

University of Adelaide

Elder Conservatorium of Music

Faculty of Arts

**The Four Domains: New Creative Processes for Intersections
Between Jazz Composition and Performance**

Portfolio of creative works and exegesis

Submitted in fulfilment of the requirements

for the degree of

Doctor of Philosophy

by

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ABSTRACT

This creative portfolio of sound recordings, scores and explanatory exegesis, submitted for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, consists of five separate composition and recording projects for different jazz ensembles. The submission is from an experienced jazz bassist and composer with an active career as a performer and composer across multiple areas of contemporary music practice. The diverse understanding of multiple areas of contemporary music practice has strongly informed the approach to the submitted works.

Central to this investigation has been the concept of four interrelated 'domains' for negotiating the complex and multi-faceted creative process that applies to the composition of new works in the jazz tradition that lie at the intersection between composition and performance. The synthesis of these four compositional domains, as they are proposed through this study, is original to the author and is presented here for the first time. They are: Composer-Creator, Composer-Curator, Composer-Performer and Composer-Producer. The portfolio of original sound recordings and scores demonstrates the outcome of the four intersecting domains in creative practice and includes both original compositions and performances by the author.

The exegesis component of this study presents an integrated conceptual framework that discusses the four domains and their application to original creative music. In doing so it outlines an approach that can be used by other contemporary musicians within their own composition processes from the beginning of the creative process through to the culmination of completed works in a recorded music context. Additionally, this research explores several other novel ideas in addition to the four interrelated domains, including the concept of a personal governing aesthetic. Through this practice-based project, the findings of the research have been applied to the creative process, from the inception of compositional ideas, through to their final iteration as a part of a portfolio of five CD sound recordings.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other institution without the prior approval of the University of Adelaide.

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I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

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Signed:

Ross McHenry

6 December 2021

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INTRODUCTION

Where performers need scripts, improvisers need stimuli and constraints. Composing for improvisers becomes a kind of architecture: the construction of spaces that frame, enable, and contextualize human action, without overspecifying these actions. The composer becomes instead an architect of environments, a contriver of situations. Relinquishing more levels of control to the improvisers, this situational architect loses the traditional composer's centrality, but is rewarded with an improvised expansion of the music beyond its original design.

Vijay Iyer¹

When we think of a composer, the image most readily conjured is of a lone individual hunched over a piano, pencil and manuscript in hand, scratching their artistic vision down onto the page using a system of symbols invented in the 15th and 16th Century.² Although we may readily be able to bend that vision to accommodate the modern composer notating their music using composition software, the conception of a composer who writes the definitive version of their music down in a one dimensional medium either physically or digitally, before passing the completed manuscript onto the performer,³ is the predominant conceptual model through which we understand the role of the composer within most major western musical forms. Not only is this conception outdated (modern composers are just as likely to sketch compositions using computer recording software as they are to notate their music at the piano), the rigidity of this proposition and insistence on the trope of the lone creative genius with the capacity to *write* visual symbols that convey the full artistic intent of an *aural* art form has meant that insufficient research has been conducted into other spheres of composition that can accompany, enhance or even replace the traditional manuscript. Furthermore, the often-simplistic reduction of the relationship between composer and performer as a hierarchical, purely transactional exchange presents a wildly skewed view of what musicians really *do* when they perform a composer's work.⁴ This study seeks to represent a broader view of composition; one which encompasses the seed of an idea all the way through to the final recorded work, acknowledging at every stage that the *original*

¹ Iyer, Vijay. 2009 "Improvisation: Terms and Conditions." in *Arcana IV*, edited by John Zorn. New York: Hips Road. P.172

² Bent, Ian D. 1980 "Notation." in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. London: Macmillan. Revised edition, 1995. Vol.13, P.335

³ Alperson, Philip A 2014 "Improvisation" in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

⁴ Ellis Benson, Bruce. 2003 *The Improvisation of Musical Dialogue*. Cambridge: Cambridge University Press. Preface x.

contributions of the performers both expand and augment the vision of the composer, and are incontrovertibly linked to the success of the work.

This practice-based⁵ research project re-imagines the contemporary composition process by documenting an original framework for contemporary jazz composition that demonstrates intersections between four distinct compositional domains in a variety of jazz ensemble contexts. These domains are: Composer-Creator, Composer-Curator, Composer-Performer and Composer-Producer. Using practice-based research principles this study documents the development of this integrated compositional concept through the devising and creating of five separate recording projects.

The central questions driving this research project have been: 1) how does improvisation function as a compositional tool? 2) what challenges does improvisation pose to the perception of the composer in 20th and 21st Century music? 3) how does improvisation provide points of synthesis between composition, curation, performance, and production concepts? 4) how can composition, curation, performance, and production ideas be effectively consolidated within a holistic conceptual framework that can be applied to the author's creative practice?

The approach that this project employs is primarily concerned with 1) research into conceptual frameworks for composition that underpin improvised performances 2) composition practice that synthesises composition, curation, performance and production ideas 3) small ensemble performances and recordings that demonstrate the outcomes of this research.

Parts A and B, the recordings and scores, should be viewed as summative in that they represent the quantitative outcomes of the project. Part C, the exegesis, explores the formative components of the submission (the qualitative, process-oriented research findings in Chapter 1-6 and the composition process, synthesising these ideas within the author's creative works, in Chapter 7-12).

⁵ Candy, Linda. 2006. Practice Based Research: A Guide, CCS Report: 2006-V1.0 November, University of Technology Sydney

i) FOUR DOMAINS

In the context of his own creative practice, the author has observed four distinctive domains of composition that exist in the development of the recorded jazz work. The synthesis of these four domains is presented here in this dissertation for the first time, proposing four intersecting compositional areas that map out a composition process from the conception of a work to the final recorded, definitive composition.

In this study the Four Domains are linked by two key conceptual assumptions that underwrite each component of this process. These two conceptual assumptions are 1) that improvisation is the basis of composition and can be used as a compositional tool, and, 2) that the composer develops a governing compositional aesthetic⁶, based on their knowledge of performances and recordings, that informs the internal processes within each of the Four Domains and guides the entire journey through each compositional project stage to the final definitive work.

ii) THE COMPOSER-CREATOR

At the beginning of every creative compositional process there is an original artistic idea. The act of musical creation is the process of taking that initial idea through an exhaustive intellectual exercise that involves working through a set of preferred musical possibilities before eventually arriving at a complete concept or framework for an original musical work. At every stage of this process the composer must make instinctive decisions, guided by musical knowledge, intuition and personal musical preferences to turn this idea into a coherent musical work. In order for performance to be possible this initial process also necessarily includes the documentation of the musical work in some way, usually through traditional notation. The process of conceiving of the musical idea, refining it into a musical work and documenting or notating it in some way is referred to in this study as the process of creation, or as the Composer-Creator domain. This is typically also where the predominant

⁶ The Governing Aesthetic should be considered inherently personal in nature wherever it is referenced in this study.

concept of the composers work in popular culture comes to an end, insofar as a composition is generally thought of as complete once it is written down in full.

However, this study contends that this stage is only the beginning of the composition process and that in most cases even when the work has been notated or the score completed, to some degree the work remains conceptual in nature because it is yet to be performed by other musicians. Therefore, the final sound remains, to varying degrees, still to be dictated by stylistic and genre-based considerations and particularly in the context of improvised music where the composition is reliant on the original contributions of other instrumentalists, is still somewhat unknown. Thus, rather than the work being final at the point it has been wrangled into a coherent musical form and notated by the composer, this study proposes that the process of creation is merely the first step on the compositional journey.

As a part of the Four Domains concept, during the creation process itself, alongside the musical material that is generated and notated by the composer, a deliberately conceived overarching sonic vision for the work is also born. This overarching sonic vision is referred to as the *Governing Aesthetic* and will guide the composer through the remaining three stages of composition outlined in this study. The Governing Aesthetic guides the development of the composition over time and also plays an important role in overseeing the complete realisation of the work in performance and finally recording. Across the application of the Four Domains, the Governing Aesthetic acts as the vessel in which all components of the work are held, contextualising them as a complete whole and helping the listener make sense of the composition's different elements by providing a sonic and conceptual framework for the works delivery. The Governing Aesthetic is discussed in detail in the subsequent chapters.

Within this study the Composer-Creator domain entails the process of envisaging the compositional idea or ideas, working through the musical possibilities of the work to arrive at a conceptual draft (being the harmonic, melodic and rhythmic elements as well as the overarching *sound* or Governing Aesthetic of the work) and notating or recording a musical idea in order for it to be performed by others.

iii) THE COMPOSER-CURATOR

Jazz is an art form built on the individuality of its greatest proponents and their band members; it is a collective art form at its heart. Central to its artistic aims, jazz as an art form is built around group and individual improvisation with an emphasis on the personal interpretation of harmonic, melodic and rhythmic structures. Alongside traditional notated manuscripts, the evolution of jazz composition, given the emphasis on the improvisations of the individuals within a group, has necessitated that jazz composers conceptualise the performances and improvisations of others within the context of their own compositions during the composition process.

Creating compositions for improvisors (...) is part of many improvisors personal direction. The work of Roscoe Mitchell, Anthony Braxton, John Zorn and Misha Mengelberg provide examples of work that retains formal coherence while allowing aspects of the composition to interact with the extended interpretation that improvisors must do – thus reaffirming a role for the personality of the improviser-performers within the work.

George Lewis⁷

In many cases, notated jazz compositions, rather than being the central repository for all relevant performance information, are compositional road maps that individuals are expected to navigate using their own musical knowledge to fully realise a given composition. Thus, to bring into being their own artistic vision, jazz composers must consider exactly how improvisation shall function as a compositional tool in their own original works. Importantly this includes consideration as to *who exactly* should perform within their ensembles to achieve the desired improvised musical outcomes both in the context of the group performance and as individual soloists.

This study contends that curating the ensemble to realise the work is a critical *compositional* undertaking. This is because selecting an individual improvisor based on the form and function of their improvisational capacity and potential contribution to an original musical work is fundamentally a compositional choice. Furthermore, specific choices relating to the sequence, direction and structure of the improvised components within each work, either

⁷ Lewis, George 1996 'Improvised Music after 1950: Afrological and Eurological Perspectives' in *Black Music Research Journal*, Vol. 16, No. 1 Center for Black Music Research, Columbia College Chicago and University of Illinois Press P.113

collective or individual, require curatorial consideration to properly realise the artistic aims of the composer. Within the Composer-Curator domain the Governing Aesthetic helps guide decisions that relate to curation, and its relationship to the domains of Composer-Performer and Composer-Producer.

iv) THE COMPOSER-PERFORMER

It is typical in a jazz context that composers are also members of the ensembles for which they write. Thus, jazz composers must also consider their own instrumental performances within the context of their artistic creations from the outset of the work. As with the Composer-Curator Domain the Composer-Performer Domain is guided by the Governing Aesthetic that helps inform decisions made in the best interest of the realisation of the work including decisions that govern the composer's own performances. Although the idea of the composer-performer is so ingrained within the jazz tradition that composers may not even fully consider its implications, this compositional intersection is nonetheless critical to the realisation of the modern jazz work. This study argues that there is merit to considering it as a domain of composition in its own right, due to its immense impact on the realisation of the musical work itself.

In their role as performers, jazz composers most often also take charge of directing and leading their own ensembles, and their capacity to communicate directly with an ensemble to explain their artistic vision by finding points of mutual musical understanding between musicians is critical. This shared group understanding is vital to the outcome of the work in the context of improvised performances.

Fundamentally, the Composer-Performer Domain represents the coming together of creative and curatorial compositional choices and the synthesis of these domains with the composer's own personal instrumental concept in performance.

v) THE COMPOSER-PRODUCER

Jazz as an art form evolved concurrently to the mass proliferation of recorded music across the 20th Century. As a result, it has been necessary for jazz artists, producers and record labels to consider the sonority of recorded compositions and make aesthetic choices that influence the character and nature of jazz compositions in the recording studio. Directing the recording process has traditionally been the realm of record producers employed by record labels. The annals of jazz history hold a special place for producers like Rudy Van Gelder and his work for labels including Blue Note Records, Impulse! and Riverside,⁸ and Manfred Eicher through his label ECM.⁹ However, in many cases today, contemporary composers and bandleaders produce their own recordings, and this study argues that this is a part of the broader composition process.

The role of the producer has become an important part of the jazz composition process simply because the recorded versions of compositions are the versions that are listened to by the most people.¹⁰ For the vast majority of history, the only way to experience music was by listening to the ephemeral art of live performance¹¹ and the only way to record music was by writing it down. As a result, although the musical ideas could be recorded on paper, the unique realisation of performance could not be captured for posterity. However, since the advent of recorded music, listening to repeatable performances, where a single realisation is captured and made available for all time has been possible. Additionally, recorded music, rather than live performances, has for the most part become the version of the work with the greatest possibility of reaching the most people and thus has become the definitive version of most contemporary compositions. Henceforth, the most well-known recorded version of a given work is referred to as the ‘definitive version’. Consequently, it follows that the producer plays an important compositional role in the realisation and conceptualisation of the definitive version of most jazz compositions. As with the domains of Composer-Curator and

⁸ Owens, Thomas. 2002. "Van Gelder, Rudy" in *The New Grove Dictionary of Jazz*. Edited by Barry Kernfeld. Second Edition. Vol. 3. London: MacMillan. P.826

⁹ Kernfeld, Barry. 2002 "ECM" in *The New Grove Dictionary of Jazz*. Second Edition. Vol. 3. London: MacMillan. P.684

¹⁰ Butterfield, Matthew. W. 2001. "Music Analysis and the Social Life of Jazz Recordings" in *Current Musicology*. New York: Columbia University P.329

¹¹ Eno, Brian 2017 "The Studio as a Compositional Tool" in *Audio Culture: Readings in Modern Music* Revised Edition, edited by Christoph Cox and Daniel Warner. London: Bloomsbury. P.185

Composer-Performer, the Composer-Producer domain is also informed and guided by the Governing Aesthetic.

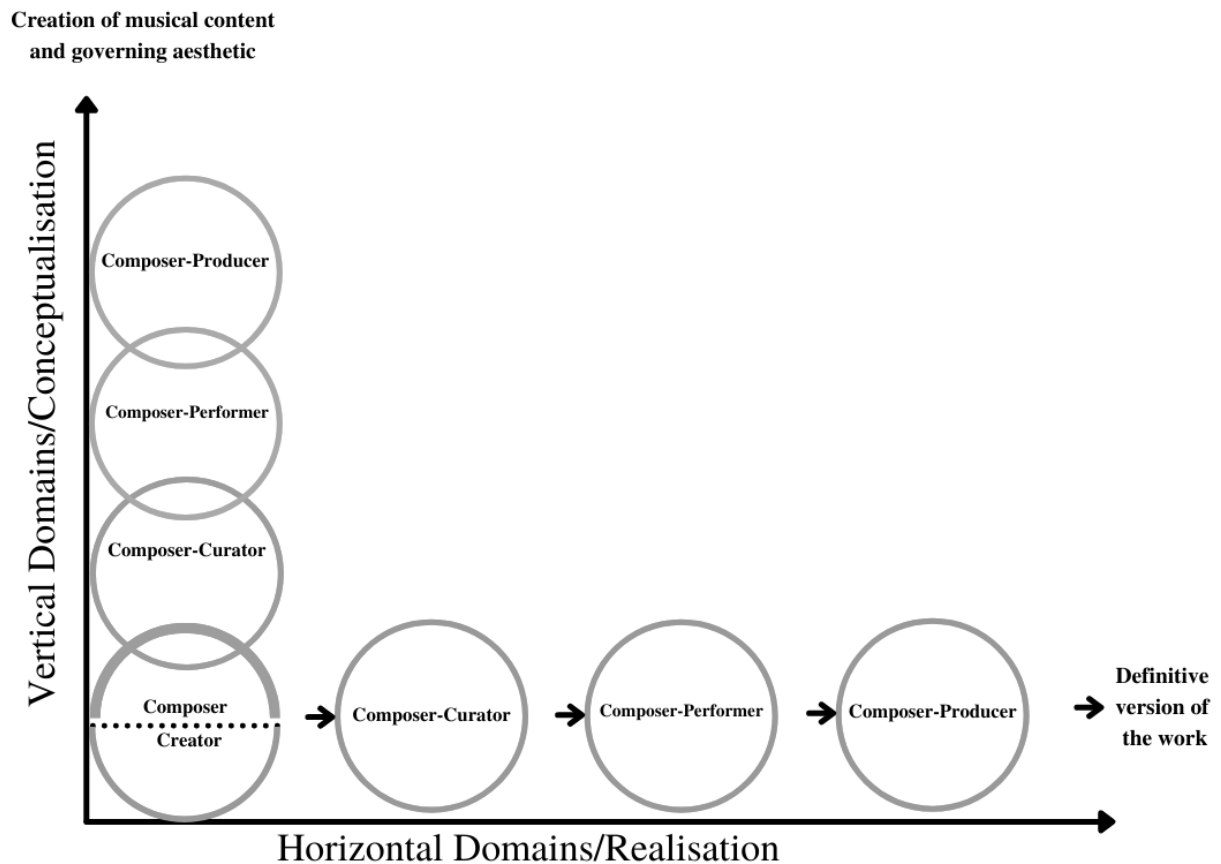
vi) BROAD APPLICATIONS OUTSIDE OF JAZZ

Although in this study the Four Domains are applied only to creation of contemporary jazz works, they are broadly translatable to most original contemporary music making processes or indeed any music making processes where the recorded definitive version of the work is the desired output. As a result, even though this study focusses specifically on the creation of contemporary jazz works, these ideas can be applied to other musical styles.

vii) CONCEPTUALISATION AND REALISATION: VERTICAL AND HORIZONTAL CONSIDERATIONS

To create the definitive recorded version of a work, the composer must navigate both the abstract process of conceptualising a musical work and the more pragmatic process of musical realisation culminating in recording. In this study the dichotomy between these two streams of composition is managed through the application of the Four Domains on two different axes as part of a holistic process of composition that includes both abstract and pragmatic elements. These axes are the *vertical axis* of compositional *conceptualisation* and the *horizontal axis* of compositional *realisation*.

Fig. 1 Vertical and Horizontal processes for the use of the Four Domains for Contemporary Composition



The Composer-Creator Domain is where the processes of both conceptualisation and realisation originate. Conceptualisation takes place wholly within the Composer-Creator Domain on the vertical axis. Conceptualisation includes the development and notation of the musical material itself (harmonic, melodic, rhythmic) alongside the development of the broad aesthetic principles of the work. During this process of conceiving the work in its first iteration, the Four Domains are considered *concurrently* (or vertically) at the same time as the musical material is developed.

On the axis of realisation the Four Domains are applied horizontally. This simply means that in contrast to the axis of conceptualisation (where the Four Domains are considered concurrently, or vertically) on the horizontal axis each domain is applied sequentially in a step-by-step process that ultimately results in the definitive version of the work.

Figure 1 (above) shows the vertical and horizontal axes. The Composer-Creator Domain is the first domain on both the horizontal *and* vertical axes and it intersects with the other three domains on the vertical axis during the creation and conceptualisation of the work. This is because all domains are considered concurrently in their first iteration at the beginning of the creative process. Additionally, the Composer-Creator Domain is also the first step in the horizontal process. Thus, the application of both the vertical and horizontal domains starts at the same point in the composer's journey, at the conceptualisation of the work.

Within the chapters that discuss the creative works, the application of the Four Domains in both a vertical and horizontal context is discussed at length providing more clarity around the application of each axis in practice.

viii) SUBMISSION STRUCTURE

Part A of this study contains five CD albums recorded between 2016 and 2020. These CD recordings demonstrate the recorded performance outcomes of the Four Domains framework as it was developed through this practice-based research project. A1 *The Outsiders* is a trio recording that represents the beginning of the compositional journey of this project. Within this recording, the sum-total of the author's previous work, which led to the initial seed of the Four Domains idea, can be heard in its most primitive form. A2 *Nothing Remains Unchanged* is a quartet jazz recording that demonstrates somewhat of a breakthrough artistic achievement for the author where the seeds of the Four Domains concept were consolidated into a lucid and effective model of working. A3 *Waves* and A4 *In Landscape* show the ongoing development of the Four Domain principles as the author continued to shape and refine these ideas following the success of *Nothing Remains Unchanged*. A1 to A4 show a single continuous arc of development that demonstrates the application of the Four Domains across the passage of time. A5 *The Fundamental Nature of Being Parts 1-4* has been included in this study as it shows the application of the Four Domains principles within a slightly different context, that being the implementation of this concept to a well-established ensemble, rather than a group assembled specifically to meet the needs of a project for recording. Within this context the Composer-Curator Domain functions somewhat differently to the way in which it functions in A1-A4 and these differences are outlined in Chapter 11 which addresses this creative work.

Part B contains the complete directory of performing scores used for the five albums that make up Part A. B1-B3 are presented in the form of lead sheets. *In Landscape* and *The Fundamental Nature of Being Parts 1-4* are presented as complete scores.

Part C is a written exegesis that outlines the Four Domains concept as applied to Part A of this project. The Four Domains seek to expand the scope of the contemporary composer in improvised music by demonstrating the intersections between areas of linked creative practice ultimately presenting an original creative vision for jazz composition that seeks to present a new framework that is fit for purpose in the modern era. Part C should be considered in two parts. The first (Chapters 1-6), outlines the broad conceptual framework of the Four Domains based on this project's research findings. The second (Chapter 7-12), discusses the creative artefacts that have resulted from this research, contextualising these through the preceding discussion (and terminology) outlined in Chapters 1-6. This format has been adopted to enable the reader to access the discussion of the creative artefacts more fully through the lens provided by the conceptual framework outlined in Chapter 1-6.

Chapter One of this study explores the role of the composer in a broad musical context and shows the Four Domains as an extension of existing compositional ideas that have been developed since the advent of recorded music. This includes a brief exploration of western compositional philology, particularly within the context of mid to late 20th century music. This chapter explores the way in which improvisation as a philosophical construct challenged pre-conceived ideas about the composer and redefined compositional processes by changing the philosophical underpinnings of the composer with far reaching ramifications for much subsequent music making, including this project. Within this chapter, selected composers' compositional philosophies are discussed and from this vantage point, the author's own proposition of the Four Domains is positioned as a logical extension of ideas that emerged during the 20th Century.

Chapter Two explores the intersections of jazz composition and performance through a discussion of selected contemporary jazz artists who have influenced the recordings contained in Part A of this submission. It includes case studies of performances by Brad Mehldau and Vijay Iyer that help to situate the creative works in Part A and provide a foundation for discussion of the Four Domains in the subsequent chapters.

The musical and historical context provided by Chapter One and Chapter Two serve two aims: 1) to '*illuminate(.) the artefact(s)*'¹² contained in Part A of this submission by contextualising them in terms of their position within a broader historical and musical lineage of musical thought and 2) to provide a basis for a discussion of *intermusicality*¹³ as proposed by Monson. An understanding of intermusicality is used to further contextualise the recordings contained in Part A. Intermusicality, or the inter-relationships between musical works, is a fundamental concept that this study explores. In doing so it proposes that more than being just influences, the key musical references of each composer create an intersectional metalanguage that engenders the conception of musical works and governs the holistic compositional process. Additionally, intermusicality is used in this study to underscore both the inter-relationships between musical works and the manner in which an *aural* musical understanding between musicians creates a shared aesthetic and performative language that can be used to scaffold improvisation to compositional ends. Intermusicality is discussed in detail in Chapter Three.

Chapter Three discusses the first domain, The Composer-Creator, exploring the vertical application of the Four Domains. In this chapter the anticipatory process that births the creative work is discussed and the idea of the abstract intersectional metalanguage and concrete musical object language are introduced. The idea of a Governing Aesthetic that links the Four Domains is also introduced with broad implications for all subsequent discussion within this project.

Chapter Four discusses the second domain, The Composer-Curator. Here three considerations, or preliminaries, are outlined that are used to scaffold the curatorial process. They are: *the Musician*, *the Instrument (or orchestration)* and the *Shared Understanding*. Additionally, within this chapter two key curatorial schools are outlined and elaborated upon using discussion of recordings by historical and contemporary jazz ensembles to illustrate different approaches and outcomes through ensemble curation. This analysis is followed by a broad discussion relating to the way in which curation can be used in a compositional sense. Key factors relating to the need for curation to be considered in a contemporary

¹² Candy, Linda and Edmonds, Ernest. 2018. Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line, Leonardo, Volume 51, Issue 1, February. P 63

¹³ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction* The University of Chicago Press P.127

compositional context are also explored. Finally, the role of curation, as a singular individual extension of the composers own musical depth of knowledge, made manifest through the listening experience that is unique to the composer is proposed.

Chapter Five discusses the third domain, The Composer-Performer. In this chapter, the role of intermusicality in the context of performance as both a perceptual and experiential mode of understanding individual and group performances is discussed. The Governing Aesthetic is also elaborated further through an exploration of two key aesthetic schools. Following this discourse, the process of developing a holistic performance aesthetic is explored through discussion of focused listening, research, adjusting performances, leading the ensemble and finally relinquishing the control of the work to the shared group performance space.

Chapter Six discusses the final domain, the Composer-Producer. Here the role of the composer in both planning and overseeing the recording process is discussed in detail. This chapter, and indeed this component of the study as a whole, takes as its basis the presupposition that the final recorded version of a given composition is its ultimate end, rather than the final score that can be interpreted in perpetuity. This chapter discusses two key components of studio production, capturing the performance and using the studio as a compositional tool.

Having thoroughly discussed the elements of each domain in the preceding chapters, Chapter Seven to Ten discuss the first four creative works within this submission: *The Outsiders*, *Nothing Remains Unchanged*, *Waves* and *In Landscape*. These four small jazz ensemble recordings form a part of a canon of interrelated works by the author. Each album is discussed through a general introduction followed by discussions of the Four Domains within both the spheres of conceptualisation and realisation. Following this exploration, for each album a short case study of a specific composition from each recording is provided. The albums are explored in chronological order and the sequential nature of the four recording projects, including the learnings from each as applied to the other are also identified and examined.

Chapter Eleven investigates *The Fundamental Nature of Being Suite Parts 1-4*. This project applies the Four Domains to a longstanding existing ensemble, with set group members. This chapter explores ways in which each aspect of the Four Domains framework can be applied

to the process of creating work for existing ensembles and how composers can write within the context of an existing group and performance dynamic using these tools. Within this chapter particular reference is made to the way in which compositional ideas are communicated where aspects of freer structural and harmonic frameworks are explored. The key considerations of improvisation and the Governing Aesthetic as the compositional underpinning and linkage between each domain are also outlined.

The Conclusion offers some final philosophical thoughts on the nature of the Four Domains reflecting on their original possibilities whilst also looking towards the future by providing some final personal thoughts and insight into this project and its potential future application in a broad contemporary music context.

This project represents the ongoing personal exploration of compositional ideas for contemporary creative improvised music across a variety of ensemble contexts. Through tracing the process of writing, curating, performing and recording five new creative projects using practice-based research methods, this project demonstrates a consolidated model for conceptualising contemporary jazz composition from the conception of the work through to the final definitive recorded version of a given composition. In considering this model for composition other composers should feel free to adapt and augment this process in any way they find useful. It is not intended that these ideas be rigid in their application as outlined in this study. Instead, they should be considered a set of principles that are malleable and adaptable to the needs of each individual composer in realising their own musical intentions.

It is intended that listeners/readers of this document approach this study by first listening to the recorded volumes, before reading the exegesis and viewing the scores. Experiencing the aural outcomes before the written exegesis positions the music as the primary outcome of this project and also, most importantly, contextualises the discussion contained in the written component of this thesis.

PART A: SOUND RECORDINGS

A.1 *THE OUTSIDERS* FW162

Personnel

Ross McHenry – Electric Bass

Myele Manzanza – Drums

Matthew Sheens – Piano

Track Listing

Track 1.	It's Not How I Remembered It (refer to score B1)	6.32
Track 2.	Us and Them (refer to score B2)	6.02
Track 3.	Those Lost Days (refer to score B3)	6.38
Track 4.	The Outsiders Part 1 (refer to score B4)	12.41
Track 5.	The Outsiders Part 2 (refer to score B5)	6.16
Track 6.	The Outsiders Part 3 (refer to score B6)	5.10
Track 7.	I Can Be Better [For Myuran Sukumaran] (refer to score B7)	9.26
Track 8.	Fear Not (refer to score B8)	6.53

Track 3 recorded at Chapel Lane Studios, Adelaide, Australia March 2015. All other tracks recorded at Ginger Studios, Melbourne, Australia June 2016. Engineered by Tom Barnes.

All tracks mixed by Tom Barnes, Ross McHenry and Dylan Marshall at Mary St Studios, Unley, South Australia February 2017.

Mastering by Pete Maher at Topfloor music, Brighton UK.

Released 10 November 2017, First Word Records, London UK.

A.2 *NOTHING REMAINS UNCHANGED* FW198

Personnel

Ross McHenry – Electric Bass

Eric Harland – Drums

Matthew Sheens -Piano

Ben Wendel – Tenor Saxophone

CD Track Listing

Track 1.	Complicated Us (refer to score B9)	5.35
Track 2.	Adelaide (refer to score B10)	9.10
Track 3.	1 East West (refer to score B11)	4.49
Track 4.	Forest Dance (refer to score B12)	8.15
Track 5.	Processional (refer to score B13)	9.06
Track 6.	Woods (refer to score B14)	6.27
Track 7.	Perspectives (refer to score B15)	5.10
Track 8.	This I Give to You (refer to score B16)	10.17
Track 9.	Highway Morning (refer to score B17)	5.12

Recorded at Oktaven Audio, Mount Vernon New York, USA September 2018. Engineered by Ryan Streber and Charles Mueller. Assistant engineer Nathan DeBrine.

All tracks mixed by Tom Barnes and Ross McHenry at Mary St Studios, Unley, South Australia January 2019

Mastered by Dave Darlington at Bass Hit Studios, New York City, USA.

Released 28 February 2020, First Word Records, London UK.

A.3 WAVES

Personnel

Ross McHenry – Electric Bass

Eric Harland – Drums

Matthew Sheens – Piano

CD Track Listing

Track 1.	Waves (refer to score B18)	9.23
Track 2.	Stateless (refer to score B19)	5.06
Track 3.	No Time to Say Goodbye (refer to score B20)	4.47
Track 4.	The Liquidators (refer to score B21)	4.44
Track 5.	A Natural Man (refer to score B22)	8.11
Track 6.	Brief Requiem (refer to score B23)	5.31
Track 7.	Figures (refer to score B24)	5.32

Recorded at GSI Studios, New York City, USA January 2020. Engineered by Jason Rostkowski.

Mixed by James Brown, Wizard Tone Studios, Hendon, South Australia November 2020.

Mastered by Mick Wordley, Mixmasters Studios, Hawthorndene, South Australia July 2021.

A.4 *IN LANDSCAPE*

Personnel

Ross McHenry – Electric Bass
Eric Harland – Drums
Adam O’Farrill – Trumpet
Donny McCaslin – Tenor Saxophone
Ben Monder – Guitar
Matthew Sheens – Piano

CD Track Listing

Track 1.	July 1986 (refer to score B25)	5.35
Track 2.	North of the River (refer to score B26)	8.50
Track 3.	Odysseus in Brooklyn (refer to score B27)	8.08
Track 4.	In Landscape (refer to score B28)	8.36
Track 5.	Love and Obscurity (refer to score B29)	9.16
Track 6.	Ghosts (refer to score B30)	5.31
Track 7.	Karlstad Fall (refer to score B31)	9.37
Track 8.	1989 (refer to score B32)	6.40

Recorded at Bunker Studios, Brooklyn, New York City, USA January 2020. Engineered by John Davis.

Mixed by John Davis at Bunker Studios, New York City, USA May 2020.

Mastered by Alex De Turk at Bunker Studios, New York City, USA May 2020.

A.5 THE FUNDAMENTAL NATURE OF BEING PARTS 1-4 FSRLP138

Personnel

Ross McHenry – Electric Bass
Kevin van der Zwaag – Drums
Dylan Marshall – Guitar
Lachlan Ridge – Guitar
Ed Zuccollo – MiniMoog Model D
Jarrad Payne – Percussion
Tim Bennett – Percussion
Alex Taylor – Trombone
Chris Weber – Trumpet
Adam Page – Saxophones
Jason McMahon – Saxophones
Derek Pascoe – Tenor Saxophone

CD Track Listing

Track 1.	The Fundamental Nature of Being Part 1 (refer to score B33)	12.10
Track 2.	The Fundamental Nature of Being Part 2 (refer to score B33)	9.44
Track 3.	The Fundamental Nature of Being Part 3 (refer to score B33)	11.26
Track 4.	The Fundamental Nature of Being Part 4 (refer to score B33)	7.13

Recorded at Wizard Tone Studios, Hendon, South Australia July 2019. Engineered by Tom Barnes. Assistant Engineer James Brown.

Mixed by Tom Barnes, Ross McHenry, Kevin van der Zwaag and Dylan Marshall at Mary St Studios, Unley, South Australia and Mixmasters Studios, Hawthorndene, South Australia July - October 2020.

Mastered by Mick Wordley at Mixmasters Studios, March-April 2021

PART B: MUSICAL SCORES

Its Not How I Remembered It

Ross McHenry

G⁶/₉
Bm⁹
1. G⁶/₉
Bm⁹
2. G⁶/₉
Bm⁹

A

4 $\text{G}\Delta(\#11)$ E(sus) F[#](sus) B(sus) Gmaj⁹

8 B^bmaj7(b13) F Δ E^b Δ C Δ

B

12 F[#]7(^b13(_b9)) G Δ (#11)

16 F[#]7(^b13(_b9)) G Δ (#11)

20 F[#]7(^b13(_b9)) G Δ (#11)

24 F[#]7(^b13(_b9)) G Δ (#11) F Δ (#11)

28 G Δ (#11) E(sus) F[#](sus) B(sus) Gmaj⁹

32 B^bmaj7(b13) F Δ D[#] Δ Fine C Δ CC

C

2

36 $D\Delta$ $D\flat$

40 $D\Delta$ $D\flat$

44 $G\%$ Bm^9 $G\%$ Bm^9 $G\%$ Bm^9

1. $G\%$ Bm^9 2. $G\%$ Bm^9

D Open drum on cue after solos

47 $D\Delta$ $D\flat$ $D\Delta$ $D\flat$

55 $D\Delta$ $D\flat$ $D\Delta$ $D\flat\Delta$ Rpt. until cue

On Cue last time. **D.S. al Fine**

59 $G\%$ Bm^9 $G\%$ Bm^9 $G\%$ Bm^9 $G\%$ Bm^9

1. $G\%$ Bm^9 2. $G\%$ Bm^9

Those lost days

Ross McHenry

A

Ebm¹¹ Em¹¹ Bbm⁷ DΔ(#11)

5 Ebm⁷ D7(sus4) CΔ(#11) F#Δ(#11)

B

9 E(#11) G(#11) AΔ(#11) C(#11) F#Δ(#11) E(#11) G(#11)

C

14 AΔ(#11) C(#11) F(#11) AΔ(#11) Am⁷ C(#11)

NO REPEAT 1st time
NO REPEAT on DS

20 C⁶ E(#11)

[Solo Section] Bass first solo

25 F#Δ(#11) Bbm⁷ DΔ(#11)

Piano solo on cue

29 DΔ(#11) EbΔ(#11) Em⁷

33 CΔ(#11) C#m⁷ D.S. al Coda

The Outsiders Part 1

A

Am Bmaj C% C/A \flat B \flat Δ (#11) Fmaj13 G# $^{\circ}$ Gm 9 B \flat Δ (#11)/A

5 B Δ Cm 13 Dm F/F#

10 Ebm/B \flat F# A \flat Δ Cm Gm Cm Ebm/B \flat F# A \flat Δ Cm Cm

B

15 C Cm Db Δ (#11)

19 C Cm Db Δ (#11)

23 B Δ Cm 13 D Δ Ebm 13

C

25 Dm 9 C B \flat m(\flat 13) Gmaj 9 Fmaj 9 Ebm

D SOLOS

29 Am⁷ C^{6/9} C/A^b B^bΔ(#11) Fmaj13 G#^o Gm⁹ B^bΔ(#11)/A

33 Bmaj13 Cm13 Dmaj7(#5) Ebm⁷ C Cm DbΔ(#11)

37 Ebm/B^b F# AbΔ Cm Gm Cm Ebm/B^b F# AbΔ Cm

E

41 Cm (with maj 3rd) *as per bar 16

F

43 C/B C^{6/9} C/A^b B^bΔ(#11) Fmaj13 G#^o

Gm⁹ B^bΔ(#11)/A BΔ

46 Cm13 Dm F/F#

Ebm/B^b F# AbΔ Cm Gm Cm Ebm/B^b F# AbΔ Cm Cm

Cm DbΔ(#11)

C Cm DbΔ(#11)

Musical score for two staves. The first staff contains a melodic line with chords $B\Delta$, Cm^{13} , $D\Delta$, and Ebm^{13} . The second staff continues the melody with chords $B\Delta$, Cm^{13} , and Dm , ending with a **Fine** marking and four measures of a 4-measure rest.

The Outsiders Part 2

A

E⁵ E⁵

5 B^b(sus) A(sus) E^b(sus) C Em⁹ B/F# Am⁹ CΔ(#11) Em Em⁶/₉ Em Em⁶/₉

quintuplet pulse drums

B

11 Fm^(b13) Abm(maj7)

15 B^bΔ(#11) B^b6/9 B^bΔ(#11) B^b6/9

19 AΔ(#11) Am B^bΔ(#11) B^b6/9

23 B^bm⁶ A maj7(#5) DΔ(#11) D^bΔ B^bΔ(#11)

29 E⁵ E⁵ E⁵ E⁵ E⁵ B^b(sus)

33 B^b(sus) A(sus) E^b(sus) C Em⁹ B/F# Am⁹ CΔ(#11) Em Em⁶/₉ Em Em⁶/₉

quintuplet pulse drums

The Outsiders Part 3

2x Solo piano
2x Ensemble
Then: A Open Piano Solo

A

Dm⁹ C Bbm(b13) Gmaj⁹ Fmaj⁹ Ebm

B On cue (collective solo)
On cue, Melody

5 DbΔ(#11)

9 C Cm

13 Dbmaj7(#11)

17 C Cm

21 Dbmaj7(#11)

25 C Cm

29 Dbmaj7(#11)

33 C Cm

Open on collective solo
As written at melody cue

C

37 Dm⁹ C Bbm(b13) Gmaj⁹ Fmaj⁹ Ebm

1. Gmaj⁹ Fmaj⁹ Ebm

2. Gmaj⁹ Fmaj⁹ Ebm

rit. Fine

(I can be) Better...(For Myarun Sukumaran)

Ballad

A

Ross McHenry

A^{o7} Amaj7(#5) Emaj7(#5) A^{o7} Amaj7(#5) Emaj7(#5)

5. G Δ Eb7(#11) Ab Δ G Δ Ab Δ F# Δ B Δ Fine

1.

9. G Δ Ab Δ F# Δ B Δ F Fm F# Δ B Δ

2.

B

13. Emaj7(#5) Eb Δ Abm⁷ Emaj7(#5) Eb Δ Ab Δ

17. Amaj7(#5) Ab7(sus) G⁹(sus) Gb7(sus) Fmaj13 Dbmaj7(#5) F# Δ B Δ Ab Δ

C

21. A^{o7} Amaj7(#5) Emaj7(#5) A^{o7} Amaj7(#5) Emaj7(#5)

25. G Δ Eb7(#11) Ab Δ G Δ Ab Δ F# Δ B Δ

1.

D [solos]

29. A^{o7} Amaj7(#5) Emaj7(#5) A^{o7} Amaj7(#5) Emaj7(#5) G Δ Eb7(#11) Ab Δ

2

1. | 2.

35 G Δ A $b\Delta$ F $\#\Delta$ B Δ G Δ A $b\Delta$ F $\#\Delta$ B Δ F Fm F $\#\Delta$ B Δ

E

41 E $maj7(\#5)$ E $b\Delta$ A bm^7 E $maj7(\#5)$ E $b\Delta$ A $b\Delta$ A $maj7(\#5)$ A $b7(sus)$ G $^9(sus)$ G $b7(sus)$

46 F $maj13$ D $b^{\#}maj7(\#5)$ F $\#\Delta$ B Δ A $b\Delta$ A $^{\circ}7$ A $maj7(\#5)$ E $maj7(\#5)$

51 A $^{\circ}7$ A $maj7(\#5)$ E $maj7(\#5)$ G Δ E $b7(\#11)$ A $b\Delta$ G Δ A $b\Delta$ F $\#\Delta$ B Δ

On cue open collective solo, long arc and huge crescendo, then fade to piano

57 **F** F Fm F $\#\Delta$ B Δ Open

G On cue
Last time after build and fade

59 A $^{\circ}7$ A $maj7(\#5)$ E $maj7(\#5)$ A $^{\circ}7$ A $maj7(\#5)$ E $maj7(\#5)$

63 G Δ E $b7(\#11)$ A $b\Delta$ G Δ A $b\Delta$ F $\#\Delta$ B Δ Fine

Fear not

Ross McHenry

Rubato

A% Gmaj13 Ebm9 CΔ(#11) EbΔ(#11) Em9 CΔ(#11)

Vamp

F6/E Em F6/E Em

A

7 F6/E Em F6/E Em F6/E Em F6/E Em

11 F6/E Em F6/E Em F6/E Em F6 E

1. Open, solos

15 F6/E Em F6/E Em

17 F6/E Em F6/E Em

2. On cue, last time

19 EbΔ(#11) Em Dbm DΔ(#11) Bm Abm A% Em A% Em

Solos open, then cue A once to end

Complicated Us

Ross McHenry
Banff Centre June 18

INTRO
Bass begin, rhythm in and tenor solo until cue

Am Em Eb Δ (#11) x4

A %

4 Am⁷ F F#7(#11) B7(b9)/F

8 E Δ (#11) Gm¹¹ 1. Am⁷ C7(#9) D7(#5)

12 Eb Δ (#11) Am Ab Δ (#11) Db Δ (#11) C/G

17 Bb/F B Δ (#11) Db Δ (#11) Eb Δ (#11) Am F#6

2. Am F#6

B

23 Gm Ab Δ Gm Ab Δ

27 G Ab Δ F/A Bb Δ

31 G/B Cm(maj7) G/B Cm(maj7)

2

35 D^bm Dmaj7(#5) E^bΔ(#11) F7(b9)

C

39 Am⁷ F F#Δ(#11) B7(b9)/F

43 EΔ(#11) Gm¹¹ Am ⊕ C7

47 D(sus9) G(sus9) F(sus9) D(sus9) G(sus9) F(sus9)

51 D(sus9) G(sus9) F(sus9) D^bmaj7(#5)

54 A^bmaj7(#5)

D SOLOS

58 Am Em EbΔ(#11) EbΔ(#11)

1, 2, 3 4

62 Am⁷ F F#7(#11) B7(b9)

66 EΔ(#11) Gm⁷ Am⁷ C7(#9) D7(#5)

INTRO

Adelaide Part 1

Ross McHenry
Banff Centre June 18

First time piano only
2nd time bass and drums join

A maj9/C# Am/C Bm11 E(sus)

5 BbΔ Bm7 C6 FΔ(#11) E7(add11) 2nd x only

A $\text{\textcircled{S}}$

9 A maj9/C# Am/C Bm11 E(sus)

13 BbΔ Bm7 C6 FΔ(#11) E7(add11) 2nd time only

17 EbΔ(#11) Dmaj9/F# EbΔ(#11) Dm/F Em11

21 EbΔ(#11) Dmaj9/F# EbΔ(#11) Dm/F A9(sus)

25 A maj9/C# Am/C Bm11 E(sus)

29 BbΔ Bm7 C6 FΔ(#11) E7(add11) $\text{\textcircled{C}}$

B

2 33 Dm/F Dm/G D⁹/F[#] D(sus9) D(sus9)/A

35 Dm/F Dm/G D⁹/F[#] D(sus9) D(sus9)/A

37 Dm/B Am/C Dm⁷ B(sus) E⁷

41 E^b Δ (#11) D B^b Δ D/A

45 B^b Δ (#11) A^b Δ (#11)

47 F Δ E⁷

49 Amaj⁹/C[#] Am/C Bm¹¹ E(sus)

53 B^b Δ Bm⁷ C⁶ F Δ (#11) E⁷(add11)

C Solo changes open

57 A maj⁹/C[#] Am/C Bm¹¹ E(sus)

61 B \flat Δ Bm⁷ C⁶ F Δ (\sharp 11) E⁷(add11)

65 E \flat Δ (\sharp 11) Dmaj⁹/F \sharp E \flat Δ (\sharp 11) Dm/F Em¹¹

69 E \flat Δ (\sharp 11) Dmaj⁹/F \sharp E \flat Δ (\sharp 11) Dm/F A⁹(sus)

73 A maj⁹/C[#] Am/C Bm¹¹ E(sus)

77 B \flat Δ Bm⁷ C⁶ F Δ (\sharp 11) E⁷(add11)

D cue after second solo end

81 Dm/F Dm/G D⁹/F \sharp D(sus⁹) D(sus⁹)/A Dm/F Dm/G D⁹/F \sharp D(sus⁹) D(sus⁹)/A

85 Dm/B Am/C Dm⁷ B(sus) E⁷

89 E \flat Δ (\sharp 11) D B \flat Δ D/A

4

93 $B\flat\Delta(\#11)$ $A\flat\Delta(\#11)$ $F\Delta$ $E7$

97 $A\text{maj}9/C\#$ Am/C Bm^{11} $E(\text{sus})$

101 $B\flat\Delta$ Bm^7 C^6 $F\Delta(\#11)$ $E7(\text{add}11)$

E Drum solo over figure

105 Am/C Dm Am/C Dm

107 Am/C Dm Em^{11} Dm Rpt. until cue

109 $E\flat\Delta(\#11)$ $D\text{maj}9/F\#$ $E\flat\Delta(\#11)$ $D\text{maj}9/F\#$

111 $E\flat\Delta(\#11)$ $D\text{maj}9/F\#$ Dm/F $E(\text{sus})$ **D.S. al Coda**

F Rit last time 1.2.3 4

113 A Am 3x Am

Adelaide Part 2

Suburbia

5

G Piano, then bass/drums
Finally tenor join and solo - collectively build and then dissipate to end

116 F

8va

120 Am

124 F

128 Am

1 East West

Ross McHenry
Banff Centre June 18

A/E Em/C G Δ /B E \flat Δ /B \flat A Δ (#11) Gm⁷ D \flat Δ (#11)

5 E \flat Δ /A D \flat ⁶ D

A

9 C Δ (#11) G Δ (#11) Cm/E \flat Cm/F

13 A⁷(\flat 9) D⁷(#5) E Δ (#11) E \flat m⁷

17 A Δ (#11)/E C Δ (#11) E \flat Δ (#11) G \flat Δ (#11)

21 E \flat m⁷/A \flat G⁷(#11) F#⁶ A maj⁷(#5) D⁷(#5)/F#

25 ^{1.} G E A \flat m/E \flat G Δ /D

29 G \flat Δ G \flat Δ /C B \flat ⁷(#5)

2 | 2.
 33 Fm⁹ Eb Δ /F Gb Δ /Bb E Δ /B

37 Em^{7(b13)} Em⁷ F Δ E Δ (#11)

B

43 Em⁷/G C/G F Δ (#11)

47 Fm⁷/Ab Db/Ab Gb Δ (#11)

51 Bmaj⁹ D Δ (#11) F#m Fmaj⁹

55 Bb Δ Db⁷ Gb Δ A⁷

59 Dmaj⁹ B⁹(sus)

63 A/E Em/C G Δ /B Eb Δ /Bb A Δ (#11) Gm⁷ Db Δ (#11)

67 Eb Δ /A Db⁶ D

71 G Δ (#11) Fine (last time)

A

Forest Dance

Ross McHenry
NYC Oct 17

G F F#

5 G F F#

B

9 Abm7 G

12 Abm7 G

15 GΔ(#11) G Gm(maj7) Gm7

21 Am7 Bm7 CΔ(#11) EbΔ(#11) DbΔ(#11) BbΔ(#11) AbΔ(#11)

C

26 G Gm

30 DΔ(#11) CΔ(#11) FΔ(#11) AΔ(#11) GΔ(#11) F#6

2

34 G $D\flat\Delta(\#11)$ $A\Delta$ $F\#6$



Musical staff 34-37: Treble clef, 4/4 time. Measure 34: G chord, quarter rest, eighth note G, quarter note A, eighth note B, quarter note C. Measure 35: eighth note D, quarter note E, eighth note F, quarter note G. Measure 36: eighth note A, quarter note B, eighth note C, quarter note D. Measure 37: eighth note E, quarter note F, eighth note G, quarter note A. Chords: G (34), $D\flat\Delta(\#11)$ (35-36), $A\Delta$ (37), $F\#6$ (37).

38 G $A\flat\Delta(\#11)$ $E\flat\Delta(\#11)$



Musical staff 38-41: Treble clef, 4/4 time. Measure 38: whole rest. Measure 39: eighth note B, quarter note C, eighth note D, quarter note E. Measure 40: eighth note F, quarter note G, eighth note A, quarter note B. Measure 41: eighth note C, quarter note D, eighth note E, quarter note F. Chords: G (38), $A\flat\Delta(\#11)$ (39-40), $E\flat\Delta(\#11)$ (41).

42 Dm $E\flat\Delta(\#11)$ $B\flat\Delta(\#11)$



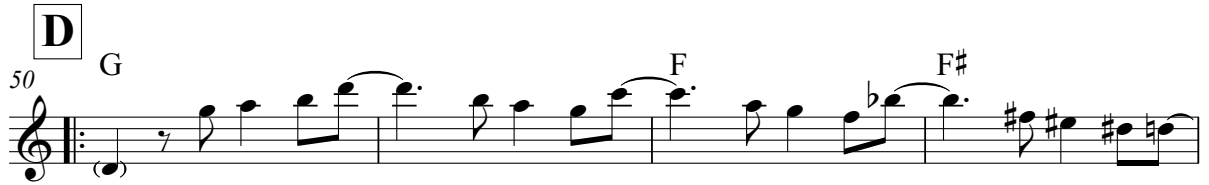
Musical staff 42-45: Treble clef, 4/4 time. Measure 42: whole rest. Measure 43: eighth note C, quarter note D, eighth note E, quarter note F. Measure 44: eighth note G, quarter note A, eighth note B, quarter note C. Measure 45: eighth note D, quarter note E, eighth note F, quarter note G. Chords: Dm (42), $E\flat\Delta(\#11)$ (43-44), $B\flat\Delta(\#11)$ (45).

46 $E\flat m/B\flat$ B Δ $A\flat\Delta$ $A\Delta$ $F\#6$



Musical staff 46-49: Treble clef, 4/4 time. Measure 46: eighth note G, quarter note A, eighth note B, quarter note C. Measure 47: eighth note D, quarter note E, eighth note F, quarter note G. Measure 48: eighth note A, quarter note B, eighth note C, quarter note D. Measure 49: eighth note E, quarter note F, eighth note G, quarter note A. Chords: $E\flat m/B\flat$ (46), B Δ (47), $A\flat\Delta$ (48), $A\Delta$ (49), $F\#6$ (49).

D 50 G F F $\#$



Musical staff 50-53: Treble clef, 4/4 time. Measure 50: eighth note G, quarter note A, eighth note B, quarter note C. Measure 51: eighth note D, quarter note E, eighth note F, quarter note G. Measure 52: eighth note A, quarter note B, eighth note C, quarter note D. Measure 53: eighth note E, quarter note F, eighth note G, quarter note A. Chords: **D** (50), G (50), F (51), F $\#$ (52).

54 G F F $\#$



Musical staff 54-57: Treble clef, 4/4 time. Measure 54: whole note G. Measure 55: whole note F. Measure 56: whole note F $\#$. Measure 57: whole note G. Chords: G (54), F (55), F $\#$ (56).

