed in churches or in concert halls. Their musical language is built on and embodies sound expressions related to liturgy, religious imagery, and theological concepts.

With his study centered on the experience of time, Begbie helps tremendously to put flesh on the idea of *theology through music* and *theological music* by looking at the theological implications of composed and improvised music that was mostly not composed as sacred music. He raises the awareness that all music has the potential to speak and sound theologically and liturgically in analyzing Cage, Beethoven, Boulez, Mozart, Gershwin, as well as Tavener and Bach, jazz improvisation and also classical performance. His closing statement sums up best his intention to advocate for the theological use of music:

If music *is* allowed room as a welcome and serious dialogue-partner in theology in the future, then clearly, some of theology's most embedded ways of working will be questioned. One of the most obvious challenges music will present is to ask theology if it is prepared to integrate a 'performative' mode into its work. To repeat: music bears its theological fruits most potently by being practiced, by enacting possibilities.⁴⁹

In comparison to composed religiously inspired music, jazz as a form of improvised music has different and perhaps richer offerings in the performative mode due to its interactive potential and it is also a task of this thesis to demonstrate some possibilities unexplored by Begbie due to his focus on classical music. In contemplating Begbie's findings, *time* appeared to me as a foundation for the common ground of my research when I was looking at the practice of Christian worship in liturgy and taking into account reflections from jazz musicians about the spiritual meaning of their improvisation. George Russell's three levels of time inspired a link between creating jazz and listening to it in worship services. Russell isolates rhythmic, melodic, and harmonic musical elements, each of which could foster a distinct temporal experience within a performance:

- linear ("horizontal" in Russell's terminology)
- timeless ("vertical") and a
- non-linear and cyclical ("supra-vertical")

For Russell, these levels of temporal experience are not only a structural phenomenon of music, but also provide a potential and constraint in conveying extra-musical meaning. In order to put these time levels into play with processes that establish

⁴⁸ Jonathan Arnold, *Sacred Music in Secular Society* (London: Routledge, 2014), 18–20.

⁴⁹ Begbie, *Theology, Music and Time*, 280.

religious meaning I connected them with three categories of extra-musical meaning, essential for musical religious expression within liturgy which I had found in analyzing my liturgical worship experiences:

- *Narration* (using techniques of storytelling and enabling a linear time experience)
- *Contemplation* (fostering a collective experience, generating flow, enabling the feeling of timelessness, inspiring ecstasy) and
- *Imagination* (imbricated timelines and storylines embedded within timelessness and unified through a common theme or goal).

These three overarching interdisciplinary categories build the common ground between the fields of theology and jazz: between liturgical and spiritual practices and religiously inspired jazz improvisations. They are used as examining tools in each of the three main chapters and provide in the combined conclusion of my inquiry a basis for further interdisciplinary investigation.

<u>NARRATION</u>	<u>CONTEMPLATION</u>	<u>IMAGINATION</u>
HORIZONTAL	VERTICAL	SUPRA-VERTICAL

Figure 4: Interdisciplinary categories of musical and spiritual practice

As these analytical tools were generated from within my conceptual framework for critical reflection on my artistic practice, it was equally important, as Robin Nelson points out, to engage “with a range of other perspectives and standpoints to promote the interplay (*of this interwoven knowledge*) with fresh ideas.”⁵⁰ These fresh ideas emerged throughout the span of my research from the growing international network *Bluechurch*, which initiated three conferences on jazz and church that I co-directed as part of my research position at Leipzig University. The voices of theologians and jazz musicians working with jazz and Christian religion in similar ways provided a spectrum of invaluable perspectives which helped in articulating and evidencing my research inquiry.

D. Research steps: from “deeper standards” to the post-secular dimension

In the beginning of my research inquiry, it became necessary to listen to my own work and review my music of the last two decades in order to understand where my artistic practice was coming from and where it was situated in the present.

When I started my jazz education thirty years ago, it was an education centered on appreciating and imitating styles of North American Jazz from 1950 to 1960. I practiced to perform within the modern Mainstream tradition, which was constituted by genre-defining rules and aesthetics based on the musical principles of bebop and related modern styles.

⁵⁰ Robin Nelson, *Practice as Research*, 45.

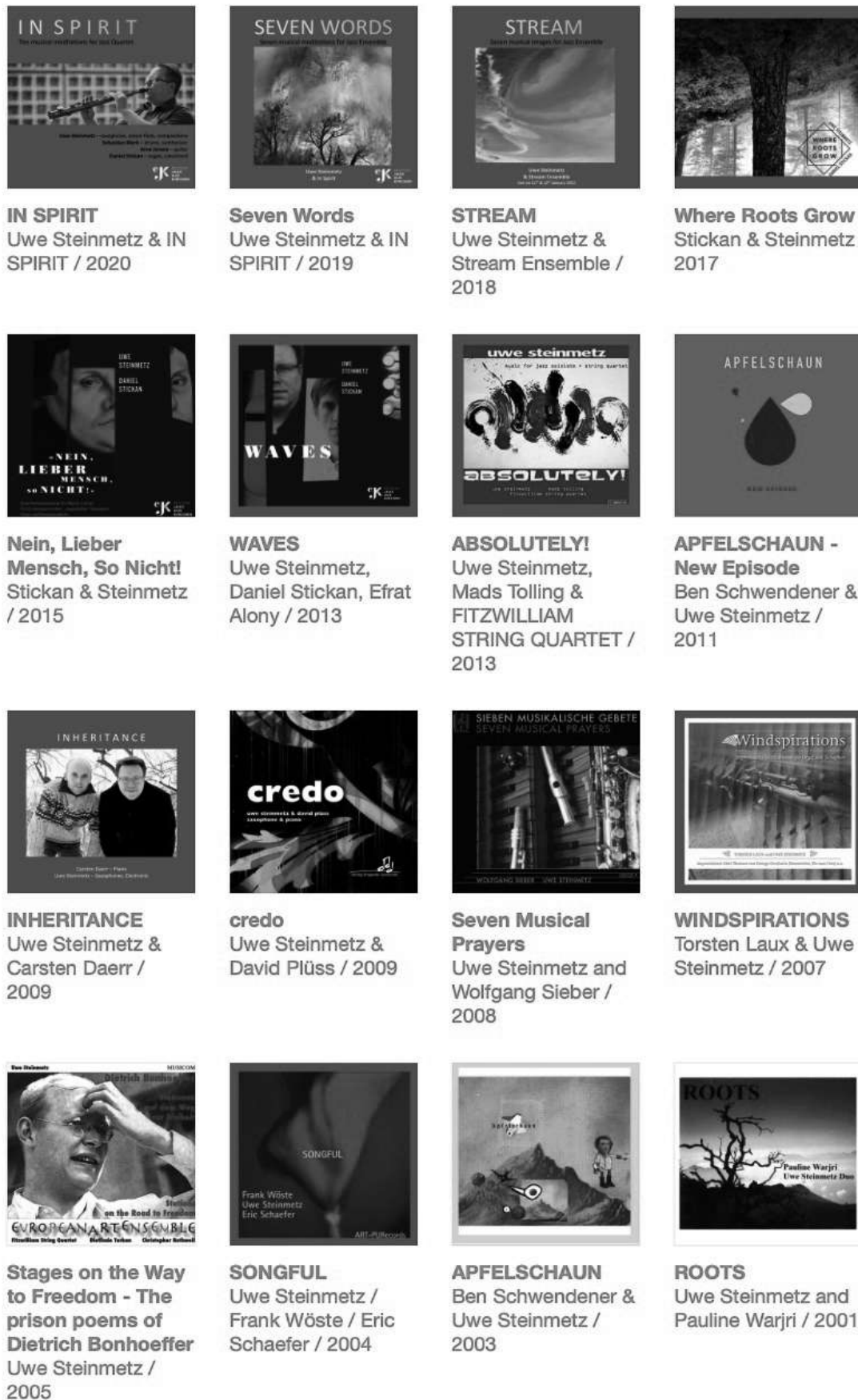


Figure 5: Sixteen of my original CD productions with religiously inspired Jazz

During a semester of studying Indian classical (Carnatic) music in South India in 1999, a quest for my own cultural and spiritual roots led to an artistic and religious re-orientation and I ended up joining the Lutheran Church, having been a confirmed atheist since childhood. Since then, my music has been inspired and shaped by artists from the Sacred and Spiritual Jazz Tradition like John Coltrane, George Russell, Brian Blade and Tord Gustavsen who all insist on a degree of unity between their religious experiences and their musical expression.⁵¹

During my time at the New England Conservatory of Music (Boston, USA) in 2001 and 2002 both of my teachers and mentors, George Russell and Ben Schwendener encouraged me to follow my newly found Christian path and ground my musical language in the heritage of Spiritual Jazz. However, after my return to Germany I was mostly working intuitively when I composed music and began to feel estranged from the Mainstream Jazz Tradition. I became motivated as a Christian not only to perform religiously inspired music in concert settings, but to create liturgical music within church worship services. In approaching churches and church musicians I was “jamming” within liturgical settings or concerts with improvisations on hymns and chorales together with church organists and choirs. I found I was still creating music that I considered to be genuinely within the idiom of jazz, but I lacked the words to describe and develop it systematically. I also needed to learn directly from the music of other artists.

In order for me to contribute music for worship in liturgies and church services, I had to use this way of music-making to influence the prevailing tradition in churches in order to serve the liturgy, rather than simply performing jazz in a church space. I started to arrange and compose hymns and liturgical pieces and worked with church musicians and theologians alike. In the same way, my playing in a secular jazz context was more and more shaped by modal chorale and hymn playing than relying on the genuine canon of jazz standards from the United States. Liturgical principles of call-and response from the psalmody and emotional states and spiritual inspirations within a church service (Kyrie, Gloria, Prayer, Meditation on a scriptural reading) became the structuring and defining elements of my music-making in a secular context.

Over the following years I observed a gradual change in my musical language. It departed from the prevailing Mainstream Jazz Tradition to a genre-crossing, fluid way of music-making that borrowed from the tradition of European Sacred Music from the second half of the twentieth century, inspired in particular by the French composer Olivier Messiaen and the Scottish composer James MacMillan, British hip hop and contemporary American singer-songwriter, pop music, Indian classical (Carnatic) music and the music I sang and played in churches during worship. I was coming closer to my own cultural roots.

⁵¹ “My music is the spiritual expression of what I am – my faith, my knowledge, my being.” John Coltrane, quoted in Paul D. Zimmerman and Ruth Ross, “The New Jazz,” *Newsweek*, December 12, 1966, 57.

The Norwegian pianist Tord Gustavsen, who in contrast to me, grew up in churches as a pianist playing hymns and left the church for his jazz career before he centered on this heritage again in later years, describes this process as finding “deeper standards” in comparison to the canon of North American jazz standards:

Norwegian church songs are played in many different versions and I don't see them as fixed compositions. People have known this music since many generations. The hymns were a part of my life long before I was introduced to American jazz music. The melodies and the lyrics are deeply rooted in my soul. I had to distance myself from parts of the traditional church and its dogmas, but never left completely. And I have discovered a less dogmatic form of devotion, liberal but whole-hearted and connected to our roots – a form that can still live within the church in its liberal branches. The church songs are my deeper standards both because of my life-long history with them, and the freedom with which I approach them.⁵²

In 2009, I started to initiate and curate jazz events in churches in the form of jazz services, vespers, and liturgical concerts. The liturgical concert series IN SPIRIT at the Kaiser-Wilhelm-Memorial Church (*Gedächtniskirche*) in Berlin, which I started in partnership with their pastors and church musicians in 2009 as a dialogue between theology and jazz, now takes place in various locations in Germany and has also been replicated in churches in Paris, Boston, Chicago, and St. Petersburg. More than 500 artists from the independent musical scene have been involved in around 300 events and local festivals since 2009 in connection to IN SPIRIT.

Unfortunately, my own artistic development was coming to a halt as I was becoming an “artistic activist” within the church music world, especially in Germany, where new sounds are often met with suspicion. I sensed the need to stop and observe, reconsider the guiding principles of my musical work and listen to and analyze the tradition of the artistic practice in which I had been working for years and with this, distance myself from curating church events and working as a freelance church musician.

This became possible through a research grant from the German Liturgical Institute at the University of Leipzig⁵³ from 2015-2019 which helped me as a freelance jazz musician to engage with the institutional church and allowed me now to work officially as a part-time church musician in creating jazz liturgies. I also conducted seminars with students of theology and music at the University of Leipzig from 2015, where, in addition to theoretical discussions and field research on music, practical jazz worship events were celebrated. Concurrently, I began my PhD research at the Academy of Music and Drama at the University of Gothenburg.

⁵² Johan Bakker, “Tord Gustavsen’s Deeper Standards,” JOHANBAKKER author, art critic, music lover, accessed November 20, 2019, <https://auteurjohanbakker.nl/en/tord-gustavsens-deeper-standards/>.

⁵³ “Liturgiewissenschaftliches Institut,” University of Leipzig, accessed November 20, 2019, www.liturgiewissenschaft.org.

This led me on a parallel track in 2016 and 2017 to gather resources and outside perspectives. Through my research position at the University of Leipzig I was able to host three conferences on my subject and engaged around two hundred artists and scholars from twelve countries in this field. This inspired two books that I co-edited and published in German and English with articles from thirty scholars from this group, and which form an important part of the theoretical backbone of my thesis. Out of these conferences a network of practitioners has emerged, gathered around a website (*bluechurch.ch*) and forum to share research in this field that have also provided me with additional material for my field research on contemporary engagement between jazz and the Protestant Church.

The web forum gathers data in forms of recordings, videos and artistic events relevant to my research and connects important agents in my field practically. By the summer of 2020, approximately 250 people from fifteen countries have registered and different local jazz festivals in churches and CD-productions under the name of *Bluechurch* have taken place. Overall, the network is providing an encouraging effect for this global community of local initiatives with religiously inspired jazz and motivated discussions in church leadership in Switzerland and in Germany to initiate new jazz ministries. An important ethical aspect of my research is for me to “give back” through my research to a community of individual artists that has produced ongoing inspiration for my own work. I consider this a successful result of this task.

It is particularly encouraging for me to see how many cross-cultural experiences and collaborations are possible through the *Bluechurch* network when I take into account the history of my own country. Germany condemned jazz in the Third Reich as *Entartete Musik* and censored and dictated also the styles of music that were allowed to be sung in the German churches. Two generations later, Blues and Jazz musicians found a home in the churches of the GDR to sing of protest, despair, and hope through the “Blues Masses” which paved the way for the peaceful revolution in 1989 that brought down the wall that divided my country.⁵⁴

The fourth research year brought these two tracks together: the artistic practice leading to studio and live recordings in the three respective traditions of religiously inspired jazz, and the analytical observations and attempts to name key elements of a religious musical language in jazz and reflect on jazz liturgies that I directed over the past years.

The largest compositional work, a cantata for big band, electronics, organ, and mixed choir was performed live in Berlin through the North German Radio Big Band and a choir from two Berlin-based conservatories with Danish conductor Lars Møller. The location, the Kaiser-Wilhelm-Memorial Church, was the place where I started my engagement with jazz and liturgy in Berlin in 2009.

⁵⁴ For a detailed historical analysis of this movement, see Dirk Moldt, *Zwischen Haß und Hoffnung: die Blues-Messen 1979–1986* (Berlin: Robert Havemann Gesellschaft, 2008).

The interaction of jazz with church liturgies and the heritage of sacred (Christian) music brought up multifaceted questions surrounding how religious meaning is generated in a secular world. It was most helpful for me to look into concepts of post-secularism and their implications for the arts when I tried to differentiate the levels of meaning in religiously inspired jazz. I realized that the conceptual framework of a post-secular society represented the closest match to the communities where my musical work inside and outside of churches was situated. I will discuss this further in the third main chapter on Spiritual Jazz.

In conclusion, in analyzing my journey into this research and centering this inquiry on religiously inspired jazz, the research process unfolded in several streams of research activities engaging multiple modes of knowledge:

- *Explicit knowledge*
via the investigation of historical and contemporary religiously inspired Jazz and sharing results of my research through lectures, teaching and engaging in non-hierarchical educational projects of communal learning.

- *Implicit knowledge imbricated within explicit knowledge*
through publications of articles, books and CDs or online media, by creating a community of people working in this field, actively fostering a network and artistic projects within that community, and collaborating with reference artists in this field to lead liturgical worship services in churches.

- *Implicit knowledge*
through reflection and analysis of my own original compositions and collaborative performances in Spiritual and Sacred Jazz in different venues.

E. Audio resources

In order to generate a historical framework for each of the three major sections of this thesis I investigated relevant international collections of Jazz such as the German Jazz Institute in Darmstadt⁵⁵ (the largest jazz collection in Europe), and University Archives at Duke University (Recording Archive of the Chapel);⁵⁶ Yale University (Institute of Sacred Music)⁵⁷; Columbia University (Centre for Jazz Studies)⁵⁸; the Neumann Collection at Oberlin Conservatory;⁵⁹ and the Chicago University Jazz Archive.⁶⁰

⁵⁵ "International Research and Information Center on Jazz," Jazzinstitut Darmstadt, accessed February 23, 2016. <http://www.jazzinstitut.de>.

⁵⁶ "Archives and Recordings," Duke University Chapel, accessed February 23, 2016, <https://chapel.duke.edu/archives>

⁵⁷ "Institute of Sacred Music," Yale University, accessed February 23, 2016, <http://ism.yale.edu>.

⁵⁸ "The Center for Jazz Studies," Columbia University, accessed February 23, 2016, <https://jazz.columbia.edu/>.

⁵⁹ "James R. and Susan Neumann Jazz Collection," Oberlin College Conservatory Library, accessed February 10, 2020, <http://www2.oberlin.edu/library/cons/special/neumann.html>.

⁶⁰ "Chicago Jazz Archive," University of Chicago Library, accessed February 9, 2020, <https://www.lib.uchicago.edu/collex/collections/chicago-jazz-archive>.

None of these archives revealed a critical mass of audio recordings relevant for my investigation, a proof that religiously inspired jazz is less commercially exploited and documented. Generally, religiously inspired music, be it in the form of Jazz or contemporary classical/*Neue Musik* is often the easily overlooked and disregarded “stepchild” of the respective genre by musicians and critics alike, as it compromises the aesthetic independence of the genre itself by mixing it with religious imagery and functional (liturgical) applications. Very often, established composers and improvisers avoid composing sacred music and frequently, churches are not able or interested in commissioning musicians who are not officially affiliated with them as church musicians. Furthermore, if established artists perform within liturgical settings without an entrance fee as part of a church service, their contributions often remain undocumented and are not commercially available.

A search for online resources (originally executed in 2016, renewed in February 2020) revealed different facets of religiously inspired jazz and four “labels.” The next table shows the approximate ratio of music labelled as Spiritual Jazz, Sacred Jazz, Liturgical Jazz and Church Jazz in comparison to the overall genre of Jazz. When I tried to determine which search-words generate the most results, the category of “Church Jazz” displayed more hits than the three sub genres which I will be focusing on in my inquiry.

Table 1: Search for online resources of religiously inspired jazz

<i>Hits / Results</i>	Jazz	Spiritual Jazz	Sacred Jazz	Liturgical Jazz	Church Jazz
Google.com	1.260.000.000	67.700.000 (5,6%)	37.500.000 (2,9%)	2.510.000 (0,19%)	184.000.000 (14,6%)
Amazon.com (music search only)	over 50,000	520 (1,25%)	178 (1,4%)	7 (0,014%)	over 1000 (2%)
archive.org (all)	108,828	1389 (1,28%)	310 (0,28%)	8 (0,007%)	1389 (1,28%)
Youtube results (2016)	27.700.000	110,000 (0,4%)	Not searched for	12,000 (0,04%)	1,130,000 (4%)

These statistics definitely confirm that religiously inspired jazz represents only a small share of the total jazz market. It also supports the view, which is often voiced in publications of church music about the “irrelevance of jazz” in comparison to popular

music, that religiously inspired Jazz is a marginal niche on the spectrum of the already small peer group of Jazz fans.

Despite these statistics, I disagree with this diminishing view as it neglects the impact of established artists in this field and the wider connection and overlap of jazz as a whole to other fields of popular and world music. Established artists who contribute to the canon of religiously inspired jazz score immediately much higher in search results – but their music is not labelled with a term that indicates a religious inspiration behind their music.

John Coltrane, an icon of the spiritual jazz tradition, generated 2,782 results on Amazon alone (nearly as much as the genre “Spiritual Jazz” in its entirety) in February 2016; one of his modern-day successors, Brian Blade, generated 93,900 clicks on YouTube in comparison to 110,000 total of the respective genre. The music from both of them has been performed in jazz venues as well as in churches. There is an African Orthodox Church dedicated to Saint John Coltrane and his musical legacy⁶¹ and Brian Blade, regarded internationally as one of the most influential drummers of the last decades, performs frequently with his band in churches together with gospel choirs and preachers⁶² and writes “theological music,” religiously inspired jazz for his Fellowship Band based on biblical metaphors and images. This indicates that if all the artists of the Spiritual Jazz tradition would be added up individually, a stronger significance for the search tag “Spiritual Jazz” would become apparent.

Next to this web- and archive-based search, audio data was gathered on a grassroots level through studying church archives like the one at Saint Peter’s in New York, NY, the first full time jazz ministry, and via the artist network of *bluechurch.ch*. This provided an invaluable resource for categorizing levels of musical engagement in liturgies, and religious meaning in contemporary jazz.⁶³ In addition, the doctoral dissertations by Derick Cordoba,⁶⁴ Rocky DeWayne Hardyman⁶⁵ and Angelo D. Versace and the London based label *Jazzmanrecords* with their Spiritual Jazz Series provided further resources particularly on historical recordings of religiously inspired Jazz.⁶⁶ The website *discogs.com* provided in most instances the correct detailed recording information.

However, the initial search for artistic key works that could be used to establish categories for religiously inspired jazz in my inquiry began through studying the historical roots, when jazz started to engage with the Christian religion in North America and Germany as explored in the history sections of the three main chapters.

⁶¹ Coltrane Church, accessed February 23, 2016, <http://www.coltranechurch.org>.

⁶² Lara Pellegrinelli, “O Brothers: Drummers Brian and Brady Blade,” *A Blog Supreme from NPR Jazz*, December 10, 2013, <http://www.npr.org/sections/ablogsupreme/2013/12/10/249825711/o-brothers-drummers-brian-and-brady-blade>.

⁶³ See appendix I, II and III.

⁶⁴ See the chapter on Liturgical Jazz.

⁶⁵ For Hardyman and Versace see the Chapter on Sacred Jazz.

⁶⁶ See the chapter on Spiritual Jazz.

F. How to Read this Thesis

The three main sections of this thesis present the three streams of my research in the order in which religiously inspired jazz unfolded historically, according to my study: through Liturgical, Sacred, and Spiritual Jazz.

Each chapter is structured from answers to questions, from explicit knowledge to implicit knowledge. In the beginning of each of these chapters I return to the relevant historical roots as a basis for my investigation (location in a lineage).⁶⁷ With this, explicit knowledge is generated through gathering theories of religious meaning in composition and improvisation to create a musical history and formulate a theory. This leads to my PaR inquiry in exploring questions through performance case studies with musical examples and finishing each time with preliminary conclusions.

The final chapter (*Imagine*) summarizes the conclusions of the main chapters with a brief evaluation of the research processes, and points as well as to new areas of knowledge gained with perspectives for further studies.

My compositional work which is presented in the main chapters is based on my application of George Russell's *Lydian Chromatic Concept of Tonal Organization*. One of the unexpected knowledge outcomes of this thesis has been the analytical approach created by my adaption of Russell's concept by using it as compositional method and testing how his philosophy of music can manifest itself in religiously inspired compositions.

The following introductory chapter into Russell's musical philosophy presents my translation of his *Concept* which I studied with him from 2000 – 2002 as well as with pianist and composer Ben Schwendener.

I will present six aspects of understanding music in a holistic way that have stood the test of time as singular elements of Russell's teaching, which I could not have found from other sources in their complete meaning. They have increased and nourished my longing to learn more about music, they tore down prejudices I had against some styles and genres of music which challenged me as a listener and performer and fostered an increasing openness in my musical aesthetics.



Photo 1: With George Russell in 2001

⁶⁷ Nelson, *Practice as Research*, 31.

The quest for unity

*An introduction to
George Russell's Musical Philosophy*

*One might ask why a theory of music,
if great music was created by great artists without a theory?
I have personally never known a great innovator
who hadn't developed a strong theoretical approach,
nor have I met one eager to divulge his or her personal theory.⁶⁸*

⁶⁸ George Russell, *The Lydian Chromatic Concept of Tonal Organization: The Art and Science of Tonal Gravity*, 4th ed. (Boston: Concept Pub. Co., 2001), 223.

In the year 1990 I heard for the first time the music of George Russell, his albums *Electronic Sonata for Souls Loved by Nature* and *Living Time*. I was deeply moved and challenged by his music and I became determined to become a professional musician and study composition with him. In 2000 I was accepted to the New England Conservatory and I was fortunate to study his musical philosophy directly with him and his assistant of many years, the masterful pianist and composer Ben Schwendener.

Perhaps the most important discovery I made was that Russell's musical theory and compositional work were inspired by spiritual and philosophical insights. Music-making for Russell, in turn, was meant to inspire spiritual experiences and communicate extra-musical meaning. His *Lydian Chromatic Concept of Tonal Organization* was in its entity a philosophy of sound, tonality and time, and naturally inspired interdisciplinary approaches in connecting music to other art forms, spiritual cultural traditions or even science.⁶⁹ It is for this reason that I am using aspects of his philosophy here as a central compositional and analytical method.

Russell shared his theoretical ideas and holistic vision of music-making with some of his colleagues who created Spiritual Jazz, most notably Miles Davis and John Coltrane. The musical elements of Spiritual Jazz draw heavily from George Russell's lasting impact in the history of jazz, his musical theory which helped to create *Kind of Blue*⁷⁰ and the genre of Modal Jazz. As I had become a member of the Protestant Lutheran Church in 2000, Russell encouraged me to work in the field of sacred music as a jazz saxophonist and composer to be truthful to my essence, a term Russell used to describe the comprehensive potential and vocation of a human being.

George Russell's *Lydian Chromatic Concept of Tonal Organization* was an important part of the foundation of today's academic jazz theory and it drew from Russell's experiences of working as a band leader, drummer and pianist with some of the most influential innovators in jazz like Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Bill Evans, Eric Dolphy and Jan Garbarek. It has often been referred to as the first theory of music born out of jazz, and it provided a sought-after intellectual framework for Russell's own compositional work and the music of many other jazz musicians from the 1950s to the present. Furthermore, he incorporates aspects of rhythm and form which are essential for jazz improvisation but have rarely been covered by other works in the field of jazz theory.

The central idea of the *Concept* is based on unity on micro- and macro-levels in music: unity between scales and chords, rhythm and form and modulations and geometrical shapes. These connections between intrinsic musical parameters and extra-musical dimensions invite interdisciplinary ways of creative thought. I will, therefore, focus on the aspects of Russell's theory that concern in particular the transdisciplinary nature of this thesis.

⁶⁹ First published in 1953, it underwent many changes due to Russell's teaching at New England Conservatory from 1968 until his death in 2009. An ongoing discussion on his musical legacy and music theory can be found at the online forum: www.lydianchromaticconcept.com

⁷⁰ Miles Davis, *Kind of Blue*, Columbia LP CL 1355, 1959.

This chapter aims to clarify how I adapt some of Russell's principles, provide an overview of the analytical basis and nomenclature for my compositions, and discusses the validity of these adaptations in the broader framework of mainstream jazz theory.

Firstly, it must be noted that Russell's theory has often been misinterpreted as an overly complex chord-scale-theory. This criticism can be understood from the existing published material by Russell, even including the completely revised and extended fourth edition of his concept in 2002. The central aspects of his theory – which I found particularly helpful for my own musical work and which transcend jazz theory discussions – have not been published but taught *only* in his class at the New England Conservatory of music or in private lessons. A complete edition of his theory remained unpublished due to his emphasis on completing commissions, touring as a band leader, and some health restrictions due to Alzheimer's disease in the last decade of his life.

On a practical level, in retrospect, many of the scale-chord relationships Russell described first in detail, have been proven through jazz history itself and taught in educational methods about jazz, but often with different names and nomenclature. Russell's discoveries shaped the approach to modern jazz harmony and modal jazz in a profound way, to name only a few which are generally accepted:

- Major chords today are often colored as Major#11 (Lydian) chords.
- Minor chords are very often played in jazz as Minor 13 (Dorian) chords.
- The terms Russell first formulated as essential ways of improvising in jazz, vertical and horizontal playing, have found their way into jazz theory and pedagogy.
- Russell's theory served as the foundation of the principles of Modal Jazz.

Most importantly, in my understanding, George Russell built bridges with his musical theory rather than offering tools to recreate or imitate certain jazz styles. Style copies are often in the center of much of today's academic educational material. Russell's aim was to provide a theory that enabled musicians to define their own musical language based on a profound understanding of a broad scope of music. He insisted that he did not want to teach how he wrote music, but to teach how "I would be able to write my music." Russell consistently followed this pedagogical approach beginning with the first publication of his theory in 1953 which is not formulated as a set of rules on how to improvise but written from a perspective of revealing a philosophical knowledge that will help musicians to freely formulate their musical language and find their own identity.

George Russell's theory envisioned for the first time a sonic bridge to Europe's Classical *avantgarde* and underlined the potential of jazz as a genre to merge popular and classical music styles into a new sonority and featured improvisation as a central element of expression. In the overall discussion on the roots of jazz, it is historically undisputed that many African American and Creole musicians knew and loved the

European opera⁷¹ and the European *avantgarde*. And as much as European musicians were inspired to write jazz works (Stravinsky, Hindemith, Shostakovich et al), jazz musicians composed the same in return, an early famous example being the 1949 Big Band composition for Buddy DeFranco *A Bird in Igor's Yard* by George Russell, with polytonal harmonies, off-beat accents, meter changes and a poly-metrical section where half the ensemble plays 3/4 and the other half remains in 4/4.⁷²

Another early anecdotal evidence is the report by Alfred Appel on the visit of Igor Stravinsky to the legendary jazz club Birdland to hear Charlie Parker in 1951. Parker immediately recognized Stravinsky and called as a first piece his 300 BPM composition *Koko*. Appel recalls:

At the beginning of his [Charlie Parker] second chorus he interpolated the opening of Stravinsky's *Firebird Suite* as though it had always been there, a perfect fit, and then sailed on with the rest of the number. Stravinsky roared with delight, pounding his glass on the table, the upward arc of the glass sending its liquor and ice cubes onto the people behind him, who threw up their hands or ducked.⁷³

Very early on, Jazz had become a music which provided bridges between musical cultures. George Russell, recognizing these connections from his fellow musicians, formulated his theory in the early 1950s which described a theoretical common ground where Avantgarde Jazz and Avantgarde European/Western music were meeting on a foundation of mutual respect and inspiration.⁷⁴

And here lies the important bridge to my own artistic investigation, as my musical roots and my original compositions deal more with modal melodies and European twentieth-century harmony and less with the repertoire that contemporary mainstream jazz theory is concerned with, the American popular Ballad - the jazz standards based on Broadway tunes or modern reiterations of bebop compositions.

In order to understand my compositional approaches derived from Russell's concept, a brief summary of Russell's theory is needed. This summary does not attempt to deliver a universal explanation of Russell's theory but shows my interpretation of his teaching through my own illustrations and nomenclature based on my two years of study with him. I will explain the central terms of his concept in my own words, as I understood his intention to encourage me to "own" them for making music. I will

⁷¹ See for example: *Jazz*, episode 1, "Gumbo: Beginnings to 1917," directed by Ken Burns, written by Geoffrey C. Ward, featuring Samuel Jackson, Derek Jacobi, and Wynton Marsalis, aired January 9, 2001, on PBS, <https://www.amazon.com/Jazz-Film-Burns-Episode-Gumbo/dp/B000WMB55A>.

⁷² Recorded for Capitol Records in 1949 and released as: George Russell, *A Bird in Igor's Yard* (Buddy DeFranco Big Band), DUTCH EMI, JLP-8930, 1972.

⁷³ Alfred Appel, *Jazz Modernism: From Ellington and Armstrong to Matisse and Joyce* (New Haven: Yale University Press, 2004), 60.

⁷⁴ See also the mutual admiration between Bix Beiderbecke and Maurice Ravel. Ravel reportedly deliberately visited a recording session by the Paul Whiteman orchestra and was particularly impressed by Bix Beiderbecke who was a huge admirer of Ravel's music. His piece "In the Mist" draws strongly on Ravel's harmony. Don Rayno, *Paul Whiteman: Pioneer in American Music, 1890-1930* (Lanham MD: Scarecrow Press, 2003), 192.

touch upon his concepts of *Chordmodes and Modal Genre (scale-chord unity)*, *Tonal Orders*, the three levels of *Tonal Gravity*, a brief description of my adaption and analytical nomenclature and close this chapter with the extramusical implications of his concept of *unity*.

A. Unity within Chordmodes and Tonal Orders

According to Russell, his own research started with a question from 18-year-old Miles Davis in 1944: "Miles said that he wanted to learn all the changes and I reasoned that he might try to find the closest scale for every chord."⁷⁵ Davis at this point was already known for playing chords in the Bebop tradition but Russell understood that Davis was looking for the sounds he and Parker and other Be Bop musicians found in the music of Ravel and Stravinsky. There, chords were no longer functionally related (either as a confirmation of the tonic or as movement away from the tonic or back again) but were independent sounds. Bebop, on the other hand, was like earlier jazz compositions characterized by fast moving functional harmony, condensed to the highest complexity in the compositions of Parker, Thelonius Monk and John Coltrane.

Davis was looking for a new way of melodic playing in which the melody would have the greatest possible freedom and was not restricted by rapid chord changes in rhythmically fixed structures like half-bar changes and quick modulations. The non-European influence of classical and traditional modal music with its own melodic expressions inspired Coltrane and Davis to look for new ways to integrate this element into their musical language:

What I had learned about the modal form was that when you play this way, go in this direction, you can go on forever. You don't have to worry about changes. . . . You can do more with the musical line. The challenge here . . . is to see how inventive you can be melodically. It's not like when you base stuff on chords, and you know at the end of thirty-two bars that the chords have run out and there's nothing to do but repeat what you've done with the variations.⁷⁶

Besides Russell's close connection to Miles Davis by inspiring the new modal direction in jazz, he was an early mentor and lifelong friend of the pianist Bill Evans, who shaped the harmonic soundscape of *Kind of Blue* profoundly and appeared as a soloist on some of Russell's key recordings.

Peter Pettinger's 2002 biography of Bill Evans describes Russell's essential influence on Evans not only through his theory, but by promoting Evans, six years his junior, early on as a soloist (Evans appeared on several large-scale compositions by Russell over the years) and connecting him to the musicians of his first trio. The mutual respect between the two grew quickly after a first meeting, when Evans had just settled in New York and Russell invited Evans to play in his one-room apartment in the spring of 1956. Russell, initially skeptical due to Evans' plain outfit and modest, quiet behavior was awed: "It was one of those magic moments in your life when you expect

⁷⁵ Gary Giddins, *Visions of Jazz*, (Oxford: Oxford University Press, 1998), 6–7.

⁷⁶ Miles Davis and Quincy Troupe, *Miles, the autobiography* (New York: Simon and Schuster, 1989), 224.

a horror story...and the doors of heaven open up – I knew then and there he wasn't going to get away."⁷⁷ And Evans, whose performances of Russell's compositions on the RCA jazz Workshop contributed largely to the success of that album for Russell, marveled at Russell's compositions: "George composes things which sound improvised... You have to be deeply involved in jazz and understand all the elements to be able to do that."⁷⁸

I would like to underscore here with these two references to Davis and Evans the importance of communal artistic practice being imbricated in theoretical explorations. Without the artistic exchange with others and a collaborative vision for a new direction in jazz, Russell's theory would have perhaps failed to be influential for the development of jazz to a larger degree and would have just served the creation of his own music. Russell was used to the fact that all leading jazz musicians seemed to be strong conceptualists and consistently followed their own theories. "It was like in those days everyone had their own cooking recipes for their music, you know Monk, Trane, Mingus, Dizzy, Bird" he told me once as an encouragement to develop my own theoretical foundation for composing. But Russell's insights, he felt, were more than cooking recipes for original music, they uncovered a truth which he had to share with others. "I hope that the Concept will be remembered as my gift and that I was someone that brought music closer to unity."⁷⁹

The birth of Russell's concept took place during his hospitalization in the beginning of the 1950s due to tuberculosis, where he pondered Miles Davis' quest to *learn all the changes* and identified a twofold nature of each musical sound: every sound manifests itself in a vertical (timeless) way as a chord and horizontally (unfolding in time) in a melody. He proposed that the unity between vertical harmony and horizontal melody (chord = scale) should act as a basis of tonal analysis. Russell continued with the question for the best fitting scale for a major chord and discovered that the *F-Lydian Scale*, a C-Major Scale played from the tonic F in six consecutive fifths, sounds best with an F-Major chord and less dissonant with the B than the Bb in the F Ionian Scale.

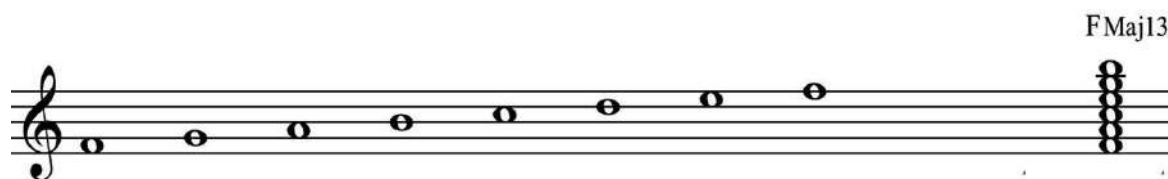


Figure 6: F Lydian horizontal and vertical

This is certainly easy to comprehend for the majority of musicians. Even though, in my experience, the B natural can be perceived as very dissonant or as destabilizing for

⁷⁷ Peter Pettinger, *Bill Evans: How My Heart Sings* (New Haven: Yale University Press, 1998), 32.

⁷⁸ Clearly, the influence from George Russell on the music of Bill Evans is a field worthy of further exploration.

Bill Evans appears to have absorbed and embodied Russell's theory and achieved Russell's task, to discover and play his own music with it. An early example quoted in Pettinger's book is Evans' solo on the *Aeolian Drinking Song* by Tony Scott, which can be regarded as one of the earliest modal improvisations in jazz, recorded three months after Evans' first meeting with Russell.

⁷⁹ Jason Gross, "Theory and Practice," *The Village Voice*, June 3rd, 2003, <https://www.villagevoice.com/2003/06/03/theory-and-practice/>.

the Major chord when the listener is tuned to functional harmony and therefore accepts a Bb more easily as part of the Ionian scale leading to the third of the chord.

Russell further argues that the Lydian scale is closer to the harmonic series than the Ionian scale. The first seven harmonics on the fundamental F produce a major triad with a slightly flat major third in comparison to equal temperament tuning (-14 cents, the unit of measure for the ratio between two frequencies) and a slightly higher fifth (+2) and a flat seventh degree which is 31 cents lower than a regular Eb.⁸⁰

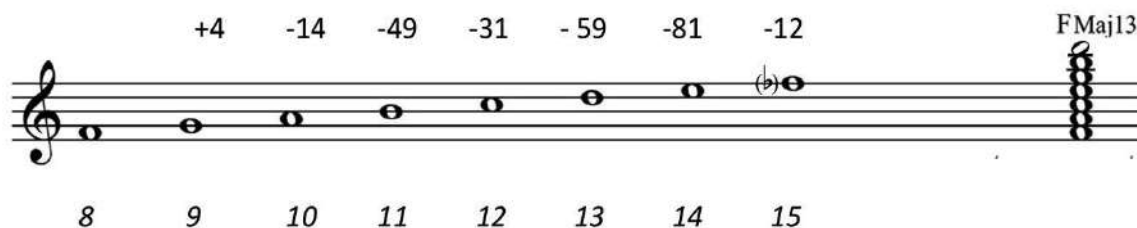


Figure 7: Harmonic series on F (tones 8-15)

The harmonics 8-15 produce a scale as displayed above, where the sixth is over a quartertone low (closer to a Db), and the seventh can be found twice on the 14th harmonic again closer to a low Eb (-31) or very low E (-81), and on the 15th harmonic as a lower E (-12).

With this, I find it difficult to agree with Russell's proposal and cannot see a strong congruence between the Lydian scale (or Ionian scale for that matter) and the harmonic series of the respective tonic. The decisive scale degree for Ionian or Lydian, the B natural, is nearly a quartertone (a quartertone equals 50 cents) lower and can therefore be considered to be a neutral interval right in the middle between the octaves. However, in my experience, since the third, the A natural, is also 14 cents lower, also as the 5th overtone, I suggest the B sounds closer to a #IV degree than a natural IV in a chordal situation. This can be tested on church organs with earlier tuning systems like meantone tuning as I discuss in the closing chapter, *Imagine*, in section C.1.3.

Nevertheless, Russell's argument here is weak in my opinion and appears to be misleading in justifying the Lydian scale as being superior to the Ionian scale due to its proximity to the harmonic series.⁸¹ Much stronger is Russell's realization that when a seven-note-chord, F Major13 is played, the Lydian scale provides the most convincing stability in comparison to any other buildable seven-note-scale. Equally for a "stable" related Minor chord, where the natural sixth adds color and stability to the harmony.

Russell continues by proposing that the relationship between the Lydian Scale and a tonic major chord exists on a "one-to-one basis," they are in a reciprocal relationship, for which he establishes the term *chordmode*. Russell came to the conclusion that from

⁸⁰ For the calculation of harmonics on any tone see:

<http://www.michaelnorris.info/theory/harmonicseriescalculator>.

⁸¹ Russell, *Lydian Concept*, 4.

all buildable seven-note scales the Lydian Scale is in a vertical sense most in unity⁸² with the fundamental major chord of Western harmony and describes the other remaining six scale degrees therefore as derivatives of a parent Lydian Scale. The related minor key on the sixth degree, D- minor, consists therefore of a Dorian scale instead of the classical Aeolian scale.

A.1 The Primary Modal Genre (PMG)

Russell calls the seven degrees of a parent Lydian scale *Primary Modal Genre (PMG)*. Any chordal formation, each chordmode, has a vertical nature (chord sounding in the moment) and a horizontal nature, unfolding in time: “In this vertical sense, the term refers to that scale which is ordained (...) to be a chord's source of arising, and ultimate vertical completeness; the chord and its parent scale existing in a state of complete and indestructible chord/scale unity—a CHORDMODE.”⁸³ Both melodies and chords share a unity in their joint belonging to a parent Lydian Scale – here is one example of the F-Lydian chordmode in a vertical and horizontal state:



Figure 8: F Lydian chordmode example

This sound represents one realization of the F Lydian Scale on its fifth degree, “C,” and is labelled by Russell as Fmaj7b5/C. Analytically, this chordmode can be defined as F Lydian V. In this way a chord is always recognized in its close relationship to its parent Lydian Scale and organizational tonal center. In modern Jazz Theory, this chord would instead be typically considered as an Ionian voicing (C^{Majus4 (add10/13)}) and therefore appears to be a variant of a C Major Chord, belonging to the C Major scale.

Russell points out that the term chordmode “creates a broader basis for the sounding of a chord than traditional chord tones alone can offer.”⁸⁴ This broader basis is the possibility “to be conveyed monophonically, contrapuntally, polyphonically, as well as homophonically...In any of these manners, the chordmode provides a complete frame of reference for exploitation of the chord.”⁸⁵ In other words, he makes sure that chord and modes are not thought of as separate entities but as two phenomena of the same nature either unfolding in time or without time. Additionally, by choosing mode instead of scale, Russell establishes a connection to the history of the church modes before the era of functional harmony where each mode had a final (modal tonic), evoking for the listener a distinct timbre, atmosphere and emotion that all have also implications for melodic development.

⁸² *Miriam Webster Dictionary online*, s.v. “unity”: the quality or state of not being multiple: ONENESS, <https://www.merriam-webster.com/dictionary>.

⁸³ Russell, *Lydian Concept*, 10.

⁸⁴ Russell, *Lydian Concept*, 21.

⁸⁵ Russell, *Lydian Concept*, 21.

The following overview in figure 9 shows Russell's first seven Primary Modal Genre incorporating the traditional jazz nomenclature for the scales typically referred to as "church modes."

Figure 9 consists of seven musical staves, each representing a different church mode. Each staff shows the scale notes, two tetrachords (Tetrachord 1 and Tetrachord 2) indicated by arrows, and a chord diagram with descriptive text.

- I. Lydian:** Scale notes: F, G, A, B, C, D, E, F. Tetrachord 1: F, G, A, B. Tetrachord 2: C, D, E, F. Chord: FMaj13. Text: "important sound in Indian classical music and Northeuropean Folk music", "most consonant major chord".
- II. Mixolydian:** Scale notes: F, G, A, B, C, D, E, F. Tetrachord 1: F, G, A, B. Tetrachord 2: C, D, E, F. Chord: FMaj13. Text: "Typical mode in Irish and Gaelic melodies", "often with suspended 4th".
- III. Aeolian Scale "Classical Minor":** Scale notes: F, G, A, B, C, D, E, F. Tetrachord 1: F, G, A, B. Tetrachord 2: C, D, E, F. Chord: Amin11. Text: "b6 leading tone".
- IV. Locrian:** Scale notes: F, G, A, B, C, D, E, F. Tetrachord 1: F, G, A, B. Tetrachord 2: C, D, E, F. Chord: B locrian. Text: "b9 and b13 leading tones".
- V. Ionian Scale "Classical Major" / contains Pentatonic Scale (white notes):** Scale notes: F, G, A, B, C, D, E, F. Tetrachord 1: F, G, A, B. Tetrachord 2: C, D, E, F. Chord: CMaj7. Text: "+ suspended 4th".
- VI. Dorian:** Scale notes: F, G, A, B, C, D, E, F. Tetrachord 1: F, G, A, B. Tetrachord 2: C, D, E, F. Chord: Dmin13. Text: "symmetrical: minor 3rd major 3rd interchanging", "most consonant minor chord", "often in European Folk music and chants".
- VII. Phrygian:** Scale notes: F, G, A, B, C, D, E, F. Tetrachord 1: F, G, A, B. Tetrachord 2: C, D, E, F. Chord: FMaj13/E. Text: "important in flamenco, Spanish and North-African music".

Figure 9: The Primary Modal Genre of Russell's concept

I have marked the tetrachord structure of the church modes and indicated with arrows tonal melodic centers of each mode. Lydian, Dorian, Aeolian and Phrygian, the four *authentic* modes in historic modal theory of liturgical chants⁸⁶ all have the fifth as second tonal center which leads easily back to the tonic.⁸⁷

⁸⁶ See for example: Willi Apel, *Gregorian Chants* (Bloomington: Indiana University Press, 1966), 133–41.

⁸⁷ These modal qualities became particularly important for Russell when he analyzed tonal developments of melodies. As I deal to a large extent in my own artistic work with melodies derived from earlier church plain chant, these subtle tonal considerations proved to be very helpful for composing and improvising with modes.

Russell argues that the authentic church modes contained an inner unity in their tetrachord structure by supporting the tonic of each mode, while Ionian, Mixolydian and Locrian contain a diversifying second melodic center.⁸⁸ The ascending Ionian mode for example can rest very well on F, the final of the first Tetrachord, which can be ultimately interpreted as a melodic move towards a new tonal center, equally the “C” in Mixolydian or the “E” in Locrian.⁸⁹

In contrast to contemporary Jazz theory, Russell sorts these seven Primary Modal Genres in the order of ascending fifths without potential functional meaning. The resulting order creates tonal colors from three Major to four minor chords:

Table 2: The order of the eight Primary Modal Genre (PMG)

	Name	Chord Family	Chordmode Family
I	Lydian	Major #11	(Major / Altered Major)
V	Ionian	Major (11)	(Major V _B) ⁹⁰
II	Mixolydian	Major b7	(Seventh/Seventh II _B / Altered Seventh)
VI	Dorian	Minor (11/13)	(Minor / Altered Minor)
III	Aeolian	Minor (b13)	(Major III _B / Minor +5)
VII	Phrygian	Minor (b9 / b13)	(Major VII _B / Eleventh b9)
+ IV	Locrian	Minor (b5, b9, b13)	(Minor 7b5 / Major b5 _B)
# V	Lydian Augmented	Major #5	(Seventh #5 / Altered Dominant)

As the eighth Primary Modal Genre Russell adds the Lydian Augmented chordmode (F G A B C# D E) which contains on its #V degree the Altered Dominant Scale (“C#^{7alt}”). This scale represents one of the most important harmonic colors for altered seventh chords in jazz but was also used in Western Classical music for example by French composer Maurice Ravel.⁹¹

Additionally, Russell justifies the importance of the eighth PMG through its second modal tonic degree, the Lydian b7 scale (*Acoustic Scale*) which produces vertically the seven note *Chord of Resonance*. French composer Olivier Messiaen along with many classical composers of the twentieth century used this chord due to its closeness to the overtone series of the root of the chord. It also became a typical chord for the bombastic ending of many big band arrangements in jazz in the 1950s and 1960s.

Furthermore, the Lydian Augmented chordmode contains also on its VI degree the Melodic Minor Scale (here in D), a scale sometimes also used for melodic creation, for example in Miles Davis’ composition *Solar*.

⁸⁸ Locrian was never part of the historical church mode systems due to the flat fifth.

⁸⁹ Russell, *Lydian Concept*, 5–6.

⁹⁰ B = in the Bass, here a Major Chord with Fifth Degree in the bass.

⁹¹ For example, as a Mixolydian b6 sound in the first and last four measures in the second movement of his composition *Ma mere l’Oye*. The scale is sometimes also referred to as “Ravel Scale.”

Figure 10 consists of two musical staves. The top staff shows the G Mixo #11 / C# altered Scale and C#alt. scale. The bottom staff shows the D Melodic Minor (Dorian Minor #7) scale, with an example reference to "Solar".

Figure 10: Further harmonic colors of the Lydian Augmented chordmode

Russell concludes that together the eight Primary Modal Genres produce the fundamental forms of chordmode-tonal organization – eight Primary Modal Genres create eight modal melodic and harmonic resources.

Next to the eight Primary Modal Genre, Russell’s theory also lists *Primary Scales*, the first two being the Lydian Scale and the Lydian Augmented scale as parent scales of the eight Primary Modal Genre. With this he suggests a distinction between scales and modes. The scales built a neutral resource (home) for the Modal Genre, not unlike a pitch class set, while the Primary Modal Genre and its chordmodes carry and imply specific melodic movements and harmonic possibilities.

Further primary scales add specific colors and provide alterations of the eight PMGs. The “sibling” of the Lydian Augmented Scale is the Lydian Diminished Scale: F G Ab B C D E which produces the harmonic major scale on its fifth degree. This scale was often used by bebop musicians on dominant 7th chords.⁹²

Figure 11 shows the C Harmonic Major (Ionian b6) scale on a musical staff. The scale is labeled as e.g. "Nardis" and diatonic cadences in the "Great American Songbook".

Figure 11: Harmonic colors of the Harmonic Major Scale

This scale enhances the existing eight Primary Modal Genre – but does not create an entirely new modal genre. The mixolydian chordmode gains the often-used optional tension of a b9, the Phrygian mode an equally popular Major Third, etc.

For my own musical practice, I have added the F Lydian #II chordmode, which produces the harmonic minor scale on its third degree and adds another typical color to the Aeolian chordmode.

⁹² For example, Charlie Parker frequently included a b9 as additional dissonance on the dominant chord in his improvisations within a Major tonality which results in a G7 in the F Lydian diminished scale: F G Ab B C D E.

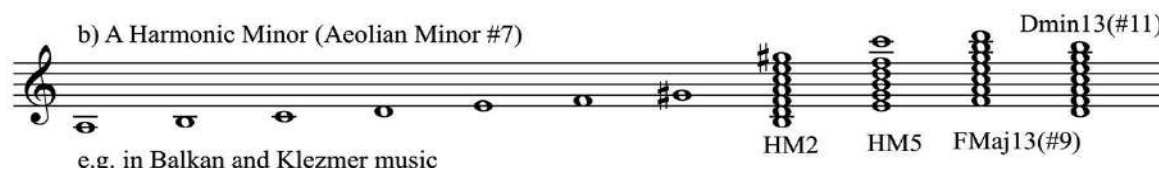


Figure 12: Harmonic colors of the Harmonic Minor Scale

In similar ways, by drawing from his friendships and practical experiences on stage with avantgarde musicians, Russell proposed the most suitable scales for many complex harmonies that had found their way into the musical language of jazz over centuries.⁹³ In his final publication of the concept he lists altogether seven Principal scales. Russell pointed out that this list of scales is open-ended; it would be equally possible to add microtonal scales or intervallic scales that encompass several octaves. According to Russell, this is completely left up to the artist as the fundamental organizational principle would not change from these additions.

But Russell's concept is significantly larger than re-ordering the modes, chords and scales used in jazz improvisation into one diatonic tonality, which he has often been criticized for. While the established chord-scale-theory in jazz⁹⁴ draws strongly from tonal principles of the Western classical music tradition by suggesting a dualistic (Major/Minor) system of tonality and an analytical basis of functional harmony and scale degrees rooted in Jean Phillippe Rameau's, Gottfried Weber's and ultimately Hugo Riemann's analytical theories of tonality, Russell follows a monistic approach to tonality: The "I" Chord is Lydian, the "VI" Chord is Dorian when both sound in full seven-note-harmony, in full unity on a melodic, horizontal level and a harmonic, vertical level, but the Lydian chordmode is the sole source of all tonal expressions.

As Russell often stressed: "every chord is a Major Chord" - he meant that every sound could be related to a parent Lydian chordmode and a modal tonic degree:

UNITY is the state in which the Lydian Scale exists in relation to its I major and VI minor tonic station chords, as well as those on other scale degrees. Unity is . . . instantaneous completeness and oneness in the Absolute Here and Now . . . above linear time.⁹⁵

A2. Unity within Tonal Gravity

As unity through chordmodes has been described, one other central term from Russell's concept has to be introduced. Russell considers the development of tonality and tonal music through modes and scales on a melodic level and through chordal

⁹³ Another admirer of Russell's theory was the Alto saxophonist Eric Dolphy who worked with synthetic scales in multiple octaves for some of his compositions and performed on one of Russell's most celebrated albums, *Ezz-thetics* (Riverside, 1961). The relationship between Dolphy's improvisations and Russell's theory has been discussed in detail in Clay Downham, *Eric Dolphy's Out: An Inquiry into George Russell's Lydian Chromatic Concept, the Music of Eric Dolphy, and Playing Outside* (Louisville, CO: University Press of Colorado, 2018).

⁹⁴ For a widely accepted description of the Chord-Scale-Theory see Barrie Nettles and Richard Graf, *Chord Scale Theory & Jazz Harmony* (Munich: Advance Music, 2015), as well as Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher Music, 1995).

⁹⁵ Russell, *Lydian Concept*, 8.

harmony (including leading tones, counterpoint, figured bass) like many theorists before as an organizational process that can be justified through the overtone series, based on his understanding of his understanding of the Lydian scale (see page 27).

In trying to understand the reasons for this organizational process and with this the foundation of the existence of tonality, Russell discovers what he calls a *gravitational pull* through the strongest interval, the perfect fifth, of the overtone series. The organizational force, *Tonal Gravity*, creates a unity within chordmodes and is also recognizable in any interval relationship for Russell through the overtone series and its first interval, the perfect fifth. He points to two aspects in particular:

- (i) Two tones sounding the interval of a descending perfect fifth means for most people resolution towards the second tone - e.g. Dominant - Tonic.
- (ii) In an interval of a perfect fifth the lower tone will always be considered by listeners as the root since the octave of the fifth above a tone is part of its overtone series.

In this way, the Lydian scale appears as a continuation of the pentatonic scale, the oldest source of melodies in many world music cultures which produces a Major 6 (9) Chord or a Minor 7 (11) Chord vertically.

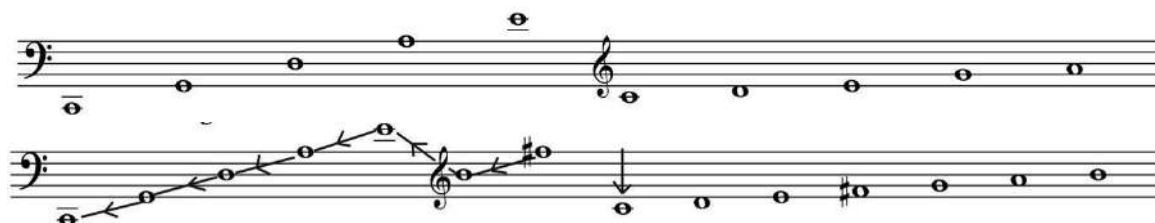


Figure 13: The Lydian scale as a continuation of the Pentatonic Scale

The Lydian scale consists of 6 consecutive fifths and Russell argues that this unique structural element supports the recognition of the root of the scale as the tonic of each interval – here an example in C Lydian:

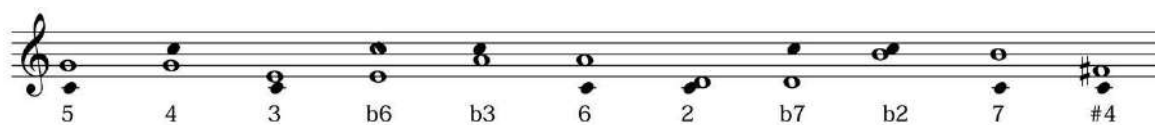


Figure 14: Interval tonic relationships in C Lydian

The tritone (#4) is obviously neutral in tonal perception – the lowest tone of a tritone is usually considered to be the root.⁹⁶

The Lydian Scale is the musical passive force. Its unified tonal gravity field, ordained by the ladder of fifths, serves as a theoretical basis for tonal organization within the Lydian Chromatic Scale and, ultimately, for the entire Lydian Chromatic Concept. There is no “goal pressure” within the tonal gravity field of a Lydian Scale. The Lydian Scale exists as a self-organized Unity in

⁹⁶ I can hear Russell’s claim at this point, even though this interval might differ for each listener.

relations to its tonic tone and tonic major chord. The Lydian Scale implies an evolution to higher levels of tonal organization. The Lydian Scale is the true scale of tonal unity and the scale which clearly represents the phenomenon of tonal gravity itself.⁹⁷

There are clear similarities with Paul Hindemith's description of tonal gravity:

We have seen that tonal relations are founded in Nature, in the characteristics of sounding materials and of the ear, as well as in the pure relations of abstract numerical groups. We cannot escape the relationship of tones. Whenever two tones sound, either simultaneously or successively, they create a certain interval-value; whenever chords or intervals are connected, they enter into a more or less close relationship. And whenever the relationships of tones are played off one against another, tonal coherence appears. Tonality is a natural force, like gravity. Indeed, when we consider that the root of a chord, because of its most favorable vibration-ratio to the other tones, and the lowest tone of the chord, because of the actually greater dimension and weight of its wave, have greater importance than the other tones, we recognize at once that it is gravitation itself that draws the tones towards their roots and towards the bass line, and that relates a multiplicity of chords to the strongest among them.⁹⁸

In conclusion, Russell proposes, like Hindemith, that tonality is a natural phenomenon that cannot be ignored nor made abundant for the listener for example through atonal music like serial music. For him the phenomenon of tonality is a natural organizational principle of sound that musicians have to work with. Russell's idea of a gravitational pull towards intervals which establishes and stabilizes tonality leads to the center of his concept concerning the nature of tonality, which can be summarized as: *tonality, a natural phenomenon of Tonal Gravity, is a dynamic process in time, unfolding itself through an architecture of sound (be it rhythm, one tone, complex noise, concrete harmony) manifested in Tonal Orders on levels and forms of Tonal Gravity.*⁹⁹

Russell developed his organization of tonality up to the point where all 12 tones are used in relationship to a tonal center and applied this extensively in his own compositions. But Russell's theory of extended tonality is still generally, even though these principles become very apparent and vitally apparent when listening to his large-scale compositions.

A suitable example to illustrate the idea of tonal extension is to look at the treatment of the Phrygian mode in Jazz. It is often used for modal improvisation and is also an essential sound in Flamenco. Russell employs it often particularly as a chordmode that creates a Dominant Seventh potential which I will show in the harmonic analysis of *Blue in Green*.

⁹⁷ Russell, *Lydian Concept*, 9.

⁹⁸ Paul Hindemith, *The Craft of Musical Composition* (New York: Associated Music Publishers, Inc., 1937), 152.

⁹⁹ Formulated by the author in discussion with George Russell's long-time teaching assistant Ben Schwendener in 2001.

While improvising within a typical chord sequence like the improvisational section for Chick Corea's composition *La Fiesta*,¹⁰⁰ obviously the most regular choice is the Phrygian chordmode which also constitutes the melody. The repeated four-bar improvisation section cycles on three Major chord triads: E - F - G - E.

This shows that the tonal resources of E-Phrygian (E-F-G-A-B-C-D-E) have been extended on the harmonic and melodic side with an additional G# or Ab. Therefore, it seems sensible to think with Russell in a tone-space of 8 tones (8 - Tone Order) rather than of a fixed scale – which was called in the fifth edition of the *Realbook* "Spanish Phrygian Scale."¹⁰¹ Other standard alternative choices would be the formerly mentioned Lydian #2 scale and the Lydian Diminished chordmodes:

- E F G Ab H C D E (F Lydian diminished VII = C - Harmonic Major III) or this one:
- E F G# A H C D E (F Lydian #2 VII = A-Harmonic Minor V)

In accordance with this view, Russell proposed that the alterations which provided additional typical chordmodes in Jazz could all be nested under the umbrella of a *Lydian Chromatic Parent-Scale*. An additional sharp fifth (in this example the C#) provides the eighth Primary Modal Genre containing Melodic Minor, and the fifth above the fifth, the sharpened second degree (in this example G# or Ab), produces Harmonic Major and Harmonic Minor in the Tonality of F as I have shown before as well. As an extension of the unity Russell discovered in seven-note-harmony, he postulated therefore a "Consonant Nucleus" of nine tones providing the typical tonal resources in one key center that could be used as one scale to improvise in E Phrygian:

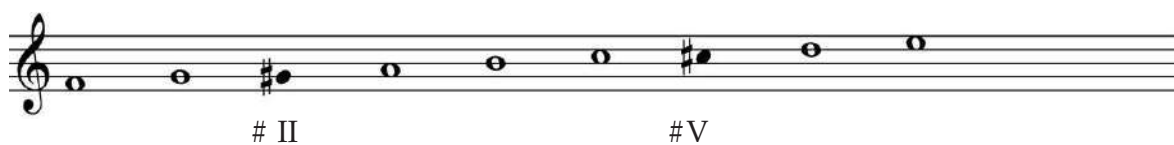


Figure 15: F Lydian Consonant Nucleus (9 Tone Order)

An even more differentiated approach to improvisation with extended tonalities in a Phrygian Mode is the additional use of the following symmetrical scales and chords:

- (i) Chord: F^{Maj#9}/E // Scale: E F G# A C C# E (F Augmented)
- (ii) Chord: F^{Maj#9}/E // Scale: E F G G# A B C C#D# E (Messiaen Mode 3)
- (iii) Chord: E^{7b9} or E^{minb9} // Scale: E F G G# A# B C# D (E Half/Whole Tone)

It is important to note that this also works reciprocally - all the tonal extensions from the Phrygian Mode can be used and transferred to all chords inside the F-Lydian Tonality and vice versa and simply have "ingoing" – or "outgoing" tendencies from the center of tonal gravity – essentially different levels of consonance or dissonance.

¹⁰⁰ Hal Leonard, ed., *The Realbook*, 5th ed. (Milwaukee, WI: Hal Leonard Editions, 1999), 268.

¹⁰¹ When I use the word "think," I refer to the process necessary in improvisation to have a certain idea about the tonal material. In musical practice, this is, of course, the interplay between *Knowledge* and *Intuition*, following the inner ear rather than just knowing the right tones. In absence of a more comprehensive word, I would like to stay with "think" for now.

In order to navigate these different levels of Vertical Tonal Gravity, Russell uses the circle of fifths to picture tonal extension and also tonal movements within harmonic progressions. The circle of fifths is displayed in such ways that the prevailing Lydian Tonic is at the lower center of the circle. Ascending fifths are moving counterclockwise and form the Lydian scale, the descending fifths contribute the higher tonal orders.

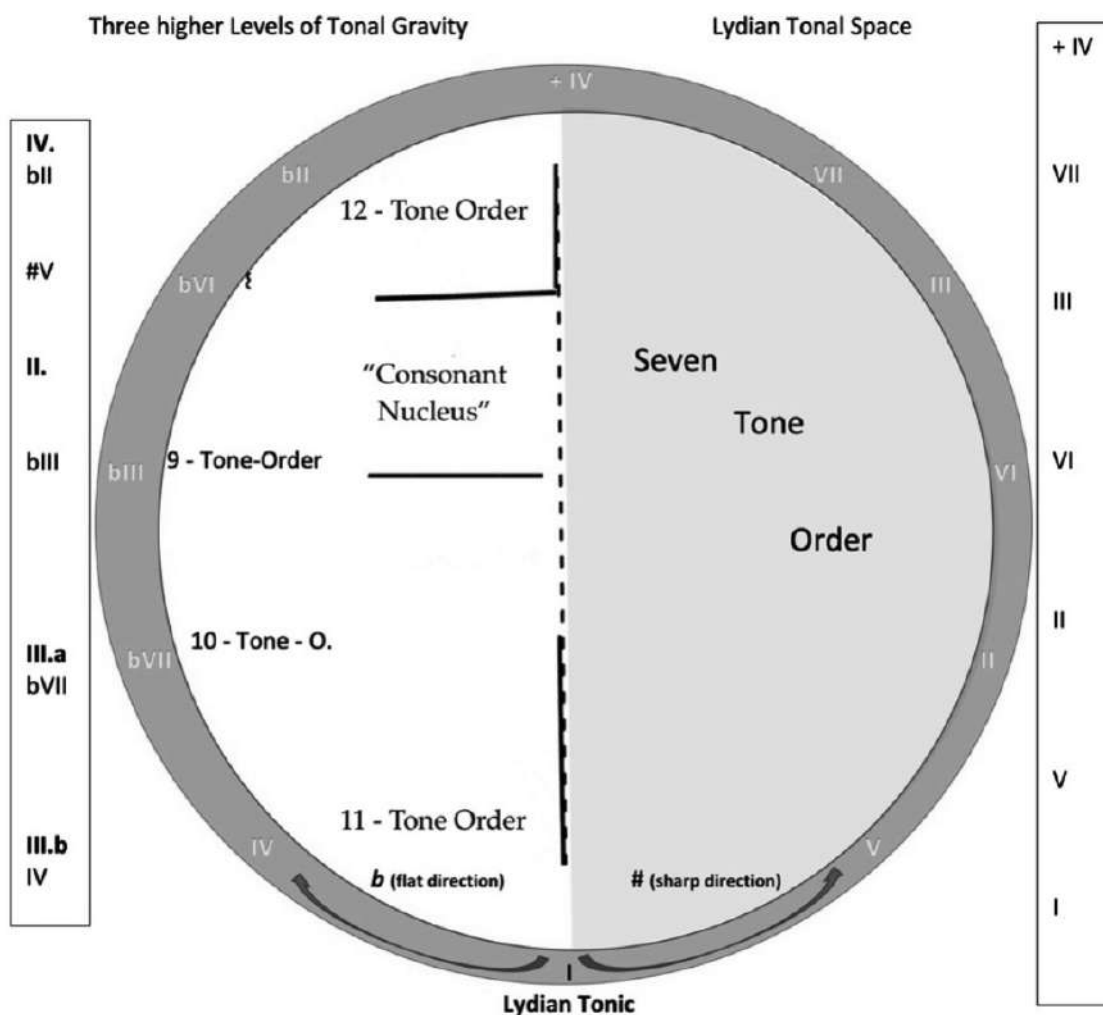


Figure 16: The four levels of Tonal Gravity and their Tonal Orders

Russell assigns parent scales for each of the four categories of Tonal Gravity:

I. *The Ingoing Tonal Gravity Level of the 7-Tone-Order*

F G A B C D E

The basic level of traditional "diatonic" harmony, the Major/Minor system – the Lydian Scale and its seven Chordmodes: Lydian, Mixolydian, Aeolian, Locrian, Ionian, Dorian, Phrygian.

II. *The Semi-Ingoing Tonal Gravity Level of 9-Tone-Order or*

The *Consonant Nucleus* of a Lydian Tonality Lydian Scale plus bIII and #V

F G A B C D E +G# C#

The consonant nucleus contains the Lydian Parent Scale and the relevant altered diatonic scales of one key, in this example:

A-Harmonic Minor (F Lydian #2 III) // A B C D E F G# A
C-Harmonic Major (F Lydian dim.) // C D E F G Ab B C
D-Melodic Minor / C# Altered (F Lydian Augmented) D E F G A B C# D

IIIa. *The Semi-Outgoing Tonal Gravity Level of the 10-Tone-Order*

Consonant Nucleus plus bVII // **F G G# A B C C# D E +Eb**

This tonal order introduces symmetrical scales, for example:

F - Whole-Tone: F G A B C# D# F
Messiaen-Mode 3 F G G# A B C C# D# E F
Messiaen-Mode 6 F G G# A B C# D D#

III.a is the level of extended tonality that I most often use for my own compositional work as explained further under D3 in this chapter.

Russell concludes in suggesting how to integrate the two remaining intervals:

IIIb. *The Semi-Outgoing Tonal Gravity Level of the 11-Tone-Order*

10-Tone-Order plus IV // **F G G# A B C C# D D# E +Bb**

The 11-Tone-Order introduces another symmetrical scale into the tonality of F-Lydian (C Major // A Minor), the Half/Whole-Tone Scale.

Here is the above-mentioned example:

Chord: E ⁷b⁹ / #9 Scale: E F G G# A# B C# D (E Half-Tone/Whole-Tone)

IV. *The Outgoing Tonal Gravity Level of 12-Tone-Order*

11-Tone-Order plus bII // **F G G# A Bb B C C# D D# E + Gb**

Here polytonal chords (over more than one octave as well) are most efficiently used, for example F^{Maj}us2(b⁹): F-G-Bb-C-E-Gb (A, D)

These different levels of tonal extension can be pictured in accordance with Russell like a solar system: The sun being the F (as the Lydian Tonic in this example) surrounded by the 11 planets on different tracks on four spheres ordered by Tonal Gravity:

- Sphere I: The six tones of the Ingoing Tonal Gravity Level: C G D A E B
- Sphere II: The two tones of the Semi-Ingoing Tonal Gravity Level: C# and G#
- Sphere III: The two tones of the Semi-Outgoing Tonal Gravity Level: D# and A#
- Sphere IV: The remaining tone of the outgoing-Tonal Gravity Level: Gb

As in this instance, Russell speaks in many cases from levels of ingoing/outgoing and close- to distant relationships which actually helps to create a “spatial,” “architectural” perception of sound: a notion, which always seemed essential for him.

Additionally, this perspective helped Russell, like composer and musical theoretician and educator Schoenberg, to avoid a polarizing terminology of “good and bad,” “right and wrong,” and “consonant and dissonant” which he avoids for ethical and

pedagogical reasons.¹⁰² With his proposition of in-going to out-going movements towards a tonal center, he provides in my opinion a valid and practical perspective on the manifestation of tonality that even the established jazz theory struggles with to this day.

As I have pointed out before, Russell aimed for a broader understanding of tonality and enabling the Modal Genres to sound in their fullest distinctiveness and character. Likewise, the colorful harmony of Olivier Messiaen has inspired many jazz musicians in contemporary jazz and his symmetrical modes are used now widely for composition and improvisation. Russell's concept provides to this day the first comprehensive tonal system in jazz which is able also to explore the tonal potential of Messiaen modes and blend them with "regular" diatonic tonality as I will show in my own musical work in the main chapters.

A.3 *Kind of Blue* as a sonic embodiment of George Russell's theory

From my standpoint as an artist-researcher, it is particularly problematic that Russell sought justification of his theory in music history instead of showing the musical realization in his own music or those of contemporary artists working along with him. As I propose with this chapter, Russell should be considered a true pioneer in artistic research rather than a jazz musician who also "had some theory" on the side.

However, in his publications and teachings, Russell's application of extended tonality is centered on French impressionistic music which bears the obvious risk of the attempt of superimposing his theory on these compositions in a way of re-writing musical history. In his analysis of the first bars of Ravel's Forlane (3. Movement of *Le Tombeau de Couperin*) he suggests for example that Ravel consciously exploits the 9 Tone Order of G Lydian.¹⁰³

In her investigation into the mutual inspiration of French late nineteenth and twentieth century music and Jazz, Deborah Mawer discusses in depth the risks of these claims and demonstrates their ambiguity, if not purely speculative character, in musical analysis while still acknowledging the value of understanding the ways that music is read and understood from different perspectives.¹⁰⁴ Mawer concludes it might reveal a larger common ground than normally considered between different musical cultures and traditions.

¹⁰² Tenor saxophonist Garbarek reflects on his time with Russell's group: "I had no knowledge of those concepts. I read his book and he was my teacher and he was always extremely careful not to impose his views or tell you how to do things. That, I always thought, was his outstanding feature as a teacher. He would catch himself imposing something and he would say, 'Forget that, erase what I said,' and explain in a more open way, just giving you tools. That was all that mattered to him." Fernando Gonzalez, "News: R.I.P. George Russell," *The International Review of Music*, July 28, 2009, <https://irom.wordpress.com/2009/07/28/news-r-i-p-george-russell/>.

¹⁰³ Russell, *Lydian Concept*, 156.

¹⁰⁴ Deborah Mawer, "ReMoving boundaries? Russells Lydian jazz theory and its rethinking," in *French Music and Jazz in Conversation* (Cambridge: Cambridge University Press, 2014), 193–216.

Historically, Russell was the first jazz musician who explored this common ground of extended tonalities and aimed to formulate analytical tools based on his discoveries that could be applied to different musical genres. He clearly employed his theories in his own music and inspired fellow artists like Bill Evans and Miles Davis to do the same in their way. The reasons he refused to discuss his own composed music or illustrate the application of his theory in works by other artists in his publications appear to be complex. It certainly included a humbleness towards his own work and the avantgarde jazz tradition in comparison to the admiration he felt for Western classical music. Regrettably, this has created unnecessary obstacles for those trying to understand the connections between his theory, his music and the genre of modal jazz, connections that were obvious to him and his contemporaries.

The task of this section now is to provide brief examples from the beginning of modal jazz to shine a light on how strongly this style has been formulated and conceptualized by Russell. I would like to underline the practical, and artistic implications of Russell's concept before I engage with it in my musical analysis and compositional work.

Kind of Blue, recorded in March and April 1959, is widely regarded as the birth of the style of modal jazz. Each of the five compositions on the album present the seven "church modes" as distinct sound worlds and serve as a surprisingly good introduction to Russell's theory as the modes themselves became the essence of melodic and harmonic design and provide harmonic and melodic resources for improvisation. The unity between vertical sound and horizontal melody is beautifully explored, particularly in the sparse improvisations of Davis and his interplay with pianist Evans. Here are the pieces in the order of the Album and the Primary Modal Genres they feature:

<i>So What</i>	D and Eb Dorian
<i>Freddie Freeloader</i>	Bb, Eb, F and Ab Mixolydian
<i>Blue in Green</i>	Lydian, Locrian, Aeolian, Dorian, Mixolydian
<i>All Blues</i>	G and D Mixolydian; Ab and A Mixolydian #11
<i>Flamenco Sketches</i>	C and Bb Ionian, Ab Mixolydian, D Phrygian, G Dorian

In recent decades, several scholars have depicted *Kind of Blue* as an exemplary album to demonstrate the inspiration of Russell's theory and how the soundscape of French music became integrated into the jazz vocabulary. Saxophonist and researcher Myles Boothroyd for example identifies strong congruences between the first bars of Maurice Ravel's *Piano Concerto for the Left Hand* and the interval structure of Davis' central Dorian chordmodes in his composition *So What*. Equally, the introductory section of Davis' *Flamenco Sketches* resembles the opening of the piano entry from the same concerto.¹⁰⁵

It can be discussed how much of these obvious similarities are conscious or based on Russell's theory, or just stem from Evans' profound knowledge of French piano music.

¹⁰⁵ Myles Boothroyd, "Modal Jazz and Miles Davis: George Russell's Influence and the Melodic. Inspiration behind Modal Jazz," *Nota Bene* 3 (Fall 2010): 47–63. DOI: <https://doi.org/10.5206/notabene.v3i1.6559>.

But undeniably, Russell's claim for the nature of chordmodes becomes apparent in the music. The central vertical Dorian chord in *So What* unfolds horizontally in a melody centered on D throughout and situated in the upper tetrachord (A-E).¹⁰⁶ The B-section of *So What* is identical and only a semi-tone higher in the Eb-Dorian chordmode. Unlike the vast majority of jazz compositions in the 1950s, no leading tones, no chromaticism and no melodies which consist of arpeggios can be found anywhere in the 32 bars, A-A-B-A form, – and the melody emphasizes continuously the modal tonic degree VI of the prevailing parent Lydian Scales, F Lydian for the A-section, and Gb Lydian for the B section.

In conclusion, *So What* can serve as a distinct example to sound Russell's proposed unity of vertical harmony and horizontal melody within a chordmode by bringing out the special quality of the Dorian Modal Genre and balancing the permanent use of all seven tones. The soundscape of the theme gets sustained through Davis lyrical and carefully improvised two solo choruses which inspired Russell to use an arrangement of *So What* for his own Big Band.¹⁰⁷ Here, the whole Miles Davis Solo becomes the thematic bassline, which creates multiple levels of *unity* - on a vertical level through the Ravel inspired *So What* chord and on three horizontal levels: (i) in the two-bar bassline motive, (ii) the 32-bar form and (iii) the 64-bar Miles Davis solo.

I suggest that the strength of Russell's typology of chordmodes and Primary Modal Genres lies in its provision of an interwovenness of modal melodic colors with chordal harmonies that bring out specific colors of each mode melodically and harmonically. And this principle is contrary to mainstream jazz theory teaching. Richard Graf and Barry Nettles for example identify notes from each church mode except Lydian as "Avoid Notes"¹⁰⁸ and advise that these "if used harmonically, will interfere with, or destabilize the chord sound and is therefore *avoided* harmonically."¹⁰⁹ Of course, this results in a reduction of all available modal harmonic colors except in the Lydian mode. Figure 17 provides an overview of these "avoid notes" in F Lydian.

Following Graf's and Nettles' advice, Russell's Primary Modal Genre would not be constructable, but more importantly, *Kind of Blue* would have sounded very different. A closer look into *Flamenco Sketches* can illustrate this further. The piece contains five chordmodes and four different Primary Modal Genre:

C Maj7	= F Lydian IV	IONIAN
Ab7sus4	= Gb Lydian II	MIXOLYDIAN
BbMaj7	= Eb Lydian IV	IONIAN
D7b9b6	= Eb Lydian VII	PHRYGIAN
Gmin7	= Bb Lydian VI	DORIAN

¹⁰⁶ For a transcription of the music of this composition see Miles Davis, *Kind of Blue: Transcribed Score* (Milwaukee, WI: Hal Leonard Editions, 2000).

¹⁰⁷ George Russell & The Living Time Orchestra. *So What*. Blue Note, LP, BT 85132, 1986.

¹⁰⁸ Nettles and Graf, "Chord Scale Theory & Jazz Harmony," 26.

¹⁰⁹ An original quote from George Russell during his teaching sessions: "I try to avoid people who talk about avoid tones."

The figure consists of seven musical staves, each representing a different chord mode of F Lydian. The modes and their corresponding notes are:

- F Lydian:** F, G, A, B, C, D, E
- C Ionian:** C, D, E, F, G, A, B. The note F is marked as an "avoid note".
- G Mixolydian:** G, A, B, C, D, E, F. The note F is marked as an "avoid note".
- D Dorian:** D, E, F, G, A, B, C. The note C is marked as an "avoid note or 13th".
- A Aeolian:** A, B, C, D, E, F, G. The note F is marked as an "avoid note".
- E Phrygian:** E, F, G, A, B, C, D. The notes F and D are marked as "avoid notes".
- B Locrian:** B, C, D, E, F, G, A. The note C is marked as an "avoid note".

Figure 17: Overview of “avoid notes” within the seven chordmodes of F Lydian

Figure 18 shows the complete Solo by Evans.¹¹⁰

The musical score for the piano solo by Bill Evans on *Flamenco Sketches* is shown. It includes staves for Klavier (Klav.), Drums (Dr.), and Kontrabaß (Kb.). The score is in 3/4 time and features a C Major 7 chord. Key performance instructions include: "RH L.V. SEMPRE *mp* *mf*", "quasi F sus2", "LH SEMPRE MOLTO *p*", "SENZA RITARDARE EVEN (EVEN)", and "LH POCO CRESC.". The score includes various rhythmic patterns, including triplets and sixteenth notes.

Figure 18a: Piano solo by Bill Evans on *Flamenco Sketches* (from 05:59min)

¹¹⁰ Transcription is based on a free download from a YouTube website, accessed March 30, 2020, https://www.youtube.com/channel/UCvHWe5gFeUUegEND4_THC9Q, by youtube user *mewthick*. Analysis added by the author.

Clearly, the “avoid notes” are not avoided by Bill Evans, these tones become an integral part of each of the chordmodes in his improvisation. In each of the four chordmodes, all notes are used to establish the particular modal color or a variation of the Primary Modal Genre, also in chordal harmony. This displays the role of the Phrygian Modal Genre acting as a suitable chordmode for Dominant Seventh b9 chord when the Major third is included through an alteration of the parent Lydian scale to Lydian diminished, here Eb Lydian diminished.

Equally, the Ionian and Mixolydian chordmodes sound their characteristic interval, the fourth, throughout Evan’s improvisation. Russell suggests that these notes in each chordmode are essential in their integration into the harmonic and melodic improvisation to bring out the full spectrum of characteristic modal colors. The fourth within Major Chords due to its position of a semi-tone above the third is considered to be an “avoid tone.” Russell suggests instead superimposing a Lydian Major Chord on the tonic as Evan’s solo beautifully demonstrates with Ab Mixolydian by applying Gb Major VII and Bb Major being explored through Eb Lydian. It became obvious to me how natural it is in this way to integrate tonal extensions such as Eb Lydian diminished by simply altering the third (G->Gb/F#) or lowering the Seventh (D->Db/C#) instead of choosing alternative scales around D^{7b9}.

From Russell’s monistic standpoint, ultimately any chord can be viewed as Lydian (3 - 12 tone) - chord on a modal tonic degree of the eight Primary Modal Genres. This provides in musical practice suitable basic voicings and suggestions for melodic development within the chordmodes. Figure 19 below gives an overview of the seven church modes, where the “avoid tones” become the character tones of each mode. Particularly for composing, the suggestions of reduced voicings on the right side represent a way to integrate the Primary Modal Genres for chordal harmony. Russell pointed out that each Primary Modal Genre could be simply voiced with three notes, the modal tonic, the Lydian tonic and a genre defining chord-tone (third, fifth or seventh). In figure 19 (in the tonality of F Lydian), therefore all reduced voicings consist of F (Lydian Tonic), B (#4 degree and typical “avoid tone”), the respective modal tonic and an additional chord tone where appropriate.

Obviously, the reduced voicings share many common tones, it is often only the modal tonic degree which makes all the difference while the upper part of the harmony constantly resembles an F Lydian chord. We can identify this phenomenon clearly in Evan’s solo on “Flamenco Sketches.” On the Ab Mixolydian Chord, he plays repeatedly GbMaj7^(add 2), the parent Lydian Chord, in the right hand. In the following Bb Ionian Chord, he often includes the Eb in a voicing by putting the third (D) and fourth (Eb) next to each other. Evidently, this Ionian voicing does not “destabilize” the chord but brings out its Ionian modal character. Similarly, D Phrygian displays throughout a vertical and horizontal use of the Eb Lydian parent scale and chordmode. The superimposition of Maj/VII (Eb Major with D in the bass) became a standard voicing concept in jazz in the years after *Kind of Blue* and stems directly from Russell’s theory.

It can be argued that while Modal Jazz lives from these colors, compositions in functional harmony would not benefit much from these sounds as their essential functional meaning is weakened. Therefore, perhaps my criticism of the standard scale-chord-theory while employing the perspective of Modal Jazz might not be a sustainable argument. However, George Russell never intended to limit his theory to a style (like Modal jazz) or genre of music (like jazz) but saw it as a tool which created broad artistic resources for musical composition and improvisation. Modal Jazz was not of interest to him as a style since Jazz had to always be a language of the free expression of one's personality. He would not limit the choices a musician could make by proposing rules where notes needed to be avoided. His sole interest was to provide an orderly sonic color palette of all possible musical expressions. The musician had to make choices which to pick and why.¹¹¹

LYDIAN reduced voicing

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

Figure 19: Overview of reduced voicing possibilities in F Lydian

¹¹¹ On a biographical note, I left my first music conservatory in Berlin and continued my studies in Bern, CH, in 1998 when our theory teacher, educated at Berklee College of Music, insisted on writing compositions following the “avoid tone” rules. I found that personally offensive as my favorite jazz composers, Gil Evans and George Russell seem to use them extensively.

Finally, here is a brief analysis of Blue in Green, perhaps the most harmonically complex composition on *Kind of Blue* and often not considered to be a piece of modal jazz.¹¹² Figure 20 shows the melody as played on the recording.

TRUMPET CON SOLO (HARMON MUTE)
mp
EVEN 16THS
LAD BACK
EVEN
EVEN 16THS
Bb Lydian 9 Tone Order
Bb Lydian diminished VII
 A Bb C Db(C#) E F G
Eb Lydian Augmented VI
 B C D Eb F G A B
pp brushes
Gm7
A7#9b13
Dm6
Cm7
Bbmaj7
(+4)
EVEN 16THS

5
ZART
EARLY
Bb Lydian diminished VII
 A Bb C Db(C#) E F G
F Lydian VI
F Lydian diminished VII
 E F G Ab (G#) B C D
F Lydian III
? F Lydian VI
A7#9b13
Dm6
E7#9/#9/b13
Am9
EARLY
Dm9

Gm7 Bb Lydian VI	A7#5b9 Bb Lydian dim.VII	D-7 F Lydian VI	Cm7 Eb Lydian	F7/B7alt.* (Bb Major: II - V)
PMG: Dorian	Phrygian	Dorian	Dorian	Mixolydian
BbMaj7 Bb Lydian I	A7#5b9 Bb Lydian dim. VII	D-7 F Lydian VI	E7#9 F Lydian diminished VII	
Lydian	Phrygian	Dorian	C Harmonic Major III	
A-7 F Lydian III	D-7 F Lydian VI -> Bb Lydian III			
Aeolian	Dorian/Aeolian	*B7 alt: B C D Eb F G A => Eb Lydian Augmented		

Figure 20: Blue and Green, first theme¹¹³

The overview of the chord progression analyzed through Russell's theory shows that the composition moves harmonically once into *sub-dominant territory* in bar 4 (from Bb to Eb Lydian) and then to a *dominant territory* (From Bb to F Lydian in the final bars). I suggest, this essentially uncovers a Blues Form in *Blue in Green*.

¹¹² It is an ongoing unresolved debate whether Miles Davis co-wrote this composition with Bill Evans who performed and recorded this piece on many occasions later on in his career.

¹¹³ Same source for the transcription as Figure 18a+b, YouTube user *mewthick*. Analysis by the author.

Two of the Dominant Seventh chords are colored in a typical way for Russell. He suggests for the seventh degree of a Lydian Scale (chordmode Phrygian) a voicing containing the Lydian major chord with its seventh degree in the bass. In most situations, tonal extensions such as Lydian Diminished or Lydian#2 are used on these chords, matching the standard practice in Jazz (see page 36):

A7^{b9b13} Bb Lydian Diminished (VII): A Bb C Db (C#) E F G = D Harmonic Major III
 Bb Lydian #2 (VII): A Bb C# D E F G = E Harmonic Minor V (HM5)
 Both scales are part of the *Bb Lydian 9 Tone Order*: Bb C C# D E F F# G A

E 7^{b9#9b13} F Lydian Diminished (VII): E F G Ab (G#) B C D = D Harmonic Major III
 F Lydian #2 (VII): E F G# A B C D = B Harmonic Minor V (HM5)
 Both scales are part of the *F Lydian 9 Tone Order*: F G G# A B C C# D E

Turning now to the solo by Davis, whose improvisatory vision was, as often cited, to play only the important notes and leave out the rest, his solos on *Kind of Blue* are certainly fine examples of this artistic credo. Furthermore, Davis' solo choruses and ornamentations of the melody can be understood through the chordmodes and scales as proposed by George Russell, and act as an acoustic proof of the *Lydian Chromatic Concept*. Miles Davis certainly understood in depth how different the music on *Kind of Blue* was and what kind of new challenges it brought forth:

Modal music is seven notes off each scale, each note ... What I had learned about the modal form was that when you play this way, go in this direction, you can go on forever. You don't have to worry about changes ... You can do more with the musical line. The challenge here . . . is to see how inventive you can be melodically. It's not like when you base stuff on chords, and you know at the end of thirty-two bars that the chords have run out and there's nothing to do but repeat what you've done with the variations.¹¹⁴

It seems that Miles Davis even *avoids* the Eb in bar 4 in his solo and his emphasis of the C# with a C as a point of resolution suggests that he was perhaps at least intuitively aware of the idea of hearing and improvising in a tonal space rather than in fixed scales and modes. Davis' immediate use of B when the harmony moves to F Lydian or centering on Bb Lydian #2 are other powerful examples where the harmonic progression is blurred in a beautiful impressionistic way, not unlike to Ravel's compositions. Clearly, it is Davis who creates the overall modal atmosphere in his solo by emphasizing (in Russell's terms) the Lydian Tonic.

However, Russell did not reference this music to validate his claims, and the clear path that Miles Davis sought in creating more genre-transcending improvisational freedom through employing modality has instead been overgrown and overshadowed by jazz theory which aimed to establish rules and stylistic boundaries.

¹¹⁴ Miles Davis and Quincy Troupe, *Miles, the Autobiography* (New York: Simon and Schuster, 1989), 225.

The repertoire of *Kind of Blue* became jazz standards in the following decades. Figure 22 shows a jazz-theory analysis of *Blue in Green* which follows the chord-scale theory closely like Jamey Aebersold's educational publications.¹¹⁵

Figure 22: Analysis of *Blue in Green* with chord-scale theory

Some strong differences occur in comparison to the former analysis based on Russell's theory.

Table 3: Differences between Chord-Scale Theory and Russell's theory

Bar #	Chord-Scale Theory	Lydian Chromatic Concept
1	G Dorian	Bb Lydian VI (Dorian)
2	A dim. Whole-Tone (Altered Scale)	Bb Lydian diminished VII
3	D Dorian	Bb Lydian III (Aeolian)
	Db Lydian b7	Eb Lydian aux. Augmented ¹¹⁶
4	C Dorian / F Dim. ½ whole	Eb Lydian VI/Eb Lyd. Dim. VI
5	Bb Lydian	Bb Lydian
6	A dim. Whole-Tone	Bb Lydian diminished VII
7	D Dorian	Bb Lydian III (Aeolian)
8	E Dim. Whole-Tone (Altered Scale)	F Lydian #2 VII ("HM5")
9	A Dorian or A Melodic Minor	F Lydian III or F Lydian#2 III
10	D Melodic Minor	F Lydian VI/ Bb Lydian III

The clear underlying theoretical foundation that Miles Davis walked on in creating his musical path of modal jazz is hard to find in this analytical canonization of *Blue and Green*. It is obvious that Russell's theory helps to shine a light on the interconnectedness of Chord-Scales in mainstream jazz theory through an organizing parent Lydian scale.

¹¹⁵ Jamey Aebersold and Steve Davies, *The Magic of Miles Davis - Volume 50 of Jamey Aebersold Jazz* (New Albany, IN: Jamey Aebersold Jazz, 2015). The chord-scale figure is by the author.

¹¹⁶ Wholetone Scale.

In addition to making these relationships apparent including the simple modulatory, blues related structure (Bb Lydian (I) – Eb-Lydian (IV) – Bb-Lydian – F Lydian (V)), Russell's chordmode choices are less synthetic and more organic, closer to the tonal center. A good example is bar 2: the typical choice of an altered scale includes an Eb (= Eb Lydian b7), while the melody starts with an E on bar one. The choice of the altered scale negates the former melody tone making it more difficult to sustain the melodic tonality which suggests basically a stepwise descending D Aeolian scale (bar 1-4). Similarly, establishing in bars 3 and 7 D-Dorian, implies a B natural – which, again, goes against the established melodic tonality – and chordmode modality of Bb Lydian.

The scholarly debate in which *Blue in Green* is actually an example of modal jazz¹¹⁷ can gain an important insight here – the way how Evans and Davis interpret and perform *Blue in Green* makes it a modal piece for the listener. Throughout the whole piece modal chordmode colors are brought out in the improvisation, an overall tonic center, Bb Lydian (bar 5) is established and nourished by the surrounding chordmodes in close cadential distance (Eb and F).

Obviously, there are numerous choices possible for this chord progression, but it has been my continuous experience with the application of Russell's theory that more clarity and congruence is created in the understanding of the theoretical foundation of a piece of music, which inspires and enables ultimately more freedom in interpretation – and this resonates strongly with the improvisational styles of historical jazz greats Miles Davis and Bill Evans. Under the premise that this view does not aim to deliver formerly hidden agendas of the composers of the past, it is a worthwhile study to look at classical Western music through Russell's lens which can free up a different improvisational path.¹¹⁸

In contrast to the established and widely taught chord-scale-theory in jazz today, Russell, as a pioneer in jazz education offered in chordmode a term that created a broad connection to the heritage of Western classical music which he and fellow jazz musicians felt inspired by. Chordmode and Tonal orders open an understanding of the relationship between melody and harmony by allowing the melodic improvisation to reach a broad level of freedom in its relationship to the prevailing harmony while maintaining a non-hierarchical relationship both in unity with a parent Lydian scale as center of tonal organization. In other words, Miles Davis felt more freely than ever in playing “all the changes” as new connections between changes and their melodic potential arose. A composition like *So What* demonstrates quite beautifully how the Dorian chordmode can produce so many new harmonic and melodic expressions, each shaped by the musical language of the improvising musicians and shows new ways for Russell to relate to chords.

Evaluating the established chord-scale-theories in jazz with Russell's chordmodes and tonal orders, it can be stated his theory can work toward different musical genres and

¹¹⁷ Samuel Barrett, “*Kind of Blue* and the economy of modal jazz,” *Popular Music* 25, no. 2 (2006): 185–88.

¹¹⁸ For example, Ben Schwendener's modal Bach improvisations. See Ben Schwendener, “The Bach Project,” accessed May 20, 2020, <https://www.benschwendener.com/>.

is not limited to a functional harmony perspective or modal perspective as for example Eric Porter investigated.¹¹⁹ It is able to integrate elements of non-Western music into jazz by broadening the theoretical framework of jazz instead of reducing it to functional harmony and Major-Minor tonality. This coincides with the hope of many musicians around Russell in the 1950s and 60s to reference their African heritage in their music. Miles Davis wrote about his new formation which recorded *Kind of Blue*: “I wanted the music this new group would play to be freer, more modal, more African or Eastern, and less Western. I wanted them to go beyond themselves.”¹²⁰

This encapsulates in many ways the effect that Russell’s theory and the modal jazz movement brought into jazz, jazz became a genre of world music, it became spiritual and also more political in the upcoming years. I would like to argue with Ingrid Monson that Russell’s foundation for his theory, the concept of unity, which he saw as a manifestation of the nature of harmony in music,¹²¹ carried far reaching implications with it, as the world and life of the jazz musicians was filled with dissonances and duality. Russell pointed often to these aspects of the concept in his teaching and stressed, as Monson analyzed, “the importance of feeling and soul, and the potential political and symbolic links between jazz and the successful anticolonial struggles of India and the African continent.”

Naturally, this was not limited to the time of *Kind of Blue*. When I studied with Russell, the ongoing debate around Wynton Marsalis and his approach to re-telling jazz history as purely African American music in Ken Burns’ movie-series on Jazz¹²² often infused his class-room-teaching. As much as Russell shared the anger of racial discrimination and disregard towards jazz in the American Society throughout his life, he insistently pointed to the principle of unity which had to overcome division on any level to ultimately change society for the better. Therefore, he considered Marsalis’ attempts to re-write jazz history by neglecting the impact of white American or European musicians (or African American musicians who disputed Marsalis’ perspective like Max Roach, Sonny Rollins and George Russell) as too polarizing and dividing for the global jazz community.

¹¹⁹ Eric Porter, “Born Out of Jazz...Yet Embracing All Music: Race, Gender, and Technology in George Russell’s Lydian Chromatic Concept,” in *Big Ears: Listening for Gender and Jazz Studies*, ed. Nichole T. Rustin and Sherrie Tucker (Durham: Duke University Press, 2008), 216–17.

¹²⁰ Davis, *Miles, The Autobiography*, 220.

¹²¹ Russell, *Lydian Concept*, 222.

¹²² Burns, *Jazz*, 2001.

B. Unity and diversity within three forms of Tonal Gravity

Altogether, Russell differentiates between three analytical states of Tonal Gravity / respectively “three musical modes of being” which differ in their relationship to time and how they create and achieve a state of “unity.” He isolates rhythmic, melodic, and harmonic musical elements each of which could foster a distinct temporal experience within a performance:

- linear (“*Horizontal*”),
- timeless (“*Vertical*”)
- non-linear and cyclical (“*Supra-Vertical*”)

For Russell, these levels of temporal experience are not only a structural phenomenon of music but provide a potential as well as a constraint in conveying extra-musical meaning, which I will test in this dissertation. These levels of temporal experience in music manifest for Russell in three levels of Tonal Gravity which he distinguishes as Vertical, Horizontal and Supra-Vertical Tonal Gravity.

B.1 Vertical Tonal Gravity (VTG)

It is important to point out that the four Tonal Gravity Levels, the tonal orders which provide the theoretical basis of Russell’s tonal theory, describe a momentary sonic condition, independent from time. This equals musically a vertical state of time on the “fractional” rate of change – which is a form of Vertical Tonal Gravity. This condition can be summarized and defined as *a static sound or musical phrase in a vertical state of time - virtually independent of (linear) time since it is a condition without development of tonality or movement to another tonal center. If there is a distinguishable melody and implied or played harmony, there is unity between the chordmode evoked through the melody and the one suggested by the harmony. In short, the melody equals the harmony, the harmony controls the melody.*¹²³

As a didactical tool for teaching Russell’s theory I have used not only examples from jazz history and classical music (which Russell also incorporated) but added concrete sound to illustrate the three levels as they relate very much to everyday sonic experiences on a universal level. I will give a few examples in the following.

(i) Concrete Sound: Ringing Church Bells

Completely independent from time, they produce a harmonic expression of a chordmode usually of a pentatonic scale, the lowest bell dictating the character of the sound, either minor or major.

(ii) Classical Music: Johann Sebastian Bach, Solo Violin Suite, Sonata No. 1, First Bar

Here, regardless of how slow or fast this passage is played, a chordmode is expressed musically through a chord (beat 1, G-Minor) and a scale (beat 2, G Aeolian), the same on beat 3 (chord D7 with suspension and A in the bass) and beat 4 (G Melodic Minor scale).

¹²³ Formulated with Schwendener, 2001.

(iii) *Jazz: John Coltrane, Giant Steps, first Solo-Chorus*

Coltrane brings the concepts of bebop, the style of jazz which emerged in the 1940s, to its most advanced and challenging level: improvising in a very fast tempo on very quickly changing chord progressions from different tonalities, he plays 8th notes that sound the chord of the moment through the use of the appropriate arpeggios (broken chords) and scales. Again, played in a much slower tempo, the musical result as far as this analysis goes, would be the same, as there is unity between the improvised melody and the accompanying harmony, and therefore an overall independence from linear time.¹²⁴

B.2 Horizontal Tonal Gravity (HTG)

Now, a larger picture is taken into perspective, one, which surveys a “regional” area of temporal duration. This analysis of musical behavior involves a “horizontal,” a linear state of time and the concept of diversity, a movement away from unity.

*Horizontal Tonal Gravity - A musical phrase or cadential harmony in a horizontal, linear state of time through its movement to another tonal center and potential diversity between the tonal center evoked through the melody and the one suggested by the harmony. In short, the melody sounds (and controls) a tonal center continuously without resounding the underlying harmony.*¹²⁵

It is often the tension between the melody and the harmony which sustains the state of Horizontal Tonal Gravity, a tension that seems to call for change, movement and ultimate resolution.

Russell developed a very detailed approach to the analysis of tonal centers in melodies, movement of chord progressions and modulations with a complex nomenclature of “modes of cadence.” He views the modulation to other tonal centers and harmony progressions as ways of “conjugating” and shaping the harmonic rhythm of a composition in several ways. Russell incorporates his concept of “close to distant” or “ingoing to outgoing” now from the perspective of moving around in the cycle of fifths which lead to unique analytical techniques with diagrams depicting tonal movement within the circle of fifths that touch on compositional methods by Bela Bartok and John Coltrane – techniques which were and still are usually not part of contemporary jazz analysis.¹²⁶ In the conclusion of this chapter, I will demonstrate the analytical tools I employ for my research. Here are some examples of Horizontal Tonal Gravity:

(i) *Concrete Sound: An ambulance driving by - a fanfare of two tones.*

A changing sound with a distinct recognizable tempo between two intervals which sound like a “Dominant” / “Tonic” relationship (“C F, C F, ...) – in connection with the Doppler Effect getting higher in pitch when they come closer and lower in pitch when they drive away. Here two factors come together, a development in terms of the movement to a tonal center (in this example F) and the development, that the signal

¹²⁴ See Russell, *Lydian Concept*, 95–99.

¹²⁵ Formulated with Schwendener, 2001.

¹²⁶ Horizontal Tonal Gravity was taught by Russell, but the concept remained unpublished.

takes in time as it approaches the listener and fades away. It involves time on different linear levels.

(ii) *Classical Music*: The beginning of Beethoven's fifth symphony (G G G Eb, F F F D) The introductory figure clearly implies a harmonic movement within the melody and creates an immediate tension to resolve back from D to Eb, or of course for the listeners who know this piece, to the immediately unfolding tonic, C (Minor).

(iii) *Jazz*: Miles Davis, *So What*.

As mentioned before (page 44), this composition in the Dorian chordmode provides manifold elements of horizontal melodies which manifest Horizontal Tonal Gravity: the two-bar bassline motive, the 32-bar form and particularly the solo section in which Miles Davis and John Coltrane emphasize a modal approach in their playing in contrast to Cannonball Adderley, who uses more frequently a musical vocabulary stemming from Bebop. Whereas the B-Section with the Eb Dorian chord acts as a point of tension (in lieu of a true dominant chord) for all soloists and the rhythm section, the A sections show how the Dorian chordmode is used as the source for the melodies.¹²⁷

An analysis of pitch classes like the study by Pfeleiderer, Zaddach and Frieler puts flesh on the theory of modal jazz – and on Russell's claim of the difference between horizontal and vertical Tonal gravity.¹²⁸ Their overview of pitch classes used by Davis, Coltrane and Adderley shows the different approaches within the solos. Davis' A sections stay exclusively within the F Lydian 9-Tone-Order, as the study remarks: "Of the remaining five pitch classes, Davis uses only Db/C# and Ab, mostly in an approach to the fifth (Ab→A) or as leading tone to the tonic (C#→D)."¹²⁹

John Coltrane used the same harmonic structure of "So What" two years later for his composition "Impressions." The study discovered that his playing has further developed modally by bringing out the characteristic tone of D Dorian, the B natural next to the minor third, the F, which equals the Lydian tonic of D Dorian (page 17). This underlines Russell's argument that the "avoid tone," the B natural in D Dorian has to be played to bring out the respective quality of the Modal Genre.

The study concludes by pinpointing the differences between horizontal (modal) and vertical improvisation (functional harmony) in analyzing 80 solos over a D Minor⁷

¹²⁷ Transcription of the solos and basslines played by Paul Chambers can be found in Davis, *Kind of Blue*, 4–23.

¹²⁸ Martin Pfeleiderer, Wolf-Georg Zaddach and Klaus Frieler, "Pitch class hierarchies in Miles Davis' 'So What': Reconsidering modal jazz improvisation with computer-based analysis tools," *Beitragsarchiv zur Jahrestagung der Gesellschaft für Musikforschung Halle/Saale 2015 – "Musikwissenschaft: die Teildisziplinen im Dialog,"* ed. Wolfgang Auhagen and Wolfgang Hirschmann (Mainz: Schott Campus, 2016), 8, figure 3.

¹²⁹ The co-existence of analytical terms which would be typical for functional harmony (approach and leading tones) within modal jazz can be helpful to shine a light on Russell's concept of higher tonal orders. They are not limited to as additional harmonic choices which provide vertical colorful harmonies but are equally essential in providing a meaningful horizontal improvisation within a Modal Genre by navigating the hierarchy of pitches within the respective mode.

Chord in six different styles (traditional jazz, swing, bebop, hardbop, cool jazz, and postbop):

In all styles, the third F is the most or second most important pitch class. Traditional and, to a lesser degree, swing players clearly outline the four chord pitch classes D, F, A, and C.¹³⁰

All in all, the comparison shows clear differences between improvisations over a Dm7 chord in a standard tonal context and in a modal context. In the modal context, the (supposed) pitch class hierarchy for the D Dorian mode is much more clearly carved out.¹³¹

In general, the tones played most frequently in the A sections are the tonic and fifth of D Dorian, followed by the second, fourth, third, and seventh scale degree. This usage clearly emphasizes the Modal character of the piece, particularly in the A sections. The major sixth degree is used less often, but played more regularly than the remaining pitch classes outside the D Dorian scale, which constitute about 10% of all tones in the solos as well as in Chambers' bass lines. In contrast to bebop and hardbop improvisation, the players use chromaticism only for colour and for smoothing out lines with passing tones.¹³²

Following Russell's theory, the earlier styles before modal jazz, bebop and hardbop dealt mostly exclusively with functional harmony which mostly required vertical improvisation where the improvisation follows the underlying chord structure. In Modal improvisation the melody follows instead the prevailing Modal Genre and the Tonal Gravity within each mode controls the prevailing melodic choices by the improvising musician. Naturally a different hierarchy of pitch classes is the consequence and the Lydian Tonic (here F) and character tones (here B) are not avoided but emphasized. This also opens up a space for interaction between the soloist and the band, developing contrapuntal melodies with the bassist and allowing a larger variety of chordal voicings, both can be witnessed in Miles Davis' *So What* solo.

In a broader sense, the principle of a dominant horizontal melody also takes place, stylistically independent, within each Blues inspired improvisation that continuously implies the tonic of the Blues-Scale, while the Band plays harmonies following the Blues form (I, IV, I, V, I etc.). Russell considers therefore certain scales strictly as "Horizontal," like the Blues-Scale, the harmonic minor and double-harmonic minor scale and Indian Ragas when applied in jazz, since they produce primarily by their intervallic structure strong horizontal melodies, and not vertical harmonies (see page 31). When a horizontal melody is imbricated within functional, vertical harmonies in reference to an overall tonic, Russell interprets this as Supra-Vertical Tonal Gravity.

B.3 Supra-Vertical Tonal Gravity (SVTG)

A musical section with one underlying tonal center (Lydian Tonic) provides the basis for horizontal musical areas to manifest vertically within different Tonal

¹³⁰ Pfeleiderer, et al, "So What," 14.

¹³¹ Pfeleiderer, et al, "So What," 15.

¹³² Pfeleiderer, et al, "So What," 16.

Gravity Levels. Rhythmically by emphasizing or creating a pulse rather than linear time.¹³³

This represents the broadest possible view of a section or piece of music, Russell calls it “fractional” (VTG), “regional” (HTG) the “summital” area. Here the perspective changes from the movement of one tonic to another to an underlying overall tonal center.

Russell tries to build a bridge between the two entities of VTG and HTG through postulating a state of “higher unity,” that transcends the diversity which is at the heart of HTG and creates the constant urge to move from “A to B,” counteracting the fundamental principle of linear tension and resolution. His historical inspirations were jazz innovators such as Ornette Coleman, Eric Dolphy and John Coltrane. As mentioned above it could be a passage of Blues phrases over vertical changes, the use of an Augmented scale over the changes of *Giant Steps*, or the use of higher tonal orders and symmetrical scales within cadential harmony – all approaches find a common ground in embedding horizontal tonal gravity in an overall vertical Tonal gravity, often coupled with a different rhythmic approach as it becomes apparent as well in the music of Coleman, Coltrane, Dolphy and Russell.

In regard to rhythm and the perception of time, in contrast to the linear temporal experience within HTG, SVTG is able to accommodate areas of linear time and rhythms within a state of “timelessness.” Conjugated, fragmented time becomes embedded in an overall pulse, a state that involves the experience of time, but evokes a certain freedom from set tempo and meter, in Russell’s own music often in timelines and cyclical and symmetrical rhythms. Russell and Schwendener often pointed out that SVTG is as complex as it sounds, the most regular way of experiencing music—and life as a whole.

(i) *Concrete Sound*: Church bells are ringing, an ambulance is driving by.

In this example we have an underlying “Tonal feeling” provided by the ringing church bells, the tonality defined by the lowest bell – let’s assume we have four bells, from low to high: A, D, E, G which evoke a vague tonality of “A – Mixolydian” or “A-Minor.” When the ambulance arrives, we have an overall collage of sound that changes the character from an open sound of “A” to “A-Minor / A- Aeolian)” as the horn of the ambulance sounds “C F, C F” – even enhanced with a microtonal passage through the Doppler Effect. As listeners we would still take the more static sound of the bells as a sonic/tonal point of reference in which the linear “horizontal” musical event of the ambulance horn manifests itself. It would be very difficult to measure exactly the point when we feel “A –minor,” when the openness of the bell ringing tonality is infiltrated by the C and F of the ambulance. It would make a complex musical score to have this accurately reproduced with an orchestra. Of course, most of the time we encounter even more sound events happening parallel when go out for a walk - in nature or a city.

¹³³ Formulated with Schwendener, 2001.

(ii) *Classical Music*: Alexander Scriabin, Opus 60, Prometheus, Poem of Fire, bars 1-13 When Scriabin was asked about the tonality of this work, he mentions the six notes A B C# D# F# G (*Prometheus scale*) as the tonal essence of the complete work. Analyzed through Russell's concept these notes represent interpreted in the most tonal sense an example of the Consonant Nucleus (9-Tone Order) of G-Lydian: G A Bb B C# D D# E F#. It is said of the opening chord that it represents "the formlessness of the world, the inertia of matter, the Primordial Ooze."¹³⁴

This opening chord (G D# A C#F# B, without doublings of G in octaves) is actually a chord voicing common in jazz that jazz musicians would call G Major #11 #5 or simply G Major Augmented. Using Scriabin's official scale to build harmonies and Chordmodes, we encounter a B Major Chord with a b7 (A) as the only buildable major chord (B D# F# A). From bars 5 – 12 the French horns play a melody that sounds with B in the bass like a melody in B Harmonic Major (Ionian b6), starting on the fifth F#, ending on the D#, and incorporating a Bb in bar 10. Russell states, that here the B major Tonality is heard as a naturally occurring extension of the overall G-Lydian Tonality, manifesting a horizontal melody in B Harmonic Major within the overall vertical consonant nucleus of G-Lydian.

(iii) *Jazz*: Bill Evans, *Nardis* (Solo)

The figure shows four staves of musical notation for the piece 'Nardis' by Bill Evans. The music is in 4/4 time and E major. The first staff starts with a boxed 'A' and has chords: Emin7, F Maj7#11, B7#5b9, and CMaj7#11. The second staff has chords: Amin7, FMaj7#11, Emin7, and B7#5b9. A note in the second staff is annotated with 'Evans writes Minor! normally E Maj' and '2nd time: Bb7#11'. The third staff starts with a boxed 'B' and has chords: Amin7, FMaj7#11, Amin7, and FMaj7#11. The fourth staff has chords: Dmin7, G7, CMaj7, FMaj7#11, and B7#5b9.

Figure 23: *Nardis* with chords as written by Bill Evans¹³⁵

The melody consists exclusively of the double harmonic major scale (a "horizontal" scale used in many cultures) in E with a b9 (F) and Maj7 (D#). The melody alone is part

¹³⁴ Alexander Scriabin, "Poem of Ecstasy" and "Prometheus: Poem of Fire," ed. Faubion Bowers (New York: Dover, 1995), 113.

¹³⁵ Based on Bill Evans' handwritten lead-sheet accessed January 12, 2018, <http://www.billevans.nl>. The image is no longer available there, but a copy can be seen in the **Appendix VI**. Interestingly, Evans writes an E Minor chord in bar 7, in standard literature such as the *Realbook*, this chord is coded as an E Major chord.

of the F Lydian 10 Tone Order and can be seen as an extension of the Phrygian mode. E minor serves as well as the overall Tonic but Evans colors it as E Aeolian (C Lydian III). In his Solo, Evans makes extended use of superimposing C Lydian on top of F Lydian chords. His Solo is perhaps one of the first Supra-Vertical Piano Solos in Jazz. (See my detailed analysis in the next section of this chapter under C.2).

C. My application of George Russell's theory

In this section I would like to clearly define the aforementioned analytical tools from my perspective as an improvising and composing jazz musician.

C.1 Understanding and analyzing jazz history through VTG and HTG

When I study jazz improvisation, I practice VTG and HTG as two different approaches and often experience the jazz history on my instrument, the saxophone, by exemplifying these two practices such as:

- a) *VTG*: In an improvisation over a given song, an improviser can engage Vertical Tonal Gravity through playing melodies and arpeggios from the Chordmodes of the given harmony of that composition. This is also a common practice to resound the harmony of any composition in a solo-concert for a monophonic melody instrument. In order to enhance the harmony and the melodic phrases, the player chooses different in- to outgoing Levels of Tonal Gravity from the prevailing Chordmodes supporting or blurring the overall tonality and/or the respective modal tonic. In any case, melodies are dictated by the prevailing harmony of the composition and there is a state of unity/oneness between melody and harmony. Russell referred in jazz history to Coleman Hawkins as one of the first pioneering this approach. A fine example is Hawkins' famous 1939 improvisation on *Body and Soul* which is today often referenced as one of the first vertical improvisations in jazz.¹³⁶
- b) *HTG*: To express the form of Horizontal Tonal Gravity, a player lets the melody color the sound of the harmonies. It is important to find strong melodies that imply by themselves tonic and subtonic stations independent of the tonal center expressed by the prevailing chordmodes of the composition. A simple and effective way is the use of the Blues-Scale or other "horizontal" scales which support a strong horizontal melodic tonal center "on top of" harmonies that modulate away from the tonic. Russell often referred to Lester Young as an early virtuosic master of horizontal playing.¹³⁷ The recording of "Lester Leaps in"¹³⁸ of the first two A-sections of this tune based on "Rhythm Changes," a standard 32-bar chord progression in jazz, originating from George Gershwin's 1930 composition "I Got Rhythm," gives testimony of Young's approach. He exclusively uses

¹³⁶ Coleman Hawkins, "Body and Soul," *Dear Old Southland*, Membran Music Ltd. LP 222439-444/B, 1939.

A brief introduction to the importance of this solo can be found in Martin and Waters, *Jazz*, 176-77.

¹³⁷ The term already appeared throughout the original 1953 edition of Russell, *Lydian Chromatic Concept*.

¹³⁸ Lester Young, "Lester Leaps in," *Count Basie's Kansas City Seven*, Vocalion 10" 5118, 1939.

the Bb Pentatonic scale in the first A section and emphasizes the tonal center of Bb Major. In the second eight bars he engages the three Blue Notes in Bb Major: Ab (b7), E (#4 or b5) and Db(b3). If this would be played solo without a band, it would be difficult to recognize the harmonies unlike in a vertical solo, but the tonal center Bb is strongly present throughout.

Both solos, *Body and Soul* and *Lester Leaps in* were recorded in 1939. It seems obvious at first sight that Hawkins' vertical approach foreshadows Be Bop, the style to come, whereas Young's horizontal playing is a masterful crystallization of earlier innovators in Jazz like Louis Armstrong. But Young's solo relies not only on the selection of pitches and finding melodies that emphasize the tonic rather than the chords, he also targets and integrates important chord tones (b7) in bar 9 or in bar 12 on beat 1 (b7) and beat 3 (b7) and in contrast to Hawkins, Young experiments with a variety of phrase lengths (2 bars + one bar rest, 4 bars + one bar rest, 6 bars, 2 bars) breaking up the harmonic rhythm which is structured in 4 bar phrases.

Both Hawkins and Young are innovators in their time, and vertical and horizontal improvisation become two sides of the same coin as jazz pianist and researcher Lewis Porter concludes:

Young's melodies were innovative partly because of the fresh ways in which they were related to the underlying chord progressions. He was no less concerned with harmony than Hawkins; he simply chose a different approach. Hawkins was a master of vertical thinking, not only articulating the individual chords in a progression but implying passing chords and upper chordal extensions. Young thought more in terms of the horizontal line and developed his patterns and sequences in a logical manner, even if they momentarily clashed with the underlying chord progression. Both approaches had precedents in the jazz tradition as far back as the 1920s, and both musicians took their approaches farther than did their contemporaries.¹³⁹

In my adaption of Russell's theory I found it helpful to deliberately practice only vertical or only horizontal movement with the same jazz standard or church chorale. From the perspective of contemporary jazz, it can be argued that both approaches are most often always interwoven in jazz improvisation – sometimes the source (like a modal church chorale or folk song) might inspire naturally a horizontal improvisation in contrast to a song with functional or fast shifting harmonies that control the melody vertically.

C.2 A Supra-Vertical perspective on *Nardis*

The interwovenness of vertical and horizontal approaches to improvisation becomes especially apparent from the style of modal jazz onwards. Miles Davis' solo on *So What* is primarily horizontal, but also contains superimposed triads (the C Major triad in the

¹³⁹ Lewis Porter, "Lester Leaps in: The Early Style of Lester Young," *The Black Perspective in Music* 9, no. 1 (Spring, 1981): 19. This includes a transcription of the solo.

A1.2 section for example) which can be interpreted as emphasizing the upper structure of the prevailing D Minor chord (7,9,11).

Evans' solo on *Blue in Green* is, as I have demonstrated before (page 44, Figure 27), an example of Supravertical improvisation where his improvisation seems to center on an overall Lydian Tonic, C Lydian. He engages a higher Tonal Order (Nine-Tone-Order) in using C Lydian #2 as a horizontal melodic resource, manifesting in Russell's terminology HTG within VTG. But I propose in the following view on *Nardis* that this is one of the earliest full examples of Supra-Vertical improvisation.¹⁴⁰

(i) Melodic Considerations: The melody consists exclusively of the double harmonic major scale. This scale is also known as the Arabic, Romani Major, and Byzantine scale. It can be likened to a Romani scale because of the augmented step between the 2nd and 3rd degrees.¹⁴¹ Arabic scale may also refer to any Arabic mode, the simplest of which, however, to Westerners, resembles the double harmonic major scale. This scale is commonly represented with the first and last half step each being represented as a quarter tone. The non-quarter tone form is also identical to the North Indian *Thaat* named *Bhairav* and the South Indian (Carnatic) *Melakarta* named *Mayamalavagowla*.

The traditional song *Misirlou* might have actually served as an inspiration for the melody and form of *Nardis*, it was first recorded by Tetos Demetriades in 1927, which became a popular meme and stuck (as well as a mutated one) over the years. Most famous is perhaps Dick Dale's version that appeared in the movie *Pulp Fiction*.

anon. (Greece)



Figure 24: *Misirlou*¹⁴²

¹⁴⁰ Bill Evans, "Nardis," *Explorations*, Riverside Records LP RLP 351, 1961.

¹⁴¹ Numerous references to this scale include also the "Gypsy Scale," a term I tried to avoid as I feel uncomfortable in applying a term which has accrued derogative meanings, but I later on mention the style "Gypsy Jazz" by Django Reinhardt who used this term himself with pride.

¹⁴² Source: Musica Viva <http://www.musicaviva.com>, the internet center for free sheet music downloads.

(ii) Harmonic Considerations:

The double harmonic major scale is not often used in Western classical music, as it does not closely follow any of the basic musical modes, nor is it easily derived from them. It also does not easily fit into common Western chord progressions such as the authentic cadence. This is because it is mostly used as a modal (horizontal) scale as not intended for much movement through chord progressions. However, it was used as the Arabic scale (in the key of E) in Nikolas Roubanis's "Misirlou," and in the Bacchanale from the opera Samson and Delilah by Saint-Saëns. Claude Debussy used the scale in "Soirée dans Grenade," "La Puerta del Vino," and "Sérénade interrompue" to evoke Spanish flamenco music or Moorish heritage. In popular music, Ritchie Blackmore of "Deep Purple" and "Rainbow" used the scale in pieces such as "Gates of Babylon" and "Stargazer."

The E Double Harmonic Major scale can be derived from the fifth degree of A Harmonic Minor with a raised (Major) 7, it equals E HM5 Major 7.

The Scale provides the following chords and Modal colors by itself:

I.	FMaj/E	=	E Phrygian (Maj3, Maj7)
bII.	F Maj 7 #11 (#9,b7)	=	F Lydian #9, b7
III.	Ab Triad /b9#9/#5	=	Ab "altered" / "dominant"
IV.	A-Maj7 (#11,b13)	=	A Harmonic Minor #11
	A9 sus#4 Chord	=	A Lydian b3/b6
V.	B7 (b5, b9,11,13)	=	B "altered" / "dominant"
bVI.	CMaj7 (#5, #9)	=	C Augmented #9
VII.	EMaj7 (b9,b13)	=	E Ionian b9/b13
	EMaj7sus4	=	F Lydian #2 (VII)

Applying Russell's theory to integrate the scale into a tonal space, it becomes apparent that the scale also fits in the tonal space of the F Lydian 10-Tone-Order:

E	F		G#	A		B	C		D#
		G					C#	D	
VII	I	II	bIII/#II	III		#IV	V	#V	VI
									bVII

This is in congruence with a symmetrical tonal space (Messiaen Mode 3) - within the F Lydian 10 Tone Order (-> which contains 6 notes of the DH scale):

F	G	G#	A	B	C	C#	D#
---	---	----	---	---	---	----	----

Arguably, with these related symmetrical qualities, the Double Harmonic Major scale could also be a part of other Tonal spaces, for example the A Lydian 10-Tone-Order:

E	F		G#	A		B	C		D#
		G					C#		
V	bVI (#5)	bVII	VII	I		II	bIII	III	#IV

However, the *tonal integration* of a scale or mode into one extended Lydian Tonality can be prioritized by how much of the Seven-Tone-Order of the respective tonality is present: E HM5 Major7 includes five Tones of the F Lydian scale, F, A, C, E and B – an F Maj7#11 Chord, and five tones from the A Lydian Scale: A, D#, E, G# and B which constitute a tonally more unstable A9 sus#4 Chord. The scale would also theoretically fit into the Db 11-Tone-Order but does not even contain the root Db, so F and A Lydian can be used as extended tonal resources when the Double Harmonic Major Scale is used for horizontal improvisation.

