

**Empathic Interaction:**

**A Study of Jazz Ensemble Performance**

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## Abstract

This thesis explores empathic interaction in three contrasting improvised jazz case studies in which I perform alongside expert improvisers. Following on from Roslyn Arnold's *Empathic Intelligence* (2005) and Frederick Seddon's *The Modes of Communication during Improvisation* (2005), this research uses a methodology that focuses on interrogating group attunement communicated by aural instruction within the performance process. Case Study One (*Player Piano*, 2015) was a one-off performance that used pre-existing repertoire and relied on limited rehearsal time. Case Study Two (*Embodied Hope*, 2016) was a fourteen-day tour with a quartet that focused on developing a self-composed suite of music. Finally, Case Study Three (*(no)boundaries*, 2017) was a set of freely improvised performances that explored a lack of predetermined structure. This thesis accompanies two live performances and two albums (Whirlwind Recordings, 2017 & 2020).

Exploring the existent embodied knowledge specific to each case study and its enactment by aural instruction in live performance, this thesis demonstrates how an empathically creative approach to musical interaction consistently pushed the members of each group beyond our usual boundaries in order to influence the actions of one another.

## Keywords

Empathic Interaction; Empathic Attunement; Empathic Creativity; Empathic Speculation; Group Attunement; Aural Instruction; Aural Cooperation; Aural Collaboration; Jazz; Improvisation; Creativity.

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## **Introduction**

This research emerges from my twenty-year career as a professional jazz drummer working in numerous ensembles in the United Kingdom, Europe, and the United States. In that period, one of my primary concerns was to better understand the relationship between the practical and conceptual elements of group improvisation and to develop an understanding of why certain performances seemed to click, while others did not. Value in music is often arbitrary, with audiences and artists sometimes disagreeing on the worth of particular performances or improvisations. However, there are clearly moments when performers and performances feel elevated – there is a shared sense that something ‘magical’ is happening. Why is this the case? What makes musicians feel like they are part of something larger than their individual experiences? Typically, jazz musicians tend to mystify moments of ‘magic’ as if their creativity comes from another world. In many cases, claims about ‘being in-the-moment’ during performance are little more than excuses for being unable to account for what just happened. My interest in unpacking the processes at play and investigating moments of attunement within group performance emerged from an awareness of the prevalence of such claims. I set out to understand what these ‘magical’ moments consist of by documenting and analysing where and when they occur. Overall, the aim of this research was to gain insights into current jazz performance practices from inside the ensemble in order to maximise the potential for future moments of creative engagement among groups of musicians.

In particular, I wanted to know more about the different modes of interaction that characterised jazz performances and how they related to the key issues of creativity, interpretation, artistic value and method. While these issues were integral to my formal education, as well as shaping my professional practice, they were not necessarily acknowledged as such. Much of the time, whether on the bandstand or in the classroom, what happens between musicians remains unspoken. As a process, however, learning to play jazz and gaining recognition as a performer are not as mystical as it first seems. This thesis

develops these ideas and explores a number of questions about different modes of jazz performance: How do improvising musicians communicate with each other in live performance? How do different ways of interacting in jazz affect the quality of the performance? What are the most effective methods for analysing group dynamics? And what are the artistic implications of developing a reflexive practice among jazz musicians? I take up these questions against the backdrop of new ideas about the meaning and significance of jazz globally.

### Early Considerations

As a conservatory educated musician, I was familiar with the academic artistic environment, and this helped me to embrace a dynamic between the conceptual, the practical, the intuitive and the pre-learned. As a student, and then as a teacher, I developed a practical approach to music-making which emphasised mastery of a skillset specific to a given style and the freedom to make it one's own in performance. However, through my practice, I was also aware of the co-existence of various embodied modes of performance, such as player-to-player interaction and rhythmic expression, and so became interested in exploring those in live improvisation. Their impact on my own practice was so pronounced, that I began exploring them in the context of group performance. I wanted to know more about the choices that improvising musicians make, the techniques they rely on for communicating their ideas, the ways in which they come to understand each other, and how they respond to what is happening during a performance.

In the years leading up to this research, I divided my time between work as a professional drummer and as a jazz educator. As a player, I have mostly been involved with live small group performance of various genres, and, as an educator, primarily concerned with exploring methods to help facilitate group interaction. This research project was an

opportunity to explore ideas of interaction across both professional performances and pedagogical contexts. For consistency across the projects, I established a few key parameters. Firstly, each case study was designed to support the creativity and individual expression of the players involved and to encourage them to develop a deep and intuitive connection with each other. Secondly, I wanted to explore how those factors that were predetermined effected the outcomes. And thirdly, I was interested in how to combine these elements in such a way as to enable the musicians to achieve a sense of group attunement.

There were other factors as well. For example, I had to strike a balance between choice of repertoire and the nature of the performance (i.e. the venue type, the recurrence of shows, etc.). I also had to think carefully about the sensibility of the musicians involved, as their distinctive approach was essential to the success of each project. I was also interested in the impact of repeated performances on the development of the music. In my experience, the more dates there were on a tour, the more likely it was that the music would evolve from its starting point. Documenting this transformation was a central part of this project. The adaptability of the repertoire to allow for individual expression was another key factor in my search for group attunement. In my experience, the more I was personally involved in a project, the more I was able to contribute to it. I wanted to know if this was the case for my other contributors.

The balance of compositional restraints was important as well: too many restrictions and the improviser might feel constrained; too few, and the music might lack in purpose. Through the broad range of performance opportunities available to me during my early career in London and New York, between 1997 and 2007, I became aware of how the amount of printed music on stage affected the nature of the improvisation. As a very able sight-reader, I was comfortable in a variety of reading-dependent situations in my formative years, including commercial music, big band, contemporary jazz and so on. Gradually, however, I became



aware of the limits it placed on my playing. The more I experienced this, the more I came to understand that, in some ways, reading notes restricted what I was able to do. For example, when I was in New York in 2004, it was common for improvising musicians to perform intricate written parts of great length and/or difficulty with ease, and then segue way seamlessly into creative, spontaneous improvisation. While there was obviously a theatrical element to this style of presentation – a dramatic display of micro-macro tension and release – the practice highlighted a number of critical questions. Was complexity possible without the density of notation? Was a predetermined compositional approach essential or could the musicians themselves create this complexity in-the-moment?

One way of thinking about improvised music is that it tells a particular kind of story, whether literally or metaphorically, and this story is powerfully communicated between the group and the audience. A narrative approach to improvisation has been well-explored in jazz research (Monson, 1996; Iyer, 2004). While this is partially repertoire-dependent in some traditional jazz performances (and is particularly reliant on the order of compositions), it is also true of freely improvised performances such as Ornette Coleman's *Free Jazz* (Coleman, 1998) and John Coltrane's *Ascension* (Coltrane, 1967), both of which use tension and release as devices to narrate a story of collective freedom. Such examples suggest it is possible to create an engaging narrative approach to performance, even without a predetermined repertoire.

Lastly, effortless communication and intuitive interaction between members of the jazz ensemble has been of great interest to me as a player, teacher and composer, particularly where they combine to produce what I refer to in this study as elevated moments of group attunement (Seddon, 2005; Hodson, 2007). The challenge of *how* one cultivates these attuned moments has long been central to my work. Similarly, how to enhance player-to-player communication is as complex an issue. Describing the experience of performing with a gifted

guitarist some years ago, the drummer Peter Erskine informally remarked to me in conversation that even though this musician consistently played to a high standard, if you pushed them outside of their ‘comfort zone’, they began to improvise on a higher level.<sup>1</sup> Erskine’s observation underlines several themes that I go on to explore in this research. He appeared to be describing a type of musical empathy, where the visualisation of another player’s viewpoint proved an inspiration in-the-moment and resulted in increased attunement between the group. But his comment also raises some important further questions: what is a comfort zone in jazz improvisation? What is the performance mode beyond that? How is it possible to coax another player towards an elevated performance zone and how do we know when they have reached it? And how can that be communicated between musicians in a live setting?

### Overview

To better understand group attunement in a variety of contexts, this research focuses on three performance case studies that vary in style (straight-ahead, original music, Free Jazz), format (quintet, quartet, electro-acoustic), and duration (one-off, fourteen-day tour, compact schedule).<sup>2</sup> The exact content of each case study was not established from the outset, but emerged organically from the process of composing, rehearsing and performing with different groups of players. Moreover, the specific details of the second and third case studies were developed in response to the findings of the first performance, so as to maximise their relevance to the study. Performing in each of the case studies myself, I was able to give a reflexive account of each project and, by including player reflections from Case Study Two onwards, I was able to add the viewpoints of my co-contributors.

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<sup>1</sup> An area of performance that feels familiar to an individual player.

<sup>2</sup> The term ‘straight-ahead’ refers to a traditional mode of jazz performance that commonly features familiar song structures and, sometimes, a 4/4 swing-feel.

In Chapter One, I survey the field with a review of key literature, while in Chapter Two, I outline my research questions and three-case-study methodology. Each of the case studies has a chapter dedicated to it that accompanies the performances. Chapter Three covers *Player Piano* (2015), which was a one-off jazz quintet performance with a mixed repertoire and includes accompanying video footage of the entire live performance. Chapter Four examines the performance of my composition, *Embodied Hope* (2016), during a fourteen-day tour with a jazz quartet. The primary focus of the chapter is a studio recording of the work, alongside video of a live performance in Birmingham near the end of the tour that highlights the development of the music up until that point. Chapter Five concentrates on my final case study, *(no)boundaries* (2017). In it, I analyse four successive performances by an electro-acoustic quartet based on principles of free improvisation in the sense that each one was undertaken with as few predetermined factors as possible. The commentary in this instance engages with a digitally edited version of the first of these performances. Due to the intertwined nature of my performances and the accompanying texts, I have clearly indicated when to listen to each recording or watch the video, in order to provide a context for my findings. My conclusions are outlined in Chapter Six.

## **Chapter One: Literature Review**

As previously detailed, my interests prior to this research were small group musical interaction and player-to-player knowledge transfer. Whilst searching for evidence of a mode of performance that helped to enable group attunement, I read a range of texts that explored jazz performance practice through the lens of music psychology and ethnography, and came across Frederick Seddon's study of group jazz (2005). Using an ethnographic methodology to cultivate empathic attunement with university-level improvising musicians and the Grounded Theory method to analyse the results, his controlled experiment (six student jazz ensembles with six one-hour rehearsals each plus a performance) provided a solid blueprint for framing small band case studies that aimed to foster group interaction.

Informed by Roslyn Arnold's work on empathic intelligence (2005), Seddon saw the potential of her approach for jazz improvisation. In an attempt to describe 'a dynamic between thinking and feeling, therefore differentiating it from the resultant intelligence belonging to emotional and cognitive states' (Arnold, 2005: 40), Arnold argues that empathic intelligence 'is a super-ordinate intelligence requiring both interpersonal and intrapersonal intelligences. In its expression of these abilities, it creates a dynamic in and of itself, and can create change in its practitioners and those within their sphere of influence' (Arnold, 2005: 145). Arnold theorises empathic intelligence can help to differentiate self-states (both thoughts and feelings) from others' states through self-awareness, reflection and implied imagination. It allows us to engage in reflective and analogic processing so as to understand dynamics, and to demonstrate enthusiasm, expertise and an ability to engage with others. It also enables us to work creatively, guided by observation, attunement and adaptive capacity, to demonstrate intelligent caring, to use mirroring and affirmation effectively, and commit to the well-being and development of self and others. An empathically aware performance mode seemed to provide reasonable explanation of how creative, group interaction could happen, but I was interested if this approach might also be applicable in both traditional and

contemporary jazz performance contexts. Having the capacity to aid development of self and others and to account for ‘implied imagination’ (Arnold, 2005), whilst being guided by attunement and adaptation, all resonated with the type of live improvised musical landscapes I was trying to create.

Continuing this line of enquiry, Seddon argues empathy ‘is achieved by understanding the thoughts and feelings of self and others through attunement, decentring and introspection’ (Seddon, 2005: 48). He claims that ‘attunement prepares individuals for exploration, risk-taking, concentration and rapport, and requires the development of trust between individuals’ (Seddon, 2005: 48). Decentring then helps us to distinguish between sympathy and empathy:

[...] sympathy suggests we share common experiences, but empathy encourages us to see things from another’s point of view, experiencing layers of thought and feeling beyond what might be otherwise accessible. (Seddon, 2005: 48)

Lastly, introspection ‘requires the capacity to reflect on past experience to guide future action by working through stored memories to select significant ones’ (Seddon, 2005: 48). This spoke to the inherent embodied and enacted knowledge of each group member and the need to catalogue and understand these in-the-moment interactions.

Exploring those three elements in an improvised jazz context, Seddon documented the modes of communication between members as verbal and non-verbal instruction, cooperation, and collaboration, in a search for ‘a heightened state of empathy when improvisers go beyond responding supportively to their fellow musicians’ (Seddon, 2005: 50). Asserting that the group’s ability to ‘stimulate the conception of new ideas’ marked a further state of attunement where:

[...] an atmosphere of trust allows for creative risk-taking, which can result in the production of spontaneous musical utterances that may be regarded as examples of empathetic creativity.

(Seddon, 2005: 58)

While Seddon ‘proposed that empathetic attunement is a necessary prerequisite for the emergence of spontaneous musical utterances which exemplify empathetic creativity’ (Seddon, 2005: 50), due to a lack of expertise in the musicianship of the players, it was seldom experienced.<sup>3</sup> One of the things I want to explore in this research is whether the use of expert musicians has the potential to enable a greater degree of group attunement in performance, and what this means for our understanding of jazz practices.

Seddon’s case study analysis was based upon the Grounded Theory method (Glaser & Strauss, 1967) and the adapted constant comparative method (Glaser & Strauss, 1967; Lincoln & Guba, 1985). This provided a logical methodology for post-performance analysis with the following main stages:

- Stage One: Immersion
- Stage Two: Categorisation
- Stage Three: Phenomenological Reduction
- Stage Four: Triangulation (my self-evaluation would replace the ‘member checks’ in Case Study One)
- Stage Five: Interpretation

In other supporting literature, the ethnomusicological approach to jazz improvisation explored by Paul Berliner in *Thinking in Jazz* (Berliner, 1994) provided a comprehensive context for jazz research, and Derek Bailey’s *Improvisation* (1993) helped illuminate free

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<sup>3</sup> For consistency, I replace ‘empathetic’ with ‘empathic’ moving forward.

improvisation and instantaneous form creation. Ingrid Monson's analysis of the symbiotic connection between the rhythm section and the soloist in *Saying Something* (1996), and Robert Hodson's jazz group case studies as detailed in *Interaction, Improvisation, and Interplay in Jazz* (2007), provided markers for a qualitative methodology for interaction. Widening my fields of enquiry to social and political studies, alongside ecological approaches to music making, the empowered and socially-aware conceptualisation of improvisation as described in *The Fierce Urgency of Now* (Fischlin, Heble, Lipsitz, 2013) helped to inspire original composition. Discussing the possible benefits of an open, improvised ethos in non-musical situations, particularly in the fields of politics, and its relation to their theory of embodied hope (2013, coda), inspired a suite in seven movements. David Borgo's (2006, 2007) writing on knowledge-as-action, an ecological approach to musicking, and dynamical systems theory, helped to underpin the relationship between embedded and enacted knowledge in performance and informed a holistic approach to improvisation (more to follow).

Drawing on the fields of linguistics, psychoanalysis, deconstruction, critical theory and hermeneutics, scholars such as Berliner (1994), Monson (1996), and Iyer (2004), argue for a dialogical model of improvisation in which jazz musicians are either *conversing* with each other musically (dialogue) or *telling a story* with a solo (narrative approach). By dialogue, I refer to the interaction of each band member rhythmically and harmonically in performance and, in particular, the way the group shapes each solo. This transfer of knowledge creates a group narrative fuelled by intelligent transactions in-the-moment, and, as it reflects and supports the soloist's melodic line, touches upon the second point above: a narrative approach to soloing. As Monson (1994) explains, a soloist's melodic line cannot be fully understood without examining its reference to the accompaniment and interaction of the rhythm section. In fact, how they choose to support and/or challenge the soloist, can become



part of that narrative. Through my case studies, I looked to explore various methods of developing the scope of this narrative approach.

Expanding on Monson's theory, Robert Hodson (2007) points out, when the confidence of a group increases, so might the rate and amount of melodic interaction as the musicians 'engage in an ongoing, free-flowing musical conversation in which ideas are tossed back and forth almost continuously' (Hodson, 2007: 145). Analysis of the speed at which these utterances occur and are responded to, and how they might help to enable group confidence, have been critical to the ways in which I have conceptualised and documented the modes of communication involved in this project, and evidenced types of group attunement.

Referring to composing for improvisers, John Zorn (in Bailey, 1993) describes how one might facilitate and 'harness these improviser's talents in a compositional framework without actually hindering what they do best... improvising' (Bailey, 1993: 75). This comment focuses on the problem of achieving awareness of a balance between compositional instruction and each player's freedom to create. Indeed, development of the compositions themselves might also be affected by direct input from the players. As an extension, form-creation enacted from within a freely improvised context with no predetermined compositional stimuli, found that improvisers 'prefer the music to dictate its own form' (Bailey, 1993: 111). Wondering if this might also be applicable in more traditional forms of improvisation, I would explore this further in both Free and non-Free Jazz contexts.

Developing ideas explored by early 20th century philosophers such as John Dewey and Alfred Whitehead, David Borgo's ecological approach to improvisation (2006, 2007), also resonated with an empathically attuned mode of improvisation, the aim of which is to create spontaneous musical utterances. Borgo argues that an 'ecological perspective, is "co-constituted" by the knower, the environment in which the knowing occurs, and the activity in

which the learner is participating' (Borgo, 2007: 62). Encouraging us to take a holistic view of performance, Borgo asserts that group interaction is better understood by appreciating embodied, situated, and distributed knowledge as an attempt to reconcile acceptance and cooperation within a group context. And, in turn, to notice how each musician is affected by the social considerations of the moment. Borgo describes the occurrence of certain 'talented transactions' as utterances of this process 'in which individuals, environments, and socio-cultural relationships can all be transformed through "intelligent transactions"' (Borgo, 2007: 79). Post-performance study of intelligent transactions in-the-moment and their transformative affect on empathic group interaction, provided a further method of analysis. Borgo also asserts complex systems thinking to be particularly useful in group musicking, as they highlight the higher forms of intelligence and lead to better results, if less frequent, stating:

Complex systems can produce 'emergent' behaviours; they offer the possibility of surprise [...] they seek persistent disequilibrium, by avoiding constancy, but also restless change (Borgo, 2007: 86)

The idea of a 'disequilibrium' in performance resultant of a 'restless change' also resonated with a contemporary jazz setting. Whilst conventional jazz repertoire and well-known harmonic sequences might recur from performance to performance, within that context, improvisers generally aim to create something new each time they play, actively avoiding repetition and focusing on the element of surprise. I was particularly interested in measuring this impact in my variety of improvised settings.

Finally, Hendrik Borgdorff's (2012: 42-43) perspective on artistic research was critical to developing the performance methodology used in this thesis. His view, that 'the artistic practice itself is an essential component of both the research process and the research

results' (ibid: 38), and argues that '... concepts and theories, experiences and understandings are interwoven with art practices...' (ibid: 39). For Borgdorff, art is '... always reflexive. Research in the arts hence seeks to articulate some of this embodied knowledge throughout the creative process and in the art object' (Borgdorff, 2012: 39). Borgdorff's theory of artistic research seemed able to capture the nature and fluidity of my practice-led research, as well as providing a salient structure for its documentation and dissemination.

## **Chapter Two: Methodology**

There is a large and complicated debate in jazz studies about the methods available for understanding performance, and this chapter aims to contribute to those discussions. In my search for performance-based methodologies, I have found that research projects generally fall into three main categories. The first category is retroactive transcription and analysis, sometimes including ethnography, that aims to better understand the process of improvisation and its wider implications (Berliner, 1994; Monson, 1996; Iyer, 2002 & 2004; Borgo, 2006 & 2007; Hodson, 2007). The second category is practice-led research where the researcher(s) is independent from the performance (Seddon, 2005; Doffman, 2008; Wilson & MacDonald, 2012). And the third category is practice-led research where the lead researcher is also a performer in the project, offering insights into the process from within it (Burke, 2010; Medbøe, 2013; Fadnes, 2015 & 2017; Zanussi, 2017; Freed, 2019).

A big part of the challenge in a project like this is that there is no readymade approach to analysing group dynamics in jazz, although scholars have made some significant steps in this direction since the 1990s (Bailey, 1993; Berliner, 1994; Feld and Keil, 1994; Monson, 1996). As a result, we know quite a bit already about how to observe and document processes of interaction between performers and the kinds of difficulties involved in explaining what these processes mean and how they work. Beyond this, there are several themes of investigation that aim to better understand the creative process. For example, semantic methodologies with the metaphor of language as a communication device (Berliner, 1994; Monson, 1996; Iyer, 2004) are useful in helping to explain a narrative approach to improvisation. Furthermore, the study of interaction and interplay within the jazz group and its relationship to the soloist in particular, is extremely helpful in better understanding group dynamics and communication (Monson, 1996; Sawyer, 2000; Hodson, 2007). Additionally, micro-timing as a theory to better understand groove and feel is widely utilised (Feld and Keil, 1994; Iyer, 2002 & 2004; Doffman, 2008), and this is very useful in explaining how

rhythmic discrepancies between performers affect the actions of an improviser in-the-moment, any subsequent musical utterances, and the feeling of the music as it is perceived by the listener. Psychology of music and distributed cognition are other rich areas of improvisatory research (Sawyer, 2000; Wilson & MacDonald, 2012; Linson & Clarke, 2017), particularly recent studies in 4E Cognition (Krueger, et al., 2014; Schyff, et al., 2018) that aim to categorise distributed knowledge and creativity within a group of musicians as either embodied, embedded, enacted or extended.

Of particular relevance to me as a performer/researcher, is a growing body of work in which improvising players reflect critically on their own practice, using a combination of compositional methodologies to study improvisation using ethnography and personal reflection to measure the effect on its participants (Burke, 2010; Medbøe, 2013; Fadnes, 2015 & 2017; Zanussi, 2017; Freed, 2019). Free improvisation is a particularly rich area of research here as it is unrestricted from many predetermined structures and open to interpretation using a range of methodologies that track influence from such diverse areas as chaos theory (Borgo, 2006 & 2007) and cultural identity (Medbøe, 2013; Fadnes, 2015 & 2017; Zanussi, 2017), to give but two examples.

As I said in the previous chapter, Seddon and Borgdorff's work has been particularly important in developing a practice-led mode of investigation. The approach that I settled on combined Seddon's (2005) multi-disciplined ethnographic approach, which aimed to create empathic creativity in three case studies, with Borgdorff's (2012) theory of artistic research. Following Seddon, I used Grounded Theory to analyse each case study. This five-stage method (as detailed in Chapter One) enabled me to take account of the varying nature of the case studies where 'the aim is not to discover *the* theory, but *a* theory that aids understanding and action in the area under investigation' (Heath & Cowley, 2004: 149). Employing a common format for all three case studies able to take account of multiple reflections (myself,

the press, and all performers from Case Study Two onwards), gave this flexible research project a firm grounding.

My project added several other performance parameters to extend the scope of the investigation by testing the potential for group interaction and attunement in a number of variable contexts and with different combinations of musicians. Firstly, I worked with expert jazz musicians. Secondly, each case-study explored variations in style (straight-ahead, original music, Free Jazz), format (quintet, quartet, electro-acoustic), duration (one-off, fourteen-day tour, compact schedule) and venue. Thirdly, along with the focus on verbal and non-verbal instruction, cooperation and collaboration evident in Seddon's analysis, I also documented aural communication. And finally, I took part in each performance and developed my subsequent analysis from that perspective.

Borgdorff (2012) argues that a key component of artistic research is its impact in both academic and artistic circles. The value of this approach is that it gives the art object itself prominence within the research project and, as it will be received by the press, promoters and critics, encourages an attention to quality. It also supports an outward-looking viewpoint that promotes the impact of the research beyond academia. In order to address this point, each case study took account of any reviews and press coverage at the time in order to measure any impact in this area.

Because the embodied and enacted exchange of knowledge was a main line of enquiry in this research, the performances were a window into how and when knowledge distribution occurred in each musical setting and what the main modes of communication were between members of the three groups. Additionally, I investigated compositional methods for improvising jazz musicians and measured their influence on the distribution of responsibility within each ensemble. By cataloguing the opportunities for empathic interaction, I hypothesized that improvisation with more frequent spontaneous utterances is

more complex than improvisation without and would therefore have a higher probability of leading each ensemble to group attunement and empathic creativity.

Overall, my methodology (planning; performance; analysis & development) was designed explicitly to respond to these underlying research questions:

1. How can Empathic Interaction be better understood through participation in three contrasting group improvisation projects?
2. How do predetermined factors affect the development of improvised music, and how can composition better distribute group interaction?
3. How can Empathic Creativity elevate group attunement?

### Compositional Contexts

My interest in detailing the dynamic between pre-existing knowledge and practical knowledge in-the-moment led to an experimental approach to jazz composition. The concept of pre-existing knowledge in jazz refers to common improvisational practices worked on throughout the career of each musician. This includes the study and embodiment of a common jazz harmonic and rhythmic language and its use in action; the knowledge of the historical lineage of jazz and an appreciation of its development over time; an awareness of the great ensembles of jazz and how they created new paradigms of performance; and the transcription of a number of solos and/or rhythm section accompaniments in order to become fluent in the musical language of key jazz musicians.

Also important to the compositional context of each project was the familiarity of the repertoire to the group. Consequently, the use of familiar chord sequences and/or well-known jazz compositions were used to help facilitate and accelerate trust-building between members, particularly in projects that had limited performances and/or limited rehearsal. I also experimented with a combination of compositional approaches that helped to better



distribute musical instruction across the ensemble (musical cues, improvised introductions, etc.) to measure their impact on the group attunement of each ensemble.

The real-time development of the three studies was key to both the progression of the music and, at the same time, the group. As a result, the timeframe of each project (a single performance; a fourteen-day tour, and four performances in quick succession) was deliberately distinct in order to highlight the impact of multiple performances on the group attunement of each ensemble, and to evaluate how this enabled creative risk-taking and empathic interaction. Broadly speaking, I divided the performances into three phases. The first phase covered everything prior to the performance, including personal instrumental practice, project planning and preparation, and finding repertoire and/or writing compositions. Phase Two included the performance itself, the written reflections and video interviews of the players, and any pre/post-concert talks. And, following a period of critical reflection, the third phase accounted for all post-performance analysis, the transcription of interviews, and preparation for the next case study.

From Case Study Two onwards, my analysis included reflections on the performance process by each of the musicians involved. These were written before, during and after each performance, but submitted to me after the conclusion of each project so they did not interfere with the performance themselves. Revealing the expectations of each musician prior to performance, detailing their perception of the music at the time, and then with critical distance after the fact, these reflections provided a deeper and richer understanding of what was taking place between us. Withholding the detail of my research at the time to keep my findings as objective as possible, these reflections were essential in gauging the impact of the compositional context of each case study on the performers themselves, as well as informing me of any key factors I was not aware of at the time. They were particularly helpful in the final three stages of the Grounded Theory method. The third stage (Phenomenological

Reduction) looked for common trends of performance and, essential to this analysis, was documented evidence of any shared perceptions between members. Again, to develop a point made by Borgdorff (2012), the triangulation of my findings (Stage Four) augmented the player reflections with the external perceptions of the music from any press reviews we had at the time, or of subsequently released recordings. I was especially interested in cataloguing any external observations of the music – particularly those concerning empathic interaction and elevated group attunement – that might point to any perceived empathy between the players and the audience. Lastly, the interpretation of each case study was equally dependent on these reflections. I had my own subjective views of the development of the music, of course, but by comparing them with the above differing views, alongside the analysis of the recordings of each performance, I was able to objectively evaluate many merits of each project and support them by multiple sources.

### Post-Performance Analysis

Along with my use of the Grounded Theory method, I also build on Roslyn Arnold's (2005) concept of empathic intelligence scale templates, and used them as a qualitative methodology that measured elevated group attunement:<sup>4</sup>

- Mirroring
- Activation
- Re-Activation
- Pro-Activation
- Attunement (to do with mentoring and learning through experience. As a mother finishes the sentences of a child, so the child learns by action)

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<sup>4</sup> Pertaining to pedagogical learning, I have left in the author's notes, as they as they have importance here beyond this use.

- Intuition (gut-feeling, sometimes comes from a prejudiced place)
- Differentiated Response
- Empathic Response (positively responds to a child's utterances, extending the meaning by reply and possibly scaffolding new improved learning)

These descriptors helped to categorise the different states of group attunement and more accurately accounted for moments of increased energy, focus and intensity. If the group was merely mirroring each other in performance, for example, there was limited possibility for developing empathic attunement. The aim, however, was to enable greater levels of interaction and facilitate heightened awareness of the process.

#### Development and Informing the Next Case Study

Alongside detailing the individuality of each case study, was the search for any possible interconnectivity between the three. Using varying compositional methods for creating group attunement via empathic interaction, the key findings of each case study were used to inform and challenge the compositional context of the next. At the heart of this research project is a methodology that remained consistent in process, yet adapted to the findings as they evolved.

#### Ethical Considerations and Output

Because this research is practice-led, and I was a participant in it, the key ethical challenge was how to maintain a critical distance from the performances in such a way that I could avoid distorting both the process and my conclusions. The Grounded Theory method of analysis was particularly useful in this regard.

Written and video reflections from the other band members were also essential in critically evaluating each case study, but I had a duty to the participants (mostly the musicians that I collaborated with) to maintain their anonymity, as requested.

Overall, my primary output is an original body of music that aims to articulate the impact of empathic interaction on the musical attunement of each group, along with an accompanying commentary that outlines the process, the research method and artistic significance of the work, and a range of supporting documents that evidence my claims.

## **Chapter Three: Case Study One *Player Piano***

## Synopsis

Originally planned to be a series of co-curated performances with English piano player John Taylor, this first case study had to be abandoned when he died suddenly in the summer of 2015. I decided instead to make this a typical one-off jazz performance with one on-the-day rehearsal, and to use some of the same musicians initially chosen by Taylor. Featuring British jazz musicians Mike Walker (guitar), Gwilym Simcock (piano), Iain Dixon (tenor and soprano saxophones), Steve Watts (bass), and myself (drums), this study had a mixed repertoire and reflected a very common form of set creation in contemporary jazz (see Appendix A for all scores). A non-explicit tribute to Taylor, we played one of his own compositions and some of his long-time collaborator, Kenny Wheeler. This music was familiar to all members of the band who, in some cases, had played it with Taylor or Wheeler themselves on previous occasions. The concert was performed in a traditional concert hall venue (The CBSO Centre, Birmingham) with a formal audience. There was a high degree of structure in this case study that resulted in a medium degree of freedom.

Key findings: non-verbal musical interaction; aural instruction, cooperation, collaboration; empathic interaction and creativity in evidence; elevated group attunement in a one-off concert setting; embodied and enacted knowledge production.

## Compositional Context

The starting point for this case study was a conversation with British jazz pianist John Taylor. The range and depth of Taylor's work over several decades offered a number of potential musical combinations, whilst also providing an improvisational framework through which to explore my research questions. At the core of his creative process was a musical sensibility that drove everything from his compositional style to his choice of collaborators, and I was interested in investigating this as a performance methodology. Taylor's music was influenced as much by contemporary composers Claude Debussy and Bela Bartok, as it was by jazz musicians John Coltrane and Ornette Coleman. Through a confluence of the North American and European improvisational styles, he had crafted a sound-world that was markedly different to other artists of his generation. One of the notable aspects of this sound-world was the way in which it facilitated a sense of attunement among the performers. It was on this basis that Taylor seemed an ideal collaborator to begin a research project investigating empathic interaction.

I began discussions with Taylor about the project in February 2015. My approach was to present him with a 'blank canvas', in that the choice of music, the musicians, and the venue were all open. Over the next few months, we decided on a two-day, co-curated mini-festival, with a six-concert structure involving us in various combinations (duo, trio, quartet, etc.).<sup>5</sup> Taylor had a relatively small list of musicians he wanted to play with and, although open to suggestions from myself, there were musicians that he chose not to collaborate with. Apart from Italian vocalist Diana Torto, all the musicians were British, and he had worked with all of them before. In terms of material, this was selected from Taylor's many compositions, alongside several pieces he had made with other key collaborators. He also wanted to include some lesser known jazz standards into the programme that were personally

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<sup>5</sup> The festival was scheduled to take place in Birmingham in October 2015.

important to him as well as elements of free improvisation. Unfortunately, the festival never took place, as Taylor passed away suddenly in July 2015.

### Case Study One Re-Imagined

After the considerable shock of Taylor's death had begun to pass, I was in a quandary as how best to proceed. On the one hand, I remained committed to the initial premise of the project by using the musicians that Taylor had nominated and by playing some of the music he had suggested; on the other hand, I felt a need to re-think the project entirely. Our collaboration was so essential to the project that in many ways I doubted my ability to complete it without him. After re-reading my notes, however, I realised that it was still possible to implement our ideas, but in a modified form. The co-curated festival with a multiplicity of sets had depended on Taylor's involvement; without him, the scale of the event seemed redundant. So I reduced the performance to one evening only at the CBSO Centre in Birmingham, which was more manageable in terms of planning, representative of a typical jazz concert, and an appropriate starting point for the research I wanted to undertake.<sup>6</sup>

### Choice of Musicians

The configuration of musical personalities and talents within each band establishes its fundamental framework and determines its unique possibilities for invention. For those reasons, the leader's initial selection of personnel is itself a compositional act, requiring a special kind of sensitivity (Berliner, 1994: 416)

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<sup>6</sup> This concert was promoted by Birmingham's Jazzlines and staged at the CBSO Centre. Their venue of choice for jazz projects of this nature, the room was also familiar to my chosen musicians.



Since this case study was now reduced to a single performance and there was limited rehearsal time available, it was important to identify musicians who had played together and who were familiar with the repertoire. In order to honour Taylor, the first band members I chose were guitarist Mike Walker and bassist Steve Watts. Both of them were used to Taylor's work and had collaborated with him many times before. I also decided to add Walker's long-term musical partner Iain Dixon on saxophones and the pianist Gwilym Simcock, both of whom had worked together as well. The close connections that existed between all of these musicians, and which had been established over many years, were critical to the kinds of questions about group interaction that I wanted to ask; but equally, involving them enabled me to acknowledge Taylor's substantial influence on this part of my research.

#### Choice of Repertoire (see Appendix A for all *Player Piano* scores)

Due to the widespread geographical locations of the players, it was only possible to organise a rehearsal on the day and for a limited amount of time. This led to a choice of repertoire that was familiar to the musicians involved.<sup>7</sup> We also decided that the performance would not be explicitly dedicated to Taylor (although we would play one of his compositions); instead, it was an attempt to honour the creative space he might have occupied.<sup>8</sup>

My starting point for the performance was to identify some of Walker's original compositions and this gave the project an early focus. During discussions in 2015, Taylor and I had planned to dedicate one set of our project to Kenny Wheeler's music in remembrance of us all performing together in 2011, so I included 'Mark Time' (Wheeler, 1984),

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<sup>7</sup> This is a common mode of performance at the time of writing. In this current climate, musicians rarely get to play long runs of consecutive dates.

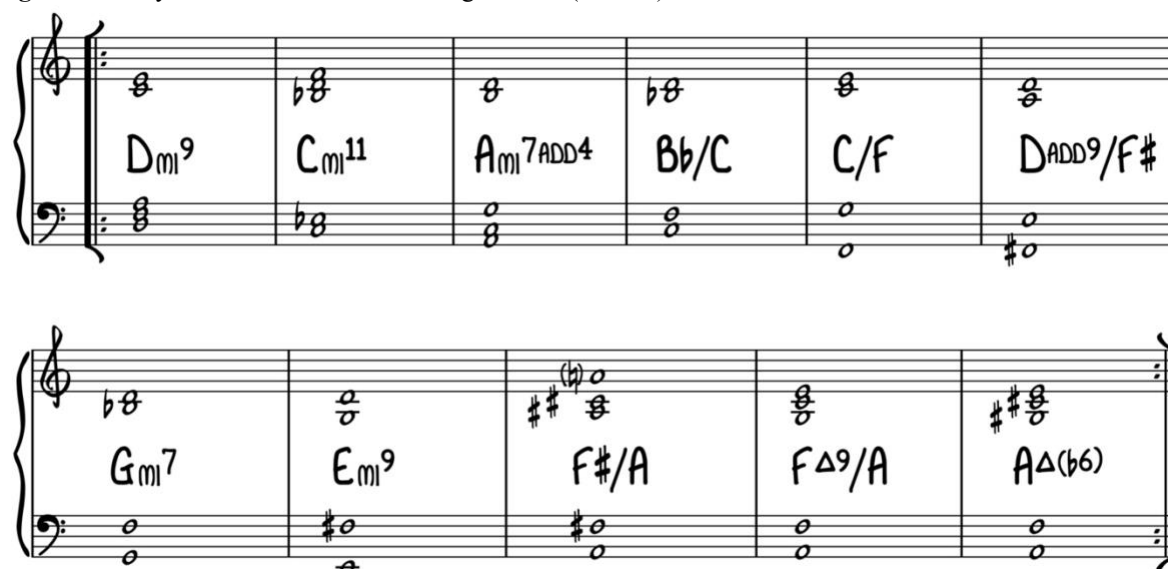
<sup>8</sup> The open dialogue with all musicians involved had its drawbacks, however, as some were reluctant to choose and/or give their opinion. This was seen as a role for me as bandleader. Therefore, a need emerged for me to be pro-active and choose a balanced and functional set that had taken all members into account. Whilst standing by my flexible approach, the need for me to be decisive at a certain point was inevitable.

‘Opening’/‘For H’ (Wheeler, 1990) and Ralph Towner’s ballad ‘Celeste’ (Towner, 1979).<sup>9</sup>

We also chose to play ‘Processional’ (Holland, 1990) by English jazz bassist and long-time associate of Taylor, Dave Holland and an original composition of my own, in order to test how the encounter with a new work might affect the group performance.

The repertoire was characterised by a variety of fixed harmonic sequences for improvisation, and although I deliberately avoided over-complex forms so as to avoid any stress in rehearsal and performance, there were some asymmetric elements designed to challenge the group (see Figure 1.1):

**Figure 1.1:** Asymmetric solo form for ‘Laugh Lines’ (Walker)



### A Common Musical Sensibility and an Openness to Explore

The appropriateness of the chosen material and the openness of the musicians involved were essential to the success of the performance. As Berliner’s comment above indicates, these were fundamentally *compositional* choices that directly effected what happened on stage. By focusing on the musicians’ familiarity with each other and a repertoire that was well-known

<sup>9</sup> From the album *Old Friends, New Friends* (Towner, 1979); a collaboration with Wheeler.

to everyone involved, my aim was create a situation in which the potential for empathic attunement was significantly heightened. The all-British line-up and the prevalence of compositions by musicians important to British Jazz gave this concert a specific musical identity. As a jazz musician growing up in Britain in the 1990s, I was influenced as much by the compositions of British jazz musicians as I was by prominent American jazz musicians. This was reflected in the eclectic and wide-ranging common repertoire of many other British jazz musicians at the time. John Taylor's sophisticated composition 'Ambleside Days' (Erskine, 1994) was central to that lineage and its inclusion in this set extended that aesthetic importance (see Figure 1.2):

**Figure 1.2:** 'Ambleside Days' (Taylor) – an example of Taylor's harmonic sensibility (excerpt)

CONCERT

## AMBLESIDE DAYS

The musical notation is presented in four staves, each containing four measures of music. The chords are as follows:

- Staff 1:  $A^b\Delta^9$ ,  $E^b\Delta^9/G$ ,  $F^\#m^{11}$ ,  $B^7sus$
- Staff 2:  $E\Delta$ ,  $E^bm^7/A^b$ ,  $D^b\Delta$ ,  $Dm^7/G$
- Staff 3:  $C\Delta^9$ ,  $G\Delta^9/B$ ,  $B^bm^{11}$ ,  $E^b7sus$
- Staff 4:  $A^b\Delta$ ,  $Gm^7/C$ ,  $F\Delta$ ,  $F^\#m^9/B$ ,  $B^{13}$

Handwritten musical notation for a jazz piece, consisting of five staves of music in treble clef. The notation includes various chords and melodic lines with slurs and ties. The chords are: E $\Delta$ , B $\Delta$ 9/D $\sharp$ , Dm<sup>11</sup>, G7sus, C $\Delta$ ( $\sharp$ 11), Bm<sup>13</sup>/E, A $\Delta$ , E $\flat$ 13sus( $\flat$ 9), A $\flat$  $\Delta$ 9( $\sharp$ 5), G<sup>13</sup>sus( $\flat$ 9), C $\Delta$ 9( $\sharp$ 5), B<sup>13</sup>sus( $\flat$ 9), E $\Delta$ 9( $\sharp$ 5), and B $\flat$ m<sup>11</sup>/E $\flat$ . There are four measures of music on each staff, with some measures containing slurs and ties. A "TO CODA LAST X ONLY" instruction with a circle symbol is placed between the second and third staves. The piece ends with a double bar line and a repeat sign. The text "(SOLOS OVER FORM)" is written at the bottom right.

Our shared musical aesthetic proved crucial on the day of performance and *Player Piano* explored this sensibility between members of the group. In choosing the musicians above, I prioritised the open and like-minded players needed to play this variety of music. Being accessible and transparent about all choices running up to the performance, I informed the others of my creative process and expected that same openness in performance.

The key factors in this process were, firstly, knowing the musicians as well as I did and, secondly, my experience of having played together with them many times before. What became clear when we began our rehearsals, and proved even more important once we were

in front of an audience, was that our past connections with each other enabled a deep level of musical trust, empowering us to take more creative risks.

### Final preparations

I sent the musicians the final set-list ten days before the concert. A few factors remained open prior to the performance, such as the choice between a few different songs, flexibility in the solo orders and the order of the songs. The fact that I was willing to get to the day of the performance without committing to a specific repertoire or approach, and remaining receptive to input from the musicians, underlined this trust in our capacity for group decision-making, but equally, it confirmed my desire to involve everyone in the process leading up to the performance. I was not prescriptive about the order of solos and limited predetermined musical devices, including introductions and arrangements, in an effort to achieve the right balance between openness and specificity. I also felt it was important to memorise all the notated music, so as to limit any distractions from the printed page and keep things focused on the interaction between us. The rehearsal itself was straight-forward and shorter than we all expected; we played each composition, discussed the running order, and made sure that everyone was comfortable. The solos were left to the performance in the certainty that the high quality of musicianship in the group and our prior knowledge of playing together previously would facilitate group attunement and lead to empathic interaction.

**Please watch Video Example 1.1:**

***Player Piano*. Live at the CBSO Centre, Birmingham**

**(Unreleased). Recorded 18 October 2015.**

**(see Appendix A for all scores)**

Set One

‘Clockmaker’ (Walker)

‘Processional’ (Holland)

‘Opening’/‘For H.’ (Wheeler)

‘Wallenda’s Last Stand’ (Walker)

‘Mark Time’ (Wheeler)

Set Two

‘The Lonely Stool’ (Bain)

‘Ambleside Days’ (Taylor)

‘Celeste’ (Towner)

‘Laugh Lines’ (Walker)

### Case Study Analysis (Grounded Theory)

The following post-performance analysis of *Player Piano* uses the Grounded Theory method with the following five stages: Immersion; Categorisation; Phenomenological Reduction; Triangulation; and Interpretation.

#### Stage One: Immersion

Following a period of detachment from the performance so as to increase my critical distance from the project, I immersed myself in the audio and video recordings of the concert.

Building upon Seddon's (2005) theory of verbal/non-verbal communication on three levels (instruction/cooperation/collaboration), I chose to focus here on non-verbal musical interaction, and specifically on gesture as a communication device in performance, alongside aural instruction, cooperation and collaboration. Significantly, when aural interaction led to increased levels of empathic attunement within the group, which was particularly noticeable when sustained between solos, I marked them \*\*\* in the analysis.

#### Stage Two: Categorisation

Following further saturated listening I became aware of certain recurring themes and the order of events became meaningful to the narrative arc of each track. I decided to categorise each track into sections and/or events, and numbered them with lettered additions as necessary.<sup>10</sup> For brevity, below is a selection of this analysis focusing on these recurring themes. Full-analysis of all tracks can be found in Appendix B. The events below represent the music as it unfolded and serve to illustrate the live creative process in real-time.

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<sup>10</sup> Each analysis corresponds to the video recording accompanying this thesis and to the scores found in Appendix A.

### Set One: Track One [0'28"] 'Clockmaker' (Walker)

This piece was through-composed with multiple solo forms, representing a more complex situation for improvisation. There existed an intended harmonic ambiguity in the solo changes where the harmony resolves itself in the middle of the form (see Figure 1.3), and the negotiating of this ambiguity affected the trajectory of each solo.

**Figure 1.3:** The solo form to 'Clockmaker' (Walker)

**SOLOS**

$C\Delta^{13}/G$

$A_b7(\#5 \#9)$

$C\#m^9$

$Bm^{11}$

$E7_{SUS}$

(PLAY C BASS 1ST X ONLY - AFTER MELODY)

**CONTINUATION**

$A\Delta^9$

$A_b7(\#5 \#9)$

$G^{13}_{SUS}$

OPEN

$F\#m^{11}$

$B7_{SUS}$

BACK TO LETTER A FOR MORE SOLOS  
THEN D.C. TO CODA (NO REPEAT)

Events as follows:

1 – guitar introduction based around a pedal E
2 – melody (see Appendix A), introduced by guitar vamp (Aural Instruction) <sup>11</sup>
3 – bass solo on the form
4 – saxophone improvisation takes over on the same solo section
4b – saxophone plays the melody again to signal the end of the solo (Aural Instruction)
5 – guitar solo with only piano accompaniment. Same harmonic sequence

<sup>11</sup> Vamp: a repeated section.



5b – after physical gesture from guitar to signal bass and drums joining at an appropriate part of the form, solo continues
6 – piano takes over the solo form: sustained intensity *** (signals more Empathic Interaction)
6b – physical gesturing by the pianist to indicate the end of the solo and for the saxophone to take over the melody (Aural Instruction). This time we take the coda modulating to a vamp in 7/4 time
7 – the group intensity levels out for a period before the saxophone melody indicates the next part of the form (Aural Instruction), elevating the group intensity again
7b – we continue looping the vamp section (repetition) with saxophone soloing and increasing piano and drum interaction ***. Guitar gesturing signals the last time and a relatively low key finish. Guitar and piano hit a final chord together and gesture to each other to acknowledge it being played exactly in synchronisation facilitating trust and confidence between those members moving forward

#### Track Four [42'15"] 'Wallenda's Last Stand' (Walker)

This track followed an extended vocal introduction [38'10"] by guitarist Mike Walker. This was not pre-planned, but served to connect with the audience through humour, and facilitated a relaxed atmosphere in the performance space.<sup>12</sup> By explaining the context of the composition, Walker further helped inform the audience, but also set them at ease. Listening back, I recalled that after his speech, we felt an empathy from the audience that was not so obvious at the start of the concert.<sup>13</sup>

<sup>12</sup> This was a formal concert venue with a metaphorical divide between band and audience, notorious amongst jazz musicians as a hard audience to feel connected to.

<sup>13</sup> Perception of empathy between audience and musician in performance would prove useful in this research moving forward.

Events as follows:

1 – guitar introduction to melody (see Appendix A) on soprano saxophone (the only time Dixon chose to play this). Drums used hands to play drums as a textural contrast and to reflect the intimate nature of this composition (Aural Cooperation)
2 – soprano saxophone solo on the form. Continues with the sparse texture created in the melody. Drum transition to brushes in bridge to reflect shape of solo (Aural Cooperation/Empathic Interaction)
3 – guitar solo on the form
4 – piano solo on the form. Descending chromatic lines seemed to mirror the compositional context (Aural Cooperation)
5 – melody played by saxophone to end with contrasting piano tremolo textures on the bridge. Drums return to hands, and piano returns to descending chromatic figures, until the saxophone plays the final vamp

#### Track Five [49’44”] ‘Mark Time’ (Kenny Wheeler)

Events as follows:

1 – melody (see Appendix A) played freely by the saxophone with piano accompaniment. Then rhythm section join (Aural Cooperation and Collaboration; Empathic Interaction)
1b – time is brought in by drums after a pause on the last note of melody (Aural Instruction), and then the piano signals the top of the form by physical gesture (head nod). Second time through, the counter melody is played
2 – guitar solo on form. As the last piece in the first set, drums tried to keep the group energy up at this stage of the concert (Aural Instruction). With the use of double-time rhythmic figures and drum interjections, the arcs of each solo are the most pronounced of the concert so far *** (increased Empathic Interaction)

3 – saxophone solo starts with the same intensity, but lowers after the first chorus. Rhythm section hints at a 4/4 swing-feel and a double-time feel. The soloist interacts with this, but the group's collective time remains in the original 6/8 feel. More repetition of phrase elevates the group interaction further ***, responded to by drums and piano (Empathic Interaction)
4 – after a rare moment of uncertainty as to who should play the next solo, the group energy dissipates slightly and this becomes a bass solo (not heard in a solo context since the first piece)
5 – a similar uncertainty at the end of the bass solo leads to the piano taking a solo (Aural Instruction). This creates instant, elevated interaction from the bass and drums *** (Aural Cooperation). Guitar supports the solo by playing a repetitive, rhythmic guitar accompaniment (Aural Collaboration/Empathic Attunement)
5b – anticipating the head out, the saxophonist faces the piano in preparation of receiving the cue to play the melody. In that process, he joins the piano in some solo lines, elevating the shape of the solo upwards, leading to an energetic head out ***. After slightly coming down in group energy for the recapitulation, this returns again to the previous high-level by the very end (Aural Collaboration)

The final chord marked a peak in attunement of the group up to this point. Listening back to the recording, it is clear that the band went through a process of attuning and empathically responding to each other, whilst also testing the parameters of dynamics, chromaticism, and interaction, in an effort to push the boundaries of performance. This resulted from a growing trust between us, as we gained in confidence throughout the concert. But it also affected the larger contours of the performance. Not only were there audible arcs within each solo, but they took shape within each piece and, most importantly, across the entire first set. Our focus

had moved from the possibilities of individual expression to the potential for realising group attunement.