58 SOLO CHANGES 3

G F F#

62 G F F#

66 Abm7 G x3

69 Am7 Bm7 CΔ(#11) EbΔ(#11) DbΔ(#11) BbΔ(#11) AbΔ(#11)

74 G DbΔ(#11) AΔ F#6

78 G AbΔ(#11) EbΔ(#11)

82 Dm EbΔ(#11) BbΔ(#11)

86 Ebm/Bb BΔ AbΔ AΔ F#6

ON CUE AT END OF SOLOS

Ebmaj7(#5)

Processional

Arpeggiate rapidly on Piano

Ross McHenry
Banff Centre June 18

C(sus)

Ped.

A Continue Csus pedal /arp on piano
RUBATO led by lead instrument

Colle Voce (kind of but loosely in time)

2 Cm Cm G F C 4x

B Continue Csus pedal /arp

6 Gm Dm C(sus) C

10 Gm Dm C(sus) C

14 Cm Cm G F C

18 Cm Cm G F C

2 **C** Bm/Gb B/Eb Cm Am

27 Ab/Eb C/E Cm/Eb

D

Continuous piano style (Lubomyr Melnyk) mixed with "in C" Terry Riley
Other lead instruments improvise as a part of the collective

30 Bm/Gb B/Eb Cm Am

34 Ab/Eb C/E Cm/Eb

Open
Build to huge climax
Then dissapate, to just piano

E

37 C(sus)

Open

Ped. _____

F

On Cue

38 Cm Cm G F C

Perspectives

Ross McHenry
Banff Centre May 18

INTRO

Em D \flat Δ E \flat Δ Dm Em D \flat Δ E \flat Δ E \flat 6/G E \flat Δ D7(b9)

A

6 G Δ B \flat 7 A Δ C7(b9)

10 B \flat Δ (#11) A \flat Δ (#11) F#7 E7(b9)

12 E \flat Δ (#11) D \flat Δ (#11) C Δ (#11) B7 C Δ (#11) B7(b9)

B

15 E Δ maj7(#5) A \flat m7

19 E Δ m7(b13) B Δ B Δ B7(b9)

C

25 E Δ G7 F# Δ A7(b9) G Δ (#11) F Δ (#11)

30 E \flat 7 D \flat 7(b9) C Δ (#11) B \flat Δ (#11) A Δ (#11) A \flat 7



D [solos]

33 Gm⁷ Em Eb Δ Dm⁷ x4

37 Bbm⁷ Gm E Δ F⁷

41 Gm⁷ Em⁷ Eb Δ Dm⁷ Gm⁷ Em⁷ Eb Δ Abmaj⁷(#5) (on cue) **D.S. al Coda**

\emptyset

49 Gm E Δ Gb Δ Fm Gm E Δ Gb Δ Gb⁶/Bb Gm **Fine**

1. open | 2. cue

This I Give To You

Ross McHenry
Banff June 18

Ballad

A
B \flat /F F \sharp m(b13) E7(b9) F 6 B \flat Δ (#11) E \emptyset A7(b9) C 13 (sus)/G \flat G B \flat Δ (#11)

5 B Δ (#11) C Δ (#11)/B B Δ (#11) A Δ (#11) A \flat Δ (#11) A Δ (#11)/A \flat A \flat Δ (#11) F \sharp 7 1. (Rit. on DC) 2. A \flat Δ (#11) F \sharp 7(#5)

10 F 6 A F 6 A

B improvise lightly here

14 Fm 6 C Fm 6 C E Δ (#11) G(susb9) E \flat maj7(#5) 3

D.C. al Coda
Solo on form

20 G(susb9) E \flat maj7(#5) B \flat m7 Em11 Bmaj7(#5) Gmaj7(#5) E Δ (#11) G Δ (#11) A \flat Δ (#11) F \sharp Δ (#11)

Piano only; slowly speed up, band join for collective improv after a time

25 **C** F 6 A

27 F 6 A

29 Cm G

31 Cm G Gm

Highway Morning

G vamp ala Keith Jarrett European Quartet / Belonging
meets Brad Mehldau playing covers

Ross McHenry
Banff Centre June 18

G

A

5 Dm⁹ C Δ (#11) Fmaj7(add9) G

9 G(sus)/B \flat **Fine** G Don't play 2nd time

B

13 D(sus) E Δ x4

C

17 G(sus)/B \flat G

D Solo piano riff: band join on cue

21 D/G C/G G D/G C/G G

25 D/G C/G G(sus)/B \flat D \flat G x4

E [solos]

29 G G(sus)/B \flat D \flat G Open

33 Dm⁹ C Δ (#11) Fmaj7(add9) G

2

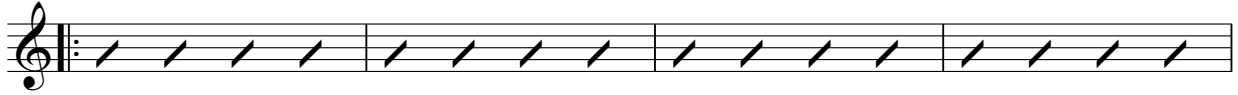
37 G(sus)/B \flat

G



41 D(sus)

E Δ



45 G(sus)/B \flat

G



G(sus)/B \flat

G

D.S. al Fine



Waves

Ross McHenry
November 2019
Adelaide

A

Em⁷ B⁷ C Δ Gmaj¹³

5 Am¹³ D¹³(add9) Em⁷ D¹³(add9) E⁺ E

B ad lib around melody (jarretish/mehldau country)

12 C Am

16 E (sometimes with #5) E 1x only

C

20 E \flat Δ E \flat Δ /F Gm D

24 E \flat Δ E \flat Δ /F D

[HEAD IN] ABABC
[SOLOS] ABAB(C)
[HEAD OUT] ABAB (D) E

D D and E section on cue only after head out
Open collective solo build toward E

28 C Am

32 E E+ open

E On cue

36 Em

40 C A

44 Em C

49 A Em Fine

Stateless

Ross McHenry

The musical score for "Stateless" is divided into several systems. The first system (measures 1-6) is for guitar, featuring a sequence of chords: F7, Gm9, F#6, Gm9, F#6, Gm9. The second system (measures 7-10) continues the guitar part with Gm9 and includes first and second endings. The third system (measures 11-13) is for piano, with chords Ab(sus9), G(sus9), F(sus9), G(sus9), F(sus9), G(sus9), and Ab(sus9). The fourth system (measures 14-16) continues the piano part with chords G(sus9), F(sus9), G(sus9), F(sus9), G(sus9), Ab(sus9), and F(sus9). The fifth system (measures 17-18) is for piano, featuring a first and second ending with chords G(sus9), F(sus9), G(sus9), F(sus9), G(sus9), and F(sus9). The sixth system (measures 19-22) is for guitar, starting with a boxed section 'B' and chords F7 and Gm9.

23 F#%6

25 Gm⁹

27 Ab(sus9) G(sus9) F(sus9) G(sus9) F(sus9) G(sus9)

29 Ab(sus9) G(sus9) F(sus9) G(sus9) F(sus9) G(sus9)

31 Ab(sus9) F(sus9)

33 G(sus9) F(sus9) G(sus9) F(sus9) G(sus9) **Fine**

34 **C** F# F(omit3#11) EbΔ(#11) DbΔ(#11) F# F(omit3#11) EbΔ(#11) x3

38 **D** F7 Solos 1st time open 2nd time on cue Gm⁹

42 F#%6 Gm⁹ 1. 2.

47 **E** F# F(omit3#11) EbΔ(#11) DbΔ(#11) F# F(omit3#11) EbΔ(#11) x3 **D.C. al Fine**

No Time To Say Goodbye

Ross McHenry
Adelaide
December 2019

A

N.C. Gm^(b13) Gm^(maj7) Eb^{maj13} Bb^{maj13} D/F# Eb^{maj13}

5 EΔ^(#11) F#m¹³ EΔ^(#11) F#m¹³ AbΔ^(#11) F#^(#11) DbΔ Cm Gm

9 Gm^(b13) Gm^(maj7) Eb^{maj13} Bb^{maj13} Aø7 D7^(b9) Gm

B

13 Gm/Bb Gm/A Cm/Eb Cm/D x3 Gm/Bb Gm/A Cm/Eb

C [Piano solo]

17 Gm^(b13) Gm^(maj7) Eb^{maj13} Bb^{maj13} D/F# Eb^{maj13}

20 EΔ^(#11) F#m¹³ EΔ^(#11) F#m¹³ AbΔ^(#11) F#^(#11) DbΔ Cm Gm

24 Gm^(b13) Gm^(maj7) Eb^{maj13} Bb^{maj13} Aø7 D7^(b9) Gm

D

28 Gm/Bb Gm/A Cm/Eb Cm/D x3 Gm/Bb Gm/A D.S. al Coda

⊕ [Open bass solo end on cue]

32 Gm/Bb Gm/A Cm/Eb Cm/D

The Liquidators

Ross McHenry
Adelaide
December 2019

A

1 Cm7 Fm7 BbΔ EbΔ

5 AbΔ(#11) Dm G(sus4) G

B

9 Cm Cm/D Cm/Eb Fm/Ab Fm

13 C Cm D7(sus4) G only before C

C

17 Gm/Bb Gm/B AbΔ DbΔ(#11)

21 D7(sus4) G(sus4) G Coda head out only

CODA
⊕ Fade and end

25 Cm

A Natural Man

Ross McHenry
Banff Centre June 18

A

F#m Abm A7(#5) GΔ FΔ(#11) Em⁹ Dm⁹ FΔ(#11)/C
 3 BbΔ(#11) AΔ GΔ(#11) Gm(maj7) F#7(#9)
 5 FΔ(#11) F(add2)/A A/C# Dm⁷ F#m⁶ Cmaj⁹ G(sus) A(sus)
 7 B(sus)/G# AΔ(#11) BΔ(#11) Bbmaj7(#5) Ebm⁷
 9 Em⁷(b5) A7(b9) Dbmaj7(#5)

B

11 D Dm D Dm

C

15 F#m Abm A7(b9) D7(b9) Gm(maj7) G/B E7(#9)
 19 FΔ(#11) Am¹¹/Db G Ebm(maj7) Am(maj7) Dmaj7(#5)

D

23 Dm D Dm D

CODA

27 F#m/Bb Abm A7(#5) GΔ(#11) FΔ(#11) Em⁹ Dm⁹ FΔ(#11)/C

*last time Piano play long solo improvised cadenza after last bar to end

After D, solo's on form. Take Coda last time

A Brief Requiem for Reza Barati

A

Ross McHenry

Musical notation for section A, measures 1-14. The notation is in treble clef with a 6/8 time signature. Chord symbols are placed above the staff: E Δ (#11) at measure 1, E $\flat\Delta$ (#11) at measure 2, E Δ (#11) at measure 5, E $\flat\Delta$ (#11) at measure 6, F Δ (#11) at measure 7, C Δ (#11) at measure 9, A $\flat\Delta$ (#11) at measure 10, D $\flat\Delta$ (#11) at measure 11, Dm⁷ at measure 13, D \flat ⁷ at measure 14, and E $\flat\Delta$ (#11) at measure 15. The melody consists of eighth and sixteenth notes with some rests.

B

Musical notation for section B, measures 15-18. The notation is in treble clef. Chord symbols are placed above the staff: A \flat (sus)/E at measure 15, G(sus) at measure 16, F \sharp /E at measure 17, F(omit3#11)/E at measure 18, C Δ at measure 19, D $\flat\Delta$ (#11) at measure 20, and E $\flat\Delta$ (#11) at measure 21. The notation shows block chords with stems pointing downwards.

C

Musical notation for section C, measures 19-24. The notation is in treble clef. Chord symbols are placed above the staff: B $\flat\Delta$ at measure 19, A $\flat\Delta$ (#11) at measure 20, D/F \sharp at measure 23, and Dm/F at measure 24. The notation shows a continuous eighth-note accompaniment.

Solos AAB (C open on cue last solo)

Figures

Ross McHenry
January 2020
Adelaide

Figure 1: A two-staff musical system. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff is mostly empty, with a final measure containing a quarter rest followed by a half note G2.

3

Figure 2: A two-staff musical system. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff contains a whole note G2 in the first measure, followed by a half note G2 and a quarter note G2 in the second measure.

5 **A**

Figure 3: A two-staff musical system. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff contains a whole note G2 in the first measure, followed by a half note G2 and a quarter note G2 in the second measure.

7

Figure 4: A two-staff musical system. The treble clef staff contains a sequence of eighth notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff contains a whole note G2 in the first measure, followed by a half note G2 and a quarter note G2 in the second measure.

9

Figure 5: A two-staff musical system. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff contains a whole note G2 in the first measure, followed by a half note G2 and a quarter note G2 in the second measure.

B

Figure 6: A two-staff musical system. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff is empty.

Figure 7: A two-staff musical system. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff is empty, with a final measure containing a quarter rest followed by a half note G2.

July 1986

Ross McHenry
November 2019
Adelaide

INTRO (open)

Adam O'Farrill

Donny McCaslin

Ben Monder

Matthew Sheens

Electric Bass

Use cluster as basis to ad lib
Dense chordal bed / soundscape

B/F#

B/G#

Cmaj9

6

Rhythm section / time

O'Farrill

McCaslin

Monder

Sheens

E. Bass

Cmaj9 Cmaj9

B(sus)/E B(sus)/F#

2

Cmaj9 Cmaj9

B(sus)/E B(sus)/F#

Cmaj9 Cmaj9

B(sus)/E B(sus)/F#

A

11

O'Farrill

McCaslin

Monder

Sheens

E. Bass

15

O'Farrill

McCaslin

Monder

Sheens

E. Bass

19

O'Farrill

McCaslin

Chords: $\overline{Cmaj9}$, $\overline{B(sus)/E}$, $\overline{Cmaj9}$, $\overline{B(sus)/F\#}$

Monder

Sheens

E. Bass

2

23

O'Farrill

McCaslin

Chords: $\overline{B(sus)/E}$, $\overline{Cmaj9}$, \overline{B} , $\overline{Cmaj9}$, $\overline{Am^{11}}$

Monder

Chords: $\overline{Cmaj9}$, $\overline{B(sus)/F\#}$, \overline{B} , $\overline{Cmaj9}$, $\overline{Am^{11}}$

Sheens

Chords: $\overline{Cmaj9/G}$, $\overline{Cmaj9/A}$, \overline{B} , $\overline{Cmaj9}$, $\overline{Am^{11}}$

E. Bass

Chords: $\overline{Cmaj9/G}$, $\overline{Cmaj9/A}$, \overline{B} , $\overline{Cmaj9}$, $\overline{Am^{11}}$

B

B

28

O'Farrill

McCaslin

Monder

Sheens

E. Bass

B/G B/G

B/G B/G

B/G B/G

31

O'Farrill

McCaslin

Monder

Sheens

E. Bass

C Δ (#11) F#(sus)/D

C Δ (#11) F#(sus)/D

C Δ (#11) F#(sus)/D

35 C 5

O'Farrill

McCaslin

Monder

Sheens

E. Bass

Cmaj9 *B(sus)/E* *Cmaj9* *B(sus)/F#*

Cmaj9 *B(sus)/E* *Cmaj9* *B(sus)/F#*

Cmaj9 *B(sus)/E* *Cmaj9* *B(sus)/F#*

39

O'Farrill

McCaslin

Monder

Sheens

E. Bass

B(sus)/E *B(sus)/F#* *B*

Cmaj9 *Cmaj9* *Cmaj9*

Cmaj9/G *Cmaj9/A* *B*

Cmaj9/G *Cmaj9/A* *B*

6

SOLOS (open)

Guitar first solo
Tpt second solo
DS on cue

43 Cmaj⁹/E

O'Farrill

McCaslin

Monder

Sheens

E. Bass

D.S. al Coda

47 Cmaj⁹

F#(sus)/D

O'Farrill

McCaslin

Monder

Sheens

E. Bass

D.S. al Coda
F#(sus)/D

CODA

D 

7

51

O'Farrill

McCaslin

Cmaj9

Bmaj

Monder

Cmaj9

Bmaj

Sheens

D 

Bmaj

Cmaj9

E. Bass

52

Solo piano outro

O'Farrill

McCaslin

Monder

Open solo piano - expressivo, then into belonging quartet country thing vamp, ask Ross about very ending

Sheens

E. Bass

North of the River

Ross McHenry
November 2019
Adelaide

Adam O'Farrill

Donny McCaslin

Ben Monder

Matthew Sheens

Cm/Ab C(sus2)

Cm/Ab C(sus2)

6

O'Farrill

McCaslin

Monder

Sheens

Cm/Ab G(sus)/Bb

Cm/Ab G(sus)/Bb

11

O'Farrill

McCaslin

Monder

Sheens

G(sus)/F

G(sus)/F

2

A

13 $A\flat\Delta(\#11)$ G^+/D $E\flat^6$ $Gm/B\flat$

O'Farrill

McCaslin

$A\flat\Delta(\#11)$ G^+/D $E\flat^6$ $Gm/B\flat$

Monder

A

$A\flat\Delta(\#11)$ G^+/D $E\flat^6$ $Gm/B\flat$

Sheens

17 $F\#\dagger$ D^6 $B\flat\dagger$

O'Farrill

McCaslin

$F\#\dagger$ D^6 $B\flat\dagger$

Monder

$F\#\dagger$ D^6 $B\flat\dagger$

Sheens

21 $A\Delta(\#11)$ Am/C $Dmaj7(\#5)$ Dm/F

O'Farrill

McCaslin

$A\Delta(\#11)$ Am/C $Dmaj7(\#5)$ Dm/F

Monder

$A\Delta(\#11)$ Am/C $Dmaj7(\#5)$ Dm/F

Sheens

25 Ebmaj7(#5) DbΔ(#11) BbΔ(#11)

O'Farrill

McCaslin

Monder

Sheens

29 D+/F# Dm/F Dbmaj7(#5)

O'Farrill

McCaslin

Monder

Sheens

Fine

Tenor solo (not too intense)

35

O'Farrill

McCaslin

Monder

Sheens

BΔ Eb(sus9)

4

40

O'Farrill

McCaslin

Monder

Sheens

B Δ B \flat (sus)/D \flat

45

O'Farrill

McCaslin

Monder

Sheens

Cm/A \flat C(sus2)

C

50

O'Farrill

McCaslin

Monder

Sheens

F7(sus) Tenor solo behind melody F7(b13sus)

F7(sus) **Cont. solo** Fill sparsely around melody Harmonise and counter melodic lines F7(b13sus)

F7(sus) F7(b13sus)

F7(sus) **C** F7(b13sus)

54 F(sus) 5

O'Farrill

McCaslin

Monder

Sheens

58 Ebm Ebm⁶

O'Farrill

McCaslin

Monder

Sheens

62

O'Farrill

McCaslin

Monder

Sheens

6

66 $Bb^7(sus)$ $Bb^7(b13sus)$

O'Farrill

McCaslin

Monder

Sheens

70 $Bb(sus)/Db$ $Bb(sus)/Ab$

O'Farrill

McCaslin

Monder

Sheens

D Piano solo

74 $Ab\Delta(\#11)$ G^+/D Eb^6 Gm/Bb

O'Farrill

McCaslin

Monder

Sheens

78 F#⁺ D⁶ B^{b+}

O'Farrill

McCaslin

Monder

Sheens

82 A Δ (#11) Am/C Dmaj7(#5) Dm/F

O'Farrill

McCaslin

Monder

Sheens

86 E^bmaj7(#5) E^bmaj7(#5) B^b Δ (#11)

O'Farrill

McCaslin

Monder

Sheens

8

E

90 D⁺/F[#] Dm/F

O'Farrill

McCaslin

Monder

Sheens

D⁺/F[#] **E** Dm/F

92 D_bmaj7(#5) B Δ E_b(sus9)

O'Farrill

McCaslin

Monder

Sheens

D_bmaj7(#5) B Δ E_b(sus9)

98 B Δ B Δ B_b(sus)/D_b

O'Farrill

McCaslin

Monder

Sheens

B Δ B_b(sus)/D_b

103

1. 2. $B\flat(sus)/A\flat$ 9

O'Farrill

McCaslin

Monder

Sheens

$B\flat(sus)/A\flat$

$B\flat(sus)/A\flat$

$B\flat(sus)/A\flat$

$B\flat(sus)/A\flat$

107

F Trumpet solo

O'Farrill

McCaslin

Monder

Sheens

$F7(sus)$ $F7(b13sus)$

$F7(sus)$ $F7(b13sus)$

$F7(sus)$ $F7(b13sus)$

$F7(sus)$ $F7(b13sus)$

111

O'Farrill

McCaslin

Monder

Sheens

$F(sus)$

$F(sus)$

$F(sus)$

$F(sus)$

10

115 Ebm Ebm⁶

O'Farrill

McCaslin

Monder

Sheens

119 Ebm⁶

O'Farrill

McCaslin

Monder

Sheens

123 Bb7(sus) Bb7(b13sus)

O'Farrill

McCaslin

Monder

Sheens

127 B \flat (sus)/D \flat B \flat (sus)/A \flat 1. 2.

O'Farrill

McCaslin

Monder

Sheens

Cm/A \flat C(sus2) Cm/A \flat

O'Farrill

McCaslin

Monder

Sheens

G(sus)/B \flat 1.

O'Farrill

McCaslin

Monder

Sheens

The musical score consists of four staves, each with a treble clef and a 2/4 time signature. The first staff, labeled 'O'Farrill', begins with a 2/4 time signature and a first ending bracket. The second staff, labeled 'McCaslin', also begins with a 2/4 time signature and a first ending bracket. The third staff, labeled 'Monder', begins with a 2/4 time signature and a first ending bracket. The fourth staff, labeled 'Sheens', begins with a 2/4 time signature and a first ending bracket. The second ending for all staves is in 4/4 time. The notation includes various rhythmic values, repeat signs, and a 'D.S. al Fine' instruction at the end of the piece. A chord 'G(sus)/F' is indicated above the Monder and Sheens staves during the second ending.

6 C/A \flat

McCaslin

O'Farrill

Monder

Piano

E. Bass

9 A \flat (sus) A \flat Δ (#11) A \flat maj7(#5)

McCaslin

O'Farrill

Monder

Piano

E. Bass

A2

12 $A\flat(sus)$

McCaslin

O'Farrill

Monder

Piano

E. Bass

15 $C/A\flat$ $A\flat(sus)$

McCaslin


O'Farrill

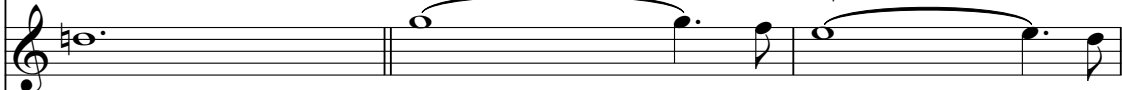
Monder

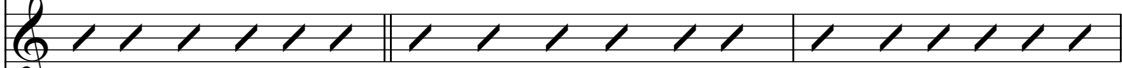
Piano

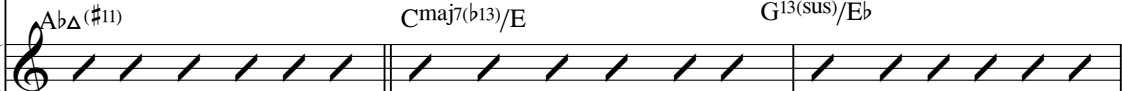
E. Bass

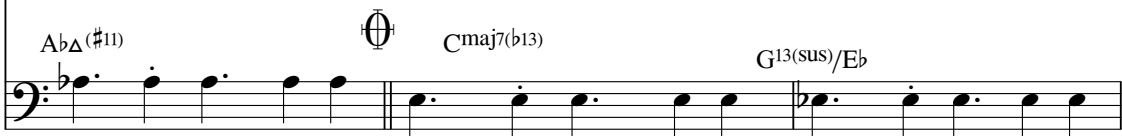
18 $A\flat\Delta(\#11)$ $C\text{maj}7(\flat13)/E$ $G^{13}(\text{sus})/E\flat$

McCaslin 


O'Farrill 

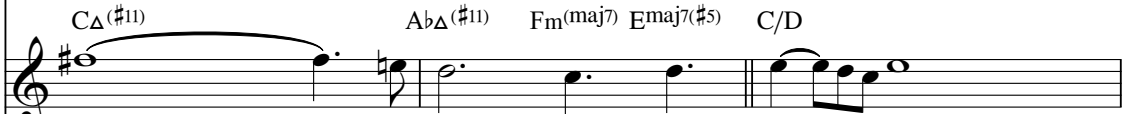
Monder 


Piano 

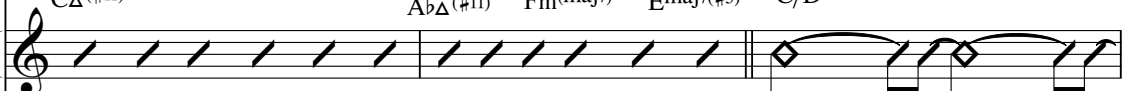
E. Bass 

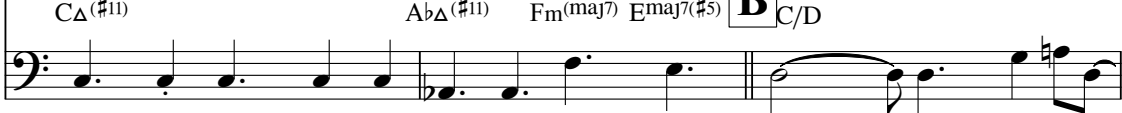
21 $C\Delta(\#11)$ $A\flat\Delta(\#11)$ $Fm(\text{maj}7)$ $E\text{maj}7(\#5)$ C/D **B**

McCaslin 

O'Farrill 

Monder 

Piano 

E. Bass 

24

McCaslin

O'Farrill

Monder

Piano

E. Bass

27

McCaslin

O'Farrill

Monder

Piano

E. Bass

A \flat maj7(#5) Cm/E \flat B Δ

A \flat maj7(#5) Cm/E \flat B Δ

A \flat maj7(#5) cont. rhythm until. b29 Cm/E \flat B Δ

A \flat maj7(#5) cont. rhythm until. b29 Cm/E \flat B Δ

A \flat maj7(#5) cont. rhythm until. b29 Cm/E \flat B Δ

30 $B\flat m$ $F(sus)$

McCaslin

O'Farrill

Monder

Piano

E. Bass

C

37 $B\flat maj7(\#5)$ $B\flat(sus)$

McCaslin

O'Farrill

Monder

Piano

E. Bass

C

40

McCasin

O'Farrill

Monder

Piano

E. Bass

D/B \flat

43

McCasin

O'Farrill

Monder

Piano

E. Bass

B \flat (sus) B \flat Δ (#11) A \flat Δ (#11)

D

46

McCasin

O'Farrill

Monder

Pno.

E. Bass

C^{\flat}/E C/F $A\flat\Delta$

C^{\flat}/E C/F $A\flat\Delta$

C^{\flat}/E C/F $A\flat\Delta$

C^{\flat}/E C/F $A\flat\Delta$

C^{\flat}/E C/F $A\flat\Delta$

C^{\flat}/E C/F $A\flat\Delta$

50

McCasin

O'Farrill

Monder

Pno.

E. Bass

C/E $Fm^{\flat 9}$ $A\flat\Delta$

C/E $Fm^{\flat 9}$ $A\flat\Delta$

C/E $Fm^{\flat 9}$ $A\flat\Delta$

C/E $Fm^{\flat 9}$ $A\flat\Delta$

C/E $Fm^{\flat 9}$ $A\flat\Delta$

C/E $Fm^{\flat 9}$ $A\flat\Delta$

54

McCaslin

O'Farrill

Monder

Pno.

E. Bass

C/E C/F AbΔ

58

McCaslin

O'Farrill

Monder

Pno.

E. Bass

C/E C/E Fm

3/4 6/4

10

62 **E**

McCaslin

Musical staff for McCaslin, treble clef, 6/4 time signature. The staff contains a melodic line with notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There is a fermata over the final G4. The key signature has one flat (Bb).

A^bmaj7(#5)

O'Farrill

Musical staff for O'Farrill, treble clef, 6/4 time signature. The staff contains a melodic line with notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There is a fermata over the final G4. The key signature has one flat (Bb).

A^bmaj7(#5)

Monder

Musical staff for Monder, treble clef, 6/4 time signature. The staff contains a melodic line with notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There is a fermata over the final G4. The key signature has one flat (Bb).

A^bmaj7(#5)

Pno.

Musical staff for Pno., treble clef, 6/4 time signature. The staff contains a melodic line with notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There is a fermata over the final G4. The key signature has one flat (Bb).

A^bmaj7(#5)

E. Bass

Musical staff for E. Bass, bass clef, 6/4 time signature. The staff contains a bass line with notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. There is a fermata over the final G3. The key signature has one flat (Bb).

E

A^bmaj7(#5)

66 **F** Solos bass then tenor

McCaslin

Musical staff for McCaslin, treble clef, 6/4 time signature. The staff contains a rhythmic pattern of slanted lines. The key signature has one flat (Bb).

A^bmaj7(#5)

A^b(sus)

O'Farrill

Musical staff for O'Farrill, treble clef, 6/4 time signature. The staff contains a rhythmic pattern of slanted lines. The key signature has one flat (Bb).

A^bmaj7(#5)

A^b(sus)

Monder

Musical staff for Monder, treble clef, 6/4 time signature. The staff contains a rhythmic pattern of slanted lines. The key signature has one flat (Bb).

A^bmaj7(#5)

A^b(sus)

Pno.

Musical staff for Pno., treble clef, 6/4 time signature. The staff contains a rhythmic pattern of slanted lines. The key signature has one flat (Bb).

F

A^bmaj7(#5)

A^b(sus)

E. Bass

Musical staff for E. Bass, bass clef, 6/4 time signature. The staff contains a rhythmic pattern of slanted lines. The key signature has one flat (Bb).

69

McCaslin C/A \flat A \flat (sus)

O'Farrill C/A \flat A \flat (sus)

Monder C/A \flat A \flat (sus)

Pno. C/A \flat A \flat (sus)

E. Bass C/A \flat A \flat (sus)

73

McCaslin A \flat Δ (#11) Cmaj7(b13)/E G¹³(sus)/E \flat

O'Farrill A \flat Δ (#11) Cmaj7(b13)/E G¹³(sus)/E \flat

Monder A \flat Δ (#11) Cmaj7(b13)/E G¹³(sus)/E \flat

Pno. A \flat Δ (#11) Cmaj7(b13)/E G¹³(sus)/E \flat

E. Bass A \flat Δ (#11) Cmaj7(b13)/E G¹³(sus)/E \flat

12

76 C Δ (#11) Ab Δ (#11) Fm(maj7) Emaj7(#5)

McCaslin

O'Farrill

Monder

Pno.

E. Bass

78 C/D **G**

McCaslin

O'Farrill

Monder

Pno.

E. Bass

82 A \flat maj7(#5) Cm/E \flat B Δ B \flat m

McCaslin

O'Farrill

Monder

Pno.

E. Bass

86 F(sus) B \flat maj7(#5)

McCaslin

O'Farrill

Monder

Pno.

E. Bass

H

H

90 B \flat (sus) D/B \flat

McCasin

O'Farrill

Monder

Pno.

E. Bass

94 B \flat (sus) B \flat Δ (#11) A \flat Δ (#11) **I**

McCasin

O'Farrill

Monder

Pno.

E. Bass

97

McCasin

O'Farrill

Monder

Pno.

E. Bass

C⁹/E C/F

100

McCasin

O'Farrill

Monder

Pno.

E. Bass

A^bΔ C/E

103 Fm⁹ AbΔ

McCasin

O'Farrill

Monder

Pno.

E. Bass

106 C/E C/F AbΔ

McCasin

O'Farrill

Monder

Pno.

E. Bass

109

McCaslin

O'Farrill

Monder

Pno.

E. Bass

C/E

Fm

C/E

C/E

Fm

C/E

Fm

C/E

Fm

To

C/E

Fm

113

McCaslin

O'Farrill

Monder

Pno.

E. Bass

J

D.S. al Coda
Abmaj7(#5)

Abmaj7(#5)

Abmaj7(#5)

Abmaj7(#5)

J

D.S. al Coda
Abmaj7(#5)

In Landscape

Ross McHenry
November 2019
Adelaide

♩=135 Open drums double time broken feel x4

Adam O'Farrill

Donny McCaslin

Ben Monder

Ask Ross about top note movement here

$D\flat(\text{sus})/F$ $F\sharp m$ $D\Delta(\sharp 11)$

♩=135

Electric Bass

A trill

7

O'Farrill

$D\flat(\text{sus})/F$ $F\sharp m$ $D\text{maj}7(\sharp 9)$

McCaslin

$D\flat(\text{sus})/F$ $F\sharp m$ $D\text{maj}7(\sharp 9)$

Monder

Cont. comping pattern, melody as ref. only

$D\flat(\text{sus})/F$ $F\sharp m$ $D\text{maj}7(\sharp 9)$

A trill

$D\flat(\text{sus})/F$ $F\sharp m$ $D\text{maj}7(\sharp 9)$

E. Bass

11

O'Farrill

McCasin

Monder

E. Bass

Chords: $D_b(sus)/F$, $F\#m$, $D\Delta(\#11)$

15

O'Farrill

McCasin

Monder

E. Bass

Chords: $D_b(sus)/F$, $F\#m$, $Dmaj7(\#9)$

19

O'Farrill

McCaslin

Monder

E. Bass

Db(sus)/F F#m DΔ(#11)

Db(sus)/F F#m DΔ(#11)

Db(sus)/F F#m DΔ(#11)

Db(sus)/F F#m DΔ(#11)

B

23

O'Farrill

McCaslin

Monder

E. Bass

Db(sus) Bbm7(b13) Amaj7(add13)

Db(sus) Bbm7(b13) Amaj7(add13)

Db(sus) Bbm7(b13) Amaj7(add13)

Db(sus) Bbm7(b13) Amaj7(add13)

Db(sus) Bbm7(b13) Amaj7(add13)

B

27

O'Farrill $D\flat(\text{sus})$ $B\flat m7(\flat 13)$ $D(\sharp 11)/A$

McCaslin $D\flat(\text{sus})$ $B\flat m7(\flat 13)$ $D(\sharp 11)/A$

Monder $D\flat(\text{sus})$ $B\flat m7(\flat 13)$ $D(\sharp 11)/A$

E. Bass $D\flat(\text{sus})$ $B\flat m7(\flat 13)$ $D(\sharp 11)/A$

31

O'Farrill $A m/E$ $F(\text{sus})$ $B\flat\Delta$

McCaslin $A m/E$ $F(\text{sus})$ $B\flat\Delta$

Monder $A m/E$ $F(\text{sus})$ $B\flat\Delta$

E. Bass $A m/E$ $F(\text{sus})$ $B\flat\Delta$

35 A Am/F Am/G

O'Farrill

McCaslin

Monder

E. Bass

39 Db(sus)/F F#m Dmaj7(#9)

O'Farrill

McCaslin

Monder

E. Bass

6

43 $D_b(\text{sus})/F$ $F\#m$ $D\Delta(\#11)$

O'Farrill

McCaslin

Monder

E. Bass

$D_b(\text{sus})/F$ $F\#m$ $D\text{maj}7(\#9)$

47

O'Farrill

McCaslin

Monder

E. Bass

51 $D_b(\text{sus})/F$ $F\#m$ $D\Delta(\#11)$ C^7

O'Farrill

McCaslin

Monder

E. Bass

55 C Piano first solo, tenor second solo $D_b(\text{sus})/F$

O'Farrill

McCaslin

Monder

E. Bass

8

56 F#m Dmaj7(#9) D^bmaj7(sus)/F F#m

O'Farrill

McCaslin

Monder

E. Bass

61 D_Δ(#11) **D** D^b(sus) B^bm⁷(b13) A maj7(add13)

O'Farrill

McCaslin

Monder

E. Bass

66

O'Farrill

McCaslin

Monder

E. Bass

$D\flat(\text{sus})$ $B\flat m7(\flat 13)$ $D(\sharp 11)/A$

71

O'Farrill

McCaslin

Monder

E. Bass

$A m/E$ $F(\text{sus})$ $B\flat\Delta$ A

10

76 Am/F Am/G Db(sus)/F F#m

O'Farrill

McCaslin

Monder

E. Bass

81 Dmaj7(#9) Db(sus)/F F#m DΔ(#11)

O'Farrill

McCaslin

Monder

E. Bass

95

Cm/E \flat C/E Fm
Tpt build w/ soloist

On cue after last solo open huge build

O'Farrill

McCaslin

Monder

E. Bass

D.S. al Coda (on cue)

98 F/A Gm/B \flat G/B

O'Farrill

McCaslin

Monder

E. Bass

D.S. al Coda (on cue)

CODA

(open) dissapate to held Fine

101

O'Farrill

McCaslin

Monder

E. Bass

Db(sus)/F F#m DΔ(#11)

Db(sus)/F F#m DΔ(#11)

Db(sus)/F F#m DΔ(#11)

Love and Obscurity

Ross McHenry
November 2019
Adelaide

INTRO

x4

Adam O'Farrill

Donny McCaslin

Ben Monder

Matthew Sheens

Drums and bass tacet 2x

Ped.

3

O'Farrill

McCaslin.

Monder

Sheens

Cm/G

D7/G

7

O'Farrill

McCaslin.

Monder

Sheens

Gm

A

11 Cm/G D/G 3 Gm F⁶/G

O'Farrill

tacet 1x
Then ad lib around melody
Sparse, dark, harmonise and counter melody

McCaslin. Cm/G D/G 3 Gm F⁶/G

Don't play melody at A
written for voicing only

Monder Cm/G D/G 3 Gm F⁶/G

A Melody w/ Trumpet unis.
Cm/G D/G 3 Gm F⁶/G

Sheens

19 C/G 3 G Gm

O'Farrill

McCaslin. 3 C/G 3 G Gm

Monder C/G 3 G Gm

Sheens C/G 3 G Gm

25 **B**

O'Farrill *Em⁶* *E^bΔ* *Cm*

McCasin. *Em⁶* *E^bΔ* *Cm*

Monder

Sheens *Em⁶* *E^bΔ* *Cm*

29 *B^bmaj¹³* *D/F[#]*

O'Farrill *B^bmaj¹³* *D/F[#]*

McCasin. *B^bmaj¹³* *D/F[#]*

Monder

Sheens *B^bmaj¹³* *D/F[#]*

33 **C**

O'Farrill *Gm* *F7(sus)*

McCasin. *Gm* *F7(sus)*

Monder

Sheens *Gm* *F7(sus)*

Continue to play off melody

37 EbΔ Gm/Bb F6

O'Farrill

McCaslin.

Monder

Sheens

41 **D** **E**

O'Farrill

McCaslin.

Monder

Sheens

G⁵ Gm(b13)

D **E**

G⁵ Gm(b13)

44

O'Farrill

McCaslin.

Monder

Sheens

Gm Gm11

Gm Gm11

49

O'Farrill

McCasin.

Monder

Sheens

54

O'Farrill

McCasin.

Monder

Sheens

F Solos Piano then Trumpet

Cm/G D/G

58

O'Farrill

McCasin.

Monder

Sheens

Gm

6 62 F⁶/G C/G G

O'Farrill

McCaslin.

Monder

Sheens

66 Gm Em⁶

O'Farrill

McCaslin.

Monder

Sheens

70 E^bΔ Cm B^bmaj13

O'Farrill

McCaslin.

Monder

Sheens

73 D/F#

O'Farrill

McCasin.

Monder

Sheens

H

76 Gm F7(sus) EbΔ

O'Farrill

McCasin.

Monder

H

Gm F7(sus) EbΔ

Sheens

81 Gm/Bb F6 **I** On cue after last solo

O'Farrill

McCasin.

Monder

Gm/Bb F6 **I** Gm

Sheens

J

86 Cm/G D/G Gm F6/G

O'Farrill

McCasin. Cm/G D/G Gm F6/G

Monder Cm/G D/G Gm F6/G

Sheens Cm/G D/G Gm F6/G

Play melody w/ Trumpet (unis.)
Don't play melody at I
Written for voicing only

94 C/G G C/G G

O'Farrill

McCasin. C/G G C/G G

Monder C/G G C/G G

Sheens C/G G C/G G

98 Gm Gm **K** open end on cue

O'Farrill

McCasin. Gm Gm **K**

Monder Gm Gm **K**

Sheens Gm Gm **K**

Decrescendo ad lib

Ghosts

Ross McHenry
November 2019
Adelaide

Adam O'Farrill

Donny McCaslin

Ben Monder

Matthew Sheens

Electric Bass

E⁺ Eb⁺ B⁺ Ab⁺ E⁺

E⁺ Eb⁺ B⁺ Ab⁺ E⁺

E⁺ Eb⁺ B⁺ Ab⁺ E⁺

5 **A**

O'Farrill

McCaslin

Monder

Sheens

E. Bass

Ab Δ (#11) E(b13) Eb Δ (#11) B⁺ F# Δ G⁷

Ab Δ (#11) E⁺ Eb Δ (#11) B⁺ F# Δ G⁷

Ab Δ (#11) E(b13) Eb Δ (#11) B⁺ F# Δ G⁷

Ab Δ (#11) E⁺ Eb Δ (#11) B⁺ F# Δ G⁷

10

B

O'Farrill $A\flat\Delta(\#11)$ $D\flat\Delta$ $C(sus)$ $D\flat maj9$

McCaslin $C(sus)$ $D\flat maj9$

Monder $A\flat\Delta(\#11)$ $D\flat\Delta$ $C(sus)$ $D\flat maj9$

Sheens $A\flat\Delta(\#11)$ $D\flat\Delta$ $C(sus)$ $D\flat maj9$

E. Bass $A\flat\Delta(\#11)$ $D\flat\Delta$ $D\flat\Delta$ $C(sus)$ $D\flat maj9$

15

O'Farrill F^5 $F\#\Delta(\#11)$

McCaslin F^5 $F\#\Delta(\#11)$

Monder F^5 $F\#\Delta(\#11)$

Sheens F^5 $F\#\Delta(\#11)$

E. Bass F^5 $F\#\Delta(\#11)$

18 C(sus) D \flat maj9 F⁵ F \sharp Δ (#11)

O'Farrill

McCaslin

Monder

Sheens

E. Bass

22 Dm

O'Farrill

McCaslin

Monder

Sheens

E. Bass

Dm Ad lib, play off Trumpet melody

Dm Make it dark and melancholic, build texturally, dense

26 Eb(#11)

O'Farrill

McCaslin

Monder

Sheens

E. Bass

1. 2.

Eb(#11) Dm

Eb(#11) Dm

Eb(#11) Dm

Eb(#11) 1. 2. Dm

32 C

O'Farrill

McCaslin

Monder

Sheens

E. Bass

C C(#11)/E Em C(#11)/E Em

C(#11)/E Em C(#11)/E Em

C(#11)/E Em C(#11)/E Em

C(#11)/E Em C(#11)/E Em

C C(#11)/E Em C(#11)/E Em

36

O'Farrill

McCaslin

Monder

Sheens

E. Bass

$C(\sharp 11)/E$ E_m $C(\sharp 11)/E$ E^+ E_b^+

41

O'Farrill

McCaslin

Monder

Sheens

E. Bass

B^+ A_b^+ E^+ D $A_b\Delta(\sharp 11)$ E^+

Solos bass then trumpet

46 Eb Δ (#11) B⁺ F \sharp Δ G⁷ Ab Δ (#11)

O'Farrill

McCaslin

Monder

Sheens

E. Bass

51 D \flat Δ C(sus) D \flat maj⁹ F⁵ F \sharp Δ (#11)

O'Farrill

McCaslin

Monder

Sheens

E. Bass

56 C(sus) D^bmaj⁹ F⁵ F[#]_Δ([#]11) Dm

O'Farrill

McCaslin

Monder

Sheens

E. Bass

61 Eb([#]11)

O'Farrill

McCaslin

Monder

Sheens

E. Bass

66

1. 2. Dm C#11/E

O'Farrill

McCaslin

Monder

Sheens

Dm C#11/E

Dm C#11/E

Dm C#11/E

1. 2. Dm C#11/E

E. Bass

71 Em C#11/E Em C#11/E Em

O'Farrill

McCaslin

Monder

Sheens

Em C#11/E Em C#11/E Em

Em C#11/E Em C#11/E Em

Em C#11/E Em C#11/E Em

Em C#11/E Em C#11/E Em

E. Bass

76 C(#11) E+ Eb+

O'Farrill

McCaslin C(#11) E+ Eb+

Monder C(#11) E+ Eb+

Sheens C(#11) E+ Eb+

E. Bass C(#11) E+ Eb+

D.S. al Coda after last solo

79 B+ Ab+ E+

O'Farrill B+ Ab+ E+

McCaslin B+ Ab+ E+

Monder B+ Ab+ E+

Sheens B+ Ab+ E+

E. Bass B+ Ab+ E+ **D.S. al Coda after last solo**

CODA OPEN DRUM SOLO (Tenor also solo after a time)

82 $\text{C}(\text{sus})$ $\text{D}_\flat\text{maj}_9$ F^5 $\text{F}\#\Delta(\#11)$

O'Farrill

McCaslin

Monder

Sheens

E. Bass

poco rit.

86 $\text{C}(\text{sus})$ $\text{D}_\flat\text{maj}_9$ F^5 $\text{F}\#\Delta(\#11)$ F^5 $\text{F}\#\Delta(\#11)$

O'Farrill

McCaslin

Monder

Sheens

E. Bass

Karlstad Fall

Ross McHenry
November 2019
Adelaide

Donny McCaslin

Adam O'Farrill

Ben Monder

Matthew Sheens

Guitar dark melodic ambience & swells (kind of in time but do whatever you want and take as much time as you want)

A maj13(#11)

5

McCaslin

O'Farrill

Monder

Sheens.

Gmaj7(#5)

9

McCaslin

O'Farrill

Monder

Sheens.

$C_{\Delta}(\#11)/E$ $C_{\Delta}(\#11)$

13

McCaslin

O'Farrill

Monder

Sheens.

$B(sus\flat9)$ Time gently in here $B(sus\flat9)$

A

17 $A_{maj13}(\#11)$

$B(sus)$

McCaslin

O'Farrill

Monder

Sheens.

$A_{maj13}(\#11)$ $B(sus)$ $A_{maj13}(\#11)$ $B(sus)$

A Comp. melody ref only

$A_{maj13}(\#11)$ $B(sus)$

23 Gmaj9

McCaslin

O'Farrill

Monder

Sheens.

28 Cmaj13(#11)

McCaslin

O'Farrill

Monder

Sheens.

33 **B(susb9)**

McCaslin

O'Farrill

Monder **B(susb9)** Textural building

Sheens. **B(susb9)** Solo around melody figures, building (sparsely 1x, more 2x)

37 **Gmaj9** **Cmaj13(#11)**

McCaslin

O'Farrill **Gmaj9** **Cmaj13(#11)**

Monder **Gmaj9** **Cmaj13(#11)**

Sheens. **Gmaj9** **Cmaj13(#11)**

40 **B/F#**

McCaslin

O'Farrill **B/F#**

Monder **B/F#**

Sheens. **B/F#**

B

43 Gmaj7(#5) A^bmaj13 AΔ(#11) B^bmaj7(#5)

McCasin

O'Farrill

Monder

Sheens.

B

47 B/F# Gmaj7(#5) Abm Ebmaj13

McCasin

O'Farrill

Monder

Sheens.

C

51 Cm Cm(maj7)

McCasin

O'Farrill

Monder

Sheens.

Solo on AABC form then head out
Fade to end on C

1989

Ross McHenry
November 2019
Adelaide

Donny McCaslin

Adam O'Farrill

Ben Monder

Solo piano

Matthew Sheens

Ped. *

3 **A**

McCaslin

O'Farrill

Monder

A Continue Pedal..... until letter D

F13(b9sus)/Bb

After a time play triplet melodies C Lydian Dominant

4x

7

McCaslin

O'Farrill

Monder

F13(b9sus)/Gb

Sheens

11

McCaslin

O'Farrill

Monder

Sheens

$F^{13}(b9sus)/A\flat$

14

McCaslin

O'Farrill

Monder

Sheens

$F^{(sus)}/B\flat$
Play C Mixolydian ad lib (playful sparse) Open

$F^{(sus)}/B\flat$ ad lib (dark, dense soundscapes) Open

$F^{(sus)}/B\flat$
Play C Mixolydian ad lib (playful) Open

B

17

McCaslin

O'Farrill

Monder

Sheens

$F^{13}(b9sus)/B\flat$

sparsely ad lib where you please

$F^{13}(b9sus)/B\flat$ (dark counter melodic, sparse)

B

$F^{13}(b9sus)/B\flat$

F13(b9sus)/Gb

3

21


McCaslin 

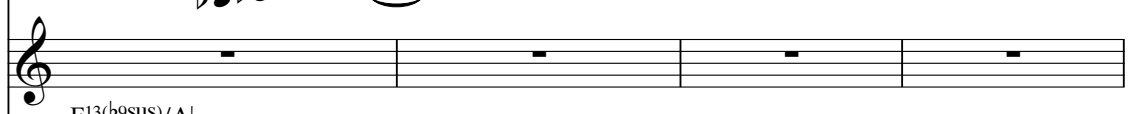
O'Farrill 


Monder 


Sheens 

25 F13(b9sus)/Ab

McCaslin 

O'Farrill 

Monder 

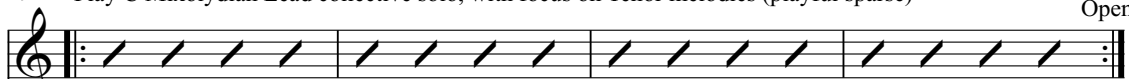
Sheens 

C

F(sus)/Bb

29 Play C Mixolydian Lead collective solo, with focus on Tenor melodies (playful sparse)

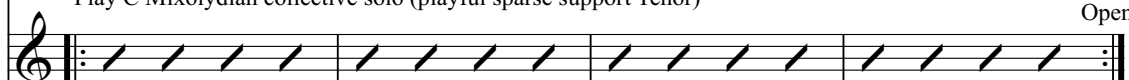
Open

McCaslin 

F(sus)/Bb

Play C Mixolydian collective solo (playful sparse support Tenor)

Open


O'Farrill 

F(sus)/Bb

Play C Mixolydian collective building

Guitar support texturally (dark sparse)

Open


Monder 

C

F(sus)/Bb

Play C Mixolydian collective building

Open

Sheens 

4 **D** Continue building to collective joyous amalgam of sound, with hint of darkness and melancholy

33 C7(sus)

McCaslin

O'Farrill

Monder

D
C7(sus)

Sheens

36 F(sus)/D Gm7 F(sus)/D Open

McCaslin

O'Farrill

Monder

Sheens

2nd time bar on cue last time only

41 2. Gm7

McCaslin

O'Farrill

Monder

Sheens

E

45

McCaslin

O'Farrill

Monder

Sheens

ped. *

E
Piano and guitar

F13(b9sus)/Bb

49

McCaslin

O'Farrill

Monder

Sheens

Fill out and play melodies

F13(b9sus)/Bb

F13(b9sus)/Bb

52

McCaslin

O'Farrill

Monder

Sheens

poco rit.

F *poco rit.*

Open Solo piano Open *

ped.

F

The Fundamental Nature of Being (parts 1-4)

Part 1

A Extended solo moog section Open

Synthesizer



B Freely, no set time, expressive
Play whatever you feel like
around melody, ignore bar lines

5 **B**

Ten. Sax.



C Solo Open

13

Ten. Sax.



18

Ten. Sax.



C Solo Open

*Tenor sax solo

Pno.



*Tenor sax solo

Synth.



CUE: Horns play melody together
Slowly freely, ignore bar lines

D
24 Cm Sop & tenor lead group improv improv around melody sparsely

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

*Melody in Ossia as ref
Cm

Pno.

Synth.



32

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

Synth.

Part 2

39 Synth explorations / cue drum solo / into elvin groove **F** Gm/C Gm/C 3



47 **G**



54

61

Sop. Sax. *Gm/C Solo*

Ten. Sax. *C7(#11)*

Bari. Sax.

Tpt.

Tbn.

