

Portfolio of Compositions: Stylistic In(ter)ventions

Jonathan Daniel Brigg
PhD

Music Department
University of York

September
2013

Abstract

This folio of compositions represents four years of practice-led research into the relationship between musical context and musical content. The outcome is a spectrum of pieces through which the usefulness of terms such as ‘jazz’, ‘classical’, ‘Experimental’, ‘composed’, and ‘improvised’ music is surveyed. The purpose of the research is to find ways in which to express my own individuality as a composer through a very personal exploration of relationships between jazz and classical music contexts – to blur distinctions between them, to invent new musical materials (or, to situate existing musical materials differently), and to explore new relationships between composition, improvisation and indeterminacy.

This commentary is in two parts: Part One, ‘Categories’ provides a context for my research and includes an evaluation of relevant musical terms and categories, before situating the folio of compositions accordingly; Part Two, ‘Materials, Methods and Techniques’ explores two distinct approaches to the organisation of pitch materials in the music: the first section is titled ‘Interval Cycles, Integration and ‘Extra-contextuality’’, the second ‘Modes, Form, and Narratives of *Difference*’. A third section, ‘Composed and Improvised Musical Material’, explores some of the ways in which distinctions between specified and unspecified musical content are blurred in the music.

Part Two emphasises the combination of methods and techniques necessary to deal with multiple perspectives in the music, and the search for a common ground through which to explore relationships between musical styles and genres authentically and creatively.

Table of contents

Abstract	2
Catalogue of scores/recordings	4
Acknowledgements	6
Author's Declaration	7
PART ONE: CATEGORIES	
• a) A Research Context	8
• b) Folio of compositions: A Summary	
<i>Instrumental Music</i>	
<i>AEOLIA and WHAT HAPPENS NOW</i>	17
<i>RANCH: A SUITE FOR ORCHESTRA</i>	18
<i>5 PIECES FOR STOOP QUINTET</i>	23
<i>SONG TO THE BARE CITY</i>	27
<i>SLOWING, HANGING, CIRCLING</i>	31
<i>Choral and Vocal music</i>	
<i>TWO NORA SONGS</i>	35
<i>PORTALS</i>	38
<i>MY MINNIE</i>	39
<i>SCAT-MAN</i>	40
PART TWO: MATERIALS, METHODS AND TECHNIQUES	
• a) Interval Cycles, Integration and 'extra-contextuality'	43
• b) Modes, form, and narratives of <i>difference</i>	58
• c) Composed and Improvised Musical Materials	63
Conclusion	66
Appendix	67
Selected Bibliography and Discography	69

Catalogue of scores/recordings

This is the order in which the pieces are discussed in the commentary ('Part One (b)'):

- ***What Happens Now***
(CD 1, *TRACK 1*); Chimera Nonet (2011)
- ***Aeolia***
(CD 1, *TRACK 2*); Julian Argüelles Octet (2012)

- ***Ranch – A Suite for Threads Orchestra***
(See '*RANCH*' album, CD)

- 1) *What Happens Now*
- 2) *Fable*
- 3) *I Saw Something Strange in the Barn and Something Even Stranger in the Sky*
- 4) *The Feet Beneath My Ground*
- 5) *Ranch*
- 6) *Vibe*
- 7) *Soldier On*

[For the workshop recording of *Vibe* see CD 2, *TRACK 8*]

- ***Song to the Bare City***
(CD 1, *TRACK 3*); Nieuw Ensemble, Huddersfield Contemporary Music Festival (2012)
(CD 1, *TRACK 4*); Nieuw Ensemble, Amsterdam Conservatoire (2012)

- ***5 Pieces for Stoop Quintet***;
(Stoop Quintet, all pieces recorded live at the NCEM, York, 2013)
 - *Confession*
(CD 1, *TRACK 5*)
 - *Turn*
(CD 1, *TRACK 6*)
 - *Stoop Kid*
(CD 1, *TRACK 7*)
 - *Spring Song*

- (CD 1, *TRACK 8*)
 - *Sunday*
 - (CD 1, *TRACK 9*)
 - *Confession* (alternative recording)
 - (CD 1, *TRACK 10*)

- ***Slowing, Hanging, Circling;***
(CD 2, *TRACK 1*); Britten Sinfonia (2013)

- ***Two Nora Songs***
(The score is a transcription of *TRACK 2*); Rymer Auditorium/Trevor Jones Studio, York (2011).
 - 1) "*It Started in Fun*"
 - *Studio recording* (CD 2, *TRACK 2*)
 - *Dublin recording* (CD 2, *TRACK 3*)
 - *Brooklyn recording* (CD 2, *TRACK 4*)
 - 2) "*Gently*"
(CD 2, *TRACK 5*)

- ***My Minnie*** (no recording available)

- ***Scat-Man***
(CD 2, *TRACK 6*); Madrigali-Redux, Unitarian Chapel, York (2013).

- ***Portals***
(CD 2, *TRACK 7*); tenors and bass from 'The 24', Sir Jack Lyons Concert Hall, University of York (2012)

The presentation of scores in this portfolio and the notational style they adopt reflects the performance practice of the musicians for whom the music is composed. It follows, then, that some scores are notated according to the conventions of Western classical music while others are tailored towards jazz musicians and use an appropriate chord symbol notation; some scores utilise a mixture of notational styles in order to achieve varying degrees of specificity, indeterminacy and improvisation.

Acknowledgements

I would like to thank my partner Ana Beard Fernandez for her unwavering support during some very difficult times, and to my family for always being supportive and interested in my music.

My supervisor, Professor William Brooks, has been a tremendous support throughout these four years. A very special thanks to Bill for the hours spent pouring over scores and unraveling interval cycles at the piano – and for being willing to give tutorials just about anywhere and any time, including during international flights! Without Bill's encouragement, I wouldn't have started the PhD in the first place.

My friend Deniz Ertan, the person who introduced me to the music of Charles Ives, told me I *must* go to York and do this PhD. I nearly didn't, but thankfully Deniz and Bill conspired to get me here. I'm grateful to Deniz for her inspiring ideas and her focus on the things that matter.

I would like to thank Julie Parker for helping me to clarify my aims at a very late stage in the process, and for helping me to dare to take risks and to change my perception through 'both/and' thinking.

A countless number of musicians have had an input into the ideas in this PhD. I am grateful for the things I learned from them: Alex Harker, Stef Conner, James Cave, Adam Robinson, Dave Smyth – to name but a few.

I am grateful to all the musicians who have performed and recorded pieces in the composition portfolio.

I would like to acknowledge the Lyons family for making funds available for this PhD in the form of the Sir Jack Lyons Research Scholarship.

Author's Declaration

This thesis is my own work and it has not been submitted for examination at this or any other institution for another award. A small section from the first chapter has been redacted.

Collaborations:

Two Nora Songs represent a collaboration with vocal duo Tryst, and I would like to acknowledge the creative input of Nora Ryan and Michelle O' Rourke in these pieces.

Publications:

One of the musical scores included with this portfolio was published prior to the submission of this thesis:

Brigg, Jonathan. *Song to the Bare City*. UYMP, 2013.

Two musical recordings have been published and are available commercially:

Threads Orchestra. *Ranch: Music by Jonathan Brigg*. Self-released, 2012. CD.

The 24. "Portals." *New Music from Old York*, Boreas Music, 2012. CD.

PART ONE: CATEGORIES

(a) A Research Context

I hate “classical music”: not the thing but the name...The phrase is a masterpiece of negative publicity...I wish there were another name. I envy jazz people who speak simply of “the music”. Some jazz aficionados also call their art “America’s classical music,” and I propose a trade: they can have “classical”, I’ll take “the music”.¹

Through observing, embodying and experimenting with notions of musical difference, I have been drawn towards musical *connections* in one way or another. How and why jazz and classical musical contexts in particular have intertwined historically, and how this is negotiated through individual and collective musical identities, have provoked my curiosity since my first interest in composing. Since that time, I have, at various stages, been preoccupied with finding a balance of jazz and classical elements in my own music that satisfies both my stylistic preferences and a need to sustain a level spontaneity in the musical performance.

However, trying to isolate and identify these elements is problematic, as will be discussed; taking *advantage* of this fact can be rewarding. Despite the continued use of categories such as ‘jazz’ and ‘classical’ music, these terms are frequently *not* useful indicators of what is actually happening in the music; in fact they can be misleading. A phrase like ‘art music’ can remove some of the cultural baggage we associate with the term ‘classical’, but perhaps not the implicit hierarchies. Most musical discourses accept that the term ‘jazz’ can signify both ‘musical styles that emerged from New Orleans in the early twentieth century’ and any number of international developments that scarcely resemble these origins. It can withstand both a conservative mindset *and* the notion that jazz is *per se* a music that is always changing and developing – but jazz music is still pitched *against* classical music in ‘crossover’ projects even when the musical product is far more complex than can be perceived through a binary description.² While music can be categorized, categories can *create* music and

¹ Alex Ross, *Listen to This*, (London: Fourth Estate, 2010), 3.

² Mervyn Cooke and David Horne, *The Cambridge Companion to Jazz*, (Cambridge,

perpetuate needless (or desirable) distinctions: ‘jazz-meets-classical’ prepares the listener to experience the music according to certain values; ‘jazz with strings’ allocates a subservient role to the strings, perhaps unconsciously ruling out a number of possible relationships in the compositional approach.

The music in this portfolio and the reference points by which it is oriented are quite specific. These include: music by the American Experimentalists, particularly Charles Ives and John Cage; British contemporary jazz; Third Stream composers; contemporary Dutch music; contemporary British music *influenced* by Dutch music – and folk music. From a shifting subject position (approaching projects as a ‘jazz’ or ‘classical’ composer—or, more ambiguously, as a pianist-composer, collaborator, arranger of my own music in different environments) I attempt to interrogate musical categories and the validity of the distinctions that they claim to manifest, focussing on analysis of musical materials and identifying relevant compositional techniques to aid the process. The self-consciousness that emerges through a shifting subject-position is sometimes scripted into the music, which I believe to be a valid component in a postmodern approach.

How do musical contexts and their corresponding musical languages, performance practices and philosophies act upon our perception of the identity of musical materials? Do particular musical materials lend themselves more readily to one context or another? My approach to these questions is to study how musical environments affect the ways in which we identify, and identify *with*, musical material. The most useful answers emerge through direct experimentation: testing musical materials in different musical contexts and allowing them to be changed, or acted upon, by factors from this new environment.

The re-contextualisation of musical materials is approached in various ways within the portfolio: *What Happens Now* is shown in two distinct jazz arrangements; three recordings of *It Started In Fun* from *Two Nora Songs* are included, showing interpretations of the material in different contexts; *Aeolia*, composed for the Julian Argüelles Octet, is re-imagined in a piece for Threads Orchestra—*The Feet Beneath My Ground*. At a more conceptual level, not involving the re-contextualisation of specific

2002), 217-219.

musical materials, two pieces composed for classically-trained musicians, *Song to the Bare City* and *Slowing, Hanging, Circling* are imagined as counterparts to two jazz-oriented projects: *Ranch: A Suite for Threads Orchestra* and the *5 Pieces for Stoop Quintet*. 'Jazz' ideas are sublimated in 'classical' pieces, but the process is reversed: *Stoop Kid* reinvents material from *Song to the Bare City*. Thus the re-contextualisation of the material goes full circle if we consider contemporary jazz and contemporary classical frameworks to be stylistic filters for the musical material.

The terms 'jazz' and 'classical' encompass contradictory definitions and can be sub-categorised or ignored altogether in musical discourse. However, while the music itself can be exploring and combining, redefining and re-contextualising musical materials in ways that cannot be easily categorized, a discourse such as 'jazz-meets-classical' falls back on very basic binary, dated concepts. The music is described and valued according to the concept, not according to what is actually going on.

The extent to which a musical performance is dependent upon a musical score can be a useful approach for categorizing music. However, we cannot say that improvisation is a definitive characteristic of jazz music, nor can we say that Western art music is always composed (not has it been):

The musical score is a very imprecise medium...In many cases, such as nineteenth-century keyboard improvisations, they have merely provided a starting point for performance...More recently, the musical *avant-garde*, active since the 1950s, has further undermined the status of the score, either by overloading it with notation too complex to perform naturally or by introducing chance techniques and offering choice to performers, thereby distancing themselves from the musical work, composing 'in ignorance' of the final result.³

Equally, improvisation, as Dereyk Cooke writes, 'is a not a major ingredient in many celebrated jazz recordings...Duke Ellington's "Concerto for Cootie" of 1940 was described as a masterpiece by Andre Hodeir, yet one of the characteristics of the piece is the elimination of improvisation...Only the pedantic, however, would disqualify these and many other pieces from acceptance as jazz on the grounds that they lack a

³ David Beard and Kenneth Gloag, *Musicology: The Key Concepts*, second edition (London and New York: Routledge, 2006), 192.

substantially improvised component'.⁴

The music of New York School composers can be said to 'undermine the status of the score', as can the music of Charles Ives that is concerned with an imprecise realisation of specified musical materials, but we do not make musical distinctions along these lines: we do not group Ives's experimental music with that of contemporary jazz musicians. Aleatoric techniques in European modernism 'undermine the status of the score' in a different way than an American (or a British) jazz musician might. Through mutually exclusive categories (music cannot, it would seem, be both jazz *and* classical; it has to combine to become something *else*), experiments in 'crossover' are fashioned, based on a discourse of 'otherness': we have 'jazz with strings', 'jazz-rock fusion' and 'Third Stream'. Composers have to work hard to get beyond a 'hybrid' of styles, but the result is measured against hybrid distinctions.

[REDACTED]

Hearing Edvard Grieg's *Peer Gynt Suite*, Duke Ellington made an arrangement for his Orchestra accordingly; we can now hear Stravinsky's *Rite of Spring* interpreted by jazz piano trio The Bad Plus. *The Hunting of the Snark*, an album by transatlantic jazz collective NYNDK,

Sets (mostly) modern 20th century classical composers' works to post-modern jazz music. As such, listeners are treated to engaging versions of Charles Ives' The Cage, 1,2,3, Remembrance, Edvard Grieg's Adagio (from Piano Concerto in A Minor), a Per Norgard serial composition – Voyage Into the Golden Screen and several others, including the title track by Arne Nordheim and pieces composed by members of the group and named after each of the composers whose work has been utilized.⁵

NYNDK ask rhetorically in their promotional material,

Does the use of these composers' work really fit in with modern jazz? The answer is a resounding yes, as the arrangement of these works are mind-

⁴ Cooke and Horn, *Companion to Jazz*, 133.