Set Two: Track Six [1h 01'40"] 'The Lonely Stool' (Bain)

Events as follows:

1 – drum introduction in 7/4, joined by piano and bass (Aural Cooperation)
2 – melody played by saxophone (see Appendix A)
3 – aural space at the top of the form leading to the saxophone taking the first solo accompanied by muted guitar and piano
3b – double-time signalling from the saxophone (Aural Instruction), shadowed by the piano (Aural Cooperation), leading to elevated interaction from bass and drums *** (Aural Collaboration/Empathic Interaction)
4 – piano solo starts from a lower intensity in contrast to previous solo
5 – guitar solo also starts from a lower intensity but uses an effects processor (first time in the concert so far). Suggestive of a furthering in risk-taking, this allows for the creation of increased points of group interaction, and points toward a developing trust between all musicians onstage
6 – melody played by saxophone again, leading to:
7 – a vamp with an impromptu, improvised duo from saxophone and guitar occurs (Aural Collaboration). Not pre-planned, this co-generative improvisation also seemed resultant of our increasing group trust

The second set started at a slightly lower intensity than where we ended the first, partly because this was the least familiar composition on our set-list. However, there was more risk-

taking and dynamic interjections evident in this first piece, and this pointed towards an new level of awareness among the group.

### Track Seven [1h 14'15"] 'Ambleside Days' (Taylor)

Events as follows:

0 – before this tune started there was a brief discussion onstage between the saxophonist and the pianist about tempo and arrangement. A tempo was decided upon and that the piano would play the first section of the melody
1 – melody (see Appendix A) played by the piano, then taken over by saxophone
2 – guitar solo on the form with piano accompaniment. At this point, there appeared to be an increased sense of freedom evident from all group members and this created a more interactive accompaniment (Aural Cooperation)
3 – piano solo on the form. This also felt freer and rhythmically more adventurous, leading to stronger group attunement and empathic interaction ***
4 – saxophone solo on the form. This started strong, but had an instant decrescendo for an unknown reason. In retrospect, I would have preferred the accompaniment for this solo to continue at the increased level. Starting each solo at a low intensity level was becoming predictable
5 – bass solo on the form
6 – head out after some confusion as to the top of the form (this was reacted to by Walker and Simcock – eye contact/physical gesturing)

The rhapsodic approach to this composition raised the issue of Taylor's posthumous impact on the performance, especially the identifiable sense of melancholy evident in aspects of our playing. At the same time, there was also a notable lack of attunement at the beginning of the

saxophone solo. This raised several key challenges. Firstly, because there was no fixed order of solos, any delay in transitions between sections was likely to result in a certain amount of confusion. Secondly, the aural dissonance displayed by the performers indicated differing views as to the direction of the solo. While our open approach to improvising allowed for constant input from each member, it also resulted in disagreement between individual interpretations of what should happen next. How we addressed this dissonance as a group highlights the effectiveness of an empathic approach to problem-solving in real-time.

#### Track Nine [1h 33'15"] 'Laugh Lines' (Walker)

Events as follows:

0 – Partly due to the advanced technical nature of the melody (see Appendix A), this composition started after Walker had checked the tempo with the group
1 – vamp from band to start
2 – melody played by guitar, saxophone and piano
3 – saxophone solo on the form (11 bar cycles) with no piano accompaniment. This solo started from a lower intensity, but quickly elevates as the piano enters and group interaction increases *** (Empathic Creativity). Saxophone plays a repeated tremolo over the bar line that signals a further increase of group attunement (Aural Cooperation)
4 – piano solo on the form. Slight dip in group energy to start the solo but, even more quickly than for the saxophone solo, the group interaction elevates to some of the most intense textures heard so far in the concert ***. Dixon's earlier phrasing over the bar-line, is replicated by the piano and then the drums (Aural Cooperation/Empathic Creativity). A magnificent crescendo finishes the solo as he hands over to the guitar (physical gesturing)
5 – guitar solo on the form starts from where the piano leaves off ***. Use of guitar effects and active piano accompaniment increase group interaction and attunement ***. An octave

leap upward by Walker and increasingly repetitious playing, led to a further peak of intensity (Aural Instruction/Empathic Creativity)
6 – drum solo on a pre-prepared section of the song continues the upward trajectory of the music (Empathic Creativity)
7 – head out

This last tune marked the peak of the performance. Each solo increased the level of group attunement and created a crescendo all the way to the final chord. Evidenced by creative risk-taking and spontaneous musical utterances (Seddon, 2005), the peak of each solo section displayed empathic creativity, an empathic state beyond attunement.

### Stage Three: Phenomenological Reduction

On further analysis of the above, three distinct categories of knowledge production became clear. Firstly, knowledge embodied by work undertaken in advance of the performance, but not only related to the performance itself; secondly, knowledge as evidenced by transactions between individuals created in the act of performance; and thirdly, knowledge resultant of intelligent problem solving by the entire group.

The following devices were used extensively in our improvised group performance, separated into those three categories:

### Embodied Knowledge

- Familiarity with compositions and solo forms
- Knowledge of compositional context
- Preparation and planning
- Personal practice
- Rehearsal
- An experiential knowledge of improvisation

### Knowledge in Action

- Physical gesturing
- Eye contact
- Musical repetition
- Reactive interaction
- Aural Instruction
- Musical intuition
- Sympathetic mirroring of musical ideas
- Creative risk-taking
- Spontaneous musical utterances

### Group Response

- Pro-active interaction
- Empathic interaction
- Aural Cooperation/  
Collaboration/Dissonance
- Increased emergence of group attunement
- Group problem solving
- Creation of original group textures
- Maintaining energy between solos
- Macro group shaping of solos, tracks, sets and performance



Physical gesturing was regularly used throughout performance, either to cue a certain part of the composition, such as the end of a solo, or to positively reinforce the direction of the music. I took particular note of physical gesturing as instruction (including eye contact, order of solos, and gesturing as affirmation between group members). More important than this however, were aural transactions in real-time, which indicated the transfer of knowledge taking place between members. Transactions such as, repetition and re-iteration of phrases to give emphasise in performance, and harmonic and/or rhythmic tension and release, are examples of aural instruction defined by the following four categories:<sup>14</sup>

- Aural Instruction (including repetition of phrase, rhythmic alignment [where one instrument affects the underlying pulse of a solo], melodic/harmonic mirroring of a phrase or idea, and repetition/chromaticism as a means to elevate the dynamic of the group)
- Aural Cooperation: aural instruction is acted upon by another player
- Aural Collaboration: emergent from elevated group attunement and resulting in a musical dialogue between the soloist and the accompanist(s) where an empathically creative approach is evident
- Aural Dissonance: existing when one or more player's empathic reaction to the solo differs

To return to one of my main research areas: there is a tendency among some improvisers to want to stay within their comfort zone, which can hinder their empathic creativity. In my own practice, I have previously tried to address this tendency metaphorically by *putting myself in the mind* of another player. It was a way of predicting what they might play next so that, in

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<sup>14</sup> Re-iterations were used numerous times in between solos where the new soloist would start with a phrase borrowed from the previous solo creating a connection in the continuation of the horizontal melodic line.

turn, I was in a position to support and/or affect their solo. In a trusting and supportive group environment, accompanying in a surprising and/or contradictory way can challenge the soloist, creating unexpected and original dialogues. As an example, an accompanist might differ in their response to the soloist, creating a situation with two possible outcomes: the soloist is disturbed by the aural dissonance, and either ignores it or chooses to curtail the solo, or the soloist is inspired by the challenge and seeks to make a way out of the dissonance. While both improvisatory modes of communication speak to an empathically creative approach, the latter sees the improviser creatively problem solve in an original and co-generative manner, giving the music a chance to arrive at a new, unintended place. This empathically creative approach to improvisation was displayed by all members during this performance. As we negotiated each composition, a level of trust developed that enabled us to try new and challenging ideas, secure in the knowledge that we were safe to do so.

#### Stage Four: Triangulation

Replacing the member checks in this case study only, here follows my self-evaluation on the limitations that I experienced whilst planning this performance, how I had to problem solve in real-time as events occurred, and how this process influenced the next case study.

#### Limitations and Restrictions of Case Study One

As a result of the sudden passing of John Taylor, there were many hurdles that I had to overcome in order to make a success of this one-off performance. Because a key component of artistic research is the acknowledgement of the work in both academic and artistic circles, I decided against risking too many parameters of performance in this first project. Given the timescale, my preference was for a controlled, yet very typical, jazz performance. While I was very happy with the music overall, the singular nature of this performance restricted the

group development that might have happened over multiple performance, and in many ways restricted my findings. It would have been very useful, for example, to have repeated this performance so as to observe the development of the music. Another limitation was the venue. I would have preferred this case study to have taken place in a less formal environment, such as a jazz club. It would have also been beneficial to play this same music in a variety of venues to multiple audiences and trace their influence on the music.

In terms of the performance, there was occasionally lack of support from the rhythm section in mirroring the trajectory of a solo, and this meant that performers were, at times, forced to start their solos from a low a point of intensity. Paradoxically, some of the most attuned moments of the performance occurred when the next solo ignored the rhythm section's natural tendency to lower the dynamic for each new solo, but instead started where the last solo left off, which helped to move the players beyond their expectations. The issues raised by these processes were a key consideration in the compositional context of the next case study. I also neglected to include individual player reflections in this first case study. With hindsight, this missing element was an essential viewpoint that, when combined with the post-performance analysis and the critical response from the press, could have given further depth to my analysis. These reflections became integral to the remaining two case studies.

#### Stage Five: Interpretation

The performance was reviewed by *London Jazz News* journalist Peter Bacon (see Appendix C), who made some similar observations to those in my post-performance analysis. This introduced several interesting parallels with the ideas I was trying to explore onstage, and those that emerged from a journalist's perspective. We both seemed equally interested in

categorising moments of elevated group attunement, for instance, and in exploring possible explanations:

[...] Simcock built his piano solo up to a sustained state of what I can only describe as ecstatic reverie [...] which was absolutely magical. It was one of those rare and extraordinary occurrences – I call them ‘lift off moments’ – that jazz musicians are always striving to reach but, such are the vagaries of the circumstances, the difficulties of the task, the fickleness of the muse, rarely achieve (Bacon, Appendix C)

The familiarity of my chosen line-up and programme was pre-planned to take full advantage of the established relationships onstage, and this was similarly noticed by Bacon:

There is a particular warmth which emanates from the stage when these two old friends [guitarist and saxophonist] are together (Bacon, Appendix C)

As was his understanding of my resultant British Jazz aesthetic:

[...] the concept on this occasion is thoroughly British: musicians from this country playing music composed by Brits, both from within the band but, perhaps more importantly, from the composers who have come to define the very special kind of jazz the U.K. makes (Bacon, Appendix C)

Speaking to the vague idea of a British Jazz sensibility, it also addresses the existence of a musical identity, not only of the composers, but of the improvisers that operate within its boundaries. The ability of jazz to take on multiple personalities – both individual and group identified – and create a cohesive whole, helps to explain its uniqueness.

## Informing Case Study Two

*Player Piano* showed how a typical jazz performance template could be used to combine expert performers and varied repertoire to create an artistically strong and well-received concert, whilst still challenging the boundaries of performance. Although limited by the lack of performances and the personal reflections of the other group members, this case study nurtured empathic interaction and creativity (Seddon, 2005) in a one-off group context, and contributed to the creation of a performance space that elevated group attunement and promoted trust and risk-taking onstage.

The following areas of emergent behaviour in our performance that were incorporated into the next case study were, firstly, group attunement that evidences an empathically creative approach; secondly, in-the-moment group problem solving of aural dissonance; thirdly, ecological awareness in performance (via the connection between performers, audiences, compositions and venues); fourthly, the usefulness of a familiar group context in jazz composition; and finally, the effect of multiple performances on the same piece of music.

## **Chapter Four: Case Study Two *Embodied Hope***

## Synopsis

This second case study featured a jazz quartet with visiting American musicians George Colligan (piano), Jon Irabagon (tenor saxophone), Michael Janisch (bass), and myself (drums), performing a self-composed suite of music entitled *Embodied Hope*. Each performance was a complete version of the suite and, through personal reflections of myself and each member of the band, plotted the journey from the first rehearsal to the studio recording of the music over a fourteen-day U.K. tour. Based on the seven necessary aspects of embodied hope as described in the coda from *The Fierce Urgency of Now* (Fischlin, Heble, Lipsitz, 2013), there were seven movements to the suite, each corresponding to an aspect (see Appendix D for all scores). The compositions were written with an emphasis on the music developing night after night, and to giving all musicians in the band the space to contribute and experiment with, not only their solos, but the forms of each movement. By building physical and melodic cues into the compositions, I developed the findings of Case Study One, where non-verbal musical interaction and gesturing were extremely prominent in performance. The extended tour included nine concerts that appealed to a mixture of audiences in a variety of venues alongside written reflections from each band member (see Appendix E) and video interviews (see Appendix F for full transcripts). These reflections tested both the impact of my research methods on each player and gave multiple viewpoints from within each performance. There was a medium degree of structure in this case study that resulted in a high degree of freedom.

Key findings: the usefulness of a familiar group context in jazz composition; composition as a means to better distribute group responsibility; embodied and enacted knowledge production; group attunement leading to empathic creativity and speculation; in-the-moment group problem solving of aural dissonance; ecological awareness in performance; and the effect of multiple performances on the same piece of music.

## Compositional Context

This chapter primarily deals with non-verbal musical interaction and details the evolution of group improvisation on a fourteen-day Arts Council England-funded tour in 2016. Within this context, I performed a self-composed suite of original music alongside the internationally-acclaimed North American jazz musicians George Colligan (piano), Jon Irabagon (saxophone) and Michael Janisch (bass), who added their own reflections from within the ensemble in this case study.<sup>15</sup> Compositionally, my aim was to examine the relationship between knowledge as a reservoir and knowledge as an action (as highlighted in Chapter One), and to address the importance of musical and non-musical gesturing in performance. It also allowed me to explore different ways of using these gestures in composition.

Building upon Arnold's *Empathic Intelligence* (2005) and Seddon's subsequent *Modes of Communication during Jazz Improvisation* (2005), this case study expands the parameters of empathic approaches to improvisation by working with expert jazz musicians. As Arnold (2005) demonstrates in her study, relational group improvisation that explores interpersonal and intrapersonal intelligences creates a dynamic in and of itself that 'can create change in its practitioners and those within their sphere of influence' (Arnold, 2005: 145). Consequently, my focus for this performance was the creation of a space where the group felt attuned to the music being made and were empowered to contribute, contrast and challenge my compositional contexts throughout the process.

David Borgo's approach in *Sync or Swarm* (2006) was also central to this project. His concept of emergent ecological factors enabled me to chart the way in which our performances anticipated experiences and perceptions, used information already in the world,

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<sup>15</sup> Using an all American line-up in this case study provided a useful contrast to *Player Piano*. It also had a further relevance, as the shock U.S. election of Donald Trump coincided with the tour.



and distributed the demands of real-world cognition among several individuals (Borgo, 2006: 35, 62, 181).

### Embodied Hope Suite

In *The Fierce Urgency of Now* (2013), Daniel Fischlin, Ajay Heble and George Lipsitz explore the question of what group improvisation, as a microcosm of human interaction, might teach us about peer-to-peer relationships beyond music, specifically in the world of politics. The authors chose to differentiate improvisation from other modes of music-making that still give credence to the composer-conductor-musician-audience hierarchical paradigm, and claim that improvisation is a more democratic form of musicking:

Modes of listening and viewing promoted within the Western Art tradition assume distinct divisions between performers and audiences. Listening, in the sense we intend it, fills the space between with co-creative, co-generative aspects of both performance and reception (Fischlin, Heble, Lipsitz, 2013: coda)

Inspired by music that ‘fills the space between’ and the authors’ proposition of seven necessary aspects leading to a state of embodied hope, I composed a suite of new music in seven movements based on ideas presented in the coda of the book. Each movement was dedicated to an aspect in the following order:

1. Listening
2. Surprise
3. Accompaniment
4. Practice
5. Responsibility
6. Trust – leading to;

## 7. Hope

The coda also discusses the ethics of co-creation within jazz improvisation and the complexities of democratic interaction in a group context. Much of contemporary jazz composition gives its co-creators permission to personalise each performance and for each musician's input to affect the end product. Indeed, the division of responsibility within any jazz group is an important part of its identity. In writing compositions exploring those interactions, I wanted to investigate whether it might encourage the performer and/or listener 'to imagine new forms of relational being' (Fischlin, Heble, Lipsitz, 2013: 232) and how that impacted interpersonal and intrapersonal intelligence (Arnold, 2005) within the group.

As a case study, the performance of this suite would be developed over fourteen days in order to demonstrate how improvised music progresses with multiple performances in quick succession. In advance of the first performance, I established the following parameters:

1. All music performed would be self-composed (in contrast to *Player Piano*);
2. The wide variety of performance situations should aid the development of the music and be rich for analysis;
3. As the musicians had never played together before as a group, the use of a familiar improvisational contexts (well-known harmonic sequences, for example) would help compensate for this;
4. Each player should contribute artistic reflections to the project before, during and after the tour, in addition to video interviews for a more instinctual response.

The tour itinerary (see Figure 1.4):

**Figure 1.4:** *Embodied Hope* Tour Schedule

31 Oct 2016	First rehearsal/Trinity College of Music masterclass
1 Nov 2016	Free day
2 Nov 2016	Dempsey's, Cardiff (Concert One)
3 Nov 2016	Ram Jam, Kingston-upon-Thames (Concert Two)
4 Nov 2016	The Verdict, Brighton (Concert Three)
5 Nov 2016	Royal Academy of Music junior department masterclass
6 Nov 2016	Herts Jazz (Concert Four) & BBC Radio 3 recording
7 Nov 2016	Royal Academy of Music masterclass
8 Nov 2016	Watermill Jazz Club, Dorking (Concert Five)
9 Nov 2016	Hull University lessons plus Concert Six
10 Nov 2016	Modern Jazz Club, Cambridge (Concert Seven)
11 Nov 2016	Wincraft Studio day
12 Nov 2016	Masterclass, pre-concert talk, and CBSO Centre, Birmingham (Concert Eight)
13 Nov 2016	Jazz at the Albert, Bristol (Concert Nine)

The variety of performance modes – in concert, in workshop, recording for broadcast and in the studio – ensured a multitude of variances were documented by live video and/or audio, and would further explore the space between performance and reception.

### Key Principles for Composition

My priority was to write compositions conducive to attuned group improvisation that facilitated empathic creativity by allowing the musicians to explore their intuitive skills and experiment with the ways in which one person's performance affects the playing of others.

This required an approach that supported the trust that is so critical to group improvisation as well as creating space for each member to influence the direction of each composition. As Berliner notes: ‘the dynamic interplay among different modes of musical thinking forms the heart of improvisation as a compositional process’ (Berliner, 1994: 207), so an additional challenge was to create structures for improvisation that emphasised dynamic interplay. To enable this, I integrated musical cues into many pieces in an effort to distribute the instruction amongst the players. These were used to alter the tempo (up or down), lead the band to a new solo improvisation form, and to cue new sections of each form. These cues were improvised in every performance and allowed each player to have an element of control over the architecture of each movement (detailed later in this chapter).

There was also space in the programme for free group improvisation and a solo spot for each instrument. There were no fixed parameters for this aspect of the composition, meaning that each performance of a piece could feature different soloists. Lastly, I used some pre-existing harmonic sequences that the musicians would recognise and have some association with. This familiarity helped situate the starting point for group improvisation and accelerated the creative journey. The above cues were incorporated into the seven-movement suite with supporting compositional notes in this way:

#### Movement 1: ‘(10 lines in F minor)’ & ‘Listening’

Starting out with a pre-composed piece comprising ten melodies written over an F minor pedal point, the first page of this composition is an introduction to what will follow (see Figure 1.5):

Figure 1.5: As marked

Embodied Hope Suite

10 Lines in F minor

Andrew Bain

Fm<sup>7</sup>

5

9

13

17

20

23

27

31

35

The lines can be played in any order and tempo, but they should be played exactly as written with no additional melodic improvisation. The result should feel improvised, however. The second half of this movement segues to a high-energy songo propelled piece (a salsa-infused rhythm) that cycles a 22-bar form. The melody focuses on a consonant/dissonant method of composition as used by McCoy Tyner in *The Real McCoy* (Tyner, 1967), and by Joe Henderson in *In 'n Out* (Henderson, 1965), where chromaticism is employed over pedal points to create tension and release (see Figure 1.6):

**Figure 1.6:** Chromatic melody for 'Listening' (Bain)

The musical score for 'Listening' (Bain) consists of four systems, each featuring a chromatic melody in the treble clef and a piano accompaniment in the bass clef. The systems are numbered 23, 31, 37, and 41.

- System 23:** The melody begins with a quarter rest followed by a series of eighth notes: B4, A#4, G#4, F#4, E4, D4, C#4, B3. The piano accompaniment consists of a single half note D3. Chord labels include D7(#9) and three repeat signs (slashes with dots).
- System 31:** The melody continues with eighth notes: B3, A#3, G#3, F#3, E3, D3, C#3, B2. The piano accompaniment consists of a single half note D3. Chord labels include F7(sus4), D7(#9), and C#7alt. There are also repeat signs.
- System 37:** The melody continues with eighth notes: B2, A#2, G#2, F#2, E2, D2, C#2, B1. The piano accompaniment consists of a single half note D3. Chord labels include G#maj7(#11) and D#7alt. There are also repeat signs.
- System 41:** The melody continues with eighth notes: B1, A#1, G#1, F#1, E1, D1, C#1, B0. The piano accompaniment consists of a single half note D3. Chord labels include D7(#9) and three repeat signs. A box labeled 'Fine (last x)' is placed above the melody line.

These melodic fragments can be developed in improvisation and this piece can manoeuvre to an up-tempo swing-feel, as cued by physical gesture, should the soloist chose.

### Movement 2: ‘Surprise’

Based upon Miles Davis’ ‘So What’ chord changes (Davis, 1997), and adapted by John Coltrane for his composition ‘Impressions’ (Coltrane, 1963), this chromatic line with tonic pedals gives the improviser rhythmic and melodic information that can be used during solo exchanges.<sup>16</sup> In addition to this, there are two melodic fragments that can be cued, by either the current or subsequent soloist, to metrically modulate the tempo to the dotted crochets pulse, resulting in a slower tempo, or the 6:4 ratio, resulting in a faster tempo (see Figure 1.7):

**Figure 1.7:** Melodic cues used to change tempo up and down in ‘Surprise’ (Bain)



Each cue marks the top of a new form so can be used multiple times to add excitement and tension to the performance.

<sup>16</sup> I used this well-known chord sequence (Dm7 8bars | Dm7 8 bars | Ebm7 8 bars | Dm7 8 bars) to deliberately enact the inherent embodied knowledge in each musician as they execute a form they have played countless times before.

### Movement 3: 'Accompaniment'

This piece is a slow, meditative ballad that should be played as colla-voce cues throughout the head and each improvisation (see Figure 1.8):

**Figure 1.8:** As marked

#### Score - Accompaniment

**Accompaniment - Embodied Hope Suite**

Andrew Bain

$\text{♩} = 130$

6

14

22

D F#m E<sup>7</sup>(sus4) E<sup>7</sup> E<sup>7</sup> A

The tonality is major in essence and the harmony is non-functional. The melody leads the harmony through the head and the rhythm section should freely embellish the composition texturally. The solo accompaniment can contrast the consonance of the melody and should



aim to create tension and release. The improvisation should also use the matrix of general pauses and cues creating an original pacing in each performance.

#### Movement 4: ‘Practice’

This movement is built from a bass ostinato in perfect fifths with a 27-beat rhythmic cycle (see Figure 1.9):

**Figure 1.9:** Score to ‘Practice’ (Bain)

**Practice - *Embodied Hope* Suite**

Andrew Bain

The musical score for 'Practice' is presented in four staves of bass clef notation. The key signature is one sharp (F#). The tempo is marked as quarter note = 172. The first staff begins with a Gmaj7 chord. The second staff introduces a Gmaj7/F# chord. The third staff features a Dm9/F chord. The fourth staff starts with an E7(sus4) chord, which changes to E7. The music is characterized by a repeating bass ostinato in perfect fifths. The time signature alternates between 7/8 and 3/4. Each staff concludes with a double bar line and a '2' indicating a second ending.

This riff should be repeated throughout the head and can be used during improvisation. The B section to this composition metrically modulates using the 4:3 ratio (see Figure 2.0), and uses some well-known John Coltrane harmonic changes from his composition ‘Countdown’ (Coltrane, 1987) to contrast the static nature of the A section. The challenge of this piece is for every soloist to instigate and successfully execute the tempo modulations, thereby

emphasising player-to-player communication and each individual's responsibility to the group.

**Figure 2.0:** Harmonic sequence and contrafact from 'Practice' (Bain)

Piano part

2  $\text{♩} = 232$   
 49 **C** 4 crochets = 4:3 ratio in previous bar

Em7 F7 Bbmaj7 Db7 Gbmaj7 A7 Dmaj7 Dm7 Eb7 Abmaj7 B7 Emaj7 G7 Cmaj7

Piano blow

57 Cm7 Db7 Gbmaj7 A7 Dmaj7 F7 Bbmaj7 Em7 F7 Bbmaj7 Eb7alt.

65 **D** Em7 F7 Bbmaj7 Db7 Gbmaj7 A7 Dmaj7

69 Dm7 Eb7 Abmaj7 B7 Emaj7 G7 Cmaj7

73 Cm7 Db7 Gbmaj7 A7 Dmaj7 F7 Bbmaj7

77 Em7 F7 Bbmaj7 D7alt.

## Movement 5: 'Responsibility'

Based on a New Orleans second line groove, this simple composition exploits the #9/natural third resolution on a dominant chord, and a I/bVII hexatonic shape on chord IV. An altered blues sequence in essence, I extended the third line to include a re-harmonisation that oscillates between G#maj7#11 and A7, and includes the New Orleans anticipated rhythmic figure known as the 'big four' throughout (see Figure 2.1):<sup>17</sup>

**Figure 2.1:** Harmonic extension to 'Responsibility' (Bain)

2 Responsibility extension

33

39

43

D7

There is a regular 12-bar blues in the unusual key of D major to be played on cue, when the soloist feels ready, acting as a release.

<sup>17</sup> Where the chord of the next bar is anticipated on beat four of the previous one, helping to create surprise and forward momentum.

## Movement 6: 'Trust'

This composition is based around a consonant C major/C harmonic major vamp (see Figure 2.2) with a bridge in two melodic lines. The first solo begins on the vamp and moves to the contrasting B section (bridge) on cue. The second solo starts with a modulation up a minor third then, similarly, the bridge is cued by the soloist. There follows a drum solo after the head out. This piece should have an energetic, uplifting feeling and increasingly build throughout.

**Figure 2.2:** Score to 'Trust' (Bain)

The musical score for 'Trust' (Bain) is presented in two systems, measures 9-13. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The score includes melodic lines for a soloist and piano accompaniment. The piano part features chords and arpeggios, with specific voicings labeled: C/E, F(add2), G(add2), and C/A<sup>b</sup>. The soloist's line includes melodic phrases with 3:2 ratios indicated above the notes. The score is marked with measure numbers 9, 13, and 17.

Measure 9: Soloist begins with a melodic phrase. Piano accompaniment features a C/E chord and an F(add2) chord. The soloist's line includes a 3:2 ratio.

Measure 13: Soloist continues with a melodic phrase. Piano accompaniment features a G(add2) chord and a C/A<sup>b</sup> chord. The soloist's line includes a 3:2 ratio.

Measure 17: Soloist continues with a melodic phrase. Piano accompaniment features a G(add2) chord and a C/A<sup>b</sup> chord. The soloist's line includes a 3:2 ratio.

## Movement 7: 'Hope'

[...] hope is not about what to expect. It is an embrace of the essential unknowability of the world, of the breaks with the present, the surprises (Rebecca Solnit quoted in Fischlin, Heble, Lipsitz, 2013: 243)

This composition is built on three bell patterns that outline an F major add 2 harmony (see Figure 2.3). The interlocking rhythms use contrasting beat cycles that cadence at different points to create a Reichian texture that draws the ear away from the 4/4 time signature.<sup>18</sup>

Figure 2.3: Introduction to 'Hope' (Bain)

**A** *Hope - Embodied Hope Suite* Andrew Bain

Saxophone =150

Bass

Piano (until melody)

4

<sup>18</sup> This cycle contains: two three bar phrases in 4/4; six 7/8 bar phrases with a rhythmic cadence in bar six; and four bars of a phrase in 3/2.

The melody is built around the consonant Ionian harmony with block harmonisations that stay uniform throughout the head (see Figure 2.4). For improvisations, the rhythm section build upon the vamp with a Brazilian rhythmic feel (accenting the middle of each bar), continuing with the B section on cue of the soloist.

**Figure 2.4:** Score to 'Hope' (Bain)

The musical score for 'Hope' (Bain) is presented in piano style, spanning measures 7 to 28. The key signature is one flat (B-flat major or D minor). The score is divided into several sections:

- Measure 7:** Section **B** begins. The melody is built around the consonant Ionian harmony with block harmonisations.
- Measure 12:** The score continues with a complex harmonic structure. A box indicates **No repeat on D.C.**
- Measure 19:** Section **C** begins. The melody continues with block harmonisations.
- Measure 24:** The score continues with a complex harmonic structure.
- Measure 28:** The score concludes with a final chord. A box indicates **Fine (last x only)** and **D.C. al Coda**.

Please listen to Audio Example 2.1:

*Embodied Hope*. Studio Recording (Whirlwind Recordings, 2017). Recorded 11 November 2016.

(see Appendix D for all scores)

### Case Study Analysis (Grounded Theory)

As opposed to a detailed account of each individual performance, the following analysis focuses on the development of the *Embodied Hope* suite over the fourteen-day tour.

#### Stage One: Immersion

After a period of detachment from the day-to-day demands of the tour, I immersed myself in the audio and video recordings of the concerts. The difference between this case study and the first was the amount of data produced; by the end, there were ten full versions of the suite. Through a process of concentrated, reflexive listening, I became aware of a number of recurrent themes in each performance:

- The usefulness in having historical group compositional contexts for many movements, accelerating our musical development;<sup>19</sup>
- The organic development of each movement on the tour, and how the solo order and order of movements affected each performance and influenced the next;
- The importance of pushing the boundaries of what went before each night in exploring how far we could take the compositions;
- Ecological factors and how they shaped and informed each performance.

#### Stage Two: Categorisation

In order to broaden the scope of this case study, my aim was to perform in a variety of situations over the duration of the tour. As well as specific concert venues such as Dempsey's in Cardiff and The Verdict in Brighton, we led masterclasses at the Royal Academy of Music senior and junior departments, Trinity College of Music, and the Royal Birmingham Conservatoire. We also performed in the studio and recorded live for later BBC Radio 3

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<sup>19</sup> The movement 'Surprise' being based on Coltrane's 'Impressions' (1963), for example.



broadcast. All of these environments had an effect on the music in-the-moment and, more importantly, affected the shape of the suite as we moved towards the studio recording date, deliberately scheduled near the end of the tour.

In order to highlight the importance of these changing environments, I would like to chronologically examine the tour and, using relevant video clips, trace the ecological factors that most affected our performance.

#### Schedule of Performances, Venues and Activity

Date	Event	Type of venue and activity
31 Oct 2016	First rehearsal/Trinity College of Music masterclass	<p>The first rehearsal was in Oliver's jazz bar (a basement jazz club, no natural light) and this was the first time we played the music. We had an upright piano only in fair condition and used the house drums.</p> <p>The masterclass was in a large boomy space in Trinity College of Music, and we used the grand piano and a college kit (with bass drum pedal issues). After brief introductions, I introduced two topics for discussion (Embodied Knowledge and Aural Instruction) and we played a selection of my music (including one movement with the students), as well as a jazz standard. The students were warm and very receptive.</p>
1 Nov 2016	Free day	Supposed to be a rehearsal day, the family commitments of one band member meant this

		could not happen. This put more pressure on the soundcheck/rehearsal in Cardiff the next day.
2 Nov 2016	Dempsey's, Cardiff:  Concert One	<p>This was in a jazz-club type space in an upstairs room with a loyal audience. The grand piano was very good, we were provided a public address (P.A.) system and I used the house drums.<sup>20</sup> I had played there many times before, but this was the first time here with my own band playing all my own music so, consequently, I felt outside of my comfort zone.</p> <p>The performance issues here were playing each movement for too long (known colloquially as 'stretching'), and consecutive movements being similar tempos. The first set (only three movements) was sixty minutes, and the second set ended up only containing another three movements as we dropped 'Responsibility' due to time.<sup>21</sup> Moving forward, we had to be more mindful of the duration of each movement.</p> <p>The audience was energetic and warm, if a little reserved at times.</p>

<sup>20</sup> Due to the lack of space in our 7-seater, I was unable to use my own drums for the first three dates. As all these clubs had house drums, this was not an insurmountable problem, although not ideal. We would resolve this issue by renting another car on the Sunday that the bass player would drive, travelling in convoy.

<sup>21</sup> This was remarked on by the promoter after the concert who joked about us owing him another movement.

		<p>In this performance, we developed the extended coda section at the end of ‘Hope’ (see <a href="#">Video Example 2.2</a>).</p>
3 Nov 2016	<p>Ram Jam, Kingston-upon-Thames:</p> <p>Concert Two</p>	<p>This concert took place in the back room of a pub in south-west London with house drums, a basic P.A. system, and an upright piano situated on the floor stage-left. This proved challenging in performance as it affected our sight-lines. Also, due to the position of the bass in the first set, there were further issues with communication between myself and piano as we could not see each other at all. We were also worried about audience turn-out here as this was one of the lesser known London venues. We were playing here as a replacement for Pizza Express, Soho, who cancelled our date shortly before the tour to accommodate rising-star Joey Alexander and his trio. A good indication of the priorities of that jazz club at that time.</p> <p>The audience ended up being fine, if not plentiful, and they were receptive and similarly warm.</p> <p>We still had some set-list issues (see my personal reflections in Appendix E), but I had them resolved for the next performance. The metric modulations in ‘Surprise’ needed to be more readily used, also.</p>

		A strong first performance of all seven movements of the suite, nonetheless.
4 Nov 2016	The Verdict, Brighton: Concert Three	<p>This venue was another basement jazz club with a loyal, high-energy audience. Dark and damp by nature (no natural light again), this space had a good baby grand piano, a P.A. system, and a house drum set.</p> <p>By now the set-list was in a working order so we did not have to worry about the flow.</p> <p>Certain movements still had a tendency to rush, however, and we needed to be mindful of this moving forward.</p> <p>In this performance, the pianist introduced his solo feature on ‘Hope’ (see <a href="#">Video Example 2.3</a>).</p>
5 Nov 2016	Royal Academy of Music junior department masterclass	This masterclass happened in situ in a Royal Academy of Music jazz room (low ceiling, medium in size). We played two movements of the suite and briefly introduced ourselves. Then – at the request of the director – we coached three junior department small bands.
6 Nov 2016	Herts Jazz & BBC Radio 3 recording: Concert Four	<p>This concert was in a cinema and we performed at the foot of the stage. The acoustic was quite dry.</p> <p>There existed two sets of microphones: one for the house P.A. system and one for the BBC mobile recording unit.</p>

		<p>Due to delays in collecting the second rental car, we arrived late to the soundcheck and this meant we had to hustle to help the BBC get a sound they were happy with. Lucky for us, they were used to working fast. Due to this pressured situation, there were some uncharacteristic mistakes from the players in this performance and certain vamps and coda sections were condensed that night (see <a href="#">Video Example 2.5</a>).</p> <p>We used a house upright piano and (due to now having two vehicles) I had my own drums for the first time.</p> <p>The audience was large, warm and attentive, and the BBC were impressed with this capture, agreeing to put out the first half of the concert later that year and the other half in advance of the commercial album release.</p>
7 Nov 2016	Royal Academy of Music masterclass	<p>This masterclass took place in a nearby church as the main building was being renovated. Similar to the junior department workshop, we started out by playing two movements of the suite, segued by a drum solo. After we introduced ourselves, I introduced two talking points for general discussion: Embodied Knowledge; and Knowledge-as-action as evidenced in a co-creative</p>

		<p>situation. Being our third masterclass, we had a working routine ready to go.</p> <p>We also played ‘Surprise’ with the students and, interestingly, it proved quite tricky for some of the students to make the metric modulations work, in spite of their advanced level. This evidenced how much we had developed as a band up to this point, in that we were quite comfortable playing these ourselves in a relatively short amount of time.</p>
8 Nov 2016	Watermill Jazz Club, Dorking: Concert Five	<p>Performing in the upstairs function room in a private golf club, this was the most formal audience of the tour. Despite being very well received on our arrival, our music seemed too contemporary for many, evidenced by a lack of warmth in the room at certain times and some informal verbal feedback in the interval. The reflections of the players also mentioned this. Similar to the Herts Jazz performance, this resulted in some of the solo sections and codas/vamps being curtailed, but, in the main, we performed the suite with full energy in spite of the pushback.</p> <p>We had nice grand piano for this concert, however, and a good P.A. system with attentive engineers.</p>

9 Nov 2016	Hull University lessons & Concert Six	<p>Occurring on the day we found out the shocking news that Donald Trump won the U.S. election, the performance was deeply affected. Due to a last-minute rescheduling of the performance venue, there was a nervous feeling on the part of the promoters about a strong showing from the audience. It turned out fine, but due to the move, Colligan had to play a keyboard in this performance.</p> <p>We played in the side room of a large pub. The room itself was big and informal, and the audience were mixed in terms of age: some students from the university course we taught that day and a more traditional/elderly following also. Due to the latter, we decided to play ‘Responsibility’ first to ease them into our music, saving the more challenging repertoire for later in the concert. This worked well as we got the audience ‘on-side’ early on in this performance.</p> <p>As it turned out, our apprehension about the state of U.S. politics was shared by the audience and the concert appeared as a catharsis for many that night (detailed in the subsequent analysis of ‘Hope’).</p>
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10 Nov 2016	Modern Jazz Club, Cambridge: Concert Seven	<p>This concert took place in another basement jazz club. Similar to but a much larger space than Brighton, this club billed itself as a modern jazz club, so we felt our contemporary music would be welcomed.</p> <p>We used a fair upright piano and had use of an in-house P.A. system.</p> <p>This audience was the most vocal and aurally appreciative of the whole tour, at times whooping and hollering at us during high-points of solos and energetic transitions. This, of course, energised us, as we fed off this positivity. This concert was as high energy a set as we delivered all tour. In fact, the audience even reacted energetically as I described the concept of the music.</p> <p>A stand out date due to the empathy between the band and the audience.</p>
11 Nov 2016	Wincraft Studio day	<p>This studio is housed in a converted barn in the Cotswolds countryside. I had recorded there many times before, but in another space, so this was my first time playing in this particular room. The engineer was very relaxed and prepared, and (as we stayed there the night before and after) the band were more relaxed for being in situ. We also</p>



		<p>had a videographer arrive that day to document one track and conduct the video interviews.</p> <p>This day was more of a challenge than any of us thought. Recording on the back of an eleven-day tour so far, we were musically ready-to-go, but due to a number of eventualities, had to really pull together to get all the tracks down, working until 10.30pm that night.</p> <p>The condition of the piano was only fair and, due to tracking late into the evening (detailed below in ‘Three Contrasting Performance Situations’), we developed intonation issues as we moved through the session.</p>
12 Nov 2016	Masterclass and pre-concert talk, The CBSO Centre, Birmingham: Concert Eight	<p>This masterclass was held in situ at the CBSO Centre in Birmingham with students from the Royal Birmingham Conservatoire. Unfortunately it was limited in numbers and in student energy.</p> <p>This venue was by far the grandest of the tour. A very large shoebox-style concert hall (built for the City of Birmingham Symphony Orchestra to rehearse in), it has a very high ceiling, large audience capacity, and a great piano.</p> <p>The sound was provided by a local firm, who installed a fairly large P.A. system, and they did a good job.</p>

		<p>However, this venue is known for having a formal audience and this had an exaggerated impact on the group coming directly after the more vocal and interactive audience in Cambridge. It seemed the formal format of the venue affected the energy of the room and the behaviour of the audience. If the audience enjoyed it (many of them did as I found out after the fact), they struggled to let us know.<sup>22</sup></p> <p>We had the added pressure of having this concert videoed, so we had to be on form. This, perhaps, led to some elongated soloing at times and some challenging musical dissonance as we continued to push the envelope of the music into, sometimes, unwelcomed chromatic landscapes (see <a href="#">Video Example 2.7</a>).<sup>23</sup></p>
13 Nov 2016	Jazz at the Albert, Bristol: Concert Nine	<p>This final concert of the tour took place in a large theatre/jazz club-style space above a pub. The acoustic was dry and the audience was plentiful, responsive and energetic.</p> <p>We used a fair upright piano and a house P.A. system, and the promoter was very welcoming.</p>

<sup>22</sup> Interesting to note, many audience members shared their enjoyment via social media after the fact. They seemed more comfortable with a third-party transaction.

<sup>23</sup> This musical dissonance was discussed with the band at the time. There was a feeling by some that the music should continue to progress further beyond its consonant boundaries. This created a tension between the established group dynamic and the soloist's need to push.

		Perhaps due to this being the last concert – and certainly influenced by the journey we had been on during this tour – this concert was high in energy, exploratory and accomplished.
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### Stage Three: Phenomenological Reduction

The evolution of the music across the nine performances was more significant in this case study than it was for any single performance. A key element in this process was the time that was available to us to explore each of the pieces and discuss in detail how they were influenced by internal and external factors.

One such example of this was to be found in the movement ‘Hope’. The solo section was an ostinato based on Fmaj7 with an ‘on cue’ B section, and there was no coda was written. Both of these sections were developed live on the bandstand and would become part of the final arrangement.

### Example One: Establishing a Coda, Cardiff (Concert One, 2 November 2016. See Video

#### Example 2.2

After we had simple ‘down the line’ solos (saxophone, then piano) during this first performance, we happened to improvise a pedal-point section following the last playing of the melody. Prompted by using a house drum kit that had similarities to drummer Jack DeJohnette’s set-up, the piano player (coincidentally a member of DeJohnette’s band) and I casually discussed the possibility of an improvised coda ‘a la Jack’ prior to the performance. This ended up happening and lasted four and a half minutes in this performance, after which

the pianist played the final line of the melody as a cue to finish. Both events were unplanned, but ended up as part of the final arrangement.

Example Two: An Unaccompanied Piano Solo, Brighton (Concert Three, 4 November 2016).

See Video Example 2.3

During this performance – perhaps to contrast the density of the saxophone solo that preceded it – the pianist played an unaccompanied solo for the first time. As a band member recalled:

[...] by playing several gigs in a row we organically, and without really talking about it, came across the idea of everyone dropping out and letting [the piano player] move into other tonal areas alone (pr2)

Although only about one minute in length in this performance, the piano interlude would be extended upon in later concerts and also become a concrete feature of the arrangement. In this way, the performance process opened up a new solo space that transformed the structure of the larger work.

Example Three: Issues of the Day become Part of the Performance, Hull (Concert Six, 9 November 2016). See Video Example 2.4

The tour – aligning as it did with the 2016 Presidential Election in the United States – had a profound effect on the American members of the band, who responded with dismay to Donald Trump’s surprising win. In fact, these emotions would find their way into the music via the creative spaces that were written into the music and which I have described above. As a band member explained:

I'm sort of trying to get it out through the music. I'm trying to put my anger and disappointment into the music as much as I can (vi1)

The tempo of 'Hope' was calmer during this performance than it had been and the mood more reflective, which was perhaps an indication of the group's general feelings about the political situation. The piano solo followed a particularly rambunctious saxophone solo that ended with a feeling of the blues and, unknown to me until after the performance, gracefully segued into a solo version of the chord changes to Donny Hathaway's 'Someday We'll All Be Free' (Hathaway, 1973).<sup>24</sup> A clear representation of his feeling at the time, but eloquently presented with a message of coming together and positivity, another band member noticed a parallel with the *Embodied Hope* concept:

We launched into our music, and it was a perfect catharsis for the emotions we felt during the day. Tonight, whether by choice or by accident, [the pianist] found his way into the chord progression and rhythms of Donny Hathaway's 'Someday We'll All Be Free'. The energy in the room changed, and there was [...] a sense of hope and possibility. As a coda, we all brought in gospel elements for an extended ending that the crowd erupted for, with some of the members telling me that they 'needed that' later. The idea of this suite connecting different styles and genres within jazz is only strengthened and extended by bringing in other music's elements, and the suite is better for it (pr2)

In future performances, we continued to deepen the gospel/blues feeling in the coda that had, possibly intuitively, connected with a collective need to respond to the election results.

Another important dimension was the way in which the performers transferred their emotional response to the audience. Acting as a release as much for the band as for the audience, the music had a relevance in this performance that went beyond the initial intention

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<sup>24</sup> This was noticed by other members at the time and included in their written reflections (see Appendix E).

of the composition itself and spoke to the iterative quality of improvisation. The events of each performance, every post-performance reflection/discussion, and the current events of the time, added meaning to the suite that affected the next performance and accrued over time. In this case, the confluence of the issues of the day and their effect on this movement had given a deeper meaning to the music that would carry on beyond that singular performance.

### Three Contrasting Performance Situations

As evidenced above and worthy of further investigation, the performance of the same suite of music multiple times in different contexts had a substantial effect on the architecture of the composition. Three examples exemplify this:

Herts Jazz for BBC Radio 3's 'Jazz Now' (Concert Four, 6 November 2016). See Video

#### Example 2.5

Herts Jazz (Concert Four) was both a live concert and a recording for the BBC. Whilst we were there primarily to perform and connect with the live audience, we were also mindful of recording for future broadcast. In general analysis of this performance, whilst the suite was, in many ways, similar to other concerts prior to this date, there were some alterations:

1. Possibly mindful of the length of each track, improvised codas were shorter in this performance;
2. Similarly, solos tended to be curtailed at times;
3. Short endings were adhered to in this performance (in 'Hope' particularly) in contrast to any other performance;
4. There were some unusual mistakes by the musicians (for example: melodic discrepancy, failure to find the correct tempo after playing a free introduction, etc.).

Perhaps these alterations were due to the added pressure of performance due to the radio broadcast, the increased stress resultant of our late arrival, or the limited number of performances so far. Although this remained unclear, there is no doubt that the situation we were in altered our expectations and approach to the music.

There were also some instances where it seemed as though the group was heading towards empathic creativity, only to find that this was not achieved. Similar to Case Study One, this generally happened in the transition between solos, resulting in a dramatic drop in energy and a repetitiveness. This appeared evident of a lack of group trust so early in the tour.

#### The Studio Performance, The Cotswolds (11 November 2016). See Video Example 2.6

Traditionally jazz musicians record – either in the studio or live – with a view to the music being a concrete future representation of the group. Mindful of that, certain solo features and/or group arrangements might be pre-prepared (alternate takes from John Coltrane’s *Blue Train* (Coltrane, 1997) or *Giant Steps* (Coltrane, 1987) are good examples of this preparation), and there can be a more considered approach evident. While we had developed a version of the suite that reflected the group’s journey up until this point, I also wanted the creativity and experimentation that had emerged in the live performances to continue in the studio. Although we were looking to capture an exemplary version of the *Embodied Hope* suite, the recording also aimed to document an evolving process.

The studio day took much more energy than we had initially thought. Having played the suite multiple times at this point in the tour, we assumed that the music would flow easily and require one or two takes only per movement. Although that was the case with some of them (‘Accompaniment’, ‘Hope’, and ‘Trust’), others required multiple takes (‘Practice’, ‘Responsibility’ and ‘Surprise’), and this was unexpected. In addition to this, we had communication problems on the day, as a certain member of the group attempted to over-

prescribe the arrangements. This seemed to undermine the openness and experimentation that had characterised the tour so far and led to frustration for some members of the group, who were confused as to why things were changing so late in the day.<sup>25</sup>

Another added pressure was the presence of a videographer. They were there to document ‘Hope’ and to record some interviews for the research project; however, the time they required to set up cameras, secure shots and the added pressure of being filmed in performance, had a negative effect on the process. As a consequence, we had to fully concentrate and access our musical reserves to record the takes we needed for the album, and this is where the multiple performances of the suite paid dividends. Having created live group solutions for each movement in each performance environment, we had a reservoir of knowledge to draw upon and this helped us to continue problem-solving in the studio. All the evidence of the tour so far had led us to expect a more relaxed recording situation, but ultimately this did not happen.

Live at the CBSO Centre, Birmingham (Concert Eight, 12 November 2016). See Video Example 2.7

This performance took place the day after the studio recording and so there was a deepened and renewed trust between us which led to the band experimenting with the consonance of ‘Hope’.<sup>26</sup> Noticing my distaste during the soundcheck, one of the other players remarked that the music was ‘moving forward’ because we were challenging the music’s core ideas – its consonant melody and its conception. This process of pushing the material continued during the performance that night leading to a more dissonant version of the suite. The compositional textures and details that had defined the piece up until that point were turned

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<sup>25</sup> This was particularly relevant as we had all been so conscious of allowing the music to develop organically over the given time period.

<sup>26</sup> This example of creative risk-taking was evidence of empathic creativity in performance.



on their head, and much of the music took a chromatic and dense turn. Although this was unwelcomed by me at the time, this shift was a necessary and final step in the evolution of the music. Pushing the compositional boundaries in this way enabled us to realise the full potential of the suite, even though this was not my immediate preference. By creating music for improvisation and allowing the musicians flexibility in just about every aspect, the group-determination of the music challenged my individual perceptions and become something more than I had expected.