Gm/C C13(#5) Gm/C C7(#11)

Synth. *Gm/C C13(#5) Gm/C C13(#5)*



69

Sop. Sax. **H**

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Gm/C C13(#5) DΔ(#11)/C EΔ(#11)/C

Synth. *Gm/C C13(#5) DΔ(#11)/C EΔ(#11)/C*

Really start pushing to a climax through this bit

Really start pushing to a climax through this bit, make it a bit of an oscillator feature

77

Sop. Sax. F#+/C AΔ(#11)/C BbΔ(#11)/C BΔ(#11)/C

Ten. Sax. [Diagonal lines]

Bari. Sax. [Diagonal lines]

Tpt. [Melodic line]

Tbn. [Melodic line]

[Diagonal lines]

Synth. [Diagonal lines]

F#+/C AΔ(#11)/C BbΔ(#11)/C BΔ(#11)/C



1. End Tenor solo, start Sop start solo
 2. Tenor rejoin after a while
 3. All join by end for raging
- (long development of all this)

86

I

J

Sop. Sax. Cm Gm/C C7(#11) Gm/C

Ten. Sax. [Diagonal lines]

Bari. Sax. [Diagonal lines]

Tpt. [Melodic line]

Tbn. [Melodic line]

[Diagonal lines]

Synth. [Diagonal lines]

Cm Gm/C C7(#11) Gm/C

6

95 $C7(\sharp 5)$ $D_{\Delta}(\sharp 11)/C$ $E_{\Delta}(\sharp 11)/C$ $F\sharp+/C$ $A_{\Delta}(\sharp 11)/C$

On cue **K** Open

Sop. Sax. $C7(\sharp 5)$ $D_{\Delta}(\sharp 11)/C$ $E_{\Delta}(\sharp 11)/C$ $F\sharp+/C$ $A_{\Delta}(\sharp 11)/C$

Ten. Sax. $C7(\sharp 5)$ $D_{\Delta}(\sharp 11)/C$ $E_{\Delta}(\sharp 11)/C$ $F\sharp+/C$ $A_{\Delta}(\sharp 11)/C$

Bari. Sax. $C7(\sharp 5)$ $D_{\Delta}(\sharp 11)/C$ $E_{\Delta}(\sharp 11)/C$ $F\sharp+/C$ $A_{\Delta}(\sharp 11)/C$

Tpt. $C7(\sharp 5)$ $D_{\Delta}(\sharp 11)/C$ $E_{\Delta}(\sharp 11)/C$ $F\sharp+/C$ $A_{\Delta}(\sharp 11)/C$

Tbn. $C7(\sharp 5)$ $D_{\Delta}(\sharp 11)/C$ $E_{\Delta}(\sharp 11)/C$ $F\sharp+/C$ $A_{\Delta}(\sharp 11)/C$

Synth. $C7(\sharp 5)$ $D_{\Delta}(\sharp 11)/C$ $E_{\Delta}(\sharp 11)/C$ $F\sharp+/C$ $A_{\Delta}(\sharp 11)/C$



104 $B\flat_{\Delta}(\sharp 11)/C$ $B_{\Delta}(\sharp 11)/C$ Cm *Slow fade to only synth open rpt.*

Sop. Sax. $B\flat_{\Delta}(\sharp 11)/C$ $B_{\Delta}(\sharp 11)/C$ Cm

Ten. Sax. $B\flat_{\Delta}(\sharp 11)/C$ $B_{\Delta}(\sharp 11)/C$ Cm

Bari. Sax. $B\flat_{\Delta}(\sharp 11)/C$ $B_{\Delta}(\sharp 11)/C$ Cm

Tpt. $B\flat_{\Delta}(\sharp 11)/C$ $B_{\Delta}(\sharp 11)/C$ Cm

Tbn. $B\flat_{\Delta}(\sharp 11)/C$ $B_{\Delta}(\sharp 11)/C$ Cm

Synth. $B\flat_{\Delta}(\sharp 11)/C$ $B_{\Delta}(\sharp 11)/C$ Cm

M Part 3 (no drums)

Join on cue with mood of piano

7

113 **L** Synth feature

Sop. Sax. Open Gm/C C

Piano feature
Keith Jarrett esque bright solo piano (Sun Bear, Koln etc)
Gm/C C

Synth. Synth out solo piano



N On cue/as you see fit

119 Gm C Open

Sop. Sax. Cm

Establish 6/8 Reich meets Belonging era Keith Jarrett thing

Gm C

Cm

Synth. Gm Cm Creep back in after piano is established C



O

127 On cue

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Synth.

8

1. | 2.

131

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Synth.

On cue,
-slowly move away from melody and build to euphoric climax

139

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Synth.

Slowly fade to nothing

147

P

Q All out except piano and synth
Piano end eventually and synth
dissapate to nothing

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Synth.

Part 4

9

159 **R** $\text{♩} = 120$ ON CUE: 1970's ECM noodling **S**

Sop. Sax. 5/4

Ten. Sax. 5/4

Bari. Sax. 5/4

Tpt. 5/4

Tbn. 5/4

C(sus4) 5/4 4

Synth. 5/4 Do not play here

Bass 5/4 **R** $\text{♩} = 120$ **S**



165

Sop. Sax. 5/4

Ten. Sax. 5/4

5/4 4 4

Bass 5/4 4 4



173

Sop. Sax. 5/4

Ten. Sax. 5/4

5/4 4

Bass 5/4 4

10

177 **T**

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

C(SUS4)

Slowly enter and play supportively

Synth.

T

Bass



183

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

2

4

Synth.

2

4

Bass

189

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Synth.

Bass

193

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Synth.

Bass

197

Sop. Sax.

Ten. Sax.

Synth.

Bass

Solo but make clear melodic lines together

12

U

199 C(sus4) C(sus4) C C(sus4) C(sus4) C

Sop. Sax.

Ten. Sax.

Synth.

Bass



On cue
Establish melody then build to climax
After climax diminish to just piano and bass

V

203 Continue soloing - reference melody

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

Synth.

Bass

208

Sop. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tbn.
Pno.
Synth.
Bass

211

Sop. Sax. **W** On cue
Pno. Finish on cue
Bass **W**

PART C: EXEGESIS

CHAPTER ONE

SHIFTING PERCEPTIONS: THE COMPOSER, THE PERFORMER, AND THE IMPROVISOR

1.1 A 20TH CENTURY MUSICAL CONTEXT

The Four Domains concept consolidates existing ideas within jazz and other areas of art music and contemporary styles to create a new unified framework for contemporary compositional processes. It is therefore important to further situate the Four Domains as an extension of a broader musical discourse that relates to the dichotomy between composer, performer and improviser across the broad scope of 20th and 21st Century music. This discussion provides a context for understanding how the ideas within this study are scaffolded by ongoing philosophical musical discussions.

In discussing improvisation in the context of music, Alperson observes that:

In the case of much Western classical music practice of the past two hundred years or so, for example, it is not implausible to distinguish more or less clearly between the stages of composition and performance: one commonly thinks of the composer's activity as concerned with creating at least the defining outlines of the musical work of art and capturing those outlines in the notated score, and one thinks of the performer as presenting and interpreting that work for an audience. In such a framework, much hangs on the notion of a "work," a reasonably well-articulated, enduring thing that, in the minds of many, figures as the main focus of the composer's activity, the performer's interpretive efforts, and the audience's proper object of attention. Analogously, one might think of a typical performance of a scripted play, where the playscript functions as the anchor for actors, directors, and other members of theatrical groups to present instances of the dramatic work authored by the playwright.¹⁴

However, Alperson goes on to say:

One might understand the activity of improvisation (...) as a spontaneous activity in which the improviser simultaneously practices the interdependent functions of composition and performance. This view raises many interesting questions.¹⁵

¹⁴ Alperson, Philip A 2014 "Improvisation" in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

¹⁵ Alperson, Op. cit.

Improvisation in its many forms fundamentally challenges the traditional role of the composer outlined by Alperson above, blurring the trope of the composer alone at their work and introducing the performer(s) as the composer's equal, actively contributing to the work in the moment of performance.

Where we accept that the performer of improvised music also acts also as composer, a fundamental challenge to the ingrained construct of the composer exists. This challenge, led predominantly by jazz artists alongside members of the experimental and classical avant-garde and popular music styles, undermined the entrenched vision of the composer at the turn of the 20th Century by challenging the ideal of the composer as a '*romantic culture hero*'¹⁶ individualist. Subsequently this allowed other more integrated composer-performer identities to become widely accepted in contemporary music practice.

However, although the impact of improvisation on contemporary compositional thought within a post 19th Century musical context is incredibly significant, these ideas are of course not wholly new. Improvisation may in fact be the most fundamental aspect of all music making activities¹⁷ ('*the primal core of artistic creative activity*',¹⁸ as Alperson notes) and has been a central tenet of all music making since humans first opened their mouths to sing. So, what then makes the impact of improvisation on the music of the 20th and 21st Centuries so striking?

The broad impact of improvisation on all 20th Century music is historically unprecedented due to the impact of recorded music. The rise of the recording industry precipitated the wholesale transition of access to music from ephemeral *unrepeatable* live performances, consumable only by those audience members present during that moment of creation, to performances made *repeatable* in perpetuity due the advent of recorded music. Thus, the phenomenon of repeatable *improvised performances*, where the compositional ideas of the performer-improvisor are captured for all time and are made comparable, quantifiable and analysable in relation to other performances is a unique aspect of the ontology of 20th

¹⁶ Salzman, Eric. 1988. *Twentieth Century Music*. Third Edition. Hoboken: Prentice Hall.

¹⁷ Bailey, Derek 1993 *Improvisation, Its Nature and Practice in Music* Boston: Da Capo Press. P. xi

¹⁸ Alperson, op. cit

Century Music¹⁹ that could not have taken place en-masse prior to this technological development. The recorded music industry, which gave rise to the mass consumed *single repeatable* performance and in turn our current definition of popular music, positions the relationship between improvisation and composition in a 20th Century context as entirely different to all prior musical philosophical thought that addresses these ideas.

1.2 THE FOUR DOMAINS BUILDING BLOCKS

If we accept the proposition that improvisation, augmented by the technological revolution of recorded music, particularly in jazz but also in other music, is one of the key changes in compositional thinking within 20th century music, what follows is a discussion about the way in which the concept of improvisation and performer choice – alongside the role of technology - has changed the construct of composition and the modern composer. These changes to the perception of the composer have fundamentally informed and shaped the development of the Four Domains within this study.

[The composer is] finding a new identity. His music and the performer – for whom and with he writes – are one. He expresses this through intimate identification with the performer – *not just through the instrument he plays*. He no longer composes for that great crowd of pianists, those great orchestras, that great, imposing final judgement of posterity. He no longer writes music as a neo-classic criticism (improvement?) of past musics or as a necessary manifestation of the culture of the literate middle class. His performer understands the medium. His performer is now eminently sensitive to the sounds the composer – his composer – has freed him to play. His identity re-established, the composer can now -along with his fellow practitioners, the performer and the technician – involve himself once more in the search for new directions in music.

Larry Austin²⁰

Across the history of jazz, the deliberate delineation between composer and performer has seldom existed. From the outset of the music, it was most common for jazz composers, together with the ensemble performers they convened to be the main performers of their work – co-creating elements of the music collectively in order to realise the shared vision of the

¹⁹ Eno, Brian 1979 *The Studio as a Compositional Tool* YouTube video. Recorded at The Kitchen, New Music America "New Music, New York" Posted by Stephen Dressler 6 September 2014. Accessed 22 October 2021 <https://www.youtube.com/watch?v=E1vuhJC6A28>

²⁰ Austin, Larry 2011. *Source Music of the Avant-garde, 1966–1973*. Berkeley: University of California Press

composition. In contrast, the predominant dichotomy of classical music throughout the 19th and into the early part of the 20th century was that the composer and the ensemble performer were separate entities that existed within a hierarchy, and although it was not altogether uncommon for the composer to perform their own work, it was not the predominant model through which the composers' works were performed.

Jazz composers, particularly in a small ensemble context, have most often, at least in part, always relied on the improvised contributions of other musicians to realise their work. Accordingly, this co-creation model has become a central component of the way in which jazz composers operate, in that they must cede control to aspects of their work to other musicians in order to fully realise their aims in performance.

This inherent transfer of power, sometimes akin to handing over the reins for significant parts of a composition for someone else to lead, has had implications for the way in which jazz composers create the written forms of their work. Although many different forms of notated jazz work exist - from symphonic levels of detail, to simple chord charts, to visual scores and more –jazz scores are often simpler (not in terms of melodic, harmonic, or rhythmic content) than classical scores in terms of performer directions. The commonly skeletal performer directions, and use of chord progressions, or *changes*²¹ for large parts of the composition where the performers are expected to interpret the music in place of the composers notated parts, are a significant feature of the written jazz work.

Since the middle part of the 20th century to the present day, research, public discourse and debate relating to the fundamental nature of composition and the interrelating role of improvisation and performer interpretation has been ongoing. This debate has taken place, in part, outside of the sphere of jazz artists where the composer-performer relationship is viewed as inherently in harmony rather than in conflict and where individual performer interpretations of the work are central to the idea of the work itself (jazz having been derived from fundamentally African roots where variable and fixed components of performance were incorporated into jazz in its earliest iterations).²² Accordingly, the written jazz work reflects

²¹ Hagberg, Gary. L. 2014 "Improvisation and the Definition of a Musical Work" in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford University Press

²² Floyd Jnr, Samuel. A. 2000 "African Roots of Jazz" in *The Oxford Companion to Jazz*. Edited by Bill Kirchner. New York: Oxford University Press.

both fixed and variable musical components with a focus on the more democratic process of allowing the performer and to a significant degree the ensemble, to provide their own interpretation, without detailed performer directives. This model of operating, within a different context, was also adopted by other modernist composers from the mid-1950s onwards.

Prior to 1950 the work of many composers operating in this art world tended to be completely notated, using a well-known, European-derived system. After 1950 composers began to experiment with open forms and with more personally expressive systems of notation. Moreover, these composers began to designate salient aspects of a composition as performer-supplied rather than composer-specified, thereby renewing an interest in the generation of musical structure in real time as a formal aspect of a composed work.

George Lewis²³

Jazz processes and norms for composition although presently, at the very least, are accepted in the public sphere for the most part on equal terms alongside the more traditional vision of the composer and the written work, have not always been considered thus.

As Lewis notes, until more recent times:

an ideologically driven dialectic between improvisation and composition in Western classical music history and culture, in which improvisation, particularly since the eighteenth century, has been compared with the practice of composition, with clear prejudices in favor of the latter practice's presumed advantages in creating unity and coherence in musical utterance (has existed).²⁴

The impact of lingering discrimination on musical scholarship led to an underdeveloped understanding of jazz improvisation within musical compositional contexts, effectively failing to adequately understand the importance of unique, collective co-creation models of composition²⁵ (including their importance to new music in general) that this study builds upon and their importance to the discipline of composition as a whole.

²³ Lewis, George 1996 "Improvised Music after 1950: Afrological and Eurological Perspectives" *Black Music Research Journal*, Vol. 16, No. 1 pp. 91-122 Columbia College Chicago and University Illinois Press Accessed 1 March 2021 <http://www.jstor.org/stable/779379>

²⁴ Lewis, George. 2014. "Improvisation in Experimental Music" in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

²⁵ Iyer, Vijay 1996 "Steve Coleman, M-Base, And Musical Collectivism" Journal Article. Center for New Music and Audio Technologies, UC Berkeley Department of Music. *Online* Accessed 25 October 2021

This failure is articulated by Lewis, in his essay *Improvised Music after 1950: Afrological and Eurological Perspectives* where Lewis argues that jazz artists have been deliberately excluded from commentary discussing “serious” 20th Century Music as an extension of the historically exclusory practices of European and American societies at large. Lewis contests, citing Amiri Baraka, that Bebop forced the Western musical establishment to deal with Black American Music seriously, but that they did so by denying and diminishing its importance and by making the claim to improvisation as a core tenet of European art music practice despite its near disappearance from the Western Art Music for 150 years prior to Bebop.²⁶

Within the same paper, Lewis identifies two key streams of *real time*, or performer driven areas of contemporary music composition and performance. Bebop led by Charlie Parker, and 20th century avant-garde experimentalism led by John Cage. Lewis identifies Parker, and subsequent jazz artists influenced by Bebop, as the key exponents of what he terms *Afrological* musical traditions in American contemporary culture, and Cage as the mid to late 20th century’s most important composer within a *Eurological* tradition.

Lewis’ *Afrological* stream is, naturally, built around the idea of improvisation as the central underpinning of the music, whereas the *Eurological* stream, is less unified in terms of having fundamentally consistent conceptual underpinnings for all its exponents. However, the explorations surrounding the various streams of indeterminacy, aleatory and performer choice in new music, particularly by Cage and Pierre Boulez,²⁷ as well as Stockhausen through his intuitive music²⁸ and others including La Monte Young, Morton Feldman and Cornelius Cardew²⁹ were particularly important to the development of a new discourse around performer driven interpretation, and performer led performances in the 1960s. In many ways the ideas of indeterminacy, as proposed by Cage and others, and intuitive music as proposed by Stockhausen are very similar to the ideals of jazz improvisation, however:

²⁶ Lewis, George 1996 “Improvised Music after 1950: Afrological and Eurological Perspectives” *Black Music Research Journal*, Vol. 16, No. 1 pp. 91-122 Columbia College Chicago and University Illinois Press Accessed 1 March 2021 <http://www.jstor.org/stable/779379>

²⁷ Hopkins, G.W 1980. “Pierre Boulez” in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. London: Macmillan Revised edition 1995. Vol 3. P.102

²⁸ Stockhausen, Karl Heinz “Lecture 4 [Part 1/2] Karlheinz Stockhausen - Intuitive Music (IT) (1972)” YouTube Video, 33:56 Recorded 1972. Posted 6 Feb 2013. Accessed 10 October 2021. <https://www.youtube.com/watch?v=ywx49Qf5bW4>

²⁹ Brøndum, Lars 2018 “Graphic Notation, Indeterminacy and Improvisation: Implementing Choice Within a Compositional Framework” *Open Cultural Studies*. Vol 2 P.640

Cage avoided using the term “improvisation” in his compositions and favoured the term indeterminacy. Even though his techniques may be similar to those of improvisation (...)

Lars Bröndum³⁰

Cage’s rejection of these ideas was widely criticised by those who operated within the jazz sphere.

I never understood why Cage didn’t go further (...) He opened up something and then stopped. Since Cage was so concerned with getting rid of what he called the western clap trap, to stop at the point that he did and attack improvisation, which is spontaneity and vision and being in the moment and research and search – by the end of his life, he was negating the basis of his whole aesthetic.

Philip Corner³¹

With some perspective reflecting on these ideas in the mid 2000s John Zorn observed:

For many years, Cage was very resistant to improvisation. It’s interesting that word “improvisation” was very dirty in the classical music world of the 1960s. It was almost as if it was an insult to the composer if someone used the word “improvisation. I can understand why composers at that time felt compelled to justify their work with intellectual systems and words such as “aleatoric, “intuitive and “indeterminate”. They were just trying to justify to the critical community that this was not “improvised music” – music that performers were making up as they went along – but music that was truly envisioned by a musical mind and then passed down to the performers.³²

Unfortunately, as Lewis further observes the result was that:

Cage’s own fraught relationship with improvisation and, in particular, his frequent public disapprobation of the practice during his lifetime, including his late-career statements that “improvisation is generally playing what you know” and “doesn’t lead you into a new experience,” was offered by generations of music critics and historians as a pretext for alienating the practice of improvisation from the experimental corpus.³³

³⁰ Bröndum, Loc. cit.

³¹ Corner, Philip 2016 *Experimental Music Since 1970* Gottschalk, Jennie. New York: Bloomsbury Academic, P.189

³² Zorn, John 2017 “The Game Pieces” in *Audio Culture: Readings in Modern Music* Revised Edition ed. Cox, C and Warner D. London: Bloomsbury. P.277

³³ Lewis, George. 2014. “Improvisation in Experimental Music” in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

Lewis contends the underlying issue shaping this discourse was that:

much of what remains of improvisation's continued fraught status in music histories emerges in response to the worldwide influence of jazz, which by the 1950s had crossed boundaries of geography, class, race, language, and ethnicity (if not gender) in ways that led to a perception of the genre as a rival to Western classical music³⁴

However as Piekut and Lewis Observe

in the wake of bebop's success in cementing jazz's claim to art music status, we can bring multiple strains of twentieth-century experimental music making together in terms of their common commitment to an improvisative aesthetic.³⁵

As a result, although some tension has traditionally existed between the ideas of indeterminacy, aleatory and intuitive music and improvisation in a jazz context, there are clear intersections between both spheres of musical practice which inform the work contained within this submission. These different approaches can be largely reconciled if one considers the architecture of improvisation and other areas of performer choice in composition as a whole, inclusive of all who contributed to it, to be a central advancement of 20th century composition across both the spheres of jazz and classical music. This holistic consideration of improvisation is thankfully less divisive at the time of writing this exegesis than in the 1960s and 1970s, although even then, as Lewis explains, many jazz practitioners at that time took a more open view of all music by exploring both performer choice and improvisation.

Everyone I know was trying to listen to everything that was out at the time. Everyone in the AACM was very supportive of this direction, so for me, I could follow up on the rather obvious and the subtle connections between Stockhausen and La Monte Young and Coltrane and Roscoe Mitchell and Derek Bailey and Sam Rivers and John Zorn and Gil Evans and Randy Weston and Yuji Takahashi and Kija Saariaho at the same time (...) I just didn't see why I had to choose, and plus, the criteria for choosing seemed so absurdly race based when they came out in print or in conversations³⁶

³⁴ Lewis, George. Loc. cit.

³⁵ Piekut, Benjamin quoted in Lewis, George. 2014 "Improvisation in Experimental Music" in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

³⁶ Lewis, George quoted in Kelley, Robin D.G 2004 "Beneath the Underground: Exploring New Currents in "Jazz" in *Uptown Conversation: The New Jazz Studies*. Edited O'Meally, Robert G, Edwards, Brent Hayes and Jasmine Griffin, Farrah, eds. 2004. *Uptown Conversation: The New Jazz Studies*. New York: Columbia University Press. P.405

Within the context of the musical works in this submission it should be noted that the intersections between artists including Thelonious Monk, Charlie Parker, John Coltrane, Ornette Coleman, Miles Davis, Herbie Hancock, Chick Corea, Keith Jarrett, John Coltrane and later John Zorn, Steve Coleman, Vijay Iyer and Brad Mehldau together with the writing, ideas and music of others including George Lewis and Anthony Braxton³⁷ are the most direct influences on the artefacts generated within this research. It should be stated clearly that these artists, alongside others already mentioned in earlier chapters, provide the historical and philosophical framework for the conceptual underpinnings for improvisation as a compositional device and the performance ideals that form the linkages between the Four Domains proposed by this study and outlined through the sound recordings of this project.

However, other ideas contained herein are drawn from both jazz artists and the 20th century avant-garde including Cage and others.

I can distinguish three ways of composing music nowadays. The first is well-known – that of writing music, as I do. It continues. A new way has developed through electronic music and the construction of new sound sources for making music by performing it, rather than writing it. And a third way has developed in recording studios, which is similar to the way artists work in their studios to make paintings. Music can be built up layer by layer on recording tape, not to give a performance or to write music but to appear on a record.

John Cage, in conversation with Ilhan Mimaroglu (1985)³⁸

In the quote above Cage eloquently articulates the role of the studio and deployment of studio production techniques as a compositional tool, poetically likening this to the way in which painters create their work. In this one quote, Cage observes three out of the Four Domains discussed in this thesis *the Composer-Creator*, *the Composer-Performer* (and creator of new sound sources) and *the Composer-Producer*.

The discussion of the technological aspects of new composition and its processes are also referenced in the earlier quote within this chapter by Larry Austin. Technology and its role in composition is a central component of this study and some ideas herein are drawn from the

³⁷ Braxton, Anthony 1985 *The Tri-Axium Writings (One)* New York: Synthesis Music

³⁸ Cage, John. 1988 in *Conversing with Cage* edited Richard Kostelanetz. London: Ominbus Press. Preface xi

new performance ideas and philosophy of the 1960s and 1970s art music avant-garde as well as by other composers and producers within both popular and experimental musical contexts.

Although Lewis identifies a tension between the *Afrological* and *Eurological* streams of 20th Century music, he also observes that the unification of some of these did take place within jazz towards the end of the 20th Century.

A third strain within improvised music is the so-called "downtown (New York) school," represented by saxophonist John Zorn; guitarists Fred Frith, Eugene Chadbourne, and Elliott Sharp; vocalist Shelley Hirsch; percussionists David Moss and Ikue Mori; trombonist Jim Staley; harpist Zeena Parkins; and electronic improviser Bob Ostertag, among others. The music of this group is often timbrally and dynamically disjunctive, with rapid and frequent changes of mood and extremes of dynamics, extensive use of timbres reminiscent of rock, and strong interface with popular culture. Again, the emphasis here on personality in improvisation Afrological in nature; this group, in my view, has attempted to come to terms with the innovations of Cage in terms of time, spontaneity, and memory.³⁹

Zorn and other artists within the Downtown School Lewis cites were highly influential in their exploration of new compositional ideas that use improvisation as their basis. Zorn's music synthesises many different compositional ideas and artistic forms. These build on Lewis' observations above relating to the synthesis of the ideas of each school, for example through his work *Fencing*, which is one of Zorn's *Game Pieces*:

In *Fencing* (1978), performers improvise according to particular musical genres or styles that are superimposed upon one another based on the performing forces, a technique Zorn relates to the music of Charles Ives.⁴⁰

Or Zorn's within his *File Card* pieces:

In his file card pieces, the changing blocks of sound events realized in performances of the game are planned in advance according to a specific narrative or dramatic subject, such as the films of Jean-Luc Godard in *Godard* (1985), the detective novels of Mike Hammer in *Spillane* (1986), or the Japanese actor Ishihara Yujiro in *Forbidden Fruit* (1987). The individual index cards might contain specific musical

³⁹ Lewis, George 1996 "Improvised Music after 1950: Afrological and Eurological Perspectives" *Black Music Research Journal*, Vol. 16, No. 1 Columbia College Chicago and University Illinois Press P.122. Accessed 1 March 2021 <http://www.jstor.org/stable/779379>

⁴⁰ Brackett, John 2012 "Zorn, John" Grove Music Online. Accessed 23 April. 2021, from <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002225901>.

instructions, including mood, musical style, instrumentation, chord progressions, or melodies. After settling upon a satisfactory ordering of the file cards, a group of performers—many of whom also played on Zorn’s game pieces—would rehearse and record the individual file cards in the recording studio. Unlike Zorn’s earliest recordings that capture a single performance of a particular game piece or free improvisation, the recording of a file card piece assumes the role of the “work.”⁴¹

These examples are just two of the many innovations in experimental music that Zorn has pioneered. His legacy of un-apologetic experimentalism has had a profound impact on the music of the late 20th and early 21st centuries. Zorn’s music, in a similar manner to the process proposed in this study, uses improvisation as the fundamental linkage between different musical approaches. Although the musical output of Zorn and the work of the author are wildly different, the idea of improvisation as a synthesising concept for the implementation of different musical ideas is a key point of similarity that the author has used in the development of the Four Domains concept.

Steve Coleman’s compositional ideas, and their influence on modern music, are also important in the context of the evolution of the ideas of the composer within both an improvisational and broader new music context. Coleman’s highly advanced rhythmic concept, that integrates and extends the innovation of jazz alongside the incorporation of other 20th century rhythmic advancements, built on West African roots, through funk and other styles, has been a notable area of compositional advancement in the late part of the 20th and early 21st century. Coleman’s observation that the lack of specific language relating to rhythmic nuance is a key deficiency in the analysis of jazz composition (and analysis of performance) is addressed through his extensive body of work and wide influence on other contemporary jazz musicians.

Not a lot has been written about the rhythmic aspects of this language, and for good reason – there are no words and developed descriptive concepts for it in most Western languages. Western music theory has developed primarily in directions that are great for describing the tonal aspects of music, particularly harmony. However, the language to describe rhythm itself is not very well developed, apart from descriptions of time signatures and other notation-related devices. But over the years, musicians

⁴¹ Brackett, John 2012. “Zorn, John”. Grove Music Online. Accessed 23 April. 2021, from <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002225901>.

themselves have developed a kind of insider's language, an informal slang that is helpful to allude to what is already intuited and culturally implied.⁴²

Coleman is a key figure in the development of new ideas about the integration of advanced rhythmic ideas in modern composition. These ideas have been influential on many contemporary jazz musicians including Vijay Iyer, discussed in Chapter Two, who is a member of Coleman's Mbase collective.⁴³ In addition to Coleman's rhythmic concept, his harmonic and melodic ideas are also unique.

Rather than playing in sweeping linear motions, he instead developed a theory that he called Symmetry, which involves producing symmetrical motions around tones based on the 12 intervals of the chromatic scale. Symmetry is a fundamental concept in his music, and he combines it with more traditional means of composing and improvising in the jazz idiom.⁴⁴

The work of Coleman through his M-Base collective and recordings is a significant development in new music and his ideas have been widely adopted and built upon by a diverse range of contemporary jazz artists.⁴⁵

The manner in which the conception of the composer has shifted across the 20th and 21st Centuries through the advancements of jazz, performer choice and other areas of musical exploration that challenge composer/performer hierarchies, provide critical building blocks for the model of composition proposed in this study. These ideas scaffold the Four Domains framework by placing individual performer interpretation, by way of improvisation and any other means, as the fundamental linkage point between both the Four Domains and the history of composition more broadly.

These ideas, in addition to their practical and philosophical implications, in the context of much jazz, rather than drawing a line in the sand between musical styles, show that the

⁴² Coleman, Steve (date not known) "The Dozens: Steve Coleman On Charlie Parker. Edited by Ted Panken and Steve Coleman. Online. mbase.com. Accessed 24 April 2021 <http://m-base.com/the-dozens-steve-coleman-on-charlie-parker/>

⁴³ Coleman, Steve (date not known) "The Mbase Collective" mbase.com Accessed 24 April 2021 <https://m-base.com/the-m-base-collective/>

⁴⁴ II, Matthew D. Clayton 2012 "Coleman, Steve." *Grove Music Online*. Accessed 24 April 2021. <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002228086>.

⁴⁵ Coleman, Steve "The Mbase Collective" mbase.com Accessed 24 April 2021 <https://m-base.com/the-m-base-collective/>

integration of improvisation and composition can be used to offer a middle path; a unified intellectual process whereby the barriers between, for example, non-functional and functional harmony, or between genres are erased in favour of artistic freedom – a space where the lessons from virtually any music or musical philosophy can be integrated successfully at the whim of the composer or performer with an open mind. These propositions are significant and fundamentally transformative to the conception of the composer in all modern music, and these in conjunction with the new recorded mediums that arose in the 20th and 21st century have meant that new forms of experimentalism that further challenge pre-conceived ideals of the composer have been able to flourish, continually expanding the discourse around ideals of the composer.

Additionally, other areas of technological innovation in recorded music, tape music and electronic music that took place largely in the 20th Century, as well as advancements in jazz improvisational and rhythmic concepts by artists like Steve Coleman, Mark Turner, Brad Mehldau, Vijay Iyer underscore the importance of continual reassessment of compositional and performative models in improvised music. Presently a new wave of composers are again re-defining the role of the composer within the context of improvised music. Noteworthy artists such as Tyshawn Sorey⁴⁶ continue to redefine the ways in which the composer is conceptualised in modern music. Their efforts underscore the inevitability that the evolution of the dichotomy between the composer and performer will continue to define the way in which we conceive of music in perpetuity.

The positioning of this study in the context of the advancements of 20th and 21st Century composition and performance help to make clear the context for the recorded performances and notated works within this study (Parts A and B) as broader than traditional manuscripts in written form and rooted in a rich and ongoing discourse around the very nature of improvisation and composition music itself. As a result, the works contained in Part B should not be viewed as a hierarchical or even definitive transcript of the composer's intention, rather they are jumping off point for musical exploration that can be led by both the Composer-Performer and also by the other performers within the ensemble.

⁴⁶ Ross, Alex 2019 “The Shape-Shifting Music of Tyshawn Sorey” in *The New Yorker* online. Accessed 15 April 2021. <https://www.newyorker.com/magazine/2019/04/22/the-shape-shifting-music-of-tyshawn-sorey>

CHAPTER TWO

THE INTERSECTION OF JAZZ PERFORMANCE AND COMPOSITION: SITUATING THIS RESEARCH

2.1 SITUATING THIS RESEARCH: SELECTED CASE STUDIES IN CONTEMPORARY PRACTICE

Understanding the relationship between musical performances - both live and recorded - and their importance to improvisation and composition has been a primary aim of this study. To contextualise the discussion that takes place in the subsequent chapters, an exploration of relevant contemporary artists who have directly influenced the creative works in Part A of this submission is necessary.⁴⁷ This discussion will be used in Chapter Three to illustrate the idea of intermusicality⁴⁸ - with particular reference to the intersections between the key areas of discussion below - and their application to the creative works contained in this study. The idea of intermusicality subsequently establishes the basis for an understanding of the Governing Aesthetic, which scaffolds the application of the Four Domains as the artist tracks towards the realisation of the recorded musical work.

Additionally, the following case studies have been developed to help orient the listener within the contemporary sonic world that has influenced the compositions and recordings contained herein. The specific characteristics of each artist's work discussed below will be cited in the discussion of the creative works (A1-A5) in Chapters 7-12 in reference to the development of each album's Governing Aesthetic. In this later discussion, it is made clear how the characteristics of each of the artists discussed below has had a profound influence on the original artistic works that this research has produced by discussing how they have been integrated into considerations relating to the creative process.

⁴⁷ Whilst Chapter One outlines the historic context that scaffolds the Four Domains, the artists discussed in that chapter do not orient the reader within the specific sonic world applicable to the creative works in A1-A5. As a result, further discussion in Chapter Two is necessary that situates and contextualises the creative works more effectively.

⁴⁸ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction*. Chicago: The University of Chicago Press. P.127

It is not implied that these artists use the same compositional framework outlined in this study but where comparisons can be drawn between observable processes, these correlations are noted.

2.2 CASE STUDY ONE: BRAD MEHLDAU

Brad Mehldau's trios are among the most influential in all contemporary jazz.⁴⁹ These two groups are of particular importance to this study due to the model they provide for piano, bass and drum interplay – particularly for the performance of straight eighth-note⁵⁰ as opposed to swung repertoire. The differences between the first Mehldau trio featuring Jorge Rossy and Larry Grenadier and the second trio, featuring Jeff Ballard and Larry Grenadier are important to this project due both to the influence of Mehldau's recordings on the creative works contained within this study and because of the subtle but nonetheless significant change in the sound and approach of the ensemble that occurred in 2004 when Jorge Rossy left the trio and was replaced by Jeff Ballard. This change in personnel underscores the acute role of curation in the generation of an ensemble aesthetic.

Although it is not inferred that Mehldau uses a similar conceptual framework to the one proposed in this study, the outcome of Mehldau's holistic framework for composition and performance represents the type of unified musical outcome that the different domains outlined in this project strive to achieve. That being said, Mehldau clearly understands the role of ensemble curation, and the role of individual improvisors to the compositional whole within his groups, as he himself explains.

The best way to get the music to a higher level is to allow the guys in the group to express themselves completely – to trust them⁵¹

⁴⁹ Harris, Selwyn. 2019. "Playing written music, even my own, is completely not in my comfort zone, and might never be" in *Jazzwise* online. Accessed 14 June 2021. <https://www.jazzwise.com/features/article/brad-mehldau-playing-written-music-even-my-own-is-completely-not-in-my-comfort-zone-and-might-never-be>

⁵⁰ Most standard jazz repertoire is performed with a swung, or underlying triplet rhythmic pulse. Straight-eighths refers to the performance of jazz repertoire that instead uses straight (as opposed to swung) eight notes as its underlying rhythmic pulse.

⁵¹ Mehldau, Brad 2011 "Liner notes" in *Art of the Trio: Recordings 1996-2001* Brad Mehldau, Jorge Rossy, Larry Grenadier. Recorded 4 September 1996 to 24 September 2000. New York: Nonesuch. 517129-2, 6 Compact Discs

Mehldau's observation above speaks to an incredibly important point in the context of this study. The best results are achieved when one selects the *right* musicians for the job and allows them to interpret the music on their own terms.

This insight from Mehldau can be heard in the performances of both trios as outlined below and is an underlying factor that informs multiple aspects of the musical artefacts created through this study. The implications of this statement for the overarching concept of co-creation is also relevant to this project and is investigated in more detail during the discussion of Vijay Iyer in the subsequent section.

2.2.1. THE FIRST MEHLDAU TRIO

Brad Mehldau, Larry Grenadier, and Jorge Rossy made up the most significant new piano/bass/drums trio of the 1990s

Ethan Iverson⁵²

Mehldau's trio featuring Grenadier and Rossy cited above (hereinafter referred to as the First Mehldau Trio) although sonically a traditional trio,⁵³ was a progressive group that forged new pathways for jazz piano trio music demonstrating their incredible improvisational virtuosity and highly developed rhythmic, harmonic and melodic concepts whilst maintaining a deeply lyrical approach that highlighted an astonishing group symbiosis and ensemble awareness.

The group's recorded output is primarily focused on standard jazz repertoire with some Mehldau originals alongside jazz interpretations of popular music. Key characteristics of the ensemble as relevant to outputs of this study are detailed below.

⁵² Iverson, Ethan. 2011 "Liner notes" in *Art of the Trio: Recordings 1996-2001* Brad Mehldau, Jorge Rossy, Larry Grenadier. Recorded 4 September 1996 to 24 September 2000. Nonesuch, New York 517129-2, 6 Compact Discs

⁵³ Ibid.

2.2.1.1 MELODICISM

Mehldau's capacity to develop musical ideas through highly logical improvisations over extended periods is a hallmark of his style. His deep sense of lyrical melodic interpretation, highlighted through inventive motivic development, ornamentation, contrapuntal exploration and dense harmonic expansion is one of the features of the *Art of the Trio* recordings and part of what makes them such incredible examples of jazz performance.

Pete (Bernstein) showed me that you could be lyrical and heartfelt but still bring the goods, and that was an important buffer to all that chest-thumping kind of playing that a lot of guys get into, especially at that age, when they're trying to show you all their stuff.

Brad Mehldau⁵⁴

Of particular importance to this project are the recordings of Mehldau's original works where his written compositions, own performances and the performances of his ensemble members function holistically to realise a single compositional concept or aesthetic. An example of this can be found within the first trio's compositions including *Song Song* from *The Art of the Trio Volume 3*.⁵⁵ *Song Song* begins with a simple chord progression reminiscent of a traditional folk song. Bassist Larry Grenadier performs the song's melody as a duet with Mehldau before Rossy joins as the solo section begins. Mehldau takes the only solo on the work and across his three-minute improvisation he develops a restrained and highly melodic improvisational arc that builds on the folk song like structure using simple blues inflected lines punctuated by moments of harmonic extension that retain a melodic strength and consistency throughout. Another example of astute melodicism can be found in Mehldau's 2001 recording of Nick Drake's *River Man* on *The Art of the Trio Volume 5*.⁵⁶ The recording of *River Man* builds consistently across the near nine-and-a-half-minute solo arc from the main theme to the conclusion of Mehldau's improvisation. This performance shows the slow development of restrained blues inflected melodicism, again within the confines of a folk song structure, that builds from simple melodic statements to more advanced harmonic

⁵⁴ Mehldau, Brad. 2011, Op. Cit

⁵⁵ Mehldau, Brad 1998 *Songs: Art of the Trio Volume 3* Brad Mehldau, Jorge Rossy, Larry Grenadier. Recorded May 27–28. Nonesuch, New York 093624705123 Compact Disc

⁵⁶ Mehldau, Brad 2001 *Progression: Art of the Trio Volume 5*. Brad Mehldau, Jorge Rossy, Larry Grenadier. Recorded September 22–24, 2000. Warner Bros. Los Angeles 9362-48005-2 Compact Disc

abstraction whilst maintaining the melodic integrity and sensitivity of the main theme across the performance.

Although the music of the first Mehldau trio is at times complex, dense and even challenging, Mehldau always retains a rigorous connection to the emotional intent and lyrical melodic vision he has for his music.

Influenced by Mehldau's interpretation of folk and rock music and inherent melodicism across his discography, the creative works in this submission strive to be emotionally connected and lyrical.

2.2.1.2 ELASTICITY OF ENSEMBLE TIME AND HARMONIC STRUCTURE

I confess to being quite lost during “The More I See You”. I’m not sure of the key, harmonic structure even the meter. Mystery is one of this group’s gilded calling cards.

Ethan Iverson⁵⁷

One of the most striking features of the first Mehldau trio is the ensembles capacity to stretch and modulate the underlying rhythmic structure and extend the harmonic framework of each composition to create hugely original interpretations of standard repertoire and Mehldau's own compositions. An impressive example is the trio's performance of the composition *Nice Pass* from *Art of the Trio 4: Back at the Vanguard*.⁵⁸ As Mehldau outlines below, the composition uses metric modulation to stretch and abstract the fundamental 4/4 meter of the work.

All of these relationships deal with feeling the tug of something with a multiple of two against something with a multiple of 3 (...) When it moves into blowing (...) It's a kind of metric modulation (...) We did this in a very literal sense on a tune of mine, “Nice Pass”⁵⁹

⁵⁷ Iverson, Ethan. Op. cit.

⁵⁸ Mehldau, Brad. 1999. *Back at the Vanguard Art of the Trio Volume 4* Brad Mehldau, Jorge Rossy, Larry Grenadier. Recorded January 5–10, 1999. Nonesuch, New York 9362-47463-2 Compact Disc

⁵⁹ Baynes, Mark 2013. “Mehldau: On Rhythm, Narrative, Superimposition and Influences” in *Jazzpiano.co.nz - Musical thoughts from a jazz pianist* online. Accessed 28 August 2021
<http://www.jazzpiano.co.nz/2014/11/mehldau-on-rhythm-narrative-superimposition-and-influences/>

Concurrent to the impact of the rhythmic modulation Mehldau also contorts the harmonic framework of *Nice Pass* simultaneously building and releasing harmonic and rhythmic tension to great effect. In *Analytic, Descriptive and Prescriptive Components of Evolving Jazz: A New Model Based on the Works of Brad Mehldau*⁶⁰ Baynes outlines a model for analysing the harmonic consonance and dissonance in Mehldau's trio work. Aspects of what Baynes describes as Dissonant Melodicism, Chromaticism, and Harmonic Destabilisation can be heard throughout the musical journey across *Nice Pass* with the transition between consonant and dissonant sections, both rhythmic and harmonic, proving one of the works most compelling features. The result is grand musical gesture that balances both rhythmic and harmonic consonance and dissonance to deliver an astounding musical journey that defies clear characterisation. Instead of following the melodic development of the lead soloist as one ordinarily does when listening to jazz, the listener is more or less embraced in a holistic sense by the entire artistic experience so that it feels almost reductive to focus on individual elements within the work at any given time.

In addition to the above, across the first Mehldau trio discography, the incredible elasticity and highly evolved rhythmic and harmonic framework that the first Mehldau trio demonstrates on *Nice Pass* is also applied to create highly fluid interpretations of compositions in odd meters. An example of this can be heard on the 7/4 arrangement of *All the Things You Are* from *The Art of the Trio 4: Back at the Vanguard*.⁶¹ The author's high regard for this groups capacity to make truly great music whilst demonstrating a deeply grounded, wide ranging and comprehensive knowledge of harmonic and rhythmic frameworks that can be deployed in improvisation has driven a desire to integrate more complex rhythmic structures within the works contained in this submission.

⁶⁰ Baynes, Mark 2017 "Analytic, Descriptive and Prescriptive Components of Evolving Jazz: A New Model Based on the Works of Brad Mehldau". Academic Paper. Music Department., Music and Audio Institute of New Zealand. Accessed 28 August 2021 <http://www.jazzpiano.co.nz/wp-content/uploads/2017/06/APSCOM6-Baynes-full-paper.pdf>

⁶¹ Mehldau, Brad. 1999. Op. cit.

2.2.1.3 EXTENDED VAMPS

The first Mehldau trio made effective use of extended vamps, often at the end of standards, to stretch the compositional framework of a given work. These vamps allowed the ensemble to build intensity, sometimes for three minutes or more using simple harmonic fragments from a given composition to create explosive vehicles for rhythmic exploration. An example of this can be found at the end of *Alone Together* from *Art of the Trio; Volume 5*⁶² where the vamp seamlessly morphs into a version of *It Might as Well Be Spring*. Vamps have been used within this study to allow improvisors to explore material as far as possible. As a result, within the creative works contained in Part A, vamps are often areas where rhythmic and harmonic elasticity form part of the compositional intent.

2.2.2 THE SECOND MEHLDAU TRIO

In 2004 Jorge Rossy left the trio to return to living in Spain.⁶³ He was replaced by drummer Jeff Ballard and the dynamic of the trio was forever altered.

The trio at this point with Jeff [Ballard] and Larry [Grenadier] is the most immediately rewarding creative pursuit for me, not better or worse for me, but for the reason that we've been at it for quite some time and, this is said with no personal pride intended, but just gratitude. We don't have to work to get in the zone. I've never had that on a level with anyone else, like I do with them.

Brad Mehldau⁶⁴

Although many general aspects from the first trio, as outlined above including highly articulated melodicism, an advanced rhythmic concept and the use of vamps remained unchanged from the first trio to the second, the second trio in particular, due to the approaches to playing straight-eighths music that this group pioneered, has had a more

⁶² Mehldau, Brad. 2001. *Progression: Art of the Trio Volume 5*. Brad Mehldau, Jorge Rossy, Larry Grenadier. Recorded September 22–24, 2000. Warner Bros. Los Angeles 9362-48005-2 Compact Disc

⁶³ “The Art of the Trio Recordings: 1996–2001” bradmehldau.com/ Accessed 5 March 2021
<https://www.bradmehldau.com/recordings-box-set>

⁶⁴ Mehldau, Brad quoted in Harris, Selwyn 2019 “Brad Mehldau: “Playing written music, even my own, is completely not in my comfort zone, and might never be” *Jazzwise*. Online Accessed 14 June 2021
<https://www.jazzwise.com/features/article/brad-mehldau-playing-written-music-even-my-own-is-completely-not-in-my-comfort-zone-and-might-never-be>

profound influence on the musical content of this submission.⁶⁵ This is in particular due to the pioneering approaches to playing straight eighths music developed by the group. The addition of Ballard fundamentally altered the broader rhythmic axis of the group and his influence was immediately apparent on their 2004 release *The Day is Done*.⁶⁶ Whereas the first trio mostly played swinging jazz standards, Mehl dau originals and some contemporary compositions by Mehl dau, Radiohead or Nick Drake, the second trio play many more rhythmically straight contemporary compositions (either Mehl dau originals or the music of other contemporary artists like The Beatles or Sufjan Stevens). Ballard brings a less elastic rhythmic approach to the group's performances, prioritising a crisp, highly advanced set of rhythmic ideals grounded in groove-based performances.⁶⁷ The contrast between the two drummers' styles can be compared on the somewhat similar musical vehicles *Exit Music* from *The Art of the Trio Volume 3*⁶⁸ that features Rossy, and *Ode* from the album *Ode*⁶⁹ which features Ballard. Both compositions have straight eighth-note phrasing. The subtle but notable differences of style in approaching these works demonstrates the importance of their two contrasting styles to the overall sound of the group. Where Rossy relies heavily on the use of the cymbals, in an almost more traditional jazz ride cymbal sense, Ballard's approach is altogether tighter and denser with more reliance on the snare as a vehicle to lift the composition, resulting in an interpretation closely linked to other areas of groove based popular music alongside the jazz tradition.

⁶⁵ One reason for this is that being a solely electric bassist, the author has always found that his own work is best situated in a jazz context in a straight rhythmic context. This is because influential swing recordings that feature electric bass are few and far between. The influence of the way in which bassist Larry Grenadier and drummer Jeff Ballard perform straight compositions within the context of the second Mehl dau trio is a key point of intersection between the work of Mehl dau and that of the author. Further discussion of this context for music making takes place in Chapter 7.

⁶⁶ Mehl dau, Brad 2005 *The Day is Done*. Brad Mehl dau, Larry Grenadier, Jeff Ballard. March 13, 2005 - March 14, 2005 Nonesuch 7559-79910-2 Compact Disc

⁶⁷ *Groove based* refers to music that draws its rhythmic basis from American soul and funk recordings. In the early part of his career Ballard toured with legendary musician Ray Charles. (<https://www.jeffballard.com/biography>) one of the fathers of American Soul music, and his understanding of straight, groove based music and his ability to extend this approach into the vanguard of modern jazz is a feature of Ballard's drumming style

⁶⁸ Mehl dau, Brad. 1998. *Songs: Art of the Trio Volume 3* Brad Mehl dau, Jorge Rossy, Larry Grenadier. Recorded May 27–28. Nonesuch, New York 093624705123 Compact Disc

⁶⁹ Mehl dau Brad, 2012. *Ode*. Brad Mehl dau, Larry Grenadier, Jeff Ballard. Recorded November 17, 2008 and April 19, 2011 Nonesuch, New York. 529689-2 Compact Disc.

2.3 CASE STUDY TWO: VIJAY IYER

Vijay Iyer's influence on the ideas in this study has been considerable. This is in part due to his recorded output and role as a central figure in contemporary jazz and in part due to the author's personal experiences with Iyer and many of his close collaborators at the 2013 Banff Jazz and Creative Workshop.⁷⁰ Iyer is a restlessly probing and insightful artist whose diverse body of work and expansive pool of collaborators consistently pushes the boundaries of new music in search of new modes of expression and ways of thinking about the arts and culture.

Iyer's musical language is grounded in the rhythmic traditions of South Asia and West Africa, the African American creative music movement of the 60s and 70s, and the lineage of composer-pianists from Duke Ellington and Thelonious Monk to Alice Coltrane and Geri Allen⁷¹

Although Iyer's catalogue of recorded works is expansive, only a selection of his works have directly influenced the artefacts generated through this research. The ensembles with the most relevance to the author's work contained herein are the trio recordings *Break Stuff*,⁷² *Accelerando*,⁷³ and *Historicity*,⁷⁴ featuring Marcus Gilmore and Stephan Crump, as well as the author's own experiences of observing live trio performances featuring Tyshawn Sorey and Stephan Crump, and the *Far from Over*⁷⁵ sextet recording featuring Tyshawn Sorey, Graham Haynes, Stephan Crump, Mark Shim and Steve Lehman. The observable musical devices that are at play in these recordings combined with observations by the author relating to Iyer's process, observed directly, have influenced the recorded works within this submission and are discussed as follows.

⁷⁰ During the Banff Centre workshop the author had the opportunity to be mentored by Iyer alongside other participants at the workshop. He participated in ensembles directed by Iyer, received direct feedback on his performances and compositions from Iyer. Additionally, the author was able to witness performances by Iyer and his collaborators and then immediately ask questions about these performances. The author also had the opportunity to observe the way in which he interacted with other musicians both in performance and also interpersonally. All of these things allowed the author to gain great insight into aspects of his personal musical ideology in ways that have profoundly influenced his own music.