Considering the harmony of *Nardis*, it seems obvious that E minor serves as the overall Tonic. But not within the modal color of a Phrygian Chordmode (F Lydian VII), it is instead colored modally as E Aeolian (C Lydian III). Even though theoretically, all of the chord changes could belong at first sight to F Lydian – with C Major7 being Ionian and B7 as the Harmonic Minor dominant chord. Taking into account Evans’s original lead-sheet for his trio, it emphasizes the Lydian quality of the C Major chord which is also present in the chromatically descending second voice in bars 3 and 4 of the A section.

Therefore, in the A-section Bill Evans colors E Min, A minor and C Major as being predominantly part of C Lydian. The B7 chord is alternately used as part of the tonal spaces of F Lydian or C Lydian and the F Lydian chord is alternatively suggesting the “horizontal nature” of C as tonal center. In contrast, the B section sounds more traditional and can be analyzed as belonging completely to the tonal space of F Lydian.

<u>A-Section:</u>							
I		bII		V		bVI	
I	E -	I	FMaj #11	I	B7	I	CMaj7
	<i>C Lyd. III / F Lyd. VII</i>		<i>F Lyd. I</i>		<i>C Lyd.#2 VII</i>		<i>C Lyd. I</i>
IV		bII		I Min/Maj		I	
I	A -	I	FMaj #11	I	E - 7 (+G#)	I	E -
	<i>C Lyd. VI</i>		<i>F Lyd. I</i>		<i>F Lyd. 10.T.O. VII</i> <i>C Lyd. 9. T.O. III</i>		<i>C Lyd. III / F Lyd. VII</i>
<u>B-Section:</u>							
IV		bII		IV		bII	
I	A -	I	FMaj #11	I	A -	I	FMaj #11
	<i>F Lyd. III</i>		<i>F Lyd. I</i>		<i>F Lyd. III</i>		<i>F Lyd. I</i>
VII		III		bVI		bII	
I	D-	I	G7	I	C Maj7	I	FMaj #11
	<i>F Lyd. VI</i>		<i>F Lyd. II</i>		<i>F Lyd. V</i> <i>C Lyd. I</i>		<i>F Lyd. I</i>

Figure 25: Harmonic analysis of *Nardis* with Russell’s theory

I have suggested Evans' improvisation as an example of Supra-Vertical Tonal Gravity as he manifests Horizontal Tonal Gravity within Vertical Gravity in the melody and particularly in his solo. The Double Harmonic Major melody in the A section of this composition sounds like a Phrygian chordmode belonging to the tonal space of F Lydian or even A Lydian, while the chord progression colors the melody predominantly in C Lydian.

It is exactly this ambiguity which allows for Evans' expressive and polymodal or even polytonal improvisation in his solo—he superimposes C Lydian on top of F Major Lydian chords—a concept which according to Russell, who called it “putting the higher on the lower” always works in sounds truthful to the overall tonic.¹⁴³ Evans' solo starts right from the beginning in C Lydian and makes extensive use of alterations of the C-Lydian Scale and its levels of higher tonal orders.

I have adapted the superimposition of two by one fifth related Lydian Tonal spaces like C Lydian and F Lydian in my own compositional work and will discuss this further on in detail in the chapter on Sacred Jazz in my Jazz Cantata C.2. This example should serve as a demonstration and prove how modal jazz acted as a catalyst to bring the historically divided approaches of vertical and horizontal improvisation into a state of higher unity.



Figure 26: Mal Dean: George Russell and Bill Evans¹⁴⁴

¹⁴³ Russell named the keys in the circle of fifths “higher” when they were positioned in the sharp direction to a tonic, and “lower” when they lay in flat direction.

¹⁴⁴ The cartoon above (from 1973) is by the cartoonist Mal Dean who was also a professional jazz trumpeter. Bryan Biggs, *Mal Dean, 1941-74: Cartoons, Illustrations, Drawings and Paintings* (Liverpool: Bluecoat Press, 1993).

(iii) Finally, Figures 26 a-d provide a tonal analysis of Evans' complete solo improvisation on *Nardis*. The many places throughout the solo where Evans makes use of the aspects that I have raised give strong evidence that he embodied Russell's modal approach to such an extent that he could intuitively access it during improvisation.¹⁴⁵

Transcribed by Steven Warywoda
Harmonic Analysis: Uwe Steinmetz

First chorus 03:15
♩ = 160

Piano

Em FM7 EM7 B7 CM7

-> melody line stays in C Lydian throughout.....

Am7 FM7 B7 Em7 B7 Em 8^{va}.....

-> melody line stays in C Lydian throughout.....

-> melody stays in C Lydian throughout

B7#5 = F Lyd b7
B C D Eb F G A

B7 (b9/#9) / C 9. T.O.
e.g.: B C Eb E F# Ab A

FM7 EM7 B7 c.e. CM7 Am7 c.e.

-> melody stays in C Lydian

chromatic enhancement (c.e.)
for fulfilling rhythmic motion
within a phrase

-> melody stays in C Lydian throughout

B7 (b9/#9) / C 9. T.O.
e.g.: B C Eb E F# Ab A

F7 Em7 E7 Am7

-> C Lydian diminished.....C, D Eb, F#, G, A, B

E Blues - C Lydian 10 T.O.

F 7 #9/#11
Evans => FMaj
F Lydian 10 T.O.
F G Ab A B C D Eb

Voicing: Ab Maj7 / E
Evans => Bb7 #11
C D E F# Ab Bb
D# G B

Figure 27a: Harmonic analysis of Bill Evans' solo on *Nardis*

¹⁴⁵ The transcription is a public domain file for educational purposes from the free online source freejazzinstitute, accessed March 20, 2021, <http://freejazzinstitute.com/>.

Bill Evans' solo on "Nardis" 2

FM7 Am7 FM7 8va.....Dm7.....G7

-> melody line stays in C/F Lydian throughout.....

CM7 B7 Em FM7 EM7

-> melody line stays in C Lydian

new colour: G Lydian! #5

B7 (b9/#9) / C9, T.O.
e.g.: B C Eb E F# Ab A

B7 CM7 Am7 F7

-> melody line stays in C Lydian

B7 (b9/#9) / C9, T.O.
e.g.: B C Eb E F# Ab A

Em B7

Second chorus 04:01

-> melody line stays in C Lydian 9 T.O.

Sequenz: A minor, G#minor

8va....., c.o.

-> melody line stays in C Lydian 9 T.O.

Figure 27b: Harmonic analysis of Bill Evans' solo on *Nardis* (cont.)

Bill Evan's solo on "Nardis" 3

The image displays a musical score for Bill Evans' solo on "Nardis" in G major, 3/4 time. The score is divided into five systems, each with a treble and bass staff. The first system shows a melodic line with triplets and a bass line with a box indicating the melody stays in C Lydian 9 T.O. The second system continues the melody with triplets and a bass line with a box for C Lydian 9 T.O. and a note "C 9.T.O. complete". Below this system is the text "B7 (b9/#9) / C 9. T.O. e.g.: B C Eb E F# Ab A". The third system features a melodic line with a box for C Lydian and a bass line with a box for C Lydian Augmented. The fourth system shows a melodic line with a box for F LYDIAN -> F Whole Tone/HalfTone and a bass line with a box for F LYDIAN -> F Whole Tone/HalfTone. The fifth system has a melodic line with a box for C Lydian 9 T.O. and a bass line with a box for C Lydian 9 T.O. and a note "c.e.". Below this system is the text "B7 (b9/#9) / C 9. T.O. e.g.: B C Eb E F# Ab A".

Figure 27c: Harmonic analysis of Bill Evans' solo on *Nardis* (cont.)

Bill Evan's solo on "Nardis" 4

Figure 27d: Harmonic analysis of Bill Evans' solo on *Nardis* (last bars)

Russell's pedagogical aim for his students was to foster their musical potential to its fullest by providing them tools to understand music from diverse perspectives. Even though he was very detailed in his terminology and application of his tonal theory for himself I was asked just like all of his other students to find a personal way to connect with the theory and make it work for myself. Therefore, my analytical approach to Jazz differs from other students of George Russell and from some of his own terminology. I am however, attempting to be truthful to his principles as I have presented them before, but I am aiming to build a bridge between today's jazz theory nomenclature and Russell's understanding of tonality.¹⁴⁶

C.3. Overview of analytical and compositional tools and tonal resources

In the following I map essential aspects of Russell's theory that I found particularly helpful for analyzing, composing and performing music in this research inquiry. The material I was taught by Russell and Schwendener in private lessons and through playing concerts together was much more comprehensive than the part of the theory published by Russell, including the last 4th edition.¹⁴⁷

¹⁴⁶ In my two years of study with Russell I became a certified teacher of the concept which essentially included formulating it in my own words and through my music.

¹⁴⁷ Most of Russell's classroom teaching was edited and conceptualized for many decades by pianist and composer Ben Schwendener, who was also co-leading the classes at the New England Conservatory of Music. In 2017 Schwendener released a concise overview of how he taught Russell's theory and explores the personal adaption of the "Concept" in his interdisciplinary approach of teaching music entitled "Organic Music Theory" See Ben Schwendener, *Organic Music Theory* (Arlington, MA: The Pumping Station, 2017). Since my dissertation touches necessarily only on factors important for my own work, I highly recommend Schwendener's publication as an authoritative description and interpretation of Russell's full concept. I find it truthful to the original nomenclature and vision of Russell and well thought through for addressing knowledgeable readers and experienced musicians who are unfamiliar with Russell's terminology and views.

C.3.1 Six analytical tools used in this thesis

Here is an overview of the six analytical tools. The first five have already been explored in my presentation of Russell's theory in this chapter. The sixth one has not been presented yet in this chapter as it draws largely from unpublished material and will now be explored more in detail to demonstrate how I understand and analyze music for this research inquiry:

- (i) Tonal Analysis of composed and improvised melodies take place in analyzing the pitch classes usually by identifying a parent Lydian Scale.
- (ii) The quality of the parent mode or scale in belonging to one or more Lydian Tonal Spaces is analyzed and the respective Tonal Orders (Level of Tonal Gravity) of these tonal spaces is determined. For example, the E Double Harmonic Major Scale as tonal resource for the melody of *Nardis* was being identified as being part of the F Lydian 10-Tone-Order.
- (iii) Horizontal Scales like the E Double Harmonic Major Scale are analyzed for their potential to generate vertical harmony and in their *panmodal* or *pantonal* ability to sound multiple tonal centers – for example, the Double Harmonic Major Scale could also be part of the tonal space of A Lydian as demonstrated before.
- (iv) Tonal Analysis of harmony and chord progressions follows identical principles. For each vertical sound (pitch class) a Lydian Tonal Space and its matching gravity level of Tonal Order is determined. When a chord or chord progression can be identified as belonging to different Tonal Spaces like in *Nardis* (E Minor as part of F Lydian or C Lydian), the recordings and interpretations of the composition and its composed melody are taken into further consideration.
- (v) The tonic chord and modal tonic of a scale or mode are labelled with capital Roman Numeral I, congruent with functional harmonic theory as used in jazz. In addition, related chords are assigned according to their scale degree. In addition to the Modal Tonic, the degree of the parent Lydian scale is assigned in italics – for Example in *Nardis*, E Minor was the I chord, belonging to the parent scale of *C Lydian III* (= situated on the third degree of C Lydian).
- (vi) Modulations and chord substitutions including modal interchange are analyzed as movements within the circle of fifths, as Russell coined it “the circle of close to distant relationships,” similar to the higher Tonal Orders in one Lydian Tonality (see here also pages 39-41). Russell considers a “sharp lying tonality” (for example, Lydian Tonic = C → sharp lying tonality D Lydian) as providing a “Dominant experience” in leading away from the Tonic (C is not contained in the D Lydian 7-Tone-Scale). Modulations into flat lying keys (Lydian Tonality) instead provide a “Sub-Dominant” effect. These keys are able to integrate the Lydian Tonic and color it in different ways. This principle is described in mainstream jazz theory as *modal interchange*.¹⁴⁸

¹⁴⁸ For a detailed overview see Chapters 7 and 8 in Robert Rawlins and Nor Eddine Bahha, *Jazzology: The Encyclopedia of Jazz Theory for All Musicians* (Milwaukee, WI: Hal Leonard Corporation, 2005), 90-111.

I encountered George Russell as a “key witness” in the era of emerging jazz composers like Miles Davis, John Coltrane, Wayne Shorter, Herbie Hancock, Bill Evans, Gunther Schuller, Gil Evans and, of course, himself, who explored new ways to overcome the refined structures of functional harmony not only with modal colors, but also by employing modulations to distant tonalities in new ways.

Here is for example the movement between the Lydian Tonalities as analyzed in *Blue and Green* (page 45).

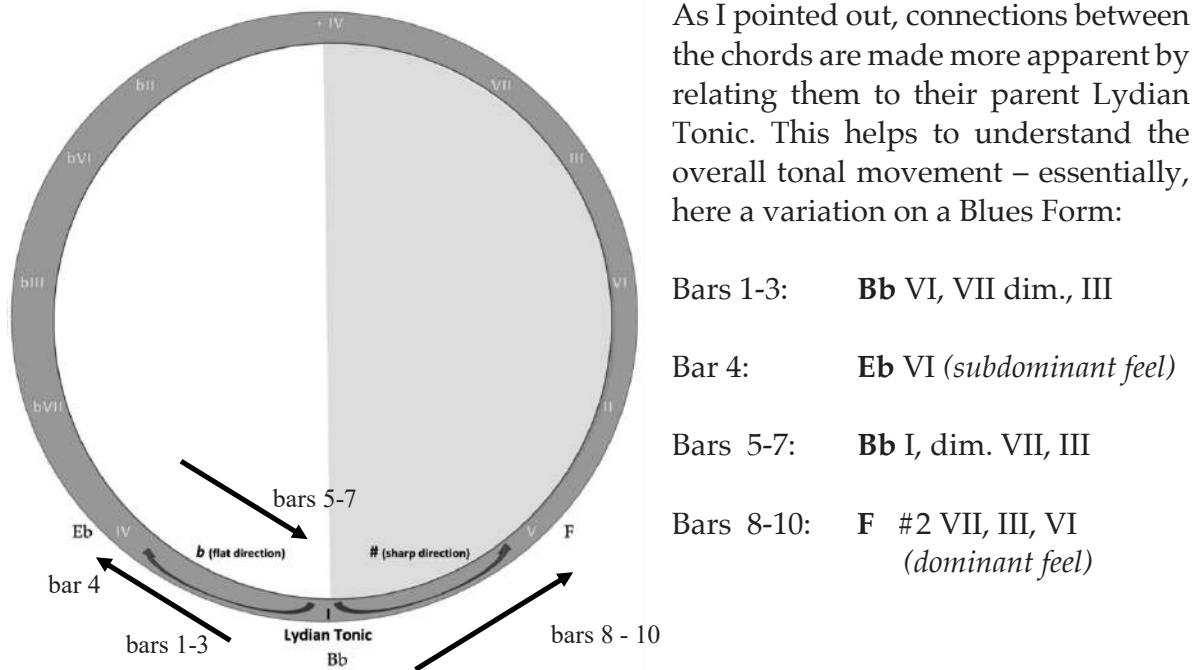


Figure 28: Tonal movement in *Blue and Green*

For my own adaptation of Russell’s theory, I generated the following illustration below (figure 29) as a way to reconcile established analytical concepts with Russell’s innovative perspective on modulation. The general understanding that I would like to convey, also in following Russell’s theory, is that modulations within the sharp direction provide an “uplifting” sensation. *The absence of the former tonic in the new key* sustains the notion of an ascending movement as I personally experience it sonically, *towards light*. If the primary tonic is Bb, Bb is a tone of six flat lying tonalities - Eb, Ab, Db, Gb, Cb (B) and E (Fb) Lydian. Bb is a constituent part of the higher tonal orders of five sharp-lying Lydian tonalities. F (11 Tone Order), C (10 T. O.), G (9 T. O.), D (8 T. O.) and part of the 12 Tone order of A Lydian.

Therefore, modulations to the six flat-lying keys are easier to accept by ear, but also come with a descending experience of *being rooted*, ready to return back to the tonic. With Russell’s perspective in mind, every Blues form that follows the chord progression **I IV I V I** provides a *journey down to earth, up to heaven and back to home*, which I feel, is rather close to the nature and meaning of Blues.

Apart from these general observations of movements within either six flat- or six sharp-lying keys, a more differentiated view on each movement is provided by Russell

through observing the harmonic rhythm, the function of the respective chord in the overall context of the composition and by specifying “modes of cadence.” Russell interprets here established principles of modulation practice in jazz and Western classical music through the lens of his theory and creates perhaps only a different and, arguably, overly complicated nomenclature. However, his consequential engagement of the circle of fifths in this way brings, in my opinion, a fresh and valuable perspective on these well-known principles.

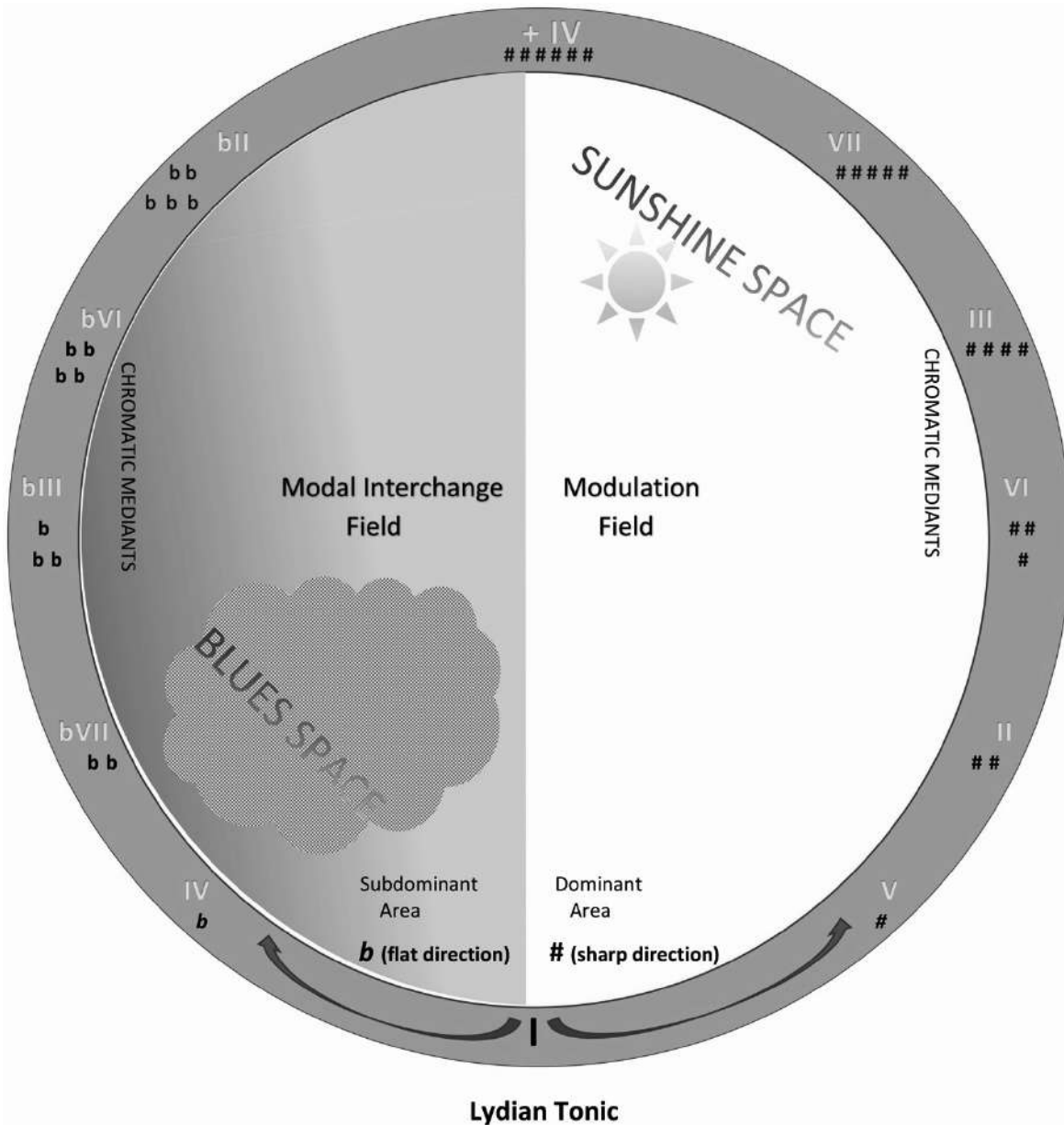


Figure 29: Modulation Circle of Lydian Tonality

In order to illustrate Russell’s analytical approach further, I will therefore briefly demonstrate his analysis of John Coltrane’s composition *Giant Steps* as documented and explored further by Ben Schwendener:

It’s common knowledge that *Giant Steps* uses three key centers: Eb, G and B. Other analytic interpretations explain it as breaking the octave into three equal

parts, or as an augmented triad. The LCC [Lydian Chromatic Concept] perspective takes an altogether different approach to understanding how and why the chord progression sounds as it does. There are essentially three phrases:

1. (C#m - F#7 -) → **B**, D7 → **G**, Bb7 → **Eb**
2. Am - D7 → **G**, Bb7 → **Eb**, F#7 → **B**
3. Fm - Bb7 → **Eb**, Am - D7 → **G**, C#m - F#7 → **B**,
Fm - Bb7 → **Eb** / (C#m - F#7 → (repeats))

Both the first and the third phrase ultimately cadence to Eb. For this reason, we can logically put Eb at the 6:00 position within a circle of LC keys, and consider it the overall prevailing key. (...) Russell pointed out that it was well known that Coltrane was an intensely spiritual person, also deeply interested in universal, scientific, and esoteric knowledge. The triangle and its three equal points correspond to the universal "Law of Three" (active, passive and neutralizing), the atom (proton, neutron, electron), the holy trinity (father, son and holy ghost) as well as the pyramids of ancient civilizations. For this reason, he identified *Giant Steps* as an "objective work of art," clearly representing higher laws and universal principles found throughout nature and elevated human history.¹⁴⁹

Schwendener naturally incorporates here the spiritual and philosophical dimension that Russell always emphasized behind the actual musical analytical phenomenon. Regardless of its specific analytical value it has always taught me to understand jazz history through the widest lens possible to understand musical developments and the development of jazz styles through studying biographies of jazz innovators, at best, from diverse sources. Schwendener continues and illustrates the tonal movements:¹⁵⁰

The navigational procedure Coltrane used to express the triangle reveals more balance and logic. Tonic stations move first flat, then ultimately sharp within the cycle of keys.

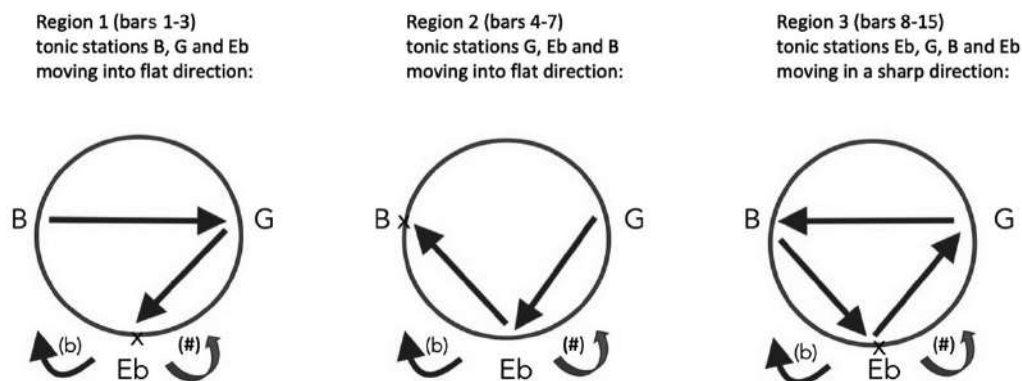


Figure 30: Tonal Movement within *Giant Steps*

Improvising on *Giant Steps*, or simply playing the melody provides in my experience—and of the students I have taught or colleagues I played this piece with—the feeling, that the first to 4-bar phrases always lead and resolve on a tonic and point of rest in bar 3 (Eb) and bar 7 (B). This allows the improviser to play slightly more horizontal (I

¹⁴⁹ Schwendener, *Organic Music Theory*, 43.

¹⁵⁰ Schwendener, *Organic Music Theory*, 43–44, including simplified drawings after Schwendener's illustrations.

incorporate frequently the augmented scale in bars 1,2 and 4,5,6 instead of playing the changes vertically as long as bars 3 and 7 are clearly interpreted as tonic stations. The third and longer phrase (bars 8-15) does not allow this dramaturgy to the same extent, even though it is half of the former speed of modulation, neither Eb (bar 8) nor G (bar 10) nor B (bar 12) sound and “feel” like strong resting points anymore.

Russell and Schwendener formulate a clear logic behind this intuitive experience of the tonal movement which changes from the “accommodating” flat direction in bars 1-7 to the “uplifting and energizing” sharp direction in bars 8-15. Naturally, the ascending melody supports this during the theme, but it can be experienced in the same way during the solo.

As a conclusion and another example of interdisciplinary thinking typical of Russell and Schwendener, he explores the movement further:

I like to use the analogy of those little airplanes you can still find in plastic bags at the hardware store—the ones with the rubber band and the wind up propellor. Region 1 winds the propellor in a flat counter-clockwise direction, creating a suspended energy and potential for release. Move your hand back (in a sharp direction) and do another series of flat directed (counter-clockwise) turns. That’s region 2. Then, let the plane take off. Moving in a sharp, clockwise direction the suspended energy releases, the propellor spins, and the plane soars away. *Giant Steps* represents this kind of perfectly balanced cycle. By playing just the tonic stations in succession for each region, sequentially, one hears this flat - flat - then sharp navigation that Coltrane used to navigate around and express the equilateral triangle.¹⁵¹

B - G - Eb / G - Eb - B / Eb - G - B - Eb

Lastly, testing this analysis with biographical information about the composer, it was well known, also from Russell, that Coltrane draw from 1960 onwards always circles and practiced from circle diagrams pinned at the wall or on a music stand.

Saxophonist Roel Holland analyzed and interpreted a circle diagram that Coltrane gave to his friend and colleague Yusef Abdul Lateef in 1961 at a concert, supposingly, drawn “between set breaks at a gig.”¹⁵² The tone circle that Coltrane drew is constructed, as Holland discovered, of two rings of six tones, each connected through scale steps of a whole tone scale.

In Holland’s in depth study of the circle he discovers more symmetries than the Pentagram. In a first step, he connects the starting tones of each whole tone (hexatonic scale) on the outer ring and creates a hexagram (figure 31). The unity of the Hexagram

¹⁵¹ Schwendener, *Organic Music Theory*, 44.

¹⁵² Roel Hollander, *Roel’s World*, accessed September 3, 2020, <https://roelhollander.eu/blog-saxophone/Coltrane-Tone-Circle/>. Figures 31 and 32 are a reprint allowed through the Creative Commons Attribution-NonCommercial-ShareAlike licence.

and the Pentagram resembles according to Hollander the sacred geometry symbol of *Double Power*, symbolizing *the mystical marriage of the micro and macrocosms*.

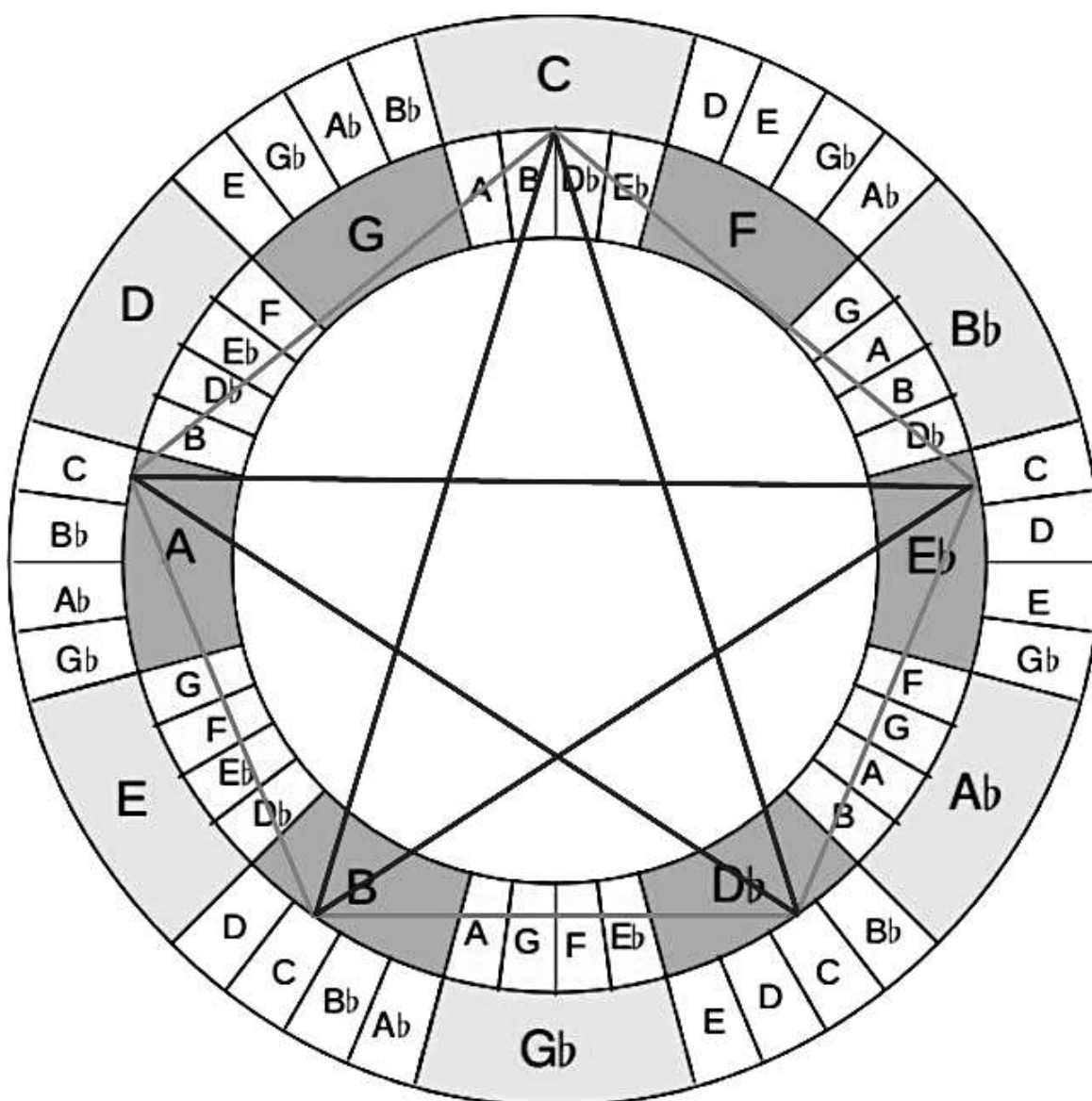


Figure 31: Roel Hollander's interpretation of Coltrane's tone circle

Hollander proposes that Coltrane used these circle diagrams also to inspire his compositions in the 1960s. In addition to connecting the tonal centers Eb, G and B, he also connects the other roots of the II – V- chord progressions which create altogether a two-dimensional version of the Merkabah, another meaningful symbol of sacred geometry.¹⁵³ The resulting diagram (figure 32) also illustrates perhaps another intention of John Coltrane, to include nine tones of the chromatic scale as chord roots in this composition: only Ab, C and E are missing. Finally, Coltrane chooses the same

¹⁵³ And a school of early Jewish mysticism. See for example *Jewish Encyclopedia*, s.v. "Merkabah," <http://www.jewishencyclopedia.com/articles/10698-merkabah>.

unusual direction for his circle of fifths, the same as George Russell, the ascending fifths moving counterclockwise.

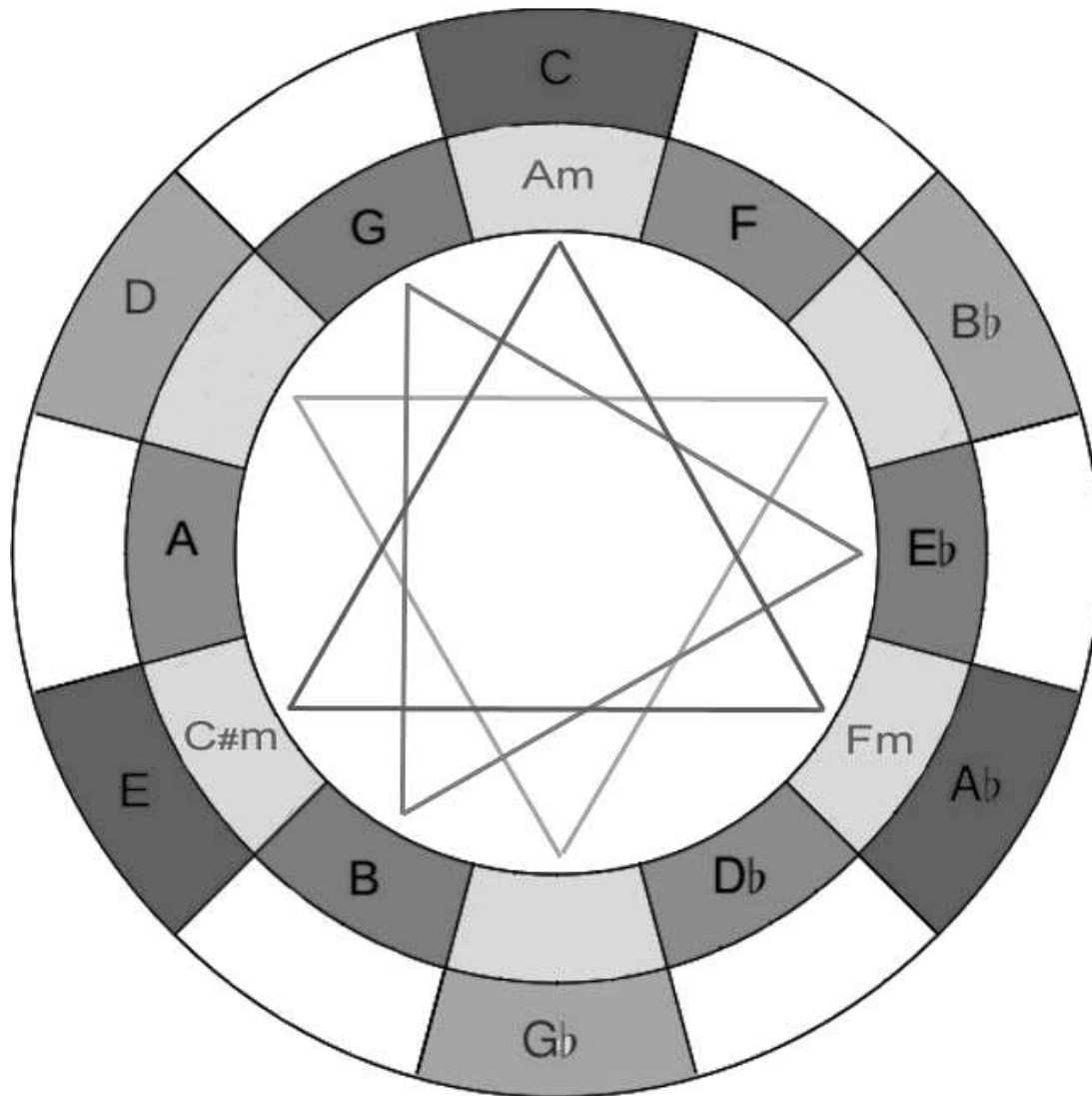


Figure 32: Hollander's tone circle of *Giant Steps*

While exploring an aspect of Russell's concept, it often opens many doors for further studies as I have attempted to show briefly here. But with the intent to limit these explorations for the sake of clarity in this thesis, I have carefully chosen the six primary analytical tools that have remained over the years of this study in engaging with different musical cultures and traditions.

These six analytical aspects of understanding music will also be the guiding principles for composing the music presented in this thesis.

C.3.2 Six compositional tools inspired by George Russell

The challenge which is presented to the composer of modern music who has been traditionally educated is that of either refining and reshaping his traditionally learned techniques or constructing new techniques that will enable him to capture and enhance the vital improvisational forces so abundantly inherent in much of the good music of today. To impose old orders and old techniques upon vigorous and willful young music is to burden and stifle it rather than to channel and lead it and be led by it.¹⁵⁴

Russell constituted his theory through researching his artistic practice and, as I have shown, on those of his colleagues John Coltrane, Miles Davis and Bill Evans. I believe Russell was a genuine “Artistic Researcher” in jazz theory and performance practice. In order to test his tonal theory and philosophy of music, I am flipping this process around and base my composing on his teaching, rather than by copying or arranging his music and not by applying his terminology and rules without critical reflection. I am using central aspects of his teaching as a method for my own analysis, composing and improvising.

The motivation for this undertaking stems first and foremost from the trust in and the passion for his music, not his theory. Listening to his music led to reflections on music and stirred my imagination to compose music myself. “Trusting” in music has the notion of “believing in,” nearly a spiritual dimension. As much as trust usually inspires hope and creativity, testing Russell’s theory could be in danger of leading into a dead-end street, particularly if I am “too faithful” in his theory and do not listen enough to myself.

Russell broke his own rules like most innovative artists – and as clarified before, he did not expect nor hope for “copycats” of his own music. Through his teaching he hoped to lead his students to realize their best artistic expression as well as learning and growing from ethical and spiritual perspectives. Russell rarely led a group where the musicians followed his theory or were even much aware of it. The musicians I spoke to or worked with who performed in his Big Band, the “Living Time Orchestra” had found their own way of performing his music without needing to study his concept or think through his terminology.

In my experience, Russell did not object to this—he knew what to expect for a saxophone solo when he hired George Garzone to perform his music. Garzone used his own advanced improvisation concepts and followed his ears, not Russell’s theories. On the other hand, Russell remembered how uneasy it felt when Coltrane re-wrote the changes for his Solo on *New York, New York*:¹⁵⁵

The first session was almost a disaster. We started with Manhattan and I must say that the music, as played by that band, sounded startlingly good. But when we got to the tenor solo, Coltrane floundered, and actually refused to play. He

¹⁵⁴ Steven Cerra, *Jazz Profiles*, accessed February 16, 2021, <https://jazzprofiles.blogspot.com/2016/12/concerto-for-billy-kid.html>.

¹⁵⁵ George Russell, *New York, New York*, GRP/Impulse LP IMPD-278, 1959.

called for a break while he took the music over to a corner of the church studio and began to practice the chord changes I had written. With a big band of high-salaried New York City studio musicians and jazz stars, a "break" is not what the producer needed to hear. At the time, Coltrane was a member of Miles Davis's sextet with Cannonball Adderley, Red Garland, Philly Joe Jones, and Paul Chambers. Even though Coltrane had received a lot of publicity, he was still the new kid on the block in the studio jazz scene. A few musicians showed their annoyance and started saying that Coltrane couldn't read chord changes. This was embarrassing for Coltrane and for me. But what could I say?¹⁵⁶

This experience apparently made a lasting impact on Russell's approach to his compositions and their solo sections:

It took a few years, but I finally figured that since Coltrane hadn't studied the music prior to the session, he hadn't considered the chord substitutions I'd made in the process of arranging Manhattan. This gave him the compound problem of making chord substitutions on my chord substitutions which, in the interest of his own artistic integrity, forced him to put him- self-much more than me-in what must have been a painfully embarrassing situation. He later told me that he didn't like this solo. That caused me to hear it negatively (as Coltrane compromising). But that was only for a brief period. It is a fantastic solo. I heard Trane entering his solo in his typical manner, especially following the heavy, building brass fanfare. So I composed the first six beats of the solo in the way I heard him entering. This also had to do with trying to spare an explanation of the Dmaj7 Bb(+7V) alliance occurring on the first two beats of bar 2.¹⁵⁷

In order to accommodate the soloist, Russell composes the "solo-break" and sets the tone for the solo (here a mostly vertical hard bop composition). This was not a singular event, but Russell continued to efficiently blurring the line between composition and improvisation in solo sections, particularly in his work with pianist Bill Evans – and, with this, built bridges towards the interpreters of his music to maintain their artistic integrity.

Russell's insightful quote at the beginning of this section resonates with this practice and shines a light on how he saw himself as a composer – someone "to channel and lead it [new, "young" music] and be led by it."

As I understood from Russell, a composition should help to bring out the essence of the artist-interpreter's musical language and provide a framework which supports rather than restrains artistic integrity. The composer also learns from the innovations of the musicians that he writes for and performs with. The composed work provides a meeting ground for this exchange of knowledge on all sensory levels, much more than musical theory alone could ever formulate or generate.

With this understanding of the value of composition itself as a preface, which I fully underwrite, here are the six compositional tools and resources inspired by Russell's theory, they respond directly to the six analytical aspects discussed before.

¹⁵⁶ Russell, *Lydian Concept*, 177–79.

¹⁵⁷ Russell, *Lydian Concept*, 178.

- (i) The atmosphere of a composition (its colors, moods and overall emotional expression) is analyzed and levels of tonal orders are determined. Rhythmic considerations are made according to the level of tonal orders.
- (ii) A melodic and /or harmonic theme and its rootedness in one or more Lydian tonalities is searched for and conceptualized as belonging to a parent Lydian Scale.
- (iii) Horizontal and vertical elements are identified for the compositions and their relationships between each other (and potential developments from this) are explored.
- (iv) Harmony and chord progressions are developed, and the principal main style, instrumentation and compositional structures are identified (e.g. contrapuntal, jazz ballad, abstract soundscape, etc.)
- (v) The tonal gravity qualities of all compositional elements (melody, harmony, rhythm) are determined and contemplated.
- (vi) Modulations to other keys and the overall formal development of the composition, its themes and overall dramaturgy are examined and envisioned. Regardless of the size of the ensemble, the test is whether a sketch (lead sheet) can be made for a small group (solo-instrument, duo, trio).

The last point in particular touches upon the aspect of storytelling. Russell seemed to have always a strong narrative and overall dramaturgy in his compositions, rarely a section would simply be repeated or appear back in the end like it was in the beginning of the piece. He insisted that even a symphony or big band piece had to have the quality of being performed by a solo instrument or a very small group. Therefore, Schwendener and Russell both encouraged me to always work with a very small sketch for the whole composition in mind and have the narrative clearly envisioned before the phase of instrumentation and actual writing of the music began.

C.3.3 Six tonal resources inspired by George Russell

In my adaption of Russell's theory and for teaching musical composition or analysis in jazz to students I have made sure, where my adaption differs from his theory and cross-reference other music theoretical terminology. Of relevance for this thesis, it is worth noting that I differ in the application of tonal resources in four aspects:

- (i) I have vastly expanded tonal resources through including all buildable heptatonic (seven-note) scales containing no more than two consecutive seconds and added all buildable symmetrical scales in accordance with Olivier Messiaen's compositional technique.
- (ii) Russell's 9 Tone Order (the "Consonant Nucleus") is applied by me as a tonal resource for my improvising and composing in a way that I treat it as a

distinct nine-tone scale. There are twelve consonant nuclei, each for one respective Lydian tonality. A consonant nucleus is built by the chromatic scale without a Minor Triad a whole tone below the root of a Lydian Tonality. To explore this, I improvised for example on my saxophone or the piano with all tones except the Eb Minor Triad, resulting in an improvisation within the F Lydian 9 Tone Order.

(iii) Equally, I have treated the 10 Tone Order as a distinct scale and resource for composition, arranging and improvisation. Now, only two tones are missing from the Chromatic Scale which form the interval of a Major third a semi tone above the Lydian tonic (in F Lydian for example F# and A#). In my compositions, the symmetrical Modes 3 and 6 by Olivier Messiaen in connection to the tonal space of the consonant nucleus created *panmodal music* (the superimposition of different modes) within the Lydian 10 Tone Order with, at least, two simultaneous modalities sounding. Many of the compositions I present in this thesis are based strictly on the 10 Tone Order, something that Russell neither conceptualized nor encouraged in his teaching, but I would argue, is arguably a logical consequence of his proposed higher tonal orders.

(iv) Instead of continuing within the framework of chromaticism and eventually involving all twelve tones like Russell, extending *Panmodality* towards *Pantonicity*, I use two different Lydian tonalities layered above each other. Here, for example, a G Lydian seven-note-chord within the C Lydian 10 Tone Order results, following Russell, in the E Lydian 11 Tone Order.¹⁵⁸

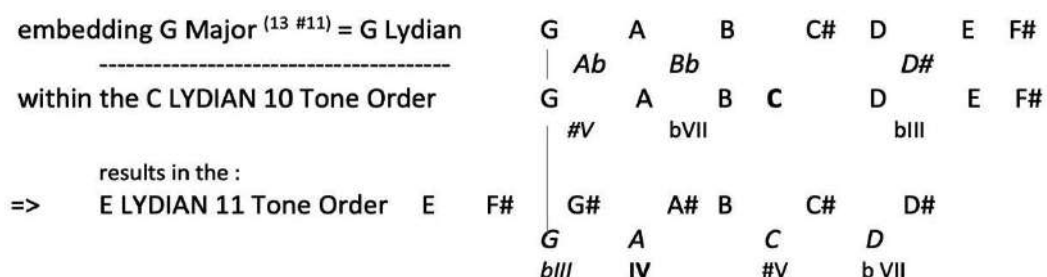


Figure 33: Layers of Lydian Tonalities

With these four aspects, I arrived at different practical conclusions for the tonal extension of one Lydian tonality than George Russell did even though the principles formulated by him remain the same and tested true. In conclusion, Russell's system of tonal extension and higher tonal orders opens up a broad pathway to compose and improvise within one tonality with all twelve tones, and as I will explore later, microtonal possibilities within my own adaption of his concept (Chapter *Imagine*, C.1.3).

¹⁵⁸ Next to embedding one scale or mode within a Lydian 10 Tone Order, I also compose melodies with all twelve tones in a particular order in applying combinatorial Hexachords which will be explored later on, see here in the chapter on *Sacred Jazz*, C.1.5 (*Durch die Stille geht ein Atem*) and Appendix V.

Figure 34 shows how I visualize the tonal extensions of one key, in one Lydian tonality and their constitution on four levels of Tonal Gravity. The ascending fifths of one Lydian Scale are pictured as ascending skywards, and the higher tonal orders descend into a nebulous, cloudy, misty(cal) 11 Tone Order.

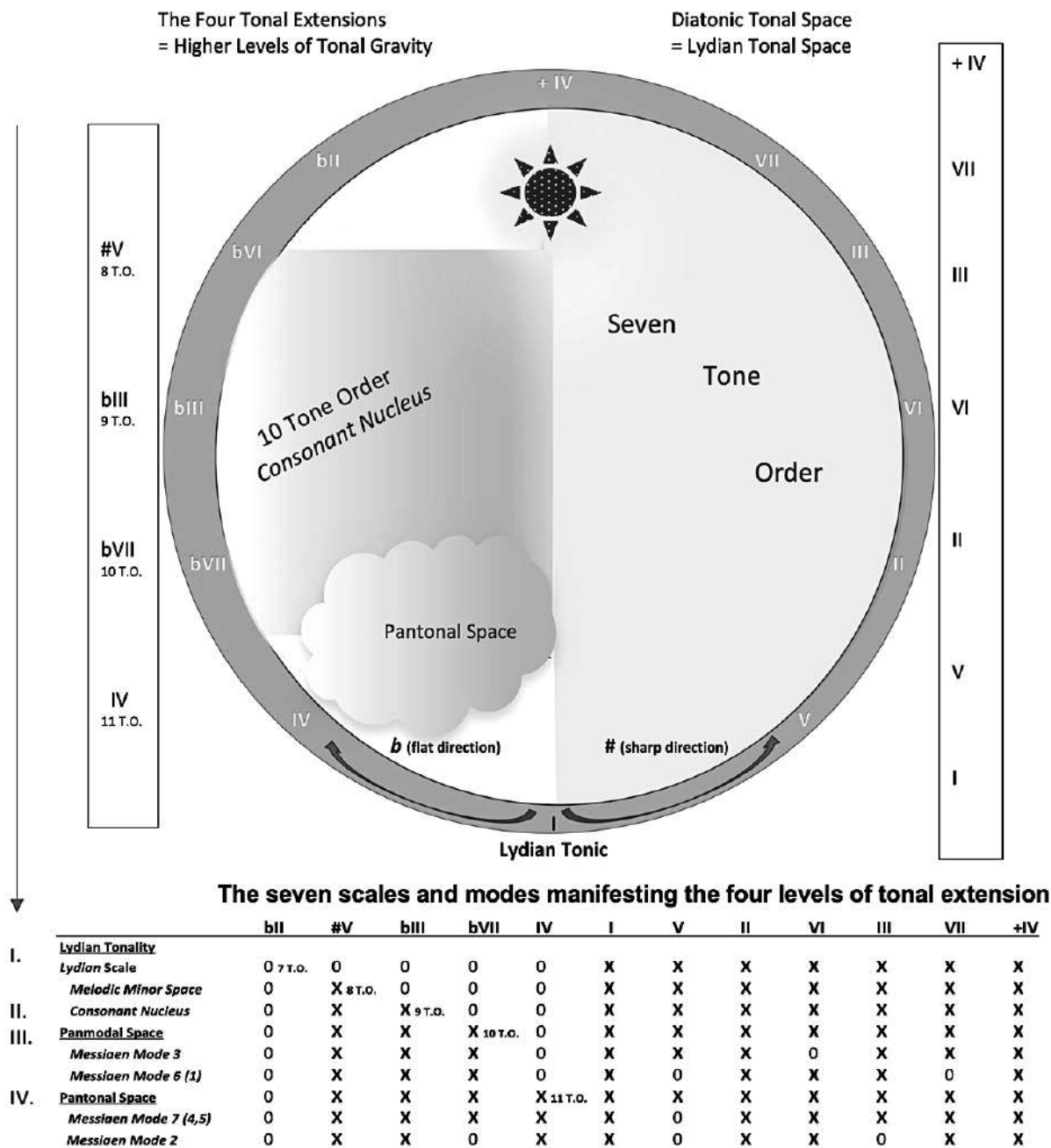


Figure 34: From Tonality to Pantonality - the four levels of tonal extension

In the following I show the tonal resources which I generated from this revised concept of tonal extension for my own artistic practice. *This has been developed solely by myself and is organized differently (except I) than the tonal orders or scale and modal constructions that George Russell proposed and published.* This is because of the necessity to make my own music by applying Russell’s concept, while he followed his terminology and musical choices, as everyone working with his theory has to discover ultimately by themselves.

I. Tonal Resources of the Lydian Scale (7 Tone Order)

Chord	Modal Genre	Basic Chord Voicing
F Maj ^{7/9/#11/13}	<i>Lydian</i>	F Maj ¹³
G ^{7/9/11/13}	<i>Mixolydian</i>	F Maj ¹³ /G
Amin ^{7 (9/11/b13)}	<i>Aeolian</i>	F Maj ¹³ /A
Bmin ^{7 (b5, b9, b13)}	<i>Locrian</i>	F Maj ¹³ /B
C Maj ^{7/9/11/13}	<i>Ionian</i>	F Maj ¹³ /C
Dmin ^{7 9/ 11/ 13}	<i>Dorian</i>	F Maj ¹³ /D
E min ^{7 (b9/11/b13)}	<i>Phrygian</i>	F Maj ¹³ /E

II. Scale variants of the Lydian Scale within the Consonant Nucleus

The Lydian scale can be altered structurally by raising or lowering one of its tones by a semitone lower or higher. This creates an altogether additional seven independent scales as scale variants of the Lydian Scale, each of course with seven independent modes. However, one of these variants includes the bII interval which is not part of any Tonal Order, and is therefore omitted in this survey.

These are the six possible and *impossible* alterations step by step:

- *The root cannot be altered. If lowered, it equals the Major seven, if raised a semi-tone, the scale changes into the next key – in this example F Major becomes G Major with F turning to F#.*
- The second scale degree can be only raised by a semitone, if it is lowered it produces the bII interval (here Gb) which is not part of any Tonal Order.
- The third scale degree can be lowered and raised by a semitone.
- *The fourth cannot be altered. If it is lowered a semitone, it turns into the Lydian Scale one (b) in flat direction. In this example, F Lydian b4 => Bb Lydian. If it is raised, it turns into the fifth, in this example B into C.*
- The fifth scale degree can only be altered a semi-tone higher. If lowered, it becomes the fourth degree, in this example C turns into B, the fourth scale degree.
- The sixth scale degree can be lowered and raised by a semitone.
- *The seventh scale degree cannot be altered. Lowering it a semitone produces the Lydian Augmented Scale a whole tone lower, in this example F Lydianb7 => Eb Lydian Augmented. If it is raised a semitone up, it becomes the root, in this example E => F.*

The six scale variants of one Lydian Scale represent manifestations of the three higher tonal orders, the Consonant Nucleus, the Panmodal Space and the Pantonal Space.

The scale variants on group II represent the seven note scales and harmony typical for the traditional tonal jazz context with functional and modal harmony.

The scale variants III and IV contain two consecutive semi-tones which afford special (vertical) chord colors and carry a powerful (horizontal) melodic quality. These scale variants provide a common ground with the special melodicism and harmony of East European, Middle Eastern and Indian Music.

8 Tone Order

II.a) F Lydian Augmented (# alteration of the fifth scale degree)

F Maj ^{#5/7/9/#11/13}	<i>Lydian #5</i>	F Maj ^{13 (#5)}
G ^{7/9/11/13}	<i>Mixolydian #11</i>	F Maj ^{13 (#5) / G}
A ^{7/9/11(b13)}	<i>Mixolydian b13</i>	F Maj ^{13 (#5) / A}
Bmin7 ^(b5/9/b13)	<i>Locrian(9)</i>	F Maj ^{13 (#5) / B}
C#alt.	<i>C# altered</i>	F Maj ^{13 (#5) / C# (or F Maj¹³ / C!)*}
DminMaj ^{7/9/11/13}	<i>Melodic Minor</i>	F Maj ^{13 (#5) / D}
E min7 ^(b9/11/13)	<i>Phrygian (6)</i>	F Maj ^{13 (#5) / E}

9 Tone Order

II.b) F Lydian Diminished (b alteration of the third scale degree)

FminMaj ^{7/9/#11/13}	<i>Lydian b3</i>	F min ^{13 (Maj7/#11/13)}
G ^{7/b9/11/13}	<i>Mixolydian b9</i>	F min ^{13 (Maj7/#11/13) / G}
Ab Maj ^{7/#5/#9/#11}	<i>Lydian #2/#5</i>	F min ^{13 (Maj7/#11/13) / Ab (or on A!)*}
B min7 ^(b5/b9/b13)	<i>Locrian bb7</i>	F min ^{13 (Maj7/#11/13) / B}
CMaj ^{7/9/11/13}	<i>Harmonic Major</i>	F min ^{13 (Maj7/#11/13) / C}
D min7 ^(b5/9/11/13)	<i>Dorian b5</i>	F min ^{13 (Maj7/#11/13) / D}
E7 ^(b9/#9/b13)	<i>Phrygian add. Maj3</i>	F min ^{13 (Maj7/#11/13) / E}

II.c) F Lydian #2 (#alteration of the second scale degree)

F Maj ^{7/#9/#11/13}	<i>Lydian #2</i>	F Maj ^{13 #9}
Ab6 ^(b9/#9/#11/#5)	<i>HM 7</i>	F Maj ^{13 #9 / Ab (or on G!)*}
AminMaj ^{7/9/11(b13)}	<i>Harmonic Minor</i>	F Maj ^{13 #9 / A}
Bmin7 ^(b5, b9, 13)	<i>HM 2</i>	F Maj ^{13 #9 / B}
CMaj ^{7/9/11/13}	<i>Ionian #5</i>	F Maj ^{13 #9 / C}
Dmin ^{7/9/11/13}	<i>Dorian #4</i>	F Maj ^{13 #9 / D}
Emin7 ^(b9/11/b13)	<i>HM 5</i>	F Maj ^{13 #9 / E}

* Using alternatively a bass note of the respective 8 or 9 Tone order emphasizes these orders instead of the scale or modal color alone.

Additionally, ten further alterations can be performed on these scale variants within the Consonant Nucleus by raising or lowering respectively one tone.¹⁵⁹ This provides for example the aforementioned Double Harmonic Minor Scale (*Nardis*), a Harmonic Minor #4 variant (=> FMaj^{#9/#11/#13}). However, not many of these scales offer particularly “stable” vertical harmonies since they contain two consecutive semitones, the horizontal potential is often more prominent and efficient in these alterations.

¹⁵⁹ The Lydian Augmented mode can be altered with #II, bIII, ##IV, #VI; the Lydian #2 mode can be altered with bVI, #VI or bVII, the Lydian Diminished mode with #V, bVI and #VI (all within the Consonant Nucleus).

III. Scale variants within the *Panmodal Space*

10 Tone Order

III.a) F Lydian Harmonic (b alteration of the sixth scale degree)

F Maj ^{7/9/#11/b13}	<i>Lydian b6</i>	F Maj ^{7 (9/#11/b13)}
G 7b5 ^(9/11/13)	<i>Mixolydian b5</i>	F Maj ^{7 (9/#11/b13) / G}
A7 ^(9/#9/b13)	<i>Mixolydian add. #9,b13</i>	F Maj ^{7 (9/#11/b13) / A}
Bmin7 ^(b5, b9, b13)	<i>Lydian b6 IV</i>	F Maj ^{7 (9/#11/b13) / B}
CMaj7 ^(b9/11/13)	<i>Ionian b2</i>	F Maj ^{7 (9/#11/b13) / C}
DbMaj7#5 ^(#9/ #11/ #13)	<i>Lydian b6 VI</i>	F Maj ^{7 (9/#11/b13) / D}
E min6 ^(b9/11/b13-no7)	<i>Lydian b6 VII</i>	F Maj ^{7 (9/#11/b13) / E}

III.b) F Lydian #6 (# alteration of the sixth scale degree)

F Maj ^{7/9/#11-addb7}	<i>Lydian #6</i>	F Maj ^{13 add b7}
G 7#5 ^(9/11/13)	<i>Mixolydian #5</i>	F Maj ^{13 add b7 / G}
Amin7 ^(9/#11/b13)	<i>Aeolian #4</i>	F Maj ^{13 add b7 / A}
B7b5 ^(b9/11/b13)	<i>Locrian #3</i>	F Maj ^{13 add b7 / B}
CMaj ^{7/9/11/13}	<i>Ionian #2</i>	F Maj ^{13 add b7 / C}
Eb6#5 ^(b9 - add9)	<i>Lydian #6 VI</i>	F Maj ^{13 add b7 / D# (or with D!)*}
E minMaj7 ^(b9/11/b13)	<i>Harmonic Minor b2</i>	F Maj ^{13 add b7 / E}

IV. Scale variants within the *Pantonal Space*

11 Tone Order

IV.a) Lydian #3 (# alteration of the third scale degree)

F Maj7sus4 ^(9/#11/13)	<i>Lydian #3</i>	F Maj7sus4 ^(9/#11/13)
G7 ^(#9/11/13)	<i>Mixolydian #2</i>	F Maj7sus4 ^{(9/#11/13) / G}
CMaj7/Bb	<i>Lydian #3 III</i>	F Maj7sus4 ^{(9/#11/13) / Bb (or with A!)*}
BminMaj7 ^(b5/b9/11/b13)	<i>Locrian #7</i>	F Maj7sus4 ^{(9/#11/13) / Bb (or with B!)*}
CMaj ^{7/9/11/13-addb7}	<i>Ionian #6</i>	F Maj7sus4 ^{(9/#11/13) / C}
Dmin7 ^(#5/9/11/13)	<i>Dorian #5</i>	F Maj7sus4 ^{(9/#11/13) / D}
E min7 ^(b9/#11/b13)	<i>Phrygian #4</i>	F Maj7sus4 ^{(9/#11/13) / E}

* Using alternatively a bass note of the respective 10 or 11 Tone order emphasizes these orders instead of the scale or modal color alone.

Each of these seven tone scales (including other alterations within the respected extended Tonality) and their 49 modal genres can naturally also be reduced to pentatonic or hexatonic scales or other smaller pitch class sets, offering further vast choices for improvisation and composition.

V. Symmetrical scales of the *Panmodal Space* (10 T. O.) with typical vertical harmony**Messiaen Mode 1** (Whole Tone Scale)

F	G	A	B	C#	D#
F7#5 ^(9/#11)	G7#5 ^(9/#11)	A7#5 ^(9/#11)	B7#5 ^(9/#11)	C##5 ^(9/#11)	D##5 ^(9/#11)

Messiaen Mode 3

F	G	G#	A	B	C	C#	D#	E
FMaj7 ^(9/#9/#11/b13 add b7)			FMaj7#9	FMaj7#5		E ^{Triad} / F	FminMaj#11	

G7#5^(b9/9/11/#11/13)

G7b5

AbMaj7^(b9/#9/11b13)AbMaj7^{b9}AbminMaj^{b9}

-> Chords repeat in major third intervals on A and Db

Messiaen Mode 6

F	G	Ab	A	B	C#	D	D#
F7#5 ^(9/#11)		F7#5 ^(#9/#11)		Fdim7			

G7^(9/#11/b13)AbMaj7^{sus4 (b9)}AbminMaj7^(b9/#11)

A+ / G#

AMaj7^(b5/9/11/b13)AMaj7#5^(9/11/#11)

AbdimMaj

-> Chords repeat in a tritone interval on B

III. Symmetrical scales of the *Pantonal Space* (11 T.O.) with typical vertical harmony**Messiaen Mode 2** (Whole Tone-Half tone Scale)

F	G	Ab	Bb	B	C#	D	E
---	---	----	----	---	----	---	---

FMaj7sus2^(#5)

FdimMaj7

FMaj7sus4^(#5)

Bbdim7 / F

G7^(b9/#9/#11/13)

Abdim / G

Gdim7

-> Chords repeat in a minor third interval on Ab, B and D

Messiaen Mode 7 (contains also 4,5)

F	G	Ab	A	Bb	B	C#	D	D#	E
F		Ab	A	Bb	B		D	D#	E <u>Mode 5</u>
F			A	Bb	B			D#	E <u>Mode 4</u>
BbdimMaj7 / F		FMaj7#5 ^(#9)			G7 ^(b9/#11/13)	AbMaj7 ^{sus4 (b9/#9/#11/b13)}			
AMaj7 ^(#11, b13)		AMaj7 ^{sus4(b9)}			BbMaj7 ^(#11- addb7)	-> Chords repeat in tritone interval			

D. My quest for unity

In concluding this prelude in which I have presented the source of my understanding, teaching and composing music, it is now important to bring in the spiritual dimension of Russell's theory. I have shown where I differ in theory from his work – but I have not yet touched upon the aspects which motivated interdisciplinary thinking about music and implementing these elements in religiously inspired music.

As I have mentioned before, the central aspect for Russell when he talked about his theory became “unity.” When I studied with Russell, I was myself searching for unity between religious experience and my artistic expression of some of these experiences. I wanted my “artistic integrity” to grow, or as Russell might have said, to “bring out my essence.” What I learned through Russell and his theory was that *unity does not come without dissonance*. Unity integrates dissonances (or outgoing tonal tendencies, as he would label it). The strife for unity creates an ascending, encompassing momentum which can be seen in the tonal extensions of the circle of fifths, it can be heard in jazz improvisation when different musical languages and artistic personalities find a higher harmony above their differences.

Russell imbricates his spiritual growth to insights he gained from musical practice and formulated as his musical theory. I will share briefly three of these insights which I learned from him and which have become meaningful for the artistic process presented in this thesis, some directly unfolding in music, some supporting as a form of intuitive knowledge in my creative process.

(i) I experienced Russell's theory before I knew it through my own music. Abstract, virtual spaces, indiscernible colors and geometric shapes were the first sensations I encountered when I listened to Russell's music with closed eyes at the age of 18. Naturally I wanted to listen and learn more of *this kind of music* which then led me to the music of Olivier Messiaen as well.

One of the most striking connections Russell made for me, creating a unity between seemingly disconnected elements, was between tonality, space and rhythm. Russell's ordering element of tonality, “tonal gravity,” can be seen as a counterpart to the term *groove*, which refers to a somewhat infinite rhythmic continuum, a potential for the seemingly infinite and integrative sound spectrum of harmonies and melodies in jazz.

Tonal gravity, like groove, is a principle behind the measurable and differentiable audible, which produces an intuitive consistency in complex improvised sounds that are difficult to determine fully in an objective analysis. These immanent, uncertain grey areas within rhythm and harmony create the necessary openness, the space for accommodating intercultural and inclusive dissonances in familiar sounds: in this way blue notes, Ragas, Byzantine and African scales and Messiaen modes find a shared and equally inspiring place in the harmonies and grooves of jazz.¹⁶⁰

¹⁶⁰ Myles Boothroyd, “Modal Jazz and Miles Davis: George Russell's Influence and the Melodic Inspiration behind Modal Jazz,” *Nota Bene: Canadian Undergraduate Journal of Musicology* 3, no. 1, (2010): 47-63, <http://ir.lib.uwo.ca/notabene/vol3/iss1/5>.

ii) Another connection that Russell draws is between musical rhythm and musical form. For Russell the regular or irregular intervals between the constitutional parts of a phenomenon create rhythm. On this primary level, rhythm is equated with tempo (basic pulse), that is, the rate of flow of constitutional (intrinsic) parts of the whole. Subdivisions of tempo according to strong and weak accents (“beats”) provide meter, that is, metric divisions (or metric cells) of basic pulse. Meter divides (compartmentalizes) the pulse. Pulse is an ever-present element that becomes more important in higher tonal orders and supra-vertical tonal gravity, which I will explore further in my own music presented in this thesis.

For Russell, every rhythmic phrase has an underlying supportive tempo (or pulse) which behaves in a distinct way and unveils for the interpreter its nature by its intrinsic qualities. He categorizes rhythmic temporal behavior into three states of Rhythmic Gravity, five Modes (forms) of Rhythmic behavior (in which pulse behaves on the basic phrasal “vertical” level) and four Levels of Rhythmic Gravity, analogous to the three forms and five levels of Tonal Gravity and the modes of cadence within Horizontal Tonal Gravity. Like tonal gravity, rhythmic gravity is intrinsically embedded in the thematic element, for example a rhythmical pattern can be horizontal, a cyclical symmetrical rhythm vertical, etc.¹⁶¹

Therefore, rhythm also constitutes form, and with this, a virtual space—the basic behavior of tempo and meter in all of their manifestations produces the rhythmic form of a musical composition. Therefore, form is a higher manifestation of rhythm.

(iii) Russell also extends his concept to *Psychological/Dramaturgical modes* which are concerned with the interplay between tension and resolution (rhythmically and sonically); he suggests *Timbre Modes* which cover the entire spectrum of what can be considered sound and its respective specific consistency, and *Formal Modes*, which deal with aspects of the overall form of a piece of music. In his own extended compositions, which he subtitled “Vertical Forms,” Russell combines his complex approach to harmony and melody with a variety of superimposed rhythmic structures (polyrhythm, rhythmic cycles in different tempos) with an underlying timeline like those found in African or Javanese music.

It can be said, without elaborating on those parts of his theory and philosophy of music which may or may not ever be presented in a publication accessible to the public, that his broad understanding of music, together with the intentional quest for unity between seemingly disparate elements all leads to a refined and broader definition of tonality, opening up manifold ways of transdisciplinary musical work manifested first and foremost through his own musical legacy.

In my adaption and translation of his theory, I have summarized tonality as follows:¹⁶²

¹⁶¹ These and the following parts of his musical philosophy remained unpublished and therefore I will not touch upon them in detail as it was his will. However, I am mentioning this in the light of the evaluation of his theoretical achievements which went far beyond tonal considerations as I will exemplify with this thesis, also in my interpretation of assigning his temporal qualities vertical, horizontal and supra-vertical to rhythm.

¹⁶² Formulated with Schwendener, 2001.

- Tonality is an expression of the gravitational order of sound, form and rhythm on different levels of unity and diversity.
- Tonality, a natural phenomenon of Tonal Gravity, is a dynamic process in time, unfolding itself through an architecture of sound (be it rhythm, one tone, complex noise, concrete harmony), manifested in Tonal Orders or Rhythmic Modes on levels and forms of Tonal or Rhythmic Gravity.
- Parameters that apply for Rhythm can be used for Sound and vice versa. Rhythm is Sound with a basic frequency below 15 HZ. Sound shaped in time through Rhythm becomes Form. *Rhythm – any phenomenon that has particles separated by (regular or to any degree) intervals of time and space has rhythm.*¹⁶³
- The in- and outgoing, close and distant relationship and interplay of time and sound (sonic space) defines the prevailing dominant nature of Tonal, Rhythmic and Formal Gravity.

D.1 Interdisciplinary Impromptus

Inspired by Russell's way of envisioning unity, I will expand his approach to two fields which are of particular interest to me: Quantum Physics and Theology.

The following two short texts are meant as "conceptual improvisations," impromptus based on formerly gathered knowledge, not unlike the idea of a free improvisation on the piano and simply leaving out a minor triad all the time. They are not meant to be expanded as academic studies, but they are intended to remind myself of the excitement of discovering a hidden unity and realizing, similar to musical composition and improvisation.

These impromptus are the conceptual building blocks for my research and they set the stage for some of the transdisciplinary movements which will take place in the main sections of the thesis, explaining how my music is shaped by religious ideas in the tradition of religiously inspired jazz.

(i) Conceptual Improvisation on Jazz and Quantum Physics

Russell's concept of the three Levels of Unity in relation to Quantum Physics

Many musicians in the era of Spiritual Jazz in the 1960s like John Coltrane were fascinated by science and the new discoveries of Quantum Physics and Astronomy, and naturally sought connections (or "unity") between these fields and their music. A recent book by Stephon Alexander¹⁶⁴ demonstrates that this momentum is still very much *en vogue*.

Russell's theory invites to test his concepts of tonal gravity in comparison to concepts of gravity by science. As far as Quantum Physics is concerned today, gravity seems to be a force that could be described and viewed as a particle or a wave; it is a measurable quality of space in relationship to the existing prevailing mass of an object. Einstein

¹⁶³ Noted by the author in his studies with George Russell in 2001.

¹⁶⁴ Stephon Alexander, *The Jazz of Physics: The Secret Link Between Music and the Structure of the Universe* (New York, NY: Basic Books, 2017).

was the first who postulated that gravity had the potential to “bend” space; in certain instances, time would be corrupted as well. It can be said, following Einstein, that the relationship between time and space appears to be defined and ordered by gravity. Under extreme conditions (close to the light speed barrier, close to black holes) time and space seem to converge.

It is generally accepted that all matter in its purest sense is sound; an atom consists of elementary particles which have a dual nature of being particle and wave. Different levels of unity and diversity create motion and therefore measurable pulse and time. It could thus be said that time is a product of space, and space an expression of sound. Sound includes light (a higher frequency of acoustical sound) and other waveforms understood as a manifestation of waves, such as gravity.

I find it fascinating that Russell defines different qualities of the force he calls “Tonal Gravity” but cannot isolate it, similar to the problem that physicists continue to struggle with after hundreds of years. Gravity seems to be intrinsically connected with time and space; Russell develops a concept of how to describe the different manifestations of this ordering force in music.

On a very basic level, he states, that unity between the elements of a timbre (rhythm, sound, form) is a state of timelessness which means a static, balanced state in which all particles center on one central element (Lydian Tonic). As soon as diversity between different centers arises (different elements of the order follow different centers), motion is created, and therefore conjugated, linear time comes into play as one of the defining qualities of this “horizontal” state. Gravity exists therefore both as a passive (ordering and balancing) force and as an active (moving) force.

In physics one would speak of the potential energy of an object defined by its mass, and the movement energy, which has the potential to bend time and space when coming close to the light speed barrier. Energy (a quality or alter ego here of gravity it seems) can become matter to such a degree that linear (horizontal) time will become vertical time. This is the consequence of Einstein’s famous formula $E=mc^2$.

Following Russell’s ideas, the state of Supra-Vertical Tonal Gravity incorporates both the static and the moving forms of tonal gravity. This state can show conditions where the underlying compartmentalized pulse of linear time can become sound (=space=matter) and a higher unity of time and space is achieved. Therefore, it seems worthwhile to note that Russell’s concept proves through pure reflections on music the interconnectedness of time and space through gravity – a phenomenon which is described in a similar way through Albert Einstein’s theories of relativity.

(ii) Conceptual Improvisation on Jazz and Spirituality

An application of Russell's terminology of time to the Trinity of Faith, Hope and Love

I will now attempt to sketch a possible interconnectedness of theological topics and music through the perception of time in religious experience. This serves as a demonstration of how Russell's musical philosophy inspires transdisciplinary thinking and provides a way to conceptualize a state of unity between music, spiritual experiences and reflections on biblical text. I will focus on the famous trinity of Faith, Hope and Love (1 Corinthians 13.13) as one of the most well-known expressions of the essence of true Christian discipleship as described by the Apostle Paul - I view this as a narration about the transformation of time and the creation of faith.

In many instances, a miracle story of Christ in the four Gospels concludes with: *and the disciples believed that he was the son of God*. The miracle stories can be seen also as stories displaying the transformation of time and illustrate quite efficiently the fact why and how Jesus' disciples find a strengthened, renewed faith in him.

Looking at the first miracle story in biblical order, the wedding celebration in Cana (John 2:1-11), Jesus is asked by his mother to help out when there is no more wine available for the wedding guests. He transforms water into wine and as John concludes (2,11): *he revealed his glory to his disciples, and they believed in him* (NIV).¹⁶⁵ But Jesus even transcends here at least on two levels everything that could have been expected of him:

- The sheer amount of the wine: ca. 600 liters for a village celebration – even if there are 200 guests, it would still mean 3 liters more to drink per person and everyone had supposedly already enjoyed some wine.
- The quality of the wine, which appears to have been of a very high standard.

It was customary to save the cheaper wine for the end of a party when the senses would have been already more willing to accept lesser quality. *And he revealed his glory* – this aspect might actually be the key to this transformative miracle as Jesus appears not to be a magician pulling a trick. Less wine and a more spectacular performance with cheaper quality of wine would have done that even more efficiently from a human standpoint, a truly *magical* experience. Instead, in revealing his glory, Jesus is illustrating a part of the Gospel he is about to proclaim: God's glory is eternal, unlimited and of a quality that transcends what humans know of or can envision fully. Furthermore, it is situated through Jesus not only in heaven but on earth, a part of regular life. It might be this quality, that seeds faith in his disciples rather than a mere magician's trick.

Using this metaphor by John for a study of transformation of time and space, I will now separate the story into three acts:

¹⁶⁵ This, and all subsequent Biblical citations in this thesis, are taken from the New International Version: NIV (Colorado Springs, CO: Biblica, 2011), <https://www.biblica.com/>. Subsequent citations will only be marked NIV.

- I. The status quo: *wine is empty* – Mary is confidentially asking her son for help. As spectators we begin (like the disciples), not unlike in a blues, at a point of crisis. A celebration has been going on which is now in danger of not being able continue in the same joyful atmosphere. It was a matter of honor and respect to one's guests to have enough wine available, particularly at such an occasion. So, we have a time- and storyline at a point where conflict needs to be resolved. Otherwise, the conflict revealed to Jesus and his disciples would very soon, in the next minutes, likely shape the future for all of the guests and for the freshly wed couple in a negative way.

- II. Following Russell's concept, we start here with a state of *Horizontal Gravity* – it is a state that requires speedy movement, resolution, a state of crisis which has to be solved in time. Jesus acts and reveals part of an eternity, a timelessness to which he has access and of which he is within the regular linear (horizontal) time flow: the water is being filled into pitchers, the wine is discovered, the conflict resolved. Looking at this from the point of Russell again, here we have a perfect example of an act of horizontal temporal gravity being embedded in the supra-vertical state of God's timelessness. In God's own time, which, I assume to be of supra-vertical nature, the horizontal act of Jesus is one of the elements of his revelation to humanity. Only God is able to reveal himself through *manifesting horizontal within supra-vertical*, as Russell would formulate this.

I have already mentioned that time and space are connected through gravity from a perspective of Quantum Physics. When time is altered to a state of nearly 0, a vertical, timeless state, we encounter a transformation of material objects. The mass of an object being close to the speed of light grows very fast in its mass, time passes relatively more and more slowly in connection with this process. Incidentally, each of God's revelations can be seen as a transformation of time and space – also the transformation of water to wine. Vice versa, it appears implicit, that whenever God's time (his *timelessness*) comes into touch with our linear, horizontal time, a transformation of objects is part of it, as in all miracle stories of Christ.

- III. The third moment in this metaphor is the reflective moment, when his disciples get the insight that *they believed in him*. This reflective, contemplative act is an act of timelessness; it is a realization that has come through a horizontal state of time embedded into God's supra-vertical timelessness. For the disciples gained a view of God's glory, naturally unlimited and timeless from a human perspective. Their faith-related experience is the act of feeling reassured in believing (trusting, to stay close to the meaning of faith in the Torah), an act that comes out of a vertical state of being which does not require any need for resolution. A state of faith, of contemplation, of prayer is therefore a vertical state, mirroring God's supra-vertical temporality.

Looking at essentials of discipleship as proposed by Paul in 1 Corinthians 13:13 and by incorporating the miracle story of the wedding in Cana, I will now try to identify similar relationships between time and musical forms.

FAITH is a state of knowledge about personal experiences of “encounters with God;” it is not static but changing in a dynamic process. It is a passive state of being where we are changed through experiences. It is not up to us to act; we deliver the action in God’s hands. It is a timeless state, as it does not require action. It is a vertical state of time, a state of unity and oneness that we access through contemplation, prayer and often silence. If we debate about faith, we are already in the state of hope.

HOPE is a state that leads to action, where our faith-related experiences are different than the surrounding reality of our lives. It is therefore a horizontal state of being in time with the potential to seek resolution. It motivates us to leave a contemplative state of being and to act. It is an active state of being where we change our circumstances according to the hope we generate through our faith.

LOVE is implicitly an absolute. There is no little or big love if one speaks about the nature of God’s love; love is unlimited, immeasurable and dwells from a timeless continuum, it does not suddenly appear or end, as it can take place in human interaction. Most importantly, love is an activity reaching beyond oneself. Love, an act of charity, is an overly non-reflective state of action, using faith-based knowledge with hope, trusting in the moment. In music it means trusting the others who are involved in the performance or the listeners as described by improvising musicians on the stage as the phenomenon of being “in a flow.” This condition of being aware of the timelessness while acting in a horizontal temporality on the stage or in reciting prayers is a supra-vertical state of being, where a revelation of God can be encountered, and arguably, because the human condition of supra-verticality is in resonance with God’s supra-vertical being through acting in love. Also, a worshipful, devout prayer can lead to a state of loving God and experiencing God’s love in return. Rituals can create a form of action which takes place outside of linear time through their cyclical repetition and recurrence, and, finally, quiet, silent meditation can also lead to this experience.

Returning once more to the miracle story of the wedding at Cana, Jesus “performs” his first act in this state of love by transcending human time, the knowledge and the expectations of his disciples – which leads them to the insight to *believe in him*.

It seems that *faith* can therefore only be renewed and strengthened through acts of love which are encounters with God’s eternal time, transformed spaces and objects. *Hope*, the realization of diversity between the unity we have once experienced in faith and our life, leads us into action, into acting in love. *Love* is the ultimate and only action we as Christians can perform that leads us to encounter God. For religious musicians in the act of improvisation, as I will explore, of being in the *flow* and experiencing creative freedom, there often seems to be a mystical or even sacred experience that turns after a reflection according to the artist’s individual faith background into a religious experience.

It is the combination of *acting with knowledge* that leads to encounters with God and God’s time, which are capable of renewing and restoring faith. Equally, for improvising musicians, the knowledge about vertical tonal gravity (VTG), about harmony, the nature of sound and all its possibilities leads to the desire for horizontal tonal gravity (HTG), to create melodies, rhythm and form, often interwoven on a level of supra-vertical tonal gravity (SVTG).

In the following table I have tried to summarize the different aspects of music and faith experiences that I mentioned in their interconnectedness:

Table 4: Interconnected music and faith experiences

FAITH	HOPE	LOVE
Vertical, passive state of being, experience of unity and oneness	Horizontal, active state of being, leads into action in time through the experience of diversity and the trust for resolution	Supravertival state of being “timeless” in action, non reflective, a state of freedom and the state where faith can be renewed
<i>VTG</i>	<i>HTG</i>	<i>SVTG</i>
Levels of Tonal Gravity from close to distant ingoing and outgoing, centering on one tonal center (“Lydian Tonic”)	Levels of movements from close to distant relationships of different tonal centers in time, meter, pulse	Manifestations of HTG events within a constant pulse (regular and irregular) centering on one tonal center (“Lydian Tonic”), creating levels of Tonal Gravity
HARMONY	MELODY	IMPROVISING, COMPOSING LISTENING TO MUSIC
“passive” (being)	“active” (acting)	being and acting
timelessness	linear, conjugated time	Revelation of timelessness within linear time
level of ideas	level of elaboration of ideas	level of inspiration
feeling unity in contemplative knowledge	experiencing diversity through “being in time”	acting in worship, prayer, acting as a disciple with unconditional love in a “flow” of time, experiencing freedom

From a perspective of Christian discipleship: the more we know through experience in our faith, the more deeply we believe, and act charitably enabled through hope in love. It seems understandable, that numerous scientists today working in the field of Quantum and Astrophysics acknowledge their renewed faith in God after knowing more and more about the cross connections of time and space and gravity. It seems that gravity is from the perspective of contemporary science, an ordering force which keeps the world as we know it, including time, on the micro and macro level together.

Russell claims that for music, tonality (which implies rhythm and form as well) is an expression of this ordering force, which is interwoven on manifold levels with time as we experience it in the process of music making. For any speculation about the nature

of God it is certainly the aspect of a higher order, of an eternal beauty and glory, which resembles that order. *In its highest state, unity appears as an essential part of God's reality and nature, and the manifestation of God's highest unity in our world is gravity in all its forms in life and in music.*

D.2. Closing remarks – A vertical man

With this quick excursion and these two impromptus, I have tried to shine a light on the potential of Russell's philosophy of music to be applied to extra-musical concepts and on the interconnectedness of the two terms, unity and (tonal) gravity, central to his work. As a closing remark of this chapter, I will look at the likely origin of some of the hermeneutics of his musical philosophy to bring the theories back to where they came from, from a "vertical man."

Russell coined himself a *Vertical Man*, which served also as the title of his memorial service that I attended at All Souls Church, NYC, on May 8, 2010. *Vertical Man* shines a light on the spiritual and psychological sources of his approach to music, as Russell derived much of his philosophical thoughts from the Scottish author and psychologist Maurice Nicoll, who researched the teachings of G. I. Gurdjieff and Pyotr Ouspensky. Here are two quotations that exemplify resonances with Russell's theory:

It is necessary that the center of gravity of everything shall lie for man in his inner world, in self-consciousness and not in the outer world at all.¹⁶⁶

The center of gravity of oneself must not lie outside through the action of self-love and the senses. It must not lie outwards in this foreign world which we can never directly reach, but within, in this invisibility that is the beginning of oneself and can become something, and through which we can reach 'neighbour'. And for this to happen a qualitative change of standpoint is necessary, and a willingness which starts from a conviction that there is something else that is essential for us. For we can only begin from our own willingness and our own conviction.¹⁶⁷

Maurice Nicoll's own interest in Christianity influenced most of his writings. He proposes the Christian faith as a psychological practice of reaching *higher spiritual places* by learning to be centered in oneself and give love to others unconditionally without the necessity of self-love. The way of being in oneself is not a passive act of contemplation for Nicoll. It is rather a state of high awareness of overcoming all distractions, desires and false motives for engaging with the world. Russell called this state *being vertical* - and the gravitational pull inward is that toward what he referred to as the "essence" which we are being given and the potential we can develop from it. Within music, it is a condition of resolution, of no need for harmonic movement. Obviously, this psychological state also involves a sense of timelessness and therefore, as Russell suggested, is able to connect us to the eternal.

¹⁶⁶ Pyotr. D. Ouspensky, *Tertium Organum: A Key to the Enigmas of the World*, (London: Book Tree, 2004), 331.

¹⁶⁷ Maurice Nicoll, *Living Time and the Integration of the Life* (Utrecht, NL: Eureka Editions, 1998), 55.

The opposing state is one of constant outreach and motion, away from the inner self centering on self-love and using others and the world ultimately to create an identity for oneself in the constant lack of being able to rest vertically. For Nicoll, it is impossible to achieve true unconditional love without being aware of oneself and letting go of the love of self which is nourished by seeking affirmation from other human beings or satisfaction in materialistic ways. Russell consequently calls this way of being *horizontal*, a constant unrest, a way of *being forced* to move. This urgent way of constant moving away from our inner center causes suffering, according to Nicoll and Russell; just as reciprocally, suffering from violence de-centers our ability to be centered on our true peaceful being. We are constantly in motion and *caught within time* by losing the sense for timelessness.

The reconciliation between these two ways of being has in recent times been called *Diagonal Resonance* by German philosopher and sociologist Hartmut Rosa.¹⁶⁸ According to Nicoll, a *higher level of being* is needed which adapts horizontal acts as acts of unconditional love. Transferred to Russell's system of thought we access here the third level of tonal gravity, the supra-vertical, where the horizontal is embedded within the vertical. Russell viewed, for example, blues, gospel songs and spirituals as "horizontal music," because they strongly expressed suffering coupled particularly in gospels and spirituals with a hope for resolution.

In his own arrangements he avoided a pure horizontal approach but connected them to a transformative way of shining a new light on the song. A famous example is his interpretation of *You are my Sunshine*, where the famous love song from World War II is deconstructed as a requiem for all the lost men and women who never returned home. After a climactic collective improvisation which incorporates elements of Edgar Varese and Cecil Taylor, Sheila Jordan sings the whole melody alone with a serene, still and removed voice like a distant echo of past and happy times gone by, picturing the changed and hardened reality after World War II in significant parts of the USA for working class families.¹⁶⁹

Russell's avantgarde approach was never about cutting off the history but working toward a constant re-interpretation of heritage. Therefore, he did not believe in the tendency to conserve jazz as purely historical African American music, as Wynton Marsalis relentlessly has tried to emphasize in his teachings on jazz history at the turn of the century. For Russell, jazz was world music, and certainly a form of spiritual or *sacred world music* that was constantly challenging barriers of ethnographical and cultural identity as it was concerned about the *soul of humanity* and its development. And this should, according to his teaching, concern any musician regardless of her or his own beliefs, nationality and standing in society. In this light he dedicated much to teaching rather than only composing. And he often emphasized, his best work was the *Lydian Chromatic Concept*.

¹⁶⁸ Hartmut Rosa's Theory of Resonance is summarized in Simon Susen, "The Resonance of Resonance: Critical Theory as a Sociology of World-Relations? International," *Journal of Politics, Culture, and Society* 33 (2020): 309–44.

¹⁶⁹ George Russell, *The Outer View*, Riverside Records LP RS 9440, 1962.

It can be argued that he saw himself, perhaps subconsciously, as being closer to Nicoll and Gurdjieff as a spiritual teacher than to some of his colleagues teaching jazz theory and jazz history. Peter Kenagy gives an impressive account in his dissertation of the level of inspiration Russell provided for the musicians he worked with: Bill Evans, Art Farmer, Ran Blake, Eric Dolphy, Sheila Jordan and Jan Garbarek, to name a few, who were all influenced and greatly supported by him in the beginnings of their careers.¹⁷⁰

But Russell pointed out that this holistic way of thinking about music as spiritual renewal for oneself and ultimately for the world had been common sense for many of the musicians he worked with and learned from. He emphasized that this also meant that everyone learned openly from each other but had their own musical voice, an individual *musical cooking recipe* as he called it, and he was distressed about the lack of this dimension in contemporary jazz education at the turn of the century and the jazz community at large. He himself did not want to be one to provide “recipes” but encouraged questions instead.

Clearly, his voice was overheard many times over the last decades of his life in comparison to the slightly more uniform and *forward moving* attempts within the jazz community to define chord-scale relationships similar to Western classical music or in bringing back an agenda of national and socio-cultural identity in the case of Wynton Marsalis, which, for Russell, created unrest and new barriers within the jazz community.

He emphasized in his teachings the necessity of staying truthful to the *higher reality*, which he called the *objective* rather than the *subjective*, always in danger of being occupied with the love of self. Therefore, he hailed Coltrane’s creation of harmonic forms which resembled geometrical forms, as I have shown glimpses of in this chapter. For Russell, connecting musical creation to what he referred to as *natural laws* found in science and in the observation of oneself, was an efficient way to create a unity within oneself, and fostering unconditional love for your neighbor and the world.

For Nicoll, the first step toward *higher places of self* that Russell would call the supravertical, was loving and developing a craft based on individual talents, without ego. Russell found this fulfilled in the way that the musicians he worked with challenged stylistic boundaries and also fearlessly provoked their own community of listeners in acting without concern for their career, as this anecdote from Garnett Brown from a concert in Paris in 1964 displays:

So what happened was we played a couple of concerts in Paris in a big hall...Miles was off in the wings watching. When we finished this first tune, the people started booing George, our group. They sat there for a minute then all of a sudden the other half of the audience started applauding. So you had this interaction of boos and applauding going on simultaneously at a raucous level. Now, George was still recovering from the surgery he’d had in New York, so we were all wondering how that was playing on him. George got up walked to the front of the stage took a very determined stance, wide-legged

¹⁷⁰ Peter Kenagy, “George Russell’s Jazz Workshop: The Composer’s Style and Original Methods of 1956” (DMA diss., University of Illinois at Urbana-Champaign, 2009), 43–49, <http://hdl.handle.net/2142/14695>.

and with his fists clenched and on his hips. He just stood there staring at the audience—I think he was soaking it in, loving what was going on...¹⁷¹

Russell questioned the need within the musical avant-garde to provoke or create something radically new. He saw these as acts of self-indulgence and, ultimately, as an abuse of musical tradition and knowledge of heritage. With this, Russell watched the growing digital age that he encountered in the last three decades of his life with much skepticism - not out of nostalgia, but by insisting that wisdom already gained had gotten lost. Nevertheless, he had incorporated elements of electronic music from 1968 onwards in his own large-scale compositions and was open to embracing technology when it was meant to center on and deepen aspects of humanity, rather than aiming to overcome these, for example, through computer generated compositional processes.

D.3 Testing George Russell's theory through this thesis

This chapter has not attempted to present a textbook theory, but rather my personal reflection on my journey as an artist with George Russell's musical philosophy. I shared in sections **A** and **B** my understanding of Russell's concept and in sections **C** and **D** the six analytical and six compositional tools, an overview of tonal resources, and the interdisciplinary inspiration I discovered in studying with him.

In the following three chapters I present my compositions for this research inquiry, which will serve as a demonstration of my application of these compositional tools and musical thought. All musical works are composed solely by relying on what I have learned and adapted from Russell, and the analysis encompasses my musical thought behind these works. I will point out which particular aspects can be accredited uniquely to Russell's theory and philosophy of tonality and in which ways I imbricated his approach within my own artistic working process.

In treating George Russell as a fellow artistic researcher and employing essential aspects of his insights on tonality which differ from established jazz theory, I am validating his *Concept*, a different (new) perspective on his work which has over the decades often been criticized from theoretical perspectives, a few of which I have highlighted in this chapter. It is safe to say that many of the techniques which I follow for my music-making are not taught in jazz theory or jazz composition classes.

This validity I am bringing forth in the next chapters is fragile as it relies solely on my individual interpretation within compositions and improvisations, my aesthetic judgement and that of the listeners, although, this would have been normal in the times when George Russell formulated his concept. Charles Mingus, Miles Davis, John Coltrane, Thelonius Monk and many others followed a search for *their* musical expression with *their* sound, not unlike a pilgrimage in its broadest and most encompassing meaning. In many aspects, it is probably not much different than of the

¹⁷¹ Duncan Heining, *George Russell: The Story of an American Composer* (Lanham, MD: Scarecrow Press, 2009), 183.

times when Johann Sebastian Bach sought inspiration directly from other master musicians. In the beginning decades of jazz, it was common for musicians to understand (analyze) and make music in this way in order to constantly refine their musical language, as I have exemplified with the emergence of Russell's theory and its immediate musical adaption and transformation by Evans and Davis. *Personal knowledge* was shared, adapted and transformed by musicians following the inspiration from fellow musicians by listening, not by first studying music theory textbooks first.

This pilgrimage based on personal knowledge is bound to be fragile and can sometimes lead into dead-end streets, commercial misfortune and ignorance or rejection by the press. The results of these individual artistic pilgrimages are more difficult or perhaps even impossible to evaluate in a musical academy through its curricula – and, I argue, because of this, are broadly ignored within academia. Instead of engaging students in Russell's musical philosophy in the light of the impact on *Kind of Blue*, rules and *avoid tones* of church modes are discussed. A shallow knowledge and end to itself that can be tested but, I propose, will rarely stand the test of unearthing the depth of musical meaning behind the original works analyzed. This dilemma is precisely the field where artistic research such as this inquiry contributes essential and, in my opinion, irreplaceable new knowledge for formal arts education. Through my artistic practice in this research inquiry, personal knowledge is created as a consequence of seeking unity between religious experience and musical expression. This personal knowledge appears to me in retrospect as a pilgrimage from explicit to implicit knowledge, from imbricating theories on religious and musical practice to artistic interventions and discovering new insights.

In describing Russell's quest for unity I have shown in reflection that while his theoretical claims have been critiqued, ignored or rejected over the last decades within the jazz theory world, his imbrication of theories into musical practice has given life to new directions in jazz. His artistic journey of formulating theories from what his fellow musicians were knowing and seeking to know ("all the changes") and building from them his own musical language in congruence with his personal experiences as a human, is an important lesson that can be learned from Russell—and as I will show in the next chapters, is at the heart of the musical practice of religiously inspired jazz.

While I will discuss music theory in analyzing my own compositions, the music theory is only a tile in a pattern of transdisciplinary knowledge which informs the artistic practice and builds my musical language in Liturgical, Sacred and Spiritual Jazz. But musical phrases and words themselves do not necessarily convey meaning. Language has to be spoken and listened to as Michael Polanyi insists:

The words I have spoken and am yet to speak mean nothing: it is only I who mean something by them. And, as a rule, I do not focally know what I mean, and though I could explore my meaning up to a point, I believe that my words (descriptive words) must mean more than I shall ever know, if they are to mean anything at all.¹⁷²

¹⁷² Michael Polanyi, *Towards a Post Critical Philosophy* (London: Routledge, 1998), 252.



Photo 2: Jazzvesper at Philippus Church, Leipzig, March 15, 2018.



Photo 3: Global Assembly of the Lutheran World Federation, Windhoek, May 15, 2017

I. Liturgical Jazz

Jazz in worship - the liturgy as source of inspiration

*Whisper`Your will be done`
and where pilgrims have gone
tread the ground, breathe the air
sense everywhere
far and near, you are here
earth sings I believe.*

Janne Mark: *Pilgrim*¹⁷³

¹⁷³ Janne Mark, "Liner Notes," *Pilgrim*, ACT Records CD ACT 9735-2, 2018.

Pilgrimage requires a sense of home.

A feeling of belonging and a vision to walk away into the unknown.

Vision, belonging, home, pilgrimage—strong words which cannot be fully understood as they are connected to tacit knowledge, to personal knowledge and intuitive experience—they arrive in us unasked, they overwhelm us but guide us as much as we struggle to grasp the concrete meaning for us.

I arrived on one important step of my pilgrimage towards a personal sound as a jazz musician when I accepted the Christian faith as my religion in recognizing that music was meant to worship that which I called from now on God. But the music I loved, the music which made me play music, the “music’s music” I could not find in places of worship of the Christian God.

Church music was not a home, merely a resting place and not a goal to set out for artistically. Jazz was the way, a way, my way to worship within my perception of God. Without words at first, as I am not a singer, not even within a worshipping congregation, but a saxophonist.

But eventually the music in church which became a home for my soul, were melodies that inspired my own language of worshipping with jazz: modal melodies, ancient melodies. They sounded immediately like my language when I played them.

Melodies became temples of worship. Hymns I have played and recorded over many years in manifold ways in diverse places. Next to these hymns sung in churches which speak to me of that which I called from now on God, there was the universe of sound “praising God” (John Coltrane) - but I can sing, better play only in my own tongue. I can work on speaking in tongues to the Jews like a Jew to the Greek like a Greek or better to the German as a German saxophonist, but what remains on the way of the pilgrimage in my simple luggage is only my tongue and my thoughts and the limited ways of expressing myself coupled with my craftsmanship on my instrument. All the things I cannot play and cannot express define what I am, what I can say through music, how I can worship that which I called from now on my God, knowing it being much deeper and wider than my perception and imagination?

But right there within this awareness of constraint and search, true pilgrimage begins. A temporary home, a resting place, is found in ancient hymns and in communal memories of worship in different places, but not behind church walls and their canon of what is considered to be sacred music.

Uwe Steinmetz, December 2020

I have stressed the importance of pilgrimage towards a personal sound within the jazz tradition. The way I encountered this search, universal for jazz musicians, was through my interdisciplinary artistic intervention to compose music within the church liturgy as *jazz in worship*, and by taking this experience beyond church walls in performing it in concert venues – *worship in jazz*.

To build a theory for my music in this chapter, I will start, like the following two, with a historical introduction, and conclude with an explanation of the interdisciplinary framework that ties all of the musical examples of this thesis to elements inspired from my worship experiences. I will also unveil the terminology for Liturgical, Sacred and Spiritual Jazz also for the following chapters.

A. HISTORY - The liturgy as the source of inspiration

In studying biographies of musicians within the tradition of religiously inspired jazz, it became apparent that nearly all of them shared a common ground – their liturgical, their worship experiences within churches shaped their religiously inspired musical work, independent of whether they mostly performed inside or outside of churches. This mirrors my experience.

The reason I became a practitioner of the Christian faith is owed to a large extent because of my own worship experiences in different, mostly protestant, churches in India and the USA between 1999 and 2002. Naturally, when I decided to seek more unity between my music and my faith experiences, I relied on religious experiences within these liturgies. I encountered *becoming and being* a Christian means worshipping with first and foremost with others. The communal worship experience shaped my way of making music for concerts. As a second step, this inspired me to seek ways to engage musically with music of the liturgy.

For my inquiry into the musical language of religiously inspired jazz I therefore treated liturgy as the source of my artistic inspiration. It informed the musical elements of my compositions and I developed the theoretical framework for compositions from it. Through my position at the German Liturgical Institute in Leipzig I was also able to test the aspects I will explore as artistic interventions in the role of a church musician with a saxophone.

To build a theory for this chapter, the history section will have to serve multifold purposes: to provide a brief historical introduction into the roots of protestant liturgies in the Lutheran tradition with particular emphasis on the interconnectedness of music and the spoken word, an overlook on the historical development of Liturgical Jazz and, to describe how my artistic interventions into the contemporary liturgical context of the Protestant Evangelical Church (EKD) of the re-united Germany were situated.

A.1 Introduction - Protestant Reformation in liturgy and song

In looking back on the Reformation movement, the need to formulate religious experience and belief through new music but engaging and preserving with the musical heritage of the past (as in the jazz ministries of the present day), has been a key quality of the Protestant Church since its beginning, a quality which has been indeed most often forgotten and not celebrated as much, as further biographical studies in this thesis unveil, and as I have pointed out before.¹⁷⁴ But what allowed this openness within the Protestant Church to integrate a new emerging genre, jazz, into worship services – and how did this openness arise historically?

¹⁷⁴ Uwe Steinmetz, “Luthers Erben und das Unbehagen vor der spielerischen Dissonanz der Freiheit des Jazz,” in *Religion.Geist.Musik. pop.religion: lebensstil – kultur – theologie*, ed. Hans Martin Dober and Frank Thomas Brinkmann (Wiesbaden: Springer VS, 2019), 243–270, https://doi.org/10.1007/978-3-658-22255-0_13.

Liturgy is a communal ritual of worship, from Greek *leitourgia*, a mix of two words, *laos* and *ergo*; *the people* and *doing, to do*. It has often been looked at as a united soundscape of words and musical sound from its beginnings, and improvisation took an important place in the worship of the early church. In the etymological identity of the word music from ancient Greek *mousike*, music and prose, music and poetry are at first inseparably connected, they have the same source. This matches the early church practice of reciting biblical, liturgical texts and sermons similar to poetry of their time often combined with free improvised chanting based on the rhythm and melody inherent to the words.¹⁷⁵

It is this dimension which shaped the beginning of the early church liturgies as Carol Harrison explores, and naturally embodied improvisation, even though mostly through spoken words, which required deep listening and enabled a potentially transformational experience, both at the heart of how particularly religiously inspired jazz is experienced as well.

Harrison uses Augustine's sermon on John 4:20 as an example:

He is well aware that a reasoned exposition of the fact that 'God is love' simply isn't possible; it transcends human reason. He has tried to 'tell it slant' and make it strange, through juxtaposed texts, unsettling images, analogies, antitheses, moving in and through words towards what transcends linguistic formulation. The images/words are meant to be iconic or sacramental: they are not the divine but re-present it, pointing towards that which they signify. They must therefore be opened up, broken apart, and the listener must move through and beyond them in order to grasp their inspiration and source. In this case, it is as if the definitive rule of love of God and love of neighbour somehow gives Augustine the liberty to leave behind careful exegesis, to take risks, abandon himself to an impassioned dialogue with his listeners, and to break through the words in which the double commandment is formulated to capture its sublime truth: 'If anyone says, I love God, and hates his brother, he is a liar. For how can he who does not love his brother, whom he sees, love God, whom he does not see?' 'What then?' Augustine asks in paragraph 10, rather as Miles Davis' *Kind of Blue* asks, 'So what?'¹⁷⁶

After quoting the final part of Augustine's sermon, Harrison continues with the effect this has for the listeners:

Having followed him through this extended improvisation on the double commandment, Augustine's listeners no doubt reacted like any jazz audience—with applause. As they applauded, what they had heard—love of God and love of neighbour; God is love and love is God; the very word 'love' itself—would echo and re-echo with everything they had previously heard about love: with the teaching on fear and love they had just received; the images of the needle and thread; the two different wives; the ugly lover and the beautiful woman; the disfigured, crucified Christ and the splendour of the

¹⁷⁵ On the importance of music in early church liturgies, see Carol Harrison, "Songs without words: some theological reflections on liturgical jazz," in *Blue Church*, ed. Uwe Steinmetz and Alexander Deeg (Leipzig: Evangelische Verlagsanstalt, 2018), 85-104.

¹⁷⁶ Harrison, "Songs without words," 177-78.

Word; the voices of God as husband and wife, of Paul, David, Wisdom... with the insistent questions and memorable parallelisms and antitheses of their preacher. These resonances would mean that next time they came to hear him they would be better attuned to hear the harmonies of Scripture, to attend to its melodies, to open their ears to hear divine truth echoing throughout it, and to be transformed by it.¹⁷⁷

What is exactly this transformative experience for Harrison? In the third part of the book she focuses on the transformation – when individual listening becomes hearing and uses the communal experience of spoken (and simultaneously listened to) prayers as a reference where tacit knowledge is imbricated.¹⁷⁸ She argues along with Patricia Cox Miller that by the compartmentalization of a complex whole and by artistic use of these fragments in such aesthetic ways that allowed creative performance and interactive and imaginative perception, these transformed fragments could, in turn, transform their recipient.¹⁷⁹

For Harrison, liturgy, preaching, exegesis of Scripture, and prayer become intrinsically relational to this creative practice and “functioned more as grammar does for a writer, or notation for a musician: they were the necessary precondition for composition and creativity – for opening up and improvising upon the faith in order to explore and exploit its limitless possibilities and attempt to grasp something of its transcendent object.”¹⁸⁰

However, these improvisatory aspects of the liturgy disappeared over the next centuries. With the formation of liturgies from the fourth century onwards, a need for standardization in the growing church appeared and brought along a formalization of prayers and songs as Achim Budde shows.¹⁸¹ With these new directions, a fundamental change in meaning emerges, right up to our present day as the musicologist Thrasylbulos Georgiades observes within formalized liturgies:

The original unity has become a duality; poetry and music have emerged from *mousike* ... But from now on there is also the longing of one and the other, as a reminder of the common historical origin, the inclination to complement one another ... The tendency of the union of language and music is already present in the early Christian liturgy: the linguistic form is prose, but there is the necessity ... for Christian-sacral communal language. The word must become sound ... As a sacral word, however, it cannot sound in a natural way, as subjectively colored speech. It demands a musically defined expression. This is the birth of Western music: The liturgical text forms the gateway to music in the Christian-Western history.¹⁸²

¹⁷⁷ Harrison, “Songs without words,” 179.

¹⁷⁸ Harrison “Songs without words,” 238–40, uses tacit knowledge in reference to Michael Polanyi, *The Tacit Dimension* (New York: Anchor Books, 1967).

¹⁷⁹ Patricia Cox Miller, “Origen on the Bestial Soul: A Poetics of Nature,” in *The Poetry of Thought in Late Antiquity: Essays in Imagination and Religion* (Abingdon: Routledge, 2001), 35–59.

¹⁸⁰ Harrison, “Songs without words,” 235.

¹⁸¹ Achim Budde, “Der Sieg des Rituals über die Improvisation,” in *Blue Church*, ed. Uwe Steinmetz and Alexander Deeg (Leipzig: Evangelische Verlagsanstalt, 2018), 19.

¹⁸² Thrasylbulos Georgiades and Marie-Louise Gollner, eds., *Music and Language: The Rise of Western Music as Exemplified in Settings of the Mass* (Cambridge: Cambridge University Press, 1982), 7.

Georgiades traces this interplay between poetry and music over four epochs to the present day. The Reformation movement with German as liturgical language marks for him the transition to modernity and ultimately fosters the emancipation of sacred instrumental music perhaps most developed under Johann Sebastian Bach. Once again Georgiades:

From Gregorian chant to the music of Schütz, the musical realization of language was the main intention of composition ... With J. S. Bach, this situation changes: the main concern of music is not the language but rather the meaning behind the language as perceived by the composer. Since the time of Bach, language has only been an agent; it is understood as a mere sign which points to something else.¹⁸³

With the Reformation movement new musical and liturgical elements came into play. For Martin Luther, music could get rid of the devil, had healing powers and was a sister to theology in proclaiming God's kingdom on earth. Music and Theology were so closely connected for Martin Luther, that it was unthinkable for him that other people would not understand and acknowledge the importance of music for church. Here is an excerpt from the introduction for an anthology of four-part vocal compositions by a number of composers, including Josquin des Pres, Ludwig Senfl, Heinrich Isaac, Johann Walter and many others in 1538 which could not be more in favor of music as a liturgical power:

I, Doctor Martin Luther, wish all lovers of the unshackled art of music grace and peace from God the Father and from our Lord Jesus Christ! I truly desire that all Christians would love and regard as worthy the lovely gift of music, which is a precious, worthy, and costly treasure given to mankind by God. The riches of music are so excellent and so precious that words fail me whenever I attempt to discuss and describe them ... In summa, next to the Word of God, the noble art of music is the greatest treasure in the world. It controls our thoughts, minds, hearts, and spirits ... Our dear fathers and prophets did not desire without reason that music be always used in churches ... This precious gift has been given to man alone that he might thereby remind himself that God has created man for the express purpose of praising and extolling God ... A person who gives this some thought and yet does not regard music as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs.¹⁸⁴

It is perhaps this strongly formulated but heartfelt commitment towards music which distinguishes Luther in a contemporary perspective from his fellow reformers. All reformers recognized that music was a powerful medium to foster Christian identity and proposed new ways of its liturgical function and use. Calvin encouraged the congregation to sing Psalms as an everyday spiritual practice to foster their closeness to God with no support from choirs or instruments inside the churches. Zwingli, on

¹⁸³ Georgiades, *Music and Language*, 66.

¹⁸⁴ Martin Luther, *Taschenausgabe*, ed. Horst Beintker, Helmar Junghans, and Hubert Kirchner, vol. 3, *Sakramente, Gottesdienst, Gemeindeordnung* (Leipzig: Evangelische Verlagsanstalt, 1981), 181–83, translation by the author.

the other hand, concurred on the importance of vernacular language in the Bible and prayer as well as the individual practice of Christian faith, while he eschewed music in liturgy, despite being such a prolific musician and composer himself.

Martin Luther's reforms of the Latin Mass in 1523 and 1526 contributed to the Reformation of the spiritual identity of the new protestant Christians in Wittenberg, which also triggered far-reaching developments in the world of music and the Reformation movement in the decades and centuries that followed.¹⁸⁵

As Konrad Küster shows, Luther, as a connoisseur and lover especially of polyphonic vocal music, was convinced that the emancipation of pure sound over textual intelligibility in Josquin des Prez, especially in the acoustics of cathedrals, represented an important dimension of the traditional liturgy that he wanted to preserve: "The fact that churchgoers could only experience the musical aspects of the old liturgical chants obviously did not influence Luther's thinking. Much more important to him were the interpreters of these texts set to music: the pupils and students of the schola."¹⁸⁶

At the same time, Luther encouraged the integration of popular melodies and German lyrics into the worship songbook so that the congregation could understand the meaning of the songs and discover in music a language to express their religiosity without the mediation of church authority especially outside the churches. This revolutionary approach to communal congregational singing in house churches, as Luther hoped, fostered a new space for transformational experiences in the spirit of what was said earlier: singing together means breathing together, listening to one another, and being called into the "here and now."

Luther thus liberates the congregation from a listening role. "The subject of worship [is] in all its components the believing congregation."¹⁸⁷ The uniqueness of the commonly confessed faith in song as opposed to a pre-sung liturgy in the mass, but especially at the dawn of the new age of printing, takes on a special significance. The philosopher Walter Benjamin summarizes this special significance with the concept of *aura*, which makes historical classification (testimony) and oral transmission possible through its authenticity (authority).¹⁸⁸

The growing Reformation movement would have been inconceivable without communal singing, especially outside the church walls; through singing, it gained potentials for oral transmission that acquired an individual testimonial character and could thus shape religious identity.

¹⁸⁵ Michael P. Griffis, "Liturgy as Embodied Informal Education for Identity Re-formation: Luther's 1523 and 1526 Liturgical Reforms," *Christian Education Journal: Research on Educational Ministry* 16, no. 2 (January 2019): 202–225, <https://doi.org/10.1177/0739891318825275>.

¹⁸⁶ Konrad Küster, *Musik im Namen Luthers: Kulturtraditionen seit der Reformation* (Kassel: Bärenreiter, 2017), 18, translation by the author.

¹⁸⁷ Michael Meyer-Blanck, *Gottesdienstlehre* (Tübingen: Mohr Siebeck, 2011), 154, translation by the author.

¹⁸⁸ Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (Frankfurt am Main: Suhrkamp, 1963), 13.

For Luther, however, it was necessary to do more than just liturgically integrate the vernacular language and music and thus make them accessible and more understandable; he was far from wanting to abandon the traditional liturgy with its qualities. Luther produced elaborate counterfactuals of folk songs and also translated works of the Latin Mass and Gregorian chants into German, thus in many cases inventing new melodic turns of phrase that corresponded to the rhythm of the language in German and made the liturgy more accessible. The musical tradition of the previous centuries was thus preserved in its basic dramaturgy and expressiveness.

The widespread idea that the music of the Reformation drew largely from secular song however is often used in order to justify copying styles of modern popular music in contemporary Lutheran liturgies. This is an incorrect argument, and it appears that a few examples (*Innsbruck, ich muss Dich lassen*, etc.) are rather the exception than the rule. In the case of Martin Luther's 37 chorales, 15 were composed by Luther himself, 13 came from Latin hymns of Latin service music, four were derived from German religious folk songs, two had originally been religious pilgrim songs, two are of unknown origin, and only one came directly from a secular folk song, *I arrived from an alien country*.¹⁸⁹

This famous folk song was allegedly sung by Luther's children when they interrupted his work on a Christmas sermon in his study. The text and melody inspired him to compose "*From Heaven Above to Earth I Come*," one of the most beloved German Christmas carols even today. But in the following years, when the carol became popular and was about to be published, Luther changed the original melody to the now well-known one, perhaps in an attempt to "purify" the original song.

In Luther's theology this setting of the Christmas text to the secular song could be seen as an act of giving birth to the infinite within the finite, the natural, the vernacular (*finitum capax infiniti*, the finite is capable of bearing the infinite).¹⁹⁰ Luther was inspired by the original melody from a secular context, but also convinced it had to be transformed and refined for liturgical use. Hans-Otto Korth, in his study on Luther's adaption of this folk song melody even suggests that Luther, with his increasing fame and authority, was interested in founding a new tradition of sacred music in his published works that was not based on counterfactuals of secular songs. Korth points out that Luther was following Josquin de Prez, whom he highly admired and who, in his later creative years, kept his sacred and secular music strictly separate.¹⁹¹

This can be viewed as a musical act of transculturation: contemporary musical folk culture is not merely copied, not made Christian like "Christian" style copies of Pop music but engages on such a level with contemporary musical aesthetics that a transformational process of the music and its potential fields of reception occurs. The

¹⁸⁹ For an overview, see Markus Jenny, *Luthers geistliche Lieder und Kirchengesänge* (Köln: Böhlau, 1985).

¹⁹⁰ For further discussion, see Kurt K. Hendel, "Finitum Capax Infiniti: Luther's Radical incarnational Perspective," *Seminary Ridge Review: The United Lutheran Seminary Journal* 10, no. 2 (2008): 20-35.

¹⁹¹ Hans-Otto Korth, "Zur Entstehung von Martin Luthers Lied 'Vom Himmel hoch, da komm' ich her'," *Jahrbuch für Liturgik und Hymnologie* 44 (2005): 139-154.

liturgy acts here as a cultural agent and haven for contemporary music of its time, which is transformed in its function, religious meaning and musical shape.¹⁹²

Thus, Luther's reforms of the Mass stood in marked contrast to the services in the Reformed tradition of Zwingli and Calvin, which were significantly reduced in their range of musical expression. Luther's new forms of mass with their newly emerging repertoire of church music therefore mark a departure toward services that were consciously intended to enable cultural imprinting with the goal of deepening religious identity and to orient their liturgical identity according to the other identity-shaping factors in a society, among which music and song were central.

As a specific feature of Lutheran heritage in the protestant reforms of liturgy, it can thus be formulated with Michael Griffis that these aimed at the development of individual religious identity through liturgical forms.¹⁹³ Luther was aware that a participation in the historical corpus of Christ, a vertical anchoring of each individual believer in Christian history and doctrine required a living counterpart of a horizontal—attitude of following Christ in everyday life—which was only made possible by a socialization with other Christians inside and outside of churches through communal worship.

From today's perspective, it seems like an almost revolutionary attempt of the Reformation to reconnect popular cultural identity and spiritual-liturgical tradition. For this it was necessary to connect semantically and structurally to what was there (Latin mass), but to open linguistically and musically to new forms of expression. Thus, it was a complex process of transformation in form and content, which had the goal of creating and confirming an identity of believers (in collective and individual terms); liturgy was to embody Christian faith and discipleship.

James K. A. Smith, in his work on liturgy as cultural identity formation, defines this *embodiment* as the "formative power of communal practices, embodied rhythms, rituals, and routines that over time silently and unconsciously ground and shape our desires and most basic longings."¹⁹⁴ This is possible, he argues, through faith narratives that serve as a compass to guide and inspire human action: "In short, the way to the heart is through the body, and the way into the body is through the story."¹⁹⁵

With this, a distinctively Lutheran perspective on liturgy as embodied, communal retellings of fundamental representations of Christian life and identity can be recognized. By reshaping embodied liturgies, Luther reconnected believers' identity with a crucial component of worldview-formation by theologically integrating it within the framework of the corresponding biblical narratives of grace and

¹⁹² See Wolfgang Welsch, "Transculturality: The Puzzling Form of Cultures Today," in *Spaces of Culture: City, Nation, World*, ed. Mike Featherstone and Scott Lash (London: Sage, 1999), 194–213. The term *transculturality*, however, has not been applied systematically to these musical processes. It represents a contemporary conception of culture today.

¹⁹³ Griffis, "Liturgy as Embodied Informal Education," 220.

¹⁹⁴ James K. Smith, *Desiring the Kingdom (Cultural Liturgies): How Worship Works* (Grand Rapids: Baker Publishing Group, 2013), 4.

¹⁹⁵ Smith, *Desiring the Kingdom*, 14.

justification. Thus, both the content and form of the entire liturgical narrative must be related to and aligned with contemporary cultural and societal narratives in order to be effective in forming identity. In short – Lutheran liturgies needed a constant entanglement with the surrounding present culture outside of the church.

Luther's theology emphasized individual freedom in understanding the Bible independent of the power of church authorities, which in subsequent centuries led to the freedom of composers such as Johann Sebastian Bach to interpret the Luther Bible musically through his cantatas.¹⁹⁶ It should be noted though here that religious music inspired directly by biblical words found its space in Lutheran-style services, but the Calvinist side of the Reformation even promoted a more distinct border between *sacred* and *secular* music through its more restricted use of music in worship.¹⁹⁷

Over the next centuries, the hymnals and mass orders served as a collective musical expression of Lutheran religious doctrine and individual religious experience which created a communal musical memory of Lutheran faith but underwent rapid changes in profile and content. By the time of Johann Sebastian Bach, the hymnal was already a turbulent mix of *holy diversity*¹⁹⁸ – the hymnal shows the richness of protestant beliefs and experiences both in language and in new forms of music. With Bach and others, instrumental music became an important factor of the music of the Reformation in Germany – the genre of motets and cantatas in Bach's tradition illustrated how music could give new meaning to words, a meaning transcending the literal, and instead, like a sermon or prayer, pointing toward the trinitarian God. Instrumental music also found its way into Lutheran liturgical forms, creating new synergies with the spoken word.

However, contrary to the forms of concert music outside of churches, the lively renewal processes of Lutheran liturgy got more and more isolated from secular music culture over the next centuries. Coupled with intentions to align and blend protestant identity with national politics in the nineteenth century and first half of the twentieth century in Germany, an artificially controlled canon of hymns and liturgical forms could not represent protestant faith vitally enough. Key songs of creating a Lutheran identity like *A Mighty Fortress is Our God* had been abused as propaganda songs for wars leading to World War I¹⁹⁹ and finally the alliances with or the tolerance of the *Third Reich* by the German Christian churches dealt a devastating loss of trust and integrity. Dietrich Bonhoeffer, one of the active members of the *Bekennende Kirche*, the

¹⁹⁶ Roland Chia, "Re-reading Bach as a Lutheran Theologian," *Dialog: A Journal of Theology* 47, no. 3 (2008): 261-270, doi: 10.1111/j.1540-6385.2008.00400.x. Chia examines Bach's views in light of Luther's theology and how Luther shaped Bach's life and music.

¹⁹⁷ For a discussion of how the Reformation affected music within churches in different countries, see Carolyn S. Ticker, "Music During the Reformation: Changing Times and Changing Minds," *The Research and Scholarship Symposium* 22 (2015): 1-18, accessed October 9, 2020, http://digitalcommons.cedarville.edu/research_scholarship_symposium/2015/podium_presentations/22.

¹⁹⁸ See Christian Senkel, "Heilige Vielfalt – protestantische Identität im Gedächtnis des Gesangbuchs," in *Protestantische Identität und Erinnerung: Von der Reformation bis zur Bürgerrechtsbewegung in der DDR*, ed. Joachim Eibach and Marcus Sandl (Göttingen: Vandenhoeck & Ruprecht, 2003), 135–55.

¹⁹⁹ Michael Fischer, *Religion, Nation, Krieg: Der Lutherchoral Ein feste Burg ist unser Gott zwischen Befreiungskriegen und Erstem Weltkrieg* (Kornwestheim: Waxmann, 2014).

small movement in opposition to the NS-Regime, writes less than a year before his execution at Flossenburg Concentration Camp:

Our church, which has been fighting in these years only for its self-preservation, as though that were an end in itself, is incapable of taking the word of reconciliation and redemption to mankind and the world. Our earlier words are therefore bound to lose their force and cease, and our being Christian today will be limited to two things: prayer and righteous action among men. All Christian thinking, speaking, and organizing must be born anew out of this prayer and action.²⁰⁰

When Germany and Europe were in need of new liturgies, new music and new words and prayers to overcome the devastation and spiritual “speechlessness” after the war and the holocaust,²⁰¹ it was the religiously inspired music and new forms of worship from other, younger protestant traditions from North America such as Baptists, Presbyterians and Methodists, who helped to revitalize the ways how Germans worshipped. And it was particularly also North American Jazz which served as a catalyst for new liturgical movements in Lutheran churches of the divided Germany.

A.2. The birth of Liturgical Jazz

In retrospect, this emancipation of the religious heritage of African American music within modern jazz appears to be a process encompassing at least two hundred years, from the first independent African American churches to the first jazz ministries.²⁰² Jazz, like many styles of American and Western popular music, grew out of and has continued to draw on the fusion of the cultural and musical heritage of West African enslaved people with European-influenced music and religion. The end of the US Civil War in 1865 and the abolition of slavery provided the context for the development of genuine African American musical genres which we now call blues, spiritual, gospel, and jazz.²⁰³

While blues represents a semi-secular song form,²⁰⁴ lamenting the challenges and conflicts of daily life, spirituals address the religious side of these issues, often coupled

²⁰⁰ Dietrich Bonhoeffer, *Dietrich Bonhoeffer: Werke*, ed. Christian Gremmels, Eberhard Bethge, Renate Bethge and Ilse Tödt, vol. 8, *Widerstand und Ergebung* (Gütersloh: Gütersloher Verlagshaus, 1998), 435. From a letter by imprisoned theologian Dietrich Bonhoeffer for the baptism of Dietrich Bethge in June 1944. Translation by the author.