The above examples demonstrate how improvised music is able to encompass and adapt to both continuity and change within specific situations. The music we made was a direct result of the venue, the audience, the relationship to previous performances on the tour, and the political issues of the day. All these factors not only fed into the next concert, but challenged the kinds of creative practices required to perform the music. The process of realising *Embodied Hope* with all the above challenges led to resilience in performance and a deepening confidence in our ability to make the music work, whatever the obstacle.

**Please watch Video Example 2.7:**

***Embodied Hope*. Live at the CBSO Centre, Birmingham**

**(Concert Eight, 12 November 2016.**

**(see Appendix D for all scores)**

#### Stage Four: Triangulation

As outlined in the methodology for this case study, all players agreed to write reflections before, during and after the tour, and to participate in video interviews. A third party conducted interviews with each member to avoid bias and asked the following three questions:

- Question 1: What have you enjoyed about the music?
- Question 2: How has the music developed during the tour?
- Question 3: What was a memorable moment?

I anonymised the responses to encourage candour and used the following key:

pr = player reflection (see Appendix E for full transcripts)

vi = video interview (see Appendix F for full transcripts)

In addition to the above, I was also interviewed by this third party and asked those same questions. The following is resultant of those reflections.

#### Choosing Solo Sequences for Improvising Musicians

When composing for improvising musicians, the solo sequence is of the utmost importance. Within the suite I had a balance of well-known solo forms and those with original structures which attempted to challenge the players who noticed:

[...] the use of the standard and accepted forms in jazz juxtaposed against other sections with four or eight bar repeating vamps, wildly chromatic and technically difficult melodic lines, the use of 'pop' chords and sensibility, and plenty of room for interpretation and openness from day to day [...] will most likely lead to vastly different performances over the course of the tour (pr2)

To help create the experimental platform I was looking to explore, uncommon compositional structures were also used to create further challenge and this was echoed in player reflections:

[...] one of the pieces... was an interesting exercise in almost aleatoric music; we were given 10 lines (see Appendix D for score) and we were instructed to play them verbatim in terms of notes, but we could do anything else that we wanted with the lines. This was a challenge because in jazz we oftentimes play the material once or twice and then move on to a new idea. I think the result was very unique and challenged all of us in a surprising way (pr1)

It was remarked on several occasions in conversation with other band members that a fourteen-day tour was quite unusual in today's contemporary jazz scene. This enabled the musicians to reflect upon an historically important approach to playing jazz music as a group:

[...] every night that we've played it's gotten better and better. And what's great about having a long tour like this is that we're really getting into the spirit of how this music was created. It's very hard these days to do one performance and expect it to live up to everything that it can. When you think about the great bands – Art Blakey, Miles Davis, Duke Ellington – they played all the time. They went out on the road for months, YEARS, and that's how they got to be so great. There's no substitute for that (vi1)

In the U.K. contemporary jazz scene, it is much more common to play a one-off date or many sporadic dates spread out over a large period of time, and this creates complications when aiming to elevate group attunement and foster empathic interaction. Without sustained time to build trust between individuals, it can feel like starting anew with each new concert. Having the opportunity to play consecutive nights was, I believe, essential to our rapid growth and us 'developing a rapport as a band' (pr1). It encouraged empathic interaction,

spontaneous musical utterances and creative risk-taking, helping to facilitate empathic creativity.

A similar issue that was discussed many times in person and also emerged from the player reflections was how a body of knowledge that was specific to individual performers informed their practice. This reservoir-of-knowledge was resultant of countless hours of playing, listening to and practising improvisation, alongside the working and reworking of methods and musical theories. This embodied knowledge helped to create a shared group understanding of what was possible in performance. As one of the musicians explained, what happened on stage:

[...] was an outgrowth of our mutual understanding of the jazz lineage, as well as telepathy on the bandstand (pr2)

The use of familiar harmonic sequences in the suite helped to enact this embodied knowledge in real-time, generating shared musical connections and associations that bred familiarity between the members of the group and elevated our attunement in performance.

Similarly, there were common artistic frames of reference that proved extremely helpful in giving a performative context to our performances. One useful reference point was the John Coltrane Quartet with McCoy Tyner on piano, Jimmy Garrison on bass and Elvin Jones on drums. As a player reflected:

[...] the underpinning of the Coltrane Quartet helps us find a common ground and make music out of it immediately, which is a great pay off for a band that has never performed as a quartet before (pr2)

Our experiential knowledge of these specific groups resulted in the music progressing at an alarming pace familiar, as we were, with how they should sound. This was clearly understood by all members:

The shared study and learning from different eras and genres helped to make this band fit together in a very short amount of time (pr2)

### Creative Challenge

Improvisation activates the knowledge that within potential and possibility, which are always in process, always in need of making anew, is embedded the cipher of human affiliation, the fidelity to the other that makes explicit our relational contingency, the empathic connection that is the ground for realising co-creative expression in its most achieved forms (Fischlin, Heble, Lipsitz, 2013: 241)

A further creative challenge was to construct a musical framework open enough to facilitate ‘the empathic connection’ that I was looking to foster:

So we’ve been hitting it every night and it’s just getting better and better. We’re adding little things to it, we’re sort of shaping the music beyond, I think, what Andrew thought it was going to be. Although he has some specific ideas, but he’s also very open to seeing where it goes, you know. So there’s a lot of freedom within the compositions and we’re taking full advantage of that (vi1)

Another band member was keen to contribute to that direction and saw the compositions as helping to facilitate this:

[...] he's written a great pad of music, but has left it open for interpretation and for all of our individual personalities to come out. So, over the course of the last thirteen days, it's been great to see the music just blossom and take shape, and even with that happening every night, there's something new and some new direction that we go into in each of the pieces (vi2)

An essential part of the performance process was selecting musicians who were open to experimenting with the various compositions and confident in themselves as improvisers:

He's left a lot of room for us to improvise in his music, so that's been fun. [We're] really going for it every night on the tour, which has been great because every night's been different and he's chosen personnel in his band that I think they push themselves to play differently every night (vi3)

Reflective of the above openness, everything – including the set-list and solo order – was established over the touring period. In fact, we did not end up performing or recording the parts of the suite in the order they appear in *The Fierce Urgency of Now* (2013):

Bain was not necessarily set on a particular order, which was a wise move. The order 'found itself' after a few performances, based on where the solos seemed to want to go (pr1)

Another member was also conscious of the solo order of each movement and talked about their attempts to try out different combinations in each performance:

We have started to solidify the solo orders. For example, it works best that I take the second solo on 'Trust', as well as 'Practice' (pr2)

And although this was never discussed beforehand, all the members came to understand this as an issue to be addressed before the studio date:

I am also consciously changing solo orders to find which order works best for each movement with an eye towards having the most effective chain ready to go by the recording (pr2)

Unfolding as they did, the compositions aimed to facilitate a process of group evolution and musical rapport between the members where ‘the band becomes really tight and the composition starts moving [...] like four people start moving the composition together’ (vi3).

### Embodying the Music

In an attempt to focus more on developing musical connections and empathic creativity in each performance, I memorised all the music in advance of the tour. Other members of the band took the same approach:

I spent some time trying to memorise as much of the music as I could, in order to be more free in interacting with the other musicians (pr1)

This was noticed by another member of the band during the tour and inspired them to do it as well:

[aforementioned player] was already so far down the line of getting past the written page and getting to true music (pr2)

‘Getting to true music’ is an apt way of describing the process of internalising new music in such a way as to move beyond its basic representation in performance. It also contributed to a



dynamic that involved us pushing the boundaries of ourselves and each other in order to communicate on a deeper level. As one player reflected: ‘the music is coming off the page and in the hands of these great players it is becoming something even better’ (pr1).

### Pushing the Boundaries

I can tell that I will be able to take many chances on this upcoming tour (pr2)

Within a co-creative improvisational structure there is always the possibility the music can go in a surprising – perhaps unwelcome – direction. At this point I think it is important to note that not everything went according to plan.

The movement ‘Accompaniment’ was written as a ballad and intended to be introverted and subtle. However, on playing it for the first time in rehearsal it had a Coltrane Quartet feel – epic in nature with mallets on the drums, bowed bass and meditative flourishes from the piano and saxophone. This was reflected in a comment by another band member:

[...] ‘Accompaniment’ had little instruction besides an open, free ballad. It could have gone many different directions [...] but once a tremolo in A major was laid down by the rhythm section, the arc of the melody, as well as the range it is written in, led directly into late Coltrane territory. I approached the music with these genres and the jazz lineage/history in mind (pr2)

It also took a while for some of the music to settle as I noted after our first rehearsal at the beginning of the tour:

Some solo forms need development. They are perhaps too simple or static. As I have prepared various options for solo forms, this is easily remedied. Also the bass line of 'Practice' – needs looking at, as does the melody to 'Listening' (AB, pr)

There were also some technical challenges to overcome for a band member:

Merely playing the melody on 'Surprise' was a technical challenge (pr1)

And some of the movements struggled to settle. In 'Surprise', for example:

The metric modulation cueing back and forth was initially a bit cumbersome for me. However, eventually we all got the hang of it and it yielded great results (pr1)

Certain musical transitions also needed to be firmed up:

After two gigs there are still some loose cues and missed transitions which I am confident will be worked out in time (pr2)

What became increasingly important, as the tour and the music progressed, was the process of rapid group problem-solving. Indeed, this became a necessity due to the fluid nature of the suite and its evolving structure. Consequently, the quicker we enacted our ideas about the pieces, the more we trusted each other to deal with these changing circumstances, and the more each solo challenged what we thought was possible:

Each of the soloists are prodding their accompanists to see how far people can push it. On many tours I've been on, it has taken way more than two gigs to get to the level of interaction and listening that is going on (pr2)

The need to creatively challenge each other – as reflected by all members of the quartet – led to a useful tension:

Once in a while, when it seems appropriate to challenge him for the space, I'll improvise with him into the next melody phrase, instantaneously changing where his lines go. His playing seemed to perk up and change during these instances (pr2)

Emerging from an apparent distortion in the empathic connection between us, we were nurturing another level of intuitive communication that actively challenged the creative approach of each individual. Instead of simply sympathising or attuning to what a player was doing, we were pushing each other to interact more intensively, even when our creative choices sometimes clashed. There was also an understanding that we were on a specific journey together as a group and that continually challenging each other, however disruptive, was vital to building trust:

I am sure that by halfway through the tour, I will be searching for different ways to play on this tune, including different dynamic levels [...] an important element to making the highest level of improvisatory music is that there is an understanding and trust amongst everyone on the stage (pr2)

There was a tacit understanding that the music should continue to evolve with each performance. This seemed non-negotiable.

#### Stage Five: Interpretation

Due to the impact of multiple performances on this tour and the support of both Whirlwind Recordings and Arts Council England, we received a lot of press coverage, including an in-

depth preview from London Jazz News, a front-cover promotion in the Sussex Jazz Magazine, favourable reviews of live performances from The Jazz Breakfast, Mainly Jazz in Bristol, The Jazz Mann and Jazzwise Magazine, and BBC Radio 3's 'Jazz Now' broadcasts in December 2016 and in November 2017. There was also considerable focus on various social media platforms before, during and after the tour, which is essential to a contemporary public relations campaign. Since releasing the album, we have received favourable reviews from All About Jazz and The Guardian, the album was shortlisted as jazz album of the year 2017 by UK Vibe, and the *Embodied Hope* suite was nominated for the Scottish Composer Awards 2019 in the jazz category. This level of media attention was unusual for a debut jazz release and, as the music continues to impact on a commercial, artistic and research level, the potential of this work is increasingly positive.

#### Micro/Macro Approach

An important factor in the findings above is the confluence of a micro-intuitive performance and a macro-ordered approach. As a practitioner, I have wrestled with the dichotomy of 'losing myself in the music' (the intuitive approach) but making sure specific parts of each arrangement are taken care of (the macro approach). This seems easily observable from my position in the drum chair, as the delineation of each section of the arrangement, more often than not, was led/marked by me. In the *Embodied Hope* tour, there was an implicit group understanding between all the musicians that we would both build upon the music performance-to-performance, yet also challenge the improvisatory solo structures in order to empower the unknown. All players mentioned in their interviews that due to the musical embodiment of the suite built up over the duration of the tour there was increasing trust in each other. This trust enabled them to develop a freedom to experiment and to challenge the perceived boundaries that inhibited our micro approach. On a macro level, we were all

focused on the journey towards the studio recording and in documenting a definitive version of the suite that adequately reflected this journey.

### Empathic Creativity

In composing the suite, my priority was to facilitate attuned group improvisation that led to creative risk-taking and spontaneous musical expression, resulting in an empathic creativity between the performers. However, during the course of this tour, I was aware of three different facets to this phenomenon in the following order of increased connection:

1. Empathic Attunement (an empathic alignment with other group members)
2. Empathic Creativity (Empathic Attunement with creative risk-taking and spontaneous musical utterances)
3. Empathic Speculation (a pro-active approach to group interaction that attempts to adapt the behaviour of another beyond their perceived boundaries)

Based on an empathically creative approach, this further categorisation (Empathic Speculation) can also provide practitioners with a means of creating more complex improvisation in a group setting by pushing the boundaries of others into new and unexpected territories. It also speaks to the importance of having time to develop and nurture improvisation in consecutive performances. In an age where the space to develop any artistic endeavour is increasingly rare, the *Embodied Hope* album (Whirlwind Recordings, 2017) was a direct result of the adaptability of the compositions, the open-mindedness of the musicians involved, and a product of the space that allowed the music to grow organically. It could not have been possible any other way.

### Informing Case Study Three

In my first two case studies I featured two well established modes of jazz performance (the one-off performance and the tour) to facilitate empathic interaction in each group. Both settings required some predetermined concepts (compositional constructs, set-lists, historical points of reference, etc.) to function. In my final case study, I investigated empathic interaction in a Free Jazz context with as few predetermined factors as possible, and measured its impact on performance.

## **Chapter Five: Case Study Three *(no)boundaries***

## Synopsis

This final case study was a small group project that documented music with no predetermined structure. Featuring Peter Evans (trumpet/flugelhorn), John O’Gallagher (alto saxophone), Alex Bonney (electronics/cornet), and myself (drums), it contrasted the other two case studies by challenging the very essence of the jazz ensemble – the instrumentation – including live electronics, but no bass. Creating a body of music that explored how freedom from restriction affected the improvisational process, this case study was the most experimental. All music was freely improvised and each musician had complete control over how they contributed – or not – to the music. There was a low degree of structure in this case study that resulted in a high degree of freedom.

Key findings: empathic creativity and speculation; sound complex construction; group attunement in a Free Jazz setting; embodied and embedded knowledge production.



### Compositional Context

This third case study – *(no)boundaries* – explored the emergence of an empathically creative connection between freely improvising musicians performing in a live context. My aim was to develop the findings of the first two case studies by removing some key structural elements. There was no score, no rehearsal period for the musicians, and an electro-acoustic line-up. While this case study was guided by similar principles of performance as those found in the first two, the dynamic that emerged between pre-learned knowledge (embodied) alongside intelligent transactions during live improvisation (enacted) raised a number of important questions: How could we quickly cultivate empathic interaction with no rehearsals and no music? How would the lack of pre-determined composition affect the structure of the free improvisation? And would there be more freedom as a result of this? Free Jazz is a contentious genre, with many performers pushing back on any idea of a specific musical language used to represent it. Over the course of its seventy-year history, however, it has become identified with a distinctive sound-world and a set of practices aimed at challenging conventional jazz forms (Jost, 1994). This sound-world offered me a distinctive space in which to test my theory of an embodied knowledge specific to an improvised situation, and to see if the empathic processes I have developed might apply in this setting.

### Choice of Musicians

In my findings so far, the choice of musicians for each case study has been essential to the resultant sound of the band. In fact, the embodied knowledge and musical sensibility of each individual was key to their involvement. Because of that, it was important to me that each player in this project was equally versed in straight-ahead harmony, as well as an expert free improviser, to investigate whether that historical lineage might be important in this Free Jazz context. Due to his virtuosic technique across many genres, my first choice was American

trumpeter Peter Evans. Scheduled to be in Europe on tour in December 2017 and, because we had a history of performing freely improvised music together, I decided to build the case study around his availability.<sup>27</sup> Following discussions with Evans, we added saxophonist John O’Gallagher, and electronic musician, Alex Bonney to the line-up of the group.

### Choice of Venues

As this case study was focused on free improvisation, I decided to work alongside promoters Tony Dudley-Evans in Birmingham and Oli Winding from the Vortex in London, both of whom were well-known supporters of this style. Having these two allies involved removed many of the pressures of our performances. As opposed to *Embodied Hope*, where I was worried about the audience’s size and atmosphere before every performance, I had no such concerns here. And due to the free nature of the improvisation, I did not have to worry about the reception of my own original music. I was solely focused on my role as a drummer in this band and being in-the-moment of the performance.

### Musical Context

The importance of a shared experience of jazz improvisation was extremely useful in accelerating the journey to attuned performance in each of the case studies. In *Player Piano*, for example, this was done by using familiar players and familiar repertoire, while in *Embodied Hope* the group’s historical familiarity and shared contexts were integral to the compositional process. In *(no)boundaries*, an eagerness to explore original textures as a group was also a central part of the process. Attracted to the flexibility of their instrumental roles, my musical inspiration for this project was the bass-less line-up of drummer Paul

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<sup>27</sup> Many times in a project like this, non-musical occurrences effect the structure of the tour. Evans’ availability meant that this project had to be compact; that we would not have the time to let the music develop over a long period; or the time to record in a studio. Consequently, live documentation became necessary.

Motian's Trio with saxophonist Joe Lovano and experimental guitarist Bill Frisell. Similarly in my quartet, the lack of bass and the addition of electronics with sampling, contact microphones and live processing, opened up a range of sonic possibilities that led this band into original areas. The specific expertise of the chosen musicians, but also their relative ease in freely improvised situations, similarly extended our sonic possibilities.

### Player Reflections

As with the *Embodied Hope* tour, I asked all players to complete written reflections for the project before, during and after the performances and to participate in video interviews.<sup>28</sup>

These responses were anonymised.

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<sup>28</sup> One group member did not provide his reflections despite me asking many times. Having the post-concert talk from Birmingham recorded on 14 December 2017 was an invaluable replacement.

Please listen to Audio Example 3.1:

*No Boundaries*. Live at the Hexagon, Birmingham

(Whirlwind Recordings, 2020).

Recorded 14 December 2017.

### Case Study Analysis (Grounded Theory)

In this case study, I chronologically captured the musical events in each set and separated those into sections as I heard them after the fact. As this project was to be released commercially on vinyl, the musical analysis focuses on the digital edit of the first Birmingham performance, while the macro analysis takes all the performances into account.<sup>29</sup> With no preprepared set-list, the detail and arc of each set were created by the group in real-time.

### Stage One: Immersion

The language I use to describe this performance reflects the unconventional music that was performed.<sup>30</sup> Part-descriptive, part-metaphorical and part-musical, this hybrid language proved central to defining difficult-to-place textures. As David Borgo explains in *Sync or Swarm* (2006):

[...] a growing body of scholarship in cognitive studies argues for the notion that the way we think and learn is deeply ensconced in metaphor; new understandings develop by connecting with and extending previous knowledge and experience (Borgo, 2006: 12)

Borrowing from Ekkehard Jost's (1994) analysis of *Ascension* (Coltrane, 1967), the identification of sound complexes and how they were articulated by the group, were useful in helping me to define the architecture of each movement. Metaphor was also particularly useful in this case study and helped me to define a language for improvisation that not only described the music, but took account of the group's empathic interaction, the resultant sound complexes, and their relevance to the macro form of each set.

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<sup>29</sup> Full analysis of all performances can be found in Appendix I.

<sup>30</sup> Traditional musical analysis or transcription was not particularly useful in this free context.

## Form Creation

Where familiar repertoire and/or standard song forms were useful in facilitating group attunement in the previous two case studies, in this performance there was no obvious way to define one section from the next. Rather, there were multiple possibilities available to us. Released as limited-edition vinyl in 2020, I dealt with this problem head on. Due to the vast dynamics in our performances (directly related to the amount of music we could fit on to one side of vinyl), we could only have approximately 16 minutes on each side. Because the sets lasted anywhere between 40 and 65 minutes, musical editing for the release became an artistic dilemma.

Maintaining a momentum of sound was an essential element in our collective improvising, with each instrument taking it in turns to maintain it. That being said, there were sections with greater inertia and then contrasting sections that were more contemplative in their function. There were also pivotal moments that served to suspend the momentum while we searched for the next soundscape to explore. As Berliner points out:

[...] the improviser's knowledge includes not only differing ways of rendering pieces but differing ways of thinking about and conceptualising them. These are central issues for jazz musicians, who, despite their varying use of arrangements, often perform without written scores, creating much of the detail of their music in performance (Berliner, 1994: 92)

Although each performance was not made up of predetermined contrasting compositions, each set of free improvisation was conceptualised as a narrative within of itself. And in a similar way to the player reflections in *Embodied Hope*, the musicians in this case study expressed a desire to actively avoid replication, preferring to explore new textures and

challenge prior elements.<sup>31</sup> The members of this group were also looking to inspire each other into risk-taking and spontaneous musical utterances, both of which were essential to developing an empathic creativity.

The detail that Berliner refers to above (1994), corresponds to our development of, and transitioning between, blocks of sound (or Jost’s ‘sound complexes’) as a group and the real-time unfolding of these blocks into a sequential arc. Similarly, Derek Bailey (1993) comments that ‘[...] generally speaking, improvisers don’t avail themselves of the many ‘frameworks’ on offer. They seem to prefer formlessness. More accurately, they prefer the music to dictate its own form’ (Bailey, 1993: 111). With no pre-composed material, we too preferred ‘formlessness’ and chose to ‘create the detail of our music’ in performance.

## Stage Two: Categorisation

### The Hexagon, Birmingham – 14 December 2017

The following edit of the first performance took place at the Hexagon, Birmingham, after only a brief soundcheck and no discussion. This performance was the first time we had played together. Below is an analysis of the edit for parity with the enclosed recording (see [Audio Example 3.1](#)). Events as follows:

<b>Section I (Duration: 8’12’)</b>
0’00’’ – reverberating, deep electronic tones. Whistling, growling, neighing trumpet ensues with percussive accompaniment and electronic processing. Lone trumpet enters
2’32’’ – alto saxophone joins, percussive long tones. More audible electronics
4’30’’ – elevated energetic state. Interlocking trumpet, alto saxophone and percussion with frenetic lines (Empathic Speculation)

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<sup>31</sup> See player reflections (Appendix J) and post-concert talk transcript (Appendix K).

5'52" – reverberating state returns, leading to a wailing alto saxophone solo
7'10" – drums join (Empathic Creativity) leads to a saxophone and drums duet
8'10" – end
<b>Section II (Duration: 8'10")</b>
8'13" – electronics and trumpet effects create dramatic interplay. No alto saxophone here
9'40" – didgeridoo-like flugelhorn. Percussion joins (Empathic Speculation)
11'07" – alto saxophone joins playing a counter melody. Leads to full ensemble improvisation (Empathic Creativity). Slower build to intensity this time
12'50" – intense moment. Fast, energetic, accented/non-accented motioning (Empathic Speculation)
14'41" – another elevated state. Multiple rapid interactions from all players. Using extreme range, dynamic and textural contrast (Empathic Speculation)
16'12" – slow fluid change of texture leading to the next section. Percussive textures mixed with contrasting trumpet/alto lines (Empathic Attunement)
<b>Section III (Duration: 5'27")</b>
16'23" – short sounds and interactions, mainly acoustic instruments
16'50" – introduction of pulse on tom-tom (intermittent at first)
17'39" – energy levels suddenly high after trumpet and drum dialoguing (Empathic Creativity). Alto enters
18'03" – long, sustained tone from electronics fade in
18'44" – drum solo, high energy. Accompanied by languid trumpet and waves of electronics
19'12" – alto saxophone joins drums in elevated dialoguing (Empathic Creativity)



20'22" – peak of activity in the set so far (Empathic Speculation)
20'40" – plateauing of intensity. Then drums embellish to continue elevation
<b>Section IV (10'50")</b>
21'50" – introduction of electronically sustained tom-tom pulse. Drum solo continues as energy unravels and electronics process. Cymbal cadenza
23'08" – alto saxophone joins. Feeling of tension building again as drums and alto play a duet. Tom-toms with mallets interact with electronic sustained pulse
23'56" – trumpet enters playing contrasting counter melodies. Horns exchange melodic ideas
25'10" – tom-toms start to harmonise with pulse and play against the rhythm. Horns continue dialoguing. Energy drops as horns blow long sustained sounds through their horns
26'31" – drums carry melody, as bass drum begins to replicate pulse
27'10" – alto saxophone enters with an ascending chromatic line. Then alternates similar phrases with space in between as reverberation continues. Leading to alto saxophone wails
28'18" – trumpet enters with quartal melodic approach (Empathic Speculation)
28'34" – back side of mallets create intensity leading to an angular alto saxophone solo. Piercing trumpet sustained notes heard
29'20" – rock-feel from drums increases intensity again. Trumpet counter melody. Alto saxophone/drums synching occurs as electronic pulse continues (Empathic Speculation)
30'47" – climax of set (Empathic Creativity)
31'11" – alto saxophone and drums pause together leading to a loosening of energy, long sustain sounds, slowing down of textures, confluence of melodic lines, sustained trumpet
32'31" – trumpet stops, percussive rattles
32'40" – Finé

### Stage Three: Phenomenological Reduction

Firstly, contrasts were extremely important to the structure of the improvisations; not just dynamically, but across a much wider array of elements than those heard in the first two case studies. Free from the restriction of adhering to a predetermined form or composition, we were more dramatic in our differences, exploring a range of juxtapositions such as wet and dry (cymbals versus drums or the use of electronic reverb), sustained and staccato sounds, short or long sounds or phrases, and sharp or dull sounds. There were also some that were less conventional, such as growling or whimpering; scratchiness and breathiness, along with continual movement between stability and instability. At times, the playing was as quiet as possible, while at other times, it took place at the upper limits of our range. These kinds of dynamic contrasts were extreme and helped us to create distinct sound complexes.

The performance highlights some of the issues with Hodson's (2007) argument, in which he connects freedom of structure with increased group interaction. In many ways, the situation was reversed: the lack of predetermined structure in this context allowed for a greater sense of creative freedom, and this helped nurture empathic interaction between the players. Without the responsibility of negotiating numerous pre-composed structures, the group developed its own structure 'in-the-moment' of performance. As we pivoted between the different sound complexes, the speed of each transition was central to maintaining our momentum. Although some of those transitions were too abrupt, or too weak (marked as 'Transitions Points' or 'Pivot Points' in the above analysis), the malleable interchange between sections – controlled by the group as a whole – highlighted the importance of velocity in each transition and its effect on the momentum of the set.

## Musical Themes

Throughout the performance, there was a strong sense of a shared group knowledge and a macro-awareness that encompassed many moods and dramatic moments. They were as follows:

- Solo moments for each instrument;
- Melodic/counter-melodic approach;
- Mimicking and contrasting of pitch;
- Dramatic extremes of range, especially from the horns;
- Acoustic instruments mimicked other band members and vice-versa (for example, the trumpet used brush-type sounds and tried to sound electronically manipulated);
- Elevated energetic states with transitions that happened at different velocities;
- Contrast of textures signalled transition to a new section;
- Use of plateaus as we sustained a section;
- Use of points of low-energy as we contemplated new transitions (a pivoting of sorts);
- Use of pedal points to ground a section, enabling us to build upon it;
- Use of pulse and groove in building to an attuned musical climax.

Ultimately, all the players were able to significantly affect its structure throughout. While in my other case studies, there were limited opportunities for each player to do this – by cueing sections, volunteering solos, and so on – in this instance, each musician had much more impact on, and control of, the group's narrative. Much like a roller-coaster ride, the shape of each set not only included dips and inclines, but there were also lulls, as we individually and collectively contemplated the next section. Our use of pedal-points, plateaus and contrasts to signal a new section also helped us to shape the form and structure during each part of the performance.

### Progression of the Music

Because our performances were compressed into four sets over two days, the development of the music was rapid and divided into three main themes:

1. Transitions quickened in each new set (influenced by the building of trust);
2. Sections became more dramatic and segued more abruptly;
3. We further challenged each other in the search for original soundscapes (not content to simply re-create).

Our first performance as a group was slightly cautious at times, and this led to slower, more gentle transitions. As the tour progressed, however, and we became more familiar with, and trusting towards, each other, these transitions quickened. Along with this trust, our desire to push each other musically changed as well, strengthening the empathic connection between us. As with the previous case studies, the group avoided simply re-creating the textures of previous performances, and focused on being as creative as possible.<sup>32</sup> The more inventive we became, the bolder we were with each performance, while the necessity for re-invention helped to further elevate the creative risk-taking necessary for empathic creativity.

### Stage Four: Triangulation

Despite my best intentions, each musician had preconceptions that impacted on the project. Not necessarily deliberate and certainly not as a group, but on reading the player's pre-tour reflections, some were immediately conceiving of eventualities and speculating on the unknown based on their experiential knowledge:

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<sup>32</sup> This led to Alex Bonney playing cornet on the final performance as he felt he had exhausted his tool kit of resources and needed something new.

I wanted to work in advance on having some quick reacting sounds I could generate myself instead of having to always react to what was going on by processing existing sounds of the other instruments (pr5)<sup>33</sup>

The focus on free improvisation was critical to each player's preparation, as they tried to predict their role and began developing an approach to their performance. Personally, I decided to play larger, rock-sounding drums in the style of fusion/contemporary jazz drummer Jim Black. I felt that tuning would be more adaptable in performance while, at the same time, an invitation to explore a more fusion orientated sound-world.

As noted above, one of the main objectives of this performance was to challenge the instrumentation of the jazz ensemble. By excluding bass and any accompanying instrument (piano, guitar, etc.), I was able to free up the roles of the players:

[...] using [electronics] was a brilliant move as a substitute for other more conventional instrumentations and conceptually put this ensemble in a different zone before we ever played a note [...] I was amazed at how full and rich the ensemble sounded without any bass or harmonic instruments (pr4)

And this led to an unexpected development:

I enjoyed the sonic openness of this line-up, it felt like it could change direction really quickly (pr5)

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<sup>33</sup> Key: pr = Player Reflections (see Appendix J for full transcripts); PCT = Post-Concert Talk (see Appendix K for full transcript).

While the instrumentation was decided in advance, it allowed for an openness in the lower register that affected our ability to make transitions and became an integral part of the music that emerged.

Although minimal, there were some basic parameters that shaped the outcome of the performance, whether it was the length of each set, the acoustic characteristics of each performance space, the lack of monitors for electronics in certain venues, or the interaction (or lack thereof) with each audience. It was the process of dealing with those boundaries that gave momentum to each set:

[...] the sound of the room in free improvisation contexts is really important in helping shape the music because I tend to use a wider range of sonic palettes than I normally would in a conventional jazz gig (pr4)

Furthermore, ‘because of the greater demands and responsibilities placed on the performer’ (pr4) due to the environment, we had to be more mindful of this in each venue:

Given my sound is reliant completely on the venue’s PA, it did make a large difference to me (and I think consciously or not to the other musicians) when I felt most comfortable with the sound (pr5)

### Challenging the Roles

As I pointed out above, this was the first time we had played together as a group. Although there are a few documented examples (Derek Bailey’s *Company Week*, 1982; John Zorn’s

*Bagatelles*, 2015) of this type of free improvisation, it is still quite unique, even with experienced performers in this style.<sup>34</sup> As one of the musicians noted:

[it might] often take a while for a group sound to develop and [I] was curious about diving in at the deep end with no rehearsal [...] not something I do a lot of, despite free improvising a lot (pr5)

The ‘collaborative spirit’ and commitment to ‘intense listening’ (pr4) among the group was noticeable from the start, along with a determination to explore their different roles available to them.

In more conventional jazz settings, the majority of the music is organised around individual solos. Whilst the rhythm section generally plays throughout the performance, the front-line players rarely participate in each other’s solos. In this performance, however, our input was continuous, as we worked collectively on creating the soundscapes:

[...] with this group [...] everyone’s free to play and improvise all the time, and find different ways [...] and listen for their entrances and move the music and the energy of the piece in different ways (pr4)

The presence of the electronics was particularly important in transforming the relationship of the rhythm section to the soloists. In a standard quartet, the drums mostly keep time, interacting with the other instruments where necessary, while the front-line instruments are the primary focus. In this performance, the dynamic between the musicians was more fluid, we were more active throughout, and the demands we placed on each other also shifted. This had an impact on our endurance, as well as our ability to concentrate:

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<sup>34</sup> Derek Bailey’s *Company Week* (1982) featured improvised music made by ‘ten musicians most of whom had never previously met and some of whom had not previously improvised’ (Bailey, 1993: 135).

[...] even if you're not playing, in this context, you're always engaged (pr4)<sup>35</sup>

Not only were the roles of our instruments challenged, but the acoustic capabilities were expanded too. As one of the musicians explained, they got 'really unexpected things out of their instruments that are not the usual role of saxophone, trumpet and drums, you know everyone's taking different roles, sonically' (pr5).

The influence of the electronic processing was a crucial element in this process. It blurred distinctions between acoustic and recorded sound, but also complicated its source. As one player put it:

I'm not thinking electronics at all. I'm just experiencing the sound (pr4)

### Guided by Sound

This focus on thinking in terms of sound was a recurrent theme in all of the player's reflections and raises a number of issues about how each of us were individually processing that information and how we were using the sound complexes structurally as a group:

I think purely sound [...] blocks of sound. It's like [...] moving sound and energy (pr6, PCT)

The more we played, the more trust we developed onstage, and this led us to the formulation of structural devices that aided the narrative of the piece as a whole:

I found that the transitions between different types of musical events became more intuitive and quicker within the ensemble [...] that within these transitions, more complex structural forms began emerging (pr4)

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<sup>35</sup> In contrast to a straight-ahead performance mode where a front-line player might lay-out after their solo until the melody returns.



Intuitively and as a group, we were creating blocks of sound (complexes) with emotional identities that functioned in the same way as tonal harmony does in a standard composition. There was a home sound complex which functioned like a tonic. There was also a contrasting texture, moving away from the home sound, that had a sub-dominant feeling. And finally, there was a further complex, with a dominant feel, that built tension and led us back to the home sound. And it was this narrative of shifting sound complexes that constituted our larger form:

[we're trying] not to fall into a pattern where a transition to something new meant stasis in that newly arrived landscape – but rather a more nuanced idea of transitions as formal structures that can project forward and backward, creating an overlapping dialogue of musical objects (pr4)

Solely dependent on monitors for any processed/electronic sounds, however, the amplification in each venue was of great importance. As with other live performances, any interference or delay in the aural feedback loop affected our reaction times; and this, in turn, shaped the narrative of each set.

### Resultant Structure

[...] generally speaking, improvisers don't avail themselves of the many 'frameworks' on offer. They seem to prefer formlessness. More accurately, they prefer the music to dictate its own form (Bailey, 1993: 111)

As I have already discussed, the narrative representation of weaving together blocks of sound to tell a story became very important to the macro picture of each set. In fact, a collective language of improvisation began to develop intuitively as we gradually gained fluency in the

multiple ways we could create each sound complex. We then became more able and adept at transitioning between these blocks with speed, and this ebb and flow seemed to replace the natural tension and release of traditional harmonic cadencing found in many forms of jazz.<sup>36</sup>

Thinking about group improvisation as sound complexes with resultant structures has a long tradition in the history of jazz music; an example is John Coltrane's 1966 large group improvisation *Ascension*. As Ekkehard Jost suggests:

In *Ascension* [...] the parts contribute above all to the formation of changing sound-structures, in which the individual usually has only a secondary importance. Quite plainly, the central idea is not to produce a network of interwoven independent melodic lines, but dense sound complexes (Jost, 1994: 89)

As with Jost's example, the individual was also of secondary importance in *(no)boundaries*, as we also favoured the creation of group 'sound complexes', even though there were solo-type moments of improvisation within it. The individual parts contributing to 'the formation changing sound-structures' (Jost, 1994: 89) are also salient. In preparation for the performances, I contemplated dividing up each set into pre-ordered solo, duet and trio vignettes, alongside full-group improvisation. Having had some success with this format previously in freely improvised music, I thought it might help delineate the sections. However, because my aim was to limit pre-conceptions, I decided we should play each set without a break, and relied on the collective intuition of the group to guide the music's development. As it turned out, these same delineations ended up occurring anyway, but in an unplanned way. Such an approach resonated with the performers. As one of them observed:

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<sup>36</sup> That is not to say we played this way exclusively: it was one of the many methods we could use or chose not to.

I tend to find that a lot of the gigs I do with electronics seem to end up in this way. It becomes, quite often, one set [...] or two complete sets and I don't know why that is – it just seems to make more sense. It seems to be more about the journey and it almost feels like it's kind of wrong to stop something and then wait for applause and then start something again. It feels like it's this zone that you get into (pr5)

Another member of the group described the approach in these terms:

[...] what if the whole set was one long thing? Like a movie, you know, or a big book? With all these different characters and scenes (pr6, PCT)

A narrative approach to the music was in evidence throughout my case studies. In individual solo statements; from the first set to the second set in one performance; to the journey of the music from its beginnings to its recorded version over multiple days, each performance contained multiple stories about negotiating melody, emotionally interpreting compositions, and reflecting the non-musical context of each concert. In *(no)boundaries*, for example, the story was about freeing oneself from predetermined forms, along with a narrative of collective experimentation with the form of the group. Although there were multiple possibilities in each case, throughout all three projects the group was united in taking the listener on a journey with a beginning, a middle, and an end.

### The Audience

[...] with [Free Jazz] it's more like, I don't want to say abstract because I don't think it's more abstract, it's more subjective [...] the better that we're connecting, and that we feel honed in and focused [...] probably, the more attention we can pay to the music. Not even each other but the

music, probably, the better it's going to be for everybody else. And that creates a kind of feedback loop (pr6, PCT)

During the post-concert talk, the existence of a feedback loop between the ensemble and the audience was discussed. A dynamic between the music and the expectations of the audience was in evidence as we attempted to:

[...] create different states of consciousness [...] moving their minds and emotions in a way that challenges their expectations and the conventional assumptions about what music is (pr4)

Although not able to evidence the individual experience of each audience member, there was an understanding between band and audience on this occasion that greater group attunement heightened the collective experience.<sup>37</sup>

#### Stage Five: Interpretation

Although there were preconceived ideas in this case study, they were mostly concerned with each individual's preparation for the performance. And even though there existed inherent boundaries (as with any performance), they helped shape the arc of each set. The aim of the performance was to challenge the roles of each member and the acoustic possibilities of our instruments, while also encouraging risk-taking. In order to achieve this, we had to develop a language of improvisation specific to this event, which involved us in moving blocks of sound around in real-time, and resulted in what I am defining as a group-based practice of form creation. Moreover, the transitions between these blocks quickened as we became more fluent in our language.

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<sup>37</sup> This was also true in Case Study Two, where a receptive audience tended to empower the music, whereas a silent audience had little impact.

It is clear from this example that in the context of free improvisation, as with other conventionally structured jazz performances, an empathic approach to interaction can facilitate group attunement and creativity.

[...] free improvisation is a species of chaos: anything goes and nobody cares. A fallacy not shared by anyone with any experience of this activity, as far as I am aware (Bailey, 1993: 135)

In contrast to the fallacy above, all improvised music has a historical lineage that can inform its participants. Indeed, even the recorded body of Free Jazz has a span of, at least, seventy years at this point. Free Jazz, similar to other forms of improvised music, has an aural history that has been absorbed and passed down by many musicians, so therefore a common language of improvisation must exist. Freedom to utilise that language, or not, lies with the individual:

[...] the idea that free improv has a certain language, or way you're supposed to play really annoys me (pr6, PCT)

However, free improvisers can still be reliant on embodied solutions in live performance:

[...] there's 'Hollywood Cards' that we all know, even in this kind of music, and they're all in our back pocket. And in a pinch, you can pull them out. Totally. Even the great Cecil Taylor did that kind of stuff (pr6, PCT)

The existence of a vocabulary of pre-existing solutions within Free Jazz performance creates a direct parallel with other traditional forms of jazz improvisation where pre-learnt melodic solutions are core to many improvised situations. A musical device used in a free context

might be less specific than in a Bebop-based situation (where there exists a closer relationship between the melodic line and the underlying harmonic form), but its function is similar and equally driven by musical detail:

[...] under the microscope, it's just hard-wired into [one's] playing that there's actually a lot of [harmonically] sophisticated stuff that is happening [...] that's what I'm focusing on (pr6, PCT)

Although aware of the unique sensibility needed for free improvisation, an empathic approach to interaction was useful in creating group attunement in this case study. Further to this (and resultant of the lack of predetermined boundaries), we were increasingly pro-active in our attempts to adapt the behaviour of another player to go beyond their perceived boundaries and push the music into new territories. Empathic speculation was evidenced between members in this case study, repeatedly empowering the music into the unknown each performance.

## **Chapter Six: Conclusion**

This study has sought to build on the now considerable body of work that has attempted to better understand performance practices in jazz and the act of improvisation. The comprehensive ethnographic work of Berliner (1994), for example, demonstrated how jazz musicians think in various modes of performance. Equally, Derek Bailey's research into improvisation (1993), specifically in reference to Free Jazz, has taught us plenty about the creative process for jazz musicians and how that is explained in their own words. Monson's work (1996) on rhythm section interaction with the soloist was another important step. By examining the dialogue between the rhythm section and the soloist, Monson makes the case that this interaction has a key role in framing and facilitating improvisation. Hodson's research (2007) into small group interplay via case studies of some key jazz groups used transcription to show us that the musical interaction of these great jazz ensembles – and the speed with which those musical transactions happened – further illuminated the process of improvisation where the depth of musician-to-musician connections are a key element of the sound of the band and a marker of their musical dexterity. Furthermore, a resultant axis of structure and freedom was used to account for the predetermined aspects of improvised music (the compositions, including the solo forms) and how they affected the feeling of creative freedom in live improvisation. As explored below, this did not always tally with the findings of my own case studies.

The most important influence on this project has been Seddon's (2005) work on empathic creativity in student jazz ensembles. Seddon's enquiry into the non-verbal musical interaction of improvising musicians not only helped me to develop my own account, but also offered me a method through which to explore ways of generating spontaneous musical utterances and creative risk-taking. But whereas Seddon's focus was primarily on how student musicians interacted with each other, my research extended his insights to professional players. I wanted to find out how the expertise of these players affected what



happened on the bandstand, and whether there was something distinctive about their experience.

While the research above demonstrates that we know quite a bit about what happens when jazz musicians improvise together, there are still aspects of the process that we have difficulty accounting for. One area is what I refer to as group attunement – that is the coming together of a group of musicians with a shared purpose and a collective energy. Although some work done in these areas (Berliner and so on), those parts of an improvised performance that rely on intuition, gesture, aural cues, bodily habits, feeling, and other non-verbal elements, are much harder to pin down. Trying to make sense of those elements has proven particularly challenging within this research study, especially as there was no shared language through which to explain them. While improvising musicians have developed an idiosyncratic set of terms to describe what they do, there are also a range of critical and technical terms available to them that try to convey the specific qualities of their practice. None of them, in my view, adequately describe the kinds of interactions that take place when jazz musicians come together to improvise or the outcomes of such performances. My theory of ‘empathic interaction’, therefore, provides a way to account for this. Empathic Interaction gives performers a way to, not only, elevate group attunement, create spontaneity and develop trust between its members; it also gives us the means to analyse the music after the fact and to evidence where, and in what ways, the music was elevated.

#### Predetermined Factors (Structure-Freedom)

Throughout this research, the key to each of the case studies was to control the predetermined factors (mostly compositional, but also environmental) prior to each set of performances and the impact of those upon the musicians. Whilst having an idea of what compositional context each case study might have from the beginning, I felt it important to leave space for each to adapt to, challenge, and

extend the findings of the previous one. Therefore, the timeline and exact content of each was fluid in nature to account for this. The predetermined factors had varying effects on each case study, but here I would like to comment more on the relationship between the preconceived structure and the perception of resultant freedom by each group. I deliberately evidenced common, yet contrasting, improvised situations to investigate this dynamic in varying scenarios. One of Hodson's main claims (2007) is that the freer the structure, the more active the interaction might be. While there were instances of this in my research, my case studies revealed that this was not guaranteed. In Case Study One, for example, a predetermined set-list and a solo order meant there was more structure than in the other case studies. In spite of these constraints, however, there was just as much evidence of empathic interaction (see Chapter Three) as there was in the latter case studies. Indeed, in many instances, the skilful negotiating of these structures led to greater levels of attunement within the group.<sup>38</sup> The one-off nature of this performance did not limit the group's ability to interact empathically; rather, the choice of musicians, their familiarity with each other and the music, and their skills as improvisers, removed many of the barriers that exist when jazz musicians perform together. Alternatively, in the second case study, I encouraged a more open approach to thinking about the form of the music, as well as the sequence of solos, and this allowed for greater flexibility in the structure of the performance. As one of the musicians noted in their reflections:

Bain was not necessarily set on a particular order, which was a wise move. The order 'found itself' after a few performances, based on where the solos seemed to want to go (pr1)

This approach successfully shifted the process of decision-making within the group and offered a level of individual control over the form that was not as apparent in *Player Piano*. In Case Study Three, I imposed even fewer predetermined factors, with little or no instruction prior to the

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<sup>38</sup> The shortcoming of this case study, however, was a lack of repeated performances, and this led to contrasting structures moving forward.

performance. As a result, the scale of the structural decisions made in the process of improvising, and the variety of these from performance to performance, were much more significant. In each case the musicians had to negotiate a particular performance format (rough idea of set-length; one or two sets per performance, etc.) and so the shape of each set was created in-the-moment. As opposed to Case Study One, where the set-list was predetermined, and Case Study Two, where the set-list developed as we performed night-to-night, in this final case study we found ourselves in a situation where the beginning, middle and end of each set was, not only fully improvised, but existed in relation to the other performances. And our desire not to simply replicate what came before – also evident in Case Study Two – found us constantly searching for original modes of co-creating. This final case study seemed to combine the immediacy and uniqueness of Case Study One with the musical development of Case Study Two, but significantly accelerated.

Regardless of how many factors were predetermined, each of the three groups worked together to give the music a logical shape and a shared feeling of being on a journey together. A common understanding of each group was to create ‘familiar textures’ – whether standard song forms, original structures, or abstract sound complexes – so that we had something to respond to in improvisation, and that helped us to facilitate the ebb and flow of performance. Where the structure was not predetermined, as in Case Study Three, we acted on a shared feeling of necessity to create that structure in-the-moment all the same.

### Capacity for Adaption

I was also looking to measure the adaptive quality of each predetermined composition as they reacted to the changing contexts and day-to-day occurrences of successive performances. The sudden passing of John Taylor and its effect on Case Study One was the most personally poignant of these. Although I was initially unable to envisage the project without him, I realised after-the-fact that he had given me the requisite structure to carry on in spite of his absence, and to realise a project of

worth with musicians that shared his sensibility. I knew that the performance would not be the same without him; but by using some of those same musicians in *Player Piano*, alongside similar repertoire, it was possible to acknowledge his musical presence nonetheless.

The election of Donald Trump in the middle of Case Study Two was a different kind of occurrence, but no less significant. *Embodied Hope* investigated the structure-versus-control dynamic through multiple performances of an original suite of music, and, although it was pre-planned as the most controlled compositional space, it ending up becoming a hybrid of my compositional voice and the musical expression of the group feeling at the time. Trump's election had a profound effect on the group that both effected the performance that day and established an extended soulful coda section as part of the composition. The coda developed over the course of the tour and became an essential part of the studio album track. As documented in the player reflections, the musical response to the election outcome was a significant moment for all the performers, and produced a noticeable response in the audience too.

The adaptive ability of improvised jazz music and its capacity to incorporate unexpected and, at times shocking, real-world developments into the musical experience, speaks to the fluid nature of the creative process in improvisation, the varying abilities of the improvisers, and the flexibility of the pre-composed material. It makes jazz stand out from many other forms of music. Whilst any performance of known repertoire has an intrinsic *now-ness* in performance, jazz musicians have developed a distinctive way of responding to events in-the-moment of performance. In Case Study Two, the *Embodied Hope* suite was able to take influence, not only from the musicians in the band, but by the events of the day. Should the suite be performed again, my approach to its compositional structure aims to foreground its relevance and enable the *now-ness* to re-emerge. Perhaps the 'Trumpian' coda would then become redundant? Or it might simply change its meaning?

In both the examples above, there is a relationship between improvisation and everyday life. It seems musical empathy and interactions are felt more strongly when there is a common

motivation, along with a galvanising set of contextual concerns, that unites musicians and audiences. All performances are clearly not the same; but those that remain in our memories often have additional contextual factors associated with them. This underlines how important it is to create flexible structures that can adapt to the musicians' input, the venue, the mood and type of audience, and the events of the day. The examples also speak to the importance of including the members of the group in a conversation about the direction of the music at all times, involving them *alongside* the creation of the compositions and curation of the improvised spaces themselves. Even when there was friction between the players, as happened during all the case studies, the performances still thrived on this tension and developed in unexpected ways.

### An Ecological Perspective

As Borgo (2006) describes it in *Sync or Swarm*, the combination of knowledge, process, and environment to create something that at that point is unknown to the participants, addresses another key element to my improvised performance research: how players adjust to the environment they are performing in. Setting out to use expert jazz musicians in all projects, I had to balance many variances in the management of each group. Whilst there were different degrees of preconceived composition for each project (as discussed in Chapter Five, even *(no)boundaries* had preconceptions), the exact evolution of the music was unknown until the performances themselves. Whilst I endeavoured to pick musicians that were attuned and experienced in a way that I thought would fit each project, creative musicians are, by definition, largely unpredictable, and each project took account of that. Ecological thinking, or 'wholes made up of wholes' (Borgo, 2006: 10), is a useful way to conceive of those interrelations. Each musician, group, set of music, and performance environment were whole entities that had to co-exist and interact within each project. Varying considerably from formal concert hall environment to informal workshop space, the interaction between the

performance environment and the musical performance should not be underestimated. Found many times in the player reflections, ecological considerations – the size of the venue, the involvement of the audience, or the attitude of the sound crew, for example – were important factors in their perception of the success of each performance. As I suggested in the analysis of Case Study Two, the chronological account of ecological factors that occurred on the tour detailed many instances where an attunement to room and audience proved critical to the realisation of each performance. As Borgo asserts: ‘an ecological approach emphasises the structure already inherent in the environment and views perception as a type of ‘resonating’ or ‘tuning’ to environmental information’ (Borgo, 2007: 74). In many cases, a group attunement with the performance environment enhanced our perception of the performance.