⁵ "NYNDK - The Hunting of the Snark CD", *Facebook*, accessed March 11th, 2014 Release <https://www.facebook.com/events/223686810221/>.

bending, multi-layered and offer an introduction into some interesting compositions while also engaging the senses in the present.

Like Ellington, NYNDK use extant musical works because, with a few stylistic adjustments, they can become highly effective modern jazz pieces. But does this mean that *any* musical material from a classical context can be 'jazzed-up'? Do we call these new outcomes 'jazz music' or is the material still technically 'classical' (and perhaps the *performance practice* is 'jazz')? Does the musical material stop being classical when it undergoes a stylistic transformation? Can the music be both jazz *and* classical at the same time?

We do not tend to apply the same categories to Ives's music as we do to contemporary jazz—yet NYNDK chose to work with the music of Charles Ives on their album because of the ease with which Ivesian musical materials could make an effective transition into jazz. I will briefly explore NYNDK's approach to Ives, since this is a particularly useful context for my own explorations of Ives's music and perhaps will shed light on the particular relevance of Ives to jazz music.

NYNDK use the opening material from Ives's *In the Cage* as an ostinato to construct a groove, subtly re-contextualising Ives's quartal harmonies with jazz phrasing; at this point we are straddling the world of Ives and of modern jazz. When the drums enter we complete the transition from one context to the other: the sound of the piano now belongs to post-McCoy-Tyner jazz. This is a *jazz* project and jazz is the dominant stylistic force; the borrowed music becomes a 'head', in the jazz sense, and the improvised section of the new piece remains largely autonomous (not organically connected with Ives's material), although material from Ives's music is occasionally reintroduced as backing material for solos. The fusion is successful because jazz sensibilities take precedence; arguably the arrangement would not have been as successful had *In the Cage* been stated in its entirety. NYNDK describe the music as 'prog jazz' but arguably they pragmatically avoid dealing with the problems of bringing classical structures into a jazz context by truncating and adapting the borrowed material.

Charles Ives is regarded as the founder of American Experimentalism. Do we, therefore, categorise these as Ivesian musical materials, 'American Experimental' musical

materials, or are they merely harmonies governed by the interval of a perfect fourth? When they 'cross over' do they become a new category of material?

An alternative to borrowing musical materials wholesale is to borrow compositional techniques. Post-tonal approaches to the organisation of pitch material, such as serialism and bitonality, provided Third Stream composers with a 'classical' framework through which to re-imagine jazz materials. Listening to the first three minutes of Russell's *Transformation*, I felt that Russell had achieved a sublime integration of distinct musical aesthetics. The contemporary sound world of the opening—its sonorities, timbres, textures and modes of articulation—sound refreshingly ambiguous when played by jazz musicians; the material is half-composed, half-improvised, caught between worlds. After three minutes, Russell gradually composes a swing rhythm into the piece and the 'transformation' has taken place—but we are firmly in jazz territory now, and in context the first three minutes sound retrospectively like introductory material of a different style.

Third Stream composers applied compositional techniques to explore connections and distinctions between contemporary jazz and post-tonal western classical music contexts.⁶ It is my belief that a focus on technique can continue to generate interesting compositional possibilities, with so many new techniques available to the modern composer, and that an awareness of how meaning can be constructed according to categories can be both a limitation and a tool with which to create layers of meaning through the dimensions of narrative, stylistic pluralism and, occasionally, a manifest self-consciousness. However, despite my best efforts to be truly stylistically pluralistic at times, certain formative influences are pervasive in my music: playing with Style, creating 'characters' and being 'self-conscious' or ironic in the music is second to an instinct to create music that is organic and classical.

Part Two of this commentary draws attention to methods and techniques that became a natural or a necessary means to re-contextualising musical materials. These mainly have to do with the organisation of pitch material, although aspects of rhythm and form

⁶ This commentary does not include an exhaustive catalogue of techniques that have been applied in both post-tonal classical and jazz music. Such a document can be found in:

Roger T. Dean, *New Structures in Jazz and Improvised Music Since 1960*, (Milton Keynes and Philadelphia: Open University Press, 1992),

also feature strongly; some of the *5 Pieces for Stoop Quintet* have unconventional structures (but not necessarily 'classical' structures) for 'jazz' pieces and usually this is driven by an extra-musical concept or by narrative. Inspired by the discovery of ultra-rational devices in the music of Charles Ives (even that which is extremely 'messy' at face value), Part Two focuses on techniques that enable unity and cohesion of musical materials such as interval cycles and symmetrical modes. Identifying similar properties of pitch material in jazz and post-tonal contexts then serves to isolate *difference*. In ways similar to the NYNDK example noted above, musical materials can be explored through the filters of style and relationships between composition and improvisation—and new styles and materials can begin to emerge at this interface.

When asked to comment on the boundary between jazz and classical music, Duke Ellington famously said 'I feel there is no boundary line'. After working with a variety of musicians in both jazz and classical music I feel that the musical outcome, irrespective of the musical material itself, is largely defined by the musicians and their particular training and outlook, and by the relationship between the musical material as outlined on the page and the music that will happen once individual and collective musical identities act upon it. In writing for combinations of jazz and classical musicians, then, it becomes necessary to understand how each individual perceives the relationship between the musical score and the musical outcome, and how this can both reflect and help to construct the musical imagination of the composer.

b) Folio of compositions: A Summary

Instrumental Music

AEOLIA and *WHAT HAPPENS NOW*

What Happens Now and *Aeolia* were composed for workshops with the Julian Argüelles Octet. The arrangement of *What Happens Now* included in this portfolio is not the original workshop arrangement but a revised version of that piece for a scratch jazz ensemble, which I will call the Chimera Jazz Nonet. Through contact with the Julian Argüelles Octet I came to know Julian's music well, as well as the music of its composing members: Niki Iles, Chris Batchelor and John Taylor. Pieces by these jazz composers helped to build a framework for writing for the Octet—in particular Batchelor's *The Art of Flying Backwards*, Taylor's *Ambleside Days* and Argüelles's *Bath Time*. The music of Kenny Wheeler and Issie Barratt also influenced my writing for the Octet. Barratt's *Astral Weeks* in particular revealed a highly developed jazz language and a programmatic approach to musical form that appealed to me greatly.

Studying Argüelles's compositions provided a pragmatic framework for working with the Octet. Scores such as *Bath Time* revealed a surprisingly small amount of composed material, highlighting the responsibility given to the players to generate musical content in ways I had not expected.

What Happens Now is in many ways a product of Third Stream approaches. The musical language used in the piece represents an attempt to compose jazz using contemporary reference points such as Schoenbergian atonality and quartal harmonies, but stylistically and thematically the music is also rooted in the collaborative work between Miles Davis and Gil Evans. Contemporary classical techniques are explored organically in the piece; the core motivic material is subject to diminution techniques and treated indeterminately to achieve micropolyphonic textures (see b. 160).

Klangfarben techniques are incorporated into the orchestration as a means to situate the material beyond a small-band jazz context and into non-jazz territories (see bars 9–

16).

Aeolia represents my attempt to compose a piece for the Argüelles Octet that more clearly reflected the working methods of the group. I consciously composed *Aeolia* in a contemporary jazz style and, for the first time, approached the material from the perspective of the improviser. However, certain modal choices are quite unconventional and betray the influence of Third-Stream approaches (indeed, the title of the piece is a tongue in cheek response to *Lydia*, a piece by George Russell). These modal frameworks are explored in detail in 'Modes, form, and narratives of *difference*' on page 57.

RANCH: A SUITE FOR THREADS ORCHESTRA

Composing a suite of music (composing an *album* of music, first and foremost) for Threads Orchestra meant writing *for* the group. I wanted the *Ranch* suite to follow on from Threads Orchestra's debut album, *Threads*, in a way that made sense to the band and to listeners, rather than treating the group as my own, in an attempt to redefine its sound. The focus on the recording as a separate entity to the live performance of the suite also influenced the musical material; natural balance issues could be addressed in the mix, and overdubbing created more possibilities for orchestration by layering parts.

The description 'jazz with strings', used as a basic model for the inclusion of classical string players within a jazz context, risks constructing a particular kind of encounter in which the strings play a passive role. For commercial purposes, I prefer the category 'chamber jazz' as a description of the *Ranch* suite (it is often used to describe jazz bands with a strong composed element). However, this can imply a particular type of relationship between specifically jazz and classical elements; or it can imply formalism, akin to John Lewis' Modern Jazz Quartet, which Roger Dean describes as a 'postmodern recreation of baroque chamber music within the context of jazz'.⁷

The most important reference point for the *Ranch* suite is *Threads*. Two pieces from *Threads*, Kit Downes's *Attached* and Chris Montague's *Gene Wilder*, provided a model

⁷ Dean, *New Structures*, 147.

for my own compositions. Both are pieces that blend jazz, classical and cinematic elements successfully. Most 'jazz with strings' recordings I encountered did not strongly influence my intentions in the *Ranch* suite, but they alerted me to the perils of using the strings as mere accompanists or of relying on certain production effects attainable in the recording studio.⁸ BBC Next Generation artist Trish Clowes is adept at finding ways in which to treat the strings as equal to the 'jazz' instruments without them fulfilling a role that would be best left to the horns; in Clowes's music the strings are not there to *represent* classical music in an ostensibly jazz context.⁹ As John Eyles writes: the improvised string accompaniment in Clowes's *Iris Nonet* 'gives the piece an edginess and freshness far removed from many jazz-plus-strings collaborations'.¹⁰

Strings can be employed in non-expressive ways, for instance by the use of pizzicato or by composing *arco* material that lacks a strong melodic presence. This was my initial approach in avoiding the use of the strings as signifiers of classical music, and it can be heard in *Fable* and the original recording of *Vibe*. How to conceptualise the strings was the biggest obstacle in writing the material. The role of the string trio shifts constantly, not only from piece to piece but within pieces, as means of avoiding basic binary distinctions and their application to the jazz musicians. This is a pragmatic decision, as the string players are classically trained and can be guided instantly by the notated material. However, this is not to say that the jazz players embody a consistent role, as will be explained.

By constructing an imaginary ranch, I could sublimate the classical associations generated by the strings and approach the string writing with Americana in mind. As a solo instrument the violin could be used in an Appalachian folk-fiddle style (which eventually led to the blues piece, *Ranch*), but it is hard to identify the route through

⁸ Pianist and composer Huw Warren's album *Hundreds of Things a Boy Can Make* uses solo violin in a number of interesting ways, ranging from 'jazz fiddle' to folk and idiomatic contemporary usages—a pragmatic way of avoiding the classical problem of a string instrument in a jazz context. In terms of orchestration, he uses the violin to double the piano, and to invigorate the main 'line' as a horn might. Also, the violin offers a different set of possibilities as a solo instrument in the sense of a 'solo break' in *How to Make A Violin Out of a Cigarette Box*; double stops create variety in this way. I did not discover this album until after composing the *Ranch* suite.

⁹ Trish Clowes, *And in the Night-Time She is There*, Basho, 2012, CD.

¹⁰ J. Eyles, review of, *And in the Night-Time She is There*, 2012, accessed Mar 11, 2014, <http://www.bbc.co.uk/music/reviews/cxb6>.

which the treatment of the strings in the workshop version of *Vibe* became the full and varied string score in the version we hear in the suite. The string writing in the *Ranch* suite as a whole is folksy, and there is a distant echo of the orchestral music of Ives and of more conservative American influences such as cinematic scores by Bernstein and Thomas Newman.

A review of the *Ranch* album by jazz journalist and novelist Dave Sumner has provided a useful exterior perspective on how the music approaches *difference* [my italics]:

One of the Threads Orchestra's most likable characteristics is that its music is extremely accessible, even though it is, at its heart, enigmatic and defiant of categorization. [On Ranch:] The string trio brings a classical music element to the music, *though as performed in the dream of a folk singer. Guitar muddies the dividing line between jazz and rock to the point where it's difficult to be sure where it's standing at any one point in time.* Drums and bass keep things steady on the straight-ahead jazz front, except when they go running along stride for stride *with a piano that might start out on a modern jazz spot but end up anywhere else.* Sax hides amongst the trees of strings, before suddenly bolting from the forest with a burst of intense bop and backed by a suddenly resurgent rhythm section.¹¹

Sumner's descriptions emphasise a fluid approach to musical style in the *Ranch* suite, reflecting the narrative dimension I tried to capture. As was intended, the string trio is identified as the classical component, but they do not represent classical music without ambiguity. Creative description in Sumner's prose aids the perception of this ambiguity; the strings are perhaps caught somewhere between jazz and classical reference points, 'as if heard in the dreams of a folk singer'.

From 'the Ranch', the music of twentieth-century European composers could be approached as a found object rather than a fundamental compositional method to be reckoned with (*not* a Third Stream approach but a postmodern approach in a different sense). I had in mind Boulez's *Messagesquisse* in the *opening of The Feet Beneath My Ground* and Schoenberg and Ives (more generally) in *I Saw Something Strange* (the Ives

¹¹ D. Sumner, review of *Threads Orchestra: Ranch*, 2012, accessed Mar 11, 2014, <http://www.allaboutjazz.com/php/article.php?id=42882>.

reference is not identified in the score—I refer to the string writing at letter E). The ending of *I Saw Something Strange* is influenced by the shimmering timbral qualities in British composer Stef Conner’s string quartet, *Other world which no-one owns...*¹²

A detailed analysis of key pieces from the *Ranch* suite can be found on in Part Two of the commentary. Below is a short summary of each piece.

1. FABLE

Fable has a majestic quality. The only *arco* material in the piece is the use of bowed natural harmonics, which were treated with reverb in the studio to create a warm and ethereal sound akin to bowing a glass. The ‘tonic’ chord of *Fable* is an E7b13 chord—derived from the fifth mode of the melodic minor scale, which is one that jazz theorist Mark Levine describes as ‘rarely used’.¹³ The musical material in *Fable* gravitates around melodic minor harmony, using the augmented triad as an axis.

