

## Analytic, descriptive and prescriptive components of evolving jazz: A new model based on the works of Brad Mehldau

Mark Baynes, Southern Institute of Technology

Jazz has steadily evolved from its inception in the late 19th century to the present. As is the case for other genres, musicological analytic research on jazz evolution has lagged behind its practice; consequently, there is a paucity of in-depth analytic research on the music of recent innovators. Among the most recent examples of this evolution, the works of Brad Mehldau as a solo/ensemble pianist and as a composer arguably embody some of the most compelling innovations in the field. Non-academically oriented jazz writers and fans have consistently assigned these works vanguard status, but Mehldau's output has not yet been sufficiently examined to prescribe performance methods. This presentation contains (1) analysis of improvisation contained within Mehldau's music, and definition of a new analytical lexicon derived from a holistic study of consonance, dissonance and (2) research into perceived motivation in music by cognitivists such as David Huron and Leonard Meyer.