Discussed throughout this thesis is my assertion that enhanced empathic interaction elevates group attunement, and that this process can result in creative risk-taking, spontaneous musical utterances and empathic speculation: the key elements that constitute complexity within improvisation. Almost as significant, was the group’s attunement to each performance environment and the impact of extramusical events at the time. As I have explained above, the emotional reverberations of John Taylor’s death, the impact of Donald Trump’s election, or the creative group approach to structure in the differing set lengths for each venue in Case Study Three, profoundly affected the outcome of the performances. Jazz musicians must make music wherever they are, despite imperfect conditions, distant audiences, or personal tensions. As documented in this research, we found ways to overcome those obstacles and channel that resolve into the music. If the upright piano was hard to play, the pianist pushed through; if we thought an audience might be conservative, we changed the set-list to suit them; if we encountered terrible traffic and arrived at the venue with only thirty minutes to spare, the show went on. The resilience of each member and their ability to adapt to the environment they were in tells us much about the skills that professional jazz musicians

must develop. They need the highest levels of instrumental skill, improvisatory ability and creative expression, because the exact content of a performance is unknown until it is taking place. An empathic approach to interaction helps us to navigate this environment as a group and to share the demands of each performance. It helps to foster the group trust essential to improvisation and shows us a way to co-creatively find solutions in-the-moment.

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Appendix A: Scores for *Player Piano*

CONCERT


# AMBLESIDE DAYS

Musical score for *Ambleside Days*, Concert. The score is written in 3/4 time and consists of six staves of music. Each staff contains four measures of music, with chord symbols written above the notes. The chords are:  $A^b\Delta^9$ ,  $E^b\Delta^9/G$ ,  $F^\#\text{m}^{11}$ ,  $B^7\text{sus}$  (Staff 1);  $E^\Delta$ ,  $E^b\text{m}^7/A^b$ ,  $D^b\Delta$ ,  $D\text{m}^7/G$  (Staff 2);  $C^\Delta^9$ ,  $G^\Delta^9/B$ ,  $B^b\text{m}^{11}$ ,  $E^b7\text{sus}$  (Staff 3);  $A^b\Delta$ ,  $G\text{m}^7/C$ ,  $F^\Delta$ ,  $F^\#\text{m}^9/B$   $B^{13}$  (Staff 4);  $E^\Delta$ ,  $B^\Delta^9/D^\#$ ,  $D\text{m}^{11}$ ,  $G^7\text{sus}$  (Staff 5);  $C^\Delta(\#^{11})$ ,  $B\text{m}^{13}/E$ ,  $A^\Delta$ ,  $E^b^{13}\text{sus}(b^9)$  (Staff 6). The notes are primarily eighth and quarter notes, with some beamed sixteenth notes. Bar lines are present at the end of each staff and at the end of the piece.

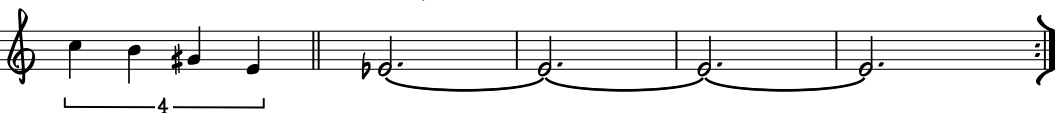
(ID: 10/15)

TO CODA LAST X ONLY 

AbΔ9(#5)      G13SUS(b9)      CΔ9(#5)      B13SUS(b9)



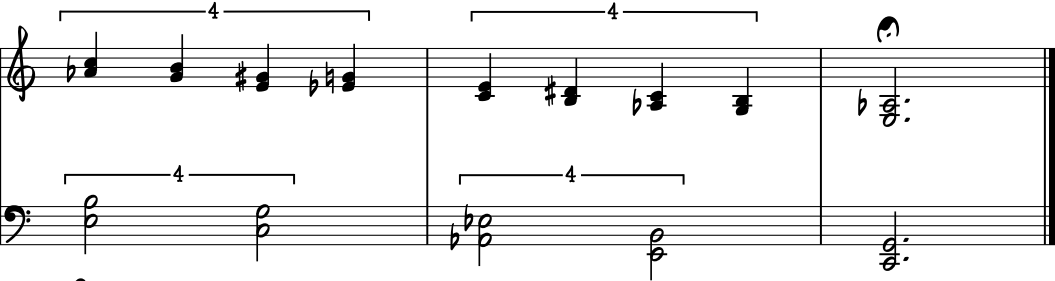
EΔ9(#5)      Bbm11/Eb



(SOLOS OVER FORM)

 CODA

CΔ(b6)



RALL

(ID: 10/15)

CONCERT

# CELESTE

THEME

G Cm7/G G B7ALT

E<sub>m</sub>11 E<sub>m</sub>/D C# F#7(b9) B<sub>m</sub>7 A<sub>b</sub>9(#11)

G G/F# G/E G/D C# Cm7

G/D Cm7/D A/D A<sub>b</sub>9/D

ENDING

G/D Cm7/D A/D A<sub>b</sub>9/D G

(ID: 10/15)

CONCERT

# CLOCKMAKER

THEME

♩=150 APPROX. (SOMEWHERE BETWEEN SWING AND STRAIGHT)

First system of musical notation (measures 1-4). The key signature has two sharps (F# and C#). The time signature is 3/4. The notation includes a treble and bass staff. Chords are indicated below the bass staff: E<sup>ADD9</sup>, C<sup>#7</sup>ALT, F<sup>#13</sup>(<sup>#11</sup>)(N<sup>o</sup>3), and B<sub>m</sub><sup>13</sup>. Measure 4 has a 2/4 time signature change.

Second system of musical notation (measures 5-8). The key signature has two sharps. The time signature is 3/4. Chords are indicated below the bass staff: A<sup>Δ9</sup>, G<sup>#7</sup>ALT, D<sup>bΔ9</sup>/C, and A<sup>Δ9</sup>/C<sup>#</sup>. Measure 8 has a 2/4 time signature change.

(NO REPEAT ON D.C.)


Third system of musical notation (measures 9-12). The key signature has two sharps. The time signature is 3/4. Chords are indicated below the bass staff: C<sup>#m</sup>7, G<sup>#m</sup>7, A<sup>ADD9</sup>, A/B, E<sup>ADD9</sup>, and G<sup>Δ9</sup>. Measure 12 has a 2/4 time signature change.

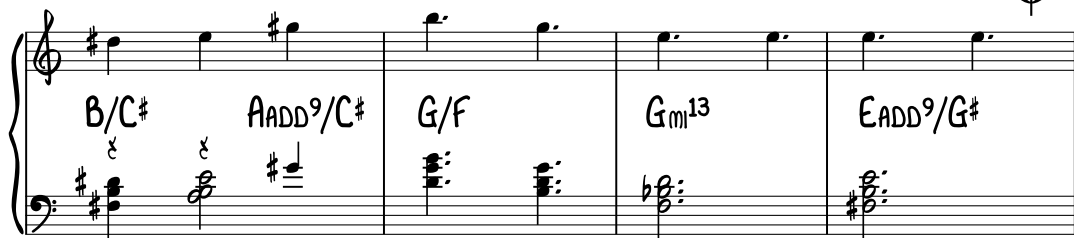
**A**

Fourth system of musical notation (measures 13-16). The key signature has two sharps. The time signature is 3/4. Chords are indicated below the bass staff: E<sup>ADD9</sup>, C<sup>#7</sup>ALT, C<sup>ø</sup>, B<sub>m</sub><sup>13</sup>, and A<sup>Δ13</sup>. Measure 16 has a 2/4 time signature change.

Fifth system of musical notation (measures 17-20). The key signature has two sharps. The time signature is 3/4. Chords are indicated below the bass staff: E<sup>+Δ9</sup> and N.C. (No Chord). Measure 20 has a 2/4 time signature change.

(ID: 10/15)

TO CODA 

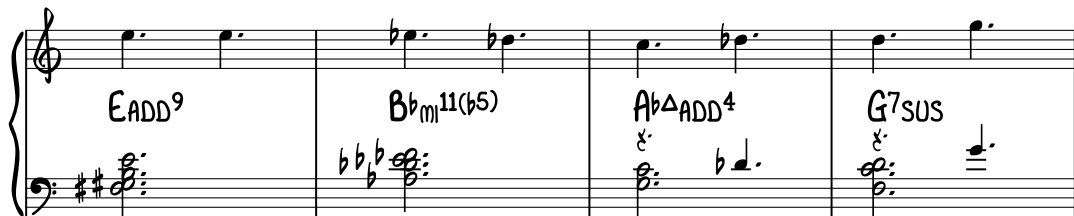


B/C# AADD<sup>9</sup>/C# G/F G<sub>m</sub><sup>13</sup> EADD<sup>9</sup>/G#

**B**



E<sup>Δ</sup><sub>9</sub>/G# A<sup>Δ</sup><sub>9</sub> E<sup>Δ</sup><sub>9</sub>/G# A<sup>Δ</sup><sub>9</sub> B<sup>7</sup>SUS EADD<sup>9</sup> G<sup>Δ</sup><sub>9</sub>



EADD<sup>9</sup> B<sub>m</sub><sup>11</sup>(b5) Ab<sup>Δ</sup>ADD<sup>4</sup> G<sup>7</sup>SUS

SOLOS


C<sup>Δ</sup><sub>13</sub>/G



Ab<sup>7</sup>(#5#9) C#<sub>m</sub><sup>9</sup> B<sub>m</sub><sup>11</sup> E<sup>7</sup>SUS

(PLAY C BASS 1ST X ONLY - AFTER MELODY)

CONTINUATION

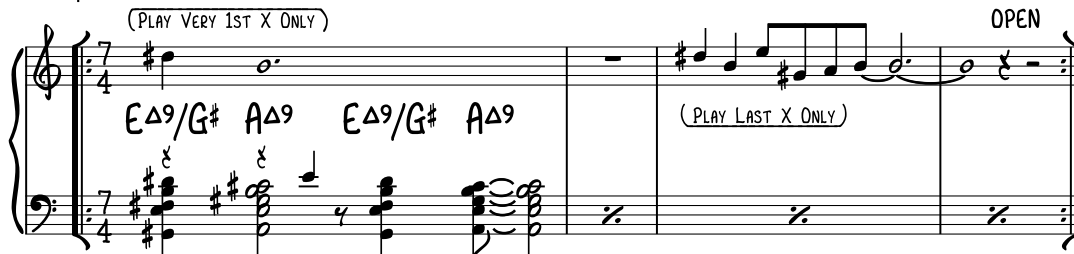


A<sup>Δ</sup><sub>9</sub> Ab<sup>7</sup>(#5#9) G<sup>13</sup>SUS OPEN F#<sub>m</sub><sup>11</sup> B<sup>7</sup>SUS



BACK TO LETTER A FOR MORE SOLOS  
THEN D.C. TO CODA (NO REPEAT)

(PLAY VERY 1ST X ONLY)



E<sup>Δ</sup><sub>9</sub>/G# A<sup>Δ</sup><sub>9</sub> E<sup>Δ</sup><sub>9</sub>/G# A<sup>Δ</sup><sub>9</sub>

(PLAY LAST X ONLY)

(ID: 10/15)



**C**

Chords:  $E\Delta^9/G^\sharp$ ,  $A\Delta^9$ ,  $G^\flat/A^\flat$ ,  $A/B$ ,  $C\emptyset$ ,  $D\Delta(b6)$

Chords:  $C^\sharp m7(b6)$ ,  $F7(\sharp 5 \sharp 9)$ ,  $B^\flat m9$ ,  $A^\flat m7ADD^4$

(BACK TO CODA THEN CONTINUE)

Chords:  $B^\flat m7(b6)$ ,  $D\Delta^9/C$ ,  $E\Delta^9/G^\sharp$ ,  $A\Delta^9$

**D**

(PLAY LAST X ONLY)

OPEN

Chords:  $E\Delta^9/G^\sharp$ ,  $A\Delta^9$ ,  $E\Delta^9/G^\sharp$ ,  $A\Delta^9$

**E**

Chords:  $E\Delta^9/G^\sharp$ ,  $A\Delta^9$ ,  $C^\sharp m7$ ,  $G^\sharp m7$ ,  $AADD^9$ ,  $A/B$ ,  $EADD^9$

NO RALL

(ID: 10/15)

CONCERT

# KENNY OPENING

1ST X BASS & DRUMS TACET - OUT OF TIME  
2ND X - IN TIME

♩=50-ISH

The piano score for 'Kenny Opening' is written for two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩=50-ISH. The score is divided into four systems, each containing two staves. The first system is in 4/4 time, while the subsequent three systems are in 6/4 time. The music features a mix of chords and single notes, with some measures containing accidentals (sharps and naturals) that change the key signature temporarily. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some measures featuring a fermata. The overall style is minimalist and atmospheric.

## CONCERT

## KIND FOLK

Also known as 'For H.'

The musical score for 'Kind Folk' is written in 3/4 time and consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords:  $G\Delta(\#11)$ ,  $B_{mi}7$ . Melody: Quarter rest, quarter note G, eighth note A, quarter note B, eighth note A, quarter note G, eighth note F#, quarter note E, quarter note D.
- Staff 2:** Chords:  $G\Delta(\#11)$ ,  $B_{mi}7$ . Melody: Quarter rest, quarter note G, eighth note A, quarter note B, eighth note A, quarter note G, eighth note F#, quarter note E, quarter note D.
- Staff 3:** Chords:  $F\Delta(\#11)$ ,  $F\#$ ,  $C\Delta/G$ ,  $G\#7_{ALT}$ . Melody: Quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#, quarter note G.
- Staff 4:** Chords:  $C\#_{mi}7$ ,  $A\Delta(\#11)$ ,  $G\#_{mi}7$ ,  $F\#_{mi}7$ . Melody: Quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#, quarter note G.
- Staff 5:** Chords:  $Bb\Delta(\#11)$ ,  $A_{mi}7$ ,  $D_{mi}7$ ,  $Bb\Delta(\#11)$ . Melody: Quarter rest, quarter note G, eighth note A, quarter note B, eighth note A, quarter note G, eighth note F#, quarter note E, quarter note D.
- Staff 6:** Chords:  $A_{mi}7$ ,  $D_{mi}7$ ,  $Bb\Delta(\#11)$ ,  $A_{mi}7$ . Melody: Quarter rest, quarter note G, eighth note A, quarter note B, eighth note A, quarter note G, eighth note F#, quarter note E, quarter note D.
- Staff 7:** Chords:  $Ab\Delta(\#11)$ ,  $A$ ,  $Eb\Delta/Bb$ ,  $B7_{ALT}$ . Melody: Quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#, quarter note G.
- Staff 8:** Chords:  $E_{mi}7$ ,  $C\Delta(\#11)$ ,  $B_{mi}7$ ,  $D^{13}_{SUS}(b9)$ . Melody: Quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F#, quarter note G.

(ID: 10/15)

PIANO

# LAUGH LINES

A INTRO ♩=209 (STRAIGHT 8's)

First system of musical notation. The key signature has one sharp (F#) and the time signature is 2/2. The right hand (treble clef) contains four measures of chords: F#4, A4, C#5, and Bb4. The left hand (bass clef) contains four measures: a quarter note F2, a quarter note A2, a quarter note C3, and a half note B1. A repeat sign is placed after the second measure of the left hand. Below the first measure of the left hand is the text "(WITH BASS)".

Second system of musical notation. The right hand contains four measures of chords: F#4, A4, C#5, and Bb4. The left hand contains four measures: a quarter note F2, a quarter note A2, a quarter note C3, and a half note B1. A repeat sign is placed after the second measure of the left hand.

Third system of musical notation. The right hand contains four measures of chords: F#4, A4, C#5, and Bb4. The left hand contains four measures: a quarter note F2, a quarter note A2, a quarter note C3, and a half note B1. A repeat sign is placed after the second measure of the left hand.

Fourth system of musical notation. The right hand contains four measures of chords: F#4, A4, C#5, and Bb4. The left hand contains four measures: a quarter note F2, a quarter note A2, a quarter note C3, and a half note B1. A repeat sign is placed after the second measure of the left hand.

Fifth system of musical notation. The right hand contains four measures of chords: F#4, A4, C#5, and Bb4. The left hand contains four measures: a quarter note F2, a quarter note A2, a quarter note C3, and a half note B1. A repeat sign is placed after the second measure of the left hand.

(ID: 10/15)

2.

**B THEME**

Chords:  $Dm^9$ ,  $Cm^{11}$ ,  $A_{m7}^{ADD4}$ ,  $Bb/C$ ,  $C/F$ ,  $D^{ADD9}/F\#$

4 TIMES

Chords:  $Gm^7$ ,  $E_{m9}$ ,  $F\#/A$ ,  $F\Delta^9/A$ ,  $A\Delta(b6)$

**C BASS THEME**

1.

(WITH BASS)

2.

(ID: 10/15)

First system of musical notation. Treble staff contains chords: D major (with F# and C#), D major (with F#), and D major (with F# and C#). Bass staff contains a melodic line: D4, E4, F4, G4, A4, B4, C5.

D SOLOS

Second system of musical notation. Treble staff contains chords: D major (with F# and C#), D major (with F#), D major (with F# and C#), D major (with F#), D major (with F# and C#), and D major (with F# and C#). Bass staff contains chords: D major (with F# and C#), D major (with F#), D major (with F# and C#), D major (with F#), D major (with F# and C#), and D major (with F# and C#).

Third system of musical notation. Treble staff contains chords: G major (with F# and C#), G major (with F# and C#), G major (with F# and C#), G major (with F# and C#), and G major (with F# and C#). Bass staff contains chords: G major (with F# and C#), G major (with F# and C#), G major (with F# and C#), G major (with F# and C#), and G major (with F# and C#).

AFTER SOLOS D.C. (WITH REPEATS) TO CODA



Fourth system of musical notation. Treble staff contains chords: D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), and D major (with F# and C#). Bass staff contains chords: D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), and D major (with F# and C#).

Fifth system of musical notation. Treble staff contains chords: D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), and D major (with F# and C#). Bass staff contains chords: D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), D major (with F# and C#), and D major (with F# and C#).

NO RALL

(ID: 10/15)

CONCERT

# MARK TIME

G $\flat$  $\Delta$ (#11)

First system of musical notation for G $\flat$  $\Delta$ (#11). It consists of two staves. The top staff has a treble clef and a 6/8 time signature. The bottom staff has a bass clef and a 6/8 time signature. The music is written in G $\flat$  major (two flats). The top staff contains a melody of eighth and quarter notes, while the bottom staff provides a harmonic accompaniment with longer note values and ties.

F $_m$ 11

Second system of musical notation for F $_m$ 11. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is written in F minor (one flat). The top staff features a melodic line with eighth and quarter notes, and the bottom staff provides a harmonic accompaniment with longer note values and ties.

A $\Delta$ (#11)

Third system of musical notation for A $\Delta$ (#11). It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is written in A major (no sharps or flats). The top staff contains a melody with eighth and quarter notes, and the bottom staff provides a harmonic accompaniment with longer note values and ties.

G $\sharp$  $_m$ 11

Fourth system of musical notation for G $\sharp$  $_m$ 11. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is written in G $\sharp$  minor (one sharp). The top staff features a melodic line with eighth and quarter notes, and the bottom staff provides a harmonic accompaniment with longer note values and ties.

(ID: 10/15)

$C\Delta(\#11)$

$B_m^{11}$

$E_b\Delta(\#11)$

$D_m^{11}$

(ID: 10/15)



CONCERT

# PROCESSIONAL

THEME

F<sub>mi</sub>7 B $\flat$ /C      %      %      %

D $\flat$ 13(#11)      %      F<sub>mi</sub>7 B $\flat$ /C      %

G $\flat$ 13(#11)      E13(#11)      D13(#11)      C7ALT

RIFF

(REPEAT LAST 4 BARS TWICE TO END)

(ID: 10/15)

## CONCERT

## THE LONELY STOOL

A ♩=190

HEAD AAB / SOLOS ON FORM

Handwritten musical score for piano accompaniment, featuring five systems of music. Each system consists of a treble and bass staff with handwritten chord symbols and musical notation. The key signature has two flats (Bb, Eb) and the time signature is 7/4. The score is in AAB form, with the first system being the head and the subsequent four systems being solos on the A and B phrases.

**System 1 (Head):**

- Chord symbols:  $F7(b9)SUS^4$ ,  $Gb\Delta(\#11)$ ,  $AbsUS$

**System 2 (Solo A):**

- Chord symbols:  $F7(b9)SUS^4$ ,  $Gb\Delta(\#11)$ ,  $AbsUS/Db$ ,  $Gb\Delta(\#11)/Eb$

**System 3 (Solo B):**

- Chord symbols:  $F7(b9)SUS^4$ ,  $Gb\Delta(\#11)$ ,  $AbsUS$

**System 4 (Solo A):**

- Chord symbols:  $F7(b9)SUS^4$ ,  $Gb\Delta(\#11)$ ,  $Ab\Delta/Db$

**System 5 (Solo B):**

- Chord symbols:  $Ab\Delta/Db$ ,  $Gb\Delta(\#11)/Eb$

(ID: 10/15)

CONCERT

**B**

AΔ(#11)

DΔ(#11)

DbΔ(#11)

(FINE LAST X)

GbΔ(#11)

(ID: 10/15)

# CONCERT

## WALLENDÄ'S LAST STAND

INTRO: GUITAR PLAYS A1 (4 BARS) THEN THE TOP

SOLOS: CAN BE AROUND THE A SECTION OR THE WHOLE FORM

**A1** ♩=APPROX. 97 (QUASI BOLERO)

(AEOLIAN & HARMONIC MINOR)

G7sus/C A $\flat$  $\Delta$ (NO<sup>3</sup>)/D E $\flat$  $\Delta$ 13(NO<sup>5</sup>) A $\flat$  $\Delta$ 9(#11) F $\flat$ m13(NO<sup>5</sup>) GADD $\flat$ 6/B

(BASS)

**A2**

Cm(ADD<sup>4</sup>) Gsus(ADD $\flat$ 9) G7sus/C A $\flat$  $\Delta$ (NO<sup>3</sup>)/D E $\flat$  $\Delta$ 13(NO<sup>5</sup>) A $\flat$  $\Delta$ 9(#11)

**B BRIDGE**

F $\flat$ m13(NO<sup>5</sup>) G(ADD $\flat$ 6)/B Cm(ADD<sup>4</sup>) G7sus A $\flat$ m7(ADD<sup>4</sup>) F $\Delta$ 13(NO<sup>3</sup>)

# LEAD SHEET

Chords:  $E_{m11}$ ,  $F\Delta^9/A$ ,  $A_{m1}7(ADD^4)$ ,  $F\Delta^{13}(NO^3)$ ,  $E_{m11}$ ,  $F\Delta^{13}(NO^5)$

**A3**

Chords:  $DADD^9/F\sharp$ ,  $F/G$ ,  $F_{m1}/G$ ,  $G^7SUS/C$ ,  $A^b\Delta(NO^3)/D$

Chords:  $E^b\Delta^{13}(NO^5)$ ,  $A^b\Delta^9(\sharp^{11})$ ,  $F_{m1}^{13}(NO^5)$ ,  $G(ADD^b6)/B$ ,  $C_{m1}(ADD^4)$ ,  $G^7SUS$

## ENDING (DRUMS & PIANO STOP)

Chords:  $F_{m1}^{13}$

STRINGS

*pp*  $\rightarrow$  NIENTE

## **Appendix B: Player Piano Full Analysis**

### Set One: Track One [0'28"] 'Clockmaker' (Walker)

This piece was through-composed with multiple solo forms, representing a more complex situation for improvisation. There existed an intended harmonic ambiguity in the solo changes where the harmony resolves itself in the middle of the form (see Figure 1.3), and the negotiating of this ambiguity affected the trajectory of each solo.

**Figure 1.3:** The solo form to 'Clockmaker' (Walker)

**SOLOS** C $\Delta$ 13/G

Ab7(#5#9) C $\sharp$ m<sup>9</sup> Bm<sup>11</sup> E7sus

(PLAY C BASS 1ST X ONLY - AFTER MELODY)

**CONTINUATION**

A $\Delta$ 9 Ab7(#5#9) G13sus OPEN F $\sharp$ m<sup>11</sup> B7sus

BACK TO LETTER A FOR MORE SOLOS THEN D.C. TO CODA (NO REPEAT)

Events as follows:

1 – guitar introduction based around a pedal E
2 – melody (see Appendix A), introduced by guitar vamp (Aural Instruction) <sup>39</sup>
3 – bass solo on the form
4 – saxophone improvisation takes over on the same solo section
4b – saxophone plays the melody again to signal the end of the solo (Aural Instruction)

<sup>39</sup> Vamp: a repeated section.

5 – guitar solo with only piano accompaniment. Same harmonic sequence
5b – after physical gesture from guitar to signal bass and drums joining at an appropriate part of the form, solo continues
6 – piano takes over the solo form: sustained intensity *** (signals more Empathic Interaction)
6b – physical gesturing by the pianist to indicate the end of the solo and for the saxophone to take over the melody (Aural Instruction). This time we take the coda modulating to a vamp in 7/4 time
7 – the group intensity levels out for a period before the saxophone melody indicates the next part of the form (Aural Instruction), elevating the group intensity again
7b – we continue looping the vamp section (repetition) with saxophone soloing and increasing piano and drum interaction ***. Guitar gesturing signals the last time and a relatively low key finish. Guitar and piano hit a final chord together and gesture to each other to acknowledge it being played exactly in synchronisation facilitating trust and confidence between those members moving forward

### Track Two [11'09"] 'Processional' (Dave Holland)

Events as follows:

1 – drum introduction using mostly colours and varying textures. Falls into 5/4 time (Aural Instruction)
1b – bass joins vamp looped until settled, then piano and guitar added (Aural Cooperation)
2 – melody (see Appendix A) is played by the saxophone signalling the solo form has begun (Aural Instruction)
3 – saxophone solo on the form starts at the subdued level of the melody

3b – muted guitar and piano create a counter melody to support and help reflect the emerging shape of the solo (Aural Collaboration)
3c – repeated saxophone phrase signals a transition to ride cymbal and more interaction with an elevated energy level *** (Aural Collaboration)
3d – Saxophone solo continues with more repeated figures that inspire a doubled guitar part (Aural Cooperation)
4 – guitar solo on the form, inspired by the saxophone solo, starts with repetitious motif
4b – drums start to increase dynamics and interaction to elevate group energy levels, specifically using rim clicks on all four beats and a double-time feel mirrored by an adapted bass line (Aural Collaboration)
4c – solo tails off at the end, segued to a piano solo with a lower level of intensity
5 – piano solo continues at lower intensity level in contrast to the guitar solo
5b – similar to the guitar solo, a double-time feel from the drums helps to escalate interplay with the climax of rhythmic unison between drums and piano at the end of the solo (for example: crochet triplet starting on beat 1 and ending on beat 4) (Aural Collaboration)
6 – melody played by saxophone (Aural Instruction) with a naturally lessening energy until a three times, last four bars ending. This tune ends where it started in level of intensity

Track Three [25'49"] 'Opening' and 'For H.' from 'Sweet Time Suite' (Kenny Wheeler)

Events as follows:

1 – rubato melody of 'Opening' (see Appendix A) played by saxophone with piano accompaniment (Aural Cooperation)
1b – rhythm section join in the melody led by ride cymbal time, although time felt quite free. Piano embellishes (Aural Cooperation)



2 – segued to ‘For H.’ led by piano vamp (Aural Instruction) and joined by the guitar second time. Saxophone melody follows (See Appendix A). Led by the drums, this has a driving, energetic 4/4 even 8s groove. Listening back, it felt a good contrast in the set so far
3 – piano solo on the form with supportive and subtle guitar accompaniment (Aural Cooperation)
3b – use of triplets in the right-hand piano line signals an elevation in energy ***. This leads to double-time semi-quavers from the drums further escalating the intensity level and support of the solo shape provided by the rhythm section (Aural Collaboration)
4 – saxophone solo starts where the piano left off ***. At this point in the set, there appears an emerging sense of contrasting the start each solo (as opposed to always starting each soloing from a lower intensity), alongside a developing group empathy to elevate the overall shape of each track solo to solo. This led to positive physical gesturing between the guitar and piano as affirmation of an attunement between the members of the group
5 – guitar solo with piano accompaniment. Lessens slightly in intensity, but the groove stays strong
5b – more repetition of one note phrase by the guitar signals to the band to intensify activity *** (Aural Instruction and Collaboration)
6 – head out played by the saxophone again; intensity does not lessen too much. <sup>40</sup> A chromatic alteration to the melody is echoed by the piano and guitar signalling fast aural communication and cooperation
6b – segued to vamp at end, some drum solo language emerges, gradual group crescendo *** (Aural Collaboration), leading to saxophone embellishment reflecting the increase in energy. Melody returns to finish. This was not pre-prepared and happened intuitively

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<sup>40</sup> The playing of the melody in a jazz context.

#### Track Four [42'15"] 'Wallenda's Last Stand' (Walker)

This track followed an extended vocal introduction [38'10"] by guitarist Mike Walker. This was not pre-planned, but served to connect with the audience through humour, and facilitated a relaxed atmosphere in the performance space.<sup>41</sup> By explaining the context of the composition, Walker further helped inform the audience, but also set them at ease. Listening back, I recalled that after his speech, we felt an empathy from the audience that was not so obvious at the start of the concert.<sup>42</sup>

Events as follows:

1 – guitar introduction to melody (see Appendix A) on soprano saxophone (the only time Dixon chose to play this). Drums used hands to play drums as a textural contrast and to reflect the intimate nature of this composition (Aural Cooperation)
2 – soprano saxophone solo on the form. Continues with the sparse texture created in the melody. Drum transition to brushes in bridge to reflect shape of solo (Aural Cooperation/Empathic Interaction)
3 – guitar solo on the form
4 – piano solo on the form. Descending chromatic lines seemed to mirror the compositional context (Aural Cooperation)
5 – melody played by saxophone to end with contrasting piano tremolo textures on the bridge. Drums return to hands and piano returns to descending chromatic figures until the saxophone plays the final vamp

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<sup>41</sup> This was a formal concert venue with a metaphorical divide between band and audience, notorious amongst jazz musicians as a hard audience to feel connected to.

<sup>42</sup> Perception of empathy between audience and musician in performance would prove useful in this research moving forward.

### Track Five [49'44"] 'Mark Time' (Kenny Wheeler)

Events as follows:

1 – melody (see Appendix A) played freely by the saxophone with piano accompaniment. Then rhythm section join (Aural Cooperation and Collaboration; Empathic Interaction)
1b – time is brought in by drums after a pause on the last note of melody (Aural Instruction), and then the piano signals the top of the form by physical gesture (head nod). Second time through, the counter melody is played
2 – guitar solo on form. As the last piece in the first set, drums tried to keep the group energy up at this stage of the concert (Aural Instruction). With the use of double-time rhythmic figures and drum interjections, the arcs of each solo are the most pronounced of the concert so far *** (increased Empathic Interaction)
3 – saxophone solo starts with the same intensity, but lowers after the first chorus. Rhythm section hints at a 4/4 swing-feel and a double-time feel. The soloist interacts with this, but the group's collective time remains in the original 6/8 feel. More repetition of phrase elevates the group interaction further ***, responded to by drums and piano (Empathic Interaction)
4 – after a rare moment of uncertainty as to who should play the next solo, the group energy dissipates slightly and this becomes a bass solo (not heard in a solo context since the first piece)
5 – a similar uncertainty at the end of the bass solo leads to a piano solo (Aural Instruction). This creates instant, elevated interaction from the bass and drums *** (Aural Cooperation). Guitar supports the solo by playing a repetitive, rhythmic guitar accompaniment (Aural Collaboration/Empathic Attunement)
5b – anticipating the head out, the saxophonist faces the piano in preparation of receiving the cue to play the melody. In that process, he joins the piano in some solo lines, elevating the shape of the solo upwards, leading to an energetic head out ***. After slightly coming down

in group energy for the recapitulation, this returns again to the previous high-level by the very end (Aural Collaboration)

The final chord marked a peak in attunement of the group up to this point. Listening back to the recording, it is clear that the band went through a process of attuning and empathically responding to each other, whilst also testing the parameters of dynamics, chromaticism, and interaction, in an effort to push the boundaries of performance. This resulted from a growing trust between us, as we gained in confidence throughout the concert. But it also affected the larger contours of the performance. Not only were there audible arcs within each solo, but they took shape within each piece and, most importantly, across the entire first set. Our focus had moved from the possibilities of individual expression to the potential for realising group attunement.

#### Set Two: Track Six [1h 1'40"] 'The Lonely Stool' (Bain)

Events as follows:

1 – drum introduction in 7/4, joined by piano and bass (Aural Cooperation)
2 – melody played by saxophone (see Appendix A)
3 – aural space at the top of the form leading to the saxophone taking the first solo accompanied by muted guitar and piano
3b – double-time signalling from the saxophone (Aural Instruction), shadowed by the piano (Aural Cooperation), leading to elevated interaction from bass and drums *** (Aural Collaboration/Empathic Interaction)
4 – piano solo starts from a lower intensity in contrast to previous solo
5 – guitar solo also starts from a lower intensity but uses an effects processor (first time in the concert so far). Suggestive of a furthering in risk-taking, this allows for the creation of

increased points of group interaction, and points toward a developing trust between all musicians onstage
6 – melody played by saxophone again, leading to:
7 – a vamp with an impromptu, improvised duo from saxophone and guitar occurs (Aural Collaboration). Not pre-planned, this co-generative improvisation also seemed resultant of our increasing group trust

Listening back, it felt like this second set started at a slightly lower intensity than we ended the first; although there was more risk-taking and dynamic interjections emergent in this first piece that, moving forward, point to an elevated awareness of creating new territories of improvisation. As the least familiar composition, this original might have been the reason for this slightly muted performance.

#### Track Seven [1h 14'15"] 'Ambleside Days' (Taylor)

Events as follows:

0 – before this tune started there was a brief discussion onstage between the saxophonist and the pianist about tempo and arrangement. A tempo was decided upon and that the piano would play the first section of the melody
1 – melody (see Appendix A) played by the piano, then taken over by saxophone
2 – guitar solo on the form with piano accompaniment. At this point, there appeared to be an increased sense of freedom evident from all group members and this created a more interactive accompaniment (Aural Cooperation)
3 – piano solo on the form. This also felt freer and rhythmically more adventurous, leading to stronger group attunement and empathic interaction ***

4 – saxophone solo on the form. This started strong, but had an instant decrescendo for an unknown reason. In retrospect, I would have preferred the accompaniment for this solo to continue at the increased level. Starting each solo at a low intensity level was becoming predictable
5 – bass solo on the form
6 – head out after some confusion as to the top of the form (this was reacted to by Walker and Simcock – eye contact/physical gesturing)

The rhapsodic approach to this composition raised the issue of Taylor’s posthumous impact on the performance, especially the identifiable sense of melancholy evident in aspects of our playing. At the same time, there was also a notable lack of attunement at the beginning of the saxophone solo. This raised several key challenges. Firstly, because there was no fixed order of solos, any delay in transitions between sections was likely to result in a certain amount of confusion. Secondly, the aural dissonance displayed by the performers indicated differing views as to the direction of the solo. While our open approach to improvising allowed for constant input from each member, it also resulted in disagreement between individual interpretations of what should happen next. How we addressed this dissonance as a group highlights the effectiveness of an empathic approach to problem-solving in real-time.

#### Track Eight [1h 24’45’] ‘Celeste’ (Ralph Towner)

Events as follows:

0 – it was decided upon in rehearsal that the melody of this composition (see Appendix A) should be cycled each chorus to create a contrast up to this point in the set. Starting with the bass, and ending with the saxophone, it would create a natural ascending arc in the performance of this intimate ballad

1 – improvised piano introduction with excerpts of the melody used throughout and to cue the top of the form (Aural Instruction)
2 – melody played by the bass
3 – melody on the guitar with drum and piano accompaniment (Aural Cooperation)
4 – melody on the piano with guitar accompaniment and harmonic embellishment from the piano (Aural Collaboration)
5 – melody on the saxophone with increased dynamics and activity from the rhythm section ***
6 – repetition of the last two bars to crescendo and natural fade. Improvised in performance
7 – a recapitulation of the melody on the bass with simple piano accompaniment signalled by gesture of bass player
8 – last chord played by the band

#### Track Nine [1h 33'15"] 'Laugh Lines' (Walker)

Events as follows:

0 – Partly due to the advanced technical nature of the melody (see Appendix A), this composition started after Walker had checked the tempo with the group
1 – vamp from band to start
2 – melody played by guitar, saxophone and piano
3 – saxophone solo on the form (11 bar cycles) with no piano accompaniment. This solo started from a lower intensity, but quickly elevates as the piano enters and group interaction increases *** (Empathic Creativity). Saxophone plays a repeated tremolo over the bar line that signals a further increase of group attunement (Aural Cooperation)

4 – piano solo on the form. Slight dip in group energy to start the solo but, even more quickly than for the saxophone solo, the group interaction elevates to some of the most intense textures heard so far in the concert ***. Dixon’s earlier phrasing over the bar-line, is replicated by the piano and then the drums (Aural Cooperation/Empathic Creativity). A magnificent crescendo finishes the solo as he hands over to the guitar (physical gesturing)
5 – guitar solo on the form starts from where the piano leaves off ***. Use of guitar effects and active piano accompaniment increase group interaction and attunement ***. An octave leap upward by Walker and increasingly repetitious playing, led to a further peak of intensity (Aural Instruction/Empathic Creativity)
6 – drum solo on a pre-prepared section of the song continues the upward trajectory of the music (Empathic Creativity)
7 – head out

This last tune marked the peak of the performance. Each solo increased the level of group attunement and created a crescendo all the way to the final chord. Evidenced by creative risk-taking and spontaneous musical utterances (Seddon, 2005), the peak of each solo section displayed empathic creativity, an empathic state beyond attunement.



### **Appendix C: Press for *Player Piano***

Andrew Bain's *Player Piano*

CBSO Centre, Birmingham U.K.

18-10-2015

BY PETER BACON on 20 OCTOBER 2015

I've heard drummer Andrew Bain many times in other people's bands but never as a leader. And what a band to lead! On piano was Gwilym Simcock, on bass Steve Watts, on tenor and soprano saxophones Iain Dixon, and on guitar Mike Walker.

The band name might come from the U.S. author Kurt Vonnegut, but for Bain (a Scot) the concept on this occasion is thoroughly British: musicians from this country playing music composed by Brits, both from within the band but, perhaps more importantly, from the composers who have come to define the very special kind of jazz the U.K. makes. Within such simplicity of vision lie manifold treats, as we were to hear.

They opened with Mike Walker's *Clockmaker*, a favourite of mine which Mike has previously contributed to the book of various ensembles, including, of course, The Impossible Gentlemen. This performance was less extensive, a kind of settling down piece for the band and a succinct introduction for the audience.

Dave Holland's *Processional* followed with the first of a number of fine solos from Iain Dixon, and Walker sounding lovely too – he consistently used a rounder, fatter, more “classic” jazz tone for this band, perhaps to set it aside from the Gentlemen, or to blend more satisfactorily with the saxophone?

Two linked tunes followed from Kenny Wheeler – yes, he was Canadian by birth but, as Bain commented, we think of him as ours: the opening of *The Sweet Time Suite* and *Kind*

*Folk*. In the latter Gwilym Simcock built his piano solo up to a sustained state of what I can only describe as ecstatic reverie (I know it sounds contradictory, but that’s music for you...) which was absolutely magical. It was one of those rare and extraordinary occurrences – I call them “lift off moments” – that jazz musicians are always striving to reach but, such are the vagaries of the circumstances, the difficulties of the task, the fickleness of the muse, rarely achieve.



Iain Dixon (Photo © John Watson/jazzcamera.co.uk)

When it happens it changes everything that follows, the whole band soars to another level, and they fly higher together. And that’s what happened on Sunday in the CBSO Centre – Dixon took up where Simcock left off, and passed the baton on to Walker. And they flew higher and higher. I get chills just recalling it!

Walker’s poignant *Wallander’s Last Stand* – with a gorgeously realised slow fall down the piano keyboard at its conclusion – followed and the first set ended with another Wheeler tune, *Mark Time*. Bain mentioned Walker and Dixon as “the dream team” and it’s true. There is a particular warmth which emanates from the stage when these two old friends are together. In fact, this band contains multiple dream teams: Simcock and Walker from the

Gentlemen, Walker and Watts from Printmakers, and Walker and Dixon from, well, Walker and Dixon.

The buzz at interval was palpable, the conversations enthusiastic, the heads shaking in mutual agreement and delight – it's so immediately rewarding, the effect of a great band playing great music.

The second set opened with an original from the bandleader – though if he mentioned its title I missed it – and Simcock spurring a second lift-off. A quick word about Andrew Bain's drumming. Not only is he a beautiful player, nuanced, subtle, graceful and so, so supportive, but also capable of achieving almost orchestral breadth with his kit. On top of that he makes his drums just sound so bloody good!

John Taylor's *Ambleside Days* had Dixon and Walker sharing the melody and fine guitar and piano solos, and was followed by Ralph Towner's *Celeste* – yep, another non-Brit, but Bain justified its inclusion because the version by Norma Winstone is a favourite – with the Simcock touch particularly affecting in a solo intro.

The grand finale came with Walker's *Laugh Lines*, with its composer turning in a solo of such building excitement he was practically levitating by the end.

The encore was Cole Porter's *Everything I Love*, a sentiment that echoed perfectly what I felt about this evening. Sure, you might say: so what, isn't this Impossible Gentlemen with an added saxophone? Or Printmakers without a vocalist? And haven't we heard these tunes plenty of times before? Well, I consider this concert something of a calling card from Andrew Bain – he was presenting the British angle this time around, and doing it with great class; next up in 2016 he will be leading a US-angled band which will include Michael Janisch on bass and Jon Irabagon on saxophone. I think as his concept develops the common 'Bain factor' will become ever stronger.

Two final points, one general and one very personal.

Isn't it great to see one of our crucial educators at Birmingham Conservatoire out on the bandstand, leading a band, walking the walk to back up all the talking the talk he must do back in the classroom?

And a confession: as a tenor player myself (a not very good one, I hasten to add) I often listen to the great players and wonder who I would most like to sound and play like – in my dreams. And every time I hear Iain Dixon (which is not often enough) I know: he's the one!

(Apologies for the overlong review – sometimes the enthusiasm gets the better of me...)

## Appendix D: Scores for *Embodied Hope*

### Embodied Hope Suite

### 10 Lines in F minor

Andrew Bain

Fm<sup>7</sup>

5

9

13

17

20

23

27

31

35

Score - Accompaniment

# Accompaniment - Embodied Hope Suite

Andrew Bain

$\text{♩} = 130$

6

14

22

D F#m E7(sus4) E7 E7 A

Score

Fellowship even 8s

# Hope - *Embodied Hope* Suite

Andrew Bain

**A** ♩ = 150

Piano (until melody)

5 **B**

V.S.

2  
9

The first system (measures 2 and 9) is a grand staff. The treble clef part begins with a half note G4, followed by a quarter rest, then a half note A4. The bass clef part begins with a half note G3, followed by a quarter rest, then a half note A3. The second system shows a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line consists of eighth and quarter notes. The piano accompaniment consists of eighth and quarter notes. The third system shows a single melodic line in the treble clef, consisting of eighth and quarter notes.

13

The first system (measures 13 and 14) is a grand staff. The treble clef part begins with a half note G4, followed by a quarter rest, then a half note A4. The bass clef part begins with a half note G3, followed by a quarter rest, then a half note A3. The second system shows a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line consists of eighth and quarter notes. The piano accompaniment consists of eighth and quarter notes. The third system shows a single melodic line in the treble clef, consisting of eighth and quarter notes.



17

No repeat on D.C. **C**

21

V.S.

4  
25

First system (Measures 25-28): Grand staff with piano (p) dynamic. Measure 25: Treble has a whole rest, bass has eighth notes G2, A2, Bb2. Measure 26: Treble has a half note G2, bass has eighth notes G2, A2, Bb2. Measure 27: Treble has a half note G2, bass has eighth notes G2, A2, Bb2. Measure 28: Treble has a half note G2, bass has eighth notes G2, A2, Bb2.

Second system (Measures 29-32): Treble clef has a vocal line with eighth and quarter notes. Bass clef has a piano accompaniment with eighth and quarter notes.

Third system (Measures 33-36): Single treble clef line with a vocal line.

29 **Fine (last x only)**

First system (Measures 29-32): Grand staff with piano (p) dynamic. Measure 29: Treble has a half note G2, bass has eighth notes G2, A2, Bb2. Measure 30: Treble has a half note G2, bass has eighth notes G2, A2, Bb2. Measure 31: Treble has a half note G2, bass has eighth notes G2, A2, Bb2. Measure 32: Treble has a half note G2, bass has eighth notes G2, A2, Bb2.

Second system (Measures 33-36): Treble clef has a vocal line with eighth and quarter notes. Bass clef has a piano accompaniment with eighth and quarter notes.

Third system (Measures 37-40): Single treble clef line with a vocal line.

32 **D.C. al Coda** **D** Solos - open repeat 5  
To E on Q

fmaj7

36 **E**

Bbmaj7 Dm9

41

Bbmaj7

V.S.

6  
46

Dm<sup>9</sup>

51

C<sup>(add2)</sup>

56

Gm<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>

61

C<sup>7(sus4)</sup>

65

Back to C for more solos

**D.C. al Fine** <sup>7</sup>

The musical score is written for a piano and a solo instrument. The piano part is in the grand staff (treble and bass clefs) and the solo part is in a single treble staff. The key signature has one flat (B-flat) and the time signature is 3/4. The score consists of seven measures. Measures 65-67 and 69-71 show a piano accompaniment with chords and eighth notes, and a solo line that is mostly rests. Measure 68 has a C7 chord in the bass. The piece ends with a double bar line.

Score - Listening

# Listening - *Embodied Hope Suite*

Andrew Bain

♩=280

Songo feel

Measures 1-8: Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: D7(#9) in measures 1, 3, 5, 7 and D7(#9) in measures 2, 4, 6, 8. Slashes indicate improvisation.

9

Measures 9-14: Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: F7(sus4) in measure 9, D7(#9) in measures 10, 12, and C#7alt. in measure 14. Slashes indicate improvisation.

15

Measures 15-22: Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: G#maj7(#11) in measure 15, D#7alt. in measure 16, and D7(#9) in measures 17, 19, 21, and 22. Slashes indicate improvisation.

23

Measures 23-26: Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: D7(#9) in measures 23, 25, and 26. Slashes indicate improvisation.

27

Measures 27-30: Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: D7(#9) in measures 27, 29, and 30. Slashes indicate improvisation.

2 Score - Listening

31

F7(sus4) % D7(#9) % % C#7alt.

37

G#maj7(#11) D#7alt. %

41

Fine (last x)

D7(#9) % % %

45

Solos - song to swing on Q

D7(#9) % % % D7(#9) % % %

53

F7(sus4) % D7(#9) % % C#7alt.

59

G#maj7(#11) D#7alt. % D#7alt. % % %

Score

# Practice - *Embodied Hope* Suite

Andrew Bain

♩=172

Measures 1-4. Treble and bass staves. Key of G major. Time signature 7/8. Measure 4 has a 3/4 time signature change. Bass line has a Gmaj7 chord and a triplet in measure 4.

5

Measures 5-8. Treble and bass staves. Key of G major. Time signature 7/8. Measure 8 has a 3/4 time signature change. Bass line has a Gmaj7/F# chord and a triplet in measure 8.

9

Measures 9-12. Treble and bass staves. Key of G major. Time signature 7/8. Measure 12 has a 3/4 time signature change. Bass line has a Dm9/F chord and a triplet in measure 12.



## 2

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in 7/8 time, with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line, with a 'Fine - last x' marking above the final measure. The third system shows the final measures of the piece, including a double bar line and a final measure with a fermata. The bass line features a double bar line and a final measure with a fermata. The key signature changes to 3/4 time for the final measure.

17 **A**

Chord: Gmaj7

21

Example 10-10

Measures 21-24

Key: G major (one sharp)

Time Signature: 7/8

Chord: Gmaj7/F#

25

Example 25

Measures 25-28

Key: G major (one sharp)

Time Signature: 7/8 (changes to 3/4 in measure 28)

Staff 1 (Treble):

- Measure 25: G4, B4 (whole note)
- Measure 26: Rest
- Measure 27: Rest
- Measure 28: G4, B4 (whole note)

Staff 2 (Bass):

- Measure 25: G3, F3, E3 (eighth notes)
- Measure 26: G3, F3, E3 (eighth notes)
- Measure 27: G3, F3, E3 (eighth notes)
- Measure 28: G3, F3, E3 (eighth notes)

197

29

E7(sus4) E7

33 **B**

Gmaj7

37

Gmaj7/F#

41

Dm9/F

4 Score

45

E7(sus4) E7

2

♩=232

49 C 4 crochets = 4:3 ratio in previous bar

Em<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup>maj<sup>7</sup> A<sup>7</sup> D<sup>m</sup>maj<sup>7</sup>

Piano blow

53

Dm<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup> B<sup>7</sup> Emaj<sup>7</sup> G<sup>7</sup> C<sup>m</sup>maj<sup>7</sup>

57

Cm<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup>maj<sup>7</sup> A<sup>7</sup> D<sup>m</sup>maj<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

61

Em<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Eb<sup>7</sup>alt.

65 **D**

Em<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Db<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup>

69

Dm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> B<sup>7</sup> Emaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

73

Cm<sup>7</sup> Db<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

V.S.