2. THE FEET BENEATH MY GROUND

The Feet Beneath My Ground is derived from *Aeolia* (the connection between these two pieces is explored on pages 59 – 62). The string material in “*The Feet*” was conceived after the main body of the material (and was also recorded at a later stage), adding to the palpable sense of dislocation and self-conscious *difference* in the piece.

3. VIBE

Through more dynamic string writing, the *Ranch* suite version of *Vibe* reveals far more than the workshop version about the harmonic structure of the material. The workshop version of the piece gives Kit Downes the space to ‘tell a story’ with his piano solo; in this later version, much of the narrative is provided by the strings and the solo becomes one final layer of musical activity (see CD 2 *TRACK 8* for the workshop version, and the *Ranch* CD for the more recent version). The stimulus for this new version of *Vibe* was the inclusion of a soprano saxophone in the Threads Orchestra line-up, which encouraged me to compose material for the strings that was expressive and based in a

¹² Stef Conner, “List of Works: *Other world which no-one owns...*,” *Words and Music: the Music of Words*, accessed Mar 11, 2104, <http://www.stefconner.com/page11.htm>.

¹³ Mark Levine, *The Jazz Piano Book* (Sher Music, 2011)

mid-to-high tessitura as a way of blending with the soprano saxophone.

4. RANCH

The title piece of the *Ranch* suite combines an extended blues structure with almost obsessive motivic material. The string trio is employed collectively to imitate various guitar gestures within the piece, such as the banjo effect at letter A in the score, and the bottle-neck effect in bars 64 – 67. Again this can be read as a method for sublimating their presence as indicators of classical music.

5. I SAW SOMETHING STRANGE IN THE BARN AND SOMETHING EVEN STRANGER IN THE SKY

In *I Saw Something Strange* the violinist plays ‘quasi-Schoenberg’ and the guitarist is required to play his instrument as if it were a ‘broken banjo’ (see rehearsal mark B in the score). These musical archetypes are used to create narrative qualities in the music as way of bringing the ‘Ranch’ to life in the imagination of the listener. They also serve to diversify instrumental roles and to undermine the notion that the instruments have a fixed role within the score (and thereby cannot be easily categorised). The ‘jazz’ and ‘classical’ players are in a sense asked to define themselves self-consciously in the score, all exploring their roles and questioning their own authenticity within the ‘cross-over’.

I Saw Something Strange is the only piece from *Ranch* that juxtaposes styles, as opposed to layering them. The sudden presence of the strings at the end of the piece is designed to be the most surprising stylistic intrusion—they are the ‘Something Even Stranger’ in the musical narrative suggested by the title of the piece. Their exclusion from the collective improvisation of the previous section serves to reinforce their isolation.

6. WHAT HAPPENS NOW

This arrangement of *What Happens Now* is heavily influenced by the fact that it is written with pianist Kit Downes in mind. All affinities with Third-Stream activities, a feature of the original version of the piece, are virtually eliminated here, and a folkly

contemporary jazz language emerges instead. Echoes of the thematic development that characterises the ‘nonet’ version of the piece are transferred into the strings, which re-contextualise the material through folk and Gershwin-esque styles. The stylistic clarity of this arrangement is a conscious antidote to the stylistic uncertainty of the original version; however, style is somewhat questioned at the end of the piece as the harmonic conclusion seems distant from the general atmosphere of the piece.¹⁴

The modulations that give the nonet version of *What Happens Now* its larger structure are distilled into a two-key chart in the *Ranch*-suite arrangement, reflecting the influence of jazz compositions by John Taylor and Kenny Wheeler, such as *Ambleside* and *Kind Folk*, which are both structured upon two transpositions of the same theme back-to-back, with modified endings.¹⁵

7. SOLDIER ON

Soldier On, initially conceived as a piece about witnessing war from the safety of the Ranch, describes young soldiers going to war; the conceit of the musical material is the connection of the ‘left-right’ marching of a soldier with the G major and E minor triads—only the soldiers are ‘wrong-footed’, as the G chord shifts from strong to weak beat with each bar. *Soldier On* represents my most cinematic use of the strings in the suite.

5 PIECES FOR STOOP QUINTET

As far as venues and promoters are concerned, Stoop Quintet is a jazz quintet consisting of soprano (doubling tenor) saxophone, guitar, piano, bass and drums. The influences on the musical material and on the performance style of the group are numerous, but contemporary jazz style is a defining feature of the music, constructed in part by jazz reference points in the material (such as some conventional harmonic

¹⁴ Struggling to find an ending for the arrangement, I looked out of the window and noticed John Taylor walking by. The harmonic conclusion to the piece can surely be explained by this...

¹⁵ These compositions were introduced to me directly by John Taylor during a jazz piano workshop at the University of York, 2013: recordings are listed in the Discography.

patterns and forms) but more by the individual playing styles of the band members. Although I assembled the band to ‘discover’ a sound, a subconscious reference point is probably Wayne Shorter’s *Beyond the Sound Barrier*.¹⁶ I heard this recording at the very start of my PhD and didn’t know what to ‘do’ with it as an influence at the time. Stoop Quintet reflects the common ground between post-tonal ‘classical’ influences and contemporary jazz I heard in that recording; piano material, played by Danilo Perez, drives the music, alternating between dense Messiaen-like chords, Stravinskian use of rhythmic cells and melodic fragments, and jazz grooves and idiomatic contemporary jazz playing.

5 Pieces for Stoop Quintet is original material composed for the group. Like the pieces in the *Ranch* suite, the five pieces each have a basic structure that remains relatively fixed during performance, but the duration of the performances and the direction that the composed material takes within those structures is largely defined by improvisation. Increasingly, the improvised element of Stoop Quintet is freeing up the musical form of the pieces, especially *Confession*, *Turn* and *Stoop Kid*, but the recordings are a good representation of a typical performance of the pieces.

Stoop Quintet was formed for the purpose of collectively exploring and developing musical material with musicians who work at the ‘edges’ of jazz. While two of the pieces—*Sunday* and *Spring Song*—evoke jazz as a reference point, the material that I would consider to be more characteristic of Stoop Quintet (and more indicative of the future direction of the group) evolved from fragments of material originally intended for contemporary classical pieces. *Stoop Kid* is based on material from *Song to the Bare City* (see pages 52-55, where the relationship between these two pieces is explored in detail); and *Confession* is based on material initially composed for the Britten Sinfonia, while the exploration of bitonality in *Turn* feels a long way from jazz reference points.

1. SUNDAY

Sunday acknowledges the influence of Duke Ellington on my music. Some aspects of the piece are particularly indebted to Ellington’s *New Orleans Suite*; the focus on the bass line in *Sunday* sets it apart from the rest of the *5 Pieces*, perhaps betraying the

¹⁶ Wayne Shorter, “Beyond the Sound Barrier,” *Beyond the Sound Barrier*, Verve Records, 2005, CD.

influence of 'Portrait of Wellman Braud'. The bass line's asymmetrical structure and use of the diminished axis imply strange harmonic relationships that struck me as being suitably Ellingtonian.

2. TURN

Turn has gradually come to explore the integration of motivic ideas across composed and improvised parts of the piece. In rehearsal, Stoop Quintet saxophonist James Mainwaring repeatedly ended his solo by returning to the repeated-note theme (4:45, CD 1, *TRACK 6*), and I requested that he make this a feature of his solo due to the importance that it plays structurally in the piece.

Turn makes use of bitonality for its extra-musical connotations. Based on 'side-slipping' in jazz improvisation, the repeated-note theme is employed in two transpositions against the basic chord structure: (1) it is 'in' – clearly derived from the upper notes of the chords; (2) it is 'out' – a transposition of the backing that generates 'sus4' chords and chords with both a minor and a major third (see figure 1).

Fig. 1 *transpositions of the repeated-note theme in 'TURN'*

Turn is a reference to the ornamental figure in the repeated-note theme, but it is also a clue to the narrative of the piece: (1) it represents stability, (2) it represents unrest. The piece explores one state 'turning' into the other. Often a performance of the piece ends with both transpositions sounding simultaneously.

The solo section (D-F in the score) is a departure from my usual approach to form in

jazz pieces because it is a new section altogether, removed from the thematic material and designed both to distance the solo from reference to this material and to create space for improvisation.

3. STOOP KID

Stoop Kid is based on material from *Song to the Bare City* but offers a new perspective on that material.

While trying to compose a piece that would showcase the eccentric soloing of guitarist Chris Montague, the connection between guitar ‘characters’ in *Song to the Bare City* and *I Saw Something Strange* became apparent; *Stoop Kid* combines traits of both. Based on a troubled character from the 80s children’s cartoon, *Hey Arnold*, Stoop Kid (now an iconic online figure) is ‘afraid to leave his stoop’—stoop being the American term for ‘front porch’. This is manifested as improvised musical dialogues in *Stoop Kid*. Chris Montague’s opening statements in the solo section are interrupted, as saxophone and piano ‘provoke’ him. This narrative dimension was soon absorbed into the performance practice of the piece.

4. SPRING SONG

The theme of this piece is spacious, making it unique among the *5 Pieces*. The melody is impressionistic; the first phrase articulates chord tones (in order of occurrence) of the 9th, 7th and 4th degrees over a B5 bass, giving the pitches B, C#, E, F#, A—a full complement of the pentatonic pitch collection.

5. CONFESSION

Considered within a jazz context, *Confession* has an unusual form, which can be explained by the concept for the piece, which is straightforwardly explained by its title. Statements of the main theme, and subsequent solos over the harmonic structure of the theme are preceded by improvisation over ‘vamp’ material (A section). This is analogous to a person dwelling on their thoughts prior to making a confession. The piece is highly subjective, and with each performance improvisation increasingly dominates the composed material.

Considering whether or not to include chord symbols with the A section material led to a number of reflections on notation and style. This is impressionistic musical material that does not have obvious reference points in jazz contexts, but *could* be expressed with various combinations of ‘slash’ chords and ‘polychords’. However, this over-complicates the score, and, in practice, the free approach to the material in performance naturally strays too far from its harmonic outline for chord symbols to be of real value.¹⁷

SONG TO THE BARE CITY

With the *Ranch* suite fresh in mind, *Song to the Bare City* was constructed from visual artefacts, both real and imagined. The title of the piece comes from Thom Gunn’s *Night Taxi*, which is about a cab driver on a night shift in San Francisco. One image stood out:

*I drive through empty streets, scoured by the winds of midnight.*¹⁸

In my imagination I became Gunn’s taxi driver, moving through the landscape of my recent experiences. On a train journey from Wuhan in China, a bizarre metropolis suddenly erupts from the wasteland; a taxi ride through Tsingtao reveals a world of streetlights; in Redding, Connecticut, the wind blows through Ives’s country house, disturbing his possessions; elsewhere, a jazz band plays badly in a strange cabaret.

Structurally, the piece is influenced by the music and aesthetics of English composer Richard Ayres, which were introduced to me while workshopping the piece in Amsterdam with the Nieuw Ensemble. Ayres says in an interview with James Saunders:

¹⁷ One jazz theory handbook was a constant source of practical guidance concerning jazz chord notation. The appendix provides information regarding ‘slash’ and ‘polychords’. Jason Lyon, “Deciphering Jazz Chord Symbols”, accessed 5 Sept, 2013, www.opus28.co.uk/jazzarticles.html.

Note: this site has now moved and the handbook doesn’t appear to be available in its original form: there are now books for sale. Details of the new website:

Jason Lyon, accessed Mar 11, 2014, <http://jasonlyonjazz.wordpress.com/>.

¹⁸ T. Gunn, “Night Taxi”, *The Passages of Joy*, (Faber and Faber, 1982).

Constructing pieces with movements became increasingly attractive because of the complexity and ambiguity of narrative implications that it can offer.¹⁹

Although *Song* is not composed in movements, thinking in terms of distinct sections of music reinforced some of the narrative ideas mentioned above. The piece is also structurally indebted to Joe Cutler's *Sal's Sax*, which encouraged me to eliminate transition material and to use musical contrast and sudden change in tempi to articulate new sections in the music (particularly rehearsal mark I (b. 131), mirroring Cutler's transition back out of the slow section in *Sal's Sax*).

Song to the Bare City is a crossroads for various strands in my musical thinking: English contemporary music and twentieth-century French composers; Ivesian use of hymn themes and poly-textures, with a Dutch approach to musical style and narrative borrowed from Richard Ayres and connected in my imagination to Ives. Ayres and Ives are also connected by virtue of their celebration of commonplace musical materials. Listening to Ayres's *NONcerto for Trumpet*, its approach to the musical material immediately seemed to resonate with Ives's glorification of the vernacular.

Micro-narratives pervade *Song to the Bare City*. Style is not explored for its own sake, but indicates other musical contexts—contemporary, folk, cabaret, Experimental—through which the musical materials might be understood. Indeterminate elements are playfully realised through characterisation and narrative rather than serving an abstract musical purpose. Evoking Ives, the pianist is required to play behind the rest of the ensemble at letter O (b. 200). The drummer is a rebellious character throughout the piece; in 'Bad Jazz' he swings ineptly, using the cymbal and floor-tom in unison, and is oblivious to the other players, ultimately dropping his sticks out of clumsiness or scorn (mirroring, perhaps, the cellist in *The Feet Beneath My Ground*, who cannot be bothered to make distinctions between notes, turning detail into gestures that can be approximated). The guitarist's 'character' in *Song to the Bare City* emerged during workshops with the Nieuw Ensemble. The hymn theme was sounding too 'composed' and by chance the ensemble's guitarist was playing a little behind the beat. By making

¹⁹ Richard Ayres and James Saunders, "Interview with Richard Ayres", *James Saunders*, 2011, accessed Mar 11, 2014, <http://www.james-saunders.com/interview-with-richard-ayres/>.

a connection with the 'broken banjo' guitar effect in *Something Strange*, the character was born: in my imagination he is playing an un-tuned banjo on a stoop outside Ives's house.

There are four main musical ideas in *Song to the Bare City*, and I will briefly explore the origins and meaning of these.