²⁰¹ Theodor W. Adorno, “Kulturkritik und Gesellschaft,” in *Gesammelte Schriften* 10 no. 1, *Kulturkritik und Gesellschaft* (Frankfurt am Main: Suhrkamp, 1977), 30. Adorno concludes provocatively that “writing a poem after Auschwitz is barbaric.”

²⁰² For a concise overview, see Judith Weisenfeld, “Religion in African American History,” in *The Oxford Research Encyclopedia of American History* (Oxford: Oxford University Press, 2015), <https://oxfordre.com/americanhistory>.

²⁰³ For a detailed overview, see Mellonee V. Burnim and Portia K. Maultsby, *African American Music: An Introduction* (Abingdon: Routledge, 2015).

²⁰⁴ Jon Michael Spencer, “Bluesman Adam and Blueswoman Eve – A Theology for the Blues,” in *Protest & Praise: Sacred Music of Black Religion* (Minneapolis: Fortress Press, 1990), 109-131. This categorization of blues as secular music has been challenged here, and it may, therefore, be more appropriate to recognize blues as a musical genre that provides an individualized “blues religion” centering on a secular perspective, but in dialogue with the heritage of the Christian church.

with a hope for final resolution. Spirituals narrate personal experiences with a Christian God: *Every Time I Feel the Spirit* and they lament: *Sometimes Feel Like a Motherless Child; Nobody Knows the Trouble I've Seen*. Spirituals express hope and liberation based on biblical narratives: *Go Down Moses; Freedom, Oh Freedom*. They follow the tradition of the Psalms as a body of intimate and multi-faceted dialogues with God. Spirituals quickly gained international recognition at the beginning of the twentieth century through printed arrangements for choirs and solo performances, for example by the Fisk Jubilee Singers and the singer Paul Robeson, who performed extensively in classical concert halls.

With the establishment of the first African American churches, gospel music emerged as a new genre of community church music. Gospel hymns structure the liturgy of worship and are traditionally sung in the form of *ring shouts* led by a cantor. The choir and congregation respond in improvisatory ways, reaffirming and commenting on the biblical words and interpretations of the preacher and thus creating a communal experience. Gospels are therefore not traditionally a form of concert music (as this genre is treated often today) but were meant for worshipping within a distinct local church community.

Jazz emerged in the early twentieth century via blues and instrumental ragtime music in African American communities in New Orleans and spread with the development of record production and radio quickly to other cities like Chicago, Kansas City, and New York and also to London, Berlin, and Paris. In the US, many of the early jazz composers worked both as church musicians and in nightclubs and theatres. Thomas A. Dorsey, famously known as the father of modern gospel music, worked in the 1930s as one of the first African American jazz artists, but he was also a fulltime church musician. His appointment at the *Pilgrim Baptist Church* in Chicago enabled him to concentrate on composing and promoting new gospel music. He added solo singers to his church services in addition to the choir, and invited gospel, blues and jazz singers such as Mahalia Jackson and Della Reese to perform.²⁰⁵ *Jazz went to church* for the first time here, but the socio-cultural spheres and meaning of jazz and Gospel music remained separated. Jon Michael Spencer, in his chapter on jazz and the blues, demonstrates through biographical anecdotes the image of jazz in the 1920s and 1930s as being the most distant from traditional African American culture due to its focus on instrumental virtuosity.²⁰⁶

Therefore, until the 1940s, it is also difficult to precisely pinpoint a religious dimension within recorded jazz or in public performances. However, jazz artists, particularly those of African American descent, had grown up in a culture where many of the founding musical elements of jazz, gospels, blues, and spirituals were present and provided the soundtrack of daily life, including religious practice. Among this group, Louis Armstrong, a key innovator of Jazz in the first half of the twentieth century, was

²⁰⁵ For an overview of the development of Gospel music, see Jerma A. Jackson, *Singing in My Soul: Black Gospel Music in a Secular Age* (Chapel Hill: The University of North Carolina Press, 2004); as well as Michael W. Harris, *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church* (New York: Oxford University Press, 1994).

²⁰⁶ Spencer, *Protest and Praise*, 109.

perhaps the first renowned jazz artist to approach the Christian roots of jazz in an artistic way. Between 1930 and 1941, he produced a series of spirituals and original compositions based on biblical texts, combining lyrics and musical improvisation.²⁰⁷ In *Cain and Abel*, an extended blues piece with rich and unexpected modulations, Armstrong starts out by telling in a recitative style the biblical story of Cain and Abel, arriving at a moral conclusion not unlike today's religiously inspired Hip Hop lyrics. He then begins to improvise on the song form and literally becomes a preacher with the trumpet: his improvisation closely follows the shape of his chanting, as words and musical vocabulary closely intertwine with and inspire each other. A letter by Armstrong to a fan from 1967 demonstrates how imbricated his faith experiences were with his music making:

Music is 'life it'self. What would this 'world be without 'good music? No matter 'what kind it is. It 'all came from the Old 'Sanctified 'Churches. (...)I only 'mentioned these incidents because it all was 'built around 'Music. In fact, it's 'All Music. "You 'Dig? The 'Same as we did in my 'Home Town 'New Orleans"—those 'Funeral Marches etc. "Why 'Gate" 'Villeg, we 'played those 'Marches with 'feeling from our 'hearts."²⁰⁸

Armstrong's faith experiences also guided his ethical behavior as a musician towards colleagues:

Always remember Louis Armstrong never bother about what the other fellow is playing, etc. A musician is a musician with me. Yea—I am just like the Sister in our Church in N.O., my home town. One Sunday, our pastor whom we all loved happened to take a Sunday off and sent in another preacher who wasn't near as good. The whole congregation "frowned on him" except one Sister. She seemed to enjoy the other pastor the same as she did our pastor. This aroused the Congregation's curiosity so much—until when Church service was over they all rushed over to this one Sister and asked her why did she enjoy the substitute preacher the same as our regular one? She said, 'Well, when our pastor preach, I can look right through him and see Jesus. And when I hear a preacher who's not as good as ours—I just look over his shoulder and see Jesus just the same.' That applies to me all through my life in music ever since I left New Orleans. I've been just like that sister in our Church. I have played with quite a few musicians who weren't so good. But as long as they could hold their instruments correct, and display their willingness to play as best they could, I would look over their shoulders and see Joe Oliver and several other great masters from my home town.²⁰⁹

Clearly, Louis Armstrong based many aspects of his music making on his spiritual life. His faith and his artistic practice seem to be inseparable and inform each other continuously. This quality is exemplary for many artists to follow in the tradition of religiously inspired jazz till today.

²⁰⁷ Louis Armstrong, *Hallelujah!* Frémeaux & Associés CD FA 001, 1992.

²⁰⁸ Louis Armstrong, *In His Own Words* (New York: Oxford University Press, 2001), 169.

²⁰⁹ Louis Armstrong, "Scanning the History of Jazz," *The Jazz Review* 3, no. 6 (July 1960): 8, <https://www.jazzstudiesonline.org/files/jso/resources/pdf/JREV3.6FULL.pdf>.

Consciousness of the spiritual heritage and potential of jazz began to grow after Bebop, the new avant-garde jazz, started being performed in concert halls in the wake of World War II. The complexity and speed of Bebop led away from dance music and transformed jazz into a concert music, with jazz promoters staging “Jazz at the Philharmonic” in the late 1940s to advance this new dimension of the genre. In the late 1950s, when all major styles of jazz had emerged, jazz had taken root in many countries and continents and was widely regarded as American Classical Music. Consequently, there was a need for a *musica sacra*, a spiritual musical language of jazz, similar to the musical traditions in other parts of the world. Martin Luther King, Jr. captures the *zeitgeist* of these growing connections between jazz and religion in his opening address to the Berlin Jazz Festival in 1964:

The Blues tell the story of life’s difficulties, and if you think for a moment, you will realize that they take the hardest realities of life and put them into music, only to come out with some new hope or sense of triumph. This is triumphant music. Modern Jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument.²¹⁰

In light of the importance of jazz for the civil rights movement, Dr. King points out its potential to transcend the borders of racial identity and concludes:

Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith. In music, especially this broad category called Jazz, there is a steppingstone towards all of these.²¹¹

Martin Luther King’s insights resonated with concerns of the mainstream Protestant churches and helped to renew their forms of worship through the integration of contemporary music, including jazz. *Liturgical Jazz*, the 1959 Album by tenor saxophonist Ed Summerlin, can be considered the birth of the Liturgical Jazz genre²¹² and brought jazz into church worship.²¹³ Summerlin’s album, which received a 4.5 star rating in the jazz magazine *Down Beat*, is structured in the liturgical form of a morning prayer as laid out in the *Book of Common Prayer*. It contains liturgical compositions, chorale variations, and musically enhanced readings to amplify or comment on the textual content.

These pioneering efforts of Liturgical Jazz follow the same motivation as Louis Armstrong’s religious recordings in basing a jazz composition on a Christian theme or biblical story decades earlier. But instead of concerts or recordings, *Liturgical Jazz* was

²¹⁰ Tom Roney, “Dr. Martin Luther King Jr. on Jazz and the Freedom Movement,” New England Public Radio, first broadcast January 15, 2018, <https://www.nepr.net/post/dr-martin-luther-king-jr-jazz-and-freedom-movement#stream/0>.

²¹¹ Roney, “Martin Luther King Jr.”

²¹² Duke Ellington, “Jazz in America,” Herbie Hancock Institute of Jazz, accessed September 12, 2019, <http://www.jazzinamerica.org/jazzresources/stylesheets/19>.

²¹³ Ed Summerlin, *Liturgical Jazz*, Ecclesia LP ER-101, 1959.

primarily composed to serve the church liturgy for worship in the form of liturgical compositions and in new arrangements of chorales and hymns.

Summerlin's own jazz playing was inspired by the Cool Jazz tradition, a style of the prevailing jazz avant-garde in 1959. As Eric Cordoba in his dissertation on the musical work and impact of Ed Summerlin points out, Summerlin was a very keen student of George Russell who was working on the completion of the first published edition of his "Concept."²¹⁴ Russell later on helped him for an important career move to become part of the faculty of the prestigious School of Jazz in Lenox from 1960 onwards which introduced him to many musicians he would work with in the following years.²¹⁵

Summerlin composed *Liturgical Jazz* at the suggestion of his friend and pastor Roger Ortmyer, who had also inspired the broadcasted *Requiem for Mary Jo* (NBC-TV), written in response to the death of Summerlin's daughter. The success of this suite, recorded with his local church congregation, enabled Summerlin to tour university campuses and churches all over the US with his "Contemporary Jazz Ensemble." He became one of the main endorsers of worship with and through jazz throughout the USA in the coming years and helped to foster the creation of jazz ministries in the next decade. The first fulltime jazz ministry was established at Saint Peter's Lutheran Church, NYC, by John Garcia Gensel where Summerlin frequently performed as well in the following years.²¹⁶

Summerlin hoped that by bringing jazz into the liturgies of worship, a revitalization of worship through new hymns and liturgical formats would be sustainable as he saw the worship in protestant churches generally in a crisis, losing the connection to contemporary culture.²¹⁷ Cordoba speculates, that Summerlin felt by advocating jazz in church worship that he also wanted to bridge racial barriers which were very present in his own surroundings:

Summerlin was no stranger to this racism having played in mixed bands during his formative years. He witnessed the overt racism and segregation both in Lexington, Missouri and in the army. I think he realized that in the public's view—whether conscious or subconscious—inviting jazz into the church would be akin to inviting African Americans into white churches. (...) Summerlin was battling more than just a stereotype of musicians of a certain style; he was battling the stereotype of an entire racial group.²¹⁸

It was certainly important for Summerlin to bring modern jazz into worship, he defined Liturgical Jazz as "progressive jazz used as a musical setting for worship."²¹⁹

²¹⁴ Derick Cordoba, "Liturgical jazz: the lineage of the subgenre in the music of Edgar E. Summerlin" (PhD diss., University of Illinois, 2017), 75, <http://hdl.handle.net/2142/97352>.

²¹⁵ Cordoba, "Liturgical jazz," 149-50.

²¹⁶ For a detailed description of the history of this ministry, see Mark Sumner Harvey, "Jazz Ministry in Manhattan: The Shepherd, the Nightflock and the First Church of Jazz," in *Religion and Art in the Heart of Modern Manhattan*, ed. Aaron Rosen (Farnham: Ashgate, 2018), 157-182.

²¹⁷ Cordoba, "Liturgical jazz," 139.

²¹⁸ Cordoba, "Liturgical jazz," 74-75.

²¹⁹ Cordoba, "Liturgical jazz," 106.

This clearly echoes for me the fellowship of musicians he was exposed to and learned from like George Russell, the Modern Jazz Quartet, Ornette Coleman and many others. Cordoba underlines:

Summerlin was quite outspoken in his view that the church needed to embrace modernity in order for it to be relevant to people at the time. He was always quick to point out that Bach wrote church music of the time and often borrowed from the folk music of the day. Summerlin was very deliberate in incorporating the compositional techniques of the day into his liturgical and secular works.²²⁰

Ed Summerlin withdrew himself from his artistic initiative for Liturgical Jazz in 1973 since he did not see a sustainable change within the liturgies and felt abandoned in his efforts.²²¹ He continued to write religiously inspired jazz and continued to be an active Christian until his death on October 10, 2006, but his artistic focus shifted permanently after his negative evaluation of his impact within a liturgical renewal.

A.3 Jazz and the Protestant Church in Germany after 1950

Moving back over the Atlantic, the movement of Liturgical Jazz which Summerlin pioneered in the 1950s in North America never reach Germany. In fact, Summerlin and the idea and sub-genre of Liturgical Jazz is widely unknown within the Jazz scene as well as within the protestant church today.

When researching the roots of liturgical jazz in Germany it became apparent, that the Lutheran churches in Germany went through the same stages as their related protestant churches in North America who opened their doors to jazz. But in Post WWII Germany, the doors opened only for traditional jazz, not modern jazz, which was also well known and played within Germany by a few distinct artists. I would like to argue that this stylistically “backward perspective” was perhaps favored due to memories and an emotional bridge of the pre WWII days in Germany where Romani (Gipsy) Jazz and Swing was artistically highly developed and popular. These past styles of jazz also stood for a less broken world than post WWII Germany and the aesthetics of the Jazz Avantgarde.

Even more traditional, the Spirituals were discovered as powerful songs of expressing hope within enduring oppression and even imprisonment and symbolized the emancipation of oppressed people through song.²²² German equivalents to Spirituals were arguably to a certain degree the new songs based on poems from Christians opposing the Nazi Regime like Jochen Klepper and Dietrich Bonhoeffer which found their way into the hymnals of the twentieth century.

²²⁰ Cordoba, “Liturgical jazz,” 106.

²²¹ Cordoba, “Liturgical jazz,” 141.

²²² See Charles Marsh, *Strange Glory: A Life of Dietrich Bonhoeffer* (New York: Alfred A. Knopf, 2014), 233-34. One of the first German theologians who praised spirituals was Dietrich Bonhoeffer who visited African American churches in the USA in 1931 and 1939, and played and taught spirituals to his students. For the theological and ethical applications of his experiences see Reggie Williams, *Bonhoeffer’s Black Jesus: Harlem Renaissance Theology and an Ethic of Resistance* (Waco: Baylor University Press, 2014).

However, in a divided Post WWII Germany in the 1950s, Spirituals, Gospels, Jazz and Blues became relevant to a young generation of Christians seeking peace and justice and unity with Christians in other countries. The socio-cultural legacy and political dimension of these musical genres attracted attention particularly in the Protestant churches and led to the first great ecclesiastical jazz event in the Market Church in Halle in the former GDR with more than 2,000 interested visitors²²³—already on the 8th of October 1956.

Arno Lehmann, dean of the faculty of theology in Halle, organized an evening under the topic *Jazz and Church* with a Dixieland Jazz Band (page 119), a Spiritual Choir and a panel discussion. A radio recording can be found in the *Schallarchiv* (“sound archive”) at the University of Leipzig. Here is a short excerpt from Lehmann’s speech, which shows the significance of jazz for the German church at a very early stage:

The mother church is old, but young and modern as yesterday and formerly, how it always will be until the end of time. This is why we are doing what we do today in the name of God and in his praise. ... This is American music ... which is suddenly sung in 1956 in East-Germany by five young people, just as in West-Germany, England, France, in Poland or anywhere. People play jazz music, and they play as if it were their own music. And I should point out that the Spiritual and Jazz are not the first music that could conquer a world (...) but the invigorating musical message as well as the revelation of humanity which these Spirituals give to us, must not be ignored.²²⁴

Another pioneer of appreciating and building bridges towards jazz within the West German church was the Pastor Johannes C. Schimmel who published two introductions on jazz (1962) and on spirituals and gospels (1963) through the central educational institute of the Evangelical Church (EKD)²²⁵ and played with his confirmands in jazz bands also documented for National Television as a novelty in 1959.²²⁶ In the beginning of the 1960s *Jazzmessen* (Jazz Masses) were celebrated in several West German cities like Krefeld, Duisburg and Düsseldorf and the composer Peter Janssens composed several Liturgical Jazz Masses for the church year. The “First Duisburger Mass” was recorded already in 1965.²²⁷

At the same the first church doors opened up for spirituals and traditional Dixieland jazz in East Germany and West Germany alike, classical composers in the field of sacred music were inspired by jazz. The composer Heinz Werner Zimmermann, a close friend of formerly cited musicologist Thrasyboulos Georgiades, was inspired by Georgiades’ teachings to study the rhythms in American spirituals and jazz. He had composed a circle of *Blues Fantasias* in 1954 and convinced Joachim Ernst Behrendt, the

²²³ Reginald Rudolf, *Jazz in der Zone* (Köln: Kiepenheuer & Witsch, 1964), 87.

²²⁴ Transcription by the author of a tape recording from the sound archives of the German Liturgical Institute of the VELKD at the University of Leipzig.

²²⁵ Johannes C. Schimmel, *Jazz* (Gelnhausen: Burckhardthaus-Verlag, 1962); and Schimmel, *Spirituals & Gospelsongs* (Gelnhausen: Burckhardthaus-Verlag, 1963).

²²⁶ “Neue Deutsche Wochenschau,” 06:00–07:00, Das Bundesarchiv, broadcast January 23, 1959, <https://www.filmothek.bundesarchiv.de/video/586365>.

²²⁷ Peter Janssens, *Erste Duisburger Messe*, Schwann Ams-studio LP 15013, 1965.

head of the Jazz department of the South West Radio (SWR) for a commission of a "Geistliches Konzert" (Sacred Concert). Zimmermann recounts the difficulties at those times for such an undertaking when Behrendt suggested a piece for his radio jazz band, the *Südwestfunk All Stars* under the direction of Kurt Edelhagen:

He was appalled when I offered to write a *Geistliches Konzert* (Sacred Concert) on Bible texts for a jazz baritone singer and his big band, but finally agreed when I promised to include improvised sections in my piece. At that time, jazz and the bible seemed to be incompatible in Germany. Because I had studied the American spirituals, I knew better.²²⁸

Zimmermann's success with the premiere of this commission in 1955 proved him right and for many decades he composed works of sacred music that were nourished from his studies of spirituals and early jazz.

At this point it was certainly the Protestant Church in Germany in particular who took an initiative for new liturgical and sacred music.²²⁹ In West Germany the L. Schwann Verlag founded the label SCHWANN/AMS in cooperation with the Protestant Church of the Rhineland in 1965. The label was established to document, present and multiply a new vision of church music, both liturgical and in the field of sacred music.²³⁰ One of their initial productions as a counterpart to Peter Janssens Liturgical Jazz Masses was the first German jazz mass by Hermann Gehlen for choir and Kurt Edelhagen's jazz orchestra.²³¹ The mass remains today a still attractive composition of Sacred Jazz, which merges elements of European church music with American modal jazz composed only a few months after Duke Ellington's first Sacred Concert.

In the following decades Jazz, Blues and Spiritual masses became very popular and were both a fertile ground for the emergence of a new repertoire of church songs and provoked also a change in the liturgical and musical language²³² and the Jazz Masses gave way to Beat Masses (*Beatmessen*).²³³ However, the pace of change in popular music with the advent of Rock 'n' Roll, Beat Music and political Protest Songs had the effect that improvisation quickly disappeared from these alternative services. The spiritual heritage of jazz, its core competence of improvisation and its significance to engage with religious meaning on diverse levels got overlooked. In this way, a decoupling took place between what was presented as Jazz in churches, and what was heard in jazz clubs as modern music.

²²⁸ Michael J. Budds, ed., *Jazz and the Germans: Essays on the Influence of Hot American Idioms on 20th-century German Music* (Hillsdale: Pendragon Press, 2002), 183.

²²⁹ Detlef Siegfried, *Time is on My Side: Konsum und Politik in der westdeutschen Jugendkultur der 60er Jahre* (Göttingen: Wallstein-Verlag, 2006), 135.

²³⁰ A similar label highly influential for the documentation and promotion of Spiritual Jazz in Europe up to the present day is the Label KKV from Oslo (Kirkelig Kulturversted), in the cultural church Jakobskirke.

²³¹ Hermann Gehlen, *Jazzmesse 1966*, Schwann. LP, 1969.

²³² The musical career of the "Duisburger Gospelgroup" which was started by Catholic church musician Leo Schuhen shows this development in an exemplary manner. The group adapted melodies of spirituals and added new German texts ("Du, Herr, gabst uns dein festes Wort") in their first years that were also suitable for congregational singing. In the later years, their music was dominated by critical and provocative Rock- and Folksongs performed as solo songs within services.

²³³ Wilhelm Damberg, Ute Gause, Isolde Karle, Thomas Söding, eds., *Gottes Wort in der Geschichte - Reformation und Reform in der Kirche* (Freiburg: Herder, 2015), 175.

In conclusion, while Jazz found its way into the liturgy in North America in the form of a sub-genre serving the traditional form of the protestant mass as Liturgical Jazz, it was instead integrated in protestant worship in Germany in new liturgical forms most often in older jazz styles of past decades. The avantgarde qualities of jazz did not find a home in Germany and with this, their vital “spirit of constant renewal” in relationship to the respective contemporary culture was left out. Instead, jazz and spirituals inspired German composers of sacred music and jazz to write “Sacred Concerts” and concert masses.

In this way, from the 1950s onwards, Jazz and church continued their newly found relationship in manifold ways and in different Christian denominations and cultures as I will touch upon in the historical introductions of the next two chapters as well. The jazz ministry of Saint Peter’s church in NYC, in which liturgical jazz was practiced firstly as *jazz in worship*, continues till today and inspires churches all over the world seeking for new ways of worship till today.²³⁴

In investigating Liturgical Jazz for this thesis, my artistic interventions were situated in liturgies of worship, where the idea of Liturgical Jazz was new and jazz was considered particularly within the mainstream protestant church a niche music for a small group of listeners, unsuitable for replacing church music.

Therefore, I started out my research with considerably less enthusiasm within the churches about jazz then others like Arno Lehmann 70 years ago, and part of my research work was to overcome the resistance and ignorance towards the potential of jazz as liturgical music within the German protestant church – through publications, conferences, networking and most importantly, through worshipping with jazz as documented in this thesis.



Photo 4: A jazz band in the Market Church in Halle on October 8, 1956

²³⁴ For a documentation of this important jazz ministry from a contemporary perspective, see Silvana Porcu, “The Vespers – Have a Little Faith in Jazz,” accessed June 30, 2019, <http://www.thevespersdocumentary.com>.

B. THEORY - Liturgy as a transformational process

Within the liturgical tradition of the protestant tradition in Germany the mass serves as a starting point, but not as an unchangeable order of worship as there are many local variations. Quite often, communion, an essential part of the overall dramaturgy of a worship service following the order of the mass, is not celebrated weekly. In order to respond to this fluid liturgical format, I did not compose a liturgical jazz mass but rather created arrangements of congregational music and composed songs to replace the traditional oeuvre of church music for my jazz liturgies. My aim is to keep the atmosphere and meaning of the liturgical stations intact, while having them sound anew (with a Jazz Kyrie, Jazz Psalm, etc.). Next to composing music, the artistic work with Liturgical jazz requires composing liturgies and liturgical formats – as I will demonstrate, simply replacing the music in a traditional liturgy with jazz was not successful for what I was trying to achieve: to create a worship experience that was nourished and inspired in all stages by jazz.

In order to explore this properly, I had to start by looking at my own experiences within worship – what exactly does a “successful” worship experience entitle for me? The quest for building a theory for my artistic practice within liturgical jazz became: *how did the liturgical experience inspire me to recreate worship experiences within jazz?*

In reflecting on the heart of my favorite worship experience for me, I found the interplay of music, words, prayers and silence to be essential elements in the following order of the highest importance for an intensive worship experience:

- *Listening* to biblical texts, prayers of the church, hymns and chorales within a community.
- *Participating* in rituals with others, particularly in the celebration of communion which created the space for moments of “transcendental experience” of an intensity similar to what I encounter for myself in prayers directed to Jesus Christ.
- *Experiencing* silence as a catalyst for finding personal meaning in what I listened to and leaving the liturgy with a renewed sense of my own “faith identity,” of what I believe in and how this should shape everyday life, etc.

These three elements relate to the liturgy of worship as a transformational process, where a communal ritualistic process evoked individual meaning, and, as a result, a potentiality for a strengthened (or broadened) faith identity with new, enriched faith narratives is created.²³⁵ In order to clarify these transformational processes within my theoretical framework of Liturgical Jazz the nature of the liturgy needs to be unpacked a bit further and centered on the transformational process at the heart of it.

²³⁵An exploration of the term and meaning of faith narratives can be found in Allison Berg, “How I Was Saved: Christian Faith Narratives in Contemporary Society” (Master’s Thesis, Marquette University, 2012), https://epublications.marquette.edu/theses_open/144. See also Diana R. Garland, “Faith Narratives of Congregants and Their Families,” *Review of Religious Research* 44, no. 1 (2002): 68-92, doi:10.2307/3512158.

B.1 Musical and liturgical identity as a communal cultural identity

Identity can be understood as the reflexive construction of the self, resulting from a person's unique biography. Not only the degree of cognitive complexity, but also the differentiation of the [associated] emotions characterize identity.²³⁶

In looking at transformational processes within a liturgy, questions of identity arise. In which ways do liturgies influence or form the identity of their participants and how can a liturgical identity be described? As I emphasized in the previous considerations the interplay of communal processes and individual reflection, a view of the liturgy from a sociological angle appears to be most fruitful.

The psychologist Rolf Oerter describes Ego identity (*Ich-Identität*) as being decisively shaped by socialization processes and in confrontation with the cultural identities in a society. Without participation in these, personal processes of identity formation also become impossible. Identity is not static, but fluid, dialogical in its essence, as an essential expression of being human; even if, depending on the social and cultural context, individual or collective concepts of identity are in the foreground.

In harmony, cultural identities form the collective cultural memory of a society, which, according to cultural scientist Jan Assmann, is constituted by artists in their understanding of life and the world and objects (works of art).²³⁷ This includes also religious art and liturgical music. Music is one of the ways in which this collective cultural memory is bundled, transmitted and made available to individuals.²³⁸ This process is to be understood as a constant and dynamic act of enculturation (the imperceptible, unintentional growing into a culture) in the process of growing up from infancy to adulthood, that at the same time forms a foundation on which the foundations of one's own cultural understanding can emerge, and a personal cultural identity can grow.

Recent research in neuroscience adds another dimension to the formation of musical identity. In his studies on musical memory in amnesia, the Berlin neurologist Carsten Finke even comes to the assumption that a musical memory is partially organized independently of the hippocampus, which stores all memory contents, and that this has probably developed evolutionarily due to the fundamental importance of music in all cultures of the world.²³⁹ The significance of this musical memory or its expression depends on the importance that music fundamentally has taken over the years in the life of the individual.

Independent of these developments later in adulthood, in infant development and during the sensitive developing phases of adolescence, musical preferences are being

²³⁶ Rolf Oerter, "Inwiefern trägt Musik zur Identitätsbildung bei?" in *Musikforum* 12 (2014): 11–13.

²³⁷ Jan Assmann, *Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen* (München: C. H. Beck, 1997).

²³⁸ Jan Assmann, "Kollektives Gedächtnis und kulturelle Identität," in *Kultur und Gedächtnis*, ed. Jan Assmann and Tonio Hölscher (Frankfurt am Main: Suhrkamp, 1988), 9–19.

²³⁹ Carsten Finke, Nazli E. Esfahani, and Christoph J. Ploner, "Preservation of musical memory in an amnesic professional cellist," *Current Biology* 22, no. 15 (August 2012): R591–R592, doi:10.1016/j.cub.2012.05.041.

formed, which are remembered like an inner *personal playlist* and form an individual musical identity. This can rarely be fundamentally changed in adulthood. Naturally, the intensities of the musical identities differ in the individual importance of listening to music²⁴⁰ and in the degree of importance of one's own active music making. A musical activity can open up new listening horizons and experiences through the practical implementation of music, which cannot be experienced in the same way through listening alone. Professional musicians often identify with their own music and the genre in which they work full-time.²⁴¹

In addition to these individual factors, the process of musical identity formation is fundamentally influenced by two factors:

- (i) People trust sound more immediately than words. The neurologist Patrick McNamara suggests that in the development of mankind sounds of joy, cries of pain and musical sounds were immediately accepted as real, while words were very quickly distrusted: they first had to be analyzed and compared with other sensory information (*does the other still have a knife hidden in one hand while the other one is extended for reconciliation?*).²⁴²
- (i) The positive experiences through music, no matter whether they are stimulated by sociological factors in the circle of friends and family, or perceived as confirmation of a political expression of will (as in protest songs, for example), as retrieval in fashionable trends (which depend on the affirmation of other identity factors such as clothing and behavior/group membership), or as an apt expression of one's own emotions, experience neurological coupling to the release of happiness hormones and are accordingly all remembered in an emotionally positive way.

Thus, when people with an emotionally connoted inner personal playlist encounter a new kind of musical identity in adulthood, holistic experiential processes that not only aim at rational understanding must help to cope with strangeness and rejection and foster an emotional reception.²⁴³

These lifelong preferences are also equally significant for the experience of worship music and, furthermore, consequences arise for considerations of a liturgical identity in liturgies of worship.

²⁴⁰ A good illustration of the different approaches and individual meanings of music listening (also among adults) can be found in Klaus-Ernst Behne, *Hörertypologien: Zur Psychologie des jugendlichen Musikgeschmacks* (Regensburg: Gustav Bosse Verlag, 1986).

²⁴¹ For a jazz perspective, see Paul F. Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: University of Chicago Press, 1994). Ethnomusicologist Berliner reveals through biographical studies how musicians, both individually and collectively, learn to improvise and develop a unique improvisatory voice and documents with this as well how a musical identity manifests itself artistically.

²⁴² Patrick McNamara, "Why a well-crafted melody has the power to colonise your mind," *Aeon*, accessed January 20, 2021, <https://aeon.co/ideas/why-a-well-crafted-melody-has-the-power-to-colonise-your-mind>.

²⁴³ See also Rolf Oerter and Eva Dreher, "Jugendalter," in *Entwicklungspsychologie: Ein Lehrbuch*, ed. Rolf Oerter and Leo Montada (Basel: BeltzPVU 2002), 271-332.

While words and music are initially perceived together in the brain in the so-called Broca's area, they are received separately in time, e.g., when singing a hymn.²⁴⁴ Since the music information (melody, pitch, harmony, rhythm) is experienced more immediately, it builds a temporal bridge to the reception and understanding of language. In addition to this temporal difference in the reception of music and language, neurological studies repeatedly point out that words with music, as in singing, or in chanting a psalm on psalm-tones, predominantly activate the left hemisphere of the brain but also trigger emotions (areas in the right side of the brain). The psychologist Diana Deutsch proves in her studies how language is perceived in as musical sound and how different words are remembered according to their sound or in combination with music.²⁴⁵ According to this, words gain multi-layered meaning when they are provided with a melody, whether song or declamation, and are experienced and remembered differently on a neurological level.²⁴⁶

Childhood and adolescent impressions of worship music, recalled with positive memories, form a weighty foundation for the adult's relationship to worship. For people who did not experience worship music in their childhood and youth, their personal playlist often determines whether they can emotionally connect to music in worship and see their own religious identity supported and deepened by it. This rather intuitive and emotional process often forms an invisible barrier in the worship experience and its memory in everyday life.

Depending on the degree of participation in the particular congregational worship concept, these multiple identities can be reflected where appropriate—through stylistically pluralistic worship services. However, according to the preceding considerations, this often-pursued effort to follow the ears of the congregation promotes at best a resonance with the respective multiple musical identities and thereby helps less to focus on the linguistic level and its significance for the proclamation of the biblical word, the natural core concern of the worship celebration.

Accordingly, a stylistically pluralistic worship service can have a self-assuring effect as a cultural experience for the individual, but it cannot represent an independent identity for the celebrating congregation, forming a cultural identity. In order for a formative process of meaningful experiences to develop, not only for the unfamiliar to be tolerated, both levels, the one aimed at semantic understanding and the other aimed

²⁴⁴ Georgetown University Medical Center, "Music And Language Are Processed By The Same Brain Systems," *ScienceDaily*, September 28, 2007, www.sciencedaily.com/releases/2007/09/070927121101.htm; and Daniela Sammler, et al, "The Relationship of Lyrics and Tunes in the Processing of Unfamiliar Songs: A Functional Magnetic Resonance Adaptation Study," *Journal of Neuroscience* 30, no. 10 (March 10, 2010): 3572-3578, doi: 10.1523/JNEUROSCI.2751-09.2010.

²⁴⁵ Diana Deutsch, *Musical Illusions and Phantom Words: How Music and Speech Unlock Mysteries of the Brain* (Oxford: Oxford University Press, 2019). This publication provides a comprehensive overview on her extensive studies in this field.

²⁴⁶ Is a modern chorale arrangement or a new melody potentially more musically irritating to a traditionally church-music-minded listener than a new text to a familiar melody? At least the latter is a practice that has proven itself in hymnology over the centuries; new melodies to old texts are much less documented.

at sound aesthetics, must be experienced as coherent in the overall sound of all elements and stages of the liturgy.

In this context, words and music do not have to sound in homophonic congruence as in film and theater music, but can be in balanced counterpoint to each other, complementing each other, in order to gain in expressiveness and to make the liturgy into a path to transformation, to the mysterious, to the numinous, and so on.

Another important prerequisite for these identity forming processes is continuity in their performance, both in a familiar and trusted group of liturgical performers (priest and lay people) and in regularity. Special services with new or different music or poetry and prose instead of the usual biblical texts every two months cannot form a profound liturgical identity, but they can help to enable toleration of the unfamiliar as a step towards the necessary renewal of the prevailing liturgy in order to draw a bridge towards current cultural trends. In this way, the intentional integration of special worship services as a sound-space extension of the culturally formative liturgy in the church year and as a support of the congregational profile enables a dynamic liturgical identity on a par with contemporary culture. In this light I have initiated regular monthly alternative jazz services in my home church as well.

Liturgical identity thus transforms itself in the vital interplay of all liturgical elements and stages—it grows with its congregation and can ideally accompany and deepen its changing experiences of identity, differently and more extensively than previously mentioned, with an alternating stylistic plurality at the center of liturgical practice. Renewal, moreover, is possible because a holistic space for encountering the unfamiliar (*numinous*) is continuously offered and present as an integral part of the liturgy. In rituals of the early church and the traditional Catholic and Orthodox masses, this space is naturally provided: an affirming *Gloria*, an inspiring homily, and the familiar words of the *Credo* are followed in the liturgy of the Eucharist with the *Sanctus* and *Agnus Dei* turning towards the unspeakable (ultimately in all and in everything), creating a space for the sacred and individual reflection before the communal and again reaffirming *Benediction*.

For a successful liturgical proclamation from the perspective of liturgical identity considerations then, the necessity of a continuously celebrated liturgical form that is "coherent" as a whole but oriented toward its own renewal seems crucial. In order for people to experience and at least partially appropriate a liturgical identity (by participating in it, celebrating it), there must be space for cultural participation similar to the processes of intuitive appropriation in enculturation. Such liturgies can be considered as *auto-transformative*, as they are capable of deepening, shaping and revitalizing individual narratives of faith of the co-celebrators, thus essentially enabling successful proclamation of the scriptural word. This is also a characteristic and quality feature of growing congregations that can reach out to new segments of the population.²⁴⁷

²⁴⁷ Tracy Robinson, "Liturgy and Identity: What does the Liturgy Make of Me?: Interpreting the Effect of the Liturgy on Personal Identity in a Fresh Expression of Church" (Master's Thesis, Oxford Brooks University, 2009).

In conclusion, according to Jan Assmann, liturgical identity can be understood as part of a collective memory of a specific cultural identity that enables cultural participation. This collective memory of the cultural identity of a liturgy is, besides formal aspects, essentially formed by individual artistic contributions in religiously inspired poetry and music. Participation by celebrants can renew and transform their religious identities and faith narratives. This participation by all liturgical celebrants in turn shapes the liturgy through the content and language in freely spoken prayers such as intercessions or through musical contributions, renewing and transforming the collective cultural memory of a liturgical identity, creating *auto-transformative* liturgies.

This quality can be clearly seen in jazz performance, where the same song is performed each night differently and shaped by the musicians, their interaction with the audience and the space. The longer a song is part of the repertoire, more ways of interpretation are opened up and often the song itself gets transformed into a new arrangement or even new composition.

B.2 Transformational liturgical experiences as a practice of *lectio divina*

And so it was with me, brothers and sisters. When I came to you, I did not come with eloquence or human wisdom as I proclaimed to you the testimony about God. For I resolved to know nothing while I was with you except Jesus Christ and him crucified. I came to you in weakness with great fear and trembling. My message and my preaching were not with wise and persuasive words, but with a demonstration of the Spirit's power, so that your faith might not rest on human wisdom, but on God's power.

(1 Corinthians 2:1-5, NIV)

When looking for a biblical reference that matches my favorite liturgical experience, I found this passage from the Apostle Paul particularly congruent. Paul points out that the way faith is shared is not through *eloquence or human wisdom*, not by relying firstly on the poetical and dramaturgical powers that were highly developed in the dominant surrounding culture of early Christianity, Roman and Greek poetry and drama. Paul removes himself from these traditions, he *resolves to know nothing* except contemplating on Christ's life and death. This contemplative experience left him *in weakness with great fear and trembling*, understandably, as the essence of what he has to share as the message of the Gospel cannot be told properly through words, its transformative powers had to be experienced individually.²⁴⁸ He allows a fragile space for contemplation and improvisation, for a liminal experience, for the communal ritual to touch the individual.

This rings true with the former considerations on the nature of the liturgy. I have shown traces of improvisational practices in preaching that enabled transformational experiences in the early church, and demonstrated how protestant liturgies from Luther onwards display a recognizable fluidity and dynamism in the expressions and

²⁴⁸ Michael Stoltzfus, "Martin Luther: A Pure Doctrine of Faith," *Journal of Lutheran Ethics* 3, no. 1 (2003), § 20 <https://www.elca.org/JLE/Articles/898#ENDNOTES>. This process is one of the pillars of Martin Luther's definition of faith: "humbling" (through God's grace and the Holy Spirit).

expressivity of their music and words, fostering formations of individual identities. These processes presuppose transformative experiences which accompany, deepen, and shape individual religious identities.

With the transformation at the heart of a liturgical experience, a reordering of my three essential liturgical elements with a further abstraction reveals three essential liturgical stages:

EXPERIENCES (page 120)	resulting LITURGICAL ACTIVITY
Listening to readings, prayers...	-> Narration
Silence	-> Contemplation
Finding Meaning	-> Imagination

These three steps share similarities with the spiritual practice of *lectio divina* (“divine reading”) in the way that Martin Luther deconstructed and adapted from the earlier monastic tradition that he encountered as a young monk. Since I use a similar terminology in this inquiry it is needed to clarify my terminology of liturgical activity in comparison to Luther’s.

The roots of *Lectio Divina* in the monastic tradition can be traced back to the early church and Origen of Alexandria (185-232 CE). It became an important spiritual practice of the Benedictine Order from its foundation in the sixth century and is often described as a four-step process which the Cistercian monk and scholar Fr Michael Casey summarizes:

What begins as reading becomes reflection or meditation; this leads to prayer and ultimately to contemplative union with God. The Latin terms used traditionally are *lectio > meditatio > oratio > contemplatio*.²⁴⁹

Table 5: The four steps of *Lectio Divina* after Fr Michael Casey

PRAYER STEPS	SENSE	FACULTY	FUNCTION
Lectio	Literal / Historical	Intellect	Understanding the text
Meditatio	Allegorical / Christological	Memory	Contextualizing the meaning
Oratio	Tropological / Behavioral	Conscience	Living the meaning
Contemplation	Anagogical / Mystical	Spirit	Meeting God in the text

Michael Casey signifies the importance of understanding all of these steps as being interconnected²⁵⁰ and to be understood in a holistic way:

²⁴⁹ Michael Casey, *Sacred Reading: The Ancient Art of Lectio Divina* (Liguori: Triumph Publications, 1996), gives a comprehensive overview of the history and development of *lectio divina*.

²⁵⁰ Casey, *Lectio Divina*, 57, table 5 by the author after Casey.

Lectio Divina is not reading in the sense that our society has educated us to understand reading. Our western culture has taught us to consider reading as a purely lineal progression. We start on page 1 and proceed consecutively to the end.' Lectio Divina does in fact begin at the beginning and end at the end, but it presumes much wandering in between. Repetition is critical to Lectio Divina. Back and forth, up and down, savoring and balancing what is presently being read with what was recently read.²⁵¹

The meaning of the final step, Contemplation, has a twofold nature which includes a level of embodiment of the sacred that is revealed in the text for Casey:

It is a change in the consciousness marked by two elements. On the one hand, there is a recession from ordinary sensate and intellectual awareness and all the concerns and programs that depend upon it. At the same time, more subtly, it is being possessed by the reality and mystery of God. Having emptied oneself in imitation of Christ (Philippians 2:7), one is filled with the fullness of God. Of his fullness we have all received, grace for grace (John 1:16).²⁵²

Luther's emancipation from the monastic practice signifies one of his most relevant theological discoveries—the importance of the biblical word as carrying a reality within itself, as German Lutheran theologian Oswald Bayer points out.²⁵³ For Luther, the monastic practice, where the words eventually take second place to the personal revelation of God, the sacred but also literal meaning of the scripture is in danger of getting lost. He therefore deconstructs *Lectio Divina* into a threefold process that is cyclical around the biblical word rather than a progression from it as John Kleinig shows:

—Luther proposed an evangelical pattern of spirituality as reception rather than self-promotion. This involved three things: prayer (*oratio*), meditation (*meditatio*), and temptation (*tentatio*). All three revolved around ongoing, faithful attention to God's word. The order of the list is significant, for unlike the traditional pattern of devotion, the study of theology begins and ends here on earth. These three terms describe the life of faith as a cycle that begins with prayer for the gift of the Holy Spirit, concentrates on the reception of the Holy Spirit through meditation on God's word, and results in spiritual attack. This in turn leads a person back to further prayer and intensified meditation. Luther, therefore, did not envisage the spiritual life in active terms as a process of self-development but in passive terms as a process of reception from the Triune God.²⁵⁴

Oratio (meaning here the reading or listening to the narrated biblical word) leads into *meditatio*, a meditative state where one wrestles with these words and looks for meaning and personal application. *Tentatio* is finally the constant application of the biblical word with all its failures and imperfections.

²⁵¹ Casey, *Lectio Divina*, 7.

²⁵² Casey, *Lectio Divina*, 39.

²⁵³ Oswald Bayer, "Luther as Interpreter of Holy Scripture," in *The Cambridge Companion to Luther*, ed. Donald C. Kim (Cambridge: Cambridge University Press, 2003), 76.

²⁵⁴ John Kleinig, "Oratio, Meditatio, Tentatio: What Makes a Theologian?" *Concordia Theological Quarterly* 66, no. 3 (July 2002): 258.

This cyclical practice does not aim towards a prolonged and deepened “fullness of God” as Kleinig puts it but continues to explore the application of God’s word in the world in a deepening, spiraling faith experience. In applying Russell’s musical terminology here, it is a continuous, fluid experience between levels of unity with and diversity from God with the biblical word as its gravitational pull and center.

It is not the purpose of this study to prove how Luther’s perspective on the *lectio divina* might have impacted his Reformation of the mass, but the argument can be brought forth that Luther’s adaption of *Lectio divina* enables a better understanding of his so called Torgauer formula which is seen as his central confession for what a worship service should achieve:

The reorganization of the church service lives from the effort “that this new house be directed so that nothing else happens in it, except that our dear Lord himself speaks with us through his holy word and we in turn speak with him through prayer and praise.”²⁵⁵

Naturally, as a frequent worshipper in protestant liturgies, at least my liturgical experience is closer to Luther’s understanding of the transforming potential of the biblical word than the early church tradition.

B.3 The three modes of liturgical behavior

With the transformation at the heart of a liturgical experience by “encountering God through the scripture,” how can these experiences within protestant liturgies inform the ways of my music-making for the liturgy? Firstly, I have to distinguish my introduced terminology in this thesis from the terminology related to the different perceptions of the *lectio divina*. It seems appropriate for me to suggest in analogy to Russell’s “modes of rhythmic behavior:” three *modes of liturgical behavior* based on my analysis (see, also, page 89):

(i) Narration \longrightarrow **Contemplation** \longrightarrow **Imagination**

- I. **Narration.** This represents in Luther’s view the dimension of ORATIO. The biblical word is in the center, a prayer is spoken, a hymn is sung or a scriptural passage is read and the music supports the storytelling, the unfolding of the biblical narrative.
- II. **Contemplation** includes both MEDITATIO and CONTEMPLATIO – in a Psalm and in a Kyrie the music “wrestles with the text,” to reach beyond the words and new meanings can be unveiled. While narration is communal (and often practiced with others), contemplation is an individual state of personal reflection and observation. It can be

²⁵⁵ Martin Luther, *D. Martin Luthers Werke: Kritische Gesamtausgabe*, ed. Joachim Karl Friederich Knaake, vol. 49, *Predigten 1540/45* (Weimar: Hermann Böhlhaus Nachfolger, 1923), 588. From the sermon for the dedication of the Torgau Castle Church on October 5, 1544, translation by the author.

meditative or unfold ecstatically in the contemplative way of *Lectio Divina* in a “Gloria Momentum,” where the praise of God leads towards a feeling of unity; linear time dissolves, flow experiences can take place.

- III. **Imagination** equals Luther’s TENTATIO – the reflections and personal insights are put into practice, sometimes incarnational, they become embodied as “faith in my fashion” and create at the same time an intimate relationship to the faith tradition while also enabling a distant, critical and creative view.²⁵⁶

In mapping these steps onto a typical protestant liturgy in my context of the German Evangelical church (figure 35), I observed the transitions between each step, the element of narration is carried through the larger “liturgical narrative,” prayers, songs, words in their interplay together. The element of contemplation evokes a liminal experience which then inspires the imagination of new or renewed faith narratives.



Figure 35: Modes of liturgical behavior imbricated within the liturgical form

As demonstrated by engaging Luther’s approach to the *lectio divina*, the three steps I propose for a transformational experience within a protestant liturgy are also cyclical, they can occur once over the whole liturgy, or multiple times, or repeatedly outside of church worship in individual practice of reading or listening to scripture.

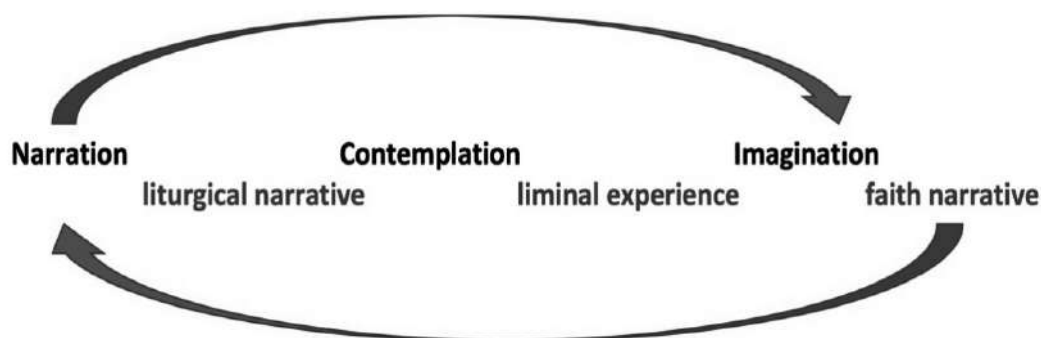


Figure 36: Cyclical nature of transformative liturgical experiences

Bridging to musical and liturgical practice, I found a strong correspondence of this dramaturgy of transformation within the invariable order of the Eucharistic liturgy as celebrated in Lutheran, Catholic and Anglican traditions.

²⁵⁶ Bernd Schwarze, “Faith in my Fashion – Faith Design,” in *Populärmusik, Jugendkultur und Kirche: Aufsätze zu einer interdisziplinären Debatte*, ed. Wolfgang Kabus (Frankfurt am Main: Lang, 2000), 53–67. I borrow this term from Schwarze who coined it to describe how popular music adapted and transformed matters of Christian faith.

The six liturgical stations also represent the archetype for many mass settings within the Western tradition of sacred music which play a role in my own research in the chapter of this thesis on sacred jazz. This close relationship between religious practice and music making will be explored from many angles in this thesis, most importantly through original music. For now, it is important to note that music is certainly suited well for the process that has been observed. Music inevitably not only re-narrates biblical stories but invents new images and metaphors, it expands the view on traditional doctrines and scripture and in the best case, enhances its reception from a contemporary perspective.

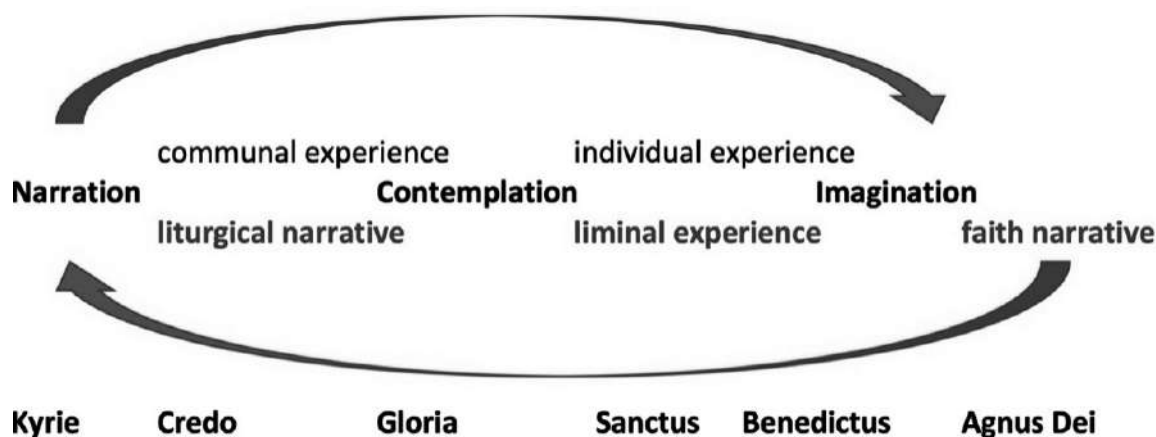


Figure 37: The modes of liturgical behavior imbricated within the mass form

Looking at these six liturgical steps, the transition between communal experience participating in the ritual necessarily leads into the individual, liminal experience. In other words, starting out by celebrating the liturgy in turning towards God in the Kyrie, acknowledging faith and praising God together makes way for an individual response in the communion (Sanctus, Benedictus, Agnus Dei). The transition from the communal experience to the individual was also demonstrated by Carol Harrison in Augustine's preaching and its transformative potential effect on its listeners. Equally, I have shown that the formation of individual religious identity through the liturgy requires an established communal cultural identity.

This interplay between communal activity and individual liminal experience supports not only the dramaturgy of the liturgy but also mirrors experiences from participants in concerts, particularly also within concerts evoking religious experience. The following chapters on Sacred and Spiritual Jazz will discuss and explore this phenomenon further.

Ideally, a liturgy encompasses the dramaturgy and affords a transformational experience in connection to its liturgical steps where the words of the prayers and the sermon will be embodied through the communion and deepen individual faith narratives or even create new ones. However, this idealized process might take place in unexpected stages of a worship service – or within one liturgical element – or completely outside of church walls in nature.

In order to reconcile the manifold ways of religious transformational experience, I suggest, still truthful to the cyclical nature of these processes, to focus more clearly on the three steps in the center of any transformational process and align the liturgy and music along with it. To begin with, the three modes of liturgical behavior and their transitional steps can be pictured as two interlocking triangles (figure 38).

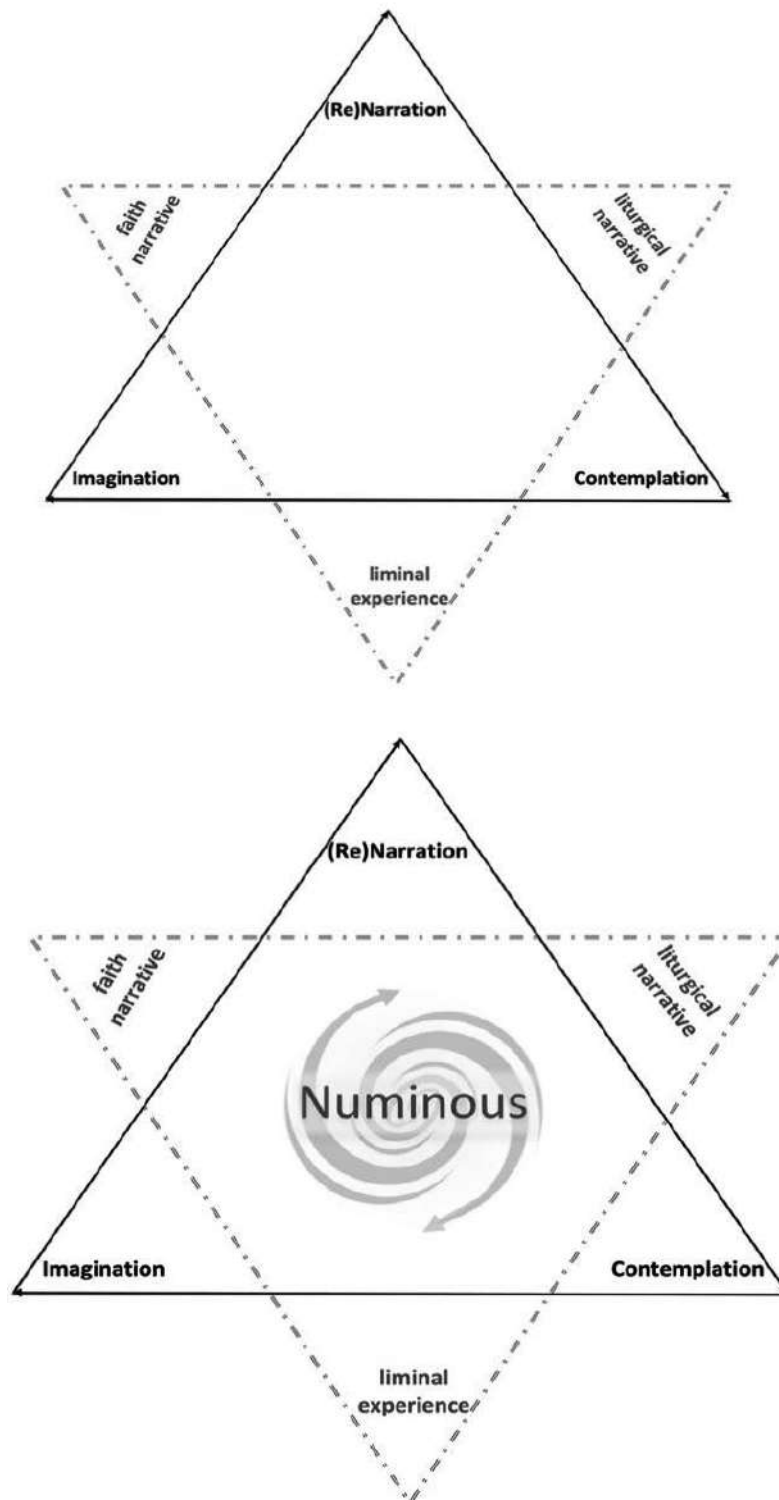


Figure 38: The numinous as the center of gravity

I have described the energy of this process, the source of inspiration before, with the metaphor of gravity borrowed from Russell and referred to a “gravitational pull” (situated now in the geometric middle and gravity center of the triangle) through the revelation or encounter of God within biblical scripture. In reflecting on the dynamic process in aligning my liturgical experiences with the practice of *lectio divina* it became obvious, that this key element which inspires my religious and musical experience is non-linear.

Therefore, its source of inspiration needs to show a non-linear, fluid nature as well. I have described the example of a biblical passage that gets embodied through this transformational experience into a new faith narrative as a broadening, spiraling faith experience, the biblical word in its purest form receives added layers of personal faith narratives that deepen the scriptural word through, as Luther puts it, *tentatio*, applying my understanding of the word in my ways of engaging with the world and experiencing God in fresh ways (see page 89).

A faith experience, consisting of layers of tacit and implicit knowledge, is interwoven with biblical passages that have been read, listened to and contemplated and represent the mixed memory of the historical account of a biblical text with its exegetical knowledge and personal and liturgical experience with it. Therefore, a faith narrative contains levels of explicit and implicit knowledge in accordance with Robin Nelson’s multimode epistemology (see pages 5–6).

If a biblical passage is at the center of a transformational experience it becomes attached with further layers of exegetical and personal meaning, it expands and deepens with layers of knowledge. Taking into account that this phenomenon is not self-sufficient but engages the presence of the sacred, the holy, of God (or of what -?), clearly a broader view is needed.

In order to do justice to the complexity of this dynamic source of inspiration, be it found in church liturgies or by hiking in the forest or kissing a newborn—and for the interdisciplinary nature of this study, a new interdisciplinary term is needed. I have therefore replaced the biblical word as the energy source that trigger the three steps of transformational experience with a much broader term from the seventeenth century, the *numinous*, which the German theologian Rudolf Otto explored in its present meaning in 1917.²⁵⁷ Otto describes the liturgy, particularly the ancient liturgical traditions, as an important conveyor of the numinous through pointing to a higher unity:

Especially noticeable in this connexion are the half-revealed; half-concealed elements in the source of the Mass, in the Greek Church liturgy, and so many others; we can see here one factor that justifies and warrants them. And the same is true of the remaining portions of the old Mass which recur in the Lutheran ritual. Just because their design shows but little of regularity or

²⁵⁷ Rudolf Otto and John W. Harvey, *The idea of the holy: an inquiry into the non-rational factor in the idea of the divine and its relation to the rational* (New York: Oxford University Press, 1958). The original, *Das Heilige*, was first published in German in 1917.

conceptual arrangement, they preserve in themselves far more of the spirit of worship than the proposed recastings of the service put forward by the most recent practical reformers. In these we find carefully arranged schemes worked out with the balance and coherence of an essay, but nothing unaccountable, and for that very reason suggestive, nothing accidental, and for that very reason pregnant in meaning; nothing that rises from the deeps below consciousness to break the rounded unity of the wonted disposition, and thereby point to a unity of a higher order – in a word, little that is really spiritual.²⁵⁸

This invites George Russell back into this discussion who would have loved and agreed with this description of the inherent spiritual – *to break the rounded unity of the wonted disposition, and therefore point to a unity of a higher order*. An accurate description of evolving higher tonal orders, as I have demonstrated in the chapter “Prelude,” as a natural extension of the seven-tone order is often treated in textbook music theory as a form of “rounded unity of the wonted disposition.”

Going beyond of what is conceived as “round” (for example in the conflict of the imperfect circle of fifths and the Pythagorean comma) leads towards partially describable higher order or unity. As Otto emphasizes, this connects the Lutheran idea of a higher unity with God and faith which carries creative powers as well:

Faith for Luther ... is ...something which cannot be exhaustively comprised in rational concepts, and to designate which ‘figures’ and ‘images’ are a necessity. To him ‘faith’ is the centre of the soul - the *fundus animae* or ‘basis of the soul’ of the mystics - in which the union of man with God fulfills itself. It is at the same time an independent faculty of knowledge, a mystical a priori element in the spirit of man, by which he receives and recognizes supra-sensible truth, and in this respect identical with the ‘Holy Spirit in the heart’ (Spiritus Sanctus in corde). ‘Faith’ is further the ‘mighty creative thing’ in us and the strongest of affects, most closely akin to the Greek ‘enthusiasm.’²⁵⁹

With this, the *numinous* as the central momentum of transformational faith experience serves as an inspirational force that moves and connects the imbricated spheres of liturgical dramaturgy and musical creation. Equally, without this center of gravity, this research would lose its most important meaning.

Figure 39 illustrates the cyclical process and adds most of the common transitional liturgical movements within Lutheran worship between the six main liturgical stages. The liturgy becomes a multisensory space for religious experience and transformation. This illustration shows Otto’s critique of *recastings* of the service, when the essential, unmovable elements of the Eucharistic mass that provide a strong potential to point towards the numinous and provide a transformational experience, are endangered by too many smaller transitional and explanatory steps around it.

²⁵⁸Otto and Harvey, *The idea of the holy*, 64–65.

²⁵⁹Otto and Harvey, *The idea of the holy*, 103–104.

This is unfortunately an experience I have encountered in Lutheran liturgies as hindering the transformational power and which I will discuss later in this chapter with practical examples of my work in worship liturgies.

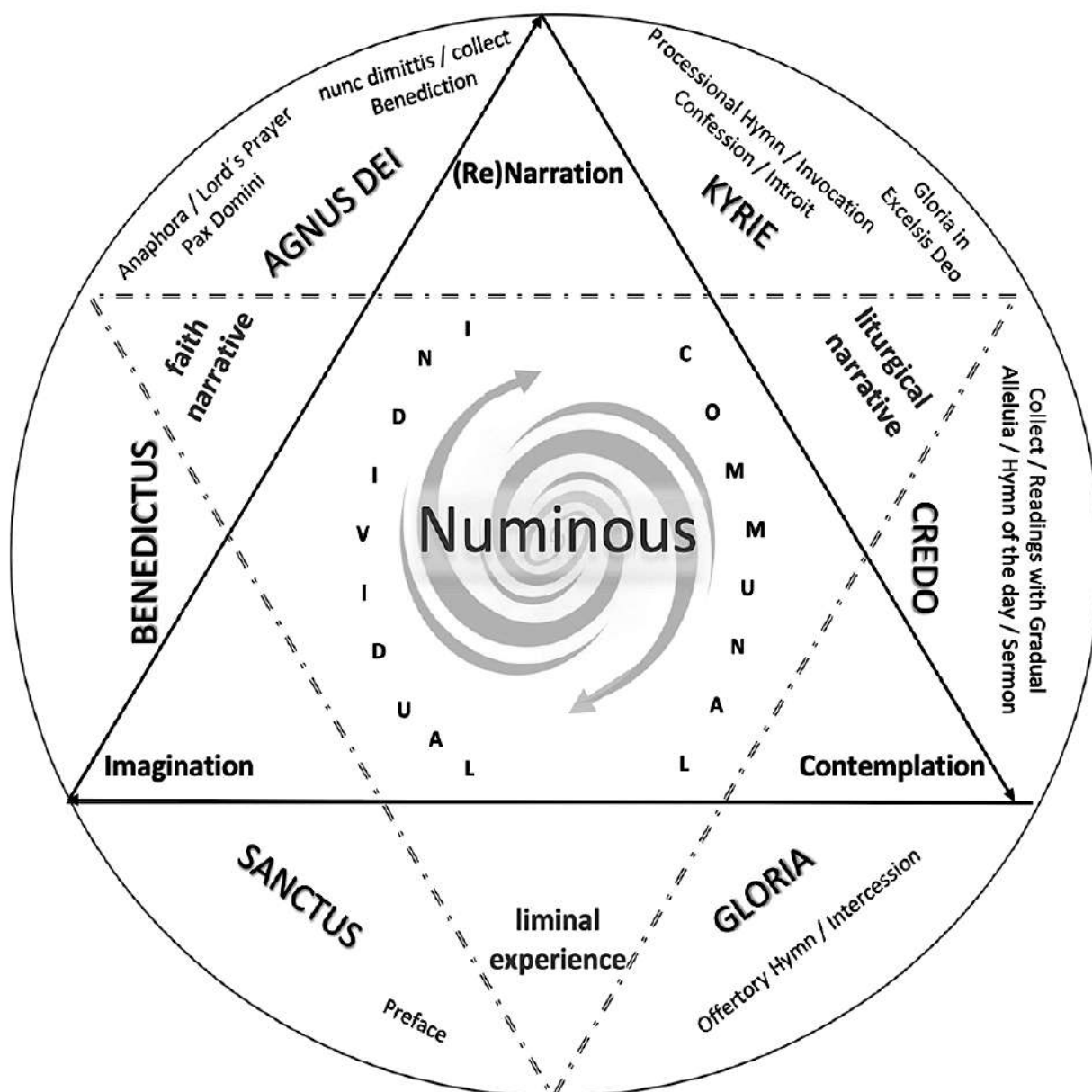


Figure 39: The liturgy as multisensory space of transformational religious experience

B.4 A typology of religiously inspired jazz

How do these three modes of liturgical behavior and six liturgical stages relate to my musical practice? In order to assign musical meaning to these liturgical criteria I analyzed the respective liturgical function and meaning of each of the six movements of the mass and generated six categories of religious meaning in their interdependence on narration, contemplation and imagination (table 6). In developing these categories between 2015 and 2019,²⁶⁰ I analyzed and sorted the pieces of religiously inspired jazz

²⁶⁰ The exact wording of these categories changed over the years and were refined through my teaching. The ongoing analysis of new works also from the field research of the network BlueChurch.ch, and discussions with theologians and musicologists.




Perhaps a more in-depth study could provide further insights into the universal validity of these categories for different genres which would further advance ways to integrate religiously inspired music in liturgical forms. For this study, the value lies in fulfilling the aim for working within the framework of religiously inspired jazz with a typology, that differentiates levels of religious meaning to inspire my own compositional work in matching ways.

This typology describes extrinsic (extra-musical) qualities for generating religious meaning. The intrinsic (musical) qualities are left to the compositional choices of the performer. With this freedom of creation, presupposed musical clichés like the thought that a Kyrie has to be slow and in minor or a Gloria fast and in Major, are avoided despite the abundance of Minor Kyries and Major Glorias in religiously inspired jazz.

More importantly, my research is based on a quest for unity of a personal religious practice and a personal musical language in the tradition of George Russell's musical philosophy. The aim must be to give a sound to one's *essence* within music-making—which, applied to a diverse group of musicians, needs to allow freedom for the individual in compositional choice and not a list of prescribed clichés.

In search for an objective intrinsic musical quality which could build a bridge to the six categories of religious meaning, George Russell's three levels of time served as an inspiration to assign three fundamentally different modes of temporal experiences and practices to the three previously identified modes of liturgical behavior.

Table 7: Modes of liturgical behavior and temporal experience in liturgy

Primary Self-Experience	NARRATION <u>shared, participatory time</u> through listening, reading or singing	CONTEMPLATION <u>timelessness</u> Unity / Oneness "experience of transcendence"	IMAGINATION <u>being in one's own time</u> individual awareness within communal worship context
Primary elements	language and content, logic and knowledge	body involvement, movement, trance, emotional flow	emotional expressiveness, transformative experience
Primary Time Experience	linear (horizontal) 	timelessness (vertical) 	future oriented (supra-vertical) 
Brain Activity	speech centre active	speech centre passive Flow Experience	individual memory active personality expression active creative left/right brain activity

As mentioned before, for Russell, these three levels of temporal experience are not only a structural phenomenon of music but essential to convey extra-musical meaning. This encapsulates both sound (pitch and melodic development) and sustained sound and silence (rhythmical formation), the essential elements of music, fundamental also to experiencing a liturgy of worship. They also relate to the neurological aspects in brain activity mentioned before. Even though, like in the cyclical order of the liturgy, these differentiations are only tentative, they indicate the most obvious. Ongoing neurological research over the next decades will provide certainly more clarity in this emerging field and as I have shown, if liturgical narration takes place with musical

pitches in Psalm chanting or singing a hymn, current research demonstrates that the right hemisphere of the brain is strongly engaged (see pages 121–24).

In conclusion and as a brief summary, the foundation of the theory presented lies in the threefold process of narration, contemplation and imagination which I have related to stages of the liturgy, the religious practice of *lectio divina* and three modes of liturgical behavior. I mapped them on the six unchangeable main stages of the liturgy of the mass and observed the development of the mass historically within a Lutheran context, and in the present form in German Evangelical churches. I observed the interplay between these three liturgical modes of behavior with the stages of the liturgy and related this to my own transformational experience within liturgies of worship.

I problematized the aspect of transformation and creation of individual faith narratives from a historical perspective within the monastic practice of *lectio divina*, discussed Luther's adaption within his liturgical reforms and explored a contemporary view on musical and liturgical identity and their agency in liturgical transformation.

The exploration of the three modes of liturgical behavior and the developmental stages in creation of individual faith narratives led to a typology of religious meaning in jazz consisting of six categories of extra-musical meaning. In a final step, inspired by George Russell's philosophy of music, the three modes of liturgical behavior have been coupled with the three different levels of temporal experience and practice within the liturgy, incorporating neurological findings in the perception of time, language and music. These levels of temporal behavior generate intrinsic musical qualities that I use as structural starting points for my compositional work, which will be presented in the following section and within the next two main chapters.



Photo 5: Candle prayer with jam session at *St. Katharinen*, Hamburg, November 10, 2019

Figure 40 visualizes the interplay of the levels of religious experience within the liturgy in an application of my typology of religiously inspired jazz and as a basis for my musical compositions in this field.

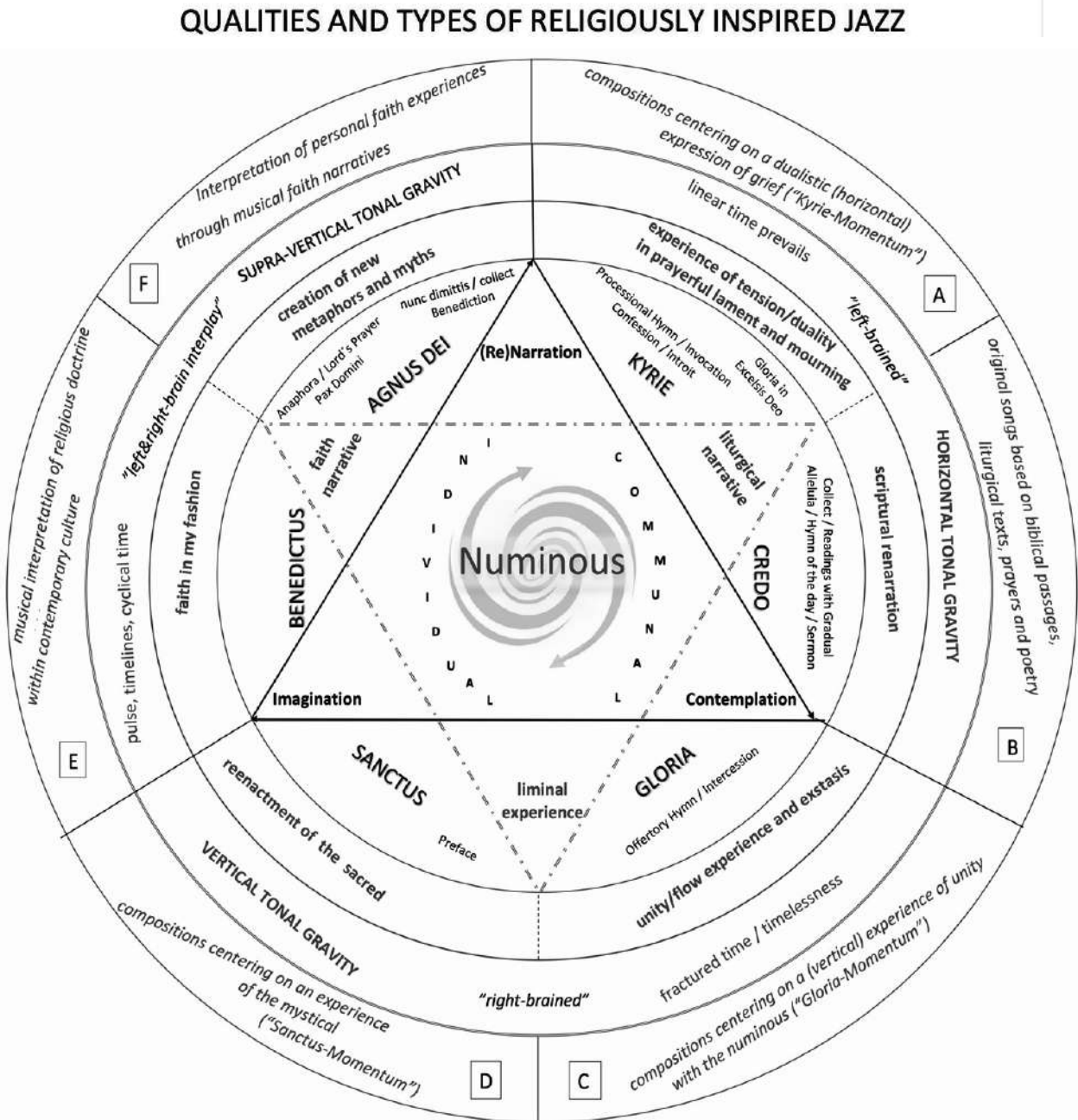


Figure 40: Levels of religious experience and musical expressions within the liturgy

C. PRACTICE - The technique of my musical language in Liturgical Jazz

Music and the spoken word – and their alliance in songs and hymns – add the indispensable environment to stimulate religious meaning and create individual transformational experiences within the liturgies of worship. In this section, I present six pieces in accordance with the six categories of religiously inspired jazz. Some of them were extensively used in different liturgical settings; one, the *Kenosis Hymn*, was a commission for a particular event, the *service of the elevation of the cross*.

In the second part of this section, I will discuss the other compositional aspect of Liturgical Jazz, the creation of liturgies for different settings.

C.1 Six Liturgical Jazz compositions

Music, as Edmund Husserl – perhaps inspired by church father Augustine²⁶¹ - shows, can lead us into a consciousness of a linear (or horizontal) temporal experience by listening to the development of a melody. To the same extent that it is identified as a single object “out of time.”²⁶² It is this interplay of time and timelessness that every worship experience provokes and which the three modes of liturgical behavior define.

The first two compositions of this section deal in particular with linear time in the mode of **Narration**. Within a worship service, this mode is dominant when participants of the liturgy are required to think back to an event as a whole and recall it in linear time, during the readings of scripture or remembrance of personal experiences or by singing a song, or by thinking about a temporary conflict and its potential resolution in the future, for example in the *Kyrie Eleison* or the *intercessory prayers*. All of these are the places where music can support sensations of temporal experience by melodies that evoke a horizontal progression as well, from tension to resolution. This interplay is naturally complex and not bound only to one musical element such as rhythm, harmony or melody. It is the interplay of all of them, but most importantly for liturgical music, the melody that conveys a linear temporal experience.

Musicologist and Neurologist Bob Snyder identifies in his studies on music perception three melodic archetypes: basic melodic forms and their inversions and variations which can be related to temporal experience and narrative expression.²⁶³ He demonstrates the preconditions under which melodic archetypes are successfully remembered by the listening brain and support storytelling, narration, the central objective of a liturgy. I found his observations particularly helpful for my thesis as they connected neurological insight with musicological data and the temporal practice and experience of narration.

²⁶¹ See Brian Brennan, “Augustine’s ‘De musica’,” *Vigiliae Christianae* 42, no. 3 (1988): 267-81, 2020, doi:10.2307/1584121.

²⁶² For a comprehensive overview of Husserl’s conception of time, see John B. Brough, “Husserl and the Deconstruction of Time,” *Review of Metaphysics* 46 (March 1993): 503-36; and Brough, “Time and the One and the Many (In Husserl’s Bernauer Manuscripts on Time Consciousness),” *Philosophy Today* 46, no. 5 (2002): 14-153.

²⁶³ For detailed studies on melody perception and memory, see Bob Snyder, *Music and Memory, An Introduction* (Cambridge: MIT Press, 2001), 146-155.

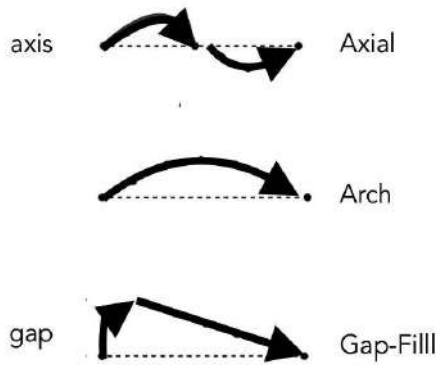


Figure 41: Melodic archetypes

A comparable jazz composition for the *axial archetype* is John Coltrane's "*Impressions*."²⁶⁴ The melody centers on the Dorian tonic "D," ascends to the seventh, C, and ends on the fifth below the tonic. But the return to the tonic is immediate without a melodic ascent in the repetition of the phrase. Nonetheless, the strong central tone remains present in various ways during the whole melody. Variants of the axial model can be a canon, a modal improvisation around one tonic, an often-repeated chorus of a worship or gospel song, or on more abstract levels also the

ringing of bells when carried through the church space: in short, recurring, melodic events that lead away from and back to the perceived tonic.

A jazz standard of similar shape to an *arch form* is *Beautiful love*.²⁶⁵ The melody starts on the tonic and ascends to the fifth, to the seventh (by resting before on the third), and finally up to the ninth right in the middle of the form. But the descent is different and faster, with a resting point on the second, before the tonic is reached in the end of the repetition and variation of the melody.

A jazz standard such as *Blue in Green* represents an inversion of the *Arch* archetype with its constantly descending minor melody that ascends only up to the starting tone of the melody (see pages 49–53). Many church hymns follow the *Arch* structure as well, a representative example for me is the Lutheran hymn *Befiehl Du Deine Wege* by Paul Gerhardt in the setting by Bartholomäus Gesius from 1603. The melody starts on its tonic and reaches it only on the final note again as a point of final arrival which beautifully supports the text, and refers to a spiritual journey through life.

Be - fiehl du dei - ne We - ge und was dein Her - ze kränkt der

al - ler-treu-sten Pfle - ge des, der den Him-mel lenkt. der Wol-ken, Luft und Win - den gibt

We - ge, Lauf und Bahn, der wird auch We - ge fin - den, da dein Fuß ge - hen kann.

Figure 42: Befiehl Du Deine Wege (arranged by Christoph Georgii, 2012)

²⁶⁴ John Coltrane, *Impressions*, Impulse MCD 05887, 1961.

²⁶⁵ Wayne King, Victor Young, and Egbert Van Alstyne with lyrics by Haven Gillespie, introduced by the Wayne King Orchestra in 1931.

The *gap-fill* variation of the arch supports the dramatic departure from the tonic in the beginning of the arch. A perfect example is the “A” section of *Over the Rainbow* by Harold Arlen²⁶⁶ which starts with an ascending octave jump and again reaches the tonic only by the end of the section, similar to the composition *Nardis* (see pages 60–70).

Both *arch* and *gap-fill* melodic archetypes and their variations and inversions evoke an experience of linear time, supporting a linear narrative and dramatic development whereas the *axial* shape fosters a metaphorical and poetic expression that can lead to reflexive, quiet contemplation, an intense imaginational experience or equally to an ecstatic flow experience depending on the other musical parameters, all of which I will demonstrate within the following six musical examples.

C.1.1 *Kyrie Eleison, Christe Eleison, Kyrie Eleison*
CATEGORY A / Audio File #1

KYRIE ELEISON

Andante (♩=68)

The musical score is written for Saxophone and Voice, Piano/Chorale, and Bass. It is in 4/4 time and marked Andante (♩=68). The score consists of two systems of music. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics are: "Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - lei - son." The chord symbols are: A♭Maj9/G, Fmin9, A♭/E♭, D♭Maj7#11, Amin7/G, E♭Maj/G, FMaj/G, and CMaj/G.

Figure 43: Music example C1.1

Kyrie eleison (Κύριε, ἐλέησον),
Christe eleison (Χριστέ, ἐλέησον),
Kyrie eleison (Κύριε, ἐλέησον)

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

²⁶⁶ Composed by Harold Arlen, lyrics by Yip Harburg, recorded by Judy Garland, for “The Wizard of Oz” in 1939.

The *Kyrie Eleison* is spoken or sung in all Christian Liturgies, often in a threefold (ABA) form like the melody above in response to intercessory prayers. It is used in general within the liturgy as a response to the spoken word, a prayer or a biblical reading and appears usually at least three times.

In this composition there is space for an improvised response to each of the three phrases and the last response, either on the Ionian C^{Maj7}/G or the Phrygian $A\flat^{Maj7}/G$ or both consecutively, can be extended and followed by the next prayer or reading in interaction with the instrumental music improvising within these chordmodes.

I chose the (easy to reach) middle “G” as a starting point for the melody, which follows a variation of an *arch* shape supporting a linear temporal experience. The modal home of the melody is a Phrygian Mode which ascends to the minor third and closes on the tonic of the related Aeolian Mode (C-Minor). The chordal harmony starts in G Phrygian but moves for the second Phrase to Db Lydian (one *b* in flat direction) and concludes the second phrase, the call for Christ’s mercy, dramatically in G Mixolydian (a move of four # in sharp direction). The final phrase resembles the beginning with a G Aeolian Chordmode²⁶⁷ and concludes on G Ionian (two # in sharp direction). Whereas the implied tonality of the melody remains within G Phrygian, the chordal harmony moves speedily through tonalities which encompass altogether five different key centers:

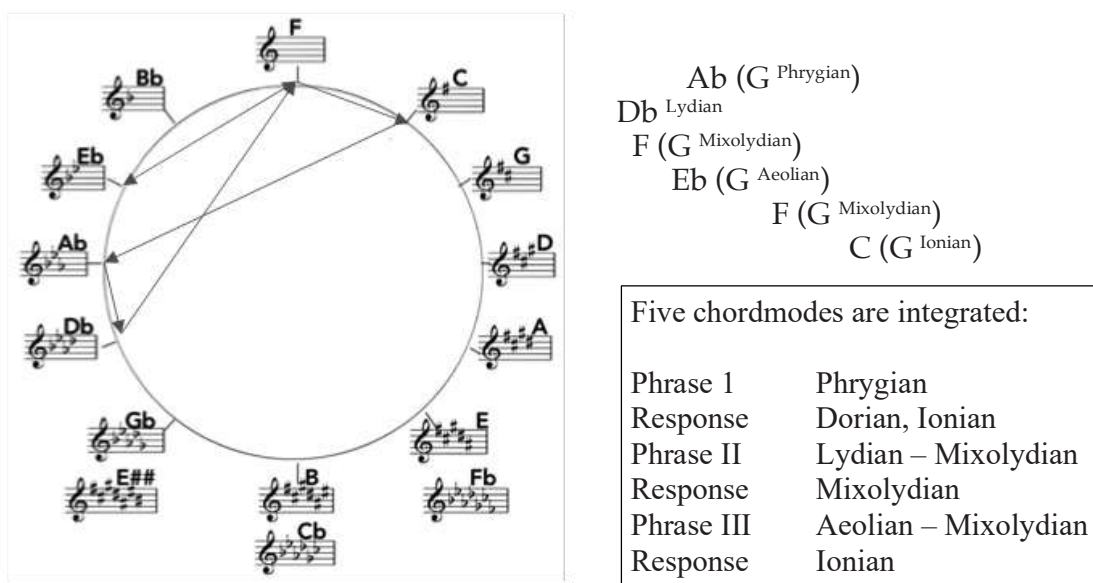


Figure 44: Tonal center movements within C1.1 (see pages 72–73)²⁶⁸

²⁶⁷ All Major Chord Voicings are meant to be Lydian and contain, if played as a full Chordmode, (Scale) the #11. This follows the basic Chordmode voicings as discussed in the Prelude chapter on George Russell’s Lydian Chromatic Concept of Tonal Organization. So, for example, Eb-Lydian on the third degree of the Eb-Lydian Scale ($E\flat^{Maj7}/G$) sounds the *G Aeolian Chordmode* and F-Lydian on the second degree of the F Lydian Scale (F^{Maj7}/G) sounds the *G Mixolydian Chordmode*.

²⁶⁸ In contrast to the illustration of the circle of fifths within George Russell’s concept where the central tonic of a piece is located at the bottom center, I use in this thesis the common way with C Major in the 12-o-clock position. Nevertheless, since my analysis is based on “Lydian Tonalities,” C Major is labelled by its Lydian tonic, F.

The Phrygian Chordmode in its modern form²⁶⁹ as I use it here, has been often used in religiously inspired music in the Christian tradition for a “call of help” from God and an expression of suffering and tension.²⁷⁰ This goes along well with its melodic nature – a flat second (*b2*) and flat sixth (*b6*) emphasize a tension which seeks to be chromatically resolved (*b2*->1; *b6*->5) and also implies forceful motion harmonically away from the tonic minor Chord. In jazz a typical Phrygian Cadence can be found for example in Chick Corea’s *La Fiesta*²⁷¹ which is inspired by Flamenco music.

This intrinsic strong horizontal melodic and harmonic quality of the Phrygian Chordmode therefore ultimately extrinsically supports the purpose and meaning of the Kyrie: to move towards a resolution of a strong tension in the here and now to a better (resolved) future, a central element of the Christian prayer tradition. The melody follows the “arch” shape to support the linear (narrative) movement.

ARTISTIC REFLECTION

*This was my first composition of Liturgical Jazz. The Kyrie belongs to **Category A** as a “Kyrie-Momentum,” centering on an expression of grief, it is mournful but not hopeless, forward moving and resolving.*

I composed the Kyrie for the first Jazz vesper at Philippus Church²⁷² in Leipzig in the late winter of 2016, a few hours before the rehearsal in the church with the organist I performed it later on that night. I followed my “inner ear” in singing a melody first and then notating its shape and rhythm. For that reason, the harmonic rhythm with the inserted 2/4 bar and the rather complex movement through different modalities appeared naturally to me.

In analyzing the piece later, it turned out to be a good example of the criteria I developed in theory and it became a popular piece for me to include in jazz liturgies over the last years. Congregations responded positively to it as it was singable without practice for most people and thus was easy to integrate liturgically.

The Kyrie has been used both in its traditional form as presented here, as well as a Kyrie chant for intercessory prayers. Sometimes the band would play it as a response but allow the individual intercessory prayers to take place in connection to subtle musical improvisations on the last or first chord or eventually both, while the prayer would go on freely. This “call and response” principle worked as well when a melody instrument like the saxophone improvised short comments in between the sung phrases.

²⁶⁹ I am using the Phrygian Chordmode as it is used in Jazz and its modern conception as a diatonic Scale from the eighteenth century onwards.

²⁷⁰ For example, Johann Sebastian Bach’s treatment of “Es woll uns Gott genädig sein” – May God be gracious to us – in BWV 76, and Heinrich Schütz’s *Passion of John* (1666) echo these particular qualities.

²⁷¹ The “La Fiesta Cadence” (E triad, F Triad, G Triad, F Triad) resembles a typical Flamenco pattern which incorporates the Phrygian Dominant Scale plus the regular minor third (E F G G# A B C D E). For more details see here page 39.

²⁷² The cover picture and the one on page 100 is from this vespers service in Philippus Church, March 15, 2016.

C.1.2 Antiphon: Psalm 90 – CATEGORY B / Audio File #2

“Lord, you have been our dwelling place throughout all generations.”

Psalm 90

Uwe Steinmetz

QUASI RUBATO

Figure 45: Musical example C1.2

The first verse of this psalm is used here as the text for an antiphon (a composition used for responsive chanting or singing) which is sung in liturgies before, in-between and after the reading of the psalm. It is also possible to have the readings of the verses interwoven with instrumental improvisation serving as a counterpart to the spoken words, so a typical liturgical order can look like this, following the dramaturgy of the text:²⁷³

ANTIPHON (2x)

Reading (verses 1-12) with Music (interpreting/reacting to the reading, closing on F)

ANTIPHON

Reading (verses 13-16) verse 17 with music again, bringing back F as tonal center)

ANTIPHON (2x)

As in many psalms, expressions of joy and grief, lamentation and hope are intertwined and interdependent on each other, so I chose a *blues form* as the source for this composition. Blues encapsulates both a horizontal forward moving, resolution-

²⁷³ Psalm 90 (attributed to Moses) expresses a "communal lament" which describes in broad terms the reason of the community's distress. After sanguinely invoking God's support, it shifts to a complaint opposing the eternity of God with the brevity of human life (verses 2–6) and interprets human suffering as punishment for sin (verses 7–12). In its final verses, the psalm concludes with an appeal for God's intercession.

oriented harmony which includes typical harmonic colors like a flat fifth, third and seventh, and a melodic structure which resembles a call and response form:

MOTIVE – REPETITION (light variation) – CONCLUSION.²⁷⁴

In this composition I added after each two-bar vocal phrase a brief instrumental response of one bar, so I ended up with a three-bar length overall for my starting motive which consists of a F Major pentatonic, a scale used for many spirituals and gospels. Following an *arch* shape, it starts with an ascent on the tonic and ends in the instrumental response on the lower fifth. The underlying harmony colors this motive with a descending chord progression ending on the related minor submediant chord of Db. This created in comparison to a traditional Blues Form a move through four different tonalities instead of three and faster changes in between these tonalities. Since the melody stays in a small vocal range within a minor sixth, I used the chords to add dramaturgical inspiration.

MELODY: F Pentatonic → "C" (5th degree)

HARMONY: F⁶ (Mixolydian) Eb⁷ I B^{7#5} Bb⁷ I Db^{Maj7#11} I

Eb Lydian II Db Lyd. Augm. II I Eb Lyd. Augm. V Ab Lyd. II I Db Lydian I

The second phrase brings a slight melodic alteration of the motive through emphasizing the second ("G") and the seventh scale degree ("E") in the closure of the phrase through the instrumental response.

MELODY: F Pentatonic → "E" (7th degree)

HARMONY: Bb^{Major7} Ab I Eb^{Maj7} Db^{Maj7#11} I A^{7b9*} I

Eb Lydian V Ab Lydian I Ab Lydian V Db Lydian I Bb Lyd. Dim. VII I

*(= F Harm. Major III)

The final phrase starts on the third ("A"), incorporates the IVth degree (Bb) and ends on the bIII (#9) degree, a typical blues-color with the bassline resolving back to the tonic, "F."

MELODY: F Pentatonic → +Bb "Ab" (b3 degree, bassline on F)

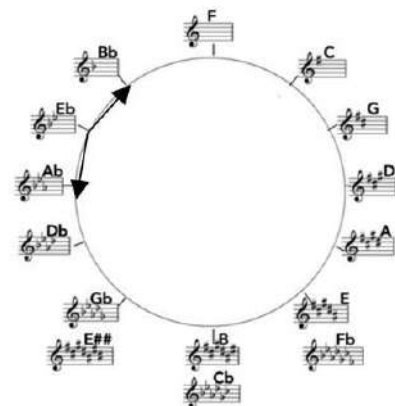
HARMONY: D^{min} (Aeolian) Bb^{min/Db} I C^{7sus4} B^{dim7} I Ab⁶ Bb F

Bb Lydian III Db Lyd. Augm. I Bb Lyd. II Ab

Lyd. dim. III I Ab Lydian Eb Lydian V - II

A typical blues form in F moves in its second section in bar 5 to the subdominant key, Bb7 and, after returning once more to F7 it centers on the Dominant key, C7, on the third phrase before concluding on F7 again:

Figure 46: Tonal center movements within C1.2



²⁷⁴ This musical principle can be found in many musical forms of the world, for example in the music of the Kpelle in Liberia and in Blues and Jazz. I discuss this further in the chapter on Sacred Jazz, section B.2.

Analyzing the tonal movements within Psalm 90 with George Russell's *Lydian Chromatic Concept*, we encounter in phrase 2 instead a move in the flat (*b*) direction (Eb Lydian → Ab Lydian), and for the third phrase a move in the sharp (*#*) direction: Eb Lydian → Bb Lydian. This extended harmonic movement supports the underlying dramaturgy of this composition here.²⁷⁵

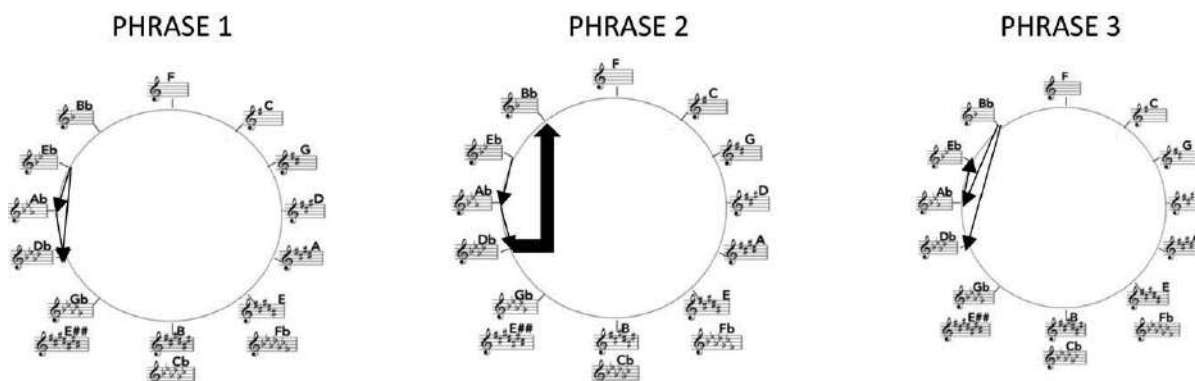


Figure 47: The tonal movements of C1.2 in three phases

ARTISTIC REFLECTION

*This song was difficult to sing for a congregation which has not sung a blues before. I composed it originally for one of the jazz services **Psalmton** at the Memorial church in Berlin. Particularly the simplicity of the melody made it difficult to interpret in my experience within a regular worship liturgy.*

Naturally, there are always a few who like and know Blues and who can easily relate to the repetitive character of this song and the call-and-response structure. The most satisfactory way was to have each four-bar phrase sung by the congregation and then answered by an instrumental response.

This composition came specifically alive when I used it as an instrumental piece in a jazz trio and quartet. It represents a good example of how a liturgical composition takes on a life of its own within a regular instrumental concert program. The Axial melodic archetype, centering on the tonic F allows a very open style of improvisation, in terms of George Russell's concept, a supra-vertical way of playing. In my quartet recording of this song, I emphasize the Tonic F throughout the song by accessing higher tonal orders of the F Lydian tonality and the F Blues scales coupled with a more pulse-oriented phrasing inspired by Ornette Coleman. For me, the mournful, lamenting side of the text in this Psalm finds an aural expression in such a way.

²⁷⁵ The phrase endings already lead to the next harmonic center in bar 3 (Db) and 6 (Bb) as the diagrams show.

C.1.3 Gloria in Excelsis Deo – Glory to God in the highest

CATEGORY C / Audio File #3

GLORIA

Spirito
(9/8 Feel)

Glo - ri - a - Glo - ri - a - in ex - cel - sis De - o.
Al - le - lu - ia!

C Maj9 CMaj#11/D F/G C Maj9

Figure 48: Musical example C1.3

The words of the Gloria are directly taken from Luke 2:14 and are often sung in connection to a closing Alleluia as a short chant following the Kyrie prayers in modern Protestant liturgies. The chant resembles the angelic praise of the birth of Jesus and like the *Great Doxology*, is an essential part of many Christian rites.

I composed the melody as a counterpart to the Kyrie Eleison, starting on its final tone C and now ascending faster and higher than the Kyrie to the middle C. The ending on G or alternatively on an E emphasizing harmonic unity throughout the whole melody, sounding C Major. The melody suggests in bar 2 the Lydian Chordmode throughout. It is used here as a reference to its legacy in Romantic and Modern music as acknowledging something otherworldly or a deity and also as something whole and healed. A famous reference of this presumed nature is the *Holy Song of Thanksgiving by a Convalescent to the Divinity, in the Lydian Mode* (“Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart”) by Ludwig van Beethoven (Op. 132), where the F Lydian scale is extensively applied.²⁷⁶

The liturgical atmosphere of the Gloria is of timeless joy and praise and I chose musical elements which blur the feeling of linear time: repetitive yet changing bassline in a 9/8 adds a polyrhythmic feel to the 3/4 melody and if played with a jazz ensemble, the drummer can support both metrical divisions.

This chant is supposed to be performed within the liturgy vocally, followed by a free modal improvisation in the tradition of Spiritual Jazz, which serves as a reference to the textless improvised “jubilating praise” by the cantor in the early church, underlining the human inability to describe and praise God with words.²⁷⁷

²⁷⁶ For the biographical context of Beethoven’s late Quartets see Lewis Lockwood, *Beethoven: The Music and the Life* (New York: W. W. Norton & Company, 2005), 441–489.

²⁷⁷ See Christopher J. King, *Origen on the Song of Songs as the Spirit of Scripture: The Bridegroom’s Perfect Marriage-Song* (Oxford: Oxford University Press, 2005), 146, doi: 10.1093/0199272182.001.0001, for comments on the Psalm fragment, 80.1.

Harmonically, I was looking for a “turnaround”²⁷⁸ form and used voicings that allow an open modal interpretation²⁷⁹:

Bar 1: C Ionian or C Lydian

Bar 2: C Lydian

Bar 3: F Lydian (G Mixolydian)

Bar 4: C Ionian or C Lydian

The prevailing three chordmodes cover all the three typical sounds of Major Chords – Ionian, Lydian, Mixolydian and help to create a resolved, bright and light atmosphere in contrast to the predominantly darker minor colors of the Kyrie Eleison.

ARTISTIC REFLECTION

This Gloria was premiered at the special ecumenical reconciliation service of the “Elevation of the Cross” on 14 September 2014 in the large space of one of Germany’s oldest churches, the Basilica of Constantine, which dates back to the 4th century. The rhythmic intricacy which I pointed out got lost in the large church space and its vast acoustic. However, even in the basic mono recording from this event, a spark of an archaic energy can be felt as a response to a long and rather soft-spoken prayer before – but at the premiere, due to the strict length of each musical event within the liturgy, the piece did not come to life.

I enjoy the piece best when the liturgy allows a space to “jam” on it at the end or when the congregation continues to sing it and can feel the two rhythmic sides of it. Besides the clear arch shaped melody, the underlying continuous C based major tonality and the rhythmic density allow a Supra-Vertical approach in improvisation like in Psalm 90, engaging the C Lydian 11-Tone order. When I have mentioned Ornette Coleman before as an inspirational source for performing, it is here clearly one of the founders of Spiritual Jazz, Pharoah Sanders who I would turn to.

²⁷⁸ Such as VI – II – V – I, etc.

²⁷⁹ It is possible to play a composite Scale of C D E F# G A B on all four chords in a “supra-vertical approach.”

C.1.4 PSALM 133 - CATEGORY D/ Audio File #4

PSALM 133

“How good and pleasant it is when God’s people live together in unity!”

Chords: G-7, A-7, B-7, C-7, D-7, E^bMaj7#11, D-7, B^b/C, B^b/C, FMaj9/D, D-7, C/D, FMaj9/A, E-7/A, FMaj9/A, G Maj/A

Lyrics: How good and pleasant it is - - - when God's peop - le live to - ge - ther in u - ni - ty. U - ni - ty! _____ How

Text (1) & (2) and Band Improvisation!

A song of ascents. Of David.

Antiphon:

*How good and pleasant it is
when God's people live together in unity!*

- | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1) It is like precious oil poured on the head,
running down on the beard,
running down on Aaron's beard,
down on the collar of his robe.
-> <i>Antiphon</i></p> | <p>2) It is as if the dew of Hermon
were falling on Mount Zion.
For there the LORD bestows his blessing,
even life forevermore.
-> <i>Antiphon</i></p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Figure 49: Musical example C1.4

In contrast to Psalm 90, this Psalm uses poetic and metaphorical expressions for one central topic, the unity of people who believe in the same God. The omnipresent expression here is of jubilation about this matter. However, it is not the same joyfulness of the *Gloria* (C.2.) which I considered of a somewhat timeless nature dwelling from a personal imagination of God – it is a more reflexive joy incorporating basic human experience.²⁸⁰

²⁸⁰ M. G. Easton, “Degrees, Song of,” Easton’s Bible Dictionary, accessed January 21, 2021, https://eastonsbible.com/1007-Degrees_Song_of.php. The probable origin of “a song of ascents” is that these psalms were sung by people going up to Jerusalem to attend the three great festivals (Deut. 16:16). They were well suited to be sung from their peculiar form, and from the sentiments they express. “They are characterized by brevity, by a key-word, by epanaphora [i.e. repetition], and by their epigrammatic style ... More than half of them are cheerful, and all of them hopeful.” They are sometimes called “Pilgrim Songs.”

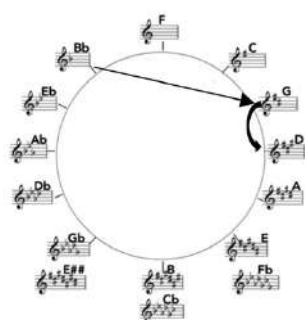
I use therefore a more complex and expressive melody in D Minor with an ambitus of a perfect twelfth and a faster and lighter groove, a jazz waltz, along with an improvisational passage for a solo singer or instrumentalist with the text. The ascending element is sounded through the melodic development and the harmonic rhythm which incorporates six tonalities altogether.

Harmonic Analysis:

	G ^{min} (Dorian)	I A ^{min} (Phrygian)	I B ^{min} (Aeolian)	I B ^{min} (opt. Dorian)	I
bars 1-4	Bb ^{Lydian VI}	Bb ^{Lydian VII}	G ^{Lydian III}	(opt. D Lydian VI)	
bars 5-12	C ^{min} (Dorian)	I D ^{min} (Phrygian)	I Eb ^{Maj7#11}	I D ^{min}	I
	Eb ^{Lydian VI}	Eb ^{Lydian VII}	Eb ^{Lydian}	Bb ^{Lydian III}	
bars 13-16	Bb/C	I · / · I · / · I · / · I	F ^{Maj/D}	I D ^{min}	I C/D I · / · I
	Bb ^{Lydian II}		F ^{Lydian VI}		C ^{Lydian II}

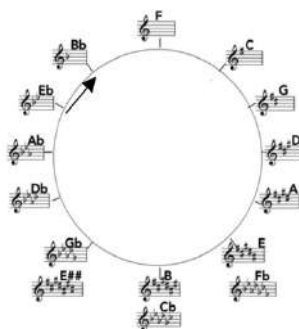
bars 1-4

melody ascends from C to A



bars 5-12

melody ascends further to D, descends to the low C and rests on F



bars 13-16

melody ascends gradually from G to A

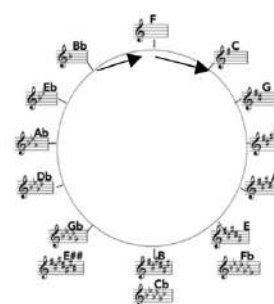


Figure 50: Harmonic analysis of C1.4

The improvisatory Interlude is placed on “A” as a pedal point, the fifth degree of the implied melodic tonality of D Aeolian Minor:

F^{Lydian} -> G^{Lydian VI} -> F^{Lydian} -> G^{Lydian}

A-Pedal all throughout →

The pedal point can be treated freely harmonically and rhythmically to allow the text and the resulting improvisation more space before the antiphon is sung again by all. The strong images evoked by the text invite a playful, improvisatory element also for the singer here to repeat words or build the text up from fragments, by only using verbs first, then nouns, etc.

The image of the pilgrims climbing up a hill and singing a simple melody summing up their reflections about the joy of being united in worshipping their God is taken here quite literally – in fast moving “upwards/ #sharp directed” chords under the ascending minor melody in the first bars of the composition. In order to stabilize this (while the melody ascends even higher in bar 5) it felt important to create a “reset” of

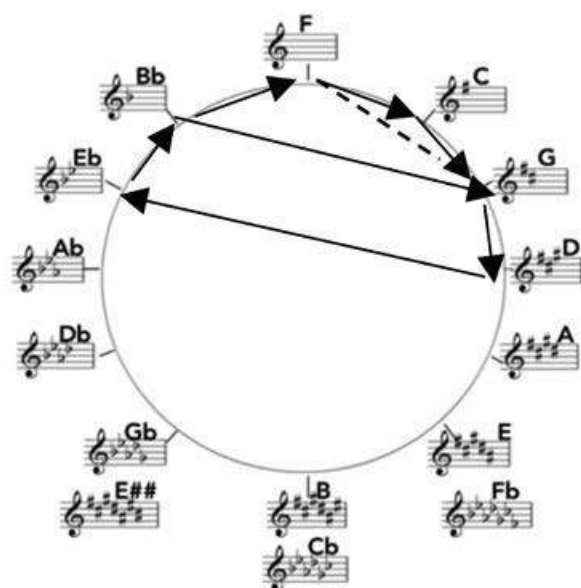


Figure 51: Tonal center movements in C1.4

this movement through engaging Eb Lydian in bar 7, which results in a move into *b* direction (see pages 72–75)²⁸¹ and slows down the harmonic progression before the ending in C Lydian.

Therefore, the melody in D Aeolian never goes back to its tonic but ends on the fifth sounding D Mixolydian, II. Degree of C Lydian in the final bars 15 and 16. In this way, the tonal movements in these 16 bars encompass altogether six Lydian Tonalties, supporting the overall theme of constant ascent coupled with a spirit of joyfulness as in the text.

ARTISTIC REFLECTION

Where is the unity here within all the movement I have created? When I wrote this piece for a jazz vesper service at Saint Peter's church in NYC starting their All Nite Soul Festival which draws from the harmony of difference from their diverse participants, I envisioned the improvisatory section on the A pedal to create this sense of unity within all movement, knowing the band would take it to many places. "A" is also the central tone of the melody – which resembles an axial archetype. Generally, this sense of foundation by the pedal point aims to support the improvisation with the texts of the Psalm in different directions and eventually also leave the base of the pedal point, ascending into new tonalities.

I have used this piece in many liturgical situations successfully as an introductory piece into joint improvisation between the spoken or recited words and the musicians of the band. This has become for me an essential element of Liturgical Jazz, when the borders between the spoken word and the responding music are blurred. This practice of the Psalm 133 requires of course rehearsals with one or more members of the congregation beforehand but was always rewarded by the extra energy generated in the worship service by the experience of interacting in storytelling with the ensemble. In a simplified version, of course a jazz singer would improvise and lead the congregation in singing excerpts of the text on the pedal point and for the antiphon.

*On the documented recording of this song, eventually (from 04:32 onwards) **Hine ma tov**, a Jewish song based on the same Psalm text was sung over the drone in a canon by two singers, both cantors of reformed Synagogues in Berlin as a symbol of a peaceful interreligious unity grounded in the Psalms.*

²⁸¹ As demonstrated in the chapter on George Russell's music theory of tonality, a chromatic move upwards actually functions in support of the prevailing tonality, while a chromatic move downwards obscures it (see pages 72–75).

C.1.5 Congregational Song: KENOSIS HYMN - CATEGORY E / Audio File #5

Kenosis Hymnus (Phil. 2,5-11)

I. EINZUG

Text: Hartmut Handt / Komposition: Uwe Steinmetz ©2017

Moderato (♩ = 80)
+ Saxophon-Improvisation

(Vocalise, kein Text! - Summen oder "Düh")

CHOR

Hand-percussion

E♭/D Dmin7 E♭/D Dmin7 E♭/D Dmin7 E♭/D Dmin7

Herr — ist Je-sus Chris-tus, A - tem aus Gott und Ge - hei-mnis der Welt,

6 A♭Maj7 Gmin7 Cmin7 Dsus D E♭/D Dmin7 E♭/D Dmin7

Ur - sprung und Ziel das sein Gei - st er-hellt. Herr — ist Je - sus Chri - tus

10 E♭/D Dmin7 E♭/D Dmin7 A♭Maj7 Gmin7 F G Dsus D

Gott zeigt in ihm ein Me - nschen-ge-sicht, Bru - der der Men - schen und Le-bens-licht!

14 Gadd9 Cmin6/G Gadd9 F/G F/G G E♭ Dsus C/D

Herr — ist Je - sus Chris - tus ü - ber al - lem was lebt, und in al - lem was lebt.

18 Gadd9 F/G CMaj7/D E♭Maj7/D C♯dim Gmin/C F/C Dmin7 G

Herr — ist Je - sus Chris - tus ü - ber al - lem was lebt, und in al - lem was lebt.

Figure 52: Musical example C1.5

This hymn was composed, like the Gloria, for an ecumenical reconciliation service as part of the 500th anniversary of the beginning of the Reformation movement by Martin Luther with international church leaders on September 14, 2014²⁸² at the *Basilica of Constantine*. This particular event inspired me to use modal colors as a reminiscence of early church modality.

²⁸² This date represents the “Feast of the Cross” or “Elevation of the Cross” in many Christian denominations.

The composition appeared three times within the service, as a processional song in the beginning and end of the worship service and as a congregational hymn in the middle of the service, with the Children's Choir of the Basilica singing a poetical interpretation of the *Kenosis*²⁸³ text from Philippians 2:5-11.

Kenosis is a central aspect of Christian doctrine pointing towards Jesus' sacrificial death on the cross and takes on different meaning and partially a mystical dimension in different denominations. I tried to embed this atmosphere through a sustained pedal tone (D) on which the melody ascends following the D Phrygian scale, the seventh Chordmode of Eb Lydian. By introducing the Ab in the underlying Harmony (bar 6 and 13), I added an additional darkness through a modal interchange towards the D Locrian Chordmode (Ab Lydian IV) while the melody remains in the D Phrygian Chordmode.

The second and repeated part of the melody which announces Christ as "Herr" (Lord) in a more celebratory way is set in the G Mixolydian b13 Chordmode emphasizing brighter modal colors with shifting bass notes and secondary dominant harmony (particularly in bars 17 – 20).²⁸⁴ The shift towards G Mixolydian is achieved on the word *Licht* (Light) through shifting from D Locrian to D Mixolydian as the new Dominant.

The melodic development in both sections illustrates a variation of the *arch* shape, in bars 2-13 from D¹ – Eb² - D¹ and from bar 14-21a even more dramatic through the integration of a *gap-fill* shape from bar 17-18. I was aiming for a strong melodic statement which resembles quite literally the meaning of the text, the deliverance to Christ in a gesture of taking a humble bow. The structure of the 13 bar A section and a B section of 8 bars resembles nearly the golden ratio ($13 + 8 / 13 = 13/8 = 1,62$). Generally, I often engage structural principles of formal proportions, that will be particularly explored in the Chapters on Sacred and Spiritual Jazz. The form emphasizes the human response to Christ's sacrificial act through the repetition of the B section from bar 14 onwards.

As a postlude I chose the same open beginning with a simple drum groove supporting the procession through the church space and a drone on D. This fragile musical setting mirrors for me the pilgrimage aspect (while walking) and the openness towards the Holy Spirit as the mediator between Christ and humanity.

The procession outside of the church ended with an improvisatory saxophone and organ dialogue where I walked outdoors from the front to the exit in the back. A band of sound stretched out through the church space with the children's choir and the percussions processing along. I chose to embed the final "Amen" in F Harmonic Minor (F G Ab B C D Eb) within an ascending cadence of Messiaen Mode 3 (from C) which felt intuitively as a tonal center of resolution when I played the melody.

²⁸³ From Greek κενόω (*kenóō*): to empty out.

²⁸⁴ This is a rather famous scale in jazz often referred to as the fifth degree of the Harmonic Minor scale (here C) with the abbreviation HM5.

The chord progression builds up slowly, here is the final one as the basis for improvisation:

40 full chordal variant

40

A - men, A - men, A - men. A - men, A - men, A - men.

40

Cmin Dmin Eb/F

40

CODA FOR THE POSTLUDE

MESSIAEN MODE 3 + F

E - wig - keit! A - men, a - men, a - men.

+ Orgel

F F#GAb BbBC DeE

TONAL RESOURCE FOR MELODY:
Eb F G A Bb B C D Eb
(Eb Lydian 8 Tone Order)

Messiaen Modus 3 auf C + "F"

31

31

A - men, a - men, A - men. A - men, a - men, a - men.

31

Figure 53: Harmonic analysis of of C1.5 (final section)

Whereas the melody before could be viewed as an extension of Eb Lydian 8 Tone-Order (see pages 80–85), the final improvisation takes place a fifth lower, in the Ab Lydian 10 Tone-Order centered on the modal tonic of F:

F	^{b7} F#	G	Ab	^{b3} Bb	B	C	D	Eb	^{#5} E
---	---------------------	---	----	---------------------	---	---	---	----	--------------------

This is an example of my adaption of George Russell’s theory of higher tonal orders, and vice versa an example of how to integrate symmetrical modes into the Major-Minor tonality. I chose the Messiaen Mode 3 symbolically for the repeated threefold “Amen” as it represents a perfect division of the circle of fifths in three augmented Major triads (F# Bb D / G B Eb / Ab C E) which provided an immediate logical tonal “anchor” with the D Harmonic Minor scale melody.

ARTISTIC REFLECTION

For this piece, unlike any other composition, the performance space and its history were particularly inspiring for the compositional process. It also led to further explorations of Orthodox chants, particularly in the Byzantine tradition, a few more examples of this soundscape will follow in this thesis.

Even though it was a privilege working as a church musician for an ecumenical international event, it taught me, how difficult it was to create an experience of Liturgical Jazz within a liturgical form which is “charged” with liturgical history of different traditions. The planning group for this service consisted of church leaders from the Orthodox, Lutheran, Catholic and free Protestant churches in Germany and Europe. The music of the service was secondary to the actual communal celebration. I visited beforehand the Basilica in Trier twice to play within the church space and gather inspiration for the music.

The Kenosis Hymn takes a special place in my heart as well as the poetic version of the biblical text was created by the Cologne pastor and poet Hartmut Handt who has a rich legacy of writing new church hymns for Protestant churches in Europe, and the process of setting his words to the music lasted for several months in 2017. It provided a wonderful learning experience for me as he explored each word in its relationship to my melody which grew alongside his writing process. It became a truly communal compositional process as a joint meditation over a biblical source, which I would envision would be standard practice in any permanent jazz church.

The other special communal aspect I encountered with this piece was the commissioned collaboration with a Children’s choir and the church organist – none of them experienced in singing or playing jazz. I therefore chose deliberately musical bridges – for the children a middle section where they recite the text similar to a rap tradition and engaged with the organist in an improvisation on the Messiaen Mode 3, a familiar territory for most improvising church organists and much more uncommon for the standard jazz pianist. This embodied the wisdom I learned from George Russell to work with the strength of the performers one is writing for (see pages 78–79).

C.1.6. *Song of Awareness* – CATEGORY F / Audio File #6**SONG OF AWARENESS**

11: VOCALS FIRST TIME
12: SOLI

$\text{♩} = 60$

B \flat Maj6 **B7+ $\#$ 11 (augm.)** **B \flat Maj9** **Gmin9** **A \flat min9** **A \flat min6**

Oh A-dam see, one Al-migh-ty is, from whom a-ll things pro-ce-ed and re - turn, if not de -

5 **CMaj $\#$ 11** **B \flat 9+(augm.)** **A9+(augm.)** **GMaj $\#$ 11** **Cmin7** **F7 $\#$ 11**

praved from good, cre - a - ted to per-fec - tion, one fi - rst mat-ter a - ll. _____

9 **Fmin7** **Gmin7** **Amin7** **B \flat Maj** **A \flat Maj** **B \flat Maj**

That you art hap - py owe to Go - d, that you con - ti - nued such owe to thy -

12 **BMaj** **DMaj** **AMaj** **G \flat Maj**

self, to thy o - be - di - ence, He left it in thy po-wer, by na - ture

15 **FMaj** **Dmin9** **D \flat 7 $\#$ 9** **C7 $\#$ 9** **B7 $\#$ 9**

free, not o - ver ruled by fate in - ex - tri - cab - le!

17 **B \flat Maj** **E \flat 7 $\#$ 11 $^+$** **B \flat Maj** **Cmin7** **Dmin7** **E \flat Maj** **A \flat min7**

We free - ly serve, free - ly lo - ve as - in - ou - r will, to

21 **GMaj** **CMaj** **DMaj \flat 5** **E \flat 7+ $\#$ 11 (augm.)** **DMaj** **G \flat Maj13 $\#$ 11**

love or not, in this we stand and fall. _____

Figure 54: Musical example 1.6

This composition is inspired by Duke Ellington's "Come Sunday" and to a larger degree by his and Billy Strayhorn's harmonic richness which allows "blue notes" within the chordal harmony as formerly discussed in this thesis. It is an A' – B – A" song form centering on the tonality of Bb Lydian.

The text from John Milton's *Paradise Lost* evokes the image of a humanity freely responsible for its surroundings, for the world at large – and asked by the deity to follow in love for all of this, acknowledging a perfect creator who, if recognized as that and reflected upon, grants happiness.

This composition is a thematic religious hymn suitable to themes such as "opening up yourself to the world," "love your neighbor," "care about the world and its ecology" etc.) presenting an iconic image of Adam as the "first human" seeing for the first time the world as it is. Thematic hymns are placed within the protestant liturgy after the sermon or in the beginning or ending of a worship service to provide a musical counterpart to the overall theme and message of the respective service.

This composition is less conceptual than the other works presented here and was composed intuitively after a phase of playing and listening primarily to Duke Ellington's music. It incorporates ten Lydian Major Chords²⁸⁵ where in most cases the melody incorporates the #11, only Db Lydian and E Lydian chords are missing.²⁸⁶

The other special color is the augmented (#5) Lydianb7 chord– a Chordmode from the whole tone Scale which I use here to enrich the harmonies in an impressionistic way:²⁸⁷

A ⁹⁺	augmented	A	B	Db	Eb	F	G	A
Bb ⁹⁺	augmented	Bb	C	D	E	F#	G#	
B ^{7#11+}	augmented		B	Db	Eb	F	G	A
Eb ^{7#11+}	augmented				Eb	F	G	A B Db

(i) The Whole Tone Chordmode as extended vertical Lydian Tonality

In bar 2 (melody on Db -> Eb, F) I use the chord on B as a tritone substitute for F7 and here it provides a pure whole tone soundscape in opposition to a B7#11 (F7alt) or B7alt chord which would include more dissonances. The choice of the whole tone scale in this situation goes along very well with the tonal orders proposed by George Russell as they maintain a stronger tonal (gravitational) field supporting the overall tonic, here Bb Major.

Eb	F	G	A	Bb	C	D	Eb (Bb ^{Ionian})
	F	G	A	B	Db		Eb Whole Tone Scale

²⁸⁵ In the score, not every Major Chord requires a Maj7#11 voicing. It is often in the melody and can be optional during the solos. However, all Major Chords are meant as Lydian chordmodes here. There is no predominant "horizontal" tonic.

²⁸⁶ In measures one and seventeen the Bb Major chord is naturally Ionian as the overall tonic chord.

²⁸⁷ Not every of these chordmodes requires the #11 voicing, it is often in the melody and can be optional during the solos.

Russell considers the whole tone scale part of the “consonant nucleus” of a tonality, it is part of the 10-tone order of Eb Lydian (Eb, F, Gb, G, A, Bb, B, C, Db, D) and the whole tone scale is tonally integrated in the same way as the augmented scale and the Messiaen Mode 3 (see pages 80–85). The same functional principle of using this chord was applied in bar 18 (Eb augmented).

(ii) The Whole Tone Chordmode as a pantonal modulatory field (bars 5-7)

CMaj#11 Bb9+(augm.) A9+(augm.) GMaj#11

#11 7 9 3 #5 b9 11 5 #11 9 7 5 3

Melody bar 5+6		B	D	E	F#	
Bb ⁹⁺ augmented	Bb	C	D	E	F#	G#
A ⁹⁺ augmented	A	B	Db	Eb	F	G A
Melody bar 7	A	B	C#	D	F#	

CMaj#11 Bb9+(augm.) A9+(augm.) GMaj#11

C Lydian 10-Tone Order	<->	G Lydian 10-Tone Order
C D Eb E F# G G# A Bb B		G A A# B C# D Eb E F F#

Figure 55: A pantonal modulatory field in C1.6

Here we have the melody suggesting a B minor tonality which suits the C Lydian chordmode in bar 5 and resolves to a G Lydian chordmode in bar 7, but it adds seemingly stronger tensions to the symmetrical dominant chords in bar 6. Applying the *Lydian Chromatic Concept* for a tonal analysis here, the two chromatic augmented dominant chords act as tonal extensions of each Lydian Major chordmode. Bar 6 provides²⁸⁸ a chromatic modulation with its complementary Hexachords that would be without a tonal reference and merely a pure 12-tone-set if the melody would not

²⁸⁸ See also George Rochberg, “The Harmonic Tendency of the Hexachord,” *Journal of Music Theory* 3 (1959): 208-230, doi:10.2307/842851. The modulation and harmonic progressions through complementary combinatorial hexachords, meaning two six-note-chords each containing a half of the chromatic scale, was a principle that the composer Georg Rochberg used extensively out of similar reasons than George Russell, to enhance and extend tonality into a pandiatonic 12-tone-space.

connect the chords horizontally. Obviously, it is helpful before this more outgoing²⁸⁹ usage of the whole tone chordmode is applied, to use it in a more tonal way as demonstrated in the first example. Another application of this principle was used in the ending:

GMaj CMaj DMajb5 Eb7+#11 (augm.) DMaj (D Ionian for ending)

G Lydian C Lydian D Lydian G Lydian 10-Tone Order
G A A# B C# D Eb E F F#

Figure 56: Analysis of closing passage in C1.6

Before the new tonic of the melody, D Major is reached, the melody, very similar to bars 5-7 sounds again a B minor chord and is harmonized with three Lydian Major chords (G^{Lydian} , C^{Lydian} , D^{Lydian}) before it reaches the final cadence which is held together melodically at the prolonged C#: $Eb^{augm.} \rightarrow G^{Lydian V} = D^{Ionian}$. Again, here the Eb Whole Tone scale, as part of the G Lydian 10-Tone order, connects the two tonalities in a slightly more subtle way than an $Eb^{altered}$ chord would have sounded.