6 Score  $\text{♩} = \text{♩}$

77

Em<sup>7</sup> F<sup>7</sup> B $\flat$ ma<sup>7</sup> D<sup>7</sup>alt.

81 **E**

Gma<sup>7</sup>

85

Gma<sup>7</sup>/F $\sharp$

89

Dm<sup>9</sup>/F

Score

Solos on form or vamp

93

Treble Clef:  $\text{F}^\sharp$  (half),  $\text{F}^\sharp$  (dotted half), G (quarter), A (quarter) |  $\text{F}^\sharp$  (half),  $\text{F}^\sharp$  (dotted half) ||  
 Bass Clef: C (half), C (dotted half), D (quarter), E (quarter) |  $\text{F}^\sharp$  (half),  $\text{F}^\sharp$  (dotted half) ||  
 Chords:  $\text{E}^7(\text{sus}4)$  (measures 93-94),  $\text{E}^7$  (measures 95-96)



2 Score - Responsibility

37

A7 G#maj7(#11) A7

43

D7

49 **C** Solos

D7 G7 D7

57

G#maj7(#11) A7 G#maj7(#11) A7 G#maj7(#11)

65

A7 D7



73 Blues on Q

D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

77

G<sup>7</sup> D<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>(b9)

81 Back to C for more solos

Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup>

Score - Surprise

# Surprise - *Embodied Hope* Suite

Andrew Bain

$\text{♩} = 250$   
Dm<sup>7</sup>

5 Dm<sup>7</sup>

9 Dm<sup>7</sup>

13 Dm<sup>7</sup>

17 Ebm<sup>7</sup>

21 Ebm<sup>7</sup>

25 Dm<sup>7</sup>

29 Dm<sup>7</sup> Blow on Impressions...

//

33 Dm<sup>7</sup> 3 bar cue to modulate to  $\text{♩} = \text{♩}$  Top of new form

// 2 bar cue to modulate to tempo primo  $\text{♩} = \text{♩}$

37 Top of new form

# Trust - *Embodied Hope* Suite

Even 8s Brian Blade vibe

Andrew Bain

♩=140

Piano

♩=140

C/E F(add2)

5

Pno.

G(add2) C/A $\flat$

9

Pno.

C/E F(add2)

3:2 3:2 3:2



29 3

Piano score for measures 29-32. The right hand features a melodic line with a triplet at the end. The left hand provides harmonic support with block chords. Chords: D/C, D/C, G/B, G/B.

33

Piano score for measures 33-36. The right hand features a melodic line with eighth notes. The left hand provides harmonic support with block chords. Chords: Gm/Bb, Gm/Bb, G/A, G/A.

37

Piano score for measures 37-40. The right hand features a melodic line. The left hand provides harmonic support with block chords. Chords: Ab/C, C/Ab, Gsus4add3, Gsus4add3.

41

Piano score for measures 41-44. The right hand features a melodic line with triplets. The left hand provides harmonic support with block chords and a bass line. Chords: C/E, F(add2).

45

Piano accompaniment (Pno.) includes chords  $G(\text{add}2)$  and  $C/A\flat$ .

49

Piano accompaniment (Pno.) includes chords  $C/E$  and  $F(\text{add}2)$ .

53

Piano accompaniment (Pno.) includes chords  $G(\text{add}2)$  and  $C/A\flat$ .

57

Open - solos

Piano accompaniment (Pno.) includes chords  $C/E$  and  $F(\text{add}2)$ .

Solos

61

Piano accompaniment (Pno.) for measures 61-64. The chords are C/E, F(add2), G(add2), and C/A♭. The vocal line has rests.

65

Piano accompaniment (Pno.) for measures 65-68. The chords are B♭/A♭, B♭/A♭, C/B♭, and C/B♭. The vocal line has a melodic line.

69

Piano accompaniment (Pno.) for measures 69-72. The chords are D/C, D/C, G/B, and G/B. The vocal line has a melodic line.

73

Piano accompaniment (Pno.) for measures 73-76. The chords are Gm/B♭, Gm/B♭, G/A, and G/A. The vocal line has a melodic line.

77

Pno.

Ab/C C/Ab Gsus4add3 Gsus4add3

Open solo on vamp (new key)

81

Play 1st x only

Pno.

Eb/G Ab(add2)

Play Eb 1st x

85

Pno.

Eb/G Ab(add2) Bb(add2) Eb/Cb

89

Pno.

Db/Cb Db/Cb Eb/Db Eb/Db



93 7

Piano score for measures 93-96. The right hand (treble clef) contains a melodic line with a triplet of eighth notes at the end. The left hand (bass clef) contains a bass line with chords F/Eb, F/Eb, Bb/D, and Bb/D.

97

Piano score for measures 97-100. The right hand (treble clef) contains a melodic line with eighth and sixteenth notes. The left hand (bass clef) contains a bass line with chords Bbm/Db, Bbm/Db, Bb/C, and Bb/C.

101

Piano score for measures 101-104. The right hand (treble clef) contains a melodic line with eighth and sixteenth notes. The left hand (bass clef) contains a bass line with chords Eb/Cb, Eb/Cb, Bb(sus4), and Bb(sus4).

105

Piano score for measures 105-108. The right hand (treble clef) contains a melodic line with eighth and sixteenth notes. The left hand (bass clef) contains a bass line with chords Eb/G and Ab(add2), with a triplet of eighth notes at the end.

109

Piano accompaniment (Pno.) chords:  $E\flat/G$ ,  $A\flat(\text{add}2)$ ,  $B\flat(\text{add}2)$ ,  $E\flat/C\flat$ .

113

Piano accompaniment (Pno.) chords:  $E\flat/G$ ,  $A\flat(\text{add}2)$ .

117

Piano accompaniment (Pno.) chords:  $E\flat/G$ ,  $A\flat(\text{add}2)$ ,  $B\flat(\text{add}2)$ ,  $E\flat/C\flat$ .

Drum solo on vamp mofos

121

Piano accompaniment (Pno.) chords:  $E\flat/G$ ,  $A\flat(\text{add}2)$ .

Play 1st x only

125

Pno.

Fine

The musical score for piano (Pno.) begins at measure 125. The right hand is mostly silent, with a whole rest for the first three measures and a half note B-flat in the fourth measure. The left hand provides the harmonic and melodic foundation, starting with a B-flat major triad in measure 125, followed by similar chords in measures 126 and 127, and concluding with a descending eighth-note scale in measure 128. The piece ends with a double bar line and repeat dots in measure 128.

## **Appendix E: Embodied Hope Player Reflections**

### First Player Reflections (pr1)

Date Completed: 9 December 2016

#### Pre-Tour

Andrew Bain has done great work in composing a suite of jazz pieces. I believe the proof will be in how they develop over the course of the tour. There are contrasting moods and harmonic landscapes and Mr. Bain has used a variety of compositional devices. I spent some time trying to memorise as much of the music as I could, in order to be more free in interacting with the other musicians. I'm looking forward to seeing how the music is transformed over the course of the fourteen days we are playing.

#### During-Tour

The musicians in this group are of the highest calibre. The energy level was high from the first moment of the first rehearsal. I had played with Mr. Bain before in somewhat informal settings, but he is really bringing his A game to this project. I had only heard Jon Irabagon on some recordings; playing with him live is an intense experience. Irabagon has a wealth of information and his improvisations are a joy to witness. I had also never played with Michael Janisch; he is certainly a formidable force of a bassist and a musician. I have enjoyed a few of his recordings but again live is another story. This is going to be a great tour.

As expected, the music is coming off the page and in the hands of these great players it is becoming something even better. I hope the U.K. audiences can appreciate what is happening in this band.

As I mentioned earlier, I thought that our first rehearsal was a great preview of what was to come. It is always possible that the music starts at such a high level that we leave no place for the development of the music over the course of time. (I am reminded of a week of performances with the trio of a very well-known bassist; during the week, the music was of top quality but didn't really get any better or worse. I suppose that's a better outcome than getting worse! Still, I believe the history of this music was created by touring bands playing music night after night and adding things every night and developing a rapport as a band. Rehearsals cannot duplicate this). Bain's quartet did not fall into this trap: every night was better than the last.

Speaking very objectively, one of the challenges was coming up with a convincing set-list. A suite sort of implies a set of pieces that might be put together more because of their contrasting moods (originally contrasting dance forms) rather than any common elements as would be found in Sonata Form. Mr. Bain was not necessarily set on a particular order, which was a wise move. The order 'found itself' after a few performances, based on where the solos seemed to want to go. One of the pieces, '10 lines in F minor', was an interesting exercise in almost aleatoric music; we were given 10 lines and we were instructed to play them verbatim in terms of notes, but we could do anything else that we wanted with the lines. This was a challenge because in jazz we oftentimes play the material once or twice and then move on to a new idea. I think the result was very unique and challenged all of us in a surprising way. 'Practice' was a challenge for two reasons; one, negotiating the  $\frac{7}{8}$   $\frac{7}{8}$   $\frac{7}{8}$  and  $\frac{3}{4}$  correctly was a reason to concentrate and two, playing over the 'Countdown' changes in an interesting way proved to be another reason to maintain focus.

Although it's a very simple melody and simple changes, 'Accompaniment' as a rubato tune, with which we usually began every night, was actually quite a feat; it was hard for me to maintain the intensity and keep things going for Jon Irabagon's incredible energy.

Merely playing the melody on ‘Surprise’ was a technical challenge; additionally, the metric modulation cueing back and forth was initially a bit cumbersome for me. However, eventually we all got the hang of it and it yielded great results.

All in all, Mr. Bain should be proud of his accomplishments and I look forward to hearing and perhaps being a part of the next project!

### Post-Tour

I think this tour was a success on pretty much all levels. Some of the venues were a bit small, but we try to make jazz music happen where we can. I think the best venue was the CBSO Centre in terms of sound, backline, etc. The audiences were very enthusiastic everywhere; it’s possible that the Cambridge audience seemed the most enthusiastic.

I’m very glad that we were able to document this work. Hopefully, this will be the beginning of Andrew Bain’s career as a bandleader/composer.

## Second Player Reflections (pr2)

Date Completed: As Below

### 30 October 2016 – Andrew Bain's *Embodied Hope* Quartet Tour Notes Part 1

I have been looking forward to this tour for many months. These dates provide a unique chance for me to tour within the U.K. for two weeks straight, as well as continue to develop a musical partnership with Andrew that began over fifteen years ago.

Andrew and I were in the same class at the Manhattan School of Music, and we were placed in the same small ensemble the first day. After a quick discovery that we both enjoyed the stalwarts of the British jazz scene – everyone from Kenny Wheeler to John Taylor to Evan Parker – we knew there would be common ground to build a lasting musical kinship on. We have done several tours throughout England and Scotland over the years, and we have recorded two records together. I consider Andrew one of the go-to players in all of Europe, as well as an excellent jazz educator and visionary.

I met Michael Janisch several years ago through Andrew. We played several trio gigs together and the energy was high and continuous; they make a great rhythm section battery. In addition, Michael is tireless as a record label owner, home improvement guru and a family man. His energy and willingness to go above and beyond has always been a sight to see, so I look forward to spending the next two weeks seeing what he has been up to.

Though I have met, hung out with and listened to George Colligan several times, this will be my first experience performing with him. George has a reputation for being an endlessly creative, swinging and supportive pianist, as well as a great bandleader in his own right. A quick search on Google informed me of a ridiculous amount of recordings and tours with the best in the business, so getting the opportunity to pick his brain about those

experiences, as well as interact with him on the bandstand, has been one of the main things I have been excited about.

Andrew sent us the music a few days ago, and I plan on examining it more closely on the trip over. Going through the music for a few hours this morning, I was able to see certain generalisations that I recognize in Andrew's compositional approach, including the use of the standard and accepted forms in jazz juxtaposed against other sections with four or eight bar repeating vamps, wildly chromatic and technically difficult melodic lines, the use of a pop sensibility, and plenty of room for interpretation and openness from day to day (which will most likely lead to vastly different performances over the course of the tour), amongst other things.

As a touring musician that has performed in many different situations and levels of comfort, this tour looks to be organized at a very high level. I expect that the Is are dotted and the Ts are crossed, and that the tour will be easy as far as the technicalities go, and challenging in the most uplifting of ways on the bandstand.

### 31 October 2016 – Andrew Bain's *Embodied Hope* Quartet Tour Notes Part 2

We just finished our first rehearsal as a quartet, and I can see what Andrew is going for. As I suspected, each piece captures a different style pretty authentically, and anyone who has any experience with jazz will be able to pick up those styles fairly quickly. This appears to be measured and on purpose – as I look at the tour schedule and locations, it's most likely that there will be more laypeople than musicians, and each movement should be able to get and hold their attention even without harmonic or jazz vocabulary understanding.

The genres that the pieces revolve around include: open free ballad a la the John Coltrane Quartet, odd meter vamp a la the Dave Holland Quintet, 'Countdown' chord progressions (John Coltrane again), straight eighth ECM groove, New Orleans-style blues,



fast song into swing a la Kenny Garrett from the late '90s, and a folklike, melodic finale a la the Brian Blade Fellowship. These of course are my interpretations of where Andrew might be angling the music from.

I approached the music with these genres and the jazz lineage/history in mind. For example, the opening tune of the suite, 'Accompaniment', had little instruction besides an open, free ballad. It could have gone many different directions, as Andrew didn't really instruct us too much, but once a tremolo in A major was laid down by the rhythm section, the arc of the melody, as well as the range it is written in, led directly into late Coltrane territory. As I approached the tune that way, the shared knowledge of the history of the music that all the players have took over, and they interacted in ways similar to the John Coltrane Quartet. I am sure that by halfway through the tour, I will be searching for different ways to play on this tune, including different dynamic levels and different octaves, as well as pausing on each chord for different lengths, both longer and shorter. But for now, as we get to know the music, the underpinning of the Coltrane Quartet helps us find a common ground and make music out of it immediately, which is a great pay off for a band that has never performed as a quartet before.

Another aspect of the rehearsal that really was astounding is that George has already more than halfway memorised the music. This is the sign of a true professional as well as a sign that someone has played TONNES of music in his day. My guess is that the classic forms that Bain has incorporated serve as the root of his memorisation, and he is able to super-impose in his mind the lines over the top of those, making them easier to memorise. I'll be asking him about this during the tour, but it was a great omen for these two weeks that George was already so far down the line of getting past the written page and getting to true music. This will be a great two weeks!

### 3 November 2016 – Andrew Bain's *Embodied Hope* Quartet Tour Notes Part 3

I write this after our second gig. The music started out at a very high level; you can tell that people have played with each other in many other settings. Bain has been telling people that Michael and he have played together ‘for over a million gigs’, and it can definitely be heard. As a freelance musician from NY, I’ve had the pleasure of playing with rhythm sections from many different countries. I can honestly say that the Janisch/Bain hook-up is unique outside of New York and a welcome surprise. Both have studied the history of the music, and on top of that they have played together for such a long time that they have locked in their time-feel. Add George on top of that and it is easy to feel at home soloing, and I can tell that I will be able to take many chances on this upcoming tour.

There has already been a lot of risk-taking during the solos on this tour. Each of the soloists are prodding their accompanists to see how far people can push it. On many tours I’ve been on, it has taken way more than two gigs to get to the level of interaction and listening that is going on. In addition to the fact that we have played and known each other for many years and in different situations, another possibility for this rapid growth is Andrew's writing and how it stems almost exclusively from the jazz tradition. Even the ‘10 Lines’, which are a little more open or aleatoric, are handled with grace and ease from Michael and George from their familiarity of more open music. These guys have done their homework AND performed with a lot of people!!

During the driving on this tour I've been able to ask Michael about owning his own label. He has talked extensively about bringing over a lot of American musicians of different styles and that experience of playing with a plethora of musicians shows. Add George's incredible resume, and this band is easily able to handle different styles of music well. This bodes well for the growth of this particular suite the next twelve days.

After two gigs there are still some loose cues and missed transitions which I am confident will be worked out in time. I am also consciously changing solo orders to find which order works best for each movement with an eye towards having the most effective chain ready to go by the recording on November 11th.

#### 8 November 2016 – Andrew Bain's *Embodied Hope* Quartet Tour Notes Part 4

We've just finished our performance in Dorking. It has been great seeing the music unfold. The players have become more bold and authoritative with their solos, and there has been even more risk-taking in the last few gigs.

We have started to solidify the solo orders – for example, it works best that I take the second solo on 'Trust', as well as 'Practice'. The first few gigs, we were trading orders to find the best way for each tune, but by this point we have pretty much settled on most of the direction.

This performance was interesting to me in the fact that the crowd seemed to like more traditional jazz. It is a constant issue that I am dealing with – as I mentioned in the earlier posts, my perception of what Andrew has written comes straight out of the jazz lineage and tradition. However, a crowd like tonight's might not have heard that? Or they aren't as aware of the areas Andrew has drawn from? Or is it strictly based on how this band interacts and plays, which, as Andrew calls it, is a little more 'New York', which I suppose means more aggressive? The lukewarm reception for the music seemed to be from the lack of standards (on a surface level) and possibly that it was too loud/aggressive for many of them.

An example of new development in the music is that after we decided that I would take the first solo on 'Hope', George will take an extended piano solo alone, and the rhythm section joins after several minutes. Originally, it seemed to make sense to have George solo first on this song, which we did the first couple of gigs. However, by playing several gigs in a

row we organically and, without really talking about it, came across the idea of everyone dropping out and letting George move into other tonal areas alone. This has seemed to be one of the highlights of the concerts for the different audiences, and was probably not planned by Andrew before we started performing together.

Other simultaneous decisions that were made over the course of these few gigs include definitely changing octaves on the melody on the blues as well as the song. I didn't discuss the octave transfers with anyone, and instead just began doing them consistently every time. George, the consummate professional, instinctively heard it the second time I did it and most likely realised that was a new element to the arrangement of the songs, and has followed me every time since. This telepathy and not being slowed down by explanations or over-speaking about the music lends to a band moving forward as well lends trust on the bandstand. An important element to making the highest level of improvisatory music is that there is an understanding and trust amongst everyone on the stage, and little things like this are elements that lead to that trust.

#### 9 November 2016 – Andrew Bain's *Embodied Hope* Quartet Tour Notes Part 5

A magical night of music. As the results of the U.S. Election came in early this morning, all of us were shocked, saddened and stunned. As George said on the ride over: 'I don't know how I'm going to teach this afternoon and play tonight.' We all felt the same, but duty calls. We got to the gig and the crowd was uneasy (like seemingly the rest of the world), but appreciative. We launched into our music, and it was a perfect catharsis for the emotions we felt during the day. The highlight for me was George's aforementioned open piano solo on 'Hope'. As I stated earlier, the open solo piano idea formed naturally over the course of the performances, and each night he changes the direction and progressions he uses within. Tonight, whether by choice or by accident, he found his way into the chord progression and

rhythms of Donny Hathaway's 'Someday We'll All Be Free'. The energy in the room changed, and there was, for those few minutes, a sense of hope and possibility. As a coda for the song, we vamped on the F Major feel, and we all brought in gospel elements for an extended ending that the crowd erupted for, with some of the members telling me that they 'needed that' later. Connecting to and integrating with the jazz tradition as well as other music is part of what makes George such a great improviser and bandmate. The idea of this suite connecting different styles and genres within jazz is only strengthened and extended by bringing in other music's elements, and the suite is better for it.

#### 13 November 2016 – Andrew Bain's *Embodied Hope* Quartet Tour Notes Part 6

We just finished the final show for the tour. It has been an incredible two weeks of musical discovery and growth. The suite really came together and hopefully the recording captures that spirit. The interaction between the four players started out at a high level and only increased from there, and the band is definitely now a band in the truest sense of the word.

I have known Andrew Bain's playing for fifteen years and have done several tours and countless gigs with him. Going in to the tour, I knew fundamentally what his time-feel is like, what fills he tends to use, and who his influences are, which include Elvin Jones, Brian Blade and Jeff Watts, especially in the fills and chatter he uses. What I have been most pleasantly surprised in his playing this tour is that those elements are still there, but now as a backdrop for his own personality, rather than being a major sound upfront. Further, his tone has rounded and become darker and his touch on the drums has become more varied and dynamic. He can swing the up-tempo numbers very quietly, and he shapes his tone and sound to each room and each situation, so there was never moments on this tour where the drums covered up the band or took over the sonic space. Andrew has really matured and blossomed in the years that he has taken up the Senior Lecturer position at Birmingham.

It was a great pleasure to play with Michael Janisch these past few weeks. In addition to his energetic and supple bass playing, picking his brain about organising tours and running a record label that has released 83 records in the last six years has helped me see what a life constantly in and around music can be like. His tireless motivation towards releasing high quality music both on the bandstand and on recordings is truly inspirational, and somehow he still manages to keep a propelling time-feel and energy on the bandstand.

Playing with George Colligan for the first time was a dream come true. George brings so many influences to the table and he can switch in and out of them seemingly at will. He has so much experience with so many bandleaders that his insight is truly top-notch. George embodies what teachers all over the world talk about, but rarely can deliver themselves. He covers all bases equally and at the highest level. I was honoured when, halfway through the tour, he asked me to join his quintet for a few gigs in New York. I believe it was an outgrowth of our mutual understanding of the jazz lineage, as well as telepathy on the bandstand that I alluded to before. Further examples of this trust that I didn't mention but that are coming to me now: on the songo tune, the melody leaves a lot of space between the phrases, and George usually fills the space with long eighth note runs. Once in a while, when it seems appropriate to challenge him for the space, I'll improvise with him into the next melody phrase, instantaneously changing where his lines go. His playing seemed to perk up and change during these instances, which led to more energy in general throughout the rest of the tune and the set. Another example is on the penultimate chord on 'Accompaniment'. The V chord there naturally leaves a lot of opportunity for chord substitution or modal shifting.

Depending on the mood of the evening, or what has happened previously, I employed (in hindsight, not consciously) different angles on the gigs: Coltrane-like more 'out' phrases and motifs, coupled with extended range of the horn, a purely pop approach that relied on pentatonics strictly and a combination that would switch back and forth between the two or

combine elements of both. George was constantly listening and was able to instantaneously hear which direction I was going and adjust his lines and comping to that direction. The shared study and learning from different eras and genres helped to make this band fit together in a very short amount of time.

### Third Player Reflections (pr3)

Date Completed: 6 January 2017

#### Reflections on Compositions (initial impressions; internalisation; method)

My first thoughts on the music is that the songs were going to be very fun to improvise on as they were not overly tricky or through composed. But there were some angles, and also harmony, that needed to be dealt with. Generally, I just listen to examples or study the scores until I feel that I have a good understanding and feeling of what I need to do as a bassist and then at that point I put the music on the bass. This works best for me as I have perfect pitch so I can do a lot of the work away from the instrument. I could tell that the music was written by someone who really understands rhythms and, with Andrew being a drummer, that was a natural thing for him to do, I suppose.

#### Reflections on Performances (group interaction; venue and audience; pre/post-gig analysis (what worked/or not)

This was a band that stretched as we only played about four tunes a set, so solos were on the longer side of the spectrum, from my experience. However, it worked for me because they guys have so much to say and so many different ways to play; and also they possess a deep breadth of knowledge and language. So, it was never boring. I do remember feeling a sense of ‘these are long solos’. I might personally want to put one more tune into each set, but like I said it worked with this band fully. And I think the audiences loved it too. We took them on a ride. Andrew did a great job communicating with the audience on the mic too so that helped them understand what was going on with the music. With instrumental music it’s always good to help the audience to coalesce the composers intent with non-verbal music I find. One



doesn't always have to do this but it only ever works if they do; and Andrew was dead on with his delivery.

Development of the Music (night to night; group interaction; familiarisation; musical challenges)

I felt that it was clear from the get go that this band was about interaction and interplay, and Andrew's tunes were the vehicles. We spent most of the time in the improvisation and that's where things really took off. It was very exciting to be in the middle of it and, at times, just listen in as the other members did their thing. For me the challenge was to be present at all times during the improvisations as they were long and this is hard because the focus has to be 100% with musicians of this level. And as a bassist I have decisions to make about how to interject, or not, so I was trying to carefully and hopefully tastefully interact, or not, or even stop playing altogether, to make a unique contribution every night. As the tour developed I recall feeling sometimes completely transcendental in the music-making process as I had the tunes so internalised. I could just go right to that 'place' where the music was churning and evolving with little thought other than sort of just going along for the journey. That's the ultimate for me and I feel we got there most of the tour.

Andrew Bain: Personal Reflections during Case Study Two (AB, pr)

Date Completed: As below

30 October 2017

I write this the day before my tour starts. After some logistical issues – that Colligan arrived five days late due to illness (and also considered cancelling the tour altogether requiring me to re-iterate how important he was to the project and assure him of our travel and accommodation plans) – the music is complete and ready to go. I have been very active promoting this tour alongside Michael Janisch (who is playing bass and managing the tour). Since securing Arts Council England funding earlier this month, we have been campaigning our contacts/online resources/social media and various publications (Sussex Jazz Magazine, London Jazz News, Cardiff Radio and The Jazz Breakfast) to spread the word about the tour.

Musically, I feel somewhat confident about my compositions but – until we play them tomorrow and ‘bring them to life’ I have no way of knowing if they will succeed in my expectations of them. I specifically wrote all compositions to ‘have legs’ – that is to say, there is potential for growth in each and every form.

I am apprehensive about the rehearsals tomorrow for two reasons. Logistically, we have a good deal of travel to complete as Jon Irabagon flies in from New York tomorrow morning. Then we will have a finite amount of time to rehearse before we head to Trinity College of Music to conduct a masterclass. Secondly, I hope the compositions resonate with the other members of the ensemble and that they feel the compositions allow them freedom to improvise and excite their musical imagination.

### 31 October 2016 – travel, accommodation, rehearse, Trinity College of Music workshop

Having just completed the first day of rehearsals, I now feel confident about the music and excited about the tour. I also feel as if a great weight has been lifted from upon my shoulders. This has been almost a year in planning and I am relieved to have all musicians here, all compositions played, and the first event completed.

#### Positives:

- All members arrived;
- After last minutes edits on the evening of 30 October, all music was printed for the band;
- We played through every composition and each sounded strong with plenty of scope for development. Notable tunes were ‘Accompaniment’. We played this first and this high-energy version was perfectly executed by all. I was impressed at the uplifting feeling created in this movement and in ‘Hope’ and ‘Trust’. This feeling was transmitted to the participants in the TCM workshop as students fed-back to me after the performance;
- ‘Responsibility’ sounded surprisingly strong. Something about the simplistic nature of the composition left plenty of room for musical development and individual exploration, and the metric-modulations in ‘Surprise’ had the desired effect.

#### Negatives:

- Some parts need to be collated in a different way, as the printed booklet was hindering performance. I might reprint some bass parts too as Janisch would prefer not to turn during playing at all;
- Some solo forms need development. They are perhaps too simple or static. As I have prepared various options for solo forms, this is easily remedied;
- The bass line of ‘Practice’ needs looking at, as does the melody to ‘Listening’.

The rehearsal ended up being only 90mins – not much time to get through all the music. We picked two compositions to play in the workshop and we will have another opportunity to rehearse in Cardiff on Wednesday. The workshop itself was very successful. The Head of Jazz was impressed with the playing and the discourse that was balanced well between the four of us. My two chosen topics to focus on were:

1. Embodied Knowledge
2. Aural Instruction

Colligan questioned my description of the former and asked me to elaborate on the process of displaying deep knowledge. I used the playing of a Purdie shuffle groove with depth and authenticity, as opposed to just the ‘right’ notes in the right order, to demonstrate this knowledge transfer.

The Head of Jazz commented on our discussion as ‘going beyond the literal’, which summed up our discourse well. The first performance of ‘10 lines’ and ‘Listening’ were marred by equipment failure on the drum kit (this was acknowledged to the room, helping to break the ice) and the melody needs to be stronger. The final two performances, one with the students (‘In Walked Bud’) and one with my composition ‘Trust’, were played to a high standard. I finished the day with a feeling of success and achievement in making it all happen.

#### 1 November 2016 – free day

Today was free due to a rescheduling of the TCM workshop. I had hoped to rehearse again, but Janisch could not make it. I spent the day with practical duties (transport issues, promotion, etc.), but it proved a useful time to get to know Colligan better and to catch up

with Irabagon. The London Jazz News article was published online, as well the Sussex Jazz Magazine where I made the front cover!

### 3 November 2016 – post-Cardiff, Concert One

We played our first concert last night and it felt quite strange. This is my first experience of playing all of my own music on a gig and – bearing in mind this was the first time we played publicly and it is all new – it will take some getting used to.

We had time for another rehearsal in the afternoon and we tidied up some heads and arrangements. I decided to choose the set-list just prior to playing. Aside from two similar Coltrane-esque tunes being side by side (I will change that tonight), the set last night was good. We stretched out so much on the first three tunes though (60mins), that we did not have time to play ‘Responsibility’. Then, due to still having four tunes to play in the second set, we ended up not playing it at all (an audience member did ask about the seventh movement however). I see this as a positive sign, however. That with limited prepared material, we have the capacity as a band to develop and expand.

I feel like some of the structures require more guidance – and perhaps the solo order and length of each piece. I aim to let that happen by evolution, as opposed to instruction.

### 4 November 2016 – post-Kingston, Concert Two

We played the Ram Jam Kingston last night. Although slightly worried about numbers beforehand, the turnout was fine in the end. We have some programme issues to deal with still (the order is still not right) and we have some musical issues to be addressed tonight, as follows:

- ‘Accompaniment’ needs to cadence to the major at the end. It has a tendency to become quite chromatic live. Working well though, aside from this;

- In 'Hope' the rhythms are still loose and the form is hazy. I need to reprint a bass part for Janisch as there are too many pages currently;
- In 'Listening' the head needs to be played more accurately. Cues are all working well, however;
- In 'Practice' the only issue is to not having it next to 'Surprise' and to watch the metric modulation. The tempo should be faster than 'Responsibility';
- In 'Surprise' the metric modulations are not happening. I will need to address this tonight;
- 'Trust' is working well.

#### Development of Set-list (as of 2 November 2016)

##### First set

'Accompaniment' (free)

'Practice' (7/8) – similar tempo issues

'Surprise' – similar tempo issues

'Responsibility' (New Orleans) – did not have time to play due to extended solos – similar tempo issues

##### Second set (this worked well)

'Hope'

'10 lines'

'Listening' (songo)

'Trust'

'Accompaniment' (add reprise?). Did not play this tonight

### Set-list (as of 3 November 2016)

#### First set

‘Accompaniment’ (free)

‘Practice’ (7/8) – similar tempo issues

‘Responsibility’ (New Orleans)

‘Surprise’ – ended up swapping for ‘Hope’ as there would have been too many similar tempos again

#### Second set

‘Hope’ – swapped for ‘Surprise’

‘10 lines’

‘Listening’ (songo)

‘Trust’

‘Accompaniment’ (reprise)

### Planned set-list for 4 November 2016

#### First set

‘Accompaniment’ (free)

‘Practice’ (7/8)

‘Responsibility’ (New Orleans)

‘Hope’

#### Second set

‘Surprise’

‘10 lines’

‘Listening’ (songo)

‘Trust’

‘Accompaniment’ (reprise)

#### 5 November 2016 – post-Brighton, Concert Three

We played a really successful show last night. The audience was plentiful, the set worked very well, and the band is starting to really expand and develop. I have been conscious of not leading the musicians or directing them musically unless essential. This has meant that each player has had to take control of their own role and to have an opinion about the band’s direction – or to just let it happen. The set remained as follows:

#### First set

‘Accompaniment’ (free)

‘Practice’ (7/8)

‘Responsibility’ (New Orleans)

‘Hope’

#### Second set

‘Surprise’

‘10 lines’

‘Listening’

‘Trust’

‘Accompaniment’ (reprise)



I gave the direction of resolving to a blissful major tonality sooner at the end of 'Accompaniment'. It was tending to become too chromatic. That now happens earlier, creating tension that is released by the major cadence. 'Practice' opened with a bass solo and Janisch started the vamp (unfortunately this was not the one I composed...). However, we persevered onstage and adjusted to correct this. Also, the tempo on the 'Countdown' changes remained up (as it should) to contrast 'Responsibility'. We need to take care that this does not rush, however. 'Hope' also has a tendency to rush slightly and the form is still quite loose. Perhaps we will rehearse this on Sunday for the broadcast? 'Surprise' is working well now the metric modulations are included! For some reason they had not happened on the concerts so far. Something to be examined, perhaps. '10 lines' into 'Listening' happens quicker now and is more exciting, and the finale of 'Trust' is still strong. Irabagon will come in and out of the drum solo vamp and recap the melody at the end. Should this resolve?

There have been a number of extra-musical issues I have had to deal with. This was the case in the run up to Case Study One, but they are more evident here. Obviously this is a longer tour with many more concerts, but transport logistics are taking up too much of my mental space, leading to stress and worry. Perhaps there is no way around this, but at the moment I cannot focus on the music until the moment we play the concert.

#### 6 November 2016 – post-RAM juniors masterclass

Our masterclass at the Royal Academy of Music was very successful yesterday. We played 'Accompaniment' and 'Practice', segued with a drum interlude. I spoke about my musical concept and each player introduced themselves. Then we heard three small bands played their own repertoire. It might have made more sense for us to play/speak more, but this was the Head of Jazz's call.

The positive side of travelling around so much on this tour is the conversations I can have with each musician, individually or collectively. Many interesting topics have arisen, but most notably that this is a traditional-style touring project that used to be found in the 1990s (and obviously before) and that everyone feels good about the space for band development, citing this as an integral part of jazz music and essential to how it developed. In addition to this, the space in the compositions that allows for development is being reported as positive. Colligan has already spoken to me about wanting to tour again.

#### 7 November 2016 – post-Herts Jazz, BBC broadcast, Concert Four

Yesterday, due to more logistical issues, I ended up being two hours delayed in arriving at Herts jazz for the BBC soundcheck. Although in contact with them throughout – and with their understanding – this was stressful and problematic, hence we missed food before the concert and I had to move my interview to the intermission, clashing with when we were meant to eat. Due to this logistical confusion – caused by one of the band members – I had trouble putting this fact out of my mind during the performance. It will be interesting to see if this is discernible on either of the recordings. Also, there were some mistakes from the players that had not happened before. Although they had more time off during the day (it was only me running errands), arriving late to the soundcheck was less than helpful. Due to maintaining positive relations, I will not bring this up until the end of the tour, but I am not happy at this precise moment.

The concert itself was well-received by the audience and the BBC. It was planned that half of the concert would be broadcast in December and the second half would be released next year to coincide with the release of the recording.

### 8 November 2016 – post-RAM masterclass and performance

Yesterday was a full day masterclass plus one-to-one lessons at the Royal Academy of Music. We have a very strong group dynamic for these workshops now. We played two pieces segued (‘Accompaniment’ and ‘Practice’), then I talked about embodied knowledge and knowledge-in-action as evidenced in a co-creative situation. After the other members introduced themselves, we offered the students an opportunity to ask questions. Knowing they might not be too forthcoming, we have other strands we can tap into if necessary. Some themes have been:

1. Interaction
2. Creativity
3. Transcription
4. Intention
5. Going beyond the literal (introduced in the first masterclass)

Then we had the students play ‘Surprise’. This proved more of a challenge than I would have thought but the students seemed to grow as they played and thought about the challenges it presented. The afternoon was spent with individual lessons with each of us. A very strong day, I think.

### 9 November 2016 – post-Dorking, Concert Five

Yesterday we played the Watermill, Dorking and this might prove to be our most traditional audience. Although extremely well received and looked after, this music appeared challenging for many people in attendance. Perhaps they are used to more straight-ahead repertoire?

We all remarked on this at the intermission, surprised to not be getting more back from the audience due to the high-energy performance level of the first set. We played the second set mindful of this. Although only positive comments were relayed to us, it will be interesting to listing back to this recording and see if we played any differently.

#### 10 November 2016 – post-Hull, Concert Six

Yesterday we travelled to Hull. Due to a scheduling conflict in the planning of this day, there had been many alterations. We ended up teaching one-to-one lessons in the afternoon, as opposed to a group workshop. The student ability was considerably lower than all other schools, but they were nice and attentive. Hull Jazz agreed to put on the concert at short notice but on a non-regular programming day of the week. It proved very successful, however. There were plenty of people in attendance and there was a refreshing energy to this room and audience. Perhaps that was in contrast to the Watermill? Due to the venue change, this was the only concert that Colligan played on keyboard. Not only did he embrace this challenge he played one of his most outstanding and virtuosic shows so far on the tour.

Musically, we are still developing this music at great pace. My perception at this stage is that we hit a very high standard at The Verdict, Brighton. Then the broadcast at Herts was marred by the stress of the day, but I am hoping that will not be heard on recording. The Watermill was disappointing in the fact that the audience were not very forthcoming, for whatever reason. Last night in Hull felt like we continued our initial momentum, and took another step up in terms of confidence, risk-taking and high energy. The tempos feel settled now and the compositions are coming into their own.

Interesting to note that Colligan has memorised all my music. Janisch has memorised most, and Irabagon is still reading some. I have not used music at all.

Last night there was a watershed moment. Due to Donald Trump becoming U.S. President, the American's in the band were reeling from the news. On 'Hope' tonight, Colligan's extended solo piano improvisation went into an impromptu version of a soul tune (it turned out to be a Donny Hathaway composition, as Irabagon described in his video interview). This led to an extended soulful coda being played for the first time on the tour and that arrangement made it on to the recording. A standout example of independent creation on the bandstand, evolving into the arrangement.

### 11 November 2016 – Post-Tour

I am writing this retroactively as I ran out of time to reflect during the tour after being overwhelmed by travel, logistics, and playing/recording. Our gig in Cambridge on 10 November 2016 (Concert Seven) was fantastic. It was the second highest fee and the organisers were very happy to receive us. There had been much good publicity about the event too. So impressed were the organisers, that they offered us a Cambridge Festival date for 2017. The standard of musicianship hit an all-time high – better than Hull the night before. As the audience were lively and receptive, it made the concert a pleasure and I was at ease explaining the concept to them. Not only did they receive that information in an open way, they responded with excitement when I talked about jazz as a positive metaphor for social change. It made the concert a stand-out experience. After that concert we travelled to Wincraft studios to rest before the recording session.

### Post-recording, Day Twelve

Our recording day was mixed. Due to arriving so late we did not start until after midday. I had a videographer coming, so that meant we had to track 'Hope' at a particular time, putting the pressure on somewhat. Going into the recording Irabagon, in particular, was very

optimistic that the session would be easy, predicting one takes for many of the tracks. But this did not happen. And, although we got all tracks down, we had to ‘dig deep’ in the end to make that happen, tracking up to four times for one movement, and recording until 10.30pm, much later than I would have hoped. I put the added pressure down to one member. They became a self-appointed producer for the album and this started to affect the artistic process. By calling arrangements on the spot – contradicting what we had done so far – brought doubt into our minds. Not particularly useful in a recording situation. In addition to this, tracking started taking much too long as we began to overthink.

The video went very well, however, and we managed to do a few more takes before dinner. I do not think they will be used on the final album though as our energy levels were waning. I made a judgment call to go and get food whilst the others were video interviewed. This break worked well in re-aligning our purpose, but I had hoped the day would have been easier.

### The CBSO Centre, Concert Eight

We travelled to the CBSO Centre the next day. Our workshop was not well-attended and, bearing in mind they were my students, I was not best pleased. Perhaps it was due to it being on a Saturday, historically unsuccessful. Either way, we were well oiled up until that point and we made many astute observations for the students in attendance. Tonight Prof. Tim Wall hosted a pre-concert talk. This was also videoed for research purposes and I found his questions interesting and pertinent. I feel like it went very well, with plenty of opportunity for me to explain my concept for the album and my experience of the compositional process up until this point.

As this performance was being videoed professionally there was extra pressure on the concert. We were instantaneously struck by how restrained the audience were – very

reluctant to clap and react to my commentary. A stark contrast to Hull and Cambridge and rather disappointing as my 'home' show. Luckily we had a couple of jazz musicians in the audience that relayed their excitement during the intermission and after the concert, affirming our feeling that we played very well and were just victim to the polite, reserved audience.

Musically there were many highlights. There were a few errors with the melodies, some tempos that pushed ('Hope'), and a few solos that were too long, in my opinion. The performance got positive feedback from all I spoke to. Mostly from social media, ironically. It seems people are happier to emote via their phone as opposed to in person. A sign of the times, perhaps.

#### Post-Bristol, Concert Nine

This last performance in Bristol was very strong. The audience was as responsive as any we had experienced, the music was of an ultra-high standard, and – due to the last performance – we were playing beyond. I felt at ease with the announcements that night due to the audience's reaction. The Americans all left that night after the performance to go to the airport.

At this stage of the process I am overwhelmed with the sheer amount of data created by video and audio, and the journey we have undertaken as a group of creative improvisers. I look forward to receiving all written and verbal feedback to see if my reflections tally with those of the group and, most of all, I cannot wait to hear and see the recordings made. I am quite confident that we have documented improvised music as an exemplar of jazz performance, but also traced the evolution of creativity created night after night.

## **Appendix F: *Embodied Hope* Video Interview Transcripts (11 November 2016)**

Questions composed by Andrew Bain and interview conducted by the videographer.

Question 1: What have you enjoyed about the music?

Question 2: How has the music developed during the tour?

Question 3: What was a memorable moment?

I have anonymised all side-musician responses, including any references to other players, third party locations, or places of work.



### First Player Video Interview (vi1)

Q1: What I've enjoyed about the music on this tour... so many things. First of all... Andrew Bain, who I've known for a few years, has written this wonderful suite of music called *Embodied Hope*. And I think, compositionally, there's a lot of interesting things happening. A suite is kind of a collection of pieces that don't necessarily have anything to do with each other, but I think that it's more about the various ideas that the pieces are based on coming together to form a single vision. He's based this music on a book that he read called *The Fierce Urgency of Now* and it's sort of dealing with the ability to improvise and, not just in music, but in life situations, so he's sort of tying all of that stuff together, so there's kind of a symbolism with the music and also, along with the music that's written, there's also a lot of space for improvisation, which I always like because there's freedom within the compositions; and also because he's assembled a really great team of support players, if you will, which I'm one of them and I'm honoured that he called me for this and I was able to do it.

We also have [player X], who is an incredible musician, incredible [X] player, and this is my first time playing with him and I'm just loving it. It's great to accompany him and to hear him play is very, very inspiring. And then of course, [player Y] who is an incredible [Y] player. This is my first time playing with him – I think – and just the way that everybody is working together to achieve this musical vision is... I mean, I wasn't surprised, but, as we go on, we're sort of surprising ourselves at how we're developing the music. It's going to be a great album. It's been a great tour and I really hope we do it again at some point.

Q2: How has the music developed during the tour? Well, we had one rehearsal before we started. Well, I should say also that we were sent music and I practiced some of it. I had some free time when I was in Birmingham – it's hard to find practice time because I have kids –

but I practiced the music a bit. And then we got together for one rehearsal and it was very easy from the beginning because these are all high level players, so it wasn't really a matter of picking it apart, like everybody could kind of play it well from the beginning, but every night that we've played it's gotten better and better. And what's great about having a long tour like this is that we're really getting into the spirit of how this music was created. It's very hard these days to do one performance and expect it to live up to everything that it can. When you think about the great bands – Art Blakey, Miles Davis, Duke Ellington – they played all the time. They went out on the road for months, YEARS, and that's how they got to be so great. There's no substitute for that. Just rehearsing once a month, or having a gig once a week, or something, is not quite the same. So, we've been hitting it every night and it's just getting better and better. We're adding little things to it; we're sort of shaping the music beyond, I think, what Andrew thought it was going to be. Although he has some specific ideas, he's also very open to seeing where it goes, you know. So, there's a lot of freedom within the compositions and we're taking full advantage of that.

Q3: OK, I'll say this. Unfortunately a memorable moment of this tour was the fact that while we were here we discovered that Donald Trump had been elected President of the United States, and we are very disturbed – at least some of us – are very disturbed by this. But I'm sort of trying to get it out through the music. I'm trying to put my anger and disappointment into the music as much as I can. So, that's not probably what you were expecting to hear, but other than that, every night has been so good, it's sort of... I'm just glad to get to play with great musicians and getting to have this experience. I'm mostly teaching these days. I live in [Z]; I teach at [Z] University, so I'm either teaching or dealing with my kids, so this type of tour I haven't done in a while... like sort of an extended tour playing hard every night. So, I'm very happy to be here and every night has been memorable.

## Second Player Video Interview (vi2)

Q1: What have I enjoyed about the music? It's been really a great experience playing with this quartet. I mean, everybody brings their own sound, their own philosophy behind the music, and, having known Andrew for over fifteen years, I've been learning about his philosophy and style behind his music for many years and this – after playing many tours with him and playing a lot of his music – this quartet and this suite of music, really is a pinnacle and a culmination of everything he's been working on for, since I've known him for the last fifteen years. So, it's great to be a part of this quartet bringing all of those elements together.

Q2: Well, Andrew has a great quality, that we all look for as sidemen in bandleaders, and he's written a great pad of music, but has left it open for interpretation and for all of our individual personalities to come out. So, over the course of the last thirteen days, it's been great to see the music just blossom and take shape, and even with that happening every night, there's something new and some new direction that we go into in each of the pieces. And so, it's just wonderful to be a part of it.

Q3: One specific memorable moment... OK, so this tour is happening as the 2016 U.S. elections have been taking place and we went to bed one night not knowing what was going to happen, and we woke up the next morning with President-elect Donald Trump. Which was a surprise to all of us. And [player X] and I have been following the elections really closely for several months – and there's a section in the tune 'Hope', where [player X] takes an open solo – a SOLO, like we all drop out – and the next night as we were all reeling from the results, [player X] gracefully and musically moved into Donny Hathaway's song 'Someday We'll All Be Free'. And... maybe half the crowd could... caught on immediately to what he

did, and I definitely did, and it was just a moment where the entire room of 60 or 70 people kind of got behind him and knew what he was saying through his music and it kind of spurred on the rest of the set and gave the music an extra... extra meaning.

### Third Player Video Interview (vi3)

Q1: What do I like about the music? Well, I guess to answer that, it's kinda, I got to go back in time a little bit, because Andrew and I have been playing for about ten years, so my relationship with him has been me the bandleader and Andrew the person I hire to play drums for my music. And that's been for about ten years so, [in] this particular tour, the roles have been reversed and now I'm being hired to play in his band. And that's been... very interesting to see Andrew work as a bandleader and, you know, dealing with all the things that you deal with when touring and also, of course, the music. I wondered what he was going to write. I had never heard a composition of his before, so it was very surprising to hear what he had written for the band. Cause he doesn't let much on, you know, before the tour he was just kind of like: 'Yeah, I'm gonna write some stuff with all you guys in mind' and, in a way, it's kinda sing-song-y, some of the tunes are kinda sing-song-y but there's this rhythmic undercurrent that's pretty tricky, so there might be three parts that on their own sound a little bit... maybe, simple, I guess for lack of a better description, but together they are kinda working against each other on paper but they sound good together. So, as the bass player I kinda have to be careful to keep my place. So, that's been interesting. And I don't know if it's cliché to say but that can sometimes be... oh, I shouldn't say that... I was gonna say: 'That's how drummers write'... yeah, and also it's been interesting hearing some of more complicated stuff that he wrote. He's written some pretty intense lines for the horn players and stuff. He's left a lot of room for us to improvise, in his music. So, that's been fun.

Q2: We've kind of been, you know, really going for it every night on the tour, which has been great because every night's been different, and he's chosen personnel in his band that I think they push themselves to play differently every night. If anything, for lack of, they don't want to sound same-y to the other people in the band, you know, it's great to hear what they

do every night. So, I think his music overall, it's a nice balance of melody, intellectual stuff, visceral energy, intellectual stuff that can kind of keep us on our toes but we can also just dig in and play the music; and there's some different, nice feels that are fun to play as a bass player and stuff like that so... it's that sort of... cliché to say, but it's that magical thing that happens when people come together and the intent's in the same direction; and, you know, the first rehearsal, everyone's great at sight-reading or great at nailing everything on the first rehearsal and it sounds cool... and you think... wow, this will be fun. And then there's those first couple of gigs that are really electrifying because of the energy, you know, you're playing with new people who sound great and that energy itself rides through the gig, and then, sort of, the road wears on you and then you are hanging out with each other, you're finding out... you're getting that personal relationship happening during the tour and that kind of seeps into the band stand too, and then you're almost... that sort of new energy disappears and then you are left with more substance. And then the tunes start growing as compositions and songs, and you start hearing the whole piece of music play, as opposed to just diving in and playing because it's fun to play; and it's a tour, and we have a lot of dates. So, the music becomes a lot more mature and you're listening to it while you're playing, and it just seems like there's more purpose and the band becomes really tight; and the composition starts moving, like four people starts moving the composition together, rather than everybody just nailing their parts at the same time. I mean, that's usually the ideal way it goes and it's definitely happened on this tour. Everyone's opening up, you know I've learnt a lot just hearing all the different musicians play. And we've gotten into some really cool... we've had some really great moments that you know... you never expected. You are kind of laughing at each other afterwards because it was so fun.

Q3: He wrote a tune called 'Hope'. He's written this seven-movement piece based on this book that was written about this concept of embodied hope. This author – or authors – have defined seven principles that build up embodied hope and one of the principles is hope so, Andrew wrote a tune for all these different principles. And the song 'Hope', it's one of these songs that has a sort of atypical phrasing, and the piano has a part, and the saxophone has almost a percussive part, and I have an ostinato pattern that's... in... OK, for you musos out there, it's in 4/4 but the phrasing is atypical and the melody that sits on this rhythm undercurrent is kind of displaced. So, to listen to it, it just sounds like this beautiful song that's kind of unfolding, but to process it is a little bit, kind of, it sounds a little bit complicated, somehow. And I remember it was a great moment when, I think, as a band we really nailed that song and it started just sounding like a song. And it didn't matter that there were all these different parts working kind of against AND together at the same time. It just kind of all came together and we got inside Andrew's compositional mind with that tune. And that was a cool feeling; a cool musical moment. Some songs take longer to get to that point. I know that from leading my own bands, and I think that really started happening at about gig five or something like that. So, that was cool when that happened.