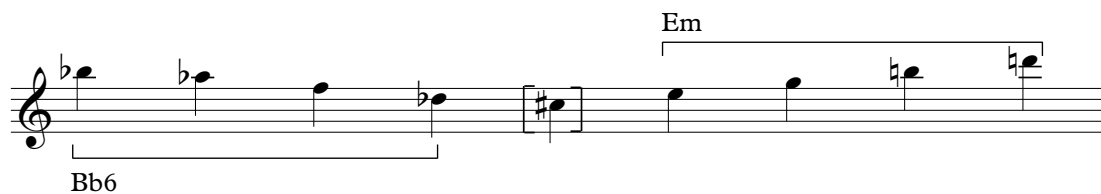
a) 'Lanterns'

The 'lantern' material refers to the opening of *Song*, and is inspired by a taxi journey through Tsingtao during which colourful streetlights illuminated the city. A descending and ascending melodic curve emerges from an octatonic scale, divided into two tonal tetrachords – spelling chords of Db6 and Em7 – as shown in figure 3. Each note of the octatonic curve is articulated by a sonority built from clustered scale tones, which can be mostly clearly seen in the piano writing in the score.

Fig. 2 Bb Octatonic scale



Fig. 3 octatonic 'curve' showing two tetrachords



b) 'Be-bop'

The 'menacing' material (letter C) that interrupts the opening lantern scene – which I associate with the 'bizarre metropolis' erupting from the wasteland – is derived from approximately the same pitch material as the 'lantern' material (see bar 51 in the score). I approached this material by imagining it as a hard-bop saxophone solo, scored in

unison across five octaves and orchestrated in heavy, bass-driven contemporary Dutch fashion.²⁰ This also emerged naturally from workshops with the Nieuw Ensemble, in which much time was spent crafting the sound of material such as this—exploring timbral and registral possibilities and discussing the stylistic implications of those sounds. Sound, in this instance, is used to bring contemporary music qualities to jazz contexts—an approach that resembles Turnage’s.

c) ‘Bad Jazz’

The ‘Bad-Jazz’ section revisits earlier material in the piece as if imagined in a nightmarish cabaret. The idea is inspired by Ayres (rather than Frank Zappa, as was suggested by a colleague); but it explores banality in its own way, as a self-conscious gesture that is simultaneously a question and a confession: ‘is this really a piece of contemporary art music, or is this just bad jazz with a contemporary orchestration?’

d) ‘Hymn theme’

The ‘hymn theme’, entitled ‘Charles Ives’s house in the Chinese Wilderness’, pervades the piece once it has been introduced.²¹ This material is presented to evoke Ives in the narrative, but really Kit Downes’s *Attached* is a stronger influence on the harmonic content of this material. The theme returns variously throughout the piece, experienced in different ways as if viewed, perhaps, from different locations. An in-depth analysis of the ‘Hymn’ theme, as presented in *Song* and *Stoop Kid*, can be found on pages 52-55.

²⁰ I am thinking particularly of Louis Andriesson’s *De Materie*, as well as works composed for Dutch ensemble De Erepijrs, by English composers Roger Marsh and Joe Cutler: Marsh’s *What Charlie Did Next* (2009) and Cutler’s *September Music* (2009) were performed by De Erepijrs in the Sir Jack Lyons Concert Hall at the University of York in June, 2012.

²¹ While in China, news that Ives’s country house would be demolished unless substantial funds were raised to pay-off developers led to some interesting possibilities thoughts; the Chinese, as I was discovering, are inclined to pay tribute to Western landmarks by building replicas in the most unexpected locations... ‘Perhaps they might build a replica of Ives’s house...’ – is the whimsical notion here.

SLOWING, HANGING, CIRCLING

Mirroring the relationship between Threads Orchestra and the Nieuw Ensemble pieces, *Slowing, Hanging, Circling* was composed for the Britten Sinfonia as a reflection of my work with Stoop Quintet. This became an imaginative conceit and was not confined to the exchange of specific musical materials, though there are commonalities, as will be explored.

Two extra-musical ideas coincide to generate a narrative framework in this piece: medieval hangings in the city of York (for the central movement) and a video installation at the Tate Gallery in London (for the outer movements).²² The strange atmosphere of the latter lingered in my memory: anonymous characters perform repetitive and apparently aimless actions in rooms within an abandoned hotel.

1. SLOWING

The oboe mirrors the role of the soprano saxophone in music for the Threads Orchestra and the Stoop Quintet; its trajectory charts the gradual focussing of its material towards the obsessive 'hanging' motif (see figure 5, discussed below), mirroring the similarly obsessive use of repeated-note motifs in *Turn*.

The form of *Slowing* is generated through the non-interaction of pulse-based ideas. The durations of the harp notes have no consistent rational basis: there is a free lengthening and shortening of rhythms; violin 1 appears to be trying to synchronise with the harp, but to no avail. The 'cello and viola parts articulate constant pulses. The cello plays a 4-note motif with echoes of Shostakovich's DSCH motif. The four notes outline a pulse articulated every 6 semiquavers, but each 4-note statement is separated by a silence that increases by one quaver: gradually, the 'cello drifts away, to be replaced by the viola, which articulates a slower pulse by introducing an extra semiquaver to the duration of the rests of between each articulation.

²² I have not been able to identify or locate this video.

Fig. 4 opening of *SLOWING* showing pulse relationships

The image displays two systems of musical notation for the opening of the piece 'SLOWING'. The first system includes staves for Harp, Violin I, and Violoncello. The Harp part features a series of notes with slurs and a dotted-crotchet pulse. The Violin I part has a dotted-crotchet pulse and rests that increase by one quaver. The Violoncello part has a dotted-crotchet pulse and rests that increase by one quaver. The second system includes staves for Harp (Hp.), Violin I (Vln. 1), Viola (Vla.), and Violoncello (Vc.). The Harp part continues with slurs. The Violin I part has a slower pulse than the cello, with a semiquaver added. The Viola part has a 'false entry'. The Violoncello part has a 'false entry'.

2. *HANGING*

Hanging sustains the tension of *Slowing* but with different musical material. The semitone becomes an obsessive feature—a taunting ostinato, literally stamped out by the violent, repetitive, glissandi harp pedalling (a pattern which could have been easily rewritten as E-F). The oboe plays a jaunty tune that is eerily cheerful against the obsessive backdrop of ominous semitones; it is initially joined by the violins, one in unison, the other the octave above, making for a glassy and piercing ‘meta-oboe’. After the first interruption of suddenly calm music (anticipating the strange ‘peacefulness’ of the final movement), the violins break away from the oboe—or, rather, the oboe shakes them off, breaking away into a higher register. The repeating descending minor ninths in b. 96 are interrupted by gentle music and the tension subsides. The cello groans throughout the movement; there are echoes of Sofia Gubaidulina’s *In Croce* for cello and organ (later for cello and bayan) in these glissandi gestures. A Russian sound world is never far away in the piece, for which I can find no explanation, other than that Gubaidulina’s music lingered in the background of *Slowing*, *Hanging*, *Circling* because it is characterized by short, chromatic motifs and disjunct musical gestures that make

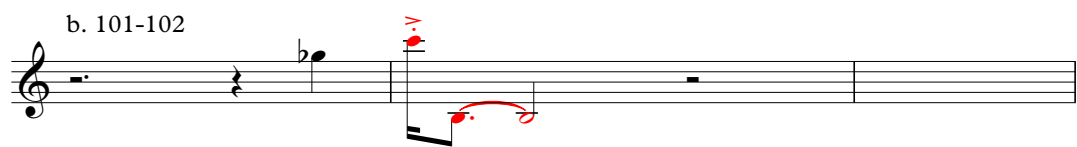
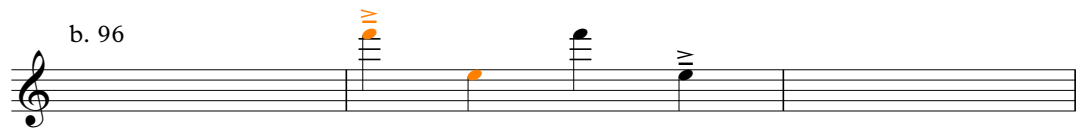
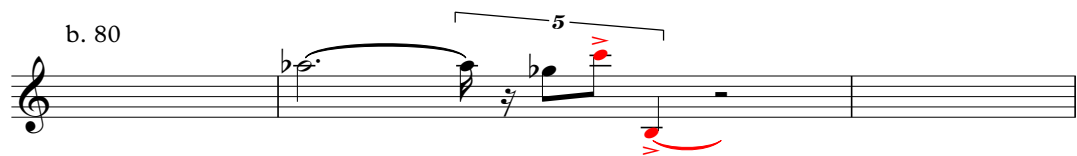
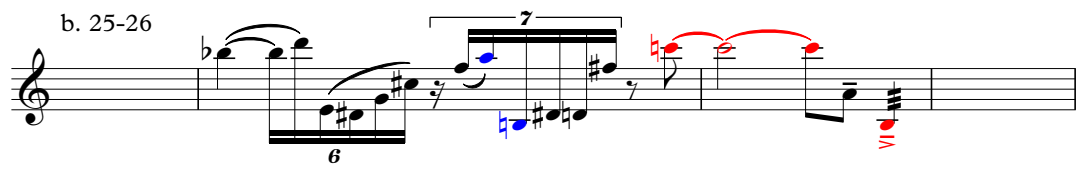
for a tense musical narrative.

3. CIRCLING

The musical material in *Circling* has been explored in non-classical contexts, functioning as contemporary jazz material in a quasi-Scandinavian style. Randomness facilitates an exploration of the relationship between two distinct musical ideas: the ‘hanging’ gesture in the oboe; and the circling chords, based on interval cycles. The oboe is in a world of its own; its relationship to the rest of the ensemble consciously mirrors the soloing of James Mainwaring in Stoop Quintet.

The oboe’s motivic material is constructed so that it occasionally finds common harmonic ground with the rest of the ensemble. It begins in an ‘outsider’ role, clashing against the C tonality established in the harp with an antagonistic C# pedal (again there are echoes of *Turn*), but passing moments in which it ‘belongs’ to the triadic harmony give a sense that the material is gradually yielding – *differences* become increasingly resolved and materials gradually integrated.

Fig. 5 evolution of the 'hanging' gesture



Choral and Vocal music

My work as a choral director and performer with Tryst vocal duo is directly related to my exploration of possibilities for the voice in jazz, classical and experimental contexts.

Two Nora Songs and *Portals* are connected by virtue of the fact that both of these pieces evolved in workshop-rehearsals with friend and vocalist Nora Ryan. Each piece evolved from small fragments of musical material that emerged through improvising with texts taken from poems. The form that these pieces took reflects the contexts for their performance, and I will discuss this shortly.

My Minnie and *Scat-Man* are more recent pieces; they are stylistically different to *Two Nora Songs* and *Portals*, although the musical material has similar origins. *My Minnie* is a direct response to some of the jazz harmonies explored in pieces for Threads Orchestra such as *Fable*, and *Scat-Man* imitates the sound of a jazz choir but constructs the material from a contemporary music perspective. György Ligeti's *Nonsense Madrigals* provided a reference point for composing a modern madrigal based on text-sounds rather than prose.

TWO NORA SONGS

Tryst is a vocal duo comprised of alto Nora Ryan and soprano Michelle O'Rourke, formed at the University of York when Nora began to collaborate with musicians and composers from different musical contexts. I became involved with Nora's projects as a pianist, composer and arranger, later touring Tryst's show *Everyone's Songs* in Dublin and New York.

Tryst works with the edges of musical genres. They bring

an intense and compelling energy to a richly varied vocal repertoire ranging from Léonin to John Cage. Drawing inspiration from jazz, contemporary, classical, cabaret and folk performance cultures, Tryst's shows explore and interpret

vocal repertoire through a captivating mix of arranged and improvised music.²³ *Two Nora Songs* were composed collaboratively with Nora against the backdrop of *Everyone's Songs*, ultimately becoming the last two songs in the show. Early versions of the pieces were heavily improvised and incorporated additional free improvisers. However, I came to feel that a particular manner of improvisation was required, and subsequent performances of the songs involved only piano and voices. More recent versions have incorporated other improvising musicians into the piece (CD 2, *TRACKS* 3 and 4), which has provoked different interpretations of the musical material (some emphasising jazz elements in the music, others emphasising Ivesian messiness and ambiguity).

1. IT STARTED IN FUN

It Started in Fun and *Gently* emerged from the fascination with the music of Charles Ives that Nora and I share. The setting of text from Ives's memos is sentimental, domestic and poignant. The music itself is hard to categorise, but obvious reference points are the mid-century works of Cage that explore vocal simplicity and non-development of musical ideas, combined with a Laurie Anderson-like approach to story telling.

It Started in Fun tells a story of Charles Ives at the piano, discovering how the octave displacement of the chromatic scale could generate interesting and ultimately 'serious' musical results. The piece does not attempt to mimic or represent Ives's experience in any realistic way. Instead, it is an affectionate, bluesy tribute to the forefather of American Experimentalism. Its manner—nervous, fragile, and searching—is the heart of the piece.

This is the text spoken by Nora:

In some of the piano pieces, *The Fourth of July*, *The Masses*, some of the take-offs, etc., [there] are wide jumps in the counterpoint and lines. The ears got gradually used to these, as they, like the piano-drumming, started in fun—in this case by playing the chromatic scale in octaves, and seeing how fast you could do it—for example, starting on low C, then C# middle, D top, D# low, etc., and

²³ “Where tradition meets innovation in adventurous vocal music,” Tryst homepage, accessed Mar 11, 2014, <http://trystvocalduo.wordpress.com/>.

then back again in different ways... And gradually, as the ears got used to the intervals, I found that I was beginning to use them more and more seriously, that these wide-interval lines could make musical sense.²⁴

The 'ragtime' inflected piano part is the only fixed musical content in the piece, and it consists of a falling phrase in the right hand that colours two chords—G/D and E minor—with notes from a Bb octatonic scale.

The piano material in both pieces is essentially fixed, allowing room for variation in performance at the discretion of the pianist. The inclusion of bass and drums (CD 2, *TRACKS 3 and 4*) re-contextualises the piece, suggesting a jazz context. The players adapt their roles accordingly: a drum solo emerges with 'comping' from the piano, but the music never entirely submits to a jazz style, which is a trademark of Tryst. In the 'Brooklyn' performance (CD 2, *TRACK 4*) drums, bass and trombone initiate a freer approach to rhythm and form, emphasising simultaneity over cooperation: 'accidents', randomness and messiness are characteristic of these renditions of the songs.