(iii) Higher Tonal Orders and voice leading (bar 16)

Db7#9 C7#9 B7#9

Figure 57: Voice leading example

The former discussion on tonal extension provides a shift from thinking in diatonic scales to tonal spaces or as George Russell calls it, Higher Tonal Orders. In Duke Ellington's time the chordal harmony often arose from voice-leading and counterpoint, in this way a Major7 chord could still also contain a b7, or a dominant chord the 9 and the #9; extended chromaticism was possible in the arrangement as well as in the accompaniment for the soloist.

A simple example of this is bar 16: As the melody ascends from "E" to Ab, the bass descends from Db to B. A second melody line follows the upper voice within the interval of a seventh. The first Chord, $Db7^{#9}$, is part of $F^{Lyd. Augm. V}$ (C# D E F G A B) following the F Lydian and D minor Chord in bar 15. On beat 3 we encounter the voice leading now with enhanced chromaticism around the fifth of $C7$ (G + Ab + A). Two consecutive semi-tones are not found in regular dominant scales of contemporary jazz theory. The suitable Chord type here would be part of the C Lydian 10-Tone-Order (C D D# E F# G G# A Bb B C) which also contains the next chord:

$B7^{#9} \Rightarrow B \quad D\# \quad F\# \quad A \quad D$

²⁸⁹ I prefer to use "outgoing" and "ingoing," instead of dissonance or consonance when describing tonal orders like George Russell to provoke thinking about harmonic motion rather than static harmonic conditions.

(iv) Symmetrical Tonal Centers

When incorporating shifting tonal centers (in this case ten Lydian Major chords and some of their related Dorian minor chords) - it remains a challenge to center the composition through the melody and section endings in one key. The melody starts on Bb Major and ends on D, with the final ending chord being a F# Major chord, so the upper mediant chord and the submediant chord are both engaged and provide an overall tonality-centering space besides the constant harmonic movement, not unlike in *Giant Steps* (compare with Schwendener's analysis on page 74).

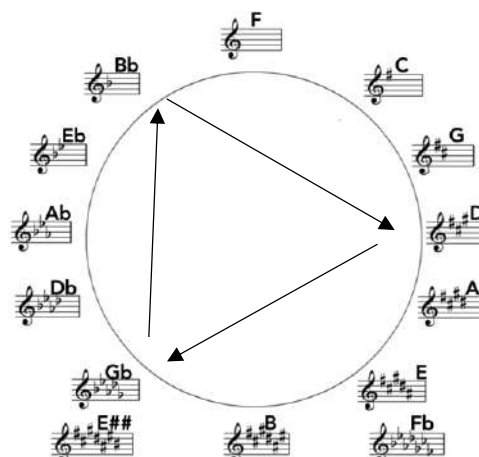


Figure 58: Symmetrical Modulations

ARTISTIC REFLECTION

"Song of Awareness" remains an often-used solo vocal song in liturgical settings for me, but also in concerts of Sacred Jazz and as an instrumental version in my trio.

I have presented this Song as an example of the category F, as representing personal faith experiences through musical faith narratives including settings of poetry. The reason here is indeed personal - for me Milton's *Paradise Lost* has a strong contemporary dimension, particularly from a protestant perspective. I realized over the last years how much my generation and me personally in Germany have contributed to a "lost paradise" in terms of Global warming, the waste of ecological resources and destruction of nature. The responsibility, as Milton points out, lies in the middle – between a concerted action for the protection of nature, driven by personal engagement, and nourishing a relationship as Christians to God which encourages and inspires the individual motivation in return by broadening the perspective to all creation.

I use this individual interpretation of Milton's poem often in a context where it comments on the ecological crisis and irresponsible human behavior. And with this, the song suits very well as a postlude to a worship service along these topics or after a sermon.

C.2 Creating liturgies of Liturgical Jazz

In this section I will discuss in light of the tradition of Liturgical Jazz my artistic interventions as a church musician with a saxophone within German protestant worship services.

The shape of the protestant liturgy I was dealing with is based on the traditional mass form which served as an archetype for Luther's reformed Mass and the modern forms within the context of the worldwide Lutheran church. A typical liturgical order of worship in German Protestant churches is pictured below. I omitted communion, as it rarely takes place weekly and the services, which allowed a space for jazz interventions, were mostly the ones without communion. The liturgical stages in bold italics mark liturgical elements that are often sung or performed in combination with singing. The musical events are commonly instrumental and allow contributions from various styles, including jazz:

	MUSIC Processional music / Prelude
Gathering / Welcome / Word and prayer of the day	
	MUSIC: Hymn of the week
<i>Psalm reading (or Psalm Song / Antiphonal Song)</i>	
	MUSIC: Congregational Hymn
Confession of sins / Absolution (-> sometimes later, before communion)	
<i>Gloria Patri</i>	<i>with music (congregational response)</i>
<i>Kyrie</i>	<i>with music (congregational response)</i>
<i>Gloria in Excelsis</i>	<i>with music (congregational response)</i>
Collect	
	MUSIC
Biblical readings	(Old Testament, Epistle, New Testament, sometimes with a hymn in between and/or Hallelujah after the new Testament reading)
	MUSIC: congregational hymn based on the reading for the sermon
Sermon	
	MUSIC: commenting thematically / or via improvisation on sermon
Credo	(sometimes here preceded with the confession of sins & absolution) or instead CREDO SONG
Intercessory Prayer	
<i>Our Father</i>	<i>(rarely also sung)</i>
	MUSIC: Congregational hymn
Blessing	
	MUSIC: Blessing / <i>Recessional hymn</i>
Sending	
	MUSIC Exit music / Postlude

Figure 59: Standard liturgical form within the protestant church of Germany

I often encountered the feeling of a compromise in the overall expression and liturgical impact of my musical contribution to a standard liturgy, particularly when it is based on the structure above. Special music comes in the beginning and end (*please not too long*) and perhaps two times more, before the readings and before and/or after the sermon (commenting on it or allowing a space for reflection on the readings).

In my own practice of working with jazz in liturgical settings I therefore quickly went beyond the integration of jazz compositions within a liturgical context. It became obvious that the improvisatory element of jazz served as a key source and force (it could not be ignored) of inspiration for all liturgical actors, pastors, musicians and the congregation. With this different genre of music, words had to change, with the poetic expression of jazz, biblical texts appeared more poetically, and with a fluid, poetic, momentary music, sermons also needed to change.

Before I discuss my own liturgical forms, my own artistic interventions within this liturgical framework, I will formulate preconditions for Liturgical Jazz by drawing from historical, musicological and theological perspectives which guided my own practice.

C.2.1 *Liturgical Preconditions for Liturgical Jazz*

Liturgical Jazz can be defined in general terms as *jazz in churches, serving the liturgy*. Applying my typology of religiously inspired jazz, particularly categories A-D appear as fruitful additions to the liturgy and the categories E and F provide additional pieces which interpret faith doctrines or create a new myth within Christian belief based on personal faith narratives. Clearly, religiously inspired jazz can serve the liturgy, but how to create a worship experience with Liturgical Jazz that overcame the struggles and compromises I encountered in the beginning of my research and provide potentially what I have defined as a *transformational liturgical* experience?

In investigating the first permanent jazz ministry in the world at the archives of Saint Peter's church Manhattan,²⁹⁰ I discovered that the early worship programs displayed weekly changes in the overarching theme of the jazz vesper, included thematically selected and sometimes also commissioned jazz compositions and liturgical forms that differed from the regular mass style. Additionally, the spoken and recited words were all in modern language in an attempt to match the aesthetics of the contemporary jazz at the heart of the liturgy.

These changes required a jazz pastor, in this case John Garcia Gensel, who loved and understood jazz and jazz musicians. Gensel had developed a personal theology of jazz and his pioneering work has lost nothing of its edge from today's perspective, therefore it is worthwhile to have him voice the necessity for Liturgical jazz: "I think jazz is probably the best music for worship, because it speaks to the existential situation of a human being. It is the personal expression of the person playing it."²⁹¹

²⁹⁰ In September 2019, before the archive was partially destroyed by water damage on January 4, 2021.

²⁹¹ Ben Ratliff, "John G. Gensel, 80, the Pastor to New York's Jazz Community," *New York Times*, February 8, 1998, 42, accessed January 10, 2020, <https://www.nytimes.com/1998/02/08/nyregion/john-g-gensel-80-the-pastor-to-new-york-s-jazz-community.html>.

Jazz was not the icing on the cake or an exotic addition to the liturgy, but, with Gensel, the essential personal and contemporary assessment of the situation of a human in the center. He even compares the complexity of jazz to biblical scripture:

I've learned that there is a *depth to jazz* that parallels scripture. Jazz is a music that is harmonically rich. Jazz melodies are intricate and take unexpected twists and turns. Jazz rhythms are vibrant and complex. Jazz honors diversity. Jazz requires a lifelong pursuit of understanding—there is always more to learn/discover. Yet there is something in jazz that touches and speaks to people.²⁹²

In an unpublished manuscript (see appendix VII) in which he explores the potential of jazz for worship, Gensel underlines the need for a liturgical renewal in the light of contemporary culture:

Christians ... seek new ways to make liturgy more effective. This search is founded in recognition that so often in our services of worship we respond to the liturgy rather than being in the liturgy. The reaction is to an ancient outline that intrinsically has the elements to speak to life at its deepest levels. But it is of a life before and in the middle ages; it does not have the common elements of life today, the symbols and words of our contemporary culture.²⁹³

Gensel argues that liturgies which lack this link to the present in words and music remove themselves from the life of the worshippers and disengage the community between liturgists and the congregation:

We come to worship as though now - for an hour or so - we must fit ourselves into a structured outline. Emotions, thoughts, "life-out-there" must somehow make the service meaningful for the sake of that which has been made "sacred" through usage and institutionalized blessings. I'm saying that we could almost paraphrase the word of our Lord that "the service was made for man and not man for the service." If the liturgy is the work of the people, the real work of the people, play, longings, frustrations, aspirations (the world) should be made meaningful throughout the worship. Certainly, this is what the sacraments of Baptism and Holy Communion point to - the holy in the common. The liturgy, the worship service in this case, has been so routinized that there is no expectancy by those who come to church. Where in it do we find improvisation? Where is the spontaneity? In real life we are constantly confronted with surprise, with the unexpected, with the shattering of our plans. Should not the liturgical experience reflect this real life?²⁹⁴

The surprising character of jazz improvisation will be re-visited in more depth later in the discussion of religious meaning in jazz in the Chapter on Sacred Jazz (see section B.1). But it becomes obvious that from Gensel's view jazz is blossoming to its full potential in the liturgy. My historical definition of liturgical music sounds more like a reduction and challenging compromise: serving the liturgy – with rare public

²⁹² Matthew Hoch, *Welcome to Church Music & The Hymnal 1982* (New York: Morehouse Publishing, 2015), 135–36.

²⁹³ John Garcia Gensel, "Worship and Jazz," Archives of Saint Peter's Church, New York, 5–6.

²⁹⁴ Gensel, "Worship and Jazz," 6–7.

performances of this music in secular spaces. I have often encountered the sensation of “compromising on the music” when I intended to share jazz within a traditional liturgy that allowed space for different music (but not much more).

However, as Gensel makes abundantly clear, simply “jazzing up the liturgy”²⁹⁵ by adding jazz songs and sounds to a traditional existing liturgical form bears the danger of weakening and compromising not only the performed jazz but also the traditionally powerful rite. I would go that far to call it a misunderstanding of the genre of Liturgical Jazz if only the music is exchanged from traditional liturgical music to jazz. In the case of Gensel’s ministry, his new liturgical forms inspired also the traditional Sunday morning service at his church, as film maker George C. Stoney points out in his 1975 documentary *The shepherd of the Night Flock* on St. Peter’s Jazz ministry:

And so, we started making stuff about the Jazz Vespers, and then combining 10 minutes of the morning service and 10 minutes of the Jazz Vespers. And we found that the morning people didn't realize that the Jazz Vespers was actually a religious experience, and the Jazz Vespers people saw that the morning service people really cared about the traditions of the church. And it began to pull the congregation together.²⁹⁶

In the light of my broad definition, it is therefore important to emphasize that “serving the liturgy” is not meant in a compromising way but allowing jazz to rise to its fullest potential and drawing from all of its qualities to inform the whole liturgy, including the spoken words and reflections.

How then can jazz be embedded in the liturgy in a way that it is central and an inspirational source for the whole? The key factor here is the interplay of words, music and silence which affords the embodiment of religious experience within the liturgy. It is worthwhile to take another and now contemporary view of liturgy in a holistic way by observing the liturgical interplay of words and music.

The balance between listening to music and to the spoken or sung word, two different neurological processes as I have discussed earlier in this chapter, can be best mediated by silence. I propose to consider silence as an active continuum, an agent which conjugates the liturgy and structures spoken words and music.²⁹⁷ Apart from its conjugating active quality, silence between words, before prayer or after a sermon or reading or within music which inspires stillness is the place for the mystical in many religious traditions and from a Christian view point a space for the Holy Spirit to dwell or to hear the singing angels. However, neurologically, different areas of the brain are

²⁹⁵ An expression I often encountered in some description of a jazz ministry; I also heard the term “jazz it down.” Both expressions seem to add jazz like a spice to something perhaps otherwise boring in taste. This is, however, not the intention of this research project.

²⁹⁶ John Garcia Gensel, “The Shepherd of the Night Flock,” *Documentary Educational Resources*, accessed January 12, 2019, <https://store.der.org/the-shepherd-of-the-night-flock-p451.aspx>.

²⁹⁷ It is perhaps a misleading concept of our digital age to think first of silence as absence of everything whereas silence in the broader sense is an essential life-giving and inspiring act (taking a breath, hearing intensely, etc.).

activated and connected in liturgy, which are often separated in everyday life as I have pointed out before.

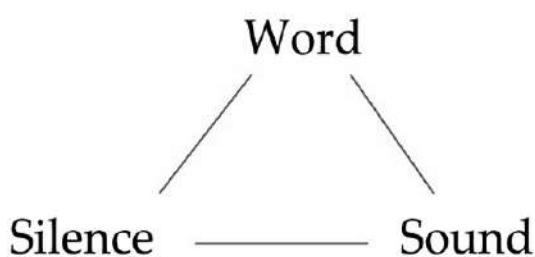


Figure 60: Interplay of liturgical elements

In addition, particularly in the experience of music, the perception of space and time can be in conflict with each other or even contradict each other: a “short” tone can occupy a large space when it is low and diffuse or “long tones” can appear to be fragile and “thin” if played up high with less overtones.

In these processes of rhythm/form and pitch/timbre perception, three different brain areas responsible for memory are engaged simultaneously and silence is crucial on all levels to separate the audible information.²⁹⁸

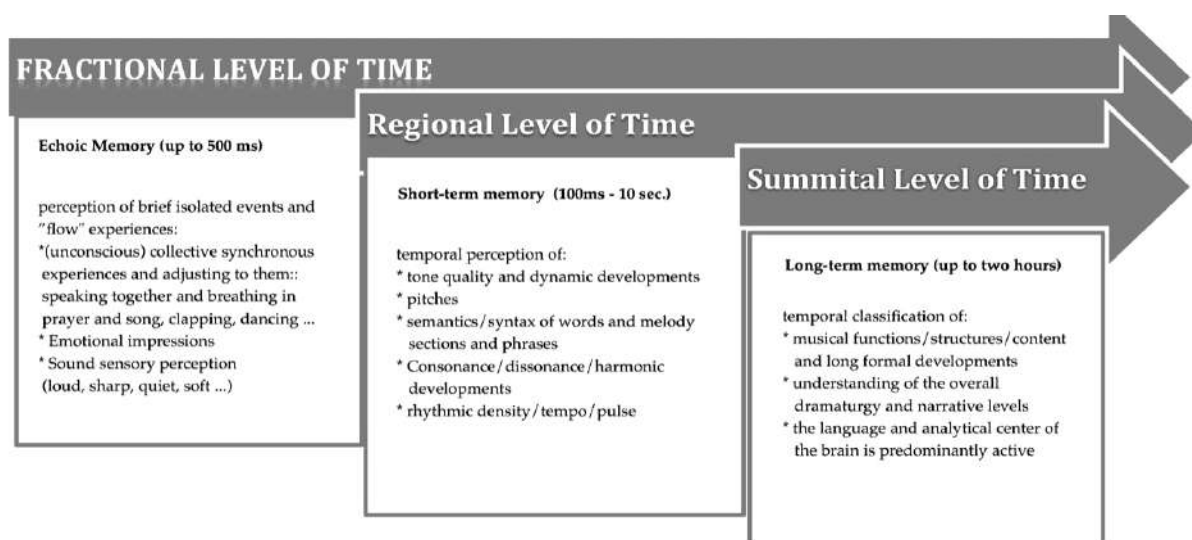


Figure 61: Three levels of temporal perception

From about 20 milliseconds, humans are able to distinguish two tones or rhythmic impulses like strokes on a snare drum as two separate acoustic events through the **echoic memory** – this equals a bit less than 16th notes in the tempo of MM = 600 or 32nd notes in the typical Bebop tempo MM=300. Impulses of shorter duration get automatically connected to a sustained sound and lack a describable temporal dimension. Very low bass sounds for example from the longest pipes of a church organ (lowest C on a rare 64’ stop) show a frequency of 8 HZ for the low C which equals 8 oscillations per second each of 125 milliseconds length and will be perceived as a rhythm or vibration, rather than a concrete pitch.

The human ear recognizes pitches from 16 HZ upwards (equaling the lowest C on 32’ organ stop), even though the lower frequencies in the *Infrasound spectrum* (10-20 HZ) have been part of a recent artistic experiment, testing their effect on humans by creating physical sensations which can be even interpreted as “religious experience”

²⁹⁸ See Snyder, *Music and Memory*, 25–27. The figure is the author’s.

when encountered in churches.²⁹⁹ From about 400 milliseconds duration equaling a tempo of MM = 140, temporality is encountered as a linear process and not as single, time-independent events by the **short-term memory**. This corresponds approximately to the maximum length of vowels at normal speech speed. The “embodied” tempos between MM = 50 - 130 (pulse rate) represent also the spectrum of speed dances and dance music common for in most cultures of the world.

The slowest perceptible tempo is about 0.5 beats per second (tempo MM = 30 on a metronome), which represents also the maximum length for recognizing short signals with the ultra-short-term memory (echoic memory). Above a timespan of a 2 second period, the short-term memory is active in perception, which requires while listening to music and language shorter acoustic events stored in the echoic memory to understand the information as being connected. In practical terms, it becomes difficult to feel and execute very slow tempos intuitively. The acoustic signature in larger churches with a room reverb of a few seconds also sustains individual acoustic events and creates in the musical memory overlaps between the perception of the performed, and the perceived music in the actual space.

The short-term memory is able to follow and interpret musical events up to ten seconds. This has consequences for communal singing in liturgies: The usual tempos in church for the singing of hymns and chorales (MM = 60-80) are a bit slower than the recited text or spoken word which helps to follow and largely understand an unfamiliar text in a modern language. If older songs are sung with an unfamiliar poetic language or uncommon words coupled with the difficulty to follow the melody, a level of immediate understanding is lost and can only be understood in its meaning in retrospect. The classical role of a cantor or a congregational choir, who leads the community in singing, can contribute here significantly to a successful understanding of the congregational songs which is not the standard case in the Lutheran churches but common in Anglican, Catholic and Orthodox churches as well as in Protestant free churches that work with worship bands or jazz groups.

Finally, the **long-term memory** enables an understanding of formal aspects of a piece of music or the whole liturgy and the overarching dramaturgy. Most of the discussion about the liturgical narrative and the six liturgical main stages concerned only long-term memory activities, but for the actual transformative effect as an aim of this liturgical dramaturgy, every single step is important – and a particular short sound identified by the echoic memory can be the one which in the end stirs the overall imagination. These considerations underline again: music needs time to unfold, it needs to be heard and will only later be understood as a whole, whereas non-poetical language, a prayer, a story needs first and foremost to be understood in the moment and make listeners alert and focused on the narrative. It is the balance between narration, contemplation and silence which leads to imagination. In short: if a jazz liturgy is treated like a jazz concert it might find just the right balance between all elements within improvisation.

²⁹⁹ See Sarah Angliss, “Infrasonic – haunted music?” Sarah Angliss: Composer, musician, robotic artist, accessed May 20, 2020, <https://www.sarahangliss.com/infrasonic/>.

C.2.2 Artistic Interventions in the Protestant Liturgy

Clearly, the typical liturgical form in Figure 59 leaves much room for improvement, especially when the other musical contributions are done in the traditional musical language of the liturgy, jazz pieces stand out here and do not provide what John Gensel envisioned to be essential: the central impact on the worship liturgy. A simple improvement is to have the jazz musicians also play on all congregational and liturgical music to create a congruent soundscape within the liturgy.

The next step is to engage more strongly with the spoken word in improvisatory ways: interpreting, questioning, affirming; readings are interwoven with instrumental interpretations, the sermon interrupted or equally interpreted with improvisation, a sung *Credo* and *Our Father* and all liturgical pieces both sung and in jazz arrangements.

	MUSIC Processional music / Prelude
Gathering / Welcome / Word and prayer of the day	
	MUSIC: Hymn of the week
<i>Psalm reading (or Psalm Song / Antiphonal Song)</i>	
Confession of sins / Absolution (-> sometimes later, before communion)	
<i>Gloria Patri</i>	<i>with music (congregational response)</i>
<i>Kyrie</i>	<i>with music (congregational response)</i>
<i>Gloria in Excelsis</i>	<i>with music (congregational response)</i>
Collect	
	MUSIC
Biblical readings	with musical commentaries and improvisation and/or Hallelujah after the new Testament reading)
	MUSIC: congregational hymn based on the reading for the sermon
Sermon with musical commentaries and improvisation	
	MUSIC: commenting thematically / or via improvisation on sermon
CREDO SONG	
Intercessory Prayer	with instrumental improvisation
<i>Our Father</i>	<i>(rarely also sung)</i>
	MUSIC: Congregational Hymn
Blessing	
	MUSIC: Blessing / <i>Recessional hymn</i>
Sending	
	MUSIC Exit music / Postlude

Figure 62: Jazz-centered traditional liturgical form

If a worship service is carried out this way, jazz seems to be clearly the dominating element, not the word – this format provides potentially a chance to work within a traditional liturgy with a strong presence of jazz but also a challenge to allow an autonomous space for the recited and spoken words and prayers.

Testing this liturgical form however provided the insight that the dominance of the word within Protestant liturgies is not easily to be overcome in this way. Even a service structured similarly to Figure 62 provided in the end the insight that the music was compromised. As a representative example of this dilemma, I choose a radio service which followed a pre-composed script, music and words were given a good balance on paper. But the time for the music to unfold or silence to create a space of reflection was missing. Arguably, a radio service has to follow a strict time limit and might appear to be a more difficult medium to provide these elements – but in my experience of conducting jazz services following these established liturgical forms, it was a symptomatic issue to cut the music short as clearly visible in my script. When in other situations we as musicians stretched out (which would be an equivalent perhaps to a free prayer form in Pentecostal worship) it mismatched the liturgical dramaturgical arch, jazz improvisation seemed simply out of place. The Kyrie recording (intercessory prayer leading into the Our Father (**audio file #1**)) stems from this radio service and shows symptomatically how fast the spoken word intervenes in the reverberating final musical sound at the ending of the Kyrie.

This example still represents a model where jazz is the primary color within an established complex liturgical order. The band (piano, cello, sax, bass and vocals) is situated at the left side of the altar, the organ is in the back of the church. In joint improvisation the church space is filled with music from the front and the back, intense listening is required to communicate on that distance. Here Liturgical Jazz is played in the forms of:

- free improvisation inspired by or as counterparts to hymns or texts (7x)
- joining in hymn arrangements for congregational and solo singing (7x)
- liturgical pieces (Prelude, Kyrie Eleison, postlude)

In comparison to a “regular” Sunday service in this liturgical order, particularly the improvised passages that are imbricated and created in response to the readings and the sermon, stand out as new liturgical elements. These elements are also genuine to the improvisatory practice of jazz, which has a long history of engaging in joint explorations with poetry. The particular challenge working within a strict time-matrix as required for radio live broadcasts is obvious – improvising compact enough to deliver musical statements but still allowing enough time and silence to listen to the others and new impulses. The jazz ensemble performed often in this space, only the singer was a guest for this occasion. Even when the improvisations cannot be practiced beforehand it was of a tremendous help to access the “tacit knowledge” of having performed together in this church for several years.

“Tacit knowledge” is an important factor which can be easily overlooked when the *cliché* is believed that jazz musicians only create in the moment and spontaneously and musicians are simply put together for one worship service. My experience with the different formats of liturgical jazz taught me that radically new and open situations with musicians I had to interact with for the first time within the service or shortly before are inspiring and can lead to satisfactory results. Very commonly though it takes longer to “find each other” in improvising ways. Liturgies with rather strict constraints on time are perhaps not the best experimental field for these spontaneous encounters unless they happen for dedicated embracing moments – as a postlude or after the sermon, etc.

Taking into consideration the liturgical preconditions I formulated above, it became obvious that longer music or more silence would not generate a satisfactory liturgical experience – the words themselves provided a barrier because the pre-composed spoken prayers and sermons lacked an element which is intrinsic in jazz – the spontaneous narration from a personal perspective with an individual voice. I will discuss the narrational quality of Jazz in the chapter on sacred jazz in contrast to composed music more in detail, but for now it is the immediacy of particularly instrumental music which engages with the listener very differently than the rationally understood words. Consequently, how could words be encountered at some stages of the liturgy as “sounds” with an open meaning to match this quality of music, instead of being predominantly carriers of verbal information? How can poetry build a matching bridge between word and music in this way?

One obvious answer is to turn to elements of the liturgical forms of other traditions. In the singing of psalms, sung communal prayers and Gregorian and Byzantine chants there are poetic resonances and multifold connections between words and music – but is this a “reformed” Lutheran solution? Free vocal improvisations can build a bridge to these sonic worlds, but it stands forlorn for my ears within a desert where words and music cannot nourish each other enough to create an oasis of religious meaning.

Additionally, in the Protestant order of worship that I am working in here, the proposed theoretical “intimacy” between music, word and silence are merely an approximation even if scripted for a radio service. In comparison to the Roman Catholic roots of the mass form (or orthodox variants), the spoken words within the liturgy of a protestant mass are not as defined or restrained. Each liturgical event is instead typically enhanced with “moderation and announcements” by the pastor. A prayer of the day is surrounded by informal language which bears the danger that the actual *sacred words* within the liturgy lose their impact as every step of the liturgy is explained (we rise now to sing, you may be seated...often in more enhanced forms, moderated like in a talk show). Liturgy, when explained before it happens, similar to jazz improvisation, cannot come alive as explanation deadens anything which is the lifeline of liturgy and jazz: being and acting in the present moment.

In revisiting the point of crisis which I encountered in stretching the format of Protestant liturgies with no success, I needed to derive new liturgical forms from the shape of the mass but avoid the effect, that the words and their symbolic meaning

point towards a past or anti-world, contained conceptually within church walls, but instead to the present secular world, where jazz is situated. Arguably, this is not a superfluous exaggerated attempt to be modernistic, but indeed in accordance with biblical scripture and, with this, in alignment with Luther:

Neither do people pour new wine into old wineskins. If they do, the skins will burst; the wine will run out and the wineskins will be ruined. No, they pour new wine into new wineskins, and both are preserved. Matthew 9:17, NIV

This does not mean that the mass form is now thoroughly neglected (it can be assumed that a new bottle also looks similar to an old bottle), but it must fit the new wine, the modern expression. The Catholic colleague of Pastor Gensel, Father Norman J. O'Connor, a promoter of jazz and close friend with many leading artists throughout his career concludes fittingly:

How could it be that liturgical music could fail to grow and incorporate the values of our world? Why is it that a form of song that is a thousand years old must remain as the valid form for the prayer that makes us free?³⁰⁰

Indeed, the exclusivity of the pre-composed Protestant liturgies, the emphasis on words from the past (even if only written the night before) instead of balancing jazz as music made in the present moment with words which are created in the same spirit and moment, hindered both music and words to blossom fully. My solution for this research project was a twofold process to ultimately generate a liturgical format more suitable for Liturgical Jazz.

C.2.3 Liturgical Reduction and Transformation

Firstly, I experimented with reductions of the traditional forms instead of trying to inject jazz into the full liturgy and analyzed this reduction of liturgical elements to discover a clear dramaturgy from an individual process of religious collection, orientation and reflection of the personal faith towards a strengthening communal experience (*Koinonia*) of worship.

The liturgy aims to provide liminal experiences which can ultimately be transformative in personal life in accordance with Victor Turner's theory of ritual.³⁰¹ In reformulating his ritual theory and adapting it for liturgical purposes, the following four steps expressed for me these congruences:

- A liturgy provides a break with social norms, the daily life
- It stimulates a crisis in acknowledging wrongdoings, fears, hopes,
 - by "coming to senses" (***Gathering, Orientating, Contemplating***)
 - -> liminal phase (1)
- leading to a phase of coping (***Confessing***)

³⁰⁰ Laura H. Christian, "Tell it like it is" (Thesis, Worship Hamma School of Theology, 1969), 1.

³⁰¹ The transformation lies within a personal conflict and the possibility of leaving the liturgy with a fresh perspective about it.

- -> liminal phase (2)
- and a phase of reintegration or conflict-resolution
 - -> *Pleading, Blessing, Sending*

I implemented these observations into the Protestant liturgies that I created as a seven-step transformational process which I have sketched out in figure 63.

- | | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> • <i>Gathering</i> • <i>Orientating</i> • <i>Contemplating</i> • <i>Confessing</i> • <i>Pleading</i> • <i>Blessing</i> • <i>Sending</i> | <p>Positioning ourselves in the world
-> Asking for forgiveness,
acknowledging shortcomings -> Receiving Absolution</p> <p>Towards God in asking for his presence and
acknowledging
this in praise, gathering fears and hopes (Kyrie, Gloria)</p> <p>Relating to and reflecting on Biblical scripture through
Psalms, Readings, songs and the sermon.</p> <p>Proclaiming Communal faith as Christians Receiving with
the Communion symbolically the "body of Christ", the
part of God which has been within the world fully
human.</p> <p>Prayer in the community of believers (Koinonia) for
issues of the community, local and at large in empathy for
the world.</p> <p>Affirmation of the goodness of a God of love in the midst
of our life.</p> <p>Start of putting faith into daily practice, engaging the
power of the mystery of the sacred in everyday life.</p> | I
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Figure 63: The seven-step transformational liturgical process

The question remains if the dramaturgy, meaning, purpose and sense of the liturgy is in fact focused on transformation of the individual within a community that engages individually and communally with the transcendental, the trinitarian Christian God.

In my perception of working within a larger spectrum of protestant churches in Germany, this aim, which dates back to pre-reformational liturgical practice cannot be taken for granted as owning priority per se. If this aspect of proclamation is not in the center, how can contemporary liturgy and its task and success then be dealt with conceptually?

One essential aspect of *Eindeutigkeit* in German society that cannot be overlooked is the contemporary emphasis on authenticity. A study of the German state church (EKD) concludes a loss of trust in the church as an institution, particularly from young people,³⁰² which coincides with the perception that the churches do not address religious and spiritual issues enough in comparison to “secular” and humanistic issues. This shift within the German society in the last decades sets new challenges for the church and calls perhaps for a shift of paradigm (back) towards transformational liturgies.

Rainer Bucher, who reflects in detail about the “efficiency” of religious proclamation in the twenty-first century concludes:

The proclamation problems of the present appear to me as a consequence of the belief problems of the believers, which nevertheless result from the lack of institutions in which the concrete relevance of belief for biographies in the unfolded modern age can be discovered and brought into light. But without this discovery of God in one’s own biography, no one can speak credibly of God.³⁰³

Here again, jazz as an authentic personal music, as Gensel pointed out, and in the ways that I have presented jazz in this study, happens unapologetically in the moment and can serve beautifully this vision for proclamation within liturgy.

Moreover, Jazz musicians who play Liturgical Jazz in churches are *Überzeugungstäter* (conviction perpetrators) as there is nothing redeeming to be gained for the small area of career in jazz by performing and in most instances compromising musically, jazz in church worship. Additionally, there are also no church music positions open for jazz musicians, at least not in Germany. On the positive side, the artists who engage in the practice of Liturgical Jazz are wholeheartedly practitioners of the Christian faith and speak, with this, according to Bucher “credibly of God” and with Gensel following their personal expression when playing it.”

This aspect rings true in particular with my proposition about the transformative nature of the liturgy. Jack Lightstone suggests that the ambiguity of the liturgy within a framework of sense, meaning and a purpose that is unambiguous (transformation), can be best understood by analyzing the imbricated layers of its sociological, ideological and symbolical meanings. He ascribes this complex nature of liturgy as *thick communication*:

Ritual facilitates several forms of communication at the same time. These differ from ordinary, discursive forms of communication in being both richer and less direct. They are both multilayered, in other words, and compact. Typically, their function is not so much to transmit information but to communicate self-

³⁰² Thorsten Latzel, et al., eds., *Engagement und Indifferenz, Kirchenmitgliedschaft als soziale Praxis* (Hannover: Evangelische Kirche in Deutschland, 2014), 112-13.

³⁰³ Rainer Bucher, “Gott, das Reden von ihm und das Leben in der späten Moderne: Zur Lage der christlichen Verkündigung,” in *Bibel und Liturgie* 67 (Stuttgart: Verlag Katholisches Bibelwerk 1994), 195. Author’s translation.

recognition, intense and ambivalent feelings, moral principles and invocations. These forms of expressive communication play a vital role in human interactions – a role no less vital than strategic communication used to accomplish particular ends or discursive communication used to achieve understanding or agreement.³⁰⁴

The key factor which connects these different levels of communication and creation of meaning is faith – *sola fide* – as Kieran Flanagan puts it: ‘The liturgy has to be believed in order for it to become true for the actors.’³⁰⁵ Flanagan underlines his point with referring to Michael Polanyi who suggests that symbols have to be surrendered to so that actors can become carried away in a manner that realizes their meanings.³⁰⁶

I argue that the transformative potential within a community that believes in the rite they are participating in is where the sense, purpose and meaning of liturgy meet in unison. Therefore, the above considerations which led to a critique of the prevailing situation in the German State church³⁰⁷ can be centered and justified solely on this transformative aspect which musicians within the genre of Liturgical Jazz authentically embark on: *Any jazz liturgy has to serve the same purpose and face the same challenge. All liturgical jazz serves the community that participates together in a ritual which they all hope and believe will transform their lives.*

These reflections on the transformational process within the liturgy led me to a liturgical form where the music sets the tone and atmosphere for the liturgical element to follow. This can be underscored of course by the aforementioned neurological studies that show that music is perceived on an immediate level and prepares at best the reception and understanding of the words and rational information to follow.

The aforementioned radio service (page 161) walked a tightrope in satisfying the listeners who love to hear the organ and traditional congregational singing, great emphasis was put on the integration of the organ within the jazz liturgy and to feature different musical instrument-combinations. For my new liturgical form, all musical contributions (*in italics* in figure 64) were played with a jazz quintet and everyone played in every piece. Hymn arrangements were prepared beforehand but incorporated sections of improvisation. The congregational songs were partly from a spiritual and gospel background (*We shall overcome, I want Jesus to walk with me, I heard the voice of Jesus say*) as well as from the church hymnal, all are played in jazz arrangements. Instead of the example of the radio service, music always preceded the words. The liturgical order was substantially reduced in its complexity and more time allotted to allow the music a space to unfold.

³⁰⁴ Jack N. Lightstone, and Frederick Bird, et al., eds., *Ritual and Ethnic Identity: A Comparative Study of the Social Meaning of Liturgical Ritual in Synagogues* (Waterloo, Ontario: Wilfrid Laurier Press, 1995), 50.

³⁰⁵ Kieran Flanagan, ‘Liturgy, Ambiguity and Silence: The Ritual Management of Real Absence,’ *The British Journal of Sociology* 36, no. 2 (June 1985): 197, doi:10.2307/590801.

³⁰⁶ Flanagan, ‘Liturgy, Ambiguity and Silence,’ 197.

³⁰⁷ And I can clearly acknowledge that I have also witnessed and participated in services with ‘compromised liturgies’ that served the transformational purpose. Therefore, the question has also been directed back to those, including myself, who reflect on prevailing forms rather than the content and experience.

Instead of creating many interconnected events between the spoken word and the music, this form of improvisation happened during the reading of Judges 5, and is given, again, more time to develop and truly become a dialogue between words and music. In conclusion, this seemingly simple form allows the congregation to concentrate on either the music or the spoken words and allows a space between words and music. Here silence can act as the proposed and envisioned organic conjugating element.³⁰⁸ Figure 64 shows the order from the service from the Blue Church at the German Evangelical Kirchentag Dortmund in 2019, the artist network *Bluechurch* had its own jazz church during this largest Protestant gathering in Europe in 2019.

Jazz-Gottesdienst „DeborasWeiberlist“ // Freitag, 21. Juni 2019, 15 Uhr

Kathrin Oxen / Meike Waechter

Praise to you (IkeSturm)

Votum und Begrüßung

Psalmlied Psalm 68 (EG Reformiert Psalm 68, 1, 4 und 8) (Leadsheet Daniel)

Lesung Zehn Gebote

mit Entfaltung des 6. Gebots

Improvisation zum 6. Gebot (instrumental)

Eingangsgebet

It's all up to you (Chanda Rule)

Lesung Richter 5, 1-12a

Bekenntnis HK Frage 105

Lied: Bleib bei uns (Lautstärke Nr. 7)

Predigt zu Ri 5,6

I heard the voice of Jesus say (trad., arr. Ike Sturm)

Fürbittengebet mit Kyrie Ruf

Kyrie Eleison

Unser Vater

Lied: We shall overcome

Segen

Lied Psalm 68, 6

I want Jesus to walk with me

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Figure 64: Jazz liturgy 2019 (Abstraction of standard liturgical forms I)

³⁰⁸ There are samples of this service submitted with this thesis which show the opening song and the freely improvised musical interpretation of the reading (Judges 5:1-12a) in **Video 1**.

In order to create this liturgy, I interviewed the two pastors about which liturgical elements were important to them and suggested the musical pieces as a framework. This dialogue was built on the mutual trust that the worship service would not require a rehearsal together, as this was impossible due to the tight schedule of all participants.

It is important to point out the balance between simplicity and abstraction which the submitted video also displays. The opening song *Praise to you* by Ike Sturm invites the congregation to sing along in response to solo improvisations and establishes an element of call and response right at the beginning of the service. In consequence, the musical intervention in the reading later appears as a natural element within the liturgy and not as a gimmicky addendum. Here word and music become alive together and deepen the biblical word jointly, unrehearsed, for that particular place, community and time.

C.2.4 *From an Evening Vesper to a Liturgical Concert*

As a second step of this abstraction procedure, I isolated liturgical elements which proved to work fine within the reduced liturgical formats and arranged them in a new format. The following liturgical form is an example of this liturgical order which I based on researching evening liturgies like the chorale evensong and the “feast of light” (*Lichtfeier*) within the international Lutheran tradition. This liturgical format has proven to work in different lengths and is able to incorporate different musical genres as well in international contexts: if an abstraction of a non-jazz liturgy provides a better model for a jazz liturgy, this format must reciprocally also function for non-jazz liturgies, at least to a certain degree.

This liturgical format starts out with a song of invocation – either instrumental or a congregational song followed by a brief welcome and the lighting of three altar candles representing the holy trinity. The communal prayer which acknowledges the trinity is framed by a contemplative song, in this example “Listen” by Ike Sturm from the St. Peter’s jazz ministry, which creates an overall feeling of timelessness and space for reflection through its repetitive nature.

After the communal (call and response) reading of a psalm, a thematic reading is musically interpreted. For the theme of “Unity” I picked my arrangement of Psalm 133 which needs soloists who re-tell the text of the psalm or sing the original text in improvisatory ways and the congregation responds with the chorus. The element of re-telling the psalm text with one’s own metaphors is a particularly powerful way of sharing personal faith narratives, but it requires a good account of spontaneity and musicality to interact in improvisatory ways with the music.

This thematic musical exploration is followed by an improvisation with a biblical text. In this example a “word cloud” is created by members of the congregation. Everyone is asked to pick up to three meaningful words and repeat them in different ways for themselves and others. The element of improvisation with words helps to look at the formerly read text in a fresh light and it supports the feeling of “being in the moment” when listening intently to the others. Figure 65 gives an overview of the order which I

adapted as a model for evening jazz vespers, musical interventions and performance are closely interlinked with the spoken words.

<u>Band</u>	<u>Liturgist</u>	<u>Congregation</u>	
<i>Entrance Music (Invocation)</i>		<i>joins song</i>	I N W A R D L Y
<i>Contemplative Song</i>	Welcome / Biblical votum	<i>joins song</i>	
Music continues, structures prayer	Acknowledging the Holy Trinity by lightening three candles closing prayer	<i>joins song</i>	
<i>Contemplative Song</i>	----- Psalm reading (antiphonal) -----		C O M M U N A L - O U T W A R D L Y
<i>Improvisation on biblical text (1)</i>		one or more soloists improvising with band, joint Antiphone / Chorus	
	Interactive reflection on biblical text (2) as response (word cloud etc.)		
<i>"Candle Music" during candle prayer (free) Kyrie Eleison</i>	individual prayers with lightening a candle collective intercessory prayer with Kyrie concluded by ----- Lord's prayer (this could be sung) -----		
<i>Song which illustrates / responds to the theme of the day</i>	Benediction		
closing communal song			

Figure 65: Evening Jazzvesper 2019 (Abstraction of standard liturgical forms II)

The two improvisatory elements which replace a traditional sermon, close with a prayer and an instrumental piece or a hymn, inviting personal reflection. While listening to music or singing a contemplative hymn, the people gather around the altar for the candle prayer, where individual members of the congregation speak a free prayer and light a candle.³⁰⁹ These individual prayers lead into a communal intercessory prayer concluded by the Lord's Prayer. After the benediction there is space for one or two more feature songs for the band or a congregational postlude hymn such as *Grant us peace, O Lord* by Martin Luther.

³⁰⁹ There are photos in the last part of **Video 1** (submitted with this thesis) of a candle prayer in this style.

This structure draws in the congregation to more participation but uses less typical liturgical language and elements. Nevertheless, it does include most of the main elements of a traditional Vespers service: antiphonal singing or reading of biblical Psalms, reading[s] from the Bible and a prayer section. But it allows communal improvisation to be a central element, not only musically but also for reflecting on a text by leaving out the sermon and it is less hierarchical. A priest is not even necessarily needed for leading the liturgical part, this can all be done by members of the celebrating community.

Within this jazz vesper format, it is at least partially possible for words not only to be conveyors of information, but to generate a spiritual and poetic space for reflection as well. After a musical interpretation of the biblical text, the interactive reflection on a biblical text continues with members of the congregation picking a word particularly meaningful for them and reciting it in different ways into the silence or again, with music. Words become sound and multiply in their meaning like in the old monastic tradition of *lectio divina*. Equally, the words of a Psalm sound afresh when they are retold in interaction with musicians as in my musical example of Psalm 133 rather than being read from a bible.

However, since I have already trusted Jazz to provide “authenticity,” meaning and transformation beyond the spoken words I turned this format of the Evening Vesper into a form of Liturgical Concert as a space for a dialogue on theology and music where jazz would be in the center and not only a welcomed guest.

The intent behind the series in the American Church Berlin in the summer of 2020 did not follow a pre-composed research concept but was born out of the necessity to formulate a response to the COVID-19 pandemic.

I was immediately affected as an artist and Christian in March 2020 and I sensed in my immediate surroundings what radio features in *Deutschlandradio* (equivalent of National Public Radio in Germany) consistently described as a state of “despair of religions” (Hartmut Rosa).³¹⁰ I also felt a “loud silence” (as voiced by Michael Wolffsohn) and a “spiritual helplessness” (Olivia Mitscherlich-Schönherr) of the churches I was closest to.

The lack of acceptance of insecurity and emptiness as a constructive spiritual experience without being forced to act, to spread polarizing explanatory patterns or conspiracy theories made a dramatic impression on me and made me further doubt the value of the State church as an institution. In Christianity and Judaism narratives of uncertainty, failure and death are of central importance—unlike the silence I witnessed while other voices grew louder. Jazz also fell silent, many concerts were canceled months ahead, a severe lack of sustainable funding threatened many jazz musicians and close friends.

³¹⁰ Olivia Mitscherlich-Schönherr, “Gottvertrauen wird unter den Tisch gekehrt,” Deutschlandfunk, first broadcast June 11, 2020, https://www.deutschlandfunk.de/philosophie-und-coronakrise-gottvertrauen-wird-unter-den.886.de.html?dram:article_id=478396.

After a time of reflection, I formulated a mission statement, a constructive contribution I could think of in response to my frustration with the situation:

To overcome the increasingly loud and polarizing voices of politicians and economists during the COVID-19 pandemic by creating spaces for religious and musical perspectives in dialogue.

I learned from playing jazz that it is music which connects people of different cultures and lives from listening, to each other and, inwardly, to oneself. This quality creates a free, respectful exchange of personal musical languages and authentic voices in concert. The freedom to develop one's own personality and to listen to other voices, languages and cultures, to exchange and learn from each other, are also basic conditions for peace and justice in our society. Likewise, these are qualities for me that are central to the practice of Christian faith. Therefore, my artistic work is concerned with developing spaces of dialogue in our society through music and in churches.

I want to foster the skills that express in words and music what defines us, what motivates us and what we believe in – in my example as a Christian and as a jazz musician - by experiencing jazz as a form of contemporary sacred music which connects cultures and by using it liturgically.

(i) Preparatory steps - Analysis of the current situation

For the project on creating a liturgical jazz format as a response to the pandemic situation, I started by identifying clearly visible themes and conflicts. In the end, I focused on the following three:

- 1) **A global perspective** - the pandemic situation affects all countries. The "lockdown" of cities and countries like Germany created a unique situation – being "alone" in exercising social distancing and experiencing this "together" with many people globally. Being alone had become a uniting factor which transcended nations and cultures.
- 2) **A wave of global protest for freedom.** Despite corona restrictions, people in many countries were on the streets and protested during the spring of 2020: in Hong Kong to advocate for freedom of speech and justice for dissidents; in the USA in protest against incidents of police brutality against African American people to "bring justice, healing, and freedom to Black people across the globe,"³¹¹ and many countries saw similar demonstrations taking place in solidarity and addressing the issue of freedom, equality and justice in their respective society. In Germany and the USA, people also demonstrated against the Corona restrictions as an infringement of the granted individual liberties of their respective societies. The unifying dimension of all these protests was the protection of, or the striving for, a broader dimension of freedom.
- 3) **The political tension between the East and the West.** The conflict over COVID-19 between the USA (motherland of Jazz) and China (blamed by the President of the USA continuously as being responsible for the global pandemic situation)

³¹¹ "Black Lives Matter," accessed January 12 20201, <https://blacklivesmatter.com>.

displayed in an exemplary way a growing Disconnect between the East and West on a macro-scale, and equally for me on a micro-level, the polarization of the Western society by “populist” centered political agitation.

(ii) *How do I respond as an artist?*

As a second step I contemplated my personal artistic response to these three themes:

- The lyrics of the jazz standard “**Alone together**” provided in my opinion a suitable thematical counterpoint for the situation of “being together” with many around the world by “staying alone” with the intent of protecting others (of showing love of neighbor) and helping the pandemic situation to stay under better control.³¹²
- The theme of **Freedom** has been part of the DNA of jazz since its early beginnings. Firstly, in the emancipation of African American musicians as creating the new “Classical music of America” and of integrating the spiritual roots of jazz in Spirituals of Gospels who represent religious interpretations on the theme of freedom and justice from a Christian angle.
- Many jazz musicians in different countries supported the civil rights movement in the USA and other political movements in the 1960s – 1980s which were all connected in advocating liberation, justice and freedom. Ensemble names like “Liberation Music Orchestra” by bassist Charlie Haden or album titles such as “*We Insist! Freedom Now Suite*” by drummer Max Roach bear witness to this engagement. Dr. Martin Luther King emphasizes this as well for a German audience in his introductory letter to the 1964 Berlin Jazz Festival: “Jazz is exported to the world and much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down.”³¹³
- “Free Jazz,” the new style in jazz which arose parallel to the civil rights movement, was often interpreted and intentionally played as a musical form of the protest on the streets. The emphasis on freedom from formal, established structures in the musical improvisation does not serve only as a musical metaphor but as a way as Charles Hersch puts it to “show us how the arts can “make real” political ideas at the forefront of society, rendering them accessible to the senses.”³¹⁴

Despite these historical roots and viewed from a phenomenological standpoint, jazz provides for me inherently an individual freedom as a principle for its artistic expression. As I explore more in detail in the chapter on Spiritual Jazz, the necessity in jazz to create an individual musical language is a key quality for jazz artists (a personal

³¹² Alone together, beyond the crowd / Above the world, we’re not too proud / To cling together, we’re strong / As long as we’re together / Alone together, the blinding rain / The starless night, were not in vain / For we’re together and what is there / To fear together. Text by Arthur Schwartz and Howard Dietz, 1932.

³¹³ Tony Zambito, “The Essay by Martin Luther King, Jr. That Lives Large In Jazz,” accessed March 15, 2020, <https://jazzbuffalo.org/2019/01/21/the-essay-by-martin-luther-king-jr-that-lives-large-in-jazz/>.

³¹⁴ Charles Hersch, “Let Freedom Ring!” *Free Jazz and African-American Cultural Critique* 32 (Winter, 1995–1996), 119.

sound and improvisatory musical language) from Sidney Bechet and Louis Armstrong to John Coltrane and Miles Davis to Jan Garbarek and Anders Jormin today. This necessity of searching for individual freedom is outstanding perhaps in comparison to other musical genres but it can be argued that distinguished soloists in Western classical Music for example display the same qualities of a personal sound and way of interpreting music.

However, the difference when it comes to jazz still lies in the necessary interplay through improvisation with others. Davis could only sound like he did by also listening intently to his band members. His compositions or guidelines could only serve as a source of inspiration. A band leader in jazz lives from trusting all members of the ensemble to provide the inspiration that all sound as well as the best possible and in the most personal way together. The concept of “soloist and orchestra” or “front woman” and “side man” in popular music in the last decades, where band members are exchangeable and only a star virtuoso is in front has never worked well in jazz performance history. From Duke Ellington’s orchestra to Miles Davis’ or Dave Brubeck’s bands, each member was important as an artist in their own right.

The process of *Listening* inspires, but also adjusts one’s own musical expression in accordance with others to blend together, to groove together, to create a community spirit not only for the ensemble on stage but also with the audience. This double-nature of recognizable individual freedom found through a collective improvisatory exchange in music making, resembles for me social and societal interaction which are building blocks for a just and free society as a political ideal of democracy. These processes also point from a spiritual angle to the interaction of different faith cultures in a postsecular society which I will discuss and explore in the following chapter on Sacred Jazz.

(iii) *Finding a community*

I approached the home church of my family, the *American Church Berlin* about hosting a jazz series on Friday nights in the summer and they agreed to it with great enthusiasm, despite all insecurities in the development of the pandemic situation in Germany. The next step was to secure funds and next to private and business donors, one with strong ties to China. I then searched for artists to invite and followed the recognized division between East and West and bring out with the series the potential of jazz to connect cultures. I was able to win two Chinese (and Berlin based) musicians to perform on the theme of freedom, and the visual artist Lavia Lin who paints inspired by jazz in live performances and from records.

Lavia Lin also contributed the key visual for our poster and website with her painting *Alone together*, made in May 2020. The selection of the other artists followed the same criteria, I was looking for Berlin based solo-artists or small ensembles who connected different musical cultures through their improvisatory art form, were open to think conceptually about providing music on the theme of Freedom and also engaging in a dialogue with a theologian who would reflect on music and freedom each night in dialogue with them.

These two steps had provided the theme *Alone Together – on Freedom*; also a venue, funding and artists for nine consecutive Fridays in the summer of 2020 were found as well.

My third step was to develop the liturgical format and win theologians to participate. The idea of a Jazz Evensong resonated in dialogue with the host church – a liturgical jazz event taking place at night and at the end of a week (hence the focus on Friday night) while still being early enough to allow families to come. The starting time of 20:30 was determined for a 75 minute-event, followed by a brief reception outdoors with an intended end around 22:30 hours.

In dialogue with the host church (in the following referred to as ACB) it was at first important to take into account what this liturgical jazz project would contribute to their own vision as a church, which they describe in summary as:

We welcome all people.
 We serve the neighbors of Berlin.
 We grow together in Christ.
 We celebrate God's amazing love.³¹⁵

In the first communications about the proposed project in May 2020 we formulated goals of this particular ministry to the visitors and to the church community:

- *Reaching out* to people who feel vulnerable to go to “regular” events, also when the jazz clubs open up again by following strict COVID-19 regulations to make them feel safe,
- *Raising awareness* of the spiritual potential of jazz, also for the broader community of churches - to learn from each other in our “being Christ followers,”
- *Creating a space* of dialogue to reflect on Christian discipleship through engaging with a form of contemporary culture (jazz) and other faith(s).
- *Making an impact* on the town of Berlin and on the communities around ACB
- *Helping* new people feel motivated to contribute to the ACB community.

The importance of this process cannot be stressed enough in my experience. Clearly laid out extra-musical goals help to create a larger freedom in the actual musical realization of the project. Too often liturgies simply take place because it happens to be Sunday and 10.00 a.m. A critical evaluation of whether a church's liturgical practices are actually supporting the church's vision for their worship space and their neighborhood should involve musicians and theologians in dialog with the congregation. This kind of dialog is all too rare.

³¹⁵ “Vision and Mission,” The American Church in Berlin, accessed April 10, 2020, <https://americanchurchberlin.de/about/vision-mission/>.

Since liturgical jazz often brings in musicians and their audience of different faith into a church, these questions need to be addressed perhaps with more urgency and depth in comparison to “regular” worship events. But my example illustrates clearly how well the vision of the church can be particularly fulfilled through liturgical jazz, in different ways than with the established forms of worship.

Another aspect arose from these meetings which I had not expected beforehand. I was aware of the increasing loss of famous jazz artists dying from COVID-19, particularly in the USA and had thought about a form of a brief memorial each time. Taking into account that the artists I invited were not necessarily close in their musical practice to these North American musicians, another response was found. Each night a historical jazz great who shared a birthday on that respective Friday and had a spiritual dimension in its canon of work would be presented through the prelude (one original composition by that artist) and a short memorial text or poem in the beginning. The point here was twofold: to acknowledge a connection to the North American and particularly African American heritage of jazz by emphasizing in biographical miniatures its spiritual potential and celebrating birthdays and the life of these artists instead of mourning the deaths.

The list of nine historical jazz artists that I was able to compile displays a rich spectrum of spiritual dimension in the jazz tradition. The guest theologians had at least three streams of inspiration for their reflection on the overall topic of freedom, all of which were also explored by the musicians:

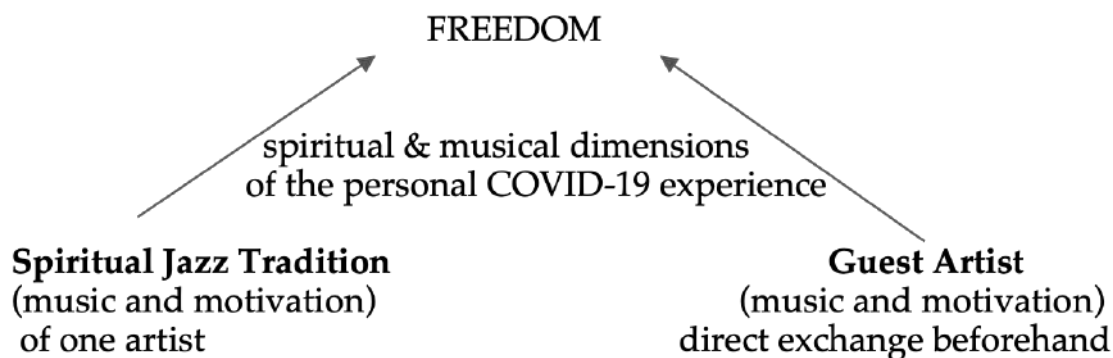


Figure 66: Three streams of joint thematic inspiration for music and word

Since the need for a prelude that introduced the historical Spiritual jazz dimension through the work of one jazz great, it had become clear that next to the host pastor of the church also “Musical hosts” or a “house band” was needed to provide the liturgical framework to allow the guest artist all freedom and focus on their own music.


However, to emphasize the potential of jazz to communicate together in a spontaneous dialogue, each night closes with a collective improvisation of all artists, the guests, and the ones (including myself) who provide the liturgical framework. Instead of choosing a chorale that would reflect perhaps the closing liturgical function of a blessing the African American spiritual *Oh Freedom* was chosen in respect to this heritage in the jazz tradition as the source for a closing improvisation each night.


After these insights on the framework, I adapted an earlier liturgical format which I had used in the liturgical concert series "IN SPIRIT" and approached Berlin based theologians who would be interested in contributing to the series. The bishop of Berlin agreed to be the chairman (*Schirmherr*) of the series and his reflection of the first night will be used as an example of how different liturgical jazz shapes the actual format of the liturgy through the music and its heritage and socio-cultural resonances.

To all theologians I stressed the importance that no sermon or preaching was needed, but rather a sharing of their own insights on the topic of freedom based on their spiritual practice. In the same way, in a process of mutual learning from each other, the artists were asked to provide 45–50 minutes of music which represented aspects of freedom for them personally and exchange their ideas beforehand with the theologian of their evening. The final part of this third phase was the creation of a website and other promotional material and organizing together with the church teams for each night which would also document (film and stream) the event for those who cannot attend.



Photos 6: Solo with Eric Schaefer at the altar of the American Church Berlin

 BERLINER MISSIONSWERK
 Ökumenisches Zentrum

BLUECHURCH 

ALONE TOGETHER – ON FREEDOM.

10.07.2020: Eric Schaefer (drums, modular electronic)
 Dr. Christian Stäblein / Bischof und Schirmherr

17.07.2020: Lixue Lin-Siedler (Guzheng, Koto, Bass-Koto)
 Dr. Mari Thorkelson / Pastor, American Church Berlin

24.07.2020: Albrecht Gündel-vom Hofe (p), Aviv Weinberg & Tal Koch (vocals)
 Dr. Andreas Goetze / Landeskirchlicher Pfarrer für den interreligiösen Dialog

31.07.2020: Ichi Go (dance), Marcel Krömker (bass)
 Ulrike Trautwein / Generalsuperintendentin im Sprengel Berlin

07.08.2020: Arne Jansen (guitar)
 Dr. Johann Hinrich Claussen / Kulturbeauftragter der EKD

14.08.2020: Friedhelm Schönfeld (sax)
 Axinia Schönfeld / pianist, singer and pastor

21.08.2020: Esther Kaiser (vocals), Rüdiger Krause (guitar)
 Dr. Robert G. Moore / Director of the ELCA Wittenberg Center

28.08.2020: Volker Greve (piano/percussion), Vivien Lee (vocals)
 Kathrin Oxen / Pfarrerin an der Kaiser-Wilhelm-Gedächtnis-Kirche

04.09.2020: Uwe Steinmetz (sax), Sebastian Merk (drums), Arne Jansen (guitar)
 Richard Maegraith / saxophonist and pastor

AMERICAN CHURCH BERLIN

Fridays, 8.30pm, Dennewitzplatz 1

AMERICAN CHURCH
 An Ecumenical International Protestant Church
www.americanchurchberlin.de

INFORMATION & REGISTRATION:
www.bluechurchberlin.com

PAINTING "Alone Together" by Lixue Lin © 2020

Figure 67: Poster for the series *Alone together - On Freedom*

20.30	Entrance Procession (with music & lightening of candles) - with musical improvisation	Houseband ¹	I N W A R D L Y
20.32	I. Reading of a poem, lyrics of a song, jazz standard ² - while musical improvisation continues	Houseband & Guest Theol. or Pastor Mari Thorkelson	
20.35	II. Words of Welcome / Short Remembrance of historical Jazz Artist	Pastor Mari Thorkelson	
20.40	III. Music I (10-20 Minutes)	MUSICAL GUEST(s)	
	IV. Reflection (10 min.)	Guest Theologian	
	V. Music II (30 Minutes max, leading into silence)	MUSICAL GUEST(s)	
21.40	VI. Silence / Intercessory Prayers <u>Closing with</u> Evening Prayer by Saint Augustine: (spoken by all who wish to) <i>Lord, you created us, and our heart is restless, until it rests in you. Yours is the light of the day. Yours is the darkness of the night. Life and death are yours. I am yours and I pray to you. Let me sleep in peace, bless the coming day, and let me awaken to glorify you.</i>	Gust Theologian and Pastor	C O M M U N A L - O U T W A R D L Y
21.45	VII. Musical Prayer & Blessing for Peace: Oh Freedom (Spiritual)	with all musicians together	
	Recession Conversation continues outdoors	everyone	

START 20.30

END 22.00 +

dresscode: relaxed but smart

¹ Houseband on most nights : Marcel Krömker (double bass) / Albrecht Gündel-vom Hofe, organ, Uwe Steinmetz (Saxophone) / Lauren Franklin-Steinmetz (cello)

² Each night celebrates a historical jazz great who shares a birthday the same night and the prelude each night features an original composition of this artist as a sign of remembering the Global Jazz Community.

Figure 68: Liturgical order and timeline from *Alone together - On Freedom*

- (iii) An analysis of the first night, “Search for the New Land”³¹⁶

I. Prelude, Entrance Procession Words & Musical Improvisation

The prelude of this night consisted of a pivotal composition by Lee Morgan, “Search for the New Land” combined with the reading of a poem. Lee Morgan’s short and intense life (he was fatally shot by his own wife at the age 33) seems to have taken a turning point, five years before his death, to seek a broader meaning with his music apart from his obvious virtuoso and “*wunderkind*” potential which is acknowledged in the music of *Search for the New Land*.³¹⁷

As an introductory poem, Langston Hughes “Drum” was read with the musicians on organ, bass and saxophone improvising.³¹⁸ With this, not only death (of Lee Morgan, the death caused through COVID-19 threat and death as ever-present necessary counterpart of life) is brought into focus, but also the instrument which will sound this night, the drums, and the African American heritage with the poet Hughes as an iconic central personality of the Harlem Renaissance.

II. Words of Welcome and Biographical Remembrance of Jazz Artist

(Celebrating Life) Like a GLORIA, the life of the artist is celebrated and his impact on friends and jazz history is remembered. **(09:00)**³¹⁹

III. ON FREEDOM 1 / Music by Guest Artist Eric Schaefer (drums, synth, comp.)

KAMOJOKI - 6 Bilder aus dem Hojoki von Kamo no Chōmei (1155-1216)

1 Contemplating the pond / 2 Chichi (遅遅 - langsam)

Eric Schaefer, a practicing Zen-Buddhist for over 20 years, provided these sentences to the Bishop beforehand as a reflection on his experience of Freedom through music and his faith: *Freedom can as well mean the absence of obstacles in the music in order to be able to communicate freely and without any obligation. However, there are always obstacles, internal ones like external ones. To deal with these adversities, to accept them and to transform these challenges through personal growth means real freedom.* **(15.00)**

Eric informed the Bishop beforehand about his musical structure – 10 minutes for the first part, followed by a reflection and 40 minutes for the second part.

IV. ON FREEDOM 2 / Reflection by Bishop Dr. Christian Stäblein³²⁰ **(20:15)**

Alone together. Love grows out of tension. And freedom. Purely “Alone” would not be freedom. Solely “alone” can quickly become loneliness: Being lost.

³¹⁶ Video 2, submitted with this thesis.

³¹⁷ Benjamin Tress, “The Jazz and People’s Movement,” eScholarship@BC: More Reach for your Research, accessed January 20, 2021, <https://dlib.bc.edu/islandora/object/bc-ir%3A102071>. Morgan engaged, for example, with the Jazz and People’s Movement funded by a circle around Raasaan Roland Kirk to promote African American art in contemporary media.

³¹⁸ Hermann Reutter, “Drum,” Song of America, accessed January 20, 2020, <https://songofamerica.net/song/drum/>.

³¹⁹ The time indicates the minutes of the respective part of the liturgy on the video documentation.

³²⁰ This text is my translation of the script handed out before me. Since Mr. Stäblein spoke in German, translations were needed for the non-German speaking visitors that night.

“Together“ would not be total freedom either. Solely “Together“ quickly fosters a loss of self. Being disbanded.

Our love is as deep as the sea, Our love is as great as a love can be, and we can weather the great unknown, If we're Alone Together - the third stanza of the ballad *Alone Together*, the classic jazz standard from 1932. Always reinterpreted. From Ella Fitzgerald to Catherine Russell. We can weather the great unknown, if we're ALONE TOGETHER. Freedom is the gift of an attractive, a sustaining tension. Between people. And, also, between God and man. He does not leave people alone. God gives personality, individuality, being. Being with and being there. Alone together.

Alone together. On the meaning of freedom. The theme for these nine nights and for the first evening today. Well, I'm really not alone today, despite corona rules and despite participant restrictions. Above all: Eric Schaefer is there. This is wrong, I have to put it the other way around: I can be with Eric Schaefer. The drummer. Fantastic. Thank you. Alone together. Finding freedom, gaining freedom in the language of jazz. This works only together. Solo in dialogue. The classic form of freely improvised jazz. Solo in dialogue.

I will allow myself to improvise a little now. Or more correctly, to digress. Like exploring, playing around, illuminating individual motifs in improvisation. You may feel like me sometimes when I witness such a solo in dialogue. One wonders sometimes: where are they now, where is he or she now? You are amazed with alert ears. Then after a while I allow myself to join the flow. Just go with it. Some motifs come back. Some things seem to have gone astray, dramatically, into crazy corridors. Suddenly it is over. Allow yourself, allow me this freedom. Maybe this is how we will discover freedom. Alone together - it now begins.

We just remembered Lee Morgan's *Search for the New Land*. A search from the 1960s. From one, who was born in Philadelphia on July 10th, 1938. *Search for the New Land* takes you on a boat trip. Across the ocean. And that this sea would part, of course, that it would part and open a way to a new freedom, a new country in which everyone is equal, all people. *Search for the New Land* was written at the height of the American civil rights movement, in the beginning, in the determined path towards a country free of racial discrimination. I hardly have to say more today. How close is this search for us again, maybe it has never been closer to us than in the past weeks and months. The land where you can breathe. The country where everybody, every man and every woman and every child can breathe. Only then we are free. Thank you to Lee Morgan today.

A drum roll for him. Yes.

Love is not just a word. Love is words and deeds. Jesus was born as a symbol of love, as a symbol of love for this world. - Where am I now? What kind of a wild solo motif is this? I am in a song from 1973, which bears the same title of a *Beat Mass* from 1972.³²¹ Back then, these *Beat Masses* were the musical introduction of the freedom movement into the “*Kirchentags*“-culture of the Western part of our Federal Republic in the country of the 1968 generation.³²² These *Beat Masses*

³²¹ “Liebe ist nicht nur ein Wort,” *Ökumenische Beatmesse*, LP Schwann AMS Studio 451, 1972.

³²² The German Evangelical Church Assembly (German Deutscher Evangelischer Kirchentag, DEKT) is an assembly of lay members of the Evangelical Church in Germany, that organizes biannual events of faith, culture and political discussion. It sees itself as a free movement of people brought together by their Christian

resonated with me particularly through a song that I always and constantly played in my youth group in the 1980s.³²³ Maybe some people know it: *If the red sea has a green wave³²⁴, then we move free, then we move free from the land of slavery.* The guitar was literally beaten, the drums accompanied the voices and it always went round and round: *then we move freely from the land of slavery.* I no longer remember exactly what kind of slavery we had in mind when we were fifteen - probably somewhere between a better world and emancipation as becoming adults. But the atmosphere of this song continues to this day. Someone just needs to start the old song again. The longing for the other, the new country, has remained. Wilhelm Willms and Peter Piet Janssen wrote and composed it, a Catholic-ecumenical duo, with a good sense of catchy tunes. *If our tears flow backwards, then we stay here, then we stay here because the country has changed.* Drum solo for Willms and Janssen. Drum roll for the Beat Mass. Yes.

At the beginning of August 1989, Marie-Barbara Müller received a special gift for her wedding, a song that was quickly written down in the hotel room the evening before and, as it was said at the time, quickly hectographed overnight for reproduction for the congregation, a new song that first had to be practiced to be sung at the wedding. Today, alongside the hit song "*Danke*"³²⁵, it is perhaps the most familiar hymn beyond the Christmas chorales: *Vertraut den neuen Wegen*, ("Trust the new ways") written by the theology professor Klaus Peter Hertzsch for his godchild. In retrospect this song from 1989 appears to us like the ecclesiastical theme song for a departure to a new unknown land: Whoever sets out can hope in time and eternity. The gates are open. The country is bright and wide - *Wer aufbricht, der kann hoffen, in Zeit und Ewigkeit. Die Tore stehen offen. Das Land ist hell und weit.* Drum solo for Klaus Peter Hertzsch. Oh yeah. And a whirl of words, a tornado of gratitude (*Dankorkan*) for the civil rights activists of the years 1989 and 1990. Corona almost swallows the memories away of the 30-year-anniversary of the German reunification this year. Thank you today! Yes.

Search for the New Land - indeed, one of the oldest and deepest motifs of biblical narrative. The way to freedom. In a tension which always stays. The new country is also the old one. The one for which I hit the drum as a teenager for mere fun is now also caught up in my own constraints. The peaceful revolutionaries of 89, with all their success for the country and the world, did not remain without disappointment. And the civil rights movement in America? More necessary than ever. How do we get out of this and into freedom? To the next. To you. How do we get to God, or better: How does God come to us? Sure, there is no method for this, from us to him. This remains a

faith and engagement in the future of the Evangelical Church and wider society. The assembly partakes in bible study, lectures, and discussions, and also hosts concerts. During the 1970s and 1980s, it was strongly affected by the peace movement and became a key platform for Christian pacifism.

³²³ A *beat mass* is a Christian worship service, initially based on beat music from beat bands in the 1960s, but soon also included the New Sacred Song (*Neues geistliches Lied*) and Christian pop music. It can be understood as a contemporary form of liturgical composition and was celebrated ecumenically from the very beginning.

³²⁴ "Green wave" = *Grüne Welle*, an expression in German for the luck of encountering consecutive green traffic lights which allow unobstructed travel by car.

³²⁵ "Danke" (Thanks) is a German Christian hymn written by Martin Gotthard Schneider in 1961. It was one of the first songs in the genre later called *Neues Geistliches Lied* (new spiritual song). The song title was reduced to its first line, "Danke für diesen guten Morgen" (Thanks for this good morning). The song has been included in the German evangelical hymnal (*Evangelisches Gesangbuch*) and has been often called the best-known contemporary German sacred song.

gift, we say grace in the language of faith. But there are umpteen ways of God with us, God to us.

Drum solo today and always for God. From a young age, the percussion has been the most fascinating thing in the deep experience of music, sinking in. A band begins to play, and then it's everyone's turn, and the drummer starts. Never ending. Heart. Ship. Waves. Whirl. Beat. Stroke. Heart. Whirl. Drops. Beat. Off. On. Off. On. On vertebrae. The groove of life. The beat. The rhythm. Sink into it. Let go. And so be completely free. Let the sound go, says the instructor, you have to leave it, then it comes. Let go, says God, I'm already here, I'm your life. Alone together. At the end of the solo, the others join in again, we are together, in dialogue. At the end of the solo and in the middle of each other, God is in tune, always. This is how he comes to us. We to him. We to the next. So. Drums. Whirl. Yes. Off. Fortunately, things are only getting started here. In faith too. And on the way to freedom, too. First off. Search for the New Land. Stay with us, God. Amen.

This text serves as a sufficient example that a Liturgical Jazz event is not the replacement of music within the liturgy and not necessarily completely improvised free forms, but a play on eye level between theology and jazz, between personal perspectives of Christian spirituality around a theme which gets explored by a jazz artist. Revisiting the inspirational framework, which was created beforehand, Bishop Stäblein clearly engaged all the streams of inspiration (page 182) and weaving them together through biographical excerpts arranged in a way of how he perceives jazz improvisation.

V. Music by Guest Artist: Music by Guest Artist Eric Schaefer (drums, synth, comp.)
KAMOJOKI - *6 Bilder aus dem Hojoki von Kamo no Chōmei* (1155-1216) **(32:30)**

3 Raiu 1 (雷雨 1 - Gewitter 1) / 4 Shizen (自然 - Natur)
5 Hayai (速い - schnell) / 6 Raiu 2 (雷雨 2 - Gewitter 2)

Eric's compositions were based on poetry by Kamo no Chōmei, a Japanese author, poet and essayist. After witnessing a series of natural and social disasters, and having lost his political backing, he lived as a recluse, in a continuous state of lockdown.

VI. Silence followed by Intercessory Prayers **(57:30)**
Closing with Evening Prayer by Saint Augustine: (spoken by all who wish to)

*Lord, you created us, and our heart is restless, until it rests in you.
Yours is the light of the day.
Yours is the darkness of the night.
Life and death are yours. I am yours and I pray to you.
Let me sleep in peace, bless the coming day,
and let me awaken to glorify you.*

VII. Musical Prayer and Blessing for Peace: Oh Freedom (Spiritual) **(01:06:00)**
Recession /Reception People gather outside of the church.

Is this still Liturgical Jazz? With this format I felt I had come closer to what Liturgical Jazz can offer – an inspiration for a new, dialogical way of *sharing faith* for musicians and theologians alike. Not general “faith,” but individual faith narratives, through music and words. An inspiration which is rooted in following essential processes of improvisation – developing solo motifs in dialogue (“Solo in dialogue”) and creating narratives which provoke the imagination of the listeners to relate to their own “leitmotivs,” helping to (re)discover their own narratives on the overarching theme of freedom. Jazz became the structural element of the form, not only the sound. Here “proclamation” is achieved from a different conceptual framework but following an established, but hidden liturgical order.

Secondly, the music is not compromised to serve the liturgy but rather, it informs the liturgy. It is this symbiotic connection between music and theology which Martin Luther described as two closely related siblings of the proclamation – theology and music. Is the liturgy still shaping the order of the evening? I would call it a Liturgical Concert: a dialogue between theology and jazz.

Thirdly, jazz artists used religiously inspired jazz to claim the sacred space of a church, Eric Schaefer and I played directly in front of the altar, not to the side where the liturgists speak, creating music and words at eye-level with one another.

C 2.5. *Solo-Saxophone Experiences: Timbre, Melos, Time and Space*

A temporary home, a resting place, is found in ancient hymns...

As educational scientist Jörg Zirfas points out, the senses and meaning, “the senses make sense by developing the arts, and the arts make sense by forming the senses.”³²⁶ He claims, it is the interplay between the senses and the arts which helps the world to become visible, audible, smellable, palatable, palpable, presentable etc. He continues to remark that in German the “able” is the syllable “bar” (*hörbar, riechbar* etc.) which is linked to “*gebären*,” (giving birth). Church liturgies invite many senses when the combined areas of feeling, listening, smelling, seeing, speaking, singing and hearing lead to religious understanding.

The distinct space of a church adds other dimensions which became particularly apparent within jazz performance, and even more, when performing solo within a large space. I have sometimes improvised freely but particularly like the use of improvising with a chorale and interpreting it in the moment.³²⁷ I have considered form and aspects of transformation and temporal experience and allowed these to be part of the constituting elements of my compositional works. Now I will turn to the actual experience of playing in the liturgy within a church space. The following observations are based on artistic experiences in performing solo saxophone within the liturgy and shall help to put flesh on the idea of a “liturgical space,” in addition to findings within neurology and theology.

³²⁶ Jörg Zirfas, “Die Künste und die Sinne,” *Kulturelle Bildung Online*, accessed February 20, 2017, <https://www.kubi-online.de/artikel/kuenste-sinne>.

³²⁷ One example is documented as **Video 3** submitted with this thesis: “O come, O come Emmanuel.”

From an early age I listened to and performed music with closed eyes. Listening to recorded music helped me to imagine the space and the instruments in performance and focus on different timbres and the melodies unfolding in space. Musical experience often evokes spatial imagery in many of their listeners. Church rooms with their “active” or “wet” acoustics help to stir this imagination, as a reverb or echo stimulates the echoic memory in the brain and creates on a neurological level an alertness of “being in the moment.” In this way a liturgy unfolds simultaneous sonic spaces. In relationship to liturgy. I found three distinct different ways to relate to a space – and to create a space with music making:

(i) ACOUSTIC SOUND SPACE: Each room has a “sound signature” which shapes the sounding music. While Concert spaces fundamentally reinforce and emphasize sound ideals of specific style epochs – for example, large and massive-sounding spaces in the Romantic period and clear and differentiated after the Second World War. The position of the musicians and instruments, the resonant frequencies and the reverberation of the room are decisive factors which influence the hearing and understanding of music as extrinsic factors.

The church space is an acoustically particularly “active space,” with a sonic profile that often gets altered through architectural changes without considering the impact on the spoken word or music. Unaltered Romanesque churches provide a great acoustic for plain chant and (slowly) spoken words. Older churches built before the twentieth century dealt naturally with the challenges of the acoustic situation, no technology was needed for amplifying the words. There were different *acoustic stations* in the room which supported the spatial unfolding of the liturgy in the church space: the pulpit was in the middle and above the congregation for a sermon to be understood, the chorus and the cantor had a place next to a choir organ in the middle or in front, and could lead the congregation in singing, and the place around the altar for communion provided architecturally the most intimate acoustics, were even softly spoken words could be understood.

All these choices come into play when a solo instrument is engaged during the liturgy and movements within the whole space are possible and add a unique spectrum of acoustic experiences for musicians and the congregation alike.

(ii) ACOUSMATIC SOUND SPACE: The British music aesthetician and philosopher Andy Hamilton describes in *Aesthetics and Music* the concept of the “Acousmatic Experience” as an ideal of listening to music in which the extrinsic factors of a musical performance like the properties of the acoustic space and the visual dramaturgy of the staging of the musicians, their interaction with each other or their expressions and movements are excluded, and the listener is exposed only to the “pure music.”³²⁸ This terminology is most commonly used to refer to electro-acoustical music where the original sound source is invisible to the listeners. In concert halls this experience is only possible when music is listened to with closed eyes. But Protestant and Catholic churches often invite instead for an acousmatic listening experience when the organ

³²⁸ Andy Hamilton, *Aesthetics and Music* (New York: Bloomsbury Publishing, 2007), 98 ff.

and a choir around loft on a balcony is placed in the back. In this way, neither the conductor, the choir nor the organist are directly observable from the church benches and the listening to music can become a sensitive and focused experience with a different quality than in a concert place.

INTRINSIC SOUND SPACE: Moving from the outside to the inside, from the sound of the church space to what is perceived of the actual performed music, the third space is a virtual space, composed of the constituting musical elements on a micro-level. I propose to call this sound space intrinsic in the sense that the musical elements unfold in an unchangeable, objective way and do not rely on extrinsic factors such as the listener's musical experience, expectation and the acoustic profile of the performance space. It is the interplay of all music elements which generate this virtual sound space, namely rhythm, pitch, timbre. These are the elements I am dealing with as a performer, consciously and subconsciously, to make them audible in the acoustic space.

In conclusion, these three interconnected spaces within a liturgical experience altogether form a *sensual space* in which liturgies are encountered:

The *intrinsic sound space*, the interplay of the actual performed music,
 the *acousmatic sound space*, the performance in "pure form,"
 and the *acoustic sound space*, where the recipient hears the music while
 being fully engaged in viewing the space, performers, in experiencing
 extrinsic factors next to the pure musical side of the performance.

Why is this differentiation so important? To explain the claim that the liturgy is multi-sensual in its nature. Apart from the "pure music" which can be heard with closed eyes there is the space and its reverberances and resonances and the other listeners. There can be visual factors involved in the church building as well, the play of light in windows or the actual liturgical performers if they are visible. On the third level there is the intrinsic constitutional level of the music – which triggers the imagination, and which is loaded with memories independent of the church space perhaps or of other church spaces or exactly this space at another time: the unchangeable elements of the liturgy, the recurring liturgical songs, words and hymns provide a web of associations independent of the actual performance. And even beyond this, musical elements itself trigger responses which engage with the other sensual experiences. Here are just three examples:

- *Rhythm and Form:* Music embodies its own spaces in the process of musical perception through different levels of temporal experience in its performance. There is a consensus among brain researchers that in the hippocampus and the amygdala, the temporal and spatial classification of events takes place very closely connected to each other. In many languages, temporality is predominantly associated with spatial ideas as in German (a tone is long or short etc.). In these processes of rhythm and pitch/timbre perception, both sides of the brain are engaged together. The interplay between very short impulses till 500ms between the echoic memory and the short-term-memory can create

diverse neurological sensations which blur our understanding of what is heard or the bodily engagement with the actual rhythm (see pages 159–60).

- *Pitch*: In many cultures of the world, pitches are classified spatially as “high” and “deep,” or, also, as small or large according to the sizes of the respective instruments. I found that these categories correspond to primal human experiences: we are held on the earth by gravity and hear deep sounds and noises as vibrations through the earth, high concrete sounds are generally above the earth or even in the sky, for example bird songs. Deep tones (slow waveforms) are more diffuse in their potential to be located than higher tones. Findings of psychoacoustic research show that pitches are assigned spatial qualities and trigger reflexes for bodily movement in orienting ourselves.³²⁹
- *Timbre*: The timbre of a tone determines how easily information about the pitch can be recognized. This works best when the overtone spectrum is clearly defined with strong partials. If there are more sound components (such as white noise etc.) present in the sound, the harder it is to “understand” it in the literal sense of the word. A clear and fast recognition of the pitch promotes the classification of the syntactic and semantic content of the music and words, the fundamental tones are more easily recognized, harmony and polyphony become understandable, musical endings and cadences better are more clearly distinguishable.

In my experience as a saxophonist, the nature of timbre is closely intertwined with the compass of pitches of a musical instrument and they sometimes seem inseparable. When one refers in a jazz idiom to “Coltrane’s Tenor Sound” for example it is a cluster of timbral expression mixed certainly with the imagination of certain pitches, certain tones, for example high side D or high F have a distinct sound quality for example.

Therefore, without the individual timbral expression, the notes lack depth of meaning. A perhaps amusing proof of this is the Japanese “*Giant Steps Roboter*,” a computer-triggered saxophone,³³⁰ that reproduced Coltrane’s solo. The performance is flawless in execution of the notated transcribed music but lacks all the complexity of “Coltrane’s sound” as the saxophone’s timbre is the most often intuitive and ever-changing result of breathing, resonating spaces in the mouth and chest and the articulation created by tongue, jaw and lip movements in interaction with the reed and mouthpiece, the instrument is merely an amplifier of this sound production.³³¹

The majority of liturgical music in protestant churches is notated and composed. Clearly, the Western way of musical notation based on pitches, predominant in

³²⁹ See Ranil R. Sonnadara, David A. Gonzalez, Steve Hansen, Digby Elliott, James L. Lyons, “Spatial properties of perceived pitch: influence on reaching movements,” *Annals of the New York Academy of Sciences* (July 2009): 503-7, doi: 10.1111/j.1749-6632.2009.04858.x.

³³⁰ Nicolas Farrugia, “Giants steps solo by a Robot!” uploaded August 6, 2006, YouTube video, 03:22, <https://www.youtube.com/watch?v=OjONQNUU8Fg>.

³³¹ For a detailed explanation of this, see Dave Liebman, *Developing a Personal Saxophone Sound* (Medfield: Dorn Publications, 1989).

Protestant church music, seems to exclude a full awareness of this timbral dimension which adds an essential (but difficult to notate) element to the atmospheric (tacit) experience of music within the liturgy, even though the emancipation of timbre as an independent musical parameter dates back at least to the early twentieth century. The timbre of the organ in the actual church space or other instruments along with it, the sound of the spoken words, the joint congregational singing or solo voices who engage in resonance with the space, particularly of Gregorian or Byzantine Chant, all help in embodying the liturgical experience.

Frequently, mystical and spiritual qualities are assigned to these performances of liturgical music, often by non-religious listeners. The same could perhaps be stated about chanting in the Sufi-tradition or Indian classical music. Arguably, these traditions, including jazz, come closer to the “Melos” of Greek music theory than the concept of western melody most often to be found in Protestant church liturgies and the intrinsic elements of music evoke in the particular space of a church “religious feelings”?

Since I started solo performances in churches in 1999, I have worked on my instrument to carry this complex listening and performance experience into concert settings outside of churches and often combine the acoustic sound with subtle, ambient electronic effects with slow modulated prolonged sustains and pitch shifters, similar to what I applied in the beginning of “O Come, O Come Emmanuel,” my video submitted with this thesis as an example of solo saxophone improvisation within a church space.³³²



Photo 7: Bluechurch Ensemble at the *Kirchentag Dortmund 2019*

³³² See **Video 3** as submitted with this thesis.

D. SUMMARY AND CONCLUSIONS

Faith Narratives³³³

When I began to read the Bible during my musical studies, the Corinthian Epistles and the Acts of the Apostles by Luke touched me immediately. The image of the apostles, losing sight on the ascending Jesus (that's how I imagined it) was very moving for me. After all what they had experienced with Christ, gone through and finally tried to forget, Christ appeared again - and redeemed nothing and nobody, he ended nothing, he affirms instead his unavailability for all. Even for his disciples and thus also today for us. But he said to them: It is not for you to know the time or hour which the Father has appointed in his power.

The Bible is a key for me to break through God's unavailability. Unavailable, mystical and touchingly incomprehensible. This space of God's unavailability is a privilege. It is often not even visible and can easily get lost in everyday life. Biblical texts and their resonances in the arts and theology make this visible and experienceable. As a musician and composer, I experience unavailability not as a static but as an energetic state that awakens longing, gives hope, and has endured through the millennia. This experience of the apostles continues in the biographies of all those who let themselves be touched by it. It is for me part of the DNA of creating art, opposing availability, usability, of functionalization, of generalized profanity.

But am I not exaggerating a bit here by inferring a general unavailability of God from this passage in Luke? Nevertheless, the question of the apostles to Christ about his final return is not a trivial one, but for them—and for us today—a fundamental question of Christian faith. Without an answer, then, and only, if the worst comes to the worst, comforted by the Holy Spirit? Is it possible to live out of this unavailability of God?

As a musician creating liturgical jazz for worship, I am concerned to withdraw music and word for a moment from their everyday meaningful usefulness and temporality - so that singing, listening, hearing, praying and worship may be celebrated for the sake of the not-yet-returned Christ. Especially intense, therefore, are the times of waiting for his touch on our world all throughout the church year.

This is how I understand the entire Bibl: as an inspiration for my life, an energy that wants to become embodied, inspire good deeds and good music. With this the Bible becomes only a living scripture when it finds an accessible place in my own everyday life and artistic work.

My faith narratives are accessible to me and, through music and words, available to others. They are nourished by the longing for the God who remains unavailable. Stories and music give flesh to the unavailable, the unknown and silent, mysterious, surprising God. The best stories are the secrets, and true faith does not ask as much as listens in anticipation and imagination to the narratives God is writing in our lives ad infinitum. Let's make them ours today!

³³³ Reflection by the author at the Leipzig University Vespers at St. Thomas Church Leipzig on April 12, 2017.

D.1 *Liturgy as a transformative, multilayered sensual space*

I have started out this investigation of *jazz in worship* by emphasizing the importance and power of listening. Carol Harrison refers in her study on “Listening in the early church” to the Italian philosopher Gemma Corradi Fiumara, which, in her 1990 published *Philosophy of Hearing*, “The other side of Language,” describes the effect of listening as a process “in which we must take provisional steps in the conviction that something will be revealed ; we must hear in coexistence with the unknowable, opaque, open, perplexed ... open, mild, tolerant, compassionate, humble, ...” Harrison points out that Fiumara as a strictly atheistic philosopher employs here terminologies that appear particularly appropriate for a religious, for the liturgical context.³³⁴

Jean-Luc Nancy differentiates this inherent tension by distinguishing between hearing and understanding. The pure logical or philosophical understanding, which wants to manifest itself in verbally describable evidence, lacks the quality, according to Nancy, to seek and to follow a striving into the unknown. For Nancy, hearing the inherent temporality embodied in a sound experience opens up a specific sensory space that can evoke meaning which is not identical with the rationally understood nature of what has been heard and what could be described as a process of embodiment or again, tacit knowledge.³³⁵

Taking into account the aforementioned neurological studies by Andrew Newberg on brain activity in meditation and prayer revealed that repetitive prayers such as the Rosary or meditating on paradoxes such as biblical parables can lead to a deep relaxation in which the spatial and temporal perception change and the orientation gets blurred (see pages 11–12). This state in the stillness of contemplative prayer is neurologically the state in which, according to Nancy, we reach a deeper understanding of the meaning of what was said, sung or played.

I have shown that especially improvised music like jazz seems to lead to this state faster than composed music also for the listeners as it relates to and aligns with the present moment in multifold ways. The same applies to an improvised, freely narrated story compared to the reading of a pre-composed text. The state of “being in the present,” when something is created in the present moment and not repeated, supports the embodiment of experiences and the meaning beyond the words or musical information.³³⁶

This condition, triggered by deep listening leads naturally to transformation, which I identified as the key quality of a liturgical experience starting from my own religious practice. I have specified, that transformation means a re-shaping of religious identity, a new or deepened faith narrative as a result of worshipping together. Historical

³³⁴ Harrison, “The Art of Listening,” 257.

³³⁵ See Jean Luc Nancy, *Listening: Perspectives in Continental Philosophy* (New York: Fordham University Press, 2007).

³³⁶ For Neuroscientific research on improvisation, see Andrew Landau and Charles Limb, “The Neuroscience of Improvisation,” *Music Educators Journal* 103 (2017): 27-33, 10.1177/0027432116687373.

studies within the monastic and later Lutheran tradition of *lectio divina* confirmed the importance of transformational experience for individual religious practice and led to my proposal that Luther aimed to embed this at the heart of the liturgical reforms.

Qualities of transformative Liturgies

- are providing a sensual experience which seek embodied experiences of their participants and stimulate both halves of the brain by creating a transformative process of sensual perception in which a deeper dimension of intuitive understanding is reached. The liturgical experience becomes “embodied,” individual faith narratives can be created.
- The unfolding of the liturgy in a church space is experienced on interconnected levels of musical perception. This experience is particularly shaped by pitch, timbre and temporality in tempo, rhythm and form. The church space provides through its acoustic signature (reverberation and resonances) overlaps between the performed and audible sounds through the sustain of sounds which stimulate a particular “alertness” in the echoic memory of the listeners.
- are a phenomenon of *thick communication*.
- blossom in the interplay of spoken word and musical expression conjugated by silence. Silence is the agent for fostering the creation of meaning beyond the gestures, sounds and words.
- inspire us to experience time (our own “living time”) in different ways.
- are only possible because of faith – no liturgy can enable a religious experience if its participants are only interested in social interaction or a theatrical performance: liturgy needs a community of believers.
- in the Lutheran tradition of the Reformation, liturgies renew themselves constantly – either in congruence or in subversion to contemporary culture. This practice can be viewed as improvisatory by nature in a supra-vertical way, embracing traditions of the past and renewing them towards a liturgical identity which is on eye level with contemporary culture.

These observations and reflections on my experiences of working as a “church musician with a saxophone” guided me in particular to:

- observe the conjugating role of silence between music and the word
- emphasize improvisation in music but also in connection to the spoken words as in free musical improvisations and spoken prayers,
- and to foster a sensual communal experience within the liturgy as a priority over any formal concerns.

With this, clearly a broader meaning of music can be found in liturgy as well in comparison to the concert stage. Its heritage, its vernacular or sacred pre-history along with the intrinsic musical qualities of the melodies acts as a sign in the liturgy, as a symbol, a poetical, a metaphorical agent of creating meaning in the liturgy to strengthen or interpret the words through silence as a catalyst in between.

In unpacking which elements within the liturgy would help transformational experiences – and how this would shape Liturgical Jazz for my own compositional work, I built a theory which observed temporal experience within the liturgy and proposed three liturgical modes of behavior which generate in their interplay with religious experience six categories of religiously inspired jazz. I proposed that these categories can also successfully applied to other genres of music. Throughout all theoretical considerations, I demonstrated the importance of George Russell's philosophy of Tonality, specifically by including and further developing his distinct approach to temporal practice in jazz improvisation and imbricating his terminology of horizontal, vertical and supra-vertical into the construction of my interdisciplinary theory for religiously inspired music making.

The first four of my musical compositions, the *Kyrie*, the *Gloria* and the Psalm Antiphons situated in categories A – D define for me liturgical jazz: when prayers and biblical scriptures can be expressed, or given sound to, through the musical language of jazz.

The fifth example, the *Kenosis Hymn* underlines the need to create next to essential liturgical pieces also jazz hymns. These hymns should not aim to be style copies of spirituals, gospels (in other words that do not naturally sound "religious") with "spicier" harmonies but create "symbiotic soundscapes" as described in my example with the underlying Byzantine soundscape and based on interdisciplinary inspiration. In my example, the occasion and liturgical context shaped the choice for the tonality as well as the particular church space. It seemed natural here to embed extended tonalities and musical metaphors in the formal structures, including the integration of musical practice from other genres like the closing threefold "Amen sequence" in the end based on a Messiaen mode which was easy for the church organist to relate to in improvisation – and all of this as part of a hymn which is meant to be sung by a children choir and the congregation, not interpreted as a concert piece. This process exemplifies for me how the integrative ("crossover") quality of jazz which is particularly prominent in Spiritual Jazz can come alive for creating hymns within my scope of composing.

Similarly, *Song of Awareness* has been performed in several concert situations simply as an instrumental jazz ballad to test how the arrangement can stand on its own when treated like a jazz standard in a secular setting. It has helped me to shape the arrangement for the church liturgy in return. I observed that very often Liturgical Jazz pieces are not taken "beyond the church walls" but remain only to be performed for a worship service which I consider an unnecessary constraint for my own performance practice.

Lastly, free improvisations on hymns, which I often prefer to do as a solo piece, have taught me, that they carry an embedded meaning which is not restricted to liturgical contexts. Treating them as part of my own repertory as a jazz musician, like jazz standards, has again been of tremendous help to play them with more flexibility and conviction in liturgical settings. In the same way, I have brought original compositions

into jazz liturgies which were not meant liturgically at first but were able to contribute to a large degree to the liturgical stations and atmospheres. This exchange will be explored further in the concluding chapter.

The reflections on my wrestling with the forms of Protestant liturgies illustrate the framework and its constraints when I was working in my contexts with jazz in the Protestant tradition.

While pushing the use of jazz within the boundaries of a typical and established liturgical framework and finding more constraints than freedom to foster the three essential issues above, I had to create an original format which put the elements that I found to be genuine for Liturgical Jazz and put them into play. This was a process which happened over time and arose out of intuitive decisions to withdraw more from standard liturgical formats where I was asked to “inject jazz improvisation” as little “puffs of cream” on top rather than building the fundament of a liturgy with and through Liturgical Jazz.

In observing the communication leading to these compromised liturgical forms it became apparent that there is a general distrust in music as Luther’s “sister in proclamation to theology” from theologians – independent of the musical styles involved. It seems that with following the principles mentioned above for Liturgical Jazz, I was also following principles which go against the role of liturgical music which is to my experience in itself often compromised and ignored as an equal dialogue partner to the spoken and recited word.

It became the task then to reconsider jazz not as a style at all, but to isolate the particular elements of jazz (improvisation, integrative qualities to connect different musical worlds, interact with the spoken word and the space in the present moment, musical symbolism) and let them re-build the liturgical elements. My Kyrie Eleison for example integrates always a musical response as the melody leaves enough space in-between. It was often performed in such a way that prayers were spoken over the last or first chord like a “linguistic cadence.” The Gloria chant works best liturgically when it emphasizes communal improvisation, when it leads to a free improvisation and having also the voices of the singers join in improvisatory ways in the end. The psalm antiphons called out for improvisation either musically or in connection to the recited words, they provided a fresh take on the form of antiphonal reading.

In re-thinking and re-building liturgical elements through jazz I was following the same path as the protagonists involved in jazz ministries since the 1950s in the USA, Ed Summerlin and John Gensel, were in the tension of relating to a tradition through contemporary music a momentum arose, which can perhaps be best described as Pilgrimage: A pilgrimage towards the religious essence within a delivered tradition through engaging with original music in established communal forms of worship, allowing *transformational liturgies* to take place in the present moment.

Lastly, a church space offers challenges to the music through its acoustics and architecture – these challenges can be negotiated by adjusting the unfolding of the liturgy according to its sensual potential, for example, the use of lights, spaces within the church, musical instruments versus plain singing and the position of the musicians in the church space. Jazz liturgies engage dialogical through improvisation and with musicians who access individual musical timbres on their instruments and voices – and create not only through improvisation, but through alternating timbre a distinguished liturgical sound-space. It is worth to point out here already that other liturgical Christian traditions like Byzantine chanting in the Orthodox church draw strongly from this interplay of timbre, the church space and the “present liturgical moment,” similar to jazz improvisation.³³⁷

Most importantly and above all detailed pre-adjustments and composed elements: *Any jazz liturgy has to serve the same purpose and face the same challenge: all liturgical jazz serves the community that participates together in a ritual which they all hope and believe will transform their lives.*

Jazz ministries flourish when all liturgical agents, theologians, lay people, congregation and jazz musicians are shaping the liturgy in a communal effort being attentive to this “present liturgical moment.” This ultimately shapes individual religious identity and helps to deepen and create personal narratives of faith, which can, in return, contribute to musical inspiration as demonstrated in the brief biographical examples of Louis Armstrong.

In the second section of this chapter, I have provided an overview on how I changed my artistic practice as being a guest within the liturgy to shaping the liturgy from the artistic process of playing jazz and related my theoretical proposed modes of liturgical behavior to altered liturgical forms, including a suggestion of how to relate them in the light of their transformative momentum to Turner’s ritual theory and provided a case study of an “open” liturgical concert form.

Within the next chapters these modes will be revisited and remain a constant analytical foundation for all religiously inspired music. Through engaging them with the liturgy, they have been deepened in their meaning:

- *Narration* (using techniques of storytelling and enabling a linear time experience) and helps to GATHER AND ORIENTATE AND TO COPE
- *Contemplation* (fostering a collective experience, generating flow, enabling the feeling of timelessness, inspiring ecstasy) and leads towards CONFESSION
- *Imagination* (imbricated timelines and storylines embedded within timelessness and unified through a common theme or goal) which help and provide CONFLICT RESOLUTION

³³⁷ Aron Tyler, “Sonic and Auditory Cognition in the Byzantine Chant. Historical and Ontological Perceptions of an Intercivilizational ‘Language of Worship,’” *Hellenic Journal of Music Education, and Culture* 6, no. 1 (2015), <http://hejmec.eu/journal/index.php/HeJMEC/article/view/61/53>.

D2. Institutional critique

Through engaging jazz as the central musical element, I quickly arrived at a focal point of crisis within typical Protestant liturgies. But again, as in the historical explorations before, this is not a preconditioned problem anchored in the roots of Reformation liturgies, it arose over time. A brief look into liturgies of other denominations is needed to deepen this argument.

Orthodox and Catholic traditions of the liturgy live from the strength and mystery of the inner dynamic of the liturgy which unfolds itself, liturgy just “happens” in the moment, like an improvisation on a well-known theme. The liturgy is a bridge to the transcendental which can best be stepped upon in clear sight and in an unchangeable form. Words and prayers even though repeated each time bear different meaning, music sung and repeated in the same way and performance practice tradition might reveal to the changed congregational member new insights. The liturgy is the stable, broad highway to the sacred, to transformation, and the congregation walks on it on each part of their life and might see new things on the way each time, but the way and direction are unquestionably clear for every participant.

In protestant traditions where the liturgical forms are stretched, commented on and interpreted in word and music, sometimes reduced, sometimes enhanced – at best always for the local congregation, for the strength of community building and fellowship (*Koinonia*, the Christian body of believers) within worship – liturgies become necessarily rather narrow and individual paths to the sacred. In many occasions the relationship to formal elements and their orthodox and Catholic traditions is seen as problematic and old fashioned. The clash of speaking (as Pastor Gensel points out so clearly) suddenly of the Sacred in an exclusive way bears for many protestant traditions more of a burden to integrate these elements from the past, than a chance of giving oneself over to the mystery of the liturgy, trusting in the “same-old-same,” in the wide road travelled by so many Christians of past centuries before.

As I pointed out, Luther’s reform of the Latin Mass was revolutionary in his time by introducing German as the liturgical language and the vernacular in spoken words and musical sound. Again, following jazz pastor John Gensel here, from a Lutheran understanding, liturgy should be for those who celebrate (at this church, on this day and time) – and not a stumbling stone to wrestle with and to overcome before Christian fellowship takes place. It stands to reason that Luther would agree with Gensel today.

Luther’s spirit of renewing the liturgy and making it accessible and on eye-level with the words and music of the respective time was not followed through over the next centuries. The Lutheran church itself became an institution like the Roman Catholic churches and the Orthodox. The “Deutsche Messe” from Luther as well as his songs became for many centuries a home, part of a broad, reliable highway to a (perhaps Lutheran) heaven. Clearly, on the other hand side, the Catholic churches saw the need for embracing contemporary music, art and literature in the twentieth century also

liturgically, as it will be addressed later on, but without the need to “overcome” or substitute a liturgical mass tradition, rather by enriching the existing one and opening it up.

Many of the protestant churches, particularly the more openly organized Evangelical, Charismatic and Pentecostals had to break free from liturgical traditions and formulate their own, nourished by their local community and dependent on local resources. Not unlike Martin Luther indeed, centuries before. The divide within the protestant traditions and their relationship to “liturgical formality” is wide – which becomes also apparent within the international Lutheran church.

A conference on the importance of the Holy Spirit in the Lutheran traditions where I participated as a musician as part of my research, provided an exemplary insight on this divide. Participants from the seven world regions of the Lutheran World Federation shared their insights on how the Holy Spirit was present in their worship and how their liturgies had developed over the last centuries. The relationship to the traditional liturgy was guided by motives between “preserving a cultural/educational tradition” (Northern Europe, North America), “offering a pure framework of worship” in opposition to politically right winged “prosperity gospel churches” (South America and some African countries), to the full embrace and active development of new liturgical forms within African (for example Ethiopia, Madagascar) and Asian countries (for example India and Malaysia). In some countries the traditional Lutheran liturgy, even celebrated in German, had also become an untouchable “home” referring back to the first churches in the country which often created intergenerational debates as the younger generation did not appreciate this as much as the older.

The one position that was not voiced was a trust that the existing liturgical forms were “up to date” and working at their best potential for fostering Christian fellowship and fulfilling the task of being a path towards religious experience, of helping to support religious proclamation and inspire daily Christian practice (“discipleship in Christ”). This is not a surprise as the center of proclamation of the Gospel in Protestant liturgies is the sermon, the teaching about a scriptural text. Christian fellowship is equally not prioritized around the liturgical rite (praying and singing together, sharing communion together), it is instead “sourced out” towards a religious-social subculture embedded in the church community, which fosters communal activities, a coffee hour after the church, social groups during the week and joint Bible study.

When the liturgical communal element (joint singing, joint prayers) are carried out, they happen often in compromised ways. Free and individual prayers are neither integrated or encouraged, nor does engaging communal singing take place. Instead, prayer books and church hymnals, again written sources of worship, are used, and often not in such a way that a wholehearted committed singing and praying can occur in the moment. Here the element of “cultural defense and preservation of tradition” comes also strongly into play: from my experience particularly in German churches, it is considered more proper to spend money on an organist who plays hymns which

are not sung wholeheartedly (or difficult to sing with an organ) instead of hiring a cantor who gets the people to sing – even if she or he uses a guitar or piano or just the voice if it supports communal singing better.

The German expression “fishing in the mist” (*Fischen im Trüben*) is perhaps an appropriate description of this meandering practice within Lutheran worship in my experience, where compromises and small inefficient Reformations (“*reförmchen*”) are made that ultimately also affect the preservation of tradition. It was clearly not the conviction of liturgical reformers like Martin Luther to preserve a church culture for its own sake but to create liturgies of worship, which brought people to Christ, or at least enabled an experience of the transcendent.

The reasons for the decline of this important communal religious experience within traditional Protestant liturgies are multifold. It occurred to me as a global phenomenon, at least within the context of the Lutheran World Federation, that the young generation below thirty (be it in Ethiopia, Argentina, the USA or Malaysia) is strongly interested in liturgical rites and music that supports and inspires worship but do not find either in the prevailing liturgies and hymn books. I also observed within my liturgical work in different parts of the country in German churches the tendencies to leave the “outsourced” communal religious fellowship experience to free churches (while criticizing their theology) and holding on to a “high liturgy” weekly on Sunday mornings at 10 a.m. as the central religious public appearance which works only for a smaller and statistically older part of their congregation.

The most recent studies on the decline of membership in German Protestant Churches show “dramatic” (as the authors describe it) results: with the evangelical church members over the generations there is a continuous loss of both connection to the state church and religiousness.³³⁸ Within the shifting society where religion is mostly held up on an individual and at best local level, the independent free, charismatic and Pentecostal churches are growing successfully, as they reach the segment of the population which is religiously interested through strong worship services and a communal, social-religious culture around the Sunday services which are taking place at later hours in the morning or afternoon. The EKD study ponders the question how this ongoing development can be changed and points out that the current status of reaching new members or hindering people from leaving the state church membership is inefficient, and new formats (*Bindungsformate*, page 130) of engaging have to be developed.

In reflecting on the liturgical framework that was accessible for me for artistic practice in liturgical jazz, it became apparent that:

³³⁸ Latzel, et al., *Engagement und Indifference*, 63.

- I was working within a non-innovative context (German Protestant State Church, EKD) with a constant decline in membership and no strategies for creating and supporting new liturgical formats (like jazz liturgies)³³⁹
- My impact in the prevailing liturgical formats of worship was often compromised due to the restricted format, due to the inflexible and non-interactive way of the pastors and theologians I worked with and to the reliance on church musicians who were not professional jazz musicians.
- In order to create jazz liturgies, I had to bring in all musicians and the theologians myself. This was partially possible through the network of *bluechurch* if financial resources and the openness of the guest church allowed this.
- “One-off” jazz liturgies would only be sustainably successful if they would find a space to be repeated and to develop with a community. Jazz liturgies therefore need a home in a jazz church, as they need to be embedded in a worshipping community.
- It was essential to initiate and conduct independent liturgical jazz events to test liturgical forms and music.

These insights do not differ from all existing ministries to my knowledge where jazz liturgies are used for worship, they are often an expression of Christian subculture operating independent of the established (state or larger) institutional churches and developing their own liturgical formats. Interestingly, and this will be part of Chapter II on sacred jazz, the traditional mass form has been widely used as a source of inspiration in this field.

Paradoxically, the actual liturgical format of the mass as one archetype of how people worship in all Christian traditions, is used in the Protestant tradition more often in concert formats than in actual liturgies of worship. This holds true for my investigation in religiously inspired jazz, but it is most likely true also for formats within the classical canon of sacred music like cantatas and masses.

³³⁹ As pointed out in the introductory chapter, I was a member of the leading church music boards in Germany (for example *Liturgische Konferenz and Ständiger Ausschuss für Kirchenmusik, Gesangbuchauschuss*), and due to my research position, I networked with church music schools and performed in many different worship situations as a guest musician. All efforts to increase interest and awareness in supporting initiatives in the field of jazz ministries, for which I had thriving examples in other countries, were met at best only with well-intended interest but no real institutional impact.



Photo 8: Guests at *Kirchentag Dortmund 2019*



Photo 9: Bluechurch at *Kirchentag Dortmund 2019*



Photo 10: Janne Mark / Esben Eyerma



Photo 11: Recording of "Lass leuchten uns Dein Göttlich Licht" (Castle Church Wittenberg)



Photo 12: Concert with Tord Gustavsen Trio and Simin Tander, *Kulturkirche Altona* 2018

II. SACRED JAZZ

- Faith in My Fashion

*Something 'bout believing that keeps unfolding.
 Something 'bout believing that makes my souls sing.
 Something 'bout believing that keeps me holding on to God Almighty.*

*Something 'bout believing that helps my mending.
 Something 'bout believing that there's no ending.
 Believing all the way because I'm depending on to God Almighty.*

*I don't need a lamp to see the sun, don't need proof of God because I know
 that there ain't a-gonna be but one.
 I don't want to be hip, I don't want to be cool, I got to be with it
 all the way 'cause I ain't gonna be no fool.*

*Something 'bout believing in the creation.
 Something 'bout believing the information.
 Something 'bout believing there's just one nation under God Almighty.*

*Something 'bout believing that's better than pleasure.
 Something 'bout believing that's more than treasure.
 Something 'bout believing that's beyond measure under God Almighty.*

From: Duke Ellington, 2nd Sacred Concert, 1968³⁴⁰

³⁴⁰ Duke Ellington, "Second Sacred Concert," *Fantasy* LP 8407/8, 1968.

Transformation happens, the crucified son of God, fully human, turns into the resurrected, ascends from darkness into light, on the journey to become one and all (OMNI) with the creator god.

The mystery takes place without human witnesses, we can only marvel about the empty grave on Easter Sunday. And within the wonder we remember the "sacred head," the wounded body, the willingness to love the world beyond human imagination.

*Can we experience it today?
The stillness before a concert,
behind the curtain,
before a recording,
at the microphone,
before the first notes appear,
before imagination turns into sound,
before thoughts and emotions turn into words and music,
at the desk, on stage,
invisible, without any human witnesses,
who can only read and listen,
what comes from stillness
and: wonder.*

Uwe Steinmetz, Eastertide 2020

A. HISTORY – *music as an act of faith*

My exploration into the roots of Liturgical Jazz showed the special dynamic operating in the 1960s, both in the United States and Europe, a period when the churches were losing members while secular society embraced spirituality in new ways outside of established religions. One consequence for the churches was to open their doors to contemporary culture and politics. I have followed this trail into the twenty-first century and into my own working context within the Protestant Church in Germany.

An observation of the roots of Sacred Jazz leads back to jazz in the United States in the 1960s. Jazz had become accepted as American Classical Music, a term that both jazz ambassador Billy Taylor and composer George Gershwin tried to establish over several decades and when established, it became an ideal bridge-builder between the secular and sacred, encompassing entertainment and dance as well as philosophy, politics, and faith.³⁴¹

Liturgical Jazz within worship services lasted only for approximately a decade, but this momentum helped to create Saint Peter's jazz ministry and a few other similar churches in the States and Europe. A different dimension of the interplay between the church liturgy and jazz became more sustainable: religiously inspired jazz in concert form, similar to traditional concerts of sacred music in the Western musical tradition.

³⁴¹ William "Billy" Taylor, "Jazz: America's Classical Music," *The Black Perspective in Music* 14, no. 1 (1986): 21-25, doi:10.2307/1214726.

While Liturgical Jazz served the liturgical celebration of the sacred, Sacred Jazz centered on the artistic expression of the sacred as experienced in worship, Bible study and individual religious practice. In the terminology of this research inquiry: Sacred Jazz is *faith in my fashion*, an interpretation of religious doctrine within contemporary culture (page 135).

While the Liturgical Jazz chapter centered on the process of transformation in encounters with the sacred, the numinous, within the Liturgy, which resulted in deepened and also newly discovered faith narratives, Sacred Jazz centers on the artistic expressions of these narratives and the way that they represent faith.

A.1 Historical introduction: *Religious Religious Music*

Sacred music in all cultures of the world embodies ideas of what is sacred within each respective culture and shares transformative experiences of the transcendental or the numinous within a ritualistic way of performing and listening. But the western term *musica sacra*, sacred music, implies that some music can also be categorically non-sacred or secular.

This stylistic distinction between sacred and secular music is often one between music within a certain historically established canon of music mostly performed in churches (like *music sacra* as explored by Michael Praetorius in his *Syntagma Musicum*³⁴²) and all the other forms, such as folk music, classical composed music, and jazz. With only a few exceptions this distinction persists not only in the western European and North American tradition but applies also to music and musical cultures on all continents. However, the lines between what distinguishes sacred from secular music are often blurred or widely dependent on the cultural tradition and the performers and listeners.

Particularly in the Western (Christian) tradition, it is now a widely accepted position that sacred is anything that people perceive as sacred. This perspective was developed by German Theologian Friedrich Schleiermacher (1768-1834) in creating a philosophy of religious experience.³⁴³ Theologian and Philosopher John Dadowsky highlights the importance of Schleiermacher's insight on religious experience particularly "in the distinction he draws between the experience itself and doctrine and beliefs, continues to influence the study of religion as well as theology."³⁴⁴ This differentiation is also important for the typology I have suggested for religiously inspired jazz. Dadowsky continues:

Schleiermacher understands the subject's religious horizon in terms of religious feeling (*Gefühl*) or the feeling of absolute dependence... The awareness of God's presence is often realized in revelatory experiences, which are preconceptual,

³⁴² Michael David Fleming, *Michael Praetorius, Music Historian: An Annotated Translation of Syntagma Musicum 1* (Ann Arbor, MI: University of Michigan Press, 1979), Part 1.

³⁴³ See Friedrich Schleiermacher, *The Christian Faith*, ed. Hugh Ross Mackintosh, J. S. Stewart (London: A&C Black, Bloomsbury, 1999).

³⁴⁴ John D. Dadowsky, *The Structure of Religious Knowing* (Albany: SUNY Press, 2004), 9.

prereflexive, and prepredicative. That is, this type of experience connotes an immediate experience in which one apprehends the presence of God. Hence, these experiences can be transformative, affecting profound changes within the subject.³⁴⁵

Therefore, all music can be(-come) sacred music when encountered individually as apprehending the presence of God or, in reference to Hans Otto, an experience of the numinous. Otto deconstructs Schleiermacher's *feeling of absolute dependence and* translates it into three primary categories of *mysterium*, *tremendum* and *fascinans*. With this he creates a further separation between the individual emotional experience and the object of the religious experience to varying degrees, as Dagofsky points out:

- The *mysterium* signifies the realization that the numinous is "*das ganz andere*" (wholly other).
- *Tremendum* manifests itself in evoking *awfulness* which compromises feelings of dread and terror or causes one to shudder in the depths of one's being, *majesty* by sensing the inapprehensible dimension of the numinous and one's own diminutiveness and finally, *urgency* as an energizing experience of passion and inspiration.³⁴⁶
- *Fascinans* finally names what I described as a *unity experience*, it involves an ecstatic relationship in the encounter of the numinous and, as Dagofsky summarizes, this "often accounts for the mystic's bliss" and in consequence, "from a theological perspective, conversion or transformation follows this aspect."³⁴⁷

In the typology I have made a distinction between a Gloria and a Sanctus experience which encompasses both Schleiermacher's idea of the *religious feeling* and the encounter with the *numinous* according to Otto. With Otto, the Gloria experience embodies both the notions of *fascinans* and partially also of *urgency*, while a "Sanctus" experience mirrors Otto's categories of *mysterium* and *tremendum*.

Another broadly voiced perspective is that music clearly becomes sacred music when it is brought together with words that refer to aspects of religious thought, doctrine, or experience. These views seem to imply that there is no necessity to look further for particular musical elements that foster the perception of sacredness or spiritual experiences of music. But this textual perspective would ignore sacred musical traditions on the African continent or in Asia and in jazz, as there is a vast amount of non-vocal music that has a strong and distinct religious meaning in other world cultures and religious traditions.

Composers of sacred music throughout the centuries have shown a deliberate motivation to express their religious experiences and individual faith narratives through their music, independent of the performance and function inside or outside of church worship. They created music that was intended and constructed in a musical

³⁴⁵ Dadosky, *Religious Knowing*, 10.

³⁴⁶ Dadosky *Religious Knowing*, 15.

³⁴⁷ Dadosky *Religious Knowing*, 15.

language shaped by personal spiritual experiences and reflections of the composer, interpreter, and improviser.

J. S. Bach's cantatas and motets provided a theological commentary and interpretation of biblical scriptures and were no longer primarily a musical realization of the liturgical language as had been the practice from Gregorian Chant to Heinrich Schütz, but rather pointed beyond a literal meaning. Bach also used number symbolism (similar to the geometrical shapes of John Coltrane 200 years later), as a way to point beyond the actual sound of the music with objective means towards God, and also quoted from the musical elements of his church music in his works that were not directly tied to liturgical use. John Butt posits that in his religious life, Bach reflected the special place of music as "an essential component of the religion itself, indeed one of its defining characteristics," and by attempting to reveal the Pythagorean idea of "well-composed music as natural harmony" in his compositions.³⁴⁸

For pianist Glenn Gould the interpretation of Bach's (secular) Goldberg variations hence became a spiritual practice, an act of getting closer to God and he related his personal bible studies to music and number symbolism like J. S. Bach.³⁴⁹ In a similar way, the distinct compositional languages of twentieth-century composers such as the Estonian composer Arvo Pärt who created *Tintinnabulum*, a reduced tonality inspired by the sound of church-bell ringing³⁵⁰ and the French composer Olivier Messiaen with his modes of limited transposition, transcribed bird songs, and symmetrical rhythms³⁵¹ are closely related to their personal spiritual experiences and reflections of worship in Orthodox and Catholic churches, respectively, and define the majority of their compositional work - independent from the label of sacred music or its liturgical use in church.

Messiaen describes in his insightful conversations with Claude Samuel his composition "Trois petites Liturgies" as "primarily a very great act of faith" coupled with the vision to create "a liturgical act, that is to say, to bring a kind of Office, a kind of organized act of praise into the concert hall."³⁵² Asked whether he prefers a concert hall or a church for this music, he insisted that the music is at home in both places.³⁵³

A good example of a quality of contemporary sacred music that evokes religious meaning in modern church liturgies could be the use of Philipp Glass's minimalist music to create a space for reflection and musically induced silence leading into prayer or after a sermon.³⁵⁴ Minimalist music can be integrated into the liturgy without

³⁴⁸ John Butt, ed., *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997), 54–55, doi:10.1017/CCOL9780521587808.

³⁴⁹ In conversation with Franz Mohr, a Steinway chief piano technician and devout Christian who toured extensively with Glenn Gould.

³⁵⁰ See Paul Hillier, *Arvo Pärt* (Oxford: Oxford University Press, 1997), 1–23.

³⁵¹ Heidi Epstein, *The Nature of the Relationship Between Music and Theology According to Oskar Söhngen and Olivier Messiaen* (Master's Thesis, McGill University, 1990).

³⁵² Claude Samuel, *Olivier Messiaen: Music and Color: Conversations with Claude Samuel* (Portland: Amadeus Press, 1994), 22.

³⁵³ Samuel, *Music and Color*, 22.

³⁵⁴ For example, *Mad Rush* for Solo piano, composed in 1989 which has been adapted for church organ, for example, by my colleague Daniel Stickán.

changing its defining intrinsic parameters while taking on an extra-musical function in the liturgy to create a calming, reflective, or meditative atmosphere. These atmospheric qualities match experiences made in a concert setting of this music, but obviously will not automatically relate to religious context.

However, when the intrinsic elements of a composition are combined with distinct religious meanings, most often in reference to scriptural words, the music will take on extra-musical qualities that provides its listeners with a potential space for a worship experience. This can be experienced in Steve Reich's *You Are (Variations)* based on English texts by Rabbi Nachman of Breslov and Psalms in Hebrew that structure the musical rhythms, tonality, and overall dramaturgy on an intrinsic level coupled with Reich's minimalist techniques.³⁵⁵ This leads to the extra-musical effect that the words themselves appear new and transformed, pointing like icons beyond their meaning.

On an intrinsic level, Reich's music shares many qualities with other minimalist composers, but since he became a practicing Jew and deliberately applied religious thoughts and reflections in his compositional process, the extra-musical meaning of his music becomes multifold and more religiously distinct, it points towards elements of the Jewish faith tradition, which is equally meaningful for Christians, regardless if it is performed as a special piece within the Christian liturgy or in a concert hall.

Nevertheless, it would still be possible to argue that the use of religious texts with compositional techniques centering on repetition automatically creates multi-layered religious meanings for religiously informed listeners, regardless of Steve Reich's intent as a composer.

In the work of Igor Stravinsky, a change in intensity of religious expression can be seen after his personal turn towards Christianity. *Le sacre du printemps (The Rite of Spring, 1913)* can certainly be considered a composition with a strong spiritual intent to create a ritual experience for the audience commenting musically, as it does, on the visual depiction of a fertility sacrifice in pagan Russia.

After Stravinsky's religious reawakening and his turn towards Catholic and Orthodox theology he composed concert pieces in the tradition of Sacred Music: *Three Russian Sacred Choruses* (1926-1934), the *Symphony of Psalms* (1930) and the *Cantata* (1953). His *Mass* (1948) was clearly intended for liturgical use (it has instructions for a priest in the score) but has rarely been performed this way – the aesthetical gap was too wide between contemporary art music and liturgical music within churches, whose musical aesthetics were primarily still oriented toward the nineteenth century.

Paradoxically, the music of a composer like Stravinsky and his quest to express his religious convictions and experiences in music had no place in church liturgies of the late nineteenth and early twentieth centuries, but he was still inspired and nourished by participating in liturgical worship and, like Bach, he dedicated works like his *Symphony of Psalms* to the "glory of God."

³⁵⁵ Steve Reich, "You Are (Variations) for voices and large ensemble," *Nonesuch* CD 79891-2, 2005.

Music historian Robert M. Copeland explores Stravinsky's "Christian Message" and points out, that Stravinsky insisted that Sacred Music needed a religiously inspired source in the person of the composer:

Stravinsky, in the manner of Paul Tillich, distinguishes between what he calls religious religious music and secular religious music. "The latter," he says, "is inspired by humanity in general, by art, by Ubermensch, by goodness, and by goodness knows what. Religious music without religion is almost always vulgar.... I hope, too, that my sacred music is a protest against the Platonic tradition... of music as anti-moral." He was then asked if one must be a believer to compose in the great forms of sacred music. He replied, "Certainly, and not merely a believer in 'symbolic figures,' but in the Person of the Lord, the Person of the Devil, and the Miracles of the Church."³⁵⁶

In his article, Copeland discusses the reception of Stravinsky's music by some critics who seemingly ignore his religious convictions. Copeland argues that his music is better understood by knowing about his faith background and concludes by citing Stravinsky's son Theodore:

Stravinsky firmly believes; his praying and adoring are functions of his deepest self. Though personal, this side of Stravinsky helps to reveal the ultimate essence of his art, even to those to whom spiritual questions have become foreign or chimerical. Stravinsky's attitude to art is unequivocally religious, that is, metaphysical and ontological, not sentimental or intellectual.³⁵⁷

In broadening the view, most composers of sacred music in the last hundred years have been Catholic or Orthodox Church members, and therefore familiar with high-church liturgy), and have therefore given voice to their individual musical faith narratives and encounters of the numinous. Even though all music, independent of the presence of a religious text, can be perceived as sacred, the nature of sacred music, like the liturgy itself, seems to rely on an act of faith: in a communal worship as much as in the compositional process of sacred music within the individual faith narrative.