### Andrew Bain Video Interview (vi4)

Q1: Well, this tour has been remarkable and it's been a year in planning, and I've written all the music – which is my first project as a bandleader where I do that – and I have a record made. We just put it in the can yesterday and it will be released on Whirlwind Recordings. So, I'm very excited about that. But this has been a lot of preparation and it has three of my best friends; best musical friends. The wonderful George Colligan – he was the first person I thought of for this project. We met at the Birmingham Conservatoire where he was a visiting artist with Jeff Ballard the first time – who is an amazing drummer – and in Jack DeJohnette's band the next trip so, that's a good pedigree. And then the third time I got to play two gigs with him and we did a little informal recording session. He has such an amazing time-feel and such an energy. Every member of the band spent some time in New York. I lived there for six years, Jon Irabagon's still there, George lived there for fifteen years, and Mike spent some time there... so, it was important for me, with this project, to capture some of that energy.

So, George was the first member in the band and then my good friend Jon Irabagon – who I've known for fifteen years [since] we studied together and lived in New York – played together [with Michael Janisch]; we played with Kenny Wheeler and John Taylor. That was five years ago now, in London, and we wanted to do my next project with Michael who was my first choice on bass for this tour. He has been extremely helpful with logistics and helping me out with that, and this *Embodied Hope* Quartet – that's the name of the band because we play a suite of music called the *Embodied Hope* Suite – that's the idea, the concept behind the music. So, when I wrote the music I wrote it for the specific players, but I had no idea, in actuality, how the music would sound. And this is part of a research project I'm undertaking here at the conservatoire and this was about writing music... composition for improvising musicians. So, the last thing I want to do is put handcuffs – metaphorically – on the



musicians, I want to write music that we can develop and perform together, that I would say gets better night after night, but that definitely develops. And that has come true. So, the music that I wrote is for the players and with room for development.

Q2: So, what's been interesting night after night with the music is, basically, things that I thought might happen, haven't happened, and things that I didn't think would happen, have developed. And each night, maybe at least one thing – more than that, but at least one thing – has happened, that we've added into the set of music. So, I'm thinking right now of an unaccompanied piano break that George plays on 'Hope'; I'm thinking about a bass cadenza that Mike plays into the second movement 'Practice'; and various other things that just happen impromptu on the gig and have become part of the music. We were just in the studio yesterday – which is an interesting, you know, creative challenge when we're documenting things, so tonight, we're going to stretch out, we're going to elongate things but, in the studio, we have a limited amount of time, so what we did was, we had to make things a little bit shorter, we had to more specific about what we were doing, but through that there's things that happened in the recording session that we may, or may not, perform tonight. So, things that have become part of the arrangements. This... literally this idea of embodied knowledge with a positive slant – which we need right now – is about embodying the music as we go and the music becoming all of us; that we're all part of that, you know, and that the chaps in the band have been really receptive to that. And they are all great bandleaders in their own right. I mean Michael Janisch has a record company, Whirlwind, and George has played twenty-something albums as a leader and 100-plus albums as a sideman. Jon has his own record label; the same thing, multiple albums; so, they know how to run a band, but what we have in common is the idea of letting the musicians play. You know, that is what I've believed in when writing music – that *they* could express themselves the best.

Q3: The most memorable part of the tour to me is how good a time we've had. And – it's been stressful at times – logistics wise and to do this, and get that, and being late for our broadcast (not late for the concert, just late for our soundcheck), but the most memorable thing for me is how we developed as a band and how we get along. You know it was remarked at one of the masterclasses we did that they had a prominent musician in... that will remain nameless... that when they went to lunch, the three of them went their own way. So, that they weren't actually, as a group, so interested in the social thing. But, we are. And we had a house in Wimbledon for a week and a half actually in the middle of the tour, and we spent time hanging out and talking about music; and the thing about these musicians is they have a deep knowledge about all sorts of jazz music so, it's never ending. And you'll mention a great recording, George will go: 'Oh yeah, I did a gig with that person last year' or you'll mention Dave Douglas and Jon will say: 'Well, I'm on his latest record that's coming out'. It's been exceptional. And the time on the road, you know, our longest trip was maybe four hours, but it's gone by really quickly; so, the social side, as that develops I think the music has developed as well. So, I'm very happy about that.

**Appendix G: Transcript of Pre-Concert Talk (PCT) with Prof. Tim Wall. The CBSO  
Centre, Birmingham (12 November 2016)**

Tim Wall (TW): I thought we could start with the name of the quartet – where does that come from? What is *Embodied Hope*?

Andrew Bain (AB): Well, it's funny because it's something I tell my students all the time – have a concept – because then at least you know it makes sense, or if it doesn't make sense you've got something to depart from. And the *Embodied Hope* [concept], it came from a book called *The Fierce Urgency of Now*, which we know. Written a few years ago, and talks about jazz as a metaphor for social change through analysing the group communication, the group creativity, and the lines of communication within an improvising ensemble. And they talk about the seven necessary aspects of embodied hope. The seven stages are movements of a suite... what has become a suite. But what I didn't bank on was Donald Trump becoming President...

TW: None of us did!

AB: Really! So, everyone in the band is American, apart from me, although I spent a long time in America, and I'm despairing. And I was despairing at the second Bush election when I was in New York and I didn't believe it would happen. So, it's become... this embodied hope idea... there's a serious aspect to it, but also we're hopeful that it may be a dream(!), and it won't happen. So, actually the music is very positive, it's very hopeful, and it's worked.

TW: And tell us a little bit about the suite and the idea. How do they link? You said that improvising musicians and playing together, that's really important...

AB: Yeah.

TW: Tell us some more about how you've rooted that in the music then.

AB: Well, I've basically used it as inspiration. To give you an idea, some of the movements are [titled] 'Accompaniment', 'Listening' – obvious that that would be important for us – 'Hope', 'Trust', 'Surprise', are all these stages that are very important, so it started... I can't remember what happened, I certainly didn't try and write music based... I didn't start out writing a suite and it wasn't to do with that. I was reading – as you know – researching at the same time as performing and teaching, and it all kind of happened like that. I went: 'Wait there' [...] I got to the final chapter of the book, that's where they talk about it, and I went: 'Well, this actually makes sense with the music that I've been writing'. So, you know, my method is to write as much as I can at the piano and to try and sing the melodies. So, I have limited piano skills, but it's important for me to try and be able to do that. And by singing the melodies, that hopefully they are... you'd remember them. So, I started doing that and then, I think actually the first... the movement which became 'Hope'... I remember John O'G [cryptic aside]... I was in my room writing, sort of tracking things, trying to put it all together, and it just was positive, hopeful sounding... existing in that harmonic space and that probably, that clicked, and I went: 'Well, wait there. Could the rest of the music be tied together in this way?' [...] And it went from there.

TW: When we were talking about, discussing what we'd talk about today, you were hinting at an idea, another idea of embodied knowledge. How does that connect? What does that mean to you?

AB: Well, we were talking about it with the conservatoire students earlier today and this idea of embodied knowledge, this idea of knowledge being inside of you and practising until, you know, it feels like it's part of you, is... that's what we do every day. So, jazz students whether you're... or many other students, but specifically jazz – we play the same chord sequences and [addressing the students in the room] all the stuff that we ask you to do, we expect you to do as many hours as possible so that when you play 'On Green Dolphin Street' it feels like it's you, it's your voice coming out. So, this idea of getting beyond the literal, this idea of getting something inside of you in order to be able to communicate on a deeper level, I suppose.

And I memorised the music, as I did with *Player Piano* (Case Study One). It's important to me as a drummer, and I think all rhythm section players... actually George has memorised the pad, pretty much... Jon and Mike are reading a couple of things but it's pretty much embodied, they're in there. And I was definitely going to do that. George was the first person to, kind of, to take that leap for the exact reason that he is not reading, he is not thinking about literally what is there, he can get beyond the notes. So, that was that idea: embodied knowledge.

Then knowledge as an action. As I've been researching it's something that rings true as a musician. Knowledge as an action, as a communication device. So, when we're making music together – jazz students here will know what I'm talking about – and one of the sequences, to give you a musical example, one of the sequences is written on Coltrane's 'Impressions' which he borrowed from Miles Davis' 'So What' – so, it's a whole lot of Dm7,

a little bit of Ebm7, a whole bunch more Dm7; and, slowly but surely, these... not so much the melodies, but things that Coltrane played and things that... I think Miles' solo, Mike quoted that four nights ago or something, it came out. Now that's interesting to me because this idea of a past tense in music, and the fact that we could play that and maybe some of you would recognise it – I think you would recognise 'So What' and *Kind of Blue* [gesturing to the crowd] – so that there's these different levels of knowledge happening and that they're shared by us onstage, and hopefully shared in a bigger, social way, so that there's that impact happening. So, those two ideas have been very important.

TW: I'm really interested in your earlier explanation because this is simultaneously, you making music, you exploring, doing research as well, and you chose to do your doctorate through practice – and yet your practice is taking the theory of various things that have been written about jazz – how is that embodying going on? How did you read those things? And then how did it make you change as a musician?

AB: Well, I, you know, did as much reading as I could in the first year and I became frustrated. Eh, and I became frustrated... in what I was reading about in terms of... research... you know, research level and... to do with jazz, is that jazz is a metaphor for a lot of other things... because we're making it up on the spot, there are these misconceptions. Yes, we are improvising and we are... it is in-the-moment, but there's a whole bunch of knowledge and a whole series of things that lead up to our performance. So, instead of, you know... clearing your mind and playing everything for the first time, actually, in my experience, every single gig I've played up until this point, will feed into the performance I'm about to do. That embodied knowledge runs really deep. And I think for everyone onstage, they have this idea, they have this reservoir-of-knowledge that's inside themselves.

So, these ideas resonated. But, I became frustrated reading about jazz just as a metaphor. And I thought: 'How can this help me as a musician? How can I translate this to make more sense to me?' And it's just a slow process, I suppose, of working out what makes sense to me; as a musician this resonates, this is usable onstage. So, a lot of the things, they've happened in parallel with researching and I've tried to come up with this idea of an original contribution to knowledge. This idea of coming up with a solo sequence that's slightly different to something that's been before. So, I've tried to do that in a couple of the movements.

In terms of connecting with the body of knowledge, so some sequences... there are a couple of Coltrane sequences that we also play because I know that that chord sequence... everyone onstage will have an association with that sequence, so when we play for the first time, as we did thirteen days ago, we're... it's not the first time, because we know we have this shared language. We have this language of jazz that we can tap into. And by having these musicians behind me, who are, not only great musicians, they are great educators, they are composers, they lead their own bands – so they have been really involved on this journey that we've done and the only thing I was adamant about was that the music had the space to grow with us four, and I had an idea about how it would sound, but in terms of jazz composition, a lot of you will know, you write a solo sequence, maybe it's a vamp, there's a melody, maybe there's counter-lines, there's an intro and an outro, there are things that could be used, or they could not be used, they could be in contrast to those things – but what I wanted to happen was to let it evolve naturally. And that has happened.

So, things that I had expected to happen, haven't happened, and vice versa, and we've together found a solution; we've found different ways of negotiating these tunes and every night's been different. So, that was really important as well. So, every performance we did, regardless of the venue – and this [motioning to the CBSO centre] is by the most grandiose venue that we've played [thank you CBSO Centre and Jazzlines], but every gig we did: in the

studio, the broadcast, the Herts Jazz, something original has happened. And maybe it was a one-off? And it just happened and that was it. But actually, some of the things that have happened we have developed and we've recapitulated if you like; that made it on to the album recording that we may play tonight.

TW: Another of the phrases that you used with me was 'knowledge-as-action' and you seem to be talking about that now... the way as a group you have a common, shared experience and then that makes you do things? Or make things possible? Or...

AB: I suppose it poses questions that you can answer, or try to answer, or ignore. And inherent in the music are, as you'll see tonight, are lots of musical cues. And what was really important, that whether we're on a vamp section and we're going on, cueing a chord change, that, you'll see that tonight, the eye-line... sometimes it's a... communication... we've got to the stage now, because we know each other so well, that a little movement of the saxophone means we're going to do something else, and we just go and do it. So, that's built into the music. But also, when George references Kenny Kirkland and we know the record that he's coming from, this puts us in a certain space that we can comment on, or not comment on. It's an interesting thing because it's an exploration. Really, I suppose, it's to do with... sometimes when myself and Mike play, and it could even just be an idea, it could be a feeling, a vibration you know; and we'll make a nod to a performance we did last night and that that should lead to something else – or will it? And we've got to the stage now things are happening lightning fast and we know we are going to go there, and it's almost like we – the four of us – have a destination collectively, it seems to me.



TW: You've made a few references to students tonight and, of course, that's a really important part of what you do and I think I'm right in saying most of, if not all the band, are educators as well. Is this a valuable thing? In part, are you here today to demonstrate something? To show a way of working to the next generation?

AB: Absolutely. And it's my way personally of practising what I preach and putting myself out there in my own project; and dealing with all the same parameters and issues that students have to deal with. Whether it's BMus1 with a small band that we put you in, you're still thinking about the performance and you're thinking about improvising. And how much are you improvising? Are you reacting? And all of these factors that we deal with on different levels in terms of how much experience has gone on. But all the musicians here are excellent educators; and in this music there's an old saying that sometimes the best players don't make the best teachers, and vice versa; because some players are very intuitive and they can't explain what they're doing. But, we're very lucky in this band that everyone can – and wants to. So, our thing is stopping people speaking because we just go on about it; because we're very passionate about it. And the greatest bands in the history of the music did that. Miles Davis and the Second Great Quintet – Herbie [Hancock], Ron [Carter] and Tony [Williams] talked about the gig from the night before: [pretending to be in the second great quintet] 'what was that thing you were doing?', 'oh, this', 'oh well, let's try that tonight.' And this happened... and this is 1965. So again, this misconception of making it up on the spot is partly true, but there are many things that we're tapping into as we go.

TW: And on the tour you've woven workshops as well as performances together. Does it happen that things you do in the workshop then get elaborated or developed into one of the performances?

AB: Yes. I'm thinking of an example...

TW: I always think I learn a hell of a lot when I'm in the middle of explaining something to students and it suddenly makes sense to me, even though I think I've understood it for a long time.

AB: Yes, well someone really called me out, I think it was at the Academy, and they went: 'Could you please explain the social change that you're hoping to enact?' [...] Caught me out with that one! So, I tried to skirt the issue, and then give them an answer. But, you know, that these are metaphors, and when we play 'Hope', hopefully it sounds *hope-full* but, I mean, the beauty is in the eye of the beholder; they may not think it does, but in my mind it does make sense. Basically, what's important to us is to share our knowledge and to share our experience so, we normally play at the beginning of every workshop, that's important, because this is our... instead of us talking at the students, we play, because that's what we do. We are musicians and we make music. So, here we go... and then maybe we talk a little bit about... I introduce some concepts and everyone speaks, and then, even there we start a conversation. Whilst the students are normally a bit nervous and reticent to ask questions, slowly but surely we get a dialogue and we start discussing these things. Or we have the students play as well. We did that at the Academy. We were playing one of my tunes – it's a relatively straight-ahead tune – I thought – and basically there's a couple of rhythmic cues that change the tempo... slower... then returns. Then, there are four different options. Or we can just play with the tempo, but it's this idea of 'Surprise'. That's the movement [it comes from]. This was really hard for the students to get on board with and it got us talking about, well, why was it hard? This idea of the students just getting beyond the notes... and they were very studious and they were meticulous: [mimicking a student] 'right, let's work out

what this is' and 'this crochet equals this'; and they were really wanting to get that right, but they were missing the bigger picture... where we were just sending something out and putting it here [physical gesture], and that was the challenge of that composition. Not necessarily the right scale with the right chord.

TW: And your research is about how musicians improvise together but here composition is really important as well. So tell us something about your approach to composing for improvisation; for improvising musicians.

AB: Well, absolutely, this is Case Study Two – of three – and maybe some of you were here at *Player Piano* that I did at CBSO last October. So, that had Mike Walker, Gwilym Simcock, Iain Dixon and Steve Watts, and that was a mixed repertoire. So, what I'm exploring here is how music can facilitate improvisation. That's my goal. Or how much it affects it. So, can you handcuff an improvising musician? Is that even possible? Is that relevant? You know, when you feel like you've been handcuffed and you watched the video tape, you can't tell – so... that dynamic was very interesting to me.

In terms of this second project, this was meant to be the most controlled. And I didn't set out to write all the music myself but, I remember with *Player Piano*, there was a bit of an open dialogue and I got to the stage where I had to prescribe, because everyone was too open. I actually had to go: 'Right Mike, let's play this. Gwilym, let's do that' and it was fine. So, with this one I ended up writing all the music. And that's the first time I've ever done that as a bandleader. I've contributed before, but never beginning to end. So, that was a challenge, first and foremost. And writing for these amazing musicians was intimidating. You know, I've written many tunes over the years, but I was nervous about writing for these world-class musicians – not to say anything [negative] about the other musicians I've written for – but,

you know, I'm giving piano parts to George Colligan. So, I've got to make sure that they make sense.

So, this came out... it was meant to be the most controlled space, but within that, it still cannot be completely controlled. And one of the movements we'll play has an introduction that's completely un-improvised. I won't tell you what it is... [joke: 'I'll ask you at the end']. There is just a page of music that has a series of lines that we play... I mean, it's improvised in terms of where they happen, but it's not on the page. So, this was my attempt to create a new... texture that spurs what we go into. My method is to... still keep it malleable enough, open enough for everyone to be able to sound their best. I don't see the point... in hand-cuffing George so he can't really play. What I want to do is create a situation, as a composer, where they can sound their best.

TW: And you've referenced the band quite a few times and, again, another phrase that you used with me before was 'New York energy' and you've talked about your own time in the States. Could you explain why you thought that this was the band to go with? What you mean by 'New York energy'? And how's a Brit... how's that transatlantic relationship work?

AB: Well that's very interesting because I didn't set out to do it like this, but what's happened is Case Study One has been dubbed as the U.K. project and Case Study Two is the U.S. project. And it just happened the way. And there's no prejudice on my part. It's just, the way it happened. I remember Peter Bacon wrote a lovely review of it, but referenced... because it was British Jazz, and I think at that stage it was the John Taylor project, but John passed, and the project was meant to involve him; but I had to improvise and come up with something else. So, I kept... I didn't want it to overtly be a tribute to John, because it was very soon after he passed, but it became a British Jazz project. And Peter picked up on that

and well... thought this is interesting... [but] I didn't mean it to be that. To the extent that we played 'Celeste' which is a non-British composition; and we played Kenny Wheeler so, these interesting issues of getting out of the British Jazz thing – which is not what I'd intended. Having said that, this project really came out of my relationship with these three musicians. And George visited us at conservatoire with two... he came first with Jeff Ballard, the amazing drummer, then he came as sideman to Jack DeJohnette, who is probably my most favourite living jazz drummer. And he has 21 CDs as a bandleader, a 100+ CDs as a sideman – I was like: 'Right'; and I got to play with him... and he's very open; and his feel... I mean, if I could just... everything in New York... we've all lived there. Jon still lives there, he's been there fifteen years; George lived there for fifteen years; I lived there for six years; Mike spent some time there, so we... this sort of 'the New York minute' is a really quick analysis of it, you know... 42 seconds! That everything is condensed. It doesn't matter what it is, but you'll find 'the best' of each area in the world there: bartenders are amazing, this steak restaurant is the best in the world, and this Italian place is the best... you know, whatever it is food, drink, music, everything, because there's so many people, you've got to be so good to... I would say: 'Rise to the Top', but New York keeps doing that [gesture to a continuous cycle], and you never quite get there. You just keep going. So, I wanted to make this... I wanted to involve George, and then I knew I wanted to write varied music, so Jon Irabagon was my obvious choice. I've known him for fifteen years and he is a musician that is as happy with Dave Douglas, as Evan Parker – he has played with those musicians – but he can play completely free and he can play completely in. So, that was important to me because I didn't know what music I would write. Then Michael Janisch, we've played together on a number of projects and we have a good thing together, I think, so that's how it happened, but of course they're all Americans; even though Mike's an ex-pat and lives over here. So it became... there were a few blurbs I put out about... before the *Embodied Hope* idea/concept

came up – that we were talking about the New York project, capturing the energy... it has happened. Once a New Yorker, always a New Yorker. You live there and it changes you. You know, for the better... I mean, as stressful as it is at times. It's in there [makes a playing gesture] ... the embodied New York experience just comes out in the music.

TW: Well Andrew, we better let you go and get a break before you come onstage. Thank you so much for coming and talking to us, and I hope you all found that interesting. Thank you.

AB: Great.

## Appendix H: Press for *Embodied Hope*

LondonJazz: INTERVIEW: Andrew Bain (Embodied Hope tour with Jon Irabagon and George Colligan + Whirlwind Recordings album)

02/12/2016, 09:00


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Jim Rattigan



Alison Rayner Quintet

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with Kenny Wheeler and John Taylor in London. He was my first choice to play bass on this tour.

As we have all lived in New York at one stage or another, we aim to capture some of that energy and melancholy in performance.

**LJN:** *What is the instrumental line -up? what made you choose it?*

**AB:** I chose each of these players for what they will bring to the music, as they are all bandleaders in their own right, and extremely versatile musicians. Part of the project is that they feedback their experience of the performances night to night and illuminate on what is working and what is not. It was important to me that they were happy to do this. As George is such a prolific blogger, I wasn't too worried!

**LJN:** *And can you introduce us to George Colligan and Jon Irabagon what kind of musicians are they?*

**AB:** Looking at the drummers George Colligan has recorded with – Ralph Peterson, Billy Hart, Bill Stewart, Jack DeJohnette, Jeff Ballard ... - I was excited to be part of that lineage! He has released 21 albums as a bandleader and over 100 as a sideman. He is also a very experienced educator. Most importantly his time feel is incredible and he makes the piano sing.

**Jon Irabagon** is probably one of the most diverse musicians in New York currently. From sideman gigs with Mostly Other People Do The Killing, to featured soloist with the Lincoln Center Jazz Orchestra, to playing bagatelles for John Zorn, and leading his own groups, he is an incredible improviser, and never fails to impress and surprise on the band stand. He links into the tradition of this music in a deep way, yet seemingly makes it new, night after night. The highest skill for a jazz musician, in my opinion.

**LJN:** *What are these compositions? Where does the phrase "Embodied Hope" come from and what does it signify?*

**AB:** I have written a suite of music based on the final chapter of *The Fierce Urgency of Now* (2013) by Fischlin, Heble & Lipsitz. The book is a study into what we can learn from the co-creative dynamics easily visible in jazz improvisation and how that can better facilitate harmonious relationships between people. Entering my second year of PhD study here at the Birmingham Conservatoire, their ideas have really resonated with me as an improviser/researcher, as I explore the modes of communication during improvisation and the challenges of writing music for improvisers.

The authors speak about the seven necessary aspects of embodied hope (listening, surprise, accompaniment, practice, responsibility, trust, and hope) and each movement is dedicated to an aspect. Personally, the idea of embodied knowledge is so incredibly important to me as a jazz improviser. The years of practice, performance, rehearsing and listening all feed into each and every performance I undertake. Hope is somewhat of a personal goal, but an optimistic viewpoint is so essential in this – or any - profession.

**LJN:** *And you will be making an album which - in some senses - will be your debut release?*

**AB:** There is an album in the making! Which feels great to say. We are recording at Wincraft Studios near Cheltenham and we will document all the music. We also have a BBC Radio 3 Jazz Now recording at Herts Jazz on 6 November 2016. That is due for broadcast in December.

I self-produced an album a while ago now called Absent Folk. It featured pianist Simon Colam, bassist **Rob Mullarkey**, and saxophonist **Pete Wareham**, and I have recorded two albums with New York group Confluence – a jazz quartet I co-lead alongside Jon Irabagon, pianist Alex Smith and bassist Mark Anderson – but this new album will be the first project where I write all the music and lead the band.

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## The London Column in



LJN: *There is another context I gather that it is the centrepiece of a Ph D you are doing? How far down the track are you with that?/ What is done so far and will the final part consist of??*

AB: In terms of my PhD this is the second of three projects that will mark the keystones of my research. The first project Player Piano – featuring guitarist Mike Walker, pianist Gwilym Simcock, saxophonist Iain Dixon, and bassist Steve Watts – played its debut performance last October 2015 and the third installment is, as yet, undecided, but it will be based around the findings of the first two projects with an aim to finding new departure points for improvisation. Wish me luck!

The London date of the tour is at the RamJam Club in Kingston on as part of the EFG London Jazz Festival ([@COCKINGS](#))

#### FULL LIST OF TOUR DATES Andrew Bain Embodied Hope Tour

2nd November – Cardiff - Dempsey's  
 3rd November - Kingston Upon Thames - The Ram Jam Club  
 4th November – Brighton - The Verdict  
 5th November – London - Royal Academy Of Music (Junior Program)  
 6th November – Welwyn Garden City - Herts Jazz Club  
 7th November – London - Royal Academy Of Music (Senior Program)  
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On [Tuesday, November 11, 2016](#)

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4-5 out of 5



Photography: Photograph of Andrew Bain by Martin Healey

Guest contributor Sean Wilkie enjoys the music of the "Embodied Hope" suite performed by a stellar international quartet led by drummer and composer Andrew Bain.

Andrew Bain's Embodied Hope Quartet

Dempsey's Cardiff

Wednesday 2 November 2016

It's not unusual for the jazz groups who play midweek, upstairs in Dempsey's, to warm up gradually over the course of the evening's first set. "Second set should be good", opine resolute owls at the bar during the interval, content that the real magic of the day won't be occurring before half past ten at night. But sometimes it's quite different, and this was definitely one of those occasions.

When the four musicians took to the floor at a quarter past nine, with an audience of around thirty already in attendance, they began playing with an intensity that did not abate for the fifteen-minute duration of the opening piece, "Accompaniment", a tune built on long mournful tones from Jon Irabagon's tenor sax, pianist George Colligan's rippling runs across the keyboard and dramatic drum rolls and demanding interjections from every part of leader Andrew Bain's kit, all underscored by Michael Janisch's edgy bowing of his bass strings. For the next six or seven minutes, as Irabagon persuasively stirred up the melee with his own long and winding ways from A to B, the music was anchored mainly by the ferocity of the main beat, with Colligan and Bain akin to the pairing of McCoy Tyner and Elvin Jones in Coltrane's classic quartet; even if, in between each crashing 'one', the pianist sounded more akin to Tyner's successor, Alice Coltrane. And when the saxophonist finally stood aside, Colligan gave us clear indication of just how accomplished and individual he is, a compelling rhythmical logic always prominent through the hubbub of hyperactivity.

It's difficult to review the performance any further without mentioning leader Andrew Bain's facial expressions, which seemed to lay bare his intentions and to reflect upon how they're coming out. A red-haired Scotsman with ears that aren't small and a passing resemblance to Andrew Marr, the drummer constantly looks as though he is thinking – hard – about each and every thing he plays, as he plays it.

Here, as "Accompaniment" neared its conclusion, and the ecstatic furore was replaced by something stiffer and more formal, we saw Bain's pained expression hinting at the precision required, and his even-less-flattering tongue-out expression for the concentration involved in executing it. Later, I caught a series of Loony Tunes-style expressions from the drummer, as he threw some falling-down-the-stairs fills at a reed-popping Irabagon during the release-sections of "Practice", and the drum solo with which it concluded gave just cause for his tongue once more to protrude unflatteringly between his teeth.

The first set culminated with "Surprise" (which owed something to John Coltrane's "Impressions") - the longest yet of three long pieces. Irabagon unleashed fierce and strident lines, and went back over them several times, then halving and quartering them, until a new idea seized him. The band was by now swinging harder than the object of Mr. Davis' favourite Oedipal epithet, and Colligan met the screaming overtones of the saxophone with some demented pianola-style cross-rhythms, before his own interventions brought a problem-solving expression to Bain's eyes. When the pianist stopped, he did so on a sixpence, and Michael Janisch accepted the opportunity to remind us just how funky and soulful he can be, whatever the context: his solo culminated with a grooving pattern of strong lines in the upper notes of the strings, which prefaced a lengthy exchange of eights and then fours, bringing the leader back to the fore and the whole band into interaction, before a Dolphy-ish melody brought to a close this mind-blowing fifty-five minute set.

Bain has a refreshing manner at the mic: many more-experienced bandleaders should take note of the fact that we clearly heard the name of each musician he introduced after the initial quarter-hour wall of sound, simply because he began the next introduction only after the applause for the previous one had finished. Another musician betraying uncertainty about whether to call it a 'composition' or a 'research project' would sound pretentious, but when Bain explained that he had written for this group seven 'movements' corresponding to "each of the necessary aspects of embodied hope", we had already been convinced of the sincerity of his efforts to compose for improvisers "and not handcuff them" and it seemed appropriate that he should have to struggle a little to find the right words for the impressive deeds that his group undertook.

If the influence of the Coltrane Quartet was palpable throughout the first set, the second foregrounded other sources of inspiration. The drummer had already mentioned his long association with the saxophonist, and he began the second set by speaking about the passion which he and Irabagon shared when they first met as students in New York in 2001, for artists such as Kenny Wheeler and John Taylor and "that whole ECM vibe". Given this introduction, the first surprise during "Hope" came when, however briefly, Colligan rested his left hand and soloed right hand only, suddenly selective and considered about his note choices: a short passage, in contrast to most of what followed. When Irabagon eventually departed the normal range of his instrument, he yo-yoed between the upper reaches and the bottom of his lower register without over-much pause, before drenching the music in evocations of gospel, South Africa, and those Keith Jarrett/Jan Garbarek ECM records. The only thing missing was someone beating the living daylights out of a tambourine. The influence of Wheeler and Taylor was clear enough, yes, but Azimuth this was not.

Two other movements completed the evening's music (with one of the seven squeezed out of the tonight's first set by the length of the three we heard). "Listening" began from a considered abstraction reminiscent of Joe Harriott's Free Form recordings, before its sharp and snake-like theme led to further full-on workouts for sax, piano and drums.

The evening concluded with "Trust", which again evoked ECM and Garbarek with an attractive theme and the liquidity of Irabagon's playing: at ten minutes' length, this was the shortest performance of the night by some way.

The quartet will be recording the seven movements a few days hence; their next stop, however, was somewhere that Chicago Cubs fan, Jon Irabagon, could see the seventh and deciding game of baseball's World Series, which started at or after midnight, UK time. The Cubs won, I'm happy to report, ending their 108-year 'drought' – could this inspire the saxophonist to even greater heights when they record the Embodied Hope suite?

Sometimes, an enquiry of the regulars about a previous week's gig elicits a certain look, telling me that I should have been there; and that is the look we'll give anyone who asks next week about this. Catch them if you can, and let's hope that Whirlwind boss Janisch brings them back to promote the album release.

Sean Wilkie

#### COMMENTS;

From Martin Healey via email;

Very loud and somewhat relentless! Nevertheless a good set

---

## Andrew Bain's Embodied Hope Quartet deal in wish fulfilment at The Verdict



**Andrew Bain** is a truly transatlantic talent, dividing his time between Manhattan and Birmingham UK, with an impressive list of musical and educational attainments behind him. Tonight he's here with his all-American quartet to showcase a brand new opus, underpinned by some weighty philosophical ideas borrowed from a book entitled *The Fierce Urgency Of Now* that links ideas of musical improvisation to struggles for social change. 'Fierce Urgency' is a perfect description of the opening number – an extended, surgingly romantic *rubato* with **George Colligan's** rippling piano and Bain's restless drumming maintaining an exhausting intensity, exhorting **Jon Irabagon's** saxophone to ever greater heights over **Michael Janisch's** resonant bowed bass. It's a mixture of the free and the lyrical that recalls Jarrett's American quartet of the 1970s. Then there's a typically wide-ranging solo excursion from Janisch, from which emerges a staccato 7/8 line, that doesn't seem to truly settle until the band hit a fat 4/4 swing and Colligan takes off on a solo of seemingly limitless power and inventiveness. Irabagon shows why he's been constantly topping polls in the US – unfazed by the fastest tempo, slightly ahead of the beat, he can deliver a torrent of the most contemporary language, but tempers it with an attractive mellowness lurking within his diamond-hard, centered tone.



We're being treated to musical interpretations of the seven necessary aspects of embodied hope, as laid down by the guys behind the *Fierce Urgency* book, and the next offering is another seven metre – a funk with a blues-inflected line reminiscent of Eddie Harris. It's smoking hot solos all round on this one as it breaks into a swinging extended-blues form, but Janisch probably takes the laurels for a staggeringly virtuosic display that leaves no part of the fingerboard unexplored. 'Hope' itself is a celebratory, uplifting melody, developing from a single pulsing note. Bain, his lanky form splayed behind the kit, abandons himself completely to the music, eyes closed and head thrust forward, the picture of transported absorption. His playing is powerful and instantly responsive, and he matches his bandmates in the pinpoint rhythmic accuracy for which New York players are renowned. There's a certain gawky awkwardness to his musical persona – it's probably fair to say that he's not really a groove guy, but the sheer energy of his polyrhythmic flow keeps the music surging forwards.

The second set offers us 'Surprise', a thrilling breakneck-speed slice of swing with Irabagon and Colligan vying for solo honours with superb performances, and 'Listening', a real *tour de force* going from eerie free explorations to latin-tinged free-bop and some high-energy drum trades. This is an outstanding band with seemingly bottomless reserves of energy and excitement and a strong concept driving the leader – the upcoming recording session should yield some explosive results.

– Eddie Myer



# thejazzbreakfast

DISHING IT OUT FROM THE HEART OF ENGLAND

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## Andrew Bain's Embodied Hope Quartet

BY **PETER BACON** on **15 NOVEMBER 2016** · ( [0](#) )

Review and pictures by John Watson



*Andrew Bain (Photo © John Watson/jazzcamera.co.uk)*

**CBSO Centre, Birmingham UK**

**12-11-16**

"Jazz can save the world – right?"

Drummer Andrew Bain posed the question to the audience at his Jazzlines concert. Some of us were nodding hopefully, and he added: "Or maybe it's just nice to listen to."

Well, it's that too, I think we can all agree. The importance of hope, especially in these worrying times, is central to Bain's musical philosophy. He's clearly a deep thinker, and as a composer he is skilled at conveying his concepts in sound. He's also a heck of a drummer with a tremendous technical range – from subtle to immensely powerful – but, most importantly in my view, he's also a great listener. Like one of his heroes, Jack DeJohnette, his interaction with his fellow musicians raises everyone's playing to greater heights, and this requires intense listening rather than (as is the case with some drummers) being absorbed in their own musical world.

*Listening* and *Hope* are two of the movements of his seven-movement suite *Embodied Hope*, the others being *Surprise*, *Accompaniment*, *Practice*, *Responsibility* and *Trust*. It's inspired by a book on improvising, *The Fierce Urgency of Now* (by Daniel Fischlin and Ajay Heble).

And in his current UK/US quartet, Bain has musicians who are indeed well worth listening to: pianist George Colligan, tenor saxophonist Jon Irabagon and bassist Michael Janisch. All four players have worked in New York, and Irabagon is still based there. While studying and performing in the Big Apple, Bain appeared with artists including Wynton Marsalis and Randy Brecker, while Colligan has worked with a great range of names including DeJohnette and Larry Grenadier. Minnesota-born Janisch has long been based in the UK, running Whirlwind Records and leading his own excellent band. Irabagon is a fast-rising star whose playing seamlessly bridges the worlds of free improvising and straight-ahead blowing.

The quartet opened with swirling improvised sounds, as a spacious chord sequence slowly developed, moving into a fiercely percussive bass solo from Janisch and then a skittering theme played at a tremendous pace, before moving into a slower, muscular, noble melody. Bain's work then moved through many moods – from a funky march in tribute to Buddy Bolden to melodically flowing, powerfully underpinned themes from swing to rocky Latin. The introduction to *Hope*, with a single stabbing note from the saxophone before the main theme developed, was a tremendous highlight – with a furiously flowing, inspired piano solo from Colligan – as was *Listening*, featuring a magnificent solo from Irabagon.

This was a concert full of riches. The quartet had recorded the work the previous day, and the album will be well-worth watching out for.





*The Embodied Hope Quartet (Photo © John Watson/jazzcamera.co.uk)*

## Mainly jazz in Bristol

music heard in and around the city...

## Embodied hope – and Phronesis...

NOVEMBER 14, 2016

tags: bristol, jazz, St George's jazz

A review here by way of a preview. Stunning evening last night at the *Hen and Chicken* (first in a sequence of five Sunday gigs from Ian Storrer – check out the others **here** (<http://jazzata.com/GigNews.html>)). High energy drummer **Andrew Bain**'s quartet were stellar individually – **George Colligan** conjuring miraculously grand sounds from the venue's less than top notch piano, **John Irabagon** absolutely world class on tenor, **Michael Janisch** digging deep on bass. Collectively, they were working at a level often aspired to, rarely achieved. And the band in full flight sounded genuinely transported more than once. On *Hope*, in particular, which closed the first set, they reached a pitch of hard-swinging intensity I don't think I've experienced since the days of the George Adams-Don Pullen quartet – makes you want to move, but at the same time hold still because you daren't miss a moment. Breathtaking stuff.

The writing helped – and as Bain explained as the evening wore on it was inspired by a book which explores the bases of effective human action, and particularly the conditions for “embodied hope”, the title of the suite they played. In particular, he's interested in the idea, which of course all sensible people subscribe to, that jazz at its best is a worthy model of people co-operating freely, under constraint, to create wonderful new things. Case proved!

Perhaps that accounted for the general feeling of uplift at the end of this gig – necessary at the end of this week of all weeks. (And how weird it must feel for Colligan and Irabagon to be heading back to the US shortly after a fortnight on tour here while their country fell into the hands of the forces of darkness.) Music, as ever, can't make it all better. But it can make it seem worth going on trying to find ways of working that involve the kind of skill, trust, and attention to everyone else that help improve, well, just about anything.


That doesn't happen on every gig (shame). But I can't think of another, finer example of a band who consistently evoke that feeling that **Phronesis** – who play *St George's* on Tuesday. Ten years since they started out, **they've grown** (<http://www.londonjazznews.com/2016/05/tour-preview-interview-phronesis.html>) into one of the most thrilling, intense and enjoyable groups you can hope to hear. Their appearance at Wiltshire Music Centre a few months ago, just before they launched their **brilliant new CD** (<http://www.londonjazznews.com/2014/04/cd-review-phronesis-life-to-everything.html>) in London, was extraordinary, as **Mike Collins wrote**

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## Andrew Bain: Embodied Hope


By **ROGER FARBEY**  
November 6, 2017  
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★★★★★

Edinburgh-born drummer Andrew Bain's musical roots grew out of spells with The National Youth Orchestra of Scotland and The National Youth Jazz Orchestra of Scotland and London's Guildhall School of Music and Drama where he studied for his Bachelor of Music in classical and jazz percussion. He later moved to New York to study for his Master of Music Degree at the Manhattan School of Music in August 2001 and in subsequent years taught drums and jazz theory at the School. Bain divides his time playing in the United States and the United Kingdom (where this album was recorded). He's also a Senior Lecturer at the Birmingham Conservatoire. He still performs as a classical percussionist.




The *Embodied Hope* suite is impressive from the very start. Sheets of Coltrane-esque tenor saxophone embellish the majestic opener "Accompaniment," invoking that memorable Impulse! sound. "Hope" is altogether different with [Jon Irabagon](#)




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and [George Colligan](#) stating the upbeat melody, which, being the longest track at just over 12 minutes, leads into an extended relaxed outing. Far from a meditative Coltrane, there's more of a joyous [Sonny Rollins](#) feel here.



The brisk tempo of "Practice" is underpinned from the outset by [Michael Janisch](#)'s resonant bass work. Andrew Bain introduces "Surprise" with some forceful drumming and continues to provide tight percussive stewardship to this fast-paced hard bop number. The relatively more abstract opening to "Listening" takes a more labyrinthine turn with a complex structure, the piece gradually evolving into an exuberant outing based around a compelling melody and Irabagon's fiery playing now evokes a *Giant Steps* feel. The tension is eased with the laid-back "Trust" which has a near-Country feel and a short reprise of "Hope" closes the set. Bain's skilled and memorable compositions on *Embodied Hope* are expertly executed with first rate playing and shimmering moments of sheer brilliance.

Track Listing: Accompaniment; Hope; Practice; Responsibility; Surprise; Listening; Trust; Hope (Reprise).

Personnel: Andrew Bain: drums; George Colligan: piano; Jon Irabagon: tenor saxophone; Michael Janisch: double bass.

Title: [Embodied Hope](#) | Year Released: 2017 | Record Label: [Whirlwind Recordings Ltd](#)



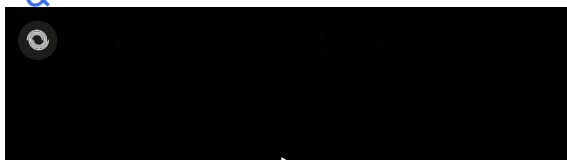
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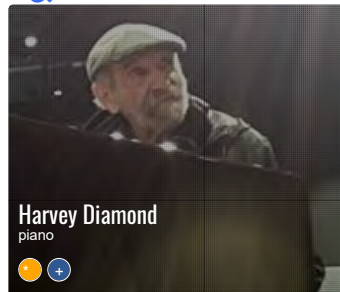
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# The Guardian

## Andrew Bain: Embodied Hope review – drummer leads accessible, energetic set

(Whirlwind)

**John Fordham**

Thu 30 Nov 2017 18.30 GMT



Intriguing ... Andrew Bain.

**E**dinburgh-born drummer Andrew Bain – a player with jazz and classical connections – was an impressive presence on the Mike Gibbs’ band’s recent UK tour. Bain’s Embodied Hope suite was recorded with three gifted Americans – pianist George Colligan, saxophonist Jon Irabagon, and London-resident bassist Michael Janisch – on their 2016 UK tour. Colligan’s hurtling fluency and Irabagon’s stylistic versatility (whether nailing a byzantine fast melody or playing free) make a powerful combination, and Janisch and Bain likewise. Bain’s inventive themes play a vividly attractive part in this accessible, high-energy session, too. The 12-minute Hope, with its steadily pulsing sax repeat and bell-like piano chords, takes off into a thrillingly seesawing sax solo and fast piano break towards a funky finale. Practice turns from languor to a mixed-tempo flyer, Responsibility recalls the late Michael Brecker’s virtuosic bands, while Listening is a slow collective free-improvisation. The later stages fade in variation and intensity a little, but Bain has an intriguing work-in-progress with this fine group.



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All sessions: music starts 7:30pm, admission £7.00, except Sept 15 £10.00., Oct 27 1:00pm start, £10.00.

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Thursday, December 14, 2017

## CD Review: Andrew Bain - Embodied Hope.



**Andrew Bain (drums); George Colligan (piano); John Irabagon (tenor); Michael Janisch (bass).**

*(Review by Lance).*

Sometimes, reading the blurb of an album can fill you full of enthusiasm for the disc, which of course is the whole idea, only to find yourself disappointed after you've cranked up the machine. Conversely, reading the notes can also act as a deterrent. For me, such was the case here. A concept which seeks to link improvisation with the increasingly topical issues of human rights didn't get me over excited and it was only after one of those nice chaps at Whirlwind suggested I might actually like it that, with some trepidation, I duly listened. That trepidation was soon cast aside as the record began spinning.

This could have been Herbie Hancock on Blue Note. Funky piano, paint-stripping tenor from Irabagon, sound bass (as ever) from Janisch and amazing drumming from Andrew Bain who also composed all 8 tracks of what he describes as an episodic suite. Four men converging on a central point via different routes. Colligan maybe takes the scenic route in an old but much cherished Morris Minor, Janisch walks at a leisurely pace as bassmen do. Irabagon storms down the M6 leaving a trail of carnage behind him whilst Bain drives a bulldozer with a Formula One engine. They all arrive on time.

Lance.

[Listen/Buy \(Learn more!\)](#)

at 08:30 

**2 comments :**

**S Tulip said...**

Incidentally, a tutor at Birmingham Conservatoire and host of the Cheltenham Jazz Festival Jam Sessions at some posh hotel where you can mix with Soweto Kinch, Gregory Porter and the like.

Saturday, December 16, 2017 4:59:00 pm

**Russell said...**

'Faces'Bain played a brilliant gig with Paul Booth at the Corner House a few years ago.

Saturday, December 16, 2017 6:10:00 pm

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It's near Middlesbrough TS9 7ER

**Monday September 9**

**Afternoon**

**Jazz**

**Precarity** John Akomfrah's film (2017, 46 mins) about Buddy Bolden (see centre column).

**Jazz in the Afternoon - Cullercoats Crescent Club, 1 Hudleston, Cullercoats NE30 4QS. Tel: 0191 253 0242. 1:00pm. Free admission.**

**Evening**

?????

*To the best of our knowledge, details of the above events are correct but may be subject to alteration.*

**Tuesday September 10**

**Afternoon**

**Jazz**

**Precarity** John Akomfrah's film (2017, 46 mins) about Buddy Bolden (see centre column).

**Classic Swing - The Ship Inn, Front Street, Monkseaton NE25 8DP. 0191 251 3677. 1:00pm - 3:00pm. Free.**

**Evening**

**Jazz**

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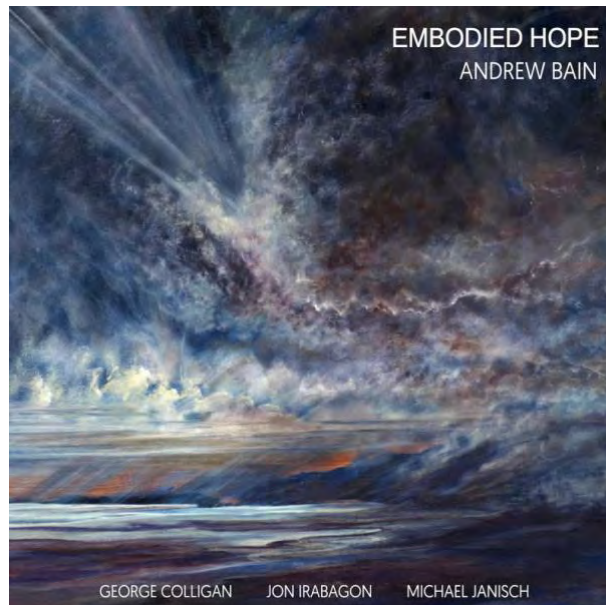
News, reviews, features and comment from the London jazz scene and beyond

THURSDAY 16 SEPTEMBER 2021

UNCATEGORIZED

## CD REVIEW Andrew Bain – Embodied Hope

ON 19 DECEMBER 2017 • ( LEAVE A COMMENT )



**Andrew Bain – *Embodied Hope***  
(Whirlwind Recordings WR4715. Review by Peter Bacon)

The idea of embodied hope sounds like it might have come from a well-meaning self-help book, or even a religious treatise. In fact, the Scots drummer now based in Birmingham found it in a book about jazz improvisation called *The Fierce Urgency of Now*, by the wholly academic-sounding team of Fischlin, Heble & Lipsitz.

If the music on this album has its roots in academic research (even more so because the book is just one  
<https://londonjazznews.com/2017/12/19/cd-review-andrew-bain-embodied-hope/>

1/3

of many **Andrew Bain** has been reading as part of his current PhD studies at the Royal Birmingham Conservatoire), you wouldn't necessarily jump to that conclusion from listening to it. That's a tribute to the way in which it not only embodies hopes, then, but also brings a potentially dry concept to luscious life.

As Bain said, in an interview on this site a year ago: "...the idea of embodied knowledge is so incredibly important to me as a jazz improviser. The years of practice, performance, rehearsing and listening all feed into each and every performance I undertake. Hope is somewhat of a personal goal, but an optimistic viewpoint is so essential in this – or any – profession." (Read the full interview here (<http://www.londonjazznews.com/2016/11/interview-andrew-bain-embodied-hope.html>).)

Bain is always a vital driver behind the kit, ever engaged and urging his fellow players on. Not that these players need any urging. **George Colligan** is on piano, **Jon Irabagon** on tenor saxophone and **Michael Janisch** on double bass. They all go back a way in different contexts, but those personal ties and mutual experiences are vital to the band leader and immediately apparent in the recording, which was made near the end of an 11-date UK tour in November 2016.

The track titles of the suite come from the seven aspects of Embodied Hope as detailed in that book: Accompaniment, Hope, Practice, Responsibility, Surprise, Listening, Trust. And, yep, you can tick them all off – Bain, Colligan, Irabagon and Janisch exhibit them all, and then some.

The music is steeped in the modern jazz language, but also, at times, has some of the spiritual searching of Coltrane about it, at others some Latin flavour, and as a composer Bain brings a strong melodic sense to his tunes. The playing has the solid foundations one should expect from musicians who are comfortable in the classroom, but also has the natural exuberance that only comes with considerable time spent on the bandstand.

A rewarding listen that gives a bit more every time I press Play.