The narrative of the piece is made playfully ambiguous by the fact that Ives's 'story' is told by the soothing, sensual voice of female vocalist Nora Ryan (this idea reappears in *Scat-Man*, where the 'man' in question is portrayed by the female alto). Though the piano is angular and uncertain, the narration is smooth and assured: this is a dialogue of difference. The domesticity of the piece is reinforced by the presence of a 'motherly' second vocal line: the gospel-like vocalisations of Michelle O'Rourke.

The piece retains a basic ABA form in performance, which supports digressions into a jazz context, but the interaction between performers is guided by Ives's narrative, and the structure ought to remain open. Sometimes the piano reinforces the narration of Ives's tale; other times it follows its own trajectory regardless of the musical story being told.

The relationship between composed and improvised material in *It Started In Fun* is explored in greater detail on pages 63-65.

²⁴ John Kirkpatrick ed., *Charles E. Ives, Memos*, (London: Calder and Boyars, 1973), 44.

2. GENTLY

Gently represents my first explorations of musical material consciously generated using interval cycles. The song stands alone in the portfolio because it is the only piece in which the interval cycle itself is both the generative technique *and* the surface musical material itself; the cycle *is* the musical content. The form of the piece grows and decays naturally depending on how many repetitions of the cycle occur during performance. The score provided shows fragments of the vocal improvisation against a more or less fixed piano accompaniment (occasionally there is slight embellishment of the notated music); the vocal lines are improvised using three variations on a simple motif.

Interval cycles constitute a significant component of the compositional techniques used in the pieces in this portfolio. A larger section of Part Three is dedicated to their use in a range of contexts.

PORTALS

What are those of the known, but to ascend and enter the Unknown?

And what are those of life, but for Death?

[Walt Whitman, *Leaves of Grass*]²⁵

The setting of *Portals* for twelve male voices tries to capture the ambiguity and sense of searching in the poem. I chose to treat the text in a meditative fashion, hovering around pivot notes and exploring phonemes in a slow mantra-like unfolding of the harmonic material. It is also an extreme use of the male voice in some ways; this is entirely based on knowing the individual voices of the singers well.

The musical texture is amorphous but there are points of clarity and punctuation from short, accented chords. There are two Ligetian features that occur in the piece; belated

²⁵ W. Whitman, "Portals", *Leaves of Grass*, (Philadelphia: David McKay, 1900) 290, on-line ed., Bartleby.com, 1999, www.bartleby.com/142/.

recognition, perhaps of my interest in Ligeti's music: a sustained unison note spanning several octaves (in b. 38) and the micropolyphonic textures (in b. 45), which are here achieved indeterminately.²⁶

MY MINNIE

My Minnie is a commission from the University of York a cappella vocal group Vox, and sets verses from a poem by Yorkshire poet Edwin Waugh.²⁷ In 'Minnie', Waugh contrasts the two women in the poet's life; Minnie is, (in my words, not Waugh's), 'the salt of the earth', whereas Kate is 'keen, and she's cold, And she's proud of her gold'. I chose not to set the 'Kate' verses to music because they did not seem to possess an inherent musicality. Instead, the piece sets the 'Minnie' verses only:

Minnie

My Minnie's as shy as a little wild rose,
That fills all around with delight as it blows;
Its leaves, pleasant-scented,
Unfolding, contented
To sweeten the nook where it grows.

III.

My Minnie's as poor as a little red-breast,
"With nought in the wide world but God and its nest;"
Yet the star of a king
Is a pitiful thing
To the jewel that grows in her breast.

V.

²⁶ Famously, in Ligeti's Chamber Concerto, after around three minutes the ensemble interrupts the texture with a sustained E-flat in several octaves – a Ligetian gambit mirroring the first movement of the Cello Concerto.

²⁷ Edwin Waugh, "Minnie", *Poems and Songs*, (Liverpool and Oldham, 1889), 74.

Though Minnie's as blithe as the skylark that springs
From its roost in the meadow, with dew on its wings—
'Tis her own little nest,
And the mate she loves best,
That gladden the song that she sings.

My Minnie alludes to a close-harmony style of singing with surface hints of jazz. The conceit of the piece is the rhythm (and implied pitch repetition) of the words 'My' and 'Minnie'. Harmonically the piece utilises symmetrical modes and related post-tonal pitch collections as a pivot between contemporary classical and jazz vocal styles. This relationship is explored in detail on pages 48 – 51.

SCAT-MAN

'Scat-Man' is a poem by West-Coast poet Chris D. Aechtner that brought shape and substance to an idea for a 'modern madrigal' commissioned by York's Late Music Festival—a surreal, 'nonsense' text-sound piece based on vocal lines that cycle aimlessly through transpositions of themselves.²⁸

The musical realisation of the scat material acts as a projection into Scat-Man's world. This is not the virtuosic imitation of a be-bop saxophone soloist that we associate with scat singing; instead, the music is slow, strange and mechanical, which seemed to match the unusual atmosphere of the scat language invented by Aechtner. The (female) alto is 'Scat-Man' —a playful idea that introduces a theme of uncertainty and things not being 'what they seem'.

In the first part of *Scat-Man*, Aechtner's poem generates the musical form. Soprano, Alto and Tenor reinforce some of Scat-Man's assertions and by bar 16 all four singers have effectively 'become' Scat-Man, preparing us for the scat itself at bar 26.

²⁸ I encountered Aechtner's poems and other texts while searching for text on a 'scat' theme. I found 'Scat-Man' here:
"Chris D. Aechtner: Scat-Man", *Hello Poetry*, 18 Feb, 2012, accessed 11 Mar, 2014,
<http://hellopoetry.com/poem/217041/scat-man/>.

...and
in h a l e

Go! Go! GO!

Skeep-deep-do-bop -bee- bop-do-skeetle-scat-woo-woo,
hell-bop ba-ska-da fra-la-la-la-la-la-la-foo-foo...

Applying interval cycles to entire musical phrases generates the musical material in *Scat-Man*. It is a difficult piece to tune, owing to the simultaneous trajectory of two musical lines working in pairs of thirds (soprano and alto/tenor and bass), but the use of a limited amount of musical material assists the singers in memorising the pitch material. A similar sound world might have been constructed intuitively but my aim was to create an uncanny atmosphere in the piece that consciously approached a familiar style and sound through contemporary mechanisms.

PART TWO: MATERIALS, METHODS AND TECHNIQUES.

The organisation of pitched musical material into recognisable intervals, scales and chords is a powerful indicator of musical meaning and context, Yet two pieces of music can be very similar in pitch content—indeed, they can be *exactly the same* in pitch content—and ostensibly be categorised differently, according to style, sound, instrumentation and performance practice.

Part One of this commentary focuses on how and why distinctions are made, and music sundered into categories; Part Two explores two distinct approaches to the organisation of pitch material in the music in this portfolio. In the first part, I explore interval cycles in depth, showing ways in which cyclical approaches can generate musical material that can be employed for its extra-contextual properties, generating material that manifests objective pitch relationships on which disparate styles might then *act*. The second part focuses on combining *types* of musical material in various fusions, creating a sense of dislocation between materials; the integration of materials is more ambiguous in these pieces and is evidenced in the layering and juxtaposition of materials or by framing the musical materials so as to reveal multiple stylistic possibilities.

The relationship between interval cycles and symmetrical modes (modes of limited transposition) in post-tonal classical and jazz contexts was first pointed out to me by William Brooks, who then directed me towards the work of analyst Philip Lambert. In *The Music of Charles Ives*, Lambert draws attention to order in Ives's music—order which is often overlooked in favour of his 'messy' musical realism. The ability of cyclical pitch organisation to negotiate musical order and disorder and to bring unity to disparate styles made it an invaluable resource for my composing.

a) Interval Cycles, Integration and 'extra-contextuality'

Some interval cycles are so common as generators of pitch content and harmonic movement that we can immediately associate them with a piece of music; the most obvious case is probably the circle of fifths, which immediately brings to mind the jazz standard, 'Autumn Leaves'. The chromatic and whole-tone scales are interval cycles based on the semitone and tone respectively—divisions of the octave into twelve or seven—though we tend not to label them as such. The tritone bisects the octave, and therefore its inversion is also a tritone. Those familiar with post-tonal harmony in both jazz and classical music might refer to a 'diminished' or an 'augmented' axis, referring to the subdivision of the octave into three or four equal parts—that is, cycles of minor and major thirds.

All of the interval cycles listed above achieve 'completion'—the difference between the first and last notes is a multiple of the octave—within one octave. For other interval cycles to reach completion we have to think beyond the octave. A cycle of perfect fourths requires the same number of transpositions to reach cyclic completion as does a cycle of fifths: six octaves. Fifths, however, unfold over a larger pitch space, but we can reduce this pitch space by using inversion. In the bass line of 'Autumn Leaves' we hear a rising fourth, descending fifth, rising fourth, descending fifth: the pitch content remains the same. The remaining intervals—minor and major sixth, and minor and major seventh—are inversions of intervals described: a cycle of minor sixths [C, Ab, E, C] reaches cyclic completion within two octaves, whereas its inversion, the cycle of major thirds or 'augmented axis', reaches cyclic completion within the octave; both yield the same pitches.

In Lambert's terms, these are cycles based on the transposition of operands of a single pitch class—the operand being the quantity of notes on which the transposition operation is performed. The operand can be any length; single notes, or entire musical phrases, can be transposed repeatedly by a given interval. Here on, I will use Lambert's system to describe cyclic methods:

The operation of transposition by n semitones (T_n), when applied to an operand

of any size—from a single pitch class to entities as large as musical circumstance will allow—produces a one-to-one mapping between the element(s) in the operand and the element(s) in the result.

A transposition cycle (T_n cycle) is a series of transpositions in which each result is treated as a new operand and transformed by the same T_n, up until some result is equivalent to the operand that began the series. At that point the cycle is considered complete.

The 'length' of a T_n cycle is the number of transpositions of the operation required to achieve cyclic completion. Cyclic lengths vary with the value of n [my formatting and additional description]:

- T1, T5, T7, and T11 cycles (transpositions of a semitone, perfect 4th or perfect 5th) are of length 12
- T2 and T10 cycles (whole-tone/transpositions of a major 2nd or a minor 7th) are of length 6
- T3 and T9 cycles (diminished axis/transpositions of a minor 3rd or major 6th) are of length 4
- T4 and T8 cycles (augmented axis/transpositions of a major 3rd or minor 6th) are of length 3
- T6 cycles (transpositions of a tritone) are of length 2

The pitches outlined by a given T_n cycle using a single-note operand can be grouped as a pitch collection, or 'referential collection'. A commonplace use of a T5 or T4 referential collection might be chords based on the interval of a fourth or fifth—typical modern jazz chords (or Ivesian chords borrowed for jazz contexts).²⁹ T_n cycles using single-note operands are rare in this portfolio, except for fragments of melodies and motifs: for example, the notes E, G# and C in the *Fable* tune (bar 1, beats 4-5) are

²⁹ Interestingly, one of the cases made by George Russell in his *Lydian Chromatic Concept* is based on the tonal gravity of the perfect fifth; the first seven notes of the T7 cycle beginning on C give: C, G, D, A, E, B, F#, which some argue is an arbitrary premise for a Lydian centricity given that the next note in the cycle is a G#: George Russell, *The Lydian Chromatic Concept of Tonal Organisation*, Brookline, MA, 1953.

based on an augmented triad, or T4 cycle, and the second to fourth notes of the *Stoop Kid* theme (two fifths encased within a ninth) belong to a T7 cycle. Despite taking on board Lambert's point that T1, T5, T7, and T11 cycles do not generally make for very useful referential collections, *It Started in Fun* makes distinctive use of a T1 cycle by way of simulating Ives's experiments in the octave displacement of the chromatic scale. .

Large-scale operands

Interval cycle theory can be used to explain cyclic relationships between much larger musical units and phrases. Lambert refers to these as Large-Scale Operands. I use large-scale operands in only one piece in this portfolio: *Scat-Man*. I will use this theory to describe how the musical materials in *Scat-Man* were developed, and why I developed them in this way.

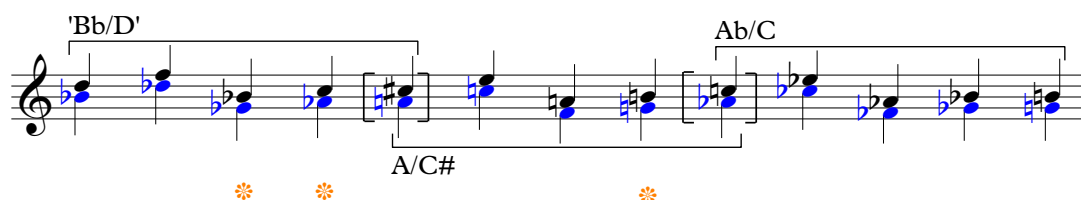
The pitched musical material in *Scat-Man* (the second half of the piece) is a rigorous study in the use of a short musical phrase harmonised in parallel thirds. These thirds are not diatonic (like the thirds we might hear in Mozart); there is no alternation of major and minor thirds—only *major* thirds can be heard. This means that we effectively hear the same material simultaneously in two transpositions. The starting point for the musical material was the nine-note long phrase shown in the second diagram in figure 6, labelled 'A/C# phrase'. The key to the development of this material is that the first and last notes of the phrase are a semitone apart; my instinct—having explored cyclic materials in detail – was to use this feature to introduce a T1/T12 cycle. Noticing that the fifth and ninth notes of the phrase are the same, I decided to make the first five notes of the operand, *not* the entire nine-note phrase, the generative phrase. This served two purposes: first, a shorter operand intensifies the cyclic process (which seemed to fit the zany character of the material); second, both the nine-note phrase *and* the operand could be explored as material in the piece, giving greater contrast of musical units.

Fig. 6 *three transpositions of the operand in SCAT-MAN*

The figure displays three musical staves, each representing a different transposition of a musical operand. The first staff is labeled "'Bb/D' Phrase" and "'Bb/D' Operand". It shows a sequence of notes on a treble clef staff, with a red dashed line indicating the phrase boundary. The second staff is labeled "'A/C# Phrase" and "'A/C#' Operand". It shows a sequence of notes on a treble clef staff, with a red dashed line indicating the phrase boundary. The third staff is labeled "'Ab/C Phrase = Ab/C Operand". It shows a sequence of notes on a treble clef staff, with a red dashed line indicating the phrase boundary.