⁷¹ "Vijay Iyer Biography" Vijayier.com Accessed 30 March 2021. <https://vijay-iyer.com/about/>

⁷² Iyer, Vijay 2015. *Break Stuff*. Vijay Iyer, Stephan Crump, Marcus Gilmore. Recorded June 2014. Munich: ECM. 2420 Compact Disc

⁷³ Iyer Vijay. 2012. *Accelerando*. Vijay Iyer, Stephan Crump, Marcus Gilmore. Recorded on August 8-9, 2011. Hamburg: ACT. 9524-2 Compact Disc

⁷⁴ Iyer, Vijay. 2009. *Historicity*. Vijay Iyer, Stephan Crump, Marcus Gilmore. Recorded November 3, 2008 and March 31, 2009. Hamburg: ACT. 9489-2 Compact Disc

⁷⁵ Iyer, Vijay. *Far From Over*. 2017. Vijay Iyer et al. Recorded April 2017. Munich: ECM. 2581 Compact Disc

2.3.1 DEMOCRATIC ENSEMBLE SOUND

Iyer's restlessness and desire to constantly unearth new sounds through new collaborations, whilst also maintaining long-term collaborations is a key aspect of his work. As an artist he prioritises musical community building which in turn has a sonic impact on his recorded output. Iyer's ensembles, in contrast to those of Mehldau whose own presence is so strong that the listener is actively aware that Mehldau himself is always the focus, are more explicitly democratic in nature. Although Iyer is the central focal point as the chief melodicist and lead instrument within his trio recordings there is a sense that the contributions of the other musicians within his ensembles are at all times on equal footing and sometimes even the primary focus of the work. Whereas in the work of Mehldau, he himself is such a strong presence within the music that at all times one is actively aware that Mehldau himself is the focus of the music, in the work of Iyer this sense is less ever present. As a result, Iyer's ensembles feel to the listener less about Iyer himself and more about Iyer's vision for the overall aesthetic for his work. In this sense, Iyer will happily relinquish the spotlight in service of his grander artistic vision, allowing the curation of the ensemble and the composition itself, *alongside* the prowess of his own performances, to represent fully his artistic vision, or indeed the shared artistic vision of the ensemble. Examples of this can be found multiple times on *Far from Over*.⁷⁶ For example, following the melody on the opening track *Poles*, Iyer immediately cedes the focus of the track to Shim, who builds an idiosyncratic, energetic and angular solo that dominates the work. Moreover, the most present accompanist is Sorey who actively wrestles with Shim's defiant melodic statements whilst Iyer paints dense somewhat atonal chordal clusters underneath these muscular interactions. Following this dense exchange between Shim and Sorey, Haynes then takes the second solo and becomes the focal point of the work whilst Iyer supports the broader aesthetic by switching to a moody Fender Rhodes sound, reminiscent of Chick Corea and Joe Zawinul with Miles Davis,⁷⁷ before the melody returns and the work ends. The fact that Iyer does not solo on the opening track of the album does nothing to detract from the unmistakable compositional statement and singular aesthetic that his composition projects. Instead, his careful curation of the ensemble and broadly democratic co-creation approach to music making allow for the ensemble to best realise the composition as he intends it.

⁷⁶ Iyer, Vijay. 2017, Op. cit

⁷⁷ Davis, Miles. 1970. *Bitches Brew*. Miles Davis et al. Recorded 19-21 August 1969. New York: Columbia, C2K 65774. Compact Disc.

This mode of operating can also be observed on the trio recording *Break Stuff*. Although here Iyer adopts a more typical role carrying the melodic and harmonic intent of the ensemble fully, he still puts forward a more democratic model of trio performance. One of the most distinctive aspects of this recording is the way in which many compositions seem to have a primarily rhythmic focus that allows for every band member to be fully musically present, in that their role is more than simply supporting a soloist, at all times of the recording even in instances when Iyer is in fact the soloist. During Iyer's solo on *Chorale*, the listener is drawn in equal measure to both the melodic and rhythmic content of the solo itself, as well as to the accompaniments of Gilmore and Crump in equal measure, who stretch the 7/4 rhythmic framework, overlaying quintuplets to obfuscate and stretch the listener's experience. Uniquely, there is no inherent conflict in the dichotomy of the aural experience. It feels as though Iyer himself envisaged the composition in this most democratic manner where even when the leader is soloing, the other bandmembers are empowered to command the listeners attention away from that solo, as long as it serves the composers overarching compositional aesthetic and artistic intent.

The observations relating to Iyer's recorded output described above, alongside the author's experience watching the way in which Iyer worked with musicians at the Banff Jazz and Creative Music Workshop in 2013, have shaped the nature of this study and the artefacts created through this research. Iyer, by allowing the musicians he works alongside to bring themselves and their ideas fully into performances as co-creators, not merely supporting actors, and without an obvious hierarchy or priority of solos or ideas outside of the broad ideals and ideas put forward by the *composition itself* has created a unique personal oeuvre that is unmistakably his own. In Iyer's case the process of curation could be understood through a different lens as building the community of artists responsible for the co-creation of the work. In the context of the author's own creative works, the same ideals are central to the overall success of the five recordings that make up this submission.

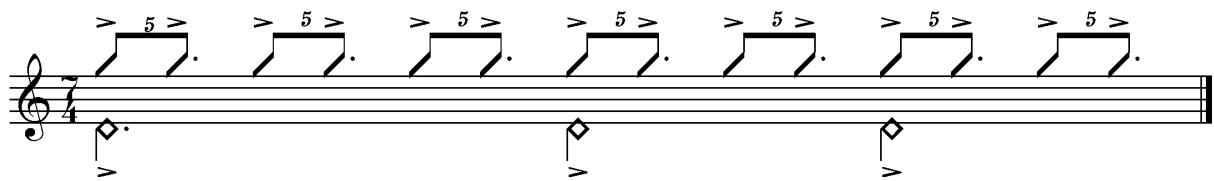
2.3.2 RHYTHMIC PULSE CYCLES AND USE OF QUINTUPLETS

That's what the scientists call entrainment. Someone communicates groove and pulse to you so that you then also have it in your body. It's in your nervous system. It's actually activating your attention and your comportment in a periodic way. And so that's what happens with rhythm: we communicate body to body. That's how it works. In other words, it's actually an active conjoining of inner experience through sound. It's pretty remarkable when it's understood that way, that, basically, a musician's job is to foster that and to help make that happen for somebody else—not just for yourself but radiate pulse to everyone in the room.

Vijay Iyer⁷⁸

Many of Iyer's compositions make use of complex rhythmic structures as their basis. These structures are often polyrhythmic and can be understood as interlocking pulse cycles that can be felt by musicians and listeners. For example, the composition *Chorale* provides an example of two underlying pulses; a quarter note 7/4 grouped as 3:2:2 with pulse accents on beats 1:4:6 overlaid with eighth note quintuplets with pulse accents grouped 2:3. These polyrhythmic interlocking pulse cycles provide the basis for the improvisations of each band member and while the groove is always maintained, the highly developed rhythmic concepts of each of artist allow for an exciting exploration of the composition's rhythmic and melodic structure.

Fig. 2 Chorale underlying pulses



Iyer's use of quintuplets in particular have been influential on the creative works found within this submission.⁷⁹ In addition to this, Iyer's ability to use meter changes and other odd

⁷⁸Simonini, Ross. 2021 "Vijay Iyer wants you to feel your spine" in *Believer Magazine* online Accessed 30 March 2021 <https://believermag.com/logger/vijay-iyer-wants-you-to-feel-your-spine/>

⁷⁹ The author has found the use of quintuplets particularly useful in conveying modern J Dilla (Fitzpatrick, Rob. 2011 "The Mozart of Hip-Hop" in *The Guardian*. Online. Accessed 22 November 2021. <https://www.theguardian.com/music/2011/jan/27/j-dilla-suite-ma-dukes>) inspired broken grooves as well as a rhythmic framework for stretching time in an ensemble context and this can be heard particularly on *The Outsiders* as well as across the other ensemble recordings that make up this submission. These ideas are further discussed in Chapter 7.

rhythmic groupings as the fundamental aspect of some compositions is an idea that has influenced works contained within this submission.

2.3.3 CURATION OF DIFFERENT ENSEMBLES

Across his large body of recorded work Iyer has both maintained longstanding artistic relationships across multiple releases and has also consistently forged new creative partnerships with leading artists. He has led two significant trios with different personnel, one with Stephan Crump and Marcus Gilmore and recently a new trio with Tyshawn Sorey and Linda May Han Oh⁸⁰ each with a unique sonic imprint. He has undertaken wide ranging collaborations with Wadada Leo Smith⁸¹ and Craig Taborn,⁸² released a sextet recording, maintained longstanding groups including Fieldwork⁸³ and also composed and recorded many new classical and chamber works.⁸⁴ Across his broad output he has maintained a singular compositional and performative voice that can be understood as his own unique aesthetic, whilst also placing the ideas and contributions of his collaborators front and centre in his music.

I think if you really listen to like, what's on all the albums, you hear a lot of this similar ideas manifesting in different ways. I mean, part of it is like, are you working with people who are going to co-create with you or not?

Vijay Iyer⁸⁵

Iyer's ethos of democratic collaboration to achieve his artistic goals is supported by the verb 'co-create', which he uses to describe collaborative music making in the above quotation. *Co-Create* implies the active and equal contributions of each co-creator and his use of this word speaks to the heart of Iyer's humanist artistic intent. Whilst Iyer has consistently striven to create new works of art by curating new ensembles to achieve new sounds, his model of curation is built from mutual respect, community building principles and a genuine

⁸⁰ Iyer, Vijay 2021. *Uneasy*. Vijay Iyer, Linda May Han Oh, Tyshawn Sorey. Recorded December 2019. Munich: ECM. 2692 Compact Disc

⁸¹ Iyer, Vijay and Smith, Wadada Leo 2016. *A Cosmic Rhythm With Each Stroke*. Recorded October 2015. Munich: ECM. Accessed 9 October 2021 <https://tidal.com/browse/album/77643469>

⁸² Iyer, Vijay and Taborn, Craig 2019. *The Transitory Poems*. Recorded live March 12, 2018. Munich: ECM Accessed 4 June 2021 <https://tidal.com/browse/album/105506717>

⁸³ "Fieldwork" pirecordings.com. Accessed 30 March 2021 <https://pirecordings.com/artists/fieldwork/> 1

⁸⁴ "New classical chamber works" [vijay-iyer.com](https://vijay-iyer.com/projects/new-classical-chamber-works/). Accessed 30 March 2021 <https://vijay-iyer.com/projects/new-classical-chamber-works/>

⁸⁵ Simonini, Ross. Op. cit.

appreciation of his collaborators.⁸⁶ This mode of collaboration and curation of ideas is one that the author has striven for within the creative works contained in this submission.

2.3 FURTHER SITUATING THE AUTHOR'S CREATIVE WORKS

While the previous two case studies present an overview of two key references for this research, it would be insufficient not to mention some of the other artists and recordings that help to situate the creative works contained in this study within a broader historical and contemporary musical context. This section speaks to specific sonic influences that help to locate creative works in this project as a part of the broader jazz discourse. Where relevant, correlations between these recordings and the Four Domains examined. Furthermore, the importance of the intersections between these influences and the creative works contained in this study, will become the focus of Chapter Three, section 3.2 during the discussion of intermusicality.

Keith Jarrett's influence on this study jazz looms large over the creative works submitted in Part A. The sonic influence of Jarrett's solo piano works, particularly his 1970s recordings *The Köln Concert*,⁸⁷ and *Sun Bear Concerts*,⁸⁸ and their use of extended vamps and elements of folk music have influenced some of the compositions that make up this submission.

Alongside the influence of Brad Mehldau, many key figures in the 1990s and 2000s New York City contemporary jazz scene have had a considerable impact on this study, in particular the music of Mark Turner⁸⁹ and Kurt Rosenwinkel. The albums *The Next Step*,⁹⁰ *Enemies of Energy*,⁹¹ *In This World*⁹² and *Dharma Days*,⁹³ which feature both Turner and

⁸⁶ Iyer's humble appreciation and deep respect of the faculty of the 2013 Banff International Jazz and Creative Music Workshop, at which the author was a participant, is the basis for this claim.

⁸⁷ Jarrett, Keith 1975 *The Köln Concert*. Recorded January 24, 1975. Munich: ECM. 1064/65 Compact Disc.

⁸⁸ Jarrett, Keith 1976 *The Sun Bear Concerts*. Recorded 5 – 18 November 1976, ECM, Munich Accessed 5 October 2020 <https://tidal.com/browse/album/13479529>

⁸⁹ Mark Turner was in fact the subject of an earlier incarnation of this research and his influence can be heard on several compositions including one named for him *Odysseus in Brooklyn*, the title of which is taken from a chapter name in the excellent Jeff McGregor publication *Mark Turner Transcriptions and Essays*.

⁹⁰ Rosenwinkel, Kurt 2000. *The Next Step* Kurt Rosenwinkel, Mark Turner et al. Recorded May 12-14, 2000 New York: Verve Records – 549 162-2 Compact Disc

⁹¹ Rosenwinkel, Kurt 2000. *The Enemies of Energy*. Kurt Rosenwinkel et al. Nov. 18-20, 1996. New York: Verve Records 314 543 042-2 Compact Disc

⁹² Turner, Mark 1998. *In This World*. Mark Turner et al. Recorded June 3-5, 1998. Los Angeles: Warner Bros, 947074-2 Compact Disc

⁹³ Turner, Mark 2001. *Dharma Days*. Mark Turner et al. Recorded 29 January 2001. Los Angeles: Warner Bros, Accessed 1 March 2018 <https://tidal.com/browse/album/3494610>

Rosenwinkel together, have been important to creative works contained in this study from a harmonic perspective. Whilst the music of both Rosenwinkel and Turner has helped shaped aspects of the CD recordings within this submission, in particular the improvisational ideas of Turner have been an area of interest to the author across the research process and have influenced certain compositional ideas contained herein. Turner's conceptualisation of chord voicings⁹⁴ expressed as single note melodic lines to manipulate harmony has influenced the performances of the author, as well as the conceptualisation of melodic lines within the works contained in this submission. In particular, Turner's process has been relevant to this study due to its importance for integrating single note instruments into an ensemble. As Turner himself explains.

I first took voicings from guitar players and then later piano players. After a while I just started making up my own. I would listen to guitar players and piano players and transcribe what they were doing. I would also ask musicians I was playing with to show me different things they were playing.⁹⁵

Turner's use of implied harmonic superimposition is also a key concept of interest to the author as it:

Contravene[s] conventional major, minor and dominant tonality, and therefore possess [es] a higher degree of both tension and polytonality⁹⁶

The possibility of blurring conventional harmony is a 20th century musical concept that has been widely applied within the music of the artists mentioned within this study. Turner's use of this principle in an improvised musical context builds on the innovations of other 20th century musical masters, in particular the innovations of Bebop and John Coltrane which were based on the key recognition that the practical application of harmony applies:

less to actual musical structures than to the structural principles underlying intervals and their combinations or chords and their relationships⁹⁷

⁹⁴ "Mark Turner 2017 Masterclass" 2017 Navy International Saxophone Symposium at George Mason University. Youtube.com accessed 4 March 2018. <https://www.youtube.com/watch?v=N0yj1kRDegU>

⁹⁵ McGregor, Jeff. 2018. *Mark Turner - Transcriptions & Essays (For C Instruments)* New York: JMM

⁹⁶ Clarkson, Timothy. 2009 Chromatic thirds relations in the improvisations of Mark Turner, MA Thesis, The University of Sydney.

⁹⁷ Cohn, Richard, Brian Hyer, Carl Dahlhaus, Julian Anderson, and Charles Wilson. 2001 "Harmony." *Grove Music Online*. 2001; Accessed 30 Jun. 2019. <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050818>.

This understanding provides some context to for harmonic underpinnings of the compositions contained within this submission in that they do not always conform to traditional harmonic concepts.

Positioning the electric bass in a chamber jazz context has required consideration of the contributions to electric bass performance and recording by many artists. In particular the recordings, performances and aesthetics of Steve Swallow,⁹⁸ Matthew Garrison⁹⁹ ¹⁰⁰ and Skuli Sverrisson¹⁰¹ have been highly influential on the author. Finding an aesthetic model for personal performances that allowed for the electric bass to be situated in a chamber jazz setting required significant consideration and research. This research is detailed in the later chapters that discuss each recording project in detail.

In directing the studio sessions and overseeing the production techniques of the recordings in this study, the author's experience as a record producer in a variety of settings informed many processes that were undertaken. These techniques and processes are also detailed in Chapter Six, The Composer-Producer. The sonic aesthetic of Manfred Eicher¹⁰² and ECM records was of particular overall relevance to this study and the clarity and expansive emotional aesthetic of these productions was used as a benchmark during the recording of each ensemble album created across this project.

⁹⁸ Lomanno, Mark. 2015 "Swallow, Steve." *Grove Music Online*. Accessed 10 Oct. 2021. <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002276626>.

⁹⁹ I was extremely lucky to have been able to undertake bass lessons with Matthew Garrison during this project. Matt's generosity and incredible musical concept helped shape aspects of my own performances on the recorded creative works contained in this submission and provided context on other aspects of electric bass performance in a chamber jazz setting that were extremely helpful.

¹⁰⁰ Gilbert, Mark. 2003. "Garrison, Matthew" in *Grove Music Online*. Accessed 12 Jun. 2021, from <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000573900>.

¹⁰¹ "Skúli Sverrisson" [newvelle-records.com](https://www.newvelle-records.com/pages/skuli-sverrisson) Accessed 10 Oct. 2021 <https://www.newvelle-records.com/pages/skuli-sverrisson>

¹⁰² Smith, Steve 2009 "40 Years Old, a Musical House Without Walls" in *The New York Times*. Online. Accessed 1 October 2021. <https://www.nytimes.com/2009/12/27/arts/music/27eicher.html>

CHAPTER THREE

DOMAIN ONE: THE COMPOSER-CREATOR

3.1 CREATION: THE GENESIS OF THE WORK

3.1.1. ANTICIPATION

The first answer to the question how I create is “I don’t know”. I think that’s an important part of the answer, and it may be the most important part.

Keith Jarrett¹⁰³

Sometimes I would say that there’s a kind of intellectual euphoria, but basically it’s a particular kind of mental state with its own body feeling and mental space. It’s an altered state of consciousness

Pauline Oliveros¹⁰⁴

So one night I was riding to work on the bus, and *In C* just popped into my mind. The whole idea, I heard it. It was one of those things. I didn’t want to go to work that night. And as soon as I got off work I came home and wrote it all down.

Terry Riley¹⁰⁵

It was like Moses coming down from the mountain, it was so beautiful. He walked down and there was that joy, that peace in his face, tranquillity. So I said, “Tell me everything, we didn’t see you really for four or five days...” He said, “This is the first time that I have received all of the music for what I want to record, in a suite. This is the first time I have everything, everything ready.

Alice Coltrane (on John Coltrane and *A Love Supreme*)¹⁰⁶

¹⁰³ Jarrett Keith 2003 *Scattered Words* Munich: ECM, P.27

¹⁰⁴ Duckworth, William 1995 *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson and Five Generations of American Experimental Composers* Da Capo Press, Boston (p.164)

¹⁰⁵ Duckworth, Loc. cit.

¹⁰⁶ Kahn, Ashley 2003 *A Love Supreme: The Story of John Coltrane's Signature Album* Penguin Books: First Edition

Composition is a difficult subject to investigate and subsequently draw conclusions that represent a universal ideal of conceiving work.¹⁰⁷ Although an objective experience of the moment of creation cannot be said to exist, the receiving of information from outside of one's own immediate conception of consciousness is a common theme between artists. *I heard it* – in the case of Riley, *I have received all of the music* – in the case of Coltrane, *(i)t's an altered state of consciousness* – in the case of Oliveros or simply *I don't know, I think that's an important part of the answer* – in the case of Jarrett. The view that the music does not come from a sense of the conscious self is a common thread among composers and improvisors.

This hearing or receiving of musical information is a kind of intuitive pre-conception or anticipation¹⁰⁸ of a musical entity that is scaffolded by improvisation or spontaneous creation as the process at the core of the construction of new artistic ideas. As Alperson explains:

Improvisation may also be thought of as originative in a more fundamental sense, to the extent that improvisation is regarded as an anticipatory phase, an indispensable element, or even *the primal core of artistic creative activity*¹⁰⁹

So, whilst the initial spark of creativity may be hard to define in concrete terms, and often feels to the composer and improvisor as if it comes from beyond the conscious self, the experience of this type of *anticipation* (as it will be referred to hereafter in this text) or musical thought¹¹⁰ is common to both the act of improvisation and the act of composition. Thus, it is fundamental component of the creation of new music as Schoenberg notes:

After all, an improvisor must anticipate before playing, and composing is a slowed-down improvisation; often one cannot write fast enough to keep up with the stream of ideas¹¹¹

¹⁰⁷ Donin, Nicolas. 2016 “Empirical and Historical Musicologies of Compositional Processes: Towards a Cross Fertilisation” in *The Act of Musical Composition: Studies in the Creative Process*. Edited by Dave Collins. London: Taylor & Francis Group, P.3

¹⁰⁸ Oxford English Dictionary "anticipation, n.". OED Online. 2021. Oxford University Press. <https://www-oed-com.proxy.library.adelaide.edu.au/view/Entry/8557?redirectedFrom=anticipation> .Accessed 15 November 2021

¹⁰⁹ Alperson, Philip A 2014 “Improvisation” in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

¹¹⁰ Fadnes, Petter Frost. 2004 “Improvisational Architecture”. PhD Thesis. University of Leeds. P.7

¹¹¹ Peters, Gary 2017. *Improvising Improvisation: From Out of Philosophy, Music, Dance, and Literature*. Chicago: University of Chicago Press, P.189

Wayne Shorter builds on this idea in the context of jazz stating:

Composition is just improvisation slowed down, and improvisation is just composition sped up¹¹²

Schoenberg outlines the *anticipatory* phase of receiving the ideas, explaining that this process is the same for both improvisors and composers. Shorter explains that although this *anticipation* is common between improvisation and composition, the composer *may* work through their ideas slowly and more methodically than the improvisor who must translate this anticipation or receiving of ideas into music at speed during the ephemeral art of performance. However, importantly Shorter's statement also infers that improvisors are *inherently* composers¹¹³ who create musical elements *at pace*.

Within this originative process, two key planes of thought are clearly identifiable that are common to both the practice of improvisation and composition.¹¹⁴ 1) The pre-conception (Schoenberg and Alperson's *anticipation*, and Coltrane's receiving) of abstract highly personal ideas, emotions, feelings, ideals *and* musical structures in one's mind's ear or conscious field of perception. And 2) a more pragmatic process of sounding out these ideas, and working through them by means of experimentation either in performance or as a part of the composition process.

These two conceptual tiers of thought represent two processes that are fundamentally different because the anticipation is *abstract* at the moment of conception and the performance (or sounding out during composition) is ultimately *concrete* when it is played by the performer or composer, the latter of which ultimately refines this raw material into the basic musical entity of the work.

¹¹² Mercer, Michelle. 2007 *Footprints: The Life and Work of Wayne Shorter* New York: Tarcher

¹¹³ The inference that improvisors *are* composers is important to the elements of this project that discuss co-creation. Taking this logic, it can be understood that where improvisors are engaged as performers, it is inherent that they co-create (and indeed co-author or co-compose) aspects of the work. This is also noted by Alperson as cited in Chapter 2.

¹¹⁴ Fadnes, Op. cit.

The dichotomy between these two processes is important as it:

- 1) Represents the unquantifiable emotional or philosophical essence of the composer themselves (the abstract), and;
- 2) Presents the analysable, understandable, theorizable musical material, derived from the abstract, but realised in a concrete musical entity.

If we consider these ideas as different (yet interdependent) cognitive processes, one for higher order thinking and philosophising and the other for the practical realisation of these ideas, we can consider 1) as the way in which we can speak about, and meaningfully understand 2).

3.1.2 THE ABSTRACT METALANGUAGE AND CONCRETE OBJECT LANGUAGE

This observation introduces a comparison to the idea of the Metalanguage. Metalanguage is a widely used construct explored in philosophy and linguistics by Tarski, Carnap and others to describe a language that is used to talk about and explore another language.

The distinction between the language under investigation—*the object language*—and the language in which the investigation is carried out—*the metalanguage*—was indispensable for Tarski’s method, and so it was for Carnap.¹¹⁵

This idea can be usefully adapted for 1) and 2) explored above if we consider:

- 1) An *abstract* associative metalanguage of musical events, ideas, musical preference and feelings (The Metalanguage)

that can be used as the basis of exploration and discourse relating to (or resulting in):

- 2) The *concrete* musical language of syntax and convention including harmony, melody, rhythm, timbre and instrumentation and the score (The object language).

¹¹⁵ Gruber, Monika. 2015 “Carnap’s Contribution to Tarski’s Truth” in *Journal for the History of Analytical Philosophy*. 3 (10) Hamilton: McMaster University Library Press.

The metalanguage provides the context for higher order thoughts that govern, justify and explain the logic of the object language. Whereas the metalanguage of music is abstract, the object language of music is concrete and is dictated by genre-based considerations of *musical style and syntax*¹¹⁶ that can be associated with the lineage of music making relevant to the composer. For example, the language used by the author of this study in writing this text forms a part of standardised Australian English with respect to the words, style, rhythm, and phrase construct of the writing. Whilst localised dialects exist that influence the author, what gives the words personal meaning is the manner in which the author has assembled these using the sum total of his intellectual understanding. This understanding is based on personal experiences, reading texts and associating ideas. These higher order experiences, ideas and associations can be used to discuss the meaning of the sentences created by the author on a meta level – thus, they are a metalanguage. Similarly, the fundamental concrete object language of musical syntax and conventions (harmonic systems, melodic conventions, rhythmic convention, notation systems and so on) of the works in Part A are determined by the musical tradition the author exists within (and has studied). The sum-total of the author's musical understanding, experiences and knowledge of recordings, and the inter-relationship or connection points between these things that are unique to the author provide a metalanguage for the discussion of the concrete definitive work. This metalanguage can be used to illuminate the *meaning* of the assembly of personal ideas within the framework of conventional concrete musical recordings and performances.

Having now discussed the metalanguage of composition, and the object language of the musical entity, a more nuanced exploration of the way in which the Four Domains are applied to the creation of musical works can be undertaken. The initial abstract anticipation of the work, prior to the musical ideas being further explored or sounded out is likely to take place prior to any consideration of the Four Domains. The author's view is that this process should not be interfered with through an attempt to consider anything other than the intuitive process within the moment of creation. However, once the idea, or beginning of an idea has manifested in the mind of the composer, during the process of sounding out and working through these ideas the composer may begin to consider curatorial ideas, performance considerations and of course a conception of the final definitive recorded work as

¹¹⁶ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction*. Chicago: The University of Chicago Press, Chicago P.85

fundamentally *compositional* elements. Considering curation, performance and recording concurrently as inherently compositional ideas is one of the primary original statements that this project makes.

Initially in this concurrent *vertical* consideration of the Four Domains, these ideas freely circulate as a part of a fluid intersectional process. However, even at this stage the Four Domains are at all times guided by an associative metalanguage of abstract personal ideas and feelings of the composer. This metalanguage is refined further in the subsequent sections of this chapter and takes the form of the *Governing Aesthetic* throughout the remainder of this study. The Governing Aesthetic will help guide the application of the Four Domains towards the final definitive version of the work and will keep the composition in constant interconnected dialogue with the abstract, personal and emotional constructs of the composer in a meaningful and productive way. By using the *Governing Aesthetic* to oversee the application of each domain of composition, the associative musical and personal meta-language of the composer remains the synthesising and guiding force across the long arc of composition. However, in order to fully understand the Governing Aesthetic itself, the role of intermusicality¹¹⁷ which explains the personal, individual meta-associative language itself, must first be examined.

3.2 INTERMUSICALITY

The term intertextuality, first used by critic Julia Kristeva in 1969 to observe the relationships between works of literature, has now been widely adopted by musicians and theorists, including Klein,¹¹⁸ to describe the inter-related nature of musical *texts* (for the most part scores but also recordings and other musical artefacts). These inter-relationships are broad in scope and may include a wide range of comparable and specific practices including compositional devices from re-working existing compositions, direct quotations and the borrowing of ideas, to broader less specific inter-related ideas including shared stylistic tendencies, shared artistic conventions or other associations between known works.¹¹⁹

¹¹⁷ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction* Chicago: The University of Chicago Press. P.127

¹¹⁸ Klein, Michael. 2005. *L Intertextuality in Western Art Music*. Bloomington: Indiana University Press

¹¹⁹ Burkholder, J. Peter. 2001. "Intertextuality." Grove Music Online. Accessed 10 Nov. 2021. <https://www-oxfordmusiconline->

The importance of the idea of intertextuality to music, is that like literature it provides a possible way in which to theorize or understand the possibility of a broad range of relationships between musical works (both historical works and those of peers). Additionally, it offers a way in which to understand the linkages between new performance ideas, improvised solos¹²⁰ and historical movements that acknowledge the shared currency of knowledge and thus the inter-textual relationship that is inherent between all works of art. Juvan defines intertextuality by stating:

Any text comes into being, exists, and is comprehensible solely through content and formal ties with other utterances, existing texts, and also sign systems (codes), types of discourse, linguistic registers, stylistic and genre conventions, presuppositions, stereotypes, archetypes, or clichés. A text presupposes or implies these elements and structures from past or contemporary sources, and by means of them can enter into yet other intertextual relations: from actualization of sign systems, paraphrasing, and quoting to derivations and transformations, referring and alluding.¹²¹

In a musical context if we replace literary terms with musical ones, the same can be said of performances and recordings. However as Korsyn notes:

No musical subject seems to me more imperfectly understood yet more potentially central than intertextuality¹²²

This may partially result from the fact that intertextuality in a musical context, particularly in areas of music that deploy improvisation, has an additional layer of complexity to the definition outlined by Jukkan. Whereas the relationship between different texts can be viewed as a comparison between concrete artefacts, the inter-textual relationships of musical performances can be between concrete artefacts by way of recordings as well as being between the concrete artefact and the ephemeral real time *act* of performance itself. As Weiss observes:

com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052853.

¹²⁰ Kluth, Andrew. J. 2019 Intertextuality and the Construction of Meaning in Jazz Worlds: A Case Study of Joe Farrell's "Moon Germs" *Journal of Jazz Studies* vol. 12, no. 1. New Brunswick: Rutgers University. P.53

¹²¹ Jukkan Marko, quoted in Kluth, Andrew. J, Op. cit.

¹²² Korsyn, Kevin. 2001 "Towards a New Poetics of Musical Influence." in *Music Analysis*. Hoboken. Wiley-Blackwell. Vol. 10, no. 1/2. P.3

Musicians engage with previous performances through memory in an act of homage, commentary, even provocation.¹²³

However, in a musical context these connections are by no means linear or sequential. Rather, the vast body of musical references present within an individual's artistic sphere of reference make up a constellation-like aural map of interdependent nodes that interact with all musical thought in real time, through improvisation, composition, performance, and any other music making process that the individual undertakes. More than simply being a way in which to understand the connection points between different concrete ends or events, this vast aural network also provides the basis for *both* concrete analysis between events and the basis for the *act* of music-making; drawing on the vast database of musical intertextuality in its experiential, intuitive real-time context. This reading of intertextuality is one that informs every aspect of the way in which musicians perform, interact and come to realise concrete musical artefacts.

As a result of the additional layers to the meta-construct of intertextuality that result from its musical context and definition in this study, intertextuality is in fact best described by the term *intermusicality* (which will be used hereafter). Using this term adopts the view formed by Monson who coined the term *intermusicality* in reference to improvised music because:

In jazz improvisation, aural references are conveyed primarily through instrumental means – that is, without words. While it is possible to speak of these references as the intertextual aspect of music, I prefer to call them intermusical relationships to draw attention to a communication process that occurs primarily through musical sound itself, rather than words.¹²⁴

Because, as Monson suggests, musicians use intermusicality as the basis of both the way they think and speak about music,¹²⁵ intermusicality can be considered the metalanguage of music's fundament. Thus, intermusicality provides the basis for our understanding of what the abstract associative metalanguage outlined in 3.1 *actually is*.

¹²³ Weiss, Jason 2006 *Steve Lacy, Conversations*. Durham: Duke University Press. P.3

¹²⁴ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction* Chicago: The University of Chicago Press. P.127

¹²⁵ Monson, Op. cit. P.128

In the context of this study the importance of intermusicality as the metalanguage of music and performance (which is outlined further in Chapter 5) is trifold and incorporates: 1) the relationship between different recordings. 2) the relationship between recordings and the *act* of performance, and 3) the relationship between recordings, performances and the *act* of composition. These relationships are critical to the composer because the vast multi-nodal network of aural reference points for performance and composition are what is used as the conceptual framework for the composer as they bring to bear the sum-total of their understanding of musical performances to their own compositions. During the *anticipation* of a work the composer relates their understanding of other recordings and musicians to their work in order for it to be comprehensible in the context of other recordings and musical discourse. During performance the composer-performer relates this knowledge of recordings to the *act* of performance itself as an extension of the same process. This understanding of intermusicality provides the composer with the basis of their musical world view, or aesthetic which when viewed through this lens can be more accurately communicated to others who also share similar musical understandings.

Fadnes quotes Thomas Clifton's claim that: "*The past is experienced as achievements or as a foundation modifiable by present and future events*"¹²⁶ and consequently observes that:

The improviser shapes the perception of 'the musical moment' from the "foundation" of the past, but also – importantly – on the undeniable possibility of future events.¹²⁷

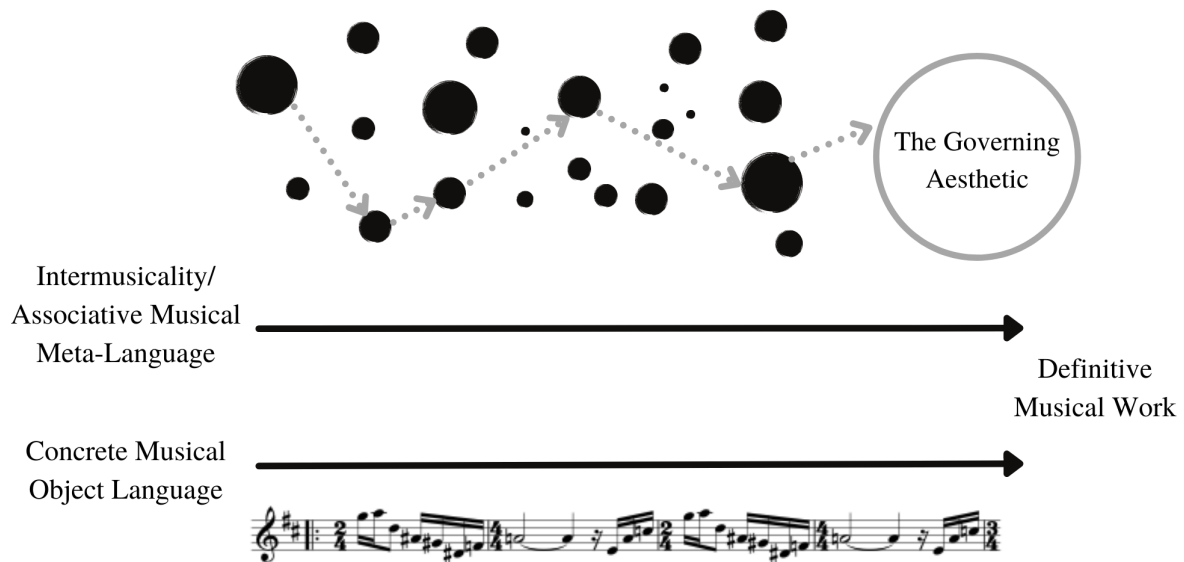
However, given the potentially vast nature of the intermusical world (past musical events or experiences) of the composer, it may be unhelpful to simply consider *the sum-total* of the composer's musical experience as necessarily a productive way in which to govern the assembly of the concrete musical entity. There are simply too many associations and understandings to synthesise into a logical framework for working. Instead, this study proposes that the composer should consciously consider which syntheses are useful and limit the number of conscious considerations they use to form a logical pathway through the multi-modal meta-verse of intermusicality. In doing this the composer creates a set of fundamental (and unique) principles that govern their work that can be recognised and understood by the

¹²⁶ Thomas Clifton quoted in Fadnes, Petter Frost. 2004 "Improvisational Architecture". PhD Thesis. University of Leeds. P.13

¹²⁷ Fadnes, Loc. cit.

listener. This deliberate linear arc is the *Governing Aesthetic* which will consciously mediate ideas and lead the composer towards a unified and holistic definitive work. To achieve these ends, the Governing Aesthetic is used to oversee the manner in which the composer manipulates the conventions of historiographical musical building blocks, the curation of other artists, the performance and the recording to ensure the realisation of the composer’s unique vision for their work.

Fig. 3 Two Planes of Musical Language: Associative Meta Language, Concrete Musical Language, and the Governing Aesthetic¹²⁸



¹²⁸ The idea that the sum-total of ones listening experience engenders the anticipatory phase of composition and the aesthetics of improvisation has also been proposed by Fadnes. Illustration 1, within his thesis *Improvisational Architecture*, bears some similarity to Fig. 3 proposed herein. The fact that the author arrived at this idea prior to reading Fadnes shows that at the level of the experiential, these ideas are shared amongst jazz musicians. (Fadnes, Petter Frost. 2004 “Improvisational Architecture”. PhD Thesis. University of Leeds. P.10)

3.3 THE GOVERNING AESTHETIC

In order to fully integrate each process within the Four Domains concept under one logical roof, the development of a Governing Aesthetic that captures the abstract ideals and emotional goals of the composer is necessary. The Governing Aesthetic uses the personal musical preferences of the artist, deliberately chosen and refined through focused listening, to create a logical musical mind map which governs their work.

The role of a Governing Aesthetic is akin to a kind of highly personal aural philosophy and is a key factor in aligning all the aspects of an artist's music making within a single musical identity that the audience for the music can understand. The characteristics of a Governing Aesthetic draw on the ideas within the metalanguage of intermusicality and for the purposes of this study can be defined as follows:¹²⁹

- 1) Self-identification with a lineage of art making, cultural, musical or otherwise that helps govern musical decisions and places an artist within an existing musical or cultural tradition
- 2) The way in which the artist uses specific theoretical musical principles that govern melodic, harmonic and rhythmic approaches including linkages to a lineage (ie Bebop¹³⁰)
- 3) A personal instrumental and compositional sonority (made manifest by the artists individual choices about instrumental approach, equipment, influences etc)
- 4) Choice of collaborators based on their personal sonority and use of theoretical musical principles

¹²⁹ Hagberg outlines a set of critical standards (by no means exhaustive) that bear similarities to some of the characteristics of the Governing Aesthetic outlined here. Although the characteristics above were arrived at independently of these critical standards, these standards are included for reference below:

- (1) the levels of technical facility
- (2) improvisational resourcefulness
- (3) imaginative reach
- (4) improvisational-compositional ability conjoined to spontaneous analytic attentiveness
- (5) capacities to maintain a sense of form and organic growth within an improvised solo
- (6) ranges of tonal and dynamic shadings, nuances of attack and vibrator and so forth
- (7) the employment of vocalization and speech patterns instrumentally

Hagberg, Gary. L. 2014 "Critical Evaluation and Creative Aspiration in Jazz Improvisation in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

¹³⁰ Hodeir, Andrew. 1980 "Bop" in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. London: Macmillan Revised edition. 1995 Vol. 3, P.41.

- 5) The personal manner in which an artist brings these elements together in their own practice.

In consideration of point five, it is not necessary that each element above be equal in the artist's practice. In fact, an aesthetic could be developed using as few as one of the above, so long as the level to which these ideas are refined is rigorous enough to achieve original insight. Additionally, for the aesthetic to be convincing the artist must demonstrate a sufficient level of technical instrumental capability (as noted by Hagberg), theoretical and historical understanding of music and broad conceptual performative and compositional fluency within the area of practice they choose to situate their work.

The strong overall musical aesthetic of the successful Composer-Curator-Performer-Producer provides oversight and a level of governance over all areas of an artist's practice that resolves any differences between the four spheres by prioritising the realisation of the aesthetic vision over any other tendency within the artist's work in any other sphere. In some cases the Governing Aesthetic may be or may become, across the course of their lifetime, the most crucial part of an artist's *modus operandi*.

In fact, I no longer feel I identify much, if at all, with a given "instrument" *per se*. I feel a much stronger sense of identification with the musical ideas themselves.

Tyshawn Sorey¹³¹

An aesthetic can also unify a group of performers where the aesthetic is understood and adopted by the group members. Where an overall aesthetic does not exist to reconcile any differences, or where the overall aesthetic proposition is weak or under realised, this can be problematic in that it often results in a musical output that feels to the listener as if a series of irreconciled ideas or influences are present in the music and do not appropriately correlate to create a singular artistic whole.

To avoid confusion as to the definition of or relationship between the Governing Aesthetic and intermusicality it should be noted as follows: The Governing Aesthetic is an overall sound which although abstract in conception is recognisable and concrete insofar as it is

¹³¹ Sorey, Tyshawn 2009 "Music and Meaning" in *Arcana IV: Musicians on music*. Edited by John Zorn. New York: Hips Road. pp.294-295

objectively distinguishable as belonging to one person or a group of artists. In contrast *Intermusicality* is the observable phenomena of a connection or inter-relationship between musical works and performances, which experientially (later defined in Chapter 5 Composer-Performer) can be used by the artist in the *act of performance* to synthesise unique musical ideas and musical understandings. This includes as the basis for the development of new work, improvised solos, and as the basis of musical dialogues between artists who understand similar phenomena. These definitions will be important throughout this study and particularly in the discussion of the creative works where intermusicality and or the intermusical metalanguage are referred to within the exploration of the intersections between references alongside the exploration of the more specific Governing Aesthetic.

3.4 THE VERTICAL AXIS OF CONCEPTUALISATION

This study proposes that the domains of Composer-Curator, Composer-Performer and Composer-Producer can be, and indeed in the context of this study, *are* present at, or shortly after, the abstract anticipatory phase of birthing or receiving a compositions musical content and Governing Aesthetic. This statement implies that a broader conceiving of the composition, one that includes curatorial, performative and production considerations can take place concurrently to traditional notions of composition, being the conceptualisation of harmony, melody and rhythmic content, from the genesis of the work.

Although the process of creating musical ideas is different for each individual artist, for this project some guidelines have been devised to optimise and guide the process of conceiving and notating work. These include:

3.4.1 NATURAL ANTICIPATION

A fundamental aspect of the creative artefacts contained in this submission is that the Four Domains were never pre-empted during the initial anticipatory abstract composition process. It is the author's belief that the receiving of musical ideas in the first instance must come naturally, without structural, ideological or preordained concepts of what the music *should*

achieve or indeed *be*.¹³² As a result, the Four Domains should not pre-empt the point at which the initial musical idea or inspiration appears in the composer's consciousness. However, once this seed of an idea has been conceived of, and the process of sounding out the idea in concrete form has proceeded to the point that the work exists in some kind of loose harmonic and melodic form, the Four Domains can from that point begin to be considered concurrently as a part of an ongoing compositional process.

3.4.2 REFINING THE COMPOSITION WITH SPECIFIC MUSICIANS IN MIND

It can be beneficial, once the draft harmonic, rhythmic and melodic structure has been determined, to begin to refine the harmonic and rhythmic ideas with specific musicians in mind. Where this is possible it allows the composer to delegate improvised musical concepts to musicians who can often realise this more fully than the composer is able to conceptualise within the written form. If the composer curates the ensemble to adequately fulfil their compositional goals, it is not necessary to provide extremely detailed written parts to all musicians, as the work of this musical detail can instead be undertaken through research into, and curation of musicians who will naturally perform with the intended style and nuance desired by the composer. The focus of the work then shifts from the singular individuality of the composer to the plural creativity of the collective. These broader collective and indeed more humanist democratic principles underscore the work of this study. As Lewis states:

In performances of improvised music, the possibility of internalizing alternative value systems is implicit from the start. The focus of musical discourse suddenly shifts from the individual, autonomous creator to the collective-the individual as a part of global humanity.¹³³

¹³² (This observation is related in the first person as it is personal in nature): In the early part of my writing career, I wrote with genre-based considerations at the forefront of my mind, pre-empting the musical material with the type of work I hoped to create. Much of this work failed spectacularly to achieve what I had hoped for in the music. It was only when I began to conceive of music without concrete genre based or outcome-based ideas that my compositions started to succeed. Whereas before I created pale imitations of the work of my heroes, by letting go and writing without pre-ordained ideas about outcome or genre I began to make music that sounded like my own and this personal authority resulted in a sense of success and momentum in my work that has driven my creativity ever since. Ironically, through imitating my heroes in the studio, whilst failing to achieve anything of real artistic merit, helped me to learn how to use the studio to create different sounds on recordings. Although I didn't achieve my original musical objectives, this fundament became the basis of the Composer-Producer aspect of my work today.

¹³³ Lewis, George 1996 'Improvised Music after 1950: Afrological and Eurological Perspectives' in *Black Music Research Journal*, Vol. 16, No. 1, Center for Black Music Research, Columbia College Chicago and University of Illinois Press . P.110

An inherent consideration during the process of refining the musical ideas is of musical *form*. In considering the form of the work during its creation the composer must contemplate the role of individual improvisors and how they will function within the works broader arc. Considering form, and the artistic intent of the work, with specific musicians in mind helps the writer of improvised works fully conceptualise the added dimension of improvised performances as a part of the composition process.

3.4.3 CONSIDERING THE COMPOSER'S OWN ROLE IN THE PERFORMANCE

In envisaging the group whole, the composer must consider their own instrumental role in the composition process and adapt where necessary to best serve the composition and their own skills in the context of the group. This may mean that the composers performance concept and instrumental approach may need to be adapted if a specific compositional intention exists that is beyond the remit of the composer's instrumental skill level, to be achieved through personal practice. Or this could also mean that consideration may be given to adapting the composition to best suit the inherent instrumental approach of the composer as required. Furthermore, the process of considering oneself within the context of the performing ensemble further breaks down the any hierarchy that may exist between the composer and other ensemble members and positions the composer simply as a musical equal within the group context, ensuring that the realisation of the music is fundamentally a group effort.

3.4.4 CONSIDERING THE POSSIBILITIES OF THE RECORDING

As Cage¹³⁴ and Eno¹³⁵ proposed, the recording studio can be used as a compositional space where a composer can utilise recording technology to build and layer compositions and deploy techniques to change the sonority of the music, as well as select and experiment with different instruments to dramatically alter the sonic palette of a composition. Within the vertical process, composers must consider the recording process and what technological tools and approaches may be available to help capture the desired sonic aesthetic and thus fully realise the composition. This consideration can influence the way in which a composition is created and the form it takes as it proceeds towards the definitive version of the work. In

¹³⁴ Cage, John. 1988 in *Conversing with Cage* edited Richard Kostelanetz. London: Ominbus Press. Preface xi

¹³⁵ Eno, Brian. 2017. "The Studio as a Compositional Tool" *Audio Culture: Readings in Modern Music* Revised Edition ed. Cox, C and Warner D. Bloomsbury, London P.187

some cases it is possible that salient components of the composition can be designated to studio processes thus changing the overall form of the work.

During the vertical process of conceptualisation, the composer uses the Governing Aesthetic, devised at the inception of the creative process, as a reference point to guide artistic decisions that are made during each point of consideration. Although the abstract emotional intent of the composition is by its very nature liminal and difficult to adequately describe or articulate for any given work, the composer must attempt to give this complex set of interrelated ideas and aesthetics both form and meaning through the composition process.

The vertical application of the Four Domains provides a framework or process that can be applied to this highly personal undertaking to assist composers to conceptualise their musical ideas as closely as possible to the definitive version of the work.

CHAPTER FOUR

DOMAIN TWO: THE COMPOSER-CURATOR

4.1 JAZZ CURATION

Improvisation is not an abdication of responsibility. It is a skill. Just as it takes time for a performer to learn how to improvise, a composer works for years to harness that power. Some of my favourite composers are composers I love because they've learned how to integrate that energy into statements that transcend the written notes on the page.

Dave Douglas¹³⁶

Jazz composers create music at the intersection between their own musical ideas and the ideas of others. The central role of ensemble improvisation in jazz means that jazz composers, since the beginning of the music, have been required to think clearly about how the musical elements they have created will meld with the people who will realise these ideas in performance. In many cases this includes attempting to understand how the original improvisations of others will work in the context of their artistic aims. Additionally, given how rare it is for a jazz composer not to feature within their own ensemble, they have always had to consider how their own performances will intersect with those of others when the music is performed. Harnessing the original contributions of other musicians and balancing these with the desired musical results of the composer is a central component of the jazz composition process.

This study acknowledges and in no way seeks to supplant the justifiable historic focus on the titanic individual improvisational prowess of jazz's greatest exponents to the success of the music's recorded outcomes. However, this project's aim is to shine a light on lesser known, but widely used concepts that have helped to shape the art form's greatest musical works, using these ideas as the basis of new framework for understanding jazz composition. Much jazz literature is, first and foremost, concerned with the performances of the individual. As Monson notes:

Since the late 1920s, when the extended improvised solo became one of the most prominent characteristics of the music, those fascinated by the beauty, power and

¹³⁶ Douglas, Dave 2005. 'Improvisation as an Explosive Device' Green Leaf Music online. Accessed 3 March 2020 <https://greenleafmusic.com/improvisation-as-explosive-device/>

complexity of the jazz tradition have focused primarily upon the activities and achievements of individual soloists¹³⁷

In addition to the individualistic biographical focus of jazz literature outlined by Monson, Berliner notes a limited understanding within jazz writing of the practical individual and collective processes that constitute jazz performances in general:

Despite the importance of all these sources, it seems to me that, taken together, they gave but discrete glimpses into the individual and collective processes of learning, transmitting and improvising jazz.¹³⁸

The concept of the Four Domains is fundamentally concerned with the output of the *ensemble as a whole*, rather than the contributions of any one individual (including the composer). In a sense, by attempting to quantify the output of the ensemble as a holistic musical entity, this study seeks to understand the fundamental nature of co-creation itself within the context of recorded jazz. In trying to better understand this creative phenomena this study hopes to illuminate aspects of the *collective process* that Berliner also sought to more fully quantify. In doing this it is critical to acknowledge, as Hagberg notes, that:

An improvised solo is close (or closer) to composition as it is to a pre-existing musical work (...)¹³⁹

Therefore, the soloist actively composes within the work proposed by the composer themselves, becoming not only performer but co-creator through the act of improvisation and thus, necessarily:

successful innovative and creative performances depart substantially from the musical information given in the score in ways idiosyncratic to the individual performer or in ways stylistically demanded by the genre of the piece, so the improvisational aspect of a jazz performance extends to the written as well as the unwritten sections of the piece.¹⁴⁰

¹³⁷ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction*. Chicago: The University of Chicago Press P.1

¹³⁸ Berliner, Paul. F. 1994 *Thinking in Jazz: The infinite art of improvisation*. Chicago and London. Chicago: The University of Chicago Press. P.3

¹³⁹Hagberg, Gary. L. 2014 “Jazz Improvisation: Improvisation, Collective Intention, and Group Agency” in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford: Oxford University Press

¹⁴⁰Hagberg, Gary. L, Op. cit.

Viewing the music through the lens of the collective, rather than the individual highlights components of the jazz composition process including ensemble curation and improvisation as a compositional tool whose importance is mostly inferred, rather than directly highlighted in mainstream jazz writing. Although the importance of these group focused concepts is passively implied in jazz critique and literature through the widely held reverence for particular ensembles, their improvisers and their unique sonic imprint, this study makes explicit the idea of the group or collective as a central consideration of the jazz composition process. Within this project the curation of the entire ensemble *is considered a fundamentally compositional undertaking* as it results in a holistic group *sound*. Additionally, this study asserts that the ability to envisage the *function* of the original contributions of others within the context of the ensemble during performance is a foremost consideration of the composer.

4.2 THE MUSICAL CURATOR

(...) the choosing of players has always been a crucial part of the performance process and the art of choosing a band and being a good bandleader is not something you can impart on paper in a written preface to the score. (...) to do this music properly is to do it with a community of like-minded musicians and an understanding of tactics, personal dynamics, instrumentation, aesthetics and a group chemistry.

John Zorn on Game Pieces¹⁴¹

Music making (solo performances notwithstanding) is an inherently social undertaking. The very process of playing compositions with others denotes that the vision for the work is inherently shared. The author's vision of curation is one that prioritises the contributions of the composer's musical peers by placing their improvisational and performative ideas at the centre of the creative process and acknowledges their performances as equal or even in some cases as greater than that of the composers. It is not intended that the use of the term curation should infer any kind of cold or overly analytical process that reduces the contributions of others to purely functional components of the composer's vision. The philosophy of the author and of this study is that the privilege of performing with other musicians is not to be taken lightly and must at all times be a process of mutual and deeply respectful exchange.