Turning now to the history of religiously inspired jazz, I found no artistically relevant case where a musician was not inspired by personal religiosity – all artists produced their music out of a personal conviction and spiritual inspiration.

A.2. *"It must never be considered jazz"*

In 1965, Duke Ellington and his orchestra had been commissioned to perform for the Grace Festival, celebrating the opening of the newly built Grace Cathedral. Ellington composed a work which he entitled "Sacred Concert" with musical interpretations of biblical imagery, texts, and Christian doctrine arranged for Big Band, choir, and tap

³⁵⁶ Robert M. Copeland, "The Christian Message of Igor Stravinsky," *The Musical Quarterly* 68, no. 4 (October 1982): 568.

³⁵⁷ Copeland quotes from Theodore Stravinsky, *The Message of Igor Stravinsky*, trans. Robert Craft and Andre Marion (London: Boosey & Hawkes, 1953), 1.

dancer, and premiered it before an audience of 2500 people. The concert was filmed for local television.³⁵⁸ Apart from its mixed reviews and surrounding controversy, including death threats to the local priests, it indisputably counts today as the initial artistic event that combined contemporary jazz and liturgical elements in a concert setting.³⁵⁹

Duke Ellington insisted through his agency that his Sacred Concerts were different from the music he was known and famous for. The promotional material that was sent out to concert organizers and journalists in preparation for a performance of the Sacred Concert stated:

Do not refer to Duke Ellington's Sacred Concert as a Jazz Mass or a Jazz Concert. It is neither. A Jazz Mass takes liberties with – or improvises upon – a traditional ritual and its music. Duke Ellington's Sacred Concert is a wholly original program/worship service/religious celebration for orchestra, choir and soloists, it must never be considered jazz.³⁶⁰

Ellington saw the commission from Grace Cathedral as an important opportunity for him as a composer, to create music which would be different than anything he had written before. The piece started a new movement in jazz, the sub-genre of *Sacred Jazz*, following the tradition of Western sacred music and created additionally a clear distinction from the liturgical use of jazz such as in Ed Summerlin's compositions.³⁶¹

Nevertheless, as Harvey G. Cohen shows, Ellington did not see this as an attempt to use a new genre to generate more performance venues or appear suddenly as a religious artist. Ellington, who grew up in a religious family, studied the Bible thoroughly, prayed twice a day and also saw composition as a process to wrestle with "man and God."³⁶² In a 1966 interview with *Africa Magazine*, he revealed his core motivation for the Sacred Concerts as:

At first I was taken aback. God...religion...it's a personal thing with me, not to be mixed with a theatrical performance. But I thought about it...and wanted to give my best to God.³⁶³

Moreover, Ellington's three Sacred Concerts followed a long-term program to interpret "the complicated history of blacks and religion in America, an area he had explored previously in *Symphony in Black* (1935), *Black, Brown and Beige* (1943), and *My People* (1963)."³⁶⁴ Viewed from this angle, his Sacred Concerts appear as an important

³⁵⁸ Gabe Meline, "From the Club to the Cathedral: Revisiting Duke Ellington's Controversial 'Sacred Concert'," *KQED*, September 14, 2015, <https://www.kqed.org/arts/10957761/from-the-club-to-the-cathedral-revisiting-duke-ellingtons-controversial-sacred-concert>.

³⁵⁹ David Johnson, "Sacred Blue: Jazz Goes to Church in the 1960s," *Night Lights Classic Jazz Blog: Indiana Public Media*, December 23, 2019, <https://indianapublicmedia.org/nightlights/sacred-blue-jazz-church-1960s/>.

³⁶⁰ In the official PR-material sent out by Ellington's Agency (unpublished, from a private copy for the author from Patricia Willard). The difference between "jazzed up masses" and Ellington's works is pointed out multiple times.

³⁶¹ See Chapter 13 in Harvey G. Cohen, *Duke Ellington's America* (Chicago: University of Chicago Press, 2010).

³⁶² Cohen, *Duke Ellington's America*, 449.

³⁶³ Cohen, *Duke Ellington's America*, 461.

³⁶⁴ Cohen, *Duke Ellington's America*, 446.

compositional trilogy at the end of an artistic process spanning several decades which not only dealt with the history close to him and his family and upbringing, but also related this history to his own faith experiences, his faith narratives in the last decade of his life. This explains Ellington's own appreciation for his work, naming the Sacred Concerts "the most important thing I've ever done or am ever likely to do. This is personal, not career. Now I can say out loud to all the world what I've been saying to myself for years on my knees."³⁶⁵

An equally important historical pioneer of Sacred Jazz is the pianist and composer Mary Lou Williams who converted to Catholicism in 1957 after a deep spiritual crisis and re-evaluation of her life at the age of 47.³⁶⁶ In contrast to Duke Ellington, her promising career as a jazz pianist was put on hold during her years of spiritual searching and re-orientation, and she focused more attention on studying sacred music, practiced with more focus than ever in her career and devoted a substantial amount of time to work as a volunteer with diaconal church work.

Her first album after eight years centered on religiously inspired jazz, *Mary Lou Williams Presents Black Christ of the Andes* (1964). It included a choral setting of a hymn she wrote for the first Afro-Peruvian priest Martin De Porres who had been recently canonized as the first non-Caucasian man in the Catholic Church of Peru. Like Ellington in *Black, Brown and Beige* (1943), she had already worked before on religiously inspired music with a setting of a text by Ray M. Carr inspired by the Old Testament, which produced the work: *Elijah Under the Juniper Tree* for Chorus and Piano (1948). But it took nine more years to devote all of her artistic creativity to this field. Her commitment to the Catholic faith and church led eventually to teaching employments and commissions for four masses between 1967 and 1971, two of them were documented on records, *Music for Peace* (1970) and *Mary Lou's Mass* (1975).

Similar to Ed Summerlin, she had hoped to bring more of jazz into the Catholic worship liturgy, but her efforts were met with huge resistance, despite an ever-increasing admiration in the jazz world and very successful concerts. Finally, in 1975, her third Mass was performed in a liturgical arrangement with readings and a homily with a congregation of over 3000 visitors at St. Patrick's Cathedral in New York City. The success of this event is a cornerstone not only in William's musical career but it was an important step towards the acceptance and integration of African Americans within the mainstream Catholic Church, as Tammy L. Kernodle evaluates:

It represented the culmination of Mary's efforts to alter the traditional attitudes of the Catholic Church toward its black parishioners. Although the history of black Catholics in American can be traced back to before the Civil War, the church leadership had not sought to fully integrate black parishioners into the priesthood and church leadership. Mary knew that getting this work performed in the stronghold of New York Catholicism meant not only the acceptance of

³⁶⁵ Derek Jewell, *Duke: A Portrait of Duke Ellington* (New York: Norton, 1977), 153.

³⁶⁶ Tammy Lynn Kernodle, *Soul on Soul: The Life and Music of Mary Lou Williams* (Boston: Northeastern University Press, 2004), 147-169.

jazz as a viable art form but the acknowledgement of the cultural and spiritual contributions of black Catholics such as herself.³⁶⁷

In his doctoral thesis on Mary Lou Williams's sacred works, Christopher C. Capizzi ponders which faith narratives are at the heart of Williams's religious practice and concludes that "she saw Catholicism and redemptive suffering as a way to diffuse her own personal suffering and atone for a personal past she needed to break free of."³⁶⁸

In comparison to Duke Ellington, who saw at the center of his religiously inspired jazz his own positive religious experiences which guided him through difficult times in his life and advocated for love to others, peace, freedom and equal justice for all, Mary Lou Williams re-started her whole life and musical career by turning to pray for others (she kept a book collecting daily prayers for hundreds of friends). It took many more years for her music to become an extension of her prayers:

Through her Masses, she could pray for the large number of African Americans who were struggling for justice by bearing witness to the long history of suffering embodied in the African American experience, especially under enslavement. Thus, by using the suffering of a people as a metaphor for the suffering of Christ during the celebration of the Mass, Williams was able to bring the history of black Americans forward during a time of civil rights activism. In doing so, Williams enlisted her Catholic faith and her African American musical aesthetic in the service of the struggle for racial justice and social change, both within Catholicism and the Civil Rights movement. The religious works of Williams represent an effort to reconcile the pain of the past with the hope for the future.³⁶⁹

By reconciling the pain of the past with hope for the future, Mary Lou Williams and Duke Ellington share a common ground of an artistic vision rooted in their individual faith experiences and they both created, as Jazz aficionado Igor Stravinsky undoubtedly would have agreed, *religious* religious music. The success of both Ellington from the mid 1960s and Mary Lou Williams from the mid 1970s onwards paved the way for the field of religiously inspired jazz in the tradition of sacred music.

For Mary Lou Williams the lines between Liturgical and Sacred Jazz are stylistically blurred. Unlike Duke Ellington, she did not promote her Masses as concert pieces, but hoped for a wide liturgical use within the Catholic Church. Her works, however, like Duke Ellington's Sacred Concerts, could easily be performed in a concert setting, as they were complex compositions arranged in the dramaturgical order of the mass. The 25 years between 1954 and 1979 mark the period where jazz found its way into the liturgy – as I have shown in Ed Summerlin and John Gensel's pioneering work on Protestant churches – and where personal faith experiences of jazz musicians touched

³⁶⁷ Kernodle, *Soul on Soul*, 255.

³⁶⁸ Christopher Carnell Capizzi, *At the Intersection of Jazz and Catholicism: The Sacred Works of Mary Lou Williams* (PhD diss., University of Pittsburgh, 2019), 134-135, <https://dscholarship.pitt.edu/38088/7/Capizzi%20Final%20ETD.pdf>.

³⁶⁹ Capizzi, *Jazz and Catholicism*, 142.

and inspired a wide audience through forms of Sacred Jazz in the music of Mary Lou Williams and Duke Ellington.

Both new streams of religiously inspired jazz were dependent on the churches, not only in finding commissions and funds for the musicians, but even more in the will to integrate contemporary music in liturgy, or by accepting Sacred Jazz as part of the legacy of the canon of sacred music which was largely European in its roots. This was only made possible through the engagement of pastors and theologians who discovered the relevance of jazz as contemporary music that displayed essential new narratives of faith that the churches were lacking, both in form and content as well as in music and words.

In the Appendix I - III recorded works of Liturgical Jazz and Sacred Jazz have been compiled. I can assume that many composed works, perhaps locally known, are missing from this list as they were never recorded or available through an established label in the secular record market.

A good example is the lack of religiously inspired recordings from a close collaborator of George Russell, David Baker, one of the most prolific jazz composers and theorists in the twentieth century with more than 500 commissioned works from chamber music to Big Band. David Baker composed several works in the genre of Sacred Jazz that seem to have remained unavailable as distributed records, for example, his choral works: *Beatitudes* (1968), *Black America* (1968), *Catholic Mass for Peace* (1969), *Five Songs to the Survival of Black Children* (1970), *Psalm 22* (1968), *A Song of Mankind* (1970), and *Lutheran Mass* (1967).³⁷⁰

Even in this one sample – many other composers are much less well documented – a variety of forms can be found. While the recorded examples of Sacred Jazz are most often masses and oratorios, followed by passions and requiems, Ellington's Sacred Concerts stand out from the rest in their structural complexity. This trend has continued even more prominently from the 1980s to the present day (Appendix IV). After the initial period marked by an openness within the churches to support new forms of liturgical and sacred music up until the late 1970s, no commercially available recordings within the field of Liturgical Jazz could be identified, and in the field of Sacred Jazz there were almost exclusively mass forms, regardless of the denominational background of the respective composers.

For this inquiry, it is important to note that for both Liturgical and Sacred Jazz the liturgy of the mass remained an important structural backbone, either by working with it liturgically or by giving sound to individual faith narratives through the dramaturgy of the mass form.

³⁷⁰ A list of David Baker's compositions can be found here: <https://indianapublicmedia.org/static/pdf/baker-compositions.pdf>, accessed January 10, 2021.

B. THEORY – *How to compose faith in my fashion*

In crafting a theory of Liturgical Jazz for my own artistic interventions, the interplay of music and liturgical forms became a central concern with the aim to allow the liturgy to be transformative and to realize through interwoven words and music and silence the three liturgical modes of Narration, Contemplation, and Imagination.

As the historical exploration demonstrated, after jazz gained a place within the liturgy supporting the liturgical narrative, Sacred Jazz found its way in churches by telling an individual faith narrative through jazz: *faith in Ellington's fashion*, interpreting biblical narratives, Christian doctrine, hymns, and prayers through an artistic lens. But why would this be any different to jazz in Ellington's fashion? What distinguishes Sacred Jazz from jazz compositions which tell a love story or moan about a lousy start in the week on Mondays?

Clearly, if only extra-musical parameters such as the performance venue or simply the lyrics or poetry combined with music provide all the difference in meaning, as exemplified before, with the liturgical use of Minimal Music, we can at first affirm statements by these contemporary innovators of religiously inspired jazz, Ike Sturm:

What is sacred can only be perceived through the artist's intention or the listener's ear. By opening our hearts and minds to God's voice, almost anything could be viewed and heard as sacred...I have always considered my compositions as sacred jazz due to their source of inspiration.³⁷¹

and Lance Bryant:

I believe Sacred Jazz is music that is dedicated to the glory and the service of God in the mind of the artist when he or she performs or creates the music.³⁷²

In defining the nature of Sacred Jazz, Angelo D. Versace underlines these statements with a biblical citation and brings in two distinct jazz artists from the secular field into the discussion:

In a sense, personal, sacred intent can make anything worshipful. This Christian principle is clear in Paul's letter to the Corinthians: "Whether therefore you eat, or drink, or whatever you do, do all to the glory of God. [1 Cor 10:31] Many jazz musicians operate on this basis, relating improvisation and the mindset associated with soloing, to exploring the spiritual. Stephan Grappelli once said, "Improvisation, it is a mystery...When I improvise and I'm in good form, I'm like somebody half sleeping. I even forgot there are people in front of me. Great improvisers are like priests; they are thinking only of their God." Charlie Parker famously said "I am a devout musician."³⁷³

Versace continues to differentiate between religious musicians performing secular music and religious musicians intently creating religious music but does not undergo

³⁷¹ Angelo Versace, "The Evolution of Sacred Jazz as Reflected in the Music of Mary Lou Williams, Duke Ellington, John Coltrane and Recognized Contemporary Sacred Jazz Artists" (DMA diss., University of Miami, 2013), 30.

³⁷² Versace, "Evolution of Sacred Jazz," 30.

³⁷³ Versace, "Evolution of Sacred Jazz," 40–41.

further discussion about intrinsic musical elements which might support the perception of religious narratives for the listener. Instead, he quotes Ellington's program notes for the first Sacred Concert which explain the religious background in instrumental compositions: "In such a program, you may hear a wide variety of statements without words, and I think you should know that if it is a phrase with six tones, it symbolizes the six syllables in the first four words of the Bible, 'In the beginning God,' which is our theme. We say it many times...many ways."³⁷⁴

In my example of Minimal music, I demonstrated that the intrinsic musical parameters are able to provide a quasi-religious effect (leading into silence, stillness, contemplation) if situated sensibly within the liturgy, independent of a religious text. The groundbreaking quantitative study conducted by Peter Atkins and Emery Schubert on spiritual experiences in music supports this assumption:

as far as our interpretation of the quantitative data reveals, spiritual experiences with music for religious people are best understood as an expression of the (intrinsic) musical forms such as melody, harmony and rhythm. They are not intrinsic in the sense of being contained within those forms in a formalistic sense, for the qualitative data in particular expressed an apprehension of something beyond these physical attributes that one understands intuitively in relation to them. Equally, spiritual experiences are not entirely extrinsic in the sense of some intentionality lent to or referred to by the music. There are aspects of the experiences that are extrinsic, and these are experienced more in the religious setting. This may be partly due to the presence of text with the music, and this will need to be examined in future research. Nevertheless, the extrinsic aspects only partially account for spiritual experiences. These experiences are best understood as an apprehension of something profound and transcendent that "comes to life" with the music itself.³⁷⁵

Atkins and Emery build their research on Leonard Meyer's theory of emotion and music³⁷⁶ and the more recent claim by Stephen Davies that emotion is entirely an intrinsic phenomenon emanating from musical forms.³⁷⁷ Atkins and Schubert point out that the level of referential meaning, as Meyer calls it when music merely refers to something outside the music, is usually amplified through the addition of text to the music. However, they found that the meaning of the text alone is different than in combination with the music as proven in recent neurological studies³⁷⁸ and concluded further:

that spirituality is not a product of context. There were some differences between experiences in religious and non-religious settings, where experiences in the religious context were stronger, more spiritual, and more emotional, as

³⁷⁴ Duke Ellington, *Music is My Mistress* (New York: Doubleday, 1973), 262-263.

³⁷⁵ Peter Atkins and Emery Schubert, "Are Spiritual Experiences through Music Seen as Intrinsic or Extrinsic?" *Religions* 5 (2014): 86, 10.3390/rel5010076. "Comes alive..." is accredited by Atkins and Schubert to its use throughout Jonathan Harvey, *In Quest of Spirit: Thoughts on Music* (Berkeley: University of California Press, 1999).

³⁷⁶ Leonard Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956).

³⁷⁷ Stephen Davies, *Musical Meaning and Expression* (Ithaca: Cornell University Press, 1994).

³⁷⁸ K. J. Jeffries, J. B. Fritz, and A. R. Braun, "Words in melody: An H(2) 150 PET study of brain activation during singing and speaking" *Neuroreport* 14 (2003): 749-54.

well as involving more rational content. However, experiences in the non-religious context also included these elements, albeit to a lesser extent. This would not be the case if spirituality were simply a product of religious context.³⁷⁹

To build a theory of Sacred Jazz, I will therefore observe several intrinsic musical elements of jazz (belonging its essential nature or constitution) and how they interact with religious meaning to potentially create “faith in my fashion,” an individual faith narrative outside the liturgy.

In order to get closer to the religious expression and potential of jazz I would like to suggest five essential qualities that can be identified from jazz history’s early roots up to the present day. These qualities are constituted by intrinsic musical elements that evoke extra-musical meaning in interaction with the modes of liturgical behavior. Each of these qualities will be examined separately to differentiate intrinsic musical elements and extra-musical meaning, incorporating theological perspectives. To draw connections to the background of my own work, these brief reflections are naturally also subjective and do not attempt to give a general account on each topic but highlight often only the most important musical and spiritual aspects for my own work.

B.1. Improvisation – the fearless quest for the unknown

In the act of improvisation musicians take a leap into the unknown, into a future which they entrust themselves not only in reliance on the developed musical arsenal, but also in the fundamental optimism that this leap into the unknown will reap rewards, at least in the joy that is inherent to any creative act ... In this respect this always lends the artist a moment of transcendence. This may exhaust itself in the self-image of the individual musician in the musical act, but puts it into a theological context since music, like any form of art, raises the question of the whole of reality and seeks to master this through the creative process. Insofar as jazz can also be interpreted as an updated form of the human search for God. The spirituality of jazz refers to essential moments of Christian piety. The event character of the creative process can be seen in analogy to the eschatological tension to the message of Jesus.³⁸⁰

The unexpected moments in jazz improvisation, sudden blue notes (traditionally a flattened third, fifth, or seventh), or other dissonances in tone, timbre and rhythm that do not lead to a foreseeable point of resolution, afford a holistic sensation during listening and performing that resemble the spiritual experiences I encounter in prayer and worship.

Such improvised moments of surprise can, of course, be pre-composed or practiced. Jazz improvisation is based on preparatory exercises, rehearsals, knowledge and experience, as well as the ability to stretch out beyond all of this in performance. Otherwise, players are no longer part of the surprising momentum, and now we find

³⁷⁹ Atkins and Schubert, “Spiritual Experiences,” 86.

³⁸⁰ Tobias Böcker, “(Anti-)Thesen zu Theologie und Jazz,” *Magazin für Theologie und Ästhetik* (2004): 29, <https://www.theomag.de/29/tob1.htm>. English translation by the author.

instead roles of performer and audience as in a concert hall or theatre and not a community who listens together to what is unfolding in improvisation, what *comes to life*. Equally, there would be less physically and emotionally shared interaction in listening and playing and thus less bonding and communal atmosphere between the audience and performers.

Therefore, improvisational processes will engage with surprising dissonances and lead to unexpected resolutions. Certainly, dissonance and consonance are children of their time, which unfold their meaning only fully in the context of the present. But this collective tangible momentum of experiencing a leap into the unpredictable dissonance is holistic, a sensual, poetic, and spiritual experience for all who experience it, whether as listeners or performers, in one particular place and time.

Although improvisation in jazz is not the opposite of composition in jazz, which could be viewed as the formulation of a thoroughly worked-out musical idea. Improvisation is its partner and its necessary contradiction simultaneously: Composed music and written words are always in danger of becoming out of date. The improvisational play with them can make them timeless and help us to experience them in new ways. Improvisation also often serves as a precursor for composition and becomes comprehensible as a play with the concrete, the composed. Even in a completely free improvisation, it is, to a large extent, the interplay of levels of interpretation of the incomprehensible and the familiar, able to point from itself to beyond itself and to transform us. Here, the improvisational material must be relevant to the improviser, it has to touch and to move in the moment of performing.

Improvisation may also be a generous partner in facilitating an experience of past traditions through modern sounds without rigorously breaking with tradition and its rules, as happened in the radical musical avant-garde. Because improvisation always arises from a moment of dialogical encounter: the old with the new, the general historical tradition with the personal time-bound perspective, and the meeting of different cultures among themselves, liminal and transformational experiences for improvisers serving as their own listeners are inevitable.

In this way, improvisation provides no enduringly valid answers, but questions and plays with what is perceived as contemporary culture at any moment in time— and offers, at its best, current, momentary tensions and resolutions. The call and response principle puts the musicians and audience through intense listening in the fragile here and now, in what Jazz singer Kurt Elling refers to as a humbling experience, not in a conceptual ivory tower of distant abstraction and self-referentiality.³⁸¹

Elling's humbling experience sums up my own spiritual experience in jazz improvisation; it provides the challenge not to rely on self-assurance and expect a confirmation of one's beliefs and faith but creates an attitude of openness for personal transformation through encountering others and the sacred, the numinous through deep listening. As Catholic theologian and jazz writer Tobias Böcker proposed, opens

³⁸¹ See Uwe Steinmetz and Alexander Deeg, eds., *Blue Church* (Leipzig: Evangelische Verlagsanstalt, 2018), 219-228.

up the eschatological dimension of Christianity, which comes with a trust in the unknown. Like in jazz, stopping halfway through a solo is no option.³⁸²

From a theological perspective, practicing trust in the unknown can be interpreted as a focus on the work of the Holy Spirit, unveiling a future yet to be created, as Jeremy Begbie explores:

As all music comes from the interplay between predefined rules and contingency, which arises from unpredictable moments, the Holy Spirit opened a gap between order and disorder. One could call this space non-order (non-order). For example, the phenomenon of laughter belongs neither to order nor disorder, but rather the non-order. In this improvisational space, new, surprising and unpredictable results are born. Improvisation refers not only to the past but also anticipates future. In this way, the Holy Spirit is a foretaste of the new creation. But improvisation needs to succeed one condition: freedom from fear.³⁸³

B.2 Call & Response: *It Don't Mean a Thing (If It Ain't Got That Swing)*

The interplay between a question and the need for an answer holds true also for a solo performance; there is an interactive listening and reacting collective, a community between performer and audience which sets itself apart from the performance of composed music, where the performer follows a plot to be revealed to the listener.

Ring Shouts and Circle Dances from African American worship traditions from the seventeenth to the nineteenth centuries could be seen as an important archetype of the ability of modern jazz to generate communal space. The community is dancing in a circle, clapping or using batons to build a rhythm together that serves as the basis for the soloist in the middle of the circle to rhythmically speak, not unlike modern rap, an interpretation of a biblical story or religious motif.³⁸⁴ The soloist is replaceable at any time and simply points to someone else in the circle who then goes to the middle and continues the story.³⁸⁵ The rhythms and chants share similarities with the recordings of the heyday of swing and bebop - of rhythms of drummers like Gene Krupa and Kenny Clarke, and singers like Cab Calloway, Louis Armstrong, and Jon Hendricks.³⁸⁶

³⁸² This trust-building quality of jazz outside of religious contexts has been broadly recognized and applied to other field of communal activities. See, for example Frank J. Barrett, "Coda—Creativity and Improvisation in Jazz and Organizations: Implications for Organizational Learning," *Organization Science* 9, no. 5 (1998): 605–22, <https://doi.org/10.1287/orsc.9.5.605>.

³⁸³ Jeremy Begbie, "The Holy Spirit as an Improviser," Keynote Lecture at Leipzig University at the Blue Church Conference, March 4, 2017, transcription by the author.

³⁸⁴ For a local historical study that exemplifies this, see Art Rosenbaum, *Shout Because You're Free: The African American Ring Shout Tradition in Coastal Georgia* (Athens: University of Georgia Press, 1998). An audio example can be found at the audio archive of the Library of Congress: <https://www.loc.gov/item/ihas.200196384>

³⁸⁵ See Alan Lomax "Run Old Jeremiah," Recording for the Library of Congress, 1934, accessed January 11, 2021, <http://historymatters.gmu.edu/d/5759/>.

³⁸⁶ An internationally acclaimed group today is the McIntosh County Shouters, Film recording for the Library of Congress, accessed January 10, 2021, <https://www.loc.gov/item/webcast-5109/>.

It appears significant to me that just like in a *jazz jam session*, the roles of the soloists can change. All parties are simultaneously listeners and creators, rather than simply soloists or accompanists, and thus either active or passive. There is no uniform collectivity. Dance and the jointly created rhythms depend on the assets and creativity of each participant and arise spontaneously, untested and un-choreographed. The collective is not subject to a soloist whose style has to be copied, but operates on listening and response.

Another important musical form originally of African origin, the *Work Song*, highlights two further important interlinked aspects of jazz: physicality and the flow-experience. The rhythm of work songs is structured by the rhythm of work – chopping wood, for example. The cantor (again, the positions can change) sings the verses, the group responds with a chorus. This results in a physically tangible swinging back and forth, of lunging out, slamming, resting, similar to the respiratory processes in our bodies.

Secondly, there is also a trust and community-building element in the communal act of the call and response practice; questions and answers swing back and forth, the question already implies its own answer and from it the next question. In jazz improvisation this element unfolds in a similar way: the soloist explores how far his musical impulses challenge the band to provide new ideas, but total alienation from unanswerable questions is never intended, as this would go against the nature and logic of the musical practice. Translating the rules of this dialog into a Christian perspective, perhaps asking for a visual image of God, or for a precise description of the divine, should neither be asked, nor could it be answered. It is implicit that asking unanswerable questions cannot serve the basic principle of call and response which will then consequentially harm the communal atmosphere and participatory process.

Yet, this does not mean halting renewal and innovation in jazz. The continually innovative history of jazz shows that the number of questions and answers appear inexhaustible. Therefore, when one describes the stylistic diversity of global jazz today, there are no exhausted and outdated stylistic eras, but rather a healthy tree with rich roots, an often-employed image of the historical development of jazz, the growing and branching tree diagrams (*Jazz Tree*). Nevertheless, to support the fluid and communal character of jazz improvisation perhaps a more suitable image is immersion in a river that links historical ideas with future artistic expressions.

The rhythmic foundations of jazz (and also those of the spirituals, gospel and many genres of popular music) are rooted through their African heritage in physical processes (breathing, dancing, working, the heartbeat), which sets these rhythmic principles apart from the compelling abstraction of a fixed tempo and a notated metrical structure where the first beat takes on a superior position to the others. Jazz rhythms are shaped by collectively listening to each other and, in the history of jazz, by making people dance, and not by following a conductor.

Jazz pianist and researcher Vijay Iyer claims in his PhD research³⁸⁷ that the cognition and perception of music are embodied, situated activities.³⁸⁸ Iyer finds proof in recent neurological studies which “affirmed the cognitive role of body motion in music perception and production” and suggests that musical elements might be more efficacious in eliciting sympathetic behavior if they represent aspects of human motion somehow.³⁸⁹ He illustrates three timescales of matching bodily and musical activities.³⁹⁰

Table 8: Timescales of bodily and musical activities (Vijay Iyer)

Bodily activities	Musical correlates	Timescale
breathing, moderate arm gesture, body sway	phrase, meter, harmonic rhythm, dynamics, vocal utterances	1-10 seconds
heartbeat, walking and running, sexual intercourse, head bob, toe tap	Pulse, "walking" basslines, dance rhythms	0,3-1 second (approximately 60-180 beats per minute)
speech, lingual motion, syllables, rapid hand gesture, finger motion	fast rhythmic activity, "bebop" melodies, etc.	0,1-0,3 second (3-10 notes per second)

These three timescales take place in the echoic (0,1-0,3) and short-term memory which I have related before only to the perception of music (see page 165). Apart from these structural principles of *call and response* within jazz improvisation on a macro-level, it is worth considering if there are congruences on the “lower level of form,” on the micro-level of rhythm (see pages 87-89).

Jazz rhythms generally cannot easily be coded into musical notation or even within a set time signature such as in Western music notation. Instead, the relevant melodic arc of suspense arises between beats, the *offbeat*. Here lies the principle of swing, but also that of the Samba with its own roots in West African music practices. Both in the son clave rhythm of South American music (3-3-4-2-4) as well as in ternary swing phrasing in jazz (2-1), the key structural feature is a back-and-forth oscillation, a swing between heavy and light, or, as Jazz saxophonist David Liebman puts it, “a feeling of swing has a drive or momentum in balance with a feeling of relaxation and effortlessness.”³⁹¹

As an illustration it might be sufficient to compare marching in European tradition with marching bands in New Orleans, or dancing to a samba or swing rhythm to

³⁸⁷ Vijay Iyer, “Microstructures of Feel, Macrostructures of Sound: Embodied Cognition in West African and African-American Musics,” (PhD diss., University of California Berkeley, 1998).

³⁸⁸ For an overview of this part of his thesis see Vijay Iyer, “Embodied Mind, Situated Cognition, and Expressive Microtiming in African-American Music,” *Music Perception* 19, no. 3 (2002): 387–414.

³⁸⁹ Vijay Iyer, “Exploding the Narrative in Jazz Improvisation,” in *Uptown Conversation: The New Jazz Studies*, ed. Robert G. O’Meally, Brent Hayes Edwards, and Farah Jasmine Griffin (New York: Columbia University Press, 2004), 396.

³⁹⁰ Vijay Iyer, “Exploding the Narrative,” 396.

³⁹¹ David Liebman, “Jazz Rhythm,” David Liebman Official Website, accessed December 27, 2020, http://davidliebman.com/home/ed_articles/jazz-rhythm/.

become aware how physically different these traditions are in their way of relating to bodily motions.

Rhythm in jazz is also dialogical in nature, as different layers of rhythmic activity are present simultaneously. Firstly, there is always an underlying beat or pulse (that makes listeners want to tap their feet) which stems from the roots of jazz as dance and marching music. The style of swing from the late 1920s onwards established this continuous pulse where all quarter notes in one measure could be felt as equal and equally all could become more important than the other, as for example the “2” and “4” over the “1” and “3.” In addition to that, this continuum is further expressed with eighth notes. Again Dave Liebman: “Eighth notes are the main denomination of jazz time, much like the penny is to the American dollar. Although one may not play only eighth notes, they still serve as the underpinning of jazz time, similar to what the clave beat is in Afro Cuban music, meaning if not necessarily stated it is implied.”³⁹²

Secondly, within this continuum, poly-rhythmical and poly-metrical complexity, a mix of binary and ternary rhythms is established as the most common point of departure for further complexities. *Groove*, the popular notion among musicians for a succeeding (“happening”), lively rhythm describes this phenomenon – *it grooves* if this feeling of an infinite continuum is palpable parallel to a distinguishable rhythmic pattern. With this, the longing for a final cadence or a clearly defined repetition of a pattern disappears in a listener, it becomes irrelevant in the moment. The moment has deepened in the vertical experience of the present, in the flow-experience; rhythm happens, unfolds, comes to life.

The religious dimension in these musical principles lies in engaging with this vertical experience, embracing a continuum, such as in a meditative prayer practice like the rosary or by speaking in tongues in a Pentecostal worship service. Keeping engaged with a continuum ultimately can mean to keep faith in a continuum which does not need to resolve in a final cadence. In my experience within both jazz improvisation and prayer practice, stopping is useless, trusting the momentum and engaging in a flow experience is essential.

The biblical perspective on this way of improvising together through speaking in tongues brings forth an important social element to strengthen the community and not the soloist:

I would like every one of you to speak in tongues, but I would rather have you prophesy. The one who prophesies is greater than the one who speaks in tongues, unless someone interprets, so that the church may be edified. (...) Undoubtedly there are all sorts of languages in the world, yet none of them is without meaning. If then I do not grasp the meaning of what someone is saying, I am a foreigner to the speaker, and the speaker is a foreigner to me. So it is with you. Since you are eager for gifts of the Spirit, try to excel in those that build up the church. (1 Corinthians 14:6 +10-12, NIV)

³⁹² Liebman, “Jazz Rhythm,” §8.

Translated into the context of a jazz improvisation it is a reminder of asking the answerable questions and with a musical vocabulary that speaks to the other musicians. If call and response happen this way, regardless of any stylistic boundaries, all who are present have a chance to be with the spirit and in the groove.

B.3 Participatory Temporality - Jazz as live music and life music

The inability to reproduce a concert, the temporality and impermanence of jazz, naturally amplifies the preciousness of the present moment more clearly and intensely than in other musical genres. I have discussed before that the same phenomenon in a liturgical context emphasizes the quality of authenticity in the experience and enables the potential for transmitting this quality to others (pages 104-111). Therefore, the improvisational play of creating and breaking with comprehensible forms (Reprise, Cantus firmus, theme and variation, etc.) becomes a special challenge for musicians and listeners and ultimately a play with time(-lessness). Jazz is live music and also life music, it is at its most vital in the present moment and simultaneously removes itself from it, moving forward.

The first basic studies of brain activity in jazz improvisation by Charles Limb at the University of California have shown that the parts of the brain relevant for the understanding of language and syntax as well as for personal expression (memories, storytelling, etc.) become more active – they are situated in the right and in the left brain.³⁹³ At the same time, the areas that allow a reflective self-censorship and a rational, reflective understanding become less active to allow a free and unimpeded flow of ideas. Musical improvisation is therefore syntactical, it arranges the personal musical vocabulary in ways which make sense in the moment, but not necessarily semantical in the sense that everything is memorized, abstracted and recalled.

This is an experience that jazz musicians unanimously share from numerous performance situations. For me, it is usually impossible to remember what exactly was played and what I played after a concert and the memory of particular pieces or improvisational sections is often blurred. This can even get to a trance-like flow experience, which triggers only the ultra-short-term memory, the *echoic memory*, which is active only in periods up to about 500ms. This musical interaction is then based on direct listening and responding to what is heard - not unlike in the practice of free prayer, in tongues. Some religiously inspired jazz musicians such as David Murray and Albert Ayler called their improvisational practice therefore frequently “speaking in tongues” and I recall similar experiences particularly in free musical form improvisations where no parameters are agreed upon before.³⁹⁴

Charles Limb also studied listening experiences among professional musicians and music lovers. He was able to show that similar brain activity patterns emerged while listening as while performing. This somewhat surprising result suggests the

³⁹³ Moñica López-González and Charles J. Limb, “Musical creativity and the Brain,” *Cerebrum* 2 (January-February 2012), http://dana.org/Cerebrum/2012/Musical_Creativity_and_the_Brain/.

³⁹⁴ See, for example Doug Harris, dir., “Speaking in Tongues,” feature film, United Kingdom (1987), accessed through the Library of Congress, January 20, 2020, <https://www.loc.gov/item/jots.200019502/>.

neurologically communal effect of jazz, of shared time and sonic space; how a sense of community can arise by synchronous brain activity between performers and listeners. Yet, Jazz is often viewed as a complex musical form requiring a high level of insider knowledge before it can be appreciated. Limb's studies demonstrate that jazz engages the listeners more (or differently) than the performance of composed music through its intrinsic way of becoming alive, when improvisation is at the heart of the performance. Vijay Iyer affirms this hypothesis drawing from his own artistic experience:

The experience of listening to music that we know to be improvised differs significantly from listening knowingly to composed music. A main source of drama in improvised music is the visceral fact of the shared sense of time: the sense that the improviser is working, creating, generating musical material at the same time in which we are co-performing as listeners. As listeners, we seem to experience any music as an awareness of the physicality of the "grain," and a kind of empathy for the performer, an understanding of effort required to create music. In improvised music empathy extends beyond the concept of the physical body to an awareness of the performers' coincident physical and mental exertion, of their "in-the-moment" process of creative activity and interactivity.³⁹⁵

The experience of a "shared temporal space" only accessible to the performers and listeners creates a (comm-)unity in a concert – this is of course also of high importance for liturgies. While jazz performance in my experience often thrives from this nearly conspiratorial bond between all present within a concert, church worship can fail in emphasizing this participatory temporal quality by creating hierarchies between the liturgical actors and the congregation and, as I discussed in detail in the chapter on Liturgical Jazz, by not allowing space and time within the liturgy for these essential experiences to take place for all. The biblical view is clear:

What then shall we say, brothers and sisters? When you come together, each of you has a hymn, or a word of instruction, a revelation, a tongue or an interpretation. Everything must be done so that the church may be built up. (1 Corinthians 14:26, NIV)

B.4 Participatory Narrativity: Jazz improvisation as Emmaus experience³⁹⁶

The attentive listening and inner compassion in hearing Jazz is, next to the aspect of temporality, strengthened through the narrative quality, the current re-composing, the re-finding of the music. This parallels storytelling on a musical level.

Jazz, rock and popular music originate from oral traditions, from individual ways of making music and personal sound concepts as in the musical practice of other world cultures, including the highly complex, but primarily orally transmitted Middle Eastern and Indian classical music. There are, of course, as in the music of different cultural traditions, many historically established schools of playing within mainstream jazz that are founded and represented by masters in their respective

³⁹⁵ Iyer, "Exploding the Narrative," 401.

³⁹⁶ The "Emmaus Experience" refers to the biblical story in the Gospel of Luke 24:13-35 and an experience of feeling suddenly inspired and re-connected to a lost belief or identity.

distinct style. But the idea of a uniform sound coupled with the dogmatism of untouchable stylistic rules and aesthetics are not only undesirable in jazz, but useless, against its very nature, as David Liebman describes it:

In jazz, if we were to give five saxophonists the same notes to play in the same tempo and context, why would we immediately know that player one was Sonny Rollins while the other was for example Wayne Shorter? The first impression that affects the listener is the sound emanating from the instrument. The tone that is heard is an extension of that artist's voice and on a deeper level, their persona.³⁹⁷

For Vijay Iyer, what Liebman voices here “supports the widespread interpretation of improvisation as personal narrative, as that which gives voice to the meaningful experiences of the individual.”³⁹⁸ Iyer brings in Cecil Taylor's claim for this process in the music and personality of John Coltrane in the closing remarks in his review of the Album *Soultrane* in 1959:

In short, his tone is beautiful because it is functional. In other words, it is always involved in saying something. You can't separate the means that a man uses to say something from what he ultimately says. Technique is not separated from its content in a great artist.³⁹⁹

This essential individualism of jazz coupled with personal freedom of expression can validate, why jazz was never particularly engaged with any political movement which was striving for uniformity and repressed diversity, instead only the liberation and peace seeking initiatives found alliances with jazz as manifested for example in the music of jazz bassist Charlie Haden and others. But with jazz as propaganda music, a war would thankfully neither be begun nor won.⁴⁰⁰

The uniting momentum that jazz is capable of producing lies in a shared collective experience. But just as there is no uniform sound aesthetic in jazz, there is also no pure individual sound aesthetic which can be distilled and reproduced by others, as it is often attributed to the practice of composers from the musical avantgarde. While in composed music the composer completes at least one important artistic act, which is primarily bound only to his person, by writing and completing a work before the performance, jazz is created and completed only on stage – and only at the present moment, not for future repetition.

³⁹⁷ Liebman, “Jazz Rhythm,” §1.

³⁹⁸ Iyer, “Exploding the Narrative,” 400.

³⁹⁹ Cecil Taylor, “John Coltrane” *Jazz Review* 2, no. 1 (January 1959): 34, <https://www.jazzstudiesonline.org/resource/jazz-review-vol2-no1-jan1959>.

⁴⁰⁰ This rings particularly true in a German context. Despite Joseph Goebbels' condemnation of jazz, attempts were made to create a German Jazz to entertain the soldiers to keep them from listening to foreign jazz. See Mike Dash, “Hitler's Very Own Hot Jazz Band,” *Smithsonian Magazine*, May 17, 2012, accessed January 31, 2021, <https://www.smithsonianmag.com/history/hitlers-very-own-hot-jazz-band-98745129/>. The comforting power of jazz in the concentration camps is documented in this impressive account: Guido Fackler, “Jazz Under the Nazis,” *Music and the Holocaust*, accessed January 31, 2021, <https://holocaustmusic.ort.org/politics-and-propaganda/third-reich/jazz-under-the-nazis/>.

This is the “workshop character” of jazz, and each performance is indeed always a collective work and joint effort between all who participate – storytellers and listeners. The complexity of the musical language of jazz and the artistic abilities of the performers are developed in a highly individualized manner, but they unfold in contrast to the soloistic virtuoso performance in a classical concert *a priori* in a collective space of shared creativity and communication. The heritage of communal musical practice within jazz is still central in today’s jazz and popular music. Musicians tell “their story” with a song and through their instrument.

The Brazilian composer Chico Mello studied mimesis and musical construction, the processes of acculturation and colonization from the musical cultures of his native country. He analyzes in great depth the tensions between the European musical tradition and those of his home country with the acculturated accommodated African musical cultures in creating a cultural identity:

Obviously, the quest of the Composer for a profiled, "authentic" identity, is a characteristic of Western culture. This search is in Western subcultures - like popular music, jazz, improvised music - less individual than in the classical composed music, as it takes place rather collectively, the identity of the group plays an important role. In other cultures, in which the distinction composer-improviser-musician does not exist, the search for the personal always takes place within a collective system, and not in the development of an entirely personal musical language.⁴⁰¹

With Mello I argue that Jazz cannot escape a narrative expression, in contrast for example to composed minimalist music which lets the listeners experience their own stories. Jazz tells immanent stories because of its constituent processes, since jazz is born in a dialogue of re-finding and re-composing in a shared temporal and sonic space.

There are many parallels here to the narrative and auditory structures that shaped the ancient oral cultures, also in the early church (as I have described in the historical section in the chapters on Liturgical Jazz) where the enthusiastic improvisation in preaching, singing and listening in the present moment inspires a poetic flow of images, metaphors and insights. This enthusiasm leads to an increased presence of the speaker and an inspiring listening collective, or with a biblical image to the “burning hearts” of the listeners at the end of the road to Emmaus. (Luke 24:13-35)

Everyone who has experienced Jazz live knows about extraordinary moments of emotion (caused by “leaps into the unknown” as Böcker put it), whose origin can be rarely described by criteria of classical concert music because they did not arise from presented, imitated and prepared processes of music-making but from shared narratives and joint discoveries.

Iyer uncovers historical layers of storytelling in jazz – from George Lewis’ depiction of African American improvised music as the encoded exchange of personal narratives

⁴⁰¹ Chico Mello, *Mimesis und musikalische Konstruktion* (Herzogenrath: Shaker, 2010), 264, translation by the author.

to John Coltrane's struggle of not lying to his listeners but telling the truth musically in recording *Giant Steps*. Iyer analyzes his transcript of the now released outtakes containing a discussion among the musicians and concludes:

For Coltrane, telling musical lies might have meant playing in an overly self-conscious, premeditated, or constructed fashion that rang false to his ears. This comment suggests that Coltrane strives to create an authentic representation of his community through telling his story as truthfully as he can. This trope of truthfulness has broad implications for the politics of authenticity and its role in the narrativity of black music; there is a clear connection between "telling your story" and "keeping it real."⁴⁰²

Risking an oversimplification here, I would still propose to attribute to jazz *diegetic* narrative qualities in which musicians and their listeners are always directly involved.⁴⁰³ To me, this stands in contrast the performance practice of composed music, which can be perhaps viewed comparatively as *mimetic*, as aiming to imitate and reproduce a given narrative by the composer. This bears the danger of generalization and creating an unnecessary dichotomy, as a jazz concert "imitating a style" might appear to be mimetic while a premiere of newly composed music will have diegetic qualities. But particularly the worship context within my own artistic practice revealed that the freely spoken prayer, homily or improvised music gained often favorable responses from congregations that were accustomed to the reading of prepared prayers, sermons and the performance of classical church music repertoire.

Therefore, the perspective of the narrative identity (*I am telling now my prayer versus I am reading my formerly written prayer or a prayer from someone else*) changes as well. In his substantial investigation on *Storytelling in Jazz Improvisation* Swedish jazz musician and researcher Sven Bjerstedt comes to the conclusion that the momentum of this narrative identity serves also an (auto-)transformational process of oneself:

Both expression and communication, coherence, temporality, openness and wholeness, as well as tradition-authenticity and self-authenticity, are important aspects in our understanding of jazz improvisation and of how this art form is informed by the notion of storytelling. It is a concept that operates within artistic, educational, social, cultural, and historical contexts, at the heart of processes of transformation that change not only the words we use and the music we play and listen to, not only our thoughts and practices, but that in the end also change ourselves.⁴⁰⁴

I become the sound I make - this will be explored further in the following chapter on Spiritual Jazz.

⁴⁰² Iyer, "Exploding the Narrative," 395.

⁴⁰³ *Merriam Webster Dictionary*, s.v. "diegesis," relaying of information in a fictional work (such as a film or novel) through a narrative.

⁴⁰⁴ Sven Bjerstedt, "Storytelling in Jazz Improvisation - Implications of a Rich Intermedial Metaphor," (PhD Diss., Lund University, Malmö Academy of Music, 2014), 358.

B.5 Repetition, Ritual and Symmetry

So far, I have described the fluidity, the shared temporality, the narrative quality and the unpredictable improvisational parameters of jazz. I have emphasized the importance of the moment rather than that of duration, the subjective, individual narrative and experience against an objective artistic expression. The final quality of jazz that I am examining can be viewed as a result of combining these dichotomies.

When something is done a second time, it is a repetition. When it is repeated more than twice, it can become a ritual. The understanding of ritual I employ here is related to Victor Turner's theory for looking rituals that intend to change and transform psychological, spiritual and social circumstances within a communal process where the experiences of the participants need to be constituted afresh each time.

This rings true for my experiences within liturgies of worship; repeating an antiphon or a chant or a short prayer more than two or three times shifts the communal attention from the actual semantic meaning to something beyond the words or music and inspires self-reflection, imagination and flow experiences. The more this process of repetition becomes alive and is unfolding without explanations beforehand within the liturgical format, the more effective this ritualistic gesture appears.

Besides speaking and singing, other forms of embodiment could include movement within the liturgy, for example lighting a candle for a prayer accompanied by a calm and sparse musical improvisation in congruence with the slow pace of people moving in the church space. Whenever possible I include a candle prayer with musical improvisation in any jazz liturgy, I have been amazed over the years how well received this liturgical element is – a possible explanation could be the interruption from sitting or standing at the church pew, encountering the room in different ways and connecting a directed prayer to a movement and an action rather than a typically static position.

Turning towards music, particularly religiously inspired jazz is often constituted through bass ostinatos or other elements of musical repetition. Repetition also provides a foundational momentum in my compositional work in the following ways:⁴⁰⁵

- harmony – in symmetrical modes, in modulation to equidistant tonalities like in Coltrane Changes, or in the repeated use of one chord in modal jazz
- melody – in ostinatos, canons and free form fugues, etc.
- rhythm – symmetrical forms of rhythms, timelines and repetitive grooves
- form – A B A, etc.

⁴⁰⁵ For a detailed overview of the use of repetition in popular music from the twentieth century onwards, see Olivier Julien, and Christophe Levaux, eds., *Over and Over: Exploring Repetition in Popular Music* (New York: Bloomsbury Academic, 2018), <http://dx.doi.org/10.5040/9781501324871>.

But a ritual merely based on repetition quickly becomes meaningless. A ritual that allows a space for listening and reflection instead creates the potential for transformation for those who engage in it. The improvisational way of repeating musical ideas in jazz through slow deviations from bass ostinatos, repetition of melodic riffs as main theme, as a solo background later or in free improvisation as thematic elements which are loosely varied, carry the freedom of the aforementioned qualities in them. They demand constant listening in contrast perhaps to strictly repeated Minimalist music.

And yet, how does a repeated subjective idea generate objective meaning? Another element comes into play related to repetition, and that is symmetry. I have indicated above that repeated elements can create symmetry. In the John Coltrane example above, the symmetrical movement to different tonal centers gave him a way to express sacred geometrical and mathematical meanings. Likewise, simply performing the *Coltrane changes* based on this principle became a ritual for other musicians in the years to follow.

Furthermore, symmetry does not need to be constructed or invented in jazz, it is often present and has been found and employed over many years. A good example can be found in Godfried Toussaint's groundbreaking investigation on why certain rhythms are successful and considered to be good.⁴⁰⁶ Toussaint uses pictorial notations of rhythms which bear to some extent a resemblance to the circle diagrams used for harmonic movements by George Russell. These images help to discover and illustrate symmetrical qualities of rhythms much more clearly than musical notation could achieve. Symmetrical rhythms can also be discovered in music from different parts of the world.

Popular symmetrical rhythms include the ancient five-beat Greek rhythm *ampimacer* and the corresponding Indian *denkhî* rhythm (2-1-2), the six-beat rhythm York-Samai, the seven-beat rhythm *Nawakhat*, eight-beat *tresillo* (3-3-2), the twelve-beat *Fume-Fume* rhythm (2-2-3-2-3), and the sixteen-beat rhythms of *son clave* (3-2-3-4-4), the *bossa nova* (2-3-4-4-3), and the Nigerian timeline *shiko* (2-4-3-3-4). Figure 69 shows two of Toussaint's geometrical depictions highlighting the symmetry. Another appearance of rhythmical symmetry can be found in complementary rhythms, for example in drumming patterns with two sounds found in high and low congas, as Toussaint points out further (figure 69).⁴⁰⁷ With the example of the *Fume-Fume* rhythm from Ghana, he also draws a connection between pitch and rhythm in illustrating matching structural congruences as the temporal structure of the rhythm equals the structure of a major pentatonic scale in semi-tones:

2	2	3	2	3	
C	D	E	G	A	C

⁴⁰⁶ Godfried Toussaint, *The geometry of musical rhythm: what makes a "good" rhythm good?* (Boca Raton: CRC Press, 2013).

⁴⁰⁷ Godfried Toussaint, "Computational geometric aspects of rhythm, melody, and voice-leading," *Computational Geometry* 43, no. 1 (January 2010): 9-10, <https://doi.org/10.1016/j.comgeo.2007.01.003>.

Toussaint’s studies give a rich account of symmetry as the cornerstone of many ancient and modern rhythms of the world and as well as in my own music.

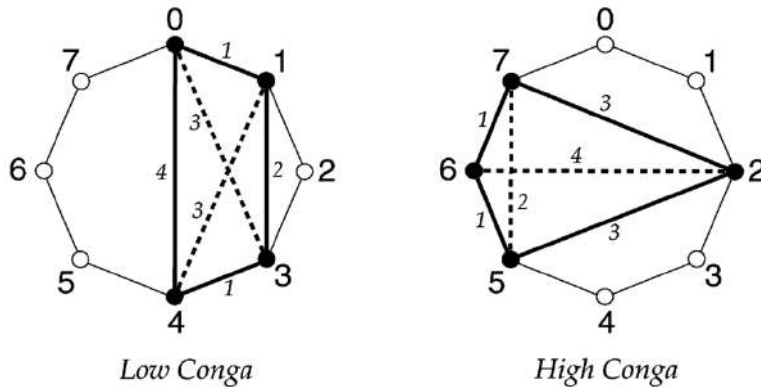


Figure 69: Two complementary homometric rhythms (Toussaint)⁴⁰⁸

Finally, by starting not with rhythm but with pitch and identifying structural symmetry within musical scales as a compliment to his undertaking, I was able to discover another element relevant for my compositions.

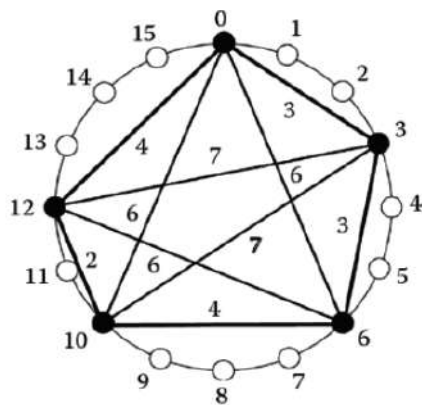


Figure 70: *Fume Fume* Rhythm⁴¹⁰

Like Toussaint, Andrew Milne and his colleagues came from a similar background in computational mathematics in music. They studied a class of periodic patterns in musical scales and meters that are “perfectly balanced;” their “center of gravity” when distributed a periodic center is at the center of the circle.⁴⁰⁹ Their particular attention was directed at uneven perfectly balanced patterns that show no repetition within the period. Perfectly balanced but sub-periodic patterns result from Olivier Messiaen’s modes of limited transposition:

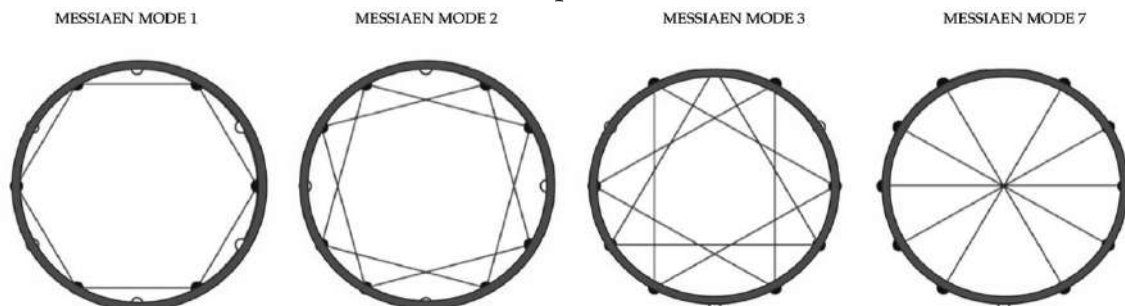


Figure 71: Messiaen Modes as perfectly balanced sub-periodic patterns⁴¹¹

⁴⁰⁸ Toussaint, “Computational geometric aspects,” 10.

⁴⁰⁹ Andrew J. Milne, David Bulger, Steffen Herff and William Sethares, “Perfect Balance: A Novel principle for the Construction of Musical Scales and Meters,” in *Mathematics and Computation in Music*, ed. Tom Collins, David Meredith, Anja Volk (Basel: Springer International Publishing, 2015), 97-108.

⁴¹⁰ Toussaint, “Computational geometric aspects,” 9.

⁴¹¹ Milne, et al., “Perfect Balance,” 103.

Like Messiaen's modes, these patterns are all transposable: they repeat themselves from more than one element. The study revealed the geometrical considerations needed to determine possible perfectly balanced patterns within a twelve-fold period and was able to prove that there were only two patterns that could not be transposed but showed a perfectly balanced formation.

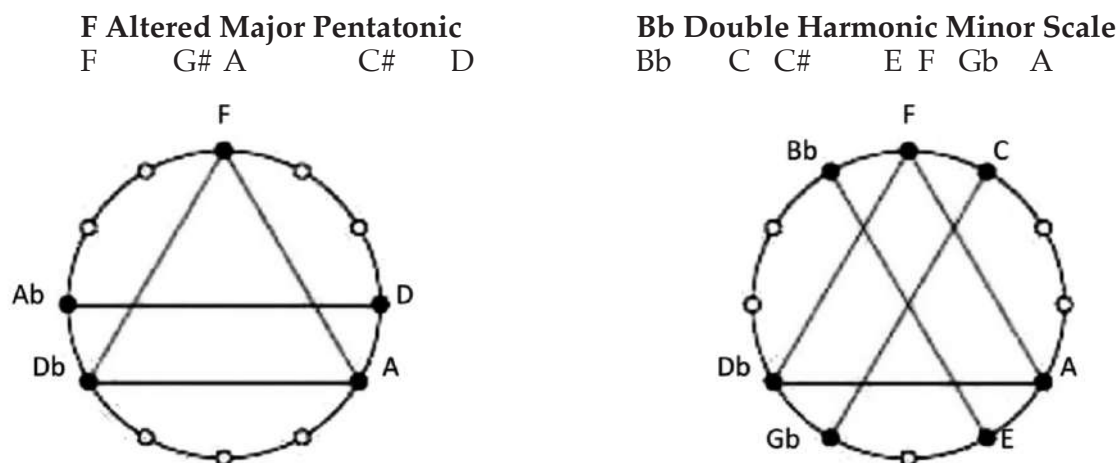


Figure 72: The two possible perfectly balanced patterns

With the musical example of *Nardis* I have demonstrated that the double harmonic minor scale (page 64)—an important scale in Arabic and Byzantine music, similar to the *Bhairav* in North Indian music and the *Mayamalavagowla* raga in South Indian music—is also important in jazz. I discovered that combining both patterns resulted in Messiaen Mode 3:

F	G# A	C# D
Gb	Bb	C E F

Furthermore, by adding either a G, B, or Eb to this Mode, three different Ten-Tone-Orders can be established:

D Lydian Ten-Tone-Order	(+ B)
Gb Lydian Ten-Tone-Order	(+ Eb)
Bb Lydian Ten-Tone-Order	(+ G)

The observations on the symmetrical structure of scales revealed a further tool with which to connect three higher tonal orders that are all held together by two non-transposable scales. Both scales have a distinct melodic and harmonic expression and inspire metric principles that I employed extensively within my own compositions to achieve a higher order, a unity between my musical elements and the religious meaning intended.

In conclusion, each Ten Tone order integrates the only two buildable perfectly balanced patterns within a twelve-fold period, both providing unique melodic and

harmonic colors (and symmetrical rhythms) in their singular structures and in combination, layered above each other, produce Messiaen Mode 3.

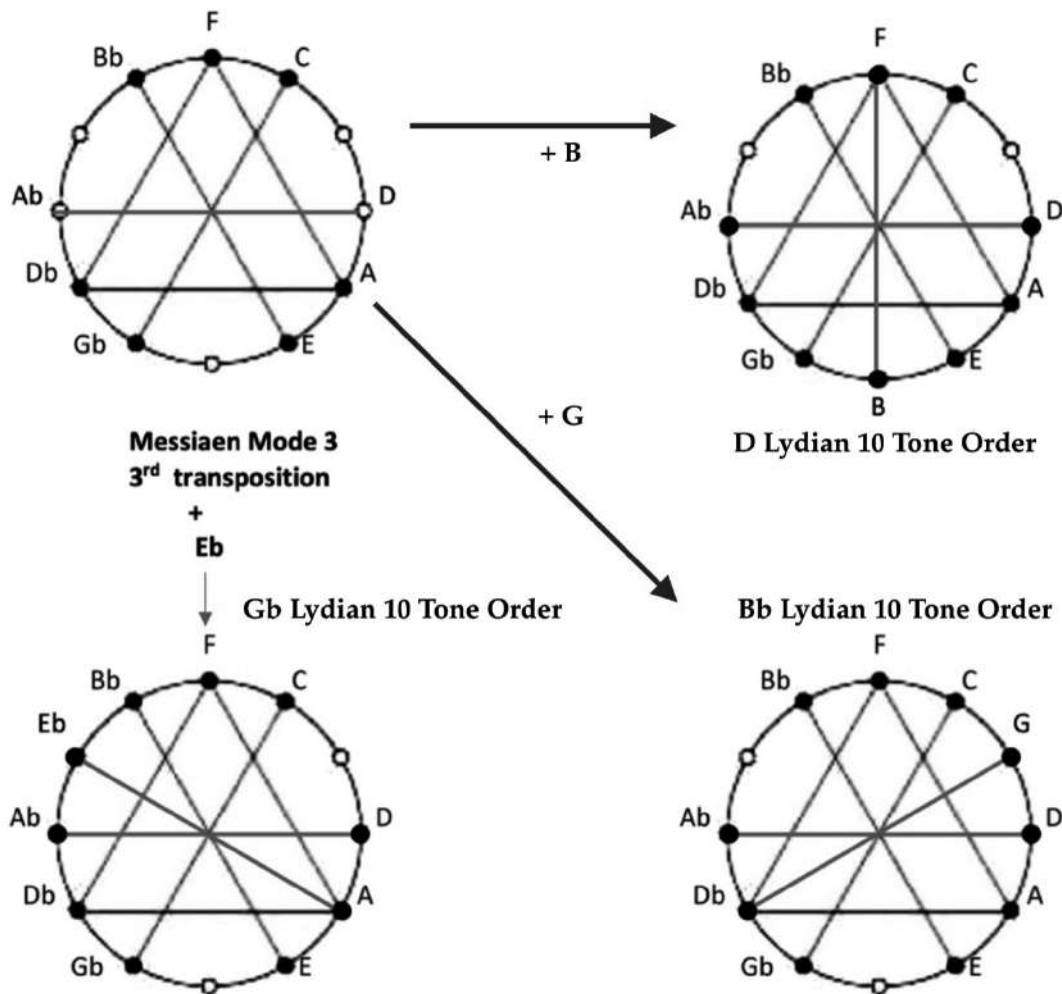


Figure 73: Creation of three Ten Tone Orders through Messiaen Mode 3

Figure 74 shows an example of how I adapt these principles in my compositional work. I use a bass motif of the G Altered Major Pentatonic (in its 12-beat rhythmic structure) as the fundament of a composition and add as a piano bassline a motif of the C Double Harmonic Minor Scale. The right hand of the piano provides triads from the resulting Messiaen Mode 3 (see here page 86): C D D# E F# G Ab Bb B

The addition of either C#, A or F in the second melody line creates either the E, C or Ab Lydian 10 Tone Order. As a melody I chose a variation of *Giant Steps* as the piece cycles around three Major chords, B, G or Eb - respectively E, C or Ab Lydian. In this way, the song is transformed from horizontal tonal gravity to supra-vertical tonal gravity. In order to illustrate Russell's theory, I start in my demo- recording of this song (**audio file #16**) with a Horizontal Improvisation on the C Double Harmonic Minor Scale on a drone of "G"(00:00 - 00:50), continue with a Vertical Improvisation (00:50 - 02:11) on a chord progression derived from Messiaen Mode 3 (bars 3-11), while the drone continues centering primarily on the C Lydian 10 Tone Order. From 02:20 -

03:19 I improvise in a panmodal way supra-vertically with Messiaen Mode 3 and end with a pantonal, supra-vertical improvisation on layered 10 Tone Orders on an open cycle from bar 12 onwards. (03:55 - 04:30).

Balanced Steps

Composition: Uwe Steinmetz / Melody after "Giant Steps" by John Coltrane

MM= 120 Messiaen Mode 3

Double Harmonic Minor Scale
 1 - 1 - 2 - 1 - 1 - 1 - 2 - 1 - 1 - 1
 2 - 1 - 2 - 1 - 1 - 3 - 1 - 1 - 1
 rhythmic equivalent of scale structure

Altered Major Pentatonic

MELODY

10 Tone Order Addition Lydian Tonic

E Lydian 10 Tone Order
 BMaj/G CMaj BminMaj

C Lydian 10 Tone Order **Ab Lydian 10 Tone Order**

symmetrical rhythm 3 - 1 - 3 ...

Chord Progressions:
 EbMaj/G A♭Maj CMajb13 EbMaj EMaj#9 Ebmin BMaj/D# CMaj BminMaj
 EbMaj/B EMaj#9/Ab GMajb9 GMaj A♭Maj Ab7#9 EMaj CMaj G/E A♭ EminMaj

Solos:

E Lydian 10 Tone Order **C Lydian 10 Tone Order** **Ab Lydian 10 Tone Order**

10 Tone Order Addition Lydian Tonic

Bmin C B/D G Ab Gmin Eb/Gb E C/Bb

Figure 74: Composition example of rhythmic and modal layers of perfect balance

B6. Preliminary conclusions

In B.1 – B.5 I correlate five of the qualities I have identified as essential to jazz with their correspondent areas of religious and musical meaning:

Table 9: Constituent qualities of jazz

<u>Qualities of Jazz</u>	<u>Religious Dimension</u>	<u>Musical Dimension</u>
B1. Improvisation	Transformative Faith, Holy Spirit experience	Trust, courage, hope
B2. Call and Response	Prayer practice, experience of continuum	embodied rhythm and moves
B3. Shared Time	Community	life/live quality in performance
B4. Shared Stories	Emmaus Experience	“keeping it real” / “no lies”
B5. Repetition	Ritual, pointing towards “objective” beauty	symmetry in musical form

I have touched upon the importance of identifying intrinsic musical elements that can inspire religious meaning, verifying that jazz concerts can inherit similar qualities to religious experiences and vice versa. This has also helped to put flesh on the vague introductory arguments often expressed in our age as “sacred is what is perceived as sacred.”

However, in all except the last example I have relied upon embodied experiences during improvisational processes and in listening to and playing jazz. While these are intrinsic processes that occur in performance, I have not provided evidence why these elements alone can take on a specific religious meaning – or alter it in light of the task at hand, to create *faith in my fashion*. These constituent elements of jazz are nevertheless essential also in performing sacred and spiritual jazz and their qualities will be revisited later in this thesis.

The last category, repetition and symmetry, makes a bridge towards a theoretical framework that composers of sacred music like Olivier Messiaen and of religiously inspired Jazz like George Russell and John Coltrane have accessed for their musical language to create religious meaning within instrumental music. Consequently, the last category is the one that provided an essential resource, a rich toolbox for my own compositions in the field of Sacred Jazz which I will explore in the next section.

C. PRACTICE - The technique of my musical language in Sacred Jazz

From the historical and contemporary perspective as documented in the appendix I-III, Sacred Jazz is inspired by liturgical experiences and religious thought and practice of the artists. It follows the tradition of Western sacred music, as a religiously inspired concert music in forms of cantatas, masses, oratorios and passions. These pieces (or excerpts) can be easily adapted liturgically. Sacred Jazz interprets and comments upon religious doctrine through the lens of its composer, it is an example of *faith in my fashion*, the musical realization of an individual religious identity and its faith narratives.

For this inquiry I chose two large-scale compositional projects of different character, modelled after an oratorio and a cantata. While the cantata was based on a complete reworking of an earlier commission from the cultural office of the Evangelical Church in Germany, the oratorio was premiered only in November 2020 and draws some inspiration from the COVID-19 pandemic. Conceptually two aspects of faith that matter much to me are explored in these works – the ethical application of individual faith within society in the oratorio, and the “unity experience with the sacred” in the cantata.

The complete scores of both works can be found as PDF files in the research catalogue exposition, I will highlight in the following particular passages only small excerpts that illustrate my previous theoretical reflections.

C.1 Jazz Oratorio - *Lass Leuchten uns Dein Göttlich Licht* (audio file #7)

The oratorio as a free form combining text and music has enjoyed a wider use in jazz over the last decades, nevertheless, religiously inspired jazz oratorios are an exception. The earliest Sacred Jazz oratorios that I discovered were composed in the late 1960s (see appendix II). For me, Dave Brubeck’s *A Light in The Wilderness* stands out with its intentions and background still today as his son Chris Brubeck describes:

Dave Brubeck's "The Light in the Wilderness" was written when he swore if he survived the tragedy of World War II, he would compose an oratorio that would remind people of the true beliefs of Christianity. It is stunning that so many countries, governments, and armies that claimed to be following the same religion, could twist the meanings to permit the mass killing of so many innocents. On top of the high casualties of the war there was the horror of the Jewish persecution and death camps.⁴¹²

My oratorio, a commission from *Forum Reformation*⁴¹³ followed the intention to bring out musically Luther’s main theological teachings as reflected in what the Evangelical Protestant Church in Germany has commonly summarized as Luther’s four solae: *sola fide* (by faith alone), *sola gratia* (by grace alone), *solus Christus* (through Christ alone) and *sola scriptura* (by scripture alone).

⁴¹² “The light in the Wilderness,” Dave Brubeck: Jazz for Human Rights, accessed January 30, 2020, <http://25625854.weebly.com/the-light-in-the-wilderness.html>.

⁴¹³ “Luthers Meisterwerke,” Forum Reformation e. V., accessed July 10, 2020, www.forumreformation.de.

Luther's main theological works were written in the fall of 1520, the three tracts *To the Christian Nobility of the German Nation*, *On the Babylonian Captivity of the Church* and *On the Freedom of a Christian*.

This commission came in 2019 connected with a premiere in 2020 at Luther's grave in the Castle Church of Wittenberg commemorating the 500th anniversary of his main theological works.

Initially I planned a traditional oratorio with choir, narrator and jazz ensemble involving the artists I had worked with over the last years, in particularly Tord Gustavsen from Oslo on piano and Janne Mark from Copenhagen as solo vocalist. When the COVID-19 pandemic situation worsened, an international group of participants and a choir seemed unrealistic, therefore, coupled with a shrinking budget, I ended up writing the oratorio for a narrator, solo voice and jazz septet, all fellow musicians from Berlin.

The first step in the compositional process was to find a dramaturgy through the piece based to some degree on the vast theological background to be included but in connection to a leading personal faith narrative and with my own perception of Luther's theological works.

C.1.1 Identifying and crafting the narrative

I began by contemplating Luther's texts and the four *solae* in the light of their meaning within my own faith experiences. I suddenly remembered the famous text from a letter by imprisoned theologian Dietrich Bonhoeffer for the baptism of Dietrich Bethge (see page 111).⁴¹⁴

Bonhoeffer's insight that the past words have lost their strength and meaning could well have come from the Reformation period, perhaps from Martin Luther himself, and I found they had certainly not lost any of their urgency today. Instead, they were all the more relevant in Germany now when, as in Bonhoeffer's time, ecclesiastical positions and representations are politically occupied and altered, in which the representation of institutional faith loses its presence in society and when the institutional church is more often connected by the media with abuse scandals rather than selfless charity.

My own experiences within the church structure, as described under *Institutional critique* in section D.2 of the former chapter (page 204ff) added a personal perspective to this general observation.

⁴¹⁴ Dietrich Bonhoeffer, *Dietrich Bonhoeffer Werke*, ed. Christian Gremmels, Eberhard Bethge, Renate Bethge and Ilse Tödt, vol. 8, *Widerstand und Ergebung* (Gütersloh: Gütersloher Verlagshaus, 1998), 435.

I then developed a *leitmotiv* for the composition: how can my music contribute to being a believably medium in taking the word of reconciliation and redemption to humankind and the world?

With this in mind, the overall dramaturgy of a mass seemed to be suitable to elaborate my motive in relating to universal stations of human existence independent of religious connotations and I drafted a sketch of the overall narrative for the oratorio:

- struggles and insights about conflicts on the personal and the global level
- invocation and connection with the sacred,
and a request for forgiveness for specific personal faults
- search for the primal reason and perspectives of life
- the joy of life
- hope for reconciliation, resolution of conflicts, betterment of life and peace.

I then discovered a connection between Luther's theology and Dietrich Bonhoeffer's reflections on a religionless Christianity which the above-mentioned citation already foreshadowed: the mystical immersion in prayer and contemplation on biblical texts (*sola scriptura*), and the ethical action resulting from it (*sola fide, sola gratia*).⁴¹⁵

In the next step I tied the *ordinarium* of a mass to three of the *solae* as I had used before to structure my typology. The fourth, *sola scriptura* was supposed to be realized through biblical texts as textual foundation at the heart of each movement. The oratorio structure and dramaturgy by then appeared to be three-fold:

Sola Gratia (Kyrie)
Sola Fide (Gloria/Credo)
Solus Christus (Sanctus/Benedictus/Agnus Dei)

Instead of choosing excerpts of the theological tracts by Luther, I chose to select seven of his chorales to represent his thoughts through his music, as he intended to with his reforms of the mass. Not Luther's words, but other words should sound instead.

In compiling the texts that were supposed to be sung and read next to Dietrich Bonhoeffer, I was allowing space for three poets closer to my own religious convictions and experience:

John Milton (1608-1675),
Gordon Sumner (born 1951) and
Christian Lehnert (born 1969).

The oratorio was premiered on November 18, 2020 at Emmaus Church Berlin Kreuzberg and recorded at Castle Church Wittenberg on November 20, 2020. The concert notes for the premiere described my overall faith narrative and motivation with these words (translated from German):

⁴¹⁵ Jeffrey C. Pugh, *Religionless Christianity: Dietrich Bonhoeffer in Troubled Times* (London: T & T Clark International, 2009).

Luther's deep, universal love for music, as a good gift of God, which included ecclesiastical, courtly and folk music traditions, inspired people beyond Johann Sebastian Bach into the present to understand music as an authentic religious language of proclaiming faith. Religiously inspired Jazz of the twentieth and twenty-first centuries, with its roots in the Protestant churches of North America, is a natural heritage of this creative tradition, filled with the religious practice of its artists and motivated by the inspiration to move this music out of the churches as well on to concert stages following the aesthetics of contemporary music.

This oratorio is placed within this tradition and deals with core elements of Lutheran theology. "Christ alone," "scripture alone," "faith alone," and caring love for one's neighbor as a passing on of the experience of the unconditional grace and love of God prove the thematical religious undertones of this music together with seven Luther chorales, biblical passages and texts by protestant Christians throughout the centuries. It documents traces of Lutheranism in light of and individual religious experience in a postsecular time, in which church as well as church music needs a renewal in words and sound – as much as in the time of the Reformation.

C.1.2 Structural and thematical overview of the oratorio – *Sola Gratia*

I decided to order the three Solae with a final arrival in Christ, starting at the human condition. Each of three movements includes one particularly liturgical element based on the order of the mass followed by a response, which is drawing from texts that comment and explore the theme of each movement and ends with a song.

Table 10: Tracklist for CD

Dietrich Bonhoeffer | **CL** Christian Lehnert | **JM** John Milton

I. Sola Gratia

- | | |
|------------|------------------------------------------------------------------|
| 1 Prelude | <i>Der Mensch</i> (Texte: DB 1. Korinther 18-20) |
| 2 Kyrie | <i>Ach Gott, vom Himmel sieh darein</i> (Martin Luther) |
| 3 Response | <i>Das stumme Kreuz</i> (Uwe Steinmetz, Text: Christian Lehnert) |
| 4 Song | <i>Spirits in the Material World</i> (Gordon Sumner) |

II. Sola Fide

- | | |
|------------|--------------------------------------------------------------------------|
| 5 Credo | <i>We All Believe in One True God</i> (Martin Luther, Texte: CL DB) |
| 6 Gloria | <i>O Lord we praise you</i> (Martin Luther) |
| 7 Response | <i>Der Du bist drei in Ewigkeit</i> (ML, Texte: CL 1. Korinther 2,1-5) |
| 8 Song | <i>Hope no Higher</i> (Uwe Steinmetz, Text: John Milton) |

III. Solus Christus

- | | |
|---------------|---------------------------------------------------------------------|
| 9 Sanctus | <i>Jesus Christus, unser Heiland</i> (Martin Luther, Lukas 6,27-31) |
| 10 Response | <i>Song of Awareness</i> (Uwe Steinmetz, Texte: JM DB) |
| 11 Benedictus | <i>Verleih uns Frieden gnädiglich</i> (Martin Luther) |
| & Agnus Dei | <i>Jesus Christus, unser Heiland</i> (Martin Luther) |

The first movement starts out with a short improvisation before the text by Bonhoeffer enters which sets the tone for the first movement, "cheap grace" which he called "the death of our church."⁴¹⁶ I chose this text for the prelude in which Bonhoeffer:

criticizes grace as "cheap" when it has no consequences in the life of the recipient and is received independently of his disposition. For Bonhoeffer, on the other hand, it is self-evident that man is called by the then costly grace into the concrete and personal following of Christ. Grace is thus costly only or only when man becomes aware of God's claim on him resulting from grace and lets his life be determined by this claim. In this context, Bonhoeffer explicitly pays tribute to Luther, since in his time he had again ensured that the "justification of the sinner" took the place of the "justification of the sin" that had otherwise prevailed for so long, and thus drew attention to the fact that only costly grace understood in this sense calls people to follow Christ, because only in this way is discipleship understood as a concrete, interpersonal event.⁴¹⁷

This leads into the first composition *Der Mensch* (in the score bars 1-41), a piece I had called *Procession* when played without text in concerts. I have also often performed it within a jazz liturgy as a prelude, postlude or during candle prayer, when people move up to the altar to speak a prayer and light a candle. It signifies for me the quiet move in or out of a sacred space, be it a church, a nursery at night or a room in a hospice or hospital room of an intensive care unit. It acknowledges and gives honor to life's fragility.

The following short text, again by Bonhoeffer, addresses for me very well the following Kyrie and the situation of helplessness during the pandemic.⁴¹⁸ But in a wider context, it also addresses further as well the loneliness of humanity in a society where the experience of transcendence is no longer an integral part of "being human" but looked upon critically either as escapism or old-fashioned. As German theologian Rudolf Bultmann, who references this text from Bonhoeffer in his reflections on "The thought of God and Modern Man" analyzes, the pressing problem for humanity in the world detached from otherworldly ties is to find certainty: "For with the loss of the reference to the transcendent, the certainty of man's knowledge of himself has also been lost."⁴¹⁹

As a piece with a *Kyrie Momentum* (bars 42–112), I selected Martin Luther's *Oh God, look down from heaven*, a paraphrase of Psalm 12. I used only the first two verses of the "second" melody based on a folk song which was also used by Johann Sebastian Bach in his Cantata *Ach Gott, vom Himmel sieh darein* (BWV 2, 1724), in Luther's first printed hymnal, the *Achtliederbuch* from 1524 he used instead the melody by Paul Speratus's

⁴¹⁶ The term of *cheap grace* is discussed in Dietrich Bonhoeffer, *Dietrich Bonhoeffer Werke*, ed. Martin Kuske and Ilse Tödt, vol. 4, *Nachfolge* (Gütersloh: Gütersloher Verlagshaus, 2002), 29–40.

⁴¹⁷ Tobias Schulte, "Erlöst ist, wer an Christus glaubt," *Evangelische Theologie* 74, no. 4 (2014): 273-91 and 285-86, <https://doi.org/10.14315/evth-2014-0405>, translation by the author.

⁴¹⁸ "Man is again thrown back to himself. He has come to terms with everything but himself!" translation by the author.

⁴¹⁹ Rudolf Bultmann, "Der Gottesgedanke Und Der Moderne Mensch." *Zeitschrift Für Theologie Und Kirche* 60, no. 3 (Tübingen: Mohr Siebeck GmbH & Co. KG 1963): 340, <http://www.jstor.org/stable/23583944>, translation by the author.

hymn *Salvation now has come for all*.⁴²⁰ The two verses provided a suitable counterpart to Bonhoeffer's observations on "cheap grace":

*Ah God look down from heaven
and still have mercy on us,
how few are the saints that belong to you,
we poor wretches are forsaken.
People simply will not accept your word as truth,
faith is also fading away
among all mankind.*

*They teach vain, false cunning,
the invention of their own wit.
Their hearts are not of one mind,
based on God's word.
One chooses this, another that,
they cause endless divisions amongst us
and have a fine outward gleam.*⁴²¹

These verses also mirrored the political diversion I witnessed in Germany and the world provided by nationalist movements who exploited the COVID-19 pandemic for their own propaganda – in short, for me two timeless verses that depict the reason for turning towards the sacred and pleading for redemption. Without this essential turn towards God, the reference of the transcendent, a glimpse in a direction beyond what humanity could offer, as Bultman suggested, would be impossible, including the grace that Luther described as an essential element of his theology.

To underline the importance of this second movement, I split it in two parts, a part which resembles the modal chant tradition, the roots of this song, and the second part from bars 60-112 (vocals from bar 69) just elaborates on the first sentence, this time in English as the actual Kyrie chant following the turn towards the numinous:⁴²²

*Ah God, look down from heaven
and still have mercy on us...*

As a contemporary response to Luther's text, I chose my setting of a poem by German poet and theologian Christian Lehnert which he wrote originally in combination with a Syrian orthodox passion melody (bars 113-152). This text illustrates the silence of God at the cross after the death of Christ, interchanged with the silence of the graves after a battle and the silent lists of names of the dead and lost, just a breath is moving on, while the fallen leaves cry.

⁴²⁰ This melody is based on a folk song, for more details see Konrad Ameln, "Ach Gott, Vom Himmel Sieh Darein," in *Jahrbuch Für Liturgik Und Hymnologie* 6, ed. Konrad Ameln (Göttingen: Vandenhoeck und Ruprecht, 1961), 100–12.

⁴²¹ Francis Browne, trans., "Ach Gott vom Himmel sie darein: Text and translation of Chorale," Bach Cantatas Website, accessed January 9, 2021, <http://www.bach-cantatas.com/Texts/Chorale026-Eng3.htm>.

⁴²² From my Christian faith perspective in the light of Martin Luther's text of course, here the numinous equals God.

This poem widens the perspective of the “Kyrie Momentum” towards an emphatic, painful realization that death, loss and destruction remain with us in the world – grace does not take suffering away but provides a comforting alliance, perhaps the “reference” needed to cope and do better.

The last song of this movement (bars 153-203) finally addresses what connects grace and faith, *sola gratia* and *sola fide* for Luther - the Holy Spirit. Luther concluded that the faith given by God’s grace through the Holy Spirit also made all Christians equal before God:

All Christians are truly of the "spiritual estate," and there is among them no difference at all but that of office, as Paul says in I Corinthians 12:12, We are all one body, yet every member has its own work, whereby it serves every other, all because we have one baptism, one Gospel, one faith, and are all alike Christians; for baptism, Gospel and faith alone make us "spiritual" and a Christian people.⁴²³

In his summary of the book of Romans, Luther distinguishes further what "spiritual" means:

To begin with we must have knowledge of its language and know what St. Paul means by the words, law, sin, grace, faith, righteousness, flesh, spirit, etc., otherwise no reading of it has any value.

If the law were for the body, it could be satisfied with works; but since it is spiritual, no one can satisfy it, unless all that you do is done from the bottom of the heart. But such a heart is given only by God’s Spirit, who makes man equal to the law, so that he acquires a desire for the law in his heart, and henceforth does nothing out of fear and compulsion, but everything out of a willing heart.

This pleasure and love for the law is put into the heart by the Holy Ghost, as he says in chapter 5. Hence it comes that faith alone makes righteous and fulfils the law; for out of Christ’s merit, it brings the Spirit, and the Spirit makes the heart glad and free, as the law requires that it shall be.⁴²⁴

I found a modern perspective on the meaning of spiritual in Gordon Sumner’s *Spirits in the Material World* whose music and lyrics have been an inspiration for me since high school.

Sumner refers to Arthur Koestler whose 1967 book on philosophical psychology *The Ghost in the Machine* inspired the title of the fourth album of Sumner’s group *The Police* (1981), where *Spirits in the Material World* was first released. Sumner’s lyrics follow Koestler in addressing the paradox that humanity had evolutionarily developed and gained the knowledge to kill itself through nuclear weapons despite all political and ethical and moral conceptions. Koestler introduces the term *holarchy* in *The Ghost in the*

⁴²³ Martin Luther, “An Open Letter to the Christian Nobility of the German Nation,” in *The Works of Martin Luther* vol. 2, trans. C. M. Jacobs (Philadelphia: A. J. Holman Company, 1915), §8, <http://www.iclnet.org/pub/resources/text/wittenberg/luther/web/nblty-03.html>.

⁴²⁴ Martin Luther, *Commentary on Romans*, trans. J. Theodore Mueller (Grand Rapids: Kregel Classic, 1954), xiii–xv, <https://theophilogue.com/2009/01/17/what-martin-luther-really-said-luthers-sola-fide/>.

Machine which, according to David Spangler, presents the “opposite of hierarchy” where “each participant is valued and honored for their differences and their contributions to the whole system naturally and inclusively without regard for rank or position.”⁴²⁵ Gordon Sumner rejected his childhood Catholic faith and since then has been studying major world religions, but rejected an official religious affiliation. In contrast, he is an advocate and long-time supporter of *Amnesty International*.

For my purpose, I felt the change of perspective both brought forth by Luther, emphasizing the spiritual equality of all Christians through the Holy Spirit and Sumner’s lyrics, which cry out for *another way* in recognizing humanity’s spiritual side, which with Koestler, again, is anti-hierarchical, is a needed conclusion of the meaning of grace today – be it Christian or from a humanitarian perspective - and comes inevitably coupled with faith, as *a reference to the transcendent*.

C.1.3 Structural and thematical overview of the oratorio – *Sola Fide*

In light of this broadened view on grace, Luther’s credo *We all believe in one true God* is played instrumentally (bars 204-228), allowing a space for reflection on different beliefs and spiritual experiences – and on the grace and the preciousness of these for humanity. The piece is introduced by another poem by Christian Lehnert which emphasizes an open experience of the sacred that many can believe in:

*HE does not exist
There is not "God,"
it speaks an incessant giving,
in which HE becomes Himself,
in being and floating away.⁴²⁶*

After the Credo, the central quote from Dietrich Bonhoeffer, discussed on page 239, that led me to this composition is recited.

For the *Gloria Momentum* (bars 229-258), following my typology, I selected Martin Luther’s slightly expanded translation of the Latin *Te Deum, Herr Gott, dich loben wir*, first published in 1529. As in the case of the Kyrie, I was interested in using a hymn by Luther with a broader and more open meaning than the liturgical Kyrie. The aspect that resonates with me when it comes to “*Soli Deo Gloria*” (Glory to God alone) is not as much hierarchical as communal praise described in the text:

*You, Father, in eternity are honored by the world far and wide.
All the angels and host of heaven and what serves your honor,
the cherubim and seraphim also sing always with loud voice:*

⁴²⁵ David Spangler, quoted in Erin Susan Kapela, *Challenging Confidentiality and Dual Relationships in the Treatment of Addiction: A Case Study* (Master’s thesis, City University of Seattle Victoria, BC, 2019), 18, 10.13140/RG.2.2.10726.98887.

⁴²⁶ Christian Lehnert, *Cherubinischer Staub* (Frankfurt: Suhrkamp Verlag AG, 2018), 29, translation by the author.

*"Holy is our God, holy is our God, holy is our God, the Lord of Sabaoth."*⁴²⁷

Correspondingly to the Kyrie, I have also created two sections for the Gloria, the first one as a Gregorian reminiscence and the second half, where the stanza "Holy is our God" is repeated, with a Gospel feel.

The musical response to this extroverted Gloria is the most restrained and intimate musical composition based on around Luther's translation of the Latin hymn O LUX beata Trinitas, *Der du bist drei in Einigkeit* (bars 259-272). I use only an excerpt that I renamed "You are three in Eternity" (*Der du bist drei in Ewigkeit*). The piece begins with spoken poetry in German interwoven with solo saxophone improvisations and ambient electronic music. The three short poems, again from Lehnert, explore the sacred in reflections on everyday life as an alternative response to the trinitarian text of the hymn:

*Perpetual Before
Before all beginning, breath,
that's how the GOD works the silence,
the unhappening,
the will-less will.*⁴²⁸

*Breath
For all know God
who know their breath,
the coolness and the suction,
the fullness, the missing.*⁴²⁹

*WHERE is GOtt?
The indistinct, GOtt, can be this and that.
Wherever you seek Him,
He encloses you in Himself.*⁴³⁰

For the text of the hymn, I chose only a brief excerpt from *Der Du bist Drei in Einigkeit* sung in German which contains the title of the oratorio in slightly different form, *Lass leuchten uns dein göttlich Licht*, here is an English translation:

*Thou who art Three in Unity, True God from all eternity,
The sun is fading from our sight,
Shine thou on us with heavenly light.*⁴³¹

⁴²⁷ "Cantata BWV 16, Herr Gott, dich loben wir," Bach Cantatas Website, accessed January 20, 2021, translation by the author, <https://www.bach-cantatas.com/BWV16.htm>.

⁴²⁸ Lehnert, *Cherubinischer Staub*, 41.

⁴²⁹ Lehnert, *Cherubinischer Staub*, 60.

⁴³⁰ Lehnert, *Cherubinischer Staub*, 25, translation by the author.

⁴³¹ John Mason Neale, trans., "Der du bist drei in Einigkeit," Bach Cantatas Website, accessed 23 January 2021, <https://www.bach-cantatas.com/Texts/Chorale293-Eng3.htm>.

The first two lines are repeated seven times like a rosary prayer over the music, with text, and as a vocalization and leads finally into silence.

This movement as a musical reflection on *by faith alone* concludes with my setting of a text from John Milton's *Paradise Lost* (bars 273-309). The text depicts, again, the need for a "transcendent perspective" for humanity to stay with Bultman and Sumner here:

*Hope no higher, though all the Starrs, thou knewst by name,
and all th' ethereal Powers,
All secrets of the deep, all Natures works,
or works of God in Heav'n, Air, Earth, or Sea,
And all the riches of this World enjoyedst,
and all the rules add deeds to thy knowledge answerable,
add faith, add virtue, patience, temperance, add love,
and charity, the soul of all the rest:
then wilt thou not be loath to leave this Paradise,
but shalt posses, a Paradise within thee.⁴³²*

Milton's metaphor of the *Paradise within thee* paraphrases for me embodied faith in form of individual faith narratives.

The bridge to the last movement, *Sola Christus* lies within here – for Christians, all narratives of Christian faith begin with a relationship to Christ. Martin Luther, again in his aforementioned introduction to the book of Romans shows, how this first of all faith narrative plays out:

To fulfill the law, however, is to do its works with pleasure and love, and to live a godly and good life of one's own accord without the compulsion of the law. This pleasure and love for the law is put into the heart by the Holy Ghost, as he [Apostle Paul] says in chapter 5. But the Holy Ghost is not given except in, with and **by faith** in Jesus Christ, as he says in the introduction; and faith does not come, save only through God's Word or Gospel, which preaches Christ, that He is God's Son and a man, has died and risen again for our sakes, as he says in chapters 3, 4, and 10.⁴³³

Therefore, both *Sola Gratia* and *Sola Fide* point to the third movement of my oratorio, it can be, with Luther, only fulfilled with both grace and faith.

C.1.4 Structural and thematic overview of the oratorio – Solus Christus

In the order of the mass, the confession of faith in the Credo (in this oratorio of the "first faith narrative") is followed by the Sanctus. The belief in Christus is naturally only possible by believing in his earthly life and death and the resurrection – and it remains as well equally next to a narrative a mystery to anyone who shares this faith narrative, who has found Christ in life. Here narratives are supra-vertical, an individual faith narrative – be it vague or very definite, of liberal or legalistic or

⁴³² John Milton, *Paradise Lost*, Book XII, verses 575–587,
https://milton.host.dartmouth.edu/reading_room/pl/book_12/text.shtml.

⁴³³ Luther, *Commentary on Romans*, xv.

fundamental interpretation – is vertically grounded throughout all centuries, and rooted in Christ as revealed, *Sola Scriptura*, in the biblical scriptures. This could be the reason why the Sanctus seems so appropriate after a confession of faith in the Credo in the ancient order of the mass. What we believe and confess with words, has to meet the mystery to become a sacred experience, one that transforms us and becomes “embodied faith.”

I chose for the beginning of this movement Martin Luther’s *Jesus Christ, our Saviour, who conquered death* (bars 310-325) and use a variation of the later, more simplified melody from 1533. German hymnologist Daniela Wissemann-Garbe suggests that the archaic shape of the melody and the final Kyrie-e-leis have older roots, but commonly, this melody is accredited as an original composition by Martin Luther.⁴³⁴

However, the archaic character of the melody moved and inspired me from the very first time when I heard it in worship sung as a part of the Easter liturgy, to present the chorale as something strong, forceful and unbreakable, as the musical interpretation is supposed to bring out. I chose this piece as a Sanctus, because it resembles for me the meaning behind the liturgical words sung in the Sanctus:

*Holy, holy, holy, Lord God of Sabaoth;
heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He that cometh in the name of the Lord
Hosanna in the highest.*

I would argue, that giving praise to the Christian God who is and has been silent at the graves of billions who die and died of human injustice, has to be a God who is beyond humanity but not independent of humanity. If there is a holistic quality to be praised, it dwells from the paradox of both being inapprehensible, silent, only a breath, a reminder of our spiritual side within a material world, with simultaneously being the *paradise within us*, or with Luther, being in our heart as the living faith in Christ through the Holy Spirit by the grace of God.

What this praise then enables is to act Christ-like with *a glad and free heart*, according to Luther. To illustrate this essential quality of faith, I introduced the Sanctus with the biblical passage from Luke 6: 27-32 (Love for Enemies) as it is also my belief, that even just following that one central aspect of Christ’s teaching would change society dramatically, particular in the German society I live and work in at present.

The next and final song of this oratorio (bars 326-376) is based upon the realization that only through personal responsibility, in putting faith narratives found in worship into action, *Sola Fide* can be realized. Again, words from John Milton’s *Paradise Lost*

⁴³⁴ See Daniela Wissemann-Garbe, “Neue Weisen zu alten Liedern: Die Ersatzmelodien im Klugschen Gesangbuch von 1533,” *Jahrbuch Für Liturgik Und Hymnologie* 37 (Göttingen: Vandenhoeck & Ruprecht, 1998), 118-38, <http://www.jstor.org/stable/24200660>.

summed this insight up for me very well and I chose an arrangement of the liturgical song I presented in the chapter before, my Duke Ellington inspired *Song of Awareness*:

*Oh Adam see, one Almighty is, from whom all things proceed and return. If not depraved from good, created to perfection, one first matter all. That you art happy owe to God, that you continuest such owe to thyself, to thy obedience, he left it in thy power' by nature free, not overruled by fate in extricable! We freely serve, freely love as in our will, to love or not, in this we stand and fall.*⁴³⁵

Clearly, as I have demonstrated with these conceptual reflections on Luther's *solae*, they are all interconnected and can inspire religious meaning and ethical practice only in their interplay with each other. I imagined for the oratorio a cyclical dramaturgy where grace -> leads to faith and faith -> to Christ with the result of a thankful turn towards a graceful heart. All of it held together by biblical words providing the foundation and, simultaneously, the gravitational center and momentum.

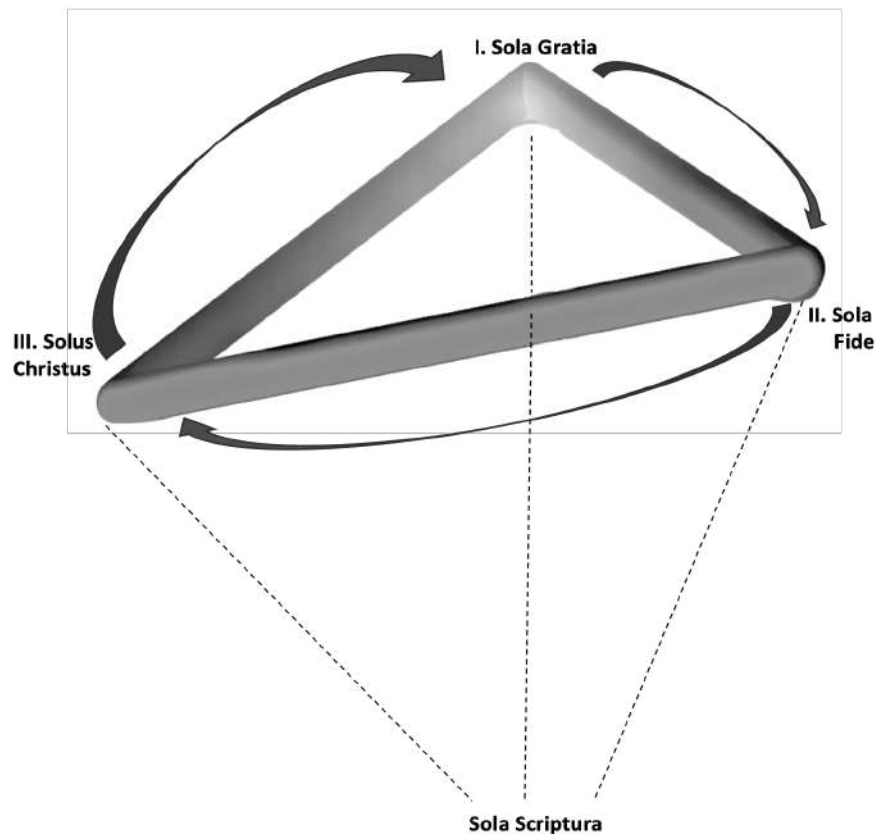


Figure 75: Cyclical dramaturgy of the four *solae* by Luther

Obviously, these choices present only my attempt at a perception of Luther's theological doctrine. Nevertheless, precisely the freedom of choosing one's own faith narrative, to tell *faith in my fashion* manifests the category 5 of my typology and as discussed before, is at the heart of Sacred Jazz throughout its history. Furthermore, these narratives are more than thoughts or insights, they actively shape religious

⁴³⁵ I created these lyrics from Milton, *Paradise Lost*, Book V, verses 469–72 and 520–40.

identities and ethical behavior as can be observed throughout jazz history, for example in the life of Mary Lou Williams.

Song of Awareness is therefore followed by a Dietrich Bonhoeffer text which mirrors this connection between thought and act in embodied faith:

There are people who consider it unserious, Christians who consider it impious, to hope for a better earthly future and to prepare for it. They believe in chaos, disorder, catastrophe as the meaning of the present events and in resignation or pious flight from the world they evade the responsibility for the continuation of life, for the new construction, for the coming generations. It may be that the Last Day will dawn tomorrow, then we will gladly lay aside our work for a better future, but not before.⁴³⁶

To illustrate musically my imagination of the cyclical nature of the three *solae*, I chose as postlude and final piece of the oratorio to interweave Luther’s *Verleih uns Frieden Gnädiglich* (Give peace, Lord) with “Jesus Christ, our Saviour, who conquered death” (bars 377-445). For me, the interplay of these two pieces symbolizes the end of the Ordinary of the mass, with the Benedictus and the Agnus Dei.

Luther’s translation of the Latin *Da Pacem* sums up for me the turn from humanity to the transcendent, but differently as in the Kyrie in the beginning, it is a knowing, a religiously informed turn of embodied faith which remains in need of the transcendent as a reference and a source for its own spiritual identity in a material world:

Table 11: Interwoven Benedictus and Agnus Dei

Benedictus / Agnus Dei translated from the Latin mass	Martin Luther’s <i>Give peace, Lord</i> ⁴³⁷
Blessed is He that cometh in the name of the Lord. Hosanna in the highest.	Graciously grant us peace Lord God, in our time; there is no one else who could fight for us except you, our God, alone.
Lamb of God, Who takes away the sins of the world, have mercy upon us. Lamb of God. Grant us peace.	

“Lord God” implies for me the trinitarian God as experienced through different levels of religious experience – as the “other” or the numinous, as a source of grace and faith represented for Luther in the Holy Spirit, and lastly, in the biblically revealed human, Jesus Christ.

Again, all these levels are only meaningful, if believed in individually, and with this, as Luther pointed out, we have a blessing from God through the act of imbricating Christ’s teachings within our own life:

⁴³⁶ Bonhoeffer, *Widerstand und Ergebung*, 36, translation by the author.

⁴³⁷ Francis Browne, trans., “Verleih uns Frieden gnädiglich,” Bach Cantatas Website, accessed December 12, 2019, <http://www.bach-cantatas.com/Texts/Chorale169-Eng3.htm>.

and this is the work of the Holy Ghost in faith. Hence a man is ready and glad, without compulsion, to do good to everyone, to serve everyone, to suffer everything, in love and praise to God, who has shown him this grace; and thus it is impossible to separate works from faith, quite as impossible as to separate heat and light fires ...

Righteousness, then, is such a faith and is called "God's righteousness," or "the righteousness that avails before God," because God gives it and counts it as righteousness for the sake of Christ, our Mediator, and makes a man give to every man what he owes him."⁴³⁸

C.1.5 Musical considerations – Sola Gratia

The music in this oratorio is determined by the theological and personal faith narrative to be told. To support the narrative elements, I chose to include mostly compositions of Horizontal Tonal Gravity:

Table 12: Overview of tonalities and tonal gravity levels in the oratorio

I. Sola Gratia			
1 Prelude	<i>Der Mensch</i>	horizontal	C Lydian /G Lydian
2 Kyrie	<i>Ach Gott, vom Himmel sieh darein</i>	horizontal	C Lydian VI
3 Response	<i>Das stumme Kreuz</i>	supra-vertical	C Lydian III
4 Song	<i>Spirits in the material world</i>	horizontal -> supra-vertical	Bb Lydian VI
II. Sola Fide			
5 Credo	<i>We All Believe in One True God</i>	supra-vertical	C Lydian VI
6 Gloria	<i>O Lord we praise you</i>	horizontal	C Lydian VI/G Lydian VI
7 Response	<i>Der Du bist drei in Ewigkeit</i>	horizontal -> supra-vertical	G Lydian VI/C Lydian I
8 Song	<i>Hope no higher</i>	horizontal	C Lydian III/Bb Lydian III
III. Solus Christus			
9 Sanctus	<i>Jesus Christus, unser Heiland</i>	supra-vertical	C Lydian III
10 Response	<i>Song of Awareness</i>	horizontal	C Lydian
11 Benedictus & Agnus Dei	<i>Verleih uns Frieden gnädiglich Jesus Christus, unser Heiland</i>	supra-vertical	C Lydian III

The overall tonality is C Lydian most often in the VI and III chordmode, other tonalities are present in different ways as I will show, but I aimed to create an atmosphere of tonal unity as a basis for the whole piece.

The prelude symbolizes the quiet entry into the sacred for me, like a slow-moving procession with candles within church worship. This movement and its extra-musical meaning are mirrored intrinsically through the descending bassline which structures the whole piece. The descending lament-bass element is here mostly employed to provide a smooth continuous movement, not as much a gesture of a lament.⁴³⁹

⁴³⁸ Luther, *Commentary on Romans*, xvii.

⁴³⁹ A typical harmonic cliché. See Bella Brover-Lubovsky, *Tonal Space in the Music of Antonio Vivaldi* (Bloomington, IN: Indiana University Press, 2008), 151-52.

It was instead crafted to sound cyclical, so it remains difficult for the listener to find a beginning or end of the sequence. Figure 76 shows one cycle (bars 11-24) which creates the form to be improvised on:

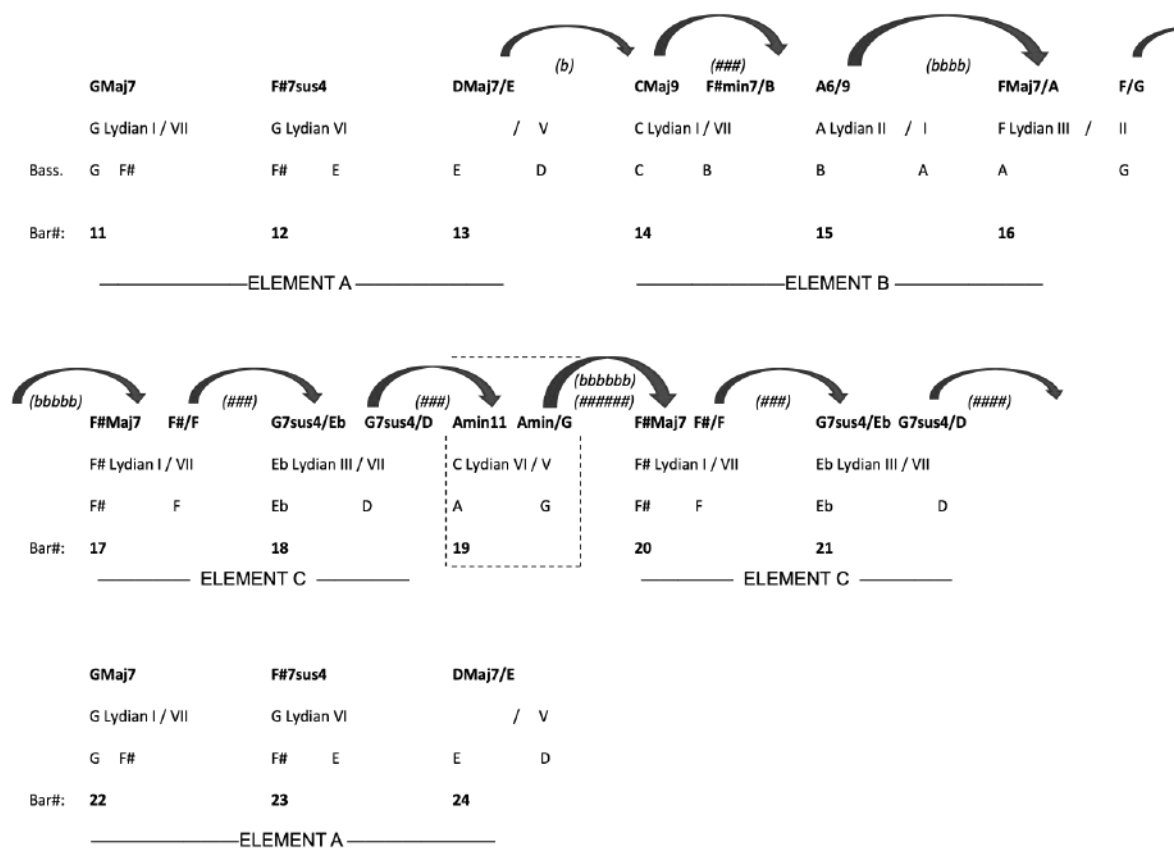


Figure 76: Structural overview of bars 11-24 in *Der Mensch*

The bassline provides a constant horizontal narrative element, and its harmonic movement unfolds in three different harmonic developments. It is built of two three-bar-phrases (ELEMENT A and B) and a two-bar-phrase (ELEMENT C). While ELEMENT A stays in the tonality of G Lydian and presents, despite its three-bar form, a familiar progression within the cliché of a *lamento bass*, ELEMENT B and C are harmonized with modulations in # and *b* direction to distant tonic centers. The A Minor in bar 19 as a reconfirmation of C Lydian, provides, besides its minor chordmode a momentary rest, a point of harmonic arrival. The dramatic modulation to F# Major is softened again by the chromatic descent in the bass.

The piece leads into silence and the spoken word through an open improvisation on the repeated ELEMENT B section till a final “A” is reached in the bass, again, a reminiscence of C Lydian and the overall tonality of the next movement. These elements also provide a framework for the whole oratorio as ELEMENT C is used in a three-bar variation in the ending of the postlude.

The Kyrie has two contrasting sections – the first one (bars 43-58) remains within the original tonality of Luther’s hymn, A Dorian. The four-part harmony in bars 51-54 is reharmonized within the C Lydian 9 Tone Order over a pedal point on E:⁴⁴⁰

VOC.
Dein Wort man lässt nicht ha - ben wahr, der Glaub' ist auch ver - lo - schen gar,
Der wäh - let dies, der an - dre das, die tren - nen uns ohn' al - le Mass.

OB./EH
51 *mf*

C-CLAR.
51 *mf*

SAX
51 *mf*

Vc.
51 *mf*

E PEDAL

Figure 77: Four-part harmony in Kyrie (bars 51-54)

The principle of higher tonal orders as applied here in the harmonization will become a prominent tool for all of my adaptations of Luther’s chorales.

In the second part, the chant-like structure gets changed and interwoven with two other narratives: a second Kyrie chant played instrumentally, but deliberately like a chant (KYRIE CHANT II in figure 80) and an ascending harmonic progression in C Lydian 10 Tone Order⁴⁴¹ symbolizing for me a *rising cathedral of faith*, an image that at once came into my mind as a whole with the top line melody and the urgency evoking rhythm. I notated the harmonic structure immediately.

f
A PEDAL THROUGHOUT

Figure 78: Rising Cathedral of Faith (guitar part)

This musical image became a *musical faith narrative* that I have applied also in the Cantata which I will discuss in the next section and as an instrumental piece, which I

⁴⁴⁰ C D Eb E F# G Ab A B

⁴⁴¹ C D Eb E F# G Ab A A# B

will explore in the Chapter on Spiritual Jazz. It is of course possible to interpret it as a vertical chord progression, the first two bars would look like this:

Amin E sus/A : Asus(9) E/A F#dim/A G/A

Or to refer to different scales for improvisation:

A Dorian : C Lydian Augmented

However, since it is composed with the specific voice-leading and the underlying extended tonality all throughout, it turned out much better and easier to simply work in improvisatory ways with the notated line for the whole ensemble, including for me as a soloist on the recorded example. This exemplifies for me the limits of chordal notation in jazz which stems, as I have discussed in vertical based music such as bebop or in pieces like *Giant Steps*.

By searching online for a painting or photograph that matched my imagination of the rising cathedral (which stayed in my mind for years) I found a painting by British Artist Cherida Birch shockingly matched my imagination and created a black-and-white sketch from an excerpt of it:⁴⁴²



Figure 79: Rising Cathedral of Faith (sketch after a painting by Cherida Birch)

⁴⁴² Computer-generated and edited sketch after a painting by Cherida Birch, *Salisbury Cathedral Rising out of the Mist*, accessed February 17, 2021, <https://cheridabirch.com/>.

sing more freely & very expressively

KYRIE CHANT I VOC. *f* And _____ still have

Rising Cathedral OB./EH *f* 85

Rising Cathedral C-CLAR. *f* 85

KYRIE CHANT II SAX *f* 85 Have mer-cy, have mer-cy, Ky-ri-e lei-son. Have mer-

Rising Cathedral Vc. *f* 85

Rising Cathedral E.GTR. *f* 85

D.B. *f* 85

VOC. 89 mer - cy on us.

OB./EH 89

C-CLAR. 89

SAX 89 cy, have mer-cy, have mer-cy, Ky-ri-e lei-son.

Vc. 89

E.GTR. 89

D.B. 89

Figure 80: Three Kyrie narratives

The triologue of these three Kyrie narratives builds from the beginning of the second section in intensity and ambitus. It finds a continuation in the solo part, again with an instrument playing a line with hidden lyrics, here the English horn:

Figure 81: Father, Son and Holy Spirit chant

The Kyrie concludes after the solo part by resolving the three-layered musical narratives: the pressing rhythm turns into a straight 4/4 walking bass and the melodies above become fragmented and dissolve. The final chord, G/B remains full of tension.

A tension which is carried on in an E minor tonality for the third piece, *Durch die Stille geht ein Atem*, the G/B chords functions here like a modal Dominant chord and provides a cadential connection. To engage with Christian Lehnert's poetry on the most immediate level I chose to compose a supra-vertical composition. Supra-vertical, in contrast to horizontal, would not provide the risk of suddenly morphing the musical expression into theater music, of illustrating the words musically, which would be highly unsuitable for the images the poem evokes. I chose to use a strict dramaturgy nearly independent of the words as a counterpoint to the poem. The initial atmosphere though set forth by the words, the dead body on the cross and the bodies on the battlefield with a soft breath in the air of crying fallen leaves, inspired literally the overall tone of the composition.

In addition, I changed the meditative bass ostinato to a "Hanns Eisler" inspired marching bassline and harmony when the lists of the fallen appeared in the poem.⁴⁴³ This piece represents a different possibility of applying higher tonal orders, this time with tonally integrated twelve-tone-rows.

⁴⁴³ My first large-scale composition for vocals and Jazz Ensemble was a suite of Hanns Eisler songs premiered in 1998 for Eisler's 100th birthday in a radio concert at the Hanns Eisler conservatory where I studied. His particular musical expression in connection to Berthold Brecht's lyrics has remained a favorite influence.

When I demonstrated my tonal resources, I have raised the importance of the Ten Tone Order of one Lydian tonality order as my general compositional resource. Parallel, I often work with combinatorial hexachords for harmonic movements or melodic lines, many of them can be interpreted of belonging primarily to one Lydian tonality.

In this piece, the main theme (from bar 114) comes from a minor hexachord that suits the intended C Lydian III (E Aeolian) tonality well:

E F# G B D D# // = E min7/9 add Maj7



Figure 82: bars 114-119, *Durch die Stille geht ein Atem*

While the E drone continues, from bar 124 onwards, the second theme appears, part of the combinatorial side of the hexachord:

Bb C Db F Ab A // = Bb min7/9 add Maj7



Figure 83: bars 124-128, *Durch die Stille geht ein Atem*

Both hexachords are structurally identical - I refer to this quality as *tritone-symmetrical*. Therefore, the Bb min7/9 add Maj7 can be viewed as an excerpt of the Gb Lydian III chordmode, supra-vertically embedded into a C Lydian Tonality. I refer to this as supra-vertical, as it presents the imbrication of one tonality – represented mostly horizontally through melody, into an underlying vertical modal tonal gravity (E Minor Aeolian).

In the analysis of *Song of Awareness* (pages 156-60) I have demonstrated how I apply combinatorial hexachords for modulatory purposes as chords following the compositional tradition of George Rochberg. In applying them melodically and as an extension of tonality in jazz, I follow the composer Milton Babbitt, whose first extensive use of combinatorial hexachords in a jazz context, *All Set*, was performed and recorded with the same jazz ensemble featuring the young Bill Evans that recorded George Russell's first work for Bill Evans, *All about Rosie*.⁴⁴⁴ To my knowledge Russell himself did not use combinatorial Hexachords, but he was applying tone rows according to

⁴⁴⁴ Bill Evans, *Outstanding Jazz Compositions of the 20th Century*, Columbia LP C25 831, 1955–1959.

their in-and-outgoing relationship to a Lydian Tonic very often as a melodic and harmonic source.⁴⁴⁵

Despite a higher complexity in resulting harmonic colors, the narrative strength here in combinatorial-hexachord composing lies in their potential to evoke distinct thematic elements, as they are simultaneously restrained in producing a variety of harmonic expressions but refined in expressing a few in distinct ways. Since the hexachord I used for this composition appeared for me as an expression of a Minor tonality I have employed this intrinsic harmonic potential as the main melodic theme. A second aspect lies in their harmonic ambiguity – again a restraint – but a strength when transpositions of the same hexachord are used within the same tonality (figure 84).



Figure 84: Transposed theme, a major third up, bars 129-132

New transposition: Ab Bb B Eb Gb G // = Ab min7/9 add Maj7

This hexachord fits tonally very well into the C Lydian 10 Tone Order, even though its tonal home is the E Lydian 9 Tone Order. The principle of combinatorial hexachords and their tonal implications is displayed in an overview of all existing combinations in Appendix V.

Its combinatorial partner chord appears in bar 140:

D E F A C Db // = D min7/9 add Maj7

With two combinatorial hexachords I have already introduced four different Tonalties within the overall context of the C Lydian III chordmode. I also integrated the other eight possible hexachords of the same structure as a tool to create a congruent development of the thematic material and overall soundscape of this piece. This supported for me the compositional task as described to provide an independent counterpoint (in its intrinsic musical development) to the poetic language spoken to the music. In other words, the autonomy of the spoken words (to avoid theatrical effects) was helped by a chosen musical material which has the ability to be *auto-transformative* and unfolded itself within a restrained framework.

Naturally, I have also taken liberties with the material where my ears guided me to do so, in contrast to strictly composed serial music, some tones are repeated, and some are added to support the underlying tonality. This also supports the closeness to the use of hexachords and their related scales, the hexatonic scales in improvised music

⁴⁴⁵ Russell's later compositions, particularly *Struggle of the Magicians*, and *Six Aesthetic Gravities*, display a refined way of supra-vertically embedded tonalities. Both recorded on George Russell's Living Time Orchestra, *The London Concert Volume Two*, Stash Records, CD ST-CD 561, 1989.

like jazz where they serve as an inspirational source to extend functional and modal harmony and provide a distinct vocabulary for the artist.⁴⁴⁶

Table 13: Overview of the following transpositions

Bar 143:	C	D	EbG	Bb	B	// = C min7/9 add Maj7
Bar 144:	F#	G#	A	C#	E F	// = F#min7/9 add Maj7
Bar 145:	Eb	F	Gb Bb	Db	D	// = Ebmin7/9 add Maj7
Bar 146:	A	B	C	E	G G#	// = A min7/9 add Maj7
Bar 147:	B	C#	D	F#	A A#	// = B min7/9 add Maj7
Bar 149:	F	G	Ab	C	Eb E	// = F min7/9 add Maj7
Bar 150:	G	A	BbD	F	F#	// = G min7/9 add Maj7
Bar 151:	C#	D#	E	G#	B C	// = C#min7/9 add Maj7

Clearly, the faster pace of change in the second half of the composition, from bar 140 onwards supports a different way of musical storytelling. Where the passages before measure 140 provided a reflexive space for the spoken word, from the remembrance of the inhuman dimension of the lists of bodies from battlefields, now the music takes over and the words are silenced until the final cadence of the piece.

Therefore, the composition demonstrates two sides of the combinatorial hexachords – (i) to provide an altered and ambiguous tonality and (ii) to auto-transform and explode thematic material through transpositions. Additionally both qualities highly support and maintain a narrative quality within the music which, as I have argued, are an essential aspect of jazz, particularly of jazz carrying a religious inspiration and meaning.

In contrast, the fourth movement, a free interpretation and adaption of Gordon Sumner's *Spirits in the Material World*, establishes the narrative through rhythmic patterns. Here is the final chorus section of the piece from bar 199 which is based on

⁴⁴⁶ See Jerry Bergonzi, *Hexatonics – Inside Improvisation Series 7* (Munich: Advanced Music, 2006).

placing the 4/4 guitar riff from the original recording within two additional riffs by the woodwinds and the bass in 3/4 and 6/4 meter:

3 times total, start to improvise with text, build up!

are spi - rits in the ma - ter - ial world are spi - rits,

g[♭] 1st time

g[♭] 1st time

SOLO!

B \flat Lydian 10.T.O. // VI

VOC.
201 in the ma - teri - al world are spi - rits, in - the ma - ter - ial World!

OB./EH
201 *FINE*

C-CLAR.
201 *FINE*

SAX
201 play last x! *FINE*

Vc.
201 *FINE*

E.GTR.
201 *FINE*

D.B.
201 *FINE*

Figure 85: We are Spirits in the Material World, final section

These two additional riffs represent the *material world*. I composed them with electronic music from early computer games in mind. While the bass emphasizes the G Minor (Bb Lydian VI) chordmode, the woodwinds play a pattern which gets altered within the 10 Tone Order of Bb Lydian. Within my recorded improvisation I play freely within the 10 Tone Order, the interplay of different sub-metrical layers of 3/4, 4/4 and 6/4 with the extended tonality is very supportive of this supra-vertical way of improvising, in this case, placing horizontal melodic fragments with dissonances such as an Ab against vertical harmony which brings out the underlying G minor tonality at any time.

As an arranger of this song, I wanted to bring out further the religious meaning of the lyrics as I described in the section before. In order to display the “spiritual side” of humanity and its disconnection from its ways which engage with the world in materialistic manners. Two compositional tools therefore were particularly helpful: (i) I blurred the harmonic context by tonal extension of the prevailing Bb Lydian VI tonality particularly in the final chorus, and (ii) displaced the original 4/4 melody in the verse over the cyclical 5/4 bass pattern

The 5/4 bassline which begins the piece and is played by the saxophone as well as the bass and the guitar, is one example of what I refer to as a time-line narrative, it structures the verses of the song in its own division. A time-line pattern is a structural element often found in West African music as “struck motional patterns that make up a rhythmic ostinato with an asymmetrical inner structure (such as 5 + 7 or 7 + 9), against which the melodic and rhythmic phrasing of other performers is juxtaposed.”⁴⁴⁷ In this case, the three bar 5/4 Bassline can be subdivided into a 4 + 4 + 4 + 3 time-line, further structured into 7/8 + 8/8 + 8/8 + 7/8, which supports the cyclical nature of the bassline as intended by me.

The image shows three staves of musical notation in bass clef. The first staff is in 5/4 time, the second in 4/4, and the third in 7/8. Below the notes are rhythmic counts: 1 1 1 2 2, 1 1 1 2 3, 1 1 1 2 3, 1 3, 1 2.

Figure 86: Cyclical bass pattern

⁴⁴⁷ “African Music: Time-Line Patterns,” *Encyclopedia Britannica*, <https://www.britannica.com/art/African-music/Time-line-patterns#ref519782>.

C.1.6 Musical considerations – Sola Fide

Wir glau - ben all an ei - nem Gott,
 Schöp - fer Him - mels und der Er - den, der sich zum Va - ter ge - ben hat,
 dass wir sei - ne Kin - der wer - - - den.
 A - - - - - men.

For the Credo (bars 204-228) I composed a piece that was supposed to bring out the archaic character of Luther’s Credo but would also be an easy form to improvise on. I chose the first four phrases and the final phrase of Luther’s hymn, here in D minor, as a central source of inspiration.

Figure 87: Credo melody (bars 204-228)

218 *vocalise*
 voc. *mf*
 Oboe
 Clar. **Melody part II**
 Sax. **Melody part I**
 Cello **Counterpoint to melody I**
 222 **Vocals improvse / Drum - Solo** **Melody (final phrase)**
 voc. A - - - - - men.
 Oboe hat dass wir sei - ne Kin - der wer - den.
 Clar. *Improvise!*
 Sax. *Improvise!*
 Cello

Figure 88: Credo, final section from bar 218

The compositional strategy here was a free fugato based on these phrases, the phrases 2-4 became one melodic element phrase altogether. I started with *Element I* and found a suitable contrapuntal line which could be played below and above this melody. The rest was an intuitive process to layer the melody in the instrumental parts.

I have used this *free fugato* approach more often in composing and arranging. It resembles a sampler or recycle-machine: little chunks of the original melody are recognizable, but the piece itself *becomes alive* in a different way. Next to the folk-music character that I wanted to emphasize, it was the theological inspiration to create an instrumental Credo where the voices are interwoven, happen simultaneously, as everyone is in different stages of their own faith, with an all embracing *Amen* like an angelic choir on top—and a space for a drum solo in the final section.

I followed the principle of using only excerpts from the original melody also in the next movement of the oratorio, the Gloria, based on *O Lord we praise you* (bars 229-58). Figure 89 gives an excerpt of Luther's adaption from the Latin *Te Deum*.