Lambert points out that T1, T5, T7, and T11 cycles (cycles of length 12) can produce *too much* pitch material and do not have the interesting harmonic properties of other cycles and referential pitch collections. This is countered in the *Scat-Man* material through the use of only three transpositions of the operand (including the original operand)—just enough material to generate a sound world that is chromatic and yet harmonically demarcated. Each transposition sounds, perhaps, like an erroneous, or de-tuned, version of the other; or, borrowing from jazz terminology, these might be seen as analogous to ‘side-slipping’ in jazz improvisation. Three chords that appear in more than one operand (marked with an asterisk in figure 7) are by-products of the close proximity of pitch content. This feature of the material yields incidental ‘variations’ that contribute to the ambiguity in the pitch content.

Fig. 7 operands descending by a semitone: three chords occur twice



Between bars 44 and 56 of the score, all three operands unfold sequentially from top to bottom, as per figure 7 – except that the A/C# transposition is heard in ‘phrase form’ (all nine notes). This intensifies the line by its rising perfect fourth. Octave transpositions of the vocal lines obscure the process as it unfolds.

Combination cycles and symmetrical modes

Interval cycles are conventionally thought of as transpositions of a single note ‘operand’, but Ives introduces a second interval into the cyclic sequence:

the structure repeatedly alternates between one interval and another. Because the two intervals are cyclically ‘combined’, we call this a combination cycle.³⁰

The octatonic, or ‘diminished’ scale, usually approached theoretically by its alternating intervallic structure—semitone, tone, semitone, tone etc.—is a *combination cycle*. Similarly, the hexatonic scale—a truncation of Messian’s third mode of limited transposition—with its alternating minor third/semitone structure, is a combination cycle. The octatonic scale (or T1/T2 combination cycle) is indispensable in post-tonal musical grammar, and I need not explore it further here. The hexatonic scale, however, has some interesting properties that have governed the development of musical materials in *My Minnie*. By way of introducing the hexatonic scale as a melodic

³⁰ Lambert, *Charles Ives*, 160-167.

resource, and also a second, non-linear approach to a combination cycle, I will refer to / *Saw Something Strange in the Barn and Something Evening Stranger in the Sky*, from the *Ranch* suite.

Stylistically, *Something Strange* explores a number of reference points, ranging from rock to jazz, avant-garde, classical and contemporary classical music. The overarching style of the piece betrays the influence of rock-inspired, experimental jazz groups such as Polar Bear and Get the Blessing. The musical material itself, however, is at odds with the style through which it is explored, and is indebted to both the harmonic language of John Taylor and Ivesian explorations of interval cycles.

The *Something Strange* theme (bars 31 – 38) alternates the two cycle-based materials mentioned. The hexatonic scale is introduced in a melodic fragment in bar 31 and it is realised more fully in b. 33 (most clearly seen in the guitar part), in the form of alternating semitones and minor thirds.³¹ Juxtaposed with this cycle are sequences of perfect fourths, harmonised in parallel thirds (see bars 32 and 36); this was an intuitive, if lateral, combination of materials. The “fourths” – two T7 tetrachords [A D G C] and [C# F# B E] – can be analysed in terms of combination cycles. Rearranged, they reveal alternating sequence of major thirds and semitones—[A/C# D/F# G/B C/E]. Through combined cyclical approaches, musical materials that can suggest both contemporary classical and jazz contexts are integrated and subsequently blurred.

The hexatonic scale is explored in *My Minnie* as an extension of the harmony in *Fable*. In bar 7 of *My Minnie* (figure 8) the harmony opens out to an augmented triad with an added second, which consciously reflects the A melodic minor sound world of *Fable*.

³¹ Approaching the hexatonic scale through a The T7/T9 combination cycle reveals an ‘Ivesian’ sound world, shown in Appendix 1. Lambert explores examples from Ives’s music at length: Lambert, *Charles Ives*.

Fig. 8 opening of MY MINNIE referencing Fable harmonies

The musical score consists of three staves: Soprano, Alto, and Tenor. The Soprano part is in treble clef and has lyrics: "My Min-nie My Min-nie My Min-nie Min-nie Min-nie Min-nie My Min-nie My Min-nie My Min-nie My". The Alto part is in treble clef and has lyrics: "That fills all a- round with de-light as it blows Its". The Tenor part is in treble clef and has lyrics: "That fills all a- round with de-light as it blows". A box highlights the word "blows" in both the Alto and Tenor parts. The music is in 3/4 time and features a key signature of one sharp (F#).

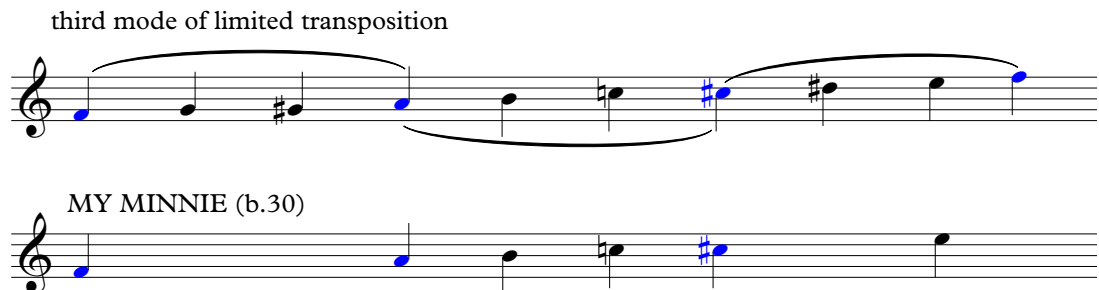
However, when Waugh introduces the line ‘Though Minnie...’ I try to depict ‘doubt’, or ambiguity (perhaps Minnie is *not* all the things Waugh leads us to believe she is) by exploring harmonies based around sub-sets of the hexatonic scale. The melody, starting on Db (shown in blue in figure 8), begins as the major third of an A chord (the alto line in green); but the alto line, now a variant of the melody itself, begins a major third above an F ‘root’ (see Bass 2). Consequently, the Db melody in the sopranos is simultaneously both the third of an A chord and the sharpened fifth of an F chord.

Fig. 9 MY MINNIE main theme positioned ambiguously within an augmented axis

The musical score for 'MY MINNIE' is presented for four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'breast', 'augmented axis making the tonal centre ambiguous', 'Though Min - nie's as blithe as a', 'Min - nie Though Min - nie Though', 'sky - lark that springs', and 'sings'. Dynamic markings include *mf* and *p*. A red oval highlights a section of the Soprano and Alto parts, and an orange oval highlights a section of the Tenor and Bass parts.

The hexatonic scale is confirmed in bar 30 by the presence of the C natural—the harmony is based on alternating T4/T1 cycles—and the presence of the note B begins to suggest an even denser symmetrical mode: ‘Messiaen’s’ third mode of limited transposition (see figure 10 below).

Fig. 10 Scale tones in MY MINNIE suggesting the third mode of limited transposition.

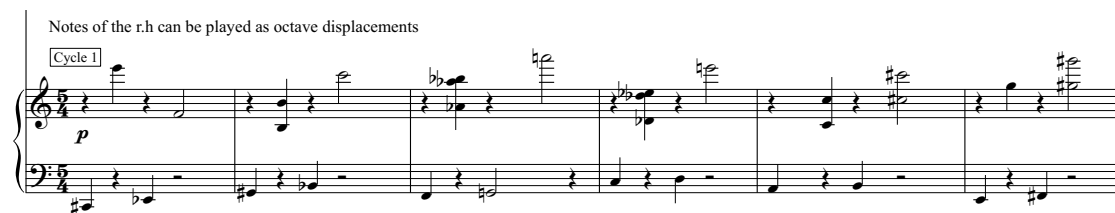


Combination cycles and large-scale operands

The piano material in *Gently* was composed in response to greater awareness of cyclical techniques that I gained partly through Lambert's study of Ives's music. The music relies on the sense of inevitability in the cyclic process; combined with improvised vocal phrases, I explored Lambert's suggestion:

Part of the appeal of interval cycles is their extra-contextuality. That is one reason why Ives is among several composers of the period who explored their possibilities as a novel pitch resource, including Debussy, Bartok, Stravinsky, and Berg...³²

Fig. 11 *GENTLY* piano material: one complete cycle through the material



³² Lambert, Philip. *The Music of Charles Ives*, New Haven and London: Yale University Press, 1997, 127.

Tension and resolution in the music is generated by a lattice of interval cycles against the fixed pitch content of the voices: the notes Bb Ab G F. A number of ‘passing’ cyclic relationships can be identified in the piano material, but the defining feature of the musical material is the result of combining a four-note operand with the T7/T9 combination cycle (alternating perfect fifth/major sixth).

In figure 12 the four-note operand is shown by bar divisions: the first, third and fifth bars show one T4 cycle of the operand; the second, fourth and sixth bars show another T4 cycle of the operand, a fifth apart. Interlocked, these two T4 cycles equate to a T7/T9 combination cycle. An incidental feature of the material is that the pitches labelled ‘[IV V I]’ have a strong cadential pull, which organises the cycle into 3 segments of 8 notes—each segment with a strong sense of having modulated, if only briefly.

Fig. 12 *Gently* interval cycles

Augmented (T8)
Axis:

The figure shows a musical staff with a treble clef and a key signature of one sharp (F#). The scale is augmented, consisting of 12 notes: C#, D, E, F, G, A, B, C#, D, E, F, G. The notes are grouped into three segments of 8 notes each, each starting with a blue note and ending with a red note. The segments are labeled with Roman numerals [IV V I] below the staff. The pitch names C#, F, and A are written above the staff, corresponding to the first, fifth, and ninth notes of the scale.

Embedded cycles

The ‘hymn’ material from *Song to the Bare City* plays with the idea of pulse. *Accelerandos* and *Rallentandos* are ‘composed out’ in the material (see bars 112-113), helping to create an atmosphere of cautiousness and hesitation at the sight of something intriguing and unusual (in this case, the surprising sight of a replica of Charles Ives’s house in the Chinese Wilderness). In the realisation of this material in *Stoop Kid*, the rhythmic profile of the music is articulated more assertively, driven by the drum kit and a ‘harder’ sound from the band: the piano reinforces guitar chords and the saxophone sound is aggressive. *Stoop Kid* utilises our perception of pulse to create ambiguity; we are inclined to hear the second musical phrase (bars 21-24 in the score)

through 'on-beat' chords. The 'hold back triplets' section, mirroring the composed-out *rallentando* in its equivalent place in the *Song* realisation, takes on new meaning in this context, redefined by the role that the material now plays as a framework for improvisation. The musical material, however, is typically *not* used as a chordal framework for subjective improvisation from the musicians—the improvisatory response explores the material directly. The following approaches to improvising within the form can be heard in the recording (CD 1, *TRACK 7*)

- Embellishing/reinforcing the composed material through octave displacement and harmonic density
- Augmenting fragments of the composed material so that the material is heard simultaneously at different tempi
- Transposing the composed material/'side-slipping' using composed material
- Highly subjective playing—ignoring the composed material and rhythmic framework altogether
- Creating pedal points
- Abandoning pitched material in favour of textural or sonic affects

Fig. 13 *quasi-improvised piano material in SONG TO THE BARE CITY*

The image shows a musical score for a piece titled "Ives's House" in 4/4 time. The score is written for piano and includes several performance markings. In the first measure, there is a triplet of eighth notes in the right hand, marked with an accent (>) and a dynamic of *f*. The bass line starts with a half note chord, followed by a triplet of eighth notes. A *con ped.* marking is present at the beginning. Red annotations highlight specific melodic lines in the right hand, including a triplet of eighth notes and a sequence of notes with slurs and accents. A *rit.* marking is placed above the right hand in the second measure. The score continues with more complex rhythmic patterns and harmonic changes.

A closer look at the pitch content of the music can suggest why this material supports both contexts—one ostensibly a contemporary music context, the other a contemporary jazz context. In terms of pitch content, the 'hymn' theme and the first part of the *Stoop Kid* theme are the same piece of musical material. Explored in their respective contexts, the material comes to mean different things and is acted upon in different ways by the musicians, both individually and collectively; the material itself

does not implicitly suggest 'jazz' or 'contemporary music', and I locate this ambiguity in the use of cyclical materials.

Interval cycles, by their very nature, suggest a musical narrative that is independent of style and genre. On closer inspection, some of the cyclic thinking behind the 'hymn'/*Stoop Kid* material can be identified: for example, while the second, third and fourth notes of the theme (shown in blue in figure 14) clearly outline the beginnings of a T7 cycle, less apparent is a second fragment of an embedded T7 cycle (shown in green in figure 14), which creates intervallic unity in the phrase.

Fig. 14 *Interval cycles in STOOP KID*

The B section of *Stoop Kid*, which is not derived from the *Song* material, explores interval cycles freely in combination with the thematic material already exposed. In the first three bars of section B the first three chords of the A section are explored intuitively; then, a T8 cycle is rationally applied to the material to carry the opening phrase to a distant F# minor.

Fig. 15 B section of *STOOP KID* showing free transposition of the material and the T8 interval cycle

This effect is also explored in movement Three of *Slowing, Hanging, Circling*. There the cycling of the strings is imbued with extra-contextual qualities because of the monotony of the oboe material and because of the title of the movement itself. A dialogue in which cycles and repeated-note themes are combined is a recurring feature of music in this portfolio. It defines *Circling* and *Gently*, and it frequently happens in *Stoop Kid*—a pedal can serve as a ground for or introverted response to the cyclic material.

A second characteristic of the ‘hymn’/*Stoop Kid* material is that it zigzags through the same chord collections, creating ambiguity in the relationships between them. Aware of Cage’s use of gamut technique in his mid-century works, I re-ordered the initial musical material (bars 1-5 in figure 14) to generate the next phrase, revealing a T2 cycle (whole-tone collection) in the process (shown in red).³³ Figure 16 shows the chords in scale

³³ John Cage’s *String Quartet in Four Parts* is a highly inventive exploration of possible orderings of a limited amount of musical material. His ‘gamut’ technique offered a way to objectify the timbral quality of a series of sonorities and musical gestures, by rendering them according to serial methods:
Bernstein, David W. “Cage and high modernism.” In *The Cambridge Companion to*

order beginning with Bb, and this figure can be used as a reference point for the chord structure in figure 14.