<https://londonjazznews.com/2017/12/19/cd-review-andrew-bain-embodied-hope/> 2/3



## **Appendix I: (no)boundaries Full Analysis**

### The Hexagon, Birmingham – 14 December 2017

This first performance took place at the Hexagon, Birmingham with no backline and a below par P.A. system. After only a brief soundcheck and no discussion, this performance was the first time we had performed together. Events as follows:

<b>Section I (duration: 9'40")</b>
0'00" start – sweeping, long toned beginning. Use of electronic reverb
1'40" – high pitch introduction, leading to electronic manipulations, more activity and textural change. Pitch dialoguing between alto saxophone and trumpet (Empathic Attunement)
3'30" – solo alto saxophone moment, trumpet accompaniment (Empathic Creativity)
4'40" – elevated group attunement, leading to alto saxophone and drums dialoguing (Empathic Speculation)
5'45" – trumpet and drum duet (Empathic Creativity)
6'52" – high intensity point, alto saxophone joining in mimicking the role of the bass
8'50" – short, staccato interjections, leading to:
9'20" – elevated intensity and attuned group improvisation
<b>Section II (Duration: 8'53")</b>
9'40" – reverberating, deep electronic tones. Dramatic arrival of electronics leading to a solo feature. Whistling, growling, neighing trumpet ensues with percussive accompaniment and electronic processing. Lone trumpet enters
12'55" – alto saxophone joins, percussive long tones. More audible electronics

15'00" – elevated energetic state. Interlocking trumpet, alto saxophone and percussion with frenetic lines (Empathic Speculation)
16'10" – reverberating state reoccurs, leading to solo wailing alto saxophone moment
17'32" – drums join
18'33" – end
<b>Section III (Duration: 11'24")</b>
18'36" – electronics and trumpet effects lead on some dramatic, some complimentary interplay (positive physical gesturing from drums to alto saxophone [both not playing] in appreciation of sounds created). No alto saxophone here
20'05" – harsh-sounding flugelhorn (Evans borrowed one for both Birmingham concerts) plus percussion joins (Empathic Speculation). Physical gesturing of saxophonist attempting to start playing, but deciding not to
21'25" – alto saxophone joins playing a counter melody. Leads to full ensemble improvisation (Empathic Creativity). Slower build to intensity this time
23'05" – intense moment. Fast, energetic, accented/non-accented motioning (Empathic Speculation)
25'00" – another elevated state. Multiple rapid interactions from all players. Using extreme range, dynamic and textural contrast (Empathic Speculation)
26'35" – slow fluid change of texture leading to next section. Legato, percussive textures mixed with long, distorted tones from the trumpet (circular breathing) and accompaniment from electronics and alto saxophone (Empathic Attunement)
28'40" – trumpet and alto saxophone duet

<b>Section IV (Duration: 15'45")</b>
30'00" – legato brush textures and electronics enter, leading to a drum solo (trumpet rests)
31'40" – 'wet' textures enter plus more electronics involvement
32'40" – alto saxophone enters. Slow, melodic phrases
34'30" – trumpet re-enters followed by chromatic angular alto saxophone lines
36'00" – transition to sticks on drums leading to staccato sounds and adding to momentum
36'50" – end of alto saxophone solo
37'07" – cymbal chimes and electronic feature, tail off in energy until:
38'00" – group attunement begins to elevate
38'40" – percussive sounds from trumpet plus subtle wailing from alto saxophone, drum flurries mirrored by echoing electronics (Empathic Attunement)
40'35" – still building in intensity, stick on cymbal crescendo, leading to the introduction of extremities and chromaticism from trumpet and alto saxophone
42'30" – group attunement plateaus as activity stabilises
43'30" – intensity rises again. Rapid trumpet lines and snare drum interact (Empathic Speculation)
44'30" – group attunement plateaus one more time
44'52" – modal trumpet phrase (reflected by the alto saxophone) lessens intensity, leading to the return of the reverberation and deep electronic textures
<b>Section V (Duration: 5'55")</b>
45'45" – short sounds and interactions, mainly acoustic instruments
46'30" – introduction of pulse on tom-tom (intermittent at first) – not for long

47'15" – energy levels suddenly high after trumpet and drum dialoguing (Empathic Creativity)
48'00" – long, sustained tone from electronics
48'30" – drum solo, high energy. Accompanied by languid trumpet and alto saxophone tones
49'50" – alto saxophone joins drums in an elevated exchange (Empathic Creativity)
50'40" – peak of activity in the set so far (Empathic Speculation)
<b>Section VI (Duration: 10'45")</b>
51'40" – lessening of intensity, leading to the introduction of tom-tom pulse (electronic sustained pulse) by electronics. Drum solo continues as energy unravels
53'10" – alto saxophone joins, followed by trumpet flurries. Feeling of tension building again as horns play as a duet. Tom-toms with mallets interact with electronic sustained pulse
55'05" – tom-toms start to harmonise with pulse and play against the rhythm. Horns continue dialoguing. Energy drops as horns blow long sustained sounds through their horns
56'30" – drums carry melody, as bass drum begins to replicate pulse
56'48" – eye contact between drums and saxophone (Empathic Attunement) leading to:
56'50" – alto saxophone enters with an ascending chromatic line. Then alternates similar phrases with space in between as reverberation continues. Leading to alto saxophone wails
58'00" – trumpet enters with quartal melodic approach (Empathic Speculation)
58'20" – back side of mallets create intensity leading to an angular alto saxophone solo. Piercing trumpet sustained notes heard
59'00" – rock-feel from drums increases intensity again. Trumpet counter melody, alto saxophone interjections, electronic pulse continues (Empathic Speculation)
1h 0'30" – climax of set (Empathic Creativity)

1h 0'53" – alto saxophone and drums stop together leading to a loosening of energy, long sustain sounds, slowing down of textures, confluence of melodic lines
1h 2'12" – trumpet stops, percussive rattles
1h 2'25" – Finé

### Eastside Jazz Club, Birmingham – 15 December 2017

This second performance took place in the jazz club situated within the Royal Birmingham Conservatoire with an excellent P.A. system. It was important to me that my students were given a unique insight into this process of music-making, and this performance provided an intimate platform. There were no external members of the audience. Events as follows:

<b>Section I (Duration 6'30")</b>
0'30" – long tone, low energy beginning. Similar to the night before. Moving to trumpet, then alto saxophone solo expressions. Intervallic in nature
2'30" – trumpet re-enters with frenetic, fast lines leading to a surge in energy
4'10" – drums transition to sticks, leading to a further heightening and climax at 5' (Empathic Speculation)
5'10" – transition to new texture. Staccato drums and trumpet lines, alto saxophone and electronic accompaniment (Empathic Creativity)
6'00" – alto saxophone focuses on one pitch and trumpet copies
<b>Section II (Duration 6'35")</b>
6'30" – tom-tom and alto saxophone inform this transition leading to electronic manipulation (Empathic Creativity)
7'42" – electronics produce deep, resonating tones and continue this contrasting texture

8'10" – alto saxophone and flugelhorn enter picking dissonant sustained tones leading to extremely high pitching from the trumpet. March-style snare drum accompanies (Empathic Speculation)
9'50" – following a very high trumpet scream, alto saxophone and drums perform a duet whilst electronics continue to provide deep, reverberating textures (Empathic Creativity)
11'10" – alto saxophone solo climaxes with similarly extreme high pitching
12'10" – alto saxophone and electronics appear to become one sound (Empathic Attunement)
12'30" – drums raise level to peak so far. Heavy bass tones accompany (Empathic Speculation)
<b>Section III (Duration 6'17")</b>
13'05" – trumpet re-enters focusing on a growly, sustained tone. Follows into a lone melody with electronic accompaniment (reverb, deep low tones, sound manipulation) after drums drop out
14'30" – drums re-enter with staccato finger cymbal accents. Electronics amplify and adapt
16'00" – after alto saxophone joins, trumpet plays repetitive figure. Electronics create 'water-falling' effect (Empathic Speculation)
17'30" – drums and trumpet lead this new climax. Followed by another drums and electronics interlude (Empathic Speculation)
18'18" – trumpet re-enters focusing on one pitch repetition again. Electronics recreate trumpet long tone from earlier for the effect of a two-trumpet exchange (Empathic Creativity)
19'12" – alto saxophone joins in with sharp, contrasting high pitches. Trumpet immediately incorporates this into his sustained texture (Empathic Attunement)

<b>Section IV (Duration 9'48")</b>
19'22" – sudden transition into new section as trumpet dramatically stops. Reverberant drums, more open texture, horns create hollers and honks (Pivot Point)
20'20" – sustained sounds return (Empathic Creativity)
20'55" – trumpet squeals inject panic quickly contrasted with very low tones (this contrast of textures was discussed in post-concert talk the night before as one of the common features) (Empathic Speculation)
21'50" – solo trumpet vignette followed by brushes on snare accompaniment, then clickey staccato sounds on tom-tom rims
23'25" – electronic manipulation begins, leading to further crescendo
24'00" – drums with sticks and trumpet layered textures continue raising of energy (Empathic Speculation)
24'30" – alto saxophone enters taking over the solo spot (Empathic Creativity)
25'36" – electronics begin repetitive, intermittent Reichian texture (Pivot Point). Trumpet re-joins with dramatic fast and high passages. Alto saxophone joins in with this texture creating a duo moment
27'15" – trumpet swooshes and brush on snare drum sweeps create complimentary sounds. Electronics focus on high-pitched, fast sounds at top of sonic picture
28'20" – then there is a low-pitched moment with electronics sampling drums
<b>Section V (Duration 12'30")</b>
29'10" – transition. Sustained electronics and drums focusing on treble-clickey sounds. Alto saxophone plays legato intervallic lines. Trumpet develops rapid textures to elevate energy once more (Empathic Speculation)

30'50" – alto saxophone, drums and trumpet exchange fast, legato textures (Empathic Creativity)
31'30" – another transition to squeaky, clicker, watery sounds
32'20" – a slowing down of pitch and dramatic loosening of tension occurs as electronics create a sustained, low texture (Empathic Attunement)
33'20" – return to breathy, sustained textures. Trumpet begins blowing through horn in unorthodox ways. Electronics manipulate (Empathic Attunement)
34'40" – solo trumpet moment with electronics. Drum sweeping accompaniment and alto saxophone creates similar breathy textures and rhythm sounds using keys of saxophone
36'40" – sustained 'whale-type' sounds emanate from alto saxophone moans. Percussion starts (Empathic Attunement)
38'00" – flugelhorn emulates 'whale' sounds as rhythmic percussion patterns elevate group energy level. Use of snare drum furthers this (Empathic Creativity)
38'50" – more rapid lines from alto saxophone and trumpet. Electronics create scratchy, staccato sounds (Empathic Speculation)
39'40" – use of electronic reverb transitions the textures one more time (Empathic Attunement)
40'20" – percussive crescendos and diminuendos reflect deep, reverberating tones. Electronics manipulate this further (Empathic Creativity)
41'40" – Finé



### Vortex, London: Set One – 15 December 2017

This third performance, comprising of two sets at London's Vortex Jazz Club, happened on the same day as the Eastside Jazz Club performance in Birmingham. The promoter there – also a fan of Peter Evans – was very happy to put us on in the club and, stylistically, the music was ideally suited to this venue. Whilst having a very good sound system, we lacked a sound-engineer that night and created extra tension pre-performance as we had to fix it ourselves. Events as follows:

<b>Section I (Duration 5'12")</b>
0'00" – starts with squeaky, sharp electronics. Velocity shifting snare brushes join alongside fluid, yet range-extreme lines from the horns (Empathic Attunement)
1'05" – quickly moves into quick firing, rapid alto saxophone/trumpet lines. Sharp rise to energy levels (quicker than other performances). Leading to alto saxophone wailing and contrasting low pitched, oscillating electronics. Trumpet sustains pitch glissandi between pitches (sounds like a siren). Aggressive alto saxophone solos contrasts this slow moving line (Empathic Speculation)
2'30" – alto saxophone begins to whimper in sympathy with the trumpet counter-melody. Electronics begin to growl (Empathic Attunement)
3'00" – electronics start pulsing. Instantaneous mimicking by trumpet. Leading to double rapid alto saxophone/trumpet lines sheets-of-sound type textures (Empathic Creativity)
3'50" – cymbals enter
4'20" – move to sticks. Momentum of sound textures evident
4'30" – climax so far. Busy textures with extreme instrumental ranges (Empathic Speculation)

<b>Section II (Duration 8'58'')</b>
5'12'' – use of short, sharp cymbal signifies next section. Quick Transition. Electronics start to process drums
6'05'' – dramatic diminuendo (Empathic Attunement)
6'30'' – trumpet enters making digeridoo-esque sounds. Atmospheric electronic accompaniment. Starts to slowly crescendo (NB: these transitions are happening much quicker than in previous performances) (Empathic Speculation)
9'00'' – building here. Drums move to sticks, more activity from all (Empathic Creativity)
9'40'' – dramatic group fortissimo. Trumpet focuses on only a few pitches (Empathic Creativity)
10'30'' – fast swing-feel implied to the improvisation
11'10'' – fast short cymbal noises mimicking the horns leads to bombastic section. Electronics take a more prominent role using deep, destabilising noises (Empathic Creativity)
12'30'' – this section is still unrelenting in intensity only coming down shortly before returning to the raised energy levels (Empathic Creativity)
13'00'' – 'underwater' reverberant section begins. Mallets on drums and low electronic sounds accompany (Empathic Attunement)
13'40'' – horns rest on a perfect fifth before both glissando up and explore quarter tone harmony
<b>Section III (Duration 3'20'')</b>
14'10'' – echoing marching style drums groove and slow, languid lines for trumpet in a solo-esque role for a few minutes. Contrasts with growls and squawks. Electronics provide an ostinato resembling a heartbeat (Empathic Creativity)

16'05" – drums move to brushes and accent using finger cymbals. Electronics sample this sounds in a delayed sonic environment (Empathic Attunement)
16'25" – electronics seem to 'lock' pitches with trumpet and this leads to a dramatic, combative moment of improvisation (Empathic Speculation)
<b>Section IV (Duration 6'45")</b>
17'30" – alto saxophone joins playing a slow, legato melody (Empathic Creativity). Snare played with brushes and the heartbeat continues. Electronics use in and out reverb on the saxophone. Slow moving trumpet note accompanying – sustained sounds, then counter-melody. Hands on drums. Electronics alter the ostinato
20'10" – repeated phrase from trumpet starts a contrasting alto saxophone line leading to another peak. Electronics enter with dramatic stark sounds (Empathic Speculation)
21'20" – hands on tom-tom with alto saxophone, leads to a drum solo with electronic accompaniment (reminiscent of earlier heart beat)
22'45" – gong like chimes from electronics begin plus sampled cymbal reverberations. Drums react to electronic sounds in a duet (Empathic Creativity)
24'05" – diminuendo
<b>Section V (Duration 12'33")</b>
24'15" – trumpet played with hand in the bell (making a flute-like quality) alongside alto saxophone enters with legato, processing – sounds like inverted pitches. Lone, haunting melodies (Empathic Attunement)
25'55" – electronics begin to affect sounds leading to a quickening of phrases, dynamic increase and rapid pitching (Empathic Speculation)

27'30" – dramatic trumpet soloing and dialoguing with the alto saxophone. Leads to a crescendo as drums move to sticks (Empathic Creativity)
28'45" – drums start rapid clickey sounds with short cymbal bursts mimicking horns (Empathic Creativity)
29'40" – sustained low trumpet tone signals new transition (didgeridoo-esque). Rhythmic drum accompaniment starts, as alto saxophone copies (Empathic Attunement)
31'00" – becomes a drum solo as horns stop. In and out of time phrases begin. Electronics begin to imitate sounds – as does alto saxophone. Drums diminuendo, but time continues (Empathic Attunement)
32'37" – trumpet enters playing accelerando with rising pitches
33'25" – drums and electronics start to mimic trumpet repetitive tones, then move to tom-toms as horn lines increase in activity (Empathic Creativity)
35'00" – big plateau of activity and elevated group energy (Empathic Creativity)
35'30" – move to cymbals change textures. Trumpet plays short notes as alto saxophone plays wide vibrato on rapid lines. Rhythm starts to slow down (Empathic Speculation)
<b>Section VI (Duration 4'37")</b>
36'48" – sustained gong like cymbals and tom-tom sounds. Electronics accompany. Creating low tones that become rhythmic at times
38'45" – alto saxophone enters with breathy, complimentary sounds (Empathic Attunement)
39'45" – cymbal flourishes and sustained electronic waves dominate sound (Empathic Speculation)
40'40" – electronics oscillate pitch to low levels and back again (Transition Point)

<b>Coda (Duration 5'15'') – alto saxophone feature</b>
41'25'' – sticks on fast ride cymbal marks a quick transition to new section (Empathic Speculation). Alto saxophone begins to solo – rapid and expressive duet with the drums (NB: trumpet has been out for a while)
44'00'' – music crescendos towards alto saxophone and drum extreme moment (Empathic Creativity)
44'45'' – alto saxophone stops dramatically. Drums solo. Alto saxophone re-enters then stops again. Feels like solo exchanges (Empathic Creativity)
45'34'' – trumpet joins suddenly in a climactic moment. Fast extreme contrasting sounds, big climax at the end of the piece. This has not happened before (Empathic Creativity)
46'24'' – lessening of energy, general diminuendo (Empathic Attunement)
46'40'' – we end on a consonant major third

#### Vortex London: Set Two – 15 December 2017

After dramatically increasing the monitor levels so Bonney could better hear himself, this set contrasted the others. And he played cornet for the first time. Events as follows:

<b>Section I (Duration 4'30'') [sharp up and down shape to this opening]</b>
0'00'' – starts with some activity from all, variety of textures, lone cymbal notes. Bonney plays/manipulates cornet in addition to electronic processing. This was unplanned (Empathic Creativity)
0'40'' – duet between alto saxophone and trumpet. Electronics and percussion accompany with contrasting textures (Empathic Speculation)
1'40'' – rapid snare drum work, starts an energy surge with extreme moving lines from all (Empathic Creativity)

2'40" – use of cymbal 'wettens' sound, leading to deep, undulating tones alongside 'Coltrane-esque' textures
3'30" – energy starts to dissipate following long tones from electronics (Transition Point)
<b>Section II (Duration 3'35")</b>
4'30" – wet, deep, slimy reverberations with trumpet melody accompanied by cornet tones (Empathic Attunement)
5'45" – alto saxophone enters as soloist. Clickey drums sounds and reverberant tones continue (Empathic Creativity)
7'15" – high, screechy trumpet sounds contrast (Empathic Speculation)
<b>Section III (Duration 8'55")</b>
8'05" – alto saxophone stops. Clear hand off (unusual)
8'15" – trumpet 'solo' starts with sharp, breathy pushed air sounds. Cornet and drums copy. Trumpet creates lone high pitches (Empathic Attunement)
10'10" – after trumpet notes lower in pitch, drums begin to create clickey, echoey noises. Cornet similarly follows (Empathic Creativity)
10'55" – virtuosic trumpet begins to crescendo and contrast shape of solo. Faster and more energetic (Empathic Speculation)
12'00" – alto saxophone enters with low-sounding moans as brushes on snare continue upward elevation of this solo
13'00" – rhythmic in and out brush-on-snare figures lead to alto saxophone outbursts and human-like groans (Empathic Attunement)

14'00" – extreme high pitches from both alto saxophone and trumpet followed by super-fast passages. Dense textures (Empathic Speculation)
15'00" – velocity shifting single-stroke roll on tenor drum leads to solo drum moments alongside electronic pangs and dramatic horn interjections (Empathic Speculation)
16'25" – rapid snare rhythms with rim shots begins next transition, as trumpet plays solemn counter-melody (Pivot Point)
<b>Section IV (Duration 8'00")</b>
17'00" – finger cymbals make accents as sustained, cave-like sounds dominate, trumpet melody continues (Empathic Attunement)
17'55" – stirring, sharp rim sounds begin, as crescendo takes hold (Empathic Creativity)
18'05" – trumpet sounds like a swarm of wasps, sustained by circular breathing (Empathic Speculation)
18'55" – repetitive snare sounds, electronic reverb, and trumpet activity (Empathic Attunement)
20'00" – bombastic drum figures respond to elevating, rapid trumpet figures. Continues to build as electronics make sound complexes (Empathic Creativity)
21'08" – alto saxophone joins (Empathic Attunement)
21'45" – sound dries out and becomes mostly acoustic with limited high-pitched electronics (Empathic Attunement)
22'00" – trumpet and alto saxophone begin a duel. Sustained tom-tom accompaniment (Empathic Creativity)
23'00" – still sustained. Dramatic, tension filled moment (Empathic Speculation)

23'30" – tom-tom starts coming in and out (Transition Point). Spikey tom-tom figures. Trumpet mimics
<b>Section V (Duration 9'20")</b>
25'00" – trumpet plays intervallic cadenza. Alto saxophone accompanies. Electronics manipulate gradually (Empathic Attunement leading to Empathic Speculation)
26'17" – electronic sustained sound enters, then drum accents enter on cymbals leading to a disjointed groove (Empathic Speculation)
27'20" – distorted electronics and intense alto saxophone tone with 'broken' random drum groove underneath (Empathic Creativity)
28'00" – bombastic broken drum groove with splash accents and relentless electronic sustained pitch crescendos and diminuendos
30'00" – continuing and further building up of tension
30'25" – drums become more broken, looser and dynamic (Empathic Speculation)
31'30" – moves further out of time, varied sounds. Electronics vary too (Empathic Creativity)
32'00" – rapid drum lines
32'13" – horns join
33'04" – drum groove returns. Alto saxophone mimics (Empathic Attunement)
33'40" – drums push further after electronics crescendo. Climax of set (Empathic Creativity)
<b>Section VI (Duration 1'40")</b>
34'20" – drums fade out as horn lines take over texture. Fast, virtuosic horn lines with echoing drum rhythms (Empathic Speculation)
35'23" – snare drum rhythm mimics textures and transitions to new section as horns stop



<b>Coda (Duration 6'23")</b>
36'00" – unexpected solo cornet moment. Snare accents contrasts
37'05" – trumpet enters playing long, low tones. Percussion creates accents with finger cymbals. Trumpet and cornet duet in a solemn, languid exchange (Empathic Attunement)
38'30" – cornet low tone with electronic manipulation leads to the alto saxophone joining in unison with lots of electronic reverb. Finger cymbals increase in activity (Empathic Attunement)
39'15" – snare enters in a marching-style; contrasting feel played with finger cymbals on the drum head. Alto saxophone solo continues with dark, cavernous electronics accompanying
40'17" – trumpet joins with similar long tones
41'05" – drying of sound suddenly. Long, sharp, extreme alto saxophone and trumpet tones with percussive projections create climax (Empathic Speculation)
42'06" – dramatic slowing down of textures and pitch (Empathic Attunement)
42'23" – sudden Finé

## **Appendix J: (no)boundaries Player Reflections**

### Fourth Player Reflections (pr4)

Date Completed: 17 December 2017

### Pre-Tour Reflections (initial impressions; expectations)

As I reflect on the three concerts we performed, I am reminded that in order for a performance (within this context) to be successful, there are many mitigating factors. I think free improvisation is the most fragile of musical contexts to work in. The musical history of each performer, stylistic tastes, personality, expectations, motivations, ego, physical well-being, mental state, and other innumerable factors have an increased potential to influence the musical performance because of the greater demands and responsibilities placed on the performer.

Going into these concerts, I had a general idea about what to expect. Since we had never performed as an ensemble, there were many potential unknowns which I thought might generate excitement on the bandstand. I have had experiences in the past playing free music with musicians who try to control and direct the musical flow. In some way, I was prepared for the possibility of that scenario. Upon beginning the first concert my fears were allayed by the collaborative spirit and intense listening that the group members demonstrated.

I think Andrew's choice of using [Player X] was a brilliant move as a substitute for other more conventional instrumentations and conceptually put this ensemble in a different zone before we ever played a note. I wasn't sure exactly what to expect from [Player X] since sampling, processing, and live electronic music can be a great variety of things. The group improvisational dynamic could be drastically affected by how the electronics are used.

Reflections on Performances during Tour (group interaction; venue and audience; pre/post-gig analysis (what worked/or not)

The first concert we performed at the Hexagon, I thought, went really well. I have played a great deal of free music where the front-line consisted of alto sax and trumpet, and knew that when [Player Y] and I began playing, there would be the establishment of a musical understanding, and the development of a relationship which would evolve over the course of two days (which would parallel our relationship off the bandstand). Additionally, I was amazed at how full and rich the ensemble sounded without any bass or harmonic instruments (piano, guitar).

The sound at the Hexagon was great and enabled me to really hear everyone clearly. I find that the sound of the room in free improvisation contexts is really important in helping shape the music because I tend to use a wider range of sonic palettes than I normally would in a conventional jazz gig. In regard to this, I was not totally happy with my ability on this first gig to explore a wider range of sound because the reed I choose to play on limited the harmonic flexibility of the overtones on the saxophone.

For the second gig in the Eastside Jazz Club I choose a different reed that allowed me to bend and shape the sound in more ways. I found on the second gig however, shortly after we began, that I couldn't hear myself when the band got louder and more intense. This was primarily to do with the acoustics of the club and I think the band was kind of exploring the sound of the room. As this concert went on, I didn't continue to have the same problem hearing myself.

The audiences' response to these three gigs were very positive although I think that free music can be challenging for even educated listeners. There is a reaction that you sometimes see (and which I perceived in a couple people), where the listener seems to be disoriented, and not quite sure what they just experienced, even though they seem to

genuinely express enjoying the music. I think it is an important function of art (and one of the great features of free improvised music) to create different states of consciousness in audiences— moving their minds and emotions in a way that challenges their expectations and the conventional assumptions about what music is. I think we were successful in doing this.

Post-Tour Reflections: Development of the Music (night to night; group interaction; familiarisation; musical challenges)

I felt that the music from concert to concert evolved and didn't fall into predictable patterns, which can sometimes happen. Although there might have been similar formats between concerts (such as duos, trios, intense and loud, or soft and gentle sections), the content was always changing and developing in different ways. I found that the transitions between different types of musical events became more intuitive and quicker within the ensemble. Also, that within these transitions, more complex structural forms began emerging. These more complex forms would result from what I think was a willingness in the ensemble not to fall into a pattern where a transition to something new meant stasis in that newly arrived landscape—but rather a more nuanced idea of transitions as formal structures that can project forward and backward, creating an overlapping dialogue of musical objects.

One key aspect of all the performances was the willingness of the ensemble's members to take risks. There was also a palpable sense of trust which nurtured this risk-taking.

A significant challenge with performing these concerts in such a short span of time is the physical demands it places on players. By the end of the second set at the Vortex I was very tired after having played almost three hours of intense, non-stop music that day. The level of mental focus it requires is much higher than in a conventional jazz gig where players

generally have fixed roles within the ensemble and aren't engaged continuously as active participants.

### Fifth Player Reflections (pr5)

Date Completed: 27 January 2018

#### Pre-Tour Reflections (initial impressions; expectations)

I was excited to be asked to play with these great musicians, and curious as to how the music would sound. Playing electronics with improvisers is something I've worked on for a long time, but it can often take a while for a group sound to develop and was curious about diving in at the deep end with no rehearsal or premeditated ideas about the music, which is not something I do a lot of, despite free improvising a lot. I decided I wanted to work in advance on having some quick reacting sounds I could generate myself instead of having to always react to what was going on by processing existing sounds of the other instruments (which has sometimes been the case with my electronic setup before). I figured this would give me more options with these potentially fast paced improvisers!

#### Reflections on Performances during Tour (group interaction; venue and audience; pre/post-gig analysis (what worked/or not)

I really enjoyed all of the performances. The music was fascinating, fun, full of the unexpected and seemed to go down great with the audiences, who seemed, from feedback to me after, to find it genuinely different and mind expanding!

Given my sound is reliant completely on the venue's P.A., it did make a large difference to me (and I think consciously or not to the other musicians) when I felt most comfortable with the sound. The conservatoire had the best P.A. with great clarity and a big low end, which was very satisfying to play on. The Hexagon was OK, but lacking in low end for me; and the Vortex felt like a bit of a struggle sonically as it was the first show where I was using monitors, not the P.A., to hear myself. By the second set at the Vortex, I'd turned

up the monitors and felt more comfortable, but [Player Y] was, I think, hearing too much of me in the first set (the opposite problem I had!). All of these issues affect the dynamic of the group of course when improvising with subtle nuances of sound.

At this point I haven't listened to the recordings so can only comment on my feelings at the time, but I felt like all of the sets hung together as a whole with some particular highlights that felt very effective, dramatic and always with a sense of the joy of discovery; of music that wasn't yet set in its ways.

The Friday schedule I found demanding, with the afternoon set then two at the Vortex, particularly with the sound issues I felt in the first Vortex set. Three sets of totally improvised music in one day is, I think, a challenge for all improvisers, but I think we dug deep and found some great stuff. Also, to be honest, I was the most nervous at the Vortex, playing to a home crowd and a full house full of musicians, and I think it took me a set to settle down!

#### Post-Tour Reflections: Development of the Music (night to night; group interaction; familiarisation; musical challenges)

The shows all felt really different. It's hard for me to say if the music developed or was just different! I think the different dynamic of the venues and sound was another factor that made that hard to judge. Perhaps if we'd played in the same place four times it would have been easier to know how the music had changed. I had a feeling after Set One at the Vortex for the first time of: 'What have I got left sonically that I haven't done?!' I picked up the cornet for the first time in the second set briefly for that reason!

I'm used to thinking that first gigs are a bit hesitant and everyone feels a bit more confident about statements/finding their own space after that, but the first gig didn't feel at all hesitant; everyone really steamed in!

The line-up left a lot of room at the low end and I definitely felt that was an area I wanted to explore at some points. I think it would have been harder if there'd been a bass instrument, but I enjoyed the sonic openness of this line-up, it felt like it could change direction really quickly.

There were some points where I worried I'd interrupt some really happening acoustic playing, feeling that perhaps my sound-world wouldn't fit, but then in my memory it generally felt like the music would just mutate into something else organically, that the others would just make it all work. I look forward to exploring the recordings of course...

I really enjoyed the project, it was a privilege to play with these world-class improvisers and I hope we can do it again.



**Appendix K: Transcript of Post-Concert Talk led by Tony Dudley-Evans (TDE)**  
**including Sixth Player Reflections (pr6, PCT) (14 December 2017)<sup>43</sup>**

TDE: I envisage this as something about... the approach of the music, you know, what was going on? How it was planned? If it was planned? But also – as there are a lot of students here and graduates here – and then I'd like to ask about how do you... if you want to get into playing in this sort of style, Free Jazz/improvised music, how do you start? How do you go about doing that? So, that's how I envisage it, but please feel free to come in with comments or questions.

I'd like to ask how much did you talk about this beforehand? What ideas did you have, in advance – if any? Perhaps, Andrew, you'd like to start?

AB: Well, it's a weird thing to talk about because that was the first time we'd ever played together. And that was the idea. So, not to bore you with too much of a reference, but it's a third case study in a Ph.D. I'm in the middle of at the moment and dealing with... boundaries in a lot of ways and... and preconceived ideas and how they affect improvisation for the positive, or for the negative. The first [case study] was basically, a sort of, straight-ahead jazz show: rehearsal on the day of the gig; the middle [case study] was a long, elongated tour. Fourteen days where the music grows; and this one here is *(no)boundaries*. This is the 'contemporary project' [...] until you realise it's all been done before. And you go back to Derek Bailey and you think he was hip with all of that [oblique reference to Derek Bailey's *Company Week* in 1982), and then you realise that it goes back even further than that. And I think it's Lennie Tristano and Lee Konitz in 1948 [sic] playing freely improvised music and

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<sup>43</sup> Key: AB = Andrew Bain; TDE = Tony Dudley-Evans, the post-concert talk organiser and promoter. I anonymised the player responses in this transcript (marked: Player X; Player Y; and pr6: sixth player reflections), and those of audience members (marked: am1-7).

going into the studio with no preconceived ideas [reference to Tristano's 1949 recording *Intuition* (Tristano, 1996)]. So, this is not a new thing. And the other thing to say is, what I'm trying to tie into, is a knowledge base for improvised music, and for jazz improvisation; and how that ties into knowledge in-the-moment, in terms of us 'playing'. So, my hypothesis is, although that is the first time we have played together, it's not the first time we've played together. We've played together many times before. Sometimes in person, and sometimes not. If that sounds vague... it's meant to! [laughs from the audience]

TDE: So, you're implying there's a sort of thing that is 'Free Jazz' that has its own, sort of, methods, and its own language... is that what you're saying?

AB: Well, I am calling it...

TDE [interrupts]: That is different from Bebop or...

AB: I'm calling it a 'Free Jazz' project, as opposed to a 'free improv' project... we could debate that for hours... that's later in the bar... what I'm saying is, there's a lineage of the music and, of course, that exists in Free Jazz and free improv – there are people that have done everything before. And, I suppose, the point of this project, if there is any point, is to show the wide scope of the musicians that are on this stage and that we can take the music... in so many different places. So, we'll play another set tomorrow lunchtime and we'll play another two sets tomorrow night, and they'll all be vastly different. And they'll all come from very different places. And these three other musicians are on the stage because they can do that and it's totally cool. And they're happy in contemporary classical, and classical, and jazz, and Free Jazz, and free improv, and actually – it would be great to hear your views on it

– but we wouldn't, you know, the boundaries thing is really kind of boring... for us, you know, it's more about us just playing what we want to play at that moment and following our ears.

TDE: Any comments from the other members of the group?

Player X: What he said [audience laughs]

AB to pr6: You're the expert?!

pr6: What?!... I don't know what the question is...

TDE: Well, I could put a question, sort of local to what Andrew just said, is that... you are very different players, all first-class players clearly, but – certainly you Andrew – we don't particularly think of you in this kind of context and I think that's sort of true, also with [Player Y]... from a rather different sort of context...

AB: Don't pigeonhole us Tony!

TDE: Well, that's what I'm trying to get at. React to that! I mean, so what did you bring from your other playing, I mean, [pr6] you've played all sorts of different styles, I believe you are not playing in a free context quite so often these days...

pr6: Not really. I mean... I don't really, yeah... I think the boundaries thing, yeah, it's really annoying. I mean [laughs], I know I stopped thinking about that, like, a while ago

TDE: Yeah.

pr6: [...] and you can kind of tell when musicians think like that. You know... so even the idea that free improv and Free Jazz has a certain language, or way you're supposed to play really annoys me. And even with quote-on-quote 'Jazz' as well, I think it's kind of contrary to the whole project of the music, that the idea ... or the tradition of that music. So maybe... making music that is true to that value system, but doesn't sound like the old stuff is more reverent towards that music, than playing something that sounds like it, if that makes sense? I try to keep that in mind a bit, especially when exploring new areas. I don't even really think of it as... improvising anymore. I just say 'playing'. We don't really talk about... like, when Jimi Hendrix plays a solo you don't say 'he's improvising'... he's just 'playing'. He's playing his music – that comes from a place that he's checked out, you know. So, it's not a very special thing in a way. In a way, having a fixed thing that you do, that's all planned ahead of time, that's actually the weird [...] that's actually kind of the anomaly. It can be beautiful, but it definitely... sticks out... in the history of all music; it's a very strange thing... it's very weird. So, yeah.

TDE: I very much agree. Others? Comment on that point.

Player Y: I think... it's weird to think, in terms of... the context as defining the way people perceive of what you do. I know that... if someone hears me playing in a big band they think I'm a lead alto player, or they see me do something like this they think I'm a Free Jazz player, or they see me play standards they think I'm a Bebop guy... those are generalities, but I think that... most musicians today are informed by such a wide variety of music that it's really... the musicians themselves, I don't think, define themselves in that way, at least most

of the musicians I play with... and that's really something that comes from outside... from the media, from the press and from, you know, people hearing, maybe, one example of your music on record... and one project that was exploring one thing, and then maybe not being familiar with something that contrasts with that... so, it's an interesting thing... to observe how the perceptions of the music you play... they change over time, depending on what people hear you do, and I think that gradually evolves as people get to know someone's music. I can remember the first time I heard a Herbie Hancock record and it was one of the Head Hunters records, and I didn't know anything about the Miles [Davis] stuff or anything before that. And so, I can remember my first impression of what I had pigeonholed him as doing and what his thing was. And the same thing with Wayne Shorter. I can remember hearing him with Weather Report, way before I knew him with Art Blakey so, it's an interesting... kind of... phenomenon. The musicians kind of live outside of that, in a way. You know?

TDE: [Player X], do you have anything to add?

Player X: I think they've said it all.

TDE: Right... I don't want to ask any more questions... are there others?

am1: It's to do with the time you play for. I mean, this is a gig, so it has a set time, maybe to do with external factors? But... I was quite interested in... to play with that level of concentration and... listening for an hour solid, with no breaks, is that... does that add another thing to a gig or to a played session. As opposed to doing standards or, you know, doing 'numbers' and...

AB: I suppose we were forced to kind of delineate the music the way we hear it. So whereas, if you've got a set of, whatever, standards, or a set of originals, that delineates the music for itself and from contrasting pieces and different tempos...

am1: Yeah...

AB: [...] and that makes sense and then... you can kind of relax into it. But with this music, I mean the irony is: *(no)boundaries* [on one hand] – 60mins [on the other]. No boundaries... but tomorrow is 45 [mins]. The Vortex needs to be two 45s...

am1: That is kind of weird...

AB: It's a bit of a weird one. But, I found myself... I don't play like this too much... what you're making reference to Tony is... the majority of my gigs are in a different context, put it that way. But, I've found that time moves... in a different way, in this context. And sometimes when we're kind of... at times, I was conscious of: 'Well, where are we?' And, you know: 'Is this 35mins? Is this...?' And then suddenly Alex would do something, or Peter would do something and... we would just go somewhere else and we [...] Time is irrelevant, for that that moment in time. And I hope that you were along on that journey

am1: Yeah, definitely.

AB: And there's kind of an ebb and a flow to it, that's... you can get in other contexts but it's, somewhat, unique to this [context].

Player X: I don't know why, but I tend to find that a lot of the gigs I do with electronics seem to end up in this way. Like, it becomes, quite often, one set... or two... complete sets, and I don't know why that is – it just seems to make more sense; it seems to be more about the journey and it almost feels like it's kind of wrong to stop something, and then wait for applause, and then start something again. It feels like it's this zone that you get into and it's kind of... I haven't really analysed why, but it just seems to happen quite a lot. I do quite a lot of sets like this.

am1: [gesturing to AB] I was interested in what you might respond to on that one because you could have... five mins... and that would be presumably, I'd imagine... mentally and physically really as well, totally different – lots of different five minute things, or, you know, you could think of all sorts of scenarios, which you probably, I'm sure, probably did...

AB: Yeah I mean, that was, maybe, one of the things we talked about – not with everyone – but if we should try and delineate it at all. I'm thinking of one gig that Tony, you put on at Cheltenham, which was kind of the brain-child for this project; that Evan Parker was involved in, and he kind of curated it. And Iain Lee [sic] was compèring, so it was going to be pretty out.<sup>44</sup> And Peter [Evans] was there and... Percy [Pursglove] was there. So, Percy was playing... we had a trio and Evan had this idea of putting some duos together and trios and quartets and, he might even have put minutes... I don't think he did, I can't remember – but he had this idea of delineating them. And it worked really well. And I think you said you enjoyed that [gesturing to TDE] as a promoter... it broke things up. And with us four, it just seemed, counterintuitive, to then go; 'Oh, and now you do your *bit*', because what happened was, we all had our *bits*, you know. I think at one point I did a drum solo with one brush in

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<sup>44</sup> This should been a reference to British comedian and Free Jazz fan Stewart Lee.

one hand... I didn't know I was going to do that. So, perhaps the more you try and put on the music, the more it restricts, you know...

am1: Yeah.

AB: But it is a strange thing, and times moves in a different way. I think that, regardless of what you play, you're trying to be in that zone and you're not breaking that concentration. In a way – I don't know – maybe it's easier to do in this context, I don't know.

TDE: It seemed to have a natural flow and a natural coming-to-an-end... which often happens and is very impressive.

Player Y: I think the thing is, you know, in a group like this... in a standard kind of jazz gig, there are kind of defined roles that each instrument plays. You have the rhythm section, a soloist, each person takes a solo, and so your roles are defined. And, in a way... with this group, that's not... this is much more of a... everyone's free to play and improvise all the time; and find different ways; and listen for their entrances; and move the music and the energy of the piece in different ways. So, in a way... for me... is a lot more physically draining. I mean you can see we were all sweating by the end because... there isn't that space where... you're playing on a jazz...

am1: [...] I think that's what I was interested in hearing...

Player Y: [...] you solo, and then you're done. And then the next person plays. Whereas this... even if you're not playing, in this context, you're always engaged. And you're



listening for what the next thing... or how the music develops and... your participation, even when you're not playing, is still there. You're still participating and creating... so, it's a different thing.

am1: I think you all did that amazingly.

TDE: Any more questions?

am2: I wanted to ask... talking about transitions, and how to, thinking about when to add the next texture into the piece... when to move from the last idea to the next one, you know. I can find that, even in... when you play standards, or even in this context, you know, bringing in new textures for a soloist, or even in a free improvisation... trying to bring in new textures. What do you think about when you're trying to add a new thing?

AB: I mean, that's a good question, I mean... it goes back to like 'playing jazz' or playing 'whatever' initially, and the whole thing of knowing what to play. And then you go: 'It's just a blues!' – it's the same chords, you know, that's it. Right, cool – so what do I do? Well I could do [that] the first chorus, but then what do I do in the second chorus? Well, everyone's different. Oh, right. But what do I do? I don't know what to do. And you listen to the records – and you go: 'Oh, masters!' Right, I'll copy that then, and that doesn't quite work because you're copying. It's... it just takes a long time to get it together... you know, and it's a matter of following your intuition, and it's a matter of challenging yourself. I mean, speaking from my perspective, I'm trying to challenge what I'm doing on the instrument and I'm trying to take the focus away from me. Probably the two things I'm mostly trying to do. If I focus too much on myself, it's wrong, it's out – the focus goes somewhere else. And then I'm trying to

play in a way... if you close your eyes, it doesn't sound like a drum kit... or it doesn't... If you close your eyes you wouldn't know this was trumpet, alto, electronics, drums. So, it's a question of challenging, and then, you know, it's a question of experimentation as well, you know... [that] point about the end, I mean, there's a thousand endings... when we played, you know – and you can get het up on that – what is the ending? The ending is all the time, but the beginning is all the time. So, it's kind of, it's in there somewhere. And you're just experimenting – you're trying to: [aside] 'Oh OK, a little bit of this, a little bit of that' and you're, kind of, trying it out... and then knowing that [Player X]'s got you covered with something back there. You know, it's fine.

pr6: I think about transitions a lot. I do a lot of solo playing. And I used to, when I first started, I would do recitals... do, like, five pieces that were five to ten minutes each and it was... hard, because it was the solo thing, but also at least I have that, right? Like I knew: 'OK, this isn't going well. It's going to end...' And then, early in that process I started to get good at it, like, I got good at endings. Cause there's that thing of knowing, a little bit ahead of the audience, when it's going to end, cause you guys have no idea. You might be able to generate a feeling: 'Oh, it's revving up. Something's going to happen!' And then it's over. And there's all these different ways to end. You can end in the middle of a sentence, which is like, totally weird; you can, like, unwind, you know; you can rev up. All this stuff. And after a while it was like, this is not, I'm not challenging myself with the same thing. So, then it was this thing over a couple years, so what if I played... what if the whole set was one long thing? Like a movie, you know, or a big book? With all these different characters and scenes and all that. So like, let's say it would be between half an hour, and an hour – and then that's when I feel like I got my transition chops together, and maybe that relates a little bit to what [Player X] was saying about electronic music, cause that's basically how I think about all... that's

how I think about everything, is sound. You know, even if I'm playing a blues, or reading some classical stuff or something, I'm pretty attentive to like, specifically, what it sounds like. So, when you start thinking of music in that way, it's just waves of sound and knobs turning... it's like some analogue synthesis, kind of stuff. So, when you start thinking of it in that way, it can easily turn into this thing, where it's like; you're kind of moving these blocks around, right? And you're like, OK you're moving these things, and let's do a filter sweep on this, and then it's going to turn into something else, and it's a little bit more like nature. Like, not just more natural, but like a cloud, or a flock of birds or something, you know, and then you start to gain... it's another kind of [taking] control over sound and shape, and how to cross-fade or cut. You think about movies, all the different ways that people transition from scene to scene, or from character to character, or with camera angles, and all that, like, zooming in on something you don't really know what it is and all of a sudden you go back and it's like: 'Oh, we're in a park!' Or whatever! You know. So I think, the difference is, when you hear it with a bunch of different people, we all have different ideas of what is going on, or what section we're in, or something, which we definitely had no idea [of] tonight because we haven't played together. So, we sort of try and figure it out. But, I think that's a super important part of this kind of music, is learning how to transition... gracefully, when you want to, or sloppily when you want to, or whatever.

TDE: Do you think about those before you play?

pr6: Never!

TDE: Or while you play?

pr6: Never think about it before I play. But I do a lot of off-stage thinking... [audience laughs]. You know, practising is one thing, that's for sure. If you want to think about, like, how do I transition from, like, super clear, you know, Moog synthesiser notes bouncing around in an area, into, like, a wall of un-pitched noise? Like, how do you actually do that? And not just go from one to the next, but how do you actually change it slowly, so it's like, what is going on? And all of a sudden you are... [makes a whooshing noise] you know? So, even... it's like the idea comes first and then it's like: 'OK, well, I'll probably want to work on that', and you try to work on it. It's a process.

am3: I just wanted to ask about, like, for everyone including like [...] interesting talking about sound and the relationship between, like, sound and pitch, whether you think about both or, you think about, one in proportion to the other, or are they both constant at the same time?

pr6: Just pitch and sound?

am3: Yeah, but... [in] context and relationship to everyone [else].

Player Y: I don't... in this instance, I don't think at all harmony, at all, I think purely sound. Like people are saying about blocks of sound, it's like, moving sound and energy, like when we're playing off of each other and how we can play counterpoint, how we can... I can support him and play something that contrasts with... let him take the lead, let him kind of generate what's going on and I'm just going to comment behind him and then help, maybe certain places I'll pop up, and I'll peek my head up, then I'll come back down; and then certain places he'll pop down and I'll pop up, then I'll just let him go. And these kind of ways

of developing the music in that way, you know, orchestrally and, you know, texture, energy-wise, texture in terms of sound quality, you know changing the sound...

Player X: It's kind of an obvious point but, like, all three of you are playing your acoustic instruments in very unconventional ways a lot of the time, you know like, obviously my sound palate of electronics is super-open, you could make all kinds of different things but, to play with these improvisers that are really... that get really unexpected things out of their instruments that are not the usual role of saxophone, trumpet and drums, you know, everyone's taking different roles, sonically, people are playing in registers that are not, kind of, common to their instruments a lot of the time, so – I think it's really open, sonically.

pr6: I was going to say, [Player Y], if that's some really general description of what's going on, under the microscope, it's just hard-wired into his playing that there's actually a lot of the harmonically sophisticated stuff that is happening.

Player Y: That's there, yeah.

pr6: That's part... that's kind of, what I'm focusing on.

Player Y: Yeah.

pr6: You know like, all the other stuff, I know that, that we're, like, doing this counterpoint thing, but I think what, maybe, you're hearing is... what, how are they going between this texture of sound thing. But then like, if you listen specifically to what the notes are...

Player Y: Right...

pr6: It's not just random notes...

Player Y: No, no, no...

pr6: It's like a certain... it's all these shapes and I think that's... in this kind of context it's difficult, because you can't... you don't want to be bludgeoning people over the head with your harmonic idea because that might restrict their freedom, but you wanna also deliver juicy bits that people can, kind of, give... so, people can get something out of. So, I feel like [Player Y]'s bits are really harmonically juicy and, they're like, they're kind of vague sometimes... there's a lot of stuff in them. So, I can grab certain parts and then spin them off in my own permutations, which, that's kind of just composition 101, in a way, it's just then we're adding this other... electronic music 101... [all laugh]

am4: How much are you... em... cos I feel like, in a way, you've all got your own voice in the music, but yet you're all communicating. How do you know when to add your own thing? And when to take something from someone else, as well? Do you know what I mean?

Player Y: That's a pretty tough question to answer...

pr6: Roll the dice man!

AB: I mean, a lot of times, it's just about deciding to play or deciding not to play. You know. Or deciding to challenge or not to challenge. So, I'm constantly thinking about... am I

accompanying, or am I instigating? That's the thing. And we're just... we're doing that all the time. It's kind of constantly going on. The spotlight's over there for a second, or the spotlight's over there, somehow it's like... it's pure improvisation, in a way. I mean, it really is. We live from second to second... we don't know what is going to happen. But it's about, I mean, I think I speak for everyone when I say, we're all generous... really generous musicians, so at no point did I feel – maybe you would disagree [gesturing to other band members] – that someone was dominating the soundscape. We were all doing this [makes a confluence gesture] the whole time and we, kind of, that was the journey. And then suddenly it's like: 'Oh, we got into this thing' for a second, and then it's like: 'How long are we going to stay here? I don't know' And you're kind of back and forward... where is this going to go? And then it kind of goes somewhere else, and it's contrast. What I'm looking forward to over the next two performances is... the kind of speed in which that happens. And that, my intuition says that's going to get quicker. And suddenly it's going to be: 'Oh, now we're here. What if we're here?' And then, as we get used to those sounds, we're going to start challenging. Which, in a way, is no different to a chord sequence. When you get to know it, it's like: 'Let's do something else'; 'let's re-harm this bit'; 'let's blow like this' [...] completely unrelated. Do you know what I mean? But, it's kind of to do with that boundaries thing as well, it's... you're constantly doing this, shuffling cards.

TDE: Is there anybody from the research group that...

am5: I'm just wondering, where do you go from this performance on to the next performance? How do they link? And what do you take from this one...?

AB: The best thing is, we don't have to worry about it! Yes! [audience laughter] We just play. You know, that was a big thing about this, you know it's... in jazz music, it becomes... my time in New York, where I've been deliberately put in these situations – mentioning no names – real strict, angsty, super chromatic, really... as an improviser, it never made any sense to me. But I think it made sense to the composer, and the audience... I think the audience got something out of it. They're like: 'Oh Wow! Look at these musicians suffer!' And then I would go and watch the Paul Motian Trio and I'd be like [gesturing musical serenity]. I was like: 'Oh, I'll do... I'll take that... I'll do that'. And this is all about, you know, restriction, as I'm going through it. And, I suppose, the questions I'm answering through the performance, is to do with that... to do with this restriction. So when we play, literally, we walk from the bar and we play. And then we stop. And we'll do that tomorrow. Probably not from the bar... [laughter], and we'll just play and we'll stop. And we'll play and we'll stop. And it's kind of... we're in the mode and we're away from the mode. And, if anything's developing, it's these interactions and this... our group improvisation. But, it's not to develop a repertoire or anything like that, if that makes sense...

TDE: Yeah, yeah...

AB: It's... it's away from that.