¹⁴¹ Zorn, John 2017 "The Game Pieces" in *Audio Culture: Readings in Modern Music* Revised Edition ed. Cox, C and Warner D. London: Bloomsbury, London. P.276

Accordingly, *group* or *collective intention*, in addition to or indeed in opposition of *individual intention* is a critical aim of the Four Domains, and subsequently the composition process within this context. Where adequately considered, shared group intention in performance can result in a whole which is greater than the sum of its musical parts as Hagberg explains:

The focus on collective intention of this shared kind is worked out within the span of its enactment, so the improvised work, the performed piece that emerges within that span will be unique to that performance. What the focus on collective intention will allow, once fully investigated, will be a deeper understanding of the special kind of creative musical work that is undertaken in improvisational ensembles, where autonomous and self-contained intention moves aside in order to let the player “de-individuate” into a larger collective force, and where we see more clearly a broadened taxonomy of intentional action.¹⁴²

In discussing collective agency Williamson notes that:

The construction of a collective consciousness in jazz music arguably evolves from the collaborative act of collective improvisation¹⁴³

As noted in Chapter Three, if we consider all improvisation a form of composition, it follows that collective improvisation is a form of collective composition or co-creation.

Co-created work relies on the contributions of all ensemble members equally. Where curation succeeds, it should create a space for performance where the shared enterprise of improvised ensemble co-creation achieves a sort of plurality, such that the aims of the work are mutually understood through a type of *group mind* or collective consciousness.¹⁴⁴ When this level of cooperative creativity occur, the results are often strikingly original and experientially euphoric for its makers. As Hagberg notes:

Group jazz improvisation at the highest levels can achieve a kind of cooperative creativity that rises above the sum total of the contributions of the individuals¹⁴⁵

¹⁴² Hagberg, Gary. L, Op. cit.

¹⁴³ Williamson, Paul 2009 *Constructing the Collective Consciousness: Individual Player Identity Within the Collective Jazz Ensemble*. MA Thesis. Victorian College of the Arts, University of Melbourne

¹⁴⁴ (1) Hagberg, Gary. L. “Jazz Improvisation: Improvisation, Collective Intention , and Group Agency” in *Encyclopedia of Aesthetics (2 Ed)* Edited by Michael Kelly. Oxford University Press
(2) Williamson, Op. cit.

¹⁴⁵ Hagberg, Garry. 2017 “The ensemble as plural subject: jazz improvisation, collective intention and group agency” in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*. Oxford: Oxford University Press.

However as Lacy notes:

Musicians (especially improvising) can turn each other on, or off. Some combinations produce really high-level discovery, with others, there is nothing happening¹⁴⁶

In order to circumvent possible musical failure where *nothing is happening*, this study contends that the idea of genuine co-creation outlined by Hagberg and Williamson above can be achieved through a process of curating specific artists to realise specific musical and compositional goals that have been considered by the composer.

A musical interaction can be judged by its results, but when it is fully improvised, the only preliminaries that offer any clue of what is to come are the musicians involved, their instruments and the understandings that exist between them

Jennie Gottschalk¹⁴⁷

Gottschalk outlines three areas of musical consideration, or preliminaries that can be used to illuminate aspects of the act of improvisation prior to the event of creation: *the musician*, *the instrument* and *shared understandings*. In the context of the Four Domains they are considered in relation to their impact on the definitive version of the work:

1. *The Musician* includes an understanding of the personal individual aesthetic or sound of each artist through research; an understanding of the knowledge, philosophy and strengths that an artist will bring to a project both musical and otherwise and an understanding of their specific instrumental skills in the context of the musical work. Individual improvisors develop their own melodic and harmonic vocabularies, sets of artistic principles and performative norms and standards of performance that given sufficient knowledge can be used by the composer to understand how their contributions will function in the context of any given composition.
2. *The Instrument* includes all considerations relating to orchestration and the role the specific instrument(s) used by a musician for a specific work, as well as how the instrument(s) will function in the context of the compositional aims.

¹⁴⁶ Steve Lacy quoted in Weiss, Jason ed. 2006 *Steve Lacy, Conversations*. Durham: Duke University Press, Durham. P.3

¹⁴⁷ Gottschalk, Jennie 2016 *Experimental Music Since 1970*. New York: Bloomsbury Academic.. P.189

3. *The Shared Understanding* is perhaps the most important element of consideration, as the curator must select artists who they believe will be able to adequately quantify and work within the composer's ideal of a broad ensemble understanding. The shared understanding must include a wholesale appreciation of the Governing Aesthetic as well as a strong grasp of the broad aims of the composition including the emotional constructs it seeks to illustrate. Finally, the shared understanding must include a deep (and ideally intuitive) comprehension of the work's musical conditions including musical structures (harmony, melody, rhythm), timbre, tempo or any other restraints or requests imposed by the composer of the work. It is the role of the curator to ensure that the individuals within an ensemble are appropriately considered to jointly understand/achieve these elements and work together with other ensemble members to achieve this shared understanding. Additionally, the curator must be able to explain and articulate these elements where required prior to performance and this process is aided by an understanding of intermusicality. Where the shared understanding is appropriately strong, this can engender shared collectively improvised responses to the stimuli of composition and other performers within the ensemble.¹⁴⁸

The goal of these considerations is that the ensemble, in the act of improvisational creation will come together to jointly share in a collective co-created group enterprise through improvisation, not as singular artists but as a plural entity where the aims of the composer and the group are made manifest through a new shared enterprise.

This plural entity is akin to a type of ensemble mind that can be harnessed to create a collective brilliance that outstrips the possibilities of the composer's mind alone. The aim of musical curation in an improvised musical context is to consider, to the greatest extent possible, the three preliminaries as a part of the compositional process in order to achieve this

¹⁴⁸ Williamson speaks to the importance of what he terms *ensemble ecology* which captures many of the same themes as the shared understanding above. (Williamson, Paul 2009 *Constructing the Collective Consciousness: Individual Player Identity Within the Collective Jazz Ensemble*. MA Thesis. Victorian College of the Arts, University of Melbourne) The key difference terminology is that in this study the shared understanding is specifically built on the idea of intermusicality as the meta-construct for logical connection points between different individual performer identities, that the composer – to the best extent possible – considers during the curation process ultimately resulting in (and in part defining) a shared understanding of the Governing Aesthetic.

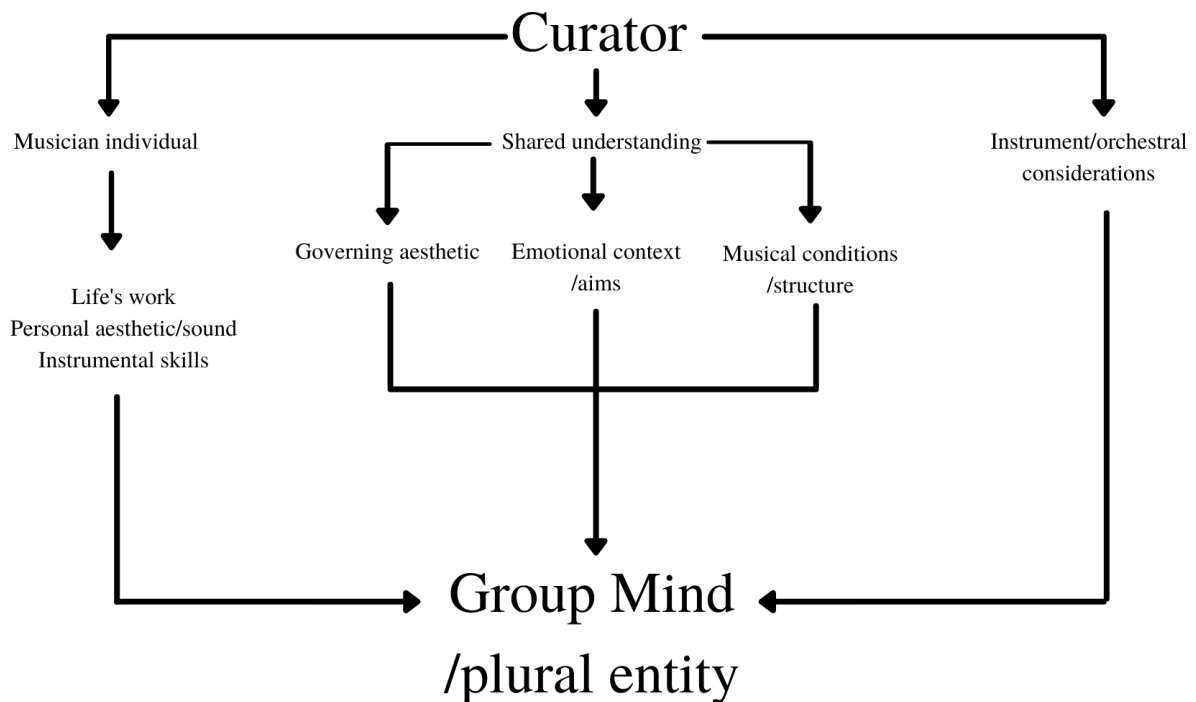
type of *group mind* which will ultimately achieve the composers aims (and those of the group) through improvisation in performance, and through recording.

This phenomena is observed by Pettit, and is applicable to the musical group mind:

There is a type of organisation found in certain collectivities that makes them into subjects in their own right, giving them a way of being minded that is starkly discontinuous with the mentality of their members. This claim in social ontology is strong enough to ground talk of such collectivities as entities that are psychologically autonomous¹⁴⁹

The three preliminaries and process of curation is outlined below in Figure 4.

Fig. 4 The Composer Creator and the Group Mind/Collective Consciousness



The three preliminaries provide the practical considerations necessary to understand the performance outcome (to the degree that it is possible to ascertain whether the desired compositional outcomes will likely be successful). Ultimately this process underwrites the composer’s aims whilst allowing the ensemble to interpret and enable the broader aesthetic

¹⁴⁹Pettit, Phillip, 2003. “Groups with minds of their own” in *Socializing Metaphysics: The Nature of Social Reality*. Frederick Schmitt, ed. New York: Rowman & Littlefield P.167

Hagberg, Garry. 2017 “The ensemble as plural subject: jazz improvisation, collective intention and group agency” in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*. Oxford University Press.

goals of the work, realising these ends without direct instruction as to how one should exactly play. Zorn explains a similar way of thinking in relation to his Card Pieces works below:

What I was really fascinated with was finding a way to harness (...) people's talents in a compositional framework, without actually hindering what they did best which is improvising. Finding a way to have them work in a group that created a kind of a shape or a kind of a sound that could be identified with what I was interested in (...) but at the same time didn't limit their imagination

John Zorn¹⁵⁰

The shared understanding, if it is well considered should guide the performers to create as a collective *group mind* or collective consciousness.

We have a mental image of it in our minds (...) and we try to keep the feeling of the mood we have learnt, and that's how we improvise

Rajan Mishra¹⁵¹

Although this state of improvised creation is by no means exclusive to the processes proposed in this study, this project does contend that it can be made possible, and indeed be made significantly more likely through astute curation that is consistent with the composers aims. Fundamentally this study contends that the curation of the performers in an improvised context is a compositional act and a crucial component of the successful realisation of the co-created definitive version of the work.

¹⁵⁰ Zorn, John 1992 in On The Edge: Improvisation in Music, Episode 1 *Passing It On* video recording BBC 4. London. Dir. Derek Bailey

¹⁵¹ Mishra, Rajan 1992 in On The Edge: Improvisation in Music, Episode 1 *Passing It On* video recording BBC 4. London. Dir. Derek Bailey

4.3 TWO SCHOOLS OF CURATORIAL THOUGHT

This study proposes two schools of curatorial thought, in a jazz context, that govern the artefacts created by the proponents of each school. Whilst both schools are subject to the same three preliminary considerations, each is unique and results in a different philosophical and musical outcome.

4.3.1 THE FIRST CURATORIAL SCHOOL

The first curatorial school is where the composer/bandleader's compositional and curatorial vision is fundamentally in service of composer/bandleader's own performances as its primary goal. This arises either as a deliberate consideration of the music or rather, in most cases simply because of the improvisational virtuosity of the composer/bandleader to whom this school applies. Mehldau, discussed in Chapter Two, falls into this curatorial camp. Across his body of recorded work, even within an ensemble of equals, Mehldau's performative and compositional voice is the primary listening-focus at almost all times. This in no way detracts from the monumental contributions of his band members, and does not infer that his they do not bring themselves fully to the music with their own visionary idiosyncratic style. However, even where this occurs, the listener nonetheless has a sense that Mehldau himself is at all times the primary focal point of the music. It is he who is guiding us through the composition rather than the ensemble members taking turns in leading or co-leading the listener. There are of course exceptions to this rule within Mehldau's catalogue. All his co-lead releases including *Nearness*¹⁵² a duo album with saxophonist Joshua Redman, *Round Again*¹⁵³ a quartet album co-lead by drummer Brian Blade, bassist Christian McBride, Joshua Redman and Mehldau, are truly shared enterprises where no one compositional or performative concept is in ascendance. In addition, Redman's contributions to *Highway Rider*¹⁵⁴ offer moments of aesthetic focus between Mehldau and Redman. These exceptions however do not detract from the fact that across all Mehldau's trio recordings (and of course solo releases) he is the primary focus of his own compositions and group performances.

¹⁵² Mehldau, Brad and Redman, Joshua 2016. *Nearness* Brad Mehldau and Joshua Redman. Recorded 7 September – 23 November 2011. New York: Nonesuch. 7559-79456-0 Compact Disc

¹⁵³ "Round Again". Nonesuch.com. Accessed 3 April 2021 <https://www.nonesuch.com/journal/joshua-redman-brad-mehldau-christian-mcbride-brian-blade-reunite-after-26-years-july-10-2020-03-24>

¹⁵⁴ Mehldau, Brad 2010 *Highway Rider*. Brad Mehldau, Joshua Redman, Jeff Ballard et al. Recorded February 16-28 and May 12-29, 2009. New York: Nonesuch. Accessed 14 June 2021. <https://tidal.com/browse/album/3518373>

There are many examples of this curatorial school across jazz history. John Coltrane offers another case in point. Take for example *Live at the Village Vanguard*¹⁵⁵ or *A Love Supreme*,¹⁵⁶ here even alongside some of the greatest ensemble performances in all jazz history, the listener has the sense that it is Coltrane's compositional and performative voice is the focus of the music at all times and it is he who guides us through the music.¹⁵⁷

4.3.2 THE SECOND CURATORIAL SCHOOL

The second curatorial school is where the fundamental goal of the *music and the very composition itself* is to realise *both* the vision and performance of the composer *and* to explore the vision and musical ideas of others within the framework of the composition itself. In this school, the composer/bandleader may at times play a secondary role to the members of the group. Iyer, discussed earlier, falls into this camp, where he is both the focus of the music he writes, and also allows other group members to explore their own musical vision within the context of the work. This is in some part due to the influence of collectives including the AACM and Mbase that scaffold Iyer's approaches to working.¹⁵⁸ Chapter Two references the Iyer's composition *Chorale* and speaks about the shared enterprise of the work in this context. Miles Davis falls into the secondary curatorial school within the framework of this analysis as even on his classic First and Second Great Quintet recordings he allows other band members to explore their own musical vision within the context of the recordings and actively takes a back seat to their musical explorations at times. Whilst already evident on the recordings of the First Great Quintet where ensemble members like Coltrane are allowed to be the full focus of the composition during their solos, it is even more apparent on recordings of Second Great Quintet where drummer Tony Williams, pianist Herbie Hancock, bassist Ron Carter and saxophonist Wayne Shorter are given free rein within the context of Davis' recordings and performances to take the music wherever they want it to go.

¹⁵⁵ Coltrane, John 1961 *The Complete Live at the Village Vanguard Recordings* John Coltrane et al. Recorded 1-5 November 1961. New York: Impulse! IMPD4-232 4 Compact Discs.

¹⁵⁶ Coltrane, John 1965 *A Love Supreme*. John Coltrane et al. Recorded 9 December, 1964. New York: Impulse! 0602498010921 Compact Disc.

¹⁵⁷ It should be reiterated that the author is not necessarily claiming that these artists set out to be the primary focus of their work, simply that their singularity is such that it has become the outcome of their recorded works.

¹⁵⁸ Iyer, Vijay 1996 "Steve Coleman, M-Base, And Musical Collectivism" Journal Article. Center for New Music and Audio Technologies, UC Berkeley Department of Music. *Online* Accessed 25 October 2021
Margasak, Peter. 2014. "An interview with MacArthur 'genius,' jazz pianist, and composer Vijay Iyer" *Chicago Reader*. *Online*. Accessed 30 October 2021. <https://chicagoreader.com/music/an-interview-with-macarthur-genius-jazz-pianist-and-composer-vijay-iyer/>

For example, from the very beginning of Disc 1 of *The Complete Live at the Plugged Nickel (1965)*¹⁵⁹ Davis gives Shorter, Williams, Carter and Hancock complete liberty to change the emotional aesthetic of *If I Were a Bell*. Although there is some abstraction on the part of Davis throughout the establishment of the work and through Davis' own solo, there are also strong hard-bop and blues based melodic aspects within his performance that clearly build on Davis' previous recordings of the composition with different ensembles.¹⁶⁰ However, at the outset of Shorter's solo, rather than extending Davis' conceptual framework the ensemble is given the freedom to bend the composition to their own will. As soon as Shorter begins, the ensemble immediately changes direction and the aesthetic of the work dramatically shifts away from the blues of Davis' to Shorter's unique melodic sense underscored by a more abstract, more harmonically and rhythmically elastic ensemble performance. In fact, it is the moment that Davis' solo ends that the whole ensemble itself becomes more of a focus. Hancock urges on Shorter, responding to his angular melodic statements and interjecting with harmonic and abstract responses to Shorter's statements. Williams becomes more dynamic, explosive and disruptive pushing the whole ensemble forward into a fertile and exciting group exploration of the work that continues through Hancock's solo to the return of Davis and the head out. Across the *Live at the Plugged Nickel* box set, although there is no doubt Davis is the leader of the ensemble, it is a feature of the recording that each member of the ensemble is invited to redefine and guide the listener through the compositions on their own terms. Perhaps the most striking example is *Agitation*, the first track on Disc 3. Here again the end of Davis' solo marks the jumping off point to a truly remarkable group improvisational discourse. This time however, it is Davis who fires the opening aesthetic salvo before opening up the floor to his ensemble to expand his vision further. What follows is close to ten minutes of truly remarkable group exploration where Shorter and Hancock are the soloists, in a traditional sense, but where the group itself really is the feature in equal parts.

Keith Jarrett provides a fascinating example where both curatorial schools are present within the body of work of one artist. Whereas the first half of his career as a recording artist (within the context of his improvised performances only) could be understood within the framework

¹⁵⁹ Davis, Miles 1965 *The Complete Live at The Plugged Nickel 1965*. Miles Davis et al. Recorded 22-23 December 1965. New York: New York: Columbia Records. Accessed 7 June 2021. <https://tidal.com/browse/album/26736785>

¹⁶⁰ Davis, Miles 1958 *Relaxin' With The Miles Davis Quintet*. Miles Davis et al. New York: Prestige. PRCD-8104-2, Compact Disc

of the second curatorial school, including his European and American quartets and other recorded ensemble works, the second half of his career, outside of his solo piano performances, and especially his work with the standards trio can be understood as a part of the first curatorial school. Jarrett's example, as with the exceptions within Mehlman's body of work outlined above, demonstrate that the dichotomy between the two schools is not always clear or consistent across an artist's career. Nevertheless, this analysis and understanding is an important philosophical difference in jazz and one which must be considered in the composition process.

4.4 THE SECOND CURATORIAL SCHOOL AND THE AUTHOR'S OWN WORK

The author's own work falls into the second curatorial school, where it is actively the intention of the composer within the writing process and the performance of the work that the ensemble members bring their own aesthetic and musical visions to play within the framework of the compositions. The inclusion of each ensemble member is considered with the direct intention that the *individual* explore the music on their own terms. The author embraces the changes made to the music based on these contributions and will only direct the ensemble member to change their approach if it is felt that the contribution is fundamentally at odds with the composer's intention. In this sense, if this were to occur, it would be in one way a curatorial failure as the intention is to assemble an ensemble in which this will not happen by placing the right musicians alongside one another. Thorough consideration of the three preliminaries is therefore critical to an improvised work's success. There is a considerable amount of creative work that must be undertaken by the composer in researching and understanding each musician that is selected for the ensemble as well as developing the elements that will form the shared understanding of the work. This can be achieved for the most part through a review of the ensemble members' own recordings and performances in order to properly understand the stylistic implications of the individual within the framework of the composer's work. If the ensemble members performance aesthetic is understood well enough to avoid any overly forceful direction on the part of the composer, and the composer has properly considered the elements of shared understanding that form a pre-requisite for performance, near complete artistic freedom can be granted to ensemble member to play in whichever manner they see fit with little or no direction needed.

This is the preferred operating model of the author and results in the most genuine and artful performances.

Whilst this approach is not without risk, successful outcomes result in unique, important artistic offerings that can be both euphoric for audiences and performers alike, as Levin states:

The most important thing is the willingness to take risks, and the acknowledgement that doing so invests the artistic statement with a level of integrity, with a level of personality, with a level of uniqueness that nothing else can do.

Robert Levin¹⁶¹

4.5 CONSIDERATIONS FOR CURATING

Curation within the context of the Four Domains, presupposes that the end goal is the definitive version of the work, namely the final recorded version that occurs at the end of the horizontal process through recording. This could be a studio recording, or a live recording of a performance, or a video recording. The only pre-requisite is that the definitive version be present to some degree in the mind of the composer from the outset of the composition process. The somewhat final nature of recording is a useful tool in guiding creative decisions across the composition process, particularly with respect to ensemble curation and the role of the Composer-Producer.

During the vertical composition process that takes place at the genesis of the work (see Figure. 1) the composer will have already thought about the type of performances that will best serve the music and about delegating salient aspects of the work to other musicians who will realise the compositional aims through improvisation. Depending on how advanced the curation aspect of the vertical process has been, at this stage the composer may have already had some preliminary or definitive thoughts about curation of specific artists, particularly if the composer has written the work with an artist in mind.

¹⁶¹ Levin, Robert 1992 in *On The Edge: Improvisation in Music*, Episode 1 *Passing It On* video recording BBC 4. London. Dir. Derek Bailey

As a part of the horizontal proposed by the Four Domains, the curation phase takes place in two parts: 1) research and critical consideration by the composer and 2) original curatorial decisions made by the Composer.

Whereas in the vertical phase of curation the focus is on the genesis of the work and only top level consideration of the curated elements takes place, during the Composer-Curator domain on the horizontal axis, further research, focused listening and consideration take place prior to selecting the artists for the work.

4.5.1 RESEARCH AND CRITICAL CONSIDERATION

Focused listening¹⁶² and a spirit of joyful inquiry are critical research elements that are necessary across the application of the Four Domains at every stage. With respect to curation, within this process the composer brings to bear the sum-total of their musical listening experience (or intermusicality) and skills of analysis to fully consider what musical intersections will work together and which musicians will best realise this vision. To do this the composer listens to recorded musical examples or live performances, listening closely to the individuals performing and then, using this aural palette, make creative decisions about the direction of the work. Just as a painter mixes colours, the composer mixes sound. The greater the understanding of sonic colour mixing, the greater the capacity of the composer to paint sonic pictures with emotional depth and resonance. Where deficiencies in the composer's knowledge are found, or questions raised that cannot be answered, focused listening, practice, research and consideration should be used to resolve these issues.

Deep Listening is listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, or one's own thoughts as well as musical sounds. Deep Listening represents a heightened state of awareness and connects to all that there is. As a composer I make my music through Deep Listening.

Pauline Oliveros¹⁶³

¹⁶² Whilst Oliveros' approach, cited in the above quote, refers to her own specific composition practice, intensive, active focused listening (that experientially has similarities to Oliveros' description of a *heightened state of awareness*) is a critical tool for realising the concepts outlined in this study. Henceforth, *focused listening* rather than *deep listening* refers to the deliberate and intensive process of listening to music in order to better understand one's own musical aims and answer one's own musical questions.

¹⁶³ Oliveros, Pauline & Hall, Lawton 2010. *Sounding the Margins: Collected Writings 1992-2009*. Deep Listening, New York: Kingston. P.73

The research and critical consideration phase of the Composer-Curator Domain is predicated on the question at the heart of the composition process. *What does the composition set out to achieve?* Although in part answered by the idea of the Governing Aesthetic, rigorous consideration of other desired musical elements is of course also critical. Once this question can be answered, the composer may, in considering the emotional and performative aspects of this question have asked a second and equally important question. *Who can best achieve this goal in performance?* Answering this question is not simply to unpack the abstract emotional aesthetic the composer hopes to realise in musical form, it is to understand fully how the performances of others can help to *co-create* the definitive version of the work alongside the composer. To achieve this, the composer must cultivate a deep musical understanding of how musicians perform together, based on rigorous research and critical listening. Then, using this knowledge, the composer must develop an intuition based on research, listening and the Governing Aesthetic of the composition that will guide the curation process.

Once the research phase has taken place, the three preliminaries can then be fully considered in the context of the works themselves. In determining *the musician*, the composer thinks about who best to realise the written and improvised aims of the work. Concurrently the composer considers *the instrument (and orchestration)* of the work in relation to the individuals being considered and the aims and objectives of the work. Finally, after these considerations the composer turns their mind to *the shared understanding* which includes both the capacity of the individual artist to understand and operate within the Governing Aesthetic, theoretical musical constraints, the group social dynamic and performance settings, as well as illuminate the emotional context that the work proposes. These three preliminaries are central to the curation process and the composer must fully consider the selection of each artist for the work based on these areas of consideration.

4.5.2 PRACTICAL QUESTIONS FOR CURATION: ENGENDERING COMPOSITIONAL OUTCOMES

In addition to the general principles of research and consideration outlined above, including rigorous consideration of the three preliminaries in a general sense, specific musical questions that relate to precise components of the work can also be investigated through the

lens of curation. The author regularly uses the following questions to guide aspects of the curatorial process within his own work.

What is the rhythmic framework and who can best achieve the desired rhythmic approach in both a supportive ensemble context and improvisational context?

Within the author's own practice, rhythmic foundational elements are a key aspect of all compositions. The author's compositions most often contain an underlying rhythmic structures that are inherent within the work. However, in curating musicians, and in particular drummers, the author often thinks about certain styles of rhythmic interpretation based on available sound recordings that might work well in the context of each composition. Often recorded performances are used as a conceptual template for new musical ideas and these references can also suggest possible curatorial options in relation to artists who might be selected for an ensemble performance. However, these specific performance examples are never communicated directly to the artists; instead the artist is sought based on an approach that meets this concept, and whose personal style the author deeply admires. The author then affords the artist complete creative license, knowing that the process of rigorous curation provides one with utmost confidence to trust that whatever they do will be in the best interests of the work. In fact, the author has found that the artists performance almost always far surpasses one's greatest expectations for the work.

In instances where an approach or rhythmic aesthetic does not immediately come to mind that serves the composition, the author then researches different approaches through a wide-ranging audit of available sound recordings until a reference is found that is suitable. This will then be used as a reference or a starting point to consider the best personnel to bring this aesthetic to the composition with these broad principles in mind.

What is the harmonic/melodic framework and who can best achieve the desired harmonic/melodic approach in both a supportive ensemble context and improvisational context?

Similar to the way in which the rhythmic components of the composition are considered, the author uses listening and analysis of live performances and sound recordings to guide decisions about harmonic/melodic contributors, conducting further research by way of

attending performances or listening to sound recordings where required. This includes analysis of scores and the performance of source materials that can sometimes lead to the anticipation of new musical ideas. In turn this consideration often suggests potential musical collaborators who can realise the aims of the work.

Who can best aesthetically/timbrally achieve the intention of the work?

Generally, the aesthetic and timbral aspects of each performer's sound will be considered holistically across the process of considering rhythm, harmony and melodic contributions as the *sound* of a performer is the first thing that one hears, and it is almost always known immediately whether it is suitable for one's own vision or not. However, sometimes within the author's own work, the aesthetic or timbre comes first, before the harmonic, rhythmic and melodic content. In these cases, the artist can be selected based specifically on timbral and aesthetic considerations, sometimes even prior to composing anything. Where this occurs the author generally writes with the artist's specific aesthetic in mind, as a component of the overall Governing Aesthetic of the author's work and determines other musical elements to fit once the work is written.

How will the ensemble members work together? Musically, interpersonally, sonically?

Attempting to understand how the performers will work together musically is a process that is guided by intuition based on the research outlined above. The more recording and composition projects one works on, the easier it becomes to conceptualise the way in which performers will work together under the banner of the shared understanding. It is also key to consider how ensemble members will work interpersonally (outside of musical considerations) wherever possible.

Of course, these specific questions are only those that the author has often found useful. Any composer who considers using the Four Domains concept in their own work should develop their own lines of inquiry within the framework that can, through focused listening and research, be used to guide their own curatorial process that should necessarily be tailored to achieve their own musical ends.

4.5.3 ORIGINAL CURATORIAL DECISIONS

The second phase of curation that takes place after Research and Critical Consideration is an intuitive process where the composer brings to bear all the research and critical listening that has taken place to decide who best to achieve the creative ambition of the individual work or album.

“I wrote songs for this session, but Bill has been such an inspiration to me that, even on songs I wrote before I met him, he was already there.”

Skuli Sverrisson¹⁶⁴

In the above quotation bassist Skuli Sverrisson speaks to the process of envisaging the performances of Bill Frisell in his compositions prior to recording. This observation highlights the possibilities created through the concept of curation and of understanding an artist’s work to the point that their improvised contributions can be projected and composed *for*. What Sverrisson describes is a highly personal process in which the composer envisages the contributions of individual improvisors in a holistic sense.¹⁶⁵ In the context of the Four Domains, this process may not always be as intimate (although ideally it is) as the process that Sverrisson relates and is simply a rigorous process of understanding in a pragmatic sense what the desired improvised and performative musical outcome is, and who will best achieve this, before deciding which available and willing musicians will work best together to achieve the musical whole the composer intends.

Following the curation of the artists or group, the composer must then almost completely relinquish control of the performances, other than the obvious factors of adequate rehearsal and preparation. The best performances result from trusting ensemble members fully and co-creating together with the group in the moment, allowing the composition to be guided fully

¹⁶⁴ Johnson Kevin 2021 “Skúli Sverrisson and Bill Frisell Album “Strata” Now Available Digitally” in *No Treble*. Accessed 11 June 2021 <https://www.notreble.com/buzz/2021/05/27/skuli-sverrisson-and-bill-frisell-album-strata-now-available-digitally/>

¹⁶⁵ This is also described by Mehdau in the liner notes to *House on a Hill* (first Mehdau trio) where he states that Grenadier and Rossy “both found ways to express themselves fully in the music, in part because the music was written with them in mind” (Mehldau, Brad. 2006, liner notes in *House on a Hill*. Brad Mehdau et al. Recorded October 2002 and March 2005. New York: Nonesuch. 755959912 Compact Disc)

by the individuals in the group if necessary, without trying to impose a pre-determined vision upon the ensemble.

I don't tell the players in my group what to do. I want them to play what they hear in the piece for themselves. I let everyone express himself just as he wants to. The musicians have complete freedom, and so, of course, our final results depend entirely on the musicianship, emotional makeup and taste of the individual member.

Ornette Coleman¹⁶⁶

The well curated ensemble will almost always far surpass the composers' wildest dreams for the success of work, propelling the music into new, surprising, and enriching musical areas that could not have been envisioned fully by the composer during the writing of the composition.¹⁶⁷ In many ways, this is the intention of the Four Domains, in that the process allows the composer to create a framework where the joyful, life-affirming process of composition and performance intersect through improvisation to create a greater musical whole than the composer was able to conjure of their own accord.

¹⁶⁶ Coleman, Ornette 1959 "Change of the Century" in *Audio Culture: Readings in Modern Music* Revised Edition ed. Cox, C and Warner D. 2017. London: Bloomsbury. P.356

¹⁶⁷ Vijay Iyer notes this in the quotation found at the beginning of Chapter One.

CHAPTER FIVE

DOMAIN THREE: THE COMPOSER-PERFORMER

5.1 INTERMUSICALITY AND PERFORMANCE

Chapter Three outlined the role of intermusicality in understanding the metalanguage of musical intersectionality, discussing the dichotomy between the concrete musical elements created by the composer and the abstract musical intersections that gave rise to them. Chapter Three also discussed the role of intermusicality in the development of the Governing Aesthetic. However, there is another equally important role that intermusicality plays within this study and that is as a *shared language of performance*.

The shared understanding, as outlined in Chapter 4, is where mutually understood aural reference points and the sum-total of an ensemble's understanding of musical performances (both shared and personal, both historical and contemporary) are applied in performance. This understanding creates points of mutual reference that can be used to inform and engender specific outcomes in performance in a compositional sense. As, Monson suggests, this shared understanding forms the way in which improvising musicians speak to each other and think about music.

Intermusical relationships are not merely of theoretical interest, they are also an important aspect of how musicians talk and think about communicating in music.¹⁶⁸

And additionally that:

The ability of some musicians to pick up on one another's ideas, to find chemistry in their musical affinities, seems in part the result of this intermusical component of musical perception.¹⁶⁹

This study takes Monson's view of intermusicality as a fundamental point of linkage between musicians to communicate and execute performance ideas. Furthermore, it also leverages Monson's observations that intermusicality is a component of musical performative

¹⁶⁸ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction* Chicago: The University of Chicago Press. P.128

¹⁶⁹ Monson. Loc. cit.

perception and applies this idea in a performative-compositional sense as the basis for communicating ideas and creating improvised ensemble performances. However, far from seeking to position new compositions directly or literally within a rigid lineage or tradition through this methodology, the view of intermusicality posited in this study is one which simply acknowledges that recordings '*heavily mediate the aural transmission of style in jazz*'¹⁷⁰ and that as a result they can be used as a mutual vernacular between musicians. Herein, this refers both to relationships between '*concrete intertextual phenomena*'¹⁷¹ and the more abstract, personal and intuitive understanding of connections between mutually understood performances that can be used productively and creatively whilst ensuring the integrity of the co-creation process during the act of performance is not undermined through limiting the scope of an individual's interpretation of a work.

This multi-dimensional, multi-modal reading of intermusicality scaffolds the Composer-Performer's consideration of their own performances, the performances of others and the direction of the ensemble. As a result, intermusicality itself can be viewed as a type of meta-language for performance ideas in and of itself, which can be harnessed by the Composer-Performer to guide both themselves, and the ensemble members towards an understanding of their shared enterprise.

5.2 AESTHETIC UNIFICATION

Whereas the sum-total of an artist, or ensemble's musical knowledge is brought to bear through the intermusical metalanguage of performance, the overall aesthetic of a work is successfully determined by other means. As has been discussed, the aesthetic can be used to *govern* a performance helping the musicians make musical choices that meet the composers expectations and helping the audience to connect with the holistic proposal of the composition.

¹⁷⁰ Monson, Ingrid. 1996 *Saying Something: Jazz Improvisation and Interaction* The University of Chicago Press, Chicago P.126

¹⁷¹ Korsyn, Kevin. 2001 "Towards a New Poetics of Musical Influence." in *Music Analysis*. Hoboken. Wiley-Blackwell. Vol. 10, no. 1/2. P.7

The archetype of the composer-performer in jazz is so common as to be almost an inherent or intrinsic component of the music. For many jazz artists the role of composer-performer is a natural and intuitive extension of their practice as an improviser-performer that needs no specially considered deconstruction. However, for many others, particularly where there is a disconnect between compositional and instrumental aims, the relationship between these two spheres of thinking is a delicate balancing act between the dualism of self as composer and the self as instrumentalist-improviser. Although intermusicality may provide a perceptual basis for the conceiving of a personal sonic identity by connecting musical reference points and thus hinting at possible successful syntheses of musical ideas, the bringing together of performance and compositional ideas to form a unified Governing Aesthetic remains a significant challenge that many artists never overcome in a truly genuine manner. The dichotomy between these two spheres within the Four Domains construct may require some conceptual balancing or mediation. This balancing act amounts to a kind of settlement between the aesthetic vision of the self as composer, and the self as performer where both spheres must be aligned to strive for the same artistic purpose.

A unified aesthetic between instrumental practice and compositional practice is therefore the primary aim of the harmonious composer-performer dynamic. The harmonious alignment of both concepts makes for a holistic presentation of the artist's work as a single whole. An example of a fully unified concept can be found in the music of Brad Mehldau, whose compositions and his improvisations have a remarkable and truly brilliant uniformity. When listening to each work contained on Mehldau's album *10 Years Solo Live*¹⁷², it feels as if the melodic journey from notated composition to improvisation is one single arc or permuting gesture that builds over the duration of the performance. Mehldau's album *After Bach*¹⁷³ also demonstrates uniformity between original performances of existing works and improvisation by placing well known compositions by J.S Bach alongside original works by Mehldau that include improvisation. Observations about Mehldau's fully aligned compositional and improvisational concepts are also true of his ensemble performances including the trio performances analysed in Chapter Two.

¹⁷² Mehldau, Brad 2015 *10 Years Solo Live*. New York: Nonesuch. 7559-79507-5 4 Compact Discs

¹⁷³ Mehldau, Brad 2018 *After Bach*. Recorded April 2017. New York: Nonesuch. 7559-79318-0 Compact Disc

In many ways the holistic and near perfect synthesis between both the composition and the instrumentalists improvised performances, as demonstrated by Mehldau, is the ideal to which almost all composers operating within the jazz tradition strive. However, it goes without saying that this ideal of perfection is not the present reality faced by all composer's operating within the realm of jazz. Even Mehldau himself has described difficulty stating that:

The successful integration of composed and improvised material has always been a challenge for me.¹⁷⁴

Nonetheless, striving towards a fully realised overarching aesthetic is critical to the success of the composer-performer, as it provides oversight and sound governance to the sometimes-competing priorities of the ego and duality of the composer-performer dynamic.

Mehldau and others offer a glimpse into the possibilities of full alignment between the composer-performer relationship. Where this occurs, the holistic union of compositional, interpretive, performative and improvisational approaches allow for unheralded musical possibilities and genuinely original contributions to music as a whole. In these rare cases, the aesthetic of the artist, or group, becomes recognisable as a consistent singular sound signature that is instantly distinguishable to the listener. The mere utterance of the artist's name, without even sonic reference, conjures auditory and sensory visions in the mind of any person who knows their work. In the world of jazz one need only say *Miles*, *Trane*, *Bird*, *Ornette* or *Monk* and these sound-signature aesthetics are instantly summoned in the mind of the aficionado. These artists have proven what is possible, blazing a trail so that others may also strive for this lofty goal.

But what constitutes a musical aesthetic? We certainly know what one is as soon as we hear it, we need only listen to a truly great artist for a few seconds to understand this simple truth. When listening to *Zhivago*, the opening track on Kurt Rosenwinkel's seminal album *The Next Step*,¹⁷⁵ the listener is immediately struck by the combination of an individual instrumental tone or sonic imprint, a highly personal melodic sensibility and a highly developed and uniquely articulated harmonic concept that, coupled with the holistic unification of this sonic

¹⁷⁴ Mehldau, Brad. 2006, liner notes in *House on a Hill*. Brad Mehldau et al. Recorded October 2002 and March 2005. New York: Nonesuch. 755959912 Compact Disc

¹⁷⁵ Rosenwinkel, Kurt 2000. *The Next Step*. Kurt Rosenwinkel et al. Recorded 12 May – 27 June 2000. New York: Verve Records 3314 549 162-2 Compact Disc.

identity in the compositional constructs of Rosenwinkel, represent what can be referred to as his widely imitated and influential, *aesthetic*.

The development of a timbral approach or set of principles that drive the realisation of the artists improvised instrumental sound, by way of instrument choice, technical style, manipulation of tonal parameters of the instrument, integration stylistic innovations of the artists key influences, personal emotional understanding, life experience and other areas of instrument specific sonic manipulation is critical to building an artistic identity. When married with an advanced and highly personalised harmonic/melodic/rhythmic approach, this constitutes the realisation of an artist's instrumental improvisational *sound* or *aesthetic*.

There are no hard and fast rules as to how one should develop an aesthetic. However, the individual musical preferences of the artist themselves matter deeply. As noted by Williamson it is critical to consider the elements that one wishes to integrate within one's musical output because:

neglecting to nurture music that is true to one's heart can lead to disarray, disconnection, and confusion for the creative practitioner¹⁷⁶

In the illuminating series of essays on Mark Turner *Every Single Tree in the Forest* by Kevin Sun, bassist Ben Street describes the developmental phase of Kurt Rosenwinkel's ensemble aesthetic with the classic quartet of Mark Turner, Ben Street and Jeff Ballard (which can be heard on *The Next Step* cited above) noting the difficulties faced in reconciling a set of influences during the developmental phase of this ensemble.

(In 1990s New York) It seemed like you either played very free and acted like you didn't care so much about the tradition—you were irreverent—or you totally worshipped the masters and tried to sound exactly like them, and we (...) didn't sort of fit in either one. (...) We wanted to play free, but we were listening to Blue Note records as well as to reggae and Stevie Wonder—which now sounds very feigned and cool and mature, but at the time it didn't feel that way. It felt fucked up.¹⁷⁷

¹⁷⁶ Williamson, Paul 2009 *Constructing the Collective Consciousness: Individual Player Identity Within the Collective Jazz Ensemble*. MA Thesis. Victorian College of the Arts, University of Melbourne

¹⁷⁷ Street, Ben in Sun Kevin. 2015 "Every Single Tree in the Forest: Mark Turner as Seen by His Peers, Part Two" in *Music and Literature Online*. Accessed 15 March 2018.

<https://www.musicandliterature.org/features/2015/7/18/every-single-tree-in-the-forest-mark-turner-as-seen-by-his-peers-part-two>

Sun then notes that by reconciling these sounds:

Rosenwinkel's band synthesized their diverse musical influences into a language arguably as recognizable today as bebop.¹⁷⁸

The composer also strives to create similarly genuine emotionally connected musical ideas understanding the inter-related nature of possibly divergent musical works and connecting these ideas experientially through intermusicality. As Mehldau notes in describing the convergence of musical influence that resulted in the album *House on a Hill*:

several streams of influence coalesced into a broadly identifiable style that I would cautiously call my own¹⁷⁹

However, whereas the performer is primarily concerned with their own instrumental sound as a key component of realising this aesthetic, the composer is primarily concerned with all of the sounds and ideas within a work, and their relationship to one another, as well as the performance of the ensemble as a holistic aesthetic in the context of the artistic aims of the composition itself.

Where competing priorities within the multi-dimensional context of the composer-curator-performer-producer exist, they must be reconciled by an overarching aesthetic that governs and integrates the different realms. The Governing Aesthetic, which should be intuitive in nature, will answer any questions that arise to best serve the composition.¹⁸⁰

¹⁷⁸ Sun. Loc. cit.

¹⁷⁹ Mehldau, Brad. 2006, liner notes in *House on a Hill*. Brad Mehldau et al. Recorded October 2002 and March 2005. New York: Nonesuch. 755959912 Compact Disc

¹⁸⁰ (This anecdote is relayed in the first person due to the personal nature of the observation): In 2011 I was fortunate to spend two-weeks studying composition and orchestration with Miguel Atwood-Ferguson. During these lessons Miguel imparted many wise compositional ideas to me. The idea that has stuck with me the most and in many ways has guided all of my composition and music making ever since was an idea that he paraphrased from composition lessons that I understand he had taken with Patrice Rushen. Here, the idea of a Governing Aesthetic was conjured (at least in my understanding) by another means. Miguel said (which is apparently what Patrice Rushen said) that whatever you did (compositionally) it had to be *undeniable*. What is undeniable one might ask? (As I certainly did). To which was the answer was, it has to be *undeniable, to you*. The answer being that no one could or couldn't tell you what was undeniable, only you could determine this for your own music based on whatever deeply personal musical goals you had. In the context of the aesthetic being described here, a similar philosophy can be applied. Although it is impossible to create an entirely concrete definition of what an aesthetic is, in my view it should be *undeniable* in a similar manner to the way in which Miguel explained this idea to me, in that it should get to the heart of your own musical and philosophical ideas and truly represent you as an artist, in a way that is undeniable, to you.

However even within the context of the well-defined Governing Aesthetic, differing and unique readings of this idea are possible. Within this study, the author has identified two clear schools of integration for discussion, 1) complete unification and 2) the unified application of an aesthetic.

5.2.1 COMPLETE UNIFICATION

Complete unification is where the composer-performer has a single overarching musical aesthetic that governs both their compositional output and instrumental sound and style, generally refined across the duration of their career. As mentioned above, Brad Mehldau's work falls into this category. Tenor saxophonist Mark Turner is another example of this school and on albums including *Lathe of Heaven*,¹⁸¹ the listener is presented with a singular aesthetic and complete unification of Turner's highly influential and unique musical concept in both fully realised and integrated improvisational and compositional forms. Guitarist Ben Monder provides another example. Albums such as *Excavation*¹⁸² and *Oceana*¹⁸³ demonstrate how his highly original guitar aesthetic governs both performative and compositional outcomes.

5.2.2 THE UNIFIED APPLICATION OF AN AESTHETIC

A second approach is where the artist experiments with many different musical inputs, including different genres, a very wide pool of collaborators including from different areas of musical practice and where the compositional aesthetic or musical context of an artist may be in constant flux across their career. Within this school, instead of pursuing the constant refinement of the complete unification between compositional and improvisational outputs, a highly refined, unique and unified instrumental improvisational aesthetic is applied to potentially many different areas of musical practice across the life of the artist. Within this approach the artist uses their understanding of their own performance aesthetic with a nuanced and insightful understanding of music to fully understand how their approach will work within different contexts. Examples of this approach include Jan Garbarek, who has

¹⁸¹Turner, Mark 2014 *Lathe of Heaven* Mark Turner et al. Recorded June 2013. Munich: ECM. 2357 Compact Disc

¹⁸² Monder, Ben 2000 *Excavation*. Ben Monder et al. Recorded 30 June to 20 July 1999. New York: Arabesque AJ-0148 Compact Disc.

¹⁸³ Monder, Ben 2005 *Oceana*. Ben Monder et al. New York: Sunnyside. SSC 1146 Compact Disc

applied his singular instrumental approach to classic recordings with Keith Jarrett and Fateh Ali Khan, The Hilliard Ensemble and many other collaborators. In each case it is Garbarek's completely unique instrumental aesthetic which is applied to each different musical situations, creating a new shared group aesthetic that celebrates the individuality of the meeting points between different musical approaches rather than attempting to create a unified whole from which all musicians operate.

Within these two schools of curatorial thought, there are no hard and fast rules that place an artist within each school and some artists pursue both or change schools at various points in their careers.

5.3 AESTHETIC DEVELOPMENT

Having discussed the principles of intermusicality and of aesthetic unification the remainder of this chapter outlines the basic components of aesthetic development – as observed by the author in his own work - working towards a vision of the Governing Aesthetic that can be applied by the Composer-Performer in the application of the Four Domains concepts.

5.3.1 CRITICAL ANALYSIS AND SELF REFLECTION

Critical analysis and a strong capacity for self-reflection on the relative success of one's own performances are crucial elements in the development of an overall aesthetic to govern both spheres of the Composer-Performer domain. It is vital that the individual develop the capacity to aurally understand where adjustments are needed within their own performer-improviser creative concepts. These adjustments should result in a performance concept, guided by intermusicality, that is more fully aligned with the overall aesthetic that an artist wishes to achieve. Ideally the process of critical analysis and self-reflection should help to point the artist towards either complete unification or the unified application of an aesthetic as the foundation of their aesthetic aims.

The process of self-reflection and analysis of the relative success of one's own work is a highly individual and subjective process. However, the capacity of the individual to

benchmark their own success against the work of their peers and against leading exponents of their artistic practice is a uniform requirement of the development of a successful aesthetic.

Further discussion of the way in which self-reflection and analysis of the author's own work and how adjustments have been made to serve the creative works within this submission are found in the chapters that discuss the creative works that form part of this submission.

5.3.2 SEARCHING FOR A SOUND AND THE ROLE OF RESEARCH

Individual research through focused listening to recordings is a critical component of the success of the Four Domains. Although this research is often informal in nature and is governed by the intuitive and highly personal musical tastes of the artist rather than any specifically definable research goals, this informal research does nonetheless seek to answer a fundamental research question in the life of the artist; *what is the sound that a given artist wishes to put out into the world through their performances?* And a second question that naturally follows, *how will the artists put this sound out into the world through their performances?* As discussed in Chapter 3, and above in 5.1 the *how* can at least be partially illuminated through understanding the inter-related nature of musical works through the perceptual and experiential aspects of intermusicality. Intermusicality provides both the basis for the artist to develop their own intuitive and personal points of connection between musical works as well as helping to locate the building blocks for a shared performance language together with the ensemble. The *what* is more abstract and requires, in addition to understanding the inter-related nature of musical works through intermusicality, a genuine curiosity and fascination with musical discovery that drives an undeniable desire to find something *new* within the world of music that can represent who the artists wishes to *be* in a musical sense. Once assembled, this motley - *a tangeable sonic thing* - will be unique to the artists themselves and when adequately realised, although made up of any number of pre-existing objects, will be entirely singular in its realisation by the artist or group.

Although the *what* can only be answered by the individual artist themselves, working towards this goal will necessarily require a broad survey and wide ranging analysis of the recorded output of the artist's key influences and musical interests. For the modern artists, this

amounts to the assembly of a broad musical mood board¹⁸⁴ (defined by the Oxford Dictionary as *a collage of images intended to evoke or project a particular style or image*¹⁸⁵) of recorded works. The mood board of ideas and musical influences can be drawn potentially from multiple areas or genres of musical practice and is used as the basis to deconstruct, reassemble, rearrange and personalise musical ideas in a deliberate and considered manner that results at least in part, in the Governing Aesthetic. It can also be used as a creative jumping off point for further musical exploration. The bringing together of an individual palette of recordings and influences to be used as a springboard to investigate ones own artistic goals is a key part of the development of a Governing Aesthetic. Additionally, the research process that results in the mood board must be necessarily thorough in order for artistic benchmarking, which is an important process through which the artist can determine the relative success of both their own and their ensemble members performances to occur. This toolkit of recorded musical understanding (or intermusicality) together with the process of benchmarking underwrites the process of self-reflection and critical analysis as well as the assembly of the broad skills of critical and musical reasoning needed to develop an overarching musical aesthetic in the context of the Composer-Performer domain.

The research that takes place through listening to live performances as well as recordings, is often referred to as the process of *searching for a sound*. This turn of phrase is well understood by many musicians as the lifelong journey of pursuing the abstract and highly personal unification of artistic and personal ideas in concrete sonic form.

5.3.3 ADJUSTING PERFORMANCES

As mentioned above, it can be necessary for the Composer-Performer to adjust aspects of their own instrumental musical performance concept to best serve the composition (and Governing Aesthetic rather than the performer ego). In these cases, based on the Governing Aesthetic, decisions must be made in order to best realise the composition itself. These instrumental adjustments will ideally be made through benchmarking. Benchmarking can be

¹⁸⁴ In the context of music, and the purposes of this study, this is defined as a collection of recordings that are used as a sonic reference palette to evoke the sound of a project. The recorded references may represent different aspects of the desired final recorded piece of music ie. Bass sound, drum sound, harmonic ideas, rhythmic ideas, style of improvisation, sonority etc.

¹⁸⁵ Oxford English Dictionary "mood, c.2." *Oed.com* Oxford University Press, June 2021, www.oed.com/view/Entry/121878. Accessed 9 June 2021.

aided through the recording and analysis of rehearsals and live performances that can be used to assess the relative success of compositional and performance ideas and judge the success these against the desired aesthetic outcome (usually recordings by leading peers) This process is recommended for reflection and analysis. Key learning from these rough recordings, assessed against the mood board references can be used to make adjustments in performance or compositional ideas including:

- Changes to the composition to account for the technical possibilities or limitations of the Composer-Performer
- Changes to the sonority of performances, including instrument choice, instrumental technique, and other areas of instrumental setup that impact on sound to best serve the composition
- Broad changes to the Composer-Performer's improvisational concept (applied over a timescale of months/years through personal practice) to better serve their artistic vision and the work/s.
- Adjustments based on learnings from experimentation with curated ensemble members, realised through the process of collaboration, shared performances and the experience of co-creation that result in the refinement of curatorial ideas and or changes to personnel (recognising curatorial ideas are not always perfect and also may need tweaking).

The process of making adjustments is outlined in more detail in the chapters that deal with the creative works that make up this submission.

