

## **Improvisation as Rhetoric within John Coltrane's Impressions**

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Like most jazz works, John Coltrane's *Impressions* is a piece whose meaning is intrinsically linked to the works that preceded it. In this poster, I analyze John Coltrane's various types of direct and indirect borrowing from Impressionist composers such as Maurice Ravel, Gabriel Fauré, and Emmanuel Chabrier, as well as from contemporaries such as Morton Gould, Miles Davis and Ahmad Jamal. Because of how Coltrane borrows from his sources, *Impressions* forms a musical dialogue in which new musical ideas are presented while older musical ideas are metaphorically refuted within the structure of the work. This ordering of borrowed material will be analyzed within the context of rhetoric models, which thus reveals a coherent narrative structure. These structures form the rhetorical *dispositio* from which Coltrane elaborately improvises. This improvisation is comprised of both new and additional borrowed material to appeal to the pathos of his audience in a manner that analogous to the *elaboratio* and *decoratio* within rhetorical discourse. This analysis allows us to ask not only what is being said within an improvisation but also how performers choose to use borrowed musical ideas and the constraints from which they improvise new material.