

Dynamic Integration & Spontaneous Playing: Hands on Musical Connection

Jesús Enrique Andrés Aparicio de Soto (Corresponding author)

Ravchuso: Music Director & Composer; Laboratorio GenoSUR, PMO

Parque las Piedras 10699, Colina, RM, Stgo. de Chile

Tel: 569-9918-4357 E-mail: ravchuso@gmail.com

Received: April 25, 2023 Accepted: August 29, 2023 Published: August 31, 2023

doi:10.5296/ijch.v10i2.21273

URL: <https://doi.org/10.5296/ijch.v10i2.21273>

Abstract

What lies at the core of a musician's artistry when improvising? What makes it so captivating for those engaged in it? Such pleasing moments intricately blend emotions, personal resonance, and adaptability. In this text we will delve into specific aspects that offer insights into our deep connections with music. Drawing from expressive feelings, hand's coupling and sonic richness, this work sketches electric jazz guitar improvisation as a paradigmatic example, demonstrating how feeling, hands-empathy and sound leveling collaboratively shape each one's unique and individual tempo; resonating deeply within musicians. The text examines the interconnected experiences that continuously reshape our perspectives and transform our emotion into harmonious expressions echoing profoundly within; when it comes to music and our way of understanding and feeling it. Join to navigate such subtleties and uncover music's profound potential to rekindle the innate bond with our inner self.

Keywords: constructivism, expression, feeling, hands, music, sound

1. Introduction

Spontaneous jazz guitar improvisation relies on striking to achieve a tuneful balance between emotion, personal connection, and adaptability (Juslin & Västfjäll, 2009). This fusion of understandings and sentiments underpin the core fueling live ever-evolving improvisation. Its emotional dimension goes beyond mere technical proficiency; it injects a distinct individuality into the music. Sensitivity in the fingers, a tool connected through the mind, plays a fundamental role in enabling the sensation and creation of expressive melodies (Fabian, Timmers & Schubert, 2014). Volume and intensity act as vital indices in the realm of improvisation investing for profitable equilibrium between contrast and seamless integration;

amplifying the overall depth and emotional resonance within music endeavor. The amalgamation of such elements in jazz improvisation constructs an immersive auditory experience that resonates deeply with players's expectations. Embarking on a journey of guitar improvisation is an exhilarating and enjoyable experience, especially for those who relish playing several instruments and composing. It involves tapping into creative reservoirs to navigate through challenges and fully convey emotions (Solis & Bruno Nettle, 2009). At its core, it necessitates striking the delicate balance between emotion, personal connection, and adaptability.

Three very distinguishing key variables contribute to harmonizing such elements resulting in an expressive and dynamically charged performance: (i.) intensity, (ii.) affection and (iii.) hands' empathy. Collectively, they facilitate sentimental and musical connection, crafting a distinctive and emotionally profound improvisation requires the fusion of those tools, guided by a refined tactile sense, resilience, and an unwavering commitment on to shaping a unique style. Discovering one's distinctive voices demands maintaining a long-run relationship between emotion and flexibility, an intimately personal and artistic quest that pushes beyond the comfort zone while taking creative leaps of faith (Heble & Laver, 2016). The continual honing of hand sensitivity proves pivotal in achieving an impactful equilibrium: blending technical prowess with creative expression. Attaining such a distinctive sound while improvising calls for unwavering balance, while seamlessly navigating and contrasting every dynamic condition (Klickstein, 2009).

2. Emotions, Hands and Intensity

Let's commence by addressing the primary role of emotion in improvisation. In addition to technical proficiency, it dives into the depths of playing, creating a personal connection that emanates from within. As Green & Gallwey (1986) wrote, it's more than just conveying a specific mood; you can feel groovy, cheerful, tense, intense, thoughtful, or even lighthearted. What truly matters is genuinely experiencing those emotions: such genuine connection is what makes playing truly distinct and powerful. Relying solely on technical skill is like neglecting its essence. Equally vital is expressing genuine affection, using the instrument as a conduit for innermost feelings. Such approach gives rise to a unique and individualized sound, mirroring personal perspectives (Malinda, et al., 2014).

Furthermore, in the context of modernization and convenience, it's crucial not to overlook the significance of emotion. In the same way artists used to sought patronage to nurture their craft, contemporary musicians must place emotions at the forefront when visualizing their own performance. Just as any collection of instruments requires meticulous descriptive checking to gauge quality, even in a world where mixed methods and foreign goods are prevalent, the importance of emotion holds true both locally, for every lick and riff, and globally, for the whole piece. Keeping this in mind cultivates conditions for creativity to blossom, transcending lingering superstitions and fully embracing the true essence of expression.