TDE: Anyone from the research group?

am6: I'm sort of interested in the audience. A lot of what you've been saying is about the connections that you've been forming... as in, being formed in-the-moment. So I was wondering how much, in this context, an audience figures... or how much you're responding



to what... where you open up the space for the audience. If that's possible in this kind of context.

pr6: I think that it happens, it just not linear. It's not like we... if you listen to the way stand-up comedians talk about their relationship to the audience, it's a lot like this; the only difference is that they're listening to certain... almost biological reaction of laughter. But, although the really heavy comedians, the job isn't to get everyone to laugh. Like, one of my favourite comedians – this guy Patrice O'Neal – his thing is like... if half of the audience is laughing and the other half is just completely horrified [room laughs]... that's when he's happy. A lot of comedians are not that interested in the idea that everyone is like: 'Hahaha, that's funny!' Right? They're trying to make you think about stuff. But, the general thing is that you kind of feel... you feel this thing from the audience, right? The difference with this is, it's a lot more [...] it's more like, I don't want to say abstract because I don't think it's more abstract, it's more subjective. So, I think what happens from my end of things – maybe they think differently? – the better that we're connecting, and that we feel honed in and focused... probably, the more attention we can pay to the music. Not even each other but, like – the music – probably, the better it's going to be for everybody else. And that creates a kind of feedback loop where, if we can suck people into the space, then there's this next level where we're all sort of listening to this thing, watching it happen – us too. And you guys are watching it happen, we're watching it happen... and so, we're just kind of tending the fire for a bit. That's the best feeling. It's not always like that. So, the audience... the vibe of the audience and the feeling in the room, matters quite a bit, it's just not easy to explain. It's not like we're just trying to do things to make you guys happy, or like: 'Oh, that part was cool, you played really fast' [...] It's not like that at all. And some music is like that, but I feel like that's... I went away from that a LONG time ago. But you can still feel, you know,

everyone... every musician that's at this for a while, especially if you... we all play in a lot of different contexts and you get familiar with like... there's 'Hollywood Cards' that we all know, even in this kind of music, and they're all in our back pocket. And in a pinch, you can pull them out. Totally. Totally. Even the great Cecil Taylor did that kind of stuff. So it's like, we know that's there, but we don't want to start there. You don't want to start with the 'Hollywood Cards'. Because that's a real bumner for the people you're playing with. And it might be a bumner for the audience too.

am7: Actually Tony Oxley said get rid of them all in the first five minutes...

pr6: That's good too! So you go: 'What a great concert!', and the rest of the audience are like... [gestures confusion]

am7: Kind of. For acoustic instruments and electronics, and vice-versa, what do you, kind of, see as your relationship with each other? Like, how much do you think about contributing a sound for in here, and how much are you thinking about contributing for the electronics to link up and play with?

Player Y: I'm not thinking electronics at all. I'm just experiencing the sound he's playing. And that could be... he's playing cello, it doesn't matter to me, it's just a sound, so... electronics... to label it electronics, that puts it into, like, a certain thing that we all understand what that means, but when we're playing, to me, it's just, it's the sound, you know... and it doesn't ever occur to me that it's electronics. I mean, you know, it will affect, you know, what is going on obviously, but the fact that it's electronic doesn't affect me at all. So...

am7: I more mean, kind of like, um, how much you're thinking, how much you're kind of playing and listening, like letting you kind of do your stuff behind, or how much you're thinking: 'I'm going to play this because then he can use this'. That kind of thing.

Player Y: Yeah, I mean, there was one section where I was playing, where [Player X]... you know, I think I was playing, kind of a soft solo thing, and [Player X] was accompanying me and doing some things with the sound, and I was playing with him, you know, letting him shape the sound as well, so I mean, we were interacting in that way, definitely, in terms of that, um...

Player X: I kind of like to, from my point of view, I'm, kind of, quite interested in trying to keep... an element of unpredictability, in what... like when I'm processing the musicians with the mics that I've got... when I'm affecting their sounds, I like to, kind of, mix it up so it's not on one thing for too long. So they don't get into: 'Oh, OK! If I play this thing...', not that these guys would be like that anyway, but [...] So, it's always slightly unexpected, in that, it's not just... a reverb tail is going to come in every time. We're mixing it up and putting things in and out, and trying to keep it always moving.

AB: I'm just thinking about dialogue, with everyone... but definitely with [Player X], there [were] some moments in there where we were doing, like a duo. Then there was that rock'n'roll section, where he was sampling that tom, then we had the same pitch. That's where I started to think harmonically because I could play a different tom, and I could harmonise what he's doing – which is what I was doing, but...

Player X: There was one point as well when, like um – sorry – I was, like, just thinking about this thing when there was this weird pick-up thing where [pr6] was playing some really high squeaks, I have this strange synth thing, it's really unpredictable – I don't really know what it's going to do [audience laughs] but I was just like finding this area and it was like: 'Shit, [pr6] is playing with the same...', and I was like, almost like, what's coming from me and what's coming from him. It was sweet.

pr6: Yeah, playing with a lot of processing has really changed my playing, actually. I play with a fair... I play, a lot, with people that do a lot of processing. It's a small group of people, but I do it quite a bit in various contexts and I think that it's... in the same way that playing with drummers, or playing with saxophone players, has forced me to look at my instrument in a different way, and, like, take things from those instruments and try to apply them to the trumpet, live processing has forced me to look at... Can I look at my instrument as the instrument that processes other instruments? You know? So... like, that's something that's really changed... just, in my thinking. You know, I don't know how much the playing can truly reflect that, but just the idea of like... I'm actually like a shadow, or a trail, or a weird halo of sound, or an overtone, or whatever, of some other instrument. And that, like, my chains are actually just derived from... this way of thinking... um so, the idea that you're not thinking about it as a separate instrument, I take that pretty literally sometimes [laughs]. You know and really try and switch roles. See if you can play the other guy's instrument.

TDE: I think we should wrap it up.

## Appendix L: Press for (no)boundaries

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- Track of the day: Improvisation I & II by Andrew Bain

Where one becomes two that is the question and needs not to be answered as each improvisation relates to one another however they are connected.

From *No Boundaries* (Whirlwind) If you are unfamiliar with **Andrew Bain** he has toured recently with Irish trombonist Paul Dunlea. With Dunlea his style was more set in the 1950s and 60s mainstream-bop nexus because the music is predominantly rooted in the sound of JJ Johnson and has to swing.

Hearing the drummer in that context there is little point of comparison because the style here is anti-swing and instead multi-directional in a post Rashied-Ali sense. However, I was struck again by his very orthodox technique, orthodox in the sense of 'correct' way of playing, no short cuts taken. After all playing vibrations is a universal discipline and style is only cosmetic but getting it wrong is getting it wrong no matter what you call it.

Here that getting it right aptitude still applies. The tilt however is all free form and made futuristic because it is soaked in **Alex Bonney's** ever mysterious electronics. **Peter Evans'** trumpet playing has an ambient but severe veneer (perhaps a little in the Wadada Leo Smith vein) and when he interacts with altoist **John O'Gallagher** the results are very anarchic, the melee of push and pull moving towards an Anthony Braxton soundworld, a

fluttering lambent seagull shriek to the reeds and brass when drums drop out. Get this on vinyl. A dystopian half an hour well more than well spent. SG

*Released today.*

## Andrew Bain: On Playing With(Out) Boundaries



By FRIEDRICH KUNZMANN May 20, 2020

Photo Credit: Olivier Burnside

It's interesting to see the fallacy of thinking that in free-improv there are no rules, that it's completely free and you can do whatever you want. Of course, anyone who does it knows that that's nonsense. We're constantly relating to each other and to the music. —Andrew Bain, drummer, educator at the Royal Birmingham Conservatoire

Scottish drummer and educator Andrew Bain has performed in a wide variety of projects, from playing with Dave Liebman during his years with the Guildhall School of Music Jazz Orchestra, or collaborating with the late Kenny Wheeler to having taken part in joint efforts with the likes of late pianist John Taylor and other modern British improvisers such as Iain Ballamy or Jim Hart. Among many other releases, he can be heard playing alongside the British saxophonist Tori Freestone on Andre Canniere's *Ghost Days* (Whirlwind Recordings, 2020) as well as handling the drums on Paul Booth's *Patchwork Project* (Pathway Records, 2015). Beyond his work as a sideman however, Bain has spent the most recent years developing his own music within the context of his Ph.D. thesis— entitled "A Self-Reflexive Approach to Contemporary Jazz Improvisation."

Marked by stark compositional contrasts and a variety of differences in their approach, Bain has created a trilogy of musical essays that touch upon the subject of his thesis. The second part, *Embodied Hope* (2017), and freshly released third installation of the trilogy *No Boundaries* (2020) are both published on Whirlwind Recordings. The first part of the trilogy—a live concert from 2015 called *Player Piano*—hasn't been released but represents just as important a part of his research. While the latest and last case study of the trilogy, *No Boundaries*, takes the free-improv aspect to its most extreme, the first two essays follow a

more compositional approach, though executed in very different ways.

### **Case Study I: Player Piano**

When talking about the trilogy, Bain emphasizes that, more than anything else, the three case studies are focused on the creation of the music itself and music as an autonomous form of art rather than an academic subject-matter: "The most important part about the Ph.D. was the music that I was going to make. I knew from the beginning that I was going to do three case studies because that way I had a starting place, the possibility of contrasting it and then subsequently try and go full circle. The first project [Player Piano] was initially going to be a project featuring John Taylor—who I'd gotten to know pretty well during his time as a visiting tutor at the Royal Birmingham Conservatoire and a subsequent run of concerts with him—as well as Kenny Wheeler and Michael Janisch in 2011. However, John [Taylor] tragically passed away just before we were going to do the Player Piano concert. So in the end it became a one off project in which I followed a basic musical structure which Taylor had given me, featuring Gwilym Simcock on piano, Mike Walker on guitar, Iain Dixon on saxophone and Steve Watts on bass." A mix of Kenny Wheeler compositions, John Taylor tunes as well as Bain and Walker originals, the one-off project was rehearsed on the day of its live performance, resulting in a unique and successful gig captured on audio and video, which, as of this writing, are purposed for the Ph.D. only.

### **Case Study II: Embodied Hope**

The second installation of the trilogy, following in 2016, was immediately released for a wider audience on Whirlwind Recordings. *Embodied Hope* saw George Colligan joining in on piano as well as fellow Manhattan School acquaintance Jon Irabagon on saxophone and Michael Janisch completing a quartet performing a set of extensive compositional arcs that form a suite-like program. "*Embodied Hope* was the logical extension of the Player Piano band, but this time around a 14-day endeavor and again dealing with a notion of preconceived boundaries within the musical language. Even though I wrote a suite of music—which had just organically evolved to become exactly that, a compositional suite—the project still focused on questions of trust and cues within the context of a band and how we collectively feel our way through the music. In that way it worked as a reaction to Case Study 1 [Player Piano]."

Like the constant downward spiraling motion of a waterfall, the music on *Embodied Hope* flows seamlessly from one idea to the next. Muffled percussion accompanied by arpeggiated piano strokes and whaling saxophone lines are the protagonists of an ensemble which elegantly moves from lush elegiac forms to groove-infused ostinatos while continually working in delicate rhythm changes and tasteful harmonic shifts. Semi-titletrack "Hope" gives a good overview of these different qualities and sees them bound together to utter coherence, not only by the compositional tightness but moreover by a conversational band whose individual members steadily grow together as a unit throughout.

### **Case Study III: No Boundaries**

The approach taken on the third and final case study contrasts *Embodied Hope* in pretty much every possible way. Based around the idea of creating music with "as close to no preconceived boundaries as possible," *No Boundaries* finds Bain in a bass-less environment



playing without any compositional frame at all, but merely the knowledge of who his collaborators are and how impulses can be reacted upon. His Ph.D. largely dealing with empathic interaction and what happens in-the-moment, No Boundaries exhausts these topics to their most extreme places. But even without pre-composed material or elaborate rehearsal, some common ground and therefore frame is always given by the musical language itself and the experience with it. "No preconceived ideas, that's what I'd set out to do with No Boundaries, but of course the first automatic preconceived idea was the band. Knowing my collaborators and how they play is a preconception. Knowing that there was not going to be a bass was also a factor that affects the range of possibilities. Also, I know how Alex Bonney works in terms of processing the music and so on. So, naturally, there are always preconceptions in music, but the project was trying to adhere to the approach as purely and clean as possible."

The two extensive musical landscapes featured on the two sides of the vinyl-only release were created in-the-moment. Joined by Bonney on electronics, Peter Evans on trumpet and John O'Gallagher on saxophone, the gathering of sound heard on the LP was played and recorded on December 14th, 2017 for the very first time and without any rehearsal. Accordingly, more than anything else the music is based on interaction. Impulses are reacted to in real-time and the lack of rhythmic, harmonic or melodic definition lets the musicians stretch out almost infinitely. "The first thing we played that night in Birmingham is what you hear on the album. The first set. No talk, just a short soundcheck and ahead we went. But knowing the musicians playing with me well is definitely a factor that plays an important role in how we interact on this recording."

Bain had played with Evans for a while when based in New York from 2001 to 2007, where he'd worked at Manhattan School. Bonney on the other hand he got to know through working with him in Michael Janisch's *Paradigm Shift* band. "I was really into what he [Bonney] was doing with contact mics and live-processing of our sounds. It's remarkable how he takes fragments of our playing in-the-moment and feeds them back, thereby becoming a part of the performance." Last but not least, Andrew Bain works alongside John O'Gallagher at the Royal Birmingham Conservatoire, where O'Gallagher is completing his Ph.D. about John Coltrane. Having played in a trio formation together (again with Michael Janisch), Bain knows O'Gallagher's qualities well which becomes very apparent in their smooth interplay on the record.

Titled "Improvisation I" and "Improvisation II," each running at just over 16 minutes, the waves of sound flowing out of the speakers go from ambient sound-searching to explosive breakdowns and sometimes even a couple of groovy measures will sneak into the picture, demonstrating the band as a unified entity. The more textural and deconstructed improvisational phases bring to mind the New York creative-free scene based around the Pi Recordings label, while the more meditative and rhythmically defined sequences, as presented in the first couple of minutes of the second improvisation, are more reminiscent of Miles Davis' *Bitches Brew*-era approach to fusion. But more than reminiscence, the music here bears originality and innovation and sees a quartet following their creative instinct to a point where the individual parts become one single organism.

### **On Playing With(Out) Boundaries**

When asked to compare the three seemingly very different projects and to describe his experience with them, Bain observes the same amount of differences as similarities: "Of course the Case Study 3 [No Boundaries] was really freeing. We were able to just play freely,

and I wasn't stressed at all. Putting together the 14-day tour for *Embodied Hope*, flying in the American musicians, dealing with booking and accommodation as well as getting the release together and everything that that entails, was a lot of work and made for a tight schedule. For *No Boundaries* we really just played, and that was it. But there are similarities in the way we dealt with the music and ultimately that's what the Ph.D. is about. That's where this 'Empathic interaction' comes to play. Putting yourself into someone else's head and trying to anticipate or speculate what they're going to do. That notion rings true in all three case studies. This may be true for any musician in any genre, but as jazz musicians especially we don't want to loop back to what's already been done before or what we've already played. You can say the same thing for all of the greats, just think of Miles Davis for example. That was also absolutely true for all three case studies. And the fact that you don't want to repeat yourself adds another preconception to what is supposed to be a completely free presentation."

Apart from Bain, the musicians involved in *No Boundaries* didn't know much about the academic research behind the project or what Bain was getting at specifically, but were interviewed before and after the three sets and asked to share their observations. They all noted that the second set evolved to become something quite different than the first. One main reason for this could be the fact, that they all tried to go a different way than they had before. "It's interesting to see the fallacy of thinking that in free-improv there are no rules, that it's completely free and you can do whatever you want. Of course, anyone who does it knows that that's nonsense. We're constantly relating to each other and to the music. We're trying to bring an arc to the set, no matter how long the performance is and there's that same desire not to repeat yourself, for each other's sake as well as for the music."

Bain also emphasizes the idea of there being "formed creation in-the-moment" in connection with *No Boundaries*, referring to something his mentor Dave Liebman had shared with him as a student in London and New York. "When he [Dave Liebman] talked about free music, he always thought about it as free *from* restriction, not free *of* restriction. I like that idea a lot! The reality of free music is that you're making judgments based on what your collaborators are doing. And when you look at it from that perspective you aren't ever just doing whatever you want and you're not ever really free."

"With *No Boundaries* we weren't playing a set of standards and we weren't playing an original suite of music but were dealing with blocks of sound and moving them around, creating forms. So If you look at this trilogy just based on the notion of structure, you could say that the structural proportions disappear progressively from one study to the next. The most structured of the case studies was number 1, where we had nine tunes, things were pre-arranged and pre-composed, and we even kind of had a solo order. Case Study 2 was somewhere in the middle, between things being composed and improvised, while Case Study 3 was as free as possible"

A limited to 250 copies, vinyl-only release, *No Boundaries* offers some of the most exciting and forward-thinking improvised music out there today. Between electronic soundscapes, crashing cymbals, rumbling toms and a soaring trumpet dialoguing with percussive saxophone cries, the preconceptions Bain talks about are audible, but somehow only add to the feeling that for well over half an hour, there truly aren't any boundaries.

## 11 Embodied Hope

### An Empathically Creative Approach to Contemporary Jazz

*Andrew Bain*

#### Introduction

This chapter primarily deals with non-verbal musical interaction. It will detail the evolution of group improvisation on a fourteen-date Arts Council England funded tour in 2016 where I performed a self-composed suite of original music alongside world-class jazz musicians George Colligan (piano), Jon Irabagon (saxophone) and Michael Janisch (bass), giving a unique musical perspective from within the ensemble. Examining the inherent dynamic between knowledge as a reservoir and knowledge as an action, I will address the importance of musical/non-musical gesturing in performance and show how this can be used in composition.

Following on from David Borgo's work in *Sync or Swarm* (2006), I will highlight the emergent ecological factors evidenced in our group jazz performances focusing on transactions that:

- (1) anticipate experiences and perceptions (only the differences from expectation need to be processed)
- (2) use information already in the world (so that mental representations are often not required)
- (3) distribute the demands of real-world cognition among several individuals

Taking account of Roslyn Arnold's work on *Empathic Intelligence* (Arnold, 2005) and developed by Fred Seddon in *Modes of Communication during Jazz Improvisation* (2005), I will further test an empathic approach with expert jazz musicians and its effect on relational group improvisation exploring interpersonal and intrapersonal intelligences that "in its expression of these abilities it is dynamic in itself, and can create change in its practitioners and those within their sphere of influence" (Arnold, 2005, 145).

My focus in performance was the creation of a space where the group felt attuned to the music being made and empowered to contribute, contrast and challenge my constructs throughout. As much as I had an idea as to how each piece might be performed, I left room for the opposite to happen.

This research project was created to develop the findings of *Player Piano* (2015) and details how improvised music develops with multiple performances in quick succession.<sup>1</sup>

As researcher, composer and performer in the project, this study is self-reflexive in nature, giving a personal and revealing account of each stage of development, posing questions that can only be answered from within artistic research.

### Embodied Hope Suite

Explored in *The Fierce Urgency of Now* (Fischlin, Heble and Lipsitz, 2013) is the question of what group improvisation, as a microcosm of human interaction, might teach us about those relationships on a global scale beyond its borders, specifically in the world of politics. The authors also chose to differentiate improvisation from other modes of music making that still give credence to the composer-conductor-musician-audience hierarchal paradigm, showing improvisation as a more democratic form of musicking, stating that:

Modes of listening and viewing promoted within the Western Art tradition assume distinct divisions between performers and audiences. Listening, in the sense we intend it, fills the space between with co-creative, co-generative aspects of both performance and reception.

(Fischlin, Heble and Lipsitz, 2013, coda)

Inspired by music that ‘fills the space between’ and the authors’ proposition of seven necessary aspects leading to a state of embodied hope, found in the coda of the book, I composed a suite of new music in seven movements. Each movement was dedicated to an aspect in the following order, as it appears in the coda:

- (1) Listening
- (2) Surprise
- (3) Accompaniment
- (4) Practice
- (5) Responsibility
- (6) Trust – leading to;
- (7) Hope

The coda also discusses the ethics of co-creation and its effect on jazz improvisation “that cannot readily be scripted, predicted, or compelled into orthodoxy” (Fischlin, Heble and Lipsitz, 2013, 191), and how this “encourages us [the performer and/or listener] to hear the world anew, to imagine new forms of relational being that have significant rights implications” (Fischlin, Heble and Lipsitz, 2013, 232). In writing compositions exploring those themes, I was interested to find later acknowledgment of this within the players’ reflections (more detail to follow).

Built around a fourteen-day tour with three world-renowned jazz musicians, the following parameters were drawn:

- (1) all music performed would be self-composed
- (2) the wide variety of performance situations should aide the development of the music and be rich for analysis
- (3) as the musicians had never played together before as a group, the use of a familiar improvisational contexts (well-known harmonic sequences, for example) would help compensate for this
- (4) each player should contribute artistic reflections to the project before, during and after the tour, in addition to video interviews for a more instinctual response

The varied and intense tour itinerary was as follows (see Table 11.1):

The variety of performance modes – in concert, in workshop, recorded for broadcast and in the studio – ensured a multitude of variances were documented by live video and/or audio, and would further explore the space between performance and reception.

### Key Principles for Composition

My priority was to write compositions conducive to attuned group improvisation that led to empathic creativity. Highlighting developed intuitive and instinctual skills that actively affect the performance of the other members, there was also the space for each member to influence the direction of each composition, key in building the trust that group improvisation thrives on.

As Berliner discusses in *Thinking in Jazz* “the dynamic interplay among different modes of musical thinking forms the heart of improvisation as a compositional process” (Berliner, 1994, 207), so an additional challenge was to create structures for improvisation that emphasised dynamic interplay. To enable this, I integrated musical cues into many pieces in an effort to distribute

Table 11.1 Embodied Hope Tour Schedule

31 Oct 2016	First rehearsal/Trinity College of Music masterclass
1 Nov 2016	Free day
2 Nov 2016	Dempsey's, Cardiff (Concert One)
3 Nov 2016	Ram Jam, Kingston-upon-Thames (Concert Two)
4 Nov 2016	The Verdict, Brighton (Concert Three)
5 Nov 2016	Royal Academy of Music junior department masterclass
6 Nov 2016	Herts Jazz (Concert Four) & BBC Radio 3 recording
7 Nov 2016	Royal Academy of Music masterclass
8 Nov 2016	Watermill Jazz Club, Dorking (Concert Five)
9 Nov 2016	Hull University lessons plus Concert Six
10 Nov 2016	Modern Jazz Club, Cambridge (Concert Seven)
11 Nov 2016	Wincraft Studio day
12 Nov 2016	Masterclass, pre-concert talk, and Concert Eight CBSO Centre, Birmingham
13 Nov 2016	Jazz at the Albert, Bristol (Concert Nine)

the instruction amongst the players. These were used to affect the tempo (up or down), lead the band to a new solo improvisation form, and to cue new sections of each form. These were improvised in every performance and allowed each player to have an element of control over the architecture of each movement. There was also space in the programme for free group improvisation and a solo spot for each instrument. There were no compositional specifics on these spaces, meaning they varied performance to performance and gave additional freedom to each player. Lastly, I used some pre-existing harmonic sequences that the musicians would recognise and have associations with. This familiarity helped situate the starting point for group improvisation and accelerated our creative journey.

The above were incorporated into the seven-movement suite with supporting notes and compositional intentions as follows:<sup>2</sup>

### **Movement 1: “(10 lines in F minor)” and “Listening”**

Starting out with a pre-composed piece comprising ten melodies written over an F-minor pedal point, the first page of this composition is an introduction to what will follow (see Appendix A). The lines can be played in any order and tempo, but they should be played exactly as written with no additional melodic improvisation. The result should feel improvised, however.

The second half of this movement segued to a high-energy *songo* (a salsa-infused rhythm) propelled piece that cycles a 22-bar form. The melody focuses on a consonant/dissonant method of composition as used by McCoy Tyner in *The Real McCoy* (Tyner, 1967), and by Joe Henderson in *In ‘n Out* (Henderson, 1964), where chromaticism is employed over pedal points to create tension and release (see Appendix B). These melodic fragments can be developed in improvisation and this piece can manoeuvre to an up-tempo swing feel, as cued by physical gesture, should the soloist choose.

### **Movement 2: “Surprise”**

Based upon Miles Davis’ “So What” (Davis, 1959) chord changes, and adapted by John Coltrane for his composition “Impressions” (Coltrane, 1963), this chromatic line with tonic pedals gives the improviser rhythmic and melodic information that can be used during solo exchanges. In addition to this, there are two melodic fragments that can be cued, by either current or subsequent soloist, to metrically modulate the tempo to the dotted crochet pulse (resulting in a slower tempo), or the 6:4 ratio (resulting in a faster tempo), as follows (see Appendix C). Each cue marks the top of a new form so can be used multiple times to add excitement and tension to the performance. I used this well-used chord sequence:

| Dm7 8bars | Dm7 8 bars | Ebm7 8 bars | Dm7 8 bars |

to provide familiarity in each improviser hoping to enact the embodied knowledge inherent in each musician as they execute a form, they have played countless times before.

**Movement 3: “Accompaniment”**

This piece is a slow, meditative ballad that should be played as *colla-voce* cues throughout the head and each improvisation (see Appendix D). The tonality is A major in essence and non-functional harmonically. The melody leads the harmony through the head and the rhythm section should freely embellish the composition texturally. The solo accompaniment can contrast the consonance of the melody and should aim to create tension and release. The improvisation should also use the matrix of general pauses and cues creating an original pacing in each performance.

**Movement 4: “Practice”**

This movement is built from a bass ostinato in perfect fifths with a 27-beat rhythmic cycle (see Appendix E). This riff should be repeated throughout the head and can be used during improvisation. The B section to this composition metrically modulates using the 4:3 ratio, and uses some well-known John Coltrane harmonic changes from his composition “Countdown” (Coltrane, 1960) to contrast the static nature of the A section, as follows (see Appendix F). The challenge of this piece was successfully executing the tempo modulations, hence the title.

**Movement 5: “Responsibility”**

Based on a New Orleans *second line* groove, this simple composition exploits the #9/natural third resolution on a dominant chord, and a I/bVII hexatonic shape on chord IV. An altered blues sequence in essence, I extended the third line to include a re-harmonization that oscillates between G#maj<sup>7#11</sup> and A<sup>7</sup>, and includes the New Orleans anticipated rhythmic figure known as the “big four” throughout (see Appendix G).<sup>3</sup> There is a regular 12-bar blues in the unusual key of D major to be played on cue, when the soloist feels ready, acting as a release.

**Movement 6: “Trust”**

This composition is based around a consonant C major/C harmonic major vamp with a bridge in two melodic lines (see Appendix H). The first solo section is on the vamp, and a contrasting B section (bridge) is played on cue. The second solo section starts with a modulation up a minor third with the bridge cued by the soloist, there follows a drum solo after the head out. This piece should have an energetic, uplifting feeling and increasingly build throughout.

**Movement 7: “Hope”**

[...] hope is not about what to expect. It is an embrace of the essential unknowability of the world, of the breaks with the present, the surprises.

(Rebecca Solnit, quoted in Fischlin, Heble and Lipsitz, 2013, 243)

This composition is built on three bell patterns that outline an F major add 2 harmony (see Appendix I). The three interlocking rhythms use differing beat cycles that cadence at varying points, aiming to create a Reichian texture that draws the ear away from the 4/4 time signature.

This cycle contains:

- (1) two 3-bar phrases in 4/4
- (2) six 7/8-bar phrases with a rhythmic cadence in bar six
- (3) four bars of a 3/2 phrase

The melody is built around a consonant Ionian harmony with block harmonizations that stay uniform throughout the head (see Appendix J) and the bass and drums build upon a Brazilian rhythmic feel, accenting the middle of each bar, with improvisations that explore an F major landscape continuing, on cue of the soloist, to the B section. This piece should also feel uplifting.

### **Interviews and Reflections**

As outlined in the methodology for this case study, all players agreed to write reflections before, during and after the tour, and to participate in video interviews. A third party conducted interviews with each member to avoid bias and asked the following three questions:

- (1) what have you enjoyed about the music?
- (2) how has the music developed during the tour?
- (3) what was a memorable moment?

I anonymized the responses to encourage candour and used the following key:

pr = player reflection  
vi = video interview

In addition to the above, I was also interviewed by said third party and asked those same questions. The following is resultant of those reflections.

### ***Choosing Solo Sequences for Improvising Musicians***

When composing for improvising musicians, the solo sequence is of the utmost importance. Within the suite, I had a balance of well-known solo forms and those with original structures, in an attempt to challenge the players:

[T]he use of the standard and accepted forms in jazz juxtaposed against other sections with four or eight bar repeating vamps, wildly chromatic and technically difficult melodic lines, the use of 'pop' chords and sensibility, and plenty of room for interpretation and openness from day to day



[...] will most likely lead to vastly different performances over the course of the tour.

(pr2) <sup>4</sup>

To help create the searching and innovative platform I was looking to explore, uncommon compositional structures were also used to create further challenge, and this was echoed in player reflections:

[O]ne of the pieces [...] was an interesting exercise in almost aleatoric music; we were given 10 lines and we were instructed to play them verbatim in terms of notes, but we could do anything else that we wanted with the lines. This was a challenge because in jazz we oftentimes play the material once or twice and then move on to a new idea. I think the result was very unique and challenged all of us in a surprising way.

(pr1)

It was remarked on several times in conversation with other band members that this project – a fourteen-date tour – was quite unusual in today's contemporary jazz scene and reflected upon an historically important approach to playing jazz music as a group:

[E]very night that we've played it's gotten better and better. And what's great about having a long tour like this is that we're really getting into the spirit of how this music was created. It's very hard these days to do one performance and expect it to live up to everything that it can. When you think about the great bands – Art Blakey, Miles Davis, Duke Ellington – they played all the time. They went out on the road for months, *years*, and that's how they got to be so great. There's no substitute for that.

(vi1)

In the UK contemporary jazz scene, it is much more common to play a one-off date or many sporadic dates spread out over a large period of time. Having the opportunity to play consecutive nights was, I believe, essential to our rapid growth and us “developing a rapport as a band” (pr1).

Similarly discussed many times in person and also found in the player reflections, is the manifestation of a body of knowledge, embodied within oneself, that informs jazz improvisation. This reservoir of knowledge is the result of countless hours of playing, listening to and practising jazz improvisation, alongside the working and reworking of methods and musical theories. This reserve of knowledge helped to create a shared group understanding that we could enact in performance, where “it was an outgrowth of our mutual understanding of the jazz lineage, as well as telepathy on the bandstand” (pr2).

The featuring of familiar harmonic sequences and subsequent rapid group development, helped to develop my hypothesis that the pre-existing dynamic between knowledge embodied through countless hours of necessary practice, alongside real-time knowledge production evident as intelligent

transactions between individuals in co-creative settings, makes anew the internalized musical language of previous masters, resulting in a richer and deeper embodied knowledge informed by the musical tradition, but living in the now. Important in that are common artistic frames of reference, as they proved extremely helpful in giving a performative context to the music we were playing. One useful archetype was John Coltrane's Classic Quartet with McCoy Tyner (piano), Jimmy Garrison (bass) and Elvin Jones (drums), as a player reflected: "the underpinning of the Coltrane Quartet helps us find a common ground and make music out of it immediately, which is a great pay off for a band that has never performed as a quartet before" (pr2).

This situated knowledge resulted in the music progressing at an alarming pace, familiar as we were, with the context of the composition. This was clearly understood by all members: "he shared study and learning from different eras and genres helped to make this band fit together in a very short amount of time" (pr2).

### *Creative Challenge*

Improvisation activates the knowledge that within potential and possibility, which are always in process, always in need of making anew, is embedded the cipher of human affiliation, the fidelity to the other that makes explicit our relational contingency, the empathic connection that is the ground for realising co-creative expression in its most achieved forms.

(Fischlin, Heble and Lipsitz, 2013, 241)

A further creative challenge was to construct a musical framework open enough to facilitate 'the empathic connection' that, I assert here, tacitly appealed to all members of the ensemble:

So we've been hitting it every night and it's just getting better and better. We're adding little things to it, we're sort of shaping the music beyond, I think, what Andrew thought it was going to be. Although he has some specific ideas, but he's also very open to seeing where it goes, you know. So there's a lot of freedom within the compositions and we're taking full advantage of that.

(vi1)

Another band member was keen to contribute to that direction and saw the compositions as helping to facilitate this:

[H]e's written a great pad of music but has left it open for interpretation and for all of our individual personalities to come out. So, over the course of the last thirteen days, it's been great to see the music just blossom and take shape, and even with that happening every night, there's something new and some new direction that we go into in each of the pieces.

(vi2)

In choosing musicians that search and strive for finding new ways through the music, an essential strand to the group evolution of the music was in evidence:

He's left a lot of room for us to improvise in his music, so that's been fun. [We're] really going for it every night on the tour, which has been great because every night's been different and he's chosen personnel in his band that I think they push themselves to play differently every night.

(vi3)

Reflective of the above openness to have the group lead wherever possible, everything – including the set list and solo order – evolved over the touring period. In fact, we did not end up performing or recording the seven necessary aspects in the order they appear in *The Fierce Urgency of Now* (2013). They too had a period of settling: “Bain was not necessarily set on a particular order, which was a wise move. The order ‘found itself’ after a few performances, based on where the solos seemed to want to go” (pr1).

Another member was also conscious of the solo order of each movement and to trying out different combinations in each performance: “we have started to solidify the solo orders. For example, it works best that I take the second solo on ‘Trust’ as well as ‘Practice’” (pr2), and, although never discussed beforehand, all members came with a view to this firming up as we moved towards the studio date. In fact, it became a focus: “I am also consciously changing solo orders to find which order works best for each movement with an eye towards having the most effective chain ready to go by the recording” (pr2).

The compositions unfolding as they did, facilitated a natural group evolution and musical rapport between the members where “the band becomes really tight and the composition starts moving, like four people starts moving the composition together” (vi3).

### ***Embodying the Music***

In an attempt to be more focused on musical connection and empathic creativity in each performance, I memorized all music in advance of the tour. It was affirming to know other members of the band felt a need to do the same: “I spent some time trying to memorise as much of the music as I could, in order to be more free in interacting with the other musicians” (pr1). This was noticed by another member of the band during the tour and inspired them to do the same, as said player “was already so far down the line of getting past the written page and getting to true music” (pr2).

‘Getting to true music’ is an apt and accurate way of describing the process of internalizing new music ready to challenge the very boundaries it has set, and contributed to a dynamic of pushing ourselves and each other as a group, aiming to get beyond the literal in order to communicate on a deeper level. As one player reflected, “the music is coming off the page and in the hands of these great players it is becoming something even better” (pr1). We were already moving beyond an empathically attuned performance mode to one

where we had built the trust and confidence to push each other in performance, with an aim to take the music to new heights each night.

### *Pushing the Boundaries*

"I can tell that I will be able to take many chances on this upcoming tour" (pr2); within a democratic improvisational structure there is always the possibility the music can go in a surprising – perhaps unwelcome – direction. At this point I think it is important to note that not everything went according to plan.

The movement "Accompaniment" was written as a ballad and intended to be introverted and subtle. However, on playing it for the first time in rehearsal it had a Coltrane Classic Quartet feel – epic in nature with mallets on the drums, bowed bass and meditative flourishes from the piano and saxophone. Reflected by another band member:

[...] "Accompaniment" had little instruction besides an open, free ballad. It could have gone many different directions [...] but once a tremolo in A major was laid down by the rhythm section, the arc of the melody, as well as the range it is written in, led directly into late Coltrane territory. I approached the music with these genres and the jazz lineage/history in mind.  
(pr2)

It also took a while for some of the music to settle as I reflected at the beginning of the tour after our first rehearsal: "some solo forms need development. They are perhaps too simple or static. As I have prepared various options for solo forms, this is easily remedied. Also the bass line of "Practice" needs looking at, as does the melody to "Listening"" (AB, pr).

There were also some technical challenges to overcome for a band member: "merely playing the melody on 'Surprise' was a technical challenge" (pr1). And some of the movements struggled to feel right. In "Surprise", for example, "the metric modulation cueing back and forth was initially a bit cumbersome for me. However, eventually we all got the hang of it and it yielded great results" (pr1). Certain musical transitions also needed to be firmed up: "after two gigs there are still some loose cues and missed transitions which I am confident will be worked out in time" (pr2).

What became increasingly important as the tour and the music progressed, was rapid group problem solving. Indeed, this became a necessity due to the fluid nature of the suite and its evolving structure. Consequently, the quicker we enacted this thought in action, the more we trusted each other to deal with these changing circumstances, and the more each solo challenged: "each of the soloists are prodding their accompanists to see how far people can push it. On many tours I've been on, it has taken way more than two gigs to get to the level of interaction and listening that is going on" (pr2).

The need to creatively challenge each other – as reflected by all members of the quartet – led to a useful tension: "once in a while, when it seems

appropriate to challenge him for the space, I'll improvise with him into the next melody phrase, instantaneously changing where his lines go. His playing seemed to perk up and change during these instances" (pr2).

Resultant of an apparent distortion in empathic connection, we were nurturing another level of intuitive communication that actively challenged the creative approach of each individual. Instead of simply sympathizing or attuning to the empathic creativity of another player, we were driven to push each other into uncharted territory aiming to foster elevated and original musical discovery, albeit with an apparent dissonance at times, where player's creative choices clashed.

There was also an understanding that we were on a journey together and, inherent in that, we should continue to challenge each other building on the trust so far developed:

I am sure that by halfway through the tour, I will be searching for different ways to play on this tune, including different dynamic levels [...] an important element to making the highest level of improvisatory music is that there is an understanding and trust amongst everyone on the stage.

(pr2)

There was a tacit understanding that the music should continue to evolve with each performance. This seemed non-negotiable.

### **Musical Analysis: Development of a Movement and Three Differing Performances**

The development of the music from performance to performance created a natural evolution that had multiple dimensions. One such example of this was to be found in the movement 'Hope'. The solo section was an ostinato based on Fmaj7 with an 'on cue' B section, and there was no coda written. Both of these sections were developed live on the bandstand and would become part of the final arrangement.

#### ***Example One: Establishing a Coda, Cardiff – First Concert***

After we had simple 'down the line' solos (saxophone, then piano) during this first performance, we happened to improvise a pedal-point section following the last playing of the melody. Prompted by using a house drum kit that had similarities to drummer Jack DeJohnette's set-up, the piano player (coincidentally a member of DeJohnette's band) and I casually discussed the possibility of an improvised coda 'a la Jack' prior to the performance. This ended up happening and lasted four and a half minutes in this performance, after which the piano player played the final line of the melody as a cue to finish. Both events were unplanned and ended up being a part of the final arrangement.

**Example Two: An Unaccompanied Piano Solo, Brighton – Third Concert**

During this performance – perhaps to contrast the density of the saxophone solo that preceded it – the pianist played an unaccompanied solo for the first time. As a band member recalled, that “by playing several gigs in a row we organically, and without really talking about it, came across the idea of everyone dropping out and letting [the piano player] move into other tonal areas alone” (pr2).

Although only about one minute in length in this performance, the piano interlude would be extended upon in later concerts and also become a concrete feature of the arrangement. It gave personal space to the piano player each night and allowed him to be creatively inspired as he chose.

**Example Three: Issues of the Day Become Part of the Performance, Hull – Sixth Concert**

The tour – aligning as it did with the 2016 US Presidential elections and the surprising election of Donald Trump – led to the American members of the band finding it hard to hide their dismay. In fact, these emotions would find a way into the music via the creative spaces written into the music and described above.

As a band member explained: “I’m sort of trying to get it out through the music. I’m trying to put my anger and disappointment into the music as much as I can” (vi1).

The tempo of “Hope” was calmer during this performance and the mood more reflective, perhaps indicative of the group feeling. The piano solo followed a particularly rambunctious saxophone solo that ended with a feeling of the blues, and unknown to me until after the performance, gracefully segued into a solo version of the chord changes to Donny Hathaway’s “Someday We’ll All Be Free” (Hathaway, 1973). A clear representation of his feeling at the time, but eloquently presented with a message of coming together and positivity, another band member noticed a parallel with the *Embodied Hope* concept:

We launched into our music, and it was a perfect catharsis for the emotions we felt during the day. Tonight, whether by choice or by accident, (the pianist) found his way into the chord progression and rhythms of Donny Hathaway’s “Someday We’ll All Be Free”. The energy in the room changed, and there was [...] a sense of hope and possibility. As a coda, we all brought in gospel elements for an extended ending that the crowd erupted for, with some of the members telling me that they ‘needed that’ later. The idea of this suite connecting different styles and genres within jazz is only strengthened and extended by bringing in other music’s elements, and the suite is better for it.

(pr2)

In future performances, we continued to deepen the gospel/blues feeling in the coda that reflected the mood at that time. It seemed remarkable to me that the blues – a music born out of struggle and sacrifice – could also bring so much joy as it helps to overcome everyday challenges. That this movement developed a coda representing this, is both surprising and satisfying.

Important here also, is the transferal of our emotional response to the audience. Representing a catharsis-in-action of sorts, the music had a relevance in this performance that went beyond the initial intention of the composition itself. I believe that the existence of creative space within this movement for each musician to express their personal reflections is representative of both the adaptable nature of jazz composition and of the trust we had nurtured up until this point. The confluence of the issues of the day and their effect on this movement, had given a deeper meaning to the music.

### Three Contrasting Performance Situations

Evidenced above and worthy of further investigation here, was the performance of the same suite of music multiple times in different contexts and its effect on the architecture of the composition. Here follows three detailed examples of how the situation affected the music.

#### *Herts Jazz for BBC Radio 3's "Jazz Now", Concert Four – 6 November 2016*

Herts Jazz (Concert Four) was both a live concert and a recording for the BBC. Whilst we were there primarily to perform and connect with the live audience, we were also mindful of recording for future broadcast. In general analysis of this performance, whilst the suite was, in many ways, similar to other concerts prior to this date, there were the following alterations:

- (1) possibly mindful of the length of each track, improvised codas were shorter in this performance
- (2) similarly, solos tended to be curtailed at times
- (3) short endings were adhered to in this performance (in "Hope" particularly) in contrast to any other performance
- (4) there were some unusual mistakes by the musicians (e.g., melodic discrepancy, failure to find the correct tempo after playing a free introduction)

Perhaps the above were due to the added pressure of performance, the added stress resultant of our late arrival, or, perhaps, it was due to the limited number of performances so far. This remained unclear. There were also some instances where the group was heading towards an elevated performance state and this was not fully achieved. These generally happened in transitions to other solos where the energy dropped dramatically every time, becoming repetitive. This appeared evident of a lack of group trust so early in the tour.

***The Studio Performance, The Cotswolds – 11 November 2016***

Traditionally jazz musicians record – either in the studio or live – with a view to the music being a concrete future representation of the group. Mindful of that, certain solo features and/or group arrangements might be pre-prepared (alternate takes from John Coltrane's *Blue Train* (Coltrane, 1957) or *Giant Steps* (Coltrane, 1960) good examples of this preparation) and there can be a more considered approach evident. Whilst we had developed a version of the suite respectful of our group journey up until this point, I also wanted there be creative space to continue our experimentation in the studio. We were looking to capture an exemplary version of the *Embodied Hope* suite, but this recording could only ever be a snapshot of an evolving narrative.

The studio day itself took much more energy than we had thought. Having played the suite multiple times at this point of the tour, we assumed that the music would easily flow and require one or two takes only per movement. Although that was the case with some ("Accompaniment", "Hope", "Trust"), others required multiple takes ("Practice", "Responsibility" and "Surprise") – and this was unexpected. In addition to this, we had communication problems on the day as certain members of the group attempted to prescribe the arrangements as we documented them. Going against the democratic ethos of the tour so far, it led to frustrations in the session.

Another added pressure was the presence of a videographer. There to document "Hope" and to record some interviews for the research project, perhaps the time required to set-up cameras, secure shots and the added pressure in performance, negatively affected the flow that day. Regardless, we had to fully concentrate and access our musical reserves to capture the takes we needed for the album, and this is where the multiple performances of the suite paid dividends. Having created live group solutions for each movement in each performance environment, we had a reservoir of knowledge to draw upon and this helped us problem solve in the studio. All evidence led us to expect a more relaxed recording situation, but this did not happen.

***Live at CBSO Centre, Birmingham (Concert Eight) – 12 November 2016***

Happening the day after the studio recording, there was a deepened and renewed trust between us and, in turn, the music continued to develop. First occurring at the sound check that day, the band began to challenge the consonance of "Hope". Noticing my distaste, another musician remarked that the music was "moving forward" in challenging the very essence of its being – the consonant melody and its conception.

During the performance that night, the challenging and contrasting of the material continued, particularly emanating from the saxophonist. The previously determined textures and details were turned on their head and much more of the music took a late-Coltrane (chromatic and dense) turn.



Clear to me now (although not at the time), this was a necessary last step in the evolution of the music. Pushing the compositional boundaries was essential in realizing the full potential of performance, even if not preferred by me at the time. In creating music for improvisation and allowing the musicians free reign in every aspect, the group-determination of the music would indeed challenge my individual perceptions and become something other than what I had expected.

The above examples of ecological differing speak to the adaptability of the music and the musicians. The music we made was a direct result of the performance space, the audience, the relationship to the previous performance and the issues of the day. All these factors not only fed into the next concert, but challenged the very creativity required to perform the music. Realising the suite with the above challenges, led to a resilience in performance and a deepening confidence in our ability to make the music work whatever the obstacle.

### Artistic Impact and Findings

Hendrik Borgdorff's *The Conflict of the Faculties* (Borgdorff, 2012) has been instrumental in situating my research and its impact. Borgdorff argues that, as the research project must have respect from within the academy, the art object must also have gained recognition from within the relevant artistic world, if it is to be regarded as valid artistic research.

Due to the impact of multiple performances on this tour and the support of both Whirlwind Recordings and Arts Council England, we received much press including, an in-depth preview from London Jazz News, a front-cover promotion in the *Sussex Jazz Magazine*, favourable reviews of live performances from The Jazz Breakfast, Mainly Jazz in Bristol, The Jazz Mann and *Jazzwise Magazine*, and BBC Radio 3's "Jazz Now" broadcasts in December 2016 and in November 2017. There was also considerable attention on various social media platforms before, during and after the tour, essential to a modern-day public relations campaign. Since releasing the album, we have received favourable reviews from *All About Jazz* and *The Guardian* UK, the album was shortlisted as jazz album of the year 2017 by UK Vibe, and the *Embodied Hope* suite was nominated for the Scottish Composer Awards 2019 in the jazz category. This level of media attention was unusual for a debut jazz release and, as the music continues to impact on a commercial, artistic and research level, the scope of this work is increasing positive.

### Micro/Macro Approach

Very important in the findings above, is the confluence of micro, intuitive performance and a macro, ordered approach. Many times as a practitioner, I have wrestled with the dichotomy of 'losing myself in the music' (intuitive approach) but making sure specific parts of each arrangement are taken care of (macro approach). This seems easily observable from the drum chair, as the

delineation of each section of the arrangement, more often than not, should be led/marked by us. A better analogy might be a oneness with the group, alongside a metaphorically elevated position above the group that oversees the form of the arrangement. Whilst the challenge of these performance modes resonates personally, I can look to the great groups of jazz and find numerous examples.

In the late 1950s and early 1960s, The Bill Evans Trio had an intricacy of interplay that was unique to a piano trio at this time, whilst also being able to create live group arrangements that exhibited a sophisticated arc of performance (e.g. Evans, 1961). John Coltrane's "Classic Quartet", whilst always in the moment, could improvise for fifteen to twenty minutes in very familiar harmonic landscapes, but there was always a feeling of new territory and of moving forward with each chorus and solo. Miles Davis' "Second Great Quintet" are well documented in discussing the detail of that night's concert post-performance and deciding what to experiment with in the next. However, each performance – even with mostly familiar repertoire – felt fresh and unique.

In the *Embodied Hope* tour, there was an implicit group understanding between all the musicians that we would both build upon the music performance-to-performance, yet also challenge the improvisatory solo structures in order to empower the unknown. All players mentioned in interview that due to the musical embodiment of the suite built up over the duration of the tour – and the increasing trust in each other as a direct result of this – there developed a freedom to experiment and to challenge our perceived boundaries exhibiting our micro approach. On a macro level, we were all focusing on the journey towards the studio recording and in documenting a definitive version of the suite that took account of said journey.

### ***Empathic Creativity***

In composing the suite, my priority was to enact attuned improvisation that has a propensity to encourage empathic creativity and my methods have been detailed above. However, during the course of this tour, I was aware of three different facets to this phenomenon in the following order of increased connection:

- (1) empathic attunement (an empathic alignment with other group members)
- (2) empathic creativity (empathic attunement with creative risk-taking and spontaneous musical utterances)
- (3) empathic speculation (empathic interaction with the ability to create new and original knowledge exchange not known to any player prior to its inception)

I believe that the appreciation of an empathically creative approach and its further categorization can, not only, give us a greater understanding of improvisation, but also give other practitioners a means of creating richer improvisation in a group setting.

Lastly, I believe this research project speaks to the importance of having time to develop and nurture artistic improvisation in consecutive performances. In an age where the space to develop any artistic endeavour is increasingly rare, the *Embodied Hope* album (Bain, 2017) was a direct result of the adaptability of the compositions, the open-mindedness of the musicians involved, and a product of the space that allowed the music to grow organically. It could not have been possible any other way.

### Notes

- 1 (Completed Oct 2015) – a typical one-off jazz performance with only one rehearsal on the day. The group was made up of myself plus four other previously known musicians playing familiar repertoire. The main findings from analysis of this case study was the importance of non-verbal instruction and gesturing in performance, and how these intelligent transactions affected the arc of group improvisation.
- 2 Supplementary material in the form of musical notation (scores, score excerpts and examples) are referred to as Appendices A-J, [online] Available at <http://www.studio128.co.uk/sites/andrewbain/research.html> [Accessed 3 September 2020].
- 3 Where the chord of the next bar is anticipated on beat four of the previous one, helping to create surprise and forward momentum.
- 4 Vamp: a repeated section.

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