5.3.4 LEADING THE ENSEMBLE AS PERFORMER; SHORTHAND, VERNACULAR, AND ENSEMBLE COMMUNICATION IDEAS

Following the development of a Governing Aesthetic that oversees compositional ideas, curatorial choices and the development of a performance style that serves the composition as one of its central aims, consideration must be given as to how to communicate this holistic set of ideas to other instrumentalists. Successful communication of these ideas is key to realising *the shared understanding* outlined in the Composer-Curator chapter. Additionally, as discussed in 5.1 intermusicality underpins the capacity of both the composer to communicate

their ideas, and the ensemble to respond through their shared understanding of inter-related works.

The written manuscript or whichever device is chosen to convey the fundamental set of musical ideas (harmony, melody, basic rhythmic ideas) to other instrumentalists is of course, critical. However, this template is by no means the whole picture. In many cases, the process of curation will eliminate more complex communication needs within an ensemble as the composer will have selected musicians who intuitively realise the vision for the music without detailed instruction and who easily operate within the desired *shared understanding*. However, it remains critical that the composer develop the capacity to lead the ensemble by communicating the full scope of nuanced artistic ideas to their collaborating artists wherever this is required. Although this may not be necessary where astute curation has taken place, in some cases curation alone is not sufficient to communicate the nuance of the intended improvisational outcome.

It will often be necessary to explain to other musicians what the goal or *intent* of the performance is, particularly the improvised component of the performance. It is the role of the Composer-Performer to actively lead the ensemble providing guidance and direction where needed. In the experience of the author, this guidance can be divided roughly into two main parts (notwithstanding the written manuscript which explains much of the other detail):

- 1) The emotional context of the work

The abstract emotional context that makes up the artistic vision or emotional proposition of the work should be explained to the ensemble. This may be very abstract, for example *play the colour red here, and the meeting point between red and green there*. Or more concrete, in that the composer may explain the direct personal inspiration or emotional context of the work itself by way of an anecdote or relaying of their personal feelings about the composition's meaning. In the chapters that discuss the creative works of this project the author explains the process of speaking to these ideas within the context of rehearsing and recording several albums.

2) Intermusicality/musical reference points (drawn from the mood board)

The aforementioned research component of *searching for a sound* is also relevant in the communication of ideas to other artists and collaborators. Given that the collaborators have been chosen to realise a set of musical ideas and broad aesthetic that is suited to their own performance styles, it is more than likely that they share a broad knowledge of the key influences of the Composer-Performer (intermusicality). Thus, a musical vernacular shorthand can be used to explain ideas where the manuscript cannot. This may be along the lines of *play it like Elvin (Jones) on Pursuance*¹⁸⁶ to convey the nuance of an intended rhythmic feel for a composition that goes beyond the detail of a lead sheet, and allows for personal exploration within a set stylistic space. Or *this one is kind of a Belonging quartet thing* in reference to the broad aesthetic proposition of Keith Jarrett's European Quartet album *Belonging*¹⁸⁷ as a general framework through which the musicians can bring their own interpretation and musical understanding.

The combination of emotional context and the shorthand of shared musical understanding and vernacular are critical components of the Composer-Performers capacity to direct the ensemble during rehearsal and recording in a manner that gives the musicians free rein to fully engage with the composition, co-creating it alongside the composer whilst also being given parameters to work within that will result in realisation of the composer's Governing Aesthetic and artistic vision.

5.3.5 RELINQUISHING CONTROL AND NATURE OF ENSEMBLE PERFORMANCE

In the moment of performance, the Composer-Performer straddles the line between deep focus on their own instrumental performance and a wider awareness of the entire ensemble's performance as a compositional whole. Additionally, given the role of the composer in this context as the bandleader, the responsibility of directing the ensemble is another component of the composer's focus during performances. Although one would presume that splitting attention into multiple different areas of cognition during performance would be necessarily

¹⁸⁶ Coltrane, John 1965 *A Love Supreme*. John Coltrane et al. Recorded 9 December 1964. New York: Impulse! 0602498010921 Compact Disc.

¹⁸⁷ Jarrett, Keith 1974 *Belonging*. Keith Jarrett et al. Recorded April 1974. Munich: ECM. 1050 Compact Disc

detrimental to the capacity of the artist to wholly focus one area, impacting on the performance quality in turn, this is not necessarily the case.

In fact, the performance of music in an ensemble is inherently multi-faceted, requiring constant dynamic listening to other ensemble members, necessitating musical responses and adjustments to the performance even whilst supreme focus on executing one's own performance remains unbroken. In a finely tuned ensemble of elite musicians, these adjustments happen naturally and intuitively. However, even as these musical events unfold intuitively, the mind of the performers are simultaneously, in what may seem paradoxical at first, finely focused on their own performances, the performances of each ensemble member and the overall holistic sound of the ensemble, without inherent conflict. It is a phenomena of musical ensemble performance that multiple-interrelated tasks can take place within a broad field of consciousness in a manner where being aware and focussing on multiple things simultaneously, rather than being detrimental, actually serves each area of the performer as they adapt and respond to the musical stimuli of the performance in real time. Jarrett speaks about the often-multifaceted nature of the mind during performance, albeit in a slightly different but relevant manner:

There were at least three people involved at a solo concert (which was always improvised from scratch): the improviser, the spontaneous composer, and the listener at the keyboard. The improviser is the easiest to explain (although no one in their right mind would try to). He sits there, confident in his ability to find some way from A to B (although he has no idea what B is). The spontaneous composer is a little harder to explain though his position is slightly above the improviser. He "sends down" material (sorry, it's the only way I know how to say it) at the spur of the moment whenever the improviser calls for it. He might have to create B out of thin air. His job is harder because he has to supply substantial "content" on the spur of the moment, in case the improviser gets lost or just plain loses his connection to the "zone". The composer eggs on the improviser (and visa versa), while the man at the keyboard – monitoring the proceedings and trying not to judge too quickly or intervene, even when he disapproves – attempts to pay attention to it all, simultaneously.¹⁸⁸

As a natural extension of the multifaceted potential of the performer to both focus on their own performance and react, respond and adjust to other performance factors within the broad field of consciousness (or collective consciousness), the composer is also able to consider the vision for the work and guide the ensemble during performance as well as lead the ensemble

¹⁸⁸ Jarrett Keith 2003 *Scattered Words* Munich: ECM. pp.9-10

through the score. However, in the moment of performance, the aesthetic, although still loosely present, is no longer the foremost consideration of the composer. This is because most of its parameters will have already been set through personal practice and research, ensemble curation and production considerations (outlined in the following chapter) prior to the performance. Once performance has begun, total control of the aesthetic must be ceded to the act of performance and trust placed fully in the ensemble. Where awareness of the aesthetic remains, it is on the level of a feedback mechanism helping the composer make in the moment decisions about a success of the performance in the studio, guiding where sections should be cued during improvisations and where changes should be made in subsequent performances to realise the overall vision of the work.

CHAPTER SIX

DOMAIN FOUR: THE COMPOSER-PRODUCER

The role of the producer within this study two-fold. First, the Producer must undertake all necessary actions to understand and realise the desired aesthetic and emotional outcome for the work in the context of recording by capturing the performance in a manner that suits the artistic aims of the work. Although others may be employed to assist in the capture of this performance, namely engineers or other musicians, the *responsibility* for this task lies with the Composer-Producer within the Four Domains concept. This study argues that up until the final mix is completed and the work is ostensibly finished, all decisions relating to the capture of the music are inherently compositional because they have the capacity to fundamentally alter the sonic outcome of the work. Second, within a studio context the Producer may also use the studio as a further compositional tool¹⁸⁹ to realise the artistic aims of the work in conjunction with, or even beyond the scope of the ensemble performance itself.

For many composers envisaging the sonic characteristics of a composition at its inception or during its infancy is a natural process. In some ways, understanding the way in which the aural aesthetic of the work will be realised in performance has been a part of the composers remit across the history of the vocation. In fact, composers in times past may have needed a more finely tuned minds ear to envisage their orchestrations than composers today who can use a suite of digital tools to experiment and create detailed demos without real musicians prior to performance.

Although the term producer has only become a part of the vernacular of music since the advent of recording, composers have always been producers in the sense that an aspect of their work has always been understanding how to achieve the desired sonic aesthetic and performance outcomes for their work. The difference today is that whereas the 19th Century classical composer understood the sound of the orchestra or ensemble intuitively enough to envisage the sound of a work of art played by 40 or more musicians from their piano or desk

¹⁸⁹ Eno, Brian 1979 *The Studio as a Compositional Tool* YouTube video. Recorded at The Kitchen, New Music America "New Music, New York" Posted by Stephen Dressler 6 September 2014. Accessed 22 October 2021 <https://www.youtube.com/watch?v=E1vuhJC6A28>

with pen and manuscript in hand, today's composer must understand how to achieve the vision for their work within the recording studio. This means that alongside a deep understanding of the sonority of orchestration and instrumentation, as in the case of the 19th Century composer, a similarly deep understanding of recording technology and the manipulation of sounds must also be learned.

The innovation of recorded musical performances and subsequent mass expansion of the recorded music industry in the early to mid-part of the 20th Century heralded a seismic shift in the sonic possibilities available to the composer.¹⁹⁰ From this moment on, a new skill set that included understanding the role of technology and new acoustic spaces outside of the concert hall as well as manipulating, processing and ultimately capturing sound was required and the role of the producer was born. The sonic possibilities of multi-track recording,¹⁹¹ electric and electrified instruments, alongside innovations in electronic processing and the implementation of various sonic effects in the middle part of the 20th Century also represented another major change in the way composers could envisage sounds.

Tape turned music from being a phenomenon in time to being a phenomenon in space. As soon as sound is put on tape it becomes a plastic medium. You can do things with tape; you can cut it, you can shift the order of things, you can play it backwards, you can slow it down, you can speed it up and you can feed it through further electronics to treat it.¹⁹²

As recording and playback technology evolved (...) an ever-increasing degree of creative control was placed in the hands of those doing the recording. The emergence of the engineer, as a technician who oversaw the transfer of a musical performance to a recording medium, marked the beginning of the studio becoming a compositional tool: it was now someone's job to make choices – aesthetic choices – regarding the sound of the recording.¹⁹³

Brian Eno

Through both these major paradigm shifts, the contemporary composer, alongside the development of a new understanding of the different sounds that could be created in the

¹⁹⁰ Eno, Brian 1979 *The Studio as a Compositional Tool* YouTube video. Recorded at The Kitchen, New Music America "New Music, New York" Posted by Stephen Dressler 6 September 2014. Accessed 22 October 2021 <https://www.youtube.com/watch?v=E1vuhJC6A28>

¹⁹¹ Eno. Loc. cit.

¹⁹² Eno. Loc. cit.

¹⁹³ "A Brief History of The Studio as An Instrument: Part 1 - Early Reflections" 2016 Ableton.com. Accessed 22 October 2021 <https://www.ableton.com/en/blog/studio-as-an-instrument-part-1/>

recording studio, also found new ways of thinking about the writing of music through layering, looping, editing and processing. In this sense the studio itself became a compositional tool, as Eno again explains:

Once you become familiar with the studio facilities, or even if you're not actually, you can begin to think in terms of putting something on, putting something else on, trying this on top of it, and so on, then taking some of the original things off, or taking a mixture of things off, and seeing what you're left with – actually constructing a piece in the studio.¹⁹⁴

This gave rise to new styles, forms and ways of thinking about music and connecting with audiences¹⁹⁵ that as Eno's suggests recognise the studio as a compositional tool in and of itself. Where requisite understanding exists to manipulate the equipment of the studio to achieve compositional ends, countless possibilities to shape the desired musical outcome in conjunction with the performances of the musicians are available to the composer.

Given the challenges present in developing a deep and detailed understanding of both the traditional aspects of composition and orchestration as well as a strong understanding of studio production techniques, it is understandable that throughout the history of recorded music, often the role of the composer has been separate to the role of producer.

It is important to note that there are countless examples across history where the role of the producer, separate to the composer, has been critical in realising a vision for the music of many artists that is arguably greater than the composer's vision for the composition alone. An example of this is the work of Manfred Eicher and ECM records where the sonic vision of Eicher has been deployed to create many modern masterpieces across both jazz and classical music.

Eicher's aesthetic involves a sonic landscape of purity, the judicious use of silence and an insistence on live tracking rather than excessive takes, overdubbing or other production trickery.

Josef Woodard¹⁹⁶

¹⁹⁴Eno, Brian 2017 "The Studio as a Compositional Tool" *Audio Culture: Readings in Modern Music* Revised Edition ed. Cox, C and Warner D. London: Bloomsbury. P.187

¹⁹⁵ Cage, John 1988 in *Conversing with Cage* edited Richard Kostelanetz. London: Ominbus Press. Preface xi

¹⁹⁶ Woodard, Josef 2019 *ECM and Manfred Eicher on the Search for the Sublime* Downbeat Magazine online. Accessed 18 October 2021. <https://downbeat.com/news/detail/ecm-manfred-eicher-search-for-sublime/P1>

It is therefore critical to clearly acknowledge that the role of an external producer, as another great creative mind within the process of realising the definitive version of the work, can be an incredible asset to the realisation of the composition in the right circumstances.

However, as recording technology has become more affordable and accessible, more artists have been able to use and understand studio production techniques as a part of their own creative process. Concurrently, the music industry itself has become more and more independent by nature – due to the decline of record sales and subsequent decline in revenue - and the additional role of a producer has become a luxury most artists cannot afford. As a result, many artists have themselves taken on the role of producing their own albums. It is the view of the author that this is a broadly positive development in many cases in that it allows the composer to take full control of their work from the beginning to the end of the composition process. Consequently, new models of working that integrate the role of production within the remit of the composer are required that give the composer the authority and autonomy to fully understand and execute their vision for the definitive versions of their work. It is this vision of the Composer-Producer as the arbiter of one combined aesthetic vision to which this study speaks.

5.1 UNDERSTANDING THE SOUND OF THE WORK

As with the Composer-Performer domain, research and analysis into key areas of the history of recorded music are vital aspects of the Composer-Producer's capacity to deliver upon the Governing Aesthetic of the work within the studio. A broad sonic understanding of both the lineage to which an artist's music belongs, is extending or is reacting against, and of all other movements in music that are relevant to the style and aesthetic the artist wishes to create are critically important. This understanding must include specific knowledge of how exactly to create the sounds that an artist desires within the studio, using historical references and an understanding of relevant technical processes. The requisite broad understanding of aesthetic goals generated through focused listening and research, in conjunction with practical experience, is acquired in a similar manner to the knowledge outlined in the previous chapter with respect to the Composer-Performer Domain. Through a combination of practical experience, selective focused listening and analysis of recordings, performances and texts the Composer creates an understanding of how to deliver upon the aims of their Governing

Aesthetic within their own unique context. This pragmatic but informal research-based understanding scaffolded by real world experience provides the colour palette from which the artist can draw-from whilst conceptualising their work.

Once a baseline understanding of the types of recorded sounds an artist wishes to achieve in their work has been reached through this research, the process of learning or envisaging how to create these sounds in a studio context can begin. Although the author does not subscribe to a hierarchical or rigid learning process with respect to production ideas, to some degree the way in which the author learned studio production techniques was similar to the widely accepted pedagogical model for the learning of jazz attributed to Clark Terry, comprising of imitation, assimilation and finally innovation or personalisation.¹⁹⁷ A similar process for the learning of production techniques can be applied as follows. First, experimentation with studio techniques, effects, recording methods and other processing takes place in order to *imitate* the recorded sounds of seminal albums. Following the development of *how* exactly to create the sounds one desires in a studio through the imitation phase, the application and assimilation of these ideas within the context of an artist's own creative works can take place. Finally, once these ideas are fully assimilated, personalisation can take place within the context of the definitive version of the artist's work. If the composer considers the studio an *instrument* in the realisation of the composition itself, many processes similar to those used in other areas of musical pedagogy can be applicable to the learning of studio techniques.

5.2 CAPTURING THE PERFORMANCE

Within the Four Domains concept, from the beginning of the conceptualisation of the composition the overall Governing Aesthetic of the work is a key consideration. Because the definitive version of the work is achieved through recording, the recording process is considered from the outset of the development of the work. Furthermore, as each domain influences all other domains, specific production ideas filter into decisions made about the work in all other domains.

¹⁹⁷ Berendt, Joachim-Ernst 2009 *Jazz Book: From Ragtime to the 21st Century*, edited by Günther Huesmann, Chicago: Chicago Review Press. Preface xi

From the outset of conception of the work, two key production considerations that underwrite the overall sound of the definitive version of the work are present. These are; the recording chain or signal chain, and the choice of equipment.

The signal chain is defined in this study as the sound waves created by an instrument, captured by the diaphragm of a microphone or pickup which generates voltage, transferred as a flow of current that travels along the entire *signal chain*,¹⁹⁸ from microphone, to preamplifier, to equaliser or further processing, to a recorder (either a computer by way of digital converters which convert the sound from analogue to digital) or directly to magnetic tape, thereby capturing the performance. This entire sequence of events is the signal chain.

Each point along this signal chain, starting from the sound of the instrument either acoustically or amplified in the recording space (including the unique sound of the recording space itself), to the microphone or pickup to the pre-amplifier, to the equaliser or processing unit, to either analogue-digital conversion and a computer Digital Audio Workstation (DAW) or to the organic saturation and compression¹⁹⁹ of magnetic tape,²⁰⁰ has an influence on the overall sound of the recorded work. These sounds can be manipulated, given sufficient knowledge, through choices made by the Composer-Producer based on their Governing Aesthetic, that strongly influence the outcome of the recorded work.

Importantly it is considered within this study that decisions made about each step within the signal chain are fundamentally compositional choices due to their influence on the final definitive recorded version of the work. Akin in some way to decisions of orchestration, production decisions fundamentally alter aspects of the composition in ways that must be considered compositional at their core. Therefore, the more the modern composer

¹⁹⁸ Ord-Hume, A., Weber, J., Borwick, J., & Shorter, D. 2001. "Recorded sound". *Grove Music Online*. Accessed 18 September 2021. <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026294>.

¹⁹⁹ Acker, Anne. 2014. Effects unit. *Grove Music Online*. Accessed 24 May. 2021, from <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-4002290877>.

²⁰⁰ Robjohns, Hugh. 2010 "Tape Saturation" in *Sound On Sound Online*. Accessed 24 May 2021. <https://www.soundonsound.com/techniques/analogue-warmth>

understands the recording process, the more they can control the outcome of the realisation of the work in the recording space.

Consequently, the choice of equipment at each point in the signal chain is critical to the realisation of the definitive version of the work. This includes the instruments used in the recording and all other equipment used to generate or alter the desired recorded sound. For example, in the context of the author's own instrument, the electric bass, relevant factors include: the difference between: a long scale and short scale versions of the instrument, choice of pickups, string choice, instrument body type, instrument setup (height and tension of strings) type of amplifier, type of preamp, potential mix of different signals (ie preamp only mixed with speaker cabinet sound recorded through a microphone) equaliser settings both on the amplifier itself and through additional audio units patched into the signal chain including compression and potential choice of effects. All these elements, for each instrument or component of the recording, influence the final recorded sound and must therefore be considered fully by the Composer-Producer.

Although considering the above in the context of composition may appear complex, it should in fact be an intuitive process if sufficient work has been undertaken to understand production decisions as an extension of the conceptualisation of the sonority of the composers work. Once sufficient understanding has been generated, considering the signal chain for each instrument itself can be an instinctive holistic process that one envisages as a part of the overall aesthetic of one's work.

5.3 FURTHER COMPOSITIONAL CONSIDERATIONS IN THE STUDIO

Once the considerations relating to the signal chain and choice of equipment have been finalised in the studio and the Composer-Producer is happy with the sound of all instruments, the recording can take place.

In the author's experience, usually it is common for an ensemble working in a studio to focus on one composition at a time, creating multiple recorded performances or takes until the Composer-Producer, in consultation with the ensemble feels that an exceptional performance has been captured. The process of deciding which take becomes the definitive version is

determined through a process of listening back to various performances. This is followed by consideration and reflection as to the aims of the composition and finally a decision is made as to which take will become the definitive version of the work. Given the central role of improvisation within the context of the Four Domains concept, often this will require balancing the best performances of the thematic material weighed against which takes have the best improvised performances. Ideally, no concession will need to be made between the two. However, often some concessions are needed, as human beings are imperfect and performances almost always have inherent small flaws. These concessions therefore form part of the compositional decision-making process during this stage. The definitive version will sometimes be a balancing act between the best individual improvisations and the best overall performance, taking into consideration the needs of the vision for the composition and the Governing Aesthetic.

Experimentation and improvisation are also fundamental aspects of the Composer-Producer's success in the studio. This may be in relation to the ensemble as new ideas arise during performance, or, changes may be required as ideas are tested and fail upon hearing them played back post performance. Where this occurs the quick-thinking composer in partnership with the ensemble solves these issues collaboratively – and the Composer-Producer must make decisions on the fly in the best interests of the Governing Aesthetic. Additionally, where using the studio to extend the composition beyond the scope of the ensemble performance, curiosity, experimentation and improvisation are key to success of the work in that the Composer-Producer may *find* (through listening) what they are looking for (even if they didn't realise this until they heard this new thing) or stumble upon an idea that they could not have foreseen previously that helps to realise the Governing Aesthetic more fully than their original ideas. The Composer-Producer may also realise that an idea they had will not work, and as a result must make compositional decisions to alter the trajectory of the composition using any and all tools available to them in the studio. Thus, a playful, open mind in all aspects of studio music making must underscore the serious commitment to the Governing Aesthetic and to musical brilliance at large.

Once the final takes constituting the released album or definitive work have been chosen, the final stages of the compositional journey are the mixing and mastering phase. Although fundamental changes to the composition itself cannot be made during these stages, critical aesthetic decisions that will determine the sonic character of the work will be made by the

Composer-Producer during this last part of the process that ultimately help to define the completed composition in the form that will be received by prospective listeners. This includes aesthetic decisions about the balance of each instrument within the mix as well as decisions around effects unit processing to aid the Composer-Producer in realising the definitive version of the work. The composer's intuitive aesthetic sense of the work should guide these final stages of the process based on their own unique understanding of the sonic world they intend to represent to the prospective audience.

CHAPTER SEVEN

COMMENTARY ON CREATIVE WORKS: *THE OUTSIDERS*

7.1 INTRODUCTION TO CREATIVE WORKS

Chapters 1-7 outline the Four Domains in their vertical and horizontal application using the conceptual framework and compositional ideas outlined in Chapters 1-6. Subsequently discussion of the creative works contained in Part A of this study proceeds as follows. 1) discussion that takes place relating to the axis of *conceptualisation* including the development of the musical material itself, the Governing Aesthetic and the application of the vertical domains and 2) discussion that takes place relating to the axis of *realisation* which denotes the process whereby the horizontal application of the Four Domains takes place.

Within the scope of many artists' creative outputs, certain eras or epochs define collections of their work in a way that binds them together. This observation is often crystalised only through the benefit of retrospect where the listener can consume and consider the artistic output of a certain era as a collective whole, thus better understanding the points of mutual connection. These collections of work can be defined by an ensemble, as in the case of Miles Davis' Second Great Quintet or the first Mehldau trio outlined earlier in this study for example. Alternatively, an epoch can be defined by a certain set of ideas or principles put forward by an artist at a given time that binds the work of that era together. It is the author's own observation about the first four albums discussed within the following chapters: *The Outsiders*, *Nothing Remains Unchanged*, *Waves* and *In Landscape*, that they exist within a canon of work that is defined by similar principles, goals and ultimately by a similar sound, even though the ensembles do not remain consistent. This set of albums began through a restless desire from the author to create a context for the exploration of an aesthetic that placed the electric bass within a largely acoustic (with the exception of the electric bass itself) trio, and then, following the success of this idea, to extrapolate and expand that sound to a larger ensemble realisation of this concept. This proposition was a fundamental component of the Governing Aesthetic for all of these works. Across these creative projects, the process of striving to adequately envisage each body of work from beginning to end is the process that largely resulted in the development of the Four Domains as a construct for realising this series of recording projects.

The fifth and final creative work in this submission *The Fundamental Nature of Being Suite Parts 1-4* falls within a different canon of work, that being the recorded output of the Adelaide based group Shaolin Afronauts, led by the author. This album can be understood as an extension of the ensemble's ongoing creative output since 2011. As a result, this music is governed by a different aesthetic, one that includes the author's own personal sound but that also includes the co-created group sound signature developed through more than a decade of performances with a consistent group of artists.

It must also be noted that whilst the chapters discussing the five creative works contained in Part A of this submission provide information relating to the application of the Four Domains to these works, the outcomes and indeed the relative success of these ideas should be considered fundamentally aural and therefore best served by listening to the recordings contained in Part A.

7.2 THE OUTSIDERS

The Outsiders marked the beginning of a transition to a new process of making and realising work for the author using an early version of what became the Four Domains. This recording project in many ways signalled the beginning of a methodology that now sits at the very core of the author's artistic practice.

The main body of work contained on the *The Outsiders* was recorded in Melbourne, Australia between 6-8 June 2016 at Ginger Studios by recording engineer Tom Barnes. The catalyst for the recording was an invitation to perform at the Melbourne Recital Centre as a part of the Melbourne International Jazz Festival. The resulting album features pianist Matthew Sheens and drummer Myele Manzanza and was released on London based label First Word Records on 10 November 2017. The recording was made possible through grant funding from Arts South Australia.

The development of the sonic concept for this trio was driven by an artistic desire to 1) explore the role of the electric bass in a small ensemble chamber jazz setting in contrast to the author's previous works for electrified jazz ensembles and 2) explore more diverse harmonic terrain than the author's previous original album releases.

7.3 THE VERTICAL AXIS OF CONCEPTUALISATION: DEVELOPMENT OF THE MUSICAL CONTENT AND GOVERNING AESTHETIC

Development of musical and structural material

In developing a musical concept for this trio project, even before the process of writing the works at the piano took place, a strong desire existed to move beyond the largely modal harmonic frameworks of the author's previous albums. This desired change was in some ways a result of the author's experiences at The Banff Centre Jazz and Creative Music Workshop in 2013, that led to the exploration of new musical ideas eventually resulting in the works from *The Outsiders*. The desire to shift the aesthetic and musical context of the author's work, in order to realise a wider emotional scope within the compositions, drove the process of conceptualisation that began prior to the musical works being conceived through wide ranging focused listening and contemplation. This desire resulted in a deliberate re-calibration of the Governing Aesthetic used for previous projects towards a more acoustic chamber jazz context. In doing so, the intersectional metalanguage for this work shifted towards musical reference points including the works contained within the case studies of Brad Mehldau and Vijay Iyer in Chapter Two of this study alongside some aspects of the trio works of Robert Glasper *Canvas*²⁰¹ and *In My Element*,²⁰² which were a strong influence on the author's work between 2012-2016.

In conjunction with the desire for harmonic diversification as a reaction against the author's prior recordings, the author also wanted to create a trio jazz recording that utilised electric bass within a traditional piano trio context. In pursuing these compositional aims, an additional preference to create works that situated the electric bass within straight-eighth (as opposed to swing) rhythmic framework was a strong goal for this body of work. This preference was arrived at through observations relating to the history of the electric bass in jazz and the relative success of recordings that utilise the electric bass in an otherwise acoustic jazz context (hereafter referred to as chamber jazz). It must be noted that very few successful examples of electric bass recordings that position the instrument at the harmonic

²⁰¹ Glasper, Robert 2005 *Canvas*. Robert Glasper et al. Recorded 13 -25 May 2005. New York: Blue Note. 7243 4 77130 2 6 Compact Disc

²⁰² Glasper, Robert 2007 *In My Element*. Robert Glasper et al. New York: Blue Note. 0946 3 78111 2 2 Compact Disc

and rhythmic vanguard of modern chamber jazz (relative to the number of recordings in this area that feature the acoustic bass) actually exist. It seems that the that the almost universal preference amongst jazz composers for the acoustic bass in a chamber jazz setting has meant that very few strong examples of the electric bass in this space can be found. However, where strong examples do exist, it is the opinion of the author that the best of these almost exclusively apply a straight-eighths rhythmic frameworks within the music. The main exception to this rule is the bassist Steve Swallow²⁰³ who has found a unique oeuvre that blends a variety of traditional and modern jazz influences into a fully integrated harmonic and melodic concept that is rooted in Bebop but also unique to the electric bass. Swallow's work provides a strong template for those electric bassists wishing to explore the swing context on the instrument. However, the desire of the author was, rather than explore the swing jazz context, to extend ideas around the application of the electric bass in a straight-eighths rhythmic compositional context. This concept was conceived using performances by bassists including Jaco Pastorius,²⁰⁴ drawing inspiration from recordings like *Used to be a Cha Cha*²⁰⁵ and others, alongside the approaches of acoustic bassists like Larry Grenadier on the second Mehldau trio recordings including *The Day is Done*,²⁰⁶ and Matt Brewer on a range of recordings including Will Vinson's *Live at Smalls*²⁰⁷ (where he also plays electric bass on track, *The Clock Killer*) as a template. These musical ideas also formed a part of the intersectional metalanguage, and thus the Governing Aesthetic of the *The Outsiders*. Because the author had worked extensively as a recording artist and producer prior to *The Outsiders* project, it was natural to attempt to consider both how the confluence of the above artistic aims/ideas would function in a studio context from the outset of the writing of the works (in many areas of contemporary music this is quite normal). As the author considered the studio realisation, concurrent to thinking about how improvised elements would function in performance and who would be responsible for these improvisations, he began to consolidate the loosely sequential steps he considered necessary leading towards the final

²⁰³ Lomanno, Mark. 2013 "Swallow, Steve" in *Grove Music Online*. Accessed 3 June 2021, from <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002276626>.

²⁰⁴ Robinson, J., & Kernfeld, Barry. 2001. "Pastorius, Jaco". *Grove Music Online*. Accessed 3 June 2021, from <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049542>.

²⁰⁵ Pastorius, J 1976 *Jaco Pastorius*. Jaco Pastorius et al. New York: Legacy. EK 64977 Compact Disc

²⁰⁶ Mehldau, Brad 2005 *The Day Is Done*. Brad Mehldau et al. Recorded 13 and 14 March 2005. New York: Nonesuch, 7559-79910-2 Compact Disc

²⁰⁷ Vinson, Will 2012 *Live at Smalls*. Will Vinson et al. New York: Smalls Live. SL035 Compact Disc.

recorded work as a process for realising the creative ambition for this project. The initial coming together of these ideas for *The Outsiders* was the beginning of the Four Domains.

Development of broad aesthetic ideas

Using the musical references contained in Chapter One of this study and the artistic vision outlined above as a general mood board, the Governing Aesthetic of the work was envisaged as taking into consideration the intersectionality between these direct musical references and:

- Chromatic harmonic ideas²⁰⁸ (as opposed to cyclical diatonic harmony), determined through compositional intuition
- Deliberate melodicism (Using the template of Mehldau)
- Straight eighths (as opposed to swing) rhythmic frameworks
- The use of pulse cycles and quintuplets (using ideas from Iyer and Glasper)
- An electric bass sound that could be situated in an acoustic context using sonic benchmarks like Steve Swallow on *En Route*.²⁰⁹

The Four Domains on the vertical axis of conceptualisation

Although still in their infancy as a holistic creative concept at this juncture of the research, throughout the composition process the Four Domains were considered in the following ways.

A) Composer-Creator

Using the intermusical ideas above as a basis to begin this exploration, the process of conceiving the work took place largely using a musical intuition applied to the development ideas at the piano whilst notating using engraving software and creating rough demo recordings for reference. The anticipatory process (of receiving or hearing the music as outlined in Chapter Three) was scaffolded by focused listening to key references to help

²⁰⁸ In this study Chromatic Harmony is defined as a series of harmonic choices that do not adhere to a specific key centre. This aligns with the definition within Oxford Music Online as “In melodic and harmonic analysis the term ‘chromatic’ is generally applied to notes marked with accidentals foreign to the scale of the key in which the passage is written” Dyson, George, and William Drabkin. 2001 "Chromatic." *Grove Music Online*. Accessed 3 Sep. 2021. <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005718>.

²⁰⁹ Scofield, John. 2004 *En Route*. John Scofield et al. Recorded December 2003. New York: Verve Records, B0001699-02 Compact Disc

synthesise intermusical ideas. As the music was conceived and developed, the contributions of the improvising musicians involved within the project were considered as compositional elements. Additionally, the compositional decisions relating to performances and production including signal chain consideration (in an intuitive sense of considering and understanding the desired sounds in a studio context – in particular projecting the way the electric bass might function with the other instruments in a chamber jazz setting) were also considered.

B) Composer-Curator

In answering the questions *What does the composition set out to achieve?* And *Who can best achieve this goal in performance?* The author began the creation process with the work of Myele Manzanza and Matthew Sheens in mind as performers. The conceptual understanding of how this ensemble could sound in practice was greatly helped by a happenstance recording that took place in 2015. In March of that year, both Sheens and Manzanza were in Adelaide on separate business and following an invitation from the author, an impromptu recording session took place at Chapel Lane Studios. The outcomes of this recording session were used as an aesthetic and aural guide for the author as he envisaged the works on *The Outsiders*. Importantly, during the 2015 recording, the group found an inherently strong musical understanding forged through a shared intermusicality which greatly aided their performances. Because of the knowledge that existed of the prior recording, the author was able to compose for these artists understanding how they might play. Considering their performances, and the intuitive intermusicality of this ensemble concurrent to considering the studio recording itself was *the* lightbulb moment that precipitated the Four Domains. During this process, without realising it, the author also intuitively used the three preliminaries as a compositional toolbox without being fully aware of their importance to this study at the time. The way in which the three preliminaries functioned during this process are outlined as follows:

The Musicians:

Matthew Sheens was selected both for his incredible virtuosic capacity as an improviser, highly refined harmonic concept and the inherent sense of melodicism within his performances. Additionally, his improvisational tendencies were actively considered in this writing process as a part of the compositions themselves. Myele Manzanza was selected due to his background in the performance of music straight compositions outside of a jazz context, his highly refined rhythmic concept, and his understanding of West African

drumming styles. His musical approach and tendencies influenced the way in which the musical works were written.

The Instrument:

The author knew he wanted to make a piano trio record. Developing the metalanguage of intermusicality to assist in positioning the electric bass in this context situated the works within a canon of acoustic jazz making that was important to the author at the time of creating the work. As a result, the instruments and orchestration of the work was conceived around this ensemble configuration.

The shared understanding:

Because of prior experience, made possible by the happenstance recording in 2015 and having performed with Manzanza previously on multiple tours and recordings, the author knew that Manzanza could execute the type of rhythmic concepts that influenced the creation of the musical ideas for this album, particularly in relation to the desired straight eighths rhythmic framework for the music. The author also had a very strong understanding of Matthew Sheens melodic and contrapuntal harmonic/melodic improvisational capacity from years of playing together. As a result of both of these things, the author – having experienced the way the musicians played together in the room together – was able to have an idea of the type of shared understanding that was possible, and to some extent the type of improvised possibilities that could be envisaged for the work during the writing process.

As a result, the writing process then proceeded with deliberate spaces created for each musician to extend their own unique artistic concepts and inform the final works within the set frameworks of the compositions. Examples of these *open spaces* designed for co-created elements are discussed in the case study contained within this chapter.

C) Composer-Performer

Using the foundational electric bass performance template provided by historical bass figures, in particular by Jaco Pastorius and the highly melodic bass performances of James Jamerson,²¹⁰ combined with the author's own background in the performance of rnb, afrobeat

²¹⁰Pearse, Lukas. 2013 "Funk Brothers, the" in *Grove Music Online*. Accessed 3 June 2021, from <https://www-oxfordmusiconline->

and jazz, the compositions on *The Outsiders* were created to allow a natural performance style that enabled this stylistic and personal musical understanding in a straight jazz context.

In considering the way in which the musical ideas would be communicated to the performers, specific aspects of the mood board recordings were noted for discussion. Although not being aware of the writings of Ingrid Monson at the time, the author's intuitive understanding that musicians think and communicate through aural concepts and performances was present during consideration of how to engage with the ensemble. The author understood the inherent aspects of the ensemble's shared intermusicality and this was used in envisaging the performances and communicating with the ensemble. Additionally, specific written cues or ideas for the broader emotional context for the work based on the composers own thoughts, that could be used to explain to the performers the desired aural and artistic outcome in the definitive versions of the work were noted for discussion. Specific ideas, for example quintuplet swing (outlined in Figure 5), also formed a part of the broader ensemble discussions about musical devices that could be used in ensemble improvisation whilst best serving the compositions aims.

The emotional context of the work was envisaged to broadly capture an idea of place, in particular Adelaide, South Australia. The idea of place as a component of the self and individual identity, and in turn the role of place in the creation of art are ideas that are of great interest to the author and to *The Outsiders*. Whilst writing this project the author deliberately sought to take ownership of the idea of his *place* through this music and reflect on these ideas with the ensemble, inviting them to also reflect on their own *place* in a geographic sense including ideas of belonging, within the performance setting. Broader discussion of this idea can be found in the liner notes to *The Outsiders*, contained in the booklet of the CD submissions to this study.

D) Composer-Producer

The capture of the performance material (as opposed to using the studio as a compositional tool) was the primary consideration of the Composer-Producer at this stage of the project. As a result, from the outset of the composition process the author intended to use his knowledge

com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002262310.

of studio production techniques to create a recorded sonic palette that leveraged aspects of 1970s jazz sonority alongside modern sounds. This sonic tact was taken as it was considered at the time, to be the best model for situating the electric bass in a chamber jazz context which was, at least initially, a foremost aim of the project. The sound of bass was conceived as an extension of Jamerson on classic recordings including *Bernadette*²¹¹ within a modern jazz setting. The drum sound was envisaged from the outset of the writing process to be modelled on a combination of sounds from late 1970s jazz recordings. Although the author no longer holds this view, at the time it was thought that a more traditional bop drum sound²¹² would be jarring with the inclusion of the electric bass. As a result, the drum sound was conceived with direct influences like Harvey Mason on *Headhunters*,²¹³ Jack DeJohnette on *Power to the People*²¹⁴ and Lenny White on *The Griffith Park Collection*²¹⁵ in mind. The goal was to bring together the more open traditional drum sound from *Power to the People*, with the overhead microphone sound of *The Griffith Park Collection* blended with the tighter close microphone sound from *Headhunters*. From the outset of the composition process, the drum sound was considered a key factor as the author felt it was a critical component in successfully reconciling the sound of the electric bass with the acoustic instruments. This is because the piano's sound is relatively consistent at a concert grand piano level across most recorded music since the advent of multitrack recording, whereas the acoustic drum's sound generally changes significantly between eras based on the preferences of musicians in those eras. Thus, by placing the drum sound within the sonic canon of the 1970s soul and jazz music the author believed (at the time) he would be placing the sonority of his own recordings within the aural landscape he deemed to hold the clearest examples of the successful application of the electric bass in an acoustic jazz setting (for example Ron Carter on *Power to the People* cited above). At the conception phase of this project, the author envisaged that the combination of all these sounds would best realise the definitive version of the work.

²¹¹ Fourtops, The. 2013 *50th Anniversary/The Singles Collection/1964-1972* Los Angeles: Hip-O Select, Universal Music Group. Accessed 4 June 2021 <https://tidal.com/browse/album/36420549>

²¹² Brown, Clifford and Roach, Max. 1954 *Clifford Brown and Max Roach*. Clifford Brown, Max Roach et al. Los Angeles: eMarcy. Accessed 1 November 2021. <https://tidal.com/browse/album/94441599>

²¹³ Hancock, Herbie. 1973 *Headhunters* Herbie Hancock et al. Recorded in 1973 exact date unknown. New York: Columbia Records. CK 65123, 1997 Compact Disc

²¹⁴ Henderson, Joe 1969 *Power to the People*. Joe Henderson et al. Milestone Records, New York City MSP 0924. Accessed 14 May 2021. <https://tidal.com/browse/album/330682>

²¹⁵ Corea, Chick. 1982 *The Griffith Park Collection*. Joe Henderson, Chick Corea, Stanley Clarke and Lenny White. New York: Elektra Records. Accessed 15 May 2021. <https://tidal.com/browse/album/16393333>

7.4 THE HORIZONTAL AXIS OF REALISATION: SEQUENTIAL APPLICATION OF THE FOUR DOMAINS

A) Composer-Creator

The Composer-Creator is both the first horizontal domain and the place where the vertical application of the Four Domains takes place. Thus, the creation of the works in a horizontal context, being the first Domain, has been discussed in the previous section no further discussion is required here (see Figure 1).

B) Composer-Curator

As the specific artists that the author wished to work with on this project were envisaged from the very outset of creation of the project, and through the vertical conceptualisation of the Four Domains, little further consideration of the role of curation was required in the realisation of this work. However, the process of determining *who* was best placed to realise certain improvised components was not wholly decided upon until the rehearsals, performances and finally studio recording took place. For example, in *Us and Them* (A1 track 2) the decision for the piano to play solo at 2.11 was proposed by Matthew Sheens in order for the composition to *breathe* at this point and be more impactful where the ensemble re-joins the improvisation. Based on this suggestion the decision was made to make this change to the arrangement for the significant benefit of the composition, and to better realise the ideals underpinning the Governing Aesthetic and vision for the definitive version of the work.

Additionally, the shared understanding of the ensemble continued to develop across rehearsals, performances and finally in the studio where the ensemble members consolidated experimentation that took place in performances prior to recording into a genuinely playful and open shared intermusical understanding. In this space the collective/group mind of the ensemble was able to push the works considerably further than the composer had previously realised possible resulting in strong musical outcomes that reflected the group identity, not just the composer/authors.

C) *Composer-Performer*

The search for an ensemble sound, alongside an individual sound is a key aspect of the Composer-Performer dichotomy. In the context of the *Outsiders*, as previously noted, the desire to situate the electric bass within a chamber jazz context was a key aim. To realise this goal, alongside the research and the referencing of key ideas and examples from other musicians as outlined above, an exploration of equipment and technique was also necessary. This was in part due to the fact that some disconnect existed between the instrumental approach developed by the author over many years, and the desired instrumental sound and approach required to achieve the author's creative aims on *The Outsiders*. The attempt to reconcile this disconnect is an example of where the Governing Aesthetic is applied to mediate the disconnect between the Composer-Performer and other aspects of the Composer identity as described in 5.2.

A central principle in considering the sound of the electric bass in this context was a performance style and general warmth of tone that referenced the acoustic bassists' approaches who influenced the composition process (both Larry Grenadier, in the second Mehldau trio and Stephan Crump in the trio work of Iyer) applied to an electric bass context. The major tonal inspiration for this process was the way in which the early adopters of the electric bass, being artists such as James Jamerson and Monk Montgomery,²¹⁶ created electric bass sounds that drew on the sonority of the acoustic bass. Both of these artists used a Fender Precision Bass and as a result the author also used a modern version of a Fender Precision Bass to achieve this type of sound on *The Outsiders*. Furthermore, the technique and playing style of these artists created a warmth and depth to the sound of the instrument that mimics the acoustic bass. This sound is achieved, in part, by plucking closer to the fretboard of the instrument rather than towards the bridge alongside other technical considerations relating to right hand technique. The warmth of this sound and approach is in contrast to much other recorded electric bass in a jazz setting where, as in examples of artists including Gary Willis,²¹⁷ Felix Pastorius and Mike Bendy²¹⁸ and others, the sonic aesthetic builds more on

²¹⁶ Farmer, Art 1954 *The Art Farmer Septet*. Art Farmer et al. New York: Prestige. Accessed 4 June 2021 <https://tidal.com/browse/album/1282410>>

²¹⁷ Willis, Gary 2013 *Retro*. Gary Willis et al. Independent. Accessed 4 June <https://tidal.com/browse/album/99975128>>

²¹⁸ Hipster Assassins, 2020 *Hipster Assassins (Felix Pastorius and Mike Bendy)* YouTube Video. 7.47 Posted by Daniel Reis 18 June 2020. Accessed 4 June 2021. 2020. <https://www.youtube.com/watch?v=VxO8W0NDcFc>

the tonal legacy of Jaco Pastorius. This approach is characterised by a more present high mid-range frequency sound, created by both Pastorius' technical style of performance, and the sound of the Fender Jazz Bass instrument which he favoured. The author does not suggest that one approach is superior to the other, simply that his own preference is for the sound created by Montgomery and Jamerson alongside other bassists including Skuli Sverrisson and Steve Swallow.

In attempting to implement the sonority and approach outlined above with reference to Jamerson and Montgomery, a significant amount of personal practice was undertaken over a timescale of years to achieve a consistent playing style situated within this sonic lineage. As a result, for the performances that took place on *The Outsiders* little instrumental adjustment of significance was required due to the longstanding performance style of the author being based within this sonic realm. However, the development of a technical performance set up to consistently achieve this sound, suitable for a jazz setting, was a strong consideration within this process.

The intermusical context for the performances was communicated using reference recordings familiar to all artists from Mehldau's first and second trio catalogue, alongside two Robert Glasper trio albums *Canvas* and *In My Element* and the Vijay Iyer Trio album *Break Stuff*. These components were the basis of the intersectional metalanguage of *The Outsiders* through which certain ideas were communicated. Specific ideas included; the melodic and aesthetic sensibility of Mehldau, along with the rhythmic elasticity of his the first trio and the style of straight rhythmic performances from the two Glasper albums.

One example of shared intermusicality and compositional intent can be found through the use of quintuplets. Manzanza and the author, through discussion and experimentation had previously explored the possible ways in which they could collectively interpret aspects of hip-hop and other contemporary styles through quintuplets within the context of jazz improvisation. Subsequently these ideas were applied to the compositions on *The Outsiders* after being refined in rehearsal and performances prior to recording the works. Several mood board references were discussed directly to achieve these outcomes and aspects of the way in which drummer Chris Dave approaches his performance on *Robert Glasper Experiment*

Birthday Set Bootleg (12.48 - 13.00)²¹⁹ can be heard as direct influences on *The Outsiders Part 2*²²⁰ (3.00-5.22) and *The Outsiders Part 3* (2.40-3.02). Dave's use of quintuplet swing in contrast to triplet swing (Figure 6) is shown in Figure 5 and provided the rhythmic template for both applications outlined above.

Fig. 5 Quintuplet swing (2:3)

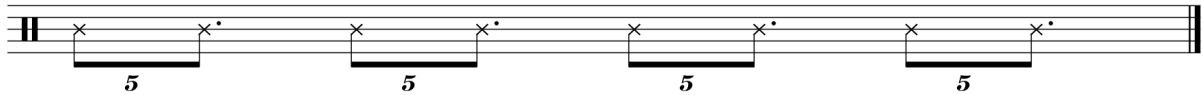
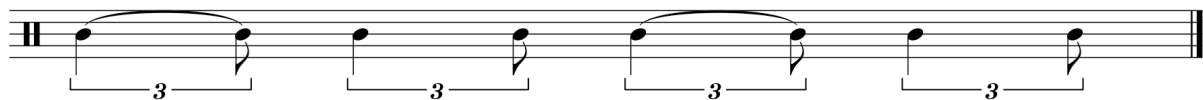


Fig 6. Triplet swing



As well as these quintuplet examples, additional discussion of Iyer and Gilmore's use of quintuplets on *Break Stuff*, were also discussed. These musical references, which formed a part of the ensemble directives and intermusical shared understanding, show the specific shared musical vernacular (of recorded music through intermusicality) used to communicate ideas.

For each composition an emotional context was also provided to help guide the improvisations within the scope of the Governing Aesthetic. In particular ideas of place and belonging were collectively examined and the performers were invited to incorporate their own ideas relating to their own emotional responses within the improvised performances.

D) *Composer-Producer*

During production of *The Outsiders* the author sought to create the sonic outcomes described within the vertical application of the Four Domains without specific deviation from these stated aims. High quality capture of the performance was the foremost consideration of this process. Ginger Studios was selected due to the quality of the piano, a key consideration in

²¹⁹ Glasper, Robert 2012 *Robert Glasper Experiment Birthday Set* YouTube video 31.05. Posted by ZionGuy 29 May 2012. accessed 9 June 2021 <https://www.youtube.com/watch?v=nN9RAb2o2d8>

²²⁰ McHenry, Ross 2017 *The Outsiders*. Ross McHenry. Matthew Sheens, Myele Manzanza. Recorded 8 to 9 June 2016. London: First Word Records FW162 LP recording.

any piano trio recording, and the quality of the equipment including microphones, preamplifiers, console, digital conversion, recorder, monitoring alongside the sound of the space. Additionally, the layout of the recording space, taking into consideration sight lines and isolation booths for the drums was a key factor in this choice.

On the first day of every session, a process of *pulling sounds* takes place. This is where the instruments are setup and the engineer, alongside the producer tweaks the equipment to get the desired sound for each instrument. Within this process, the Composer-Producer must oversee and approve every element. This includes suggesting changes to equipment where required and or providing feedback to the engineer on what must be changed, potentially making suggestions on how to change sounds where they are found to not be working or do not adhere to the Governing Aesthetic of the work.

It was communicated directly with Manzanza, that the sound of the drums be similar to the reference already cited, whilst also being encouraged to find his own oeuvre within that framework. This sound was further crafted through choice of microphones, microphone placement, preamp, and equaliser settings.

The piano sound itself, having already been selected as a part of an audit of available studios, and the performer themselves having already been selected through the curatorial process, required little additional production consideration outside of microphone placement.

During the mixing process the references already cited were cross referenced as the final shape of the sound of the record was crafted. In later projects this was done to a much lesser degree, however in this early realisation of the Four Domains benchmarking of key references took place across the project including during mixing and mastering stage.

7.5 CASE STUDY THE OUTSIDERS PART 1: REFLECTIONS ON COMPOSITIONAL INTENT AND THE APPLICATION OF THE FOUR DOMAINS

The Outsiders Part 1 (CD submission A4 Score B4) is the first movement of a three-part suite (A4, A5 and A6) that forms the centrepiece of the album *The Outsiders*. It is one of the most successful examples of the integration of the Four Domains concept on *The Outsiders*.

In addition to the broad principles outlined in 7.4, The Outsiders Part 1 was written with three main creative ideas in mind. These were 1) the creation and release of tension using chromatic, non-functional harmonic choices and uncommon intervallic melodic choices, and subsequent release of tension through simpler harmonic passages and contrasting sections that use more conventional harmonic ideas and modal vamps. 2) the use of co-created improvised sections as a feature of the work. And 3) the introduction of thematic material from The Outsiders Part 3 (A6) within the composition, foreshadowing the climax of the three-part suite.

The Outsiders Part 1 was written intuitively at the piano. The *hearing* or anticipation of the music by the author was transcribed as directly as possible. A broader philosophical and emotional context to this process is provided in the liner notes to the *The Outsiders* album contained in the CD submissions (A1-8 and accompanying CD booklet) in Part A. The Outsiders Part 1 was one of the first works composed by the author where the process of applying the Four Domains in both a vertical and horizontal context was undertaken.

Figure 7 (A1, CD Track 4 (0.00 – 0.27) below shows the main theme from The Outsiders Part 1. The main theme utilises chromatic harmonic movement and was also written with the intention of using a relatively simple melodic proposition coloured by dense chordal movement to darken the mood of the work.

Fig. 7 The Outsiders Part 1, A Section

♩=60 Am C^{6/9} C/A^b B^bΔ(#11) Fmaj¹³ G[#]° Gm⁹ B^bΔ(#11)/A

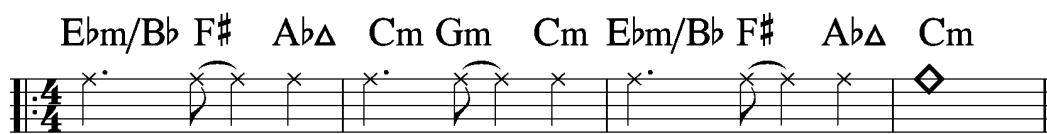
5 BΔ Cm¹³ Dm F/F[#]

It was the intention of the composer to imbue the main theme with the central characteristics of longing and disorientation associated with feeling like an outsider through the harmonic and melodic elements used. This emotional sentiment was dually considered through the creation of the harmonic/melodic components of the work as well as through the consideration of how the desired performers would approach the work in performance. For example, the Am/Bmaj polychord in measure one is set against the melody note of C. This is the minor third of the Am triad, but the b9 of Bmaj triad which creates the tension of a minor ninth dissonance. Additionally, in the voicing there is a secondary minor ninth dissonance between the notes D# in the Bmaj triad and the note E which is the 5th of the Am triad. This creates two consecutive major thirds (B-D# and C-E) a semitone apart within one voicing which creates a significant amount of tension and sense of harmonic ambiguity invoking the feeling of not belonging or being an outsider. In addition to the harmonic choices of the composer, the performance approach of the ensemble underscores the composer's intent by intuitively conveying the fragility and longing of the work through their performances. This fragility was discussed during rehearsals and again during within the studio session.