2.1 Connecting Ourselves

Playing music transcends merely hitting the right notes in a song; it's an art of expressing oneself with feeling and passion through the instrument. Specifically, improvisation heavily relies on these emotional components when playing electric guitar (Werner, 1996). It isn't solely about technical prowess; crafting music that deeply resonates demands the ability to tap into the heartfelt landscapes within and express them (Meyer, 1956).

One must truly know music within before effectively conveying it outward. By nurturing profound self-understanding, we infuse our music with a unique, personal, and meaningful essence, establishing our musical center. Furthermore, if this process hinges on a profound understanding of our own feelings, delving into your individual and personal experiences becomes inevitable and forges a profound connection (Potter & Wetherell, 1987). As we contemplate this and employ musical intuition, we introduce a distinct and personalized touch that harmonizes the sound of music.

The beauty of improvisation lies in the creation of something new and authentic while connecting with your innermost sentiments. Precision and accuracy should assume importance only at your discretion, enabling you to chart your own path in music, conveying sentiment and emotion, making it uniquely yours, bestowing it with a profound sense of depth and resonance beyond technical proficiency, akin to connecting with your own musical hall (Gallwey, 1986).

2.2 Hands Empathy

Another crucial component is, therefore, hands' empathy. This means your hands and brain integrate allowing you to feel the music and create expressive tones (Bruser, 1999). From palm muting and sliding through the frets, on to adjusting volumes, right and left hands work together to create dynamic and engaging performances. Hands act as mechanical ways of feeling music and expressing its vibration. Palm muting, as done by the left hemisphere, regulates sound and release, adding percussive rhythms and drive when allowing the brain to connect and even sense chords vibrate through each note: hence, there are levels for palm muting. When we connect, our body and hands will sense the urge to act (Leman, 2007). Another thing that adds this unique expressive touch is your finger tremolo: rapidly and repeatedly waving left fingers for sustained periods, creating a shimmering and pulsating effect. The combination of this technique with emotional connection and personal expression creates a unique and powerful passion in melodic phrasing. It adds depth and feeling to the whole by allowing you to sustain and embellish notes with a sense of yearning or expressiveness that pushes character and personality due to its unique tone. Advancing that same hand to slide upon frets will spontaneously further connect dots in an exciting manner almost in any composition. Bending and rubato adjustments create tension, drama and release within the lines (Rosen, 1999) guided by the emotional side of the brain through your left hand, while the right keeps dampening with its flesh, contrasting between opens and mutes.

2.3 Intensities and Volumes

Finally, volume and intensity serve as crucial elements in the art of improvisation. One can

deeply explore the intricacies of slides, mutes, fills, and leveling using limiters and compressors. This enables the creation of harmonious balancing that allows an even listening experience while accentuating particular musical concepts and phrases. Equilibrium in music is meaningful as it allows diversity and blends contrasting elements: balancing such dynamics allows complex, polyphonic and emotionally rich sounds (Burgess, 2013). When different melodies are seamlessly integrated with one another, they give birth to sensible tensions and releases, leading to deeper connections. Attaining a state of balance between opposing elements is instrumental in promoting diversity and elevating the overall composition of music. Accomplishing this equilibrium permits the emergence of a potent expression and complexity in music. Fusing disparate elements into harmonious blends is what renders improvisation so vibrant and compelling: it can be achieved through various means, such as contrasting genres, topics, styles, or just playing with diverse rhythms, melodies, and fugeing every now and again (Hatten, 2015). By embracing contrasts in search of balance, memorable and powerful pieces emerge.

3. Building Your Feeling

The main goal is to achieve your own state of equilibrium, immersion and connection, where contrasting dynamics seamlessly integrate with each other, enhancing the overall construction. Through such an approach, you bring to fruition your artistic vision and insights, producing life and resonance (Lewis & Piekut, 2016). Highlighting specific musical ideas and phrases adds an overall sense of expression and depth: actually, the essence is creating and finding balance upon contrasting dynamic integrations, bringing your canon to life. Achieving this is a delicate process that requires a nuanced understanding of the interplay between tone's sustain and volume. And though you can surf silence when things don't feel like playing, you'll eventually meet the wave on which that beat becomes more than just rhythm: but melody. When an improviser is in the zone, deeply connected to the instrument and own creative impulses, music takes on a life of its own, a transcendent experience, both exhilarating and transformative.