Herr Gott, dich lo - ben wir, Herr Gott, wir dan - ken dir.

Dich, Va - ter in E - wig - keit, ehrt die Welt weit und breit.

All En - gel und Him - mels - heer und was die - net dei - ner Ehr,

auch Che - ru - bim und Se - ra - phim sin - gen im - mer mit ho - her Stimm:

"Hei - lig ist un - ser Gott, hei - lig ist un - ser Gott,

hei - lig ist un - ser Gott, der Her - re Ze - ba - oth." (Jes. 6,2,3)

Figure 89: Excerpt from Luther's *Te Deum*

I have used this excerpt before in concert settings as a basis for a free improvisation, a recording of this is also submitted with the thesis as part of my Spiritual Jazz Suite (Suite of Spiritual Songs II, VII. *Acclamation*).

For the oratorio and the large ensemble, I arranged the piece in two halves, the first one resembling an antiphonal structure with a call and response between the vocals and several solo instruments. The second section, the Gloria chant (*Heilig ist unser Gott...*) turned into a jazz ballad in a Gospel mood (bars 250-7).

Figure 90: *Holy is our God*

One of the welcoming surprises in the compositional process was to discover how naturally the original melody leaned towards a blues feel when coupled with appropriate harmony. A closer look at the structure reveals a standard blues form established through bars 1-4 with the typical tonal movement in the subdominant direction and back (C – F – C), and the dominant direction in bar 5 and 6 (G -> C).

The two final chords provide a quick harmonic bliss in sharp and flat lying tonalities arriving and resting on the most distant (six sharps/six flats) related Gb Tonality in the final bar with an instrumental quotation of John Coltrane’s *A love Supreme*.

A7sus ⁴ C Lydian VI	Bmin7 ^{b13} C Lydian VII	C 6/9 C Lydian I	D7sus ⁴ C Lydian II
Emin F Lydian VII	G ⁷ F Lydian II	C 6/9 C Lydian I	D ⁷ C Lydian II
GMaj7/D G Lydian V	Emin ⁷ /D G Lydian VI	Amin7/E C Lydian III	CMaj 6/9 C Lydian I
A/B	G/C	AbMaj/Bb	Ebmin11
A Lyd. II	C Lyd.	Ab Lydian II	GbLydian VI
(### ->	bbb ->	bbbb ->	bb ->
		(#####	bbbbbb)

Figure 91: Simplified Harmonic Structure of *Holy is our God*⁴⁴⁸

I would like to point out that also in this rather conventional functional jazz harmony context, the tonal analysis using Lydian tonalities provides a clarity and reason for why the underlying harmonic skeleton feels like a blues for the improvising musicians. The initial changes that I created do not reveal this structure as clearly, but they provided the sounds and chord voicings needed to create this effect.

⁴⁴⁸ The Bmin7b13 Chord could also belong to G Lydian III (Aeolian mode) but the C#, when incorporated in the chord takes away some of the intended Blues quality. The same applies for my ears for the E minor chord in bar 4 which could of course as well be C Lydian III (Aeolian mode).

This expressive piece is followed by the intimate duo improvisation by vocals and saxophone including my ambient electronics and the full ensemble part of *Der Du bist Drei in Ewigkeit* (bars 267 – 271). This is a compositional example of another musical faith narrative, the *Prayer of the Heart*.



Lord Je - sus - Christ, Son of God have mer - cy Son of God have mer - cy on - me, a sin - ner. Lord

Figure 92: *Prayer of the Heart* motif

The Jesus Prayer, in Eastern Christianity called the Prayer of the Heart is an invocation of the name of Jesus Christ and is recited repeatedly, comparable to the rosary. A typical form is the text above, the oldest traditions do not include *on me, a sinner*, a reference to Luke 18:13.⁴⁴⁹

The music above came out of a free improvisation on the piano and intrigued me immediately. I expanded the interwoven melody into two systems and harmonized it.



Figure 93: *Prayer of the Heart* motif expanded

When I notated it, I realized that the geometrical center, beat 3 in bar 3, overall beat 13 (“one / three”) of 25 quarter note beats in total, provided a special point of focus and harmonic development and, fascinatingly, a number-symbolism clue to the idea of the trinity.

The harmonization came to me when I sensed an atmosphere of repentance that the music evoked. The harmony is within the C Lydian 9 Tone Order, but an “F,” a tone in the “b” direction and not part of the 10 Tone Order of C Lydian, and the C#, a tone in “#” direction, also strongly blurring the C Lydian context, are added, which creates in result a polytonal Lydian space, suitable for the intention of this piece, a humbling, repentant and inward reflection on the nature of the trinity, coupled with the Prayer of the Heart, seeking forgiveness and restoration in and through Christ.⁴⁵⁰

This brings back one of the central biblical texts for me which I introduced in my reflections on worship experiences, 1 Corinthians 2:1-5 (page 125).

⁴⁴⁹For an introduction see Frederica Mathewes-Green, *The Jesus Prayer: The Ancient Desert Prayer that Tunes the Heart to God* (Orleans, MA: Paraclete Press, 2009).

⁴⁵⁰The supra-vertical aspect here is represented again by the embedding of horizontal elements (the F and C#, which implicate other tonalities) within the prevailing vertical C Lydian tonality.

VOC. *mf* Der du - bist drei in Ei - nig keit ein wah - rer Gott von E - wig-keit. *fine*

OB./FH 267 *mp fine* C Lydian dim.

C-CLAR. 267 C Lydian + F C Lydian #2 C Lydian + C# C Lydian + C# *mp fine* E^bMAJ7#5

SAX 267

Vc. 267 *mp fine*

E.GTR. 267 CMAJ13#11 B sus/D# C/E D/E B min¹¹ E^bMAJ7#5 E Harm.Minor B Aeolian C Melodic Minor

D.B. 267 CMAJ11#11 E HARM. MINOR C/E D/E B min¹¹ E^bMAJ#5 *fine*

Figure 94: Final arrangement of the *Prayer of the Heart*

While this piece aimed to evoke through the music one of the most intimate aspects of faith, the personal prayer, the next musical piece celebrates this “inner paradise” which can be found, for example in the “Prayer of the heart.”

Hope no Higher (bars 273-309) is built again on a rhythmic narrative over a time-line pattern (figure 95).

BAEOLIAN GLYDIAN

3/8 3/8 3/8 2/8 2/8 3/8 2/8 3/8 3/8 3/8 3/8 3/8

Figure 95: *Hope no Higher*

The phrase of bar 1 gets altered by shortening the first tone by an eighth note. This irregularity, and the shortened fourth bar as a 6/8, in an otherwise harmonically and rhythmically steady and conventional pattern, help to keep a horizontal (time-line pattern) rhythmic narrative in place. An uninterrupted ostinato in 9/8 would lead to a vertical pulse-oriented rhythmic feel as in my Gloria chant in *Liturgical Jazz*. While the lyrics unfold as a horizontal narrative, in contrast to the poetry by Christian Lehnert for example, the rhythmic narrative and the reduced modal harmony create the necessary space for the singer and the lyrics while still allowing drums, guitar, and

saxophone to respond freely to it. The uplifting modulation for the solo section into (#) direction (C -> G) and for the, in comparison, rather relaxing ending in (bbb) direction (G -> Bb) aims to support the narrative of the grasp for the paradise and its final arrival within us.

C.1.7 Musical considerations - Solus Christus

The third movement of the oratorio opens with a chorale that fascinated me like Luther's Credo with an "archaic" melody, revealing roots in folk music (bars 310-24). The compositional aim was to reconnect musically to the overall musical and spiritual atmosphere of the Credo, but with a more simplified structure allowing a space as well for the singer and the lyrics. I employed here a common compositional technique in Jazz – the ostinato riff, one continuous ostinato as foundation of the whole song. I chose a 5/4 ostinato in fourths in the tonality of C Lydian allowing the melody to be sung freely on top but keeping its rhythmical force and creating the necessary space for musical comments. In my solo on the recording, I centered on C Lydian throughout, incorporating tonal extensions of the 10- Tone-Order.

The image displays a musical score for the piece "Solus Christus". It is marked "Moderato" with a tempo of approximately 108 beats per minute (♩ = c. 108). The score is written in 5/4 time and features a key signature of one sharp (F#). The music is structured into six systems, each consisting of a treble clef staff (labeled "Melody") and a bass clef staff. The bass staff contains a continuous ostinato riff of quarter notes in the right hand and a more complex rhythmic pattern in the left hand. A downward-pointing arrow is placed above the fifth measure of the first system, highlighting a specific note in the bass line. The melody in the treble staff is composed of quarter and half notes, with some rests, and concludes with a double bar line and repeat dots in the final system.

Figure 96: Solus Christus

When crafting an ostinato, it appears to be important to still follow the structural principle of a time-line pattern as pointed out before in *Hope no Higher*. I suggest that an ostinato with a repetitive rhythm alone would quickly lose its own rhythmic identity in comparison to the melody and therefore its narrative potential. For example, this ostinato above could have easily built only in groups of consecutive 1 – 2 patterns of 3/4 bars. By displacing one beat right at the geometrical center of the 15 beat structure, the ostinato becomes instead a time-line pattern:

1 - 2 1 - 2 1-1-2 2 - 1-2.

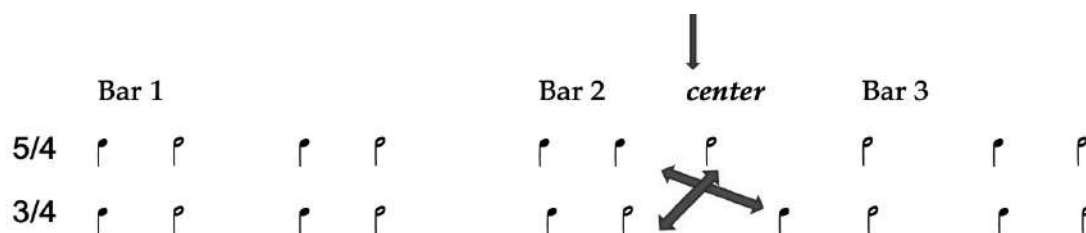


Figure 97: Rhythmic displacement in the center of the ostinato

I would like to emphasize that this rhythmic narrative of an uneven time-line patterned ostinato is prominently applied within Spiritual Jazz. It can be speculated that this interplay of the repetitive cyclic but uneven rhythmic figure is what produces a multilayered meaning and spiritual perception of the music. The generated vertical identity, on which a horizontal melody and improvisation unfolds are both intrinsic qualities of the music.

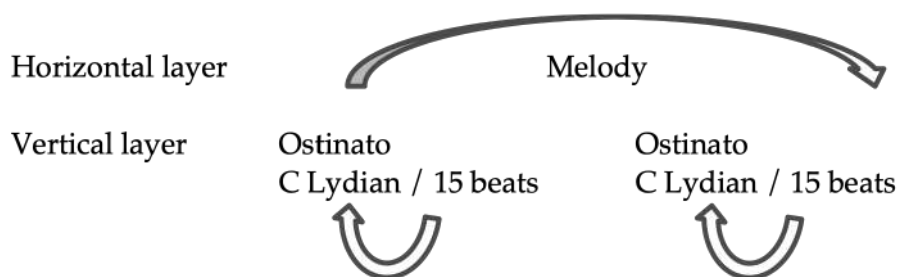


Figure 98: Interplay of horizontal and vertical layers

Here we find a full transfer of George Russell's proposed *gravity levels* into rhythm. Supra-vertical rhythm can be produced by embedding a horizontal melody (a linear rhythm) on a vertical (cyclical rhythm) ostinato. This multi-layered narrative of supra-vertical quality supports a non-linear narrative, it can bear poetic, and metaphorical narratives but not a linear text.

In the oratorio this difference can be experienced by listening and comparing this *Sanctus* with the song *Hope no Higher*. While the time-line pattern has a linear harmonic development (2 bars in Aeolian Minor, 2 bars in Lydian Major) and supports the subdivision of the verse, the horizontal narrative of the melody is overall supported by the prominent bass ostinato. The cyclical ostinato of the *Sanctus* does not following the metrical division of the melody and the lyrics, nor in its 5/4 meter or its intervallic construction which implies an overarching non-progressive modal tonality.

The final song of the oratorio, *Song of Awareness* (bars 326–76) has been analyzed before in the chapter on Liturgical Jazz (see pages 156–60). I have arranged it within its stylistic inspiration, in the soundscape of Ellington and Strayhorn as a Jazz Ballad and the tradition of the American popular Ballad. It can be sung in the same arrangement within a worship service, its place as a *conclusion* in the oratorio underlines the potential to appear in a liturgical context after a sermon and as a postlude.

The postlude of the oratorio provides an example of using a chorale melody in the bass as an extended time-line pattern and quasi ostinato for another chorale melody on top. In the final section of the postlude (bar 425), the melody of the *Sanctus* appears in the bass, while the melody of *Verleih uns Frieden Gnädiglich* follows a bar later, both conclude together in bar 436. I have added as well an obligato melody (played here by the saxophone) and brought back the descending “lamento bass” of the prelude which implies a harmonic progression.

However, no harmony is notated in this whole section. It unfolds within the free polyphony of the four linear and independent melodies. I call this compositional technique a *mosaic narrative* – chorale themes appear and can either be followed by the listener or simply trigger echoes of the actual chorale leading into contemplation or religious imagination. I find the gradual build-up essential for this mosaic effect. In the beginning of the postlude (bar 377) the melodies are introduced after each other and there is also space for subtle improvisation around the melodies.

This musical narrative functions particularly well as a postlude, as it brings back themes and presents them as continuous fragments that can be taken home after the concert. A similar acoustical effect can be produced in a solo concert engaging electronic delays and echoes. There is a strong liturgical resemblance with the closing blessing of a worship service, the “embodied” faith has to be carried *out of the church space* into everyday life.

To bring this dimension into the oratorio I have finished it with a rather lengthy and intense improvisation on the last three chords, borrowed in a transposition of bars 17–19 from the Prelude (see page 252). The improvisational task here was to do the opposite of the prelude ending. To build up a dramatic tension by stretching the rhythmical and harmonic framework before returning back to the *Da Pacem* atmosphere for closure. The recording here reaches its climax in complexity, it is audible on the recording that the church space itself *becomes a player with us*, it reverberates and seems to get bigger or interweaves with us as an ensemble, not unlike a majestic organ improvisation in a French cathedral at the end of a mass.

I propose that this psycho-acoustical effect adds to the liturgical idea of taking the church outside by being sensually reminded of its spatial dimensions.

C.2 Jazz Cantata - *God is Now* (audio file #8)

The true inner life is not a worrying or new thing. It is the ancient true form of worship, the Christian life in its full beauty and actual form. Intimate souls do not make a special sect. If everyone would follow the teachings and the life of Jesus through his spirit, they would no doubt be united and close, and the world would become full of mystics, that is, of those who do not attain a mere appearance in the external but seek to be a hidden man of the heart, who is a delight as an incorruptible ornament of a gentle and quiet mind in the face of God.⁴⁵¹

In 2012 I received a commission from the Cultural office of the German Evangelical Church (EKD) to write a composition for choir and jazz ensemble based on the poem *Gott ist Gegenwärtig* by Gerhard Tersteegen. I chose a cantata format, and the piece was premiered on the marketplace of Greifswald in front of hundreds of listeners of the international choir festival Greifswald. Unfortunately, the actual sound of the Stockholm based Eric Ericson Chamber Choir and my Jazz Ensemble could not be heard properly at all, as a recording from the engineer proved, apparently the amplification system was dysfunctional.

Despite some enthusiastic response to this premiere performance, understandably, mostly by the musicians and not the audience, the lack of documentation and the high cost for a re-performance – and the needed time to rewrite some passages I disliked, made it impossible to perform the piece again in the following years. Nevertheless, in 2016, after listening to Tord Gustavsen's premiere of his mass at the Oslo Jazz Festival, I got an idea about how to develop this composition further and dedicated time into re-writing it and expanding it substantially for a large choir and a big band plus church organ and modular electronics.

This tied in fellow artists Daniel Stickan with whom I had formed a duo for saxophone and church organ since 2010 and drummer and electronic composer/improviser Eric Schaefer with whom I have performed since 1998, also together with Daniel in concerts and a recording session. After lengthy negotiations, the management of the NDR Big Band agreed to a performance in Berlin at my home church, the Gedaechtniskirche, coupled with the 250th anniversary of Gerhard Tersteegen's birthday.

The piece was well received by the audience, but several musicians of the Radio Big Band and the student choir had objections towards the pious text, the untypical form of the piece and the overall "religious" context which led to an array of after-concert discussion. From a researcher's standpoint I would have enjoyed these possibly more, if I would not have been involved as a performer and composer. It has told me that exactly for the reasons laid out in the history chapter on Liturgical Jazz, one diversion between jazz and church music is apparently well established as a cliché in Germany: Jazz is supposed to be secular, and church music religious.

⁴⁵¹ Gerhard Tersteegen, *In Gottes Gegenwart: Gedanken zum geistlichen Leben*, ed. Thomas Baumann (Schwarzenfeld-Cuxhaven: Neufeld Verlag, 2011), 31–32, translation by the author.

The favored “religious” piece that the critical band members brought forth was Steve Gray’s *Requiem*, an exceptional composition for choir and Big Band by the legendary jazz composer who announced, struggling with a severe illness during his compositional process, that he did not believe in Christianity himself and struggled with the religious format and content.⁴⁵²

I could not deliver this tension through my work. I was not wrestling with religion here as much as I was seen as being part of this religious tradition myself, more at home in the church than in jazz. I had not written a *Requiem* which expresses emotion and human experiences that evoke resonances without a religious framework, but a cantata, that was based on a romantic poem on the experience of unity with the Christian God, an experience only few of the performers in the choir and the big band even found sympathetic or understandable, as I later learned.

I feel, these opening remarks on the background of the piece are needed when the nature of Sacred Jazz is discussed further in the context of my work. I have pointed out that from a historical US-perspective, Duke Ellington’s attempt was not to imitate a genre of sacred music which existed in churches, but he propagated an uncompromising musical testimony of his faith in the format of Sacred Concerts. In contrast, Dave Brubeck and Mary Lou Williams both worked with jazz versions of established formats within the genre of sacred music, masses and oratorios. In all cases, the individual faith of the composer was relevant for the performances and the reception of the music. In all of these three examples, a separation between church music and jazz was bridged and united to some degree by the religious side of the jazz artist’s personality.

In Germany’s jazz history, artistic personalities like these are absent. The religious works in the genre of jazz have been written by church musicians or composers of religious music who favored Jazz. The confidence of a jazz musician to write religious music as a religious individual, and not as a church musician, is rarely present in the public jazz scene and its documentation thereof. I represent one of the few exceptions as a trained and professionally working jazz musician, in stark contrast to Scandinavian or American colleagues, where a cultural identity of being a Christian can be congruent with using one’s faith as a resource for one’s own artistic work.⁴⁵³

⁴⁵² Steve Gray, “Liner Notes,” NDR BIGBAND and NDR Chor, Skip Records CD SKP 9045-2, 2004.

⁴⁵³ This observation is supported through personal encounters with many musicians of the Bluechurch network and by performing with some of my artistic collaborators from Sweden, Norway, Denmark, and the United States.

C.2.1 *Identifying and crafting the narrative*

God Himself is present: Let us now adore Him, And with awe appear before Him. God is in His temple, All within keep silence, Prostrate lie with deepest reverence. Him alone God we own, Him our God and Savior; Praise His Name forever.⁴⁵⁴

Between 2012 and 2019, where the new premiere (as I perceived it) of the piece took place, the poem by Gerhard Tersteegen matched now more my own religious experience and I had found a different strategy to compose a cantata format. I dedicated the jazz cantata, modelled loosely on the form of J. S. Bach's chorale cantatas,⁴⁵⁵ to what I have called a *transformational faith experience* (pages 120-138).

The title of the cantata, a mystical experience of the all-present God, was a shared encounter of both the German poet Gerhard Tersteegen as well as American jazz musician John Coltrane. Transformational faith experiences decisively influenced their artistic language and their surrounding artistic and spiritual environment. John Coltrane describes a life-changing religious conversion in 1957 announced that he would like to thank God with his music. 225 years earlier, in 1724, Gerhard Tersteegen had experienced a religious conversion that equally changed his life profoundly.

Tersteegen's religious experience was, similar to Coltrane's in his late years, rooted in spiritual practice, on daily spiritual exercises central to his life. This was not a philosophical or theological struggle to prove the general existence of a God (of which Tersteegen was sure) but the grateful integration of this experience into all aspects of his life, including his illness and death. Although he remained faithful to his tradition in the church, he left after the revival experience in 1724 his self-imposed loneliness, gave religious lessons for children, founded a living and working community, and began active pastoral work as a spiritual counselor.

Coltrane's *A Love Supreme* contains a freely interpreted psalm, in which he chose a self-composed prayer as basis for his saxophone melodies and improvisations (pages 296-300). In analogy to this compositional method, I used Tersteegen's poem as a basis in which the sung words also shape the instrumental melodies and the underlying rhythms and forms. At the same time, an instrumental response is juxtaposed with the mystical and lyrical text, which, as in Bach's cantatas, creates a space of individual resonance that allows personal reflection and doubt - two important elements of any religious belief for me.

⁴⁵⁴ Frederick W. Foster and John Miller, trans., *Moravian Hymnbook* (London: 1789).

⁴⁵⁵ Particularly the chorale cantatas where the libretto consists only of the unmodified hymn text, for example BWV 4, BWV 107, BWV 100.

C.2.2 Structural and thematical overview of the cantata

After having identified the narrative of the cantata, I reflected on the eight stanzas and decided to use only seven stanzas of the poem and repeat the first one at the end. The second stanza of the poem does appear in a different way in the cantata, the originally eighth stanza takes its place instead:

God Himself is with us: Hear the harps resounding! See the crowds the throne surrounding! "Holy, holy, holy," Hear the hymn ascending, Songs of saints and angels blending! Bow Thine ear to us here: Hear, O Christ, the praises, that Thy church now raises.⁴⁵⁶

I used this text as a thematic inspiration to build three interwoven canons which represent for me a musical faith narrative of the everlasting divine angelic choirs. I placed them before the first and final stanza of the chorale. This follows an inspiration from the Orthodox liturgy, where the entrance hymn, the *Cherubikon*, is right at the heart of the earliest Christian celebrations since the fourth century. It symbolically binds all, who are present to worship into the presence of the angels that have gathered around God's throne.

This *Klangbild* (acoustic image) is created through the intertwined canonic melodies. Together they create a tonality between C Lydian and C Ionian ("C major plus F sharp"), the two brightest colors of the major scale. This tonality reminds me of the timbres of bells and gongs that often begin and end church worship and meditation sessions. As a rhythmic base, I use the rhythms of the words of the canons in their relational symmetries to each other, to match the shimmering tonality with equally pulsating rhythms.

In the slightly re-arranged order, the stanzas more clearly described the religious processes that were experienced by both Gerhard Tersteegen and John Coltrane with far reaching consequences for their entire life.

A sudden certainty about the almighty presence of God leads to a devout and reverent attitude (stanza 1) and the desire that this certainty should accompany and direct the whole life - "Where I go, sit and stand, let me behold" (stanza 2). Out of this desire also arises the necessity of consequences for everyday life: "We willingly renounce all vanities" (stanza 3) in order to give space to this experience of God.

The following stanzas 4 - 6 describe the inward experience of God - God is majestic (verse 4) but exceeds known material and natural dimensions. The immersion (stanza 5) in this living revelation of God leads in stanza 6 to the experience of God as all-encompassing, life-giving light, an image of God which is experienced as *still and glad* (stanza 6) by Tersteegen.

⁴⁵⁶ Foster and Miller, trans., *Moravian Hymnbook*, it can be found for example in the Trinity Psalter Hymnal #164, jointly published in 2018 by the Committee on Christian Education of the Orthodox Presbyterian Church (OPC) and The Psalter Hymnal Committee of the United Reformed Churches in North America (URCNA).

Gerhard Tersteegen's poetic meditations on his religious experiences of God are based on a withdrawn, pietistic attitude as he describes them in the seventh stanza: "Make me simple, heartfelt, secluded, gentle and quiet in your peace."

At the end of the seven verses, I chose a "da capo experience" where the three canons and the first stanza appear again as exit music with a closing improvisation to emphasize the cyclical nature of transformational religious experience (page 129).

Table 14: Overview of sections in the cantata and main musical activity

Section in score	choir, big band and organ
A Prelude	soprano vocals solo / sax plays modular electronic "gongs"
B Cherubicon	Three canons (choir and big band)
C Stanza 1: Gott ist gegenwärtig	congregation sings along, 1st stanza of chorale
D Instrumental Response: "Dedication"	two soli based on the song-form of the chorale
E Stanza 2 /Fugato: Herr, komm in mir wohnen	1. sax & drum solo / organ solo with big Band bars 71-91 conducted, rubato 3. choir enters
F Instrumental Response: "Incarnation"	Vocal Cluster leads into organ/sax/drums & guitar Solo
G Stanza 3 / Rezitativ 1 (bassi): "Wir entsagen willig"	first part of the third stanza
H Instr. Response: "Renunciation"	9/8 solo brasswind, open, backgrounds on cue, Part I on cue
I Wir entsagen willig (part 2)	bass voices & Woodwinds / second part of the third stanza
J "Incarnation" (part 2)	drone-Solo / bass-voices establish cluster/tenor voice solo
K Solo: "Majestätisch Wesen"	1. organ Solo with electronic commentary / "The Sublime"
L Stanza 4: "Majestätisch Wesen"	2. choir feature
M Instr. Resp. "The unknowable (but) dancing God"	3. The mystical god cannot be understood by humans / solo
N "The unknowable (but) dancing God"	4. trumpet-solo based on the harmony of Coro 3
O Stanza 5: Luft die alles füllet	choir feature
P Instrumental Response: „Inspiration“	band feature
Q Stanza 6 / Solo: "Du durchdringest alles"	band feature, then choir blending with the band
Inspiration (part 2)	improvisation from sax/organ/drums
R Inspiration (part 3)	written responses from band, choir (vocalise)
S Stanza 7 / Rezitativ 2 (alti): Mache mich einfältig	begins with self-induced white noise from modular electronics,
T Instr. Response "A Love supreme"	blends into choir solo followed by silence.
U Instrumental Response (part II)	solo part / "A Love Supreme" as background
V Cherubicon	band & choir feature, the canonic angels return
W Stanza 1: Gott ist gegenwärtig	congregation sings along, 1st stanza of chorale
X collective Response	this should lead into some sort of collective improvisation with space in between, but still a continuous crescendo...

The composed passages of the cantata are interwoven with free improvisations by choir and soloists of the big band and the organ as instrumental responses to the text.

This dialogical concept of commenting, not with another text source as in many of Bach's cantatas, but through instrumental music, was directly inspired by Tord Gustavsen's mass where he inserts instrumental interludes between each movement. The next overview shows the interplay between the stanzas and the instrumental responses.

Table 15: Overview of all stanzas and their instrumental responses

I. Entrance	Cherubicon 3 Canons in 15 parts
	I. Stanza 1 communal choral Gott ist gegenwärtig. Lasset uns anbeten und in Ehrfurcht vor ihm treten. Gott ist in der Mitte. Alles in uns schweige und sich innigst vor ihm beuge. Wer ihn kennt, wer ihn nennt, schlag die Augen nieder; kommt, ergebt euch wieder.
III. Response:	„Dedication“
	IV Stanza 2 / FUGATO Herr, komm in mir wohnen, lass mein' Geist auf Erden dir ein Heiligtum noch werden; komm, du nahes Wesen, dich in mir verkläre, dass ich dich stets lieb und ehre. Wo ich geh, sitz und steh, lass mich dich erblicken, und vor dir mich bücken.
V. Response:	„Incarnation“
	VI. Stanza 3 (basses) Wir entsagen willig allen Eitelkeiten, aller Erdenlust und Freuden; da liegt unser Wille, Seele, Leib und Leben dir zum Eigentum ergeben. Du allein sollst es sein, unser Gott und Herre, dir gebührt die Ehre.
VII. Response:	„Renunciation“
	VIII. Stanza 4 / SOLO Majestätisch Wesen, möcht ich recht dich preisen und im Geist dir Dienst erweisen. Möcht ich wie die Engel immer vor dir stehen und dich gegenwärtig sehen. Lass mich dir für und für trachten zu gefallen, liebster Gott, in allem.
IX. Response:	„The unknowable (but) dancing God“
	X. Stanza 5 / SOLO Luft, die alles füllet, drin wir immer schweben, aller Dinge Grund und Leben, Meer ohn' Grund und Ende, Wunder aller Wunder: Ich senk mich in dich hinunter. Ich in dir, du in mir, lass mich ganz verschwinden, dich nur sehn und finden.
	XI. Stanza 6 / SOLO Du durchdringest alles; lass dein schönstes Lichte, Herr, berühren mein Gesichte. Wie die zarten Blumen willig sich entfalten und der Sonne stille halten, lass mich so still und froh deine Strahlen fassen und dich wirken lassen.
XII. Response:	„Inspiration“
	XIII. Stanza 7 (altos) Mache mich einfältig, innig, abgeschieden, sanft und still in deinem Frieden; mach mich reinen Herzens, dass ich deine Klarheit schauen mag in Geist und Wahrheit; lass mein Herz überwärts wie ein' Adler schweben und in dir nur leben.
XIV. Silence	„A Love Supreme“
	XV. Stanza 1 communal choral
Exit	Cherubicon (with collective improvisation)

C.2.3 Musical considerations

The original melody that Tersteegen chose for his hymn was the melody “*Wunderbarer König*” written by German Reformed theologian Joachim Neander (1650-1680). This melody is still popular today in the protestant hymnals in Germany in a simplified form.⁴⁵⁷ It begins with a diatonic descending line from the Major third to the fifth below. I chose to compose the opposite movement, a 12-bar melody in three phrases, each with an ascending arch shape:

Gott ist ge - gen - wär - tig, las - set uns an - be - ten und in Ehr - furcht vor ihm tre - ten.

Gott ist in der Mit - te, al - les in uns schwei - ge und sich in - nigst vor ihm beu - ge.

wer ihn kennt, wer ihn nennt, schlag die Au - gen nie - der kommt, er - gebt Euch wie - der.

Figure 99: New chorale melody

The harmonic progression is based freely on a variation of a 12-bar blues form; bar 1-4 center on C, bar 5-8 center on F, bar 9 – 12 cycle on secondary dominants back to C. The melodic phrases alternate between Ionian and Lydian, bar 1-4 on C, bar 5-8 on F, bar 9-12 on D and support the overall cadential nature of a blues, moving away from the tonic in b direction (commonly the sub dominant) and for the final cadence in the sharp direction (commonly the dominant), here the double dominant “D.”

This form of the chorale also provides the form for the first solo-section (Section D). For the “angelic choir,” the Cherubicon part, I composed three canons (figure 130) as an expression of the Holy Trinity. When all three canons are interwoven resulting in 15 voices, C Lydian and C Ionian are sounding together, the same blurred tonality that I have touched upon before in the “Prayer of the Heart” narrative (pages 265-266). I pre-recorded with the modular electronic set by Eric Schaefer some gong-like sounds out of this octatonic scale which I triggered electronically in the introduction part with a pick-up in my Alto saxophone. I used these sounds in the beginning of section A prior to the canons to foreshadow this tonality.

Conceptually, this is a manifestation of supra-vertical tonality, embedding C Ionian within an overall vertical C Lydian tonality. The *Cherubicon* section B also represents for me rhythmical supra-verticality through the interwoven horizontal canons over a vertical symmetrical rhythmic ostinato in the bass (Figures 101 and 102).

⁴⁵⁷ Andreas Marti, *Gott ist gegenwärtig*, in *Musik und Gottesdienst* 66 (Basel: Friedrich Reinhardt Verlag, 2012), 139–142.

KANON 1: "Der Vater" Text: Gerhard Teerstegen

Gott ist ge-gen-wär - tig, las - set uns an-be - ten, dass wir rei - nes Her - zens sei - ne - Wahr - heit i - n Klar - heit sehn.
 Gott ist ge-gen-wär - tig, las - set uns an-be - ten, dass wir rei - nes Her - zens sei - ne - Wahr - heit i - n Klar - heit sehn.

KANON 2: "Der Heilige Geist" Text: Uwe Steinmetz

Hei - li-ger Geist Hü - ter un - srer See - le, lei - te uns, Be-wah - re uns Strahl in uns mit Dei-ner Lie - be Spi - ri - tu - us Sanc - tus.
 Hei - li-ger Geist Hü - ter un - srer See - le, lei - te uns, Be-wah - re uns Strahl in uns mit Dei-ner Lie - be Spi - ri - tu - us Sanc - tus.

CHORAL "Der Sohn" und GLORIA KANON 3: Text: Hildegard von Bingen

O fe - lix a - ni - ma, cu - ius cor - pus. de - ter - ra, or - tum - est quod tu cum pe - re - gra - ti - o - ne, hu - ius mun - di con - cul - cas - ti.
 Glo - ri - a, Glo - ri - a Glo - ri - a - pa - tri, et fi - li - o et fi - li o, et Spi - ri - tu - i Sanc - to!
 Glo - ri - a, Glo - ri - a Glo - ri - a - pa - tri, et fi - li - o et fi - li o, et Spi - ri - tu - i Sanc - to!

Figure 100: Three canons (“The Father, the Son, the Holy Spirit”)

The symmetrical rhythm of the first bar of the melody (2 2 11 2 2) acts as the cell for further symmetrical rhythms as a central structuring element in the composition, most prominently in the mirror-symmetrical parts in the bassline and drums groove in Section B.

3 3 2 2 2 2 3 3 2 2 3 3 3 3 2 2 3 3 2 2 2 3 3 2 2 2 2 3 3

The score shows a complex rhythmic pattern with dynamic markings *ff* and *ff* across multiple staves, illustrating the mirror-symmetrical rhythm and drone.

Figure 101: Mirror-symmetrical rhythm and drone (throughout Section B)

As the five-bar structure shows, each bar is also mirror-symmetrical in itself. But I have proposed before that symmetrical ostinatos could easily become redundant in their horizontal nature, in their identity of a distinctly narrative rhythmic element, when they do not inherit some quality of a time-line pattern. The irregularity of this symmetrical pattern lies for me in its overall length, and the rhythmic accents in the center coupled with a strong linear dynamic increase and decrease which result altogether in a time-line pattern. The difference between the supra-vertical rhythmical structure and a regular horizontal groove becomes apparent with the first bar of Section C, which sounds like a point of rhythmic resolution.

The musical score is a complex orchestral and vocal arrangement. It features multiple vocal parts (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble including woodwinds, brass, and percussion. The score is marked with various dynamics and performance instructions, such as 'crescendo', 'pizzicato', and 'ritardando'. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is divided into measures, with a specific focus on bar 24. The vocal parts have lyrics in Latin, and the instrumental parts feature intricate rhythmic patterns and melodic lines.

Figure 102: Supra-Vertical tonality and rhythm (Section B, bar 24)

The next compositional element I want to emphasize is a free fugato built from an augmented rhythm of the chorale melody which serves as a background for an organ and flute solo and for the sung second stanza. I have used this alteration in tempo to illustrate musically the narrative of the text, "Lord come dwell in me." In this section, similar to what I described before, the free fugato which required an alteration of the original melody in places, is helpful in constructing a contemplative atmosphere – melodic fragments are recognizable like samples but trigger the imagination of the listeners for their own responses or memories and emotions (see page 263).

Nr. 2 CORO "Herr komm in mir wohnen" Tempo can be flexible, following solo-improvisation - all conducted

I. START WITH DRUMS & SOLO-SAX-ALONE.
 II. THEN ORGAN COMES IN EVENTUALLY + BAND.
 ORGAN TUTTI SOLO OVER BAND.
 III. VOCALS, BAND and FLUTE SOLO.

The score shows vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The instrumental parts are labeled E and F. The lyrics are: "Herr komm in mir wohnen, lass mein' Geist auf Erden dir ein Heilig-tum noch werden, Gott ist gegenwärtig, lasset uns anbeten, dass wir reines Herzens seine Wahrheit in..."

Figure 103: Rhythmically augmented *free fugato* of the melody

As a response to the chorale, the instrumental section F, *Incararnation*, with guitar, alto sax and organ is (appropriate to the theme of incarnation) a transposition and elaboration of my musical narrative of the *Prayer of the Heart* (see pages 265–66).

F Grave OPEN

The score is for section F, marked 'Grave' and 'OPEN'. It features three staves: guitar (top), alto sax (middle), and organ (bottom). The organ part is specifically labeled 'Organ' on the left. The music is in 2/4 time and features a slow, contemplative melody with harmonic accompaniment.

Figure 104: Incarnation (section F)

This intimate quiet section is followed in contrast by a free fugato from the whole instrumental ensemble, a variation on the Cherubicon canons with rhythmical diminutions on overlapping eighth-note triplet and sixteenth-note melodies, preparing for a new rhythmic subdivision in 3/4 (9/8) in bar 116.

The musical score for Figure 105 is a short instrumental interlude. It is written for a full instrumental ensemble. The score starts at measure 103. The instruments listed are Flute (Fl.), Saxophones (S. Sx., T. Sx., B. Sx.), Trumpets (Tp 1, Tp 2, TP 3, TP 4), Trombones (TB 1, TB 2, TB 3, BTB), Euphonium (E.Git.), Keyboard (Kb.), and Drums (dr.). The music features complex rhythmic patterns, including overlapping eighth-note triplets and sixteenth-note melodies. Dynamics include fortissimo (ff) and piano (p). The score is arranged in a multi-staff format, with each instrument having its own staff.

Figure 105: Short instrumental *Cherubicon* interlude

This transitional element still follows the *Cherubicon* narrative, the angelic choir appears quickly for a few bars and without actual voices to announce the arrival of a new section. Corresponding instrumental passages can be found in bars 126 and 225.

Another compositional narrative I employ frequently is to depict a body position coupled with a psychological and spiritual meaning through the overall direction of a melody, most prominently the bowing down as a sign of humbling oneself for prayer, contemplation and listening. From measure numbers 150 to 160, the end of the third stanza, this can be seen in the increasing ambitus between the woodwinds repeating instrumentally the word *honor* with an ascending line, and the bass voices descending to their lowest possible tone, repeating what was supposed to be given to God, honor.

In section J, more than three octaves separate the woodwind and organ clusters from the bass voices. This general decrease goes along with what a prayerful bodily position

should achieve as well, a slower heartbeat and the feeling of being on the ground, on the floor, on the earth and conscious of one's own center of the body. Equally, this musical narrative of "prayerful posture" illustrates for me the theological concept of the "fall of mankind" as poetically narrated in Jon Milton's *Paradise Lost*, or more simply, the division between an individual and the "other," the numinous.

The vocal improvisation concludes this response of *Renunciation* and the dark atmosphere is lightened by a colorful organ cadence interwoven with electronic improvisation (bars 161 – 172) which serve later on as a soundscape in the background of stanza 4 in section L and N and for stanzas 5 and 6.

For me, the image of a majestic, royal God as in the text of stanza 4, is alien to me. In my composed response, he becomes a mighty, but surprisingly groovy, and dancing god from section M onwards. In order to create this musical narrative, it started with a rhythmical idea: while the rhythmical framework of the chorale melody was structured into $5/4 + 5/4 + 5/4 + 4/4$ (38 beats), I added one extra eighth note to achieve 39 beats: $5/4 + 5/4 + 5/4 + 9/8 = 39$ which enables a subdivision of $13 \times 3/8$.

I have mentioned the symbolic importance of the prime number **13** for me before, as I discovered it in the "Prayer of the Heart" narrative. It points to me to the mystical nature of the trinity ("**one / three**") and is as a prime number not divisible. Its threefold symmetrical nature of $6 + 1 + 6$ has been cherished by ancient cultures in Middle America and India as Daniel G Brinton explains:

It arises from the addition of the celestial to the terrestrial notion of space. Both are supposed to have the same seven spaces or areas, but the middle of each is at one and the same spot – there, where the individual himself is.⁴⁵⁸

The subdivision of the whole section into thirteen $3/8$ bars does not take place, I was instead basing the whole section on a "2 against 3" rhythm which I found through improvisation on my saxophone while playing over a slow $5/4$ beat. In analysis, it turned out to be a line in $15/16$ which fit perfectly into 4 $5/4$ bars and I called it "the dancing God" in a reference to Robert Frost's poem *The Secret Sits*: "We dance round in a ring and suppose, but the secret sits in the middle and knows."⁴⁵⁹



Figure 106: The Dancing God

⁴⁵⁸ Daniel G. Brinton, "The Origin of Sacred Numbers" *American Anthropologist* 7, no. 2 (1894): 168-73, <http://www.jstor.org/stable/658538>.

⁴⁵⁹ Robert Frost, *Complete Poems of Robert Frost* (New York: Henry Holt & Co., 1949), 495.

As a next step I created a bassline which modulated up in 3 semitones and evoked a *double-time feel* as it was based on two 5/8 bars within on 5/4 bar. To symbolize the whirling Holy Spirit, I wrote a contrapuntal line to “dancing God rhythm” which was played by the woodwind section and the organ. This line consisted of a 15/16 note theme which ascended within the C Lydian 10 Tone Order. The brass section played a variation of another musical narrative, the *Rising Cathedral of Faith* (pages 253-254). Finally, the lower Trombones used the free fugato technique, this time as a way to bringing out a motivic sample of the original chorale melody with two variations.

All these motifs appeared together, true to the overall narrative, as complex and inapprehensible as a sudden revelation of the numinous.

The image displays a complex musical score for Figure 107, titled "The sudden revelation of God". The score is organized into several systems of staves. The top system, labeled "C Lydian 10 Tone Order", includes parts for Flute (Fl.), Saxophone (S. Sax.), Clarinet (Clar.), Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). Annotations on the left indicate "5 phrases", "4 x 15/16", and "1 x 18/16". The middle system, labeled "Rising Cathedral of Faith", features four Trumpet parts (Tp 1-4) and four Trombone parts (TB 1-4). The bottom system includes parts for E-Guitar (E-Git.), Keyboard (Kh.), and Organ (Or.). The Trombone parts (TB 3 and TB 4) are annotated with "15/8", "15/8", and "9/8" time signatures and "Motivic Sample" of melody I, II, and III. A large curved arrow on the left side of the score points from the woodwind section down to the guitar and keyboard parts, with the text "one phrase = 15/16". At the bottom, a caption reads: "Subdivision of 6 x 5/8, ascending bass line transposed each time three semitones up."

Figure 107: The sudden revelation of God

For the following solo section, the trombone motif of the “dancing God” was played by the bass as a basis for an alto saxophone solo. Both section M and the following section N (trumpet solo) remain supra-vertical in their rhythmic and tonal expression due to interwoven rhythmic and harmonic layers. The trumpet solo brings back a variation of the chorale-like-chord sequence played by the organ alone first as a *light in the dark* in measures 161–72.

While the fifth stanza, section O, stays still within the double-time feel of the solo sections M and N, the sixth stanza, section Q (bar 230), is now fully harmonized in 8-part harmony, suitable for the text of this stanza, *you penetrate everything*. The chord sequence here is based on three voicings from Messiaen Mode 3, my favorite of the symmetrical modes (figure 109). I envisioned here the numinous as a bright and white light which can break into all colors possible depending on where it is received.

Figure 108: Choir harmony from bar 230 (stanza 6)

Messiaen Mode 3	Messiaen Mode 3	Lydian / V (b7) Lydian / V	Messiaen Mode 3	Messiaen Mode 3	Messiaen Mode 3
2a Lydian / V (b7)	1	3	2a	3	2d Lydian / V (b7)

Figure 109: Three different types of voicings in ascending order

Voicing 1 is part of these transpositions of Messiaen Mode 3, the missing tones in italics, bass notes in bold:⁴⁶⁰

F Gb Ab A Bb C C# D E I G Ab Bb B C D D# E F#
Bb B C# D Eb F *F#* G A I **B** C D D# E F# G Ab A#
 C C# D# E F G G# A B

Voicing 2a, 2c and 2d can be part of these transposition of Messiaen Mode 3, the missing tones in italics, bass notes in bold:

A Bb C C# D E F F# G# I C C# D# E F G G# A B
 D Eb F F# G A Bb B C# I E F G G# A B C C# D#

This voicing can also be part of D Lydian 10 Tone Order, or D Lydian b7. In bar 247, the voicing resolves to 2b and provides a complete D Lydian Scale on its fifth modal degree.

Voicing 3 is part of these transpositions of Messiaen Mode 3, the missing tones in italics, bass notes in bold:

Bb C C# D E F F# G# A I D E F F# G# A Bb C C#
Eb F F# G A Bb B C# D

These 7-8 part voicings are one way of achieving polytonality through a horizontally moving melody while still maintaining an open notion of tonality. After the sung stanza, in section R, I use as a small dedication, another element of Olivier Messiaen’s compositional technique, the embedding of bird songs, following the narrative of the text praising God of creation, who is in everything. While the bassline now doubles the 7-8 part instrumental melody, guitar, bass-clarinet and soprano sax play some imagined bird calls harmonized in thirds, an impromptu, again inspired by my chorale melody (from bar 250-266).



Figure 110: Woodwind section with bird calls (excerpt from bar 255)

⁴⁶⁰ Even though this mode has only four possible transpositions before it repeats itself, I have written here for clarity’s sake the suitable modes from each of the bass notes.

This section leads into the acoustic equivalent of a bright white light that Tersteegen envisioned as a presence of God. I chose white electronic noise for this, generated live by modular electronics by Eric Schaefer. Out of this, Section S begins with stanza 7 as a solo feature for the alto voices. I use here again another “sample motif” approach with a variation in minor of my chorale melody.

Ma - che mich ein - tig, in - nig - ab - ge - schie - den, sa - nft u - nd still in Dei - nem Frie - den;
 Ma - che mich ein - fäl - tig, in - nig - ab - ge - schie - den, sa - nft u - nd still in Dei - nem Frie - den;
 Ma - che mich ein - fäl - tig, in - nig - ab - ge - schie - den, sanft - und still in Dei - nem Frie - den;
 Ma - che mich ein - fäl - tig, in - nig - ab - ge - schie - den, sanft - u - still in Dei - nem Frie - den;

Figure 111: Stanza 7

This section begins as the most inward and fragile part of the whole cantata in support of the text, *make me simple intimately quiet, gentle and secluded*. But it takes the opposite direction in the melodic development as the long descent into darkness in the third stanza (bars 148-158). This stanza announces in the end the joy of being in unity with God and ends in *and to live only in you Living...Living...* which is supported with an ascending line of the singers and the flute together (bars 288-295).

And after this *hallelujah momentum* there is silence for 30 seconds to a minute. As I have pointed out before, silence is such an important and integral part of music for me, that I chose to use it here as a compositional tool before the final section. Silence, not loud jubilees and ecstasy were also an element of the prayer practice of both Gerhard Tersteegen and the meditations of John Coltrane.

The final part of the cantata begins with a dedication to John Coltrane. Section T (bar 296, *T for Trane*) starts with a tenor saxophone solo again in the 9/8 groove which I introduced in section H (bar 116). But this time, the groove is open and resembles a drone in the bass. Eventually, the original bass motive of *A Love Supreme* appears as a trombone and guitar background in retrograde inversion and in transposition in a minor third, in a similar way as John Coltrane started to use this motive as a sequence in his solo improvisation.

At the end of this climactic solo, in section V, for the final time, the instrumental Cherubicon sequence appears, leading back to the first stanza (section W) and the original tempo for the congregation to join in. This time, the Cherubicon sequence is joined by the choir similar to the beginning of the cantata.

296 *Background-Vamp on cue* emerp-uS evol. A

E-Git.

296 *f* A Love Su-preme

Kb.

296 *3*

dr

Figure 112: *A Love Supreme* dedication

The final part of the cantata, section X is very much in the hand of the performers. The overall tonality shifts to A Dorian and I suggest “sample motifs” from parts played before which can be repeated, varied and taken as a point of departure for a free improvisation. The last three bars are conducted and counted in on cue. The final instrumental *A Love Supreme* shout (bar 344 on beat 3) from the band concludes with the choir’s last *Spiritui Sancto*.



Photo 13+14: Performance of *God is Now*, Memorial Church Berlin, March 4, 2019.

D. SUMMARY AND CONCLUSIONS

I have portrayed the central intent of Sacred Jazz – *faith in my fashion* – in the musical expression of individual faith, historically, and within my own music. As diverse as the historical examples and biographies are, and very different from mine, the uniting element is the intent to give voice to what comes from personal belief, to create a unity between belief and religious work, to create with Stravinsky and Tillich *religious* religious music.

Does this risk leading into a maze of purely subjective musical expression and aesthetic judgement? In the tradition of *Negative Theology*, I will briefly observe in comparison to my hypothesis, what kinds of images and conceptions of music also risk leading away from any objective criteria instead of arguing with positive statements only.⁴⁶¹ Here are two clichés about music:

i) *Music is a universal, boundary-crossing language*

This perception of music emerged in pure form in the era of rationalism during the eighteenth century, following ancient Greek ideas of music. Music was viewed, not least by mathematicians and philosophers such as Leibniz and Euler, as a form of computation—a coded, rationally comprehensible way of producing beautiful sound. By broadening the perspective and including an ontological-phenomenological aspect, I could perhaps suggest, that music, understood as a form of carefully constructed language, cannot possess an individual expression in itself—rather, it appears as an element of the general organization of the individual. The grammar and vocabulary of music are, consequently, formed through general aesthetic and acoustic laws. Rules of counterpoint, systems of tonality, rhythmic and melodic preferences are all parts of the organizational process of music but could be independent of a self-determined individual *sound* as, for example, jazz artists claim. This craft-like nature of music even leads away from a personal expression—which, after all, must be clearly differentiated from the expression of the universal. Polemically one could state, if music is truly a transnational language, then I would have to be able to order a coffee everywhere by means of music, for example.

ii) *Music is the voice of the heart / Music is the sound of the soul*

This definition of music became popular with the rise of idealism, romanticism, and irrationalism in the nineteenth and early twentieth centuries. Paradoxically, this image also employs many generalizations despite the intention to emphasize an individual value: every human being possesses a heart, emotions, sensations and a soul in the vastness of material, philosophical and spiritual meaning that these terms can encompass. Therefore, this quality of music to evoke subjective emotions in its performance is not one that is capable of producing an individual expression per se, that is, it is merely another essential organizing element of the

⁴⁶¹ See David Braine, “Negative Theology in Thomas Aquinas,” in *The Routledge Encyclopedia of Philosophy*, doi:10.4324/9780415249126-K053-1.

generality of musical qualities. The sensations which music triggers can also be triggered by landscapes, pictures and good coffee, etc. and also to them I may possibly ascribe similar qualities - for instance, *coffee is the taste of the soul*.

While being neither universal nor just a voice of the heart, I have emphasized before that the formation of an *individual narrative* in sound can be neither universal nor the voice of a single heart. A musical work of art, in contrast to other works of art, comes to us through performance, in one space at one time. A recording can only capture and preserve a singular event, but not fully re-enact the past in which it took place. Since sounds themselves do not possess a permanent objective existence like paintings or other artistic objects built through human craftsmanship, music, in its momentary becomes only alive if believed in, if being performed and listened to, not unlike a prayer.

But this necessity has another deeper meaning. For insofar as it is the individual who takes ownership of the music, searches for a unity of musical narratives and religious narratives, music cannot become an external form and objectively existing work but remains an expression of the communication by one individual per time and place.

This constituting quality of music that I have described as shared narrativity and shared temporality in its performance as a concrete spatio-temporal phenomenon, thus demands an individual, free and self-determined artistic expression from each musician. An expression that relates to the listeners by means of general musical elements of organization, in my case drawing from the intrinsic qualities of jazz that I have brought forth and how I described my compositional technique.

Regardless of how the musical expression is then understood by its listeners, the performative process is in its essence a compellingly, freely determined individual act, since it is a creative act that cannot be copied or reproduced. In contrast to Liturgical Jazz, where the music serves a ritual of extra-musical meaning which can compromise on individual artistic expression to foster communal taste and strengthen community, it is necessary in Sacred Jazz to follow one's own narrative consistently.

I suggest that this is what Duke Ellington implied when he denied his Sacred concerts were jazz. His music was popular and had shaped popular culture. His faith narratives were in strong contrast to his publicly well-known music personality, and even more so than artists who were part of a church community and, like Mary Lou Williams, brought their musical faith narratives and along with their own spiritual practice into worship.

For Sacred Jazz, the individual faith narrative and the development of congruent musical narratives to be performed will instead risk compromising an address of the universal and the universally valid. For John Coltrane, this meant the expression of objective meaning as in Sacred Geometry or number symbolism. And here we have arrived at a side of artistic individualism that is no longer assessable with a quantum of self-or-other-determination but is linked to an ethical question: how much freedom

do I allow myself? So, it is less a question of external forces than of overcoming one's own deterministic tendencies.

In the sense of the catchy formulation by German philosopher Jürgen Habermas: *only the considered will is free*⁴⁶², the ideal individual artistic act and expression is therefore a weighing of all general organizational elements of the music, of principles and qualities which alone can provide criteria in creating music. Only the considered and weighed musical expression is free and individual. The criterion of this expression is always the sole indispensable self-reflective *here I stand, and I cannot do otherwise*⁴⁶³ as a musician, because no other criteria outside of one's own creative process can dominate. Otherwise, the musician loses the necessary ownership of the musical narrative and I would suggest, part of their faith as well.

A personal sound in jazz, an individual musical language is an ever-deepening result of all aesthetic decisions, musical technique, one's own interpretations of musical rules, the application or ignorance of music history, of the artistic legacy and cultural tradition one is working in and so on. With this, it seems obvious why it is precisely the religiously inspired and motivated music that is least in danger of losing itself in virtuosity, zeitgeist or mindless copying, it would lose the faith, and with this *itself*.

Sacred Jazz is first and foremost an act of faith as I have shown in my reflections on intrinsic musical elements and my own musical examples. The compositional and performance processes reflect upon a necessary quest for unity: the object of the musical creation stems from the dynamic relational process between an individual to its ideas and experiences of the numinous—different from any other interpersonal experiences per se.

By following such transcendent inspiration, a musical work becomes an embodied individual experience of faith exclusively through one's own religious perception and musical craft in its transformative adaption. If this has taken place, objective criteria for music can take hold (e.g. symmetry, number symbolism), and if necessary, a new aesthetic current can be created, as in the example of Ellington's Sacred Concerts.

Phenomenologically, the process of appropriation of an inspiration, such as an encounter with the transcendent, qualitatively merges with the musical expression of an inspiration in the indispensability of an individual expression for a humanly *unique* individual experience. A higher, more multi-layered unity or resonance is thus established between the inner self of the individual artist and the inspiration: *I sound like I believe - I believe like I sound* as I will show further in the music of John Coltrane in the next chapter. Through a theological lens, this dialogical nature gives validity to

⁴⁶² Jürgen Habermas, "Freiheit und Determinismus," 06/2004 *Deutsche Zeitschrift für Philosophie* 52, no. 6 (2004): 874, doi: <https://doi.org/10.1524/dzph.2004.52.6.871>.

⁴⁶³ Roland Bainton, *Here I Stand: A Life of Martin Luther* (Peabody, MA: Hendrikson, 2009), 140–41, describes Luther defying the pope and the emperor at the Diet of Worms on April 18, 1521 with these words. The sentence was added to later accounts of the meeting, but Luther may have actually said it.

the unique quality of the Christian faith to believe in a God being radically different from humans. While it is impossible to be like God or embody God, it is an essential Christian practice to reach out to the transcendent and *contemplate* on these experiences and let the *imagination* give sound to these experiences, to strive for *unity* between contemplated and imagined faith narratives and re-narrate them to others. Within this practice, the ontological divide between creator and creation becomes alive and gives meaning to the numinous, not by describing it but, to stay in Frost's metaphor, rather engaging with it *in the dance*.

In summary, I propose to conceive of "the individual" in an artist's musical expression as an organism of symbiotic elements such as spiritual experiences, musical knowledge, craft, and creative inspiration, as I have found many key motifs of my works by free improvisation on my instruments, which mutually complete each other only in the performative process of a work performed for others. A truthful story that *must* be told (see pages 227–30).

Often while considering this topic, the focus is directed to the transcendental experiences through the musician's life or the musical creation itself. I, on the other hand, would like to emphasize that the transcendental experience of an artist essentially conditions and determines an intrinsically individual artistic expression, forms musical faith narratives, and only through these can the music also contain a far-reaching (timeless) religious content, a transcendental world of experience for its listeners in unity with the individual narratives of the artist. Again, music crafted in a different process can still be "sacred" music for the listeners as I have discussed, but it is *not a story that must be told* within the tradition I have described which is inspired by the spiritual practice of the artists.

I have told in this chapter mostly my own story, inspired by the history of Sacred Jazz to search for my own musical faith narratives. I started in my reflections on the intrinsic musical elements in jazz that I can shape and work with:

- by fearless improvisation into the unknown within the performance;
- through "call and response": within rhythmic and formal concerns, in the interaction with fellow musicians and the audience, in "embodying" music by listening to my own bodily rhythms, in seeking answerable questions and giving meaningful musical answers;
- in being truthful to the narrative and temporal element of jazz, seeking the connection to one place in its own time and telling my story is a way that is truthful to myself, in *becoming the sound I make for this moment*;
- finally, looking for and embracing the beauty of symmetry in my music in rhythm and harmony as a way of relating to musical cultures of the world in the past and the present and to an objective transcendent musical sphere beyond the individual sound.

Section C of this chapter consisted of a collection of my musical faith narratives and their interconnectedness with musical practice in jazz. I have demonstrated in both

the oratorio and the cantata that for my compositional work in Sacred Jazz, the religious narrative provides the source inspiration of the musical narrative.

George Russell's tonal philosophy has been helpful in crafting musical faith narratives by providing analytical tools that carry interdisciplinary meaning through the multifaceted terminology of vertical, horizontal and supra-vertical. Without his far-reaching tonal concept which incorporates rhythmic modes I would not have been able to create a congruent analytical terminology for both rhythm, harmony, and extra musical meaning. I have demonstrated how his theory can be applied to compositional fields beyond standard jazz theory like the tonal integration of Messiaen modes or combinatorial hexachords.

The musical faith narratives I have presented are:

- *The Rising Cathedral of Faith*, an ascending harmonic progression within a Lydian 10 Tone Order with a distinct rhythmic pattern
- The Kyrie narratives coupled with the idea of "hidden lyrics" in instrumental parts⁴⁶⁴
- Time-line narratives that are based on asymmetrical ostinato patterns
- Free fugato and sample motif technique that resemble themes without exact reproduction or repetition, also by augmentation and diminution, inspired by mosaic and fractal shapes in nature and sample techniques in electronic music
- Blues narrative, creative adaptations of the blues form
- *Prayer of the Heart* narrative
- Spatial engagement narrative – how the performance space becomes part of the music and emphasizes the overall narrative
- "Klangbild" narratives (for example the Cherubicon or the Trinity motif)
- "Body position" narrative, for example mirroring "bowing down" and "raising up" within the music
- "Dedication" narrative – applying "bird song" melodies for Olivier Messiaen, *A Love Supreme* as Coltrane's *Soli Deo Gloria*

I have touched on Symmetry in Music in this chapter in particular on:

- Use of symmetrical hexachords for extending higher tonal orders and supra-vertical melody creation
- Creating supra-vertical rhythm by superimposing horizontal melodies on cyclical ostinatos built from time-line-patterns
- Number symbolism meaning as source for rhythms, harmony and form
- Applying symmetrical Messiaen's Mode 3 within a tonal/modal context
- Using mirror symmetry for musical lines and rhythms

A further overview and evaluation of all musical techniques will follow in the final chapter of this thesis. For the following chapter, the focus will now leave the

⁴⁶⁴ A technique inspired by Duke Ellington ("In the beginning God") and John Coltrane (Psalm). Jazz artist and composer Brian Blade uses it also extensively in contemporary jazz for instrumental music, according to his band member Melvin Butler (personal communication with the author, April 12, 2012).

framework of sacred music and liturgical music and explore individual faith narratives further when performed outside of a setting which provides extra-musical meaning automatically.

This *exile perspective*, beyond church walls, will help to conclude the discussion on how the typology of religiously inspired jazz unfolds in the three subgenres of Liturgical, Sacred and Spiritual Jazz and discern the relevance of the liturgy and its modes of liturgical behavior that I have proposed in manifesting itself through worship in jazz outside of churches.

A

Some people have asked what prompted me to write the music for the sacred concerts. I have done so not as a matter of career, but in response to a growing understanding of my own vocation, and with the encouragement of many people, among whom I must nameBishop Donegan, The Rev. Harold Weicker, The Rev. Jack Yaryan, Dean Bartlett, Pastor John Gensel, Fr. Norman O'Connor, Dr. Sanford Shapiro, The Rev. Henry Jesse, Jr., Fr. Egan of Ireland, Frank Salisbury of the Christian Scientist Church in Tucson, The Rev. Nicholas Freund, The Rev. E. Franklin Jackson, The Rev. Jerry Moore, and..... It was the Rev. Yaryan who suggested that we use *Father Forgive*, as in Coventry Cathedral, and we put it into the middle of a song called *Don't Get Down on Your Knees to Pray Until You Have Forgiven Everyone*. Many other suggestions have come from the little publication called *Forward*. The pay-off statement in the selection, *Freedom*, comes from it.

I have been very fortunate to have been accepted on this team of dedicated men and women who work ceaselessly in the ecumenical movement to bring peace to the world we live in now, and to secure our future down at the end where all ends end. As human beings, we do not have adequate words for description beyond that point. How can a man make a blueprint with specifications that recreate his Creator? But these dedicated people have grace, humility, and profound understanding. They have honored me by granting me the privilege of performing this new concert, a sequel to the series which began in Grace Cathedral, San Francisco, and was later performed in about fifty cathedrals, churches and temples throughout the world, including the Fifth Avenue Presbyterian Church in New York, Coventry Cathedral in England, Trinity Cathedral in Phoenix, and Temple Emanuel in Beverly Hills.

These concerts are not the traditional mass jazzed up. I have not yet written music for a mass, although I have been commissioned by Fr. Norman O'Connor to do so. But since this is not a jazz mass, I should very much like to make my point of view clear.

I think of myself as a messenger boy, one who tries to bring messages to people, not people who have never heard of God, but those who were more or less raised with the guidance of the Church. Now and then we encounter people who say they do not believe. I hate to say that they are out-and-out liars, but I believe they think it fashionable to speak like that, having been brainwashed by someone beneath them, by someone with a complex who enjoys bringing them to their knees in the worship of the non-existence of God. They snicker in the dark as they tremble with fright.

It has been said that what we do is to deliver lyrical sermons, fire-and-brimstone sermonettes, and reminders of the fact that we live in the promised land of milk and honey, where we have prime beef and 80% butterfat ice cream. I am sure we appreciate the blessings we enjoy in this country, but it wouldn't hurt if everyone expressed his appreciation more often.

We shall keep this land if we all agree on the meaning of that unconditional word: LOVE.

Duke Ellington

Photo 15: Page 14 from Ellington's PR statement provided by Patricia Willard

III. SPIRITUAL JAZZ

Worship in Jazz

My music is the spiritual expression of what I am —
my faith, my knowledge, my being....
I'd like to point out to people the divine
in a musical language that transcends words.

John Coltrane⁴⁶⁵

⁴⁶⁵ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor: University of Michigan Press, 1998), 232.

A. HISTORY - Worship on the Jazz Stage

Music is my sanctuary

We go to the temple.

At first, silence.

*Finally silence, not just silence,
but silence full of expectation and alertness.*

Silence to listen, to hear and to feel.

*To experience the power, that reduces
the present, the past and the future, the beyond and this world
to what they are allowed to be at the most: symbolic terms
that only let us suspect how incomplete and fragmentary
they fill our life without fulfilling it,
can determine us, but not liberate us.*

*To open ourselves to the power that unites mind and heart,
that can lead us closer to the truth within us, the world and behind all things.
That can take our momentary fears and longings,
our fleeting happiness and unhappiness into a new healing light,
can reconcile us with ourselves,
can heal us and is therefore: holy.*

*Immerse ourselves in a world where all searching is allowed to pause for a moment,
and everything found seems excitingly strange and can be rediscovered.*

*We go to this temple, which is only sacred by what is practiced and experienced in it,
no matter how profane it may seem on its own.*

*We go to this temple, whether together or each for himself, in the end all alone,
with himself, in himself, happy in a service which, if it succeeds,
brings God closer to life than all words alone can ever do,
and remains in us even when we leave.*

*We go to the temple,
the temple of music,
Finally,
music.*

Uwe Steinmetz (2021)

Finally, music. *Music is my sanctuary* is the title of a 1977 anthem album by Saxophonist Gary Bartz, mixing spiritual jazz, soul jazz and funk and could as well serve as a summary of the way Spiritual jazz unfolded throughout the centuries.

This chapter will explore the side of religiously inspired jazz, as I have hinted, outside of church walls, where music becomes the source for religious inspiration, and observe the interplay and *wrestling* by the individual faith of the artists, first from a historical perspective, in theoretical reflections and in my own musical work.

While Liturgical Jazz describes the pilgrimage of jazz musicians into worship, serving the liturgy and Sacred Jazz is shaped by the worship experiences of jazz artists and gives sound to their interpretation of their Christian faith, Spiritual Jazz is the music of exile, sonic traces of faith that appear outside of a religious framework in churches or concert settings on the band stand.

In Sacred Jazz the individual faith narrative shapes the music, for example, Duke Ellington's daily bible studies and prayer informed the musical narratives of his Sacred Concerts, in Spiritual Jazz, the music shapes the individual faith. In Sacred Jazz the individual religious practice provided the connection to the numinous, to the sacred, in Spiritual Jazz, the music becomes itself the source of the spiritual, or, with John Coltrane, "just another way of saying this is a big, beautiful universe we live in, that's been given to us, and here's an example of just how magnificent and encompassing it is."⁴⁶⁶ But apart from himself in the center, music was also a tool, a powerful force for him:

I know that I want to produce beautiful music, music that does things to people that they need. Music that will uplift, and make them happy — those are the qualities I'd like to produce.⁴⁶⁷

As a consequence of a spiritual awakening in 1957, tenor saxophonist John Coltrane recorded his album *Love Supreme* in December 1964, which became next to Miles Davis' *Kind of Blue* one of the best-selling jazz records of all time. The album is pivotal for a movement in jazz that is often referred to as Spiritual Jazz.⁴⁶⁸

In his detailed analysis of both the studio recording and the live recording of *A Love Supreme*, jazz pianist and researcher Lewis Porter points out, how organically extra-musical meaning is integrated in Coltrane's improvisatory language. Porter demonstrates that Coltrane's compositional outline, *to say thank you to God* (similar to Bach's *Soli Deo Gloria*) is fulfilled with re-enacting chanting and call-and-response of his own biographical background from his upbringing and worshipping in the American Methodist Episcopal Church (his two grandfathers were ministers). In the fourth movement, in the instrumental interpretation of the prayer/poem published in the liner notes, *Psalm*, Coltrane invents an original way of instrumental worship in jazz by matching every word with an instrumental melody, following the liturgical tradition of chanting a Psalm.⁴⁶⁹

In at least one other instance Coltrane had used this technique before. In his composition *Alabama*, written after the murder of four girls in Birmingham's Sixteenth-Street Baptist Church by members of the Ku Klux Klan, Coltrane reportedly

⁴⁶⁶ Chris DeVito, ed., *Coltrane on Coltrane - The John Coltrane Interviews* (Chicago: Chicago Review Press, 2012), 153.

⁴⁶⁷ DeVito, *Coltrane on Coltrane*, 118.

⁴⁶⁸ For a comprehensive view on the history of this record, see Ashley Kahn, *A Love Supreme* (London: Penguin Books, 2002).

⁴⁶⁹ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor: University of Michigan Press, 1998), 245–46.

was inspired by the eulogy of Dr. Martin Luther King, Jr and some attempts have been made to match the speech by Dr. King with Coltrane's recording which display an astonishing degree of congruence in the musical phrases and spoken words.⁴⁷⁰

Clearly Coltrane had become interested in the idea of creating a unity between events, feelings, places, atmospheres and his music in the immediate moment. In an interview from the Antibes Jazz Festival with French Jazz journalist Michel Delorme in July 1965, Coltrane denies the necessity for his listeners to read the poem in order to understand perhaps *Psalm* in a deeper way:

I simply wanted to express what I felt; I had to write it. ... This is the longest that I ever wrote ... I sometimes proceed in this manner because it's a good approach to musical composition. I am also interested in languages, in architecture. I would like to arrive at the point where I am able to grasp the essence of a certain place and time, compose the work and play it on the spot naturally.⁴⁷¹

However, Coltrane seemed to have been selecting the poem for special occasions to share with his listeners, it is reported that he read it at a concert in St. Gregory's Church in Brooklyn, April 24, 1966.⁴⁷²

Lewis Porter describes the narrative of the composition as a thoughtful structured plan in four stages:

The four sections of *A Love Supreme*...suggest a kind of pilgrim's progress, in which the pilgrim acknowledges the divine, resolves to pursue it, searches, and eventually, celebrates what has been attained in song. The four parts of the suite form an archlike dramatic succession.⁴⁷³

John Coltrane's music changed gradually after the recording of *A Love Supreme*. His study of world religions, astrophysics, the *Big Bang Theory* and the move to a meditative spiritual practice evoked in him the idea of God as a universal meaning-creating cosmic force. In his musical meditations on this power, especially *OM* and *Meditations*, his endeavor was to become musically one with his religious ideas and thus becoming part of the cosmic sound he experienced as the *force*. He also hoped that this could be experienced by listeners of his music:

Once you become aware of this force for unity in life...you can't ever forget it. It becomes part of everything you do. In that respect, this [Meditations] is an extension of *A Love Supreme* since my conception of that force keeps changing shape. My goal in meditating on this through music, however, remains the

⁴⁷⁰ Steve Rowland, "Alabama," Hour 3, Chapter 2, in *Tell me how long Trane's been gone – A five hour audio documentary on the life, music and legacy of composer and saxophonist John Coltrane*, first broadcast April 26 to May 24, 2001, https://www.youtube.com/watch?v=aij_Ogp-T9A, accessed February 10, 2020. For full details of the production, see www.steverowlandmedia.com.

⁴⁷¹ Porter, *John Coltrane*, 247–48.

⁴⁷² Porter, *John Coltrane*, 233.

⁴⁷³ Porter, *John Coltrane*, 232.

same. And that is to uplift people, as much as I can. To inspire them to realize more and more of their capacities for living meaningful lives. Because there certainly is meaning to life....⁴⁷⁴

In recent years, more connections between Coltrane's cultural and spiritual studies and his musical practice come to light. I want to reiterate for this argument the significance of Coltrane's circle diagrams which displayed tonal movements as I have discussed in the example of *Giant Steps* (pages 74-77). Saxophonist and researcher Hafez Modirzadeh discovered strong similarities to musical principals and diagrams by the ancient Chinese music theoretician, mathematician and astrologist Jing Fang. Modirzadeh shows how Coltrane maintains a constant evolution of these principles from 1959 till his death:

The clearest examples of Coltrane's conceptual growth during these periods are his two televised versions of "My Favorite Things," the first in November of 1961 in West Germany and again in August 1965 in Belgium (featured in the film *The World According to John Coltrane*). The earlier version continues motivic development in the 1959-60 vein of runs and passages in linear motion, while the latter breaks away with definitive fourth and fifth intervals in cyclic progression, thereby extending the vein set with *A Love Supreme* some months prior...In "A Love Supreme" he works with sequences over a drone...⁴⁷⁵

As Lewis Porter has shown, these sequences of the minor pentatonic motif of the bassline cycles through all twelve keys in the first movement of *A Love Supreme*, *Acknowledgement* over the bass ostinato repeating the same motif in one key with Coltrane's voice chanting in an overdub "A love Supreme." Porter interprets this as a musical metaphor of the religious narrative he described as "pilgrim's progress":

He's [Coltrane] telling us that God is everywhere – in every register, in every key – and he's showing us that you have to discover religious belief. You can't just hit someone on the head by chanting right on the outset – the listener has to experience the process and then the listener is ready to hear the chant. As we listen to the music, its meaning unfolds for us.⁴⁷⁶

In applying George Russell's tonal analysis on Coltrane's modulating sequence in *Acknowledgement* we can easily see how carefully it is crafted.



Figure 113: Db Lydian motif of *Acknowledgement*

⁴⁷⁴ Nat Hentoff, "Liner Notes," *Meditations*, Impulse! LP A-9110, 1966.

⁴⁷⁵ Hafez Modirzadeh, "Aural Archetypes and Cyclic Perspectives in the Work of John Coltrane and Ancient Chinese Music Theory," *Black Music Research Journal* 21, no. 1 (Spring, 2001), 75-106.

⁴⁷⁶ Porter, *John Coltrane*, 242.

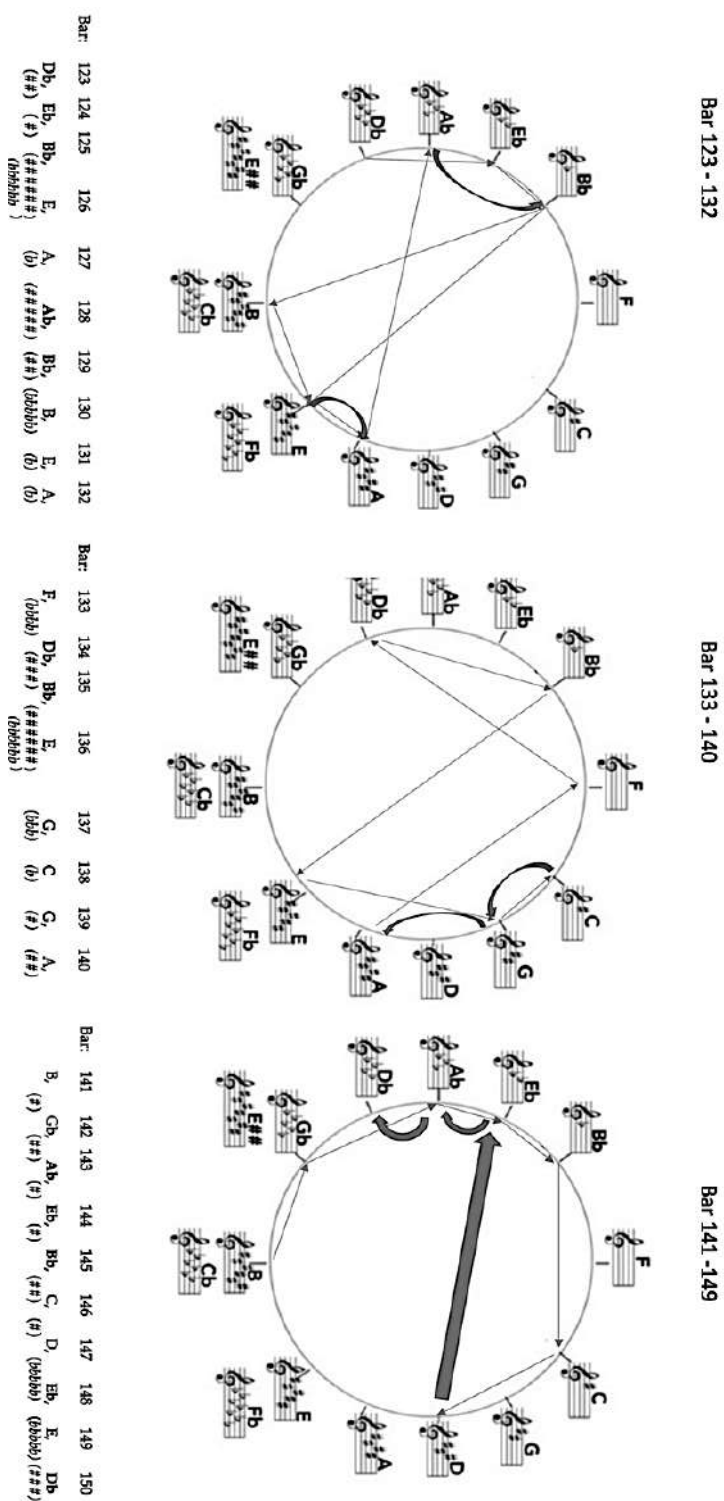


Figure 114: Modulation of the Acknowledgement motif⁴⁷⁹

The original melodic motif which Coltrane modulates through the circle of fifths can be analyzed as part of Db Lydian VI in the Bb Minor Dorian chordmode. Through the lens of George Russell, Coltrane is embedding a horizontal melodic motif in an overall Db Lydian VI tonality, creating Supra-Vertical Tonal Gravity. Figure 114 shows an analysis of tonal movements which I structured into three main sections.

Modirzadeh brings forth that Coltrane takes this motif as a circular form, a sound complex he can circle around with instead of working through modal scale alterations or higher tonal orders, similar to what I have presented before in the analysis of *Giant Steps*.⁴⁷⁷

Coltrane noted, before his recording session of *A Love Supreme*, that he used the idea of a pilgrimage as a conceptual framework.⁴⁷⁸: “motIF Played in all keys ToGeTheR,” is one of many *musical faith narratives* by Coltrane as I describe it (see **appendix 7**, page 1).

⁴⁷⁷ Modirzadeh, “Aural Archetypes,” 96–99.

⁴⁷⁸ Lewis Porter, “A Deep Dive into John Coltrane’s ‘A Love Supreme’ by His Biographer (Pt. 1),” *WBGO*, July 17, 2020, <https://www.wbgo.org/music/2020-07-17/a-deep-dive-into-john-coltranes-a-love-supreme-by-his-biographer-lewis-porter-pt-1>.

⁴⁷⁹ I am following Lewis Porter’s transcription as printed in Porter, *John Coltrane*, 243.

Coltrane starts out by gradually leaving the neighbor tonalities to Db Lydian towards the E and A, and returns back to Ab and Bb before further modulation proceeds to B, E and then the famous major third cadence appears (bar 132-134): A, F, Db.

In the second half of this solo he does not return as much as following instead a clear direction to sharp lying tonalities (bars 138 – 147). The end of this sequence reaches the most outgoing tonality, D Lydian (bar 147). This dramatic climax is resolved by two chromatically ascending motifs, twice in flat direction (5 flats) before it finally reaches Db Lydian again.

When Coltrane's movement within the circle is emphasized, the overall dramaturgy of how other tonalities are targeted is clearly visible. I propose, it becomes also visible how systematically he must have practiced these modulations, particularly in the symmetry of some patterns of movement.

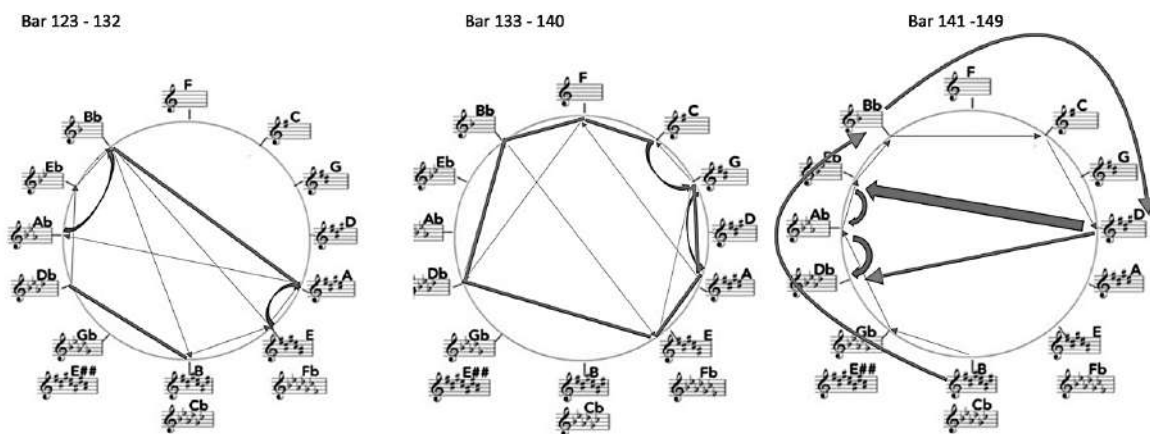


Figure 115: Overview of tonal movements (from figure 114)

The significance of this discovery weighs even more in light of Coltrane's last records after *A Love Supreme* which are often perceived as free improvisation, abandoning distinguishable tonal frameworks. But as Porter, Modirzadeh and Saxophonist and composer Dan Voss show independently of each other, this supra-vertical modulation technique also structured even one of Coltrane's last recordings, *Interstellar Space*. Here is Voss's brief summary of his detailed analysis of *Venus*:

Venus is, broadly speaking, tonal ... The piece begins with the statement of a theme in the key of C; it leaves the tonic key and develops; and it returns to the initial theme in the tonic key of C. Within that structure, "Venus" exhibits a cyclic harmonic form; namely, the major third interval cycle that is often associated with Coltrane. Specifically, the harmonic form of *Venus* comprises the diatonic collection with root transpositions of C, Ab, and E. The cycle mostly descends (C-Ab-E) but also occasionally ascends (C-E-Ab). ... A careful audition of "Venus" reveals that nearly everything that Coltrane plays is reducible to these three diatonic key centers.⁴⁸⁰

⁴⁸⁰ Dan Voss, "Venus," accessed November 12, 2020, <https://vossd.github.io/analysis/venus.html>.

It can be argued that Coltrane, while dramatically increasing the spectrum of expressions on his instruments and the freedom in the interplay of his band through free improvisation, he himself followed strict concepts which represented beauty, the cosmic force and the universe he often talked about. Symmetry must have undoubtedly played an important role in embedding this extra-musical meaning into his musical language. However, for him this extra-musical meaning was a truth to be shared in music and structuring his life as a whole, in living truthfully, peacefully and with love.⁴⁸¹ Coltrane found a verification of this ethical behavior outside of his philosophical and religious studies in musical practice:

If you play and make a statement, a musical statement, and it's a valid statement that's a truth right there in itself, you know. ...and all musicians are striving to get as near perfection as they can get. That's truth there, you know. In order to play those kind of things, to play truth, you've got to live with as much truth as you possibly can.⁴⁸²

As Coltrane related to music instead of religious doctrine, he believed that everyone was able to live truthfully and, vice versa, that his music, should therefore also reach everyone and supported Malcolm X's vision of a universal brotherhood as Richard Turner points out, Coltrane "wanted to create a universal music to which people of all colors, nationalities, and religions could relate."⁴⁸³

In the same way, he discovered religious truth in different religions of the world leaving his roots in Christianity:

I am [a Christian] by, as far as birth, ... and my earliest teachings were of the Christian faith. Now, as I look out upon the world – and it's always been a thing with me – to feel, that all men know the truth, see?⁴⁸⁴

Richard Turner shows that by studying other religions and philosophies, Coltrane also gained inspiration to study their musical cultures and finding ways to relate to them through his own music:

Obviously, Trane had been in tune with the spirit of non-Western cultures long before he began to take a formal interest in them. Indian and African cultures proceed from the premise that all of life is sacred and that music and all other artistic endeavors are expressions of life. Consequently, the ideals and principles underlying them must be applied to every aspect of existence. Westerners, on the other hand, view art as an entity whose ideals and principles are above social application and seek to limit the arts to a certain class of people.⁴⁸⁵

⁴⁸¹ See Chris DeVito, ed., *Coltrane on Coltrane: The John Coltrane Interviews* (Chicago: Chicago Review Press, 2010), 265-80.

⁴⁸² DeVito, *Coltrane on Coltrane*, 14.

⁴⁸³ Richard Turner, "John Coltrane: A Biographical Sketch," *The Black Perspective in Music* 3, no. 1 (1975): 14, doi:10.2307/1214374.

⁴⁸⁴ DeVito, *Coltrane on Coltrane*, 277.

⁴⁸⁵ Turner, "John Coltrane," 10.

It must be added that the importance of this *inner truth* for Coltrane was, next to the elements I listed before, closely linked to the development of the palette of sound expression on his saxophone. Again, Coltrane's spiritual journey marks a crucial point of departure. Before recording *A Love Supreme* his sound remained pretty much without a vibrato which was usually a trademark for tenor saxophonists of past centuries such as Ben Webster, Sonny Rollins or Coleman Hawkins. In his last years, Coltrane gradually changed to include vibrato to varying degrees and intensity. Other more radical expressive elements followed soon and were perhaps inspired by or inspiration to Pharoah Sander and Albert Ayler.

Saxophonist and researcher David Borgo argues for a perspective of *embodying ecstasy* and questions in his investigation on saxophone sound in free jazz, if the sonic expression itself could become a carrier of extra-musical meaning:

Can the specific musical structures and devices used by free jazz musicians symbolically and pre-conceptually transform the subjective experiences of performers and listeners? And do these practices serve as metaphors to blend together distinct perceptual frames to create new meaning and to structure our perceptions of the world? ... In what ways can the rather abstract state of ecstasy, or expanded consciousness, be conceptualized in terms of the more familiar and embodied aspects of sound production and reception?⁴⁸⁶

Borgo suggests that a wide vibrato as it was used by Albert Ayler and the late Coltrane and the typical use of alternative articulation techniques (double- and triple tonguing), multiphonics, singing through the instrument, circular breathing, high pitched harmonics, screams and growls all achieve an important distinction from established ways of performance practice and therefore foster and inspire a state of altered consciousness in the listener as well as in the performer:

While these flurries of sound, articulation, and gesture may seem inscrutable or even inappropriate to novice listeners, for those already venturing beyond the cultural norm in their musical activities, these embodied (yet curiously otherworldly) sounds can provoke participants and listeners to move beyond the comfort zone of a culturally sanctioned self-understanding.

This might not explain how religious meaning is created, but Borgo insists:

This ability of music to symbolically express paradox and its temporal organization may explain why it is so often linked with transcendental states across various cultures. Music, linked with ritual, provides a cultural space and a spiritual means for involved and willing participants to dissolve the apparent duality of self and not-self.

In other words, another state of *unity* and truthfulness is achieved through embodying sound. In manipulating the sound beyond the established path with the player's body

⁴⁸⁶ David Borgo, "Between Worlds: The Embodied and Ecstatic Sounds of Jazz," *Open Space* 5 (2003): 5.

and voice adds, I suggest, a rich layer of "auto-transformative" narratives in Spiritual Jazz through the distinctiveness of the personal sound of each artist.

In retrospect, John Coltrane, while shaping mainstream Jazz with Miles Davis's and his own band and pioneering Free Jazz, singlehandedly created in the last years of his career the core elements of the musical language of Spiritual Jazz we have today:

- relying on conceptual improvisational structures derived from symmetrical movements in the circle of fifths as ordering elements of his improvisation, within forms of functional harmony, modal harmony and free playing.
- creating musical faith narratives, musical symbols, structures and improvisational strategies resulting from contemplating on God.
- hidden texts and vocalization of melodies like in *Psalm* and "recitation tones"⁴⁸⁷
- vocalization through single words and chants of sacred meaning (OM, A Love Supreme etc.) within overly instrumental music
- adding bells and gongs, and integrating non-Western melody instruments in jazz ensembles with Western instruments
- applying extended modality and polytonality through the integration of non-Western musical modes and superimposition of multiple scales or scale variants
- using bass ostinatos and time-line patterns as a foundation of the music
- applying complex/poly-rhythmical rhythms and pulse-oriented playing⁴⁸⁸
- Creating with fellow tenor saxophonists Albert Ayler and Pharoah Sanders a new ecstatic sound on the saxophone sometimes compared to the musical expression of the field holler by enslaved workers.

It stands out how much of these elements are inspired from Coltrane's musical study of non-Western musical and religious cultures. Franya J. Berkman, multi-instrumentalist and composer, observes the wider dimension of this artistic endeavor:

The timing was perfect for his unique synthesis. The modal jazz forms that John Coltrane pioneered with the Miles Davis sextet during the late 1950s allowed for the superimposition of non-Western music ... By the late 1960s, John Coltrane's concept of musical transcendence became extraordinarily popular. His fans and fellow musicians came to associate his spiritual views with the compositional devices he used on the album *A Love Supreme* and in other recordings from this period. Mantra-like melodies, static harmony, pentatonic improvisation, dynamic ensemble interaction, and increasing freedom from metric constraints came to signify both a religious attitude and a new ecstatic spiritual practice in its own right. One should keep in mind, nevertheless, that John Coltrane never applied non-Western musical genres in an orthodox manner; he took aspects of these traditions and absorbed them in his own jazz-based modal structures.⁴⁸⁹

⁴⁸⁷ Lewis Porter, "John Coltrane's A Love Supreme: Jazz Improvisation as Composition," *Journal of the American Musicological Society* 38, no. 3 (1985).

⁴⁸⁸ Instead of regular meter (3/4, 4/4) pulsation is retained but without a regular meter.

⁴⁸⁹ Franya J. Berkman, "Appropriating Universality: The Coltranes and 1960s Spirituality," *American Studies* 48, no. 1, (Spring 2007): 45, doi: 10.1353/ams.0.0000.

The death of Coltrane by cancer of the liver at the age of only forty left a huge void in the jazz community, more than 1000 people attended the funeral at St. Peter's Church with leader of the jazz ministry, Reverend John G. Gensel.⁴⁹⁰

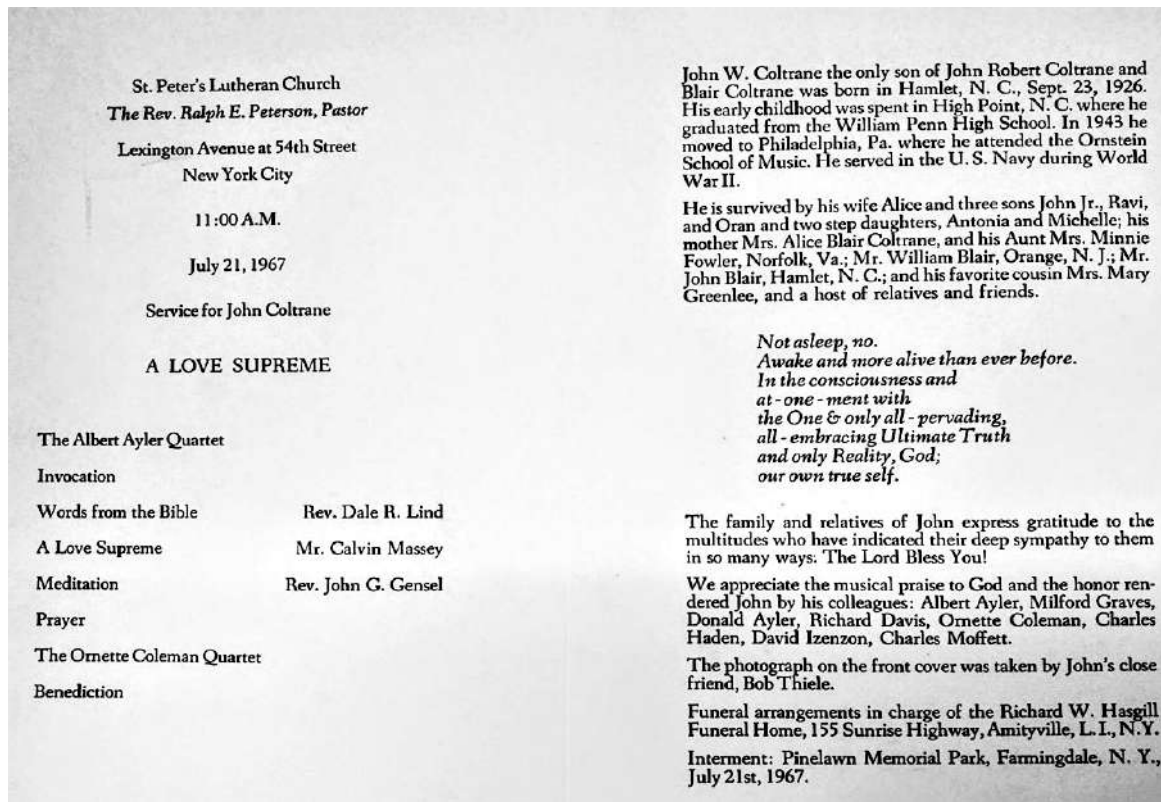


Photo 16: Program of the Service for John Coltrane

Many of the musicians attending and performing at the funeral carried Coltrane's spiritual legacy further, most prominently his wife, pianist and composer Alice Coltrane and the musicians who toured and recorded with Coltrane in his last years, particularly the saxophonist Pharoah Sanders. Coltrane's spirituality and his music inspired also Franzo Wayne King in Los Angeles to establish the *Saint John Coltrane African Orthodox Church* in 1971 which is part of the African Orthodox Church with John Coltrane as their Patron and Saint.⁴⁹¹

For the focus of this inquiry, instead of exploring the further development of Spiritual Jazz I will have to refer to my discography which lists works in this genre until 2021 and continue with observations that will help to build a theory for my own artistic interventions in this field.

⁴⁹⁰ Copied by the author from the archive of Saint Peter's, NYC in September 2019.

⁴⁹¹ The founder of the church, an avid jazz fan had apparently a religious vision similar to a baptism at one of Coltrane's concerts in 1966. See www.coltranechurch.org.

B. THEORY - *Fragile Faith, Spaces for religious imagination in a postsecular world*⁴⁹²

The task of this section is to find out what distinguishes Spiritual Jazz from other streams of religiously inspired jazz and how it generates religious meaning "outside of church walls," literally – as in Liturgical Jazz– and more metaphorically – as in Sacred Jazz. So far, I have identified musical parameters that could be applied compositionally to "write in the style of John Coltrane." I have also employed George Russell's tonal and rhythmical principles coupled with neurological insights about the cognition of music to understand why some music elements support modes of liturgical behavior. Apart from tailoring music to suit ritual practice in liturgy or support religious meaning in a concert format, as in Sacred Jazz, now the interaction between individual faith narratives and musical narratives is at the center, and I would suggest, defines the nature of Spiritual Jazz.

In observing John Coltrane's rich musical legacy, the interconnectedness of religious interest and practice with the musical language is evident. It can be assumed that most jazz artists working in the field of Spiritual Jazz have to some degree a personal relationship to religion as well. Religious scholar and jazz musician Jason Bivins has shown in his case studies on the intersection of American religions and jazz, how essential a deep interaction with religion is for the art of many avantgarde musicians.

He portrays an array of artists in the stream of Spiritual Jazz and shows that this music cannot be defined by a particular religion or religious practice or musical system, neither by underwriting Coltrane's universalism or a Global cultural mix of the more, the merrier.⁴⁹³ Bivins reminds his readers (and himself it seems) in grasping for conclusions:

The more we listen, the more we hear jazz's challenge to representation and its withdrawal from scrutiny alike...But the music has been played, forcefully, committedly, passionately, devoutly, and to conclude only that jazz conjures a fog of religious attributions that link to history would foolishly undermine how centrally and palpably these properties of the sonic sacred have been *experienced and practiced*.⁴⁹⁴

Here, again, Bivins points to the musical embodiment of faith narratives - and demonstrates as well how these narratives create faith. As the performer listens, shares narratives in performances and other performers, listens to them and develops from interaction with others, from sharing, new narratives develop away from any established path and institutionalized religion. George Russell and the other artists I have looked upon here demonstrate this in exemplary fashion in their artistic practice. Bivins underlines that jazz musicians not only engage in embodied and improvisatory ways with faith narratives, but faith narratives themselves are automatically shaped

⁴⁹² In a compact version, this theory on postsecularity within jazz has been described in Uwe Steinmetz, "Fragile Faith – The Jazz Stage as a Space for Religious Imagination in a Postsecular World," *Poetics Today* 41, no. 3 (Durham: Duke University Press, 2020), 417–36, doi: 10.1215/03335372-8519656.

⁴⁹³ Spiritual Jazz is also sometimes labelled as *Astral Jazz* in reference to the celestial and astronomical references of the artists.

⁴⁹⁴ Jason Bivins, *Spirits Rejoice! Jazz and American Religion* (London: Oxford University Press, 2015), 270.

within this process, and suggests that this has consequences for the understanding of religion as well:

It forces us to break from scholarly format and entertain religious studies that cannot resort to pat licks. Like improvisers, we learn to place value in the doing, the continual generation of possibility from the registers of language and absence and sheer sonic power, in all its dimensions of duration and time, emotion and affect, memory and the momentary body.⁴⁹⁵

Franya Berkman suggests that the movement of Spiritual Jazz was nourished by a new understanding of and relationship to religion that arose in the 1960s and underwrites the observations of religious sociologist scholar Clarke Wade Roof that search "for the spiritual went beyond doctrine, creed, or religion" and was concerned instead with "an inner world of truth and meaning" and "individualized authentic identity."⁴⁹⁶ Berkman also brings in Canadian Philosopher Charles Taylor to describe the consequences of this new attitude towards religion for the individual:

Being true to myself means being true to my own originality, and that is something that only I can articulate and discover. In articulating it, I am also defining myself. I am realizing a potentiality that is properly my own. This is the background understanding to the modern ideal of authenticity, and to the goals of self-fulfillment or self-realization in which it is usually couched.⁴⁹⁷

I suggest that this modern ideal of authenticity also fostered a climate where religious expression through individual musical faith narratives could flourish in Jazz over the decades after Coltrane, as Bivins so richly explored. Yet, Bivins' examples rarely involve the practice of Christian faith within a denominational context. But at the turn of the twenty-first century, mainstream jazz artists such as Kurt Elling, Gregory Porter, Tord Gustavsen, and Brian Blade have been openly discussing matters of their Christian faith in interviews and writing and performing music that relates to their religious practices and beliefs. Is this turn towards religiously inspired music in the United States and Europe an indication of post-secularism, the persistence of religion after a process of secularization?

From a sociological perspective it has been broadly suggested that the individualization processes mentioned above led towards a rise of individual spirituality, which British sociologist Paul Heelas describes as "experience of the divine as immanent in life" versus a decline of organized religion, defined by him as "obedience to a transcendent God and a tradition that mediates his authority."⁴⁹⁸ Heelas, however, points out that there are also growing churches which put an emphasis on the development of individual faith narratives.⁴⁹⁹ Italian sociologists

⁴⁹⁵ Bivins, *Spirits Rejoice*, 273.

⁴⁹⁶ Berkman, "Appropriating Universality," 45.

⁴⁹⁷ Charles Taylor, *The Ethics of Authenticity* (Cambridge: Harvard University Press, 1991), 29.

⁴⁹⁸ Paul Heelas, "The Spiritual Revolution: From Religion to Spirituality," in *Religions in the modern world*, ed. Linda Woodhead (New York: Routledge, 2002), 413.

⁴⁹⁹ Heelas, "The Spiritual Revolution," 425.

Giuseppe Giordan and Enzo Pace point towards the effect these processes had on religion at large and affirm:

If in the pre-modern era religion was constructed as a coherent and structured whole, in the contemporary era we are witnessing the explosions of the religious, which is no longer exclusively detectable within the institutions that have always codified and controlled it. The search for meaning to the multiplicity of aesthetic experiences, from the need for moral guidance to the search for significant ties, the relationship with the sacred has developed according to modalities often unknown and not always orthodox, but no less engaging for the social actor who makes them his own.⁵⁰⁰

Despite the genre's name of "Spiritual Jazz" my referential artistic sources were all, like myself, engaged with an institutional church to varying degrees. I would therefore suggest like Pace and Giordan, that the spiritual becomes an expression of individually owned experiences with the sacred, or as I call it for religiously inspired jazz, *musical faith narratives*. And Spiritual Jazz can be seen as the musical expression of these individual musical faith narratives freed from any religious framework to become themselves agents that provide religious meaning. Perhaps the most dramatic example from this perspective is that John Coltrane's music inspired a listener to start a church based on Coltrane's music in the center with him as a Saint patron. On a smaller level, I would argue, Coltrane's music was an inspirational source to many younger musicians to explore other world religions and musical cultures and became posthumously partners on their faith journey.

With these considerations, a perspective is found on how Spiritual Jazz rooted in Christian religion can be distinguished from Sacred and Liturgical Jazz and still be seen in congruence with a tradition that did not historically have many central artists that followed an institutional religion. I suggest that this historical view of Spiritual Jazz, where mainstream religious practice plays a vital part again today, adds validity to the claim of the resilience of religion, because religion itself has undergone a profound change after the 1960s in Western society.

In his phenomenology of religious experience, *A Secular Age*, Taylor considers religion as a valid source of meaning for what he calls a life "in fullness."⁵⁰¹ Taylor argues that the longing for fullness of life (a transcendental quality) and its antipode, the exile from this search or brokenness, are two polar experiences inherent to modernity. The middle ground is a position where all fullness in life is derived exclusively from human experience, reflection, and perception.⁵⁰² This middle ground has historically given rise to a humanistic ethics, as well as to a belief in reason and science. Taylor sees its immanent framework as ambivalent, since it has brought many merits to Western society, but also has severe shortcomings. He describes the immanent frame

⁵⁰⁰ Giuseppe Giordan and Enzo Pace, eds., *Mapping Religion and Spirituality in a Postsecular World* (Boston: Brill, 2012), 5.

⁵⁰¹ Charles Taylor, *A Secular Age* (Cambridge, MA: Belknap Press of Harvard University Press, 2007), 5.

⁵⁰² Taylor, *A Secular Age*, 15.

as “the sense of an absence” and as “the sense that all order, all meaning comes from us.”⁵⁰³

Living and experiencing the world from within the immanent frame means encountering “no echo outside. In the world read this way, as so many of our contemporaries live it, the natural/supernatural distinction is no mere intellectual abstraction. A race of humans has arisen which has managed to experience its world entirely as immanent. In some respect we may judge this achievement a victory for darkness, but it is a remarkable achievement nonetheless.” (Taylor 2007: 376) In order to preserve a religious dimension freely accessible to all, Taylor dwells on his theory of a tacit belief system, a background to human history which is filled with ancient semantic resources, providing a path towards transcendence within the immanent frame of the Western World:

The immanent order can thus slough off the transcendent. But it doesn't necessarily do so. What I have been describing as the immanent frame is common to all of us in the modern West, or at least that is what I am trying to portray. Some of us want to live it as open to something beyond; some live it as closed. It is something which permits closure, without demanding it.⁵⁰⁴

Taylor's ambivalent affirmation of openness for the transcendent within an immanent frame has been challenged from various angles. For instance, Peter Gordon problematizes Taylor's Catholic perspective in which many forms of spiritual or religious experience are criticized as being not fully transcendent or reduced to pure humanism, perhaps due to Taylor's own Catholic practice.⁵⁰⁵ However, in the light of this study, I wish to employ Taylor's observation that the longing for fullness, which can lead to transcendent experience, creates a motion, either away from the transcendent, as in the theme of exile, or towards the transcendent, as in the theme of pilgrimage.

I suggest, to equate Taylor's longing for fullness with the quest for unity, which I have stated as a key motivation for my artistic work and this research inquiry and which I have also identified in referential artists to my work, George Russell and John Coltrane. An incorporation of a postsecular perspective as a representation of the society in which Spiritual Jazz is performed today, seems highly relevant for concluding my typology of religiously inspired jazz.

B.1 Wrestling with religion

Nevertheless, academic discussions on postsecularism in the arts to date have not lingered on music, let alone on jazz. Instead, perhaps due to the philosophical nature

⁵⁰³ Taylor, *A Secular Age*, 376.

⁵⁰⁴ Taylor, *A Secular Age*, 544.

⁵⁰⁵ Peter Gordon, “The Place of the Sacred in the Absence of God (a review of Charles Taylor, *A Secular Age*),” *Journal of the History of Ideas* 69, no. 4 (2008): 670, <http://www.jstor.org/stable/40208083>.

of the topic, they have foregrounded media dominated by the written or spoken word that treat religious, political, and sociocultural perspectives.

In identifying qualities of jazz music that are germane to postsecular studies, I will draw on the criteria laid out in Paul T. Corrigan's PhD thesis on postsecular American poetry.⁵⁰⁶ Music and poetry often productively intertwine in jazz performance, so the more advanced discussion about postsecular poetry seems a promising starting point for the development of postsecular music studies. In this context, Corrigan's work is particularly useful because it engages extensively with the idea of *wrestling with religion*, which I have identified (and will explore further) as a strong element of Spiritual Jazz.

Corrigan identifies three streams in which the postsecular dimension of modernity manifests itself within literature: *Earth, Compassion, and Wrestling with Angels*. The first two of these can immediately be related to religiously inspired jazz. The earth, Corrigan argues, is "an important concern within contemporary postsecular poetry" due to the increasing number of people who "do not feel at home in the monotheisms of their upbringings or seek out the indigenous religions of their cultural heritage, or, though otherwise completely secular, find something 'sacred' in the earth, or simply wake up to the peril life as we know it faces on earth."⁵⁰⁷ This also holds true for music: outside of any obvious religious source, the earth and nature, as well as their mystical dimension, have become an ongoing theme particularly in North-European Jazz – be it in the musical description of ancient, mystical places,⁵⁰⁸ or in relating to moods that are assigned to landscapes, most famously perhaps with the ECM label and their "Nordic Jazz."

Corrigan's second stream refers to the ethical practice of "seeing and feeling things from another's perspective, the practice of empathy."⁵⁰⁹ Corrigan argues that "[no] ethical practice has a more central role in secular, religious, and spiritual ethical traditions," concluding that empathy and compassion also hold central places in postsecular literature, and I would add, in the jazz tradition as well which carries a rich heritage of songs of love and lament. Compassion describes a spiritual mode in which musicians relate to their art and life. It is a central term for John Coltrane and Duke Ellington - they both saw the transcendent qualities of love as a central purpose of their art are closely related to the ethical practice of compassion.

While both *earth* and *compassion* generate transcendent meaning "from within nature or through purely empathic actions," which are not necessarily connected to religious practice,⁵¹⁰ Corrigan's third stream of postsecular literature, *wrestling with angels*, is more emphatically religious in content, it describes how contemporary postsecular

⁵⁰⁶ Paul T. Corrigan, "Wrestling with Angels: Postsecular Contemporary American Poetry" (PhD diss., University of South Florida, 2015).

⁵⁰⁷ Corrigan, "Wrestling with Angels," 43–44.

⁵⁰⁸ See Arve Henriksen, *Places of Worship*, Rune Grammofon CD RCD 2147, 2013.

⁵⁰⁹ Corrigan, "Wrestling with Angels," 49.

⁵¹⁰ Corrigan, "Wrestling with Angels," 6–7.

poets, in a process that includes both affirmation and antithesis, play and struggle with themes, forms, and purposes that have traditionally been considered religious or spiritual. These poets seek to recover and create ways of “being and seeing” in the world that are both luminous and just. And they invite readers to participate in the same sort of wrestling, recovering, and creating through the act of reading and responding.⁵¹¹

In my historical reflections on religiously inspired jazz, I was able to observe both the movement of *pilgrimage* towards faith and *exile* outside of the faith tradition within Spiritual Jazz. To explore this further, I will draw on Charles Taylor’s phenomenology of religious experience in *A Secular Age*, from which Corrigan also derives his *wrestling* imagery.

According to Paul Corrigan, both motions are at the heart of postsecular poetic practice. Corrigan defines the postsecular as “a way of considering the diversity of positions in and between the secular and the religious. It also offers a way of considering the continuity of positions in and between the secular and the religious. This continuity can be understood best by focusing not on the differences between what religious and secular people believe but on the similarities of the ‘lived experience’ they share.”⁵¹²

These necessarily individual ways of working beyond the established categories of religious or secular art unveil the fragility of religious belief as Taylor describes it, since “the existence of an alternative fragilizes each context, that is, makes its sense of the thinkable/unthinkable uncertain and wavering. This fragilization is then increased by the fact that great numbers of people are not firmly embedded in any such context, but are puzzled, cross-pressured, or have constituted by bricolage a sort of median position. The existence of these people raises sometimes even more acute doubts within the more assured milieu.”⁵¹³

Fragility is intrinsic to the making of jazz improvisation. Through its *participatory narrativity* and *temporality* (pages 226-230), jazz is, as I have discussed in this thesis, always born out of and created in a communal process and cannot remain a singular pure individual expression, in contrast to composed classical music or poetry. Equally, in every performance of Spiritual Jazz, the intended religious meaning by the leading artist or the group is shaped and communicated through the ensemble performing it to a specific audience in a specific place. Individual struggles with established religion become amplified, altered and fragilized through the communal music making. In the performance of composed Western Art music the musical interpreters, the space and audience are also factors influencing the meaningfulness of a performance but not key factors as in jazz, where no ultimate referential

⁵¹¹ Corrigan, “Wrestling with Angels,” 18.

⁵¹² Corrigan, “Wrestling with Angels,” 9.

⁵¹³ Taylor, *A Secular Age*, 557.

composition from a renowned composer has to be performed, but the work at the present moment of the musicians, again, in all its fragility.

In uncovering the wrestling with religion that lies at the heart of the twin impulses of pilgrimage and exile in *Spiritual Jazz*, I will revisit the artists that I have already introduced in the history of religiously inspired jazz.

B.2 A postsecular perspective on religiously inspired jazz

Looking through the lens of Paul Corrigan's perspective on postsecular poetry, Louis Armstrong's music "draws on traditional religious language, for instance by using religious imagery, referencing religious figures, or borrowing liturgical forms."⁵¹⁴ I have presented Armstrong's *Cain and Abel* from the 1940s as one of the earliest documents of religiously inspired jazz and biographical sources suggest that Christian religion was central to him (pages 112-13). Throughout his career, Armstrong integrated elements of his church experiences into his music, although not as prominently as Duke Ellington. Nevertheless, on his final studio recording in 1971, Father Norman O'Conner, a Roman Catholic priest as well as a jazz player and promoter known as the *jazz priest*, similar to John Gensel within the Lutheran tradition, joins the choir in *We Shall Overcome*.

I have positioned Armstrong's recordings of spirituals and biblical stories in the stream of *Spiritual jazz* as representations of *faith in my fashion*, exemplifying an interpretation of personal faith experiences through musical faith narratives. Since Armstrong relies on traditional religious language and rite, borrowed in *Cain and Abel* even the style of a sermon, and takes a non-critical position towards the biblical source and church tradition, his musical re-narration of the biblical text takes a perspective of *pilgrimage*, moving towards the transcendent by following the form of an established Christian tradition of thought, rather than one of *exile*, moving away.

Liturgical Jazz, which I have introduced with Ed Summerlin, follows the same principles as Armstrong's religious recordings but is primarily composed to serve the church liturgy for worship in the form of liturgical compositions and in new arrangements of chorales and hymns (page 114). In rare cases, this music was recorded and performed in secular spaces of the contemporary jazz scene. In retrospect, the artists who composed *Liturgical Jazz* sought to connect their faith experiences within churches with their seemingly unrelated musical practice. Their *wrestling with religion*, the task to connect jazz with the liturgy was a challenge for the established ways in which congregations worshipped. This provoked not only musical discussions, but also contributed to overcoming the racial segregation of the churches through worshipping with jazz as America's emerging Classical Music. However, a postsecular dimension begins to become visible when the perception of the music is independent of participation in the actual ritual that inspired the music making in the first place.

⁵¹⁴ Corrigan, "Wrestling with Angels," 30-31.

Considering the postsecular dimension of Sacred Jazz, it may be productively compared with Corrigan's definition of postsecular poetry as employing "literary forms that suggest what might traditionally be called religious or spiritual rhetorical purposes, such as metaphor to point toward the ineffable, narrative to invite empathy, or fragmentation to create an experience of meaninglessness."⁵¹⁵ In this manner, postsecular poetry – again according to Corrigan – "takes on that which might be considered religious or spiritual but does so 'with a difference,' e.g. through critical embrace, measured rejection, adoption with a twist, revision."⁵¹⁶ Duke Ellington and the composers who followed this path to this day employ and draw from established musical forms and vocabulary of the sacred music canon. However, the forms and the content are taken on with a difference, often fragmented, critically embraced and deconstructed – and imbricated with sociocultural and political issues of contemporary society.

Ellington's first sacred concert starts suitably by referencing the imagery of the creation story (*In the beginning, God...*), continuing with choral incantations naming all the books of the Bible. The text unfolds around the idea of what the initial nothingness of the world would imply in the present, here is an excerpt from the recording (05.42 – 05:57min):

No mountains, no valleys, No main street, no back alleys,
No night, no day, no bills to pay, No glory, no gloom,
No poverty, no Cadillacs ...

For artists in the field of Liturgical Jazz and in Sacred Jazz, the notion of *pilgrimage* can sharpen the understanding of how the work of these artists is nourished by their individual religious practices and the form their worship takes – either as sacred concerts, or as liturgical music, where it feeds back into the source of inspiration in churches.

Turning towards Spiritual Jazz, I have illustrated how John Coltrane's developing wrestling with religion is mirrored in his art. By sharing this experience with his audiences, he strongly sought to provide a potentially transformational experience. Coltrane paved the way for the genre of Spiritual Jazz; he performed religiously inspired instrumental music outside of churches and thus helped to embed these new spiritual elements into the communal musical vocabulary of jazz, rather than treating them as a separate style, reaching out to a broad jazz audience. Only after his death, have Coltrane's spiritual compositions been successfully integrated into jazz liturgies all over the world.

Spiritual Jazz is frequently interreligious and intercultural, and it aims at a poetic expression of personal worship and devotion through music. In opposition to Liturgical and Sacred Jazz, which are typically based on a *pilgrimage* theme, Spiritual

⁵¹⁵ Corrigan, "Wrestling with Angels," 31.

⁵¹⁶ Corrigan, "Wrestling with Angels," 30.

Jazz often employs an *exile* perspective. Artists like Alice and John Coltrane left their Christian roots behind in the course of their careers, formulating individual spiritual beliefs instead that in turn inform their musical language by drawing from different world religions and spiritual practices:

The Western Church has failed, especially with young people. It was set up to serve needs it's not meeting. Ask a Swami Hindu monk or someone else from the East about life after death and you'll get answers that are real about direct experience, about looking to God. It has helped me to go on.⁵¹⁷

In exile they take on an outsider perspective either in relation to their formerly practiced denomination of Christianity or by leaving core beliefs of Christianity behind. They thus adopt “an ecumenical, nonsectarian, interreligious, or trans-religious stance, addressing religiously and non-religiously diverse audiences.”⁵¹⁸

These religiously inspired jazz pioneers were perhaps not often recognized within the Western tradition of sacred music, but they successfully won a new audience through their *faithful music*. They achieved the aim of classical composers like Olivier Messiaen, of creating an organized *act of faith* on the concert stage in various ways (see page 292).⁵¹⁹ By claiming a new musical territory and pioneering a new musical subgenre of jazz, it was their deliberate artistic vision not to follow an established tradition of Western sacred music but to take the faith on the band stand. In considering the postsecular nature of religiously inspired jazz, the religious practice with and through Spiritual Jazz is a key element for the development of faith narratives.

B.3 Spiritual Jazz and Christian Religion Today

The twenty-first century has seen a wider embrace of spiritual meaning in the jazz community, drawing from very different religious and spiritual practices of the artists. Perhaps the most prominent musician in this tradition is saxophonist Kamasi Washington, often described as a successor of Pharoah Sanders. Washington's instrumental jazz draws from many spiritual traditions and sometimes includes a story that is narrated to the audience with the underlying message amplified through the musical performance, see for example Washington's *Change of the Guard*, one of my musical reference compositions as the following which I discuss.⁵²⁰

On the Christian side, Drummer Brian Blade re-narrates personal prayers and biblical stories with his band “Fellowship.” These Songs can be applied within a jazz worship service as musical meditations on scriptural references. I myself have attempted this by performing compositions such as *The story of the Prodigal Son, Alpha and Omega*,

⁵¹⁷ Berkman, “Appropriating Universality,” 49.

⁵¹⁸ Corrigan, “Wrestling with Angels,” 31.

⁵¹⁹ Duke Ellington, 12-page Press Release, (private archive: Patricia Willard, 1968), 3: “The concert, as Duke Ellington is at pains to point out, is not the traditional mass jazzed up. It is essentially an act of faith and worship performed in the idiom for which he has long been famous.”

⁵²⁰ Kamasi Washington, “Change of the Guard,” Jazz Night in America – NPR, first broadcast August 7, 2015, YouTube video, 22:00, <https://youtu.be/OLRFswb167Y>.

both taken from the album *Season of Changes* (2008), and a vocal setting of the serenity prayer (*At the Centerline*) from Blade's solo album *Mama Rosa* (2009). Blade refers to these pieces as *God songs* for himself, for a secular audience they simply add a deeply spiritual undertone to his overall repertoire.⁵²¹

The Grammy Award-winning jazz vocalist and Protestant theologian Kurt Elling, writes lyrics that follow Coltrane's universalist religious beliefs, most famously in his setting of lyrics to Coltrane's improvisation of *Resolution*, the second part of *A Love Supreme* recorded on *Man in the Air* in 2003:

I did take inspiration from the universalist intention that I read in Trane's writing about and speaking about "A Love Supreme." That it was not limited to one named deity or another. It was clearly beyond ecclesiastical category, and that's what was the impetus for my writing the opening section where I name the different deities and have a short prayer that is suitable for each one of those deities.⁵²²

Elling considers the religious identity within his music making to be more universalist than his own Lutheran upbringing and religious practice. To resolve the obvious tension between these diverging spiritual worlds, he points towards the poetic dimension of jazz that transcends theological doctrine and points towards the sacred in a different way:

There are times when fans will stop me after a show and say things like, "I'm so glad to hear a Christian Jazz musician who is able to speak up for God," or, "Thank you for being such a strong Christian." Then I have to stop them and say, "I'm sorry, but while I am a Christian in many ways and refer to that tradition, I am also not a Christian; just as I am both a Jew and not a Jew – a Muslim and not a Muslim." Then they'll ask, "What does that mean?" And I answer, "It means I am an artist." The artist's role in mining the gold of poetic meaning in our contemporary life is a high intellectual and spiritual discipline. It is a calling in which one must be able to overcome one's own fear in the search for – the amplification and creation of meaning.⁵²³

This poetic dimension of jazz can also take the shape of interreligious dialogue through music and poetry as is the case in Tord Gustavsen's recording *What was said* (2016), where Sufi poetry meets Norwegian Lutheran hymns. The title piece of the CD starts out with a vocal setting of a Sufi poem in modal harmony inspired by traditional Sufi music and blends into a dramatic instrumental interpretation of the famous chorale melody *O sacred head now wounded*, a gospel-infused interpretation of Bach's choral harmonization, which comments on and, in a sense, completes the Sufi poem. Gustavsen's music is inspired by his spiritual practice and he, like Kurt Elling, appreciates religious poetry and the wisdom of cultures other than his own:

⁵²¹ Peter Hum, "From the Jazzblog archives: The Brian Blade interview," *Ottawa Citizen*, July 31, 2014, <https://ottawacitizen.com/entertainment/jazzblog/from-the-jazzblog-archives-the-brian-blade-interview>.

⁵²² Karen Grigsby Bates, "Elling's Vocal Version of Coltrane's 'Resolution'," *Day to Day*, NPR, first broadcast December 19, 2003, www.npr.org/programs/day-to-day/2003/12/19/13060718/.

⁵²³ Uwe Steinmetz and Alexander Deeg, eds., *Blue Church* (Leipzig: Evangelische Verlagsanstalt, 2018), 224.

It became more and more clear to me that the parallels between Christian mysticism and Sufism are substantial, and it made so much sense to experience these universes together, opening myself in meditation and prayer with those metaphors and angles in the poems from the Sufi tradition, which were every bit as intense to me as from the Christian traditions.⁵²⁴

Tord Gustavsen has also been composing Sacred and Liturgical Jazz in recent years and holds a part-time position as musical director of a local church, a way, as he describes it, to root his global musical explorations in a local community.

Ike Sturm, whose Jazz Mass stands out in the canon of similar works of the twenty-first century and received 4.5 out of 5 Stars in the Down Beat CD reviews, centers his musical career as musical director of Saint Peter's Jazz ministry in Manhattan. Sturm's mass for solo-vocalist, choir, string orchestra and jazz ensemble has been performed in Europe and the USA in liturgical and concert settings and is based on a variation of the Lutheran Mass (*senza credo*). It includes instead "Stillness," a meditative quiet piece. In addition to liturgical works, Sturm has written a vast number of compositions for his weekly jazz vespers with internationally renowned artists. Sturm insists on the importance of liturgy as an ongoing source of inspiration:

The wealth of texts, hymns, and songs that the church already possesses informs new styles and ideas that can be developed uniquely for each congregation and generation. In the jazz ministry at Saint Peter's we encourage congregants to participate in singing, or even speaking, a psalm or prayer with improvised accompaniment. We have asked ourselves how traditional elements might be re-imagined in a modern context, employing innovative harmonies or rhythms from our culture and from others around the world. The result has been a creative and ongoing process.⁵²⁵

This process creates musical works that transcend the liturgical frameworks of church services and take on a life of their own in Sturm's touring repertoire. His musical practice is informed, like that of Tord Gustavsen, by the interplay between conceptual liturgical compositions and the way in which they are shaped in the communal, improvisatory context of the worship service by both the congregation and his fellow musicians.⁵²⁶

Another jazz musician employed by a Lutheran church to work with jazz in worship is Danish singer Janne Mark at Brorson's Church in Copenhagen. For many years, she has been composing music that appears in modern Danish church hymnals and on jazz stages alike. Her latest CD *Pilgrim* documents a set of songs that build a bridge between the tradition of church hymns and the music of spiritually inspired singer-song writers. Whereas traditional hymns often include the theological doctrines of

⁵²⁴ Gerry Cordon, "Hymns and Visions: The Quiet Fire of Tord Gustavsen and Simin Tander," *That's How the Light Gets In*, March 14, 2016, accessed January 17, 2020, <https://gerryco23.wordpress.com/2016/03/14/hymns-and-visions-the-quiet-fire-of-tord-gustavsen-and-simin-tander/#more-28025>.

⁵²⁵ Steinmetz and Deeg, *Blue Church*, 179–80.

⁵²⁶ See Terence Donnellan, dir., "Portraits of Faith: Ike Sturm and the Jazz Church," Net TV Catholic Station, November 6, 2014, YouTube video, 26:46, https://youtu.be/6-ueHt_eSl4.

their time, Mark strives for a timeless language that centers on personal religious experience, inspired by the medieval mystic Hildegard of Bingen and the contemporary Scottish hymn-writer and spiritual leader of the Iona community, John Bell. Mark's songs are rooted firmly in the musical language of North European jazz, infused with folk music and older church hymns. They invite a congregation to sing along and also offer a vast field for open improvisation to deepen and interpret the lyrics, particularly when she performs concert tours with her band (See, for example, **Video 1** submitted with this thesis).

