



FACULTY OF MUSIC
UNIVERSITI TEKNOLOGI MARA

MUF655
RESEARCH PROJECT

TOPIC OF RESEARCH

The Role Of Jazz Guitarist In Jazz Trio

JEFFRY ASTAMAN SHAH BIN MAT ISA

2017602758

MU222 BACHELOR OF MUSIC PERFORMANCE (HONOURS)

FACULTY OF MUSIC

UNIVERSITI TEKNOLOGI MARA

SEMESTER 6 MARCH - JUNE 2019

MUF655

DECLARATION OF AUTHORSHIP

I announce that the work in this thesis is the consequence of my own work, yet with couple of special cases, on the thoughts and outlines, which I have explained their assets. This thesis entirely has not acknowledged for any degree and in the meantime isn't submitted as candidature for any degree to some other establishment or non-scholarly organization.

If my thesis be found to damage the conditions referenced above, I intentionally forgo the privilege of conferment of my degree and concur be exposed to the disciplinary principles and guidelines of University Technology MARA.

Name of Candidate : Jeffry Astaman Shah Bin Mat Isa
Candidate I.D. No : 2017602758
Programme : Bachelor of Music Performance (Hons.)
Faculty : Faculty of Music
Thesis Title : The Role Of Jazz Guitarist In Jazz Trio



.....
(Jeffry Astaman Shah)
Faculty of Music
University Technology MARA Malaysia

ABSTRACT

The electric guitar is a relatively new instrument in jazz. As a result, there is a lack of documentation concerning the variable roles that the electric guitar can assume. It is an extraordinarily versatile instrument, with the inbuilt potential to express a wide range of timbres, textures and dynamics that are unique to the guitar. For guitarists who are looking to pursue or continue their development in performance, it is important to be aware of the adjustments that are necessary from one particular musical setting to the next. In highly improvised settings, one's approach to sound, density of texture and dynamic sensitivity will need to be considered according to the surrounding instruments as well as stylistic elements appropriate to the music. An exploration of such considerations will be applied to ensemble settings, including the Jazz Trio. Articles, interviews with prominent guitarists, as well as analysis of sound recordings will be used to demonstrate the specific strategies that can be employed in adapting to various instrumental combinations.

ACKNOWLEDGEMENT

First of all, my biggest gratitude to God for all the helps and bless I was given during my study. This achievement are all from Him and I am really grateful for this thesis completion

I would like to express my very great appreciation to Mr. Rizal Ezuan for his willingness to give his time so generously, patient guidance, enthusiastic encouragement and useful critiques of this research.

I place on record, my sincere gratitude to all of the respondents who have always been there supporting, encouraging and their limitless cooperation for this research. I wish to express my sincere thanks to them for their time and energy answering my interview questionnaire

In addition, I would also like to take this opportunity to record my sincere thanks to both of my parents and for supporting me by giving constructive advices and loving encouragement throughout the process.

I wish to acknowledge the help provided by one and all who, directly or indirectly, have lent their helping hand in this report.

TABLE OF CONTENTS

DECLARATION OF AUTHORSHIP	3
ABSTRACT	4
ACKNOWLEDGEMENT	5
TABLE OF CONTENT	
Chapter 1 INTRODUCTION	
1.0 Background of the study.....	8-9
1.1 Statement of the problem.....	10
1.2 Research Objectives.....	11
1.3 Research Question.....	11
1.4 Significant of the study.....	12
1.5 Scope of the study	12
Chapter 2 LITERATURE REVIEW	
2.0 Jazz Guitarist.....	13
2.1 Jazz Trio	13-14
2.2 Trio Advantage.....	14
Chapter 3 METHODOLOGY	
3.0 Research Design.....	15
3.1 Research Sample	15
3.2 Data Collection	16
3.3 Data Analysis	16
Chapter 4 FUNDAMENTAL GUITAR TECHNIQUES REQUISITE TO SUCCESSFUL ENSEMBLE PERFORMANCES	
Chapter 5 THE DEMANDS AND EXPECTATION ON THE GUITARIST IN ADAPTING TO THE JAZZ TRIO	
5.1 Introduction.....	22
5.2 Rehearsal Technique.....	22-23
5.3 Repertoire Selection.....	24
5.4 Aural Vs. Verbal Instruction.....	24-25
5.5 Spirit Vs. Spiritless Performances.....	25-26
5.6 The Rehearsal Schedule.....	26-27
5.7 Communication And Interaction.....	27-28