Improvisation is a deeply personal and creative endeavor. By exploring one's own artistic vision and insights, the guitarist is able to create music that resonates. This requires a willingness to take risks; to trust our own instinct and creative impulses (Coelho, 2018). Achieving balance and harmony is essential for creating captivating music during improvisation by blending contrasting elements like sentiment, passion, and understanding, and managing intensity and volume. These dynamics help guitarists explore techniques like palm muting, filling, and adjusting volume levels, resulting in complex and emotionally rich sounds that require a nuanced comprehension of tone sustain and volume interplay.

4. Discussion

All these aspects of jazz's improvisation enable expressive captivating sounds: a unique blend of personal feeling, hands empathy, and correct volumes that work together to help connect emotionally and rhythmically. It's all about finding that sweet spot when music comes alive and feels intense when playing (Lewis & Piekut, 2016). Furthermore, whether painting, writing, or improvising jazz, creativity and subjectivity become essential components of

individual construction. It is essential to embrace the subjectivity inherent in defining reality. Jazz musicians must trust instincts and interpret music in their own unique way while also remaining attuned to the sound and reacting to it. This encourages individuals to reflect on their own biases and assumptions and remain open to other perspectives in shaping their understanding of the world (Tharp & Fortgang, 2003). Constructing jazz improvisation has a similar image in several artistic disciplines such as painting, sculpture, and literature, which involve shaping and creating meaning through creative expressions, highlighting the transformative potential of our creativity in shaping perceptions and experience.

Individuals actively mold their own realities through personal understanding and interaction (Aparicio de Soto, 2022). Creativity and improvisation are, in this context, profoundly constructivist. We employ creativity to construct the sound of music in real-time, just as we utilize creative problem-solving to navigate life's challenges (Nachmanovich, 1990). Allow your hands and sensations to guide you as you delve into the depths of improvisation. Discover your own unique musical center: there's no greater joy than connecting with yourself through the enchanting power of music. Jazz guitar is about uncovering your distinctive playing style and finding that voice. Every journey will be distinct, and it falls upon each individual to discern their unique path and express themselves uniquely. This demands a willingness to take risks, to explore novel ideas and techniques, and to remain receptive to the unexpected. By prioritizing emotion, forging personal connections, and embracing flexibility, you can craft a captivating sound that reconnects you to your own self. By engaging with the world meaningfully and utilizing unique perspectives, it is possible to create something new and inspiring, shaping our reality and grasping a personal, healthy, feeling of fulfillment. Improvising then pushes back the question to us. What do you want to feel today?

References

- Aparicio de Soto, J. (2022). The Constructivism of social discourse: toward a contemporaneous understanding of knowledge. <https://doi.org/10.4236/ojpp.2022.123025>
- Barry Green, B., & Gallwey, T. (1986). *The inner game of music*.
- Bruser, M. (1999). *The art of practicing: a guide to making music from the heart*.
- Burgess, J. (2013). *The art of music production: theory and practice*.
- Coelho, V. A. (2018). *The Cambridge companion to the guitar*.
- Fabian, D., Timmers, R., & Schubert, E. (2014). Expressiveness in music performance: empirical approaches across styles and cultures. <https://doi.org/10.1093/acprof:oso/9780199659647.001.0001>
- Green, B., & Gallwey, T. (1986). *The inner game of music*.
- Hatten, R. (2015). *Interpreting musical gestures, topics, and tropes: Mozart, Haydn, Beethoven*.
- Heble, A., & Laver, M. (2016). *Improvisation and music education beyond the classroom*.

<https://doi.org/10.4324/9781315737393>

Juslin, P., & Västfjäll, D. (2009). Music and emotion.

Klickstein, G. (2009). The musician's way: a guide to practice, performance, and wellness.

Leman, M. (2007). Embodied music cognition and mediation technology.
<https://doi.org/10.7551/mitpress/7476.001.0001>

Lewis, E., & Piekut, B. (2016). The Oxford handbook of critical improvisation studies.

Malinda, J., McPherson, J., Lopez-Gonzalez, M., Summer, K., Rankin, J., Charles, J., & Limb, J., (2014). The role of emotion in musical improvisation: an analysis of structural features. <https://doi.org/10.1371/journal.pone.0105144>

Meyer, L. (1956) Emotion and meaning in music.

Nachmanovitch, S. (1990). Free play: improvisation in life and art.

Potter, J., & Wetherell, M. (1987). Discourse and social psychology: beyond attitudes and behavior.

Rosen, C. (1999). The interpretation of music: philosophical essays.

Solis, G., & Nettle, B. (2009). Musical improvisation: art, education, and society.

Tharp, T., Fortgang, L. (2003). The creative habit: learn it and use it for life.

Werner, K. (1996). Effortless mastery.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>)