B.4 Jazz between exile and pilgrimage

I have sought to demonstrate congruences between jazz and poetry from a postsecular perspective by evoking Corrigan's characteristics of postsecular poetry and applying them to the subgenres of religiously inspired jazz: Liturgical, Sacred, and Spiritual Jazz. Historically, Ed Summerlin, Louis Armstrong and Duke Ellington were shown to work within their Christian faith from a perspective of pilgrimage, whereas John Coltrane adopts a perspective of exile through his spiritual universalism. Taken together, these are early examples of postsecularity within mid-twentieth-century jazz.

On the contemporary jazz scene, the defining characteristics of postsecular art play out very differently from the early and mutually disconnected beginnings of Liturgical, Sacred, and Spiritual Jazz. While Ed Summerlin would not perform his Liturgical Jazz pieces in a jazz club, neither would John Coltrane play his late Spiritual Jazz in churches. Nowadays, however, contemporary artists appear in church liturgies and on jazz stages alike, thereby blurring the borders between religious and non-religious music. The genres have developed in such a way that jazz liturgies integrate spiritual jazz as a commentary on and challenge to traditional worship or even replace traditional prayers and homilies. In this way, the forms that are spiritually most free genuinely transform and challenge established patterns of church worship. Most importantly, religious meaning in contemporary jazz has a common ground: the personal faith practice of the artist coupled with the narrative qualities in jazz.

Spiritual Jazz transforms personal spiritual experience into music and can lead to personal spiritual experiences of the listeners. While the musical forms and sounds are shaped intrinsically by the musical narratives and concepts applied by the artists, the music remains an autonomous sonic expression within the respective aesthetics of the genre and does not need to be heard or understood as "sacred" music. The music of all the aforementioned contemporary artists provides a proof of this claim, none of it is labelled as "religious" music even though it is *religious* religious music for the artist.

I argue that it is exactly this refined fragility in the expression of faith that offers levels of meaning from a postsecular perspective. Charles Taylor suggests that a fragilization of faith does not necessarily mean a weakening of its core and content, but offers the potential for deepening, strengthening, and renewal, because it has been

exposed to the alternatives.⁵²⁷ As Corrigan points out, however, exile and pilgrimage do not necessarily describe opposite directions, as both have much in common: “They are complementary, rather than contradictory, ways of journeying with respect to the resources of religious tradition and with respect to the spiritual journey that is life.”⁵²⁸

In contrast to church hymnals created for people to feel at home in worship through a shared repertoire of hymns, religiously inspired jazz is intrinsically local and individual; it is bound to a distinct community. The Lord’s Prayer in Janne Mark’s church in Copenhagen will sound radically different in New York when interpreted by Ike Sturm, while Gustavsen’s musical interpretation of an encounter with the sacred sounds very different to Coltrane’s OM or when jazz liturgies adapt music from the exile of Spiritual Jazz to foster the religious pilgrimage into the religious tradition, for example by reciting and playing John Coltrane’s *Psalm*, the prayer he wrote and played on *A Love Supreme*.⁵²⁹

In this way, the individual voices of religiously-inspired music in all their ambiguity and fragility offer fresh views on religious thought and experience in this sharing process – in jazz liturgies or in exile on the jazz stage. Jazz has carried a pilgrimage-like inner spiritual quest from its beginnings as a musical genre. The spiritual quest is that of identity, hope, and creating momentary meaning in a fragmented, complex world, as Martin Luther King has pointed out. It is a quest that will forever remain unresolved and only can be answered individually by its musicians and listeners. Spiritual Jazz invites its listeners to wrestle with their faith through their memories and imagination while listening and can inspire an individual pilgrimage toward faith in a postsecular world.



Photo 17: Premiere of my jazz oratorio at Emmaus Church Berlin, November 18, 2020

⁵²⁷ Taylor, *A Secular Age*, 556–57.

⁵²⁸ Corrigan, “Wrestling with Angels,” 30–31.

⁵²⁹ This has been done for example in a Pentecost service by Bluechurch member, pastor and guitarist Michael Schirmer at the *Kulturkirche Hamburg-Altona*, accessed July 30, 2019, <https://kulturkirche.de>.

C. PRACTICE - The technique of my musical language in Spiritual Jazz

Between exile and pilgrimage is the overarching conceptual framework for my own musical work. In the same way that musical examples of Liturgical Jazz could be adapted for a composition of Sacred Jazz, this discussion now ties all subgenres together as it is exactly this “displacement” out of a Liturgical or Sacred Jazz space onto the jazz stage which creates the “postsecular fragility” identified in this investigation.

My composition examples in the subgenre of Spiritual Jazz draw inspiration from all categories of religiously inspired jazz in this order of priority:

- (i) biblical inspiration (Category B in my typology of religiously inspired jazz)
- (ii) adaptations of Sacred Jazz (Category E)
- (iii) adaptations of Liturgical Jazz (Kyrie, Gloria, Sanctus, Categories A, C, D)

Five Spiritual Jazz compositions are directly inspired by scriptural passages:

<i>Apparition</i>	(Daniel 10:5-9)
<i>Promise</i>	(Philippians 2:6-7 / Spiritual Songs - II, 1)
<i>Seven Words</i>	("I Am Words, Gospel of John, Spiritual Songs - I, 1)
<i>Waters of Peace</i>	(4 Part Suite, 1 Corinthians 12:13 / John 7:38 Spiritual Songs - I, 3)
<i>Wholeness (Unity)</i>	(Colossians 1:17)

Twelve of these pieces are compiled in a two-part "Suite of Spiritual Songs" that I recorded and performed between 2018 and 2019. The first part, "Seven Words" contains vocals on all tracks and was performed by a jazz tentet including two singers. The second suite is instrumental and composed for a trio and quartet format. The six other compositions with the exception of the liturgical Kyrie and Gloria were also recorded in a studio or live setting and are also part of the audio documentation of this thesis (table 16). Table 17 shows twelve other compositions and arrangements performed in concert settings outside of churches that have already been analyzed in the chapters on Liturgical and Sacred Jazz. For these, I will briefly discuss the alterations needed for performances in regular jazz concert settings in the final chapter reflecting on the interwovenness of the three subgenres of religiously inspired jazz.

Table 16: The two-part *Suite of Spiritual Songs* (audio files # 10 and # 11)

<i>Suite of Spiritual Songs - Part I -</i>	<i>Suite of Spiritual Songs - Part II -</i>
1 Seven Words	1 Promise
2 Song of Awareness	2 Spirits in the Material World (Duality)
3 Waters of Peace	3 Lament
I. Spirit River	4 Invocation
II. Adoremus	5 Pleading
III. The Well	6 Trusting
IV. Waters of Peace	7 Acclamation
4 Hope no higher	8 Wholeness (Unity)

Table 17: Overview of *Suite of Spiritual Songs*

LITURGICAL JAZZ	SACRED JAZZ	part of oratorio	SPIRITUAL JAZZ	part of suite
Kyrie Eleison			Kyrie Eleison (instr.)	
Gloria in excelsis Deo			Gloria in Excelsis Deo (instr.)	
Psaln 90 Antiphon			Psaln 90 (instr.)	
Gloria/O Lord we praise you	Gloria/O Lord we praise you	Lass leuchten (6)	Acclamation (instr.)	Spiritual Songs - II, 7
	Kyrie/Ach Gott, vom Himmel sieh darein	Lass leuchten (2)	Lament (instr.)	Spiritual Songs - II, 3
	Jesus Christus, unser Heiland	Lass leuchten (9)	& Invocation (instr.)	Spiritual Songs - II, 4
	We all believe in one true God	Lass leuchten (5)	Pleading (instr.)	Spiritual Songs - II, 5
	Der Du bist drei in Ewigkeit	Lass leuchten (7)	Trusting (instr.)	Spiritual Songs - II, 6
	Der Mensch	Lass leuchten (1)	Trinity (instr.)	
	Song of Awareness	Lass leuchten (10)	Prozession (instr.)	
	Hope no higher	Lass leuchten (8)	Song of Awareness (instr.)	Spiritual Songs - I, 2
	Spirits in the material world	Lass leuchten (4)	Hope no higher (instr.)	Spiritual Songs - I, 4
			Spirits in the material world (instr.)	Spiritual Songs - II, 2

C.1 Apparition (Daniel 10:5-9, NIV)

I lifted my eyes and looked, and behold, a certain man clothed in linen, whose waist was girded with gold of Uphaz! His body was like beryl, his face like the appearance of lightning, his eyes like torches of fire, his arms and feet like burnished bronze in color, and the sound of his words like the voice of a multitude. And I, Daniel, alone saw the vision, for the men who were with me did not see the vision; but a great terror fell upon them, so that they fled to hide themselves. Therefore I was left alone when I saw this great vision, and no strength remained in me; for my vigor was turned to frailty in me, and I retained no strength. Yet I heard the sound of his words; and while I heard the sound of his words I was in a deep sleep on my face, with my face to the ground.

The bass ostinato in the Eb Lydian Augmented VI Chordmode, had suddenly come to my mind over a couple of weeks. Finally, I notated the bassline and started composing. The line itself, besides being a simple descending melodic-minor scale melody, still carried a mystical sound for me. At the same time, I had studied biblical stories of angels and their depictions in abstract art and literature.⁵³⁰ Particularly Karl Ove Knausgård's literary interpretation of angels as evoking both fear and also a deep indestructible longing for the numinous came close to my perception of the biblical characterization of angels.

This composition became a musical image of the biblical passage from Daniel 10. By superimposing the C Minor bass line on an even deeper drone on E, I set out to create a polytonal atmosphere by encouraging overtones in E Lydian from the guitar which results in a superimposition of Eb Lydian Augmented VI on E Lydian.

With Eb Lydian being five # above E Lydian (enharmonically D# Lydian) it can be seen as the last possible extension according to Russell's supra-vertical technique in superimposing two tonalities with the principle of putting the higher above the lower, achieving a state of unity, and mirroring the narrative of *an angel from above*.⁵³¹

As there are no sustained chords of E Lydian or Eb Lydian, this situation just provides a state of blurred tonality, a gray area that gets suddenly altered by the appearance of the melody. Both melody and chords and the bassline from before all belong to the Eb Lydian 10 Tone Order. This change in bar 2 represents the sudden appearance of the angel. Like many experiences of sudden appearances, after an initial shock, the witness finds time to observe and notice details of the appearance, as in the biblical passage. This is reflected in the melodic development that becomes slower and slower and returns to the E drone in bar 8. This drone sounds less strange, here serving now

⁵³⁰ Particularly Karl Ove Knausgård, *A Time for Everything* (Trondheim: Forlaget Oktober, 2008).

⁵³¹ These supra-vertical technical considerations are unpublished by Russell and stem from lessons of the author with Russell. Higher and Lower refers here to the relative position of two tonalities in the circle of fifths. According to Russell, placing lower above the higher would sound more outgoing and not support the fundamental tonality, ultimately creating a duality. For example, placing F Lydian (5 bs flat) over E Lydian instead. Naturally, these principles can be most clearly heard with layered and sustained chords (For example Eb Maj#11 over E Major Triad versus F Major #11 or an E Major Triad, or two melodies, each in their respective key.

as a point - if not of resolution – at least of relaxation. Part of the fear is gone due to the elapsed time. Bar 8 in fact sounds here perhaps more like E Phrygian^{Maj7}, as being part of the F Lydian VII 10 Tone Order.

APPARITION

MM = 120 (♩)

open intro: start with drone on low E and sax overtones (with electronic)

ON CUE:

soft E Lydian overtones centering on G#

build gradually

time-line pattern with ostinato

mirror symmetrical bass drone

Uwe Steinmetz

*Eb Lydian 10 Tone Order**

GMaj7sus4, GMaj#5, EbMajb5, DMaj#5

1 2 3 3 2 2 1 2 2 3 3

1 2 3 4

D#+, EbMajb5, DMaj#5, EbMajb5, F/C, Cmin

(soft E Lydian Overtones)

Eb Lydian 10 Tone Order

GMaj#sus4, EbMajb5, DMaj#5, DMaj#sus4, C#Maj#sus4, DMaj#b5

7 8

SOLO-PART (open Solo on Intro)

*Eb F F# G A Bb B C Db D

Figure 116: Apparition (audio file #9)

Initially, I had composed solo changes, but in the live performance (with Anders Jormin, bass and Arne Jansen, guitar), it felt much better to open up the solo part like the introduction. The contrast between the complex and dense theme and the openness of the polytonal section provided more inspiration for the improvisation than another complex solo part would provide. This composition is entirely supra-vertical in its tonal gravity and cyclical rhythmical form, matching the celestial "otherworldly" inspiration.

C.2 Promise (Philippians 4:8-9)

Finally, brothers and sisters, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things. Whatever you have learned or received or heard from me, or seen in me—put it into practice. And the God of peace will be with you. (NIV)

Theologically, this collection of ways of acting Christ-like sets the tone for the promise of creating God's kingdom on earth - equality, justice, love, and care for each other and the world at large. This central Christian faith narrative resonates strongly with the atmosphere that I felt while composing this melody originally in 2005. It sounded promising – with the German translation *verheissungsvoll* and not a *Versprechen*. This promising quality feels like the openness that something could happen within that spirit, it does not have to, but if it happens, it will change the world for the better.

The melody remained somewhat a fragment in need of direction until I had a chance to rework it for my research inquiry. The initial inspiration had been quite clear in its emotion and overall atmosphere - but how to amplify this? In applying Russell's theory here, I realized I wanted to treat the melody similar to a Raga, to express one emotion or atmosphere throughout, inspired by the way that John Coltrane integrated tonal elements of Indian classical music in his compositions, as Carl Clements points out in his research project:

Coltrane often employed a form of structural organization in which he would explore the various permutations of limited sets of notes. This concept is known as *vikriti* in India ...This shared stylistic element between *vikriti* and Coltrane's use of permutations suggests an early affinity with Indian music. The *alap* of North Indian music also seems to have inspired Coltrane in some of his work. *Alap* is the free-meter introductory portion of a performance of Indian classical music. In the development of the *alap*, the performer explores the various ways he/she can arrive at the successive notes of the *raga*.⁵³²

On the recording of *Promise* my trio creates an "Alap" atmosphere with a drone on G and I slowly establish the tonality of the melody (0:00 - 1:18) with variations of G LYDIAN^{b9} (G Ab B C D E F# G). To add more rhythmical fluidity, I followed the insightful suggestion of bassist and composer Anders Jormin with whom I performed

⁵³² Carl Clements, "John Coltrane and the Integration of Indian Concepts in Jazz Improvisation," *Jazz Research Journal* 2, no. 2 (2009): 161, <https://doi.org/10.1558/jazz.v2i2.155>.

this composition once, to change the meter to 6/4, which also added a notion of lightheartedness. I had thought of the bassline being in triplets before. Here is an overview of how I approached the *vikriti* principle:

mode: G Ab A Bb B C C# D Eb E F F#
 variant

MM 76, open eights feel

PROMISE

Uwe Steinmetz © 2016

* or Ab Lydian 9. T.O. throughout: Ab Bb B C D Eb E F G

Figure 117: Promise with analysis of the modal alterations

C. 3 Seven Words - The "I Am Words" in the Gospel of John.

This composition has seen a similar development as *Promise*. I revisited this melody following an inspiration from *Change of the Guard* composed by Kamasi Washington, a leading artist in contemporary Spiritual Jazz.⁵³³ In a live version of this composition, Washington tells a metaphorical story, as he claims a dream, accompanied by an improvising violinist about what it would mean for him to release the record "The Epic." The melody of *Seven Words* followed a similar energetic expression and was set, like Kamasi Washington's melody, in a Dorian minor mode.

The challenge to myself was whether I could come up with a story that had a similar notion, a reason why my own music was following a religious inspiration. I ended up writing lyrics based on the metaphors that Jesus uses to describe himself as narrated in the Gospel of John:

Here are the original metaphorical statements (NIV) which I used as basis for the lyrics:

- | | |
|----------------------------------------------|--------------|
| 1. I am the bread of life | 6:35, 48, 51 |
| 2. I am the light of the world | 8:12; 9:5 |
| 3. I am the door of the sheep | 10:7, 9 |
| 4. I am the good shepherd | 10:11, 14 |
| 5. I am the resurrection and the life | 11:25 |
| 6. I am the way, and the truth, and the life | 14:6 |
| 7. I am the true vine | 15:1 |

SEVEN WORDS

I am the bread of life,
I'm the light of this of this world.
I'm the gate and the good shepherd,
I'm the resurrection and the life.
I'm the way, the truth, the vine,
I am the first and last forever more.

Figure 118: *Seven Words* lyrics

Apart from the lyrics, the prominent musical element that carries the energy I found so inspiring in Washington's composition is the Dorian Minor Mode that serves also as a basis for a tenor sax solo in my piece. In jazz history it is certainly John Coltrane's modal reharmonization in Dorian of *My favorite things* (1960) performed for the first time on soprano sax which can be seen as his decisive turn towards a new modal and spiritual direction, coupled with a new level of intensity in his music.⁵³⁴

⁵³³ Kamasi Washington, "The Epic," Brainfeeder 3 CD BFCD050, 2015.

⁵³⁴ John Coltrane, "My Favorite Things," Atlantic Records LP 1361, 1961.

C.4 Waters of Peace - 1 Corinthians 12:13 / John 7:38

Waters of Peace is a suite composed of four parts following another metaphor of Jesus Christ in John 7:38: *Whoever believes in me, as Scripture has said, rivers of living water will flow from within them (NIV)*. This relates to the importance of baptism for all of Christian faith as the Apostle Paul reasons in 1 Corinthians 12:13:

For we were all baptized by one Spirit so as to form one body--whether Jews or Gentiles, slave or free--and we were all given the one Spirit to drink. ... But we have all been baptized into one body by one Spirit, and we all share the same Spirit. (NIV)

I grew up close to the North Sea, and the open sea and the rivers leading into it were an important inspirational, if not very spiritual place as long as I can remember. The most dominant images imprinted in my memory involve how river water pushes towards the sea at an ever-increasing speed and more and more united in direction and overall flow. As before, I have created musical images of my imagination. The vocal parts for this composition consist of three short Latin chants praising the Holy Spirit:

Chant of Praise I: *Spiritui Sancto honor sit*. (Honor be to the Holy Spirit)

Chant of Praise II: *Adoremus in aeternum sanctissimum Sacramentum*. (We will adore for eternity the most holy Sacrament)

Chant of Praise III: *Spiritus sanctus vivificans vitam movens omnia, et radix est in omni creatura*. (The Holy Spirit: living and life-giving, the life that is all things moving the root in all created being.)⁵³⁵

I am giving credit here to my autobiographical journey of faith from before I turned towards organized religion where experiences in nature, particularly at the seaside gave me experiences of the *numinous*. Some places in nature felt strongly "sacramental."

Chant of Praise "Honor be to the Holy Spirit" / C Lydian #2 10 Tone Order

D#, C Lydian #2

voc. *Spi - ri - tu - i - San - cto - ho - nor - sit.*

Cl. *Drone on E*

bass

River Motif 1
E Minor pentatonic / circular time-line pattern
2 2 2 1 2 2 4 3 2 2 2

Figure 119: *Spirit River* (bars 11-19)

⁵³⁵ Hildegard of Bingen, "Spiritus sanctus vivificans," International Society of Hildegard von Bingen Studies, accessed March 10, 2019, <http://www.hildegard-society.org/2014/11/spiritus-sanctus-vivificans-antiphon.html>.

The first movement starts out with three layers, the ascending *chant of praise I* over a drone providing a strong nine-bar horizontal motif over a three-bar circular pattern built from a minor pentatonic. Bars 20-28 modulate to A Lydian III and add the second river motif, this time built over nine bars and as a variant of motif 1:



Figure 120: *Spirit River* (bars 20-28)

This motif leaves the Lydian 10-tone order, it features the bII degree (here the A#) in the sixth bar, which turns the minor mode tonality momentarily into major, an effective way of creating a glimpse of polytonality without superimposing a different scale. Staying in my picture, it resembles the everchanging surface of the water with reflections of the sun and distortions, curls and mud, sticks, grass, that suddenly appear.

The following modulation in bar 29 to Bb Lydian VI (G Dorian Chordmode) introduces a circular third river motif with a length of 1.5 bars, a harmonic progression and a two-part melody as the main theme, resembling a 12-bar blues structure:

Figure 121: *Spirit River* (bars 29-36)

The next four bars of the main theme bring forth another polytonal effect through variation towards a blues color by introducing "Ab" and, as a consequence, the underlying chord, EbMaj Lydian, fully orchestrated in seven-tone harmony through the other instruments, gets altered with an Ab on top:

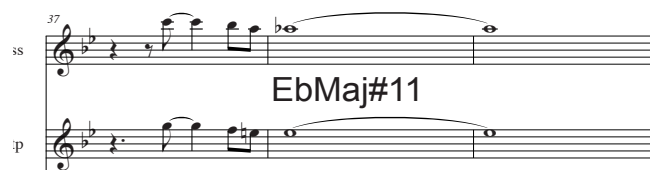


Figure 122: *Spirit River* (bars 37 - 39)

A six-bar interlude in G Dorian (bar 41-46) is followed by a calmer 8-bar solo interlude, that becomes the solo section after the theme in bar 73. This section, developed from the interlude in 6/4, leaves the pre-dominant supra-vertical modal harmony and brings a fast cycle of a vertical harmonic progression through five keys in 8 bars.

E-7	D/E	I	Bb/C	FMaj7	I	G	C6	I	Db7/Ab
G Lydian VI - I	Bb Lydian II - V				F Lydian II - V			B Lyd. 10 Tone Order/VI*	
GMaj7	I	EbMaj7/Bb			I	G/D	C/G	I	G/B G/A I
G Lydian		Eb Lydian V			F Lydian VI - II			G Lydian III - II	

* B Lyd. 10 Tone Order: Ab A Bb B Db D Eb F Gb G

Figure 123: *Spirit River* (bars 41 - 46)

Figure 124: *Spirit River* (bar 44)

Figure 125: Solo background line

While the harmonic colors are kept simple, in bar 4 of the solo section, the Dorian Db7/Ab Chordmode (B Lydian VI) becomes altered through the ongoing background lines and as a result, part of the extended tonality of B Lydian 10 Tone Order.

The background line (motif three) also adds a horizontal character through its continuity over the vertical changes and the soloist can chose to relate more to this line in a horizontal "G - Minor/G Major Blues" modality or focus on the vertical harmony.

For the final section of the first movement, the original 9 bar structure reappears, now with the harmonized *Chant of Praise I* serving as the foundation for a tenor sax solo from measure 81. The circular river motifs disappear and make space for the chant as the main structural element from bar 90 onwards. In the last two modulations of the chant (bar 108-125), the vocalists sing the lyrics again. Thus, the imagery of the turbulences in the river floating towards the open sea are momentarily left for reflection and adoring the inward spiritual qualities of the ever-changing waters, reflecting on the presence of the numinous in all and everything.

Luther's engagement with creation, which I have touched upon before in the context of vernacular song, becomes transformed as a part of sacred music (page 108). As Danish theologian Niels Henrik Gregersen finds:

Luther starts out from the premise of divine incarnation that the infinite God has indeed shown capable of entering into the realm of the finite: *infinite capax finiti*. "For in him [Jesus Christ] the whole fullness of deity dwells bodily" (Col 2:9). From this premise Luther proceeds to the logical conclusion that also the world of creation must be able to host the infinite God: *finitum capax infiniti*.⁵³⁶

For Gregersen, this also leads to an explanation of what I have intuitively felt at the sea without a religious background and referred to as a type of sacramental quality in nature:

In all cases, *Luther is interested in nature as localized interactive events*, not as one continuous line of existing "things." Most significantly, it is in the interaction between nature and human beings that the substances of nature are transformed into active events and may become bearers of divine meaning and even redemption. ... It is in the interactions between pre-human and human nature that the capacities of matter are most expressive, and can serve as both analogies to and as exemplifications of God's use of the sacramental elements. Just as bread and wine are not by themselves carriers of the body and blood of Christ, but can be *used* as such by God without altering their created nature in the context of the eucharistic meal, so are sounds, homes, fields, flowers, marital love, shoes etc. not carriers of divine grace on their own, but they may, in the context of everyday life, *become* forms of divine grace when *used* as such by God, and this can be done without altering their natural properties.⁵³⁷

The second movement addresses the sacramental character of an experience in nature. It centers on the *Chant of Praise II*, "We will adore for eternity the most holy Sacrament." This sacramental character also implies a commitment, in light of the destruction of our environment, to the adoration and protection of nature from a standpoint of Lutheran faith, coupled with the ability to discern and act responsibly, as Gregersen emphasizes: "What we see in creation does not only depend on what is out there, but far more on the eyes that can (or cannot) discern the presence of God in creation."⁵³⁸

Adoremus in Aeternum is composed in the tradition of the early church within a modality that was inspired by Byzantine chant. Listening to recordings with ears informed by Russell's concept of higher tonal orders, I found similarities in the complex and colorful nature of Byzantine chants. I will explore an experimental adaption further in my closing chapter (page 376).

Next to the melody I composed two cyclical ostinato patterns in the bass and suggested a cyclical time-line pattern for the drummer:

11/4: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

⁵³⁶ Niels Henrik Gregersen, "Grace in Nature and History: Luther's Doctrine of Creation Revisited," *Dialog: A Journal of Theology*, Dialog, 44, no. 1 (2005): 23–24.

⁵³⁷ Gregersen, "Grace in Nature and History," 24.

⁵³⁸ Gregersen, "Grace in Nature and History," 28.

I have referenced the Phrygian sound in jazz before as a source for the concept of higher tonal orders. *Adoremus* explores this inspiration further, but within the altered Locrian Mode on the #V degree of the Bb Lydian 10 Tone Order. This mode is not commonly used as a source of melodic inspiration, most likely, because of the absence of a regular fifth.⁵³⁹

Moderato (M.M. ♩ = c. 95)

Bb Lydian 10 Tone Order #V

F Lydian #2 / VII → **E Lydian VI**

F Lydian #2 / VII → **E Lydian V - VI - V** → **E Lydian I - VI -> D Lydian VI** → **F Lydian #2 / VII -> Bb Lydian II - VII**

G Lydian → **G Lydian VII**
OR: D LYDIAN III

Figure 126: Tonal analysis of *Adoremus in Aeternum*

⁵³⁹ The ascending bassline is identical with a scale commonly called *altered* or *altered dominant scale*. With Russell's theory this scale becomes a tonic on its own extended from seven to ten tones.

The tonal extension into the Bb 10 Tone Order through a Db major triad adds the regular fifth, Db/C#:

F#	G	A	Bb	C	D	E		Bb Lydian Augmented #5
	G#			C#		F		+ 10 Tone Order extension

While the bass ostinato and the melody in bars 1-3 contain the Locrian tritone F# - C, the harmony brings in the C# as distinct color through the two triads F+ and F# Major, only the regular 4th, "B" is absent.

The next two bars modulate towards F and E Lydian with brighter and more concrete tonal colors in the melodic change between E Harmonic Minor V and E Lydian with an ascent until the major seventh, D#. Bar 6 presents a cadence leading back to Bb Lydian, but the melody resolves to the sharp lying (###) tonality of G Lydian instead. The final bar can be interpreted as a regular F# Phrygian (VII degree of G Lydian), or, slightly more brightly, as an Aeolian chord.

This piece has been arranged for large and small jazz ensemble, the example with choir has been included with this thesis. It provided for me an example of how to integrate modal colors of the early church tradition in a subtle way by allowing their rich melodic heritage to blossom, instead of compromising their expression through embedding them in a typical modal jazz cliché in Phrygian. Instead, in *Adoremus in Aeternum* all musical elements, as well as the complex rhythms and harmony support the rich melody, and the ostinato figures are not simply repeated but show an independent development in their harmonic expression, for example as pointed out, a C in the bassline is juxtaposed with a C# in the chords harmonizing the melody.

Adoremus has proven for me what David Borgo (page 303) observes in free jazz improvisation: the specific musical structure served as a metaphor that blended the modality of Byzantine chant, a devout liturgical practice and modal jazz together which created a new worshipful feeling in each performance and invites quiet listening together as musicians and with the audience. As proposed before, the music itself *becomes alive* as a musical faith narrative beyond church walls.

The third movement, *The Well*, (The Holy Spirit: living and life-giving, the life that's all things moving, the root in all created being) is now turning the slow-moving devout praise of *Adoremus* into a dance back in the turbulent water of the river.

The bassline from *Seven Words* (figure 127) underlines as a musical metaphor the foundation in Christ pointing towards John 7:38. Chant 3, the narrative of the "dancing spirit" is combined with an adaption and variation of chant 1 from the first movement. This leads quickly into an energetic solo section in D Dorian (figure 129), this time modulating and resolving to D Mixolydian. The dance finally ends unresolved in Bb Lydian (figure 128), the predominant tonality of this suite and leads to the fourth and last movement, *Waters of Peace*.

voc. Spi-ri-tus San-ctus vi-vi-ca-nis vi-ta-mo-vens om-ni-al

Cl. **Chant of Praise III**

bass **"Dancing Spirit" narrative**

dr. **Bassline from "Seven Words"**

Variation of CHANT OF PRAISE I

5 bars of 7/4 2 - 1 2 b6 in the middle bar

Figure 127: *The Well* (bars 4-11)

21

git. **p D Dorian**

D Mixolydian

Bb Lydian

voc. **rhythmically augmented "dancing spirit motive" / Chant III**

Spi-ri-tu-s san-ctus vi-vi-ca-nis vi-ta-mo-vens om-ni-a-l

Figure 128: *The Well* (ending)

The musical score for 'The Well (solo section)' is written for a large ensemble. It includes staves for soprano saxophone (ss), trumpet (tp), two trombones (ts 1 and ts 2), guitar (git.), voice (voc.), clarinet (Cl.), bass, and drums (dr.). The score begins at measure 17. The vocal line has lyrics: 'Spi - ri tus San - ctus vi - cius vi - ta, mo - vens!'. The guitar part has a performance instruction: 'play top note and where possible second voice as well'. The bass line includes a key signature change from F Lydian VI to C Lydian II. The drums play a complex, syncopated pattern throughout the section.

Figure 129: *The Well* (solo section)

The fourth movement, *Waters of Peace*, starts out with a 6/4 meter introducing the two-bar river motif 4. Following the imagined narrative for this suite, the water of the river has now come close to the open sea. The tide and the wider mouth of the river slow down the movement and turbulences on the surface. But the complexity within the water builds up until the actual entrance into the open sea where everything flows in harmony together, *baptized into one body by one Spirit*.

In their interplay, these rhythmical patterns loosely follow the principles of the compositional technique of hocket in medieval polyphony where a melody is truncated into two or more interchangeable parts played or sung.⁵⁴⁰ For me it represents a further development of the *mosaic narrative* technique I have applied before (see page 269). In general, the feeling for a definite *beat one* is blurred, the music can be heard in different meters and from different starting points; it becomes a steady but open-ended pulse. I would refer to this as a level of supra-vertical rhythmic gravity where the layers of cyclical ostinatos create a vertical pulse in which a horizontal melody, the main theme is embedded.

⁵⁴⁰ See William E. Dalglish, "The Hocket in Medieval Polyphony," *The Musical Quarterly* 55, no. 3 (1969): 344-63, <http://www.jstor.org/stable/741005>.

11

ss
river motif 5 (1 bar)

tp
river motif 6 (1 bar)

ts 1
11 2 2 11 2 2
river motif 7 (2 bars)

ts 2

git.
w/ crunch or distortion
f main theme from movement I

voc
river motif 5
2 2 11 2 2 11

cello
river motif 6
river motif 7 (2 bars)

bass
river motif 4 (2 bars)

Figure 130: *Waters of Peace*, the interplay of different motifs, bars 11-14

With the introduction of the 12-bar main theme from the first movement, the two-bar bassline modulates from the D minor modality down to Bb Lydian and further descends in that tonality for the completion of the theme while only the *river motif 7* follows the change of tonality (from bar 19); the other motifs remain unchanged:

bar 12 + 13	14 + 15	16 + 17	18 + 19	20 + 21
Bb Majb5	Amin	G min	F Ionian	E Locrian
Bb Lydian I	Bb Lydian VII	Bb Lydian VI	Bb Lydian V	Bb Lydian #IV

The repetition of the main theme in measures 22-33 brings the second voice of the melody back that adds the additional tension of the blue note (bar 30).

The next section (figure 131), a combined drums and vocal solo, is from the musical imagery right at the mouth of the river, where the river motifs meet the sea. A faster tempo or acceleration is hinted in the quarter note triplet of the "sea motif" in each single bar and adds to the destabilizing feeling that enters the former clear and steady moving groove. At the end of the solo, the final transition of this piece and the whole suite takes place: the faster tempo of the triplet quarter notes become the new tempo (MM = 180) and the Dorian tonality in F Lydian resolves again to the "highest possible" tonality, E Lydian(#####).

34 river motif 5
 river motif 6
 river motif 7
 river motif 7
 river motif 6
 opt. solo with drums river motif 5
 river motif 6
 Sea Motif
 Solo!

ss
 tp
 ts1
 ts2
 git.
 VOC.
 cello
 bass
 drums

Figure 131: Solo Section in F Lydian VI 9 Tone Order (added Ab in bass line)

The 9/4 "sea motif" in the bass structures one nine-bar cycle of the form when played four times. The other cyclical motifs from the river, motif 2 and 4 and the variations on the "dancing spirit" motif from Chant III remain all in 12/4 and subdivide each cycle of the form by three. This 9-bar cycle is repeated 7 times in total. Over this, the soprano sax and the guitar improvise together. On the recording of this composition, the rhythmical change to a prominent supra-vertical rhythmic expression in bar 40 along with the gradual departure from the prevailing "F# Mixolydian Blues" towards supra-vertical pantonality through the additional improvisation is well documented. Here the river motifs become part of the higher unity within a supra-vertical ocean, such like an individual faith narrative in the body of Christ through the Holy Spirit.

C. 5 *Wholeness (Unity)* - Colossians 1:17 (NIV)

He is before all things, and in him all things hold together.

For George Russell, his idea of tonal gravity was a recognizable force that held *everything* together for him. It also added validity towards the existence of the numinous, it sparked the need to seek a reference in the transcendental.

The closing movement of my instrumental suite of *Spiritual Songs*, therefore, is composed entirely in one Lydian Tonality as a dedication to George Russell. I have created modal cadences in this piece unlike all the others I have presented, where the Lydian chordmode is always the center of the harmonic sections.

While the melody and harmony of the theme is composed within the 7 Tone Order, the solos section introduces again higher tonal orders that can also be observed in the recorded example of this composition. I have kept this piece as simple and as much like a jazz standard as possible to allow maximum freedom in its interpretation and performance, another factor that Russell always supported.

Finally, the simple child-song-like melody could just as easily have come from a chorale of the early church and I once thought that it was inspired by Luther's *Der Du bist Drei in Einigkeit*, which I have arranged in my jazz oratorio. It reminds me of an important sentence George Russell said to me when he commented on one of his last large-scale compositions, *It's About Time* which features very lyrical passages that have been an ongoing inspiration for me: *I am old enough to write beautiful music.*⁵⁴¹

⁵⁴¹ George Russell, "Living Time Orchestra," *It's About Time*, Label Bleu CD LBLC 6587, 1996.

WHOLENESS (Unity)

He is before all things, and in him all things hold together.

Colossians 1:17

Uwe Steinmetz 2017

MM=75

A

CMaj7#11 GMaj7 Amin11 Emin11 CMaj7#11

I V VI III I

GMaj7 Amin11 Emin11

V VI III

B

CMaj7b5 GMaj7sus4 Amin7 AminMaj7 EminMaj Emin9

I V VI VI (augm.) III (#2) III

OPEN FOR SOLOS

CMaj7#11 GMaj7 Amin11 Emin11

I V VI III

CMaj7#5 GMaj7#5 AminMaj7 EminMaj7

I (augm.) V (dim.) VI (augm.) III (#2)

C7b5 GMaj7#5 Ab/A F#+/E

I V (dim.) VI (9.T.O.) III (b7, 10 T.O.)

C6 GMaj7 Amin7b5 Emin9 CMaj7#11

I V VI (dim.) III I

C LYDIAN = C D E F# G A H C C LYDIAN #2 = C D# E F# G A B C C LYDIAN dim. = C D E b F# G A B C C LYDIAN augm. = C D E F# G# A B C
 C LYDIAN 9 T.O. = C D E b E F# G G# A B b B C C LYDIAN 10.T.O. = C D E b E F# G G# A B b B C

Figure 133: Wholeness - Lydian Variation on the cadence of I - V - VI - III

D. SUMMARY AND CONCLUSIONS

Russell's statement about being old enough to write beautiful music can be taken as a blueprint for understanding the distinction between Liturgical, Sacred, and Spiritual Jazz. It is radically subjective what one perceives as beautiful, even more so, I believe, when it is a statement about faith.

While Liturgical Jazz provided the framework for jazz to support worship and serve the liturgy, in Sacred Jazz the scope extended towards the historically grown concert tradition of sacred music, in my case in an oratorio about Luther's Solae and a Cantata exploring a mystical unity with God. In both pieces I have drawn from religious poetry and sacred chorales: my compositional process was nourished by church history and personal experiences from worshipping within church liturgies.

In Spiritual Jazz there is only the need to tell "the (individual) truth," and as John Coltrane pointed out, here every musician has to find their own narratives, in my words, my own musical faith narratives. No liturgical or historical form is the reference, the reference is the unity between my faith narratives and my music.

I have shown how this manifested within my compositions of the "Spiritual Songs." These Suites have been performed in regular jazz concert settings in a large ensemble in Berlin and with my trio in Berlin, Wittenberg, Frankfurt, and at the 2018 Baku International Jazz Festival. I did experience a pressure to announce the spiritual background of these pieces while standing on a jazz stage. But I learned the necessity of letting this pressure go and simply aiming to present "beautiful music" in the same way as I play a jazz standard or music from my colleagues in their ensembles. The less I tried to talk about the spiritual conceptual background, the more I was able to talk about myself - why I felt, a song has this "Promising" ring to it and why I think this is a feeling needed in our times, as well as having time to lament and feel in duality or in unity with the world.

I found that these things were worth sharing on stage and they connected naturally to the emotions and complex narratives hidden behind the printed music. Moreover, I felt I had embodied these faith narratives to such a degree, that they connected with other experiences and I was able to relate to them from different angles, not necessarily directly religious. My musical analysis has also shown how subjective impressions in nature, vague feelings, emotions, and interpretations of biblical narratives all led to the creation of musical narratives. In demonstrating the interconnectedness of faith narratives and musical faith narratives this way through my compositional techniques I have also given meaning to the post-secular claim of "fragile faith" in the contemporary world.

I have experienced this fragility on the bandstand performing my compositions and it has informed and sharpened, as Charles Taylor suggested, my own faith narratives. In comparing religiously inspired jazz to the investigation of religiously inspired American poetry, I have been able to place the three subgenres of religiously inspired jazz into a post-secular framework, a framework that I have found to be a valid

analysis of German society, my artistic work, and life as it is taking place. I have explored the notion of pilgrimage and exile within my historical examples and I can now apply it to my own music.

As I have suggested in the theory section, all "wrestling with religion" can lead to a pilgrimage towards faith. In my case, the exile perspective from the band stand and interpreting "faith in my fashion" rather than serving a liturgy with my music has helped to engage me in new ways on this pilgrimage.

I could observe also that it was possible to integrate repertoire from the Liturgical and Sacred side into performances without a religious framework. I can conclude that I have re-enacted on a micro-level the processes which unfolded historically, where artists like Ed Summerlin, who brought jazz into liturgies of worship, ended up carrying this inner worship truthfully for themselves onto the band stand, outside of the confinements of church walls.

In the following and final chapter of this thesis, I will continue this discussion and analyze the interplay of these six historically identified categories within my own artistic practice.



Photo 18: Suite of Spiritual Songs (II) live at the Baku Jazz Festival, October 16, 2018⁵⁴²

⁵⁴² With Arne Jansen, guitar and Sebastian Merk, drums.

IMAGINE

*God is at the centre.
Either you're running from him or you're going towards him,
but still, there's this centrality to His power...
I think it speaks to art and to music in general.
That's kind of where we're coming from,
and how we hope to also give praise with what we do,
whenever we have this opportunity to play or share the music.
The potential for it to be so much bigger and deeper and
to reach people is such a great gift...
Not just in the notes, but what's inside of what's being played,
and the intention and the heart behind the thing.
It's that unseen thing again.
Brian Blade⁵⁴³*

⁵⁴³ Peter Hum, "From the Jazzblog Archives: The Brian Blade interview," *Ottawa Citizen*, July 31, 2014, <https://ottawacitizen.com/entertainment/jazzblog/from-the-jazzblog-archives-the-brian-blade-interview>. Brian Blade attributes this idea to Bono of U2.

A. HISTORY - God is at the center

It's that unseen thing again - the unity between artists' faith experiences and their music, "what's inside of what's being played, and the intention and the heart behind the thing," as Brian Blade puts it. This "unseen thing," what Robert Frost calls the "mystery in the middle" and George Russell calls the meaning behind the "center of gravity" is what I have circled around in my historical observations. I have presented different expressions and concepts about how the numinous has been engaged through liturgy and music, from early church history through Martin Luther and on to contemporary, mostly protestant, theology, and throughout the history of Liturgical Jazz in the Christian tradition. In observations on jazz history, I quickly reached a non-denominational framework in Sacred Jazz and walked into Spiritual Jazz through the wide-open doors of spiritual universalism.

A.1 Liturgical Jazz - The legacy of Mary Lou Williams and Ed Summerlin

After *Come Sunday*, there needs to be a *Blue Monday*⁵⁴⁴

By documenting the multifold nature of religious inspiration in jazz even with a necessary focus only on the Christian tradition, I was able to show that religious doctrine or institutional obstructions did not hinder the growth of jazz as sacred and spiritual music. Independently of Christian church traditions, the artists embodied their religious experiences in their way of music making and took it beyond church walls to the band stage.

The momentum of Liturgical Jazz, on the other hand, quickly dissolved in the United States and in Europe as I have shown in the case of pioneering efforts by Ed Summerlin, Mary Lou Williams and the German Blues Masses. The opening statement of this section above made by Dale R. Lind, the second jazz pastor at Saint Peter's church in NYC demonstrates this changed attitude. Lind, first an assistant during his studies to Gensel, saw his mission not in fostering Liturgical Jazz, but in opening the church doors to contemporary culture and its creators, engaging in a dialogue with contemporary culture makers within the liturgy, theology and liturgy with the arts, inspired by the arts, but not *through* the arts.

In my own artistic interventions in the field of Liturgical Jazz I have documented ways to engage with the German Protestant liturgical tradition today but have also observed the hinderances in developing jazz liturgies further within the regular German Church context where I worked during this study. The liturgical examples I crafted for this thesis took place mostly in special liturgies outside the context of standard worship practices. I have also touched on the work of contemporary artists who work with jazz in liturgy and who are partially employed as church musicians. Janne Mark in Brorson's Kirke (Copenhagen), Ike Sturm in Saint Peter's Church, NYC, and Tord Gustavsen at Tanum Church (close to Oslo), and brought forth that they are able to contribute to a liturgical renewal through writing new liturgical music and hymns,

⁵⁴⁴ Jazz Pastor Dale R. Lind in an interview with the author from September 2, 2019 at Saint Peter's Church.

"Come Sunday" was part of Duke Ellington's first *Concert of Sacred* music in 1965 and "Blue Monday," composed by Dave Bartholomew and first recorded by Smiley Lewis in 1953, became, along with Fats Domino's 1956 version, one of the first rhythm and blues classics.

while also taking inspiration from their liturgical work to the band stage. But as worthwhile as this might appear for the institutional church and local communities where jazz regularly appears as worship music, I suggest that a thriving tradition of Sacred and Spiritual Jazz in the Christian tradition does not depend on open church doors and paid engagements for jazz artists today. It is instead the creative impetus of the individual artist who gives a musical sound to Christian doctrine and religious experience as I have demonstrated through historical examples and my own work.

With the example of Martin Luther's hymns I have demonstrated how essential it was for the music of the Reformation, to integrate elements of vernacular music in transformed ways. Closing the doors on jazz for churches means losing the chance to have a bridge toward the liturgical integration of contemporary music of many cultures. In contrast to Liturgical Jazz, Sacred and Spiritual Jazz do not depend on the institutional church. Rather, the church at large loses the potential to be a creative part of a stream of contemporary musical culture if it does not embrace Liturgical Jazz, which is able to liturgically integrate Sacred and Spiritual Jazz as well as other popular musical genres or, in a crossover dialogue, with early music traditions, all of which I have shown in this thesis. I have demonstrated the ability of jazz to adapt elements and principles of other musical genres and musical cultures into an individual musical language, from a rich African (American) heritage to European early music and avant-garde.

The evidence of an ongoing strong decline in church membership in both German state churches (Catholic and Protestant) suggests that more church spaces will eventually become available for sale or rented out for cultural events, and this might inspire religious artists to reclaim a space, which they consider to be a sacred space for their own work. The *Kulturkirken Jakob* in Oslo has acted as an inspirational sanctuary for religiously inspired artists of many contemporary musical genres and gives a strong testimony to this process, while also celebrating new forms of worship liturgies with a growing artistic community. This exemplifies a constructive act of reclaiming a sacred space to build a community for worship that is centered around elements of their own chosen artistic expression.

It remains a challenge for liturgical scholars and music-theology to discover the value and richness of Liturgical Jazz for a liturgical renewal through contemporary musical culture. This research project has aimed to show aspects and contribute evidence of this richness for further discussion and points to criteria for integrating contemporary jazz liturgically.

From the standpoint of artistic research, I have also laid down my institutional critique and described the limitations for my own artistic work within the institutional Protestant church. With this I hope to inspire further Liturgical Jazz research projects where at least a temporary home, an experimental church space, is provided along with a community of musicians and theologians open for experiments, allowing a weekly worship of Liturgical Jazz to take place. This seems for me a necessary step for a continuation of research in this field.

A.2 Sacred Jazz - Mary Lou Williams and Duke Ellington

Some people have asked what prompted me to write the music for the sacred concert. I have done so not as a matter of career, but in response to a growing sense of my own vocation.⁵⁴⁵

A growing sense vocation - a pilgrimage towards faith. Duke Ellington's Sacred Concerts have stood the test of time and have been performed in Germany and numerous other countries outside of the States, continuing to the present day. It is safe to assert that they have also been played more than any of his other large-scale suites for Big Band, even though they require a choir.

According to journalist John S. Wilson, Mary Lou Williams' iconic mass performance at Manhattan's St. Patrick's Cathedral on February 18, 1975 marked an equally important step toward respecting jazz as Classic American Music and reaching a new audience for jazz. He ends his review with a quote from jazz trumpet player Ed Polcer: "This is the way Bach used to do it! And now we can do it, too."⁵⁴⁶

In the historical considerations on Sacred Jazz, I have barely unveiled glimpses of the possibilities within a wide spectrum of compositions as documented in the discographies in the appendix. It was not within the scope of an artistic research project to present an in-depth study from a historical or musicological perspective as scholars like Tammy L. Kernodle on Mary Lou Williams and Lewis Porter on John Coltrane have done in depth. Instead, by contrasting Ellington's and Williams' motivations for creating Sacred Jazz and looking at the resulting musical differences in two distinctively different large musical forms: the Sacred Concert and the jazz mass, I have argued that these differences in musical form are largely inspired and shaped by the divergent faith narratives of each of these artists. Both had to claim a new artistic territory without existing models in jazz to rely on; their *vocation* created new musical forms.

As I have further shown, my own works in this field, an oratorio and a cantata, are also shaped by my own religious experience and decisions about which story to tell and how to tell it. In both works, I have included a technique of individual response to religious and theological doctrine and established musical forms, either through inserting an instrumental composition or by engaging with poetry through readings and arrangements of a song, and in the cantata, by integrating silence and electronically produced white noise. Walking on a tightrope with the danger of falling into unwanted eclecticism, I still claim that jazz has the ability to weave a coherent musical language by drawing from different genres and musical cultures, a strongpoint for this particular purpose.

⁵⁴⁵ Ellington, PR document for the Sacred Concerts, page 4, "the quotable and ecumenical Ellington."

⁵⁴⁶ John S. Wilson, "Mary Lou Williams, at Piano, Leads Her Jazz Mass at St. Patrick's," *The New York Times*, February 19, 1975, 75, <https://www.nytimes.com/1975/02/19/archives/new-jersey-pages-mary-lou-williams-at-piano-leads-her-jazz-mass-at.html>.

The structural element of *response* both in the oratorio and the cantata bears a threefold meaning for me:

- As a reference to J. S. Bach's cantatas, where the chorale was often explored and interpreted by secondary text sources such as biblical passages or poetry.
- To bring out a dialogical character in interpreting biblical text or religious poetry as a reference to the dialogical character of liturgical worship.
- To highlight the element of call and response, and reference this constituting element of jazz improvisation (see pages 222-26).

I want to underline the importance of this aspect further as it connects religiously inspired jazz artists over the last decades and across different cultures: the possibility to respond through musical faith narratives in one's own fashion to religious and theological doctrine and tradition and share it with other Christian musicians and listeners through performances is an expression of *Koinonia*, the fellowship of all Christians in the Body of Christ:

Just as a body, though one, has many parts, but all its many parts form one body, so it is with Christ. For we were all baptized by one Spirit so as to form one body—whether Jews or Gentiles, slave or free—and we were all given the one Spirit to drink. Even so the body is not made up of one part but of many. 1 Corinthians 12:12-14 (NIV)

There is *Harmony of Difference* expressed in this biblical quotation and I suggest that considering the role of Christian religion within jazz in the 1960s can shine a new light on the heated discourse of jazz being either solely African American music, as defined in the Jazz Preservation Act and often identified with Wynton Marsalis' ideas of classicism,⁵⁴⁷ or, as Jazz pianist and historian Ted Gioia suggests, as a music in which from its earliest roots onwards European and African heritage both inspired each other to form a new identity in American Music.⁵⁴⁸

Religious historian Vaughn A. Booker argues in his ground-breaking book on African American Artists as representatives of African American religion in the twentieth century, that their public interpretation of Afro-Protestantism delocalized African faith identities beyond church walls and offered a new understanding of Black Protestant faith practices and narratives:

Afro-Protestantism produced black women and men who became popular public representatives with expressive cultural forms. In turn, they produced authoritative expression of race and religion. ... In the twentieth century, this multimedia religious presence saturated African American culture and had the potential to impact African Americans across traditional religious denominations, even if they converted to or affiliated with alternative religious traditions. The religious leadership and practice of Duke Ellington in

⁵⁴⁷ Jeff Farley, "Jazz as a Black American Art Form: Definitions of the Jazz Preservation Act," *Journal of American Studies* 45, no. 1 (2011): 113–29, doi:10.1017/S0021875810001271.

⁵⁴⁸ Ted Gioia, "The Prehistory of Jazz – The Africanization of American Music," in *The History of Jazz*, 3rd ed. (New York: Oxford University Press, 2021), 1–33.

white liberal Protestantism and Mary Lou Williams in Roman Catholicism attest to these interdenominational and interracial possibilities. ...Viewed through the lens of artistry, Afro-Protestantism greatly impacted popular mass culture, the ostensibly nonreligious public arena of African American life and entertainment.⁵⁴⁹

Afro-Protestantism also shares, alongside all distinctions from other protestant denominations, a unifying Christian belief not only with Europe, but with Christians worldwide. Musical expressions of this belief, as individual as they are, created by Bach or Williams, is an agent for transformation, in supporting the vision of a just, peaceful and equal society that Dr. Martin Luther King, Jr. so profoundly described and declared in the twenty-first century as the mission for the International Jazz Day by the United Nations Educational, Scientific and Cultural Organization (UNESCO) "to highlight jazz and its diplomatic role of uniting people in all corners of the globe."⁵⁵⁰

A study which follows Booker's observations from an American context into the twenty-first century by analyzing identities and narratives of religiously inspired jazz artists within a global improvisational musical worship culture particularly in their role of connecting musical cultures and faith identities would therefore, I suggest, be a fruitful necessary step. With this thesis I propose a foundation for such a study in exploring through the historical observations of African American artists and their relevance for artists in Europe today, including myself, how religiously inspired jazz is able to display ways of reciprocal "trans-cultural adaption" between European Sacred Music and the African American Jazz tradition. I propose that this offers a still unexplored common ground and gap in research which unifies religiously inspired artists as representatives of different faith traditions and cultures and, simply and profoundly, it raises the awareness beyond all scholarly debates to *reach all people* as Brian Blade states, since *God is at the centre*.

A.3 Spiritual Jazz - George Russell and John Coltrane

Things began to get rather mean, I thought, and forces were coming into the music that were nonmusical forces and musicians, and especially those who had lent themselves to various causes. I found it an ugly scene that didn't have much to do, really, with aesthetics. The art being . . . the anger being used as a kind of justification, maybe the justified anger. Anyway, anger being used as the justification for art, actually. But for an art that—what can I say—an art that was being . . . anger was being used as a commodity, as a commodity that one could believe was justified, but at the same time behind that was a drive to power... It was basically, the anger was being used by people to ride on, to get into positions of power, and not as a justifiable anger out of injustice, and wanting to see justice done. Bring about a certain shift in power.⁵⁵¹

⁵⁴⁹ Vaughn A Booker, "Lift Every Voice and Swing" (New York: New York University Press, 2020), 265, <https://doi.org/10.18574/9781479801831>.

⁵⁵⁰ "International Jazz Day," accessed April 20, 2021, <https://jazzday.com/about/>.

⁵⁵¹ Duncan Heining, *George Russell: The Story of an American Composer* (Lanham, MD: Scarecrow Press, 2009), 186.

At the height of new developments in religiously inspired jazz George Russell temporarily left the States at the end of a European tour in the winter of 1964 and remained in Stockholm, citing the growing political influence on jazz, as he perceived it, as one of the main reasons. While Russell found a safe haven in Sweden for a fruitful continuation and further development of his music, many African American artists in the States, particularly of the *avantgarde* were suddenly in need of positioning themselves on a political spectrum and not, as Russell argued, within a primarily aesthetic framework.⁵⁵²

While the sacred works of Duke Ellington have received growing appreciation in the last decades and John Coltrane's profound religious inspiration has been investigated by scholars such as Porter, religious inspiration in jazz has often been overlooked in the study of jazz history in contrast to the political motivations of artists. It remains therefore important to point out as one of the conclusions of this study, that religiously inspired jazz followed a different path than the dominant political movements within the Jazz community in the 1960s, the civil rights and the peace movement.

As a musical forerunner of *Psalm* from *A Love Supreme*, John Coltrane mourns in his composition *Alabama* with Dr. Martin Luther King, Jr. the assassination of four African American girls by members of the Ku Klux Klan. Coltrane is lamenting the loss. He stands alongside the families of the victims in this song as well as the entire community affected by this act of domestic terrorism, and engages with King, despite the devastating event, in a final expression of hope undoubtedly based on a Christian perspective.⁵⁵³ Coltrane followed in these times, due to his spiritual orientation, not a path of angry protest, which would have been fully understandable and justified, but rather that of empathic lament. I suggest this stems from his overall chosen framework for his music making:

I believe that men are here to grow themselves into the full—in the best good that they can be. At least, this is what I want to do...And as I'm going there, becoming this, and what I become, if I ever become, this will just come out of the horn.⁵⁵⁴

Nevertheless, he does not shy away from a political perspective of his music, but expresses it from a different angle:

this music is an expression of highest, to me.... So therefore, brotherhood is there, and I believe with brotherhood, there would be no poverty. And also, with brotherhood, there would be no war.⁵⁵⁵

⁵⁵² For an exploration of the entanglement of avantgarde jazz and political movements, see Charles Hersch, "‘Let Freedom Ring!’: Free Jazz and African-American Politics," *Cultural Critique* 32 (Winter, 1995-1996): 97-123, <http://www.jstor.org/stable/1354532>.

⁵⁵³ Lewis Porter, "Deep Dive / They Did Not Die in Vain": On 'Alabama,' John Coltrane Carefully Wrought Anguish Into Grace," *WBGO*, November 18, 2020, <https://www.wbgo.org/music/2020-11-18/they-did-not-die-in-vain-on-alabama-john-coltrane-carefully-wrought-anguish-into-grace>.

⁵⁵⁴ Chris DeVito, ed., *Coltrane on Coltrane – The John Coltrane Interviews* (Chicago: Chicago Review Press, 2012), 277.

⁵⁵⁵ DeVito, *Coltrane on Coltrane*, 287.

Coltrane emphasizes here that the music itself teaches to "live sisterly" or "brotherly," rather than interpreting politics or through superimposing political agendas on music. Asked if he considers jazz to be "particularly closely related to the black community," Coltrane insists instead:

I think it's up to the individual, you can call it what you may, for any reason you may. ... I recognize the artist, and I recognize an individual. I see his contribution; and, when I know a man's *sound* well, to me that's him...And I don't like - labels. I don't bother with.⁵⁵⁶

I have portrayed Spiritual Jazz as a music where it is "up to the individual" to express faith musically. And all aspects in regard to how faith has become embodied manifest in the way of an individual sound: instrumental, conceptual in composing, ethical in the interaction with musicians and audiences, without an extra-musical framework conveying or implying religious meaning as in an oratorio, mass or sacred concert. The quality of Spiritual Jazz depends, first of all, on the artist who finds *truth* (Coltrane) or *grace* (Blade):

I think the language that we communicate in with the music, hopefully it leaves the door open, that it doesn't exclude anyone but it includes everyone. Every listener will hopefully feel the songs in their own way and have it strike across their lives and their own experience in an individual way. Which is kind of what it comes down to too – all of our individual walks in life, spiritually speaking. We all have to have a personal relationship and not do things by proxy. It boils down to our responsibilities. So I feel like the music is one of mine. The Fellowship Band is one of mine, and I want to use it to do something that glorifies God's gifts, you know, and all that – the grace and mercy – that make life what it is.⁵⁵⁷

While Sacred Jazz carries the potential to connect its musicians and audiences as one global body of Christ by re-interpreting Christian faith, Spiritual Jazz connects its global body of musicians and audiences by inspiring resonances with their individual pilgrimages to the sacred while in exile on the band stage.

A.4 Final commentary

I have portrayed jazz with distinct religious African American roots, the vast majority of which are variants of Afro-Protestantism, even when a jazz artist such as Mary Lou Williams converted to Roman Catholicism through her friendship with Jesuits, or John and Alice Coltrane followed different religious traditions later in their lives.

With my historical observations, I claim that the initial bridges between Christian faith and jazz were built by African American musicians. I have further shown that in all musical work, including that of Ed Summerlin, there is a high awareness of discrimination against African Americans within American society. I also conclude that the core inspiration for the artistic work of religiously inspired jazz was spiritual

⁵⁵⁶ DeVito, *Coltrane on Coltrane*, 283.

⁵⁵⁷ Hum, "Brian Blade," 2017.

and motivated by individual faith narratives. I propose that the contributions by artists in Liturgical, Sacred and Spiritual Jazz, independent of ethnicity and gender, were motivated by a striving for a more just and equal society, two key elements of the practice of Christian faith.

The scope of this thesis naturally does not allow an examination of the role of Christianity or other religions in supporting or endangering social, racial, and gender justice or equality. But, in portraying the most influential artists within the musical stream that I am researching, I can propose that the religious identities and narratives of these artists have shaped their musical work to a large degree and that they all valued their religiously inspired music as a positive and peaceful societal force in a global, transcultural framework. I argue that distinctions should be made between musicians who put political motivation coupled with a notion of protest at the center of their artistic practice, and those who saw their individual faith as an alternative constructive political momentum instead.

In reflecting the universalistic faith narratives and individual philosophies of John Coltrane and George Russell I propose it becomes particularly apparent that these diverse sources of inspiration also generated the necessity to ground artistic practice in extra-musical *objective truths*, be it in structural symmetry in their music, or in identifying and applying laws of tonal behavior ultimately, as George Russell puts it, to:

light your way, inspiring and empowering your essence to express its truest, most unique self-not only musically, but also daring to venture into music's womb, that unseen philo-spiritual world, which is music's seminal source and foundation connecting it and you to the stars.⁵⁵⁸

The quest for unity is on. The journey continues with a new generation, most prominently in Spiritual Jazz. The history of religiously inspired jazz continues today partially unchanged, as I have shown in the actual process of turning personal faith narratives into musical sound but is instead in a fast-changing and globally connected cultural world of multifold religious narratives and competing and struggling identities. Further research and artistic practice in these fields can only be encouraged as it will be essential for documenting a very different manifestation of Christian religious expression beyond church walls in the twenty-first century.

B. THEORY - From Narration to Imagination

In each of the three main chapters I have focused on building theories that were particularly relevant for my own experiments within the three respective subgenres. I was drawing from transdisciplinary sources, engaging theology, musicology, cognitive sciences such as neurology, sociology and the history of religion and phenomenological research in music. This diversity of resources bears the risk of losing sight of what I have referred to as *common ground*. The common theoretical

⁵⁵⁸ George Russell, *The Lydian Chromatic Concept of Tonal Organization: The Art and Science of Tonal Gravity*, 4th ed. (Boston: Concept Pub. Co., 2001), 237.

ground in all chapters was inspired by George Russell's tonal philosophy and, in particular, by mapping his terminology of vertical, horizontal and supra-vertical onto different musical and liturgical processes.

In these final observations on the theories I presented, I will therefore concentrate on the validity of this common ground instead of further exploring the single disciplines I touched upon.

B.1 Musical and Liturgical modes of behavior

In this thesis I have shown how I translated George Russell's three levels of tonal gravity into my own music making.

(i) On the *vertical level*, my tonal resources are assembled through Russell's 7-12 Tone Orders. In addition, a free pulse without an identifiable or intentional repetition of a rhythmical pattern can be perceived as a vertical rhythm.

(ii) On the *horizontal level*, I have specifically pointed out tonal movements in harmonic progressions, archetypical melodic shapes found in most sung melodies in my field and proposed that asymmetrical time-line patterns support a horizontal rhythmical experience. In addition, a repetitive groove can be considered a variant of a time-line pattern.

(iii) On the level of *supra-verticality*, I have identified the ways in which horizontal musical elements are embedded into a vertical continuum, for example by the combination of melodies over an ostinato. Extended tonalities, particularly from the 10 to 12 Tone Order automatically represent a supra-vertical potential, since different modalities and modal tonic stations can be present simultaneously. Additionally, I propose that also timbre, for example the overall "sound" of a player in jazz, can become a vertical musical element as it provides an overarching continuity for the listener within a fast-moving horizontal musical passage (here John Coltrane's dense, flurry improvisations in *Interstellar Space* can serve as an example), in result creating a supra-vertical experience even within a strong horizontal musical setting.

I suggest with these observations in contrast to Russell's more rigorous approach, that supra-verticality can appear in different forms, as soon as an overarching continuum is experienced within a horizontal musical situation, such as following the quality of the voice in a performance space by a solo singer instead of prioritizing the developmental stages of the linear melody or sung text. Vice versa, a clear vertical musical situation such as a singular drone or a single tone can turn into a horizontal experience if the listener focuses on and identifies changes in pitch through a subtle vibrato or dynamic, etc.

Therefore, ultimately, on the level of the intrinsic musical elements, a vertical, horizontal or supra-vertical experience can be deliberately aimed for as I have shown in my own compositional work, but it is up to the individual listener and performer to amplify or diminish these expressive possibilities. It is important to note that all

considerations on musical techniques are interpreted with the mind of the composer/improvisor/performer and by taking into account potential listener experiences.

Table 18 gives an overview of the transdisciplinary connections I have created from my application of Russell’s three central terms. I have presented part of these assignments of connecting musical behavior with liturgical elements before as part of building the typology of religiously inspired jazz. The practical application within my research will be discussed under B2.




Musical Mode of Behavior	<i>Horizontal</i>	<i>Vertical</i>	<i>Supra-Vertical</i>
Liturgical Mode of Behavior	Narration	Contemplation	Imagination
time experience	shared, participatory, linear 	timelessness 	"being in one's own time", future oriented 
dominant memory	short term memory	echoic memory	long term memory
primary neurological stimulation through	language and logical understanding, engaging former knowledge	emotional reactions, body reactions (breathing, movements...)	mix of interwoven emotional, musical and linguistic expressions and memories
brain activity	speech center active	speech center passive, flow	left and right brain creative activities
levels of embodiment	a narrative is experienced	the center of tonal, rhythmical, timbral gravity/ or meaning is identified and experienced	a narrative is imagined
primary liturgical activity	reading, reciting a prayer, listening, singing a melody	experience of unity, flow experience, "transcendental moment", emotional responses	individual consciousness, identified emotional responses, praying one's own prayer
dominant musical element	melodic development, harmonic progression, rhythmical time-line pattern and repetitive grooves	overall tonality /modality, free rhythmical pulse, or open 8ths groove, overall timbre of voice(s) or instrument(s)	extended tonality, cyclical rhythms, layers of horizontal and vertical musical elements, musical minimalism
musical examples (original works)	<ul style="list-style-type: none"> • Kyrie Eleison • Psalm 90 • Adoremus in Aeternum 	<ul style="list-style-type: none"> • Gloria in Excelsis Deo • Wholeness (Unity) • The Well 	<ul style="list-style-type: none"> • Apparition • Invocation • Jesus Christus, unser Heiland
musical examples (reference works)	<ul style="list-style-type: none"> • Transfiguration Hymn (J.J. Wright) 	<ul style="list-style-type: none"> • Alpha and Omega (Brian Blade) 	<ul style="list-style-type: none"> • Silence (Charlie Haden)
position of music within liturgy	Kyrie, Psalm reading, Offertory, Prelude, Postlude	as part of the Gloria, during Eucharist	before and after sermon, before and after prayer, in connection to a reading, before Eucharist

Table 18: Transdisciplinary connections created within this thesis

This table works in the opposite direction than my typology; it is inspired by the music, not the liturgy. I start by assigning the three modes of musical behavior to the three *modes of liturgical behavior*, a term which I introduced in the Liturgical Jazz Chapter and

where I presented connections between musical behavior and liturgical elements as part of building the typology of religiously inspired jazz.

The first four qualities of each of the three modes take place in the reception of music or within a liturgical experience. For example, *narration* can be manifested by singing a song or reciting a written prayer or by listening to a biblical reading. The dominant brain activity is engaging the short-term memory to understand what is heard, or to recite and sing correctly. A narrative as a whole is experienced, not reflected upon, as it is in the process of *imagination*.

Imagination can take place if silence follows the reading or singing, or a free individual prayer is asked for. This triggers an emotional response, and in engaging the long-term memory, the narrative becomes *re-imagined*, embodied. The narrative can be imagined outside of the liturgy in day-to-day life. In the middle, between narration and imagination, the immediate space of emotional responses, reactions to the actual sound heard and produced provide a vertical experience which stimulates the imaginative mind. For example, by singing a Psalm in comparison to reading it, an element of continuity is added as the recitational psalm tone, which helps to provoke emotions, amplifies the inner dramaturgy of the text and can lead to imagination, again if silence creates the space for reflection.

Each level of embodiment signifies a holistic, sensual cognition, but at the stage where a religious experience is turned into a musical faith narrative, the re-imagination of the narrative on the supra-vertical level is essential.

The last four qualities of each of the three modes take place within the actual music making. They rely on the main musical expression generated by intrinsic musical parameters (dominant musical elements) which I have analyzed in the main chapters. In contrast, the reference works provided an inspiration for my compositional work and informed the process of building the typology. They were not analyzed in this thesis, but for the categorization it is worth noting, that the *Transfiguration Hymn* is a gospel-like song with a strong horizontal melody and functional harmony, *Alpha and Omega* a free, spacious modal improvisation centering on F Minor (Dorian) with a slow harmonic progression to Ab minor (Dorian) and G Phrygian, and *Silence* a chorale-like chord progression moving in a minimalistic way in half-notes, where the improvisation arises out of the cyclical harmonic progression.

I have used all three of these pieces numerous times in jazz services and the suggestions for the position within the liturgy are based on my practical experience, but also guided by the distinct character based on the intrinsic musical parameters.

This categorization, based on the musical qualities that George Russell originally identified, has undergone alterations in my adaption. While the distinction in temporal experience is identical with Russell's, I have broadened the vertical category which, according to Russell's theory, is "another side" of functional harmony as I have discussed in the examples of *Body and Soul* (Coleman Hawkins) and Lester Young's *Lester Leaps in* (see pages 61–62).

Judging from my own artistic experience, the vertical mode of behavior manifests itself prominently when an overall tonal center for a significant period of time musically prevails; when, for example, in improvisation one or more central tones can be held throughout a longer passage of musical development. Here, the C-major pentatonic can be played and single tones sustained throughout the whole piece.

Glo - ri - a - - Glo - ri - a - - in ex - cel - sis De - o.

C Maj9	C Maj#11/D	F/G	C Maj9
C Lydian	-> D Mixolydian	G Mixolydian	C Lydian
C Lydian I	-> C Lydian II	F Lydian II	C Lydian I

Figure 134: Gloria in Excelsis Deo

Therefore, the Gloria (see pages 147–48) carries vertical qualities besides the change of the tonal center in the flat direction in bar three, and through the *open 8th* groove (9/8) which adds a momentum of continuity. *Open* is often used in jazz to describe a non-regular or pattern-less way of creating an eighth-note pulse while groove itself, as musicologist and jazz saxophonist Barry Kernfeld writes, is: “an unspecifiable but ordered sense of something that is sustained in a distinctive, regular and attractive way, working to draw the listener in.”⁵⁵⁹ These principles apply also to *The Well* and *Wholeness*, in both pieces the C Major pentatonic scale can be applied entirely as a source of inspiration, and the pulsating 7/4 bassline in *The Well* adds a steady quarter note pulse without a regular rhythmic pattern. The slow tempo of *Wholeness* allows a similar open rhythmical interpretation based on open eighth-note grooves.

These brief examples demonstrate the artistic necessity of interpreting the pieces intentionally. If, for example a repetitive time-line pattern would be established by the drummer or a riff of a blues scale or other horizontal scales used for improvisation, the musical character of the piece would drastically change – and as wonderful and exciting as this is in a concert, it would risk, in liturgical situations, shifting the attention to the music rather than to the intended liturgical atmosphere (in giving praise to God, being one with God, and participating in communion).

B.2 Categories of religiously inspired jazz

Through the years of researching for this dissertation I discovered, with additional help from members of the network *bluechurch*, several hundred examples of religiously inspired jazz, which led to a growing discography and the quest to organize it. I ultimately decided to list in the discography for the first 25 years (from 1954 to 1979) recordings which I sorted into the categories of the main subgenres: Liturgical, Sacred, and Spiritual Jazz. From 1980–2021 I have included those works which represent a particular musical reflection based on Christian faith. Very often I have referenced only a few albums for each artist, those which are most important for this inquiry, even though they will have published, documented and performed more works in the

⁵⁵⁹ Barry Kernfeld, “Groove,” in *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/1582400>.

respective genre. In addition to the discography, I have also selected 30 compositions that represent for me the variety which I found in particularly in religiously inspired jazz (see Appendix I). These pieces became the referential source for my own compositional work.

As I have argued, the different subgenres of religiously inspired jazz did not develop equally. Liturgical Jazz nearly disappeared from the 1980s onwards, merging with a Christian Church sub-culture with a few congregations that implemented jazz ministries, mostly with semi-professional or amateur musicians. Sacred Jazz on the other hand, is often the audible exponent of Liturgical Jazz. As aforementioned, this most often takes the form of mass settings, performed and documented in a church concert for a broader audience and usually performed by musicians who are trained as church musicians or who do not work as jazz musicians professionally in comparison to most of the artists in the field of Spiritual Jazz. Spiritual Jazz continued to develop as a loosely spiritually inspired genre of music drawing broadly from all global religious and esoteric inspirational sources, and which remains present in the secular jazz scene due to the quality of its artistic contributions.

In regard to the decline of Liturgical Jazz, it should be noted that Mary Lou Williams, Ed Summerlin, Duke Ellington and other leading jazz composers received commissions from churches to write works of Sacred Jazz. The churches both in the USA and Europe stopped this generous support of jazz from the 1980s onward and, to my knowledge, have also ceased supporting other forms of contemporary art, with only a few exceptions.⁵⁶⁰ Therefore, it is very rare to find leading jazz artists writing a religious work of sacred jazz after 1980, even more so, religious leading jazz artists writing *religious* religious jazz. Janne Mark (Copenhagen), Tord Gustavsen (Oslo), Ike Sturm (New York City) and J. J. Wright (Notre Dame, IN) number among the very few exceptions of internationally renowned jazz artists employed by a church to produce Liturgical Jazz while also being practitioners of the Christian faith.

In contrast, since Spiritual Jazz was from its beginning solely created by professional jazz musicians who developed their own voice within this genre, the legacy of John and Alice Coltrane, Pharoah Sanders and others helped to establish a subgenre of jazz that can be commercially promoted today. For example, Kamasi Washington's music has often been compared to that of Sanders and typically heralded, similarly to this review, as "one that wed vintage Afro-futurism and a commitment to transcendence with a fresh urgency in what many were calling a new civil rights era."⁵⁶¹ While I attempted to disentangle a political motivation from a religious inspiration in this research project, the label Spiritual Jazz certainly carries today a political flavor which, it can be assumed, sells better than religion in the Western world despite its postsecular dimension.

⁵⁶⁰ In contrast to this, John Gensel was also part of the committee for the NEA awards since its beginning in 1965 and encouraged Liturgical Jazz projects for this national award program.

⁵⁶¹ Kitty Empire, "Kamasi Washington review – spiritual sax that packs a punch," *The Guardian*, May 5, 2018, <https://www.theguardian.com/music/2018/may/05/kamasi-washington-camden-roundhouse-review-packs-a-punch>.

With all of these observations in mind, I concluded that the relevant audio sources for my stylistic distinctions and categorization are situated within the first 25 years of religiously inspired jazz. I have listed religiously inspired jazz that was created almost exclusively by professional musicians from 1980–2021, who are recognized in the secular jazz scene. The list contains only a few examples of Liturgical and Sacred Jazz but I suggest that this is not a correct quantitative representation of the practice of these three sub-genres. Nevertheless, it shows the trend, that the Christian church withdrew their institutional support of professional jazz and with that, less Liturgical and Sacred Jazz appeared on the public record market.

Recordings can be usually mapped on the subgenres, even if not all songs on an album carry a distinct religious inspiration and meaning, for example, in the case of albums by Brian Blade, Kurt Elling, Tord Gustavsen and Kendrick Scott. On some of these listed albums, all pieces are vaguely related to the historical roots of Spiritual Jazz, so therefore I also included records by the British band Maisha and Kamasi Washington. However, I had to draw the line to maintain the focus of the argument of this inquiry and chose not to extend my scope into music which seems to draw generally from the mystical without recognizable traces of Christian faith, or what I have referred to as the artistic *quest for unity* between individual faith and music.

Nevertheless, the mystical inspiration, often revealed in an encounter with nature, remains a grey area in research which could be explored much further as many examples can be found on mainstream jazz labels such as ECM records. Arguably, all of these recordings can be considered to be part of Spiritual Jazz, as they are underlining to a certain extent the notion "that all music can be perceived as spiritual or pointing towards the sacred."⁵⁶² To the same extent, while a major record label like ECM produces many CDs situated within this sonic landscape of a vague mystical or spiritual expression, works of Sacred Jazz on ECM in the Christian tradition are rarely found, even when composed by their own artists, such as Gustavsen.⁵⁶³ Paradoxically, sacred music in the Western classical tradition is extensively documented on ECM, including works by Arvo Pärt and Sofia Gubaidulina, among others.

Through gathering the albums for the discography and searching for reference compositions I arrived at six categories, as I have described under B.4 in the Liturgical Jazz chapter and related these distinctions also to the order of the mass and my proposed modes of liturgical behavior. I suggest that a continued research based on applying these criteria to other musical genres can bring new insights for the purpose of integrating non-liturgical music into a liturgy, as I have experienced with musicology and theology students at the University of Leipzig.

These six categories are not congruent, since the first four relate directly to liturgical stages and events while the two final categories can also include these elements in a transformed way, either as an individual adaption (*faith in my fashion*), or as re-

⁵⁶² An observation made by bassist and composer Anders Jormin in a discussion with the author in May 2018.

⁵⁶³ I included two exceptions in the discography: the choral compositions by John Surman based on biblical passages (*Proverbs and Songs*), and the improvisations on Gregorian chant by Jan Garbarek (*Officium*).

interpretation, a comment on religious doctrine or as a creation of a new myth. The following overview (table 18) displays the presence of each type of religiously inspired jazz in comparison to the three subgenres and the three modes of liturgical behavior.

Table 19: Comparative matrix - typology of religiously inspired jazz

	A. "Kyrie-Momentum", centering on a (horizontal) dualistic expression of grief and hope, including arrangements of liturgical Kyries, hymns and spirituals.	B. Original songs based on biblical passages	C. "Gloria-Momentum", centering on a (vertical) unity experience with the numinous, including arrangements of liturgical music and hymns.	D. "Sanctus-Momentum", centering on a (vertical) experience of the mystical, including arrangements of liturgical music and hymns, for example during communion.	E. Interpretation of religious doctrine within contemporary culture ("faith in my fashion"), including arrangements of hymns, spiritual songs, prayers, credos and settings of poetry.	F. Interpretation of personal faith experiences through musical faith narratives, including arrangements of hymns, spiritual songs and settings of poetry.
Liturgical Jazz	***	***	***	***	**	*
Sacred Jazz	**	**	**	**	***	**
Spiritual Jazz	* (instrumental)	*	**	**	*** (instrumental)	***
Narration	***	**	*	*	***	***
Contemplation	*	**	***	***	**	***
Imagination	**	***	**	**	***	***

*** = of high importance ** = relevant * = not essential

Clearly, as indicated in the typology, Liturgical Jazz contains chiefly the first four categories but can be enriched by pieces that add to an interpretation of religious doctrine. In contrast, it is not essential to include pieces that present a musical interpretation of personal faith experiences if they are in opposition to the institutional church doctrine. An example can be my adaption of "Spirits in the Material World" which does not share an aesthetical ground with church hymns and liturgical pieces but can inspire political and theological (pneumatology) questions that could weaken the dramaturgy of a worship service. Sacred Jazz instead serves well as a relevant addition in Liturgical Jazz (Category E) and can be even viewed as a mediator between liturgy and personal interpretations of faith, inspired from both sides equally as I have demonstrated through my own compositions in this field.

Spiritual Jazz flourishes outside of liturgical settings, even though it might include the ecstatic unity experiences within a liturgical Gloria Momentum or the mystical inwardness of a Sanctus Momentum. If Kyrie prayers or biblical texts are involved, they are usually interpreted instrumentally, without lyrics, and the gesture of the music (lament, dramaturgy of a biblical passage) is interpreted within the aesthetics of contemporary jazz. My composition "Seven Words" features original lyrics inspired by a biblical text, and the other texts within my suite of Spiritual Jazz are either short chants in Latin or poetic interpretations of biblical passages - all are open in their religious meaning and allow a multidirectional interpretation. Other compositions with devotional texts, for example, *Jesus Christus, unser Heiland*, are performed instrumentally in a different adaption.

Naturally, I find it also to be a highlight of a spiritual jazz concert when a clearly religiously inspired piece from the repertoire of Liturgical Jazz is presented - for example, an evening hymn as an encore, or a phrase of a Psalm as a blessing, or an arranged spiritual which relates in fresh ways to a contemporary conflict in society. As I have argued, Spiritual Jazz is all about what is meant and perceived as an authentic musical journey of shared individual faith experiences. The relevance of choosing deliberately religious undertones can be justified only through their respective meaning for the artist.

In considering the intrinsic musical elements related to narration (horizontal), contemplation (vertical) and imagination (supra-vertical), and judging from my own musical work, Spiritual Jazz seems to be best in balance as the interplay of all elements are of high importance, while in Sacred Jazz (category E) the space for contemplation is slightly less prominent. Sacred Jazz opens up a space for contemplation but not to such a degree as pieces in Spiritual Jazz. From the perspective of pilgrimage and exile: I consider Sacred Jazz to always encapsulate a narrative agenda referring to the Christian faith tradition, while in Spiritual Jazz I consider a piece such as *Wholeness* an essential facet of my repertoire which can lead me, all the musicians and the audience into a meditative state, following the musical idea of unity. Within a context of Sacred Jazz, I would like to have this idea of unity more centered on my religious experience, pointing towards God, and I would choose instead *Der Du bist Drei in Einigkeit* (Trinity).

Another clear distinction becomes visible between narration and contemplation: the Gloria and Sanctus Momentum do not have to include necessarily horizontal qualities, and a Kyrie does not have to be vertical either. In my musical analysis I have often pointed to the supra-vertical qualities that I employed, as they provide a contemplative continuum that embeds horizontal narratives, resulting in supporting an imagination of a faith narrative, rather than horizontal re-telling of one. I have created this most often by embedding a horizontal melody, for example from a chorale, within an altered harmonic and rhythmic context, usually including higher tonal orders or cyclical ostinatos. By listening only to the plain original chorale and, in comparison, to these arrangements, a difference in meaning and effect can be postulated, for example in the vocal interpretation of *Ach Gott vom Himmel sieh darein* and the instrumental realization in my jazz trio (*Lament* and *Invocation*).

Within the differences between God and the numinous, pilgrimage and exile, doctrine and multifaceted approaches of interpretation, religious clarity and spiritual ambiguity, between *kerygma* – the proclamation of faith – and sharing a journey of faith lie the dimensions that define the scope of what I consider religiously inspired jazz. The typology and the matrix above can help to navigate through this vital stream of jazz and hopefully inspire new musical works and more scholarly recognition in this field, as it represents, in ways I have attempted to demonstrate, an essential undertone in jazz that seems to be more present now than in decades before.

Finally, the typology and the three subgenres of Liturgical, Sacred and Spiritual jazz can be connected. Based on these considerations, my compositions presented in this thesis can be sorted under the six categories of religiously inspired jazz by acknowledging their multiple functions and representations of different modes of liturgical behavior. As Liturgical Jazz stretches towards the integration of secular, contemporary elements of jazz in worship, Spiritual Jazz needs individual worship experiences at the heart of its musical narratives to sound faith on the jazz stage.

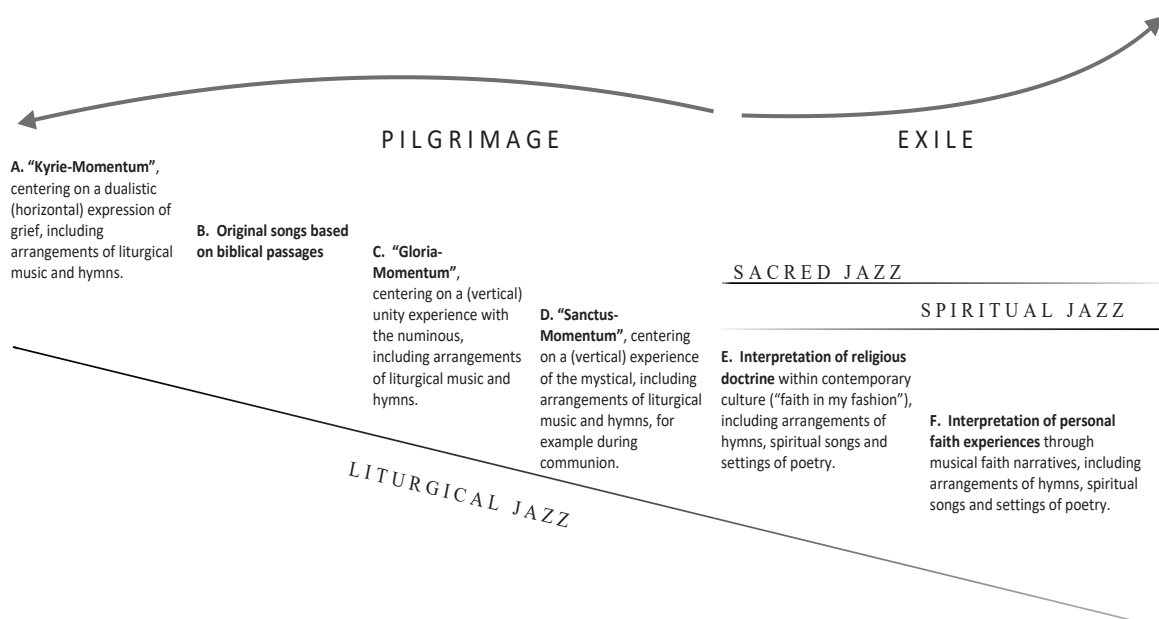


Figure 135: Typology of religiously inspired jazz within the three subgenres

Table 20: Overview of my compositions placed within the typology and subgenres

	SACRED JAZZ			SPIRITUAL JAZZ		
#	A. "Kyrie-Momentum", centering on a dualistic (horizontal) expression of grief, including arrangements of liturgical music and hymns.	B. Original songs based on biblical passages	C. "Gloria-Momentum", centering on a (vertical) unity experience with the numinous, including arrangements of liturgical music and hymns.	D. "Sanctus-Momentum", centering on a (vertical) experience of the mystical, including arrangements of liturgical music and hymns, for example during communion.	E. Interpretation of religious doctrine within contemporary culture ("faith in my fashion"), including arrangements of hymns, spiritual songs and settings of poetry.	F. Interpretation of personal faith experiences through musical faith narratives, including arrangements of hymns, spiritual songs and settings of poetry.
1 original	Kyrie Eleison	Kyrie Eleison	Kyrie Eleison	Kyrie Eleison	Kyrie Eleison	Kyrie Eleison
2 adaption	Kyrie (Ach Gott vom Himmel sieh darein)	Kyrie (Ach Gott vom Himmel sieh darein)	"Lass Leuchten Suite" (KYRIE / 2)	"Lass Leuchten Suite" (KYRIE / 2)	Lament & Invocation, instrumental, (Spiritual Songs - II, 3+4)	Lament & Invocation, instrumental, (Spiritual Songs - II, 3+4)
3 original	Psalms 90 (instrumental)	Psalms 90 (antiphon)	Psalms 90 (antiphon)	Psalms 90 (antiphon)	Psalms 90 (instrumental)	Psalms 90 (instrumental)
4 original	Psalms 133	Psalms 133	Psalms 133	Psalms 133	Psalms 133	Psalms 133
5 original	Apparition (Daniel 10:5-9)	Apparition (Daniel 10:5-9)	Apparition (Daniel 1:5-9)	Apparition (Daniel 1:5-9)	Apparition (Daniel 10:5-9)	Apparition (Daniel 10:5-9)
6 original	Seven Words	Seven Words	Seven Words	Seven Words	Seven Words	Seven Words
7 original	(I am words; Gospel of John)	(I am words; Gospel of John)	(I am words in the Gospel of John)	(I am words in the Gospel of John)	(I am words in the Gospel of John)	(I am words in the Gospel of John)
8 original	Waters of Peace (4 Part Suite)	Waters of Peace (4 Part Suite)	Waters of Peace (4 Part Suite)	Waters of Peace (4 Part Suite)	Waters of Peace (4 Part Suite)	Waters of Peace (4 Part Suite)
9 original	(1 Corinthians 12:13 / John 7:38)	(1 Corinthians 12:13 / John 7:38)	Adoremus (Waters of Peace, II)	Adoremus (Waters of Peace, II)	Waters of Peace (4 Part Suite) if contextualized with readings etc.	Waters of Peace (4 Part Suite)
10 original	Kenosis Hymn (Philippians 2:6-7)	Kenosis Hymn (Philippians 2:6-7)	Kenosis Hymn (Philippians 2:6-7)	Kenosis Hymn (Philippians 2:6-7)	Kenosis Hymn (Philippians 2:6-7)	Kenosis Hymn (Philippians 2:6-7)
11 original	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
12 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
13 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
14 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
15 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
16 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
17 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
18 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
19 original	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
20 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
21 original	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
22 original	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
23 original	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
24 adaption	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)
25 original	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)	Wholeness (Colossians 1:17)

B.3 George Russell's musical philosophy in this thesis

Many of those who work with The Concept are doing things on their own. That's one good thing about it, there's room enough for a person to interpret it as he wishes, to come up with his own ideas. It's a concept, not a system. It is more a philosophy, within which there are many systems. It's a vast organization of all and everything, a modalization where everything is controlled in terms of modes of behavior.⁵⁶⁴

An important goal of this thesis was to test the validity of George Russell's musical philosophy—which he referred to as *The Concept*—by applying it as a method for my own interdisciplinary music-making. One of the important results of my work has been to show in a variety of ways how much of Russell's theory cannot be fully understood within the Western scientific framework of traditional music. Russell's theory might in fact even contradict the established Western framework of music theory as well as established jazz theory. Numerous musical scholars have pointed out its deficiencies since its first publication in the 1960s; for example, the complexity of relabeling scales and tonal degrees has been criticized.⁵⁶⁵ But I have demonstrated with this thesis that the *Concept* has a value for music-making when it is applied within an interdisciplinary context and grounded in artistic research, especially in formulating theological thought in musical language.

(i) I have not attempted to defend Russell's theory but applied it to my own musical challenge, which is to write religiously inspired jazz. I trust from my experience that personal adaption was what Russell saw as an essential part of teaching his Concept. He was not much interested in a scholarly debate. The proof for Russell was in what could be achieved in one's own music with the Concept he taught. I have demonstrated how I understood his theory through his publications and lessons, as well as with Benjamin Schwendener, that have allowed me to be a certified teacher of his Concept—even though this status does not bear any great meaning for me, *per se*. More importantly, I have shared through this research inquiry how the various facets of his philosophy of music helped me in my own artistic journey.

(ii) I have not only shown my own musical journey but, its imbrication within the lineage that is the stream of religiously inspired jazz. This work demonstrates that particularly groundbreaking compositional approaches in jazz history such as Milton Babbitt's tonal application of Hexachords, Miles Davis and Bill Evans' modal jazz, John Coltrane's explorations of tonal movements within the cycle of fifths and, finally, what Russell himself pioneered—higher tonal orders and interwoven rhythmical layers of high complexity—can all be addressed and explained through his theory. Due to the focus of this inquiry, I have mostly avoided a criticism of established jazz theory, which very often fails to explain the phenomena mentioned above. But the respect paid to his concept by all musicians I have personally met who either played Russell's

⁵⁶⁴ Olive Jones and George Russell, "A New Theory for Jazz," *The Black Perspective in Music* 2, no. 1 (1974): 73, doi:10.2307/1214151.

⁵⁶⁵ This matched my experiences when I taught in 2001 and 2008 a couple of Masterclasses in German and Swiss music conservatories on Russell's theory without relating it to my own musical adaption.

music themselves, or musicians who applied his concept themselves, can serve as a living testimony of his philosophy.

(iii) I have demonstrated that Russell did not prescribe recipes for improvisation; he never pointed out tones and notes to avoid. Instead, I have shown how his concept of progressing from ingoing to outgoing manifests itself when applied through tonal extension. For Russell, an improvisation is not bound to a set of correct scales per chord, but rather the overall tonality of a passage or the whole piece is addressed through ingoing and outgoing *higher tonal orders*, sometimes until a pantonal musical state is achieved through the combination of basic musical elements as I have demonstrated in my composition *Apparition* (319-21). With these experiences gained in my own musical practice I propose that Russell is rather helping to unveil the potential within a harmonic structure (and melodies and rhythm), creating for the musician a freedom from an ordered multitude of choices.

I would like to explore this claim briefly with one of the typical building blocks of jazz theory and analysis, the II-V-I cadence: $D^{\text{min}7} G^7 C^{\text{Maj}7}$. While this chord progression is taught in mainstream jazz theory as part of the functional harmony of the C Major Scale (II V I in scale degrees), George Russell argues that this cadence represents a modulation, from F Lydian VI $D^{\text{min}7}$ and II G^7 to I C $C^{\text{Major Lydian}}$.

The difference here is the change from an F as important leading tone from D D^{Minor} to G^7 Mixolydian to C $C^{\text{Major Lydian}}$, where the F does sound dissonant, but the F# adds a welcoming color to the Major Chord. It is important that Russell does not demand that the F# has to be always played in an improvisation or composed, but he insists that a Major chord is represented best and in its fullest (7-9 note voicing) with a Lydian scale and not an Ionian scale. This might sound like a purely theoretical suggestion, but it played out in the history of jazz improvisation quite well: artists like Miles Davis and Bill Evans would often emphasize the "Lydian Tonic" while playing pieces in Minor and choosing the Major 6th (Dorian character) as one of the final notes of a phrase on some of the best-selling records, contradicting contemporary jazz theory's *avoid tones*. A good example can be seen in Davis' solo on *Autumn Leaves* where he emphasizes the Dorian character of the tonic G-Minor chord while the melody strictly follows functional harmony and is set in a G-Aeolian minor key.⁵⁶⁶ Davis plays an E instead of an Eb in both A sections of his solo and on the G Minor chord in the first A-section of his Solo and therefore confirms, from Russell's perspective, Bb-Lydian as the overall tonic.

On the other hand, according to mainstream jazz theory, the typical cadence in Minor ($VII^{7b5} - III^{7b9} - VI$) incorporates the inclusion of leading tones in the key of G Minor for example Eb and F#:

$A^{\text{min}7b5}$	D^{7b9}	$G^{\text{min}7}$
G Harmonic Minor (HM V)		G Aeolian Minor

⁵⁶⁶ Cannonball Adderley, *Somethin' Else*, Blue Note LP BLP 1595, 1958.

However, this assumes that the three chords belong to one tonality. While Davis emphasized the E, the natural sixth for a tonic Minor Chord, Russell suggests that a modulation from a *b*-lying tonality (G Harmonic Minor, part of the Eb Lydian #2 parent scale Eb F# G A Bb C D) occurred and resolved in a #-lying tonic station (G Dorian – G A Bb C D E F = Bb Lydian VI). He shows with this that in general all cadences imply essentially tonal movements unless they are deliberately treated as belonging to an Ionian or Aeolian minor scale.⁵⁶⁷ From my perspective, Russell acknowledges here an intrinsic musical potential which provides a larger freedom for the improviser. Musicians such as Davis and Evans applied it deliberately to emphasize the vertical nature within the harmony. Contrastingly, in standard jazz theory, the freedom of choices became interpreted as the seemingly more complex engagement of a special technique, *modal interchange*, where the improviser changes the prevailing diatonic colors to scales borrowed from another tonality (G Aeolian is changed to G Dorian, see pages 71–73).

My final observation follows this idea of freedom of deliberate choices further in the ways that Russell's theory allows the artist to integrate different tonal and rhythmical systems from global musical cultures into a personal artistic language. I suggest this serves two purposes far removed from the abuses of cultural appropriation which could, among other problems, simplify or falsify intention and meaning of the musical elements.

Firstly, as mentioned before, the importance for the development of John Coltrane's musical language by integrating African and Indian elements stemmed from his desire to connect to cultures he felt close to, both through heritage and study. Many scholars have pointed to the embedded and often only subconsciously recognized heritage of African musical elements in the beginning stages of jazz which appeared in jazz from the 1950s onward; in this way John Coltrane was also exploring and extending Indian musical elements already embedded in jazz in the 1960s.⁵⁶⁸

Secondly, jazz became embedded in many musical cultures from the early stages of its development by connecting to local musical heritages. In the 1930s Germany and France already had thriving and well-documented jazz scenes, naturally inspired by elements of American jazz that could be adapted and connected to their own musical cultures. A good example is the Romani guitarist Django Reinhardt, who began his musical career in traditional French Bal-musette bands, and while playing dance music along with French violinist Stéphane Grapelli in 1934, started to improvise together in a new popular jazz style, later labelled as "gypsy jazz."⁵⁶⁹

⁵⁶⁷ Obviously, it depends on the source of the composition, if originally composed in functional harmony such as many folk songs and musical theatre classics, these principles would be only interesting for a more open, imaginative interpretation.

⁵⁶⁸ See Gerhard Kubik, "The African Matrix in Jazz Harmonic Practices," *Black Music Research Journal* 25, nos. 1 and 2 (Spring – Fall, 2005), 167–222, <https://www.jstor.org/stable/30039290>. See also Mark C. Gridley and Wallace Rave, "Towards Identification of African Traits in Early Jazz," *The Black Perspective in Music* 12, no. 1 (1984): 45–56, 2020, doi:10.2307/1214968.

⁵⁶⁹ Michael Dregni, *Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing* (London: Oxford University Press, 2008), 10–13.

In a similar way, jazz came to the African continent in the 1940s as a musical bridge builder, as Nusra Kahn argues:

The similar experience of Black Americans and Africans, of “two peoples under white domination,” may have increased the appeal of Black American style in amongst South African performers. Because it was more Western, but not white, it provided a model for cultural change that was more similar to African heritage and therefore better adapted to the reality of segregation... Jazz had begun manifesting itself particularly in the “ethnic and cultural melting pot of Sophiatown, the legendary demolished suburb of Johannesburg. There for the first time in South African history black and white jazz musicians could meet on a regular basis and common platform for jam sessions.⁵⁷⁰

The distinct and rich genre of Ethiopian jazz emerged in the late 1950s with pioneer Mulatu Astatke, who combined the traditional Ethiopian modes with the rhythm and harmony of American jazz.⁵⁷¹ At the same time, American jazz connected to the rich and partially improvisatory tradition of Brazilian Choro and other styles and again, a new style emerged: the Bossa Nova.⁵⁷² American jazz also reached India as early as in the 1930s and the country had become a center for jazz in South Asia by the 1940s. The concerts from Duke Ellington’s Big Band in the early 1960s helped to build an audience for jazz and over the next decades, multifold musical connections between the extensive heritage of Indian classical music and American jazz were made, and what was probably the first album of Indo-Jazz was recorded as early as 1968, according to jazz researcher Warren Pinckney. In his study on the development of Jazz in India, he points out the inspiration for an Indian audience by American jazz artists engaging modal principles in their music in the 1960s:

American saxophonist John Coltrane's 1960 recording *My Favorite Things* is generally recognized as one of the most effective cross-fertilizations of modern jazz and concepts borrowed from North Indian classical music. Other American jazz musicians such as pianist Dave Brubeck have also blended modern jazz with elements of Indian classical music. The Dave Brubeck Quartet became one of the first modern jazz groups to tour extensively outside of the United States. The quartet performed in Bombay in 1958, and was a great success. The album entitled *Dave Brubeck Quartet, a pastiche gleaned from the indigenous musics of Calcutta, Afghanistan, and Turkey*, resulted from the band's tour.⁵⁷³

⁵⁷⁰ Nusra Khan, “Abdullah Ibrahim and the Politics of Jazz in South Africa,” South African History Online, accessed February 19, 2020, <https://www.sahistory.org.za/article/abdullah-ibrahim-and-politics-jazz-south-africa>.

⁵⁷¹ Mulatu Astatke collaborated with Chris Frangou, “Hybrid Music: Mulatu Astatke's Yekatit Ethio Jazz,” (Bachelor’s Thesis, Southern Cross University, 2016), accessed March 5, 2020, https://www.academia.edu/30939744/Hybrid_Music_Mulatu_Astatkes_Yekatit_Ethio_Jazz_2016_honours_thesis.

⁵⁷² Albrecht Moreno, “Bossa Nova: Novo Brasil The Significance of Bossa Nova as a Brazilian Popular Music,” *Latin American Research Review* 17, no. 2 (1982): 129–41, <http://www.jstor.org/stable/2503147>.

⁵⁷³ Warren R. Pinckney, “Jazz in India: Perspectives on Historical Development and Musical Acculturation,” *Asian Music* 21, no. 1 (1989): 47–48, doi:10.2307/834073.

Even with these few and brief examples, the development of jazz as a form of *improvised global music* from the 1950s onward displays the global presence and nature of jazz after World War II, including the focus of this thesis, religiously inspired jazz in the African American tradition, and its adaption from a contemporary German perspective.

The ability of jazz to connect with diverse musical cultures all over the world is supported by the qualities I have referred to as essential and primary intrinsic musical elements which can also be found in many other musical cultures all over the world in their own respective manners (pages 220-237). The improvisatory nature, the principle of call and response, the shared temporal, narrational and ritualistic qualities all carry the potential to connect jazz to other musical cultures. The strength of jazz lies in its ability and openness to other musical forms, providing a common ground for an exchange that does not have to bring with it the risk of harmful cultural appropriation.

In conclusion, George Russell's *Concept*, the music theory directly derived from the musical practice of American jazz in the 1940s and 1950s, opened doors for a perspective that facilitated connection to spiritual and musical traditions of many cultures while maintaining distinct African American roots. It can be further argued that Russell's theory supported the advancement of the embedded African roots in American jazz and later provided an alternative theoretical framework for jazz which embraced musical cultures from an African American angle including an emphasis on spirituality, unity (appearances of authenticity and truth) and the concept of cyclical time. This aspect can as well be seen as part of a global cultural heritage apart from Western culture which centers on linear time and prioritizes a rational scientific perspective in the understanding of music.⁵⁷⁴

In retrospect, I have not tested Russell's *Lydian Chromatic Concept* in delivering a scientific proof of his theoretical claims, but in employing them for my own musical work, I have presented evidence that George Russell's philosophy of music represents an important dimension of the innovative African American tradition in jazz, while simultaneously embracing and incorporating essential principles of global musical cultures. Its transdisciplinary terminology encompassing harmony, melody, rhythm and formal musical developments sets it far apart from the academic framework within jazz education today and also illuminates, in addition, historical processes in the development of jazz styles in the 1950s and 1960s.

⁵⁷⁴ The clashes of the concept of cyclical time within a global business culture has been pointedly observed by Richard D. Lewis, *When Cultures Collide: LEADING ACROSS CULTURES* (London: Nicholas Brealey International, 2006), 53-62.

C. PRACTICE - A transdisciplinary rainbow as inspiration

Let us think now of the hearer of our modal and rhythmic music; he will not have time at the concert to inspect the nontranspositions and the nonretrogradations [symmetrical modes and rhythms], and, at that moment, these questions will not interest him further; to be charmed will be his only desire. And that is precisely what will happen...all things...will lead him progressively to that sort of **theological rainbow** which the musical of which we seek edification and theory, attempts to be.⁵⁷⁵

“Knowing that music is a language, we shall seek at first to make melody ‘speak.’”⁵⁷⁶ With this sentence, Olivier Messiaen begins the first chapter of his treatise on the technique of his musical language, one of the key references to understand his compositional work, first published in French in 1944. Messiaen’s musical work, has been, next to Russell’s, an important source of inspiration since my studies in Berlin in 1997 and inspire my compositions to this day, as I have hinted in my musical analysis throughout this thesis.

Messiaen has the highest regard for the plainchant (cantus planus) of the Gregorian church tradition, representing for him a broad freedom of rhythmic variation, as a celebration of the Christian faith, the stages of the liturgical year, as well as a sonorous expression of piety.⁵⁷⁷ The chants of the early church and even more prominently, the chorales of the Reformation from Martin Luther to Paul Gerhardt provide the basis for my own musical work, these melodies are my *deeper standards* to borrow this expression from Gustavsen and carry an equal threefold meaning (pages 16-21): firstly they offer a modal lyrical field of melodic expression with a wide variety of rhythms; secondly they structure the church year; and finally they embody principles of Christian faith—in words and a sung heritage throughout the centuries as a cultural musical memory.

Both Russell and Messiaen are connecting time and space, rhythm and musical sound in new ways. While Messiaen posits his musical work within a framework of linear time that he considers to be structured in an objective (scientifically measured) manner versus a *real* time, the subjective level of time, which is experienced in performing and listening to music.⁵⁷⁸ Messiaen suggests nine rhythmic orders and fourteen rhythmic languages that create a subjective time experiences in his music.⁵⁷⁹

A common ground between Russell and Messiaen can be found in the way that both address the subjective time experience within music even though rooted in different philosophical traditions. I have based the analytical and compositional method of this thesis largely on Russell’s postulated levels of linear time, timelessness and cyclical time. Messiaen relies on the philosopher and priest Thomas Aquinas’ *Summa theologica*

⁵⁷⁵ Olivier Messiaen, *The technique of my musical language*, trans. John Satterfield (Paris: Alphonse Leduc, 1956), 21. Emphasis in bold is Messiaen’s.

⁵⁷⁶ Messiaen, *The technique*, 13.

⁵⁷⁷ Siglind Bruhn, *Messiaens musikalische Sprache des Glaubens* (Waldkirch: Edition Gorz, 2006), 70.

⁵⁷⁸ Gareth Healey, *Messiaen’s Musical Techniques: The Composer’s View and Beyond* (Farnham: Ashgate, 2013), 39.

⁵⁷⁹ Melody Ann Baggech, “An English translation of Olivier Messiaen’s *Traite De Rythme, De Couleur, Et D’ornithologie*” (DMA Diss., University of Oklahoma, 1998), 59-60, <https://hdl.handle.net/11244/5762>.

in proposing also the existence of three levels of time: linear time, everlasting time, and eternity (all-encompassing simultaneity).⁵⁸⁰ Both work to a large extent with superimposed layers of rhythms, melodies or harmonic ostinatos out of strikingly similar reasons. Russell seeks to express a state of simultaneity within timelessness, the extension of the vertical into the horizontal achieved through supra-verticality:

Is not the fact, that we exist in a place, locality, state, region, country, hemispheric section, hemisphere, on earth, in the solar system, in our galaxy, in the universe, of layers of universes of the absolute here a way of experiencing the vertical form of reality? We exist on these levels this second in spiraling eons of the absolute now, where space and time are unified in one immense vertical structure. ... The idea of vertical form is not new, the African drum choir features a principal drummer repeating a pattern in a tonic tempo while other drummers lay on patterns of sophisticated subdivisions of the tonic tempo. The form evolves into a fixed, visible shape which again creates the feeling of having halted linear time. The shape rotates imperceptibly in a circular motion, while evolving up or down the scale of vertical density or complexity.⁵⁸¹

And Messiaen bases his compositional technique of superimposed times (*temps superposé*) on his philosophical understanding of the different levels of time duration that humans encounter:

Man is an average being, he is situated midway between the atom and the star. Here is a table of the scale of durations, going from extremely long to extremely short: it begins with the age of the galaxies (immense, frightful duration, so extended that we must make a great effort to think and express it), passes through the life of thorium, the solidification of the earth, the rotation of the milky way, human life, the perception threshold of durations and sounds, the life of an active atom, to end at the wave associated with the proton...⁵⁸²

Russell connects his conceptualizations of time to melodic and harmonic developments, as I have proposed, with higher tonal orders and polytonality in music engaging supra-vertical rhythmical forms. Messiaen emphasizes this concept as well as a precondition to battle against the *factors of cohesion* (equal timbres, unity of register, equality of tempo, equal durations, intensity, attacks) which will destroy the clarity in the perception of different musical elements. He insists on the highest possible differentiation of these parameters. More importantly, he argues that harmonies within one tonality or mode are also bound to blur the desired transparency: "It would be preferable for poly-rhythm to go along with polytonality, polymodality, or a deliberate measured mix of tone, mode and series."⁵⁸³

The second important factor for my own artistic work, considerations on symmetry, is dealt with differently. Messiaen uses non-retrogradable symmetrical rhythms to

⁵⁸⁰ Baggech, "Messiaen's *Traite De Rythme*," 16.

⁵⁸¹ George Russell, "Liner Notes," *VERTICAL FORM VI*, Soul Note LP 121019-2, 1981.

⁵⁸² Baggech, "Messiaen's *Traite De Rythme*," 29.

⁵⁸³ Baggech, "Messiaen's *Traite De Rythme*," 40.

express, as Gareth Healy states, with musical elements pointing to the threefold nature of time: “the past, the present and future” and underlines with the symmetry that the future depends as much on the past as the past determines the coming future.⁵⁸⁴ This symmetrical view on linear time creates, as a result, one variant of cyclical time, with Russell’s words, the linear gets embedded within the vertical – leading towards supra-verticality.

Lastly, I have shown that instead, Russell engages with the idea of cyclical time in his music which is structured through events, such as time-line patterns and ostinatos, that frequently recur. With the freedom of interpretation in Jazz there is no risk of repeating an ostinato without variation. Messiaen argues here instead of repetition for recurrence with an image from nature:

True *recurrence*, that of the waves of the sea, is ... the opposite of a pure and simple repetition. Each wave is different from the preceding and the following, by its volume, height, duration, the slowness or brevity of its information, the power of its climax, the prolonging of its falls, flow and scattering...This is varied recurrence. To suppose an absolute recurrence, duplicating the same thing over and over again, as is the current practice in music with rhythmic pedals and ostinati, it is necessary to remember that there is a difference between each textual repetition: no note can be found in the same place within the sonorous unfolding. ... Although all are similar, they are situated in a perpetual state of change.⁵⁸⁵

For Messiaen, this process is irreversible; each wave follows after another, even though no first or last wave in the ocean is audible for the listener. For me, this seems to be an image that engages Messiaen’s middle level of time, the *aeuum* (everlasting time), described by Thomas Aquinas as the condition situated between linear time and eternity, a place where angels and saints are located. Duration of time is measurable here, but without the beginning and end of a human lifetime.⁵⁸⁶

With these observations, Messiaen again arrives at the importance of the irreversible, the non-retrogradable as a quality of time: through symmetry, he argues, we can also experience this quality of time, even though we are human beings with a material life defined by a clear beginning from birth to death, being restrained by linear time. This irreversible nature of time and symmetry can also be found according to Messiaen in our own bodies, in nature and in the plastic arts, such as architecture and sculpture, which are concerned with proportion and the rhythm of form and material.⁵⁸⁷

Both Russell and Messiaen insist on the inseparable coupling of time and space in analogy to how rhythm and sound are bound together. I have elaborated Russell’s view in this thesis. Messiaen finds a spatial expression of symmetrical rhythm in his symmetrical modes of limited transposition which I have fully incorporated in Russell’s higher tonal orders (see page 86).

⁵⁸⁴ Healey, *Messiaen’s Musical Techniques*, 40.

⁵⁸⁵ Baggech, “Messiaen’s *Traite De Rythme*,” 54.

⁵⁸⁶ Baggech, “Messiaen’s *Traite De Rythme*,” 15–17.

⁵⁸⁷ Baggech, “Messiaen’s *Traite De Rythme*,” 67–89.

I have pointed out these similarities between George Russell and Olivier Messiaen for several reasons. Firstly, these similarities that I have discovered have been sensed by others, namely by Toru Takemitsu, who invited George Russell to lecture in Japan in 1993 and wrote in admiration:

The Lydian Chromatic Concept is one of the two most splendid books about music; the other is *My Musical Language* by Messiaen. Though I'm considered a contemporary music composer, if I dare categorize myself as an artist, I've been strongly influenced by the Lydian Concept, which is not simply a musical method—we might call it a philosophy of music, or we might call it poetry.⁵⁸⁸

Secondly, it was necessary to explain the sources for my own compositional technique in the light of the theoretical framework of the two composers that have influenced my music most.

Thirdly, it is indeed the transdisciplinary philosophical, poetical, theological, and musicological approach that Takemitsu here celebrates in both descriptions of the respective musical languages that is also at the heart of this thesis, creating a transdisciplinary rainbow as inspiration for my musical work, which I have postulated as interwoven layers of knowledge, situated between separate academic fields characteristic for PaR (see pages 9–10).

I will give under C.3 a brief account of my compositional techniques and pointing to the inspirational sources of my multi-mode epistemology in this thesis. Before, I will discuss my decision of integrating melodies of the church tradition and from secular sources as “deeper standards” and, under C.2, my artistic collaborations that provided an essential foundation of all artistic endeavors and research angles.

⁵⁸⁸ Russell, *The Lydian Chromatic Concept*, back cover text.

C.1 Considerations on composing and arranging for this research project

Despite this being an inquiry on music in the tradition of improvisation in jazz, I have put an emphasis on composition and arrangements of composed works. Moreover, I have been avoiding commenting in most places on my own improvisations and those of my colleagues on the submitted recordings with this thesis. This decision was made in light of the musical traditions that I was situating my research in, composed sacred music in the Western classical tradition. I have also shown that religiously inspired jazz which distinguishes itself to a large extent through conceptual and compositional considerations of the artists based on their (musical) narratives of faith.

The conceptual considerations and strategies I have examined provide a framework for improvisation through compositions which I have sought to analyze, rather than the improvisational interpretation of the pieces themselves. I have strived to create a wider ground that allows comparisons between compositional techniques within the field of Western sacred music and religiously inspired jazz. I propose that this was helpful in showing more clearly and, at least to an extent, objectively, how individual faith shapes musical form, instead of discussing differences in the interpretation of composed works and improvisation within composed works.

Furthermore, I wanted to deliver an insight on compositional techniques that can be applied for both artists working in the field of composed and improvised music. However, I believe I have also offered with my theoretical considerations and through the recordings of my compositions a range of possibilities for improvisation, be it in the tradition of jazz or contemporary improvisation, on saxophone or church organ or any other instrument.

The research situated between jazz and Western sacred music also caused in retrospect a higher degree of including aspects of arranging. Out of twenty-five compositions I have included with this thesis, ten are arrangements of church hymns or popular songs. I suggest this comes with the field I am working in as Liturgical music in particular and also jazz have always partially been nourished by a re-interpretation and fresh adaption of existing songs and hymns, which I have referenced briefly from a historical dimension within the liturgies of worship (pages 123-130).

My main inspiration for drawing from eclectic sources such as Gregorian and Byzantine Hymns, Luther chorales and popular songs came from the admiration of the work of Michael Praetorius. In his own body of compositions, more than a thousand works overall, Praetorius made use of all the instruments and styles available to him and used compositional techniques and instruments from the court and the chapel alike. To him all music could be sacred. Music inside and outside of churches could be sacred, heavenly and earthly sounds could be in unified resonance - *Soli Deo Gloria* - leading toward a celestial sonic experience as a glimpse of eternity. He ends the introduction to his second volume of *Syntagma Musicum, Von der Harmonischen Einigkeit der Kirchenmusik* with a passage that illustrates his own role and overall vision for sacred music with biblical imagery:

Be with us now pious dear faithful God, that, as we have begun in this transitory life to arrange the heavenly prayers and praise songs of the holy patriarchs, prophets, apostles and other blessed Christians with different voices and songful tongues. And also in the coming future eternal life, the heavenly, everlasting joyful feast of our heavenly bridegroom Jesus Christ, with the heavenly choirs and most perfect musicians all the celestial Angels and Archangels before the throne of the Lamb in a perpetual song of praise.⁵⁸⁹

Clearly, Praetorius, Williams, Armstrong, Coltrane, Messiaen and Russell would blend their voices in (perhaps) different choirs, but still be unified in worshipping together. I suggest that the ability to integrate music outside of the canon of established liturgical or sacred music within a liturgy of worship—or within a concert of Spiritual Jazz, is one of the most important practices in the field of religiously inspired jazz. A quality, which I have not shown enough appreciation in this inquiry. However, the tools for a variety of approaches of arranging have been explored in my musical analysis. In the following I will highlight a few more for the last three pieces to be submitted with this thesis.

C.1.1 *Ascent - Über den Wolken*

This composition by Singer-Songwriter Reinhard Mey, composed in 1974, was one of my favorite songs in my childhood. It carries no religious connotation, but a poetic expression of experiences gathered by Mey's hobby as an amateur pilot. The text describes the moments before the take-off and, after the breaking through the clouds, suddenly reaching the sunlight above the clouds. Here, Mey sings in German, all sorrows appear to be much smaller in comparison to their meaning while being in day-to-day life on earth.

This archetypal image of the relieving effect of ascending into the sky above the clouds, perhaps in a metaphorical sense, of ascending above daily sorrow and grief was a message I wanted to embed in the instrumental arrangement of his song which I have performed in the context of Spiritual Jazz (as recorded in trio format and submitted with this thesis) and in church services as a postlude, even though it naturally would complement the liturgy on Ascension Day very well.

By making extensive use of higher tonal orders, I have created a colorful harmonic framework in which the melody (in Bb Ionian Major) becomes embedded. The piece has three sections, an "earth" section with the motif of a *lamento bass* supporting the harmonic progression and a poly-rhythmical pattern in 15/8 symbolizing the flight experience above the clouds. For an ending, I created a two-bar solo section based on motif 2 but in 12/8, which represents a dedication to the aforementioned groundbreaking modal arrangement by Coltrane's of the popular song *My favorite things*.

⁵⁸⁹ Michael Praetorius, Inhaltsverzeichnis, "Von der Harmonischen Einigkeit der Kirchenmusik," *Syntagma Musicum 2* (Wolfenbüttel: Holwein, 1620) Chapter III, 2, translation by the author.

C.1.2 Contemplation - Christ lag in Todesbanden

The famous Easter chorale, an adaption of the Gregorian chant *Victimae Paschali Laudes*, is credited to Johann Walther together with Martin Luther and first published in 1524. The melody celebrates the resurrection of Christ and ends with a Hallelujah chant.

I have always been drawn as a source of inspiration to the transformation of a dead body into a resurrected one out of the stillness of the grave. The wounded dead body in the grave carries this potential to be resurrected throughout the burial and closure of the grave and can serve as a reminder of what Messiaen's observations on time bring to light, that the categories of linear time in the life of Jesus Christ ended with his death on the cross. The transitional time from his resurrection to his ascension marks for me the time in between - the *aeuum* on earth. Jesus *comes back alive* in these days of Easter to Ascension, like waves come back from the ocean, but each time as a different one, hinting eternity.

The joy of Easter in this chorale is based on my *contemplation* over the transitional days ahead towards Ascension and observing my bondage in time in my own life, seeing only glimpses of eternity, for example in nature like the sea waves or the seasons.

Therefore, I placed the horizontal melody in a timeless vertical continuum within the 10 Tone Order of C Lydian (A Dorian chordmode). All chordal harmony is played above a drone on A until the Hallelujah phrase of the last bars gets repeated in the coda, here the harmonic color changes to C Lydian and cycles between the chordmodes of E (Aeolian) and A (Dorian) until the end, leading into a silence commemorating the empty grave.

Contemplation
Christ lag in Todesbanden
Melody BWV 4/8 Verse 7

C D Eb E F# G G# A A# B
All Chords part of C Lydian 10 Tone Order

Rubato & Freely for Melody and Soli

A-Drone throughout

*F# in BWV 4/7

In time

Silence

Figure 137: *Contemplation* (audio file #13)

C.1.3 *We Have Seen the True Light*

Byzantine chant presents a deep inspiration for me as an expression of devotion, and I observed that this immediate aural connection stemmed from the complex tonalities and rhythms of the melodies, not unlike what I deal with in my own music with extended tonalities. By exploring this further beyond pure listening, I decided to arrange one of my favorite chants, *We have seen the true Light*. It encapsulates for me, what I have referred to as glimpses of eternity that suddenly appear and fade away in the midst of the vertical complexity of life.

This chant is sung as a concluding hymn in the liturgy of Saint John Chrysostom (Archbishop of Constantinople) after the congregation received the communion and the blessing, it dates back to the fifth century. I studied several recorded and transcribed versions of the melody and finally decided to work with an already simplified adaption for my arrangement.⁵⁹⁰ In order to catch a *glimpse of eternity* musically I created a flat lying harmonic progression which unfolds in two mirror-symmetrical phrases, each the length of thirty quarter notes.⁵⁹¹

Allegro
♩ = 175

When the day is over, the vendor sits down and counts his profits;
but the worker of virtue does so when the psalmody is over.
-St. John of the Ladder (20:18)

Melody: G MIXOLYDIAN CHORDMODE

Let the open strings ring throughout....

<- MIRRORSYMMETRICAL BASSLINE AND HARMONY ->

F Lydian/V Bb Lydian/II Eb Lydian VI - I - VI Bb Lydian /II F Lydian 7/V

wor - ship - ping the un - di - vi - ded Trin - - - ni - ty, Who hath saved us.

Gmin7 E^b/G E⁷b5/G Gmin9 D⁺ Gmin9 E⁷b5/G E^b/G Gmin7

<- MIRRORSYMMETRICAL BASSLINE AND HARMONY ->

Eb Lydian III 10. T.O. Bb Lydian VI - III 10. T.O. VI Eb Lydian 10 T.O. III

Figure 138: *We Have Seen the True Light* (audio file # 14)

⁵⁹⁰ “The Divine Music Project: Part II, Concluding Hymns,” *We Have Seen The True Light*, St. Anthony’s Monastery, accessed 24 April 2016, http://music.stanthonysmonastery.org/Chrys/Finale%202003%20-%20%5Bm1540_We%20have%20seen%20the%20true%20light.pdf.

⁵⁹¹ “Flat lying” refers to the melody in F Lydian II (G Mixolydian), while most of the harmony is part of Bb or Eb Lydian.

I performed the piece mostly in a duo with Daniel Stickán on clavichord, a recording is also submitted with this thesis (audio file #14). The engagement with the tradition of Byzantine chant raised the fundamental questions of how the tonal resources I used could be applied to earlier musical traditions, not by way of simplification but by providing a contemporary space for this music. I questioned, how I could ally with the context of earlier intonation systems in which the chants of the early churches were sung until the beginning of the eighteenth century.

The roots of the Gregorian chant, established by the Roman Catholic Church in the ninth century, go back to Byzantine music which was itself strongly based on Greek musical and spiritual theories. While the modes of the Gregorian chant have found their way into theory of Modal Jazz as church modes, the older tonal families of the *Octoechos*,⁵⁹² the ordering system of the main Byzantine modes, has not been investigated in such depth from the perspective of jazz improvisation.

The use of church modes in contemporary jazz theory represents a utilitarian oversimplification when the scales are only used to name the scale degrees of a Major scale within the context of functional harmony. The initial use of modes in jazz through George Russell and as documented on *Kind of Blue* and in modal free and Spiritual Jazz, emphasized instead the modal color of each of the seven scales and their tonal extensions which I have explored in this thesis. I suggest that these higher tonal orders point towards a modal heritage grounded in Byzantine music, and vice versa, when listening to Byzantine chant I am reminded of Russell's modal explorations.

In the example of *Nardis* (page 63-80) I have discussed the double-harmonic minor scale which represents a sound-bridge towards other musical cultures. It is very close in structure to the second mode of the soft chromatic genus in the order of *Octoechos*. This mode blossoms only fully in all its harmonic and melodic colors when its microtonal structure is also taken into consideration.