Fig. 16 *STOOP KID* chords, ordered

The figure shows a musical score for nine chords, labeled 1a through 8, in a grand staff. The key signature has one flat (Bb). The chords are: 1a (Bb2), 1b (Bb3), 3 (Bb3), 4a (Bb4), 4b (Bb4), 5 (Bb5), 6 (Bb6), 7 (Bb7), and 8 (Bb8). The notation includes a treble clef and a bass clef, with a '10' marking above the first measure.

Combining interval cycles and (unrelated) modes

Like most of my musical materials, *Confession* represents a combination of approaches to pitch structure as a means to generate musical material that is not identifiably jazz or classical and might be explored in a variety of contexts. Like *Stoop Kid*, the basic musical materials seem innately ambiguous; style and genre are identifiable not in the musical materials themselves but in the performance practices acting upon the materials. Harmonic movement suggesting Messiaen is re-contextualised with jazz style through phrasing, rhythm (mainly syncopation) and instrumentation.

Analysing the vertical and horizontal aspects of the *Confession* theme shows that the melody is structured around an ascending C# melodic minor scale (or, beginning on C natural, an altered scale of C, in jazz terminology). This is embedded within the melody, which pivots around enharmonic pitch relationships; this is shown in red in Fig. 17 below.

Fig. 17 *CONFESSION* theme showing chord structure and notes of C# melodic minor



The harmonic movement is derived from pairings of intervals (in this case minor third and fourth), which imply harmonic relationships based on a diminished axis, juxtaposed with a cycle of fifths (the actual sequence of intervals outlined in the root note progression is symmetrical rather than cyclical: T9, T7, T7, T9). Combined with the melody (figure 28), this framework supports allusions to both Messiaen and a jazzy blues style, provoking multiple possible interpretations and musical allusions. This approach to the musical material strongly resonates with Danilo Perez’s piano playing in *Beyond the Sound Barrier*, mentioned in Part One of the commentary. The Gm6|F polychord is an ambiguous chord: I use this particular chord symbol—which signifies a Gm6 chord played above an F major triad—as a way to capture respective chords tones of an F major scale as a more specific substitute for a ‘sus4’ chord.³⁴

In one particular performance of *Confession* the band ended up in different parts of the score after a section was miscued. Chris Montague (guitar) continued into the C section—the same material as B, a minor third lower—while James Mainwaring (saxophone) continued to play the B section backing (figure 18 shows backing A in black in backing B in blue). Heard simultaneously, these two lines (backing A plus backing B) run in parallel minor thirds: we are effectively hearing two transpositions of the tune at the same time (which could be analysed in terms of combination interval cycles), serving to reinforce the musical line and bring it into relief. The tune, in its two transpositions, now jars against the carefully organized harmonic framework, adding a particularly ‘weird’ quality to the music. The ambiguity that simultaneous transpositions of a musical line can create has been actively used in other pieces; it is the basis of the *Scat-Man*

³⁴ See appendix 2 for more information on polychords.

material, and is woven into the harmonic fabric of *My Minnie* with greater integrity.

Fig. 18 A and B section backings combined in a live performance of *CONFESSION*

The musical score for 'CONFESSION' shows a combined A and B section backing. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic line with chords. The chord progression is as follows:

A¹³(#11) F^{#13}(b9) C^{#m}9 A^b7(#5) | Gm6 | F C7alt. A¹³(b9) F^{#13}(b9) C^{#m}9 A^b7(#5) | Gm6 | F C7alt.

b) Modes, form, and narratives of *difference*

By exploring the same musical materials in different musical contexts, unique factors act upon the musical material, reshaping it, redefining it, and questioning its identity. In the previous section this was explored in relation to interval-cycle based materials; here, I explore how *difference* in the musical materials can be negotiated, with varying degrees of integration and non-integration. Emphasising non-integration of materials in some pieces has been manifested as musical narrative—the characters, archetypes, self-conscious stylistic juxtapositions described in the previous two chapters. The focus of this section will be two examples from the portfolio: how musical materials in *Aeolia* are reinvented and re-contextualised in *The Feet Beneath My Ground*, and how the nature of the musical materials in *It Started in Fun* is stylistically changeable, leading to unpredictable relationships between composition and improvisation and to disruptions in the musical and extra-musical narrative.

Aeolia is composed using jazz musical language; but its conclusion suggests, through its use of unfamiliar musical materials, a non-jazz context. The piece explores modal substitution as a way to create meaning in the piece; we hear one version of the material as being *different* to another.³⁵ As figure 19 shows, the first two chords of the

³⁵ George Russell's *Lydian Chromatic Concept of Tonal Organisation* describes a procedure for avoiding conventional tonality by effectively substituting the Lydian

opening 'theme' of the piece are transformed at bar 75 from Phrygian to Aeolian by virtue of the substitution of G for Gb in the pitch content. This is reinforced by a change in the instrumentation: trumpet and tenor saxophone replace soprano saxophone and trumpet as the two uppermost voices in the musical texture. This change to an Aeolian mood in the piece is reinforced by the appearance of a distant E Aeolian pitch collection in bar 77.

scale (F to F) for the Ionian (C to C) scale. Russell's book did not provoke the paradigm shift that he might have envisaged, partly because of some questionable claims, such as a 'proof', by reference to the harmonic series, that a Lydian dominant chord (or acoustic chord) sounds more stable than a diatonic chord. Acousticians have pointed out that the 11th partial is in fact closer to the perfect fourth above the fundamental, which undermines Russell's argument. Subverting Russell's suggestion and actually 're-substituting' a perfect fourth for the tritone above the root has featured strongly in my own harmonic thinking—for instance, in the C7sus4 (add3) chord used in *What Happens Now* (b. 3). Russell's theories provided a useful alternative at the time but have since been absorbed into a wider pool of possibilities, as Dean notes:

Many improvisers, such as Konitz and Marsh, have indicated how liberating they found Russell's ideas...But since the mid-1960s it seems that improvisers can (and perhaps should) be aware of a much wider range of scalar and harmonic approaches than they were previously; and that the free improvising environment, and the availability of microtonality, supervenes over limited systems such as Russell's:
Dean, Roger. *New Structures in Jazz and Improvised Music Since 1960*. Open University Press, 1992.

Fig. 19 modal substitution in *AEOLIA*

bars 5-8:

bars 75-78:

The ending of *Aeolia* returns to the harmonic structure of the opening but the atmosphere of the piece is sharply redefined; the narrative is destabilised by modal shifts and the ending can be read as a response to self-imposed stylistic constraints within the main body of the piece. A consequence is yet another harmonic shift—the new chord in bar 92 of the score, which helps to add depth to the soprano saxophone material.

The ‘otherness’ manifested in this ending can perhaps be explained by the sudden juxtaposition of four musical ideas that disrupt the otherwise conventional contemporary jazz style of the piece. These are shown in figure 20 below. The first idea subjects the first four notes of the theme (Eb Db C Bb) to rhythmic diminution and applies the ‘Scat-

Man technique' of harmonising in parallel major thirds—the symmetrical quality of the pitch content (derived from the first four notes of the octatonic scale) is emphasised through its repetition in an ostinato figure by tenor saxophone and trumpet, a figure which gradually breaks apart. The second and third ideas are incorporated into the soprano saxophone line. This begins by introducing a new melody based on the interval of a fifth, heard at the very start of the piece, and proceeds to declaim an orientalist gesture (the Ab A Ab arabesque), harmonised by a distant D5 chord. The fourth idea is the improvised tone clusters in the piano part—an Ivesian response, perhaps, to the sudden change in musical density, subtly handled by John Taylor, who only introduces the clusters once the music has begun to dissolve and distinct materials become an indistinct blur of sounds.

Fig. 20 ending of AEOLIA showing four new ideas

The musical score for the ending of AEOLIA is presented across four staves: Soprano Saxophone (Sop. Sax.), Tenor Saxophone (Tenor Sax.), Piano (Pno.), and Bass. The score is divided into four measures, each illustrating a new idea:

- Measure 1:** The Soprano Saxophone part features a triplet of notes. The Tenor Saxophone part plays a rhythmic ostinato of parallel major thirds, with notes colored in red, blue, and purple. The Piano part has a blue box labeled "tone clusters AD. LIB".
- Measure 2:** The Soprano Saxophone part continues with a triplet of notes. The Tenor Saxophone part is silent. The Piano part has a blue box labeled "tone clusters AD. LIB".
- Measure 3:** The Soprano Saxophone part features a new "arabesque" idea, marked with a forte (*f*) dynamic and a crescendo hairpin. The Tenor Saxophone part is silent. The Piano part has a blue box labeled "tone clusters AD. LIB".
- Measure 4:** The Soprano Saxophone part concludes with a note. The Tenor Saxophone part is silent. The Piano part has a blue box labeled "tone clusters AD. LIB".

Annotations and dynamics include:

- "1. Octatonic fragment in parallel major thirds" (pointing to the Tenor Saxophone part in Measure 1).
- "2. 'fifths' motif from opening" (pointing to the Soprano Saxophone part in Measure 2).
- "3. new 'arabesque' idea" (pointing to the Soprano Saxophone part in Measure 3).
- "4" (pointing to the Soprano Saxophone part in Measure 4).
- "4. tone clusters" (pointing to the Piano part in Measure 1).
- Chord symbols: $F7(\sharp 5)$ and $G\flat maj7(\sharp 11)$ are shown in blue above the Piano staff.
- Dynamics: *f* and *mp* are shown in orange above the Soprano Saxophone part in Measure 3.

In *The Feet Beneath My Ground* the string trio serves to frame and re-contextualise the jazz material, which is mostly derived from *Aeolia*. The relationship between string trio and jazz band often cannot be rationalised using ordered pitch methods; instead, the music emphasises *difference* in materials and pitch content. Micro-narratives in the string writing—such as contemporary music pastiches and cartoon-like gestures (the pizzicato effect suggesting “falling down the stairs”)—are an attempt to sublimate the classical element that the strings represent. In other ways, perhaps in the more

integrated parts of the piece, Ives's musical image seemed applicable:

In 'thinking up' music I usually have some kind of a brass band with wings on it in back of my mind.³⁶

The form of *Aeolia* is extended in *The Feet Beneath My Ground* as the 'story' of the piece develops. This is shown in Fig. 21:

Fig. 21 comparing the form of *AEOLIA* and *THE "FEET"*

<i>Aeolia</i>		'Ground Bass' (b. 1-35) (key of F)	Solos (b. 36-71) (key of F)	'Modal Shift' (b. 74-82)			Ending (b. 90) (key of F)
<i>The Feet Beneath My Ground</i>		'Ground Bass' (b. 1-54) (key of F)	Solos (b. 55-96) (key of F)	N/A	Ground Bass (b. 97-119) (key of E)	Solos II (b. 120-138) (key of E)	Ending (b. 139) (key of F)

More conscious of classical elements than in composing *Aeolia*, I began to think of the repeated chord structure and distinctive bass line as a ground bass—calling the piece *The Feet Beneath My Ground*' was a subconscious but telling event. Repeating the 'ground-bass' material (see figure 21) a semitone below its original key has a narrative impact on the music in *The Feet Beneath My Ground*. In so doing, the listener is invited to 'return' to the start of the piece but all of the musical 'objects' are situated differently (aided by the fact that the double bass player gets out by a bar—a mistake that I chose to include despite the availability of correct takes).

The ground-bass material is made more ambiguous by the modulation. At the beginning of the piece there is no question that the tonality is based around F; the Gb chord is a movement away from the F. When the music modulates down a step, E

³⁶ Swafford, Jan. *Charles Ives: A Life With Music*. Norton, 1996, 37.

becomes the new tonal centre. However, because of the semitone movement in the bass, the F is heard again immediately after the E and the music sounds as though it might still be in F, with the E serving as a pick-up note. Only when the harmony unfolds is a sense of this new key established.

A return to the tonal centre of F at the end of *The Feet* is designed to heighten the sense of 'arrival'. The slash chord in b. 138 sets up Cmaj7#11/B as dominant chord (mirroring the transition into solo 1 at bar 55), but this time the new key is a very distant relative and a tritone interval in the bass brings us back to F.

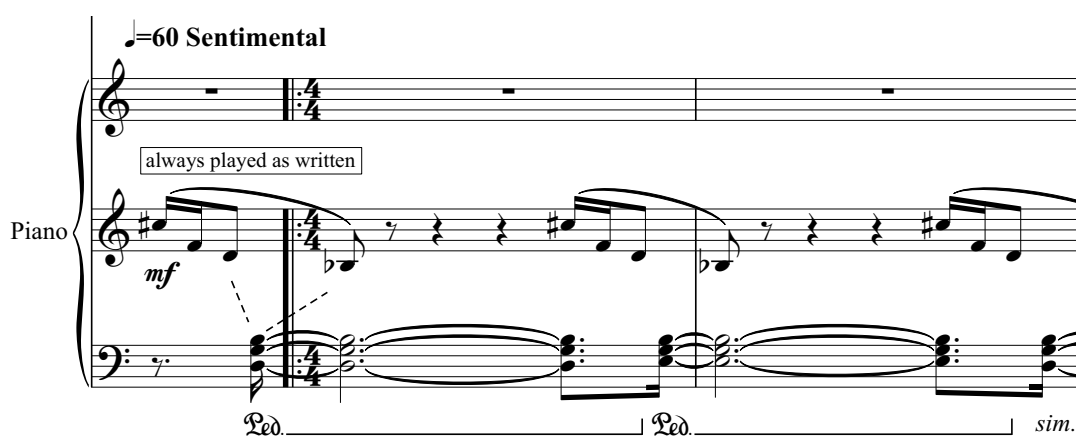
c) Composed and improvised musical material

The spontaneous interpretation or development of musical materials is used in some of the portfolio pieces as a means to blur distinctions between what is composed and what is improvised—and between clear cut stylistic categories. In some pieces it is more obvious which is the composed, and which the improvised music, but distinctions are not as clear-cut as they often are in jazz contexts. In the *5 Pieces* for Stoop Quintet, the ways in which thematic material is integrated into solos makes it especially difficult to differentiate composed and improvised material. Extemporising upon pre-composed musical materials, or improvising music that *sounds* as if it has been pre-composed, are among the ways in which I attempt to blur distinctions between composed and improvised materials.