In contrast to the main part of section A, the ensemble harmonic and rhythmic figure at the end of A (0.54-1.27) shown in Figure 8 is a deliberately abrupt denial of the invocation of longing and disorientation established in the main theme. This is achieved through a sudden movement toward more functional diatonic harmony in conjunction with a marked shift in the performance initiated by the ensemble. This figure also introduces the first section in the composition where the ensemble is invited to more fully co-create/use improvisation to explore their own melodic and compositional ideas, as there is no melody written. This

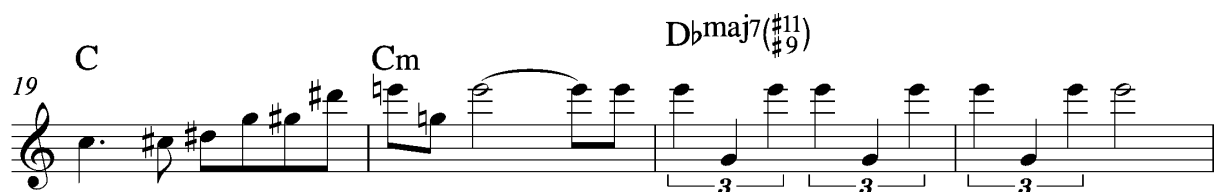
section is designed to allow the ensemble to respond to the main theme within the moment of performance. The more diatonic sound of this section is altogether a more hopeful and resolved harmonic template which contrasts the first section. Considering and understanding the way in which the performers were likely to approach a figure such as this informed the way in which the composer approached writing this section. Little detail was included as the composer knew that the ensemble would deliver the required emotional outcome without detailed instruction.

Fig. 8 The Outsiders Part 1, A section ensemble figure



The B section (Figure 9 below) introduces the secondary theme of the work. Beginning by inferring C# (Db)maj7#11 in the melody over the underlying C triad, the melody then highlights a dissonant major third melody note against a minor third within the underlying harmonic C minor framework. Then, rather than resolving, this melody note becomes the #9 of the corresponding underlying Dbmaj7#11 chord retaining its inherent tension as the chord changes. These harmonic/melodic choices are designed to create a level of melodic dissonance and tension that draws the listener back to the uncomfortable sense of not belonging which is inherent to the work.

Fig. 9 The Outsiders Part 1, B section



The C section (2.07 – 2.43) shown in Figure 10 provides relief from this dissonance and is designed to introduce what will become The Outsiders Part 3 at the culmination of the suite. Within the Outsiders Part 1, the C section also introduces a 9/4 rhythmic framework (divided into a 4:2:3 quarter note pulse cycle) that is revisited in Part 3 of the suite. This section is also

free from complex melodic content to allow the ensemble to respond to the composition through group interpretation at this moment in the work.

Fig. 10 The Outsiders Part 1, C Section



The solo (2.43-5.48) section uses the melodic framework for the A section, signalling the end of this form through the ensemble figure discussed in Figure 8.

The E section is an open ensemble co-creation section. Here the intention of the composer is for the ensemble to utilise some elements of the themes contained in the work and collectively improvise a long section at the centre of the composition. This allows the ensemble to interpret the work in whatsoever manner they please. In the piano trio setting contained in this submission it is natural for the piano, which is the main melodic instrument to lead the improvisation, but the intention is that the group collectively build to a significant climax that will define the work as a whole.

The F section returns to the main theme and to the ballad intensity level of the original melodic statement in contrast to the collective climax of the E section, before ending in a somewhat unresolved manner that leaves the work in anticipation of The Outsiders Part 2.

During the conception, development and curation of this work – in addition to the consideration of the broad principles already articulated - significant consideration was given to the way in which the personnel would integrate the differing sections of the work. It was intended that the performers help marry the sections which have clear melodic/harmonic instruction (as in Figure 7) with the aspects of the work that provide only a harmonic and rhythmic framework. Where only loose harmonic and rhythmic frameworks were provided, the ensemble was required to co-create together, drawing on their shared intermusical understanding to realise the intent of the composition. During the process of curating the ensemble, considerable thought was given by the author to the way in which the performers of the work would be able to achieve the compositions goals of integrating co-created improvised components.

Additionally, the aesthetic values of each performer selected to perform the music was of critical importance. Manzanza's capacity to play with a sense of rhythmic freedom whilst maintaining an underlying rhythmic pulse was a key consideration during the composition's early inception period and within the direction provided during studio performance. It was envisaged that Manzanza's ability to play with immense freedom, as well as provide a strong rhythmic foundation where required would provide a bridge between the different sections of the work. Sheens' contribution was envisaged as firmly rooted within the set of influences outlined in Chapter Two as well as acting as a bridge between the piano trio tradition and the less traditional approach of Manzanza and the author. Sheen's depth of understanding of classic and contemporary piano trio repertoire was a key asset to the project and this knowledge was envisaged by the author as a way to ground the compositional aims of the project within the parameters of the piano trio canon whilst also stretching aspects of these ideas to new ends. The author's contribution was envisaged as articulating a personal concept for the realisation of the electric bass in a chamber setting that mediated the approaches of the two other musicians.

To realise these aesthetic and compositional ideas in performance, during the studio session some direct references including to the rhythmic ideas explored through Robert Glasper's catalogue of work including the already cited *In My Element and Canvas* and *Birthday Set* were discussed alongside reference to the rhythmic elasticity, melodicism and approach of the first Mehdau trio. Using the approach to musical shorthand vernacular outlined in section 5.5, this shared language and shared understanding of recorded music was used to quickly communicate and engender specific performance ideas to help the trio find a shared performance language.

The musical outcome of *The Outsiders* proved to the author that the possibilities of the Four Domains set of ideas were significant and required further investigation. The relative success of this recording project helped encourage the author to continue to pursue this process through subsequent recording projects.

CHAPTER EIGHT

COMMENTARY ON CREATIVE WORKS: *NOTHING REMAINS UNCHANGED*

Nothing Remains Unchanged was recorded in New York City from 11-13 September 2018 by recording engineers Ryan Streber, Charles Mueller and assistant engineer Nathan DeBrine. The album features pianist Matthew Sheens, drummer Eric Harland and saxophonist Ben Wendel. The recording was made possible through the Marten Bequest travelling fellowship, grant funding from the Australia Council for the Arts and grant funding from Arts South Australia.

The album was written at Scholes Street Studio, New York in October 2017 and during a residency in the Davidson Studio, Leighton Artist Colony at the Banff Centre for Arts and Creativity between late May and late June 2018. Originally conceived as a trio recording and later expanded to a quartet recording, the album builds on the compositional ideas from *The Outsiders* by expanding and refining ideas present on *The Outsiders* for quartet performance and recording. Whilst still driven by the desire to situate the electric bass in a chamber jazz setting, having understood the relative success of this venture through *The Outsiders* this album was written with the benefit of an existing proof of concept that resulted in greater compositional freedom and confidence.

8.1 THE VERTICAL AXIS OF CONCEPTUALISATION: DEVELOPMENT OF THE MUSICAL CONTENT AND GOVERNING AESTHETIC

Development of musical and structural material

When this project was first conceived in mid 2017, the author intended to create a trio recording. The original musical aim was to build on the successful harmonic and melodic elements of *The Outsiders* but to change the rhythmic context of the new project to achieve new artistic aims. The desire for change within this space was born out of an artistic conceptual shift within the author's work that required a slight change of aesthetic and not through any perceived lack of success within the context of *The Outsiders*. This shift was largely due to the author's sense that *The Outsiders*, as well as being the beginning of the canon of work as described in the introduction of the previous chapter, also represented a

cadence of sorts, and the closing chapter of the artistic concept from the author's first two albums *Distant Oceans*²²¹ and *Child of Somebody*.²²² Having discovered something new in his own work through the realisation of *The Outsiders*, the author felt it important to continue to push this concept into new territory through the creation of *Nothing Remains Unchanged*.

When the composition process began in New York in October 2017, with the intention of writing another trio album, shifting the rhythmic underpinning of the new works so as not to repeat what had already been created was an important unresolved artistic consideration. As soon as the music began to be written, the author started to envisage (through focused listening to live performances and recordings) the possible intersection between his own music and the rhythmic interpretive style associated with New York via Houston drummers Eric Harland, Kendrick Scott, Chris Dave, Jamire Williams (now based in Los Angeles) and Jeremy Dutton (all from Houston and graduates Kinder High School for the Performing and Visual Arts). These drummers' approaches, although extremely varied, are also typified by incredible virtuosity, complete rhythmic freedom and a deeply articulated sense of feel or groove. Their dynamic approach to improvised music is delivered with a lightness of touch that helps convey a sense of rhythmic elasticity, underscored by a deep sense of groove, and the capacity to abstract and develop musical ideas through a sometimes-dense bed of percussive colour that supports and intensifies the music, pushing the soloist or the band to new and exultant musical heights. Eric Harland explains:²²³

The new thing is about freer time (...) keep the time, but you hear different rhythmic elements in the midst of it and play them.

Although all these drummers are unique artists with deeply articulated personal approaches to the creation of music, there are shared aesthetic values that they all exhibit, including a:

²²¹ McHenry, Ross 2013 *Distant Oceans*. Ross McHenry, Adam Page, Luca Spiler, Jon Hunt, Mark de Clive Lowe, Myele Manzanza and Dylan Marshall. Recorded March 2013. London: First Word Records. FW111. LP recording

²²² McHenry, Ross 2016 *Child of Somebody*. Ross McHenry, Marcus Strickland, Corey King, Tivon Pennicott, Duane Eubanks, Myele Manzanza, Dylan Marshall, Mark De Clive Lowe. Recorded 16-18 October 2016. London: First Word Records. FW149. LP recording.

²²³ Harland, Eric in Ratliff, Ben 1999. "Critic's Notebook; Propelled by Different Drummers" in *The New York Times* Online Accessed 5 June 2021. <https://www.nytimes.com/1999/10/15/movies/critic-s-notebook-propelled-by-different-drummers.html>

mastery of syncopation, odd time, and rhythmic filigree always feels grooving and flowing²²⁴

This can be heard when comparing these artists. For example, broad aesthetic similarities can be found between recordings of these drummers in many different settings with many different principal artists. For example, Jamire Williams performances on the NPR live broadcast of a 2010 performance at the Village Vanguard with Robert Glasper,²²⁵ Eric Harland 's performance on *Chords* from The Kurt Rosenwinkel Album *The Remedy*,²²⁶ Kendrick Scott's performance on *Foretold You* from the Walter Smith III *Still Casual*,²²⁷ Chris Dave's performance on *No Worries* from the Robert Glasper album *Double Booked*²²⁸ and Jeremy Dutton's performance on *Taking Flight/Hood* performed live with the Vijay Iyer Trio for the American Public Media series *Live From Here*²²⁹ all display similarities in their rhythmic approach.

We definitely have an openness to our sound, a way of embodying a bottom-up mentality (...) A lot of drummers jazz-wise think cymbals down. We still do think that way, but we [also] think drums up. That's the way it feels when I hear cats from Houston, because you can hear the gospel influence, which is pretty much like drums from the bottom up. From the top down doesn't have the same weight, and I think Houston drummers play with a lot of weight."

Kendrick Scott²³⁰

Of course, it bears noting that these approaches are also used by many other contemporary jazz drummers at the vanguard of modern performance, however there is an undisputed Houston jazz drumming aesthetic that is discussed and understood between other jazz musicians. While conceiving of *Nothing Remains Unchanged*, the author was specifically musing upon these drummers and the intersectional connections between their unique

²²⁴Scott, Kendrick in Haga, Evan 2019. "What it Means to be a Drummer from Houston" in *Jazz Times* online. <https://jazztimes.com/features/columns/what-it-means-to-be-a-drummer-from-houston/>

²²⁵"Robert Glasper Trio: Live At The Village Vanguard" npr.com 2010. Accessed 18 March 2019 <https://www.npr.org/2010/12/08/131722844/robert-glasper-trio-live-at-the-village-vanguard>

²²⁶ Rosenwinkel, Kurt 2008. *The Remedy*. Kurt Rosenwinkel et al. Copenhagen: WOMUSIC. WOMMUSICB00164383U Compact Disc

²²⁷ Smith III, Walter 2014. *Still Casual*. Walter Smith et al. New York: Independent. accessed 5 June 2021 <https://tidal.com/browse/album/110256769>>

²²⁸ Glasper, Robert 2009. *Double Booked*. Robert Glasper et al. New York: Blue Note. Accessed 5 June 2021 <https://tidal.com/browse/album/3049204>>

²²⁹Iyer, Vijay 2019 *Taking Flight / Hood - Vijay Iyer Trio - Live from Here*. YouTube video. 8.00 Uploaded by Live From Here 4 March 2019 https://www.youtube.com/watch?v=kYHf-hEz_-o

²³⁰ Scott, Kendrick, Op. cit.

approaches to music. These considerations formed a part of the intermusical metalanguage of the work.

Following the process of writing that took place in New York City in 2018, the author was introduced to Eric Harland through a mutual friend, musician and producer Mark de Clive Lowe. Following confirmation of Harland's inclusion in the ensemble the author decided that the music was best suited to the classic jazz quartet format, featuring tenor saxophone. As further writing took place the author began to consider the involvement of several different saxophonists, weighing what each would bring to the project should they agree to participate. Ben Wendel was the first choice for this project due to his unique improvisational aesthetic which the author felt would be ideally suited to the new music being written. Wendel was approached and agreed to be a part of the recording.

Although the first stages of the composition of this album took place in New York City, surrounded by the city's fertile jazz and contemporary music scenes, the main body of work on this album was composed at the Banff Centre during a residency across May and June 2018. The album was strongly influenced by the majestic setting and grounding presence of the mountains, which provided the solitude and space for deep reflection on the musical and personal experiences of the author. There is a lightness reflected in the music written at the Banff centre, due to the personal freedom and sense of happiness and fulfillment that the residency itself brought about. This sense of personal fulfilment also informed the author's listening choices (which in turn contributed to the intermusical metalanguage of the work) which in turn informed the compositions themselves. In particular Keith Jarrett's *Belonging*²³¹ quartet provided a great source of inspiration for all aspects of the music. Writing for Harland, Wendel and Sheens in this setting also provided a luxuriant place of inspiration for music making.

Development of broad aesthetic ideas

The broad mood board for this recording included the intermusical influence of the second Mehldau trio, particularly *Seymour Reads the Constitution*²³² and other Mehldau recordings

²³¹ Jarrett, Keith 1974 *Belonging*. Keith Jarrett et al. Munich: ECM Records. 1050 Compact Disc.

²³² Mehldau, Brad. 2018 *Seymour Reads the Constitution*. Brad Mehldau et al. New York: Nonesuch. City Accessed 1 June 2018 <https://tidal.com/browse/album/88501757>

including *Nearness*²³³ a duo recording with Joshua Redman, particularly the track *Always August*. Alongside these Mehldau influences the Ben Wendel album *What We Bring*²³⁴ in particular the track *Spring, City Folk*²³⁵ by James Farm (featuring Eric Harland, Aaron Parks, Matt Penman and Joshua Redman) in particular the track *North Star* and *A Rift in the Decorum Live at the Village Vanguard*²³⁶ by Ambrose Akinmusire were all key references for this project. These recordings formed a part of the intermusical metalanguage that was used to precipitate the anticipation of musical ideas during creation and the refinement of the album's creative works.

In addition to the direct sonic ideas outlined above, the Governing Aesthetic for this album included:

- Using chromatic harmony (as opposed to cyclical diatonic harmony), determined through compositional intuition
- Longer compositional arcs and more contrasting sections within the works (based on the success of the long form *The Outsiders Part 1* from *The Outsiders*).
- Deliberate melodicism (Using the template of Mehldau and Jarrett)
- Largely straight (as opposed to swing) rhythmic frameworks
- Consideration of visual landscapes as a part of emotional aesthetic within musical compositions

The Four Domains on the vertical axis of conceptualisation

Throughout the composition process the Four Domains were considered in the following ways.

A) Composer-Creator

As outlined above, the process of creation took place across two periods of development in New York City and at the Banff Centre. During each of these developments the broad

²³³ Mehldau, Brad & Redman, Joshua. 2016. *Nearness*. Brad Mehldau and Joshua Redman. New York: Nonesuch. Accessed 5 June 2021 <https://tidal.com/browse/album/64540284>

²³⁴ Wendel, Ben 2016 *What We Bring*. Ben Wendel et al. New York: Independent accessed 5 June 2021 <https://tidal.com/browse/album/79151495>

²³⁵ James Farm 2014 *City Folk*. Aaron Parks, Eric Harland, Matt Penman and Joshua Redman. New York: Nonesuch. Accessed 5 June 2021 <https://tidal.com/browse/album/36323555>

²³⁶ Akinmusire, Ambrose 2017 *A Rift in the Decorum; Live at the Village Vanguard*. Ambrose Akinmusire et al. New York: Blue Note. Accessed 5 June 2021 <https://tidal.com/browse/album/79420748>

intermusical and aesthetic ideas above were used as the basis for compositional exploration. As with *The Outsiders*, the process of conceiving the musical elements of the work took place largely using a process of intuitive anticipation of the abstract musical ideas and the more concrete development of musical ideas at the piano. The concrete process of working through and notating abstract ideas was influenced by many reflective walks in the mountains, the reading of philosophical and compositional literature, and focused listening to albums made available through the Banff Centre library. This rare space to think and muse upon ideas fed back into the development of the music itself, heavily influencing the musical output from this period.

B) Composer-Curator

Because aspects of the creation process had already started during the New York City development of the work in October 2017, during the Banff Centre residency the author was able to write specifically for the ensemble members who at that stage were confirmed as Matthew Sheens, Eric Harland and Ben Wendel. As a result, the works were specifically created with these musicians in mind and the author was able to wholly consider their unique musical identities and the possibilities for co-creation within each work. For example, the composition *Complicated Us* (refer to score B9) features a series of highly challenging meter changes. Knowing Harland was involved in the recording, the author was able to write with confidence knowing that Harland's supremely advanced rhythmic concept and indelible sense of groove would appropriately ground the ensemble performance allowing for the full realisation of the work. These curatorial choices and subsequent sense of deep trust (which forms a part of the shared understanding) underscored the success of the performance of *Complicated Us*.

As the author considered the role of curation in the writing process during the Banff writing phase, the underlying question *What does the composition set out to achieve?* Was used to guide compositional choices, based on referencing the actual recorded performances of the artists involved in the project. Considering the broad goals of each work through the lens of what each artist would bring to the work through co-creation was a part of the process of curation at the time of writing. This naturally led to asking *How will the ensemble members work together?* Envisaging how Wendel, Harland and Sheens would realise each component of the work collectively (and attempting to understand accurately what the shared

understanding would constitute for this group and in turn musically engender) was an active thought process that fed into the writing of the material throughout the creation of each work.

C) Composer-Performer

From the perspective of the composers' own performances, *The Outsiders* provided the performance template for the writing of *Nothing Remains Unchanged*. Additional influences outside of those already cited in the discussion of the Outsiders include Palle Danielsson's performances from *Belonging* and Matt Penman's performances on *City Folk*. Rather than trying to imitate these specific musicians and ideas, instead these performances became a part of the intermusical metalanguage of performance which the author intuitively drew on and considered during his own performances.

The emotional context for performance of the compositions on *Nothing Remains Unchanged* is much more highly refined than those on *The Outsiders*. This is in part due to the compositional oeuvre found through the creation of *The Outsiders* coupled with a greater sense of confidence felt by the author following the success of *The Outsiders*. This increased confidence allowed the author to write more assertively to the confluence of sometimes abstract emotional ideas he had, that were realised through the music. The addition of explorations of poetry, philosophy, and walking that took place at the Banff Centre scaffolded the musical ideas explored and reflected on during this period of creation. These ideas included exploration of family, childhood and of identity and place. Further reflections on these ideas within the compositions on *Nothing Remains Unchanged* can be found in the liner notes to the album within the insert booklet of the CD contained in Part A.

D) Composer-Producer

For this work, during the composition process a slightly different aural aesthetic to *The Outsiders* was envisaged for the definitive version of the work. The desired outcome was for a cleaner, more open sound similar to many contemporary ECM releases produced by Manfred Eicher including in addition to those already cited, Wolfgang Muthspiel's *Rising Grace*.²³⁷

²³⁷ Muthspiel, Wolfgang 2016 *Rising Grace*. Wolfgang Muthspiel et al. Munich: ECM. Accessed 5 June 2021 <https://tidal.com/browse/artist/3561286>>

To assist this vision, during the creation process focused listening to many releases took place to ascertain the key elements that would be required for the selection of an appropriate studio and engineer in New York. A larger room for the location of the piano and saxophone were identified as key considerations, alongside an equipment list of suitable components in the broader signal chain to achieve this effect. Several spaces were identified, and eventually Oktaven Audio in Mount Vernon New York was selected following a process of listening to releases created in shortlisted studios and considering how the creative works being recorded would sound in this space. Albums recorded at Oktaven that were reviewed during this selection process included Steve Reich: *Pulse/Quartet*²³⁸ and Tyshawn Sorey's *Verisimilitude*.²³⁹ A key factor in this decision was the sound of the Steinway piano at Oktaven which the author particularly enjoyed and which pianist Matthew Sheens recommended.

8.2 THE HORIZONTAL AXIS OF REALISATION: SEQUENTIAL APPLICATION OF THE FOUR DOMAINS

A) Composer-Creator

As with the previous chapter the Composer-Creator Domain has been discussed in the previous section and no further discussion is required here.

B) Composer-Curator

As a result of the split between the New York writing phase and the Banff Centre writing phase, the musicians were curated in between October and June 2018. This means that the curation phase and subsequent discussion as to how that process unfolded has taken place in the previous vertical conceptualisation section. This raises an important point. The vertical and horizontal domains (or indeed any of the Four Domains in general) are by no means a strict and rigid framework that must be adhered to as every stage of the creative process. Rather, they are a framework that can be used where useful and deviated from, adjusted or adapted where that is also necessary. Even within the process of the author, at times it has

²³⁸ Reich, Steve 2017 *Pulse/Quartet*. International Contemporary Ensemble and Colin Currie Group. New York: Nonesuch. Accessed 5 June 2021 <https://tidal.com/browse/album/83641356>>

²³⁹ Sorey, Tyshawn 2017 *Verisimilitude*. Tyshawn Sorey et al. Pi Recordings, New York. Accessed 5 June 2021 <https://tidal.com/browse/album/184995127>

been necessary to undertake activities out of sequence or make changes to the framework based on the situations and opportunities that arise at various points in an artistic career.

That said, within the context of *Nothing Remains Unchanged* a further process of curation occurred during the realisation phase whereby the author considered how best to achieve the overarching aesthetic of the definitive work through the assignment of solos to different musicians. Here the question *Who can best achieve this goal in performance?* Was asked again with specific reference to each solo section of the works in order to best achieve the vision for the definitive version of the work.

Curation is not only selecting the artists for the performance, the process of *co-creating* elements of musical performances requires that curation be considered constantly until the final definitive work has been recorded. This is because the elements that are created through musical *offers* in performance or rehearsals from each individual are then considered by the composer and can be used, adapted or discarded by the composer as they work towards the definitive version of the work. Thus, this collage process of curation continues throughout the application of the Four Domains and touches every project stage.

C) *Composer-Performer*

In preparing for the realisation of the works through the performance, significant practice took place to ensure that the author was comfortable with the rhythmic template of the tune *Complicated Us* and other challenging harmonic and rhythmic components of the compositions. This included practicing different quarter note and triplet subdivisions multiples across the rhythmic structure of *Complicated Us*, and other compositions in order to reach a position of relative comfort in performing the works with the ensemble.

Changes to the composer's instrumental sound also took place for this recording. Following detailed consideration of the sonority and musical choices made in the performances of *The Outsiders* the author made the decision to have a new instrument built for use on *Nothing Remains Unchanged*. The instrument was finished and delivered only weeks before the recording session took place which meant that little time was available for adjustment. In retrospect, the use of this bass situated the instruments sound more within the sonic realm of artists aligned to Jaco Pastorius as outlined in the previous chapter, which was not the original intent of the author in commissioning the new instrument. In an effort make the

instrument sound as dark as possible an adjustment to the author's right-hand technique, to play over the neck, was applied. Although in performance, given the short adjustment period and the time it takes to change technique, this was not strictly adhered to. Further technical and conceptual adjustments were also required in changing to a 5-string bass. Given the short time before the session that the instrument was received, in retrospect more time adjusting to performing on the instrument would have been useful in order to fully reconcile the sonority and melodic possibilities of the instrument in performance. To adjust the sound of the instrument, within the constraints of travel and available equipment, minor changes of equipment were also necessary to keep the sonority of the bass in performance within the Governing Aesthetic intended for the work. The tone settings of all equipment used were set to darken the sound as much as possible. Unfortunately, the strings, although being thoroughly played in²⁴⁰ to the extent that this was possible, were brighter than desired.

Rather than citing reference recordings within the session, instead a broad conceptual and emotional context was provided to the ensemble. The artists had already been curated based on the intermusical reference points contained within their own music, which was considered to be aligned to this project during the curation phase, so there was no need to discuss the mood board. However, a need to discuss the emotional context of the work still existed. This included landscape references. An example of this is *I East West* where the ensemble was instructed to perform the music whilst envisaging being amongst mountains, invoking spirit of adventure and awe, and in *Forest Dance* where the ensemble was instructed to imagine themselves in a forest setting. It also included discussion of more abstract, complex and personal emotional experiences of the author, that the ensemble was directed to interpret through their own lens, as in the case of *Processional* which is discussed in the case study of this chapter.

Outside of the broad emotional and visual picture that was painted for the ensemble in approaching the compositions, very little other direction was given. The curatorial decisions were allowed to run their own course through the lens of the music and the emotional context of the work. The only musical reference that was provided at any stage was a passing discussion of Keith Jarrett's *Belonging* (which was a component of the author's own

²⁴⁰ Steel round-wound bass guitar strings are extremely bright when new. *Playing in* simply means playing the strings until the sound changes and the brightness declines to a satisfactory level.

intermusical compositional language) which many ensemble members shared a mutual love of.

D) *Composer-Producer*

Due to the author's close personal friendship with Matthew Sheens, who had previously recorded at Oktaven, a significant amount of information about the studio was known prior to the recording session which was used to guide planning for the recording process.

Discussions with recording engineer Ryan Streber took place ahead of the session with respect to placement and setup of the ensemble in the space, microphone choice and preamp choice. The author communicated with Streber based on a shared understanding of recordings he had engineered at Oktaven that were used as references for sonority of *Nothing Remains Unchanged* including Tyshawn Sorey's *Verisimilitude* and Matthew Sheens *American Counterpoint*.²⁴¹ In the studio, on the first day of recordings, during the process of pulling sounds the author found that Streber generated all the required sounds as requested incredibly efficiently, without the need for detailed instruction relating to the signal chain from the author. The author simply approved the sounds and thereafter wholly focused on the performance of the works, the selection of successful takes, adjustments to performances and the shared understanding of the ensemble.

8.3 CASE STUDY PROCESSIONAL: REFLECTIONS ON COMPOSITIONAL INTENT AND THE APPLICATION OF THE FOUR DOMAINS

Processional (CD submission B5 Score B13) is a deeply personal work that relies heavily on improvisational co-creation to realise its musical aims. Accordingly, the curatorial components of this work are critical to its artistic outcome as the success of the work is largely reliant on the individual ensemble member's interpretation. The resulting musical work can be understood as a collective improvisational enterprise at its core.

The work is written about the fear of losing one's own child. It is a universal experience of every parent to experience this anxiety, and in doing so, inevitably to experience a small window into the feeling of grief that this terrible possibility would entail. The name

²⁴¹ Sheens, Matthew 2018 *American Counterpoint*. Matthew Sheens et al. Berlin: QFTF. QFTF/066 Compact Disc *(album shared with the author prior to release in early 2018 due to personal friendship with Sheens)

Processional refers to a funeral procession. There is something uniquely devastating about the dark projection of one's own child's passing. The confluence of pure emotional pain further sullied with the projected loss of a future and inherently unexplainable, unjustifiable shattering of innocence is an entirely singular human experience. In addition to this tangled web of emotional turmoil, there is also something atavistic in the human desire to uphold the pure, joyful memory of those lost. *Processional* seeks to navigate this vast emotional terrain in performance.

In order for the above to form the emotional context of the performance, these ideas were communicated to the ensemble prior to performance as the basis for the co-created elements. The desired compositional arc was also communicated to the ensemble prior to performance. Instruction was also provided to pianist Matthew Sheens with respect to the pianistic style desired to realise the intentions of this work. This included a brief discussion of intermusical references drawing from continuous music²⁴² composer Lubomyr Melnyk and his album *Three Solo Pieces*²⁴³ and minimalist composer Steve Reich's *Music for 18 Musicians*,²⁴⁴ The intention of discussing these references was to create a flowing underlay or constant momentum in the work that the other musicians could respond to within their improvisations that would result in a clear peak at the climax of the work.

Processional is a simple song structure. It comprises of two sections, the main theme or A section and a secondary theme or B section on which the improvisation is also based.

The main theme is introduced by a rapidly arpeggiated Csus chord played by the piano with the sustain pedal down to create a floating dream like foundation to the work shown in Figure 11. This arpeggiation continues to repeat over the main theme and the idea is carried through the entire A section before eventually being adapted and applied to the underlying harmony when the theme repeats. The idea for this flowing constant momentum in the work comes from the style of Lubomyr Melnyk and contributes to the dreamlike state of the composition

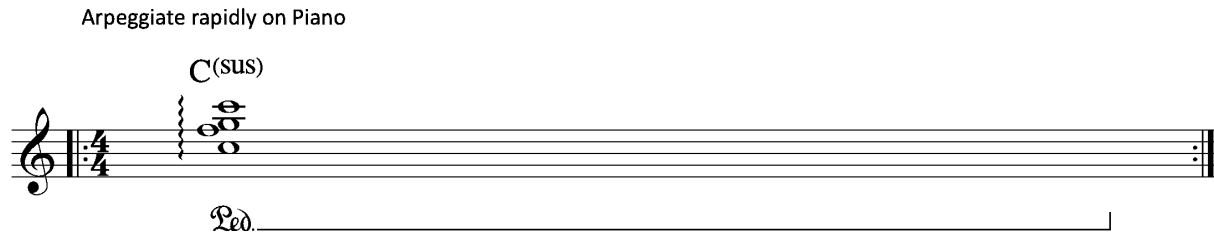
²⁴² Hutchinson, Kate 2015. "Lightning-fast pianist Lubomyr Melnyk: 'When I play I turn into an eagle flying'" in *The Guardian* Online. Accessed 4 October 2021. <https://www.theguardian.com/music/2015/nov/26/lubomyr-melnyk-fastest-pianist-rivers-and-streams>

²⁴³ Melnyk, Lubomyr 2013 *3 Solo Pieces*. Lubomyr Melnyk. New York: Unseen Worlds. Accessed 3 October 2021 <https://tidal.com/browse/album/82835968?>

²⁴⁴ Reich, Steve 1978 *Music for 18 Musicians*. Steve Reich et al. Munich: ECM. 1129. Compact Disc

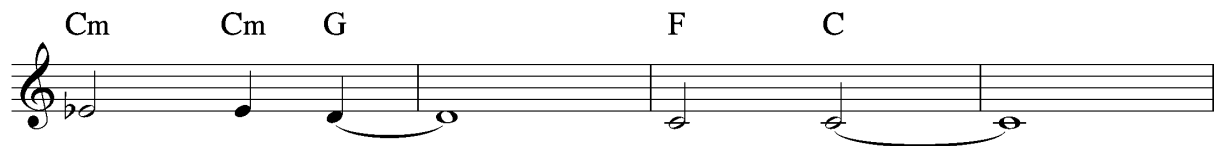
where the tension and contrast between sincere pain and joyful remembrance play out as the improvisations take place.

Fig. 11 Processional Introduction



The main theme seen in Figure 12 is a very simple melody and chord progression in C minor that resolves using a plagal cadence to C major. This is played over Figure 11 above which continues across the A section. The interplay between major and minor is a strong feature of the work.

Fig. 12 Processional Main Theme



The use of the plagal cadence is also important to the work as this *amen*²⁴⁵ reference is a deliberate nod to the work's title and direct reference of a funeral procession. It is also a powerful emotional reference to a higher power or sense of godliness.

The ensemble was directed to play the A section in time, but semi-rubato using the melodic and ebb and flow of the harmonic movement to emphasise the emotional construct of the work. They were also instructed to interpret the work throughout in whatsoever way they saw fit, rather than perform strictly according to the notation.

The second main section (Figure 13 below) of the work moves to a darker harmonic progression that is altogether more despairing. The melodic content was conceived of as a

²⁴⁵ Powers, Harold. S. 1980 "Plagal Cadence" in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. London: Macmillan. Revised edition, 1995. Vol. 14, P. 800.

series of desperately reaching melodic statements ascend to their apex before dissipating. It is the intention of the composer that a sense of yearning for something that can no longer be touched as a feature of loss and grief be conveyed through this section.

Fig. 13 Processional B Section

The musical notation for the B Section of 'Processional' is presented in two staves. The first staff shows a melodic line with notes and rests, accompanied by chords: Bm/Gb, B/Eb, Cm, and Am. The second staff, starting at measure 27, shows a bass line with notes and rests, accompanied by chords: Ab/Eb, C/E, and Cm/Eb.

Following the B section, the improvisation then takes place on the chord changes outlined in Figure 13 above. The piano leads this section, before the drums and bass join. To establish this section the piano changes to playing continuous eighth note chords. These are then matched by the bass playing driving eighth notes changing the overall stylistic intent of the work to an altogether more propulsive rhythmic feel. This continuous eighth note feel is something that has been used by the author in many different settings across his recordings. Initially inspired by Brad Mehldau on the track *Ode*, from the album *Ode*²⁴⁶ and first applied by the author on the composition *Stanley Park Dream* from the release *Distant Oceans* the author often uses this stylistic device to create sense of momentum and forward motion in certain works including *Processional*. Because the continuous eighth notes played on the piano and bass carry much of the rhythmic foundation of the work at this point, this frees the drums up to perform in a more abstract manner. On *Processional*, this means that Wendel and Harland engage in a unique improvisational dialogue that drives the intensity of the work further and further as the improvisation progresses. It was the intention of the author that the rhythmic freedom that this stylistic choice enables would allow Harland to play freely and explosively which would result in an enormous climax to the work.

²⁴⁶ Mehldau, Brad 2012 *Ode*. Brad Mehlday et al. New York: Nonesuch Records. 7559-79628-4 Compact Disc.

Finally at the conclusion of the improvised section the ensemble dissipates and fades to only the piano. Sheens improvises figures and then eventually returns to the Csus introductory arpeggiation before playing the main theme together with Wendel to finish.

The musical success of *Processional* is as reliant on the contributions of each ensemble member through their improvisations as it is on the written work itself. The composition was conceived of as a vehicle for collective interpretation underscored by the principles of curation and intermusicality.

During the recording of *Nothing Remains Unchanged* the production choice was made to have all instrumentalists except for the drums in the same room. The room sound which can be heard particularly on the saxophone comes from the bass, piano and saxophone in the same space which results in some bleed between sound sources. From a performance perspective the author feels that being in the same room engenders a type of performance which cannot be replicated where performers are in isolation. However, because of sound bleed issues important production decisions about microphones, baffle or gobo placement and the proximity of performers to each other must be made to ensure the appropriate recording fidelity. To ensure the best possible ensemble performance as well as the best possible recorded outcome, production decisions were made that accept some sound bleed to ensure the best possible ensemble performance. This is an example of the Horizontal Composer-Producer process where decisions that affect performance and sonic result must be made in the best interests of the work.

Processional represents a true coming together of the ideas of the composer together with co-created ensemble underscored by a clear Governing Aesthetic. This work represents a strongly realised example of the Four Domains process resulting in a fully realised recorded musical work as a result of this unified process.

CHAPTER NINE

COMMENTARY ON CREATIVE WORKS: *WAVES*

Waves was recorded on 16 January 2020 at GSI studios in New York City by Jason Rostkowski. The album features Eric Harland and Matthew Sheens. The recording was made possible through grant funding from Arts South Australia and the Australia Council for the Arts.

The album was written in Adelaide between October 2019 and January 2020 against the backdrop of Australia's black summer of devastating bushfires. *Waves* was written concurrently to another album *In Landscape*, that was recorded on the two days following the GSI recording. *In Landscape* is discussed in the following chapter. Whereas *In Landscape* is a definitive extension of *Nothing Remains Unchanged* that explores new musical ideas, *Waves* in many ways is a continuation of the concept for trio album that was envisaged at the outset of *Nothing Remains Unchanged* but that was converted to a quartet album during the writing process to better realise the scope of the creative works. Being composed alongside the much more involved sextet project *In Landscape* meant that the trio compositions on *Waves*, although conceived from a very strong aesthetic position, were sketch like in form and contained less musical direction within them. This left them more open to the dynamism and unique intermusical metalanguage of the trio organism to interpret the music, which in turn was a core component of their success in this context.

9.1 THE VERTICAL AXIS OF CONCEPTUALISATION: DEVELOPMENT OF THE MUSICAL CONTENT AND GOVERNING AESTHETIC

Development of musical and structural material

When the author began writing *In Landscape* which is discussed in the next chapter. Several compositions were composed early in the development of that work that did not fit easily within the Governing Aesthetic of that body of work. These compositions were simpler in form and style and felt closer in approach, albeit somewhat darker, to the works created for *Nothing Remains Unchanged*. Instead of trying to change these works, or discarding them completely, the author decided to book additional recording time with Eric Harland and

Matthew Sheens and record another album alongside *In Landscape*, this album became *Waves*.

Although not directly intended from the outset of the writing process to influence the music, the utter destruction of large swathes of the Australian landscape through the 2019 – 2020 black summer of bushfires cast a dark shadow over the composition of these works. This natural disaster, and the existential crisis of a stricken future in the wake of the unfolding climate change crisis had a profound impact on *In Landscape*. Due to the emotional struggle of unpacking aspects of this reality through the compositional process, the simpler works from *Waves* acted as a kind of compositional relief, in that they were easier to create and simpler to perform. Another aspect of this process was that during the writing process, the author tried to swim in the sea each day to escape the brutal heat and the depressing news cycle of fiery destruction, and although the works are still angry, this process of swimming in the sea came to represent a kind of cleansing experience and a reset of the dark places being explored through *In Landscape*, in many ways *Waves* came to represent the same cleansing process. The title track was written based on the feeling of floating in the sea looking out to the horizon and set the tone for the entire work.

Musically *Waves* uses the same rhythmic underpinning found on *Nothing Remains Unchanged* through collaboration with Eric Harland. Harmonically the compositions are simpler than *Nothing Remains Unchanged* and this was intentional as given that the recording session was only one day it was intended that the works be more open to the musicians to interpret and bend to their own devices. This meant relying on curation and improvisation as a compositional tool more so than compositional structure to create the arc of the performance. As a result, the success of this body of work is largely due to the intermusical metalanguage and shared understanding which scaffolds the performances.

Development of broad aesthetic ideas

As *Waves* was developed almost as a secondary project to *In Landscape* less of a specific mood board was considered for this work outside of the second Mehldau trio influences that have been consistent across the creative works. In fact, given the previous two recordings that had taken place (*The Outsiders* and *Nothing Remains Unchanged*), the mood board for this album project can be accurately considered a further realisation of the sound and ideas of these two albums rather than being directly influenced by other releases or artists.

In addition to the sonic reference points, other ideas that contributed to the Governing Aesthetic for this album included:

- The further development and extension of the ideas *The Outsiders* and *Nothing Remains Unchanged*
- Deliberate melodicism
- Largely straight (as opposed to swing) rhythmic frameworks
- Consideration of visual landscapes (ocean) as a part of emotional aesthetic within musical compositions

The Four Domains on the vertical axis of conceptualisation

Throughout the composition process the Four Domains were considered in the following ways.

A) Composer-Creator

The composition of *Waves* was deliberately simplified from other processes described within this study because it was composed concurrently to another much more involved composition project. The works were allowed to remain sketch like as the author completely trusted the curation of the project to realise fully the compositional arc of the works. This meant that the anticipatory abstract conception of the work was followed by only a brief process (in relative terms) of translating these ideas into concrete musical entities. Most of the compositions were composed in single writing sessions (which is rare for the author). Whilst composing the works the author envisaged similar results to those on *Nothing Remains Unchanged*, writing to leverage Sheens versatile and inherent melodic sensibility and Harland's capacity for dense and exciting rhythmic invention as the primary aim of the works.

B) Composer-Curator

Harland and Sheens were chosen for this work to extend the existing sounds they had created together in 2018 within a different context. As stated above, the works were specifically conceived as simple structures that could be pushed and pulled by the individuals within the ensemble to create the compositional arc, rather than the compositional arc being inherent within the work itself. From the perspective of the compositions, they were conceived as invitations from the author to both co-creators to play with and stretch in whichever direction

they pleased. The confidence to work in this way was underscored by the success of *Nothing Remains Unchanged* and the understanding of the synthesis between each musician's intermusical understanding made manifest through the previous recording project.

C) Composer-Performer

The author's own performances were not specifically altered or adapted for this session. However, it is possible to hear some of the adjustments that took place for *In Landscape* present on *Waves* as there was obvious carry through of performance ideas across both albums, given they were recorded on consecutive days. These adjustments are detailed in the following chapter on *In Landscape*.

The author intended that both Sheens and Harland would perform exuberantly, taking a no holds barred approach to playing the works on *Waves* (in contrast to the more refined compositions on *In Landscape*). This idea was noted for discussion with the artists in the recording session and broad notes on the emotional ideas, and landscape references of certain works were also developed for discussion. As with *Nothing Remains Unchanged*, no mood board-based performance directives were prepared as the author had confidence that the curational process would circumvent the need for this.

D) Composer-Producer

The production of *Waves* is an area where the work differs from the aesthetic ideas of *Nothing Remains Unchanged* because the density of the performance style for this project did not fit naturally within the type of sparse ECM aesthetic mentioned in the previous chapter. And whilst it is also true that some parts of *Nothing Remains Unchanged* also did not wholly sit within this mould, the overall sound of the album itself sits much more comfortably within that sonic space than *Waves*. Because of the performance directives that were intended to inform the *Waves* production ideas, the album can be considered more akin to the sound of *The Outsiders* where the drum sound is heavier, slightly more compressed and less open sounding. As a result, the piano and bass are both played harder, influencing the tone of each instrument. Put simply, the sound of all artists playing with wild abandon results in a markedly different sonority, and this was the sonority intended for *Waves* from the outset of the conceptualisation of the work (as was also the case for *The Outsiders*).

9.2 THE HORIZONTAL AXIS OF REALISATION: SEQUENTIAL APPLICATION OF THE FOUR DOMAINS

A) *Composer-Creator*

As with the previous two chapters the Composer-Creator Domain has been discussed in the previous section and no further discussion is required here.

B) *Composer-Curator*

Due to the simplicity of many of the compositions, *Waves* relied heavily on the compositional arc and interpretation of the musicians performing live in the room. The author intended for two aspects of the performers approaches to be different on *Waves* in contrast to *Nothing Remains Unchanged*. This was that the author wanted Harland to perform at a high intensity levels the entire time (except within the more ballad like compositions), as he does on his own *Voyager* releases including *Vipassana*²⁴⁷ and for Sheens to do the same, as he does at times on *The Outsiders*. It was this aspect of the curated artists musical concepts that the author wished to leverage through this recording session.

Solo order and specific arrangements were determined in the studio collectively. This is another aspect of the curatorial process in that the choice of the right musicians allows for collective co-created musical arrangement and performance choices in the best interest of the work within the studio.

C) *Composer-Performer*

The performance concept of the author within the works contained on *Waves* is less inhibited, or perhaps less cautious than that of *Nothing Remains Unchanged*. This is in part due to the simplicity of the works and in part due to the performance dynamic created in the recording space as a result of the express aims of the performance and the desire for each musician to perform with a high degree of intensity and density.

No specific adjustments were made for this recording, however the adjustment that began within the process for *Nothing Remains Unchanged*, of playing over the neck to achieve a

²⁴⁷ Harland, Eric 2014 *Vipassana*. Eric Harland et al. New York: GSI records. Accessed 5 June 2021 <https://tidal.com/browse/album/153509683>

warmer tone, was much more fully realised in *Waves* due to the timescale of practice that had taken place. On *Waves* much of the musical material and performance ideas were left open and determined collectively within the studio space.

As previously mentioned, a no holds barred approach was requested of Harland and Sheens for this recording. The emotional context for the works was also explained, and the role of each musician in realising these emotional goals was also explored in conversation.

However overall, apart from the instruction outlined above, very little direction was given. In this setting, the curatorial decisions, based on a well understood intermusical metalanguage, were allowed to run their own course through the lens of the music and the emotional context of the work.

D) *Composer-Producer*

Because *Waves* was intended to have a more intense dynamic, and because the studio space itself was smaller and a more direct sound was naturally the sonic aesthetic of the space, the production ideas that were intended were a mix between the sonic concept of *The Outsiders* than those of *Nothing Remains Unchanged*. Because of the very short duration of the session (approximately 8 hours), there was also a reliance on the pre-set of the studio, which fortunately as Harland's part owns GSI, included his own drum setup, saving considerable time. As with *Nothing Remains Unchanged*, outside of a broad discussion about signal chain and aural expectations ahead of the session, very little other direction of the sound engineer Jason Rostkowski was required. During the process of pulling sounds, all directives from the author were applied immediately without need for any major changes.

9.3 CASE STUDY WAVES: REFLECTIONS ON COMPOSITIONAL INTENT AND THE APPLICATION OF THE FOUR DOMAINS

Waves (CD A3 track one, score B18) is a simple composition that is structured to achieve wide compositional arc through the improvised contributions of the ensemble members together with the thematic materials of the written work. Having already recorded extensively with Matthew Sheens and having previously recorded with Harland on *Nothing Remains Unchanged* the author was able to conceive of this work, within the Composer-Creator domain, with a deep understanding of the improvised musical possibilities that would be available through performance. These possibilities were understood within the context of intermusicality and a previous conception of the shared understanding of this ensemble resulting from *Nothing Remains Unchanged*. As a result, the written work itself is composed of only a very simple harmonic and melodic framework comprised of four main sections. Although this framework is simple, the conception of the musical possibilities that the work contained – or indeed the possibility of the work in the hands of the ensemble it was written for - were understood by the composer to be considerable. This is because at the very point the work was conceived the composer envisaged the application of the Four Domains across the horizontal arc towards the definitive realisation, understanding the contributions of each individual as well as the process of recording as a part of the broader compositional development of the work.

The main body of *Waves* is an AABAABC form followed by a D and E section that take place after the improvised components of the work. The E section is an outro that builds to a final, new thematic statement that concludes the composition. The idea for the function of the composition's form is as a single long ascension from the first A section of the melody, through the improvised sections, continuing through the reprised theme before arriving at the D section where the most dramatic shift of the work occurs; a meter change that signals an altogether more introspective mood that then builds to an even greater climax and the new theme at E.

Waves was somewhat inspired by the way in which the second Mehl dau trio approaches playing straight folk like compositions including *Got Me Wrong* and *Hey Joe* from *Where Do*

*You Start*²⁴⁸ and the James Farm album *City Folk*. However, as previously noted in 9.2, this influence is only general in nature as the main musical influence, or musical aim of *Waves* was envisaged in the Composer-Creator Domain as an extension of previous musical ideas from *Nothing Remains Unchanged* and *The Outsiders*. Fundamentally the intention of the works on the album *Waves* was that they be relatively simple song structures that would bring to the fore the improvisational and interpretive ensemble capacity of the performers.

No rehearsals took place for the recording of this album. Instead, all the works on this recording are first or second takes, meaning the interpretation of the material is particularly fresh in the minds of the performers. The lack of rehearsals made the consideration of both the artists involved in the project, as well as the conceptualisation of their performances well ahead of the recordings even more important than usual because there was no margin for error in any calculations that could be worked through in rehearsal.

Prior to performance, general reference was made to the inspiration of the work, coming from being immersed in the natural expansive environment of the ocean and the role of the horizon within this context as well as the cleansing nature of this experience. However, this discussion was in the form of a particularly brief explanatory note provided before the initial performance took place – such were the constraints on time for this session. In addition to this note, some very simple performer directions were provided to Sheens and Harland. Sheens was instructed to perform the simple theme outlined in Figure 14 below whilst improvising contrapuntal counter lines throughout as a secondary feature during the main theme.

²⁴⁸ Mehdau, Brad. 2012 *Where Do You Start*. Brad Mehdau et al. Recorded 17 November 2008 and 19 April 2011. New York: Nonesuch. 532029-2. Compact Disc.

Fig. 14 Waves Main Theme

The musical score for 'Waves Main Theme' consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music with the following chords: Em7, B7, CΔ, and Gmaj13. The second staff also begins with a treble clef and a key signature of one sharp. It contains a first ending (1.) and a second ending (2.). The first ending has three measures with chords Am13, D13(add9), and Em7. The second ending has three measures with chords D13(add9), E+, and E. The piece concludes with a final measure in the second ending.

Harland was simply instructed to perform with a determined recklessness that would elevate the setting of the work, drive its emotional intent and underlay tension where the melodic and harmonic content was diatonic. The author did not want the drumming to be particularly subtle and desired a strong level of intensity throughout.

These performer directions were based on the unique understanding the author has of both performers having previously worked with them and having done a significant amount of listening research into their capacities as improvisers. As a result, only simple instructions were necessary as much of the work in considering how the composition would be brought to life had already been considered through the application of the Four Domains.

Sheens is the main soloist on the work, weaving his way through the harmony whilst responding to Harland's robust interactions that collectively build to a large climax on the C section of Sheens solo before a blistering return to the main theme. Following the return of the main theme, the ensemble transitions from the 4/4 groove to a 6/8 feel. The deliberate metric modulation to a new meter at this point dramatically shifts the tone of the work, grounding it in the sensation of floating on water. Sheen's improvisations return at this point alongside Harland's dense and assertive gesturing, collectively build to a new even greater climax. The intent of the composer was for this moment to build to up to the apex of the work at letter E, seen below in Figure 15 which is the works final statement before the collective improvisation dissipates and the work concludes.

Fig. 15 Waves E Section

The musical score for the E Section of 'Waves' is presented in three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notes are: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Chords Em, C, and A are indicated above the staff. The second staff continues with notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The chord Em is indicated above the staff. The third staff begins with notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Chords C, A, and Em are indicated above the staff. The piece concludes with a double bar line and a repeat sign.

Waves is the opening track on this album and is intended to establish a mood to be carried through remainder of the tracks on this record. Fundamentally this work was designed as a vehicle for the curatorial decisions made by the author to bring the composition to life in the studio through intermusicality. At this stage of this broader research project, it was well understood how different compositional decisions made through the Four Domains concept would help to fully realise the work in this setting. As a result, a certain freedom and trust in the process itself meant that the decisions made for *Waves* were altogether more intuitive than on previous recordings that make up this study. This freedom and joyousness that results from playing together in this forum permeates the music and the recordings, bringing a certain lightness to the works themselves.

CHAPTER TEN

COMMENTARY ON CREATIVE WORKS: *IN LANDSCAPE*

In Landscape was recorded on 17 and 18 January 2020 at The Bunker Studios in New York City by John Davis. The album features Donny McCaslin, Adam O’Farrill, Matthew Sheens, Ben Monder and Eric Harland. The recording was made possible through grant funding from the Australia Council for the Arts.