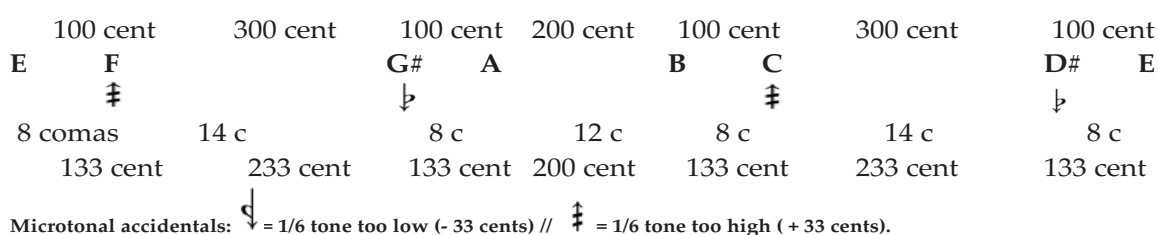


Figure 139: Microtonal structure of the soft chromatic genus

The mode consists of a symmetrical interval structure based on 8, 14 and 12 commas: 1 octave is divided into 72 commas; 1 comma = equals 16,66 cents, a third of a quarter tone. This microtonal structure is performed differently according to respective traditions depending on the melodic phrases and directions. Generally, the "F" and "C" are a bit higher in pitch (with a tendency towards F#/C#) and the D# and G# respectively lower towards D and G, so the result is an ambiguous approximation of the F Lydian 10-Tone-Order: F G G# A B C C# D D# E. Alternatively, the raised

⁵⁹² ("Eight-tone") – ēchos is often translated both as "tone" and as "mode." But ēchos (tone) means a family of related modes.

F can be interpreted as a “flat” F# as part of the C Lydian Scale, the scale that was central in Bill Evans chordal harmony and improvisation on *Nardis* (pages 67-70).

The Byzantine pitch system of commas is derived from the system of just intonation by early Greek musical theory. The following table shows a comparison of the tuning systems of quarter-comma meantone, which was and still is the most commonly used one, with just (pure) intonation, equal temperament and the Byzantine soft chromatic genus.

Table 20: Microtonal differences between different tuning systems

MEANTONE Temperament	JUST Intonation	EQUAL Temp.	SOFT CHR. Mode II	DIFFERENCE			
				MEANTONE / EQUAL	MEANTONE / JUST	MEANTONE / S.CR.	
c=0	= 0	0	0	18	0	0	+18
cis=7q-4o	= 76	90	100		- 24	-14	
d=2q-o	= 193	204	200		- 7	-11	
es=-3q+2o	= 310	294	300	252	+10	+16	+58
e=4q-2o	= 386	408	400	386	- 14	- 22	0
f=q+o	= 503	498	500	519	+3	+5	-16
fis=6q-3o	= 579	612	600		- 21	-33	
g=q	= 697	702	700		-3	-5	
gis=8q-4o	= 773	792	800	752	-27	-19	
a=3q-o	= 890	906	900	886	-10	-16	+4
bb=-2q+2o	= 1007	996	1000		+7	+11	
b=5q-2o	= 1083	1100	1100	1085	-17	-17	-2
c'	= 1200	1200	1200	1218	+0	0	-18

In contrast to just intonation, meantone temperament already contains fifths between C – G, F – C, G - D of 700 cents, similar to equal temperament tuning. The Major thirds of the C, F and G major triads (E, A and B) are slightly flattened in pitch, balancing the reduced size of the fifths in just intonation. The minor third Ab is considerably flat, whereas Eb and Bb are slightly raised in pitch, resulting in the case of Ab – Eb in the *wolf-fifth* as a very colorful interval which had to be avoided in historical performance practice. The remaining two fifths, F# and C# are considerably flat, larger than a syntonic comma (around 21,5 cents).

I wondered how Russell’s proposed tonal spaces sound in a different tuning system, a system that was meant to bring out modal qualities found in earlier church music and improvised therefore at the Metzler meantone organ at the University Church St. Pauli of Leipzig (tuned to A=464 HZ) with Russell’s tonal extensions, within the 10-Tone order of F Lydian.

I discovered, that judged through the lens of equal temperament the meantone system appears naturally inferior in the light of chromatic equality. However, within the context of a modal system of tonal extensions as proposed by Russell, the *inequalities* bring out the colors of a tonal space where each tone inhabits a particular place and quality in relationship to the center of tonality.

In the chapter *Prelude I* I have discussed Russell's controversial claim about the Lydian scale being closer to the harmonic series than the Ionian scale (page 31) and argued against it. Nevertheless, within meantone tuning, F Lydian comes decisively closer to the harmonic series of F with a slightly lower Major third and Major seventh. Also, the fourth degree, B natural is lower than in equal temperament tuning, but not neutral (-49 cents) as in the harmonic series. Overall, the 10 Tone Order sounds more lively and resonant to my ears than on an equal tempered organ.

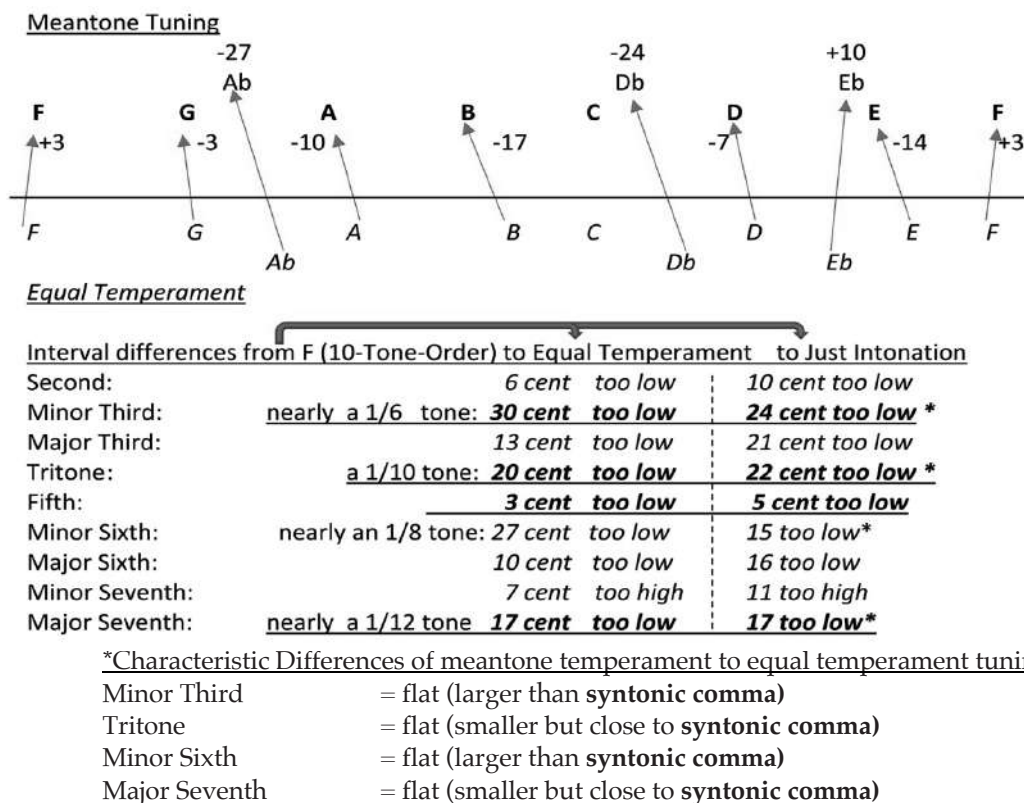


Figure 140: F Lydian 10 Tone Order in Meantone and Equal Temperament

An experiment from these audio recordings is submitted with this thesis (#16) where I overdub an organ and saxophone improvisation of mine in juxtaposition with a recording of *We have seen the True Light* in the second mode of the soft chromatic genus by Capella Romana in order to display the modal expressiveness of the 10 Tone Order outside of equal temperament.⁵⁹³

In conclusion, a microtonal exploration of Russell's higher tonal orders in relating to early modal music like Byzantine chant and instruments in meantone tuning has proven new ways of bridging twenty-first century extended modality with early musical chant and tuning systems of historical instruments such as organs and clavichords. Further research in this field could explore the ancient root sources of modal jazz in a fresh way outside of the compromised use of church modes in equal temperament in modal jazz, employing Russell's theory, as I have shown.

⁵⁹³ Used by permission by the conductor of the choir, Professor Alexander Lingas, London. The pitch of the choir track was lowered a half step to match the organ and saxophone pitch. Therefore, the displayed key of G sounds F# concert pitch on the recording.

POST-COMMUNION

We Have Seen the True Light

Second Mode

We have seen the true light; we have re-ceive'd the heav-en - ly
Spi - - - rit; we have found the true faith as we wor - ship the
un - di - vid - ed Tri - ni - ty; for the Tri - ni - ty has
saved us.

Quartertone Notation:
1/4 tone = 100 cents

ORGAN AND SAXOPHONE IMPROVISE IN G LYDIAN 10 TONE ORDER, the saxophone adjusts to the tuning by alternate fingerings. With this the tonal space is slightly "stretched" allowing a blend with the subtle microtonality of the Second Mode.

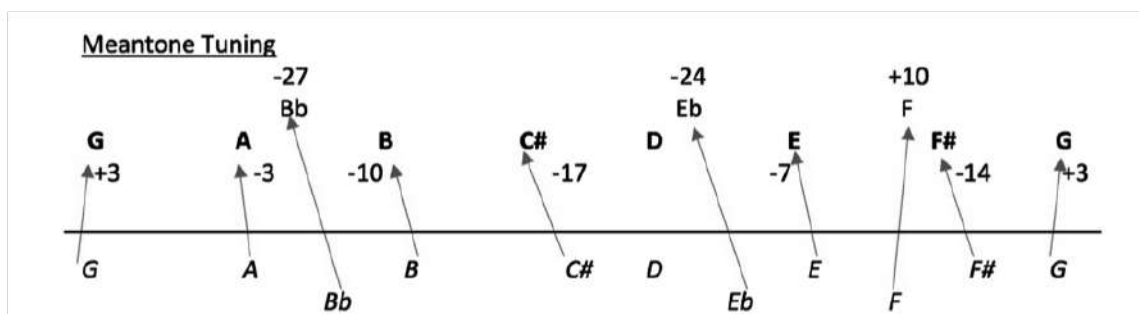


Figure 141: *We Have Seen the True Light* (liturgical chant version), audio file # 15

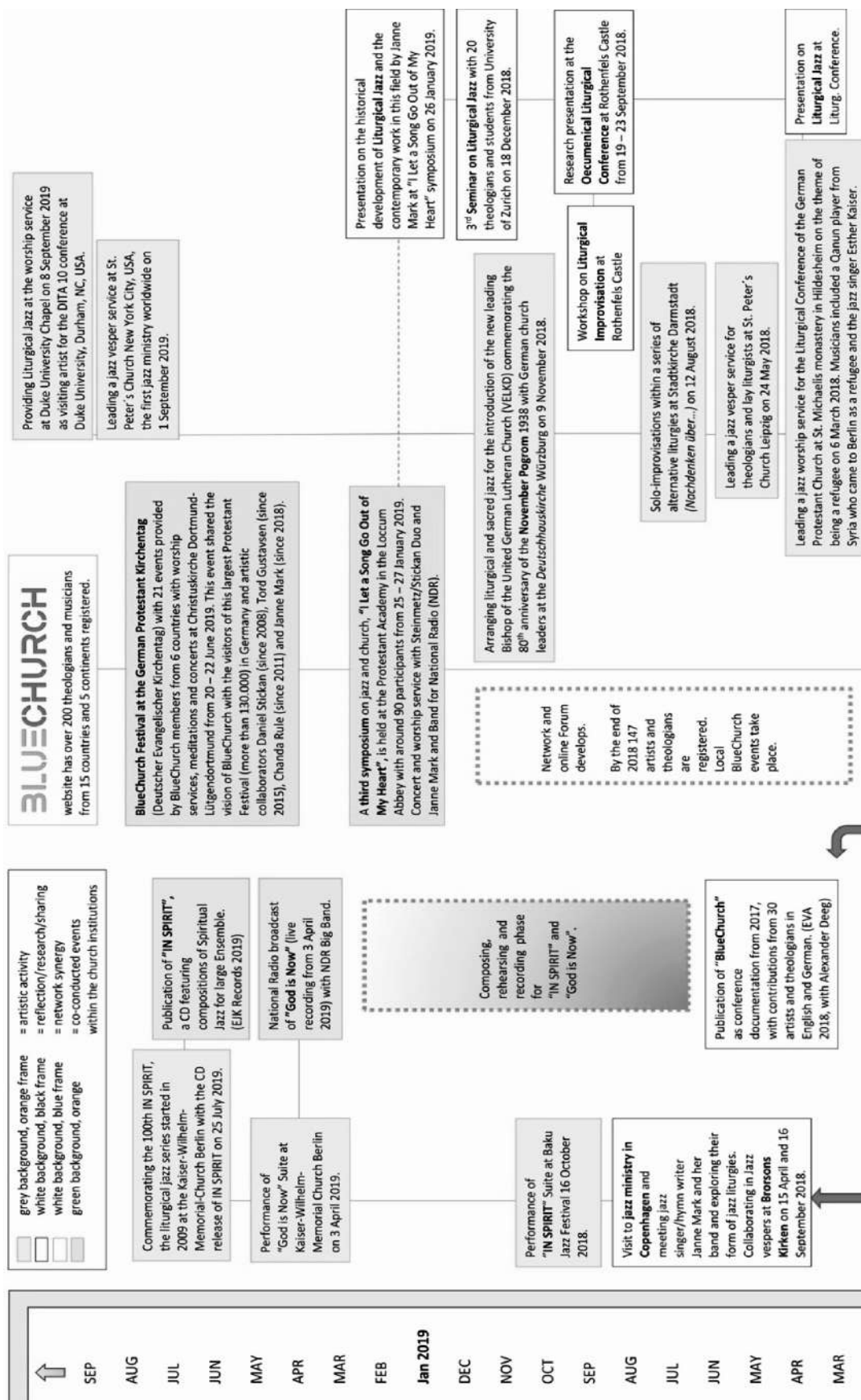


Figure 142a: Overview of research events and activities

C.2 Collaborations and the unfolding of the research inquiry

An important part of this research project has been the collaborative work - also, in a transdisciplinary way, with other artists, theologians, networks, and institutions. Figure 142 displays a timeline of my research, the last year served for finalizing recordings and completing the thesis.

I could distinguish five separate streams of activities that often overlap and inspired each other over the course of the project. I have attempted to show the processes and synergetic connections that happened over time and shaped the overall results and work in each respective area. Often the practical liturgical work (as a church musician) brought me into situations that provided new insights for theoretical reflection and the community of jazz musicians and theologians continuously brought new impulses and standpoints that challenged or confirmed some of my discoveries.

This was also an important way of engaging an outside perspective into my research process, as Robin Nelson points out, “to achieve a profoundly critical reflection, an additional dimension is required to dislocate habitual ways of seeing.”⁵⁹⁴ For PaR, Nelson suggests that “such a dimension may be mobilized from within, from an element of playfulness in the know-how process, and from without, through engagement with a range of other perspectives and standpoints to promote the interplay with fresh ideas.”⁵⁹⁵

I will conclude this section with some brief notes and spotlights on each of the five streams of my research activities.

i) Artistic Collaborations

<i>Daniel Stickan</i>	organist, jazz pianist (and Video 1 and 5)	with vocalists <i>Esther Kaiser</i> <i>Simin Tander</i>
<i>Janne Mark</i>	Singer-songwriter Hymns (video 1)	and her band
<i>Tord Gustavsen</i>	Mass for open Hearts (video 4 and video 6)	with choir and <i>Simin Tander</i>
<i>Chanda Rule</i>	In Spirit Suite (and video 1)	

For each of the four artists I collaborated with, it was important to contribute to religious life in their respective local churches through their music while maintaining a performance schedule outside the church walls in jazz clubs and festivals. Therefore, the artistic collaborations in the field of Spiritual jazz brought also insights in Liturgical and Sacred Jazz and an exploration of four Lutheran jazz ministries in different locations and with very different congregations and profiles. I was able to play with the respective artists in jazz liturgies in New York, Copenhagen and Lüneburg and with Tord Gustavsen and Simin Tander in Bluechurch worship events and concerts:

⁵⁹⁴ Robin Nelson, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (London: Palgrave Macmillan, 2013), 44.

⁵⁹⁵ Nelson, *Practice as Research*, 44.

Chanda Rule	Saint Peter's Church, NYC, USA	with Ike Sturm
Tord Gustavsen	Tanum Church, Oslo, NO	with S. Tander
Janne Mark	Brorsons Kirken, Copenhagen, DK	with her band
Daniel Stickan	Nikolaikirche Lüneburg, GER	with guests

With **Daniel Stickan**, the interplay in the most intimate format, the duo, was further explored during the research years 2015-2019. We have often been performing together with guest soloists in settings of Liturgical, Sacred and Spiritual Jazz since 2008 and recorded a CD in 2016 that focused on the aspects of our duo interplay, not only with church organ and saxophones but also with clavichord and the *Orkon Flute*, a recorder keyed like a saxophone coupled with electronics.⁵⁹⁶

Our new duo program premiered at the first conference on jazz and church at the Loccum Abbey and the interaction with an organist inspires me constantly to reflect on blending my sound with all the colors of that instrument and how to project well in church spaces of different sizes and acoustic profiles. It inspired me to attempt to “take the church with me” in my solo saxophone playing, and in my trio (see pages 190–94). Daniel is also organizing jazz vespers at his home church and I have shared over the years many discoveries and insights with him about how jazz can be used in a German church context liturgically.

Janne Mark has worked for over twenty years as a jazz musician with Brorsons Kirke in Copenhagen and her hymns appear in Nordic hymnbooks as well as on jazz stages. Her unique and successful approach in leading worship with jazz was helpful to understand how jazz could function in subtle ways as church music and build bridges to other musical genres within a liturgical context. Her socio-cultural surroundings of Brorsons Kirke in the Nørrebro district of Copenhagen resemble similar areas in German cities like Berlin (Kreuzberg, Friedrichshain) or Hamburg (Schanzenviertel, St. Pauli/Reeperbahn) and in having seven of her hymns translated for the presentation at the German Protestant Kirchentag in Dortmund, I was able to test successfully how well her music would resonate within a progressive German church culture.

For many years, one of the key artists in European jazz who integrates themes of Christian sacred music and a Lutheran heritage in his contemporary jazz is Norwegian pianist and composer **Tord Gustavsen**. Despite a world-wide performing schedule as a soloist he has maintained a part-time position as a church musician in a local church since 2017 as it inspires him to work with music in a context that he describes as devotional and sacred. When I heard the premiere of his Mass in 2016 at the cathedral in Oslo, I got the idea to invite him to the second symposium on jazz and church in March 2017 for a German version, both in a liturgical and a concert context. As his

⁵⁹⁶ Built by Edward Vernon Powell. See track #11: “Acclamation,” submitted with this thesis.

longstanding duo partner, saxophonist Tore Brunborg could not commit to the dates I ended up playing the music instead and I have gained many insights and much inspiration of performing some more concerts with him since then. I have learned intuitively about his music making, spiritual inspiration and thinking as a composer. It was with him that I understood best the distinction of Spiritual Jazz in all its poetic openness coupled with the need of an individual religious practice.

With all of the independence of religiously inspired European Jazz it was important for my research to engage also with one jazz ministry in the USA. The oldest church that works continuously with Jazz and the jazz community (starting from Duke Ellington and John Coltrane) is Saint Peter's church in New York City. I have been visiting this church and performing a few times since 2001 and Ike Sturm, a bassist, composer and director of Jazz for their church came to the first symposium on jazz and church in the Loccum Abbey for a presentation of his ministry. For the following conference in Leipzig, he brought the singer Chanda Rule (who also joined the Bluechurch band at the German Protestant Kirchentag), Catholic pianist J. J. Wright and his pastor, Jared R. Stahler along, who shared a jazz vesper format with our group of musicians and theologians. Their reflections on their work with liturgical jazz is documented in the second publication based on this conference, *Blue Church*, published in 2018 (with Alexander Deeg).

(ii) Publications

The publications of this research project manifest in three books, journal articles and musical recordings which are mostly published as CDs or accessible online as documented radio broadcasts. As this is an emerging research field in Germany, the publications of the books as conference documentations present a multitude of perspectives on jazz and Christian spirituality from a diverse group of 35 theologians and musicians in total. They are the first comprehensive German publications in this research field and have been reviewed as having the status of reference works.⁵⁹⁷ It was not possible to translate books along with working on this text, even though the second one contains some English chapters, but it is a goal of this investigation to aim for an English publication containing the core body of all past contributions coupled with some new content.

(iii) Community

As I pointed out in the introduction, this research project began as a mission to create an impact on the jazz community that taught and inspired me. Since I curated liturgical concerts in churches from 2009, the first symposium, a joint effort with Julia Koll, director of studies at the Protestant Academy at Loccum Abbey and Daniel Stickan on the musical side did not start from nothing, but built up on the need of bringing theologians, lay people and musicians together working with jazz in the church. Julia Koll managed to convince the national Public Radio (North German Radio, NDR) to come to the Abbey and broadcast the evening concert, an unofficial CD release for

⁵⁹⁷ For example, Martin Scheidegger, "Review – Blue Church: Improvisation als Klangfarbe des Evangelischen Gottesdienstes," *Theologische Literaturzeitung* 9 (2019): 964–66.

Tord Gustavsen's project *What was said* and a pre-CD test for the program that Stickan and I had developed as a duo. In addition, we managed to have a few jazz journalists and secular jazz musicians coming to the event, and we as organizers were enriched and motivated by their perspectives and evaluation to continue.

The conference proved to inspire also some of the guests to stay in touch and a small group of participants connected in the beginning of 2016 to develop the idea of a network to foster the creation of jazz churches in Europe further. The catalyst of this network building process became Matthias Krieg, theological secretary of the Reformed Church in the Canton of Zürich who had become a jazz fan through a concert of Gustavsen's Trio years before. Matthias was using the term *Blue Religion* and proposed as a label for our network *Bluechurch* – which resonated with me very much, as I was reminded of the blue glass windows of the Memorial Church in Berlin where I had come as an atheist to find silence, to think in the midst of the city during my studies in 1999 and where I started the liturgical jazz concerts IN SPIRIT exactly ten years later.

The next conference in Leipzig was hosted by the Liturgical Institute of the United Evangelical Lutheran Church in Germany, my employer for the project on "Liturgical Jazz and Protestant Liturgies" during my research at the *Academy of Music and Drama* in Gothenburg. It was possible to invite 3-4 times more people than usual for the annual liturgical conference and with the enthusiastic support of other music conservatories I was able to turn the conference into a festival for jazz and church with evening performances in churches in Leipzig and Dresden.

This component of community building was a very work-intensive undertaking including finding sponsors for Grand pianos in churches and negotiating with all the local partners the events which included free improvisations with three organs and jazz soloists around J. S. Bach's grave at the Thomaskirche in Leipzig. Our Swedish guest organist and lecturer, Johannes Landgren was accused of damaging a key at the great organ of the church due to his jazz performance and the weekly Bach Cantata was suddenly in danger of having to perform at another venue. This misunderstanding could be resolved in mutual agreement, but it showed how easily the use of jazz in a traditional church can arouse suspicion and opposition. However, it generated a fellowship between visitors of the symposium that also gave birth to joint projects and the official launch of the network *Bluechurch* later on that year at Neumünster Church Zürich.

The development of the network *Bluechurch* exceeded very quickly my hopes or expectations in 2015. During the third symposium, again at Loccum Abbey, there was a strong sense of spiritual community and fellowship between the participants of the conference and the outcome of this grassroots movement have been several co-operations, CD productions and local festivals so far. From the perspective of my research project, I can now conclude that this unexpected development is the aspect, next to publications and recordings, that will endure the completion of this work and has already provided multifold responses in forms of actual physical events independent of my artistic control to the initial research question about the validity of

jazz for the church, and as I have described before, provided encouragement and inspiration for creating new jazz ministries in churches.

(iv) Liturgical and Sacred Jazz

The resonances and synergies generated from the conferences and *Bluechurch* events equipped me with new knowledge for the practical artistic side of my research in developing jazz vesper formats. They also created an interest from the institutional Protestant and Catholic churches in my research topic which led to commissions for events that involved on several occasions the leadership of the churches in Germany (Trier and Bonn 2017, Würzburg 2018) or globally (in Namibia for the Global Assembly of the Lutheran World Federation in 2017), an interreligious service with the civil-rights activist and Muslim feminist Seyran Ateş (2019) and for special memorial services with the Presidents of Germany, Joachim Gauck (2016) and Frank-Walter Steinmeier (2018).

Very suitably, the last liturgical event of the 4-year-time frame of this research project was provided by Jeremy Begbie's DITA 10 conference at Duke University (whose work was a key inspiration for this investigation) where I had the chance to collaborate with other visiting artists within the traditional liturgical mass at Duke Chapel in improvising on the Argentinian liberation hymn *Tenemos Esperanza*.

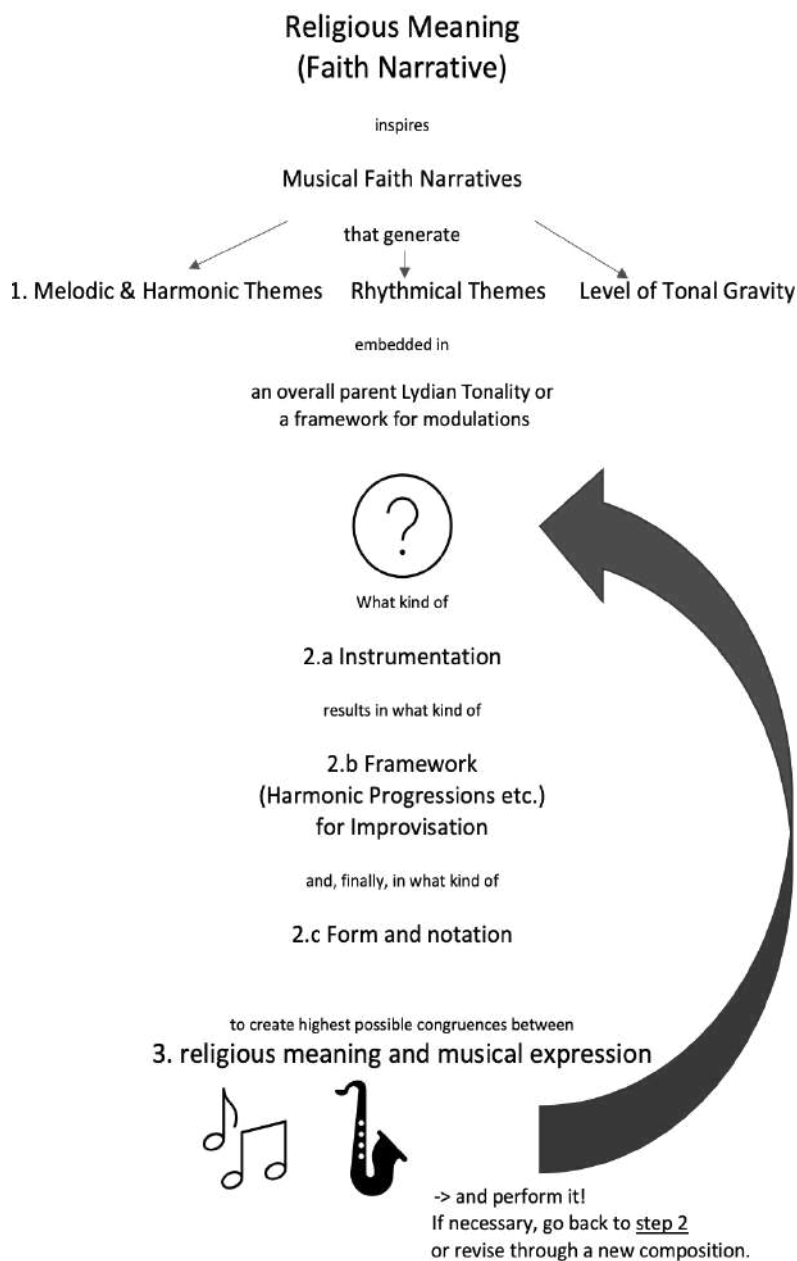
(v) Sharing Research

The engagements to work with liturgical jazz inspired non-hierarchical forms of sharing my research to be truthful to the communal nature of jazz improvisation. Over the four years I have attempted to give fewer lectures but to present songs or improvise with words for seminars and aim, if appropriately, to close with an application of the techniques in a brief liturgical format. I was also able to implement the analytical framework of religious musical meaning in contemporary music (*teaching from research*), in interdisciplinary seminars for musicologists and theologians at the University of Leipzig and created liturgies with the students according to their musical interest and abilities. It became obvious that there is a structural need for these interdisciplinary forms of learning from each other by celebrating worship services within the field of theology and church music, often during and after the education either for a pastor or a church musician, there is a lack of focus on a joint vision for the liturgy.

Further research in theology and jazz would require a synergy between educational institutions for theology, pastoral education and musicians—and the will to experiment, worship and reflect together, however, it would need “open church doors” to some extent and as of spring 2021 I can safely conclude that this is not a priority within the German protestant church based on my experiences. The doors for contemporary art within the liturgy have been deliberately and strategically closed to hold on to the tradition and those who still relate to it. But it stands to reason, that “it is not the healthy who need a doctor.” (Matthew 9:12, NIV)

C.3 Summary of compositional techniques used in my own music

I have analyzed my musical examples and demonstrated with this the application of compositional and analytical tools generated from George Russell's concept of tonality. In conclusion, in all of these pieces, the religious meaning, a *faith narrative*, inspires *musical faith narratives* that generate melodic and harmonic themes, rhythmical themes (grooves, time-line patterns) and inform the level of tonal gravity embedded in an overall parent Lydian Tonality or within a framework for modulations.



In a second stage, when all the thematic elements are clear and continue to "speak" to me,⁵⁹⁸ I ponder the instrumentation, the framework (harmonic progressions etc.) for improvisation and, finally, the overall form and musical notation to create the highest possible congruences between religious meaning and my chosen musical expression. After a performance I might see a need to revise within the parameters of the second stage or write a new piece.

An overview of the essential elements for all of my compositions is displayed in table 22.

Figure 143: Stages of my compositional process

⁵⁹⁸ I often hum melodies for days before I notate them, and if I forget them, then there is not much need to notate them beforehand.

Table 22a: Overview of my compositional elements

#	Type	Name	Level of TG	Tonal and harmonic features	rhythmical and formal features	musical faith narratives
1	org.	Kyrie Eleison (Liturgical Jazz)	HTG	G Phrygian Chordmode as starting point	three phrases allowing improvisatory response inbetween	A Kyrie prayer which allows a communal space for response in music
2	arr.	Ach Gott vom Himmel sieh darein (KYRIE / SJS #2; SSS II, #3 + #4)	HTG -> SVTG	C Lydian 10 Tone Order, Kyrie chant transformed, amplified, multiplied	melodically ascending time-line-pattern as fundament of part II	"The Rising Cathedral of Faith" hidden vocalizations in instrumental parts
3	org.	Psalm 90 (Liturgical Jazz)	HTG	Blues in F which brings out the call and response element of a Psalm	Variation of blues form, free pulse and options for fermatas	Psalm antiphon, lamenting but remaining truthful in faith to God
4	org.	Psalm 133 (Liturgical Jazz)	HTG-> SVTG	D Minor Aeolian melody with sharp lying (#) harmonies as fundament	Psalm Antiphon with an open text and music improvisation	"The unity of people in their belief in God", pilgrim song: "climbing up"
5	org.	Apparition (Daniel 10:5-9)	SVTG	Eb Lydian 10 Tone order sometimes superimposed over an E Drone	symmetrical rhythms, time-line patterns, ostinatos, dense melody	"sudden angelic appearance from above over a dark earthy ground"
6	org.	Seven Words (SSS I, #1) (I am words in the Gospel of John)	HTG	The "seven tones" of the Dorian Chordmode	7/4 bass ostinato	The all-encompassing "seven words" for Christ
7	org.	Waters of Peace (SSS I, #3)	SVTG	emphasis on blue notes, Bb Lydian 10 Tone order prevailing	Four Movements, all SVTG, cyclical ostinatos, pantonality (...)	"The Well"/"The River"/"The Dancing Spirit"/"The open Sea" (...)
8	org.	Kenosis Hymn (Philippians 2:6-7)	HTG-> SVTG	Byzantine inspiration, Eb Lydian 8 Tone Order, Messiaen Mode 3	congregational song and chant ended by an open improvisation	"Embodiment of the meaning of Christ for us"
9	org.	Promise (SSS II, #1)	HTG	central tone G with G Lydian b9 or Ab Lydian 9 Tone Order	6/4 or 12/8 Grooves interchanging varied bass ostinato throughout	" <i>verheissungsvolle</i> Atmosphäre" Raga-Inspiration
10	org.	Wholeness (SSS II, #8)	SVTG	minimalistic musical elements cyclical cadence I - V - VI - III	slow, broken pulse, different layers of time possible, Solo only in 4/4.	a paraphrase of Col. 1:17: "in Lydian all things hold together"
11	org.	Gloria in excelsis deo (Liturgical Jazz)	VTG -> SVTG	C Lydian overall, incorporates F Lydian, ascending melody	open 9/8 groove, ostinato pattern in bass	"Timeless Joy and Praise", first vocal, instrumental improvisation joins in.
12	arr.	Acclamation (O Lord we Praise you) (SSS II, #7; GLORIA / SJS #6)	HTG	Hidden Blues structure in Gloria chorus, Gospel Feel, C Lydian III	two parts: Gregorian improvisation leading into Gospel feel for chorus	"a rising praise", starting inwardly, opening up for expression

Table 22b: Overview of my compositional elements

13	arr.	Pleading , instr. (SSS II, #5; SJS #9) Jesus Christus, unser Heiland	SVTG	C Lydian III (Aeolian III) superimposed on ostinato	cyclical ostinato riff in 3 5/4 bars throughout, free variations	"never ending longing, praise and adoration for Christ"
14	arr.	Contemplation , instr. (SSS II, #9) (Christ lag in Todesbanden)	SVTG	A Dorian melody harmonized within the C Lydian 10 Tone Order	two contrasting sections free pulse / slow 6/4 groove	"silence of the grave" "Hallelujah"
15	arr.	We have seen the true light (closing hymn after communion)	SVTG	G Mixolydian melody embedded in flat lying Lydian Tonalities, Bb & F	consists of two mirror-symmetrical phrases of 30 beats	"A glimpse of the Aevum"
16	arr.	Ascent (SSS II, #10)	SVTG	Bb Ionian melody harmonized within the Eb Lydian 10 Tone Order	two contrasting sections slow ballad / 15/8 (2-3) pattern	"daily grind on earth" "serenity above the clouds"
17	arr.	Trusting (We all believe in one true God) (CREDO / SSS II, #6)	SVTG	Free Fugato, C Lydian VI, improvisation on melody sample	has to be instrumental only, improvisation leads to freedom	"mosaic narrative" for original chorale, a believe beyond words, multifold
18	arr.	Trinity (Der Du bist drei in Ewigkeit) (SJS #7)	HTG -> SVTG	C Lydian plus F and C# 12 Tone Order, cyclical melody	seven times repeated 13 - 1 -13 structure	"Prayer of the Heart", sense of humbleness and repentance
19	org.	Prozession (Der Mensch) (SJS #1)	HTG	a steady but subtle journey through different tonalities, cyclical	Harmonic form as result of lament bass motif, constant motion	A quite entry into a space perceived as sacred
20	arr.	Verleih uns Frieden (Agnus Dei) (SJS #11)	SVTG	two chorales and two counter melodies layered on C Lydian (VI)	chorale melody as time-line pattern in the bass	"mosaic narrative", glimpses of Christ's peace and struggles for peace
21	org.	Song of Awareness (SJS #10; SSS I, #2)	HTG	10 Lydian Chords as dominant modal color	standard ballad form	A Ballad in the style of Ellington, theme "Love for God's creation"
22	org.	Hope no Higher (SJS #8; SSS I, #5)	HTG	Modulation of Lydian tonalities C -> # -G -> bb - Bb (with narrative)	time-line pattern ostinato in the base, free melody on top	"grasping for paradise and realizing it within us"
23	org.	Das stumme Kreuz (SJS #3)	SVTG	C Lydian III extended to 12 Tone Order by combinatorial Hexachords	One theme gets varied and transposed throughout	One theme: the injustice from hate dies on the cross over and over again
24	arr.	Spirits in the Material World (SSS - II, #2; SJS #4)	HTG -> SVTG	Bb Lydian 10 Tone Order throughout	3 bar 5/4 time-line pattern as ostinato in bass as fundament	Duality: spiritual experience within the material world
25	org.	God is now (Cantata for mixed Choir, soloists, organ and Big Band)	SVTG (mostly)	C Lydian plus F (11 Tone Order) Messiaen Mode 3, bird song	symmetrical rhythms, time-line patterns, ostinatos, dense melody	overarching themes: Unity with God, pilgrimage and exile

From the perspective of Storytelling, the inspiration behind the story comes first, before the characters and the dramaturgy unfold. Both characters and the way that they unfold in the story need to have already *come alive* before a second stage where the scenery and side-stories are developed, always in congruence with the primal inspiration for the whole process.

This process is what I have learned from George Russell. The big band suite *Vertical Form VI*, one of my favorite compositions by him, is solely developed on the inspiration of what he shares within the liner notes. He emphasized that the inspiration and the basic elements need to be so strong that they could be performed in different arrangements without compromising on their inspiration behind it. He often transferred techniques from his small group (sextet) to a large ensemble setting and vice versa. I have experienced myself that clarity on the first stage makes the compositional process in the second stage unfold naturally and is economic to handle. In short, the first part is inspiration, the second part craftsmanship and I propose that this order is helpful for compositional work also outside of a religious framework which I have seen in teaching jazz composition.

I have discussed in this thesis how musical faith narratives become building blocks along with the levels of tonal gravity and their respective tonal resources, which bear consequences for the rhythmical framework of a composition (and vice versa, if the rhythmical themes are most dominant). I have shown how these faith narratives are inspired by religious meaning for me, gained by personal faith narratives and biblical and theological reflection. Inspiration for musical faith narratives builds the essence of my musical language, the rest, again, is craftsmanship, including the ability to improve in performing the pieces.

In my analysis of my compositions, I have often referred to the discovery of thematic melodies, rhythms or complete musical narratives through improvisation either on the saxophone or the piano. Sometimes, as in, for example, *The dancing Spirit* and *the Dancing God*, religious meaning came alive through the music, sometimes, the religious meaning that I had just encountered produced the music, such as the *Prayer of the Heart*.

In both ways, I can underwrite, that for me, the process of musical creation is like a prayer, a stretching towards the transcendent, answered often unexpectedly and full of surprises, and leads after the collected inspiration into musical practice and improving musical skills. This is not unlike a prayer with words which call us to apply the gathered insights in day-to-day life.

From a postsecular perspective I suggest that these musical building blocks display the fragility of faith in a fragmented world on the jazz stage. They bear a sonic testimony of the individual faith of the respective artists that is truthful not only for the artists, but through its musical quality integrity also valid for their listeners independent of their religious home. Jazz has acted as a catalyst for expressing faith beyond church walls.

D. Conclusions

Imagine there's no heaven
 It's easy if you try
 No hell below us
 Above us only sky
 Imagine all the people living for today⁵⁹⁹

Often celebrated as an atheist hymn, John Lennon supposedly wrote the famous lyrics of *Imagine* inspired by a Christian prayer book, given to him by civil rights and vegetarian activist Dick Gregory.⁶⁰⁰

John Lennon wrote these words in the age when individualization within Western society and the fast innovations in science made religion an inward, private practice. But does this lead automatically to a religionless and subjective "faith in my fashion" without relevance for society?

Dietrich Bonhoeffer, 27 years before, acknowledged this development already in his thoughts on what he called "Religionless Christianity":

Jesus asked in Gethsemane, 'Could you not watch with me one hour?' That is a reversal of what the religious man expects from God. Man is summoned to share in God's sufferings at the hands of a godless world. He must therefore really live in the godless world, without attempting to gloss over or explain its ungodliness in some religious way or other. He must live a 'secular' life, and thereby share in God's sufferings. He may live a 'secular' life (as one who has been freed from false religious obligations and inhibitions). To be a Christian does not mean to be religious in a particular way, to make something of oneself (a sinner, a penitent, or a saint) on the basis of some method or other, but to be a man – not a type of man, but the man that Christ creates in us. It is not the religious act that makes the Christian, but participation in the sufferings of God in the secular life.⁶⁰¹

Bonhoeffer suggests that the church as a representation of Christian religion has failed to understand the secularization within society. His suggestion that we are what *Christ creates in us*, I propose, can serve as an example of imagining a world without religion and what Bonhoeffer refers to as *false religious obligations and inhibitions*, a world without the constant threat of an imagined hell. Instead: "We are to find God in what we know, not in what we don't know; God wants us to realize his presence, not in unsolved problems but in those that are solved."⁶⁰²

In this way, religiously inspired artists are called to engage fully with their world, not with religious doctrine. *Imagine all the people living for today*. They mourn through their

⁵⁹⁹ John Lennon, Lyrics to "Imagine" (LENONO Music/EMI BLACKWOOD MUSIC INC., 1971).

⁶⁰⁰ David Sheff, *All We Are Saying – The Last Major Interview with John Lennon and Yoko Ono* (New York: St. Martin's Press, 2010), 212.

⁶⁰¹ Dietrich Bonhoeffer, *Letters and Papers from Prison*, ed. Eberhard Bethge (New York: Touchstone, 1997), 361-62.

⁶⁰² Bonhoeffer, *Letters*, 312.

music like John Coltrane in *Alabama*, with victims of violence, but refrain from a path that creates anger and divisiveness, nor, with an exclusive response which does not attempt to address all in their potential audience. Instead, the sincere attempt has to be made to share a story, truthful to one's own faith narrative through music, as the music itself, as I have argued, relies on answerable questions, on what is known, not on how hell or heaven looks, then call-and-response transcends being a musical principle, but becomes an expression of embodying faith. As Bonhoeffer noted:

When we speak of God in a 'non-religious' way, we must speak of him in such away that the godlessness of the world is not in some way concealed, but rather revealed, and thus exposed to an unexpected light. The world that has come of age is more godless, and perhaps for that very reason nearer to God, than the world before its coming of age.⁶⁰³

And here we are, in a postsecular world, more godless and suddenly nearer to God than before in a church, through a tune of religiously inspired jazz.

In each of the three subgenres, neither "the church" as an institution nor any religion provided a musical agenda. I have shown that this was not at the core of religiously inspired jazz. All of the music I presented from historical examples and from my own work, instead, relied on the fragile perception of religion in individual faith narratives. This gave birth, as I have suggested, to music in three distinct ways, between exile and pilgrimage, which have not been explored in research on the history of jazz or religion before:

NARRATION	Liturgical Jazz serves the liturgies of worship; <i>narrating faith</i> through jazz at the heart of the liturgy, shaping the spoken words and the music.
CONTEMPLATION	Sacred Jazz stands in the tradition of Western sacred music, a "liturgy in the concert hall, by <i>contemplating faith</i> in music, commenting on matters of faith through music, formulating narratives of "faith in my fashion."
IMAGINATION	Spiritual Jazz as a representative of a postsecular dimension within music. <i>Imagining faith</i> on the band stand, in the fragile here-and-now, in the interplay of the faith narratives of the performers and their listeners, as a form of global improvised worship music in the twenty-first century, creating new myths.

These faith narratives become building blocks, as I have shown in my own music and in the music of Coltrane, Russell and Messiaen. This act, the creation of musical faith

⁶⁰³ Bonhoeffer, *Letters*, 370.

narratives is interdisciplinary by nature and I have demonstrated that this requires interdisciplinary thought in musical understanding and craft which George Russell's musical philosophy offered for me.

In my artistic research project, I have adapted Russell's theory to generate compositional tools and have composed music, that shows three distinct methods which represent new knowledge in the field of jazz theory and composition:

- (i) Applying Russell's three levels of tonal gravity for extended tonality, rhythm and form, and in creating extra-musical meaning such as in connection to my modes of liturgical behavior, *Contemplation, Narration, and Imagination*.
- (ii) Applying the concept of Higher Tonal Orders instead of the established Chord-Scale Theory in jazz to compose diatonic, panmodal and pantonal music exclusively with higher tonal orders and incorporating microtonal tonal extensions by experimenting with meantone tuning, connecting modal jazz improvisation to earlier periods of modal music in Western sacred music.
- (iii) Applying the concept of supra-vertical tonal gravity to compose with tonal resources that I have distinctly expanded within the framework of Russell's theory, in composing with Messiaen Modes, and combinatorial hexachords in a framework of 12 Tone Tonality (Appendix V).

Apart from raising new questions and identifying gaps in research which I have discussed in this chapter, I can conclude that I was able to find comprehensive answers to my initial cluster of research questions:

(i) *Religiously inspired jazz is found in a broad spectrum of performance spaces, from worship services to concert stages. What are the differences among musical expressions of belief in religiously inspired jazz depending on the performance context?*

In the light of my findings presented in this thesis, the musical language of religiously inspired jazz is not dependent on context or venue. However, I have established that the extrinsic meaning of religiously inspired jazz changes when placed within a liturgical dramaturgy where the music is inherently bound up with specific sacred texts, as opposed to being presented as a concert of sacred music in a church or on a stage. The intrinsic musical elements (like call and response, improvisation, and shared temporality) remain congruent in all three subgenres that I have distinguished throughout their historical development.

(ii) *What are specific elements – if any – that constitute a musical language of religious jazz? Is it possible to define the “sacred” musical side of jazz? As much as it is difficult to create an objective overview of musical vocabulary that constitutes religiously inspired jazz, I have shown in numerous ways the importance of including modality, symmetry, repetition and an overarching narrative for all religiously inspired jazz. I have also*

discussed the idea that all musical expression can display a "sacred" side for an individual artist or listener and pointed to the quality of jazz to embody faith experiences in music which sets it apart from potentially all music which can be perceived as sacred. I observed that religiously inspired jazz can be distinguished by the congruences between its deliberately chosen intrinsic musical qualities and religious experience and beliefs of its composer. Additionally, striving for religious expression within jazz created innovations within the broad development of jazz as a form of global music as I have exemplified in the elements of John Coltrane's musical language and by demonstrating how my own faith narratives stretched my own craftsmanship as a composer and, vice versa, inspired new ways of expressing my individual belief.

What are the distinct musical elements that can be used to distinguish categories of religiously inspired jazz? My typology of religiously inspired jazz showed six distinct ways of expressing religious belief and I have argued that these six categories are comprehensive through historical reference works and the spectrum of my own compositional work submitted with this thesis. Furthermore, my proposed three modes of liturgical behavior in their relation to the unchangeable order of the mass provide ways to embed all six categories of religiously inspired jazz in liturgies of worship and combine music from these categories to create the experience of worship in jazz as I have, for example, shown with my *Suites of Spiritual Songs*.

By unveiling the relationship between individual faith and personal sound in religiously inspired jazz, this thesis also opens new doors in the field of music-theology which has not yet acknowledged the wide potential of this musical genre in its research.

Additionally, I have contributed with this thesis to the discussion about the nature of jazz as African American music within a global context by revealing elements in Spiritual Jazz that were at the same time of African heritage but created strong resonances with other global musical cultural traditions, including the music of Catholic composer Olivier Messiaen, such as modality, extended tonality, symmetry in music and cyclical rhythms.

Finally, this research has presented a different facet of George Russell's theory, music, and legacy as a pedagogue, which has so far not been applied artistically or researched in much detail. It is my hope that this contributes to the evaluation of his legacy, which has continued to grow considerably in the twenty-first century.

This thesis portrays jazz musicians, including myself, reaching out to the transcendent and seeking new references for a life in fullness through fragile individual musical faith narratives. In the light of a global pandemic and ecological crisis, ongoing wars and injustice and discrimination in society, these voices and sounds deserve to be heard, *contemplated* on and sought out as *inspiration* among the loud and ever-present voices that do not put God at the center—LISTEN.

Svensk sammanfattning

Jazz i gudstjänsten och gudstjänst i jazz:

Den liturgiska, sakrala och andliga jazzens språk i en postsekulär tidsålder

Introduktion – Lyssna

Syftet med denna avhandling är att identifiera musikaliska element som bidrar till religiöst meningsskapande i utövandet av jazz och att utforska hur religiösa upplevelser kan inspirera till komposition av jazzmusik.

Genom att använda min egen praktik som primärt forskningsverktyg undersöker jag i avhandlingen skilda inommusikaliska och utommusikaliska element som bildar tre ömsesidigt beroende kategorier av religiöst inspirerad jazz: liturgisk jazz (som tjänar liturgin i kristna kyrkor), sakral jazz (som en form av sakral konsertmusik) och andlig jazz (inspirerad av musikerns andliga upplevelser). Jazzhistorien, anpassad för undersökningens olika delar, överlappas med relevanta teorier och musikaliska interventioner från mitt eget konstnärliga arbete som kompositör och utövande musiker.

Jag skapar en typologi för religiöst inspirerad jazz, baserad på historiska referensverk från mellan 1954 och 1979, vilka visar på sex olika sätt att uttrycka religiös tro och genomsyrar de 25 egna kompositioner som medföljer denna avhandling och analyseras i de tre huvudkapitlen. Dessutom föreslår jag tre modus för liturgiskt beteende (narration, kontemplation och fantasi) och relaterar dem till mässans fasta liturgiska ordning. Utifrån denna struktur föreslår jag också olika sätt att kombinera musik från dessa kategorier för att skapa rum för andliga upplevelser på estraden, vilket ger jazz i gudstjänsten men också gudstjänstupplevelse i jazz.

Mitt kompositionsarbete, som presenteras i huvudkapitlen, utgör ett praktikbaserat utforskande av George Russells "lydiska kromatiska koncept för tonal struktur" (Lydian Chromatic Concept of Tonal Organization). Genom att tillämpa Russells teori och undersöka den genom komposition och framförande utprovar jag de sätt på vilka hans musikfilosofi – en holistisk och transdisciplinär förståelse av musik – bygger en bro mellan västerländsk klassisk sakral musik och jazz, och hur den kan användas för att utveckla nya former och nya uttryck för vår tid.

I det sista kapitlet (*Fantasi*) summeras huvudkapitlens slutsatser. Här görs också en kortfattad utvärdering av forskningsprocessen samtidigt som jag pekar på nya kunskapsområden som jag har tillägnat mig och som ger uppslag för ytterligare forskning. Avhandlingens slutsatser bidrar med ny kunskap inom forskningsfältet kopplade till denna avhandling: postsekularitetsperspektiv på jazz, tolvtonstonalitet i jazz, tidsbegrepp i jazzkomposition och jazzimprovisation, förkroppsligandet av tro genom musik som en förlängning av den institutionella kyrkan i samhället och transformationer av berättelser om tro och musik inom protestantiska liturgier.

Eftersom jag i denna avhandling undersöker religiöst inspirerad jazz i sakrala sammanhang och identifierar upplevelsen av det sakrala inom jazz, förbinder avhandlingen två till synes separata världar i en enda förkroppsligad jazzpraktik som jag identifierar som *musikaliska trosnarrativ*. Jag begränsar mig till musik som är inspirerad av religiösa upplevelser inom efterreformatorisk kristen liturgisk praktik i Tyskland, vilket jag kommer undersöka i kapitlet om liturgisk jazz, eftersom det är där som min egen konstnärliga och religiösa praktik har sin plats.⁶⁰⁴

I min undersökning använder jag "praktik som forskning" (Practice as Research, **PaR**) som en nyckelmetod. Robin Nelson beskriver den som "överlappande teori inom praktiken"⁶⁰⁵ i sin studie från 2013 om aktuella praktiker i konstnärlig forskning inom akademien. Nelson använder överlappning (imbrication) för att beskriva integrerande kunskapsströmmar som kan samlas i överlappande mönster. Dessa mönster skapar en bild som avtäcker ny kunskap samtidigt som de diskreta elementen respekteras och bevaras. I denna studie kommer jazzhistorien, anpassad för undersökningens olika delar, att överlappas med relevanta teorier och musikaliska interventioner från mitt eget konstnärliga arbete som tonsättare och utövande musiker. Förutom konstnärlig forskning genom mitt arbete som utövande musiker och kompositör kommer tvärvetenskaplighet inom områdena musikvetenskap, musikteori, neurologi, religionshistoria och teologi att lägga ytterligare kritiska byggstenar till den kunskapsbild som konstrueras av denna studie.

Denna undersökning genererar *explicit kunskap* från objektiva data och teorier och *implicit kunskap* (åtminstone delvis *tyst kunskap*) i komposition och framförande.⁶⁰⁶ Denna dubbla process återspeglas också i avhandlingens struktur. Jag utforskar dessa teorier och musikaliska fallstudier genom min konstnärliga praktik. Implicit kunskap inhämtas på detta sätt genom att överlappa mitt konstnärliga arbete inom den teoretiska ramen för olika traditioner av religiöst inspirerad jazz. Resultaten leder fram till kompositioner inom var och en av de tre strömningarna av religiöst inspirerad jazz. Fallstudierna reflekteras och analyseras i preliminära slutsatser i slutet av kapitlen 3–5, och deras kopplingar till varandra observeras i kapitel 6, som avslutas med förslag på ytterligare forskning baserad på mina resultat.

Dessa överlappande mönster av explicit och implicit kunskap skapar en multimodal epistemologi.⁶⁰⁷ Resultaten från dessa disciplinöverskridande undersökningar befinner sig därför naturligtvis inte enbart i ett enda kunskapsområde eftersom de kombinerar insikter som kommer från personlig erfarenhet utanför akademien inom

⁶⁰⁴"Protestantisk" täcker in många vitt skilda konfessioner, däribland lutherska, reformerta, baptistiska och anglikanska samfund, vilka dock förenas i sin inställning, alltsedan reformationstiden, att integrera sekulära musikaliska uttryck i sina liturgier i mycket större utsträckning än de katolska eller ortodoxa kristna traditionerna.

⁶⁰⁵ Robin Nelson, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, (London: Palgrave Macmillan, 2013), 33.

⁶⁰⁶ Jag hänvisar till denna term specifikt på det sätt som Michael Polanyi definierade den och relaterade till den i sina senare skrifter om religiöst tänkande. För en introduktion, se Michael Polanyi (1958, 1998) *Personal Knowledge. Towards a Post Critical Philosophy* (London: Routledge, 1998).

⁶⁰⁷ Se Nelson, *Practice as Research*, fig. 2.2.

andlig praktik och scenframträdanden eller bygger på konceptualiseringar av etablerade musikaliska eller teologiska teorier. Jag har gjort stora ansträngningar för att tydligt definiera dessa överlappande lager av kunskap och praktik. I stället för att dekonstruera kunskapsfält väver jag dem samman för att skapa nya kunskapsmönster och nya kopplingar mellan olika kunskapsdomäner.

Min studie centrerades kring ett kluster av forskningsfrågor.⁶⁰⁸

- Religiöst inspirerad jazz finns i ett brett spektrum av framträdanden, från gudstjänster till konsertscener. Vilka är skillnaderna mellan musikaliska trosuttryck i religiöst inspirerad jazz beroende på framförandekontext?
- Vilka, om några, element utgör ett musikaliskt språk för religiös jazz? Är det möjligt att definiera jazzens "sakrala" musikaliska sida?
- Vilka är de särskilda musikaliska element som kan användas för att urskilja kategorier av religiöst inspirerad jazz?

För att strukturera detta kluster av frågor som utgjorde forskningslandskapet i min undersökning skapade jag en typologi för religiöst inspirerad jazz: liturgisk, sakral och andlig. Dessa termer är fast rotade i tidigare diskussioner om kyrkomusik (Kirchenmusik) kontra andlig musik (Geistliche Musik).⁶⁰⁹ Som en övergripande struktur för denna avhandling definierar jag dessa tre strömningar av religiöst inspirerad jazz i de tre huvudkapitlen, skapar en historia och teori för var och en samt komponerar och musicerar aktivt inom var och en av dem. Jag definierar och testar gränserna för denna typologi och landskapen för varje strömning genom mina egna musikaliska interventioner, och de musikaliska kvaliteter som jag identifierar genererar ny kunskap om samtliga.

Min konstnärliga mentor och nyckelreferens i detta arbete är den afroamerikanske kompositören George Russell, som skrev musik vilken han hävdade hade andlig och religiös mening, då han sökte en enhet mellan sin tro och sitt musikaliska uttryck. Baserat på detta tillvägagångssätt för musikskapande bidrog han med en musikteori för den jazzgenre som blev modal jazz och som inspirerade till Miles Davis *Kind of Blue*.⁶¹⁰ Idag är modal jazz det dominerande harmoniska elementet i många religiöst inspirerade former av jazz. Således använde jag Russells musikaliska filosofi om tonalitet som kompositionsmetod för musikverk i alla de tre undergenrerna av religiöst inspirerad jazz och undersökte på vilket sätt hans teori täcker in sätt att införliva andlig mening i musik. Som avslutning på denna avhandling presenteras en teori om beståndsdelarna i den religiöst inspirerade jazzens musikaliska språk.

⁶⁰⁸ Jag följde Nelson, *Practice as Research*, 30, när jag formulerade en problemställning snarare än en central forskningsfråga, vilket skulle ha antytt ett slutgiltigt svar snarare än en mångfasetterad förståelse av ett undersökningsområde.

⁶⁰⁹ Se till exempel Oskar Söhngen, *Musica sacra zwischen gestern und morgen* (Göttingen: Vandenhoeck & Ruprecht, 1979), 47–58.

⁶¹⁰ Modal jazz integrerar kyrkotonala modi som tonala resurser. För en kortfattad historisk översikt, se till exempel Henry Martin och Keith Waters, *Essential Jazz: The First 100 Years*, (Cengage Learning, 2011, 3rd edition), 223–58; och Keith Waters, "What is Modal Jazz?" *Jazz Educators' Journal* 33/1 (2000): 53–55.

På spaning efter enhet – George Russells musikfilosofi

I kapitlet *Prelude (Preludium)* ger jag en översikt över Russells musikfilosofi och de analytiska förslag och instruktioner för improvisation och komposition som är relevanta för min egen forskning, först genom att förklara dem på det sätt Russell lärde ut dem då han identifierade och utforskade begreppet enhet i musikaliska parametrar. I avsnitt **A** i detta kapitel fokuserar jag på enhet inom *Chordmodes* (ett begrepp från Russell som beskriver ackord- och skalrelationer), *Tonal Order* (ett uttryck för olika stadier av tonalitet i modal musik), och jag exemplifierar hans teori genom musikexempel från *Kind of Blue* av Miles Davis. I avsnitt **B** ger jag en översikt över detta system för ordnande av tonaliteter (*Tonal Gravity*), vilket han baserar på tre nivåer av tidsmässig närvaro i musik: vertikal, horisontell och supra-vertikal.

För det andra diskuterar jag dem inom ramen för jazzhistoria och dagens etablerade jazzteori, och slutligen, i avsnitt **C**, extraherar jag sex specifika analytiska och kompositoriska verktyg som jag har anpassat för min egen musikaliska praktik för att visa hur jag förstår och analyserar musik i denna forskning.

För att testa Russells teori om tonalitet och musikfilosofi vänder jag på denna process och baserar mitt komponerande på hans undervisning, men inte genom kopiera och arrangera hans musik, inte heller genom att helt enkelt tillämpa hans terminologi och regler på ett okritiskt sätt. Som en direkt motsvarighet till de sex ovan nämnda analytiska verktygen använder jag sex centrala aspekter i hans undervisning som metod för min egen analys, mitt eget komponerande och min egen improvisation och förklarar var jag byggde min egen teori om tonal utvidgning på hans teori.

Efter att ha redogjort i detalj för dessa olika tonala resurser avslutar jag kapitlet *Preludium* i avsnitt **D** med att diskutera och exemplifiera den disciplinöverskridande potentialen i Russells teori, först genom att expandera hans idé om enhet, modalitet, tidsupplevelse för rytm samt musikalisk form. Senare kopplar jag också hans teori på ett improvisatoriskt sätt till kvantfysik och det teologiska ämnet sammanflätning av tro, hopp och kärlek.

Genom att behandla George Russell som en konstnärlig forskarkollega och genom att använda viktiga aspekter av hans insikter om tonalitet, vilka skiljer sig från etablerad jazzteori, ger jag giltighet åt hans "koncept" och ett nytt perspektiv på hans arbete, som under de senaste årtiondena ofta har kritiserats utifrån teoretiska perspektiv. Vi kan med säkerhet säga att ingen av dessa tekniker som jag har använt i min musik lärs ut inom kurser i jazzteori eller jazzkomposition, men de berör ett jazzarv på ett sätt som förmodligen inte är mycket annorlunda än när Johann Sebastian Bach sökte inspiration direkt från andra musikmästare. Genom Russells konstnärliga arbete skapas en mer holistisk förståelse och personlig kunskap, vars resultat är svårare eller kanske till och med omöjliga att utvärdera i en musikhögskolas kursplaner, och på grund av detta ignoreras de till stor del i akademiska sammanhang. Jag hävdar att det

är på detta område som konstnärlig forskning bidrar med väsentlig och oersättlig kunskap inom formell konstnärlig utbildning.

Slutsatser (från det sista kapitlet: Föreställ dig)

Det avslutande kapitlet följer samma struktur som de tre huvudkapitlen. Jag tar här upp insikter hämtade från Historia, Teori och Praktik.

A. Historia

Genom att dokumentera den religiös inspirationens mångfasetterade karaktär i jazz, även med nödvändigt fokus uteslutande på den kristna traditionen, kunde jag visa att varken religiös doktrin eller institutionella spärrar hindrade jazzens framväxt som sakral och andlig musik. Oberoende av den kristna kyrkans tradition förkroppsligade musikerna sina religiösa erfarenheter i sitt sätt att skapa musik och tog detta bortom kyrkans murar till scenen. Den liturgiska jazzens framfart avstannade dock snabbt i både USA och Europa.

I mina egna konstnärliga insatser på den liturgisk jazzens område har jag dokumenterat olika sätt att engagera mig i den tyska protestantiska liturgiska traditionen idag, men jag har också observerat hindren för att vidareutveckla jazzliturgier inom det ordinära tyska kyrkliga sammanhang där jag verkade. De liturgiska exempel som jag utarbetade för denna avhandling framfördes huvudsakligen i speciella liturgier utanför den ordinarie gudstjänstpraktikens ram.

Jag har också berört samtida musiker som arbetar med jazz i liturgi och som är delvis anställda som kyrkomusiker. Jag framhöll att de kan bidra till liturgisk förnyelse genom att skriva ny liturgisk musik och psalmer, samtidigt som de hämtar inspiration från sitt liturgiska arbete och omsätter denna på scenen. Det förblir en utmaning för liturgiska forskare och musikteologin att upptäcka värdet och rikedom hos liturgisk jazz för liturgisk förnyelse genom samtida musikkultur. Detta forskningsprojekt har syftat till att visa aspekter och bidra med belägg för denna rikedom för ytterligare diskussion, och att peka på kriterier och metoder för att integrera samtida jazz i liturgin.

Vad gäller de historiska övervägandena kring sakral jazz har jag bara nätt och jämnt kunnat ge glimtar av de möjligheter som finns inom ett brett spektrum av kompositioner som dokumenterats i diskografin i appendix. Jag har diskuterat skillnader i musikalisk form, vilka till stor del har inspirerats och formats av de olika trosnarrativen hos var och en av dessa musiker.

Som jag har visat är även mina egna verk inom detta fält, ett oratorium och en kantat, till stor del formade av min egen religiösa erfarenhet och av de val jag gör av vilken historia jag ska berätta och hur jag ska berätta den. I båda dessa verk har jag inkluderat en teknik för individuell respons på religiösa och teologiska läror såväll som på etablerade musikaliska former, antingen genom att sätta in en instrumental

komposition eller genom att möta poesi genom läsning och arrangemang av en sång, och i kantaten även tystnad och elektroniskt producerat vitt brus. Trots att jag här går på spänd lina och riskerar att falla ner i oönskad eklekticism, hävdar jag att jazz har förmågan att väva ett sammanhängande musikaliskt språk genom att hämta inspiration från olika genrer och musikkulturer och att denna förmåga var en styrka, givet just detta syfte.

Jag föreslår att en reflektion över den kristna religionens roll inom 60-talsjazzen kan ge nya insikter om den upphetsade diskussionen om huruvida jazz enbart är afroamerikansk musik, enligt definitionen i Jazz Preservation Act, ofta identifierad med Wynton Marsalis idéer om klassicism,⁶¹¹ eller om den, som jazzpianisten och jazzhistorikern Ted Gioia föreslår, ska ses som en musik i vilken, från och med dess tidigaste rötter, det europeiska och det afrikanska arvet inspirerade varandra att bilda en ny identitet i amerikansk musik.⁶¹²

Den kristna religionen kan fungera som en brobyggare i denna diskussion. Afroamerikanska artister som representanter för afroamerikansk religion delar, vid sidan av alla skillnader gentemot andra protestantiska samfund, också en förenande kristen tro inte bara med Europa utan också med kristna världen över. Musikaliska uttryck för denna tro, hur individuella de än är, skapade av J. S. Bach eller Mary Lou Williams, är transformationsagenter genom att de ger stöd åt den vision om ett rättvist, fredligt och jämlikt samhälle som dr Martin Luther King Jr. så djupgående beskrev. Med denna avhandling föreslog jag en grundval för en sådan studie då jag, genom de historiska observationerna av afroamerikanska artister och deras relevans för artister i Europa idag, inklusive mig själv, visade hur religiöst inspirerad jazz kan visa på sätt att åstadkomma ömsesidig "transkulturell adaptation" mellan europeisk sakral musik och den afroamerikanska jazztraditionen.

Jag föreslår vidare att detta erbjuder en ännu utforskad gemensam grund som förenar religiöst inspirerade artister som representanter för olika trostraditioner och kulturer, och, på ett enkelt och djupt sätt, ökar den medvetenheten bortom alla vetenskapliga debatter för att "nä alla människor." Medan den sakrala jazzen har en inneboende potential att koppla samman musiker och publik som en global Kristi kropp genom att på nytt tolka den kristna tron, kopplar andlig jazz samman sin globala kropp av musiker och publik genom att inspirera till samklang med individuella pilgrimsfärder till det sakrala, medan de befinner sig i exil på scenen. Ytterligare forskning och konstnärligt arbete inom dessa områden kan bara uppmuntras. Det kommer att vara väsentligt för att dokumentera en mycket annorlunda manifestation av kristet religiöst uttryck utanför kyrkans murar under 2000-talet.

⁶¹¹ Jeff Farley, "Jazz as a Black American Art Form: Definitions of the Jazz Preservation Act," *Journal of American Studies* 45, nr 1 (2011): 113–29. doi:10.1017/S0021875810001271.

⁶¹² Ted Gioia, Kapitel 1: "The Prehistory of Jazz – The Africanization of American Music" i *The History of Jazz*, 3rd Edition (Oxford: Oxford University Press, 2021).

B. Teori

I denna avhandling har jag visat hur jag översatte George Russells tre nivåer av tonal tyngd till mitt eget musikskapande.

På den vertikala nivån samlas mina tonala resurser genom Russells 7–12 tonordningar. Dessutom kan en fri puls utan en identifierbar eller avsiktlig upprepning av ett rytmiskt mönster uppfattas som en vertikal rytm.

På den horisontella nivån har jag specifikt pekat ut tonala rörelser i harmoniska progressioner samt arketypiska melodiska gestalter som finns i de flesta sjungna melodierna inom mitt fält. Vidare har jag föreslagit att asymmetriska tidslinjemönster stöder en horisontell rytmisk upplevelse. Dessutom kan ett repetitivt spår, eller groove, anses vara en variant av ett tidslinjemönster.

På den supra-vertikala nivån har jag identifierat de sätt på vilka horisontella musikaliska element är inbäddade i ett vertikalt kontinuum, till exempel genom att kombinera melodier över ett ostinato. Dessutom föreslår jag att klang, till exempel det totala "soundet" hos en jazzmusiker, också kan bli ett vertikalt musikaliskt element eftersom det ger lyssnaren en övergripande kontinuitet i en snabbriktig horisontell musikalisk passage.

Jag har dessutom skapat disciplinöverskridande förbindelser från min tillämpning av Russells tre centrala begrepp genom att skapa tre modus för liturgiskt beteende och knyta dessa till väsentliga neurologiska upptäckter och observationer kring kristen rituell praktik. Genom att identifiera dessa kvaliteter i inflytelserika inspelningar av religiöst inspirerad jazz och i mina egna konstnärliga insatser kunde jag inte bara skapa en typologi för religiöst inspirerad jazz utan också komponera med den och göra den central i mina musikaliska aktiviteter i kyrkor och på scenen.

I efterhand ska det påpekas att jag inte har testat Russells koncept i betydelsen av att leverera vetenskapliga bevis för hans teoretiska påståenden, men genom att använda dem i min egen musikaliska verksamhet har jag levererat belegg för att George Russells musikfilosofi representerar en viktig dimension av den innovativa afroamerikanska traditionen i jazz, samtidigt som den omfamnar och införlivar viktiga principer för globala musikkulturer. Dess transdisciplinära terminologi som omfattar harmoni, melodi, rytm och formella musikutvecklingar skiljer den mycket från den akademiska ramen för jazzutbildning idag och belyser dessutom historiska processer i utvecklingen av jazzstilar under 1950- och 1960-talen.

C. Praktik

Genom att reflektera över källorna till min egen kompositionsteknik för denna avhandling ger jag en kort översikt över likheter mellan de två kompositörer som har influerat min musik mest: Olivier Messiaen och George Russell. Båda använder disciplinöverskridande filosofiska, poetiska, teologiska och musikvetenskapliga tillvägagångssätt i sina respektive musikaliska språk. Exempelvis insisterar både

Russell och Messiaen på en oupplöslig förbindelse mellan tid och rum i analogi med hur rytm och klang är sammanbundna. Jag har utvecklat Russells uppfattning i denna avhandling. Messiaen hittar ett rumsligt uttryck för symmetrisk rytm i sina symmetriska modi med begränsad transponering vilket jag helt har införlivat i Russells högre tonala ordningar.

Jag har lagt tonvikt vid komposition och arrangemang av komponerade verk och på de flesta ställen undvikit att kommentera mina egna och mina kollegors improvisationer på de inspelningar som medföljer denna avhandling. Detta beslut fattades i ljuset av de musikaliska traditioner inom vilka jag situerade min forskning: komponerad sakral musik i den västerländska klassiska traditionen och religiöst inspirerad jazz, vilken, såsom jag har visat, utmärker sig genom kompositörernas konceptuella överväganden på basis av de egna trosnarrativen.

För det andra ville jag ge en inblick i kompositionstekniker som kan tillämpas av musiker som arbetar inom fälten komponerad och improviserad musik. Jag tror dock att jag också med mina teoretiska överväganden och genom inspelningarna av mina verk har erbjudit en rad möjligheter för improvisation, vare sig det är i traditionell jazz eller samtida improvisation, på saxofon eller kyrkorgel eller något annat instrument.

Att forskningen befann sig i skärningspunkten mellan jazz och västerländsk sakral musik skapade också i efterhand en högre grad av fokus på aspekter av arrangering. Av de tjugofem kompositioner som jag har inkluderat i denna avhandling är tio arrangemang av psalmer eller populärsånger. Jag föreslår att detta har att göra med det fält jag arbetar i, eftersom i synnerhet liturgisk musik – men också jazz – alltid delvis har fått näring av nytolkningar och nya adaptationer av befintliga sånger och psalmer, vilket jag kortfattat refererar till utifrån en historisk dimension, i liturgin och i kompositören och musikforskaren Michael Praetorius arbeten. Genom att diskutera tre arrangemang (C.1.1-C.1.3) exemplifierar jag potentialen i att integrera eklektiska musikaliska källor i mitt tonspråk genom att tillämpa samma verktyg som jag använde för att skapa originalkompositioner.

I avsnitt C.2 ger jag en översikt över min forskningsprocess och mina konstnärliga samarbeten, vilka bidrog till att forma och prägla mitt eget konstnärliga arbete. I C.3 beskriver jag processen bakom mitt kompositionsarbete, återigen inspirerad av Russell, och där betonar jag vikten av berättande för religiöst inspirerad jazz. Den religiösa betydelsen, ett *tronsnarrativ*, inspirerar till *musikaliska tronsnarrativ* som genererar melodiska och harmoniska teman, rytmiska teman (grooves, tidslinjemönster) och bestämmer nivån av tonal tyngd inbäddad i en övergripande överordnad (lydisk) tonalitet eller inom ett ramverk för modulationer. I ett andra steg, när alla de tematiska elementen är tydliga och fortsätter att "tala" till mig,⁶¹³ funderar jag över instrumentationen, ramverket (harmoniska progressioner etc.) för

⁶¹³ Jag nynnar ofta melodier under flera dagar innan jag skriver ner dem; om jag glömmer dem finns det inte något behov av att skriva ner dem på förhand.

improvisation och slutligen den övergripande formen och den musikaliska notationen för att skapa högsta möjliga kongruens mellan religiös mening och mitt valda musikaliska uttryck. Från berättandets perspektiv kommer inspirationen bakom berättelsen först, innan rollgestalterna och dramaturgin utvecklas. Både rollgestalterna och det sätt på vilket de utvecklas i berättelsen måste redan ha *blivit levande* innan en andra etapp där sceneriet och sidoberättelserna utvecklas, alltid i kongruens med den ursprungliga inspirationen för hela processen.

Slutligen presenterar jag en översikt över de väsentliga elementen, byggstenarna, de musikaliska trosnarrativen för alla kompositioner som medföljer denna avhandling, inklusive möjligheten att förbättra genom att spela styckena.

D. Slutsatser

Genom att återigen utgå från begreppet postsekularism som det ramverk i vilket religiöst inspirerad jazz positioneras i Västerlandet hävdar jag att religiöst inspirerade artister är kallade att helt engagera sig i sin värld, inte i en religiös lära. Varken kyrkan som institution eller någon religion kan tillhandahålla en musikalisk agenda, vilket jag också har visat i mina historiska studier och musikaliska observationer. All musik jag presenterat, från historiska exempel och från mina egna verk, vilade snarare på den bräckliga förnimmelsen av religion i individuella trosnarrativ. Detta födde, som jag har föreslagit, musik på tre skilda sätt, mellan exil och pilgrimsfärd, något som inte tidigare har undersökts i tidigare jazzhistorisk eller religionshistorisk forskning:

NARRATION: **Liturgisk jazz** tjänar den gudstjänstliga liturgin. "*Berättande tro*" med jazz i hjärtat av liturgin, som formar de talade orden och musiken.

KONTEMPLATION: **Sakral jazz** står i den västerländska sakrala musiktraditionen som en "liturgi i konserthuset," genom *kontemplativ tro* i musik som kommenterar trosfrågor genom musik och formulerar berättelser om "tro på mitt sätt."

FANTASI: **Andlig jazz** som representant för en postsekulär dimension inom musiken. *Föreställande tro* på scenen, i den ömtåliga samtiden, i samspelet mellan artisternas och publikens trosnarrativ, som en form av global improviserad musik för tillbedjan på 2000-talet.

Dessa trosberättelser blir byggstenar när de kodas in i musikaliska trosnarrativ, så som jag har visat i min egen musik och i John Coltranes, George Russells och Olivier Messiaens musik. Denna akt, skapandet av musikaliska trosnarrativ, är till sin natur disciplinöverskridande, och jag har visat att detta kräver interdisciplinärt tänkande i musikalisk förståelse och hantverk, vilket George Russells musikfilosofi erbjöd mig.

I mitt konstnärliga forskningsprojekt har jag anpassat Russells teori för att skapa kompositionsverktyg, och jag har komponerat musik som visar på tre olika metoder representerande ny kunskap inom fälten jazzteori och jazzkomposition:

- Tillämpning av konceptet med högre tonala ordningar (Higher Tonal Orders), i stället för den etablerade teorin om ackord och skalor (Chord-Scale Theory) i jazz, för att komponera diatonisk och pantonal musik med tonal utvidgning, upp till Russells 12-tonordning (12 Tone Order), och införlivande av mikrotonal tonal utvidgning genom att experimentera med medeltonsstämning och därmed förbinda modal jazzimprovisation med tidigare perioder av modal musik i västerländsk sakral musik.
- Tillämpning av Russells tre nivåer av tonal tyngd för utvidgad tonalitet, rytm och form och genom skapandet av utommusikalisk mening såsom i samband med mina modus för liturgiskt beteende: kontemplation, narration och fantasi.
- Tillämpning av konceptet supra-vertikal tonal tyngd för att komponera med tonala resurser som jag distinkt har expanderat inom ramen för Russells teori, mest framträdande i komposition med bruk av Messiaens modi och kombinatoriska hexakord inbäddade i en modal tonalitet.⁶¹⁴

Genom att avtäckta relationen mellan individuell tro och personligt sound i religiöst inspirerad jazz öppnar också denna avhandling nya dörrar inom fältet musikteologi, där den breda potentialen hos denna musikgenre för dess forskning ännu inte har erkänts.

Dessutom har jag med denna avhandling bidragit till diskussionen om jazzens natur som afroamerikansk musik i en global kontext genom att avtäckta element i andlig jazz som samtidigt var ett afrikanskt arv men som skapade en stark resonans med andra globala musikaliska kulturtraditioner, inklusive musik av den katolska kompositören Olivier Messiaen, såsom modalitet och cykliska rytmer.

Slutligen har denna forskning presenterat en annan aspekt av George Russells teori, musik och arvegods som pedagog, vilket ännu inte har tillämpats konstnärligt eller forskats om i detalj. Det är min förhoppning att detta ska bidra till utvärderingen av arvet efter honom, vilket har fortsatt att växa avsevärt under 2000-talet.

Förutom att ta upp nya frågor och att identifiera luckor i forskningen, vilket jag diskuterat i detta kapitel, kan jag dra slutsatsen att jag kunde hitta uttömmande svar på mitt inledande kluster av forskningsfrågor:

⁶¹⁴ Se bilagan sidan XX för en översikt över alla 80 möjliga kombinatoriska hexakord och deras tonala implikationer som jag skapade genom Russells tonala teori.

(i) Vilka är skillnaderna i musikaliska uttryck för religiös tro som varken är avsedda för konserter eller liturgisk användning i gudstjänst? I ljuset av de resultat som presenteras i denna avhandling finns det ingen skillnad i det musikaliska uttrycket inom och utanför kyrkan. Jag har dock differentierat så till vida att den yttre innebörden av religiöst inspirerad jazz förändras när den placeras i en liturgisk form eller presenteras som en sakral konsert, men de inneboende elementen förblir kongruenta i alla de tre undergenrer som jag identifierade i deras historiska utveckling.

(ii) Vilka, om några, element utgör ett musikaliskt språk för religiös jazz? Är det möjligt att definiera jazzens "sakrala" musikaliska sida? Även om det är svårt att skapa en objektiv överblick över den musikaliska vokabulär som utgör religiöst inspirerad jazz, har jag på flera sätt visat på vikten av att inkludera modalitet, symmetri, upprepning och ett övergripande narrativ i all religiöst inspirerad jazz. Jag har också diskuterat idén om att alla musikaliska uttryck kan uppvisa en "sakral" sida för en enskild artist eller lyssnare och har pekat på jazzens egenskap att förkroppsliga troserfarenheter i musik, något som potentiellt skiljer den från all musik som kan uppfattas som sakral. Jag observerade att religiöst inspirerad jazz kan särskiljas genom kongruensen mellan dess medvetet valda inneboende musikaliska kvaliteter och kompositörens religiösa erfarenhet och trosföreställningar. Dessutom skapade strävan efter religiöst uttryck inom jazz innovationer inom den bredare utvecklingen av jazz som en form av global musik, vilket jag har exemplifierat i beståndsdelarna i John Coltranes musikaliska språk och genom att visa hur mitt eget trosnarrativ utvecklade mitt eget hantverk som kompositör och inspirerade till nya sätt att uttrycka min individuella tro.

(iii) Vilka är de särskilda musikaliska element som kan användas för att urskilja kategorier av religiöst inspirerad jazz? Min typologi för religiöst inspirerad jazz visade på sex olika sätt att uttrycka religiös tro, och jag har hävdade att dessa sex kategorier är uttömmande, genom historiska referensverk och spektrumet av mina egenkomponerade verk som medföljer denna avhandling. Dessutom erbjuder mina föreslagna tre modus för liturgiskt beteende i deras relation till mässans oföränderliga ordning olika sätt att inbädda alla sex kategorierna av religiöst inspirerad jazz i gudstjänstliturgier och att kombinera musik från dessa kategorier för att skapa en upplevelse av tillbedjan i jazz som jag, till exempel, har visat med mina två egenkomponerade *Suites of Spiritual Songs*.

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APPENDIX

- I. Reference compositions of religiously inspired jazz
- II. The first 25 years: Discography (1954-1979)
- III. Discography of religiously inspired jazz (1980-2021)
- IV. Table of all Combinatorial Hexachords
- V. Bill Evans' handwritten lead sheet of *Nardis*
- VI. John Gensel: *Worship and Jazz*
- VII. John Coltrane's manuscripts for *A Love Supreme*

<p>A. Kyrie-Momentum, centering on a (horizontal) dualistic expression of grief and hope.</p>	<p>Alabama, John Coltrane: <i>Live at Birdland</i>. Impulse Records LP AS-50, 1964.</p>	<p>Cristo Redentor, Donald Byrd: <i>A New Perspective</i>. Blue Note BLP 4124, LP, 1964.</p>	<p>Wade in the Water, Uros Marcovic: <i>Jesus Saves</i>. CTA Records CTA 007, CD, 2008.</p>	<p>Seven Prayers, Kamasi Washington: <i>The Epic</i>. Brainfeeder Records BFC050, 3xCD, 2015.</p>	<p>Beloved, Kurt Elling: <i>Secrets Are The Best Stories</i>. Edition Records CD EDN1151, CD, 2021.</p>	<p>B. Original songs based on biblical passages</p> <p>Cain and Abel, Louis Armstrong: <i>Hallelujah Gospel</i>, Frémeaux & Associés – FA 001, CD, 1992.</p> <p>Wisdom (Proverbs 1:20), John Surman: <i>Proverbs and Songs</i>, ECM Records ECM 1639, CD, 1998.</p> <p>Return of the Prodigal Son, Brian Blade and the Fellowship Band: <i>Season of Changes</i>. Verve LC-00383, CD, 2008.</p> <p>J.E. Nilmah (Ecclesiastes 6:10), Ambrose Akinmure: <i>The Imagined Savior is Far Easier to Paint</i>. Blue Note LC00133, CD, 2014.</p> <p>Psalms 23, Ike Sturm & Evergreen: <i>Shelter of Trees</i>, Kilde Records, CD, 2015.</p>	<p>C. Gloria-Momentum, centering on a (vertical) unity experience with the numinous.</p> <p>How I got over, David Murray: <i>Speaking in Tongues</i>. Justin Time JUST 188-2, CD, 1999.</p> <p>Higher Vibe, Kurt Elling: <i>Man in the Air</i>. Blue Note Records 72345909482 2, CD, 2003.</p> <p>Change of The Guard, Kamasi Washington: <i>The Epic</i>. Brainfeeder Records BFC050, 3xCD, 2015.</p> <p>Rejoice (Magnificat), Ike Sturm & Evergreen: <i>Shelter of Trees</i>, Kilde Records, CD, 2015.</p> <p>Transfiguration Hymn, J.J. Wright: <i>Transfiguration Vespers</i>. Released by J.J. Wright, 2017, http://www.transfigurationvespers.com.</p>	<p>D. Sanctus-Momentum, centering on a (vertical) experience of the mystical.</p> <p>Crescent, John Coltrane: <i>Crescent</i>. Impulse! Records. Vinyl, LP A-66, 1964.</p> <p>Silence, Charlie Haden: <i>Silence</i>. Soul Note CD 121172-2, CD, 1989.</p> <p>Alpha and Omega, Brian Blade and the Fellowship Band: <i>Season of Changes</i>. Verve LC-00383, CD, 2008.</p> <p>What was said to the Rose, Tord Gustavsen: <i>What was said</i>. ECM Records ECM 2465, CD, 2016.</p> <p>Listen, <i>Ike Sturm and Saint Peter's Jazz Ministry</i>. Public domain. Live recording on Vimeo; score can be found here: www.ikesturm.com/listen</p>	<p>E. Interpretation of religious doctrine within contemporary culture (“faith in my fashion”).</p> <p>Echoes, Leon Thomas: <i>Spirits Known and Unknown</i>. Flying Dutchman FDS 10115, LP, 1969.</p> <p>Resolution, Kurt Elling: <i>Man in the Air</i>. Blue Note Records/72345909482 2, CD, 2003.</p> <p>Our Father, Markus Stockhausen: <i>Joyosa</i>. ENJA Records ENJA-9468 2, CD, 2004.</p> <p>At the Centerline, Brian Blade: <i>Mama Rosa</i>. Verve Forecast B0012613-02, CD, 2009.</p> <p>The Transfiguration, J.J. Wright, Inward Looking Outward. Ropeadope Records. ROD-246, CD, 2014.</p>	<p>F. Interpretation of personal faith experiences through musical faith narratives.</p> <p>Psalms (IV. Movement), John Coltrane: <i>A Love Supreme</i>. Impulse! Records LP AS-77, 1965.</p> <p>Ascension, John Coltrane: <i>Ascension</i>. Impulse! Records AS-95, LP, 1965.</p> <p>Our Prayer, Albert Ayler: <i>In Greenwich Village</i>. Impulse! Records LP AS 9155, 1967.</p> <p>Spirit (I), Ike Sturm: <i>Spirit</i>. Released by Ike Sturm. www.ikesturm.com, CD, 2004.</p> <p>Pilgrim, Janne Mark: <i>Pilgrim</i>. ACT ACT 9735-2, CD, 2018.</p>
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	Liturgical Jazz	Sacred Jazz	Spiritual Jazz
1954			Lewis, George. <i>Jazz at the Vespers</i> . Riverside Records RLP 12-230, LP.
1957			Lateef, Yusef. <i>Jazz Mood</i> . Savoy Records MG 12103, LP. Teagarden, Jack. <i>Swing Low, Sweet Spiritual</i> . Capitol Records LP T820, LP.
1958			Armstrong, Louis. <i>Louis and the Good Book</i> . Louis Armstrong and the All Stars with the Sy Oliver Choir. Decca LP 8741, LP. Ellington, Duke. <i>Black, Brown and Beige</i> . Duke Ellington Orchestra featuring Mahalia Jackson. Columbia CS 8015, LP. Hawes, Hampton. <i>The Sermon</i> . Contemporary Records VDJ-1124, CD. Recorded 1958, released 1988) Abdul-Malik, Ahmed. <i>Jazz Sahara</i> . Riverside Records RLP 12-287, LP.
1959	Summerlin, Ed. <i>Liturgical Jazz</i> . Ecclesia Records ER-101, LP.		Coltrane, John. <i>Giant Steps</i> . Atlantic LP 1311, LP. Mingus, Charles. <i>Mingus Ah Um</i> . Columbia CL 1370, LP. Silver, Horace. <i>Blowin' the Blues Away</i> . Blue Note BST 84017, LP. Smith, Jimmy. <i>The Sermon</i> . Blue Note BLP 4011, LP.
1960			Cole, Nat King. <i>Everytime I feel the Spirit</i> . Capitol Records W 1249, LP.
1962			Green, Grant. <i>Feelin' The Spirit</i> . With Herbie Hancock, Butch Warren, Billy Higgins, and Garvin Masseaux. Blue Note BLP 4132, LP.
1963			Taylor, Billie. <i>Right Here, Right Now!</i> Capitol Records T 2039, LP.
1964		Williams, Mary Lou. <i>Black Christ of the Andes</i> . Folkways Records LP 32843, LP.	Ayler, Albert. <i>Spirits</i> . Debut DEB 146, LP. Ayler, Albert. <i>Swing Low Sweet Spiritual</i> . Osmosis Records LP 4001, LP. Byrd, Donald. <i>A New Perspective</i> . Blue Note BLP 4124, LP. Coltrane, John, <i>Crescent</i> . Impulse! LP A-66, LP. Gilson, Jef. <i>Œil Vision</i> . Disques Du Club De L'Échiquier LP AF 1, LP.

1965	<p>Janssens, Peter. <i>Erste Duisburger Messe</i>. Schwann ams-studio 15013, LP.</p> <p><i>Freut Euch der Herr ist Nah</i> (Advent). ams-studio 15009, LP.</p> <p><i>Jazzmesse (Lent)</i>. ams-studio 15010, LP.</p>	<p>Horn, Paul. <i>Jazz Suite On The Mass Texts</i>. RCA Victor LSP-3414, LP.</p> <p>Guaraldi, Vince. <i>Vince Guaraldi At Grace Cathedral. Fantasy</i> B001E7IKLO, LP.</p>	<p>Ayler, Albert. <i>Spiritual Unity</i>. ESP Disk ESP-1002, LP.</p> <p>Coltrane, John. <i>Ascension</i>. Impulse! AS-95, LP.</p> <p>Coltrane, John. <i>A Love Supreme</i>. Impulse! AS-77, LP.</p> <p>Ra, Sun. <i>The Heliocentric Worlds of Sun Ra, Volume One</i>. ESP-DISK LP 1014, LP.</p> <p>Ra, Sun. <i>Angels and Demons at Play</i>. Already recorded in 1956 and 1960. Impulse! AS-9245, LP.</p> <p>Byrd, Charlie with Malcolm Boyd. <i>Are You Running With Me, Jesus?</i> Columbia Records CL2548, LP.</p>
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Combinatorial Hexachords and their tonal tendencies

In my compositions I apply combinatorial hexachords as a way to create to twelve-tone tonality. The table below shows my own ordering system of all 80 hexachords derived by dividing the chromatic scale into groups of six notes. I created six categories of interval structures, in categories B, C and D there are also sub-groups of different intervallic content.

A	Hexachords with 5 minor seconds	(Chromatic Hexatonic)
B	Hexachords with 4 minor seconds	(3 sub-groups)
C	Hexachords with 3 minor seconds	(3 sub-groups)
D	Hexachords with 2 minor seconds	(2 sub-groups)
E	Hexachords with 1 minor second	(no sub-group)
F	Hexachords with 0 minor seconds	(whole-tone scale)

The complementary mode of each Hexachord can be found in the second column. A “*” indicates that the complementary and the primary Hexachord have the same structure; in this case the complementary Hexachord is just a transposition of its primary Hexachord.

#	com. Mode	Int. Cat.	Intervallic Content	C	Db	D	Eb	E	F	F#	G	Ab	A	Bb	B
1	*	A	5 min. sec. / 1 fifth	0.5	0.5	0.5	0.5	0.5	3.5						
2	3	B1-1	4 minor seconds	0.5	0.5	0.5	0.5	1		3					
3	2	B1-2	1 major second	0.5	0.5	0.5	0.5	3						1	
4	8	B1-3	1 augm. fourth	0.5	0.5	0.5	1		0.5	3					
5	7	B1-4		0.5	0.5	0.5	3						0.5	1	
6	12	B1-5		0.5	0.5	1		0.5	0.5	3					
7	5	B2-1	4 minor seconds	0.5	0.5	0.5	0.5	1.5			2.5				
8	4	B2-2	1 minor third	0.5	0.5	0.5	0.5	2.5					1.5		
9	10	B2-3	1 fourth	0.5	0.5	0.5	1.5			0.5	2.5				
10	9	B2-4		0.5	0.5	0.5	2.5					0.5	1.5		
11	13	B2-5		0.5	0.5	1.5			0.5	0.5	2.5				
12	6	B3-1	4 minor seconds	0.5	0.5	0.5	0.5	2				2			
13	11	B3-2	2 major thirds	0.5	0.5	0.5	2				0.5	2			
14	*	B3-3		0.5	0.5	2				0.5	0.5	2			
15	17	C1-1		0.5	0.5	0.5	1		1		2.5				
16	*	C1-2		0.5	0.5	0.5	1		2.5					1	
17	15	C1-3		0.5	0.5	0.5	2.5					1		1	
18	29	C1-4	3 minor seconds	0.5	0.5	1		1		0.5	2.5				
19	30	C1-5	2 major seconds	0.5	0.5	1		0.5	1		2.5				
20	26	C1-6	1 fourth	0.5	0.5	1		0.5	2.5					1	
21	28	C1-7		0.5	0.5	1		2.5					0.5	1	
22	27	C1-8		0.5	0.5	2.5					0.5	1		1	
23	25	C1-9		0.5	0.5	2.5					1		0.5	1	
24	45	C1-10		0.5	1		0.5	1		0.5	2.5				
25	23	C2-1		0.5	0.5	0.5	1		1.5			2			
26	20	C2-2		0.5	0.5	0.5	1		2				1.5		
27	22	C2-3		0.5	0.5	0.5	1.5			1		2			
28	21	C2-4		0.5	0.5	0.5	1.5			2				1	
29	18	C2-5		0.5	0.5	0.5	2				1		1.5		
30	19	C2-6		0.5	0.5	0.5	2				1.5			1	
31	42	C2-7		0.5	0.5	1		0.5	1.5			2			
32	*	C2-8		0.5	0.5	1		0.5	2				1.5		
33	36	C2-9		0.5	0.5	1.5			0.5	1		2			
34	39	C2-10	3 minor seconds	0.5	0.5	1.5			0.5	2				1	
35	38	C2-11	1 major second	0.5	0.5	2				0.5	1		1.5		
36	33	C2-12	1 minor third	0.5	0.5	2				0.5	1.5			1	
37	40	C2-13	1 major third	0.5	0.5	1		1.5			0.5	2			
38	35	C2-14		0.5	0.5	1.5			1		0.5	2			
39	34	C2-15		0.5	0.5	1		2				0.5	1.5		
40	37	C2-16		0.5	0.5	2				1		0.5	1.5		
41	*	C2-17		0.5	0.5	1.5			2				0.5	1	
42	31	C2-18		0.5	0.5	2				1.5			0.5	1	
43	47	C2-19		0.5	1		0.5	1.5			0.5	2			
44	46	C2-20		0.5	1		0.5	2				0.5	1.5		
45	24	C3-1		0.5	0.5	0.5	1.5			1.5			1.5		
46	44	C3-2	3 minor seconds	0.5	0.5	1.5			0.5	1.5			1.5		
47	43	C3-3	3 minor thirds	0.5	0.5	1.5			1.5			0.5	1.5		
48	*	C3-4		0.5	1.5			0.5	1.5			0.5	1.5		

APPENDIX IV: Table of all Combinatorial Hexachords

#	com. Mode	Int. Cat.	Intervallic Content	C	D \flat	D	E \flat	E	F	F \sharp	G	A \flat	A	B \flat	B	
49	52	D1-1	2 minor seconds 3 major seconds 1 major third	0.5	0.5	1		1		1		2				
50	51	D1-2		0.5	0.5	1		1		2					1	
51	50	D1-3		0.5	0.5	1		2				1			1	
52	49	D1-4		0.5	0.5	2					1		1			
53	64	D1-5		0.5	1		0.5	1			1		2			
54	61	D1-6		0.5	1		0.5	1			2				1	
55	59	D1-7		0.5	1		0.5	2					1			1
56	63	D1-8		0.5	1		1			0.5	1		2			
57	60	D1-9		0.5	1		1			0.5	2					1
58	62	D1-10		0.5	1		1			1		0.5	2			
59	55	D2-1	2 minor seconds 2 major seconds 2 minor thirds	0.5	0.5	1		1		1.5			1.5			
60	57	D2-2		0.5	0.5	1		1.5			1		1.5			
61	54	D2-3		0.5	0.5	1		1.5			1.5			1		
62	58	D2-4		0.5	0.5	1.5			1			1		1.5		
63	56	D2-5		0.5	0.5	1.5			1			1.5			1	
64	53	D2-6		0.5	0.5	1.5			1.5				1			1
65	67	D2-7		0.5	1		0.5	1			1.5			1.5		
66	68	D2-8		0.5	1		0.5	1.5			1			1.5		
67	65	D2-9		0.5	1		0.5	1.5			1.5				1	
68	66	D2-10		0.5	1		1			0.5	1.5			1.5		
69	73	D2-11	0.5	1		1			1.5		0.5		1.5			
70	74	D2-12	0.5	1		1.5				0.5	1		1.5			
71	72	D2-13	0.5	1		1.5				0.5	1.5			1		
72	71	D2-14	0.5	1		1.5				1		0.5	1.5			
73	69	D2-15	0.5	1.5			0.5				1			1		
74	70	D2-16	0.5	1.5			1			0.5	1.5			1		
75	79	E1	1 minor second 4 major second 1 minor third	0.5	1		1		1				1.5			
76	78	E2		0.5	1		1		1				1.5			
77	*	E3		0.5	1		1		1.5					1		
78	76	E4		0.5	1		1.5				1				1	
79	75	E5		0.5	1.5			1			1				1	
80	*	F	6 major seconds	1		1				1					1	

The following figures put the table into musical notation.

A Hexachord sounds (implies) at least:

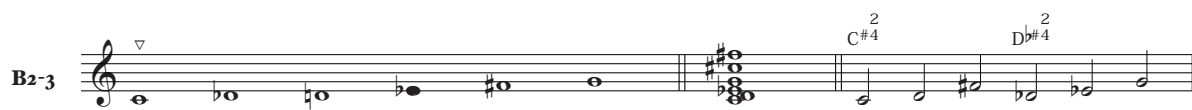
one tonal center marked with an arrow (∇)

and one harmonic center, marked by a filled note (\bullet).


I have indicated the harmonic center only from A - C1-2 to demonstrate my results based on Russell's theory with these hexachords. The reader might come perhaps to different results especially with hexachords that contain many minor seconds. I always included one example for a comparatively stable voicing of the complete hexachord on the piano or the organ to bring out its respective harmonic color that I prefer in my music.

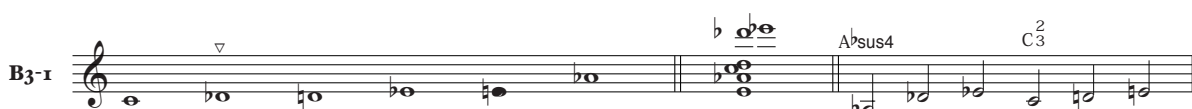
The image displays eight musical staves, each representing a different hexachord. Each staff begins with a sequence of six notes in a specific voicing, followed by a double bar line. To the right of the double bar line, two chords are shown: one with a tonal center indicated by a downward-pointing triangle (∇) and another with a harmonic center indicated by a filled note (\bullet). The chords are labeled with their respective names and superscripts.

- A**: Notes: C, D, E, F, G, A. Tonal center: C². Harmonic center: D².
- Br-1**: Notes: C, D, E, F, G, A. Tonal center: C². Harmonic center: D².
- Br-2**: Notes: C, D, E, F, G, A. Tonal center: C². Harmonic center: B^{mi} n 4.
- Br-3**: Notes: C, D, E, F, G, A. Tonal center: C². Harmonic center: D².
- Br-4**: Notes: C, D, E, F, G, A. Tonal center: A^{mi} n 4. Harmonic center: B^{mi} n 4.
- Br-5**: Notes: C, D, E, F, G, A. Tonal center: C⁴. Harmonic center: C^{mi} n 4.
- B2-1**: Notes: C, D, E, F, G, A. Tonal center: C². Harmonic center: D^b ²/₄.
- B2-2**: Notes: C, D, E, F, G, A. Tonal center: A^{ma} j[#] 4. Harmonic center: C².

B2-3 

B2-4 

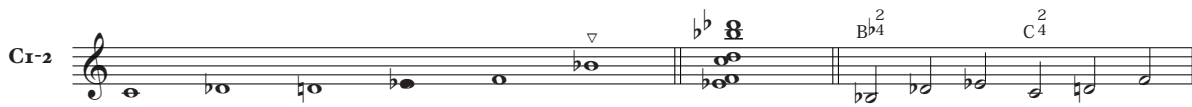
B2-5 

B3-1 

B3-2 

B3-3 

Cr-1 

Cr-2 

Cr-3

Cr-4

Cr-5


Cr-6

Cr-7

Cr-8


Cr-9

Cr-10


C2-1 

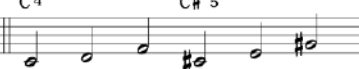
C2-2 

C2-3 

C2-4 

C2-5 

C2-6 

C2-7 

C2-8 

C2-9 

C2-10 

C2-11 

C2-12 

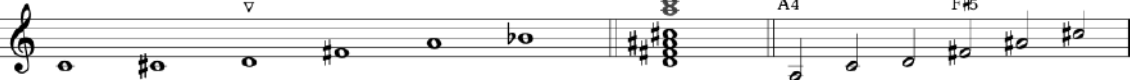
C2-13 


C2-14 

C2-15 


C2-16 

C2-17 

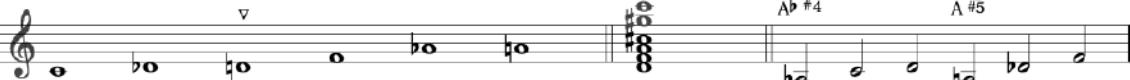
C2-18 

C2-19 

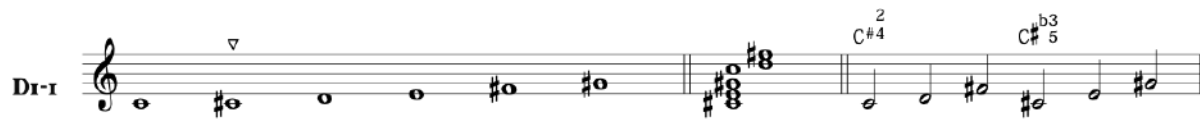
C2-20 

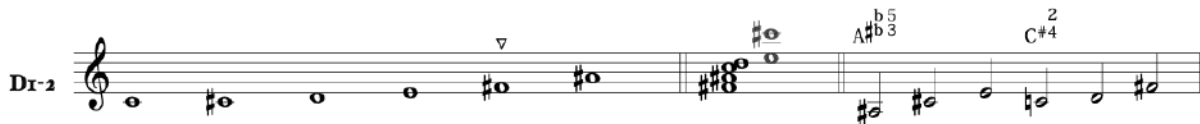
C3-1 

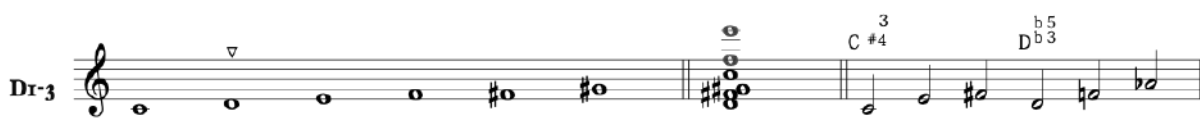
C3-2 

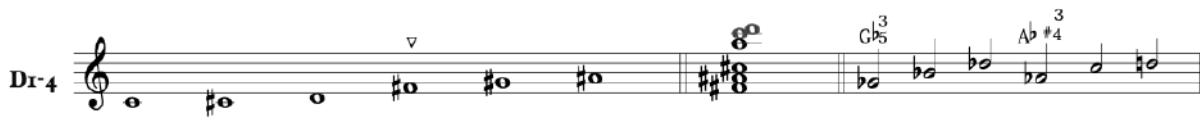
C3-3 


C3-4 


Dr-1 


Dr-2 


Dr-3 

Dr-4 

Dr-5 

Dr-6 

Dr-7 

Dr-8 

D1-9

D1-10

D2-1

D2-2

D2-3

D2-4

D2-5

D2-6

D2-7

D2-8

D2-9

D2-10

D2-11

D2-12

D2-13

D2-14

D2-15

D2-16

E1

E2

E3

E4

E5

F

Piano Alone in front long NARDIS M. D.S

until chart

Em7 FΔ#m B+7 CΔ#m Am7 FΔ Em

B+7 Em FΔ#m B+7 CΔ#m Am7 FΔ Em

Ab+11 Am7 FΔ#m Am FΔ#m Dm7 G7

A FΔ#m B+7 Em FΔ#m B+7 CΔ#m Am7 FΔ

Em7 (B+7) ~~out only~~ ||

> > > > > ∪

start

Rehearsal < Long Piano alone in front to 1 chor. chart

< Bass Solo to 1 chor figure for Drum

< Drums Solo until he brings us back

chor.

2.

distinction. I am not a musician, but circumstances have made it possible for me to become acquainted with the jazz idiom and (equally, if not more important) the men who make this kind of music.

It all started in 1932 when I first heard Duke Ellington at a dance in Berwick, Pennsylvania. The music was intriguing, and I became a devotee of the style. Much later -- 1957 -- when I had assumed the pastorate of Advent Lutheran Church, New York City, it became possible for me to take a course on "The Influence of Jazz on Modern Culture," under Dr. Marshall Stearns, one of the leading jazz critics of our time. It was then that my particular (some might say "peculiar") ministry to musicians got underway. After class, Dr. Stearns would take us on field trips to jazz clubs in the city. We heard the music and met many musicians. After completion of the course I continued to go to the clubs. I strengthened my friendship with those whom I knew and widened my acquaintance with both the musician and his art.

One night one of the musicians talked with me between sets. He had a problem. This was the beginning of many confrontations with the multitude of problems that beset the man who makes his living -- or tries to -- in music. I recognized a vast area here where the church as an institution, or deno-

1.

WORSHIP AND JAZZ

Perhaps the most overused cliché both within and from outside the church is the charge that Christianity for too long has lived in its own ivory tower, a tower high above thick, stained-glass windowed walls and surrounded by a moat of piety to protect it from a wicked world beyond. To be sure, there have been Christian knights, well armed in upright belief and ready phrases who have ventured forth in a noble effort to correct those wordly ways, but even as they have gone out, there has been almost a pre-acceptance of probable defeat and at most, small, isolated victory. The fortress has been protected and the large, heavy door for the most part has remained close.

It is not original or startling to call attention to this situation. Many have done so and many more will. But as questions of jazz and Christian worship and service come to mind, it is necessary here once again, call the cliché to mind. For in the broadest sense, jazz in the popular ~~of~~ context has been related to that wicked world beyond the moat and traditional forms of worship -- musical and otherwise -- are seen as protected by draw-bridge and strong stone walls.

It is also necessary to set forth my personal posture. I as a pastor, I hope a fair preacher, and a theologian -- in so far as pastors might qualify for that

3.

mination had not done such witnessing. As time went on, I found myself carrying and burying people of the jazz world, trying to help them with problems at home, in clubs and in court, and -- happily -- sharing many, many moments of joy and rejoicing.

As jazz was my own avocation, and my developing ministry (later with the support of my own congregation and the Board of American Missions of our Lutheran Church in America) was and still primarily is a ministry to people, the thought of bringing jazz into the church was not an initial goal. It was natural, however, for that to happen; and it has, with many encouraging and rewarding results.

It can be said that in the beginning I was one of those well-armed knights venturing forth from the forests, making some few little conquests. It didn't take long to realize, however, that my mission would be virtually meaningless unless the drawbridge of my sanctuary was let down for the world to come in. Since this has happened at our Lutheran Church of the Advent (we have presented jazz in both concert and worship settings--drama, too, has played an important part in our offerings to the Lord) we have been a healthier place. Our experience with jazz has paralleled that of an increasing number of congregations, which in their own ways -- through drama, community programs and a variety of other "worldly-minded" projects -- hopefully are setting the pattern for the Christian future, if

4.

there is to be such a future.

Without further digression, I'll get directly to what I see as the significance of the jazz form in relation to Christian worship. I will not attempt to defend jazz-in-the-church, for I feel it needs no defense in the sense in which I think of jazz as an art form in this God's world. (Dr. Joseph Sittler states: "All art is man's way of affirming that nature is good -- that she does not have to be made good by friendly alliances, spiritualized (as it were) by baptism at the hands of the accredited agents of the Holy!") It is a sense of expression no worse, and many would argue better, than other traditional forms. I do not argue that it ~~must~~ be brought into the church; this is beside the point. But I do maintain that it can be, and in the bringing it can enrich that Christian realm which in time and space is set aside for worship, even as for me and others it enriches that "out there" which is set aside for what has been termed "secular" joy.

Two popes, both named John, were very different. John XII lived in the 14th century; John XXIII is known to all of us as the compassionate pontiff, the great innovator. The Pope of the 14th century could be called the guardian of the status quo -- at least concerning church music. He was not inclined to tolerate

5.

the monkish revolts against Byzantine dogmatism. Free improvisations were not the order of the day, especially in the worship service. Approved formulae dictated the direction of the chants. And as one writer said, this made the chants as nearly alike as icons. Being conservative, the John of long ago issued, in 1324, a famous edict through which he wished to exert more control over his priestly flock. Musically speaking, some priests did not concur, for the "jolly disobedient monks went right ahead with their ecclesiastical 'jam sessions'." Pope John XIII, too, had his dissenters. Staunch conservatives attempted to barricade the road which Pope John traveled to open the present Vatican Council through the convocation toiling wide the gates to remarkable changes in the posture of the Roman Church both in its social and liturgical life.

The changes underway in the Roman Catholic Church are dramatic; and at the moment the struggle toward renewal in that branch of Christendom symbolizes the ever-continuing search for meaning and truth in the church world-at-large. As Roman Catholics familiarize themselves with new forms of liturgy designed to close that gap between pew and altar, an ecumenical bridge is formed with other Christians who earlier have found the beauty of Luther's proposition. At the same time, Christians of many persuasions seek new ways to make the liturgy more effective.

6.

This search is founded in recognition that so often in our service of worship we respond to the liturgy rather than being in the liturgy. The real action is to an ancient outline that intrinsically has the elements that speak to life at its deepest levels. But it is of a life before and in the middle ages; it does not have the common elements of life today, the symbols and words of our contemporary culture. (Dr. Krister Stendahl, Harvard Divinity School, warns "unless the Lutheran church reforms its liturgical language" the sons and daughters of the Reformation" run the risk of getting "stuck in their 16th century museum of linguistics.") He also states that "the language of Jesus and of the early church had a directness and a non-sacred character." We come to worship as though now --for an hour or so -- we must fit ourselves into a structured outline. Emotions, thoughts, "life-out-there" must somehow make the service meaningful for that sake of that which has been made "sacred" through usage, and institutionalized blessings. It's saying that we could almost (we will) paraphrase the words of our Lord that "the service was made for man and not man for the service." (Should I have capitalized "man" and not "service"?) If the liturgy is the work of the people, then the real work, play, longings, frustrations, aspirations of the people (the world) should be made meaningful throughout the worship. Certainly this is what the

7.

sacraments of Baptism and Holy Communion point to --
 the holy in the common. The liturgy, the worship service
 in this case, has been so routinized that there is
 no expectancy by those who come to church. Where in it
 do we find improvisation? Where is the spontaneity?
 In real life we are constantly confronted with surprise,
 with the unexpected, with the shattering of our plans.
 Should not the liturgical experience reflect this real
 life? There is the pain (don't make a pun on this) in
 our worship, in our music? The terrible chaos that
 grips the world. The Lord deliver me, but I have to
 brace myself everytime I read the Collect for Peace
 in Vespers and come to the statement that "we're way
 past our time in rest and quietness." Who can possibly
 turn that neat little trick today? Furthermore, who
 in the world (if he is really sensitive to the world's
 needs) wants to? "The human race," says Graham Greene,
 "is implicated in some terrible calamity." ~~disasters~~
~~happening all over the world, in the streets, in the~~
~~hospitals, in the homes, in the schools, in the~~
~~factories, in the offices, in the streets, in the~~
~~hospitals, in the homes, in the schools, in the~~
~~factories, in the offices, in the streets, in the~~
 happening all over the world / Does this sense of
 calamity come through in our worship in word and music
 to the extent that the worshiper feels compelled to do
 something about this broken world's wounds?

Not that jazz is a substitute, but I do feel that
 this kind of contemporary music has a meaning for our

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worship. In seeking new forms many have tried jazz
 and found it an exciting and inspirational manner
 of expression. The piercing, realistic qualities of the
 musical idiom are emphasized by the Professor of Religion,
 (Dartmouth College) Wilson Wade. In the Christian
 Century, he has written: "Jazz does not offer any
 panacea or any easy solution to the complexities of our
 human condition. It sets forth and image of man that
 senses the tension of modern living. It speaks of a
 world that is riddled with depersonalizing social
 structures and dehumanizing mechanization. It is honest
 about man's inhumanity to man and confesses that life
 is rough, nervous, competitive and unequal. Jazz portrays
 love as a fragile, temporary and often alien
 emotion. But I think anyone who absorbs the image which
 jazz sounds forth will find in it an affirmation of
 life -- an affirmation of man as the solitary individual
 who can find authentic existence only in community
 living wherein men are honest enough to take responsibility
 for their actions, confessing their failures and
 declaring their ultimate dependence upon that which is
 eternal."

Max Roach, a famous drummer, once said to me: "I
 began playing in the church, but when I began to play

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a traditionalist. But I also must ask just how effective our traditional ways, Lutheran or other traditions have been.

Just what is our theology of worship? What do we expect, or look for, or do, or what is done to us or for the Lord, in worship? What do we think of the world. Do we equate the world with the flesh and the devil? When we enter a church building do we then shed the secular mask and put on the sacred mask? Should our music lend itself to placing us in a state of objectivity as over against subjectivity? How valid is the old saw that music in church must not draw attention to itself? Archibald T. Davison writes: "Intrinsic in worship are awe, detachment, exaltation, inner peace, contemplation, reverence, a sense of God's mercy, and, by no means least, mystery." "With these words we have no quarrel. But in these no place ~~for~~ in worship for fragmentation, judgment, man's inhumanity to man, attachment to the things of the world under the stewardship of God rather than detachment from the every day affair of life where we live?

This is all pretty somber, isn't it? Life today is sobering? Much of jazz, especially through the sad-blues, expresses this reality. But all is not wailing and lament; the jazz medium can be boisterously, invigoratingly happy. This should not be forgotten, and not forgotten in relation to the use of jazz in church. I recall the point being vividly made by the Chicago University Divinity School theologian, Joseph Sittler, as he took part in a Faith and Life Institute

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jazz, I was told to stop, because 'that's devil music.' I was in a sense asked to walk away from the church, and I've been walking away from it ever since."

There are others who do not call it 'devil music' but who seem to believe that jazz has some connection with the nether world and therefore cannot be allowed to intrude in heavenly places. The day after a worship service in the jazz idiom was held in our church ('A Musical Offering to God' with bass, piano, drums -- written by the Rev. Thomas Vaughn, (he was then a senior at Yale Divinity School, and a jazz drummer, Charles Smith) I received the following letter:

"As a Lutheran and music-lover, I read with considerable relief this morning that 'the jazz combo will never replace the organ.' It is sad indeed if Lutherans must resort to good theatre these days to attract young people. Perhaps to them our dignified Processional and Recessional are, also, not of the contemporary idiom -- and the next stunt must be the twist by the clergy and choir to and from the altar. Forgive me -- but this is in line with today's review: 'The jazz musician can offer what he does best and that's what they did today.'

"As the years have passed into history, thousands of music-lovers have flocked to concert halls to hear the music of Johann Sebastian Bach, written especially for Church -- our rightful Lutheran heritage. Let's publicize this! As a former chorister... I have been exposed to extremely modern settings of scriptural texts with brasses and organs, and, experimentally in concert halls or on church musical programs, I have found it fun to sing unto the Lord a new song. However, for Church liturgy, what's wrong with remaining a traditionalist? ..."

To which I answer: There's nothing wrong with being

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on Jazz and Contemporary Culture, which I had part in arranging at the Village Gate in Greenwich Village. He stressed that "JAZZ, having fun, is one of the most restorative activities of a human being. The concept of play is not a frivolous one; it is of the *highest* center. Rite, ritual, dance, folk-expression in play-form, all common action is joy and rhythmic participation, like *liturgy* is at the heart of man's existence." Also, in commenting on a panel discussion held on the theme, "What is Jazz Saying?", Dr. Sittler made the point that "music is of the body, of the spirit, of the world, of nature. Because that is so, it needs no apology, no attachment to other things, no legitimization by decent marriage to something else...it is what it is -- its being has its own authority; it does not have first of all to mean, but be..." There is pain -- and there is joy -- in life, and the church must (and it really does in many ways) *affirm* recognize the whole in its worship. Jazz in its many and varied forms can help. To give an example how, I would pose that such a selection as a poem by Duke Ellington, first presented during the 1963 Newport Jazz Festival, might be included in the service. It is a tribute to Dr. Martin Luther King, set in the framework of Battle of Jericho:

KING FIT THE BATTLE OF ALABAMA

King fit the battle of Alabama', Birmingham,
Alabama,
King fit the battle of 'Em'
And the Bull jumped nasty, ghastly, nasty.

ppp

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All turned the hoses on the church people,
church people, ol' church people,
All turned the hoses on the church people
And the water came splashing, dashing,
crashing.

Freedom rider, ride,
Freedom rider, go to town,
I'll all and you gonna sit on the bus.
I'll all aboard, sit down, sit tight, sit down!

Sit down, baby,
Sit down and sit tight,
Go to that school, don't be no fool.
Sit down, be cool, be cool.

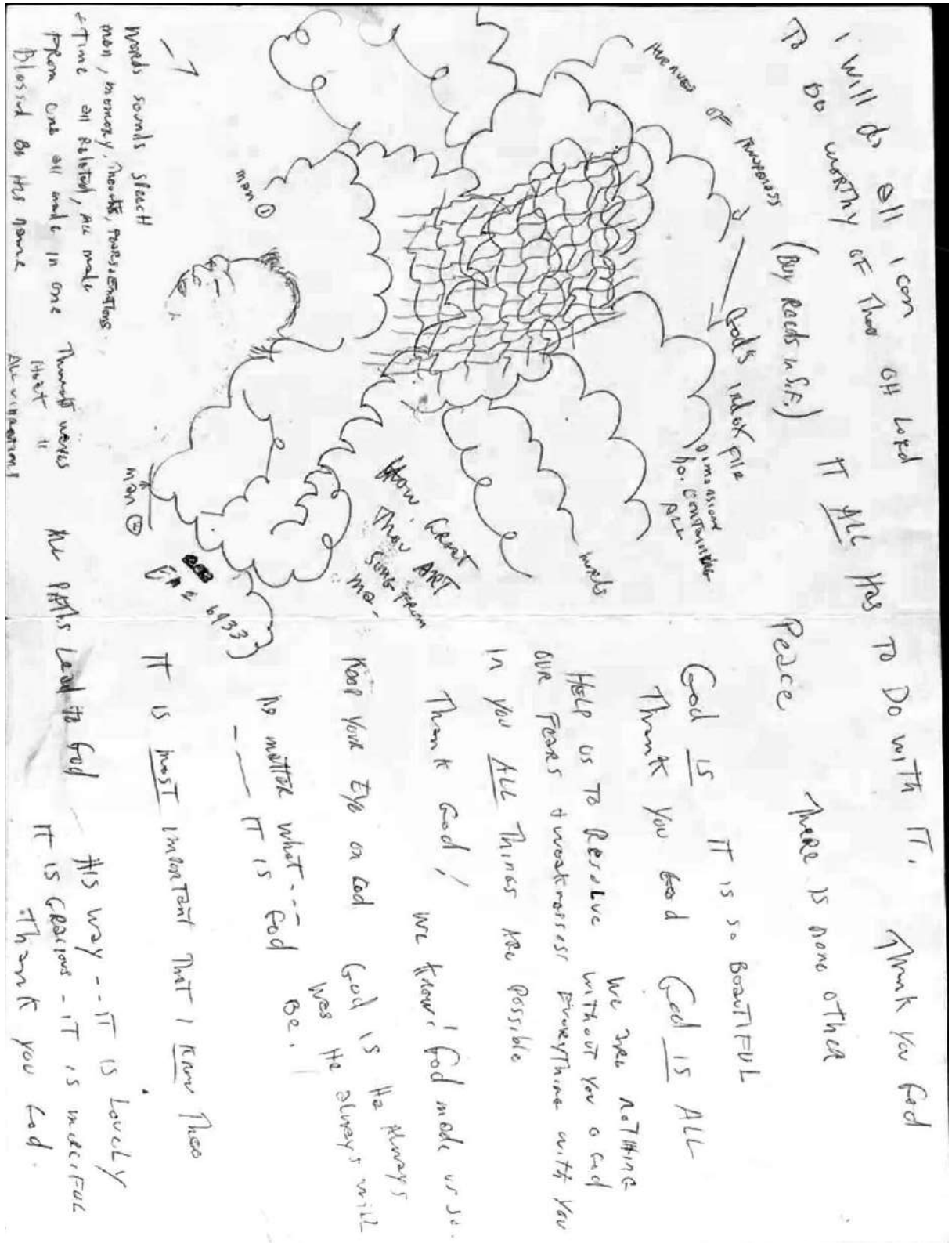
Little babies fit the battle of police dogs,
police dogs, police dogs,
Little babies fit the battle of police dogs,
And the dogs came growling, howling, growling.

The dog looked the baby right square in the eye
and said, "Eyes scrawlt
The baby looked the dog right back in the eye,
and didn't cry, and didn't lax.

Now when the dog saw the baby wasn't afraid,
He palled his Uncle Bull's coat and said,
"That baby acts like he don't give a damn.
"Are you sure we're still in Alabama?"

King fit the battle of Alabam', Birmingham,
Alabama,
King fit the battle of Birmingham,
"Way down in Alabama".

Write your own music to such a poem-song. Pick your own subject, but let it be relative, involved with our day, speaking to our situation. This posture, combined with the wealth which is ours already in the liturgy, will be a posture of prayer-in-action pointing to Him who so loved the world that He gave His Son, that we in turn being redeemed and reconciled to Him may live for this world through His grace.



John Coltrane Music Manuscript, 1964, Archives Center, National Museum of American History, Behring Center, Smithsonian (Collection ID: NMAH.AC.0903, uan: NMAH-AC0903-0000002-02).

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86. Uwe Steinmetz (Musical Performance and Interpretation)
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Saxophonist and composer Uwe Steinmetz researches religiously inspired jazz. His primary research interests include the generation of religious meaning in jazz music, how religious experience can inspire jazz composition, and practice-based adaptations and explorations of George Russell's Lydian Chromatic Concept. Steinmetz interweaves aspects of jazz history with his own artistic practice, basing his theories on transdisciplinary fields such as music theory, neurology, the history of religion and theology in twenty-five original compositions. Conclusions from this dissertation present six distinct ways of expressing religious belief in jazz, generating new post secular perspectives on jazz, and demonstrate how Russell's musical philosophy builds a bridge between Western classical sacred music and jazz. Suggested areas for further research include microtonality and twelve-tone tonality in jazz, as well as the embodiment of faith through music as an extension of the institutional church in society.

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