

## **Assoc. Prof. Razif Mohd**

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### **Biography**

Assoc. Prof. Razif is a member of faculty to the School of Arts, Universiti Sains Malaysia, Penang. He is an alumni of the Centre d'Information Musicale de Paris [Jazz Piano & Improvisation, Arrangement & Composition] and Conservatoire National de Region de Rueil-Malmaison, France [Orchestration & Conducting].

Besides lecturing, Razif has often been invited to conduct workshops, seminars and present papers related to jazz, improvisation and ensemble performances at various institutes of higher learning. He is also the founder, conductor and musical director of the USM Jazz Band, Voice Over Voice Vocal Ensemble and Jeep Jazz Trio + 1 +1.

His audio CDs production and books published include "Midnite Stretch - Jazz Made In Penang"[Jeep Jazz Trio] - 2001, "USM Jazz Band Debut Album" - 2002, "Sing Standards"- 2003 "Collection of Selected Works by Jimmy Boyle"- 2004, "Collection of P. Ramlee's Best Tunes for Choir"- 2005 " Jeep Jazz Trio Plays Standards "- 2006, "The Little Jazz Piano"- 2007 and " JJT & Friends - Jazz Album" - 2008., "Sing & Swing" - 2017 and "Malaysian Contemporary Songs for Choirs Vol III" - 2018.

### **Topic Presented**

Expanding Your Modes [Applying Modes In Jazz Piano]

### **Abstract**

Modes are recognized as having a potentially multifaceted role in providing alternatives to performers. The use of modes allows the musicians to venture into a stimulus musical soundscape, diversity of colours resonance and to indulge in an excitingly creative improvisational platform. Young musicians today are often taught a system based entirely on modes and scales. However, it seemed difficult to use the modes spontaneously while improvising. By the time they realize what mode is consonant with the chord and in reference to the parent scale, the chord change has passed. In Modal Jazz, modes can be approached in two ways, relative [relative to the major scale with the same set of notes] and parallel [function as a different key in their own right]. Thinking of the modes in terms of the numbers or figures can be a step toward characteristic modal improvising. Pianists may apply and interact with modes by adhering to a fixed scheme modes, change between modes, or display features of different modes concurrently. The process can encourage further characteristic modal exploration. Modes can transform and expand your music and familiarity with it can unlock the secrets of playing innovatively. In essence, all notes are created equal - they all, contextually can and should be used to make music and that understanding is a cornerstone of modern jazz playing.