In Landscape was written in Adelaide between October 2019 and January 2020. From the outset of the writing process for this album, the author had a strong desire to incorporate new sonic elements into the compositions. Additionally, the author desired a larger ensemble, where additional instruments could be used to situate the music in a slightly different emotional and sonic context. Whilst this new aesthetic was envisaged as a logical extension to the previously created works already discussed in this study, it was also intended to break new ground through the inclusion of soundscape elements created through the inclusion of guitar alongside the incorporation of two lead melodic voices.

As discussed in the previous chapter, the period between October 2019 and January 2020, colloquially known as Australia’s black summer, was an unusually intense period of large-scale bushfires widely accepted to be a harbinger of the likely future of Australia’s bushfire seasons as a result of climate change.²⁴⁹ This moment was experienced in Australia as a moment of national existential crisis. The apocalyptic imagery that was relentlessly broadcast of the fires coupled with the ongoing news commentary about the beginning of the end of the Australian bush landscape as we know it due to climate change had a profound effect on the music that was written at this time. In parallel to the influence of the black summer bushfires on the compositional mood, the other main point of emotional exploration that informed the creative works on *In Landscape* was the author’s ongoing exploration of his own childhood and adolescence as a vehicle to probe his own psyche as a father, his family relationships, significant family events and the differences in the world today compared to his own

²⁴⁹“Black summer a climate wake up call’ anu.edu.au. Online. Accessed 8 June 2021.
<https://www.anu.edu.au/news/all-news/australia%E2%80%99s-black-summer-a-climate-wake-up-call>

childhood. Although abstract, these ideas formed the basis of the compositions contained across *In Landscape*.

10.1 THE VERTICAL AXIS OF CONCEPTUALISATION: DEVELOPMENT OF THE MUSICAL CONTENT AND GOVERNING AESTHETIC

Development of musical and structural material

Having created two consecutive small ensemble records between 2016-2018, the author felt a strong artistic desire to expand the instrumentation and creative vision for *In Landscape* to set it apart from these two previous albums. Key differences in the process included writing for guitar and trumpet in order to widen the sonic scope of the album and differentiate it from the two records that had preceded it, as well as several new points of musical inspiration including the use of soundscape elements.

Sample based soundscapes were something that the author had experimented with previously on his debut solo album *Distant Oceans*. On this album soundscape textures can be found on the tracks *Distant Oceans Part 1* and *Distant Oceans Part 2*, where both looped samples and live looping were used. In this context the sample or loop-based soundscape ideas were static repeating musical textures that could not respond to harmony. However, having significantly advanced his overall instrumental and musical concept since that time, a more refined soundscape ideal was required for this album. In this new context, the generation of soundscape elements which could respond to harmonic movement were an important factor.

In 2013, during his participation at the Banff Jazz and Creative Music Workshop, led by Vijay Iyer, the author had the opportunity to observe performances and receive instruction from guitarist Ben Monder. Monder's artistic vision is characterised by a uniquely personal guitar sound and advanced harmonic concept that is fully unified within his compositions. Following his experience at Banff, the author has spent many years listening to the music of Monder, particularly admiring the way in which he conjures highly unique sonic worlds through his remarkable compositions, performances and singular guitar technique. During the writing phase of *In Landscape*, Ben Monder's ideas and recordings, particularly from

Oceana, *Hydra*²⁵⁰ and his contributions to the Theo Bleckmann album *Elegy*²⁵¹ formed a part of the mood board for *In Landscape*. These recordings demonstrated one way in which soundscape elements could be deployed (through Monder's guitar technique, tone settings and use of delays and reverbs) in a manner that can also traverse harmony.

Mark Turner was another influence on the writing process and development of the sonic mood board for this project. In particular the album *Lathe of Heaven*²⁵² which features the two melodic voices of Mark Turner on tenor saxophone and Avishai Cohen on trumpet, provided a model for writing semi-contrapuntally for tenor saxophone and trumpet, influencing aspects of *In Landscape*. Two other Turner albums, *Dharma Days* and *In This World* also influenced both the sonic aesthetic and compositional outcomes on *In Landscape*. In particular the use of major chromatic thirds²⁵³ in the composition *Odysseus in Brooklyn* (named after the description of Turner in *Mark Turner - Transcriptions & Essays*²⁵⁴ by Jeff McGregor) comes from the ideas of Turner.

Another key addition to the mood board for *In Landscape* was *Where the River Goes*²⁵⁵ by Wolfgang Muthspiel. This album features a number of artists whose work has had a longstanding impact on the author, including Brad Mehldau and Ambrose Akinmusire. This album also features Eric Harland. The deliberate melodicism and inherent musicality of this recording, particularly demonstrating Harland's capacity to deliver a lightly restrained density that supports the subtlety of the music on *Where the River Goes* came at an interesting time in the process of creation. Whereas the composer's intention on *Waves* was for Harland to apply maximum density and wild abandon at all times - challenging the other performers to rise to the occasion - it was intended that *In Landscape* be both intense and dense at times, and at other times be very light and restrained. Hence, *Where the River Goes* provided a critical contribution to the intermusical metalanguage of *In Landscape*.

²⁵⁰ Monder, Ben 2013 *Hydra*. Ben Monder et al. New York: Independent. Accessed 6 June 2021 <https://tidal.com/browse/album/81876571>

²⁵¹ Bleckmann, Theo 2017 *Elegy*. Theo Bleckmann et al. Munich: ECM. Accessed 6 June 2021 <https://tidal.com/browse/album/69463232>

²⁵² Turner, Mark 2014 *Lathe of Heaven*. Mark Turner et al. Munich: ECM. 2357 Compact Disc

²⁵³ Clarkson, Timothy 2009. Chromatic Thirds Relations in The Improvisations of Mark Turner. MA Thesis. The University of Sydney

²⁵⁴ McGregor, Jeff 2018 *Mark Turner - Transcriptions & Essays, First edition*, New York, NY : JMM, 2018

²⁵⁵ Muthspiel, Wolfgang 2018 *Where the River Goes*. Wolfgang Muthspiel et al. Munich: ECM. Accessed 6 June 2021 <https://tidal.com/browse/album/95842169>

Whereas the compositions found on *Waves* rely on the performers to create the compositional arc of the work due to their simplicity. *In Landscape* was much more considered work, with respect to the compositional journey and the musical peaks and troughs of each piece of music. The compositions were intended to be longer, more through-composed, and with a sense of trajectory determined by the complete compositional structure as defined by the composer as opposed to being simpler forms that repeat chorus after chorus.

Development of broad aesthetic ideas

The development of the mood board and intermusical metalanguage of this recording project includes the musical references listed in the introduction to this chapter above, alongside the ongoing influence of Mehldau and Iyer.

Additionally, ideas that contributed to the Governing Aesthetic for this album included:

- The further development and extension of harmonic and rhythmic ideas from *The Outsiders* and *Nothing Remains Unchanged*
- Deliberate melodicism
- Largely straight (as opposed to swing) rhythmic frameworks
- Consideration of visual landscapes, childhood, family, and abstractions on nostalgia and family trauma as a part of emotional aesthetic within musical compositions
- Use of guitar-based soundscapes through Monder
- The use of two melodic voices through inclusion of both Trumpet and Tenor Saxophone

The Four Domains on the vertical axis of conceptualisation

Throughout the composition process the Four Domains were considered in the following ways.

A) Composer-Creator

Devising *In Landscape* was a highly involved process that included the use of photo references of the author's childhood to channel emotional responses into the writing process and deep consideration relating to feelings of nostalgia and loss. These image references were used to engender emotional states that aided the abstract anticipatory conception phase of

writing the works. Additionally, these abstract feelings of nostalgia were considered throughout the concrete realisation of the musical materials.

From the outset of the writing process, there was a clear sonic and emotional context for the writing of the work, however, the concrete realisation of the creative works contained on *In Landscape* was very slow and sometimes uncomfortably laborious. The author has found that if one is honest about realising a new aesthetic when one possesses a strong idea, but has never fully realised this idea previously, that the process of fully integrating these concepts in practice can be a long and painful affair. This was the case for *In Landscape*.

Mood board references including *Lathe of Heaven* were used during the creation process as sounding board for ideas between trumpet and tenor saxophone and equally formed a component of the intermusical metalanguage of the works. Ben Monder's albums were also referenced during the writing process in order to better understand, in an immediate sense, how soundscape material could function within the context of the author's musical ideas. The two examples of *Lathe of Heaven* and Monder's albums represent how a mood board, that forms part of the Governing Aesthetic can be used as more than a simple sonic reference point that oversees the broad application of the *sound* during the creation of a work. Understanding these recorded artefacts can assist a composer to understand better how their ideas may be realised both in performance as well as in the studio.

B) Composer-Curator

Harland and Sheens were again chosen for this work for the same reasons previously outlined during the discussion relating to other recordings. Given that the author's writing had already been influenced by Monder, he was of course the ideal person to participate in the recording and performance of the work. Monder was approached and agreed to participate. This allowed the author to write specifically to integrate Monder's aesthetic within the context of his own works, changing and enhancing greatly the scope of the work. Donny McCaslin was approached to perform on the recording after being introduced to the author by Ben Wendel and agreed to participate. Adam O'Farrill was a participant at the 2013 Banff Jazz and Creative Music Workshop alongside the author. In 2015 O'Farrill featured on Rudresh Mahanthappa album *Bird Calls*,²⁵⁶ and since this time the author has actively sought to find

²⁵⁶ Mahanthappa, Rudresh 2015. *Bird Calls*. Rudresh Mahanthappa et al. Munich: Act Music + Vision.

an opportunity to collaborate. In 2016 O’Farrill was a part Stephan Crump’s release *Rhombal*.²⁵⁷ Both *Bird Calls* and *Rhombal* featured the interweaving, contrapuntal improvisations of saxophone and trumpet front lines. O’Farrill’s work on both of these albums influenced the author’s decision to integrate his concept within the ensemble for this album due to a similar melodic front line being envisaged for *In Landscape*.

C) Composer-Performer

On *In Landscape* there were several instances where the intersection between performances and curation was critical to the realisation of the works. An example of how the vertical process was applied in trusting or understanding how the performer would realise the work can be found in the composition *North of the River* (Score B26). At letter C McCaslin improvised supporting melodic material that dances around the trumpet melody played by O’Farrill. This improvisation was written as a part of the score and McCaslin’s contribution was envisaged by the author during the writing process. Although the author did not know what McCaslin would play, he had undertaken focused listening of large portions of McCaslin’s discography and understood intimately the sound and approach that McCaslin would likely employ. The author also understood, knowing McCaslin’s music well, that what McCaslin would bring would likely service the music better, in terms of innovative responsiveness and in-the-moment interpretation that takes into account the ensemble performance, than what the author would create alone at the piano.

With respect to the author’s own performances ongoing work including critical self-reflection and personal practice to sculpt the tone and performance style of *In Landscape* was continually undertaken during the development of this work. Effectively situating the electric bass in a largely acoustic context remained a consistent goal in this project.

D) Composer-Producer

The decision was made early on in the conceiving of this work to use a different studio for the realisation of *In Landscape*. For this album, from the outset there was a desire to use Bunker Studios in New York and to work with the engineer John Davis. Home to a large

Accessed 7 June 2021 <https://tidal.com/browse/album/38947176>

²⁵⁷ Crump, Stephan 2016. *Rhombal*. Stephan Crump et al. New York: Papillon Sounds. Accessed 7 June 2021 <https://tidal.com/browse/album/82294010>

array of classic recording equipment alongside a uniquely adaptable and moveable live space that can be used to isolate multiple instruments whilst also maintaining sight lines, The Bunker was an ideal space to craft the sound of this recording. Additionally, John Davis is both a Grammy winning engineer²⁵⁸ and highly regarded bassist. His expertise in helping craft electric bass tone, passion and understanding the role of technology in music and the need for acoustic purity within acoustic jazz meant he was the ideal collaborator for this recording. The author felt that Davis' unique understanding of electric bass, acoustic jazz and electronic music including soundscape and experimental music alongside the equipment, spaces and piano The Bunker offered was the perfect combination of elements for realising the work on *In Landscape*. The research process that led to this decision took place during the writing of the album and this space was booked during the writing process itself. Understanding that this would be the location that the work would be recorded allowed the author to write knowing what sounds could be fully realised within The Bunker's unique space.

²⁵⁸“john davis bio” johndavismusic.info. Online Accessed 1 October 2021 <http://www.johndavismusic.info/bio>

10.2 THE HORIZONTAL AXIS OF REALISATION: SEQUENTIAL APPLICATION OF THE FOUR DOMAINS

A) Composer-Creator

As with the previous chapters the Composer-Creator Domain has been discussed in the previous section and no further discussion is required here.

B) Composer-Curator

As each artist had been carefully considered for the performances required for *In Landscape* little performance direction was provided during realisation outside broad discussions about the emotional context for each-work. As per the previous chapters the musicians were invited to interpret the aesthetic and the musical material through the lens of their own personal and musical understanding of the subject material. This shared understanding considered during the vertical phase, underwrote each performance and guided decisions relating to solo order and performative objectives.

C) Composer-Performer

Across two days of recordings, and the many takes that took place, there were only a handful of times where any instruction, aside from clarifying musical forms or answering questions about the aesthetics of emotional experience, or further explanation of the works was required to achieve the desired compositional outcomes. As a result, the curatorial process can be considered a success as it contributed to a shared intermusical metalanguage and shared ensemble understanding that meant the artists could perform intuitively without overt instruction.

The performances of the author were again focused on the effective situation of the electric bass within the largely acoustic context of the music. In this instance further inspiration and tonal referencing was drawn from bassist Skuli Sverrisson (who performs on a number of Monder's works including *Oceana*) and whose work often situates the electric bass in a chamber jazz setting.

D) *Composer-Producer*

Prior to the recording, detailed conversations via email and phone took place between the author and engineer John Davis about the Governing Aesthetic of the album and discussions about the signal chain took place during these discussions. During the research process of choosing The Bunker, the author had listened to many other albums recorded by Davis at The Bunker including Brad Mehldau's *Finding Gabriel*²⁵⁹ Mark Guiliana Jazz Quartet: *Family First*²⁶⁰ and other albums recorded at The Bunker by Aaron Nevezie including Ben Wendel's *The Seasons*.²⁶¹ These albums formed a part of the discourse relating to production discussions. For example, as Eric Harland was the drummer on Wendel's *The Seasons* recorded by Nevezie at The Bunker, this drum sound was able to be used as a direct reference of player and setup for *In Landscape*. Having had active discussions leading up to the recording, the process of pulling sounds was very straight forward with little additional discussion or changes needed from Davis' initial sounds in the studio. The process of research undertaken in selecting the studio, studying recordings and selecting the engineer made the production of the recording simple because like the musicians these elements had also been curated to best serve the realisation of the definitive version of the works.

²⁵⁹ Mehldau, Brad 2019 *Finding Gabriel*. Brad Mehldau et al. New York: Nonesuch. Accessed 8 June 2021 <https://tidal.com/browse/album/108412685>

²⁶⁰ Guiliana, Mark 2015 *Family First*. Mark Guiliana et al. New York: Beat Music Production. Accessed 8 June 2021 <https://tidal.com/browse/album/50177944>

10.3 CASE STUDY 1989: REFLECTIONS ON COMPOSITIONAL INTENT AND THE APPLICATION OF THE FOUR DOMAINS

1989 (A4 Track 8 and score B32) was written as a sequel to July 1986 (A4 Track 1, score B25) which is the opening track of *In Landscape*. It is the deliberate intention of the author that these works open and close the album. They are companion works that explore similar themes both musically and emotionally. *July 1986* is written from the author's perspective on the passing of his identical twin brother, aged nine months, from his vantage point as a father 34 years later. *1989* is a companion work to *July 1986* and is written about the year that the author's youngest brother was born. The work is based on the author's presumptions surrounding the complexity in the joy of this moment experienced by his own parents following such grief, now understood by the author as a parent himself. The role of memory, including photographs and other source material were used in abstract anticipatory component of the composition process to engender and explore emotional states during conception.

1989 makes extensive use of co-creation across the work to realise its musical aims. As a result, the curatorial component of the composition process, alongside performer direction in the studio and the intermusical metalanguage of the work are important considerations alongside to the written musical material. There are several key components of the Governing Aesthetic outlined in 10.1 above that can be heard across *1989*. These include the use of soundscapes through the performance of Ben Monder and the interplay between two melodic voices, in this instance improvised interplay across large parts of the work. In addition to these elements, the emotional context of each work was relayed directly to the ensemble by the author and they were asked to interpret using their own memories and experiences.

The use of soundscape elements can be heard from 1.06 onwards following the first statement of the theme by the piano. The main theme is shown following the introduction from the second system in Figure 16.

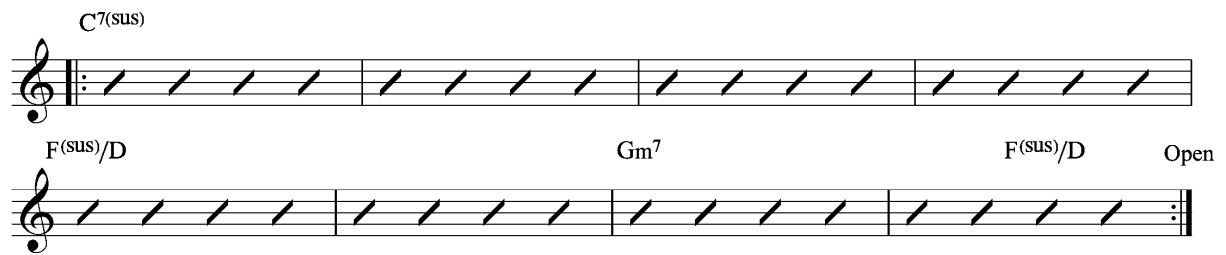
Fig. 16 1989 Main Theme

The musical score consists of five staves. The first staff shows a sequence of chords: F^{20} , $F^{13}(b9sus)/Bb$, $F^{13}(b9sus)/Gb$, and $F^{13}(b9sus)/Ab$. The second staff includes the instruction "After a time play triplet melodies C Lydian Dominant" and ends with "Open". The third staff has a "3" above the first measure. The fourth staff has a "3" above the first measure and an arrow pointing right. The fifth staff is marked "Play C Mixolydian collective solo (playful)" and ends with "Open".

The improvisational interplay of the ensemble, and particularly between McCaslin and O’Farrill are critical elements of this composition that were envisaged by the author during the composition process. As seen above in Figure 16 the written work deliberately leaves space for co-created exploration as a feature of the work. Here collective improvisation between the ensemble members is a central tenet of the work itself. This can be heard at 1.41 where McCaslin plays the main theme whilst interacting with Monder’s soundscape melodic fragments. At 2.20 O’Farrill enters and the interplay between McCaslin, O’Farrill and Monder becomes the primary melodic focus of the work. The arc of the work, including collective soloing and interplay between the different sections was discussed ahead of performance during rehearsals and also in the studio.

Figure 17 shows the second solo section of the work where the tone changes to a more uplifting and joyous exchange between the instrumentalists representing the joyous aspect of the year 1989. Here the collective solo with a focus on melodic interplay continues to the peak of the work, shared between O’Farrill and McCaslin.

Fig. 17 1989 Solo Section



Following this peak, the work dissipates to Monder’s soundscape elements and Sheens quarter note pedal before the darkness of the main theme is recapitulated bringing the work full circle.

No specific musical references or mood board examples were provided to the ensemble to achieve this performance. Instead, the work relies heavily on trust, co-creation and curation to realise its aims with full confidence given to the performers own capacity to realise the musical elements that make up the work, guided by the composer. The success of this work demonstrates the strong possibilities of the Four Domains as model for creating work original works.

CHAPTER ELEVEN

COMMENTARY ON CREATIVE WORKS: *THE FUNDAMENTAL NATURE OF BEING SUITE PART 1-4*

In discussing the nature of improvising groups, collectives and long-term interactions Gottschalk observes:

The Situation becomes more or less experimental depending on how they (the musicians) individually and collectively decide to explore their situation. More commonly they are a part of a scene, whether local or international, and there is a background knowledge of the types of interactions they might have. Then there are established units with clear ground rules. These three kinds of situations are roughly analogous to the social situations of strangers, acquaintances or friends and families. An interaction of some sort is always possible, but the starting point is different.²⁶²

Whereas A1 to A4 (and Chapters Seven to Ten) show the application of the Four Domains to ensembles assembled specifically for those respective projects without long term prior or ongoing performance outcomes post recording, *The Fundamental Nature of Being Parts 1-4*, discussed in this chapter, shows the application of the Four Domains to a project that reflects the type of established familial unit, with longstanding performance history and clear ground rules articulated by Gottschalk above.

The Fundamental Nature of Being Parts 1-4 (FNOB) was recorded at Wizard Tone Studios in Hendon, South Australia on 11 July 2019 by Tom Barnes.

FNOB is the fourth volume of a five-album recording project, released as a five album box-set that was recorded between 8-11 July 2019 by the group Shaolin Afronauts, led by the author.

Shaolin Afronauts are a between 9-to-11-piece ensemble that feature the core group of guitarists Lachlan Ridge and Dylan Marshall, drummer Kevin van der Zwaag and the author, alongside percussionists Tim Bennett and Jarrad Payne, Trumpeter Chris Weber, Saxophonists Adam Page and Jason McMahon, Trombonist Alex Taylor and keyboardist

²⁶² Gottschalk, Jennie 2016 *Experimental Music Since 1970* New York: Bloomsbury Academic. pp.188-190

Brenton Foster. Some group members have changed over the more than ten years the ensemble has been performing, but the core rhythm section group has remained unaltered.

Although *FNOB* is a part of a larger box set of albums with multiple authors, this specific suite was written solely by the author and makes up an entire standalone single album within the box set mentioned above. It is discussed here separately to the other albums that were made as a part of this major recording project as it is an independent suite of works that both sit within the context of the box set, as well as separately in the context of being its own release.

As well as sitting within the context of the five-album project outlined above, *FNOB* also sits within a canon of work developed by Shaolin Afronauts between 2008 – 2019 which includes the albums *Flight of the Ancients*,²⁶³ *Quest Under Capricorn*,²⁶⁴ and *Follow the Path*²⁶⁵. The music of Shaolin Afronauts prior to the 2019 recording outlined above, integrates two key musical continuums or reference points. These are 1) the music of visionary Nigerian multi-instrumentalist Fela Ransome Kuti and the Africa 70,²⁶⁶ in particular the albums *Roforofo Fight*,²⁶⁷ *Gentleman*,²⁶⁸ *Confusion*,²⁶⁹ and *Expensive Shit*²⁷⁰ which feature the drummer Tony Allen and 2) the music of the American jazz avant-garde of the 1960s and 70s. Including, John Coltrane's *Africa Brass*,²⁷¹ *Infinity*,²⁷² and *Interstellar Space*,²⁷³ recordings made by

²⁶³ Shaolin Afronauts 2011 *Flight of the Ancients*. Ross McHenry, Kevin van der Zwaag, Lachlan Ridge, Dylan Marshall et al. London: Freestyle Records. FSRLP085 LP recording

²⁶⁴ Shaolin Afronauts 2012 *Quest Under Capricorn*. Ross McHenry, Kevin van der Zwaag, Lachlan Ridge, Dylan Marshall et al. London: Freestyle Records. LP recording FSRLP095

²⁶⁵ Shaolin Afronauts 2014 *Follow the Path*. Ross McHenry, Kevin van der Zwaag, Lachlan Ridge, Dylan Marshall et al. London: Freestyle Records. FSRLP106 LP recording

²⁶⁶ Avorgbedor, Daniel. 2001 Kuti [Ransome-Kuti; Anikulapo-Kuti], Fela. *Grove Music Online*. Accessed 12 Jun. 2021, from <https://www-oxfordmusiconline-com.proxy.library.adelaide.edu.au/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052067>.

²⁶⁷ Kuti Fela, 1972 *Roforofo Fight*. Fela Kuti et al. Jofabro. Accessed 12 June 2021. <https://tidal.com/browse/album/86840412>

²⁶⁸ Kuti, Fela 1973 *Gentleman*. Fela Kuti et al. London: EMI. Accessed 12 June 2021. <https://tidal.com/browse/album/87034040>

²⁶⁹ Kuti, Fela 1975 *Confusion*. Fela Kuti et al. London: EMI. Accessed 12 June 2021. <https://tidal.com/browse/album/173632332>

²⁷⁰ Kuti, Fela 1975 *Expensive Shit* London: London. Accessed 12 June 2021 <https://tidal.com/browse/album/158265032>

²⁷¹ Coltrane, John 1961 *Africa Brass*. John Coltrane et al. New York: Impulse! Accessed 12 June 2021. <https://tidal.com/browse/album/35655018>

²⁷² Coltrane, John 1972 *Infinity*. John Coltrane et al. New York: Impulse! Accessed 12 June 2021. <https://tidal.com/browse/album/14562534>

²⁷³ Coltrane, John 1974 *Interstellar Space*. John Coltrane et al. New York: Impulse! Accessed 12 June 2021 <https://tidal.com/browse/album/3970703>>

Herbie Hancock including *Mwandishi* as well as recordings made by the The Art Ensemble of Chicago, Alice Coltrane and Sun Ra. These two spheres of influence are drawn together using compositional, arranging and production ideas from artists including David Axelrod and his albums *Songs of Innocence*,²⁷⁴ and *Songs of Experience*,²⁷⁵ and the raw rock energy and performance ideals found in the Mahavishnu Orchestra's albums *The Inner Mounting Flame*,²⁷⁶ and *Birds of Fire*.²⁷⁷

These musical reference points amount to the metalanguage of Shaolin Afronauts. Contrary to the other creative works, this metalanguage has been refined into a consistent *group Governing Aesthetic* over a period of more than ten years by the ensemble. These aesthetic ideas are explored through the original compositions of the Shaolin Afronauts main composers, the author of this study, guitarist Dylan Marshall and guitarist Lachlan Ridge and then interpreted through the original improvisations of the members of the group. Collective improvisation and co-creation are at the heart of the band's identity. Across the group's development two key areas of musical practice have emerged. These can be broadly explained as 1) West African influenced dance music; drawing on the music of Fela Kuti and Tony Allen; creating original improvised music for club performances and dancing and 2) Introspective semi-free improvised music; drawing on more avant-garde influences filtered through the improvisational lens of the Shaolin Afronauts ensemble members individual improvisational capacity and intermusicality.

FNOB was primarily concerned with further expansion of the freely improvised, more introspective aspects of the groups identity as a primary goal. The idea behind *FNOB* was to push these ideas into new sonic areas and the concept for this album was developed as uninterrupted suite divided into four different parts.

²⁷⁴ Axelrod, David 1968 *Songs of Innocence*. David Axelrod et al. Los Angeles: Capitol Records. Accessed 12 June 2021 <https://tidal.com/browse/album/1427355>

²⁷⁵ Axelrod, David 1969 *Songs of Experience*. David Axelrod et al. Los Angeles: Capitol Records. Accessed 12 June 2021 <https://tidal.com/browse/album/1427363>

²⁷⁶ The Mahavishnu Orchestra 1971 *The Inner Mounting Flame*. John McLaughlin et al. New York: Columbia B000009RC2 Compact Disc

²⁷⁷ The Mahavishnu Orchestra 1973 *Birds of Fire* New York: Columbia Records. KC 31996 Compact Disc

11.1 THE VERTICAL AXIS OF CONCEPTUALISATION: DEVELOPMENT OF THE MUSICAL CONTENT AND GOVERNING AESTHETIC

Development of Musical and structural material

In addition to the musical references outlined above several other key sonic and musical reference points that underscored the intermusical metalanguage of this project were critical to the development of *FNOB*. These include the following solo piano recordings of Keith Jarrett; *The Sun Bear Concerts*,²⁷⁸ *Radiance*,²⁷⁹ and *A Multitude of Angels*,²⁸⁰ and Jarrett's American Quartet recordings *Fort Yawuh*²⁸¹ and *The Survivors Suite*.²⁸² Additionally, the solo MiniMoog improvisation album *Wizard Tone Improvisation Series - Volume 5*²⁸³ by Ed Zucollo was both an influence, key inspiration and compositional reference in the development of this suite. Zucollo's album, which was produced by a close collaborator of the author, Adam Page (also a member of Shaolin Afronauts), demonstrated the unique ways in which synthesis, in this case the Moog Model D synthesiser, can be used to create unique and experimental soundscapes. Using this album as a reference, alongside other recordings by landmark synthesists including *Buchla Concerts 1975*²⁸⁴ by Suzanne Ciani, the author conceptualised *FNOB* to incorporate aspects of the acoustic elements and free improvisations of Jarrett's solo works, and American Quartet recordings with possibilities of synthesis presented by Zucollo's recording outlined above, whilst also building on the two streams of Shaolin Afronauts previous works. These broad references in addition to those outlined in the introduction to this chapter provided the intermusical metalanguage for this project.

²⁷⁸ Jarrett, Keith 1976 *The Sun Bear Concerts* ECM, Munich. Accessed 12 June 2021

<https://tidal.com/browse/album/13479529>

²⁷⁹ Jarrett, Keith 2005 *Radiance*. Recorded October 2002. ECM, Munich 1960/61 Compact Disc

²⁸⁰ Jarrett, Keith 2016 *A Multitude of Angels*, ECM, Munich Accessed 12 June 2021

<https://tidal.com/browse/album/66543110>>

²⁸¹ Jarrett, Keith 1973 *Fort Yawuh*. Keith Jarrett et al. Impulse!, New York City. Accessed 12 June 2021

<https://tidal.com/browse/album/3974306>>

²⁸² Jarrett, Keith 1976 *The Survivors Suite*. Keith Jarrett et al. ECM, Munich Accessed 14 August 2021.

<https://tidal.com/browse/album/77699583>

²⁸³ Zucollo, Ed 2018 *Wizard Tone Improvisation Series - Volume 5*, Wizard Tone Records, Adelaide. Accessed 12 June 2021 <https://edzucollominimoog.bandcamp.com/>

²⁸⁴ Ciani, Suzanne 2016 *Buchla Concerts 1975* London: Finders Keepers. Accessed 12 June 2021

<https://tidal.com/browse/album/64323305>

Structurally the suite was conceptualised as two parts without rhythm section, that highlight the free improvisations of group members without the restraint of the rhythmic and harmonic underpinning of bass, drums and guitars, each followed by a corresponding ensemble track driven by the underpinning of the rhythm section that builds on the ideas of the correlating track that preceded it.

Development of broad aesthetic ideas

As outlined above, a broad range of existing and new sonic and musical reference points were used in the creation of this work. However, fundamentally the work was envisaged using the cited sonic references only as compositional guides to write for the individual ensemble members original improvisations. The primary goal of Shaolin Afronauts work is always the personal interpretation of the material by the group members. Given the intimacy of over a decade of performances and collaborations together, the author understood clearly what he perceived as the strengths of each performer within the ensemble and how to use this knowledge to create interesting new works.

In addition to the sonic reference points outlined above, other ideas that contributed to the Governing Aesthetic for this album included:

- The intent of further expansion of the modal jazz ideas from *Quest Under Capricorn* and *Follow the Path*
- Collective improvisation and collective musical co-creation
- The broad influence of the 1960s and 1970s American jazz avant-garde
- Consideration of philosophical ideas including existentialism, the nature of self and the construct of identity

The Four Domains on the vertical axis of conceptualisation

Throughout the composition process the Four Domains were considered in the following ways.

A) Composer-Creator

The author created *FNOB* alongside the composition of eight other works that were created for inclusion on the four other parts of the five-album, recording project outlined above. The co-creation of this work alongside other quite different works was important, as *FNOB* acted

in some ways as the counterpoint to the other musical ideas being explored. Whereas the other eight compositions being created by the author concurrently were fundamentally situated within the first, dancefloor sphere of the group's work, *FNOB* contrasted this style and sat within the more experimental output of the group. Additionally, *FNOB* was a deliberate move away from the previous free improvised aspects of the group's recordings (*Quest Under Capricorn* and *Follow the Path*), which had less concrete philosophical aims and were primarily concerned with the wall of sound atonal possibilities of free playing. From the outset this meant the inclusion of two things, the acoustic piano which had never previously been used on a Shaolin Afronauts' performance or recording, and a dedicated synthesist. Previously synthesisers had been utilised extensively in the recorded works of the group, but a dedicated player who was an expert in this area had never been included as a part of the composition process or definitive work. On previous recordings most often the author, or guitarists in the ensemble had performed the synthesiser parts. Although there is some merit in approaching the instrument intuitively from a pure sound experimentation perspective, expert sonic manipulation using the instruments advanced control parameters was not possible in these amateur performances. The inclusion of a dedicated synthesist allowed for greater scope in envisaging the soundscape elements of the compositions themselves.

The anticipatory stage of creating the abstract ideas for this work took place at the piano where the work was composed quite quickly (days rather than weeks) and relatively freely. It was the first time the author had composed at the piano for this group as previously all Shaolin Afronauts works had been recorded by layering guitars and drums within a DAW²⁸⁵ and creating full demos of all compositions within a software recording space prior to bringing to the group. In some ways, this album represents the first full synthesis between the author's writing for his solo jazz albums and writing for the Shaolin Afronauts which had previously been quite separate in mindset and scope.

A mood board of recordings (outlined above), that contributed to the intermusical metalanguage of the works was used as a direct aural reference at times during the

²⁸⁵ Case, Alex U. "Digital Audio Workstation." *Grove Music Online*. 31 Jan. 2014; Accessed 4 Nov. 2021. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256346>.

composition process to help the author conceptualise different elements as he pieced together the single score for this vast work.

B) Composer-Curator

In considering what *FNOB* set out to achieve musically, it was necessary to contemplate several curatorial components throughout the vertical creation stage. Given that the works were, in large part free improvisations built around structured melodic material, there was a need to clearly consider who, both within the existing ensemble as well through the addition of guest artists, should perform the different parts within the work. Understanding the intermusical language and aesthetic of each individual performer alongside the collective *group aesthetic* was critical to envisaging the completed work during its creation. In a practical sense this meant trying to understand the abstract (rather than concrete actual) outcomes of the improvisation of group members like Brenton Foster and Jason McMahon as well as additional members from outside the group who were added to help realise the Governing Aesthetic of the work as a part of the existing *group sound*. The author knew that he wanted to include Derek Pascoe to expand the ensemble's possible sound palette. Pascoe is a frequent collaborator of the group, who had participated in Shaolin Afronauts previous two albums, but only occasionally performs live with the group. Drawing heavily from the late period of work by John Coltrane, Pascoe's sound is both rooted in the 1960s avant-garde, whilst also a being deeply personal, highly considered and entirely unique. The author knew the immense scope and emotional depth that Pascoe's improvisations were capable of, and deliberately wrote for this. Additionally, since hearing Ed Zucollo's Wizard Tone Improvisation series album, the author had actively sought a collaboration with Zucollo which was made manifest through this project. As a result, the author was able to write for Zucollo in conceptualising this suite. These two additions, alongside the core ensemble helped to achieve the timbral and aesthetic goals of the work within the context of an existing group.

C) Composer-Performer

In considering the sonority and style of the author's own performances for this work, the intention was to position the sonic and performative ideas envisaged for this work within the 1970s canon of works already cited in this chapter. The influence of Herbie Hancock's *Mwandishi*, in particular *Ostinato (Suite for Angela)* and Ron Carter's electric bass performances on Joe Henderson's *Power to the People* were used as sonic and performative

references for the author's performances. No significant performance adjustments were required to achieve this, and technical considerations to assist this sound and approach are outlined in the horizontal axis section of this chapter.

Because the author did not perform on Parts 1 and 3 of the suites, his role as performer within these parts of the work was in part that of conductor/director. However, he was also an active performer in the sense that rather than simply directing the score, as no timekeeping was required, he was responsible for directing the build/arc of the work and also signalling where sections should begin or end and who should be involved improvisationally at certain points. In this sense his performance during these movements, was in directing and conceptualising the overall arc of the work and thus being in charge of the broad philosophical constructs at play without directly contributing to the musical material outside of its written components.

Because the group for this recording was a cadre of very established collaborators, there was no need to consider elaborating on the influences of the work that are already inherent within the groups concept and have been established for many years. As a result, only the new references for this album which included those of Keith Jarrett above, were noted for discussion with the group during the creation of these works. Given the familiarity of the ensemble with the cited albums, it was never intended that these be played directly to or listened to prior to recording by the band members. Instead, it was understood that simply citing aspects of their aesthetic would contribute to the unique intermusical metalanguage of the ensemble and this would be enough to conjure the desired direction in the minds of the performers.

In addition to this, the work was devised to explore individual reflections on the nature of self and in particular the notion of the spiritual identity of the groups' individuals made manifest through music. It was intended that the sound of the performances have a devotional quality to them, however it was never intended to be stipulated what this should or could mean to the individuals who performed it. Rather, it was intended that the individuals interpret these ideas through whichever personal or spiritual lens they choose. These ideas were noted for group discussion during the vertical process and discussed directly during recording.

D) Composer-Producer

Significant consideration of the sonic elements that made up this album, in a production sense, took place during the creation of the work itself. The studio space was known from the outset of the writing process. This was because Wizard Tone Studios was the only space large enough to accommodate the ensemble in the city of Adelaide, where the band resides. The sound of the live space at Wizard Tone, is excellent and sits exactly within the canon of work previously created by the group. However, the studio did not have all the required equipment needed to create the sonority of the recording as it was envisaged by author. As a result, many production items needed to be rented from outside of the studio, including microphones and preamps to enable the sonority envisaged. Additionally, the studio does not have isolation booths for drums or horns, which required the studio to be setup to reduce spillage between sound sources to the maximum degree whilst also being practical from the perspective of performance. Knowing this during the creation of the works meant that the process of considering exactly how to achieve the desired sound, based on the Governing Aesthetic was a present consideration throughout the writing phase of this project.

11.2 THE HORIZONTAL AXIS OF REALISATION: SEQUENTIAL APPLICATION OF THE FOUR DOMAINS

A) Composer-Creator

As with previous chapters the Composer-Creator Domain has been discussed in the previous section and no further discussion is required here.

B) Composer-Curator

Given that extremely large parts of *FNOB* were collectively improvised, the curatorial choices of *who best to realise the work*, were critical to the works overall success in the realisation phase. To ensure that this composition succeeded, each artist, for each part of the work was carefully chosen based on their strengths drawing from the pool of possible contributions from the group as a whole with the key additions of Pascoe and Zuccollo for their specific musical capabilities.

As in previous chapters, the artists involved in this recording were invited to interpret the aesthetic and material on their own terms and the relative success of this recording demonstrates the curatorial concept in action.

C) Composer-Performer

The author's own performances, although requiring no adjustment from a performance perspective, did require a complete sonic reconsideration based on the needs of the material. The bass sound for these works was based on recordings including *Power to the People* and *Mwandishi*. This tone required a markedly different setup to the other albums discussed in this study. To bridge the gap between the acoustic nature of some of the reference material, and the electric bass sound in other references (that is closer to the Monk Montgomery reference contained in earlier chapters) a new setup was required. To position the sound in this space, the author performed on more acoustic sounding vintage Gibson EB2 bass.

The process of communicating the broader performative intermusical metalanguage to the ensemble included discussion of relevant previous works by the band, as a foundation including *Outside Beyond/Three Ways Back Part 1* from *Follow the Path* performed largely by Foster and Pascoe, alongside the other reference material already outlined in this chapter. Where outside reference material was discussed, it was never listened to, instead these references relied on the individuals within the ensemble's own memory of the references to guide performances. The style in which these ideas were conveyed would be akin to. "*In part A play it kind of like Keith's (Jarrett) 70s solo works, the more out stuff*" or "*this 6/8 bit is kind of like a 60s McCoy Tyner with Elvin thing*". In addition to these references, the individuals in the group were invited to reflect on the nature of their inner selves, both dark, light and otherwise, and were directed to channel these feelings through the music collectively during improvisations. The other directive that was given was that the work should traverse the territory from dark to light. Starting in darkness in Part 1 and arriving at euphoria by the end of Part 4. Although the different movements traverse a range of emotion the broad arc of the work can be understood as a journey from darkness to lightness.

D) Composer-Producer

In the other recordings outlined in this study, the selection of the studio itself meant that many of the production decisions were ostensibly made at that point due to the sound of the spaces and equipment in those studios. In the case of Wizard Tone, the studio space itself –

although excellent acoustically – is more of a blank canvas rather than a sonic decision in and of itself. For this reason, to create *FNOB* a lengthy period of planning was undertaken with assistant engineer James Brown and recording engineer Tom Barnes. During this planning process, every component of the signal chain for every instrument was fully mapped out prior to entering the studio. Additionally, the layout of every performer in the space was mapped ahead of time to ensure appropriate sight lines, attenuation of sounds from other recording sources and reasonable proximity to other musicians to ensure the best performances. A considerable number of microphones and preamps were rented in for the session to achieve the sonic reference points for the recording itself. These sonic ideas and signal chain considerations were tested in the studio whilst pulling sounds and signed off by the author. This pre-planning meant that the session itself was a success as most of these sounds had been fully considered prior to the recording.

As previously discussed, the role of the producer is to realise the sonority of the work through any means necessary. In the case of this recording this included as previously mentioned, directing free improvisations. During these the author was present in the space with the group overseeing the general arc of the performances and directing different sections. Following this, group listening and producer sign off on the best takes took place. In the case of both Part 1 and Part 3, these were executed in single takes, and these are the only two takes of these parts that exist.

11.3 CASE STUDY PART 3: REFLECTIONS ON COMPOSITIONAL INTENT AND THE APPLICATION OF THE FOUR DOMAINS

FNOB 3 (A5 CD track 3 score B.32, Page 9 measure 115, letter M) shows what is possible within the context of the Four Domains framework where the musical capacity of instrumentalists within an ensemble is very well known and where a sincere trust between musicians can be found that has been developed over years. Where there an intimate understanding of each artist involved in a project and a deep trust exists between artists, unique and highly original compositions can be realised that require little by way of traditional notation. In these instances, the considerations that the Four Domains framework require can be used to engender studio performances that bring together the ideas of the

composer in a highly considered manner, akin to a detailed score in result, but through a much freer process that invites ensemble members to explore the musical material through their own imaginations.

Because of the longstanding musical relationship of its members, history of recordings and performances that Shaolin Afronauts have undertaken together prior to *FNOB*, the author wrote this work with a deep understanding of the musical preferences, strengths and possibilities that the group represents. Having performed hundreds of times alongside many of the group's members, the author also had a unique and privileged insight into each individual ensemble members strengths, preferences and general capacities as improvisors. Furthermore, the close friendship and shared musical interests of the group members meant that the shorthand vernacular of recordings and performances that can be used as shortcuts to achieving certain musical aesthetics in performance was both highly developed and well understood between ensemble members. As a result, the author was able to conceptualise of *FNOB* with a clear understanding of each of the members individual improvised contributions alongside one another and create a score with relatively simple instructions that achieved the desired results through co-creation. These aims were further supported through the execution of production ideas, based on the Governing Aesthetic and metalanguage of the work outlined in 11.1 and 11.2 that helped to situate the work within the ensemble's sonic world.

One key element in achieving the desired performance of each movement within *FNOB* was the consecutive way in which the four parts of this work were recorded. Although the suite was not performed the whole way through, each part was recorded consecutively within the space of a few hours. As a result, in immediately moving on to the next part, the ensemble was able to understand the work as a single holistic performance arc where the sonic world of each movement dovetailed into the next track. As a result, the musicians intuitively responded to the previous movement when beginning the next movement resulting in a seamless integration of each part of the suite. This is important in considering *FNOB Part 3* where the improvised first part follows the final meditative drone of *FNOB Part 2*. The opening piano feature is entirely improvised and only guide chords are notated. Brenton Foster and the author discussed the musical references for this section, which are also written into the score as a jumping off point, or aesthetic guide to the improvisation to ensure it met the intended aims of this section. It should be noted that these reference points were used

under the specific understanding that the actual performance itself sit within the original Shaolin Afronauts sonic world and were not to be taken as recommendations to replicate a certain style or approach. Where direction like this is given, it is never intended or even remotely possible for an instrumentalist to replicate another instrumentalists' improvisations or ideas and is only intended to place the improviser in a certain headspace where compositional ideas for improvisation can be easily communicated through shared vernacular (as discussed in 5.5). Aside from some discussion prior to performance, complete freedom was given to Foster to interpret this section as he saw fit.

Although the author, in his role as Producer was present in the room during the performance of *FNOB Part 3* he did not perform. Instead, his role was to direct the performers, controlling dynamics and cue points in order to oversee the broad compositional arc of the work and ensure its aims were met. The Soprano Saxophone part, played by Jason McMahon, was also entirely improvised with only guide chords notated. The author conducted the entry of the saxophone at the point it was desired within the compositional arc of the work following the establishment of the mood of the work by the piano.

The author and Foster had previously discussed and agreed upon the 6/8 feel approach that begins at 6.10 This was based on Steve Reich's use of tuned percussion on works including *Music for 18 Musicians* and Keith Jarrett's *Belonging*. Again, these were not intended to directly replicate either reference, they were simply used as a shared vernacular to place the improvised performance within a specific sonic world and create the intermusical metalanguage of the work.

Immediately preceding the 6/8 section at letter N, the synthesiser drone slowly re-enters as the work begins to build with the repeated piano 6/8. At letter O the remainder of the horn section enters on a unison melody line seen in Figure 18. This line articulates the clearly the harmonic shift between C minor and C major that forms the foundation of this section of the work.

CONCLUSION

Within any new musical project with a focus on improvisation and collective co-creation, no matter how much preparation has taken place, there exists a conceptual leap of faith. The composer works diligently to prepare, envisage and project how the final work will sound. However, in the moment the music is created all that has been projected ceases to matter and a new shared entity is born out of the ephemeral manifestation of ensemble performance.

Where the consideration of the elements that make up the Four Domains has been rigorous, this new shared entity should be greater than the sum of its conceptual parts. The shared musical construct should become something larger than just the composer, surpassing what they had originally envisaged to become an artwork beyond the scope and vision of any one person. This is the joy co-creation, to create something bigger and grander than oneself. The greatest composers in the field of improvised music possess an understanding of how to harness this power, knowing intuitively and instinctively that to participate in the act of communal transcendence that is improvised creation speaks to the heart of what it means to be a human being. After all, we are social animals. It shouldn't be surprising that even our best ideas are made better through the act of sharing with other people.

This study presents a new approach to envisaging and realising original jazz works, designed for the modern musician to better understand and approach the creation of original recorded works of improvised music. The ideas and broader framework outlined throughout this exegesis and demonstrated by the recorded works that make up Part A of this submission illuminate a new and unique approach to the synthesis of composition and performance ideas through an exploration of their inter-musical relationships within the context of the Four Domains, whilst also acknowledging the sum total of philosophical compositional thought in the field of jazz that has led to these ideas.

This project posits that composition takes place on a long arc that does not end at the completion of the score. This long arc only concludes when the final definitive version of the work is completed through recording. In proposing a long form vision of composition, this project also proposes that composition within the construct of the Four Domains takes place on two axes. 1) the vertical axis of conceptualisation, where the composer considers all four

inter-related domains concurrently, anticipates the abstract musical idea, translates the abstract musical idea into a concrete form (most often the score) and arrives at the Governing Aesthetic for the work through deep consideration. And 2) the horizontal axis of realisation, where the more pragmatic and sequential process of realising each step towards the final definitive recording takes place overseen by the Governing Aesthetic.

The concurrent consideration of the Four Domains that takes place within the Composer-Creator Domain on the vertical axis takes place in two parts. First the abstract anticipatory phase of *anticipating* the musical material, underscored by the concept of intermusicality or the intermusical metalanguage of the composer. This intermusicality is the highly individualised and unique musical raw material that the composer uses to envision the work in its abstract form. The abstract stage is then followed by the realisation of the concrete musical material or object musical language, the process that ultimately arrives at both the theoretical musical materials and performance direction for the work. As the concrete object language is realised, a deliberate process takes place whereby considered connection points between intermusical references define the Governing Aesthetic of the work, which will inform and guide the composer as the work develops on the horizontal axis.

The Composer-Curator Domain uses three preliminaries to understand the way in which musicians performing the work will realise the artistic goals of the composer through considering 1) *the musician*; including the individual musical aesthetic of each artist, their musical strengths, performative tendencies and style, and their body of recorded music in an attempt to understand how they will function in the context of the new work. 2) *the instrument*; closely linked to the musician, including consideration of the specific details of orchestration and instrumentation that the composer desires for their work and finally. 3) *the shared understanding*; which includes consideration of the way in which the artists will perform together to realise the final work underpinned by the inter-related musical linkages between each artist, their knowledge of existing performances and recordings and the *act* of making music.

The Composer-Performer further explores intermusicality, broadening its scope from a compositional construct and foundational component of the way in which composers and improvisors think about and communicate music, to the foundation of a shared performative language which can be used to engender specific types of performance. Using intermusicality

as its basis, this study articulates the importance of wholly unified aesthetic that bridges the composer and performer's musical concepts, exploring two key schools of aesthetic unification, complete unification and the unified application of an aesthetic.

The Composer-Producer speaks to the importance of jazz artists controlling the outcome of their own recordings by properly understanding the *compositional* decisions inherent in capturing the performance in the studio as well as mixing and mastering the work. Additionally, the role of the studio as a potential compositional tool for improvised music demonstrates the under-utilised potential of the studio space to further artistic aims in the area of improvised music.

The original musical works, both written and recorded, that are contained within this submission document the personal musical journey of the author as he has striven to create new creative works of substance, relevance and meaning over the past five years. The original framework for composition that has arisen through this process has come about through a confluence of scrupulous consideration, a steadfast commitment to creating meaningful music, restless experimentation, focused listening and an infallibly genuine love and curiosity for original improvised music.

The Four Domains are by no means intended to be a rigid set of rules that must be followed to a tee. Rather they are intended as a philosophical construct that can be adapted by any artist to suit their own creative aims. The ideas presented herein intend to expand the idea of the composer beyond the narrow vision of the lone romantic culture hero to a broader, altogether more collaborative architect whose role continues long after the notated work has been set in ink. Furthermore, in the increasingly individualist often self-aggrandising digital world we live in today, it is important to acknowledge the role of the ensemble, group and indeed community that contributes to the creation of a work of art. The author seeks to position the Four Domains as a model for creative enterprise that includes wholesale acknowledgement of the contributions of all artists involved in the creation of a musical work. In short, these ideas should, at least in part annul the idea of the genius individual in favour of the brilliance of the collective.

Fundamentally the Four Domains are intended as a framework for realising *original* musical ideas within the area of improvised music. The author does not consider this framework as

relevant in application to non-original forms of music, revivalist movements or areas of musical practice where rigid and entrenched stylistic aims are the primary goal of the music. The central principle of the Four Domains is the harnessing of the original individual and collective ideas of both the composer and their collaborators to realise new musical ideas, after all what really is the point of simply replicating things that have already been both proven and accepted as mainstream? As a result, the principles of experimentation, curiosity, intuition, personal style, honesty and rigour directly applied to the creative enterprise of original musical thought underpin the Four Domains irrespective of the area of creative musical practice upon which they are applied.

In addition to providing a set of perspectives and ideas that can be utilised by others in their own creative musical pursuits, consolidating the set of ideas and principles that have manifested as the Four Domains gives the author himself a framework to continue to extend his own practice into the future. The exploration of these ideas has provided an overarching framework to more fully integrate the authors identity as a bassist, improviser and of course as a composer. Additionally, there are many areas of creative practice that this study touches upon that warrant further, deeper research beyond the scope of this study. Much literature that addresses the field of jazz is retrospective and concerned mostly with justifying concrete musical events. Few publications address the more active perceptual and experiential *act* of improvisation and its subsequent implications for a broad range of music making practices. These inadequacies and gaps in the broad body of knowledge, notwithstanding some excellent texts many of which are referenced in this study, also extend to a deficiency in publications that discuss intermusicality in the context of the complex, and critically important relationship between the composer-performer's knowledge of live and recorded performances and the *act* of performance itself (both of the individual and group). These areas of consideration, alongside other areas addressed through this study provide a rich base for the authors future musical and philosophical explorations in the world of music.

It is hoped that this study is of benefit to other musicians who seek to create music alongside peers for whom they have the greatest respect and admiration. The Four Domains at their core celebrate the author's love of the camaraderie of ensemble music, intentionally rejoicing in the shared act of creation as one of the most joyous, sacred and wonderful of all human pursuits.

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