One of the most direct ways of achieving this was to adopt the role of composer-pianist in Stoop Quintet. Working with Stoop Quintet enables a different approach to the relationship between composed and improvised realisations of musical material. By introducing a musical score to the band that contains material in various stages of 'completion', we can, both individually and collectively, explore ways in which to develop the material freely and with a great deal of variation from one performance to the next. In my own playing, I tend to explore ways in which to bring a contemporary music element to the sound. *Stoop Kid*, for instance, inspires a piano style that owes as much to the music of Cecil Taylor as it does to Ives's use of the piano in the *Allegretto* of his Fourth Symphony.

It Started in Fun is constructed by dovetailing composed and semi-improvised strands of musical material. On one level, the piece is about Ives's experiment with the chromatic scale, quoted in Part One. Ives's 'game' — 'seeing how fast you could so it' — is rendered tangible in the piece because pre-composed 'game' material of varying phrase lengths has to be realised within the spaces between each composed phrase in the score.

Fig. 22 *IT STARTED IN FUN*: 'fixed' musical content



The musical material that fills these spaces has two forms: pre-composed material, which I will refer to as 'strands' of material, and improvised material that puts the performer directly into Ives's role. The two are interwoven with degrees of freedom and specificity that vary with each performance. The 'strands' are generally treated as fixed material in performance, but sometimes they are transformed through improvisation (a full transcription of the studio recording of *It Started In Fun* details these occurrences). While the piece has no definite structure, the pre-composed 'strands' have a clear trajectory in the music that shows thematic growth; the studio recording of *It Started in Fun* (CD 2, TRACK 2) is mostly faithful to the musical 'strands', but in later performances of the piece (CD 2, TRACK 3 and 4) the 'strands' are used only as a starting point for a more improvised rendition. It is possible that the 'strands' represent Ives's playing, and the improvising is the performer's response to Ives, or to the 'game' itself.

The bluesy piano part (shown in figure 22) explores a small quantity of musical material.

Like much of the musical material in this portfolio, its style is made ambiguous by features of its construction. Combining the pitch content of this two-bar phrase reveals the octatonic scale: in sum, we hear the notes G Ab Bb B C# D E F. The two chords that underpin the harmonic movement (more a swaying back and forth) are G/D and Em—a *non*-symmetrical way of dividing the octatonic scale that emphasises a diatonic quality. The remaining notes of the octatonic set give chord tones of the #4, 7th, 5th and #9 in relation to the G chord; thus, the arrangement of the octatonic scale sets up the possibility of exploring the musical material according to its symmetrical qualities (pointing towards post-tonal classical music) or its diatonic bluesy qualities.³⁷

Two performances of *It Started in Fun*, both involving musicians Denis Cassidy (drums) and Sean Maynard-Smith (Bass), demonstrate different contexts through which the musical material can be explored. In the Brooklyn performance of the piece (CD 2, *TRACK 4*) Cassidy's instinct is not to emphasise the pulse but to be texturally creative and to play with the *idea* of pulse. Subsequently, piano and drums became completely disconnected and the music becomes disjointed and non-linear; this is undoubtedly the most Ivesian interpretation of the materials. In the Dublin performance (*TRACK 4*), the form of the piece is steered towards a jazz context, with a drum solo and comping piano chords. The piano material is filtered through contemporary jazz styles, the vocals are more aggressive, and the story-telling approaches scat in its delivery.

In a jazz context, the moment-to-moment integration of composed and improvised materials arguably happens as a matter of course. However, distinctions between composed and improvised materials in jazz might be accentuated (and undermined) through novel formal approaches using a dovetailing technique: depending on the performers and the stylistic context, improvisation might be interjected within an essentially composed piece or composed material woven into improvised music.

³⁷ This later prompted *Soldier On*, which adds a chord IV (C major)

Conclusion

At the heart of this PhD is a desire to understand how musical materials behave in different contexts—what unites these behaviours and what makes them often so distinct. My formative musical training is that of a classical musician, but I have been drawn toward the edges of classical music, where it ‘crosses over’, or breaks away from its European models. With greater understanding of the grounds on which we make distinctions between styles and genres—by means both of the differences and similarities in the musical materials that live within them, and of the ways in which performers individually and collectively act upon the music through stylistic behaviours—existing styles and performance practices can be explored authentically with a view to forging new materials and new styles. Perhaps self-consciousness in this method is, for now, a necessary co-requisite of exploring musical categories, each with their own value systems; and perhaps its manifestation in the music is a step along the way towards a new ‘stream’ of music, or a renewed Third Stream that reflects current musical practices. If we can continue to review the distinctions we make between musical contexts, the reasons why we make them, and the verbal language we use to construct ideas in music, then surely there is room for more in(ter)vention.

Appendix

1a)

'Ivesian' chord formation
from combination cycle [T7, T9]

A musical score in piano style (grand staff) illustrating 'Ivesian' chord formation. The right hand (treble clef) plays a sequence of notes: G4 (blue), A4 (red), B4 (blue), C5 (red), D5 (blue), E5 (red), F#5 (blue), and G5 (black). The left hand (bass clef) plays a sequence of notes: G3 (blue), A3 (red), B3 (black), C4 (black), D4 (black), E4 (black), F#4 (black), and G4 (black). A bracket above the right hand notes from G4 to F#5 is labeled with a blue box containing a sharp sign (#). The final chord in both hands is a G5 triad (G5, B5, D6).

1b)

A musical score in piano style (grand staff) illustrating 'Overlapping augmented triads' and a 'Hexatonic Scale'. The right hand (treble clef) plays a sequence of notes: G4 (blue), A4 (red), B4 (blue), C5 (red), D5 (blue), E5 (red), F#5 (blue), and G5 (black). The left hand (bass clef) plays a sequence of notes: G3 (blue), A3 (red), B3 (black), C4 (black), D4 (black), E4 (black), F#4 (black), and G4 (black). A bracket above the right hand notes from G4 to F#5 is labeled 'Overlapping augmented triads'. A bracket below the left hand notes from G3 to F#4 is labeled 'Hexatonic Scale'.

2. Slash and Poly-chords

Jazz theorist Jason Lyon describes an encounter with a slash chord and a polychord. This has been an extremely useful reference when dealing with bi-tonal and complex modal material:

Let's compare what you might play over:

B/C and B|C

The first (slash) chord is instructing you to play a B triad over a C root. So far so good, but this only gives you four tones to go on – most players would look to expand the possibilities in this context. You have lots of choices, but the basic strategies are as follows.

You could think to yourself, okay, I have a B major chord, but I can also play a C. But C doesn't naturally occur in the B major scale. So you might choose to play a B major scale with the C added to it:

B C C# D# E F# G# A#

Or you might choose to play a B major scale with the nearest tone shifted to C.

B C D# E F# G# A#

Or you could take the view that since there is a C in the bass, this chord should be interpreted as some kind of C chord. The easiest way to reflect this would be to combine the most basic information necessary to express both C and B chords – interweaving notes from the two triads as a scale:

B C D# E F# G

The second (poly) chord is less ambiguous. It's telling you to play B triad over C triad. So your first choice would be to use the same six-note hybrid scale comprising those six tones. Slash and polychords are often primarily instructions to the piano/guitar and bass (occasionally the pianist's chart will contain a slash chord to dictate a precise voicing and the bassist's chart will contain a different root altogether). Having said that, a solo instrument may choose to play in the sound of the voicing indicated. But look out for non-traditional sounds notated this way, when you are expected to construct a synthetic scale from the elements given.³⁸

³⁸ Lyon, Jason, Deciphering Jazz Chord Symbols, accessed at www.opus28.co.uk/jazzarticles.html on 5 Sept 2013

Selected Bibliography

Beard, David, and Kenneth Gloag. *Musicology: The Key Concepts*, second edition. London and New York: Routledge.

Brindle, R. S. *The New Music, The Avant-Garde since 1945*. Oxford and New York: Oxford University Press, 1975.

Cooke, Mervyne and David Horne. *The Cambridge Companion to Jazz*, second edition. Cambridge University Press, 2002.

Dean, Roger T. *New Structures in Jazz and Improvised Music Since 1960*. Open University Press, 1992.

Gunn, T. "Night Taxi." *The Passages of Joy*. Faber and Faber, 1982.

John Kirpatrick, ed. *Memos*. London: Calder and Boyars, 1973.

Nel King, ed. *Beneath the Underdog: His World as Composed by Mingus*. New York: Random House, 1971.

Lambert, Philip. *The Music of Charles Ives*. New Haven and London: Yale University Press, 1997.

Levine, Mark. *The Jazz Piano Book*. Sher Music, 2011.

Bernstein, David W. "Cage and high modernism" In *The Cambridge Companion to John Cage*, edited by David Nicholls, 186 - 2013. Cambridge: Cambridge University Press, 2000.

Perle, George. *Serial Composition and Atonality*, fifth edition. Berkeley: University of California Press, 1981.

Rosen, C. *The Classical Style: Haydn, Mozart, Beethoven*. London: Faber and Faber, 1971.

Ross, Alex. *Listen to This*. Fourth Estate, 2010.

Russell, G. *The Lydian Chromatic Concept of Tonal Organisation*. Brookline: MA, 1953.

Starr, Larry. *A Union of Diversities: Style in the Music of Charles Ives*. New York: Schirmer, 1992.

Swafford, Jan. *Charles Ives: A Life With Music*. Norton, 1996.

Waugh, Edwin. "My Minnie." *Poems and Songs*, Liverpool and Oldham, 1889.

Whitman, W. "Portals." *Leaves of Grass*. 290. Philadelphia: David McKay, 1900. [on-line ed. Bartleby.com. 1999. [www.bartleby.com/142/.](http://www.bartleby.com/142/)]

Websites visited

Aechtner, Chris. "Scat-Man", *Hello Poetry*. Feb 18, 2012. Accessed Mar 11, 2014. [http://hellopoetry.com/poem/217041/scat-man/.](http://hellopoetry.com/poem/217041/scat-man/)

Ayres, Richard and James Saunders. "Interview with Richard Ayres." *James Saunders*. 2011. Accessed Mar 11, 2014. [http://www.james-saunders.com/interview-with-richard-ayres/.](http://www.james-saunders.com/interview-with-richard-ayres/)

Conner, Stef. "List of Works: *Other world which no-one owns...*" *Words and Music: the Music of Words*. Accessed Mar 11, 2014. [http://www.stefconner.com/page11.htm.](http://www.stefconner.com/page11.htm)

"Gubaidulina, Sofia". *Wikipedia*. Accessed Mar 11, 2014. [http://en.wikipedia.org/wiki/Sofia_Gubaidulina.](http://en.wikipedia.org/wiki/Sofia_Gubaidulina)

Eyles J. "Review of *And in the Night-Time She is There*." 2012. Accessed Mar 11, 2014. [http://www.bbc.co.uk/music/reviews/cxb6.](http://www.bbc.co.uk/music/reviews/cxb6)

Lyon, Jason. *Deciphering Jazz Chord Symbols*. Accessed Sept 5 2013. www.opus28.co.uk/jazzarticles.html.

[Note: this site has now moved and the handbook doesn't appear to be available in its original form: there are now books for sale. Details of the new website:

Lyon, Jason. "Jason Lyon's Jazz Site". Accessed Mar 11, 2014, [http://jasonlyonjazz.wordpress.com/.](http://jasonlyonjazz.wordpress.com/)]

NYNKD. "NYNDK - The Hunting of the Snark CD." *Facebook*. Accessed Mar 11, 2014. [Releasehttps://www.facebook.com/events/223686810221/.](https://www.facebook.com/events/223686810221/)

Ryan, Nora and Michelle O' Rourke. "Where tradition meets innovation in adventurous vocal music." *Tryst homepage*. Accessed Mar 11, 2014. [http://trystvocalduo.wordpress.com/.](http://trystvocalduo.wordpress.com/)

"Turnage, Mark-Anthony." *Wikipedia*. Accessed Mar 11, 2014. [http://en.wikipedia.org/wiki/Mark-Anthony_Turnage.](http://en.wikipedia.org/wiki/Mark-Anthony_Turnage)

Online Reviews

D. Sumner, review of *Threads Orchestra: Ranch*, 2012, accessed Mar 11, 2014, [http://www.allaboutjazz.com/php/article.php?id=42882.](http://www.allaboutjazz.com/php/article.php?id=42882)

Reich. H. "Review of *Scorched* by Mark-Anthony Turnage: CSO gets 'Scorched' with jazz - well, almost." *Chicago Tribune*. 2009. Accessed Mar 11, 2014. http://articles.chicagotribune.com/2009-05-23/news/0905220331_1_john-scofield-jazz-orchestral.

Selected Discography

Julian Argüelles. "Bath Time." *Skull View*. Babel Label, 1997. CD.

Richard Ayres. "NONcerto for Trumpet." *NONcertos and Others*. NMC, 2010. CD.

Chris Batchelor/Steve Buckley. "The Art of Flying Backwards." *Life As We Know It*. Babel Label, 1999. CD.

Trish Clowes, *And in the Night-Time She is There*. Basho, 2012. CD.

Joe Cutler. "Sal's Sax." *Bartlebooth*. NMC, 2008. CD.

Miles Davis. *Miles Ahead*. Columbia Legacy, 1979. CD.

Kit Downes Trio. *Quiet Tiger*. Basho Records, 2011. CD.

Duke Ellington, *Such Sweet Thunder*. Columbia Legacy, 1999. CD.

Duke Ellington. *New Orleans Suite*. Atlantic, 1990. CD.

[Duke Ellington And His Orchestra](#). *Peer Gynt Suites Nos. 1 & 2 And Suite Thursday*. Philips, 1961, CD.

Charles Ives. *Fourth Symphony*. RCA, 1999. CD

György Ligeti. *Nonsense Madrigals*. Sony, 1997. CD

NYNDK, *The Hunting of the Snark*. Jazzheads, 2009. CD.

Wayne Shorter. "Beyond the Sound Barrier," *Beyond the Sound Barrier*. Verve Records, 2005, CD.

John Taylor. *Ambleside Days*. [Ah Um](#), 1992. CD.

Threads Orchestra. *Ranch: Music by Jonathan Brigg*. Self-released, 2012. CD.

Threads Orchestra. *Threads*. Self-released, 2011, CD.

Mark-Anthony Turnage, *Scorched*. Deutsche Grammophon, 2004. CD.

Huw Warren. *Hundreds of Things a Boy Can Make*. Babel Label, 1997. CD.

Kenny Wheeler, *Music for Large and Small Ensemble*. ECM, 2008. CD.

