

Symphony in Jazz Mode 27:14

[1] Motivation	6:18
[2] Sorrow and Regret	9:25
[3] Bliss	6:50
[4] Resolution	4:41

[5] Contemplating	6:53
[6] Feeling Good	6:12
[7] Flying High	4:54

Total playing time 45:13

All compositions by Yuval Shay-El

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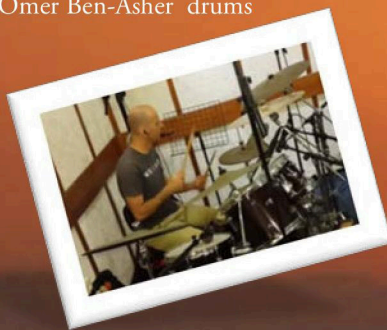
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Gil Bar-Tal bass



Yuval Shay-El piano



Symphony in Jazz Mode

Music by Yuval Shay-El

Zoom Out Band

Guy Nahmias Omer Ben-Asher Gil Bar-Tal Yuval Shay-El

My idea was to write a classical symphony, but for a jazz band. Jazz usually relies on small-scale forms, such as the song form (AABA), or the 12-bar-blues. The opening theme, known as the 'head', is followed by improvisation based on the chord progression of the 'head' and commonly ends with a repeat of the 'head' in a fashion fairly similar to the theme-and-variations form in classical music. Large-scale forms rarely exist in jazz. In classical music, the symphony form provides a structural approach to the expansion of the musical canvas. Composing a symphony is like writing a large-scale novel in literature. Typical classical symphonies have four movements: fast (allegro), slow (adagio), dance-like (minuet or scherzo), and fast, with at least one of the movements composed in a special structure known as the sonata form. In *Symphony in Jazz Mode*, I have transferred the principles of the classical symphony to the jazz domain.

Motivation, the first movement of *Symphony in Jazz Mode*, is almost a strict sonata in D-minor. The thematic and harmonic structures are straight out of the textbook of the great classical composers such as Haydn, Mozart, Beethoven, or Brahms. The movement opens with a repeated exposition, which includes two main subjects: one in D-minor and another in E-minor. The exposition is followed by a development, and concludes with a recapitulation, in which the second theme is modulated to the tonic key of D-minor. The style, however, is not classical, but pure jazz or arguably jazz-rock, with the development section reserved for improvisation in the keys of Eb-minor and F-minor. The title, *Motivation*, hints both at the musical desire expressed in this work, as well as the use of simple musical motives embedded in the piece.

Sorrow and Regret is the slow, second movement. It starts with a lyrical and somewhat grieving melody which is repeated three times in gradually freer form and increased intensity. Next comes *Regret* – a rhythmic and moderately funky section – leading to a piano solo cadence which takes us back to *Sorrow*, perhaps with a little bit more of emotional understanding.

Bliss, the third movement, is an ostinato in asymmetric 7/4 meter. It is a kind of a rondo that may be reminiscent of an African or other tribal dance. Without a precise model in mind, I imagined a kind of shamanic drum circle in which all the musicians play together

a shared melody, followed by each one playing a solo in turn, all in a search for spiritual joy or bliss. It is not easy to play in 7/4 meter, and no doubt this restriction requires one to free their mind in order to fulfill the musical goal.

Resolution, as the name implies, is the fourth and last movement of *Symphony in Jazz Mode*. It is a straight-ahead fast, swinging jazz piece; after all, this is jazz we're talking about. The 'head' theme includes 16 measures consisting of two halves. The opening 8 measures are in B major, and the 'answering' 8 measures are in F major. Each one of these parts ends with the most common jazz harmonic progression, the II-V-I cadence, which resolves the harmonic motion. The piece includes piano and saxophone solos, and then solo-trading with the drums. It ends typically with a repeat of the 'head', but the final chord is a surprising F# major, meaning that nothing really resolves in life. Each end is a new start.

The album concludes with three additional original pieces: *Contemplating*, a slow ballad in 3/4; *Feeling Good*, a happy samba, like a cool breeze on a summer's day; and *Flying High*, a song in 5/4 like the famous *Take Five*, but with a reggae-like drum groove, for a twist.

Yuval Shay-El

The **ZOOM OUT BAND** is now active for more than a decade and consists of highly experienced musicians. The band has performed in acclaimed Israeli clubs such as *Shablul*, *Milestone* and others, and specializes in various genres such as traditional jazz, Latin jazz, and fusion. In the last few years, the band has produced and performed a series of concerts presenting a special program dedicated to the music of Chick Corea, one of the members' favorite artists, and recorded the CD, *Journey in Corea*, in 2013.

ZOOM OUT BAND was initially a trio formed by current members, Yuval Shay-El and Omer Ben Asher, together with Eyal Solomon on bass. In 2002 they recorded a CD titled, *There Will Never Be Another You*, consisting of familiar standards. In 2007 they recorded the *Songbook* CD, presenting original compositions by Shay-El, and this time with bassist Valerie Lipetz. In recent years Guy Nahmias has played on wind instruments and Gil Bar-Tal is the bass player.

Guy Nahmias: saxophonist, flutist and composer. Guy has performed at the Red Sea Jazz Festival in Eilat, the Women's Festival in Holon, the Klezmer Festival in Safed and in several theatrical productions. He teaches saxophone and flute at music schools.



Omer Ben Asher: drummer, percussionist and teacher. Over the years he has played with many rock and jazz bands and has appeared on TV and at many festivals such as the Festival of Arad, the Klezmer Festival in Safed, the Abu Gosh Festival and the Red Sea Jazz Festival in Eilat.



Gil Bar-Tal: electric bass player. He has played in various ensembles, including four years with the Holon Big Band under the direction of Ilan Mochiach. He performed with singer Dafna Armoni in an Ella Fitzgerald tribute show under the direction of pianist Kobi Erlich, and accompanied the Carmon Israeli Dancers and Singers performances at Expo Portugal.



Yuval Shay-El: multi-disciplinary creator, composer, pianist and trumpet player. Yuval has composed dozens of works in various genres, and formed several ensembles. In addition to the three abovementioned CDs with ZOOM OUT BAND, his other CDs include *Summer 97* with guitarist Arthur Rooffs, *One Song One Dance* with the Atmos Trio, and *Yuval Shay-El*, a CD presenting compositions by Shay-El for classical music chamber ensembles.